

DANIELLE SEUNGHYUN MIN

MASTER OF ARCHITECTURE 26'
MASTER OF REAL ESTATE DEVELOPMENT 25'
COLUMBIA UNIVERSITY

COLUMBIA GSAPP

2022-2026

01

LOOSE SOLIDARITIES

how can an aging megastructure be adapted into a continuous landscape of care?

Instructor : Nahyun Hwang

Advanced VI Studio Spring Semester 2026

02

INTERWOVEN BLOCK

how to reorganize block density to provide the better living environment?

Instructor : Sebastián Adamo

Advanced V Studio Fall Semester 2025

03

OPEN - END

how architecture can support the Duality of Artists' life?

Instructor : Benjamin Cadena

Core 3 Studio Fall Semester 2023

04

SAND CAPTURE

how architectural structure can be adapted into Sand Erosion?

Instructor : Robert Marino

Advanced IV Studio Spring Semester 2024

05

OLFACTORY ARCHIVE

how to explore the relationship between Smell, Culture and Architecture?

Instructor : Benjamin Cadena

Core 2 Studio Spring Semester 2023

06

COMMUNAL CORNERS

how can leftover urban corners be adapted into active public places?

Instructor : Christoph Kumpusch

Core 1 Studio Fall Semester 2022

LOOSE SOLIDARITIES

Spatializing Trans-generational Hybridity of Jinyang

Building Typology : Mixed-Use
Program Used: Rhino, Adobe Suite

Master Studio 2026 Spring Columbia GSAPP
Instructor : Nahyun Hwang
Collaborator: Minjae Kim, Hyungyung Kim
Site : Seoul, Korea

Today's cities, driven by economic efficiency, isolate individuals by relegating the elderly to facilities and youth to cramped studios. As an **alternative to the proposed demolition** for a green axis park, this project proposes a new model for **trans-generational and trans-species coexistence within Jinyang Sangga**. Building upon the site's inherent hybridity, the scheme moves beyond **forced social constructs to cultivate at-tending: a loose yet persistent solidarity** formed through serendipitous daily encounters. This philosophy is translated into spatial form by **reinterpreting historical typologies inherent to the site**. Ultimately, architecture serves as an open frame, designing the spatial conditions for a new urban attitude where generations and nature gracefully age together.

 Bathhouse  Residential  Flower Market  Ballroom

01





Artificial Ground

Sewoon Sanga was not simply a commercial complex, but an experiment in how Seoul imagined a new urban structure in the 1960s. Its key concept was the artificial ground, which aimed to separate the city vertically by placing cars and logistics below, and pedestrians, life and commerce above. The second-floor level was intended as a continuous urban layer connecting Cheonggyecheon, Eulji-ro, and even the Jonggyo-Namsan axis. Although Sewoon is often seen as blocking this axis, its original vision was paradoxically to reconnect the city from above.

In practice, the artificial ground never became a new urban "ground." The elevated deck remained poorly integrated with the surrounding fabric, while everyday movement continued at street level. Over time, the space lost activity and was reduced to a transitional or service area, revealing that physical connectivity alone could not override the existing commercial and production-based life of the city.

3



Urban Planning in Korea

Sewoon Sanga was a symbolic product of the state-led urban development policies pursued under president Park Junghee in the 1960s and 1970s. During this period, the government promoted rapid industrialization through a series of Five-Year Economic Development Plans and sought to modernize central Seoul by clearing deteriorated housing and informal settlements. Sewoon Sanga was constructed as one of Korea's first large-scale mixed-use commercial and residential complexes, intended to reorganize the Cheonggyecheon-Jonggyo area and concentrate electronics and machinery businesses in a single hub. It embodied the vision of a modern, industrial capital city, while also reflecting the broader social and spatial transformations—along with the controversies—associated with state-driven redevelopment.

1



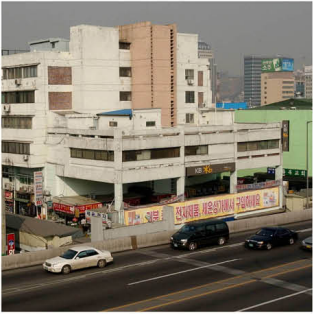
Mayor Oh-Seohon and Redevelopment

Under Mayor Oh Se-hoon, the redevelopment of Sewoon Sanga has been framed as a strategy that combines the restoration of a historic green axis with high-density, high-rise mixed-use development. The plan seeks to reconnect the north-south ecological and historical corridor linking Namsan to Jonggyo and Cheonggyecheon, while gradually replacing aging commercial blocks with modern residential, office, and commercial towers.

Unlike the original 1960s megaproject concept, which emphasized elevated decks and massive continuous buildings, Oh's approach prioritizes open ground-level green space and pedestrian-friendly urban design. At the same time, it allows for increased floor-area ratios and taller buildings to strengthen central Seoul's economic competitiveness and accommodate growing demand for housing and office space.

In short, the policy represents a dual strategy: restoring the urban green axis while intensifying vertical development, aiming to balance historical continuity, environmental improvement, and economic revitalization in downtown Seoul.

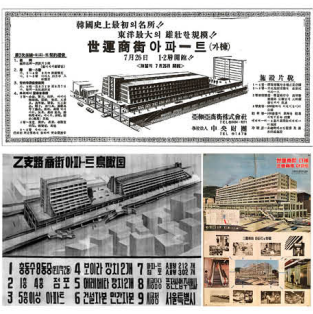
4



Decline of Sewoon Sanga in 1990s

Sewoon Sanga is generally considered to have entered its decline in the mid-1990s. Although it had flourished in the 1970s and 1980s as Korea's largest electronics and components market, its competitiveness weakened in the 1990s as the center of electronics retail shifted to YongSan Electronic Market and the computer industry was reorganized around large-scale distribution networks. This structural shift, combined with building deterioration and the broader hollowing out of the downtown area, led to rising vacancies and a steady loss of commercial vitality. By the early 2000s, its status as a leading electronics hub had significantly diminished. Rather than collapsing abruptly in a single year, Sewoon Sanga's decline is better understood as a gradual process unfolding from the mid-1990s through the early 2000s.

2



THE 1970s MODERNIST PROTOTYPE

The Lost Vision

Once envisioned as a pinnacle of urban modernization in 1960s Seoul, this advertisement illustrates the original utopian vision for the Sewoon-Jinyang megaproject. The spacious, meticulously planned apartment layouts, including modern amenities and central heating, were marketed as the new standard for luxury urban living. This historical document serves as a stark point of departure, highlighting the drastic divergence between its initial grand design and its current, fragmented reality.

Sewoon Sanga (Apartment)
Seoul, South Korea
Seo-gu-gu
1967
Source: <https://www.seoul.go.kr/seoulplan/hq/2016/10/04/2016/10/04/02/2002>



THE FRAGMENTED MICRO-CELL

"Goshwon"

This catalog entry captures the raw, internal fragmentation of the original megaproject grid. Driven by extreme rental yield maximization, once-grand residential units have been informally subdivided into multiple 0.2 m² micro-cells, popularly known as "Goshwon." This "cellular cannibalism" represents a drastic spatial mutation where architecture no longer supports permanent dwelling. Instead, it functions as a transient landing for the city's high-velocity workforce, illustrating the total collapse of the 1970s utopian domesticity.

Govwon Micro-rental Units of Korea
117 Jinyang Sanga, Seoul, South Korea
Hyun-dong
2018
Photography by Kwang Sim, Source: <https://www.seoulmagazine.com/features/2020/10/19/seoul-kyu-dong>
Sanga-as-life-in-the-ghosts-of-seoul

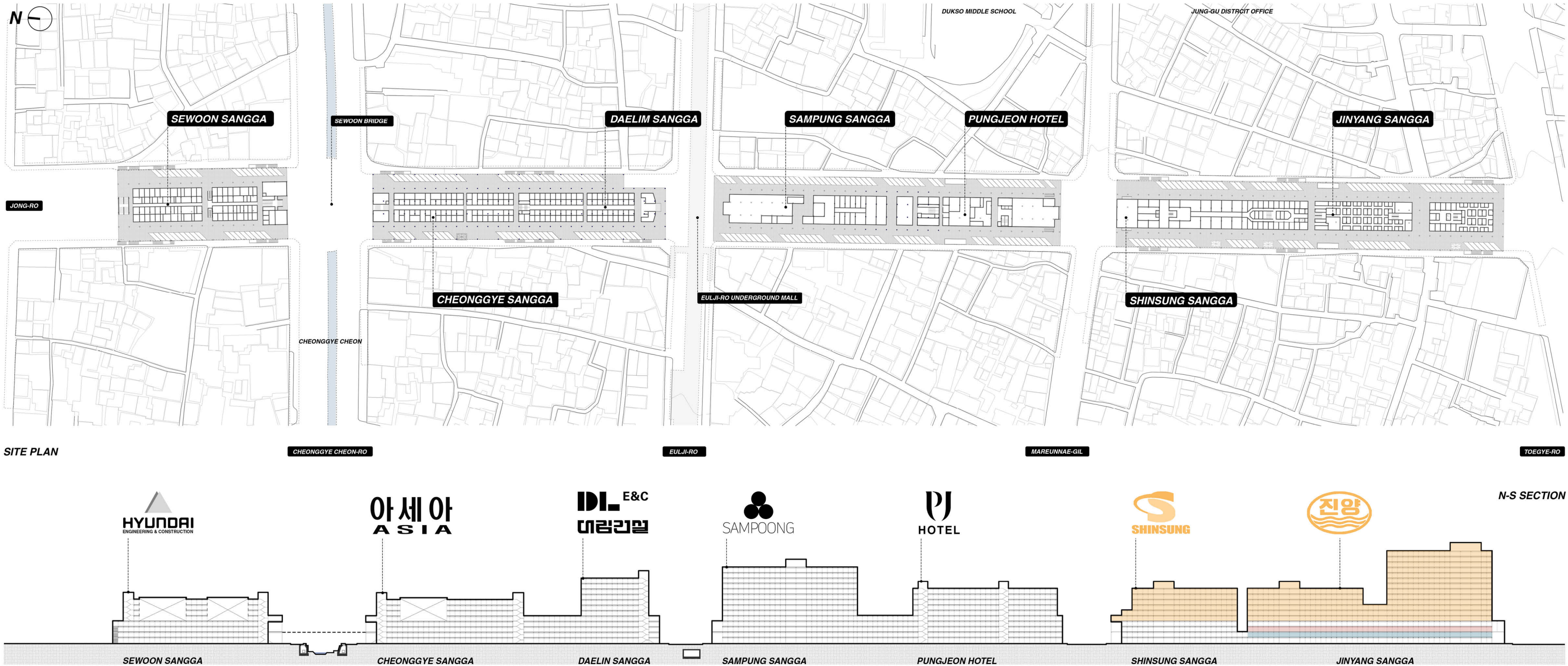


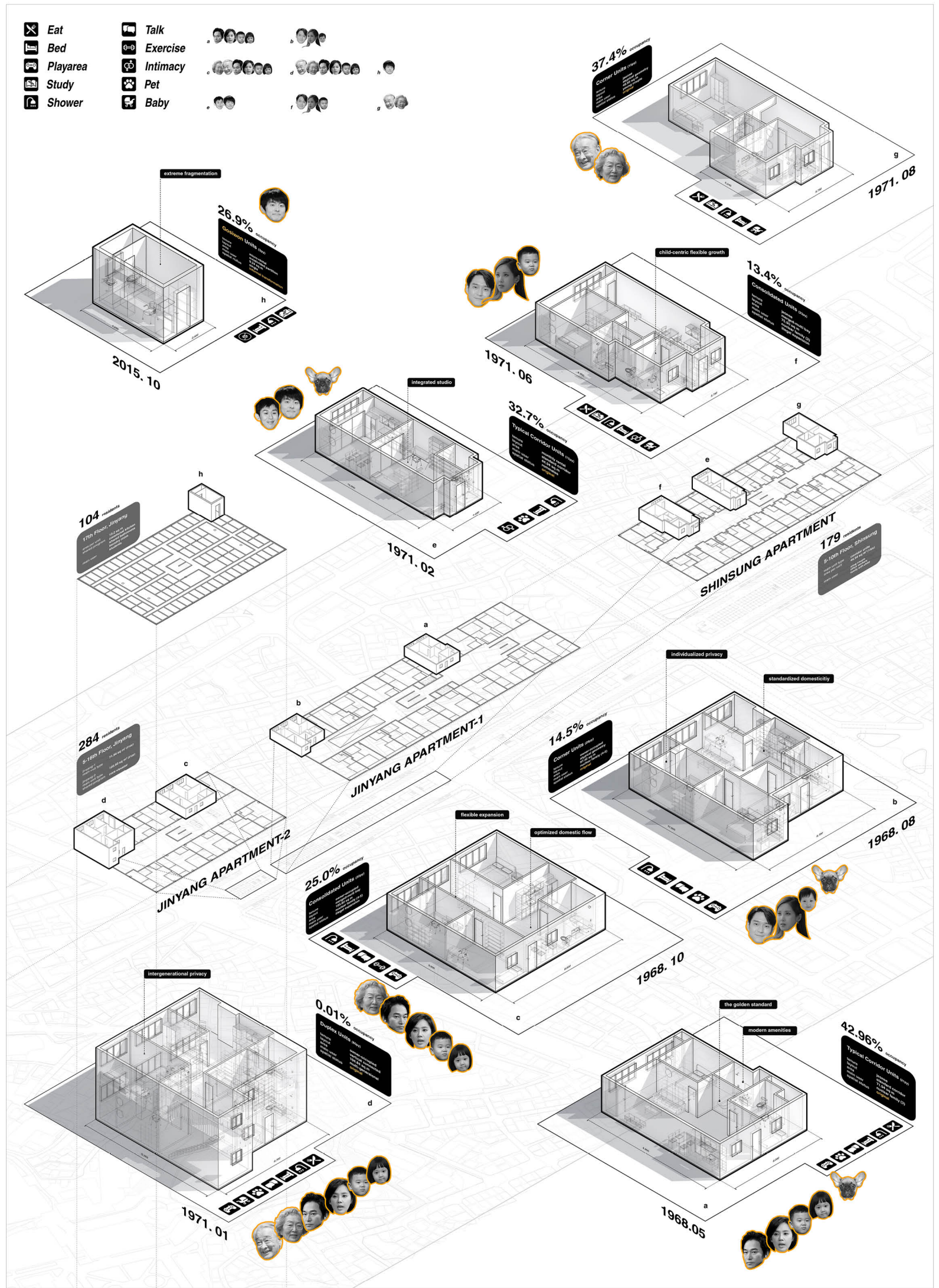
Floral Infrastructure in the Sewoon

Jinyang Flower Market, located on the third floor of Jinyang Arcade near Sewoon Sanga, was established in 1985 and became one of Seoul's major downtown flower wholesale markets. As small-scale vendors gathered within the arcade's narrow corridors, the interior was gradually transformed into a dense commercial landscape of refrigerated cases, stacked buckets, and tightly partitioned stalls, embedding logistical movement into the architectural fabric of the building. Although its scale has diminished in recent years due to suburban wholesale complexes and online distribution, the market remains a layered urban site where plants circulate as commodities, decorative materials, and ritual objects, shaping the spatial and seasonal rhythms of the Sewoon district.

Place: Jinyang Flower Market
Location: 3rd Floor, Jinyang Arcade, Sewoon District Redevelopment Area, Jung-gu, Seoul, South Korea
Owner: Jinyang Arcade Commercial Association/Individual Flower Vendors
Year: Established in 1985 (still in operation, though reduced in scale)

2

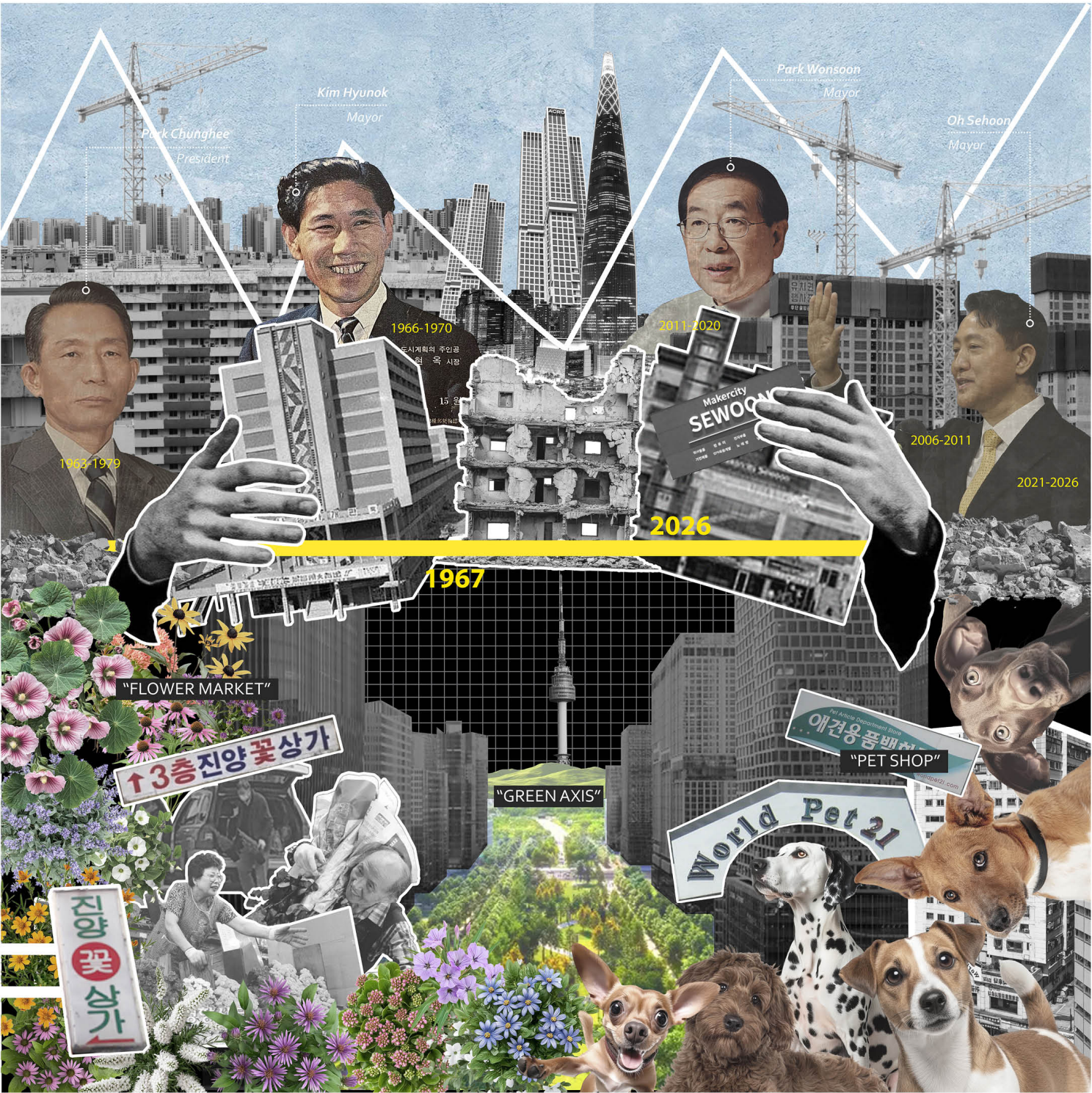




THE HISTORY OF SEWOON SANGA: POLITICAL POWER

SHIFTING URBAN PARADIGMS FROM REGENERATION TO TABULA RASA REDEVELOPMENT

The fate of Sewoon Sangga is defined by shifting municipal policies between urban regeneration and wholesale redevelopment. While previous mayor emphasized the preservation of the site’s historical layers, current plans pivot toward the “Green Axis”—a project requiring the demolition of the megastructure to create a continuous park corridor. This represents a tabula rasa approach prioritized for economic efficiency, erasing established social ecosystems. Sewoon Sangga currently stands at the center of this tension between total erasure and architectural survival.

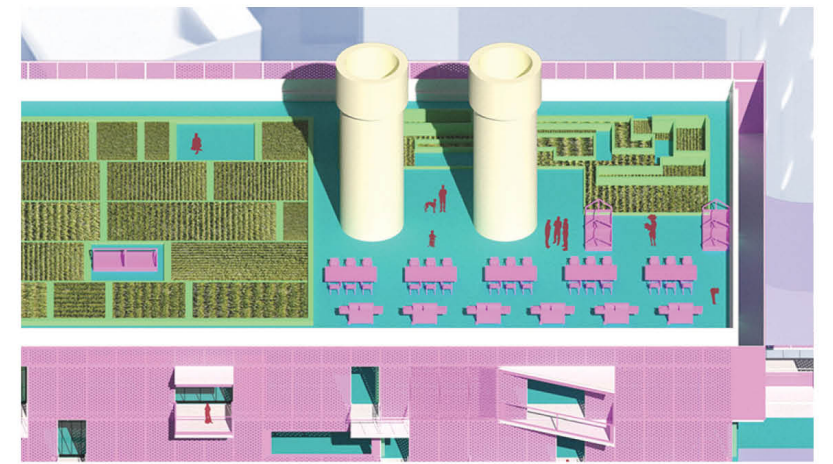
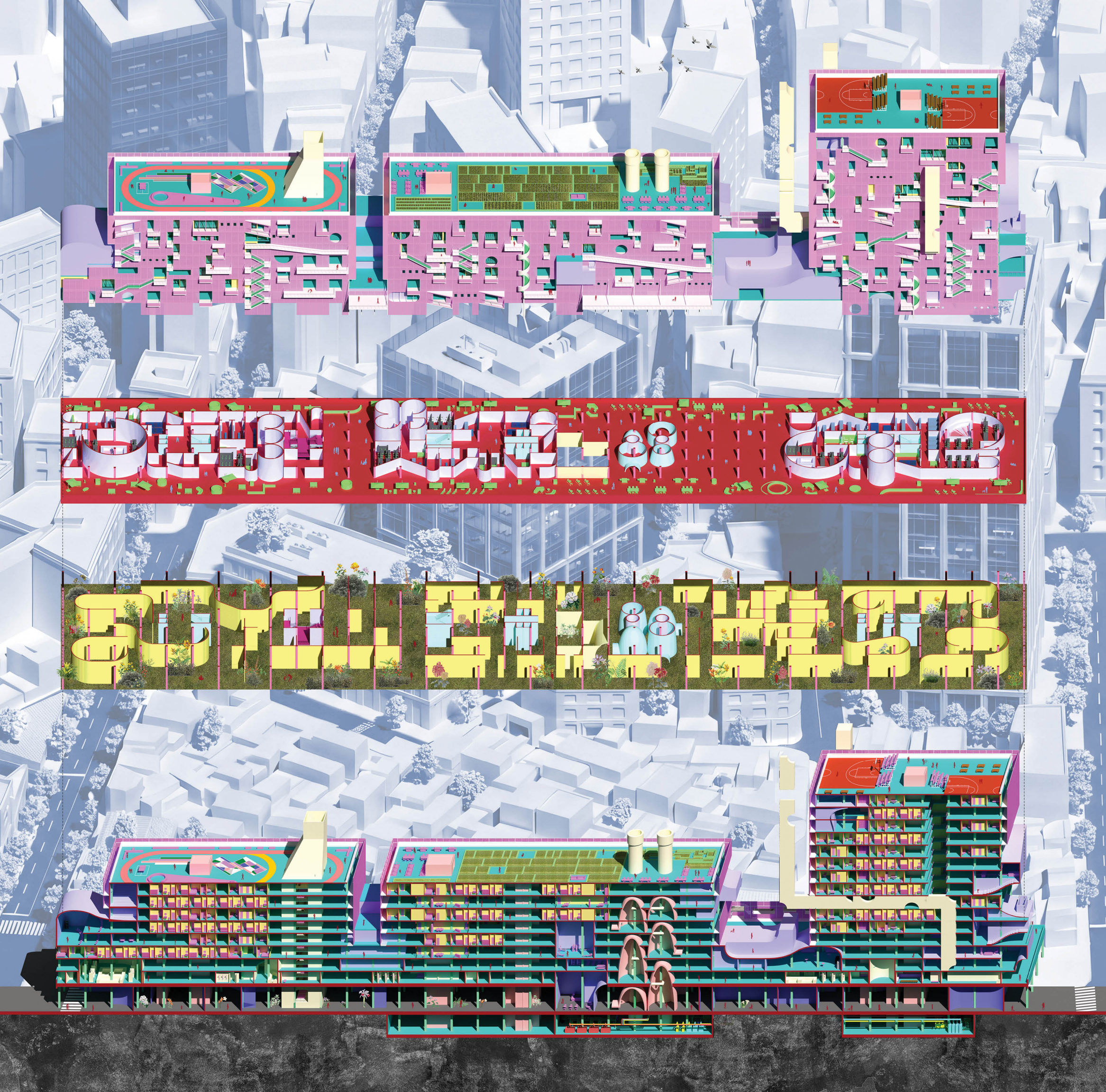


CONCEPT PROPOSAL: TRANS-GENERATIONAL, TRANS-SPECIES HYBRIDITY

CULTIVATING AT-TENDING THROUGH HISTORICAL TYPOLOGIES OF JINYANG SANGGA

Countering contemporary urban segregation, Jinyang Sangga offers a spatial narrative for trans-generational and trans-species hybridity. Its past reveals traditional Korean typologies—like the bathhouse and ballroom—as vital social infrastructures where spontaneous care naturally unfolded. Reinterpreting these spaces cultivates at-tending: a shift from passive coexistence to active solidarity. Woven into this framework are residential units tailored to distinct generational lifestyles. By overlapping private sanctuaries with communal thresholds, the architecture empowers diverse inhabitants and nature to shape a deeply interconnected urban life.

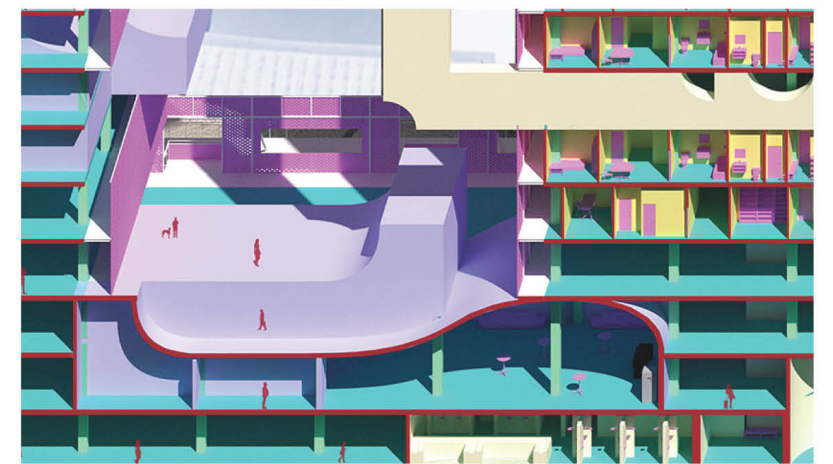




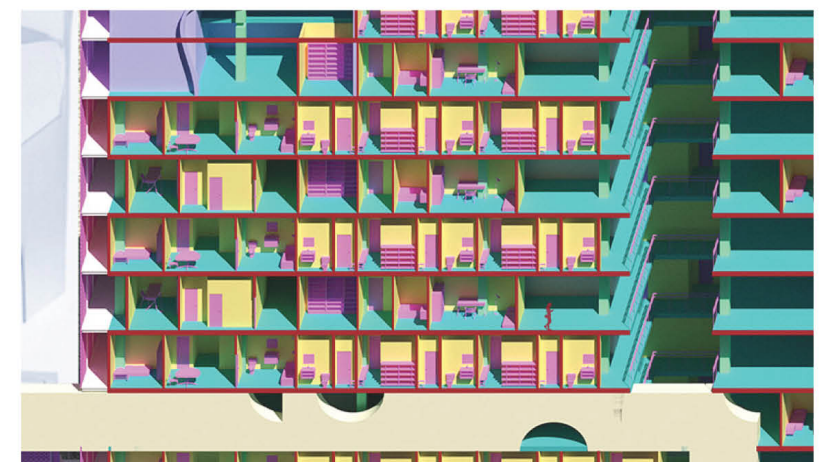
ROOFTOP GARDEN



DOME SHAPED "JJIM JIL BANG" & PUBLIC BATHHOUSE



KOREAN BALLROOM



TRANS-GENERATIONAL LIVING

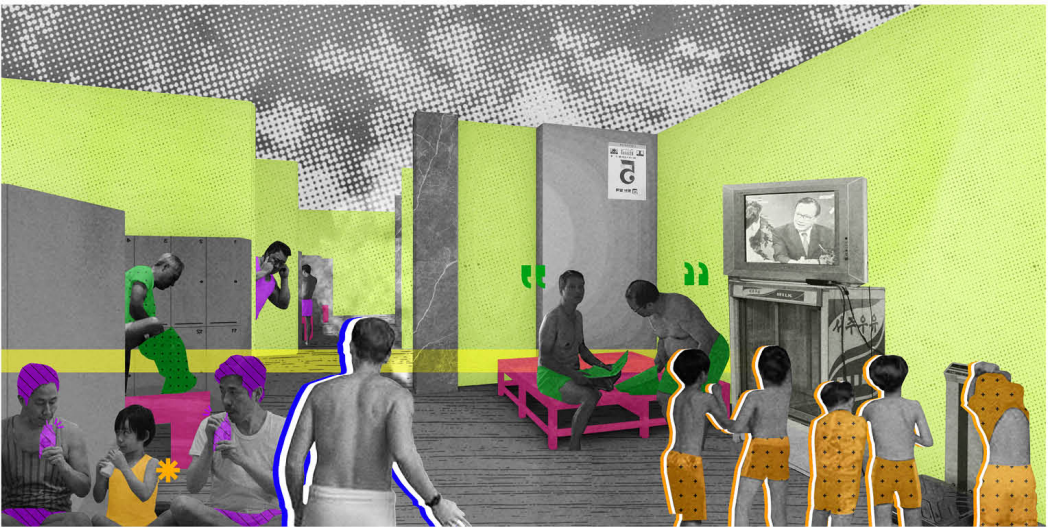
REVITALIZING JINYANG: ARCHITECTURAL INTERVENTIONS

REINTERPRETING HISTORICAL TYPOLOGIES

Fragmented micro-housing corridors become activated vertical alleyways; the traditional bathhouse is revitalized as an inter-generational living room; segregated dance halls merge into a unified ballroom; and the flower market is decentralized into a shared urban seed bank.



CHIMNEY STAIRCASE: CULTIVATING KOREAN ALLEYWAY CULTURE



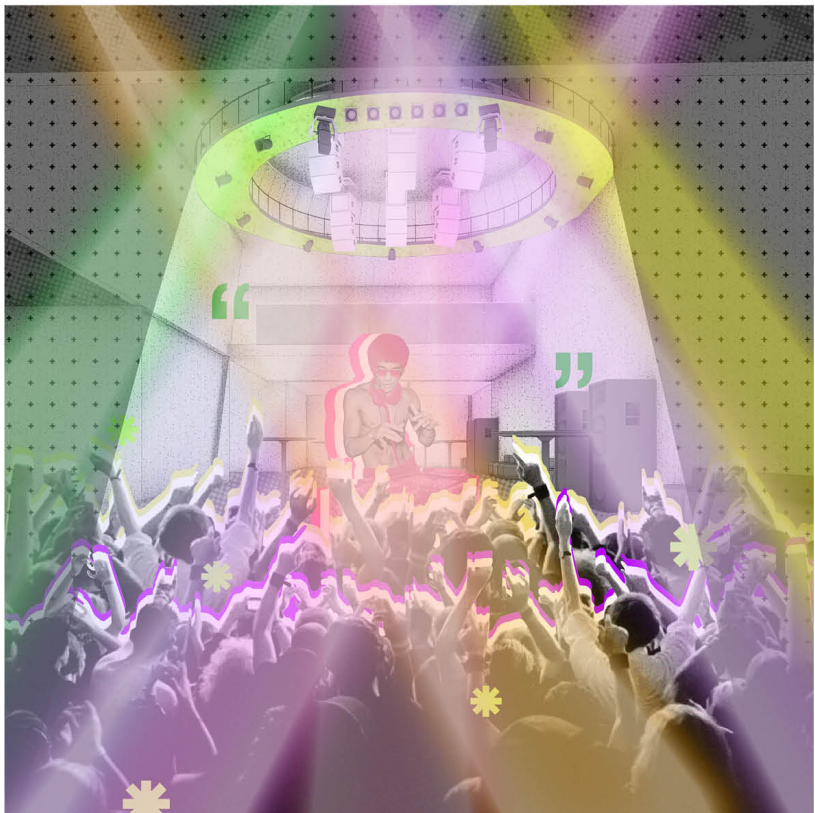
PUBLIC BATHHOUSE: AN EXTENDED LIVING AREA



SHARED KITCHEN: COMMUNAL HUB FOR "GOSIWON" RESIDENTS



PUBLIC BATHHOUSE



REINTERPRETED THE MODERN BALLROOM



SHARED ROOFTOP FARM: FOSTERING TRANS-SPECIES COEXISTENCE

**BY RECONFIGURING HISTORICAL
TYPOLOGIES INTO SHARED
COMMUNAL HUBS, THE
MEGASTRUCTURE TRANSFORMS
INTO A CONTINUOUS LIVING
INFRASTRUCTURE. AT DIFFERENT
LEVELS, THESE SPACES FOSTER
LOOSE YET PERSISTENT
SOLIDARITIES, EMPOWERING
DIVERSE GENERATIONS AND
SPECIES TO ACTIVELY CULTIVATE A
SHARED URBAN FUTURE THROUGH
AT-TENDING.**



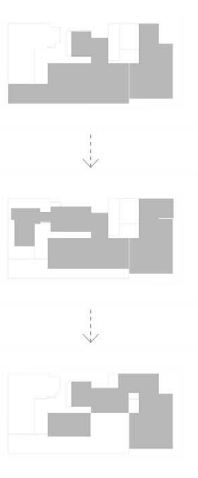
INTERWOVEN BLOCK

Interconnected Community in Midtown

Building Typology : Mixed-Use
Program Used: Rhino, Enscape, Adobe Suite

Master Studio 2025 Fall Columbia GSAPP
Instructor : Sebastian Adamos
Collaborator: Keenan Bellisari
Site : Mid-Town East, NY 10022

The proposal aims to **restructure urban density** to support long-term living, working, and communal life within a single Midtown block.
By integrating residential, workplace, and shared programs through **vertical and horizontal connections**, the project transforms isolated buildings into an **interconnected living system**. Rather than treating density as a quantitative accumulation, the proposal redefines it as collective infrastructure that addresses existing spatial deficiencies, enables social interaction, and sustains everyday urban life.



02



ZONING REGULATIONS & PROGRAM DISTRIBUTION

MIDTOWN EAST SPECIAL DISTRICT

LOCATON:
BETWEEN LEXINGTON AVE & THIRD AVE,
54TH ST& 55TH ST

DISTRICT:
C6-6 / R10

FAR:15

NO HEIGHT LIMIT

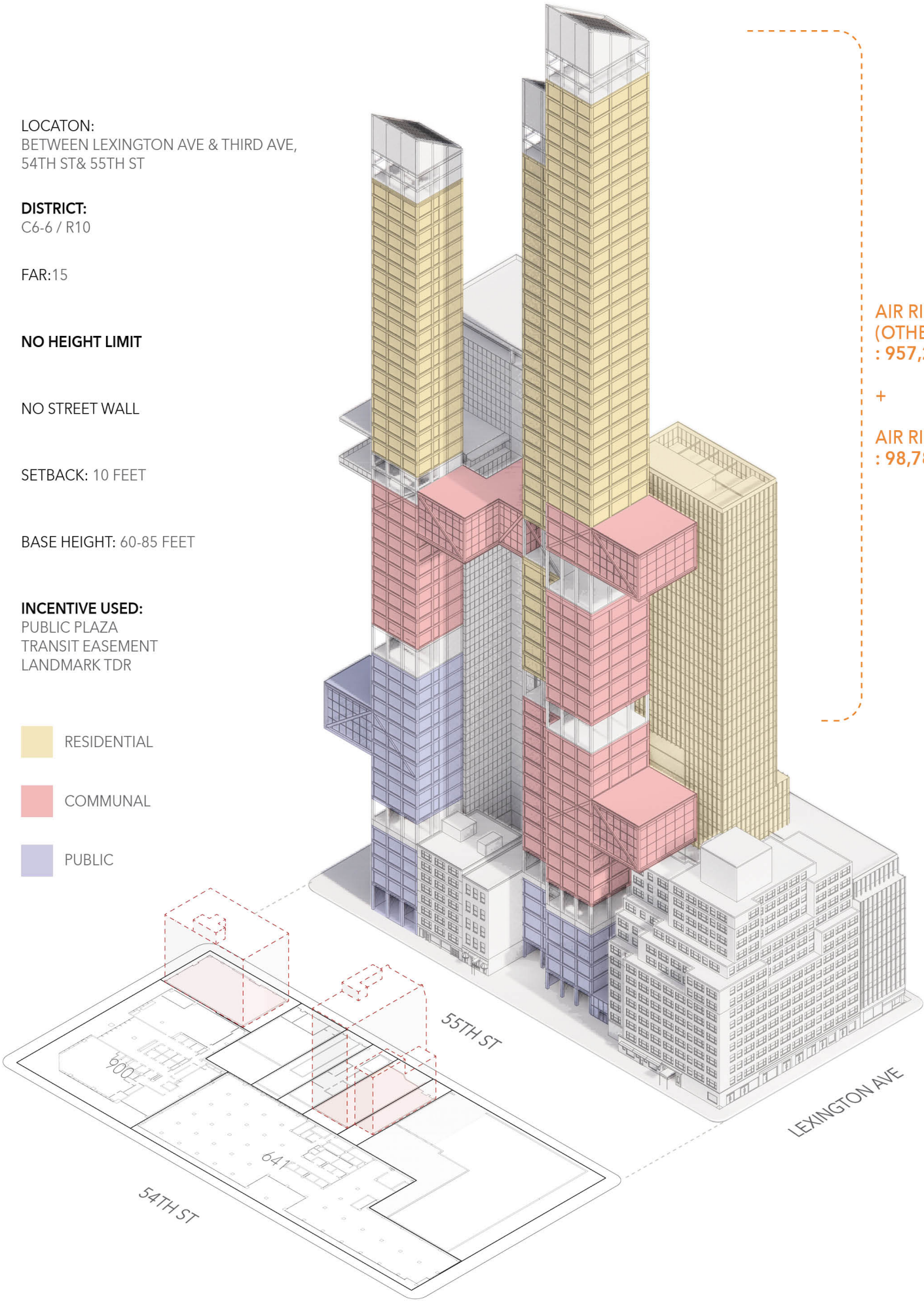
NO STREET WALL

SETBACK: 10 FEET

BASE HEIGHT: 60-85 FEET

INCENTIVE USED:
PUBLIC PLAZA
TRANSIT EASEMENT
LANDMARK TDR

- RESIDENTIAL
- COMMUNAL
- PUBLIC



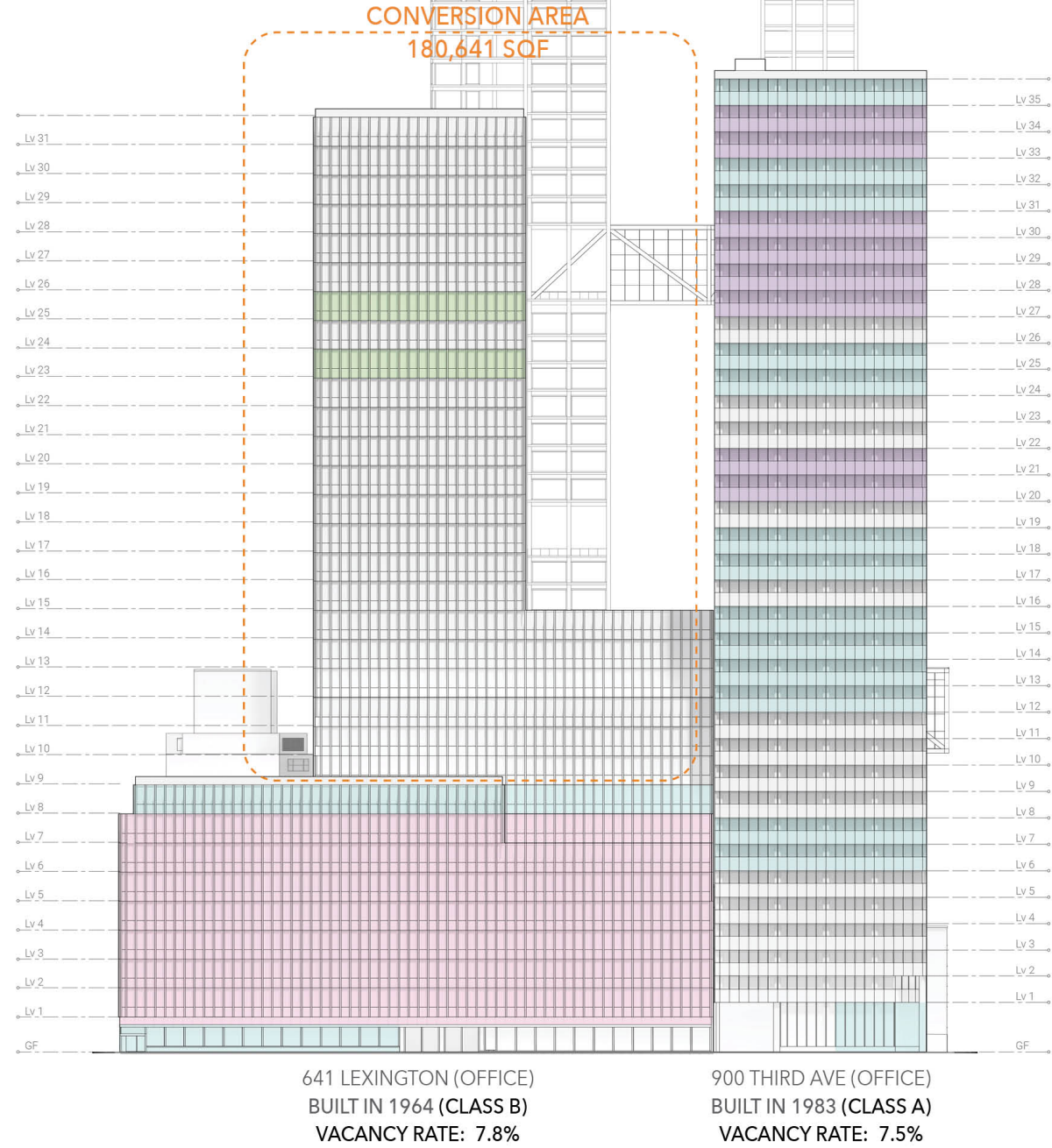
AIR RIHGT
(OTHER BLOCK)
: 957,250 SQF

+

AIR RIHGT REMAINED
: 98,780 SQF

OFFICE TO RESIDENTIAL CONVERSION

TENANT ANALYSIS FOR UNDERSTANDING FURTURE VACANCY
54TH STREET

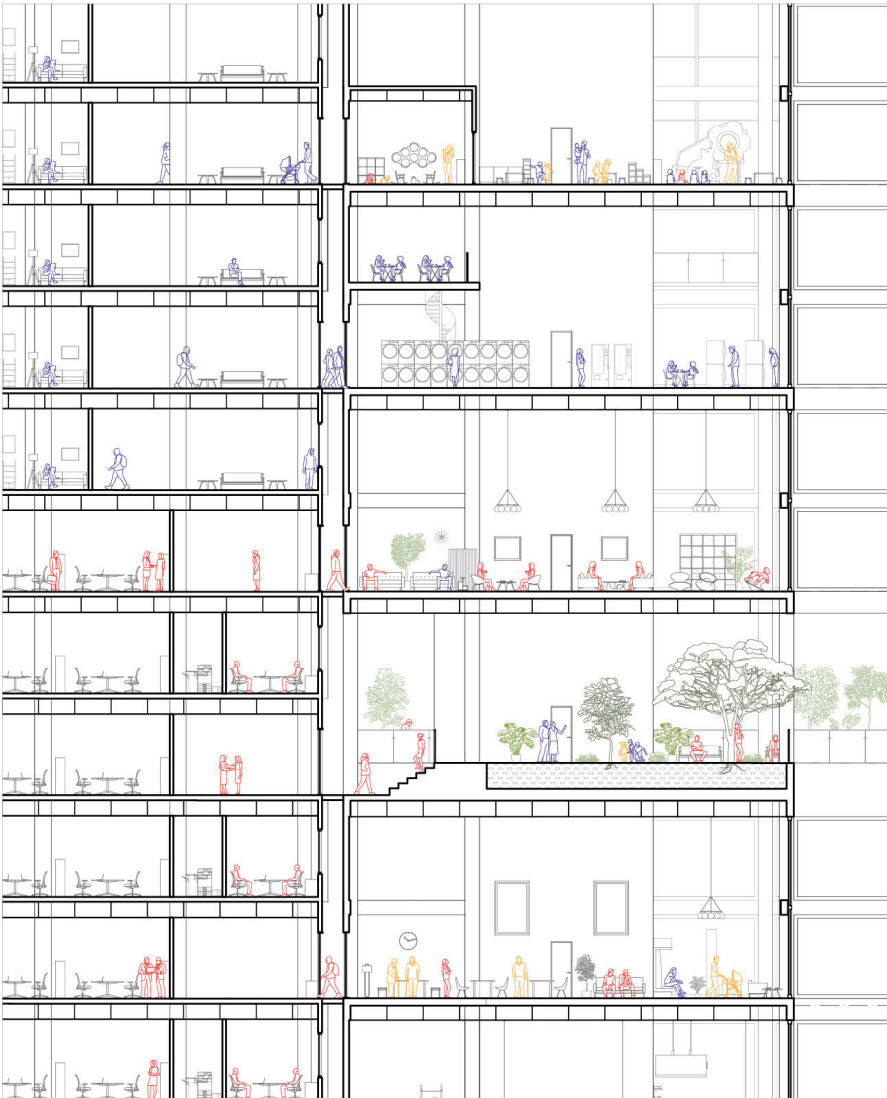
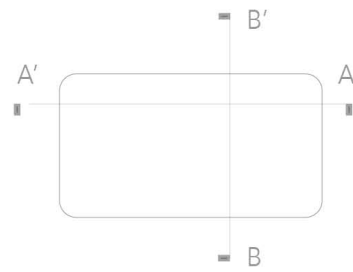


- ANCHOR TENANTS (20+ YRS)
- GOVERNMENT
- INSTITUTIONAL TENANT
- A SINGLE TENANT
- REPLACEABLE TENANT

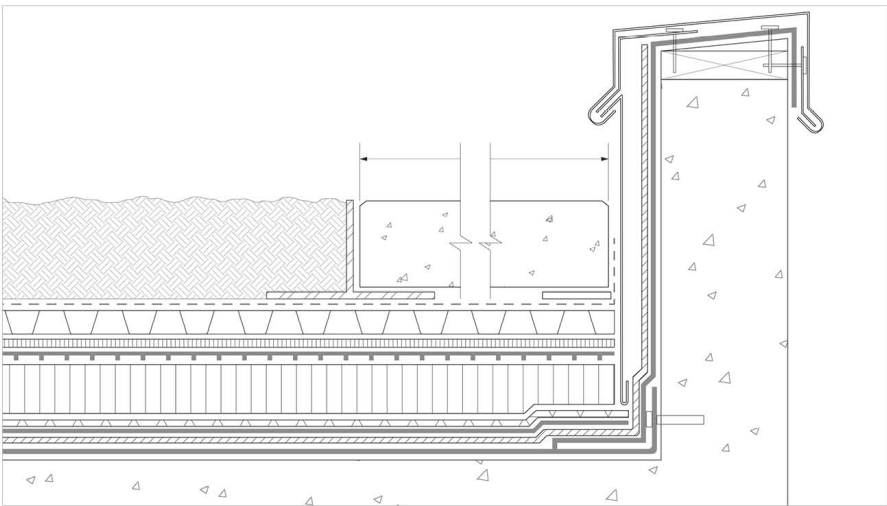
VERTICAL COMMON

CONNECTING THE BLOCK AS A WHOLE

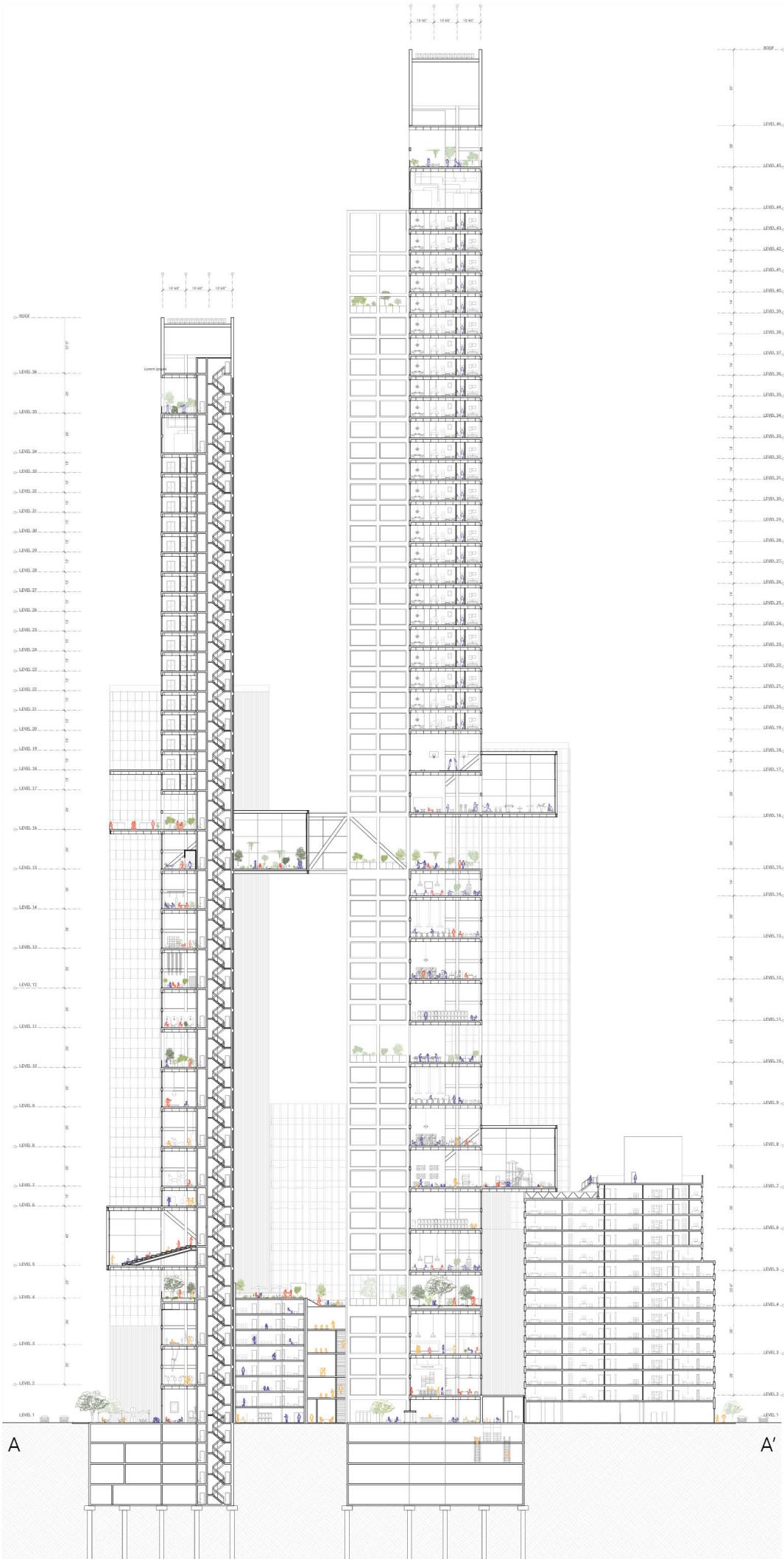
Vertical connections organize the block as a continuous spatial system. At different levels, communal programs are introduced for distinct users – public, office workers, and residents – depending on where new towers connect to existing buildings. These connections support shared use, movement, and collective occupation across the block.



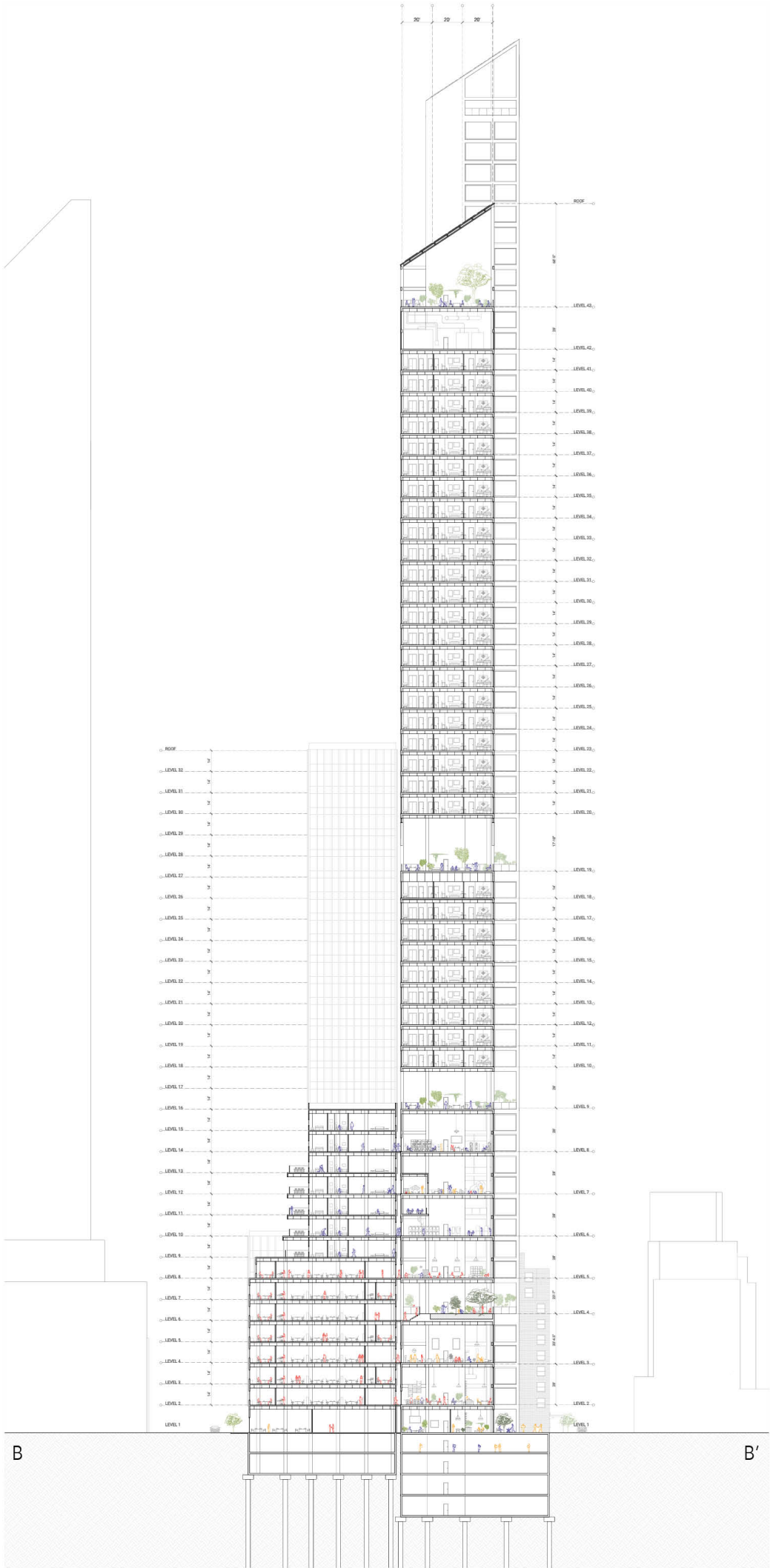
OFFICE TO TOWER CONNECTION



DETAIL SECTION OF TERRACE FLOOR SLAB



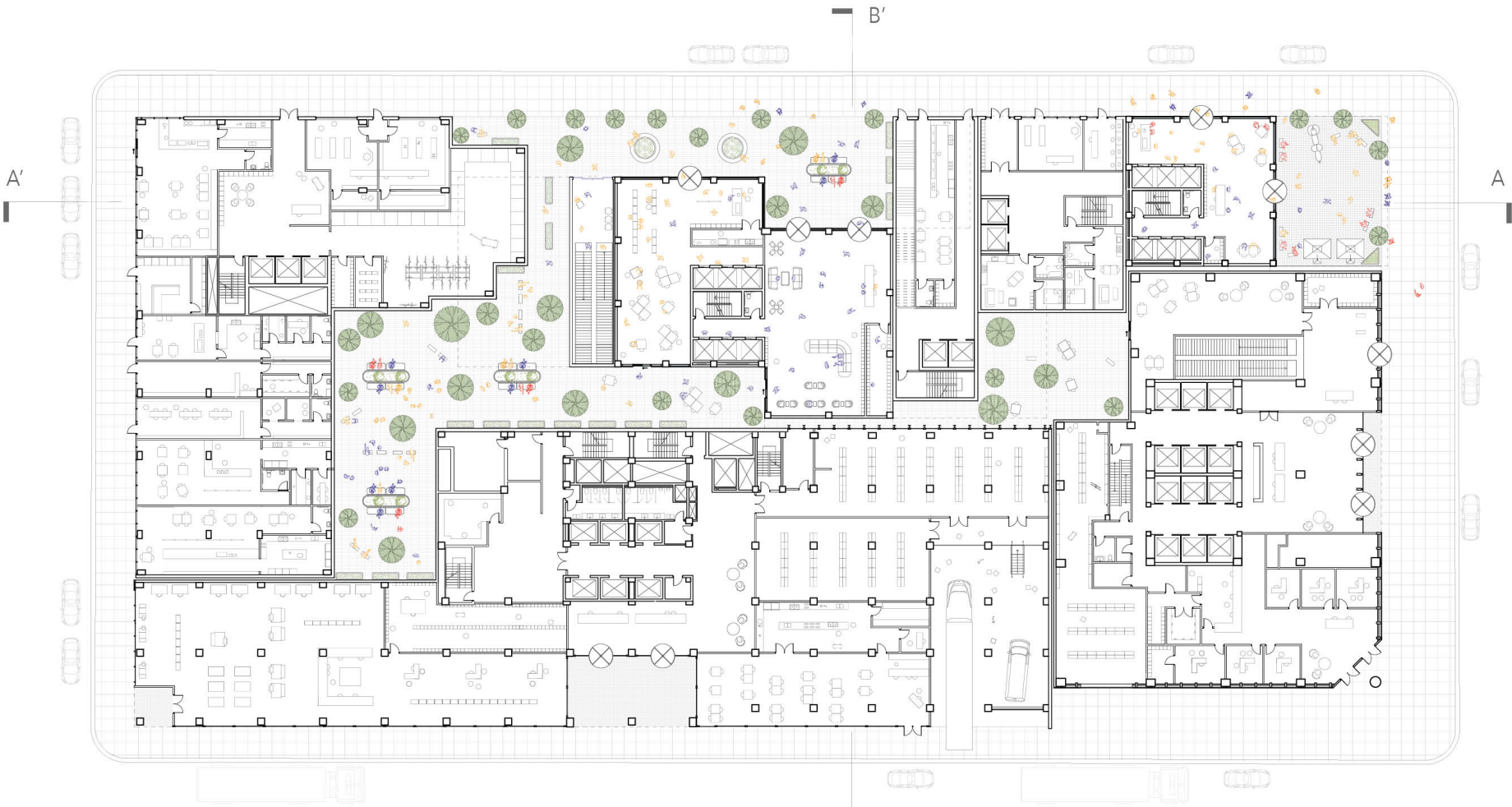
LONGITUDINAL SECTION (NORTH)



CROSS SECTION (CONNECTION WITH EXISTING)



CONNECTED ROOFTOP AREA



GROUND FLOOR PLAN



CONNECTION BRIDGE



7TH FLOOR PLAN

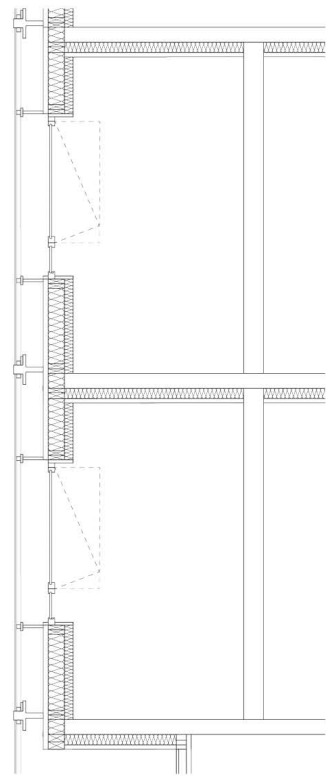
OPEN-END

Supporting the Living Environment for Artist

Building Typology : Mixed-Use
Program Used: Rhino, V-ray, Adobe Suite

Master Studio 2023 Fall Columbia GSAPP
Instructor : Benjamin Cadena
Collaborator : Seong Hyun Leem
Site : Harlem, NY

The proposal aims to **create an artist community** that seamlessly integrates their creative process with daily life, to foster the **balance of art and life**. This artist's residence provides various platforms through implementing the artist's communal programs to **encourage countless impromptu interactions** between artist residents for their eternal thoughts and communication to be possible.



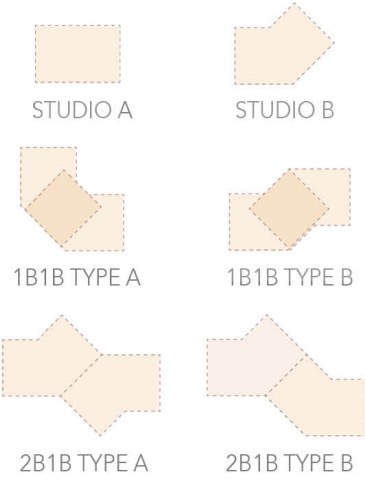
03



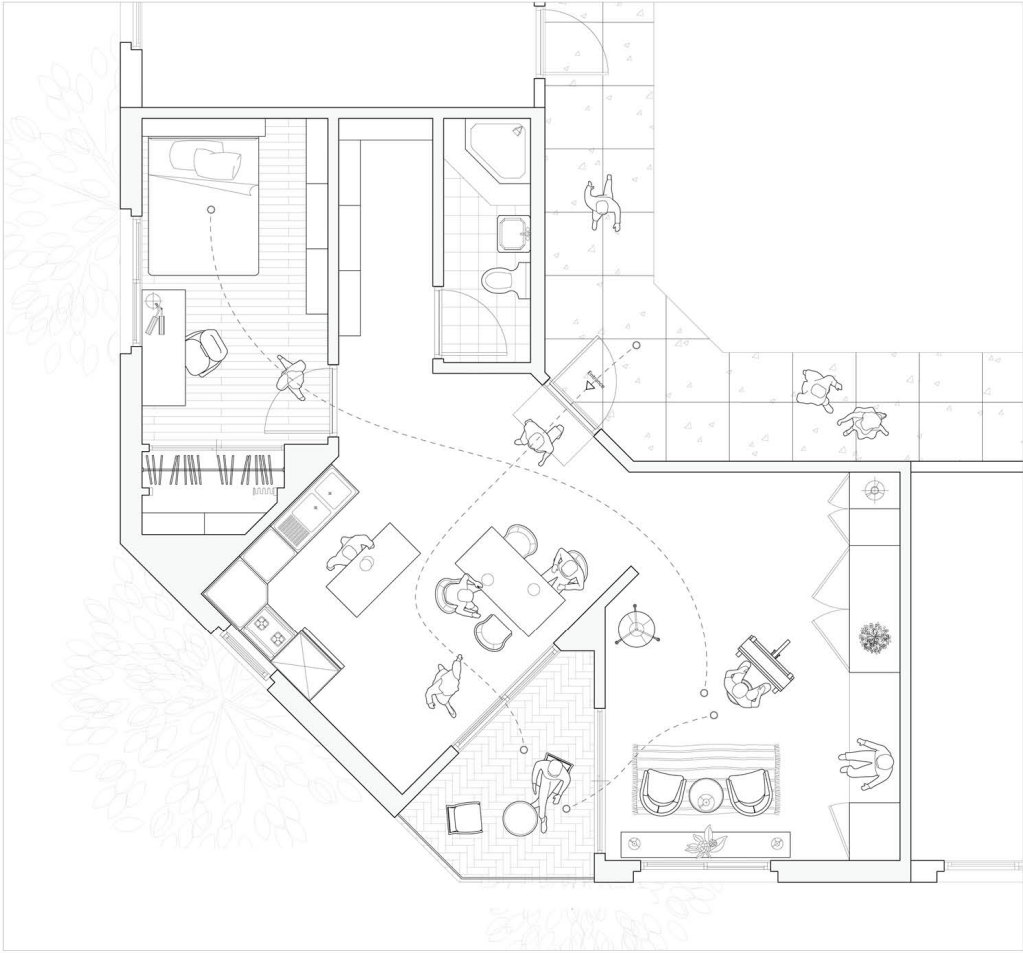
INNER LIFE

SUPPORTING DUALITY OF ARTISTS' LIFE

The designs of each apartment unit in the artist's residences have evolved from an awareness of the particular work-life balance that artists have, which is marked by their autonomy and erratic schedules. These characteristics are reflected in and encouraged by the unit designs.



APARTMENT UNIT TYPES



ONE-BEDROOM UNIT PLAN

COMMON LIFE

ENCOURAGING IMPROUMPTU - INTERACTIONS TO FORM A COMMUNITY

Communal programs which encourage countless impromptu-interactions between artist residents for their eternal thoughts and communication to be possible.



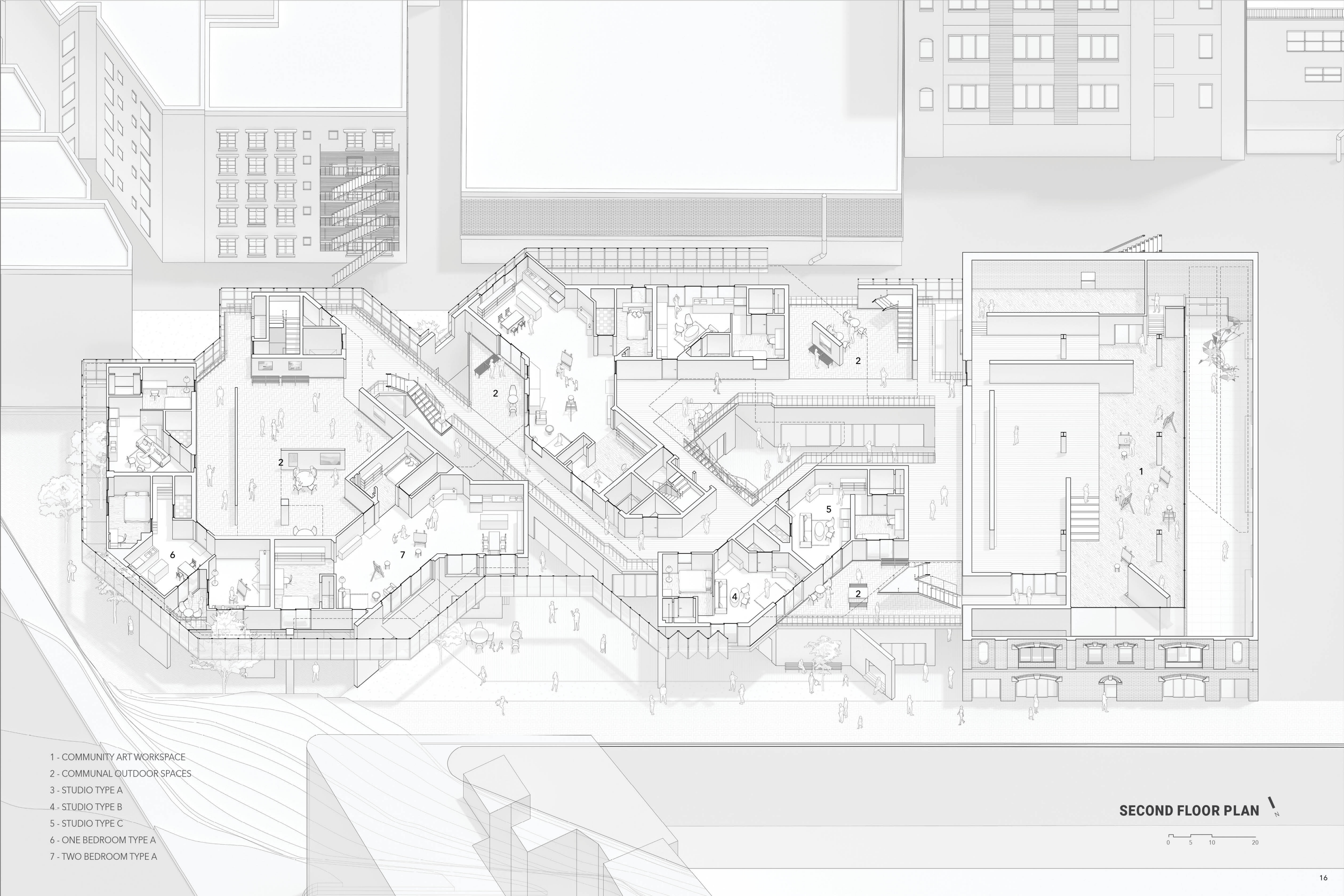
THIRD FLOOR PLAN : COMMUNAL OUTDOOR SPACES



ONE-BEDROOM UNIT : ACCOMMODATING DIFFERENT LIFE PATTERNS TO BE COEXISTED



COMMON LIFE : COUNTLESS IMPROUMPTU - INTERACTIONS



- 1 - COMMUNITY ART WORKSPACE
- 2 - COMMUNAL OUTDOOR SPACES
- 3 - STUDIO TYPE A
- 4 - STUDIO TYPE B
- 5 - STUDIO TYPE C
- 6 - ONE BEDROOM TYPE A
- 7 - TWO BEDROOM TYPE A

SECOND FLOOR PLAN

0 5 10 20

ARTIST COMMUNITY

COMMUNICATION, INTERACTION AND PERSONALIZATION

The project explore architectural depth as an intimate device inviting and accommodating humans and their activities. Considering how work is an inseparable part of an artist’s life pattern, autonomy and their eagerness of personalization, the multifaceted protrusions and intrusions created in our proposal creates a vibrant environment, enabling residents to thrive within, shape and possess the performative prospects of depths autonomously.

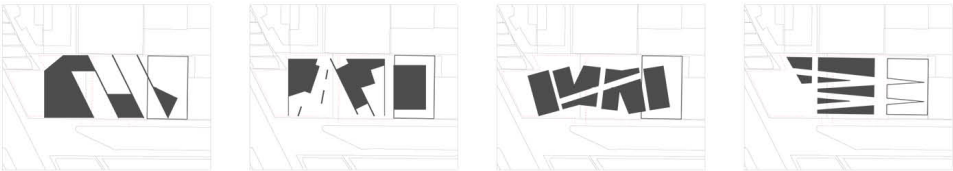
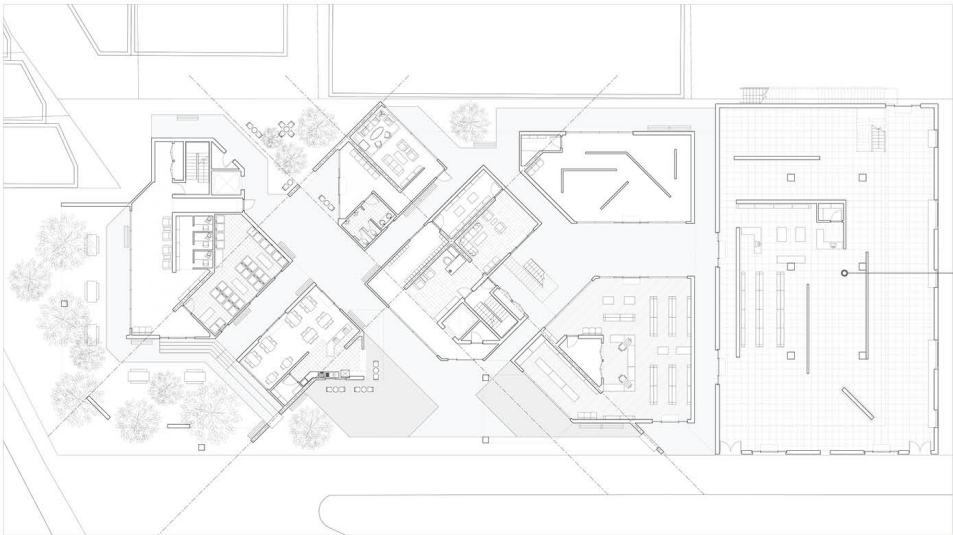


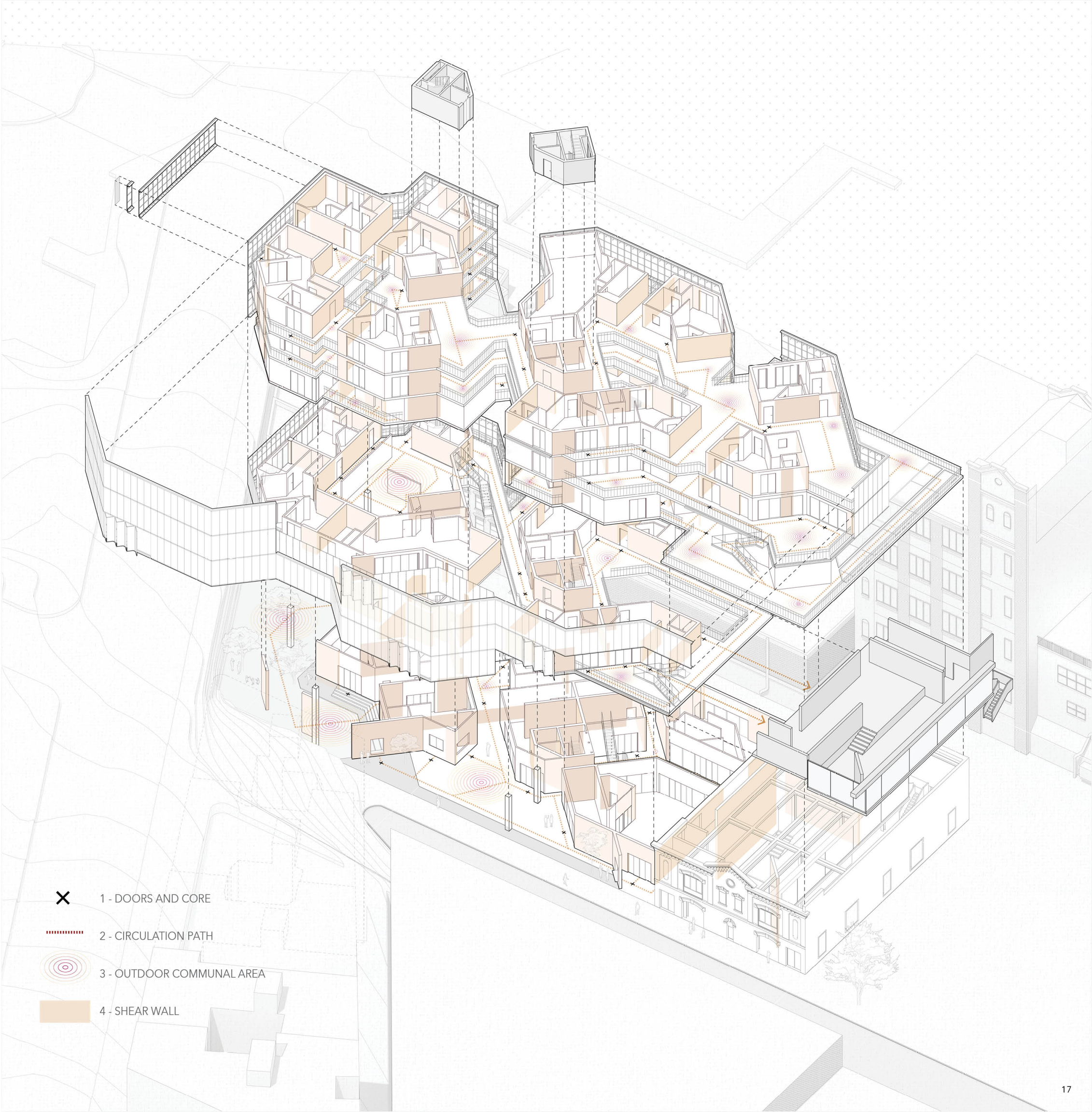
FIGURE & GROUND SCENARIOS
SPATIAL DEPTHS



GROUND FLOOR PLAN

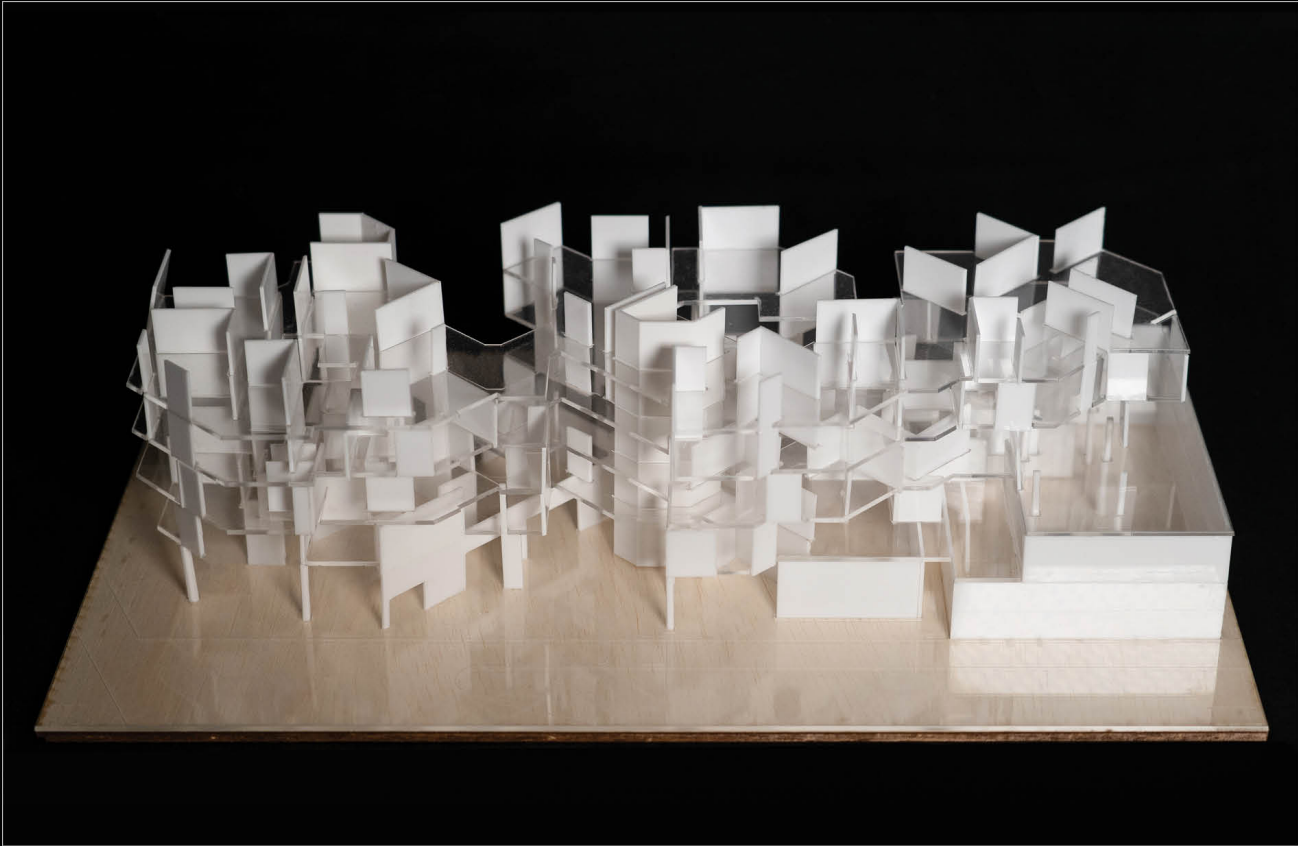


ADAPTIVELY RE-USED EXISTING BUILDING :
PUBLIC ART GALLERY (L1) + RESIDENT’S CO-WORKING AREA (L2)

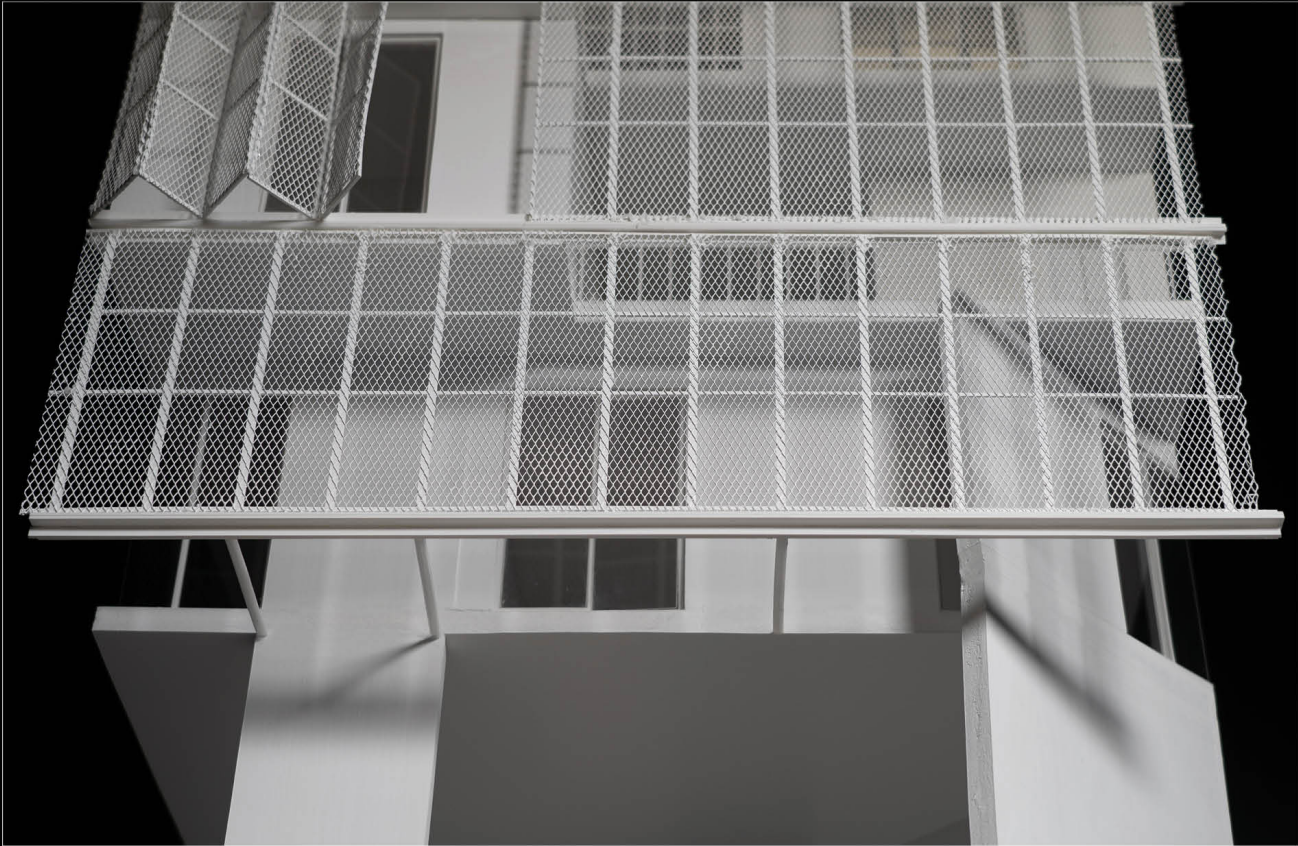


- X 1 - DOORS AND CORE
- 2 - CIRCULATION PATH
- 3 - OUTDOOR COMMUNAL AREA
- 4 - SHEAR WALL

STRUCTURAL STRATEGY & DOUBLE SKIN FACADE



SHEAR WALL CONFIGURATION STUDY : MAXIMUM OPENNESS



OPENNESS OF METAL MESH FACADE

1. BALCONY

2. DOUBLE SKIN FACADE

3. ALLYWAY LIKE STREET

4. SHEAR WALL

5. COMMUNITY GARDEN



RESIDENTAL

PUBLIC

SECTIONAL FACADE MODEL IN 1/2" SCALE

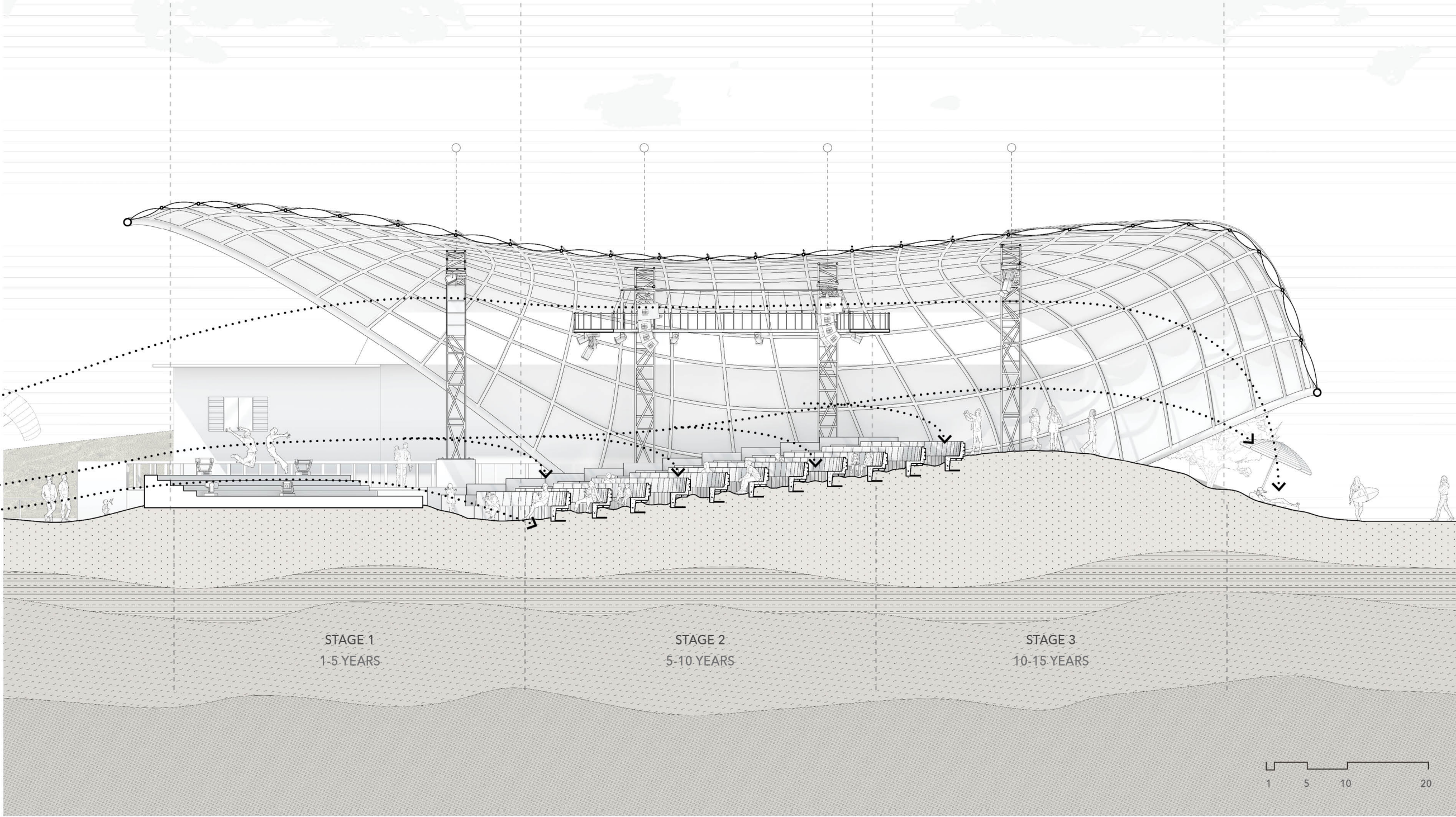
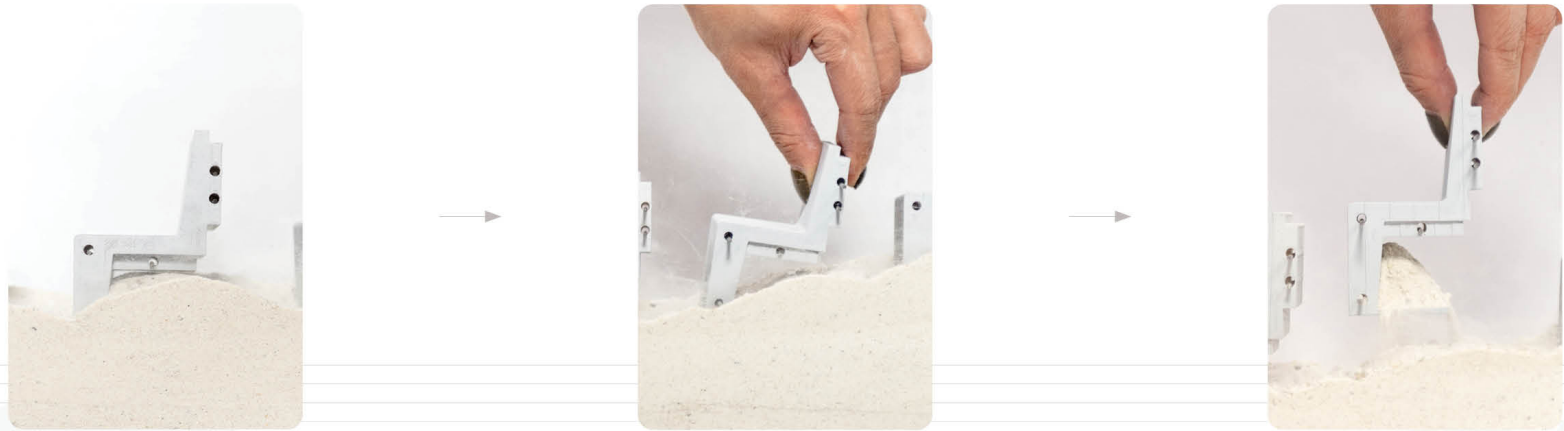
SAND CAPTURE

Adaptation to Sand Erosion

Building Typology : Amphitheater
Program Used: Rhino, Grasshopper, Octane,
Adobe Suite

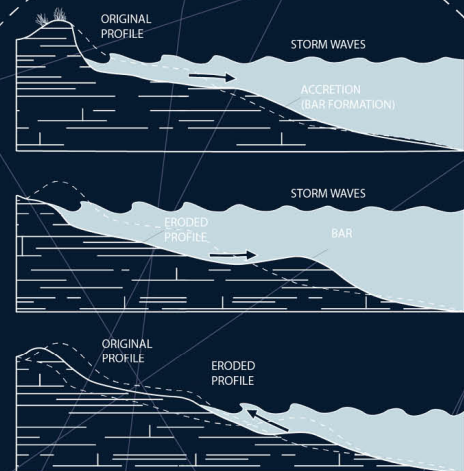
Master Studio 2024 Spring Columbia GSAPP
Instructor :Robert Marino
Site : Montauk, NY 11954

This proposal envisions an **environmentally and socially sustainable outdoor amphitheater** in Montauk, addressing limited public access and significant sand erosion along the shoreline. By employing adaptive tensional forms, the amphitheater acts as a **communal space that retains sand and adapts to environmental changes**. This project fosters community engagement and sustainable use of Montauk's natural landscape.

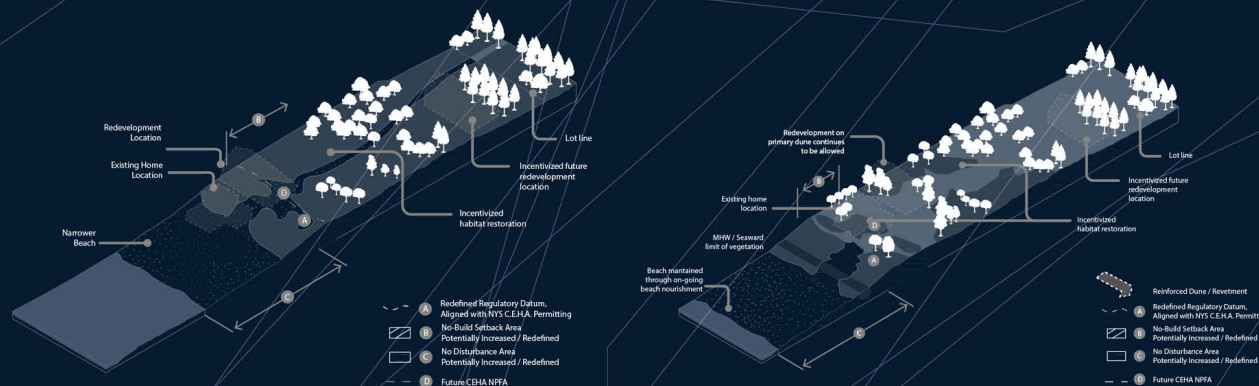


WHY IS MONTAUK SO VULNERABLE?

GEOLOGY, SEA LEVEL RISE, SAND EROSION, AND RESILIENCY SCENARIO

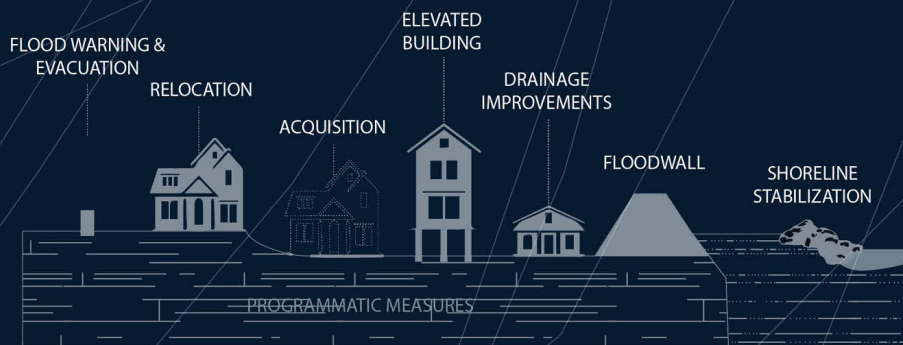


EROSION PROCESS

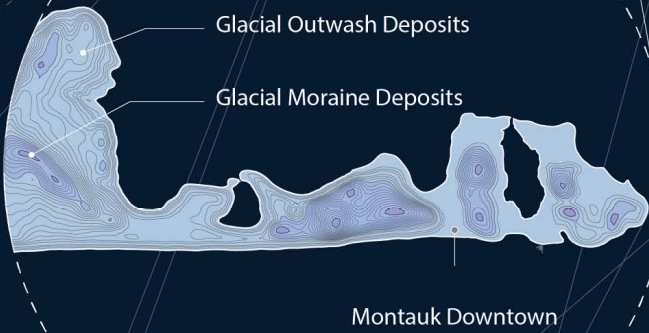


ACCOMMODATE SCENARIO

MANAGED RETREAT SCENARIO



HUNTINGTON
GLACIAL MORaine DEPOSITS
250 ft



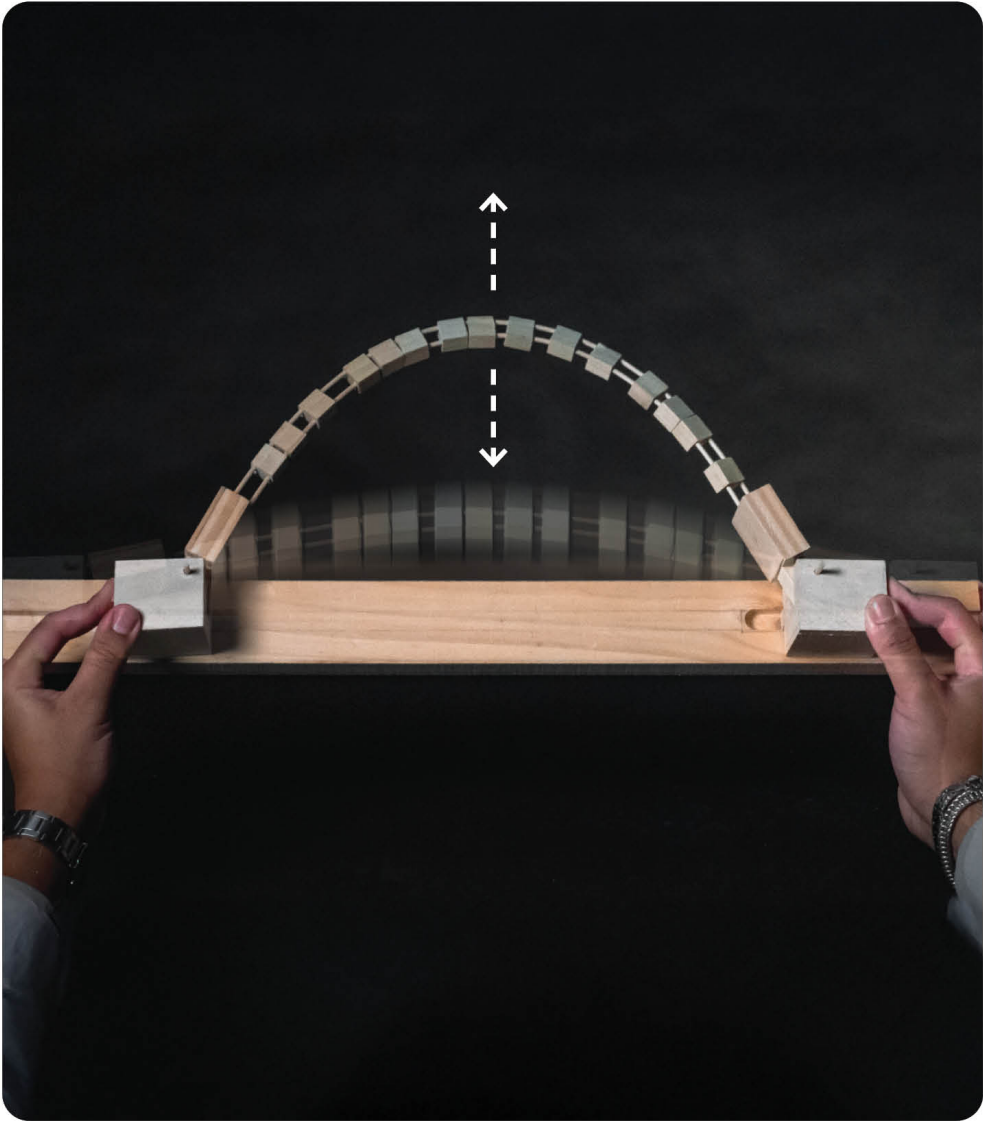
MONTAUK DOWNTOWN
GLACIAL OUTWASH DEPOSITS
17 ft



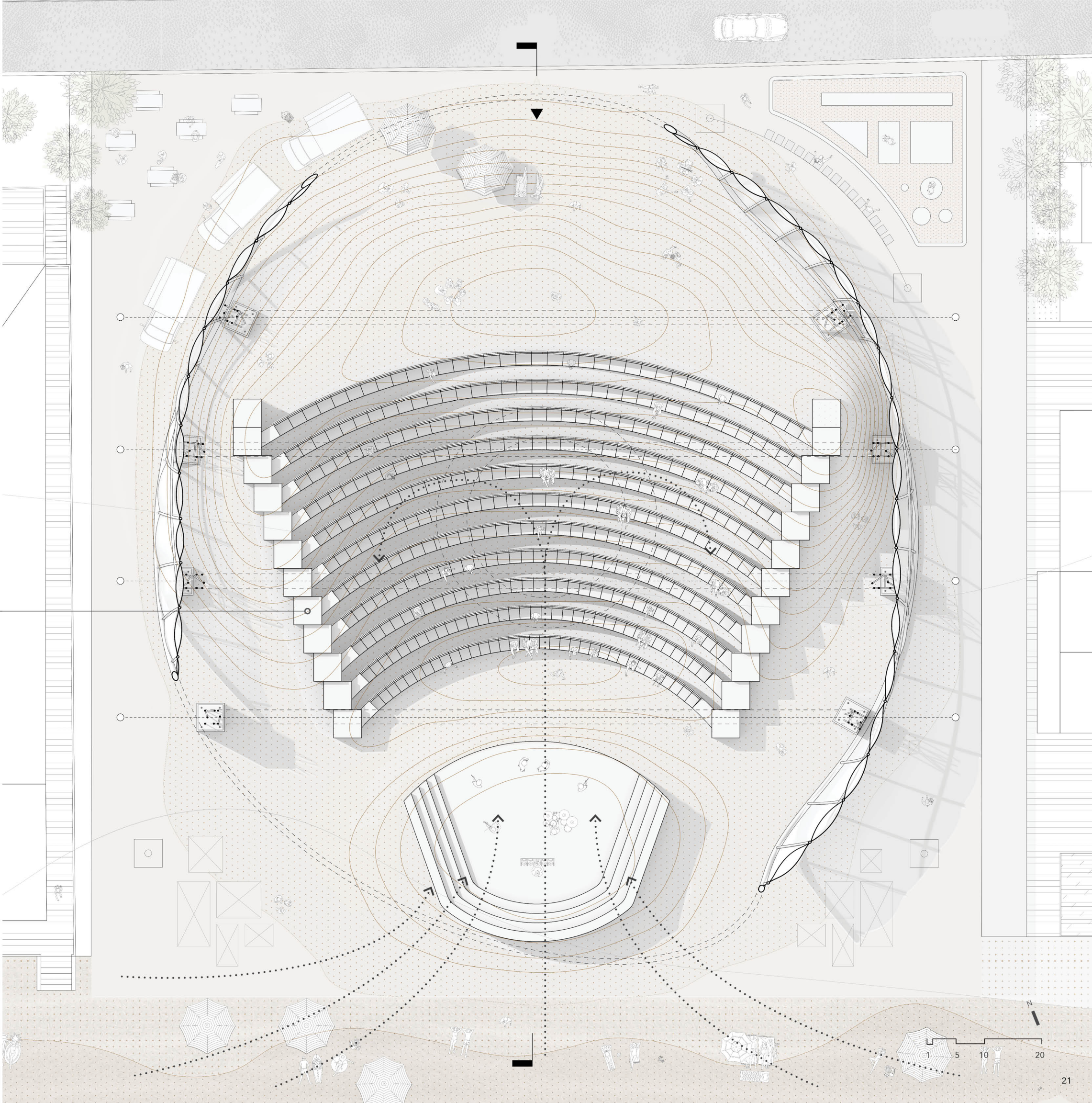
MANAGED RETREAT

ADJUSTABILITY, REACT TO CHANGING ENVIRONMENT

The modulated seating functions as a structural wall to protect sand on the site, utilizing tensioned metal cables to retain sand on-site. Two foundations on either side support the tension between the seats. As more sand accumulates, increased compressional forces from the surrounding sand enhance the tension's stability. Consequently, sand loss can serve as an indicator of the remaining sand on the site.



TENSIONAL STRUCTURE
(MODULIZED SEATINGS)



ETFE SHELTER

WIND DIRECTION & COLLECTION OF SAND

The shell structure is designed to collect and retain sand. Its openings, oriented according to Montauk's wind patterns, include a large opening on the southwest side. During harsh weather, such as fall storms that typically cause sand loss, the structure helps to preserve more sand.

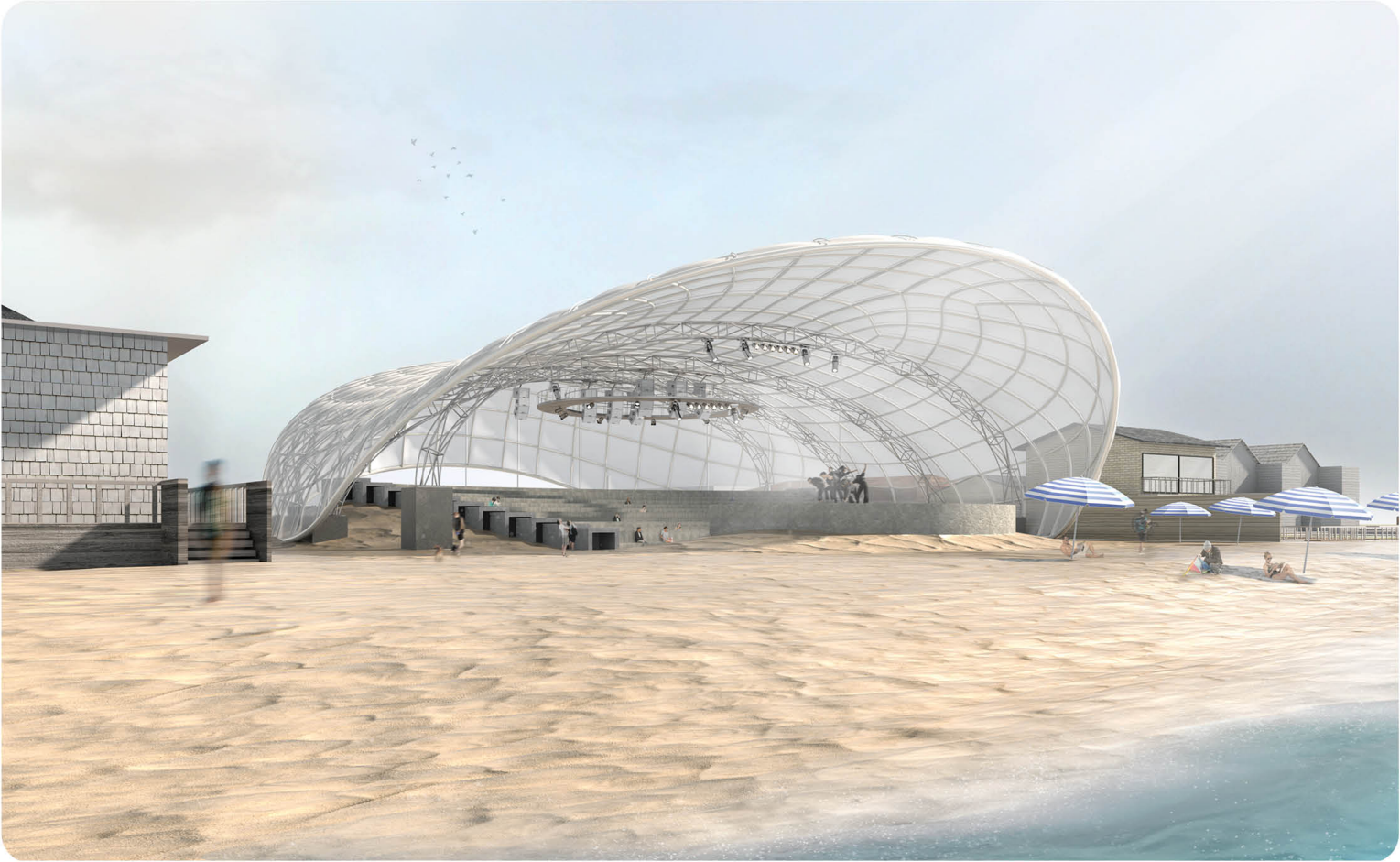
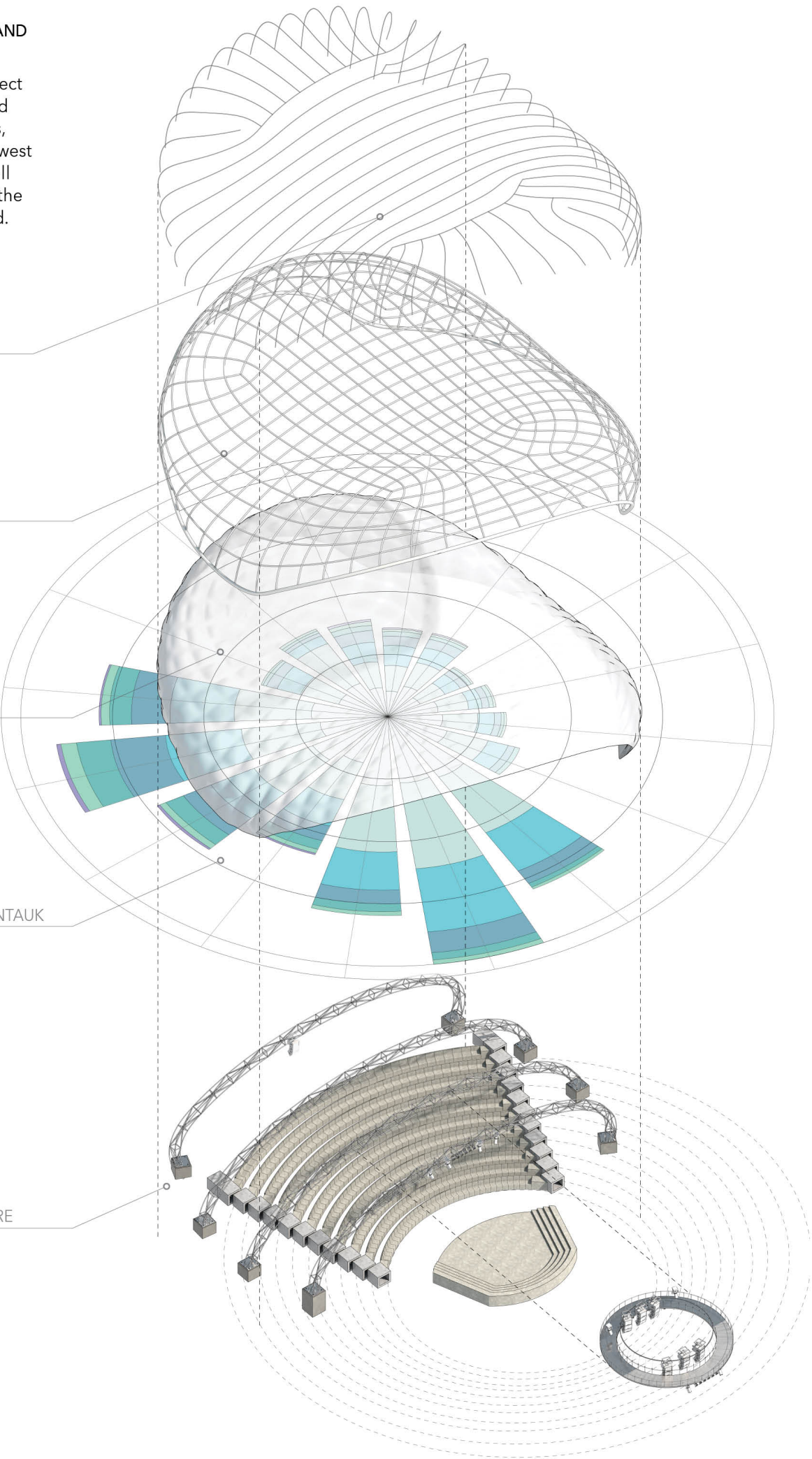
LED LIGHTING

STEEL SUPPORT

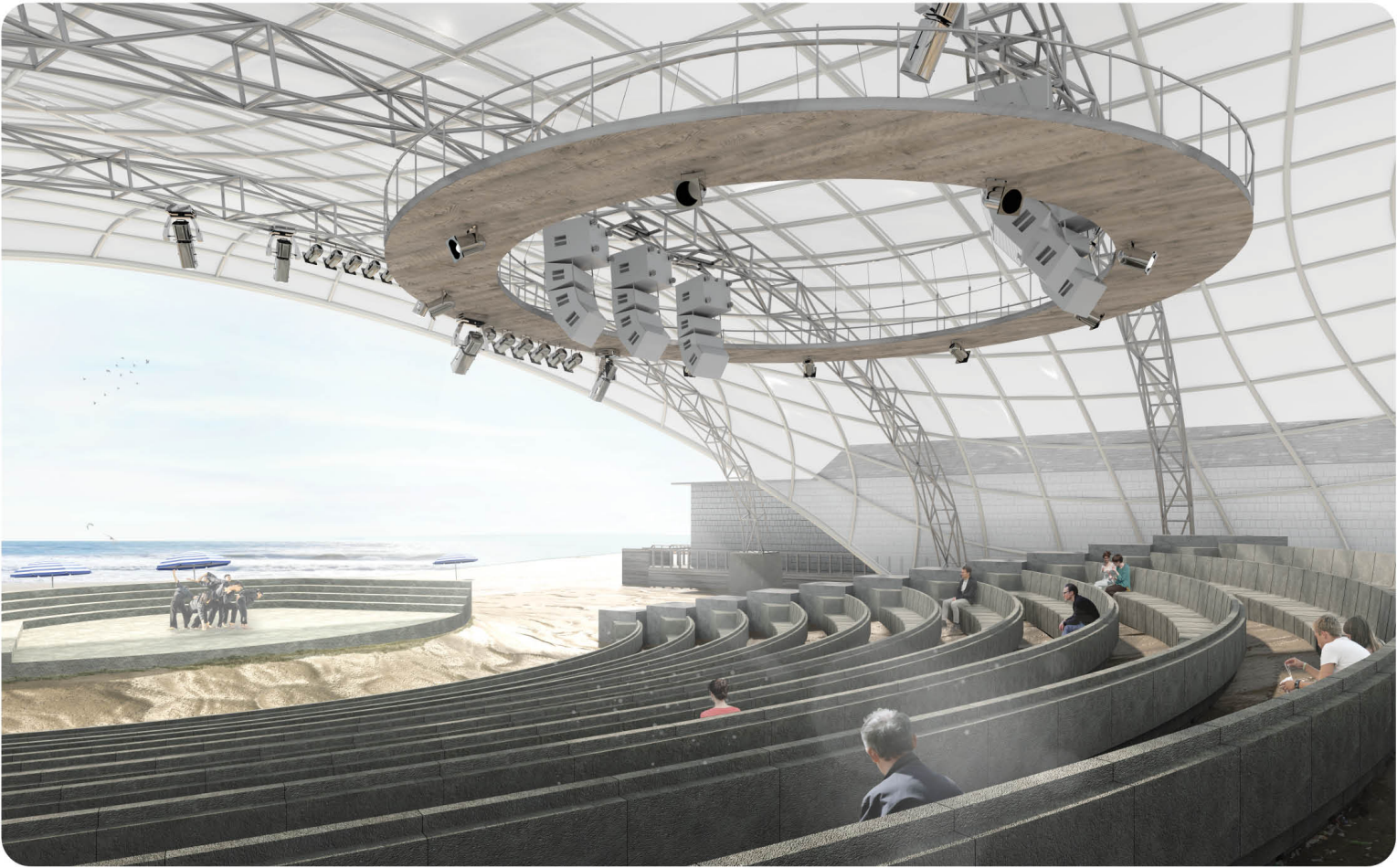
ETFE SHELTER

WIND DIRECTION OF MONTAUK

AMPHITHEATER STRUCTURE



DESIGN FOR ENHANCED SAND COLLECTION THROUGH EXPANDED OCEAN-FACING OPENING



SUSTAINABLE DESIGNS FOR COMMUNITY AND ENVIRONMENTAL BENEFIT

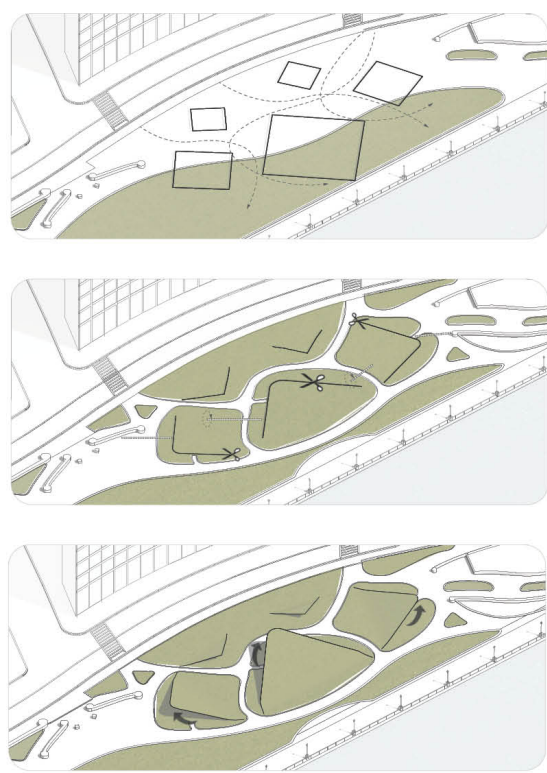
OLFACTORY ARCHIVE

Exploration of Smell, Culture, and the City

Building Typology : Institutional
Program Used: Rhino, Octane, Adobe Suite

Master Studio 2022 Spring Columbia GSAPP
Instructor : Benjamin Cadena
Site : Battery Park City, NY

This project is conceptualized around **Culture, City and our Olfactory senses** and how the combination of these qualities forms memories. The Olfactory Archive is curated to conserve the smell of old and cultural memories, while it encourages the formulation of the **familiarities and memories of NYC**.



05



OLFACTORY SENSE

THE SENSE ARCHITECTS UNDERUTILIZED

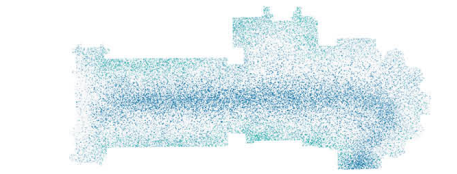
The olfactory sense is one of the primary senses that designers have underdeveloped. We breathe and smell every second of the day, it is a vital sense that helps us to comprehend our surroundings. Smelling allows us to intangibly experience the density of human activities, restaurants, nature, food, and the number of cars as the smell conditions changes along with the utility of space.

Our brain transforms these olfactory information into memory, which is subsequently stored in the deep regions of our brain. This group of brain areas that are best known for processing emotions, learning, and memory also process odors.

This is why olfactory information is more durable than visual information, and familiar odours frequently evoke recollections of memoris and emotions from the past.



PHYSICAL MODEL OF SCENTS
CAPTURING DOMINANT SMELL MOLECULES OF CHELSEA MARKET



1 = 1 - 1 + 1 - 2 + 1 - 3
= INCENSE + WAX + BURNT WOOD
= CATHEDRAL CHURCH OF ST. JOHN THE DIVINE



2 = 2 - 1 + 2 - 2 + 2 - 3 + 2 - 4 + 2 - 5
= BROWNIE + COOKIE + SEAFOOD + DUST + INDUSTRIAL
= CHELSEA MARKET

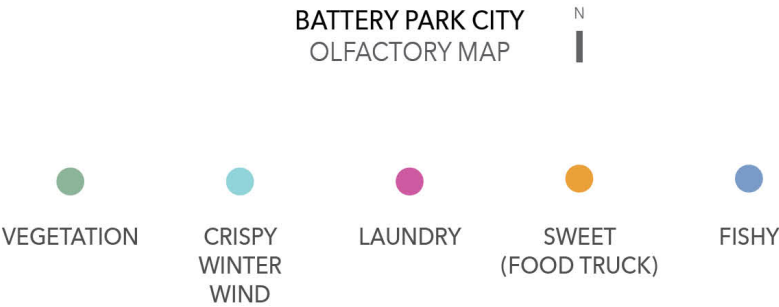
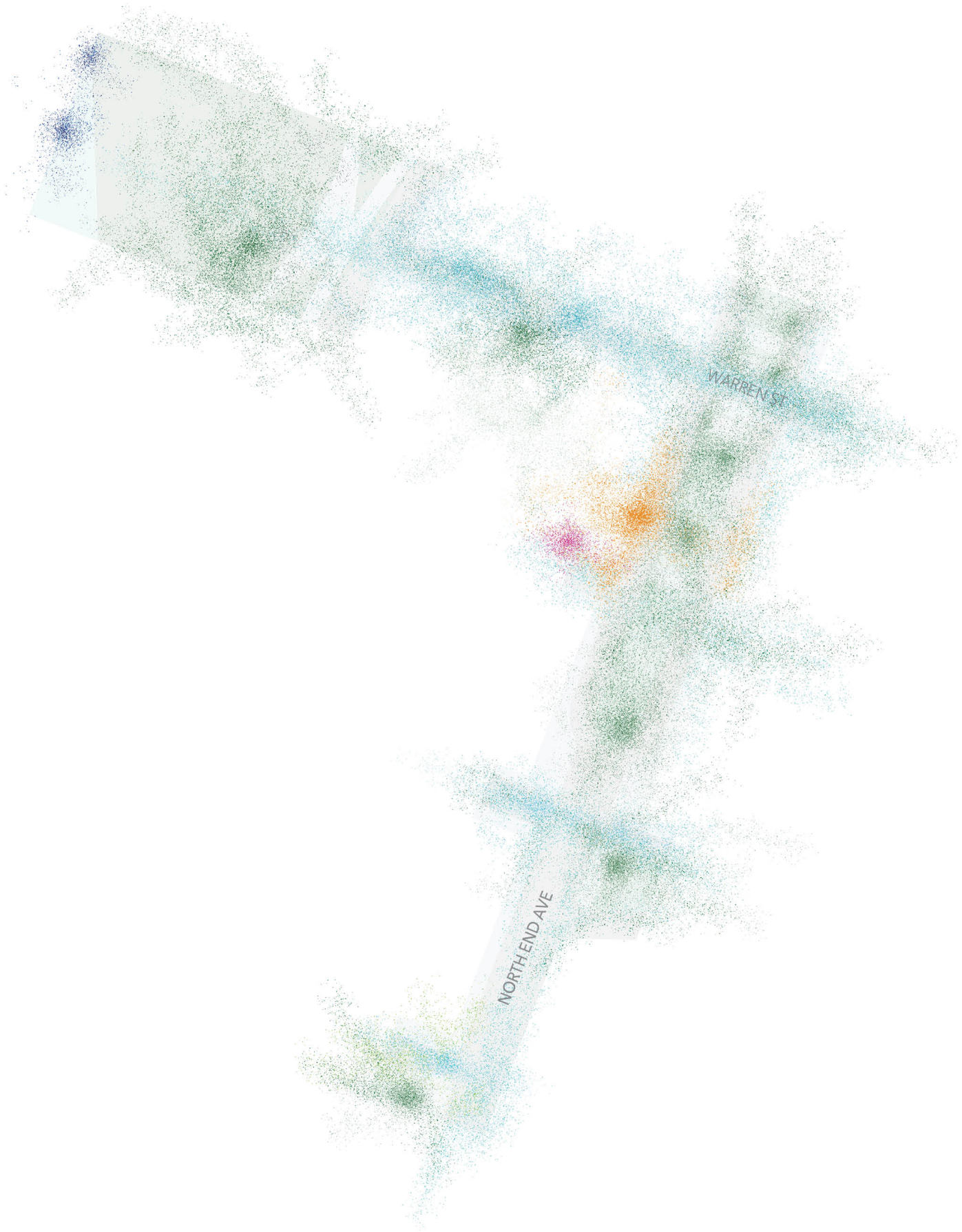
SMELLING THE CITY

HOW CAN WE DEFINE NYC IDENTITY THROUGH SMELLS?

This sense, stimulation, and understanding are the foundational qualities in understanding NYC's culture, experience, and identity.

Battery Park City, one of the most neutral-smelling areas in NYC, the Smell Map is formulated from smell understandings that are easily distinguishable - being able to pin-point where the smell originated from, its density, its feel and strength.

The olfactory senses of Battery Park City are predominantly characterized by its vegetation and nature rather than smell of complexity, diversity, density that chracterize the NYC identity.



BATTERY PARK CITY
STORING OLD MEMORIES OF NYC IN BATTERY PARK CITY

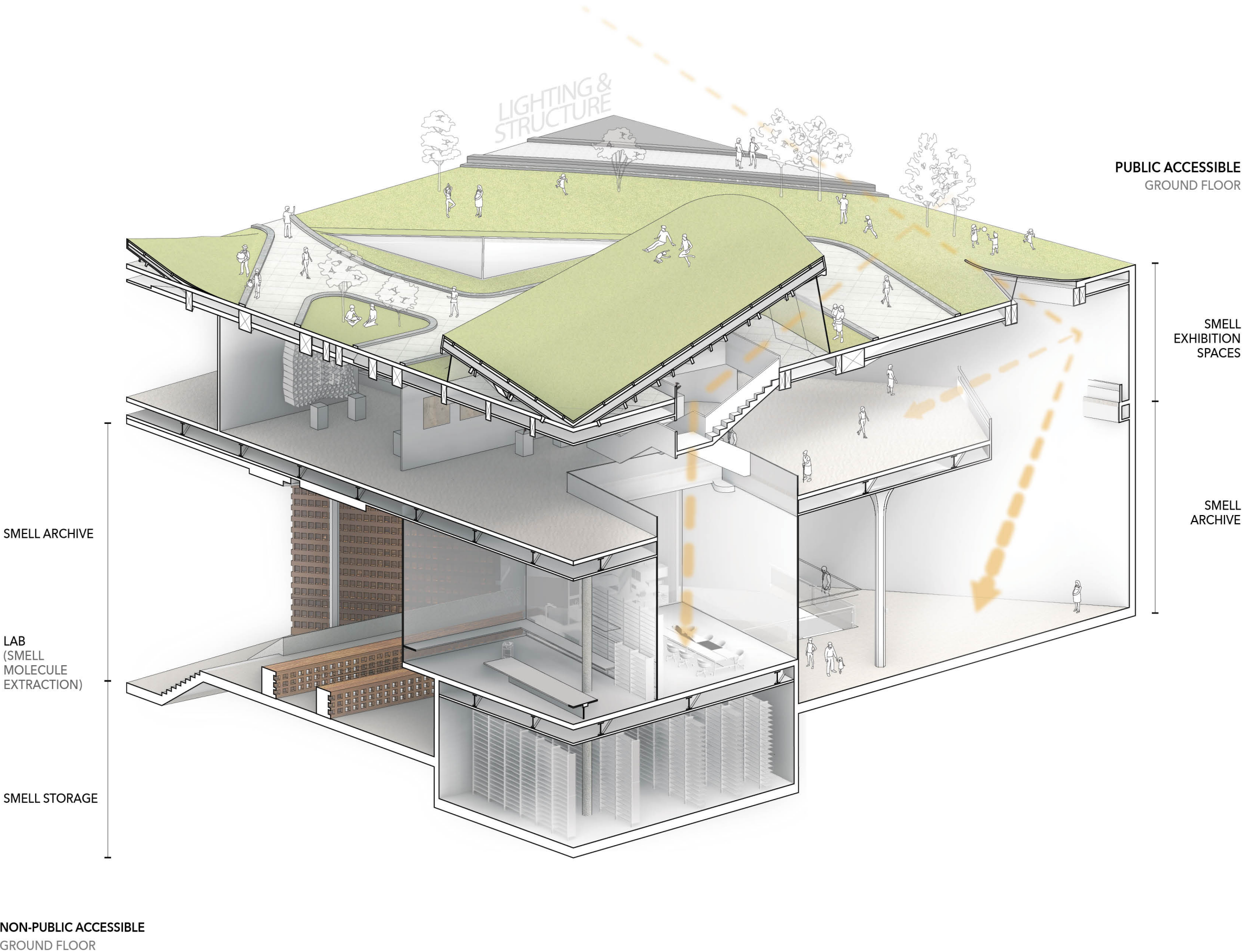
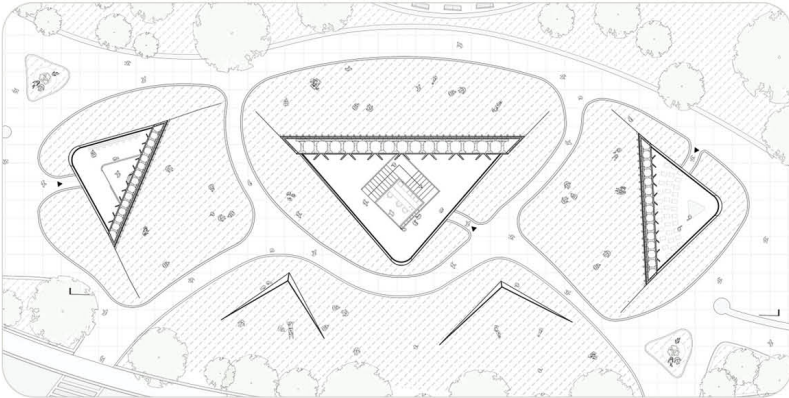
Battery Park City is the ideal location for a smell archive due to its lack of scents and human activity compared to other NYC suburbs. This poses a challenge to preserving Rockefeller Park's public spaces. The olfactory archive design encourages the documentation of NYC's familiarities and recollections, preserving cultural and historical odors.



SMELL ARCHIVE



OLFACTORY EXHIBITION SPACES



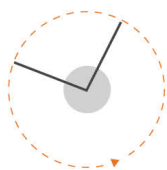
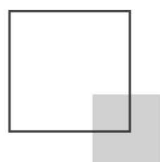
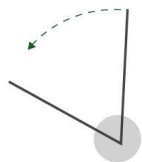
COMMUNAL CORNERS

Spaces as Places

Building Typology : Public
Program Used: Rhino, Octane, Adobe Suite

Master Studio 2022 Fall Columbia GSAPP
Instructor : Christoph Kumpusch
Site : 70-72 Broadway St, NY

Urban sites adjust to fluxing climates, ecologies and economies. This project offers extraction as a strategy for uncovering future possibilities. The project proposes a speculative field of what remains and what is possible to design communal spaces; spaces to become places.



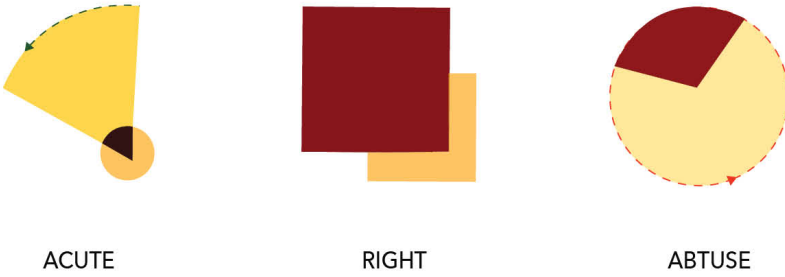
06



ROTATIONAL QUALITY OF CORNER

BROADWAY 70-72 ST INTERSECTION

The variety of **angled corners of Broadway Street** crafts a **unique moment of a "rotational quality"** as the dividing ratio of movement and programs are inherently rotational depending on its degree of cut. It is the **interconnection of the inside and out**, an ultimate **balance of natures equal and opposite reactions**. This is the relationship between the **common ground**.



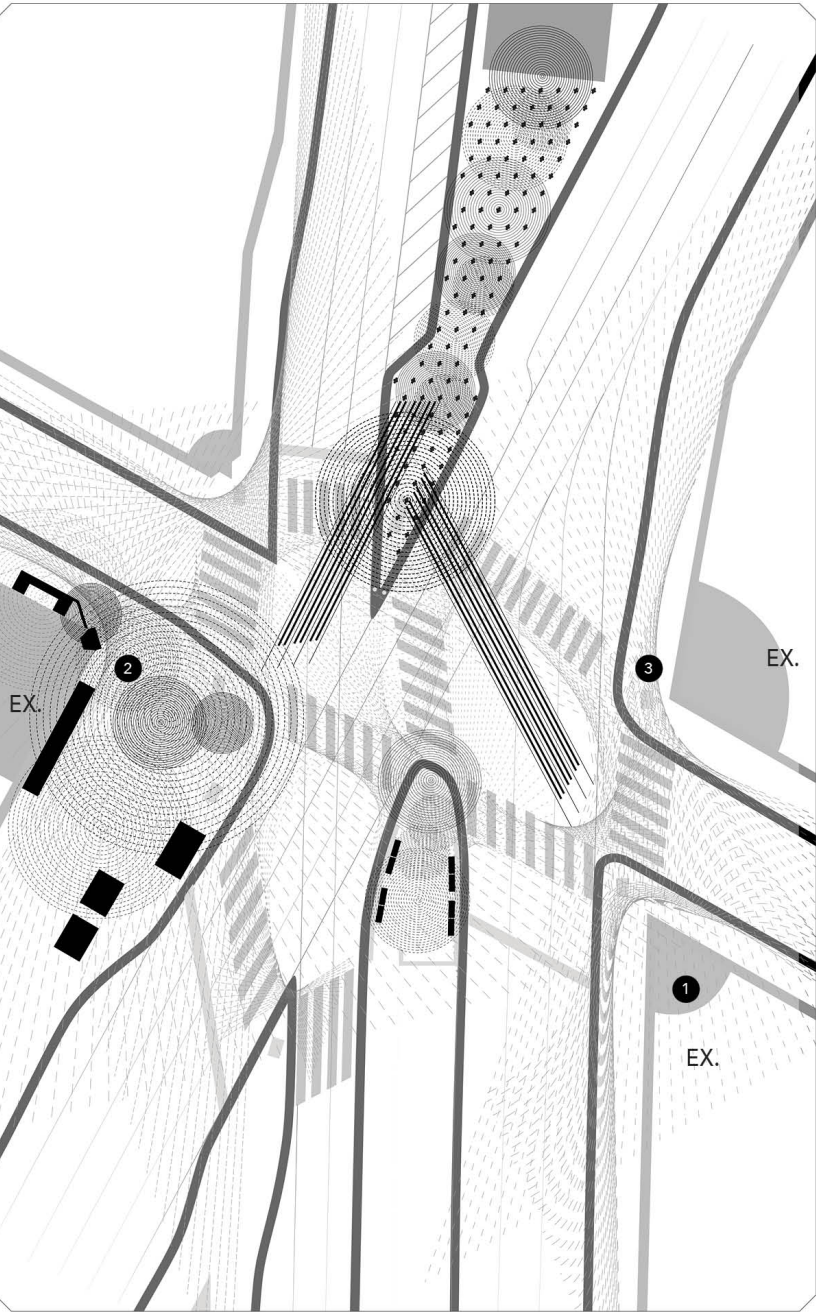
SITE ANALYSIS

URBAN PROTOTYPICAL EXPERIMENT

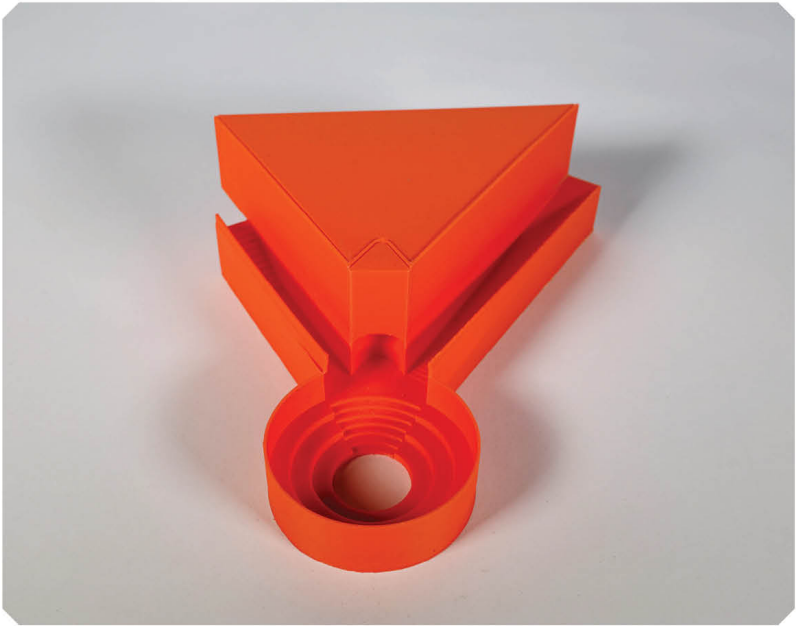
TACKLING THE CORNER PROBLEM TO PROVIDE PLACES, NOT SPACES

Each corner is characterized by its inverted and subtracted qualities extracted from the existing buildings; these corners have then been re-occupied with qualities that creates an appropriately designed **shared space**.

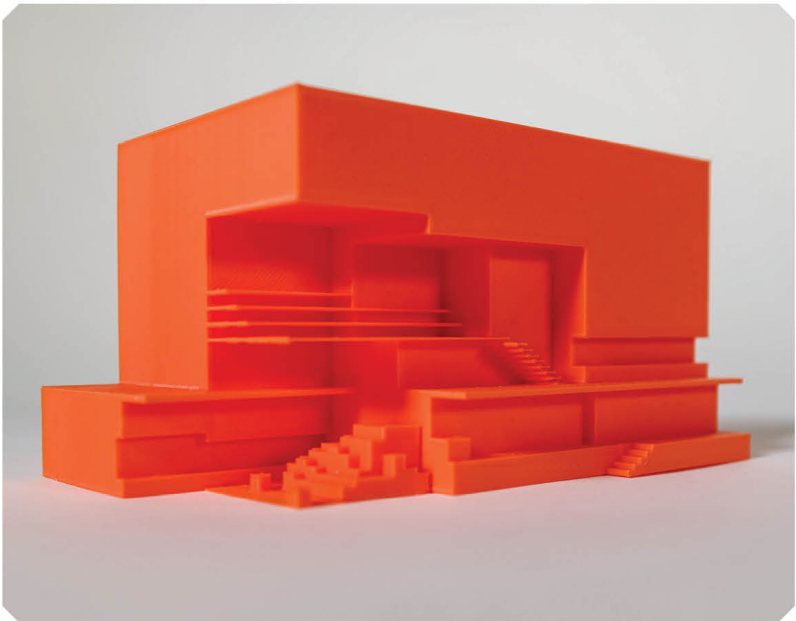
Each intervention, have no programmatic specificity. These qualities, and definitions are determined by the people, a canvas for the 70th. This is how we occupy the city, and how the city should be designed. This is about **transforming inactivated spaces that create interrelationships**. **These are our corners that becomes our place**.



SITE PLAN



1 ACUTE ANGLE - SEMI UNDERGROUND CORNER



2 RIGHT ANGLE - EXTENSION OF SURROUNDING PUBLIC FACILITIES



3 ABTUSE ANGLE - RAMP FOR VIEW POINTS

COMMON GROUND:
CORNER INTERVENTIONS
WITHIN EXISTING BUILDINGS