

Work



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UNIVERSITY

GRADUATE
SCHOOL OF
ARCHITECTURE
PLANNING
PRESERVATION

2023-2024



Progress



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HOW DID THIS COME ABOUT? * * *

Before we dive into the “how,” I want to first acknowledge that this body of work is made possible by the hardwork of many colleagues and professors who dedicated their time and effort starting from the very beginnings of the process: research, precedent studies until the very end: representation, models, narrative, presentation.

It was the summer of 2023, I had just finished my undergraduate degree from Pratt Institute. Before starting at GSAPP, I learned that architecture had many layers. Layers physically and conceptually. On paper, it wasn't just a single line, it was multiple lines that grew until I lost track. The lines can overlap, thicken influenced by many perspectives. This was the very beginning of what architecture was for me.

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During my time at GSAPP, architecture was never a preconcieved notion. This was the lesson that I was taught. It was:

- “Uncertain”
- “Unpredictble”
- “Resilient”
- “Vague”
- “I don't know, you tell me”

Now that is time to leave GSAPP, architecture for me is not just about “practicing uncertainty” which was the idea behind many discourse here, but it is also about this idea of “permenantly in progress” which happens to be the last studio that I took. As a result, this led me to name this body of work.

“WORK IN PROGRESS”

The goal of this body of work is to reexamine and reflect on the work and how it is serving my thoughts explained above. Hence, the annotative, rough, unpolished format and aesthetic.

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HOW DID THIS COME ABOUT? * * *

<3/75>

<1_error/DESIGN>
REDEFINING
SHARING...

<4/75>

<2_error/REFLECT>
MANMADE
NATURAL
INSIDE
OUTSIDE...

<3_error/REFLECT>
GREEN
RIVER...

<12/75>

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TRIBECA
BAZAAR...

<18/75>

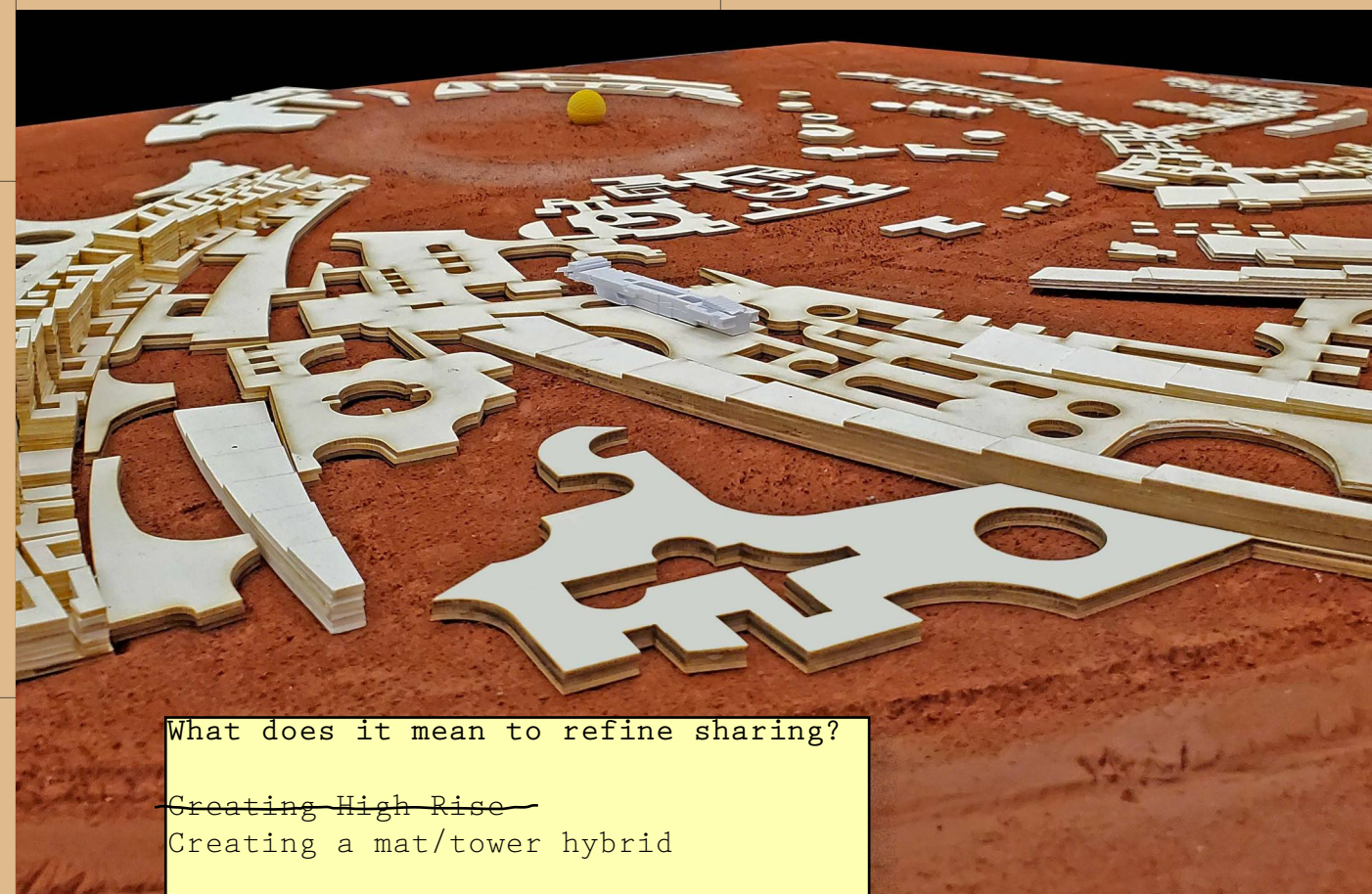
<5_error/EXPERIMENT>
LINÖPANEL...

<30/75>

<6_error/DESIGN>
UNSTABLE
BOINDARY...

<42/75>

<1_error_DESIGN>
REDEFINING
SHARING...



What does it mean to refine sharing?

~~Creating High Rise~~
Creating a mat/tower hybrid

~~Boxes as units and outside as shared.~~

In the context of Auroville, a developing, experimental city, we studied the master plan by French architect Roger Anger.

The project specifically targets a single "line of force," the name given to the residential volumes onsite by Anger.

<CRITIC ANUPAMA KUNDOO> <SITE AUROVILLE, INDIA> <PARTNER YANSONG WANG, HUGH SHEN, RAYMOND YU>

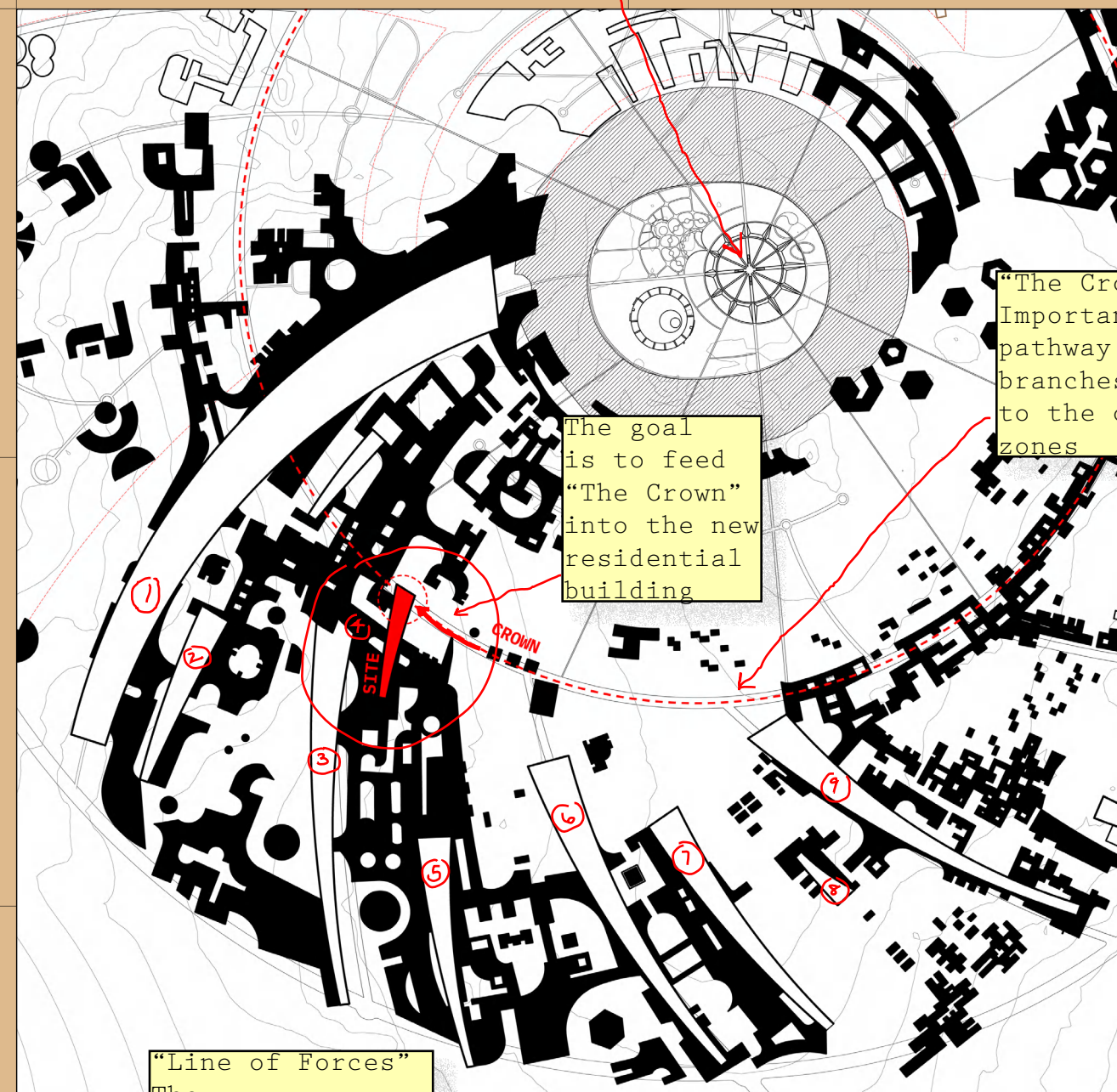
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Design:
Pick a "Line of Force" to design a co-housing building

"Matrimandir"
City Center
Soul of the city



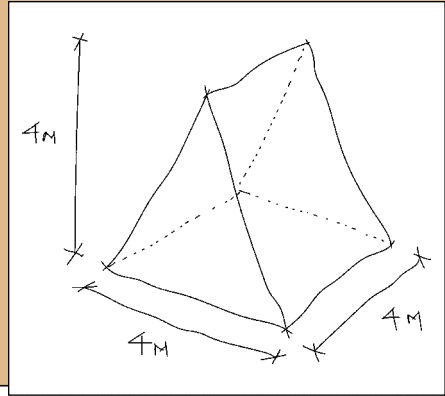
"The Crown"
Important pathway that branches out to the other zones

The goal is to feed "The Crown" into the new residential building

"Line of Forces"
The residential buildings on the master plan (9 in total)

<REDEFINING SHARING> <CRITIC ANUPAMA KUNDOO> <SITE AUROVILLE, INDIA> <PARTNER YANSONG WANG, HUGH SHEN, RAYMOND YU>

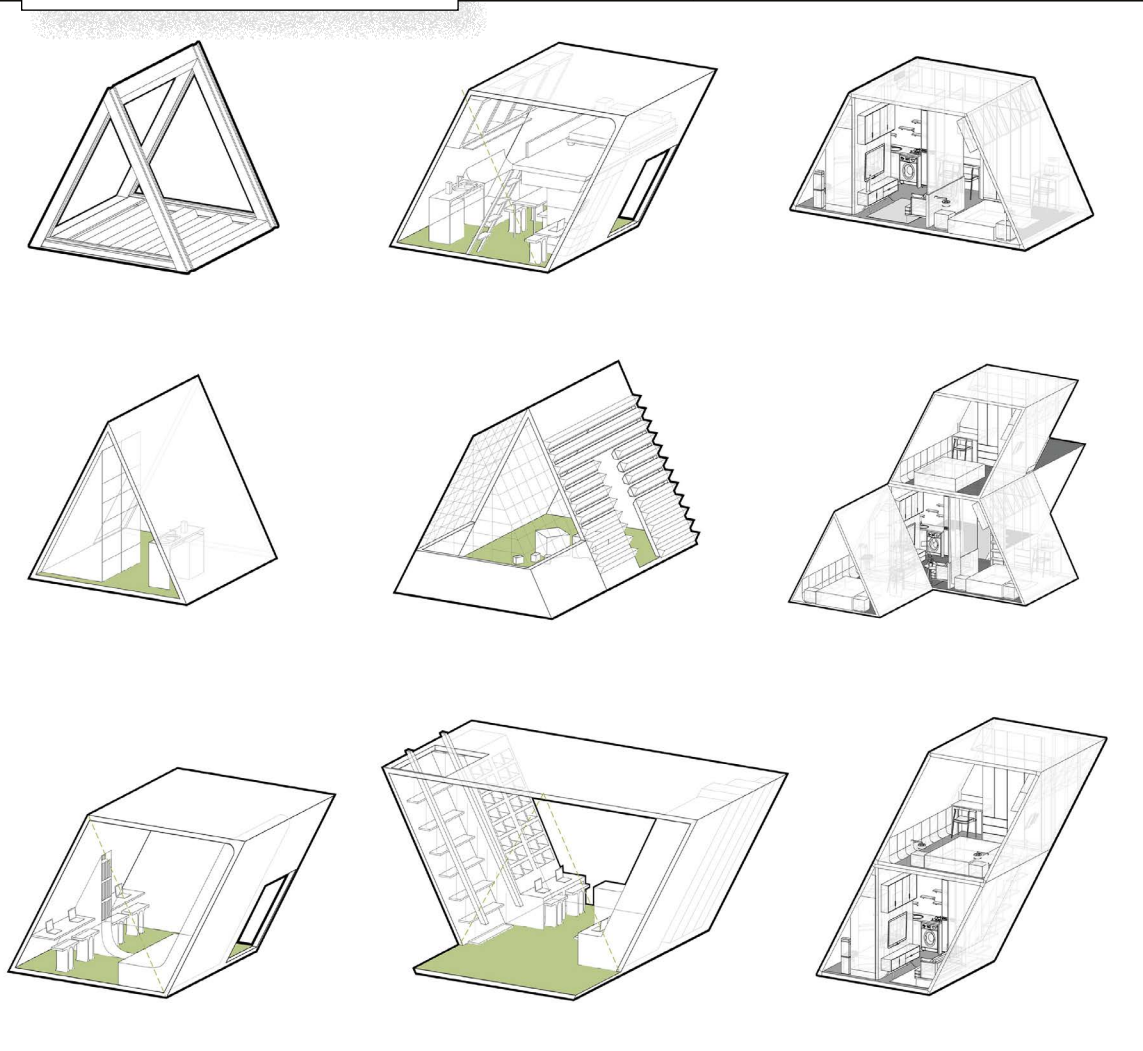
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The design starts with designing the single module that composes the structure.

1. Start with a 4m by 4m by 4m triangular volume.

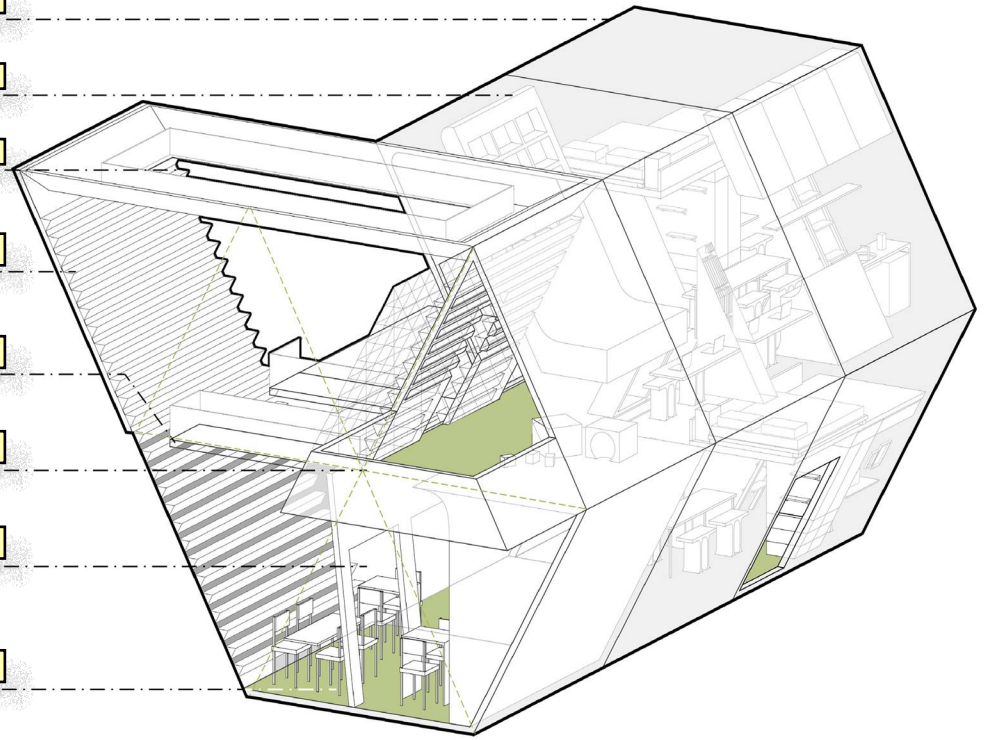
3. The next step in this investigation involves designing a cluster/chunk of the building that encompasses living/shared spaces/the relationships between them.



2. Play with different/possible program and use for the starting module:
structure?
playroom?
garden?
library?
units?

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- shared unit
- living space
- water collection
- stacked planting
- balcony
- play area
- entry
- shared dining

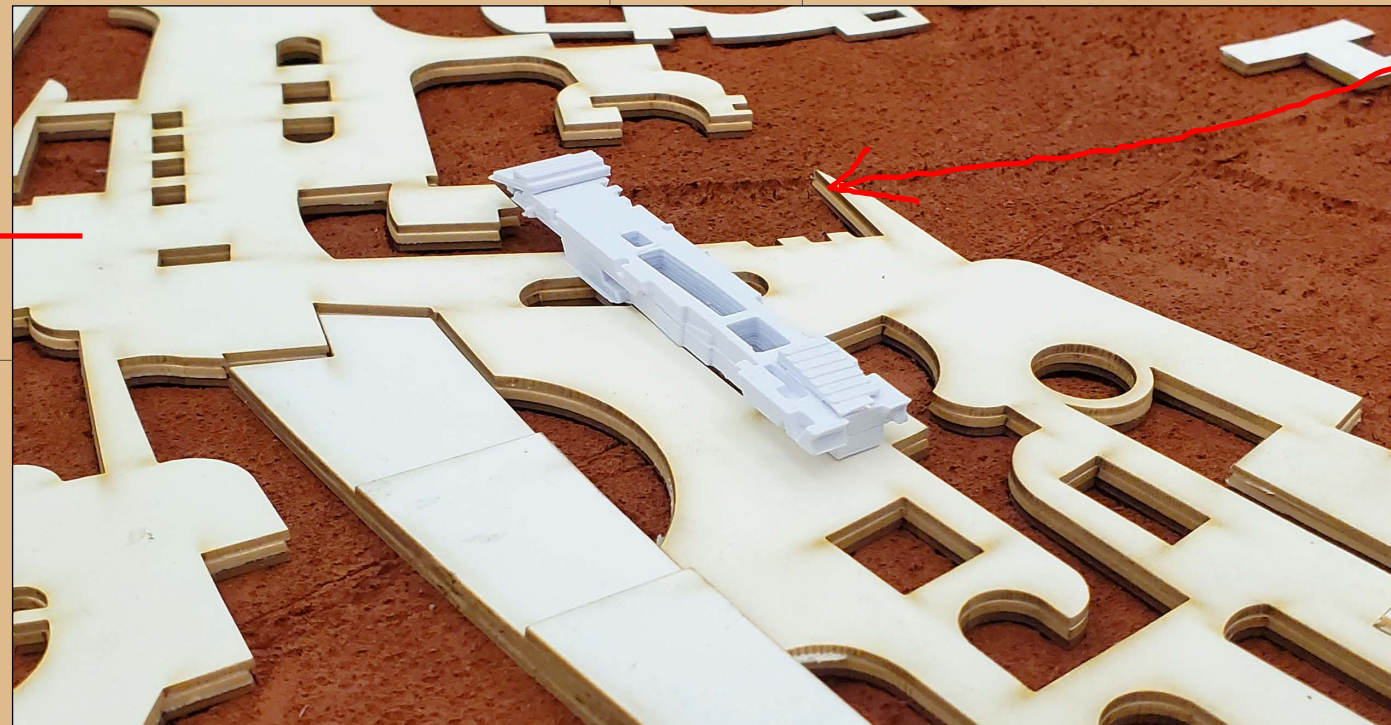
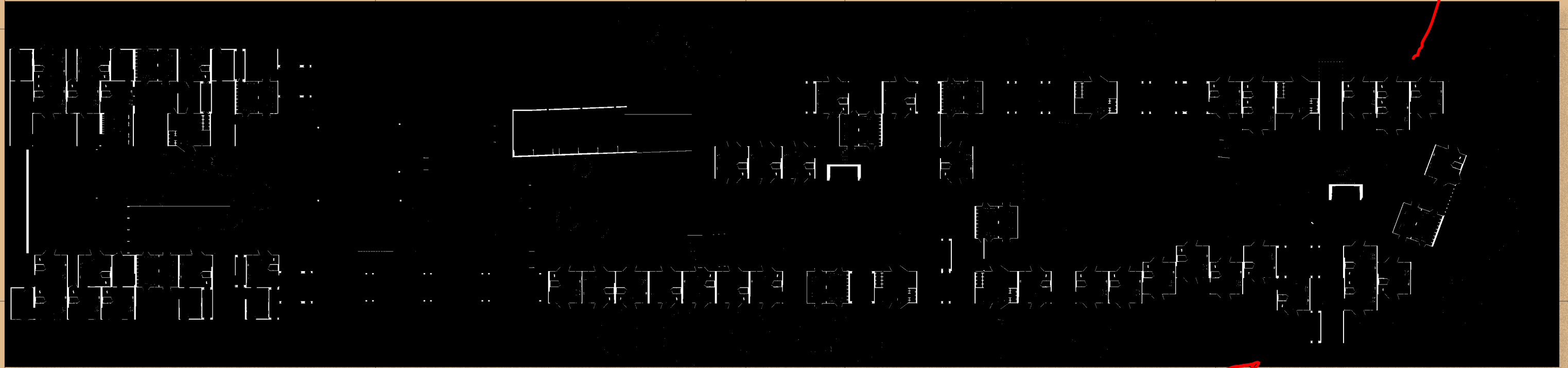


4. From understanding how the geometry connects and some of the possible combinations/spatial qualities, we as a team, started to aggregate them at the building scale.

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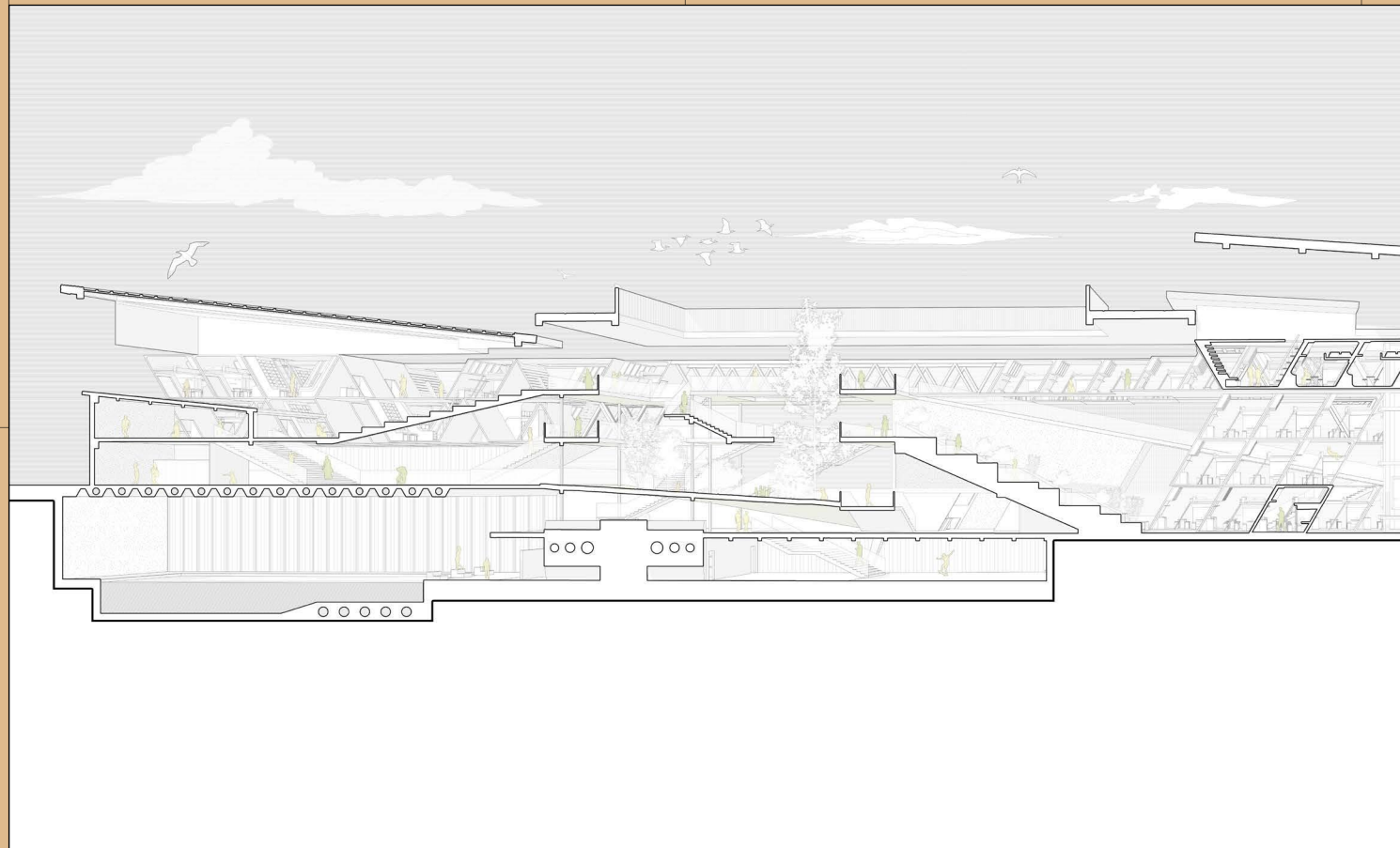
5. Clusters on the perimeter to define central space to create spaces that range from the very dense to the very scattered

"Crown" in plan



"Crown" in model

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6. Sectionally, we tried to contrast the repetitive nature of the smaller units to the larger, central shared spaces with different elevations, and landscape. Some spaces dig down into the ground below.

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7. The result is different sectional qualities, transitions between very intimate and open, a new dialogue/definition of what is an exterior versus interior space.

<2_error/REFLECT>
<SHORT ESSAY>
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<CRITIC_SAMUEL STEWART-HALEVY>
<CRITIC SAMUEL STEWART-HALEVY>
<OUTSIDE>
<MANMADE NATURAL INSIDE>
<MANMADE NATURAL INSIDE>
<12/75>

MANMADE
NATURAL
INSIDE
OUTSIDE...

"The architecture seeks to be a natural landscape which is the boundary between the natural and the manmade. Is there a need for a level of precision to the architecture even though it is dealing with creating something that seems "natural?"

In the "Ube House and Restaurant," Junya Ishigami challenges the tradition of building up from the ground. This is the way that most architectural projects are realized traditionally. However, this notion is flipped on its head within this context. The architecture is the ground. It is dug from the earth. It fills the negative of the holes. The client envisions a place that felt

old natural heavy
Interestingly, in order to deliver the project with a design that is all of these qualities, there is a level of precision in the space making. However, it has to read like a natural formation. The tension between the two qualities prompts the question: how precise does the natural need to be?

This investigation starts at the method. Similar to an archaeological site, the construction starts with excavating the ground. In some ways, we collapse every aspect of building into one: the act of the digging is creating the architecture.

The video documentation of this process reveals an interesting relationship between manual labor and the use of digital platform. Tunnels are dug only after consulting a laser measuring system that mapped the location and depth required from the digital model. Furthermore, the act of replicating a natural formation through manual and digital challenges the definition of what is natural and the need of precision.



fig 1: Construction Photo of the Ube House
Source: Architectura Viva

Of course, excavating the earth was one part of the timeline. After the tunnels are dug up, concrete and steel are poured and placed into the voids. This created an interesting aspect to the project: the natural earth is removed and replaced

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From the surface, "Green River" is a project that uses simply green, "non toxic" dye being poured into bodies of water within six different countries that include: Germany, Norway, Iceland, United States, Sweden, and Japan over a span of a few years. What is the intention of Olafur Eliasson?

If the goal of this project is to draw attention and reconnect people to the surrounding, how? What is the disconnect?

In Eliasson's work, he creates a new reality called "phenomena-producers." Through this line of work, he strives to create an alternative way of engagement with the world.

This is not achieved within one scale, but through a "transscalar" approach whether this is intended or not.

Eliasson argues that "many individuals are disconnected from their environments, particular urban space, which users perceive almost as a blank, external image of no personal consequence."¹

¹ Stella Paul, Chromaphilia - The Story of Color In Art Book Review (Phaidon,2017), 198

For example in downtown Stockholm, clueless pedestrians make their way over the bridge, but they seem to forget the presence of the river underneath it.

It is:
"picture-postcard perfect" as he describes their attitude towards the body of water.
static and almost artificial to them.

In order to make them more aware of their environment, the artist dyes the river with an intense shade of green.

Eliasson repeated this experiment in six other locations.

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GREEN
RIVER...

<GREEN RIVER>
<CRITIC MAHDI SABBAGH>
<TRANSCALARITIES>
<SHORT ESSAY>

elements meant to simulate a natural formation. Within the living environment, a cave-like formation stands up due to its natural structural integrity, but in a building, engineers calculate and design the required structural members in order for it to remain standing for its life span.

Water becomes the artist's canvas, but the quality of water is not the same across the six different locations. Of course, the sites are inherently different from each other.

<SHORT ESSAY>
<ARGUMENTS>
<STEWART-HALEVY>

How does this idea relate to the House and Restaurant?

The cave-like structure that Ishigami casts out of the excavated earth doesn't have defined columns. Rather, it behaves in a similar manner to a natural formation. However, it is created in an artificial manner. One can argue that steel rods were placed into the concrete during the construction, but from the outside it is hidden.

As a result, the reaction to the act of pouring green dye into the bodies of water will vary across the locations. Eliasson intentionally selected these waters according to scale.

One steps down and is only able to see the earth covered concrete surface and enter the cave. In an article published by Architectural Record, Ishigami addresses that the concrete doesn't just define the boundary of what is inside and outside, but it also helps define the different areas of the building. After all, there are two distinct programs:

the house (private) the restaurant (public.)

In Moss, Norway, for example, the relationship between urban and water is very intimate.

Water almost becomes "romantic" according to the artist.

If the site is small and intimate, how are people disconnected from their surroundings?

In Los Angeles, a completely different city, water scarcity is an ongoing issue.

Ishigami states, "Some are like walls, and others are more like columns," says the architect." This further challenges the distinction between what is natural and manmade. The building blurs the line between the two relationships.

It will read differently when compared to another city like Stockholm.

Based on that, I argue that water is perceived differently according to the scale of its surroundings.

With water being almost non-existent in a desert like Los Angeles, a small change to the setting like the color of the water is going to be ignored, "nobody paid any attention."

<CRITIC_SAMUEL>
<OUTSIDE>
<MANMADE NATURAL>

By examining the interior, one can also ask, how do the fixtures and furniture establish the atmosphere of a natural formation through artificial means? Of course, one can immediately point out that placing furniture is an artificial move by the architect and the client, but the key to understanding this play is through the openings.

Why the term "opening?" Why can't one say "window" or "doors"?

The answer to this isn't the most obvious. However, once inside (fig 2), one can immediately notice that there is no orientation, but rather, a sense of disorientation. Due to the lighting, the presence of any glass is not easily detected.

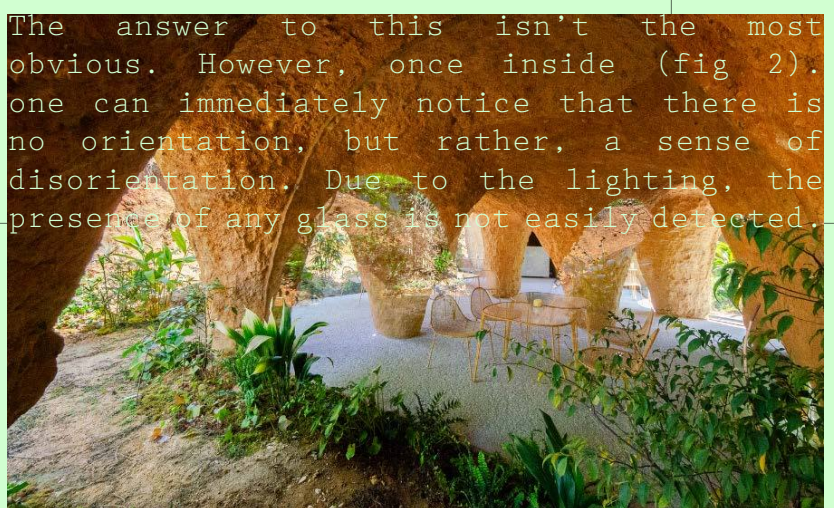


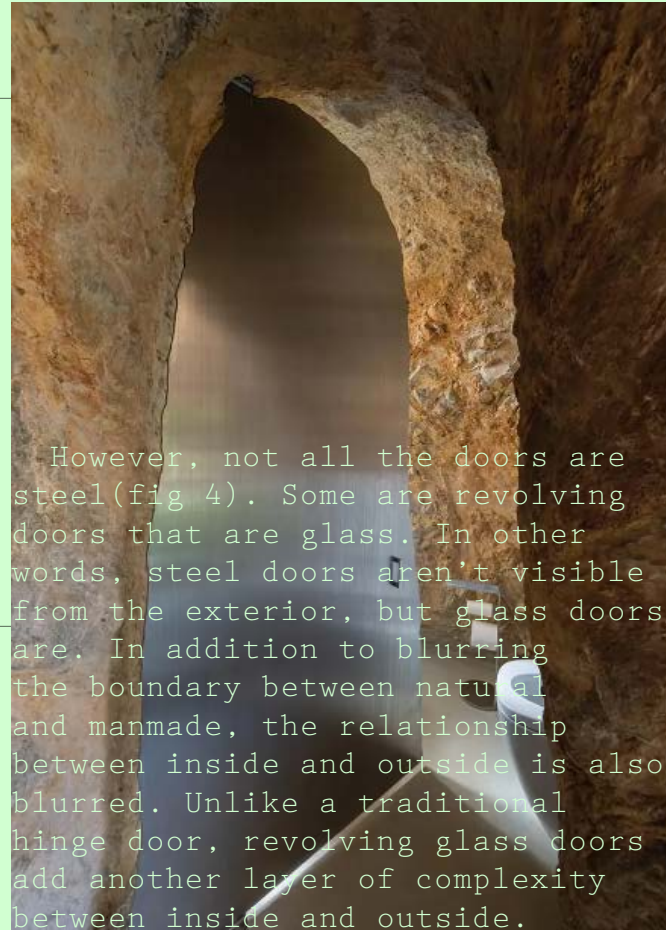
fig 2: Interior View
Source: junya.ishigami+associates

In some cases, the sudden change in the color of the river did catch people's attention, but for some of them, they felt a sense of fear. They fear that there was an issue with the water.

<GREEN RIVER>
<CRITIC_MAHDI>
<SABBAGH>
<TRANSCLARITIES>
<SHORT ESSAY>

Due to the lighting, the presence of any glass is not easily detected. The glass itself is not rectilinear, but rather, it is cut according to the profile of the opening (fig 3). In addition, the form of the opening is not predetermined, but it is left to the shape formed through the digging of human hands. Similarly, within the natural realm, nothing is artificially made, but through erosions, tectonic plates, etc. The glass almost just serves as a barrier from the natural elements while being easily ignored.

fig 3: Interior View 2
Source: junya.ishigami+associates
fig 4: Interior View 3
Source: junya.ishigami+associates



However, not all the doors are steel (fig 4). Some are revolving doors that are glass. In other words, steel doors aren't visible from the exterior, but glass doors are. In addition to blurring the boundary between natural and manmade, the relationship between inside and outside is also blurred. Unlike a traditional hinge door, revolving glass doors add another layer of complexity between inside and outside.

Of course, this also has to do with the technical specifications. It is impossible to attach hinges to an uneven surface. The hinge adds another layer of lightness to the architecture. Unlike the steel door which performs in a more traditional manner, the hinge allows for a larger opening on both sides which is the key element in blurring inside and outside. As the glass hinges, more and more of the interior becomes exposed. The thin glass disappears as it stops at a 90 degree angle. The glass covered opening then becomes a true opening.

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Lastly, Eliasson was able to control the amount of dye being poured into the river, but to what extent was he able to control the way it dissipated in the water?

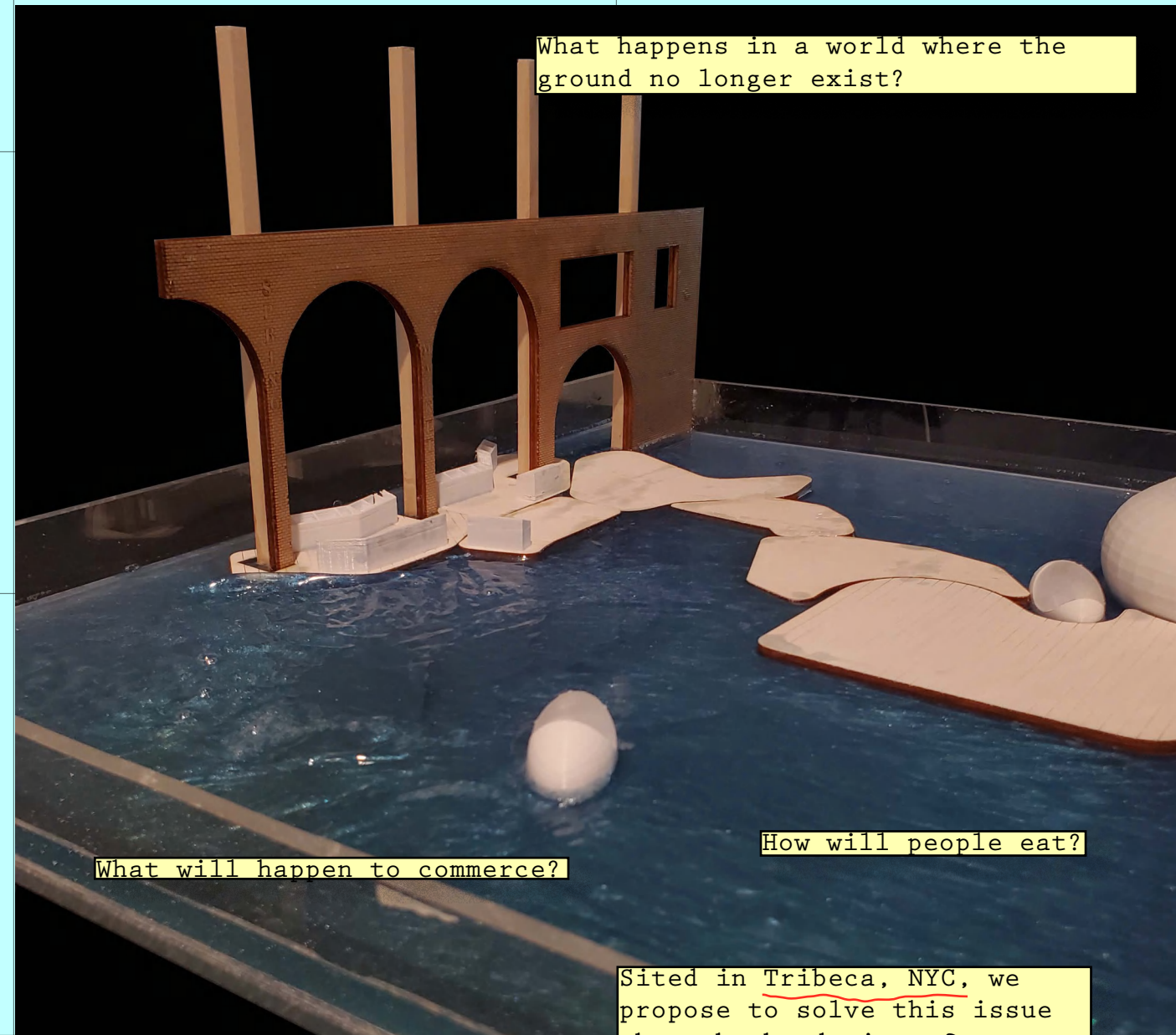
In many of the cases, the water wasn't still.
There is a current to the water.

With most rivers, it eventually

flows
out
of
the
city
into
nature,
into
the
ocean.

This goes beyond attracting people within the city, but it reminds them that rivers are part of a bigger ecosystem.

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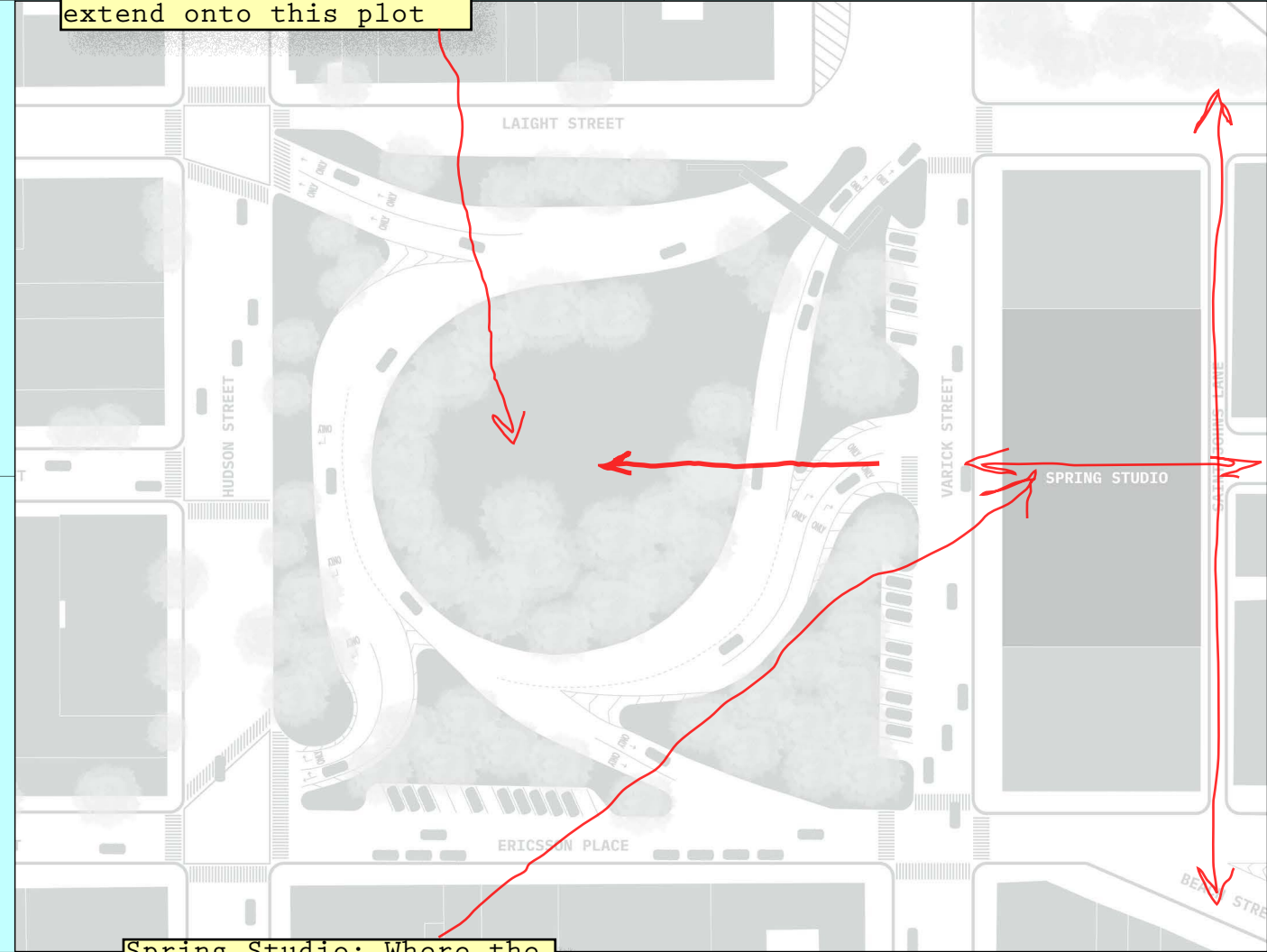
What happens in a world where the ground no longer exist?

What will happen to commerce?

How will people eat?

Sited in Tribeca, NYC, we propose to solve this issue through the design of a wet and dry market. Specifically, by utilizing the space in the Spring Studio Building.

Abandoned Park:
Our proposal is able to extend onto this plot

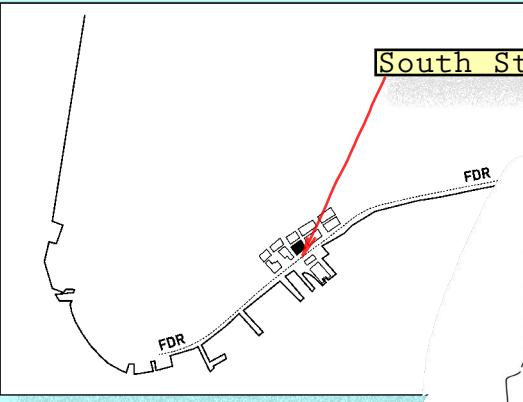


Spring Studio: Where the Tribeca Film Festival is held

When flooded: there needs to be access to the back of the building (Saint Johns Lane)

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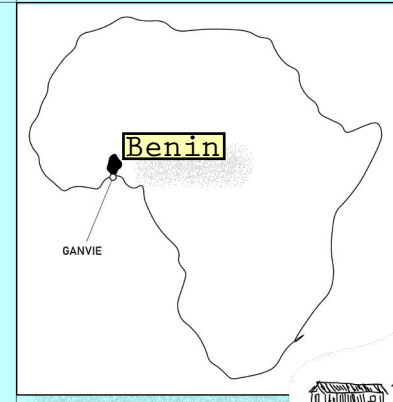
South Street Market



Wet Market

Our investigation started with examining two different aspects of commerce that deal with water: one is the history of South Street Seaport: one of the most important sites of oysters that is slowly disappearing due to the decrease in water quality.

Fish Farming



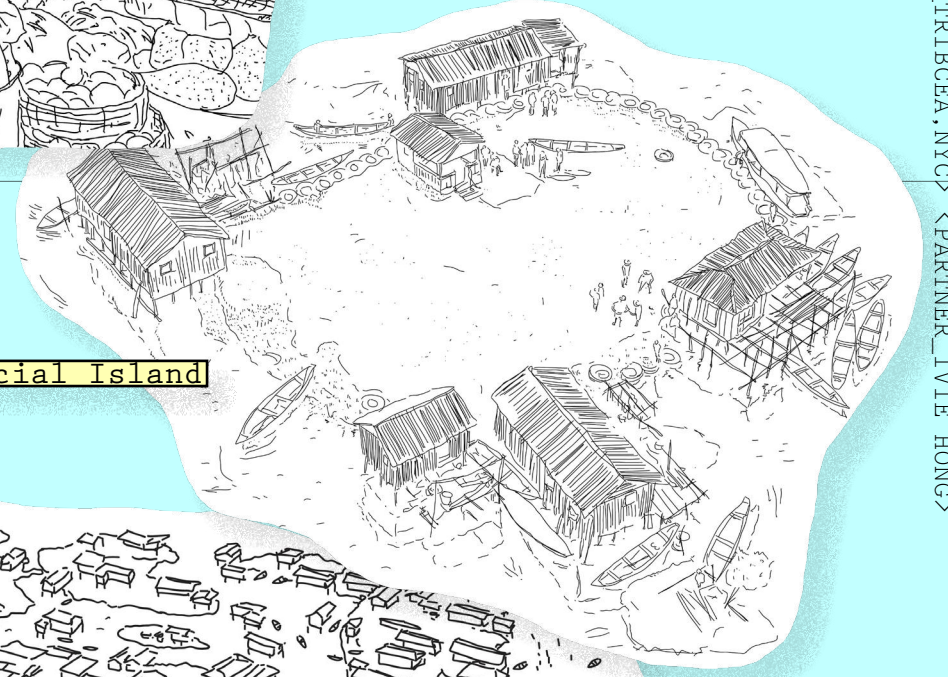
Benin



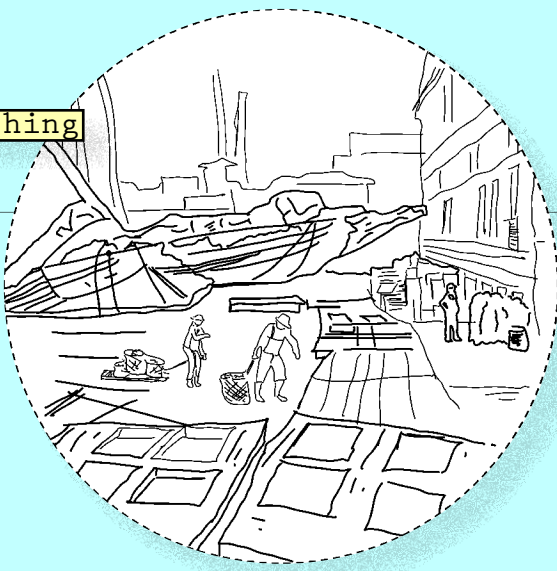
Floating Market

Another, the Floating Village of Ganvie located in Benin, Africa. We studied the context and adapted some of the strategies employed such as islands, use of boats, and the idea of a floating commerce.

Artificial Island



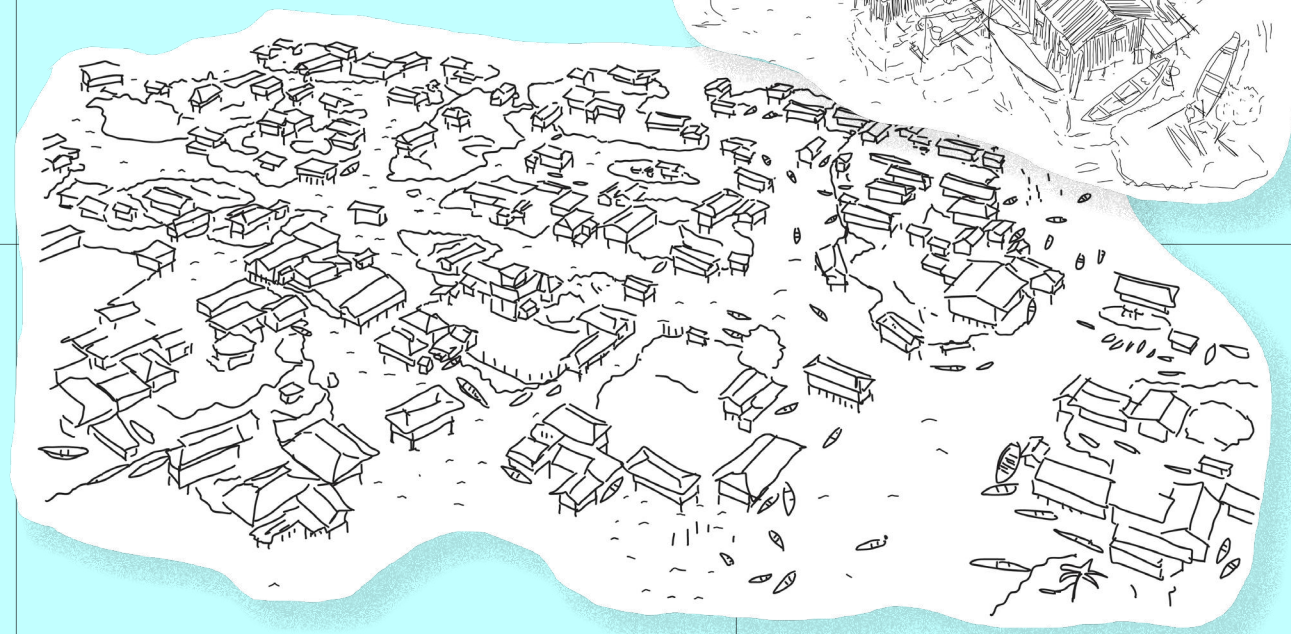
Fishing



Seafood

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Artificial Archipelago

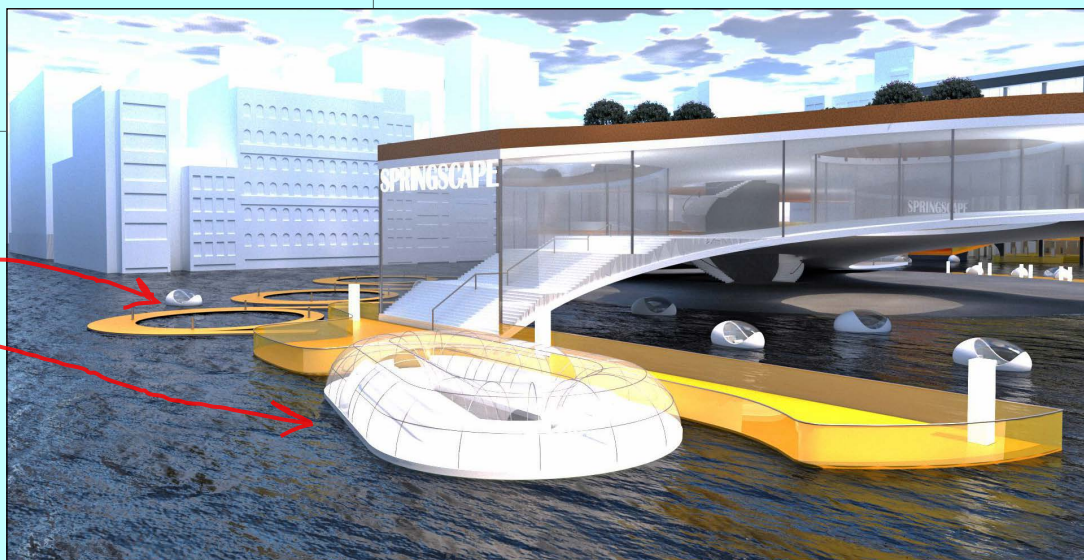
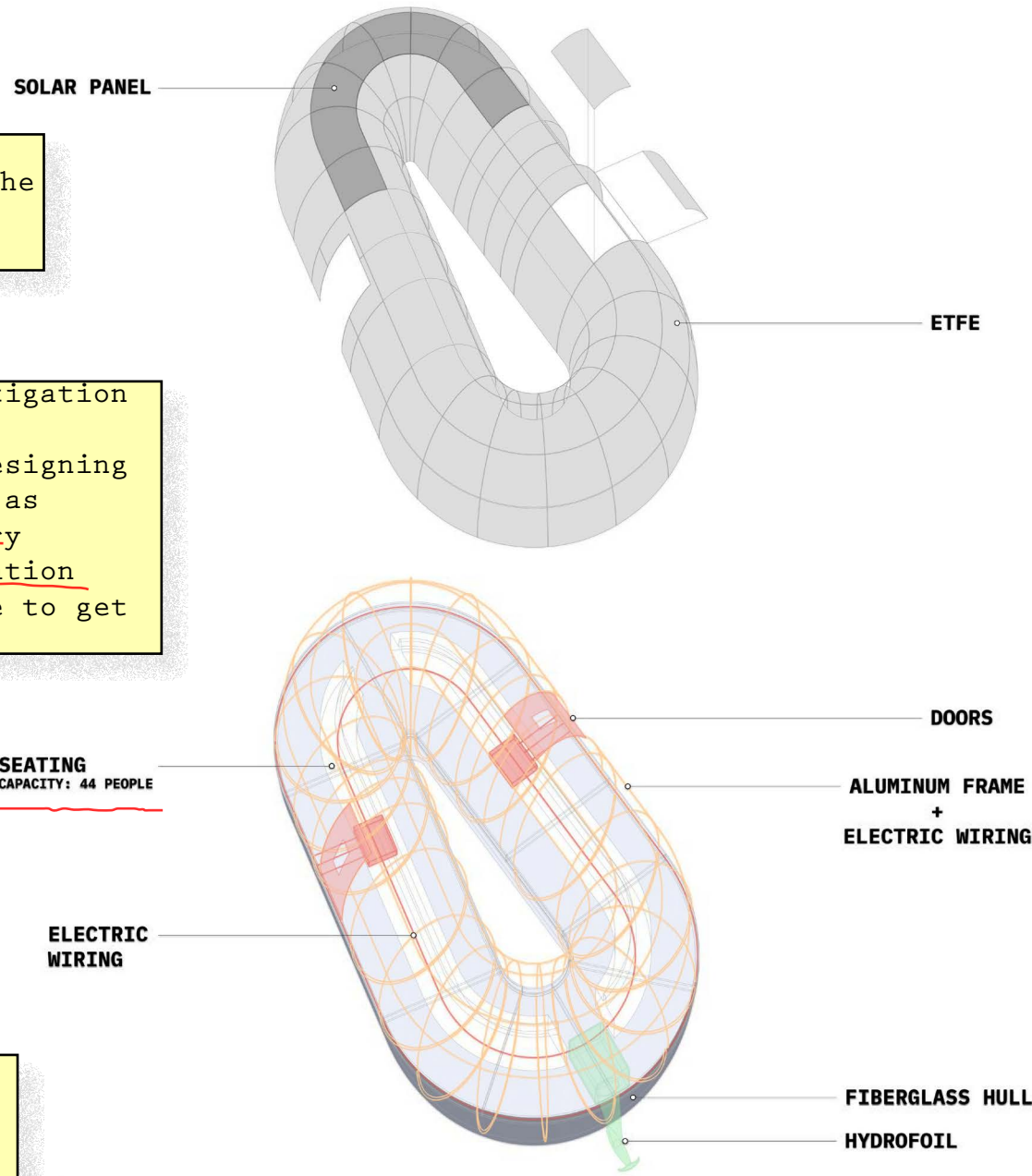


How do we get around during the event of losing the ground?

The investigation continues through designing "vessels" as the primary transportation for people to get around.

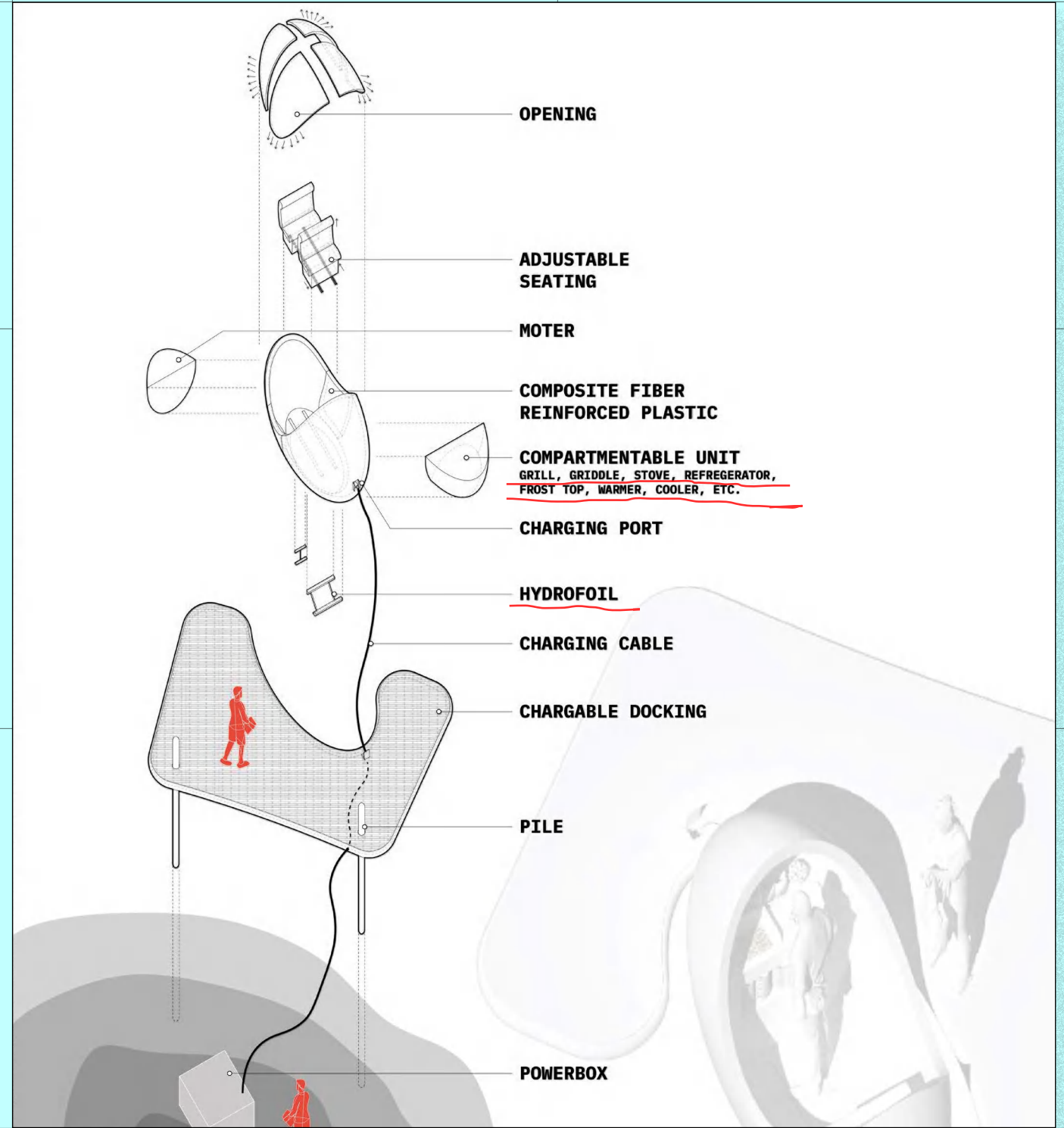
The vessel serves many purpose outside of transportation such as delivery of goods and items, storage when not in use, etc.

Vessels in use



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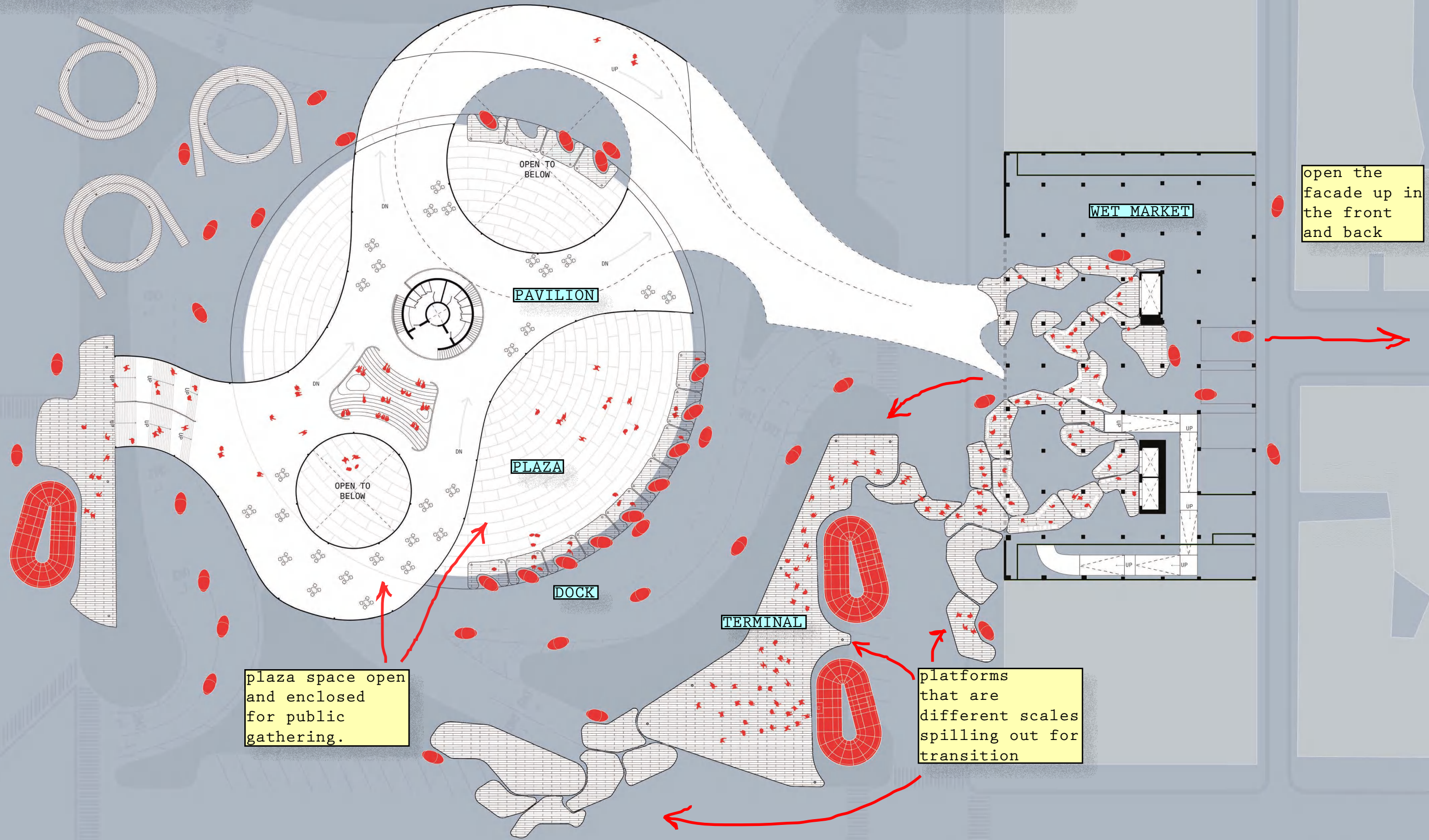
In addition to a large vessel mainly carrying people and goods as well as storing items, a smaller vessel was developed for food trucks, smaller scale transport and delivery.

due to the loss of informal food buisnesses such as food trucks and stands

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With a better understanding of the transportation systems, we proceeded to look at the building and site strategies.

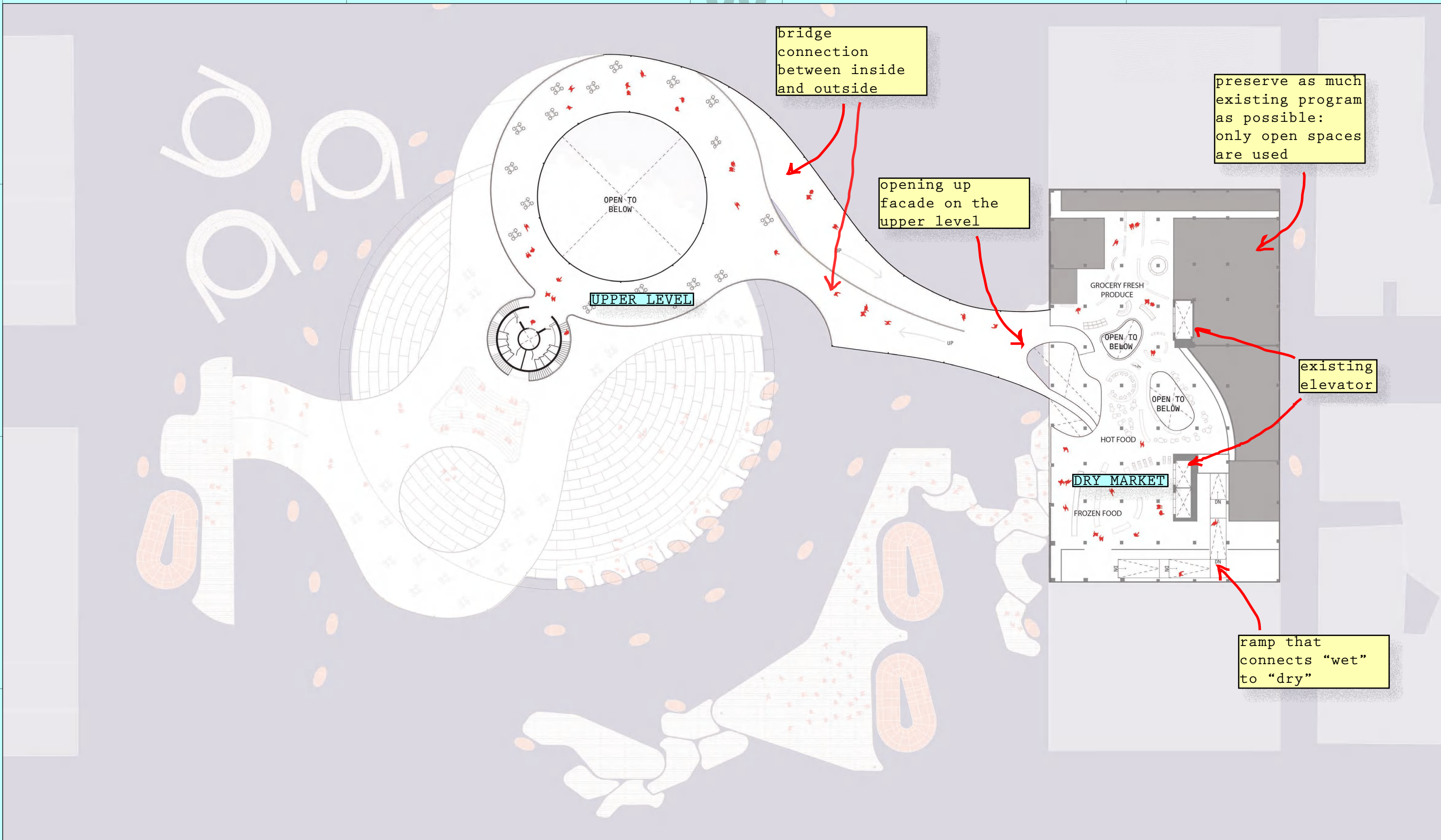
Some of the concerns that need to be addressed when designing include:



open the facade up in the front and back

plaza space open and enclosed for public gathering.

platforms that are different scales spilling out for transition



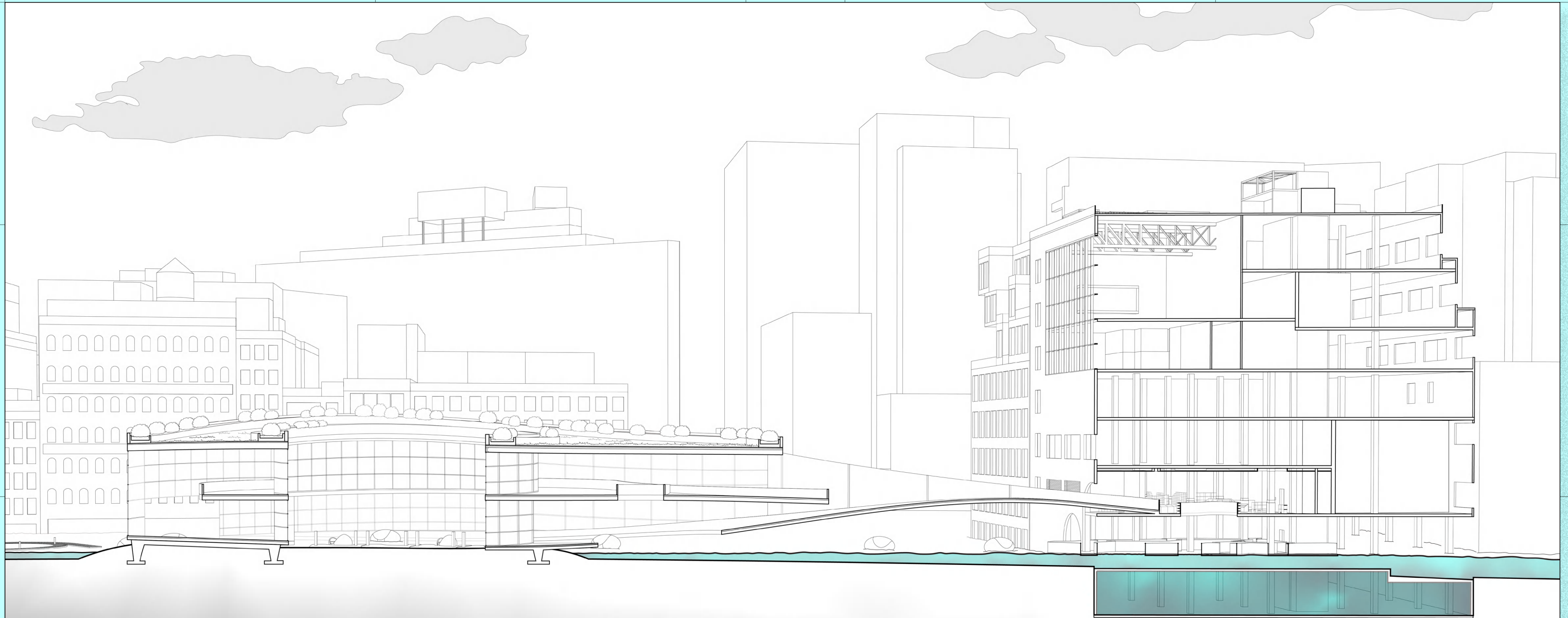
bridge connection between inside and outside

opening up facade on the upper level

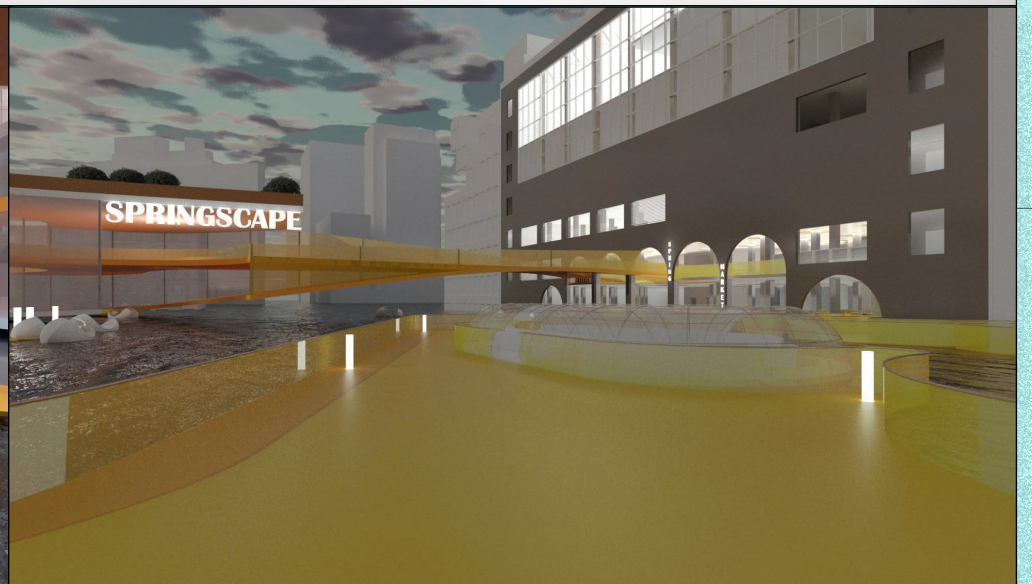
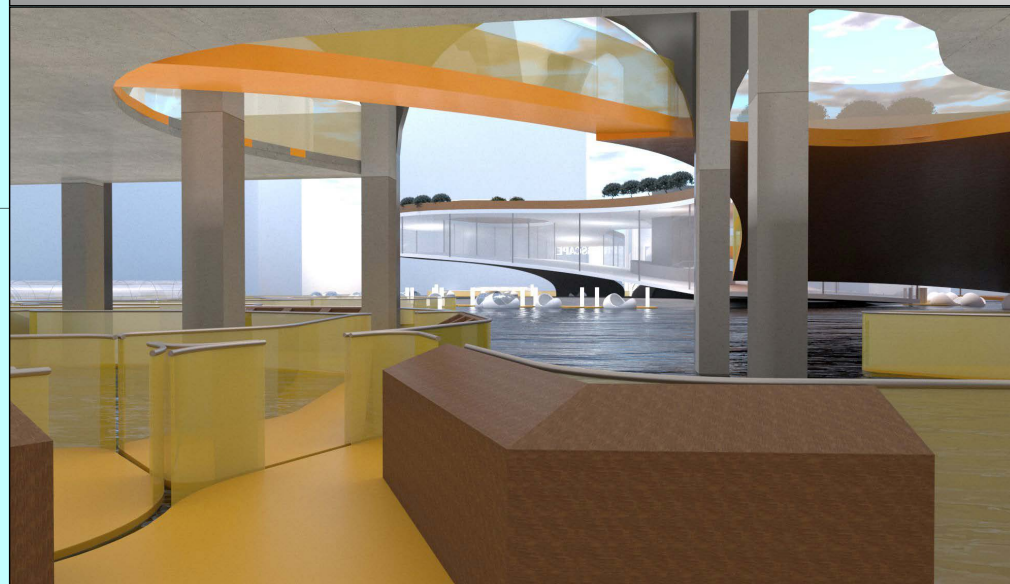
preserve as much existing program as possible: only open spaces are used

existing elevator

ramp that connects "wet" to "dry"



<TRIBECA BAZAAR> <CRITIC AMINA BLACKSHER> <SITE TRIBECA, NYC> <PARTNER IVIE HONG>



"LINÖPANEL" is a combination of the name for the flooring material Linoleum and the word "panel."

This section explores the possibilities of a modular way of using Linoleum, a fairly old material, but it is very expensive and out of style.

Before we dive into the investigation to create a modular Linoleum, let's look at the notion of toxicity. Our precedent is Vinyl. Specifically, flooring.

It is cheaper than Linoleum, but it doesn't benefit the environment anyway.

Toxic Facts	
VINYL	
Pros:	
Easy DIY Installation	
Easy to Maintain	
Resilient and Comfortable	
Large Variety in Styles	
Waterproof	
Cons:	
Unsustainable: Energy + Material	
Short Life Span	
Color May Fade	

Toxic Facts	
LINOLEUM	
Pros:	
Natural and Renewable Materials	
Antistatic	
Resilient and Comfortable	
Insulating	
Antimicrobial	
Long Lasting	
Consistent Color	
Cons:	
Susceptible to Water Damage	
Durability	
Maintenance	
Not DIY Friendly	
Yellowing	

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VINYL LINÖLEUM!

In this investigation, we will look at flooring practices within the US. Specifically, vinyl and linoleum.

After looking into the life cycles, material compositions, we conclude that vinyl is not the most sustainable flooring. We argue to bring back to the use of linoleum at a bigger scale.

Why is vinyl more widely used?
Why is linoleum brushed aside?

VINYL

Flooring Market by Region



LINOLEUM


Flooring Market by Region





It is very important to understand the material composition of Vinyl in order to really understand what is “toxic” about it.

VINYL

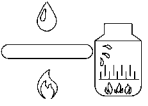
A: MAIN INGREDIENTS

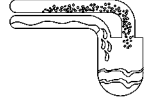
CHLORINE 

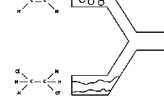
ETHYLENE 


CARBON 

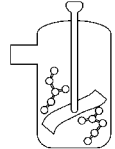
B: PROCESS

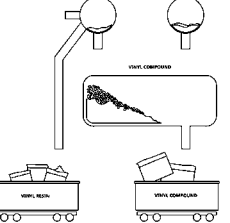
1. CRACKING: GAS, OIL 

2. ELECTROLYSIS: SALT, WATER 

3. MIXING: ETHYLENE + CHLORINE 

4. CRACKING PROCESS: (VCM) + (EDC) 

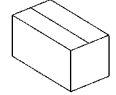
4. POLYMERIZATION 


4. MIXING: V. RESIN + V. COMPOUND 

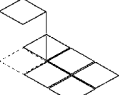
D: RECYCLE

~~TOXIC~~

C: INSTALLATION

1. UNPACK 

3. GLUE 


4. PLACE 


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Similarly, it is also important to understand what is environmental friendly about this material, what makes it so expensive.


LINÖLEUM

A: MAIN INGREDIENTS


LINSEED OIL 

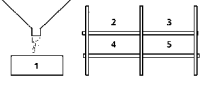
PINE RESIN 

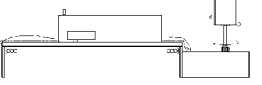
WOOD FLOUR 

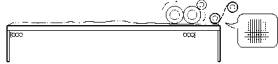
JUTE 

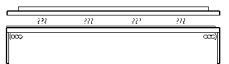
B: PROCESS

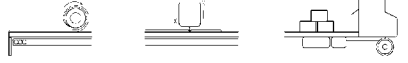
1. MIXING: OIL, RESIN 

2. OXIDATION, CURING (SET) 


3. MIXING: PASTE + WOOD FLOUR 


4. PRESSING: CURED PRODUCT WITH MESH 

5. DRYING 

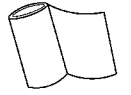
6. ROLL, CUT, TRANSPORT 

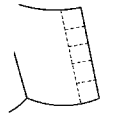
D: RECYCLE


1. MELTED TO CREATE NEW 

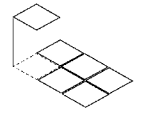
2. BIODEGRADE 

C: INSTALLATION

1. UNROLL 

2. CUT 

3. GLUE 

4. PLACE 

P

VINYL LINÖLEUM! LINÖPANEL!

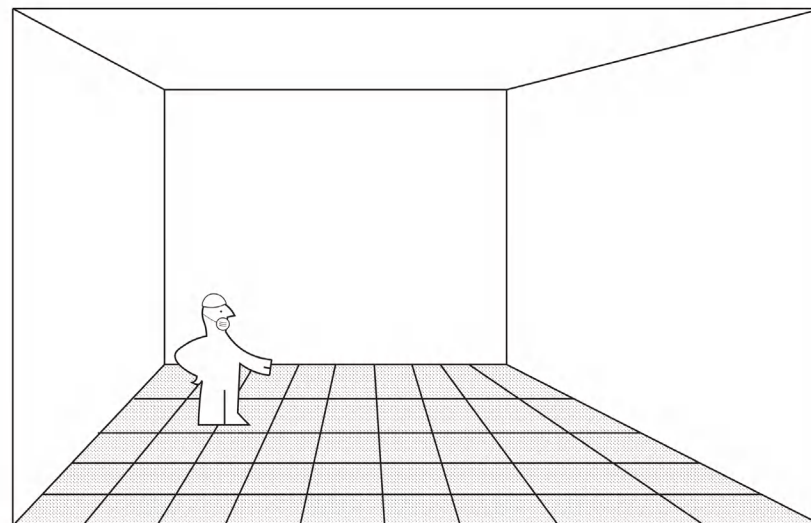
After comparing and seeing the benefits and downsides of both materials, we can conclude that linoleum as a material, is more sustainable. However, it is not the most economic and efficient material.

In order to make it more desirable, it needs to be more affordable, efficient which comes from the manufacturing process using more local and affordable ingredients. In addition, the application of the floorings needs to be more user friendly.

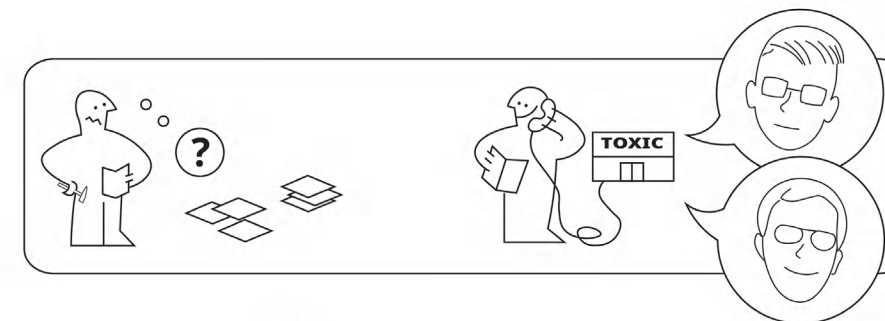
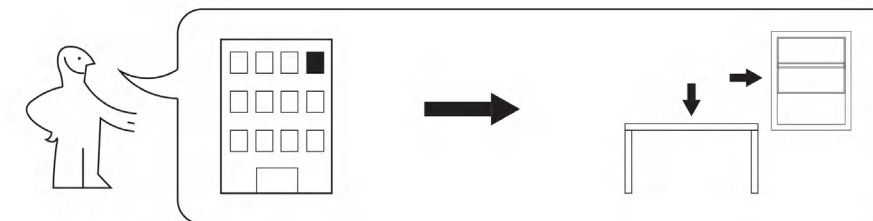
The following pages show the process of achieving a new and innovative version of the modern linoleum.



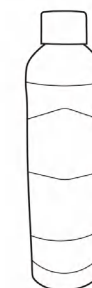
LINÖPANEL



Design and Quality
Pietro Rosano
Raymond Yu



CANDLE



LINSEED OIL



COCONUT FLOUR



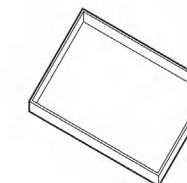
PROTEIN POWDER



MEASURING CUP

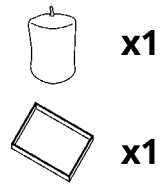
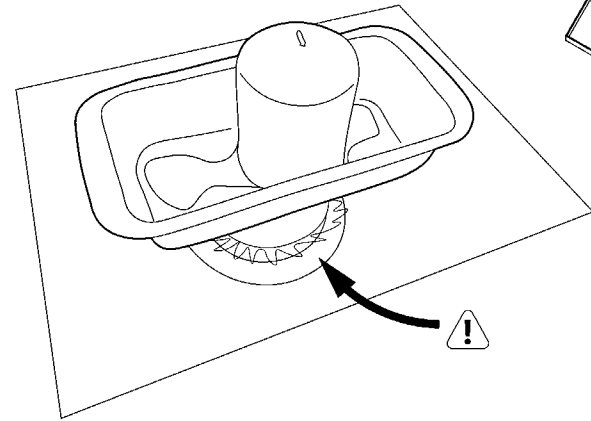


SPOON

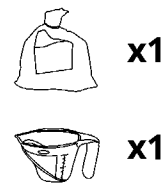
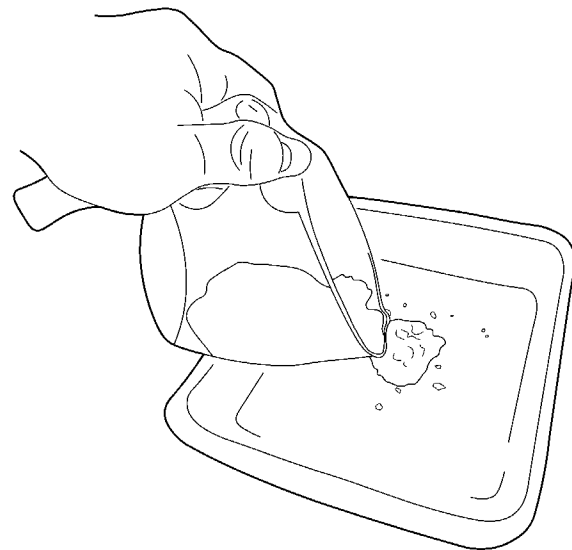


METAL TRAY

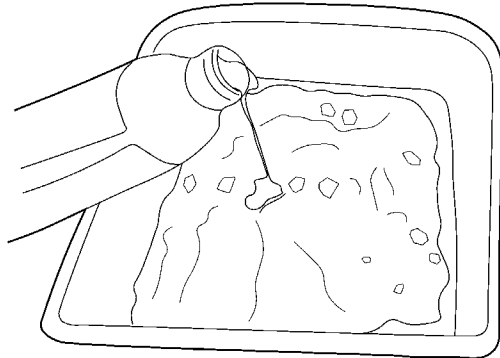
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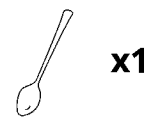
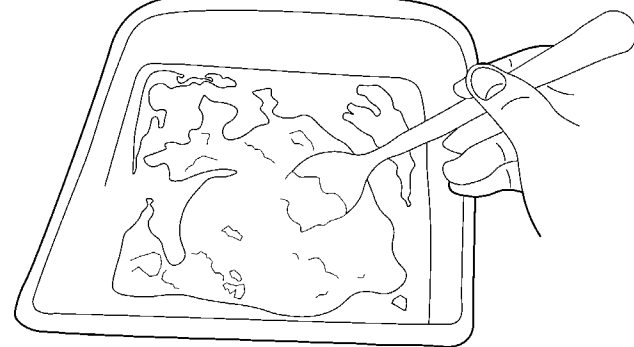
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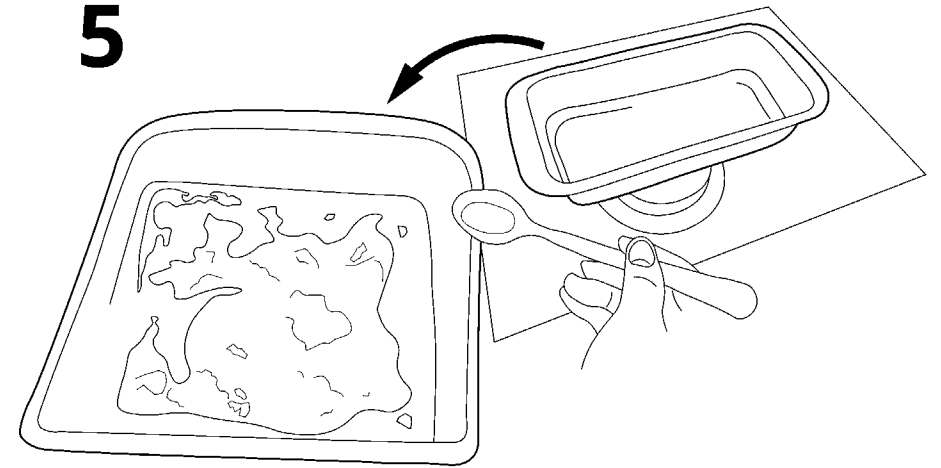
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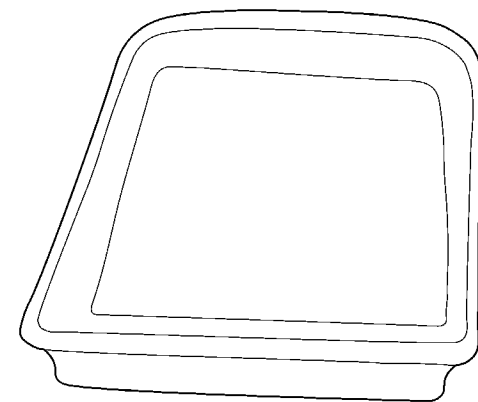
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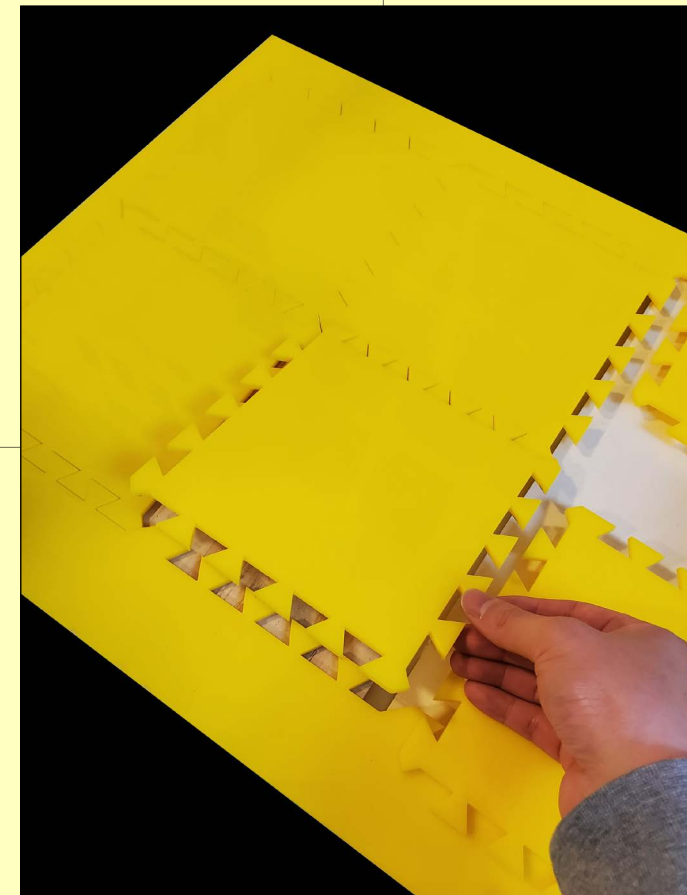
6



The ultimate goal of this investigation is not just about creating a new material, but also how assembly can allow it to be applied without glue.

LINÖLEUM FOAM MATH ASSEMBLY INSTRUCTIONS

TOXIC



W

LINÖPANEL IN USE



TOXIC

I

P

LEARNING FROM

VINYL LINÖLEUM!

VINYL

LINÖLEUM

VINYL-LINÖLEUM! LINÖPANEL!

LINÖPANEL

- 1
- 2
- 3
- 4
- 5
- 6



LINÖPANEL

LINÖPANEL IN USE

LINÖLEUM FOAM MATH ASSEMBLY INSTRUCTIONS

VINYL FLOORING BEEFWOOD LONGBOARDS

PLEASE FLIP THROUGH

<6_error_DESIGN>
UNSTABLE
BOUNDARY...

What does the notion of unstable mean?

What is boundary within a certain context?

Time? Environment? Chemical Reactions? Climate?

The studio started with a proto-design

“Choose any house of your choice.”

House NA - Sou Fujimoto Architects

This is a house that functions like

a tree house

A house that has mutiple surfaces

that can be used for anything.

However, it is too hot, too cold, and too dangerous.

Let us redesign it!

This particular design is told in the form of a narrative

a construction document set.

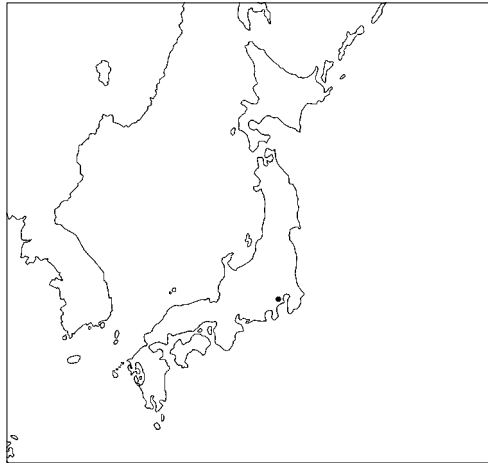
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W

P



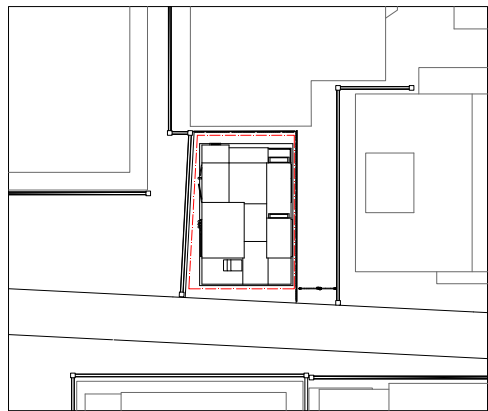
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WORLD MAP



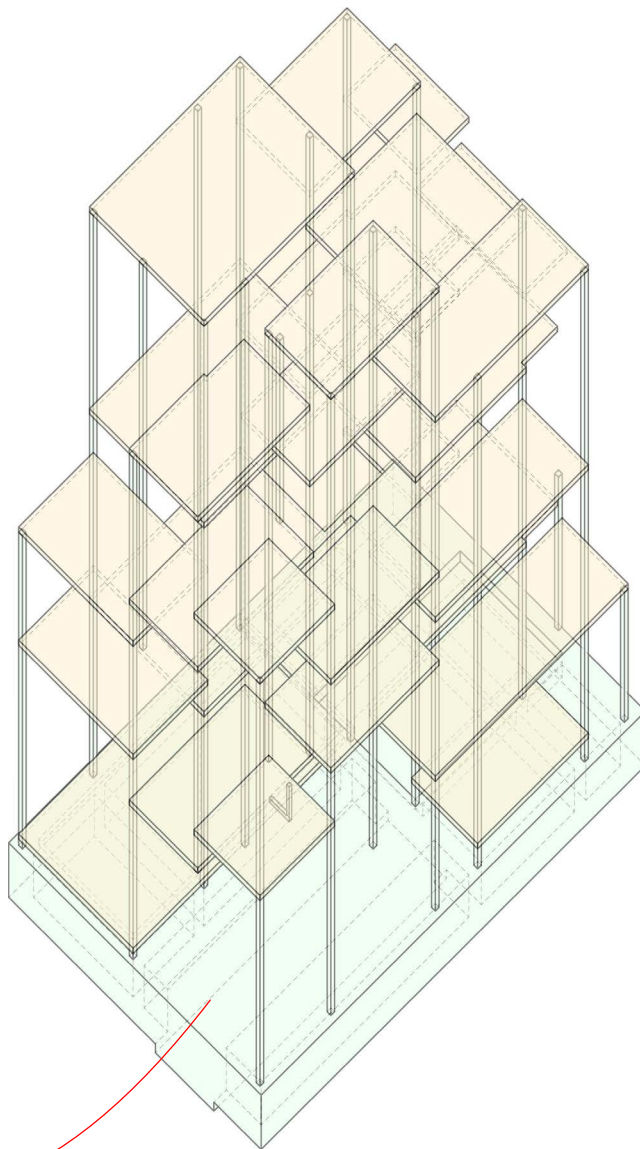
SITE PLAN



PLOT PLAN



TREE HOUSE



STRUCTURAL DIAGRAM SCALE: N/A

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RAY DESIGNS
COLUMBIA UNIVERSITY
GSAPP AVERY HALL
TEL 123456789

Project Title
STORY OF HOUSE NA
3-3-55 KOENJIMINAMI,
SUGINAMI-KU, TOKYO
166-0003

Notes

Revision Notes:
PROJECT BROKEN DOWN INTO
THREE PHASES:

FIRST PHASE: 8-13-26
"CHILDPROOFING"

SECOND PHASE: 4-2-32
"REPURPOSING"

THIRD PHASE: 6-7-54
"RENOVATION"

OVERALL CHANGES:
TMP INSULATION
CHANGES TO FLOOR SYSTEM

Scale
SPECIFIED ON PAGE

Date
8-13-26

Sheet Title
TITLE PAGE, SITE PLAN

Sheet No.

T-101.01

House NA is designed for a young couple who enjoys the flexible space.

The following story speculates the possible events that can happen and how do we change the architecture.



PROBLEMATIC EDGES



POOR CLIMATE CONTROL



WHY IS THE BATHROOM ALL GLASS OPENINGS?



LACK OF GUARD RAILS.



ONLY FORM OF PRIVACY IN THE HOUSE.



BETTER VIEW OF THAT FROM OUTSIDE.

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OVERALL CHANGES:
TMP INSULATION
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Scale
SPECIFIED ON PAGE

Date
8-13-26

Sheet Title
SURVEY

Sheet No.

T-102.01

The couple came to me one day during the summer of 2026.

They complained to me that the house was way too hot and dangerous for their child who was only 6 months old.

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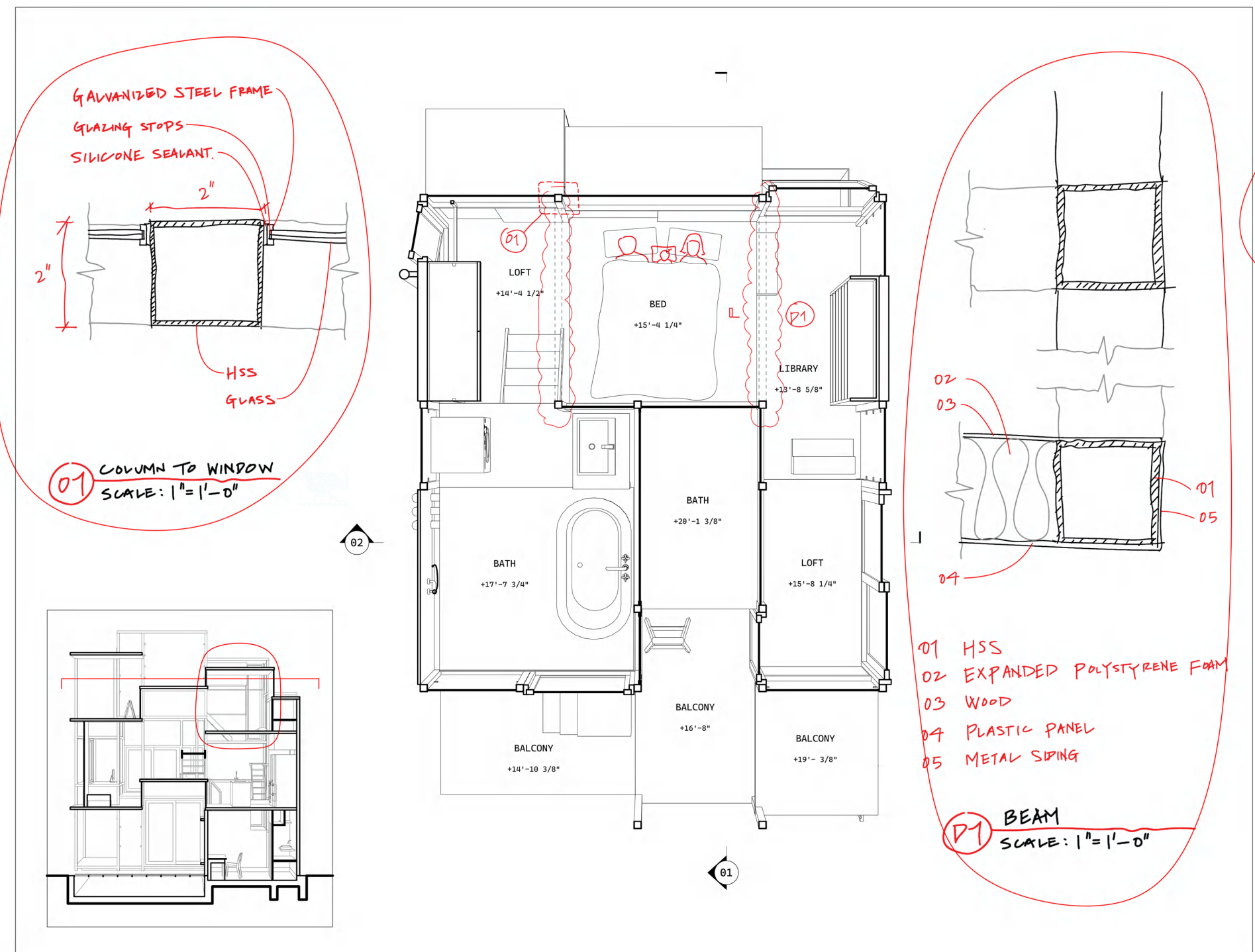
- Notes
- Revision Notes:
FIRST PHASE: 8-13-26
YOUNG COUPLE HAS A CHILD
(BABYPROOFING)
- 1) Addition of polycarbonate sliding doors
 - 2) New polycarbonate barriers
 - 3) New play area: nets attachment to columns
 - 4) New baby gates

Scale
 1/16" = 1'-0"

Date
 8-13-26

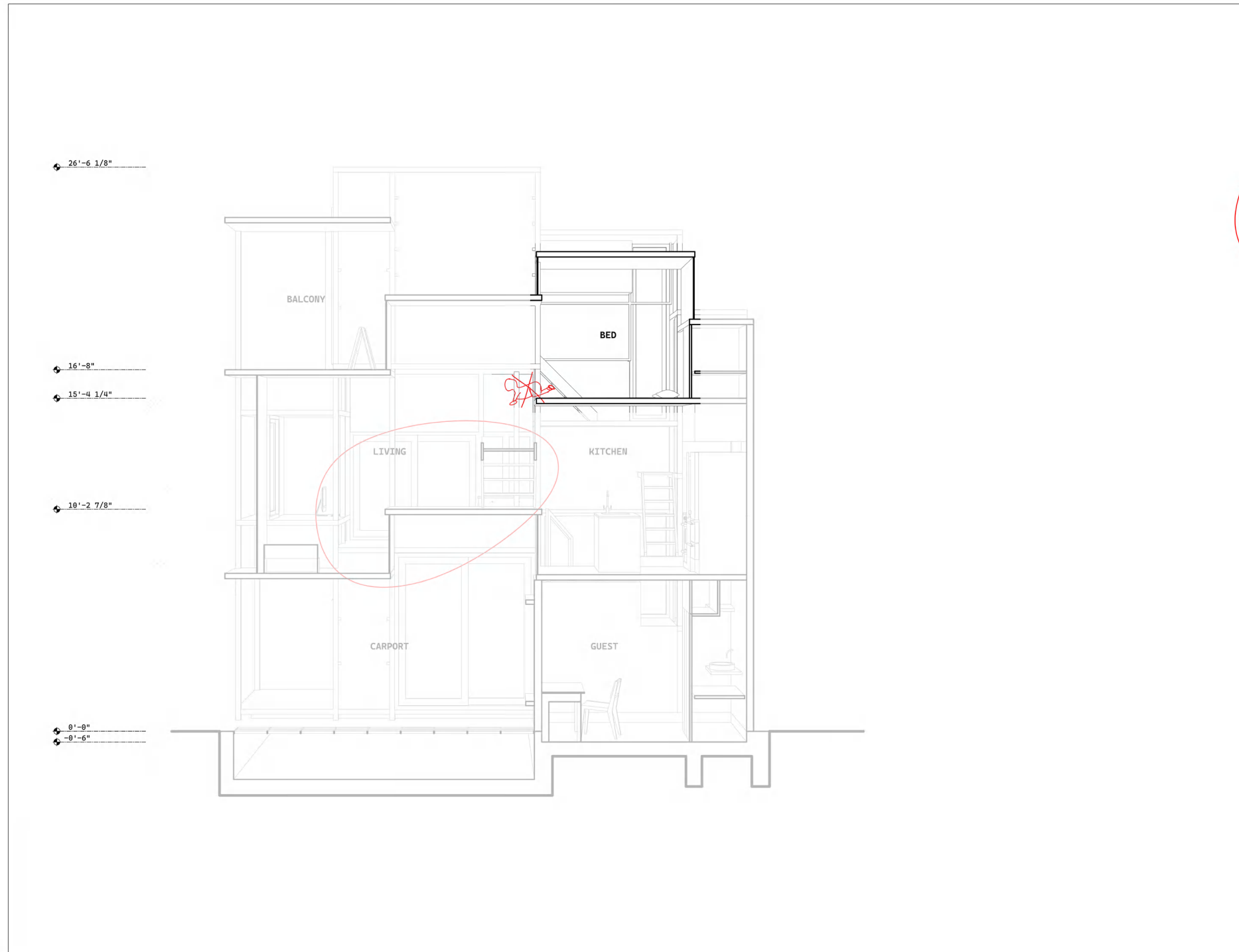
Sheet Title
 EXISTING THIRD FLOOR PLAN

Sheet No.
 A-101.01



The structure of the house wasn't too great.

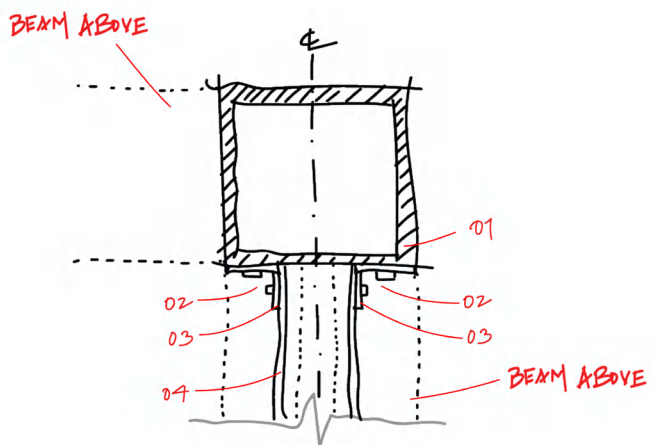
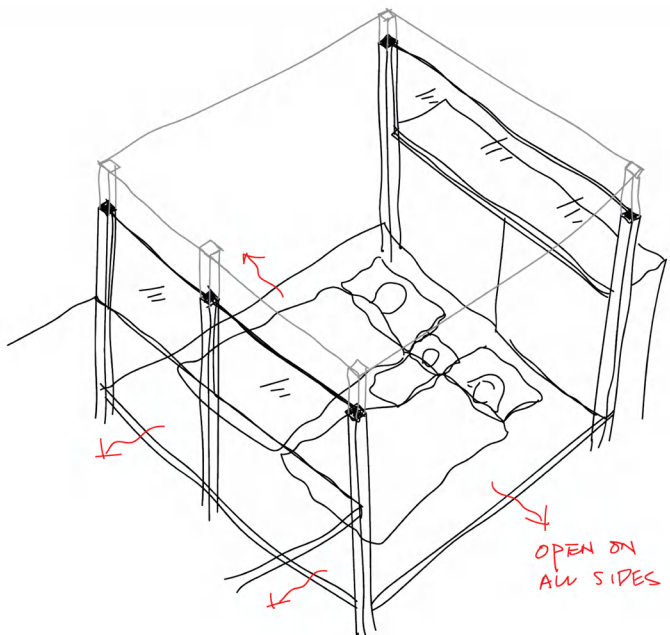
As I showed in the photos, there are way too many edges that weren't protected. Something needs to be done to make the house safer.



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Project Title STORY OF HOUSE NA 3-3-55 KOENJIMINAMI, SUGINAMI-KU, TOKYO 〒166-0003
Notes Revision Notes: FIRST PHASE: 8-13-26 (BABY PROOFING) 1) Addition of polycarbonate sliding doors 2) <u>New polycarbonate barriers</u> 3) <u>New play area: nets attachment to columns</u> 4) <u>New baby gates</u>
Scale 1/16" = 1'-0"
Date 8-13-26
Sheet Title EXISTING SECTION 1
Sheet No. A-103.01

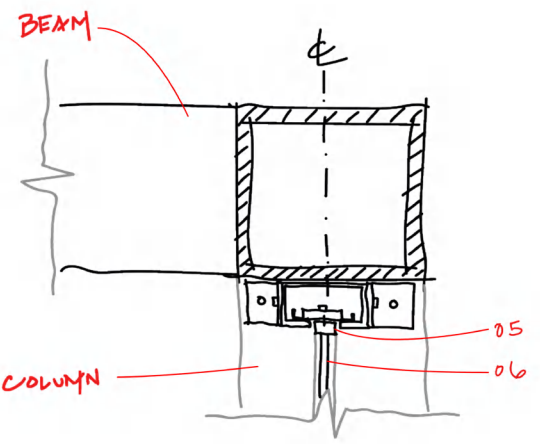
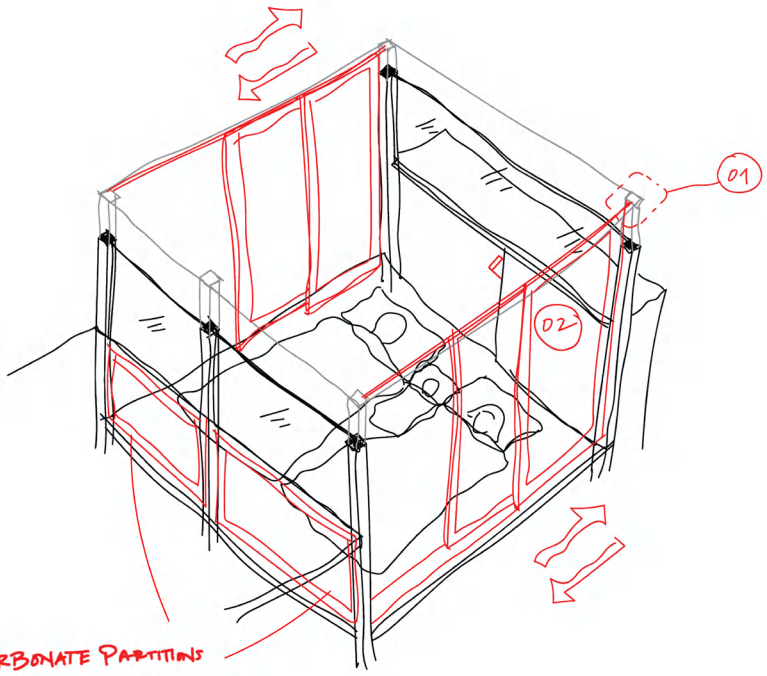
In this case, the parent's room located on the very top level needs to be sealed somehow in order to keep the baby safe.

In section, the bedroom is a hazard for the baby.



01 RAIL CONNECTION.
SCALE: 3" = 1'-0"

- 01 HSS
- 02 BOLTS
- 03 STEEL BRACKETS
- 04 STEEL RAIL
- 05 WOOD
- 06 POLYCARBONATE



02 SLIDING DOOR
SCALE: 3" = 1'-0"

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Scale
1/16" = 1'-0"

Date
8-13-26

Sheet Title
EXISTING SECTION 1

Sheet No.
A-104.01

The solution for this issue is to install polycarbonate sliding doors that bolts into the HSS which allow for small modifications.

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Revision Notes:

FIRST PHASE: 8-13-26

YOUNG COUPLE HAS A CHILD

(BABYPROOFING)

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- 4) New baby gates

Scale
1/16" = 1'-0"

Date
8-13-26

Sheet Title
EXISTING SECOND FLOOR PLAN

Sheet No.

A-203.01

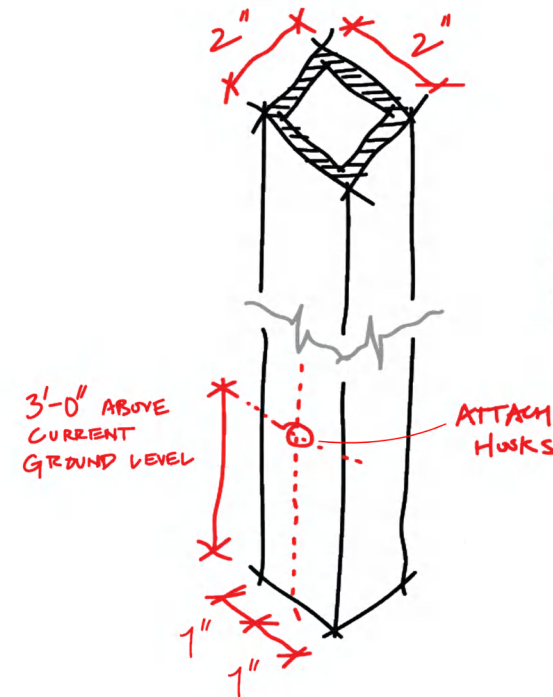
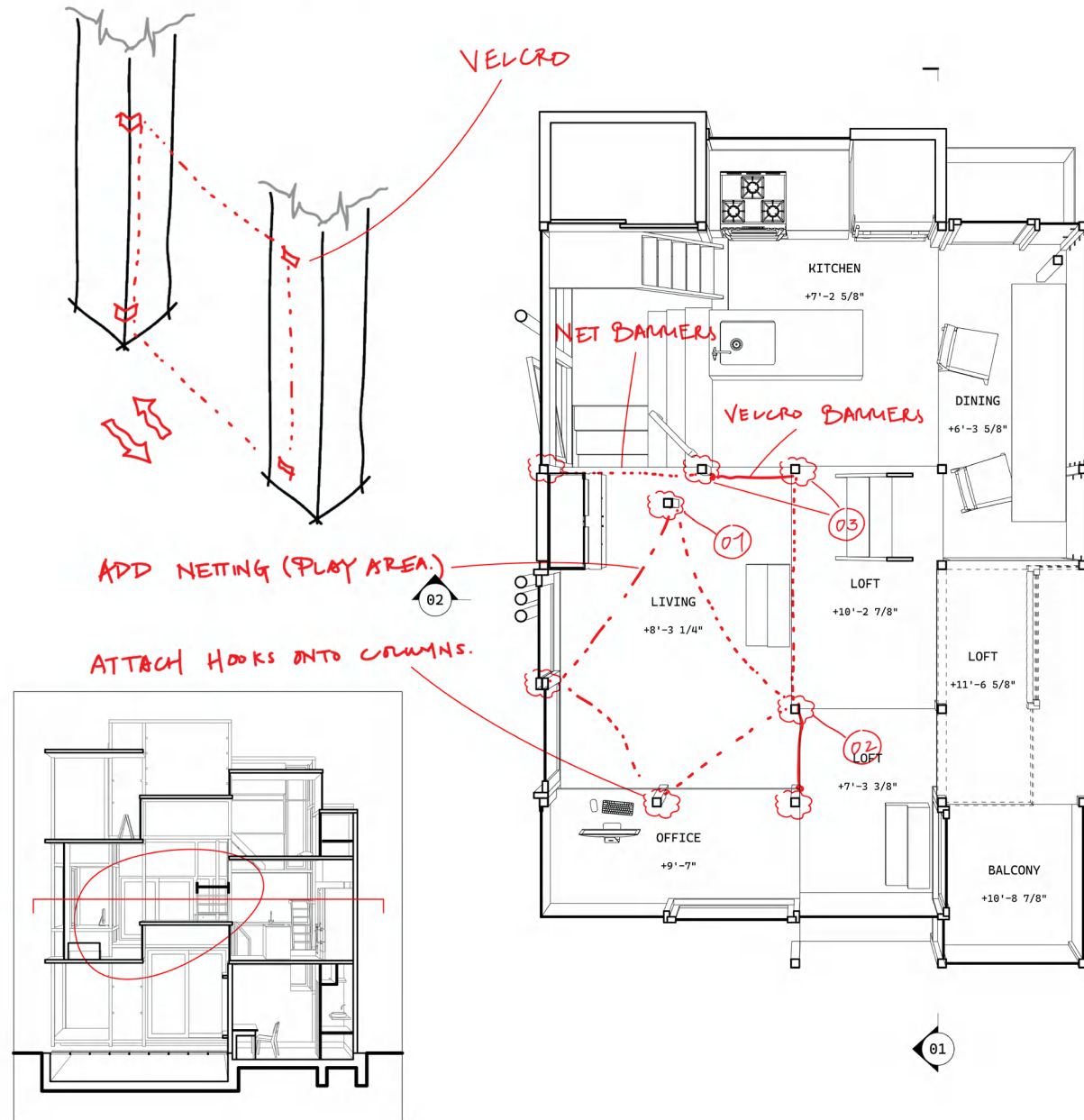
I was also told that they sometimes let the baby play in the living room, but it also had too many unprotected edges.

Something simple needs to be installed to define a play area that can be taken down and installed quickly.

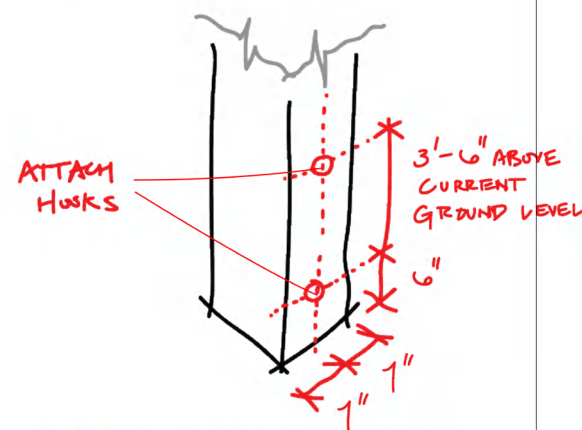
I proposed two things. One was hooks that held a simple net from a few columns as seen in plan.

The second one were gates that attached to columns using velcro.

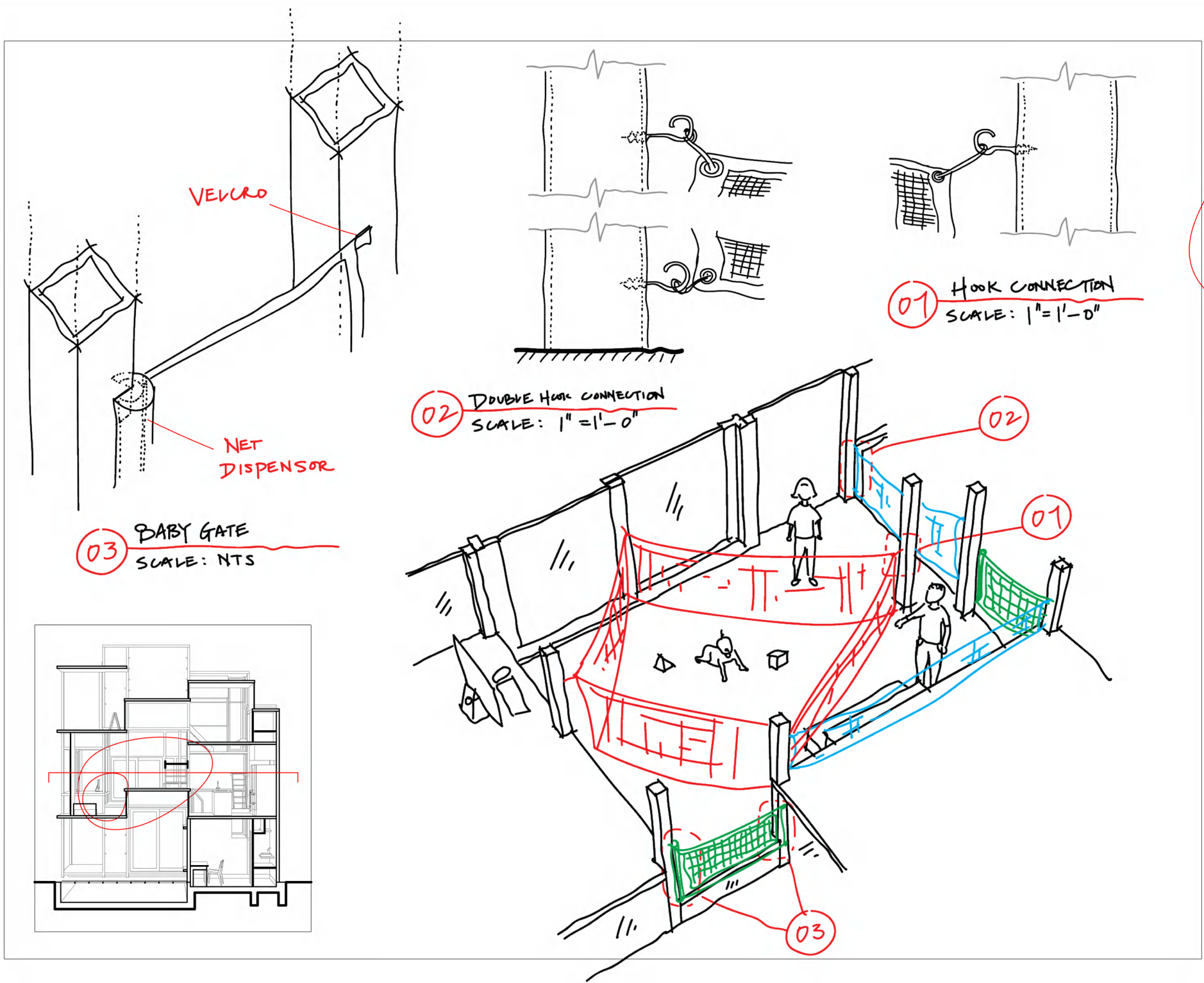
03 BABY GATES
SCALE: NTS



01 ATTACHMENT TO COLUMN.
SCALE: 1" = 1'-0"



02 ATTACHMENT TO COLUMN.
SCALE: 1" = 1'-0"



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Scale
 SPECIFIED ON PAGE

Date
8-13-26

Sheet Title
 EXISTING LIVING ROOM
 PLAN PERSPECTIVE

Sheet No.
A-204.01

I drew this visual to show how it will work to the clients and they want to proceed with this solution.

To sum things up, this pro design has taught me many things about how a building is never static.

It needs to be able to respond to unprecedented changes.

It can be simple, but very effective.

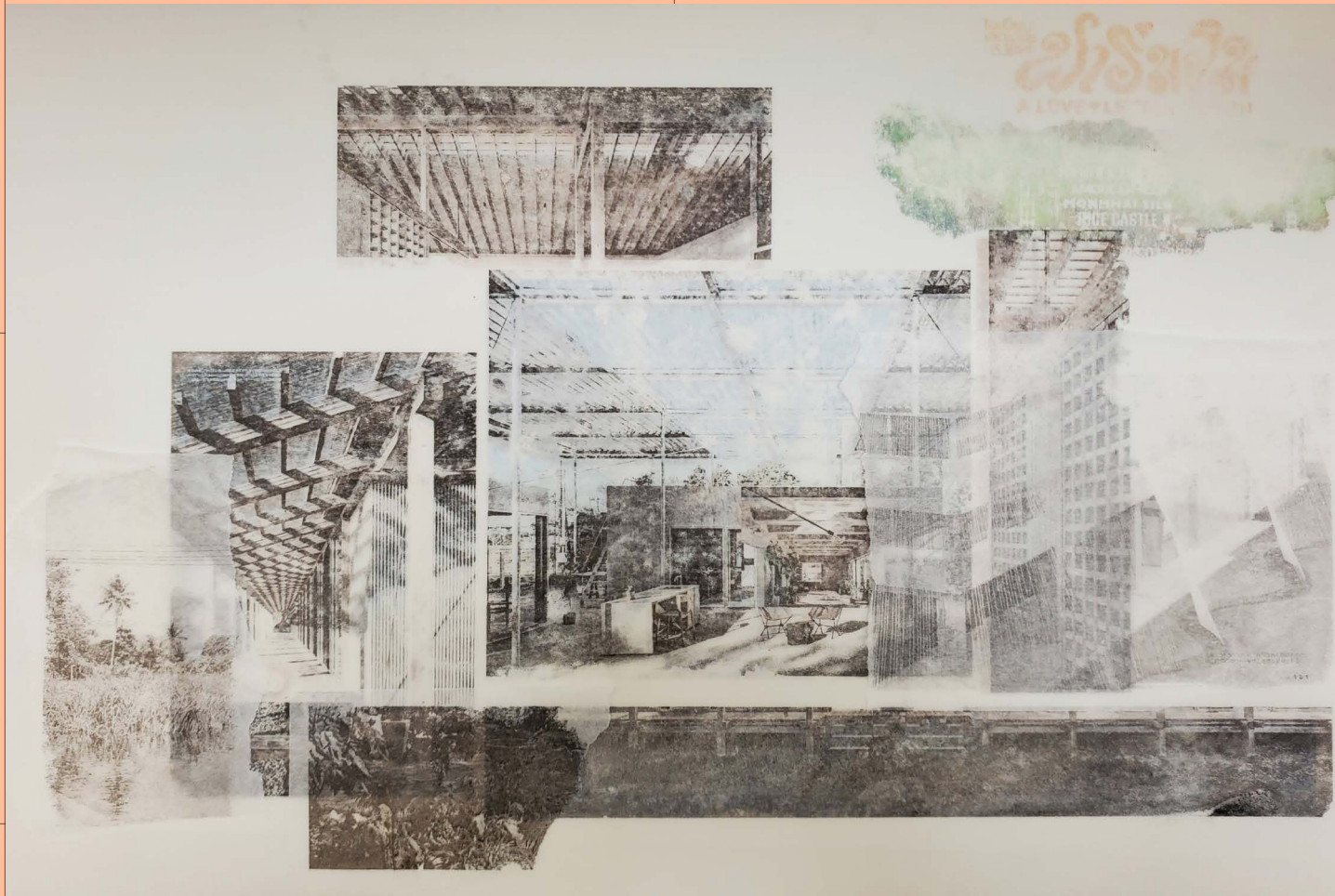
The second half of the semester where we design an artist residence is certainly where this idea of "unstable" can be used. Hence the name, "Unstable Boundary."

After coming back from the Kinne Trip, we've become interested in the notion of "unstable."

the landscape

the informality - life style

makeshift



Exploring techniques to express this idea of unstable through collaging

W

I

P



Unstable through material



W

Unstable has brought us into the realm of architecture being light.

Can a building become fabric like?

When the wind blows on it, it changes form.

What if the architecture touches the landscape lightly?

Is it possible to preserve the landscape?

Build 10 units for artists that have access to a studio.

The studio space is unstable, it can change according to the need of the artists. They can change spaces if they wanted to.

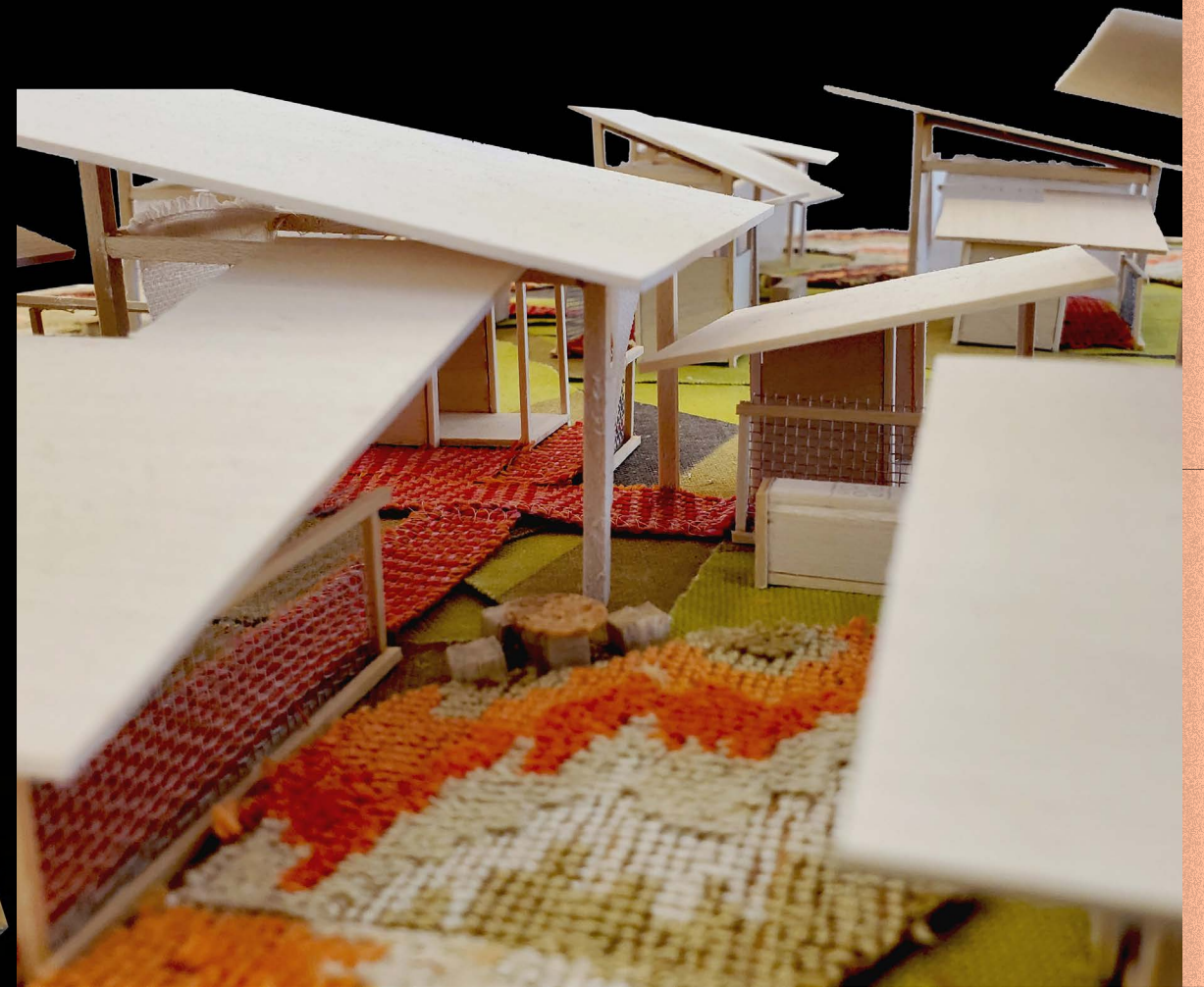
The Jim Thompson site was filled with tall grass and trees that cover the plots of land. Through time, we are imagining that the land changes throughout the season. It started as a field of gold due to the dry climate and it will become green during the wet season.



P

W

The idea was to create a set of studio and residences that didn't destroy the landscape, but it touches it lightly. This is done through preserving the existing context and slightly flattening zones within the complex in order for circulation. Over time, the boundary will change over time with new grassing growing and filling in the gaps.



<UNSTABLE BOUNDARY> <CRITIC_RACHAPORN CHOOCHUEY> <PARTNER_JOAN MA>

P

Through very open and simple wood framed houses seen in the plans model, and section, it isn't just responding to the very harsh climate, but it is also bringing in the landscape both visually and physically.



W

The inside is somehow also the outside and vice versa with the continuous paths made of stone, the exterior conditions seeping into the spaces, the artist can experience very different settings depending on the time of the year hence our project:



“Unstable Boundary.”

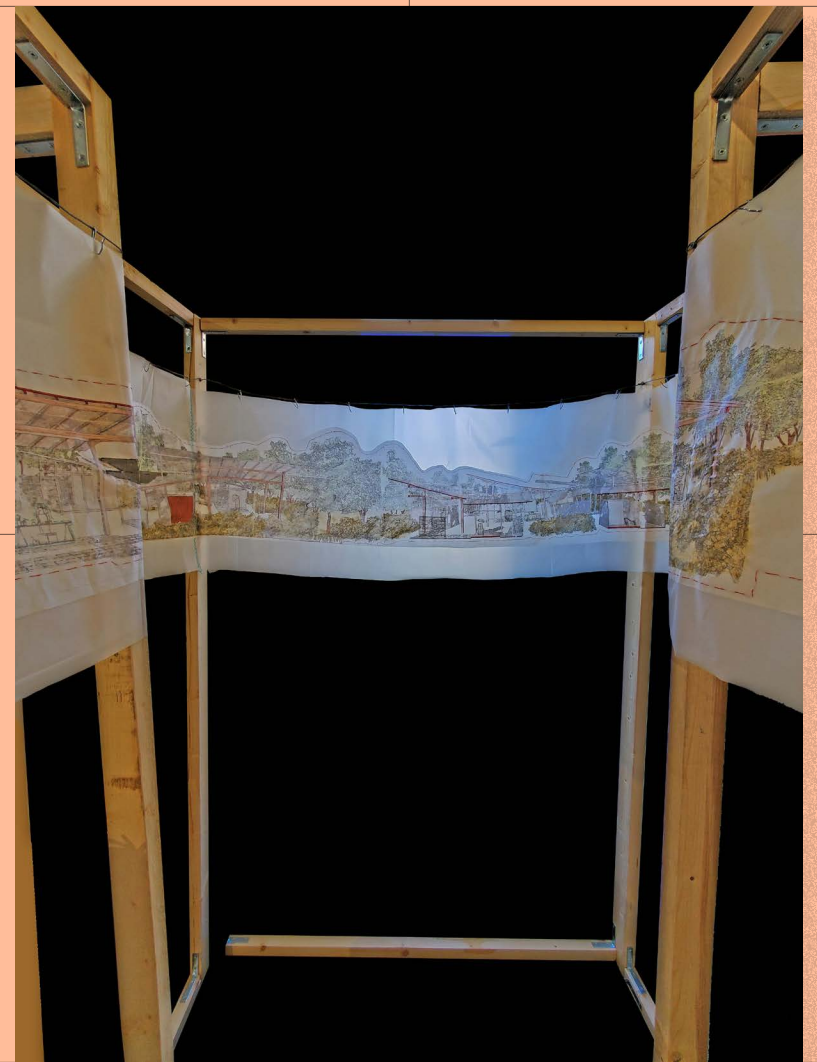
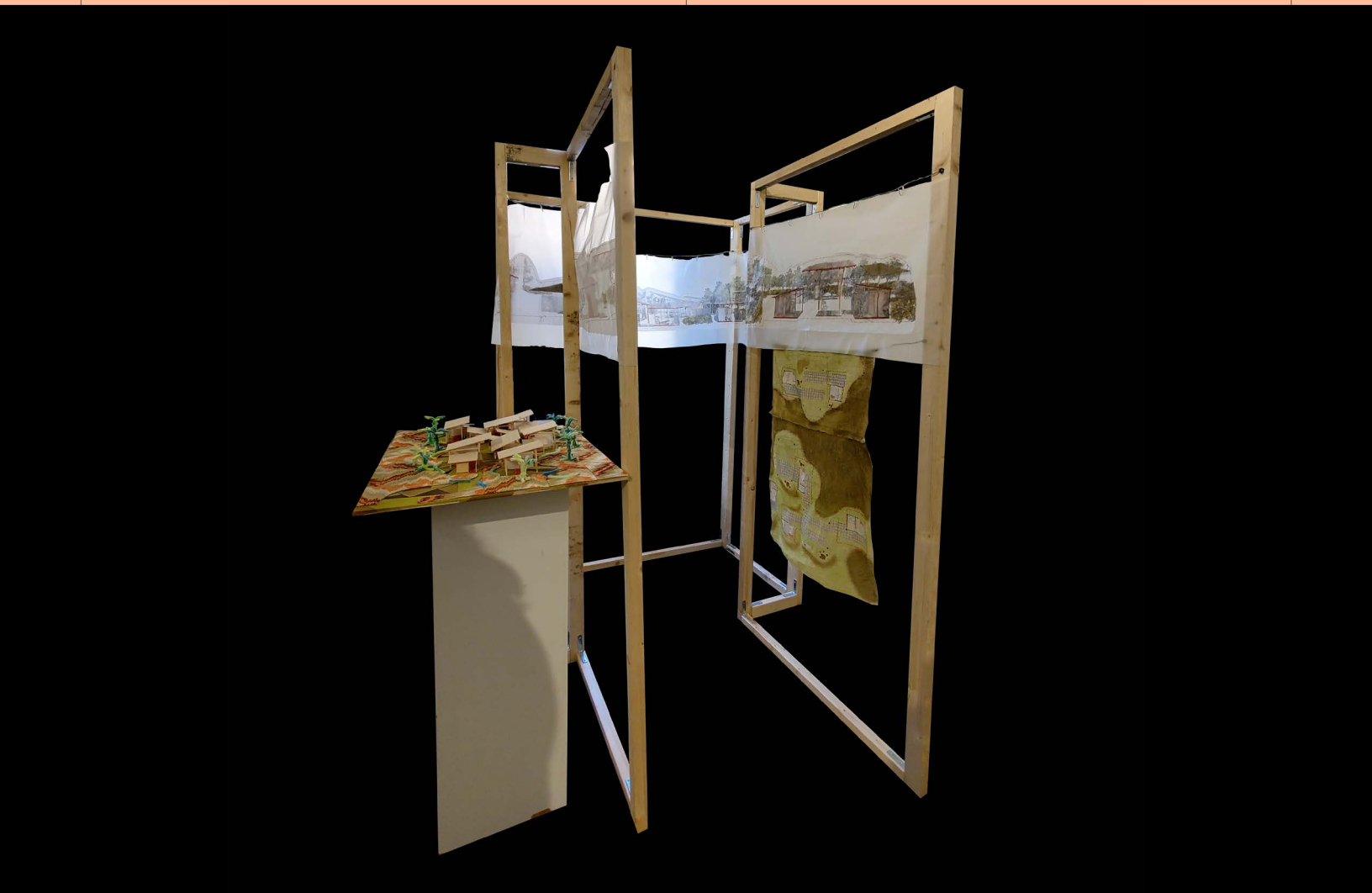
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<UNSTABLE BOUNDARY> <CRITIC_RACHAPORN CHOCHUEY> <PARTNER_JOAN MA>

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