

ARCHITRAVVE



Architrave 28

an independent student design magazine

Architrave is a non-profit, student-run publication that aims to capture and showcase the passionate studio work and theory of undergraduate architecture from the University of Florida through a widely distributed annual print edition.

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Editor's note.....	viii		
Prologue.....	xiv	1.....	Opus 28, No. 1:
			Simulacra
		43.....	Opus 28, No. 2:
			Entropy
		89.....	Opus 28, No. 3:
			Chora
Epilogue.....	132		
Index.....	133		
Endnotes.....	137		
Our Team.....	141		
SoA Clubs.....	143		
Acknowledgements.....	146		
Sponsors.....	149		

From the Editors

Inside these pages, you will find evidence of a young architectural generation grasping to express issues already encountered or yet to be in our education thus far. With an industry long dominated by establishment, the future of our professions and identities are inextricably linked to the social change we want to design. This past year had no reservations, so we wanted the book to add to the dialogue of reformation and re-evaluation, which manifests differently from student to student.

This book entails a fictional storyline section, seen at the beginning of each chapter, followed by featured student-submitted essays from history and theory classes, while all pages feature undergrad studio work. You can find references from things that fascinate us, i.e. *The Matrix*, German Expressionism, the Panopticon, *Akira*, and student uprisings, which played a large part in influencing 28 and, hopefully, its readers.

Architrave 28

Moscow
Vladivostok, San Francisco
Los Angeles, Washington, DC
New York, Okinawa
Berlin, Hamburg, Warsaw
London, Birmingham
Paris, New Delhi...

A

Nine hours later,
World War II began.

ARCHITRAV

Thus often, when thick gloom the east o'er-shrouds,
The full-orbed Moon, slow-climbing, doth appear
Silently to consume the heavy clouds;
How no one can resolve; but every eye
Around her sees, while air is hushed, a clear
And widening arc of ethereal sky.

From *Danish Conquests* by William Wordsworth
From *Danish Conquests* by William Wordsworth

Prologue

I know out of a shrouded darkness there is a space for us. Maybe not now, but the right-sized dwelling awaits. Imagine there is an archi-continuum, and imagine us on an arbitrary point along it. There has been progress in the direction we came from, so there will be more to come. Soon we'll see ourselves at the extrema, looking back at each other like opposite seating ends of a very long and very troublesome table. Of course, we'll be aged and weary by then, but a vigor would still energize these shared hands that drew, cut, folded, and crafted.

In a vision, I'm shakily standing on the now disparaged steps of a destination. A colonnade, though imperfect, stands too. What my legs lack in stability, the pillars exceed in like dutiful sentries guarding a precious unknown. Nothing precedes me but my own, like any foreigner, my presence is obvious.

Op. 28, No.1

Simulacra





Contributors	Carolyn Muldowney	1	Maverick Santos	27
	Luke Slay	2	Tony Solis	28
	Kyle O'Quinn	3	Anabella Marrone	29
	Valeria Malave Luongo	4, 8, 30, 37	Max Hemmy	31
	Emily Ryan	5, 24, 35	Brian Espinosa	31
	Brice Schiano	6, 10, 25	Joey Lee	32
	Agostina Portables	6, 10	Ellery Susa	33, 44
	Sydney Sinclair	7	Nicole Nigri	34
	Jackie Zuckerbrod	9, 14	Marla Stephens	36
	Maggie McMickle	11, 26	Megan Jackson	38
	Sydney Cormia	11, 26	Hannah Arduini	39
	Kelly Fong	12, 18, 40	Royce Velasco	41, 42
	Charlotte Atwill	13, 19, 20	Ryan Karczewski	45
	Janet Diaz	13, 19, 20		
	Joyce Ng	15, 16		
	Joselyn Gambetta	17		
	Merlina Operta	18, 40		
	Ethan Trapold	21		
	Florence de Asis	22, 43		
	Suzana Caudill	23		

Simulacra

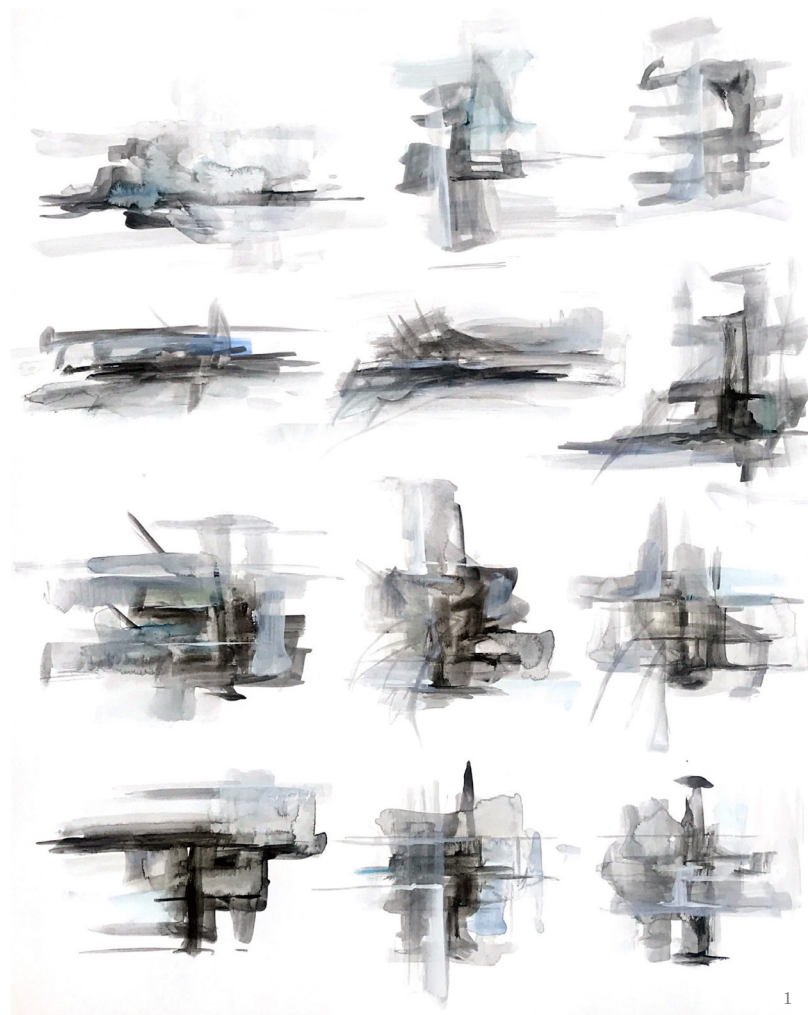
Op. 28, No. 1

Monolithic giants bend and cast cutting glances at the crater nestled in their midst.

I, a speck, am stagnant in a sea of flickering dust. If placed on a glass slide and inspected, an observer might note strict patterns of motion. Human metronomes tick past in a tempo set by the city; whatever determination they once had, of being, has degraded into a game of appearances.

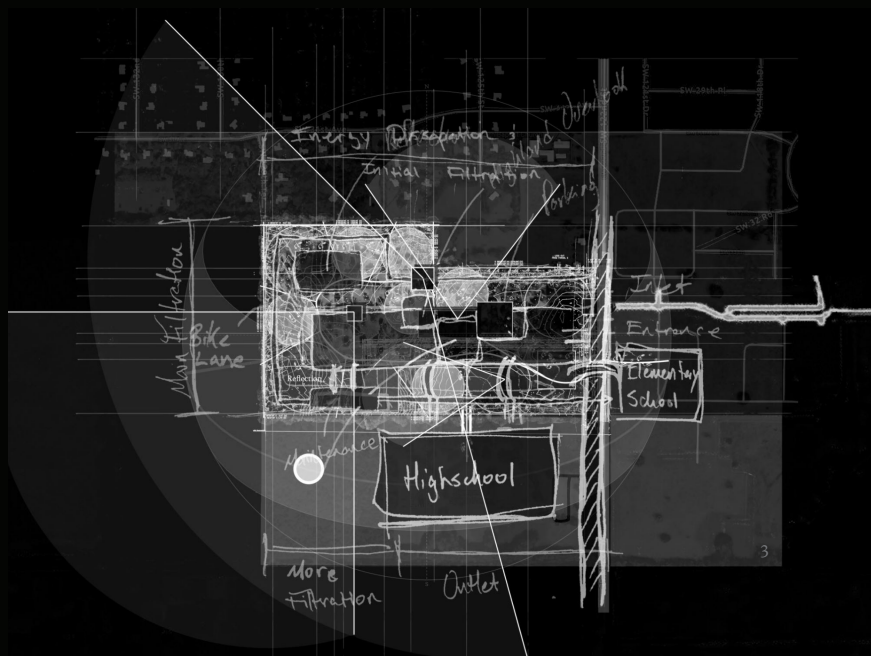
The city, carved into two interlocking pieces by an ever-swelling river, holds itself together with binding tendrils. A billowing stench of dread seeps from that river. It bears a flashy scythe, able to raze the steel crop which has grown around it. I welcome the harvest.

But for now, I sit in the park — observing.





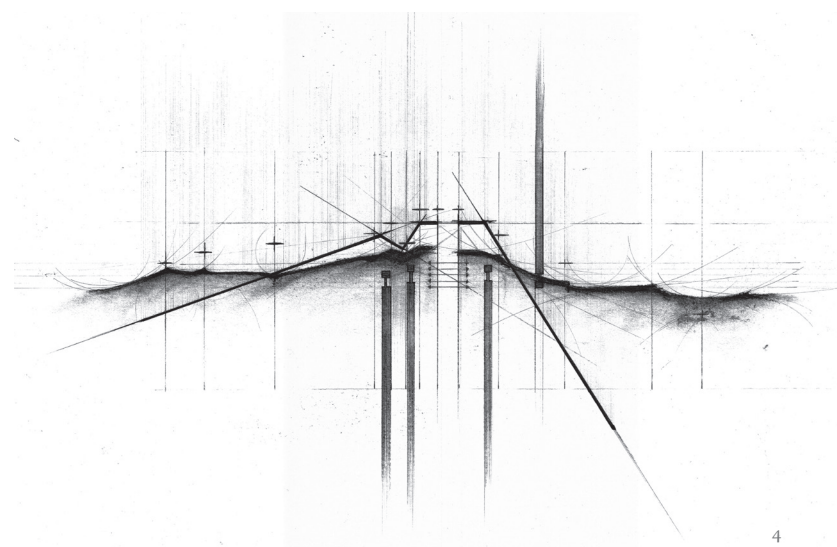
Bursting defiantly from the grid of precast pavers, an inch-tall, green sprout vibrates in some imperceptible breeze — reminiscent of an inspirational poster one might find in a doctor's office, theatrically captioned: *Life finds a way*. I shudder at the banality of it.



2. Luke Slay D3 Cronin
3. Kyle O'Quinn D5 Noel

The same fate imposes on other foliage in the park, though most have not been so insolent. Roots of the few trees have long since given up searching for cracks in the foundation; they're coddled flaccid in warm baths of bland soil. Yet, young life strains, frantically seeking the tiniest fracture.

Order is oppression. Moderation, reconciliation — what do they mean if carried out by the apparatus of division. I want us to risk something for humanity, for each of us to feel part of a richly articulated, interlaced texture.

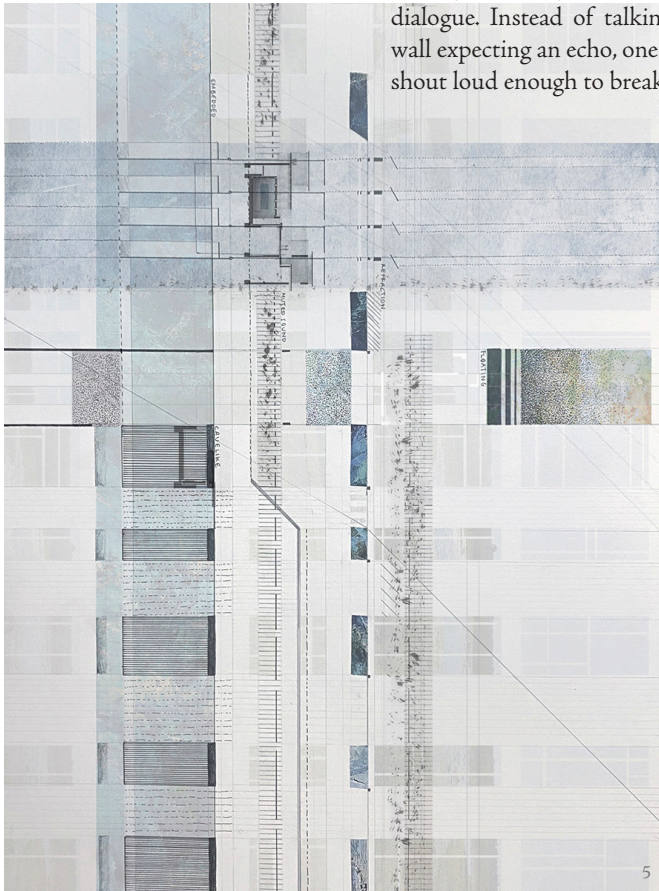


Subway mouths belch. People emerge, determined to meet a schedule. Such full lives wholly renounced of their expenditure. Is it that their time has been kidnapped, replaced with a makeshift dummy — or that an evolution toward speed has propelled the city into a stall? Neither is comforting.

My own sense of time has been squashed, along with any evidence of a natural cycle in my surroundings. Magenta screened-glass shop windows suck up green wavelengths and at night, a wash of aggressive electric fluttering replaces the moon.

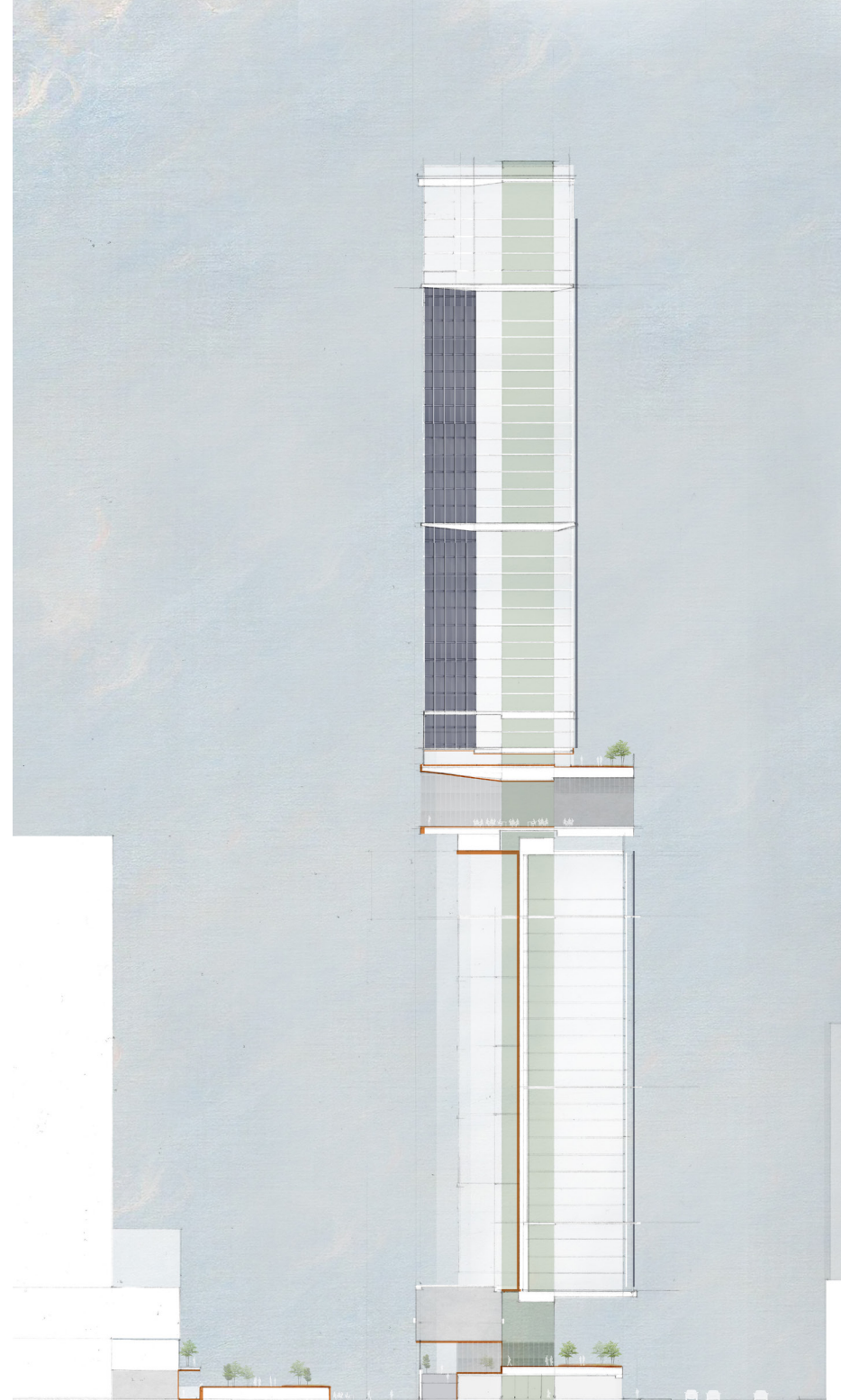
4. Valeria Malave Luongo D4 Gamble

The space between high-rises has grown shut with smog, like scabs over a wound. Engagement with such an environment is entirely one-way; there is no dialogue. Instead of talking at a wall expecting an echo, one might shout loud enough to break it.



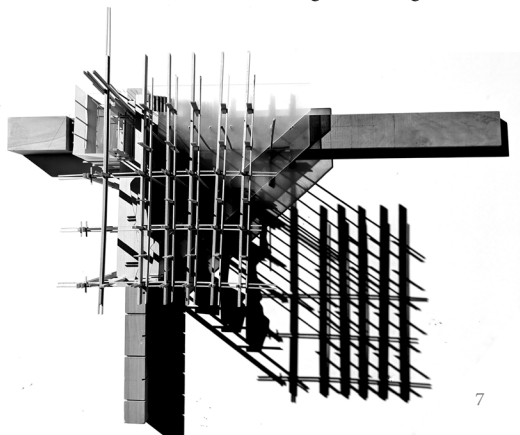
A swollen part of me longs to breath sweet air – to sit in a breeze and know that the music it carries is sincere. Embraced by the spaces they've created, people would move languidly and speak clearly. Former Titans would reveal their constituent nodes – their articulations magnified and set into motion. This stride would bring with it the light to reinhabit dull canyons.

5. Emily Ryan D5 Montoya



6. Brice Schiano, Agostina Portabales D7 Monk

Of course, the stains of today are not shallow. The old formwork will surely thrust its ties again and again. We must be ready.



A light prickle of wet eases me out of a daze. Droplets lose form and merge with the various sewing patterns in my clothing. Similarly, rain enhances material joinery in my surroundings – slipping through mortar-filled seams of tessellated brick, applying a fresh glisten to suspended glass facades. Light reacts in distortion and refraction, transforming imposing angled masses into dangling orbs. Rain is a force which interacts directly and wholly with the city – passing, but inescapable. *I have to go.*

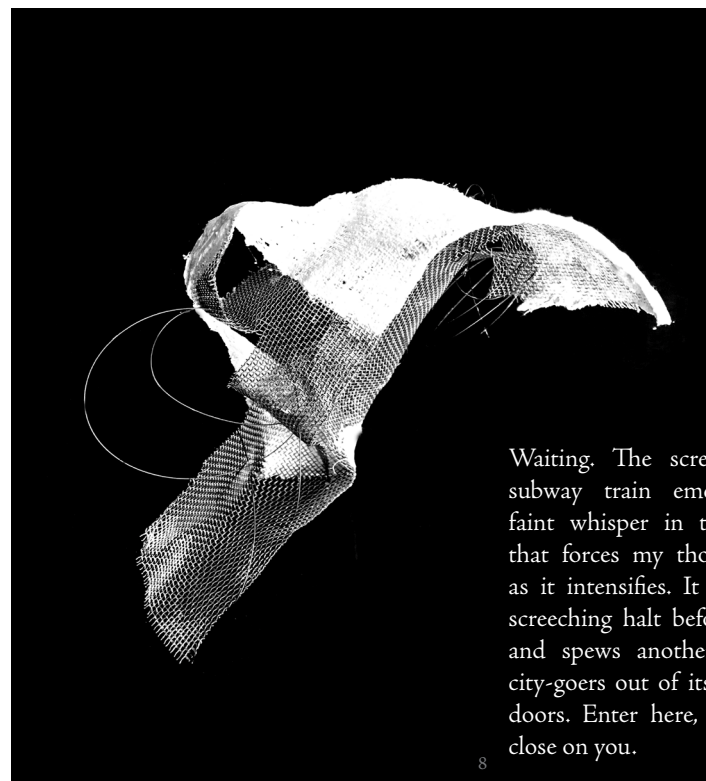
An instantaneous rush. Sounds from every direction jostle my being, not the kind of sounds one would enjoy in nature, but synthetic sounds originating from equally synthetic sources. The people are silent as they

pass on the street. I join them unconsciously. I'm pushed along with the swarm of city dwellers through the congested valley between mountains of glass and steel, down several flights of stairs into the subway.

Peace. Quiet. When I enter here, I'm finally able to recognize my own existence. The crowd controls my movements even still, but at least I can hear my own thoughts and desires.

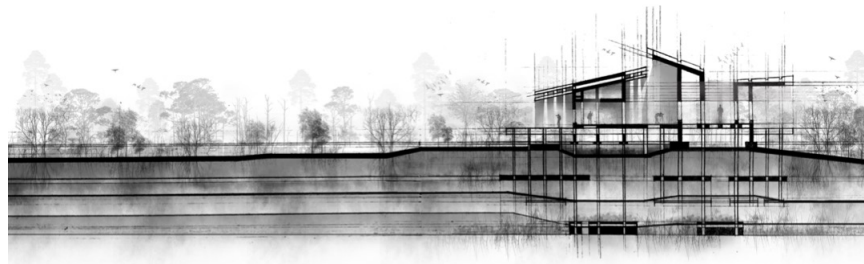
The confines of this subterranean space are dark and plain. Lines of fluorescent light paint the ceiling in crisp stripes. Like everything else, the cracks of the concrete floor follow a clear grid. As if these tiny cracks were great impassable walls extending to the sky, the passing crowds fall evenly within such confines.

7. Sydney Sinclair D3 Zajac

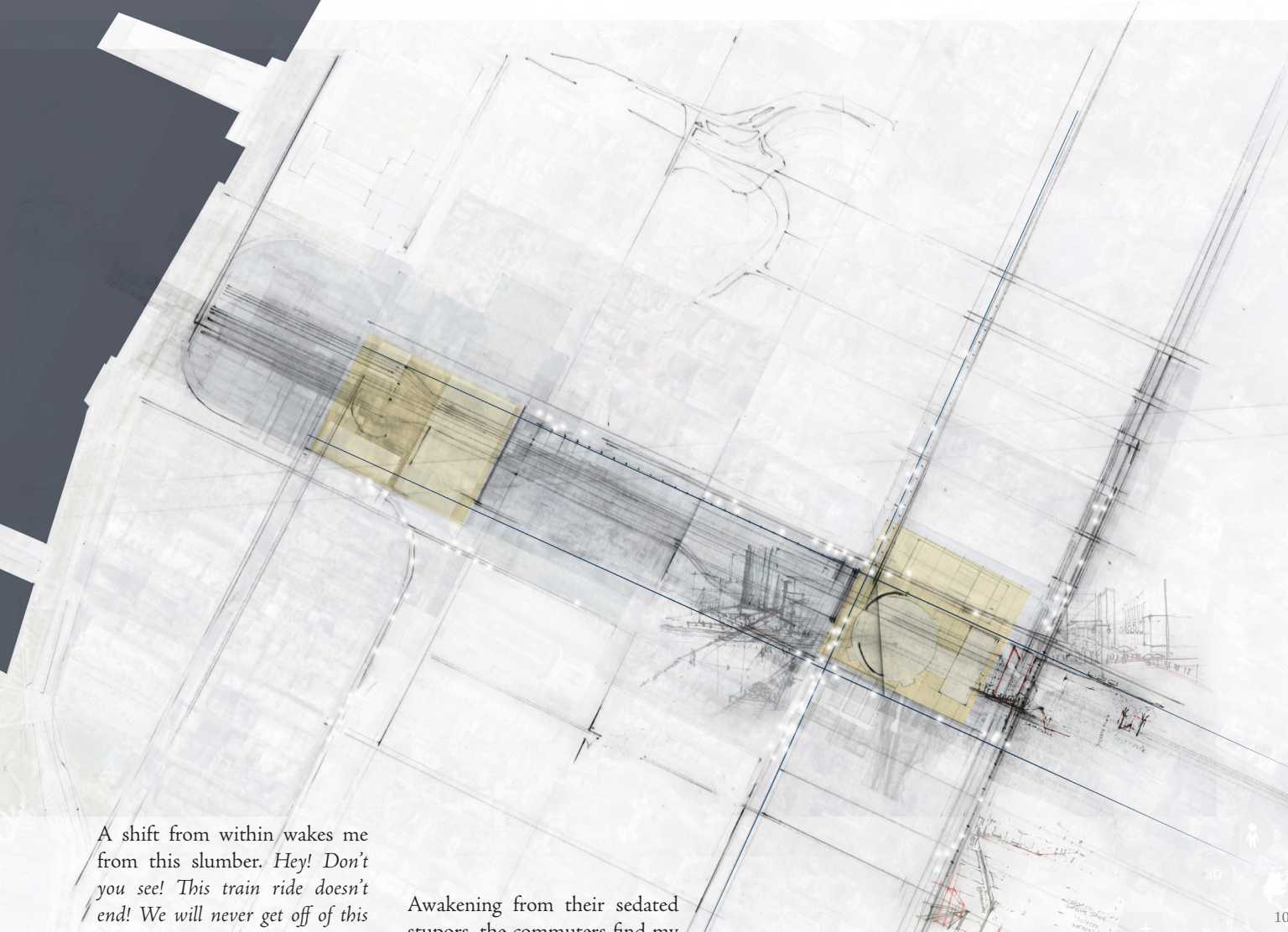


Waiting. The scream of the subway train emerges as a faint whisper in the distance that forces my thoughts away as it intensifies. It comes to a screeching halt before my eyes and spews another round of city-goers out of its cold metal doors. Enter here, before they close on you.

I welcome silence again and am relieved to find no seats available. Sleep tempts me. Even standing I can feel it wash over, inviting me like the gentle ambient light above. I am weary of this monotony. The module of everyday life as it extends infinitely before me, unchanging.



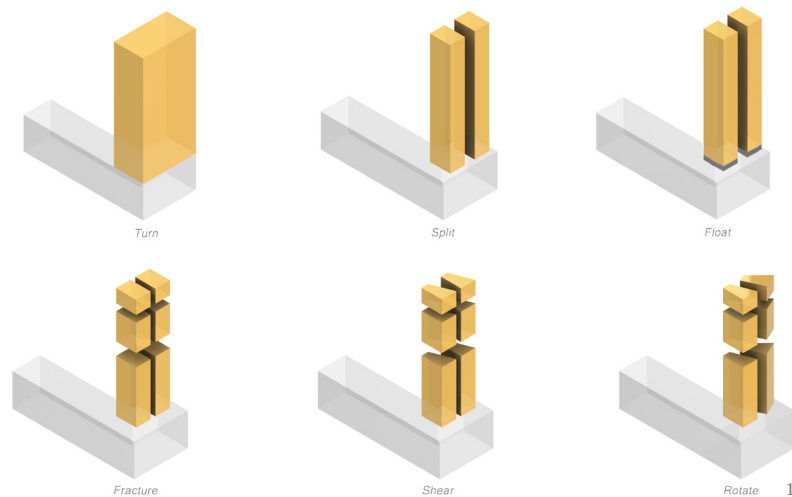
8. Valeria Malave Luongo D3 Rabinowitz
9. Jackie Zuckerbrod D5 Hatley



A shift from within wakes me from this slumber. Hey! Don't you see! This train ride doesn't end! We will never get off of this subway, we will never escape the cold exterior walls of murky glass and steel. The windows, apertures into the surroundings, are pointless. Through them we'll only see impassable concrete barriers. Beyond those, miles of contaminated ground, a place for the millions of former city-dwellers to rest, rotting in colorless wooden boxes. How can they rest without ever really being alive? They never lived and neither have you! Or you! Or me!

Awakening from their sedated stupors, the commuters find my eyes and sit up straight. Their collective gaze, like a steam rising from the vented floor, energizes me. The strips of soft white light from above transition to a rosy pink. Reflecting in the steel subway prism, it draws people closer.

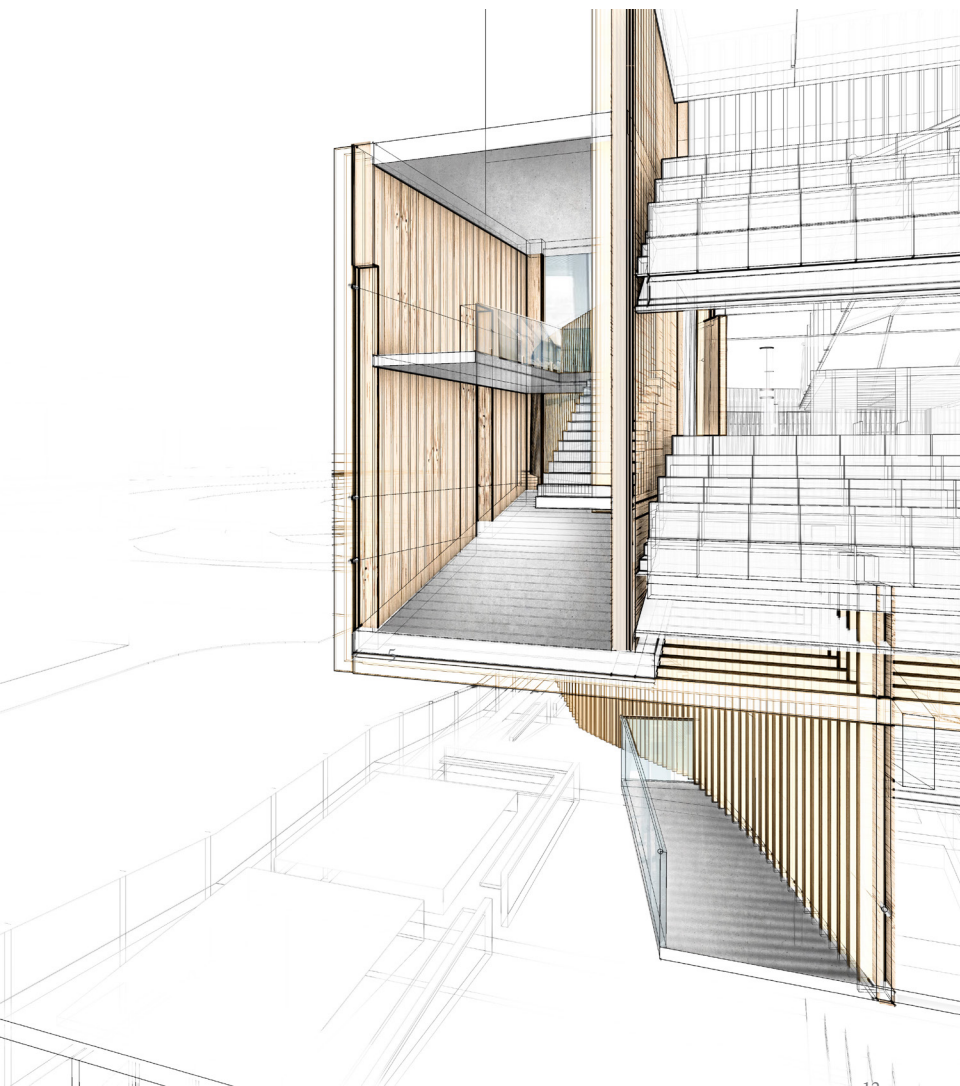
It reduces the poles, once standing like pillars of great stone mass, to passable string. I feel only the space, the occupation. The people surrounding me rather than the concrete confines which are reality.



10. Brice Schiano, Agostina Portabales D7 Monk
11. Maggie McMickle, Sydney Cormia D7 Lee-Su Huang

“The embracing of a venustas of decay has to offer with it a reclamation of a life nourishing and organic experience. Despite modern architectural theory steering away from the fixation of monumentality in favor of space and experience, there still appears to be a large attention span for those structures that display beauty through their ability to stand out as an object.”

- Tristan Mattox



12

12. Kelly Fong D6 Lee-Su Huang

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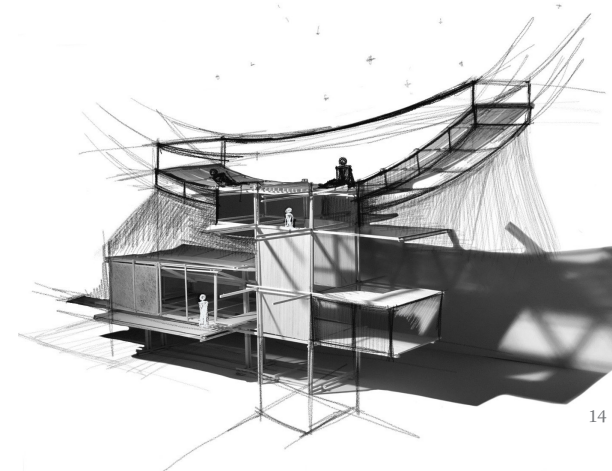
13. Charlotte Atwill, Janet Diaz D7 Perez
14. Jackie Zuckerbrod D5 Hailey

I want to live! Let me live!

The world that consumes us is supposed to be one of autonomy, but instead we march like ants between grids and modules, a system of uniformity and static opportunity.

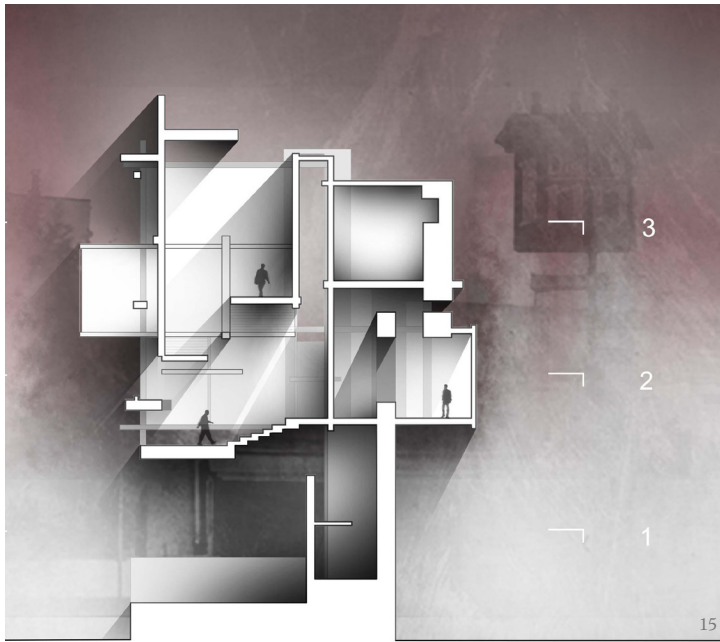
Where do we go from here?

The next square which is just the same as the last. What sets you apart from me? We come from different places, different backgrounds; we are separate people forced to be one. We act as one system when color should be pouring from every crevice of these streets. The monoliths which block our view should project images of diversity and freedom. Because we can't really celebrate those, can we? When we do, we are radicals. Cast away and invisible... but what's the harm in that, I say! We already are invisible.

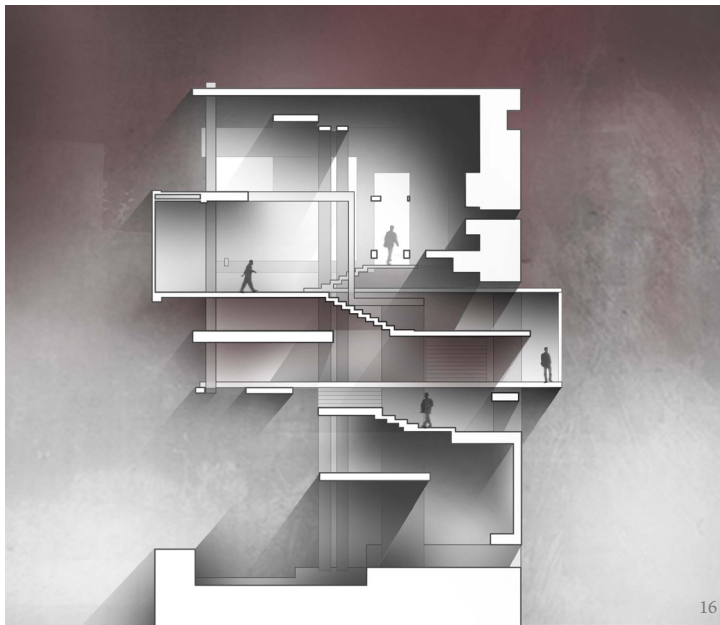


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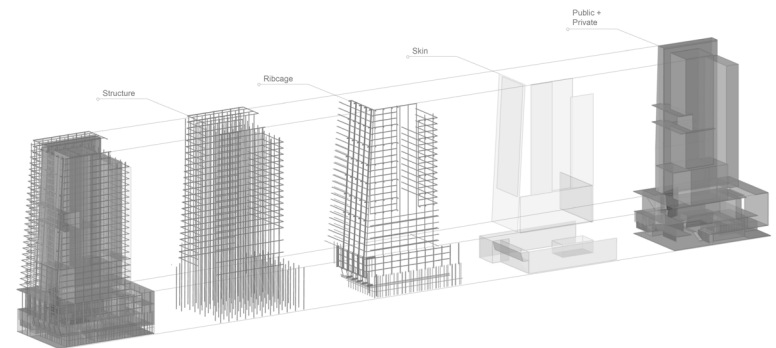
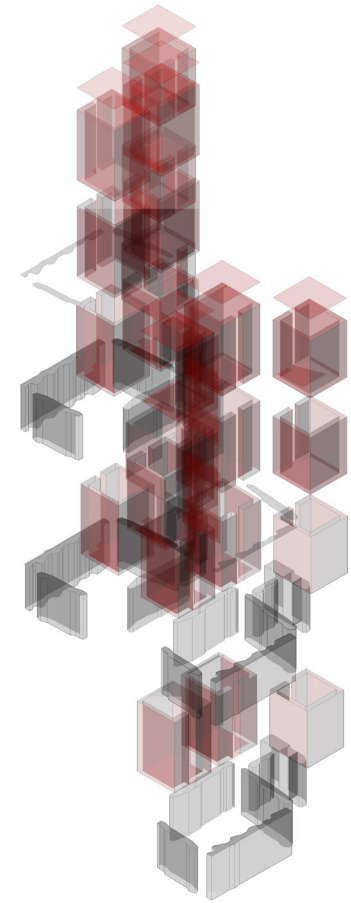


The people stand, color returning to their faces, their eyes alight with fire. A transition yet again, to red light. Faces boil with rage.



Let us return home! To green. To growth. Let us see the fruit of the ground again, not uninterrupted spans of asphalt and concrete. Let us hear the river beside us, not the honking of horns and humming of machines. Let us feel the cool summer breeze, the rain droplets coating our skin in dewy vigor and the soft blades of grass between our toes. Let us say whatever comes to mind. Let us speak!

Shouting and thunderous applause dulls the steady buzz of the train. The light, intense and bright, a scarlet haze which disappears to the dark in the blink of an eye. I return again, my options black or white. As if on cue, I look up from the ground to find the person opposite to me bearing a sign. It reads: *Let them hear you.* I blink and the sign has vanished.



SIM ULA CRA

Speaking the City

Roads, words, concrete buildings and paved streets, sounds, and the spatial and natural order of the world are all true neutral objects. By themselves they lack meaning or identity. Rather, it is the contextual relationships of these things to one another, and the human interpretation of them – whether through walking or speaking – that they are qualified, categorized, and identified. They

begin to have meaning and their impacts to and from one another become observable to those that witness these relationships.

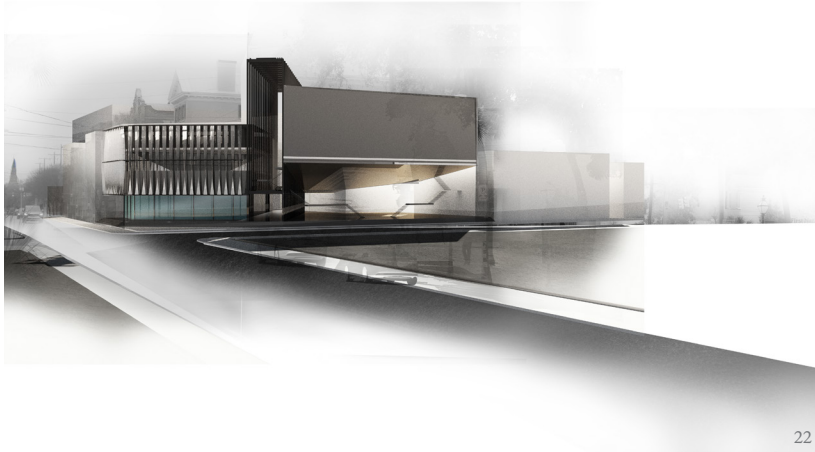
Cities and languages are both perfect metaphors for one another. A foreigner in either one finds that the best way to become acquainted is through total immersion and constant exposure, whether with native

speakers of the language or by walking the concrete veins of the city. Japanese *kanji*, the written symbols representing parts of a word or whole words, also serves as an effective analogy for how contextual relationships between roads and buildings (as communicated by the pedestrian journeys within them) allow for these concrete elements to be identified and understood. Each

19

20

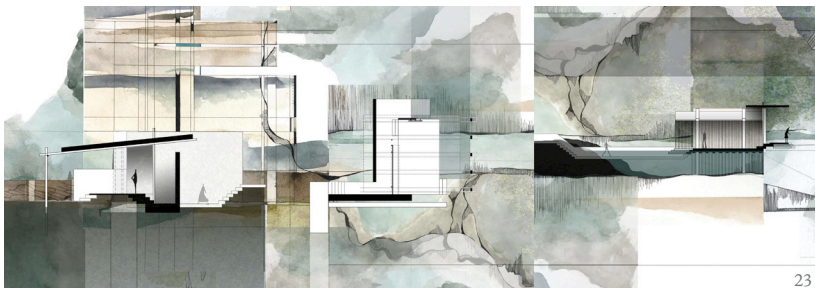
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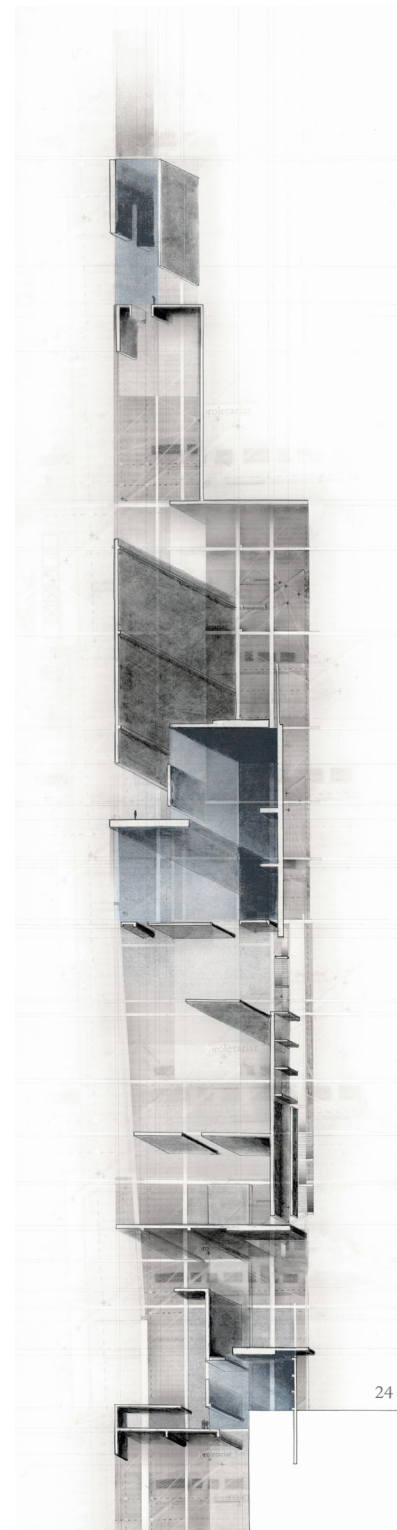
kanji may have different possible meanings and words ascribed to it – just like similar words (that would theoretically have similar-looking *Kanji*) may have different written manifestations. The meaning of a *kanji* character within a sentence is identified by the contextual clues of the other words in the sentence, and the structure of the sentence around the character. Relating this back to the city, different urban elements may have different meanings and impacts

– which are identified by their spatial relationships to other buildings, their effect on the experience of the pedestrians, and how those pedestrians travel as free agents around them.¹ Michel de Certeau speaks about this qualification of pedestrian movement constituting the city in “Walking in the City” (in *The Practice of Everyday Life*): “Pedestrian movements form one of these ‘real systems whose existence in fact makes up the city.’”² If we look at a city that we’ve never



23

22. Florence de Asis D6 Belton
23. Suzana Caudill D5 Hofer



24

24. Emily Ryan D4 McGlathlin

known ourselves without the context of pedestrian movement, we may as well try to read a book written in a language we have never tried to learn.

Even when a numbering system (which is used because of its identity-less nature and therefore its ease in being employed across various subjects) is used in naming the built features of the city, different numbers corresponding to roads or structures begin to adopt an identity provided by the speakers and walkers occupying the space. Roads and buildings, if nominally only identified by number, can develop such a cultural or ascribed identity that they become familiar in the realm of popular media – like the shops on Manhattan’s Fifth Avenue, or the holiday movie *Miracle on 34th Street*.

Thus, cities begin to take on a meaningful identity through the human interpretation of their roads and built infrastructure. The walks and journeys and commutes of each person through the city tells a story with the built environment as an active backdrop. Their walk may be characterized by the names of the streets and the turns taken, the notable buildings passed by or the outdoor street markets walked through.³

-Sophie Wojtalewicz

Classism's Role in Defining Architecture

Since ancient times, money and power are two of the most sought-after forces in existence by man. The world today is completely dictated by money, a tool designed by humans, which has grown to control the very lives of those who created it. There is a constant, ever-growing need to have more money regardless of what it takes to obtain it. In a capitalist society, where it is preached that the ability to get more money is completely in the hands of the individuals, there is a sense of urgency and competitiveness that surrounds the means in which money is obtained.⁴ Therefore, in any career path, people will make decisions based on what will produce the most monetary gain. This motivation reveals itself in architecture as much as any other occupation.

The need to pursue monetary gain, allows architecture to be geared towards upper class members of society: those who can afford to pay for expensive building designs and materials. Designers are less likely to devote their time on projects that are not profitable to them because it does

not put food on the table. This is not a new phenomenon. Throughout history, other forms of high art have been reserved for the upper class; those who were rich and able to afford luxury were the ones who were able to enjoy high art. During renaissance times, high art was reserved for extremely wealthy families such as the Medici family or overpowerful religious empires, as can be seen through the abundance of expensive design and extraordinary masterpieces in the Vatican. Architecture as an art form is involved in this class-based exclusion.

Classism is supported through pillars of architectural theory as well. In Vitruvius' *Ten Books on Architecture*, there is a discussion of the way economic differences are approached through the architectural lens. In "Book One", Vitruvius explores Economy and how an architect must design accordingly. He states, "We have to plan the different kinds of dwellings suitable for ordinary householders, for great wealth, or for the high position of the statesman... this will not be the same in the case of money-lenders and still different for

from an unhealthy to a healthy spot... they will the more speedily grow well."⁶ Although this is a sound principle, people need clean water and air to thrive, he continues on to claim that a healthy site cannot be too hot, too high in elevation, have marshes or fog in order to be inhabitable.⁷ This raises the question, what happens when there are no more "healthy sites" to inhabit, or if one does not have the means to afford habitation in a "healthy" area?

It can be assumed that those with money and power will be prioritized in the design of a "healthy site" because they have the means to ensure that their houses or other buildings are made in a manner that they desire. Architects will design their architecture based on the demands of those who will pay for it as discussed earlier. So, most likely, those not able to compete with the rich to afford architecture will be overlooked. However, it can be argued that architecture is a necessary part of everyone's life regardless of economic status.

This reality encompasses the unfortunate mistreatment of humans whose worth should not be defined by their economic status. Assigning monetary value to human life and considering individuals as more or less important because of that number, is a severe injustice and undervaluation of humanity as a whole. Architectural theorists discuss the connection of the human body to the cosmos, and the importance of the soul in terms of embodiment. Dalibor Vesely explores this notion stating, "It is a serious mistake to see the human body as isolated from the soul and to discuss the problem of order and harmony as a direct manifestation of the invisible principles in the visible appearance of bodies."⁸ In that sense, humanity should be worth more than any amount of money, and to reduce a human to a dollar amount is a horrible disservice. The allowance of architecture as an art form to cater

"During a time of quickly evolving social norms moving towards equity, should not architecture also evolve to become more inclusive across class differences?"

The built environment plays an integral role in human existence. Everyone deserves to experience and afford architecture because of the close role it plays in the way we understand our surroundings. This has not been the reality through history and certainly is not the case today. The working class are not given the opportunity to experience much more than subsidized housing and poorly designed suburbs. Even worse, homeless are actively plagued by hostile architecture, designed to prevent dwelling in public spaces to uphold the façade of a clean and thriving city.

only to the upper class is to do just that, and inherently disregards any human who cannot live up to a certain economic standard.

It is idealistic to call for systematic change regarding the issue of class difference, especially when these systems are based on thousands of years of history. However, it is not too much to begin the conversation bringing awareness to the way architecture almost exclusively lends itself to those with deep pockets.

- Hannah Concepcion



25

the opulent and luxurious."⁵ The idea that the method and quality of design differs depending on class is at its core classist. If this ideology is supported in one of the more renowned foundations of architectural theory, it is no surprise these ideals continue today, especially in an age where economics influences nearly every decision made and class disparity is more stark than ever.

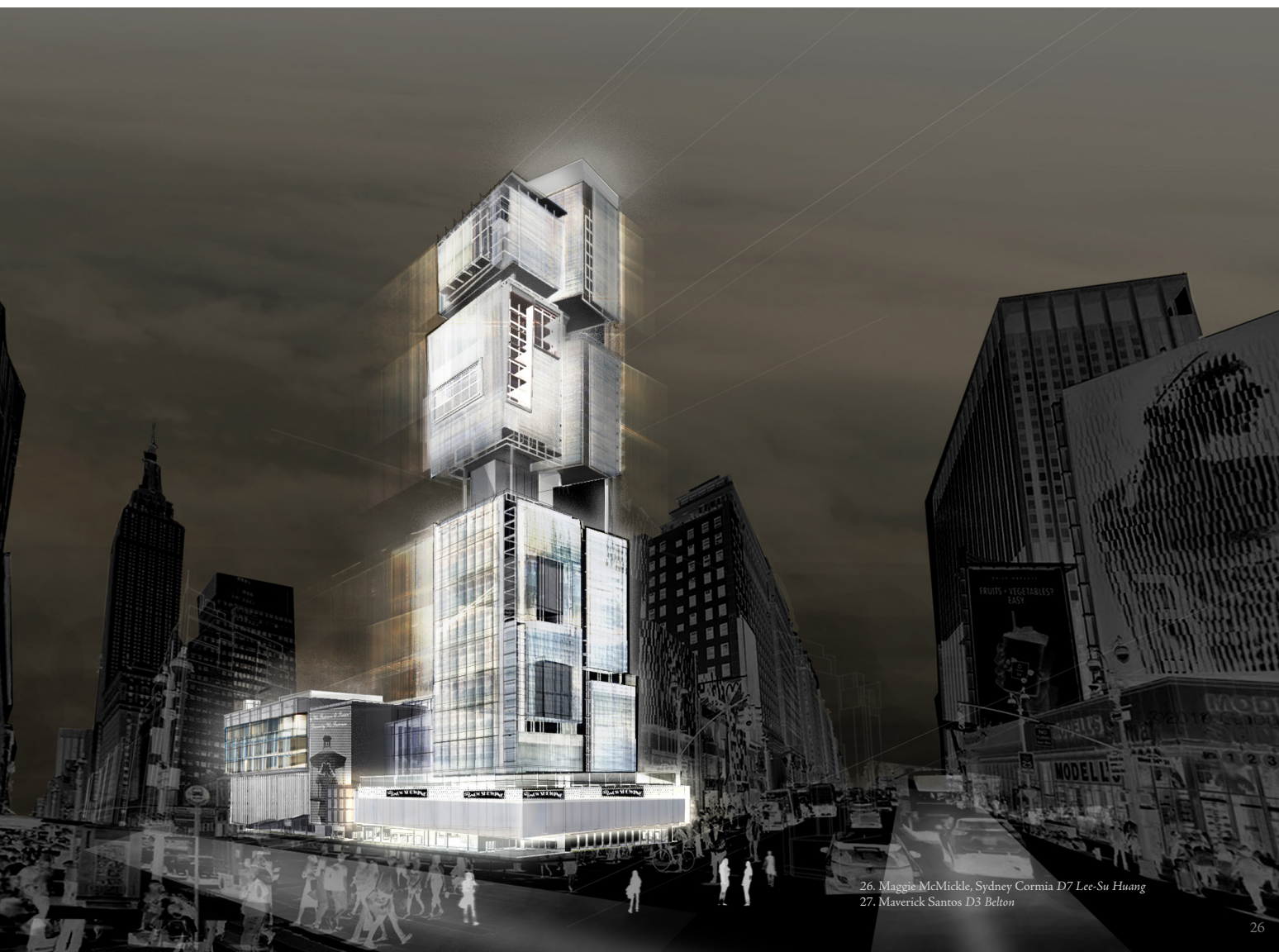
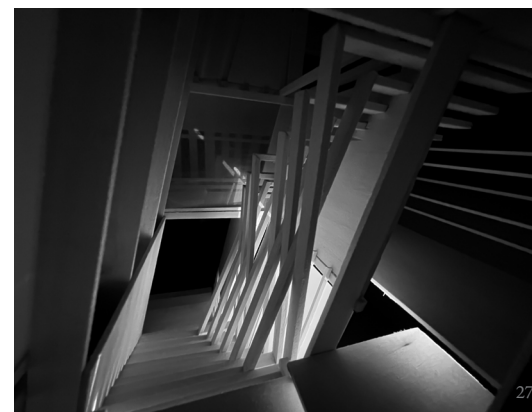
Vitruvius argued other elements that influence the division between design for the rich, and design, or lack thereof, for everyone else. He discusses the principles of propriety and healthy sites. The book states, "in the case of all sacred precincts we select very healthy neighborhoods with suitable springs of water...for when their diseased bodies are transferred

Introduction to the Necessity of Beauty in Architecture

To conceive of beauty as an architect is to maintain that beauty and architecture have a relationship. Support for this statement is scattered widely across the history of discourse concerning architectural theory, as reference to beauty, and what precisely it is that makes architecture beautiful, persists across time and culture. In this vast array, an apprehension of

beauty may seem unattainable for the architect, being that she or he, having encountered this breadth of thought, is laden with definitions and ideas both conflicting and ambiguous. Yet it is necessary for the architect to draw out of this deep well a conception of beauty which corresponds to that which is true of beauty. A conception of beauty which remains untrue necessarily degrades the relationship between beauty

and architecture, and, therefore, architecture itself degrades, for it seems apparent that architecture should be beautiful. To apprehend true beauty, then, is the catalyst for ensuring an architecture that does not degrade, for ensuring an architecture that is beautiful. So, with reference to the historical

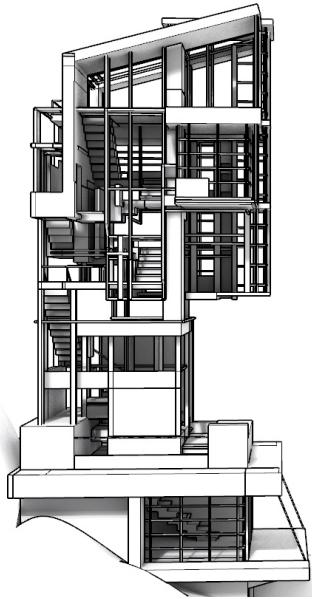


26. Maggie McMickle, Sydney Cormia D7 Lee-Su Huang
27. Maverick Santos D3 Belton

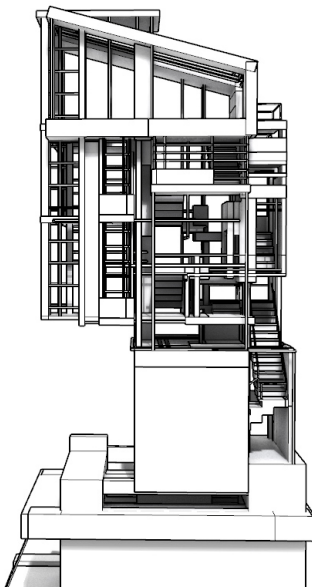
discourse introduced earlier, beauty, as such, and the necessity of its relationship with architecture, will be articulated, albeit not entirely, but enough to allow for the possibility of a true conception of beauty.

As previously stated, a proper conception of beauty, as such, is essential in understanding why beauty is necessary in architecture. Subsequently then, will be an exploration into certain conceptions of beauty which are foundational in understanding what is true of beauty.

Within ancient Greek philosophy, specifically Platonic thought, the Beautiful (i.e., beauty) is acknowledged as one of the primary Forms; Form being *metaphysical*

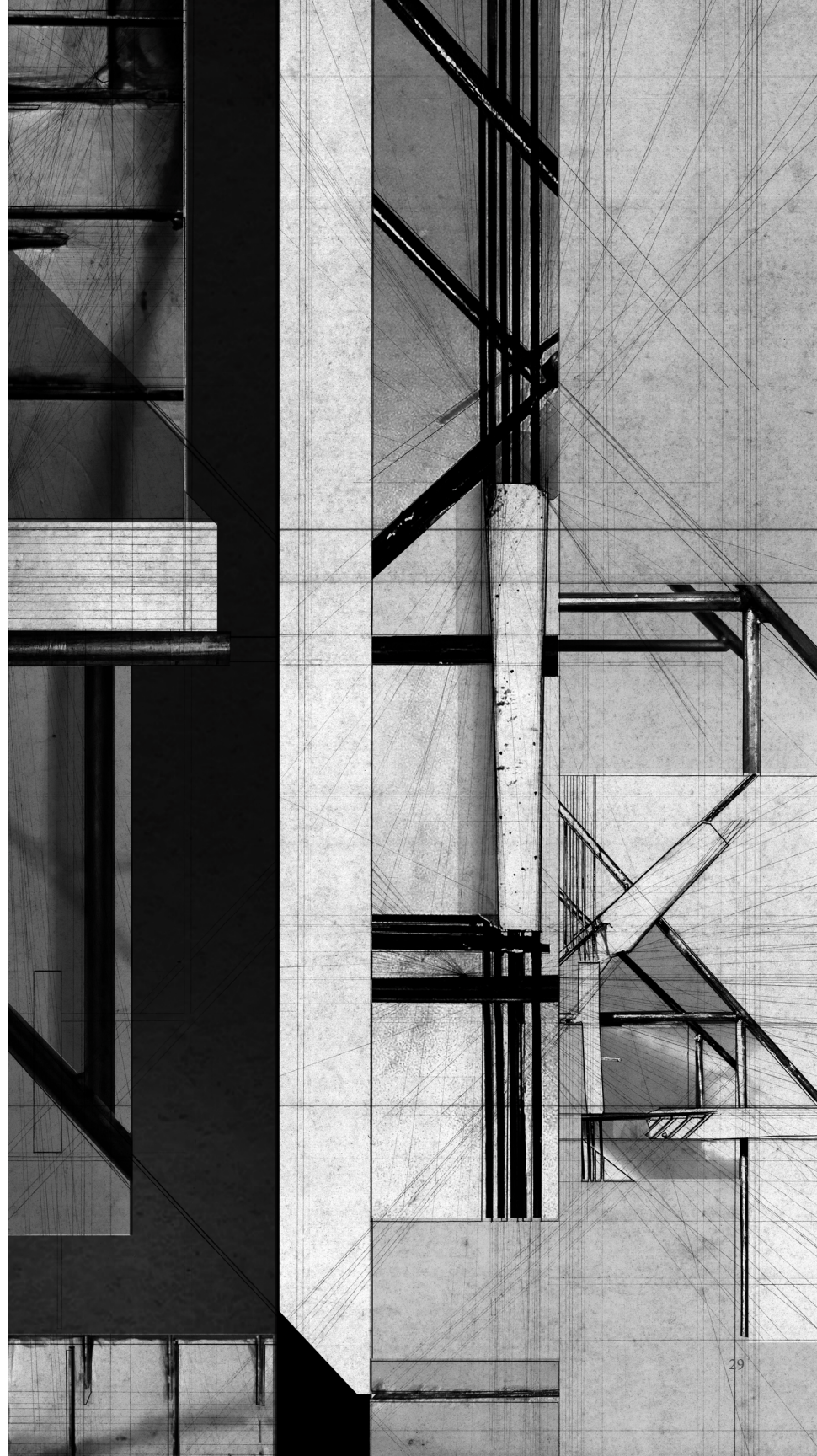


(i.e., a first principle, distinct from any particular and “abstracted” from that which is perceived through the senses, approaching Being, *as such*).⁹ Given this status, there is then a close correspondence with the Form of the Good (i.e., that which makes particular things good), as both are to be considered as ends in and of themselves.¹⁰ The relationship between the Beautiful and the

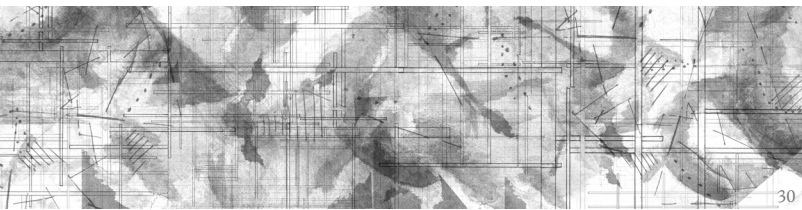


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28. Tony Solis D3 Maze
29. Anabella Marrone D3 Rabinowitz



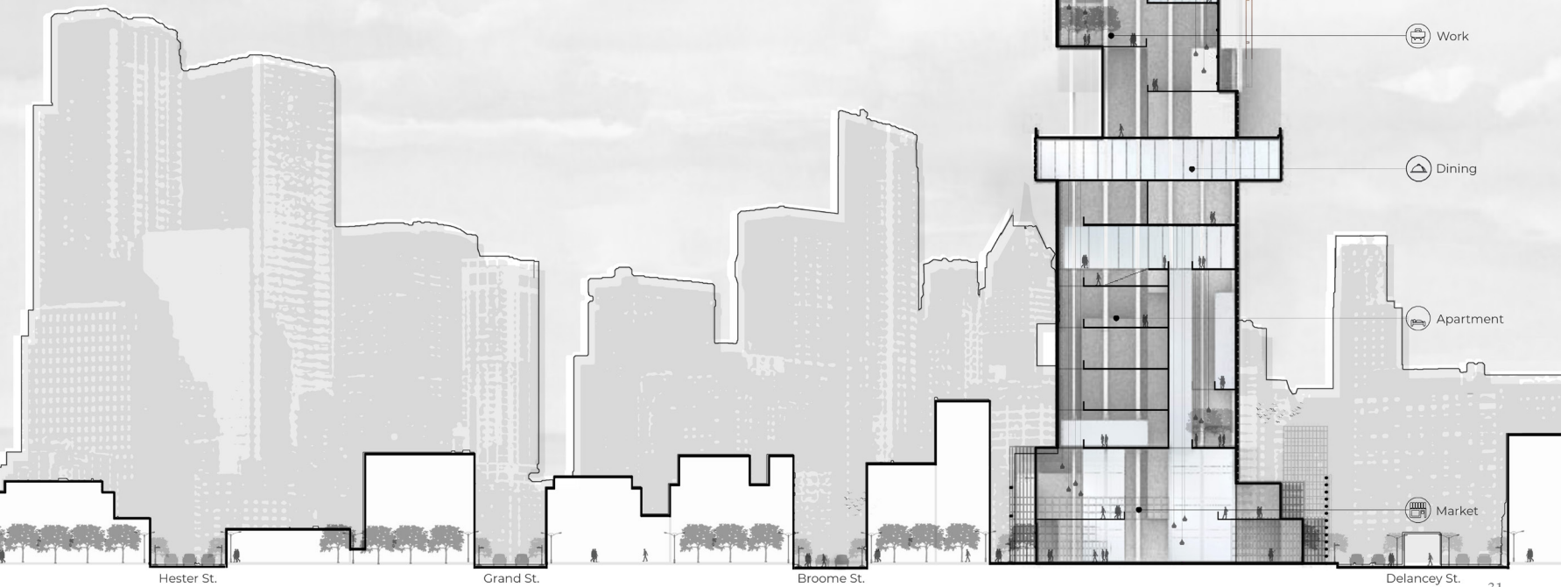
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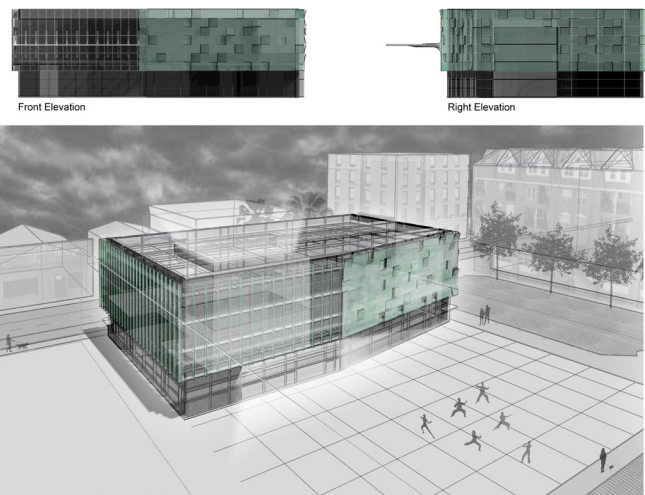
Good, according to Plato, is that the Beautiful “constitutes the external appearance of the Good as well as that of Being... [it is] a medium through which the Good manifests itself.” Evidently then, following Platonic thought, there exists a fundamental relationship between beauty, goodness and being. Going a step further, the Neoplatonists, beginning with Plotinus, identify the Beautiful, the Good, and Being as one and the same. Therefore, understanding this

“Being and the Good,” is important in recognizing a proper conception of beauty.

Aristotelian thinking identifies being and unity as having a reciprocating relationship.¹³ Accordingly, to be, therefore, *is to be one*. To be one thing is to have some form which actualizes that thing’s being, as the form of a thing is that which makes *some thing, one thing*.¹⁴ Actuality then, implies unity, and subsequently implies being.

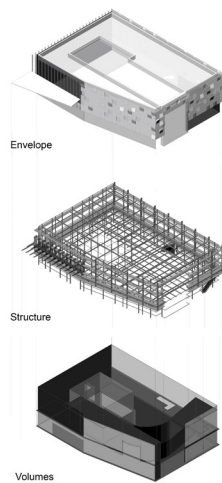


So, to be is to be one, and to be is to be actualized. St. Thomas Aquinas, a medieval philosopher, further identifies being itself as that which is fully actual, and to be fully actual is to lack nothing, be utterly complete, perfect, good, and beautiful.¹⁵ Here, then, is the identification of Being, as such, goodness, as such, and beauty, as such, as being, again, *one and the same thing*. Therefore, it follows that to contemplate being is to contemplate goodness, and also therefore to contemplate beauty, *as such*. To truly be, then, is to be actualized towards a good, and to recognize beauty, as such, is to recognize beauty as Being itself. St. Thomas Aquinas further specifies beauty as “that which when seen, pleases.”¹⁶ For something to be “seen,” following

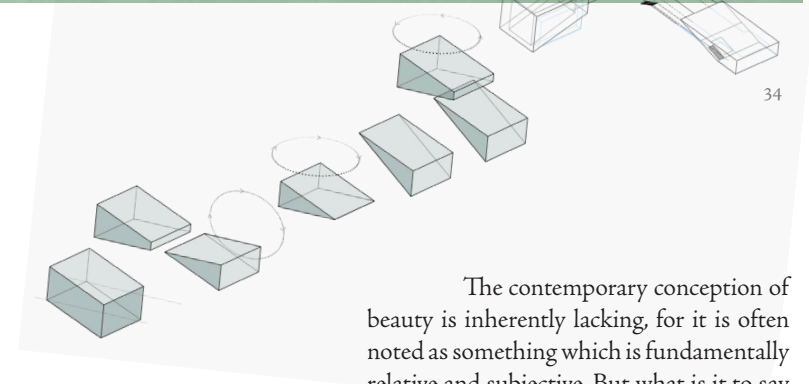
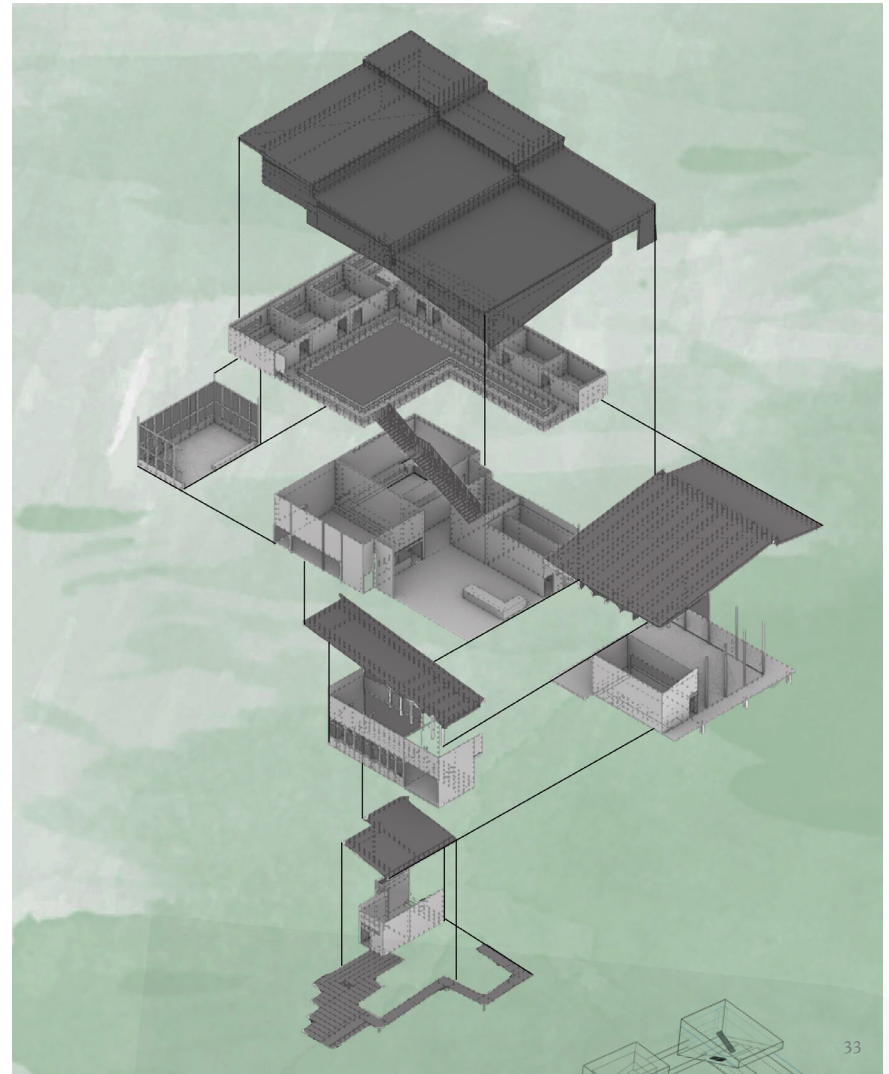


32

Thomistic thought, is to be contemplated, as “beauty is essentially the object of *intelligence*, for what *knows* in the full meaning of the word is the mind, which alone is open to the infinity of being. The natural site of beauty is the intelligible world: thence it descends.”¹⁷ So, beauty exists as objective reality, existing independent of the human mind, and it is the architect’s ability to contemplate it that allows her or him the possibility of creating beautiful space.



32. Joey Lee D6 Perez

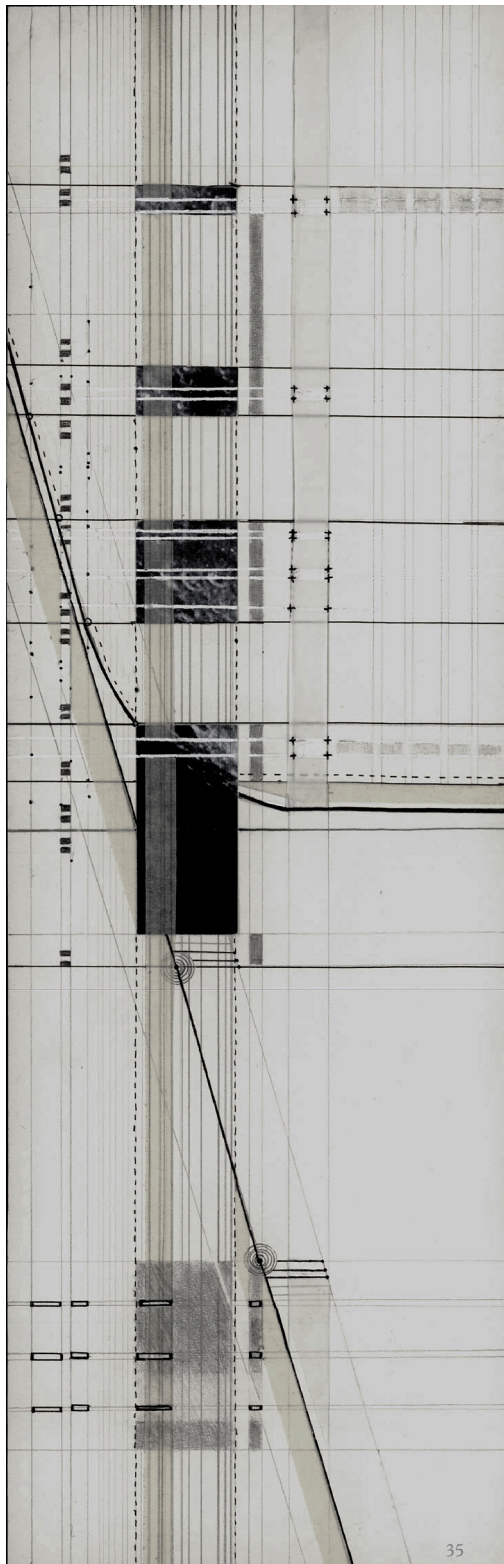


33. Ellery Susa D5 Noel
34. Nicole Nigri D6 Belton

The contemporary conception of beauty is inherently lacking, for it is often noted as something which is fundamentally relative and subjective. But what is it to say beauty is merely subjective? *It is to claim*

that beauty does not exist. For something to exist, and exist insofar that it partakes in being, it must be objective. It must be actual. If one denies objective beauty, she or he denies beauty altogether, and subsequently denies goodness, and therefore being, *as such*. And the architect who denies objective beauty denies a relationship with beauty and architecture, and therefore denies an architecture which is fundamentally good, meaningful, and valuable. When beauty is properly understood, following the thought previously referenced, architecture is realized as something which must be beautiful, i.e., must be actualized towards a good. What is inherent to the building of space is that it not only actualizes potential in its own being, and as such can be beautiful in its own right, but it allows the space for potentials to be actualized, for beautiful things to manifest, *for those who dwell to partake in Beauty*. It is when these two meet that architecture's relationship with beauty, with Being, as such, is clearly realized as necessity.

- Davis Drury



35

35. Emily Ryan D4 McGlothlin

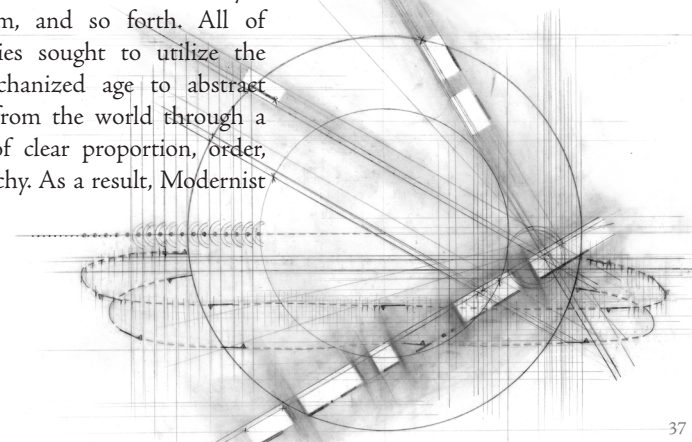


36

Regionalism's Assertion Against Increasing Globalization

It has been investigated previously what proposed strengths and weaknesses early to mid-20th century Modernism had brought along with its widespread implementation. A presumable overcompensation for a lack of meaning in the modern individual gave birth to a new world order of strict commandments. This modernist movement in architecture proved to be parental to various branches of architectural movements following; Functionalism, International Style, Minimalism, and so forth. All of these bodies sought to utilize the newly mechanized age to abstract harmony from the world through a language of clear proportion, order, and hierarchy. As a result, Modernist

architecture remains precisely that. Abstractions. Or rather, objects in and of themselves. The great irony of the modernist movement is that while it sought meaning through the vacating of the symbolic imagery of the past, it created in its place a meta-symbol whose abstraction was no closer to connecting the individual back to a sense of belonging. It is this ongoing sense of alienation in western world that is, at its heart, the modern symptom that regionalism aims to alleviate.



37

36. Marla Stephens D6 Rabinowitz
37. Valeria Malave Luongo D4 Gamble

“Alleviate” fits properly here, as it is not so much the intention of critical regionalism to renounce modernism altogether. More accurately, the intent lies in employing technology and modernistic language as tools for diversifying the herd mentality that has come to be known as globalization. The aim of this diversification is then to deliver back to the individual a sense of identity and belonging through the cultivation of a regional context. The Postmodernist seeks identity. The Phenomenologist seeks belonging. Critical regionalism seeks the obtaining of both in a subtle approach that diverges significantly in its process and manifestation.

To understand the broader context of critical regionalism that Kenneth Frampton introduces in his book *Towards a Critical Regionalism: Six Points for an Architecture of Resistance*, is advantageous to understand the relationship of the movement with its contemporaries.

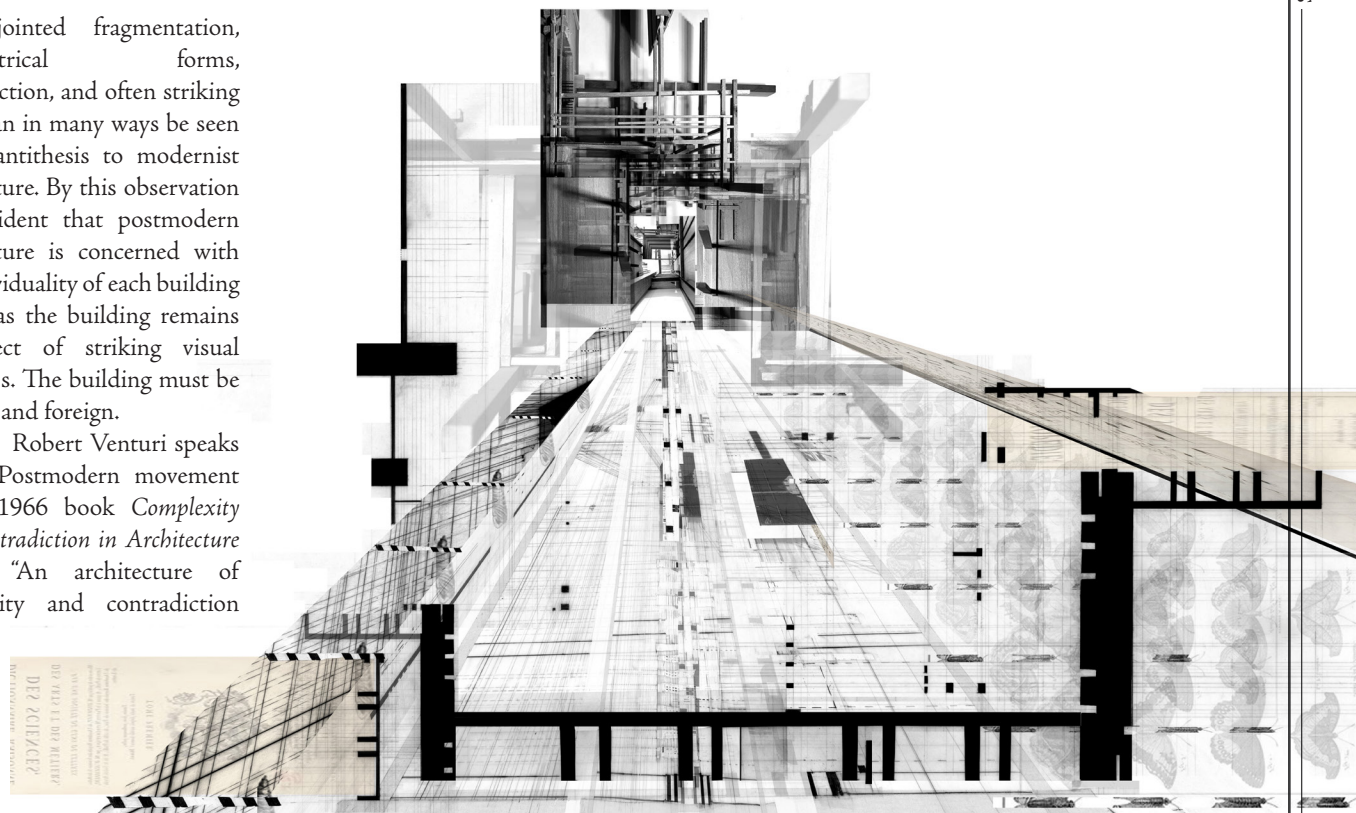
The emergence of Postmodern architecture in the late 1960s is often attributed as a direct response to the rigid doctrine and absence of diversity characterizing Modernism. The same here can be said for the birth-children of Postmodernism, that being Deconstructivism, Neo-futurism and High-tech architecture. This band of movements, being characterized

by disjointed fragmentation, asymmetrical forms, contradiction, and often striking colors can in many ways be seen as the antithesis to modernist architecture. By this observation it is evident that postmodern architecture is concerned with the individuality of each building insofar as the building remains an object of striking visual acuteness. The building must be singular and foreign.

Robert Venturi speaks of the Postmodern movement in his 1966 book *Complexity and Contradiction in Architecture* stating, “An architecture of complexity and contradiction



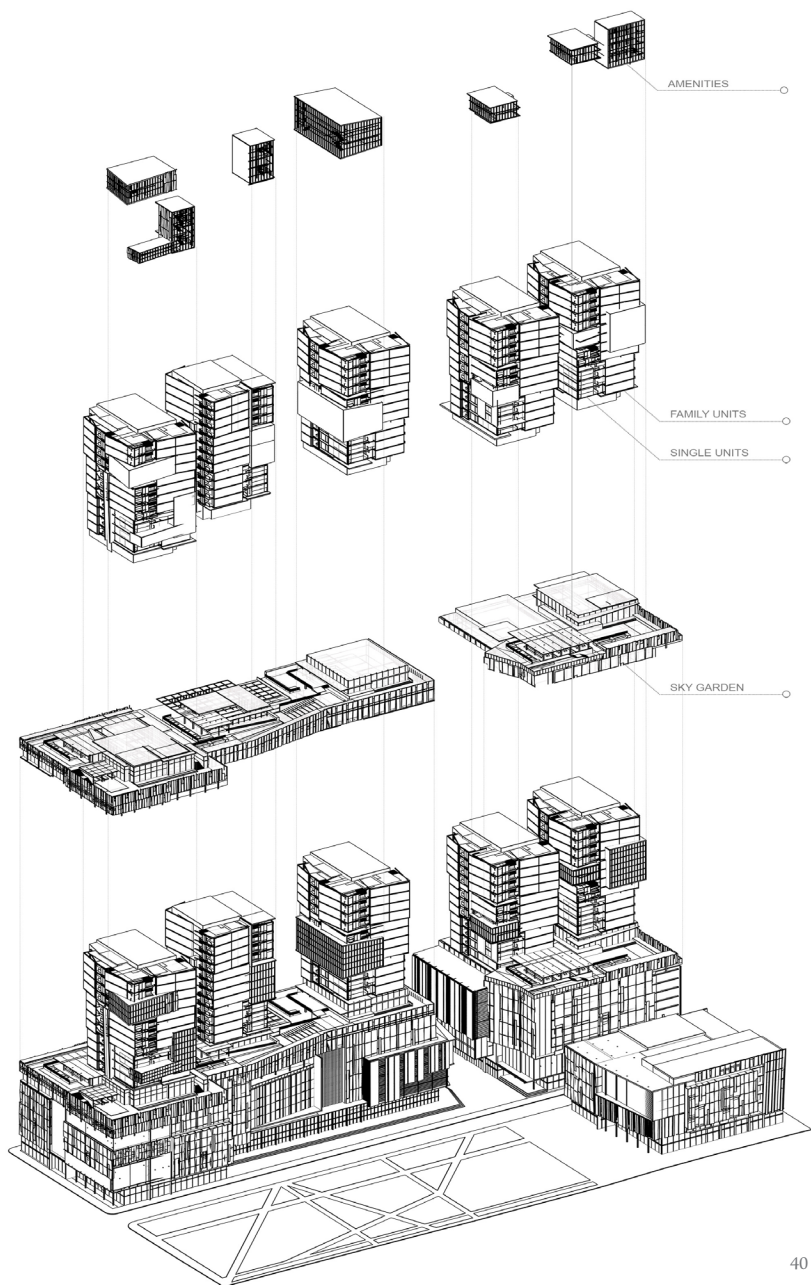
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must embody the difficult unity of inclusion rather than the easy unity of exclusion.”¹⁸ What this statement fails to recognize is that architectural complexity and contradiction can only form unity in its ability to contrast the simple and harmonious. It is only by Postmodernism’s ability to drastically contrast a world that has been bled dry by familiarity that it is able to differentiate itself with a sense of identity. This identity, then, rests on its potential to dominate life, rather than to stimulate it.

Critical regionalism, on the other hand, seeks this self-same sense of identity by rooting itself in the geography, culture, topography, and the historical context of a particular work. Instead of an object forming identity through its striking placement in a foreign domain, regionalism takes the process of the architecture growing out of its context to achieve its identity. Because the context of each work is distinct in and of itself, it does not fall trap to the redundancy called forth by Modernism and International Style of which Postmodernism also pursues to escape.



40

40. Kelly Fong, Merlina Operta D7 Perez



41



42

41-42. Royce Velasco D3 Culpepper

Alvar Aalto in his 1955 lecture at the Vienna Architect's Association states, "Between Humanism and Materialism", "form and monumentality remain a reality architects must confront... still the main task of architecture is to humanize the Machine Age."¹⁹ By this, critical regionalism does not try to address the controversial topic of form and monumentality asserted by Postmodernism, of which it provides no clear solution.

"The spaces which we inhabit will always be a guest in the environment that our eyes cannot find the end of, they are finite expressions of ourselves onto the natural environment we originated from." - Frank LaPuma

Rather, its intent is to "humanize" architecture, of which is not possible for Postmodernism given the nature the movement is founded upon.

There is obvious overlap between the phenomenological approach to architecture and regionalism. In fact, Frampton himself uses phenomenology as sustenance for his argument on critical regionalism, stating, "Emphasis should be on topography, climate, light; on

tectonic form and the sense of touch rather than visual sense.”²⁰ It is perhaps in its essence an attempt to cultivate for the individual the selfsame experience of childhood, where instead of existing in time, one exists as time. Here, we naturally are presented with Heidegger’s phenomenological concept of “Dasein”. Of ‘being-there’.

Furthermore, this attention to the experience of being allows a work to deviate from the sense of isolation brought upon us by modern technology. Spaces no longer turn inward, separating the natural and built world, because by their very definition these spaces study consciousness. They

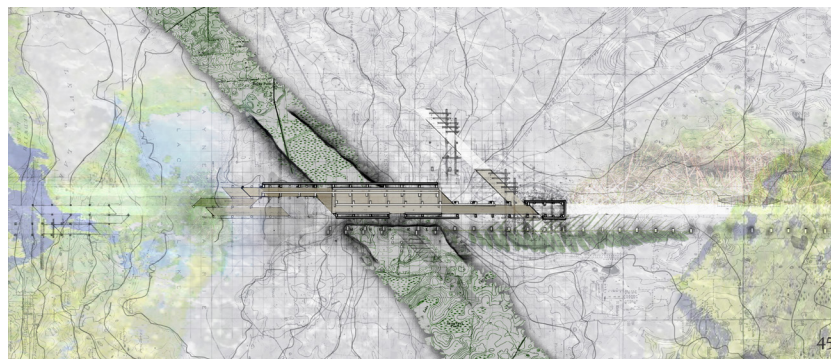
are devices to direct individual experience.

However, this phenomenological focus of the sensation of being within the natural world often neglects an important component of the experience of being human. It forgets that part of phenomenology involves the cultural realm in addition to the fore mentioned realm of the senses. One projects their self onto the world and a part of that projection is due to the sociocultural world contained within them. Their mind is a collection of symbolic knowledge, sometimes unknown to them, which constitutes the way the world presents itself.

The way a space presents itself. It is this sensitivity to culture that distinguishes critical regionalism, creating for the individual a sense of internal belonging.

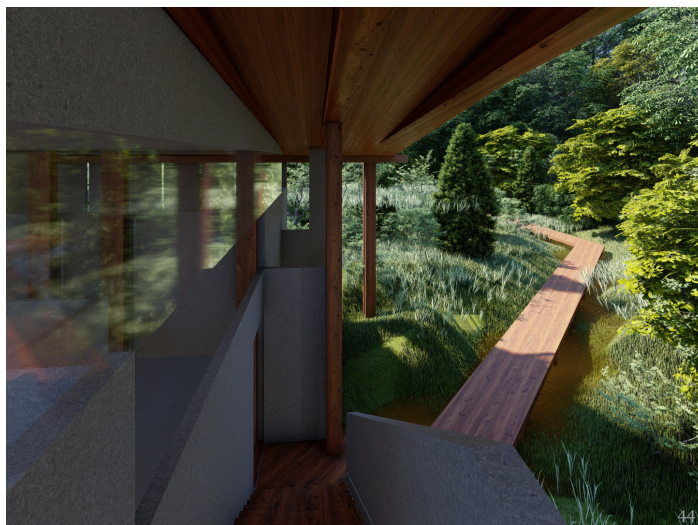
Despite a promising attempt in humanizing architecture by means of self-

identity and belonging, the critical regionalism movement does not come without discrepancies. Frampton, in *Critical Regionalism: Modern Architecture and Cultural Identity* points out the notion that national culture is a paradoxical proposition. There persists an



45

“Is comfort more a reflection of the spaces and less a matter of the material



41

44. Ellery Susa DS Noel

authenticity of how we dwell within luxury we surround ourselves with?”

- Apoorva Thapa

opposition between universal civilization and rooted culture.²¹ He states “both ancient and modern [cultures] seem to have depended for their intrinsic development on a certain cross-fertilization with other cultures.²² This is increasingly evident in modern developing countries’ ability to adapt to expanding global social and technological trends.

There also runs the potential for a pursuit in regionalism to further stigmatize cultures plagued

by inner-discrimination and further perpetuate combative social tendencies attributed through prejudice behavior. Critical regionalism rests on the notion that innate differences of a particular region can be celebrated for their uniqueness. Of which, the movement becomes increasingly sociological. Nevertheless, if these difficulties be overcome, critical regionalism has to offer a sustained sense of individual identity and belonging in an era desperately lacking both.

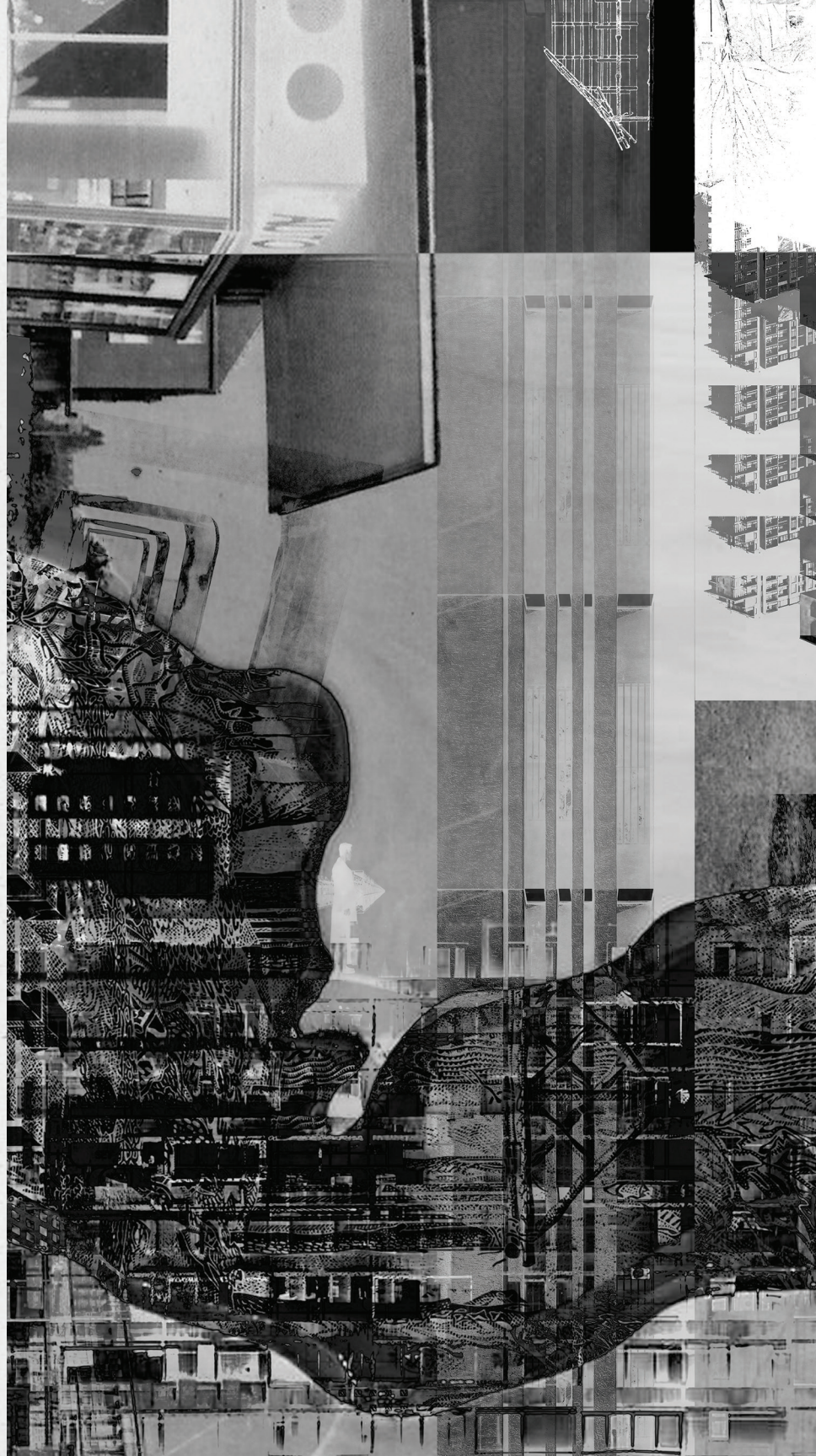
- Tristan Mattox

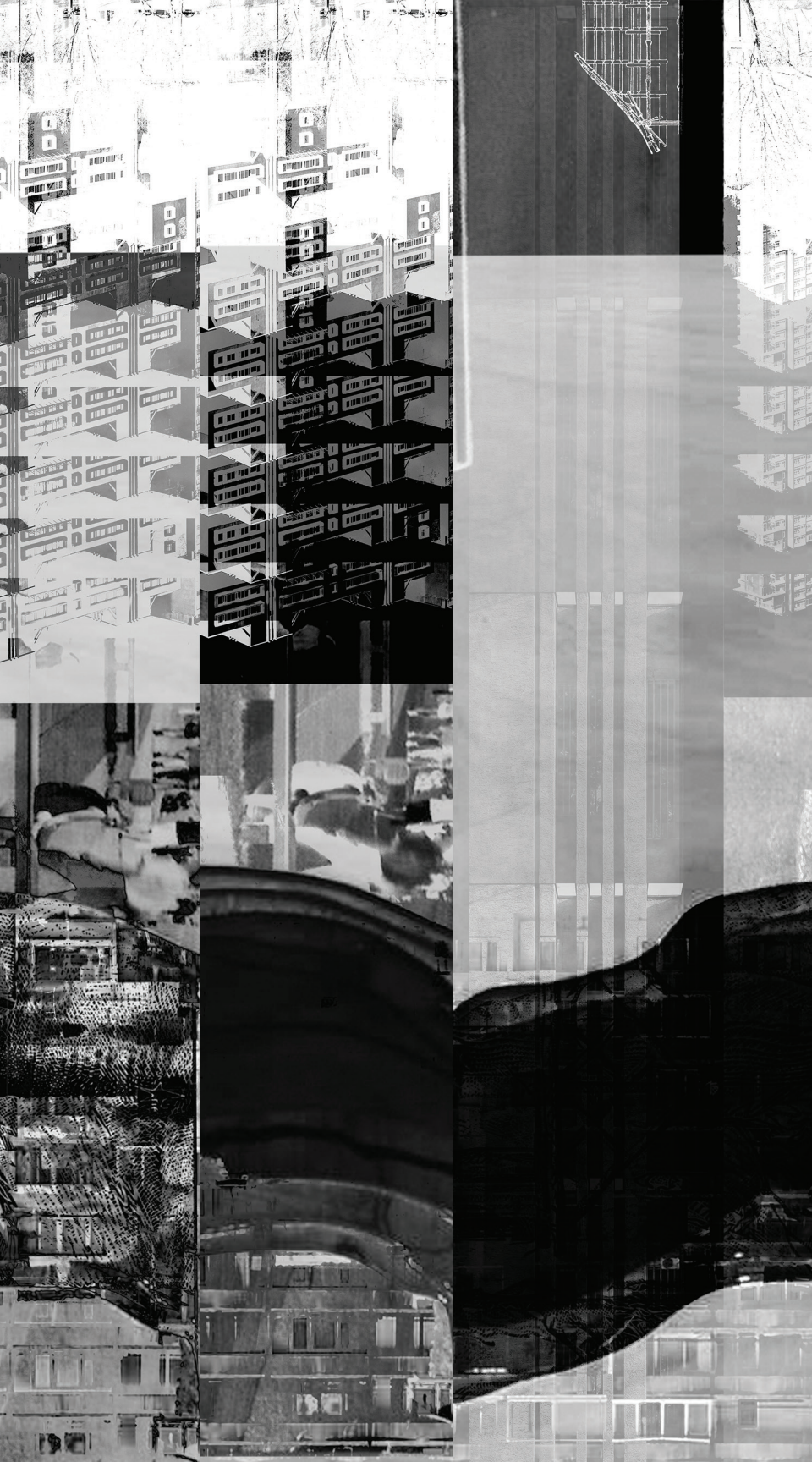
45. Ryan Karczewski DS Hailey

42

Op. 28, No. 2

Entropy





Contributors	Grace Lambert	46	Hannah Arduini	69
	Royce Velasco	47, 80	Eric Rykard	71
	Sissi Zhang	48, 49	Addison Besedic	74
	Tony Solis	50	Aldrin Gaffud	75
	Camryn Locacio	51	Frank LaPuma	79
	Alexander Roman	52, 52	Joyce Ng	81
	Sophie Nguyentran	54	Valeria Malave Luongo	82
	Luke Slay	55, 73	Anabella Marrone	83
	Joselyn Gambetta	56	Ryan Karczewski	84
	Kelly Fong	57, 76, 78, 94	Jin Deng	85, 88
	Merlina Operta	57	Brice Schino	86
	Ellery Susa	58, 66, 87, 91, 92	Agostina Portables	86
	Sophie Abel	59, 72	Marla Stephens	89
	Jackie Zuckerbrod	60, 77	Hannah Arduini	90
	Nicole Nigri	61	Melos Shtaloja	93
	Charlotte Atwill	62, 63	Ethan Trapold	95
Janet Diaz	62, 63			
Savoy Butts	64			
Maggie McMickle	65			
Sydney Cormia	65			
Benjamin Spears	67, 68, 70			

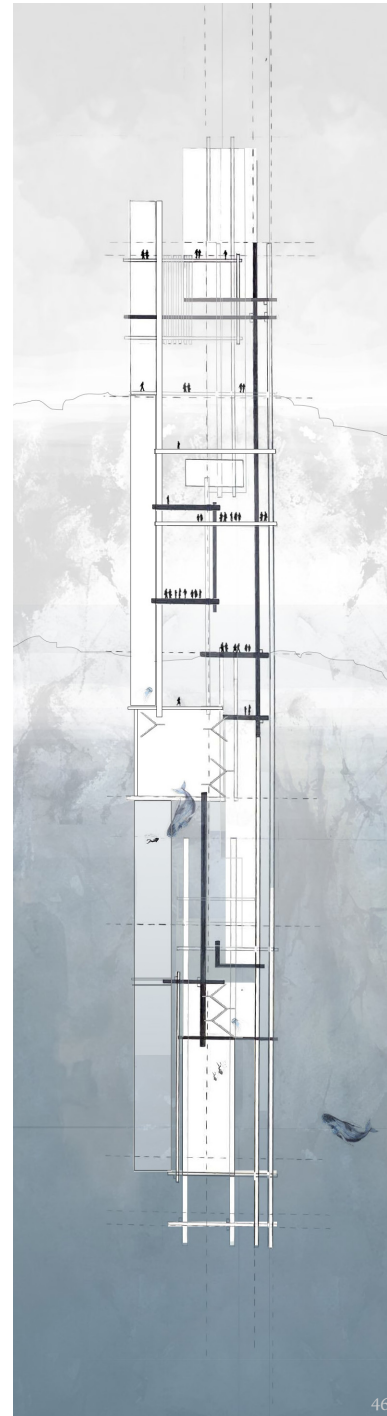
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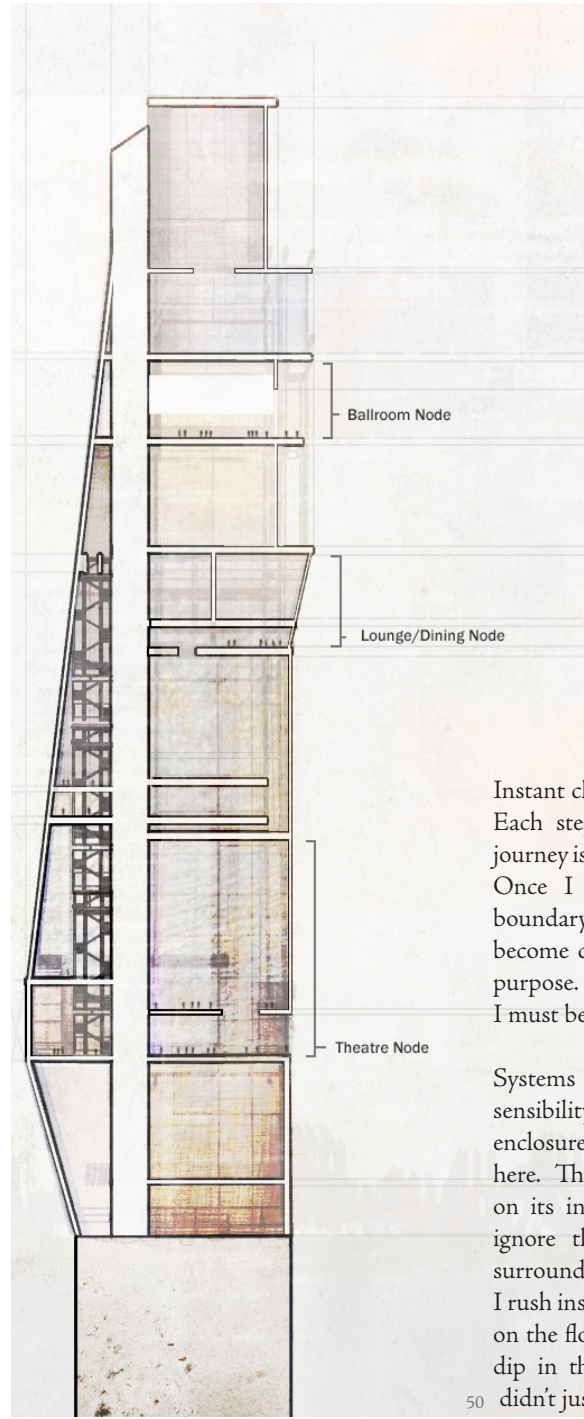
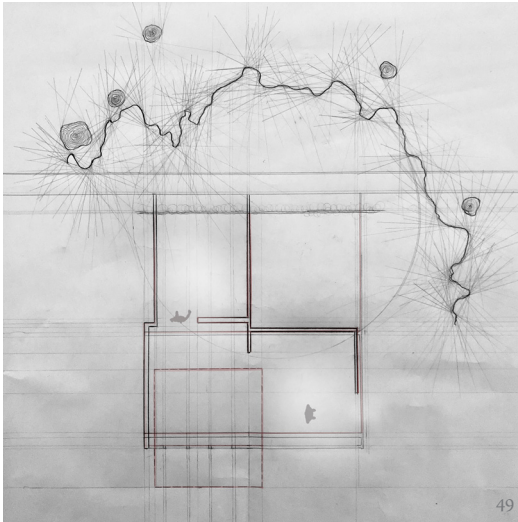
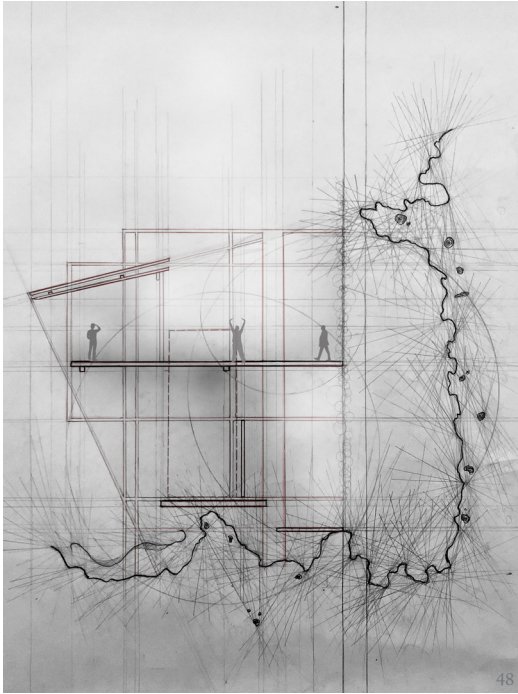
Op. 28, No. 2

My mind has turned into a fragment. Left are separated ideas that lost their way in the words that fall through the cracks of this search for more. It occurs to me when I look into the present and choose to face the threshold stopping me from reaching further.

I glance around, noticing my surroundings to take that next step into what is proposed. Wood burned along the walls - dark to the touch and leaving particles of material to fall silently to the ground. My finger runs its way up the grain, splitting the form and function of a frame into a fraction.

Above me the condition is bright, but dangerously unholy. I adjust my eyesight from the depth of what existed below. The openings that assembled around me are starting to fit a larger whole, but, unlike them, I still don't have all the information I need. *What is my purpose in this place? Why am I filled with contemplation and wonder that disturbs the context around me? Why do I not know who I am?* I close my eyes and take my next step into the threshold.





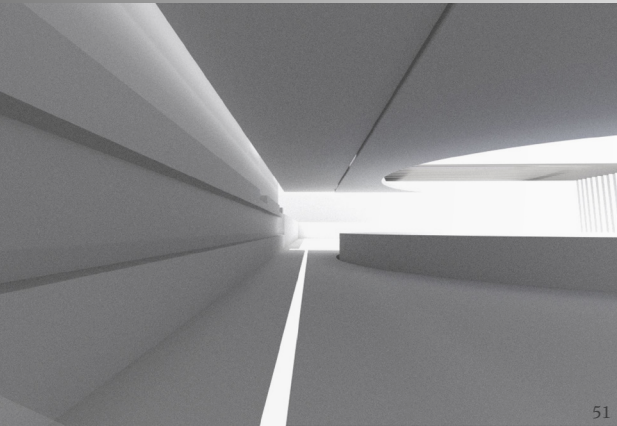
Instant chaos, instant ambiguity. Each step I take through this journey is in pursuit of the search. Once I cross the translucent boundary, more things start to become clear, I start to define a purpose. In order to find myself, I must be lost in the setting.

Systems lose rigidity and the sensibility of heavy burdensome enclosures of the city collapse here. The house seems bright on its interior, but it's hard to ignore the rain and darkness surrounding it from the outside. I rush inside, dripping rain drops on the floor that drain into each dip in the tile. I realize that I didn't just bring myself into this

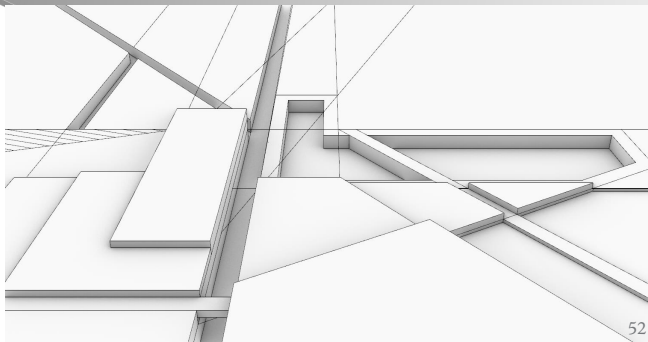
find satisfaction in walking inside of a place that has become so known to my eyes. In laying out gardens, pavilions, wandering paths, small mountains of stone, and flower plantings, try to give the feeling of the small in the large and the large in the small, of the real in the illusion, and of the illusion in the reality.²³ I yearn for green — a garden — of my own that is ever-changing, a constant

“The display of underlying construction becomes a type of ornamentation for the architecture as these systems are based in rationale and exist almost as the veins underneath the illusory surface of abstracted volumes.” - Elizabeth Duarte

improvement and fixation of living space framed by living material where I may one day be peaceful. It seems unfair that my stay in this house I’ve cultivated in the untamed wild should come to an end. And it’s tragically amusing that the rapid development and urbanization I was born from should spurn our primitive origins and need for shelter over eons. I think a year might have passed by, and I think to myself that all is well until I recall that the rain has never stopped.



51



52

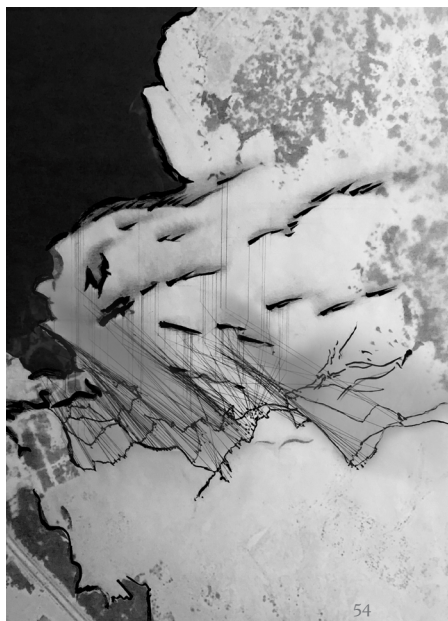
house when I stepped through the door, but also a part of what existed outside. Every time I leave my home, I come back changed.

Nevertheless, the house exudes comfort. If I choose to ignore the thumping sound of thick raindrops hitting the roof, then I choose to be content with the elements out of my control. For a moment, I believe that I’ll start to live in this house.

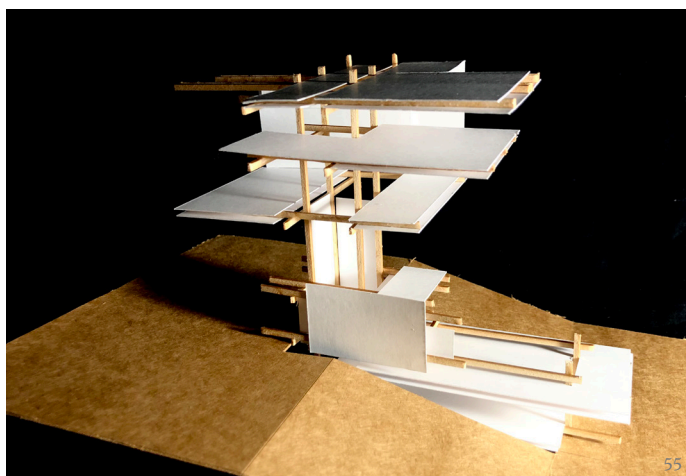
Days go by, and life seems peaceful. Months pass, and I

I cautiously move towards the window, looking out through the wall of rain and fog, and staggering silhouettes in the distance come into view. Giants form the skyline, seemingly the only shelter for miles except for this house. *How long have they been there? Why haven't I noticed them?*

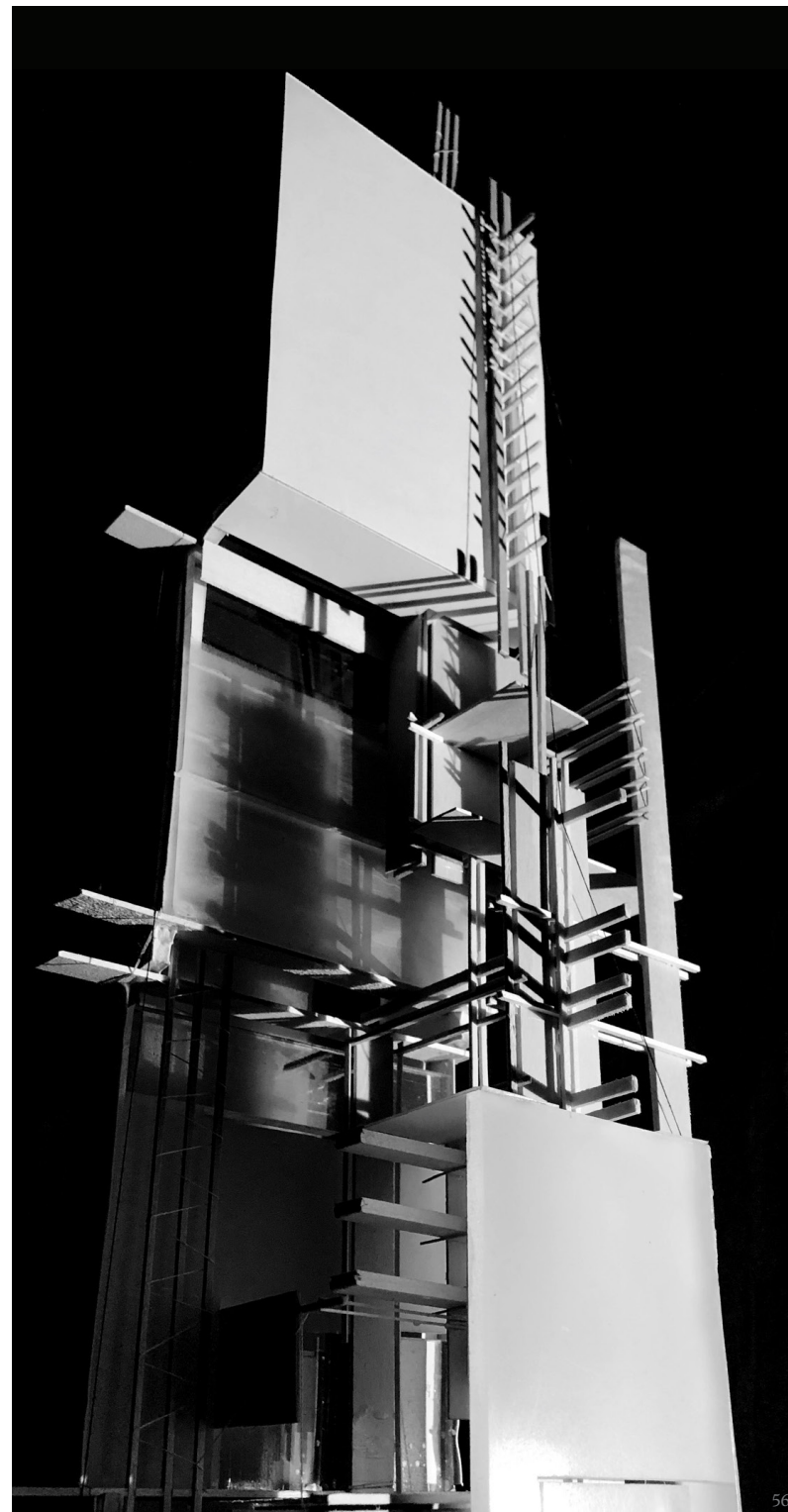
The rain imbued the landscape and veiled the house, but it was also enveloping me in this place with its drowning sound and blurry vision. *Of course.* They have been there all this time, just as the rain has.



The never-ending rhythm surrounding me continues, constant noise almost drowning out my own thoughts just as the city once did. Raindrops hitting the roof like feet on pavement. As any living thing, it goes on and on until one moment it abruptly stops. I wonder: *Which one will outlast the other? The city or the rain?*



54. Sophie Nguyentran D4 Montoya
55. Luke Slay D3 Cronin

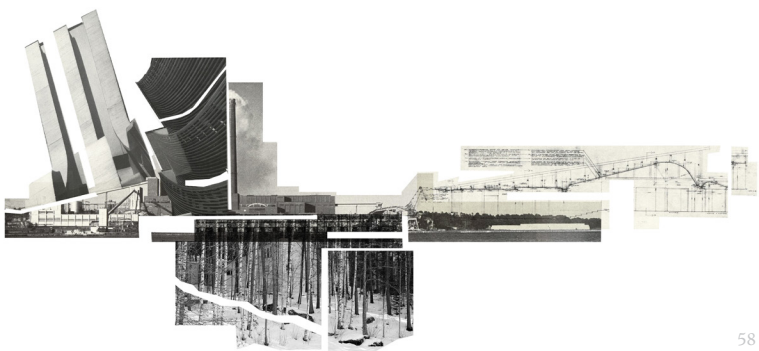


56. Joselyn Gambetta D4 Montoya

Suddenly, light filters through the window. But it's too bright for a storm, too fluorescent to be the sun.

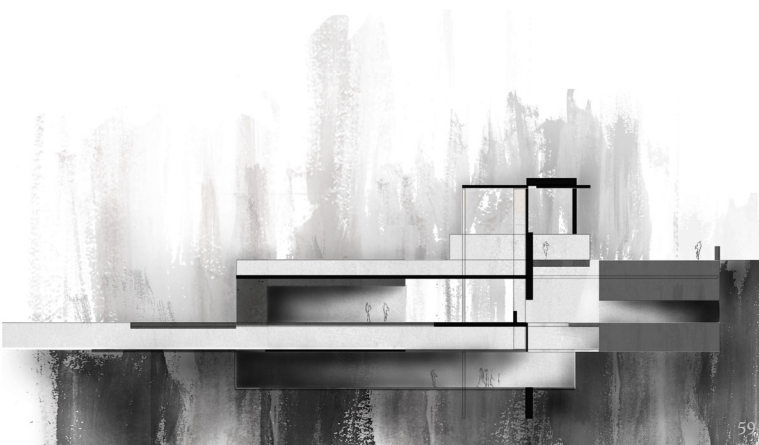
Quiet. But stillness after chaos is not yet peace. I look out the window once more. Skyline now in full view. The sky itself, still a gray overcast background.





58

The ground vibrates but it's not an earthquake. I can feel buzzing in the air, like electricity. It can be sparked at any moment. Still, the energy in the air lingers, like it's waiting. Then, a bright light stretching across the horizon, barely perceptible yet expanding. I watch as it climbs over the distant peaks that encircle the city and rolls into the valley like a storm. The main protective boundary disappears behind pure white light. I watch as it envelops the city, inching closer to me as it swallows the large masses. I'm enthralled by this mysterious storm, forgetting my vulnerability to its forces until there's no skyline to look out to.

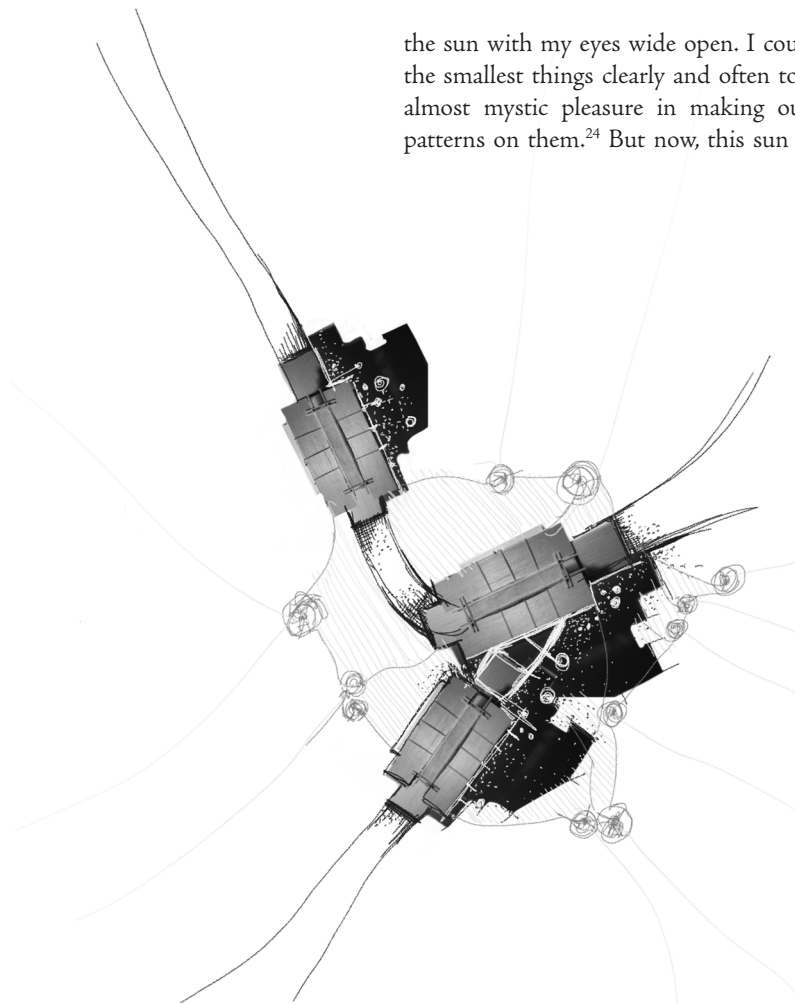


59

58. Ellery Susa D2 Hofer
59. Sophie Abel D3 Montoya

Should I be fleeing from this house?

It is a boiling brightness that can only be rationalized as a hyper-intense entropy turned enthalpy. When I was small I could stare directly at



60

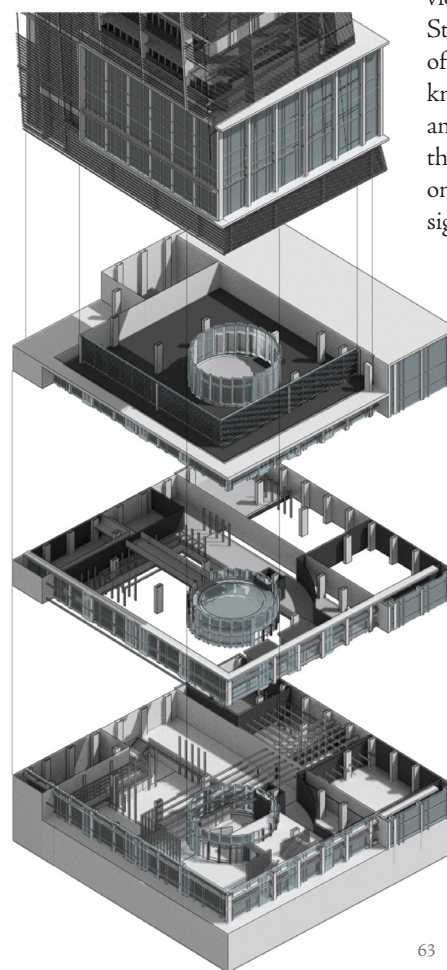
the sun with my eyes wide open. I could see the smallest things clearly and often took an almost mystic pleasure in making out the patterns on them.²⁴ But now, this sun grows and bubbles like an exponential sickness, reaching down from the sky to burn ugly civilization with a tragic touch. *When will the white light stop?*

60. Jackie Zuckerbrod D5 Hailey

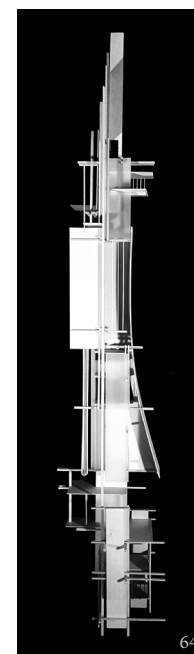


62

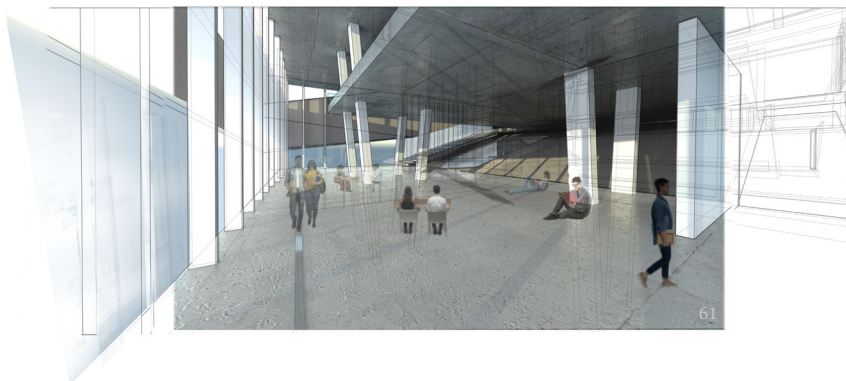
Commuters, air traffic, and pedestrians frantically run in circles, buzzing like mad insects before a great extinction. The sight of five million human ants now trapped in a cosmic blitzkrieg draws terror in my heart, relief that I alone am safe in my shelter, and dark excitement that the course of humanoid life has been altered. With each fall of a skyscraper, rife with hubris, the earth is liberated from this grid. The massive structures I once felt with a heaviness in my heart poof into clouds of debris and shattered glass — an unfortunate urban pixie dust.



63



64



61

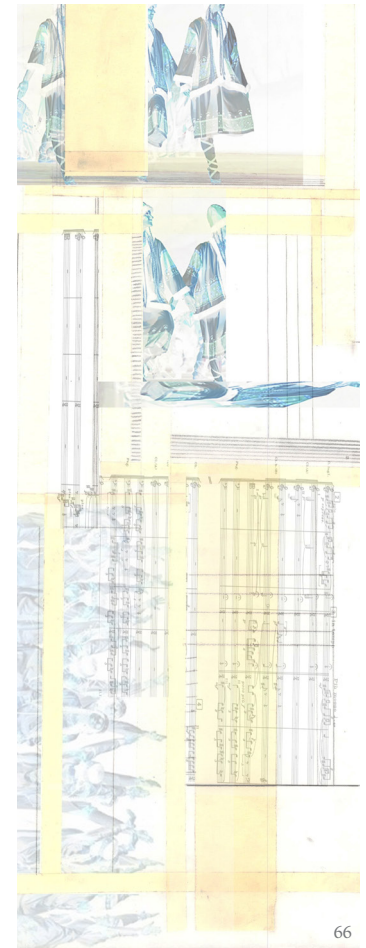
“While poetic rationalism adopted the modernist practice of structural, technological design, it critiqued the prior movement’s tendency to force people to follow a set program and intended for human perception to shape the design.”

- Emily Ryan



The Evolution of the Hearth Through Frank Lloyd Wright’s Prairie Style

Throughout architectural academia and theory fire has been referenced as the catalyst to man-made dwelling. Founding Roman architectural philosopher Vitruvius cites this directly in “Book II” — “The Origin of the Dwelling House” — from *The Ten Books on Architecture* stating, “it was the discovery of fire that originally gave rise to the coming together of men, to the deliberative assembly, and to social intercourse.”²⁸ The progression of humanity can be drawn back to the domestication of fire — for light, warmth, cooking,



socialization, et cetera. Through analysis of the primitive hut we see fire, and subsequently the hearth, being the seed of which the roof and enclosure are generated from and around. Through centuries, the hearth and ideals of fire remained critical to the evolution of architecture and dwelling across humanity. From the Roman munds which consolidated city planning to the centralization of open-fire interior hearths composed of pits and stones through twelfth and seventeenth

century homes²⁹ — the weidling of fire as a generator of spatial composition and architectural memory persisted. This fundamental linkage between dwelling and fire is overtly seen and explored throughout the works of American Modernist architect Frank Lloyd Wright. Having designed over one thousand unique fireplaces, Wright's affinity for the symbolic and pragmatic meaning of the hearth in context of his career can be seen as a microcosm of the larger architectural discourse and movement from Neoclassical ornamentalism to Modernist philosophy of function and structure of the early twentieth century.

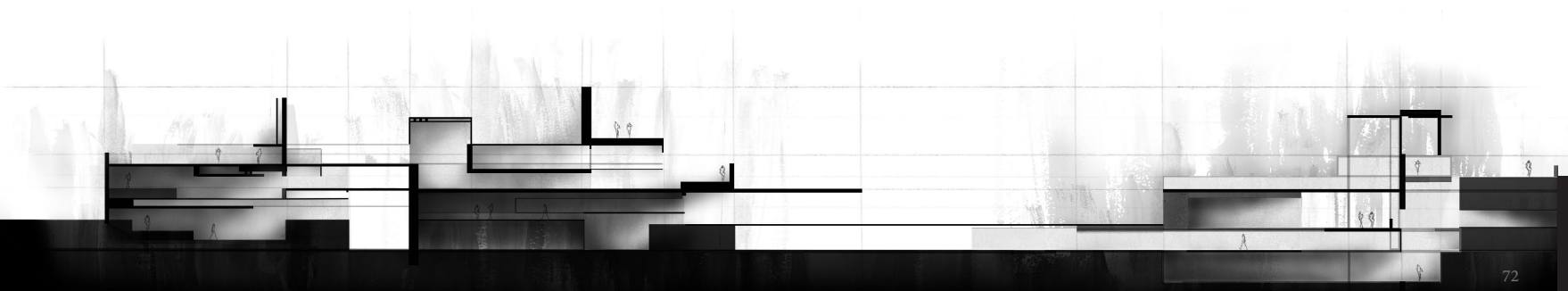
As time progressed the original and functional elements of the hearth in the home began to dissipate. Cookware

appliances overtook open-air fire as means of meal preparation and new central heating system techniques would provide ways of achieving thermal comfort through moving, hiding, and manipulating fire in the forms of boilers and steam pipes.³¹ It was the 16th century that the hearth transformed into a more consolidated idea of the fireplace as greater superficial demand for thermal comfort and lack of additional fortifications allowed the hearth to be moved from the center of the house to a cavity or alcove in the external wall.³² By the time of Modernism there is a clear divorce between architecture and the hearth as further progressed technology allowed for the absorption of heating systems into the structural members of the



building; as noted by Zografos in *Architecture and Fire*, "Modern heating systems occupy their own space and are visually disconnected from the inhabitant: a space for pipes and a space for people,"³³ Thus, the fireplace as a motif of the hearth and element of greater architectural memory of primitive fire became merely ornamental in function and aesthetics. Having been consolidated into singular and unintegrated alcoves in walls, decorated by ornate mantels, and depreciated in function; the fireplace in both meaning and decorum has become ornamentalized as a superficial representation of the hearth rather than the hearth itself.³⁴

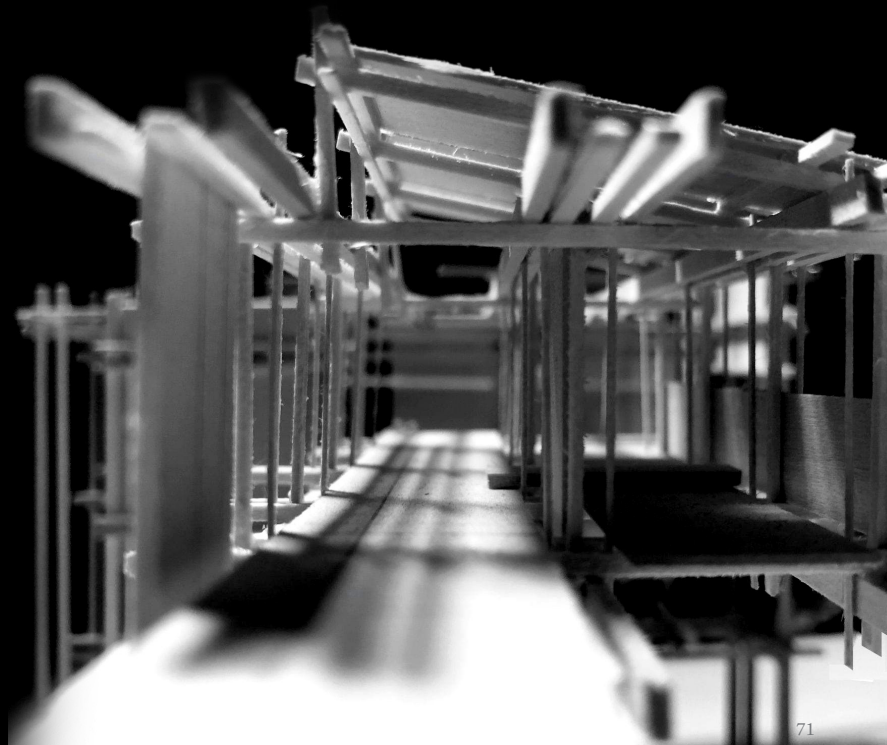




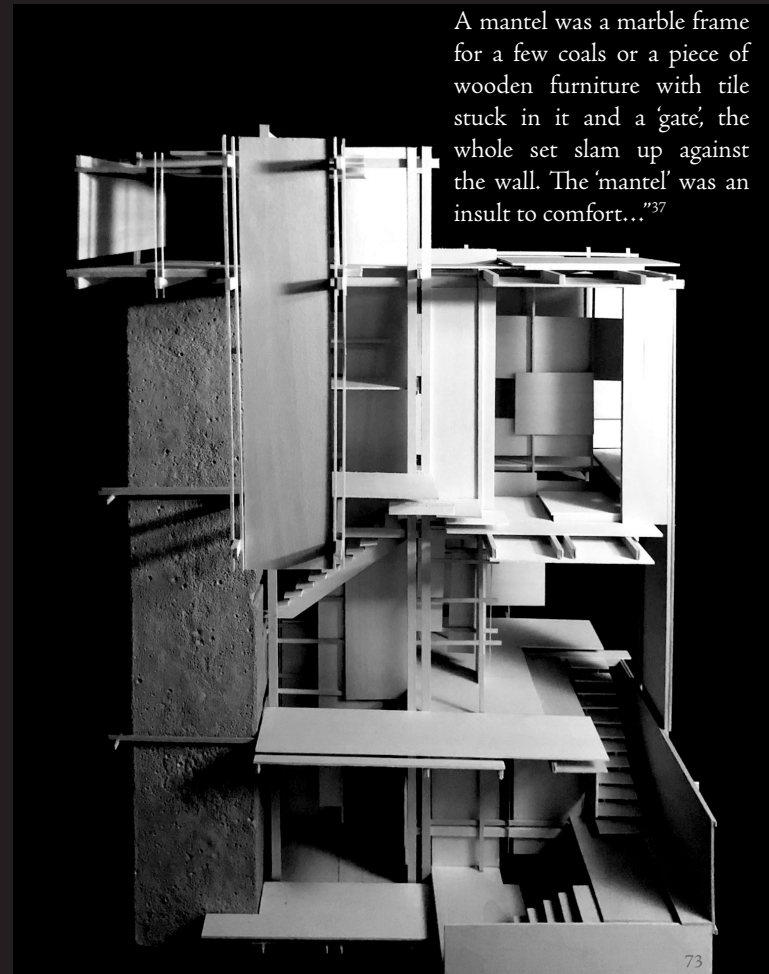
Frank Lloyd Wright's design philosophies on ornamentation were heavily influenced by the beliefs of his mentor Louis Sullivan. Sullivan recontextualized ornament as integral and structural rather than simply decorative and representational.³⁵ Wright echoed these beliefs

throughout his career becoming, "disenchanted with 'surface ornament'" and critiquing classical and neoclassical ornamentations as "as a false 'pilaster art' and 'carpentry work done in stone'".³⁶ His disdain for classical decorum would appear in direct context to the

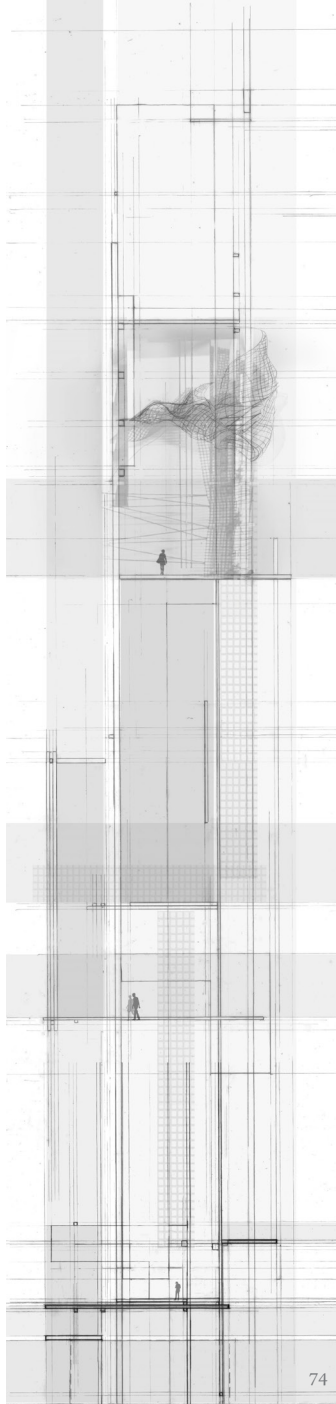
decentralization of the hearth and the superficial evolution of the fireplace having said: "A real fireplace at that time was extraordinary. There were then 'mantels' instead. A mantel was a marble frame for a few coals or a piece of wooden furniture with tile stuck in it and a 'gate,' the whole set slam up against the wall. The 'mantel' was an insult to comfort..."³⁷



71. Eric Rykard D4 Monk



72. Sophie Abel D3 Montoya
73. Luke Slay D3 Cronin



74

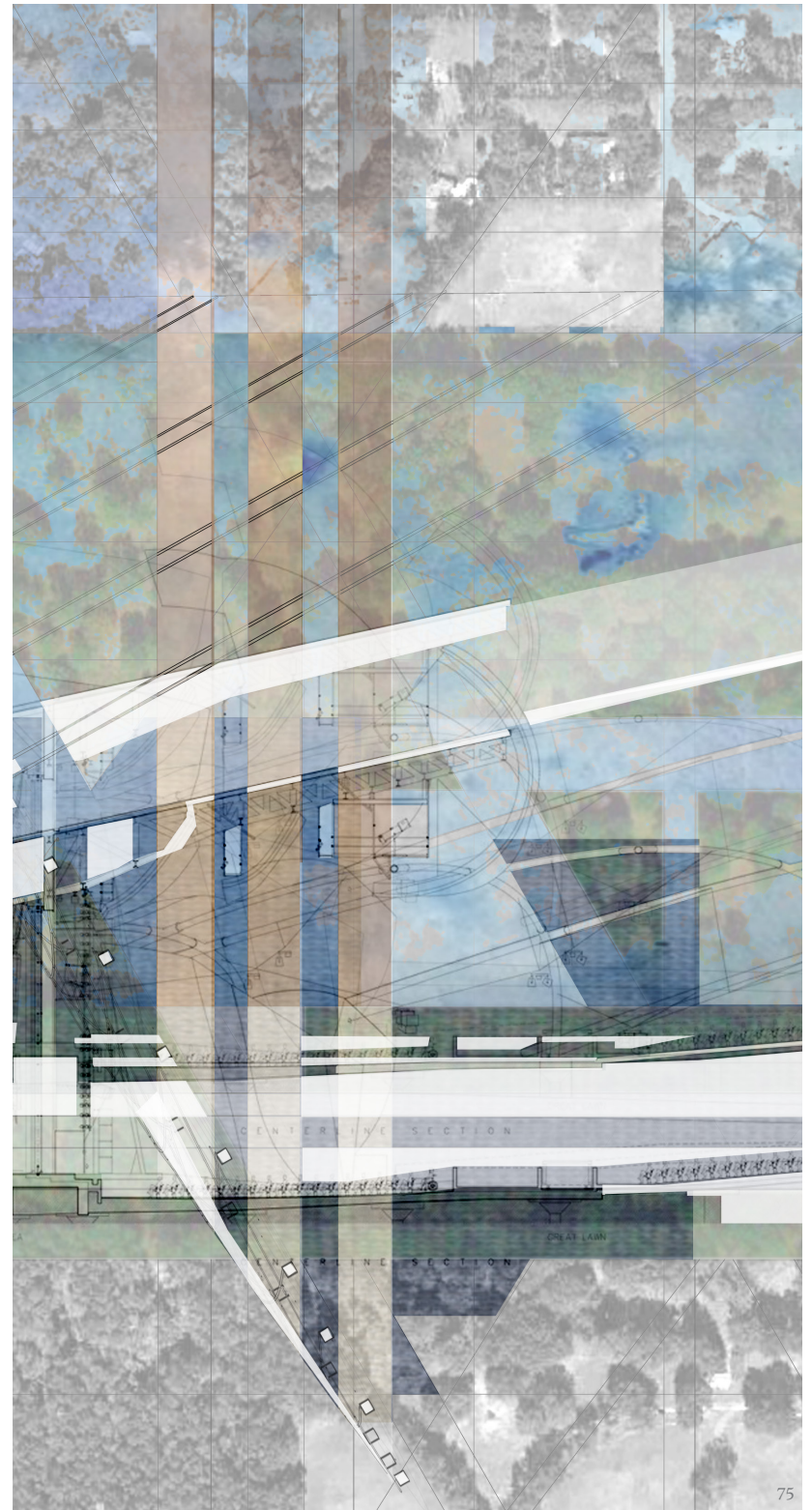
Early on in his career, Frank Lloyd Wright was drawn to the idea of the hearth, taking inspiration from the inglenooks of 15th century English architecture but more importantly the Japanese Ho-o-den Temple at the Chicago World's Colombian Exposition of 1893.^{38, 39} The Ho-o-den Temple consisted of four primary spaces; a private seating area (*jodannoma*), the entry threshold (*tsuginoma*), a study (*shosai*), and a food service room (*konnoma*).⁴⁰ The *jodannoma* was the seating directly in front of the hearth which had been transformed into the *tokonama*

“It is the will of the artist, architect, or leader that acts as a mouthpiece for the unconscious desires of the collective whole.”

- Tristan Mattox

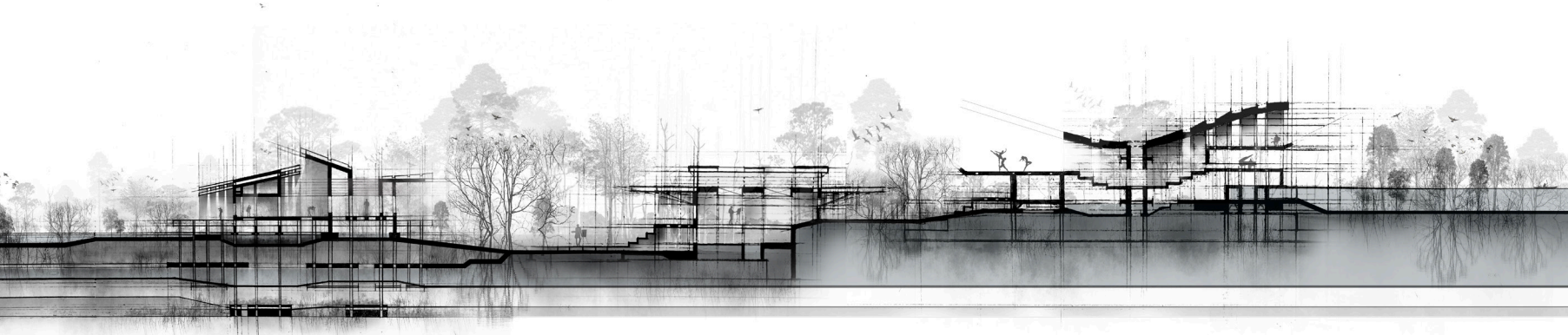
— “the permanent element of a Japanese interior and the focus of domestic contemplation”.⁴¹ The centralization of the *tokonama* both physically and metaphysically would be translated into western architecture as the fireplace by Wright. Beyond domestically re-establishing the hearth as a spatial component through the fireplace, Wright also admired the materiality of the masonry which composed the fireplace and chimney as, “an expression of shelter” connecting to his greater design philosophies of domesticity and dwelling.

74. Addison Besedic D4 Montoya



75

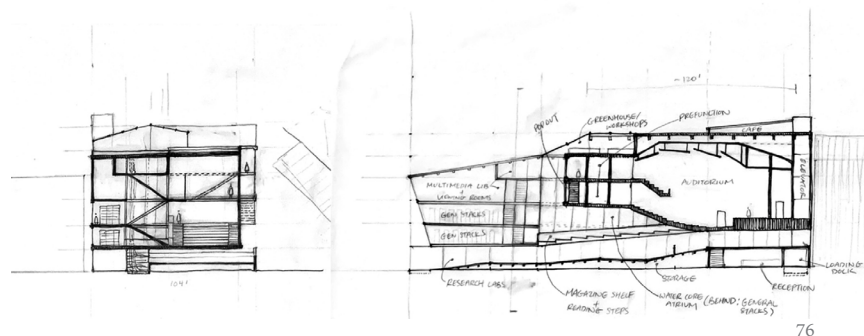
75. Aldrin Gaffud D5 Koben



77

The core of Wright's houses can be visually traced by the extension of chimneys to fireplaces that became a seed to which a volume of space would centralize around. Wright also commonly crafted fireplaces out of entire interior walls rather than cutting an alcove and applying a frame⁴³, reflecting the further recontextualization of the fireplace as structural and integral rather than just plastered on ornamentation. In the early work of Wright's William Winslow house (1893-94) we see the emphasis of the hearth be introduced as the series of horizontal spanning layers are composed around the fireplace that serves as the interior

focus.⁴⁴ This is fundamental to the evolution of Wright's architectural style as the Winslow House serves as a transition into the formation of his future Prairie style.⁴⁵ This composition would be further crystallized in Wright's architectural signature as the fireplace often served as the marker at which primary axes of space intersect⁴⁶; becoming fully realized in his 1906 Robie house. The Robie house served as the keystone to Wright's Prairie style with its strong horizontality, cantilevered roofs, blending of interiors and exteriors through ribbon windows, open floor plan, and most importantly the centralization around a main hearth.⁴⁷



76

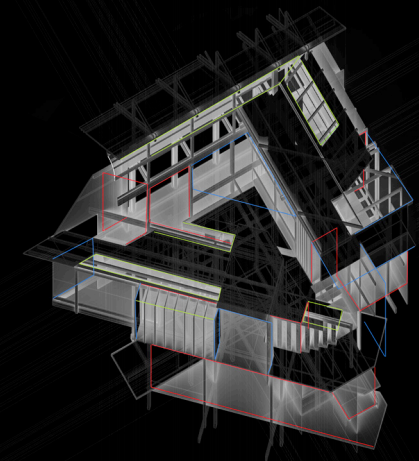
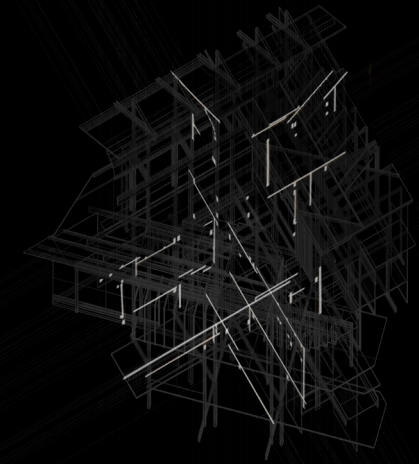
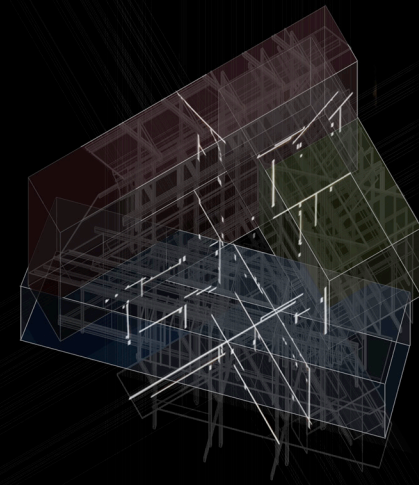
“...a more natural form that communicated the emotive relationship between dwelling and landscape.” - Marla Stephens



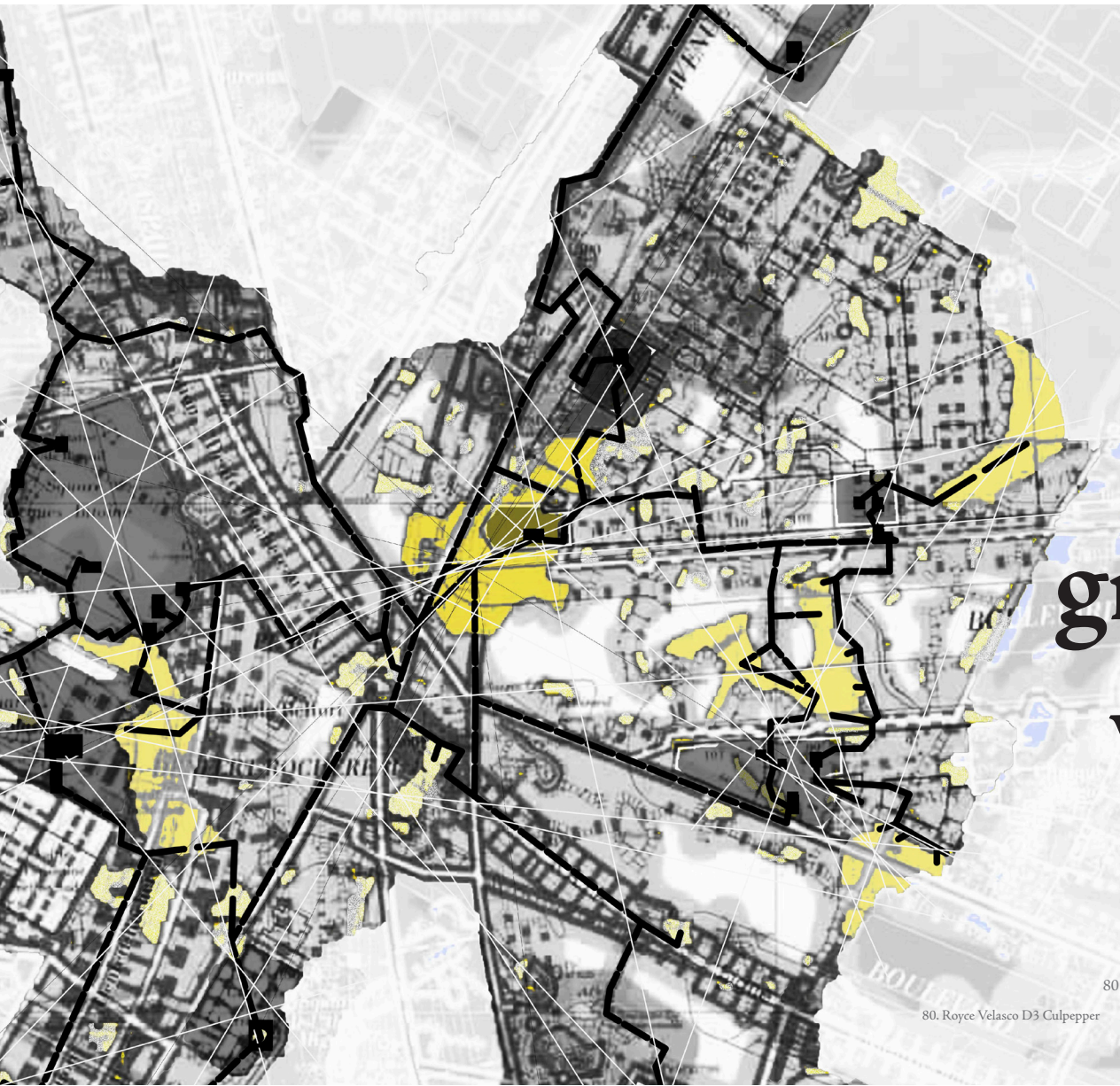
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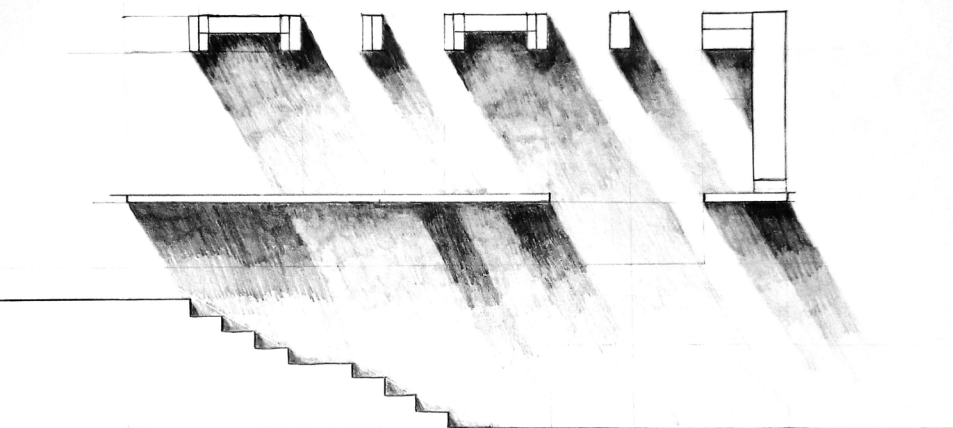
Frank Lloyd Wright's use and mastery of the fireplace as a spatial core or seed reflects greater modernist views which reacted against classical philosophies of space as empty and architecture as the perimeter which encloses the space, through activating and stereotomically engaging the space itself. As the fireplace in neoclassical architecture lost prominence, it became ornamentalized not only in the direct aesthetic decoration of the fireplace as a framed cut with an ornate mantle but also in the removal of depth and primitive architectural memory of hearth as the centralizing component of dwelling. Wright thus re-establishes the modernist fireplace as a core generative component of spatial configuration, integral structural ornament, and functionality in his interpretation of the primitive hearth making it a key feature in his established Prairie style.

- Basel Hussein



**“Rebellion
from a
system or
school of
thought
is never
graceful nor
without its
vulgarity.”**





81

Brutalism's Redefinition of Britain's Post-War Nationalism

Brutalism as an architectural movement is defined by its contradictions. The architectural style is deeply rooted in middle-class ideals and based in the fusion of the opposing 'formal' and 'populist' theories. There was burgeoning romanticism in post-war Britain where architects and the general populace searched for beauty in desolate landscapes and traces of life amongst ruins.⁴⁹ Brutalism was the architectural response to this duality, embracing it rather than simply forgetting the tragedy. The functional development of brutalism marked the acceptance of Britain's new status quo, and the brutalist movement helped redefine and reestablish British nationalism post-World War II.

Brutalism aligned with many of the ideals of modernism, specifically its appreciation for exposed structure, though architects began approaching this construction method with more honesty. It wasn't enough to simply highlight the materials used, but they

often chose to expose them even further through the use of untreated materials with no attempt to clean up connections or appearances.⁵⁰ Truth to materials was an essential tenet of Brutalist architecture, "manifesting itself initially in an obsessive concern for the expressive articulation of mechanical and structural elements."⁵¹ The goals of Brutalism were to juxtapose delicate beauty with aggressive and desolate materiality. Reyner Banham in 1955 codified the basic principles of Brutalism into three points: (1) memorability as an image, (2) clear exhibition of structure, and (3) valuation of materials 'as found'.⁵² Memorability became key for the cultural importance of Brutalism in Britain as it embraced its historical precedents, both good and bad, and sought to create a new visual cue for the next era. Eduardo Paolozzi and architects Alison and Peter Smithson worked together in

London at the 'Parallel of Life which brought to life the early consisted of photographs by included scenes of violence visitors found remnants small they were.⁵³ Paolozzi's found objects from the bomb embodied the metamorphosis the tragedy. This exemplifies and how desperate the British the acknowledgment of the hope for a vivid new Britain architecture was a reflection of

After World War II, Britain was in no position to finance monumental architecture, nor was there an initial desire to do so as Britain was in the process of "losing its imperial identity."⁵⁴ However, memorable Brutalist architecture persisted predominantly because of its relationship with the education sector. Before the World Wars, British Liberalism was exclusive to the upper-class. It of the British Welfare State access to education became Welfare State was formally extended access to good schools address the drastic financial Class conflict was temporarily provided by the welfare state a ravaged Britain.⁵⁶ Most of the New Towns Act in 1946 Georgian or Contemporary Sweden's own welfare state.⁵⁷

The enforcement of these styles was met with swift rejection of Swedish influences and Brutalism developed as a response. The Smithsons were one of the first architects to really develop and practice this new form of architecture and they competed in a series of design competitions that became the foundation of Brutalism.

The University of East Anglia in Norwich was constructed in a run-down city center and was an "ambitious transformation of Norfolk's culture and economy."⁵⁸ The University became a New-Brutalist monument in rural Britain and was constructed of primarily local materials. The site was initially controversial for a new university as the 18th century picturesque farmlands were opposed to the modern intellectual ideals of the school. This juxtaposition however was exemplary of the new Brutalist movement, pairing a post-war mindset in a pre-war setting. The picturesque landscape was a totem of national identity and was paired with a "local, emotive and environmentally aware Modernism."⁵⁹ With the opening of the University, the picturesque estate was no longer a symbol of elitism, but

"beauty in desolate landscapes and

and Art' exhibition in 1953, ideas of Brutalism. The show Paolozzi and the Smithsons and and ruin. Within the images, of life and vitality however sculptural work also used sites of London's East End and of Britain and created art from the intentions of Brutalism population was for not only travesty of WWII, but also that could arise from it. Brutalist a post-war Britain.

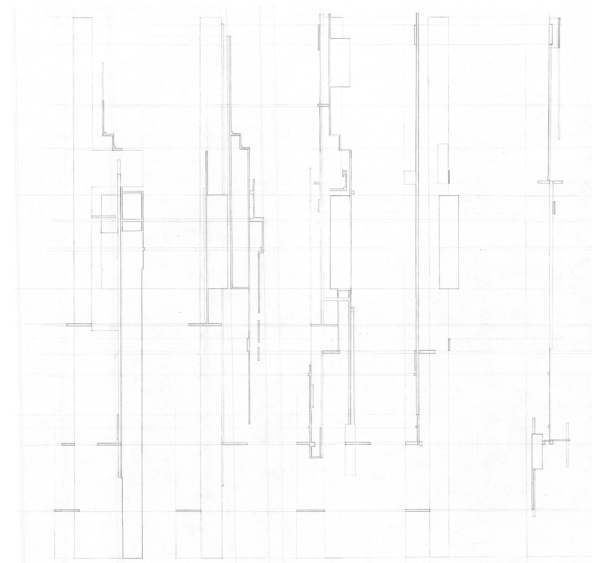
II, Britain was in no position architecture, nor was there Britain was in the process of However, memorable Brutalist persisted predominantly the education sector. Before the kept higher education relatively wasn't until the implementation after the start of WWII, that more widespread. The British established in 1942 and and hospitals though it did not inequalities of the period.⁵⁵ alleviated due to the provisions and offered an internal peace to the construction coming out of was intended to be in a Neo-architectural style modeled after The enforcement of these styles

traces of life amongst ruins”

was open to be appreciated by British individuals. Denis was the university and he “rejected the transformative ability of to showcase the design as change independent of mechanics.”⁶⁰ He was not technological devastation in a lack of confidence in the signified the early Modernist mindset, Brutalism was still was not formed in a manner to it’s untreated material quality evolution in architecture rather in university construction, inevitable. Lasdun formally Airfield Construction between his design and broke away from this using of social organization inspired ziggurats offer the appearance the southern slope serving as enhances the vivid green of the of the twentieth century, moss walls adding a sense of history ruins.⁶³ Its situation amongst an idyllic landscape provided a safe space for remembrance and reconnection with a national identity — “the monumental ruin looks to the future as well as the past.”⁶⁴

Brutalist architecture was a direct response to Britain’s fears and uncertainty after the end of World War II. The architectural style combined themes of war in its aggressive and bunker-like materials, while the program and open plans of these constructions encouraged a hopefulness that existed in the British population. Brutalism became not simply a reflection of the times but also a coping mechanism for the loss of national identity. These monumental structures helped unify a nation that struggled to embrace the flaws alongside the beauty and was an important factor in reestablishing British nationalism post-World War II. - Suzana Caudill

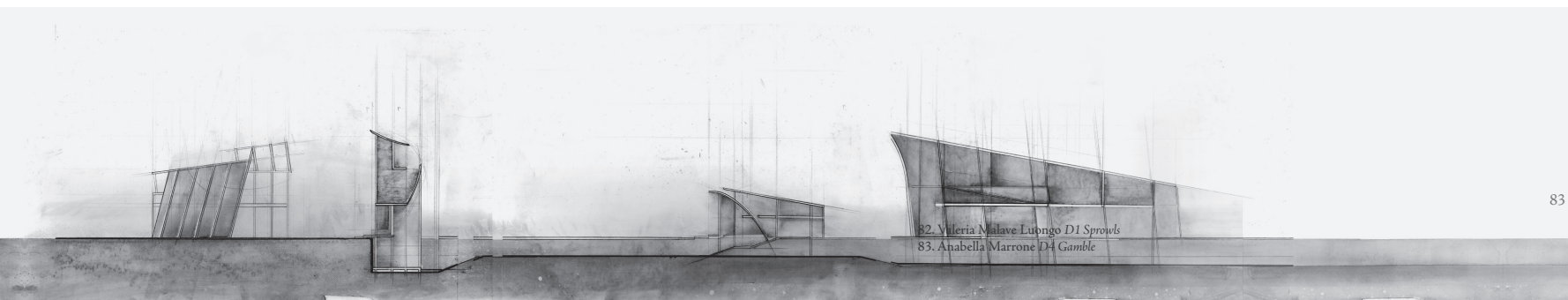
by a diverse assortment of Lasdun was the architect for the modernist obsession with technology” and rather wanted something that can grow and an abundance of elaborate technological advancement that movement.⁶¹ Due to this shifted technologically advanced, though highlight these qualities. Rather embraces Brutalism as a natural than a forced progression. Even it is clear that nuclear fear was served for the Royal Engineers Company and the association bunkers is unavoidable. Lasdun geometrical expression as a form by early landscape theatres. The of a stepped Greek theatre with the stage.⁶² Organic grey concrete natural landscape and by the end and algae grew along the exterior and the character of WWII



82

Light as a Detail within Architectural Joints of Construction

The concept of a joint in construction becomes one with architecture almost contradicts the environment. Specifically, with light, the intentional voids made on the building can make light yet part of the whole construction.”⁶⁵ While it is acknowledged that physical joints are the puzzle pieces to the grandeur scheme of construction, it is rarely considered that the details, as such joints, sputtered light in a foliage, within the construction are also twinkling of light on the river’s mediums to connect the building surface and more. This paper to its environment and thus the will investigate two distinct ways



83

82. Yleria Malave Lubogo D1 Sprows
83. Anabella Marrone D4 Gamble

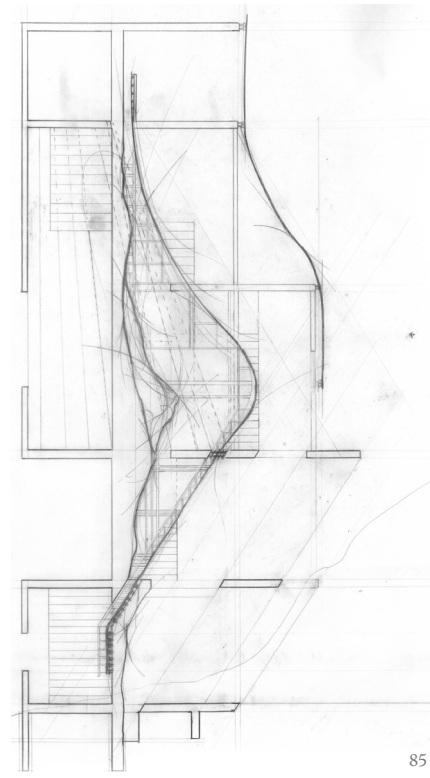
light creates detailed joints within a building through the manipulation of natural versus artificial light and, finally, look at how the materials of the structural joint impact the detail.

Sunlight or lack of is an important architectural element that can complement the function and form of a space, and the way it is controlled is primarily dependent on the site, nonetheless the designer plays a crucial role in the way light interacts with the spaces. The technique of

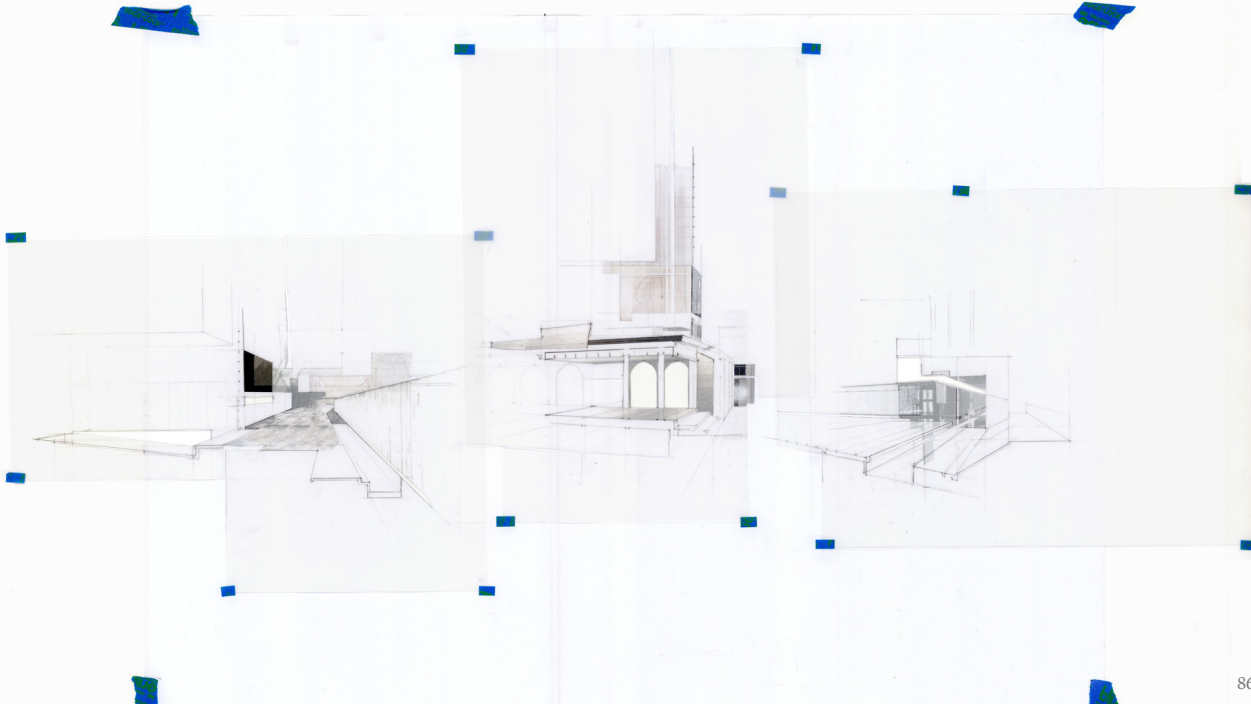
controlling the ambient quality of light is through blocking and creating voids. Aforementioned, light is dependent on the object, therefore when a wall is erected, it begins to interact with the light creating a joint between light and wall that is a detail within a larger construction. The joint

can be complex or simple depending on the placement of the blockers and spaces. That is to say the “constructed” and the “construed” of architecture are both in the detail.⁶⁶ We can compare a hollow cube with one aperture to an irregular shaped space that has shifted planes that enforce more control to the light. The latter space will have a multiplex relationship with light as opposed to the former. This is beneficial as architecture as intertwining thus hopes to present us with the wonder depth” that we seek to enforce functional meaning.⁶⁷ Integrating light into a construction brings more complexity to the form of the spaces, which in turn strengthens the architectural detail within the construction, this shows the significance of taking natural sunlight into account.

On the other hand, artificial light is a more modern element that is an architectural detail. Unlike natural light, the joint between artificial light and the entirety of the construction is nonexistent and the light acts more like a detail than a joint between elements. This is because, due to its minuscule radial outreach, the artificial light source can be confined to the singular space it is built within, rendering it as a joint within a space rather than the building. However, with technological advances artificial light can now serve as joints between the entirety of the building through systems that extend its territory, these were not available in the prehistoric times yet even then artificial light can become a joint of the building. How was it possible? Through the systematic repetition of the lighting elements, or the placement that creates an interconnectedness between multiple spaces as the light fuses into a seamless source. Nonetheless, the artificial light as a joint/detail is highly contradictory because the definition requires specific context for it to be defined as a joint and detail, or solely a detail.



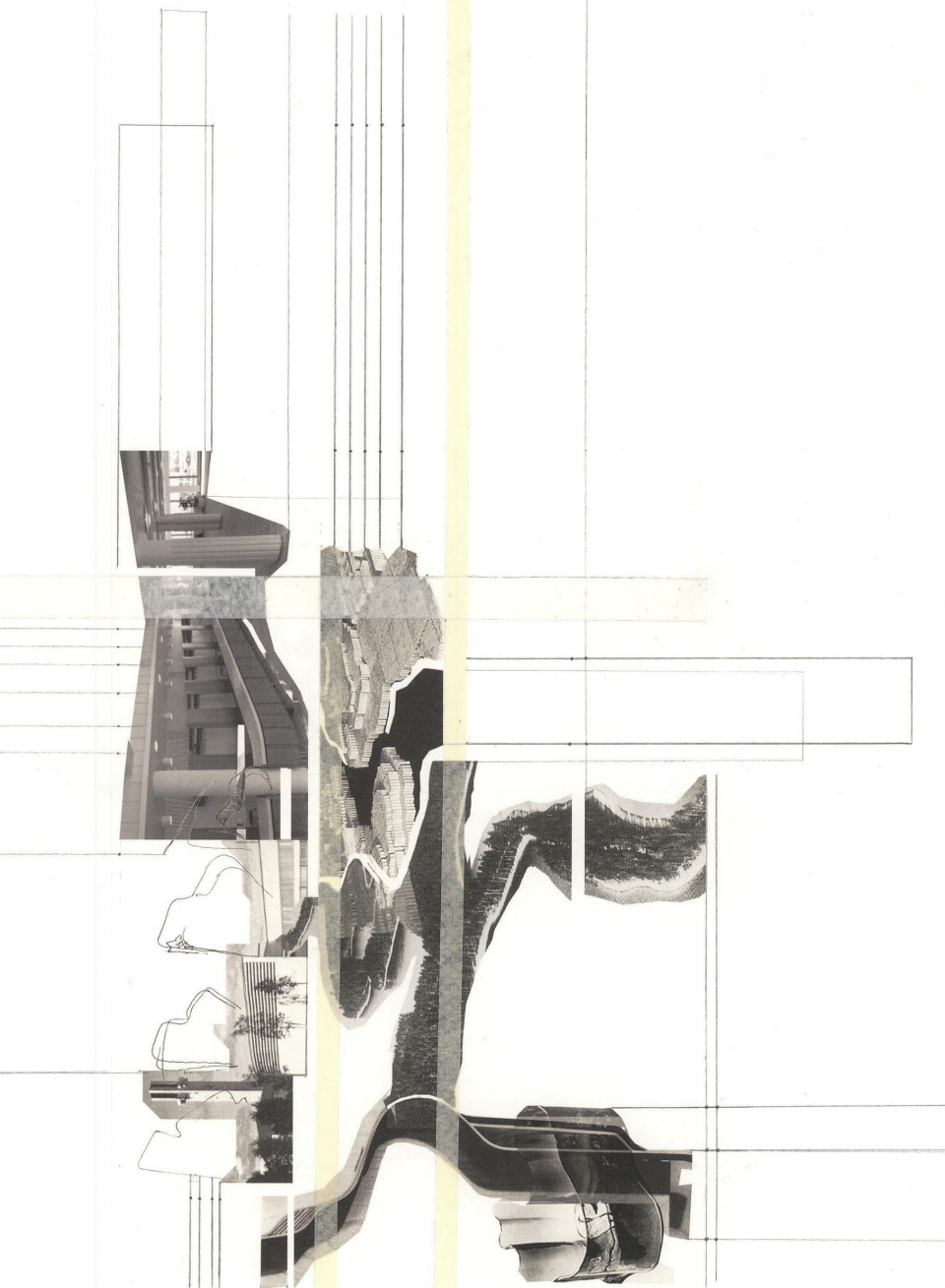
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86

84. Ryan Karczewski D5 Hailey

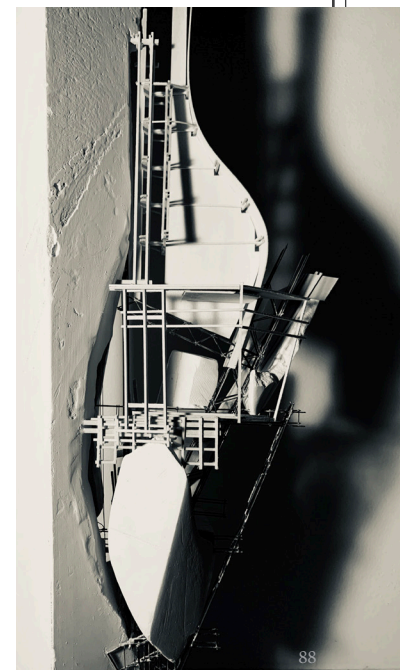
85. Jin Deng D3 Rabinowitz
86. Brice Schiano, Agostina Portabasso D7 Monk



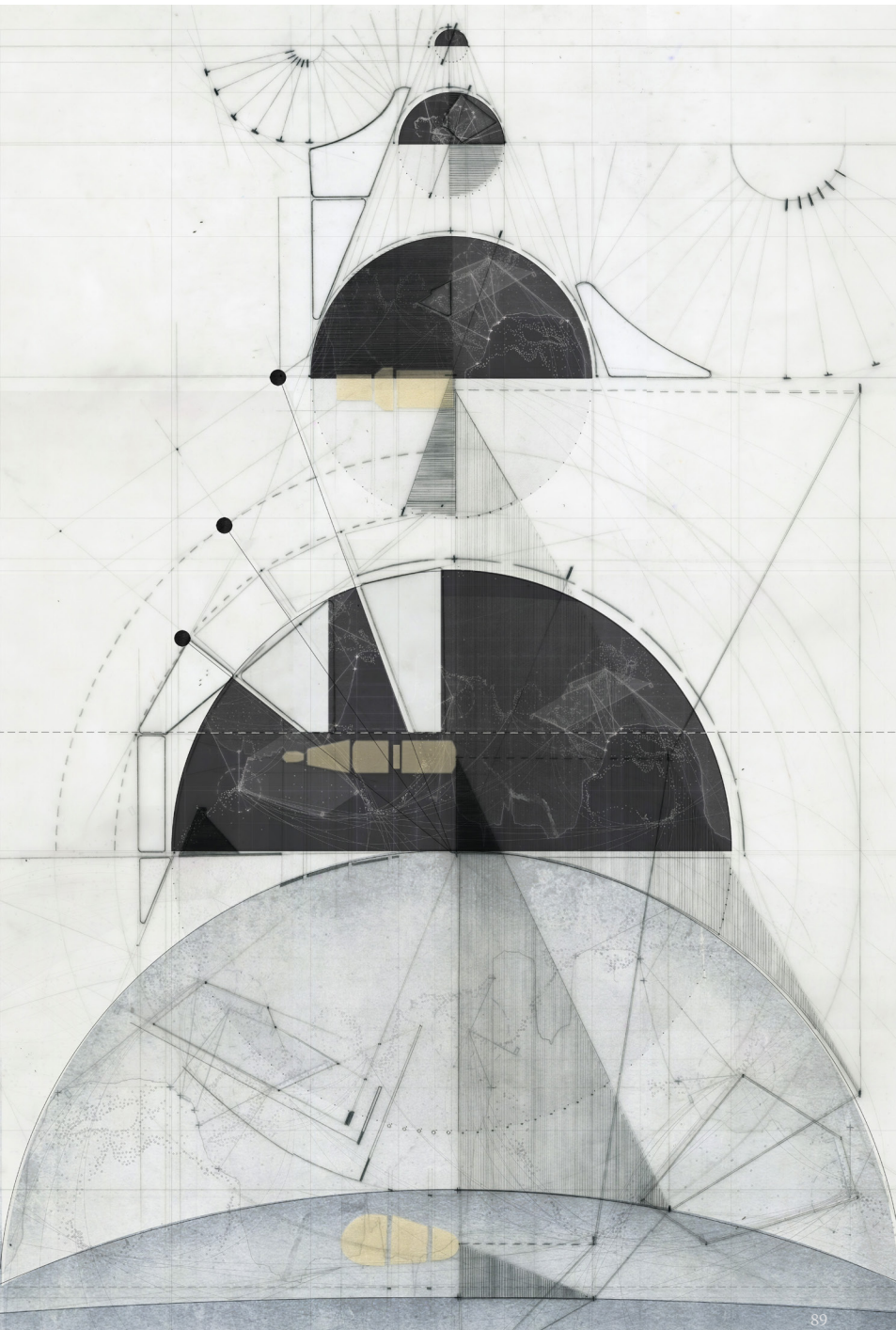
87

This source of light has its benefits and drawbacks. The benefit of artificial light used for architectural detail is that it is more controllable to the desires of the architect. The placement, the range, the shape, and intensity can all be controlled with little adjustment of the space. However, this can be a negative quality because natural light being a grandiose and demanding presence in a non-enclosed space pushes the architect to create intricate joints and spaces to tame the beast of the sun, artificial light does not have this problem. The mutability of artificial light is that if it is not integrated into the space, “the detail will no longer be seen as a joint” and it can stand as an isolated piece that doesn’t fit into the scope or the architect’s construction.⁶⁸

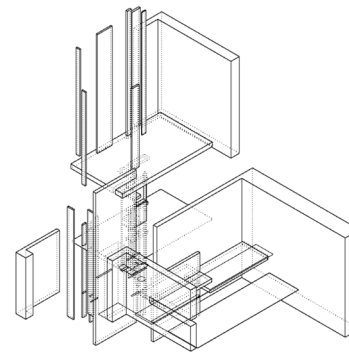
The materiality of the element that creates a joint with light can influence the spatial quality. Materiality can also blur the distinction between the void and the blocker which further blurs the



88

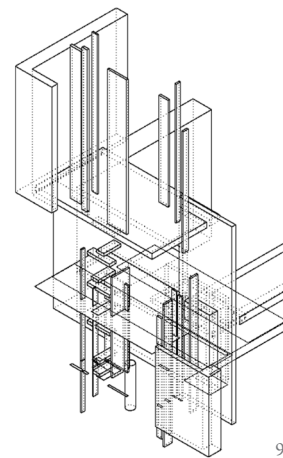
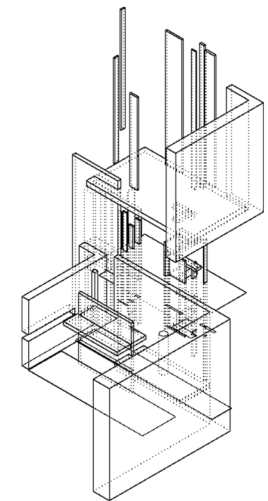


89



the medium of the elements, and each element can achieve unique details that another cannot. For instance, the Muqarnas ceilings of the Mamluk use concrete to shape the ceiling in a way that when light hits the sculpted surface, it diffuses the edge condition producing heavenly qualities. This would not be as successful using other materials such as wood, or glass. "One sees the hardness and brittleness of glass and when

separation of building and light. The qualities of a space that can impact light are transparency or opacity, permeability, density, reflectivity, refractivity, and color composition. It is the architect's duty to assign the proper material to achieve the spatial quality intended. Concrete catches light differently to metal. Stained glass transforms light differently to clear glass. So the way that light is integrated is also factored into



90

with a tinkling sound, it breaks, this sound is conveyed by the visible glass. One sees the springiness of steel, the ductility of red-hot steel, the hardness of a plane blade, the softness of shavings."⁶⁹ This quote talks about the distinct nature of different materials in which light can intensify, therefore extra care to material choice is needed when developing details with light in mind.

- *Ibiebeleme Opuso-Jama*

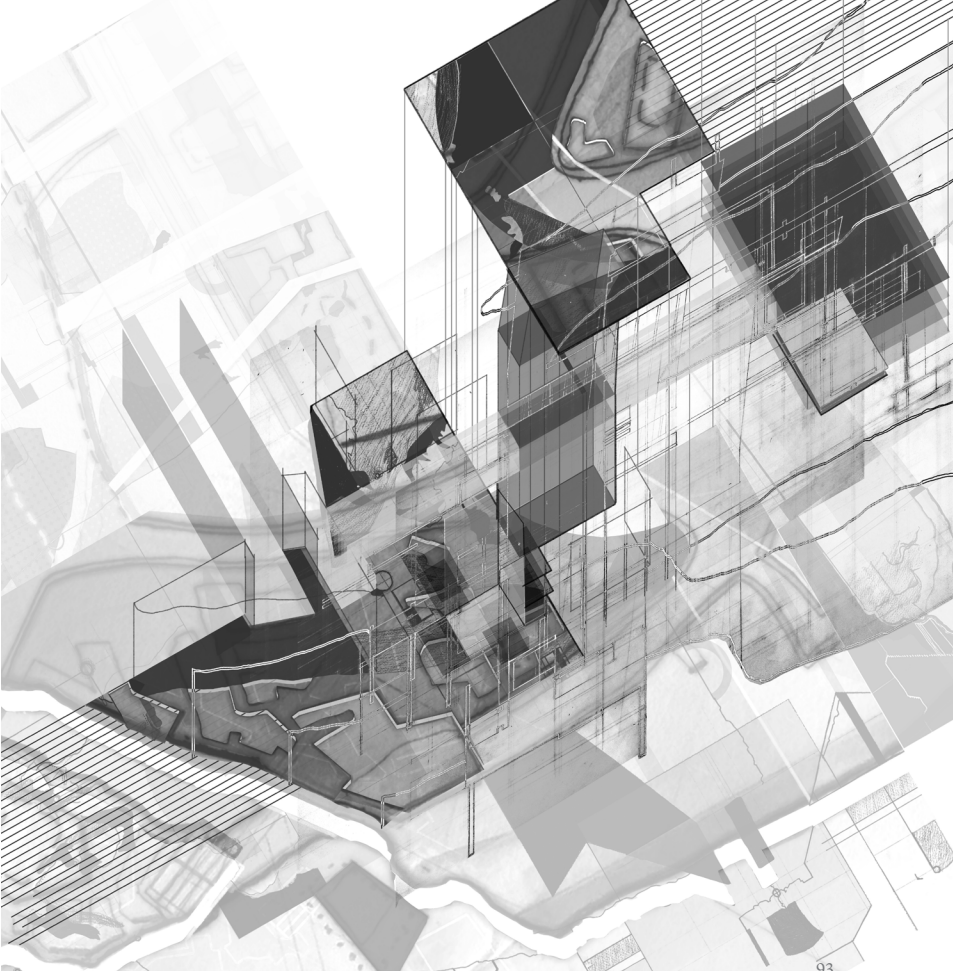
Advanced Digital: Theory Response

A point that Antoine Pitcon mentioned in *Digital Culture in Architecture: An Introduction for the Design Professions* was the idea of memory and history, and what that means in the advancement of the “digital culture” with developing technologies. With the endless networking and innovations that the digital world is providing, history begins moving farther away from the surface, buried under the influences of the virtual world to design. Furthering this idea, one must understand that architectural tectonics was/is an inevitable link into the relationship of these new technologies and the seasoned memory. This could be noticed in the works

“The most successful products of any craft are often preceded by (an abundance of) former attempts that ended in failure.”

- Sophie Wojtalewicz

of the ruin, which was driven by the understanding of human anatomy and time. Thus, these conceptual structures needed documentation or record, which resulted in the involvement of writing in design in the 19th century. This “digital expression” proved relevant in the development of projects. Yet, Pitcon questioned whether these writings were recording history or erasing them. Pitcon explained that writing



93

is developing the relation of the present/future rather than history creating an oblivious memory. This has become one of the steadfast controversies of architecture in relation to tectonics and technological influence.

Furthering this idea of a ruin driven by human anatomy as a tectonic, Pitcon stresses the relevance to the correlation of architecture and time. The tectonic ruin mirrored the promise of the human skeleton, as it demonstrated the emotions of tragedy versus serendipity and life versus death. Architecturally, this had been noticed early on with the

beginnings of the constructions of the Primitive Hut. Pitcon mentioned that these ruins influencing the Primitive Hut "epitomized" the movement of historical circumstance (of the time, era, century, etc.). In the famous writing, "Essay on Architecture" by Marc-Antoine Laugier, Charles Dominique Eisen illustrates a scene of a woman, presumably the essence of architecture, leading a child, or the upcoming/new world, to the primitive hut, breaking from the sole ideas of the ruin. Following this image, a new concept of the primitive hut had been established or even accepted. - *Trinity Anderson*

93. Melos Shtaloja D3 Generoso



94

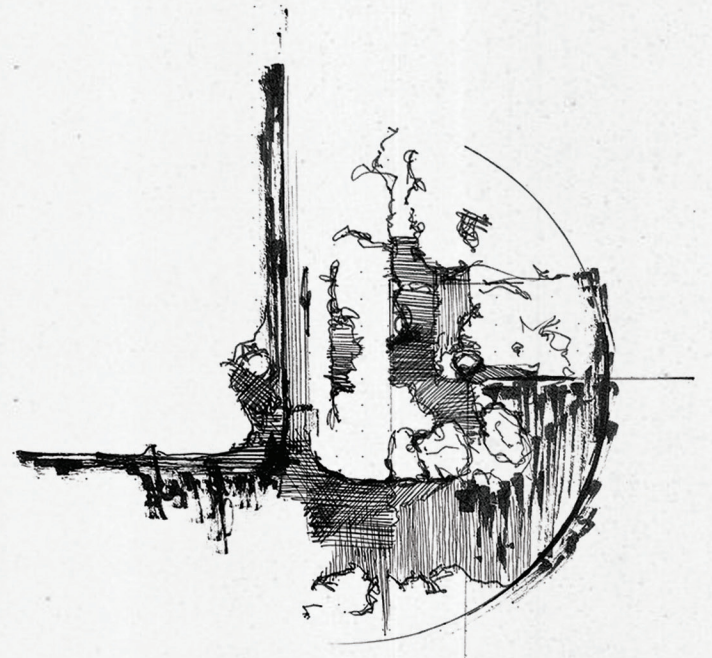


95

Op. 28, No. 3

Chora





Contributors

Maggie McMickle	96, 97, 108, 114	Jin Deng	119, 122
Sydney Cormia	96, 97, 114	Max Hemmy	124
Celine Haddad	98, 99	Maverick Santos	126, 136
Sydney Melko	98, 99	Joselyn Gambetta	127
Frank LaPuma	100	Nicole Nigri	128
Noah Guth	101	Kaley Denaro	129, 130
Brice Schiano	102, 104, 109, 110, 123	Kyle O'Quinn	131
Agostina Portables	102, 104, 123	Noah Guth	132
Ellery Susa	103	Zephaniah Romualdo	134
Kelly Fong	105	Valeria Malave Luongo	135
Florence de Asis	106	Hannah Arduini	137
Emily Ryan	107		
Melos Shtaloja	111		
Barbara Rojas	112, 133, 138		
Joyce Ng	113, 125		
Sophie Nguyentran	115, 116		
Apoorva Thapa	117		
Sophie Wojtalewicz	118		
Sophia Simmons	118		

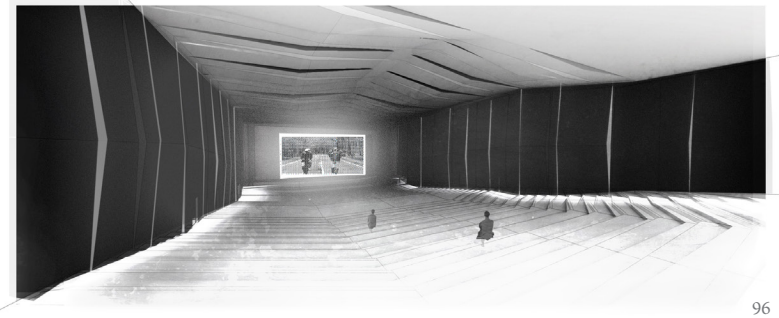
Chora

Op. 28, No. 3

Music washes over me, welcoming me in before I can even open my eyes. I try to focus on the individual members but find myself unable to. This is the new beginning; my body is still.

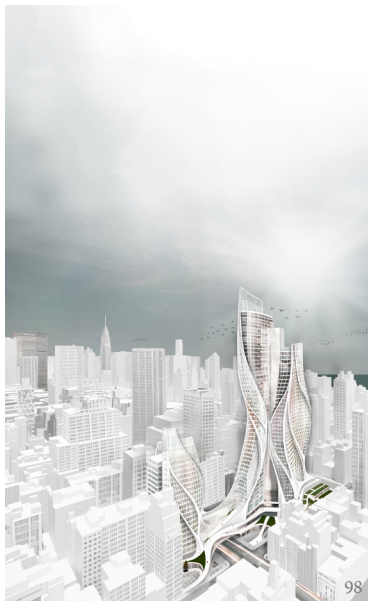
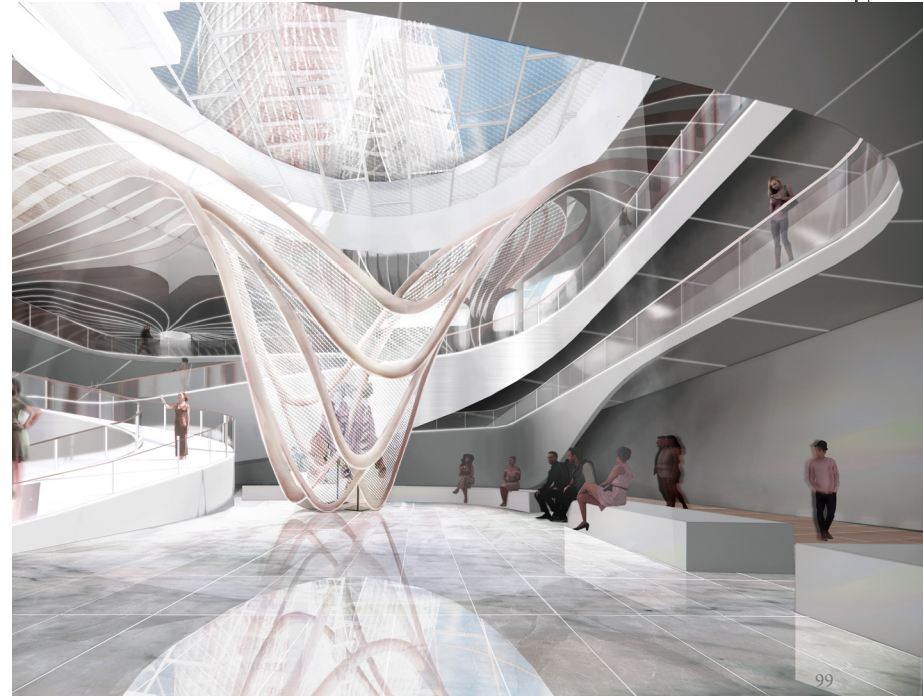
I feel the ground. There is a coldness to it that sends a shiver down my spine. When I wake, there is nothing. As far as the eye can see, there is nothing recognizable. No light exists here. I wonder if this is what death has had in store for me. Am I lost in some sort of purgatory? If so, when did I die? I have no recollection of my own demise, but maybe that's part of it. I begin to accept my state and wonder what the next step entails.

I am alone. The emptiness of space is what I was hearing. The orchestra in my mind was conducted by me. The tune of my thoughts diminish as I question my sanity, unsure of my place. I can no longer differentiate what is whole and what is incomplete.



“Beauty emerges from the elusive fulfillment of logic and its union with aesthetic thin architectural constructions.” - Elizabeth Duarte

“Beauty emerges



But I can see it. The light is piercing. I squint until my eyes adjust, though I know it's there. The foundation of what is to come begins with these movements. Constructing a foundation to all that is. Here, the vernacular is whatever I deem it to be.

I am new. Endless possibilities cross my mind, so how can I know where to begin? The threshold into what can be starts with deciding what should be.

Forming the armature of existence weighs on my shoulders.

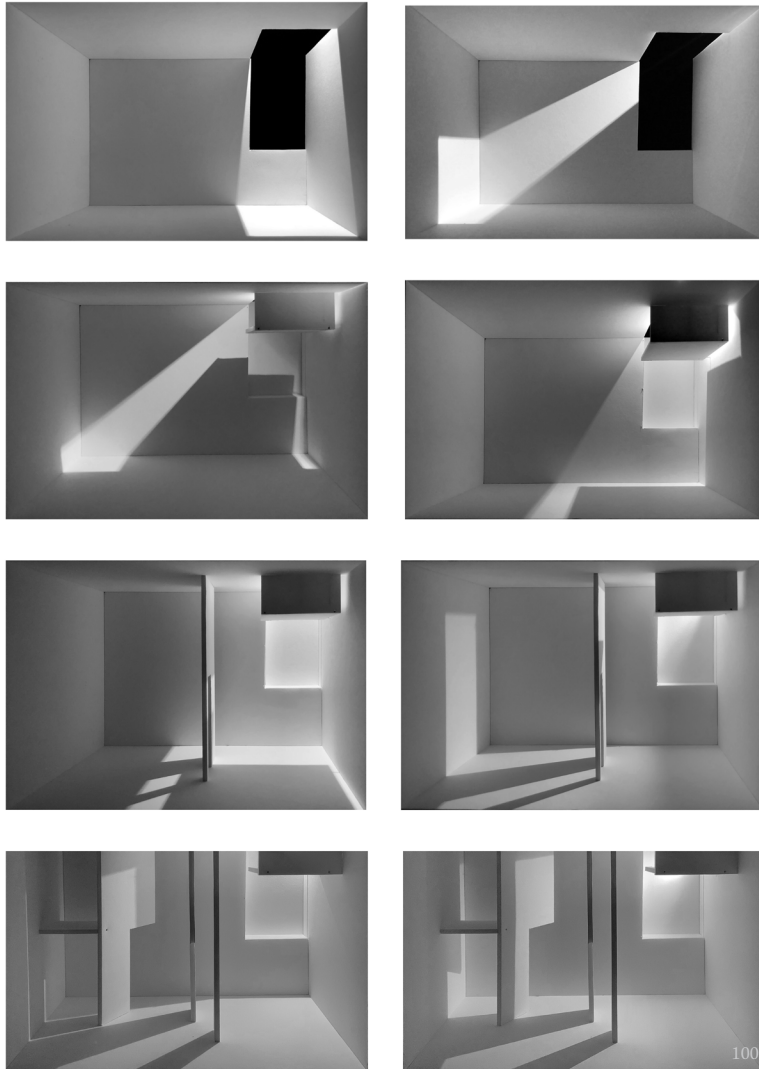
I am lost. The plane in which I reside extends past the horizon. I realize that I have not died, but maybe been reborn into a new existence. The future seems so uncertain as I decide how to move forward from here.

I move towards the light. The light will guide me and cradle me in its warmth. My bare feet brush against blades of grass, wet from the morning dew. The sun

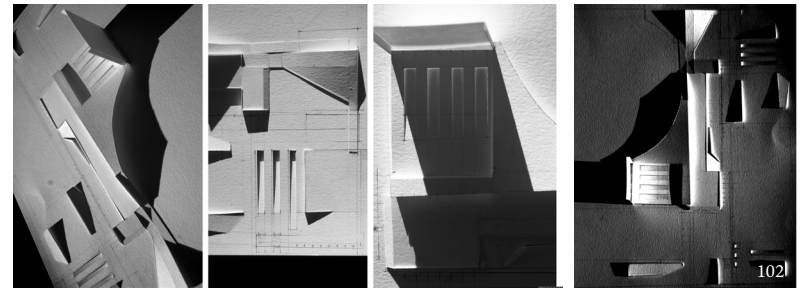
welcomes me with open arms, securing me in its embrace.

The rain has finally stopped. This is where I want to settle.

As the sun lights up the field, I see that I have journeyed outside of the city I have always known. The weight of my previous life is lifted off my shoulders. The house from before gave me comfort in our manic society, but even without it I feel the same level of peace. I have clarity. I feel reborn.



100. Frank LaPuma D2 Hofer



honesty and truth in this simplicity. We need this when crafting the built environment. I was drowning in the layered manipulation of society. This newfound clarity has given me the tools to admire the inspiration of infrastructure.

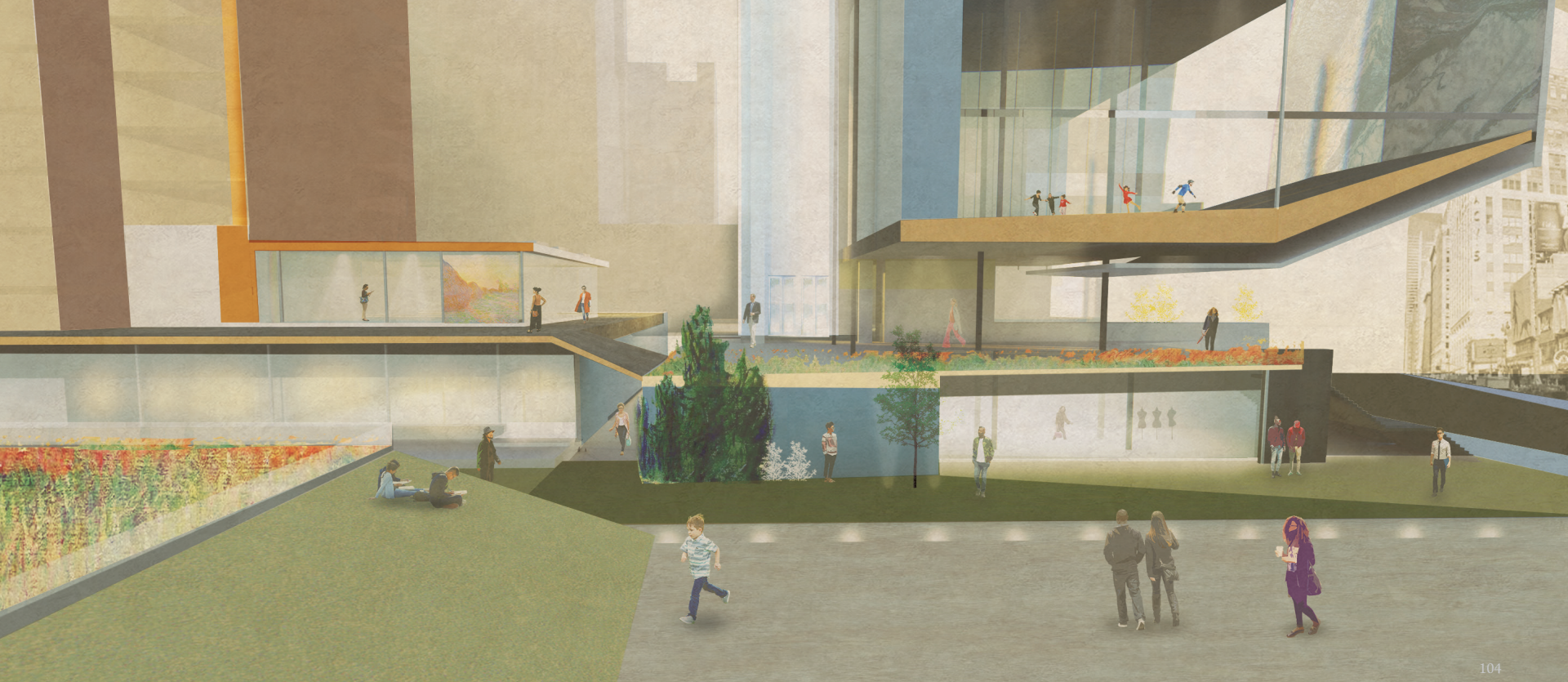
101. Noah Guth D3 Culpepper

102. Brice Schiano, Agostina Portabales D7 Monk

103. Ellery Susa D2 Hofer



With this new beginning, I think of the Primitive Hut. Why must we stray so far from this — the three main structures of a building: roof, beam, and post — a trilogy, a triptych, a trichotomy of early architecture. There is a sense of



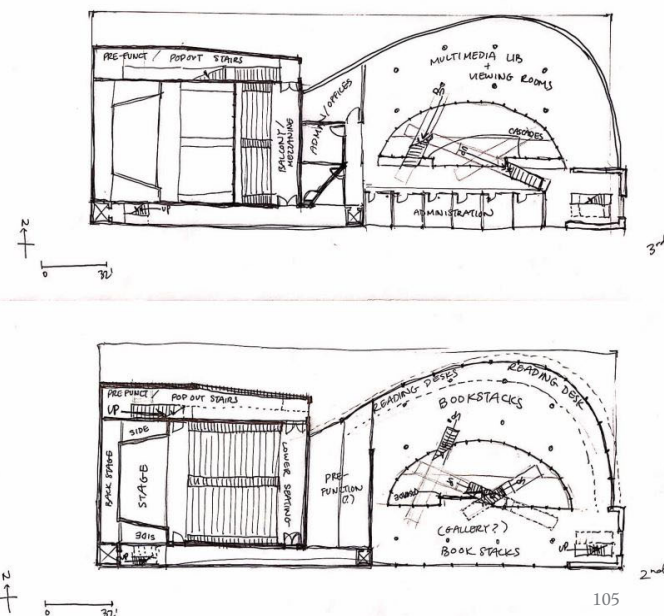
104

There is a story to be told with every existing or new structure. There is power in my architecture. There are stories of our past that need to be exploited and told in order to prevent them from repeating themselves. Within the city walls, they have constructed the narrative they wanted to hear. I will construct the orchestra of truth I heard before. I want to share what I have learned.

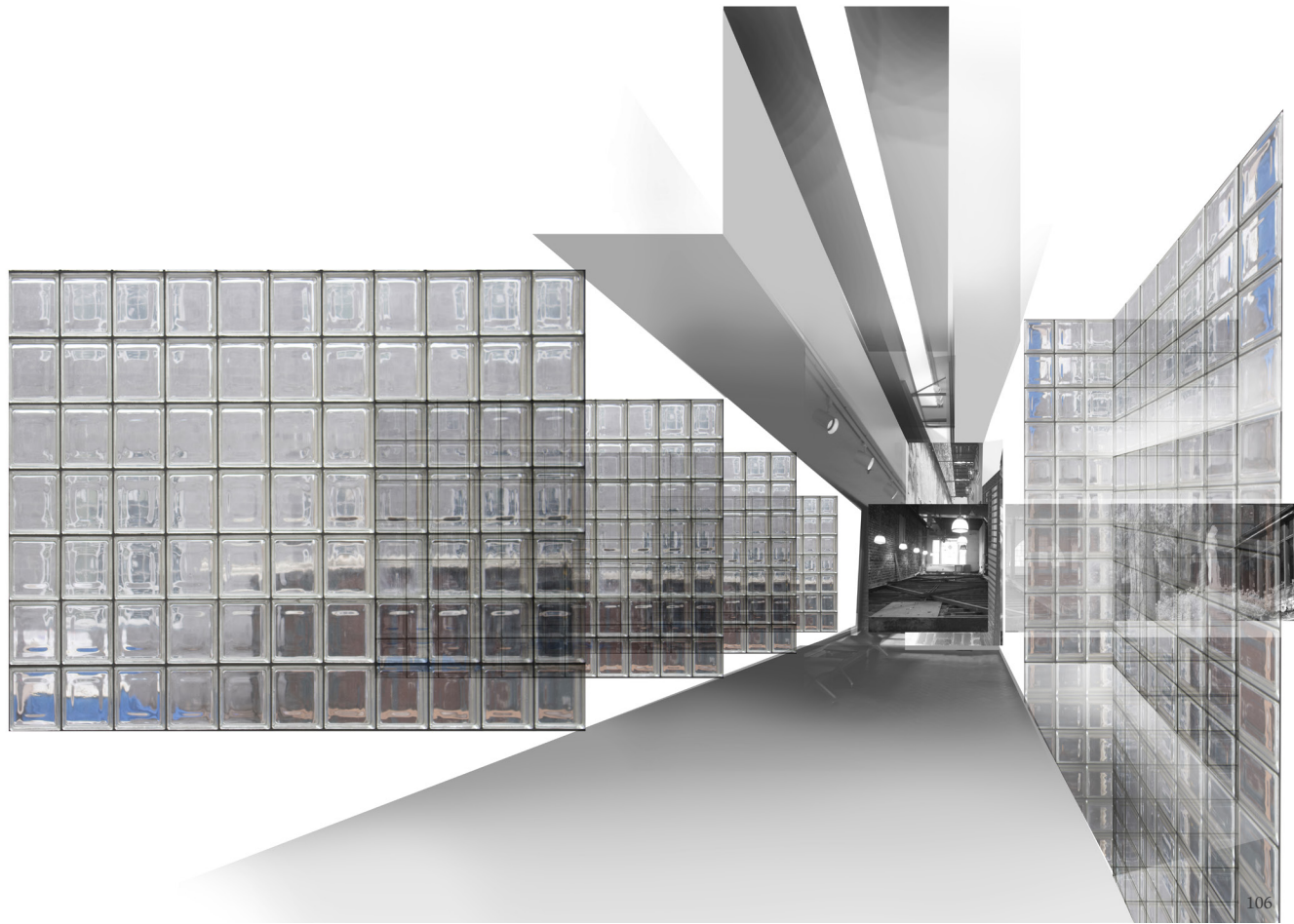
This conceptual theater where I share is blank, but I see it clearly. Nothing is set, no one is present. I can't help but wonder why my journey has led me to this point. As I walk, the wooden floors creak with each step, almost as

if they're screaming out for help, just waiting for a performance to happen on it, waiting for it to have purpose like it seemed they once did.

The seats are filled with dust, particles float around in the air, occupying the space in ways that go unnoticed. Grand curtains hang from the ceiling, barely touching the ground below them. They stand still without a trace of movement, almost seeming as if a single touch would cause the fabric to fall in failure. In a way, I begin to realize that I start to see parts of myself in this theater. For reasons that are still unclear to me, I think it comforts me to see this place in ruins.



I mull it over in my headspace, the theater amplifying and echoing my thoughts back to me. These acoustics seem to be mocking my reality in a space so focused on spectacle, where these walls only crave fictitious depictions of humanity. Here, narratives fold into and onto each other, contained by the implicit boundaries between stage edge and audience floor; a box to hold the microcosms of mankind's imposition on the world.



“Like the frames taken in a camera, we can see that each framing moment of space is a moment marked in time. The farther down one travels in this threshold, the more time has passed.”

-Joyce Ng

Broken tiles decorate the audience seating, having fallen to the ground like petals off a dying flower. The dust in the air swirls and collects, mimicking the silhouette of what no longer activates the theater, the memory of the public gathering together haunting the floor like a persistent shadow. I shake my head free of the clouds sparkling in the light, fogging up my senses. The zone is demarcated by endless repetition of the same module, possessing a monotony that evokes a muddled sense of unity among the intended spectators. The intimidating repetition is altogether too

much, and I leave shakenly out the doors into the city I knew.

The city's river has dried. One wouldn't believe a river had ever even existed in this desiccated conurbation if it weren't for the crusted footprint the rippled water left behind. I'm looking over the now lifeless landscape of what was and it seems absurd, almost certifiable, to recount the arresting memories I fostered in this place.

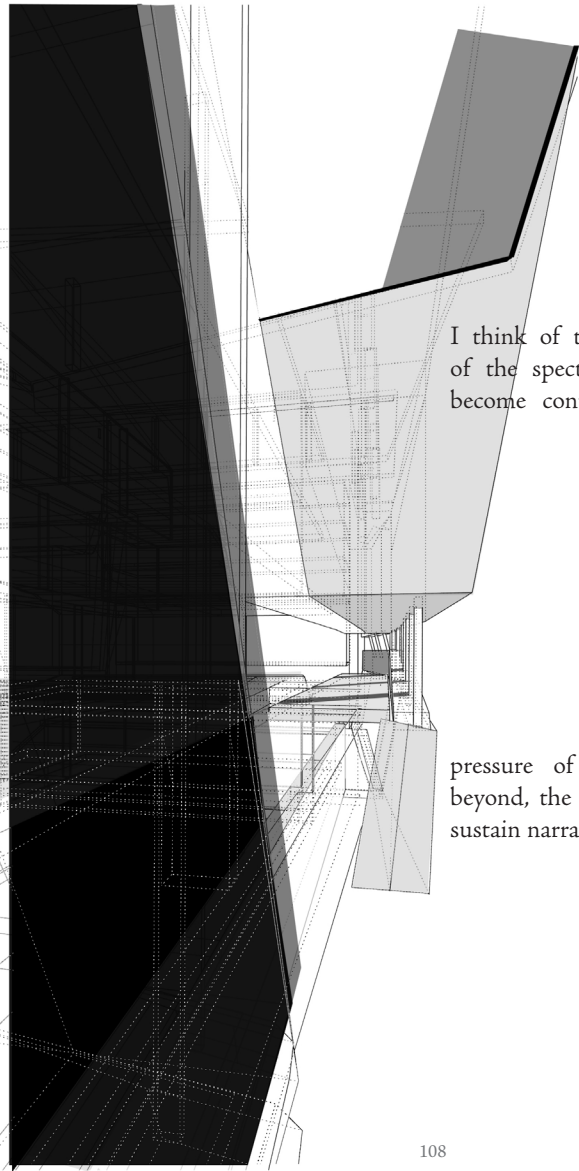
*This place.....*Place seems to be a privileged description that ultimately does not seem genuine to what I now see.

chora

The air almost feels... old. An air that had been jarred centuries earlier and let go, present time, into this locus. A locus in which one would question their own lucidity if a single butterfly fluttered across their eyes.

That, I have questioned. I have experienced.

Now, I am questioning, I am experiencing, and I have been walking miles for hours. The ozone pollutes my lungs as I submerge into a swiveling cloud of darkness. My feet begin sinking into the ground as I try to position my body against the forcing wind. The weight of my gear and weakening body become overbearing as I hunch over closer to the ground. The air is thinning with every step and I can no longer sustain the relentless conditions of the roaring weather...



I think of the theater. The edge of the spectacle would normally become contained by the visual

pressure of the inhabited area beyond, the same way individuals sustain narratives about themselves

108



109

I'm awakened by a loud crash... *a crash?* I look off into the blurry distance, from every direction and I can only see more land, more... horizon. An endless horizon that ultimately solidifies my existence, my current truth.

That I am here, in a lifeless locus that promises no courtesy to the living. And, I'm here alone.

Was it a figment of my imagination? Have I already died?

to maintain the illusion of grandiosity within their own realms of existence. Why not be free of external sources of impetus and find rejuvenation in the possibility that blank, untarnished space provides? I blink once. Twice. Then the sidewalk below me melts into green grass, the walls separate, dissolve, morph into a natural

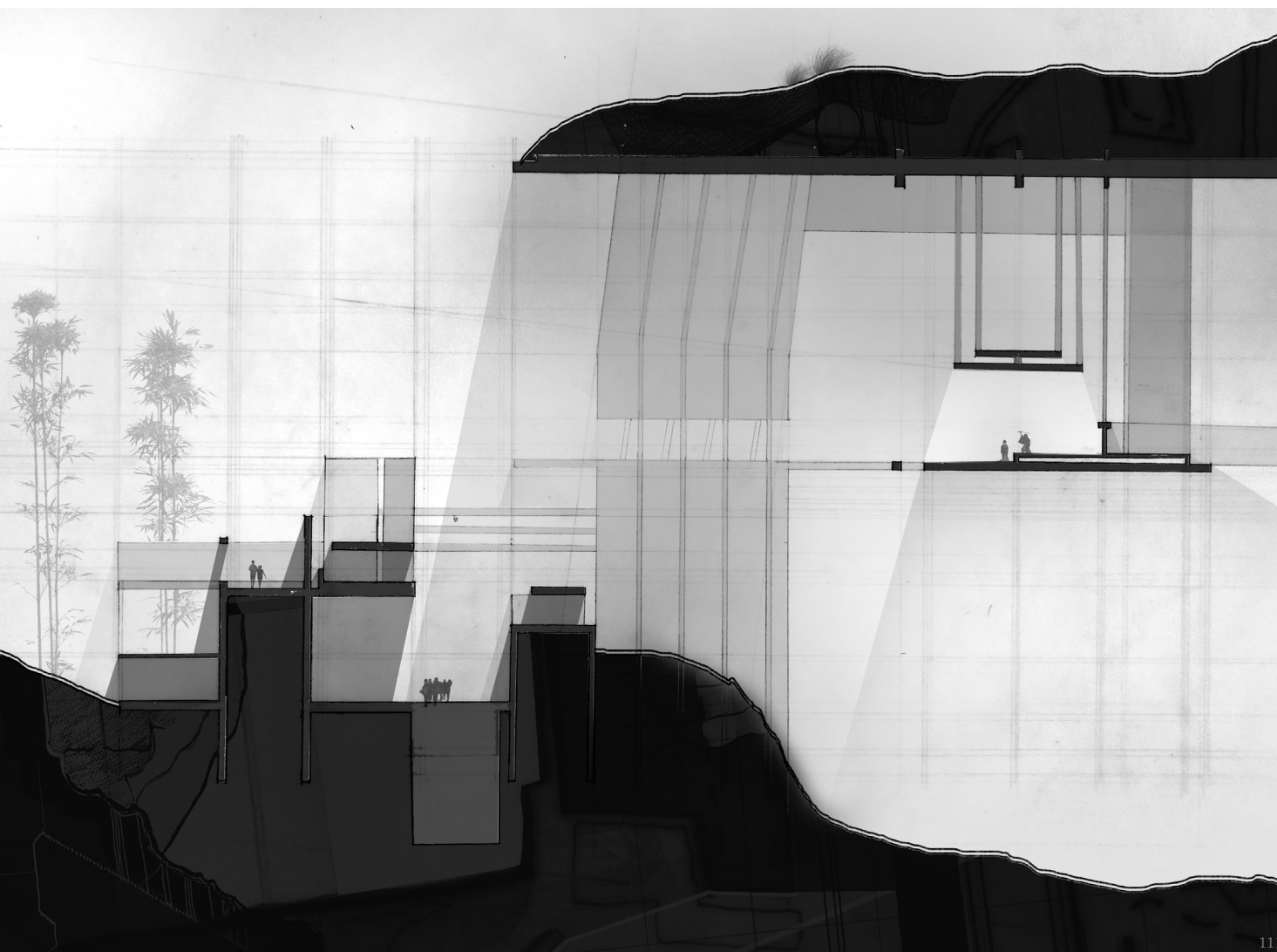
landscape. I'm stranded in the organic systems of this world's creation and I revel in the simplicity of this reality. It was a mood of intense appreciation, a sense that, for once, I was magnificently attune to life and that everything about me was radiating a brightness and a glamour I might never know again.⁷⁰

108. Maggie Mcmickle D6 Clark



110

109-110. Brice Schiano D8 Sprouls, Lisa Huang



111



112

Another noise pierces the air, followed by a series. I hear voices. I look frantically around me to try and discover where the sounds have been coming from. I force my body up. The storm had passed yet the sun had taken its place. With no protection of shade from any trees or surrounding architecture, I harness my bag above my head, and begin walking forward. I cough up the ruinous terrain dust that began rising from the tread of my feet. I'm beginning to think the noises I heard had been my way of trying to cope, to keep sanity. It feels like I've been walking towards this place since the beginning of my time. I only recall firm ground I once stood on that turned to something less solid. It's hard to pinpoint when and where exactly I began marching among soft peaks and not rugged land. These are anonymous dunes. They leave me behind and snake ahead for an unknown stretch of distance and time. And it feels scale-less.⁷¹ With my acceptance of reality, I give myself to the skyline with a withered smile.

111. Melos Shtaloja D3 *Generoso*
112. Barbara Rojas D5 *Kuesnile*



“On Advocating for James Stirling’s Place in the Architectural Sun”

Although James Stirling’s body of work remains heavily laden with critique in aesthetic and architectonic facets, his playful *œuvre* persists in creating a not only legitimate but necessary presence in the transition from the Modern to Postmodern era worthy of acclaim. His undeniable influence and intention are evidenced by his meticulous drawing modality, innovation, and fearlessness of stylistic vagary. He existed as a segue from movement to movement in the archi-continuum to serve as a stepping stone to later dogmas, thus later categories of the greater Postmodern genre simply could not exist without this controversial predecessor. More often than not, the product is described as “inconclusive and seemingly pointless cacophony” due to its lack of cohesion.⁷¹ However, rebellion from a system or school of thought is never graceful nor without its vulgarity. If one were to even begin to depart from the pure yet austere modernism, the attempt would no doubt be garish and experimental, but also reminiscent of

public opinion deems it to be at a fashionable point in time. Tastes change with history—every epoch heralds a fresh re-evaluation of projects and reaches a swift and decisive verdict. The pendulum swings between love and hate inevitably, so why must this paradoxical and contradictory method dictate what is ‘good’ architecture and not? Objectively, James Stirling’s creations are a *mélange* of both existing and new elements. He despised being categorized to concise labels of Modernism, Postmodernism, Constructivism, Neoclassicism, and Brutalism himself. Further,

its modern origin—as Stirling’s was. Despite common repudiation, it must be acknowledged that Stirling’s architecture stands valid in its own right, a built testimony to a man fluidly crafting his identity and taste. His buildings deserve their place in the architectural sun, and critical rhetoric must give architects a chance to be seen in a human light rather than specimens whose work cannot be allowed to fluctuate with the evolution of their creator.

Rather than forcefully attempt to sign Stirling’s work off into different hemispheres of movements, it is more accurate to let live these constructions for what they simply are and not what the architectural

he was a strong believer that form “display the usage and way of life of its occupants”—something no doubt complex. The result was then an appearance “rich and varied” and an expression “unlikely to be simple.”⁷³ Clearly visible is a resistance to be pigeonholed and a desire to be playful and multi-dimensional, which inherently espouses postmodern thought.

Most memorable is James Stirling’s employment of isometric projection—more specifically, the bird’s eye and worm’s eye views. These in themselves are imbued with the cheeky, exploratory persona of their maker. The axonometric drawings he conjured up are less about context; they allow the proposed building to be seen as a construction character. In their clean objectivity, they communicate the “maximum amount

defined temporal framework.”⁷⁵ This type of drawing became Stirling’s trademark, and they allow for the cohabitation of elements old and new on paper that may or may not have been able to exist symbiotically in reality. The idea is proven through the axo’s prolific use today in architectural studios. It has become a preferred method of depicting overarching systems and layout, while (re)composing a project’s depiction to express countless notions of compartmentalization, circulation, hierarchy, material, itinerary, et cetera. Yes, it is reductive, but in a way that allows segregation of the idea from the real-life product. In this case, if taking issue with Stirling’s real buildings, one can turn to his drawings as a way to read the successes of each project, their attempts, and their goals in his

“He was a strong believer that form ‘display of useful information’⁷⁴ and bring “accurate means of representing his buildings, not only ... because he was able to define plans, sections and facades of a design in a single image ... but rather because of his ability to place the building outside a

universe, uninhibited by linear time or ultimately subjective opinions of the beautiful versus the ugly.

The Neue Staatsgalerie at Stuttgart exemplifies this. Perhaps James Stirling’s most notifiable works, it has become a poster-child

of the Postmodern movement whether the architect believes it should be or not. Its overt blend of Neoclassical components like Romanesque travertine superimposed with a bright green, pink, and blue palette is polarizing but nonetheless significant and incredibly forward, especially taking into consideration the purity of a modern building like Villa Savoye that it tried to break from. As an extension of the German art museum that was originally built in a Neoclassical style,



114

usage and way of life of its occupants’..”

it expanded upon that with clearly identifiable Greek columniation and entryways reminiscent of Egyptian monuments. The harsh contrast came in the form of juvenile, brightly-colored accents such as pink-blue tubular railings and structure. The highlight—a neon green undulating

curtain glass wall housing the foyer. Mistakenly dismissed as tasteless, it is provocatively quintessential in pinpointing the daring ideology Stirling was proposing for this building complex.

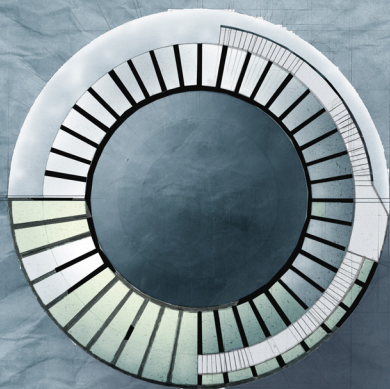
A project based on juxtaposition and duality was nothing new, but it was the execution that shocked. Stirling’s addition transformed a rigid icon of tradition to a balancing act that contested modernity, high-tech, and “toy-like elements”⁷⁶ with establishment, structural civitas, and historical weight. It created a dynamic that emulated the presence of existing Staatsgalerie’s cultural significance but also proclaimed its refreshing purpose as a space for “distraction and amusement”⁷⁷ for Stuttgart’s constituents.

Examining Stirling’s curious axo, the strict geometries of the Alt Staatsgalerie are stoic, but the curves and pleating of Neue are bold and, when integrated with the old, become a moving iso-cut uninhibited by Neoclassical seriousness. Another axo of the Staatsgalerie, conveys a sort of narrative unfolding with a suggestive and fluid itinerary from one end of the page to the next. Its circumvention of Alt’s circular plan indicates its adherence and reverence to the pre-existing structure while also contributing spatial novelty in a thoughtful composition.

It is this disambiguation of drawing, form, and construction that is required to be able to shed light on the genuine architectural intentions of the ever-eclectic James Stirling. With the times, public opinion is inconsistent with how it chooses to discard or pedestalize his collective works, and it cannot

become the sole voice that sheds critique. Architectural authority may proclaim projects inelegant, contradictory, or gaudy, yet, the next era over, the same becomes innovative, daring, and bold. In truth, Stirling’s work broke through the cold residues of Modernism that left the built environment sterile with ideas of pure functionality and reductive simplicity. The only route out of this would be a violent clash of repressed expression that aimed to do everything Modernism restrained from. Whether the techniques of Stirling’s Postmodernism remain fashionable or inappropriate, it was necessary, and would ultimately only come about through flagrant rebellion of design rules as the world knew it. Aside from inevitable controversy, Stirling’s intentions to reference tradition while innovating can be further explored and explained in the objective beauty of his axonometric drawings, which capture a burgeoning and clever spirit that enhance their real-life counterparts. He strove to add depth to the architecture he took issue with, and resultantly created a new, marked foray into a new era.

- *Sophie Nguyentran*

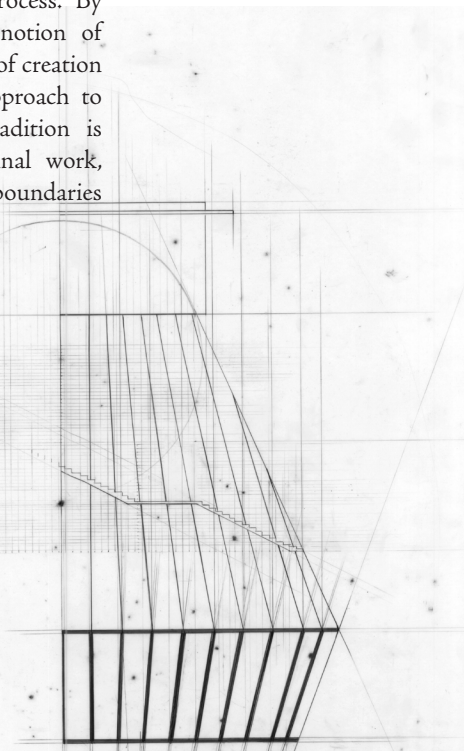


Nihilism Within Created Form and Mappings as a Combative Practice

Passive representation offers a bromidic, and nearly demeaning, pursuit of design to the exhibited structure. Architecture craves to incite a

115

passion to be questioned, or at least an undertaking of reconciliation through an iterative process. By ignoring this demand, the mechanical notion of replicated ideas deprives the individuality of creation presented in the field of design. The approach to mysticism presented in architectural tradition is created through an abstraction of original work, founding an opportunity for undefined boundaries of real and imagined. Representation that contains the capacity for argument is able to do so by leaving questions unanswered. Replication precludes interpretation due to the presence of easily accessible, categorical answers. The more abstraction presented, the more personal interpretations can become. The idea of creating a visceral experience is to create one free of impersonal connotation and instead one that is faultlessly tied with personal meaning where it cannot be replicated.



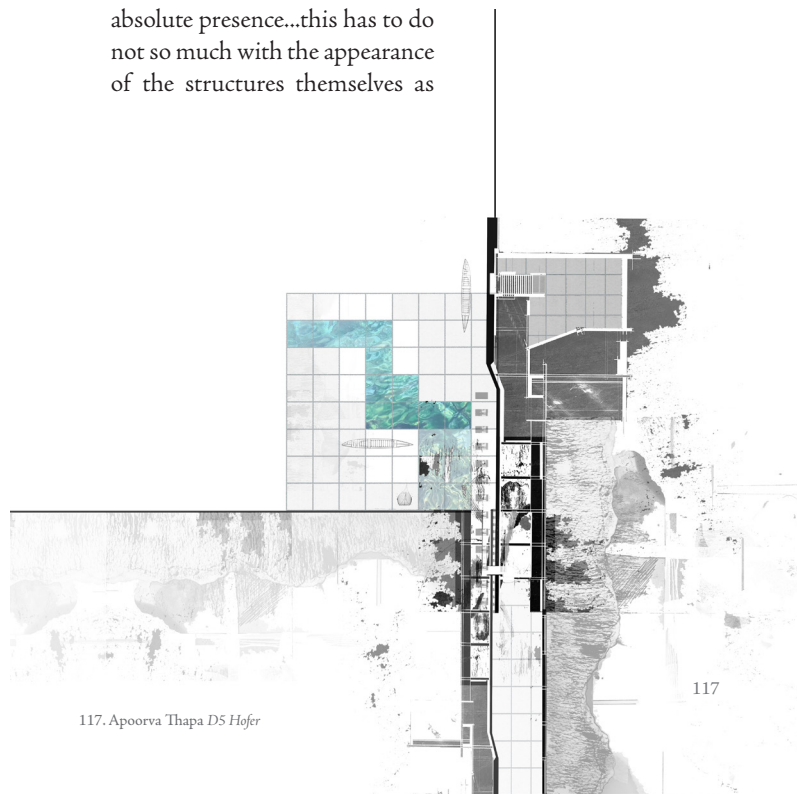
116

115-116. Sophie Nguyentran *D5 Koben*

The necessity for active, rather than passive, representation presents itself when architectural meaning is stripped to emotion. The concept is rooted in a transcendentalist approach to creation, meaning recycled architectural formalism is inherently averted. The breadth of this phenomenon can be stimulated to speculate when analyzing architectural form through representation, recognition of conceptual inspiration can overwhelm ideas of formalism. By escaping simple transcription of a tangible visual perspective, underlying concepts, such as emotion, can instead be represented. Dalibor Vesely speaks on the questioned necessity of a formal presence in architecture representation, "... there is also a strong belief that architecture cannot be confined entirely to its immanent existence in the form of some absolute presence...this has to do not so much with the appearance of the structures themselves as

with the context in which they are situated."⁷⁸ By first noting the inevitability of evident physiognomy that cannot be contorted (let alone ignored), Vesely is able to legitimize the claim that architecture, in its most authentic form, desires freedom from this tangible perspective. He notes the freedom in representation as one that is related to the context of structures, rather than one embedded in superficial appearance. This begs interpretation of architectural meanings as a concept that is then personalized through analysis in order to stimulate this intimate sense of deep connotation.

Alberto Pérez-Gómez writes, "perception, and humanity's understanding of meaning, is an event far



117

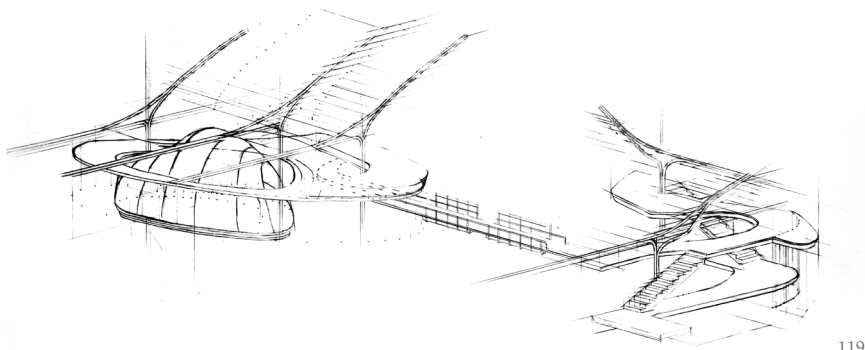
117. Apoorva Thapa *D5 Hofer*

more mysterious than our deterministic scientific models have ever been able to grasp. Seemingly common sense 'assumptions' are shown to be merely partial truths, misconceptions that often hide the potential richness of our experience⁷⁹ in order to forcefully disclose the intrigue in humanity's interpretation that is not present in deterministic

models. This fortifies the notion that architectural tradition flourishes with the allure of the visually unknown. Translating these non-visual ideas into spatial metaphors can be consummated through the medium of a mapping. Initial markings of the ambiguous conceptual feeling become more detailed from the initial pass. Because original inspiration is transformed from



118



119

118. Sophie Wojtalewicz, Sophia Simmons D7 Monk
119. Jin Deng D5 Kohen



120

120. Apoorva Thapa D3 Zajac

an authentic source in a way that cannot truly be replicated, ideas of recycled architectural nihilism are consequently rejected. This allows a proposition to be formed that inspiration from non-architectural sources that are then translated to mappings are one of the purest forms of representation. This holds true for two reasons: firstly, the inexhaustible degree of subjectivity in interpretation of non-spatial inspiration, and secondly the inherent authenticity present in mappings as a medium. Hui Zou writes in "Dao and Chora", "Paz explains that in this poem, 'the solitude of the mountain is so great that not even the poet himself is present.'⁸⁰ Meaning the intimacy of interpretation with the viewer is subjectively tailored to free the work from the original artist. By using music as a generative function for subjective representation, the finalized mapping can denote an experience of a transcendental constituent beyond its material self. The song "The Word II" by Sekitoo Shigeo (1975), brought forth a provocative visual sample

"While poetic rationalism adopted the modernist practice of structural, technological design, it critiqued the prior movement's tendency to force people to follow a set program and intended for human perception to shape the design." - Emily Ryan

that acts as a stripped version of auditory discourse. Annotating contrasting moments of silence and sound brings forth a more clearly defined piece that can be strongly correlated to the original source of inspiration without creating a direct system of codification.

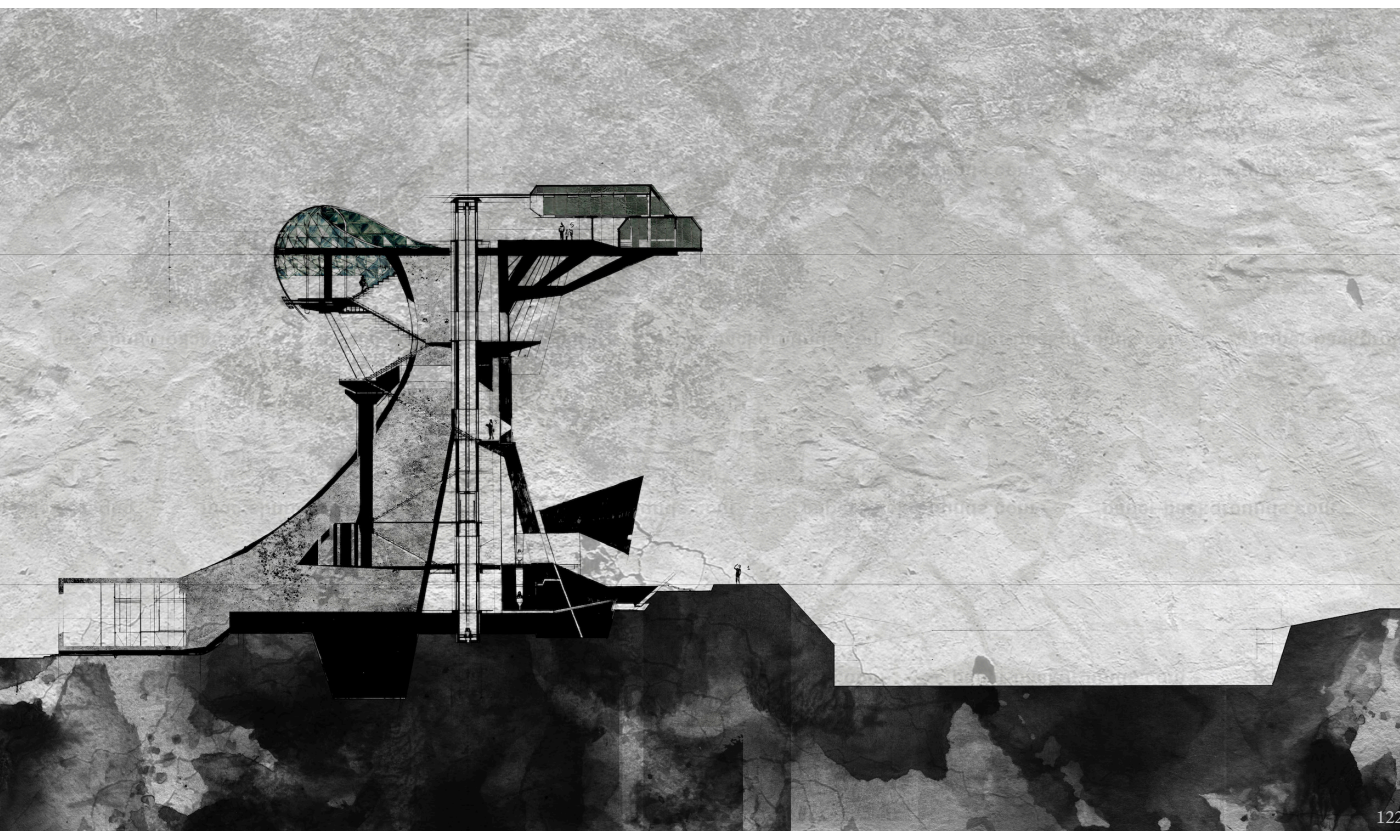
Through the medium of the mapping, the architectural detail is brought into a refined concentration in order to create authenticity in the pursuit of rejecting recycled architectural nihilism. Pérez-Gómez offers a resolve for the phenomenon of the authenticity present

in the process of translating non-spatial concepts into ones that are architectural, "...the properties of the mind (like moods and feelings) are not primarily internal; they are shaped..."⁸¹ By using a medium that craves generation from a subjectively deterministic source, architectural representation can be consummated that effortlessly denies the caustic effects of recycled nihilism.

- Megan Jackson



121



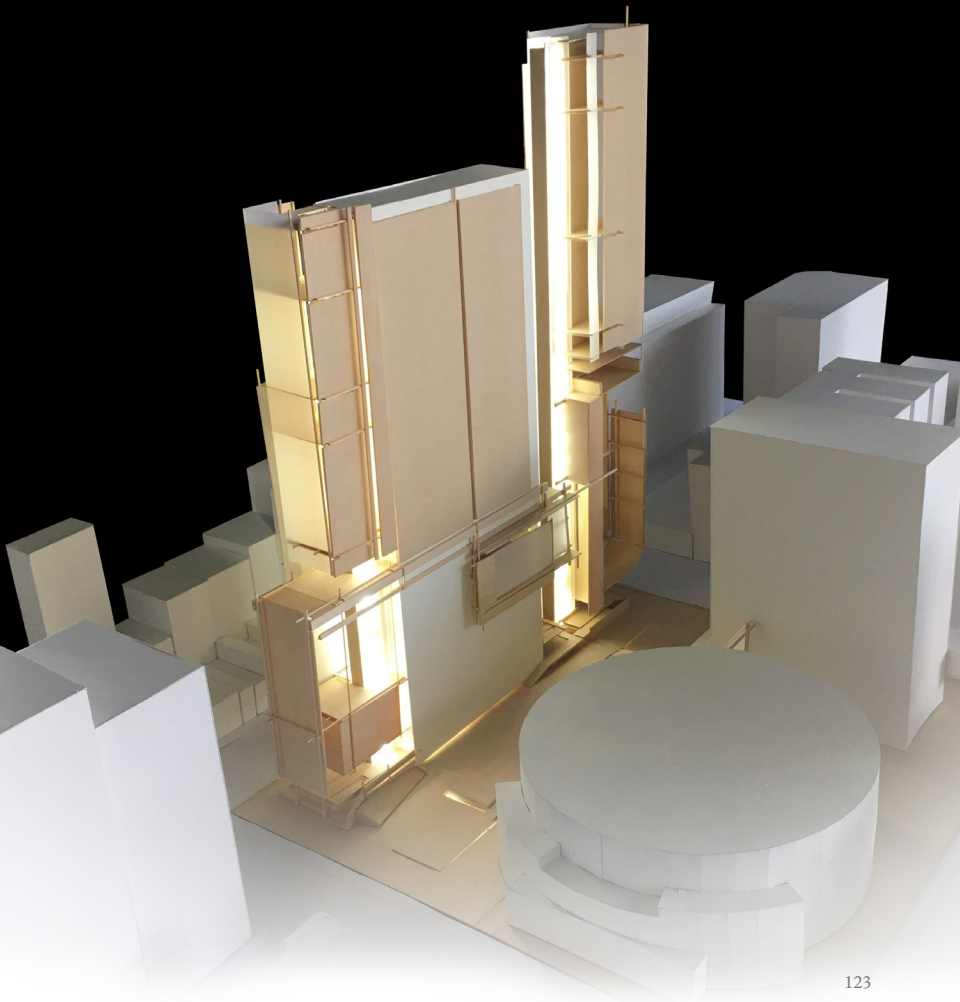
122

Architecture as an Embodiment of Music

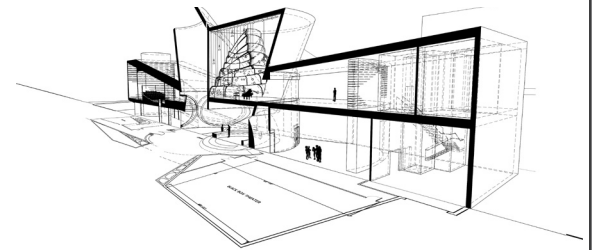
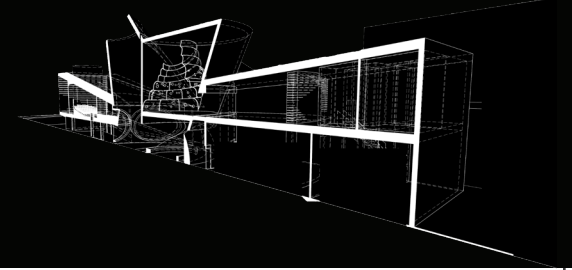
We occupy architecture while music occupies our mind. Both affect us in similar ways; they bring forth a specific set of experiences when we interact with them. Architecture and music are constantly guiding us and our emotions, and they do this by their attention to composition, proportion, and harmony. Architecture can be thought of as the physical embodiment of music, giving it a tangible form that we can inhabit and experience.

Architecture and music share a similar reliance on composition. To compose a work of art is to create an assembly in which parts are woven together to form a whole, with a specific intent and with attention to methodologies such as proportion. Intent in both architecture and music is critical to the body of the

work due to the role that it plays. Intention defines the formulation of the experience of the audience, which is what architecture and music seek to determine as they are both a method of portraying an experience. The underlying motivation of both architect



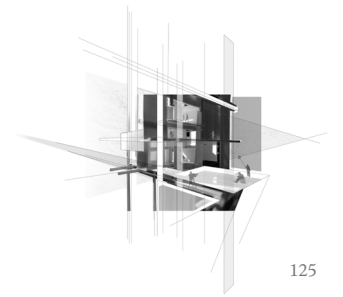
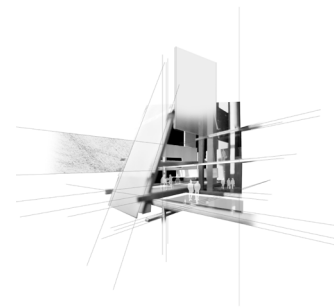
123



124

“The spaces which we inhabit will always be a guest in the environment that our eyes cannot find the end of, they are finite expressions of ourselves onto the natural environment we originated from.”

- Frank LaPuma



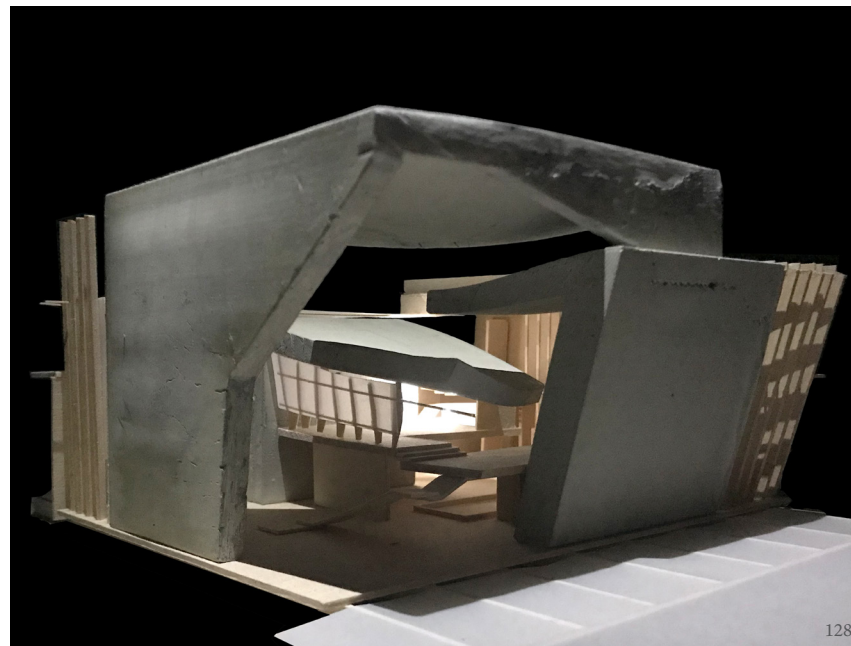
125



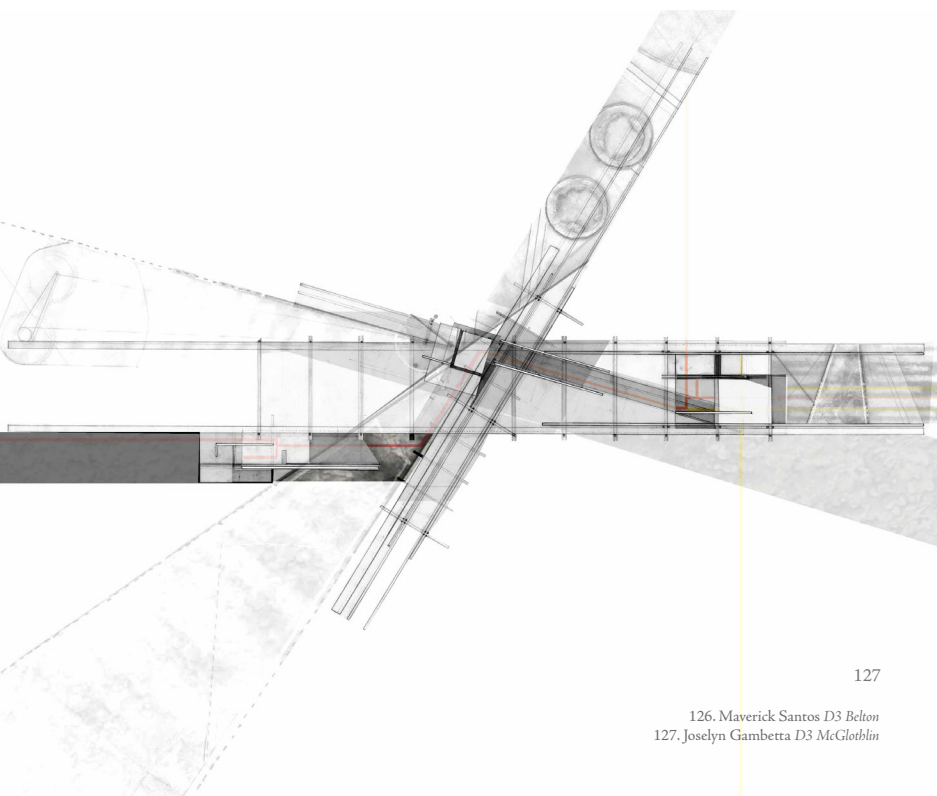
126

and composer is to make their audiences feel something. As such, the act of designing a building is akin to composing a piece of music. The architect strings together an assembly of parts that form a cohesive tone and mood, much like a composer strings together different notes in a cadence that speaks to the listener and conveys an emotion.

Additionally, the relationships between parts is further explored by proportion as it relates parts and gives measure to the whole. Proportion allows the construct to exist as something with a concrete assembly in both composition and thought. In effect, the construct embodies the



128

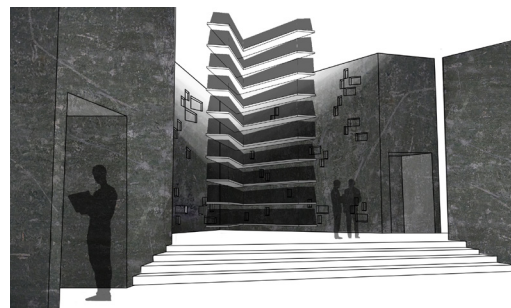


127

126. Maverick Santos D3 Belton
127. Joselyn Gambetta D3 McGlothlin



129



130

128. Nicole Nigri D6 Belton
129-130. Kaley Denaro D3 Maze

idea as the proportion of its composition reinforces the intention of the designer. In his essay, "The Architectonics of Embodiment", Dalibor Vesely states that "The ontological meaning of embodiment is closely linked with the phenomena of proportion, in the sense that one speaks for the other".⁸² To embody something is to give that idea or expression a tangible form, and to create using proportion is to produce an element that is closely, if not directly, related within itself and to the expression from which it was derived.

“We become so acquainted with

the spaces around

us that we might

navigate them without a second



131

thought.”

Moreover, Vesely continues by saying that “architecture represents the most elementary mode of embodiment that enables the more articulated levels of culture, including numbers and ideas, to be situated in reality as a whole.”⁸³ Architecture is an

expression of culture, and by extension, an embodiment of music. Not only do they both use the components of composition and proportion, they also make use of the techniques of rhythm, pattern, and harmonic. Johann Wolfgang von Goethe once said that “music is liquid

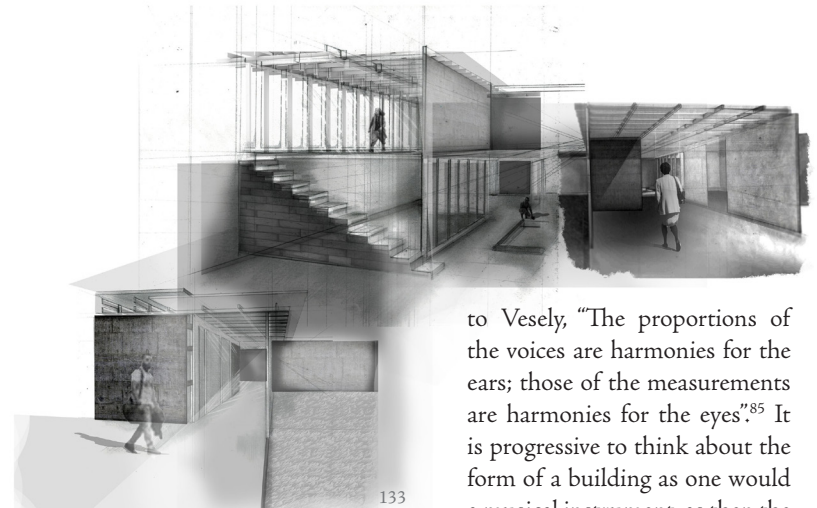


132

architecture [and] Architecture is frozen music”. They are essentially different expressions of the same concept.

In regards to harmonic and harmonics, it is important in architecture to understand the concepts because they increase the resonance that architecture has with the occupant. Also, when an understanding of harmonics has been reached,

132. Noah Guth D3 Calpepper
133. Barbara Rojas D4 Belton
134. Zephaniah Romualdo D5 Hofer



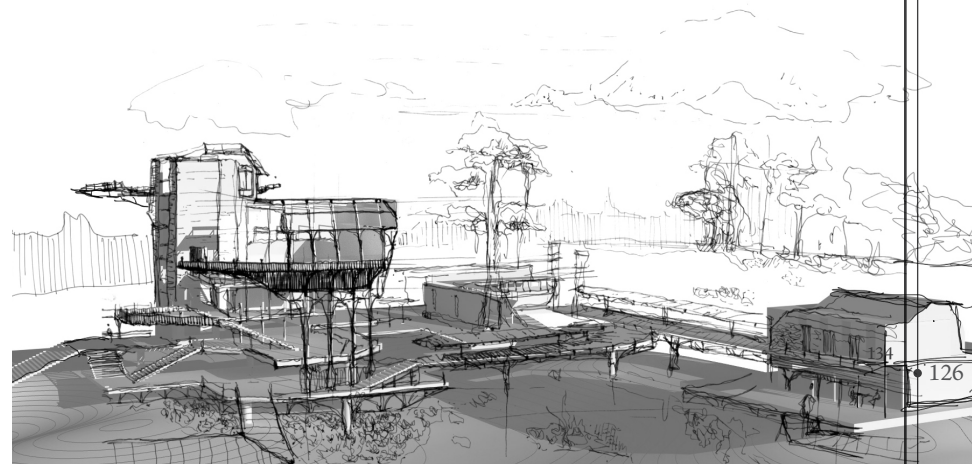
133

the form of the building itself begins to produce its own form of “music”. Vitruvius states “The ancient architects, following in the footsteps of nature, perfected the ascending rows of seats in theatres from investigations of the ascending voice.”⁸⁴ The study of music has application to the form that a building takes as it emphasizes and enhances the intent of the designer.

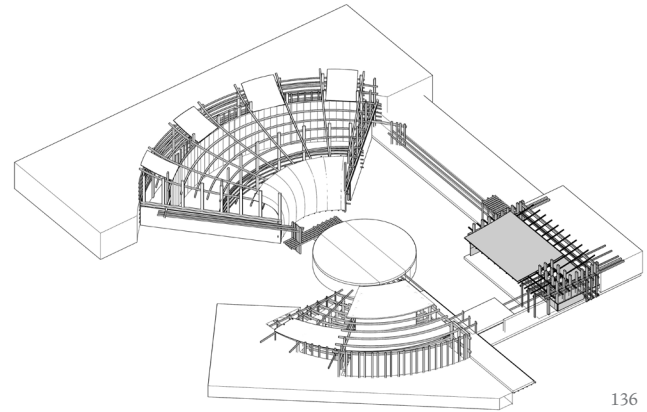
Furthermore, when applied to the discussion of proportion, one begins to understand how the construction of the building translates to the concept of musical harmonic. According

to Vesely, “The proportions of the voices are harmonies for the ears; those of the measurements are harmonies for the eyes.”⁸⁵ It is progressive to think about the form of a building as one would a musical instrument, as then the musicality of the architecture begins to reveal itself. Pattern is established through the use of beams and columns, like the holes in the framework of an instrument hold the strings. In turn, this creates a sense of harmonic with how the elements fit and work together.

Le Corbusier’s Philips Pavilion is a great example of a modern application of these concepts. The Philips Pavilion was designed for an exposition to display the potential of contemporary electronics at the 1958 World Fair in Brussels.⁸⁶ Corbusier worked closely with the composer Edgard Varese to



126



produce the *Poème Électronique*, a musical representation of the pavilion itself. The form of the pavilion is derived directly from the composition of the piece, as the mapping of the sounds used in the *Poème Électronique* look similar to the dramatic peaks of the pavilion.

Moreover, the manner in which the track was composed was based on Corbusier's theory on the modulator. Corbusier developed the concept of the modulator in an attempt to document the harmonious measure of the human scale. It is based on the Fibonacci Sequence and the Golden Ratio, employing the use of proportion to derive a system of measure.⁸⁷ The result was the haunting composition of *Poème Électronique*. When

listening to the track, it feels as if every sound resonates within the soul of the listener. The effect is amplified with the form of the Pavilion itself, as its plan is based off of a human stomach. It almost feels as if the Pavilion is digesting the audience, almost making them the embodiment of both music and architecture.

In short, music and architecture are similar not only in composition and proportion, but in the manner in which they affect us. Both are forms of art whose primary goal is to elicit emotion in their viewer. The elements of rhythm, pattern, harmonie, and form are utilized to create a unique set of experiences. In essence, architecture is the embodiment of music and thus there is an ability to resonate with its inhabitants.

- Amy Albandoz

Through Threshold and Time

Thresholds exist at the ends and the beginnings of each determined space. They are the in-betweens and transitional spaces that connect one program to another. These thresholds are not only points of connection, they can work as a barrier and boundary as well. In the eyes of a designer, thresholds are utilized and shaped in their own intentional ways. In Perez Gomez's essay "Chora," he states, "the architect has indeed become a 'writer' – implicitly or explicitly, a narrator of events – disclosing 'fictional' modes of dwelling by deconstructing and twisting the language of technology, both in his constructions and through his words."⁸⁸ Deciding and manipulating each detail in a project is essentially giving each turn and twist a directional purpose. Crafting and choosing the locations, lengths, and depths of a threshold can help write the narrative of the occupant's journey. What happens in there, what feelings they develop, where they go, and who they become.

In terms of its relationship to time, traveling in a threshold can be an indicator and process representing the passage of time. In the terms of a door threshold, one would be physically passing through a built boundary and frame to get to the next space. The framing of that transitional moment highlights a change physically and spiritually. The frame is a

moment of self-actualization, the occupant becoming the object of focus within that made frame. Like the frames taken in a camera, we can see that each framing moment of space is a moment marked in time. The farther down one travels in this threshold, the more time has passed. This can indicate a greater amount of revelation in a journey, but it can also produce a larger measure of privacy relative to its context. In Marco Frascari's essay, "The Tell-the-Tale Detail," he proposes the analogy that, "From this point of view architecture becomes the art of appropriate selection of details in the devising of the tale. A plot with the appropriate details becomes a fully developed and successful 'tale.'⁸⁹ With this perspective, it is not the placement of detail that

exists only as a system of design, it is the detail that tells the story. The details, such as the concept of framing in time, are relevant to the ideas that when one passes across the line, one is crossing from the past to the future of one's story in the context of the whole timeline — the project. Each framed threshold can be the turns and twists that give each narrative a drive, purpose, and meaning.

While threshold can be the catalyst of detail in a story, a threshold can also be constructed as a moment of pause and reflection.

As an element meant for viewing and looking, a window is another type of threshold that holds space in a way that holds, pushes, and pulls. In a discussion on the value of placed detail, Frascari says that, "The geometrical and mathematical construction of the architectural detail is in no sense a technical question. The matter should be regarded as falling within the philosophical problem of the foundation of architecture or geometry, and ultimately within the theories of perception."⁹⁰ This is important to the discussion of window because it is at these certain points of detail at a surface that give multiple facets of perception and perspective. The detail of having the window is not just the matter of building or fitting a certain shaped framework — it is about the drawing in or out of a space from the interior to exterior and vice versa.

The occupant who stands in this window threshold, or simply passes by, is obligated to take in a view of the outside. With light and shadow at play, this threshold can be used to emphasize a moment of exposure and introspection. With reflections being made on the surfaces by the illusions of light, this moment becomes a pace where the individual can pause and see themselves in relation to their surroundings—finding where they are and where they truly belong in this narrative. Through this newfound perspective, there is a quality of transformation

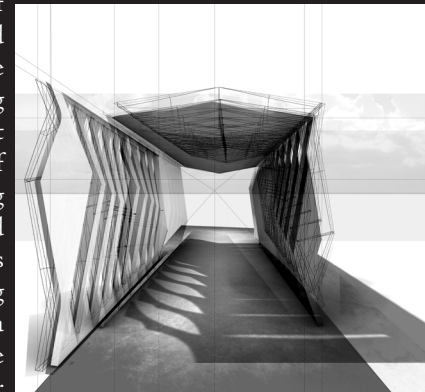
of time in space, changing the course of the story by reflection and rest. The window opens up the perception of the interior threshold and connects it to the outside. Threshold acts as a mirror of past and present, and it leads to the possibilities of the future. Here, threshold becomes less about the physical geometry of materials and structure — it becomes an embodied state of time in respect to the careful perception of this detail.

Finally, thresholds are at the core of articulated circulation. Architecture and art, being filled with thresholds and the meanings of them, are existent because of this detail. Not only does it provide purpose, but this detail is also imperative to the connection of a complete and cohesive creation. The stair can be a threshold that reflects this idea of ascension and descension, the weaving and spiraling

that guides and pushes an occupant through and into a destination. This threshold creates an effect that guides the eye and feet closer to a certain point. With each step of the staircase, the occupant travels through this threshold with a certain rhythm and certainty that keeps on winding. With a stair threshold that exists at the core of a project, it almost represents a similar motion that extends upwards to the heavens and connects it downward to the earth. In this aspect, the stairway clearly represents the steps and choices of a journey in time. -Joyce Ng



137



138

Epilogue

Beyond the horizon there is another. And another after that one. Horizons that no one person can experience twice. Moments that are so precious and monumental, yet complicated and fast-going. We are in an inevitable movement with the faithful rotation of the Earth. The butterfly effect of the Earth's dance causes the wind to blow, creating an ever so slightly altered breeze with every current. So, like the horizon, one never experiences a twin cycle. It may be familiar, but it is never the same.

The clouds have dispersed today, and the sun bakes the small home I have created. Warm, glowy light splits the partitions of this house into a tessellation that bathes me in a volume as if I were standing inside a kaleidoscope. I squint at my garden outside as a roar of wind pushes from the hillside and slips through my plants to become a pacified breeze that I graciously inhale. An eager leaf escapes from its parent branch, riding the air's current, then dropping quaintly on the pool's surface, only to be swallowed by a fish that glides away in search of another.

Index

Front Matter

Inside Cover: Melos Shtaloja *D6 Generoso*

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Opus 28, No. 1 **Simulacra**

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6. Brice Schiano, Agostina Portabales *D7 Monk*
7. Sydney Sinclair *D3 Zajac*
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39. Hannah Arduini *D1 Zajac*
40. Kelly Fong, Merlina Operta *D7 Perez*
- 41-42. Royce Velasco *D3 Culpepper*
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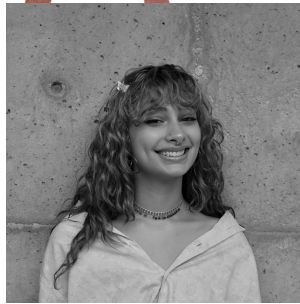
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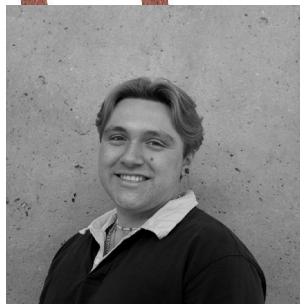
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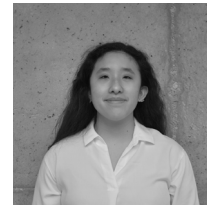
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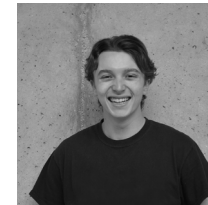
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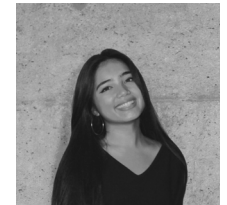
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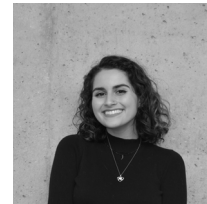


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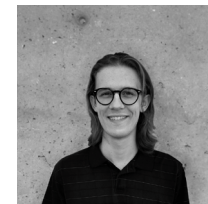


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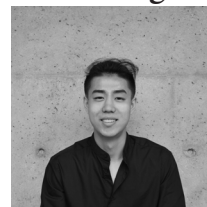


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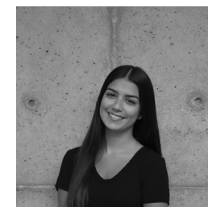


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