

**JIN GYUNG CHOI**  
S E L E C T E D   W O R K S  
C O L U M B I A   G S A P P

Architecture begins with what is visible, but also with what is absent, hidden, or difficult to measure.

This portfolio explores how architecture can make such conditions spatially perceptible. Through projects dealing with water infrastructure, light, urban memory, and structural systems, the work investigates how invisible forces can organize form, movement, material, and experience.

Rather than treating buildings as isolated objects, these projects approach architecture as a framework of relationships: between water and land, light and surface, memory and absence, structure and public life. Each project asks how architecture can reveal what is normally concealed and transform it into a spatial experience.

## **01 The Law of Water Withdrawal**

*Water as an Ecological Infrastructure*

## **02 The Museum of Absence**

*Reconstructing Erased Urban Memory*

## **03 Suspended Light**

*Curved Surfaces and the Architecture of Light*

## **04 Light, Folded into Walls**

*Kahn, Corbusier, and the Spatial Logic of Light*

# The Law of Water Withdrawal

Summer 2025/ Instructor: Aristide Antonas

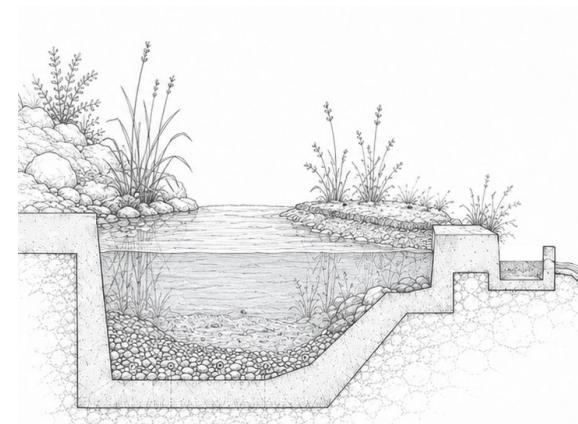
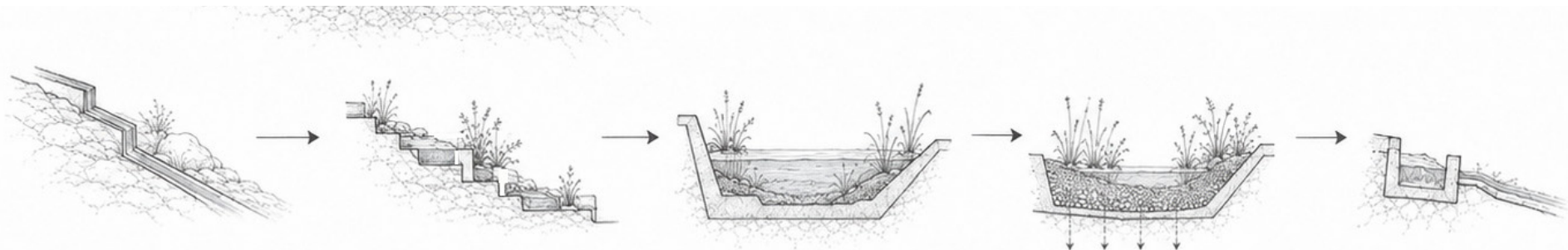
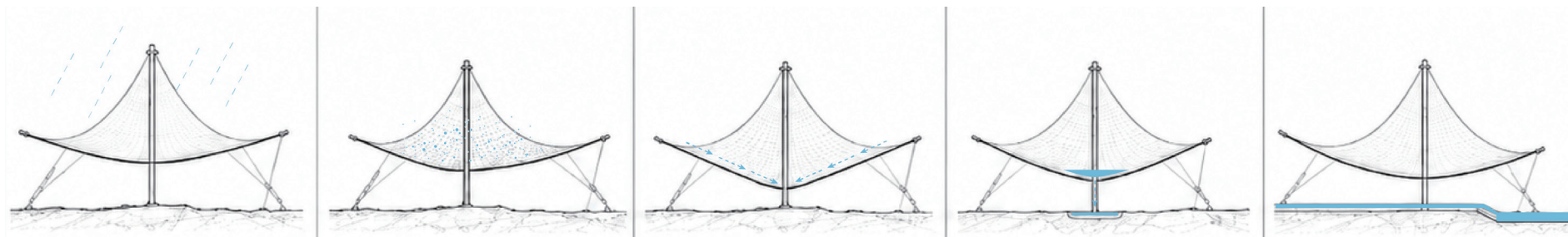
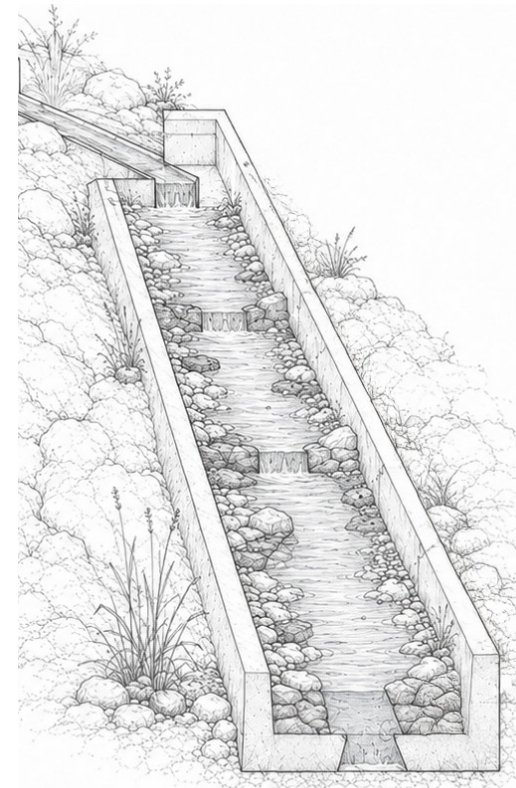
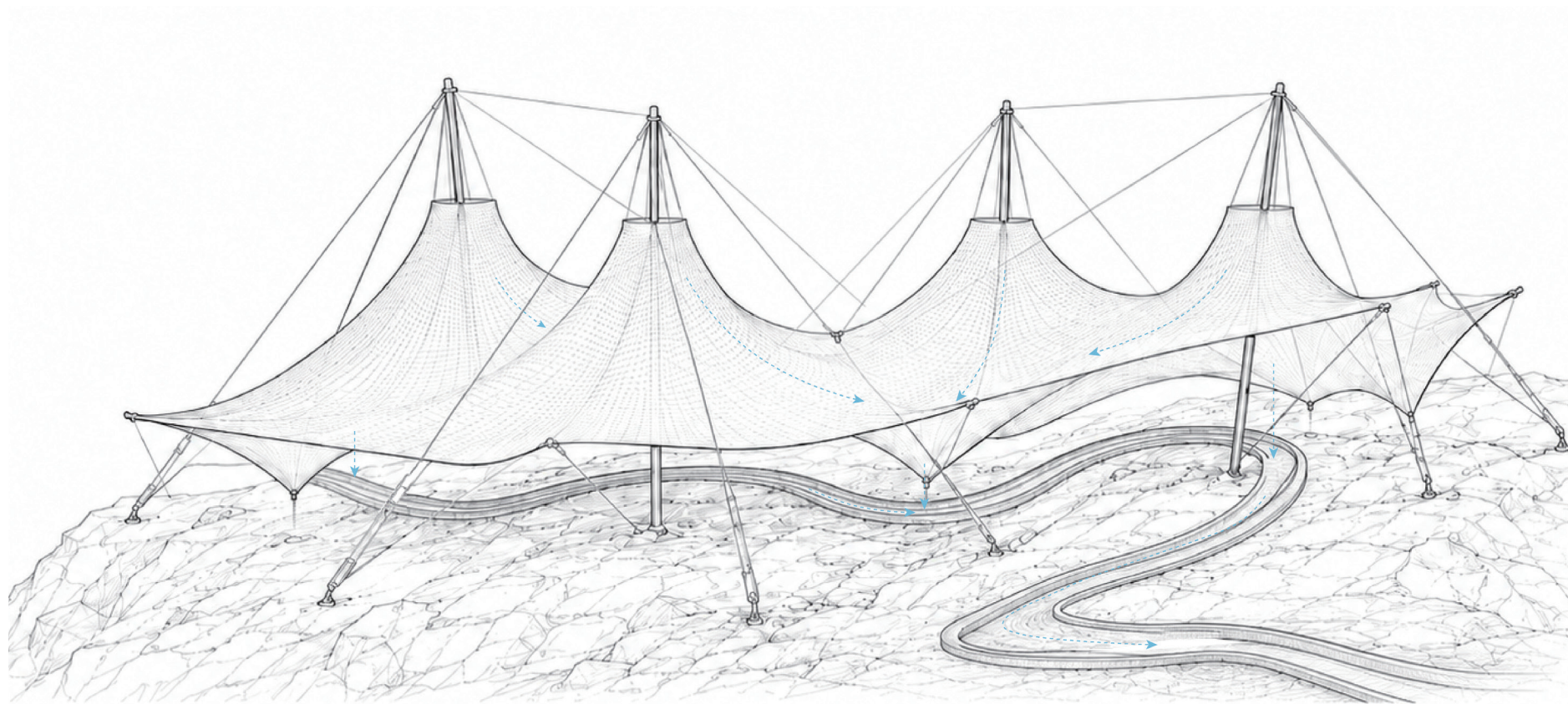


This project proposes a withdrawal of infrastructure from control. Water is no longer treated as a resource to be stored and consumed, but as an agent that reorganizes the island's terrain, ecology, and forms of habitation.

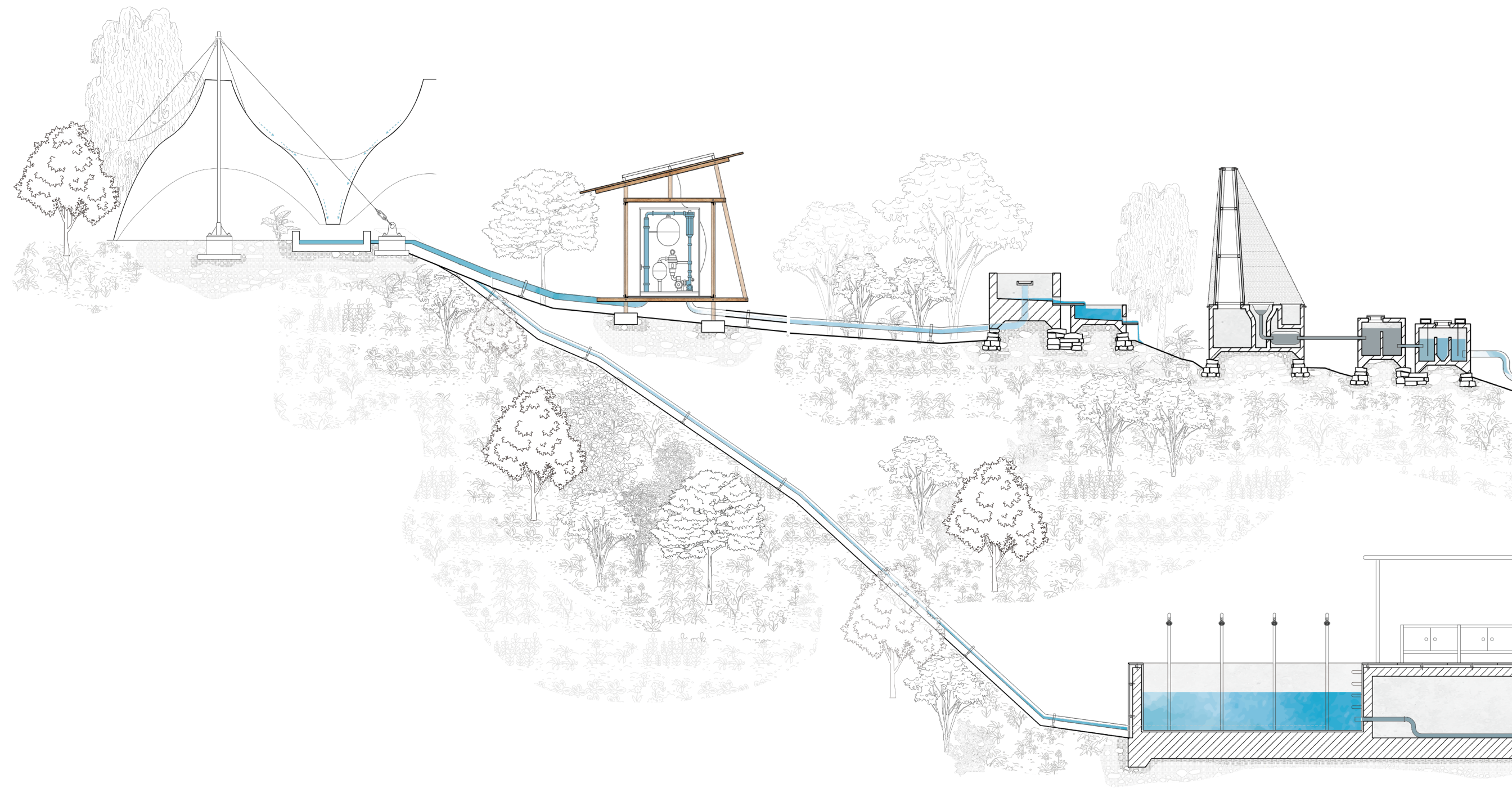


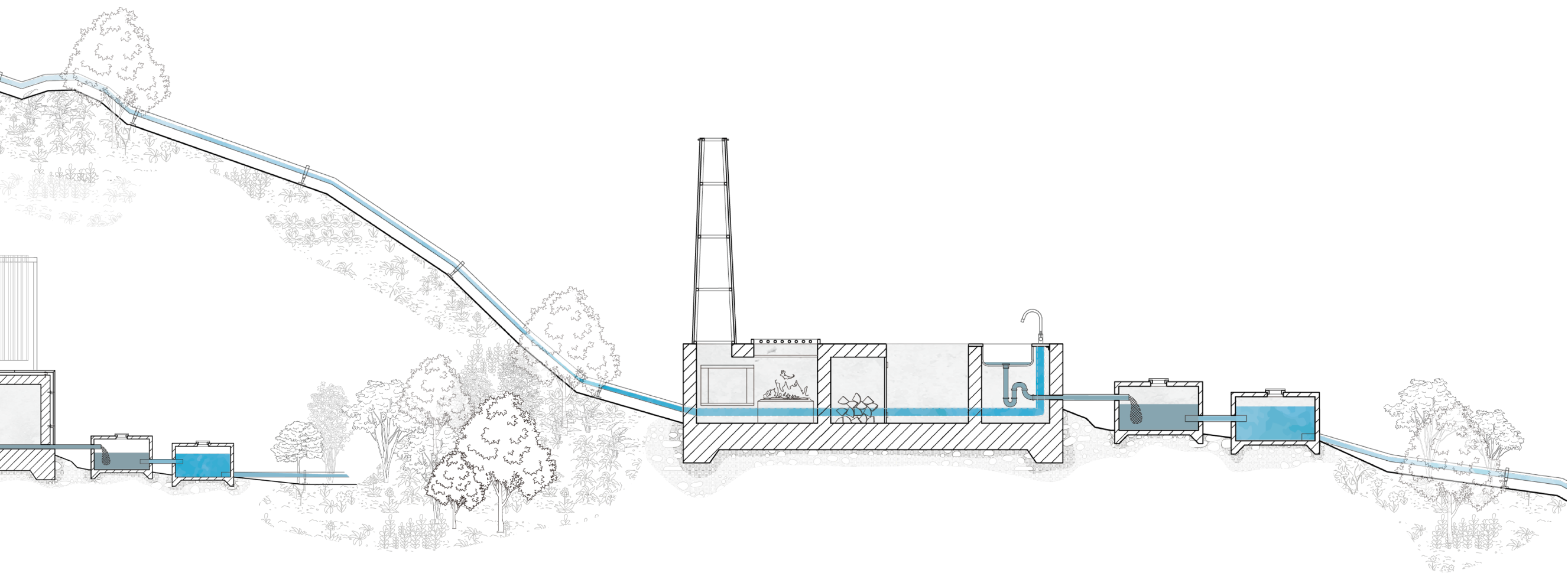




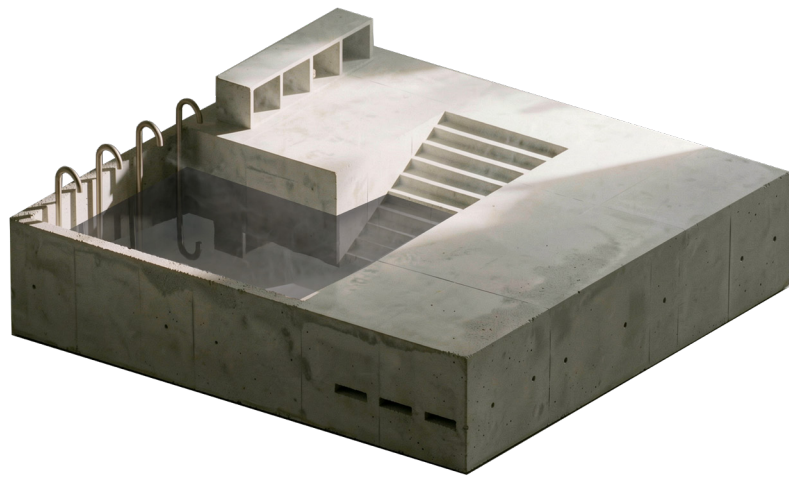














Dry State



Rain State



Future State



The project does not solve water scarcity through control.  
It proposes a new condition in which water, terrain, vegetation, and human occupation  
negotiate the life of the island.

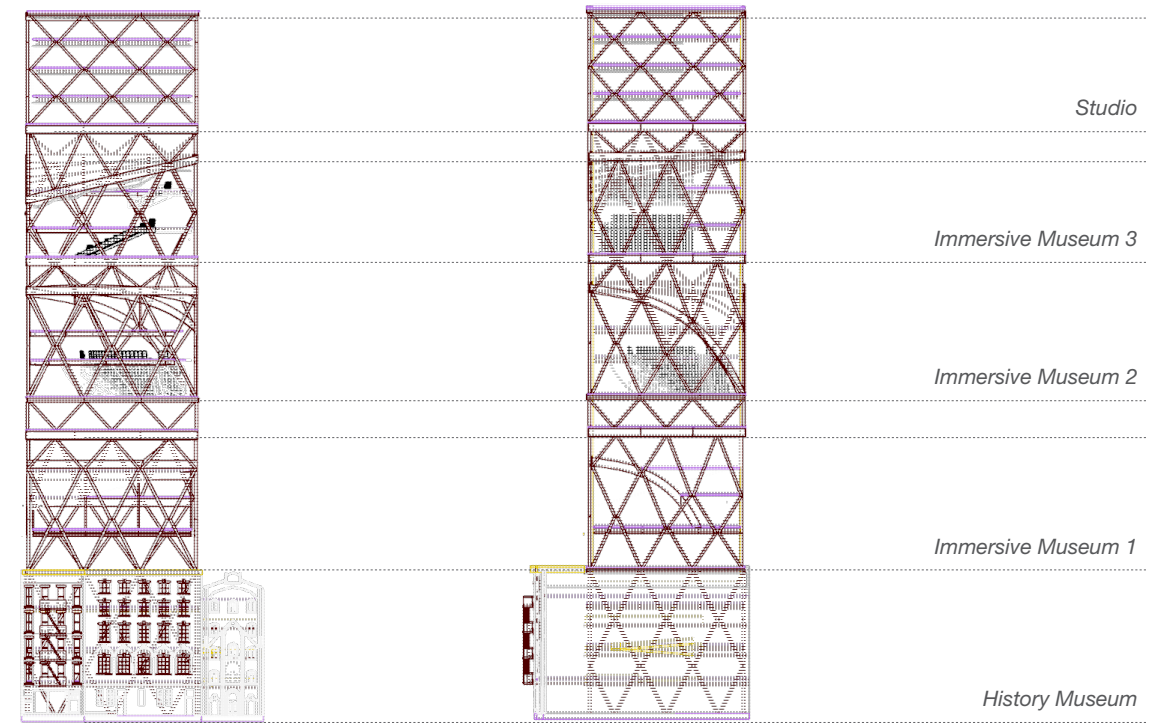
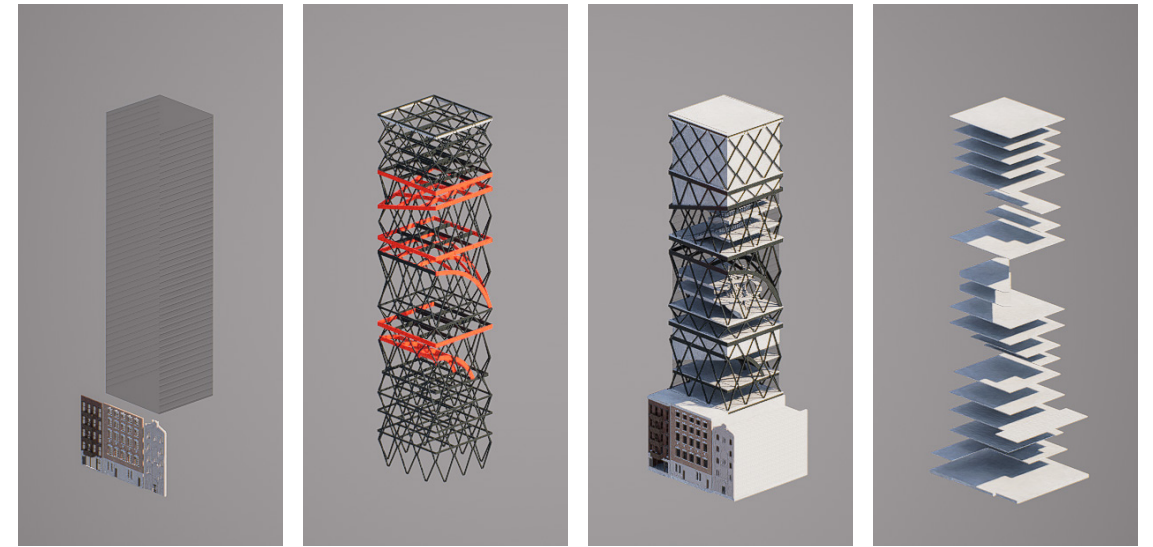
# Museum of Absence

Fall 2025/ Instructor: Amale Andraos

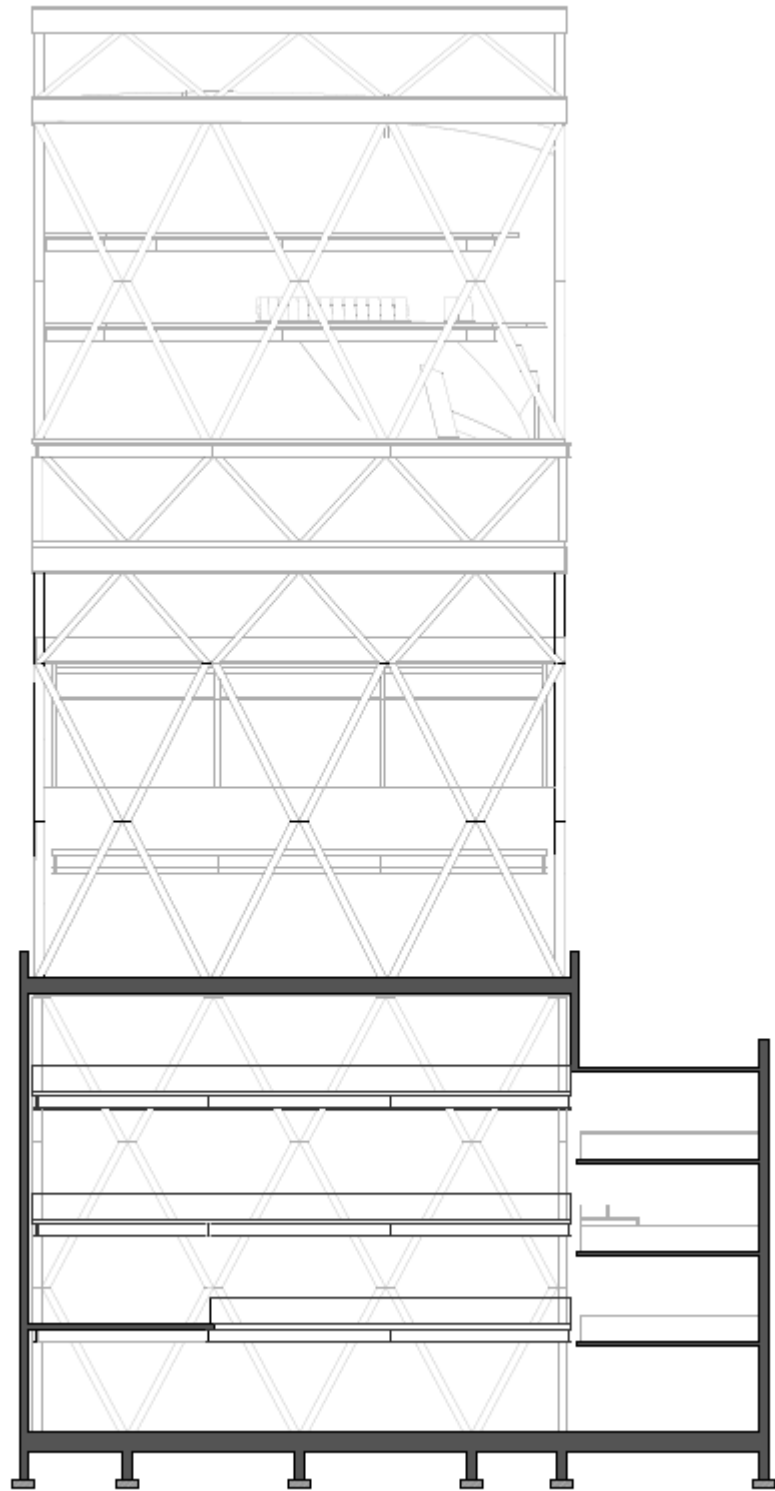


The Museum of Absence explores how erased histories can be experienced not as fixed objects, but through immersive reconstruction, transparent reinterpretation, and moments of confrontation with the present city.

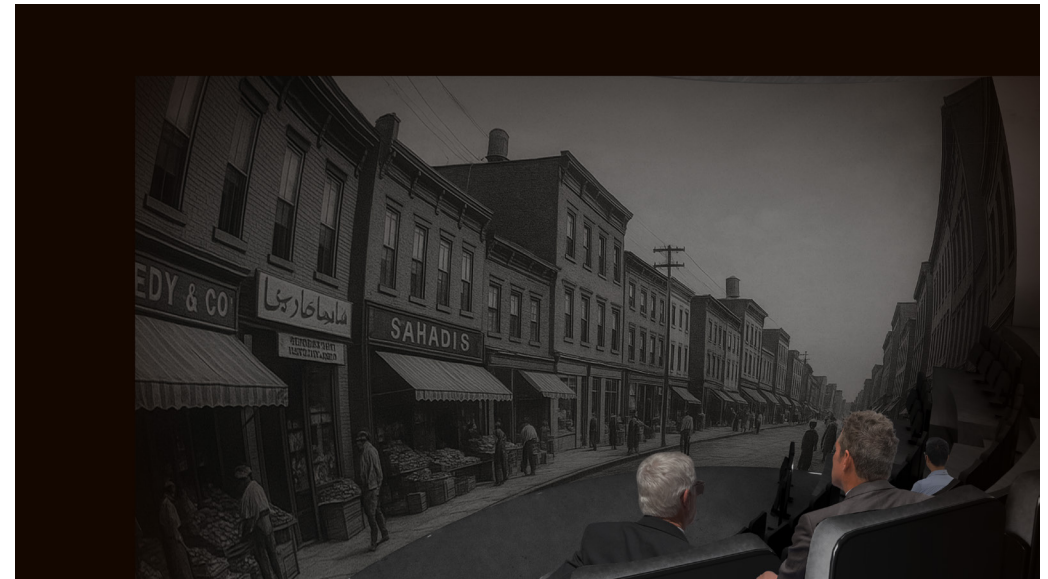
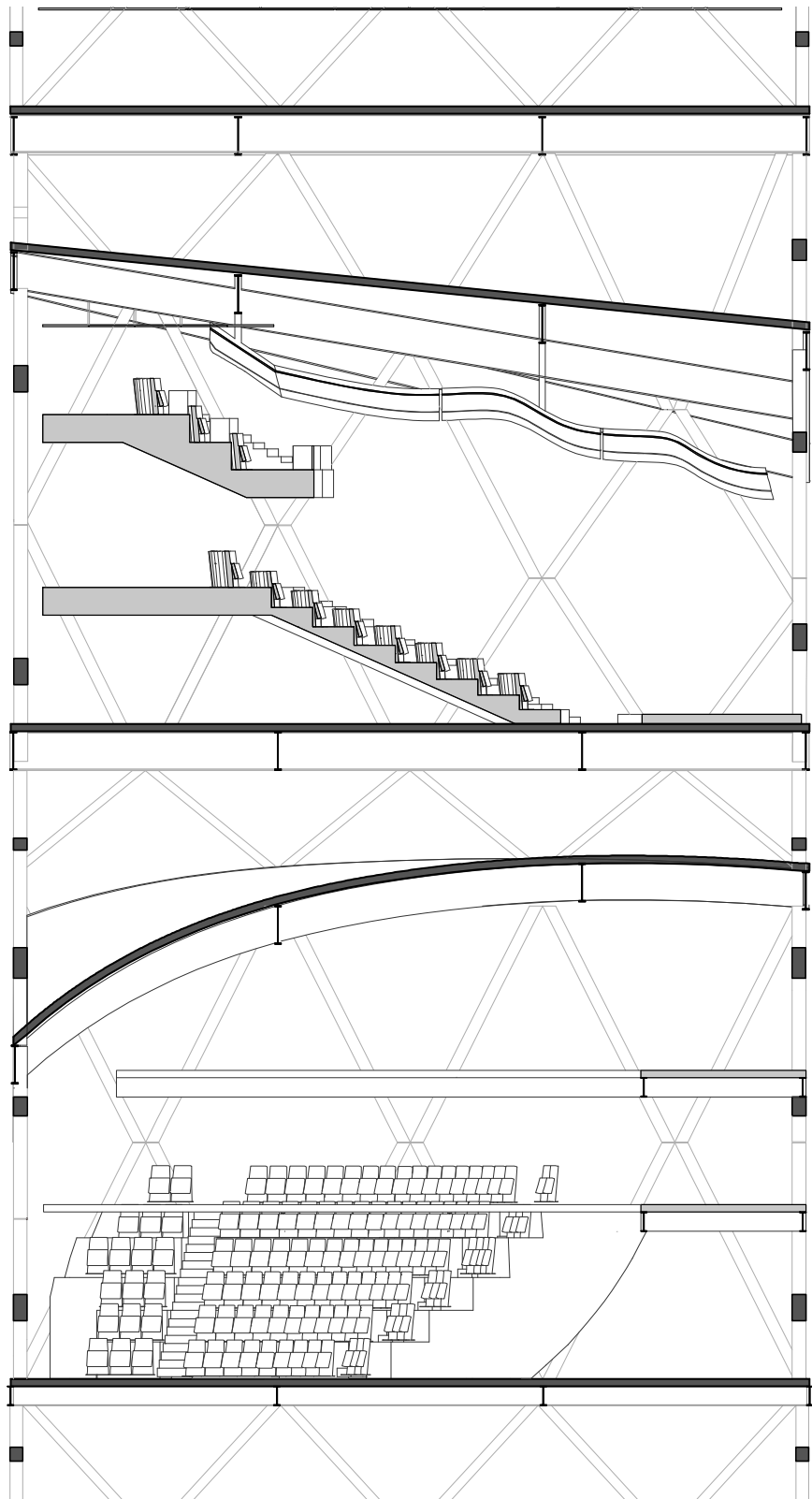












The Museum of Absence does not restore what has disappeared. Instead, it stages absence as a sequence of encounters: immersive reconstruction, transparent reinterpretation, and exposure to the present city.

Through this alternation of enclosed chambers, glass galleries, and exterior terraces, erased urban memory becomes spatially perceptible. Absence is no longer treated as emptiness, but as a condition that organizes movement, structure, and experience.



# Suspended light

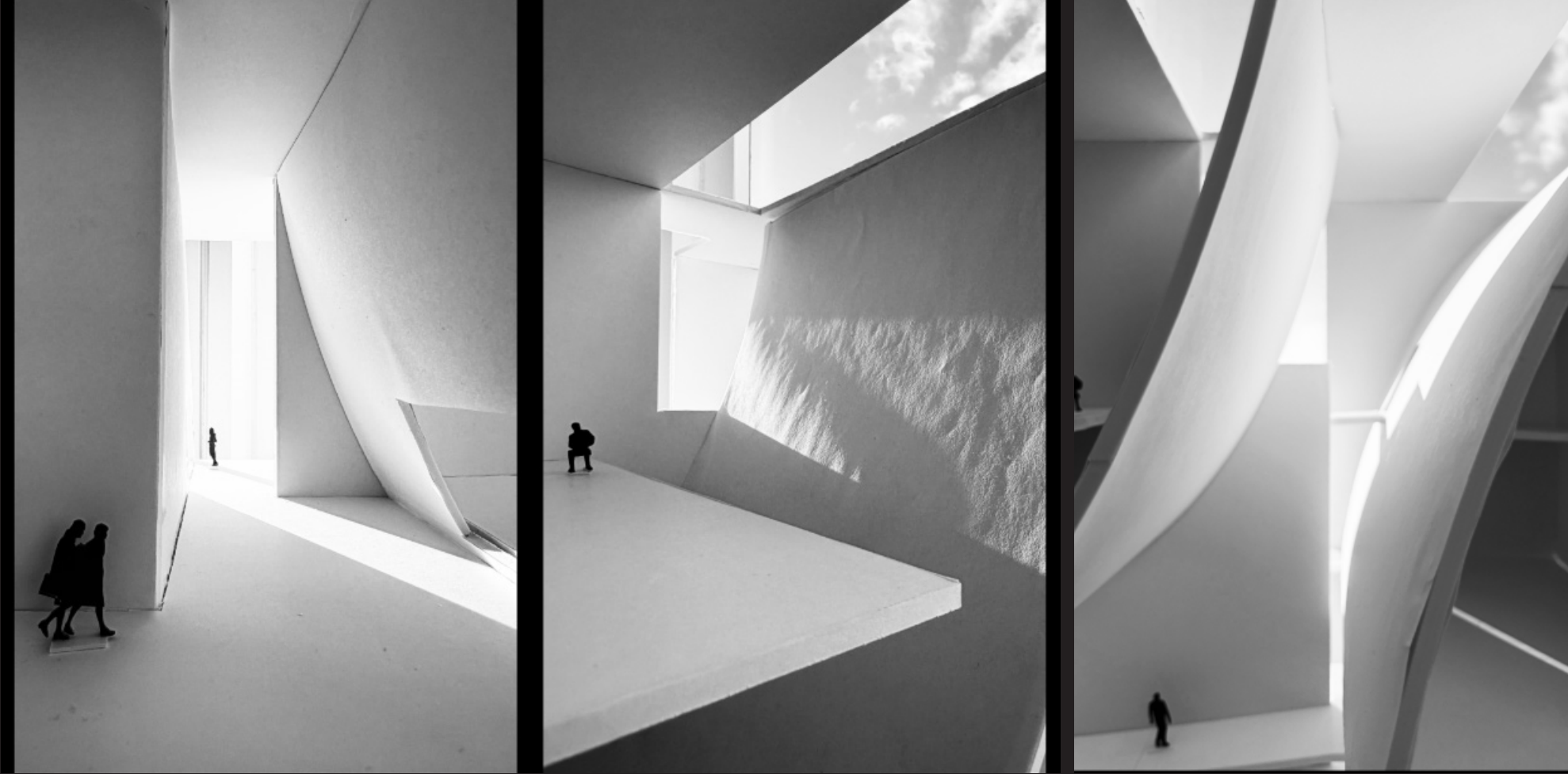
Spring 2026/ Collaborator : Sara Song/ Instructor : Steven Holl, Garrick Ambrose



Within a rectilinear exterior frame, curved interior surfaces organize a sequence of compression, release, and changing light.









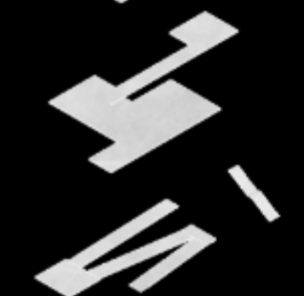
**Facade**

Stone Tile Cladding



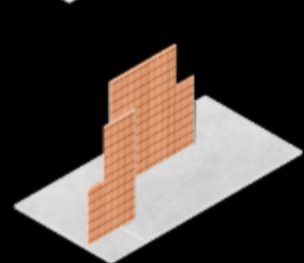
**Curved Wall**

Post-tension Concrete



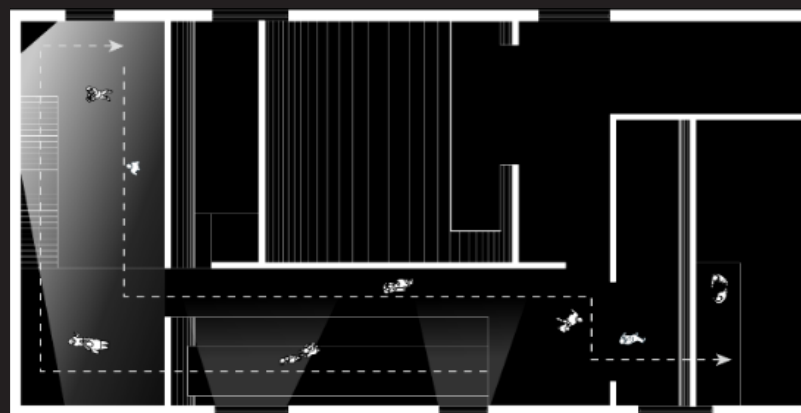
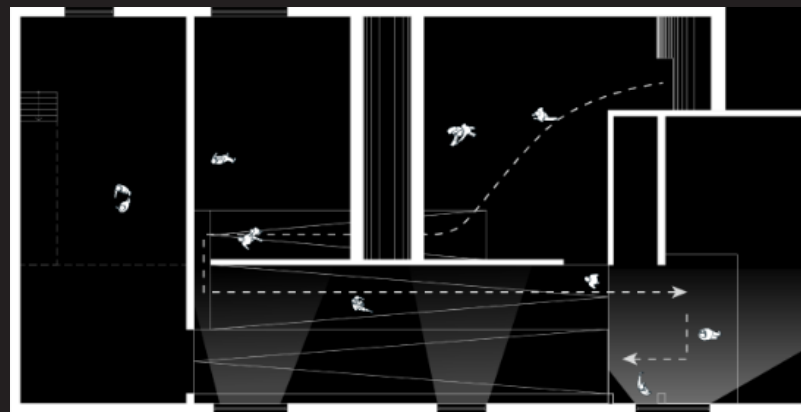
**Slab**

Pigmented Concrete



**Loading Bearing Wall**

Concrete covered with Terracotta tile



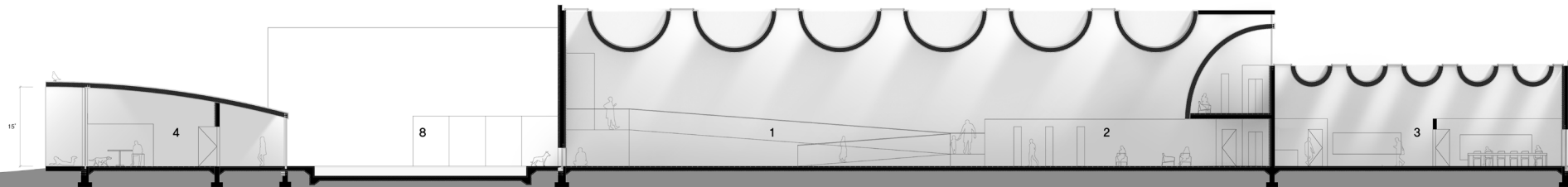




- 1. Gallery
- 2. Library
- 3. Office
- 4. Auditorium
- 5. Residential
- 6. Studio
- 7. Restroom
- 8. Watergarden
- 9. Water Lounge
- 10. Greengarden



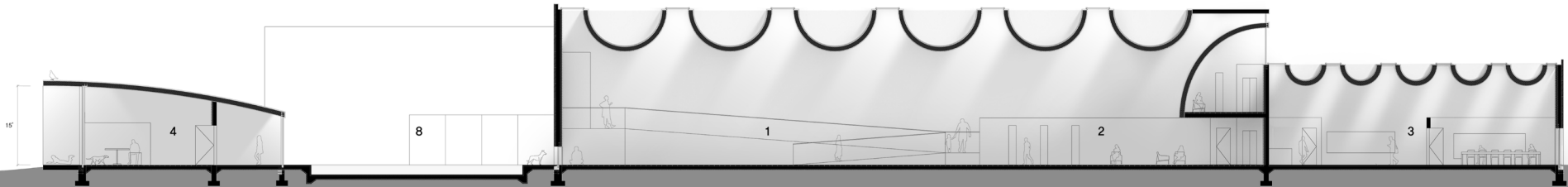




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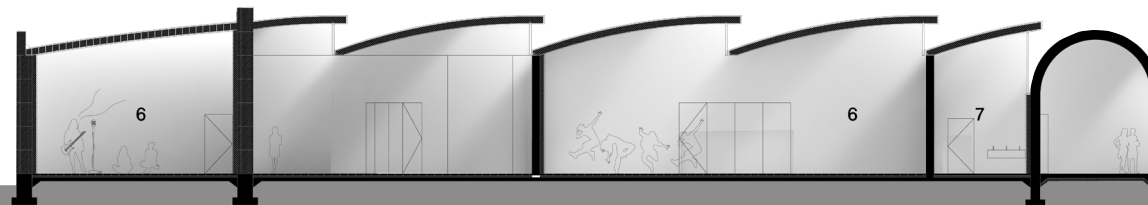




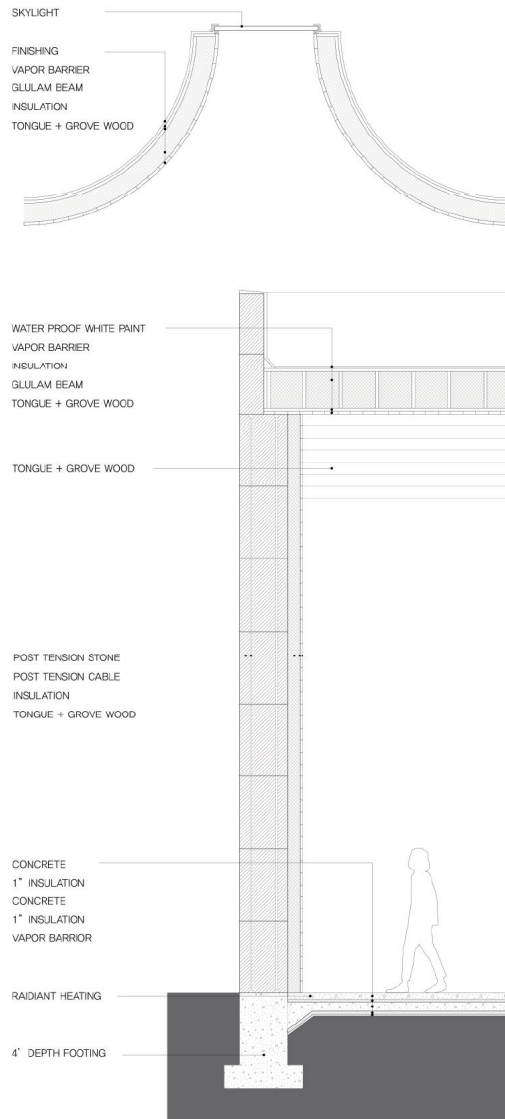
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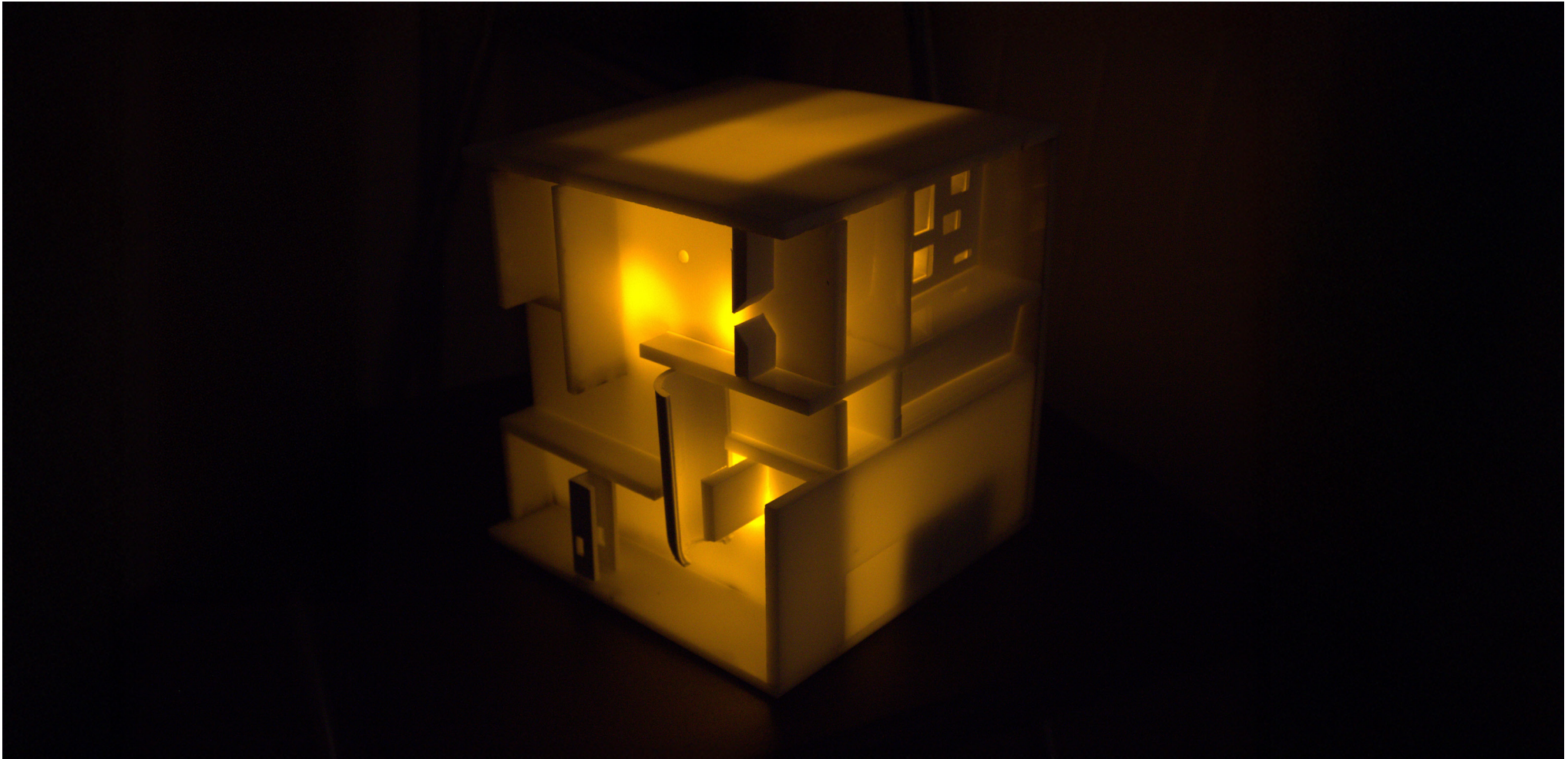
Suspended Light translates an initial study of curved surfaces into a spatial strategy for a think tank on the Hudson. Within a rectilinear frame, suspended surfaces gather and redirect light, shaping a sequence of compression, release, gathering, and retreat.

The project treats light not as an atmospheric effect, but as an organizing material. Through the relationship between curvature, movement, and daylight, the building becomes a framework for perception and collective exchange.



# Light, Folded into Walls

Fall 2025/ Instructor : Steven Holl, Dimitra Tsachrelia

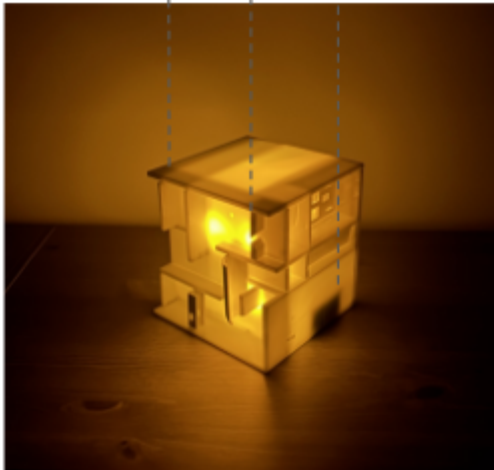


This project condenses Louis Kahn and Le Corbusier's shared yet divergent principles of light into a single sculptural device. By rotating the object, viewers can perceive how each architect transforms light into structure, geometry, and spatial experience.

Perspective view  
That captures Louis  
khan's characteristic  
light experience

Sectional fragments reveal  
systems of light are constructed  
and felt

Perspective view  
That captures Le Corbusier's  
characteristic light experience

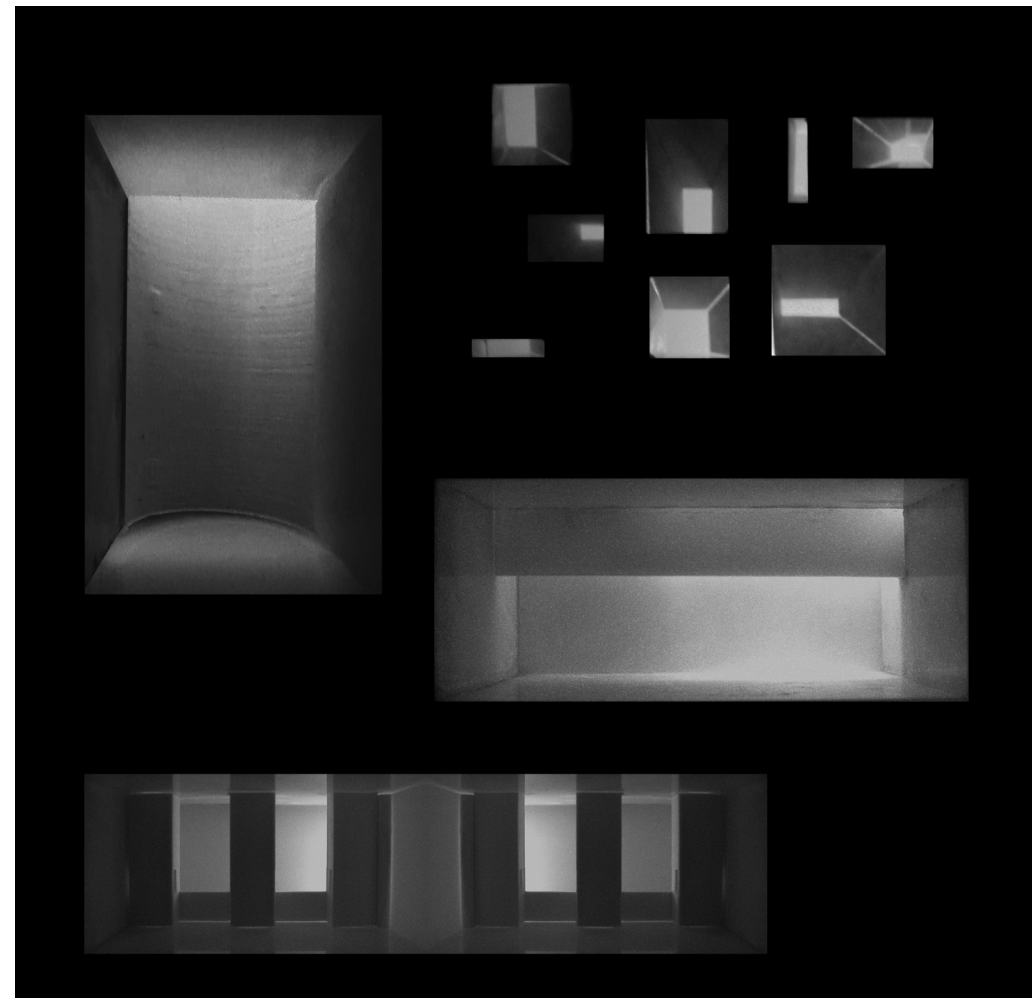


This artwork compares how Le Corbusier creates  
a space for light, while Louis Kahn shapes light  
for space.  
Although Kahn was influenced by Corbusier, their  
spatial intentions diverge in opposite directions.

### Structure of the Artwork

The piece is organized into two complementary readings. (Perspective view and  
Sectional view)

By turning the object, the viewer shifts between the two interpretations and  
experiences the contrast directly through the act of viewing.





This project begins with an analysis of Louis Kahn and Le Corbusier's shared principles of light and reconstructs them into a single sculptural device. Although Kahn was strongly influenced by Corbusier, the two architects differed in their intentions in how they used light. Their use of deep wall thickness, carefully controlled openings, and the contrast between brightness and darkness reveals a common language. Yet the intentions behind their use of light diverge clearly. Corbusier transforms the entire room into a vessel for light, allowing the space to become a stage for luminous drama, while Kahn creates light for space to articulate proportion, order, and the presence of the room.

This project attempts to visualize both the shared lineage and the fundamental differences between the two architects within a single object. It functions as a sculptural device that compresses the multiple principles of light from Kahn and Corbusier into one, or more precisely, as a machine that condenses their architectural logics of light. One side presents Corbusier's "room for light" as a perspectival scene, while the opposite side shows Kahn's "light for the room" through a different perspectival condition. A third viewpoint, composed of fragmented sectional frames, reveals how each architect constructs and experiences light through their respective spatial mechanisms.

By simply rotating the object and observing the lighted spaces, one can perceive that although Kahn was influenced by Corbusier, he ultimately approached light in a fundamentally different way. This work spatially condenses that relationship and suggests the possibility of interpreting light as structure, geometry, and a sensory event.