

Dhakoon Lek Lertpaithoon

Columbia GSAPP, Portfolio 2026

Contents

A Collection of Architecture, Art, and Culture

01 The Presence of Absence

The Transparency / Summer Studio Project

02 The Endowed City

A Continuum of Faith / Fall Studio Project

03 Clinic of Light

The Light House / Spring Studio Project

04 Gravity

The Contemporary / Bernard Tschumi

Thanks to
Columbia University
Graduate School of Architecture, Planning and Preservation

With gratitude to..

Bernard Tschumi
Aristide Antonas
Hyunsoo Cho
Ziad Jamaledine
Vishesh Sahni
Hilary Sample
DJ Fan

This portfolio gathers a body of work that moves across distinct contexts, yet remains bound by a shared intention. From Presence of Absence on Kivotos in the summer of 2025, to The Endowed City at Luang Kocha Ishaq Mosque in Bangkok, to Clinic of Light in Harlem in the spring of 2026, each project confronts life, belief, and space in its own way.

These works are not isolated. They form a continuous inquiry into architecture as a bridge of thought between human and nature. Each project transforms according to its own dynamics, yet its core never shifts. It remains grounded in truth, goodness, and beauty.

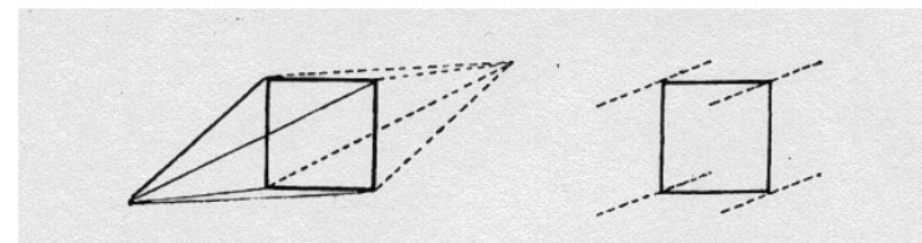
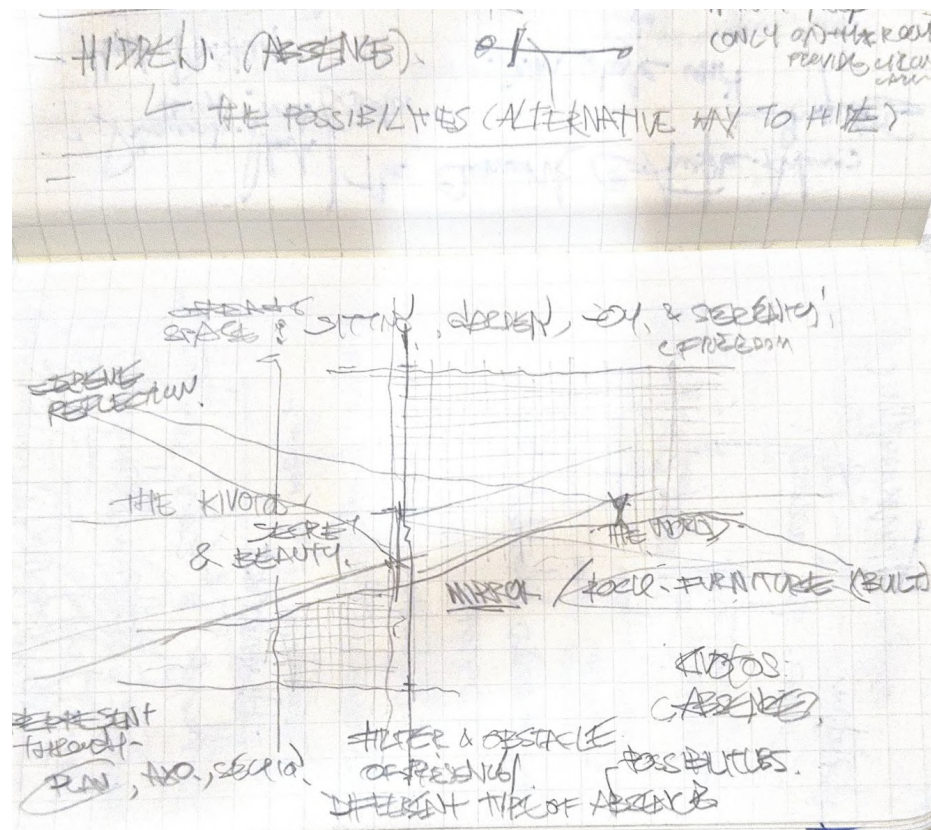
This journey culminates in The Gravity, developed with Bernard Tschumi, as the final academic project of my life.

This portfolio is an experiment. It reflects my philosophy, carried with intention, sincerity, and the belief that architecture, when grounded in truth, can shape a better world.

01

The Presence of Absence

Studio Summer Semester / Individual / GSAPP
Type : Experiment / Philosophy
Year : 2025
Site : Kivotos Island, Greece
Advisors : Aristide Antonas, TA : Hyunsoo Cho

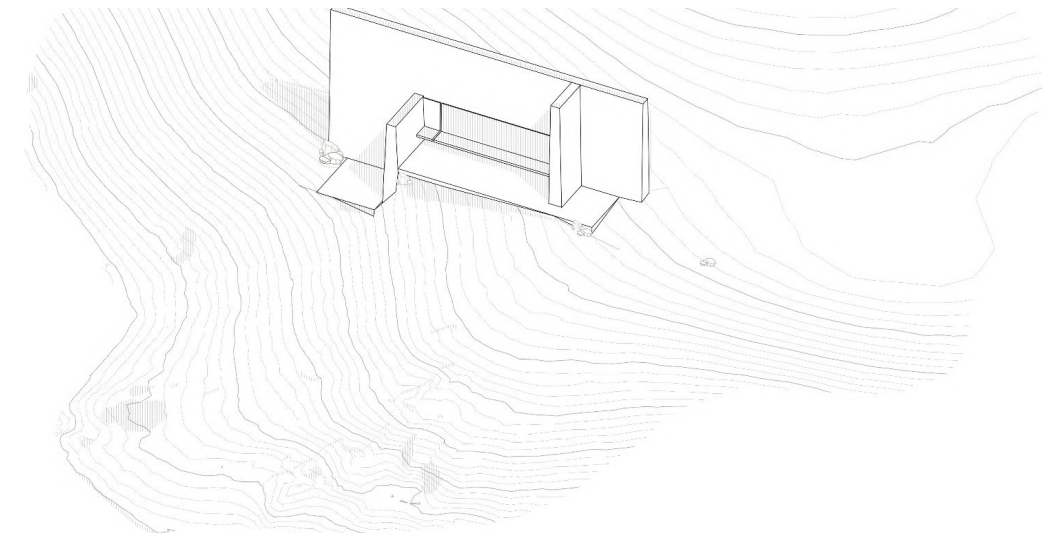
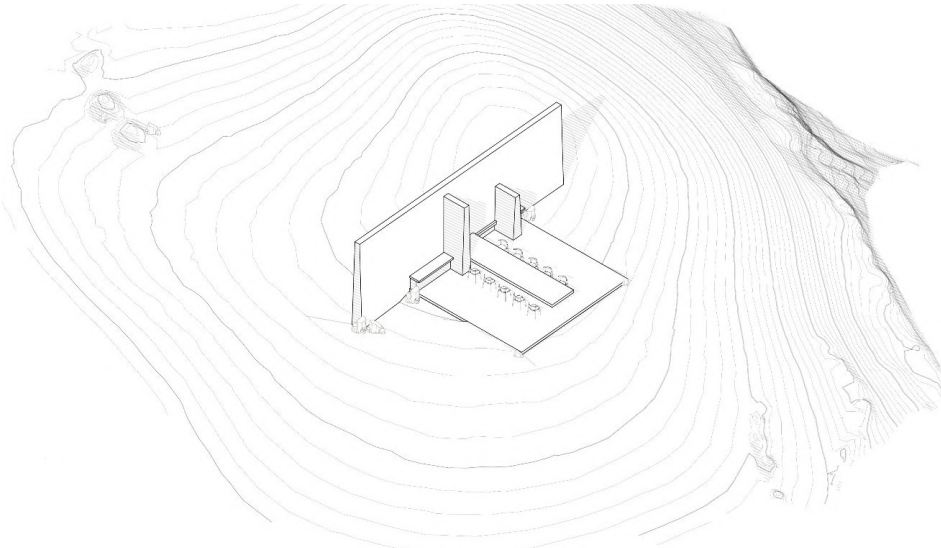
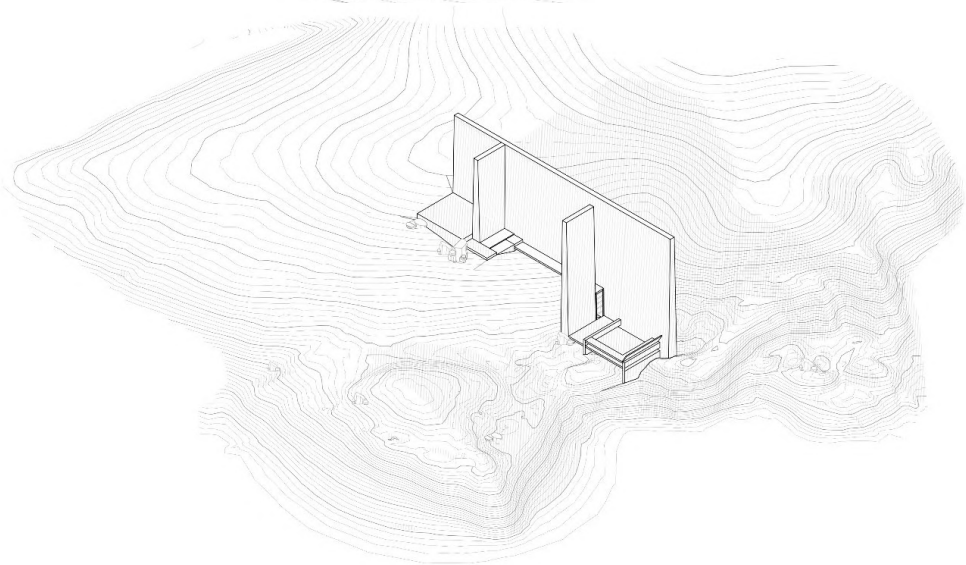
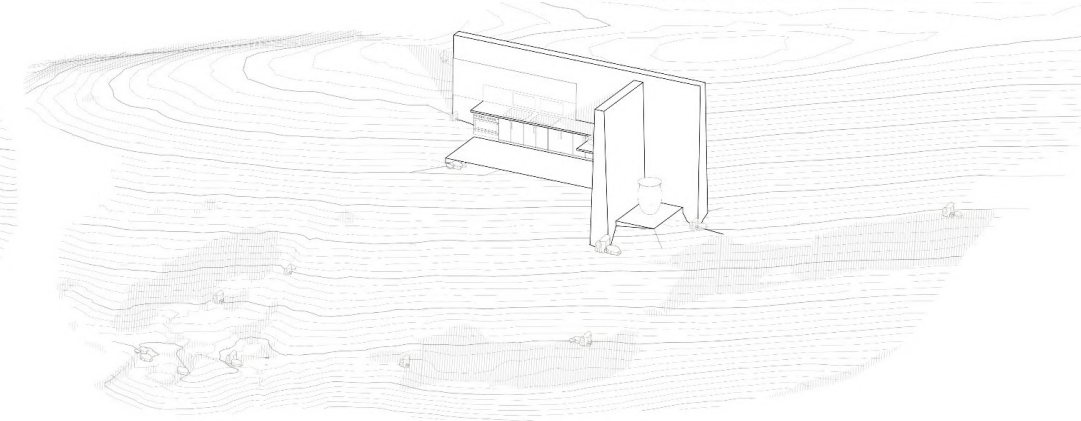
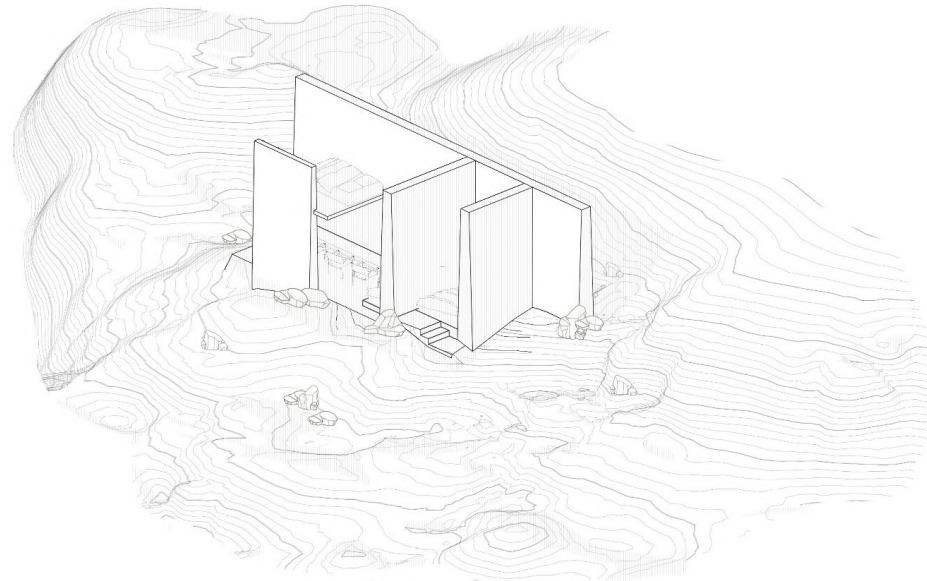
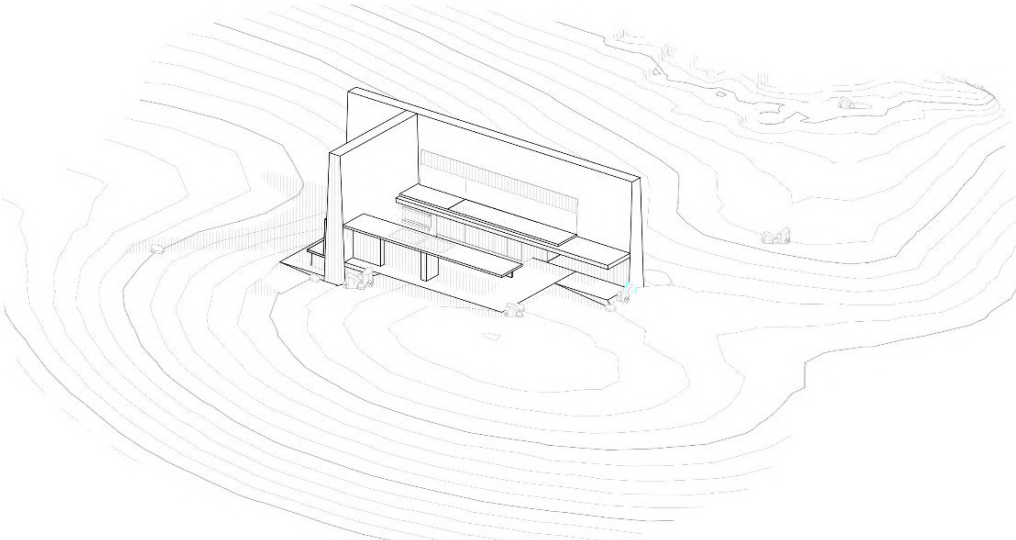
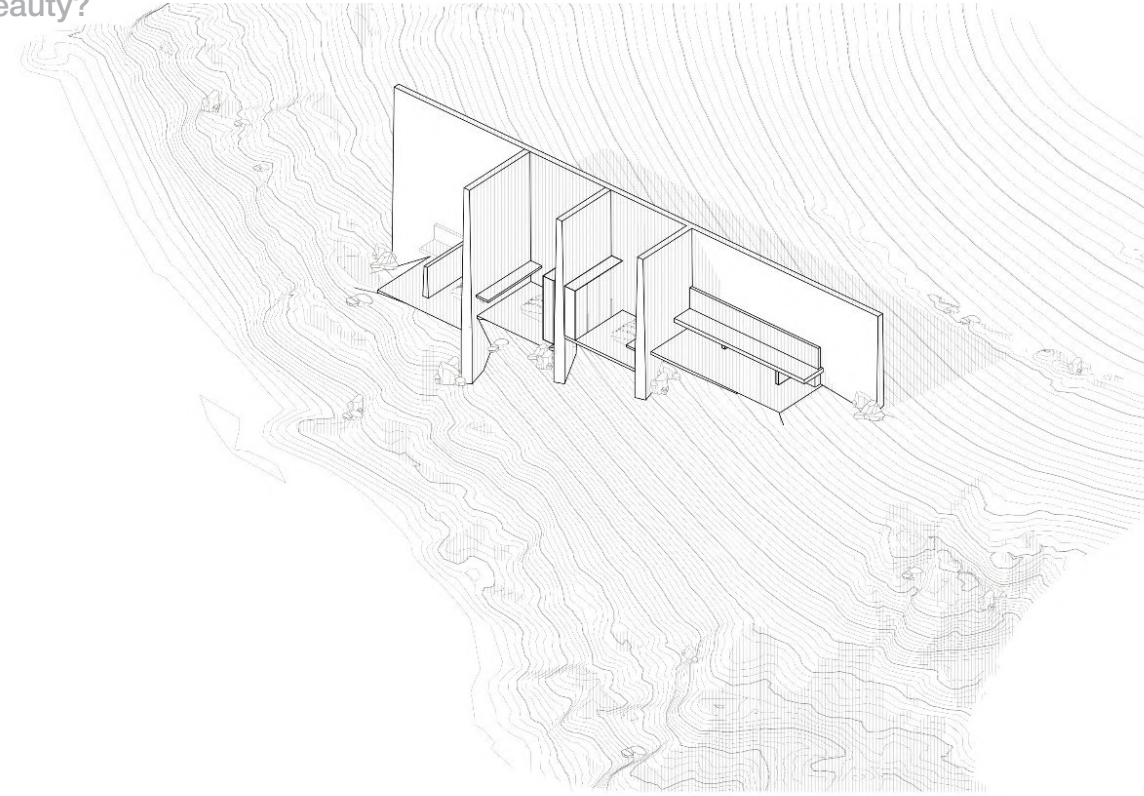
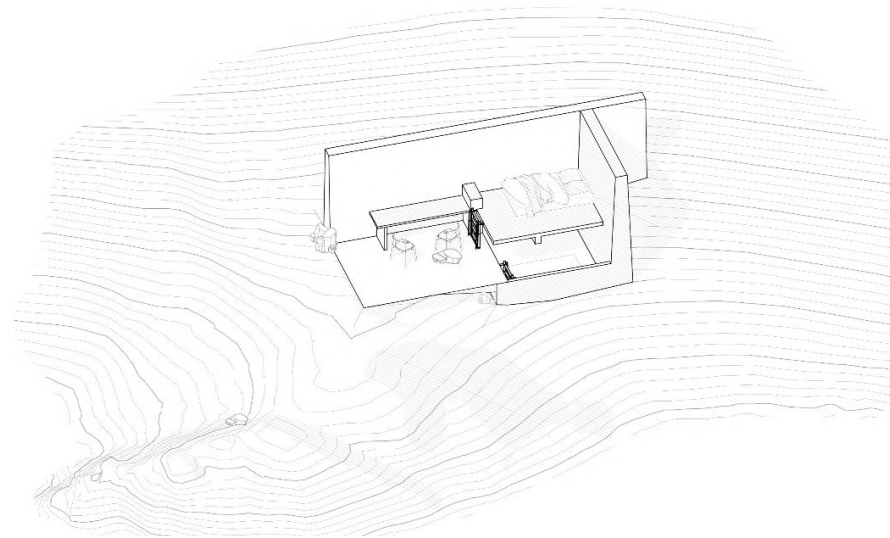
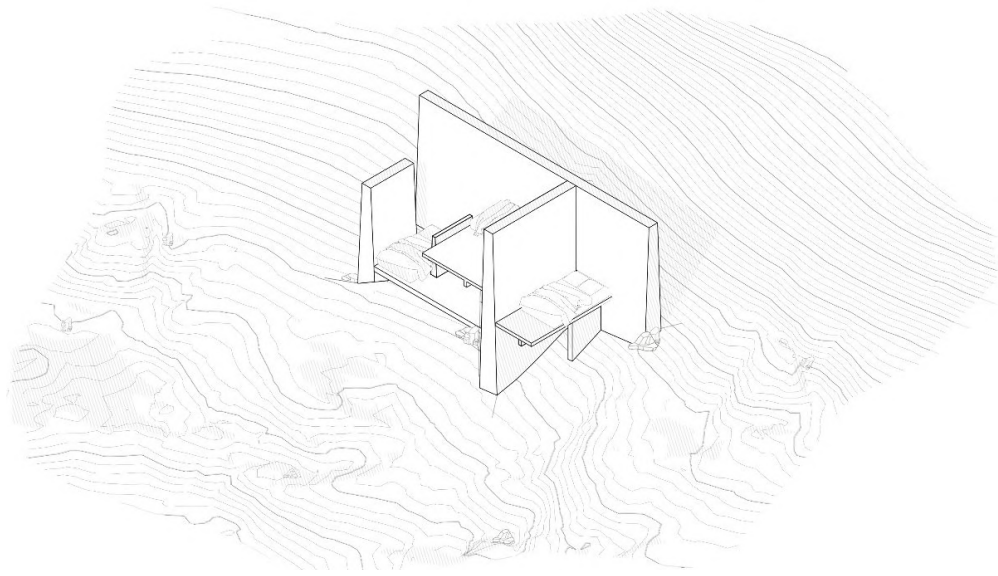


El Lissitzky, diagram from his 1925 essay 'K and Pangeometry'.

The Silence

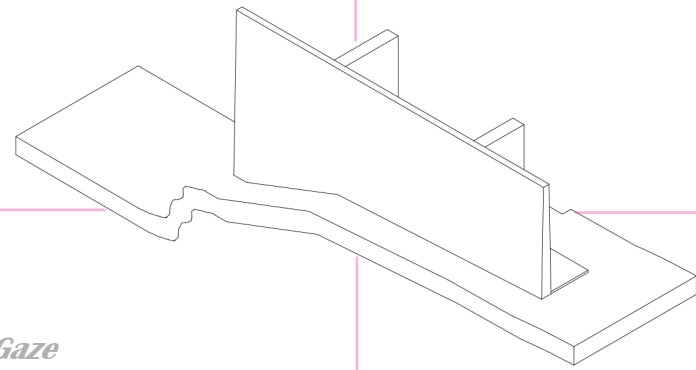
Kivotos is an architecture of restraint.

It neither shows too much nor says too little. It waits. It withholds. And in doing so, it dares to ask: Can silence become a form of beauty?

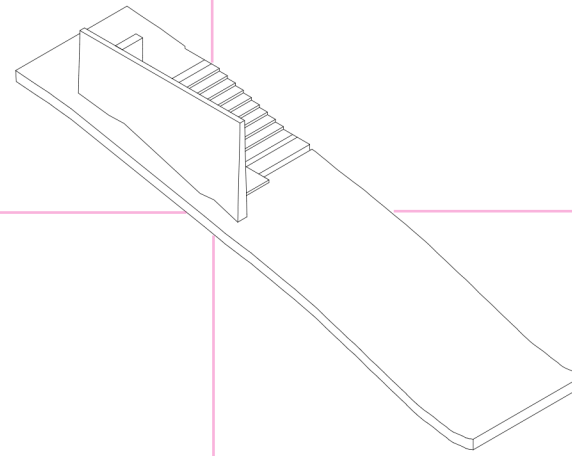


The Absence

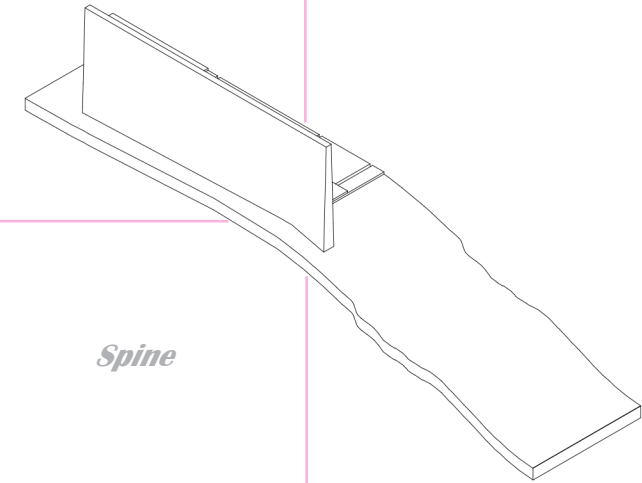
A Choreography of Withholding



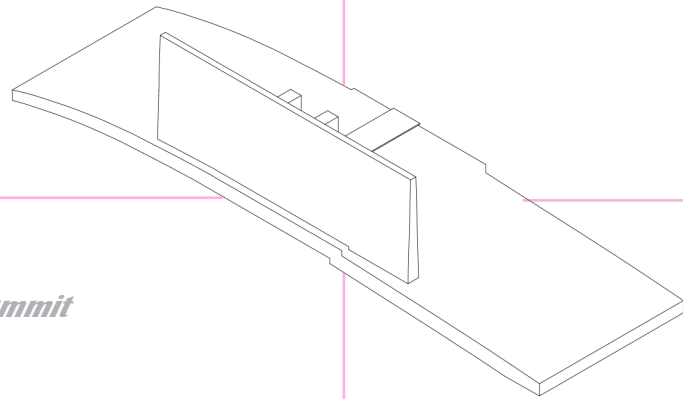
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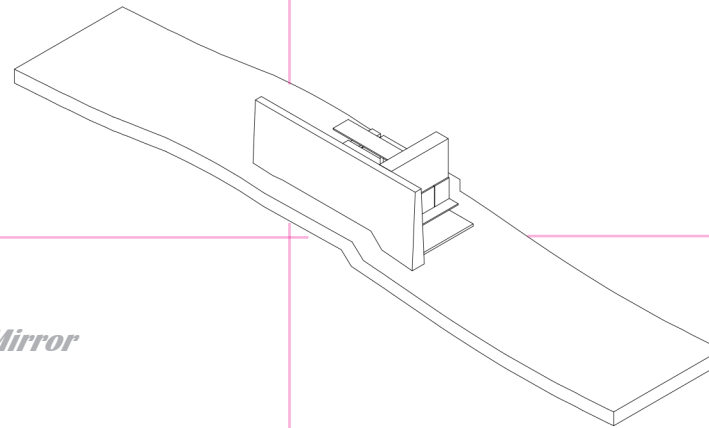
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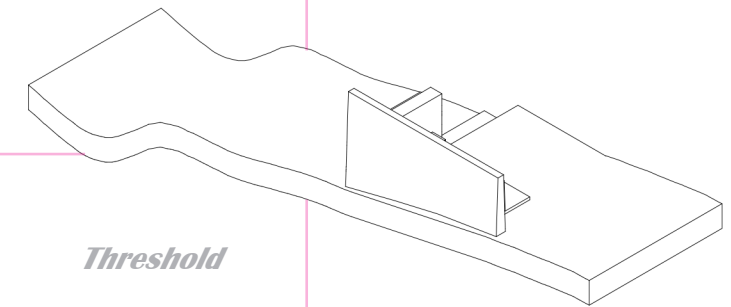
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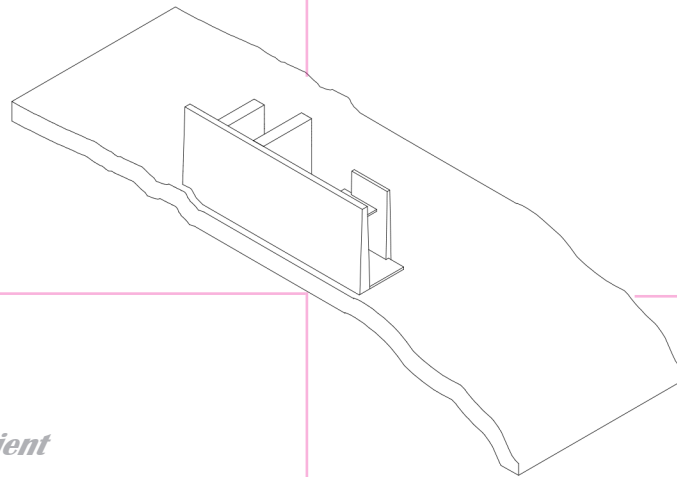
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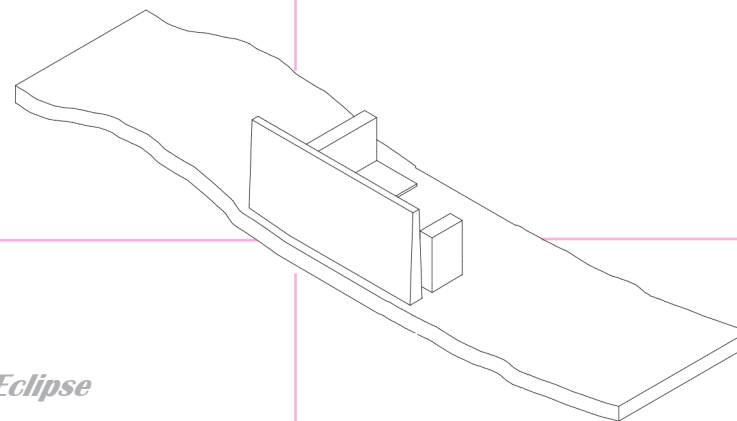
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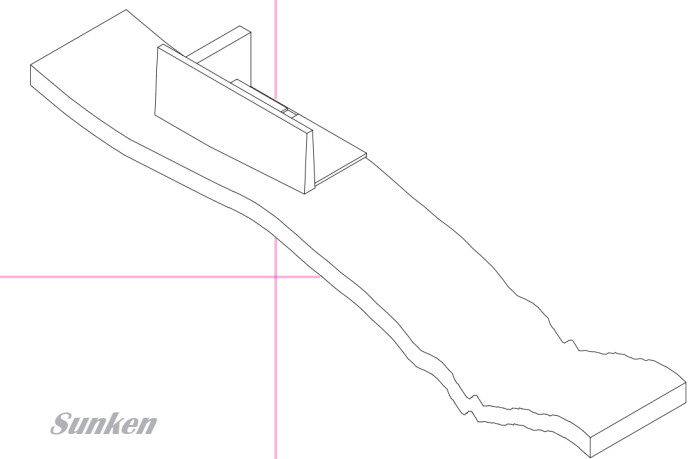
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Gradient



Eclipse

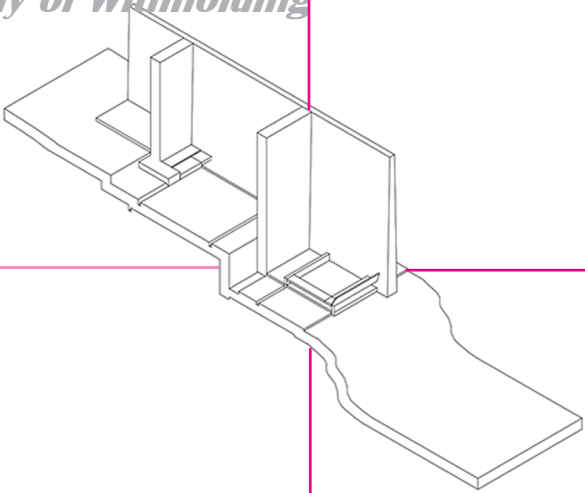


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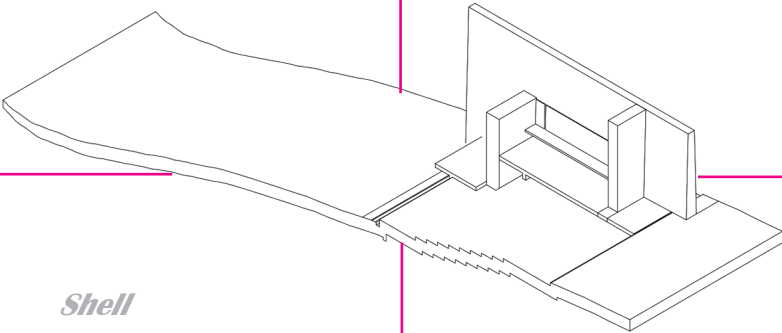
The Presence

A Choreography of Withholding

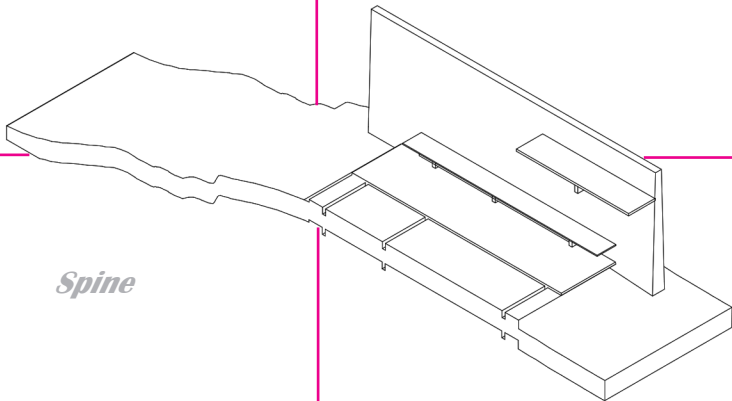
Gaze



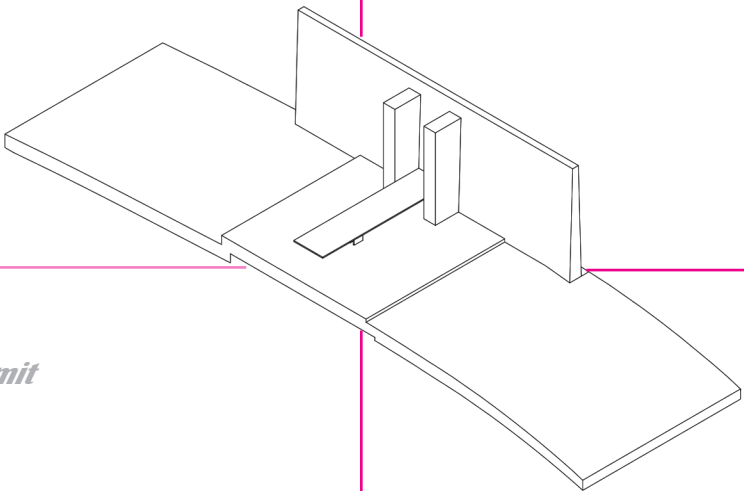
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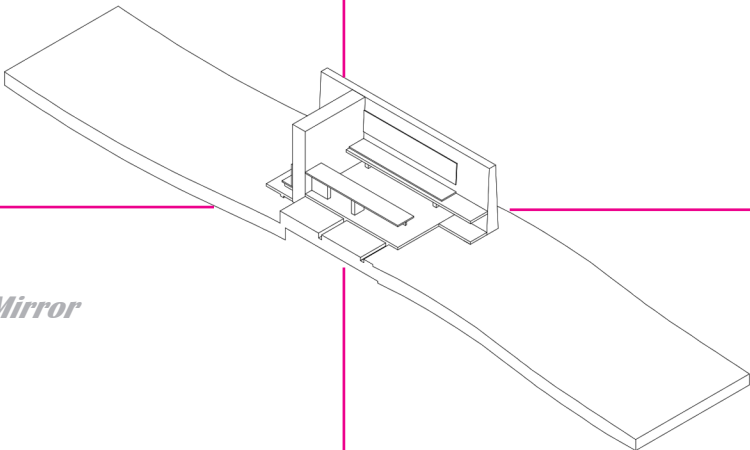
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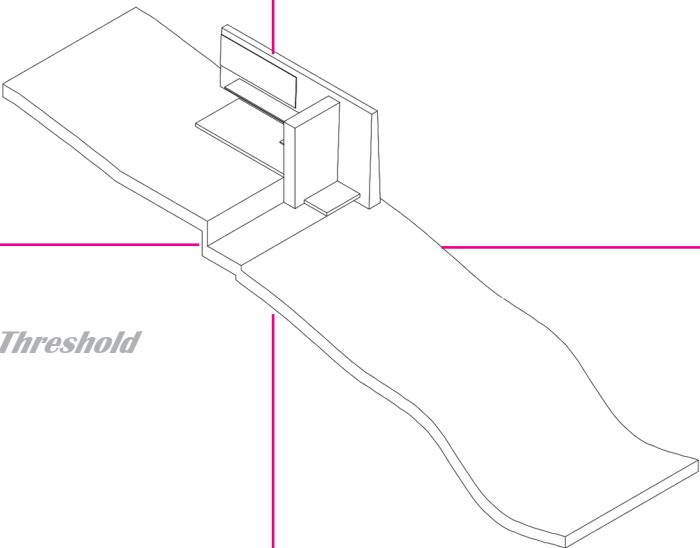
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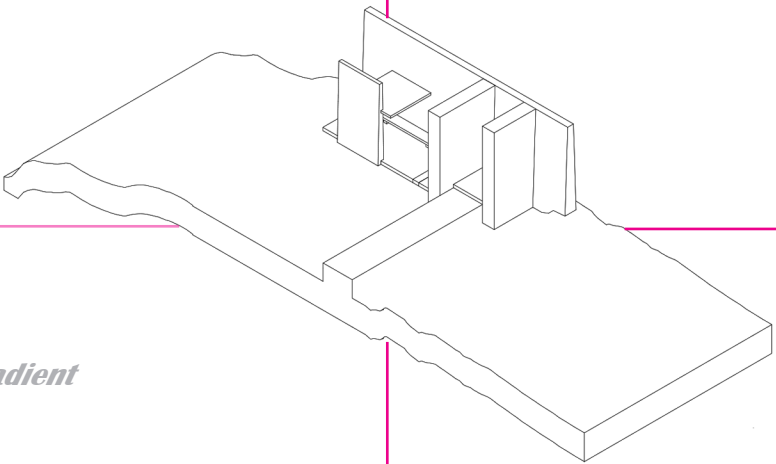
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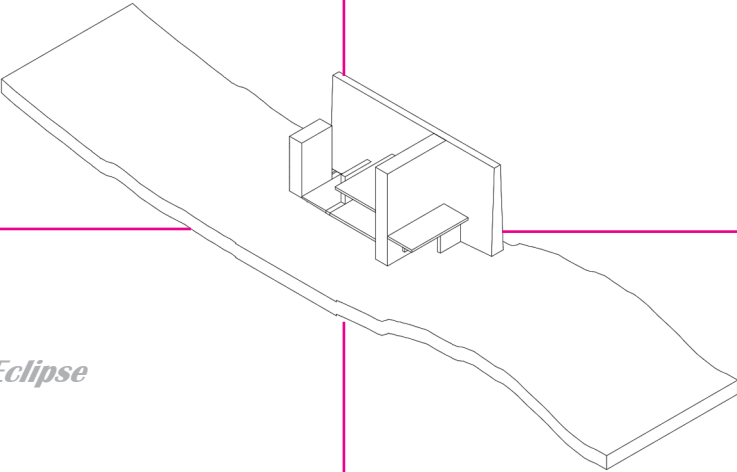
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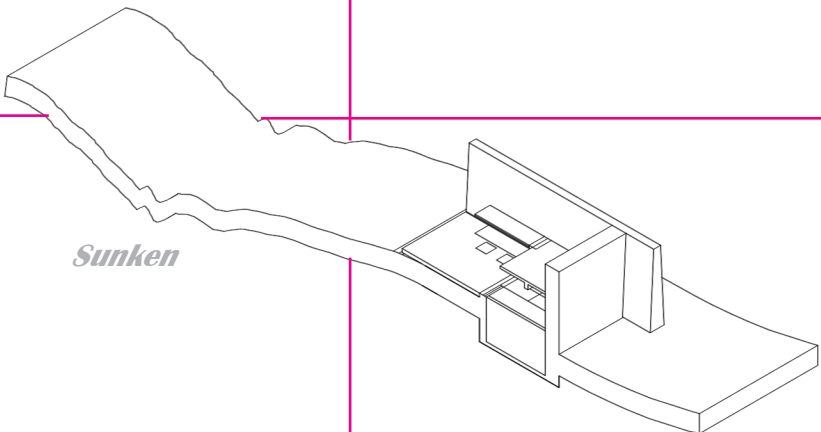
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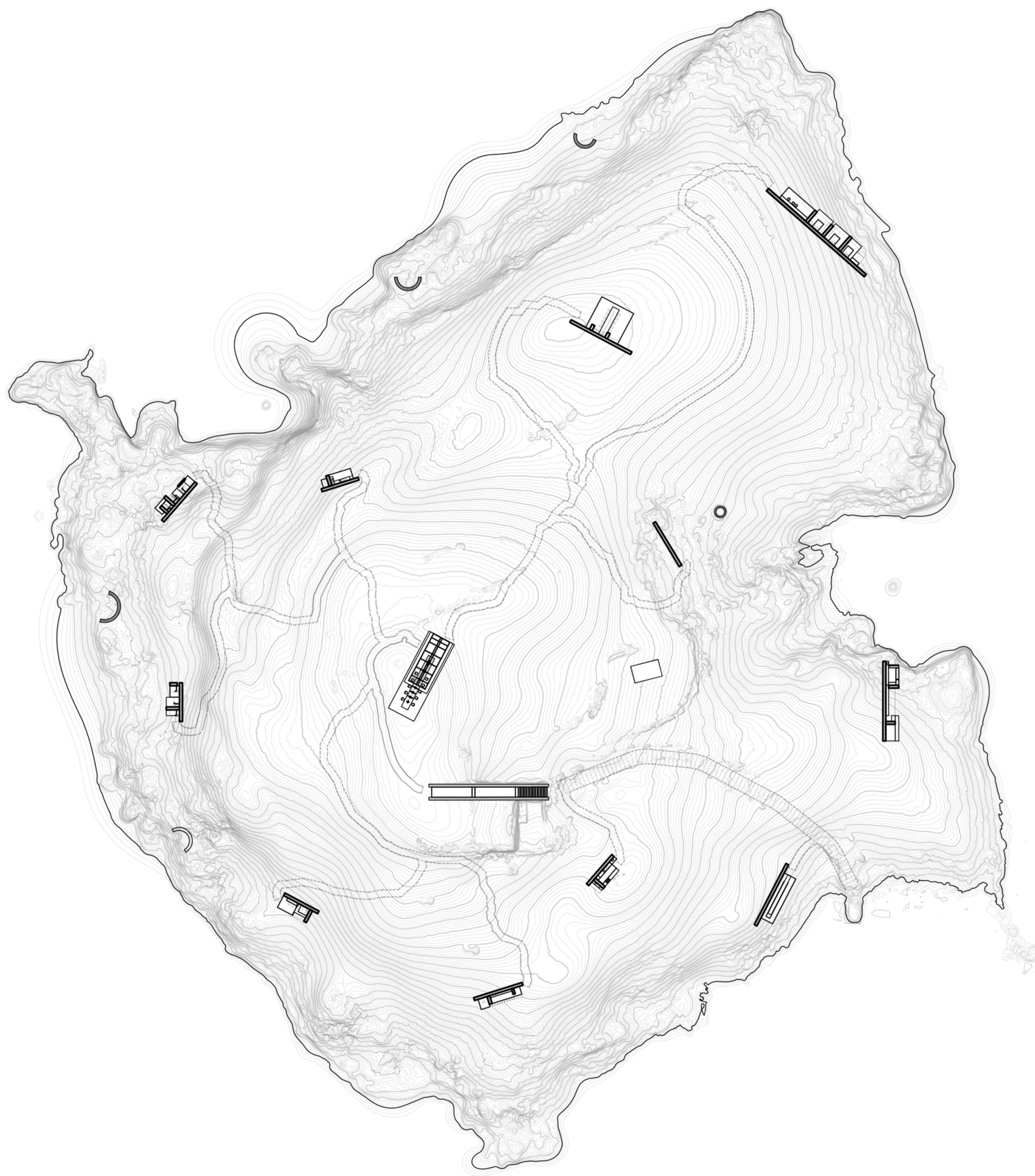


Eclipse



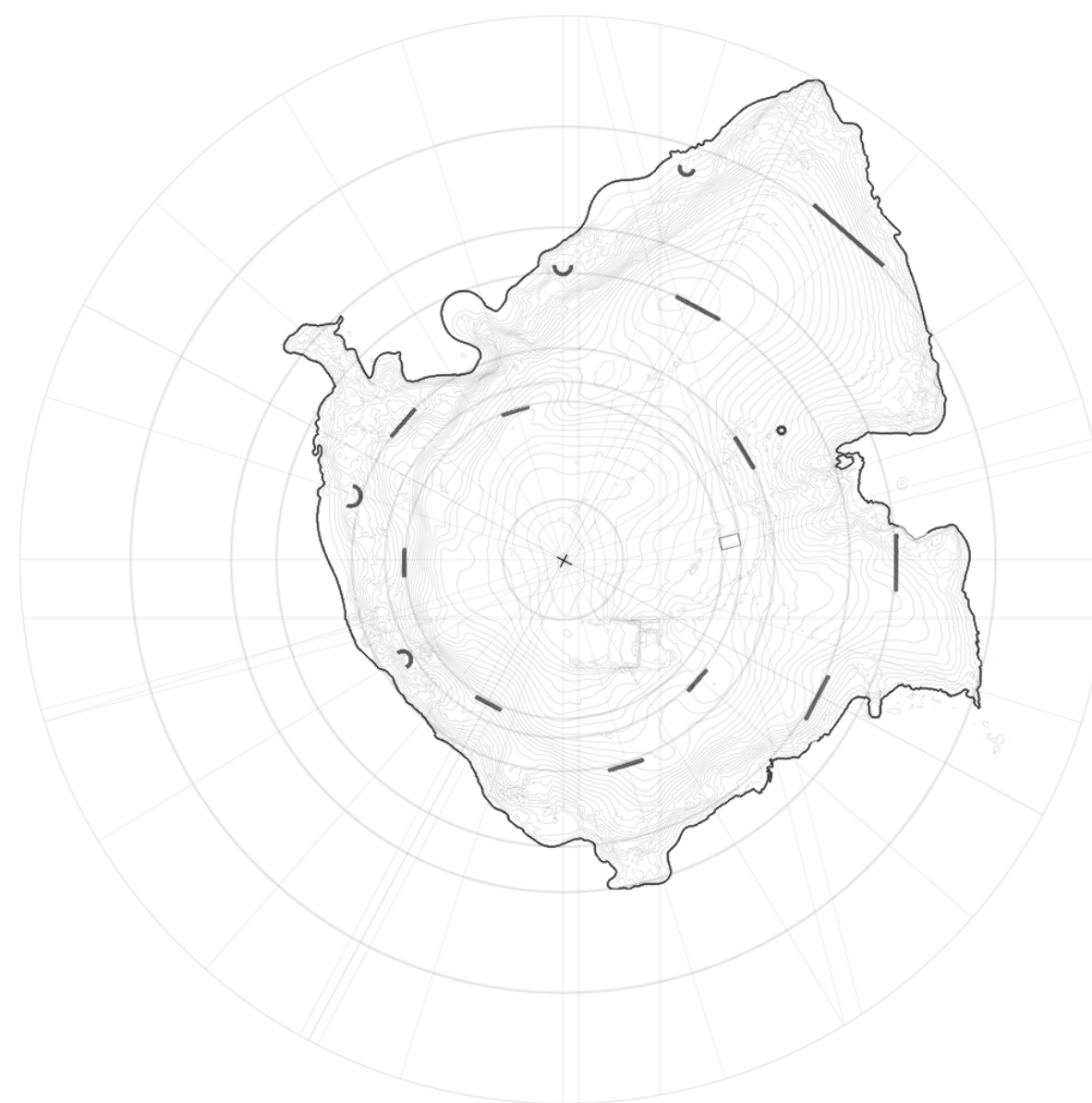
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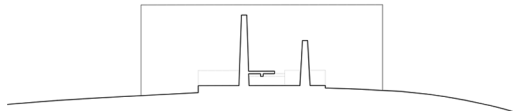
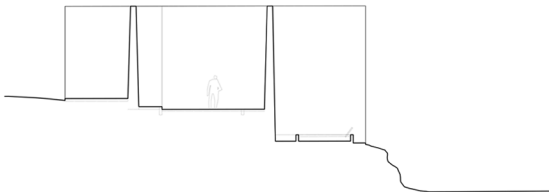
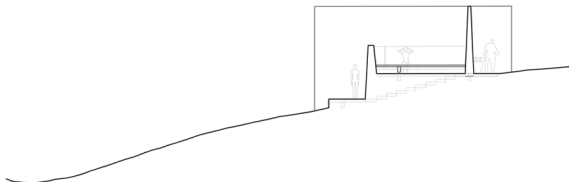
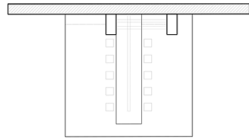
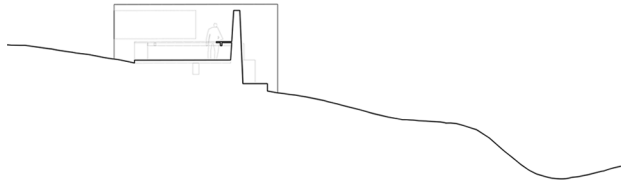
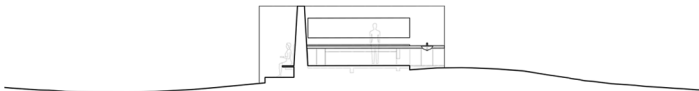
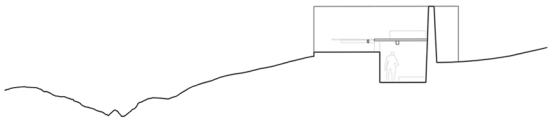
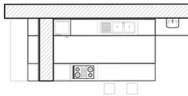
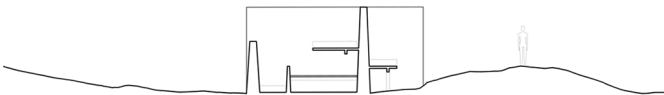
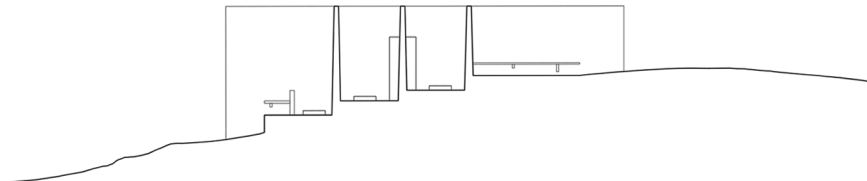
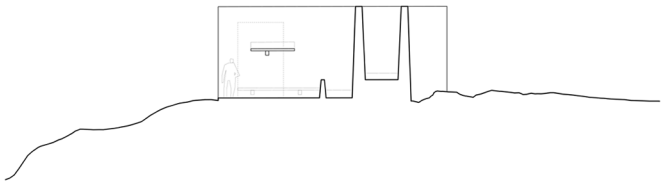
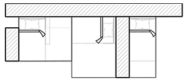
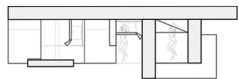
Kivotos does not organize presence.
It constructs the condition for its loss—
so that perception may arise in the moment it disappears.

The masterplan is conceived through rotation, with the island's highest point as its pivot. This point does not culminate presence, but initiates its absence. From here, perception begins not with what is given, but with what is withheld. The expectation of ultimate beauty is not fulfilled at the summit, but displaced—moved away, diffused, and quietly undone. Through shifts in level, proportion, and the natural contour of the island, meaning is continually deferred. Nothing is revealed at once. Nothing is complete.

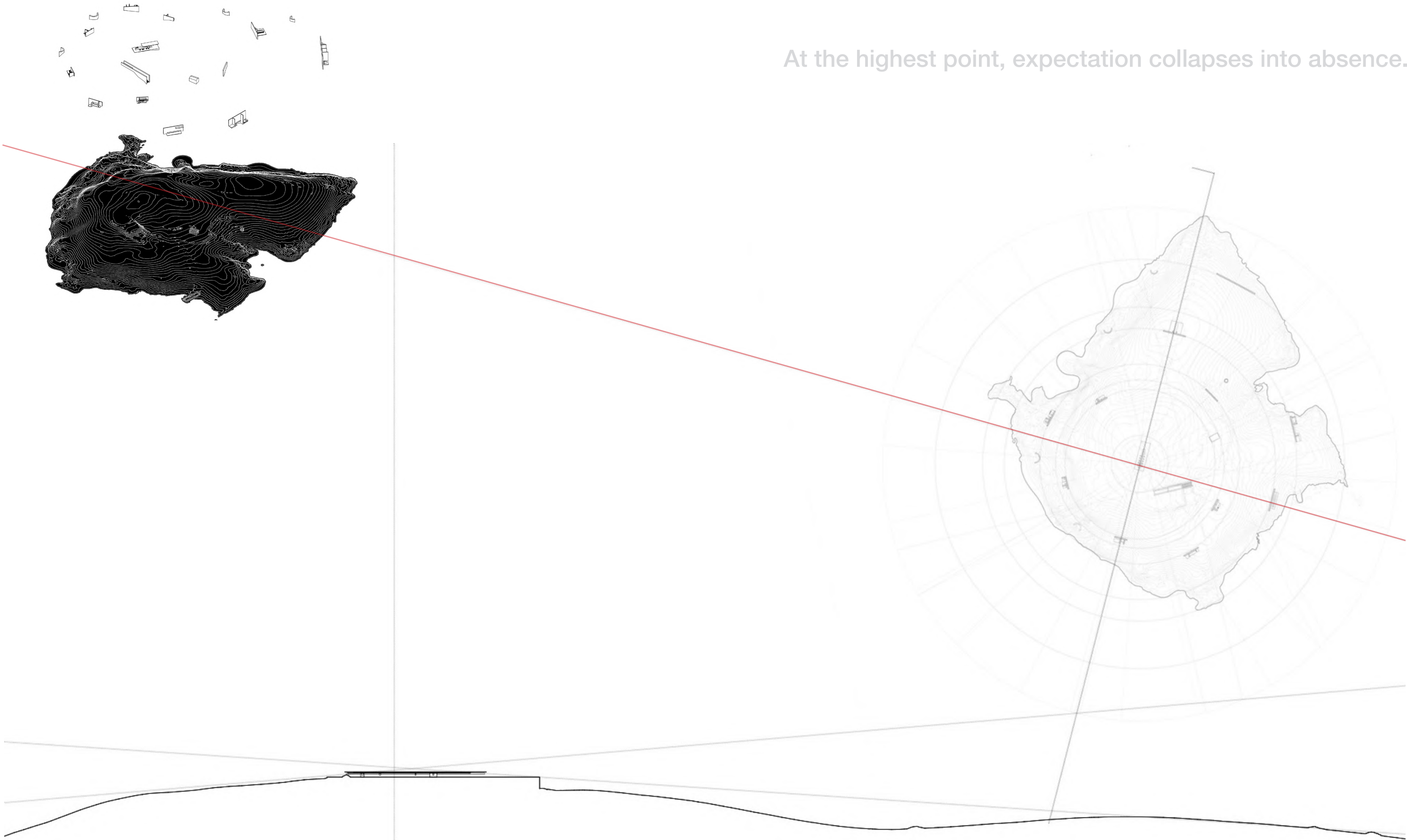


To Orbit

MASTERPLAN of Moving



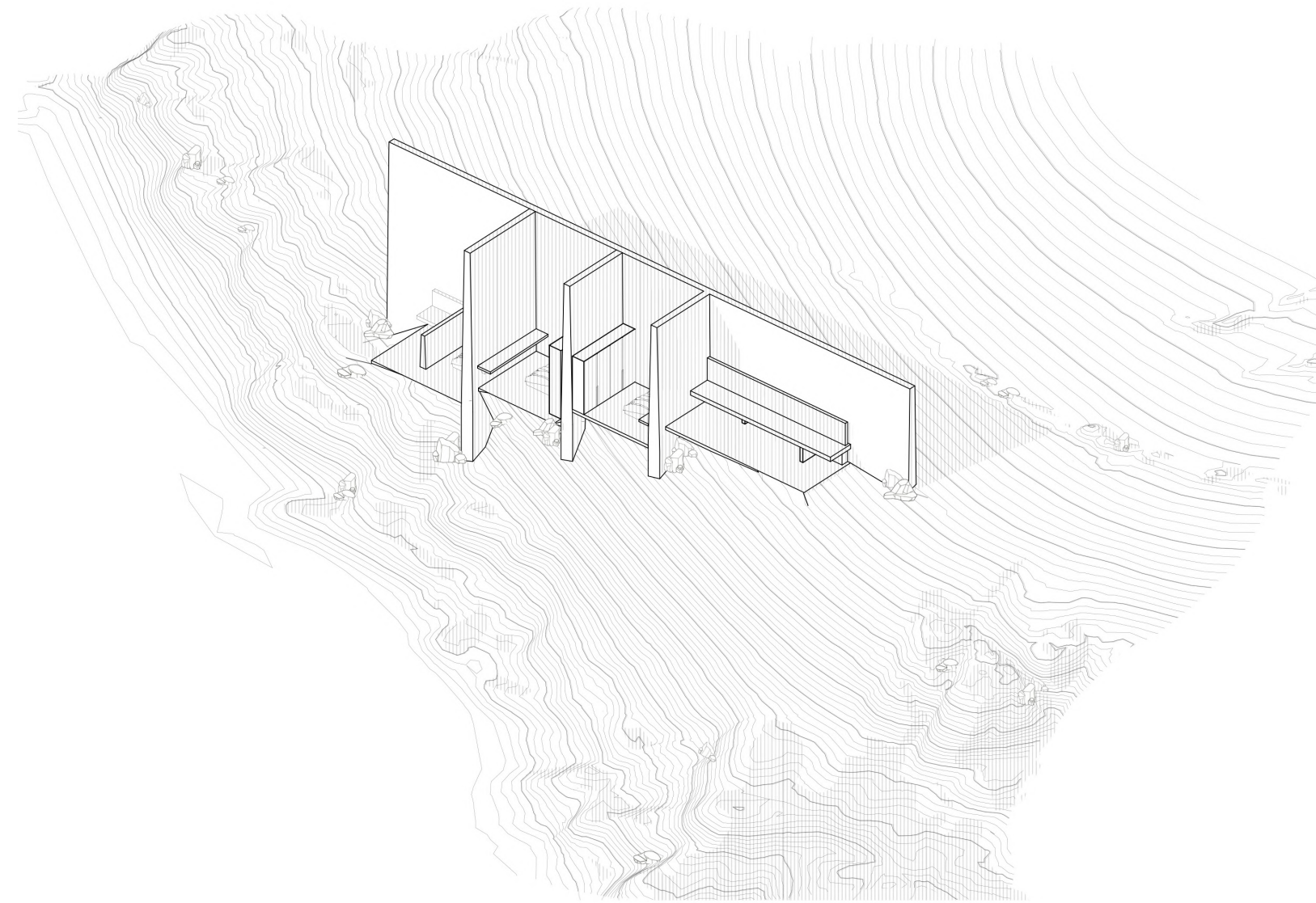
At the highest point, expectation collapses into absence.



The Highest Point / The Summit

Kivotos resists the urge of modern architecture to expose, instruct, and satisfy. Instead, it listens. It allows truth to arrive through silence, not speech. It lets beauty emerge in time, not at once. What is withheld here is not absence, but the condition for presence. What remains unfinished is not broken, but open—to meaning, to memory, to imagination.

Study Model
The Trinity



Three beds step along the contour, each at a different level, where privacy deepens with elevation and presence unfolds through distance.

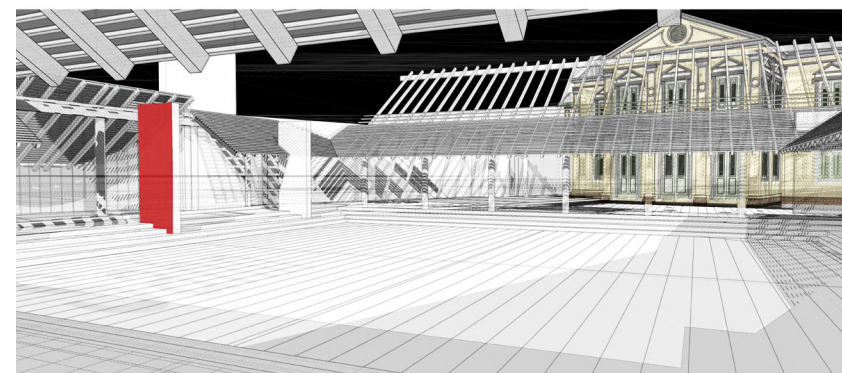
02

The Endowed City

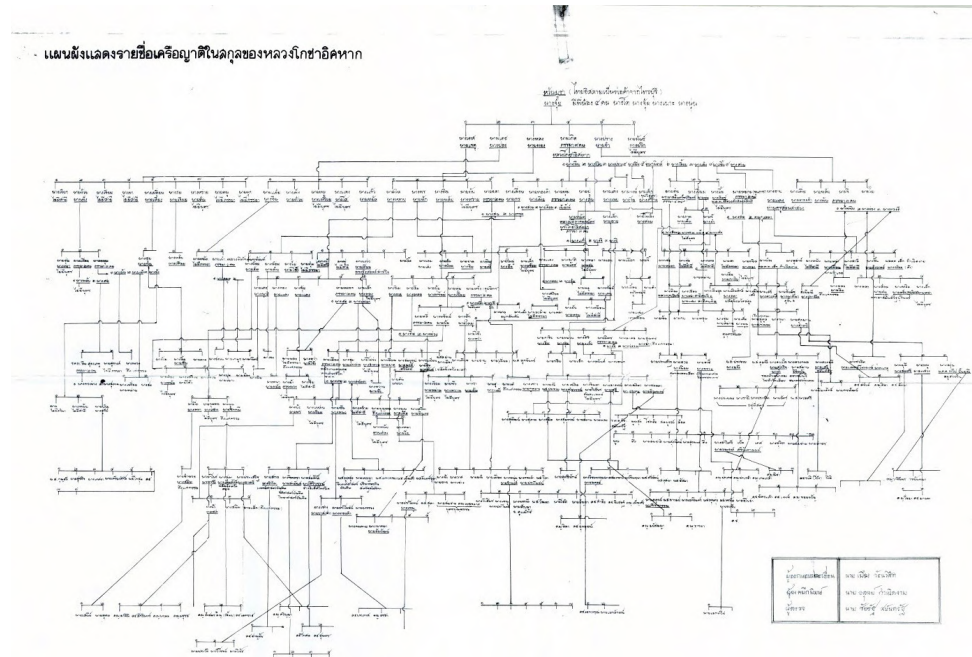
Studio Fall Semester / Individual / GSAPP
Type : Civic Urban Project, Religious Urban Infrastructure
Year : 2025
Site : Bangkok, Thailand
Advisors : Asst. Prof. Ziad Jamaledine

The Endowed City explores architecture not as an object to be admired, but as a civic vessel of truth, care, and continuity. Rooted in the *Luang Kocha Ish-aq Mosque* and its surrounding urban fabric, the project repositions the mosque not as a bounded monument but as a living structure embedded in the metabolism of the city. Spaces are shaped by intention before form and remain open to the sky, allowing light, air, and time to operate as fundamental urban materials.

Prayer, learning, and gathering extend beyond the prayer hall into streets, courtyards, and everyday thresholds, where good is enacted through collective use rather than display. Architecture withdraws from monumentality and listens to repetition and duration. Beauty emerges not from spectacle, but from truth sustained through lived practice where belief is inhabited and intention becomes the most enduring form.







The Kocha Ishaq lineage anchors the mosque within generations of faith and civic life, linking Bangkok to the Malay states while preserving the site through time. The mosque endures as a family archive, a spiritual home, and a continuous vessel of devotion.



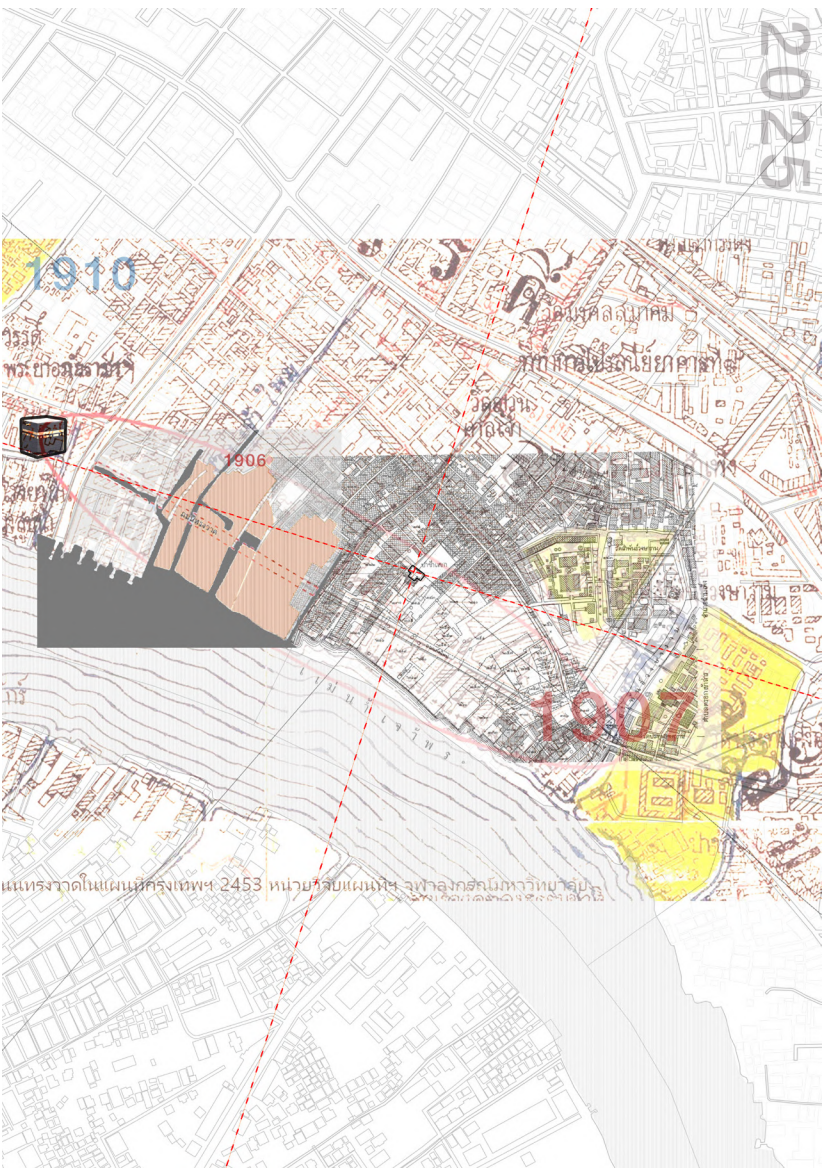
As Family

The Kocha Ishaq lineage anchors the mosque within generations of faith and civic life, linking Bangkok to the Malay states while preserving the site through time. The mosque endures as a family archive, a spiritual home, and a continuous vessel of devotion.



From Research

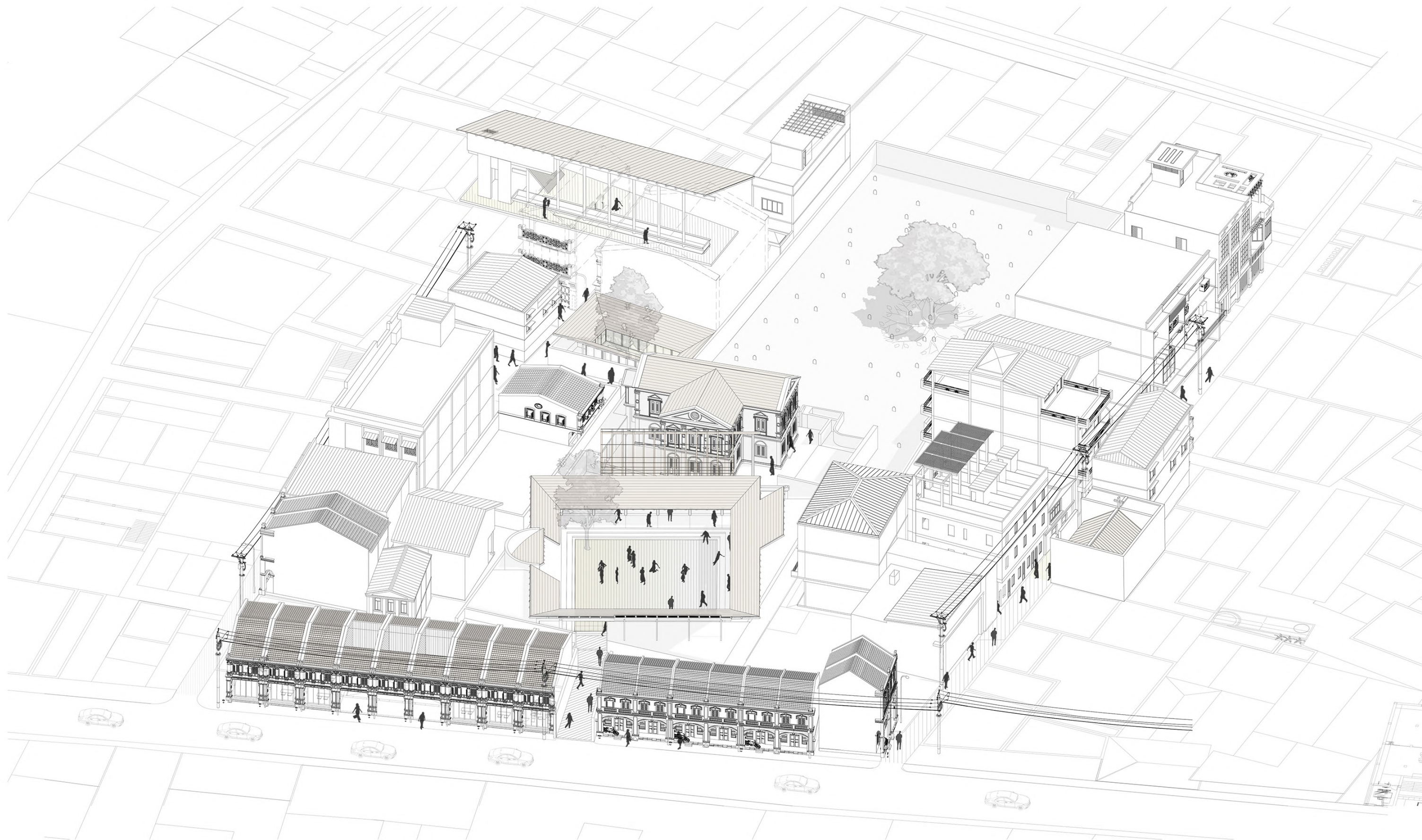
As Map, Family, Facade, Precedents



The design translates research and Waqf into architecture. It proposes a masterplan where the visible and invisible structures of the city work as a single organism sustained by faith, learning, and community life.



City fabric



Axonometric drawing condenses the project into a single spatial narrative, reversing the perspective from open-to-sky to sky-to-open. From above, roofs and courtyards reveal how sacred space is distributed across the ground, anchoring spiritual centers while extending worship, learning, and daily life into one continuous urban fabric. Seen from this vantage point, mosque, community, and city merge into an interconnected field where architecture, belief, and movement converge.

Urban Section

Cities

The three faiths—the mosque, the church, and the temple.

This cut exposes a new relationship created through the street.

The street is no longer merely urban infrastructure;

it becomes an extension of the mosque itself—

a place for prayer, gathering, and shared rituals,

a sacred ground expanded from interior space to the urban scale.

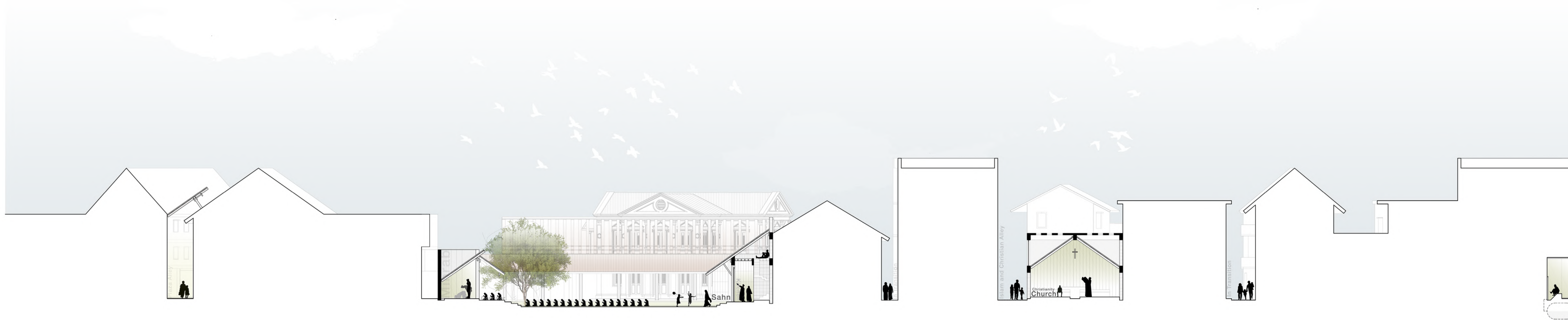
As mentioned earlier, once the sacred is released from a single enclosed room,

it gains the ability to unfold across the city.

In this drawing, that unfolding becomes visible:

three religions connected by the same ground, breathing the same air—

a landscape of coexistence, truth, and communal life beneath a single sky.

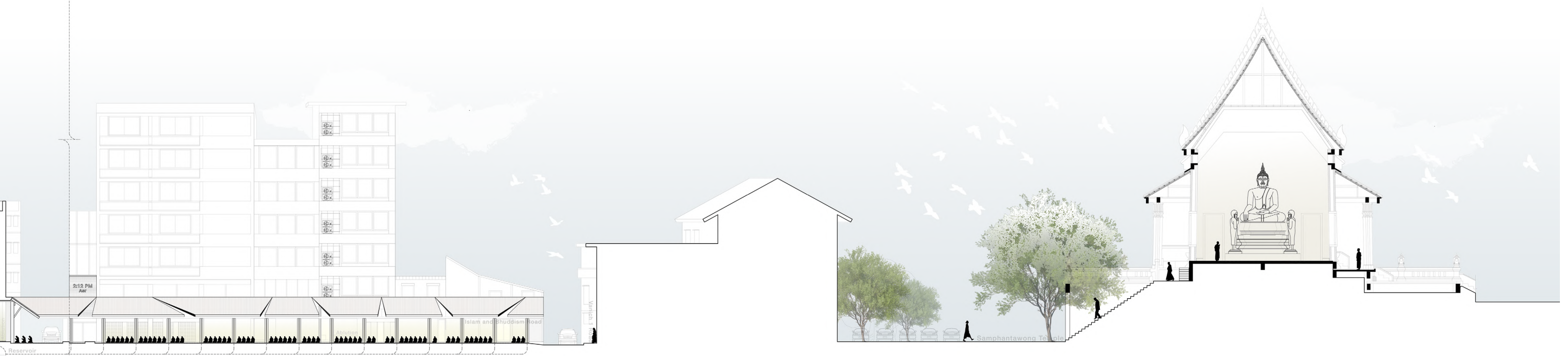


Courtyard, Roof, Truth

Cities



This section reveals a sequence of four courtyards—large, medium, small, and finally opening again into a public plaza. The progression moves from the prayer hall - to the plaza - to the ablution space - and back to a plaza. Four spaces, four functions, yet one shared heart. Together, they form a system of perception where interior and exterior are no longer opposites, but a continuous meaning with no hard boundary. The entire site becomes a single body of sacredness



At the center, an open-to-sky courtyard realigns the Mecca axis with the original mosque, reconciling spiritual truth with historical form. Around a new mihrab, public programs—library, kitchen, plaza, and communal rooms—extend religious life into the city. Streets and open spaces are redefined through new roofs and paving systems, allowing prayer to occur throughout the neighborhood as sacredness expands from the interior to the urban scale. Continuous circulation networks draw the community toward the mosque and return the mosque to the city, reconnecting church and temple through adaptive reuse as interfaith schools that preserve history through transformation.



The masterplan The design begins with the plan as the site where meaning shifts, releasing the mosque from its walls and extending its sacred gravity into the community...

To the Sacred

Perspective of Sahn and Plaza Space

In Between



03

Clinic of Light

Studio Spring Semester / Individual / GSAPP

Type : Clinic, Health Care, Community Space

Year : 2026

Site : Striver's Row, New York

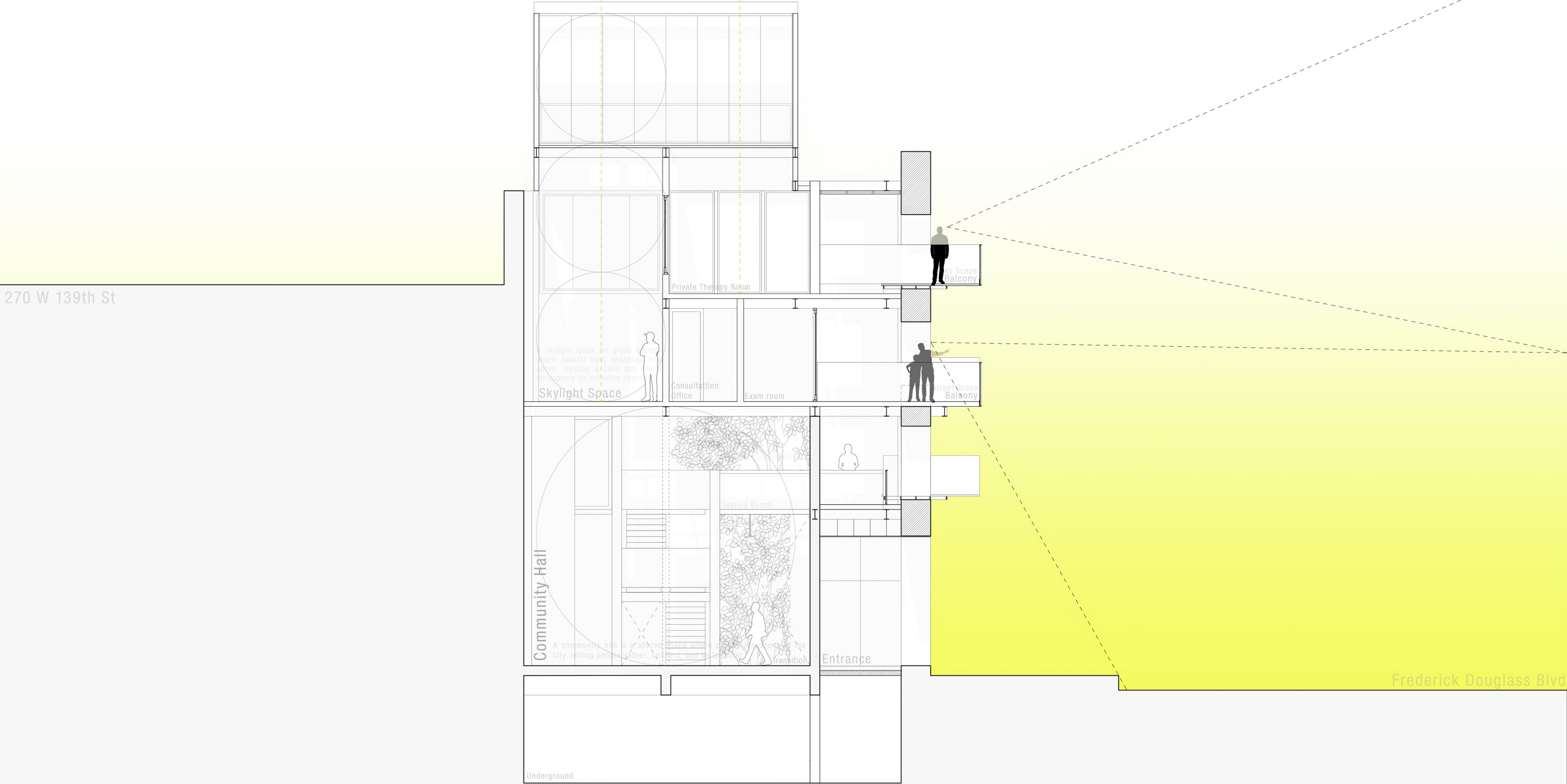
Advisors : Hilary Sample, TA : DJ Fan

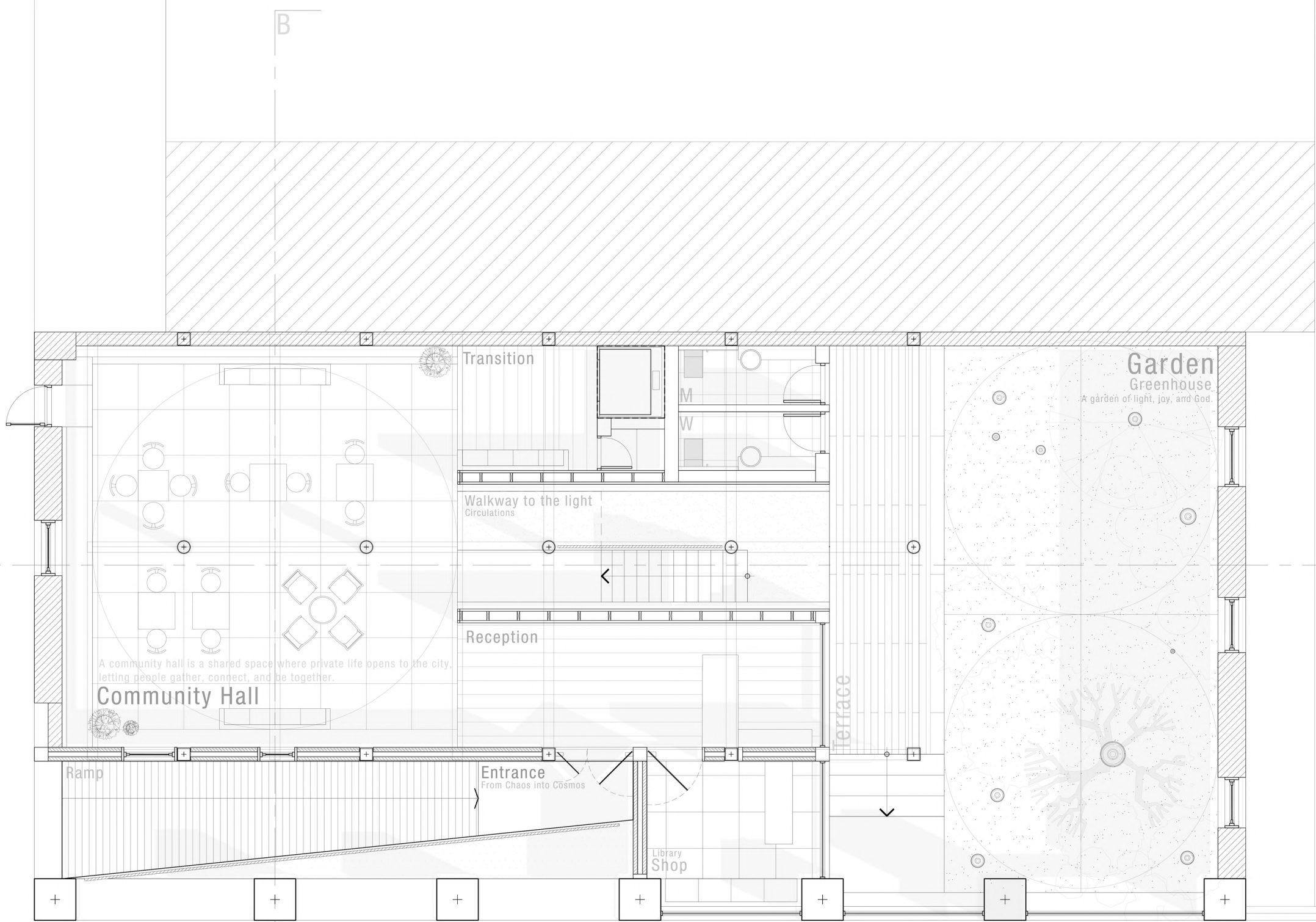
Clinic of Light is an architectural proposition that confronts Seasonal Affective Disorder by positioning light as a fundamental medium of care. Situated in New York, where daylight is limited, the project challenges the absence of light not as a constraint, but as a condition to be transformed. The existing façade along Striver's Row is preserved, while a new, independent structural system is introduced to generate a distinct spatial order. The building is organized as a vertical progression from public to private, from shadow to illumination, from weight to lightness, and from chaos to cosmos. The ground floor begins with the city, where the community hall gathers the collective condition of urban life. From this state of chaos, circulation gradually guides the body toward calm, toward light, and toward the sunken greenhouse garden at the core. As one ascends, spaces become increasingly filtered, structure is reduced, and mass is lifted, allowing light to take precedence. The sequence culminates in a skylit space of stillness and privacy. Circulation operates as a circadian journey, aligning architecture with the rhythms of the human body. Here, architecture does not merely contain healing—it constructs it.





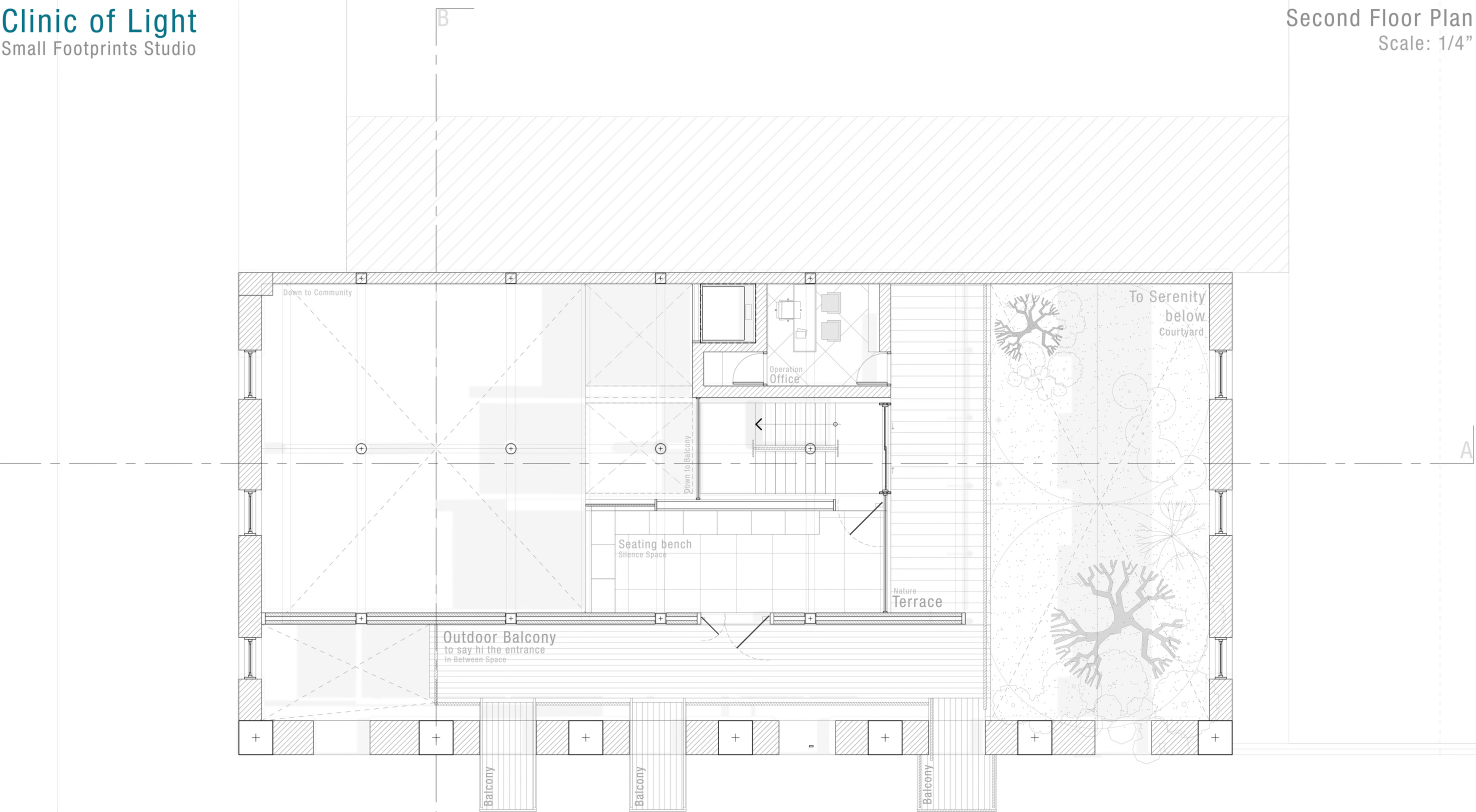
270 W 139th St





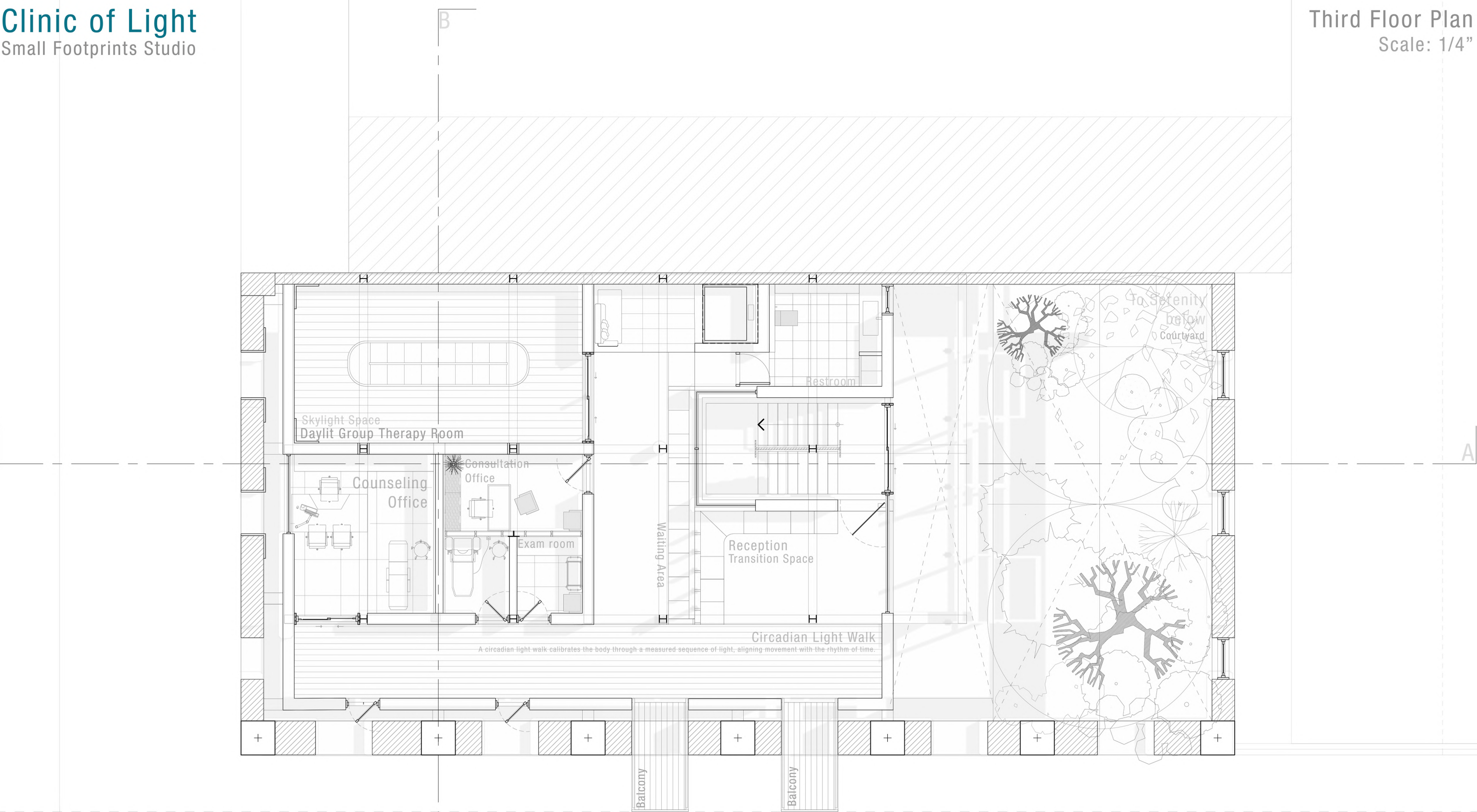
Cities, Garden, Architecture...

The ground floor plan begins with an understanding of the relationship between nature, community, and open space. The garden is positioned in response to southern natural light on the right side, allowing light to become an active spatial element. The corner of the site is opened to form a clear and welcoming entrance, extending the building toward the city. A large community hall anchors the plan as a shared civic space, where urban life can unfold and adapt, accommodating a range of events and collective activities.



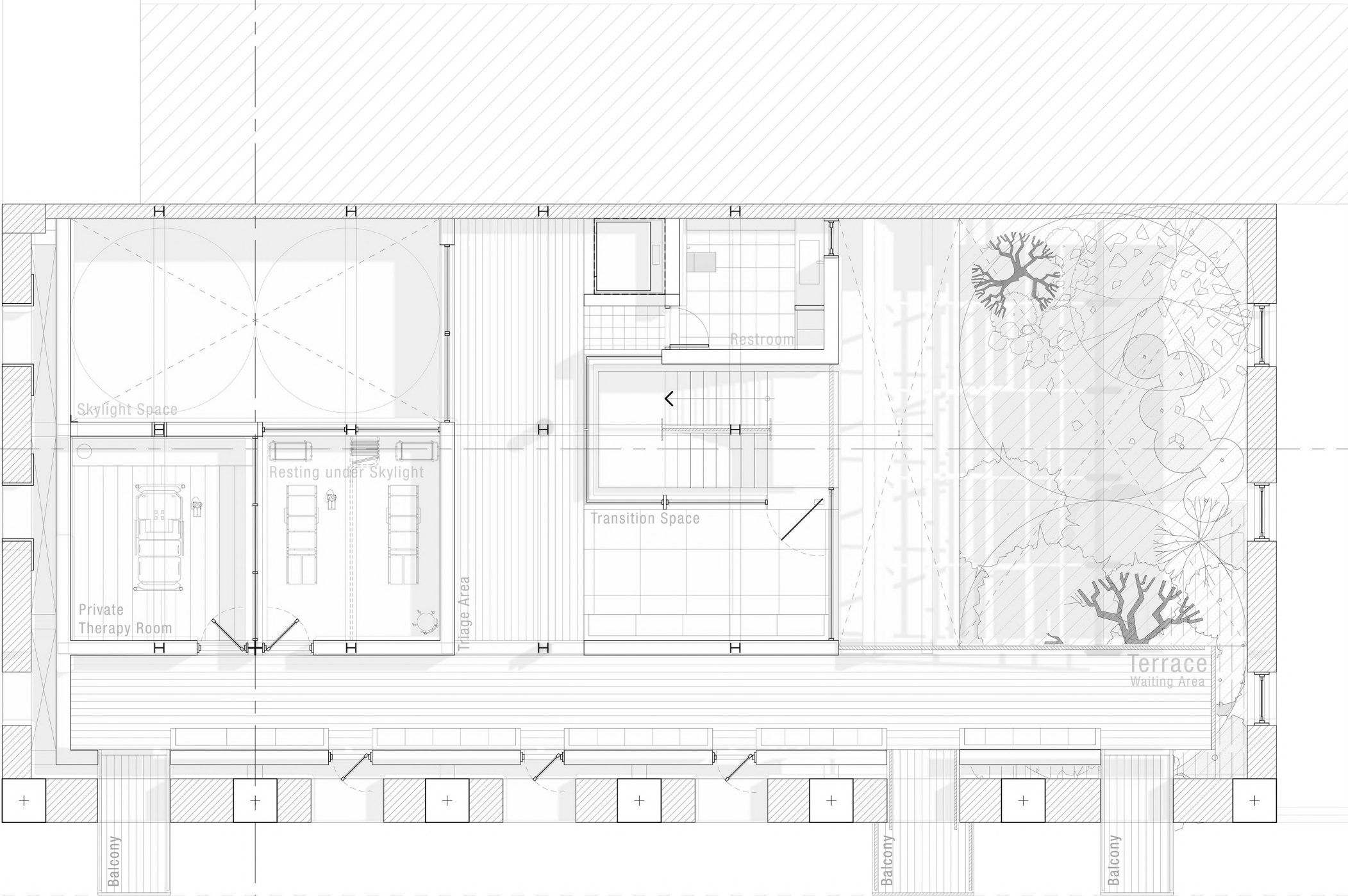
Transition, Hierarchy, Architecture...

The second floor plan operates as a plane of transition, where a clear hierarchy guides movement step by step from public space, the community hall, to the private realm of the clinic. It mediates between inside and outside, forming a bridge where architecture regains its ground.



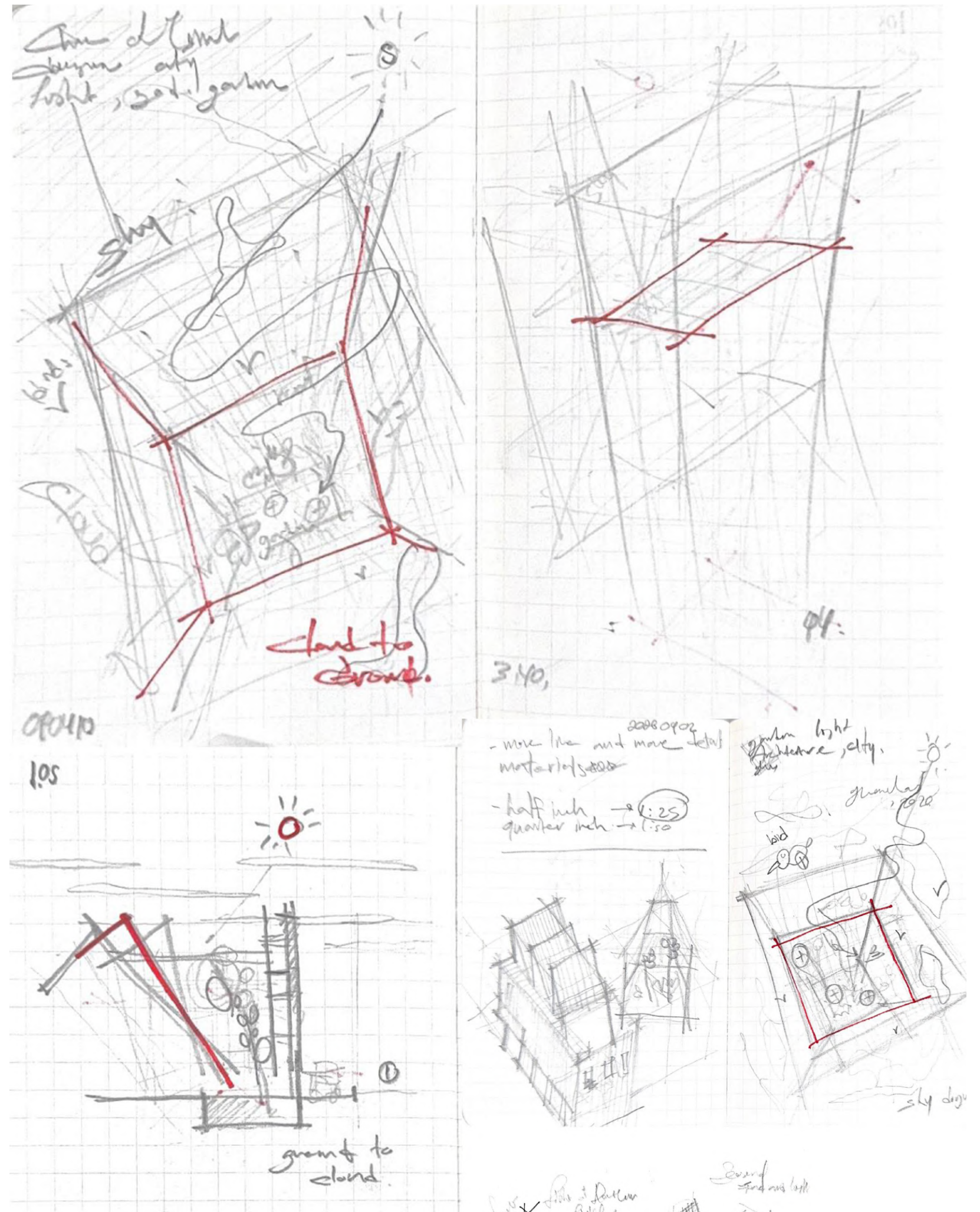
Clinic, Healing, Architecture...

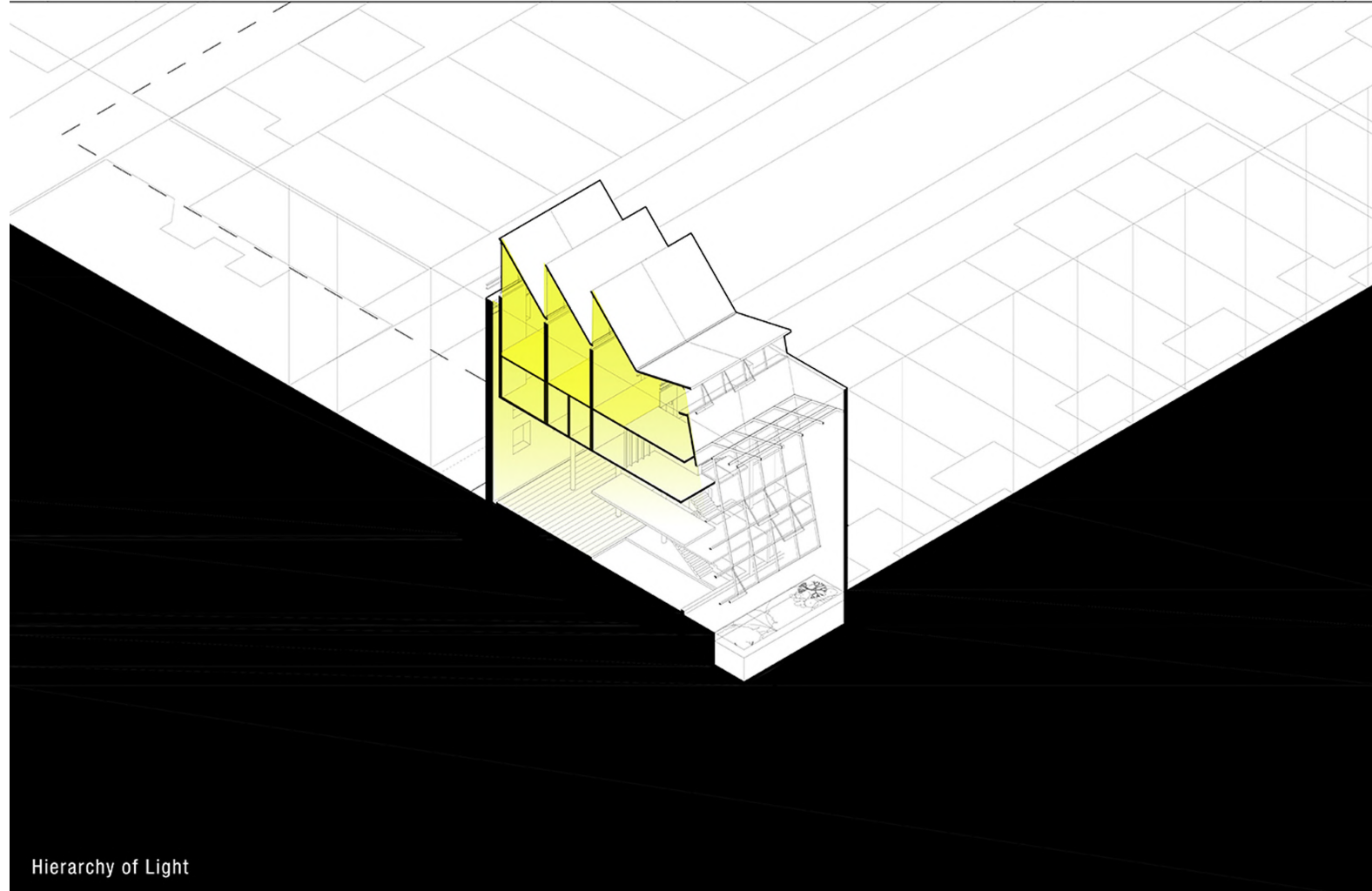
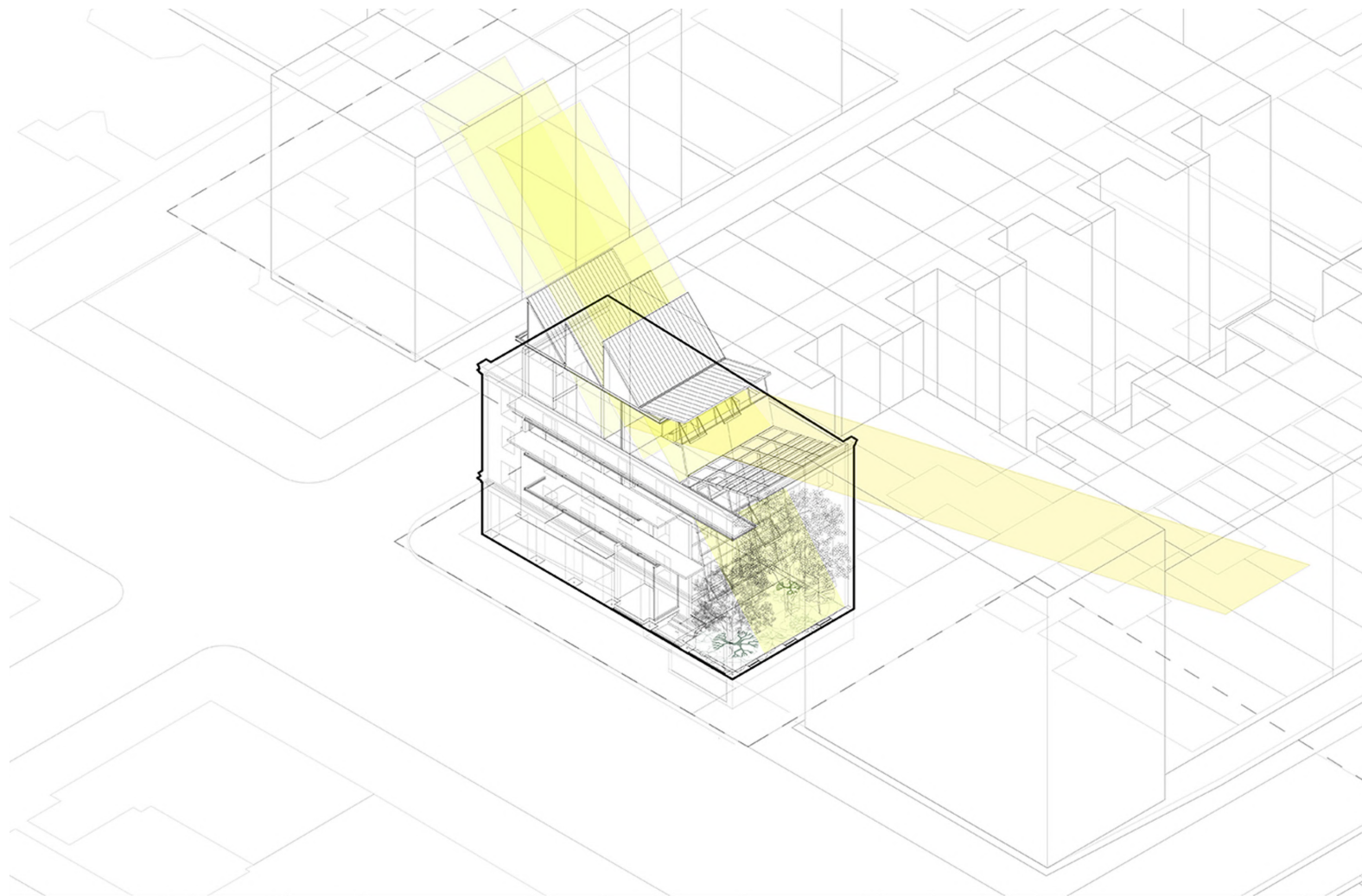
The third-floor plan becomes a realm of quietude, dedicated to healing Seasonal Affective Disorder through the convergence of science, artificial light and medical care, and nature, natural light and atmosphere. A long circulation path draws the body toward the garden to the south, while extending outward through a projecting balcony to the west, allowing movement beyond the building. It opens from interior to the urban scale, where healing is no longer contained, but shared with the city (Striver's Row).



Skylight, Atrium, Architecture...

The fourth-floor plan reaches its lightest and brightest state, where light is fully released through skylights and a central atrium. It traces a deliberate progression from the solidity of the lower levels toward clarity and lightness above, structured through a hierarchy of light, openings, and scale. This level becomes a space of healing through natural light, where illumination itself becomes therapy. A projecting balcony extends beyond the main structure, reconnecting the body to the garden below. Here, the intention of the design emerges in its most tangible form.

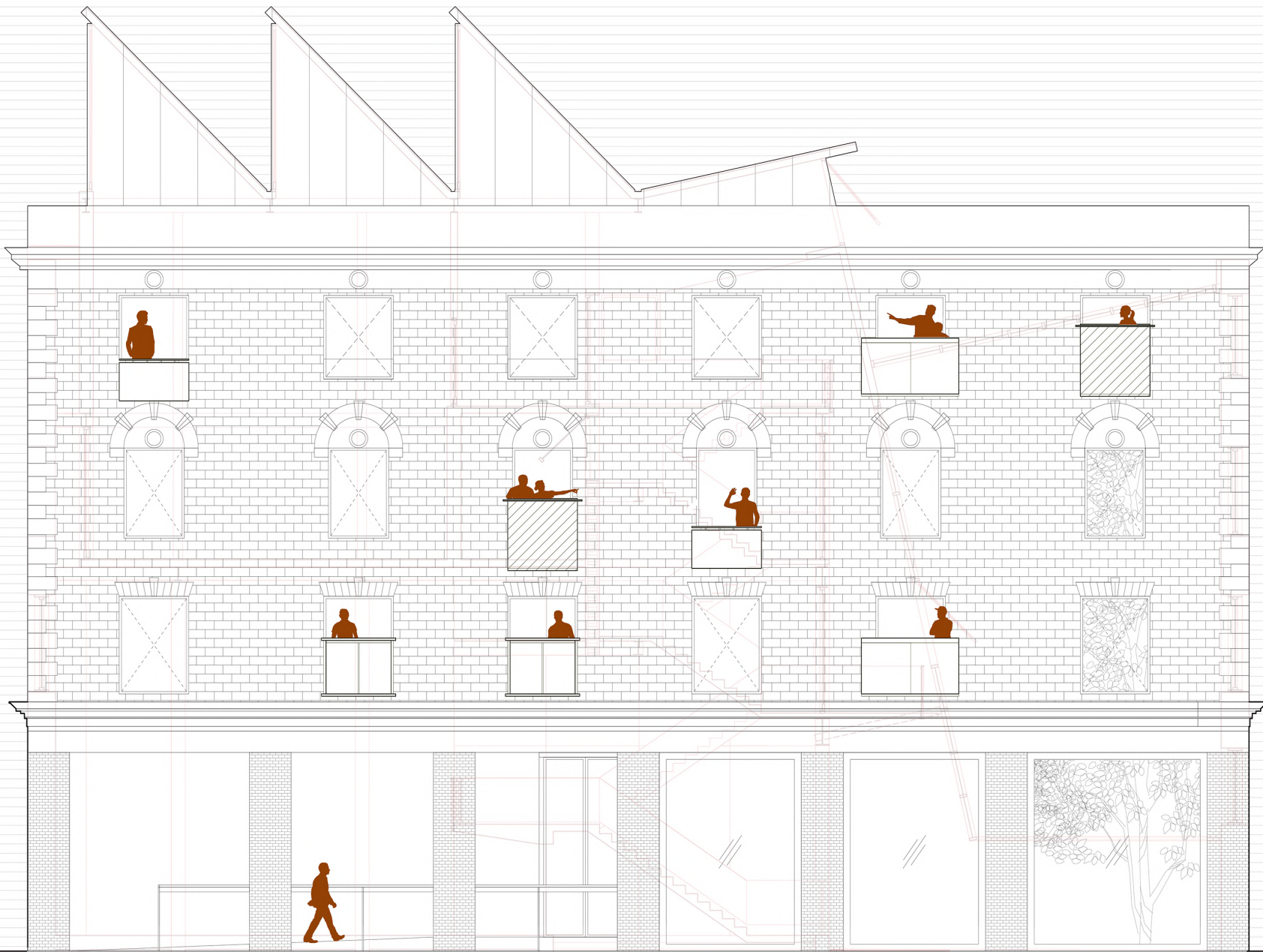




Hierarchy of Light



Night



04

The Gravity

The Contemporary, Spring Semester / Individual / GSAPP
Type : Architecture and Philosophy Collection
Year : 2026
Advisors : Bernard Tschumi

S02 : TYPOLOGICAL CONCEPTS (EUROPE)
Constants and Variables, Frozen Typologies: Neorationalism)

FOR
QUOTES: "The contrast between particular and universal, between individual and collective, emerges from the city and from its construction, its architecture."

Aldo Rossi, The Architecture of the City (Cambridge, MA: MIT Press, 1982), 21.



Rossi maintains that cities gain coherence through enduring urban artifacts that reconcile individual life with collective structure. Typological thinking exposes these persistent spatial orders, allowing architects to understand how form carries memory and stabilizes urban identity across time, rather than treating architecture as a fleeting response to changing programs.

Cathedral santa maria del fiore shows a city formed through continuity, not momentary events. The dome, streets, and proportions operate as enduring urban artifacts that bind individual life to a collective order. Form here is not just visual; it carries memory across time. This aligns with Rossi's idea that type persists beyond change and stabilizes the identity of the city.

AGAINST
QUOTES: "Ultimately, we can say that type is the very idea of architecture, that which is closest to its essence. In spite of changes, it has always imposed itself on the 'feelings and reason' as the principle of architecture and of the city."

Aldo Rossi, The Architecture of the City (Cambridge, MA: MIT Press, 1982), 41.



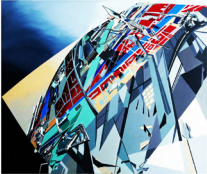
If type is framed as architecture's timeless essence, urban form risks being naturalized as inevitable rather than historically contingent. Such claims privilege continuity over rupture and reduce political struggle, social difference, and emergent ways of living to secondary effects, turning the city into a universal abstraction instead of a contested, evolving cultural construct.

Pompidou Center rejects the permanence of type. Structure, circulation, and infrastructure are externalized, turning the facade into a display of systems in motion. Instead of continuity, it foregrounds change, performance, and instability. It challenges Rossi's claim by showing that architecture can operate as a temporary, evolving system rather than a fixed essence.

S05 : HETEROGENEITY, DISJUNCTIONS, FRAGMENTATION
From the Concept of Deconstruction to the Bilbao Effect

FOR
QUOTES: "Even though it threatens this most fundamental property of architectural objects, deconstructivist architecture does not constitute an avant-garde. It is not a rhetoric of the new. Rather, it exposes the unfamiliar hidden within the traditional. It is the shock of the old. It exploits the weaknesses in the tradition in order to disturb rather than overthrow it."

Wigley, Mark, "Deconstructivist Architecture," in Deconstructivist Architecture (New York: MoMA, 1988), p.18



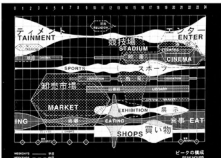
I think that by removing the presumed ground, deconstructivism unsettles architecture at the level of its assumed foundations. What surfaces is not disorder, but the full exposure of truth, not as a stable essence, but as a constructed condition in which latent possibilities coexist with structural impossibilities. Rather than overthrowing tradition, it intensifies it from within, revealing that ground was never given and that instability has always structured architecture. Its force, therefore, lies in evolution rather than revolution.

In The World (89 Degrees), Zaha Hadid displaces gravity, tilting the ground toward instability and revealing architecture as a constructed field rather than a stable foundation.

AGAINST
QUOTES: "Moreover, forms are disturbed and only then given a functional program. Instead of form following function, function follows deformation."

Wigley, Mark, "Deconstructivist Architecture," in Deconstructivist Architecture (New York: MoMA, 1988), p.19

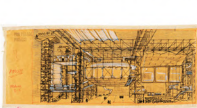
I disagree with the claim that "function follows deformation," because it reduces program to a secondary adjustment to form. In deconstructivist architecture, program is not equivalent to function, nor does it passively follow formal distortion. Program emerges through spatial relations, through distance, proportion, sequence, and structure. It is neither prior to form nor subsequent to it; rather, it is constituted within spatial possibility itself. Architectural programs are reorganized and reclassified through space to generate new forms of meaning. The real function of architecture, therefore, is not to follow deformation, but to transform spatial experience, revealing a dimension of function that



OMA's verbal diagram for the Nishan Masterplan (1991) shows that program does not follow form or deformation. Spatial relations are structured conceptually before construction, reorganizing program through distance and sequence, and revealing architecture as a system of relational possibilities

S08 : IDEOLOGICAL AND ECOLOGICAL ENVELOPES
Single and Double Conceptual Envelopes

FOR
QUOTES: "And yet... and yet... if Beaubourg really had to contain something, it should be a labyrinth, a library of infinite permutations, a game or a lottery for the chance repartelling of destinies—in short, a Borgesian world, or better still, a Circular Run: a linkage of individuals each dreamed by the other (not a Disneyland of Dream, but a laboratory of practical fiction). An experiment in the different processes of representation: diffraction, implosion, multiplication, chance connections and disconnections—something like the Exploratorium in San Francisco or the novels of Philip Dick: simply, then, a culture of simulation and fascination, and no longer a culture of production and meaning."



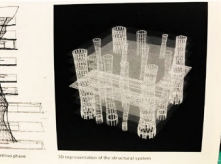
Centre Pompidou's Fun Palace anticipates Baudrillard's vision of architecture as a system of permutations, where space is not predetermined but continuously reconfigured through interaction, positioning architecture as an active generator of events rather than a fixed object

AGAINST
QUOTES: "Baubourg is nothing but a huge mutational operation at work on this splendid traditional culture of meaning, transmitting it into a random order of signs and of simulacra that are now (on this third level) completely homogeneous with the flux and tubing of the façade."

Baudrillard, The Beaubourg-Effect: Implosion and Deterrence, p. 213

Baubourg does not simply erase cultural value; it reveals the structural inability of contemporary systems to sustain it, a condition made explicit by the façade itself, where circulation, exposure, and technical systems collapse into a single continuous surface. Yet to accept this condition as final is to reduce architecture to passive circulation. Architecture does not merely produce simulacra; it can also reorganize perception. Instead, architecture must operate against this saturation, producing intervals, resistance, and intensity-spaces where perception is not absorbed by the façade's flow, but reoriented against it.

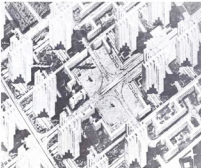
Sendai Mediatheque, Toyo Ito - While appearing as a continuous field of transparency, the Sendai Mediatheque disrupts this continuity from within, as its structural tubes produce spatial intervals that fragment perception and resist total absorption into flow.



S03 : CONCEPTS IN AUTONOMY VS. SIGNS (AMERICA)
(The Whites vs. The Greys)

FOR
QUOTES: "The building became no longer a subversive proposition about a possible Utopian future. It became instead the acceptable decoration of a certainly non-Utopian present."

Colin Rowe, Introduction to Five Architects, p.75



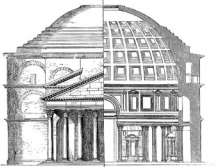
Architecture cannot retreat into disciplinary self-reference without forfeiting its critical agency. When buildings abandon their capacity to contest social conditions, they risk becoming neutral ornaments of the present. Rowe warns that formal sophistication alone cannot substitute for architecture's historical role in confronting power, ideology, and the unrealized promises of modernity.

Villa Radieuse exemplifies architecture's ambition to reform society, reminding us that buildings once claimed political agency rather than dissolving into formal autonomy

AGAINST
QUOTES: "The measure of architecture no longer lies in the efficacy with which it prefigures a new and better world, but rather in its achievement... of elevating form as its own language without reference to external sentiments, rationales, or indeed social visions."

Colin Rowe, Introduction to Five Architects, p.72

Rowe's call for architectural autonomy risks substituting social prophecy with disciplinary withdrawal. From past to present, architecture has mirrored culture, economy, and human philosophy. Detaching form from social visions ignores its material consequences in shaping bodies, power, and inequality. Architectural form always operates politically and therefore cannot be judged solely through internal disciplinary logic.



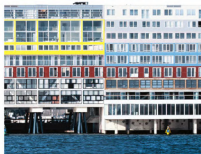
Pantheon demonstrates that architectural form is never autonomous: geometry materializes cosmology, empire, and belief.

S06 : PROGRAMMATIC CONCEPTS AND DIAGRAMMS: A SEARCH FOR
ABSTRACTION

Maximalism: Programmatic Dutchness

FOR
QUOTES: "Look, I do not think that architecture must begin with form. It begins with a concept or an idea. Some of these concepts or ideas may be programmatic. Architecture is the materialization of a concept, and I feel no qualms about calling the program a material, much as concrete walls or glass enclosures are materials."

Bernard Tschumi, et al., "2 Architects 10 Questions on Program," in PRAXIS: Journal of Writing + Building, 2006, No. 8, RE:PROGRAMMING (2006), p. 15



Architecture does not begin with form; it begins with a disciplined act of thinking. This act establishes direction and rigor, while program becomes a material shaped through systems of classification, measurement, and order. Like wood or steel, it is structured, calibrated, and assembled. Program is never a neutral brief but a constructed framework open to reorganization. Architecture must therefore convert intellectual conviction into structure, proportion, and light, where abstraction gains mass, resistance, and presence. In this process, ideas are not illustrated; they are constructed, tested, and made accountable in the world.

Silozam, MWIDV - Housing program is classified, stacked, and assembled as structured material. Space emerges from measurement and organization—where abstraction gains mass and becomes spatial order.

AGAINST
QUOTES: "Bigness is where architecture becomes both most and least architectural: most because of the enormity of the object; least through the loss of autonomy – it becomes instrument of other forces, it depends."

Koolhaas, Rem, "Bigness, or the Problem of Large," in SMLXL (New York: The Monacelli Press, 1995), p.513

If Bigness renders architecture "least architectural" through the loss of autonomy, it relinquishes its disciplinary authority. An architecture governed by external forces no longer sets terms; it submits to them. Scale cannot redeem capitulation. When architecture becomes an instrument of power rather than its author, it no longer determines direction—it follows. Koolhaas ultimately confirms this trajectory when he writes, "Bigness surrenders the field to after-architecture" (p.516). If Bigness culminates in surrender, then autonomy is not redefined—it is abandoned. What follows is not architecture transformed, but architecture displaced.



Superstudio, Continuous Monument- An endless grid overwhelms landscape and city alike, erasing context and autonomy. Architecture dissolves into total system—no longer author, but infrastructure. Bigness here does not lead, it absorbs, leaving only the logic of scale.

S09 : THE POST-CRITICAL AND THE ICONIC
(From Blobs to Blobs)

FOR
QUOTES: "Rather than isolating a singular autonomy, the Doppler focuses upon the effects and exchanges of architecture's inherent multiplicities: material, program, writing, atmosphere, form, technologies, economics, etc.."

Robert Somol and Sarah Whiting, "Notes around the Doppler Effect and Other Moods of Modernism, 75



I agree that architecture is shaped by multiple forces including material, program, technology, and economy, and cannot be reduced to a single autonomy. This condition reveals its deep entanglement within larger systems of production and control. Yet architecture has always embodied human philosophy, materializing the values of each era in built reality. Multiplicity must be critically ordered, or architecture risks dissolving into pure exchange, losing its capacity to act, resist, and define itself.

AGAINST
QUOTES: "Within architecture, a project of delivering performance, or soliciting a surprising plausibility, suggests moving away from a critical architectural practice—one which is reflective, representational, and narrative—to a projective practice."

Robert Somol and Sarah Whiting, "Notes around the Doppler Effect and Other Moods of Modernism, 77

Reducing architecture to performance abandons its critical force. Performance can produce effects, but it cannot establish architectural truth. Without critique, architecture no longer makes explicit by the façade itself, where circulation, exposure, and technical systems collapse into a single continuous surface. Yet to accept this condition as final is to reduce architecture to passive circulation. Architecture does not merely produce simulacra; it can also reorganize perception. Instead, architecture must operate against this saturation, producing intervals, resistance, and intensity-spaces where perception is not absorbed by the façade's flow, but reoriented against it.

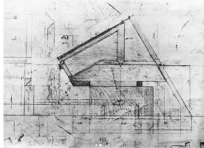
Wanderer above the Sea of Fog, 1818 - The figure does not act, optimize, or produce. He confronts. In this confrontation emerges a truth that resists reduction to performance.



S04 : REGIONAL AFFECTS
Critical Regionalism, Phenomenology, Contextualism, Realism

FOR
QUOTES: "The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place"

Kenneth Frampton, Towards a Critical Regionalism, p.21



Critical Regionalism resists both global homogeneity and nostalgic localism by filtering universal technologies through climate, topography, material culture, and constructional logic. Architecture becomes a site-specific negotiation rather than an image, translating global systems into spatial forms rooted in sensory experience, tectonic clarity, and lived context.

In Tomba Brion, Scarpa turns construction into architectural language; tectonics embody beauty and truth as joints and concrete articulate gravity and craft, letting section and detail generate ethical space rather than decorative skin.

AGAINST
QUOTES: "It is necessary to distinguish between Critical Regionalism and simple-minded attempts to revive the hypothetical forms of a lost vernacular"

Kenneth Frampton, Towards a Critical Regionalism, p.21

Frampton's warning exposes an internal fragility within Critical Regionalism. If the vernacular is already "lost," any attempt to retrieve it risks producing nostalgic images rather than lived realities. Regional specificity can thus harden into stylistic branding, transforming critical resistance into marketable atmospheres and scenographic locality.



Etienne-Louis Boullée's Cenotaph for Newton stands as a universal, symbolic counterpart to place, sharpening Frampton's warning that uncritical regional revival risks producing hypothetical images rather than lived architectural realities.

S07 : MINIMALISM AND THE ART OF CONSTRUCTION
From the "Dutch Corner" to the Swiss Baths to SANAA

FOR
QUOTES: "The assertion that the architectural use of formal design principles derived from Minimal Art could establish continuity between Minimal Art and minimal architecture is one of the most frequently cultivated misunderstandings of Essential Minimalism. The reason for this discrepancy lies in the fact that minimalist artists never used these design principles for their own sake but as a means towards achieving a specific end. At the centre of their artistic activity is the discovery of a new 'inclusive' space that they wish to create by dissolving the boundaries around the artwork and allowing it to expand into the space surrounding it."

Iika & Andreas Ruby, "Essential, Meta-, Trans- The Chimeras of Minimalist Architecture," p. 24.



I support this passage because it reframes Minimalism as an ontological shift rather than a formal style. The dissolution of boundaries transforms space from backdrop into operative field, where meaning emerges through embodied encounter. The artwork no longer asserts autonomy but participates in a relational condition. This inclusive spatial logic parallels architecture's deepest task: not the production of objects, but the construction of situations in which body, perception, and environment co-constitute one another

Richard Serra - Torqued Ellipses Space is no longer an object to observe, but a field to inhabit.

AGAINST
QUOTES: "As... as opposed to, say, the work of Rem Koolhaas who, on occasion, has justified his indifference to details on the grounds that they are too expensive! While one may discriminate between the lyricism of Koolhaas's Villa dall'Ava in Paris and the more arbitrary formalism of his Kunsthal in Rotterdam, on balance the primary motivation remains the graphic image rather than the phenomenological presence of either structure or material."

Kenneth Frampton, "Minimum Moralia: Reflections on Recent Swiss German Production," p. 330.

Frampton's critique presumes that phenomenological presence in architecture's ultimate ethical ground, yet this assumption is historically contingent and theoretically unstable. In Villa dall'Ava, image, structure, program, and material co-emerge within a media-saturated urban condition shaped by capital and representation. The graphic is not opposed to construction; it constitutes a contemporary technique in which diagram, circulation, and material articulation operate simultaneously, where representation is itself material reality rather than its negation.



Villa dall'Ava, Rem Koolhaas - The graphic volume is inseparable from its structural negotiation; image and construction emerge as one tectonic act.

S10 : Form Follows Climate and Green New Deal or Else

FOR
QUOTES: "Thousands of years of architectural and cultural history are ditched. Debates, predictions, ideologies ignored. Literally. It is post-human. There has been no Architecture of a similar vigor in the last 100 years. It is based strictly on codes, algorithms, technologies, engineering, and performance, not intention."

Rem Koolhaas, TRIK: Post-Human Architecture



I agree that contemporary architecture has entered a post-human condition, where history, ideology, and authorship are no longer primary drivers. As Koolhaas suggests, it is now based on codes, algorithms, technologies, engineering, and performance, not intention. Architecture no longer communicates or represents; it is produced through systemic forces shaped by climate, data, and infrastructure. This is not a loss, but a realignment: architecture becomes an operative system, where optimization replaces expression and performance becomes its primary logic. Otherwise, architecture risks becoming a system that no longer serves human life, but only sustains its own performance.

The Line is architecture as a post-human system, where climate, infrastructure, and performance reorganize life beyond human intention.

AGAINST
QUOTES: "In his work throughout the 1960s, sociologist and futurist John McHale has observed a substantial shift in the very nature of the design process; he argued that in a new age of intensive industrialization, design involves the design of the planet itself (i.e., the entirety of the planetary surface within which life proliferates)."

Lydia Kallipoliti, History of Ecological Design, World Planners p.20

If architecture truly follows climate, the expansion of design toward the entire planet becomes untenable. Construction and material extraction generate ecological costs that are irreducible and cannot be neutralized through system-level control or optimization. To frame design as planetary management risks dissolving architecture into abstract governance, where form is no longer an act of intention but a byproduct of environmental systems. A future grounded in "Form Follows Climate" or the Green New Deal must therefore reject planetary-scale ambition and embrace smallness, alliance, limited, and accountable interventions that reduce impact, respect environmental limits, and sustain meaningful human experience grounded in perception, material, and place.



Michael Reynolds, Earthship Community, frames architecture as a small, climate-responsive act of living, grounded in local materials, environmental limits, and human habitation rather than planetary-scale control.

Architecture has always been a manifestation of philosophy from past to present. It is a bridge through which human thought, economy, and culture are materialized into space. Yet this bridge is not neutral. It constructs the conditions through which the world is perceived, inhabited, and controlled. Architecture is never static. It is a dynamic field set in motion by shifting forces such as history, politics, technology, and environment. Each force reshapes its ground over time. This booklet is not a summary of ten sessions but a field of confrontations. Each session exposes suppressed possibilities within the ground of its time. What appears stable is revealed as constructed, contingent, and limited. From typology to climate, from autonomy to post critical performance, architecture shifts from object to system. It organizes relations, perception, and power.

Nothing is neutral. Nothing is given.
Architecture endures only through this belief. It must build a better world.

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