DOCUMENT ARCHIVE

ARCHI-
TECTURE
PORTFOILO

JAEJUN CHOI

vol. 2025

JAEJUN CHOI

POSITION
Architecture Designer, Archive Manager

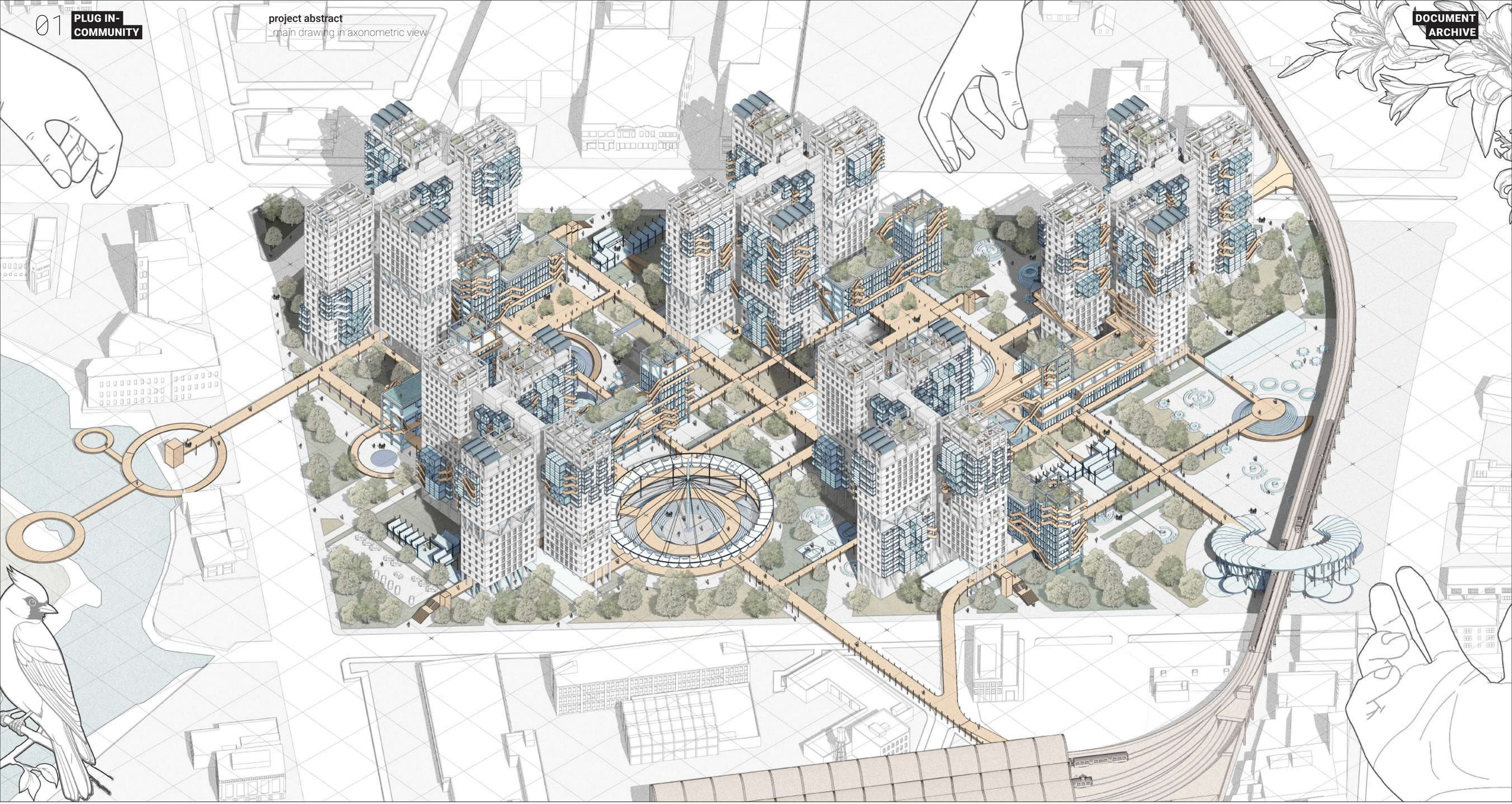
DATE OF BIRTH
Octoer 21, 1992

ADDRESS
New York, New York, The United of States

ARCHIVE MATERIALS

"HELLO ! WELCOME TO MY ARCHIVE."

project abstract
_main drawing in axonometric view



PLUG IN-COMMUNITY

01

COLLABORATION WORK

CATEGORY
Adaptive Re-use

YEAR
2024. 08

ACADEMIC ADVISOR
David Eugin Moon

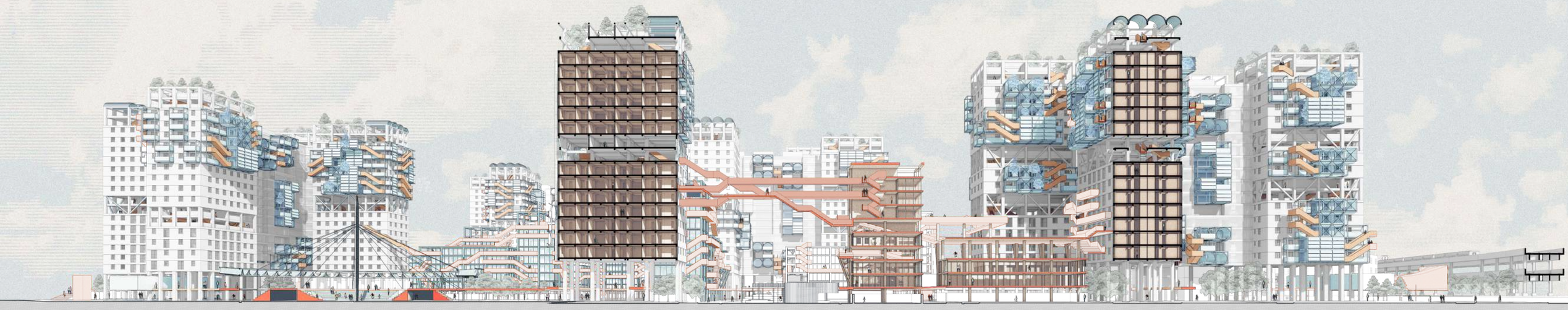
DIMENSION
Apartment Housing

DESIGNER
Jaejun Choi, Lulu Chung, Sebastian Dominguez

ROLE
Overall Design, Unit Design, Main Drawing Maker

PLUG IN THE NEW FLOW IN LUNA PARK HOUSING

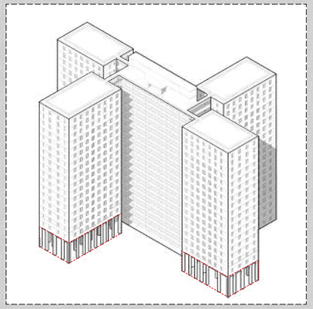
Contrasting the existing segregation in Coney Island with the gentrification generated by the housing projects developed by Robert Moses, this project aims to foster inclusion through an intervention in one of the most controversial projects on the island: the Luna Park Housing Corporation. The primary concept introduced is the internal connectivity of the project, which will then extend into its surroundings, creating a complete integration within Coney Island. By adding new community services as well as new housing units, the idea is to plan a system of cohesion between local residents and visitors, who are primarily connected to the MTA system. Through specific design strategies, the project seeks to implement various systems that enhance connectivity and adapt to NYC's 100-year flood hazard mitigation plan.



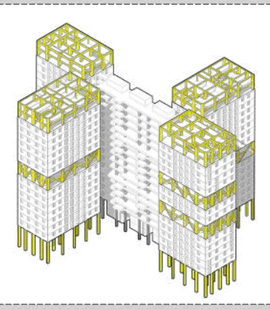
KEY DESIGN ELEMENTS AND PROCESS

The Luna Park Apartments, originally a large-scale complex comprising four 20-story buildings, were redesigned to create a sense of openness by demolishing walls on the upper, middle, and lower levels. This redesign provided open spaces and community areas for residents to enjoy. The materials from the demolition were reused and repurposed in the construction of the mid-level residential buildings. In the central core of the apartment complex, an "alpha room" was created by repurposing aircraft fuselages, while other sections of the fuselage were utilized to construct pavilions for water resource recycling. Additionally, each residential floor was expanded by installing extra "alpha rooms" in the living areas, and environmentally friendly landscape facades were introduced to enhance the overall aesthetic and sustainability of the building.

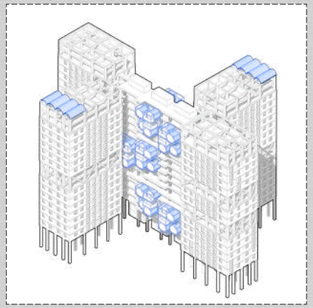
a. Demolition Walls of Three Floors



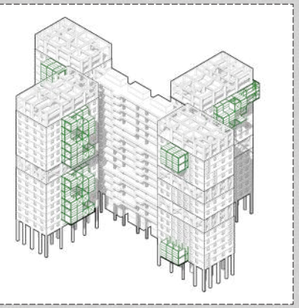
b. Creation of Open Spaces

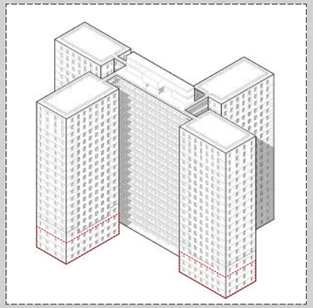


c. Recycling Fuselages with Alpha Room

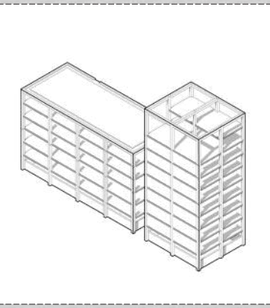


d. Install Additional Vegetation Facade

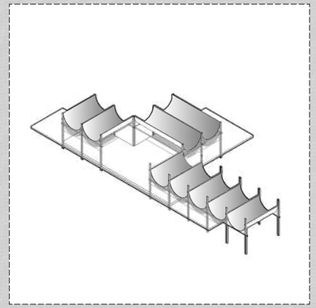




a-0. Original Apartment Building



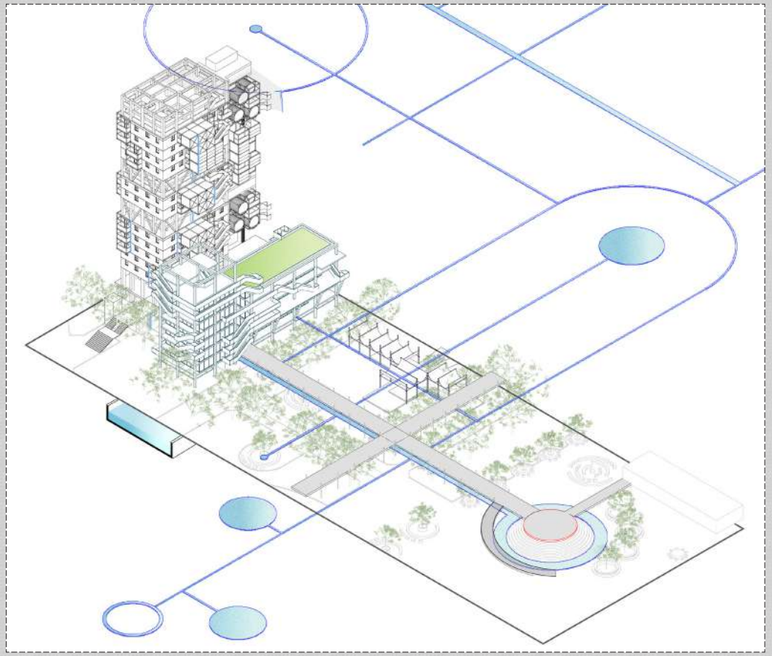
b-1. Reuse Demolition Walls



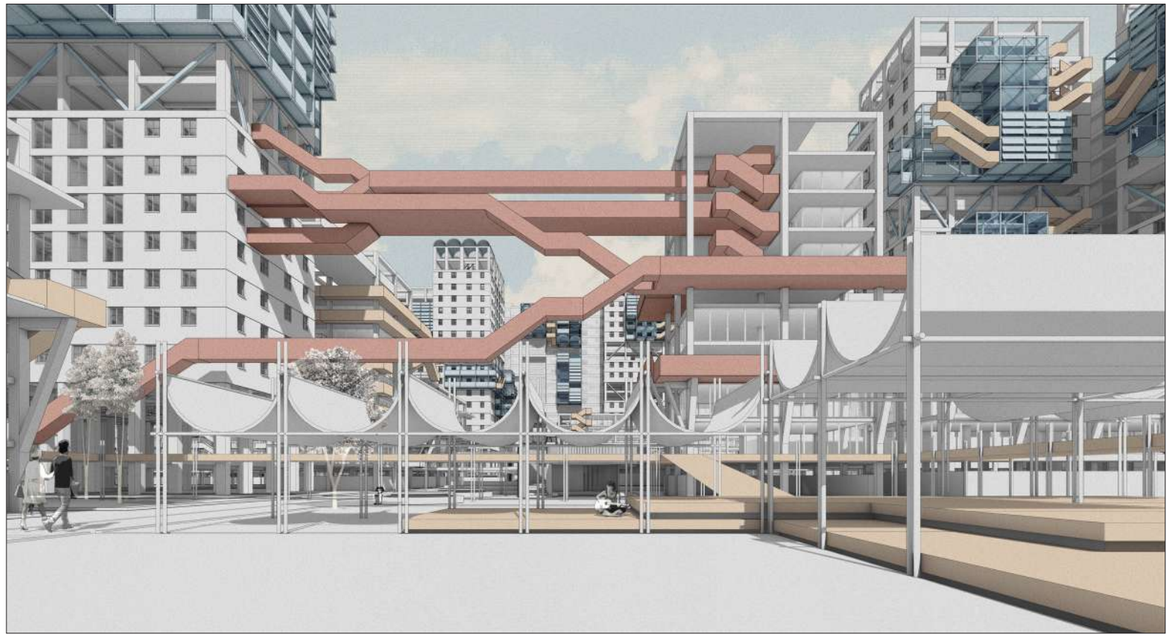
c-1. Reuse Fuselages with Pavilion

The water resource system within the complex is integrated with the landscape design and consists of facilities and pipelines capable of storing rainwater. This is particularly important in the Coney Island area, which is a low-lying zone vulnerable to flooding. The water resource system also functions as a drainage facility, helping to manage excess water during heavy rainfall.

e. Total Water Recycling System



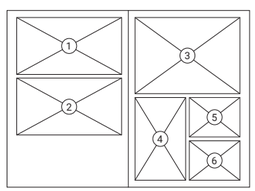
project rendershot
_rendershot in the apartment



PLUG IN THE COMMUNITY

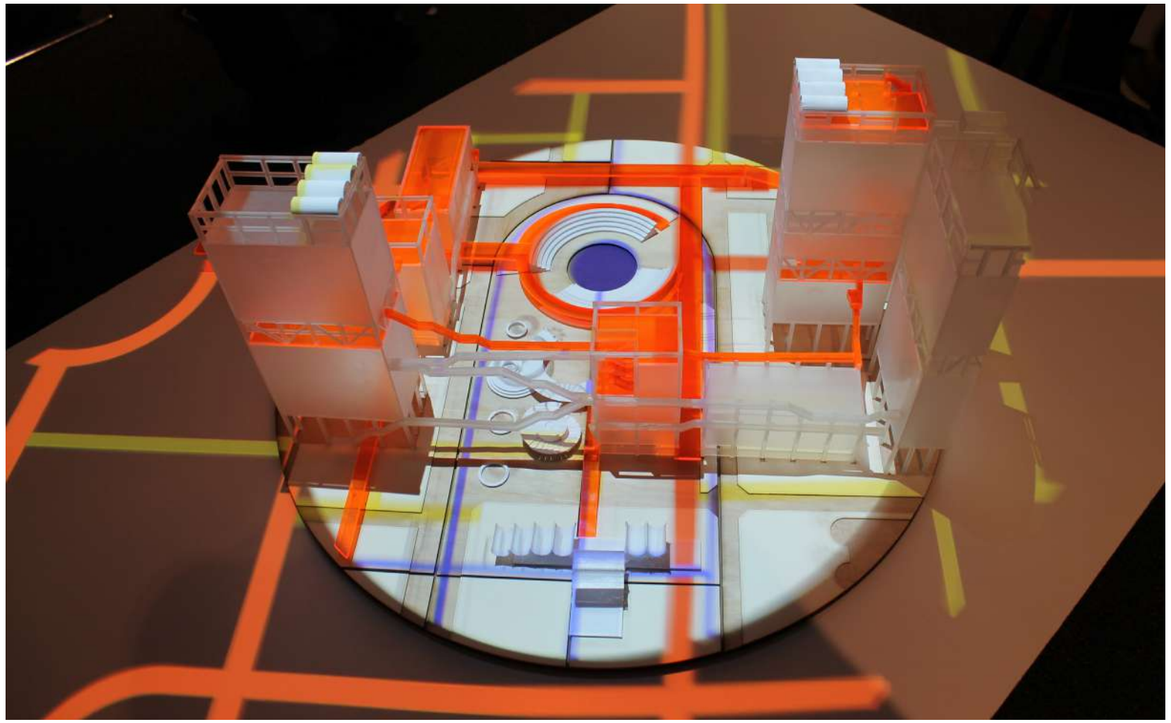
This involves creating elevated interconnected pathways at different heights that traverse existing buildings, linking them with the new units, as well as creating public spaces on rooftops and at specific heights of these buildings, spaces that will adapt to rising water levels. Additionally, structures were designed to adapt to building facades, expanding the usable space of existing apartments, improving them, and providing more natural light.

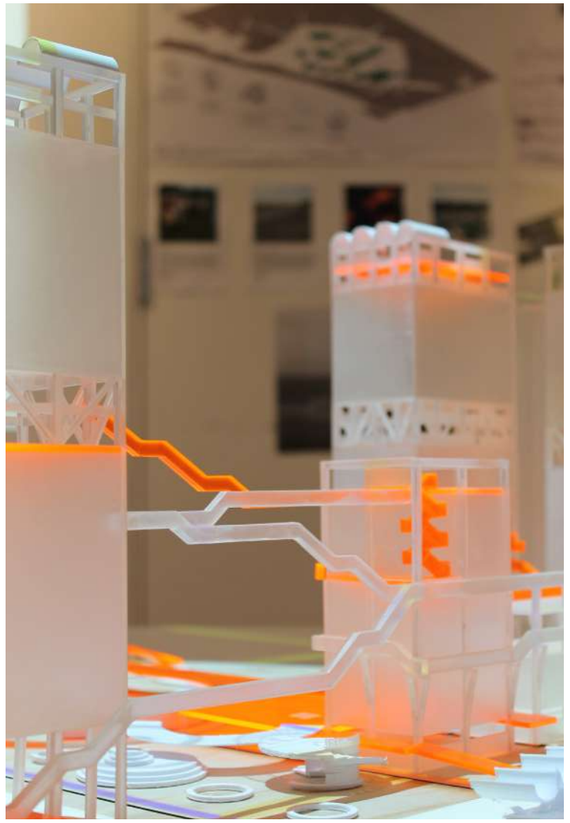
These structures also include community gardens that are fed by rainwater collected through an installed system, which connects to the network on the ground floor that collects water from rooftops and new structures, distributing it throughout the site. With these adapted systems and new community spaces that serve not only the residents but also local wildlife, the result is a network that allows seemingly incompatible elements to coexist.

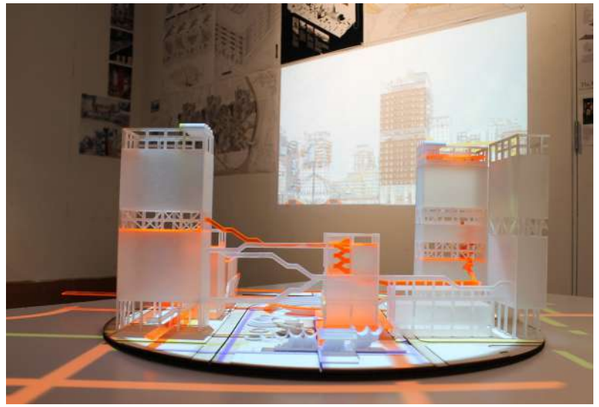


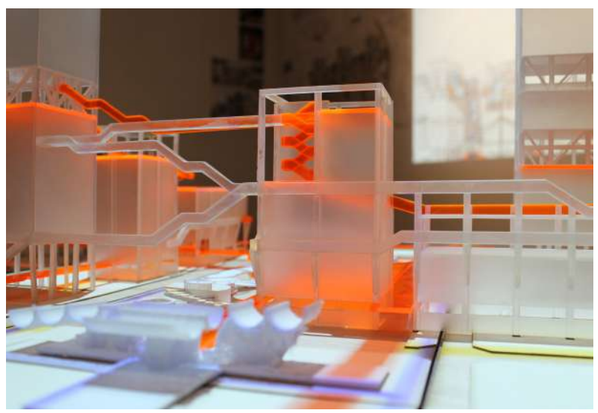
① Perspective view 1
② Perspective view 2
③ Model top view
④, ⑤, ⑥ Model detail view

the physical model shot
_physical model in a presentation









SPIKE-
THE LIGHT

02

INDIVIDUAL WORK

CATEGORY
Adaptive Re-use

YEAR
2024. 12

ACADEMIC ADVISOR
Michael Bell

PROGRAM
Temporaary Shelter

LOCATION
340 Bowery, New York, United States

ARCHITECTURE DESIGNER
Jaejun Choi

THE WHITEHOUSE HOTEL RENOVATION

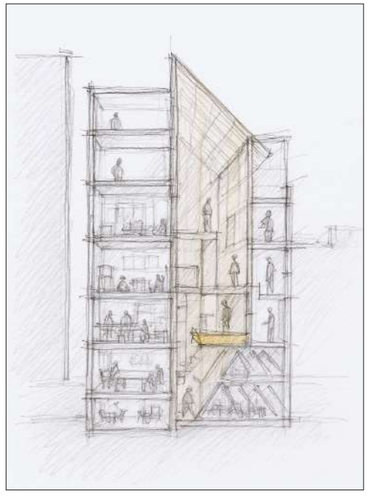
Originally built in 1916, the Whitehouse Hotel on Bowery was one of New York's last flophouses, offering cramped, poorly ventilated single-room units. This project aims to restore and reprogram the building by expanding individual living space and introducing better daylight and air circulation—two critical elements absent in the original design. To achieve this, portions of the central slabs and beams will be removed to insert a Light Volume—a vertical shaft that introduces natural light and passive ventilation into the building's core. The structure will be carefully reinforced with minimal intervention, using custom joints to preserve the existing RC frame. The Light Volume's upper portion features high-reflectivity panels that redirect daylight deep into the interior. Select units will also integrate solar panels and planters, offering opportunities for energy generation and greenery.

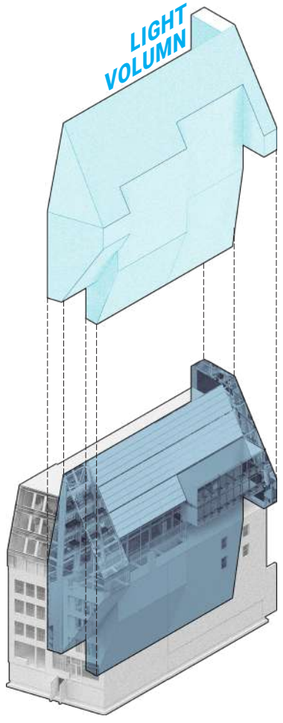
The Whitehouse Hotel, 340 Bowery

Light Volumn,
Spike the Light

The initial concept involved removing a portion of the central area of the existing structure, carefully reinforcing the surrounding framework, and inserting a newly defined space that would be filled with a volume of light to enhance both spatial quality and environmental performance.

Section Concept Sketch, Jaejun Choi





structure diagram_a
_detailed structure components

THE OVERALL STRUCTURE SYSTEM

FIG. 1

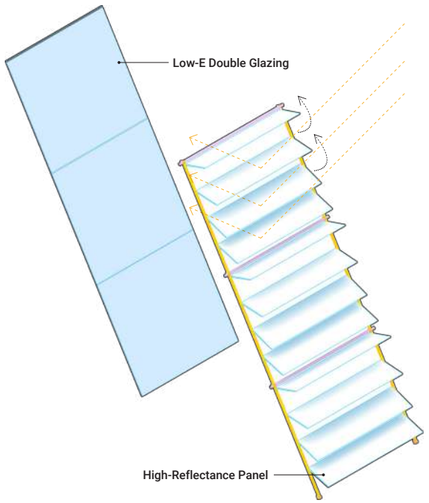


FIG. 2

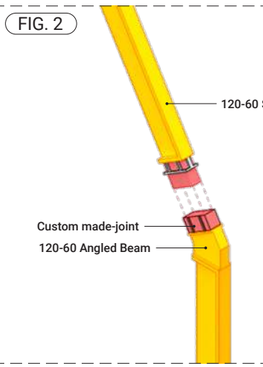


FIG. 3

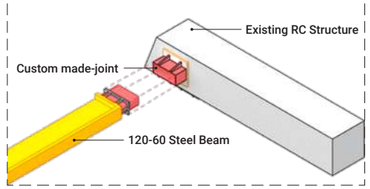
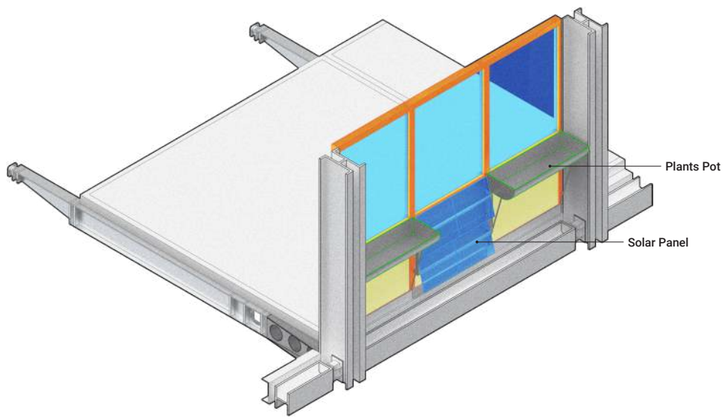
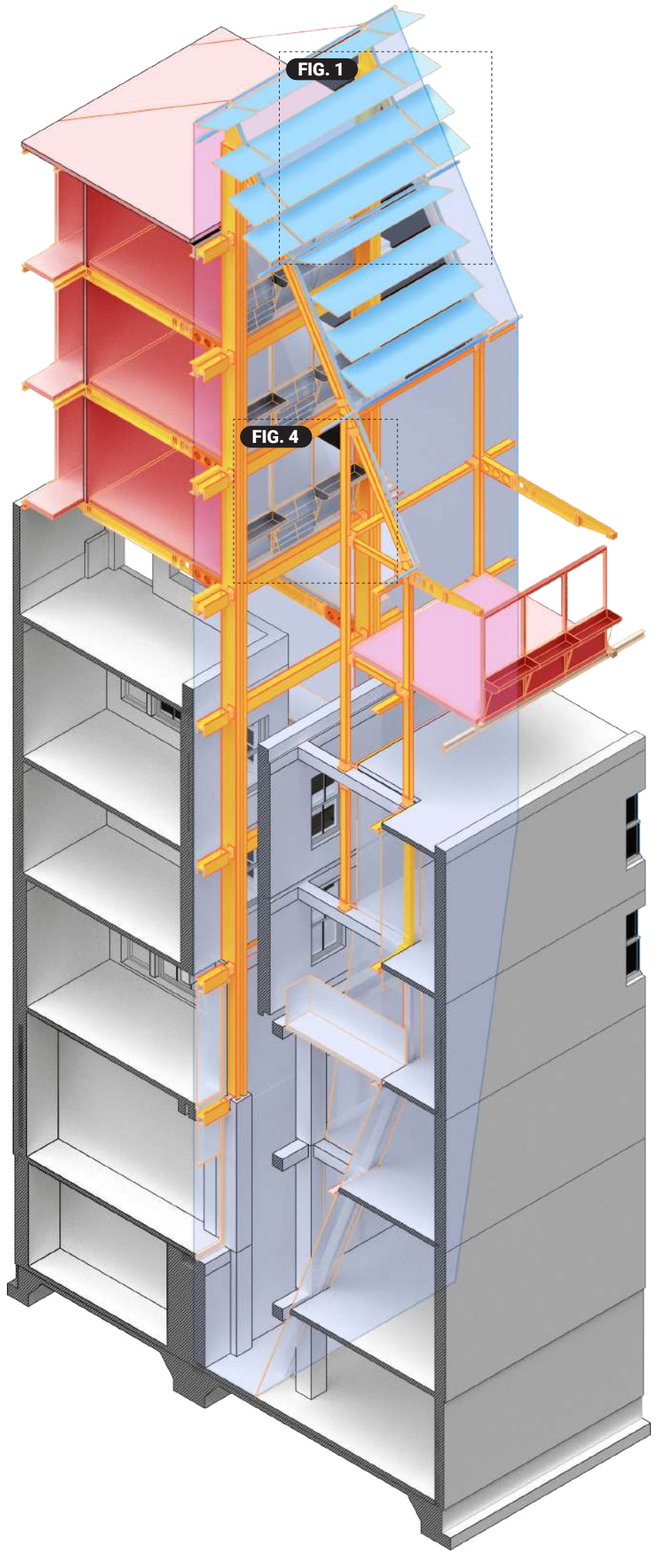


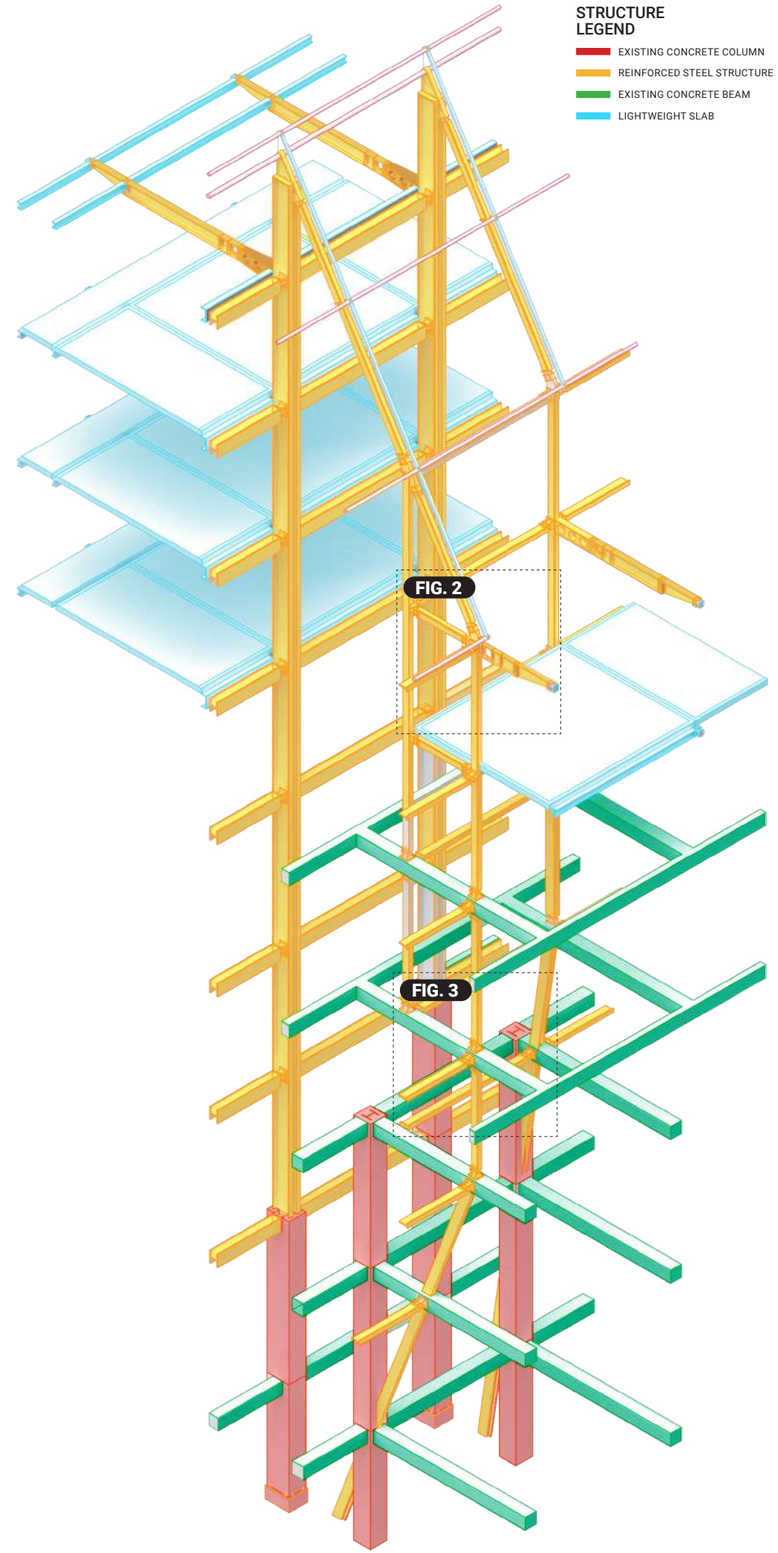
FIG. 4



In the renovation of the Whitehouse Hotel, the existing structure was preserved as much as possible while applying the concept of "Spike the Light." To realize this, the central slabs and beams of the building were carefully removed, and a supplementary structural system was inserted to support a newly introduced Light Volume. The upper portion of the Light Volume features a façade equipped with reflective panels to maximize natural daylight penetration into the interior. All structural additions were connected using specially designed joints in order to minimize impact on the original RC framework. In the residential areas, the zones receiving direct sunlight were partially equipped with photovoltaic panels, while other parts incorporated planting pots to accommodate vegetation.

structure diagram_b
_detailed structure axonometric

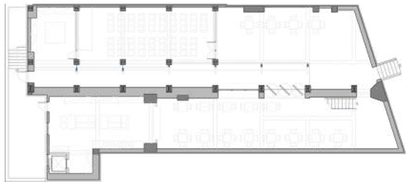




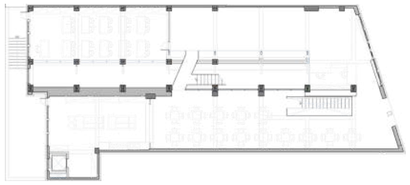
Floor & Section Drawings

The initial concept involved removing a portion of the central area of the existing structure, carefully reinforcing the surrounding framework, and inserting a newly defined space that would be filled with a volume of light to enhance both spatial quality and environmental performance.

project drawings
_floor drawings



B1F



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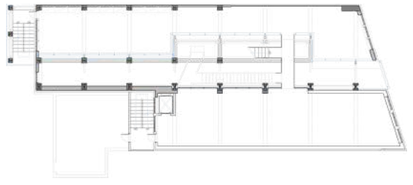
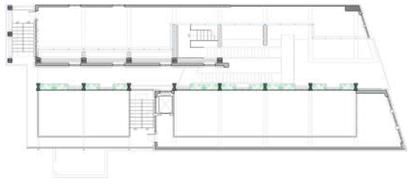


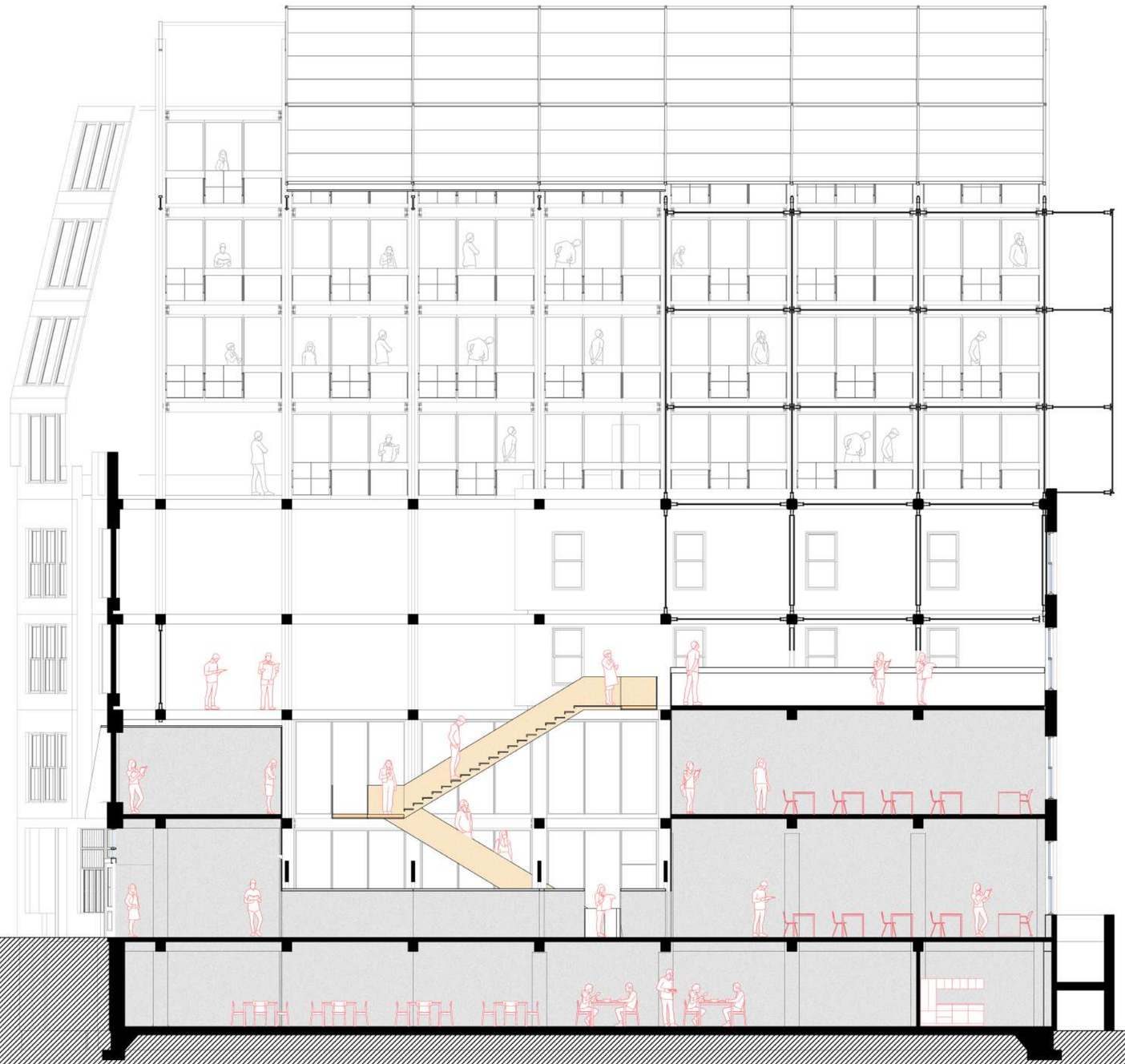
2F

project drawings
_longitude section drawings



3F

4F



HEATING-HARVEST

03

INDIVIDUAL WORK

CATEGORY
Adaptive Re-use

YEAR
2025. 05

ACADEMIC ADVISOR
Laurie Hawkinson

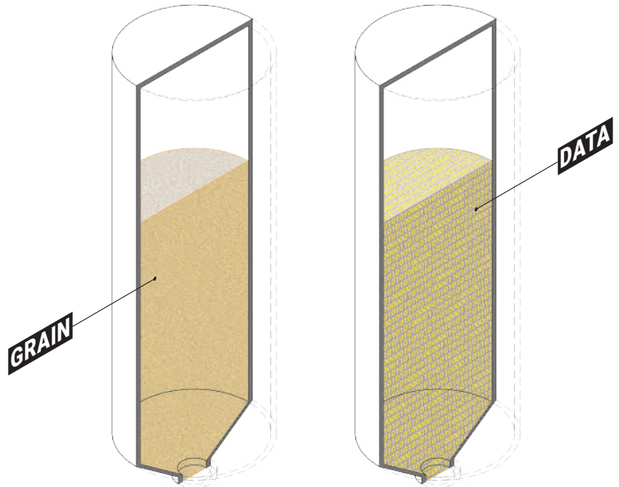
PROGRAM
Data Center + Culture Facility

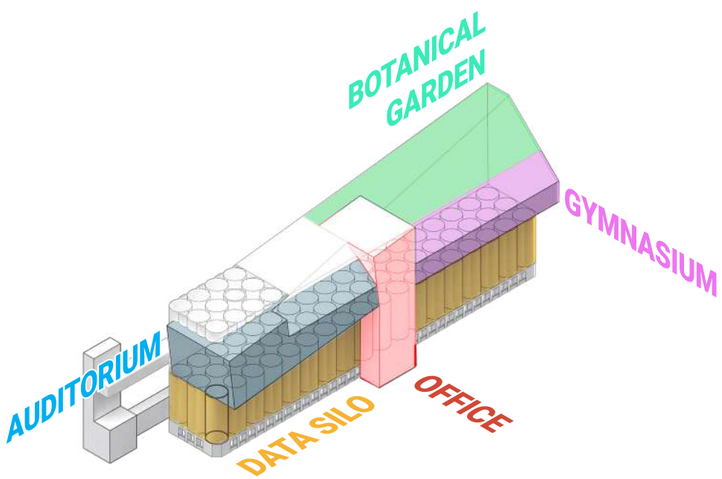
LOCATION
Red Hook Grain Terminal, 80 Halleck St, Brooklyn, New York

ARCHITECTURE DESIGNER
Jaejun Choi

FROM GRAIN TO DATA

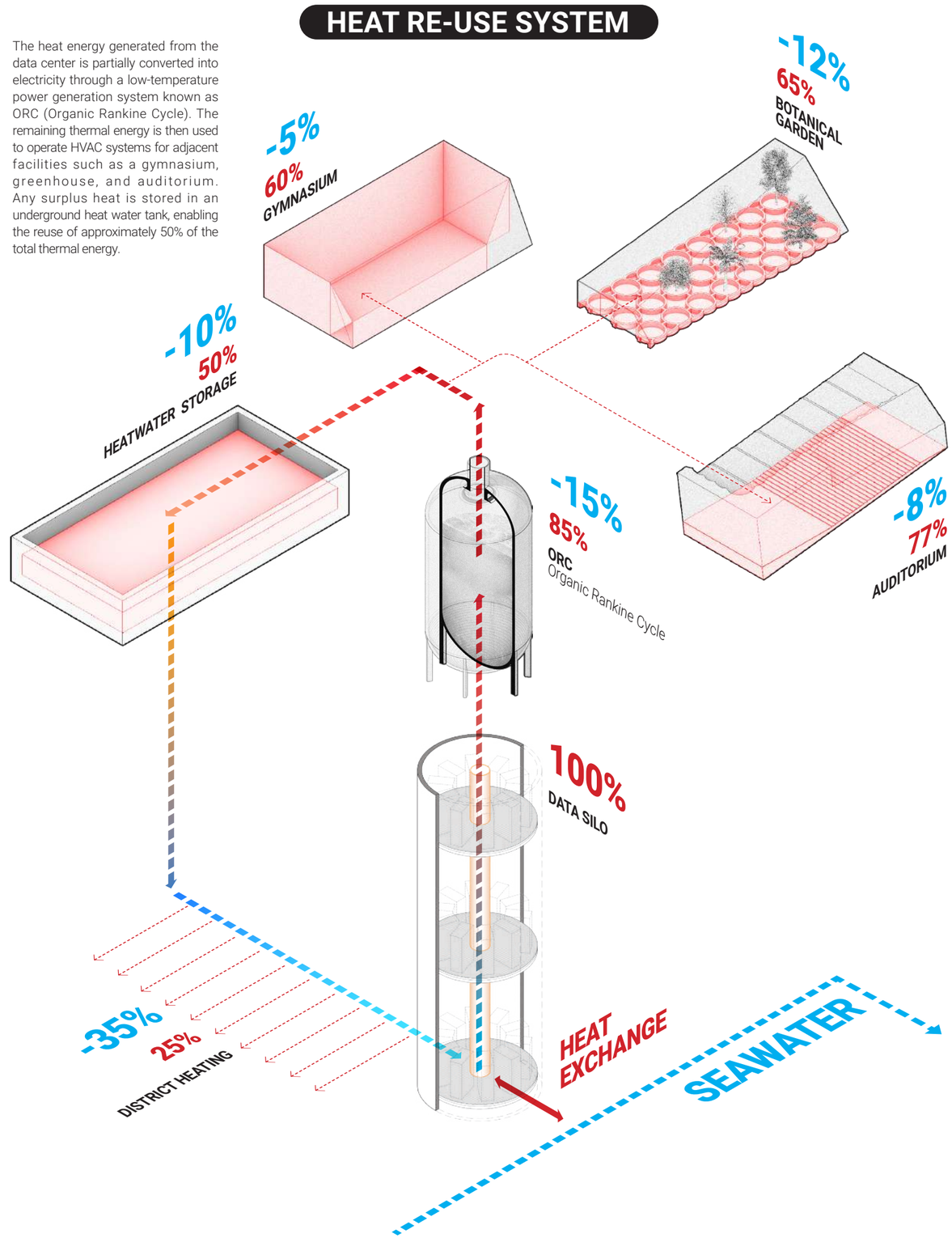
This project begins with the adaptive reuse of an abandoned grain silo, a relic of industrial-era logistics, and reimagines it as a contemporary data storage and infrastructure hub. By transcribing the logic of storing physical material—grain—into the digital realm of data, the design bridges past and future, material and immaterial economies. The cylindrical form of the silo, once optimized for the mass containment of agricultural surplus, is now reinterpreted to host dense arrays of server racks and thermal infrastructure. This spatial transformation is not merely functional; it becomes a narrative device, allowing the architecture to preserve the memory of its original use while asserting a new purpose within today's digital economy. Surrounding programs such as an auditorium, gymnasium, and greenhouse are strategically integrated to make use of the waste heat produced by the data center. In this way, the project not only redefines the typology of the silo, but also explores the potential of architecture to mediate between energy systems, technological infrastructure, and public life.

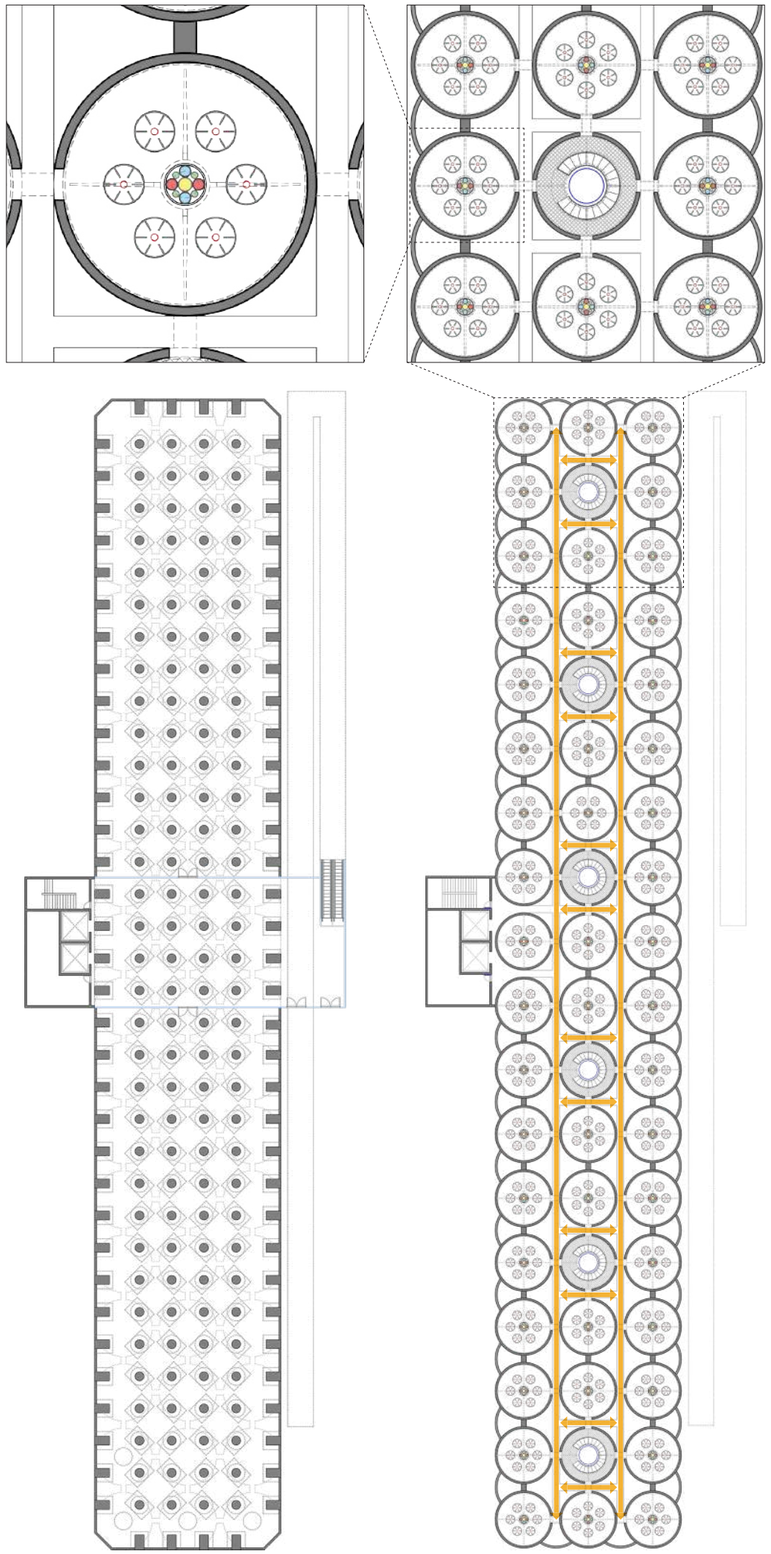




HEAT RE-USE SYSTEM

The heat energy generated from the data center is partially converted into electricity through a low-temperature power generation system known as ORC (Organic Rankine Cycle). The remaining thermal energy is then used to operate HVAC systems for adjacent facilities such as a gymnasium, greenhouse, and auditorium. Any surplus heat is stored in an underground heat water tank, enabling the reuse of approximately 50% of the total thermal energy.





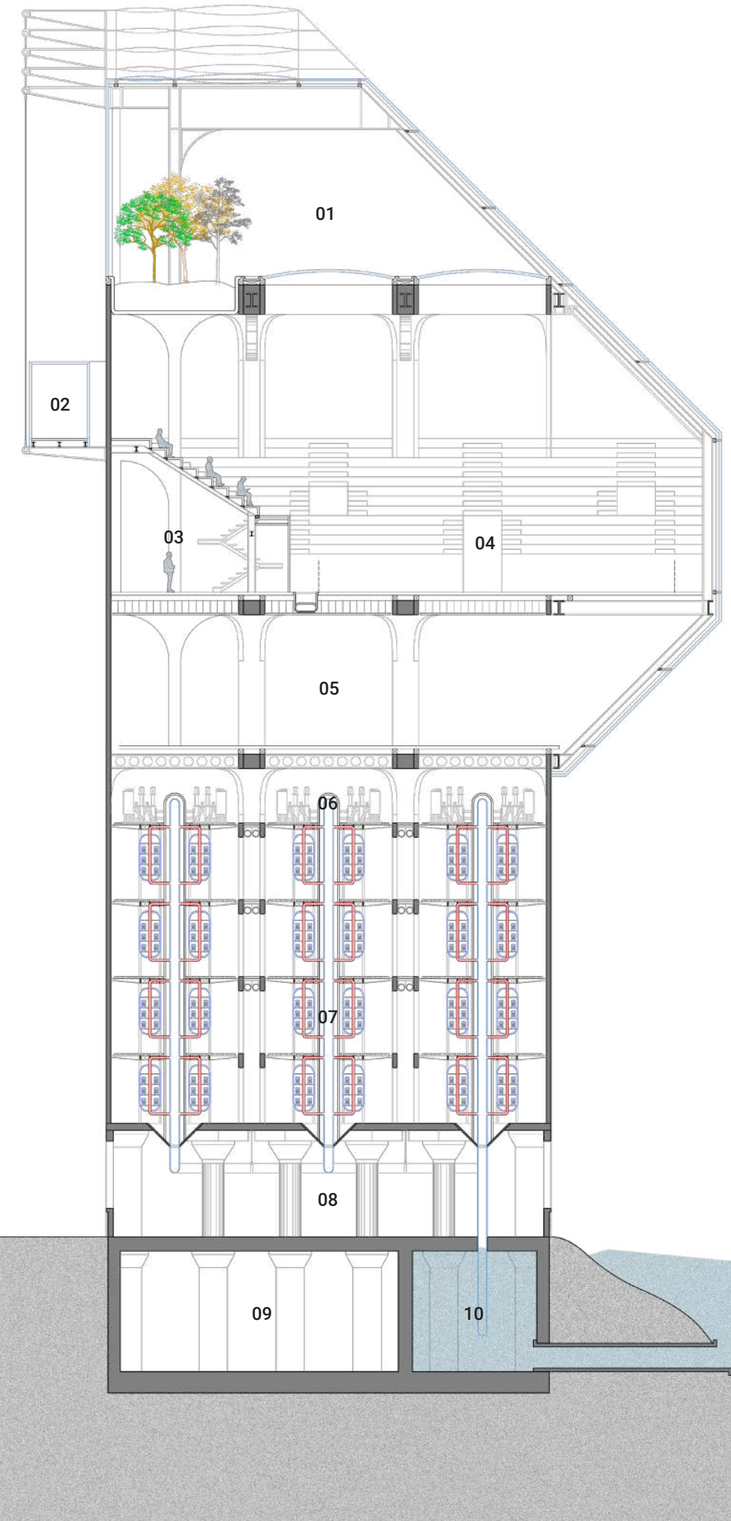
DATA SILOS MOUDLE

The smallest functional unit within the data center is a module composed of six server racks, each equipped with 18 high-performance GPUs, making it highly computationally dense. These modules are organized in groups of eight, radiating symmetrically around a central core module that serves as the primary circulation and service spine. This spatial configuration results in a total of 48 individual server room modules strategically distributed to optimize operational flow, cooling efficiency, and maintenance accessibility. Each module is cooled by a dedicated water-cooling system previously described, designed to handle the intense thermal output generated by the densely packed GPUs.

SECTION PLAN

0 5 10m

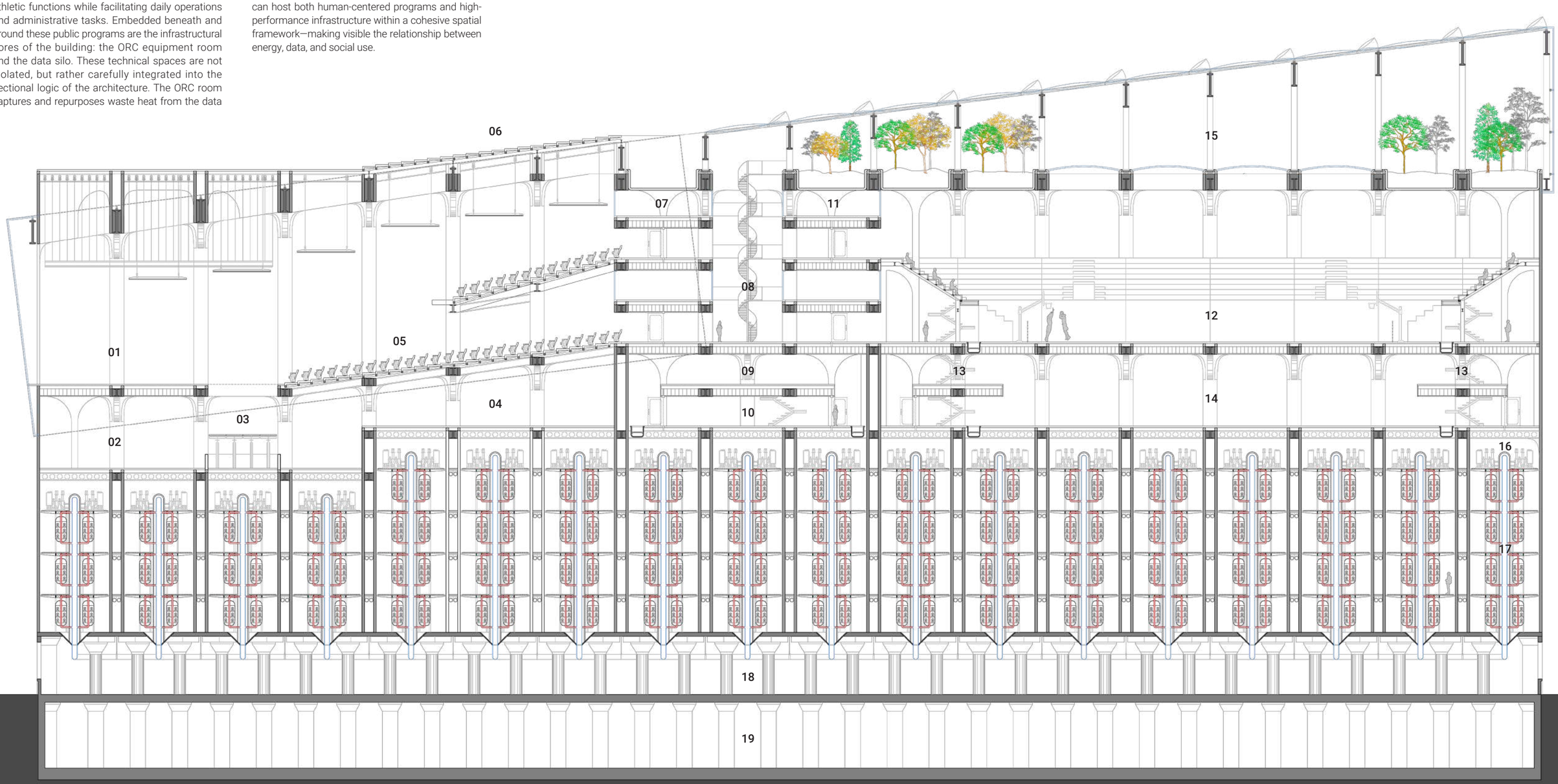
01 Rooftop Garden
02 Connecting Passage
03 Gym Access Corridor
04 Gymnasium
05 Recreation Room
06 ORC Equipment Room
07 Data Silo
08 Mechanical Room
09 Heat Water Tank
10 Seawater Tank



SECTION OF THE DATA CENTER

This sectional drawing offers a comprehensive view of how various programmatic elements within the data center complex are spatially and functionally organized. At the forefront are the performance hall and the gymnasium—two public-facing programs that activate opposite ends of the building. Between them lies a series of office spaces that serve as a transitional zone, mediating between cultural and athletic functions while facilitating daily operations and administrative tasks. Embedded beneath and around these public programs are the infrastructural cores of the building: the ORC equipment room and the data silo. These technical spaces are not isolated, but rather carefully integrated into the sectional logic of the architecture. The ORC room captures and repurposes waste heat from the data silo, distributing thermal energy to adjacent facilities such as the gym and auditorium for heating, cooling, and ventilation. This energy loop is not only functional but also spatially expressed in the way volumes are stacked and connected. Overall, the section reveals a vertical and horizontal interplay between active, occupied spaces and concealed, performative systems. It visualizes how architecture can host both human-centered programs and high-performance infrastructure within a cohesive spatial framework—making visible the relationship between energy, data, and social use.

01 Performance Stage
02 Backstage Preparation Room
03 Orchestra Pit
04 Recreation Room
05 Audience Seating
06 Outdoor Seating
07 Projection Room
08 Main Hall
09 Meeting Room
10 Office
11 Gymnasium Equipment Room
12 Gymnasium
13 Changing Room
14 Recreation Room
15 Rooftop Garden
16 ORC Equipment Room
17 Data Silo
18 Mechanical Equipment Room
19 Heat Water Tank



LIVING IN-CANISTER

04

INDIVIDUAL WORK

CATEGORY
Recycling Research

YEAR
2024. 08

ACADEMIC ADVISOR
David Eugin Moon

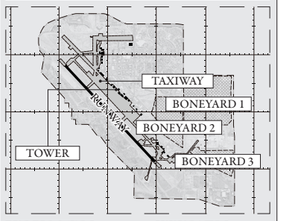
LOCATION
The Aircraft Bone Yard in the United States

ARCHITECTURE DESIGNER
Jaejun Choi

AIRCRAFT RECYCLING

Aircraft recycling is a complex and carefully managed process that involves several key steps. It begins with the removal and reuse of valuable components such as engines, avionics, and landing gear, which are often refurbished and resold. Next, recoverable materials—primarily aluminum, titanium, and advanced composites—are extracted from the airframe. The remaining structure is then scrapped and shredded, allowing for efficient sorting and processing of different materials. Throughout this process, hazardous substances like fuel residues and batteries are handled with strict protocols to prevent environmental contamination. A core goal of aircraft recycling is to reduce waste and maximize material recovery while minimizing ecological impact. Compliance with international environmental and safety regulations is critical, and certifications from organizations such as the Aircraft Fleet Recycling Association (AFRA) ensure adherence to industry standards.

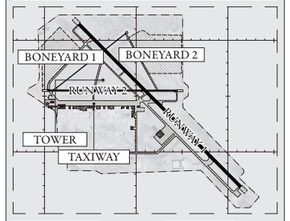
A DAVIS MONTHAN AFB
Tucson, Arizona



AIRPORT TYPE: PUBLIC
NUMBER OF DEPOSED UNITS: × 4,400
LOCATION: TUCSON, ARIZONA
MAIN TYPES OF DEPOSED UNITS: BOEING 747, BC–17, C–130, AIRBUS 320

Davis-Monthan AFB, known as "The Boneyard," is one of the world's largest aircraft storage and dismantling facilities. Operated by the U.S. Department of Defense's 309th AMARG, the dry climate minimizes corrosion, making it ideal for aircraft storage.

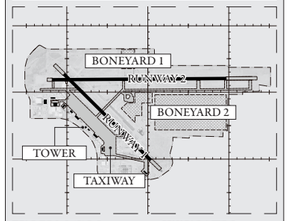
B MOJAVE AIRPORT
Mojave, California



AIRPORT TYPE: U.S AIRFORCE
NUMBER OF DEPOSED UNITS: × 1,100
LOCATION: MOJAVE, CALIFORNIA
MAIN TYPES OF DEPOSED UNITS: BOEING 747, BOEING 737, C–130, MDD DC–10

The Mojave Air and Space Port is used not only for aircraft storage but also as a facility for cutting-edge aerospace research and development. It houses both commercial and military aircraft, serving as a hub for various aerospace activities and innovations.

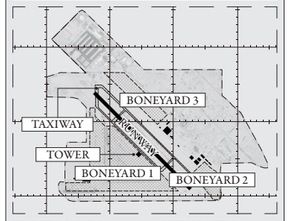
C VICTORVILLE AIRPORT
Victorville, California



AIRPORT TYPE: PUBLIC
NUMBER OF DEPOSED UNITS: × 500
LOCATION: VICTORVILLE, CALIFORNIA
MAIN TYPES OF DEPOSED UNITS: BOEING 747, BOEING 737, MDD DC–10, AIRBUS 320

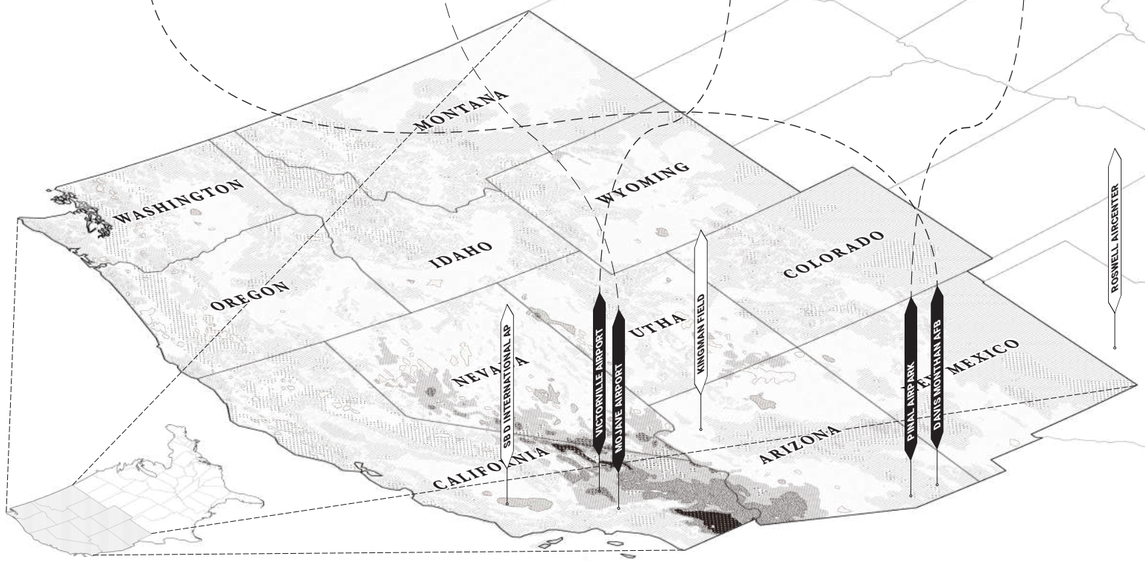
SCLA is a facility specializing in the storage and dismantling of commercial aircraft. Many airlines choose to store or dismantle their passenger planes at this location, taking advantage of the facility's expertise and infrastructure. It is a preferred site for managing their aircraft fleets efficiently.

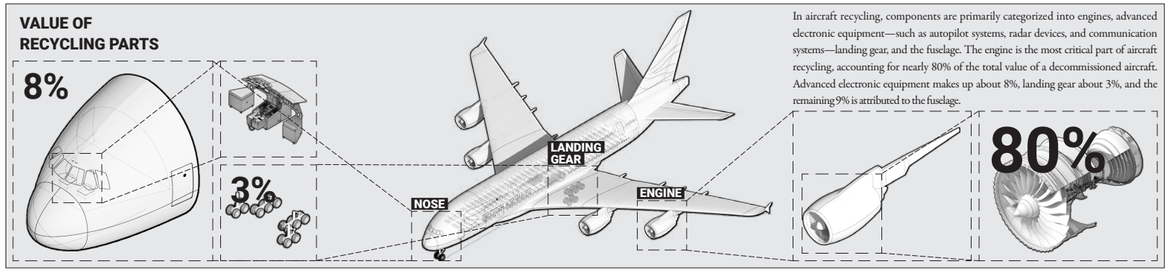
D PINAL AIRPARK
Marana, Arizona



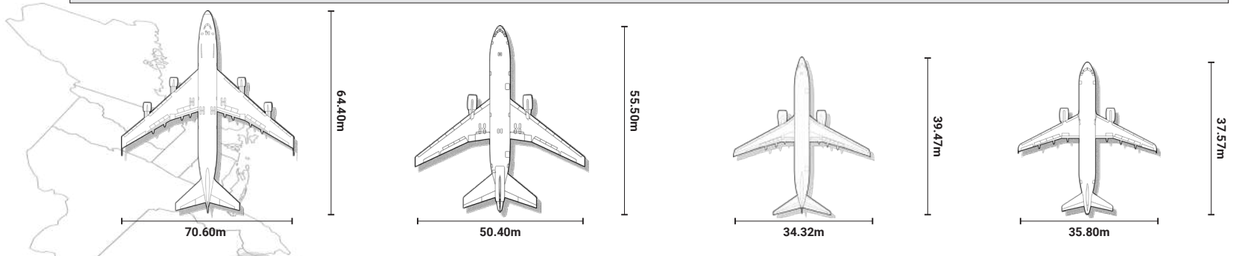
AIRPORT TYPE: PUBLIC
NUMBER OF DEPOSED UNITS: × 250
LOCATION: MARANA, ARIZONA
MAIN TYPES OF DEPOSED UNITS: BOEING 747, BOEING 737, MDD DC–10, AIRBUS 320

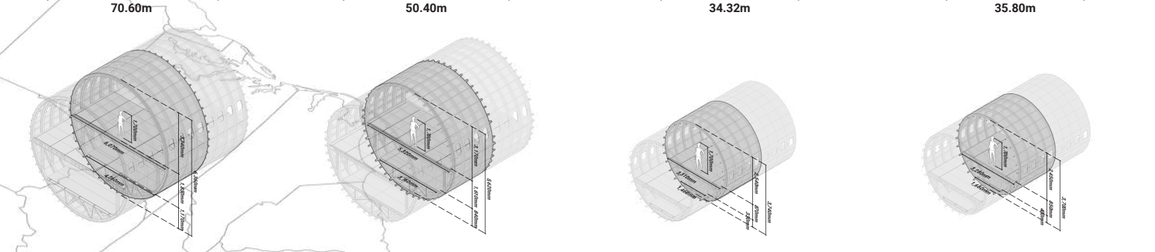
Pinal Airpark is a major facility for storing and maintaining commercial aircraft. It handles aircraft dismantling and parts recycling, offering comprehensive fleet management services. Many airlines use this facility for reliable maintenance, storage solutions, and efficient recycling processes.





In aircraft recycling, components are primarily categorized into engines, advanced electronic equipment—such as autopilot systems, radar devices, and communication systems—landing gear, and the fuselage. The engine is the most critical part of aircraft recycling, accounting for nearly 80% of the total value of a decommissioned aircraft. Advanced electronic equipment makes up about 8%, landing gear about 3%, and the remaining 9% is attributed to the fuselage.





1 BOEING 747
Queen of the Skies, Everybody's Aircraft

FIRST YEAR OF PRODUCTION: 1969
TYPE OF FUSELAGE: WIDE
DIAMETER OF FUSELAGE: 6,360mm
TOTAL PRODUCTION NUMBER: 1,574

FEATURE

The Boeing 747, the world's first wide-body passenger aircraft, was first produced in 1969 and discontinued in 2022. Over more than half a century, numerous improved variants were released. As of 2024, it has been succeeded by the Boeing 777, and retirements have accelerated with the rise of the Airbus A380. Once celebrated as the "Queen of the Skies," the 747 democratized long-haul air travel and became a lasting symbol of the jet age.

2 McDonnell Douglas DC-10
Cadillac Fleetwood of the Skies

FIRST YEAR OF PRODUCTION: 1970
TYPE OF FUSELAGE: WIDE
DIAMETER OF FUSELAGE: 5,620mm
TOTAL PRODUCTION NUMBER: 446

FEATURE

The McDonnell Douglas DC-10, a wide-body passenger aircraft, was first produced in 1970 and discontinued in 1988. Over its production span, the DC-10 served as a reliable aircraft for numerous airlines. As of March 2024, only seven DC-10s remain in operation, a testament to the aircraft's durability and long service life. Most of the retired DC-10s are stored in various aircraft boneyards across the United States.

3 BOEING 737
Best Seller of Aircraft

FIRST YEAR OF PRODUCTION: 1967
TYPE OF FUSELAGE: NARROW
DIAMETER OF FUSELAGE: 6,360mm
TOTAL PRODUCTION NUMBER: 12,030

FEATURE

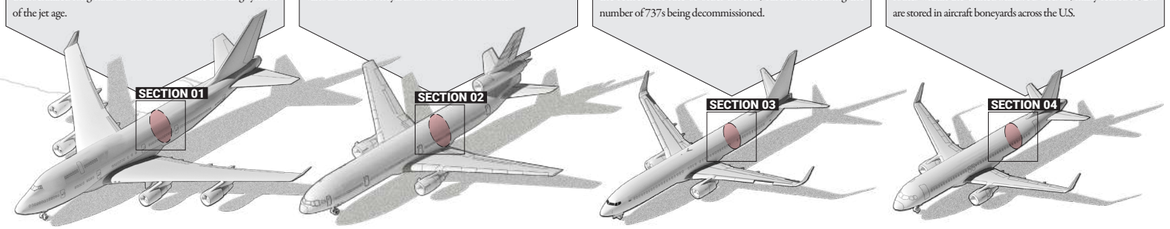
The Boeing 737, first produced in 1967, is the world's most widely manufactured jet airliner. Since its initial production, over 10,000 units have been built through various iterations until 2019. Due to its extensive production run, many older models have been retired and stored in aircraft boneyards. The introduction of the Boeing 737 MAX in 2019 has accelerated the retirement rate of older models, further increasing the number of 737s being decommissioned.

4 AIRBUS 320
Answer to Boeing 737

FIRST YEAR OF PRODUCTION: 1969
TYPE OF FUSELAGE: NARROW
DIAMETER OF FUSELAGE: 6,360mm
TOTAL PRODUCTION NUMBER: 11,865

FEATURE

The Airbus A320, Airbus's first narrow-body aircraft and its most basic model, was introduced in 1988 to compete with the Boeing 737. Although it was developed relatively recently compared to other aircraft, the introduction of the new A320neo model in 2020 has led to the phasing out of older models. Despite being a European aircraft, the A320 has been widely used on short-haul routes within the United States. As a result, many retired A320s are stored in aircraft boneyards across the U.S.



A STUDY ON CITE DE REFUGE

05

INDIVIDUAL WORK

CATEGORY
Case Study

YEAR
2024. 11

ACADEMIC ADVISOR
Michael Bell

PROGRAM
Temporary Shelter

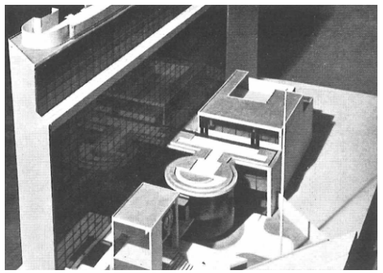
LOCATION
12 Rue Cantagrel, 75013 Paris, France

ARCHITECTURE RESEARCHER
Jaejun Choi

A MODERNIST SOCIAL EXPERIMENT

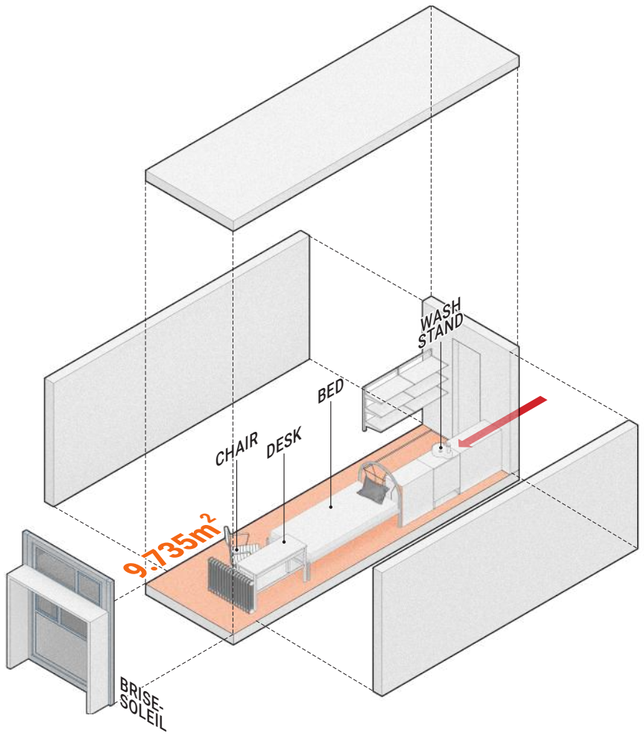
Designed in 1933 by Le Corbusier for the Salvation Army in Paris, the Cité de Refuge is a key example of modernist architecture applied to social housing. Intended as a temporary shelter for the urban poor, it offered not only accommodation but also food and hygiene services. The building showcases Le Corbusier's principles—light, air, and order—most notably through its glazed façade and compact living units designed for two occupants. While the all-glass façade was innovative, it led to issues like overheating, later resolved with brise-soleils in collaboration with Jean Prouvé. Despite such limitations, the project remains a landmark in architectural history, combining modernist aesthetics with a social mission, and continues to prompt discussions about dignity and care in collective housing.

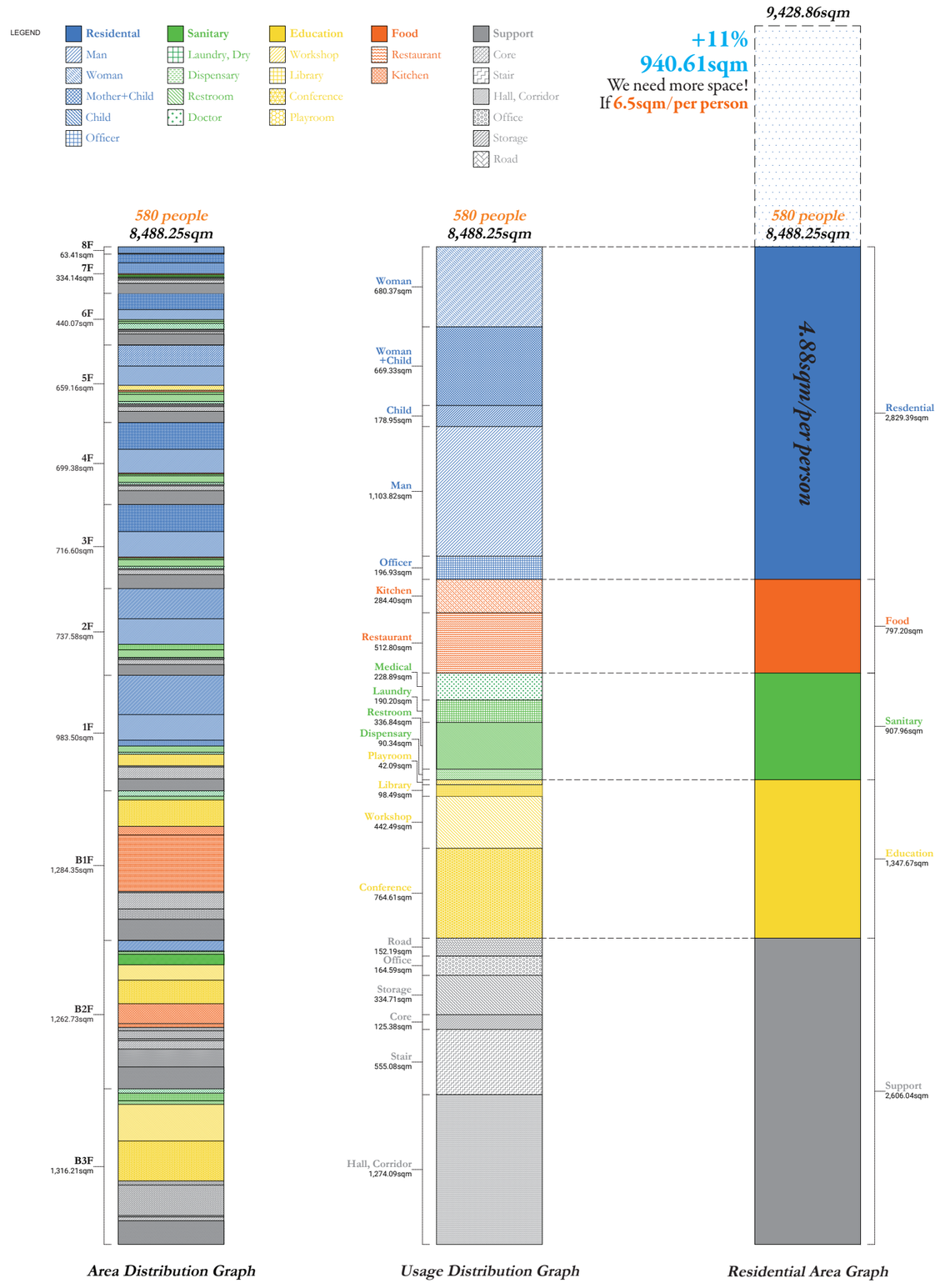
Maquette of project, Cite de Refuge



Minimum Unit of Cité de Refuge

Located from the third floor upward, the minimum unit of the temporary shelter at the Cité de Refuge measures 9.735 square meters. Notably, this area was designed based on a two-person occupancy, rather than for a single individual. Each unit includes one chair, a desk, a single bed, and a washbasin. While such a compact configuration may have been considered appropriate for emergency shelter standards in the early 20th century, by contemporary measures, the space appears rather limited and insufficient in accommodating basic living needs.



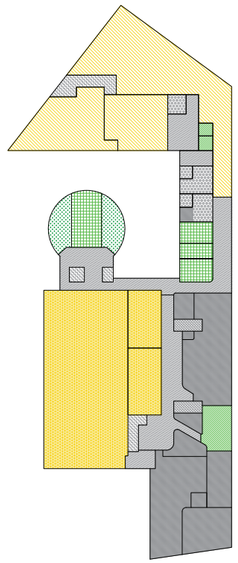


Area Distribution Graph *Usage Distribution Graph* *Residential Area Graph*

B3F AREA

1,316.21sqm

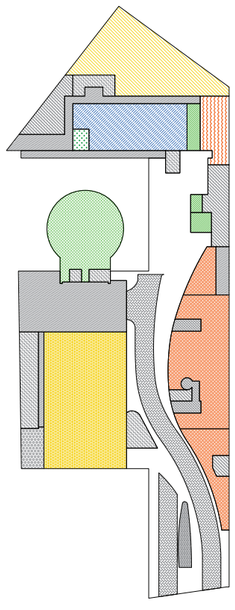
- Medical 37.12sqm
- Laundry 64.98sqm
- Restroom 30.26sqm
- Workshop 311.68sqm
- Conference 339.28sqm
- Office 35.77sqm
- Storage 259.31sqm
- Core 12.16sqm
- Stair 32.27sqm
- Hall, Corridor 201.22sqm



B2F AREA

1,262.73sqm

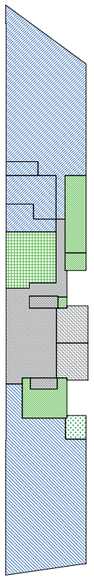
- Woman 88.87sqm
- Medical 6.13sqm
- Restroom 22.01sqm
- Dispensary 90.34sqm
- Workshop 130.82sqm
- Conference 200.20sqm
- Kitchen 169.35sqm
- Restaurant 32.71sqm
- Office 28.87sqm
- Storage 67.42sqm
- Core 16.62sqm
- Stair 71.27sqm
- Road 152.19sqm
- Hall, Corridor 185.93sqm



2F AREA

737.58sqm

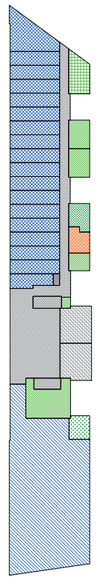
- Woman 256.72sqm
- Man 217.28sqm
- Laundry 47.39sqm
- Restroom 63.75sqm
- Doctor 8.59sqm
- Core 11.35sqm
- Stair 40.74sqm
- Hall, Corridor 91.76sqm



3F AREA

716.60sqm

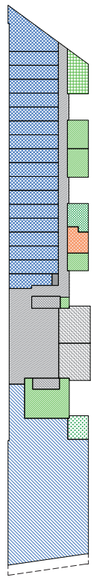
- Woman +Child 229.86sqm
- Man 216.90sqm
- Kitchen 8.86sqm
- Laundry 13.94sqm
- Restroom 56.19sqm
- Doctor 18.22sqm
- Core 11.35sqm
- Stair 40.74sqm
- Hall, Corridor 119.23sqm



4F AREA

699.38sqm

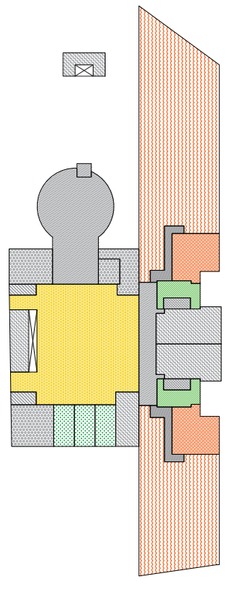
- Woman +Child 228.09sqm
- Man 202.08sqm
- Kitchen 8.86sqm
- Laundry 13.94sqm
- Restroom 56.19sqm
- Doctor 18.22sqm
- Core 11.35sqm
- Stair 40.74sqm
- Hall, Corridor 119.23sqm



B1F AREA

1,284.35sqm

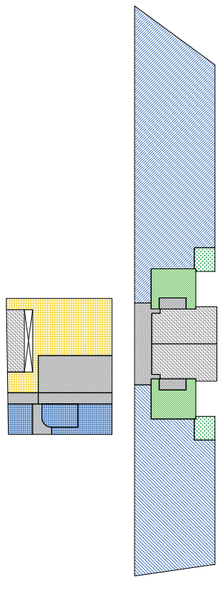
- Medical 45.79sqm
- Restroom 31.74sqm
- Conference 325.16sqm
- Kitchen 73.85sqm
- Restaurant 88.06sqm
- Core 10.54sqm
- Stair 137.91sqm
- Office 88.06sqm
- Hall, Corridor 180.19sqm



1F AREA

983.50sqm

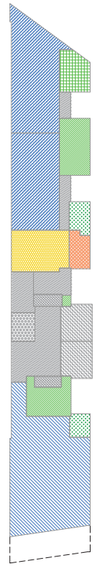
- Woman 334.81sqm
- Man 217.65sqm
- Office 49.45sqm
- Restroom 53.12sqm
- Doctor 17.19sqm
- Library 78.49sqm
- Core 10.55sqm
- Stair 100.23sqm
- Hall, Corridor 102.01sqm



5F AREA

659.16sqm

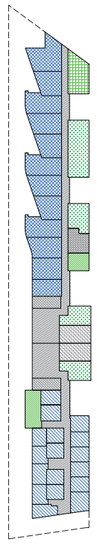
- Woman 178.96sqm
- Man 164.26sqm
- Playroom 22.09sqm
- Kitchen 13.45sqm
- Laundry 21.20sqm
- Restroom 59.49sqm
- Doctor 20.18sqm
- Office 11.97sqm
- Core 11.35sqm
- Stair 40.74sqm
- Hall, Corridor 95.48sqm



6F AREA

440.07sqm

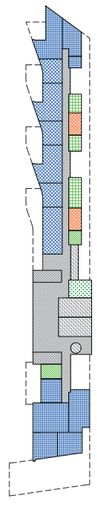
- Woman +Child 137.98sqm
- Man 85.71sqm
- Laundry 13.94sqm
- Restroom 17.28sqm
- Medical 50.22sqm
- Storage 8.30sqm
- Core 12.16sqm
- Stair 19.95sqm
- Hall, Corridor 94.54sqm



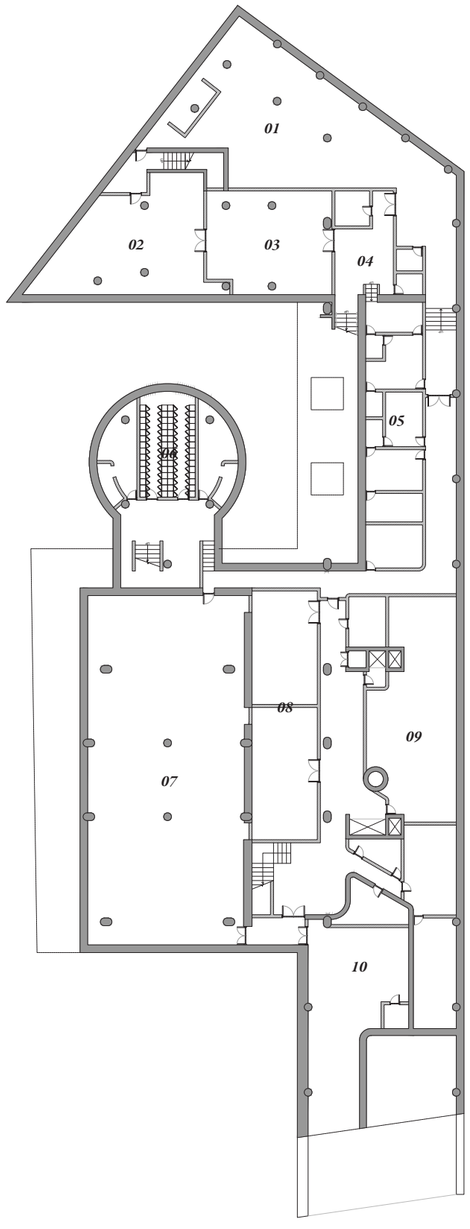
7F AREA

334.14sqm

- Woman +Child 73.68sqm
- Office 93.18sqm
- Kitchen 10.12sqm
- Laundry 14.79sqm
- Restroom 8.99sqm
- Medical 7.24sqm
- Core 12.16sqm
- Stair 29.02sqm
- Hall, Corridor 85.36sqm

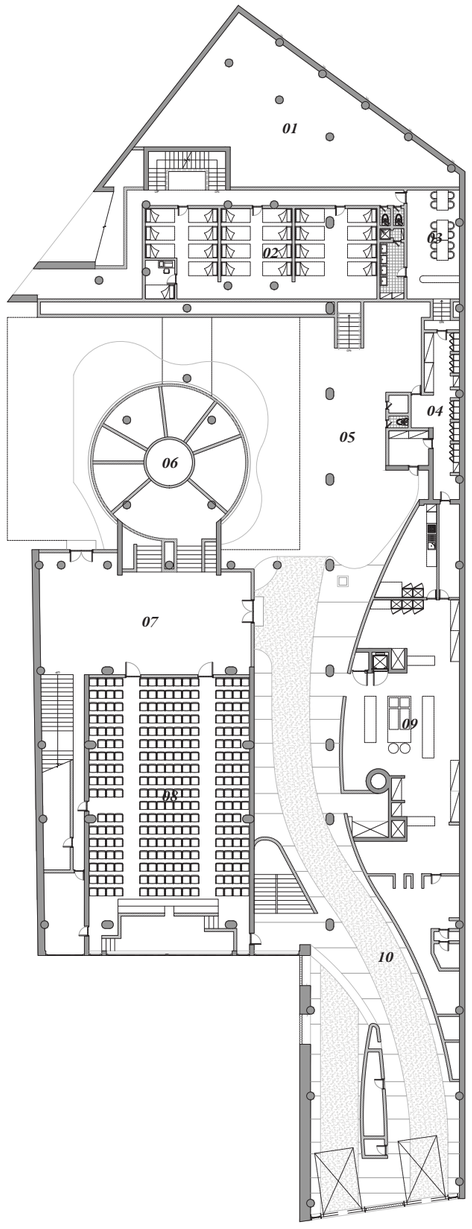


B3F AREA



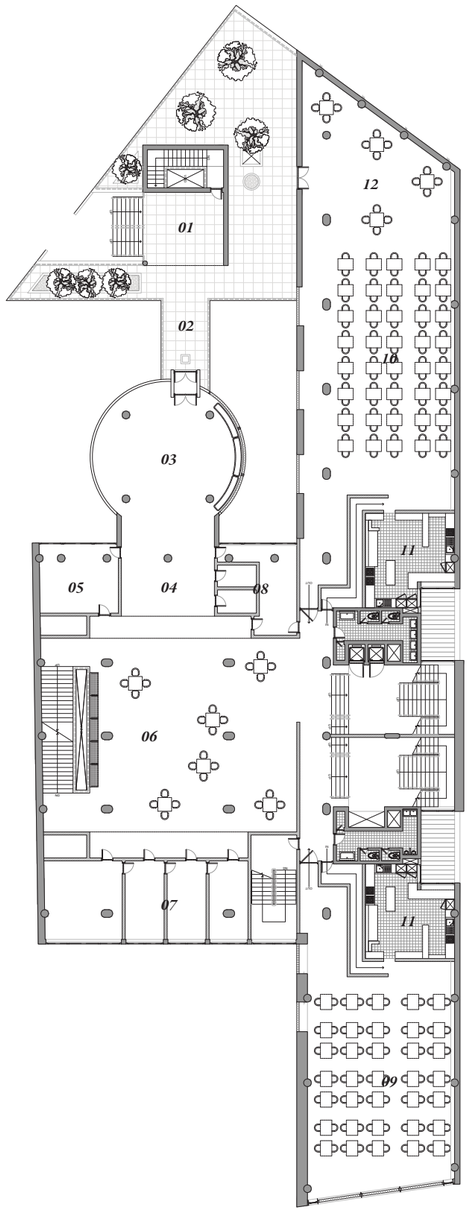
01 Workshop Lower Floor
02 Office Area
03 Storage Room
04 Lobby
05 Meeting Room
06 Changing Room
07 Auditorium Lower Level
08 Recreation Room
09 Dining Storage
10 Loading Dock

B2F AREA



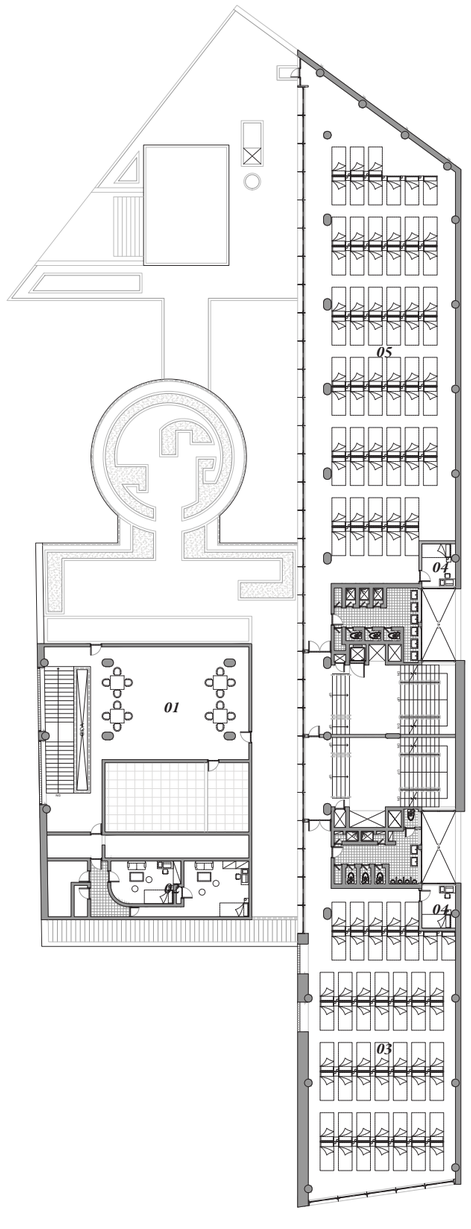
01 Workshop Lower Floor
02 elderly women's dormitory
03 refectory
04 storage
05 covered area
06 dispensary
07 hall
08 conference hall
09 kitchen
10 driveway

B1F AREA



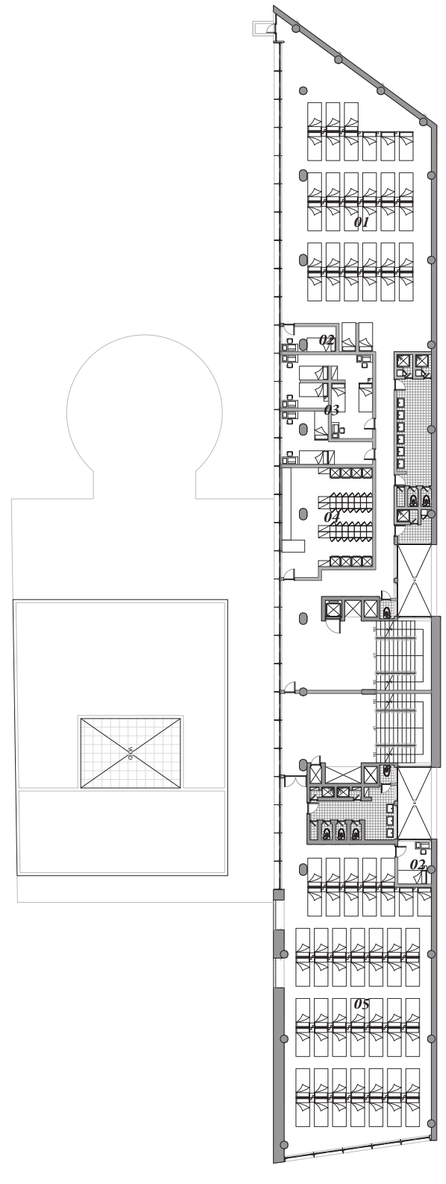
01 entrance portico
02 bridge
03 orientation desk
04 cashier
05 director's office
06 great hall
07 social service
08 office
09 large men's restaurant
10 women's restaurant
11 kitchen
12 serving area

1F AREA



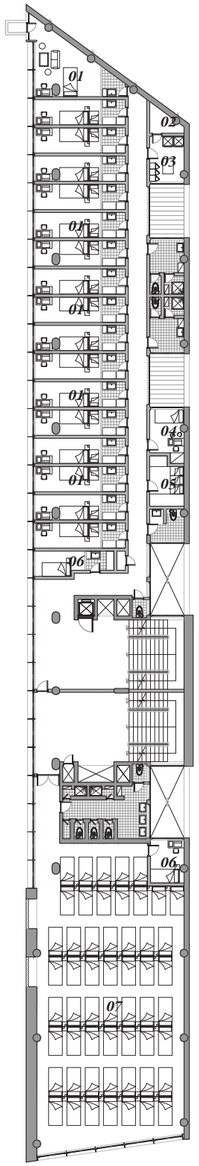
01 library
02 apartment for personnel
03 men's dormitory
04 superintendent
05 women's dormitory

2F AREA



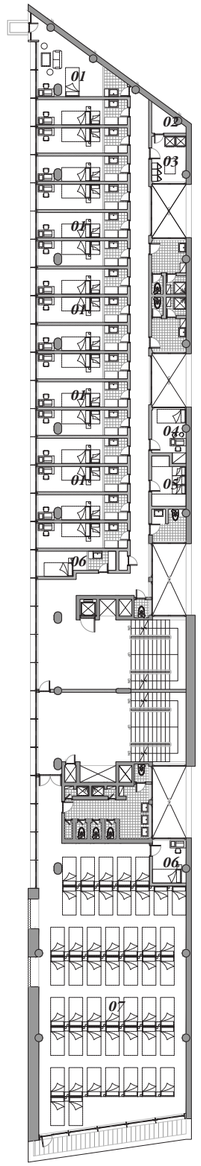
01 women's dormitory
02 superintendent
03 room with two beds
04 laundry
05 men's dormitory

3F AREA



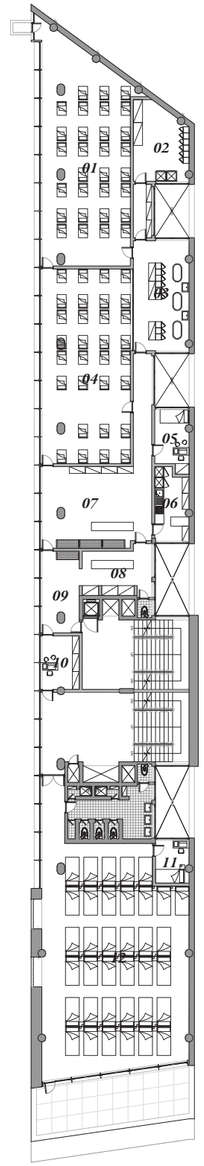
01 room for mothers with a child
02 drying room
03 laundry
04 private room
05 preparation room
06 superintendent
07 men's dormitory

4F AREA



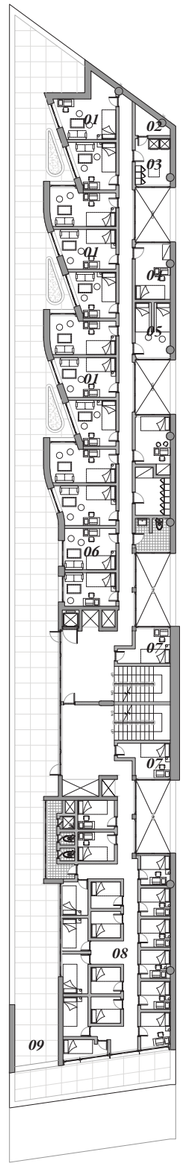
01 room for mothers with a child
02 drying room
03 laundry
04 private room
05 preparation room
06 superintendent
07 men's dormitory

5F AREA



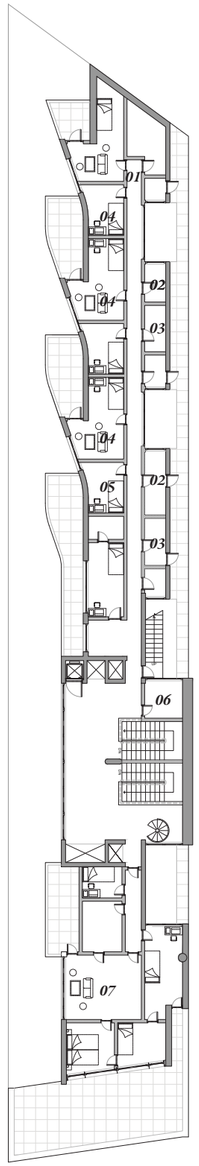
01 infant's dormitory
02 laundry
03 children toilets
04 older children's dormitory
05 doctor room
06 food preparation
07 playroom
08 reception
09 hall
10 director's office
11 superintendent
12 men's dormitory

6F AREA



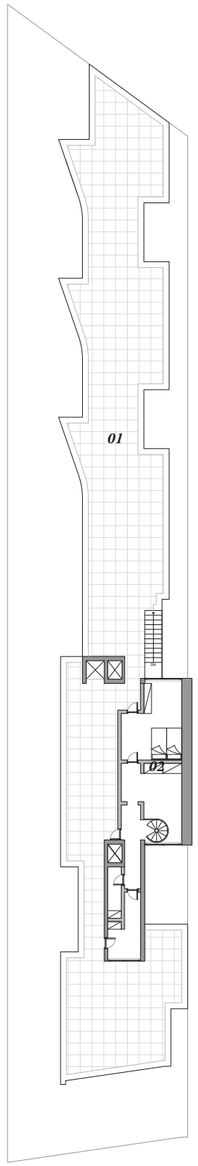
01 room for mothers with a child
02 drying room
03 laundry
04 milk preparation
05 nursing room
06 Polignac's room
07 superintendent
08 room for men
09 garage, window washing rig

7F AREA



01 director's apartment
02 laundry
03 milk preparation
04 rooms for mothers with a child
05 personnel
06 nursing room
07 principal director

ROOF AREA



01 solarium
02 assistant director's room

RE:DESIGN ARCH-BOOK

06

INDIVIDUAL WORK

CATEGORY
Publication Design

YEAR
2025. 05

ACADEMIC ADVISOR
Yoonjai Choi

COURSE TITLE
Design and Typography

ORIGINAL BOOK
The Evolution of 20th Century Architecture: A Synoptic Account

PUBLICATION DESIGNER
Jaejun Choi

BOOK DESIGN TRANSCRIPTION

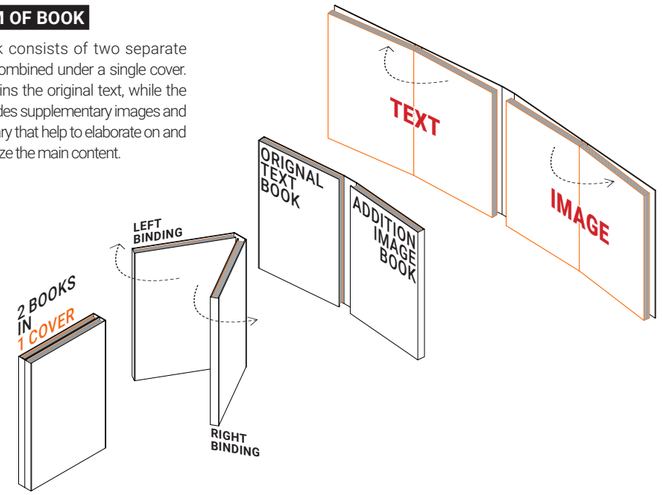
This project is a reinterpretation and redesign of Kenneth Frampton's The Evolution of 20th Century Architecture: A Synoptic Account. As with many of Frampton's works, the book assumes a highly advanced level of readership, making it challenging for general audiences. It offers limited commentary and contextual notes, which can make the dense theoretical content even harder to access. In response, I created an alternative companion volume focused on commentary and visual interpretation—providing explanatory images, annotations, and reflections from my own perspective. I then combined this visual and textual guide with the original book, binding them together into a single, redesigned volume that offers a more approachable and layered reading experience.

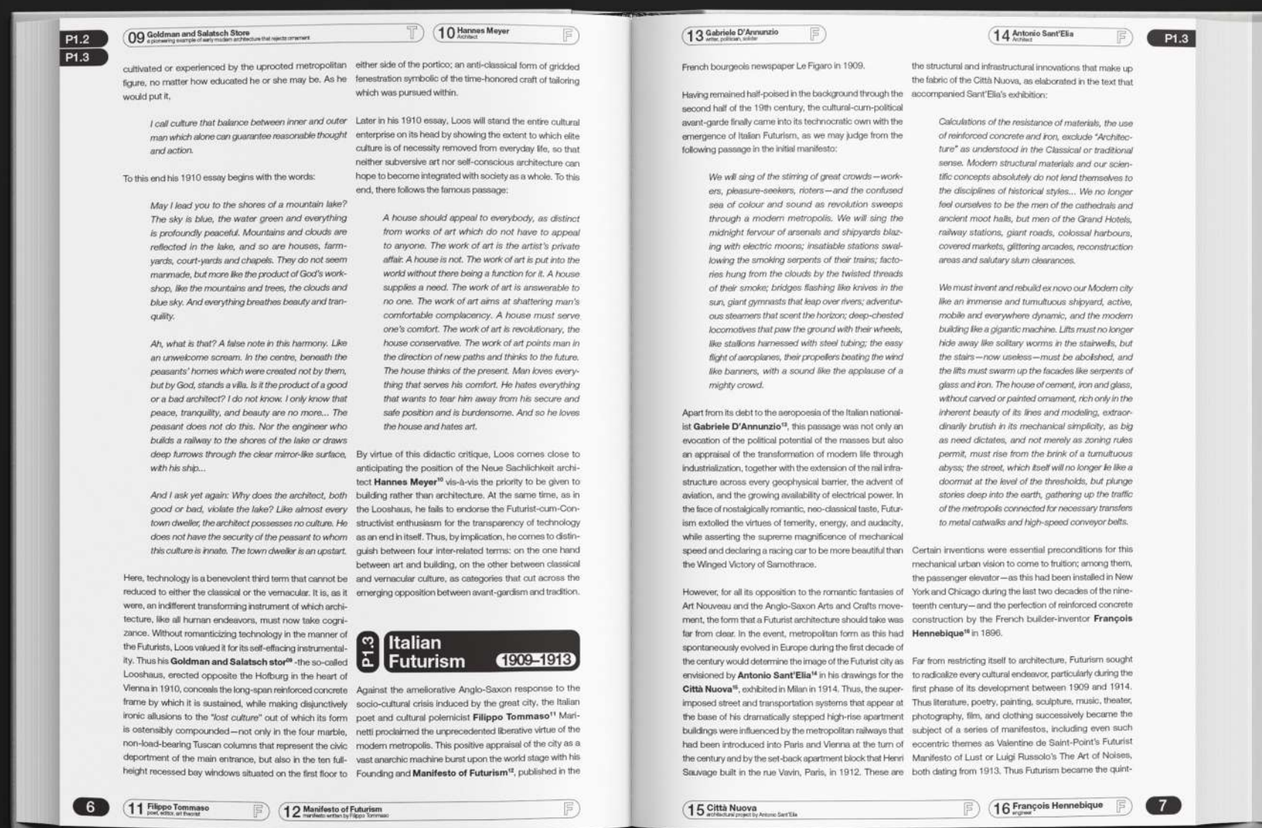
The Evolution of 20th Century Architecture: A Synoptic Account

This book, authored by Kenneth Frampton, is—like many of his other works—exceptionally difficult for the general reader to grasp. Despite featuring numerous artists and philosophers, the supplementary information provided about them is often too brief and insufficiently contextualized.

SYSTEM OF BOOK

This book consists of two separate volumes combined under a single cover. One contains the original text, while the other includes supplementary images and commentary that help to elaborate on and contextualize the main content.




P1.2
P1.3
09 Goldman and Salatsch Store
a pioneering example of early modern architecture that rejects ornament
10 Hannes Meyer
Architect
cultivated or experienced by the uprooted metropolitan figure, no matter how educated he or she may be. As he would put it,
I call culture that balance between inner and outer man which alone can guarantee reasonable thought and action.
To this end his 1910 essay begins with the words:
May I lead you to the shores of a mountain lake? The sky is blue, the water green and everything is profoundly peaceful. Mountains and clouds are reflected in the lake, and so are houses, farmyards, court-yards and chapels. They do not seem manmade, but more like the product of God's workshop, like the mountains and trees, the clouds and blue sky. And everything breathes beauty and tranquility.
Ah, what is that? A false note in this harmony. Like an unwelcome scream. In the centre, beneath the peasants' homes which were created not by them, but by God, stands a villa. Is it the product of a good or a bad architect? I do not know. I only know that peace, tranquility, and beauty are no more... The peasant does not do this. Nor the engineer who builds a railway to the shores of the lake or draws deep furrows through the clear mirror-like surface, with his ship...
And I ask yet again: Why does the architect, both good or bad, violate the lake? Like almost every town dweller, the architect possesses no culture. He does not have the security of the peasant to whom this culture is innate. The town dweller is an upstart.
Here, technology is a benevolent third term that cannot be reduced to either the classical or the vernacular. It is, as it were, an indifferent transforming instrument of which architecture, like all human endeavors, must now take cognizance. Without romanticizing technology in the manner of the Futurists, Loos valued it for its self-effacing instrumentality. Thus his **Goldman and Salatsch store**[09] -the so-called Looshaus, erected opposite the Hofburg in the heart of Vienna in 1910, conceals the long-span reinforced concrete frame by which it is sustained, while making disjunctively ironic allusions to the *"lost culture"* out of which its form is ostensibly compounded—not only in the four marble, non-load-bearing Tuscan columns that represent the civic department of the main entrance, but also in the ten full-height recessed bay windows situated on the first floor to either side of the portico; an anti-classical form of gridded fenestration symbolic of the time-honored craft of tailoring which was pursued within.
Later in his 1910 essay, Loos will stand the entire cultural enterprise on its head by showing the extent to which elite culture is of necessity removed from everyday life, so that neither subversive art nor self-conscious architecture can hope to become integrated with society as a whole. To this end, there follows the famous passage:
A house should appeal to everybody, as distinct from works of art which do not have to appeal to anyone. The work of art is the artist's private affair. A house is not. The work of art is put into the world without there being a function for it. A house supplies a need. The work of art is answerable to no one. The work of art aims at shattering man's comfortable complacency. A house must serve one's comfort. The work of art is revolutionary, the house conservative. The work of art points man in the direction of new paths and thinks to the future. The house thinks of the present. Man loves everything that serves his comfort. He hates everything that wants to tear him away from his secure and safe position and is burdensome. And so he loves the house and hates art.
By virtue of this didactic critique, Loos comes close to anticipating the position of the Neue Sachlichkeit architect **Hannes Meyer**[10] vis-à-vis the priority to be given to building rather than architecture. At the same time, as in the Looshaus, he fails to endorse the Futurist-cum-Constructivist enthusiasm for the transparency of technology as an end in itself. Thus, by implication, he comes to distinguish between four inter-related terms: on the one hand between art and building, on the other between classical and vernacular culture, as categories that cut across the emerging opposition between avant-gardism and tradition.

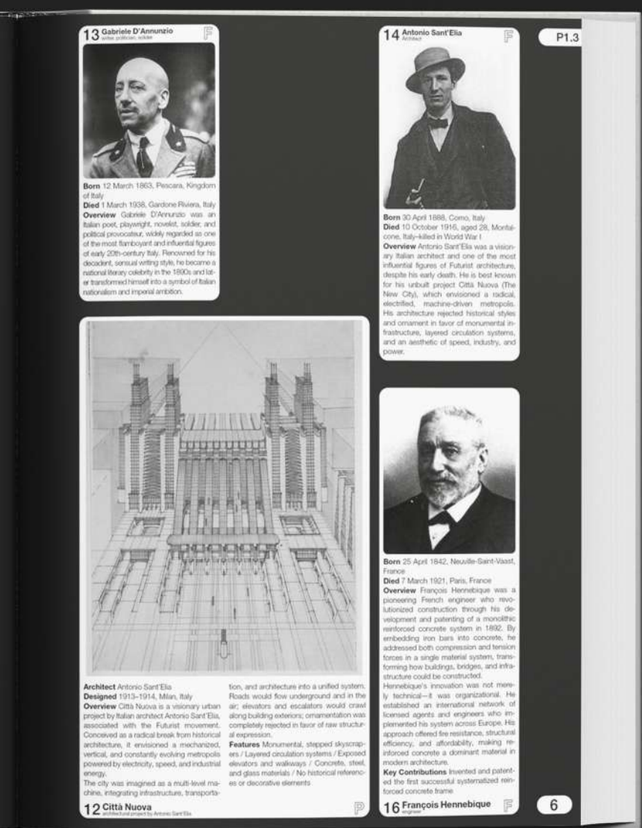
P1.3 **Italian Futurism** 1909–1913

Against the ameliorative Anglo-Saxon response to the socio-cultural crisis induced by the great city, the Italian poet and cultural polemicist **Filippo Tommaso**[11] Marinetti proclaimed the unprecedented liberative virtue of the modern metropolis. This positive appraisal of the city as a vast anarchic machine burst upon the world stage with his Founding and **Manifesto of Futurism**[12], published in the

Architect Adolf Loos
Completed 1910, Michaelerplatz, Vienna, Austria
Overview The Goldman & Salatsch Store, commonly known as the Looshaus, is one of Adolf Loos's most iconic buildings and a turning point in the history of modern architecture. Commissioned as a combined upscale men's clothing store and office/residential building, it sits directly across from the ornate Hofburg Imperial Palace—making its stark modernity even more provocative at the time.
Architectural Significance Loos's design stripped away all superfluous ornamentation from the façade, presenting a radical contrast to Vienna's prevailing Secessionist and historicist styles. The lower commercial levels were clad in green Cipollino marble, with large display windows and Tuscan columns suggesting quiet monumentality. The upper residential levels were unadorned stucco surfaces punctuated by a strict grid of recessed windows.
This bold minimalism caused public outcry, with critics dubbing the unornamented façade "inhuman" and even "immoral." Yet Loos defended the design as an ethical stance: architecture should serve function and reflect contemporary life, not imitate past styles. The Looshaus thus embodies his famous dictum: "Ornament is crime."

Born 22 December 1876, Alexandria, Egypt
Died 2 December 1944, aged 67, Bellagio, Italy
Training Studied literature and law at the Sorbonne in Paris and the University of Pavia in Italy. Raised in a multilingual environment, fluent in French and Italian, and immersed early in avant-garde literary circles.
Biography Filippo Tommaso Marinetti was an Italian poet, editor, and theorist best known as the founder of Futurism, the first avant-garde movement of the 20th century. He launched the movement in 1909 with the Futurist Manifesto, published on the front page of Le Figaro, where he celebrated speed, machinery, war, youth, and the industrial city, while calling for the destruction of museums, libraries, and academic institutions.

Published 20 February 1909, Le Figaro, Paris, France
Overview Manifesto of Futurism is the founding document of the Futurist movement, written by Filippo Tommaso Marinetti. In this provocative text, Marinetti rejects the past and glorifies speed, technology, machinery, youth, violence, and industrial progress. He calls for the destruction of museums and libraries, presenting Futurism as a complete break from tradition and an embrace of modernity's raw energy.
The manifesto's tone is incendiary and poetic, written as a stream of declarations. It laid the groundwork for future manifestos in art, architecture, literature, and music, and influenced movements like Russian Constructivism, Dadaism, and Vorticism.
Selected Points "We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed." "We will destroy museums, libraries, academies of every kind." "War is the world's only hygiene." "We want to glorify war—the only cure for the world—militarism, patriotism, the destructive gesture of freedom-bringers."



Born 12 March 1863, Pescara, Kingdom of Italy
Died 1 March 1938, Gardone Riviera, Italy
Overview Gabriele D'Annunzio was an Italian poet, playwright, novelist, soldier, and political provocateur, widely regarded as one of the most flamboyant and influential figures of early 20th-century Italy. Renowned for his decadent, sensual writing style, he became a national literary celebrity in the 1890s and later transformed himself into a symbol of Italian nationalism and imperial ambition.

Born 18 November 1889, Basel, Switzerland
Died 19 July 1954, aged 64, Crocifisso di Savosa, Switzerland
Training Trained as a mason and studied at the Technical School in Basel. Worked in Brussels, Germany, and briefly with the city planning office in Berlin before establishing his own practice focused on functional design.
Biography Hannes Meyer was a Swiss architect and urban theorist, best known as the second director of the Bauhaus (1928–1930) after Walter Gropius. A committed Marxist, Meyer redirected the Bauhaus toward social and collective concerns, emphasizing function, economy, and user needs over aesthetics or individual artistic expression. His slogan "People's needs instead of luxuries" encapsulated his approach. Afterward, Meyer worked in the Soviet Union (1930–1936) on educational and planning projects, then spent time in Mexico developing workers' housing before returning to Switzerland in the 1940s.

Architect Antonio Sant'Elia
Designed 1913–1914, Milan, Italy
Overview Città Nuova is a visionary urban project by Italian architect Antonio Sant'Elia, associated with the Futurist movement. Conceived as a radical break from historical architecture, it envisioned a mechanized, vertical, and constantly evolving metropolis powered by electricity, speed, and industrial energy.
The city was imagined as a multi-level machine, integrating infrastructure, transportation, and architecture into a unified system. Roads would flow underground and in the air; elevators and escalators would crawl along building exteriors; ornamentation was completely rejected in favor of raw structural expression.
Features Monumental, stepped skyscrapers / Layered circulation systems / Exposed elevators and walkways / Concrete, steel, and glass materials / No historical references or decorative elements

Born 25 April 1842, Neuville-Saint-Vaast, France
Died 7 March 1921, Paris, France
Overview François Hennebique was a pioneering French engineer who revolutionized construction through his development and patenting of a monolithic reinforced concrete system in 1892. By embedding iron bars into concrete, he addressed both compression and tension forces in a single material system, transforming how buildings, bridges, and infrastructure could be constructed.
Hennebique's innovation was not merely technical—it was organizational. He established an international network of licensed agents and engineers who implemented his system across Europe. His approach offered fire resistance, structural efficiency, and affordability, making reinforced concrete a dominant material in modern architecture.
Key Contributions Invented and patented the first successful systematized reinforced concrete frame

ON:POSSIBILISM WRITING 07

Constellated Bigness : Assembling the Infinite in Kambui Olujimi's North Star Symposium

Rem Koolhaas's idea of Bigness emerged in the late 20th century, when urbanization, technological advancement, and capitalist-driven development began transforming architecture's role. In his influential book S,M,L,XL (1994), Koolhaas defined Bigness as a condition where architecture surpasses a certain scale and detaches from traditional urban contexts or programmatic logic. At this scale, architecture becomes an autonomous system governed by its own internal rules. He argued that as buildings grow larger, they lose connection with their surroundings and develop a self-contained logic. Bigness, therefore, is not merely about physical size, but about the complexity of integrated elements forming new, nonlinear relationships.

Kambui Olujimi's North Star Symposium (2024) resonates with Koolhaas's notion of Bigness. Centering on the North Star as a symbol of Black liberation, the project reinterprets historical narratives through large-scale sculptures, installations, videos, and texts. Rather than presenting a singular narrative, Olujimi constructs a fragmented, multi-layered experience that invites viewers to engage from various perspectives. This collage-like strategy mirrors Koolhaas's Bigness: an assembly of parts that resists linear interpretation and functions beyond conventional contexts.

Specifically, North Star Symposium uses expansive installations and digital media in public space, encouraging the audience to actively generate meaning. This reflects Koolhaas's idea of Bigness as structural complexity, where disparate programs coexist. Olujimi turns history into an immersive spatial experience rather than a passive textual account. His work invites active viewer participation in constructing narrative and significance. Ultimately, North Star Symposium exemplifies Koolhaas's theory that Bigness generates its own internal logic. Through monumental scale and layered storytelling, Olujimi creates a new architecture of meaning—one that transcends individual elements and reshapes how we perceive space, history, and identity.

Collage work by Jaejun Choi

INDIVIDUAL WORK

CATEGORY
Thesis Writing

YEAR
2025. 02 - 04

ACADEMIC ADVISOR
Mario Gooden

COURSE TITLE
On Possibilism

LECTURE SUBJECT
The Convergence of Architectural and Non-Architectural Discourse

WRITING AUTHOR
Jaejun Choi

WHAT IS ON POSSIBILISM?

This essay is grounded in the content of On: Possibilism, a four-part lecture series that explored the expanding boundaries of architectural thinking in response to social, environmental, and technological uncertainty. Drawing from each of the sessions, the text reflects on how architecture can shift from problem-solving to possibility-making—rethinking not just what buildings are, but what they could become when aligned with speculative, ethical, and plural modes of practice. Rather than presenting a singular thesis, the essay unfolds as a series of interconnected reflections that emerge from the dialogue between speakers, projects, and positions introduced throughout the series. It attempts to trace how architecture, when freed from fixed outcomes, can become a tool for imagining new collective futures. Through this framework, the essay does not simply document the lectures—it activates them as an evolving discourse, using writing as a space of construction.

Blurred Boundaries in Architecture : Between Reality and Fantasy

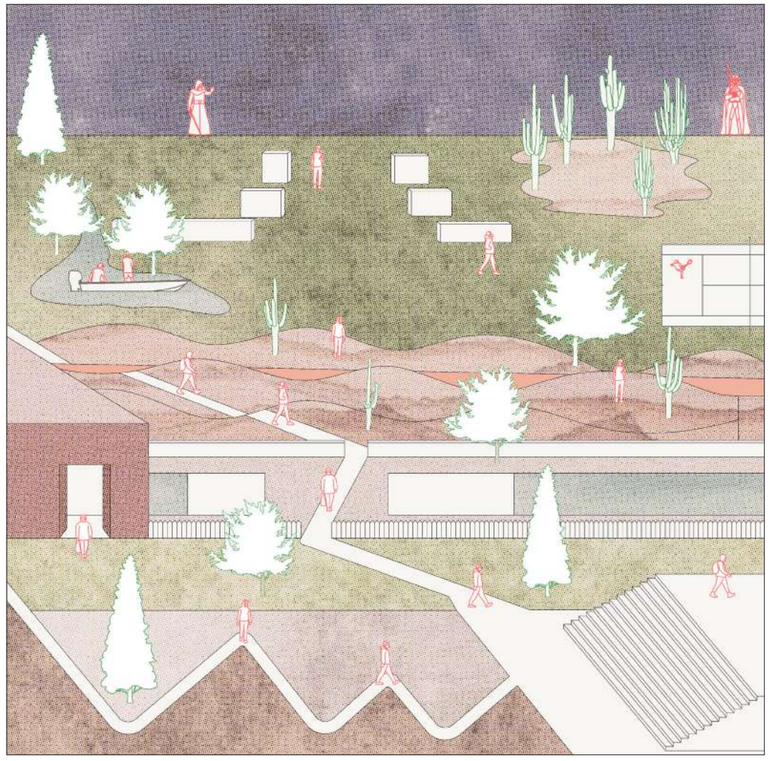
Since the 20th century, architecture has evolved beyond the mere act of constructing space. It has become a medium for negotiating boundaries—between the ordinary and the extraordinary, the real and the imagined, and among diverse programs. In S,M,L,XL, Rem Koolhaas argues that these boundaries are increasingly blurred, especially within the complexity of modern cities. He contends that architecture should no longer be restricted by fixed functions, but instead operate as a flexible system that adapts to varying contexts and shifting needs. Architecture, in this view, is not a static object but a dynamic network—an ongoing process of transformation.

Olivia Erlanger's Pergusa resonates with this framework by exploring the coexistence of reality and fantasy through spatial experience. Her surreal pairing of a washing machine and a tuna destabilizes everyday perception. The washing machine's door becomes more than a functional object—it serves as a portal between the real and the dreamlike. It poses a fundamental question: is the interior space still anchored in reality, or has it shifted into a different realm entirely? This kind of perceptual ambiguity aligns with Koolhaas's vision of architecture as a tool for expanding human awareness and psychological thresholds.

A prime architectural example of such conceptual fluidity is Koolhaas's Parc de la Villette. Rather than adhering to a conventional park layout, it proposes a field-like structure where programs intersect and interact without hierarchy. The iconic red follies scattered across the site defy singular function; they act as flexible nodes that provoke movement and social engagement. The park, therefore, is not a passive green space but an experimental terrain for generating new forms of spatial interaction.

Altogether, these projects indicate a continued departure from rigid architectural boundaries. The future of architecture lies in the creation of interconnected, adaptable environments—spaces where diverse experiences, narratives, and programs converge.

Re-design Parc de La Villette,
OMA with collage work by Jaejun Choi



essay abstract
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Programless Ecology : Shared Territories with Human and Nature

Angela Co's Bird Collective project presents a compelling reimagination of architecture as a medium for ecological partnership and interspecies communication. Departing from the anthropocentric tendencies of conventional design, Co proposes a framework in which architecture is shaped not solely for humans but with the active involvement of birds, plants, and local ecosystems. Her design is not static or programmatically fixed; it is a responsive system that evolves through environmental and social interactions. In doing so, she transforms architecture from a formal object into a living process that negotiates between human and non-human agencies.

At the core of Bird Collective is the notion that non-human life forms are not passive beneficiaries of human design but co-creators of space. Birds inform the spatial structure through their migratory behaviors and nesting needs, while plants contribute to microclimatic regulation and material integration. Rather than dictating outcomes, Co's architecture listens and adapts, allowing space to remain open, indeterminate, and responsive. This leads to a dynamic and layered spatial experience, one that shifts with the seasons, behaviors, and ecological rhythms of the site.

This thinking closely aligns with Rem Koolhaas's concept of Programmatic Indifference, introduced in S, M, L, XL. Koolhaas argues that as buildings scale up, traditional relationships between form and function dissolve, giving rise to flexible spaces open to evolving uses. Co echoes this flexibility but repositions it at an ecological scale. Rather than accommodating a variety of human programs, her design allows the natural world to co-author spatial outcomes. Architecture becomes a platform for interspecies cohabitation, shaped not by fixed intent but through ongoing ecological interaction.

Co's work also finds philosophical resonance in Robin Wall Kimmerer's Braiding Sweetgrass, which emphasizes the indigenous ethic of reciprocity between humans and the environment. Kimmerer proposes that the land is not a resource to be managed but a relative to be respected and engaged in a mutual relationship. Co embodies this ethic in built form. Her designs do not impose control over nature; instead, they facilitate cooperation, offering space as an evolving interface where plants, animals, and people co-exist with integrity and agency.

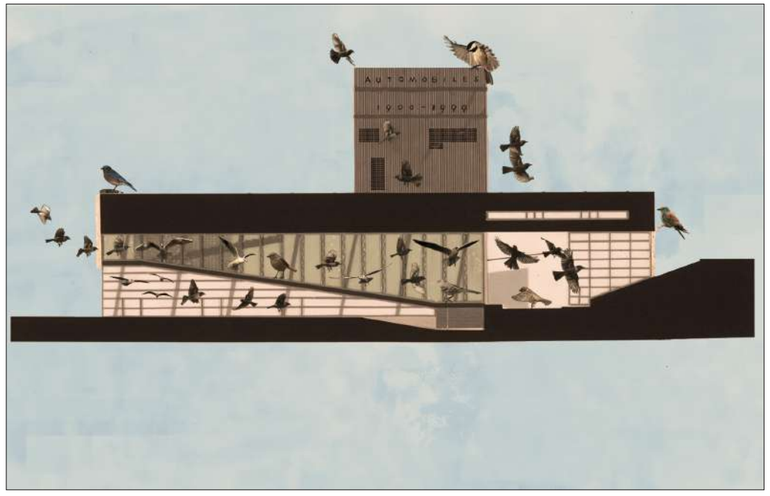
In Bird Collective, architectural elements are intentionally incomplete—frameworks to be finished by nature. Perches become both bird habitats and human gathering points. Vegetation and weather alter material surfaces over time. Co's architecture resists finality; it is temporal, responsive, and deeply situated. It invites the environment to finish what the architect merely begins.

Crucially, this design philosophy marks a rejection of control as the driving force of architecture. Modernism championed monumentality, permanence, and authorial dominance. In contrast, Co relinquishes authorship to the collaborative forces of ecology and behavior. She positions architecture not as a perfected object but as a mediating interface, where spatial form is always contingent, always becoming.

The implications are transformative. If architecture can be reconceived as a platform for reciprocity across species, then the architect's role shifts from master planner to ecological facilitator. Design becomes less about imposing form and more about cultivating conditions for relationships to emerge. It demands an ethic of humility, patience, and openness—qualities rarely centered in architectural discourse.

By weaving together Koolhaas's spatial openness with Kimmerer's ecological reverence, Angela Co articulates a powerful new direction for architecture. Bird Collective is not just a design project; it is a framework for coexistence, a working proposition for how we might build in ways that honor complexity, temporality, and multispecies life. In doing so, it redefines what it means to design—not for, but with the world.

For Birds, Not For Human,
OMA with collage work by Jaejun Choi



essay abstract
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Architecture of Perception : Rethinking Scale and Interaction

Sarah Oppenheimer's Demonstrations on Psychological Optics: Phenomenal Causality according to Michotte challenges fixed notions of spatial experience by turning perception into an architectural material. Drawing from Albert Michotte's theory of "phenomenal causality"—our instinctive tendency to perceive cause and effect between successive visual events—Oppenheimer designs spatial interventions that expose how meaning is constructed not by static form, but through observation, movement, and interaction. Her architecture is not an object to be seen from a distance, but a situation that unfolds dynamically with the viewer's body in space.

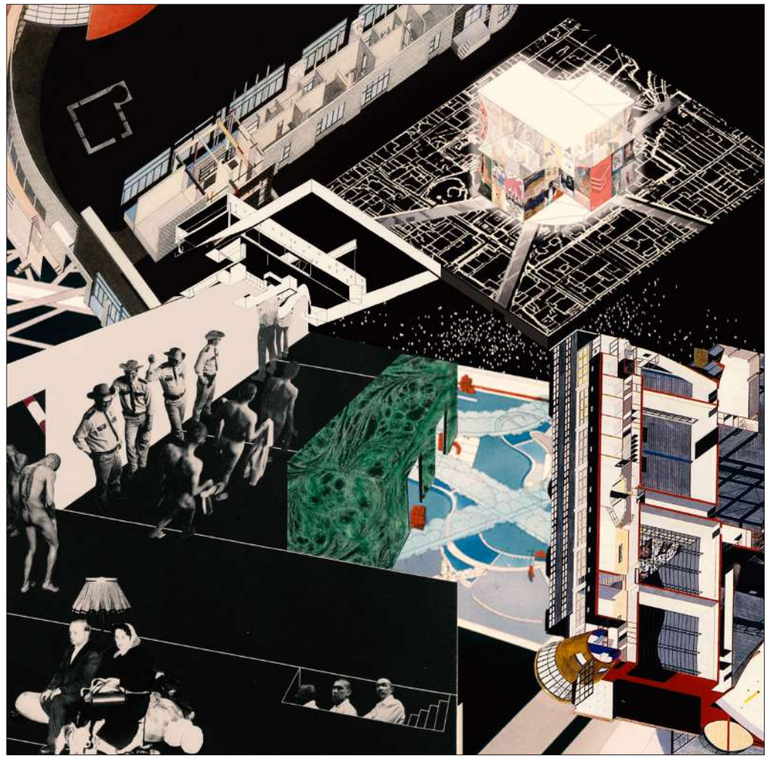
This approach resonates deeply with Rem Koolhaas's concept of Bigness in S,M,L,XL, where architecture at a certain scale breaks free from conventional relationships between form, function, and context. According to Koolhaas, Bigness produces its own internal logic, indifferent to surrounding conditions. Oppenheimer's work, while modest in physical scale, shares this conceptual autonomy. Her installations create intense perceptual environments that resist singular meaning, relying instead on spatial ambiguity, cognitive dissonance, and user re-orientation.

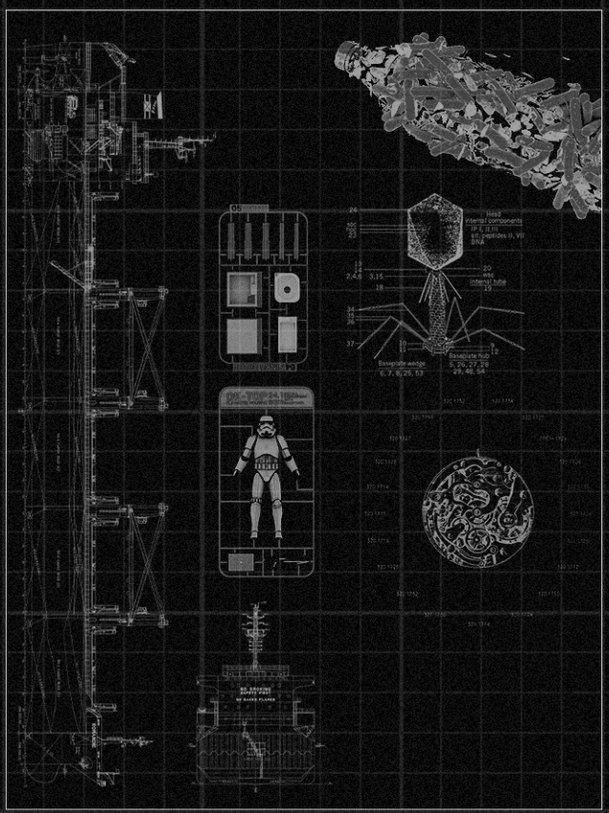
Both Koolhaas and Oppenheimer redefine architecture as a system of complexity and user participation. Koolhaas liberates buildings from fixed typologies and predetermined programs; Oppenheimer, on a more intimate scale, invites the viewer to become an agent in the spatial narrative. She builds not spaces, but experiential triggers—structures that only come alive through bodily motion and psychological engagement.

Importantly, Oppenheimer shifts the understanding of scale itself. For her, scale is not measured in height, footprint, or volume, but in psychological magnitude: how much a space disorients, activates, or transforms the subject. A narrow threshold, a shifting perspective, or a mirrored boundary can have more impact than a towering monument. In this sense, her work reframes Bigness not as physical enormity, but as perceptual intensity.

Ultimately, Oppenheimer proposes an architecture of participation, where control is decentralized and meaning emerges through use. Her reinterpretation of Bigness emphasizes not spectacle, but subtle disruption—where small spatial manipulations catalyze large cognitive shifts. Through this lens, architecture becomes not just space, but experience structured through time, attention, and perception.

Unexpected Overlapped Space,
collage work by Jaejun Choi





ARCHIVE MATERIALS

1310px × 3620px, *Jaejun Choi*

This image showcases various document subjects housed in the Document Archive. It includes the blueprint of a Carrier used as a structural component in INFORMSTRUCTURE, the structure of bacteriophages that inspired the motif of Polymophage, the mechanism of a clock that forms the foundation of the Time Museum, and the plastic runner inspired by model kits for OK-TOP.