A Graduation Portfolio by *Hsin-Jui (Ray) Wu*, Master of Science in Advanced Architectural Design '25, Graduate School of Architecture, Planning and Preservation, Columbia University. Including works from three semesters (one year).

Summer: Drawings, collage images and text from the *Advanced Architectural Design Studio: Re: Park Ave, The Botanical Speculation*(p.2-13) instructed by *Sebastian Adamo* and *Pedro Pablo González (TA)* and collaborated with *Yoonhae Choi*. Essay from *Transscalaraties*(p.16-17) instructed by *Andrés Jaque, Bart-Jan Polman,* and *Beril Sarısakal (TA)*. Essay from *Arguments*(p.18-19) instructed by *Xiaoxi Chen* and *Maur Dessauvage (TA)*.

Fall: Drawings, rendering images, text and physical models from the *Advanced V Studio: Migrating Climates in the Immigrant City, Transformations of 18 Row houses*(p.22-35) instructed by *Phu Hoang* and *Pietro Rosano (TA)* collaborated with *Hsi-Ping Hung* and *Yen-Chi Feng*. Essay from *The History of Architecture Theory*(p.36-41) instructed by *Mark Wigley*. Images from *Rendering Systems*(p.42-43) instructed by *Seth Thompson*. Drawings from *Rethinking BIM*(p.44-45) instructed by *Joe Brennan* and *John Matasaka (TA)* collaborated with *Cheng Chien, Yung-Ju Chung,* and *Hsi-Ping Hung*.

Spring: Drawings, text and physical models from the *Advanced VI Studio Small Footprints: The Architecture of Clinics*(p.48-67) instructed by *Hilary Sample* and *Angela Keele (TA)*. Books from *Graphic Architecture Project 1: Design and Typography*(p.68-78) instructed by *Yoonjai Choi*.

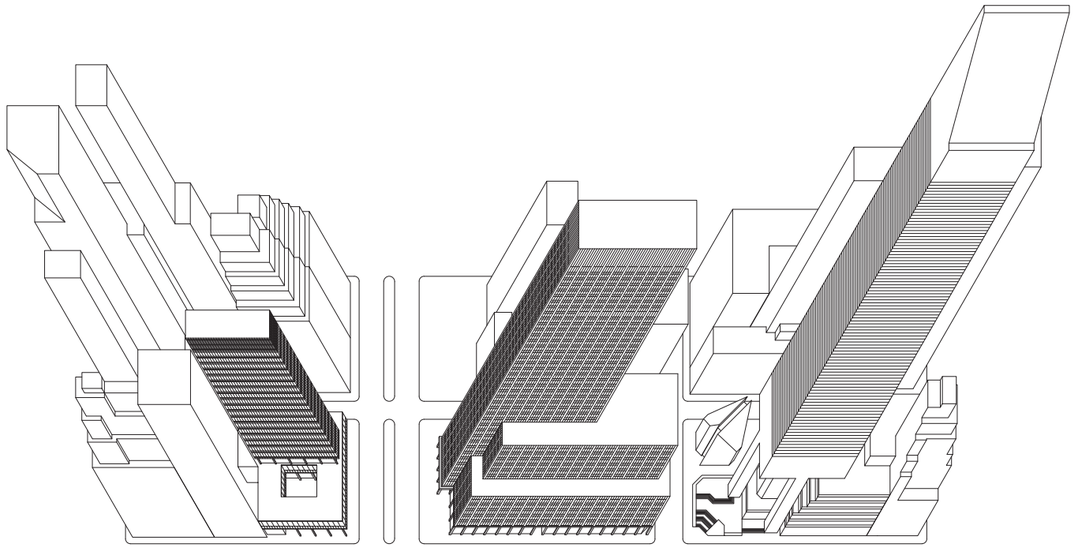
Summer

Advanced Architectural Design Studio *Re:399 Park Ave, The Botanical Speculation*, instructed by *Sebastian Adamo (adamo-faiden)* and *Pedro Pablo González (TA)*, collaborated with *Yoonhae Choi*.

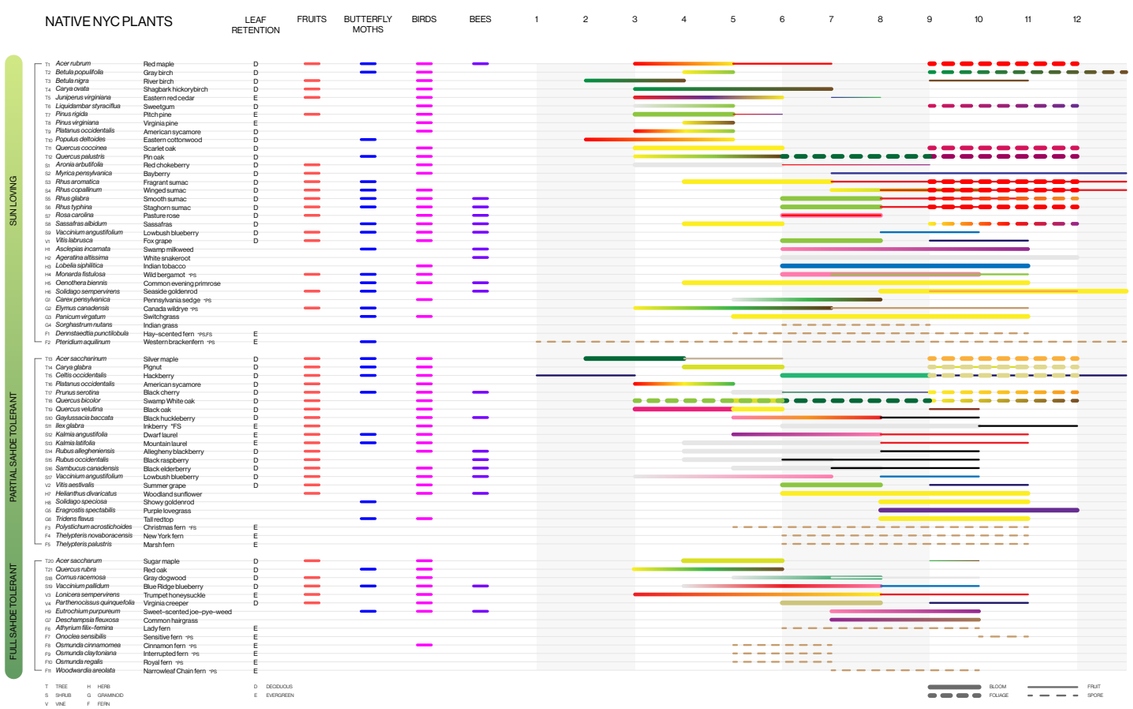
An office conversion project located in Midtown, Manhattan. A 41-story office building spanning the entire lot between Park and Lexington Avenues, 53rd and 54th Streets. Designed by Kahn and Jacobs in 1961, the building follows a typical podium-and-tower typology. Due to its width and length, the building suffers from insufficient sunlight. The repetitive floor plan and work-centric program further limit its adaptability.

Before 1924, a linear park covered the railroad tracks beneath Park Avenue. However, the development of Park Avenue was, in fact, the removal of the “Park“, which is how the avenue got its iconic name. The goal of the project was simple: to bring nature back to Park Avenue. Nature is not only an element that transforms the cityscape, but also serves as an infrastructural system integrated within the building.

Since 399 Park Avenue is surrounded by NYC landmarks such as the Lever House, Seagram Building, and Citigroup Center, these buildings are assumed to remain in place permanently, influencing the light and shade effects on 399 Park Avenue. For example, the Seagram Building’s setback allows ample sunlight to enter from the southwest corner, while the Citigroup Center blocks early sunlight from the east. The podium-and-tower composition of 399 Park Avenue also creates setbacks from the street, allowing the tower's higher floors to receive more direct sunlight.

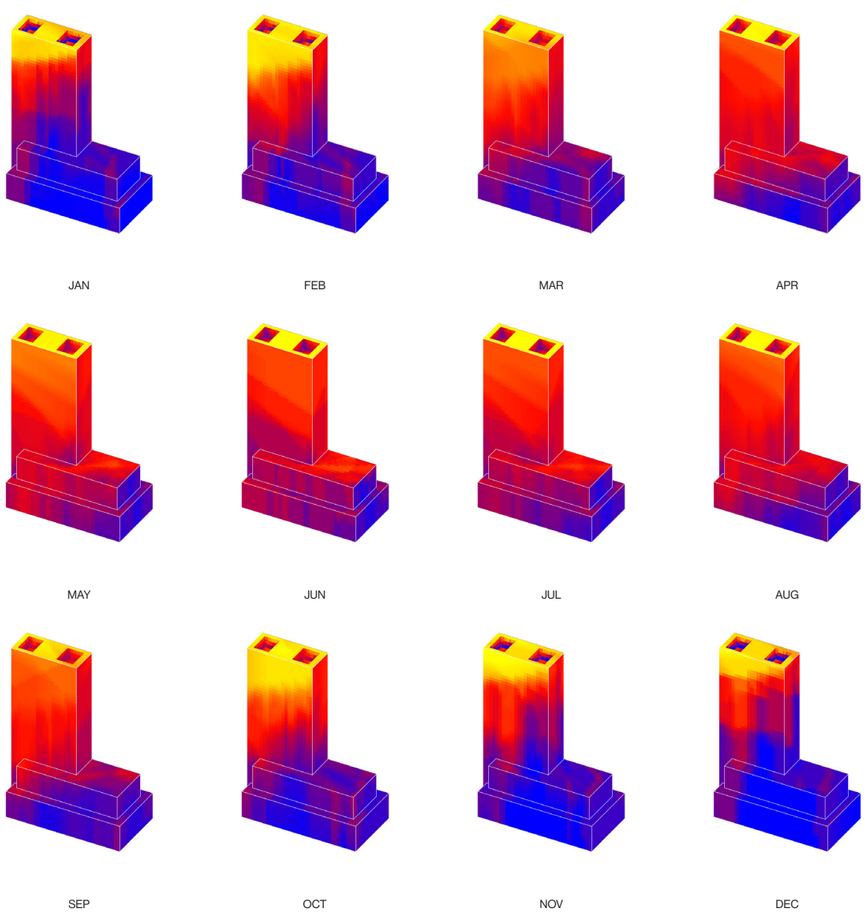


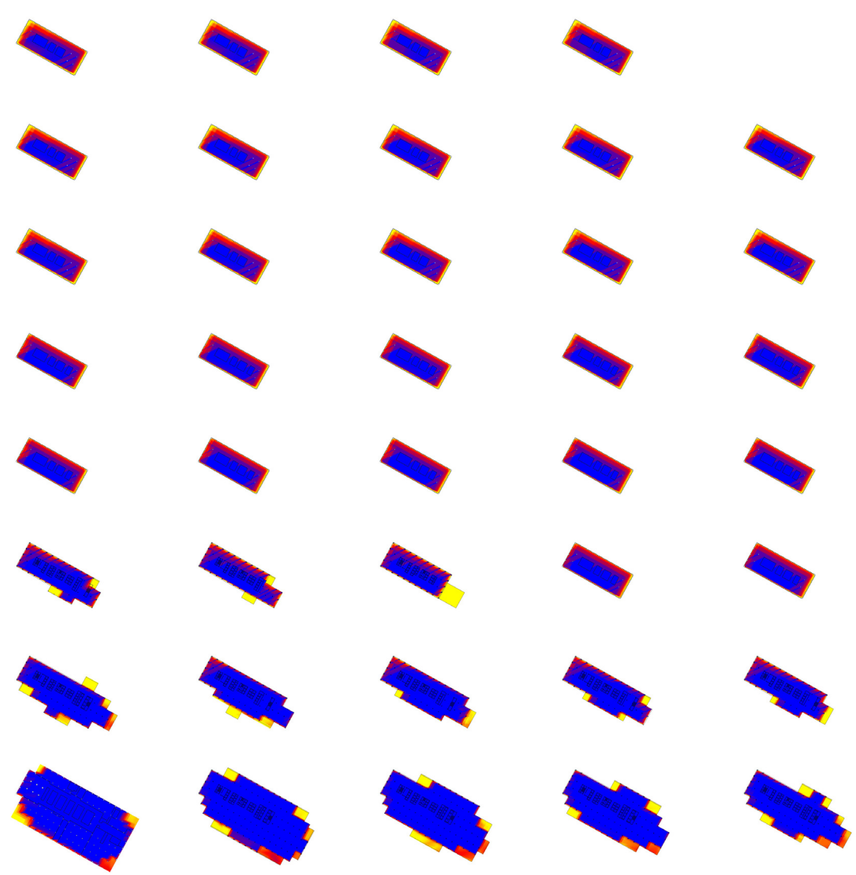
Site Plan



Research on Native NYC Plants served a foundational role in the conversion process. The chart includes trees, shrubs, vines, herbs, graminoids, and ferns. The selected plants are mostly drought-tolerant, reducing water usage, and are more resilient to extreme conditions. The plants are categorized based on their sunlight and shade preferences, ensuring that each is placed in the most suitable location within the building. Leaf retention is considered to maintain a balanced appearance of greenery throughout the seasons. The project fosters bio-mutualism with local species such as butterflies, moths, birds, and bees, helping to bring these species back to the city. The plant selection also includes blossom colors to create variations throughout the year.

The computational analysis of sunlight performance is presented for the building's exterior throughout the year, along with data showing how deeply sunlight penetrates into the interior. This information is translated in plan, allowing for the strategic placement of plants based on the amount of sunlight they receive.





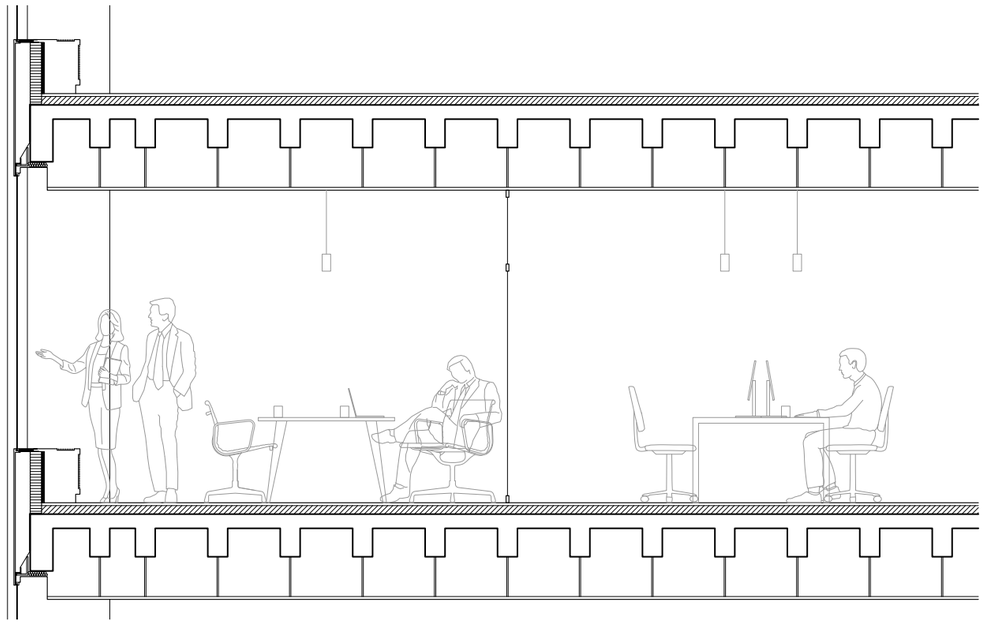
Plan of 3F Community Library, 8F Contemporary Office, 39F Residential Penthouse Units

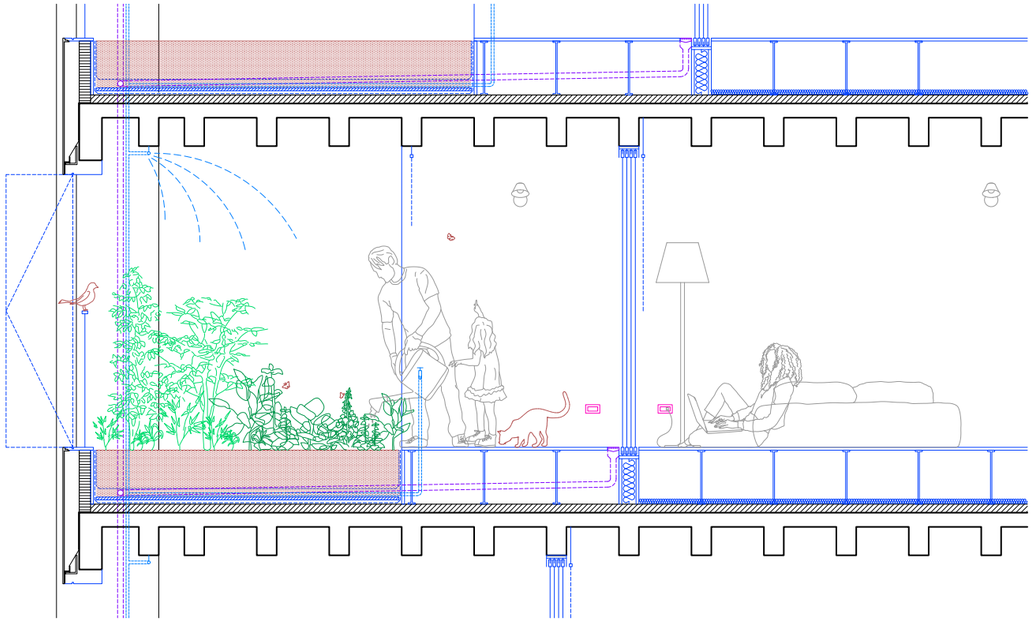
Introducing a ring of botanical balconies around the perimeter of the building transforms the repetitive office floor plans into a dynamic network of systems. The shape of the balconies and the depth of the floor plans allow for the integration of various programs, including retail, a public library, contemporary offices, and residential units.

For the public programs, seating is arranged along the perimeter, ensuring that each user and worker receives ample sunlight. The inner, darker spaces surrounding the circulation core are repurposed as meeting rooms, theaters, exhibition spaces, and storage areas that can function without direct sunlight.

On the top floor, two penthouse units take advantage of the full length of the tower, offering panoramic views of the city. With abundant sunlight reaching the corners, deep balconies serve as filters and create thresholds that seamlessly connect the interior to the exterior, reimagining the urban domestic experience.

The existing thin layer of curtain wall glass, which separates the interior from the exterior, is expanded into a botanical balcony. The original ceiling and floor relationship is reimagined with an elevated flooring system that integrates mechanical systems, such as drainage and cooling/heating air ducts. This new system aligns with the soil height, creating horizontal continuity for the residents. The existing vertical mullions are retained to preserve the building's modern appearance, while the glass infills are replaced with patterned glass panels that help prevent bird strikes. A layer of mosquito netting is installed between the botanical area and the balcony. Rainwater and graywater are collected and reused to irrigate the plants.





Section Detail of Before and After Conversion

Image as Narrative Tools is a final essay written for the course *Transscalaraties*, instructed by *Andrés Jaque, Bart-Jan Polman,* and *Beril Sarısakal (TA),* for the case study *Transformations of 530 dwellings in Bordeuax* by *Lacaton and Vassal*.

Transformations of 530 Dwelling Units in Bordeaux were built by Fréderic Durot and Lacaton and Vassal in 2017 based on their concept of "Never Demolish" and the research "PLUS" written by the trio. Apart from approaching the case by analyzing technical aspects, I would like to discuss how they use images as narrative tools to form their methodology and architecture through a variation of hierarchies and perspectives, ranging from reinterpreting the original physical building image, referencing iconic architectural images during the methodology process, to constructing the completed photographs toward the public.

The research "PLUS", written by the trio in 2007, addressed the idea of "Never Demolish" to achieve transformations of former social housings from the 1950s with lower budgets, shorter construction periods, and better living qualities. During the research process, they applied the method of cut and paste by borrowing the well-known photograph of Pierre Koenig's Case Study House No.22 shot by Julius Shulman as a critical reference for their methodology (Fig.1). The iconic photograph depicted the ideal midcentury California living style with spacious interiors and transparent boundaries toward the vast cityscape. The trio not only saw the case as a solution towards an economic and simplistic architectural solution but also imported the aesthetics and "Luxurious" spatial quality.[1] The modern furniture arrangements and the leaning white figure overlooking the glamorous and infinite grid of 1950s California were transferred to the gloomy suburbs of France. The cut-and-paste gesture intended to provide new images for the aging social housings by opening up the boundaries and extending activities to spacious balconies.[2]

In 2011, the trio was assigned to work on the transformations of the "Cité du Grand Parc" social housings in Bordeaux, France. The complexes were built in the 1960s to solve housing shortages after WW2 but the failure of government policies and social segregation linked the

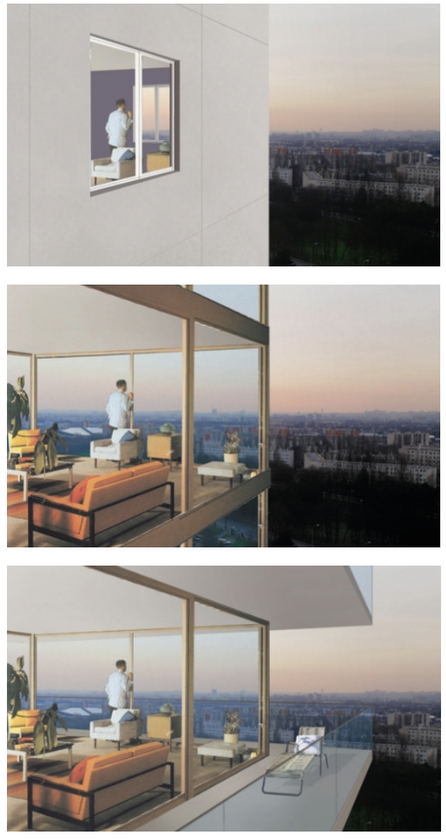


Fig.1 Referencing historical images. Lacaton, 2007, *Plus*.

decaying buildings to negative images of high unemployment rate and criminality, which the politicians wanted to urgently remove and eventually led to demolition.[3] However, based on their previous research "PLUS", the trio had an opposite approach and applying the method of cut-and-paste, they proposed to add a new facade to replace the original negative image while only using half of the construction budget compared to demolition and new construction. Therefore, the decaying image of the social housings were transformed into a new layer of aesthetics and vitality (Fig.2).

The publicized images after the construction also strengthened their approach of never demolishing the existing (fig.3). The trio formed an agreement with the leasing company to maintain the same rental prices after the transformations even though they nearly doubled the living areas, so the residents could stay and continue their original lives with better qualities.[4] Photographed by Phillipe Rualt, the images shot from the interior towards the exterior depicted the coexistence of the original lifestyles of the residents with new elements bringing spaciousness inside, such as the contrast between the aged and fainted wallpaper to the transparent and glazed facade, the heavy and decorative curtains to the light and translucent solar reflective curtains. These images also addressed that even though they approached the project with the same aesthetics of the modernism era, unlike the Cité du Grand Parc in the 1960s, the transformation didn't neglect but created harmony with the individuality and diversity of the community.

In conclusion, through the analysis of importing iconic images as a reference to provide new perspectives, revitalizing the negative image of social housings, and addressing the public with images depicting the coexistence of their transformations, these different forms of images serve as critical mediums to understand and form their unique but humble architecture approach.

Fig.2 Transformations of the public image. 2017, Philippe Rualt, https://www.lacaton-vassal.com/index.php?idp=80

Fig.3 Constructing the final images. 2017, Philippe Rualt, https://www.lacaton-vassal.com/index.php?idp=80

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Bruther, the Bricoleur and the Engineer is a final essay written for the course *Arguments* instructed by *Xiaoxi Chen* and *Maur Dessauvage (TA)*. Based on the Summer AAD Arguments lecture series *(Hyper)comfort* by *Stéphanie Bru* and *Alexandre Therio* of *Bruther.*

The works of the French architecture firm Bruther are associated with the idea of bricolage, a concept originally formulated in Claude Levi-Strauss's The Savage Mind in 1962. The idea of bricolage, when applied in the field of architecture, is the art of assembling things directly and simply from found objects or materials that come to hand. The activity is performed by the agent bricoleur, someone who evolves and develops his production with a closed universe of instruments with an ensemble of tools that are always finite.[1] The engineer was also introduced by Levi-Strauss to demonstrate another approach, a figure that has ideally open and infinitely extensible instruments and invents the future.[2] For the duo Bruther, they believe they play both the role of the bricoleur and the engineer when practicing architecture with the limited resources they have due to the tight budget and schedule while attempting to create architecture that transforms the context.[3] The idea of bricolage is explicit in their work from the placement of the building within the environment, the configuration of volumes and elements, to the detail of putting things together. The following article analyzes three built works from the firm, the Research Center in Caen, the Researcher Residence in Paris, and the Saint-Blaise Sports Center through the implementation of the idea of bricolage.

The Research Center in Caen appears as an assembly of lightweight volumes contrasting the context of bulky brick buildings as if the center was floating. The gesture of elevating the complex provides a fluid connection beneath the volumes to link the other facilities around. The main rectangular volume is structurally supported by the circulation and utility components that are attached to the sides as if they were gently placed together by chance. The composition evokes a temporal feeling as if the overall configuration of the volumes could be arranged and reassembled in another context. These lightweight volumes are also cladded with translucent or reflective sheets to blur

their structural meaning, diminishing the weight of the intervention. Within the building, the individuality of elements is clearly distinguished. The mechanical systems are exposed, providing the possibility for future adaptations with the open and free plan achieved with the cantilever structure systems. The diagonal braces that pull back the hanging slabs and the columns supporting vertical stress are distinguished, while the trusses act as bracing for the curtain wall.[4] These various forms of structural components are painted in the same white palette to disappear in the background of the diverse activities and reinforce the sense of floating and flexibility.

Situated on the periphery of the highway, The Researcher Residence appears as two elegant metal cladded boxes silently overlooking the bustling traffic. From the rational framework of the plan, playful elements such as the triangular and circular staircases visualize the dynamic movement contrasting to the orthogonal volumes. Opposite from the highway, the level difference of the topography reveals the thin steel columns and braces that stand directly on the landscape and lift the weight of the concrete boxes away from the ground, giving space to the rotated boxes that contain public programs and reinforcing the transparency of the ground floor.[5] The compositions that express the idea of bricolage can also be seen in the interior. The relationship between the cylindrical columns and the walls also builds towards the aesthetics of imperfection. To give the facade a clean and transparent image, the columns set back and intersect with the dividing walls in the single apartments, exposing fragments of the remaining curved shape. In the double apartments, the cylindrical column and the beam that abruptly stops in front of the facade form a pair of sculpture figures that evoke an atmosphere of incompleteness, but also give the interior a static balance.

Located within a highly dense and enclosed neighborhood surrounded by apartments from the 70s, the Saint-Blaise Sports Center serves as a critical infrastructure to bring back the lack of diversity. It repairs the neighborhood with a transparent volume and flexible programming to attract and engage urban vitality. By minimizing its building footprint and developing vertically, the Sports Center gives out generous open green space and ensures suitable distance from the neighbors for abundant sunlight conditions and better views. The slightly curved boundaries could also be seen as a gentle gesture towards the neighbors as if showing a sign of invitation. The diagonal structure system is visible and continuous behind the transparent facade, providing a firm and rational image of the building topped by a black and mysterious box with playful slight arcs. However, experiencing from the inside, the structural systems are fragmented by the slabs and become individual figures that correlate with the dynamic program. Furthermore, when the open plan meets the requirements of fire regulations, the concrete brick firewalls are superimposed with the slanted columns and create an atmosphere of joining things directly and simply.

Through the above analysis with the idea of bricolage in mind, the works of Bruther often appear as a singular volume that detaches from the ground but strongly involves the surroundings with its transparency and flexible programming. The configurations of the components express the aesthetics of temporality, which implies flexibility, and reveal the dynamic motions of the circulations and the supporting mechanical systems. The materials are mostly industrial products that could be found in the built context and assembled in an ordinary way but evokes unusual atmospheres. With the hands of the bricoleur and the insight of the engineer, the duo Bruther works with the finite resources they face in reality, and explores the infinite possibilities of transforming contexts and assembling elements by implementing the idea of bricolage through architecture.

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Fall

Located in Sunset Park, Brooklyn, *Transformations of 18 Row Houses* is an adaptive reuse project from the *Advanced V Studio: Migrating Climates in the Immigrant City,* instructed by *Phu Hoang (MODU Architecture)* and *Pietro Rosano (TA),* collaborated with *Hsi-Ping Hung* and *Yen-Chi Feng* (Research).

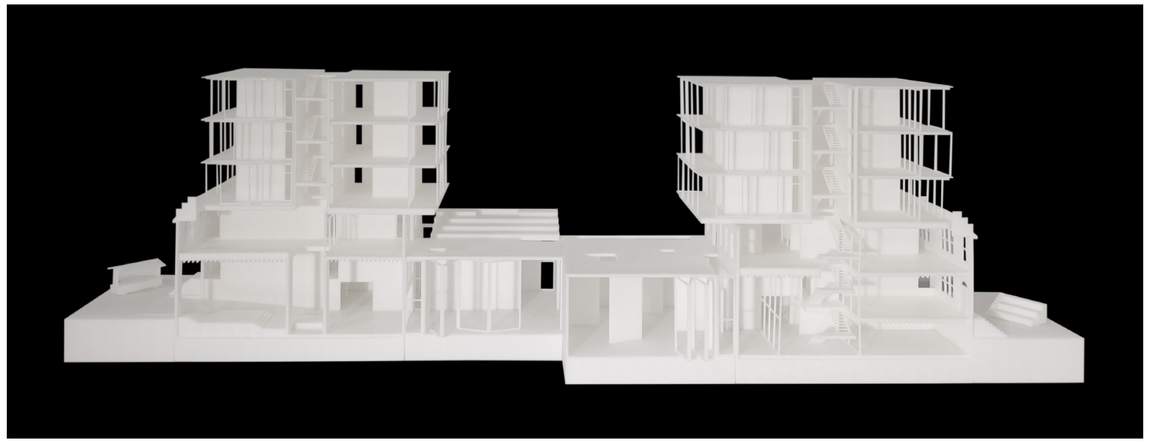
The project transforms residential row houses into workshop-based community facilities, with affordable housing extensions added on top. This strategy introduces a new typology and creates a network of sites that reimagines the rigid residential grid. It fosters informal gatherings within the immigrant community while improving the urban microclimate through air pathways that circulate across the sites.

Exterior View of Transformation

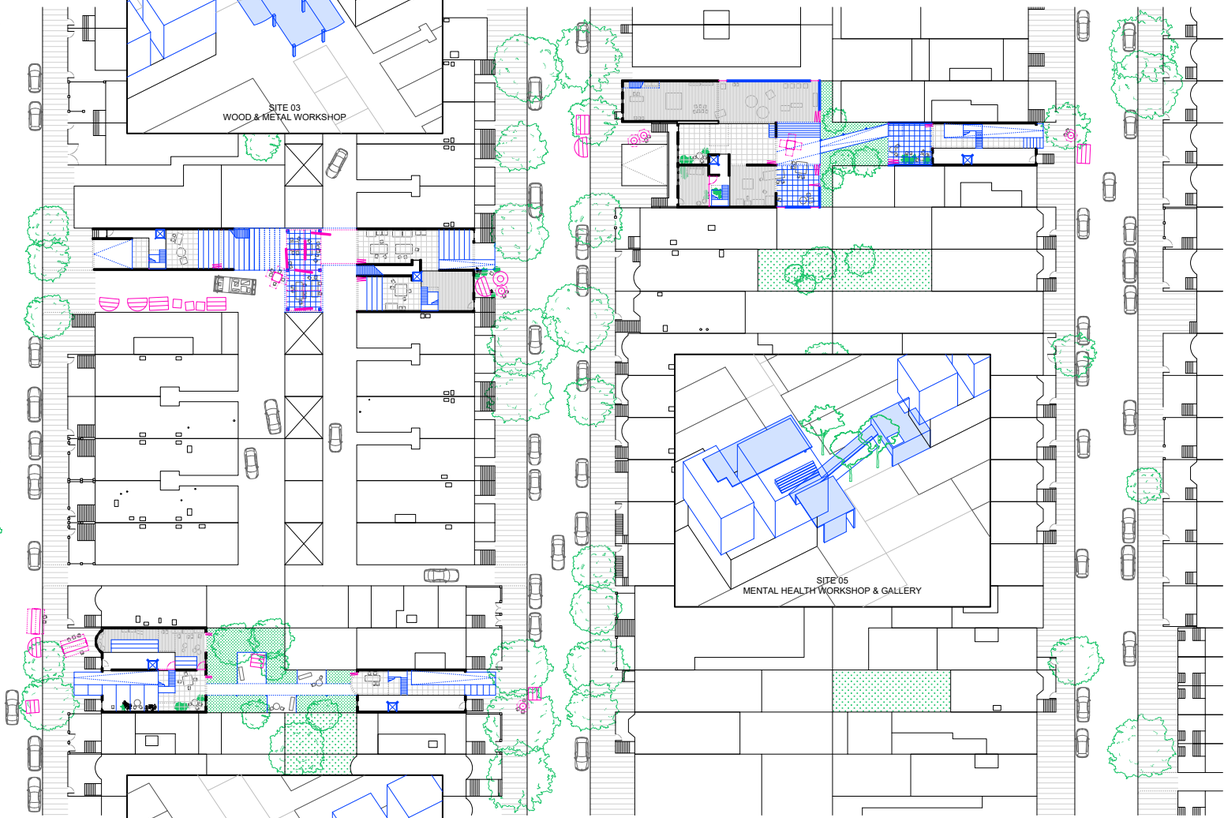
Interior View of Food Workshop

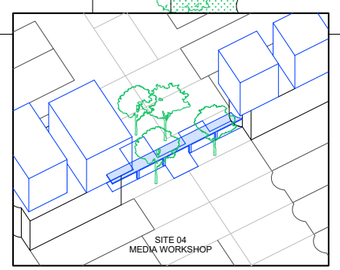
In early research on residential zoning regulations, we discovered that placing community facilities on the ground floor could obstruct rear yard setbacks. With this exception, a proposal was made to combine two interior lots into one. This allowed for the creation of a 200-foot-long urban pathway that spans the street, transforming how residents experience the rigid urban grid.

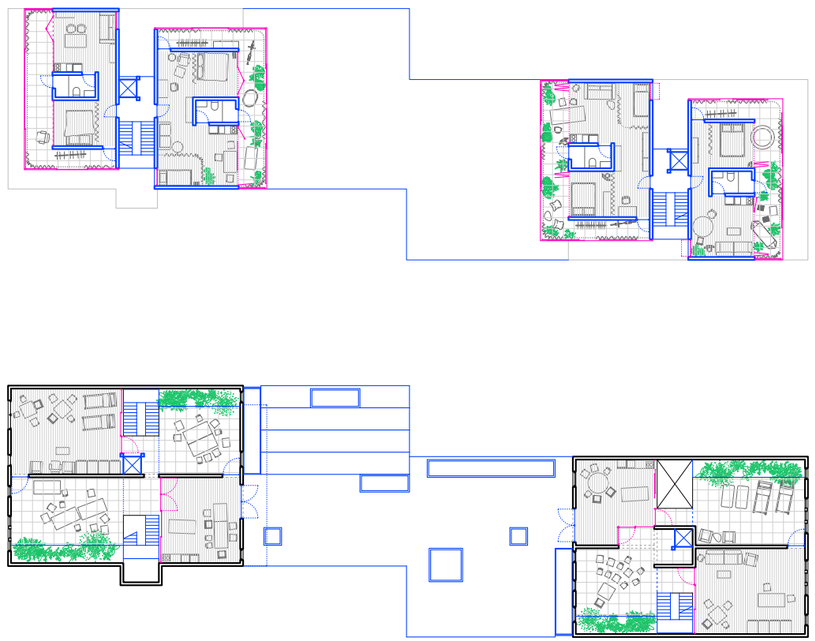
The left image illustrates the food workshop located in the center block of this network, which is connected to an existing community parking lot. On special occasions, such as public holidays, the parking lot would be converted into seating areas for neighborhood gatherings, while the community kitchen in the workshop would serve as a central hub to support the event.

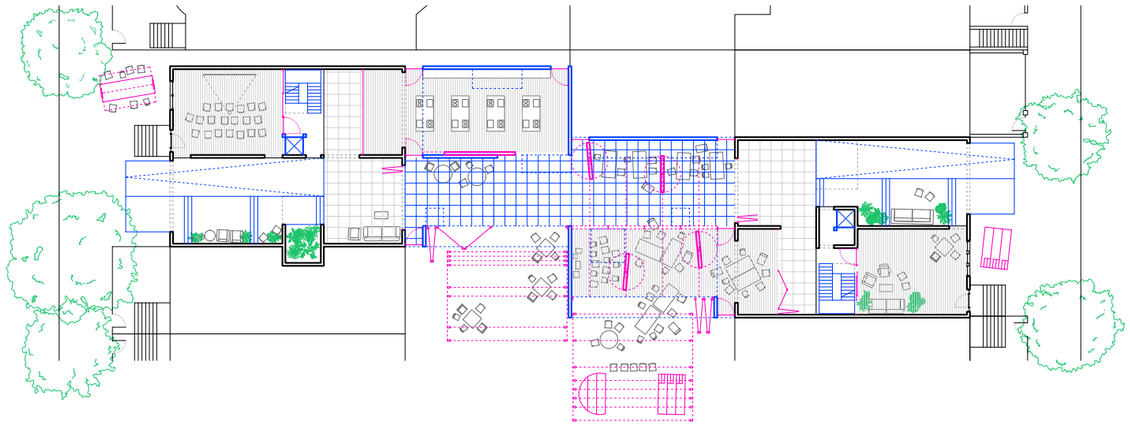


Five typical rear yard site conditions are identified: public and private parking lots, driveways, and gardens. These are integrated into a network of community-based workshops that transform the urban experience.









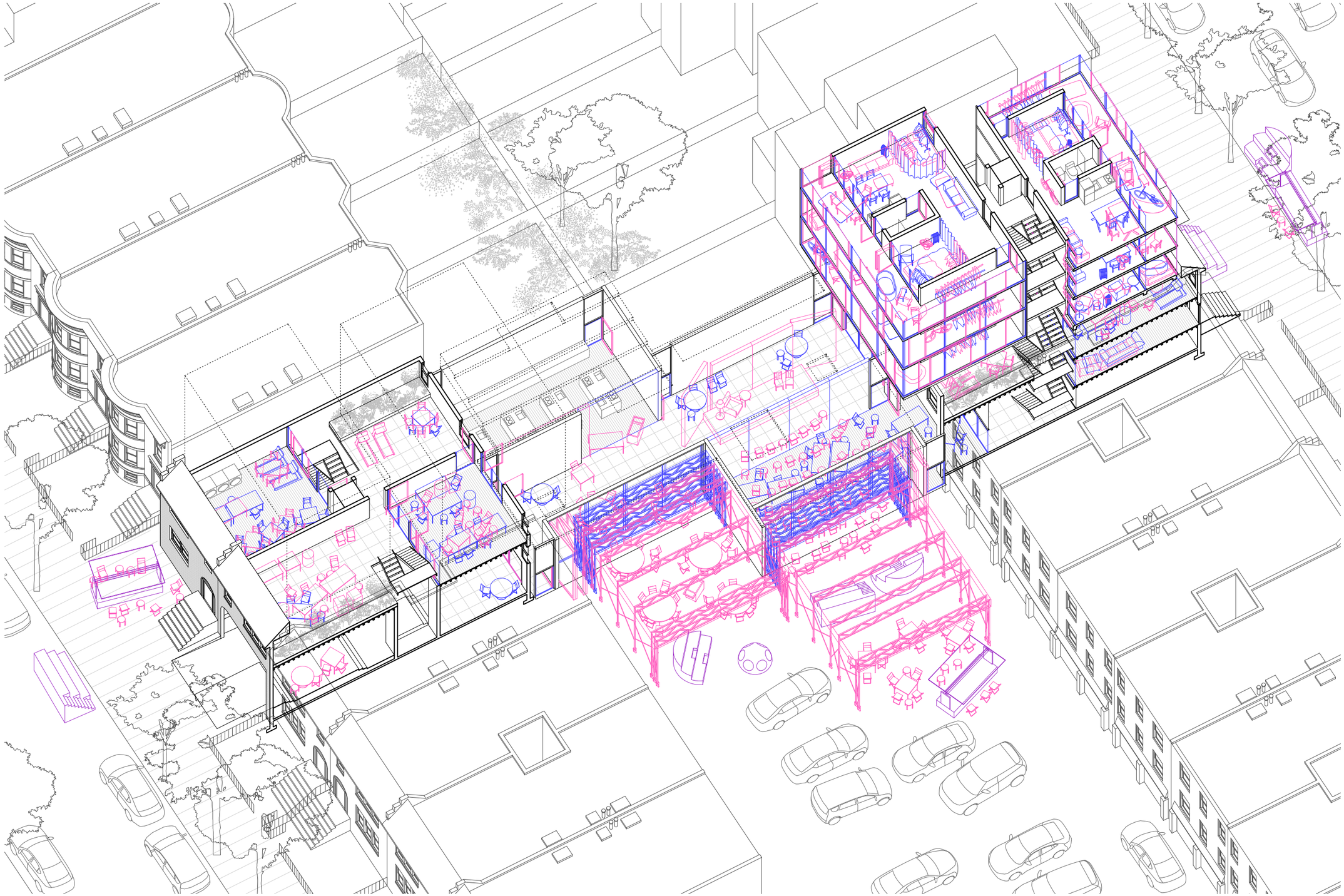
By rotating the orientation of the affordable housing units above the double-width row houses, the depth of the space is reduced, ensuring enough sunlight. The shift in the floor plan on one side of the unit also creates air pathways for natural ventilation. The circulation functions as a vertical air shaft, facilitating airflow through different floors while bringing natural light to the lower-level public programs.

On the second floor, common shared spaces are provided for residents to socialize with neighbors, do laundry, and engage in workshops. The layout of the floor plan follows a checkerboard arrangement, linking interior with semi-exterior areas (where the plants are), allowing for various combinations of program use.

Plan of 1F CommunityWorkshop, 2F Common Spaces, and 3-5F Affordable Housing Units

Each housing unit utilizes a Cross-Laminated Timber system, which is exposed in the interior as a finishing material. A double-window system balcony serves as a threshold, allowing the space to adapt to seasonal changes. The outer layer features sliding doors, while the inner layer has folding doors. During the summer, furniture seamlessly flows across the boundary, and the breeze naturally enters the room. In the winter, with both the sliding and folding doors closed, the balcony acts as a passive insulation space, helping to reduce energy consumption.

Interior View of Affordable Housing Unit



Seasonality Axometric

On Architectural Behaviorology is a final essay written for the course *The History of Architecture,* instructed by *Mark Wigley.* The selected piece of architecture theory was written by *Yoshiharu Tsukamoto*, from *Atelier Bow-Wow*.

Architectural Behaviorology is a theory developed by Yoshiharu Tsukamoto, from Atelier Bow-Wow, and included as an 8-page statement in a 304-page monograph published by Rizzoli in 2010. The book features a diverse range of works, from small houses and urban designs to research-based projects and temporary art exhibitions. Tsukamoto introduces this theory in the opening paragraph as a way to clarify the thought processes behind his designs, aiming to address the fragmented structure of his earlier publications. By synthesizing his ideas into a cohesive framework, he seeks to engage a broader audience in understanding the concepts of architectural behaviorology.

The theory is structured into seven main themes, each providing a comprehensive understanding of how behavior influences architectural design. The first theme introduces the concept of behaviorology, highlighting its key components—human beings, natural elements, and buildings. Tsukamoto then explores the interrelationships between these components, demonstrating how they collectively shape his architectural practice. As the themes progress, Tsukamoto incorporates references to his own work, illustrating how these theoretical concepts are applied in real-world contexts. Each theme serves as a foundation for the following analysis, guiding readers toward a deeper understanding of the theory.

From the table of contents (fig.1), it is evident that the statement on behaviorology occupies just 2% of the total content of the book, while the remaining 83% consists of works on small houses, furniture, micro public spaces, research, and art exhibitions designed by the atelier. An additional 15% is dedicated to articles written by other architects or curators, which further supports and explains the firm's work. This distribution highlights the book's image-based approach, with minimal text, architectural drawings, and models. The book's structure conveys this theory effectively to its audiene with its layout reflecting the atelier's view that architecture is not just the only element in a broader design process, but with other factors playing significant roles.

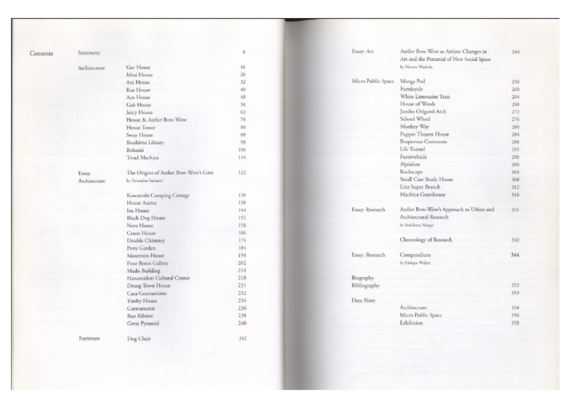


Fig.1 Table of Contents

The book's design suggests that its intended audience is not limited to architects but extends to the general public. Unlike most architectural monographs that feature numerous floor plans and technical drawings for professional purposes, this first monograph of Atelier Bow-Wow, published by an international publisher to promote their work globally, excludes plans and sections, detailed drawings, or conceptual sketches. This stategy appears intentional, aiming to make architecture more accessible and understandable to the public through images of built spaces that communicate easily. This approach also explains why the behaviorology statement is limited to only 2% of the book. This way, the theory doesn't require intense reading, allowing readers to connect with the work through visually appealing images that resonate with their own spatial experiences.

To reinforce the intent behind the book's layout, the cover design effectively supports the theory of behaviorology by integrating text and images (fig.2,3). At first glance, the firm's name, "Atelier Bow-Wow," appears in large red capital letters at the top, while the title, "behaviorology", is placed at the bottom with a lowercase "b." This subtle difference in typography suggests that behaviorology is not a rigid, authoritative theory, but rather a concept that coexists with architecture. Between the two titles, a paragraph of smaller text provides a definition of behaviorology, yet it is covered by a translucent overlay of architectural images. This visual result blurs the readability of the text, reinforcing the book's image-focused layout, which mirrors the content inside. This design choice emphasizes the idea that the theory is less about theoretical abstraction and more about the dynamic interaction between architectural elements and human behavior, a concept that unfolds more clearly through visual experience than through written explanation.

Another key feature of the book design is that the front and back covers share the same layout and text, with the only distinction being the choice of translucent image. This ambiguity in determining which side is the front could be interpreted in two ways: as a reflection of the book's translation from Japanese to English, and as a design choice that mirrors the continuous flow of content within the book itself.

Firstly, the original text was written in Japanese, where sentences are typically read vertically and from right to left, which differs from the left-to-right orientation

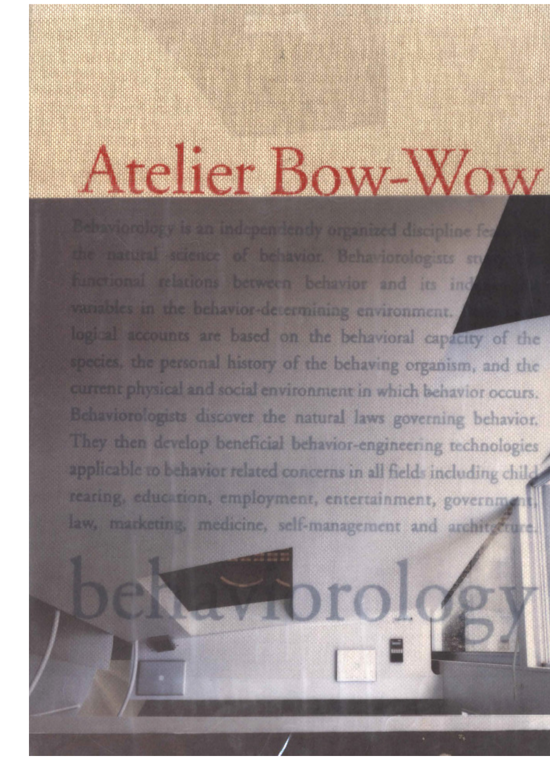


Fig.2 Front Cover

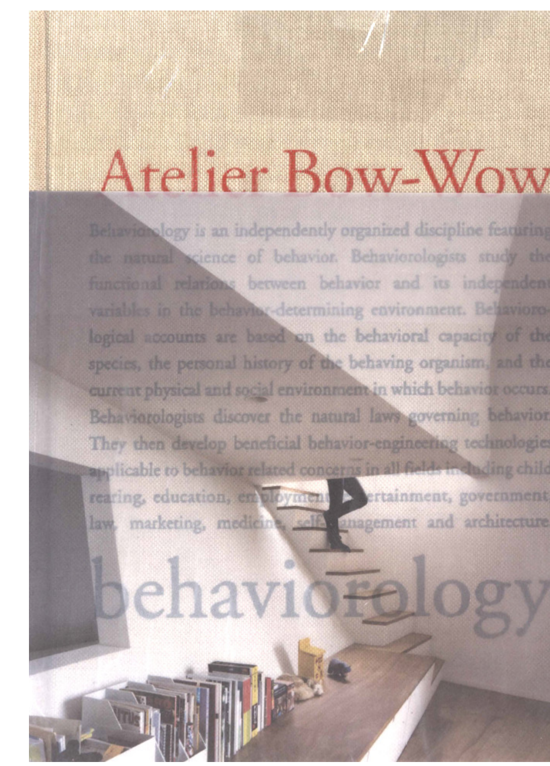


Fig.3 Back Cover

of English. As a result, some Japanese books are designed to be flipped from the opposite side. The similar front and back covers could thus be seen as reflecting this aspect of Japanese reading culture and its adaptation in the English-language version.

Secondly, the design choice may reflect the seamless flow of the content within the book. According to the table of contents, the book is divided into sections—statement, architecture, furniture, micro public space, and research—each separated by an essay. However, these divisions are subtle; each category shares the same layout, and project titles are integrated into the body of the text rather than being prominently displayed at the top. This results in a continuous reading experience, enhanced by the use of a single font throughout the book, which reinforces the fluidity of the design and reflects the theory of behaviorology that is presented within.

The selection of images and the way the texts are structured for each category and case in the book further reinforce the principles of behaviorology, illustrating how architecture is intertwined with human behavior and the environment. Through careful curation of both visual and textual content, the book creates a narrative that demonstrates how architectural design responds to the behaviors and needs of its users, as well as the broader context in which it is situated.

In the project *Gae House*, the first image presented alongside the text shows an ordinary alley view in Japan (Fig.4). At first glance, the viewer may not immediately recognize the building in the image, as it blends seamlessly with the context. Unlike in other architectural monographs, where the design typically stands out clearly from its surroundings, Atelier Bow-Wow intentionally chose images that subtly integrate their work into the existing environment.

However, upon examining the image more closely, particularly when read alongside the accompanying text and subsequent images (Fig.5,6), the careful curation of these visuals becomes evident. For instance, the roof space, which functions as the main living and dining area in *Gae House*, is emphasized in the first image. This image not only showcases the form of the roof but also illustrates its typological relationship with the surrounding buildings, offering a visual connection between the new architecture and its context.

In the final image (Fig.6), the overhang is highlighted, revealing how the architecture connects the interior with the exterior. This design feature invites the environment into the living space, effectively merging

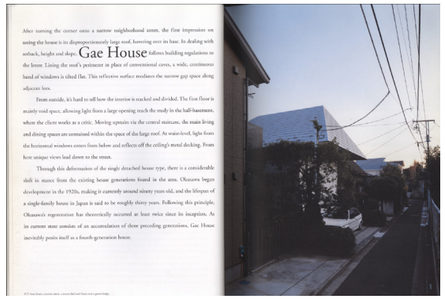


Fig.4,5,6 Gae House

Fig.7 Kus House

the built form with the natural surroundings, aligned with Atelier Bow-Wow's theory of behaviorology. The images also demonstrate how the design responds to behaviors, rather than simply displaying empty spaces. These curated images are taken after the building has been inhabited, capturing how the space evolves and adapts to the users' needs. This approach emphasizes the design's role in accommodating change and supporting lived experiences, rather than freezing the architecture in a static, purely aesthetic moment.

The image taken from below towards the sky shows the site location of *Kus House* (Fig.7), where many of Atelier Bow-Wow's projects are located among small and fragmented sites. As mentioned in the statement on behaviorology, these spatial constraints are embraced as opportunities, enabling the small houses to engage with the urban context and expand the interior experience.

A similar photographic approach is used for the first image of *House and Atelier Bow-Wow* (Fig.8). Here, the architecture is located at the end of an ordinary alley, with distinctive openings that stand out in proportion to their surroundings. In the following image (Fig.9), the design is further revealed through fragmented views, which emphasize how the architecture blends seamlessly with the environment. For example, a corner of the rooftop mimics the form of neighboring buildings, and at night, the soft interior lighting blurs the narrow alley and the gaps between adjacent structures. This interplay of light and space reflects the atelier's approach of integrating architecture with its context, reinforcing the idea of behaviorology where buildings interact dynamically with their surroundings and users.

The images of *House Asama* stand in contrast to the more dynamic and lively depictions seen in other projects (Fig.10). These images initially focus less on human activity and instead highlight how the architectural openings respond to the environment, particularly in winter. The snow-covered surroundings create a soft, bright light that casts stark contrasts of light and shadow within the interior. However, the final image of the project features an elderly man sitting in the center of the space, surrounded by his personal belongings in a dimly lit atmosphere (Fig.11). This image creates a powerful contrast with the earlier, brighter scenes, and the shift from an empty, serene atmosphere to one filled with objects emphasizes how human presence and behavior shape the interaction between people and architecture.

An exceptional case is the *Pony Garden*, a project that, as the title suggests, serves as a house for a pony

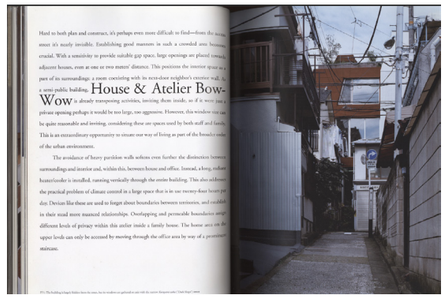


Fig.8,9 House and Atelier Bow-Wow

Fig.10,11 House Asama

(Fig.12). The images carefully frame the relationship between human and non-human behaviors, and using a distinct opening in the house to highlight the scale of the architecture. Each image in this project revolves around the pony, whether inside or outside the structure, or at the boundaries of the architecture, interacting with the human. These curated visuals illustrate how architecture acts as a medium for connecting diverse behaviors, blurring the lines between the built environment, its inhabitants, and the non-human it accommodates (Fig.13).

The images selected for the works reveal how Atelier Bow-Wow curates their projects in contrast to traditional monographs, aligning with their theory of behaviorology. In their approach, architecture is not portrayed as a monolithic form focused solely on structure and light. Instead, it is shown as always interacting with non-architectural elements, both external and internal. This interaction creates scenes that, while seemingly ordinary, offer new perspectives and experiences of space, emphasizing the dynamic relationship between architecture and its context.

The structure of the text, paired with the images, reinforces the concept of curating the book and the theory of behaviorology. Each section begins by describing the contextual factors of the site, whether environmental or cultural, and explaining how the architecture responds to or is integrated within its surrounding cityscape or landscape. This contextual approach provides the viewer with a tangible setting to envision, allowing them to connect with the architecture on a more personal level, rather than encountering abstract architectural concepts. Following this, the architectural strategy is directly shaped by factors such as site constraints, program requirements, or client demands. The text often goes into the specifics of the client, describing their family structure, hobbies, and particular needs, which gives each project a unique response to human behaviors. These insights show how different spatial forms emerge from the distinct needs and interactions of the users.

Following the architectural works, the book presents a series of smaller interventions referred as "micro public spaces" by the atelier (Fig.14,15). The images in this section are notably different from those of the architectural projects. They include technical drawings with precise dimensions and detailed components for constructing each device—elements that were not featured in the earlier architectural sections. These micro public spaces, being movable, are shown in ways that highlight how they alter behaviors in various settings and respond to different body

Fig.12,13 Pony House

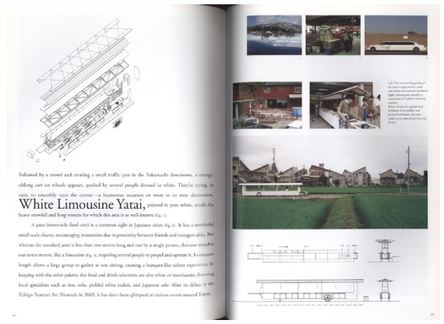


Fig.14 Micro Public Spaces

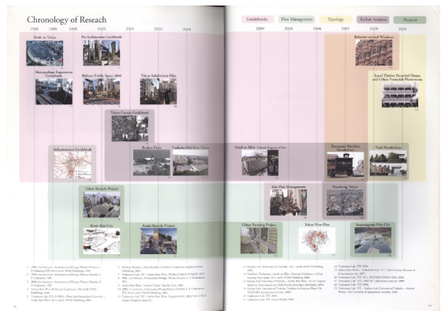


Fig.15 Chronology Chart

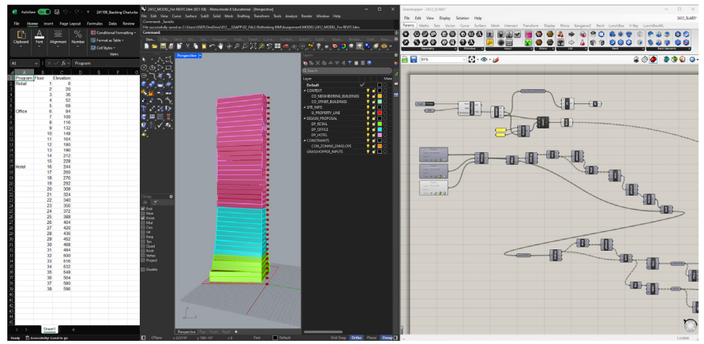
gestures. The documentation of the process behind building these devices, often involving collective effort, is also included. This aspect emphasizes the strong connection to the theory of collective human behaviorology, illustrating how these interventions facilitate shared human actions and interactions in public spaces.

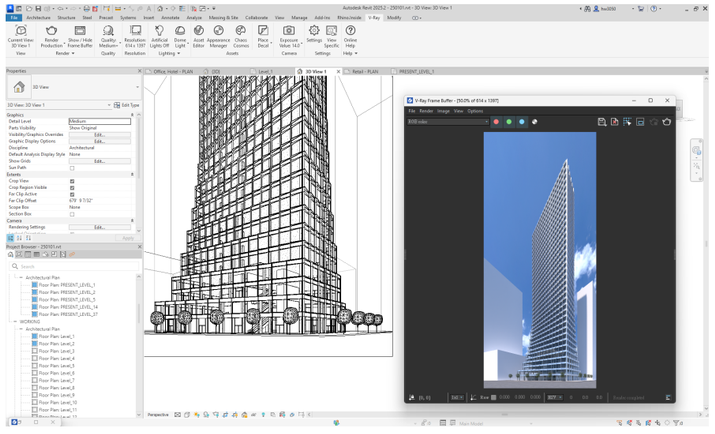
The final section of the book concludes with a comprehensive overview of the research conducted by the atelier over the years, presented in a chronology chart (Fig. 15). This timeline provides readers with a deeper understanding of how the theory of behaviorology developed through the atelier's ongoing research, showing how each new project built upon previous work. This final section reinforces the iterative method of the atelier's approach, illustrating how behaviorology is not only a theoretical concept but one that has evolved through continuous exploration and application.

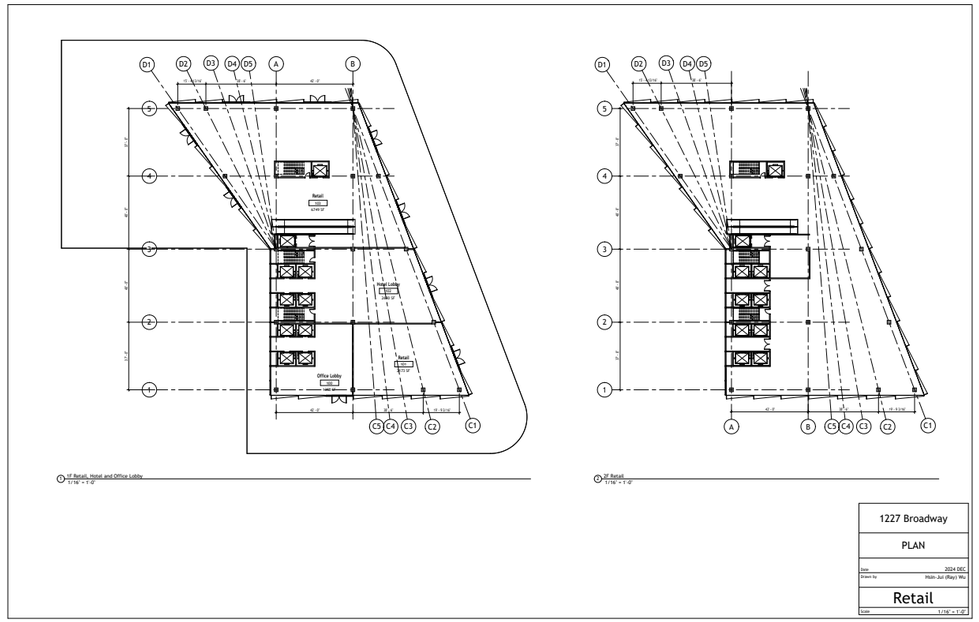
Through the analysis above, it becomes evident that 98% of the book follows a consistent structure that exemplifies the statement of behaviorology, which occupies just 2% of the content. The statement itself is divided into seven sections, each carefully designed to explain the atelier's concept of behaviorology. It begins with fundamental questions that explore the core values of their architecture, guiding the reader into specific perspectives. This is followed by a deeper dive into the definition of behaviorology and the roles of the key actors involved. The statement concludes by connecting the theory to the atelier's built works and research, mirroring the structure of the projects presented in the monograph.

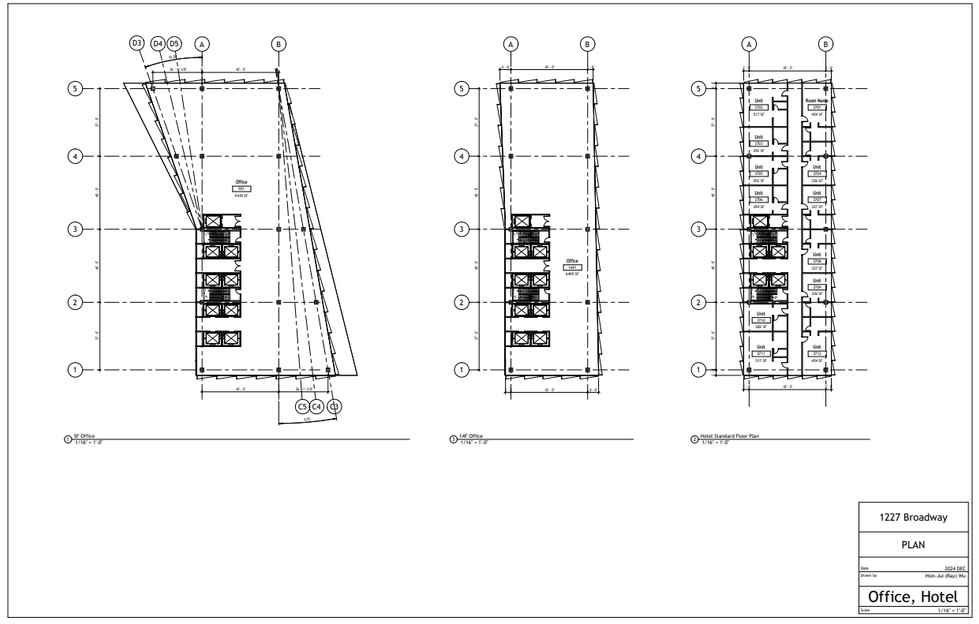
Final Assignment Images from *Rendering Systems* instructed by *Seth Thompson*. The course explores the mechanisms behind render systems, and using Blender as the primary interface for visualization.

Rethinking BIM instructed by *Joe Brennan* and *John Matasaka (TA)* collaborated with *Cheng Chien, Yung-Ju Chung,* and *Hsi-Ping Hung*. The course focuses on utilizing computational workflows throughout the design and production phases, including massing in Rhino, Creating stacking charts in Excel, translating data with Rhino.Inside. Revit, and documenting drawings using Revit.





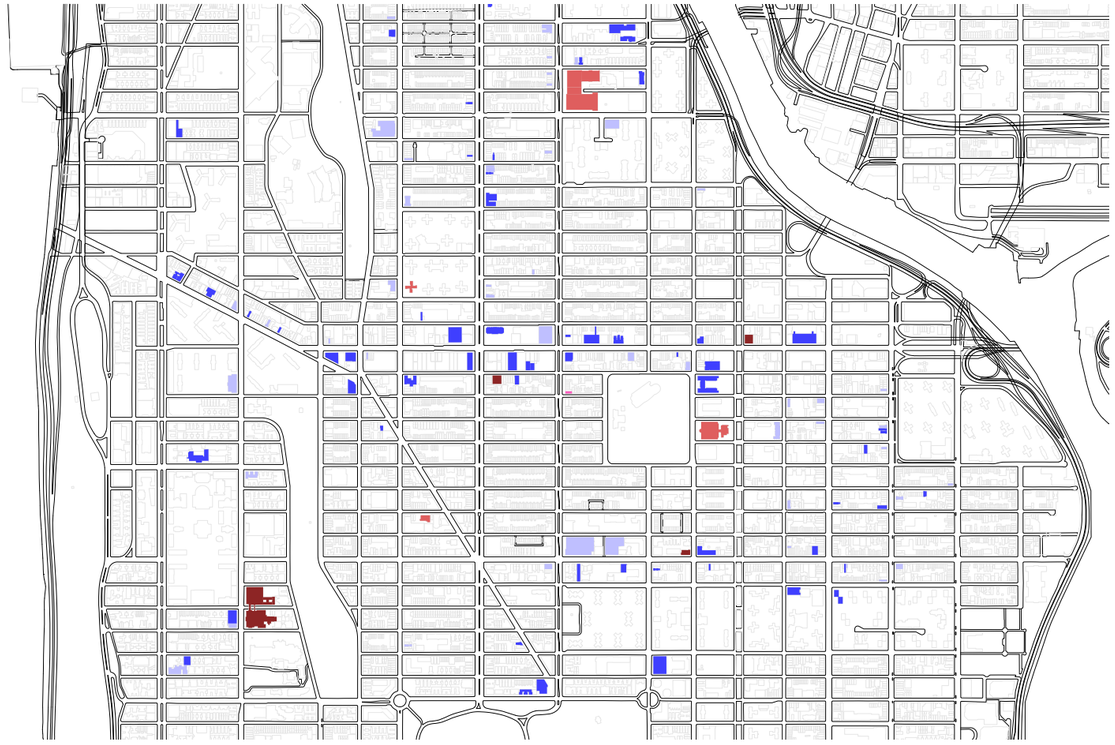




Spring

Advanced VI Studio Small Footprints: The Architecture of Clinics, instructed by *Hilary Sample (MOS)* and *Angela Keele* (TA).

A corner row house located in Harlem on Lenox Avenue, between West 123rd and 124th Streets. Originally constructed in 1885 by Charles H. Beer, the building was designed with a fully masonry structural system. In the early 20th century, the first and second floors were modified, replacing the masonry with a steel column-and-beam structure to increase retail visibility from the street. The building used to be a grocery store but has remained vacant since the pandemic.

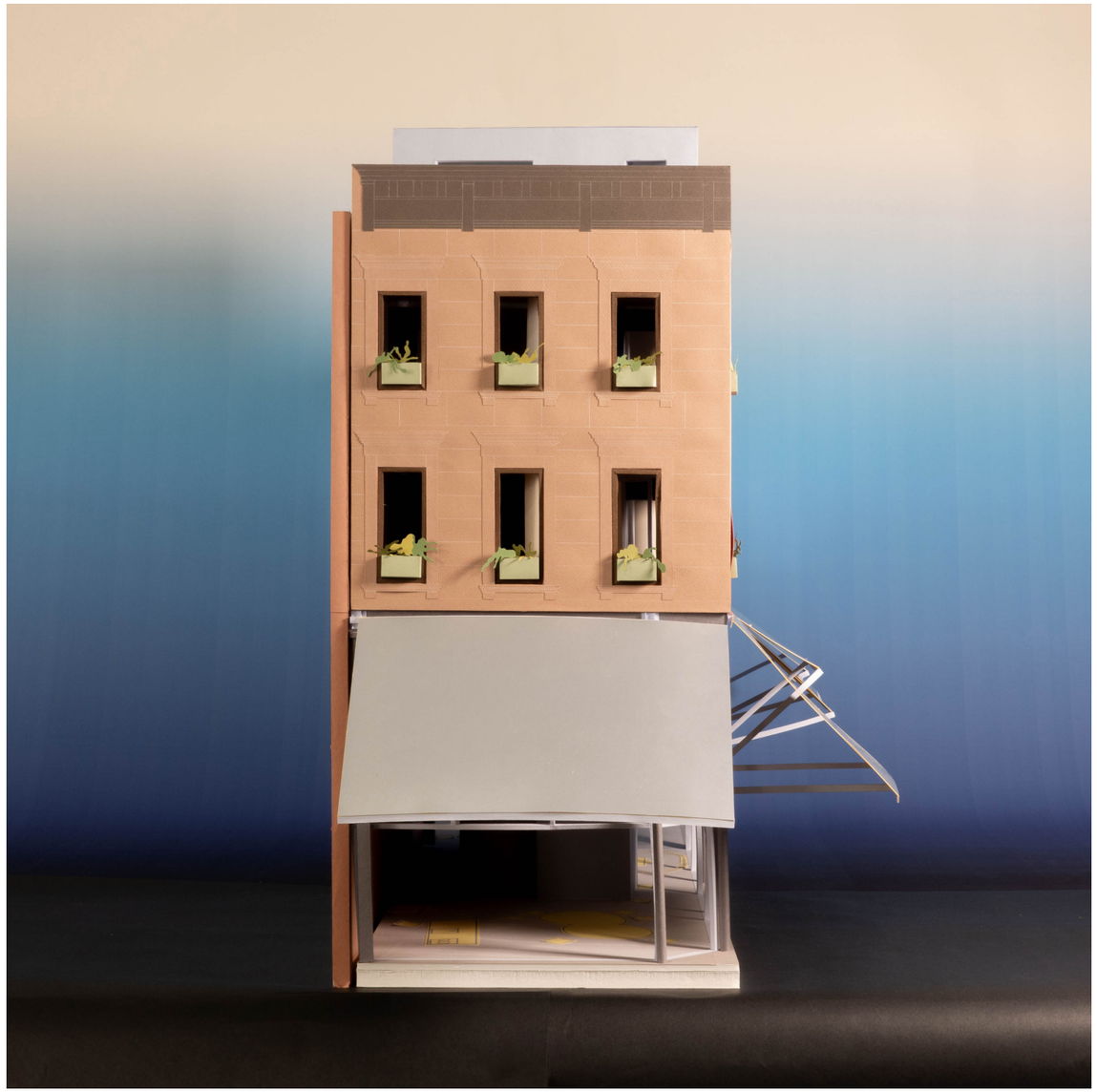


A study of medical facilities in the neighborhood shows that the site is situated among several major public and private hospitals in Harlem. While many private clinics and pharmacies are clustered along 125th Street, other areas in the neighborhood have limited access to medical services. There is also a growing need for continued medical care at home following treatment in hospitals or clinics.

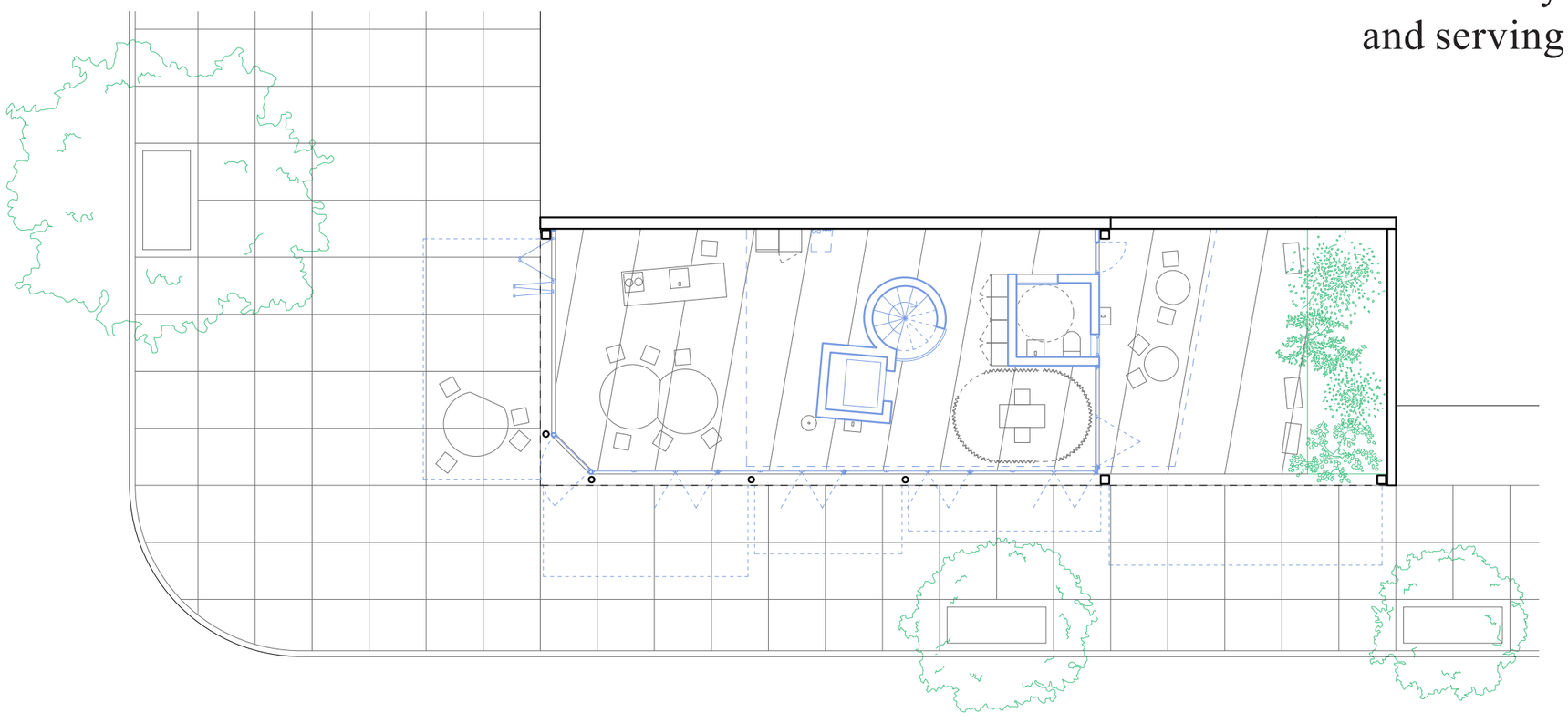
In the first half of the semester, the studio visited the Henry Street Settlement, founded by Lillian Wald in 1893. This historic organization laid the foundation for what is now the Visiting Nurse Service system. It not only provides essential home care for patients but also supports caregivers and the broader community, which remains vital to today's healthcare infrastructure.

Research on Medical Facilities around the neighborhood

The building's hybrid structure reflects its new programs. Six housing units for visiting nurses are placed behind the brick facades on the third and fourth floors, offering a sense of enclosure and privacy. In contrast, the first and second floors, housing the community health center and workstations, feature a transparent appearance that replaces the original metal rolling gates, signaling openness and public engagement. Accordion doors enable a seamless flow between interior and exterior activities. The retractable soft rolling gates further lightens the building's presence, giving the impression that it is gently waving to the city.

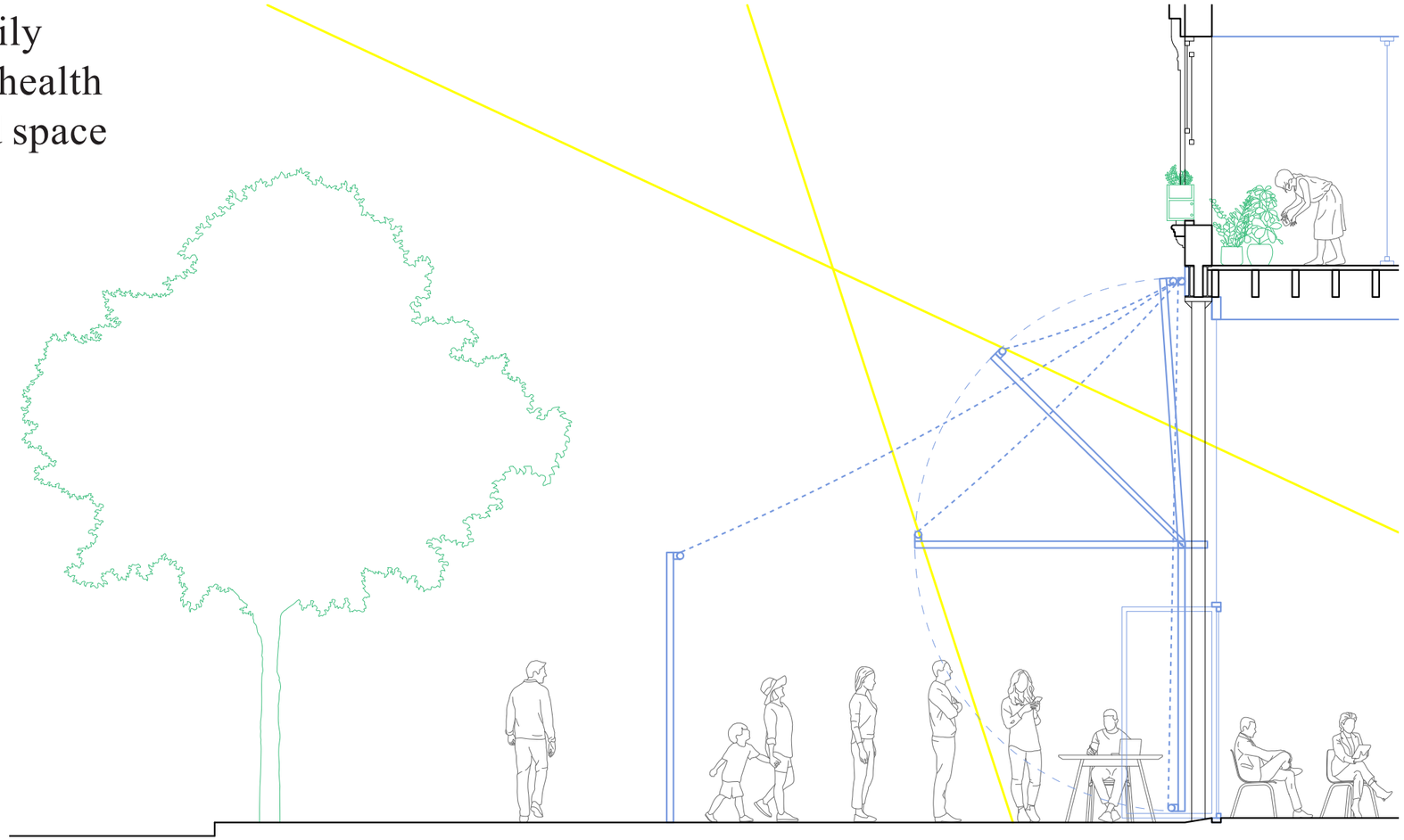


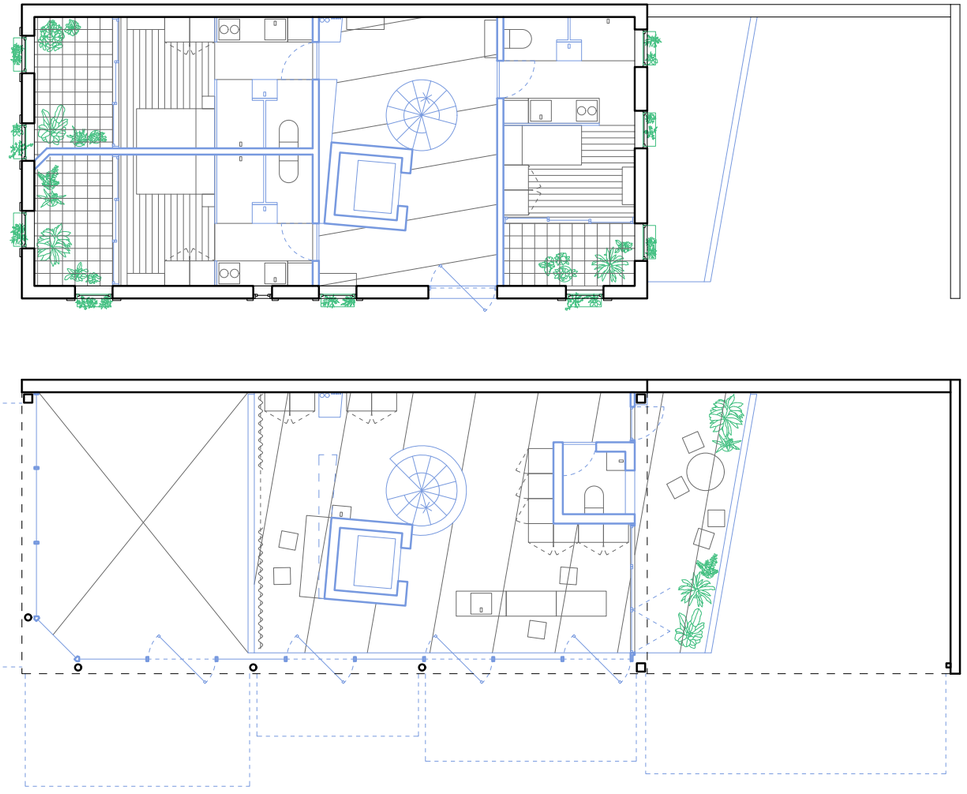
The corner of the building is opened up to create an inviting threshold, welcoming the neighborhood into the health center for public health presentations and workshops that promote health awareness. Interior spaces are organized around key functional elements, an elevator, stair, and ADA-accessible restroom, which divide the center into a larger and a smaller space. The smaller space is for individual consultations and can be enclosed with curtains to ensure privacy. The existing rear yard addition is reimagined as a community garden, dedicated to medicinal plants and serving as a space for informal gatherings.



Ground Floor Plan

Soft rolling gates made of fabric, silver on the exterior and yellow on the interior, replace the existing metal rolling gates that once sharply separated interior and exterior spaces. The angle and positioning of these fabric gates are informed by the seasonal sun path as well as specific programmatic needs. For instance, in the case of an emergency event, the fabric and supporting poles can be extended onto the sidewalk, temporarily expanding the boundaries of the community health center. This creates a shaded, well-ventilated space where people can gather.



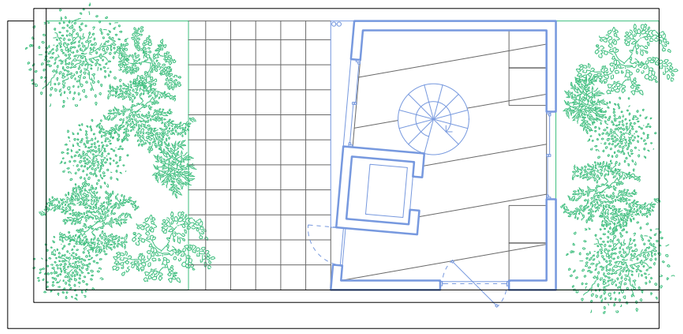


Plan of 2F Workstation and 3F Nurses Housing

The workstation and office on the second floor overlook the activities on the ground level through a large atrium that opens toward the street. A balcony facing the community garden provides a restful space while maintaining the circulation flow. The workstation is equipped with storage for supplies used by visiting nurses as they prepare for home visits, along with a long table designed specifically for cleaning and organizing equipment after their return.

Each residential unit for visiting nurses is organized into three parts in the floor plan. Upon entering and removing their shoes, a hand-washing sink is placed near the entrance to promote hygiene, given the nurses' frequent exposure to germs during their work. The main living area is divided into two parts: an interior space and a semi-exterior space, separated by large sliding doors. This layout provides sufficient personal space for rest and recovery after a typical 12-hour shift.

On the rooftop, a washer and dryer are housed in a small blue structure situated between rooftop gardens, transforming the routine task of doing laundry into a more pleasant, elevated experience.



Plan of 4F Nurses Housing and RF Rooftop Garden

Midterm case study model: Atelier Bow-Wow's Takahashi Clinic, located in Tokyo, Japan. Color is applied to the interior surfaces of the outer shell, and as natural light enters through large openings, it reflects hues of yellow, blue, and pink onto the white inner volume. This creates a serene, almost magical atmosphere. Color also serves a functional purpose, helping to orient patients within the building and differentiate between areas such as waiting rooms, treatment spaces, and passageways. On the second floor, staff areas overlook the clinic's main operations, while carefully positioned smaller windows frame views of the city through the building's larger openings.

A book created as the final assignment for *Graphic Architecture Project 1: Design and Typography,* instructed by *Yoonjai Choi*.

Centered on the shared theme of "Oppositions," the book presents 100 houses, divided equally between two architectural approaches: 50 modern and international, and 50 vernacular and regional. A graphic timeline runs through the book, documenting historical events beyond the houses. This timeline acts as a visual and contextual divider between the two categories, helping readers situate each house within a broader historical framework. The front cover organizes the houses chronologically by the year of construction, while the back cover arranges them according to the birth years of the architects.

1901	Victor Horta	1861 – 1947	(86)	House and Studio	(40)	Brussels	Belgium
	Peter Behrens	1868 – 1940	(72)	Behrens House	(33)	Darmstadt	Germany
	Jospeh Maria Olbrich	1867 – 1908	(41)	Olbrich House	(34)	Darmstadt	Germany
	Jospeh Maria Olbrich	1867 – 1908	(41)	Dieters House	(34)	Darmstadt	Germany
1902	Henri Sauvage	1873 – 1932	(59)	Villa Majorelle	(29)	Nancy	France
1904	Frank Lloyd Wright	1867 – 1959	(92)	Martin House	(37)	New York	United States
	Adolf Loos	1870 – 1933	(63)	Villa Karma	(34)	Montreux	Switzerland
	Charles Rennie Mackintosh	1868 – 1928	(60)	Hill House	(36)	Glasgow	Scotland
1906	Antoni Gaudí	1852 – 1926	(74)	Casa Batlló	(54)	Barcelona	Spain
	Le Corbusier	1887 – 1965	(78)	Villa Fallet	(19)	Neuchâtel	Switzerland
1907	Mies van der Rohe	1886 – 1969	(83)	Riehl House	(21)	Neubabelsberg	Germany
1908	Henry van de Velde	1863 – 1957	(94)	Haus Hohe Pappeln	(45)	Weimar	Germany
	Henry van de Velde	1863 – 1957	(94)	Hohenhof	(45)	Hagen	Germany
1909	Greene and Greene	1869 – 1956	(87)	Gamble House	(40)	California	United States
1910	Frank Lloyd Wright	1867 – 1959	(92)	Robie House	(43)	Illinois	United States
	Adolf Loos	1870 – 1933	(63)	Steiner House	(40)	Vienna	Austria
1911	František Bílek	1872 – 1941	(69)	Villa Bílek	(39)	Prague	Czechia
	Frank Lloyd Wright	1867 – 1959	(92)	Taliesin	(44)	Wisconsin	United States
1912	Antoni Gaudí	1852 – 1926	(74)	Casa Milà	(60)	Barcelona	Spain
	Adolf Loos	1870 – 1933	(63)	Looshaus	(42)	Vienna	Austria
1913	Adolf Loos	1870 – 1933	(63)	Haus Horner	(43)	Vienna	Austria
	Adolf Loos	1870 – 1933	(63)	Scheu House	(43)	Vienna	Austria
1914	Sigurd Lewerentz	1885 – 1975	(90)	Villa Ahxner	(29)	Djursholm	Sweden
1916	Le Corbusier	1887 – 1965	(78)	Villa Schwob	(29)	Neuchâtel	Switzerland
1918	Gunnar Asplund	1885 – 1940	(55)	Villa Snellman	(33)	Djursholm	Sweden
1922	Rudolf Schindler	1887 – 1953	(66)	Schindler House	(35)	California	United States
	Walter Gropius	1883 – 1969	(86)	Sommerfeld House	(39)	Berlin	Germany
	Adolf Loos	1885 – 1940	(55)	Rufer House	(52)	Vienna	Austria
1923	Van Eesteren	1897 – 1988	(91)	Huis Van Zessen	(26)	Rotterdam	Netherlands
	Georg Muche	1895 – 1987	(92)	Haus am Horn	(28)	Weimar	Germany
	Le Corbusier	1887 – 1965	(78)	Villa Le Lac	(36)	Corseaux	Switzerland
1924	Frank Lloyd Wright	1867 – 1959	(92)	Ennis House	(57)	California	United States
	Jože Plečnik	1872 – 1957	(85)	Plečnik House	(52)	Ljubljana	Slovenia
	Antonin Raymond	1888 – 1976	(88)	Reinanzaka House	(36)	Tokyo	Japan
	Gerrit Rietveld	1888 – 1964	(76)	Rietveld Schröder House	(36)	Utrecht	Netherlands
	Le Corbusier	1887 – 1965	(78)	Pavillon de L'Esprit Nouveau	(37)	Paris	France
	Le Corbusier	1887 – 1965	(78)	Maison-atelier Ozenfant	(37)	Paris	France
	Walter Gropius	1883 – 1969	(86)	Haus Auerbach	(41)	Thueringen	Germany
1925	Adolf Loos	1885 – 1940	(55)	Maison Tzara	(55)	Paris	France
	Le Corbusier	1887 – 1965	(78)	Villa Roche	(38)	Paris	France
	Robert Mallet-Stevens	1886 – 1945	(59)	Villa Noailles	(39)	Hyeres	France
1926	Alvar Aalto	1898 – 1976	(78)	Villa Väinölä	(28)	Alajärvi	Finland
	Adolf Loos	1885 – 1940	(55)	Villa Moller	(56)	Vienna	Austria
	Mies van der Rohe	1886 – 1969	(83)	Haus Wolf	(40)	Gubin	Poland
	Rudolf Schindler	1887 – 1953	(66)	Lovell Beach House	(39)	California	United States
	Walter Gropius	1883 – 1969	(86)	Masters's Houses	(43)	Dessau	Germany
1927	Huib Hoste	1881 – 1940	(55)	Huis Billiet	(46)	Bruges	Belgium
	Ferdinand Bac	1859 – 1969	(83)	Les Colombières	(68)	Menton	France
	Bruno Taut	1880 – 1938	(58)	Bruno Taut House	(47)	Berlin	Germany
	Le Corbusier	1887 – 1965	(78)	Maisons de la Weissenhof-Siedlung	(40)	Stuttgart	Germany
1928	Adolf Loos	1870 – 1933	(63)	Villa Müller	(58)	Prague	Czechia
	Ludwig Wittgenstein	1889 – 1951	(62)	Haus Wittgenstein	(39)	Vienna	Austria
1929	Otto Rothmayer	1892 – 1966	(74)	Villa Rothmayer	(58)	Prague	Czechia
	Ernst Wiesner	1890 – 1971	(81)	Stiassni Villa	(39)	Brno	Czechia
	Eileen Gray	1878 – 1976	(98)	E-1027 House	(51)	Menton	France
	Konstantin Melnikov	1890 – 1974	(84)	Melnikov House	(39)	Moscow	Russia
	Le Corbusier	1887 – 1965	(78)	Maison Planeix	(42)	Paris	France
	Mies van der Rohe	1886 – 1969	(83)	Barcelona Pavilion	(43)	Barcelona	Spain
1930	Adolf Loos	1870 – 1933	(63)	Khuner Villa	(60)	Kreuzberg	Austria
	Josef Frank	1885 – 1967	(82)	Villa Beer	(45)	Vienna	Austria
	Mies van der Rohe	1886 – 1969	(83)	Villa Tugendhat	(44)	Brno	Czechia
	Mies van der Rohe	1886 – 1969	(83)	Haus Lange and Haus Esters	(44)	Krefeld	Germany
	Theo Van Doesburg	1887 – 1965	(78)	Van Doesburghuis	(47)	Paris	France
1931	Juan O'Gorman	1905 – 1982	(77)	Casa O'Gorman	(26)	Mexico City	Mexico
	Adolf Rading	1888 – 1957	(69)	Rabe House	(43)	Zwenkau	Germany
	Arne Jacobsen	1902 – 1971	(69)	Jacobsen House	(29)	Copenhagen	Denmark
	Gerrit Rietveld	1888 – 1964	(76)	Erasmuslaan Townhouses	(43)	Utrecht	Netherlands
	Le Corbusier	1887 – 1965	(78)	Villa Savoye	(44)	Paris	France
1932	Richard Neutra	1892 – 1970	(78)	VDL House and Studio	(40)	California	United States
	Pierre Chareau	1883 – 1950	(67)	Maison de Verre	(49)	Paris	France
	Adolf Loos	1870 – 1933	(63)	Villa Winternitz	(62)	Prague	Czechia
	Alvar Aalto	1898 – 1976	(78)	Villa Tammekann	(34)	Tartu	Estonia
	Robert Mallet-Stevens	1886 – 1945	(59)	Villa Trapenard	(46)	Sceaux	France
	Wells Coates	1895 – 1958	(63)	Isokon Flats	(37)	London	United Kingdom
1933	Antonin Raymond	1888 – 1976	(88)	Summer House	(45)	Karuizawa	Japan
	Hans Scharoun	1893 – 1972	(79)	Schminke House	(40)	Löbau	Germany
	Mies van der Rohe	1886 – 1969	(83)	Lemke House	(47)	London	Germany
1934	Jože Plečnik	1872 – 1957	(85)	Flatiron	(62)	Ljubljana	Slovenia
	Huib Hoste	1881 – 1957	(76)	Joris Lens House	(53)	Mechelen	Belgium
	Michel Polak	1885 – 1948	(63)	Villa Empain	(49)	Brussels	Belgium
1935	Frank Lloyd Wright	1867 – 1959	(92)	Fallingwater	(68)	Pennsylvania	United States
	Giuseppe Terragni	1904 – 1943	(39)	Casa Lavezzari	(31)	Milan	Italy
	Gerrit Rietveld	1888 – 1964	(76)	Hildebrand House	(47)	Amsterdam	Netherlands
1936	Alvar Aalto	1898 – 1976	(78)	Aalto House	(38)	Helsinki	Finland
	Bruno Taut	1880 – 1938	(58)	Okura Villa	(56)	Tokyo	Japan
	József Fischer	1901 – 1995	(94)	Rózsi Walter Villa	(35)	Budapest	Hungary
1937	Arne Jacobsen	1902 – 1971	(69)	Summerhouse	(35)	Højby	Denmark
	Gunnar Asplund	1885 – 1940	(55)	Stennäs sommarhus	(52)	Sandvik	Sweden
	Sigurd Lewerentz	1885 – 1975	(90)	Villa Edstrand	(52)	Falsterbo	Sweden
	Giuseppe Terragni	1904 – 1943	(39)	Villa Amedeo Bianchi	(33)	Rebbio	Italy
1938	Frank Lloyd Wright	1867 – 1959	(92)	Taliesin West	(71)	Arizona	United States
	Paul Schweikher	1903 – 1997	(94)	Schweikher House	(35)	Illinois	United States
	G.W. Baas	1897 – 1977	(80)	Kraaijeveld Villa	(41)	Rotterdam	Netherlands
	Walter Gropius	1883 – 1969	(86)	Gropius House	(55)	Massachusetts	United States
1939	Alvar Aalto	1898 – 1976	(78)	Villa Mairea	(41)	Noormarkku	Finland
	Cesare Cattaneo	1912 – 1943	(31)	Casa Cattaneo	(27)	Cernobbio	Italy
	Karel Janů, Jiří Štursa	1910 – 1995	(85)	Vila Volman	(29)	Čelákovice	Czechia
	Rudolf Schindler	1887 – 1953	(66)	Mackey Apartments	(52)	California	United States
1942	Finn Juhl	1912 – 1989	(77)	Finn Juhl House	(30)	Ordrup	Denmark
	Kunio Maekawa	1905 – 1986	(81)	Maekawa House	(37)	Tokyo	Japan

100 HOUSES
1901-1945

House (Architect's age when built) City, Country
Architect Birth – Death (Lifespan)

Modern, International

A timeline documenting key events in human history that occurred beyond the house, offering contextual data that directly or indirectly influenced the development of the house.

Vernacular, Regional

House (Architect's age when built) City, Country
Architect Birth – Death (Lifespan)

Olbrich House (34) Darmstadt, Germany
Joseph Maria Olbrich 1867 – 1908 (41)

An almost square floor plan. Part of the exhibition "A Document of German Art". Blue and white frieze of tiles.

Deiters House (34) Darmstadt, Germany
Joseph Maria Olbrich 1867 – 1908 (41)

1901

First Nobel Prizes awarded in Sweden, Queen Victoria dies after 63-year reign. Van Gogh paintings first shown. American Baseball League is founded. Niagara Falls first Barrel ride.

1902

3M founded. Fannie Farmer opens cooking school. Cuba gains independence from U.S.. First science fiction film "A Trip to the Moon". Aswan Dam on Nile completed. Teapot founded.

House and Studio (40) Brussels, Belgium
Victor Horta 1861 – 1947 (86)

Behrens House (33) Darmstadt, Germany
Peter Behrens 1868 – 1940 (72)

First Art Nouveau-style house in Nancy. Collaboration with Parisian and Nancy-based artist for ironwork, woodwork, and furniture.

Villa Majorelle (29) Nancy, France
Henri Sauvage 1873 – 1932 (59)

Hill House (36) Glasgow, United Kingdom
Charles Rennie Mackintosh 1868 – 1928 (60)

Villa Karma (34) Montreux, Switzerland
Adolf Loos 1870 – 1933 (63)

An existing house is covered with white walls. Loos left the work due to disagreements with the client.

1904

Russo-Japanese War begins in China. Robert Oppenheimer born. NYC Subway Opens. U.S. officially acquires Panama Canal. Dr. Seuss Born. Helen Keller graduates from Radcliffe. Kellogg invented Cornflakes.

1906

The Great San Francisco Earthquake. China prohibits the opium trade. "SOS" selected as standard for help. Josephine Baker Born. First Air Conditioner.

Martin House (37) New York, United States
Frank Lloyd Wright 1867 – 1959 (92)

Casa Batlló (54) Barcelona, Spain
Antoni Gaudí 1852 – 1926 (74)

Corbusier's first house built for his teacher from the art school. Senior classmates helped to decorate the facades.

Villa Fallet (19) La Chaux-de-Fonds, Switzerland
Le Corbusier 1887 – 1965 (78)

1907

Deutscher Werkbund founded. Pablo Picasso completes "Les Demoiselles d'Avignon". UPS founded. First Native American elected U.S. Senate. Frida Kahlo Born. NYC First Ball Drop.

House sitting on a huge wall. Land divided into two parts. A symmetrical garden and a stope.

Riehl House (21) Potsdam-Neubabelsberg, Germany
Mies van der Rohe 1886 – 1969 (83)

1908

FBI founded. Ford Motor Company unveils the Model T. Olivetti founded. Austria-Hungary annexes Bosnia-Herzegovina. Mahler's 7th Symphony premieres in Prague. GM founded.

Haus Hohe Pappeln (45) Weimar, Germany
Henry van de Velde 1863 – 1957 (94)

Hohenhof (45) Weimar, Germany
Henry van de Velde 1863 – 1957 (94)

1909

Construction begins on the RMS Titanic. Japan and China sign the Opium Convention. Francis Bacon born. NAACP forms. First National Women's Day in U.S., City of Tel Aviv founded. Mother Teresa born. Albanian Revolt. Japan annexes the Korean Empire. Portuguese monarchy overthrown. Delia Lama forced to flee to British India. Mid Life building constructed.

Gamble House (40) California, United States
Greene and Greene 1869 – 1956 (87)

Steiner House (40) Vienna, Austria
Adolf Loos 1870 – 1933 (63)

1910

Robie House (43) Illinois, United States
Frank Lloyd Wright 1867 – 1959 (92)

1911

Italy invades Libya. Amundsen becomes first explorer to reach the South Pole. Theft of "Mona Lisa" discovered. First use of aircraft in warfare. New York Public Library dedicated.

"She as a field full of ripe ears, providing everyday nourishment for the brothers. Many ears had into streams – columns. Some of the columns unfinished, as they do not bear anything" – Bilek

Villa Bílek (39) Prague, Czechia
František Bílek 1872 – 1941 (69)

Taliesin (44) Wisconsin, United States
Frank Lloyd Wright 1867 – 1959 (92)

Looshaus (42) Vienna, Austria
Adolf Loos 1870 – 1933 (63)

1912

Sinking of the RMS Titanic. Founding of Republic of China. First Balkan War Begins. First Women Quimby filed across the English Channel. Wegener proposed Continental drift theory.

A self supporting stone facade. A free-plan floor. Ahead of time.

Casa Milà (60) Barcelona, Spain
Antoni Gaudí 1852 – 1926 (74)

Scheu House (43) Vienna, Austria
Adolf Loos 1870 – 1933 (63)

First flat roof and terraced construction for Loos. Unusual characteristic caused conflict with municipal authorities.

1913

Stainless steel invented by Harry Bearley. The Ottoman Empire signs the Treaty of London. Grand Central Terminal opens. Ford's first moving assembly line. Mexican Revolution.

1914

World War I begins. Archduke Franz Ferdinand assassinated in Sarajevo. Panama Canal open to traffic. First commercial air flight in the U.S.. Charlie Chaplin debuts "The Tramp".

Haus Horner (43) Vienna, Austria
Adolf Loos 1870 – 1933 (63)

Facades painted grey with a reddish tone. Spanish roof tiles. Still in good condition.

Villa Ahxner (29) Djursholm, Sweden
Sigurd Lewerentz 1885 – 1975 (90)

1916

Easter Rising begins in Ireland. Tanks introduced into warfare. Arab Revolt Begins. Jeanette Rankin as first women elected to U.S. Congress. Roald Dahl Born. Shikai Yuan Death.

1918

The Armistice of Compiègne ended WWI. Czechoslovakia, Yugoslavia, Poland, Hungary, Austria, Latvia, and Estonia declared independence. Spanish Flu begins. Hitler wounded.

"This is something I have produced myself and it will remain. I am surprised that it has had so little effect, because I myself am satisfied with it; I might even have the right to feel proud of it." -Corbusier

Villa Schwob (29) La Chaux-de-Fonds, Switzerland
Le Corbusier 1887 – 1965 (78)

Villa Snellman (33) Djursholm, Sweden
Gunnar Asplund 1885 – 1940 (55)

Rufer House (52) Vienna, Austria
Adolf Loos 1870 – 1933 (63)

Villa Le Lac (36) Corseaux, Switzerland
Le Corbusier 1887 – 1965 (78)

Haus am Horn (28) Weimar, Germany
Georg Muche 1895 – 1987 (92)

The only building constructed by Bauhaus in Weimar. Designed by artist Muche, oversaw by Gropius's office, and built by contractor Sommerfeld.

1922

Formation of the Soviet Union. Mussolini comes to power in Italy. Irish Civil War Begins. Archaeologist discover King Tut's Tomb entrance. Publication of James Joyce's "Ulysses".

1923

Kanto Earthquake. Hitler's Beer Hall Putsch. Hyperinflation Crisis in Germany. Time Magazine Published for the first time. Cotton Club Opens in Harlem. Warner Bros. founded.

Schindler House (35) California, United States
Rudolf Schindler 1887 – 1953 (66)

Built for contractor Sommerfeld. Josef Albers created the glass windows. Marcel Breuer designed the chairs and table. Realization of the "Gesamtkunstwerk".

Sommerfeld House (39) Berlin, Germany
Walter Gropius 1883 – 1969 (86)

Huis Van Zessen (26) Rotterdam, Netherlands
Van Eesteren 1897 – 1988 (91)

Pavillon de L'Esprit Nouveau (37) Paris, France
Le Corbusier 1887 – 1965 (78)

For the "Exposition Internationale des Arts Décoratifs". Scandalized by this overly modernist proposal, the exhibition organizers built a fence to partially hide the pavilion. Corbusier ordered the fence to be demolished.

Maison-atelier Ozenfant (37) Paris, France
Le Corbusier 1887 – 1965 (78)

Schröder House (36) Utrecht, Netherlands
Gerrit Rietveld 1888 – 1964 (76)

Haus Auerbach (41) Thueringen, Germany
Walter Gropius 1883 – 1969 (86)

1924

Death of Vladimir Lenin. Joseph Stalin begins rise to power. U.S. Immigration Act banning Asians. Hitler released from prison. First Winter Olympics. Citizenships to Native American.

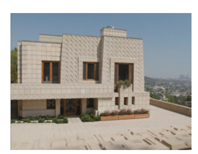
First Winter Olympics held. MGM Studios founded. George Gershwin premieres "Rhapsody in Blue". Franz Kafka death. J. Edgar Hoover appointed head of FBI. Hitler out of prison.

A cylindrical annexe with two round rooms on two storeys with a huge garden. Elements in the center. Winter garden with concrete frame windows. A lot of sinks in the house.

Plečnik House (52) Ljubljana, Slovenia
Jože Plečnik 1872 – 1957 (85)

House built almost entirely of in-situ concrete. Traditional Japanese rain chains.

Reinanzaka House (36) Tokyo, Japan
Antonin Raymond 1888 – 1976 (88)



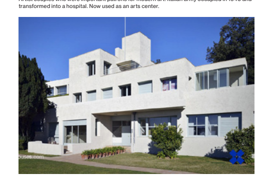
Ennis House (57) California, United States
Frank Lloyd Wright 1867 – 1959 (92)

Maison Tzara (55) Paris, France
Adolf Loos 1870 – 1933 (63)

Villa Roche (38) Paris, France
Le Corbusier 1887 – 1965 (78)

Villa Noailles (39) Hyeres, France
Robert Mallet-Stevens 1886 – 1945 (59)

Artist couples who were important patrons for modern art. Italian army occupied in 1940 and transformed into a hospital. Now used as an arts center.



Adolf Hitler Publishes bio "Mein Kampf". Benito Mussolini declares dictatorship in Italy. Foundation of the Communist Party of China consolidates. Madison Square Garden opens.

Malcolm X Born. First Television Image Transmitted by John Logie Baird. "The Great Gatsby" by F. Scott Fitzgerald published. Margaret Thatcher born. Bauhaus moves to Dessau.

1925

Villa Moller (56) Vienna, Austria
Adolf Loos 1870 – 1933 (63)

A house with a face.

Haus Wolf (40) Gubin, Poland
Mies van der Rohe 1886 – 1969 (83)

Lovell Beach House (39) California, United States
Rudolf Schindler 1887 – 1953 (66)

Early use of unsurfaced concrete. Structure in the shape of figure 8.

Masters's Houses (43) Dessau, Germany
Walter Gropius 1883 – 1969 (86)

1926

Stalin solidifies control over Soviet Communist Party. Germany joins the League of Nations. General Strike in the United Kingdom. Queen Elizabeth II born. Baird demonstrates TV.

Fidel Castro born. Hirohito becomes Emperor of Japan. A. A. Milne publishes "Winnie-the-Pooh". First liquid-fueled rocket takes flight. Claude Monet death. Marilyn Monroe born.

Home for Aalto's brother who worked as a land surveying engineer. Office on ground floor and house on upper floor.

Villa Väinölä (28) Alajärvi, Finland
Alvar Aalto 1898 – 1976 (78)

Maisons Weissenhof-Siedlung (40) Stuttgart, Germany
Le Corbusier 1887 – 1965 (78)

Bruno Taut House (47) Berlin, Germany
Bruno Taut 1880 – 1938 (58)

Villa Müller (58) Prague, Czechia
Adolf Loos 1870 – 1933 (63)

Haus Wittgenstein (37) Vienna, Austria
Paul Engelmann 1891 – 1965 (74)

Nearly finished, Wittgenstein had the ceiling raised 30mm to have the exact proportions he wanted. Everyone involved in the project was exhausted by Wittgenstein's demanding orders.

1927

Work begins on Mount Rushmore. The Chinese Civil War begins. Formation of the BBC as a public corporation. Charles Lindbergh completes first solo nonstop transatlantic flight.

"Steamboat Willie" debuts Mickey Mouse. Penicillin discovered by Alexander Fleming. Stalin banishes Trotsky, becomes Unquestioned Leader of the USSR. Disney Kubrick born.

1928

Les Colombières (68) Menton, France
Ferdinand Bac 1859 – 1952 (93)

Huis Bilijet (46) Bruges, Belgium
Huib Hoste 1881 – 1957 (76)

E-1027 House (51) Roquebrune-Cap-Martin, France
Eileen Gray 1878 – 1976 (98)

Only house in this book completed by female architect. Encoded name of the house stands for the relationship between Gray and Badovici. Couples separated shortly after completion. Corbusier painted murals in nude.

Maison Planeix (42) Paris, France
Le Corbusier 1887 – 1965 (78)

Melnikov House (39) Moscow, Russia
Konstantin Melnikov 1890 – 1974 (84)

Barcelona Pavilion (43) Barcelona, Spain
Mies van der Rohe 1886 – 1969 (83)

1929

Beginning of the Great Depression. The Lateran Treaty signed. The Young Plan. First Academy Award ceremony. Opening of the Chrysler Building. Martin Luther King Jr. born.

Audrey Hepburn born. Discovery of the Electron's Spin. Brazil begins large scale deforestation and settlement of the Amazon forest. Richard Nixon born. Thomas Edison death.

Villa Rothmayer (37) Prague, Czechia
Otto Rothmayer 1892 – 1966 (74)

Rothmayer became friends with Plečnik when they collaborated on the renovation of the Prague Castle. The design of the house is based on Plečnik's Villa Stadion, with approval.

Stiassni Villa (39) Brno, Czechia
Ernst Wiesner 1890 – 1971 (81)

Haus Lange and Haus Esters (44) Krefeld, Germany
Mies van der Rohe 1886 – 1969 (83)

Villa Tugendhat (44) Brno, Czechia
Mies van der Rohe 1886 – 1969 (83)

Villa Beer (45) Vienna, Austria
Josef Frank 1885 – 1967 (82)

"A modern living space is not a work of art, and is neither striking nor dramatic nor exciting. It is comfortable, without being able to put your finger on why, and the less possible it is to give a reason, the better it is." – Beer

Van Doesburghuis (47) Paris, France
Theo Van Doesburg 1883 – 1931 (48)

1930

Mahatma Gandhi led the Salt March in British-occupied India. The Rise of Fascism in Italy. Construction of the Hoover Dam. Jean-Paul Sartre born. First World Cup tournament.

The Rise of the Nazi Party in Germany. Debut of film "All Quiet on the Western Front". First Model A Launch. Buzz Aldrin born. Jacques Derrida born. Discovery of Pluto in Arizona.

Khuner Villa (60) Kreuzberg, Austria
Adolf Loos 1870 – 1933 (63)

Hiding the "Raumplan" with traditional alpine style.

Jacobsen House (29) Copenhagen, Denmark
Arne Jacobsen 1902 – 1971 (69)

Villa Savoye (44) Paris, France
Le Corbusier 1887 – 1965 (78)

Pilotis. Roof Garden. Free Plan. Free Facade. Banded Window.

Erasmuslaan Townhouses (43) Utrecht, Netherlands
Gerrit Rietveld 1888 – 1964 (76)

Rabe House (43) Zwenkau, Germany
Adolf Rading 1888 – 1957 (69)

1931

Japanese invasion of Manchuria. Establishment of Chinese Soviet Republic. Empire State Building dedicated. Discovery of the Neutron by James Chadwick. Thomas Edison dies.

Invention of the First Synthetic Diamond. Release of "Frankenstein". Second Spanish Republic established. The Star-Spangled Banner" becomes official U.S. National Anthem "

House for artist Frida Kahlo and Diego Rivera.

Casa O'Gorman (26) Mexico City, Mexico
Juan O'Gorman 1905 – 1982 (77)

Villa Winternitz (62) Prague, Czechia
Adolf Loos 1870 – 1933 (63)

Villa Tammekann (34) Tartu, Estonia
Alvar Aalto 1898 – 1976 (78)

Villa Trapenard (46) Sceaux, France
Robert Mallet-Stevens 1886 – 1945 (59)

Isokon Flats (37) London, United Kingdom
Wells Coates 1895 – 1958 (63)

Experiment in minimalist urban living. "Existenzminimum" flats had very small kitchens completed with communal kitchens. James Stirling was a residence in the 1950s.

1932

Lindbergh baby kidnapped and found dead. Amelia Earhart becomes first woman to make solo, nonstop transatlantic flight. Iraq wins independence. Radio City Music Hall opens.

Korean nationalist Lee Bong-Chang fails to assassinate Japan Emperor Hirohito. Adolf Hitler obtains German citizenship by naturalization. Puyi as puppet emperor of Manchukuo.

Unable to expel an elderly woman on the top floor, the house was engraved underneath an wedding spar-lament.

Maison de Verre (49) Paris, France
Pierre Chareau 1883 – 1950 (67)

VDL House and Studio (40) California, United States
Richard Neutra 1892 – 1970 (78)

Schminke House (40) Löbau, Germany
Hans Scharoun 1893 – 1972 (79)

Lemke House (47) Berlin, Germany
Mies van der Rohe 1886 – 1969 (83)

Profile of the window frames forming equal square shapes. Mono materialistic approach of the local red brick facade.

Joris Lens House (53) Mechelen, Belgium
Huib Hoste 1881 – 1957 (76)

Villa Empain (49) Brussels Belgium
Michel Polak 1885 – 1948 (63)

1933

Adolf Hitler Becomes Chancellor of Germany. Establishment of the Third Reich. The Prohibition Era Ends in U.S.. Japanese Invasion of China Begins. Loch Ness Monster sighted.

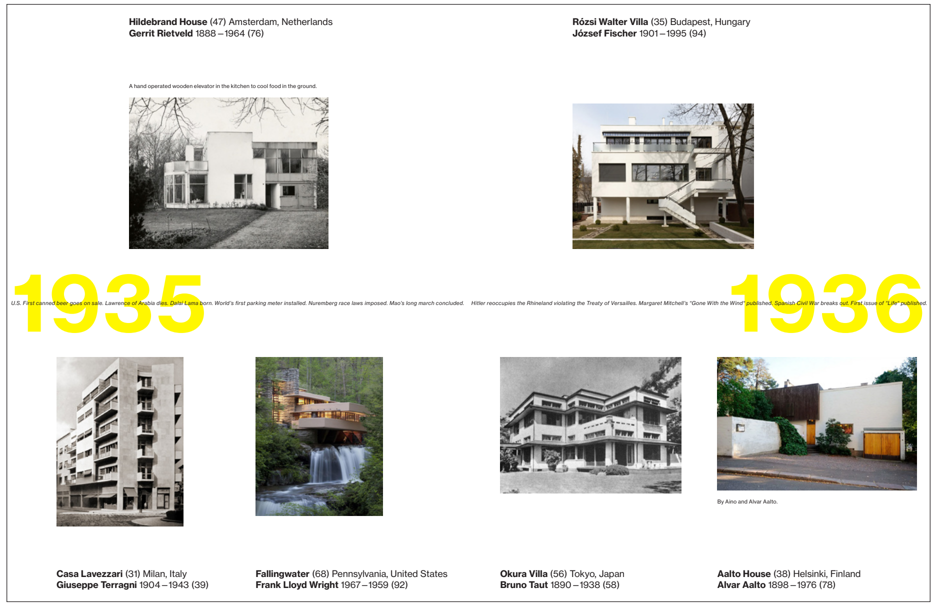
Invention of the First flight of the Helicopter. Discovery of the First Synthetic Plastic. The FBI's First Most Wanted List. Great Purge in the Soviet Union. Hitler becomes dictator

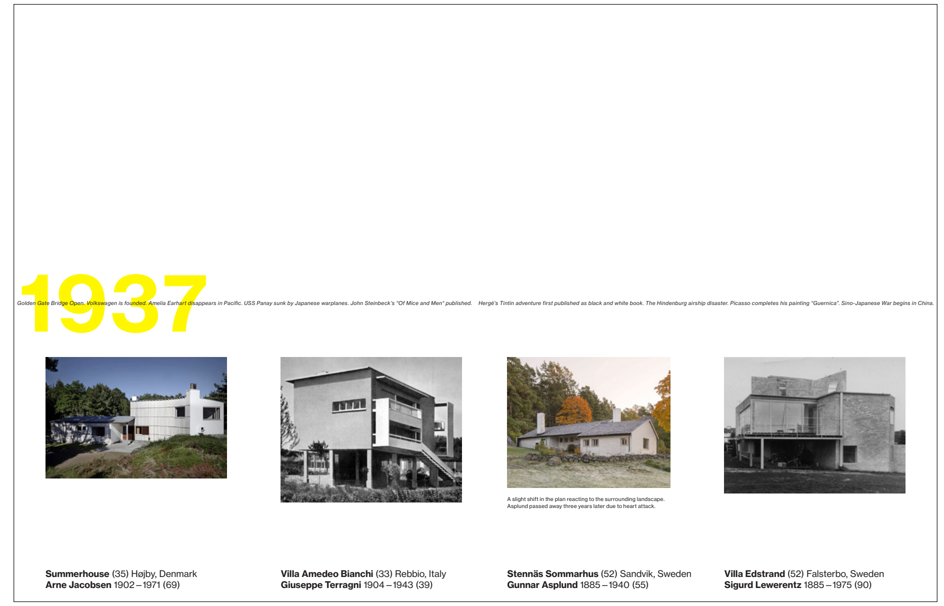
1934

"Please be assured that there is no bitterness between us, but—as you yourself say—you made a slight mistake, that is you neglected to send me a note when you published the images of your Tokyo house, which is very pretty, by the way." –Corbusier to Raymond.

Summer House (45) Karuizawa, Japan
Antonin Raymond 1888 – 1976 (88)

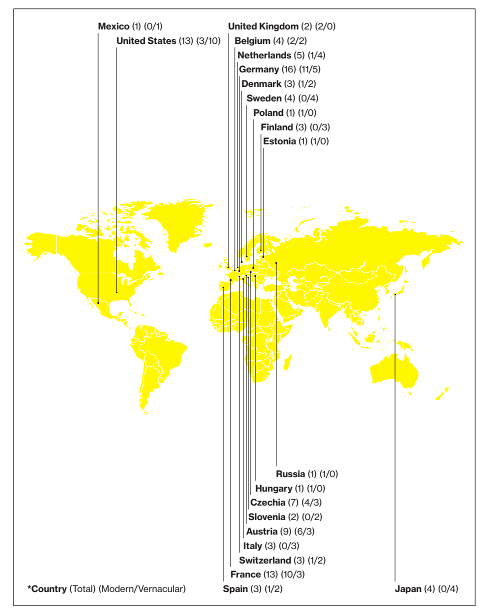
Flatiron (62) Ljubljana, Slovenia
Jože Plečnik 1872 – 1957 (85)


Hildebrand House (47) Amsterdam, Netherlands
Gerrit Rietveld 1888 – 1964 (76)
A hand operated wooden elevator in the kitchen to cool food in the ground.
Rózsi Walter Villa (35) Budapest, Hungary
József Fischer 1901 – 1995 (94)
1935
U.S. First canned beer goes on sale. Lawrence of Arabia dies. Dalai Lama born. World's first parking meter installed. Nuremberg race laws imposed. Mao's long march concluded.
Hitler reoccupies the Rhineland violating the Treaty of Versailles. Margaret Mitchell's "Gone With the Wind" published. Spanish Civil War breaks out. First issue of "Life" published.
1936
By Aino and Alvar Aalto.
Casa Lavezzari (31) Milan, Italy
Giuseppe Terragni 1904 – 1943 (39)
Fallingwater (68) Pennsylvania, United States
Frank Lloyd Wright 1967 – 1959 (92)
Okura Villa (56) Tokyo, Japan
Bruno Taut 1890 – 1938 (58)
Aalto House (38) Helsinki, Finland
Alvar Aalto 1898 – 1976 (78)


1937
Golden Gate Bridge Open. Volkswagen is founded. Amelia Earhart disappears in Pacific. USS Panay sunk by Japanese warplanes. John Steinbeck's "Of Mice and Men" published.
Hergé's Tintin adventure first published as black and white book. The Hindenburg airship disaster. Picasso completes his painting "Guernica". Sino-Japanese War begins in China.
A slight shift in the plan reacting to the surrounding landscape. Asplund passed away three years later due to heart attack.
Summerhouse (35) Højby, Denmark
Arne Jacobsen 1902 – 1971 (69)
Villa Amedeo Bianchi (33) Rebbio, Italy
Giuseppe Terragni 1904 – 1943 (39)
Stennäs Sommarhus (52) Sandvik, Sweden
Gunnar Asplund 1885 – 1940 (55)
Villa Edstrand (52) Falsterbo, Sweden
Sigurd Lewerentz 1885 – 1975 (90)


Kraaijeveld Villa (41) Rotterdam, Netherlands
G.W. Baas 1897 – 1977 (80)
Gropius House (55) Massachusetts, United States
Walter Gropius 1883 – 1969 (86)
A private entrance including a iron spiral staircase for his 12 year old daughter.
Mackey Apartments (52) California, United States
Rudolf Schindler 1887 – 1953 (66)
Vila Volman (29) Čelákovice, Czechia
Karel Janů, Jiří Štursa 1910 – 1995 (85)
A deliberate homage to Corbusier.
1938
Germany annexes Austria. Disney releases "Snow White and the Seven Dwarfs". Nazis launch Kristallnacht. Munich Pact signed. Bennie Goodman brings Jazz to Carnegie Hall.
Spanish Civil War ends. "The Wizard of Oz" Movie Premieres in Wisconsin. Nazi takes Czechoslovakia. Batman debuts in comics. The Pact of Steel is signed, the Axis is formed.
1939
Taliesin West (71) Arizona, United States
Frank Lloyd Wright 1867 – 1959 (92)
Schweikher House (35) Illinois, United States
Paul Schweikher 1867 – 1959 (92)
Casa Cattaneo (27) Cernobbio, Italy
Cesare Cattaneo 1912 – 1943 (31)
Villa Mairea (41) Noormarkku, Finland
Alvar Aalto 1898 – 1976 (78)


1942
26 WWII allies declare themselves "United Nations". Daylight saving time instituted. Battle of Midway. Anne Frank receives a diary and takes refuge. Eisenhower takes command.
...
First Japanese architect to work for Corbusier in Paris. Also worked for Antonio Raymond.
Finn Juhl House (30) Ordrup, Denmark
Finn Juhl 1912 – 1989 (77)
Kunio Maekawa (37) Tokyo, Japan
Maekawa House 1905 – 1986 (81)


Mexico (1) (0/1)
United States (13) (3/10)
United Kingdom (2) (2/0)
Belgium (4) (2/2)
Netherlands (5) (1/4)
Germany (16) (11/5)
Denmark (3) (1/2)
Sweden (4) (0/4)
Poland (1) (1/0)
Finland (3) (0/3)
Estonia (1) (1/0)
Russia (1) (1/0)
Hungary (1) (1/0)
Czechia (7) (4/3)
Slovenia (2) (0/2)
Austria (9) (6/3)
Italy (3) (0/3)
Switzerland (3) (1/2)
France (13) (10/3)
***Country** (Total) (Modern/Vernacular)
Spain (3) (1/2)
Japan (4) (0/4)

Antoni Gaudí	1852 – 1926	(74)	Casa Batlló	1906	(54)	Barcelona	Spain
			Casa Milà	1912	(60)	Barcelona	Spain
Ferdinand Bac	1859 – 1952	(93)	Les Colombières	1927	(68)	Menton	France
Victor Horta	1861 – 1947	(86)	House and Studio	1901	(40)	Brussels	Belgium
Henry van de Velde	1863 – 1957	(94)	Haus Hohe Pappeln	1908	(45)	Weimar	Germany
			Hohenhof	1908	(45)	Hagen	Germany
Frank Lloyd Wright	1867 – 1959	(92)	Martin House	1904	(37)	New York	United States
			Robie House	1910	(43)	Illinois	United States
			Taliesin	1911	(44)	Wisconsin	United States
			Ennis House	1924	(57)	California	United States
			Fallingwater	1935	(68)	Pennsylvania	United States
			Taliesin West	1938	(71)	Arizona	United States
Jospeh Maria Olbrich	1867 – 1959	(41)	Olbrich House	1901	(34)	Darmstadt	Germany
			Dieters House	1901	(34)	Darmstadt	Germany
Charles Rennie Mackintosh	1868 – 1928	(60)	Hill House	1904	(36)	Glasgow	United Kingdom
Peter Behrens	1868 – 1940	(72)	Behrens House	1901	(33)	Darmstadt	Germany
Greene and Greene	1869 – 1956	(87)	Gamble House	1909	(40)	California	United States
Adolf Loos	1870 – 1933	(63)	Villa Karma	1904	(34)	Montreux	Switzerland
			Steiner House	1910	(40)	Vienna	Austria
			Looshaus	1912	(42)	Vienna	Austria
			Haus Horner	1913	(43)	Vienna	Austria
			Scheu House	1913	(43)	Vienna	Austria
			Rufer House	1922	(52)	Vienna	Austria
			Maison Tzara	1925	(55)	Paris	France
			Villa Moller	1926	(56)	Vienna	Austria
			Villa Müller	1928	(58)	Prague	Czechia
			Khuner Villa	1930	(60)	Kreuzberg	Austria
			Villa Winternitz	1932	(62)	Prague	Czechia
František Bílek	1872 – 1941	(91)	Villa Bílek	1911	(39)	Prague	Czechia
Jože Plečnik	1872 – 1957	(92)	Plečnik House	1924	(52)	Ljubljana	Slovenia
		(78)	Flatiron	1934	(62)	Ljubljana	Slovenia
Henri Sauvage	1873 – 1932	(59)	Villa Majorelle	1902	(29)	Nancy	France
Eileen Gray	1878 – 1976	(98)	E-1027 House	1929	(51)	Menton	France
Bruno Taut	1880 – 1938	(58)	Bruno Taut House	1927	(47)	Berlin	Germany
			Okura Villa	1936	(56)	Tokyo	Japan
Huib Hoste	1881 – 1957	(76)	Huis Billiet	1927	(46)	Bruges	Belgium
			Joris Lens House	1934	(53)	Mechelen	Belgium
Pierre Chareau	1883 – 1950	(67)	Maison de Verre	1932	(49)	Paris	France
Theo Van Doesburg	1883 – 1931	(48)	Van Doesburghuis	1930	(47)	Paris	France
Walter Gropius	1883 – 1969	(86)	Sommerfeld House	1922	(39)	Berlin	Germany
			Haus Auerbach	1924	(41)	Thueringen	Germany
			Masters's Houses	1926	(43)	Dessau	Germany
			Gropius House	1938	(55)	Massachusetts	United States
Gunnar Asplund	1885 – 1940	(55)	Villa Snellman	1918	(33)	Djursholm	Sweden
			Stennäs sommarhus	1937	(52)	Sandvik	Sweden
Sigurd Lewerentz	1885 – 1975	(90)	Villa Ahxner	1914	(29)	Djursholm	Sweden
			Villa Edstrand	1937	(52)	Falsterbo	Sweden
Josef Frank	1885 – 1967	(82)	Villa Beer	1930	(45)	Vienna	Austria
Michel Polak	1885 – 1948	(63)	Villa Empain	1934	(49)	Brussels	Belgium
Mies van der Rohe	1886 – 1969	(83)	Riehl House	1907	(21)	Neubabelsberg	Germany
			Haus Wolf	1926	(40)	Gubin	Poland
			Barcelona Pavilion	1929	(43)	Barcelona	Spain
			Villa Tugendhat	1930	(44)	Brno	Czechia
			Haus Lange and Haus Esters	1930	(44)	Krefeld	Germany
			Lemke House	1933	(47)	London	Germany
Robert Mallet-Stevens	1886 – 1945	(78)	Villa Noailles	1925	(39)	Hyeres	France
			Villa Trapenard	1932	(46)	Sceaux	France
Le Corbusier	1887 – 1965	(78)	Villa Fallet	1906	(19)	Neuchâtel	Switzerland
			Villa Schwob	1916	(29)	Neuchâtel	Switzerland
			Villa Le Lac	1923	(36)	Corseaux	Switzerland
			Pavillon de L'Esprit Nouveau	1924	(37)	Paris	France
			Maison-atelier Ozenfant	1924	(37)	Paris	France
			Villa Roche	1925	(38)	Paris	France
			Maisons de la Weissenhof-Siedlung	1927	(40)	Stuttgart	Germany
			Maison Planeix	1929	(42)	Paris	France
			Villa Savoye	1931	(44)	Paris	France
Rudolf Schindler	1887 – 1953	(66)	Schindler House	1922	(35)	California	United States
			Lovell Beach House	1926	(39)	California	United States
			Mackey Apartments	1939	(52)	California	United States
Adolf Rading	1888 – 1957	(69)	Rabe House	1931	(43)	Zwenkau	Germany
Antonin Raymond	1888 – 1976	(88)	Reinanzaka House	1924	(36)	Tokyo	Japan
			Summer House	1933	(45)	Karuizawa	Japan
Gerrit Rietveld	1888 – 1964	(76)	Rietveld Schröder House	1924	(36)	Utrecht	Netherlands
			Erasmuslaan Townhouses	1931	(43)	Utrecht	Netherlands
			Hildebrand House	1935	(47)	Amsterdam	Netherlands
Ernst Wiesner	1890 – 1971	(81)	Stiassni Villa	1929	(39)	Brno	Czechia
Konstantin Melnikov	1890 – 1974	(84)	Melnikov House	1929	(39)	Moscow	Russia
Paul Engelmann	1891 – 1965	(62)	Haus Wittgenstein	1928	(37)	Vienna	Austria
Otto Rothmayer	1892 – 1966	(74)	Villa Rothmayer	1929	(58)	Prague	Czechia
Richard Neutra	1892 – 1970	(78)	VDL House and Studio	1932	(40)	California	United States
Hans Scharoun	1893 – 1972	(79)	Schminke House	1933	(40)	Löbau	Germany
Georg Muche	1895 – 1987	(92)	Haus am Horn	1923	(28)	Weimar	Germany
Wells Coates	1895 – 1958	(63)	Isokon Flats	1932	(37)	London	United Kingdom
G.W. Baas	1897 – 1977	(80)	Kraaijeveld Villa	1938	(41)	Rotterdam	Netherlands
Van Eesteren	1897 – 1988	(91)	Huis Van Zessen	1923	(26)	Rotterdam	Netherlands
Alvar Aalto	1898 – 1976	(78)	Villa Väinölä	1926	(28)	Alajärvi	Finland
			Villa Tammekann	1932	(34)	Tartu	Estonia
			Aalto House	1936	(38)	Helsinki	Finland
			Villa Mairea	1939	(41)	Noormarkku	Finland
József Fischer	1901 – 1995	(94)	Rózsi Walter Villa	1936	(35)	Budapest	Hungary
Arne Jacobsen	1902 – 1971	(69)	Jacobsen House	1931	(29)	Copenhagen	Denmark
			Summerhouse	1937	(35)	Højby	Denmark
Paul Schweikher	1903 – 1997	(94)	Schweikher House	1938	(35)	Illinois	United States
Giuseppe Terragni	1904 – 1943	(39)	Casa Lavezzari	1935	(31)	Milan	Italy
			Villa Amedeo Bianchi	1937	(33)	Rebbio	Italy
Juan O'Gorman	1905 – 1982	(77)	Casa O'Gorman	1931	(26)	Mexico City	Mexico
Kunio Maekawa	1905 – 1986	(81)	Maekawa House	1942	(37)	Tokyo	Japan
Karel Janů, Jiří Štursa	1910 – 1995	(85)	Vila Volman	1939	(29)	Celákovice	Netherlands
Cesare Cattaneo	1912 – 1943	(31)	Casa Cattaneo	1939	(27)	Cernobbio	Czechia
Finn Juhl	1912 – 1989	(77)	Finn Juhl House	1942	(30)	Ordrup	Denmark

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