

Jinghan (Joyce) Wang

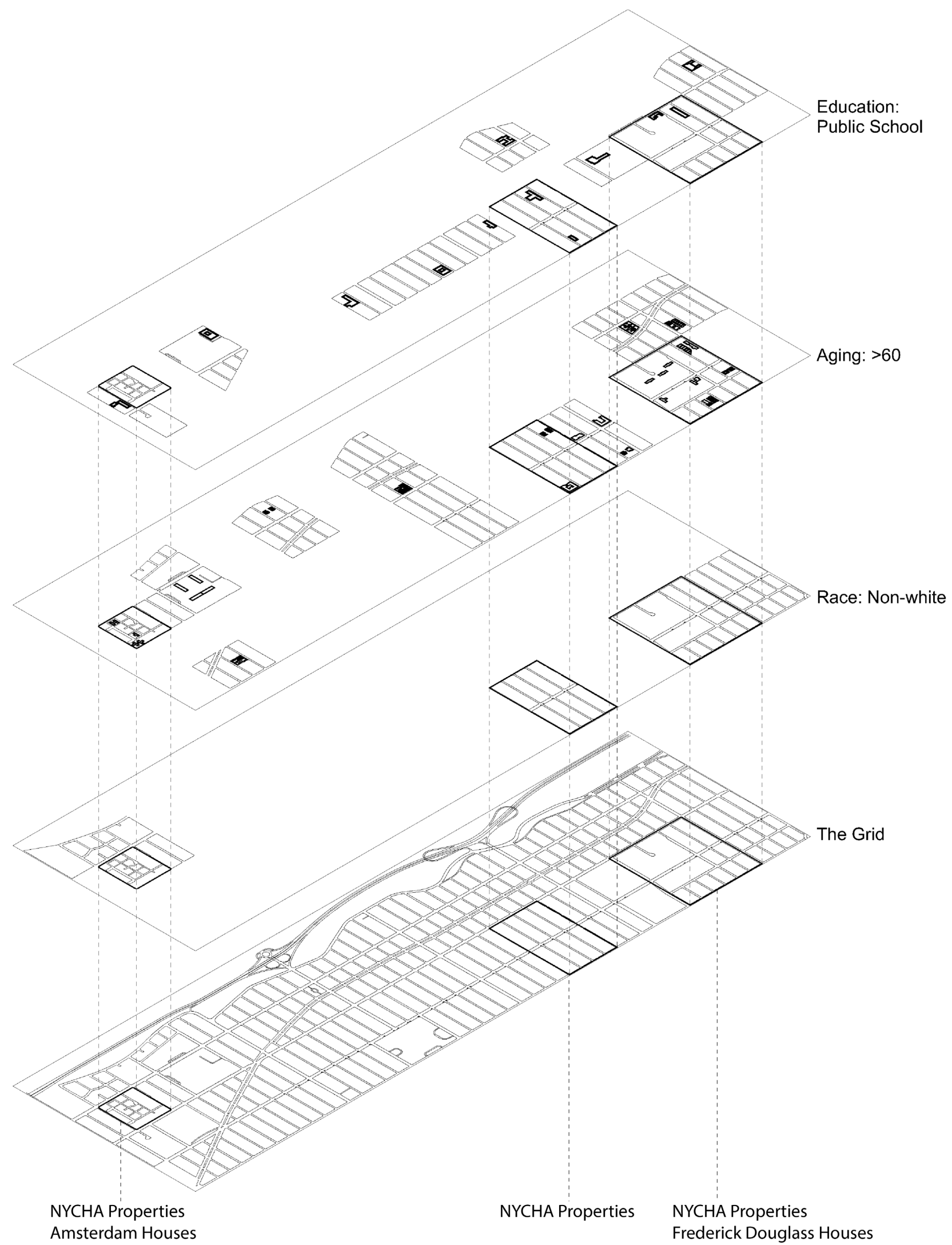
GSAPP MArch
2020-2024
Work Collection

Studio Works

- 01 **Retriving a Street Life in Amsterdam Houses**
urban streets as communal spaces
- 02 **A School of Alternative Circulations**
reconstruct classrooms and entry sequences
- 03 **Co-Corridor**
corridors as social spaces in multifamily housing
- 04 **Uncertain Density**
urban open spaces for flood mitigation and social recreation
- 05 **Embassy for a Disappearing State**
relocate Tuvalu to foreign territories
- 06 **Indigenous Running Farm**
blend everyday exercises into native farmland

Other Works

- 07 **Architectural Drawing and Representation**
Tulou analysis
desk systems
- 08 **Rendering System**
reinterpretation of MIT chapel
- 09 **Tomorrow's Tomato Plastics**
circular economy of waste tomatoes in Almeria
- 10 **The History of Architectural Theory**
an observation on Junkspace



Reimagination of Amsterdam Houses

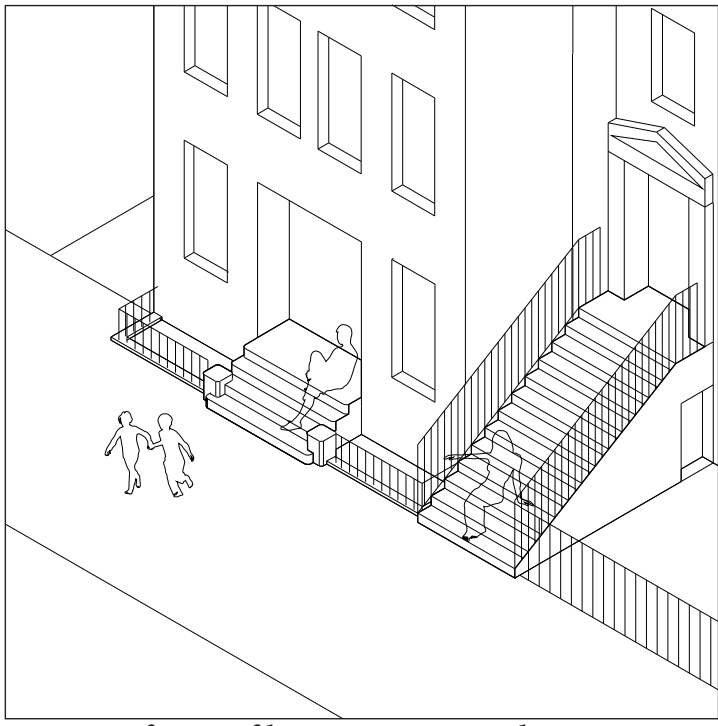
- bring back the street life culture

Core 1 Broadway Stories

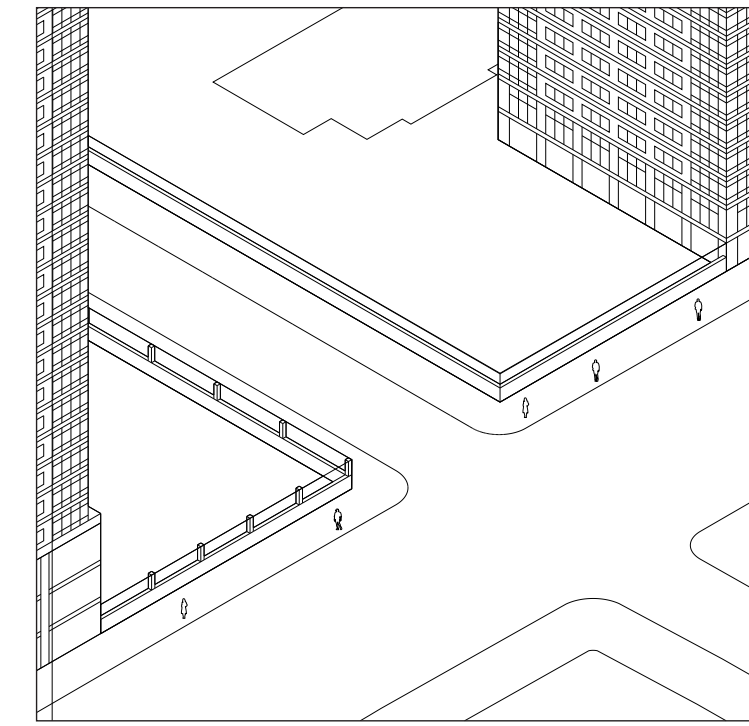
Time: 2020.09-2020.12

Critic: Anna Puigjaner

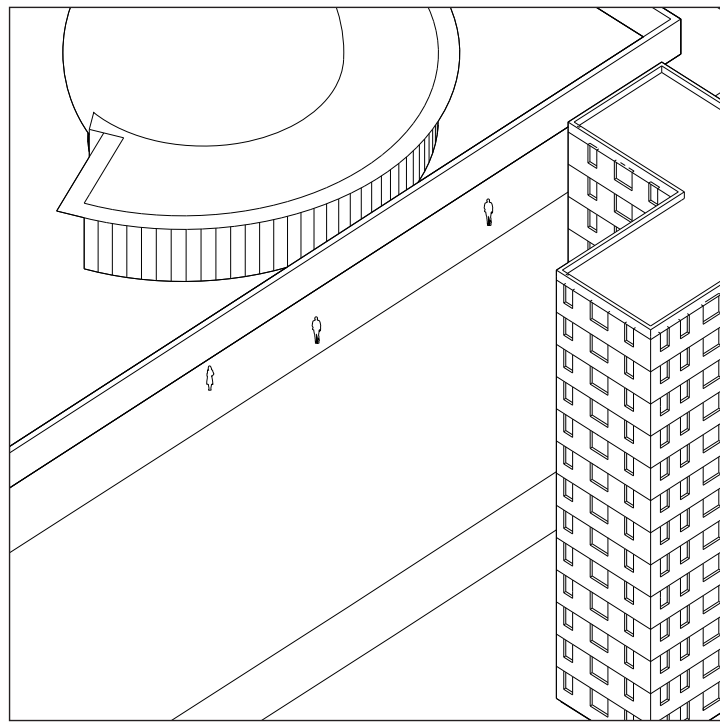
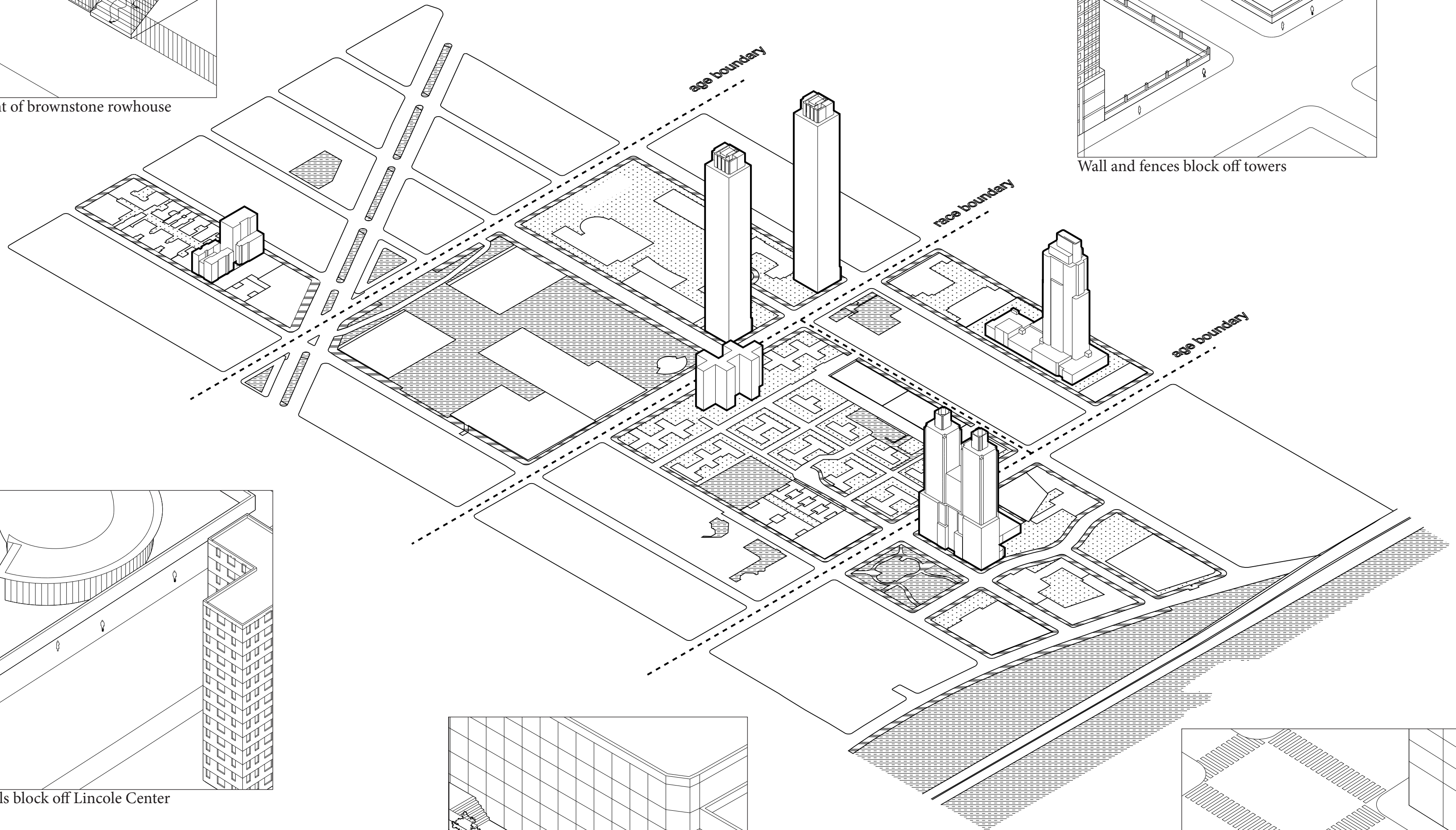
The project tackles boundary conditions that occur around Amsterdam Houses. I intend to create a sense of connectivity with the surrounding neighborhood and empower residents through educational and financial programs. By designing a new system of covered streets, landscape islands and containers, new permeable public spaces with different gradients of privacy are generated.



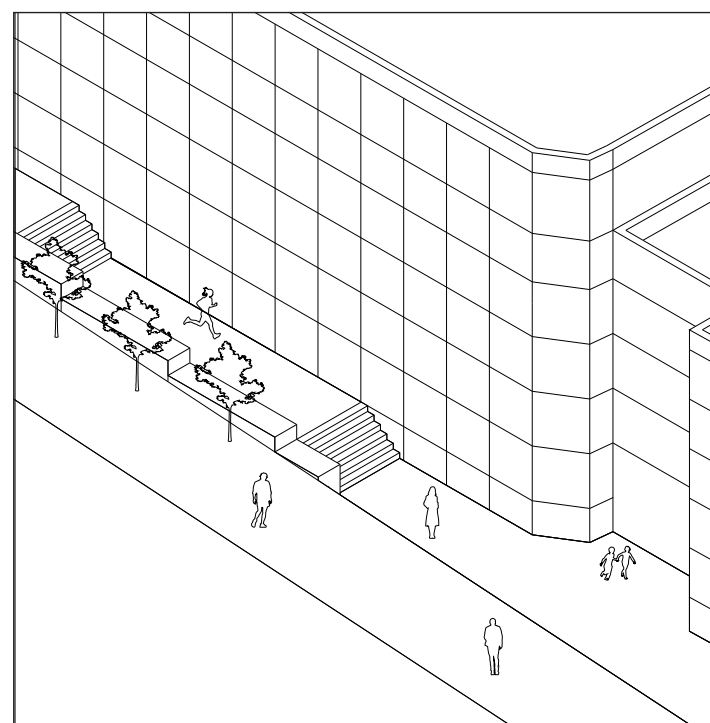
Stairs in front of brownstone rowhouse



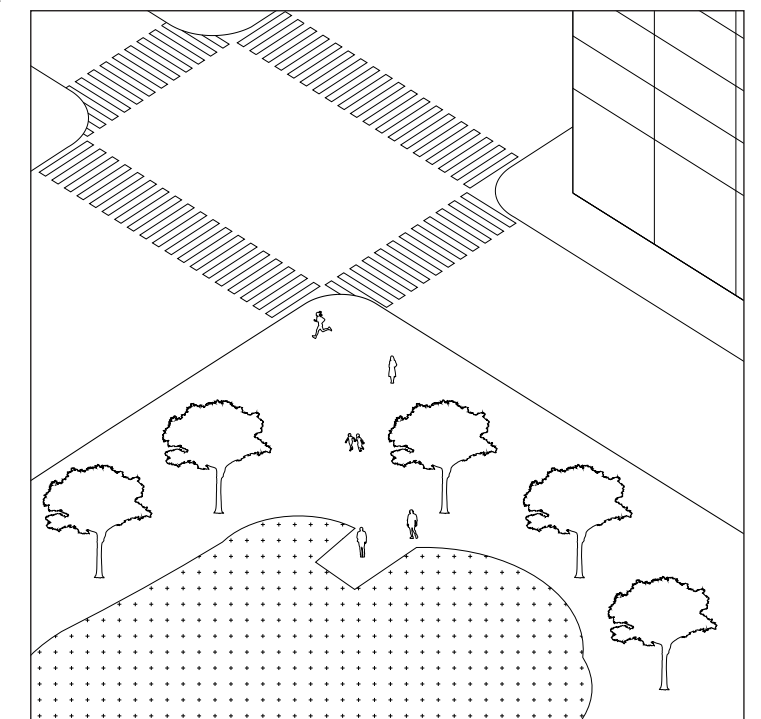
Wall and fences block off towers



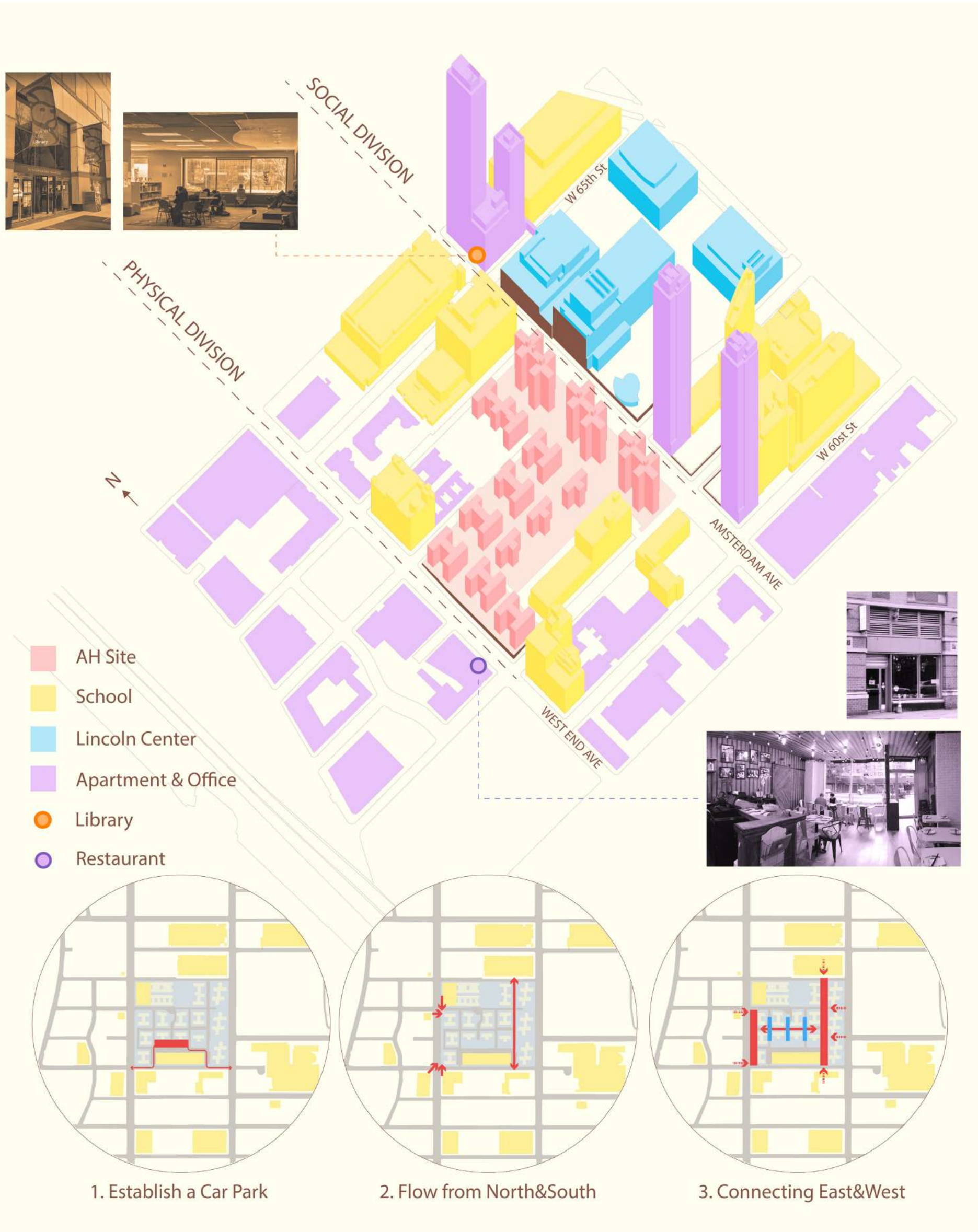
Walls block off Lincoln Center

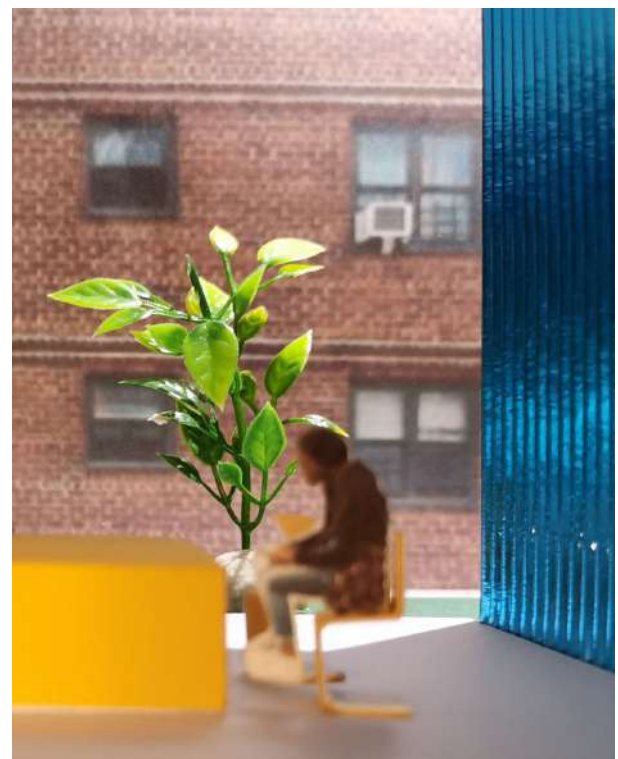
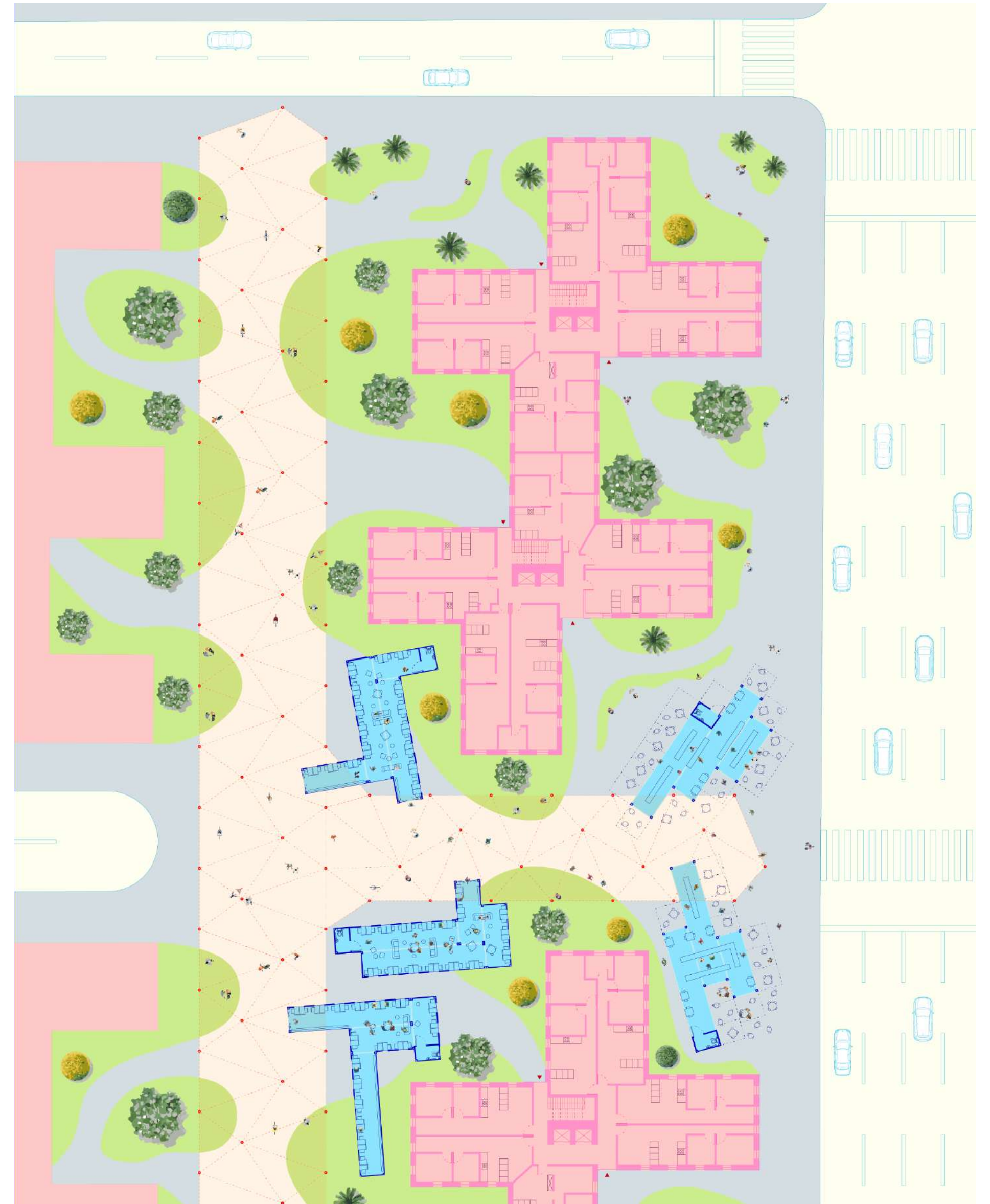


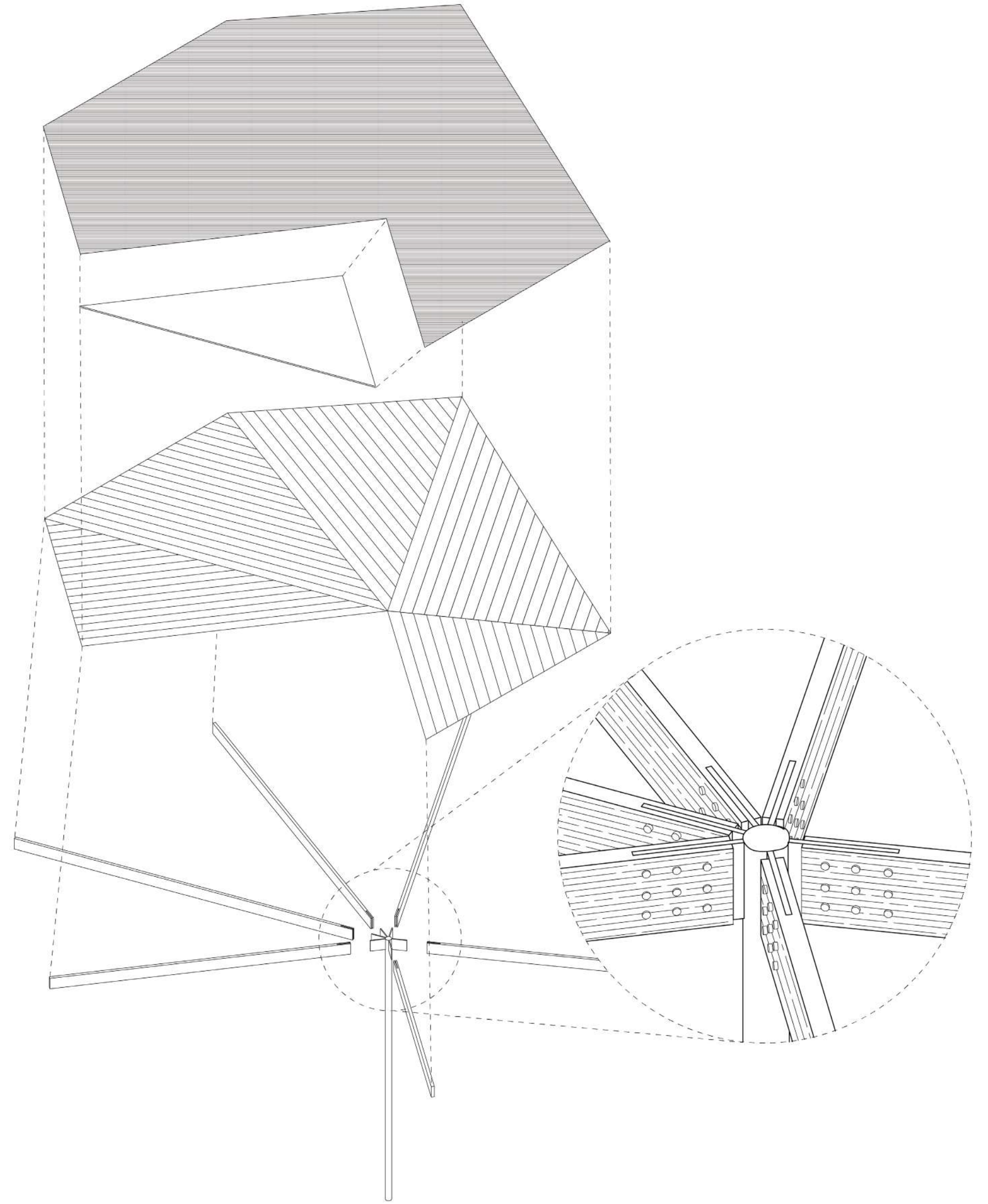
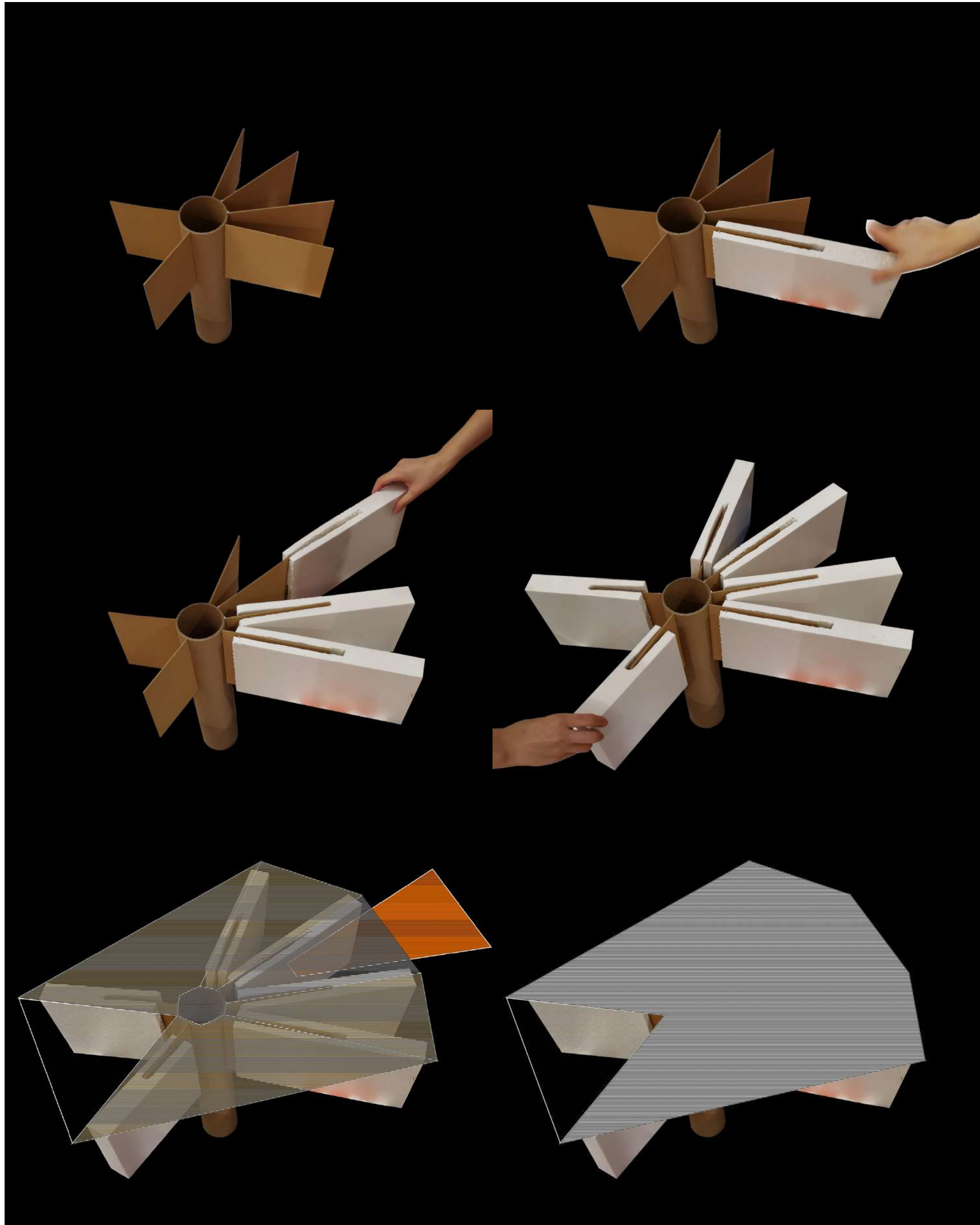
Stairs soften the entrance to community center under resi tower

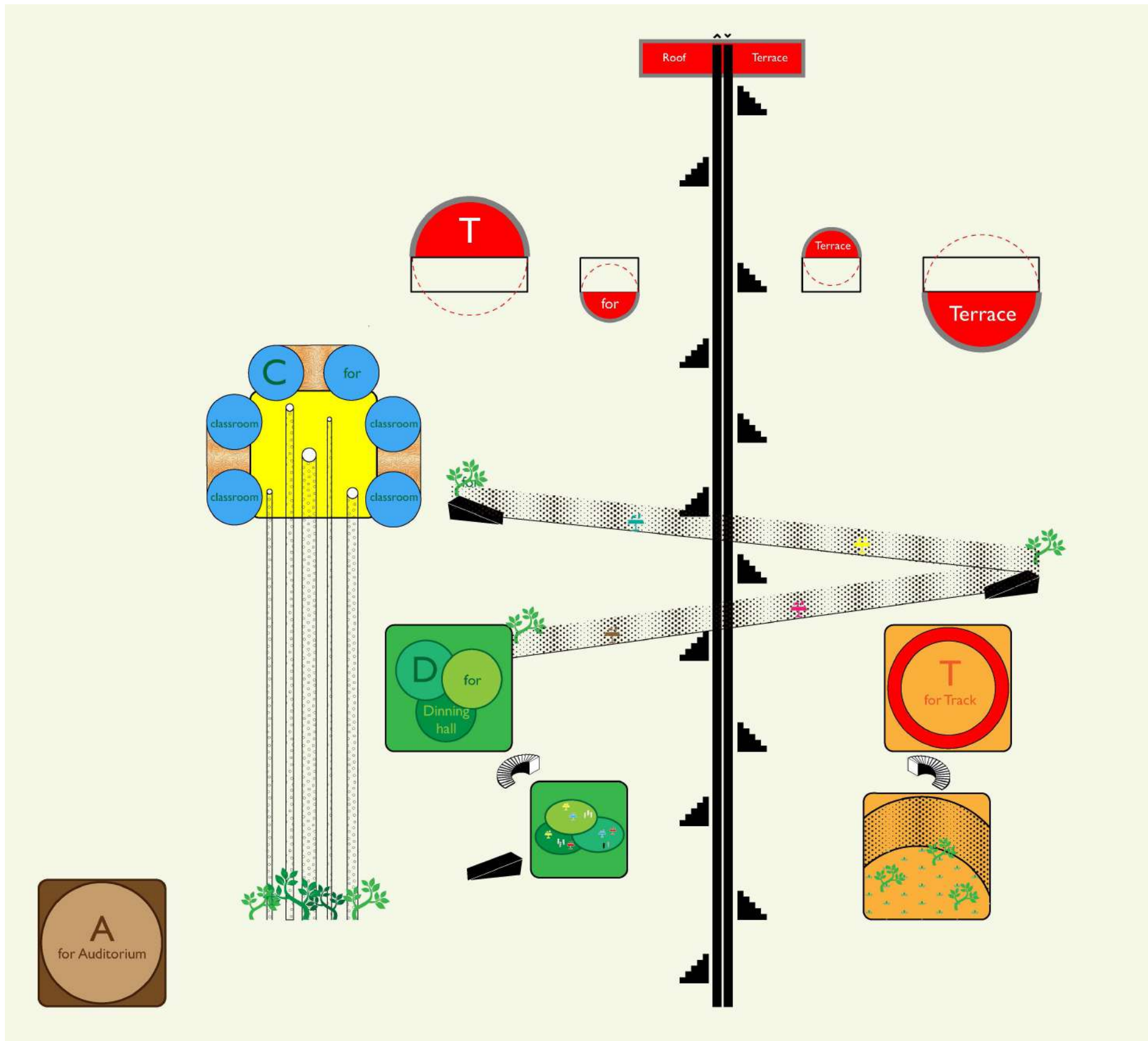


Direct access to park (only trees)









A School of Alternative Circulations

- reconstruct classrooms and entry sequences

Core 2 Child's Play

Time: 2021.01-2021.04

Critic: Emmett Zeifman

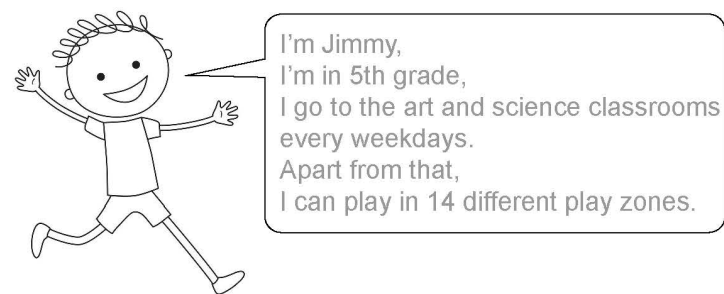
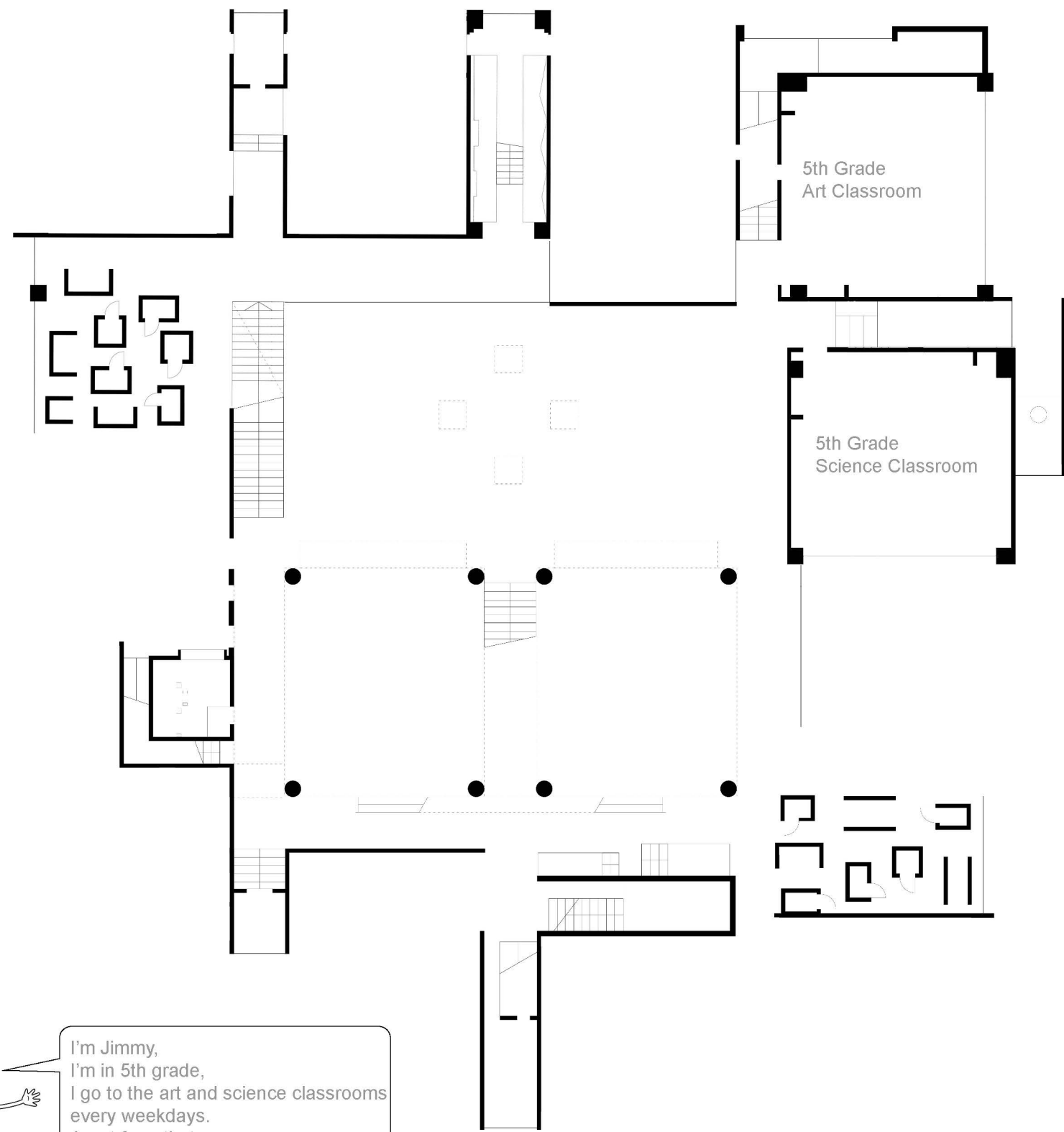
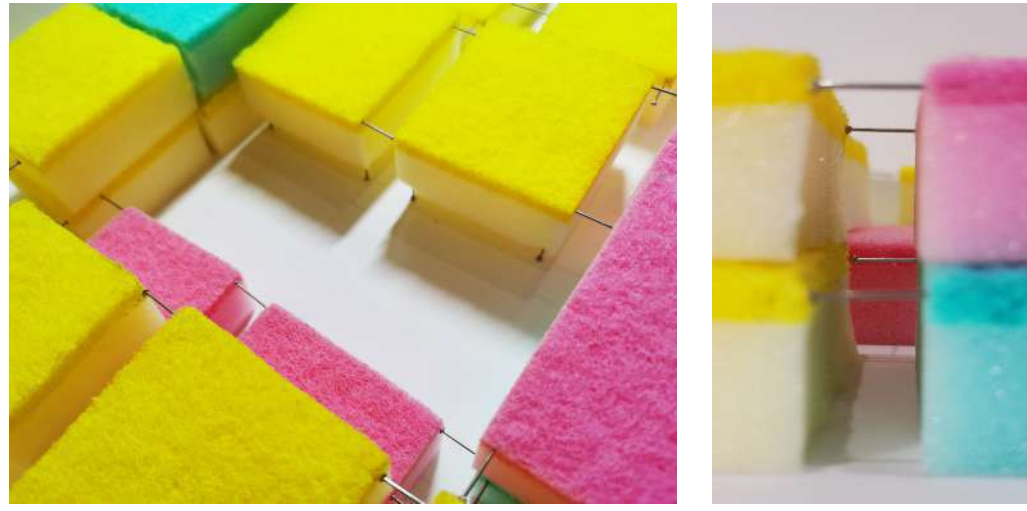
This proposal not only inserts play zones into the building but also transforms the entire structure so that it functions as a guide to inform the occupants' movement. It allows children to circulate along more natural routes and reconstructs classrooms so that each has a specific environment and entry sequence. Through these interventions, children may learn and move throughout free, colorful, and cheerful environments that foster their mental and physical health.

Precedent Analysis

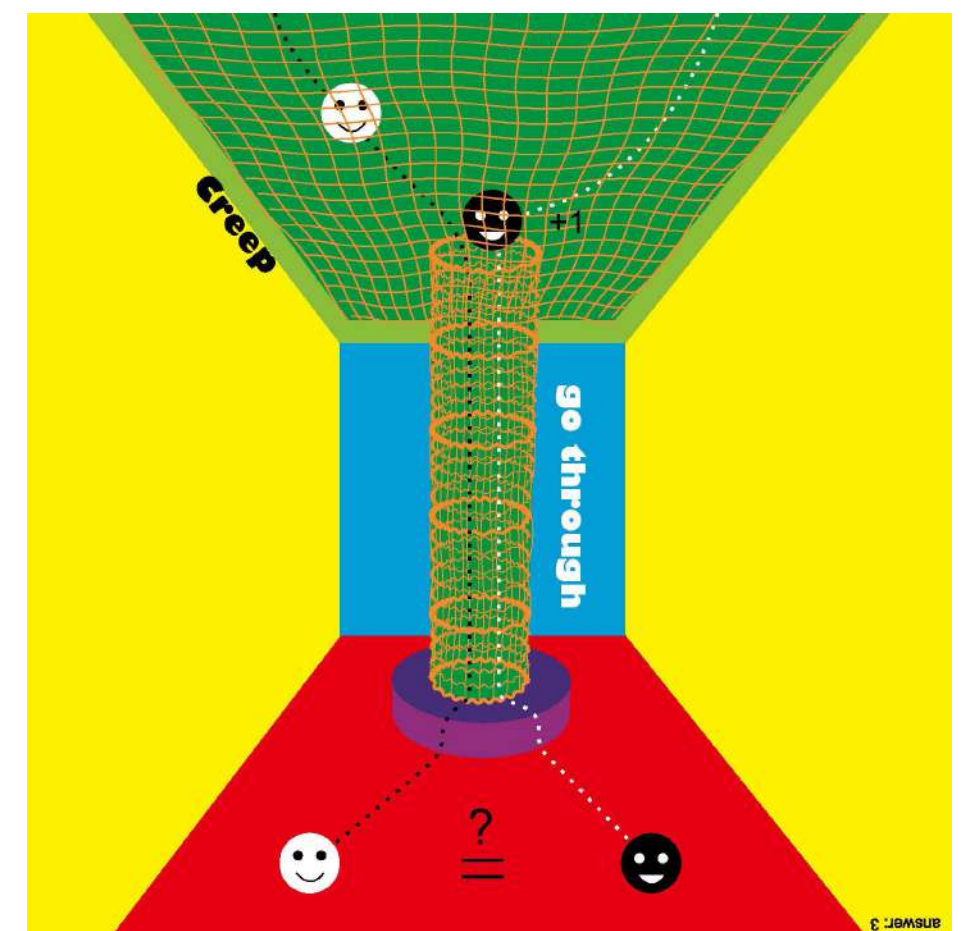
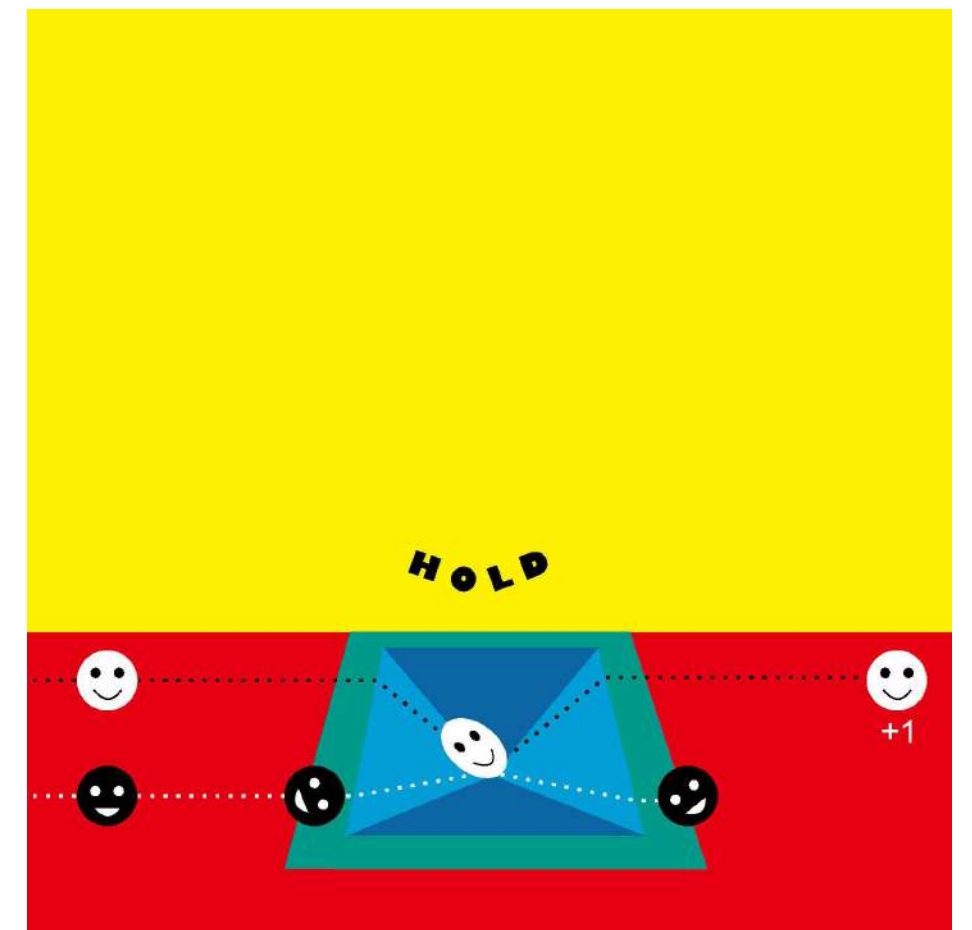
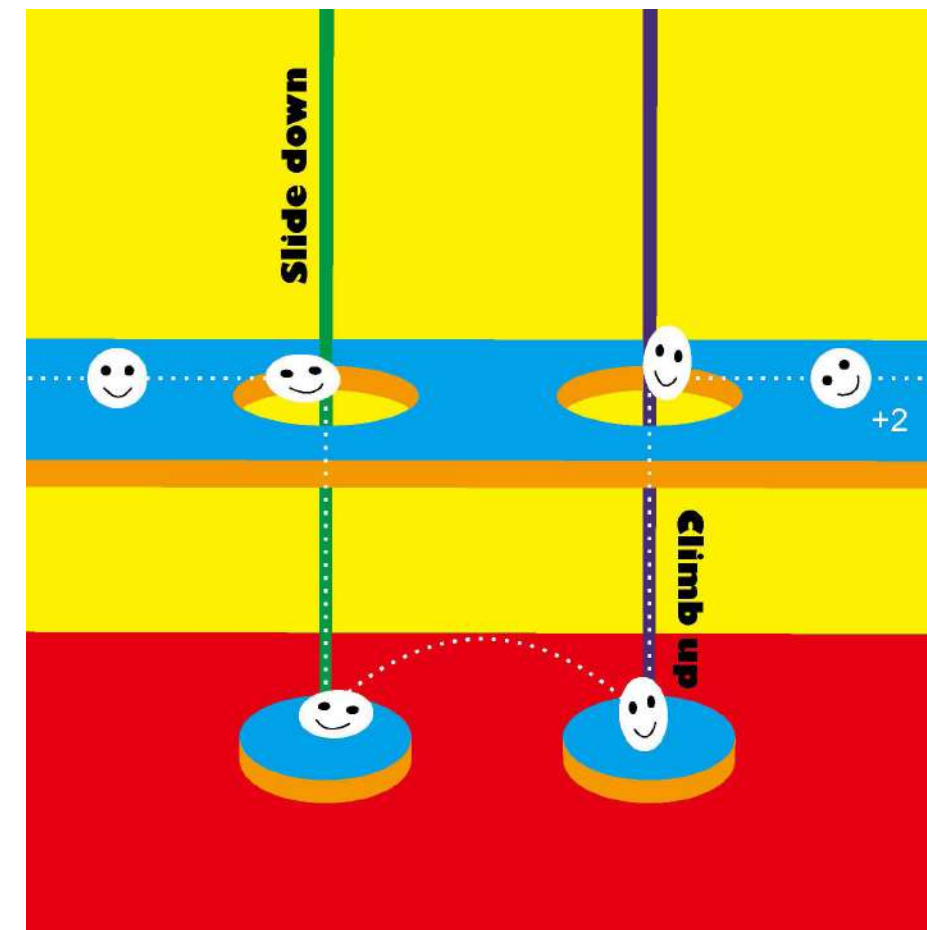
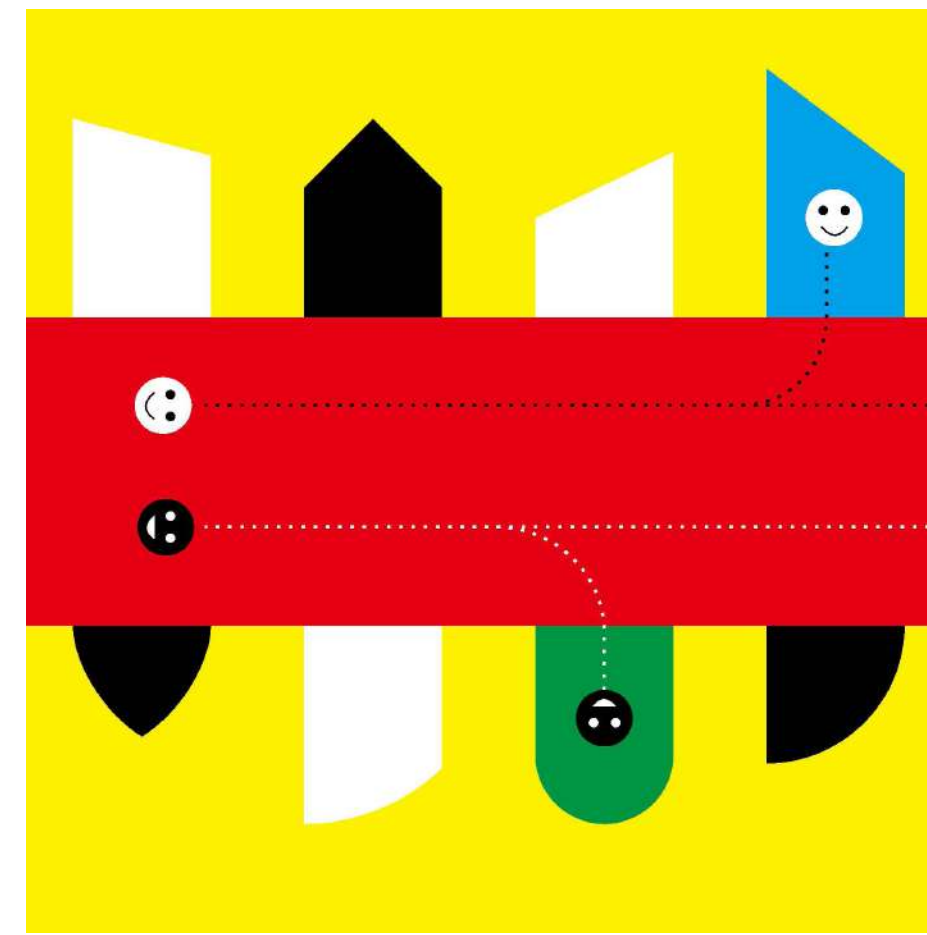
KO Kindergarden
2019, Hibinosekkei + Youji no Shiro,
Matsuyama, Japan

The precedent has 14 distinct confined play zones designed between classrooms to encourage children to perform different types of body motions.

My proposal takes this "move within zones" idea further to "move around the school" by transforming the whole structure into natural movements and reconstruct classrooms and ways to enter them.



Circulation Collage - A Child's Accessibility

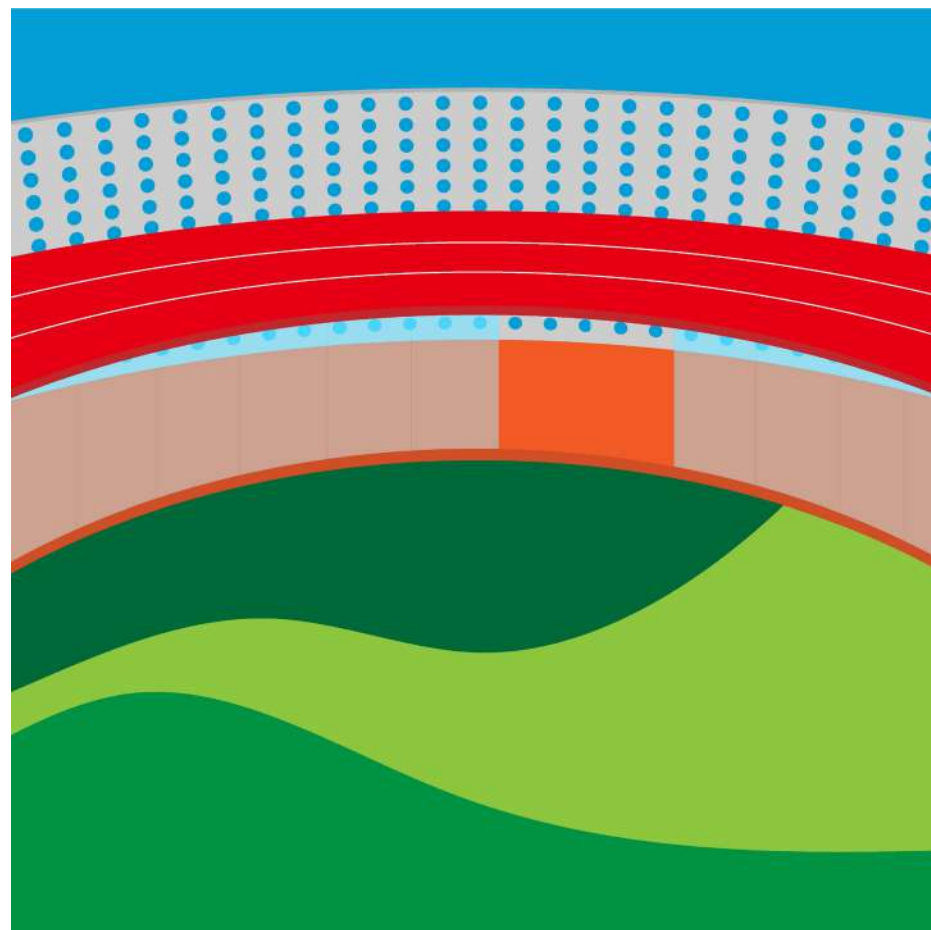
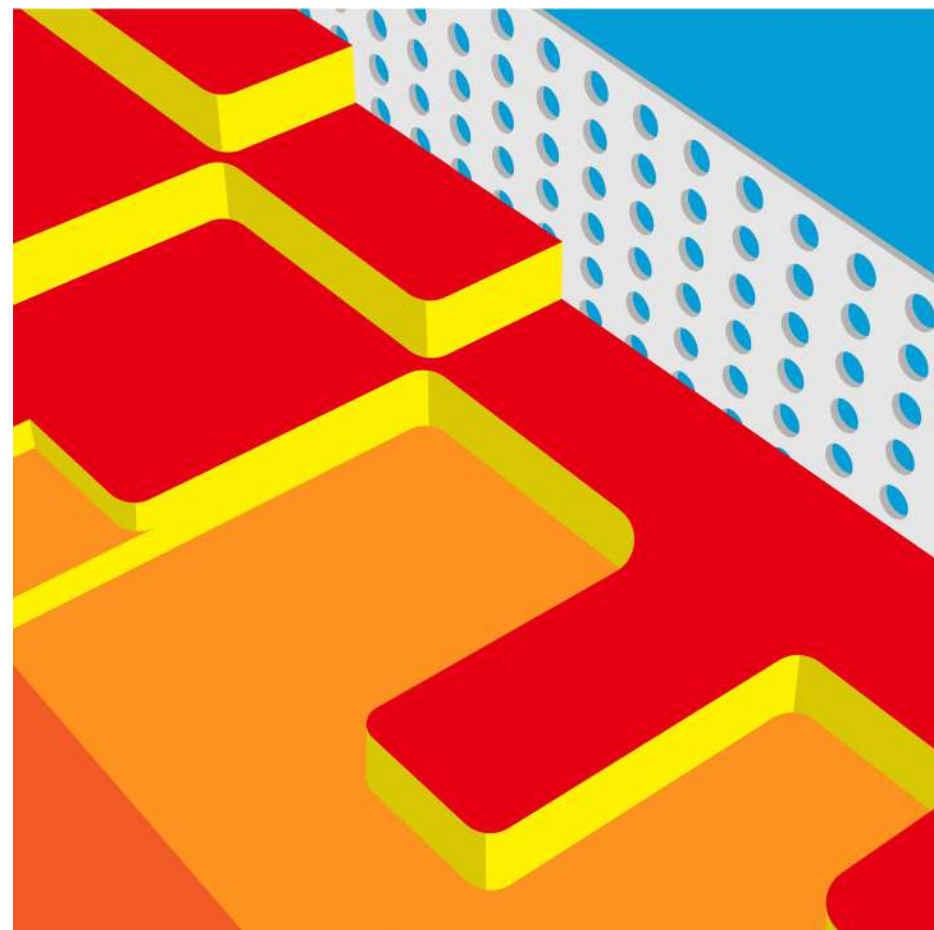
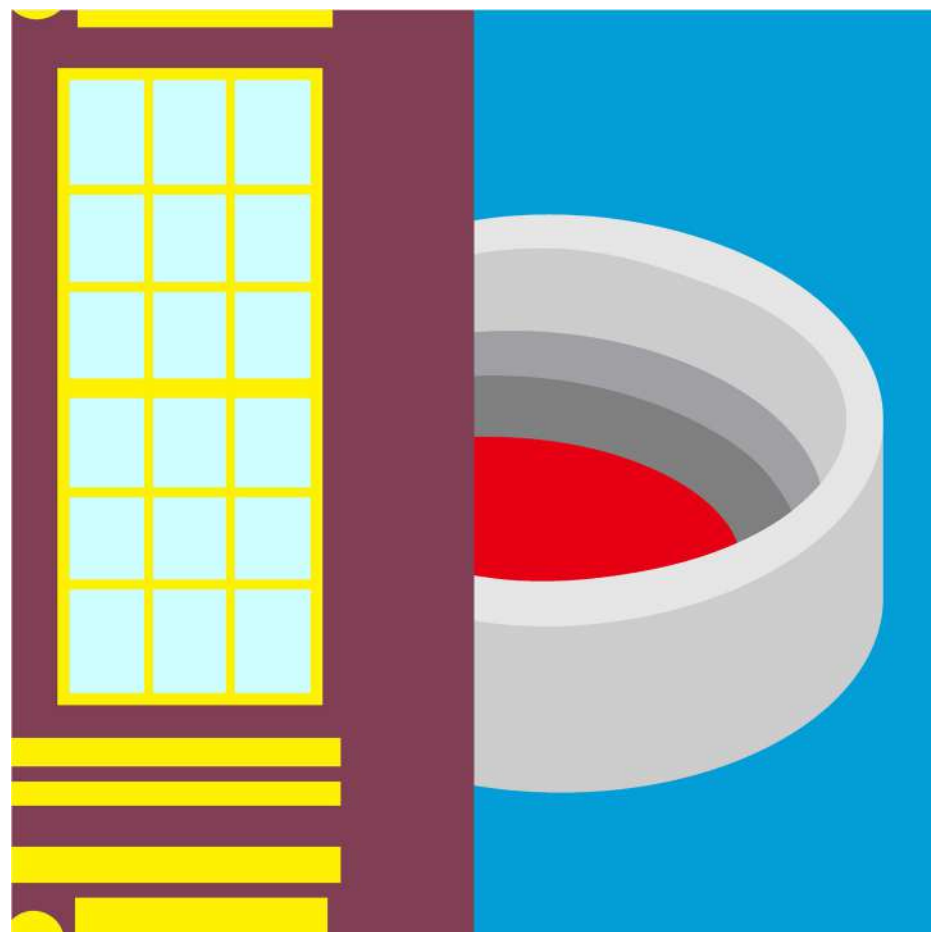
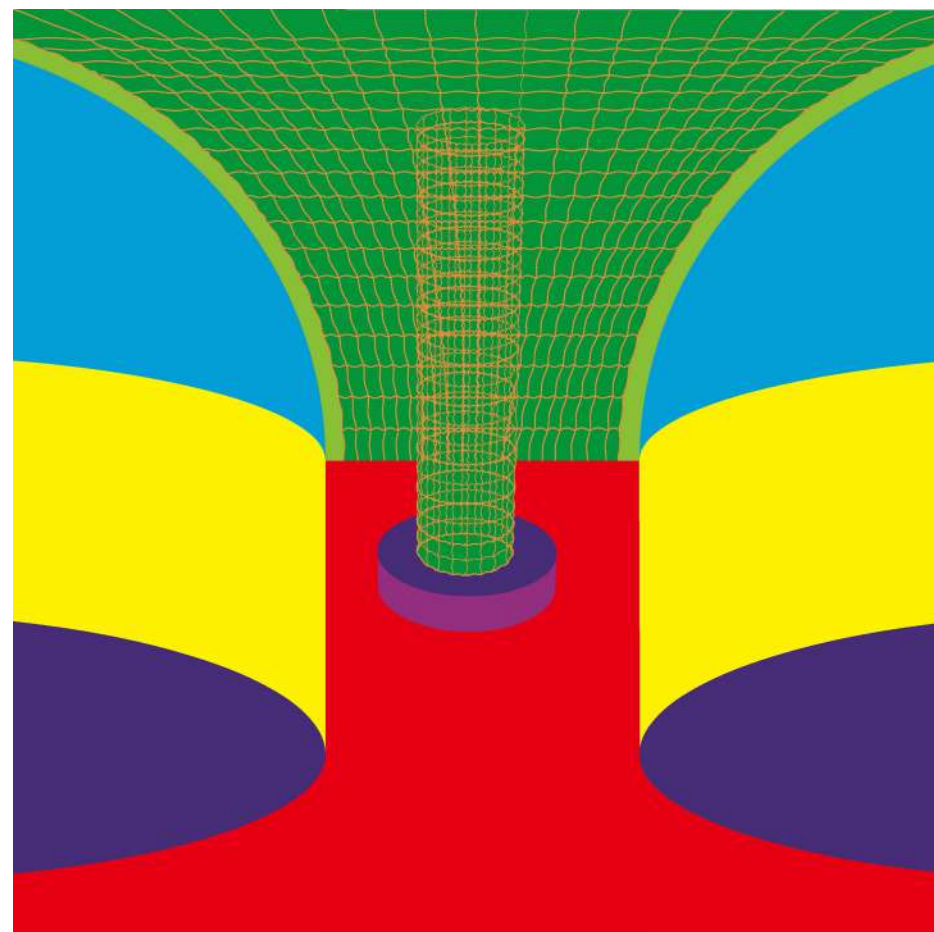


A Part of My Children's Folded Book - An Invitation to Color & Shape, Space & Motion

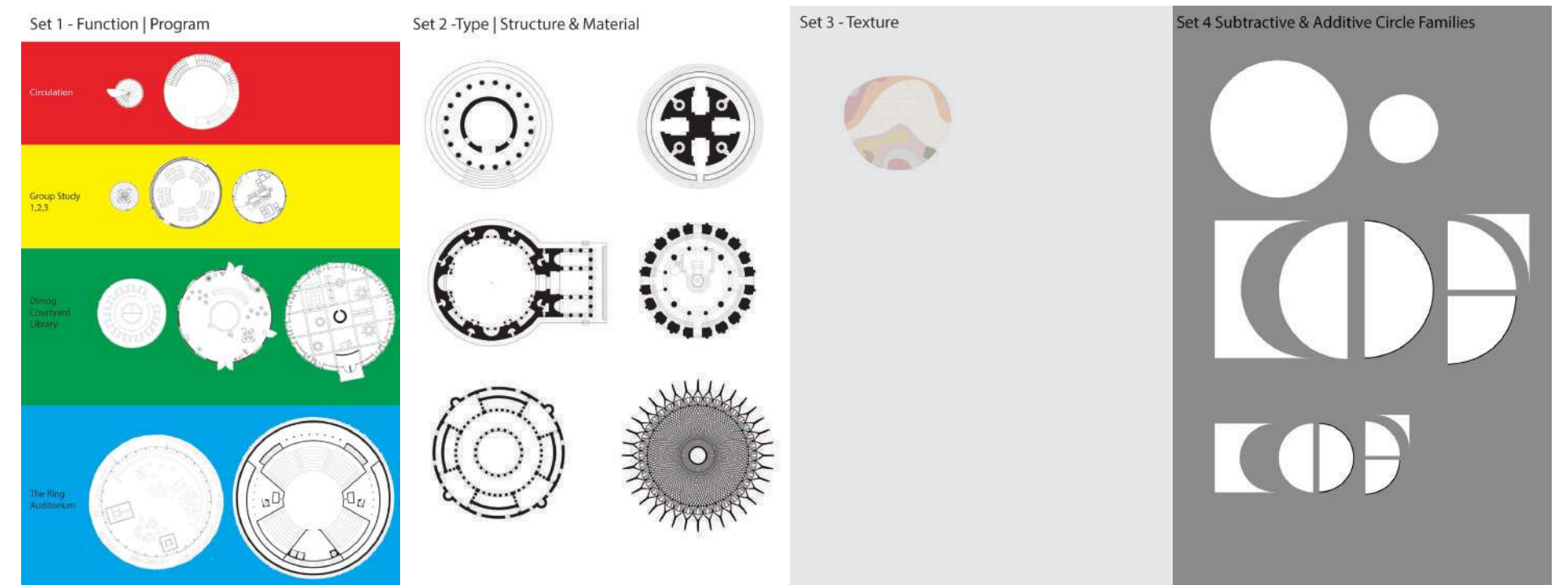
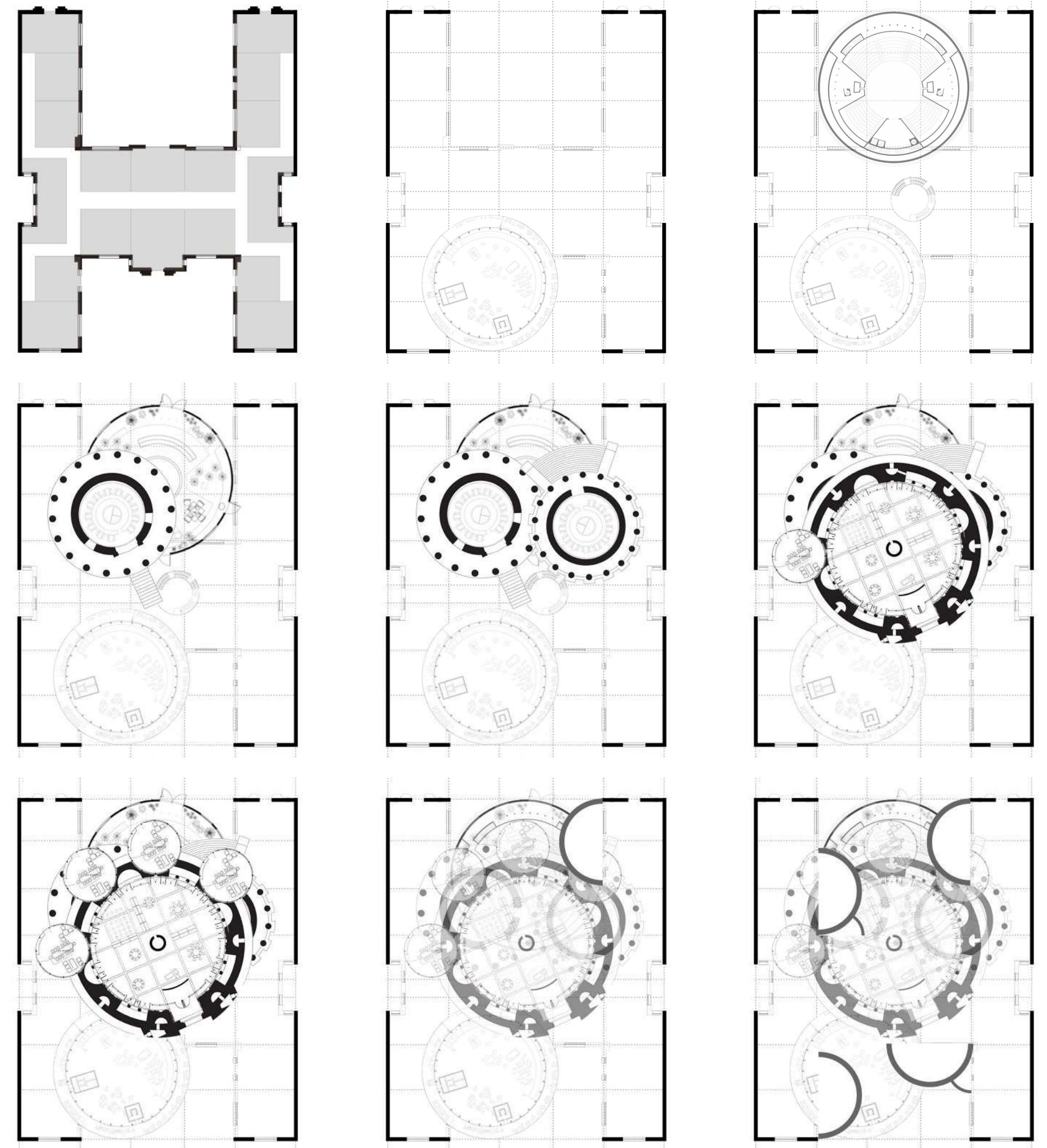
Spatial Prototype



The Toy - The Found Object

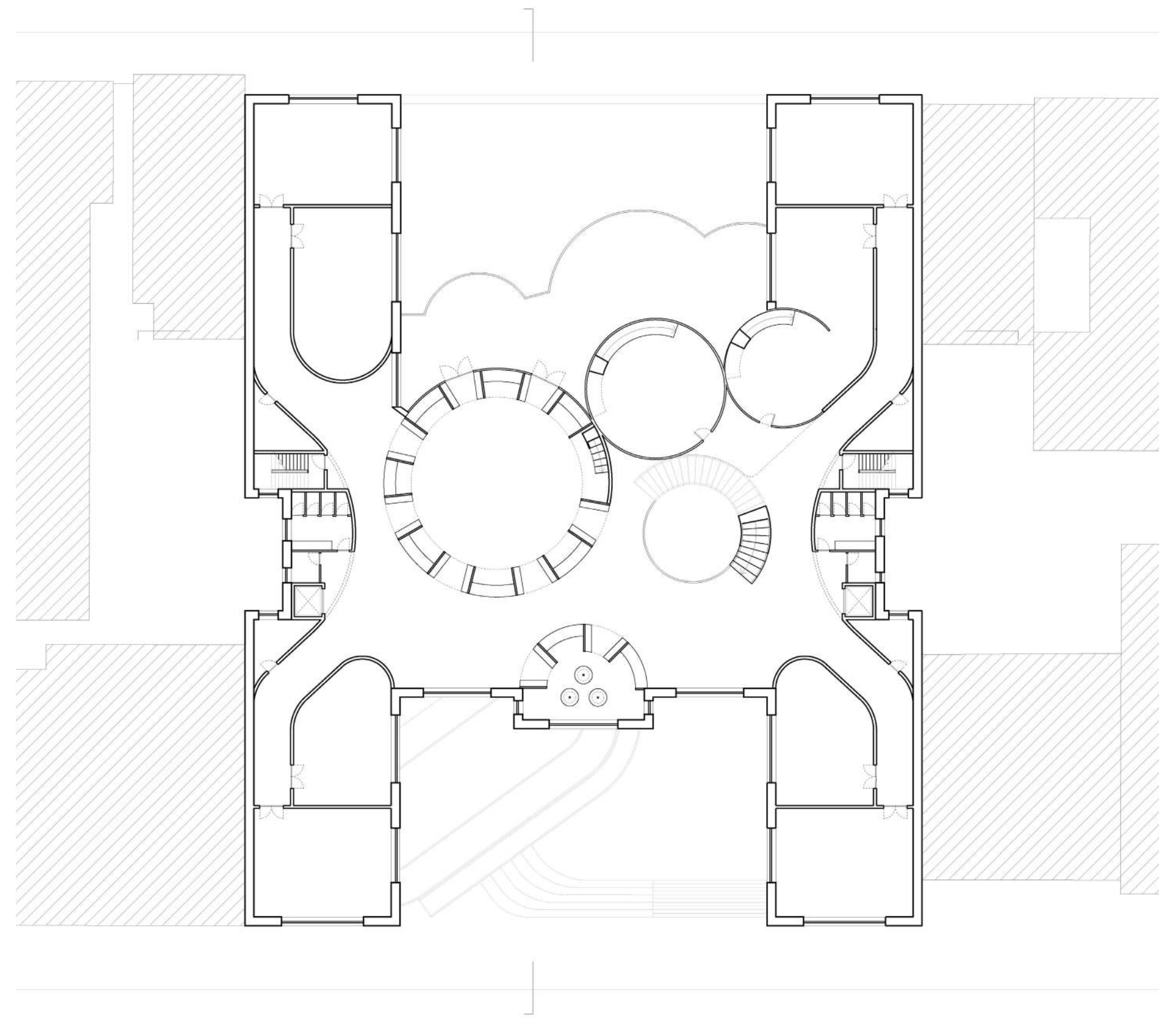
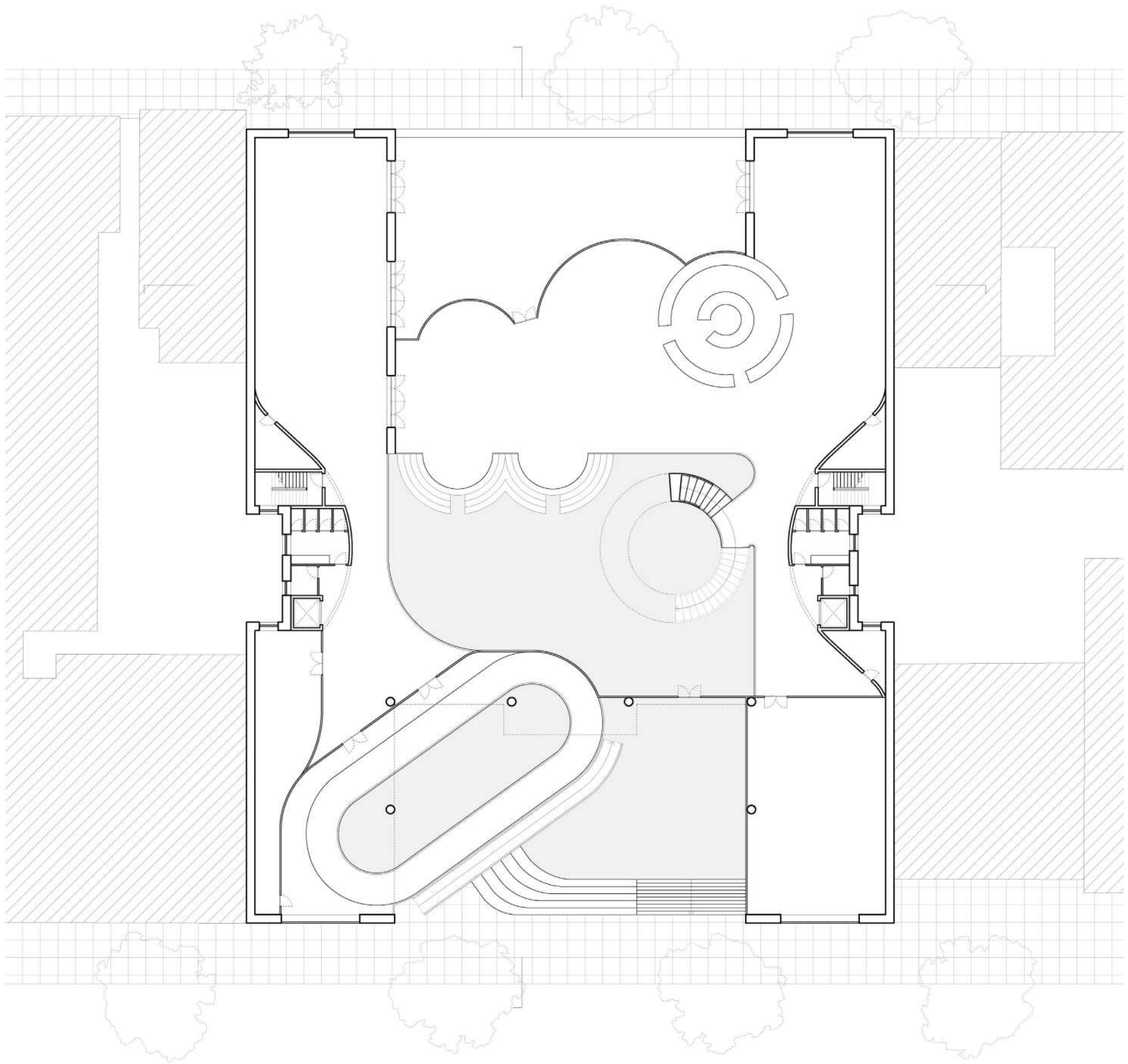


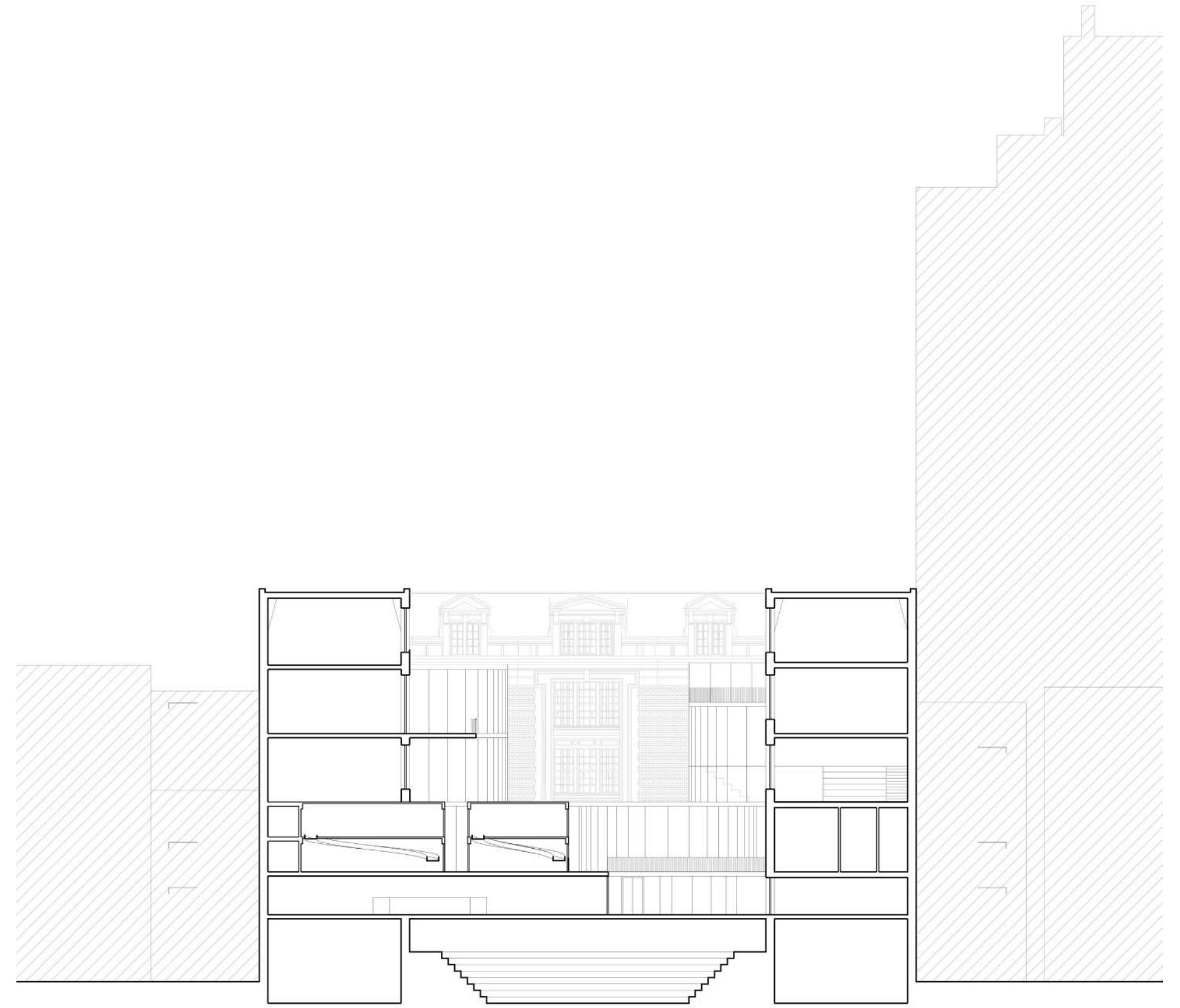
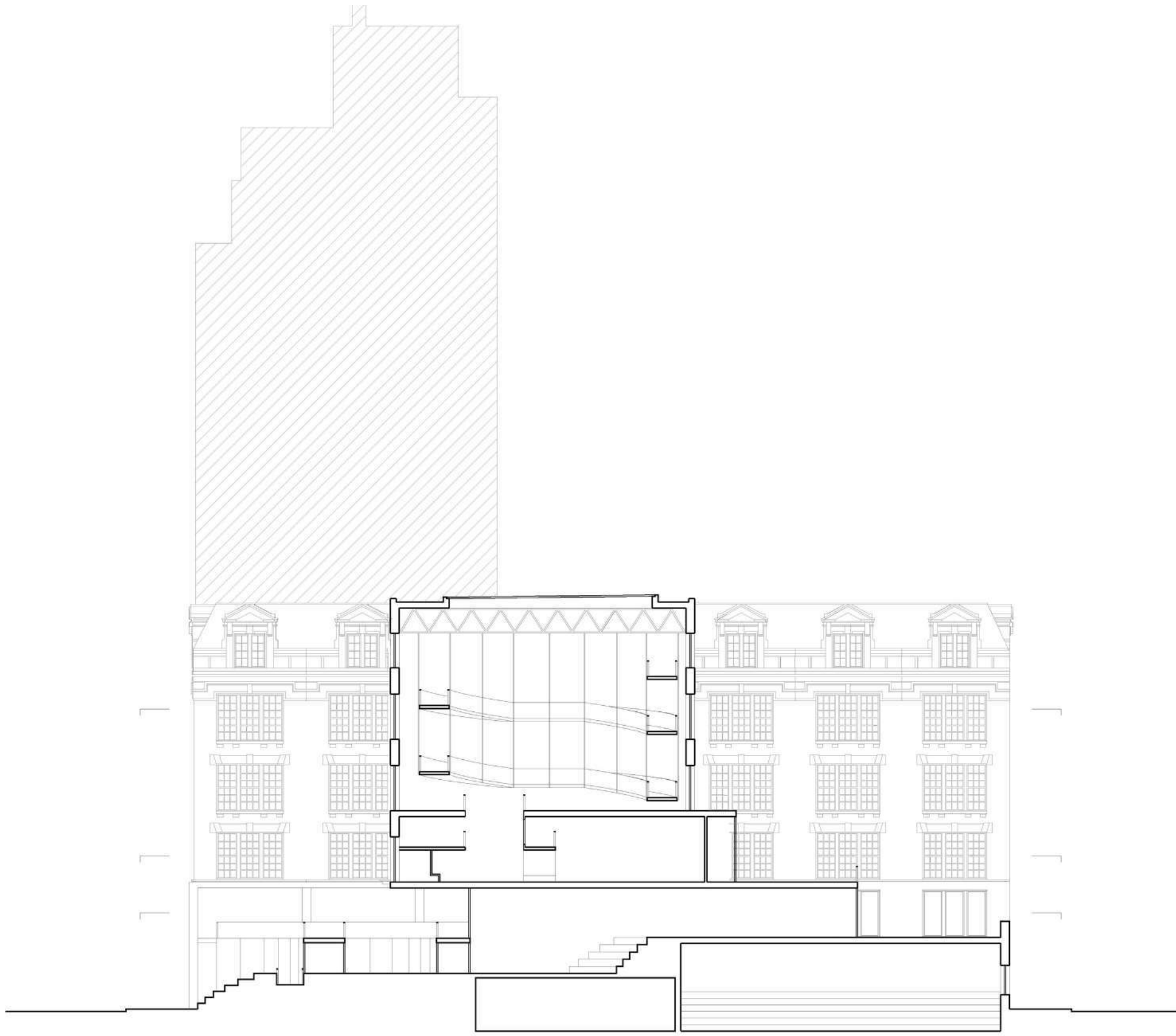
The Story - The Children's Book Illustrating the Environments

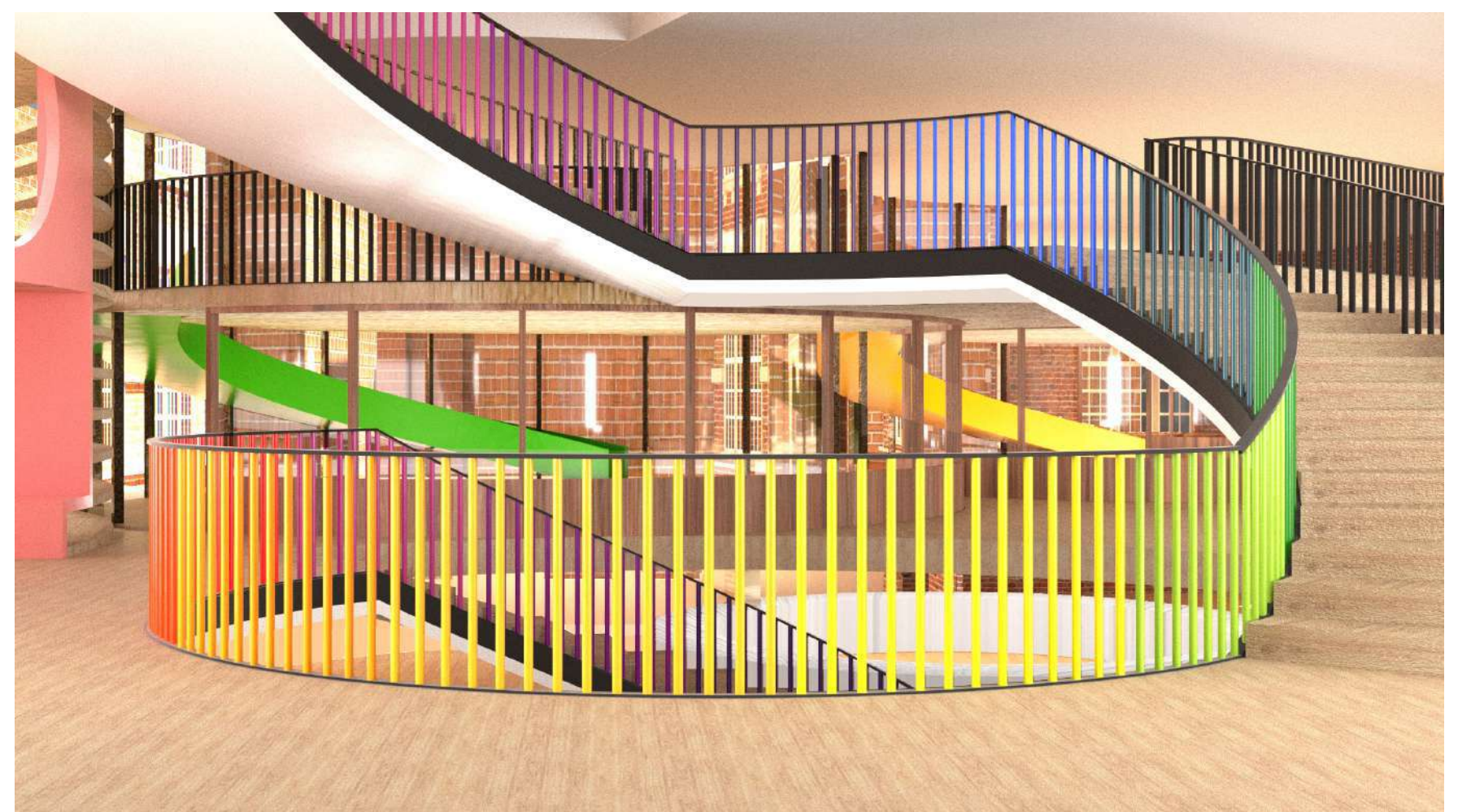
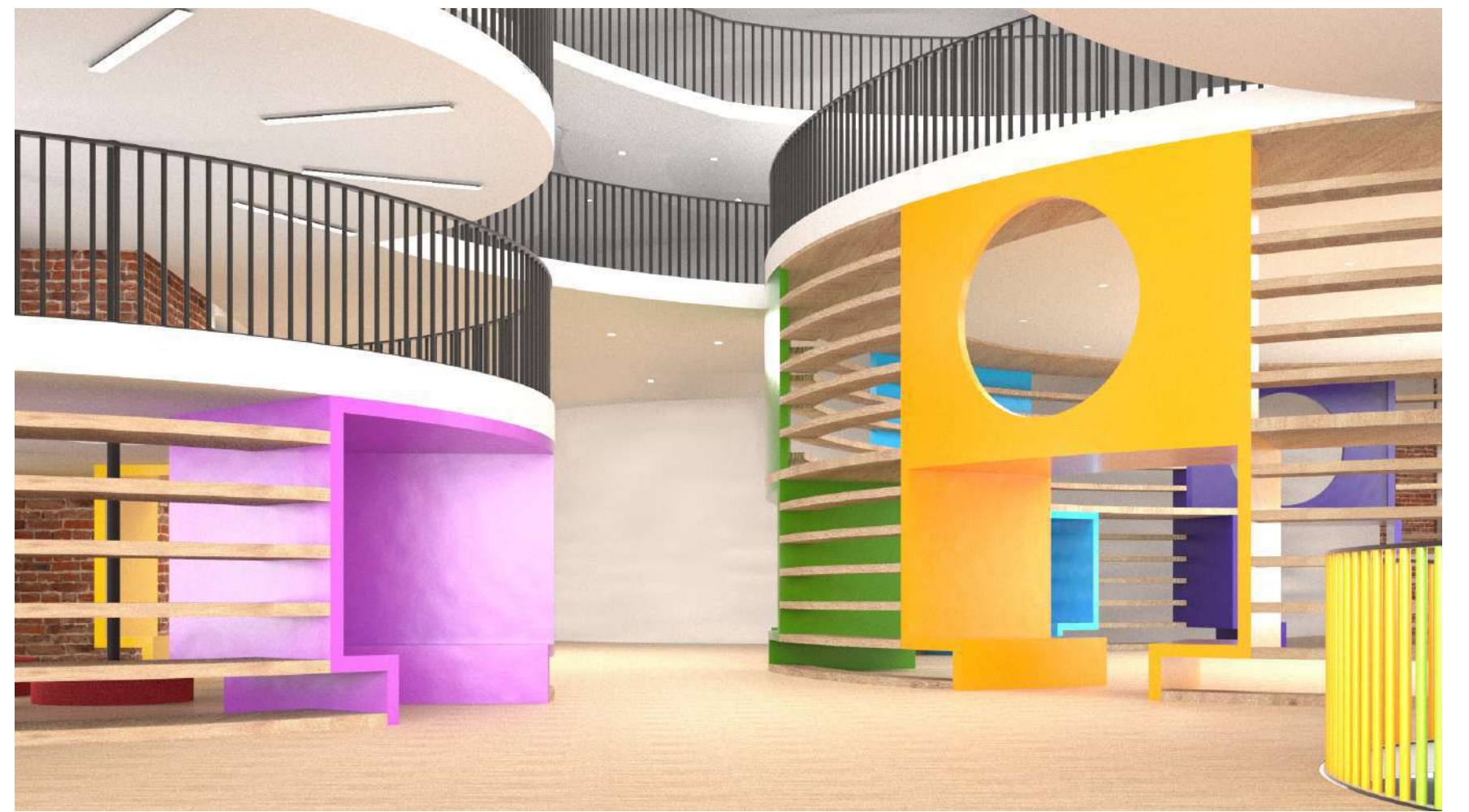
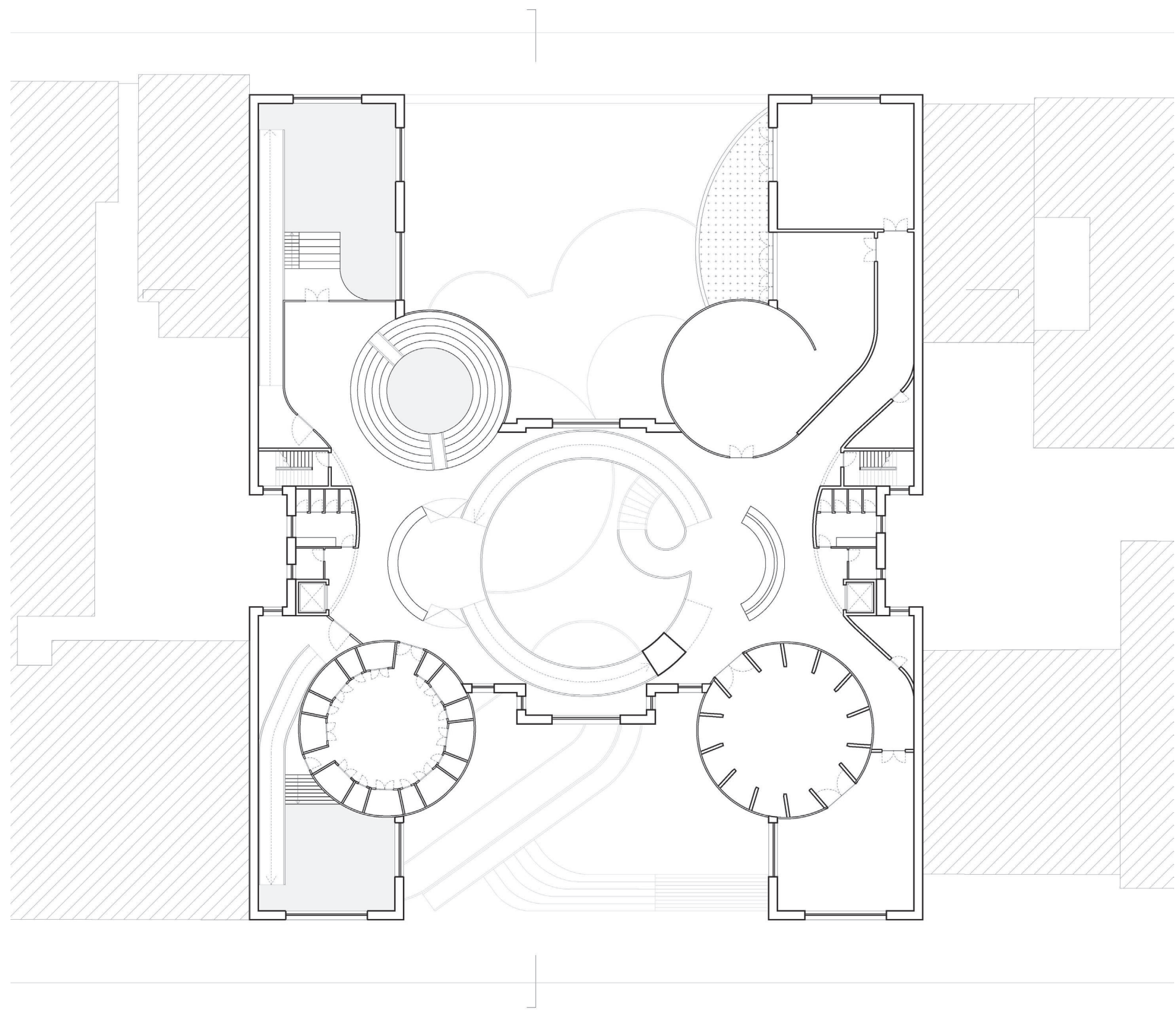
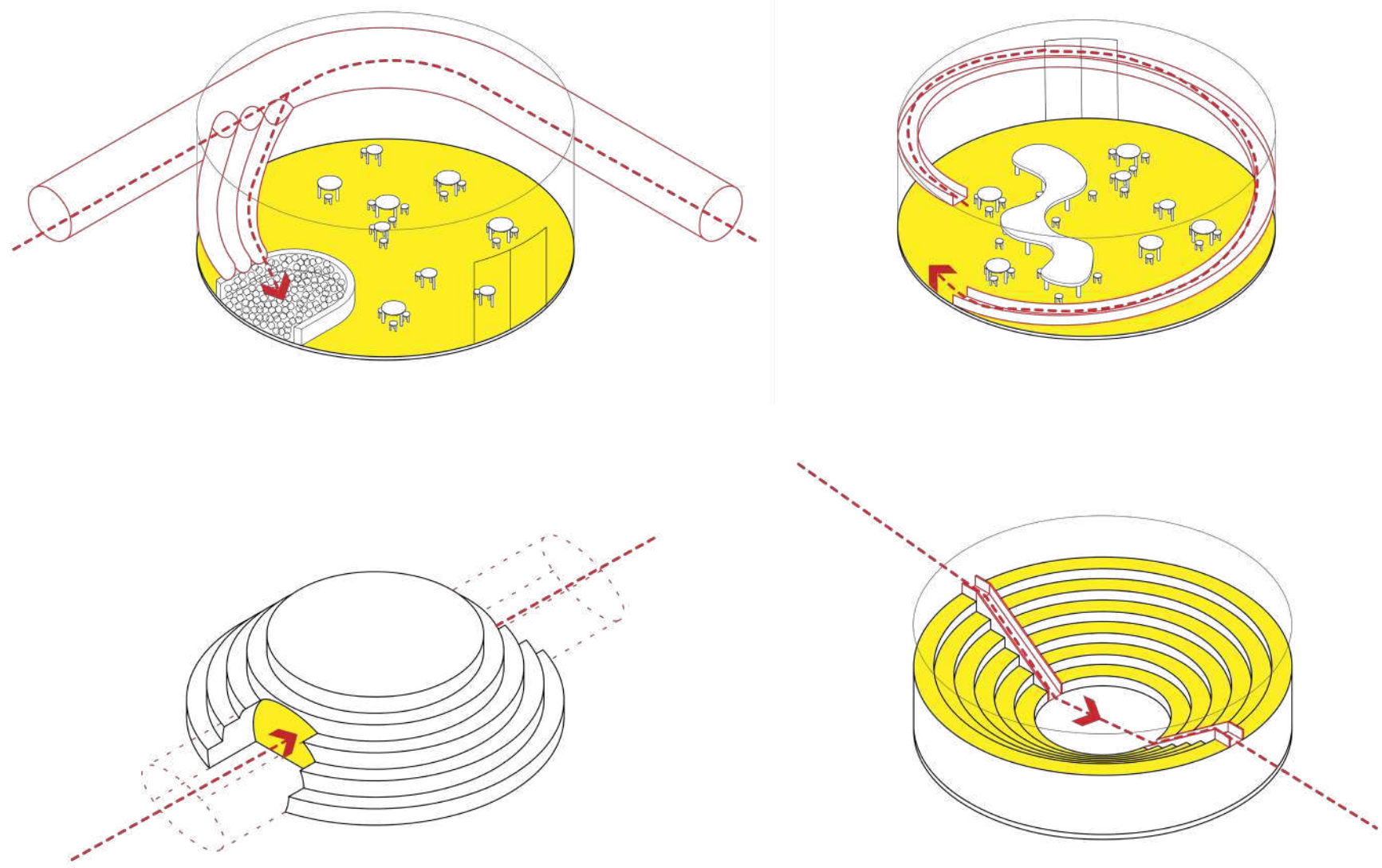


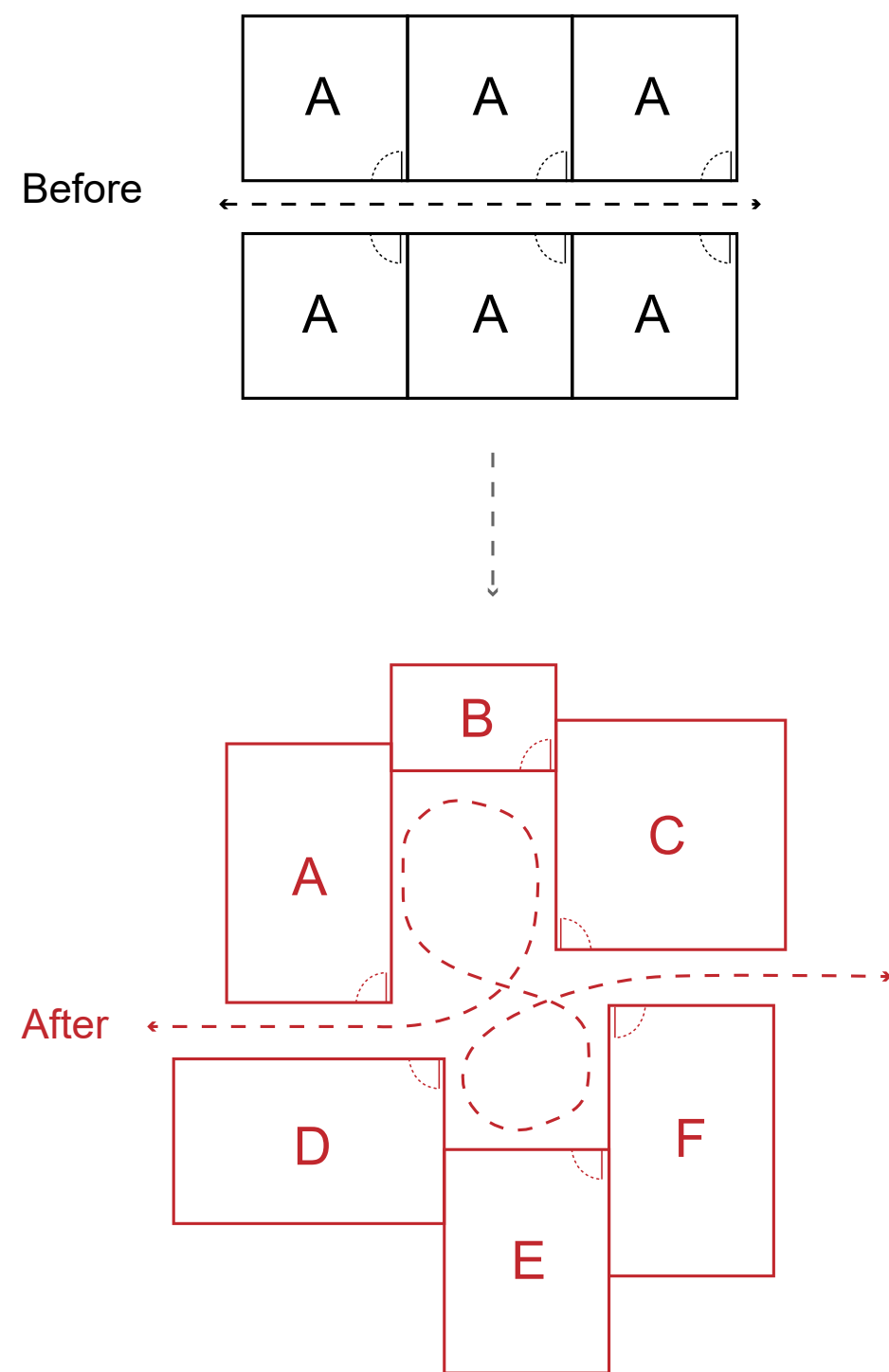
The Game - Explore Possibilities of Plans by Playing the Plan Collage Game











Co-Corridor

- a multi-generational housing proposal

Core 3 Overlaps, Double-dips & Open Ends

Time: 2022.09-2022.12

Critic: Christopher Leong

Team: Jean Tzeng

Design 50%, Drawing 50%

Can corridors be a lively space to stay rather than a dark transit non-place to simply pass by? We propose to reimagine the corridors as a new form of communal space where activities happen at your front door, reminiscent of the old Bronx street life. With co-dining, co-playing and co-working, corridors could take on a new meaning and become a place that brings people together rather than just a conveyor system.

CO-WORKING CO-PLAYING CO-DINING

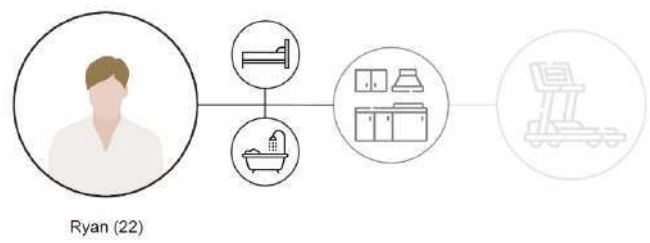
The legend is located in the top-left corner of the image. It consists of three icons arranged horizontally. The first icon, labeled 'CO-WORKING', shows a blue desk with a chair and a computer monitor. The second icon, labeled 'CO-PLAYING', shows an orange L-shaped desk with a chair. The third icon, labeled 'CO-DINING', shows a red rectangular table with six chairs around it. Below each icon is its corresponding text label.







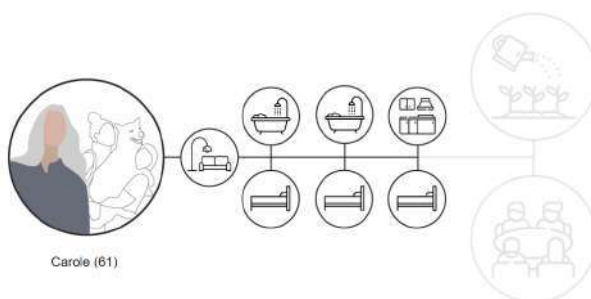
Ryan (22) - Single



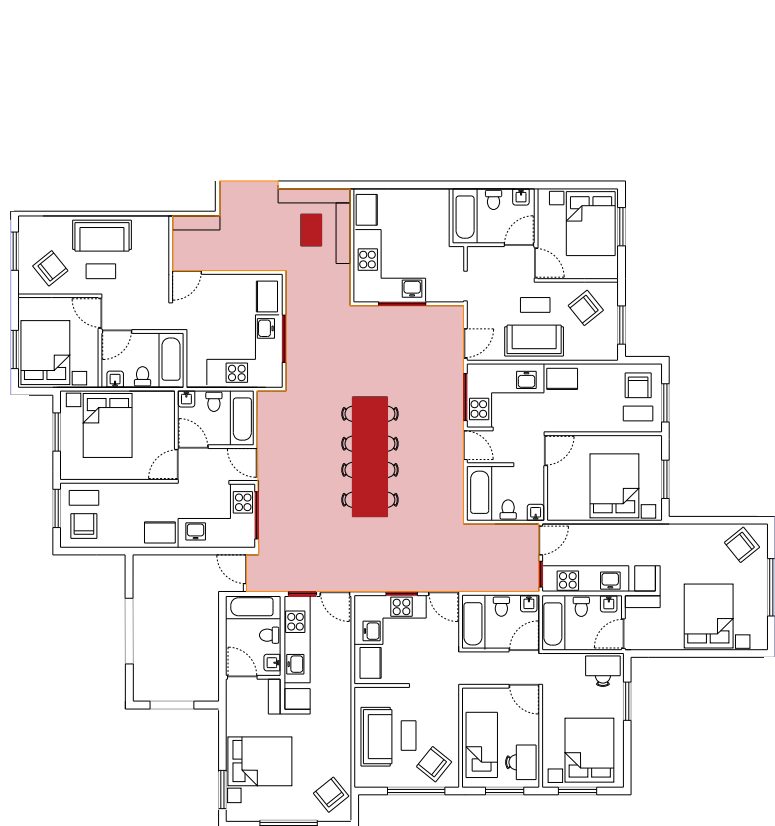
Co-Working Type



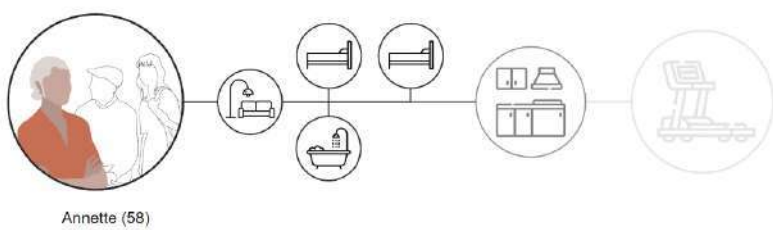
Carole (61) - with a dog



Co-Dining Type

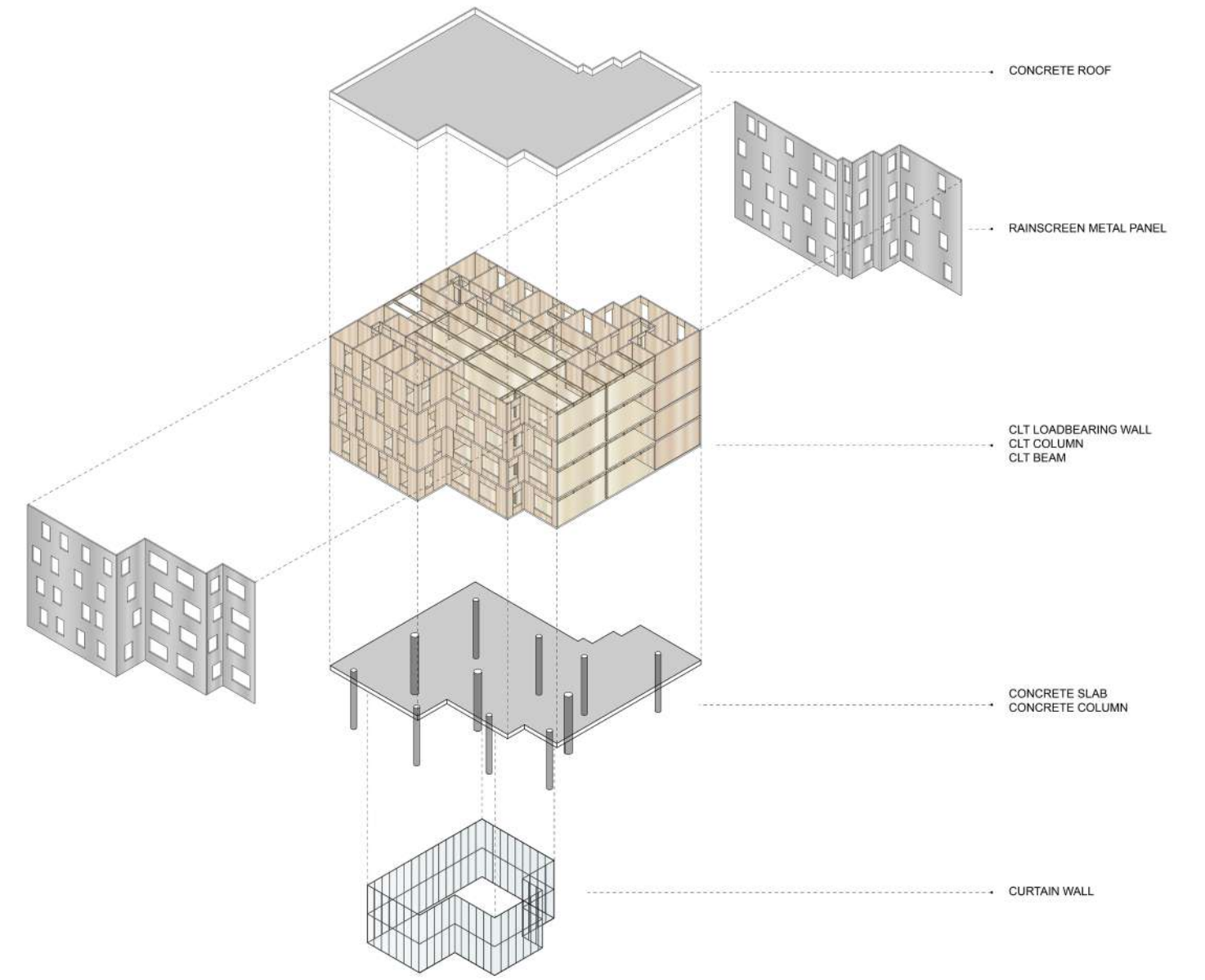
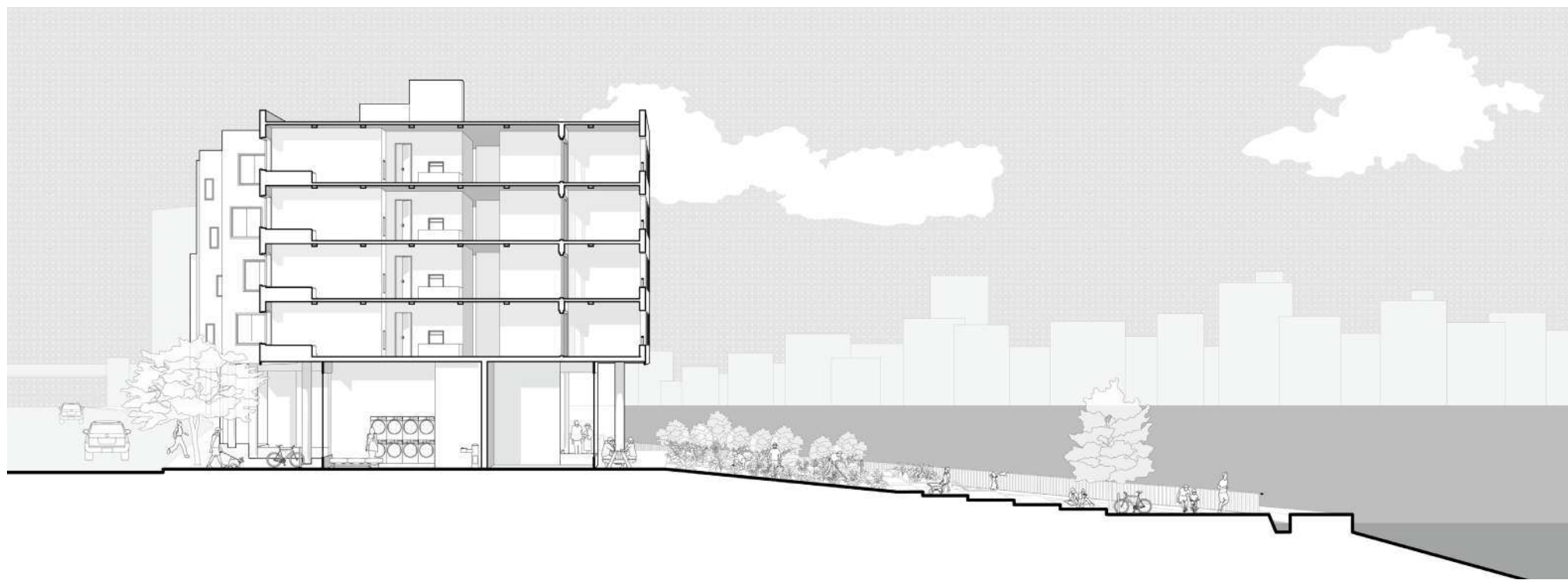
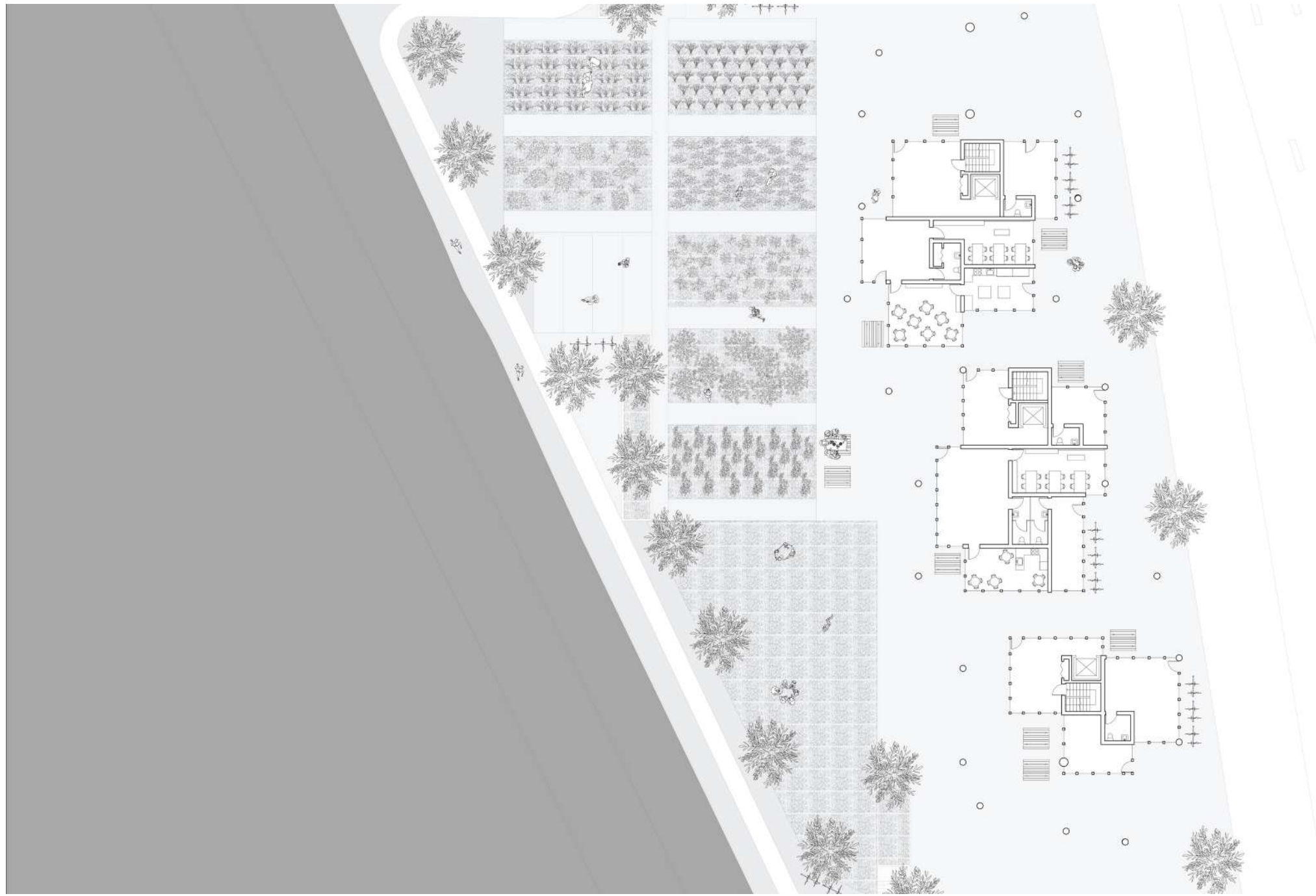


Annette (58) - with a husband and a daughter

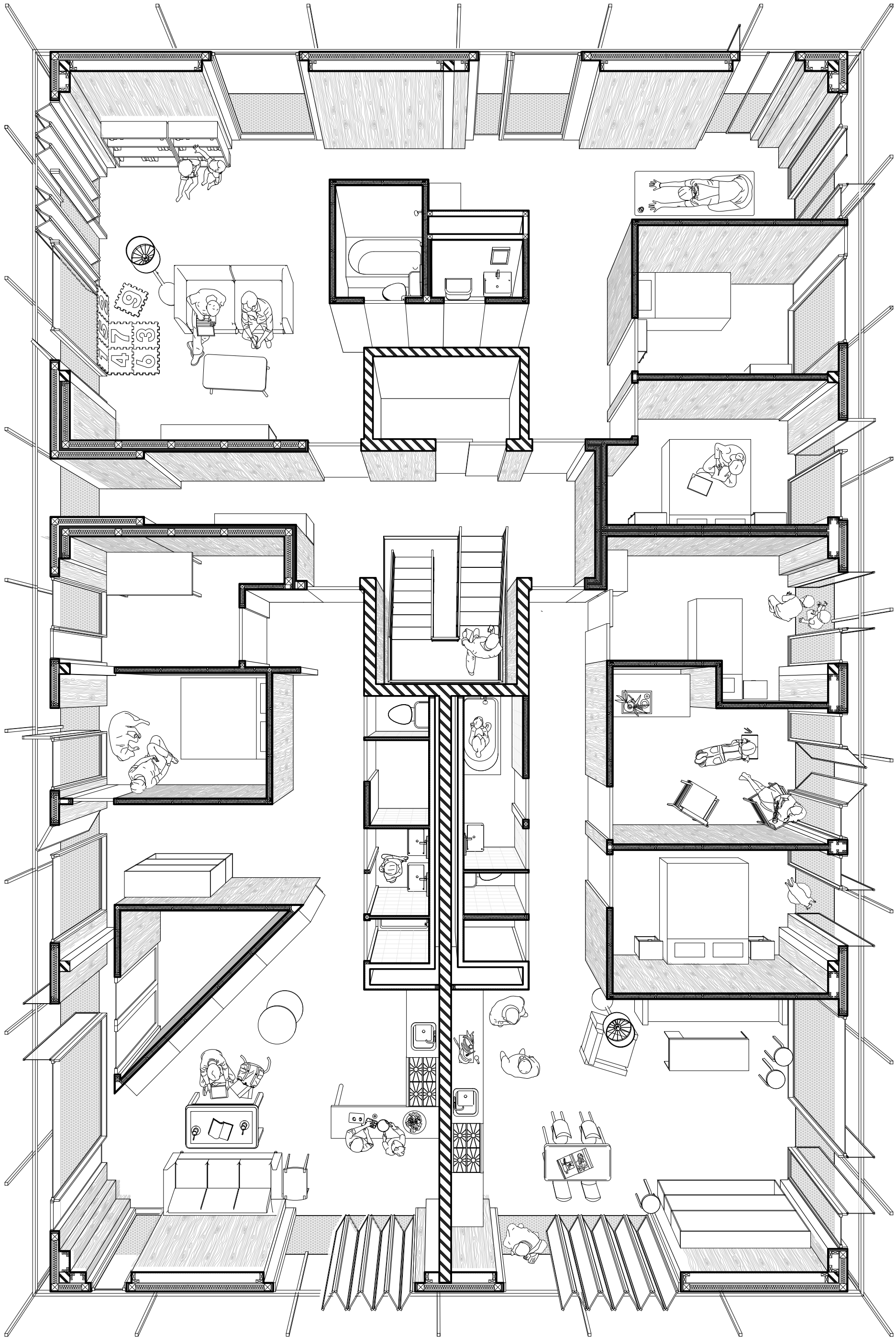


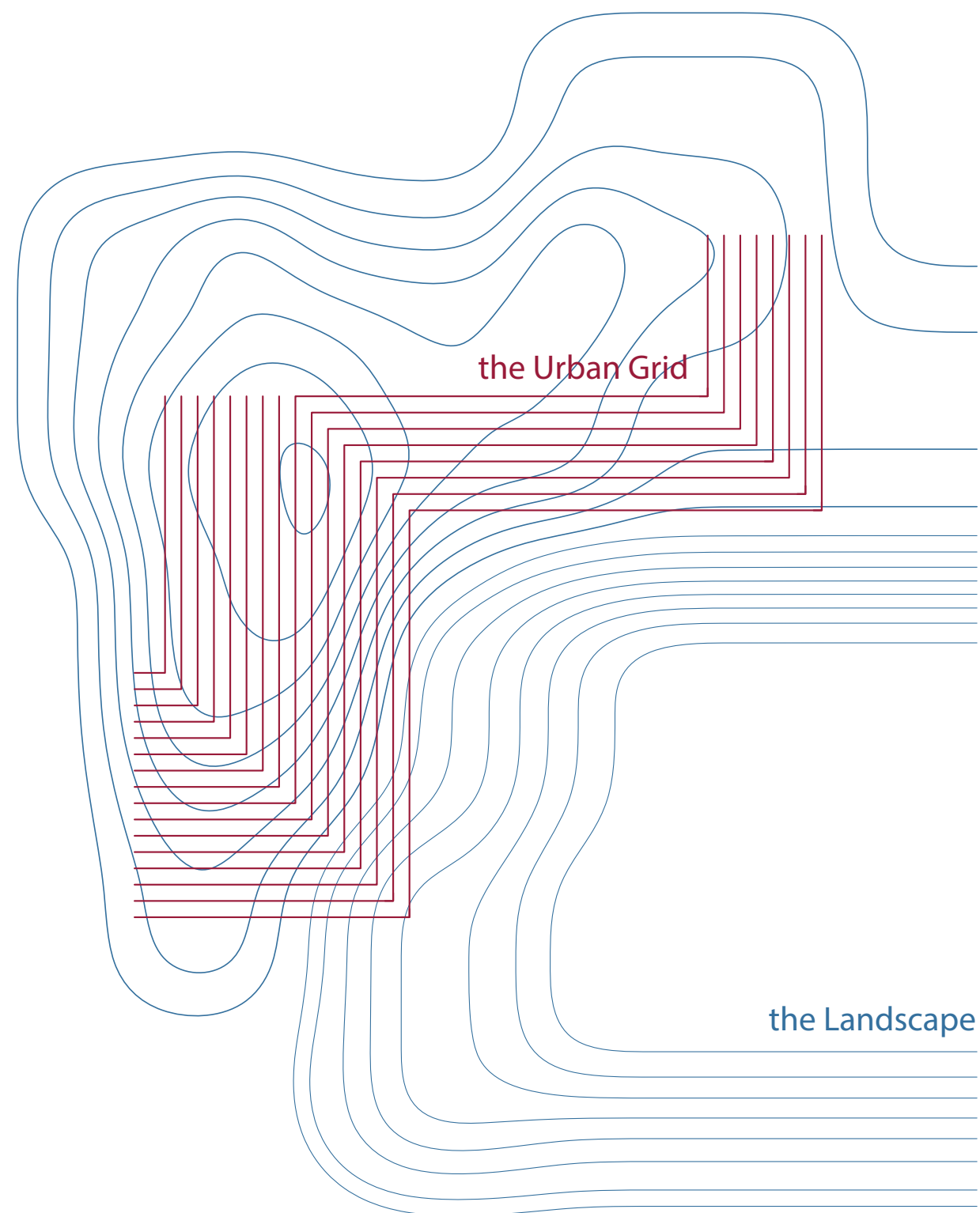
Co-Playing Type





A Precedent Study: R50 Baugruppen
Collaborators: Julia Vais, Maria Berger, Jean Tzeng
Model 30%, Drawing 30%





Uncertain Density

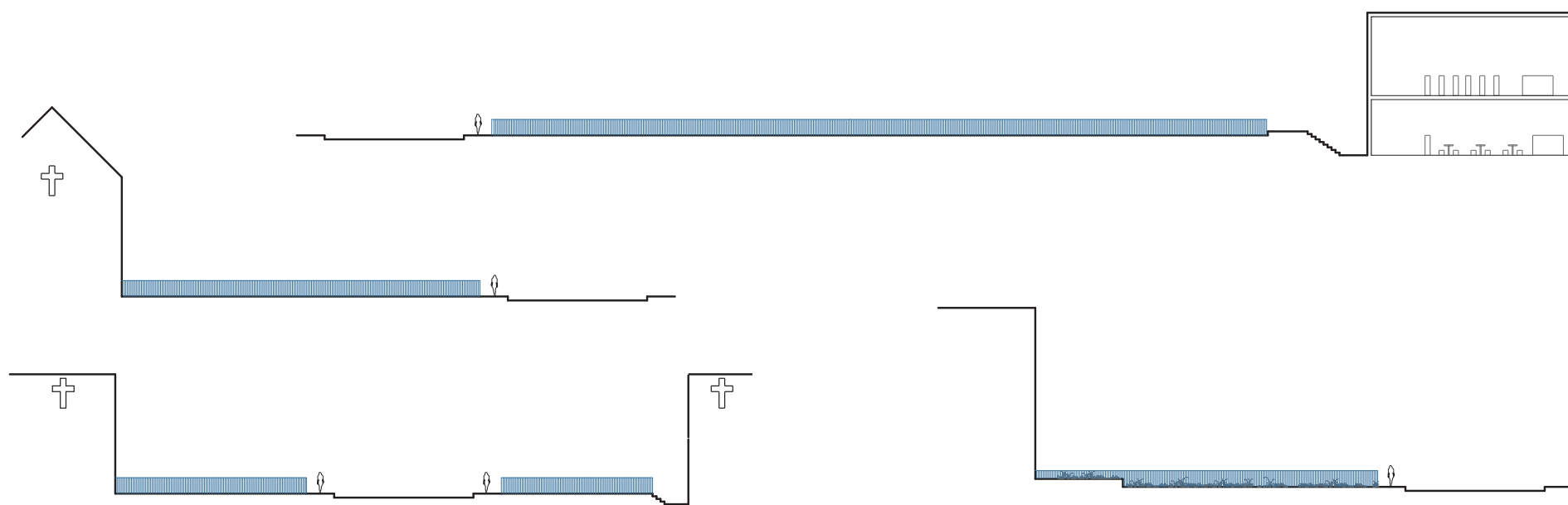
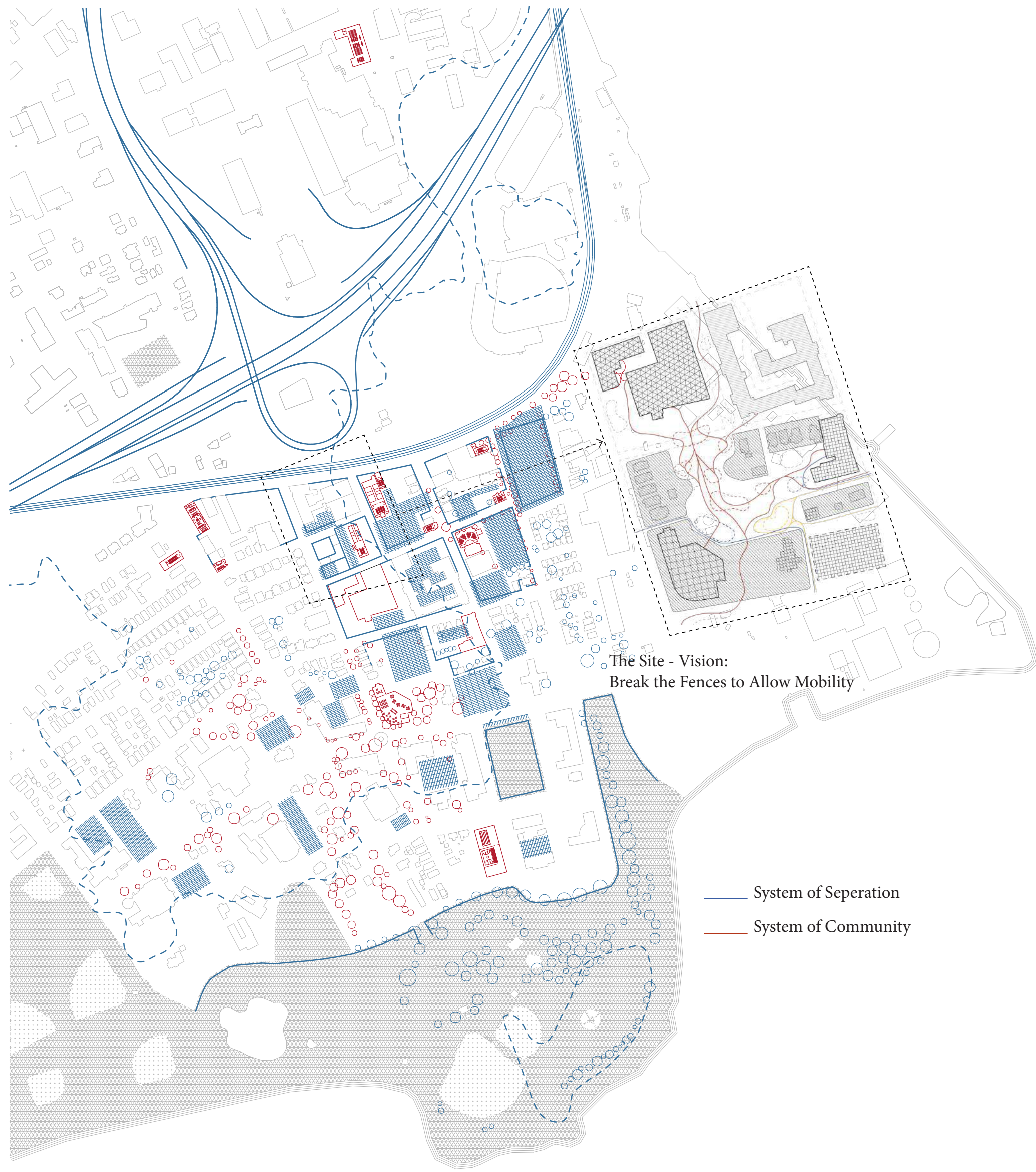
- urban space as a flooding mitigator

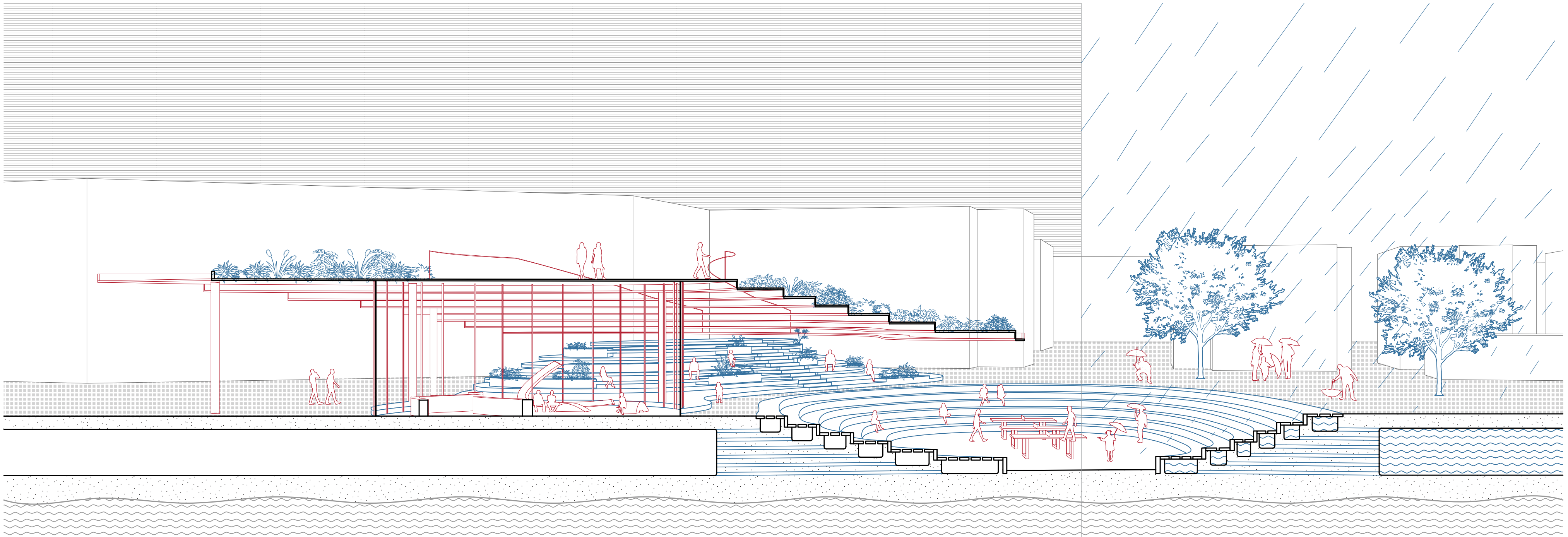
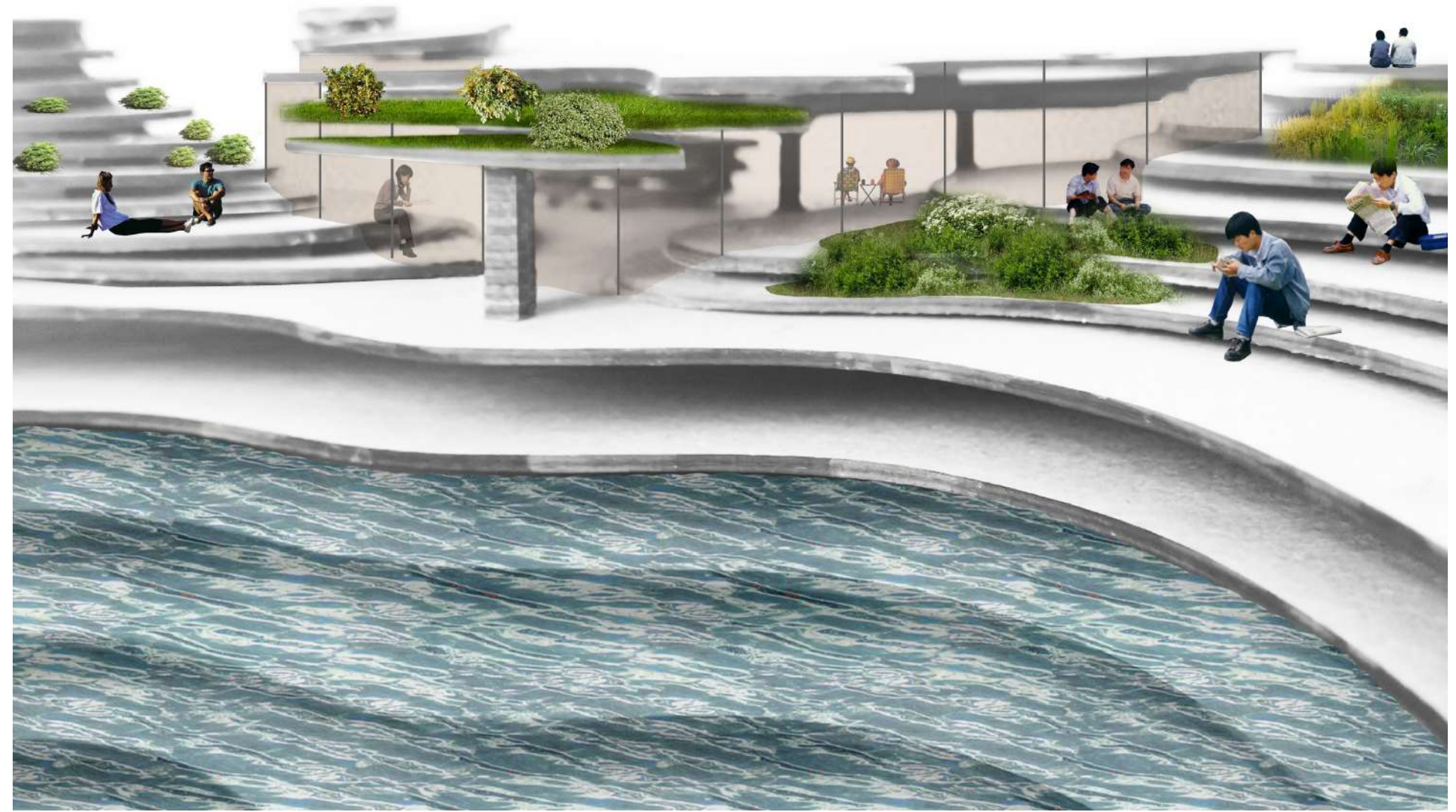
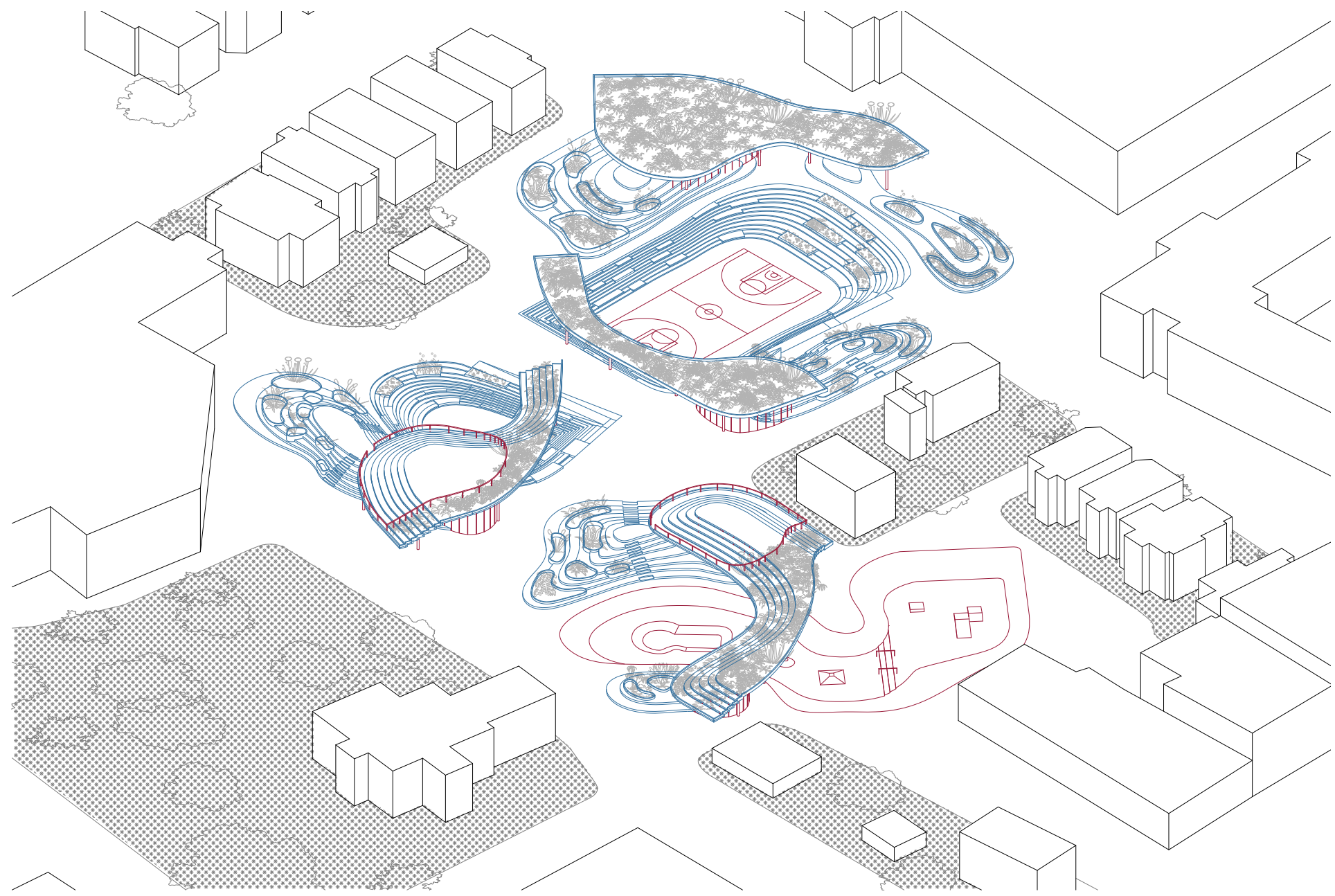
ADV IV Designing with/for Uncertainty

Time: 2023.01-2023.04

Critic: Rachely Rotem

The project responds to the issue of emptiness and underutilized land that induces negative migration in South End, Bridgeport. How can one create urban density thus generate social density? The design seeks to create spaces that provide as many options as possible for people to choose where they want to spend their time - indoor, semi-outdoor, outdoor, underground, aboveground, on top of roofs, by nature - under various thermal conditions and at various heights. It also responds to the future of flooding concerns by creating underground carved spaces. It can hold water to reduce pressure in urban infrastructures in times of flooding and heavy rainfalls, whereas providing community sports venues in other times.







Embassy for a Disappearing State

- relocate Tuvalu to foreign territories

ADV V Data Mourning Clinic (with other GSAPP programs)

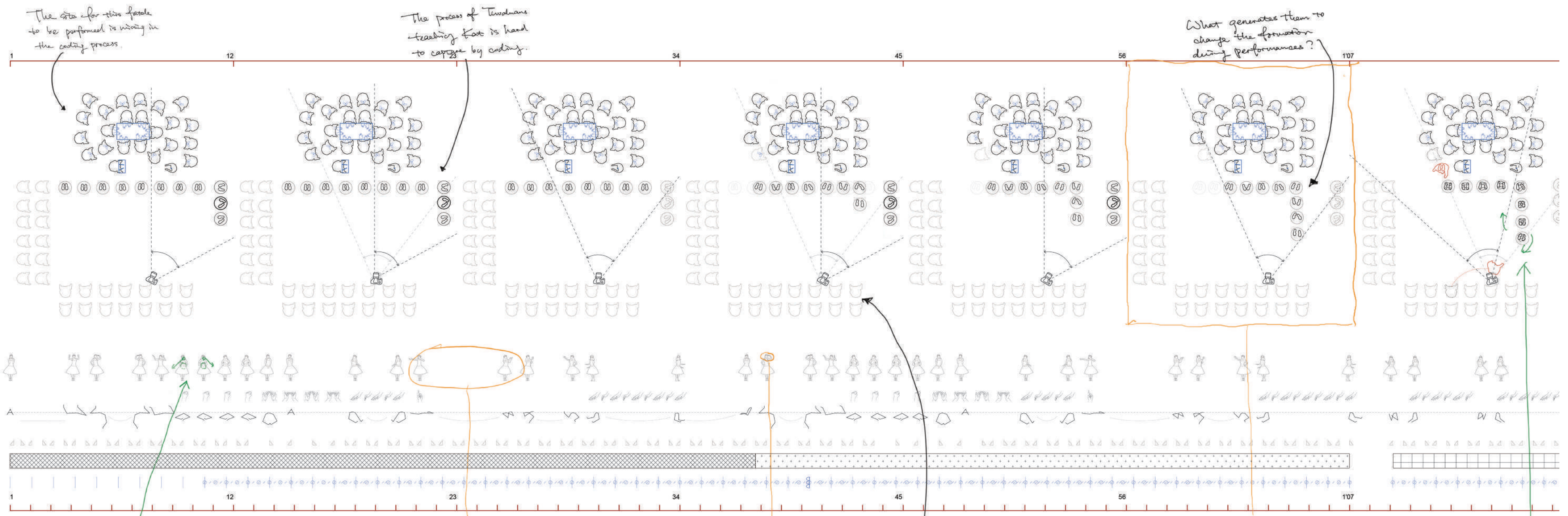
Time: 2023.09-2023.12

Critic: Marina Otero, Farah Alkhoury

Teammate: Jingyue Han, Zhexue Yang (for research)

Individual work (for proposal)

It is positioned within the context of Tuvalu's submergence of its physical land and its current transition to Tuvalu's metaverse. It proposes an architectural framework wherein Tuvalu's digital nation emerges in the face of the imminent threat of its physical disappearance. By advocating for embassies in host countries where Tuvalu's diasporas are present, this project aims to reclaim physical lands and restore presence and sovereignty through a redefined concept of embassies.



The site for this facade to be performed is sitting in the coding process.

The process of Tivolians teaching fast is hard to capture by coding.

What generates them to change the formation during performances?

Vision directions & hands rotation directions are missing

- Transition from this move to next move is missing

- Facial expression is missing

The atmosphere of people sitting together celebrating is distinguishable by coding/recording.

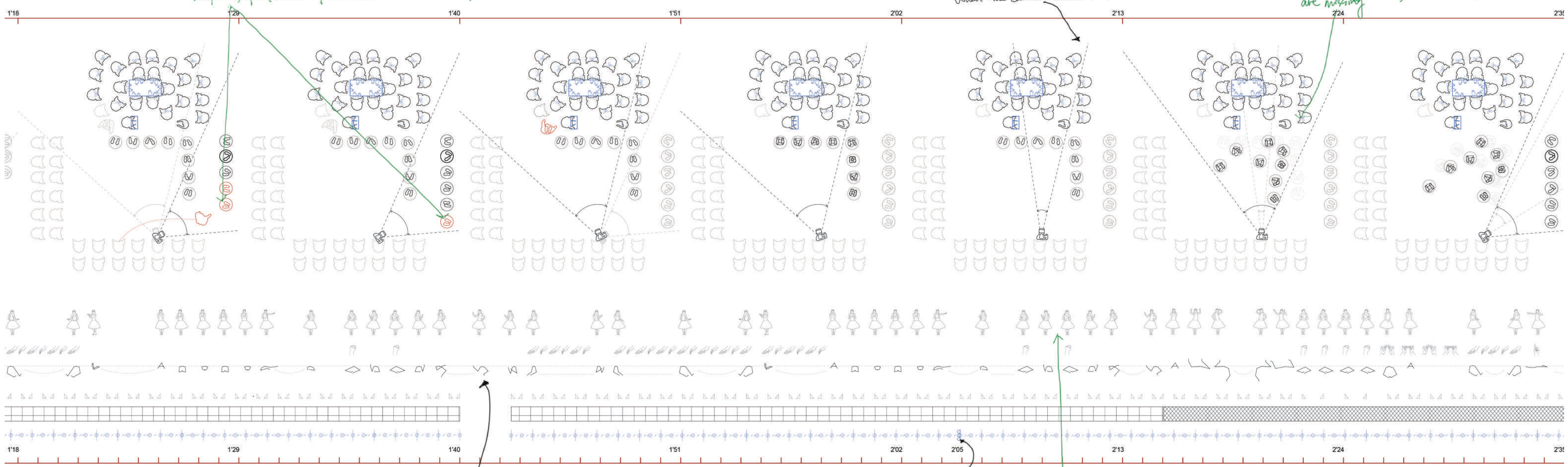
- Spatial Orientation as well as 3 dimensionality are missing.
- Once coding is done, everything becomes 2D and flat.

the rotation is missing!

The changing dynamics after new learners join in & the various responses/performance of each learner are missing

The sight was limited when the camera zoomed in.

the arm movements of the singers induced by the heightened atmosphere are missing












n of the body

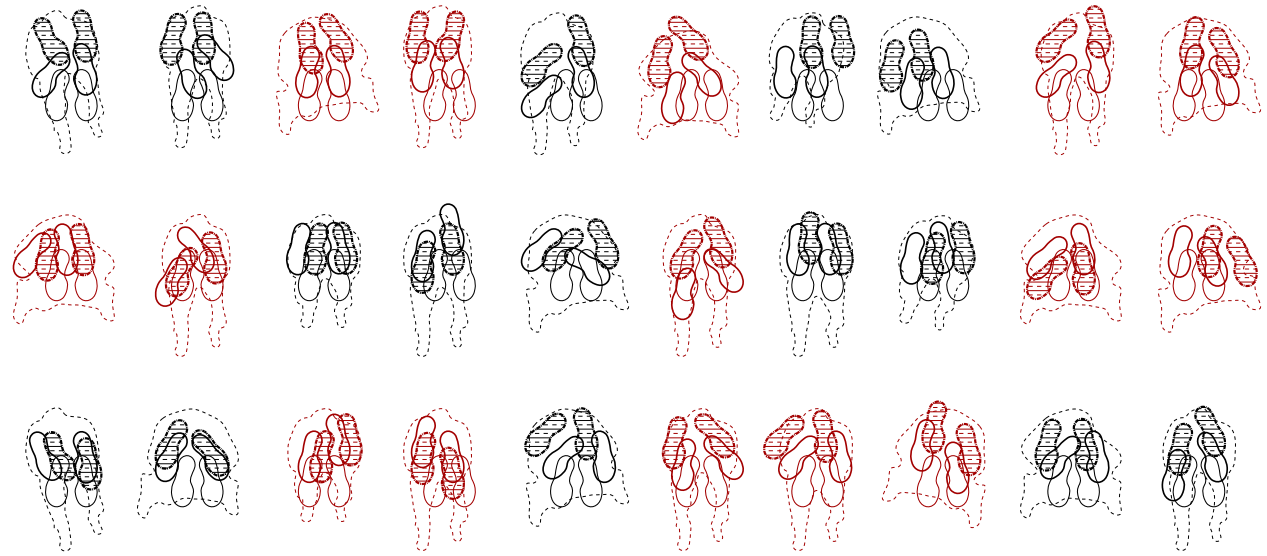
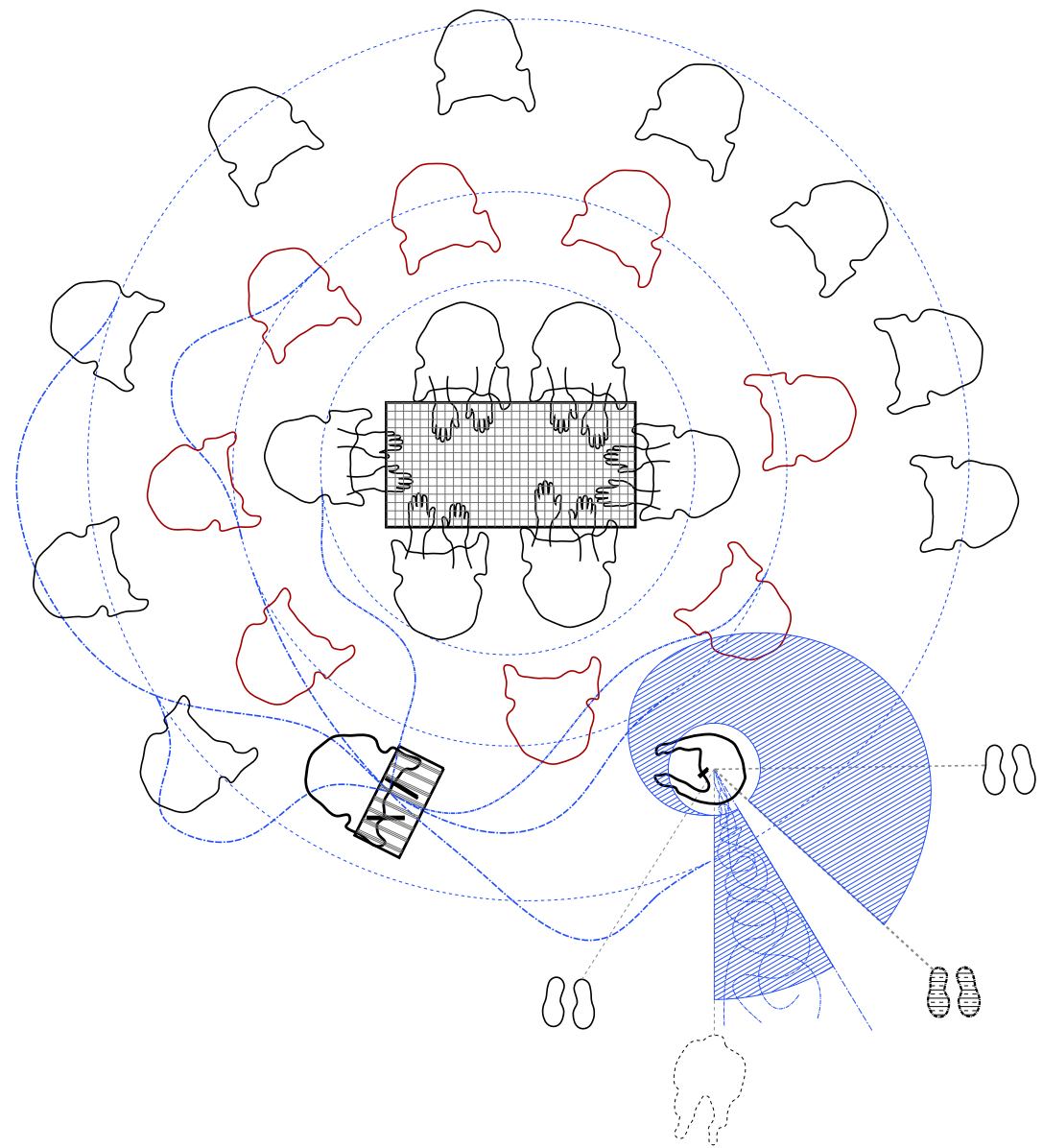
The dancers all danced slightly differently but the code only captures the most common movement.

Who blew the whistle? Which singer?

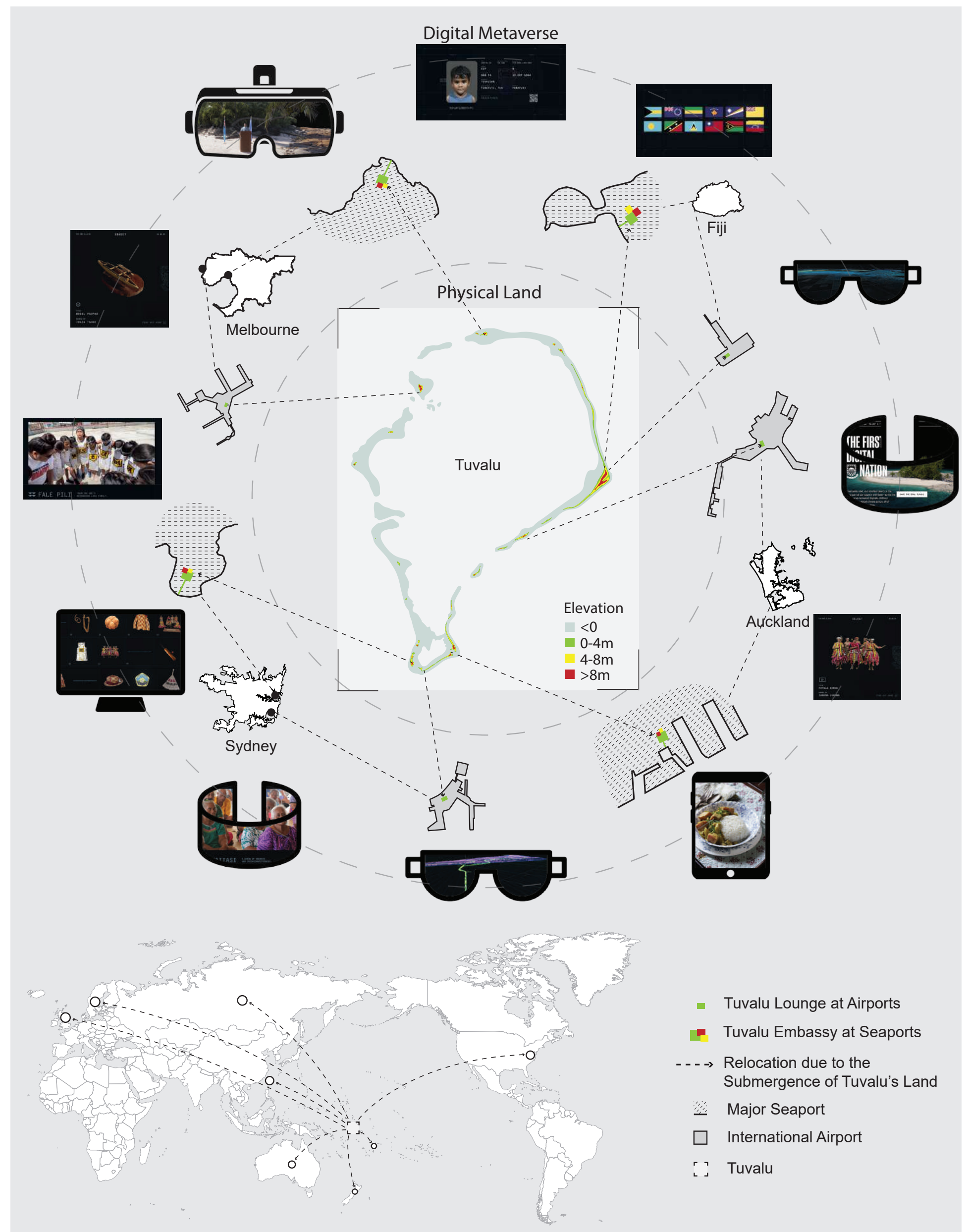
the slight knee-bending movements which lower the heights of the singers are missing

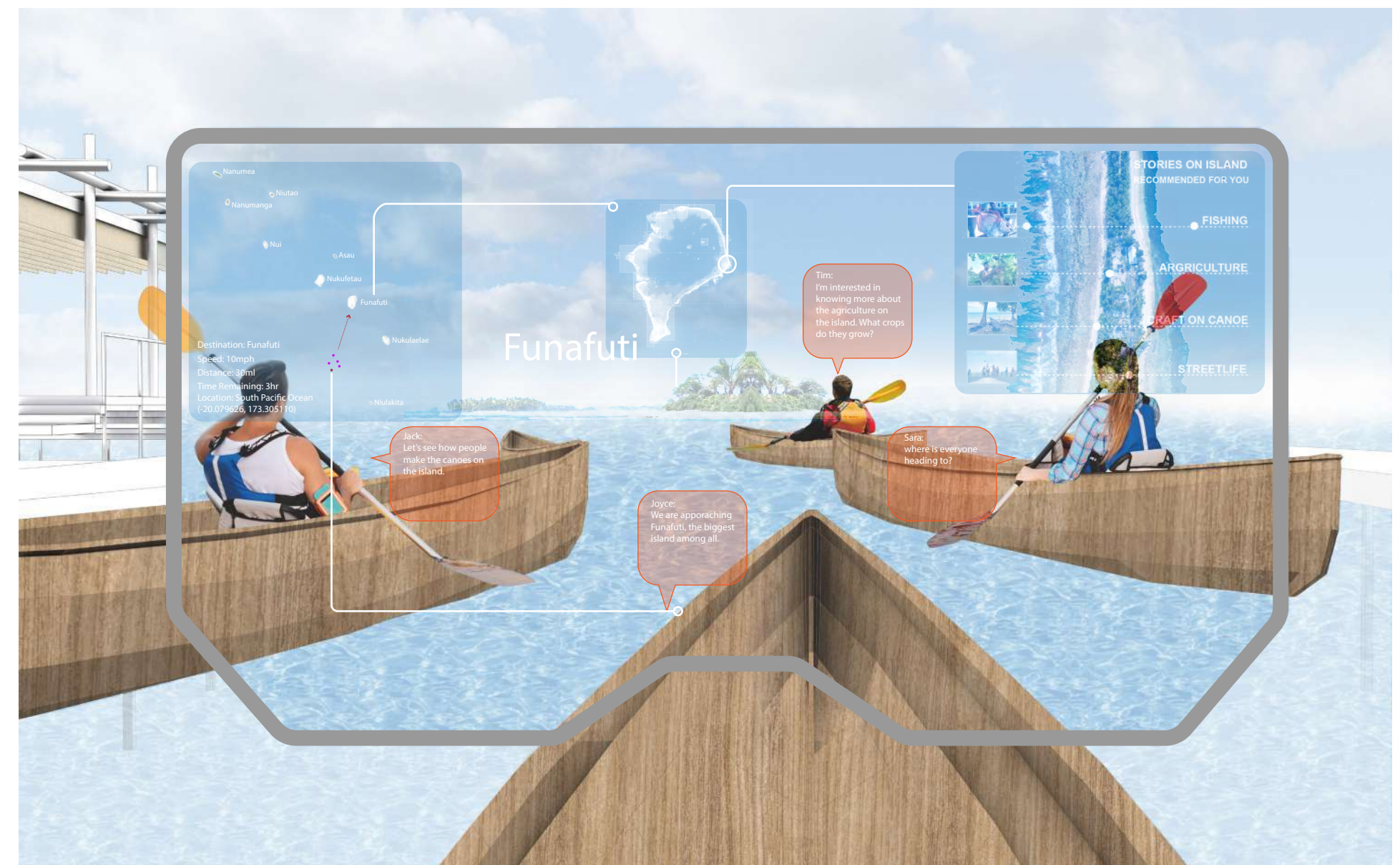
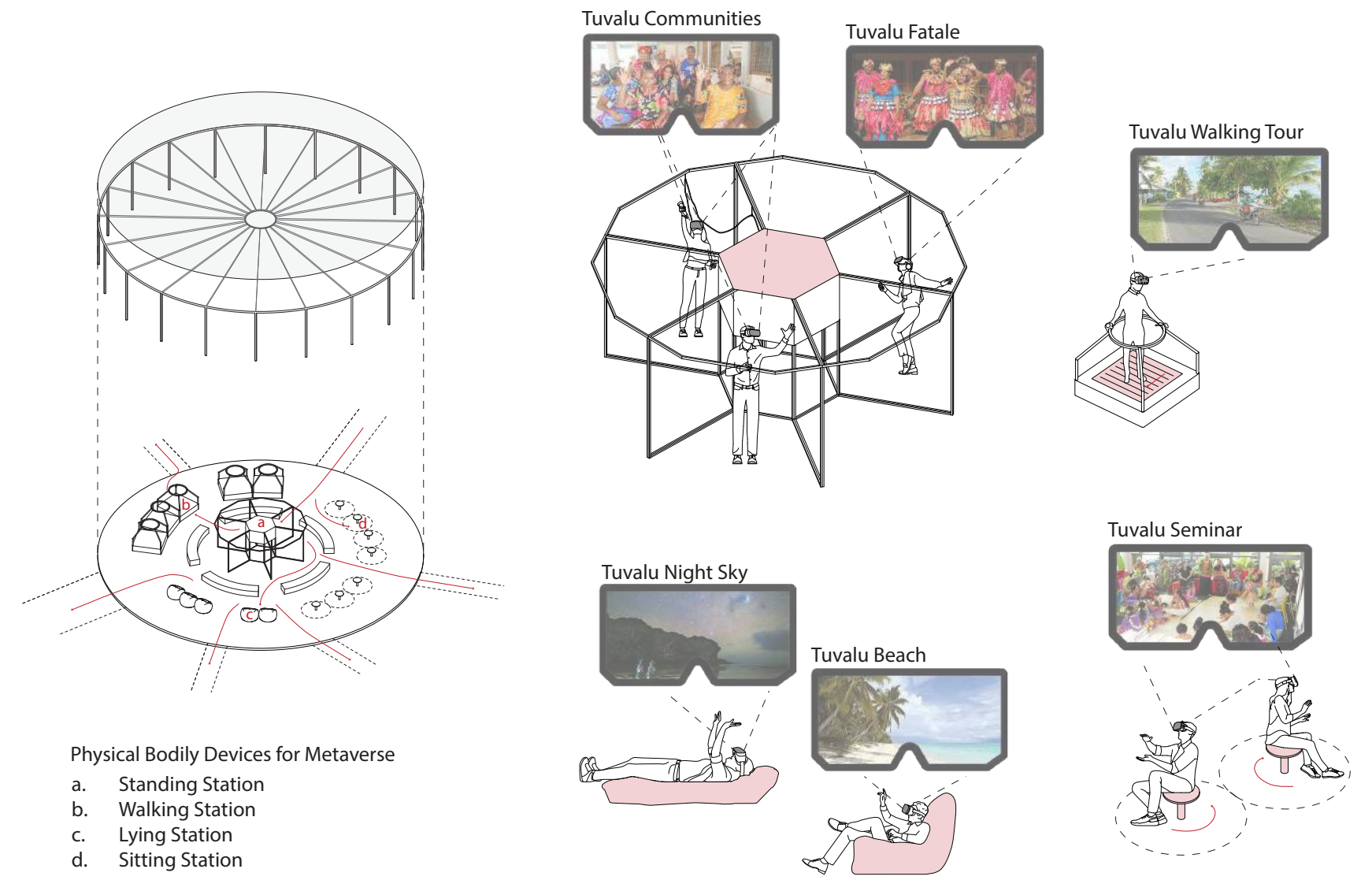
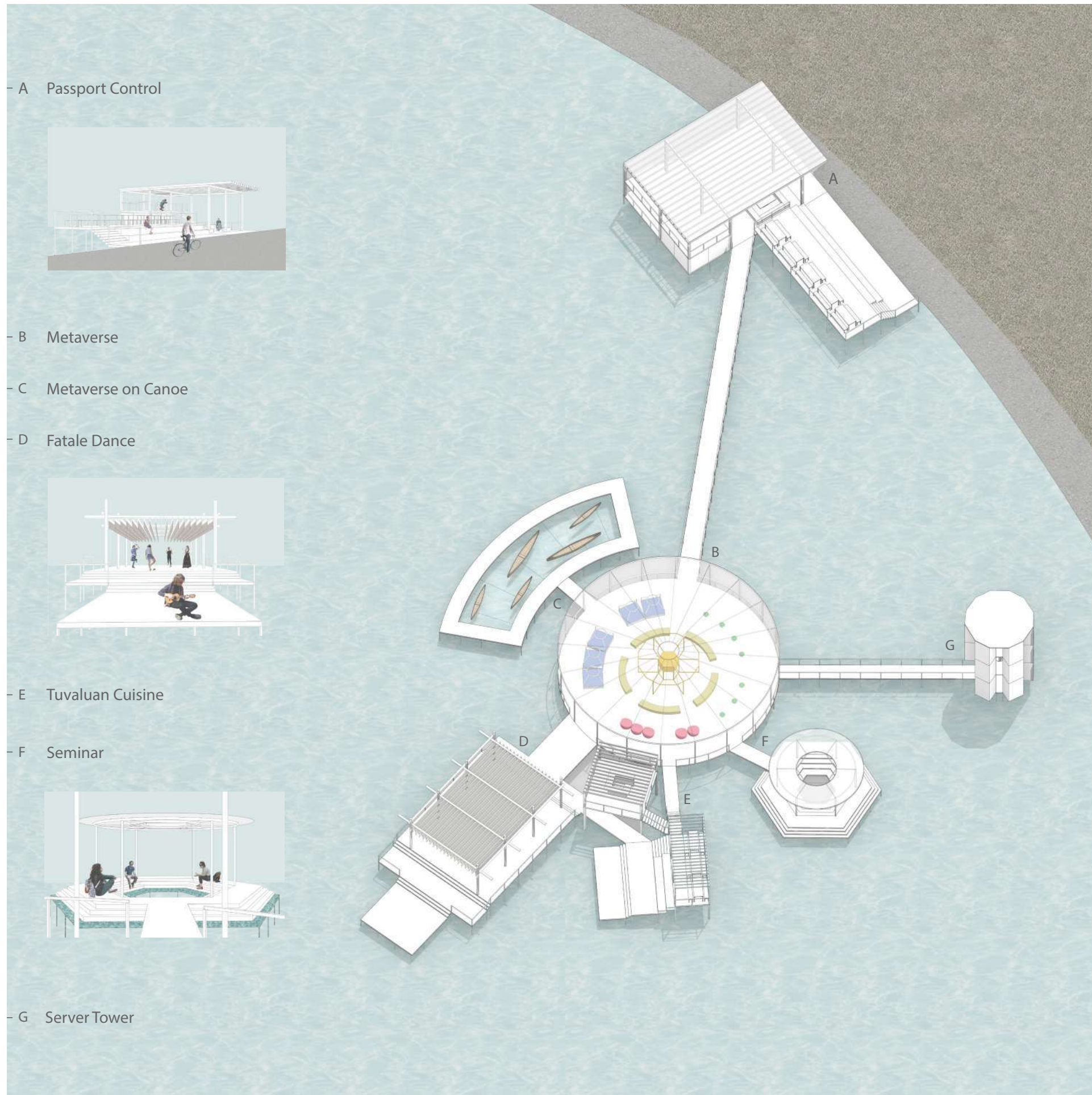
A Fatale Translation Legend

-  Singer | Seated | Female
-  Singer | Seated | Male
-  Dancer | Seated | Step 1
-  Dancer | Standing | Step 2 & 3
-  Dancer | Standing | Step 4
-  Tin Player
-  Composer
-  Sound | Constant
-  Sound | Improvised



A Translation of Fatale - Dance Notation (Individual Drawing)







Indigenous Running Farm

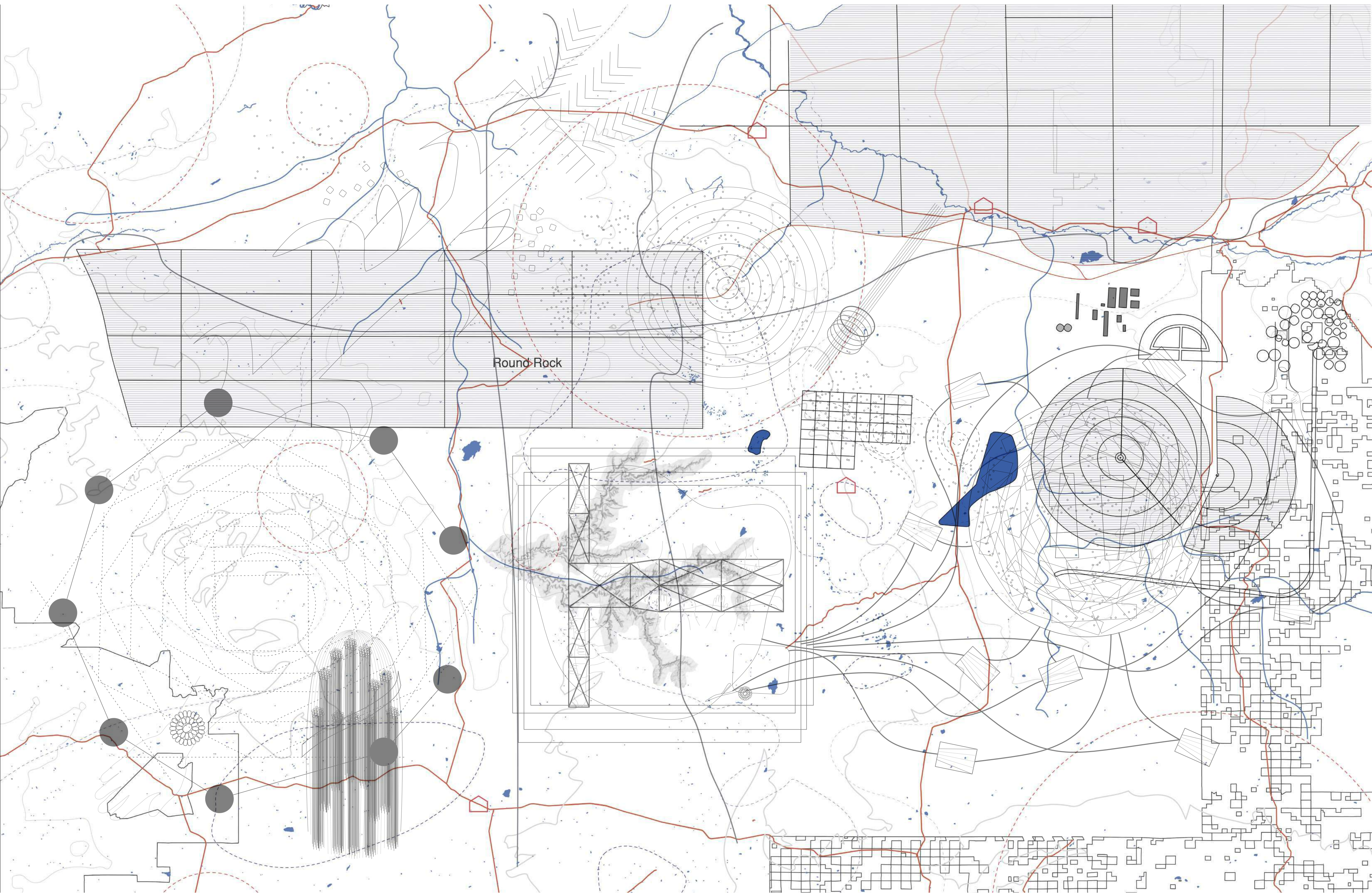
- restructure the native farming practices

ADV VI Design is Ceremony

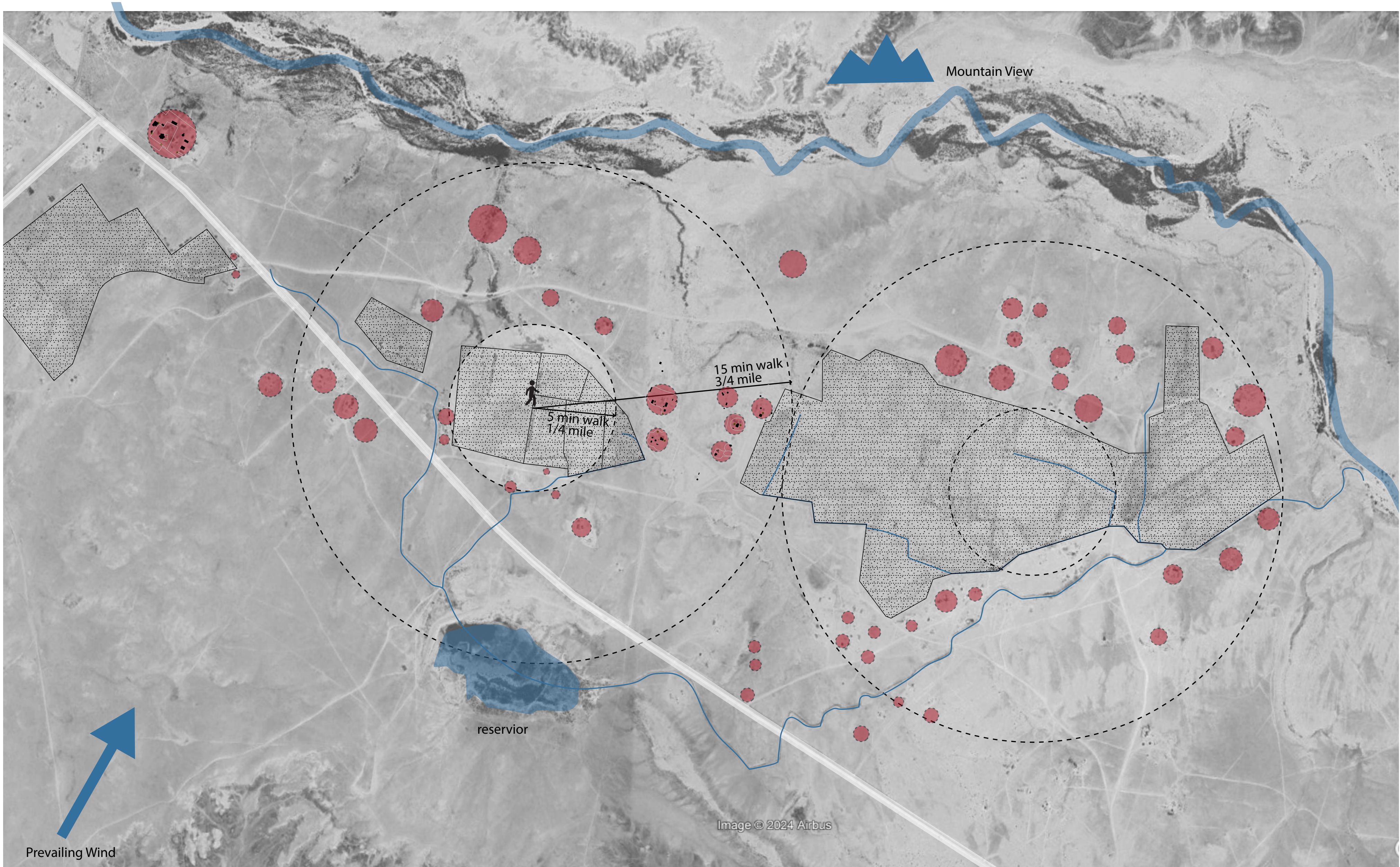
Time: 2024.01-2024.04

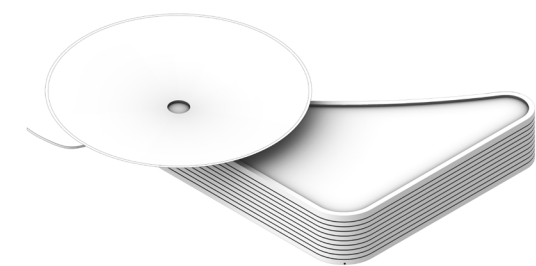
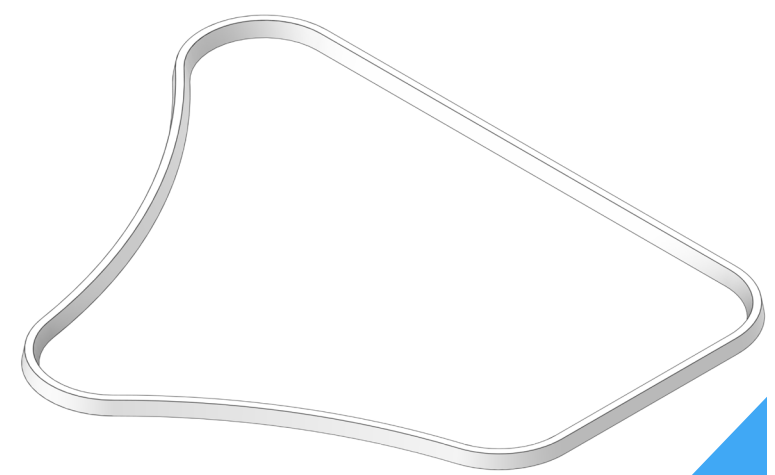
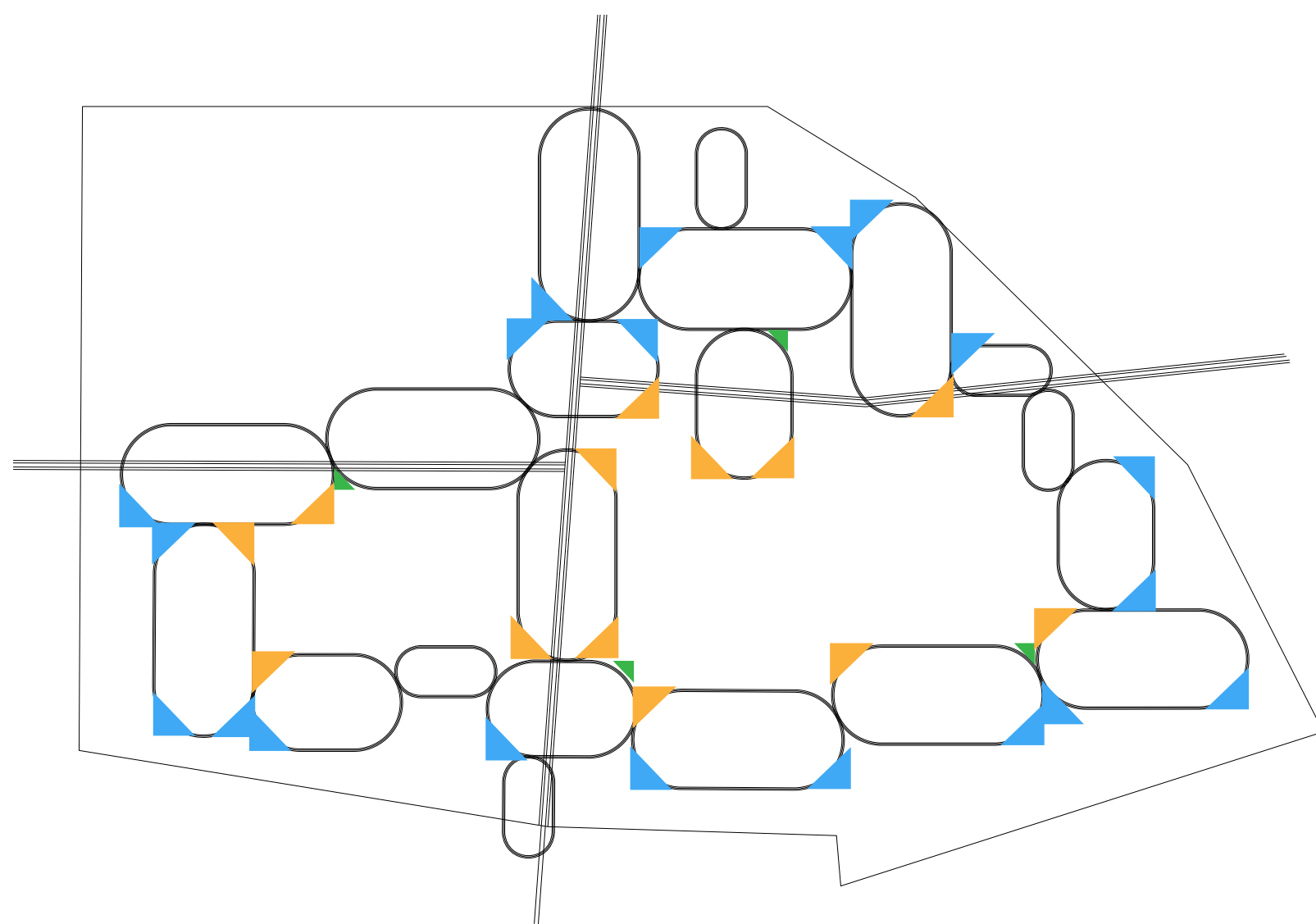
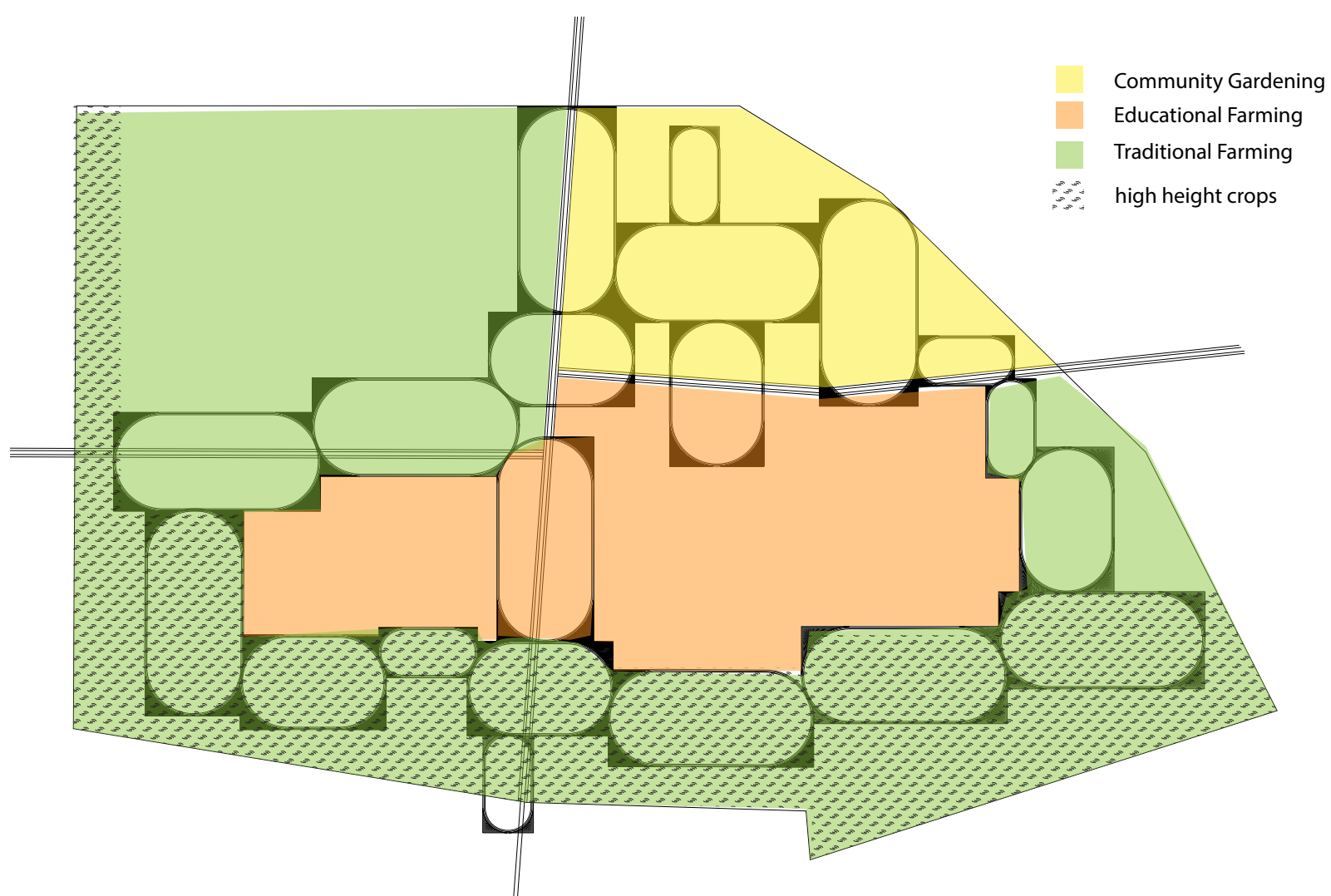
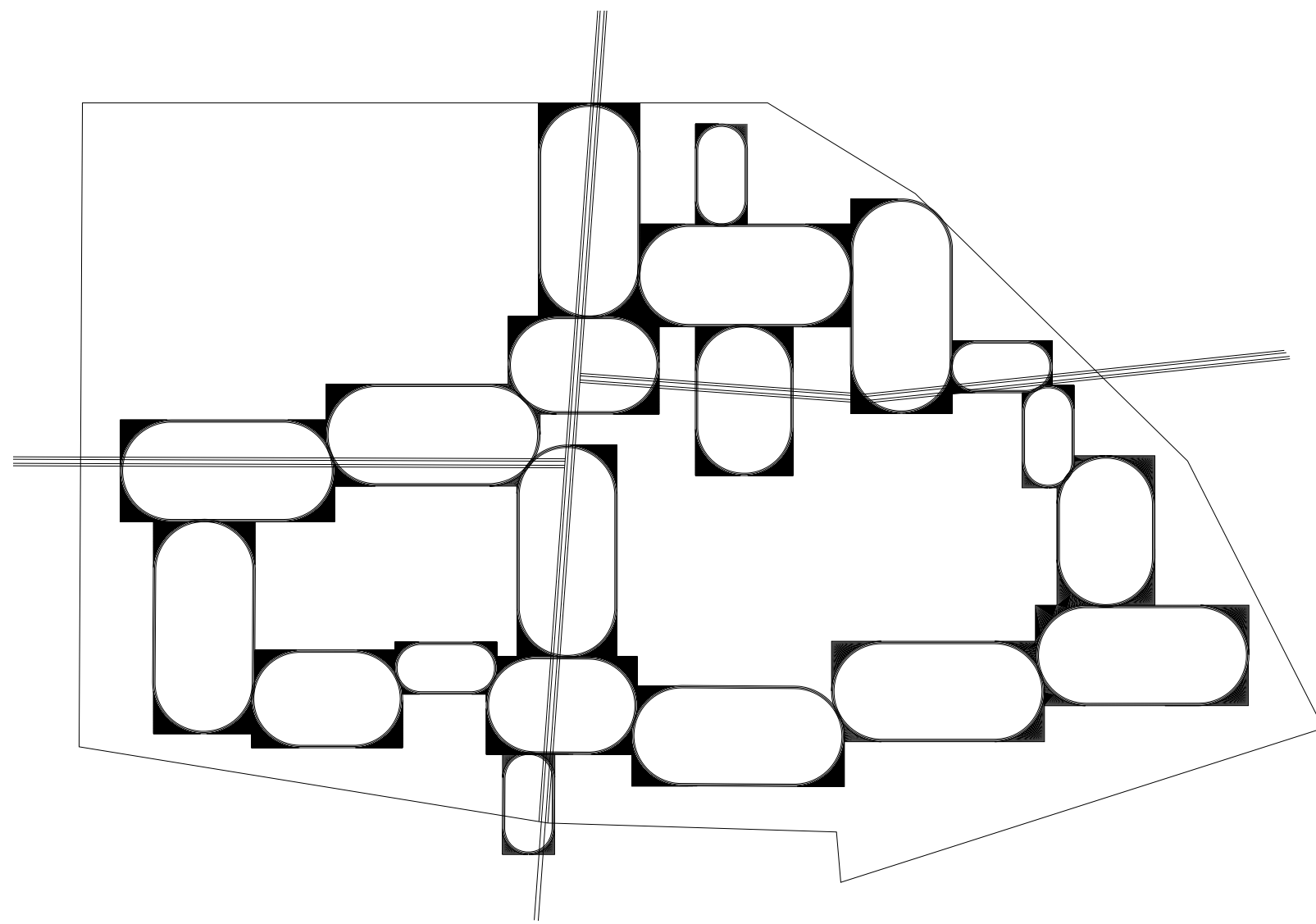
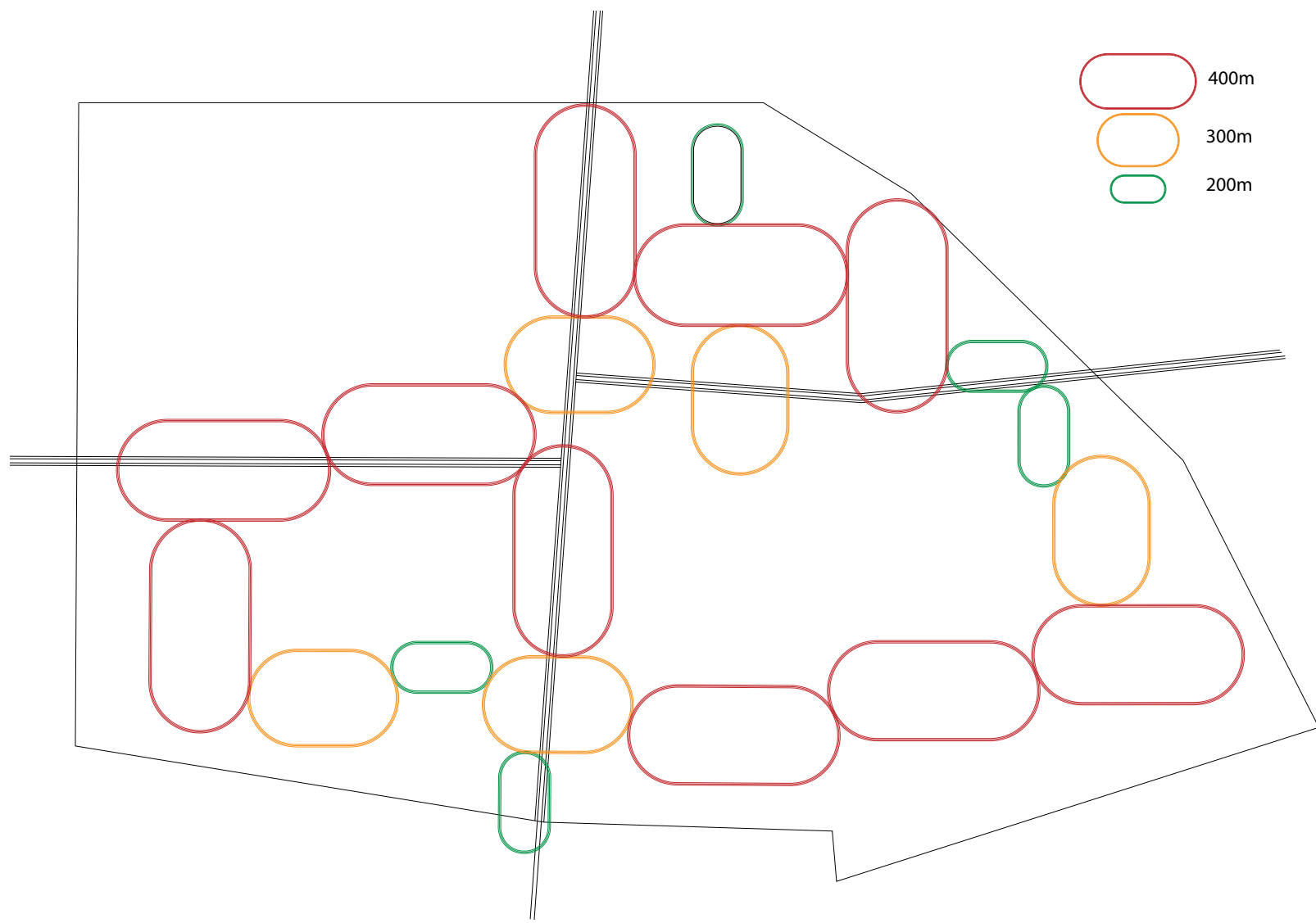
Critic: Chris Cornelius

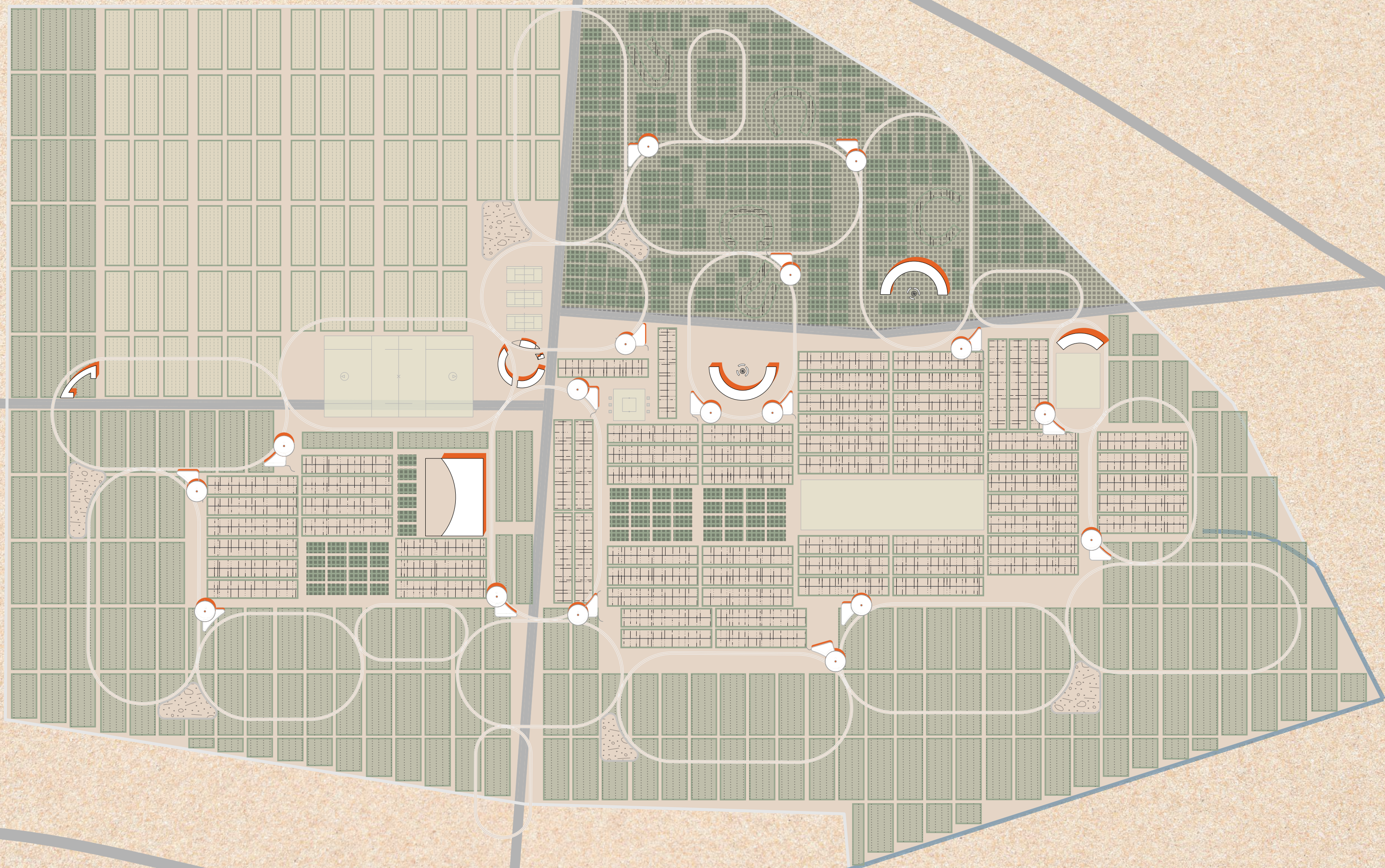
The project sees the disconnection between farming, health, and social life on the vast unplanned land, and an opportunity to introduce the concept of running farm, where native american sports and exercises meet native american dryland farming techniques. The project aims to integrate agriculture into native people's everyday life, including grocery shopping, exercising, community dining, while it also serves as a tourist and educational destination that includes dormitories and workshops to promote native food and farming.

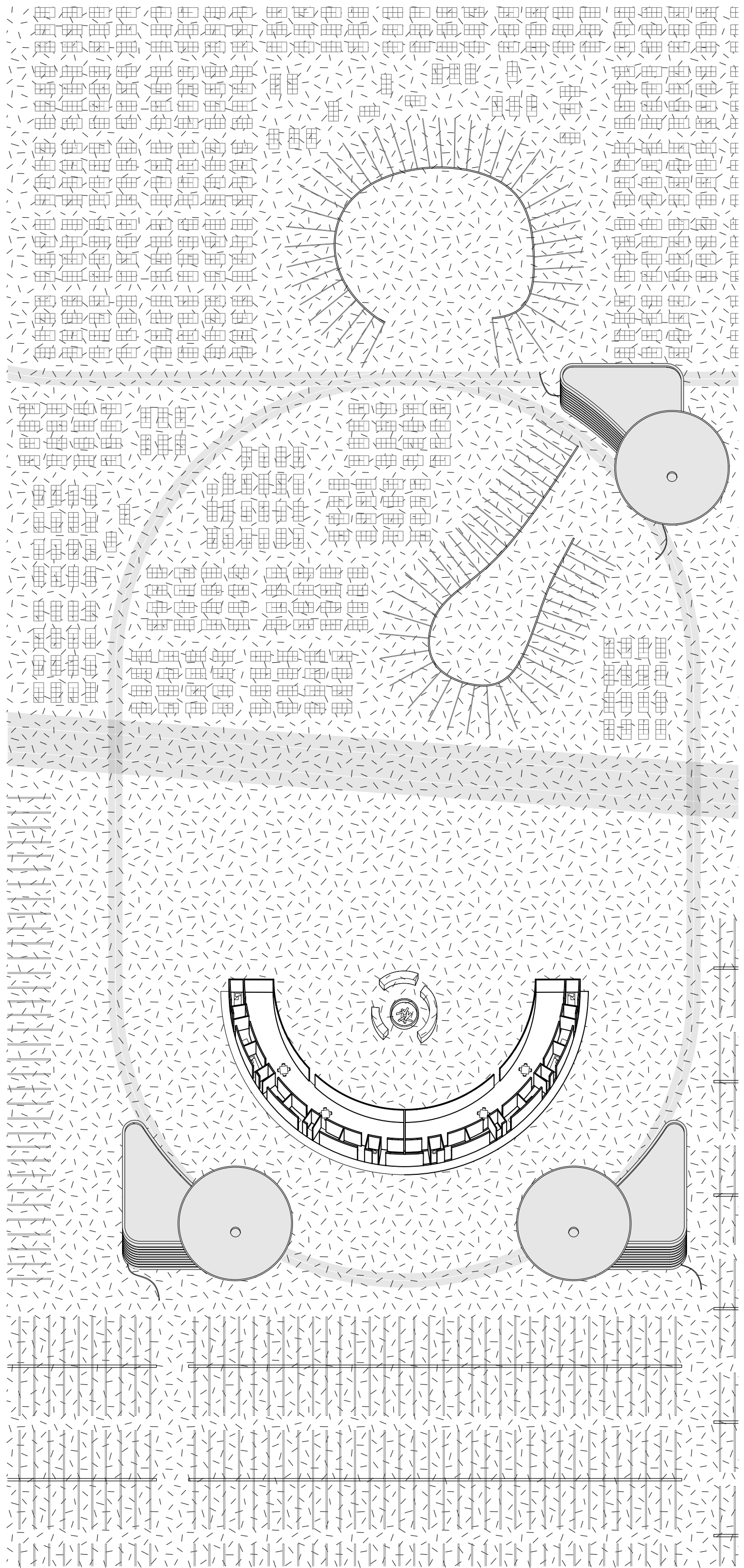
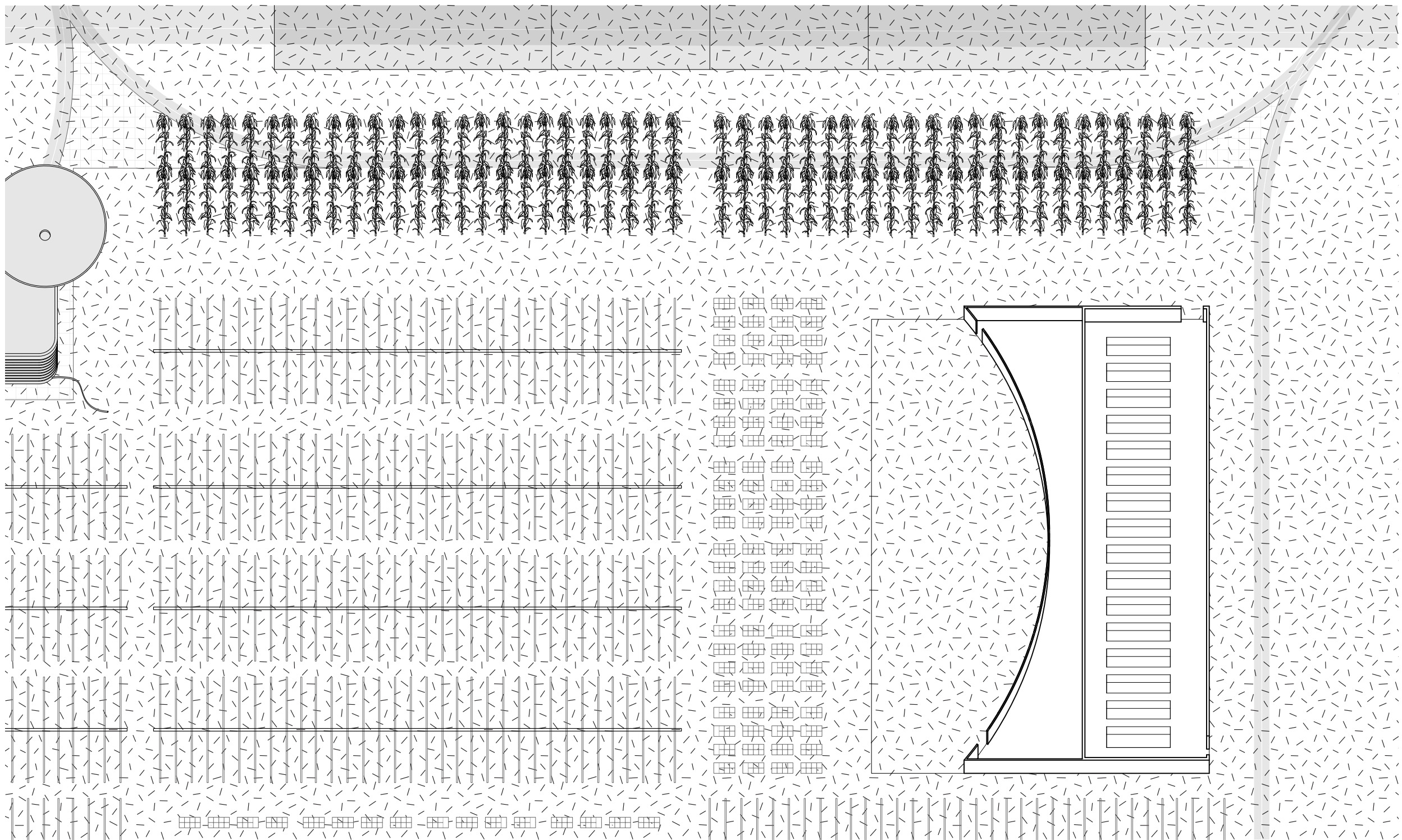
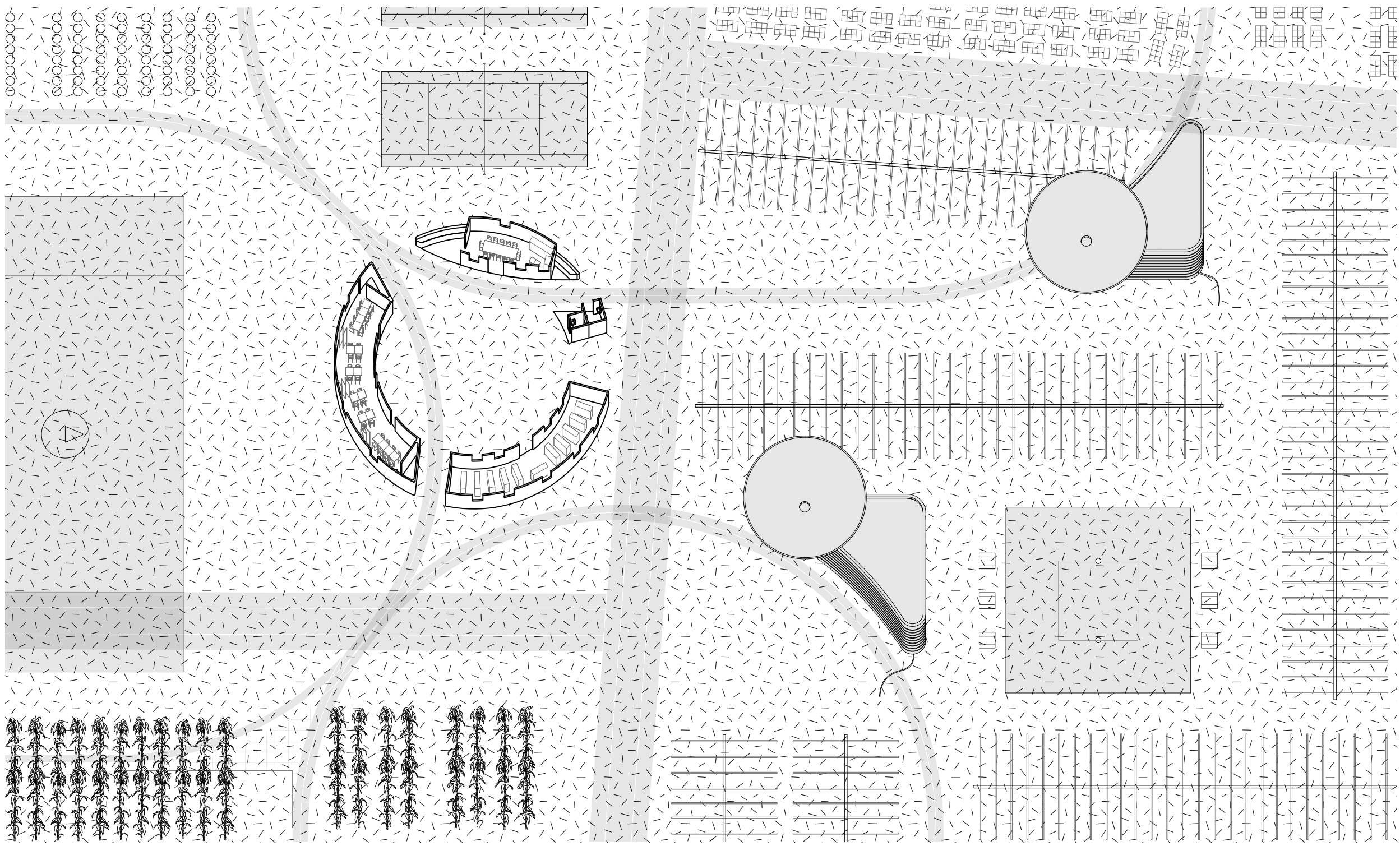


Round Rock

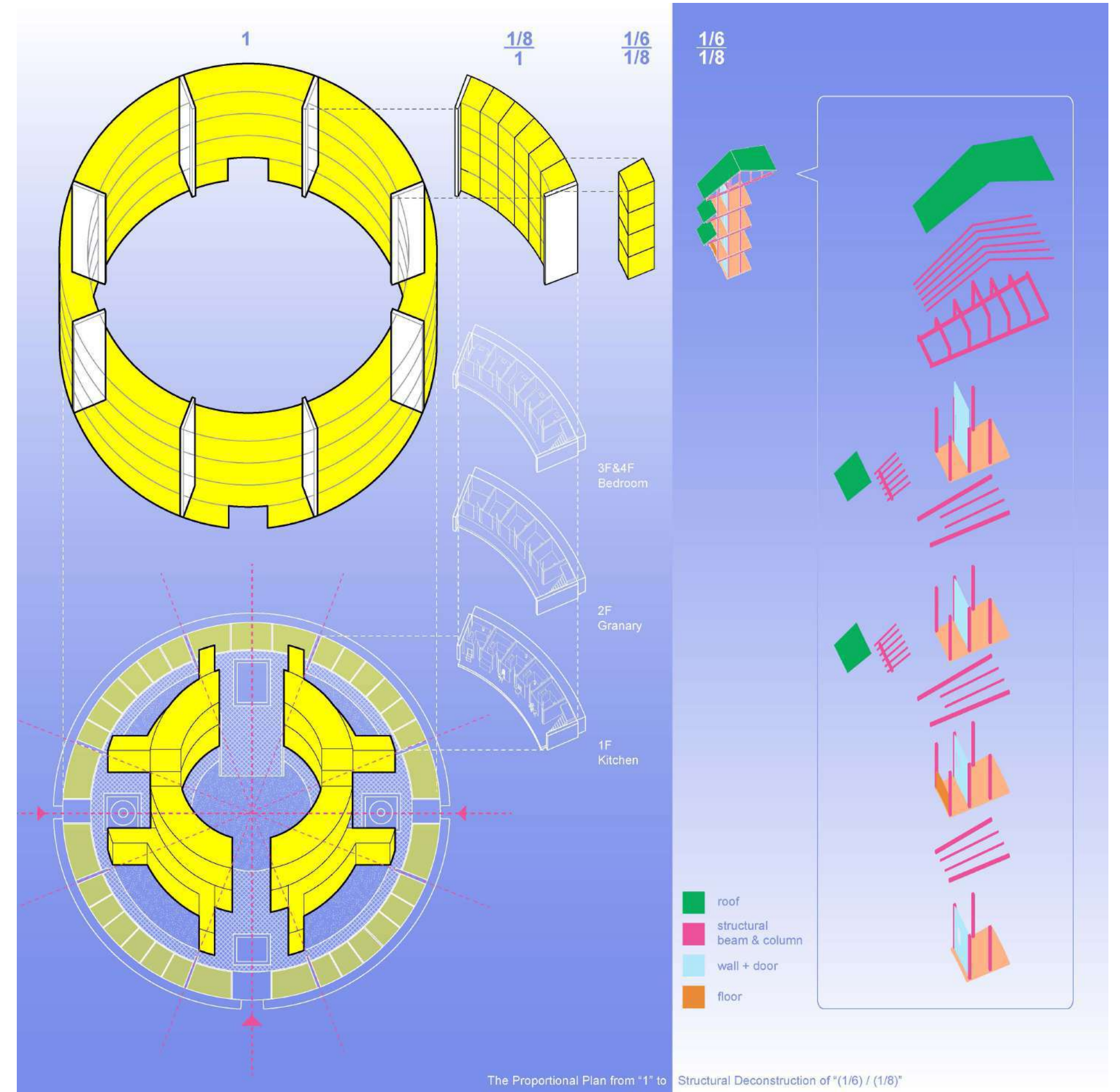
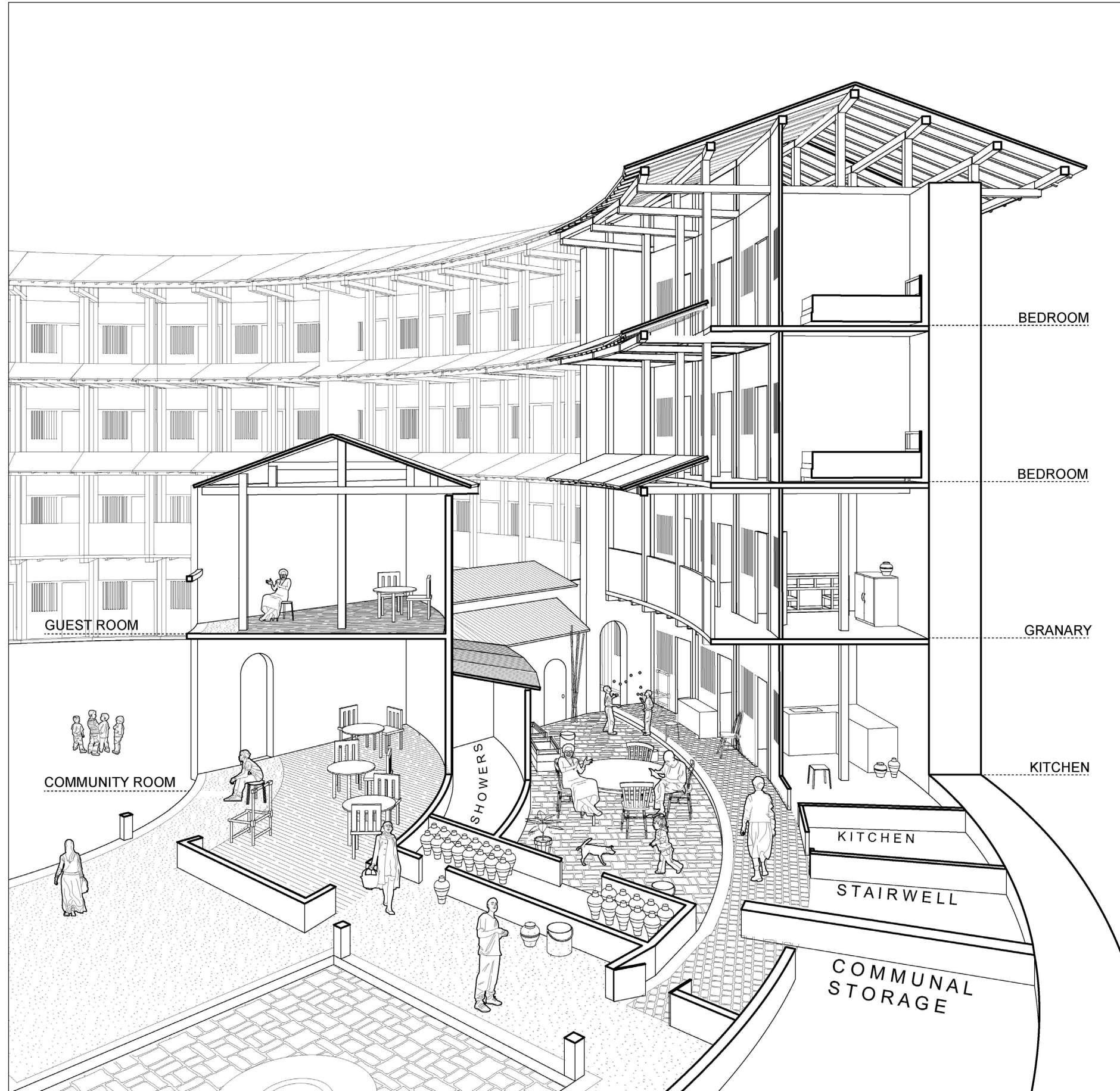


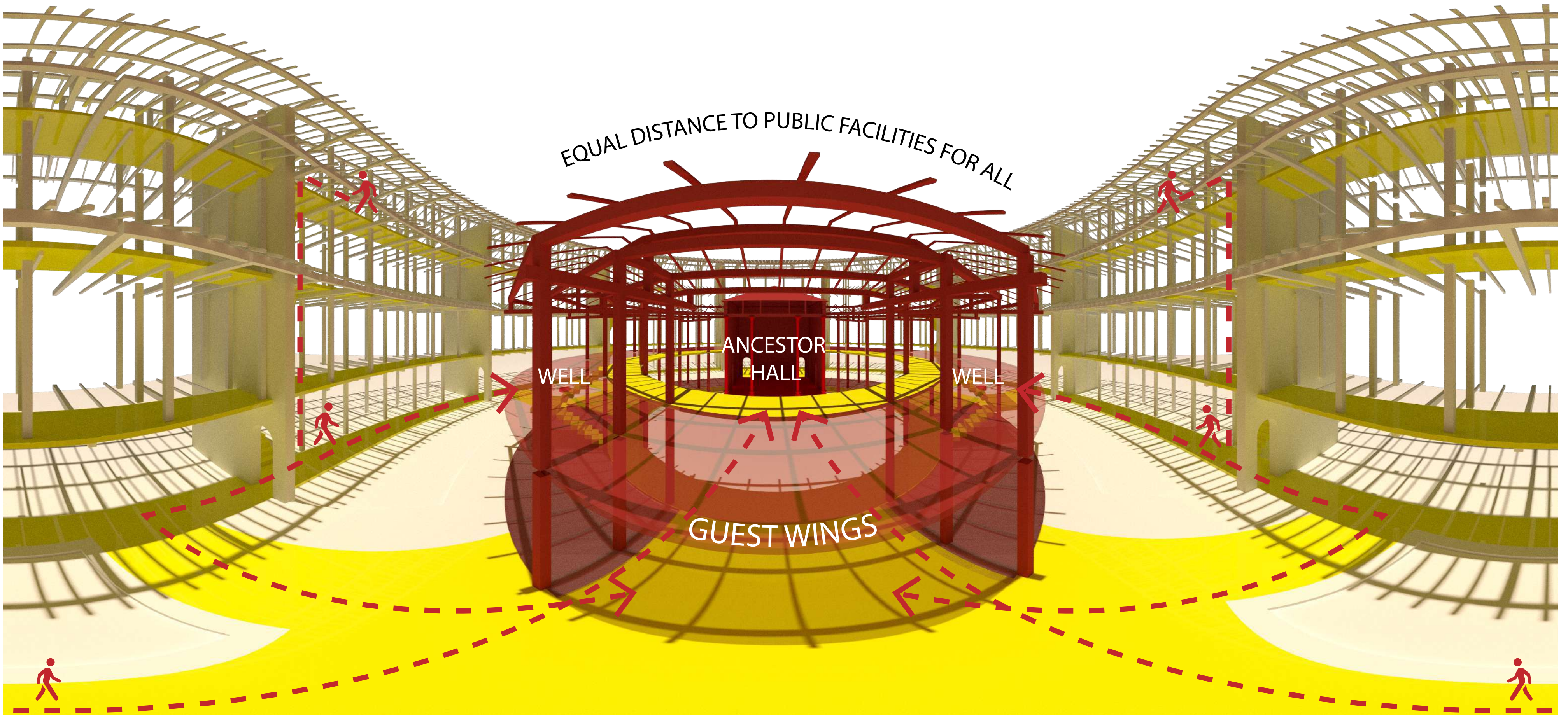
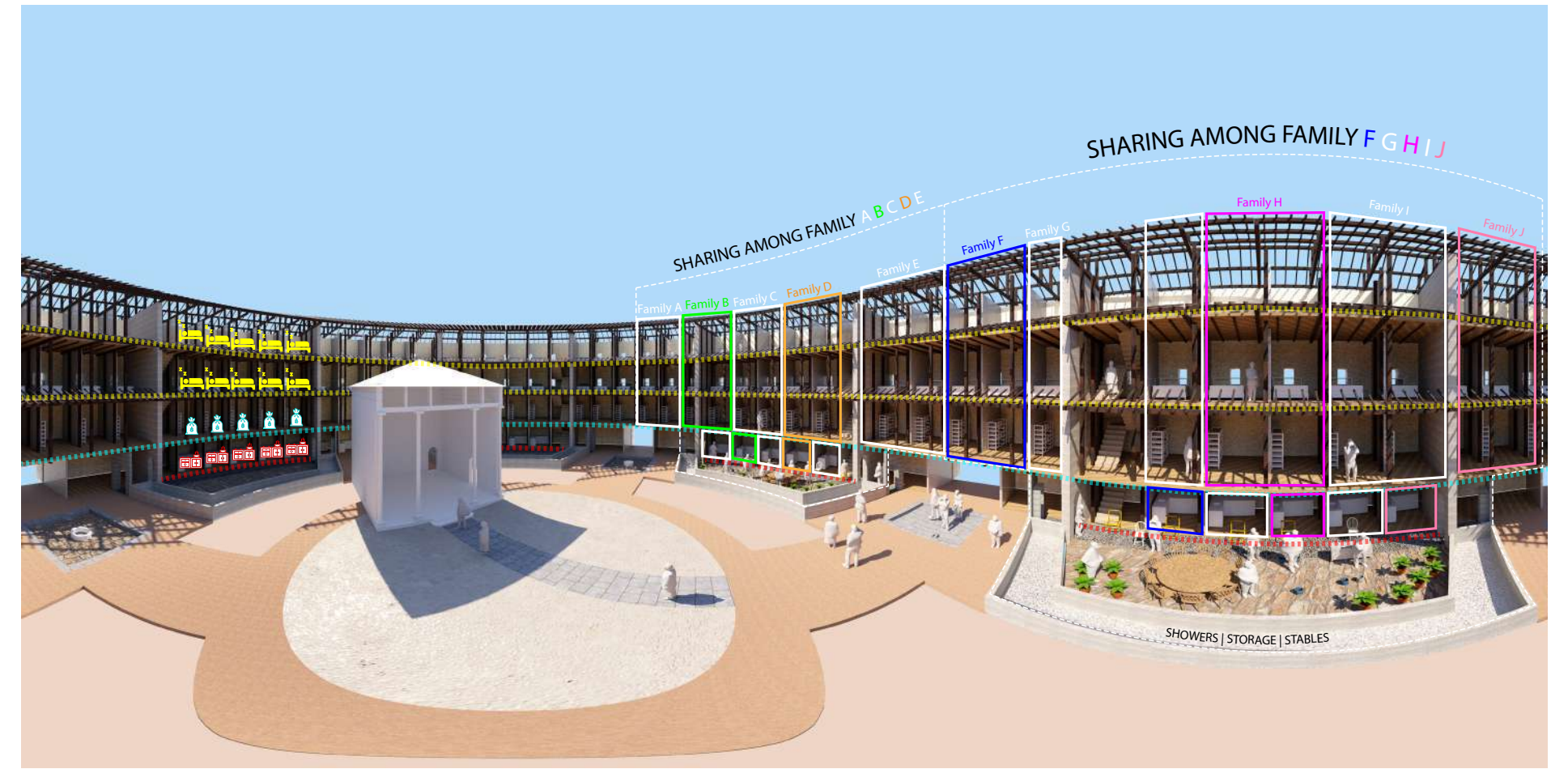
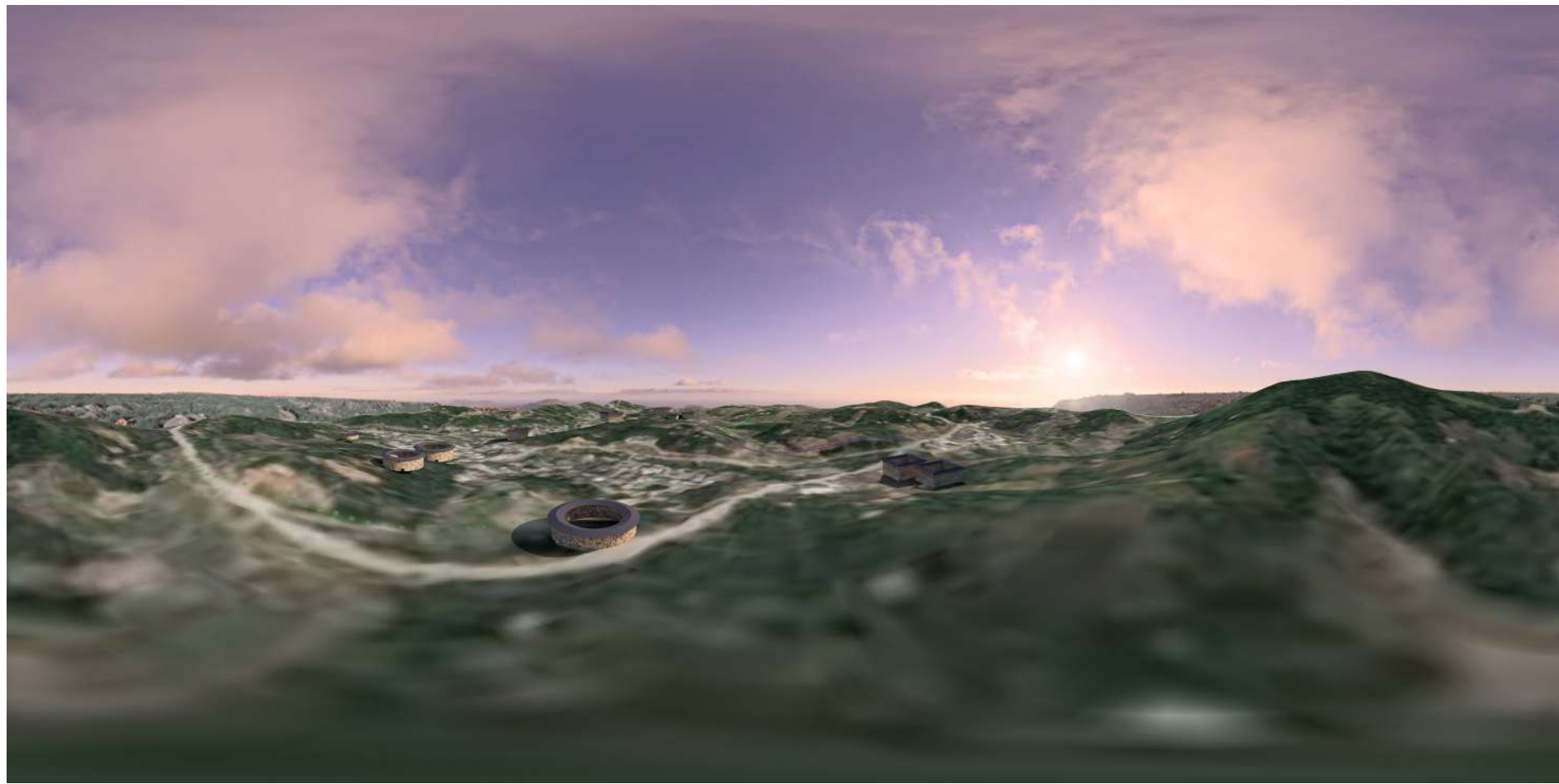




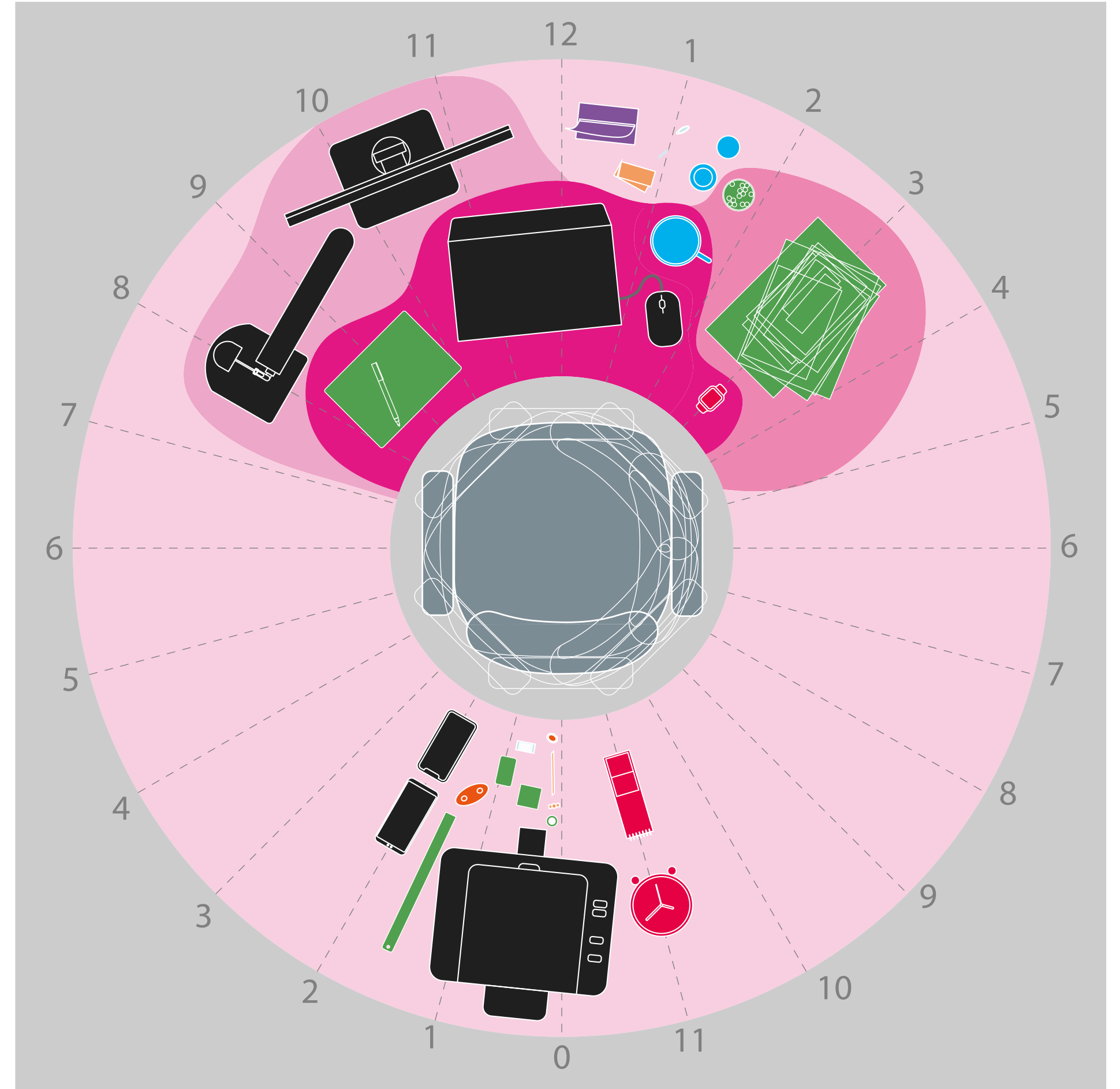
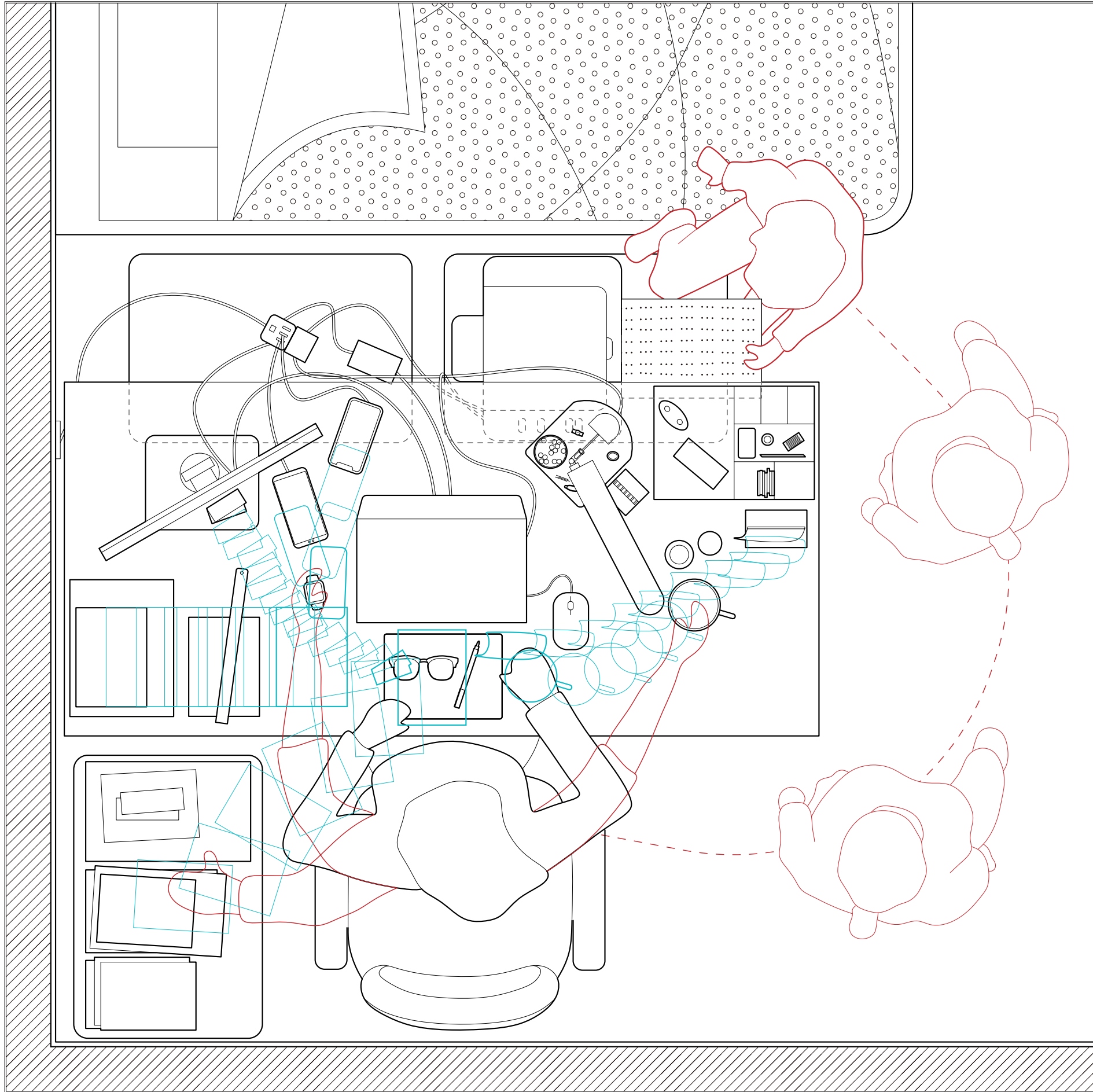


ADR1
 Time: 2020.09 - 2020.12
 Crit: Lexi Tsien
 Project Name: Tulou
 Project Location: Fujian, China

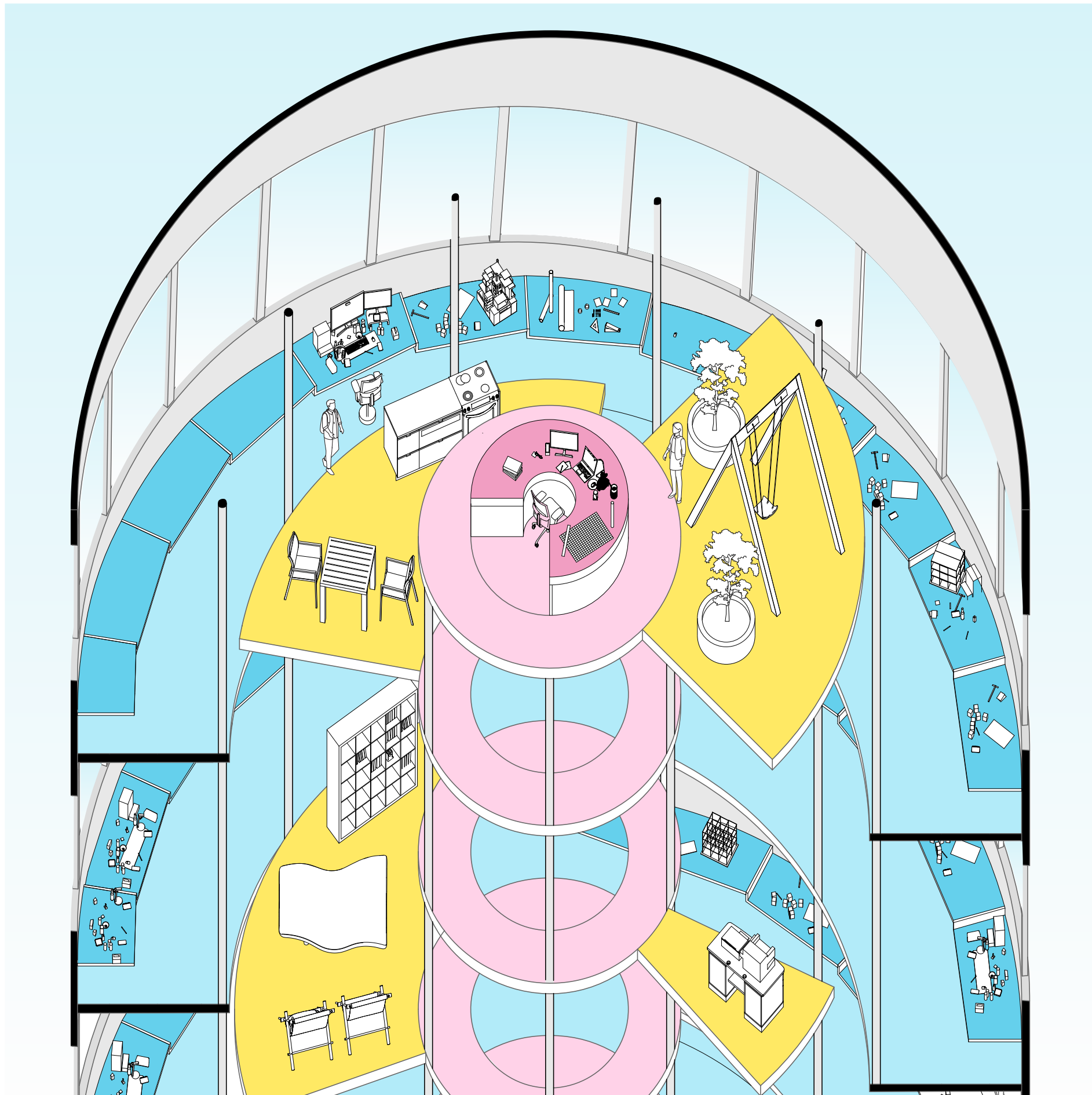




ADR2
Time: 2021.01 - 2021.04
Critc: Lexi Tsien
Project Name: Desk System



THE MANIFESTO



Collabrator: Zixiao Zhu

MY WEAPON

The Essential

"LINE" is **the bullet**.

The Sufficient

"COLOR" and "TEXTURE" are **the tubes**.

The Exceptional

"COLLAGE" is **the sword** in choreography.

MY WEAPON USED TO FORGE CHANGES

~~A drawing is to make "A" (straight) point.~~

*A drawing can trigger **different perspectives** while makes us wonder and confuse.*

~~A drawing should convey the **clarity of concept** before **aesthetic**.~~

*A drawing can convey **ambiguous moods**.*

~~A drawing should be **self-justified**.~~

*A drawing can be (seemingly) unfinished and invite **audiences to participate**.*

03/30/2021

01

JAN·2021

SUN

MON

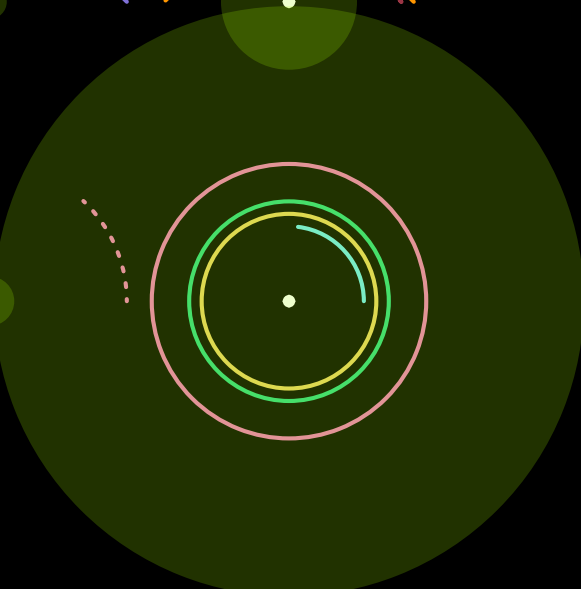
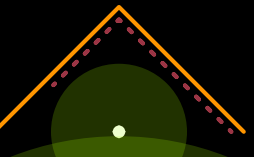
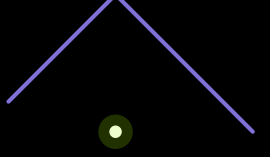
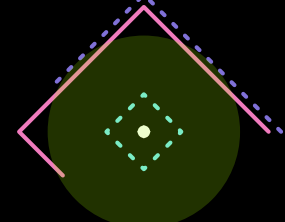
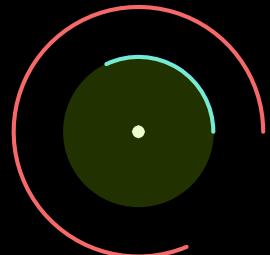
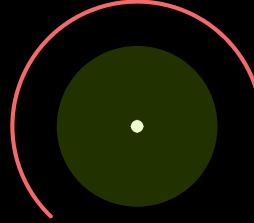
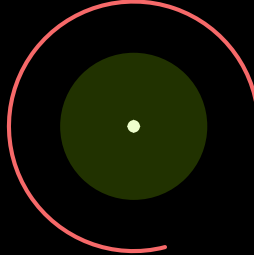
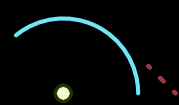
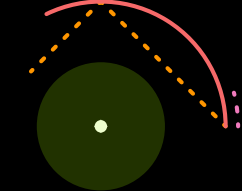
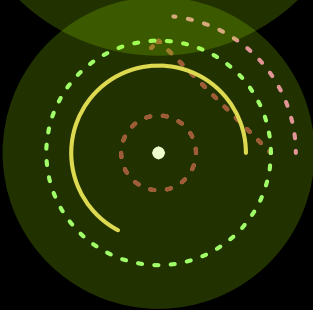
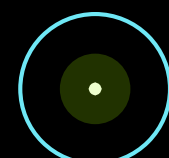
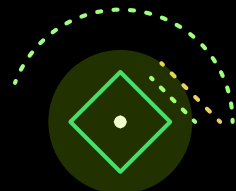
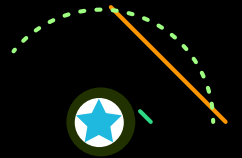
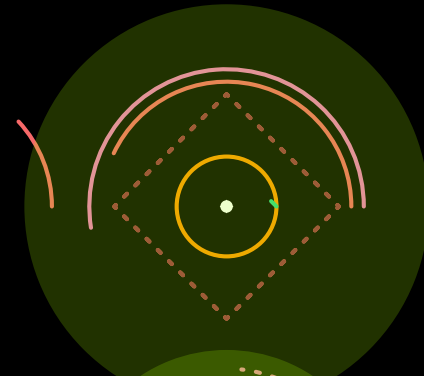
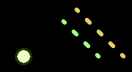
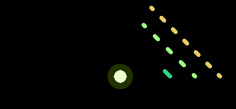
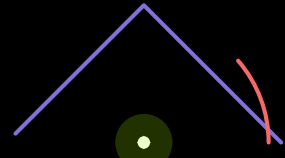
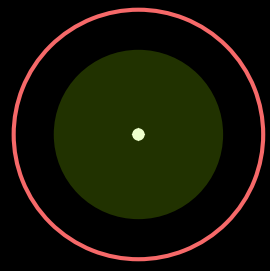
TUE

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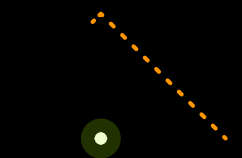
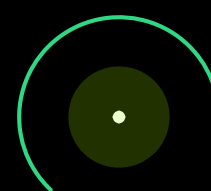
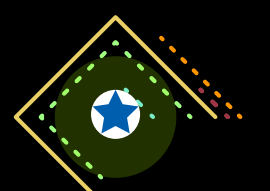
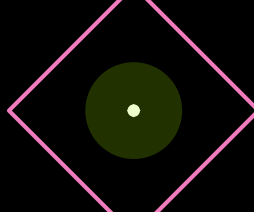
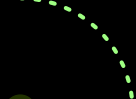
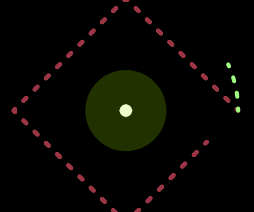
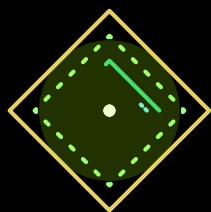
FRI

SAT



02

FEB·2021



New Year's Day

1st Day of School

Chinese New Year's Eve

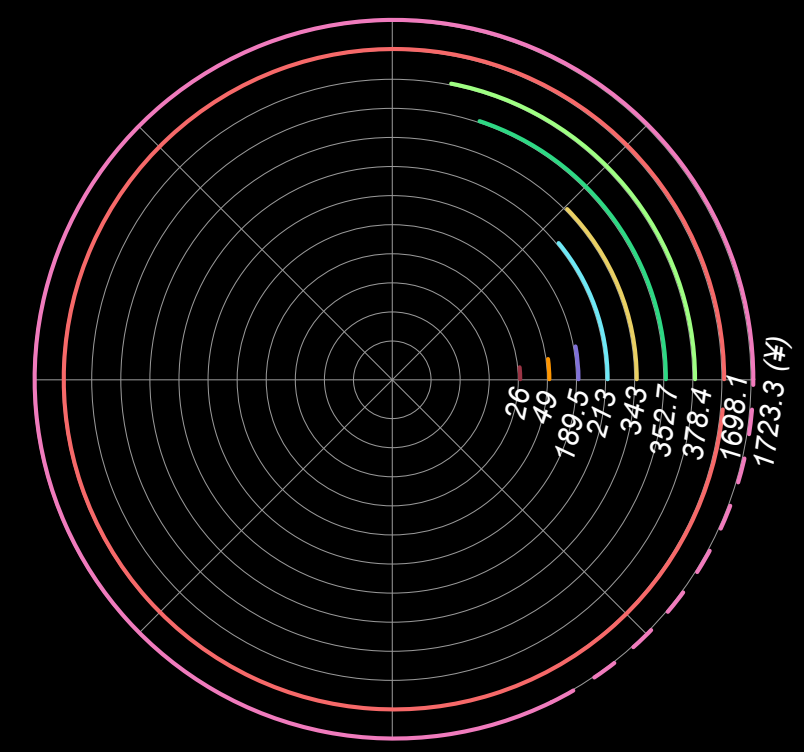
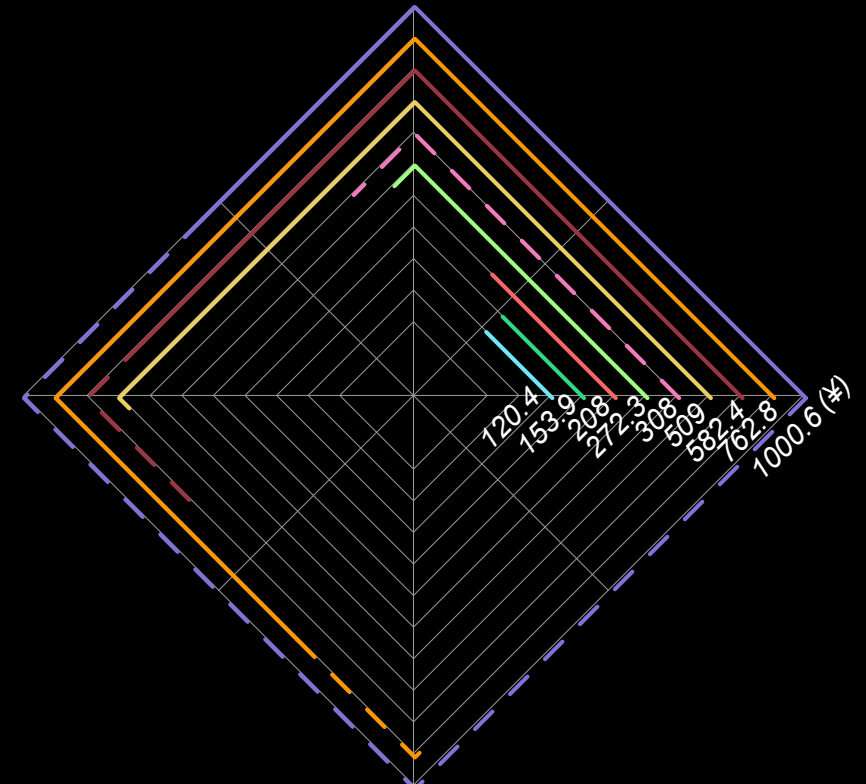
Midterm Review

Chinese Lantern Festival

Tom

Joyce

- Food Delivery
- Snack
- Daily Necessity
- Architecture Related
- Dine Outside
- Entertainment
- Subscription
- Books
- Clothes



Course: Rendering System (Blender)
Time: 2023.09 - 2023.12
Professor: Seth Thompson
Project Name: Reinterpretation of MIT Chapel





Course: Emerging Optimism
Time: 2024.01 - 2024.5
Professor: Sean Gallagher
Type: Individual Work



33,500 TONS (2013)
ANNUAL DISCARD OF PLASTIC

COULD WE REPLACE THE WASTE
WITH TOMATO PLASTIC?



TOMORROW'S TOMATO PLASTIC



958,462 TONS (2013)
ANNUAL YIELD OF TOMATO



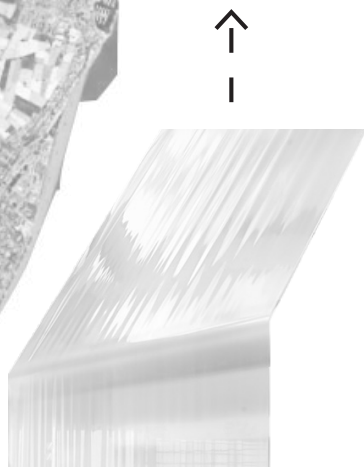
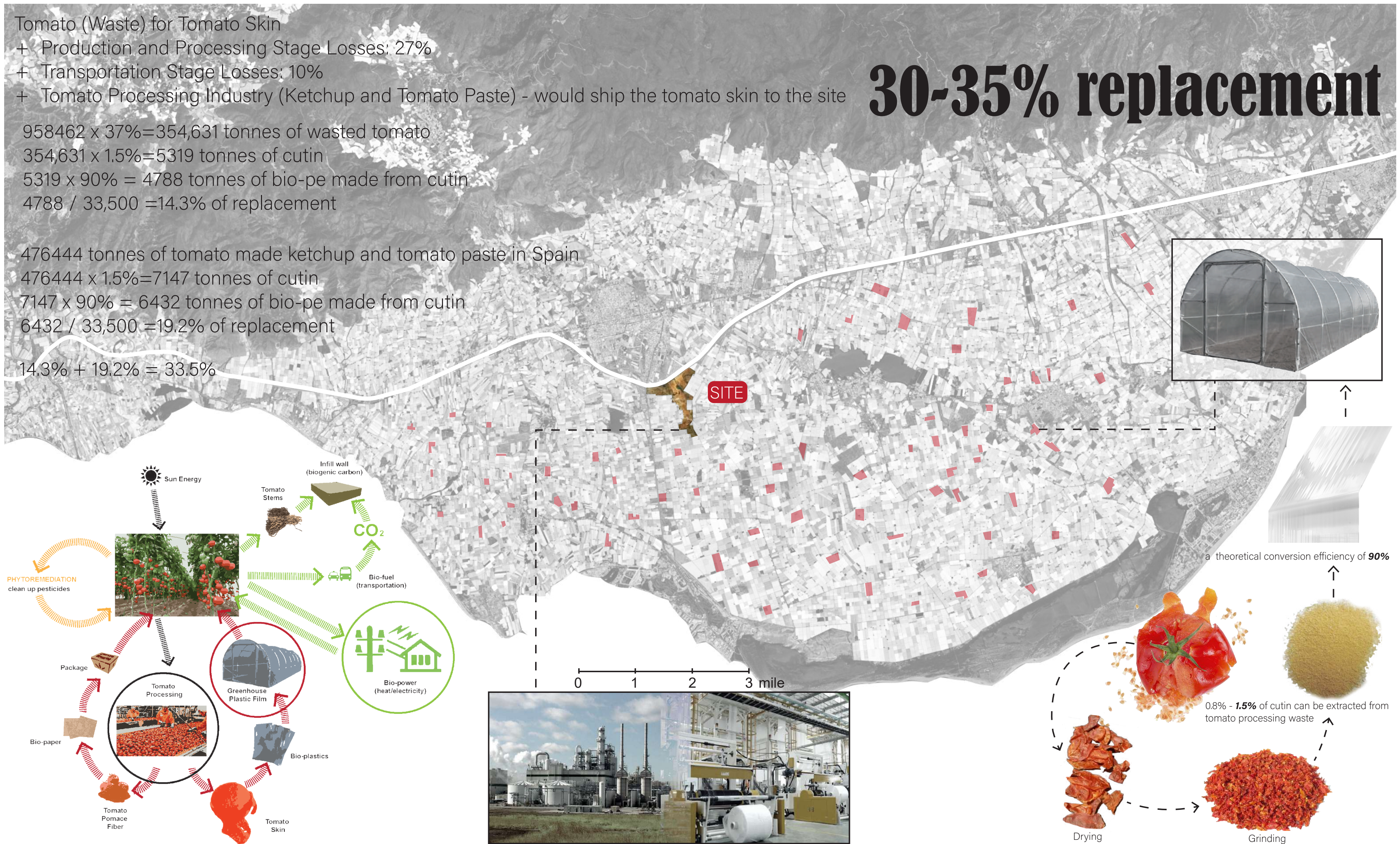
- Tomato (Waste) for Tomato Skin
- + Production and Processing Stage Losses: 27%
- + Transportation Stage Losses: 10%
- + Tomato Processing Industry (Ketchup and Tomato Paste) - would ship the tomato skin to the site

30-35% replacement

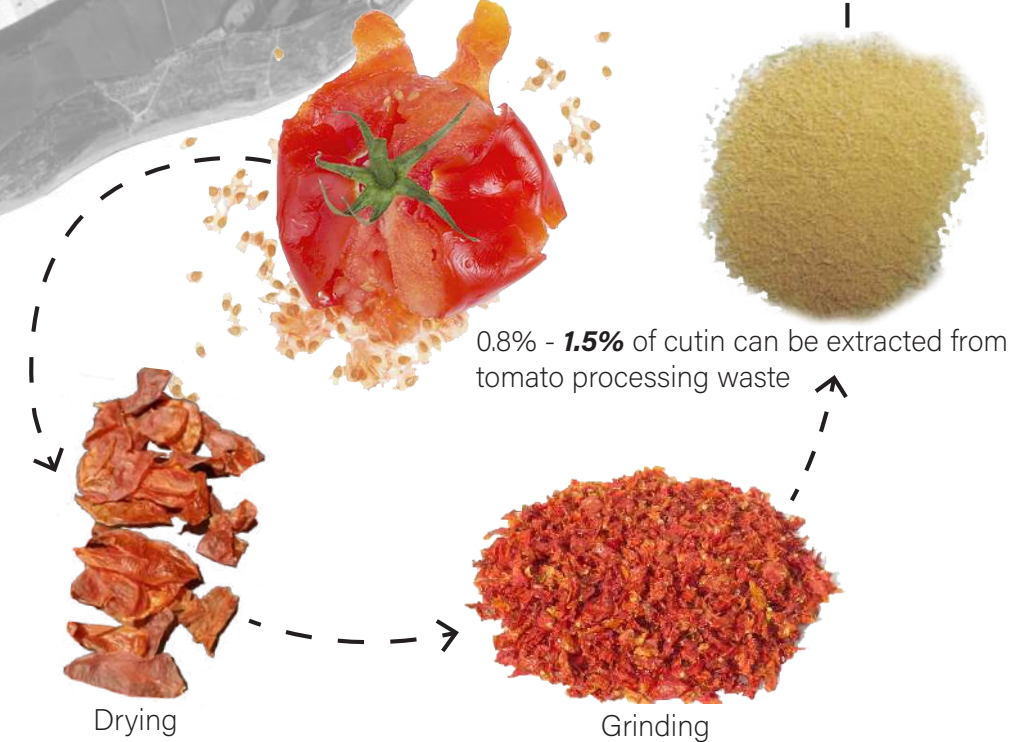
$958462 \times 37\% = 354,631$ tonnes of wasted tomato
 $354,631 \times 1.5\% = 5319$ tonnes of cutin
 $5319 \times 90\% = 4788$ tonnes of bio-pe made from cutin
 $4788 / 33,500 = 14.3\%$ of replacement

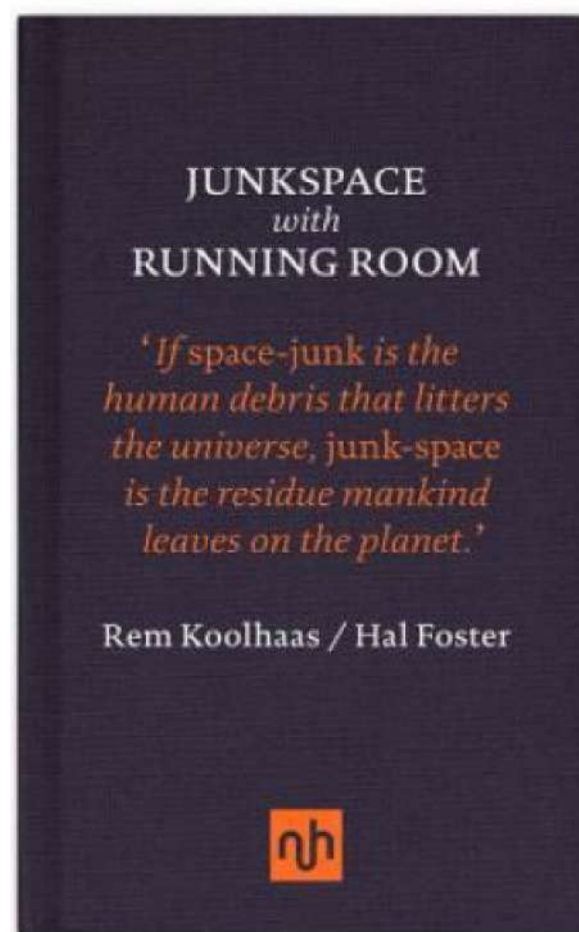
476444 tonnes of tomato made ketchup and tomato paste in Spain
 $476444 \times 1.5\% = 7147$ tonnes of cutin
 $7147 \times 90\% = 6432$ tonnes of bio-pe made from cutin
 $6432 / 33,500 = 19.2\%$ of replacement

$14.3\% + 19.2\% = 33.5\%$



a theoretical conversion efficiency of 90%





Course: The History of Architecture Theory
- An observation on Junkspace

Time: 2022.09-2022.12
Professor: Mark Wigley

Junkspace was written by Rem Koolhaas in 2002, it is a 15-page long essay with no paragraph. My first impression of reading through this essay was exotic. (Excuse me, it sounds very interesting but what is he talking about?) This paradox of being novel (in the use of language) and confusing (in no clear roadmap) at the same time is what runs through the whole essay. Just like the name Junkspace, the essay performs in itself like pieces of junks all over the place. There are a lot of “...”s between sentences when they are not forming logical connections but are placed one after the other, as if Rem is improvising with no plan beforehand, and writes as ideas come out of his subconscious mind. He also uses a lot of “()”s throughout the essay, as something attached to the main sentence but not quite fit in the whole, sometimes as a pause, “*The built (more about that later) product of modernization is not modern architecture but Junkspace*”¹; sometimes as a random insertion, “*There is no datum level; you always inhabit a sandwich. (Space is scooped out of Junkspace as from a soggy block of ice cream that has languished too long in the freezer: cylindrical, cone-shaped, more or less spherical, whatever...)*”²; sometimes as an abrupt question. “*All surfaces are archaeological, superpositions of different “periods” (what do you call the moment a particular type of wall-to-wall carpet was current?)*”³ They also reflect it is probably a free and undisciplined process of generating thoughts in words instead of a carefully and strategically planned essay. The language shows an abundant repository of vocabulary he can deploy, and he can make sentences sound vivid and smart even if they are seemingly nonsense and obscure. For example, “*‘Identity’ is the new junk food for the dispossessed, globalization’s fodder for the disenfranchised*”.⁴ Also, “*groan*” is used to add a layer of theatrical feeling when describing structure underneath decoration⁵. In addition, he seems to be a master of inventing new words into new concepts by aggregating and dismantling existing words, like *Junkspace* as the title,

¹ Rem Koolhaas, “Junkspace,” *October* 100 (2002): 175.

² Koolhaas, 182.

³ Koolhaas, 179.

⁴ Koolhaas, 175.

⁵ Koolhaas, 176.

there are other words he created, such as *JunkSignature*TM, *Hyperecology*TM, *biojunk*, *ecospace*, *ecolomy*, *junksphere*. Using analogies is a formal device that stands out as he constantly making analogies to add new flavors and sound interesting. At the beginning and the end of the essay, there are two bizarre analogies. “*Rabbit is the new beef*” and “*The cosmetic is the new cosmic*”. They are intended to echo in style. He also uses analogies when describing junkspace. For example, “*Brands in Junkspace perform the same role as black holes in the universe*”⁶ and “*Junkspace sheds architecture like a reptile sheds skins, is reborn every Monday morning*”⁷. There is a sense of honoring cross-disciplinary knowledge and relational thinking that Rem is delivering, and they help readers to form images in mind as if watching a visual performance show.

It is not written directly to say when and where this theory is placed, but under the title and before the introduction, there are a few words as if setting the scene of the essay - “*Logan Airport: A World-Class Upgrade for the Twenty-first Century. – Late Twentieth Century Billborad*”.⁸ It is not explained why it is this airport, so it is quite abrupt in the place it appears, but at least it brings out an image to the reader. One is standing at the airport, looking forward to a new adventure, and that might suggest a goodbye to the past twentieth century and a hello to the twenty-first century. This is exactly the state of time the essay was written. There are also other parts of the essay that mentions airports later on, and he uses a lot of shortcut names of airports like GDG, FTW, MXP, DFW, which makes the language style sounds very casual.

The essay assumes readers know what (modern) architecture means by making statements like “*The built product of modernization is not modern architecture but Junkspace*” and “*Architecture*

⁶ Koolhaas, 177.

⁷ Koolhaas, 178.

⁸ Koolhaas, 175.

disappeared in the twentieth century”,⁹ so the intended audience should not be the masses.

Also, “*Because we abhor the utilitarian, we have condemned ourselves to a lifelong immersion in the arbitrary*”.¹⁰ Here, “we” refers to the intended audience Rem is addressing to - people whom he considered to be on the same boat as him - experts in the built environment field who have knowledge about what architecture means.

Junkspace as a word appears the most often in the essay as if everything could be related to Junkspace. In that way, Rem seems to be able to relate everything to architecture. To him, architecture seems to be the juxtaposition of everything in a certain way. He then makes comparisons between his so-called architecture to Junkspace. For example, topics he mentions are interior/air-conditioning, space, structure, brands, materials, construction, joints, movement, traffic, renovation, signage, language, landscape and even body. In terms of architecture typology, he mentions shopping malls, airports, hospitals, offices, art galleries, museums, and also invites architecture discourse to extend to wider topics such as politics, economy, ownership, ecology etc. The role of the theory seems trying to expand the capacity of architecture discourses into wider issues, and forming interlinks between them by having the same metric under Junkspace.

It identifies itself as a piece of theory through a system of constructs of Junkspace, logical and illogical at the same time. He constructs Junkspace through ruling out something differentiated from Junkspace. For example, “*Junkspace is sealed, held together not by structure but by skin, like a bubble*”.¹¹ Junkspace “*replaces hierarchy with accumulation, composition with addition*”.¹² The “not this, but that” type of phrase repeatedly appear to construct a series of definitions

⁹ Koolhaas, 175.

¹⁰ Koolhaas, 175.

¹¹ Koolhaas, 175–76.

¹² Koolhaas, 176.

around Junkspace. In addition, Junkspace is constantly redefined as Rem's thoughts run into other topics. For example, when it comes to space, “*Junkspace is a domain of feigned, simulated order, a kingdom of morphing*”;¹³ when it comes to typology, “*Junkspace represents a reverse typology of cumulative, approximative identity, less about kind than about quantity*”.¹⁴ When it comes to labor of cleaning, “*Junkspace can either be absolutely chaotic or frighteningly aseptic - like a best-seller - overdetermined and indeterminate at the same time*”.¹⁵ Moreover, there are some illogical and confusing definitions that occasionally appear. For example, “*Junkspace is draining and is drained in return*”.¹⁶ “*Duty-free is Junkspace; Junkspace is duty-free space*”.¹⁷ He takes the meaning of “drain” and “duty-free” for granted, the interplay of words are not understood without clear explanation.

Within the wide range of topics he covers, shopping malls seem to take up the most amount of space in his writing. It is bizarre that the readers do not get this sense upon the first read, as he does not give any clear roadmap about what he is talking about until he hits to certain words. And the issue of shopping mall is not talked in one place, but scattered in different places across the whole essay. His mind jumps back and forth to shopping mall several times after deviating to other topics. It first appears in interior / air-conditioning as the first topic he mentions after the broad introduction of Junkspace. Rem mentions a shopping center interior that promotes disorientation by adding mirrors, polish etc. He puts air-conditioning against architecture as in “*If architecture separates buildings, air-conditioning unites them*”.¹⁸ He emphasizes the continuity and endlessness of the interior as caused by the invention of air-conditioning. He sees air-conditioning as a form of constraints that dictates the organization which leaves architecture

¹³ Koolhaas, 177.

¹⁴ Koolhaas, 179.

¹⁵ Koolhaas, 179.

¹⁶ Koolhaas, 178.

¹⁷ Koolhaas, 188.

¹⁸ Koolhaas, 176.

behind; *“A single shopping center is now the work of generations of space planners, repairmen, and fixers, like in the Middle Ages; air-conditioning sustains our cathedrals.”*¹⁹ Therefore, all architects may be unwittingly working on the same buildings because with air-conditioning they cohere at last. This is a quite humorous way to describe all shopping malls appear homogenized nowadays. Air-conditioning as once the celebratory invention which brings people comfort against the unsatisfiable climate has now become a murder to turn architecture into Junkspace under Rem's writing. *“Because it costs money, is no longer free, conditioned space inevitably becomes conditional space; sooner or later all conditional space turns into Junkspace”*.²⁰ There is a sense of political and economical concern that has been taken into account when spaces become conditional and charged. Rem extends the discourse of architecture from space to the wider invisible measures - politics and money in a subtle way and shows the metric of Junkspace.

He comes back to shopping mall again after rambling about space and structure in general. *“Junkspace's modules are dimensioned to carry brands”*.²¹ Rem uses the analogy of black hole in the universe to describe brands in Junkspace, *“they are essences through which meaning disappears”*.²² He assumes the readers know what he means by meanings in shopping center architecture, but it is not clearly understood. So if the brands do not carry meanings in the shopping center architecture, what should carry meanings? The architecture itself? But from the previous argument, all the shopping center could be the same interior because air-conditioning unites them all. He seems trying to provide a framework for thinking about shopping center architecture through the lens of air-conditioning and commercial brands to question if they are devaluing the architecture itself. Also, He describes the brand's facades as the shiniest

¹⁹ Koolhaas, 176.

²⁰ Koolhaas, 176.

²¹ Koolhaas, 177.

²² Koolhaas, 177.

surfaces and that influences the dress code being the most casual in the shopping center. The observation is *“The more we inhabit the palatial, the more we seem to dress down”*.²³ He shows how dazzling and changeable the interior of shopping center could be through fantasy descriptions like Taiwanese Gothic, Nigerian Sixties, Norwegian Chalet or default Christian, and concludes the argument as *“Junkspace thrives on design, but design dies in Junkspace. There is no form, only proliferation”*.²⁴ Here, through the concise definition, one gets the sense of the evolutionary law of Junkspace as something emerges from a natural state but in return destroys the nature itself (Sounds dire). The argument reveals the consumerism driver in architecture as being both profitable and poisonous. It then compares this current state of interior mall to a historical reference - High Tech architecture. *“Modern architecture remains essential, but only in its most sterile manifestation, High Tech (it seemed so dead only a decade ago!)”*.²⁵ It compares the interior fantasy mall to High Tech architecture as in both exposing a lot of different elements in the same place. Rem seems to be a master of description in visual images, he uses exotic and uncommon advanced vocabulary to create mindset images as if he uses words for drawing. The High Tech part of description is not taken for granted as he expands to describe what High Tech is as in *“It exposes what previous generations kept under wraps ...”*.²⁶ As he describes a lot of materials in the interior mall, he goes on to talk about materials in general. *“At the exact moment that our culture has abandoned repetition and regularity as repressive, building materials have become more and more modular, unitary, and standardized; substance now comes predigitized... As the module becomes smaller and smaller, its status become that of a crypto-pixel”*.²⁷ He assumes the readers know about crypto-pixel. He carries the fast-changing notions from interior settings to materials, construction, joints and detailings. Under his description, everything is provisional, awaiting to be undone and redone by various verbs. It

²³ Koolhaas, 177.

²⁴ Koolhaas, 177.

²⁵ Koolhaas, 177.

²⁶ Koolhaas, 177.

²⁷ Koolhaas, 178.

concludes as *“Instead of development, it offers entropy”*. *“Change has been divorced from the idea of improvement. There is no progress; like a crab on LSD, culture staggers endlessly sideways.”*²⁸ Here, he describes the change as being meaningless, which echoes what he talks about the brands being the essence but meaningless in the shopping mall. He made an analogy with contemporary lunch as a microcosm of Junkspace, which describes how different food juxtaposes onto each other three-dimensionally, some sit next to each other, and one sits on top of another in a tight volume with no apparent organization reason.

When this topic of changeable entropy drains out, he finally starts to grab another tangible aspect in the shopping mall which is the seating arrangements as in *“Everywhere in Junkspace there are seating arrangements, ranges of modular chairs, even couches, as if the experience Junkspace offers its consumers is significantly more exhausting than any previous spatial sensation.”*²⁹ He describes different seating arrangements according to different bodily functions. Then he starts to talk about the labor involved in the Junkspace for night and day shift. As we can see Rem is expanding the discourse of architecture from politics, economy, consumerism and now labor, he does it in an unwitting way. *“As you recover from Junkspace, Junkspace recovers from you: between 2 and 5 a.m., yet another population, this one heartlessly casual and appreciably darker, is mopping, hovering, sweeping, toweling, resupplying.”*³⁰ He describes the cycle of the operation of shopping mall through a smart play of language and this type of style appears in other parts of the essay for several times as well. *“‘Pardon our appearance’ signs or miniature yellow ‘sorry’ billboards mark ongoing patches of wetness, announce momentary discomfort in return for imminent shine, the allure of improvement.”*³¹ The magic of Rem’s language is to turn the ordinary and mundane scenes into

²⁸ Koolhaas, 178.

²⁹ Koolhaas, 178–79.

³⁰ Koolhaas, 179.

³¹ Koolhaas, 179.

vivid images by noticing and articulating the smallest part of the detail, and the richness of the ordinary starts to show itself. It frames the scenes in its phrases, just like setting up film sets, as if the language itself is doing architecture presentation, as readers reading through the segments in the sentences, one began to form a set of pictures in mind. Here is another example followed, *“Somewhere, workers sink on their knees to repair faded sections, as if in a prayer, or half-disappear in ceiling voids to negotiate elusive malfunctions, as if in confession”*.³² Rem describes images in words in a seeming effortless way, by using two “as if”, it creates the scenes in readers’ mind, and this style of language prevails throughout the essay.

It then extends to the ballroom which is like a random second thought until it hits the way of moving in shopping malls. Back to the main clue again after wandering to other topics is the typical phenomenon in this essay. He distinguishes the way of moving in the shopping mall from flow, as he thinks *“flows depend on disciplined movement, bodies that cohere”*,³³ while in Junkspace it is *“a space of collision, a container of atoms, busy, not dense”*.³⁴ He makes an analogy of Junkspace to a web without a spider, *“although it is an architecture of the masses, each trajectory is strictly unique”*.³⁵ Here, he discusses the topic of circulation in Junkspace. *“There is a special way of moving in Junkspace, at the same time aimless and purposeful”*.³⁶ He then extends the topic of circulation into different states on particular occasions. These occasions happen as typical in the shopping mall, but Rem puts them in a theatrical way by using quite novel languages, as if he is treating the everyday mundane into something in a machine and trying to articulate how it operates in a scientific way. For example, he uses the word “synchronized” to describe the scenarios on escalators, near exits, parking machines, automated tellers. He describes emergency scenarios using the phrases like the non conformity

³² Koolhaas, 179.

³³ Koolhaas, 179.

³⁴ Koolhaas, 179.

³⁵ Koolhaas, 179.

³⁶ Koolhaas, 179.

of one of its members can destabilize an entire Junkspace. His description has always been theatrical through the essay, as if readers are watching a film with absurd illustrations out of the ordinary typical commons. Then he particularly mentions the portals of Junkspace. *"Flows in Junkspace lead to disaster: department stores at the beginning of sales; the stampedes triggered by warring compartments of soccer fans; dead bodies piling up in front of the locked emergency doors of a disco"*.³⁷ These he calls *"evidence of the awkward fit between the portals of Junkspace and the narrow calibrations of the old world"*.³⁸ This part confuses readers. His thought has gone so wide that one gets lost in his description of imaginary scenes. Then he extends to Junkspace for children. Here one does understand there are these children's play area in the shopping mall, often underneath staircase near dead ends, which creates a safe place to play. However, he describes it as *"underdimensioned plastic structures shunned by their intended audience are turned into a Junkniche for the old, the lost, the forgotten, the insane."* One gets lost here. Why are they shunned by the children and later turned into someplace for the minority groups? He concludes it as *"the last hiccup of humanism"*, which is even more confusing. Coming out of the way of moving, his mind goes to *"Traffic is Junkspace"*³⁹ as an expansion on movement, which is the typical direction of his thoughts throughout the essay - talk about something specific in the shopping mall and then turn to something similar but bigger than it. Here, he turns from the circulation in the shopping mall to the broader traffic as in airspace, subway, highway system.

He comes back to something about the shopping mall again, which relates to economy in transactions. *"Junkspace pretends to unite, but it actually splinters. It creates communities not out of shared interest or free association, but out of identical statistics and unavoidable*

³⁷ Koolhaas, 180.

³⁸ Koolhaas, 180.

³⁹ Koolhaas, 180.

*demographics, an opportunistic weave of vested interests."*⁴⁰ He describes how big data prevails into architecture, and dehumanizing the community. He talks about the ownership of video screens for security; he questions if Junkspace happens in the natural market or through dictators. Then he goes on to talk about finance, economy, where one gets lost in this out-of-architecture discipline words, until it hits *"Junkspace expands with the economy but its footprint cannot contract - when it is no longer needed, it thins. Because of its tenuous viability, Junkspace has to swallow more and more program to survive; soon, we will be able to do anything anywhere"*.⁴¹ It starts to go beyond the architecture physical space and into the digital sphere, and starts to question the identity of masterpiece in certain place and the authorship. If we have conquered place, what is at the end of Junkspace, the Universal? Here, it starts to go wide and crazy away from the shopping mall and into other topics. And finally, after he feels covered enough topics of the outside world, he turns his target to body, and question will Junkspace invade the body, when body is considered a mini-construction site? The notion of Junkspace has spread across almost everything related to architecture both tangible and intangible.

In conclusion, Junkspace, as a word invented by Rem Koolhaas, becomes a unit that tries to invade every aspects of the built environment. He uses Junkspace as a mechanism to describe scenarios in everyday life and points out what we see as norm could be perceived on an opposite side by thinking from different viewpoints. The language is bizarre and one can get lost quite often between sentences but one can still sense the sparks of wisdom jumping out of his fertile mind. This is the love and hate of this theory which I believe one can never understand it hundred percent.

⁴⁰ Koolhaas, 183.

⁴¹ Koolhaas, 184.

Bibliography:

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