RUMBLE is UCLA Architecture and Urban Design's annual exhibition. It is an opportunity to engage with the faculty and students, and to examine the shifting edge of contemporary critical thinking and design innovation. With more than 20,000 square feet of studio and program installations, 250 projects on view and 90 leading critics and practitioners, RUMBLE is a dynamic exploration of the opportunities and issues that the next generation of architects will face.
I'm excited to welcome you all to RUMBLE 2018! This year marks the 10th anniversary of our signature event and exhibition, and my first as Chair of UCLA Architecture and Urban Design (A.UD). I'd like to thank Georgina Huljich for all her hard work as our “RUMBLE Master” this year. As we move into our second decade of RUMBLE, we are continuing to evolve the event so that it is a true community celebration of our efforts here at A.UD over the course of the academic year.

It is my belief that an architecture school is, first and foremost, a champion of ideas and their expression. Ideas motivate our work both as individuals and as a creative community. These ideas are reflections of our critical engagement with the history of our discipline and our contemporary world. They reflect our observations about the rapidly changing world with its accelerating technological invention, mass urbanization, new modes of transportation, and social and environmental flux. They reflect the potentials afforded by the media we use to describe and engage these realities. And there is no better place to see these ideas come to life than at RUMBLE.

This has been an exciting year for the department. We welcomed Brett Steele as Dean of the UCLA School of Arts and Architecture. Brett is the first trained architect to lead the school and headlined the finale of our This Not, That 2017–18 lecture series where he shared his thoughts on the twentieth century’s most prolific form of built space: the parking lot. Through our A.UD public programs and events – both the lecture series and our symposia at the IDEAS Campus – we've welcomed some of the world's leading thinkers in the creative practice including Sou Fujimoto, Sarah Whiting of WW Architecture, Mark Foster Gage, Seleta Reynolds from LADOT, André’s Jaque from the Office of Political Innovation, Patricia Ruel from Cirque du Soleil and award-winning designer and storyteller Alex McDowell. These events are a way for us to bring in new voices that reflect the multiple perspectives from which research scholars, architects and creatives engage their work and the world.

Our research centers are doing tremendous work to engage the public and larger community in our work here at A.UD. Homelessness and affordability are pressing issues for Los Angeles and the United States as a whole, and cityLAB’s work on accessory dwelling units (ADUs) has been instrumental in bringing about a solution to chronic housing shortages. At xLAB, their Future Living Project continues to explore the gray zone between office and work life, and their summer program will return to Tokyo, this year exploring the issue of mobility with A.UD’s Greg Lynn and Andrew Witt from the Harvard Graduate School of Design. The NOW Institute’s Haiti Now and The Life Tree projects have had a significant impact on rebuilding efforts in Haiti and other regions impacted by undirected planning and natural disaster. Lastly, the Urban Humanities Initiative (UHI), a collaborative effort that bridges urban humanities and architecture and urban design at UCLA just wrapped up their successful Mellon Convening, a three-day workshop and symposium for faculty from more than a dozen universities worldwide involved in the Mellon Foundation’s architecture, urbanism, and humanities program.

Last but certainly not least, I wanted to thank our students, faculty and staff for all of their hard work this year. As always, we'll miss our 2018 graduates, but we're excited to see their careers develop and to support their efforts to transform the field. We hope you will stay in touch and share your successes with your friends at A.UD.

Warmly,

Heather Roberge, Chair, UCLA Architecture and Urban Design
WHAT HAPPENED AT UCLA ARCHITECTURE AND URBAN DESIGN (A.UD) IN 2017–18?

Heather Roberge Named Chair of A.UD

Associate Professor Heather Roberge was appointed to the position of Chair of UCLA Architecture and Urban Design on July 1, 2017. The position was formerly held by Interim Chair, Professor Neil Denari.

A designer and educator who has served on the faculty since 2002, Heather is the Founder and Principal of Murmur, an award-winning design practice based in Los Angeles. Her research and professional work investigates the spatial, structural, and atmospheric potential that digital technologies have on the theory and practice of building. Heather’s teaching emphasizes innovative approaches to material, computation, and manufacturing to expand the formal vocabulary and spatial implications of building envelopes and assemblies.

Heather has received numerous accolades in recognition of her distinctive work including the prestigious 2016 Emerging Voices Award from the Architectural League of New York, a 2015 AIA LA Merit award for En Pointe – an installation for the SCI-Arc Gallery, and a 2011 AIA Next LA design merit award for Succulent House.

Graduate Program Ranked #6 by DesignIntelligence

Our graduate program was placed sixth – and importantly, first among public universities – in DesignIntelligence’s annual survey. This survey is the only official, national ranking for architecture and design schools, and while we know there are many factors that go into a high quality education, rankings like this help us to continue to attract the brightest young minds and faculty in our field. This ranking is a testament to the exceptional faculty and team here at A.UD and the success of our alumni.

Richard Weinstein 1934-2018

Richard Weinstein, former Dean of the UCLA Graduate School of Architecture and Urban Planning and a Professor in the Department of Architecture and Urban Design passed away on February 24, 2018.

For those of you who had the honor of knowing, working and studying with him, you know what a remarkable leader, colleague, teacher, mentor and friend he was. Richard’s deeply humanistic belief in architecture, urban design, the arts and their role on a university campus and the world, helped shape the campus and community that we all value today.
A.UD Lecture Series

Our 2017-18 lecture series This, Not That invited thought-provoking speakers to present arguments for their respective positions, or ideological stances, toward the design of the built environment. Their arguments were supported by presentations of their creative efforts in research, pedagogy or professional practice.

Presenters included: Sou Fujimoto, Principal of Sou Fujimoto Architects in Tokyo; a Chicago Architecture Biennale roundtable; Thomas Auer, Managing Director of Transsolar in Stuttgart, Germany; Sarah Whiting, Design Principal at WW Architecture and Dean and William Ward Watkin Professor at the Rice School of Architecture; John E. Irving, Professor of landscape architecture at Harvard Graduate School of Design; Mark Foster Gage, Principal at Mark Foster Gage Architects in New York; Andrés Jaque, Assistant Dean and Associate Professor at Yale School of Architecture and Founder of the Office for Political Innovation in Madrid/New York; and Brett Steele, Dean of the UCLA School of the Arts and Architecture.

We were also delighted to honor Jaron Lubin (M.Arch.I 2004), a Principal at Safdie Architects in Somerville, Massachusetts, as our 2017–18 Distinguished Alumni. Jaron spoke at Perloff Hall earlier this year about his work in Singapore. His presentation was part of our ongoing Distinguished Alumni Lecture Series which features A.UD graduates whose innovations and accomplishments have significantly impacted the field of architecture and urban design.

Lastly, in partnership with Japan House and the UCLA School of Arts and Architecture, we presented a special lecture with Kenya Hara, a designer and Art Director at MUJI and Chief Creative Director of the Japan House at UCLA.

IDEAS Lecture Series

The IDEAS lecture series brings together speakers from a broad range of disciplines to explore a dynamic new future for architecture and urban design. The series, looks beyond the field’s traditional boundaries to explore rapidly emerging new technologies, possibilities for interdisciplinary growth, and the role of Los Angeles in the evolution of architecture.

The symposium “Grid Lock: A Mobility Challenge” hosted by Craig Hodgetts SUPRASTUDIO convened speakers from Designworks (a BMW Group company), Boeing, Waze Carpool and LA DOT, among others, to debate and share perspectives on how the advent of autonomous vehicles, new technologies, and other expanded modes of transportation will transform the way we live and move in urban environments.

Mark Mark SUPRASTUDIO hosted a symposium exploring the role of “Performance Architecture” in activating the public realm. An international panel of artists, curators, creative directors and architects representing Cirque du Soleil, CSULB, LA-Mas and London-based Assemble, among others, discussed the transformation of urban space through temporary events and intelligent actions, in an increasingly digital and privatized world.

To wrap up the series, Guvenc Ozel SUPRASTUDIO organized “Visionworlds: Architecture of Immersion and Experience in Extended Reality.” Attended by more than 300 participants, the symposium hosted some of the most influential figures in the world of virtual reality – including the Whitney Museum, Parsons School of Design, USC, SCI-Arc, UCSB, and others – to discuss the nature of occupying and socializing in digital worlds. In conjunction with the symposium, an exhibition on virtual reality featured student work and other VR experiences from the presenters.
The NOW Institute

The NOW Institute is an urban research center led by Distinguished Professor Thom Mayne and directed by Assistant Adjunct Professor Eui-Sung Yi that applies strategic urban thinking to real world issues. Over the past 15 years, the Institute has partnered with private organizations, policy-makers and NGOs in Los Angeles, New Orleans, Madrid, Beijing and Port-au-Prince. Through The NOW Institute SUPRASTUDIO at A.UD’s IDEAS campus, the studio provides opportunities for thinkers trained as architects to participate in city-scale research and urban implementation.

Alongside the UCLA Grand Challenge team, The NOW Institute is developing pathways to a sustainable LA by 2050 and will be releasing a new report that proposes a distribution of LA’s projected 1.5 million increase along Wilshire Boulevard densifying only 1% of the county’s land. Last year, the Institute also published a book, 100 Buildings, that asked more than 60 renowned architects and scholars – including Peter Eisenman, Jeanne Gang, and the late Zaha Hadid – to name 100 twentieth-century architectural projects they would teach to students. With the goal of encouraging students to connect their own work to historical precedent, the book also functions as a source of easily accessible reference points for anyone interested in broadening their understanding of the architectural works that have most significantly influenced political and social culture over the last century.

cityLAB

cityLAB is an A.UD think tank that aims to bring design and research together to forge experimental proposals for architecture in the 21st century metropolis. Led by A.UD Professor Dana Cuff, cityLAB was awarded Fast Company’s 2018 World Changing Ideas Award in the urban design category for their work on a handbook for the project that explained to homeowners how to build an ADU legally.

“As rents keep rising in Los Angeles – since 2011, driven by a housing shortage, the cost of an average one-bedroom has increased more than 60% – the city has been pushing for a new solution: making it easier to build backyard homes. In a backyard in the LA neighborhood of Highland Park, the city’s Innovation Team has spent the last two years working with one family to understand in detail what it takes to build an “accessory dwelling unit,” (ADU) and how that could change.”

xLAB

Architecture is currently in search of a multidimensional approach to our future environment. A.UD Professor Hitoshi Abe established xLAB to expand professional boundaries into other fields, a new trajectory of the architectural discipline that considers the overlaps between physical reality, technology and entertainment. xLAB examines architecture’s elastic boundaries and considers new possibilities through interdisciplinary collaboration in the study of the future built environment. Through partnerships with a range of industries-including business, technology and science-creating a vast network of possibilities xLAB seeks to expand architecture’s role and potential to serve as an active platform in which to “Research, Test, Share” ideas between fields, people, and places.
Urban Humanities Institute (UHI)

The UCLA Urban Humanities Initiative (UHI), also under the direction of Professor Dana Cuff, hosted a three-day workshop and symposium for faculty from more than a dozen universities worldwide who are part of the Andrew W. Mellon Foundation’s architecture, urbanism, and humanities program. UHI is an internationally recognized hub for collaborative study of urbanism that bridges design and the humanities. Funded by the Mellon Foundation, UHI integrates the interpretive, historical approaches of the humanities with the material, projective practices of design, to document, elucidate, and transform the cultural object we call the city.

AIA/LA 2x8 Interlaced Exhibition

Kyle Reckling (M.Arch.I third year) and Yeqi Wang (M.Arch.I third year) from Georgina Huljich’s Mykonos Studio and Siqi Zhang (M.Arch.I second year) from Mohamed Sharif’s 412 Building Design studio section represented A.UD in the Spring AIA | LA 2 x 8 Evolve exhibition on view from May 22 through June at the Helms Bakery. A.UD students received two awards in recognition of excellence in design.

Exploring Island Development and Growth in Mykonos, Greece

Assistant Adjunct Professor Georgina Huljich and music agent turned hotelier and developer John Spence traveled to Mykonos to conduct research to propose paradigms for island development and growth. The project asks for the design of a mixed-use resort with approximately 40 units in the island of Mykonos. While decidedly not in an urban center, the site is bounded by history and its associated stereotypes, such as the need to maintain and preserve a local historic building language and land use. The studio will work on a “rural ensemble,” consisting of a grouping of both existing and new buildings on a large rural terrain. The trip was made possible by the generous support of Karma Group, and allows students to look into innovation with a real understanding of problems at hand but with a visionary and risk-taking mindset that characterizes the firm’s to unconventionally remote sites and luxury development.

2017 Chicago Biennial Roundtable

We were proud to have so many A.UD faculty represented at the 2017 Chicago Architecture Biennial. Congratulations, once again, to Erin Besler, Sarah Hearne, Wonne Ickx, Andrew Kovacs, Jimenez Lai and Sylvia Lavin. This past fall we hosted a roundtable discussion with Mark Lee and Sharon Johnston from JohnstonMarkLee in Los Angeles, and Creative Directors of the 2017 Biennial.

Moderated by A.UD Professor Michael Osman, the roundtable explored the relationship of our faculty’s work to the 2017 theme “Make New History.” According to Mark Lee, “one binding interest of the A.UD participants was the medium of the model. Whereas the model is often taken as a technique for design, localized in the architect’s studio or workshop, the models made by the A.UD faculty deviate from that singular purpose. Some are models of models, other are models of photographs, and still others are models of existing buildings transformed into concepts.”
Cal Poly Design Village

Under the direction of Lecturer Jimenez Lai, six senior undergraduates, Alina Provost, Aaron Damavandi, Amber Shen, Anastassiya Saraikina, Eddieson Bustalino, Marelda Chen, and Chris Bierach, participated in Cal Poly San Luis Obispo’s Design Village in April. Inspired by the competition theme of “balance,” A.UD students created a structure to inhabit for the weekend. The team’s project modeled a system that works cohesively through the use of a core and attachments. With six cells in total: three core and three attachments, the core was designed to bare all of the weight when placed on flat terrain. However, on a slope the attachments counterbalance the weight, creating a stable tripod system. Cal Poly San Luis Obispo has been hosting the Design Village competition since the 1960s as a way to provide undergraduate architecture students a hands-on experience in designing, constructing and employing a habitable “shelter.”

Professor Neil Denari Publishes TOWER_COMPLEX

For the urban developer, towers remain the most prominent tool in their typological kit. For cities like New York, Shanghai, Vancouver, and even Los Angeles, they are machines of profit, agents of sustainability (high density and small footprint), and skyline makers all in one. For the architect, they are a chance to express something within a building format that at its core is monumental, even epic. Designing a tower from the inside out to reach an honest conclusion is often not possible as most are simply empty vessels, a series of repetitive floor plates waiting to be occupied, thus leaving the architect and his or her id/ego to worry about what to do and what to say. Indeed, designing a tower is an activity that can generate a serious complex. Anxiety, though, can be limited in a number of ways. One is to reduce the burden of total authorship of a tower to a team that works cooperatively yet strategically.

Twelve A.UD students, under the direction of Professor Neil Denari, have designed the world’s first multi-author tower. Working independently, yet constrained by a tectonic master-plan in the form of a 400-meter tall detached core chassis, 24 unique multi-floor modules were produced, allowing for hundreds of tower variations. This book demonstrates how the TOWER_COMPLEX and its anxieties can be converted into a COMPLEX_TOWER.

What is the origin of “room temperature”? When did food become considered fresh or not fresh? Why do we think management makes things more efficient? The answers to these questions share a history with architecture and regulation at the turn of the twentieth century. Drawing on a range of previously unexplored archival resources, Associate Professor Michael Osman’s new book *Modernism’s Visible Hand* examines the increasing role of environmental technologies in building design from the late nineteenth century.

The book explores how architects appropriated and subsumed the work of engineers as thermostats, air handlers, and refrigeration proliferated and argues that this change was closely connected to broader cultural and economic trends in management and the regulation of risk. The transformation shaped the evolution of architectural modernism and the development of the building as a machine. Rather than assume the preexisting natural order of things, participants in regulation – including architects, scientists, entrepreneurs, engineers, managers, economists, government employees, and domestic reformers – became entangled in managing the errors, crises, and risks stemming from the nation’s unprecedented growth. The book broadens our conception of how industrial capitalism shaped the built environment as well as the role of design in dealing with ecological crises today.

**A.UD POOL**

POOL is an annually printed, student-produced magazine of UCLA Architecture and Urban Design. The publication is driven by an interest in an expanding definition of architectural work that, in a culture of high volume content exchange, considers curation as a primary form of cultural production. POOL is supported by grants from the Graham Foundation for Advanced Studies in the Fine Arts as well as UCLA’s Graduate Student Association Publications.

*Issue No. 3: Party* will be released in conjunction with RUMBLE. The issue seeks to dissect the party as a way to bring instrumentality to its clear aspirations – a deconstruction of the extravagant, the intoxicating, the disorienting, and particularly its very real modes of production. Though our contemporary parlance assumes frivolity, the power of the group – self-identified, exuberant, and directed – its clear. Ought we take our pleasure a bit more seriously? Rave or riot, gathering or gala – can we use the party to recuperate an architecture of those effective modes we’d prefer to forget?
STUDIOS

IDEAS CAMPUS
Craig Hodgetts
SUPRASTUDIO with Marta Nowak

SUNSET STRIP 2050
Craig Hodgetts, Professor
Marta Nowak, Lecturer
Will cruising on Sunset ever be the same, when the cars start steering themselves? The iconic Sunset Strip spanning the length of music’s mecca entails a billboard culture that made the dreams of many an aspiring rock star. Its potent milieu of glamour, stardom, melody and mischief carry tales far beyond its two-mile run. In a world that is now transitioning to redefined rules of access, the Strip has been caught in a limbo between its layered iconography and the congestion that has become a hallmark of everyday society. In a city that is largely coalescing into urban gridlock, how can one breathe life back into the streets? Cut to 2050, where the advent of autonomous vehicular technology will render a new landscape to the City of Los Angeles. What future can we envision for Rock and Roll’s Crawl of Fame?

The studio has been working on a master-plan for the Sunset Strip, circa 2050. From tackling the nuances of autonomous technology courtesy, a ten-week collaboration with Art Center College of Design Transportation Design graduate students, to spearheading a new wave of “visual billboarding” that will propel it to posterity, the studio speculates a future for the Strip that champions its innate charm, whilst embarking on a promising tomorrow. Witness the mobility enhanced urban future envisaged by the studio.

Students: Abdullah Aliqabandi, Xinqi Cao, Jiachen Chen, Miao He, Sweta Joseph, Nikita Kumar, Hanzhi Liu, Yixue Liu, Yazhen Luo, Prajwal Prabhudeva, Maryam Toossi

IDEAS CAMPUS
Mark Mack SUPRASTUDIO with Gabby Shawcross

PERFORMANCE ARCHITECTURE
Mark Mack, Professor
Gabby Shawcross, Lecturer

Mark Mack SUPRASTUDIO explores how architectural design disciplines can integrate techniques and practices of concert staging, festival architecture and digital augmentation in public-oriented and socially responsive experiences in the public realm. The studio asks how architects can alter urban space and experience through temporary activation and animation. Our student experience is enhanced with an international symposium and workshops that introduce students to alternative and innovative forms of architectural practice.

An international symposium on architecture and performance with participants from entertainment, curatorial and architectural background framed the theme of the year-long studies. In addition, two intimate workshops complemented the studio. Artist architect Alex Schwerder acted out architectural intimacy and activist architect Andrés Jaque explored political and cultural underpinnings seen in various “Garden” designs.

As studio projects, students explored left-over, in-between spaces in Los Angeles as opportunities for activation by temporary interventions. Mobile street furniture, soft screens and inflatable architectural instruments, were proposed to engage the public and activate public space.

The winter quarter focused on the small town of Bombay Beach on the Salton Sea, to test the explored ideas of the first quarter and participated in a live public festival. Students exhibited speculative proposals for temporary, deployable and expandable structures to house artists in the California desert environment during the Bombay Beach Biennale. Their work was exhibited in a hay bale gallery built by the studio for the event. In addition, each student then designed, built and installed a large-scale festival lighting during the Biennale. Giant fish, ghost lights, pink clouds and pixel screens animated the town for three days.

The installations withstand extreme winds to create a festival atmosphere, aid way-finding, and highlight events throughout the town.

IDEAS CAMPUS
Guvenç Ozel
SUPRASTUDIO with Benjamin Ennemoser

VISIONWORLDS
Guvenç Ozel, Lecturer
Benjamin Ennemoser, Lecturer

SUPRASTUDIO “VisionWorlds” led by Guvenç Ozel with Benjamin Ennemoser is focused on constructing digital worlds that can be experienced architecturally. Industry and institutional collaborations included the Fowler Museum, Autodesk, HTC Vive, Microsoft and others. To this end, the students were asked to create cyberphysical architectural interfaces that allow the users to interact with other users over the internet through mixed reality. In order to pursue this research, the studio received a major donation of VR headsets from Oculus. The full scale mockups that were built involved applications of robotics, sensor interaction, media technology and virtual reality.

Architecture is currently at the cusp of a paradigm shift, where the environments we occupy become exceedingly virtual and mobile. Considered as an ecosystem of technologies rather than a tectonic assemblage of materials, architecture is shifting toward a non-static and non-physical form of experience. This opens up the potential for it to be considered as a transdisciplinary medium that merges the worlds of fabrication, gaming and media design. Originating from this perspective, the studio explored environmental applications of media in the form of virtual and augmented reality, sensor interaction with environments, and real-time control and transformation of architectural spaces. The year-long studio “VisionWorlds” aimed to research these ideas by rethinking architectural typologies that are primarily concerned with display and representation of objects and consumption of media. These range from virtual collaborative work environments, museums, exhibition halls, movie theaters and other spaces of public display to the exchange of information, images and sounds.

From this perception of architecture as enhanced by and built with media, the studio investigated scenarios where occupants of such architecture have the ability to travel between the digital and physical worlds. Through the proliferation of social media, virtual avatars, sensory simulations and holograms, and current and future forms of technological communications have the ability to simulate experiences with precision, and without relying on the physical presence of their subjects. In these radically different new social environments, architecture is conceived as a cyberphysical system, designed not only for the use of people but also for the digital occupancy of avatars as the new subjects of architecture. By questioning the role of representation in the process of constructing realities and environments, the studio focused on the potential of such virtual tools to formulate a reformed agenda for the role of the digital in the contemporary practice of architecture.

Students: Dhvani Pareshmail Gogari, Hui Li, Jeremy Nguyen, Karan Pashine, Roxana Perez-Antonio, Yi Qian, Qianqian Song, Yevheniia Terzi, Lingjie Wu, Yibing Wu, Shiyi Xin, Ruodli Yufang, Lu Zhang, Pielong Zhang, Yu Zhang, Ning Zhu
The NOW Institute SUPRASTUDIO

URBAN AGRICULTURE

Thom Mayne, Distinguished Professor
Eui-Sung Yi, Assistant Adjunct Professor
Philippe Maman, The NOW Institute

The NOW Institute SUPRASTUDIO treads the combinatory line between accentuating pre-existing urban relationships and reshaping them for new use cases. Our projects range from residential to city-scale thinking and explore topics as diverse as sustainability, contemporary culture, artificial intelligence, autonomous mobility, sensing technology, extreme environments, and media-enhanced experiences.

In recent years, we have focused on helping Haiti recover from undirected planning and natural disaster. Most significantly, we have produced Haiti Now and The Life Tree projects. The former is our 750-page visual almanac describing Haitian history, culture and issues. The latter, a network of community centers providing clean water, consistent electricity, education for sustenance alongside the provision of clean water and education by our Life Tree project in Haiti. Our studio is now building on an understanding of cities’ capacity to absorb spontaneous contingencies of daily life. We began our exploration with the foundational single-family home model. By blending the canons of residential architecture with the organic qualities of generative software, we are attempting to locate the designer’s relationship to chance. This search has yielded new ways of translating modern, tech-infused experience into flexible architecture. The students first defined organizing grids and sets of rules to ground randomizing algorithms within the pragmatic constraints of modern living. This allowed us to release control over the creative process and produce unconventional, yet viable design outcomes. In this way, we are attacking the place of traditional residential programs in a modern, digitally-infused society.

All of The NOW Institute SUPRASTUDIO’s work builds from previous studios and is tied to an urban fabric. This framework allows for replacing prescriptive solutions with a merger of contemporary culture and necessity.

Students: Ju Bu, Qiju Chen, Yutong Chen, Fávio Chumpitaz, Weiyin Dai, Fanghui Ge, Aiswarya Goutham Gouthaman, Hongjia He, Guannan Sun, Christopher Wang, Hancheng Wang, Siqi Xiao

B227, PERLOFF HALL

The Future has been around for a long time, consistently both just out of reach and perceptively closer to where and when we currently live:

- Visions of the future living environment have generally been synonymous with the active domestication of environments outside the enclaves of the house. A trend that parallels the dissipation of many dichotomies that were characteristic of the modern movement: Inside / Outside, Public / Private, Work / Home, Labor / Leisure, and others.

- Future Living Project

The Future Living Project (FLP) was initiated by Hitoshi Abe and his A.UD research team in 2013 to extract broad but workable themes from an analysis of the Future’s long history and configurations of contemporary living. Previously, the FLP focused on the domestic environment to consider the developing gray zone between the domestic and office life. Starting in 2017, with the support of the Okamura Corporation – a leading office systems company in the Japan, the focus of FLP has shifted to the workplace, propelling research and continued exploration of the domestic-work gray zone. FLP is powered by xLAB, an international think tank initiative within A.UD that examines architecture’s elastic boundaries and considers new possibilities through interdisciplinary collaboration in the study of the future built environment.

The WORKHOUSE Research Studio examines the office as an architectural type that is as politically, economically, and culturally charged, as it is technical and tectonic. With technological advancements and changes in labor practices, the workplace was liberated from the domestic realm, causing a spatial, programmatic, and ideological schism. This strict delineation of office and house became a key concept of modernization that motivated architecture and urban design practices. Currently, there is a paradigm shift that reunites these two types, creating a gray zone between domestic and work. To investigate this gray zone, The WORKHOUSE Research Studio explores co-working – a programmatic phenomenon that is under intense critical evaluation, conversation, and experimentation, yet remains indeterminate as an architectural type.

The studio studies creative workplaces through the analysis of creative offices and coworking spaces. In the context of the studio, coworking space is primarily understood as a programmatic concept with a new building type that has yet to be determined. Coworking space is currently under intense critical evaluation, conversation, and experimentation. Through projective projects, the studio focuses on the design of a coworking building type. The studio explores:

- The potential of coworking as a program and how it can produce new value in contemporary society

- The increasingly blurred boundaries around coworking spaces and how these conditions can be harnessed by designers

- How coworking reflects the ways contemporary life attempts to domesticate the world around it

Students: Alexander Abougou, Seungbin Choi, Yineng Deng, Mark Kamish, Tianyu Kan, Brian Lee, Qiuye Li, Yin Liu, Joshua Nelson, Willem Swart, Xiangru Xu, Ted (Miaojie) Zhang, Can (Claire) Zhou
403C Research Studio

GIGANTIC: AMBIVALENT OBJECT VI

Jason Payne, Associate Professor

Icelandic folklore tells of a rare marine creature of enormous proportions, rivaling in scale the islands commonly found just offshore. Like an iceberg, its visible topside measures only a fraction of the size of the bulk of its body below the waterline. Stories are told of fishermen plying the waters nearby such animals only to find themselves suddenly consumed from underneath, sucked from outside to inside without warning.

The Lyngbakur seems an obvious mythical reference to the very real volcanoes found throughout Iceland, where everyday landforms cap hidden reservoirs of monstrosity below. Might they now be similarly suggestive of a gigantic new denizen of Iceland’s landscape, the geothermal data center? A new architectural creature that literally floats atop the magma chambers driving a rapidly developing geothermal economy...

INSIDE: RADICAL INTROVERSION AND THE “WHITE SPACE”
The inside of a data center is referred to in the industry as the “white space.” The source of most published research on white spaces comes in the form of white papers—industry-sponsored reports describing the state of the art of this specialized type of building interior.

GIGANTISM, EXTERNAL FORM AND FIGURE
Data centers can be any size but increasingly are imagined and built as extraordinarily large in scale. It is worth pausing over this observation, spellbound as we are over all things massive in scale. From Ptolemy to the Pixies, humans find both fascination and fear in the gigantic. It should surprise us, then, that so little attention has yet been paid to the external form and shape of data centers.

TOUCHING FROM A DISTANCE: AN AMBIVALENT METHODOLOGY
There seems always to be an ambivalence between the inside and outside of buildings, an uncertainty born of the differing design problems unique to each. The data center presents an extreme case of this, if not in terms of performance then in terms of composition, each system (whitespace and white box) its own cosmos of requirements, scales, and geometries that only really touch in the realm of atmospheric controls.

UNDERSIDE: THE ARTIFICE OF SUSTAINABILITY
Geothermal energy currently provides 25% of the electricity used by Iceland, and 90% of the country’s houses are heated geothermal, its use of renewable energy ranking among the highest in the world. The mechanism for the transfer of energy from superheated water deep underground to its various forms for human use is largely artificial.

The studio visited Iceland earlier this year to study at close proximity the ways Icelandic hydrothermal engineers and planners situate the apparatus of power within, around, over, and through their bizarre natural landforms. Theirs are acts of advanced mechanical/natural composition of real formal sophistication, assemblages of pumps and fumaroles, pipelines and mountains, power plants and lava flows, road cuts, moss, gas separators, glacial outflows, server racks, solar arrays, and volcanoes. Finally, here, anthropogenic and geologic constructions blur like shoe gaze toward layered composites, each sensitive to the other and both indifferent to former categories of origin.


PERLOFF GALLERY
403C Research Studio

A DISCIPLINARY GUIDE TO CURRENTS: WATER
Heather Roberge, Chair and Associate Professor

A life immersed in a fluid-air or water-is, of course, nothing unusual for an architecture. Almost as commonly, the architecture and fluid move with respect to each other, either through locomotion, as winds or currents across some sedentary object, or as fluid passes through internal conduits. Clearly then, fluid motion is something with which all buildings must contend; as clearly it ought to be a factor to which the design of buildings reflects adaption.

—Steven Vogel, Life in Moving Fluids (Edited)

News headlines are full of descriptions of calamity wrought by water. We have in turn, too little or too much of it. For years, Southern Californians have worked to reduce water use in response to a hotter climate and a multi-year drought. While nearly simultaneously, this summer’s monster trio of hurricanes, Irma, Harvey and Maria, presented the human toll and destructive after-effects of coastal storm surge, impervious urban development, inadequate storm water management, and human inaction in the face of climate change. Water is, and will continue to be, at once a global problem and a regional one, the scope of which we cannot fully describe and do not fully know. We have water scarcity, eminent sea level rise, melting glaciers, a lack of clean water, falling groundwater levels, seawater inundation, and catastrophic flooding. Throughout human history, water has been a source of political, economic and social struggle. This will be further magnified by climate change and population growth. This research studio will not solve any of these seemingly intractable problems. We will not collect and illustrate data on these issues. Instead, the studio’s objectives are twofold. First, we will consider the history of water, our technical means to divert and contain it, and will adopt a stance toward water that actively transforms the design of landscapes and architecture with it. Second, the studio will speculate on the relationship of water and its movement, containment, and phase states to architectural organization, program, and form.

We typically think of an architect’s relationship to water as one of risk management. How do we keep the water out? Undoubtedly, there is a fair amount of risk management at the scale of details, finish and material specifications, snow and ice protection, etc. We worry about water vapor, dew points, water tables, runoff, roof water, etc. We also groom landscapes to direct water away from structures, to slow its movement, to retain its accumulation. In short, we take steps to prevent its damage. We have not developed a symbiotic relationship to water—one that acknowledges its dynamic states and plans for its variability. Nor have we acknowledged its embodied energy and rising levels in planning for our future settlements. This studio asks students to consider water’s technical, historical, and social conditions in order to articulate a disciplinary stance toward it. This may help us to incorporate water management into our work as architects rather than leave it to the civil engineers to direct. How might future designers prepare and act in the face of the challenges water will bring to bear on landscapes and architecture? This research studio considers these questions, invents forms (of representation, of scapes, of massing) to operatively engage water, and speculates on architecture’s possible responses to its excess.

Students: Sin Ying Ip, Chihiro Isono, Tong Ruby Liu, Dylan Murphy, Kyle Reckling, Gayle Schumacher, Eric Wall, Yeqi Wang, Kristen Young
ORGINS / RESEARCH / ANALYSIS
The fire station has a very defined set of constraints while having a unique mix of program. It must accommodate everything from revolving living spaces to the storage and maintenance of large equipment. In addition to graphic standards for required spaces, the primer should also outline and foreshadow each student’s method of exploration – whether in response to function, context, identity, or a combination.

ORGANIZATION / PROGRAM
The fire station has a very clear organization that is often expressed in the plan dimension, but can occasionally also be sectional. The most banal set of activities, the storage and maintenance of equipment along with their adjacencies and separations are all important considerations. Small innovations, for example the use of Murphy Beds in the residential quarters can have consequences in the overall layout. This part of the term will focus on the exploration of how to dispose of the station’s components in interesting yet still functional ways.

REPRESENTATION
The fire station is an iconic shed. It is an ordinary yet highly functional building that has a visual presence in the community. As such, the verbal and visual arguments are as important as the design considerations of each project.

Students (Kevin Daly): Liyao Chen, Christopher Doerr, Wanling Gu, Jean-Michel Hirsch, Zhaobin Liang, Nicholas Miller, Ian Rodgers, Connor Verteramo, Kenny Wong

Students (Gabriel Fries-Briggs): Yiran Chen, Kristen Fong, Daniel Greteman, Lingxi Gu, Xiangkun Hu, Talia Rose Marks-Landes, Daniel Polk, Zhiwen Qiu, Nichole Tortorici, Jenny Zhou

Students (Karel Klein): Sally Chae, Edda Chan, Maythanya Khaikaw, Eric Lin, Neta Nakash, Hanlin Niu, Yunfei Qiu, Caroline Wats, Siqi Zhang, Xinwen Zhang

Students (Andrew Kovacs): Haoyu Chen, Dongxiao Cheng, Erin Day, Yuanjun Liu, Xihan Lyu, Kevin Mac-Dougal, Michael Pickoff, Jian Xie, Hong Bae Yang

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401. Tech Core
SECTION AND ELEVATION
Erin Besler, Assistant Adjunct Professor
Ben Freyinger, Lecturer
Michael Loverich, Lecturer
Narineh Mirzaeian, Lecturer

My house never pleased my eye so much after it was plastered, though I was obliged to confess it was more comfortable.
—Henry David Thoreau, Walden

The 401TC design studio continues the focus of the design project of the core studio. As the culmination of the first year studio progression from form (411) to plan (412) and now to section/elevation, this studio deviates slightly from the tripartite project structure of those before it, beginning instead with a series of abstract design exercises meant to generate an iterative process to work on a design project through the development of sectional artifacts.

We begin with the seemingly obvious question “What is a section?”
—Paul Lewis, Marc Tsurumaki, Davie J. Lewis, “Manual of Section”

Preston Scott Cohen has called the section “the hidden core of architecture,” a place of great intensity that can never be seen. The importance of this observation, however obvious, cannot be understated in light of the effort spent by architects (and historians, and theorists) on the design of the section. Often, much of what makes great buildings great lies in their section, even as this site of such focus and debate nearly always finds itself hidden, wrapped, finished and closed. In the end, elevation is what we see, the outermost surface of an enclosure whether inside or out. Its Insistent visibility – its availability – eclipses whatever ingenuity the section might have up its sleeve. In counterpoint to Cohen, Robin Evans describes the “hermetic” nature of the elevation: “...nothing outside can be shown – in this case, not even the thickness of the walls.” In this troubled relationship lies our problem: how to resolve the connection between section and elevation? How have architects thought about this in the past and how might we think about it now?

To interrogate the questions posited above we must also clarify how we intend to harness the potential of section and elevation as drawing types. In the Manual of Section, the authors assert that the origin of section as a representational mechanism “has typically been associated with its capacity to reveal the hidden workings of an existing building or body – often as a retrospective or analytical technique.” It is precisely this more typical use of the section we wish to subvert throughout our operative work this quarter as we explore section’s projective potential to be a driver for design development.

The studio works with a series of sectional drawings understood in terms of the organizational specificity of their components. The selection of these drawings is based on the acknowledgment that in architectural discourse there are some sections, considered to be canonical, because of the place of significance they hold in advancing novel spatial and/or organizational ideas. For the purposes of our ongoing discussion we call these standard sections. Furthermore, the swath of standard sections we have limited ourselves to this quarter can be characterized as infill, urban projects with a heightened sense of interiority. These projects, though ranging across a few types, deploy a series of similar components to address spatial, programmatic and structural orders.

Students (Erin Besler):
Shany Albalak, David Erlitz, Rayne Laborde, Ziyao Li, Yushan Men, Ilan Ostrowsky, Kyoung Eun Park, Yujie Shi, David Sklar, Heather Tipton, Wandi Wang

Students (Ben Freyinger):
Megan Berookhim, Sam Crawford, Zhiho Ding, Dara Hav, Hiroshi Holloway, Annie Kao, Zhiyun Lin, Jacob Sertich, Ada Luchao Wang, Wandi Wang, Chole Watson, Peiwei Zhang

Students (Michael Loverich):
Kate Gancedo, Sarah Grieve, Yu Han, Hideyo Kameda, Martha Kriley, Na Shen, David Vasquez, Teodora Velkova, Deyang Yu, Ni Zhang, Yifan Zhang

Students (Narineh Mirzaeian):
Kristiana Burgi, Catherine Carlson, Chieling Chung, Michael DePree, Sammy Hasan, Sunghoon Lee, Flovian Lepinar, Philip Li, Georgia Pogas, Noam Taylor, Erfan Zamani
THE DESIGN OF BEDROOMS

Andrew Kovacs, Assistant Adjunct Professor

The bedroom is the most intimate part of the house, the most personal and possibly even the most used, since at least a third of our lives is spent in bed. Furniture is reduced to essentials here as well: the bed itself, usually a very simple model, spacious cupboards, low storage units and bedside tables within easy reach (often incorporated with the headboard of the bed). Color is even more important in this room than elsewhere. Soft delicate colors are used, apart from the walls and furniture, also for fabrics – curtains, moquettes and brightly colored bed covers.

Light is filtered through double curtains, which are soft and colored like the bed cover (particularly beautiful in flamboyant patchwork designs or in hand-woven fabrics). Moquette, which is almost obligatory in the bedroom, can be chosen from the vast selection available on the market, from super-soft deep pile to smooth or bouclé, all in a variety of attractive colors. Apart from the double bedroom, there are also babies’ and children’s rooms to be considered. Here there can be an explosion of color and fantasy. Gay, brightly colored cubes serve a double purpose as storage units and as playthings to excite the child’s imagination.

Multi-purpose furniture is adopted because this room is often not only used for sleeping but also for playing and working and so it becomes the child’s world, almost like his own small kingdom, a self-contained room within the larger context of the parents’ flat.

Bedrooms in total account for a fraction under 29 percent of the floor space irrespective of home size. On a square footage basis, the area covered by bedrooms increases from 468 square feet in the average small home (of about 1,600 square feet) to 1,080 square feet in the average large home (about 3,800 square feet). In smaller homes, the master bedroom takes up a greater share of the floor space, appearing to be one area of the home builders don’t want to sacrifice for affordability.

— Paul Emrath, Ph.D., Economics and Housing Policy, National Association of Home Builders, 2013
ARCHITECTURE ON TIME

Gabriel Fries-Briggs, Lecturer

Architecture and time is too broad a subject to be of much use. Architecture unfolds in time (phenomenology), it decays over time (weathering), takes time to learn (pedagogy), is represented in real time (computation) and if you’re lucky it takes time to build (construction). Architecture on time narrows the field of interest at least slightly. To be more precise, architecture on time is architecture about time, forms that draw on temporality to produce distinction and freeze or mark time through signification. We might further narrow this category by saying that architecture is already like a clock.

This class pursues the design and fabrication of a different type of clock – a series of furniture-scale architectural pieces, distributed in the landscape, that mark the passing of time through movement, form, activities, environments, and as inhabited by people. Of special interest in the production of furniture pieces is the slowing down of time. On the one hand a slowing down occurs in the mode of occupation–subverting campus time through idling, lounging, and tempered attention. On the other, design techniques focus on the slowing down of computer time, protocols that work through the decelerated processing of images.

This course has received an Arts Initiative grant from the School of Arts and Architecture to produce an installation on the UCLA campus. The installation is a joint production of A.J.D, Musicology, and TFT (Theater, Film, and Television). It is comprised of two main components, landscape seating elements produced in this course and a sound piece embedded in the seating. The final project will be installed in the fall of 2018.

Students: Aubrey Bauer, Yiran Chen, Dongxia Cheng, Noor Jarrah, Xihan Lyu, Michael Pickoff, Nicole Tortoricci, Lingjie Wu, Ning Zhu

THE FUTURE OF THE PROFESSION

Jeffrey Inaba, Associate Adjunct Professor

The professions seminar will work together to research the future of the architecture profession. During the current economic upturn architects are being asked to design new things in new ways, revealing opportunities in practice that were not possible a short time ago. Our interests as architects drive us to discover new things to design and our skills enable us to create work that others immensely value for the insights about architecture, technology, culture, and design itself. Young architects are being asked to conceive large-scale developments, design new typologies, repurpose old organizations of space, curate major shows, write for global publications, design omni-channel digital experiences, and create products rather than offer services. The goal of the course is to develop a collective thesis about where the field of architecture is heading and what we believe holds great promise for the profession. The seminar will explore the following themes: Making knowledge - The unique knowledge professionals contribute to the discipline; Housing in LA - The indefinite demand for housing and architects to fulfill this need, from multiunit to ADUs; Third LA - The new typologies LA will need as the city evolves and old buildings become obsolete; Scaling Services - Going from a project based service to architecture apps; Experience Design - Creating integrated physical and digital environments for all kinds of uses; Generations - Unlike in the past, today there are multiple generations of architects influencing the discipline, from recent grads to 80 and 90 year olds – all with important perspectives.

Students: Seung Bin Choi, Yining Deng, Benjamin Gourley, Guannan Guo, Jesse Hammer, Chihiro Isozo, Tianyu Kan, Qiyue Li, Eric Lin, Tong Ruby Liu, Neta Nakhash, Joshua Nelson, Kyle Reckling, Gayle Schumacher, Eric Wall, Yeqi Wang, Kyle Wulf, Ted Zhang

URBANISM: IMAGEABLE LOS ANGELES

Alfie Koetter, Lecturer

Increasingly, urban form does not tell us as much about social order as it once did; formal hierarchies of center and edge have been upset, obscured and superseded by advanced communication and mobility that undermine our old categories and stereotypes. “Location, location, location” matters less and less and a word in which Yelp exists. Navigating Venice is no different than navigating Manhattan when you have Google Maps. The city, stripped of its ability to directly instigate and direct activity, has been, and continues to be, reduced to a vestigial backdrop, an image.

For this reason, we will study the city through its representation, analyzing the content or composition of an image of the city – or the platform through which it is distributed – as a method of reinterpretation. We will use Los Angeles as the medium of this investigation, a city that can not clearly be read in terms of its form (if there is any), a city with an ever-evolving set of images, a city in which, as director Thom Andersen put it, “the relation between reality and representation gets muddled.” With these images, we will develop our own set of terms for what might constitute the image of Los Angeles. Using what we have learned from these images, we will produce a new master plan for Bunker Hill, a downtown district that today could just as easily represent a generic simulated reality – like it did in the 1995 movie Virtuosity – as it could the city of Los Angeles. We will attempt to make Bunker Hill more Los Angeles-like, whatever that might mean. For a city that has been reconstructed time and time again, each phase of development displacing that which preceded it, it is hard to say what could constitute the image of this city, but we will try.

FACTS BEYOND IMAGE

Georgina Huljich, Assistant Adjunct Professor

Do not believe in the false dichotomies of language versus drama, realism versus fiction, novelty versus tradition. You will experiment these oppositions in your work till you overcome them.

—Paul Benichou, Via Guillermo Martinez

As the conception of architecture moves away from analog modes of production and towards a fully digitalized and virtual world, the awareness of space through its present and tangible realism, its physical materiality and inhabitation is at stake.

Furthermore, the fact propagation of images which are constantly re-adapted through the subjective reading and interpretation of particular audiences promotes the inception or new and uncontrolled narratives beyond the domain of the architect.

What is fact and what is image?

Let’s start from the very beginning.

The real fact: the survey. This is the official document which becomes the official document of its image?

Does architecture only gain social significance through the propagation of its images?

“Facts Beyond Images: An Architectural Survey and Its Unforeseen Outcome” will debate on the correspondence between building facts and their corresponding images and the influence that these exert upon the reception of architecture from the public. The class will intend to establish a common ground and an obsessively surveying interiors space and appropriation each and all of their coordinates through complex and innovative modes of architectural documentation and representation.

We will aim to discover novel design possibilities and produce a series of divergent, albeit fictional narratives presented as architectural images and distributed to large audiences as a way to test their factual nature.

By taking a comprehensive stance, the class will produce images (in the form of photographs and physical models) that will aim to engage ‘fact’, questioning what it really means in this particular context. In contrast with the commonplace understanding of photo-realistic images in architecture as “interesting” and surveying documentation as “boring,” the seminar will look at problems of rendering, photography and physical modeling not only as technical means, but also as conceptual devices that can alter the understanding and perception of architectural spaces and objects.

Students: Naileye Almaguer-Rodriguez, Marelda Chandra, Nicole Fan, Carlo Gomez, Joseph Guadagno, Sakura Heffron, Rinna Jiang, Anne Kleinaitis, Olivia Kope, Justin Kuo, Liam Lasting, Michael Lee, Jose Lopez, Wanxin Luo, Harrison Phan, Anson Poon, Chloe Qiu, Jingyuan Qiu, Seung Ho Shin, Shinichiro Tatsumi, Brandon Toner, Yujin Tsuruo, Burcu Turkay, Hoi Kiu Wan, Lucas Werneck

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