

# jungyeon aimee yang

05.2023-05.2024

*M.S. Advanced Architectural Design  
GSAPP Columbia University*

# A Street Full of Stations

Dis/Abling Architecture: States of Play

*Advanced Studio*

Year: Spring 2024

Location: Nordhavn, Denmark

Instructor: Irina Verona, Jennifer Carpenter, Jerron Herman

Category: Academic Project, Group Work with Do Yeon Kim

## Providing intentional “pause” in the form of “station”

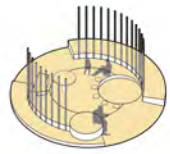
Main goal was to provide a space that leads people to pause and find comfort in their daily lives in the form of STATIONS within environments in designing community space for disabled artists. By challenging traditional notions of efficiency, it was crucial to provide comfort and accessibility for individuals with disability.





## Station Catalogue

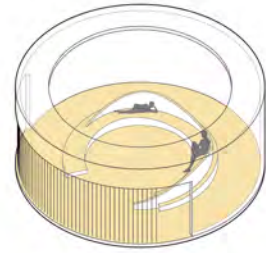
### a. Indoor Rest



a-1. Bench



a-2. Sight Seeing

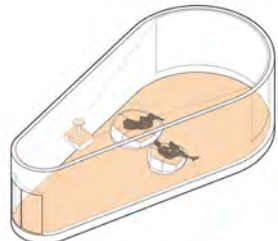


a-3. Sun Room

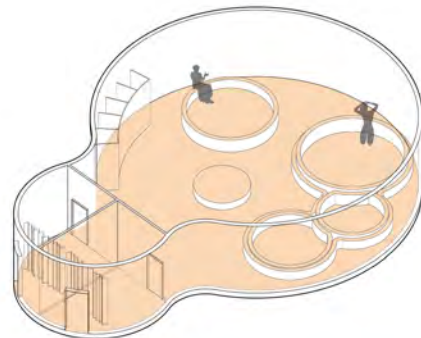


a-4. Drinking Fountain

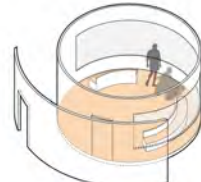
### b. Indoor Activities



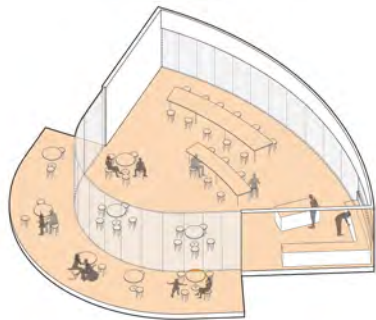
b-1. Small Theater



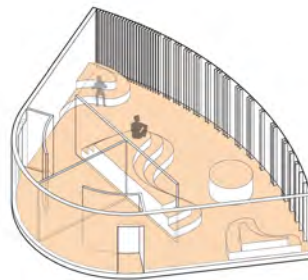
b-2. Spa



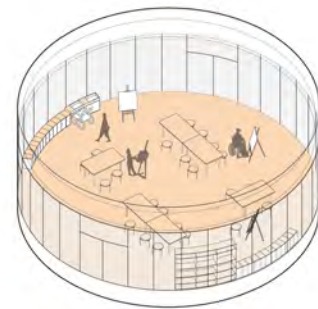
b-3. Mini Black Box



b-4. Shared Kitchen

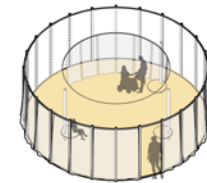


b-5. Sauna

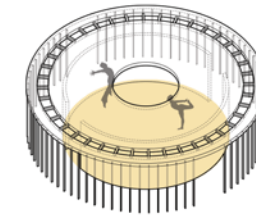


b-6. Drawing Studio

### c. Outdoor Rest



c-1. Fabric Pavilion

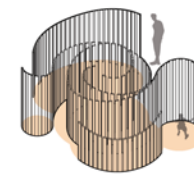


c-2. Meditation Room

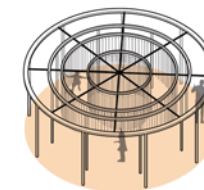


c-3. Greenhouse Dome

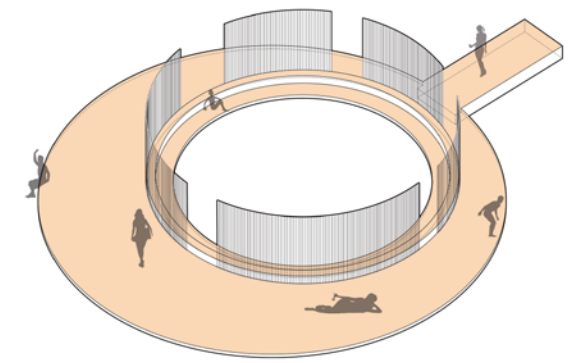
### d. Outdoor Play



d-1. Mirror Maze



d-2. Sound Pavilion

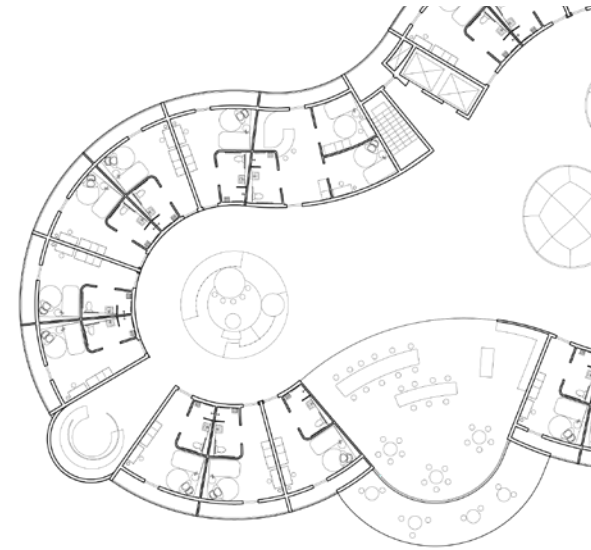


d-3. Harbour Bath

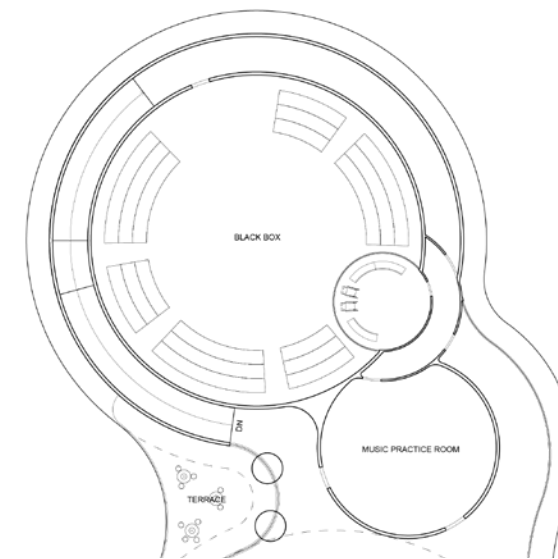
Tactile Map of the Stations



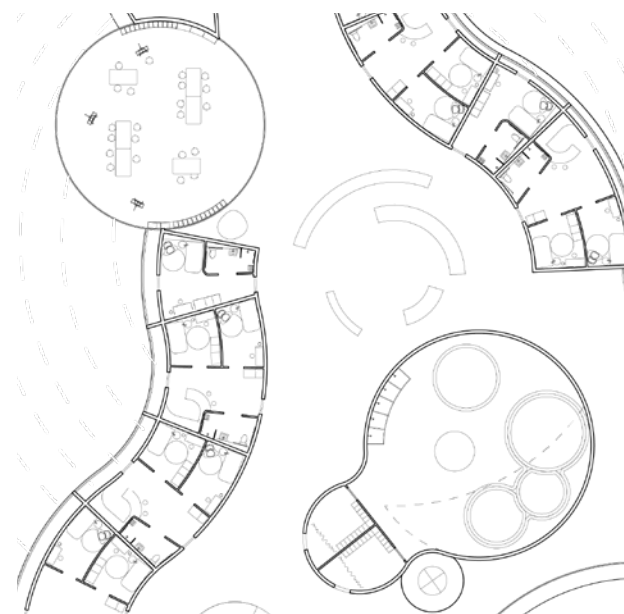
Short-term Residential Unit+ Sharing Kitchen



Residential Unit+ Spa + Drawing Studio



Music Studio + Black Box + Mini Black Box



# Penetratable Partition Shelf

Shelf that works as partition

*1:1 Fabrication*

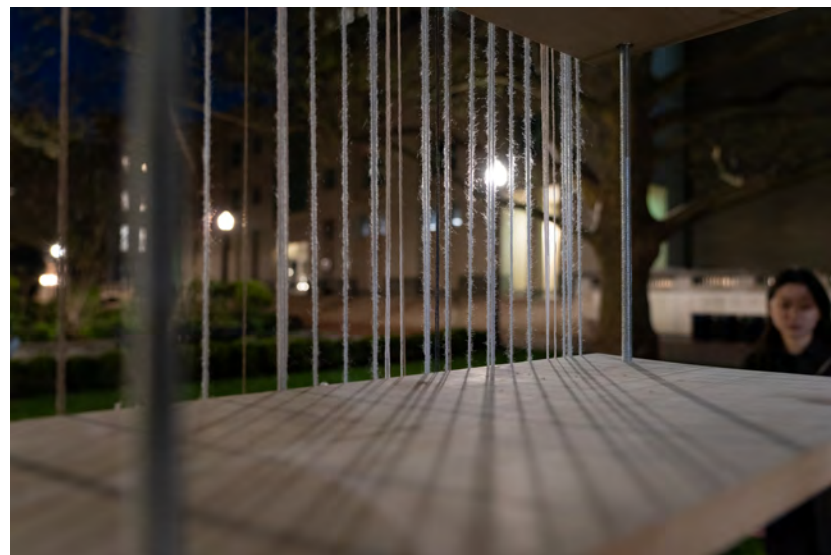
Year: Spring 2024

Location: Seoul, Republic of Korea

Instructor: Zachary E. Mulitauaoepele

Category: Academic Work, Group Project with Katie Lee and Frank Fan







# Guggenheim

Reusing Old Housing as a Community Center for Elementary School Students and Parents

*Advanced Architectural Design Studio*

Year: Fall 2023

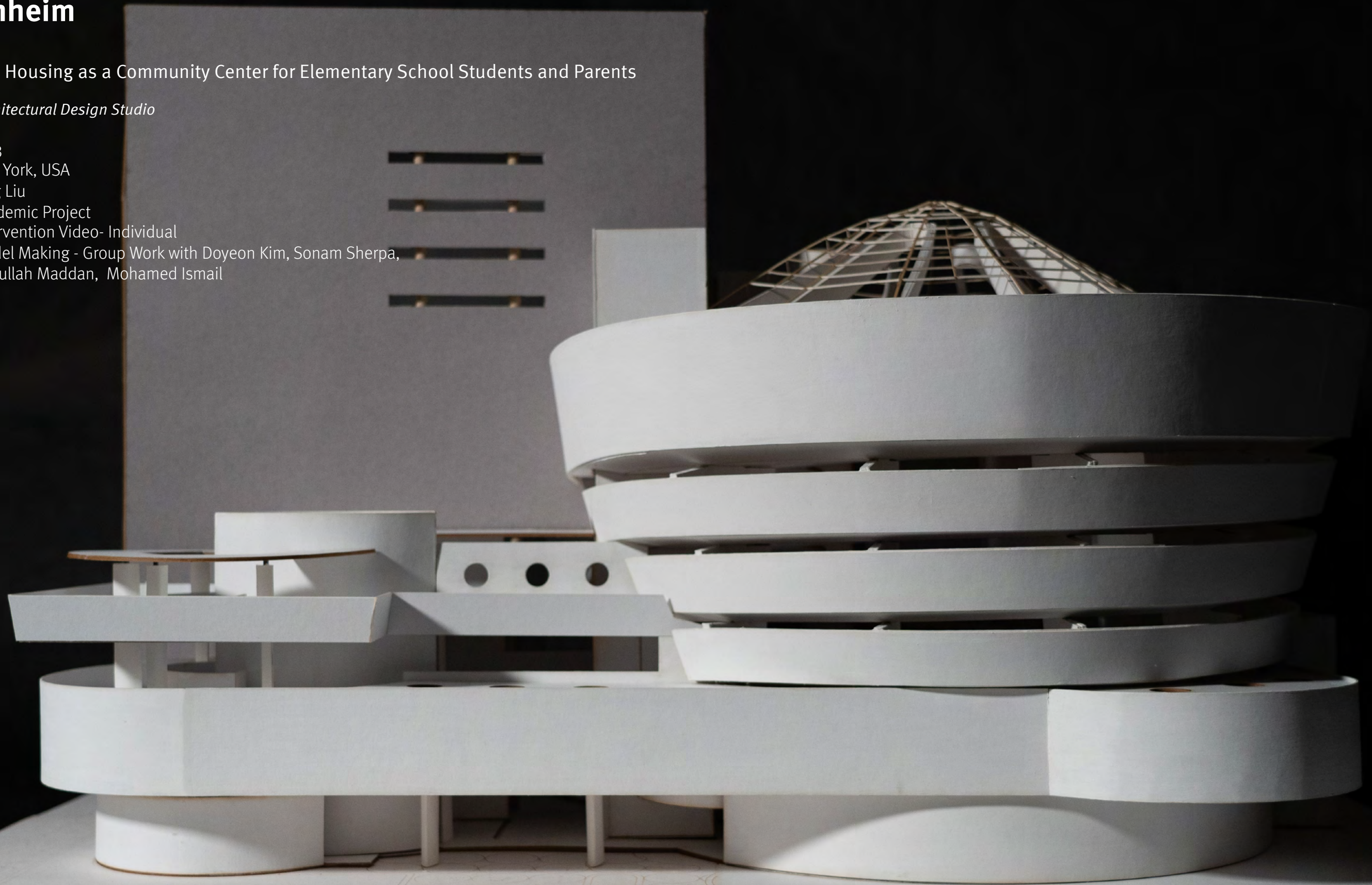
Location: New York, USA

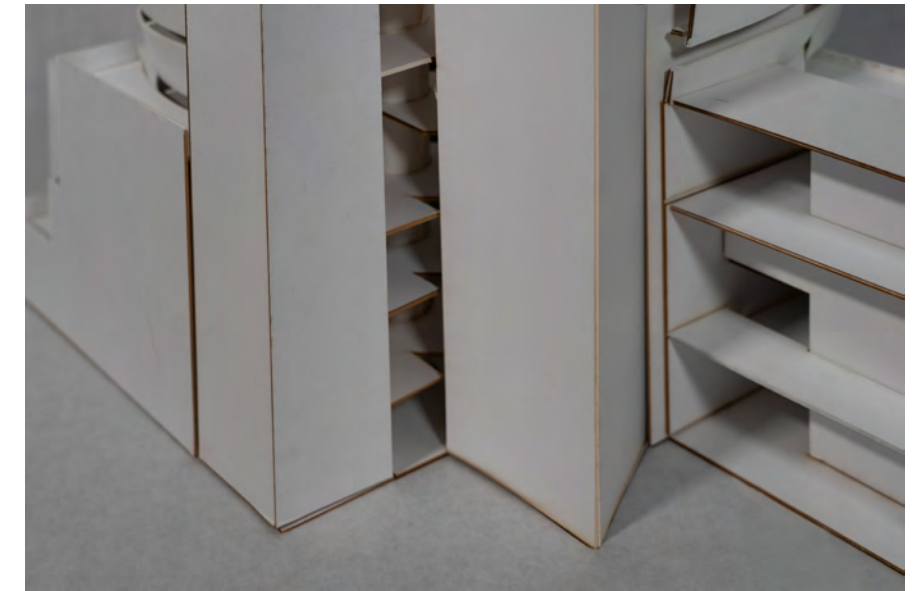
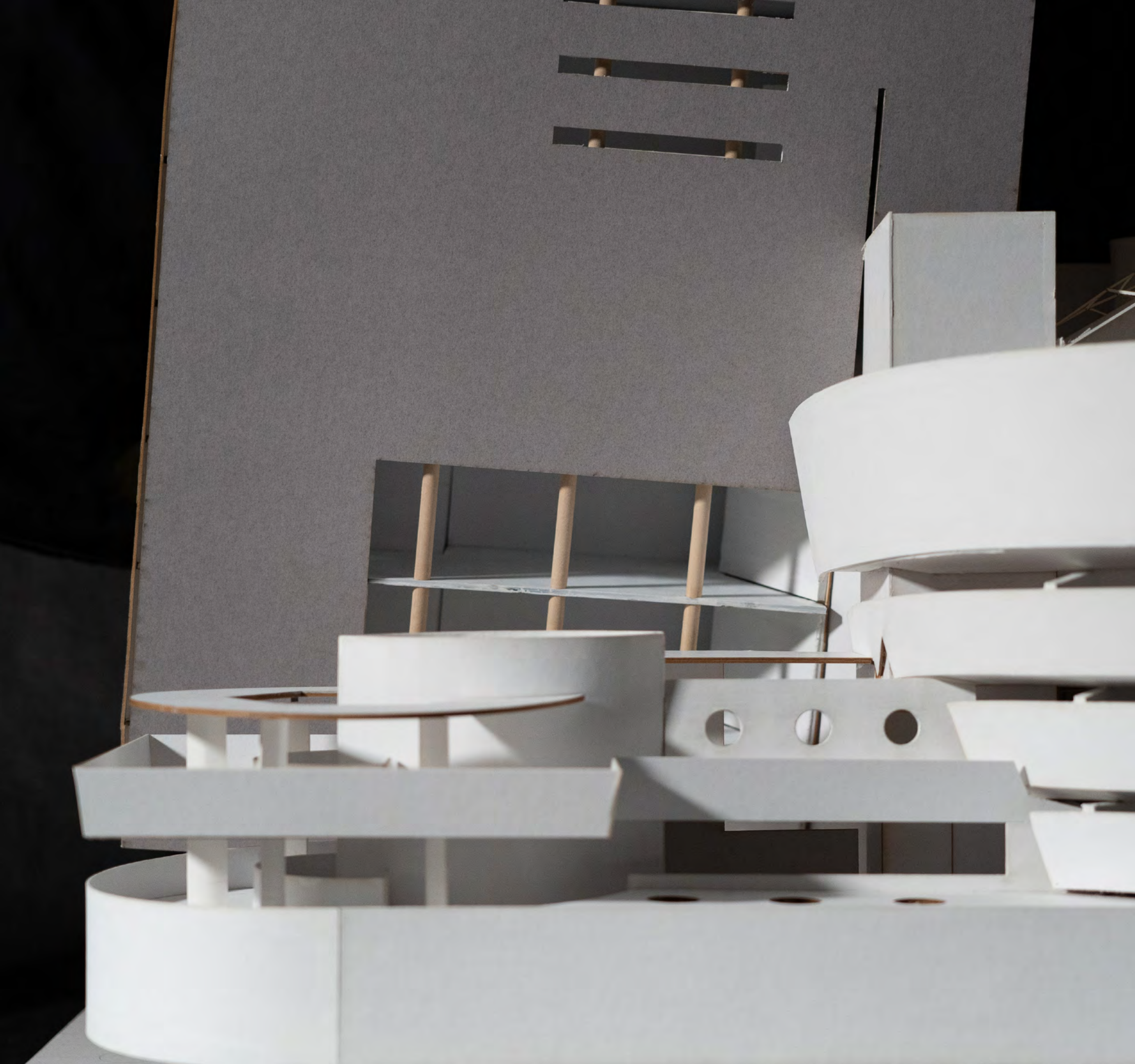
Instructor: Jing Liu

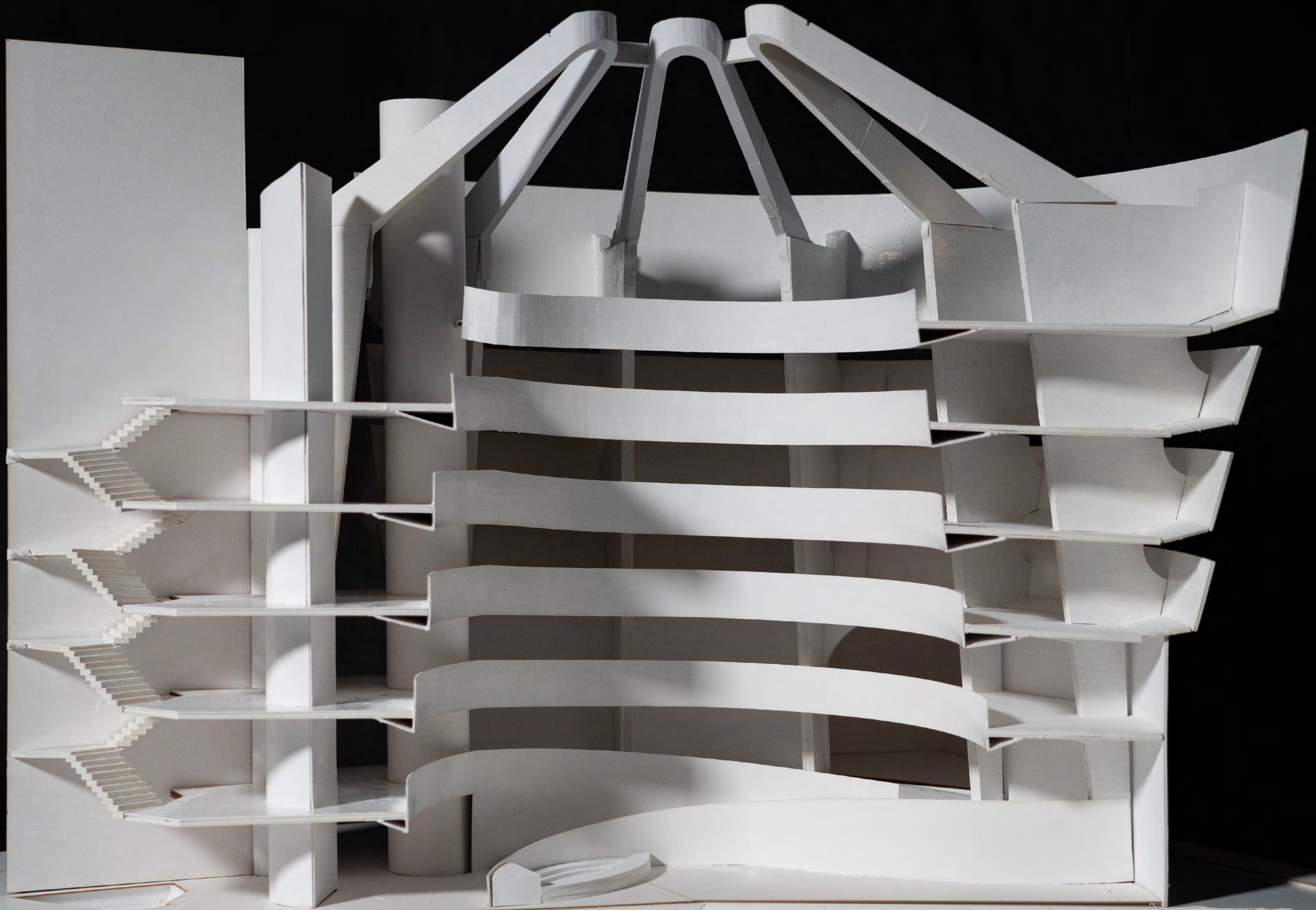
Category: Academic Project

Intervention Video- Individual

Model Making - Group Work with Doyeon Kim, Sonam Sherpa,  
Abdullah Maddan, Mohamed Ismail



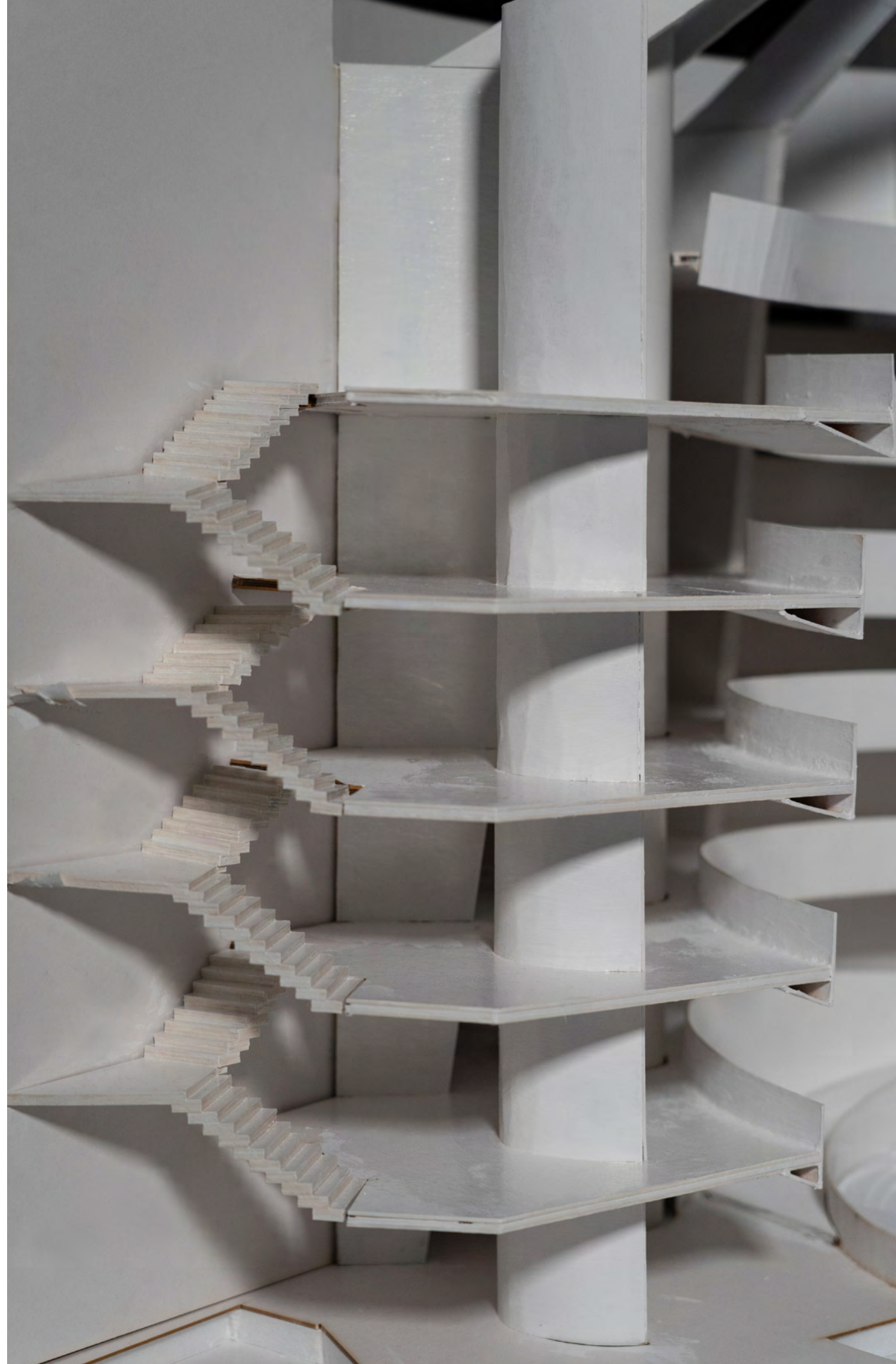
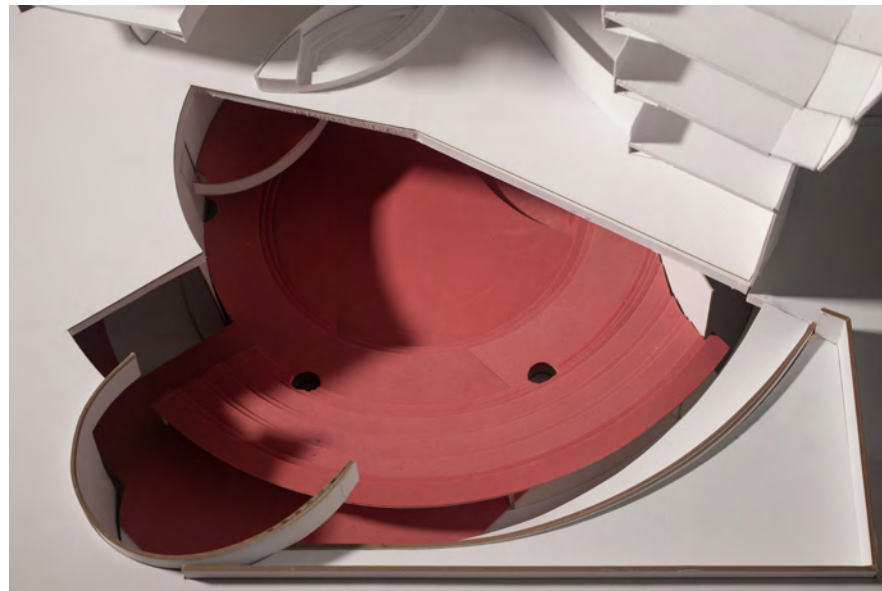
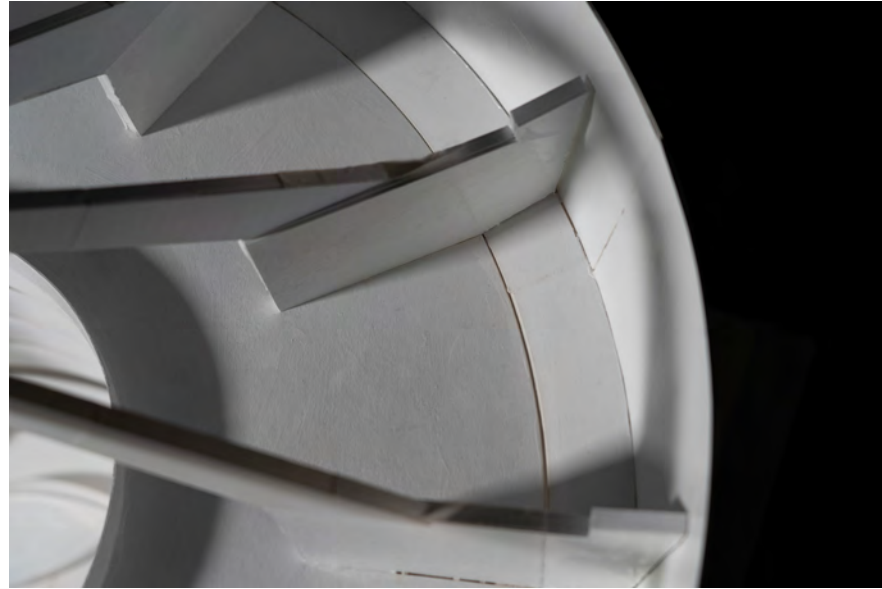




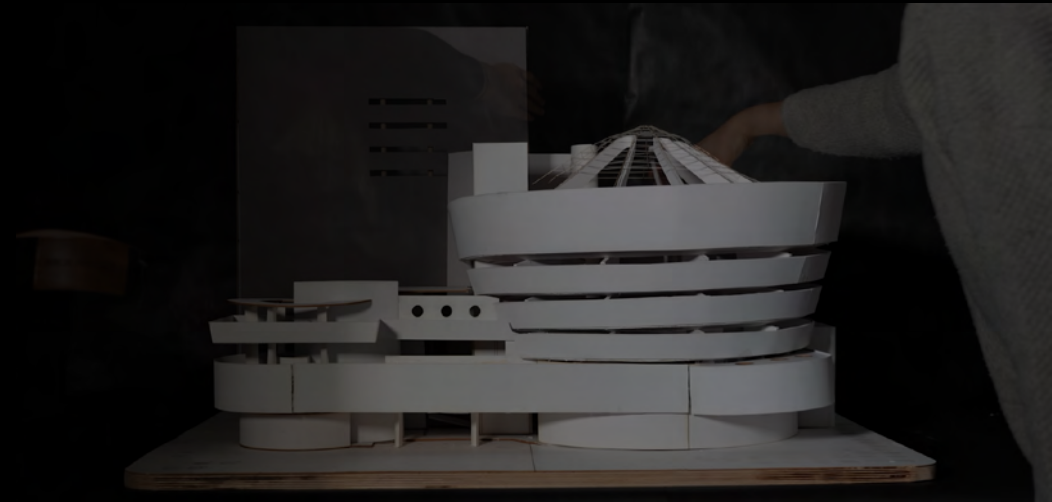
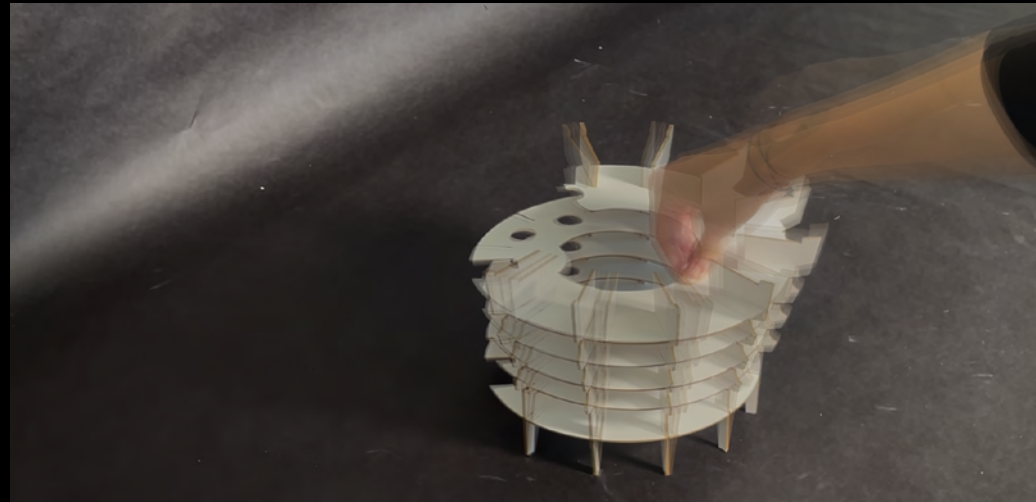
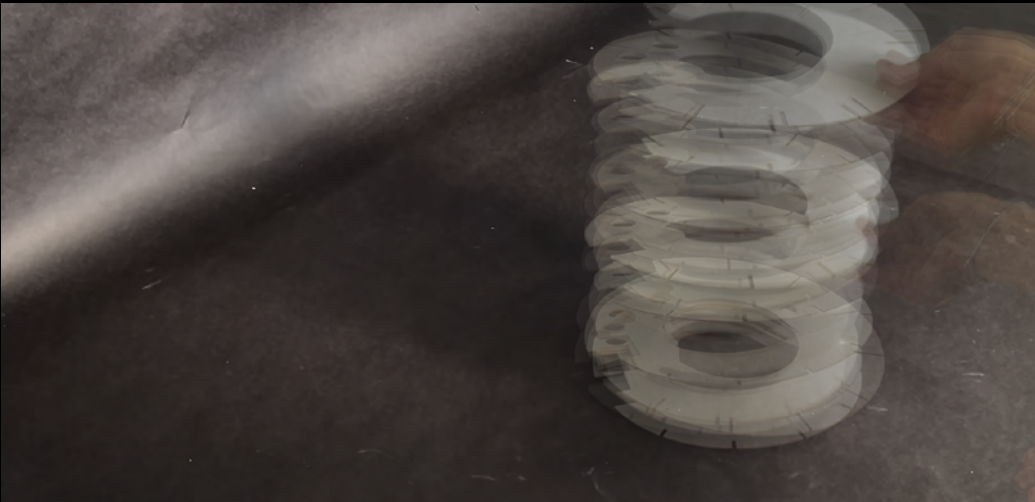
## Study Though Model Making

This active space seamlessly connects to the outdoor environment designed to allow ample physical activity with windows opening on good weather days in Seoul's four-season climate.

Beneath the stairs, small rooms are designed in children's scale. Also, physically engaging elements for crawling and climbing is placed along the staircase to the classrooms on second floor. The handrails features windows overlooking the gathering zone below, promoting communication.



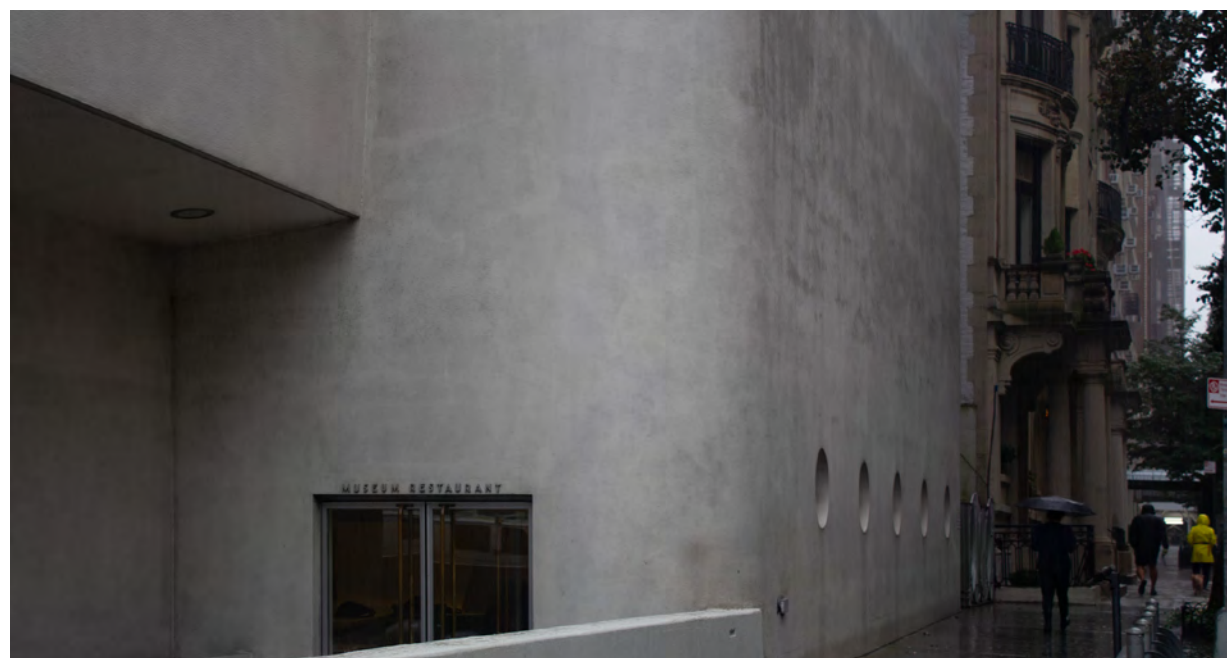
Intervention Video





Gift Shop with Glazing on the Street Level

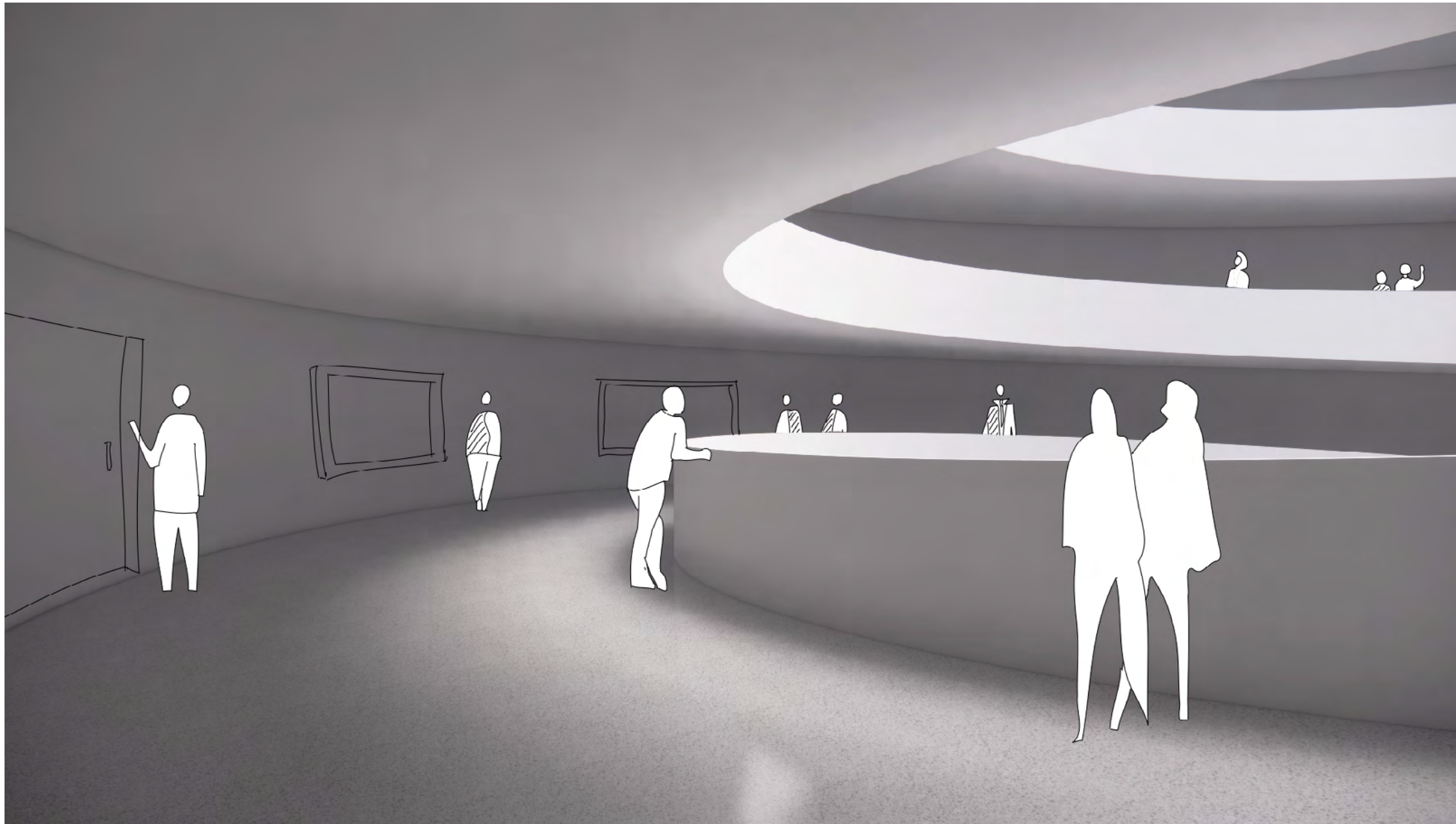




Restaurant Connected to the Tower









# What Can a “Fun Space” Look Like?

Designing Spaces for Children

*GSAPP Elective*

Year: Fall 2023

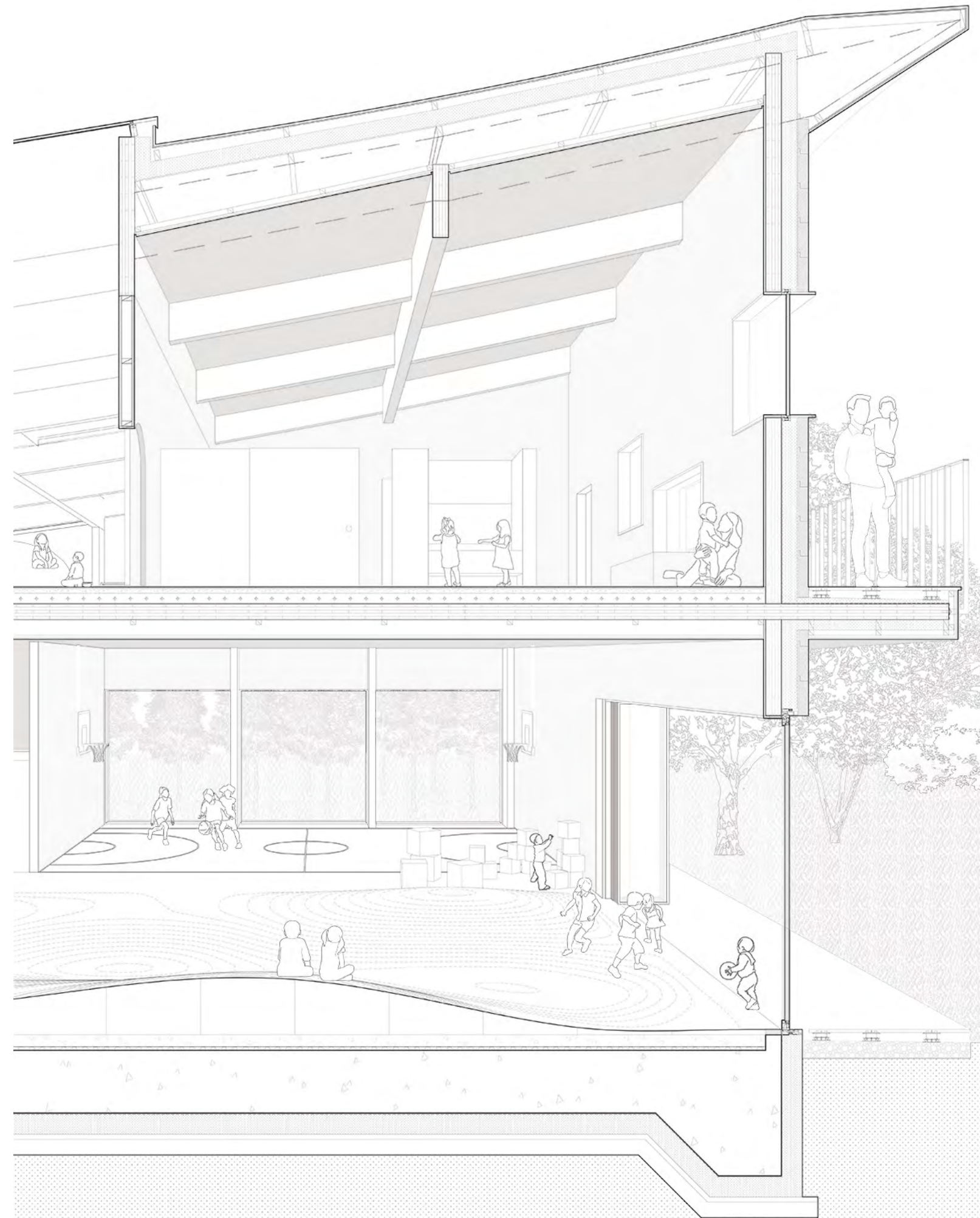
Location: Seoul, Republic of Korea

Instructor: Anna S. Knoell

Category: Academic Project, Group Work with DoYeon Kim and MinGyeong Choi

When designing a space for children, considering the process of children commuting is crucial.

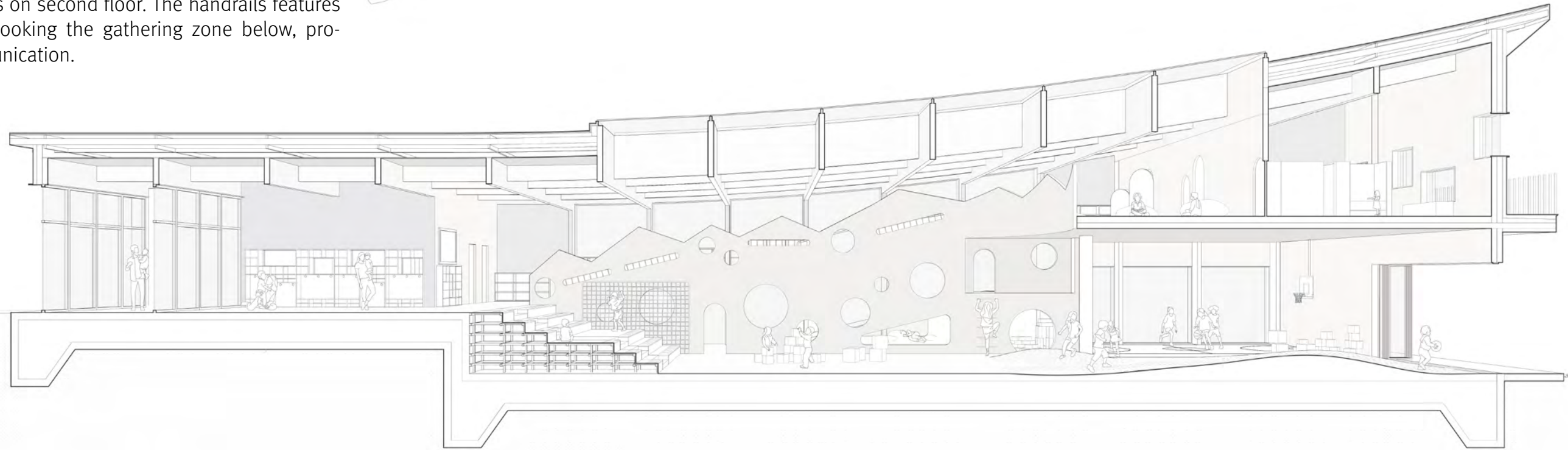
Therefore the interior space you face as soon as you enter the building should look fun and exciting so that kids would want to run into this kindergarten as if they are going to a playground. This gathering zone extends to an outdoor backyard through the play zone.



## Space that Engages Body Movements

This active space seamlessly connects to the outdoor environment designed to allow ample physical activity with windows opening on good weather days in Seoul's four-season climate.

Beneath the stairs, small rooms are designed in children's scale. Also, physically engaging elements for crawling and climbing is placed along the staircase to the classrooms on second floor. The handrails features windows overlooking the gathering zone below, promoting communication.



# Dust Cloud Memorial

Rethinking of Victims from 9/11 by Rearranging Elements in Freshkills Park

*Columbia University Summer 2023 AAD Advanced Studio*

Year: Summer 2023

Location: New York, USA

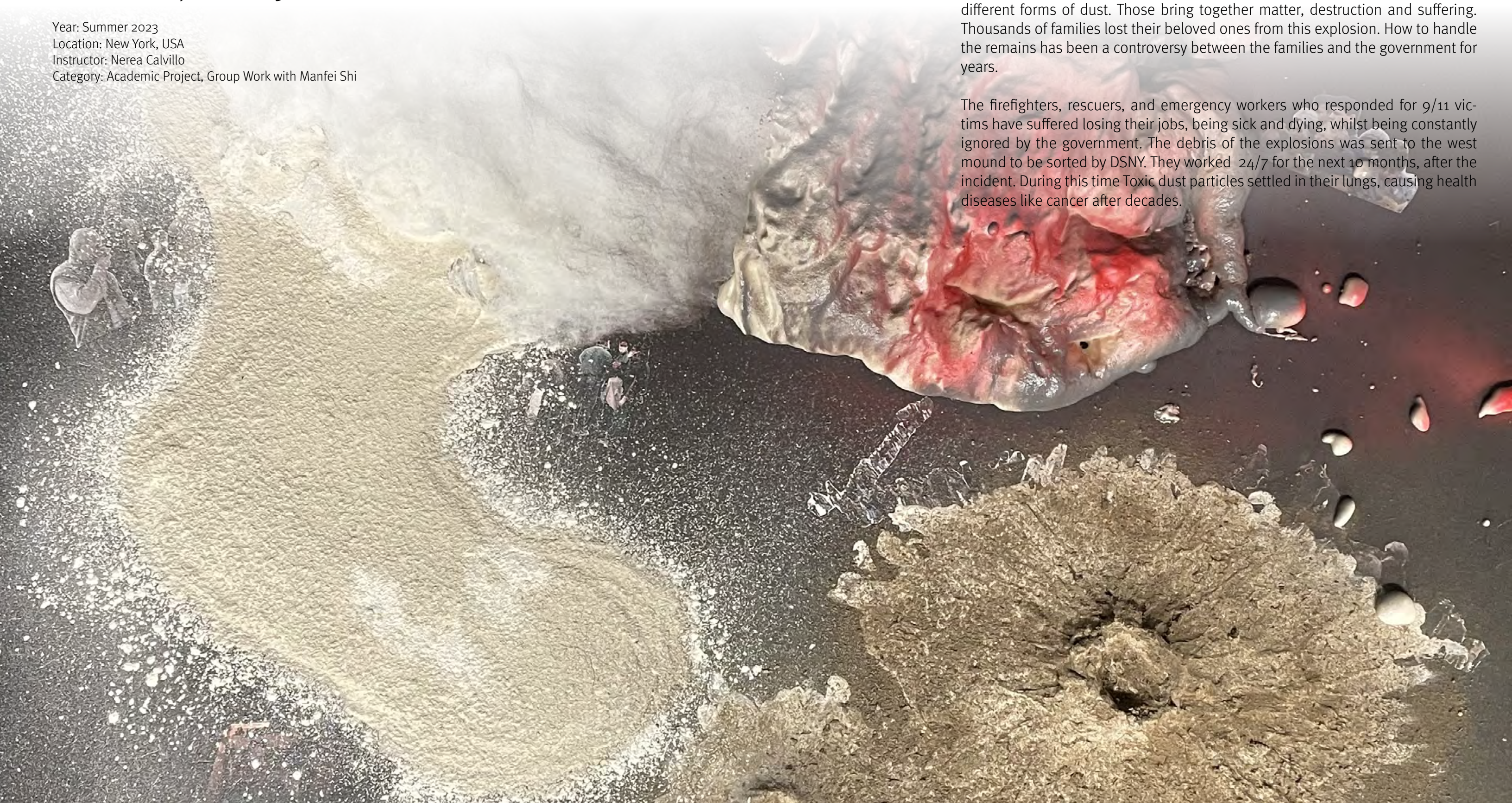
Instructor: Nerea Calvillo

Category: Academic Project, Group Work with Manfei Shi

## History of Neo-Imperialism in a Form of Dust

Debris from 9/11 is buried under Freshkill Park, West Mound. 9/11 was one event within one of US histories of neo-imperialism that can be described through 4 different forms of dust. Those bring together matter, destruction and suffering. Thousands of families lost their beloved ones from this explosion. How to handle the remains has been a controversy between the families and the government for years.

The firefighters, rescuers, and emergency workers who responded for 9/11 victims have suffered losing their jobs, being sick and dying, whilst being constantly ignored by the government. The debris of the explosions was sent to the west mound to be sorted by DSNY. They worked 24/7 for the next 10 months, after the incident. During this time Toxic dust particles settled in their lungs, causing health diseases like cancer after decades.



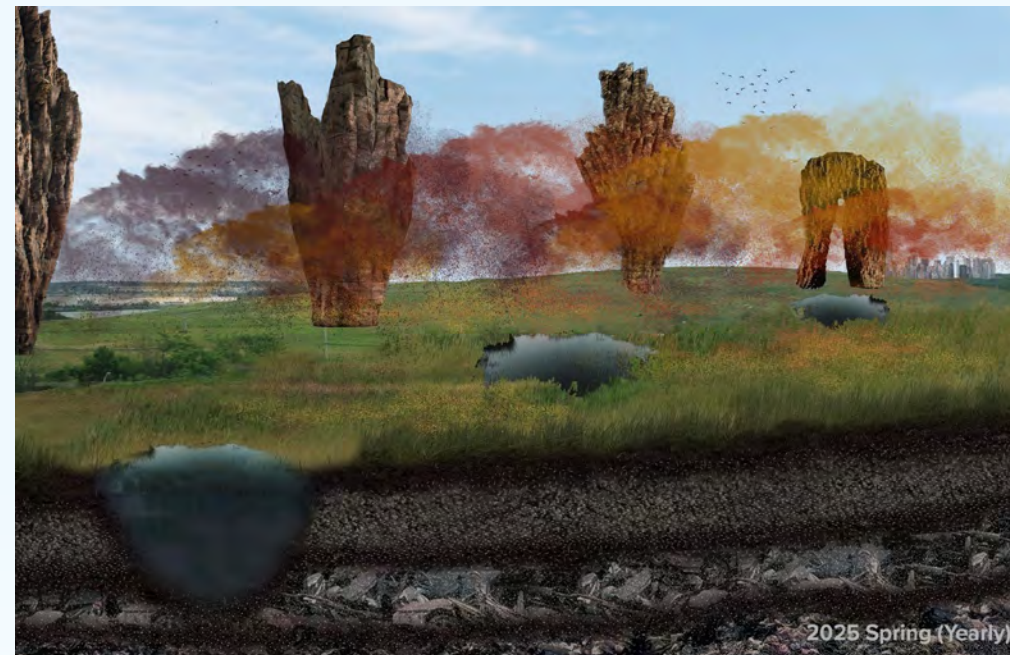
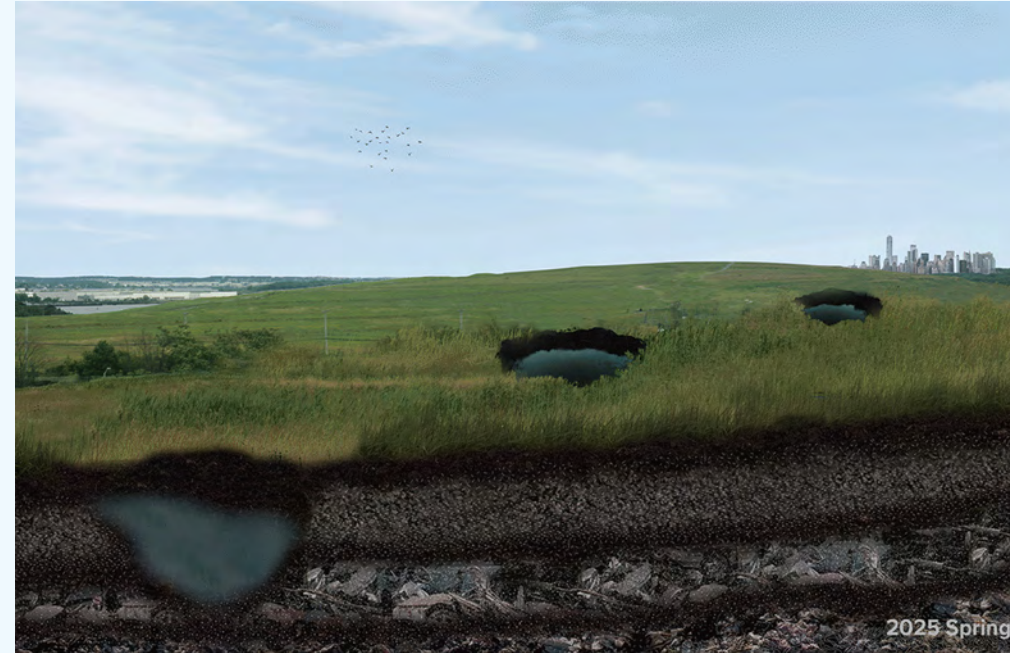


## What Else Can a Memorial Be?

The project explores how could we honor the suffering of all the bodies involved in this history of US neo-imperialism. We do so by uncovering the layers of history through an explosion, and creating new layers of living ecology through four new forms of “dust”.

Instead of silencing the past of 9/11, we suggest a living ecology that keeps the multiple forms of suffering created by its history of neo-imperialism present. It funds US demilitarization and partially contributes to reparations for the rescue workers and sorting experts. Through Debris, birds, fireflies and soya’s breath.

## Rearranging Elements in Freshkills and Bringing New Ecosystem



An one-off explosion reaches the 9/11 debris underneath and releases it into the surface reshaping the landscape of West Mound on its hilltop. The debris is then uncovered to the public through explosion, transformed into a living ecology, reborn as a monumental landscape.

After explosions, the remaining craters are gradually transformed into ponds and seeds are dispersed by wind. Seeds are also carried by local birds. As an invitation, nesting wooden sculptures, in collaboration with local artist, Ursula von Rydingsvard, are built along the hilltop. It is aligned with the migration route of birds, built in different heights.

The ponds grow larger with diverse weeds growing around, gradually becoming an attractive habitat for fireflies. The light dust of fireflies in memory of the 9/11 events, viewed from a distance and advocated public donation activities.

The crop seed that dispersed in the spring, are harvested by volunteers in the fall. In the meantime, Red-wing blackbird, red tail hawk, green herons, creating their own temporary nests around the site. Flocks of birds, who change across seasons, are formed on the west mound and remind us of the war dust in Afghanistan.

# Sonic Imagery and the Aesthetics of Awareness

## Interrogating 'Air Conditioning' as Art and Advocacy

### *Aguments Final Essay*

Year: Summer 2023

Instructor: Javairia Shahid

Category: Academic Essay

Air Conditioning is a piece of artwork that shows the concept of 'sonic image' through a textured visual rendering of 'atmospheric violence'. The artwork serves as an index, documenting instances of Israel military violences within Lebanese airspace from 2007 to 2022 by 22,111 drones, fighter jets, and unmanned aerial vehicles. The significance of this project lies in its capacity to raise awareness and illuminate a reality that can be often overlooked by people around the world. Moreover, the innovative transformation of sonic data into a visual drawing is noteworthy for employing the materiality of clouds to express the erosion of national sovereignty in the sky. However, a central inquiry arises as to whether it is just enough for an artwork entrenched in political contexts to catch public's attention and not make any changes in the society and to be a representation of digitized data.

Primarily, it is hard to find the significance of archiving the sound data online. Lawrence put a lot of effort to collect the data from UN library and digitize it on website. It is true that he launched an interactive database in order to make the information publicly available and to describe what it is like to be under such sonic violence with additional videos and tweets by residents. Nonetheless, the experimental impact of living through the depicted sonic violence remains elusive merely through visual representation. There exists doubt regarding how many people would actually visit the website in order to feel how loud the sound is by clicking every single data. If not as many people would approach the website, what is the point of collecting it and not play the sound in the exhibition? Lawrence insisted in the lecture that he did not want to use the sound directly in order to show how loud the sound is. Then what is the point of the work when a lot of people do not get the meaning of the project?

Secondarily, the artistic portrayal of a cloud introduces ambiguity in conveying Lebanon's noise pollution. Every day of the last 15 years of time is represented by a centimeter in the length of the 5,475cm image while the thickness of each cloud is determined by the amount of time the aircraft spent in the atmosphere. The violence that is translated in the artwork would have been a noise that happened in various terms of time, sometimes repeatedly and randomly. However, Lawrence presents these violations as a result of a single accumulated event. The essence of the violations is thereby risked of being oversimplified, potentially compromising the nuanced understanding intended by the artist. Moreover, if this artwork was about making more people to know the political situation that is happening in Lebanon, it could have shown more context in the drawing itself. This prompts consideration of whether the artwork emphasizes aesthetics at the expense of conveying the intricate sociopolitical underpinnings. The drawing seems like the artist wanted to concentrate on making a beautiful result.

These questions follow the broader one: What artists and architects should do with the social problems? This is not to claim that every design should be a solution of a problem, since there is no single cause for such complex situations. Lawrence claims that he was not doing this as an activist and he does not want to get involved with UN or the government. But considering the amount of the data he collected and the effort he made not only to make the drawing but also the digital mapping and internet sites, it is doubtful that if that is truly everything that he can do with it. For instance, he could have communicated more with the residents suffering from the sonic violence and figure out what they really wanted. It seems like his work is dealing with social justice in a merely surface level, according to the drawing how he is showing the reality in a beautiful way. Why does it even have to look beautiful when it is talking about people suffering?

In examining the transformative potential of Air Conditioning, the discernment emerges that its purpose extends beyond mere dissemination of awareness. While it may not singlehandedly effect change, the artwork is positioned to provoke contemplation and introspection on an issue of profound sociopolitical importance. The decision to synthesize complex data into a visually captivating entity warrants reflection on whether this prioritized artistic aesthetics over the actual lived experiences. It can be thought that when he went through a process that simplified the data into a drawing, it was for the result itself rather than actually thinking of people who are suffering.

In conclusion, Air Conditioning creatively raises awareness of Lebanon's airspace conflicts through a textured visual representation of sonic data. While successful in drawing attention to atmospheric violence, its reliance on visuals to convey auditory experiences may hinder a comprehensive understanding. Additionally, the symbolic use of clouds to represent time and intensity simplifies the complexity of the violence, potentially undermining their socio-political context. This underscores a tension between aesthetic presentation and nuanced socio-political commentary. Air Conditioning serves as a catalyst for contemplation and discourse, demonstrating the potential of art to prompt reflection on pertinent global issues. Its role as a conduit for awareness invites us further explore the intricate interplay between artistic expression and socio-political advocacy.



# Trash Peaks

## Critique in its Relevance, Form, and Site-Specificity

### *Transcalarities Case Study Essay*

Year: Summer 2023

Instructor: Ivan-Nicholas Cisneros-Rangel Cisneros

Category: Academic Essay

Trash Peaks is a proposal comprising six projects that address waste problems in a central urban context, installed in Seoul Biennale 2017. The installation showcases these projects through the use of artifacts such as carpets, folding screens, and ceramics tableware. This is done by Design Earth, a research practice that employs speculative architectural projects to raise awareness about the climate crisis. Trash Peaks aims to shed light on the issue of waste in Seoul and create a space for meaningful conversations through the aforementioned installation artifacts. However, it is doubtful whether the project genuinely encourages conversations and if the projects are truly site-specific.

While artworks do not necessarily have to provide realistic solutions to specific problems, it is questionable whether the project's sole presentation as politically aware of the pressing ecological crisis is sufficient. Although the Seoul Biennale of Architecture and Urbanism 2017 aimed to promote creative ways of addressing urban problems under the theme of "Imminent Commons," the mere production of visual imagery may not be enough to raise awareness about the waste problem in the city. It could potentially serve a greater purpose.

Furthermore, the reasons behind Design Earth's choice to incorporate the six projects into a folding screen resembling Irworobongdo—a symbolic Korean folding screen traditionally used in royal palaces—are unclear. Irworobongdo depicts the sun, moon, and five peaks and historically adorned the space behind the king's throne during the Joseon dynasty. While Design Earth intended for people to engage in discussions about environmental issues in front of the folding screen, it seems that they did not fully consider the true meaning of Irworobongdo as a traditional and symbolic artwork. Their selection of the folding screen appears to be solely based on the project's focus on waste in Seoul.

One could argue that Trash Peaks holds meaning as an art installation designed to capture people's attention and raise awareness, rather than being an architectural solution to environmental problems. However, the combination of a traditional object and exotic architectural forms in the project diminishes its overall effectiveness.

Also, the inclusion of traditional items in the installation, as seen in a photograph seems to be a mistake. It was depicting a woman sitting on her knees, holding a bowl, and using chopsticks, and this way of eating is typically associated with Japanese culture, not Korean culture.

Additionally, the presence of an infographic diagram illustrating waste management in Seoul and the specific concerns of each project and site in the Trash Peaks installation raises questions. If the projects are intended to be site-specific, it is unclear why iconic architectural forms are being used to address local conditions. For instance, the project "Plastisphere" recycles obsolete plastic waste into a plastidome that hovers above the Changshin hilltop toy market. However, its form resembles Kunsthaus Graz, a museum in Austria known as the "Friendly Alien" due to its unusual parametric design. Another example is "Towering Construction," which wraps Seoul's concrete, steel, and wood waste around Mount Namsan. Its form also bears similarity to Tatlin's Tower, an iconic work of Russian modern art symbolizing the utopian aspirations of the communist leaders during Russia's 1917 October Revolution. These references do not align with the issue of concrete, steel, and wood waste in Seoul.

Not only does the project's form raise concerns, but the selection of each site also appears to have weak connections to the problem Design Earth is addressing. For instance, while it is true that the Changshin toy market may feature many toys made of plastic, it does not necessarily indicate a significant amount of plastic waste at the site. Wouldn't the factories where the toys are produced generate more plastic waste?