Mario
Ramirez
Arrazola

Mario has an M.Arch from Columbia University GSAPP, an M.A. in the history of technology and a B.S. in economics.

His academic research concerns the relationship between art and technology in the postwar United States and modern architectural history and theory. He wrote his thesis on Allan Sekula, an American photographer and critic.

Mario is interested in space which subverts and agitates our expectations of reality yet provides a socially beneficial construct. He is interested in designing through drawing, writing, rendering, and model photography while remaining conscious of digital processes.

floaters

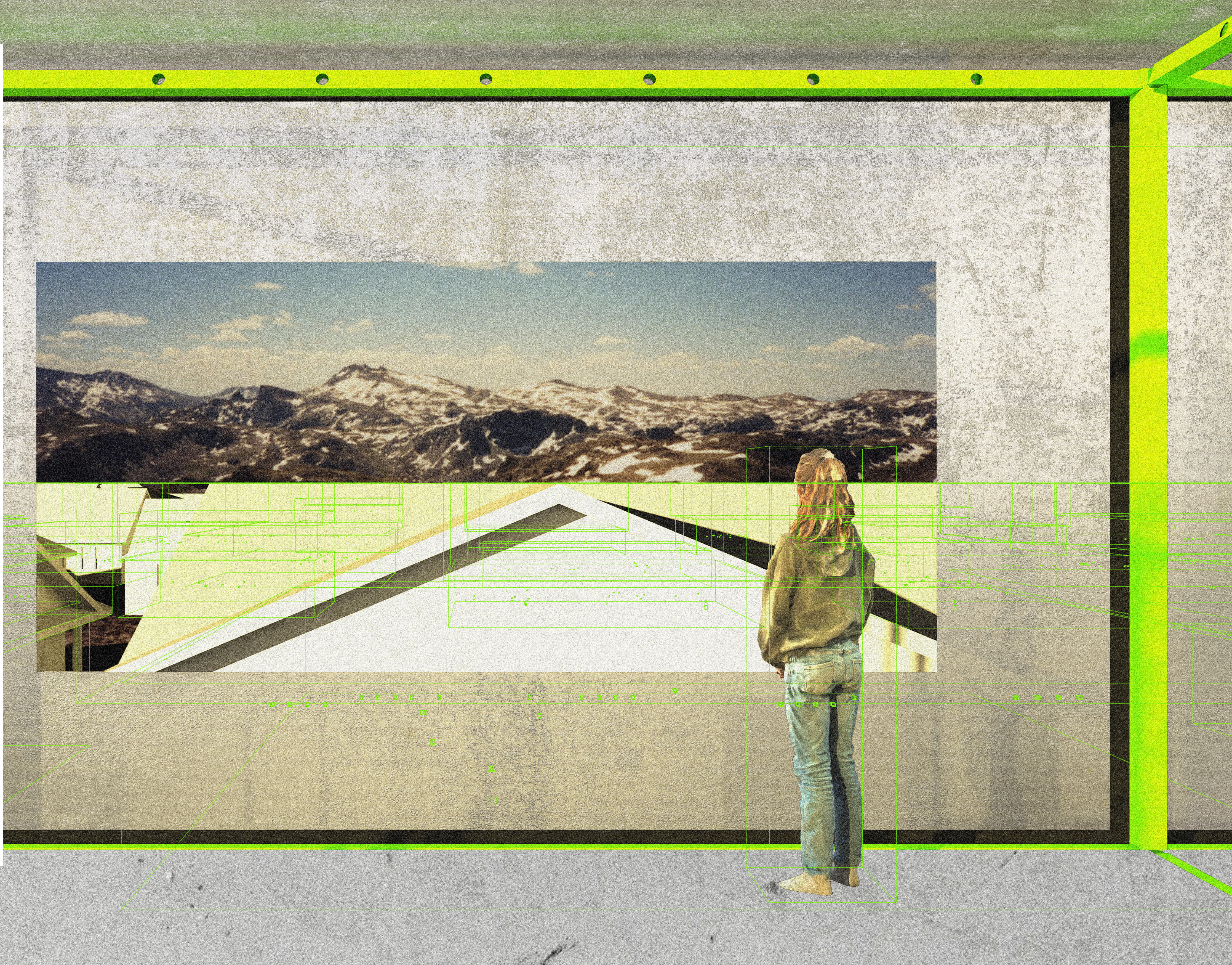
breathe

district 4

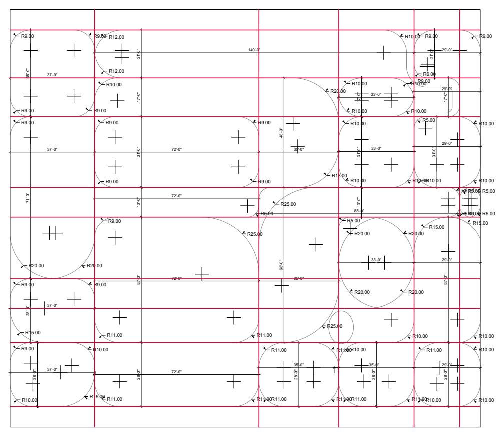
orbit

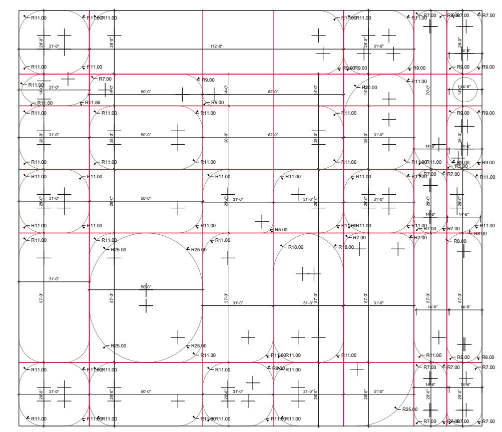
situated

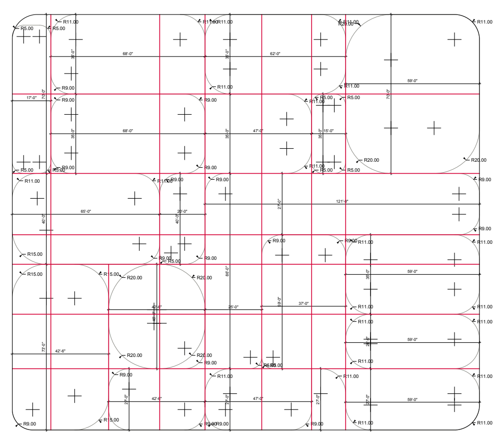
floaters
fall 2025
advanced 5
in *new programs*
michael bell

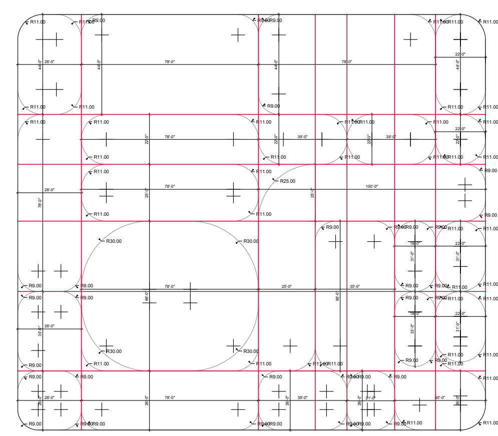


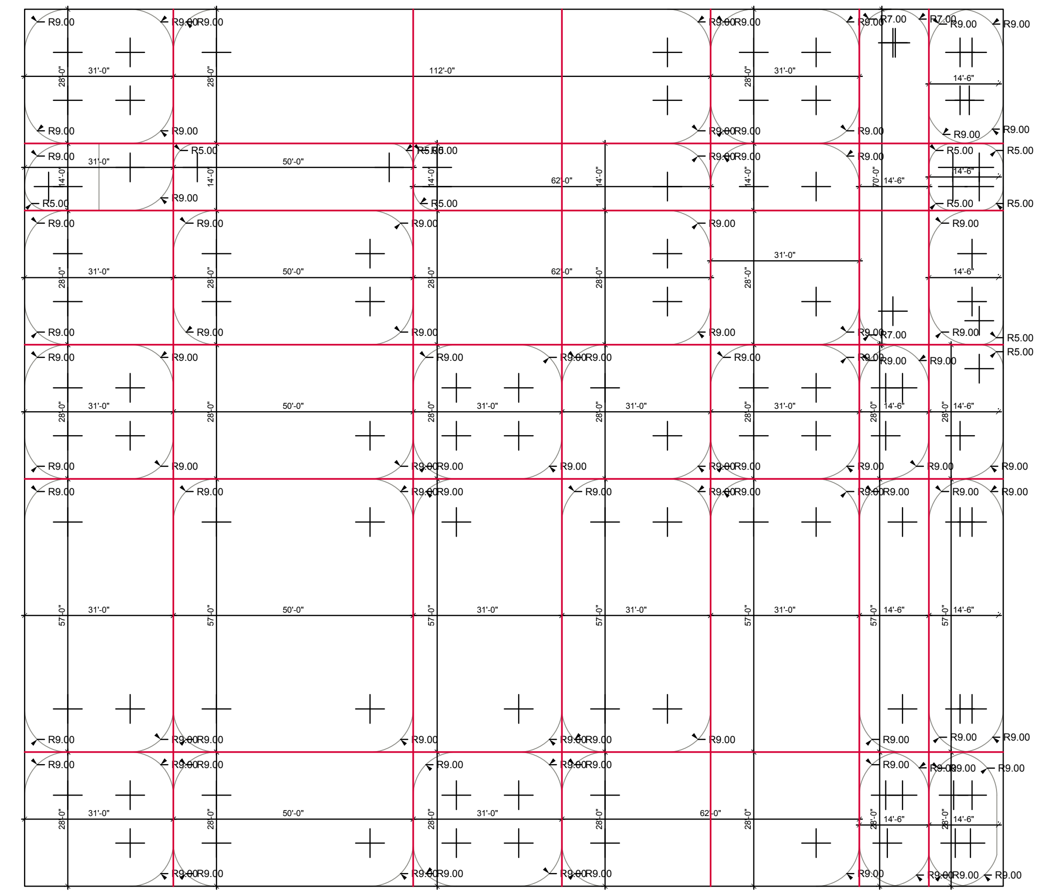
A nimble and prefab structure sits upon backyards in the Salt Lake Valley soaking up the sun's rays. It acts as an addition to the various garages scattered throughout the landscape. Glaucomatic layers of photovoltaic ETFE enwrap the structure, allowing for opacity within while also shrouding vision simultaneously. The building binds itself not through mortgage, land, or debt, but through solar value. The building serves its "floaters" through experience, not program.





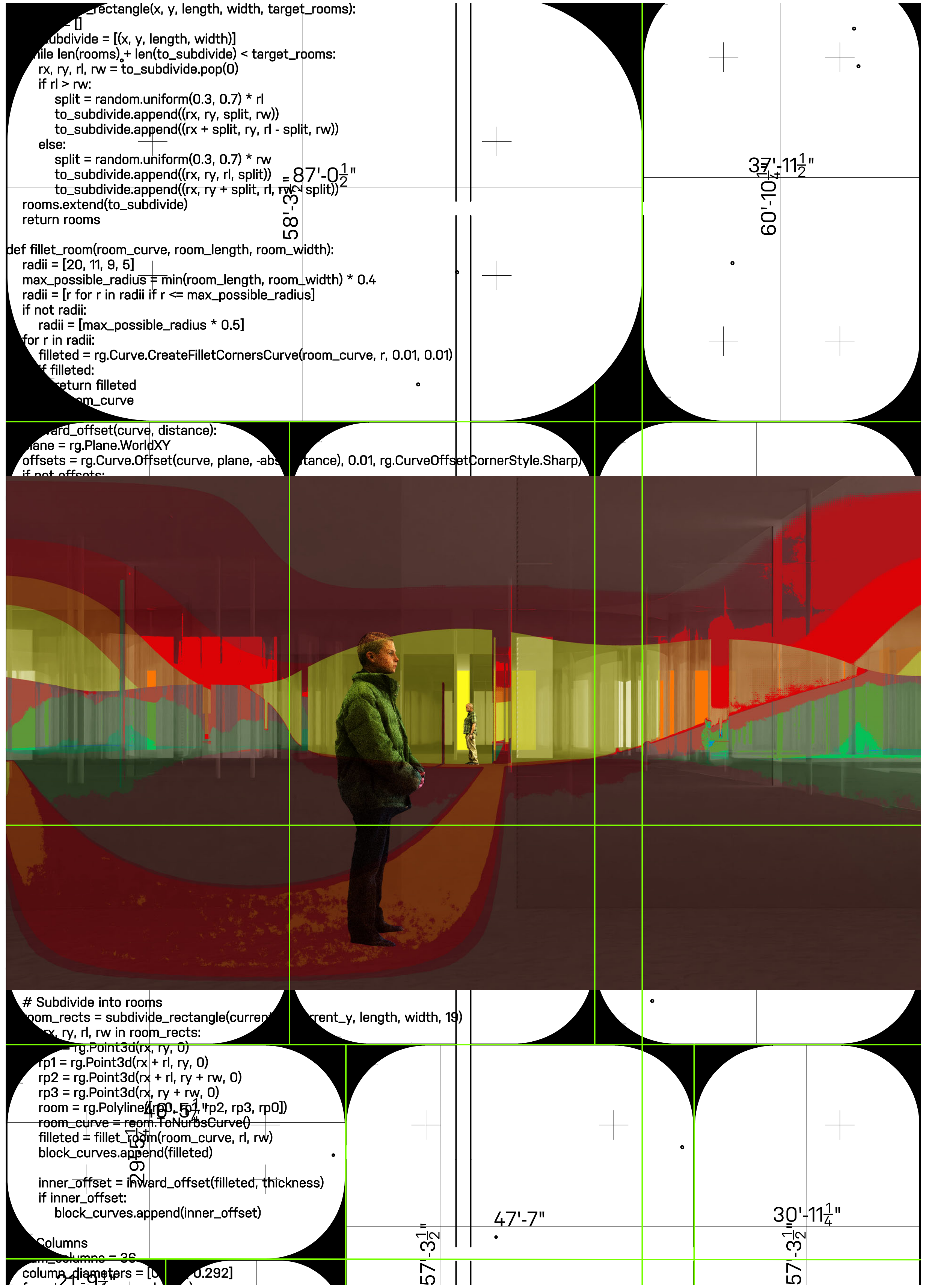




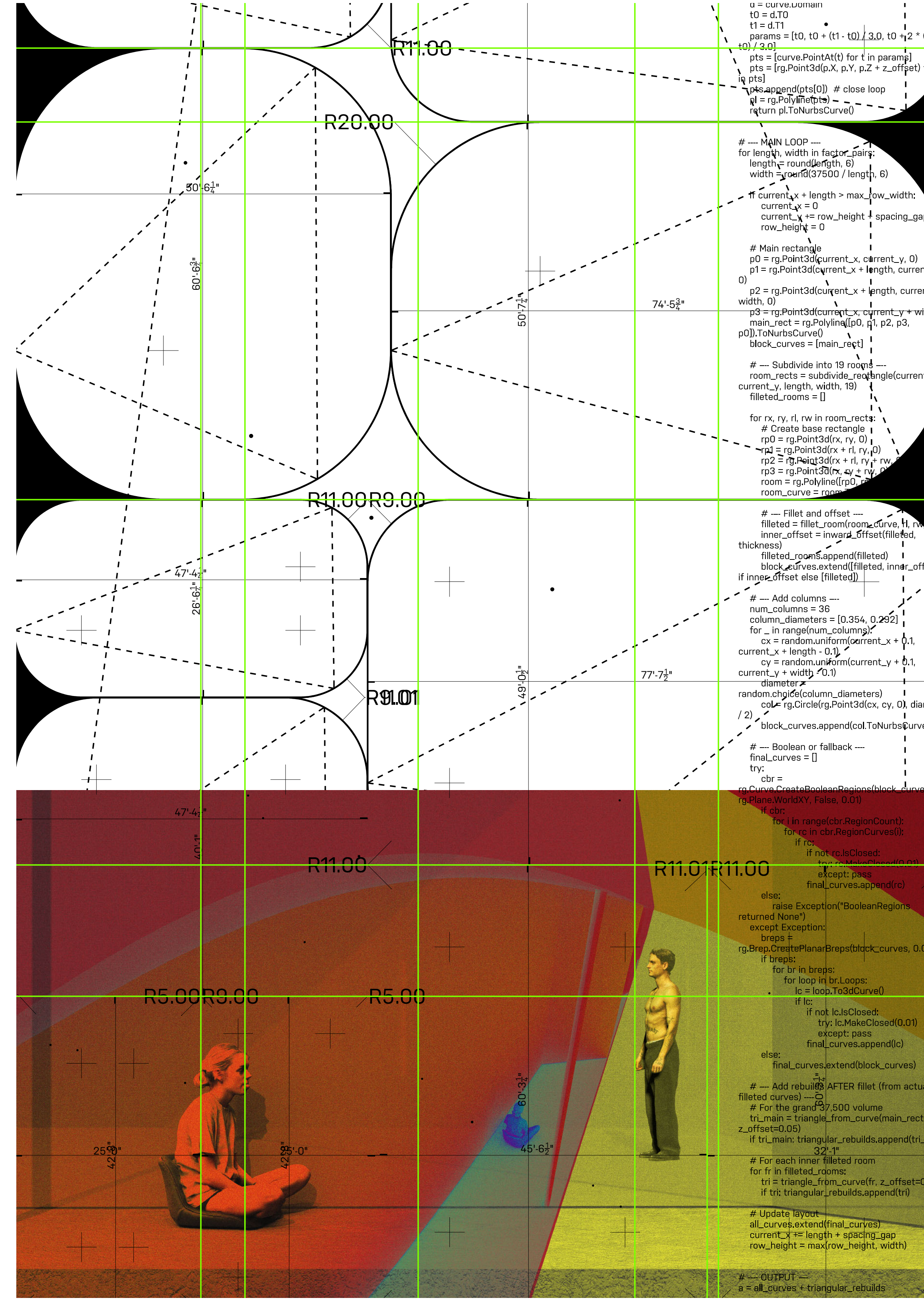


A transcription and analysis of the Toledo Glass Pavilion by SANAA informs the project. Weather has become so infrastructuralized, standardized, forecasted, and deeply devoid of its inert ability to enact newfound social procedures. This inquiry paired well as I was analyzing the Toledo Pavilion by SANAA–for example, they quite literally deploy what they term as the "neutralizing barrier" to mitigate heat gain and loss through their facade.

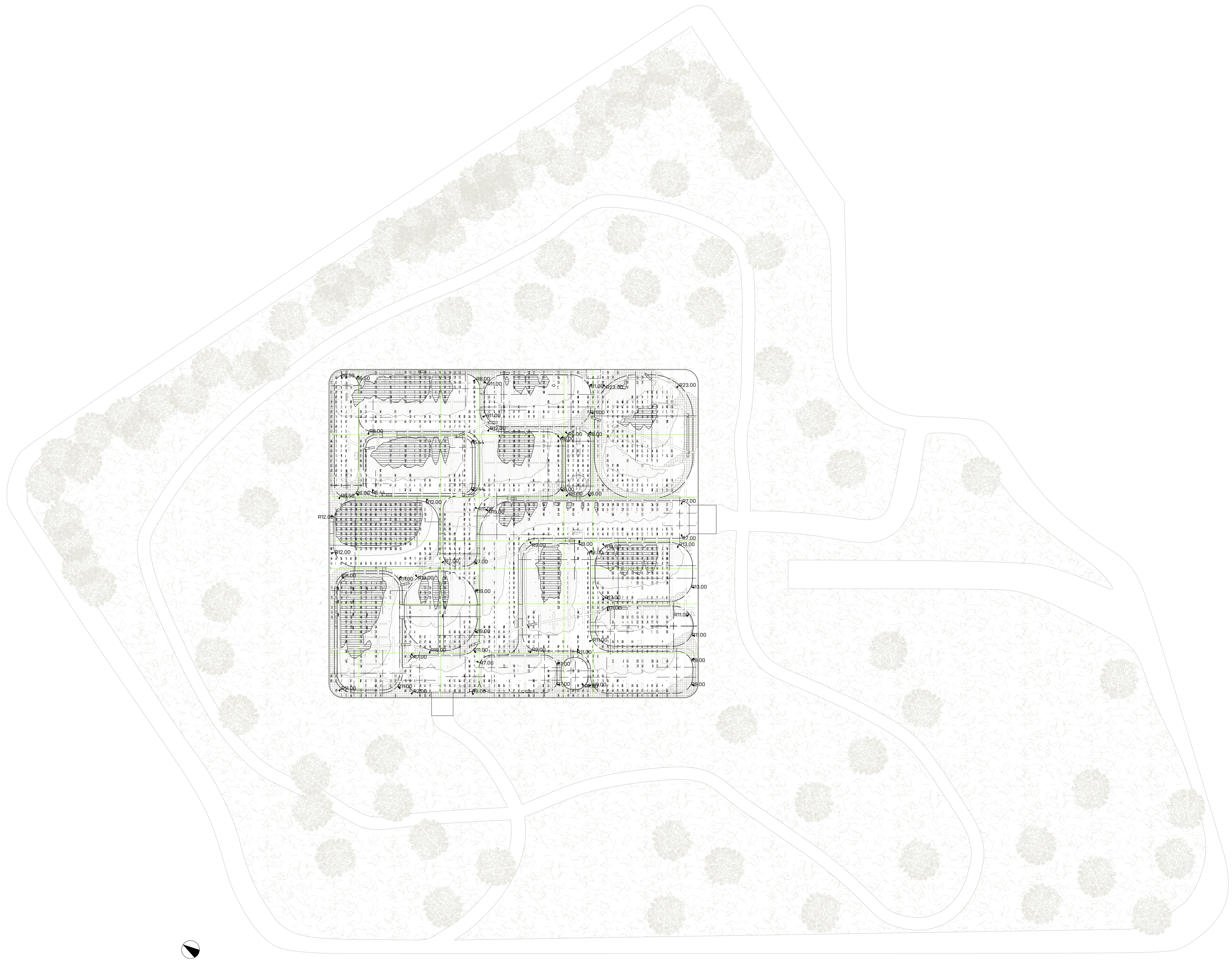
Illustrations of the transcriptionary process as an ironic comment on the status of the architect in the age of this loss of physical expression. I created drawings which were not drawn by me, but instead parameterized into being drawn. Forcing ChatGPT to write me code to plug into Grasshopper that would create automatic plans with the exact same parameters as the SANAA Pavilion: 36 columns, 19 program volumes, radii to choose from, square footages.



toledo glass pavilion as a singular corridor



toledo glass pavilion with many curtains

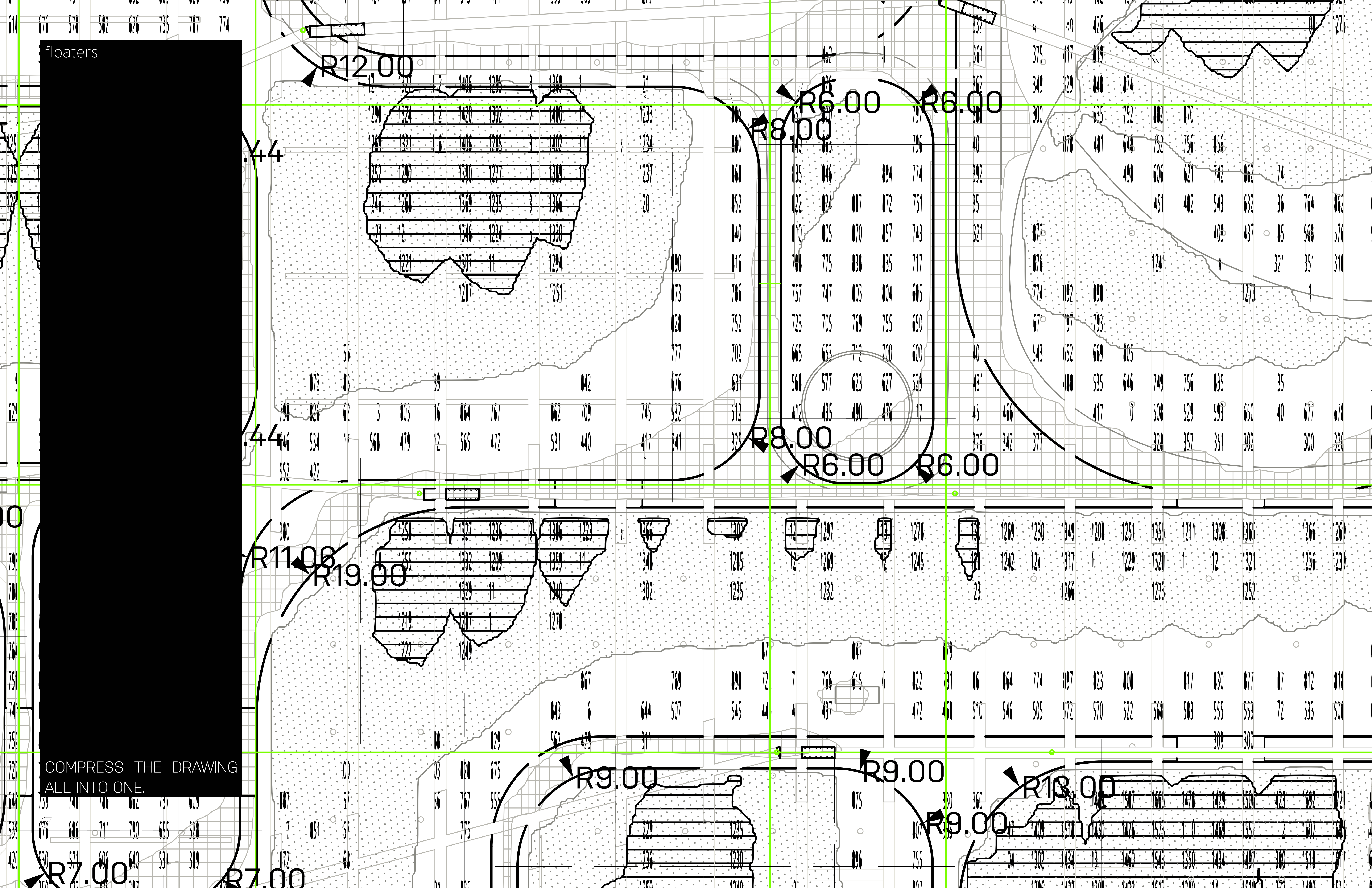


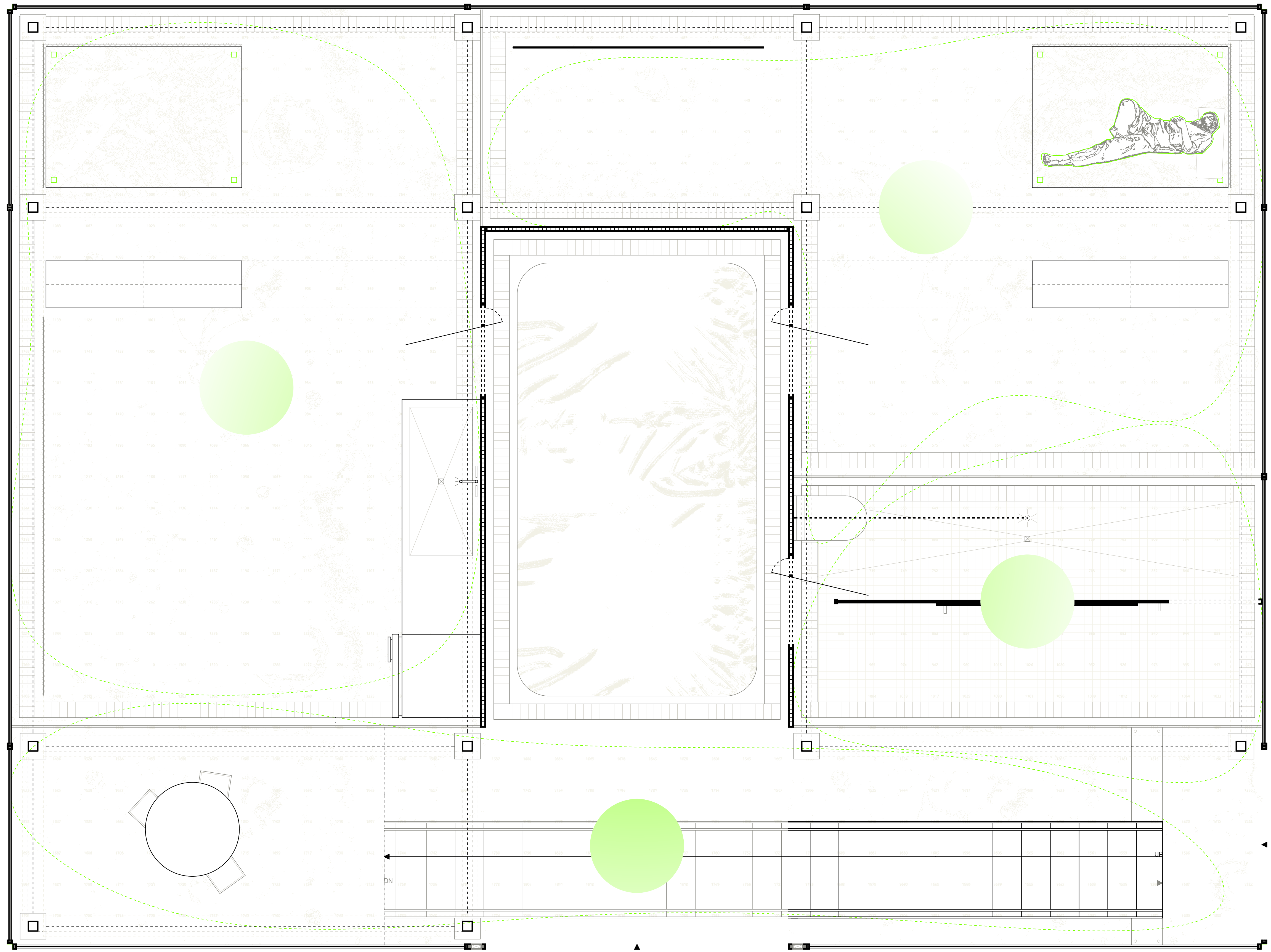
The plan drawing overlays radiation mappings onto the space which are averaged throughout the year. The numbers and the topography relate to the sensors' indication of the area's output of kilowatt-hours of energy per square meter of floor space per year. The drawing also overlaps the structural system. The beam-and-girder system is so deeply contorted and fenestrated, yet still stands. This same system is held up by 36 impossibly thin 4.25' or 3' diameter columns.

toledo site plan drawing

floaters

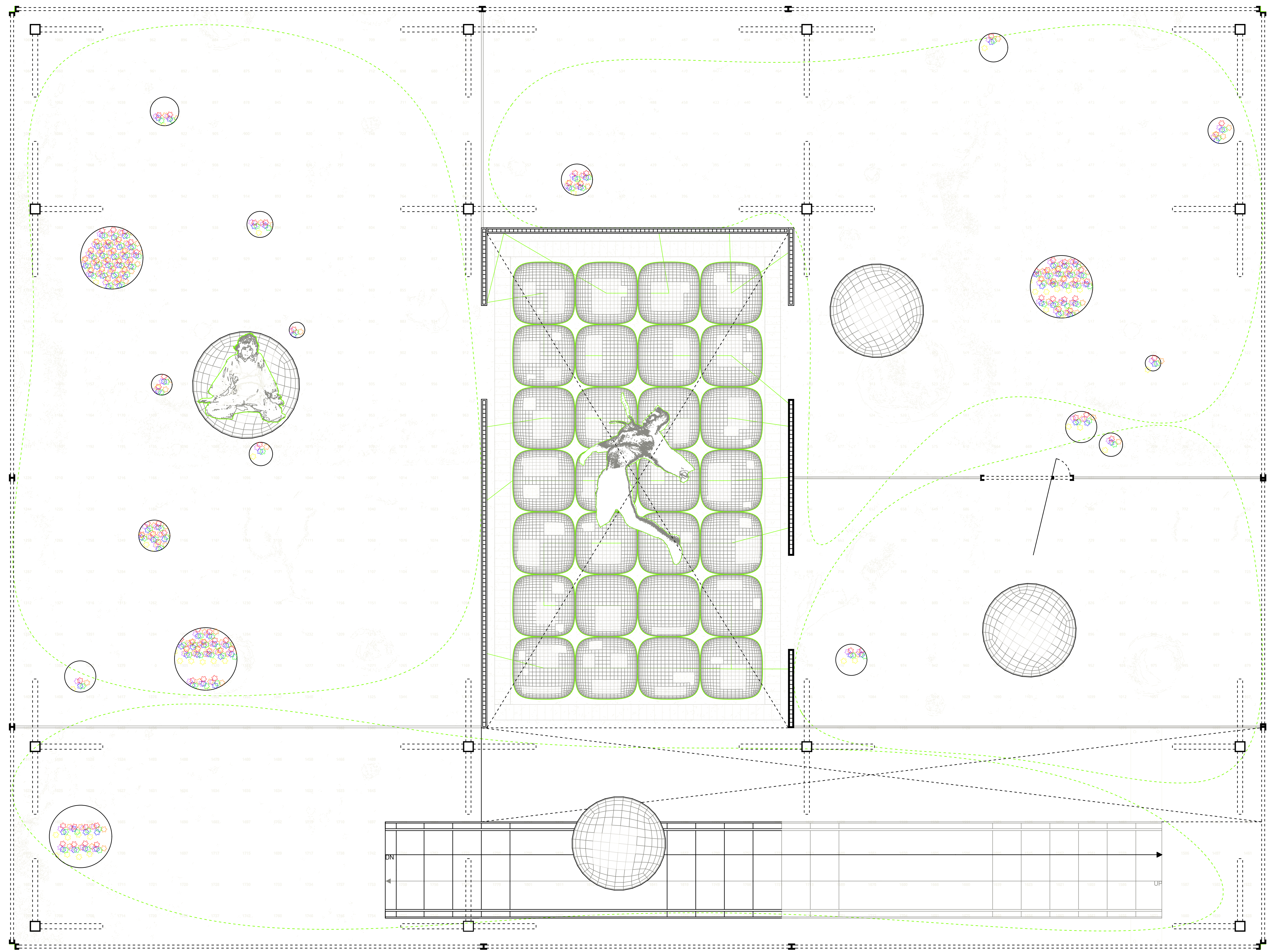
COMPRESS THE DRAWING ALL INTO ONE.





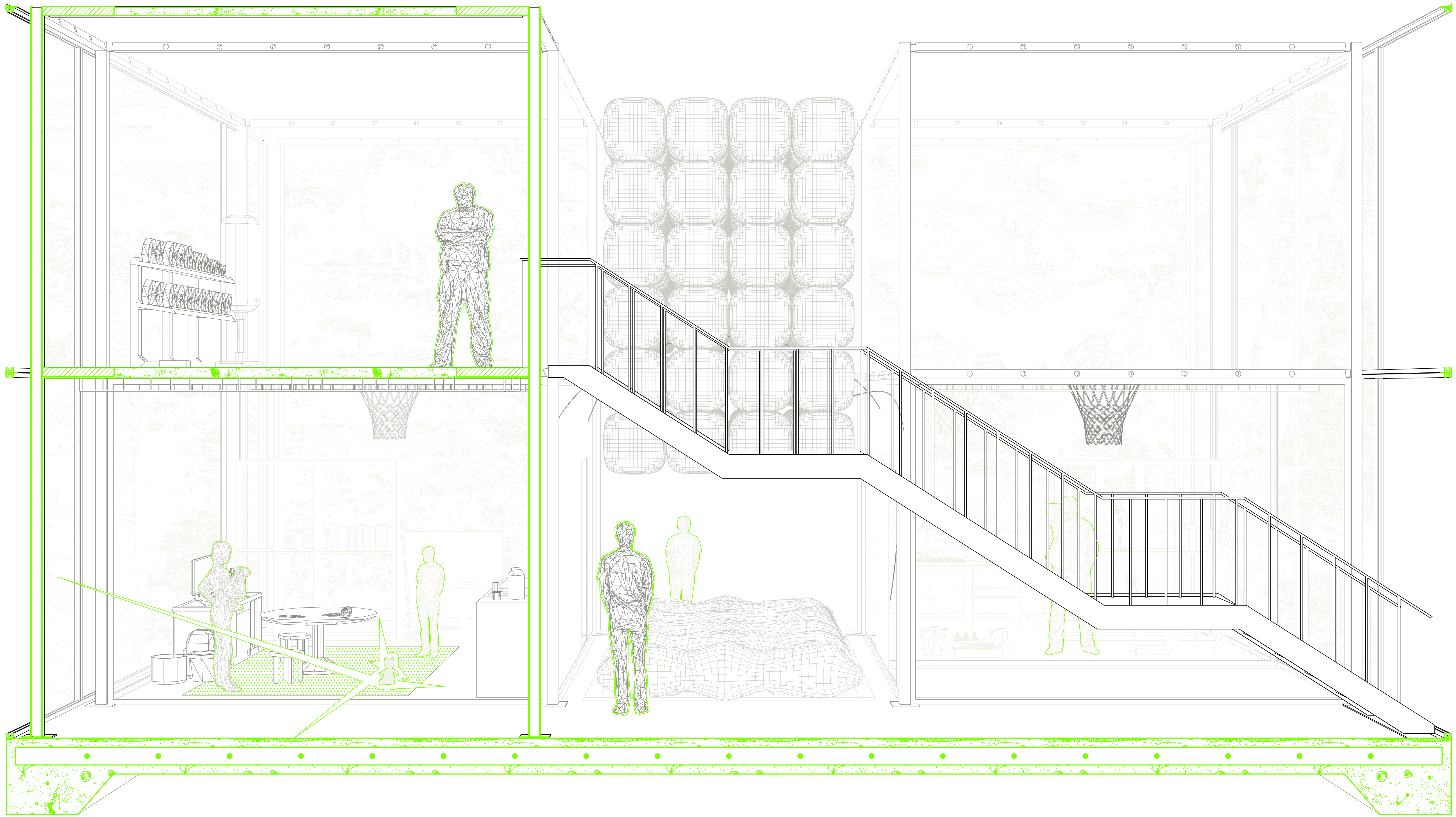
The building prescribes itself to the local R16 building code of my house in Kearns, Utah. It is, theoretically, something that could be built upon these properties. The core of the building situates itself around a garage, of which this would make this an ADU as an addition to said garage. This garage is also the only plenum wall in the building. The building shrouds itself in a layer of transluscent photovoltaic ETFE membrane and IGUs in order to soak in the sun's rays.

ground floor plan



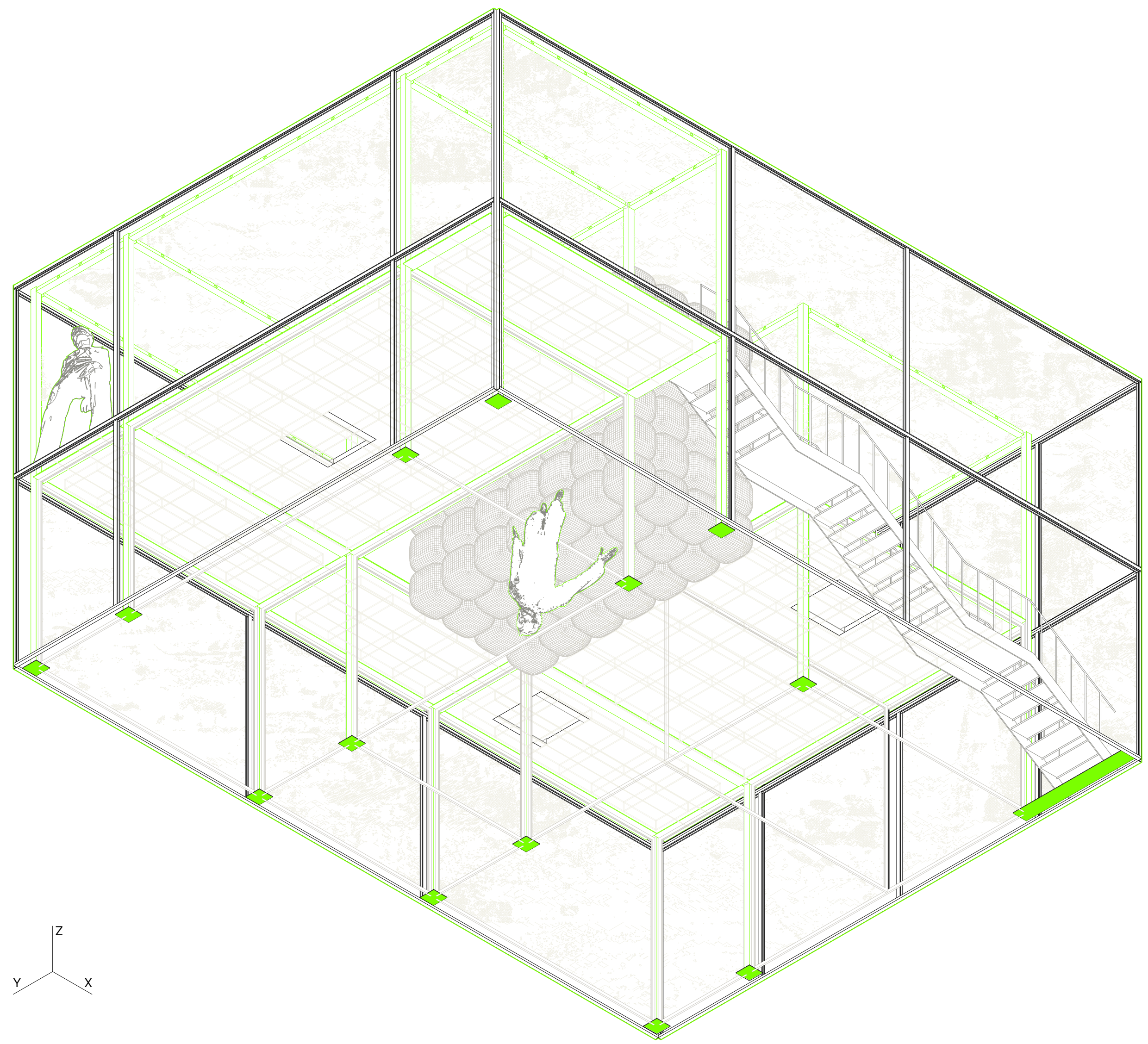
The layer of ETFE has a glaucomatic graphic printed on it which both obscures and makes clear the separation between rooms, of which on the ground floor there are two, plus the bathroom. The entirety of the second floor is unconditioned and perforated, or draped, for which to create ample yet moderately controlled air flow into the middle of the house for which a wind catcher is awaiting; the natural atmospheric pressure pushes the fresh and cooler air down through grates.

top floor plan

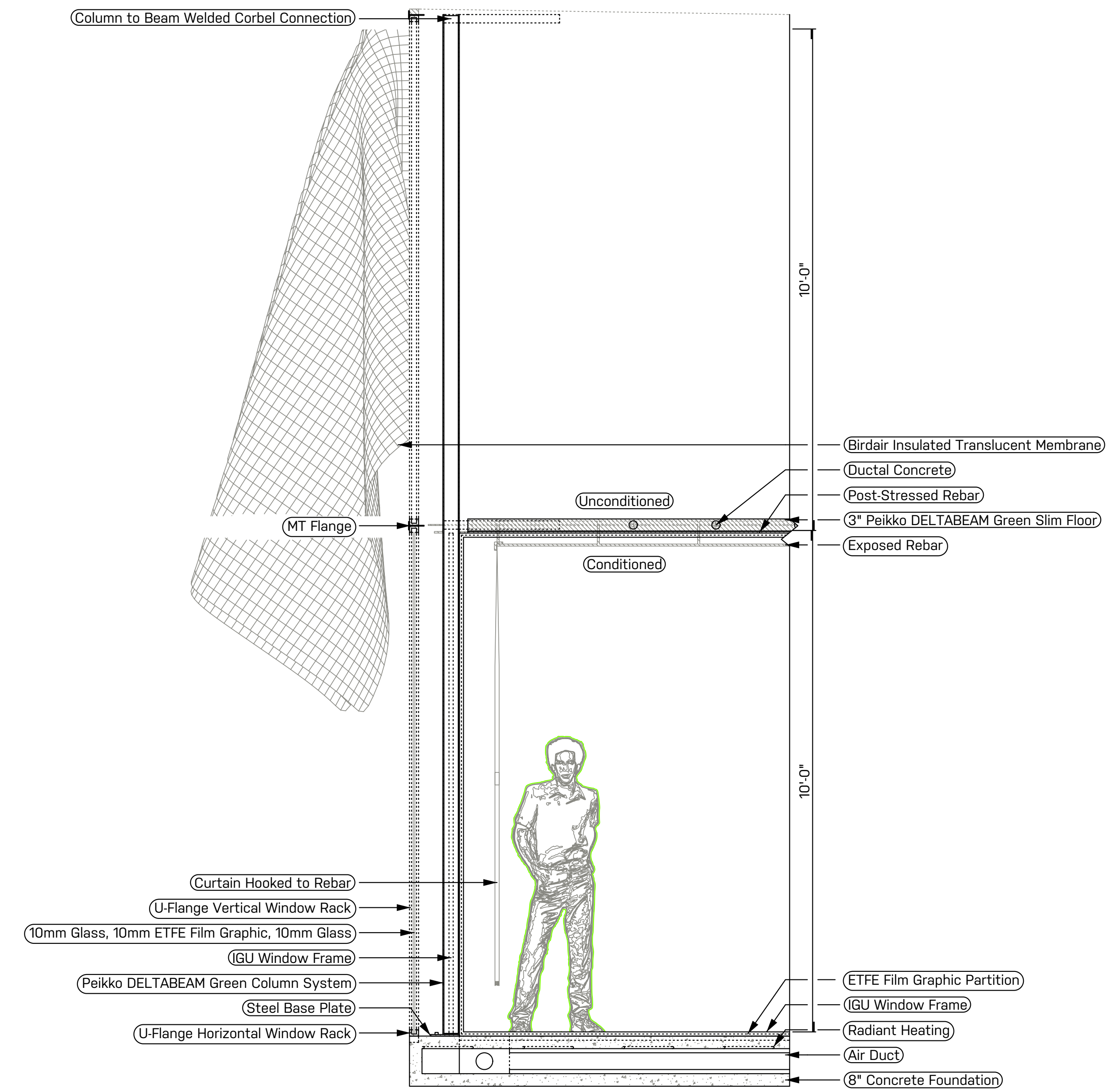


One could imagine that most may use this as an AirBNB for extra revenue, but it can also be imagined to be spread out throughout the neighborhood, acting as small-scale classrooms, or perhaps even gyms. Pneumatic ETFE bubbles, suspended in the middle, allow people to jump out from the top floor, through the bubbles, to a mat at the bottom.

unwelded mesh section



wormseye structural drawing



curtain wall detail drawing

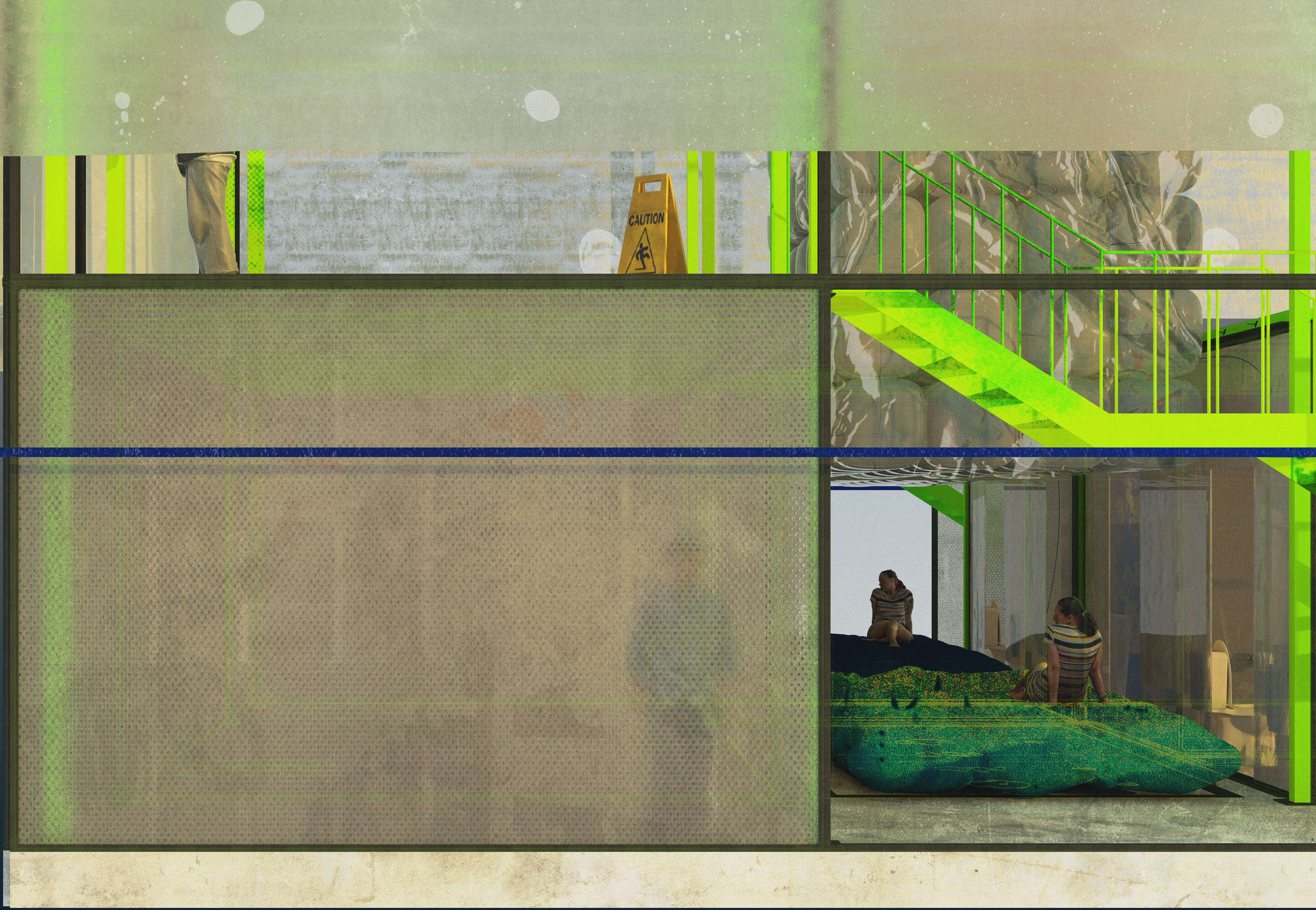
The building's structural system is prefabricated and extremely thin, allowing for and correcting deflection as an aesthetic criteria.

MY MOTHER TOLD ME A STORY. A HOMELESS MAN CAME INTO OUR BACKYARD. THEY SAW OUR GARAGE WAS OPEN. THEY SAW A COOLER IN THE DISTANCE. THEY WERE THIRSTY. THEY CAME INTO OUR BACKYARD FOR WATER. SHE MADE THEM LEAVE.

coming home render

WE TEND TO SHOVE PEOPLE AWAY. WE SHOVE AND SHOVE. WHY SHOULD PEOPLE LIVE IN SUCH OBSCURITY?

western elevation render



YOU COME INTO A BUILDING THAT IMMEDIATELY REFLECTS YOU. YOU COME INTO A BUILDING WHERE THERE ARE HOLES IN THE CEILING. YOU COME INTO A BUILDING WHERE YOU CAN SEE YOUR NEIGHBOR SLEEPING.

southern elevation render

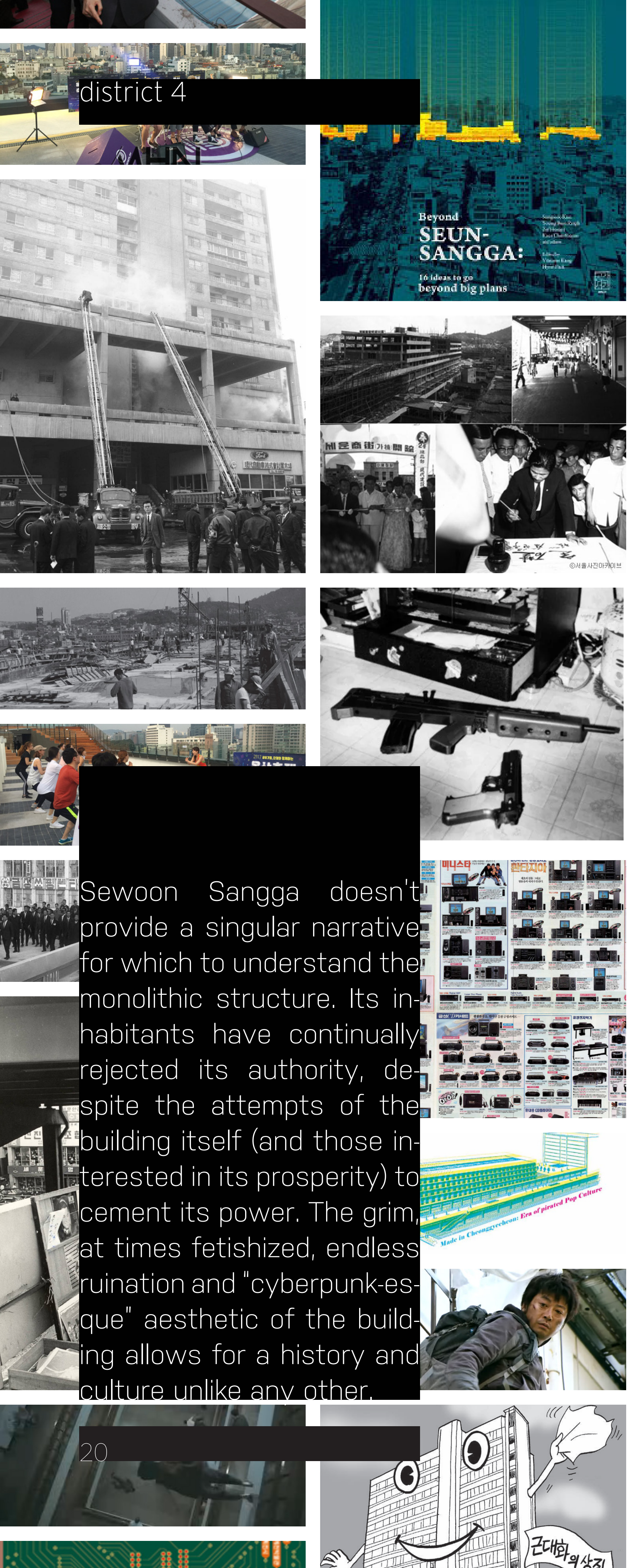
breathe
spring 2026
in *metabolic materials*
michael wang
w/ tamzid jaigirdar

An investigation on rock salt (magnesium chloride and calcium chloride) in relation to bodily energy through the casting of these elements into balloons utilizing our breathe and rockite.

EVERYTHING IS CHANGING,
ALWAYS.

district 4
spring 2026
in *world power complex*
nahyun hwang
w/ tamzid jaigirdar & julian o'donnell

In an alternative present, the Bureau of Buried Heritage has established the North Eastern corner of Euljiro, District 4, as a zone of Significant National heritage (SNH) to articulate the material landscape of the area across all time periods. Using recomposed elements of the soon to be demolished Sewoon Sangga complex and its surrounding neighborhood, distinct operations respond to specific site features and the material makeup of our found elements.



district 4

Sewoon Sangga doesn't provide a singular narrative for which to understand the monolithic structure. Its inhabitants have continually rejected its authority, despite the attempts of the building itself (and those interested in its prosperity) to cement its power. The grim, at times fetishized, endless ruination and "cyberpunk-esque" aesthetic of the building allows for a history and culture unlike any other.

장소: 대림상가

5
Trucks circulating the Dong-A Ilbo crowd the first floor loading dock

Date: February 10, 1993
Location: Jinyang Sangga

동아일보를 오가는 트럭들이 1층 하역장에 빼곡히 들어서 있다.

날짜: 1993년 2월 10일
장소: 진양상가

6
Arcade during the "golden age" of Sewoon Sangga

Date: November, 1983
Location: Seun Shopping Mall

세운상가의 "황금기" 시절 오락실

날짜: 1983년 11월
장소: 세운쇼핑몰

7
Seoul Mayor Oh Se-hoon press conference

Date: 2022

"I want to vomit blood"

서울시장 오세훈 기자회견

날짜: 2022년

"피를 토하고 싶다"

8
Model of Seun Shopping Center at the Seoul Museum of History at Jongno-gu

Location: Dealim Sangga

종로구 서울역사박물관에 있는 세운쇼핑센터 모형

위치: 대림상가

9
Busking concert on the roof of Seun Shopping Mall

Date: Ongoing
Location: Hyundai Sangga

세운쇼핑몰 옥상 버스킹 콘서트

기간: 상시
장소: 현대상가

10
Beyond Seun Shopping Center: Beyond the Grand Plan

세운 쇼핑센터 너머: 거대한 계획을 넘어서

11
Facade of Seun Shopping Center on fire

Date: 1969
Location: Hyundai Sangga

세운 쇼핑센터 외벽 화재

날짜: 1969년
장소: 현대상가

1
2 3

Seun 쇼핑센터에서 불법 복제 음반을 구매하는 사람들

날짜: 1977년

18
Pirated Electronics Catalog

Date:1993

불법 복제 전자제품 카탈로그

날짜: 1993년

19
Made in Cheonggyecheon: Era of Pirated Pop Culture
Cover of exhibition catalog

Date: August 8 - November 11, 2018

청계천에서 만들어진: 해적판 대중문화 시대
전시 도록 표지

기간: 2018년 8월 8일 - 11월 11일

20
Thieves (film) facade shootout

Date: 2012
Location: Dealim Sangga

도둑들 (영화) 건물 앞 총격전

날짜: 2012년
장소: 데알림상가

21
Hunters (film) Sewoon Sangga Atrium

Date: 2010
Location: Sewoon Arcade (Sewoon Sangga)

헌터스 (영화) 세운상가 아트리움

날짜: 2010년
장소: 세운상가 (세운상가)

22
Media Art x Sewoon Shopping Mall poster

Date: 2020 - 2021
Location: Sewoon Sangga

미디어 아트 x 세운상가 포스터

기간: 2020년 - 2021년
장소: 세운상가

10→

23
Announcement cartoon for the demolition ceremony of the Jongno Seun Center published in Dong-A-Ilbo

Date: December 18, 2008
Location: Hyundai Sangga

동아일보에 게재된 종로선센터 철거식 광고 만화

날짜: 2008년 12월 18일
장소 : 현대상가

24
Still from Pieta (film)

Date: 2012
Location: Seun Complex

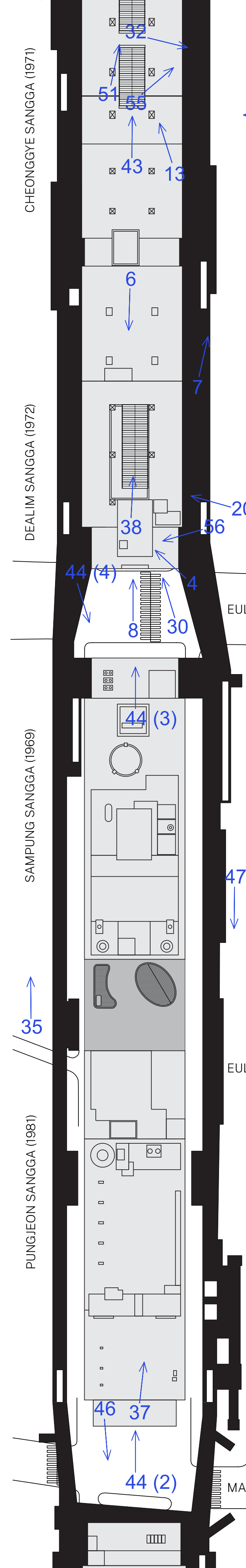
영화 <피에타>의 스틸컷

날짜: 2012년
장소: 세운 컴플렉스

25
Seoul Living and Cultural Data Survey

Date: 2010

서울 생활문화 데이터 조사



Advertisement for performance at Hyundai Sangga

Date: Unkown
Location: Hyundai Sangga

현대상가 공연 광고

날짜: 알 수 없음
장소 : 현대상가

35
Euljiro as seen in Vogue

Date: April 24, 2017
Location: Seun Shopping Complex (Euljiro Border)

보그에 실린 을지로의 모습

날짜: 2017년 4월 24일
장소: 세운쇼핑몰 (을지로 경계)

36
Advertisement for Sewoon Sangga living

Date: 1975
Location: Sewoon Sangga

세운상가 주거 광고

날짜: 1975년
장소: 세운상가

37
Vincenzo (TV-series) still

Date: 2021
Location: Sewoon Arcade

빈첸초 (TV 시리즈) 스틸컷

날짜: 2021년
장소: 세운 아케이드

38
Model of Seun Shopping Center at the Seoul Museum of History at Jongno-gu (2)

Location: Dealim Sangga

종로구 서울역사박물관에 있는 세운쇼핑센터 모형 (2)

위치: 대림상가

39
Seun Shopping Mall second-hand electronics (Maker City)

Date: 1980s
Location: Maker City (Hyundai Sangga)

세운쇼핑몰 중고전자제품매장 (메이커시티)

날짜: 1980년대
위치: 메이커시티 (현대상가)

40
Politicians unfurling turf in front of development mockup

Date: Unknown

정치인들이 개발 모형 앞에서 잔디밭을 펼치고 있다

날짜: 미상

41
Pirated King Crimson records - a comparison of aging between pirated and original copies

Date: 1970s - 1980s

불법 복제된 킹 크림슨 음반 - 불법 복제본과 정품의 세월의 흔적 비교

시기: 1970년대 - 1980년대

날짜: 2017년
장소: 을지로/세운 경계

51
Fireworks Charge Gyeongseong Wandering (Seun Mall)

경성 산책로 불꽃놀이 (선물)

52
Sewoon Sangga Atrium as seen in Vogue

Date: April 24, 2017
Location: Sewoon Sangga

보그에 실린 세운상가 아트리움

날짜: 2017년 4월 24일
장소: 세운상가

53
President Park Chung-hee and Mayor Kim Hyun-ok visiting Seun Mall

Date: 1968
Location: Sewoon Sangga

박정희 대통령과 김현옥 시장, 세운몰 방문

날짜: 1968년
장소: 세운상가

54
Seun rooftop concert operation location plan

Date: Ongoing
Location: Hyundai Sangga

세운 옥상 콘서트 운영 장소 계획

기간: 진행 중
장소: 현대상가

55
Vincenzo (TV-series) still of Sewoon Sangga atrium

Date: 2021
Location: Sewoon Sangga

빈센조(TV시리즈) 세운상가 아트리움 스틸컷

날짜: 2021
장소: 세운상가

56
Thieves (film) stairwell shower scene (south core) (3)

Date: 2012
Location: Daelim Sangga

영화 <도둑들>(Thieves) 계단 샤워 장면 (남쪽 코어) (3)

날짜: 2012
장소: 대림상가

57
Boiler dealership in Seun Shopping Mall

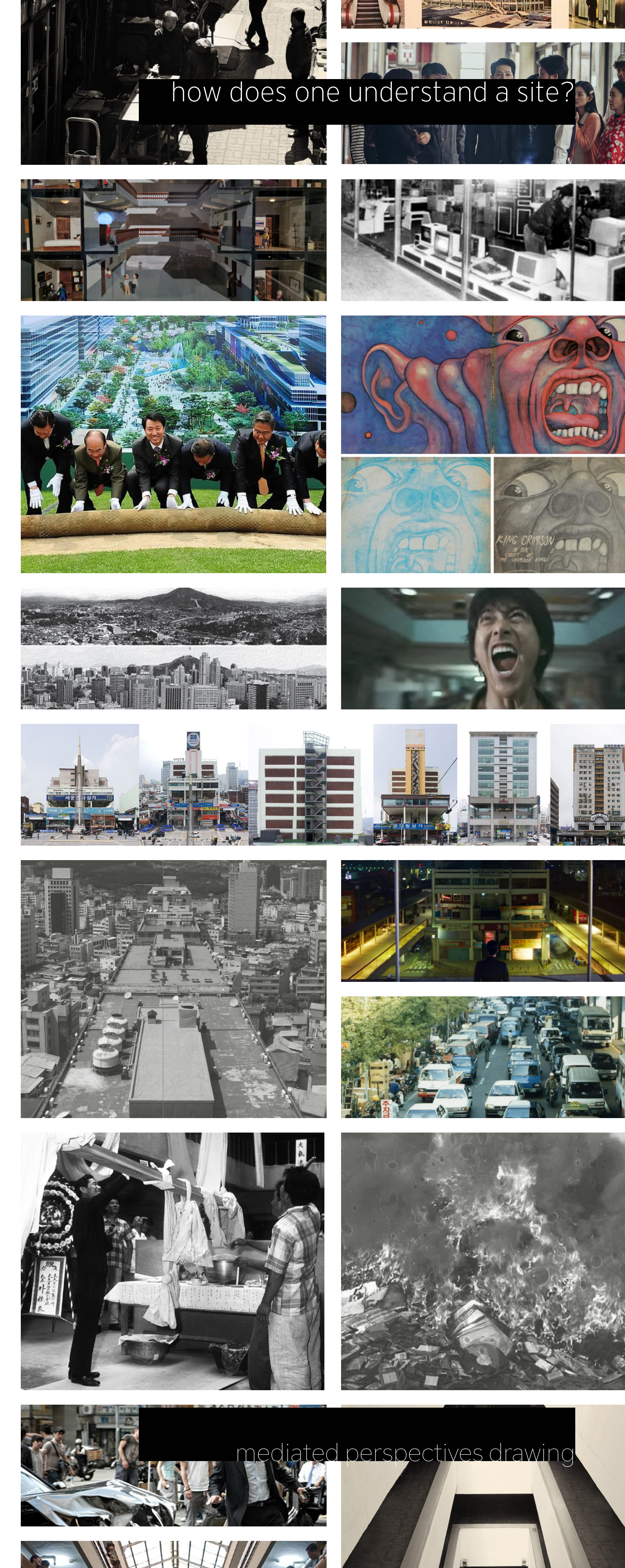
Date: 1991
Location: Sewoon Sangga

세운상가 내 보일러 판매점

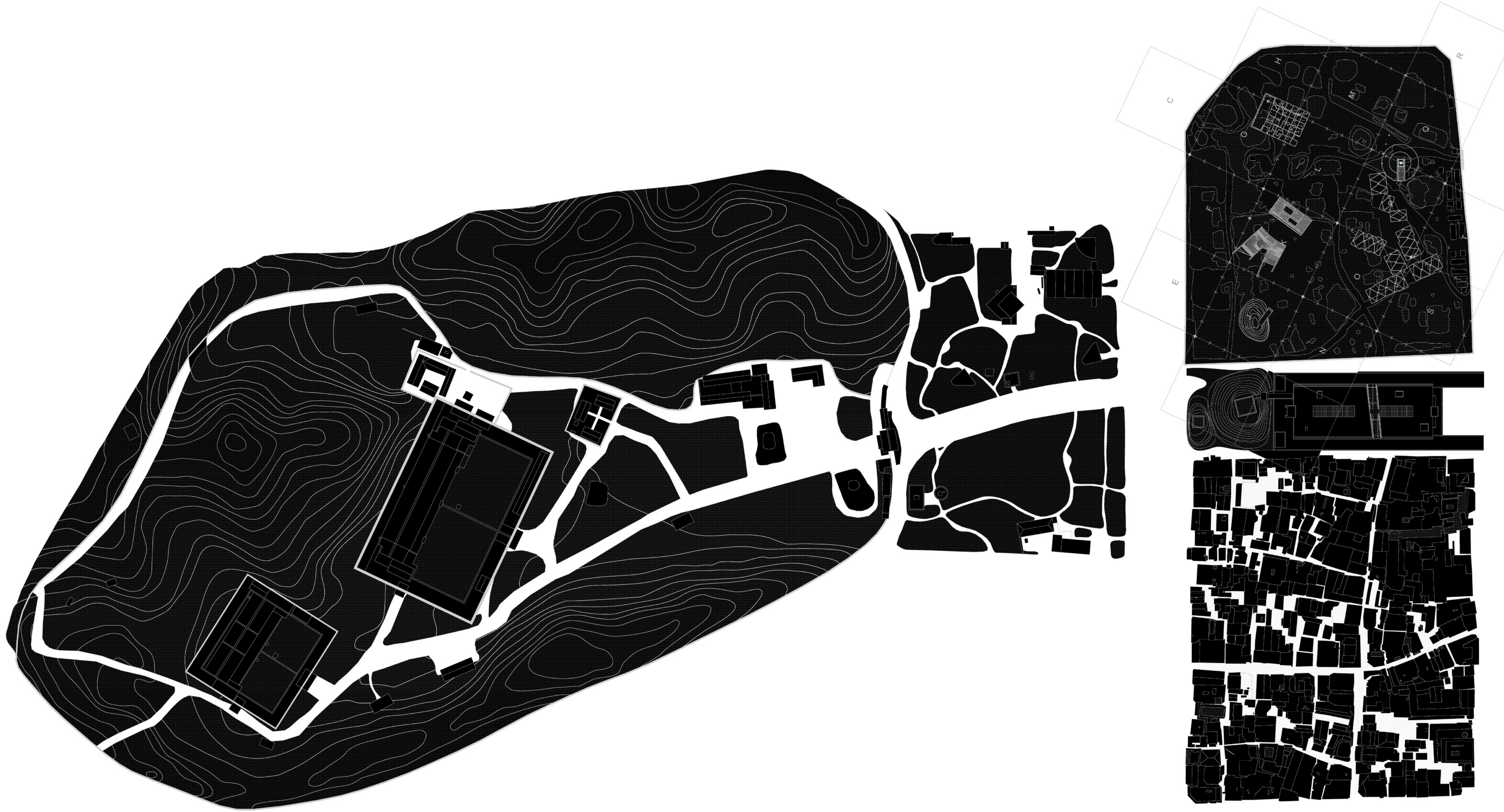
날짜: 1991년
위치: 세운상가

30 32
31

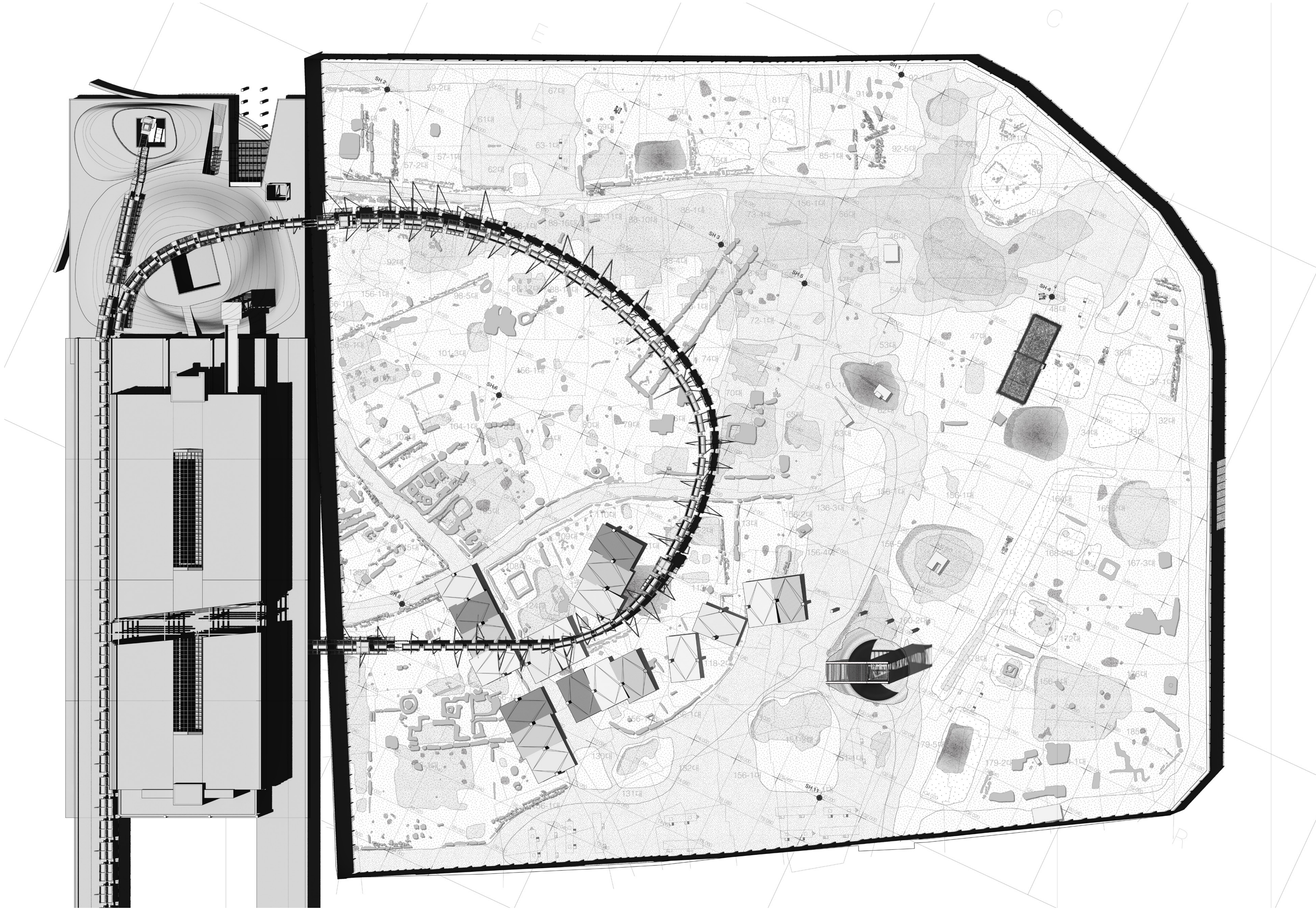
how does one understand a site?



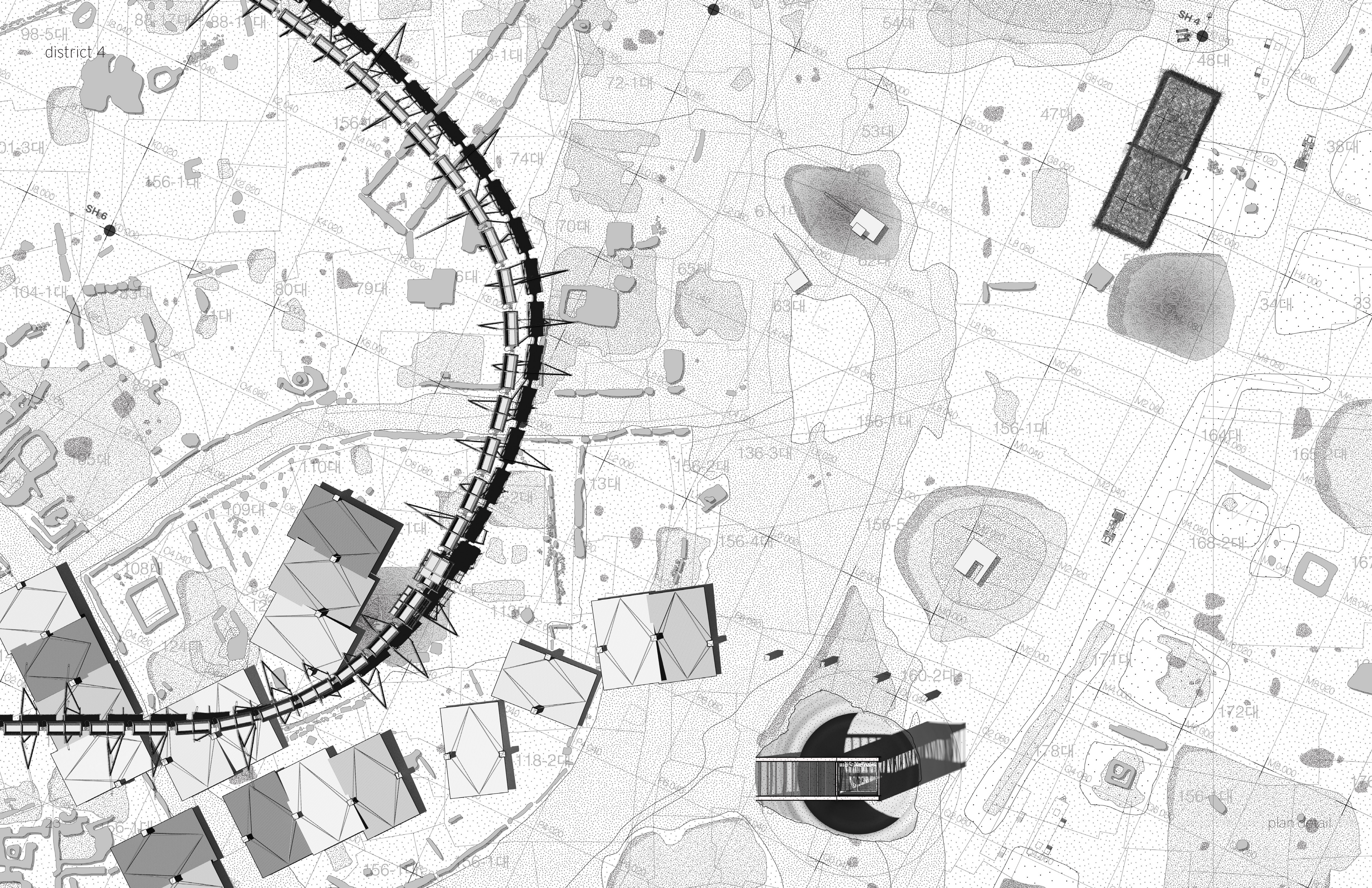
mediated perspectives drawing



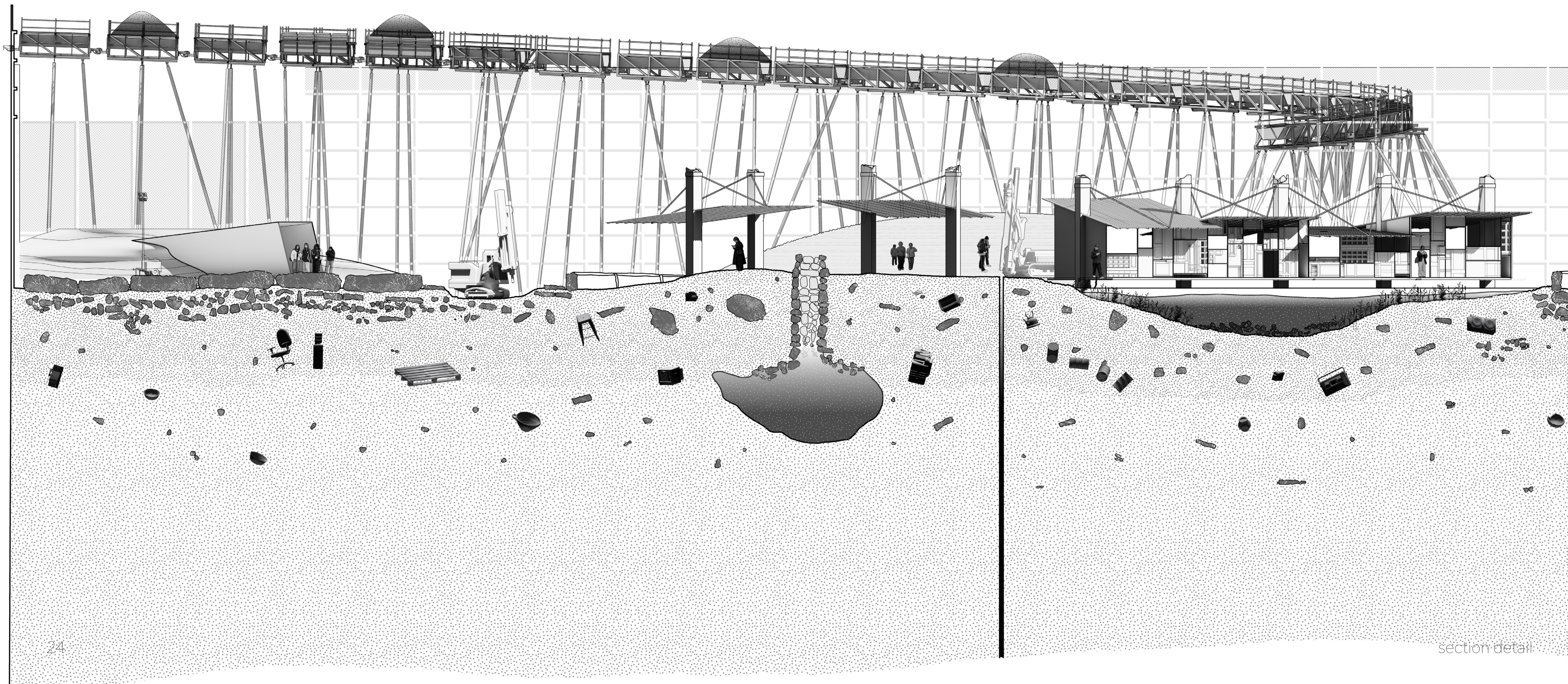
On the other hand, the powers that be continually stage Sewoon Sangga as the battlegrounds for their own political aspirations, however warped they may be. Here, the edifice is presented as malleable, with politicians becoming urban-planning "surgeons," demolishing or either planning to demolish the building as they deem fit, or seeking new potential futures for the existing structure as a form of statecraft.



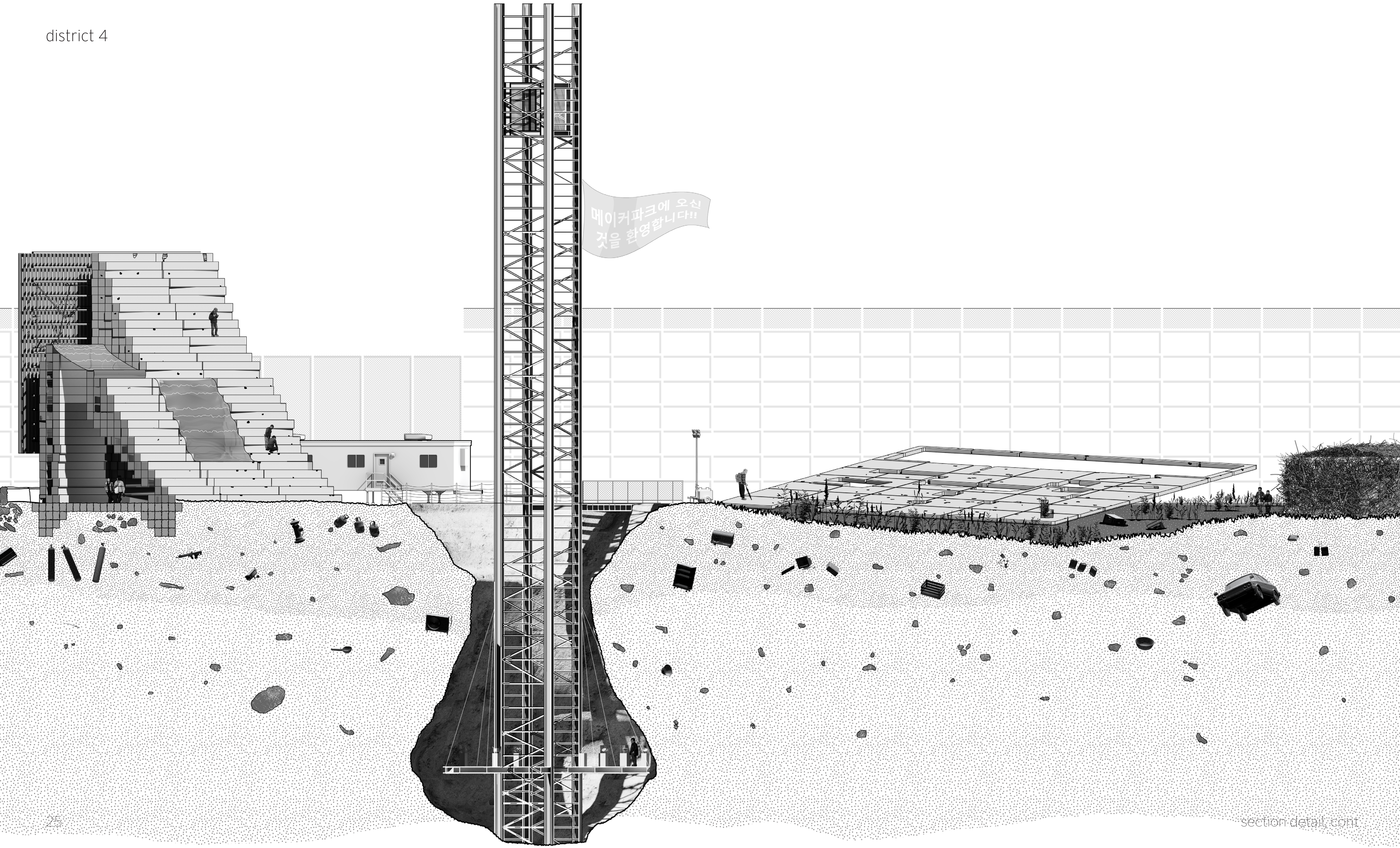
An intriguing avenue for which Sewoon Sangga becomes embroiled within Korean society is through understanding the methods for which a particularly warped sense of heritage and ancestry becomes intertwined with contemporary political aspirations. Current development plans are stifled by height regulations in accordance to UNESCO's rulings given the proximity to Jongmyo Shrine, Korea's premier heritage site.



98-5대
district 4
88-1대
54대
SH 4
48대
72-1대
47대
53대
38대
74대
156-1대
SH 6
70대
65대
104-1대
80대
79대
63대
34대
156-1대
164대
136-3대
110대
156-2대
13대
109대
156-4대
168-2대
108대
124대
113대
160-2대
171대
172대
118-2대
178대
plan detail



section detail


메이커파크에 오신
것을 환영합니다!!

A situation arises where there exists multiple actants with their own particular aspirations; any and all movement is questioned and argued. There exists the possibility, or a vision, of a landscape inspired by the tribulations and rich history of Sewoon Sangga which counteracts contemporary Chaebol construction logics while simultaneously providing a rich urban experience, a field more tied to the ground.

3/16" billboard model

1/2" conveyor model

One of the avenues we wished to understand was the sheer amount of material that the state building project necessitates. Focusing on Sampoong Sangga, the most recently renovated and latest set for demolition, we tracked the original volume of concrete material at the site; ready-mixed concrete was essential to the production of postwar architectural feats in Korea, but we're also interested in the construction culture of Korea as a whole.

billboard model detail

conveyor model detail

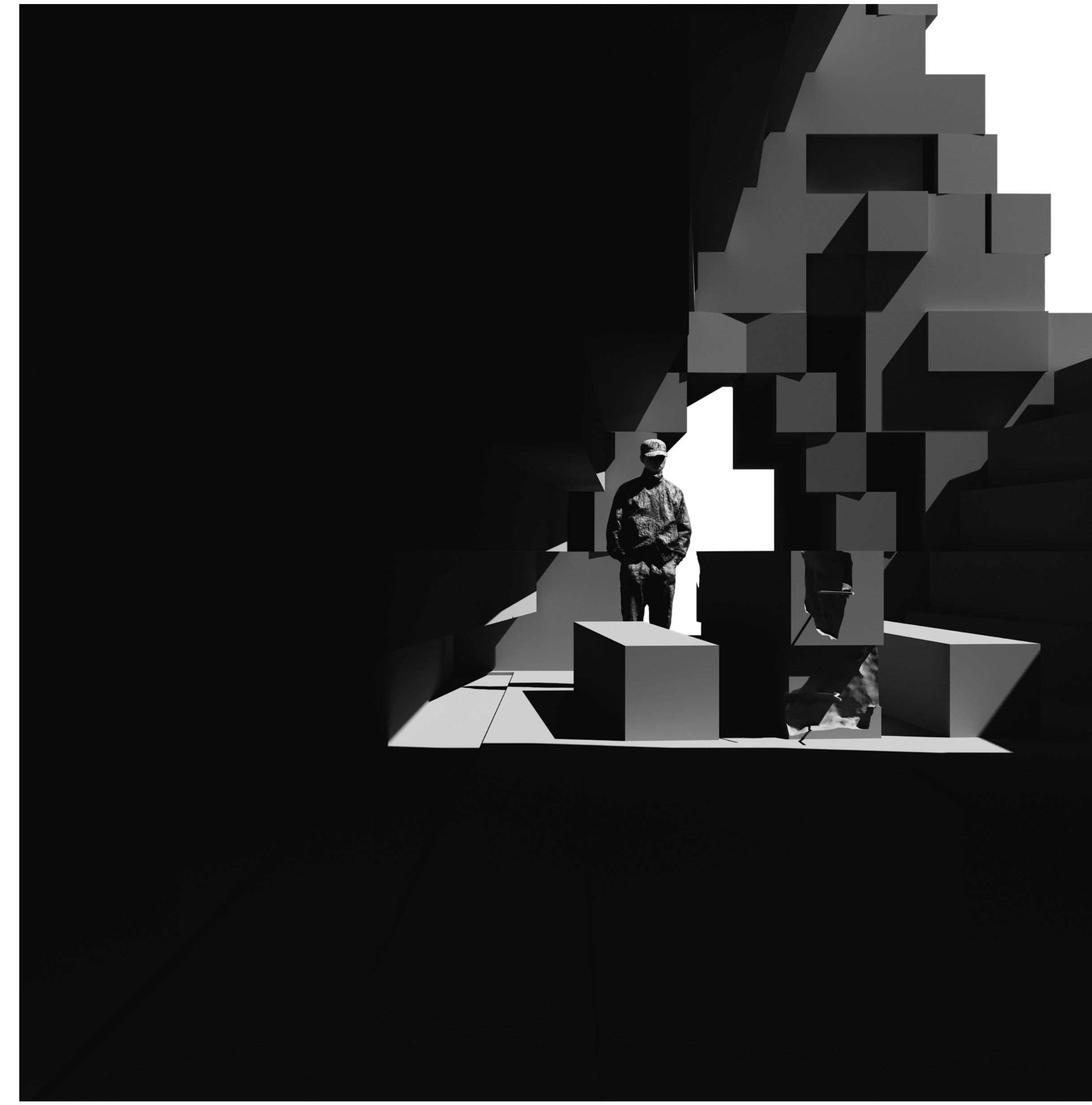
district 4

Euljiro, the neighborhood which Sewoon Sangga nestles (and bifurcates) is being demolished as we speak, yet is also being continually legally and illegally drilled (bored) by different advocates in order to understand what is at stake within the ground. Underneath the current northernmost section of the Sewoon Sangga complex there is the exhibition of manufactured ruins, moved there to promote any sense of respect for the ground in which this discourse exists.

entry render

how does someone enter a contested area?

conveyor render



tumulus wormseye render

billboard interior render

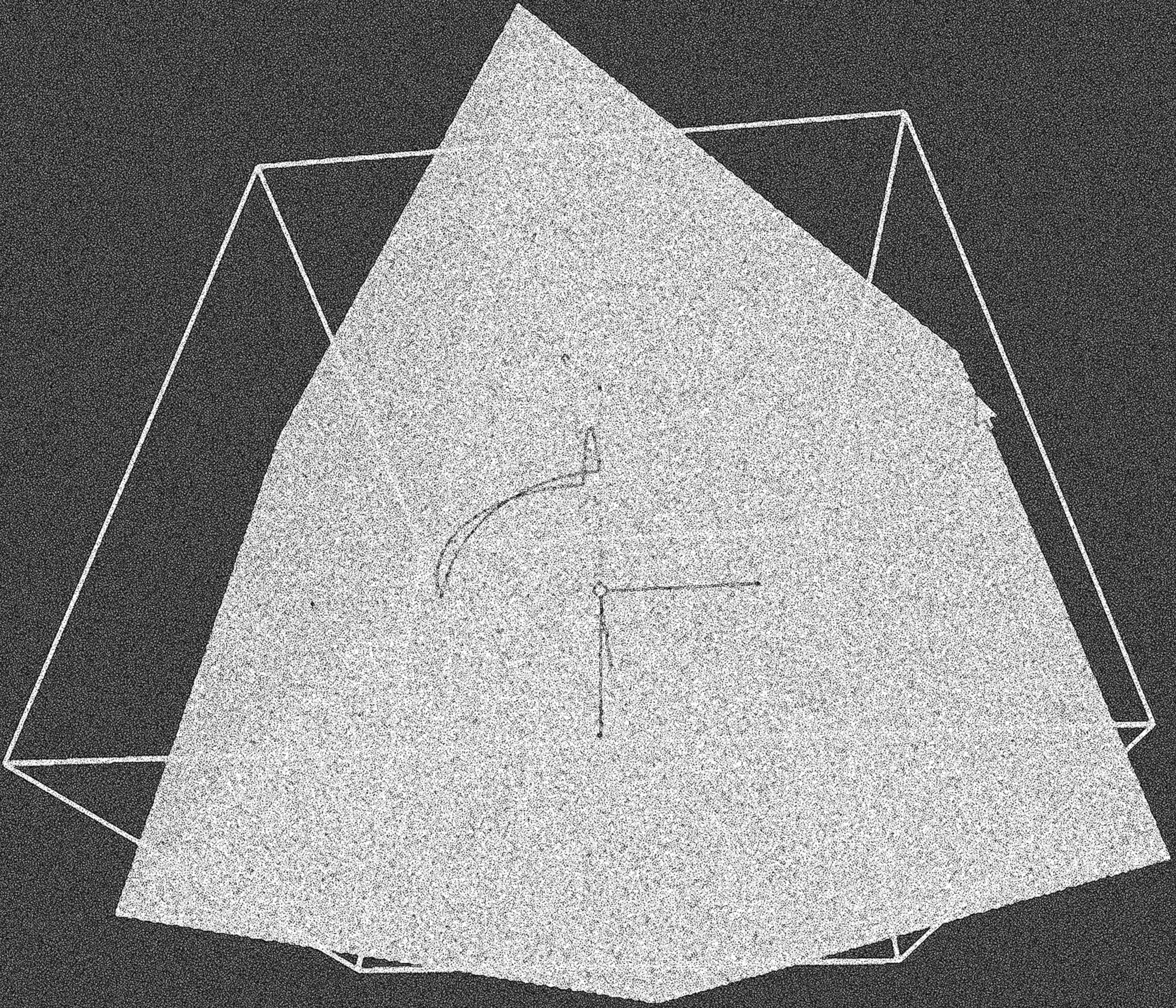
grainary render

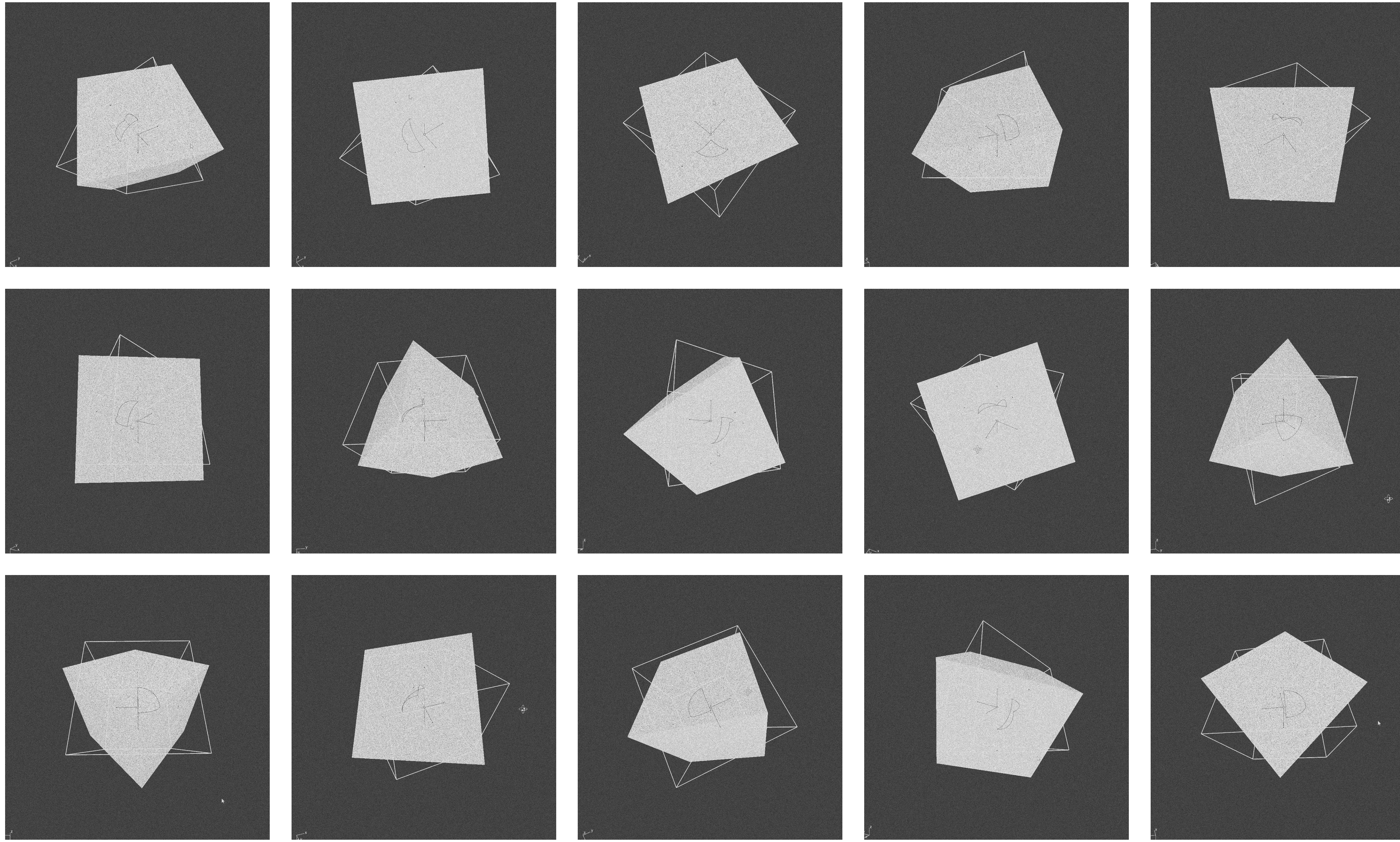
borehole tower museum render

interior cut render

orbit
fall 2025
in *information rich*
amelyn ng

A critical analysis may passively remark that this newfound process of "orbiting" may relate, at least partially, to an internal psychological process of the designer or the architect, fascinated, almost childishly, with their creation in the model space; the design becomes an object, almost like a toy. It also allows the designer the haste of not having to deal with physical modeling–one can permeate and leave ideas at an instant by simply extruding the plan and orbiting around the model.

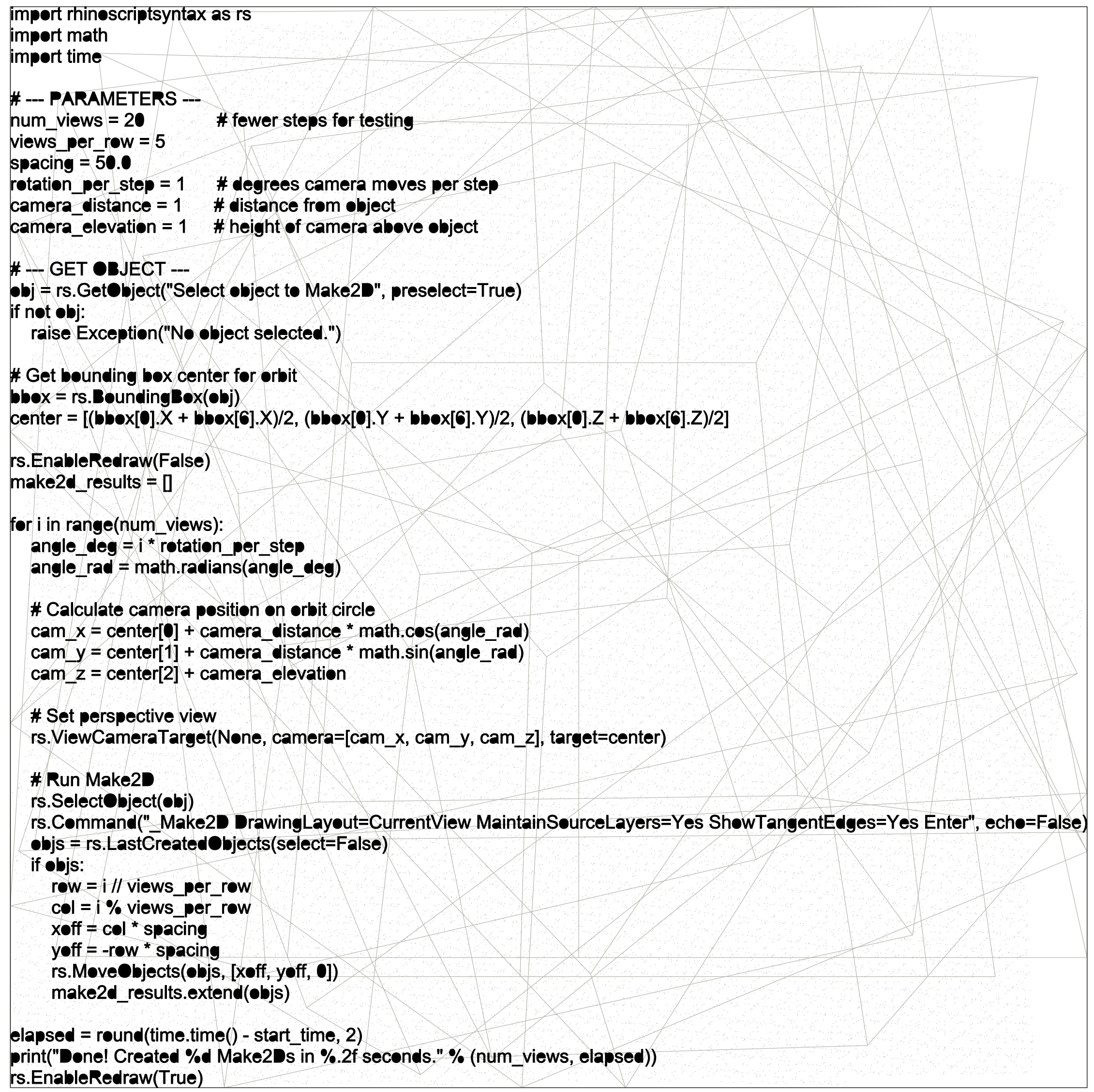




LL.10_991x959_R0.0_DTT11.810

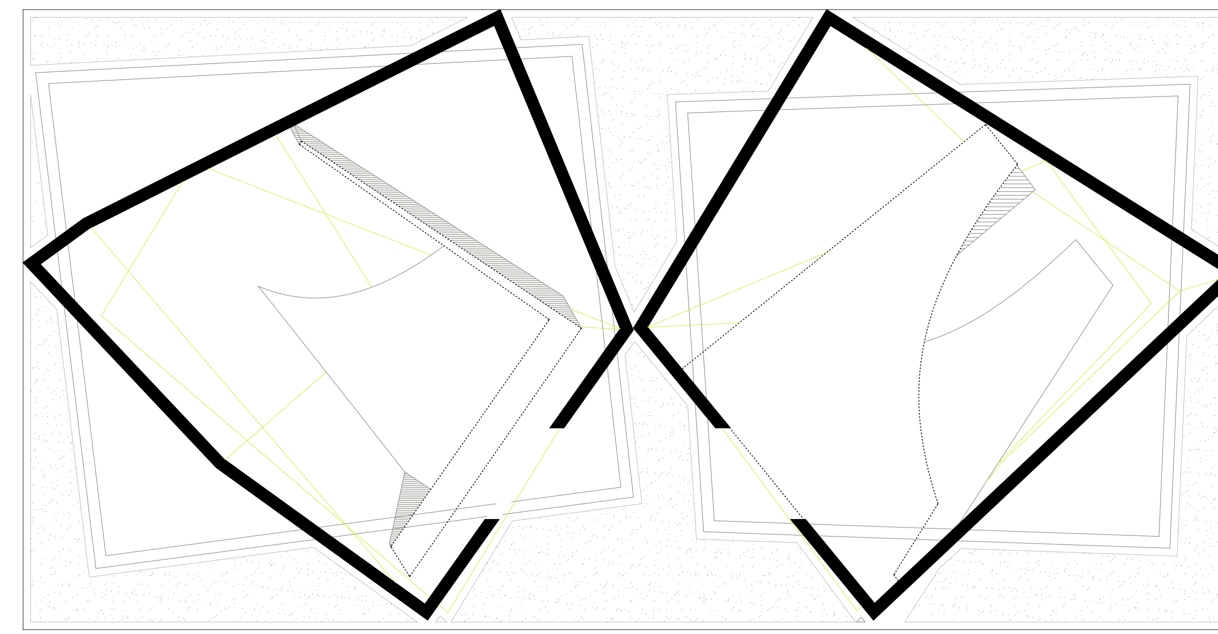
The process which foregrounds this analysis is that of orbiting. It's a simple phenomenon and method–one which receives the occasional critique here-and-there, particularly from your professor when you're trying to describe your developments during a desk crit and "orbit" around your model to showcase your work. They usually hate this; for example, a previous professor of mine remarked to me that they cannot "get in the building" when we orbit.

This aside, my main personal intrigue with orbiting is in its relation to the command Make2D in Rhino. Make2D is such a common command that we tend to forget how profound it is; this premise came to me when I started to realize that technically every single frame of movement in Rhino is a drawing, or, every single frame of orbiting can be Make2D'd. In this way, when we orbit we're moving through an almost infinite array of possible perspectives.

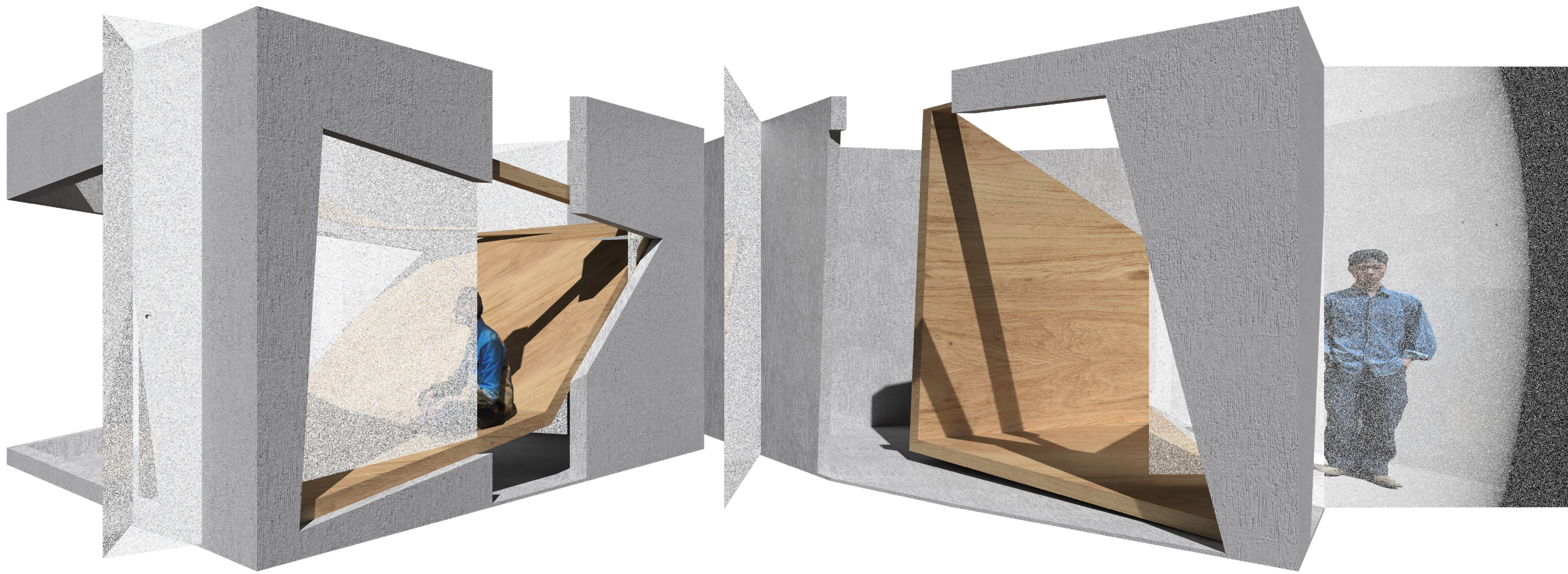


```
import rhinoscriptsyntax as rs
import math
import time

# --- PARAMETERS ---
num_views = 20             # fewer steps for testing
views_per_row = 5
spacing = 50.0
rotation_per_step = 1      # degrees camera moves per step
camera_distance = 1        # distance from object
camera_elevation = 1       # height of camera above object

# --- GET OBJECT ---
obj = rs.GetObject("Select object to Make2D", preselect=True)
if not obj:
    raise Exception("No object selected.")

# Get bounding box center for orbit
bbox = rs.BoundingBox(obj)
center = [(bbox[0].X + bbox[6].X)/2, (bbox[0].Y + bbox[6].Y)/2, (bbox[0].Z + bbox[6].Z)/2]

rs.EnableRedraw(False)
make2d_results = []

for i in range(num_views):
    angle_deg = i * rotation_per_step
    angle_rad = math.radians(angle_deg)

    # Calculate camera position on orbit circle
    cam_x = center[0] + camera_distance * math.cos(angle_rad)
    cam_y = center[1] + camera_distance * math.sin(angle_rad)
    cam_z = center[2] + camera_elevation

    # Set perspective view
    rs.ViewCameraTarget(None, camera=[cam_x, cam_y, cam_z], target=center)

    # Run Make2D
    rs.SelectObject(obj)
    rs.Command("_Make2D DrawingLayout=CurrentView MaintainSourceLayers=Yes ShowTangentEdges=Yes Enter", echo=False)
    objs = rs.LastCreatedObjects(select=False)
    if objs:
        row = i // views_per_row
        col = i % views_per_row
        xoff = col * spacing
        yoff = -row * spacing
        rs.MoveObjects(objs, [xoff, yoff, 0])
        make2d_results.extend(objs)

elapsed = round(time.time() - start_time, 2)
print("Done! Created %d Make2Ds in %.2f seconds." % (num_views, elapsed))
rs.EnableRedraw(True)
```

code which draws plan

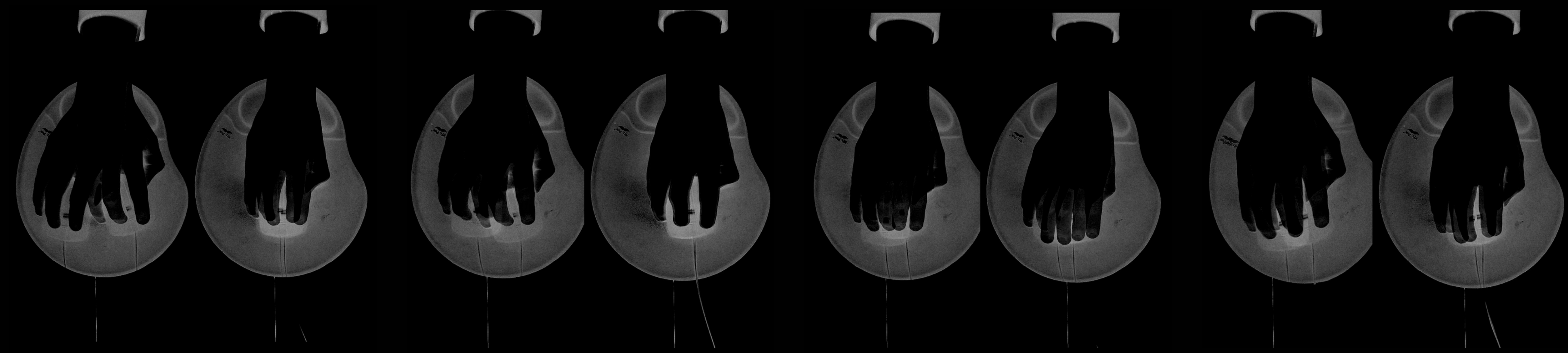


code plan drawing cleaned up



Perhaps an even further entrenched normality when we utilize Rhino is the lack of perspectival blur in the model. Orbit your model in any which way, everything stays in perfect focus; flicking the mouse, too, will not produce any blur–virtually all "capturing" commands, even when rendering, will wait for the image to come into focus before completing your command. Rhino tries its utmost to provide an environment which does not lack information.

extruded plan render

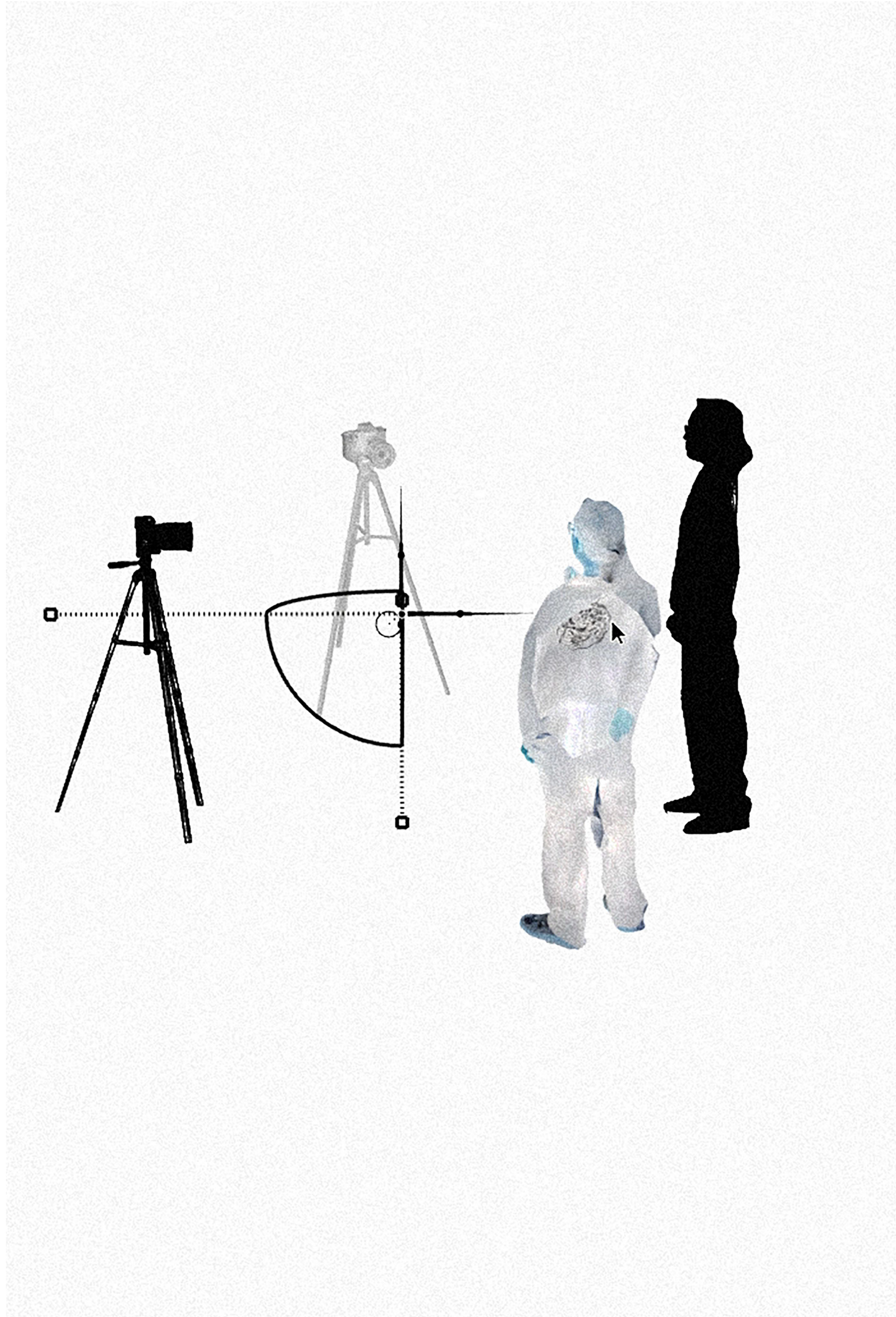


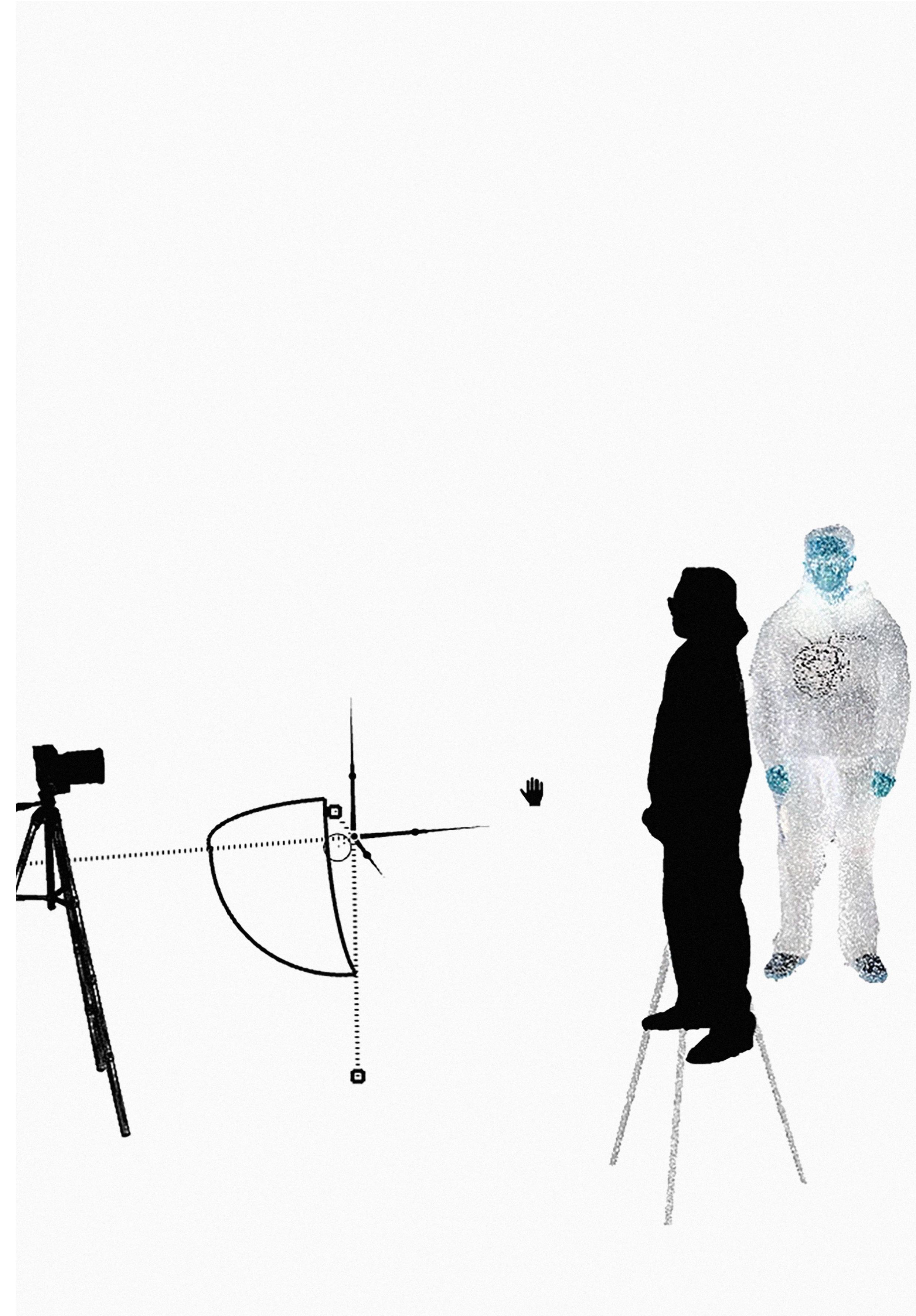
Then, in order to study and subvert our expectations of Make2D, I wanted to find a way to induce a sense of blur, or of "lag" in our model; how could I "Make2D" blur? To talk very logistically—this array of images captures the Rhino Viewport in Ray-traced mode with the subject being a platonic 20'x20' square extrusion; in this mode, when one flicks their mouse and highlights the object, you can gain a momentary perspective into where the object "truly is" in model space.

hand motion video stills

orbit

These perspectives were captured with a variety of different parameters. In the end, the captures with the focal length of 10 were utilized for a formal analysis and eventual design of a plan. In these plans, the poche'd wall is the outline of the flattened original square; the lighter outline is the flattened lapsed grain square. The interior green lines are the super imposition of the two squares overlaid on top of each other, instead now being perceived as an elevation.



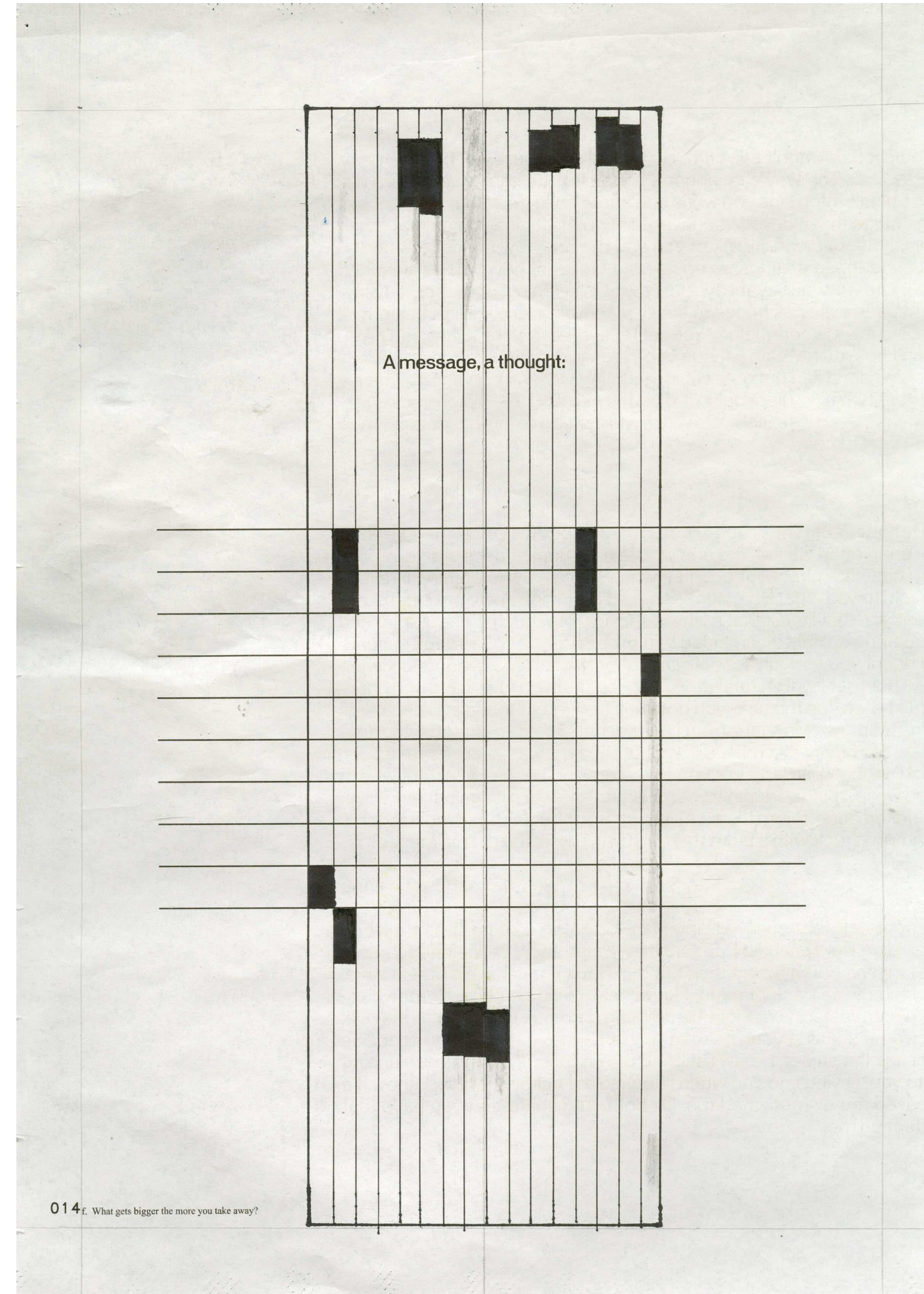


rhino viewport camera in relation to a 3D scanned version of myself

situated
spring 2025
advanced 4
in *harnessing light*
robert marino

An "art center" served in the legacy of both Philip Pavia and Natalie Edgar—two influential American abstract expressionists, the former working in sculpture, and the latter, still living, working in painting—as propelled by Juan Puntes, lead curator at Whitebox Gallery, and lifelong assistant to Pavia.

light model iterations

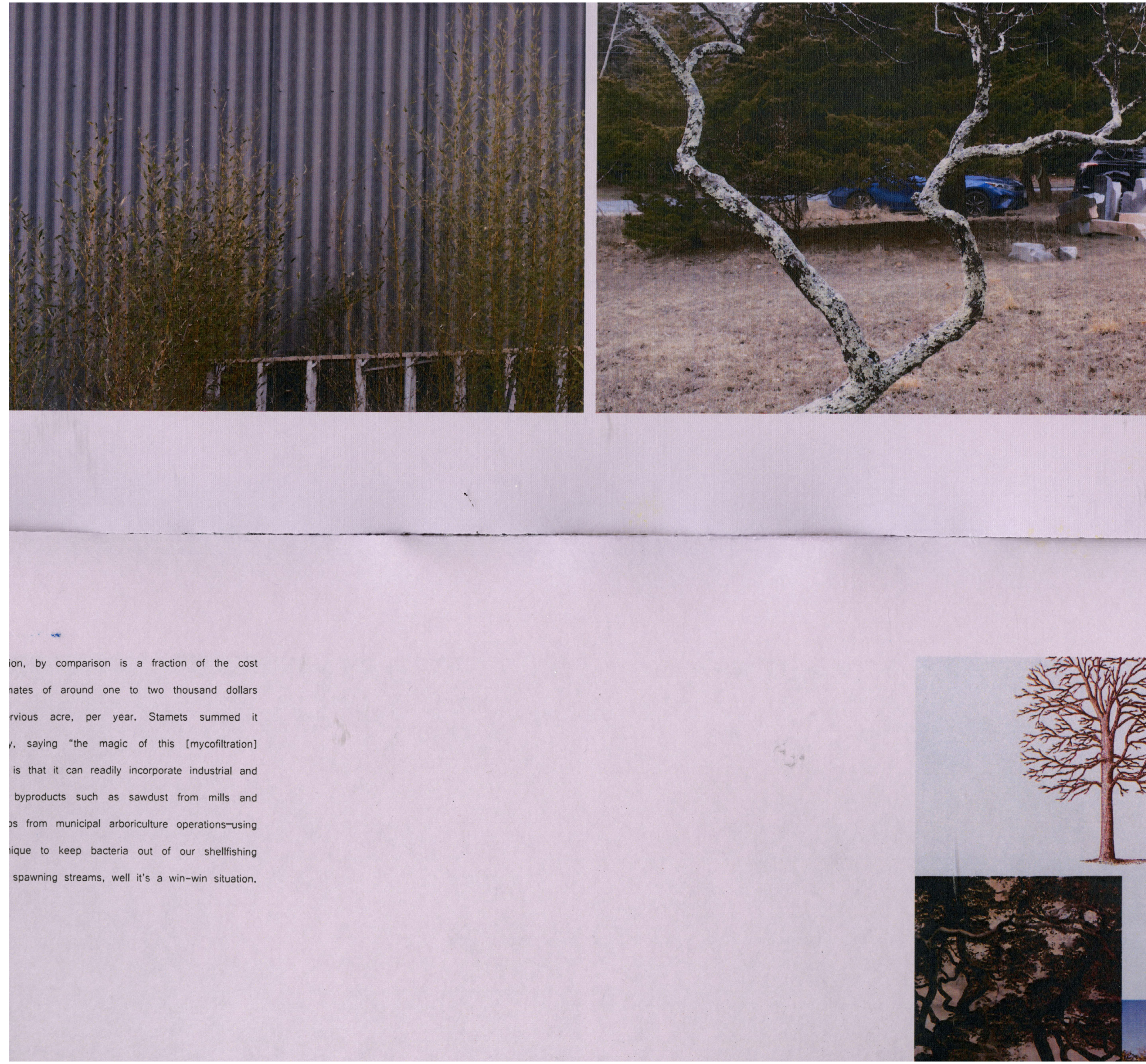


model elevation hand drawing

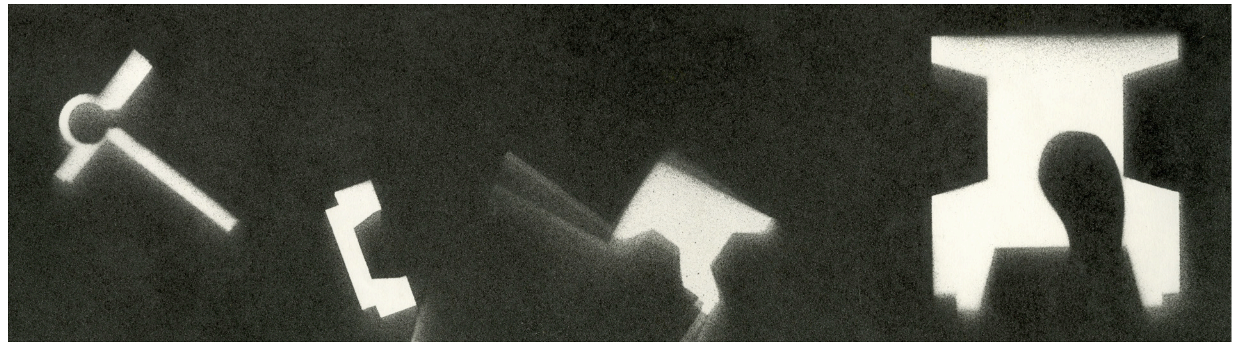
Initial exercises were completely hands on, working in a process that would reinstate later appreciation of vernacular and humble building construction; the initial objective was to build "light anchors," using both primary meanings' of the word "light." All of these models were built through the logic of subtraction.

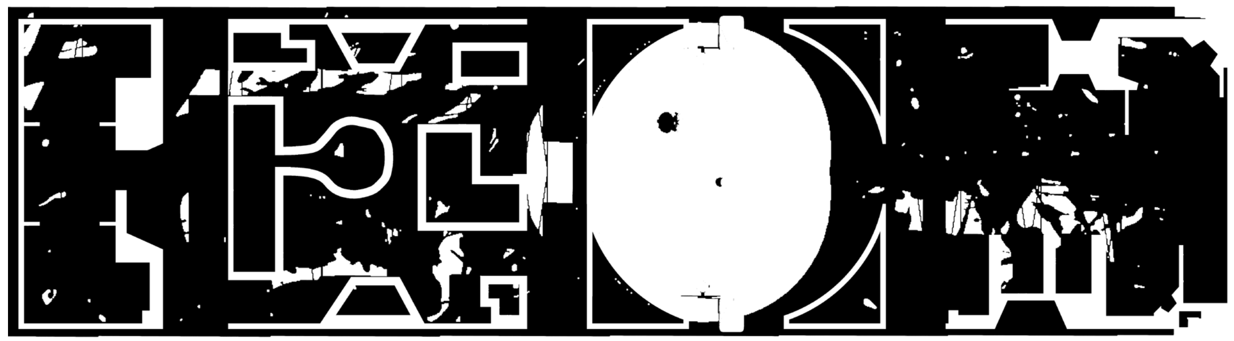
Springs is an eerie place. You cannot help but feel haunted by the landscape. The Hamptons, of course, is a region that is dominated by property, in all permeable relationships to human life, to the extent in which it becomes a cultural facet. This research manifested itself in the form of a book.

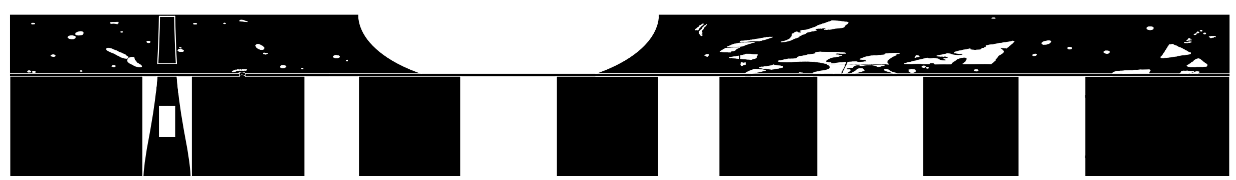
site photographs

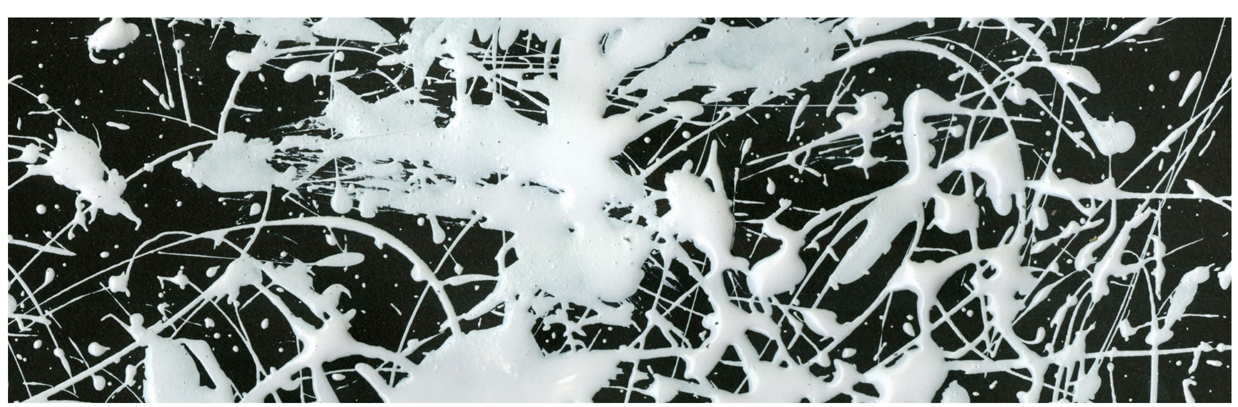


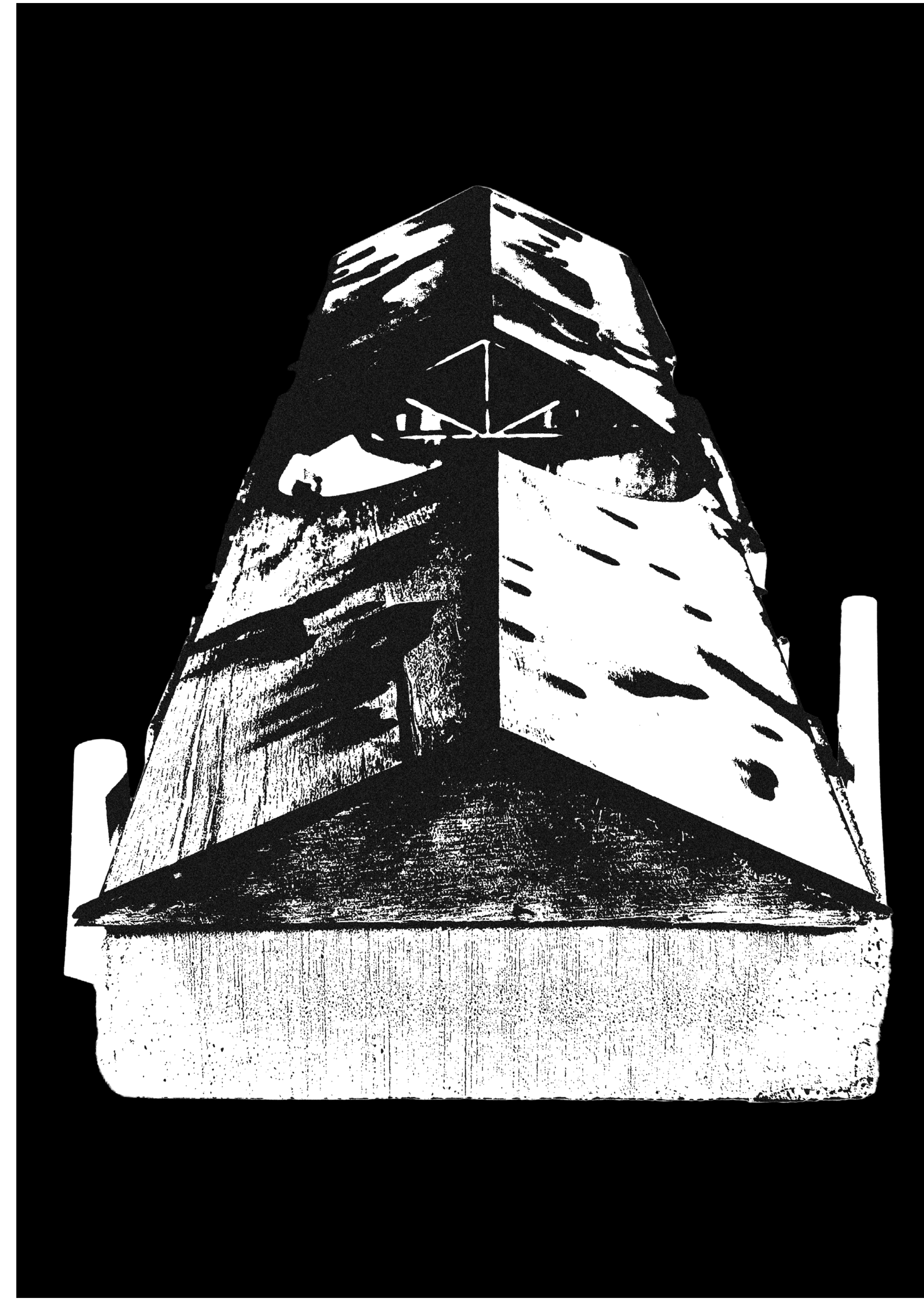
book still







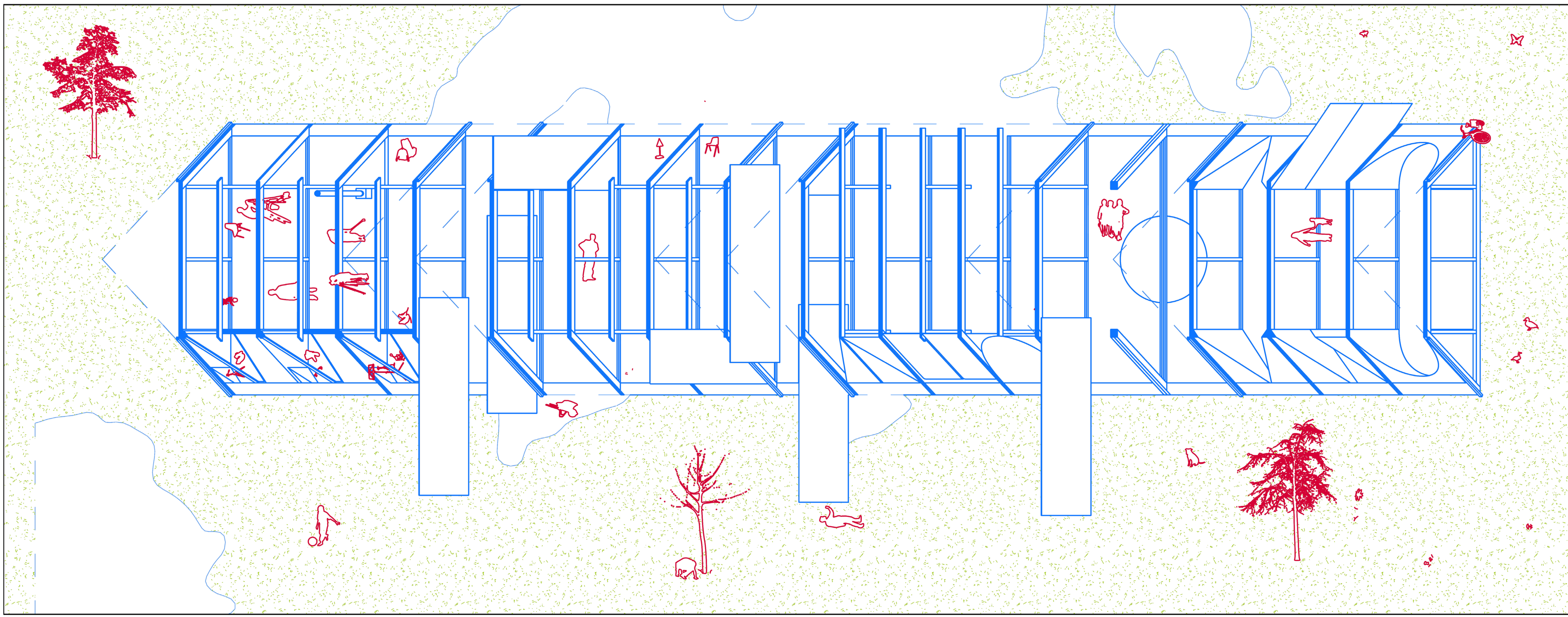




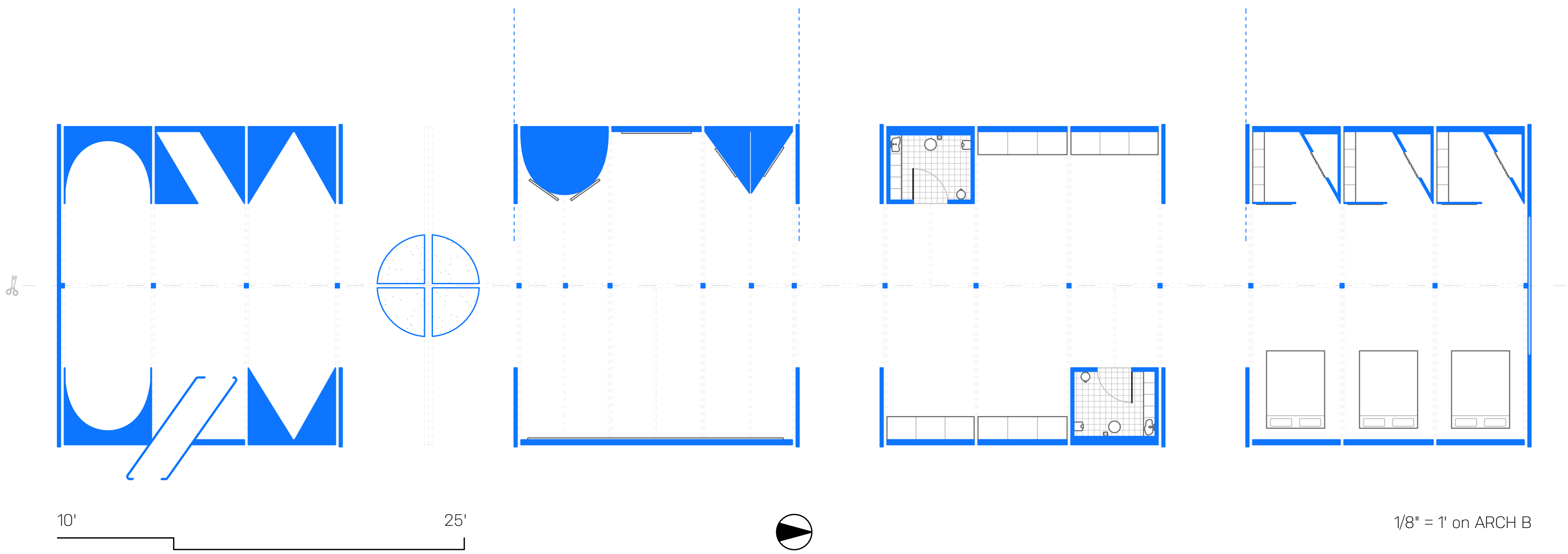
The design speaks to this phantasm by subverting the vernacular, mainly in terms of lighting and programming. The armature utilized to continue this aspiration was the hearth typology.

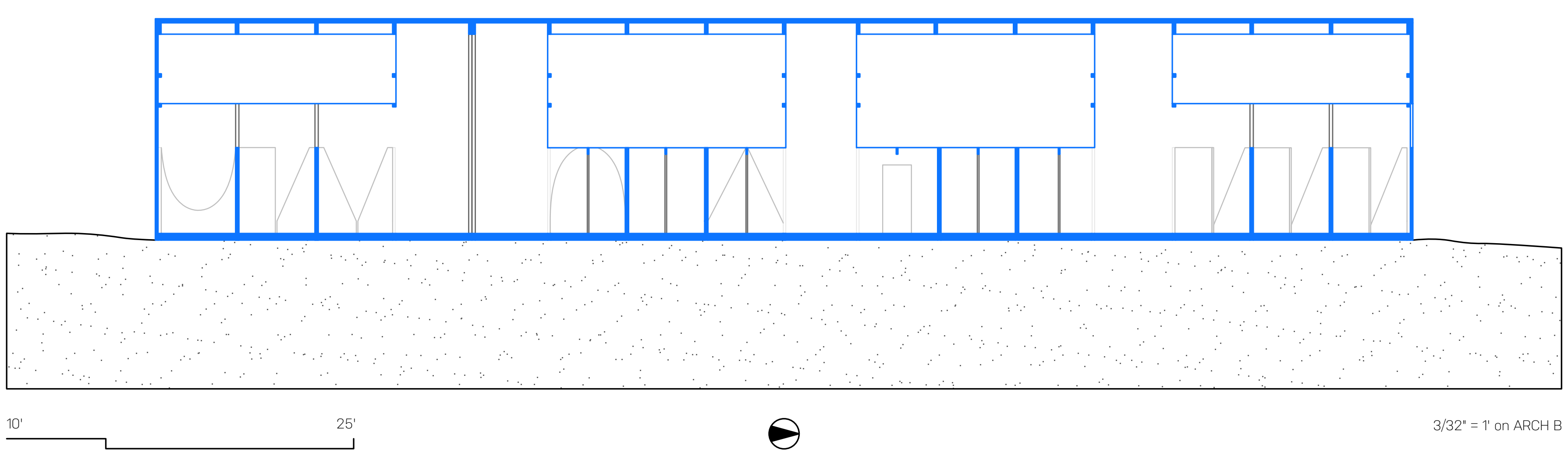
hearth investigations

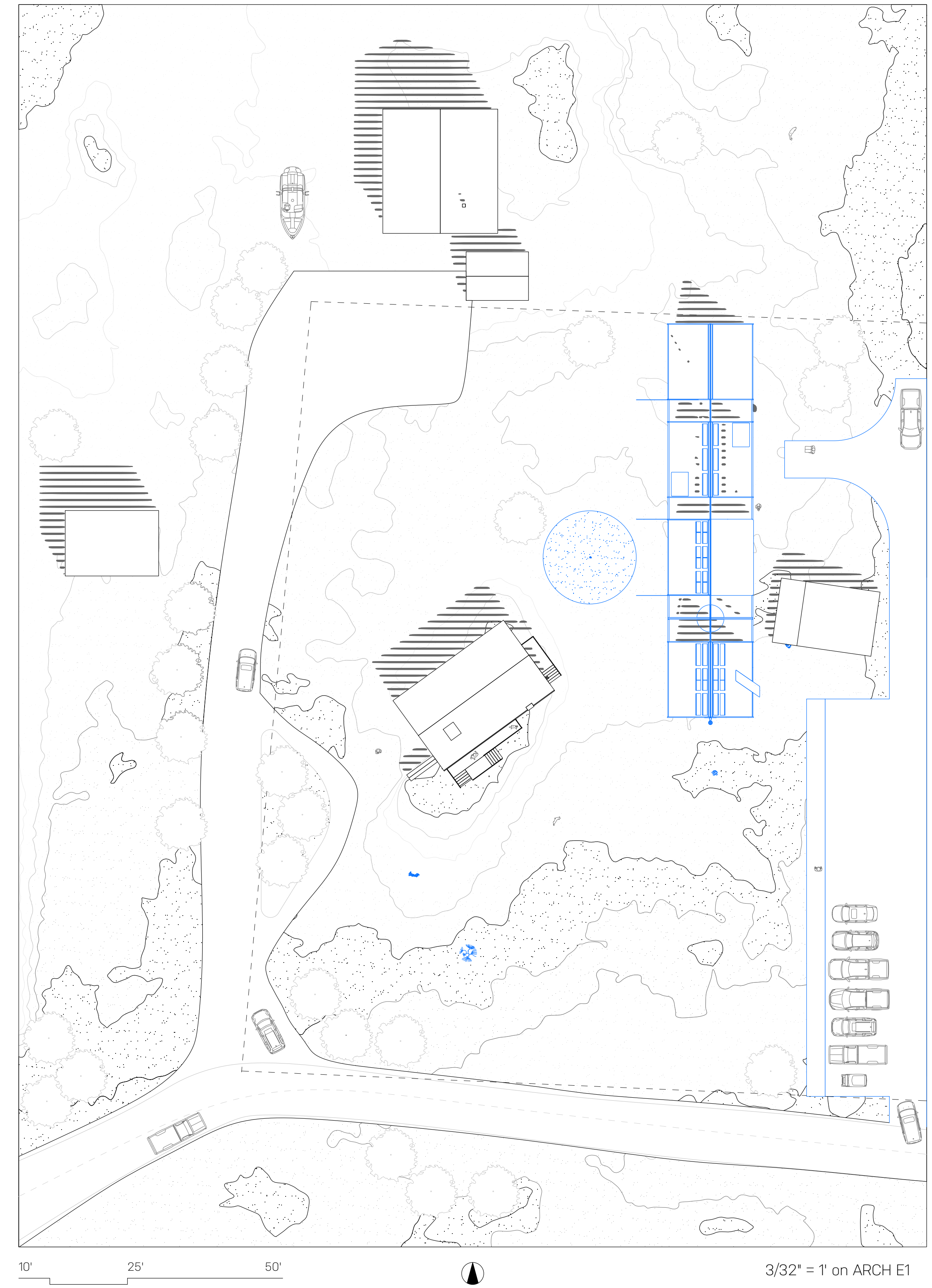
midterm casted model



lived plan oblique

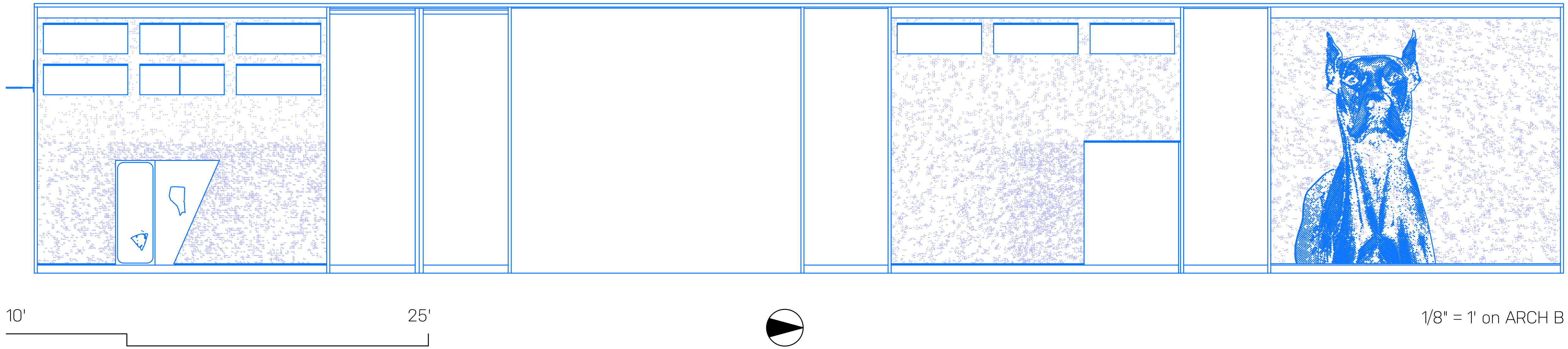


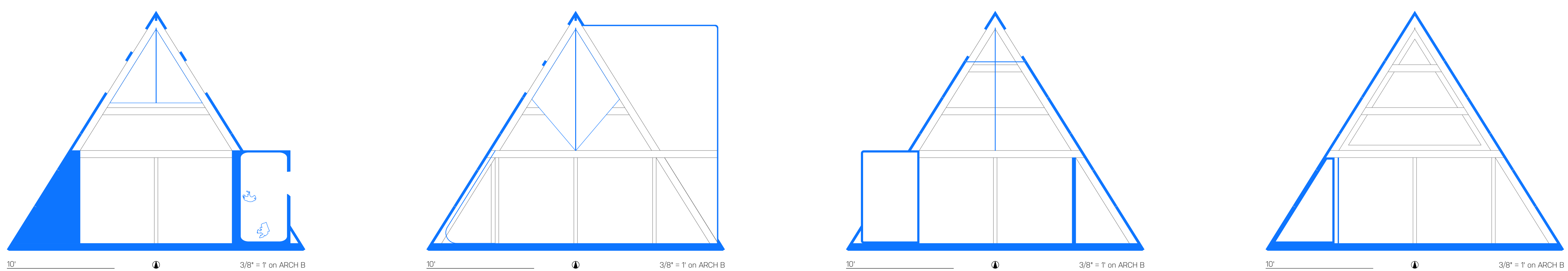




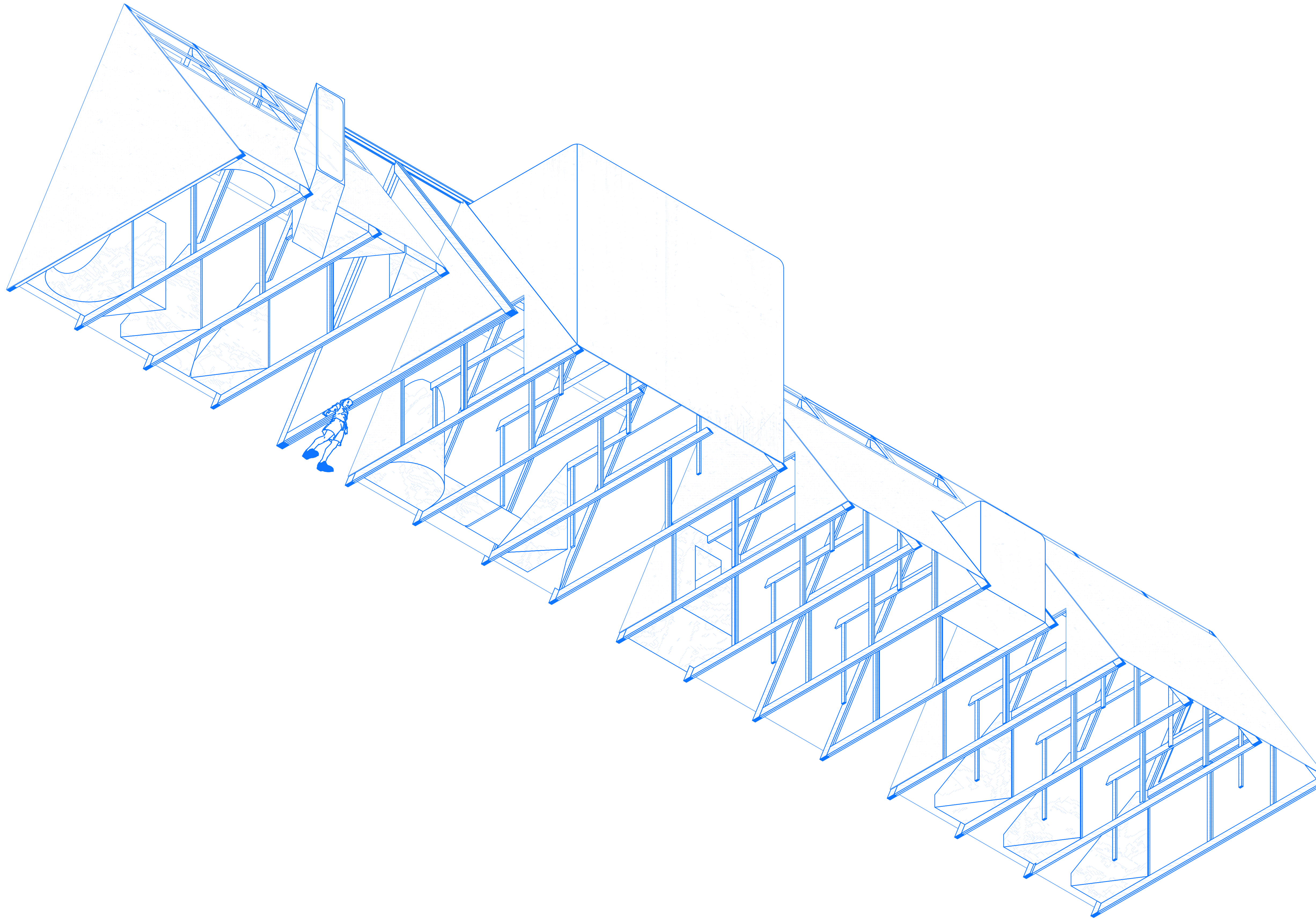
plan + longitudinal cross section

site plan



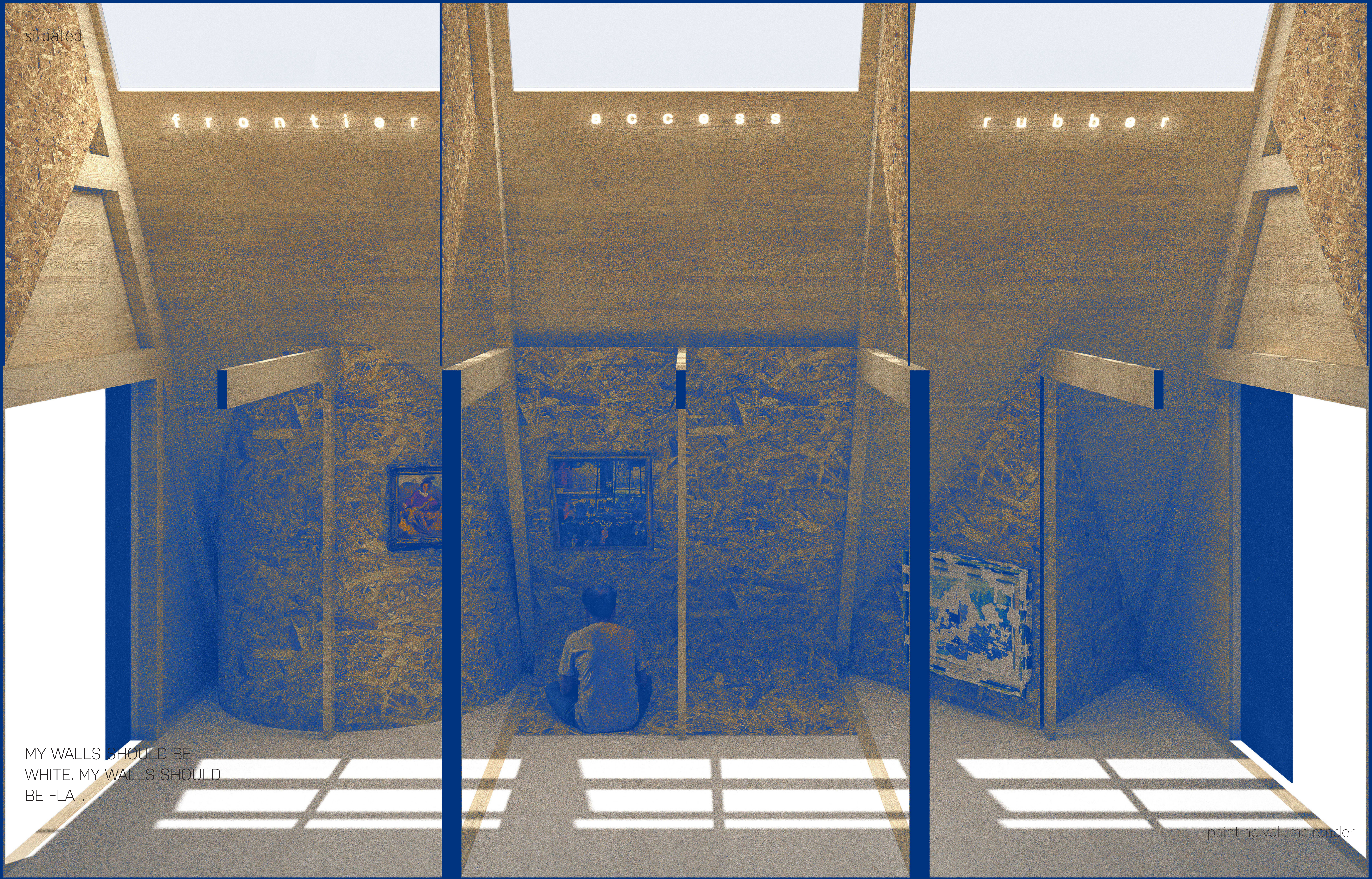


The drawings are simple and to the point. They have no fuss. Sectional information reveals different lighting strategies per each individual module.

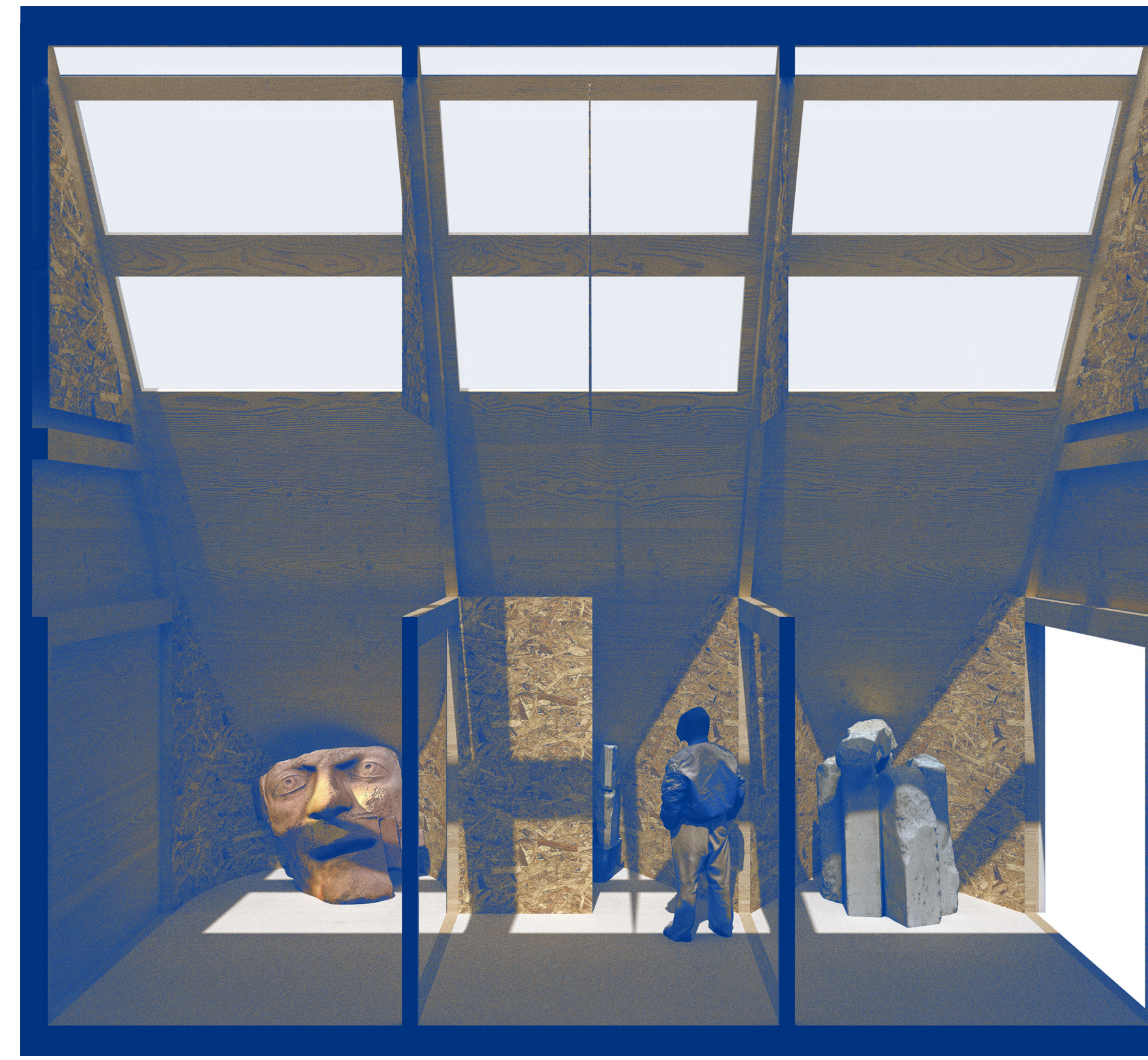


MY FEET AND MY HEAD ARE AT DIFFERENT PLACES BUT EVERYTHING COMES TOGETHER AS ONE.

wormseye structural drawing



painting volume render



storage volume render

sculpture volume render

southwestern model detail

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