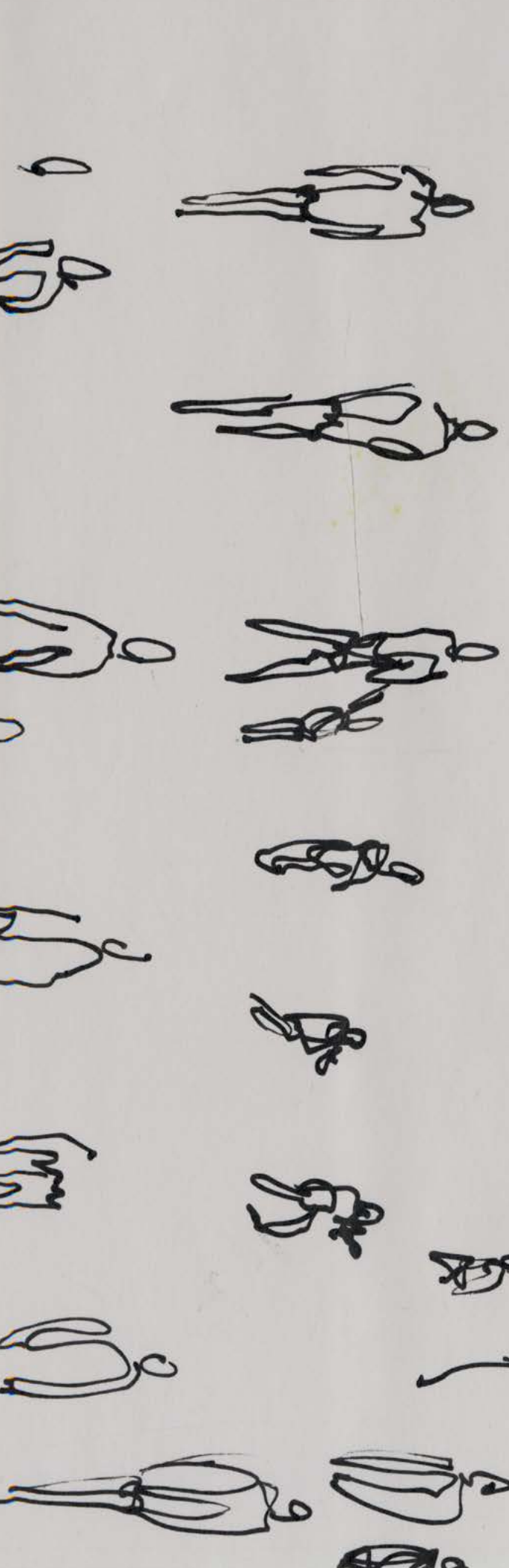




00_CVPG_01
people exist in architecture

tékhnnē tékhnnē

julian krušič o'donnell

columbia university gsapp
master of architecture (m.arch) | may 2026

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+1 413 522 1506

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columbia university graduate school of architecture planning and preservation | m.arch 2026
 rhode island school of design | BFA industrial design + drawing concentration 2022

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 julian@julianodonnell.com

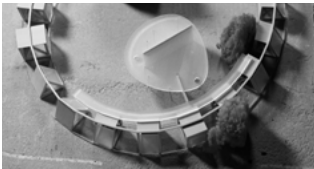
The Greeks called it “the cunning of hand” — tékhnē — interchangeable, in their usage, with epistēmē: craft and knowledge, making and understanding, bound together in a single word. To build a ship was to understand the sea. To forge a chalice was to reveal, as Heidegger would later observe, what the material had always been waiting to become. To cut a window was to decide what deserves to be seen.

From Old Norse: kunnandi, knowledge; kunna, to know, to understand, to be able. The root of cunning, without, as the dictionaries are careful to note, the stain of deceit the word has since acquired.

Skill in achieving one's ends by knowing what you are doing with your hands. The knowledge that can only be gained by practice.

This portfolio is an account of three years of that kind of knowing. Each project begins not from a resolved idea but from a question the making itself is designed to answer. A calibrated optical machine reconstructs a UFO sighting frame by frame, not to explain the event, but to expose the mechanism of seeing. A blind hand-drawing becomes the geometry of a residency. A vacant lot in Toledo's West End generates an algorithm derived from the Farnsworth House that spaces glass mullions according to sightlines that no longer exist. Physical models informed by the inverted geometry of the human retina produce spaces in which perception is the material. A manifesto on xenobiotics metabolizes the theory it proposes. An essay on glass enters the mould.

-j.k.o



03_TBC_01



03_TBC_02



03_TBC_03



03_TBC_04



03_TBC_05



03_TBC_06



03_TBC_07



03_TBC_08

I.
[sp.25]
residency without walls —
pavia-edgar school for the arts
31 squaw rd | east hampton, NY
advanced studio iv | robert marino

II.
[sp.26]
world power(less) complex
D4 jongno-gu | seoul, south korea
advanced studio vi | nahyun hwang

III.
[fa.25]
a house that glass built —
transcribing transparencies
1219 belmont ave | toledo, OH
advanced studio v | michael bell

IV.
[fa.24]
habitat 127 —
artists' cooperative
458 west 127th st | new york, NY
core studio iii | galia solomonoff

V.
[sp.25]
le pour et contre —
1968 to the present
seminar | bernard tschumi

VI.
[sp.24]
parallax 1997 —
damage control USA
core studio ii | mark wasiuta

VII.
[sp.24]
COV —
community for the optically
vigilant
yuma county, AZ
core studio ii | mark wasiuta

VIII.
[fa.24]
east river station —
fugitive mobilities
manhattan bridge, NY
core studio i | talitha liu

08
A super-elliptical ring of studios, micro-galleries, and communal spaces reactivates the postwar "Club Without Walls" on the former Springs homestead of Philip Pavia and Natalie Edgar — neither house nor pavilion, but a spatial field balanced between individual practice and collective assembly.

27
In an alternative present, the Bureau of Buried Heritage has designated Euljiro's District 4 a zone of Significant National Heritage — and the soon-to-be-demolished Sewoon Sangga complex becomes the found material of a counter-proposal. What once was, what is, and what will be: recomposed, excavated, and re-ground.

48
Sited a mile from SANAA's Glass Pavilion in Toledo's de-developed West End, this project refuses modernist transparency in favor of dichroic, polariscopic glass calibrated to the exact sight lines of a vacant lot — a chromatic instrument that makes perception material.

61
A vacant utility lot at the convergence of 127th and 128th Streets becomes an affordable artists' dwelling organized around three concrete cores — accessibility not as supplement but as the structural and sectional logic of the whole.

72
Nine weekly positions drawn from a semester mapping the schools, polemics, and ideas that shaped architecture after 1968 — for and against, in the French sense pour et contre: not pro and con, but the pressure of a text against a thought.

82
A calibrated optical machine reconstructs the 1997 Phoenix Lights incident — not to explain the event but to expose how parallax distortion and VHS resolution conspired to flatten four independent flares into a single triangular object. Seeing, here, is the problem.

89
A speculative residential enclave on a remote mesa organizes domestic life around two sightlines — restricted military airspace and the mountain where the Phoenix Lights were filmed. Each dwelling is an instrument of watching; the "thermoptic sail" tracks sun and sky simultaneously.

100
A multimodal transit node suspended at the bridge's midpoint couples gondola, subway, and pedestrian pathways within the existing suspension structure — reframing infrastructure as urban destination, where movement pauses long enough to become place.



08_RWW_01
every 500s still life

residency without walls

31 squaw rd | east hampton, NY 11937
spring 2025 | advanced studio iv | robert marino
julian o'donnell

Sited on the former homestead of Philip Pavia and Natalie Edgar in Springs, East Hampton, this project proposes a residency and exhibition space that reactivates the legacy of the postwar “Club Without Walls.” Located within a landscape shaped by abstract expressionism and mid-century experimentation, the Pavia-Edgar property becomes the ground for a contemporary framework for gathering, making, and display.

Rather than reconstructing domestic typologies on site, the proposal translates the ethos of collective production into a formal and structural system. Beginning with a blind hand-drawn “psychogram,” the plan develops into a super elliptical geometry generated through parametric redistribution of multiple foci. Tangential arcs and a calibrated column grid organize a ring of micro-galleries, studios, and communal spaces around a central open ground.

1.
andrew geller's reese house I under construction +
scale model in foreground (9/55)



08_RWW_02

The form draws from Pavia’s “arena”—an informal pit that functioned as a site of exchange — as well as Andrew Geller’s light-weight Hamptons houses, known for their modest materials and environmental responsiveness. These precedents are abstracted into a continuous structural frame that operates simultaneously as enclosure, landscape, and circulation.

Neither house nor pavilion, the resulting architecture performs as a spatial field: a residency without walls that balances exposure and protection, individual practice and collective assembly—a contemporary translation of the club’s open yet structured form of gathering.

2.
an art center since 1955, the d'amico institute of art
occupies a terrestrial barge — a spontaneous long
island vernacular frankenstein

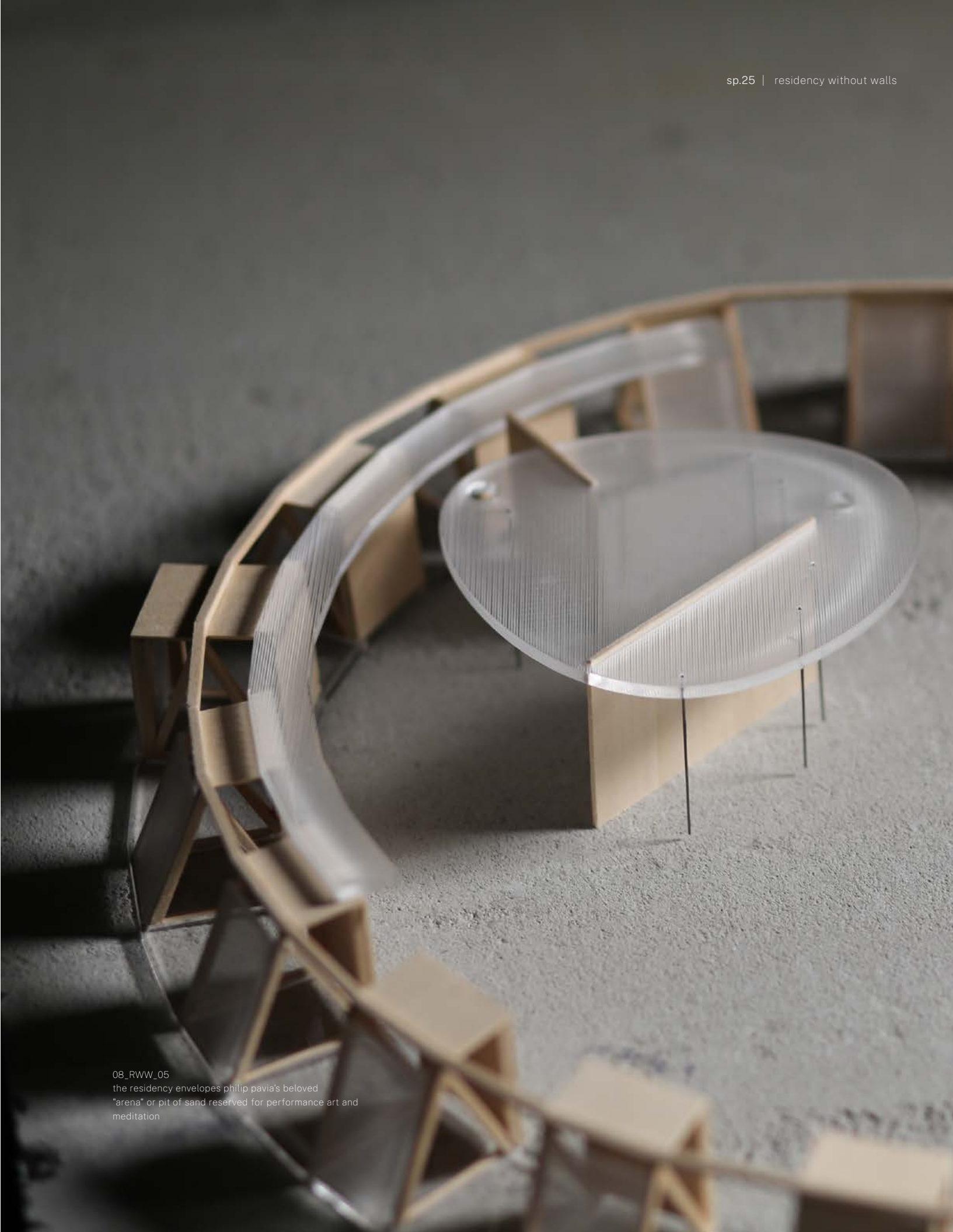


08_RWW_03

3.
philip pavia's "arena" of 31 squaw rd—
sculptural works remain open to the elements



08_RWW_04



08_RWW_05
the residency envelopes philip pavia's beloved
"arena" or pit of sand reserved for performance art and
meditation



08_RWW_06



08_RWW_07



08_RWW_08



08_RWW_09



08_RWW_10



08_RWW_11



08_RWW_12



08_RWW_13



08_RWW_14



08_RWW_15



08_RWW_16



08_RWW_17



08_RWW_18



08_RWW_19



08_RWW_20



08_RWW_21
sketch of 31 squaw rd and the
"arena"



08_RWW_22



08_RWW_23



08_RWW_24



08_RWW_25



08_RWW_26



08_RWW_27



08_RWW_28



08_RWW_29



08_RWW_30



08_RWW_31



08_RWW_32



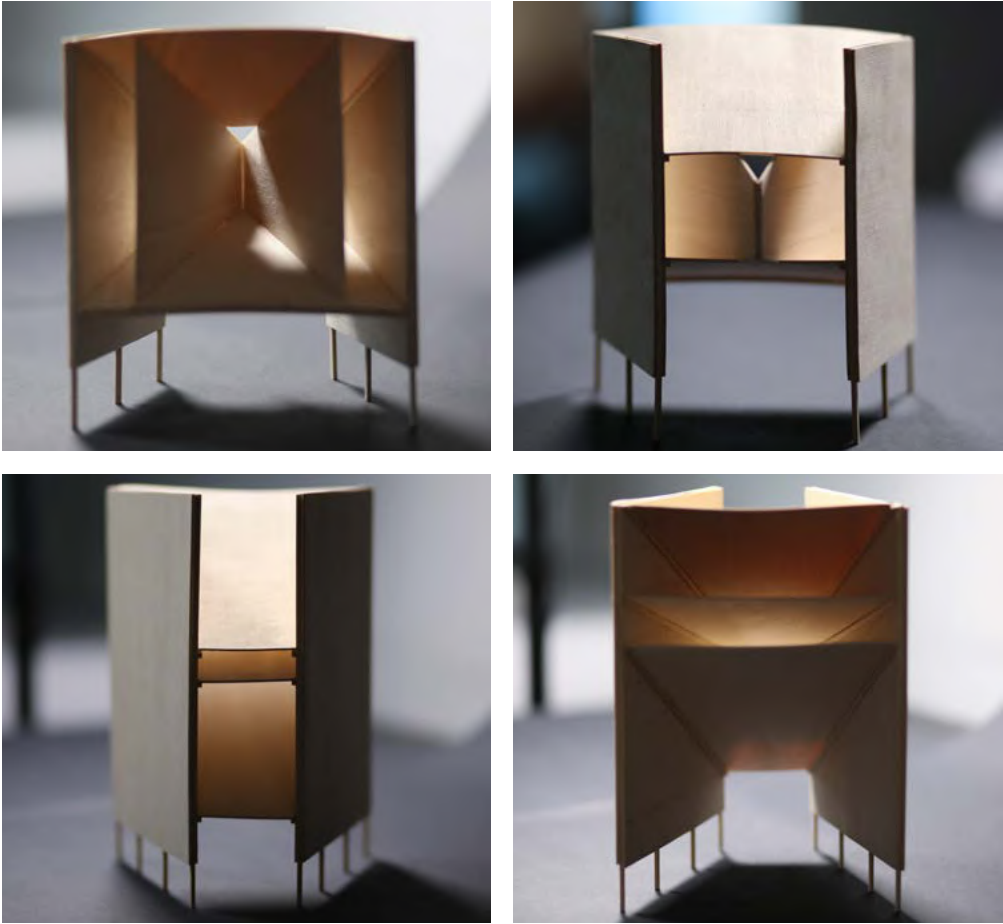
08_RWW_33



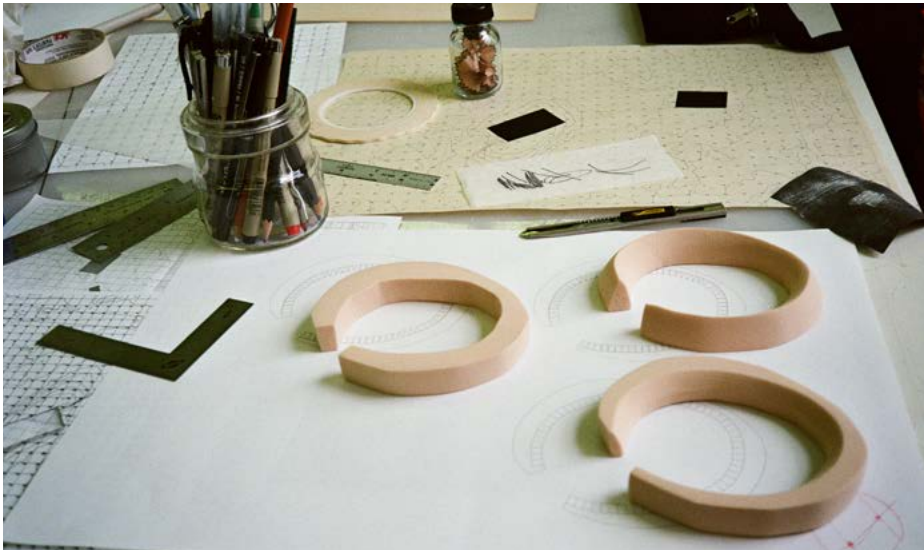
08_RWW_34



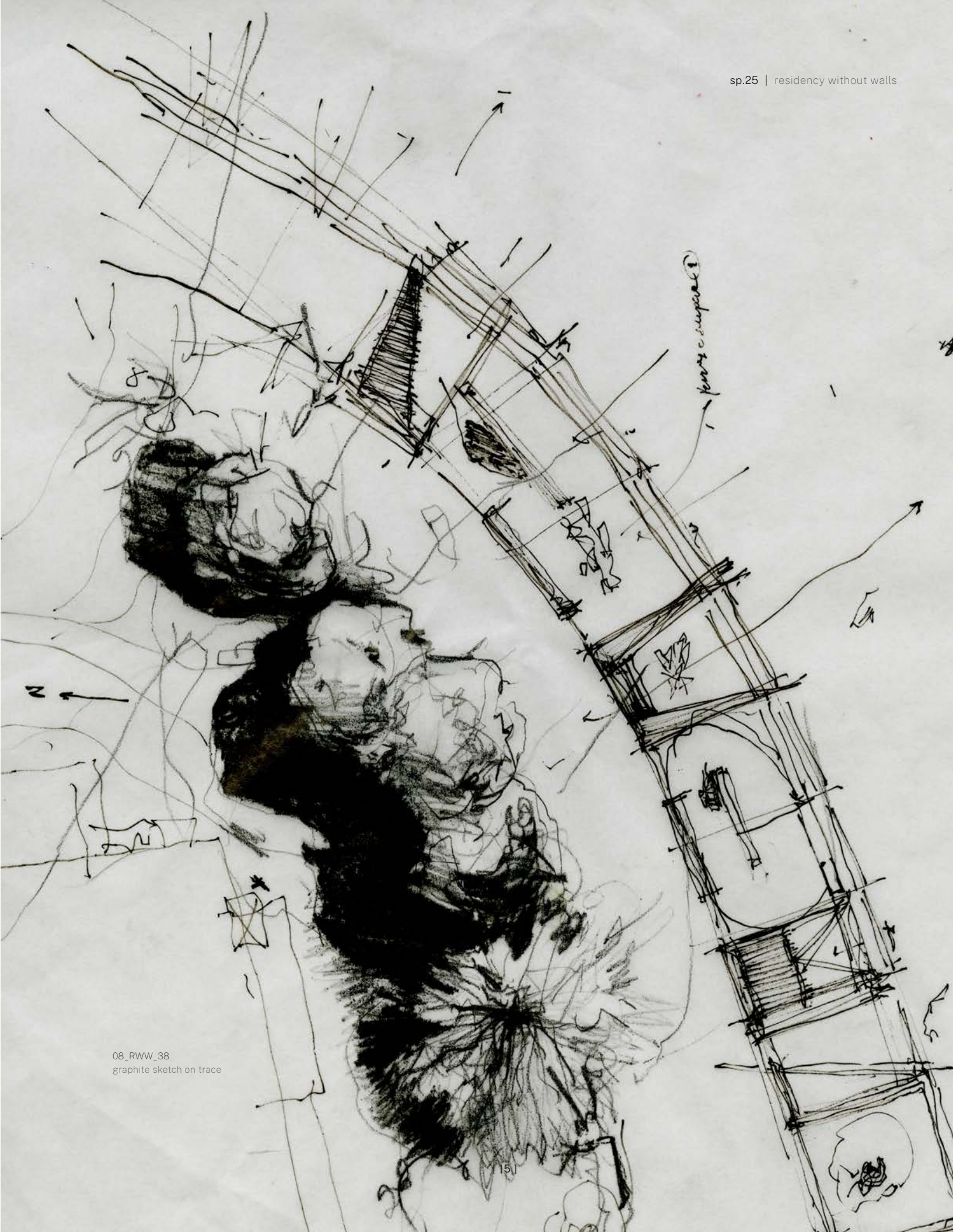
08_RWW_35
iterative sketch speculates new structure on site —
snaking between groves of bamboo, pavias visages
rest as they are found



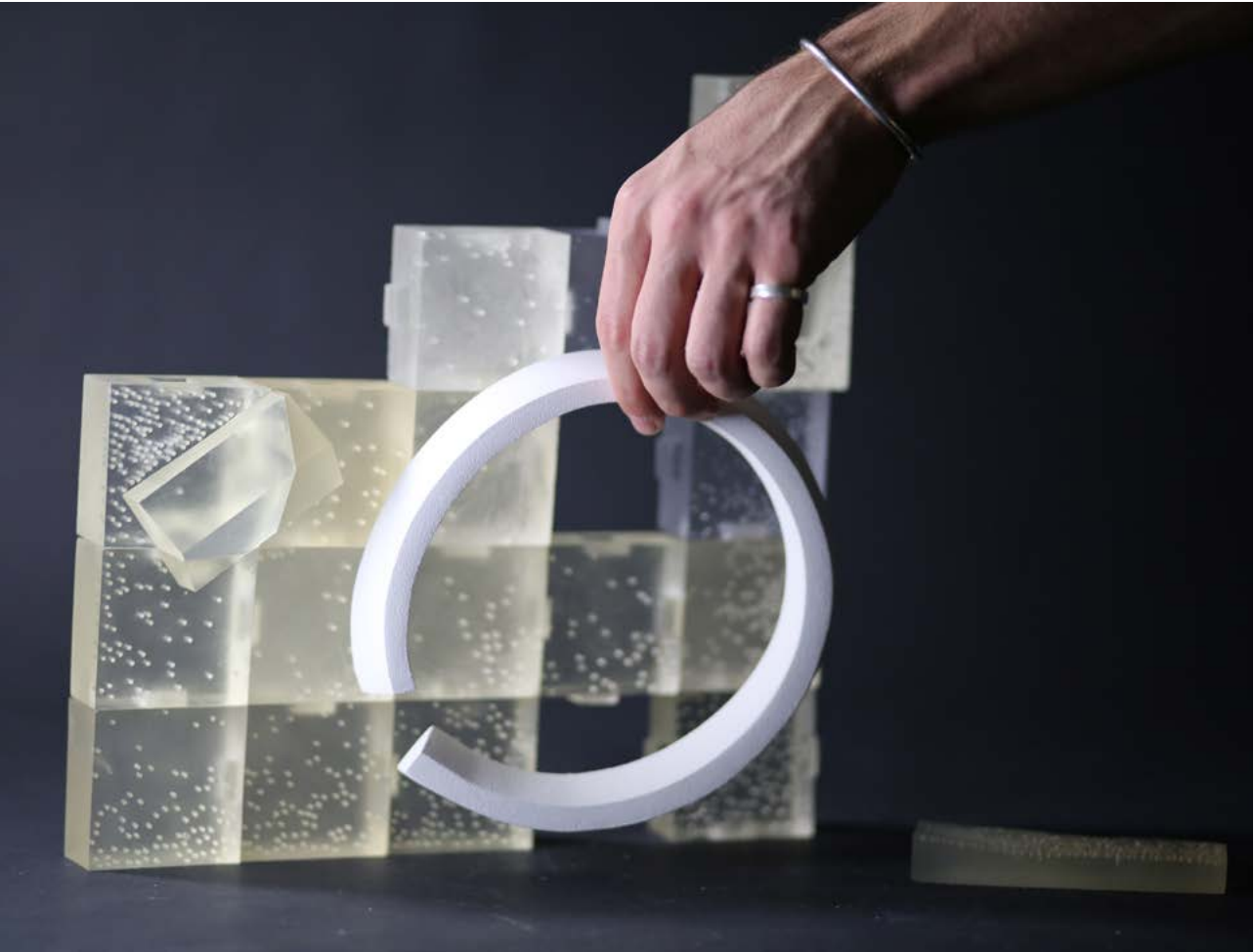
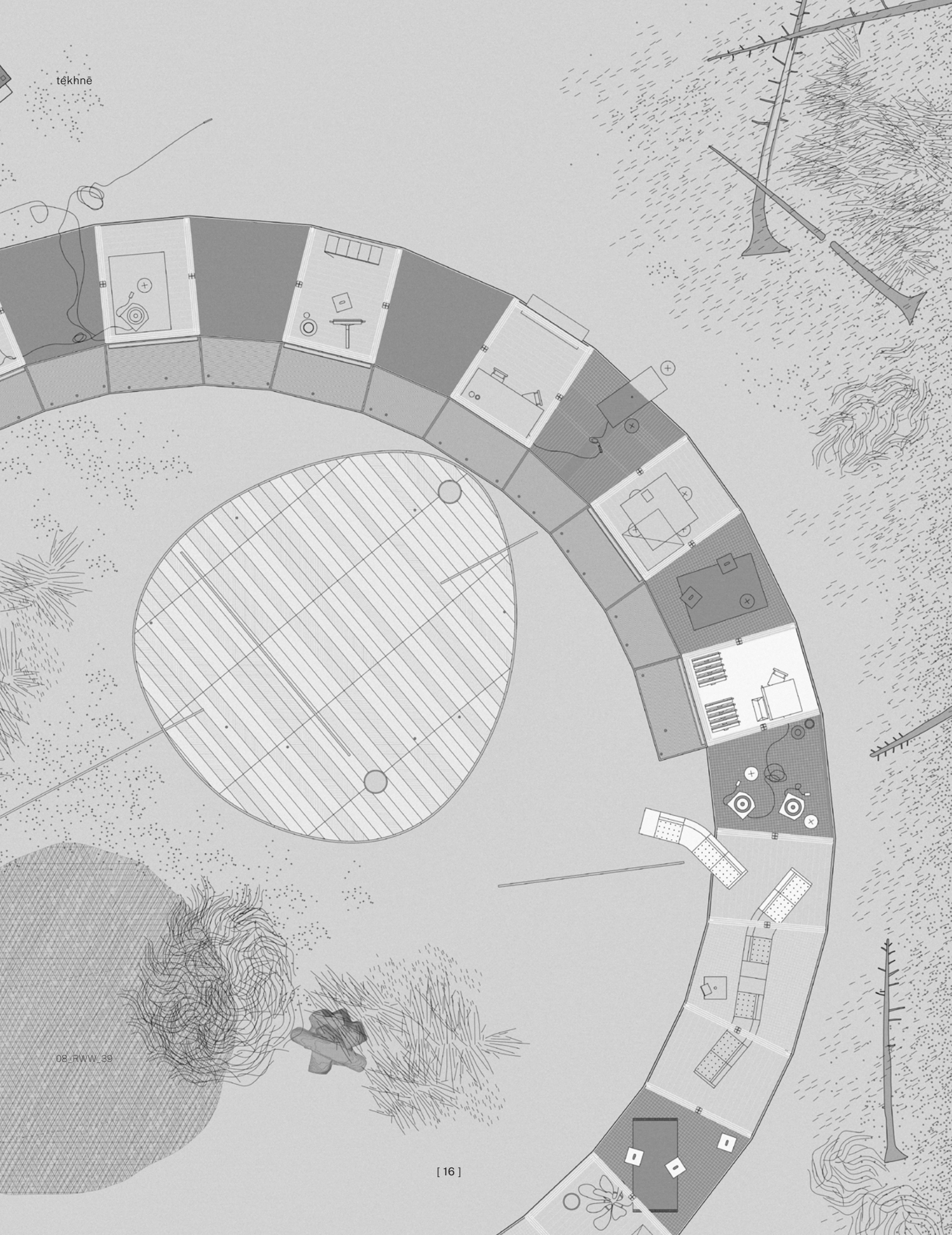
08_RWW_36
light anchors: self-supporting light
studies on a horizontal surface/built
with minimal materials (basswood)



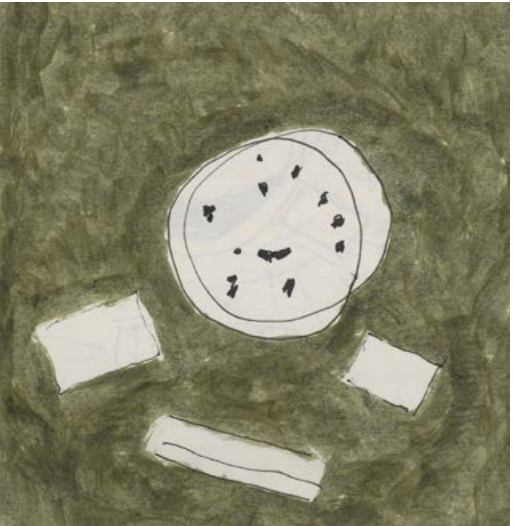
08_RWW_37
hand-cut coraforn massing studies



08_RWW_38
graphite sketch on trace

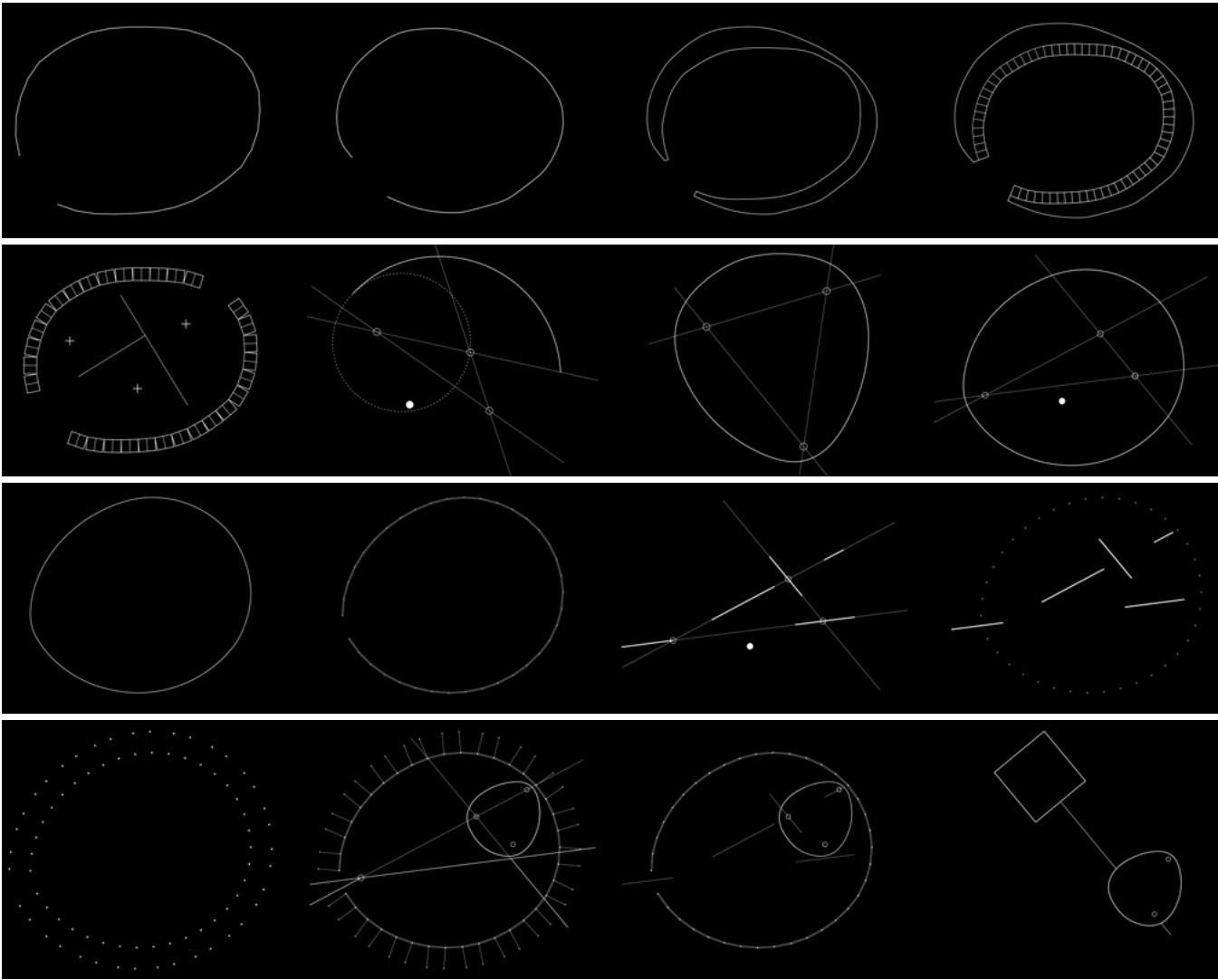


08_RWW_40
1:16 massing study
with resin site model



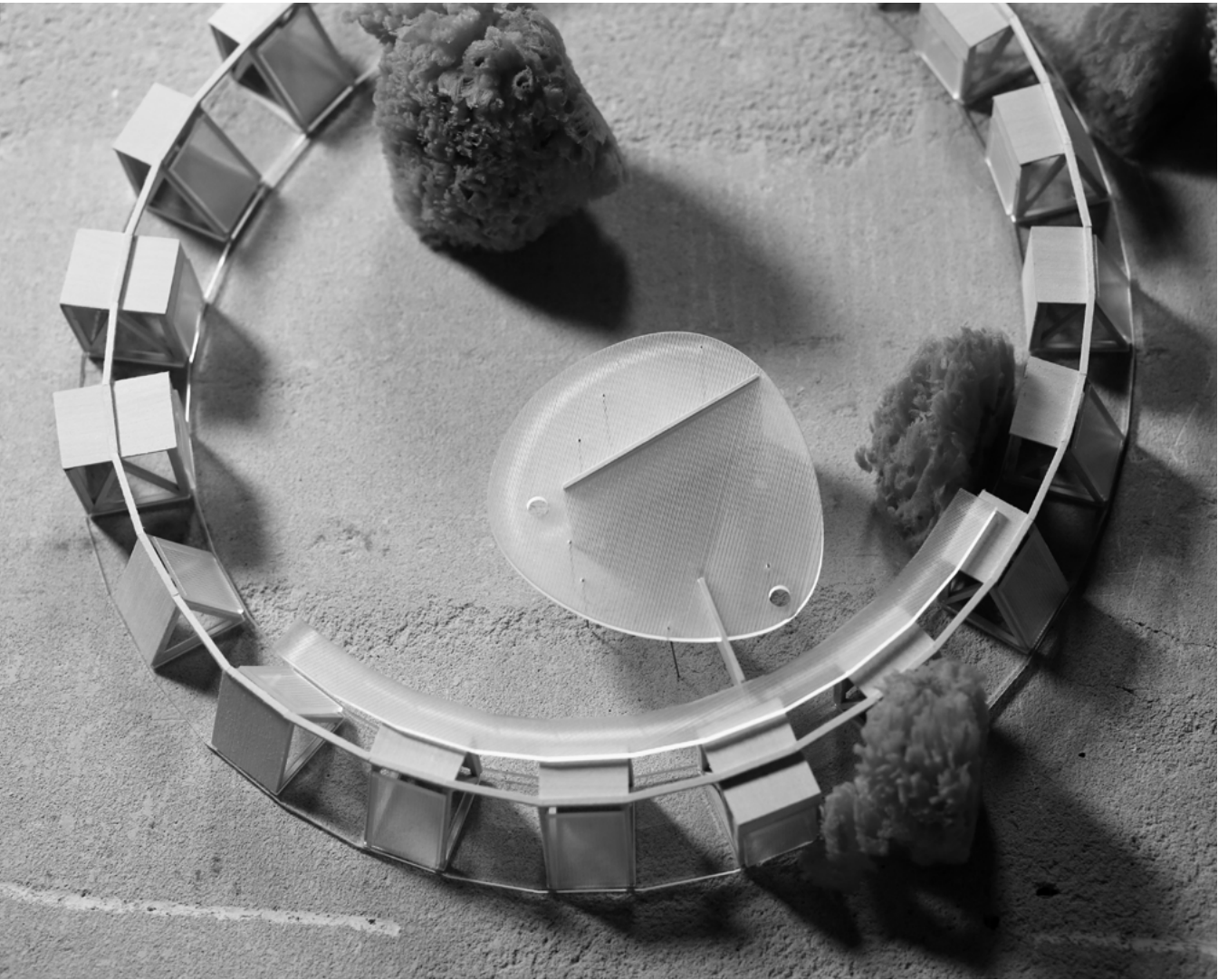
08_RWW_41
1:16 massing study
with resin site model

08_RWW_42
iterative sketch of 1:16 resin site
model assembly

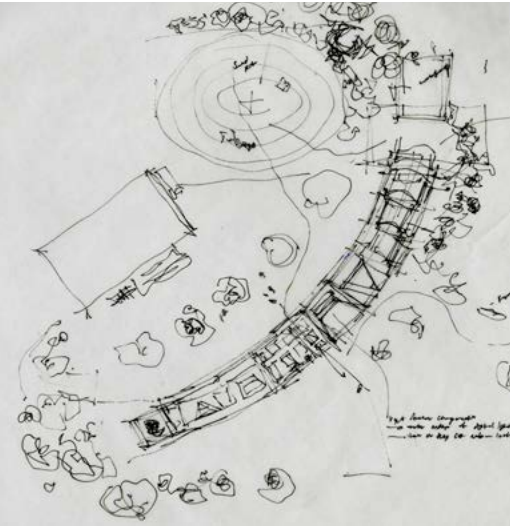


08_RWW_43

- 1
psychogram:
A blind hand sketch is traced to form a singular vector profile
- 2
the process is repeated to form a second profile
- 3
two vector lines are superimposed to form an inner and outer profile, joined at a singular passageway
- 4
the interior profile is divided into cells, the first of many attempts to striate the irregular ellipse into a rational plan
- 5
the outer profile is abandoned and the cells begin to take on program, dozens of micro-gallery spaces form an elliptical viewing platform
- 6
the psychogram gives way to the mathematical principles of the "superellipse" or "n-ellipse", a generalization that permits more than two foci
- 7
three foci are redistributed, parametrically informing new ellipse profile variants
- 8
the process is repeated until a desired arc ratio is achieved
- 9
the winning profile is established and ready for dissection
- 10
an opening is retained from the original blind psychogram
- 11
each foci is connected by a shared axis divided into segments
- 12
a column grid is established
- 13
the distribution of nineteen micro-galleries as seen through the distribution of loadpaths
- 14
a minor "n-ellipse" is generated parametrically, the foci of which are aligned to the axis of the outer
- 15
the master plan is a superimposition of psychogram and digital algorithm
- 16
a residency is aligned to the shared elliptical axis



08_RWW_44



08_RWW_45



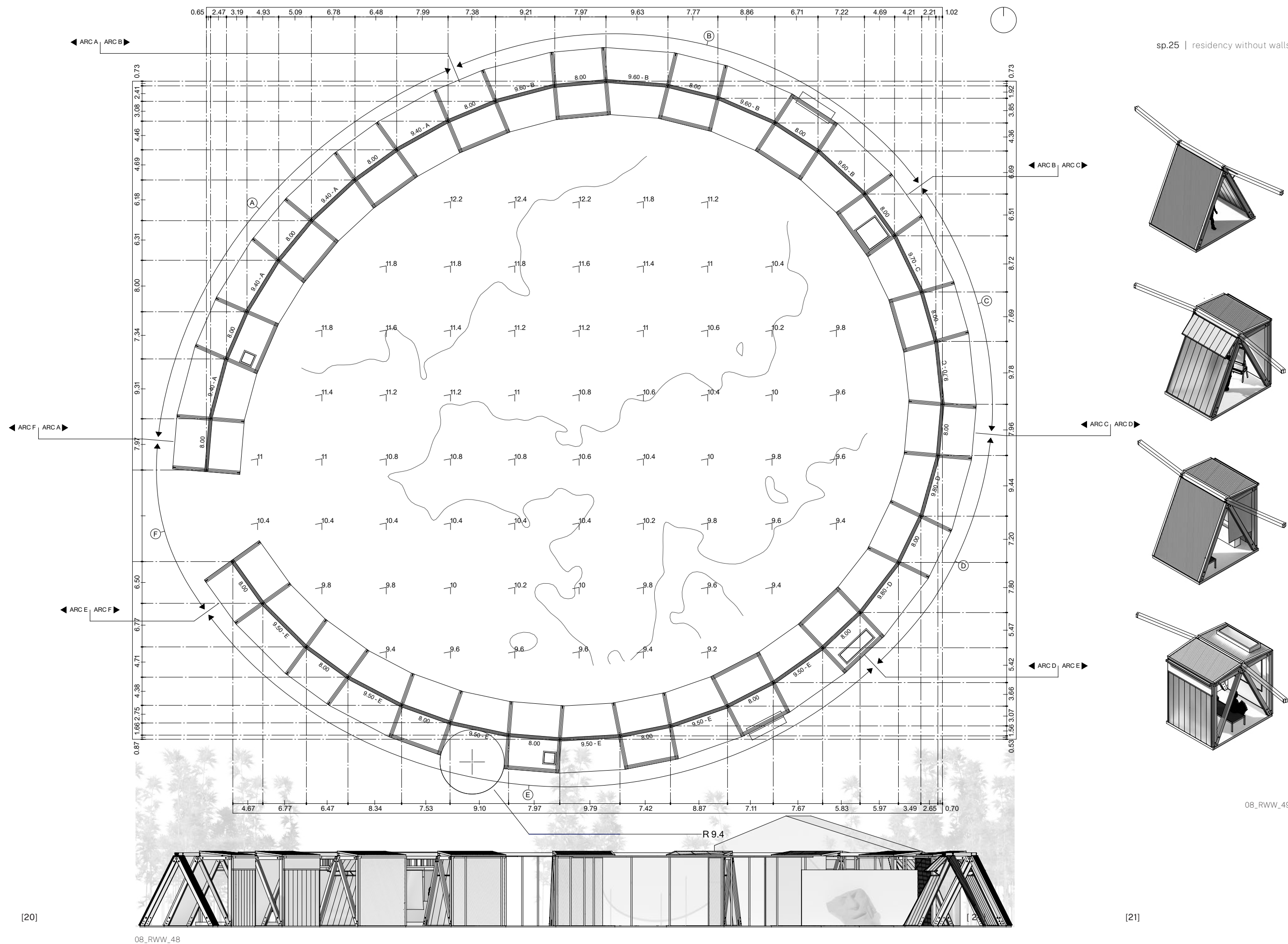
08_RWW_46

tékhně

sp.25 | residency without walls

08_RWW_47
saltbox vernacular mutations in section

08_RWW_49

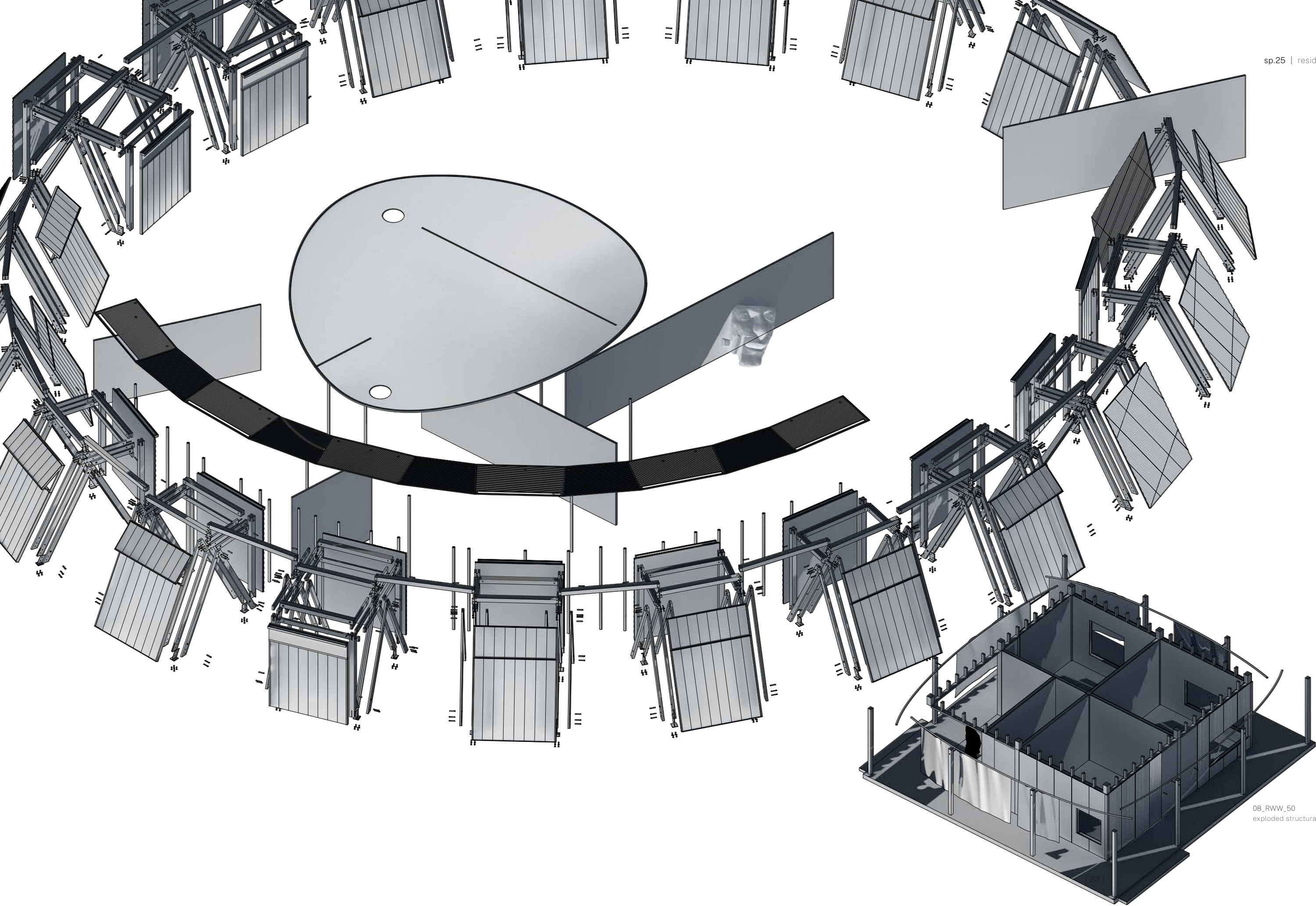


[20]

[21]

08_RWW_48

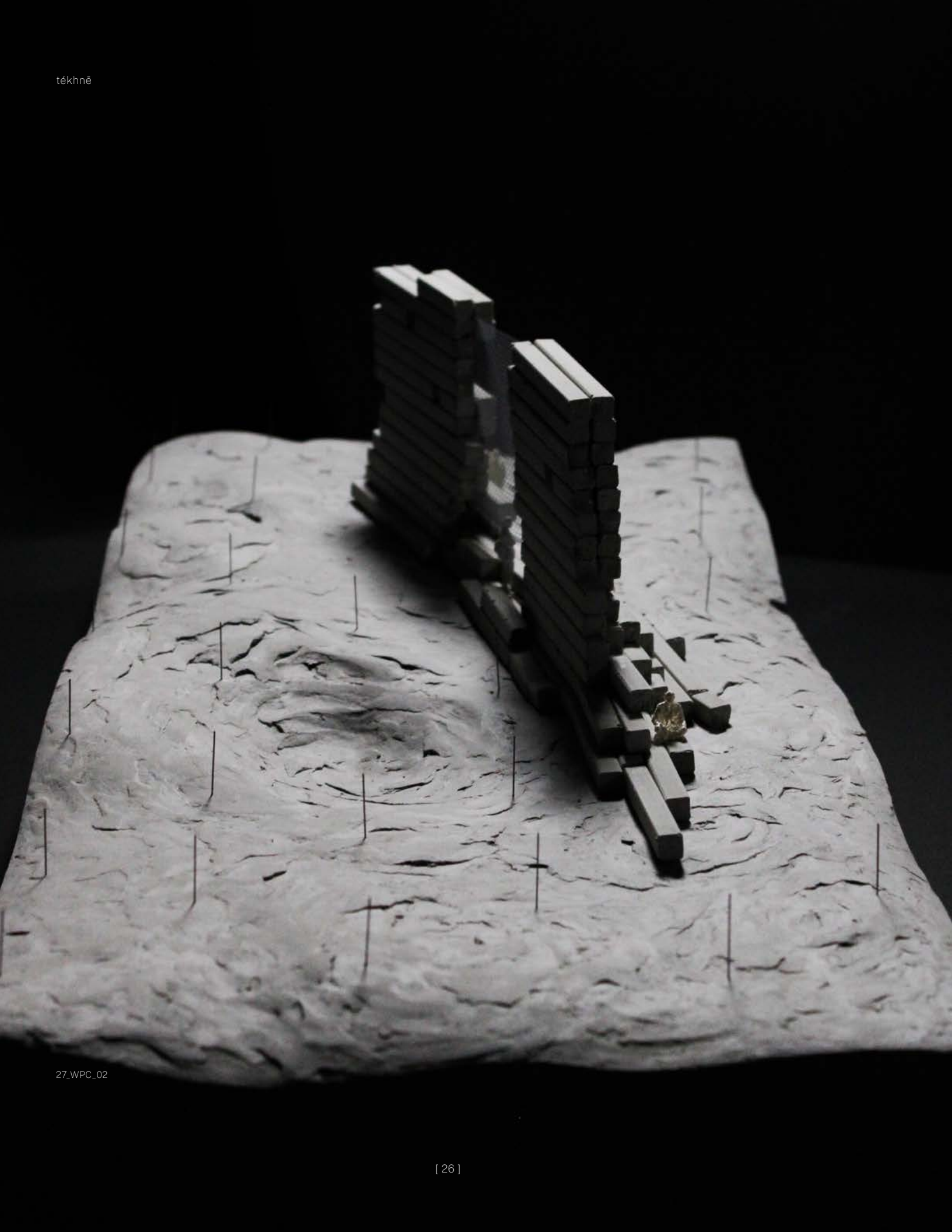
[22]



08_RWW_50
exploded structural axon



27.WPC_01
rooftop of jinyang sangga facing north towards
jongmyo shrine (35mm, 3/26)



27_WPC_02

world power(less) complex

enter district 4

159 cheonggyecheon-ro | jongno-gu | seoul, south korea
(서울 종로구 청계천로 159)
spring 2026 | advanced studio vi | nahyun hwang
julian o'donnell + tamzid jaigirdar + mario ramirez-arrazola

The Sewoon Sangga complex — seven interconnected megastructures built along a 1.2-kilometer axis through central Seoul between 1967 and 1981 — was conceived as a city within a city: residential, commercial, and industrial program stacked above a continuous pedestrian deck, designed to unify, modernize, and monumentalize. President Park Chung Hee cut the ribbon. The building has been burning, flooding, filming, pirating, zumba-dancing, and slowly demolishing ever since.

In an alternative present, the Bureau of Buried Heritage has established the northeastern corner of Euljiro, District 4, as a zone of Significant National Heritage — not to preserve the complex as it stands, but to articulate its material landscape across all time periods simultaneously. What once was, what is, and what will be are not sequential but co-present, layered in the ground and above it.

The project works with and against the site's accumulated logics: the authoritarian statecraft that built it, the chaebol construction culture now dismantling it, the informal economies and pirated cultures that colonized it in between, and the UNES-

CO heritage regulations that complicate everything. Recomposed elements of Sewoon Sangga and its surrounding neighborhood are redistributed as distinct architectural operations — a conveyor, a borehole tower, a billboard, a granary, a tumulus — each responding to specific site conditions and the material makeup of found elements.

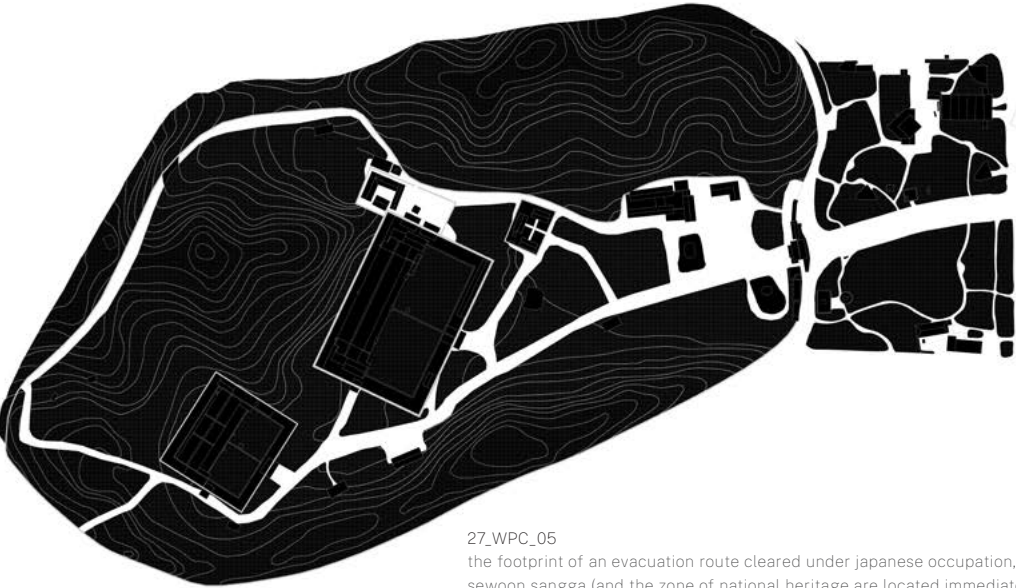
The question is not what to build on the site of a structure that refuses to be simply done with. The question is how to enter a history already underway — and what it costs to build within it rather than above it.



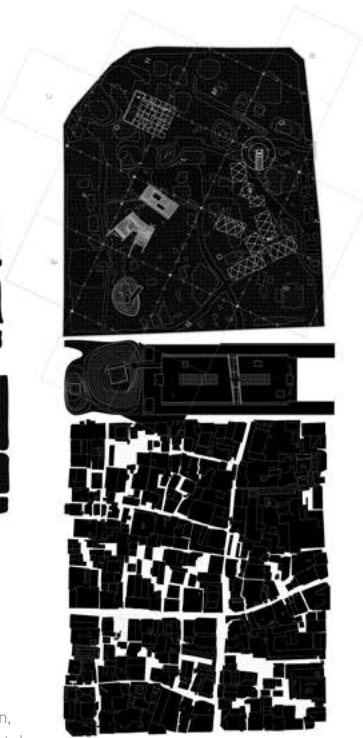
27_WPC_03
speculative research collage
sewoon sangga is metabolized into the urban fabric (photograph of sewoon plaza construction 1967)

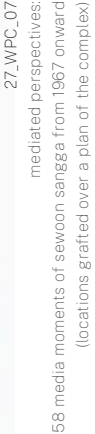


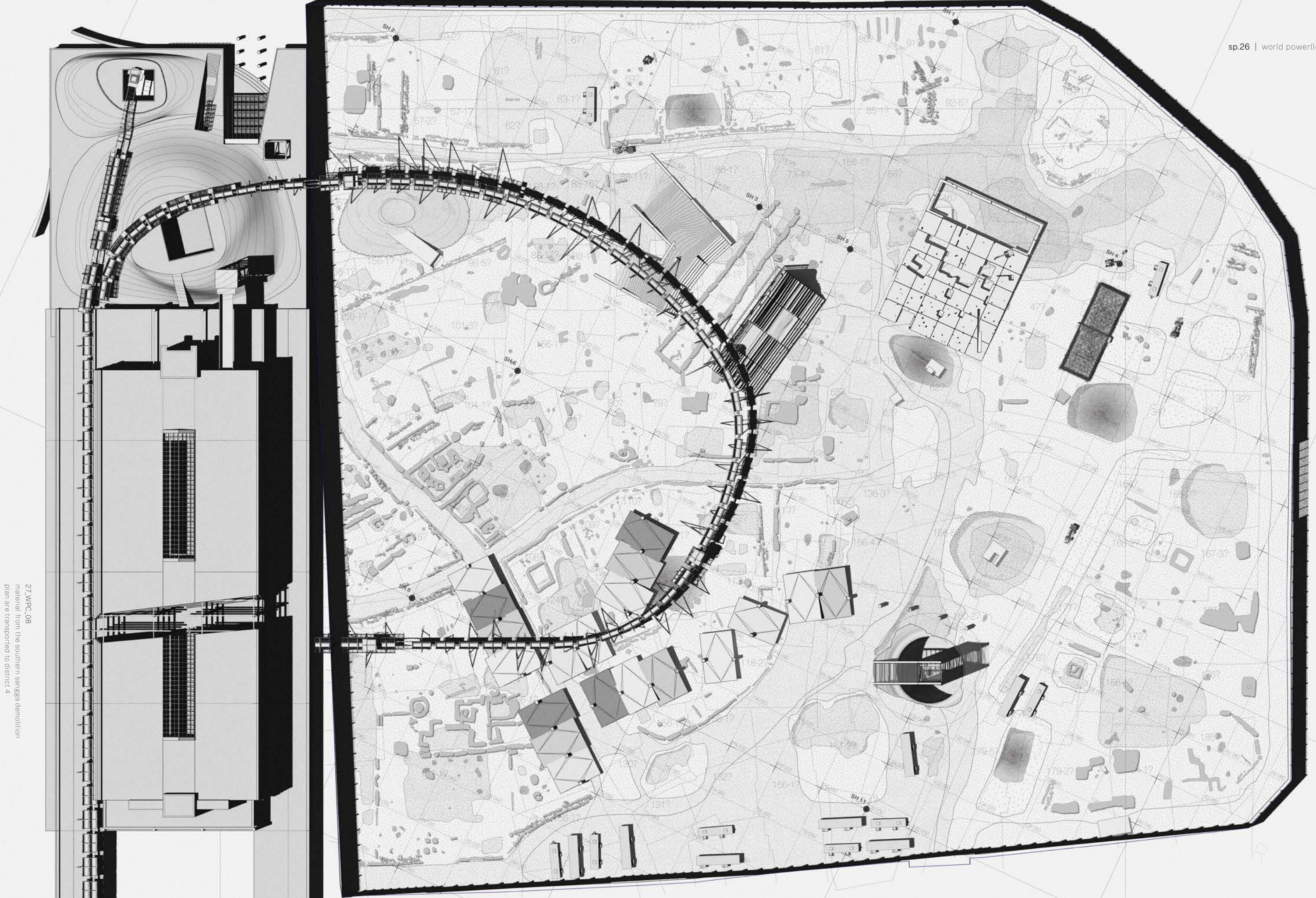
27_WPC_04
war/demolition/the thermodynamics of maker-city



27_WPC_05
the footprint of an evacuation route cleared under japanese occupation, sewoon sangga (and the zone of national heritage are located immediately southeast of jongmyo shrine — korea's premiere UNESCO world heritage site







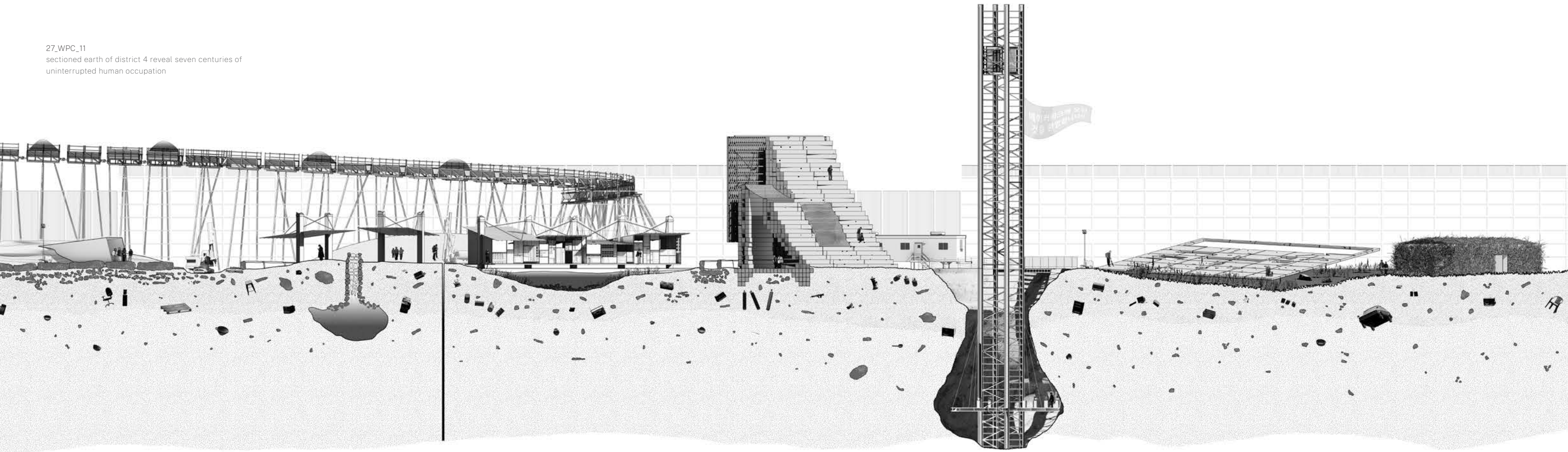
27.WPC_08
material from the southern sangga demolition
plan are transported to district 4

27_WPC_09
mediated perspectives:
concrete columns from maker-city repurposed into billboard
(model is 3/16")

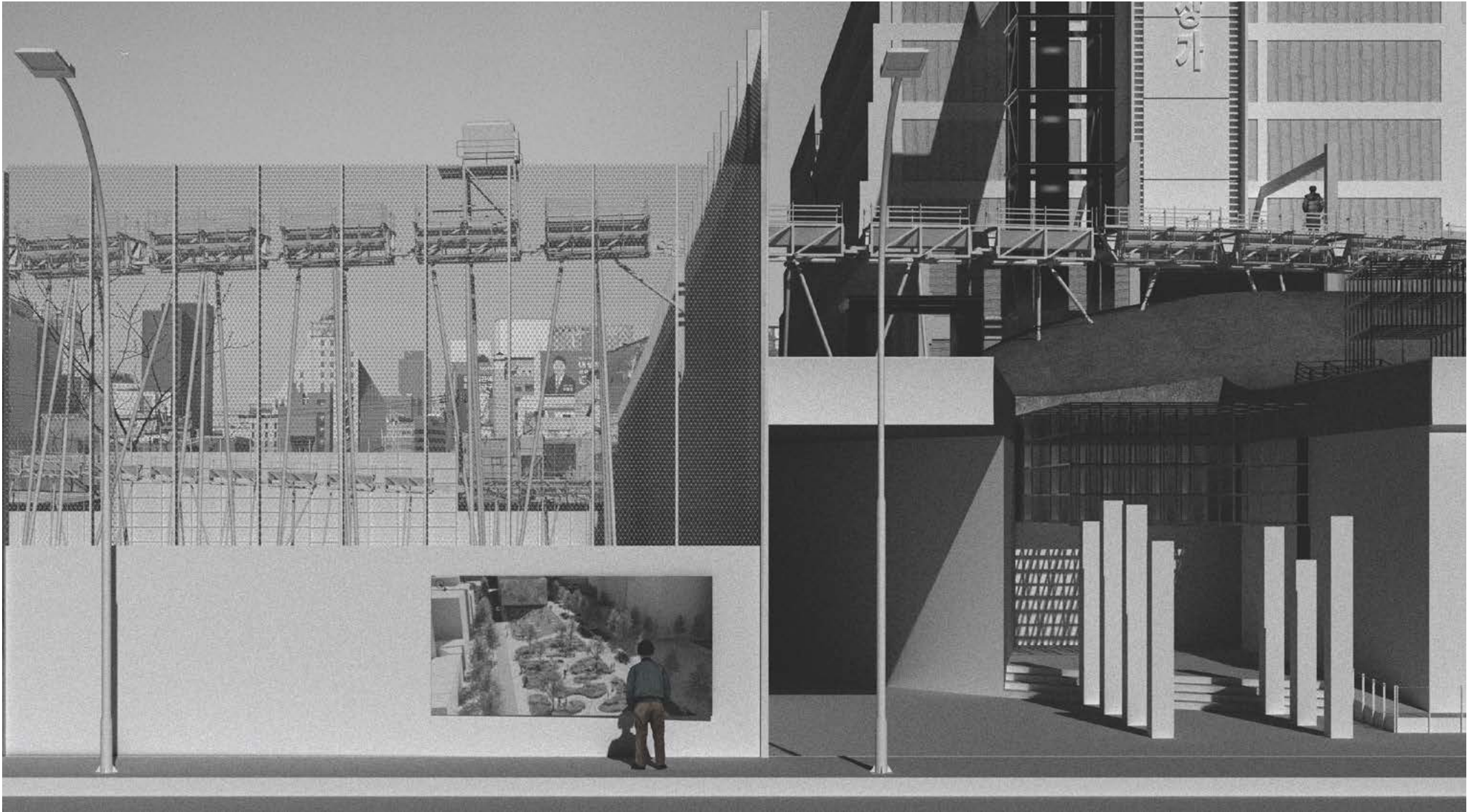




27_WPC_11
sectioned earth of district 4 reveal seven centuries of
uninterrupted human occupation



27_WPC_12
fragments of prior development aspirations
remain untouched





27_WPC_13
conveyor

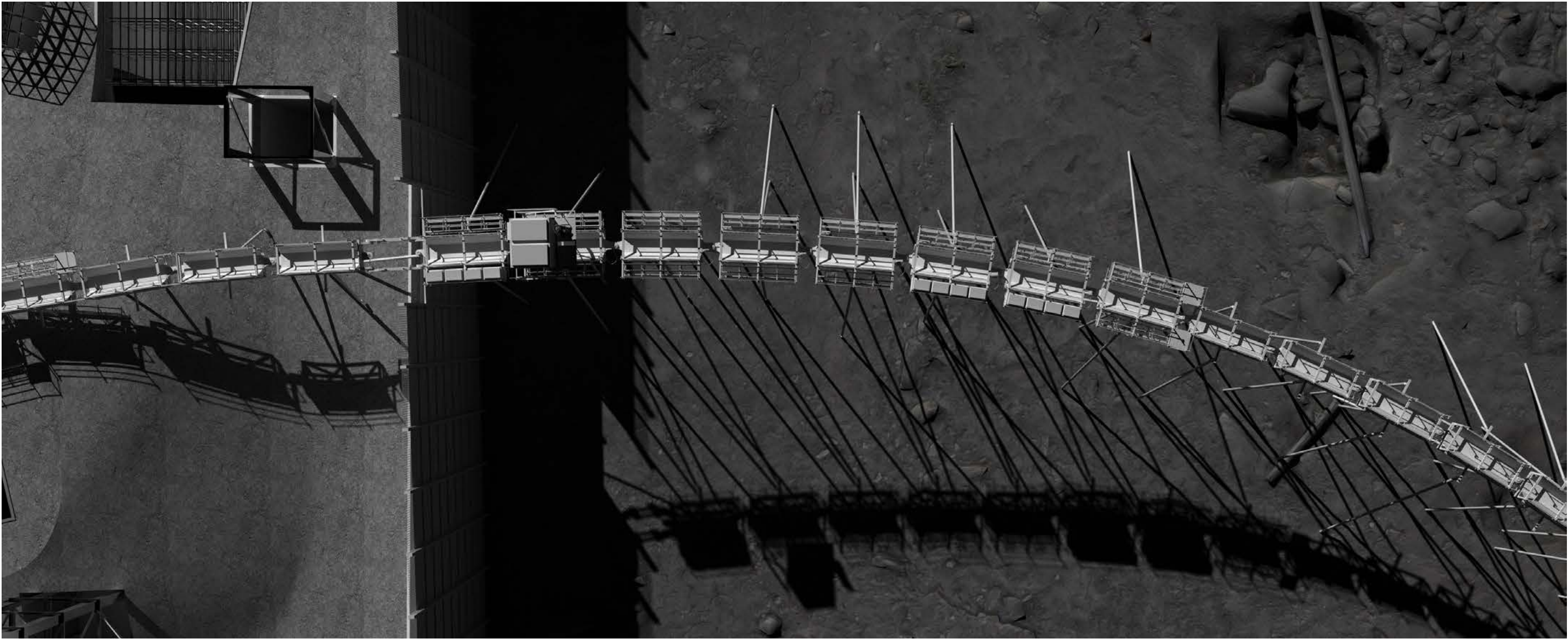


27_WPC_14
the tumulus from within

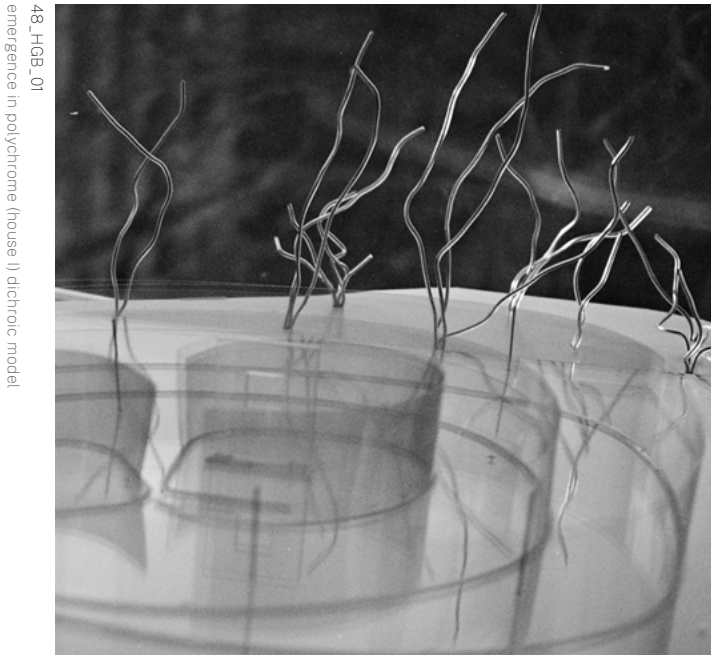


27_WPC_15
grainary





27_WPC_18
conveyor crosses the gated threshold of D4



48_HGB_01
emergence in polychrome (house I) dichroic model

a house that glass built

transcribing transparencies

1219 belmont ave | toledo, OH 43607
fall 2025 | advanced studio v | michael bell
julian o'donnell

Sited on a vacant lot less than a mile from SANAA's Toledo Museum of Art Glass Pavilion, this project reconsiders the legacy of modernist transparency through a polychromatic and materially thick glass architecture. Rather than extending the Pavilion's seamless continuity, the proposal translates its formal and optical ambitions into a contextually grounded intervention.

The project treats glass not as a neutral enclosure but as an active chromatic medium. Drawing from the material innovations of the Studio Glass Movement, dichroic and polariscopic panels are structured by algorithmically spaced mullions calibrated to the exact dimensions and sight lines of the de-developed vacant lot. Through these layered assemblies, views of the surrounding West End are refracted, filtered, and recomposed, embedding the specific location within the building's optical logic. Physical models informed by spherical retinal geometry generate a spatial organization in which perception is constantly adjusted through color, thickness, and reflection. Transparency is recast as translation: modernism's smooth visibility becomes layered, chromatic, and site-specific.

The resulting glass house operates as a hybrid domestic and exhibition space—a chromatic instrument that reframes Toledo's industrial inheritance through calibrated shifts in light and perception.

1.
toledo glass pavilion, toledo musuem of art, ohio
SANAA (2006)
photo by phil denny (2010)

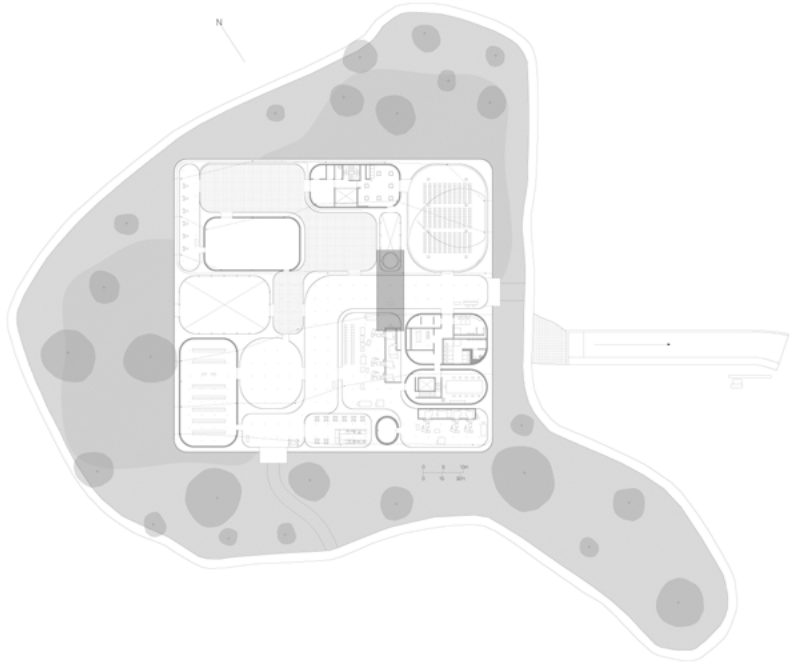


48_HGB_02

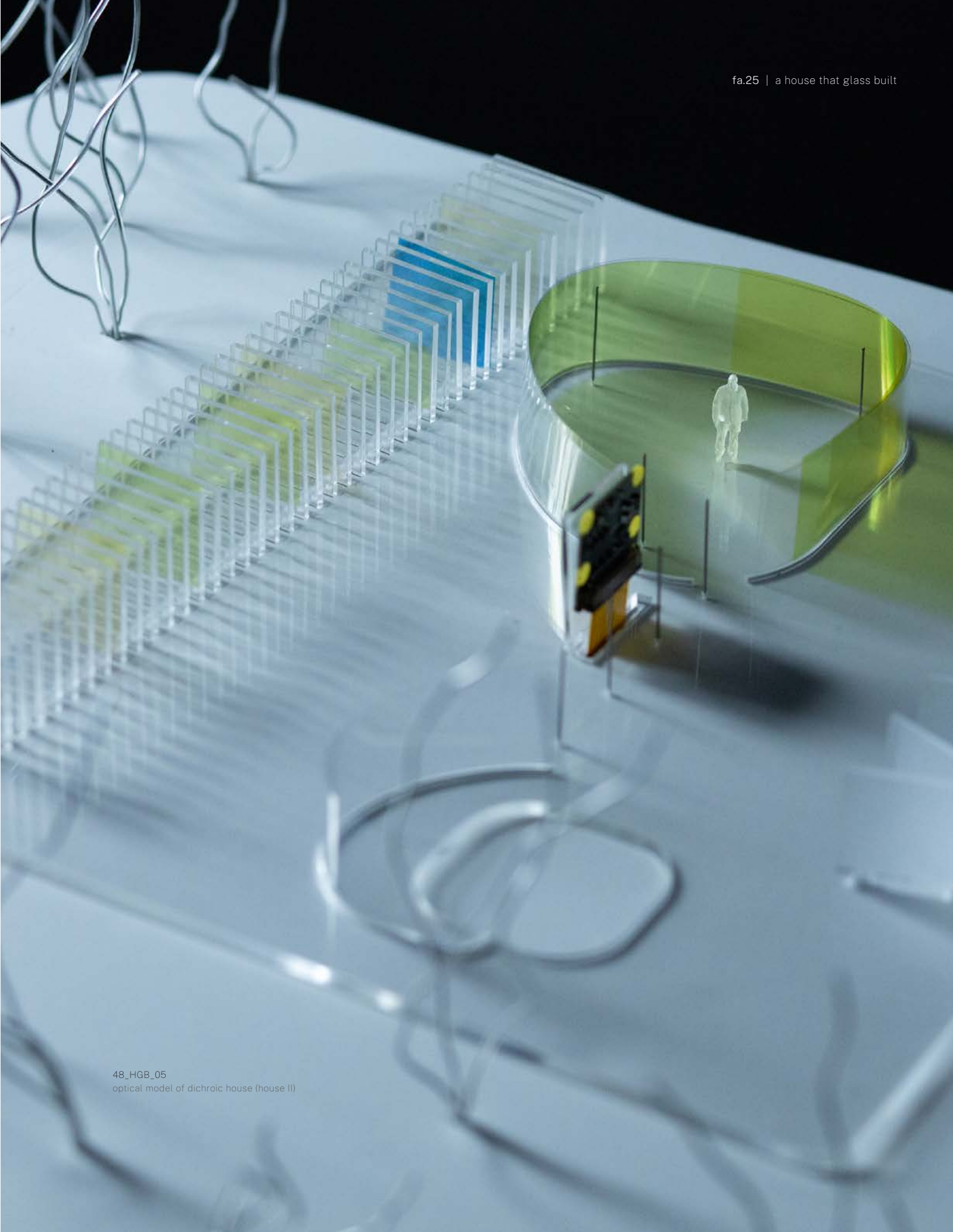


2.
Libbey Glass Pavilion
World's Columbian Exposition, Chicago (1893)

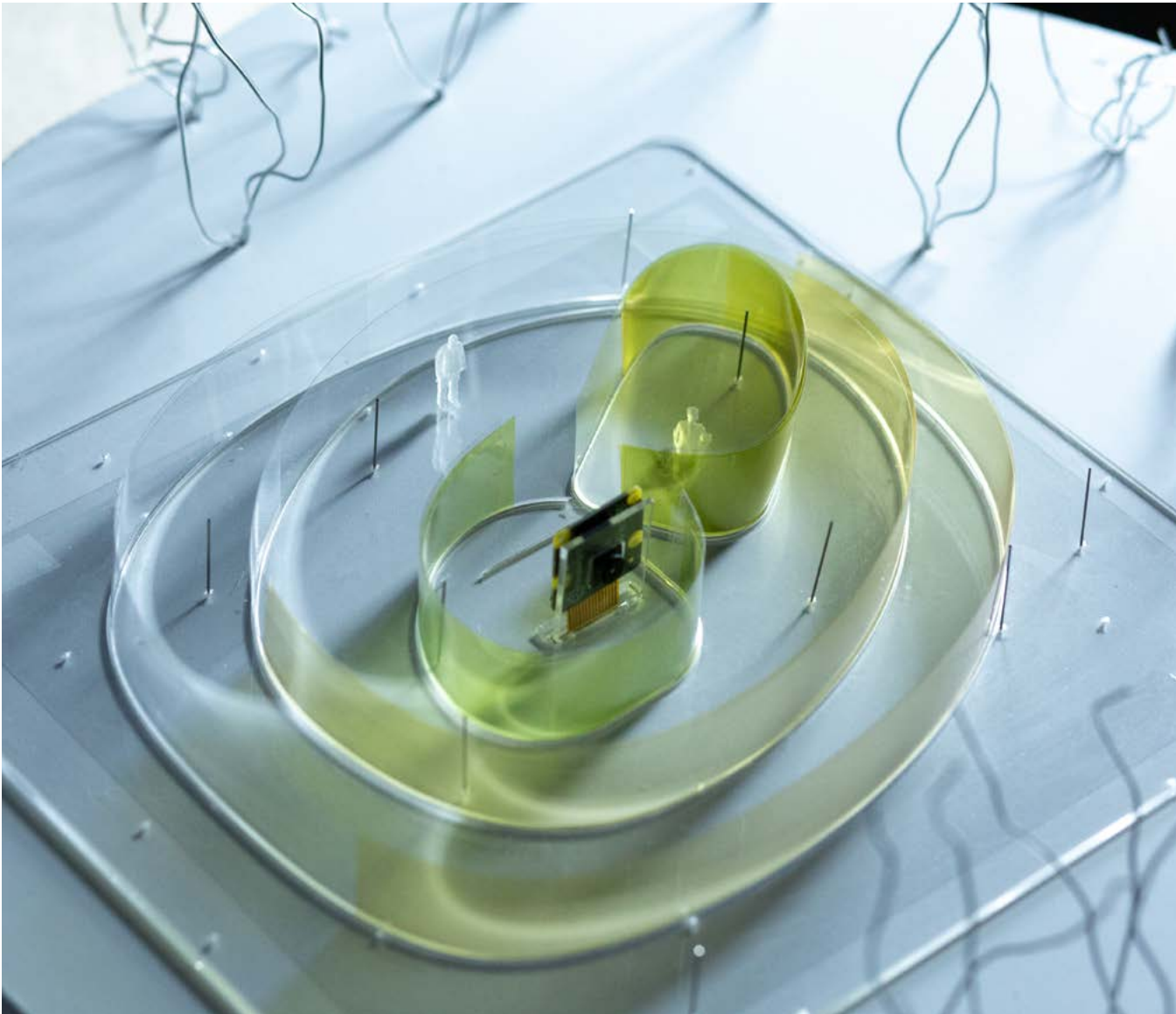
48_HGB_03



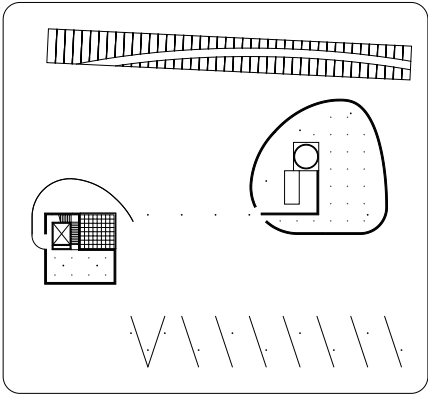
48_HGB_04
research drawing of toledo glass pavilion
(plan)



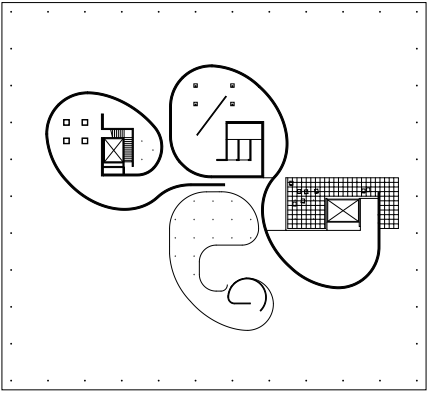
48_HGB_05
optical model of dichroic house (house II)



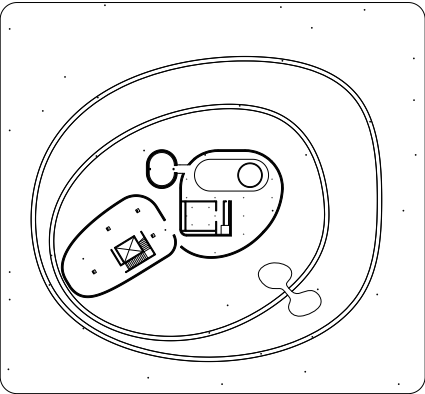
48_HGB_06



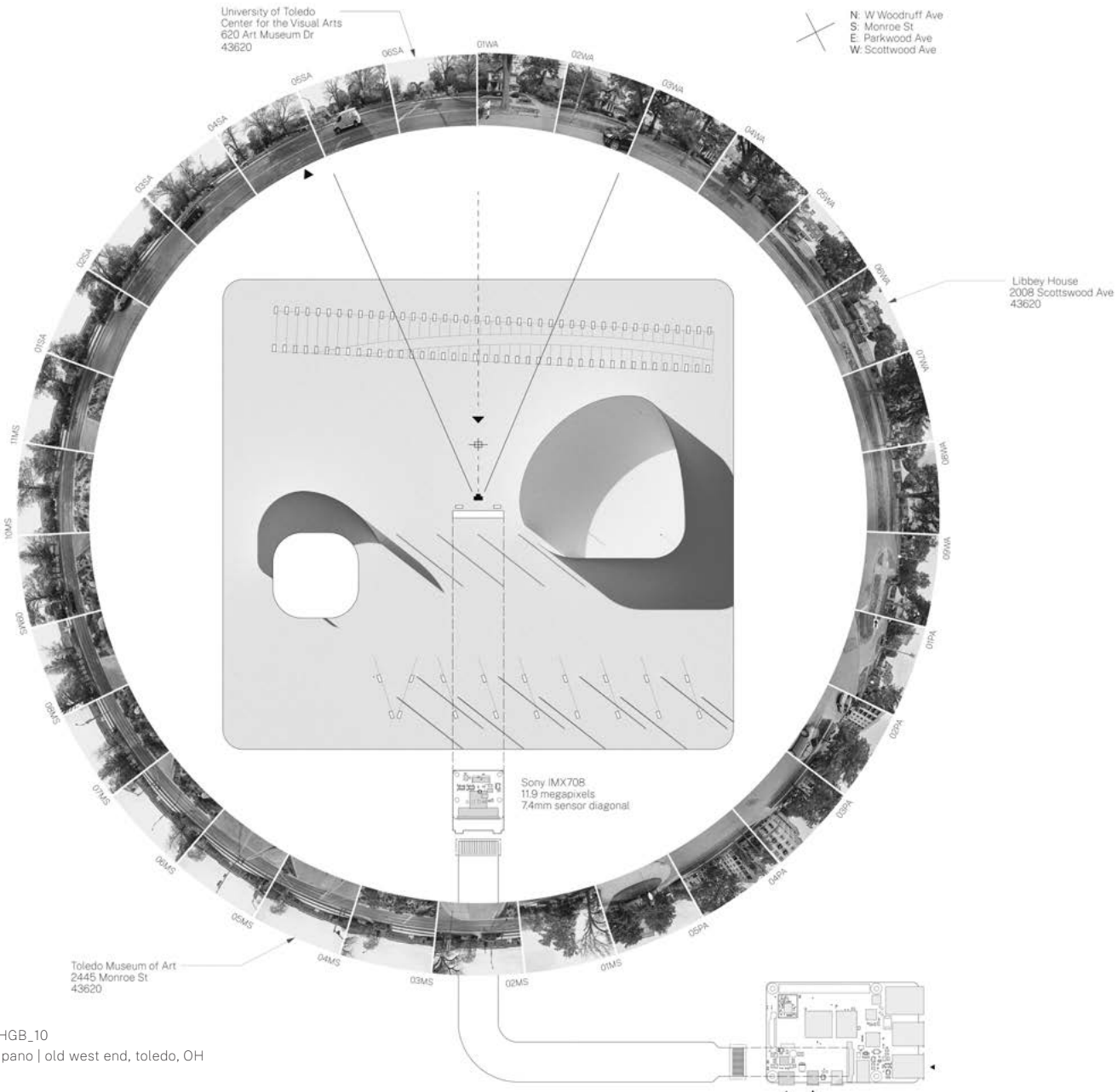
48_HGB_07
dichroic house



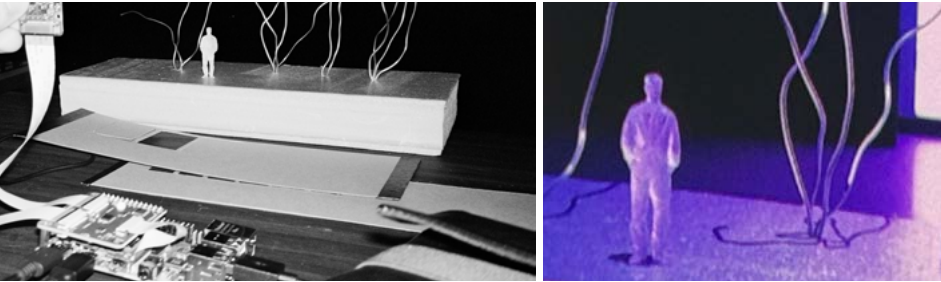
48_HGB_08
diaphanous house



48_HGB_09
emergence in polychrome



48_HGB_10
360 pano | old west end, toledo, OH



48_HGB_11

48_HGB_12



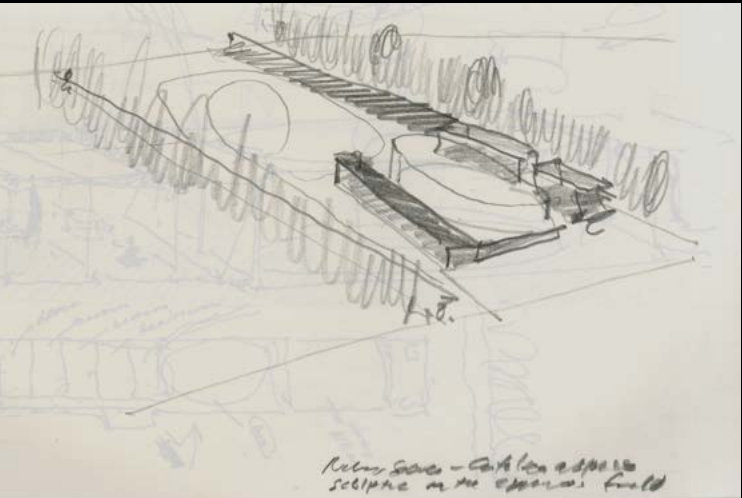
48_HGB_13



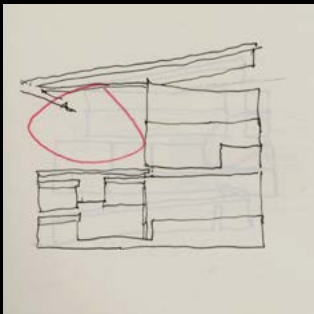
48_HGB_14



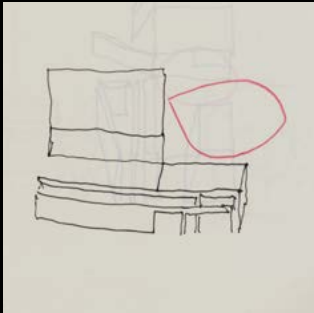
48_HGB_15



48_HGB_16



48_HGB_17

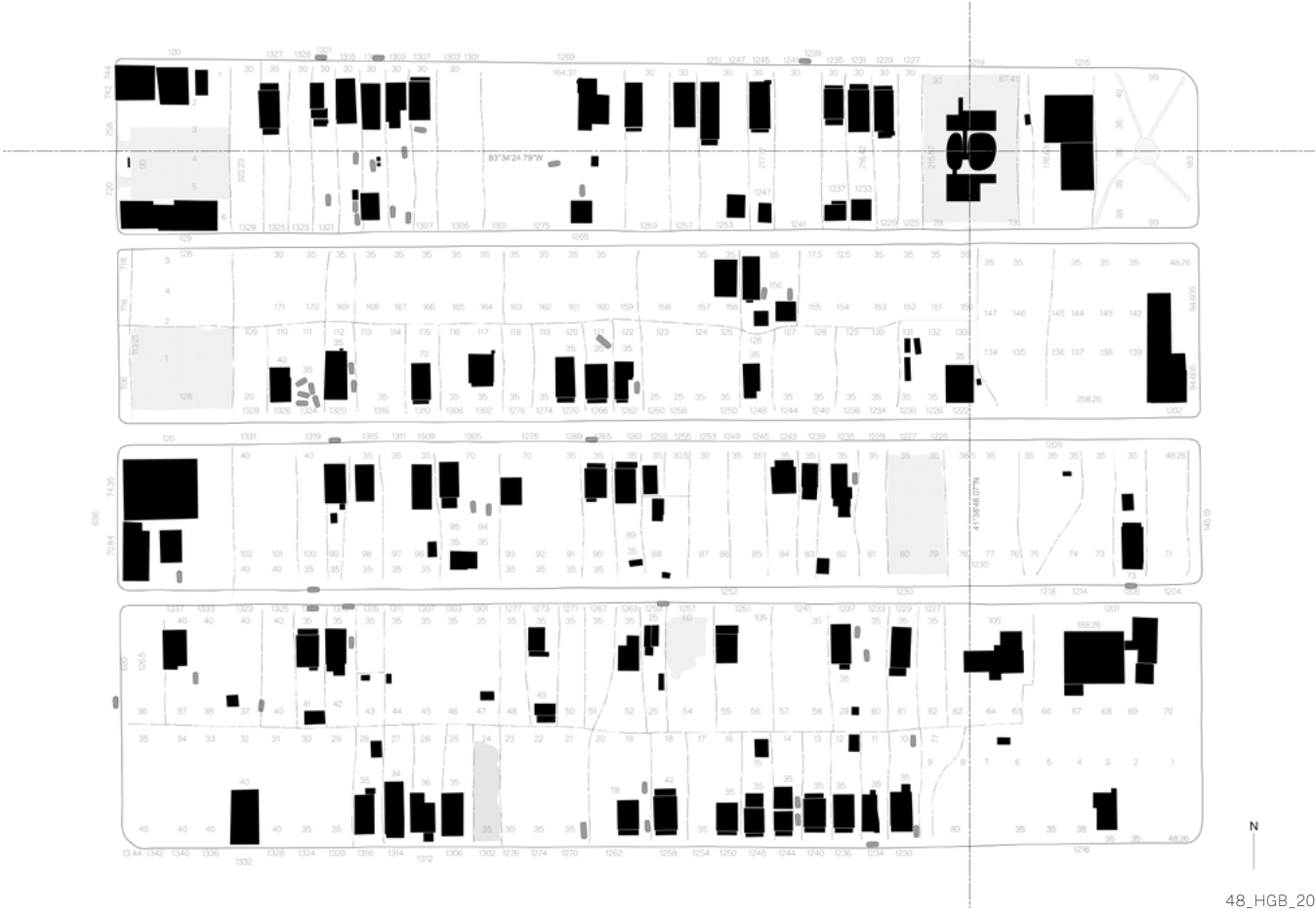


48_HGB_18

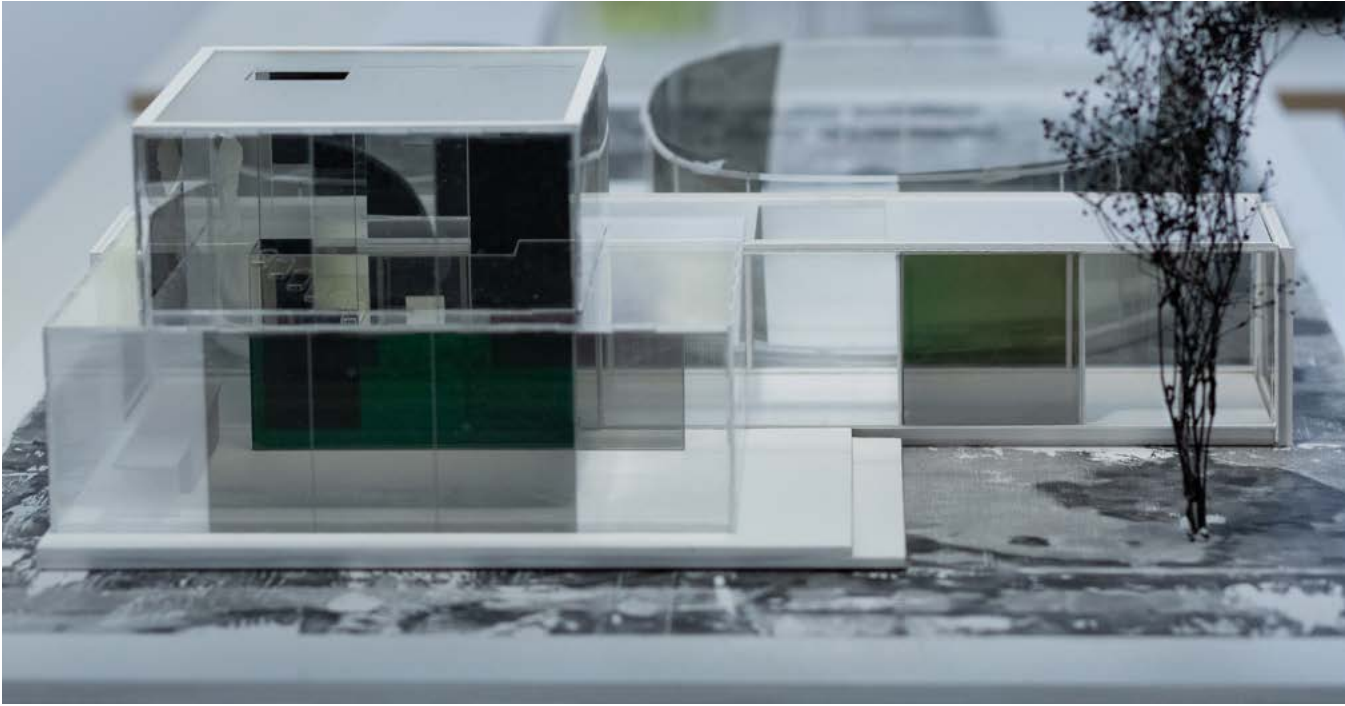


48_HGB_19

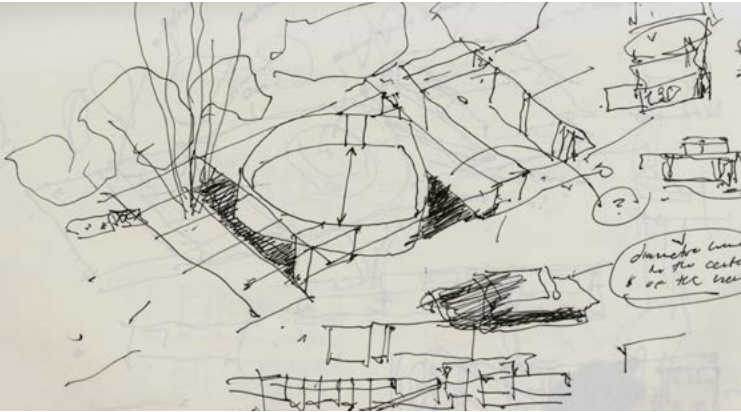
sketch study of belmont ave as seen through the glass of the dichroic house



48_HGB_20



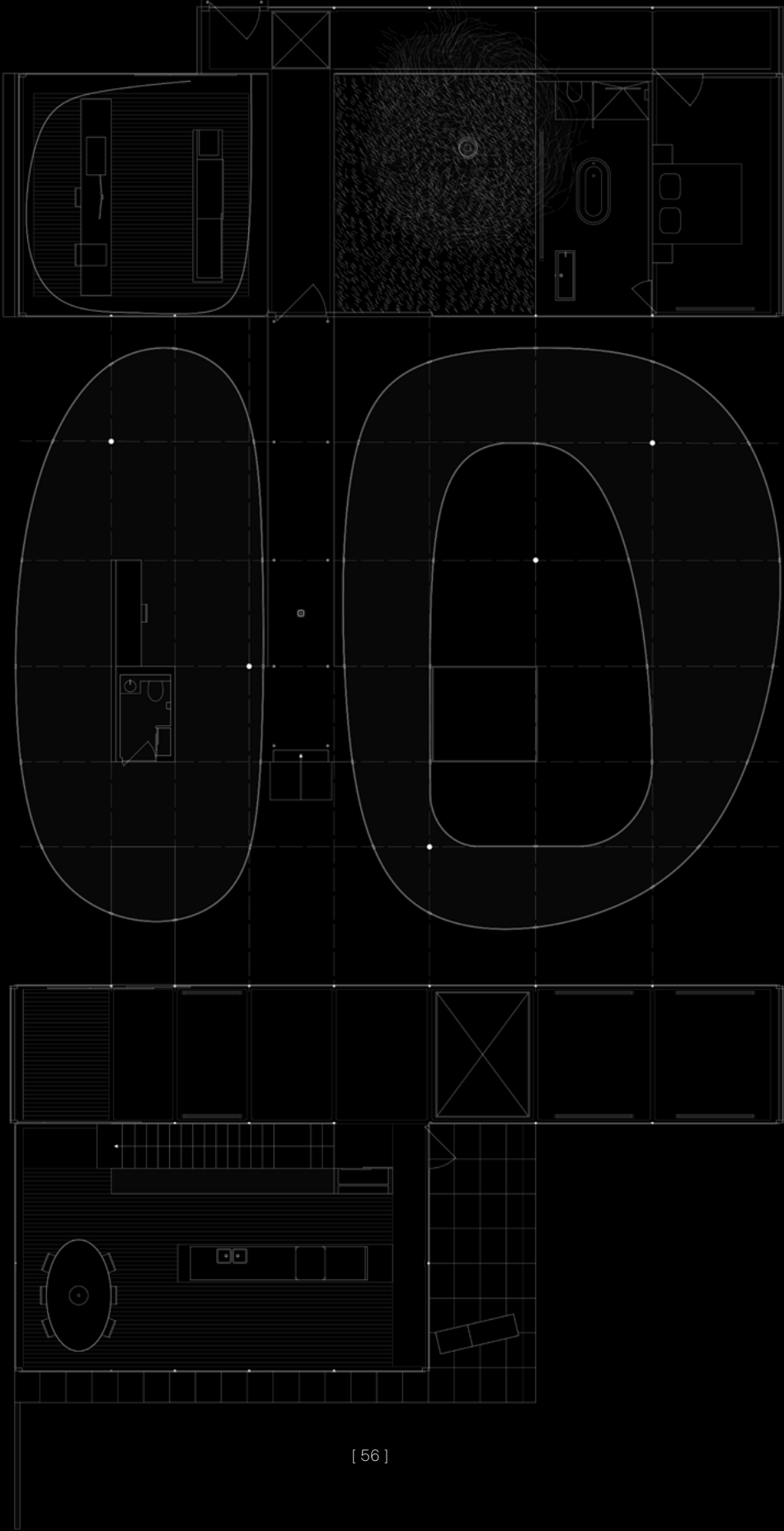
48_HGB_21
polariscopic model of a new panoptic domesticism



48_HGB_22
position of the subject determines the quality of transparency

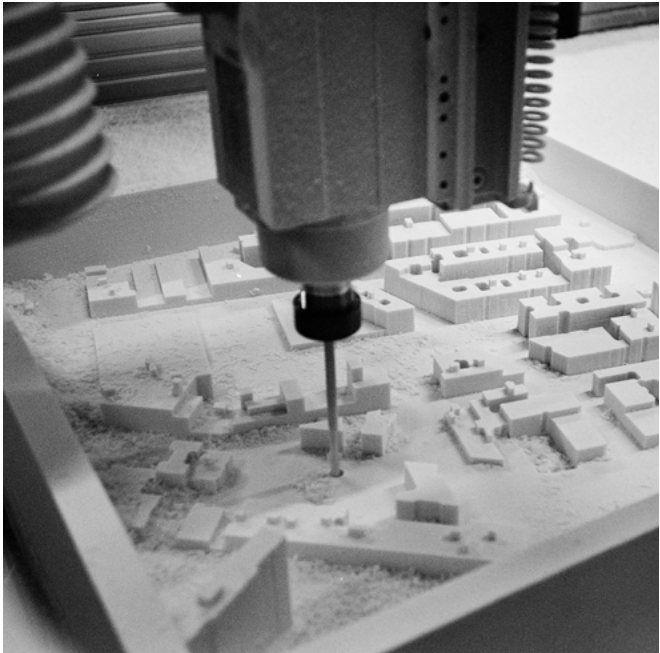


48_HGB_23



48_HGB_25
to go 100 yards out into toledo is to enter real space





61_H12_01
1/64 site model of west 127th street
Blb corafom cnc milled

habitat 127

artists' affordable cooperative

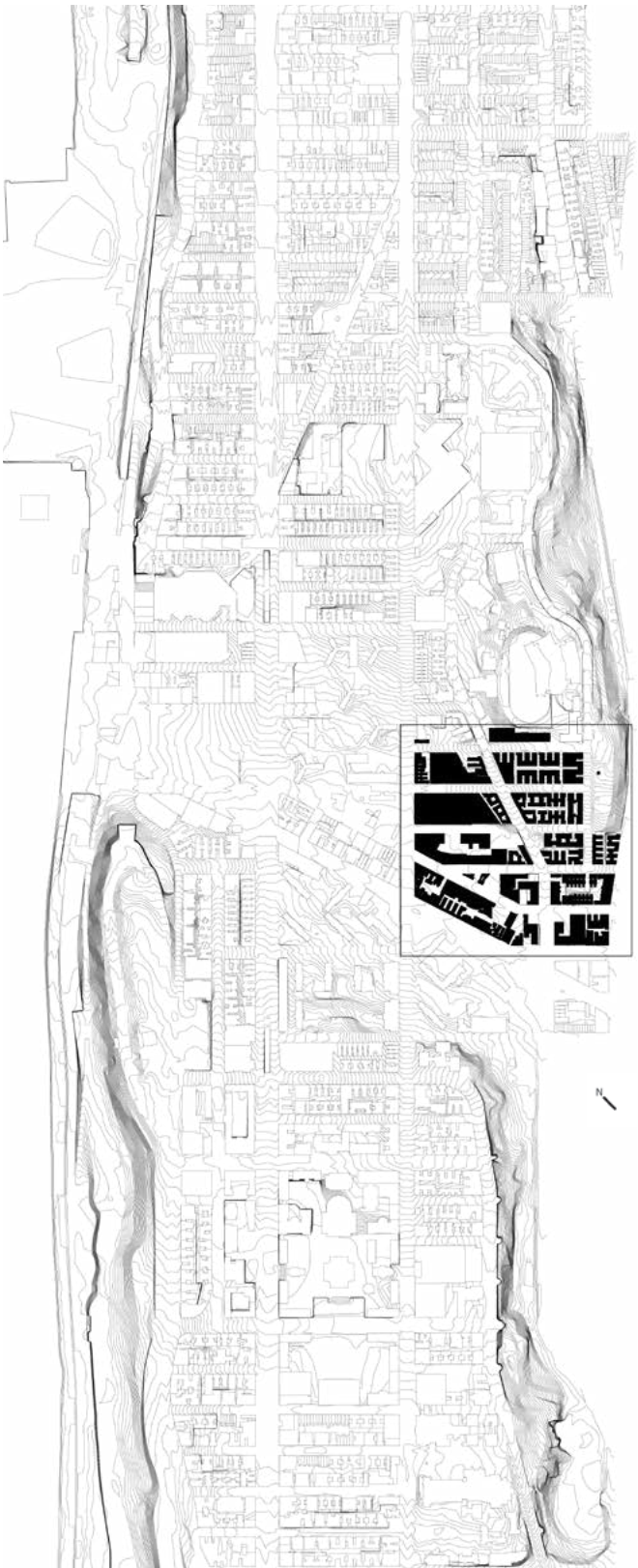
west 127th st | new york, NY 10027
fall 2024 | core studio iii | galia solomonoff
julian o'donnell + sanjana patel

Located at the intersection of West 127th Street, Convent Avenue, and the dead end of West 128th Street, Habitat 127 replaces a vacant utility lot with an affordable artists' dwelling in West Harlem. Developed alongside a detailed precedent study of OMA's Maison à Bordeaux (1997), the project foregrounds accessibility as a spatial and structural generator rather than a supplemental requirement. The building is organized as three layered masses attached to three concrete cores containing code-compliant egress stairs and a wheelchair-accessible elevator. This tripartite system produces an L-shaped volume anchored to a plinth and articulated in section across three tiers.

A partially subterranean base embeds gallery spaces, a library, and an outdoor amphitheater into the site's topography. Above, a middle mass consolidates residential units and shared workspaces around the cores, promoting visual connection and circulation continuity. The upper volume extends into a vegetated terrace that provides communal space while framing views toward Harlem and the adjacent Studio Museum. Accessibility, circulation, and structure are consolidated within the cores, allowing the masses to operate as distinct yet interdependent volumes. The result is

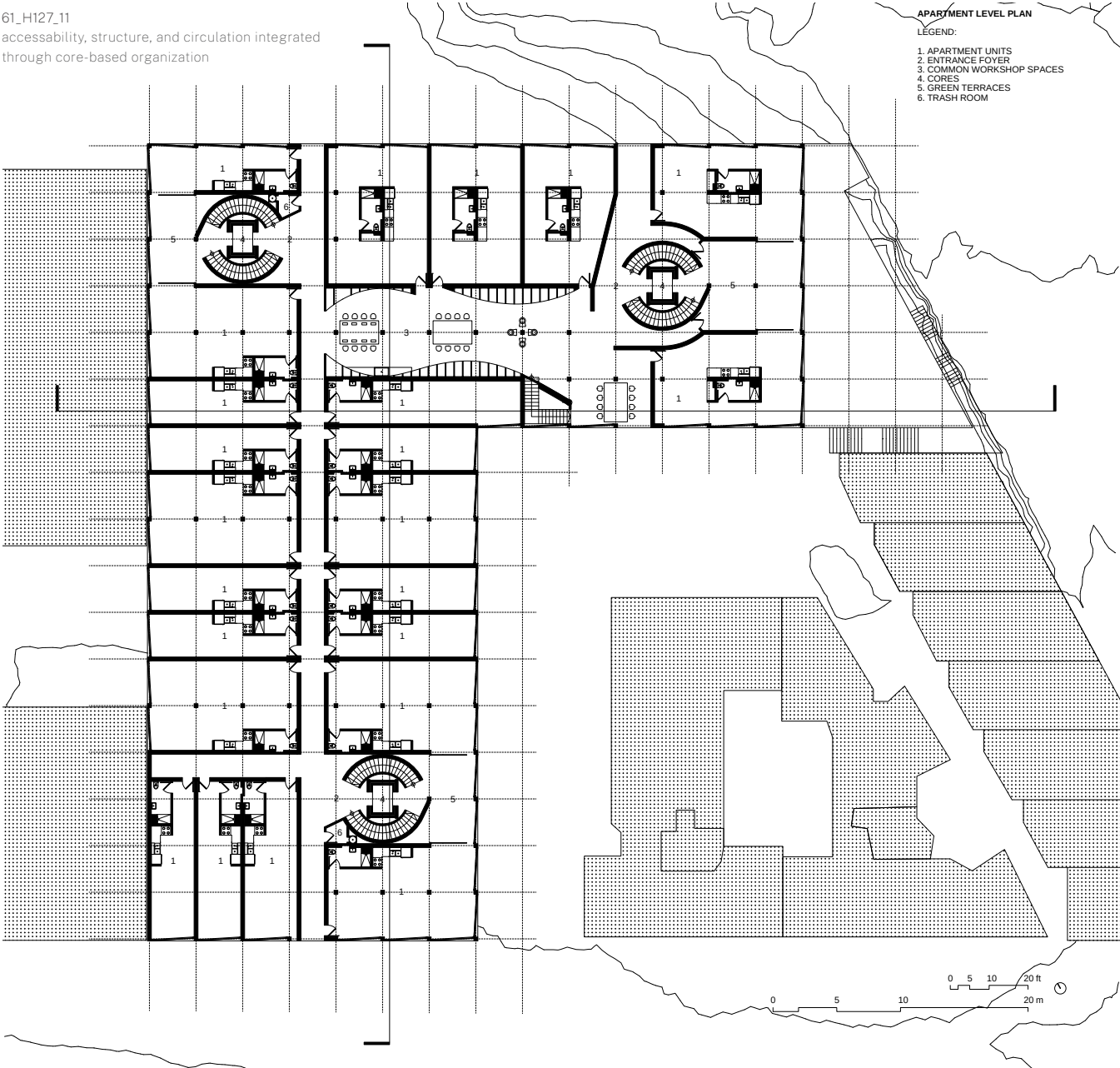


61_H127_03
west 127th street
(parking lot operated by large cellular provider)



61_H127_04

61_H127_11
accessability, structure, and circulation integrated
through core-based organization



61_H127_12



61_H127_13



61_H127_14
hybrid glass and operable wood window bay (left) +
frosted polycarbonate bay (right)

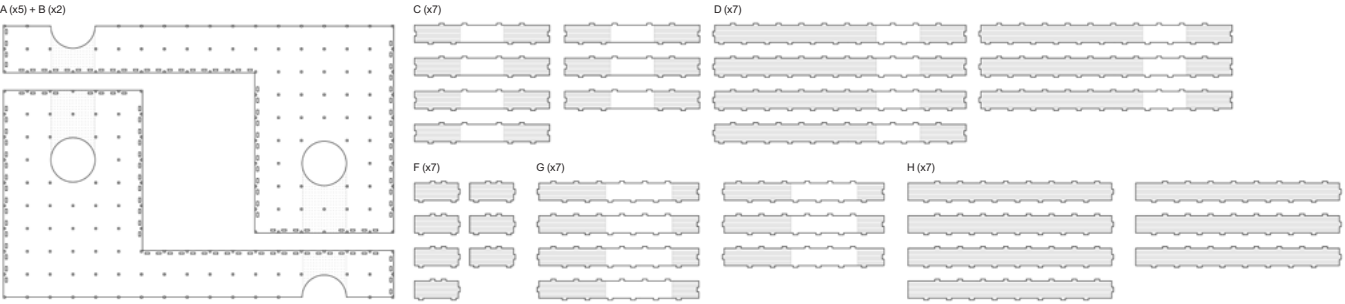
left bay view: 35mm film photograph of convent ave
bisecting the site (taken september 2024)



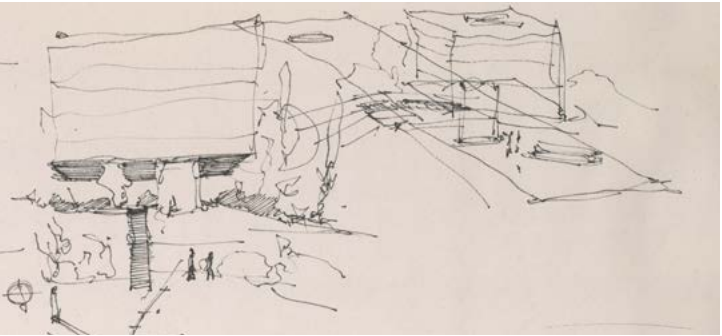
61_H127_15
convent ave facade



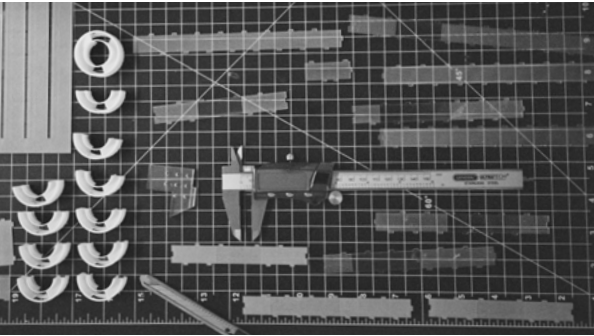
61_H127_16
glueless 1:16 section model connected by acrylic laser-cut



61_H127_17
laser template for 1:16 model including tolerance tests



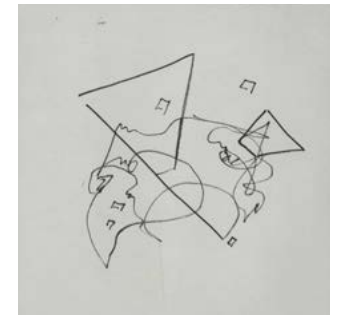
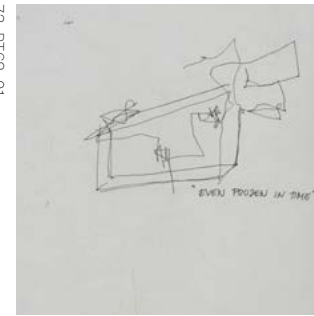
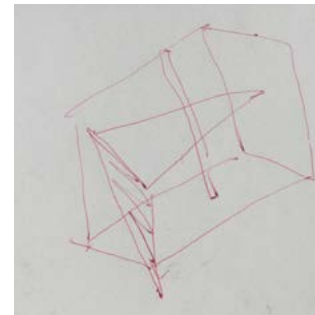
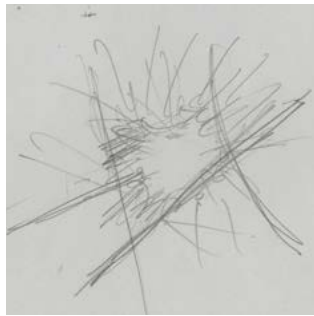
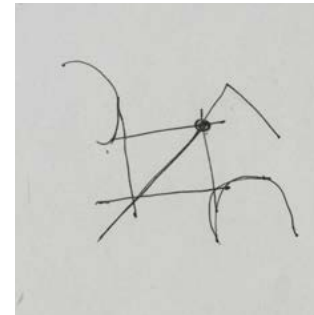
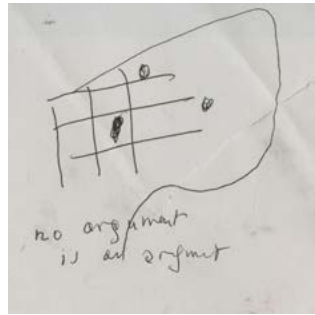
61_H127_18



61_H127_19

le pour et contre

spring 2025 | 1968 to the present | bernard tschumi
julian o'donnell



72_BT68_01
blind pyschogram sketches of a "house" by seminar
participants

1. concepts in autonomy vs. signs

pour→ allusion as the agent of symbolic meaning in contemporary architecture

For the “Grays,” at least, Venturi and Moore have laid the foundation for the philosophical structure of Post-Modernism. In the search for an architectural position capable of drawing upon historical issues, including both Modernism and nineteenth-century eclecticism, they remind us of the power to achieve symbolic meaning through allusion—not only allusion to other movements in architectural history, but to historical and contemporary events of a social, political, and cultural nature as well. (262)



72_BT68_02
Robert Venturi-Frug House, Princeton, N.J.
1966 (Second scheme)
From US Modernist Archive

*“Gray Architecture as Post-Modernism, or, Up and Down from Orthodoxy”
—Robert A. M. Stern*



72_BT68_03
1957 -The Forrest Pearson House, Chestnut Hill, Pennsylvania PA. Unbuilt

The most important contribution to the “philosophical structure” of what Stern identifies as Post-Modernism is the power of contemporaneous allusion as a vessel of symbolic meaning—a vital, social adhesive that high Modernism, in the minds of its “public” constituents, gradually eroded. Creative acts deeply engaged with the particularities and peculiarities of their own cultural era are what age into “timeless” artifacts, buildings, ideas, and so on. Ironically, it is the allusion to present and not to historical political and social complexities that shaped the great architecture of past civilizations, viewed in the present context

contre→ modernist orthodoxy

Modern architecture is no more than the result of the age; the age is creating a style which is not a style because this style is being created by the accumulation of objective reactions to external events; and hence, this style is authentic, valid, pure and clean, self-renewing and self-perpetuating. (79)

“Introduction to Five Architects” —Colin Rowe



72_BT68_06
Arthur Drexler MOMA Exhibition: The Architecture of the Ecole des Beaux-Arts
29 October 1975 to 4 January 1976

Observing the Loosian interpretation of the discussion of “style” as a discussion of ornament, one can identify in Rowe an underlying logic determining that “style” as a result of the “age” is the cloaking of recurrent formal typologies responding to the physically-based parameters of the built environment. In this vein, “style” is inherently dishonest and, therefore, inauthentic in the modernist imagination. The objective reactions that sculpt the modernist “style” are themselves total abstractions, formulating new recombinant ornamental languages. Thus orthodoxy in observance of these “objective reactions” is totally absurd.



72_BT68_04 72_BT68_05

2. regionalism & phenomenological affects

pour→ the “arrière-garde position”

“This renunciation is predicated on the belief that as long as the struggle between socialism and capitalism persists (with the manipulative mass-culture politics that this conflict necessarily entails), the modern world cannot continue to entertain the prospect of evolving marginal, liberative, avant gardist culture which would break (or speak of the break) with the history of bourgeois repression.” (19)

*“Towards a Critical Regionalism: Six points for an Architecture Resistance”
—Kenneth Frampton*



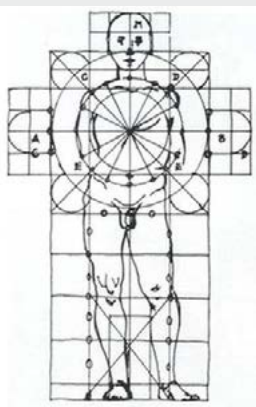
72_BT68_07
Section model of the Bagsværd Church by Jørn Utzon (1976)

If there ever were a symptom to suggest that we are in the throes of a “mediocre” world civilization, it would be the prevalence of “capitalism” and “socialism” as psychosis-inducing obfuscations of real inequity. The withdrawal from direct societal intervention by the “protagonists” of left-wing modernization has contributed to the overwhelming victory of cyclical “mass-culture” politics. Frampton’s “arrière-garde position” is a thoughtful attempt to establish a basis for evading the critical errors of liberal modernism and populist manipulation (“nostalgic historicism or the glibly decorative”) within the architectural cannon.

contre→ burke + wöfflin theory of “projection”

“What had previously been a foundation of classical design theory, a principle of making as well as a standard of judgement, was now entirely placed in the service of perception, and that of objects that in the classical sense were not in any way beautiful; the qualities of the architectural object, no matter what the intentions of its makers, were now those of all inanimate nature, only to be understood by a process of projection.” (73)

“Architecture Dismembered” —Anthony Vidler



Edmund Burke and Wöfflin identify the “forced analogy” of Vitruvian principles as pareidolia or a “projection” of the mind-body relationship on the material world. Thus our familiarity with the physical environment and interpretation of its geometrical patterns is resultant of the haptic capabilities (and limitations) of the human body. This theory is as anthropocentric as Vitruvian thought and fails to recognize the evolutionary role of the “house” or “temple” in the mutation of the human body. The body is a projection of the architectural object. The proportions of the building and the body are derived from each other; inanimate and animate are an arbitrary distinction.

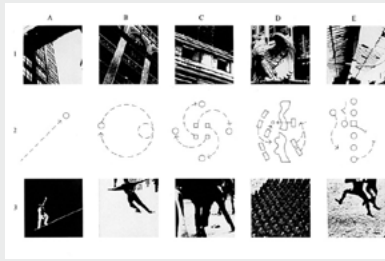
72_BT68_08
Man overlayed onto cruciform church plan as interpreted of Vitruvian principles

3. heterogeneity, disjunction & fragmentation

pour→ derrida’s deconstructive approach

The attention paid today to Jacques Derrida’s deconstructive approach also represents an interest in the work at the limit: the analysis of concepts in the most rigorous and internalized manner, but also their analysis from without, so as to question what these concepts and their history hide, as a repression or dissimulation. (210-211)

“Disjunctions” —Bernard Tschumi



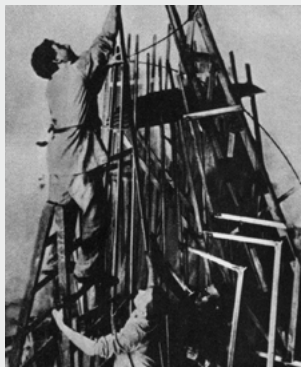
72_BT68_09
The Manhattan Transcripts -Bernard Tschumi
(1976-1981)

To dismantle is to reassemble. This is the strange reality of deconstruction and disjunction. Bernard Tschumi’s “analysis from without” is a reworking of Derrida’s subtractive (or should I say deconstructive?) assertion that meaning is “not a presence, but rather is the effect of a generalization of absences” (Kate Linker). It is through absence that a more honest genealogy of concepts begin to emerge from the architectural object. The act of dismantling through rigorous analysis (both the internal/intrinsic and external/extrinsic) produces a greater and greater multiplicity of meanings, mutations. It is the new recombinant possibilities from which “pleasure” is derived.

contre→ the constructivist “skin”

The early work [of the Russian avant-garde] was not concerned with destabilizing structure. On the contrary, it was concerned with the fundamental purity of structure. Its irregular geometry was understood as a dynamic relationship between forms floating in space rather than as an unstable structural condition intrinsic to the forms themselves. (15)

“Deconstructivist Architecture” —Mark Wigley



72_BT68_10
Tatlin’s Tower model under construction
(1919-1920)

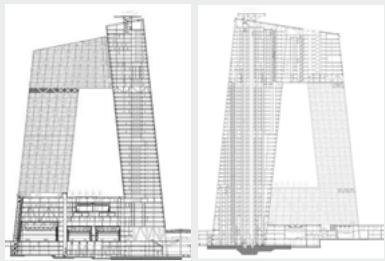
The gradual removal of instability in the works of the post-revolutionary Constructivist vein can be traced to its origins as a movement which neglected to abolish the “traditional [intrinsic] condition of the architectural object” at its core. The inevitable geometries of structural stability lay dormant in the unrealized works of the early movement, only to reveal themselves in built form, exposing the radical geometries and suggested instability as mere ornament. Just as the modern movement adopted a functionalist veneer, erroneously associating purity of form with efficiency and, thereby, avoiding the unpredictable, inevident geometric outputs of real utility, the Constructivists created yet another “skin” to drape over the “intrinsic” properties of the unaffected stable organization. Is Architecture an “agent of stability” as Wigley suggests? Or is Architecture the very incarnation of stability? Can any formal system or object subjected to the parameters of the physically based world retain unstable, discordant qualities? This may be the deconstructivist’s “inherent dilemma.”

4. programmatic concepts and diagrams: a search for abstraction

pour→ radical self-criticism

“In the course of the 1990s, Koolhaas elevated radical self-criticism into a method, proceeding step by step in a risk-taking and almost Nietzschean way, systematically bringing all established clichés and accepted certainties into question. Koolhaas became not only the conscience of Dutch architecture but the catalyst of its development.” (10)

“The Second Modernity of Dutch Architecture.” —Bart Lootsma



72_BT68_11
CCTV (OMA 2008)
4 million square feet embody the quandry of Bigness: the impact of CCTV is independent of its quality

I first encountered Rem’s “radical self-criticism” a number of years ago in the 2005 OMA/LMN publication on the Seattle Public Library project. Sketches, plans, and photographs of the library are printed in tandem with scathing press criticism, surgically inserted as if to render it impossible for the reader to disagree. The act of self-publishing the most intelligent arguments presented by the opposition struck me as simultaneously irreverent and bold, while not diminishing or belittling the purpose of public opinion. On the contrary, it demonstrated the importance of public opinion in the ever-evolving introspective landscape of Koolhaas. “Radical self-criticism” is the antidote to timidity and infectious cynicism so prevalent in the psychic landscape of architecture today. If Hans van Dijk identified a “school teacher’s modernism” in the Dutch conscience of the 1990s, then surely “radical self-criticism” is the solution to the “school teacher’s sustainable design” of today.

contre→ rem’s “maximum”

The absence of a theory of Bigness—what is the maximum architecture can do?—is architecture’s most debilitating weakness. Without a theory of Bigness, architects are in the position of Frankenstein’s creators: instigators of a partly successful experiment whose results are running amok and are therefore discredited. (509)

“Bigness, or the Problem of Large” —Rem Koolhaas



72_BT68_12
Seattle Public Library (OMA 2004)
Model depicting inner program as levitating chunks of matter

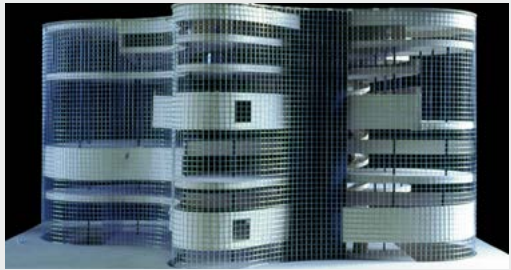
Rem implies the existence of a wholly successful architectural experiment—an architecture that questions the fundamental circumstance of “big,” while presumably integrating into the “urban tissue” from which all ancestral architectural objects evolved. The quest for the maximum, for the singularity of “Bigness” in architecture is precisely the impulse that produces the Frankensteinian reality of the 21st-century city. Rem’s “maximum” is a spatial, scalar exercise that demands a larger and larger canvas, assuming that “Bigness” is an inevitability of future architecture. The “maximum” is fundamentally different from Bernard Tschumi’s “limit.” One is an unsustainable inflation of program and sign, almost a fetish, the other a theoretical inversion—a psycho-spatial mutation that is free of material constraints.

5. minimalism and the art of construction

pour→ craftsman/architect

In each instance the object derives its power as a Gestalt from the tectonic character of the revetment which, needless to say, envelops the entire structure. This strategy may be distinguished from their more dandified impulse 'to draw or write' on the surface of their work as though the structural material itself, however dramatically wrought in respect of its origin, cannot be given a sufficiently emotive "charge." (327)

"Minimum Moralia: Reflections on Swiss German Production" —Kenneth Frampton



72_BT68_13
Cottbus University Library model
Herzog & de Meuron (1998-2004)

Frampton digs right into the very heart of Herzog and de Meuron's critical myopia—a rejection of the craftsman/architect distinction in favor of the artist/builder. This distinction has contributed to a stance that accepts the obliteration of craft as inevitable in the 21st-century reality of global civilization, a worldview that Frampton rightly observes to be self-inflicted and degenerative in nature. The word "dandified" is tactfully deployed, calling to mind Adolf Loos's assertion that the Dandy is an individual (or in this case an architectural object) that exists only to distinguish itself from the environment. The decidedly weaker strategy of inscribing on the shell of the architectural object stands in total opposition to Zhumthor's approach (conducted by the craftsman/architect) evident in the Thermal Baths at Vals (1996). "Minimal" and "permanent" qualities intrinsic to the material properties emphasize the "deceptively simple yet complex" tension between art and architecture, "tradition versus innovation." It is the act of dressing the material "however dramatically wrought in respect of its origin" that ironically

contre→ The affirmative relationship between consumerist society and minimalism

"For some it is a theatre stage of a degenerate art that has prostrated itself in front of design, fashion and consumerism, for others it is quite the opposite: a guarantee that the autonomy and historicity of art are incorruptible. Therefore minimalism does not describe a historical phenomenon but is the material for an ongoing discussion, an area on which a yet-to-be-decided test of strength takes place between new and old artistic values, between American and European culture, between art and architecture." (13)

"Minimalism and Minimal Art" —Philip Ursprung



72_BT68_14
Primary Structures Exhibition, Frontispiece
"The Primary Structures Dress", 1966.
From The JeWish Museum, New York

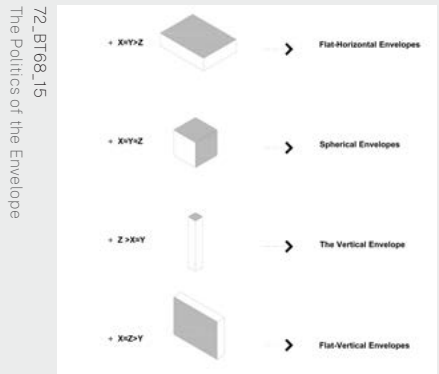
Though I find myself moved by Ursprung's closing words, I cannot help but feel as though what once could be predicted as the forthcoming existential conflict between the legacy values of the old world modernist vein and the post-modernists, between "art and architecture," has proven, in the 21st century, to be exactly the stage of degeneracy outlined in the preceding statement. The Pandora's box pried open by the 1960s wave of minimalist artists, spearheaded by Judd, in which consumer society was affirmed, and the viewer was incorporated as an active participant (not to mention the delegation of production processes drawing comparisons to the architectural profession) formulated an extraordinary boon to mediocre art (i.e. the consumerist "theatrical" phenomenon) at a colossal detriment to the architectural field and artistic autonomy as a whole. The contemporary interchangeability of "art," "architecture," and "design" has flattened the applied arts into the role of mere consultancy.

6. ideological & ecological envelopes

pour→ "ecologies of power"

To escape the great revolutionary narratives and their technological understandings of history, an effective link between architectural technologies and politics needs to be established. It may be good to stop speaking of power in general, or of the state, capital, globalization, empire in general, and instead address specific ecologies of power comprising a heterogenous mixture of bureaucracies – markets, shopping malls, residential towers, lifestyles, cladding systems, facade ratios, carbon emissions, etc. – and the specific exercises of power within and between these organizations. (194-5)

"The Politics of the Envelope" —Alejandro Zaero-Polo

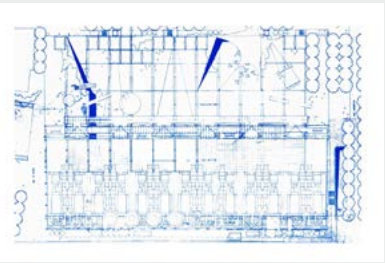


If a regime in the 21st century can be toppled by technologies as innocuous as text-messaging, then, as Zaero-Polo argues, the success of the natural sciences (which enabled the domination of "technological understandings" of history) has already short-circuited the socio-political timeline of human self-organization. Architecture, therefore, stripped of its power as an agent of political ideology and generator of semiotics can no longer rely on singular visionary interventions in the overwhelming complexity of contemporary civilization. Utopian polemics are not compatible with this new timeline, unable to permeate society long enough to catalyze palpable change. The deconstruction of heterogeneous architectural "bureaucracies," according to Zaero-Polo, will identify the real, localized "ecologies of power" hiding and mutating within the universal network of building technologies.

contre→ the "hypereality of culture"

If, therefore, we denounce Beaubourg as a cultural mystification of the masses, the misunderstanding is total. The masses fall on Beaubourg to enjoy this execution, this dismembering, this operational prostitution of a culture that is at last truly liquidated, including all counterculture, which is nothing but its apotheosis. The masses charge at Beaubourg as they do to the scenes of catastrophes, and with the same irresistible impulse. (213)

"The Beaubourg-Effect: Implosion and Deterrence" —Jean Baudrillard



72_BT68_16
The Centre Pompidou Roof Plan

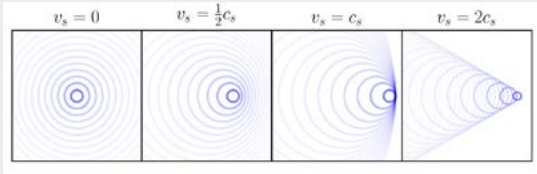
Baudrillard identifies the phenomenon of counterculture as the "apotheosis" of an existing culture. In other words, the inevitable splitting of dominant cultural fibers is the moment of cultural apex. With this logic, it could be said that the purpose of culture is in producing counterculture. More importantly, "apotheosis" suggests that the countercultural inflection point is not the birthing of something altogether new, but rather a mitosis of cultures, the result of which mirrors the intrinsic hierarchies it seemingly rejects. Simulacrum begets simulacrum. In deconstructing this use of language, one can grasp the magnitude of Baudrillard's analysis of the "Baubourg machine" as the mechanism of cultural disintegration. The "hyperreality of culture" (214), only apparent from within the Beaubourg machine, represents the catastrophic end of intracultural cycles.

7. the post-critical and the iconic

pour→ critical architecture

Overall, one might characterize the shift from critical to projective modes of disciplinarity as a process of cooling down or, in Marshall McLuhan's terms, of moving from a "hot" to a "cool" version of the discipline. Critical architecture is hot in the sense that it is preoccupied with separating itself from normative, background or anonymous conditions of production, and with articulating difference. (76)

"Notes Around the Doppler Effect and Other Moods of Modernism" —Robert Somol and Sarah Whiting



72_BT68_17
doppler Effect
mathew schwartz: lecture 21 (harvard)

Though I am sensitive to the reality that critical architecture begets

homogeneity over time, as the constant articulation of difference paradoxically manifests the sensation of sameness in its more advanced stages (thus rendering the urge to distinguish from the surrounding environment repulsive and juvenile), I am also convinced that a shift towards the critical and away from projective modalities is absolutely necessary. The "doppler effect" metaphorically describes a temporary (hot) critical shock, followed by a long cooling. According to Somol and Whiting, it is in the stages of critical architecture that a demand is born for innovative production techniques,

accelerating advancements in material and building technologies. I think of the "descriptive" versus the "prescriptive" theoretical typologies outlined by Bernard Tschumi in "Some Notes on Architectural Theory" and how they correspond to the "critical" versus the "projective." Once the hot, critical (descriptive) stages of the theoretical doppler effect are no longer felt, a cold, prescriptive cycle follows.

contre→ "the latest theory is that theory doesn't matter"

"Thus the usual response is this: architecture is in any case so thoroughly disempowered, so culturally marginal, as to render any critique emanating from within its walls, so to speak, ineffectual if not entirely irrelevant. What must be sought is a more "robust," more "effective" architecture. This is said to apply in extra measure to academic theory, to say nothing of history, which together are judged to be doubly irrelevant by virtue of their supposed obscurity." (106)

Critical of What? Toward a Utopian Realism." —Reinhold Martin



a typical academic environment (moneo attends review at GSD)

Reinhold Martin expresses the frustrating reality of the 21st-century practicing architect-critic-theorist while mocking the bitter assessment that architectural theory (and the practice of critical theory as a whole) is dead. This is primarily in response to the contemporaneous 2003 Critical Inquiry roundtable, which the New York Times reported on, nihilistically determining that "The Latest Theory is that Theory Doesn't Matter." Martin is after more than the defeatist anti-intellectualism embodied by this analysis; he is also lampooning the proponents of a "robust" architecture capable of restoring the "culturally marginal" status of the profession. This flawed battle cry echoes innumerable attempts made by architectural theorists and historians to find a way between, through, or around the monoliths of "modern" and "post-modern," "avant-garde" and "arrière-garde," "culture" and "counter-culture," "White" and "Grey," "critical" and "projective," "descriptive" and "prescriptive," "theory" and "practice," "hot" and "cold."

8. ecological & ideological envelopes

pour→ most-human architecture

"With a shock, you sense that "degree zero" has not been achieved before... this is the real thing. We are programmed to think that any "next" architecture can only be the outcome of a struggle. Modernism was born in a relentless campaign of stripping: of ornament, bourgeois values, frivolity. Because it takes place in the countryside, this is a stealth revolution... TRIC: a rare virgin birth?" (272)

"TRIC: Post-human Architecture RK" —AMO and Rem Koolhaas



72_BT68_19
Tahoe-Reno Industrial Center
107,000 acres

It is striking to read this proclamation after our session 9 investigations, in particular that of Somol and Whiting. If critical Architecture is defined as the "hot" condition, then the "degree zero" must be the ultimate manifestation of projective architecture. TRIC is devoid of descriptive qualities; its scaleless white rectangles are, as Koolhaas suggests, pursuant only of "process." This new-world, technocratic aim is achieved without architects and without history, rendering any residual architectural objects immune to criticality. It is here that the "post-human" classification comes into view, a classification that I find deeply paradoxical. "Virgin birth"

describes a new, self-confident architecture born not of struggle but abundance, its qualities defined by an almost psychotic rigour, ironically, not too dissimilar from the early modernists'. The housing of whirling machines is the ultimate conclusion of modernist organicism (now liberated from the machine aesthetic by algorithms, engineering, and codes) embracing technology as the singular quality that makes us human. TRIC is the incarnation of unbridled ambition, ego, and misplaced certainty; it is not "post-human architecture," but most-human architecture.

contre→ "integrity"

"Borrowed from ecological discourse, the idea of integrity appeared especially promising to conservationists eager to expand their activities beyond the walls of individual monuments, because it implied that a matrix of relationships exists between all the elements of a given site." (228)

"Integrities: The Salvage of Abu Simbel, 1960-1980" —Lucia Allais



72_BT68_20
Abu Simbel - re-opening on September 22, 1968
Designs of Destruction (Lucia Allais)

The blending of "integrity" and "integration" has contributed to a particular brand of anthropocentrism and coloniality that persists in the Western consciousness. It is fascinating to learn from Allias the genealogy of "integrity," originally used to identify and describe the symbiosis of local environmental components, prior to being co-opted by the architectural conservationists (and archaeologist) of the early 20th century. Extracting from my knowledge of Allias's work regarding the role UNESCO played in restructuring European control over the African continent, one can't help but recognize the Abu Simbel debate, and the synthesis of a new kind of "integration," as a vital pivot towards reinforcing centuries-old colonial, indexical strategies of influence. The notion that architectural marvels such as Abu Simbel must adhere to fixed laws of integrity or authenticity may seem at first like an attempt to restore national identity, but the incorporation of indigenous geological features and local peoples into the "matrix" of site striates them, introducing geographical boundaries and snapping them to grid. A world in which all mankind could freely move between monuments is no more. The monument is now flesh and blood with the people who happen to share proximity.



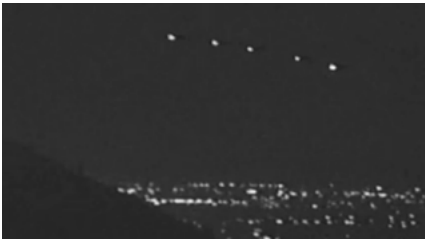
82_P97_01
parallax apparatus illuminated

parallax 1997

damage control USA

spring 2024 | core studio ii | mark wasiuta
julian o'donnell

PARALLAX 1997 reconstructs the widely documented “Phoenix Lights” event of March 13, 1997 as a study in mediated perception and optical misalignment. Rather than retelling the incident, the project analyzes how distant military flares were visually conflated into a single triangular object through parallax distortion and low-resolution VHS recording.



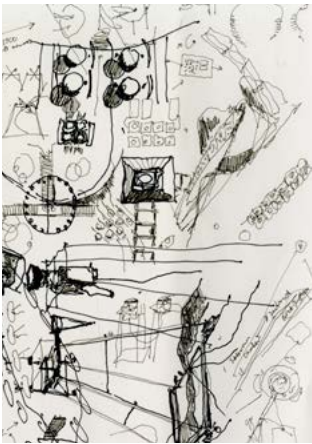
82_P97_02
original footage taken from moon mountain
(march 13, 1997)

The physical model functions as a calibrated optical machine rather than a representational model. Through a hand-held eye cup and adjustable track roller aligned to selected VHS aspect ratios, users sequentially register four key frames extracted from the original footage. Each frame isolates the appearance or disappearance of individual flares over time.

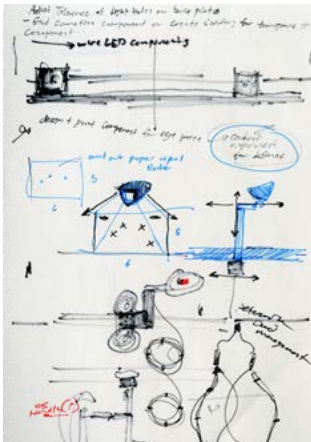
Fourteen frames were analyzed to map changes in altitude and wind direction; the final four transitions reveal independent trajectories that were flattened in the recorded image. Orange LED units represent each flare's shifting position, exposing spatial separation that was imperceptible in the broadcast footage.



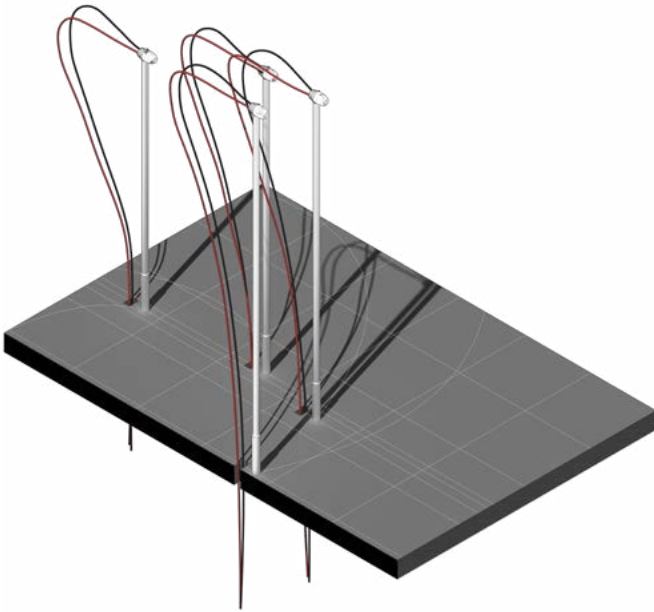
82_P97_03
parallax apparatus



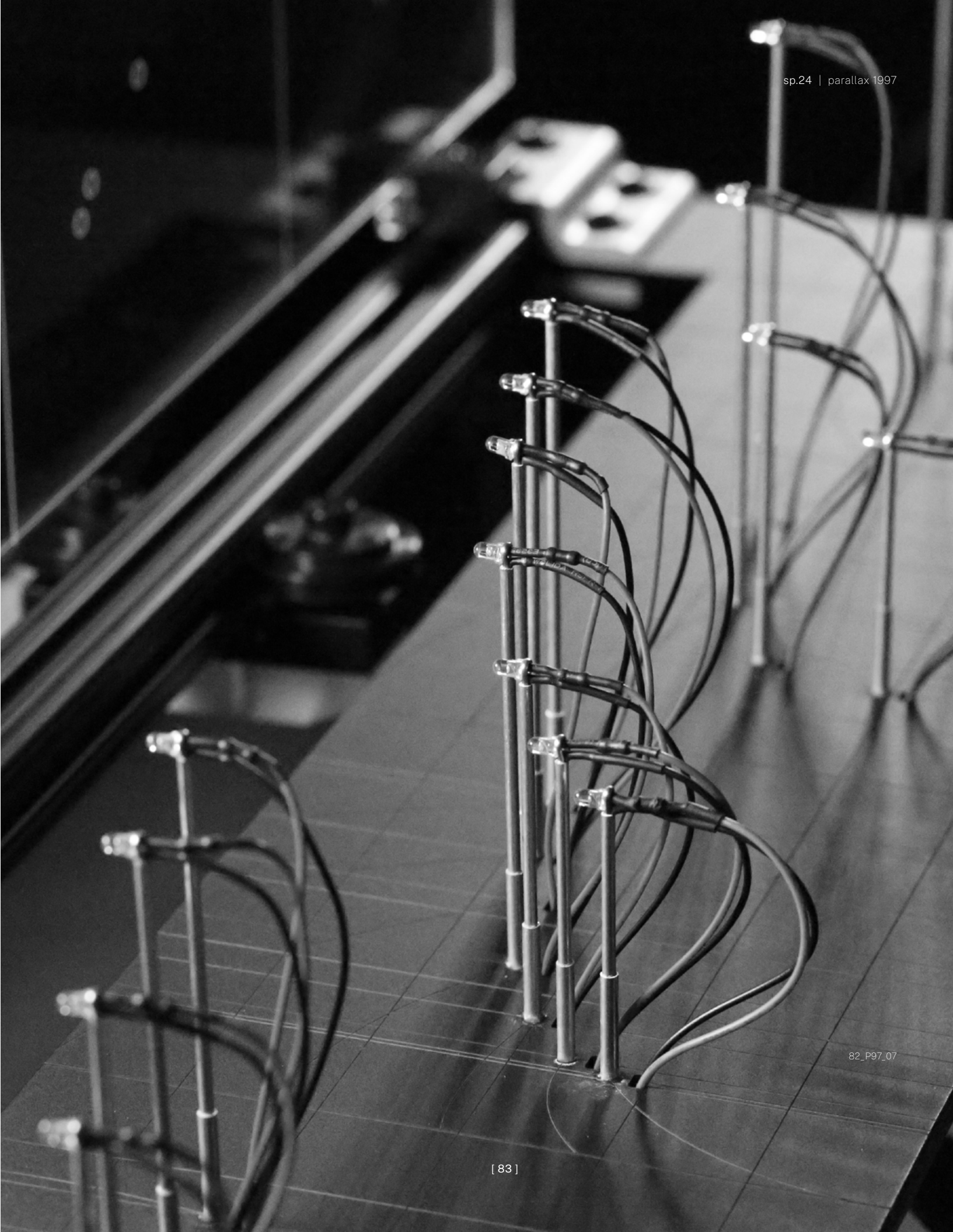
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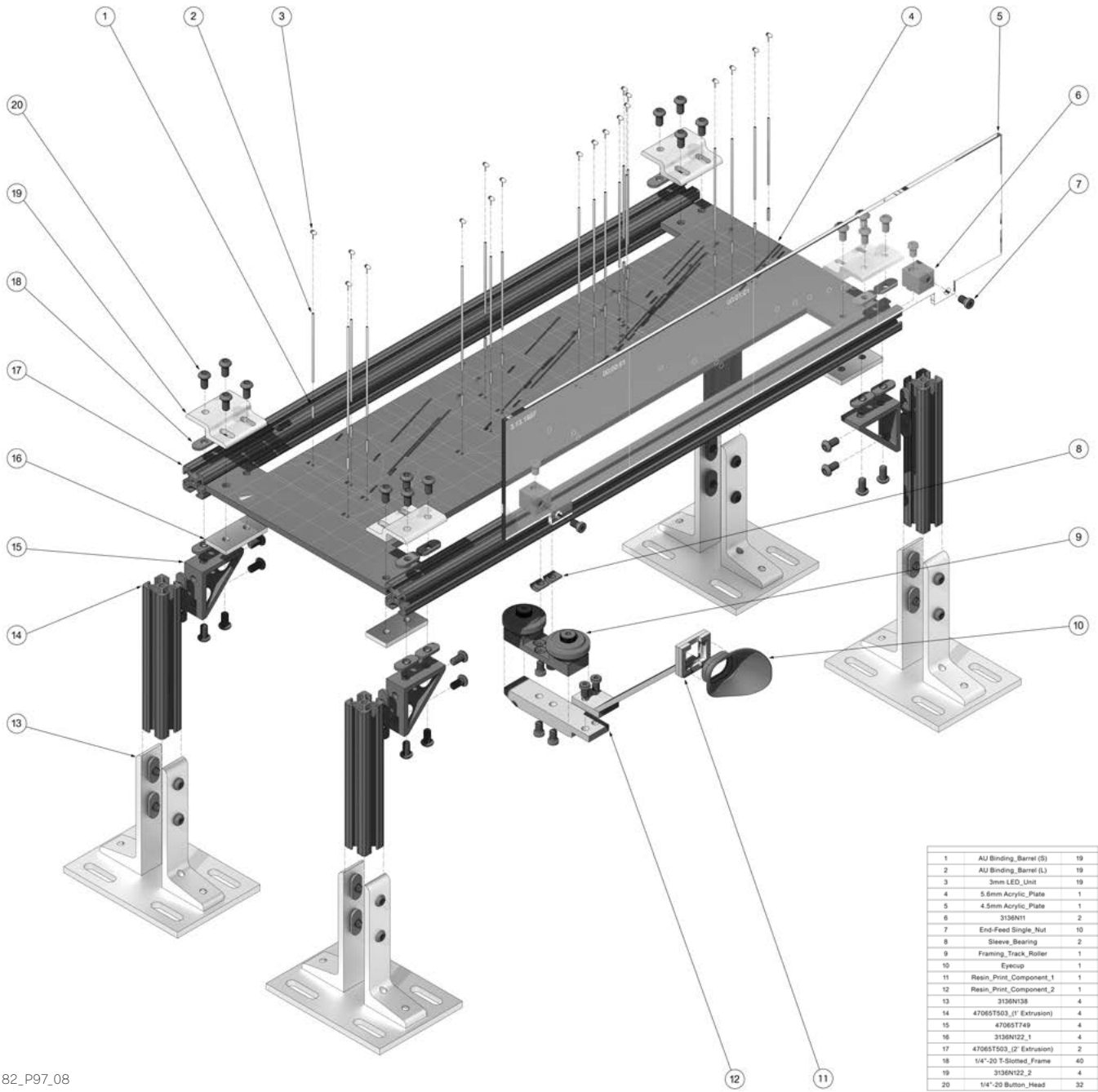


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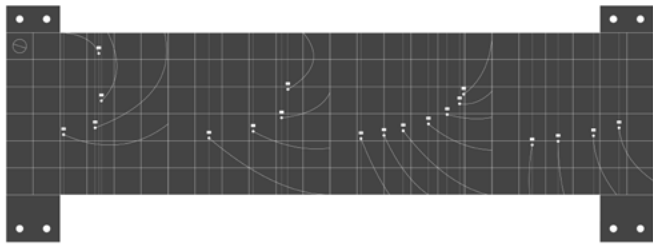


82_P97_06
led "flares" threaded into acrylic base
via telescopic aluminum rod





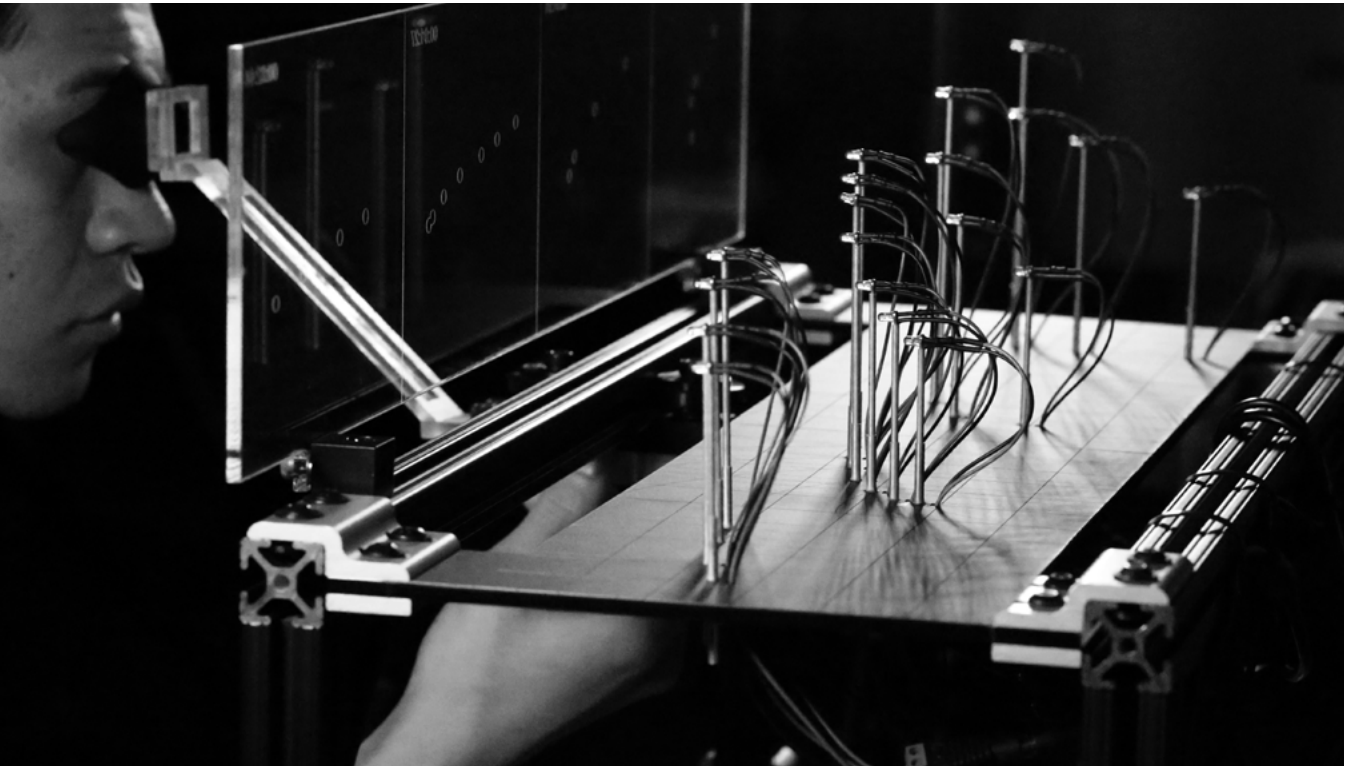
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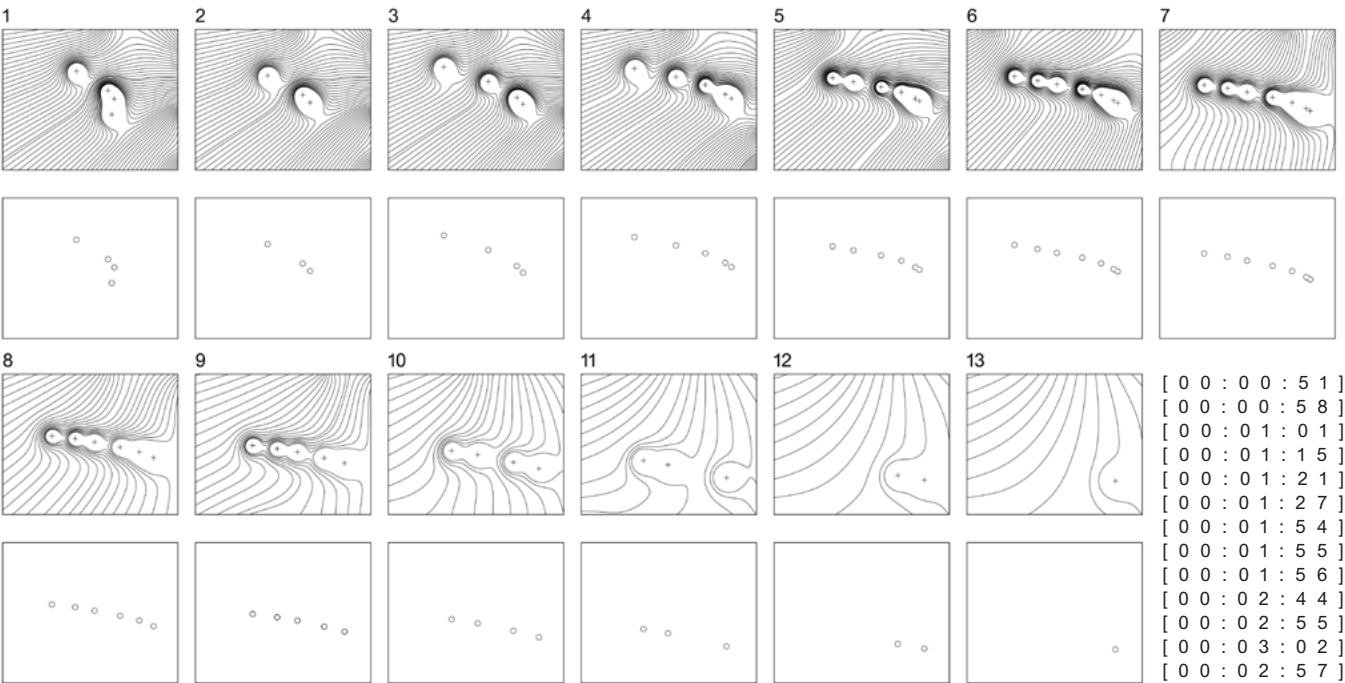
82_P97_09



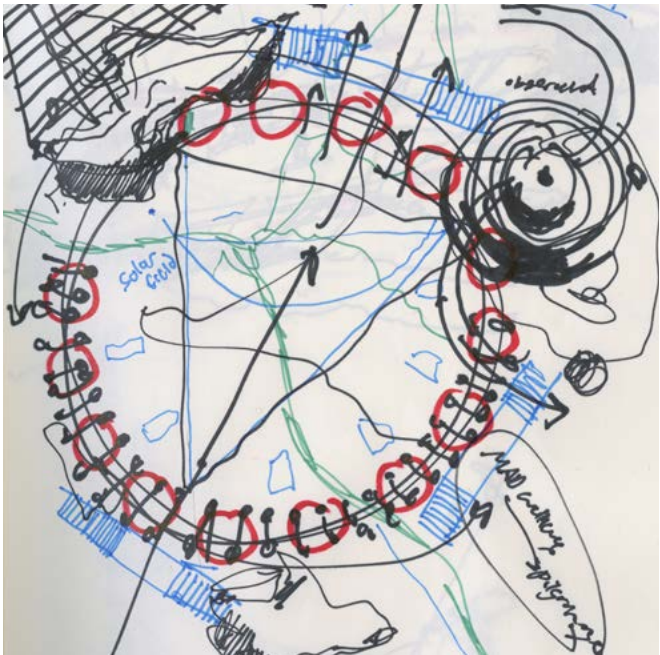
82_P97_10



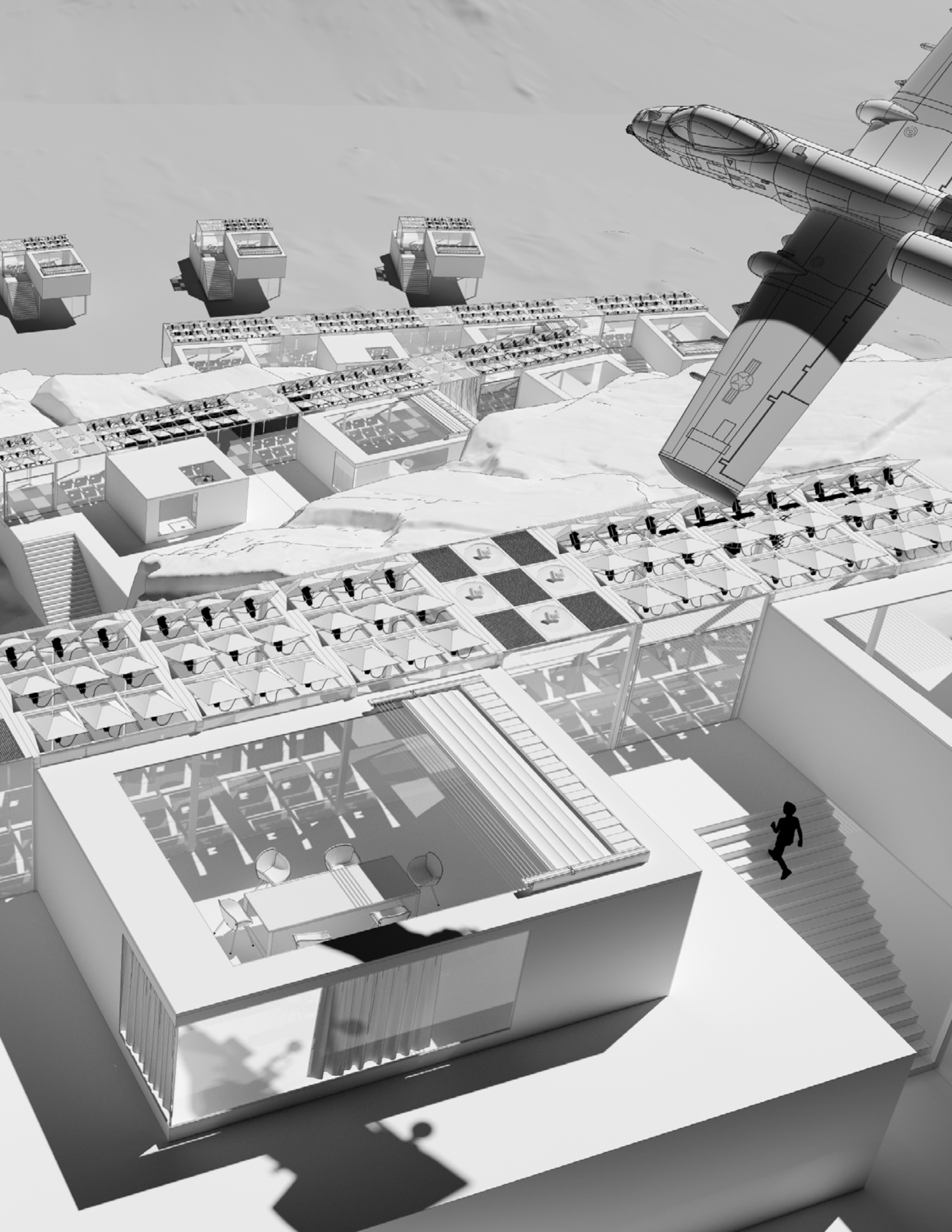
82_P97_11



82_P97_12



89_COV_01
Iterative sketch of the (cov) mesa plan



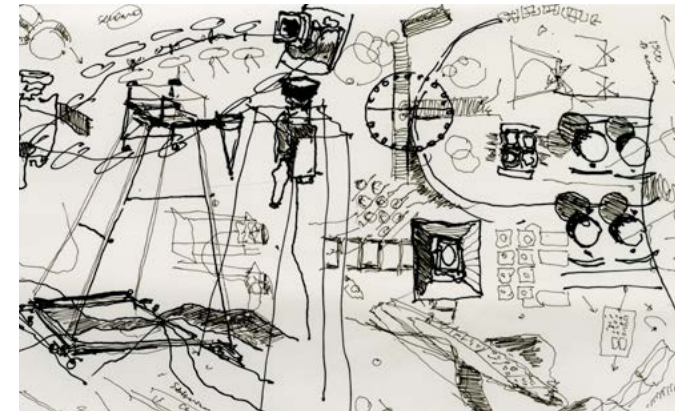
COV

community for the optically vigilant

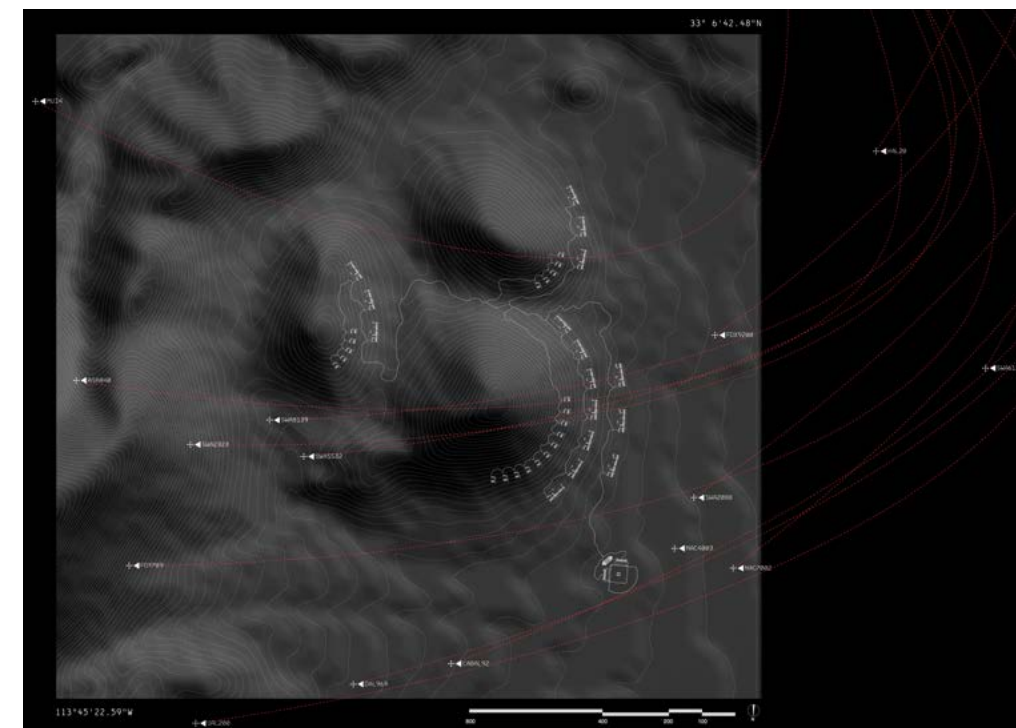
spring 2024 | core studio ii | mark wasiuta
julian o'donnell

COV is a speculative residential enclave on a remote mesa near the U.S. Army Yuma Proving Ground, organized around two primary viewing axes: restricted military airspace and the Estrella Mountain range, including Moon Mountain, site of the original VHS footage. Designed for optically vigilant residents, each dwelling integrates surveillance technologies ranging from VHS and DSLR systems to magnetic anomaly detection and long-range thermal imaging. These devices are embedded within adjustable shading structures, or “thermoptic sails,” which track solar exposure while maintaining continuous visual coverage of the surrounding landscape.

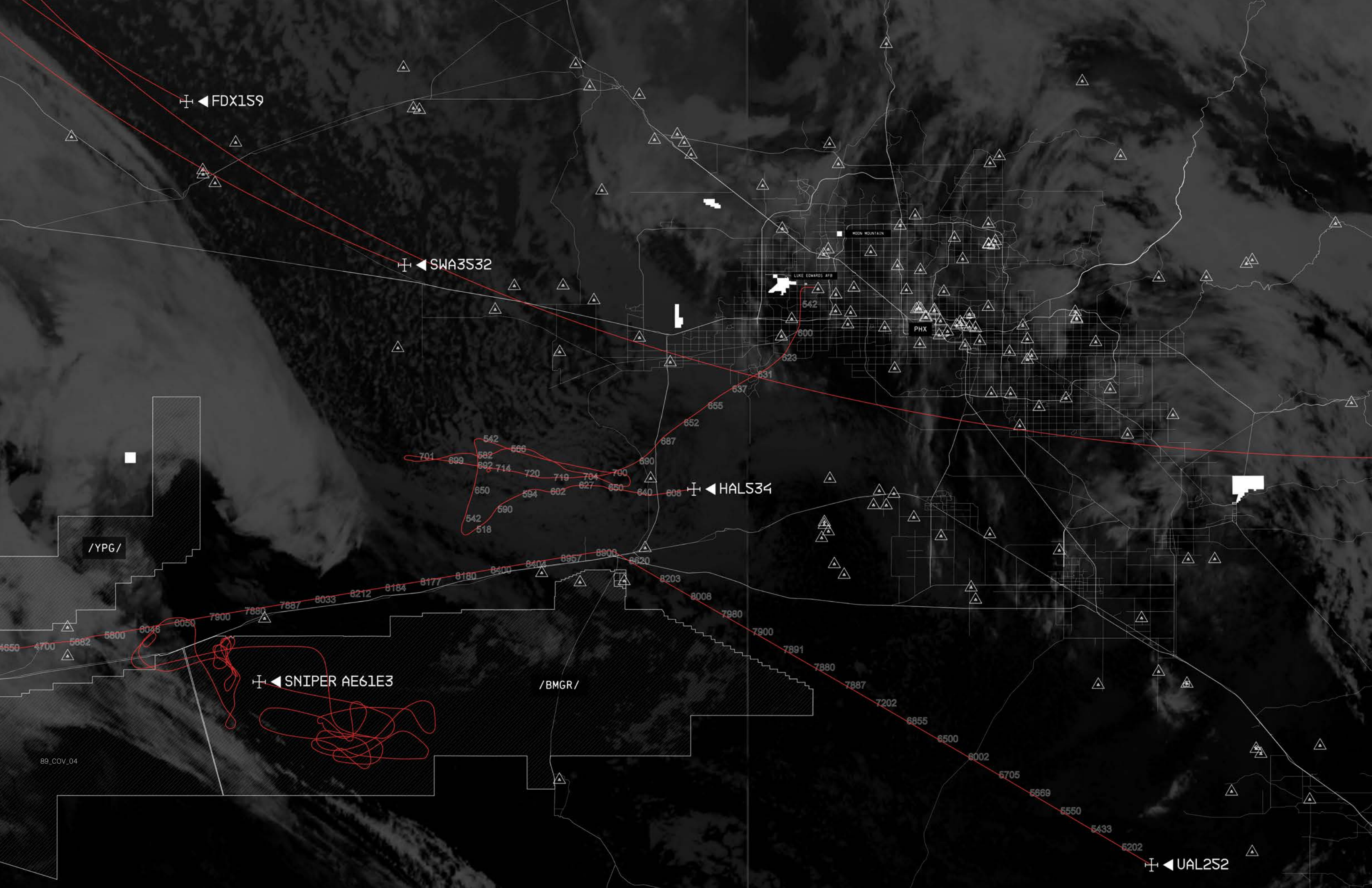
The project reframes domestic space as an instrument of observation, where architecture mediates between habitation, environment, and the act of watching.



89_COV_03



89_COV_02
the community is shrouded by a remote mesa in yuma county (approx. 5 miles west of the barry goldwater range)



✚ ◀ FDX159

✚ ◀ SWA3532

✚ ◀ HAL534

✚ ◀ SNIPER AE61E3

✚ ◀ UAL252

/YPC/

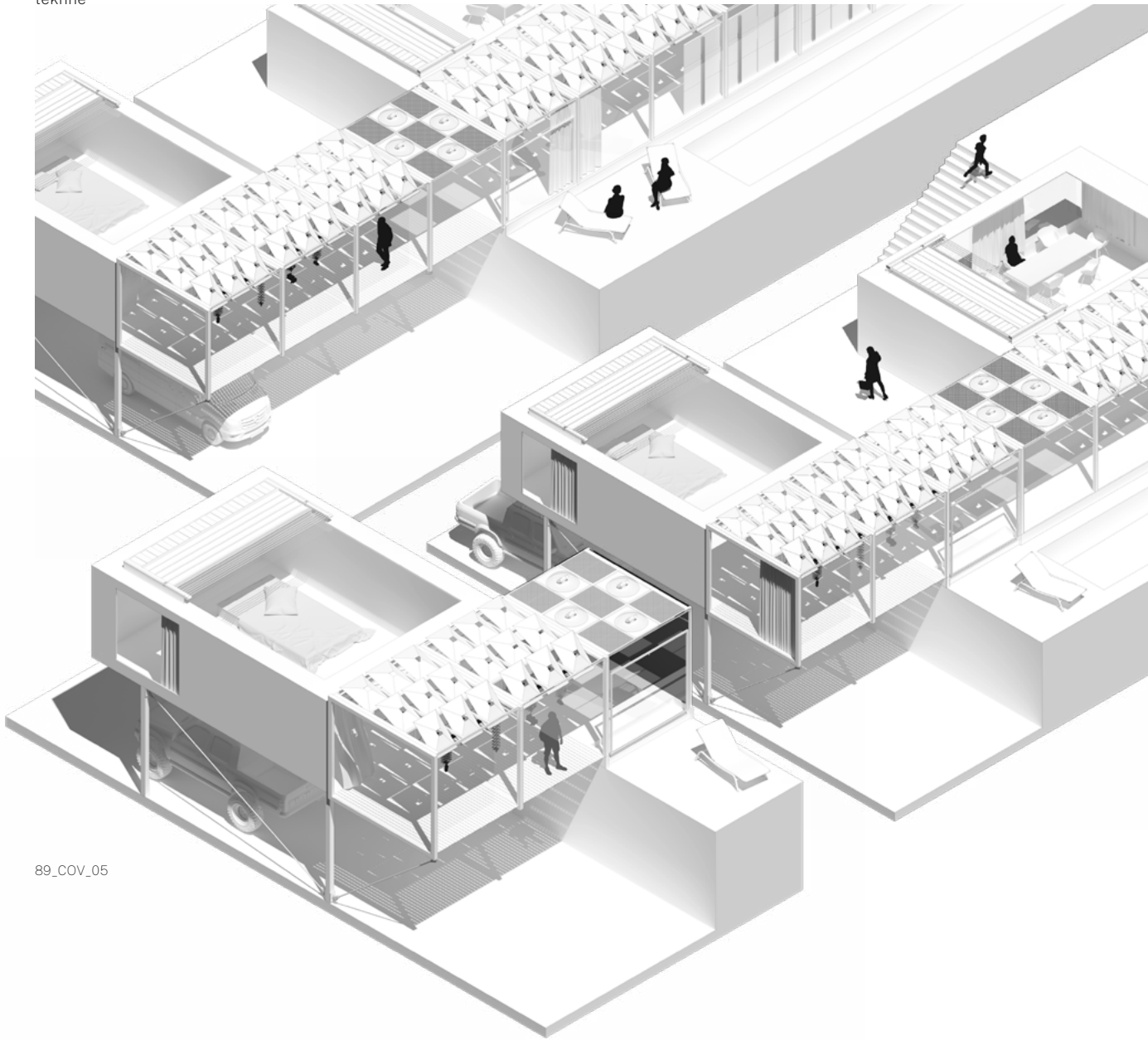
/BMGR/

MOON MOUNTAIN

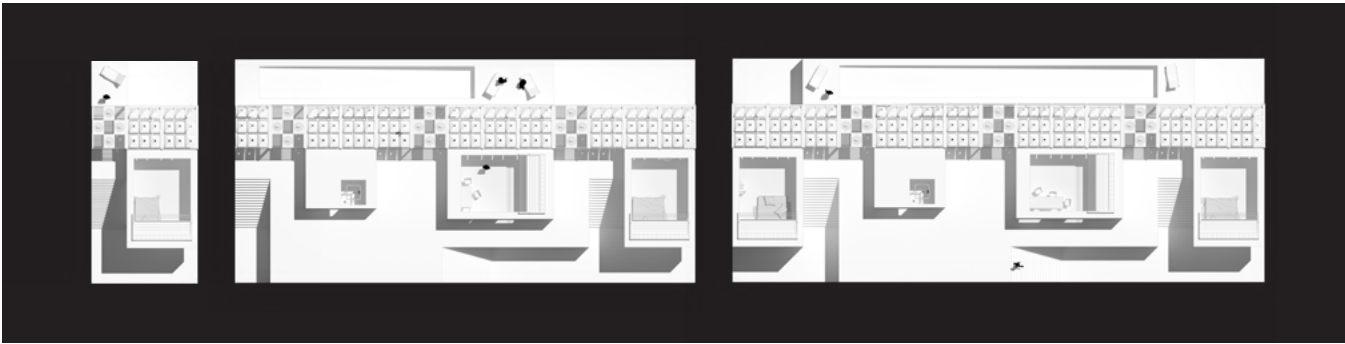
LUKE EDWARDS AFB

PHX

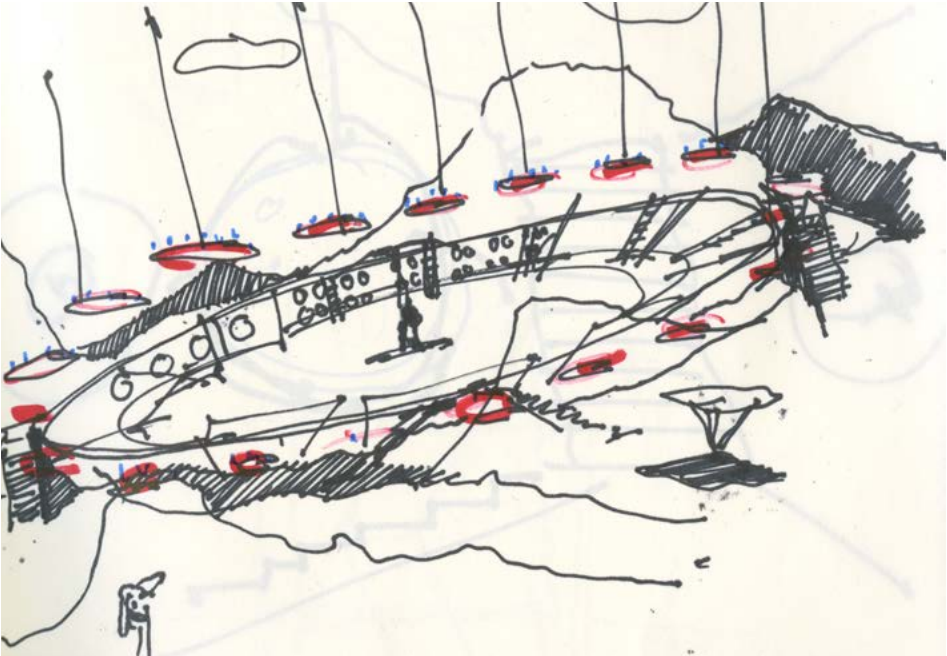
89_COV_04



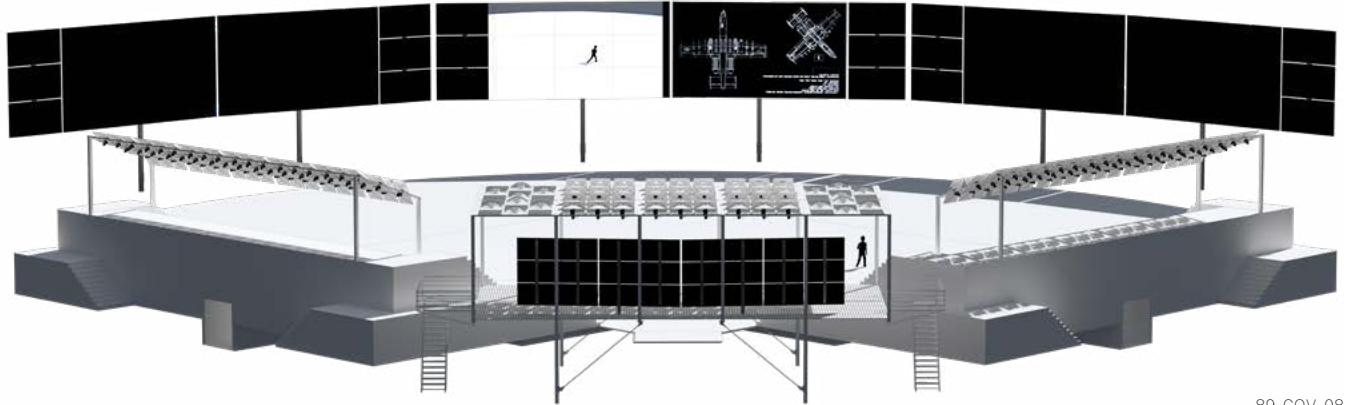
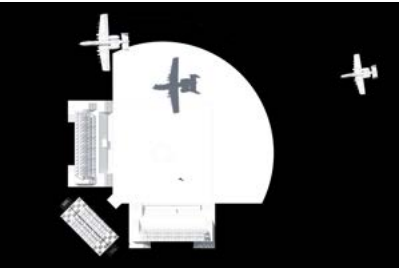
89_COV_05



89_COV_06



89_COV_07



89_COV_08



04_H127_22

89_COV_09



04_H127_22

89_COV_10



100_EFS_01
manhattan bridge pedestrian walkway (35mm film)

east river station

fugitive mobilities

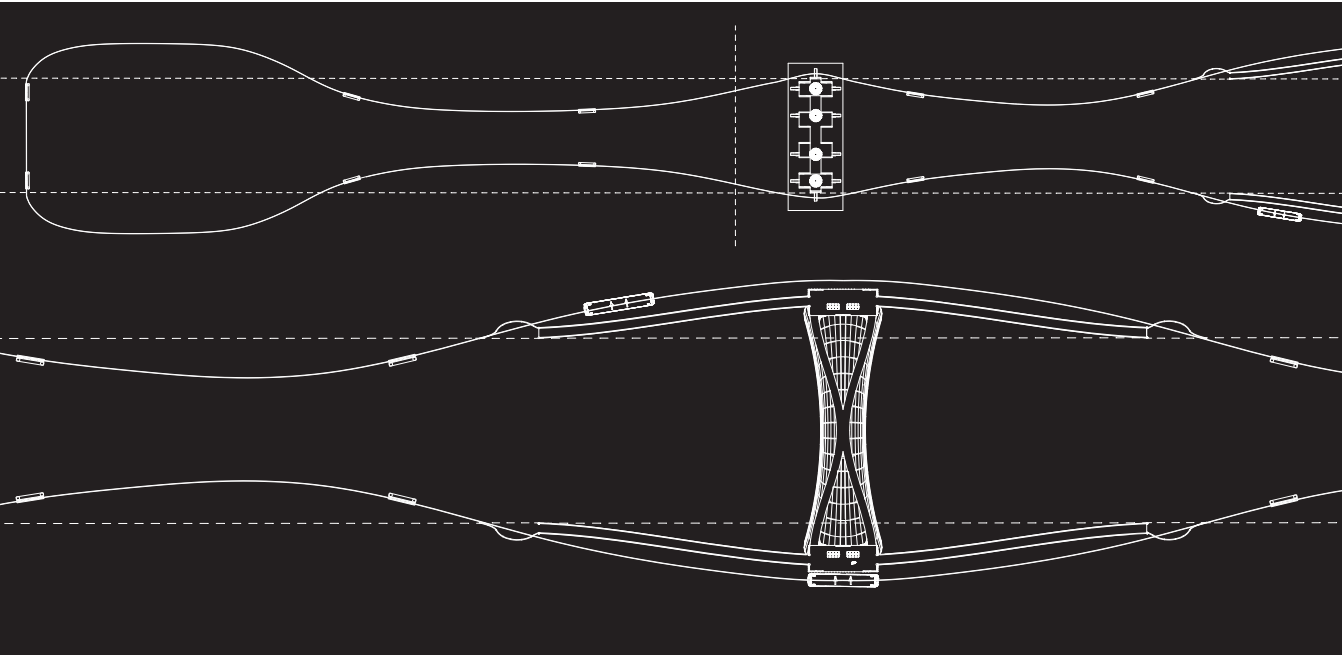
manhattan bridge | new york, NY
fall 2023 | core studio i | talitha liu
julian o'donell + john colburn ix

East River Station introduces a new multimodal transit node at the midpoint of the Manhattan Bridge, transforming a linear corridor of movement into a site of exchange. The project integrates a suspended gondola system with a new subway station and existing pedestrian pathways, consolidating multiple transportation modes within a cohesive vertical and horizontal framework. Structural interventions extend from the bridge's suspension system, supporting new programs while preserving primary load paths. Circulation is layered across levels to connect transit platforms, pedestrian routes, and viewing points. By coupling infrastructure with public space, the project reframes the bridge as an urban destination, where mobility, observation, and civic engagement converge.

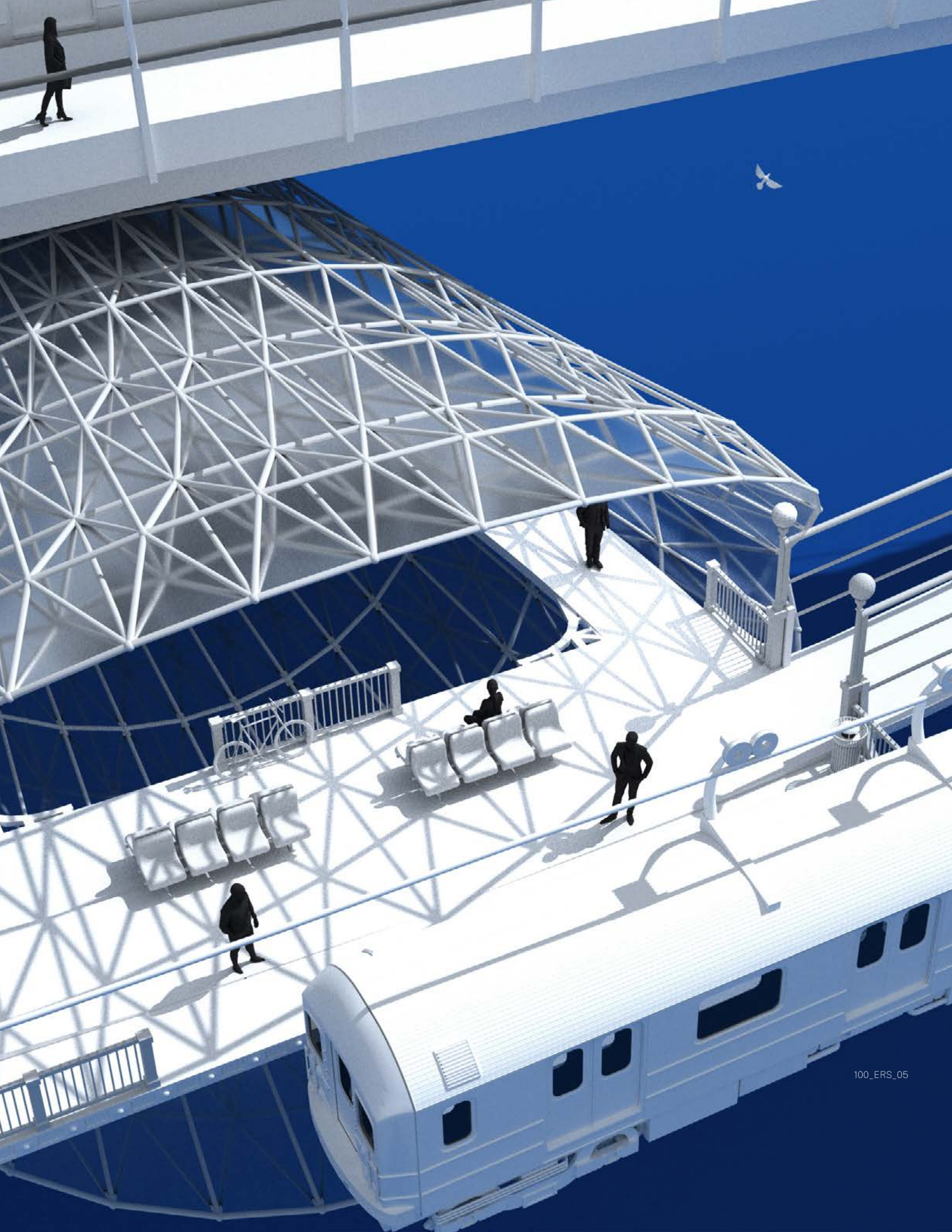


100_ERS_03

100_ERS_02
a new nexus suspended over the east river



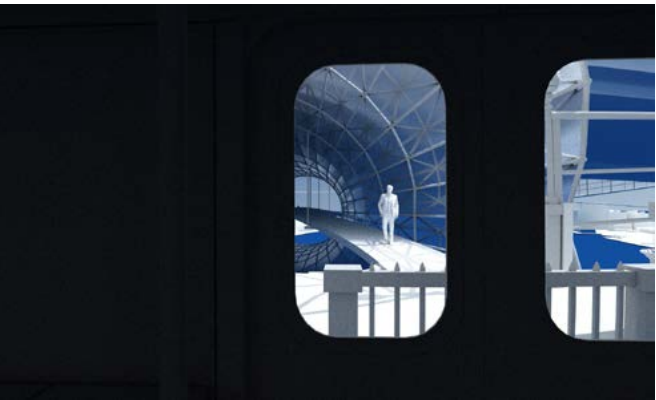
100_ERS_04



100_ERS_05



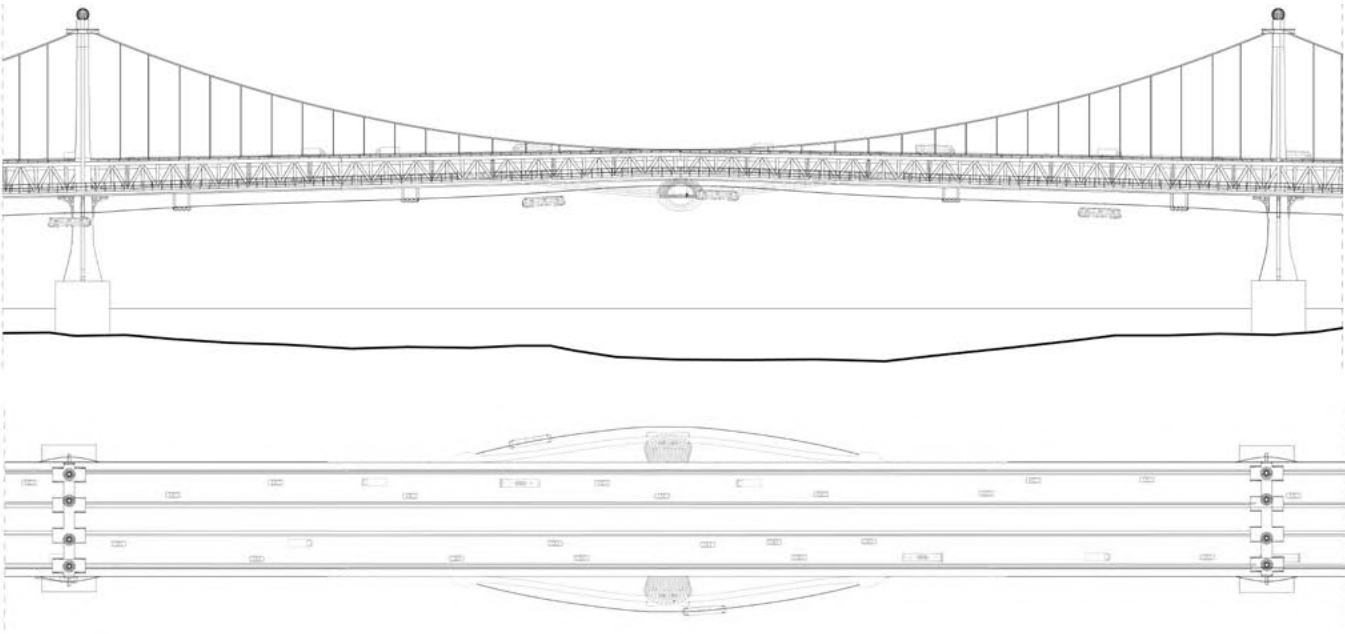
100_ERS_06



100_ERS_07



100_ERS_08



100_ERS_10



104_RC.00
avery hall