Facing the Wound, Consolate the Soul

Jooyeoun Lee's Journey at Columbia GSAPP

Architecture is not just about creating space—
it's about staying with what hurts, sensing what's been lost, and being present with an awareness of our fault.
This portfolio brings together works that confront violence, silence, and damage.

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Preface

Three semesters at Columbia GSAPP were a series of quiet but intense shifts—of questioning, pausing, unlearning, and slowly rebuilding how I understand space, society, ecology, and myself.

I came here not to master form, but to search for a way of making that feels honest to me. I learned what kinds of wounds I return to in my work—landscapes exploited, systems that misread people, the sound of damage, the silence after collapse. I also learned how I want to respond: not by fixing, but by staying close to those wounds, and remaining aware. By listening. By sensing. By offering space—no matter how small—where something can breathe again.

Through each project, I discovered the relationships I care about, the rhythms I follow, and the kinds of interventions that feel alive to me. I realized I value gentleness, temporality, and ambiguity. I've come to accept that architecture, for me, is not about controlling a site, but about being with it—especially when it's wounded.

The title Facing the Wound, Consolate the Soul is not a declaration. It's a quiet proposal—an attitude I'm learning to hold. These works are records of that process. They are incomplete, open-ended, and real.
— Jooyeoun Lee
May 2025

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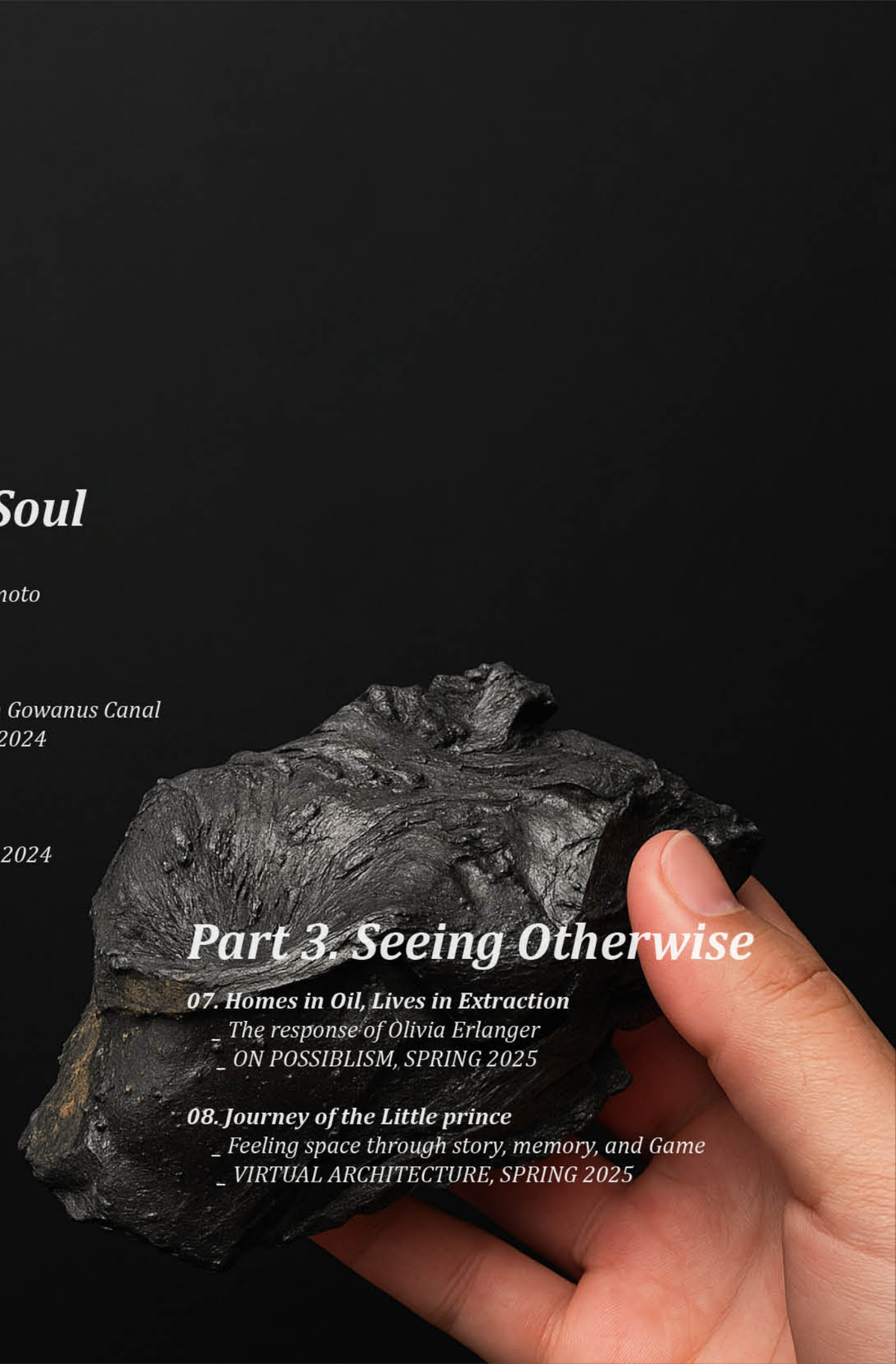

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Part 1. Facing the Wound

The works in this section uncover what is often overlooked:
landscapes marked by extraction, erased histories, and unheard sounds.
Through seeing, sensing, and listening, they bring awareness to the wounds embedded in our environment and invite us to notice what we've been conditioned to ignore.

TRANSSCA-
LARITIES
SUMMER
2024

JOOYEOUN
LEE

INSTRUCTOR:

ANDRE
JAQUE

LUCIA
GALARETTO

Where the Wound Becomes a Viewpoint

Rotor - Manifesta 12 - Pizzo Sella

This paper argues the perspective that architecture can change viewpoints and consciousness, not just create buildings or places, through the ROTOR Pizzo Sella project. It shows that even small interventions or ideas can make us see things in a new light. This permanent intervention aims to deliver a mountain-sized exercise of perspective reversal. From above, the hill of Pizzo Sella offers emancipating vantage points on the mountain, the city, the country and the sea surrounding it, overlooking a century of dialogue between man and landscape. From above, the scarred hill turns into a healing device, offering relief from its prolonged gridlock.

To explain this project, forty years ago, Pizzo Sella, a noticeable hill just north of Palermo, was designated for housing development. However, it quickly became an example of what can happen when real estate projects go wrong due to corruption and mafia involvement. Known locally as "the hill of shame," the fast and illegal building work caused ecological and visual damage, destroying native plants and animals. This turned what was once a beautiful landscape into a damaged area.

These illegal buildings not only took over the hill but also completely changed its natural environment. Local plants and wildlife lost their homes, animal paths were blocked, and most of the natural ground was covered with concrete. These environmental problems did not stop even after these illegal structures were torn down. Rubble and half-finished buildings remained, making it difficult to restore the natural area.

To tackle this problem, Manifesta's 12 City on Stage section called for ideas and actions to help this troubled spot. The Rotor project team responded to this challenge with a plan to reintegrate Pizzo Sella into Palermo's larger natural area, heal the environmental damage, and reconnect the community with nature.

Rotor's plan started by following the forgotten paths used by hikers, shepherds, pilgrims, goats, and wild boars on the hill. They focused on improving these trails and creating new spots where people could enjoy stunning views of the city, sea, and landscape. They made simple but effective changes to preserve the hill's natural beauty. Through these paths, people climbing the hill could appreciate the area's natural beauty rather than seeing it as a damaged place.

A key part of Rotor's work was recycling old scaffolding into new handrails. This effort did more than just save resources. It gave new life to materials that would have been discarded, reducing environmental impact and solving waste problems. This method was not only cost-effective but also environmentally friendly because it reused strong materials for new building work.

These efforts went beyond just rebuilding; they were about changing perspectives—seeing the hill not as a place of embarrassment but as a symbol of community strength and environmental recovery. From the new viewing area, which serves as both a lookout and a gathering spot, visitors can see the hill in a new light, as a place that heals the landscape. By climbing the hill

Following the path, Rotor

and viewing the panorama of Palermo, people gain a positive perception of the community.

This approach of changing perspectives emphasizes the importance of building responsibly and the potential for repairing already damaged environments. Rotor's project shows how thoughtful, eco-friendly actions can transform a damaged area into a space for ecological and community healing.

The Pizzo Sella story is a strong reminder of the widespread effects of unchecked development and the urgent need for sustainable, legal urban planning. It shows that through careful planning and working together, communities can fix areas hurt by past wrongs, setting an example for caring for the environment and leading architectural change.

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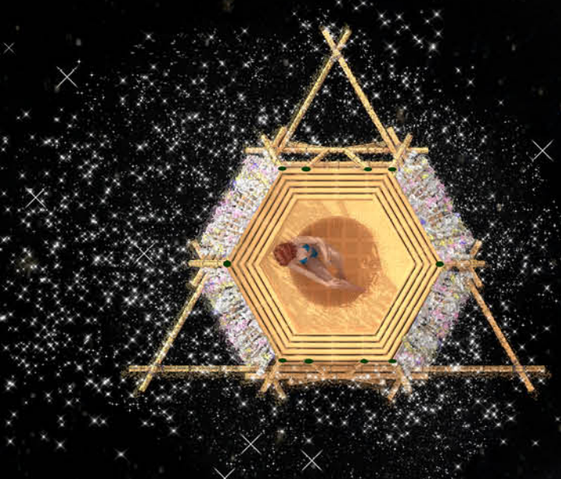
Panoramic view of Pizzo Sella, Rotor

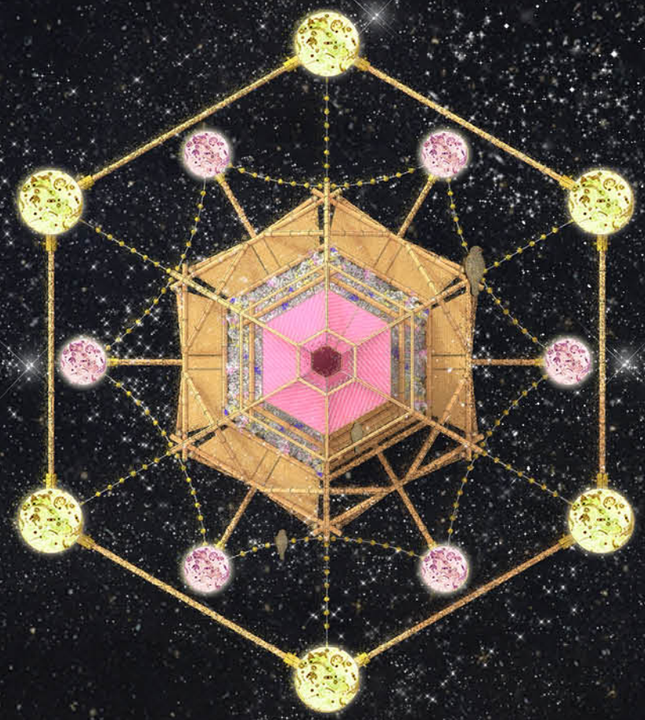
IMMERSION SEED

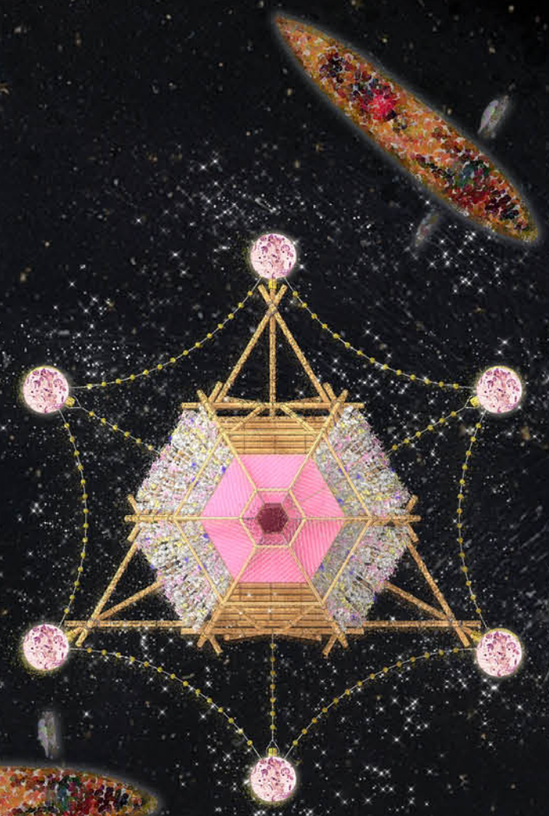
Course	**ADVANCED STUDIO VI, SPRING 2025**
Project by	**Jooyeoun Lee, Naejung Park**
Location	**La Brea, Trinidad and Tobago**
Type	**Sensory Experience Pavilion**
Instructor	**Mireia Luzarraga (TAKK)**

From The Wound of Pitch Lake, A Seed of Regeneration

Pitch Lake is a mysterious natural asphalt lake. We propose to plant a seed of healing and restoration in this wounded black lake. Through Immersion Seed—a sensory bath, a sanctuary for birds, and a habitat for microorganisms—we envision a space where Pitch Lake may be regenerated and returned to its community.







COSMOGRAM | COLONIAL ECOLOGY | TRINIDAD AND TOBAGO HYDROCARBON INDUSTRY

RESEARCHER : JOOYEOUN LEE, NAEJUNG PARK
CRITIC : MIREIA LUZARRAGA
ADVANCED DESIGN STUDIO VI

OIL MAP

Drilling Site
Trade Route
Pipeline

REPUBLIC OF TRINIDAD AND TOBAGO

Offshore Gas mining site
_Loran-Manatee oil, gas field

NATURAL ASPHALT MINING SITE
_LA BREA PITCH LAKE

HISTORY OF COLONIAL ECOLOGY
_ANTROPOGENE LAYER

From Pitch to Petroleum: Colonial Exploitation of Millennia-Formed Resources

Natural Asphalt, Pitch lake

Pitch Lake is a natural reservoir of asphalt. Formed over thousands of years, it produces pitch—a sticky, black substance that has been used worldwide, particularly for road paving.
Due to its commercial value, the lake has been heavily exploited since the colonial era. As a result, its size and vitality have been gradually diminishing. But Pitch Lake is more than a resource. It is a living ecosystem and a cultural landmark for the local community.

View of Pitch lake,
Water and solidify Pitch Surface

Uses of Natural Pitch

Piece of Solidify Pitch

About Pitch

Trinidad's Pitch Lake is a vast black lake where natural asphalt forms over time. At first glance, the black, swamp-like surface may appear mysterious, toxic, or even dangerous.
But in reality, it's a vibrant ecosystem where various lifeforms coexist, and a place with the potential for healing. This restorative potential comes largely from the pitch's mineral-rich composition.
The pitch includes minerals such as volcanic mud known for its skin-healing properties, sulfur compounds, silicates, and other nutrients essential for plant life.

Asphaltenes (20%)

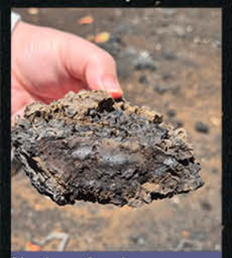
Resins and Oils (34%)

Minerals (46%)


Asphalenes


Resins and Oils


Sulfur (Hot Spring)


Nutrients for plants


Volcanic Mud


Water

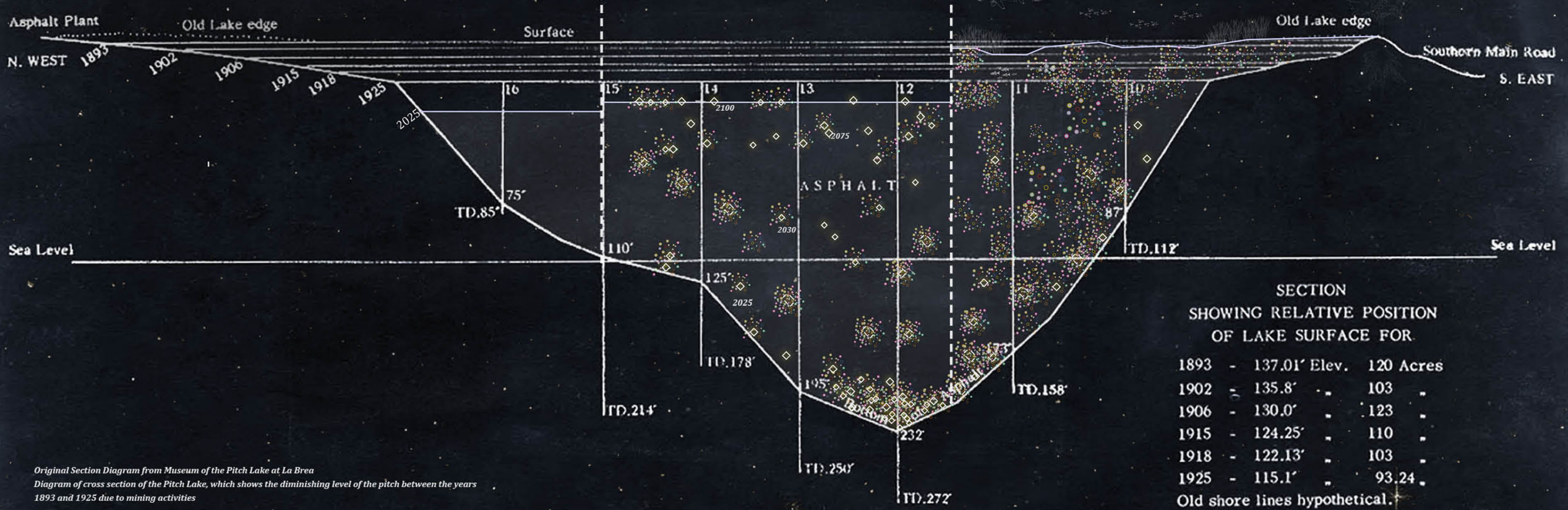

Top View of Pitch Lake


Fluid contour

Sinking architecture , Feeding Biomass

Immersion Seed is designed to submerge into the pitch. While the skin and bamboo frame slowly sinks, the sensory experience within the interior space continues.
Once a full cycle is completed, this device will gradually descend beneath the pitch, becoming a habitat for microorganisms and beginning its transformation into the very material of pitch—prepared to spend thousands of years.

2025 *2100* *After a long time..*



SECTION
SHOWING RELATIVE POSITION
OF LAKE SURFACE FOR

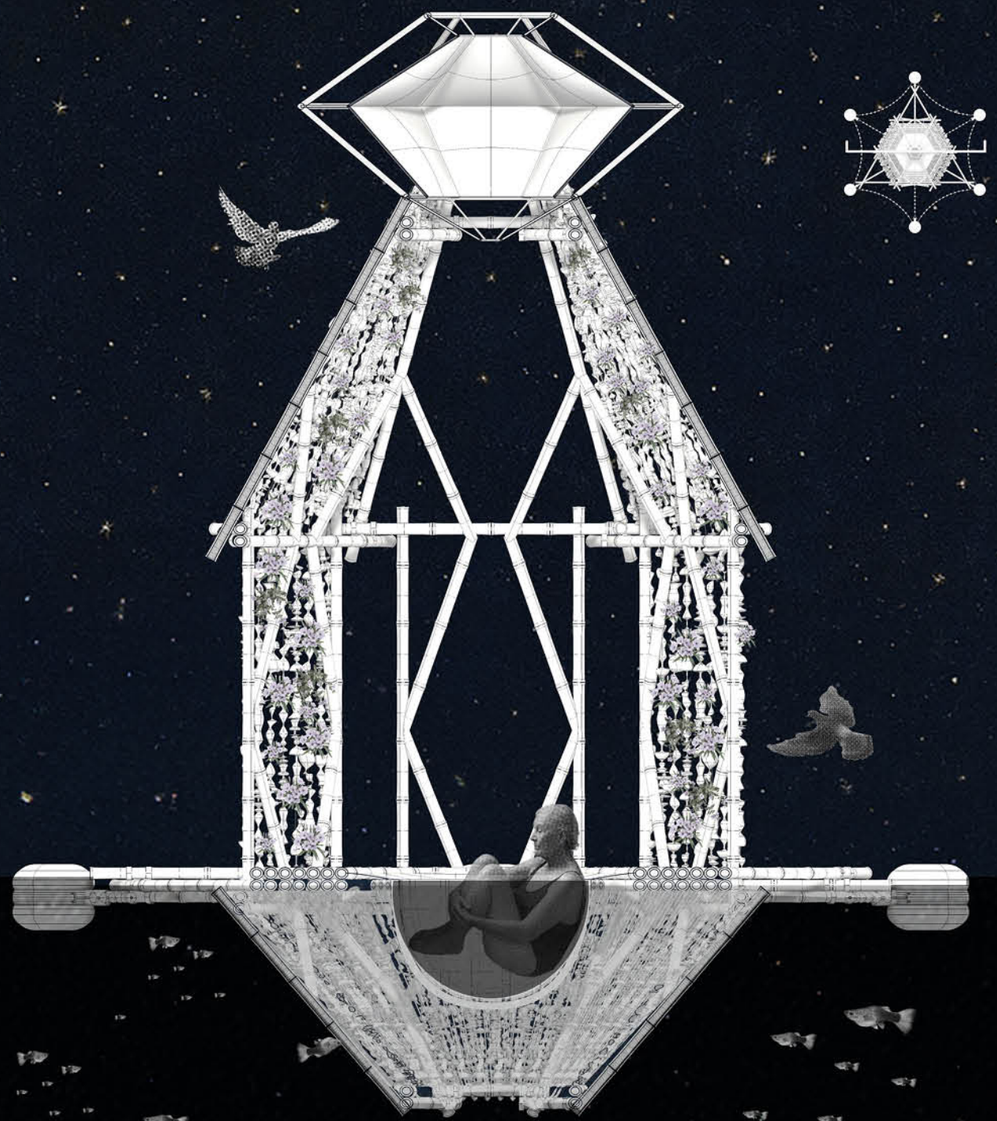
1893	-	137.01′ Elev.	120 Acres
1902	-	135.8′ "	103 "
1906	-	130.0′ "	123 "
1915	-	124.25′ "	110 "
1918	-	122.13′ "	103 "
1925	-	115.1′ "	93.24 "

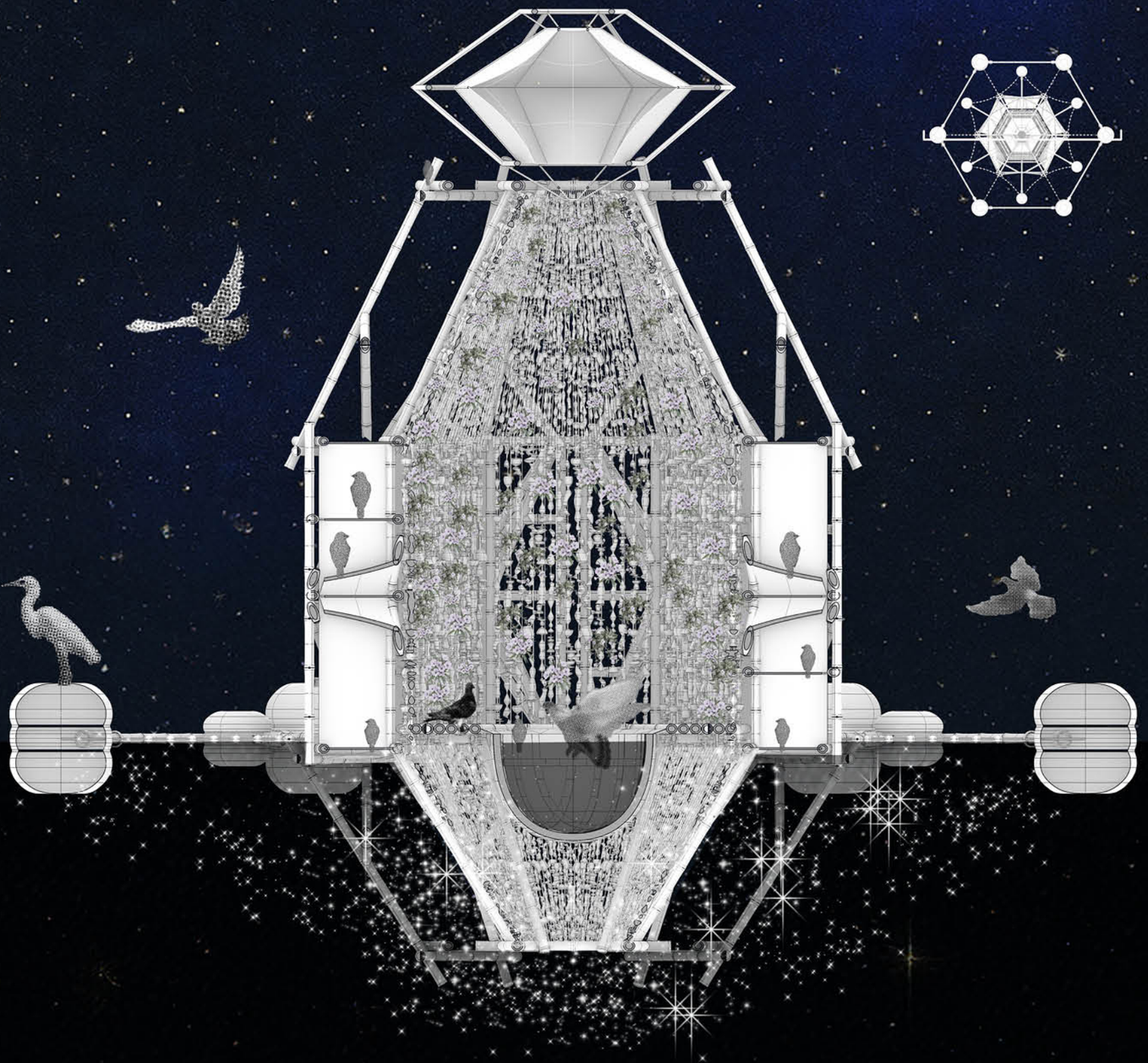
Old shore lines hypothetical.

Original Section Diagram from Museum of the Pitch Lake at La Brea
Diagram of cross section of the Pitch Lake, which shows the diminishing level of the pitch between the years 1893 and 1925 due to mining activities

A Bath, Design for Sensory Experience and Transscalarities

Immersion Seed offers a non-exploitative way to experience Pitch Lake through bathing, using the heat of the pitch and nearby hot springs. Visitors engage all senses — touch, sight, sound, and smell — while observing new relationships around the seed.
Two types of seeds, Human Seed and Bird Seed, connect microorganisms to the broader ecosystem. The Cellulose Flower Skin nurtures microbial habitats, while the Bird Seed provides resting and bathing spaces for endemic birds, revitalizing the pitch's life.

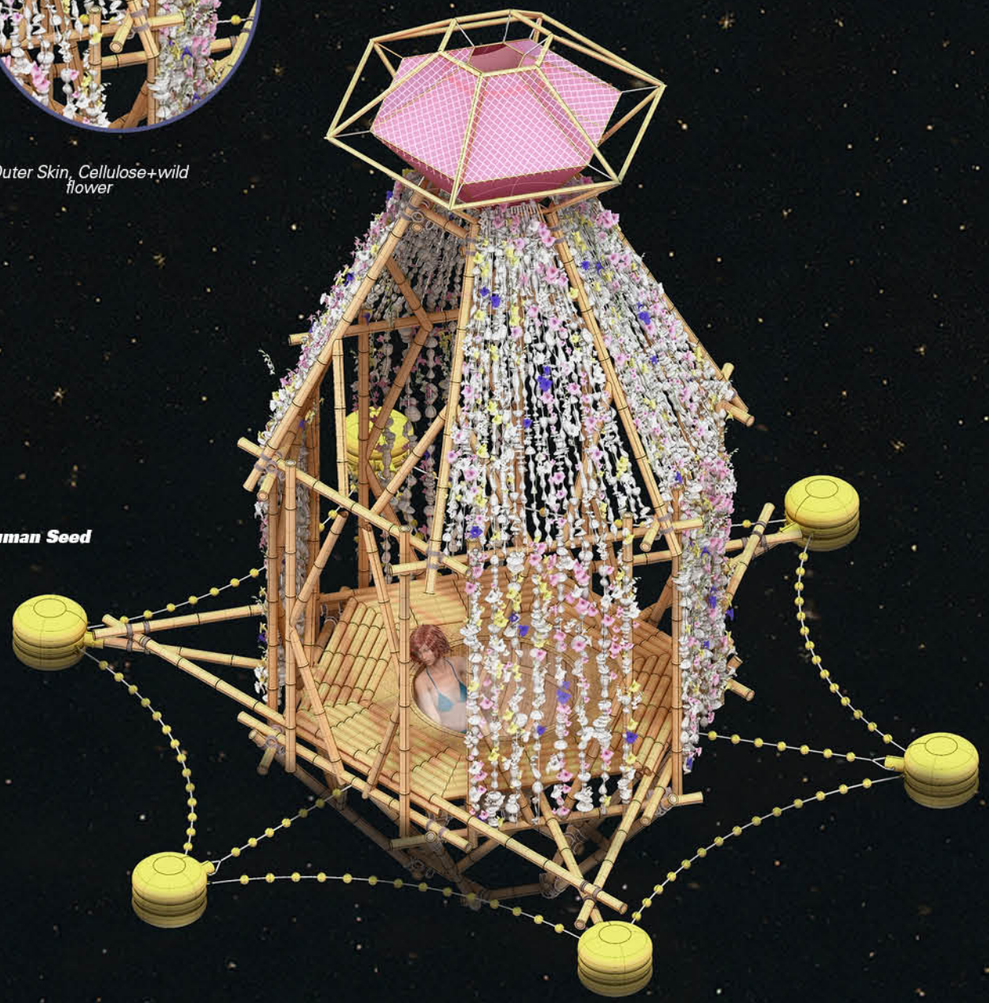




Build to Sink, Built by Hand

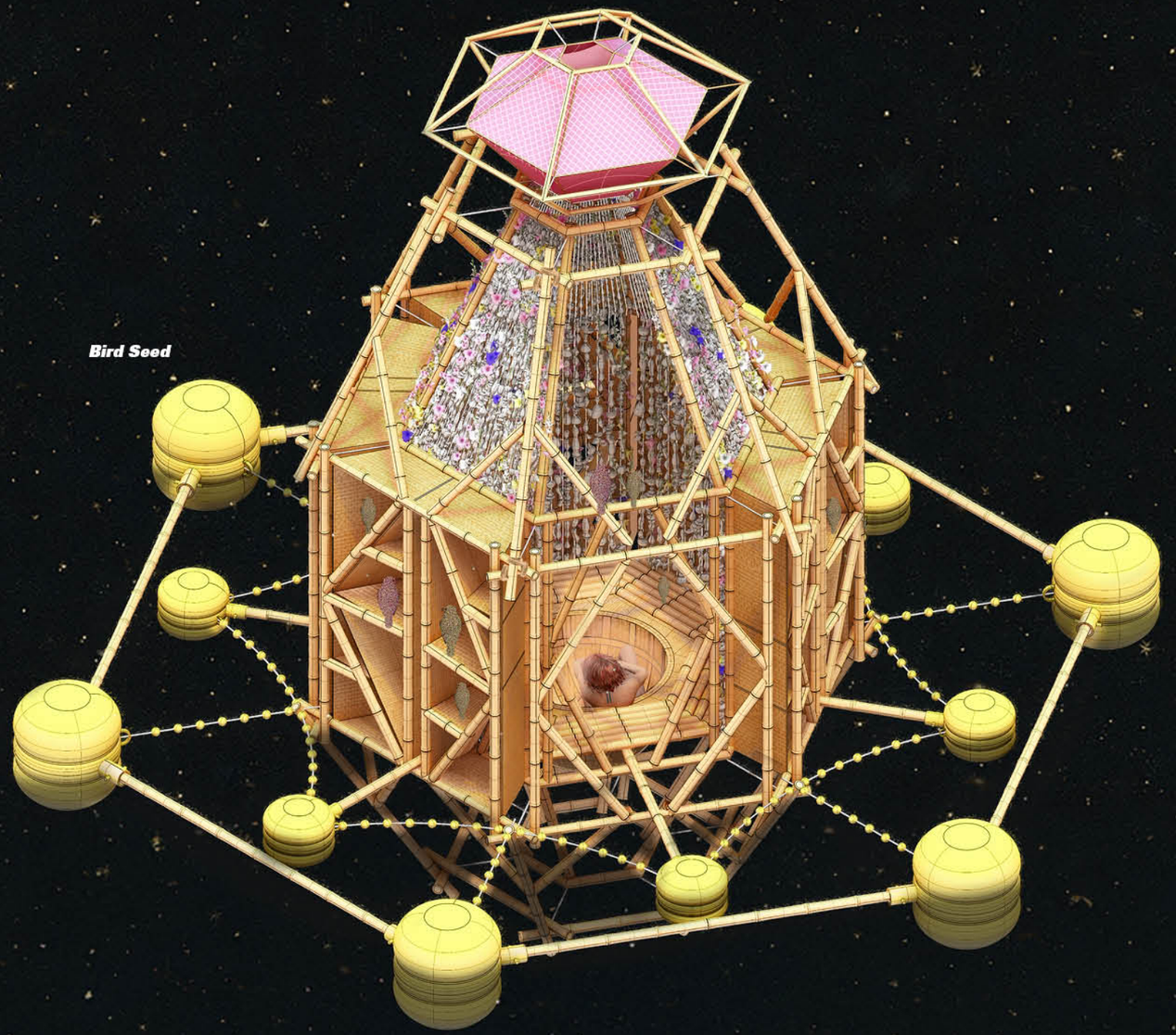
The entire structure is built by hand, using traditional, low-tech methods without relying on large-scale machinery. Crucially, Immersion Seed is not imposed by external systems. All materials and construction techniques are designed to be manageable by local communities. The economic benefits from this new form of device remain entirely with them—supporting a shift toward self-determined, decolonial futures.

Outer Skin, Cellulose+wild flower



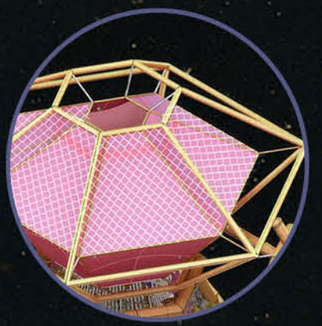
Human Seed

Bird Seed



Bamboo Tying

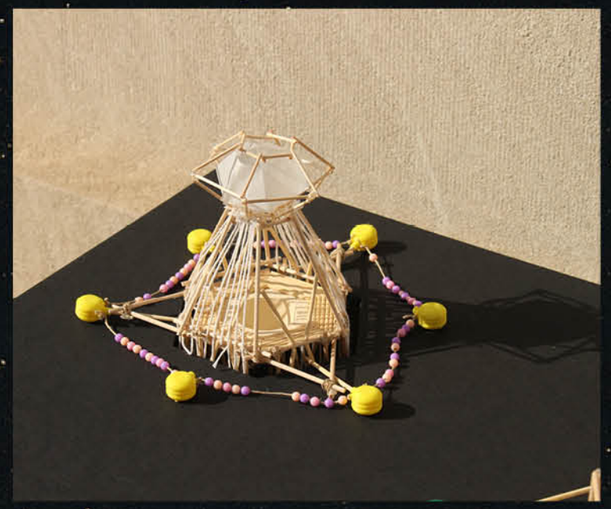
Bathtub crafted with bamboo weaving

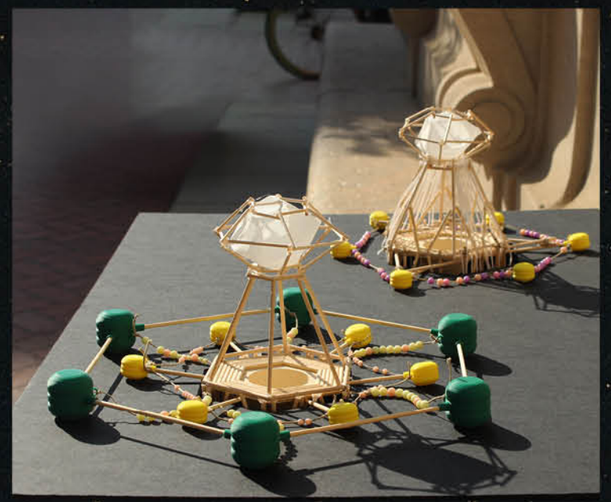


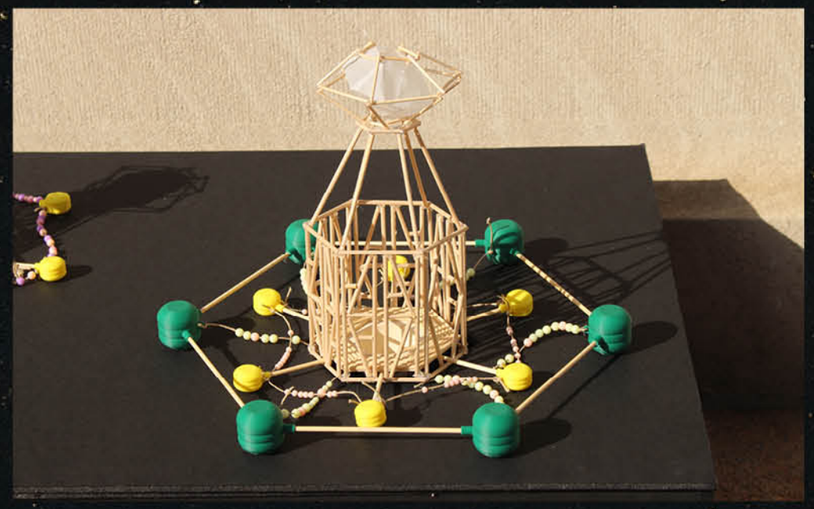
Rain Catcher

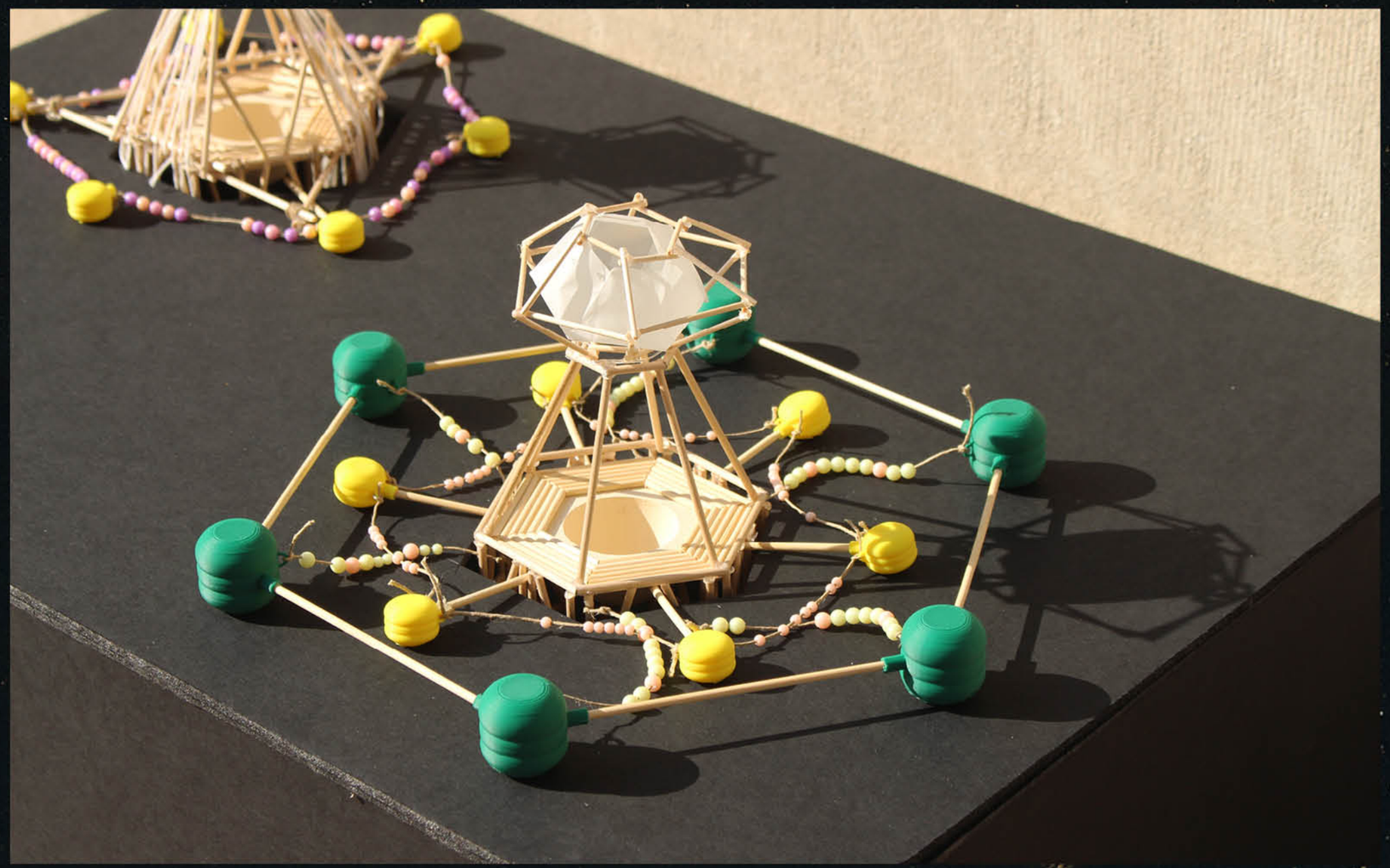
Interior perspective

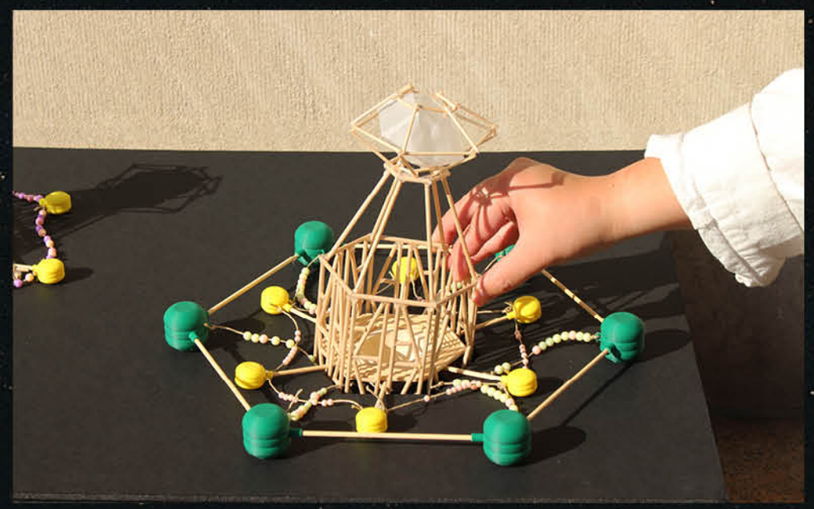
Physical Model

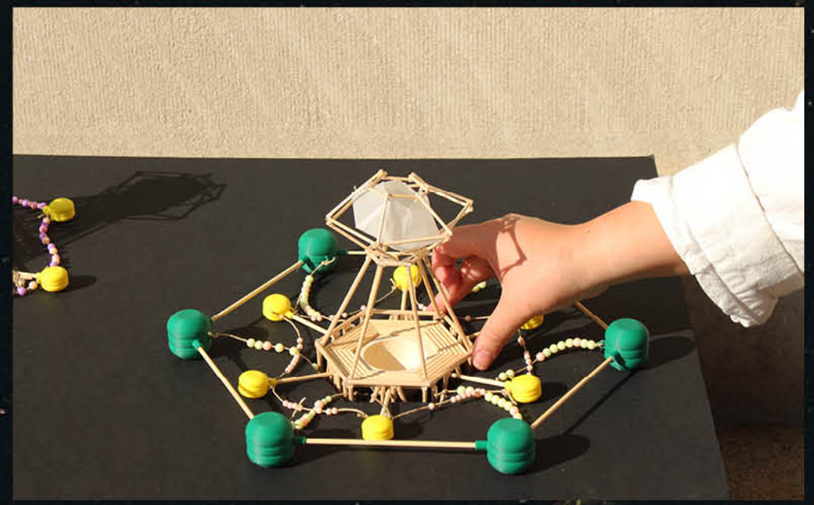










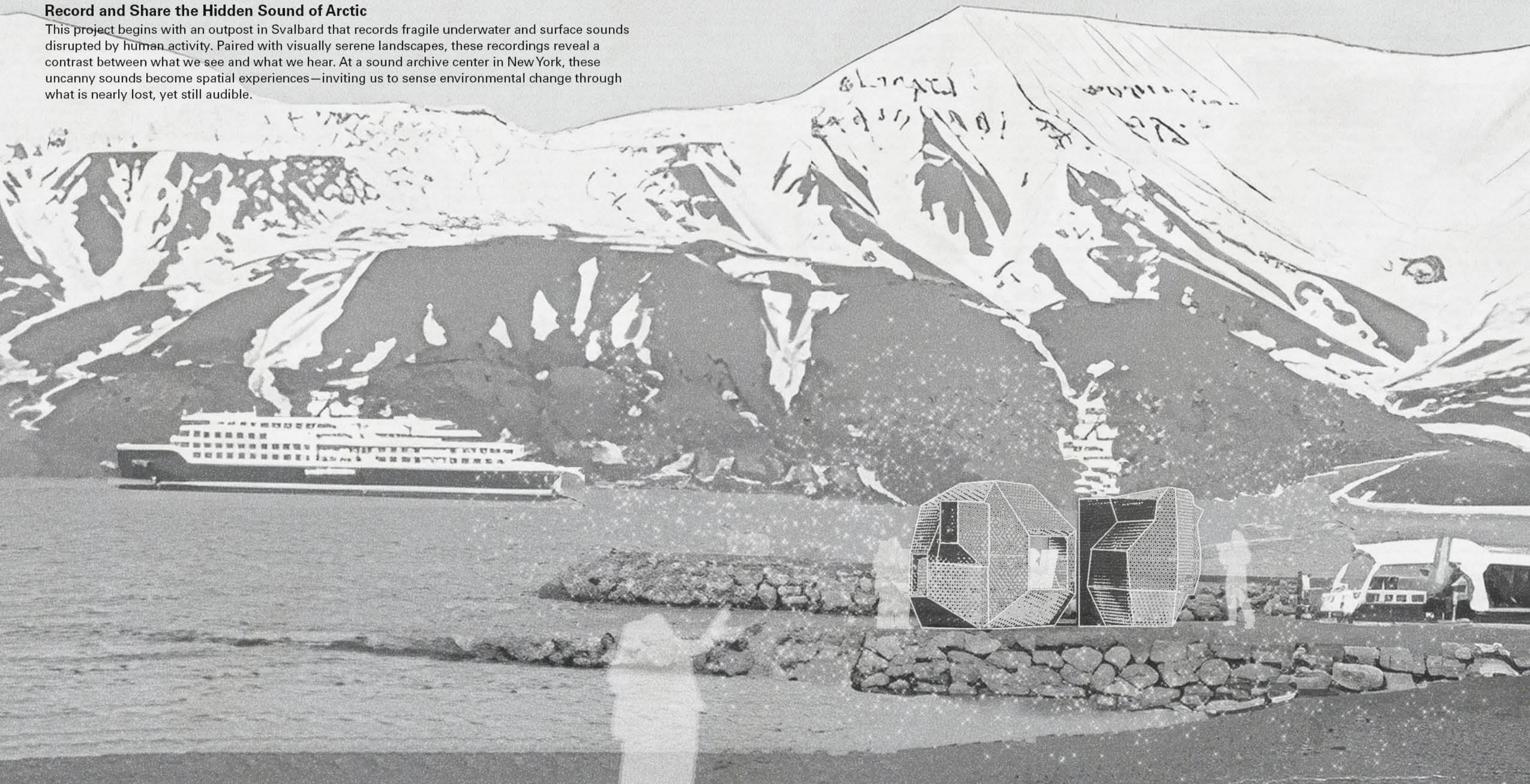


ARCTIC IS NOT SILENT

Course	**ADVANCED STUDIO V, FALL 2024**
Project by	**Jooyeoun Lee**
Location	**Longyearbyen, Svalbard**
Type	**Outpost, Archive**
Instructor	**Leslie Gill, Khoi Nguyen**

Record and Share the Hidden Sound of Arctic

This project begins with an outpost in Svalbard that records fragile underwater and surface sounds disrupted by human activity. Paired with visually serene landscapes, these recordings reveal a contrast between what we see and what we hear. At a sound archive center in New York, these uncanny sounds become spatial experiences—inviting us to sense environmental change through what is nearly lost, yet still audible.



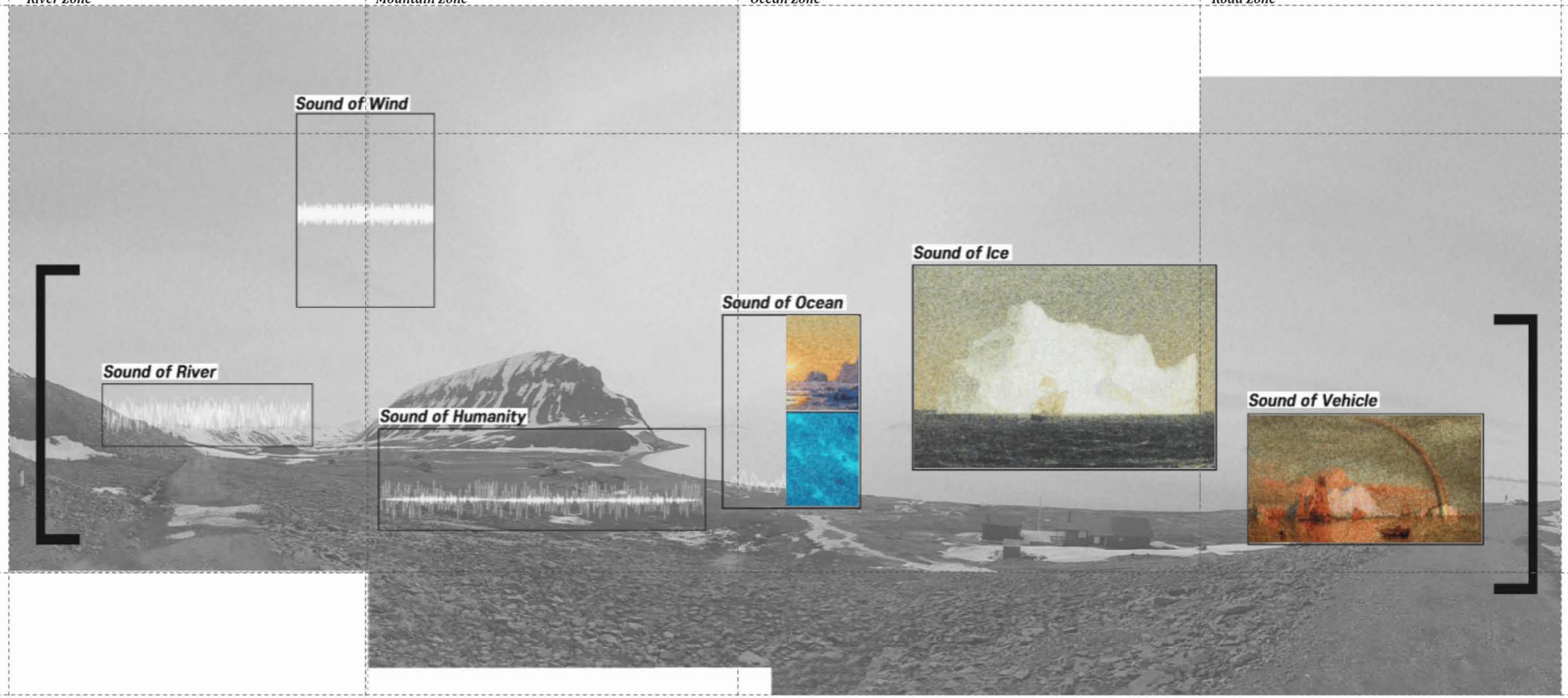
Silent Landscapes, Hidden Sounds

Unlike visual materials, sound reveals a different Arctic—one shaped by melting ice, disrupted whale communication, and mechanical noise. These uncanny sounds, captured by hydrophone, are powerful indicators of ecological change. As natural soundscapes disappear, this project aims to archive what remains and raise awareness through what is still audible.

Full Video with Sound

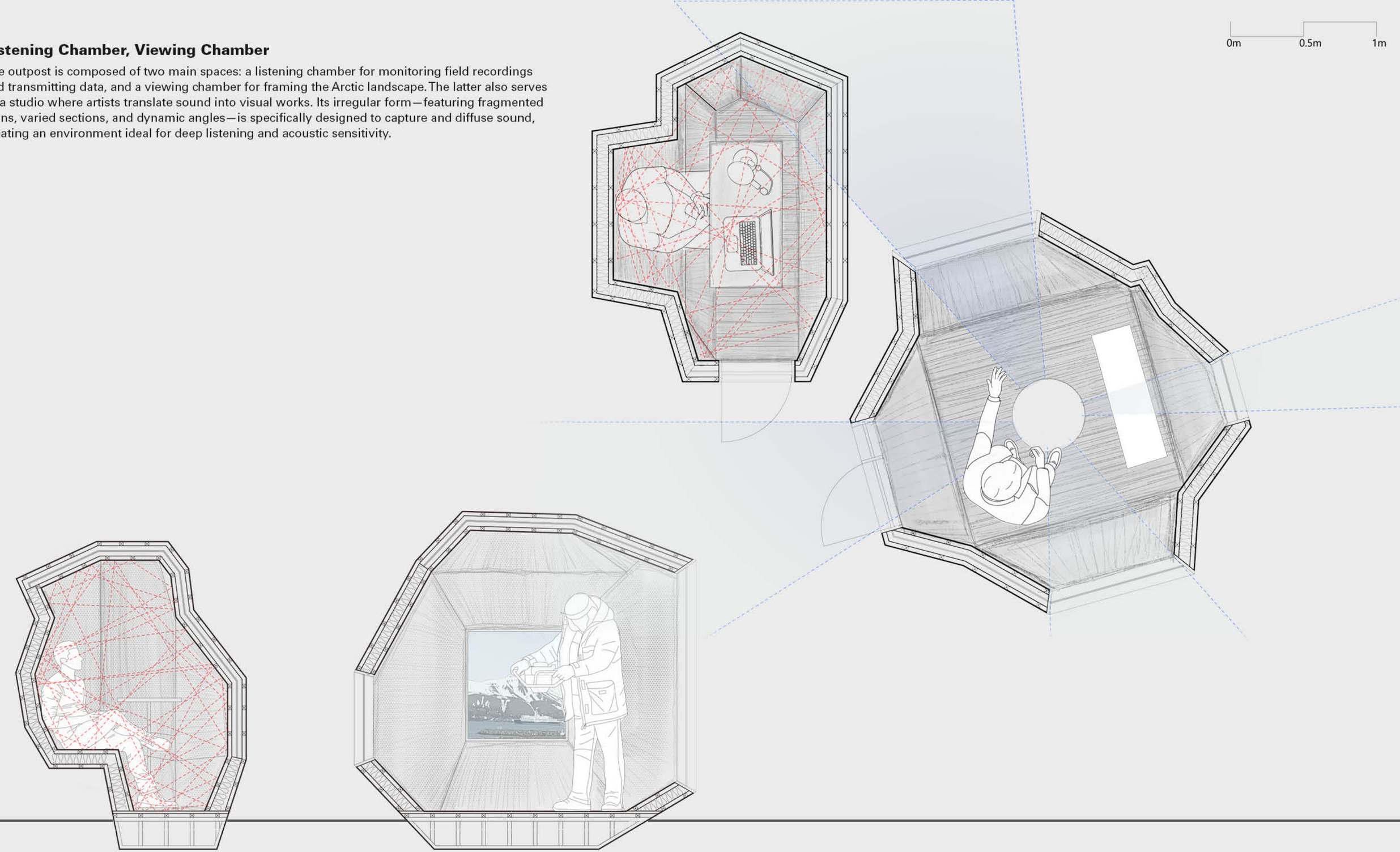
ARCTIC IS NOT SILENT

River Zone *Mountain Zone* *Ocean Zone* *Road Zone*



Listening Chamber, Viewing Chamber

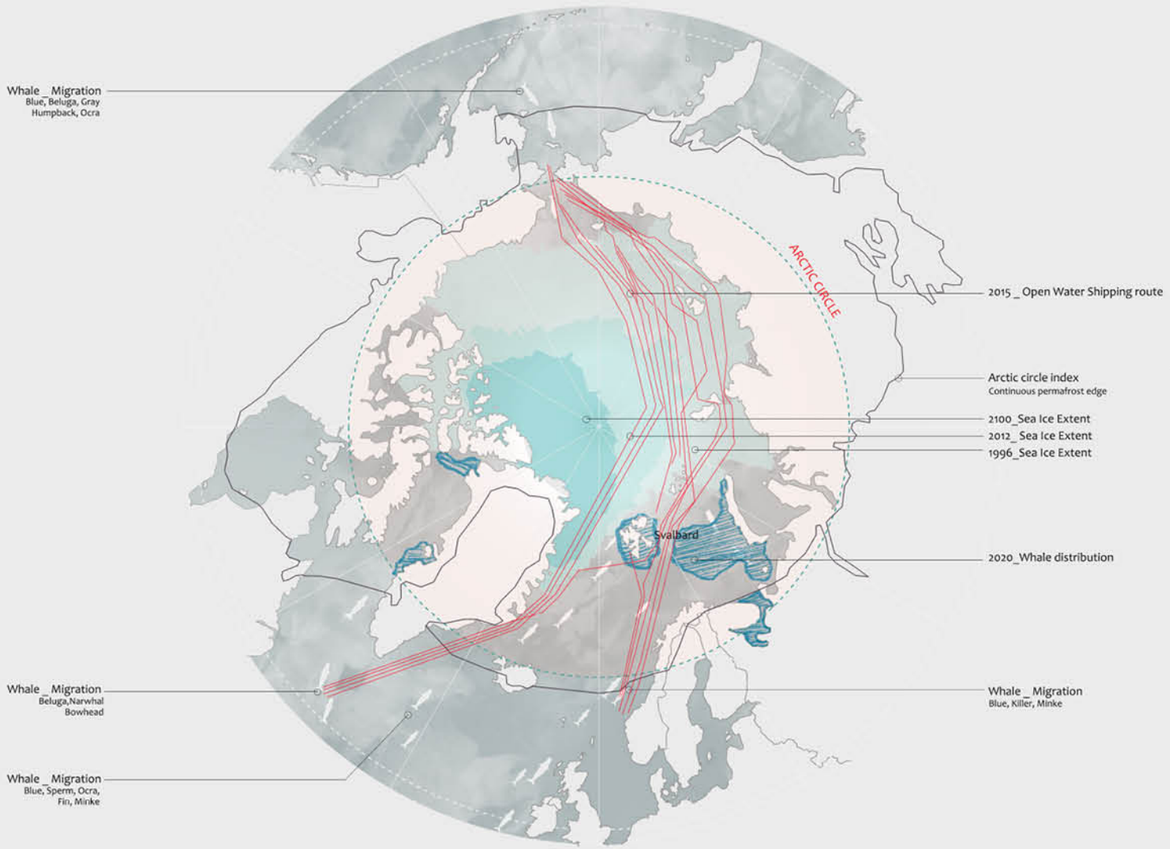
The outpost is composed of two main spaces: a listening chamber for monitoring field recordings and transmitting data, and a viewing chamber for framing the Arctic landscape. The latter also serves as a studio where artists translate sound into visual works. Its irregular form—featuring fragmented plans, varied sections, and dynamic angles—is specifically designed to capture and diffuse sound, creating an environment ideal for deep listening and acoustic sensitivity.



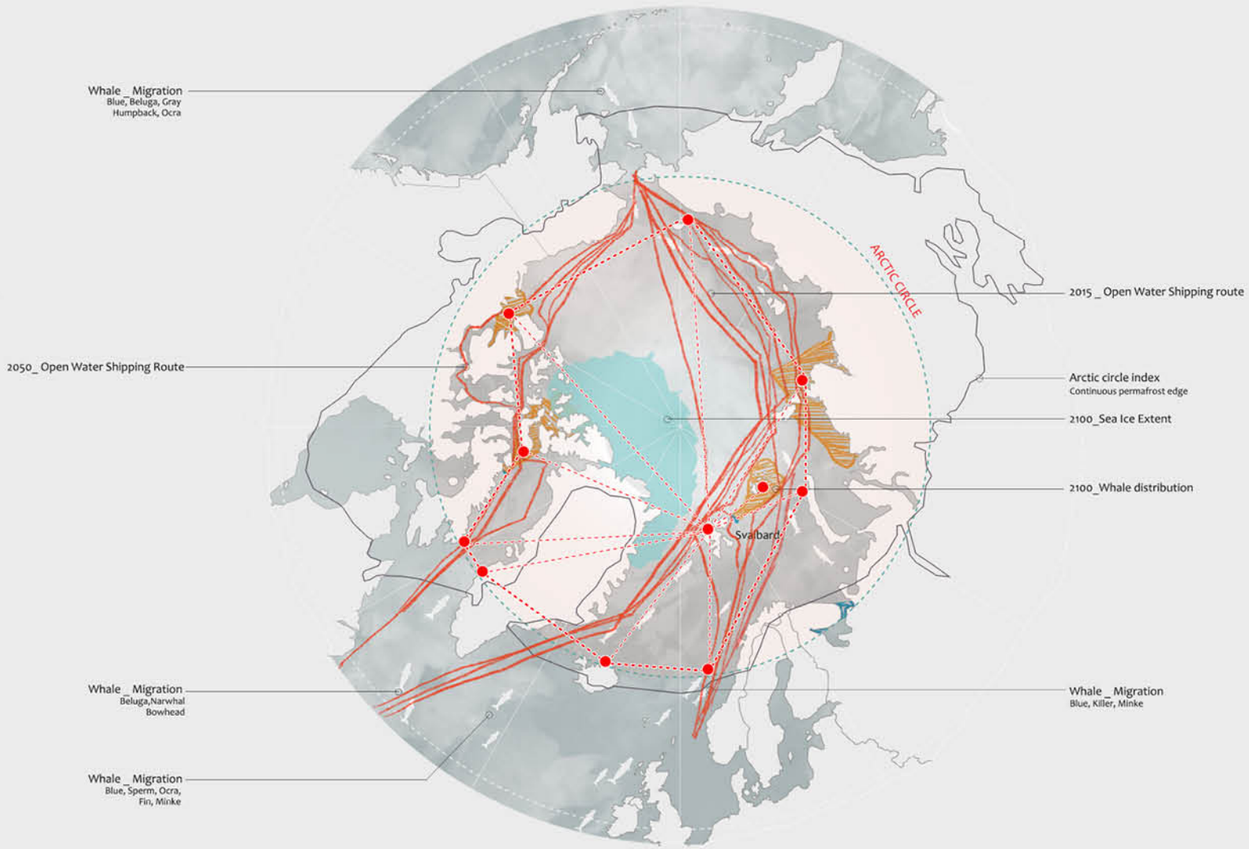
Recording Network

To archive the Arctic soundscape, a field recording network is established across key ecological zones—tracking sea ice changes, whale migration routes, and shipping activity. A comparison of factors influencing soundscapes, such as ice extent, marine traffic, and species movement, informed the criteria for selecting each recording site. At the center of this network is an outpost in Longyearbyen, Svalbard, which conducts 24-hour real-time recordings. Using hydrophones and microphones, the listening chamber captures four to five hidden environmental sounds, preserving what is fading beneath the surface.

Present



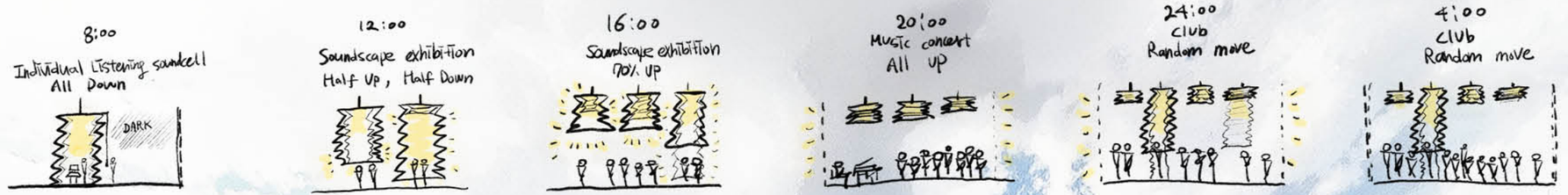
Predicted Appearance after 2050



Outpost Material

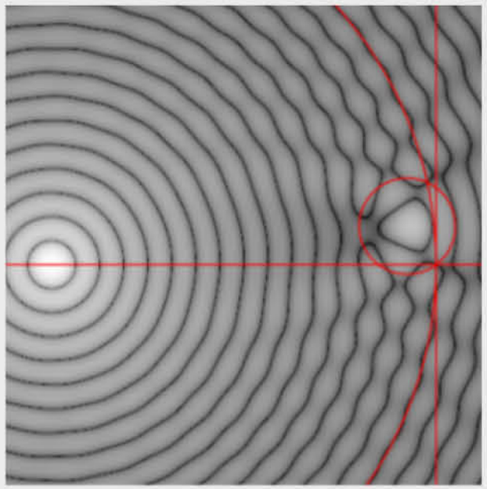
By utilizing perforated metal, visually representing the diffusion of sound through the outward flow of light

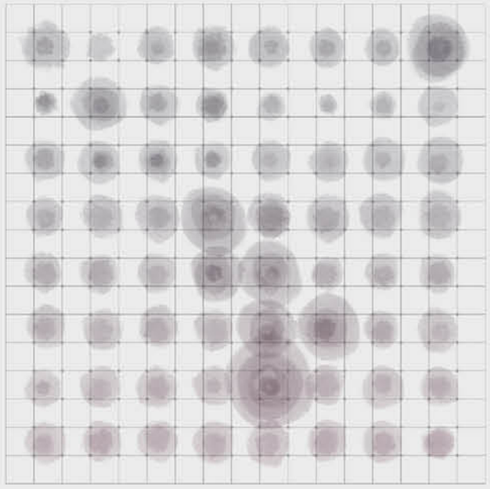
Arctic Soundscape Archive in New York City

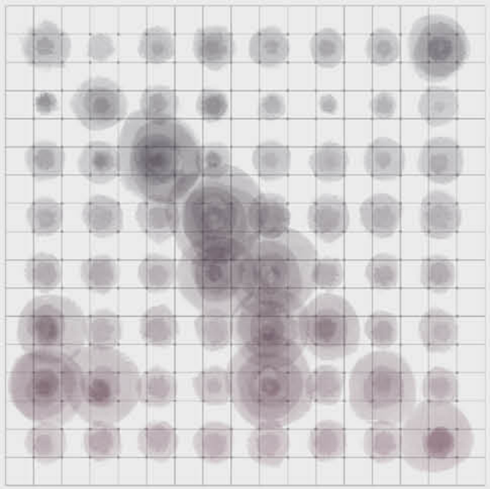


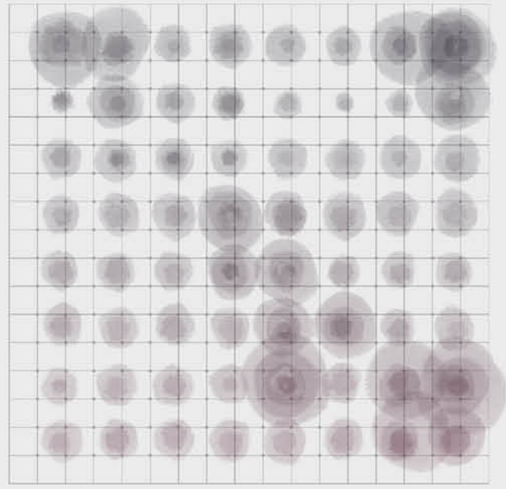
Archive Concept - Live Institution, Diffusing, Interaction

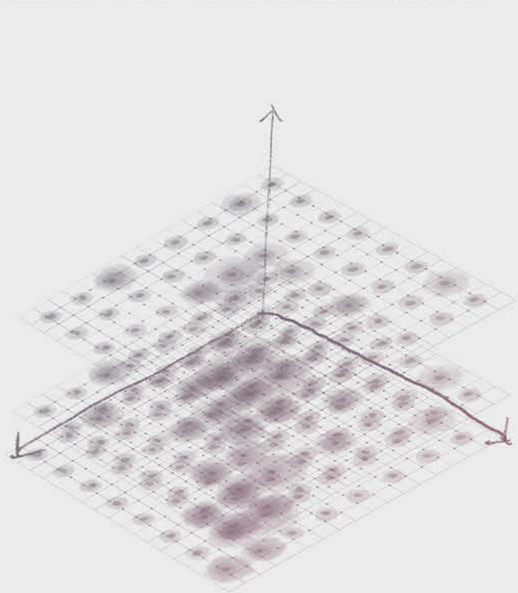
Sound naturally travels, diffuses, and overlaps, creating complex layers of interaction. This archive center reflects that quality by functioning as a live public institution, open to ongoing engagement. The sound experience focuses on these shifting and overlapping acoustic textures. Moving sound cells allow visitors to engage with a dynamic environment, where the resonance constantly changes in response to spatial and sonic movement.

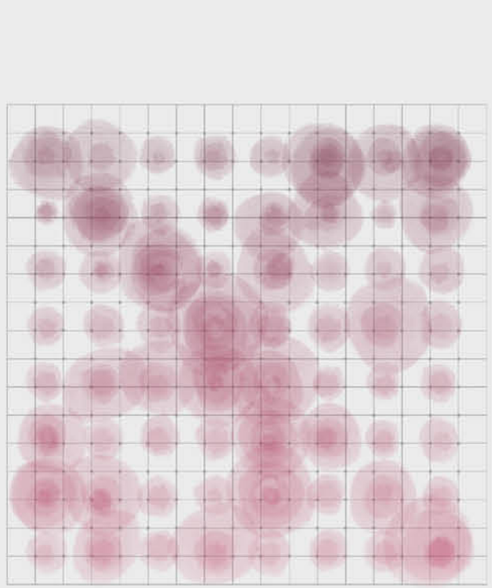


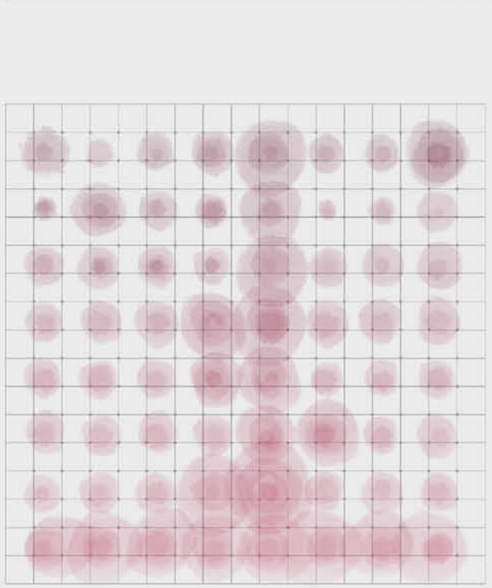


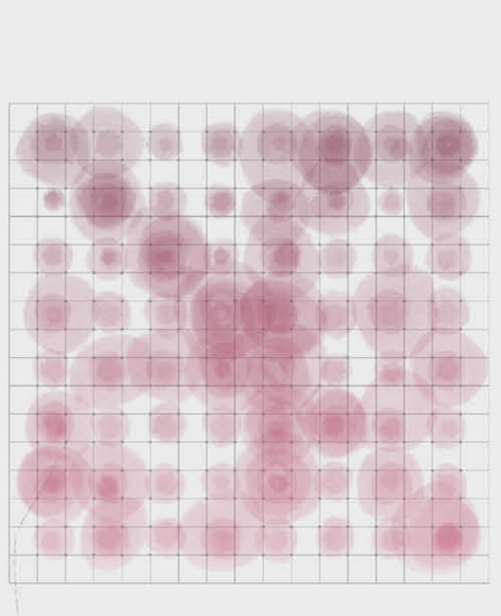




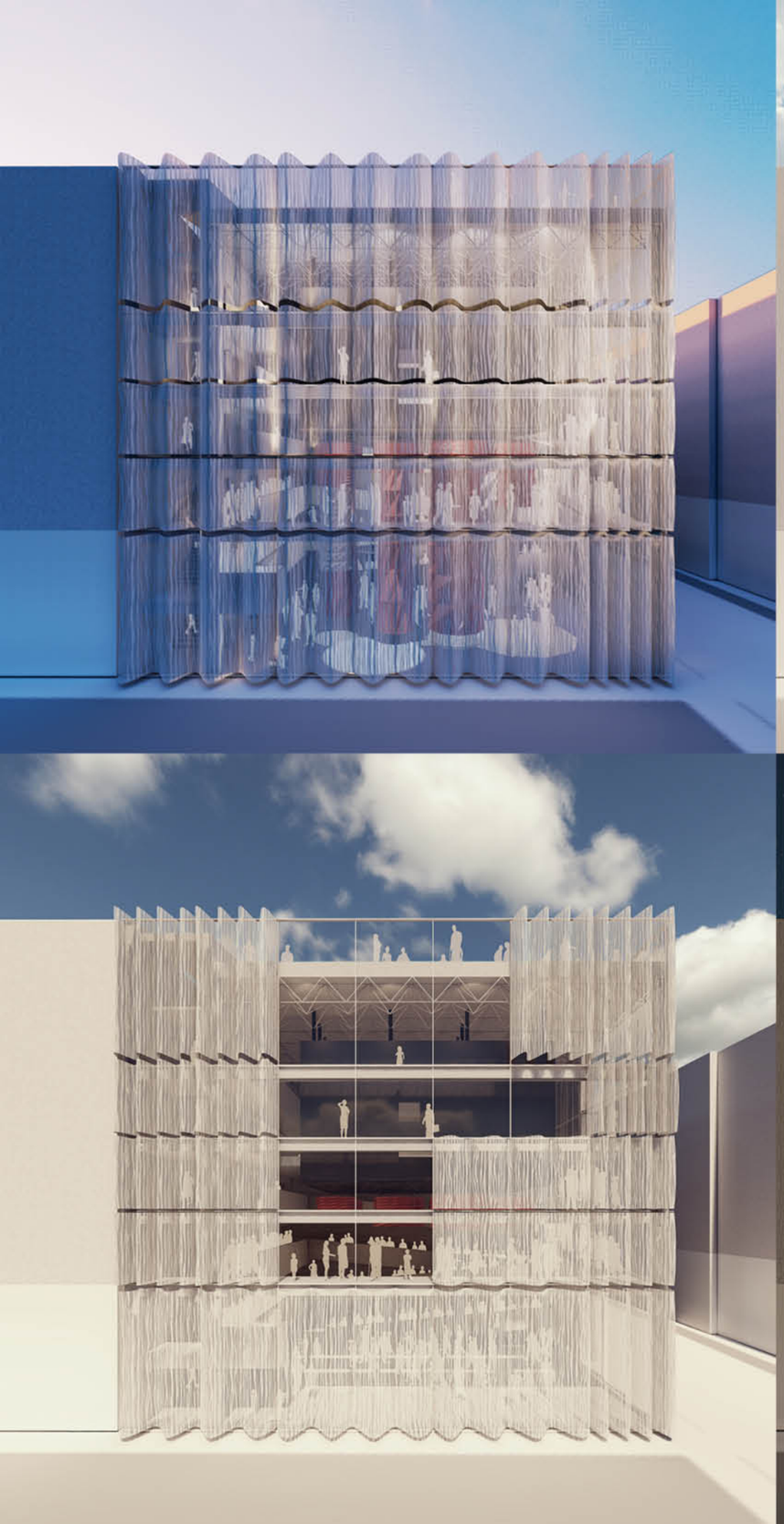


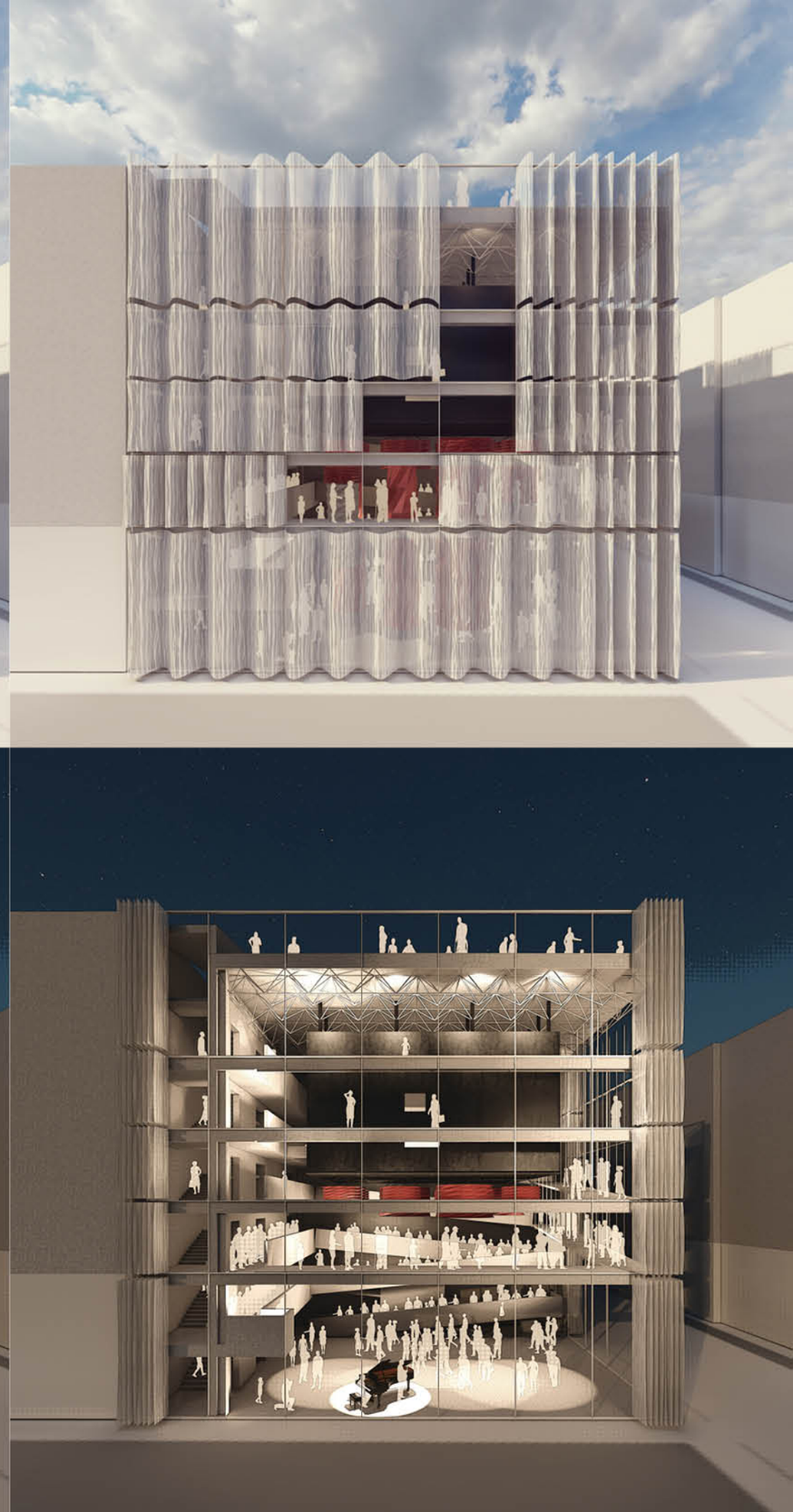






Interactive Moving Sound Cell





Part 2. Consolate the Soul

The works in this section trace and seek to console quiet cycles of harm and endurance: spaces shaped by sacrifice, repetition, and neglect. Through small gestures, they offer moments of reflection and gentle repair, inviting us to remember what has been overlooked and imagine how space might console.

Tiny House, Big Impact

ARGUMENTS
SUMMER
2024

JOOYEOUN
LEE

INSTRUCTOR:

XIAOXI CHEN

CLAUDIA A.
TOMATEO
CHANG

Behaviorology , Yoshiharu Tsukamoto

In the field of architecture, the connection between individual and the built environment often seems distant. However, this gap can be closed with careful design and a deep understanding of community needs. This essay explores how a tiny house like TEKITEKI-AN and my experiences in South Korea, shaped my view of architecture's role in promoting social harmony and resolving social conflict.

The concept of tiny houses, as mentioned in behaviorology from Yoshiharu Tsukamoto, is a basic unit for changing and sustaining urban vitality. Even though urban scale presents big challenges, tiny houses can greatly influence people and communities. These small structures can blend into the urban fabric, creating intimate, human-centered environments that contrast with the anonymity of large urban developments. Tiny houses' self construction process can act as catalysts for social interaction, encouraging neighbors to connect and engage with one another.

TEKITEKI-AN, a tiny house, exemplifies the relationship between architecture and the local community. At first, I doubted how a small house could impact society, but the architect's approach with this tiny house showed how the building process itself could create a deep connection between the building, society, and architecture. TEKITEKI-AN was built using local materials and the active participation of local residents and the construction team. This collaborative effort revitalized the local community and strengthened community bonds. Building the house with only local materials like wood, soil, bamboo, and reeds was particularly impressive. This method connected the building to its surroundings and showed how architecture can encourage community involvement. The process of engaging the local community in the construction fostered a sense of ownership and pride among the residents, which, in turn, helped to strengthen their ties to one another and to the place they call home.

Yoshiharu's approach with this house changed my view of architecture's potential impact. I used to think architecture only influenced society through completed forms like space, facades, and programs. However, TEKITEKI-AN showed that architecture can form strong relationships within the community. This project demonstrated ways for society and people to engage more actively in architecture. The experience of seeing a small house make such a big impact made me realize that architecture is not just about creating buildings but about building communities.

In contrast to the large-scale developments driven by profit and executed by developers who are not part of the community, tiny houses offer a more personal and connected approach. Large buildings and massive construction projects often overlook the needs and desires of the local population, focusing instead on financial gain. On the other hand, tiny houses, due to their smaller scale and community involvement, allow for deeper connections with the people who will live in them. This approach fosters a sense of belonging and

Tiny house TEKITEKI-AN, Ryo Oyama, Tsukamoto Laboratory

community that large developments often lack.

Growing up on the quiet Jeju Island, I often separate from the mainstream. Additionally, from this remote location, it was easy to observe how large-scale developments on the mainland often led to the construction of homes and buildings disconnected from the realities of daily life. This was because Jeju Island is a place where nature and community are closely linked.

A significant moment in my life was witnessing a dispute between a public nursing home, where my grandfather stayed during his battle with Parkinson's disease, and a neighboring apartment complex. The windows of the nursing home's private rooms were designed to overlook the living rooms of the apartment complex, which was built much later. This issue arose due to poor planning by the architect. The residents felt that the elderly were watching their living rooms all day from their beds, leading to constant complaints and requests to have curtains installed in the nursing home. If the architect had considered the residential plan layout more carefully, such conflicts could have been avoided. This conflict underscored the importance of considering the needs and perspectives of all community members in the design process. It made me realize that architecture has the power to either divide or unite people, depending on how it is executed.

Similarly to the tiny house, I thought about ways to resolve this conflict. If the opinions of both the residents and the nursing home people were actively considered during the design phase, and if their behavior patterns were understood, the conflict might have been avoided. For instance, placing landscaping or parks where the nursing home's view would fall could have prevented disputes and fostered better relationships, positively impacting society overall. Designing shared spaces that cater to the needs of different groups can help build bridges and create a more inclusive community.

This experience of visiting deepened my understanding of socially conscious design and strengthened my passion for architecture. I aim to create spaces that bring together diverse groups of people and provide mutual benefits. I believe that architecture should serve as a platform for social interaction and community building. By designing spaces that encourage people to come together, architects can play a crucial role in fostering social harmony and reducing discrimination.

The lessons I learned from TEKITEKI-AN and my experiences have shaped my vision for socially conscious architecture. I believe that architecture should be more than just a physical structure; it should be a reflection of the community it serves. By doing so, architects can create spaces that not only meet the practical needs of their users but also contribute to the overall well-being of the community.

In conclusion, these experiences taught me the importance of fostering social harmony and integrating local culture into architectural design. As architects, we have the responsibility to create spaces that bridge the gap between individuals and the larger city environment. Through careful design and a deep understanding of the community, we can transform urban vitality and create spaces that truly benefit everyone. I imagine a future where my grandfather could live in a place that encourages social interactions and reminds him of his hometown's history by using local materials.

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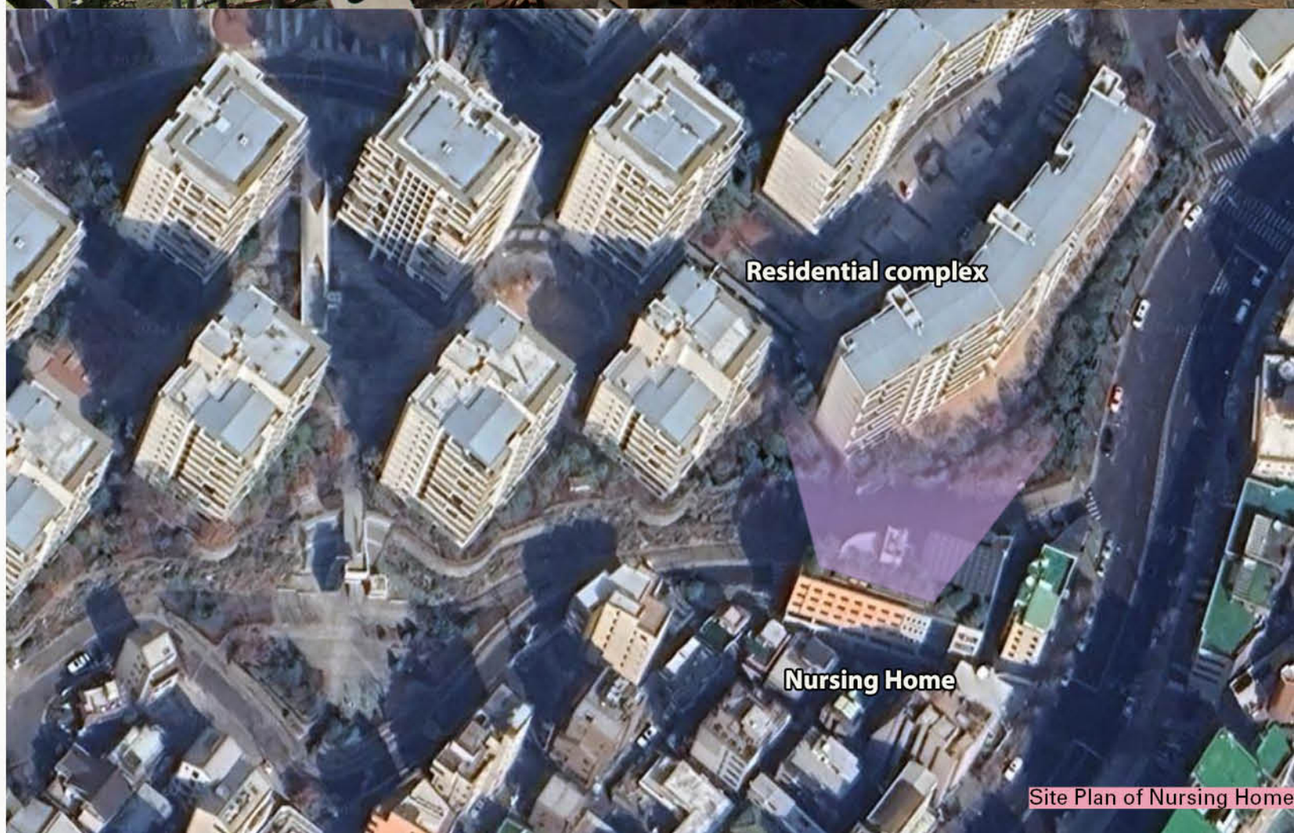
Tiny house TEKITEKI-AN, Ryo Oyama, Tsukamoto Laboratory



Site Plan of Nursing Home

CONSULATION WAVE

Course	ADVANCED ARCH DESIGN STUDIO, SUMMER 2024
Project by	Jooyeoun Lee
Location	Brooklyn, New York
Type	Waterfront Park, Installation Art
Instructor	Nocturnal Medicine (Michelle Farang Shofet, Larissa Belic)

Facing and Healing the Wounds of Sacrifice in Gowanus Canal

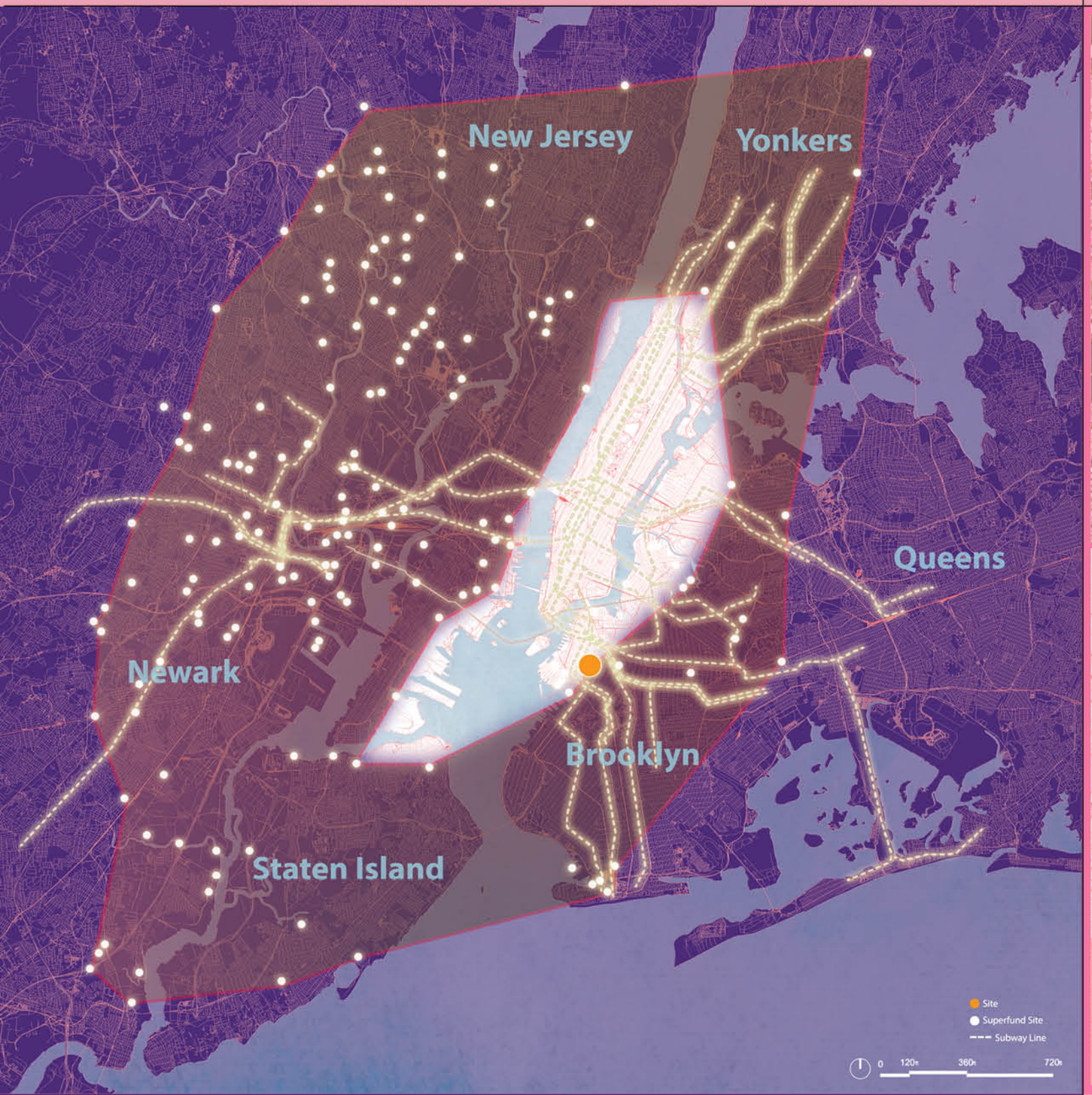
Gowanus has long sacrificed itself to birth the tall, gleaming Manhattan we admire today, through the coal and steel industries. The memories of those sacrifices lie buried deep at the bottom of the Gowanus Canal, forming a toxic layer known as "black mayonnaise." These wounds of sacrifice continue to create new scars. While we can admire Manhattan's striking skyline from the train station, we turn away from the grim reality of Gowanus—the garbage, the pollution, and the scars it bears. To truly move forward, we must confront the harsh truths of Gowanus's condition, acknowledge our shared guilt, and begin the real process of healing.

Manhattan View from Station

Black Mayonnaise in the Gowanus Canal

Urban Plan

The distribution of Superfund sites and subway lines across New York State and New Jersey reveals a striking pattern. Superfund sites are highly polluted areas, the legacy of past industrialization, requiring special oversight and cleanup efforts. These sites are spread widely across Manhattan's supporting regions, including Brooklyn, Queens, Yonkers, Newark, Staten Island, and other parts of New Jersey, highlighting the environmental cost borne by these surrounding areas to sustain Manhattan's growth and development.



Samsara : Wheel of Life

The project draws on the concept of Samsara—the cycle of decay and renewal—as a framework for reimagining the Gowanus Canal. Once polluted and discarded, the site is treated as fertile ground for ecological and architectural rebirth. By embracing impermanence, the design proposes spaces that adapt, dissolve, and return to nature over time. In this way, the canal becomes not an endpoint, but a continuous loop of transformation.

09

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08

Motif Performance : Consolation Ceremony

The traditional Korean shamanic ritual, "Wiryungje," is a ceremony designed to comfort souls. While it is often performed for the deceased, it also reflects an Eastern belief that all things have a soul. This ritual has been used to console and heal, whether for felled trees or damaged land. Also in Alvin Ailey's works, the flowing motion of fabric evokes emotions of comfort and sorrow.

07

06

05

04

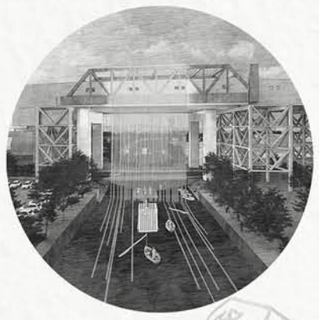
Alvin Ailey 'cry'
03,05,07,09,11

Korean traditional shamanic performance for comforting souls
01,02,04,06,08,10

Consolation Ceremony Sequence

The traditional Korean shamanic ritual, "Wiryungje," is a ceremony designed to comfort souls. Drawing inspiration from "Wiryungje," I propose a project to honor and console the Gowanus Canal's sacrifices. Building on swaying fabric imagery, I suggest the design of the "Consolation Wave" and a performance that embodies these sentiments.

01



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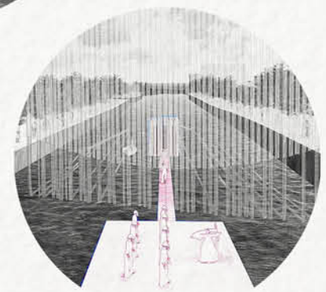

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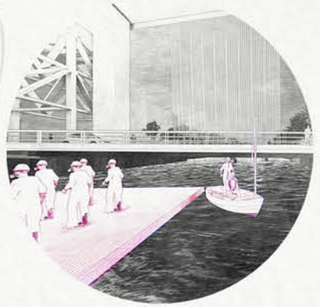

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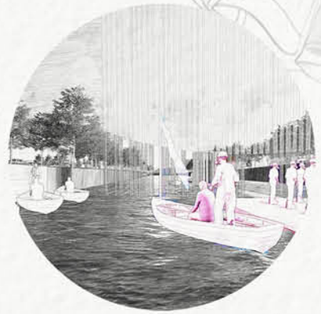

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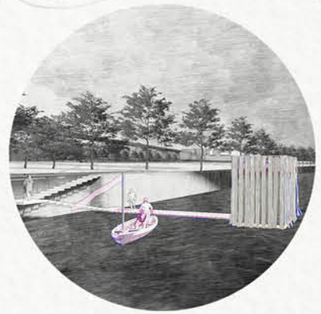

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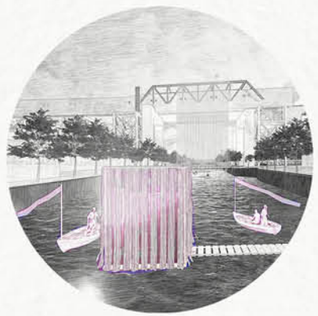


06

01 Turn on the purple lights. Eight people wearing white suits replace the contaminated fabric from Pavilion 01

02 They place the contaminated fabric on an extended arm and proceed toward the stage

03 they perform a sonsolation ritual ceremony with swaying clean fabric

04 Board the boat and replace the contaminated fabric from the station

05 Move to Pavilion and Replace the fabric

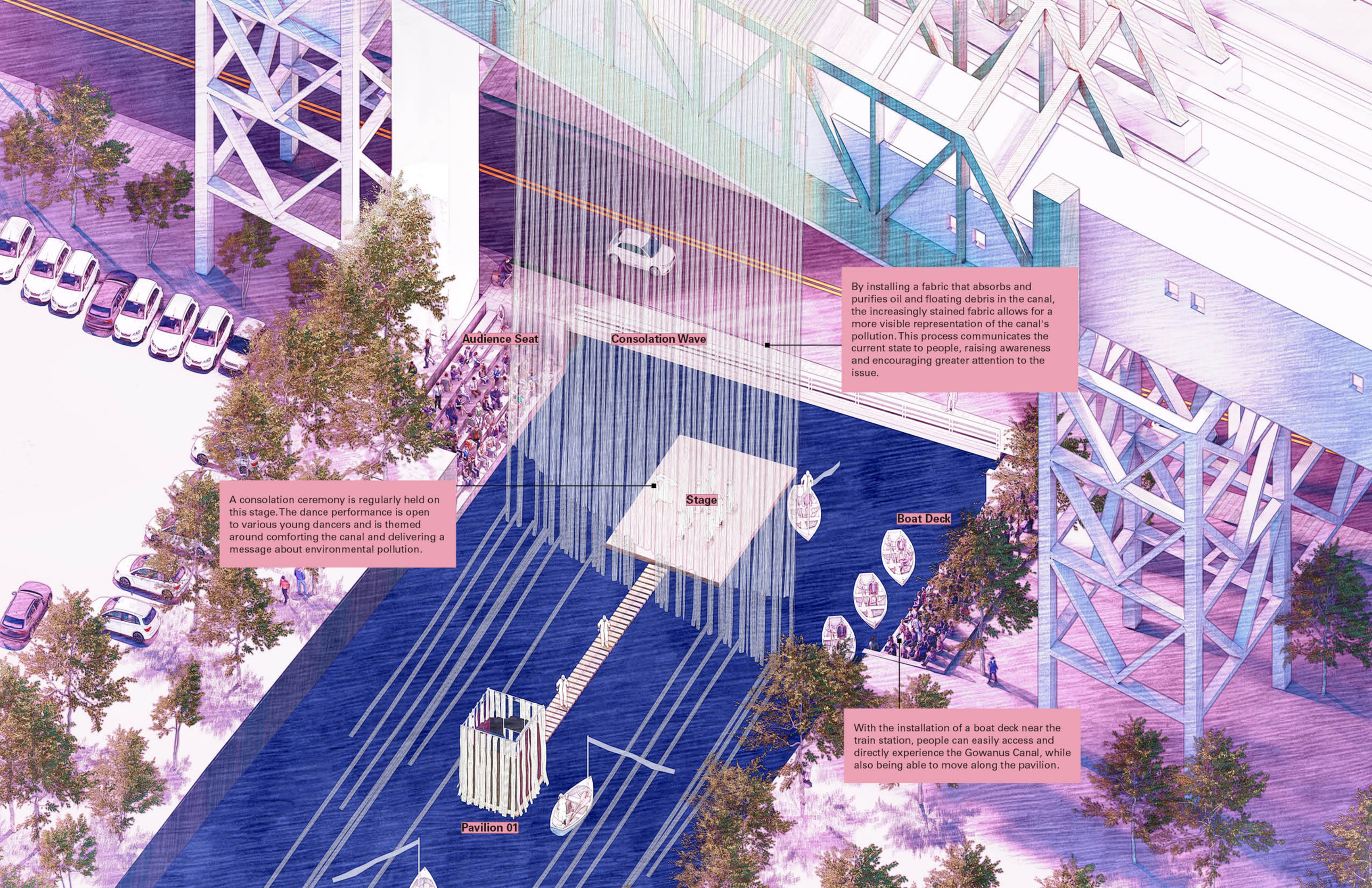
06 Repeat the process at the last pavilion and Return

07 Return and enter the stage together by boat

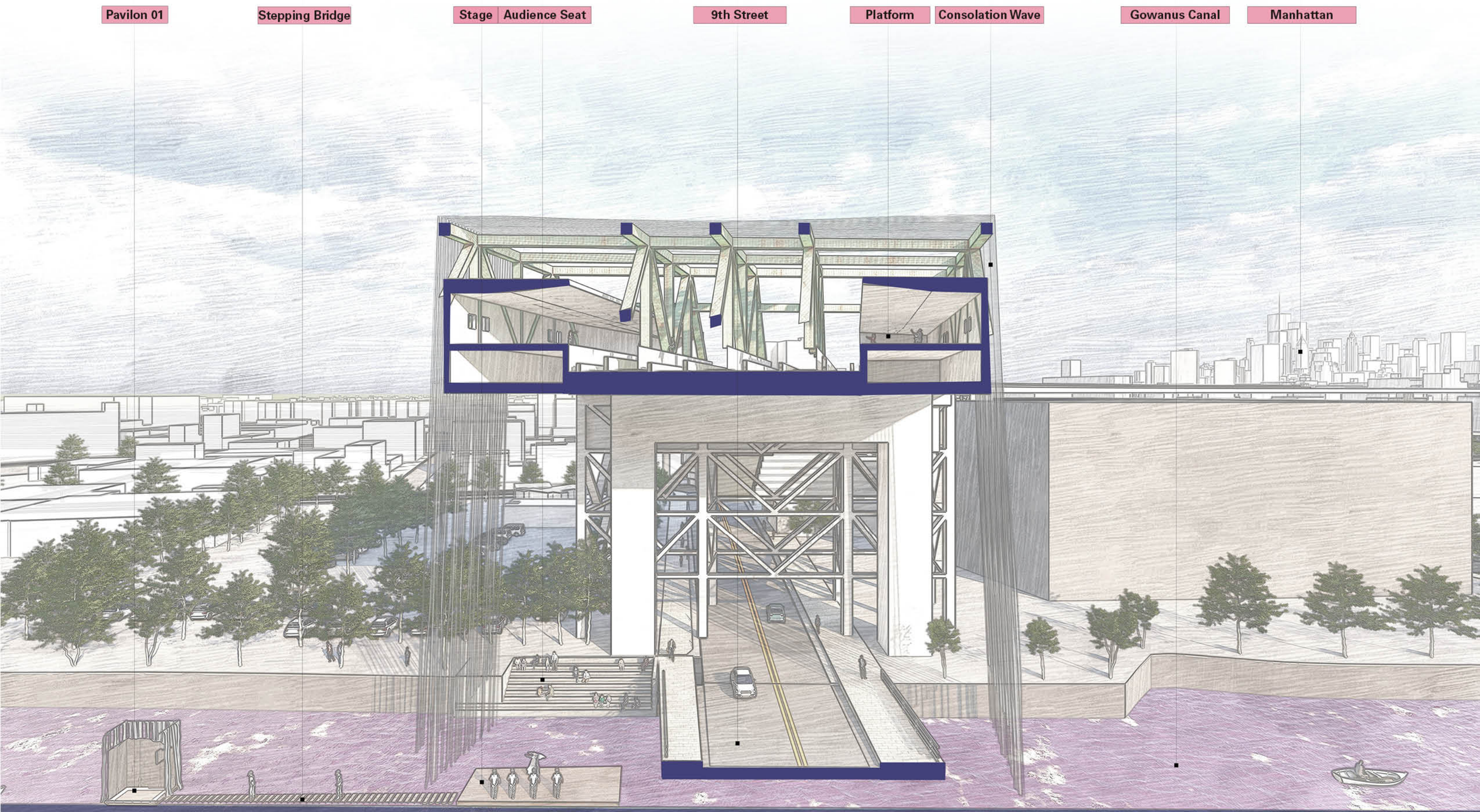
08 Collect the dirty cloths and perform the ritual and dance performance

09 Return to Pavilion 01 in order via the bridge

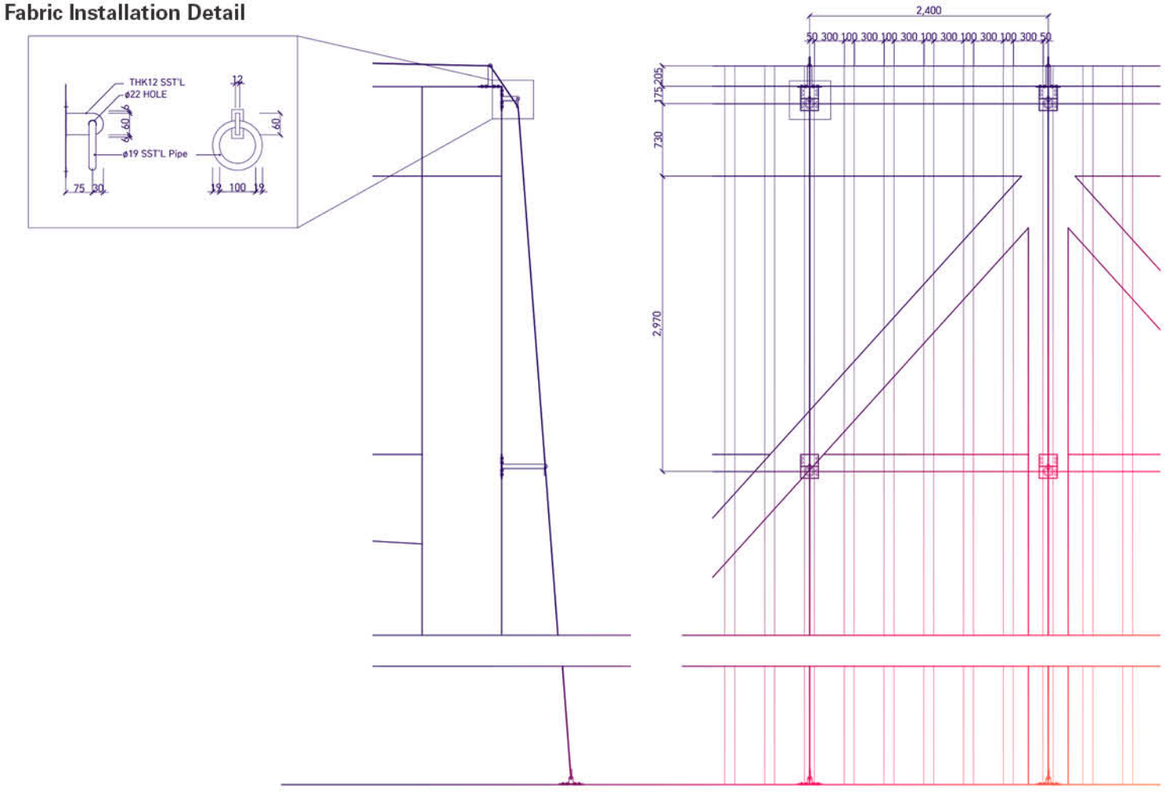
10 Turn off the purple lights


Audience Seat
Consolation Wave
By installing a fabric that absorbs and purifies oil and floating debris in the canal, the increasingly stained fabric allows for a more visible representation of the canal's pollution. This process communicates the current state to people, raising awareness and encouraging greater attention to the issue.
A consolation ceremony is regularly held on this stage. The dance performance is open to various young dancers and is themed around comforting the canal and delivering a message about environmental pollution.
Stage
Boat Deck
With the installation of a boat deck near the train station, people can easily access and directly experience the Gowanus Canal, while also being able to move along the pavilion.
Pavilion 01

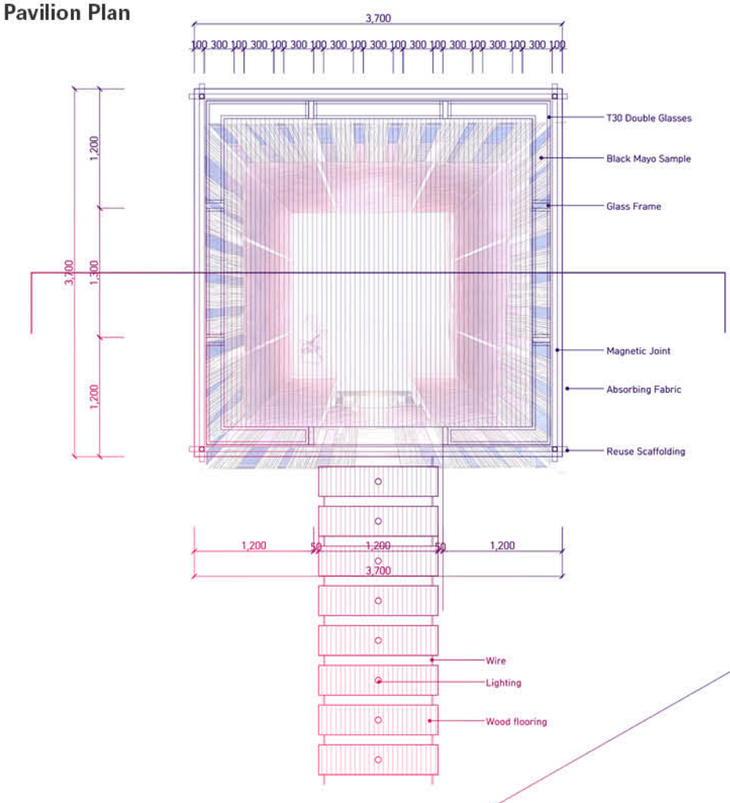
Section

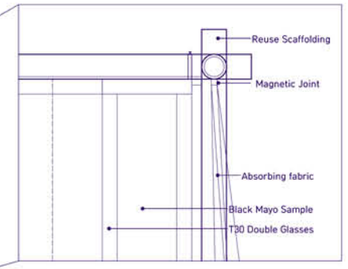

Pavilon 01
Stepping Bridge
Stage
Audience Seat
9th Street
Platform
Consolation Wave
Gowanus Canal
Manhattan
0
6ft
18ft
36ft

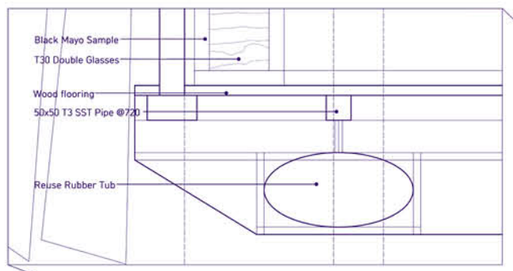
Fabric Installation Detail

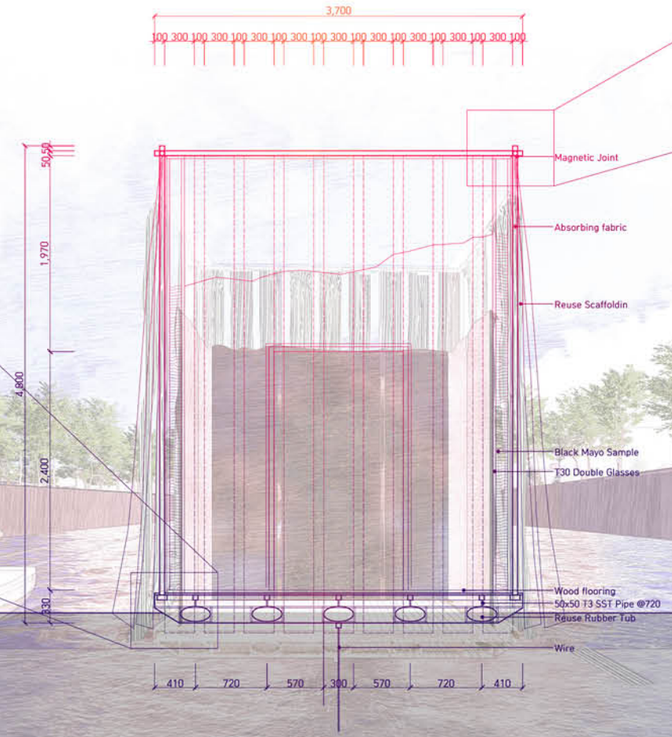


Pavilion Plan









Pavilion Scetion / Detail

Absorbs and purifies oil and floating debris in the canal

Samsara, From Celluar to Cosmos

Exhibition Video

Course	**ADVANCED ARCH DESIGN STUDIO, SUMMER 2024**
Project by	**Jooyeoun Lee, Naejung Park**
Location	**Avery Hall 115, New York**
Type	**Installation Art**
Instructor	**Nocturnal Medicine (Michelle Farang Shofet, Larissa Belic)**

Endless Rebirth

We encountered this awe at a train station.
Above ground, the sun was setting behind the Manhattan skyline. Below, the subway roared in and out. But standing in that space, we began to sense something quieter:
a convergence of cycles—human, material, industrial, and cosmic.

The materials that once built Manhattan—coal, steel, brick—passed through Gowanus.
The labor and waste of industrial growth remain buried in the canal as toxic sediment known as “black mayonnaise.”

The trains continue their endless loop.
The bacteria in the canal split and regenerate.
The sun rises and sets.
The body inhales, and exhales.

From that moment of still observation,
We felt samsara.

The installation was designed as a quiet chamber for entering, dissolving, and returning. Visitors are invited to lie beneath a projection, two by two, like a pair of breathing bodies.

Surrounded by cosmic light, underwater sound, and ambient resonance, they are asked to imagine:

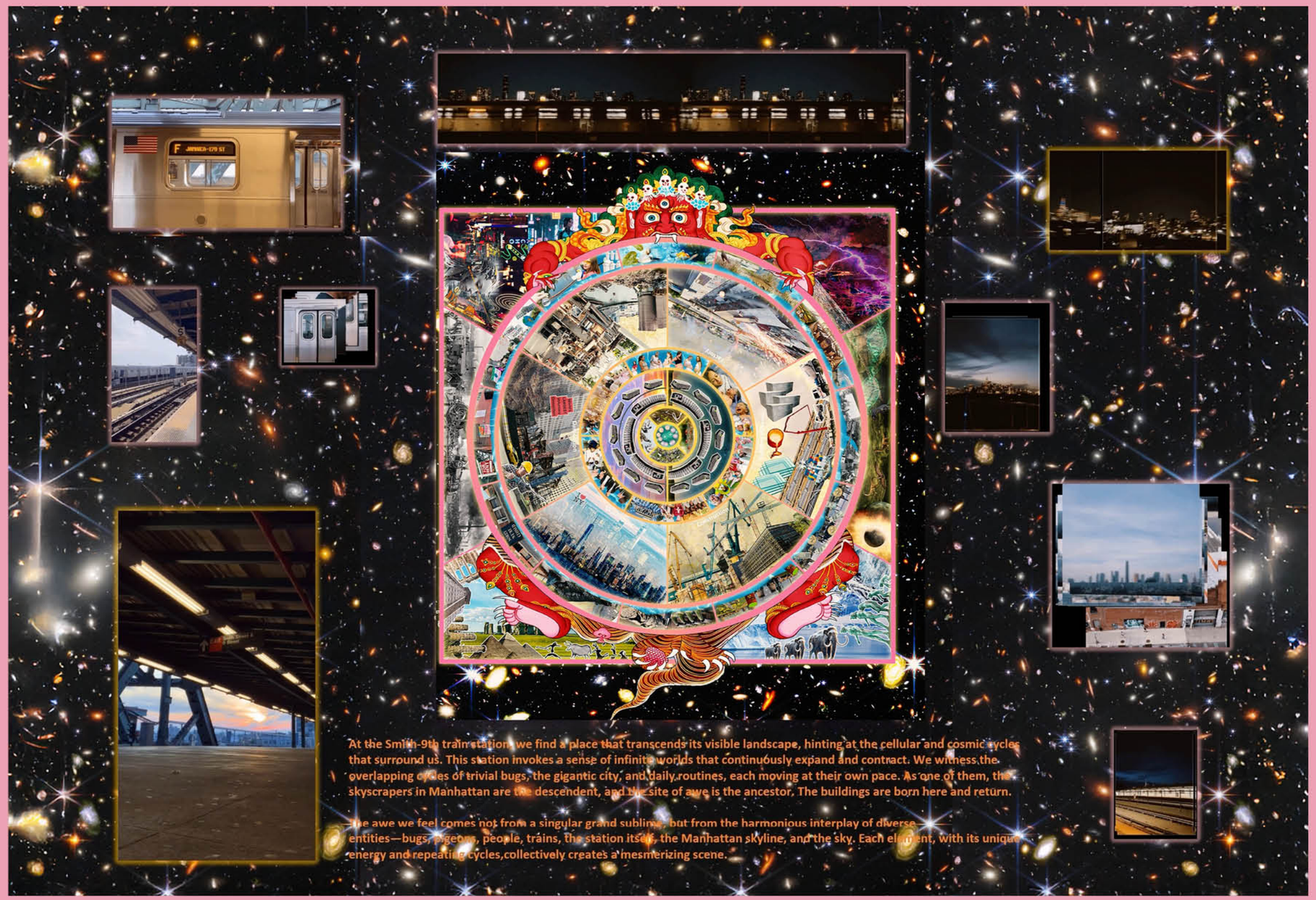
The time when you were a fetus, quietly becoming part of the cycle within your mother’s womb.
The dust and microbes on the floor, alive with their own life and death.

Throughout the experience, time softens.
Light flashes like stars being born or eyelids closing.
Sound folds into itself like breath.
Nothing resolves, yet everything moves.

This was not a spectacle. It was a shared pause.
A meditation on material, memory, and impermanence.

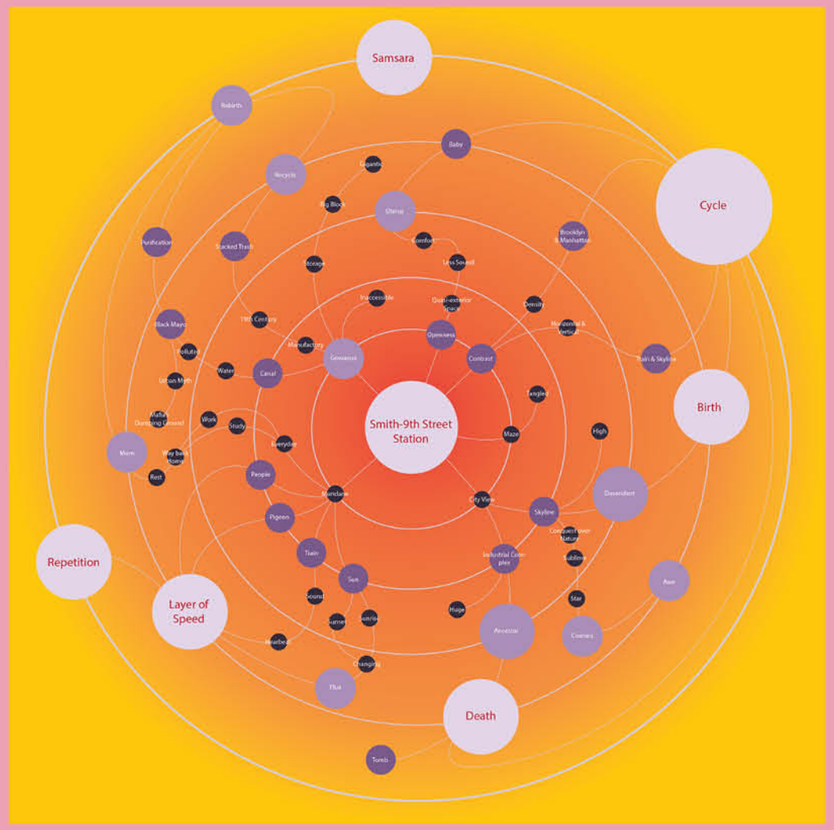
How an exhibition might become not display, but immersion—a space for surrendering to something larger than ourselves.

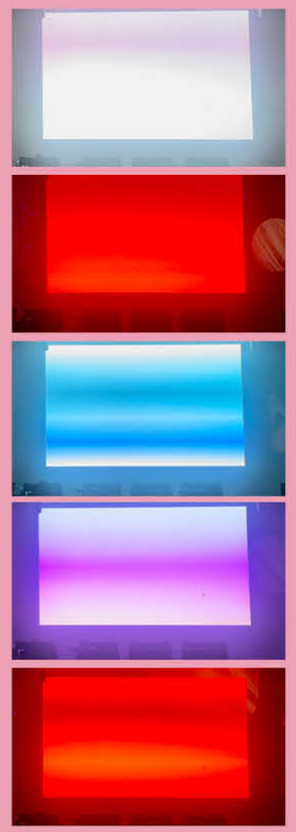
We believe stillness can be a form of knowing.
And that stillness, too, can be a kind of movement.



From Witnessing Cycles to Designing a Womb

At the station, we observed overlapping cycles of material, labor, and time. This led us to reflect on repetition, death, rebirth, and return, not only in the city but also within the body and life itself. These thoughts brought us to the image of the womb as the origin of all cycles.
The installation was designed to let visitors lie down inside a dark, shared space. It evokes a constellation of small womb-like chambers, where one can experience the sensation of continuously dissolving and being born again.





Part 3. Seeing Otherwise

This section begins with a shift in gaze.
It looks at the systems we inhabit every day—industrial, technological, domestic—and asks how they might appear if seen from another angle. The works here trace the hidden structures beneath what feels ordinary, from homes quietly shaped by oil infrastructure to digital worlds where spatial logic is remade.

Homes in Oil, Lives in Extraction

Course ON POSSIBLISM, SPRING 2025
Instructor Maur Dessauvage

The response of Olivia Erlanger's lecture

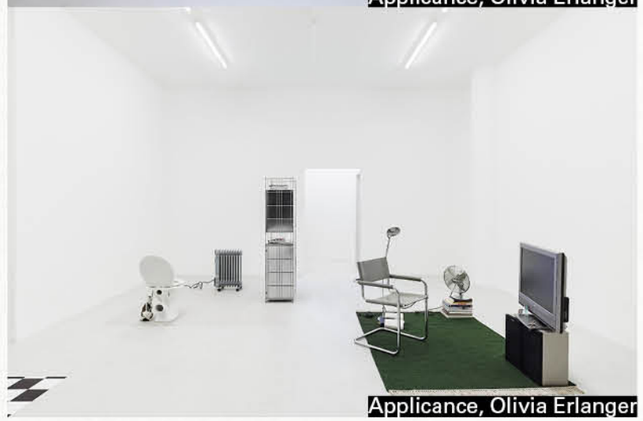
Olivia Erlanger, through her work, suggests that the home, while deeply personal and a place of refuge, is fundamentally a part of a vast industrial system. This reinterpretation reveals how industrial elements shape domestic spaces and how machines and infrastructure permeate our living environments. Her work challenges the traditional perception of home as a natural or autonomous space by exposing its dependence on external industries.

Reflecting on her work, I found an interesting way to expand the theme I am currently researching in my studio. I am conducting research on Pitch Lake, a natural asphalt lake in Trinidad and Tobago, and the country's petroleum industry, particularly its broad impacts on infrastructure, economy, and daily life. The oil industry extends far beyond extraction, infiltrating daily life in various forms such as roads, building materials, and plastic products. Everything we use in our daily lives—furniture, electronics, interior materials—is derived from petroleum-based substances, indicating that our homes are not just living spaces but integral parts of the petroleum industry's structure. Even the spaces we perceive as organic or untouched are, in reality, shaped by industrial processes.

Her work prompted me to think critically about the invisible forces shaping our built environment. Ultimately, the home is not merely a place of rest but a space constructed by countless industries and capitalist production systems. This realization raises an important question: can future architecture and domestic spaces ever break free from this dependence on petroleum and industry? Erlanger's work opened a new perspective, encouraging me to reflect on alternative materials and architectural approaches that might redefine how we inhabit space in a post-industrial future.

Home is body, Olivia Erlanger

Applicance, Olivia Erlanger



Applicance, Olivia Erlanger

Homes in Oil, Lives in Extraction, Jooyeoun Lee

Jouney of the Little Prince

Game Video

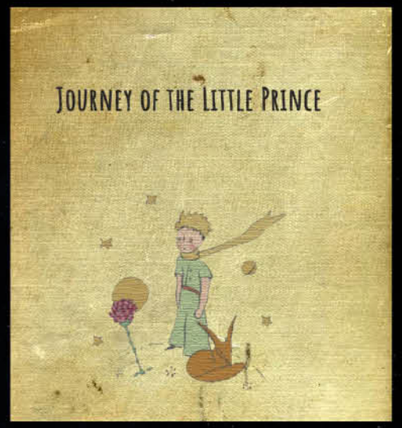
Course	**VIRTUAL ARCHITECTURE, SPRING 2025**
Project by	**Jooyeoun Lee, Naejung Park, Hyungeung Moon, Dayoon Oh**
Type	**Game made with Unreal Engine**
Instructor	**Nitzan Bartov**

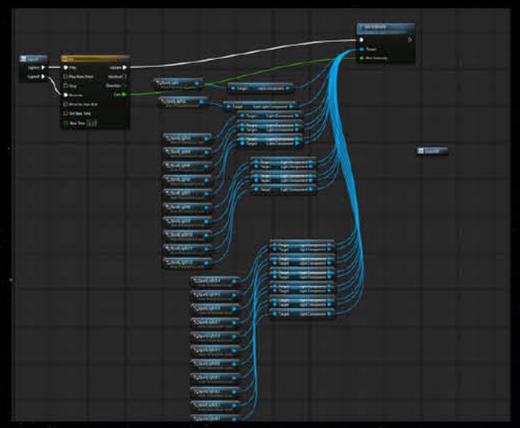
Feeling space through story, memory, and game

Built in Unreal Engine, the game unfolds as a constellation of rooms.
The Little Prince bounce between them, collecting memories that glow and dissolve.
By turning digital interaction into poetic gesture, this project invites us to see space otherwise: not as container, but as memory. Not as form, but as feeling.

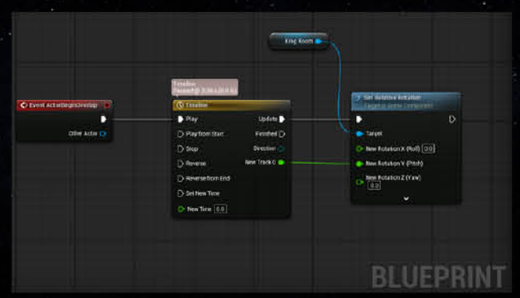
Inspiration and Narrative

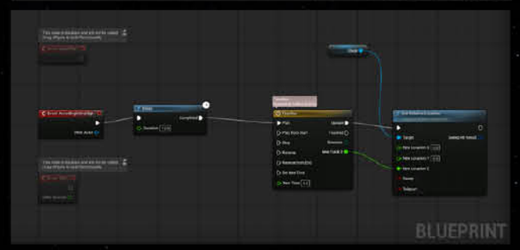
Asteroids were reimagined as intimate rooms, where emotions were symbolized through flowers. Light, music, and ambient effects were carefully orchestrated to evoke the atmosphere of each world.





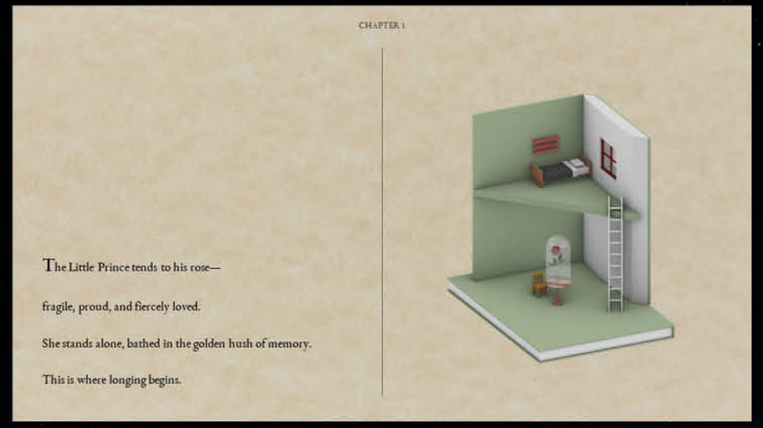
Overlap event_ light turn on/off

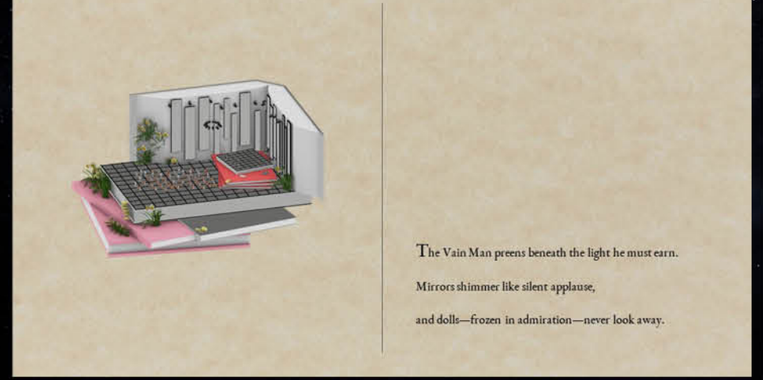


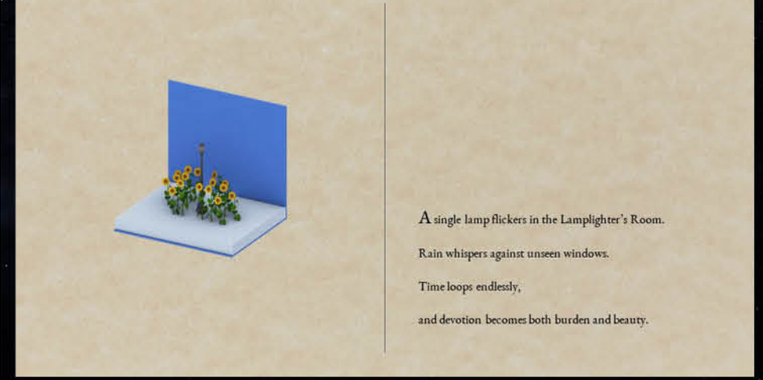


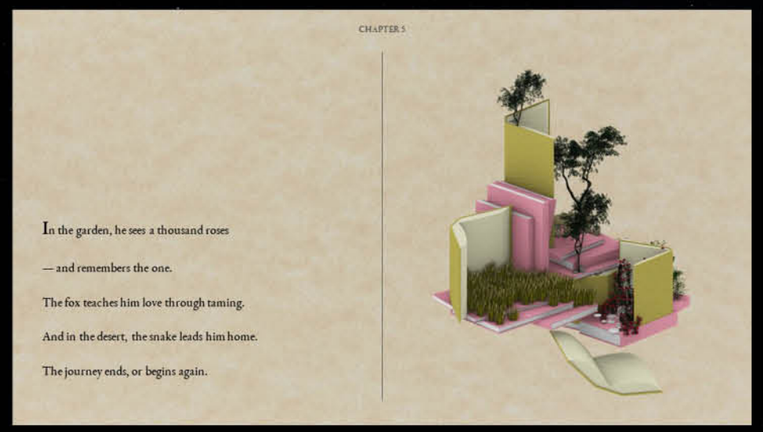
Overlap event_ Rotate and Lift

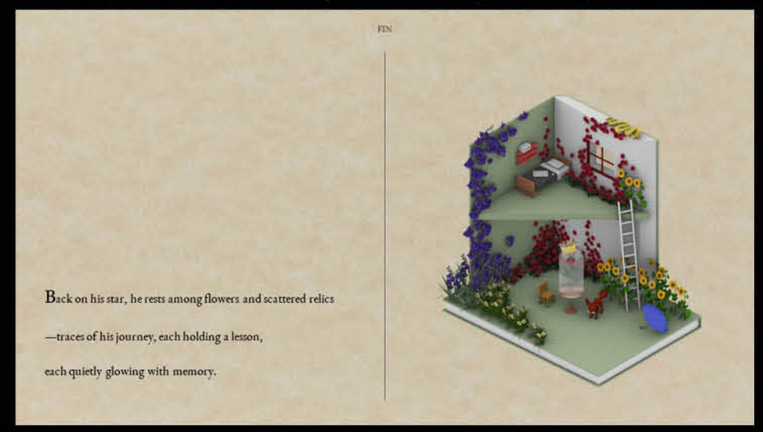
Disintergration & Dissolve











Thank you