

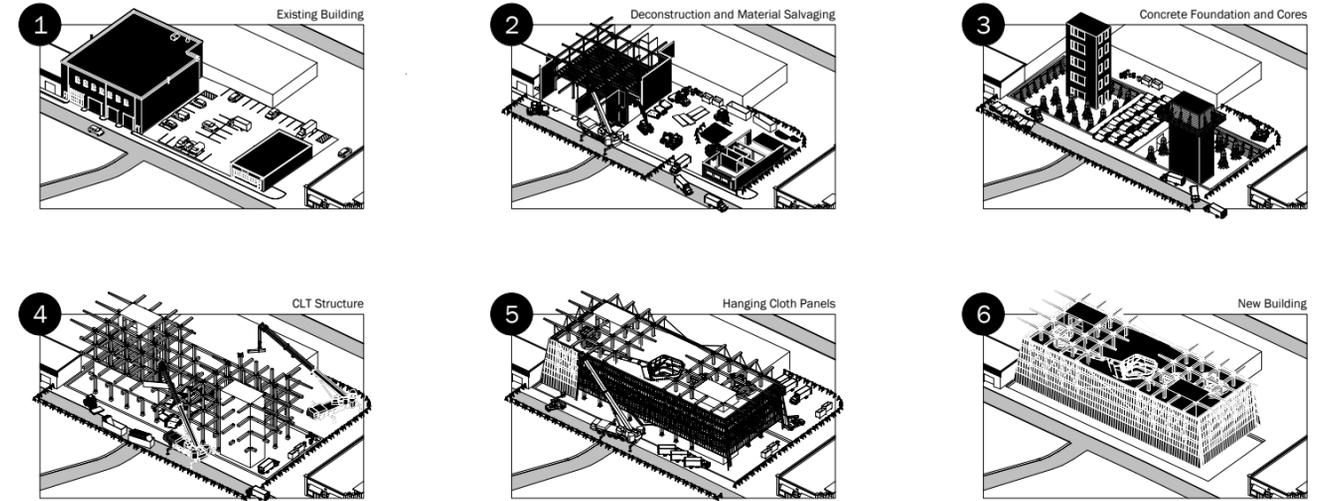


Wyatt Walski-Rodriguez
Selected Works (2026)

Concerning itself with the existing urban aesthetic, the building performs at first glance like a normal infill project. The mass of the building all but entirely meets the bounding lines of the property, but behind this first layer, the building quickly articulates itself. The terraces step upwards and the ceiling caves to the sky. The outer wall becomes more like a dress than a typical architectural element. The relationship between the interior "heart" of the project and its austere exterior became a driving force for the work's development.

Transparency contrasted with hardline figuration, a warm skin with a synthetic underbelly, and an orthogonal exterior with a curvaceous interior. The project aims to unite these otherwise asynchronous elements into a dynamic composition of internal drama.

At the scale of urban circulation, the open ground floor introduces a connecting knot for the various routes already existing in the developing district. In the cityscape, the building addresses the scale of the new developments across the street, and demands an increased density from its lateral peers.



y

Humanity

A sensitivity for a warm material palette at the outer edge helps transition the user into the inner experimentation, and the result is all the more jarring.



x

x

Mému Meadows by Kengo Kuma (2011)

y

DZ Bank by Frank Gehry (2001)



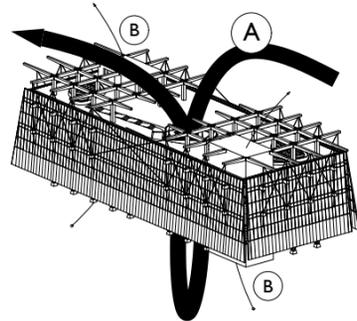
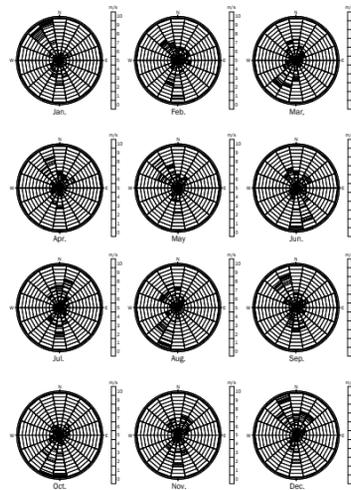
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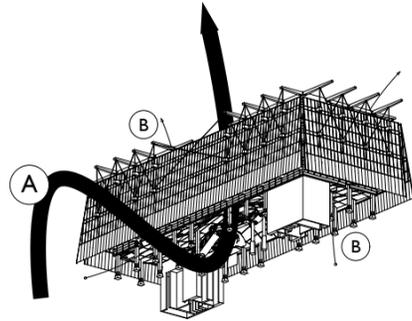
Chiesa del Gesù Ceiling by Baciccio (1672)

Dialectic

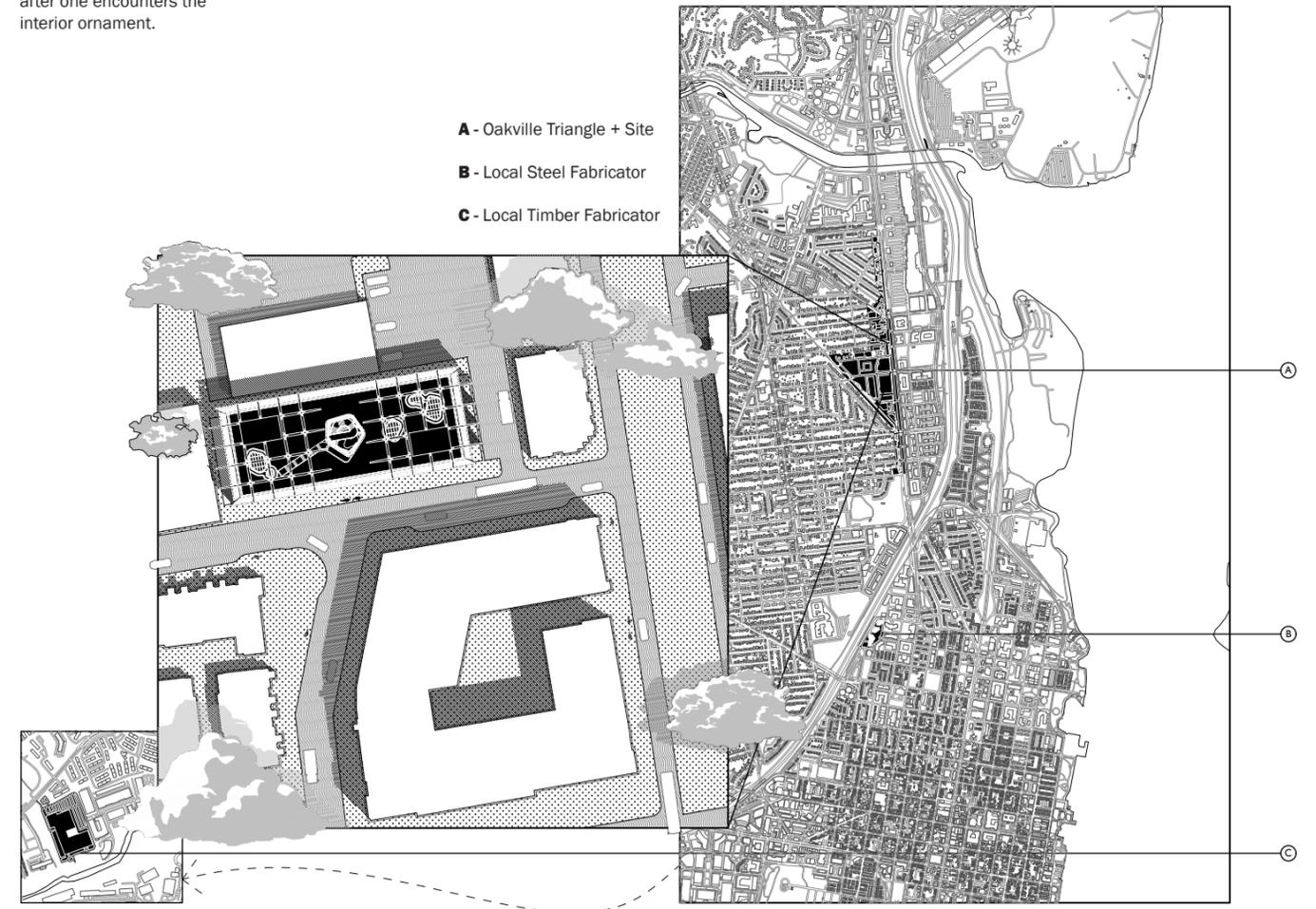
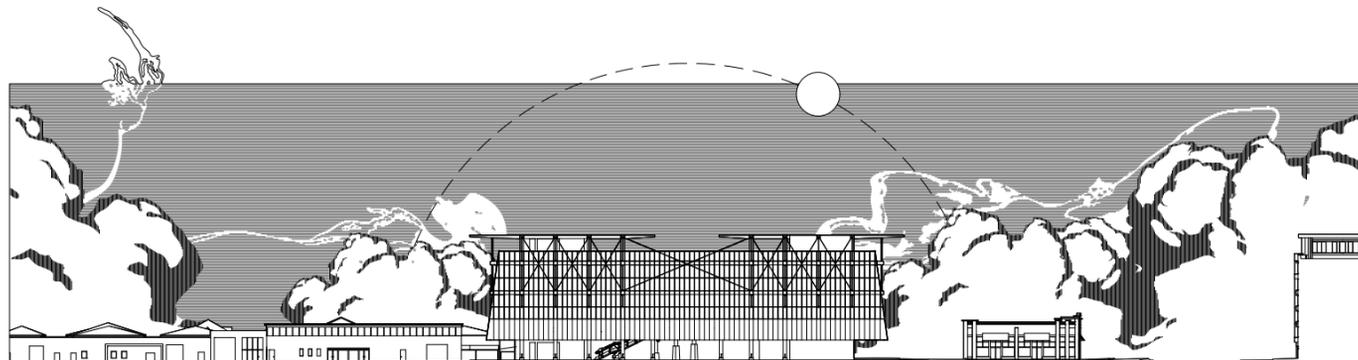
What is at first a strict and stately facade becomes more figurative after one encounters the interior ornament.

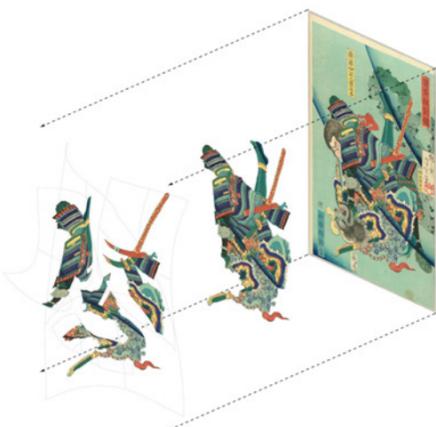


A - Rain Passing Through Atrium
B - Rain Reused for Plumbing and Irrigation



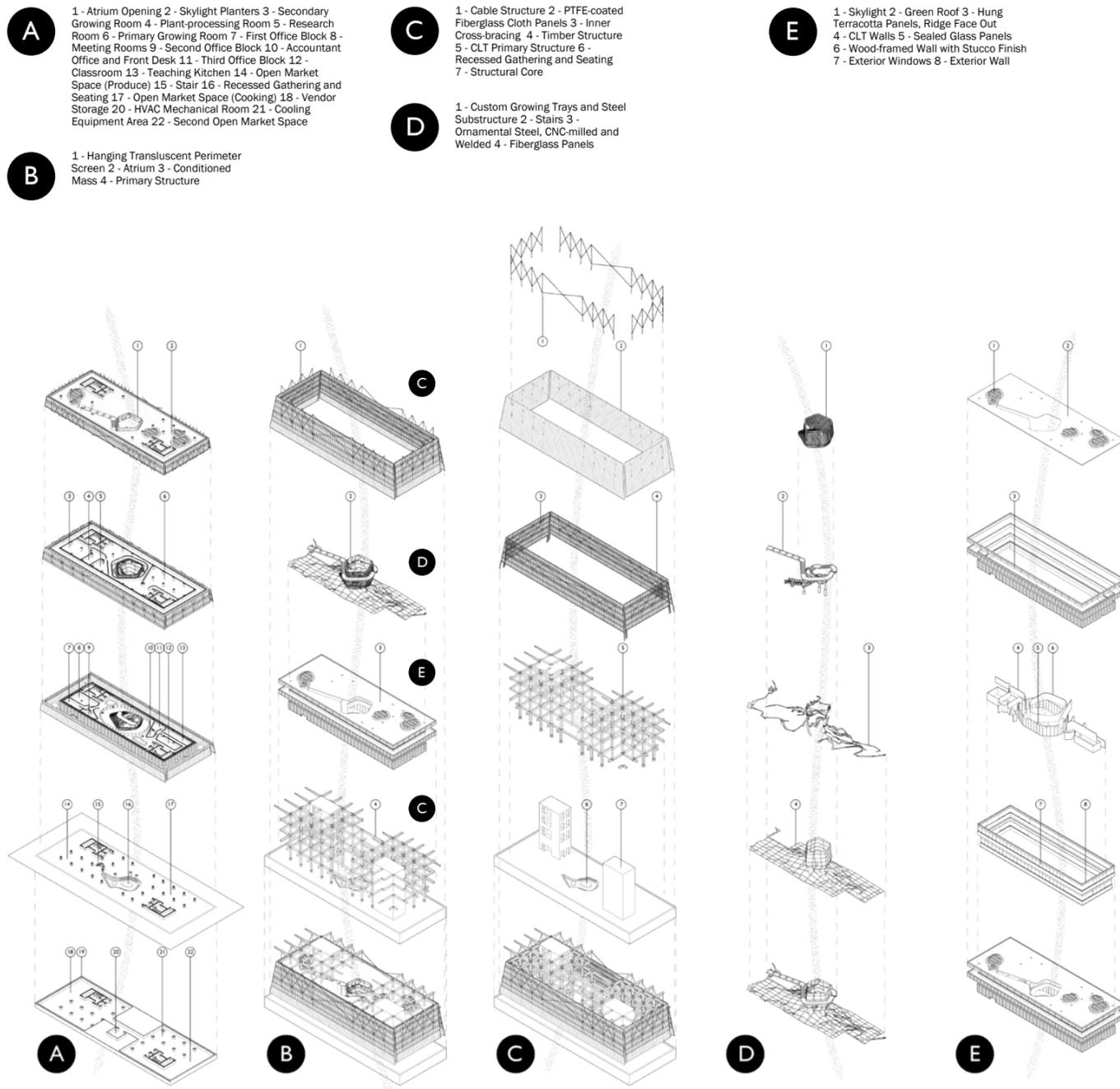
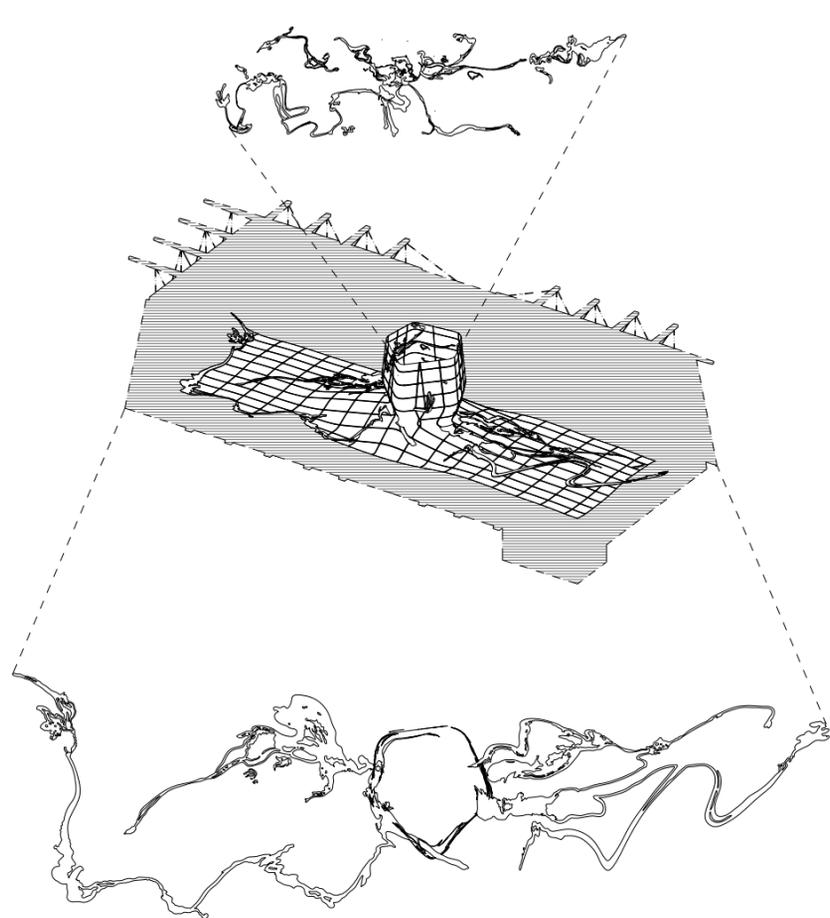
A - Southwest Prevailing Winds
B - Open-air Ventilation Along Perimeter





Graphic
Despite being visually accessible by virtue of their mass-production and wide distribution, ukiyo-e prints maintained disciplinary rigor and commitment to complex artistic expression.

Silhouette
The CNC-milled ceiling fixture attests that a complex silhouette maintains legibility to an untrained audience while introducing more substantial meaning than mere shape is capable.



Despite his esoterica, Peter Eisenman was at least marginally concerned with legibility. If his goal at one point was to withdraw the subject from itself, the process required the subject to be reachable. His objects were intended to be indexes of the formal operations that produced them, but alas! It may have just been a ploy to sell his books. The relevance of Eisenman's indexical object-building to the subject is largely referential and subscribes to a transcendental order imposed from afar.

By contrast, his drawings more directly expressed the formal operations at play. An opportunity emerges here: as fabrication tools grow increasingly automated, the hand of the architect can be directly translated to a built work. The CNC-mill and the 3D-printer remove the need to translate one's drawings to the language of a stonemason (i.e. Platonic geometries) and thus reject the transcendental tendencies of an Eisenman.

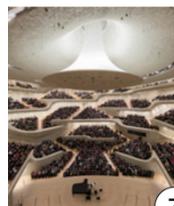
Here, silhouettes of vegetal, tattoo-like forms carve into the ceiling and rise towards the roof with the visitors. Bob Somol's shape is made more complex and figurative, all the while maintaining legibility. The hardline graphics of a drawing are simply bent around an architectural procession, and become not only settings for human activity, but characters in the ensemble!



X

X

12 Reasons to Get in Shape by Bob Somol (2004)



Z



X

Ghosts
Hirst calls forth the image of minimalist sculpture's inertness and emptiness, but with the haunting presence of an undeniable figure.



y

Z

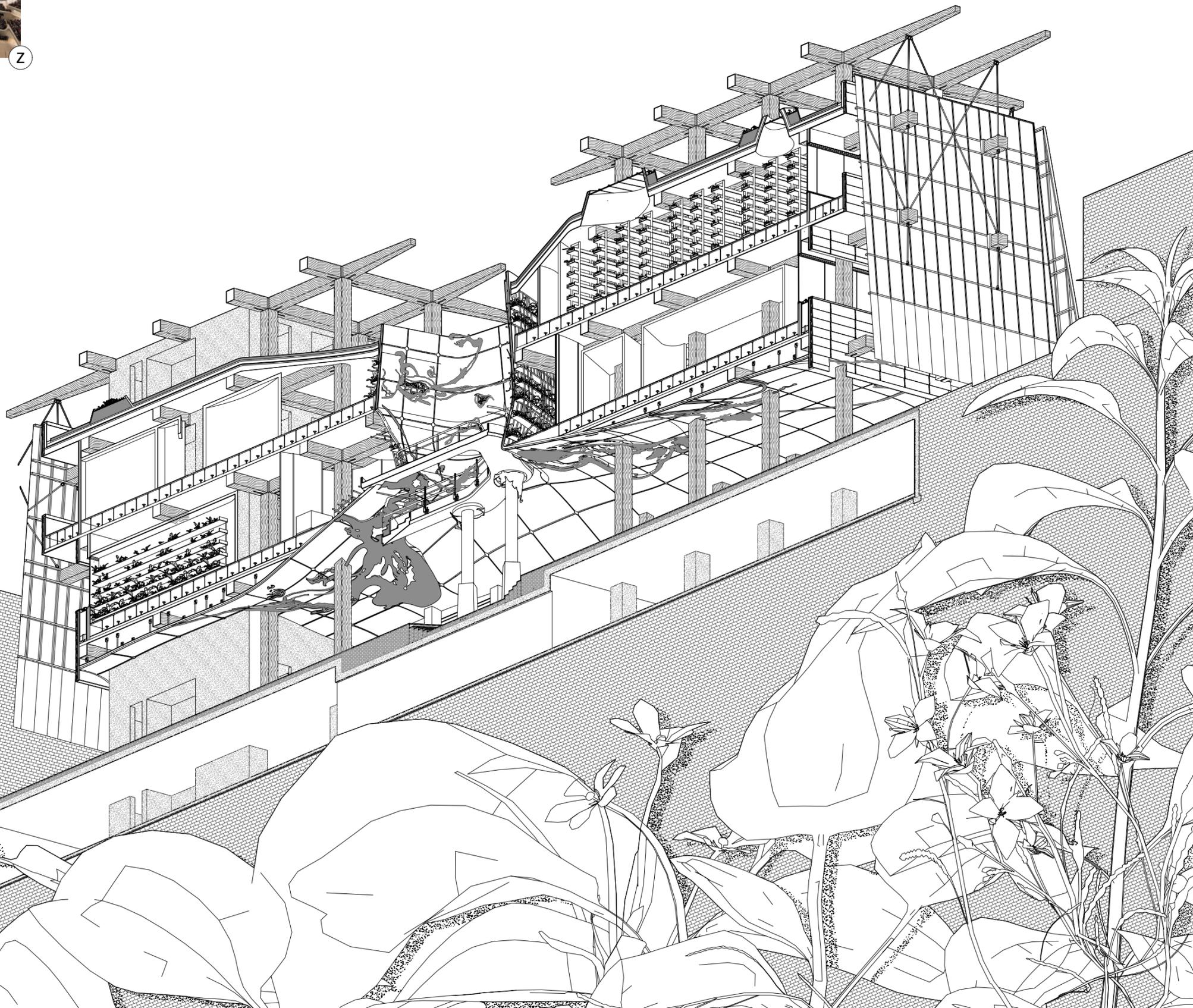
Elbphilharmonie Hamburg by Jacques Herzog and Pierre de Meuron (2004-2016)

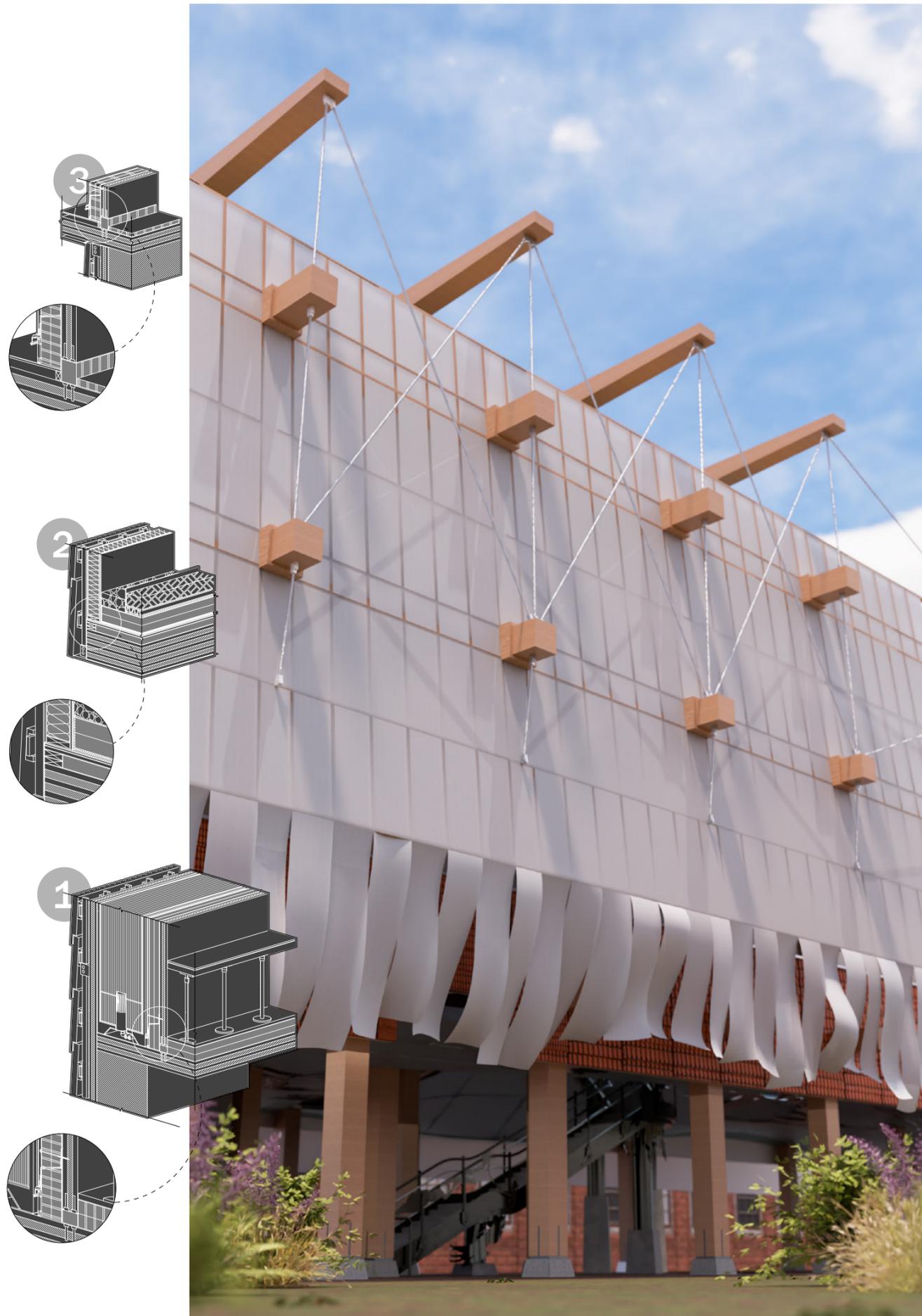
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Witches' Flight by Francisco Goya (1798)

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The Physical Impossibility of Death in the Mind of Someone Living by Damien Hirst (1991)





Chunks
 The use of chunk details informed the actual formal content of the building. While the interior grows lighter as one progresses through, the exterior is more akin to a temple or fortress.

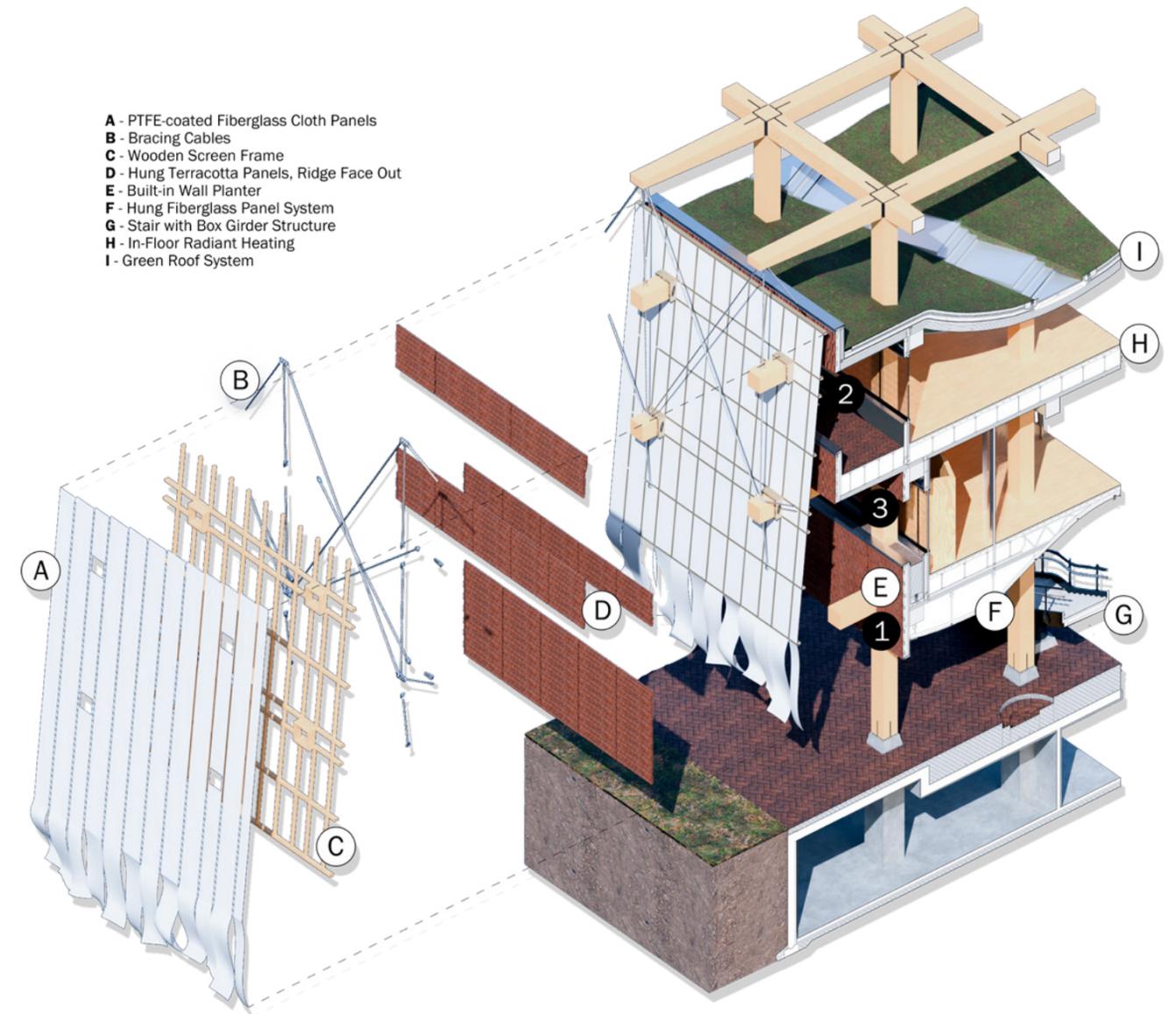


The Line by Philip Guston (1978)



Home-for-All by Toyo Ito (2011)

- A - PTFE-coated Fiberglass Cloth Panels
- B - Bracing Cables
- C - Wooden Screen Frame
- D - Hung Terracotta Panels, Ridge Face Out
- E - Built-in Wall Planter
- F - Hung Fiberglass Panel System
- G - Stair with Box Girder Structure
- H - In-Floor Radiant Heating
- I - Green Roof System





712 Chartiers Avenue

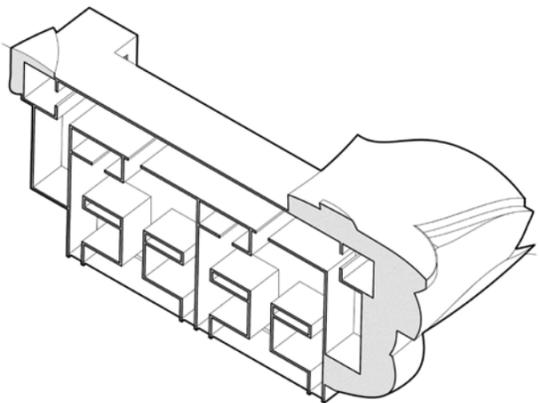
A public housing project for artists, this mixed-use building exclaims the importance of the urban facade. The piece is sited in another developing district outside of Pittsburgh, PA, so it was tasked with introducing a greater scale and density. As a result of this practical urban move, the elevation becomes an icon whether intentional or not. Thus, the only right decision was to be intentional.

Although ornament was rejected (in a curiously ornamental fashion, though) by Modernism, the composition of the elevation remained just as important as it was in the times of the Renaissance and beyond! The arrangement of windows in a Corbusier elevation, for example, were organized by mathematical harmonies. Transcendental logics were used to counteract his fear of the arbitrary, but we now have the strength to acknowledge that the architect concerns themselves particularly with that which is arbitrary. We must elevate these intuitive decisions with a level of mastery so convincing that they become artistic matters of fact!

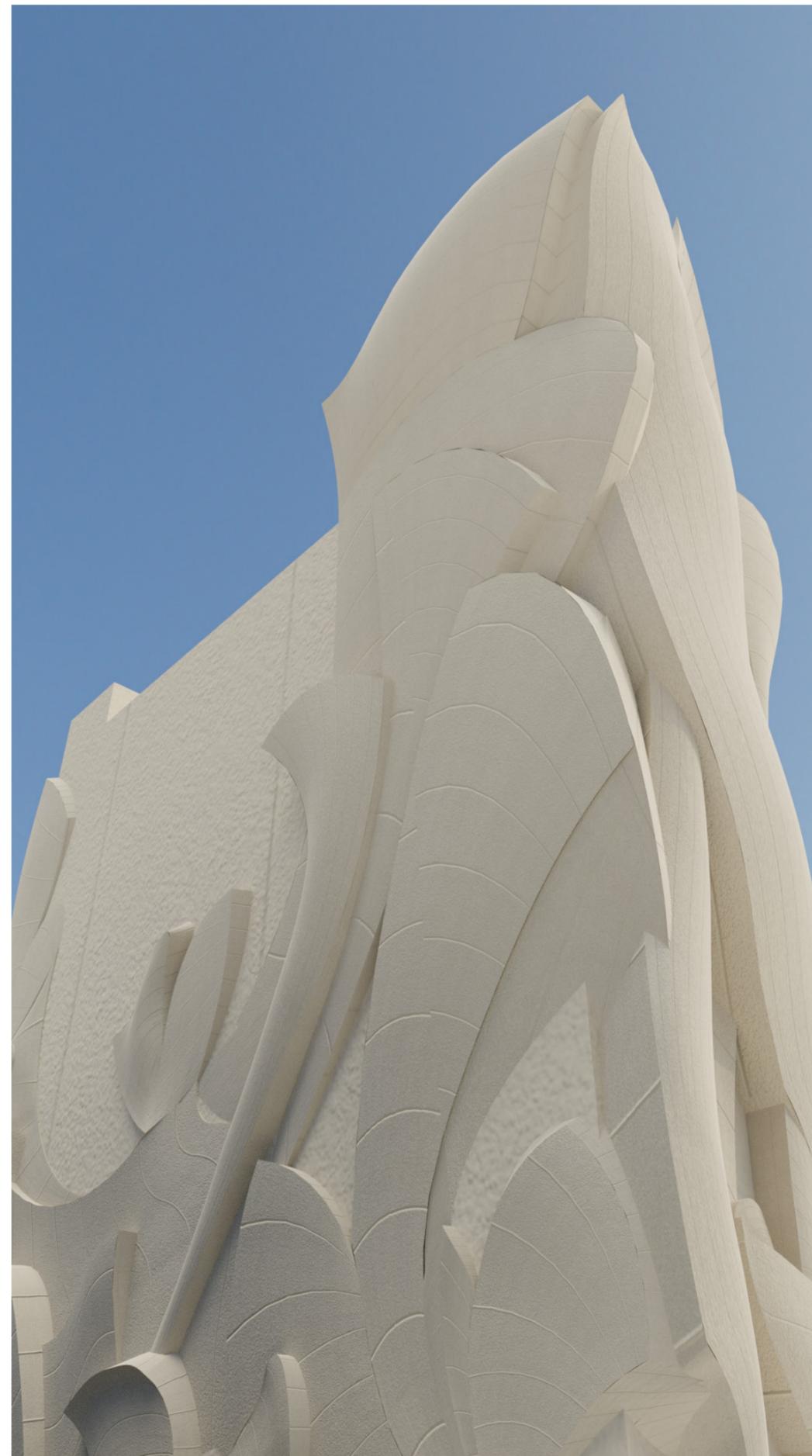
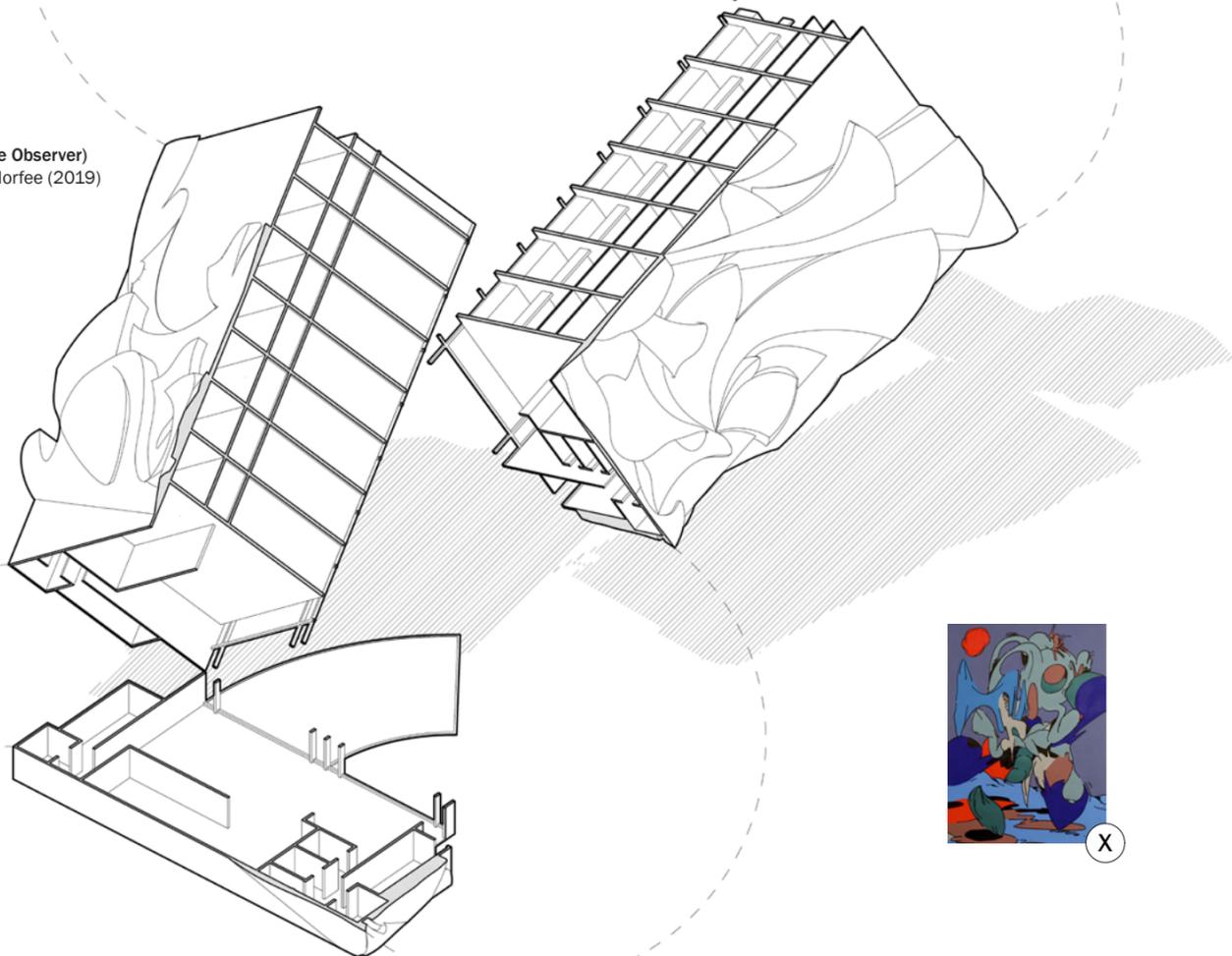
In this case, all of the normal elements of a facade (windows, doors, etc.) are moved to one side of the building. We are left with an absolutely blank elevation that we must reckon with!

Decorated Shed

Here Venturi and Scott Brown's idea is legible to even the layman. The ornament does not pretend to be anything else. The building is a canvas waiting to be claimed



Untitled (The Observer)
by Antwan Horfee (2019)



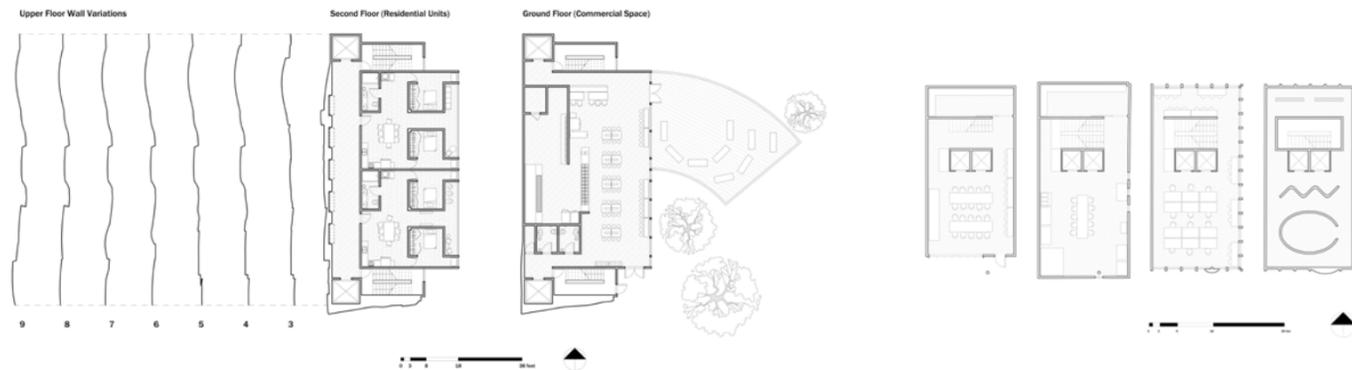
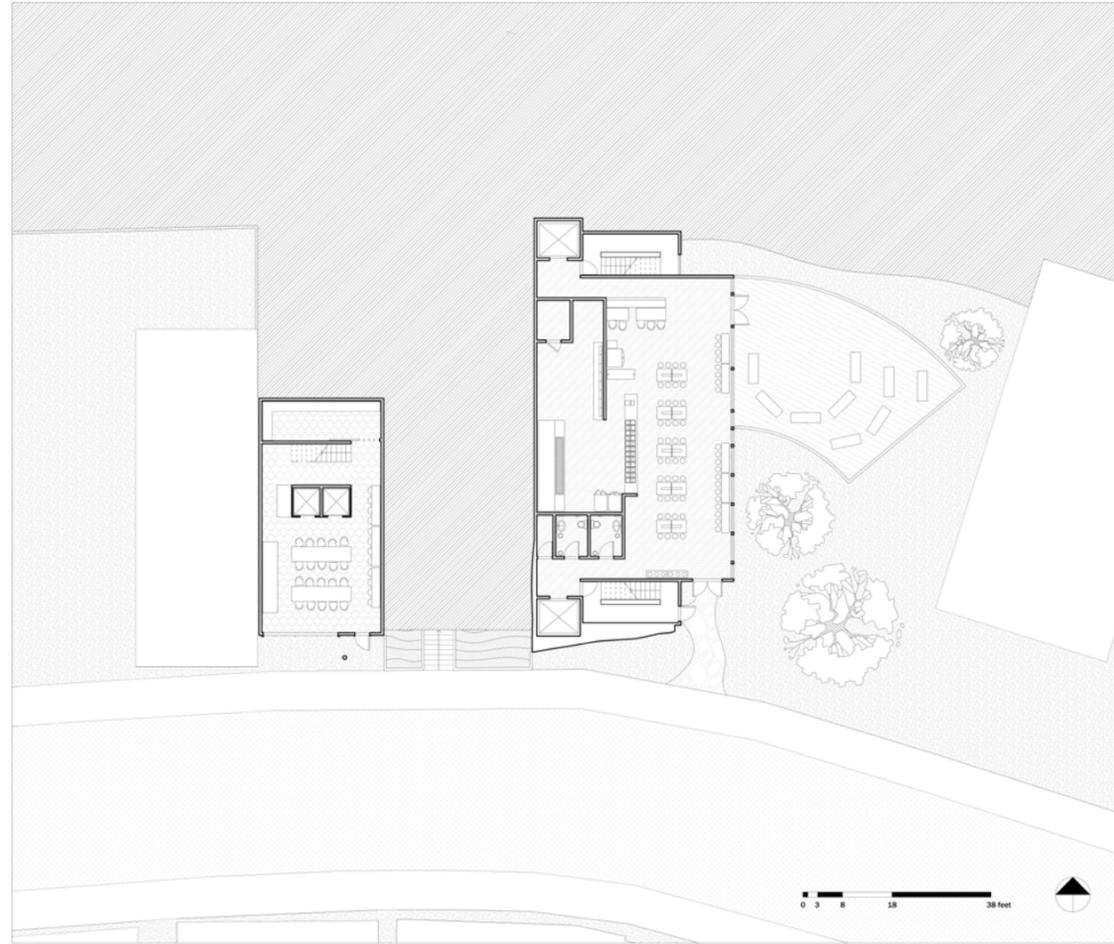
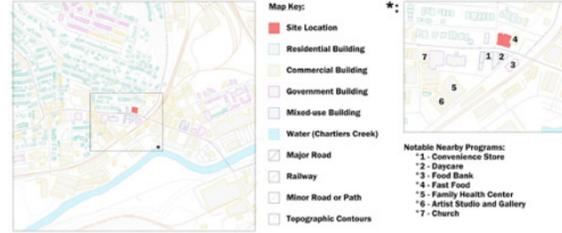
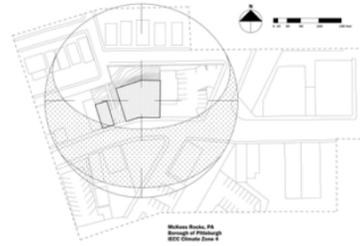
Graffiti

Architects abandoned decoration and the street artists filled the void. If ornament is to return, we must learn from those who replaced us with an ode to their restlessness.



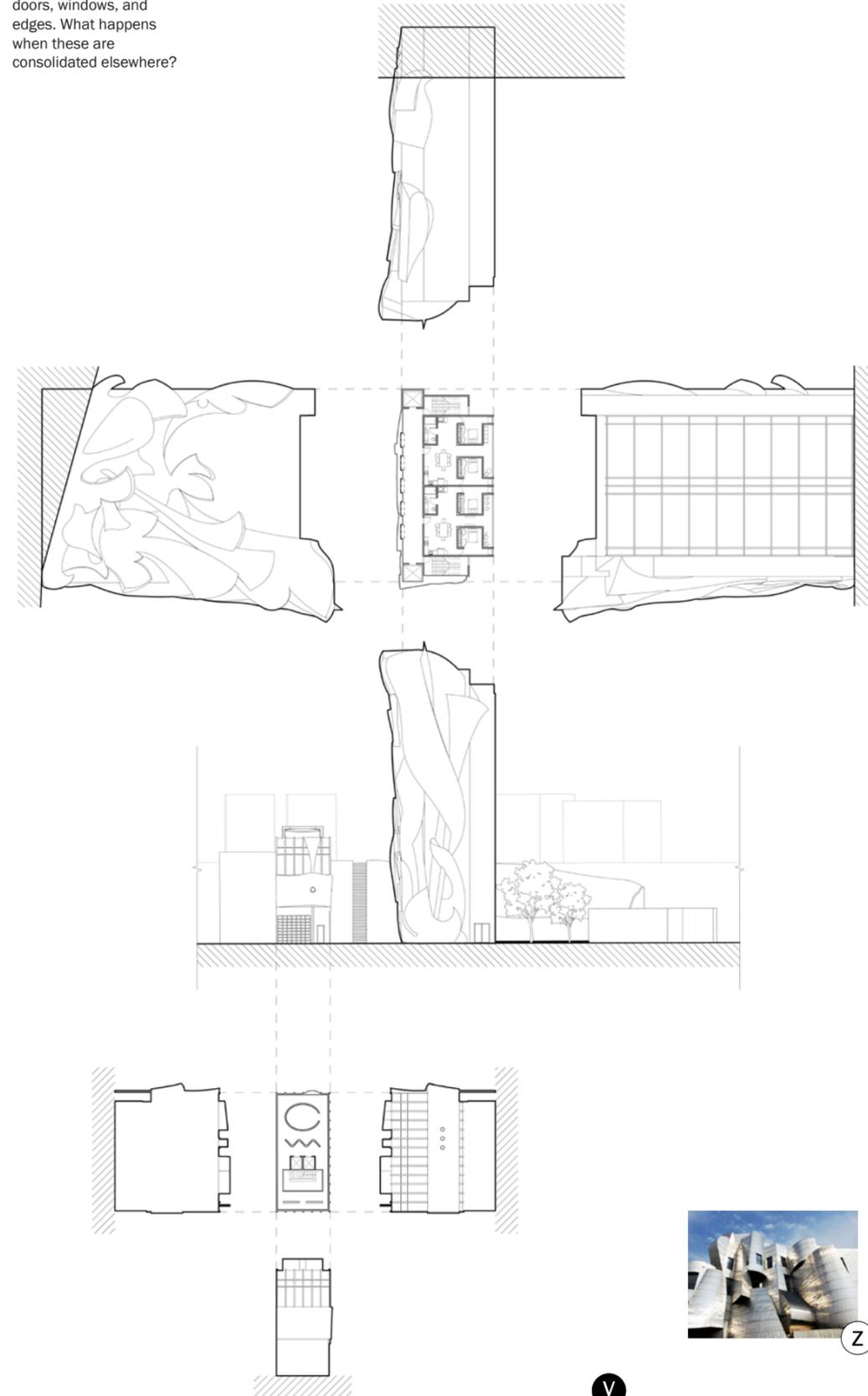
Stag at Sharkey's by
George Bellows (1909)

The Garden
The slim tower intentionally leaves room on the street level for a public garden park. The rooms, with their floor-to-ceiling windows, become vessels for viewing.



Define the Edge
Treating each architectural concept like a discrete object might result in clear conversations between form and function, and differing programs.

A Blank Slate
Architectural ornament is almost always centered on interruptions like doors, windows, and edges. What happens when these are consolidated elsewhere?



X
Vanna Venturi House by Robert Venturi (1964)

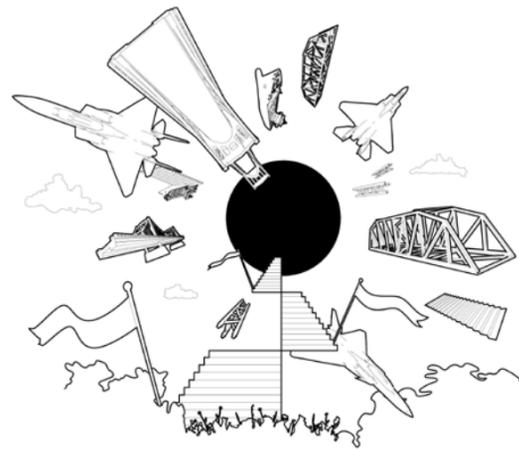


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Sun Tower by Morphosis (1997)

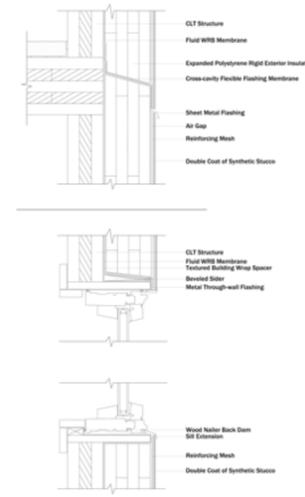


Z
Weisman Art Museum by Frank Gehry (1993)

Figurative Forces
 The figurative form of a bird, inspired by the ascending paths of the site, is abstracted by forces of movement: those of the eye, the public circulation, and the building



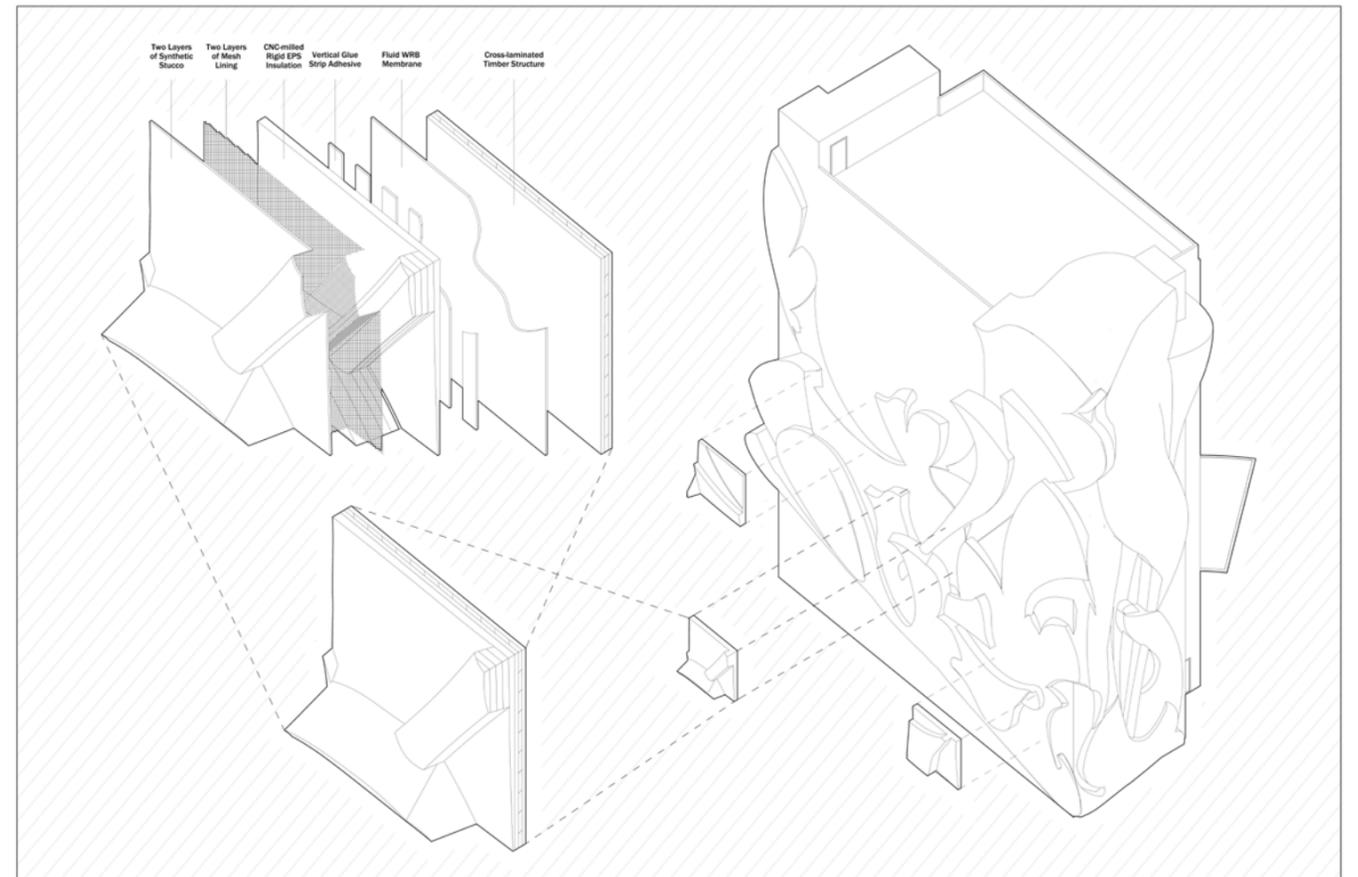
The Character
 Through figurative form, the architecture is no longer just an object of contextual forces, but a character which exudes a personality from within.



Sustainable Relief
 The exterior insulation system can be carved with a CNC machine, opening the door to unbridled expression on the facade



y
 210 Semple St by Ben Pennell (2017)



X
 48 Characters by The LADG (2013)

Public Event
A staircase cuts through the site, pre-existing the architecture. It has already won over the community, so it will be celebrated as an aesthetic event.



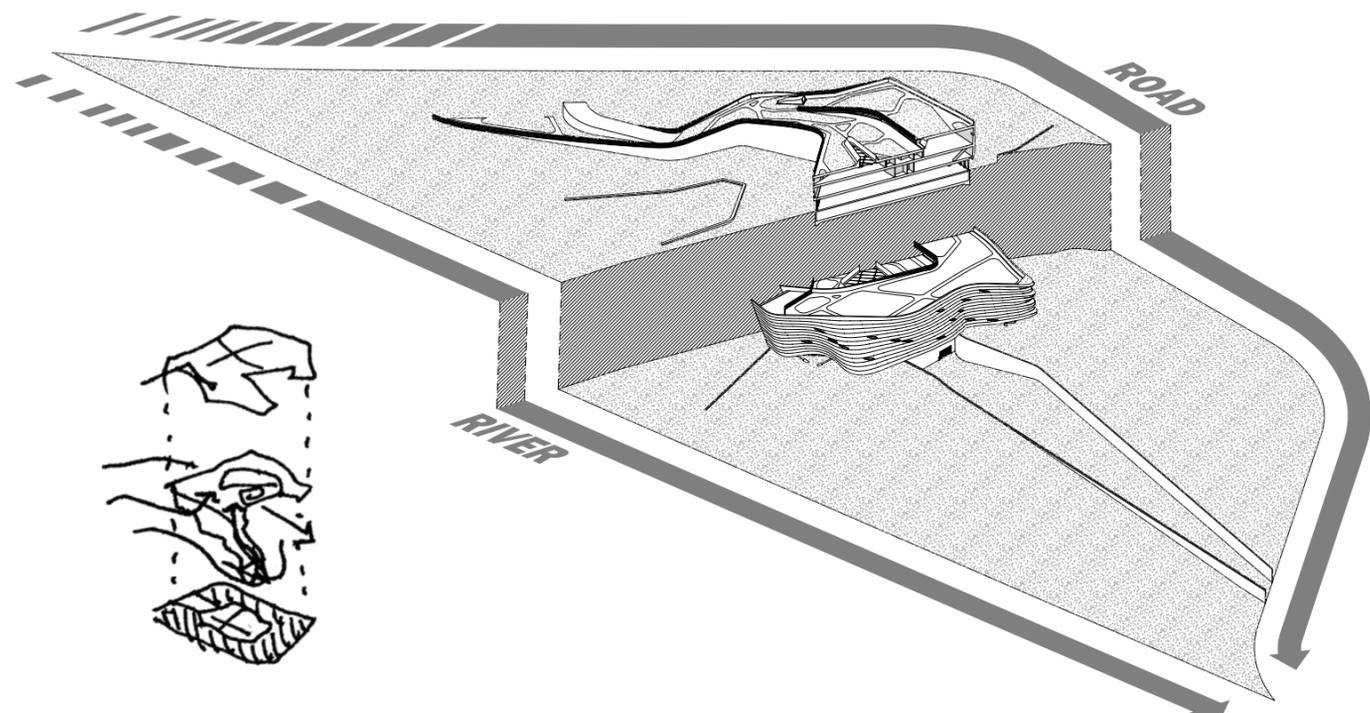
2912 Independence Avenue

A courthouse for the National Parks Services raises immediate formal concerns regarding the relationship between law and the natural world. Typically, courthouses embody a transcendental conception of order where a far-and-away entity or system is imposed on the world. In the face of the magnificence of nature, how can one hold on to this belief? Surely, the spirit of the world is present in the mountains, the plains, and the forests!

If a built work representing the closest thing America has to holy land (its natural parks) is placed in Washington, D.C., the country's symbolic core--how is that which is beyond symbolism, symbolized? This courthouse takes the immanent turn, leveraging pseudo-figurative form alongside gestural textures and massing. Its urban posture is decidedly shunning the city of (empty?) symbols in favor of the Potomac River to the southwest. A plot near the riverbank is largely untouched, so the land will be carved and, like a clay sculpture, a lively plinth will emerge.



Immanence
Automized digital tools not only directly translate drawings, but the hand of the author in the form of expressive model-making. Gehry set the precedent, and now we elaborate!



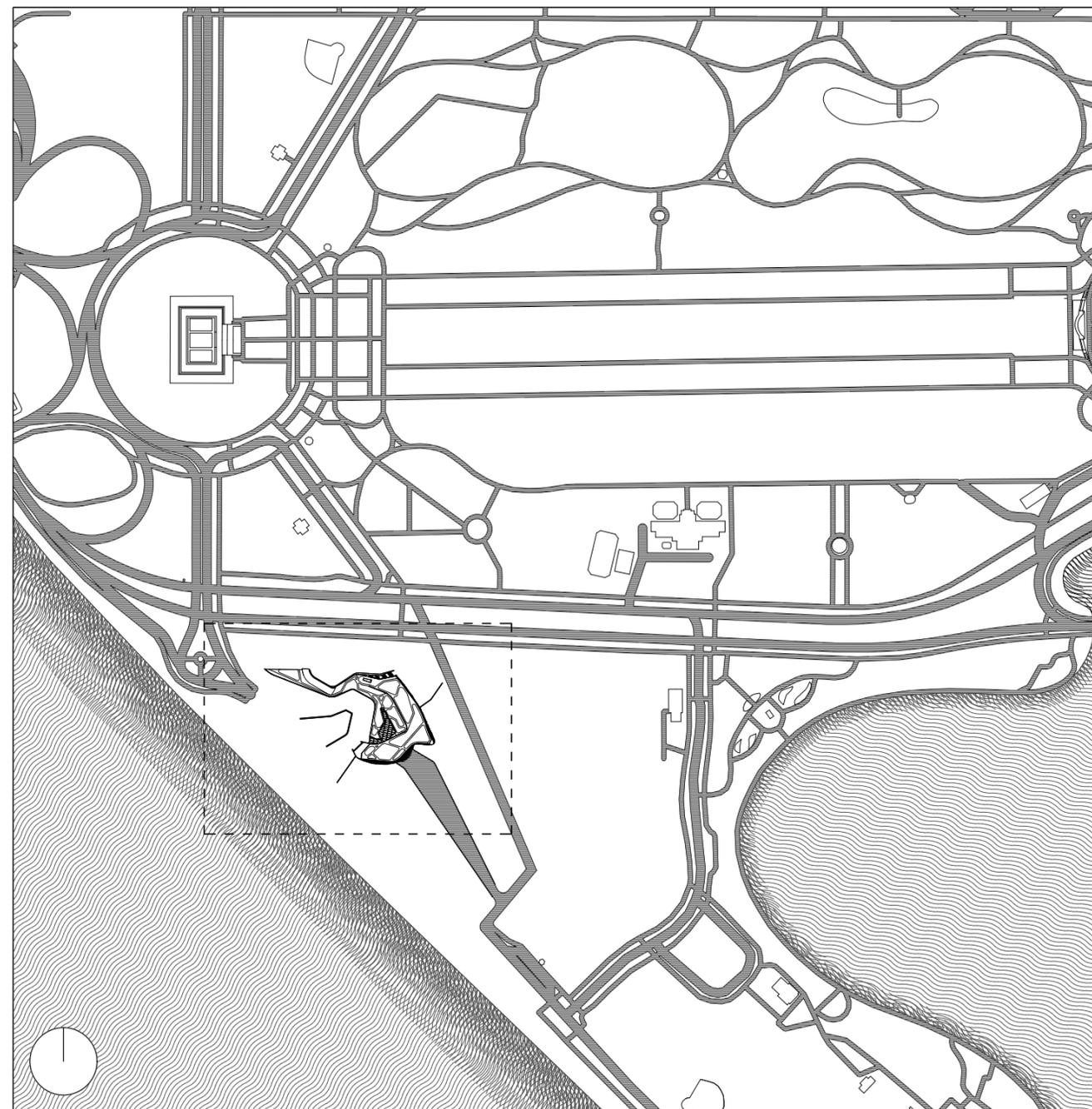
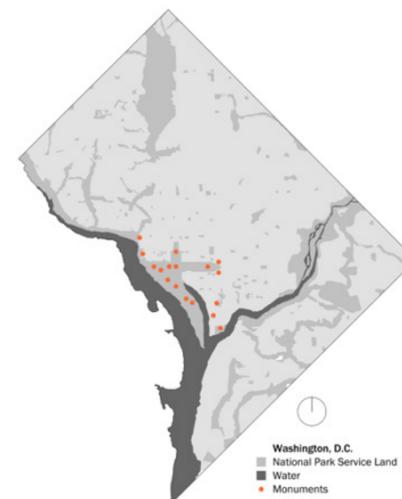
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Orange County Museum of Art by Morphosis (2019)

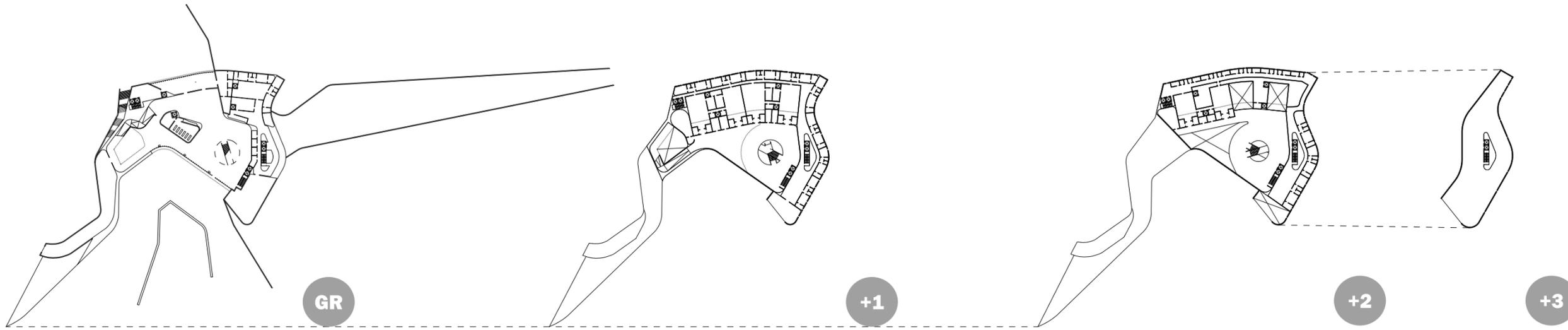
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Slump Model by D.esk (2019)



Z
Lucile Halsell Conservatory by Emilio Ambasz (1984)

Anti-Idealism
Washington, D.C. is a city of monuments by a river. The ethos of the National Parks Services Courthouse decisively prioritizes that natural monument of the river over the man-made objects.





Transparency and Stone
 The ground lifts itself and raises the courtrooms into the air, allowing public circulation below. However, as the earth rises, so does a walkable greenroof that forges views into the building. The law is a public service!

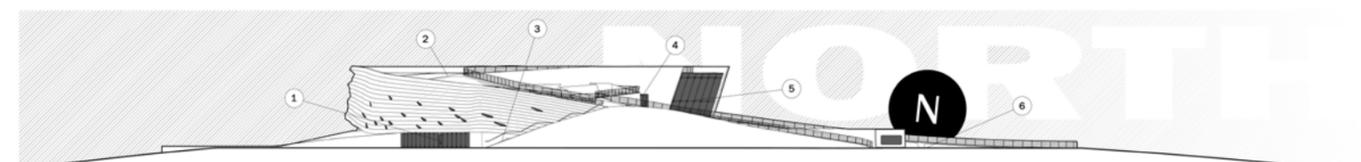
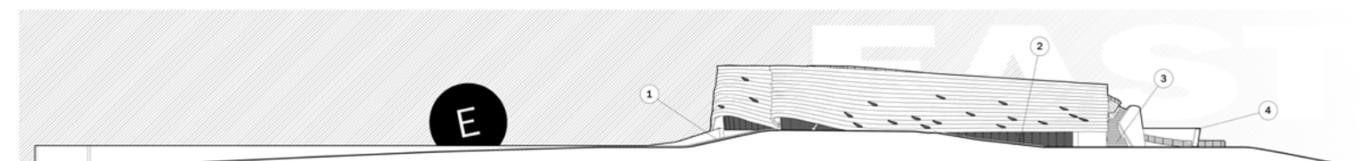
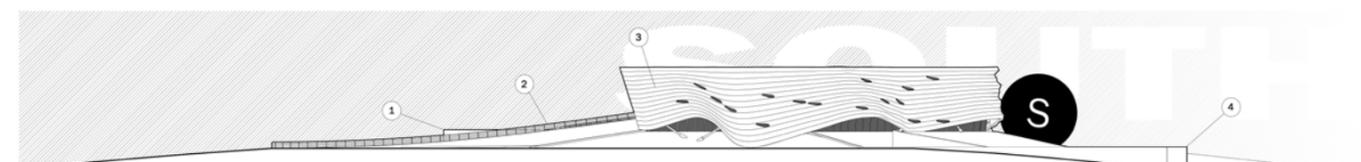
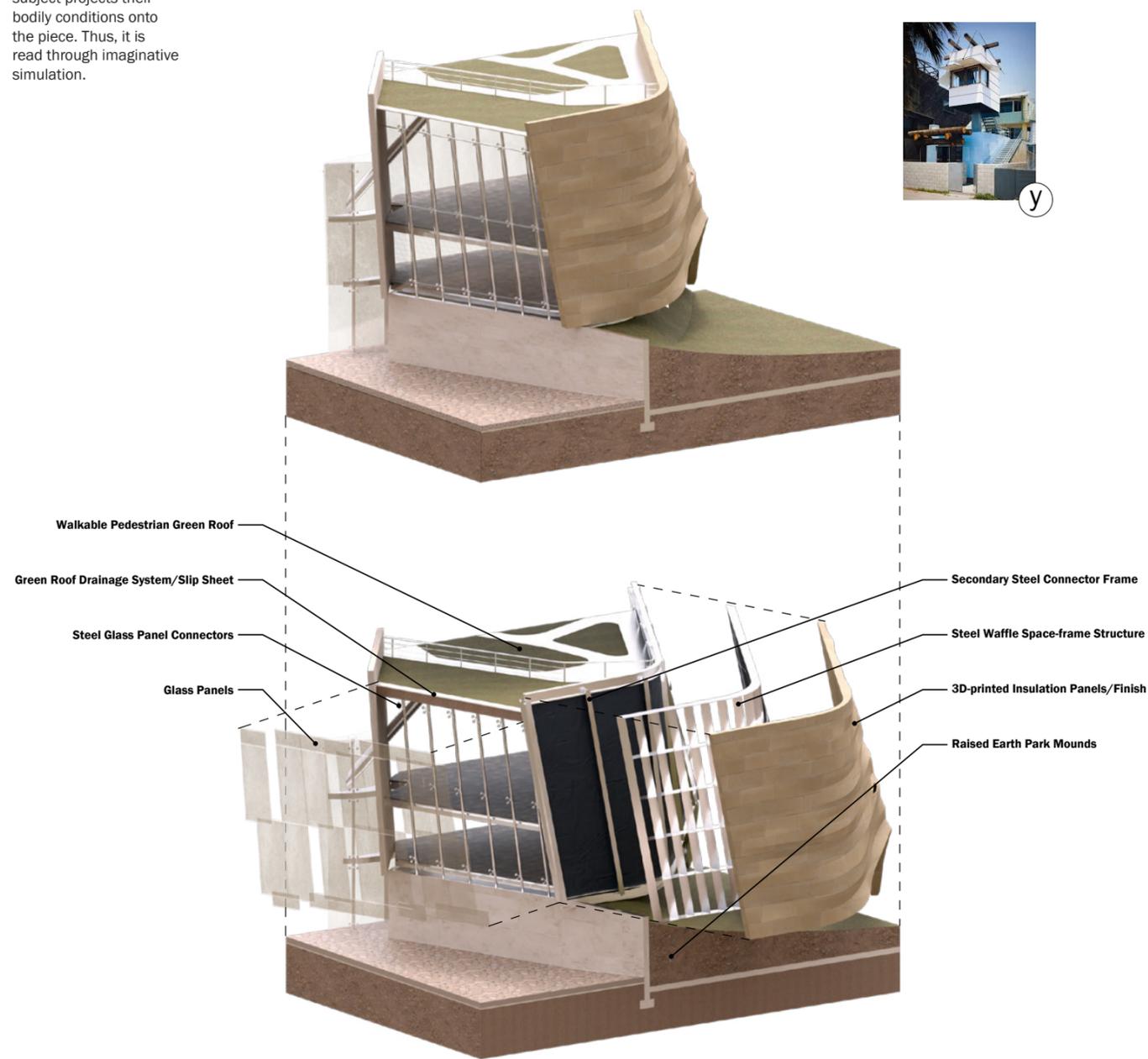


Face

The gestural massing of the building implies a figurative agency. This is made all the more apparent with a resolute moment where the line of the building culminates in a head that can "see".

Einfühlung

In the late 19th century, German art history produced the idea of "empathy", where the subject projects their bodily conditions onto the piece. Thus, it is read through imaginative simulation.



Boxer at Rest by Unknown (100 BC)



Norton House by Frank Gehry (1984)



Chicago Kiosk by The LADG (2014)

Endless, Nameless

Prompted simply with making a public space, the program was immediately questioned. In a world of ever-increasing expediency and interconnectedness, no longer is a public space a static opening to gather inside. If one is to engage the public, it must be along the routes of movement. The purpose of connecting two undefined places was taken literally, then, as a bridge was made.

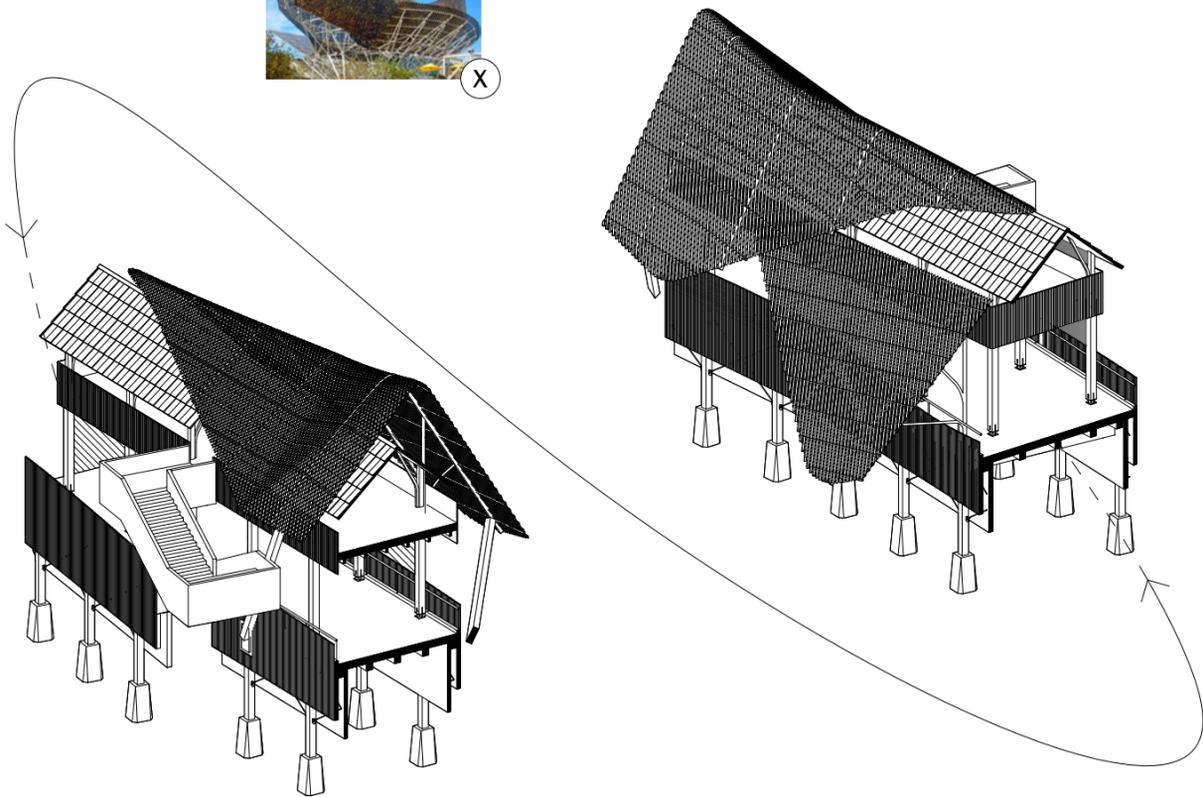
The project consists of three primary elements, namely the bridge itself, a decorative canopy atop, and a small house-like room nestled between. The bridge bends and then breaks (in plan only, don't worry!) to create a staircase that climbs out and up. The canopy, made of interwoven thin metals, not only sits atop the walkway but figuratively moves alongside the public. Once again, and not for the last time, architecture is not just the setting for human activity, but an active participant in the choreography unfolding!



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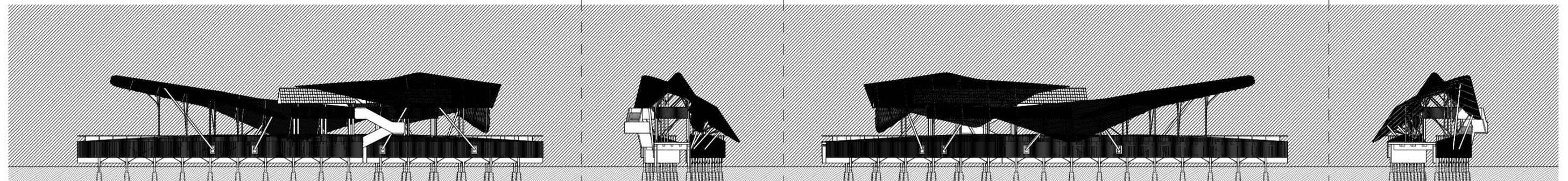


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Peix Pavilion by Frank Gehry (1992)



Dynamism on View
Multiple types of structural members are used together to maintain visual movement, from the diagonal CLT columns on the outside of the bridge to the branching steel columns that lightly uphold the canopy.



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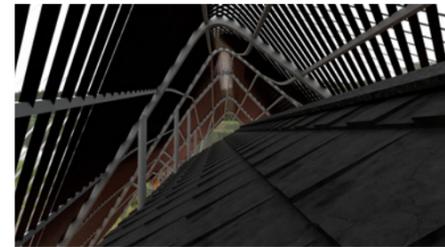
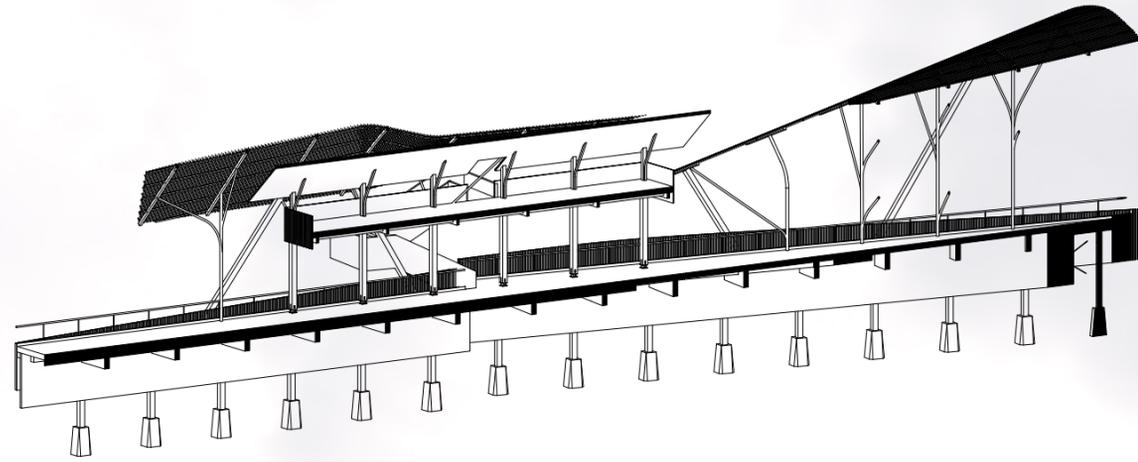
Flying Mud Boat by Terunobu Fujimori (2010)



z

Holy Spirit Church by Imre Makovecz (1991)





The Figure Returns
 Figurative form is used once more to create the sense of an inner spirit not only of the bridge, but of the natural setting. Architecture has the potential to highlight the agency of our peers in reality, whether human or not.

Layers
 As the audience passes through the bridge, they are met with varying degrees of transparency, fullness, movement, and stillness.

