POOL: About the Magazine

POOL is the student journal of the Department of Architecture & Urban Design at the University of California, Los Angeles.

POOL 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. Following this, we contend that the syllabus, the archive, and the aggregator are all valid forms of architectural work that we welcome and encourage in our publication.

POOL is a site of this type of work which operates across three primary platforms: event, digital, and print. Events and ongoing digital publication act not only as productive indicators of relevant themes, but also feed into an annual print edition.

POOL aspires to reach new audiences, seeing the separation of fields into hermeneutic discourses as unproductive, and strives instead for the inclusion of new and unexpected audiences through the incorporation of media unconventional to architectural discourse.
POOL Issue No. 1: Table

POOL’s inaugural issue seeks to engage the ubiquitous and overlooked table, as an allegory to framing the culture of architecture at large. The table is the essential extension of architecture: scaled between room and body, it is the hearth we never occupy, the incubator of dialogue, the basic strata of production. Ideas flow over it, while dealings creep their way under. Dutifully standing witness, the table jacks-up activity from the floor, defining the terms of exchange and framing the strategies and labors that shape society.

Image: Who Can Eat at a Time Like This? (2016), Bureau Spectacular for POOL, advertisement for table.
In the Issue...

Table is a 70-page inkjet magazine printed at 12” x 16” made possible by a generous grant from Graduate Student Association of the University of California, Los Angeles. The issue consists of interviews, paper architectures, drawings technical and gestural, reviews, and exclusive advertisements.

Featuring work by:

Erin Besler (Besler + Sons), Galen Cranz, Steven Christensen, Gabriel Fries-Briggs (Reimaging Fabrication), Urtzi Grau (FAKE Industries Architectural Agonism), Jia Gu, Santiago del Hierro, Chris Hillyard, Georgina Huljich (P-A-T-T-E-R-N-S), Wonne Ickx (PRODUCTURA), ishigami+associates, Thomas Kelley (Norman Kelley), Andrew Kovacs (Archive of Affinities), Jimenez Lai (Bureau Spectacular), Mark Mack, Michael Meredith (MOS), Narineh Mirzaeian (MNOOffice), Hagai Ben Naim, and Emma Price.

POOL Issue No. 1: Table would not have been possible without the generous contributions of time, work, and conversations by the following individuals: Aubrey Bauer, Jade Narrido, Miao Miao Chu, Mark Kamish, Jena Meeks, Sylvia Lavin, Michael Osman, and William Davis.

2016-17 Team

We are excited to welcome the upcoming year’s editorial board: Jesse Hammer, Mackenzie Keith, Aubrey Bauer, Joyce Ip, Sai Rojanapirom, Alyssa Koehn, Jena Meeks, and Ryan Hernandez.

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PART I: INDIFFERENT LA

A Conversation with Michael Meredith

On April 12, 2014, MWA and the owners of Tactic Studio collaborated on a workshop at the recently completed Tactic Studio, designed by Michael Meredith. The workshop, held at the offices of Tactic Studio, was a discussion focused on the work of Michael Meredith and his firm, the architecture firm Michael Meredith Associates (MWA).

MWA: We are interested in exploring the role of the architect in contemporary society. How do you define archite...

Michael Meredith: I think of architecture as a way of creating spaces that are meaningful to people. It’s about designing environments that are not only physically comfortable, but also emotionally and socially meaningful. Architecture is about creating places that are not just functional, but also meaningful and memorable.

MWA: How do you approach the design of a building?

Michael Meredith: Our approach to design is based on an understanding of the context. We start by understanding the site, its history, its character, and its potential. We then work to create a design that is in harmony with the site, that is meaningful to the people who use it, and that is sustainable.

MWA:How do you manage the process of design to ensure that the final product is as intended?

Michael Meredith: Design is a collaborative process. We work closely with our clients and other stakeholders to ensure that the final product meets their needs and expectations. We also use technology to facilitate collaboration and to ensure that the design process is as efficient as possible.

MWA: How do you deal with the challenges of working in an evolving field like architecture?

Michael Meredith: We believe that architecture is an evolving field, and we try to stay current with the latest trends and technologies. We also believe in the importance of education and training, and we work to support the growth and development of the next generation of architects.

MWA: How do you see the future of architecture?

Michael Meredith: We see the future of architecture as one that is focused on sustainability and on creating environments that are meaningful to people.

MWA: How do you see the role of the architect in the future?

Michael Meredith: We see the role of the architect as a catalyst for change. We believe that architects have the power to create environments that are not only physically comfortable, but also emotionally and socially meaningful. Architecture is about creating places that are not just functional, but also meaningful and memorable.

MWA: How do you see the future of architecture education?

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MWA: How do you see the future of architecture education?
Stills from *A Tale of Two Masterplans: A conversation on Central Asia* featuring Henry Rollins and Andrew Kovacs (To be released Summer 2016).
"It's not necessarily the best psychological center. There is no psychological center of L.A. It's where you are, and who you're with. It's in this car."

JL: One of the things I'm...

ND: Turn left up here.

JL: I think...

(inaudible, wind distortion_18s)

JL: ...anecdotes -- 'cause you know I'm a fan of a decentralized story arc -- and if the composition itself is made up of anecdotal parts and it demands the readers to find the parts and then project themselves into what they find.

ND: Yeah.

JL: I think that that's the kind of composition I'm drawn to. And so a city like this, where it is everything all over everywhere, yet at the same time with maybe multiple centers of gravity. I guess, you know, I'm drawn to downtown. Obviously Erin (Besler) and Andrew (Kovacs) were factors of me going to downtown, but I guess I'm also drawn to the filth of downtown.

ND: Mhm.

JL: Um, the physical, let's say, um...

ND: Oh, you mean like what New York used to be.

JL: Yeah.

(quiet laughter)