

OPEN-ENDED

SELECTED GSAPP WORKS
2022 - 2023

Jae Sung Lee

M.S. in Advanced Architectural Design at Columbia University

Phone : +1 646-992-0874

E-mail : jl6241@columbia.edu

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<QUESTION MARK to OPEN-ENDED SUGGESTION>

*The most powerful value of architecture is its inquisitiveness;
it challenges the ever-changing society in creating new living spaces.*

This is because architecture is the most basic language of human life, including furniture arrangement to urban infrastructure. Therefore, to understand architecture, it is imperative to be able to critically and analytically pose questions about society to solve the issues that arise in it. I am interested in architecture that realizes social values with these multifaceted perspectives.

Architecture is a visual form of society.

It forms a design according to human needs; thus, buildings and cities constantly go through the process of interactions between humans and local communities.

However, the ideology, atmosphere, lifestyle, and historical values of the times are not absolute; they change over time. Therefore, an architect needs to understand the history, the contemporary needs of people and be able to predict the future.

Based on an understanding of social phenomena, architecture must focus on its purpose and suggest that each architect has a lively personality, sensibility, and thoughts.

It is extremely imperative to propose a new definition and interpretation of space by asking fundamental questions about cities' changing demands and roles.

Moreover, these proposals should not be designed solely for the spatial action defined by a lone architect. On the contrary, architecture must be carefully designed from a social perspective, and added to it are the users' actions accumulated over time.

Therefore, I define such architecture as the "open-ended" architecture.

The architecture with an open-end is the best way to realize its sociological values that can interact with the users and the society.

CONTENTS

01 Roosevelt Island Oasis, 2022

Dan Wood, Septic Studio, Summer Semester
Public Bath & Farm, Roosevelt Island, New York, United States

02 Boundless Studio, 2022

Bernard Tschumi, Studio on Studio, Fall Semester
Architecture School, IRT Powerhouse, Riverside South, New York, United States

03 Seamless Performance Hub, 2023

Laurie Hawkinson, What if... Floating New York, Spring Semester
Concert Hall & Child Care Center, Anable Basin, 44th Dr, Queens, New York, United States

04 Desert Haven: A Biophilic Sanctuary, 2022

Phillip Crupi, Techniques of the Ultrareal, Fall Semester
Siteless, Ultrarealistic Rendering

05 Rhythm between Life and Death, 2022

Steven Holl, Architecture Apropos Art, Fall Semester
Reinterpretation of Aldo Rossi's San Cataldo Cemetery

06 Reinterpretation of Selgas Cano's Second Home Hollywood, 2023

Bernard Tschumi, Architecture: The Contemporary (Ideas and Concepts from 1968 to the Present)
Image Generated with Mid-Journey through the Statement

Roosevelt Island Oasis : A Public Bath and Community Farm for Harmony

Public Bath and Community Farm, Firefighters Field, Roosevelt Island, New York, United States of America

Septic Studio, GSAPP Summer Semester, 2022

Professor Dan Wood

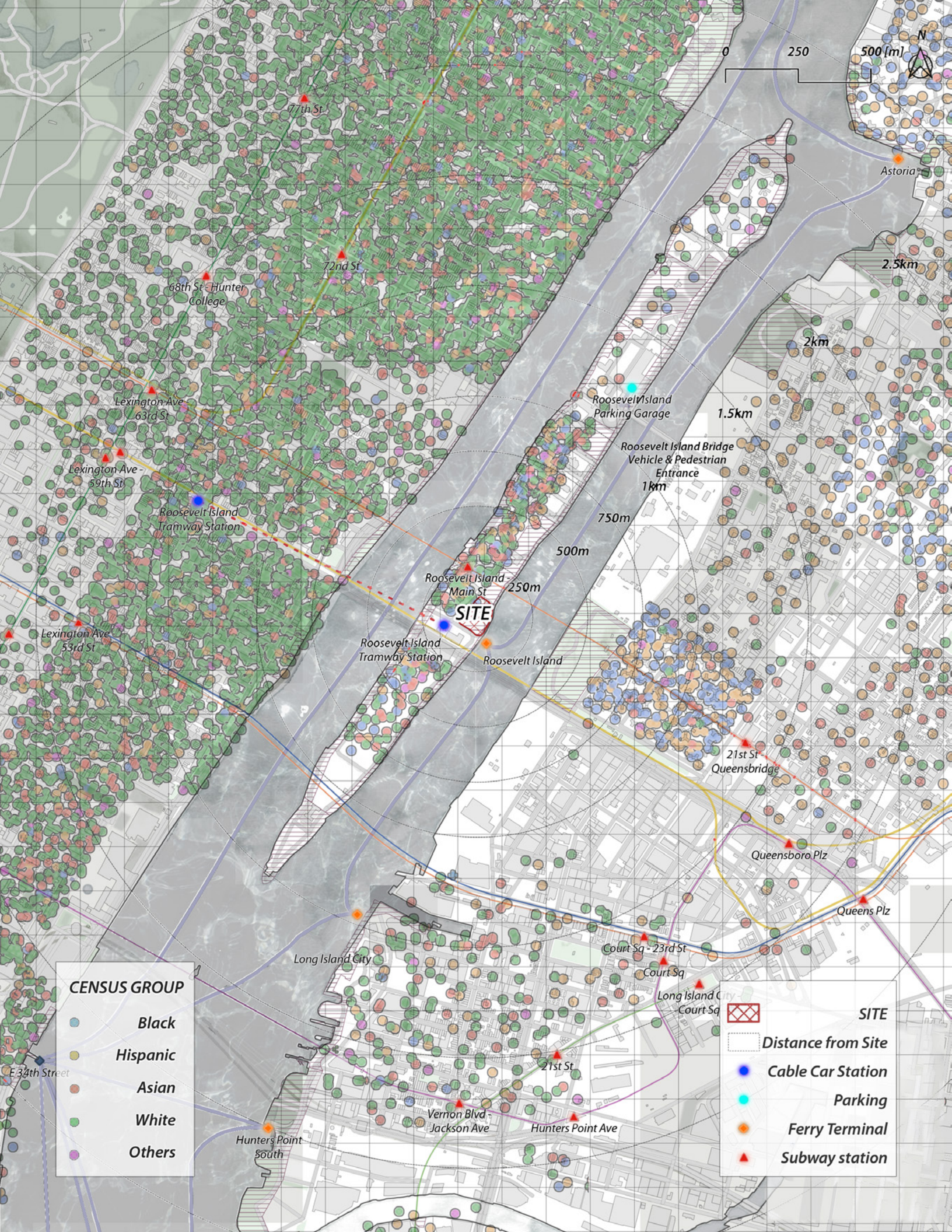
How can architecture address the wealth gap, one of the most urgent problems in New York City at this time?

How can public architecture respond to a fragmented society?

In response to a fragmented society, public architecture has the potential to address the issue by proposing programs that foster public harmony and social equity. To achieve this, I propose designing a public bath on Roosevelt Island that encourages diverse community interaction by eliminating social status.

The bathhouse layout will prioritize features that facilitate social interaction and create a sense of community, such as large soaking tubs, steam rooms, and natural elements. By creating an accessible and inclusive space, the public bath has the potential to promote social harmony and unity, fostering a shared experience among users regardless of socio-economic status. I believe this approach could serve as a model for inclusive public architecture.





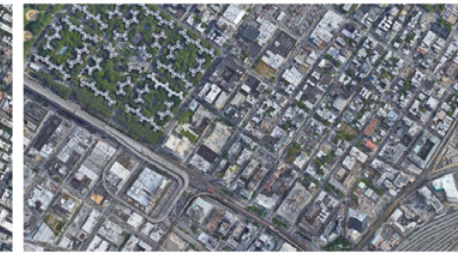
Wealth Gap Issue in New York City

"In the United States, the average Black and Hispanic or Latino households earn about half as much as the average White household and own only about 15 to 20 percent as much net wealth."

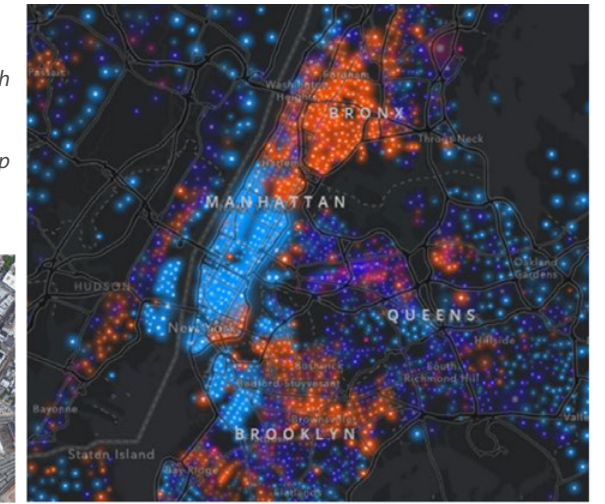
October 22, 2021, Wealth Inequality and the Racial Wealth Gap



Manhattan, NY



Queens, NY

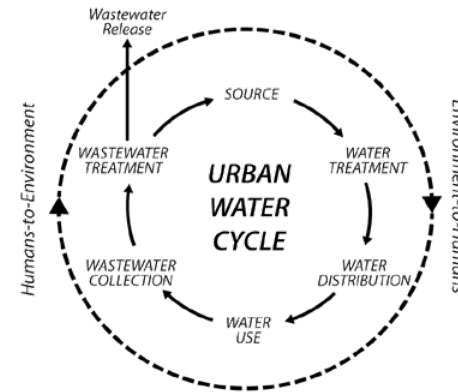


New York City Income Mapping, ESRI

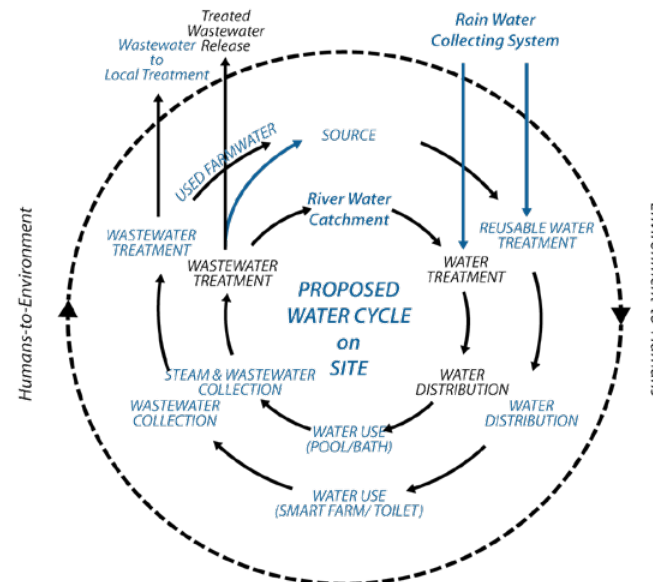
One of the most urgent social issue in the United States, especially New York City, is that the middle class is shrinking, which means society is becoming polarized. The red dot refers to the households with high income, and the blue dot refers to the households with lower income. Household income differs a lot between Manhattan and Queens. Moreover, the race and ethnic segregation between Manhattan and Queens is shown on the map(left). More than 50 percent of people in Manhattan is Non-Hispanic White. However, looking more into the Roosevelt Island, it's a place where most

people had to leave their status outside the island. On the island people should leave their car in the parking lot and move by shuttle bus or by walk. Furthermore, the island is only available to approach by public transportation such as tramway, buses, and subways. Therefore, Roosevelt island, located between Manhattan and Queens, is the appropriate site that suits my intention to provide a public space to community without gap of social status between people.

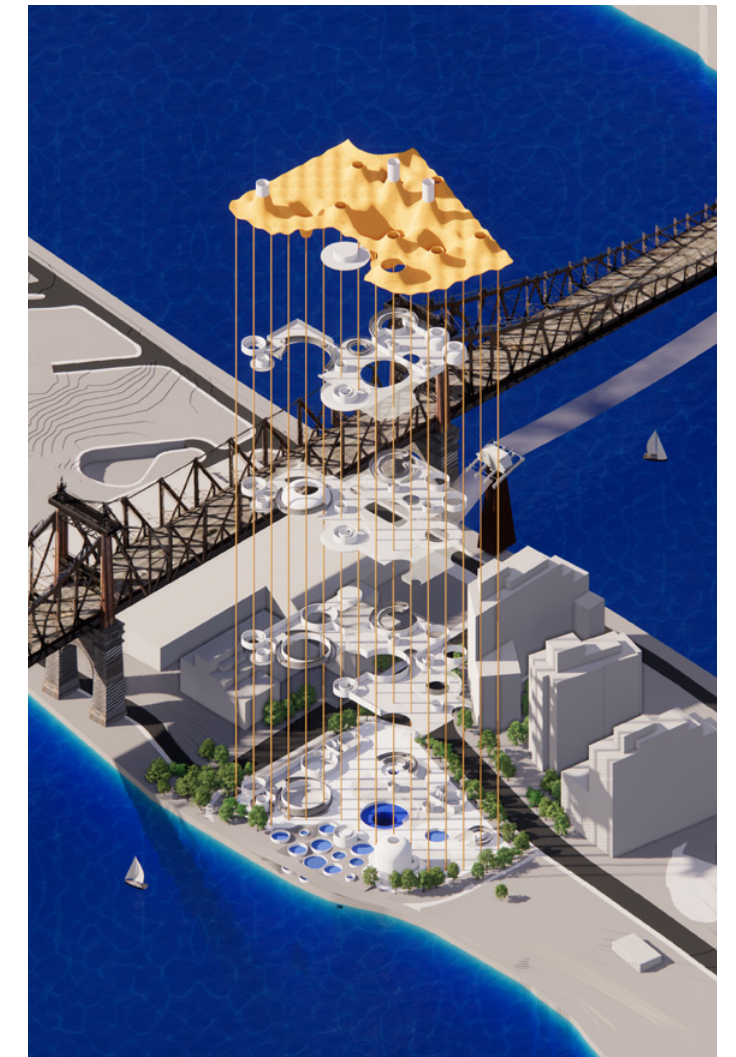
Urban Water Cycle



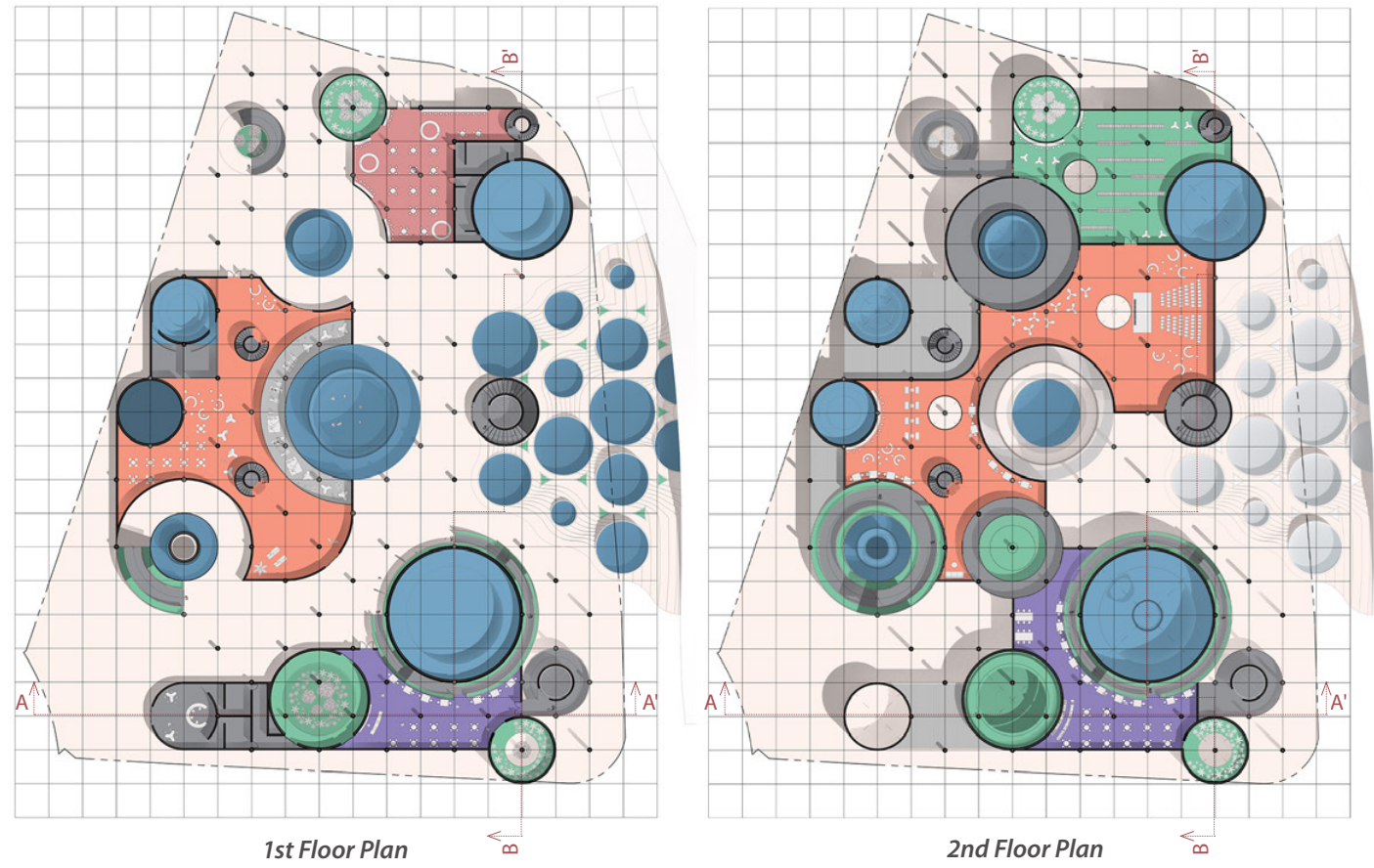
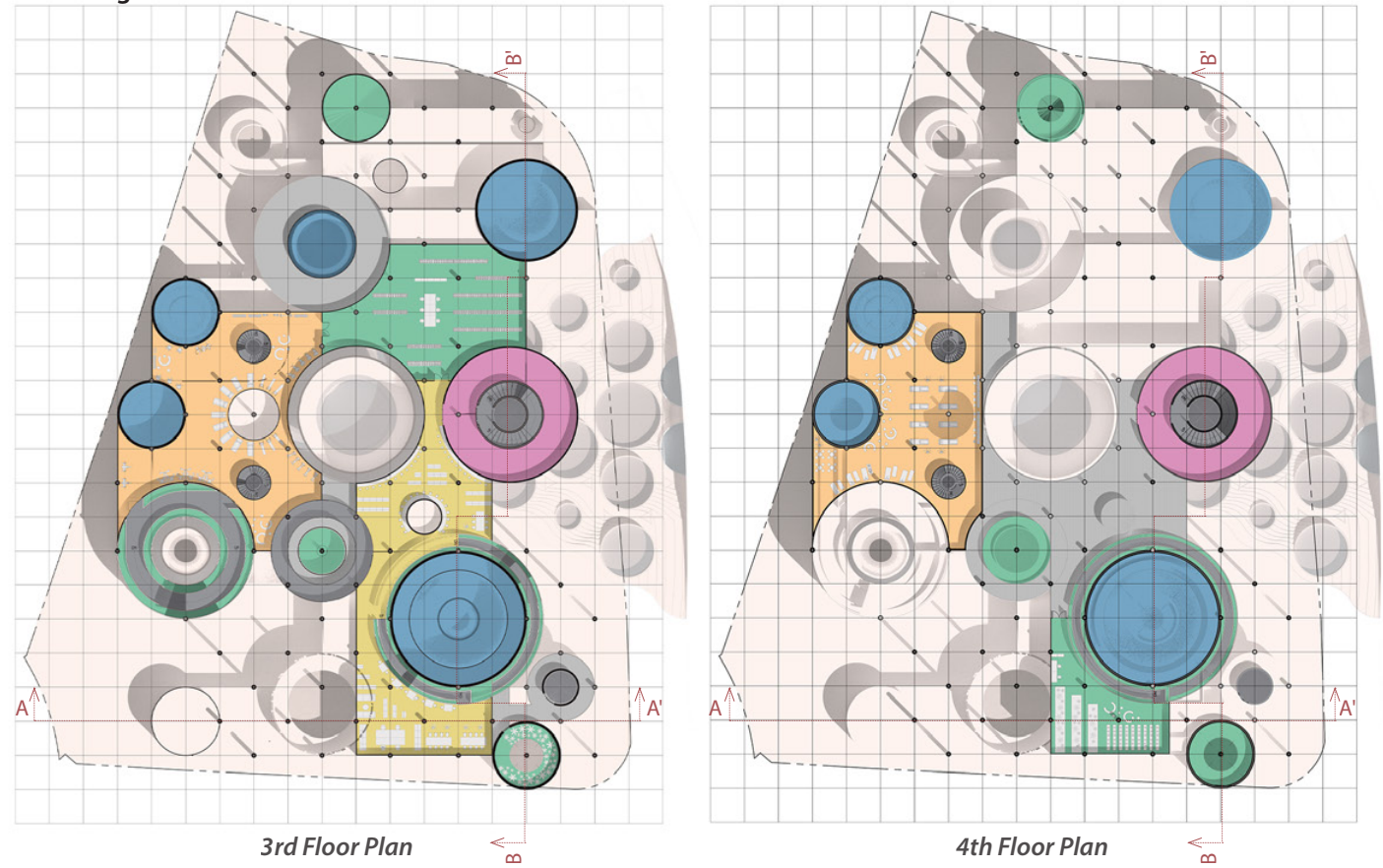
Water Cycle on Site



Exploded Axonometric of Water Circulation



Plans & Programs

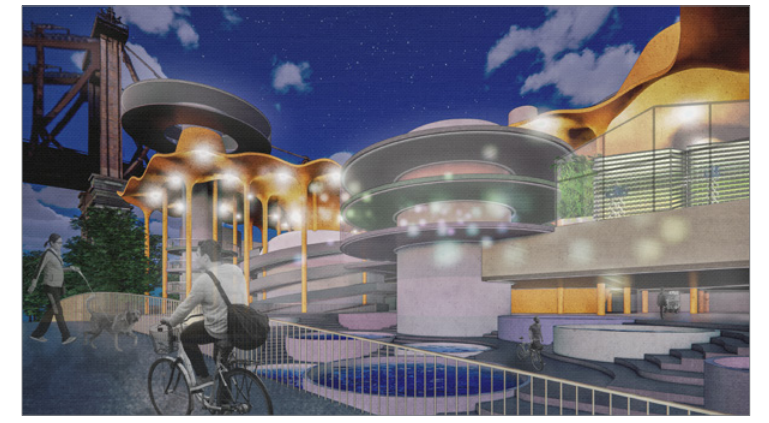


- | | | | | |
|---|---|--|---|--|
| ■ Community Space | ■ Water Park/ Public Bath | ■ Green Space/ Smart Farm | ■ Community Market | ■ Commercial Space |
| ■ Health Facility | ■ Public Library | ■ Community Lounge | ■ Outdoor Deck | ■ Service Area |

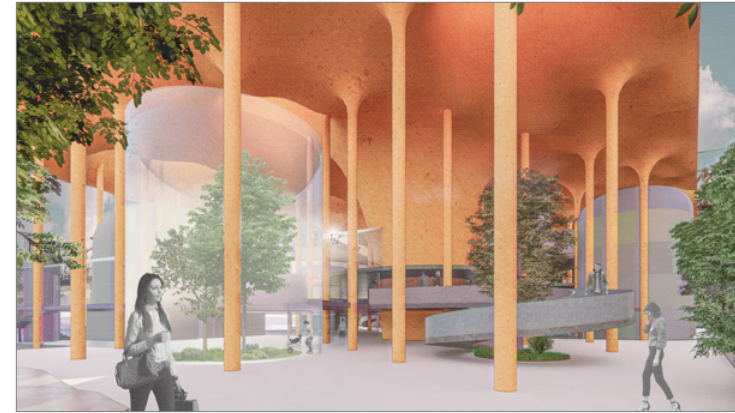
Perspective View



Front View from East River



Night View from Bridge

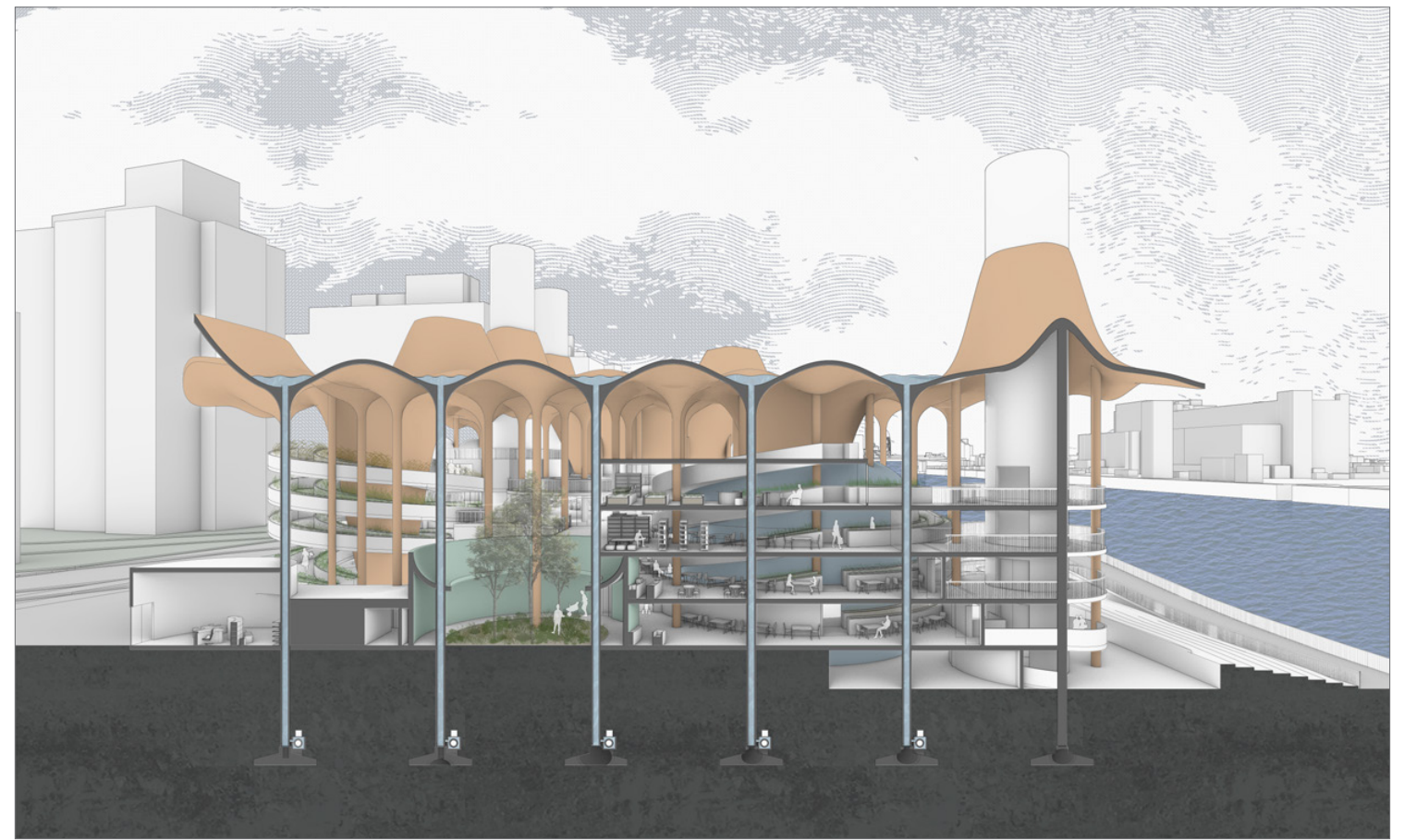


North West Entrance

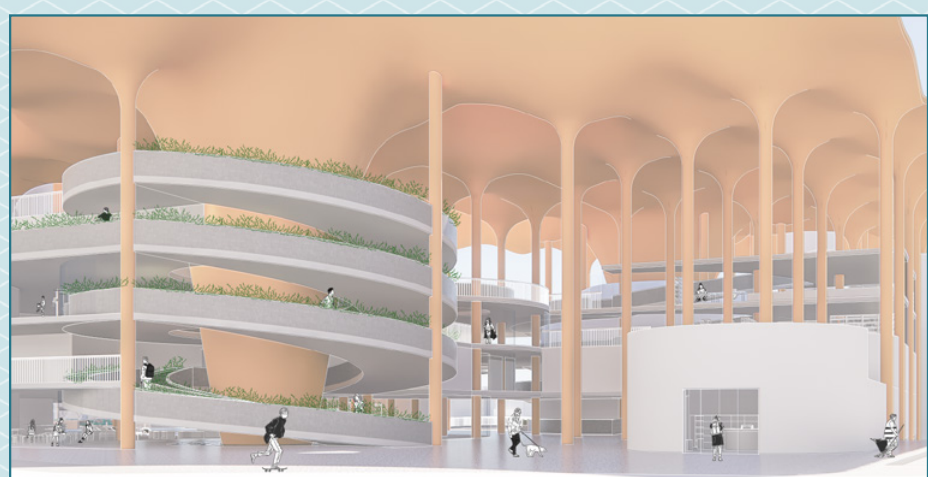
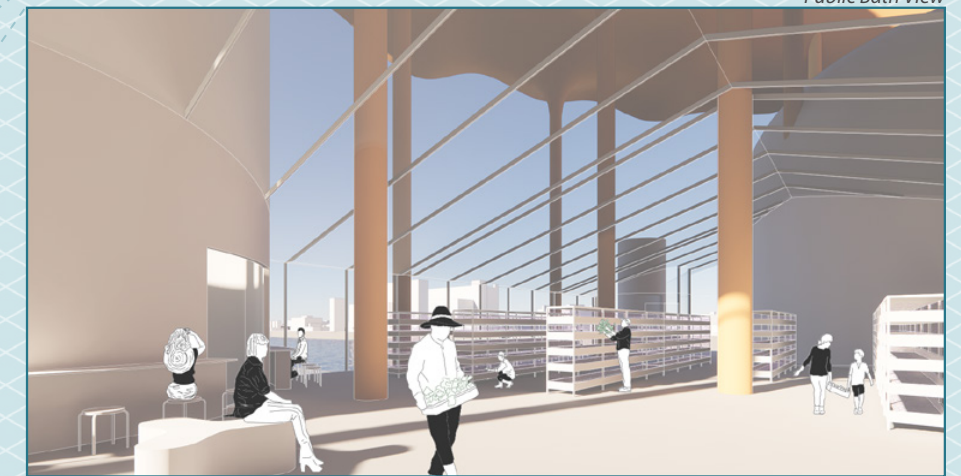
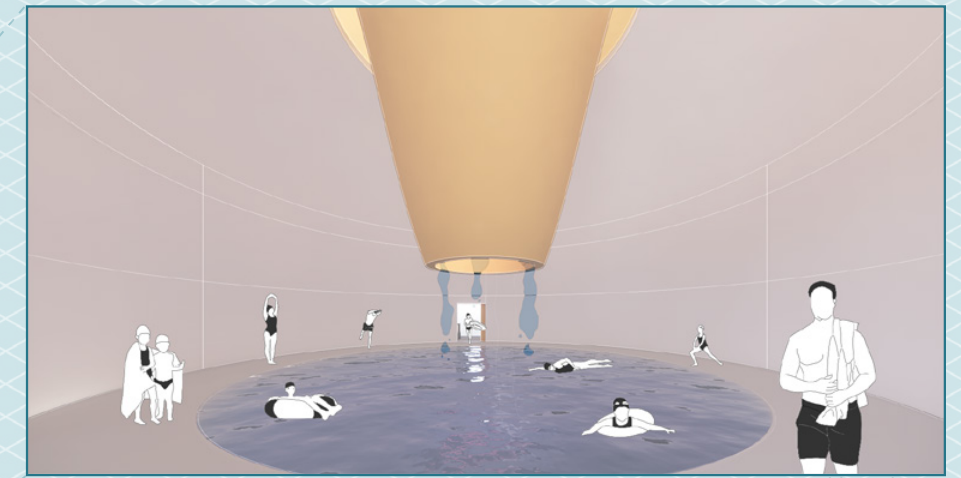
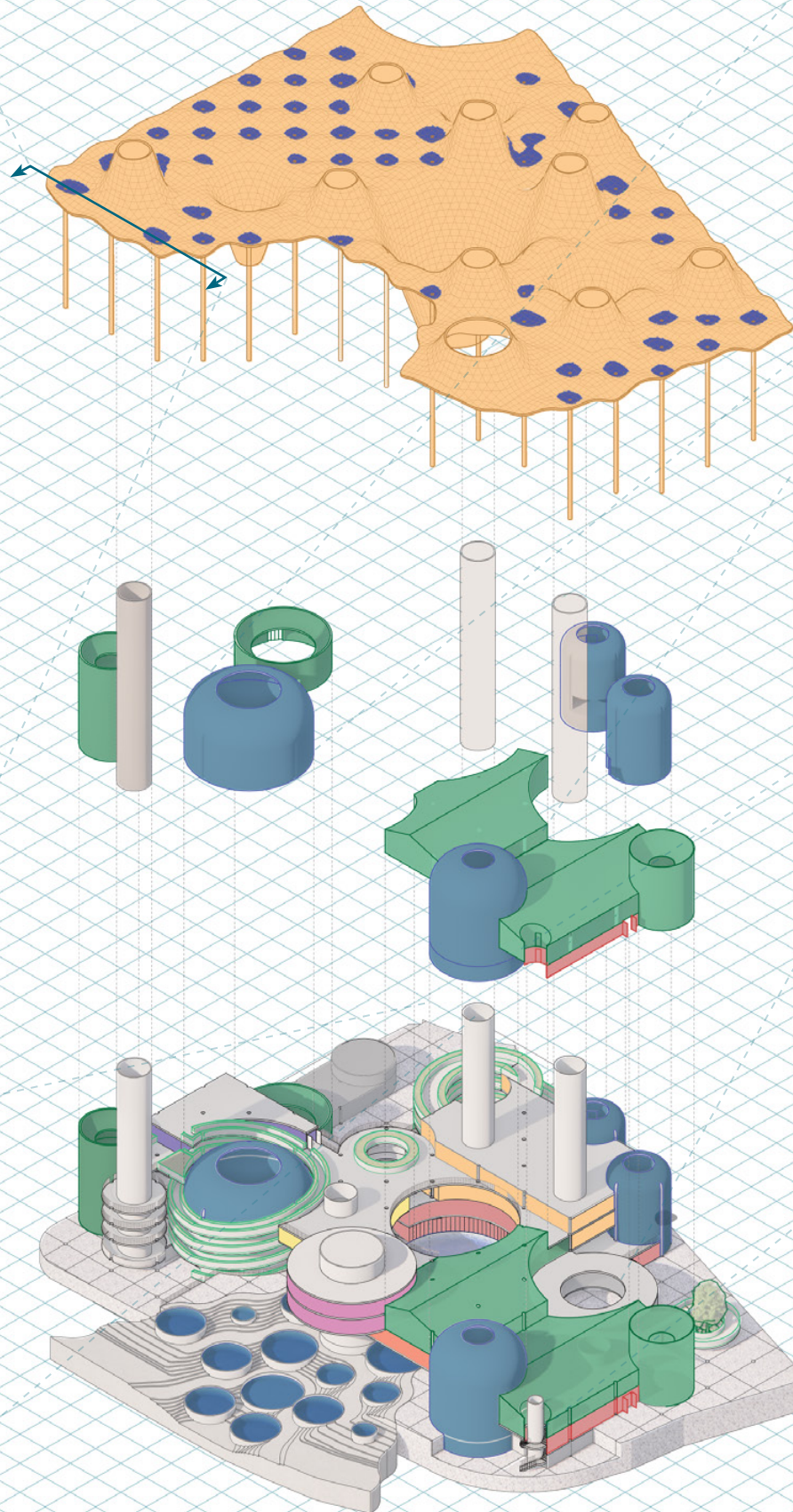
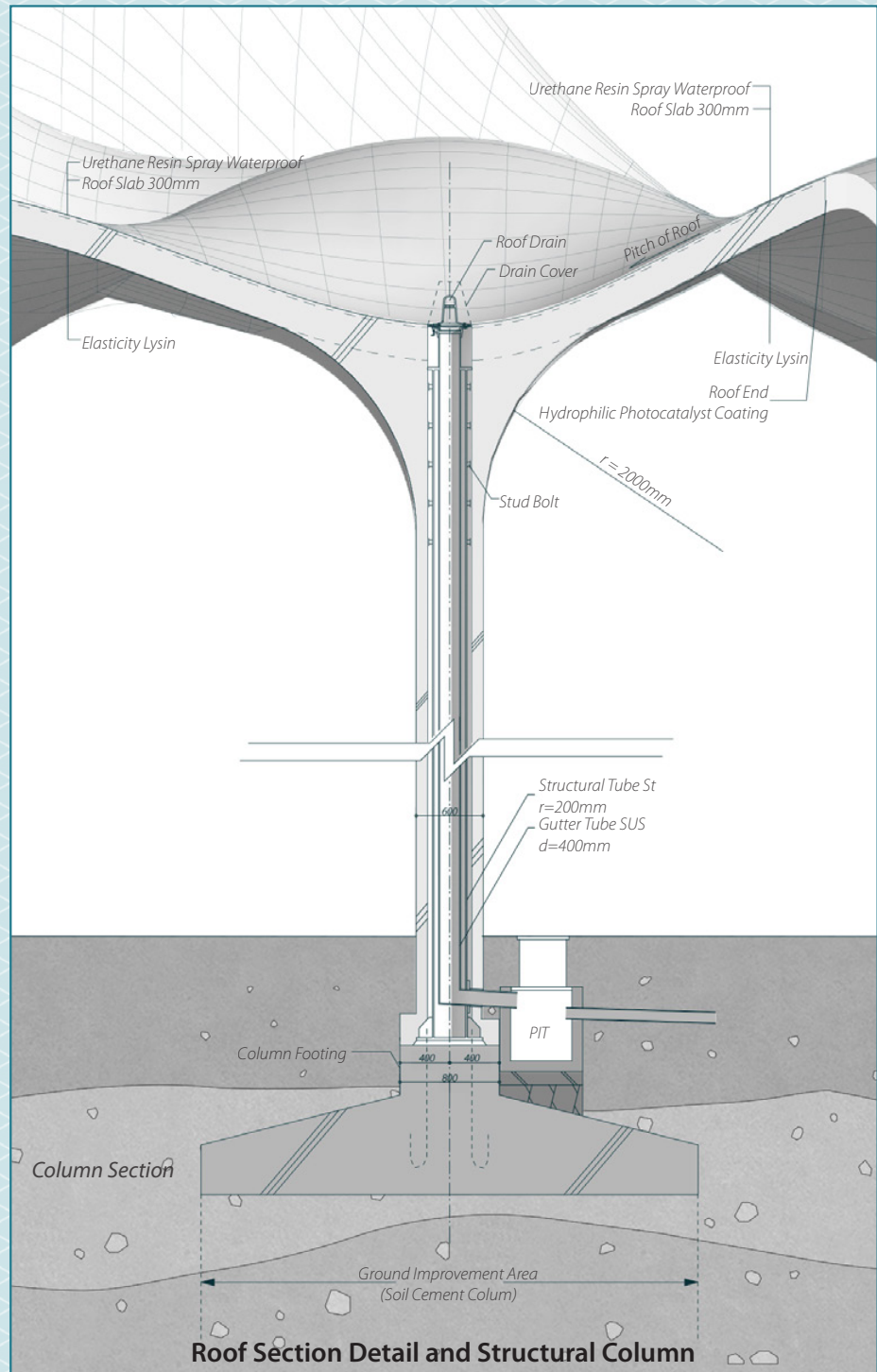


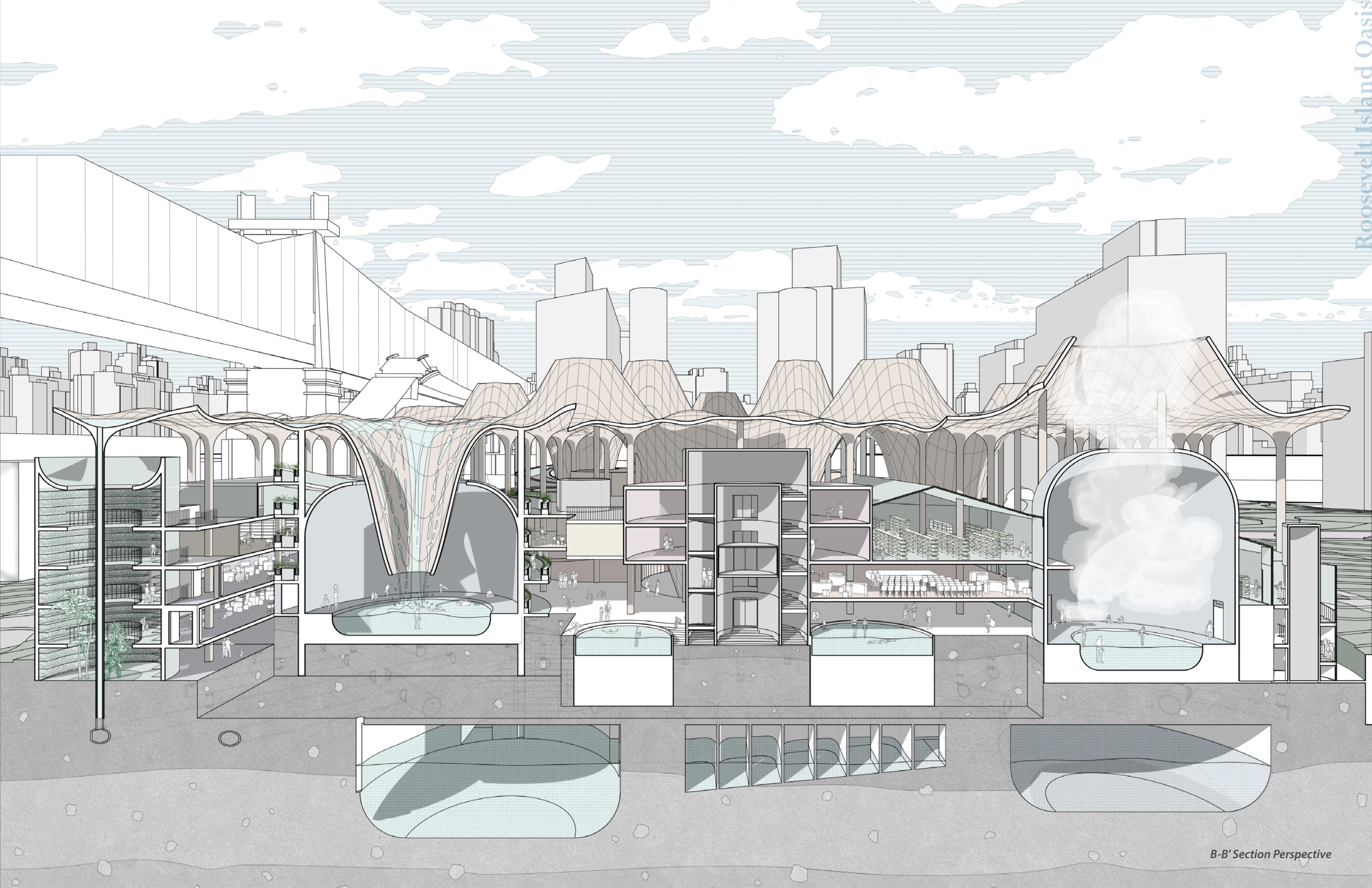
View from Garden Ramp

Section Perspective



A-A' Section





B-B' Section Perspective

What's the future of Architecture education?

Is it possible to reframe architecture and its cultural relevance by closely inspecting the anatomy of the Studio?

The Boundless Studio introduces a new model for architectural pedagogy that challenges traditional approaches by offering a limitless environment for learning and collaboration among students. The project operates beyond physical boundaries, promoting inclusivity and collaboration in a non-hierarchical environment. The focus on conceptual ideals of architecture emphasizes the importance of a studio environment that operates beyond limitations.

In the second half of the studio, the concepts were applied to a specific site, the IRT Power Station, where the building was divided into four groups to create an architecture education campus. The design promotes harmony

within the architectural community, emphasizing the importance of contextual circumstances in shaping architectural practice.

The Boundless Studio offers a new model for inclusive and collaborative design practice, shaping the future of architecture education and the profession. The project challenges the traditional notion of architectural pedagogy, providing students with limitless learning opportunities that foster collaboration and inclusivity, promoting a new model of studio that operates beyond boundaries.

Boundless Studio

Architecture School, 840 12th Ave, New York, United States of America

Studio on Studio, GSAPP Fall Semester, 2022

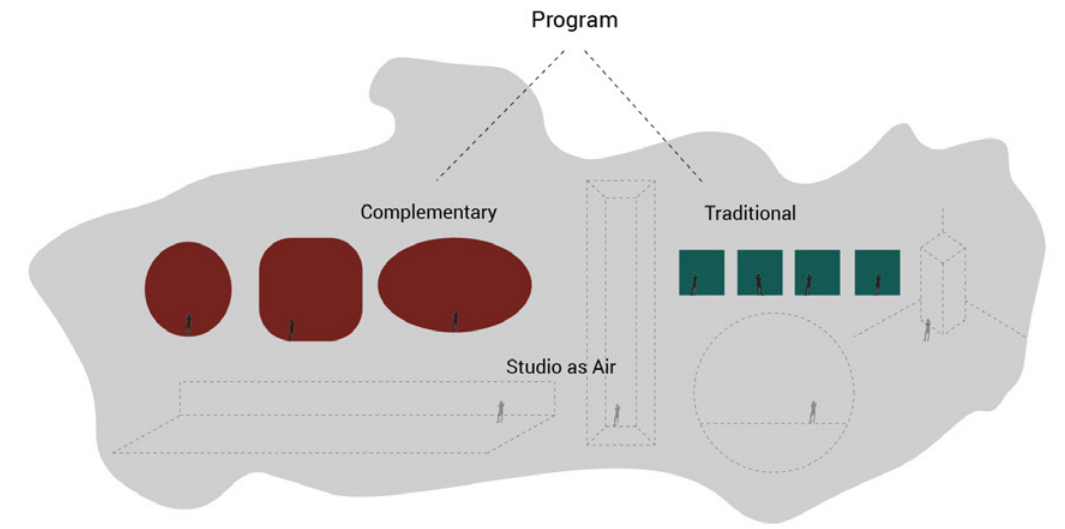
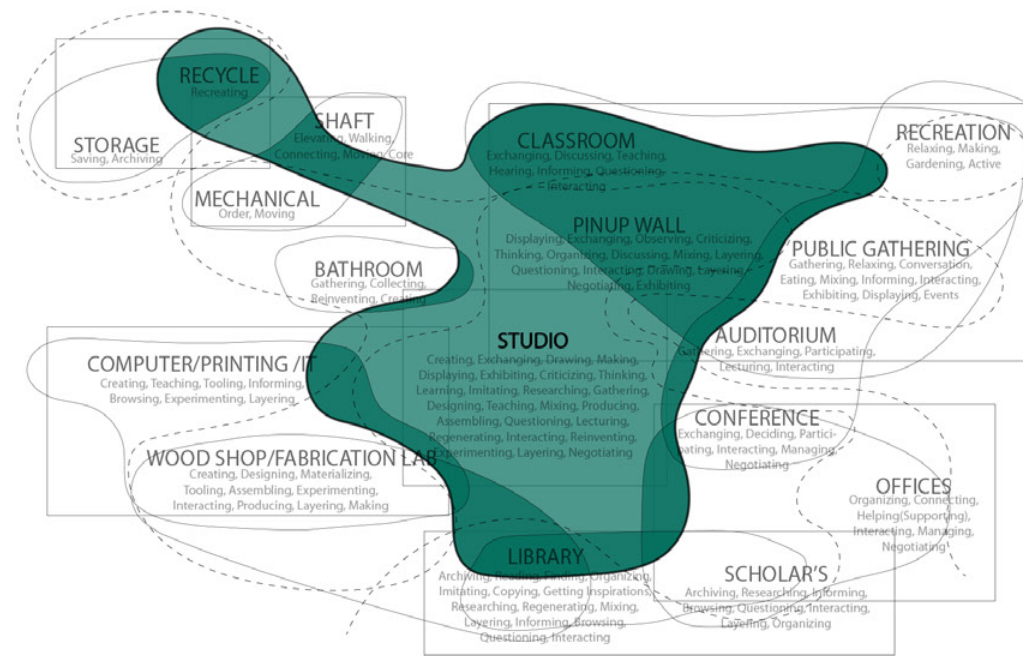
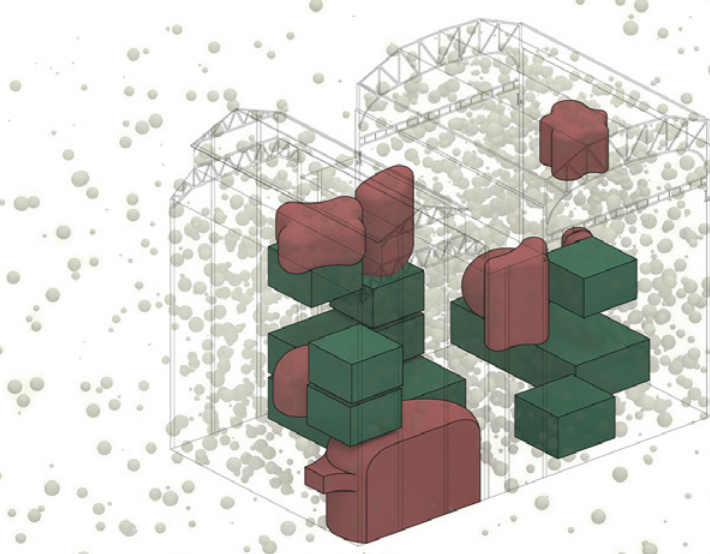
Tutor Bernard Tschumi

I expect the residual surrounding space, revolving around traditional and complementary elements, will ultimately create Studio as Air and Everywhere.



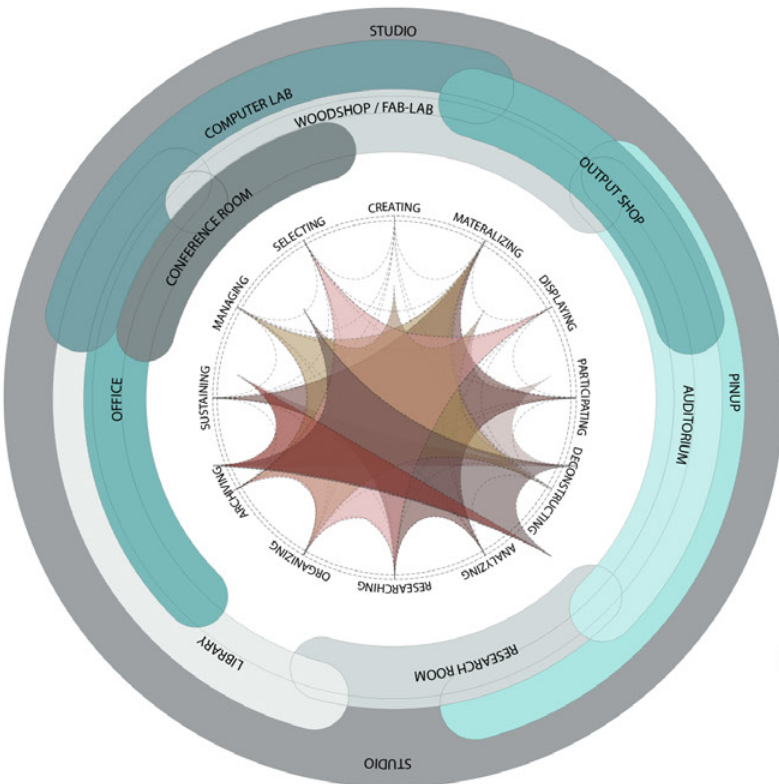
BOUNDLESS STUDIO

Architecture education takes place everywhere as if we are surrounded by air and breathing in and out without intention. Students and faculties are affected and influenced by the air; what they see, what they feel, and how they think. The goal of the school is to allow the studio space to be present everywhere. By navigating through this boundless, air like studio, students will learn from one another without limitations and start to take advantage or adapt themselves to the unusual spaces present in the boundless studio.

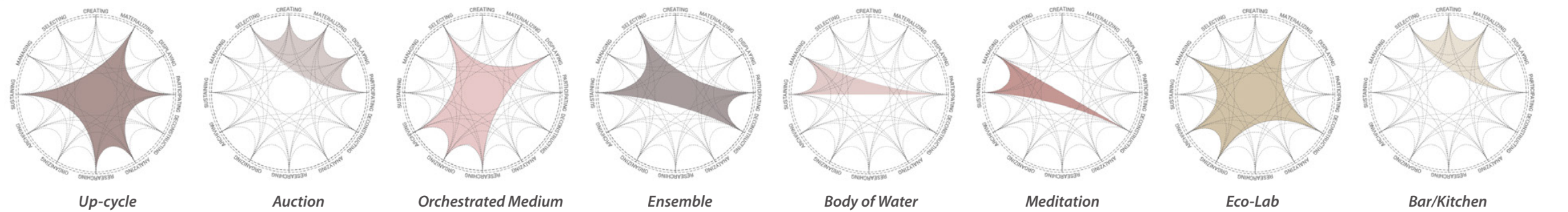
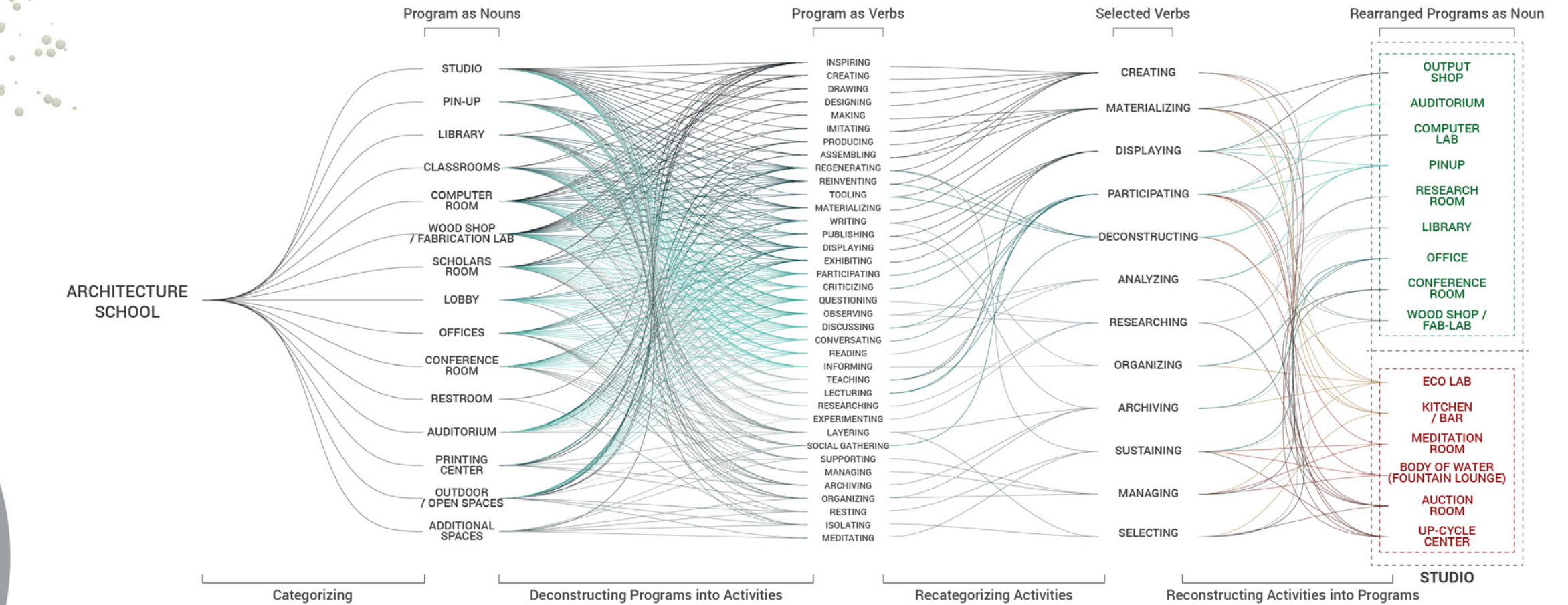


PROGRAM as VERBS

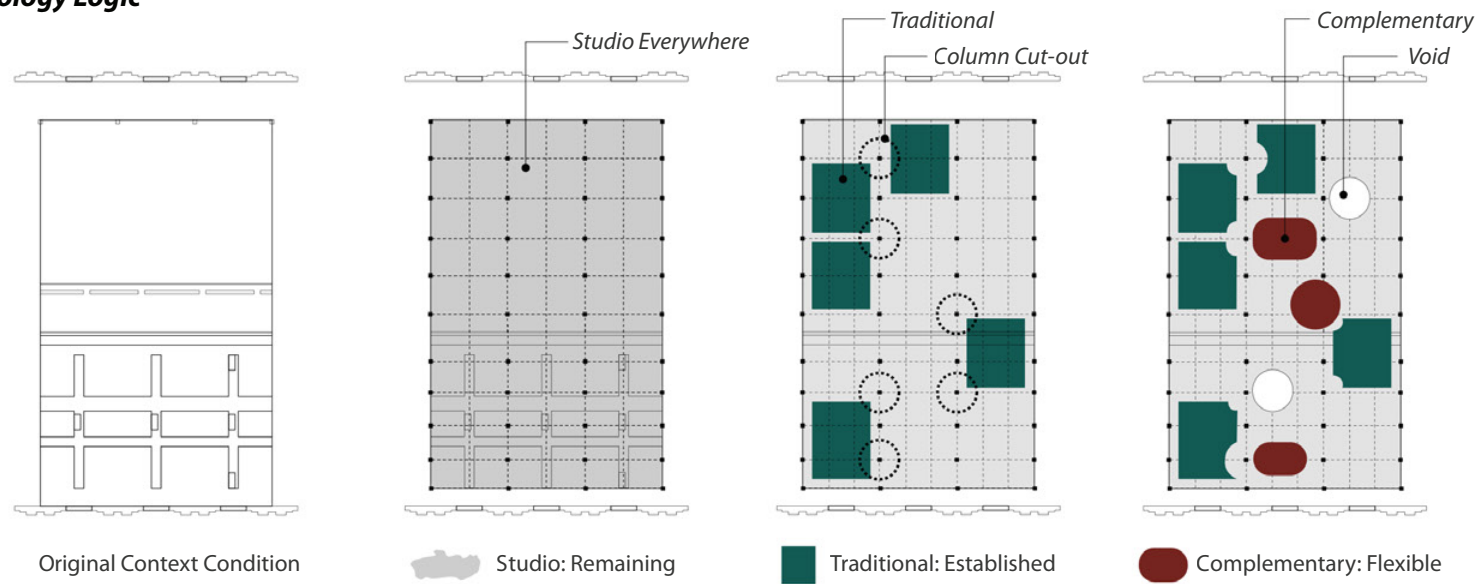
By staying away from the preconception of defined space, we insist on redefining space through activity.



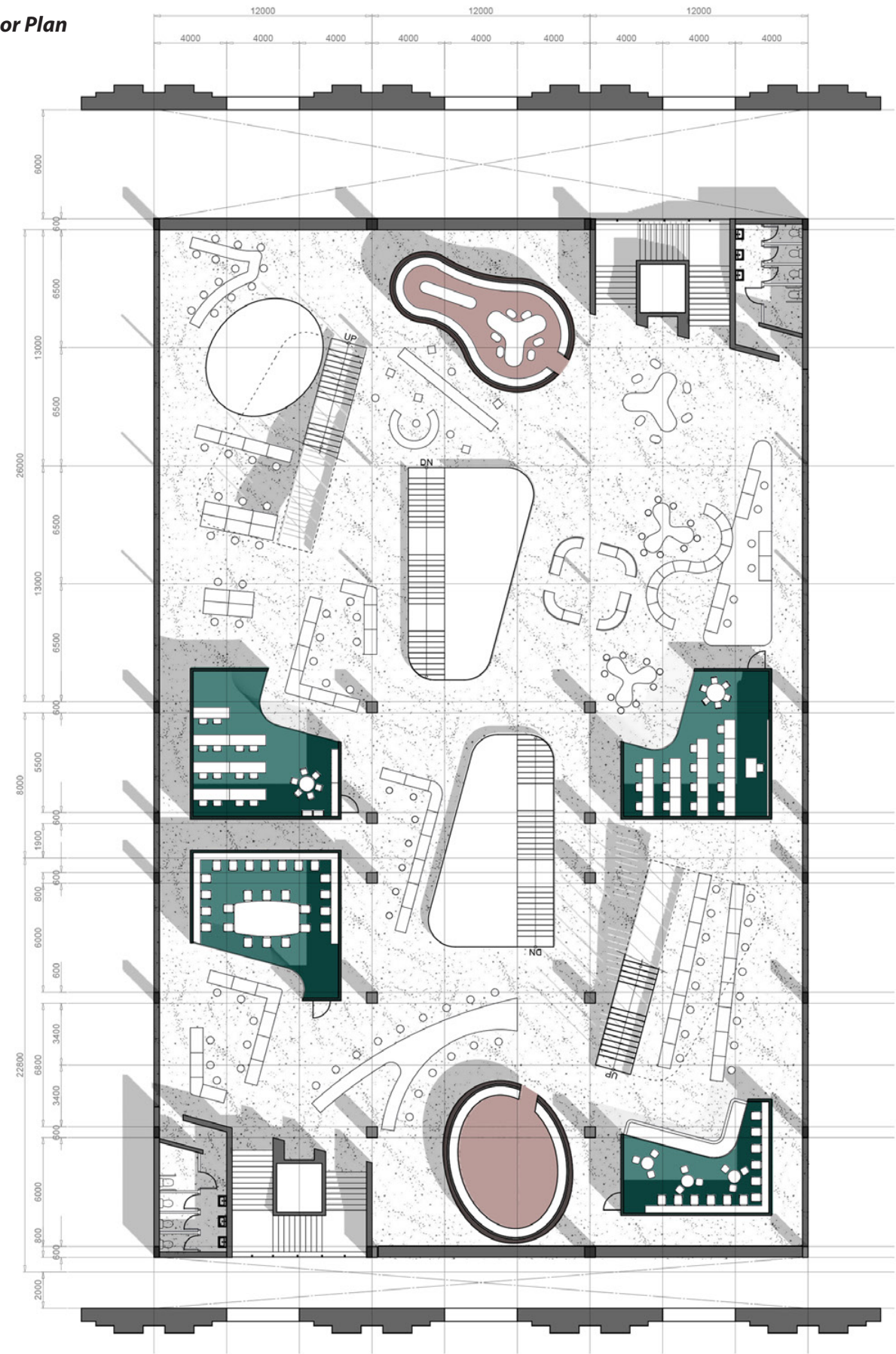
ARCHITECTURE SCHOOL



Typology Logic

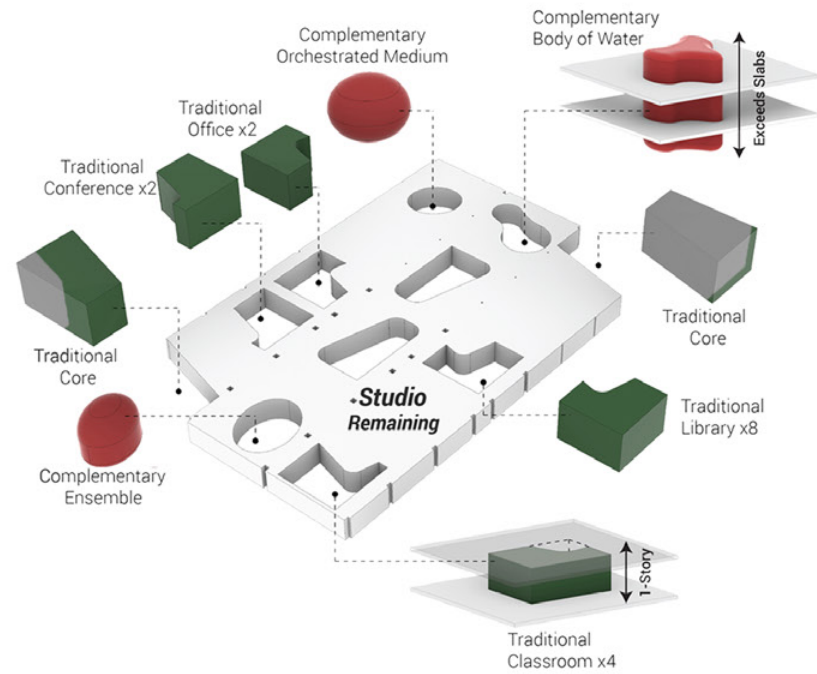
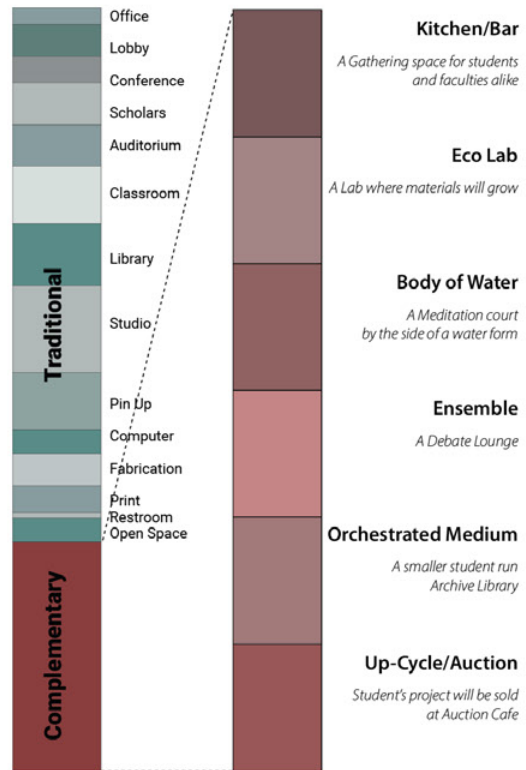


Typical Floor Plan _2nd Floor

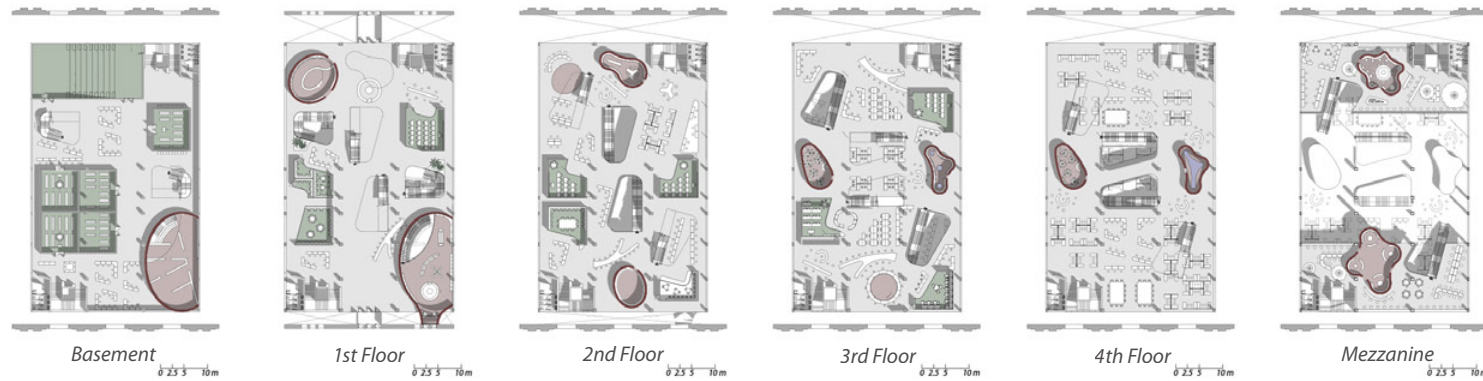


Programs of Traditional and Complementary

Program Volume Distribution



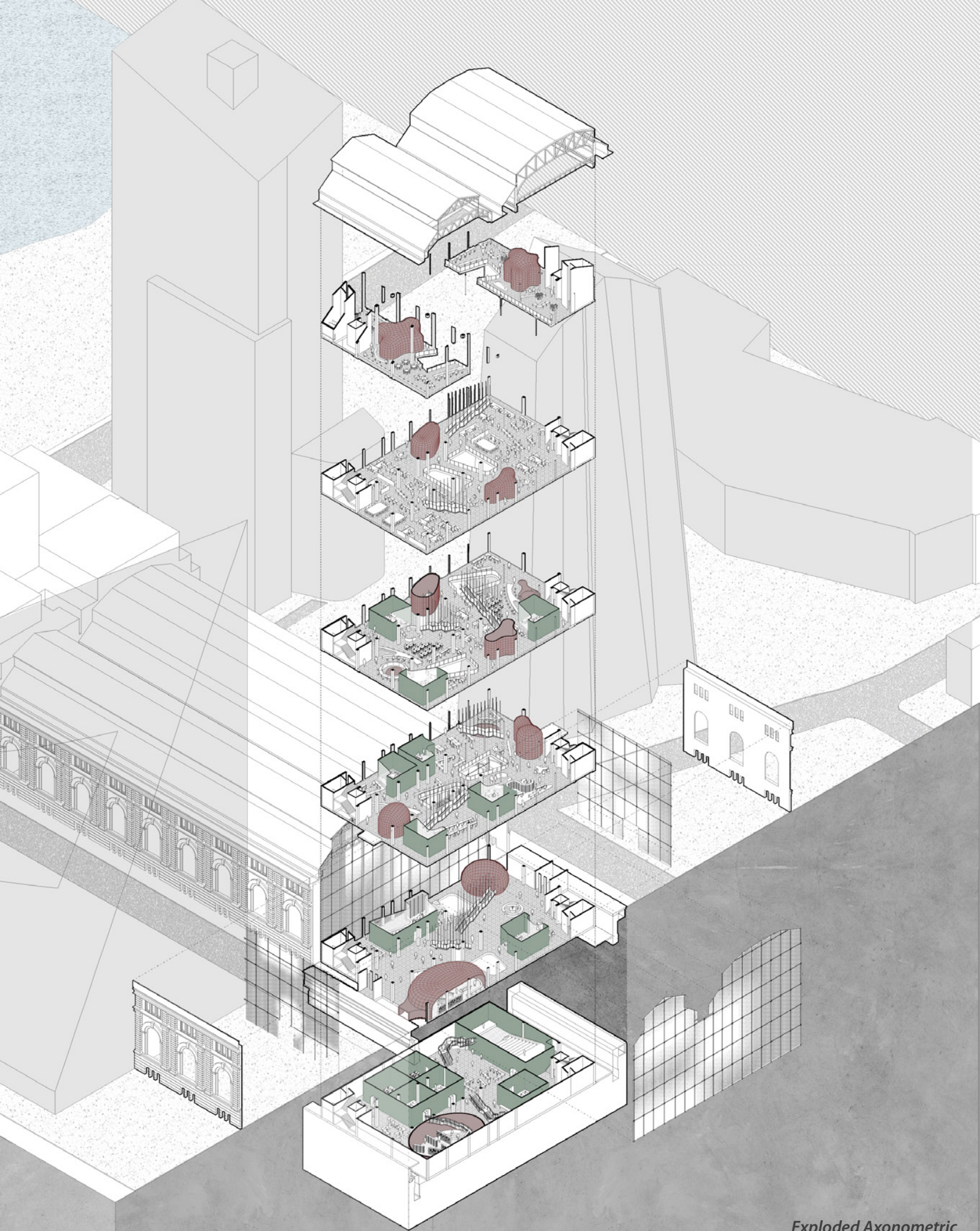
Floor Plans



Traditional Complementary Studio

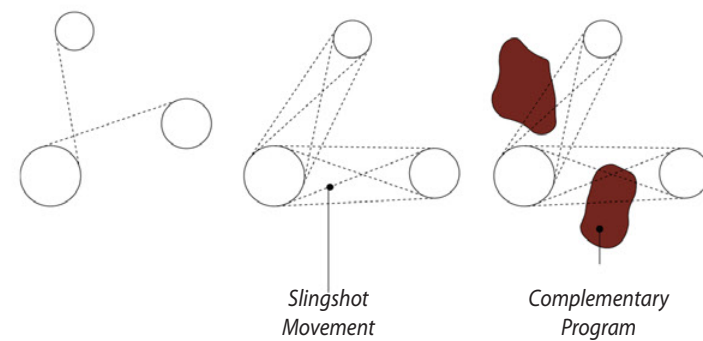
TYOLOGY as CITY

: A school is like a city, where pedestrians encounter various moments; curious and banal.



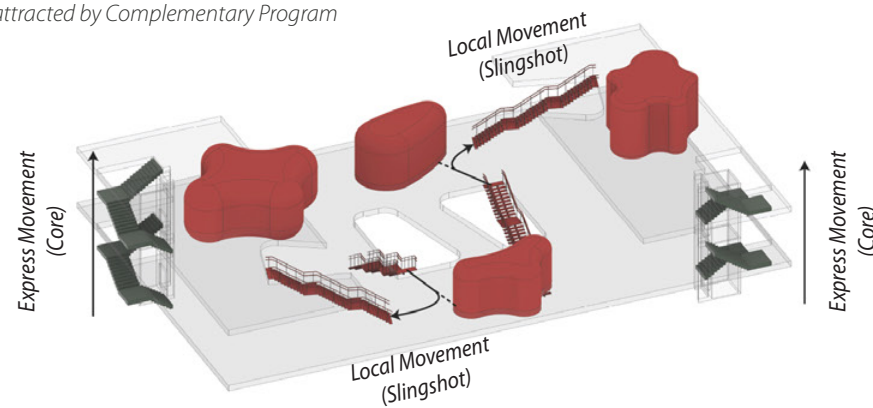
Exploded Axonometric

Slingshot Movement Strategy



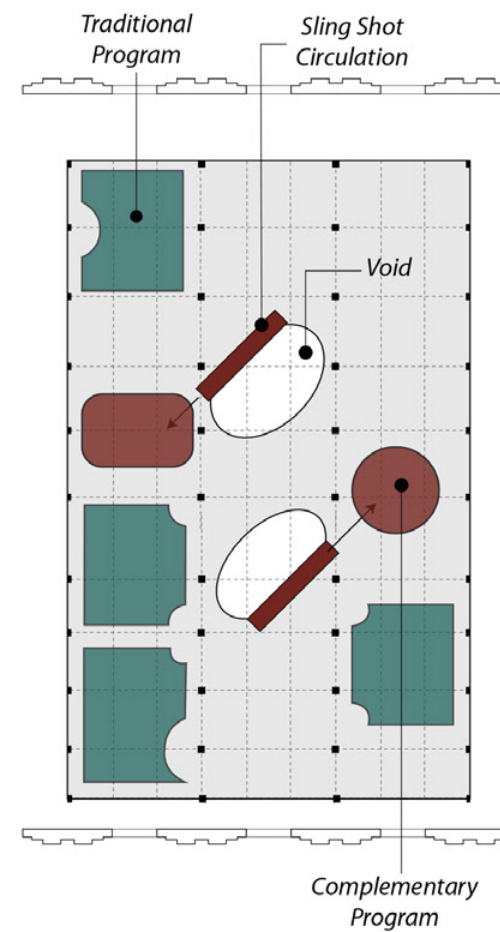
Local Slingshot Movement

attracted by Complementary Program



Express Movement vs. Local Movement

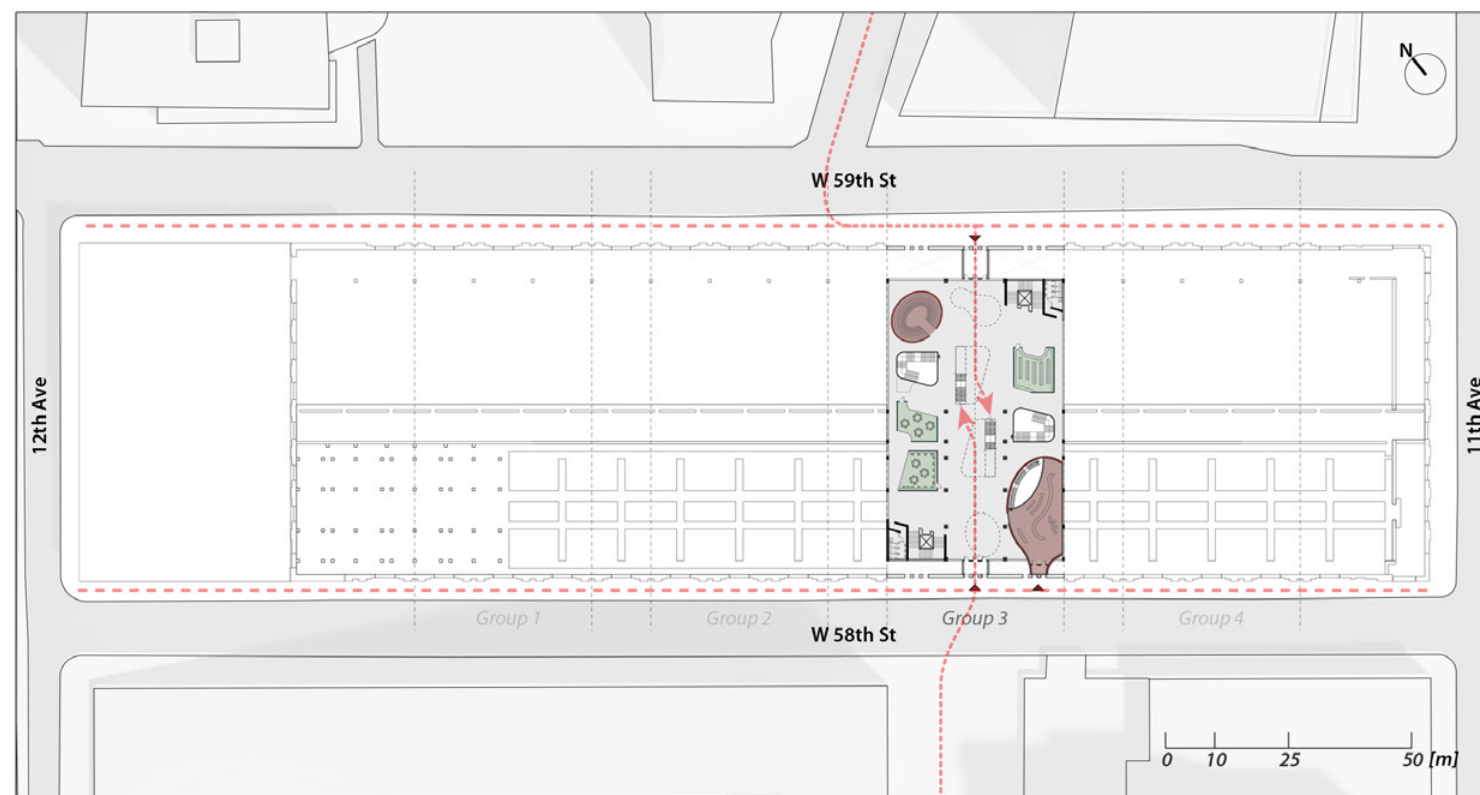
Slingshot Movement on Plan



MOVEMENT as CONNECTOR

This environment creates infinite collisions where pedestrians share knowledge and experience.

Site Plan



Materials for Attraction

The boundless studio through Transparency, Translucency, and Reflectivity to Attract Players through Space

Elevation View through Existing Facade



Material Selection



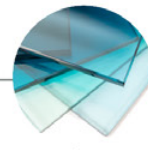
Transparency



Translucency



Reflectivity



Glass



Metal



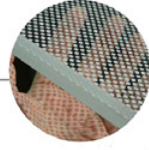
Glossy Concrete



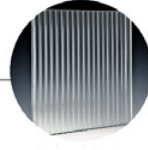
Plaster



Glass Brick



Ceramic Fritted Glass

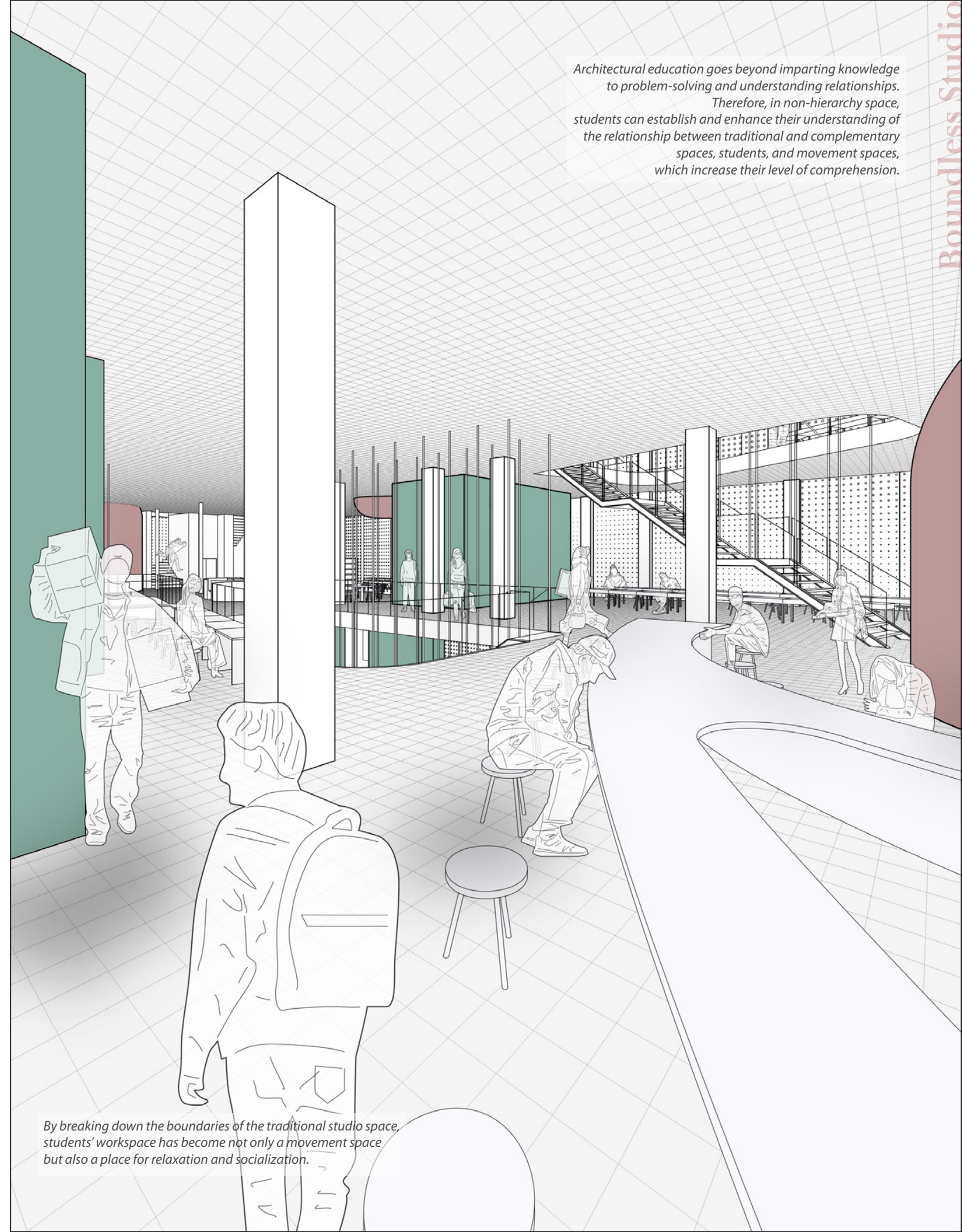
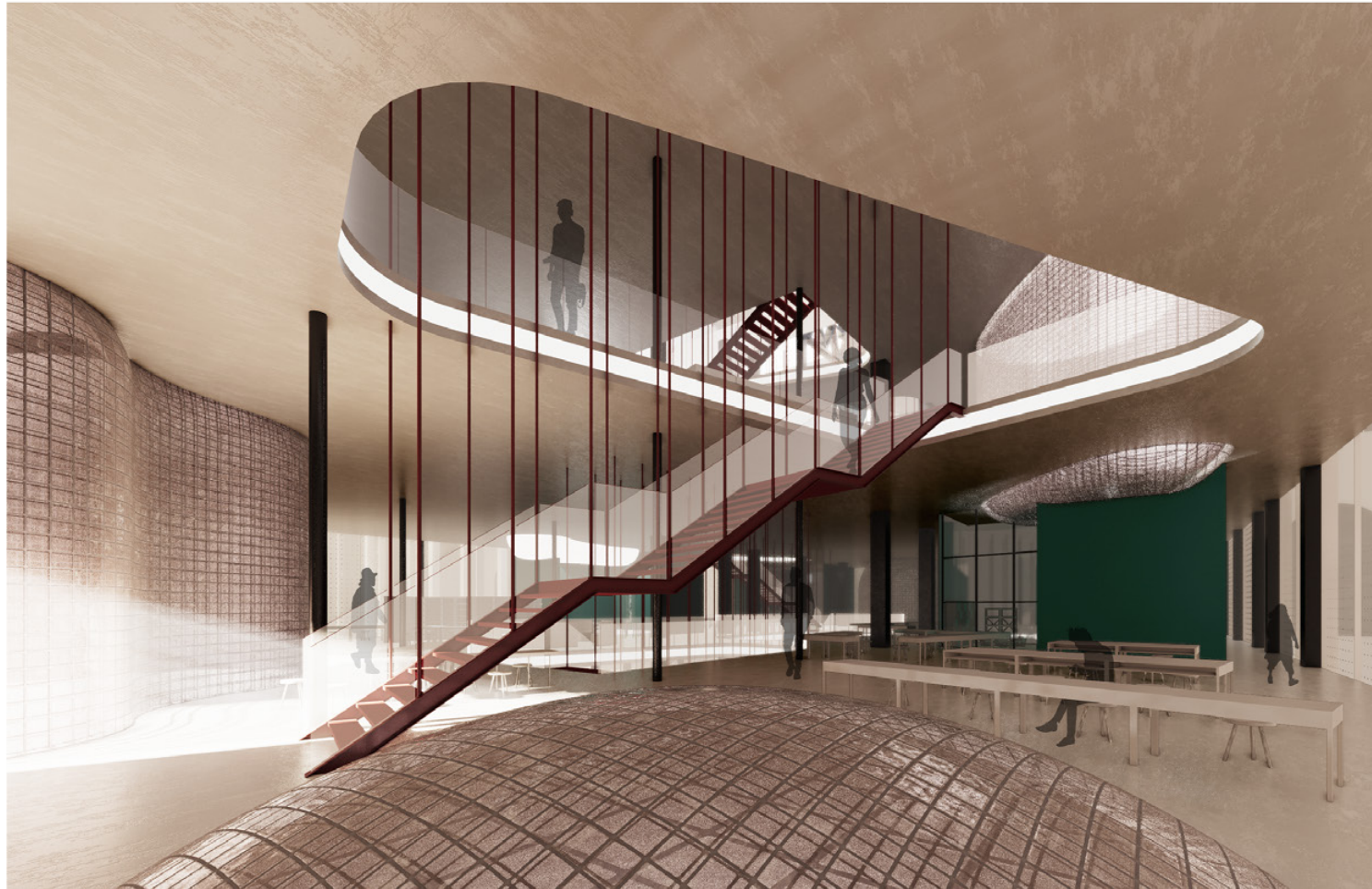


Channel Glass

Transparency/ Translucency/ Reflectivity

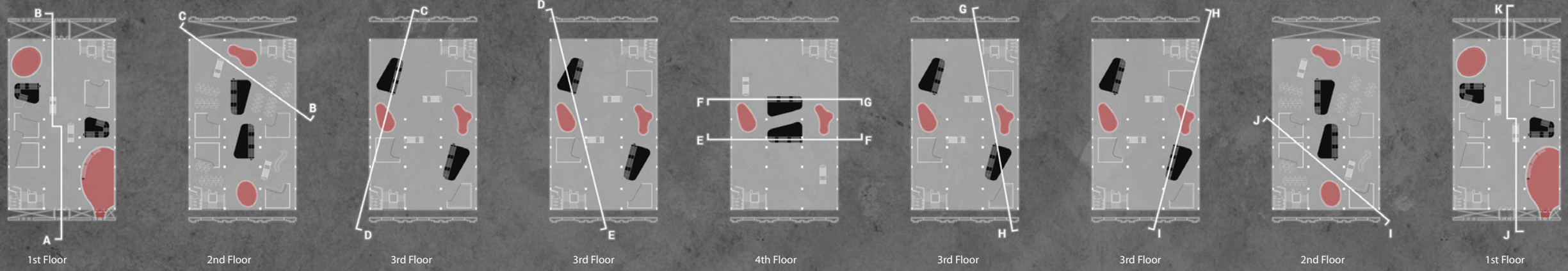
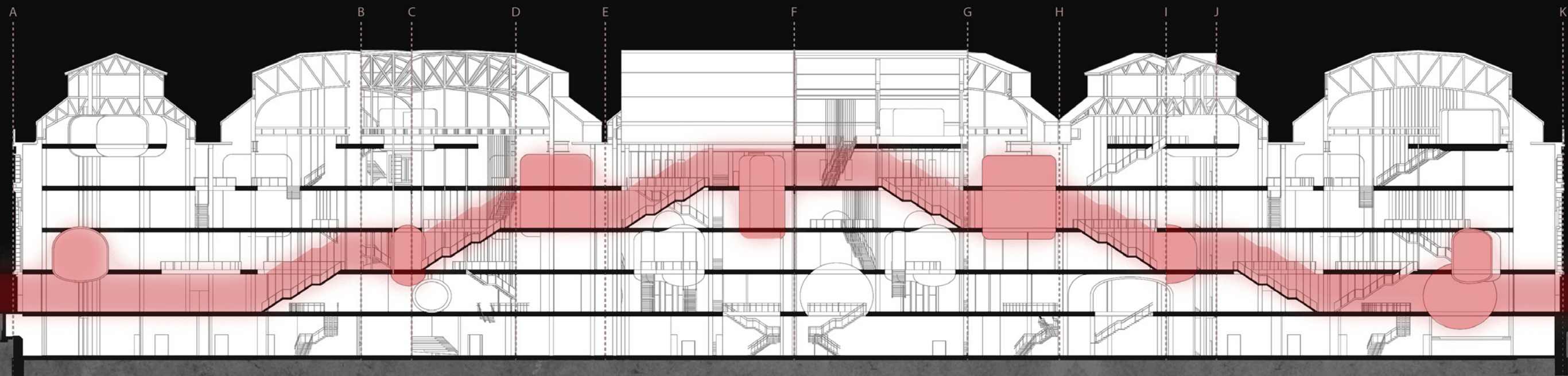
The plan is to use materials that are transparent, translucent, and reflective to blur the boundaries of the space and visually connect it, in order to constantly provoke dynamic activity among users. Through the design of a boundless studio, students can observe each other's work and create a space that surpasses the limits of architectural boundaries.

Interior View Attracting Students by Complementary Programs

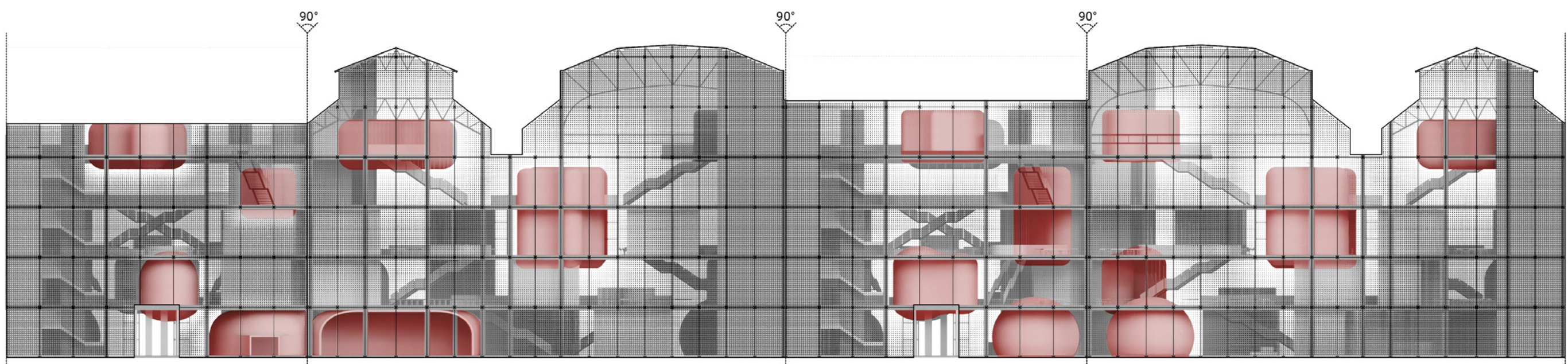


Architectural education goes beyond imparting knowledge to problem-solving and understanding relationships. Therefore, in non-hierarchy space, students can establish and enhance their understanding of the relationship between traditional and complementary spaces, students, and movement spaces, which increase their level of comprehension.

By breaking down the boundaries of the traditional studio space, students' workspace has become not only a movement space but also a place for relaxation and socialization.



Unfolded Section of Local Stair Movement



*Unfolded Elevation of Inner Facade
(Ceramic Fritted Glass)*

Seamless Performance Hub : Anable Basin's Public Performance Center

Performance Hub & Child Care Center & Ferry Terminal, Anable Basin, Queens, New York, United States of America

What if... Floating New York: Expanding an Over-expanded City, GSAPP Spring Semester, 2023

Professor Laurie Hawkinson

How can we design public spaces that respond to rising sea levels?

How can we maximize the fantastic view of the Anable Basin overlooking Manhattan's skyline?

What are some ways to supplement the limited operating time of a performance venue?

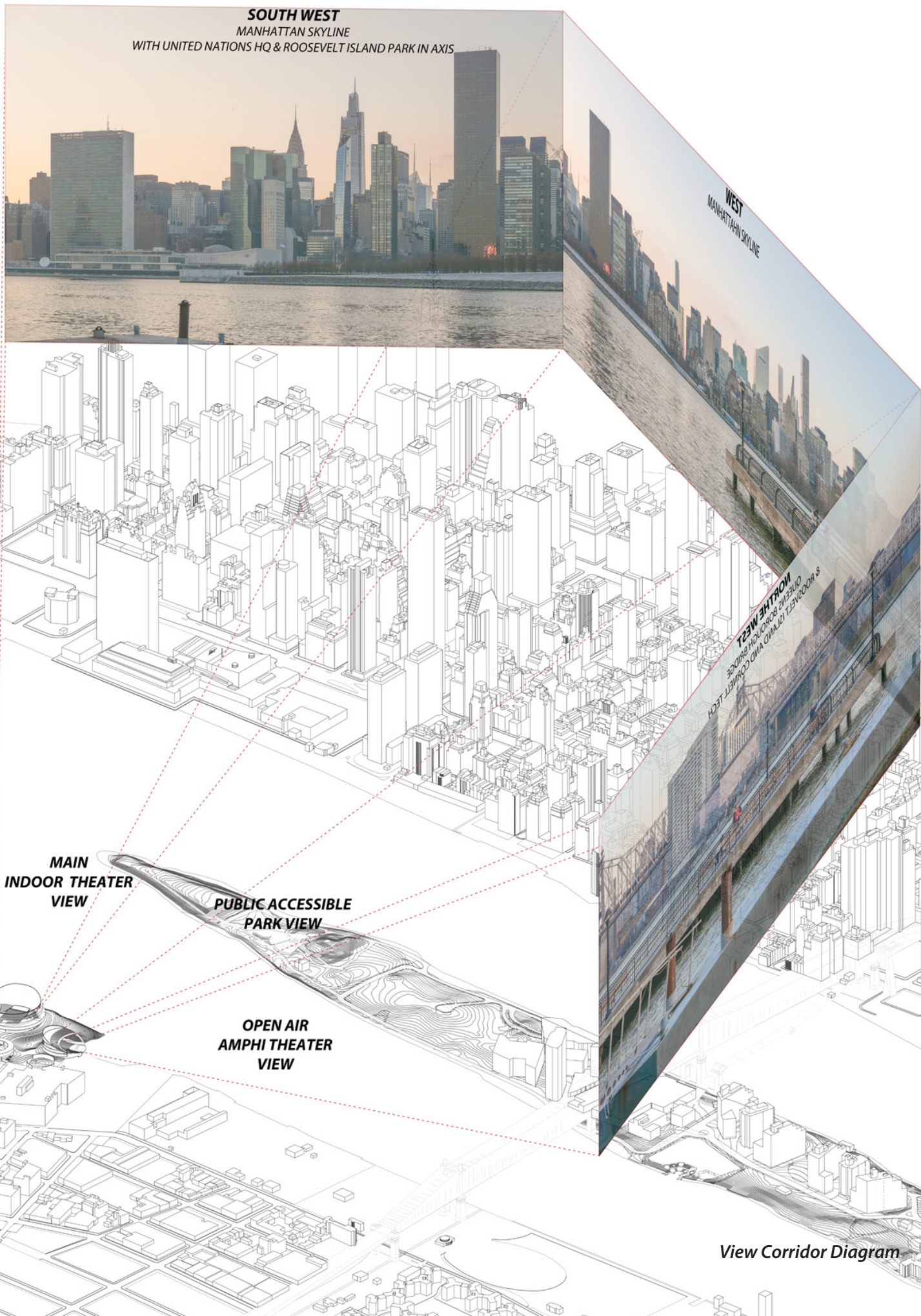
Due to climate change, sea levels are rising and it is only a matter of time before the edge of New York changes. We must adapt to these changes and seek to create new experiences for the public through architecture that utilizes the daily fluctuations of high and low tides.

The site, Anable Basin, is located at the end of an industrial area in Long Island City, facing the East River with a stunning view of the Manhattan skyline and the calmness of the river. Exploration began with the desire to

maximize this fantastic view and led to envision a performing arts center as the primary program.

However, I recognized the problem of limited temporal usage that such a program would entail. To address this issue, I propose a combination of the performing arts center with a child care center to create a multi-purpose space that is easily accessible to the public and can sustain consistent usage throughout the day.





View from the Site



SOUTH WEST
United Nation HQ
& Roosevelt Island Park in Axis

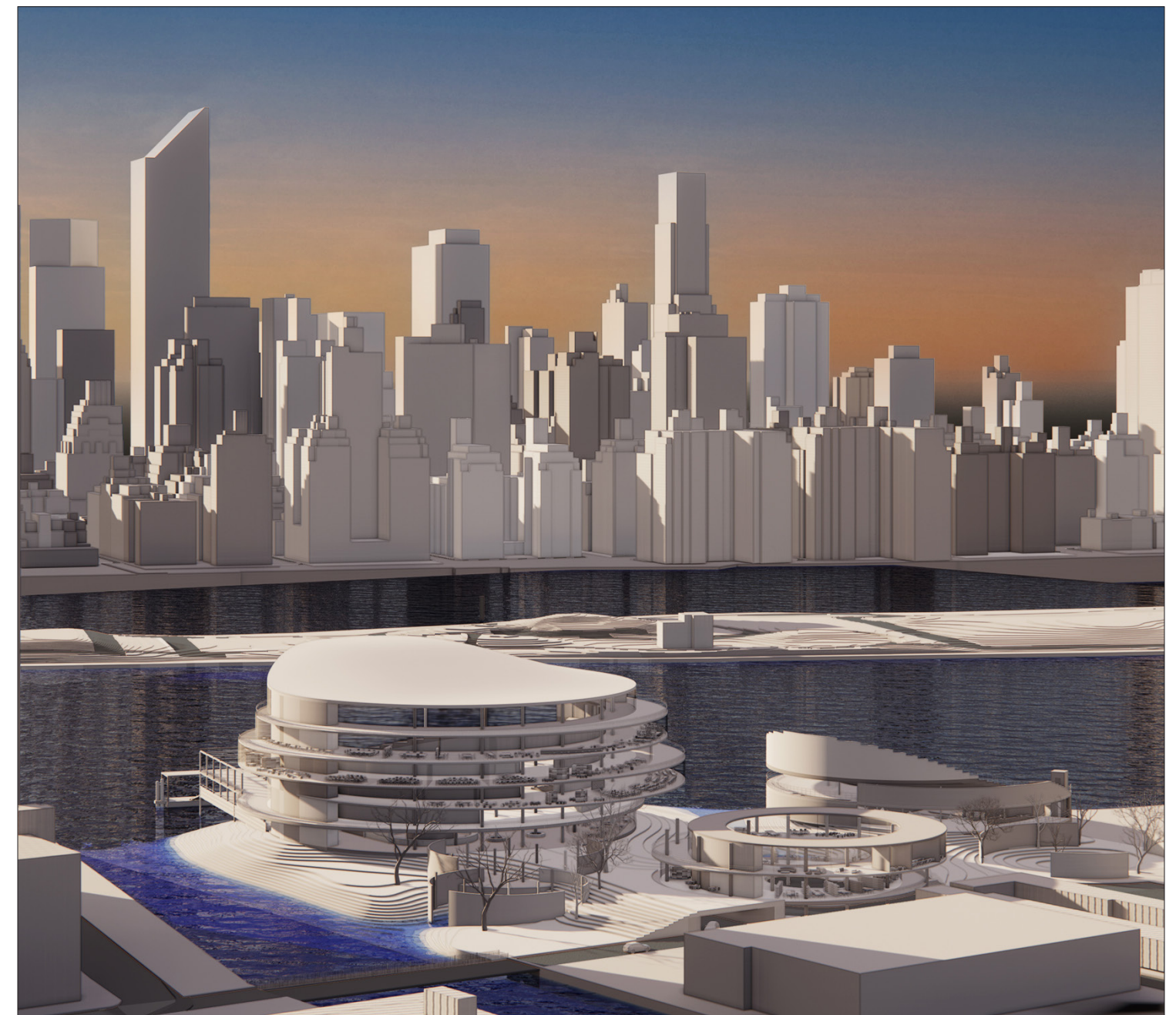


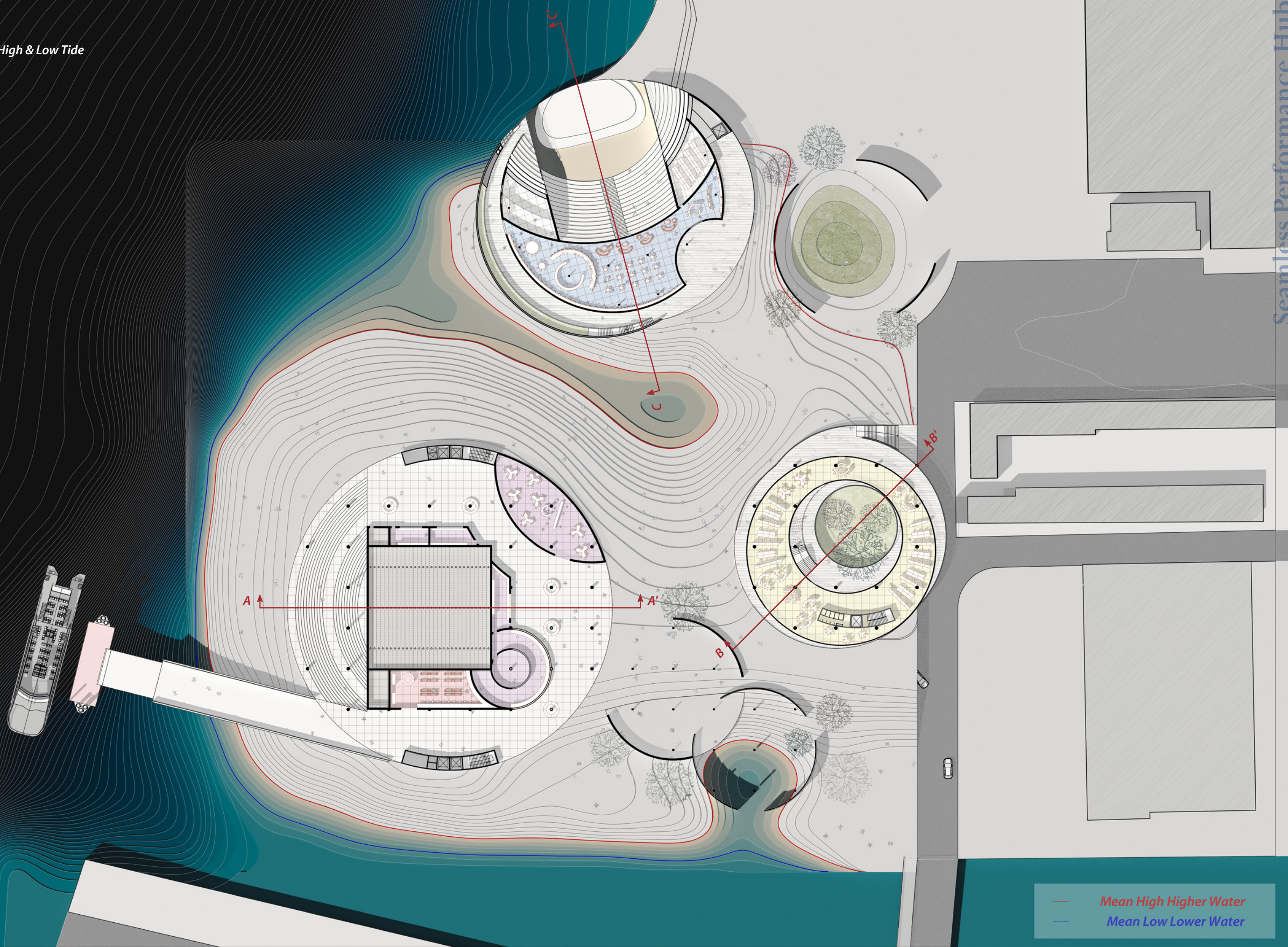
WEST
Manhattan Skyline



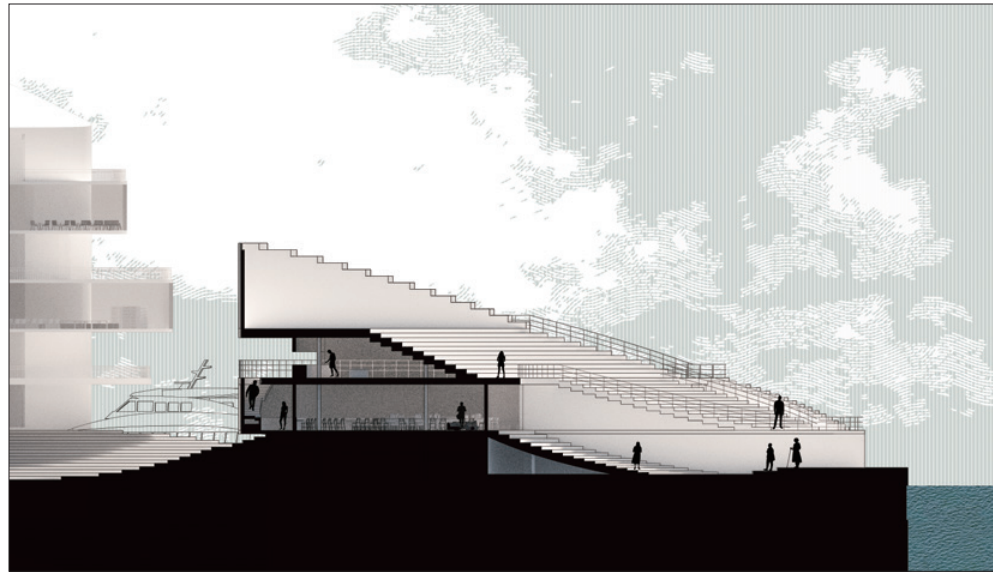
NORTH WEST
Queens Borough Bridge
& Roosevelt Island and Cornell Tech University

Perspective View Render from the Site





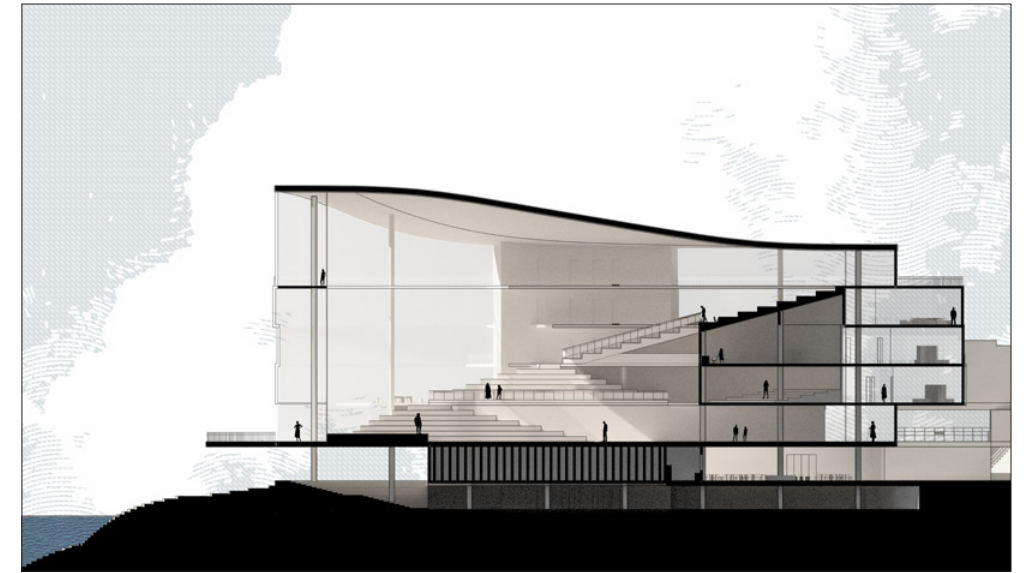
— Mean High Higher Water
— Mean Low Lower Water



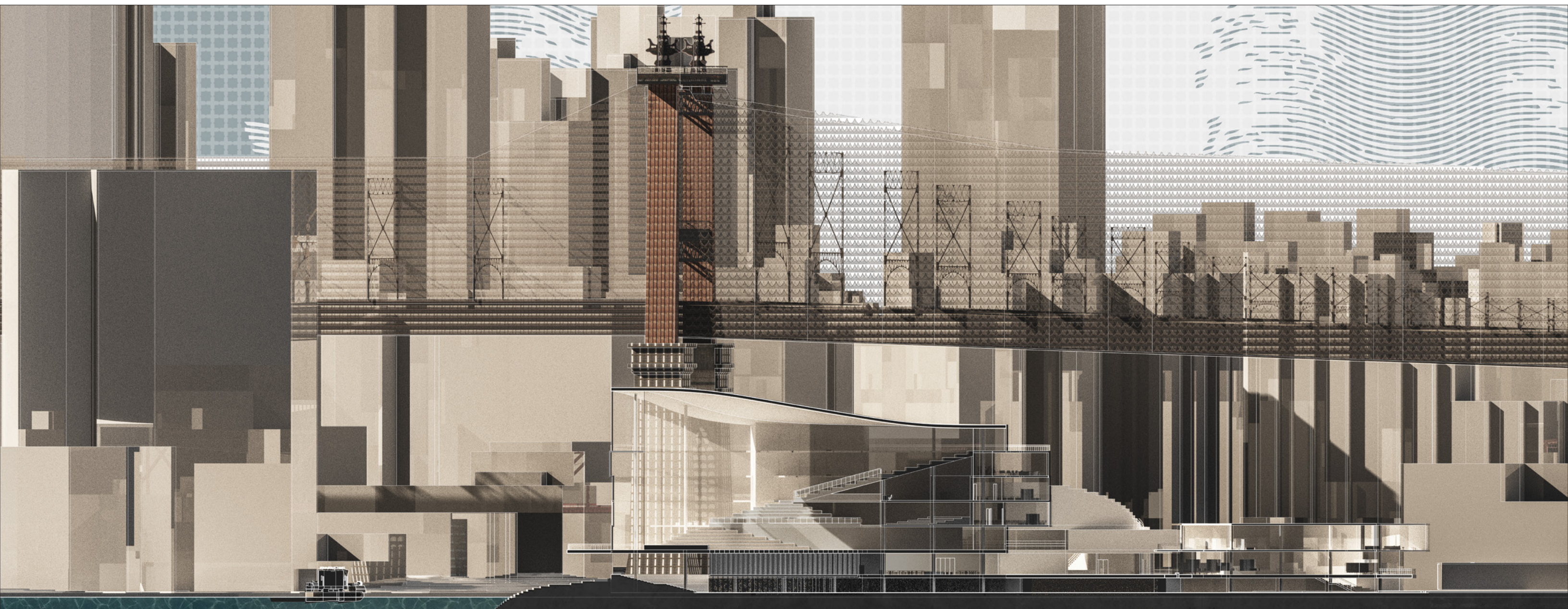
A-A' Section



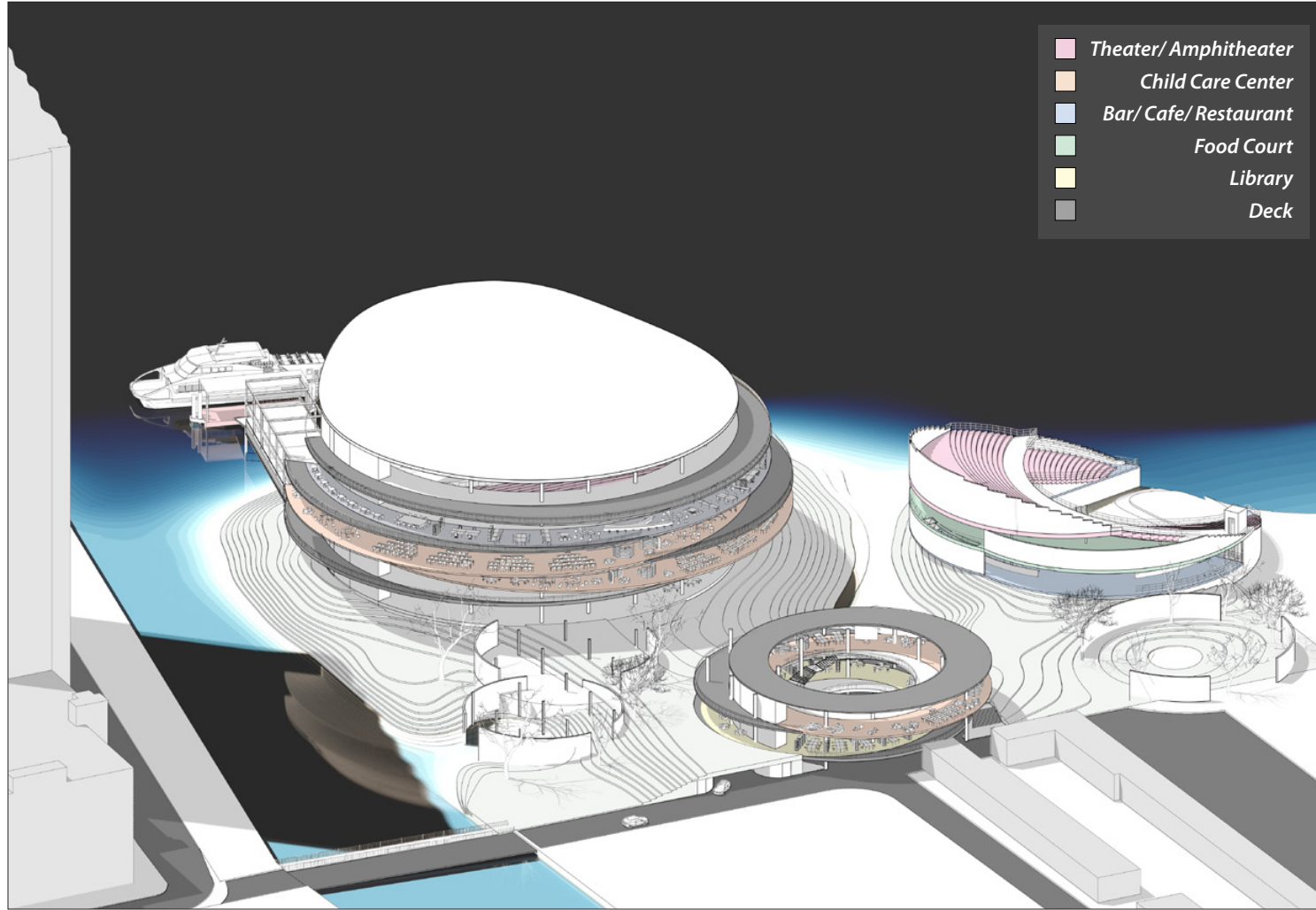
B-B' Section



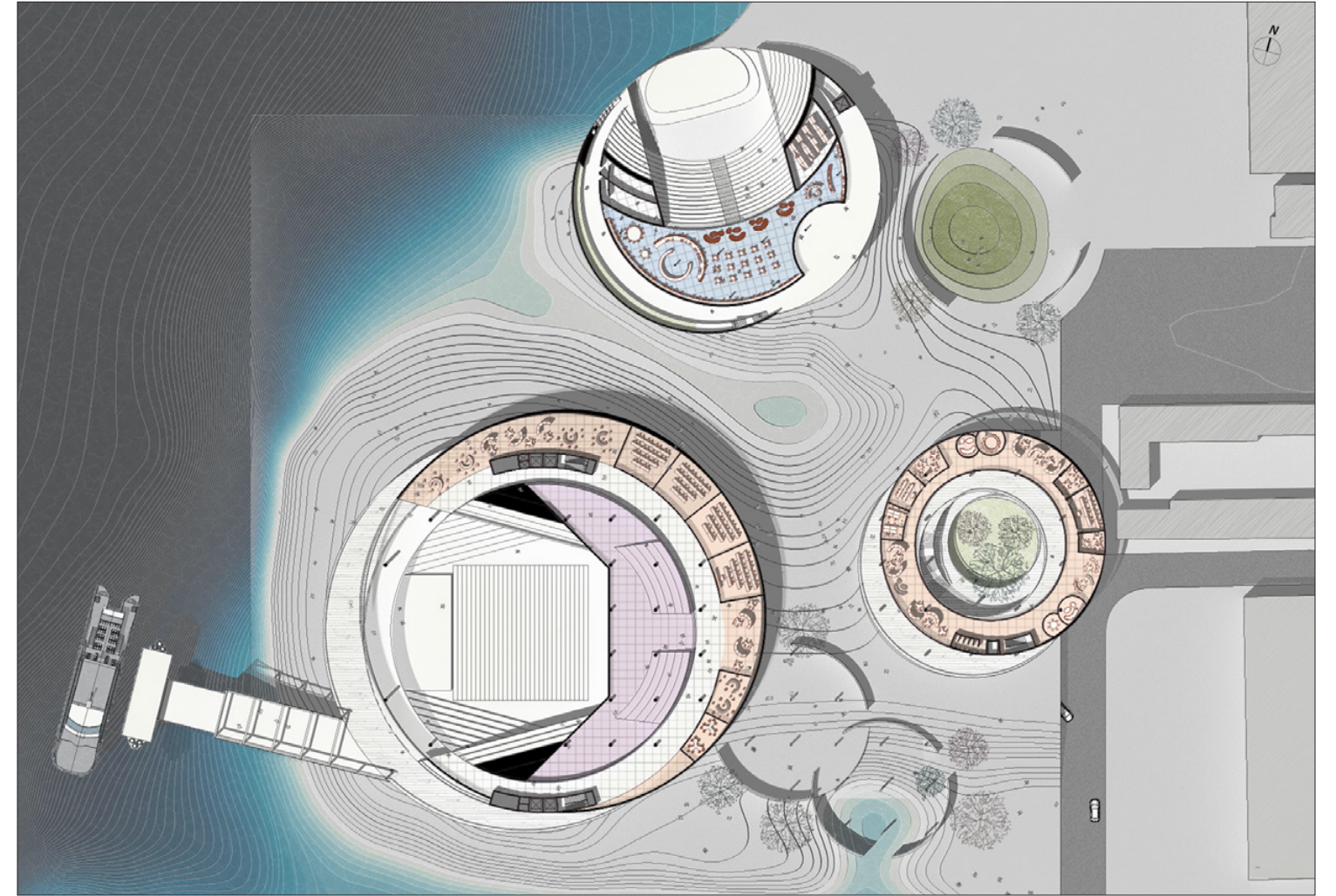
C-C' Section



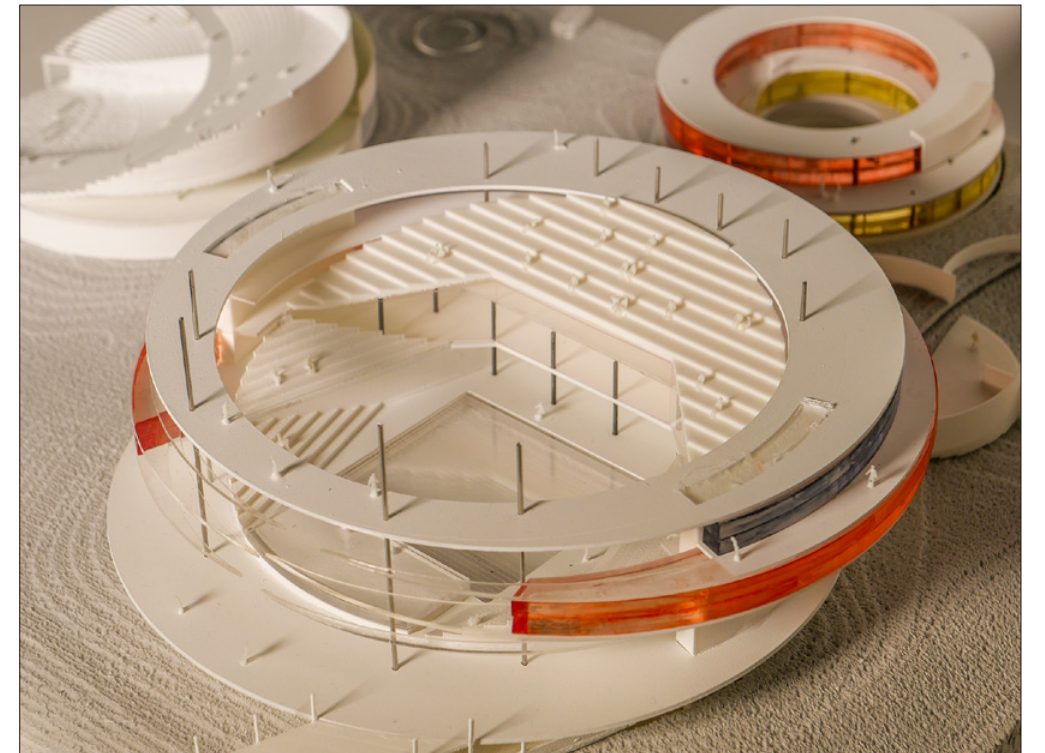
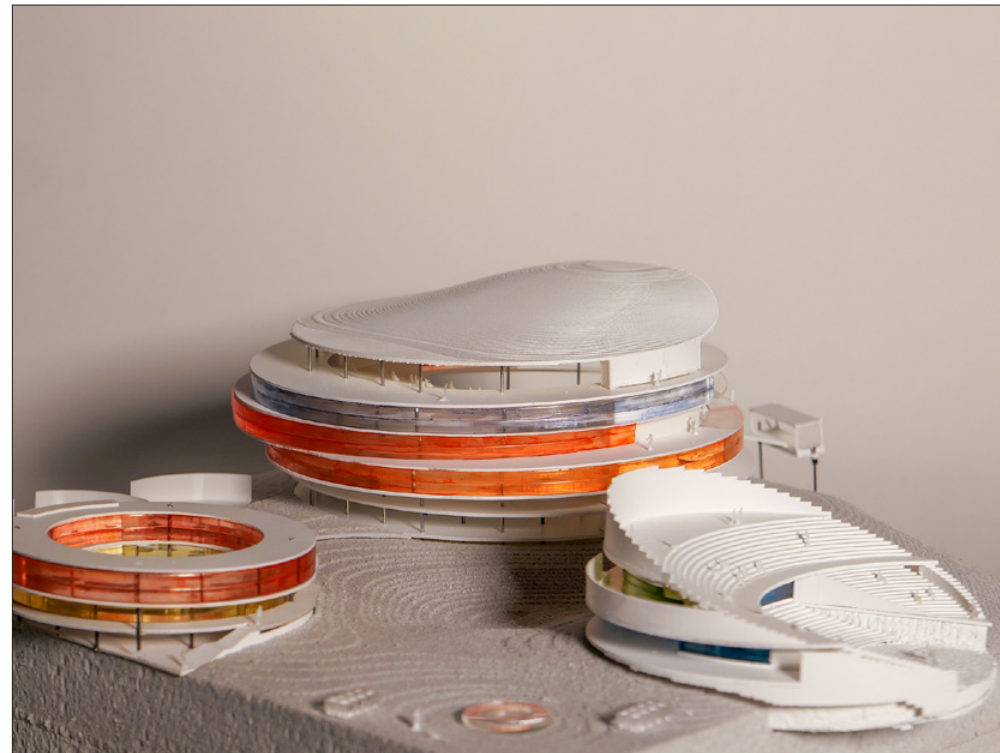
Program Distribution



Typical Floor Plan



Model Photographs





Desert Haven

: A Biophilic Sanctuary in Arid Landscape

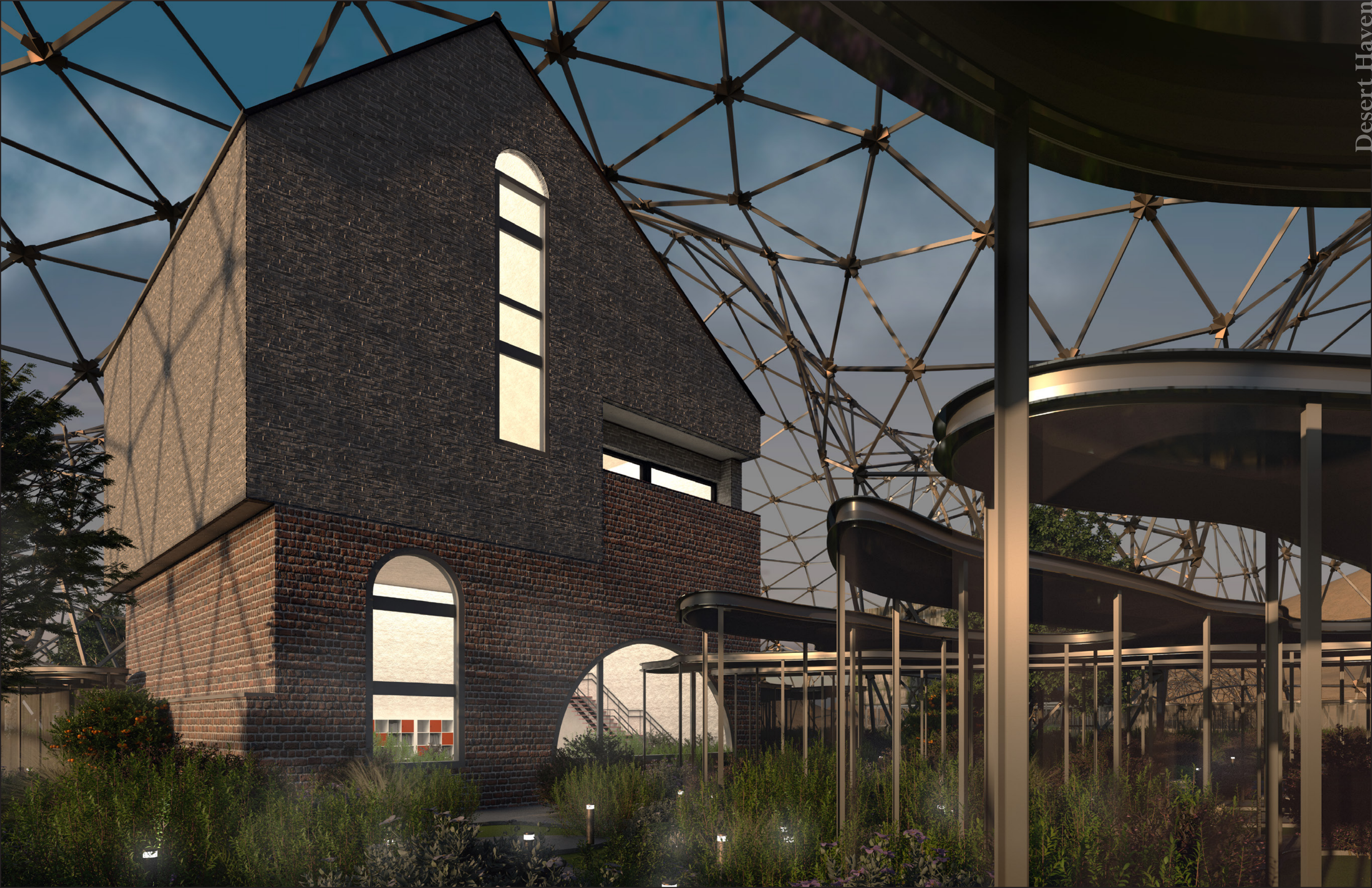
Biophilic Utopia in Desert, Siteless

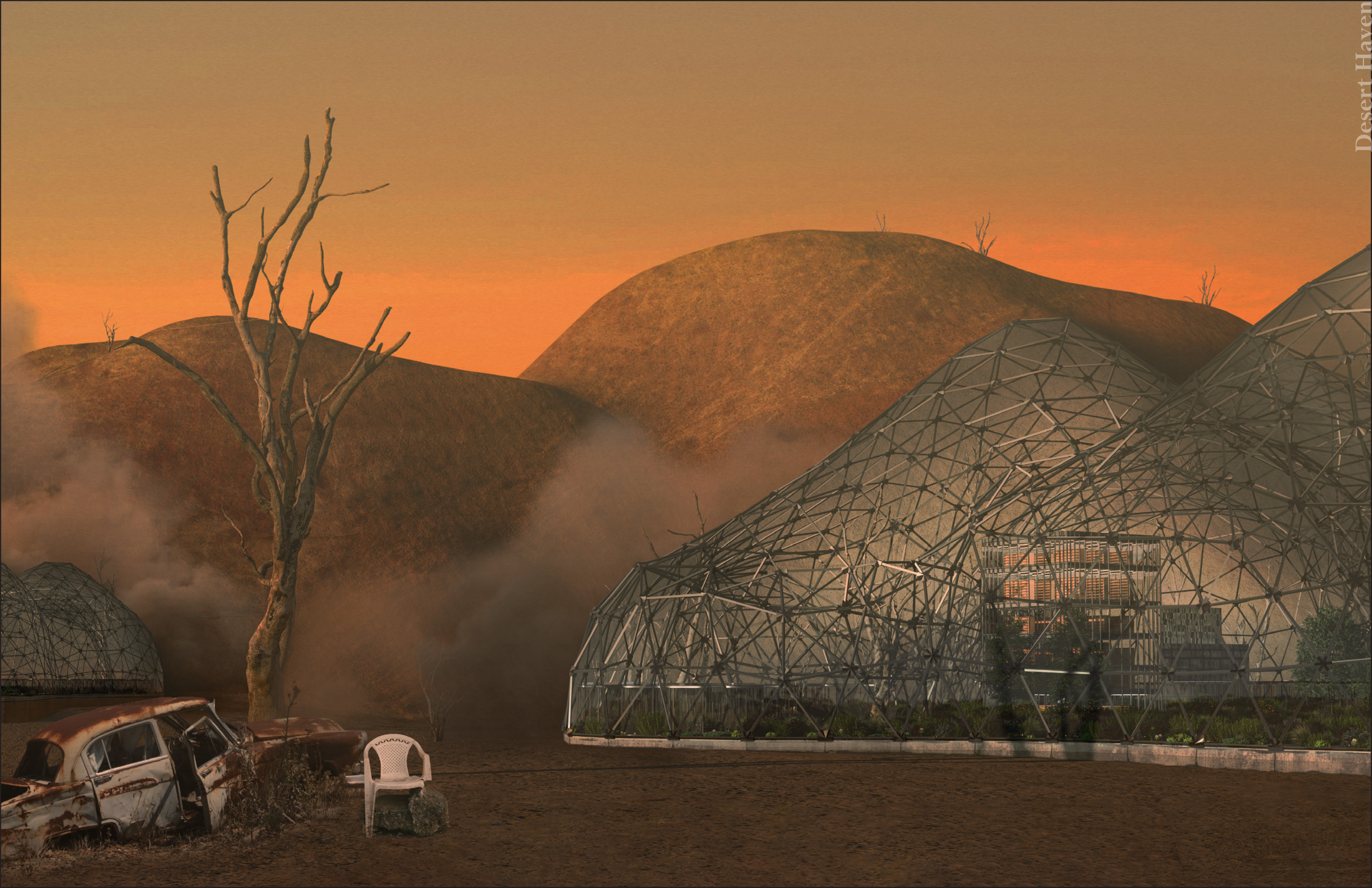
Techniques of the Ultrareal, GSAPP Fall Semester, 2022

Professor Phillip Crupi

Images created through V-Ray in Rhino





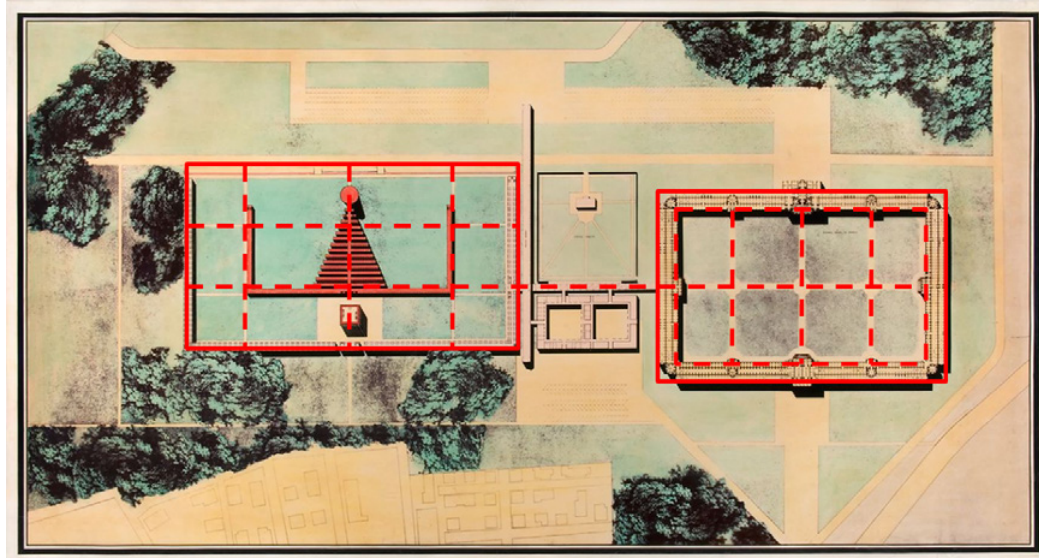


Rhythm between Life and Death through repetition of Perspective and Flatness

Architecture Apropos Art Seminar, GSAPP Fall Semester, 2022

Tutor Steven Holl

Relationship with the City



Site Plan, 1971

The principal interrelationships with the city, as far as this project is concerned, consists mainly in its precise architectonic definition so as to constitute 'an architectural place' where the form and rationality of the construction-interpreters of the piety and meaning of the cemetery-are an alternative to the brutal and disordered growth of the modern city.

The cemetery, as an architectural place, just like other public places, is capable of creating the collective memory and will of the city. Thus, the

cemetery, articulated around the central burial grounds and around the building containing the ossuaries and the perimeter repositories for the bodies of the dead, offers its dominant elements under the hypostases of the cubic sanctuary and conic tower of the communal grave.

These elements, towering over the confining wall, are references to the exterior surrounding cityscape and signal the cemetery.

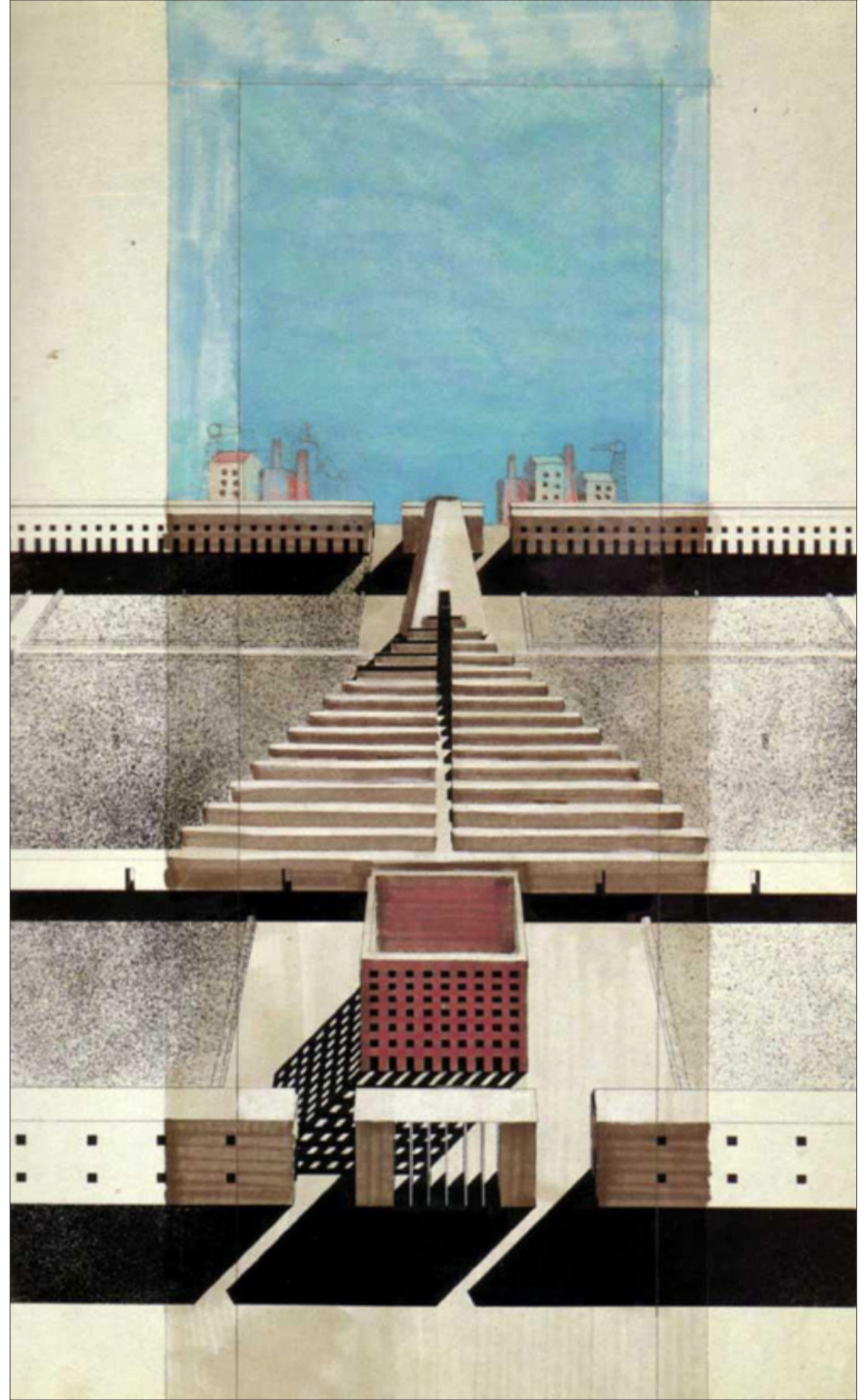
Relationship of Perspective with Previous Project



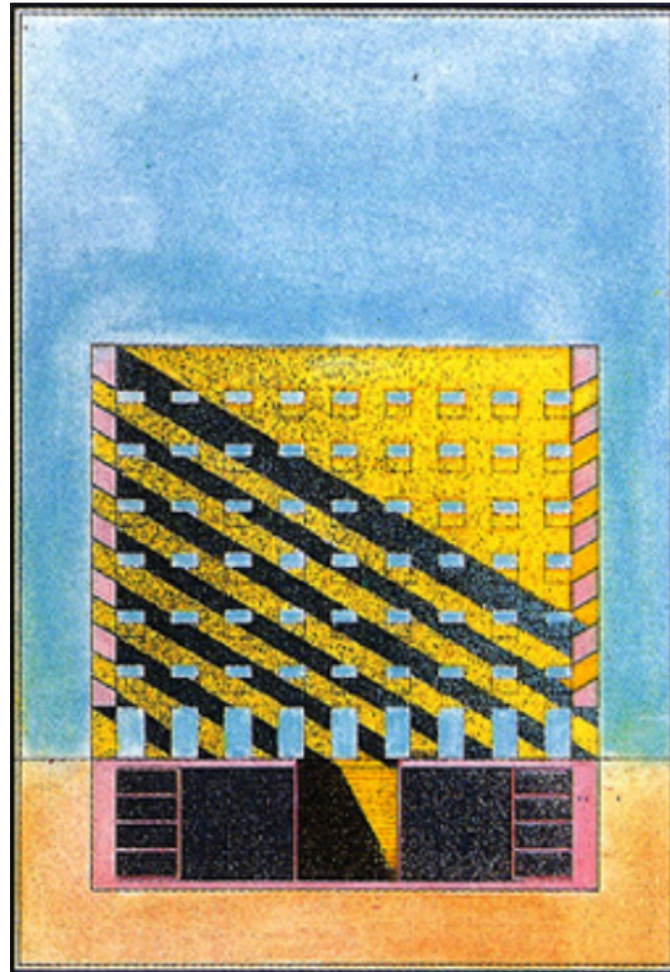
Gallaratese Housing D Block
1969-73



San Cataldo Cemetery
1971

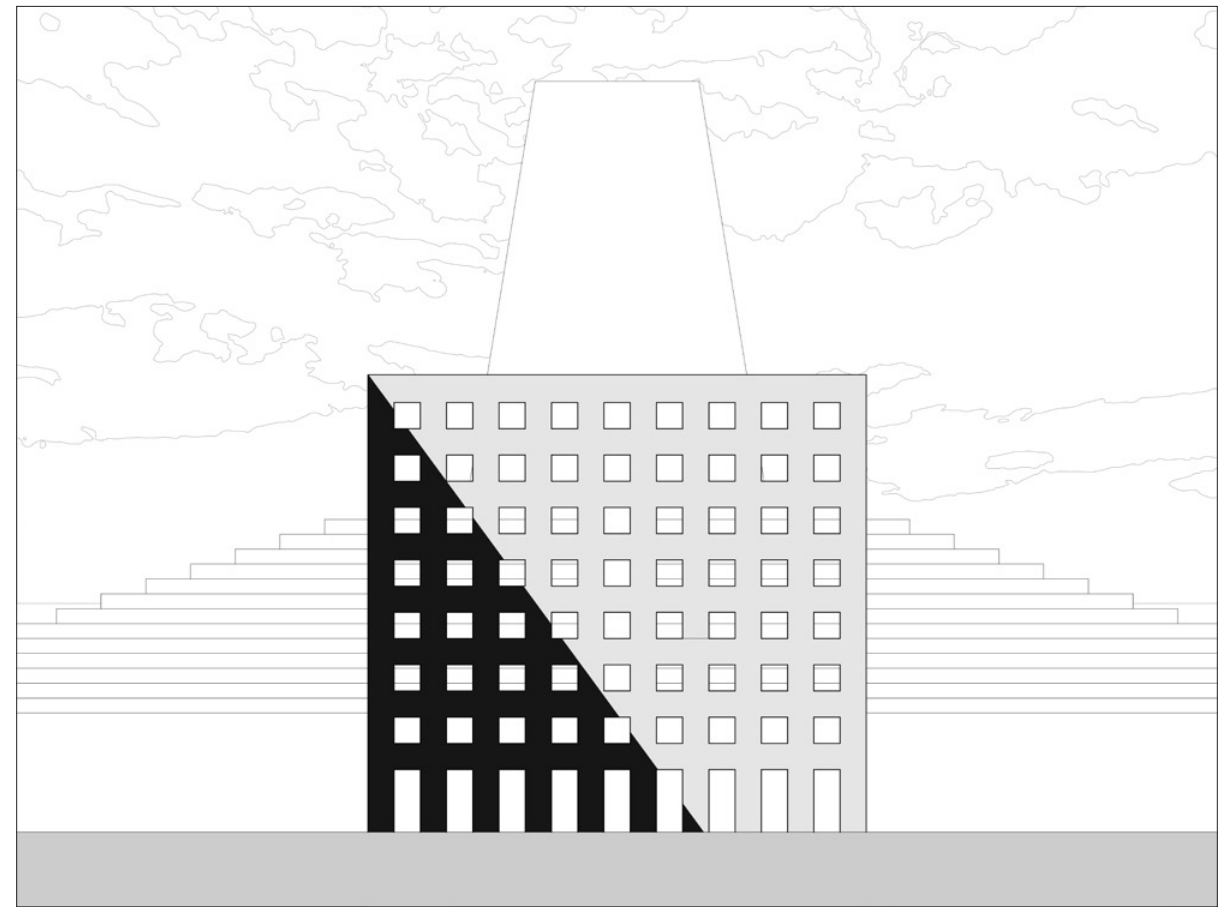


THE SANCTUARY

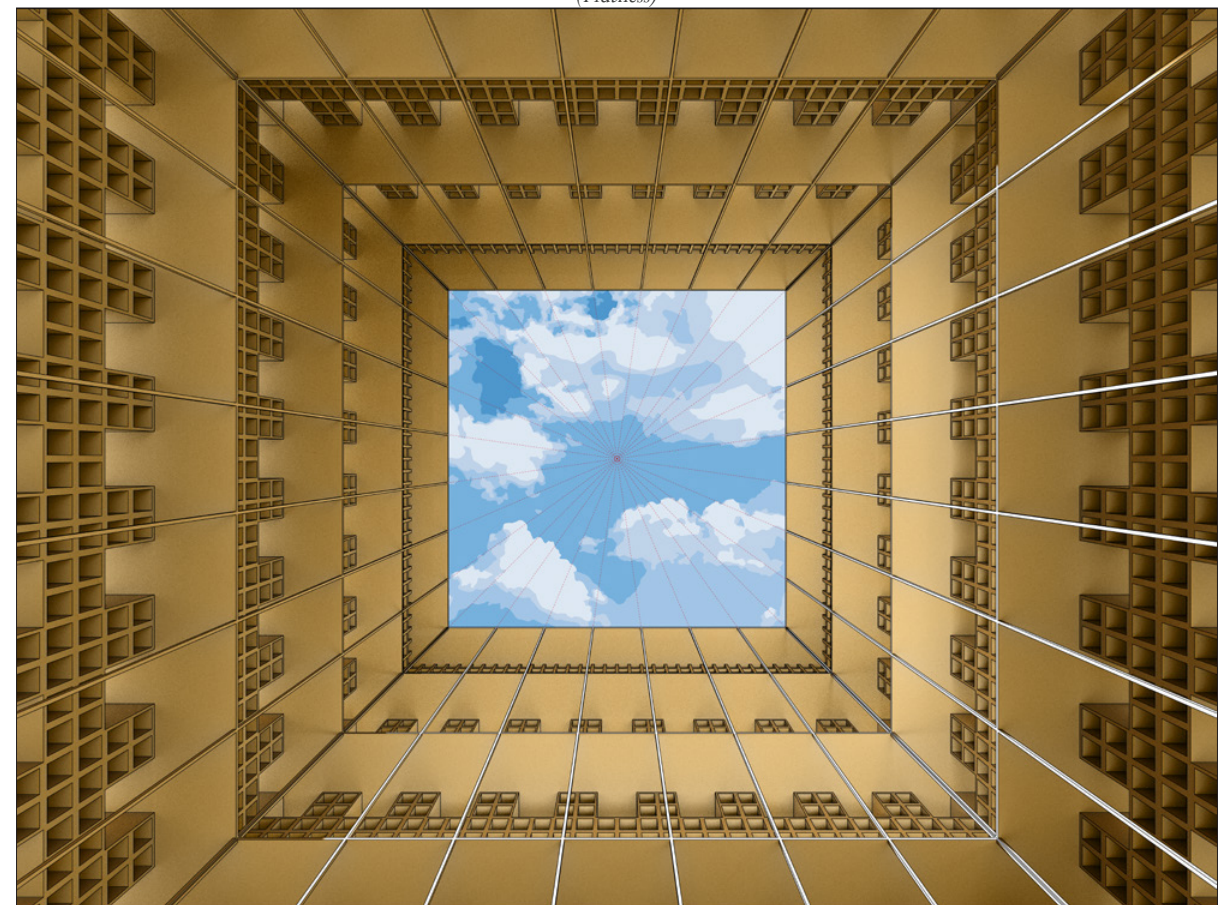


*The cubic volume with its regular windows has the appearance of a house with no floors and no roof.
The windows, which cut directly into the wall, have no frames or panes
: this is the house of the dead and, in terms of architecture, it is unfinished and abandoned and therefore analogous to death.*

*The sanctuary is a collective monument where funeral, civic, or religious ceremonies take place.
Just like the cemetery, the sanctuary belongs to the whole community.
It is an urban monument which represents the relationship between the institution of the city and death.*

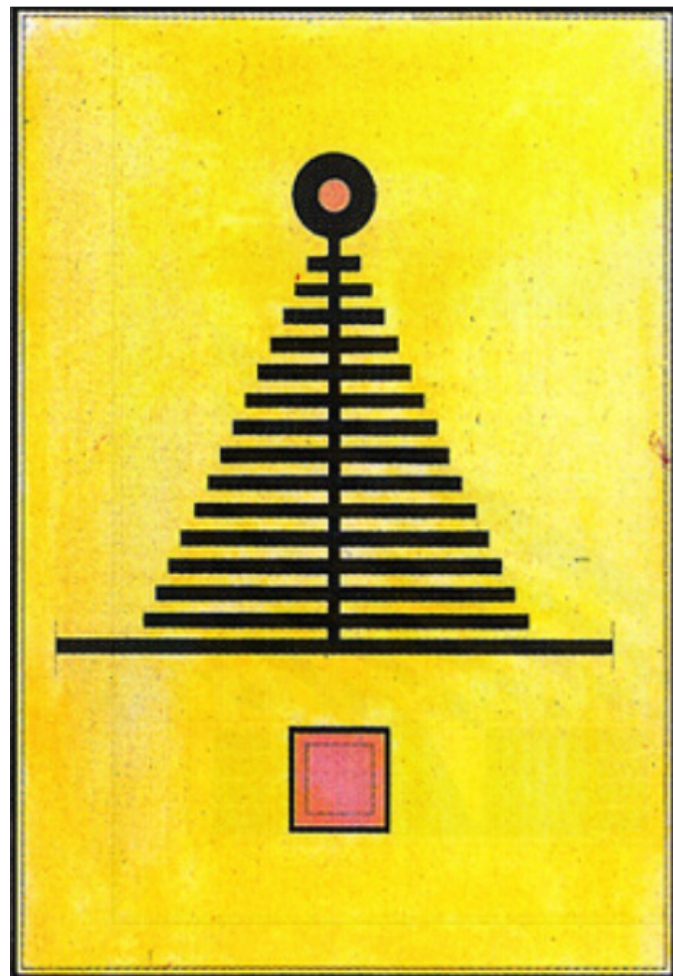


DEATH
(Flatness)



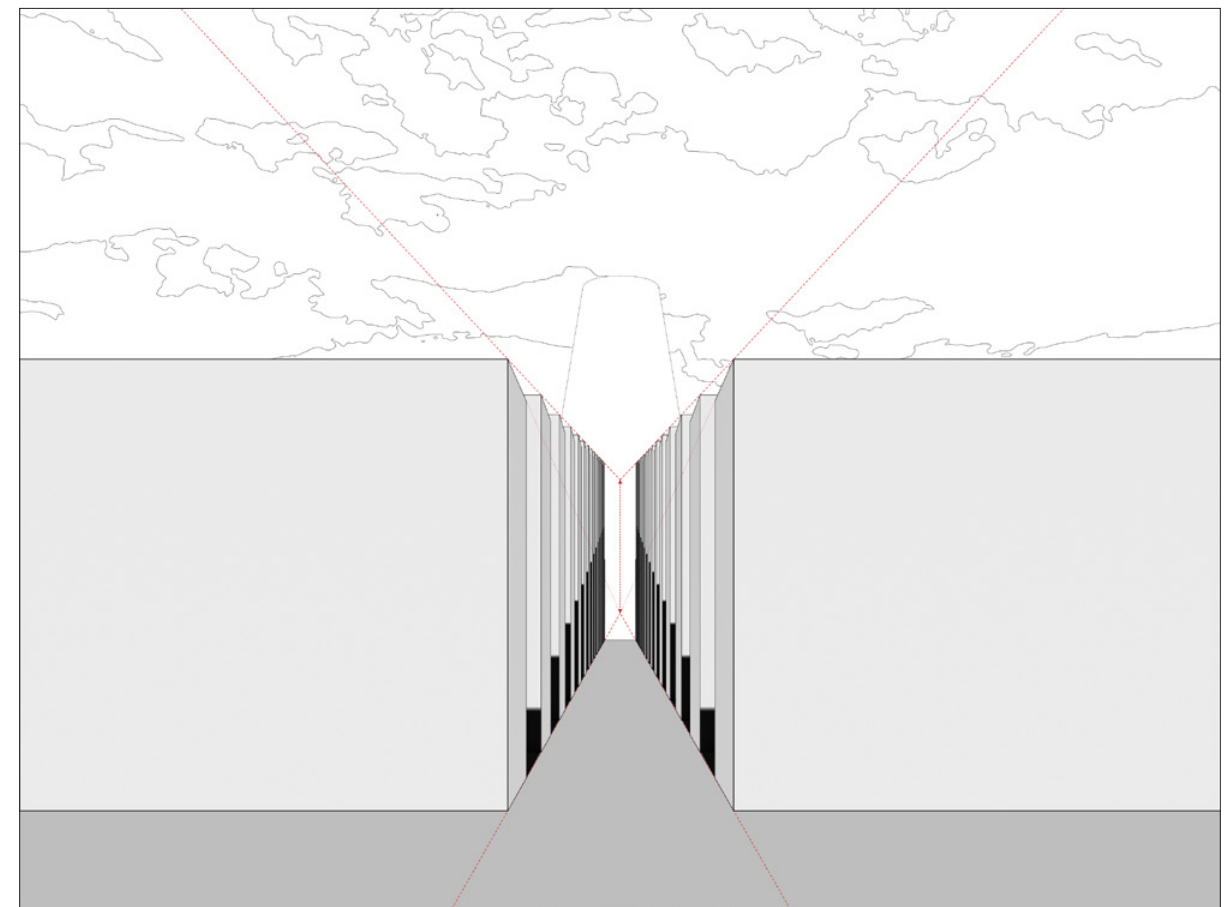
LIFE
(Perspective)

THE OSSUARIES

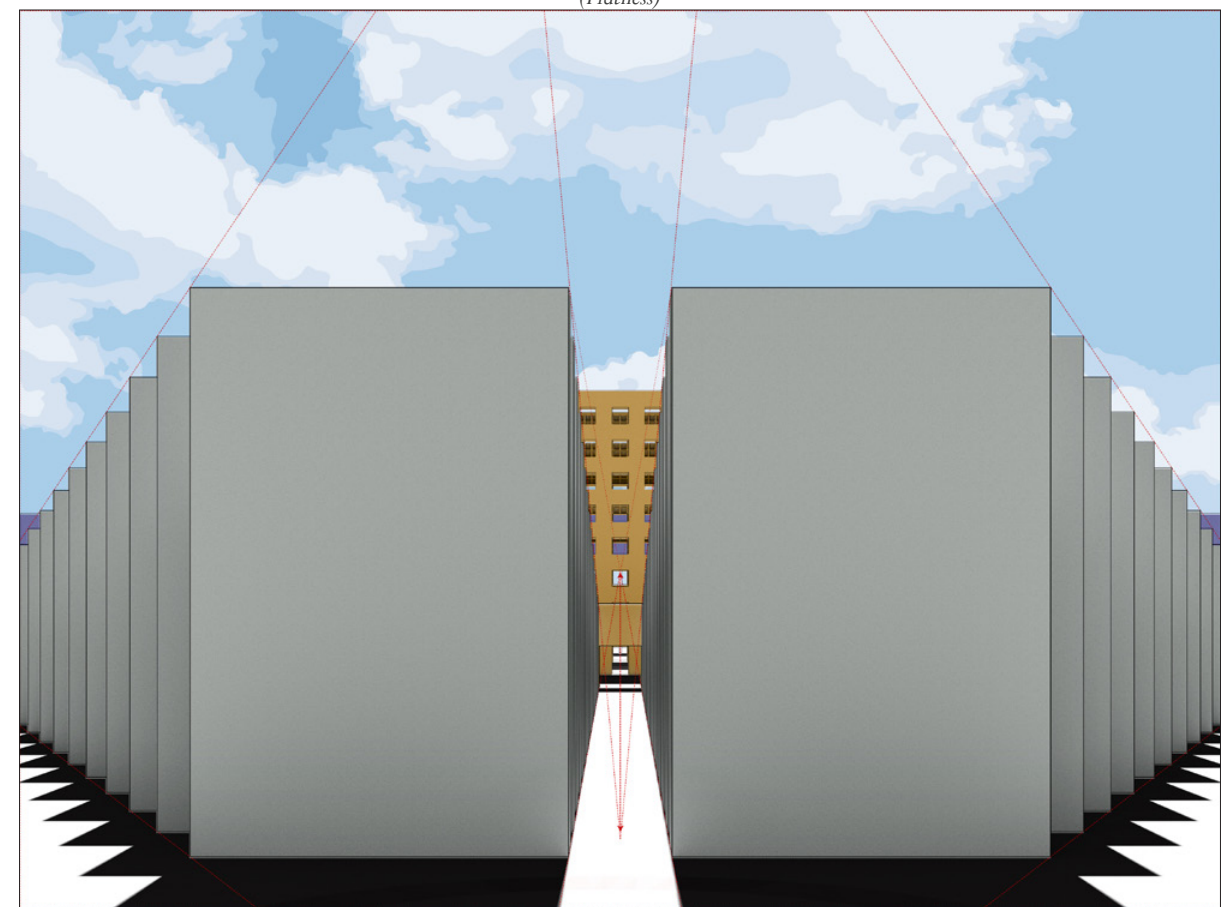


The ossuaries (the buildings containing the burial vaults) are situated at the centre of the area; they are comprised of a regular succession of four-sided elements inscribed on the ground in a triangular plan. The individual elements are raised progressively in such a way as to be also contained in a triangle in a transverse section. The progression in width in the plan proceeds along the same axis but in an opposite direction to the growth in height.

The longest element is therefore the lowest while the shortest element is the tallest; the longest four-sided element, which constitutes the base of the figure, continues beyond the base of the triangle and folds at right angles on itself.

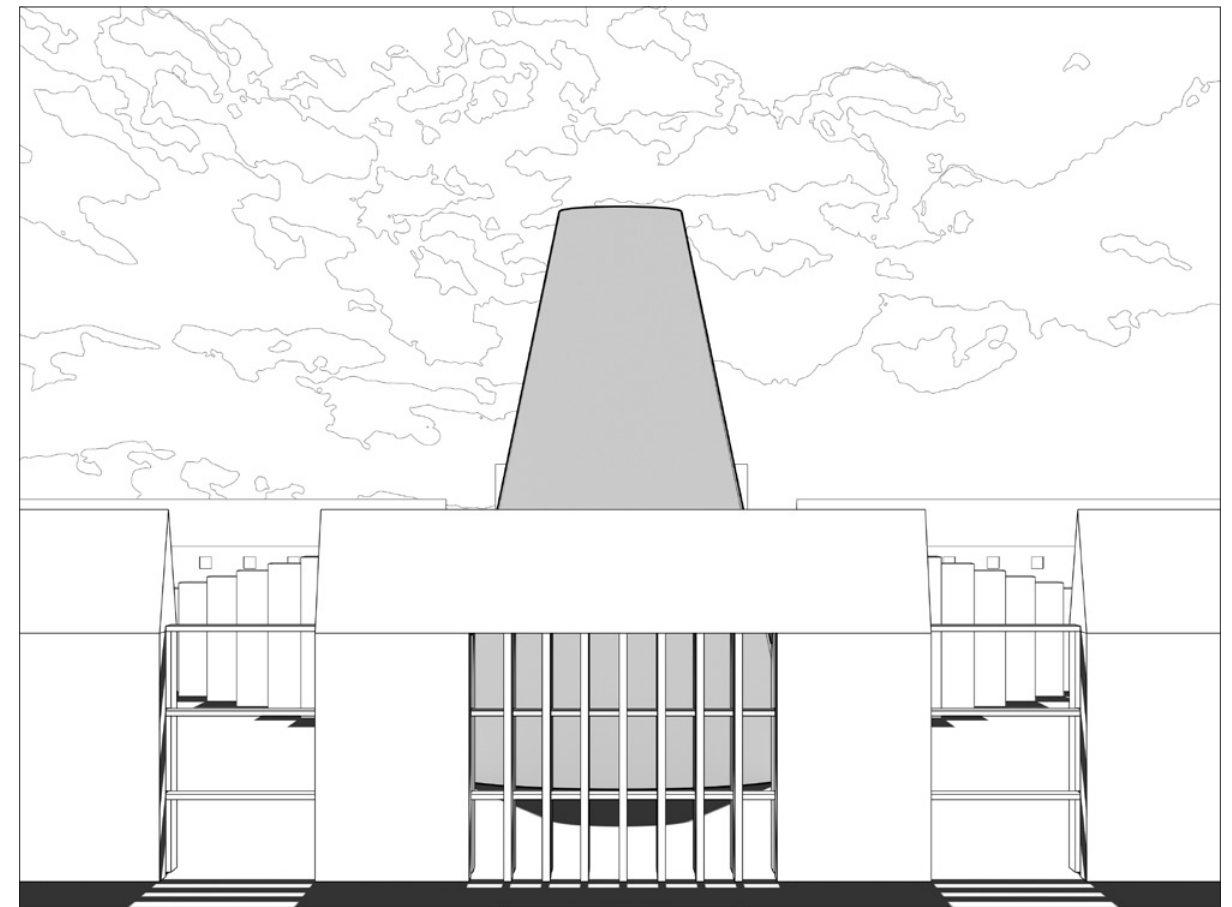
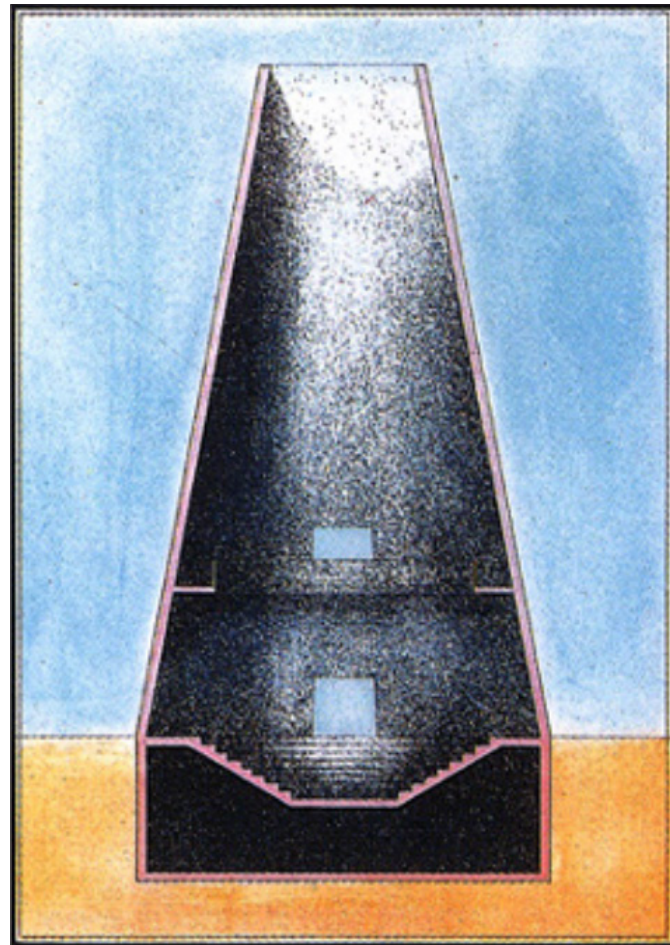


DEATH
(Flatness)

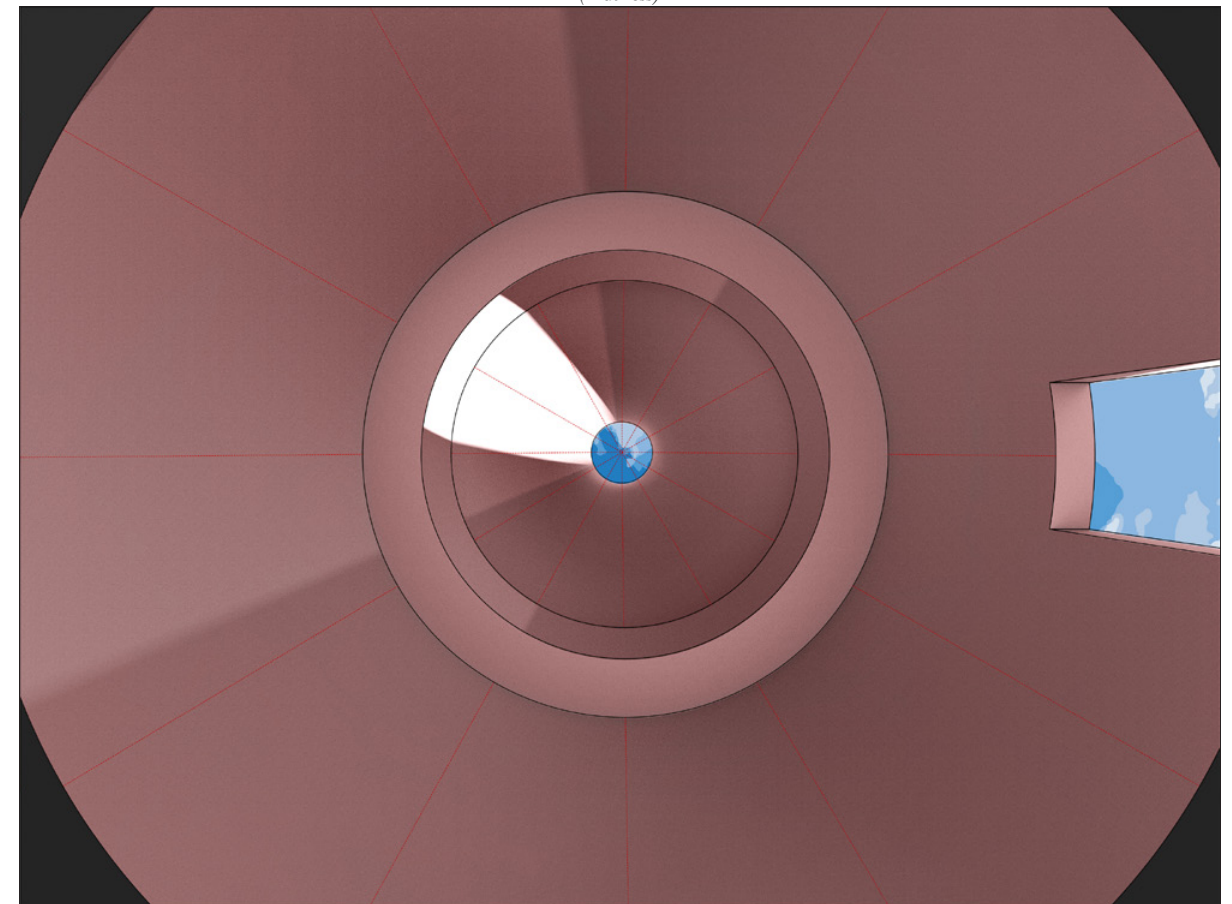


LIFE
(Perspective)

THE COMMUNAL GRAVE



DEATH
(Flatness)



LIFE
(Perspective)

The cone which covers the communal grave like a smoke-stack is connected to the central path running down the spine of the ossuary.

In this building, funerary, and commemorative ceremonies of both a religious and civil nature take place.

In the communal grave, the remains of the abandoned dead are found ; dead whose links with the temporal world have dissipated, generally persons coming out of madhouses, hospitals and jails-desperate or forgotten lives. To these oppressed ones, the city builds a monument higher than any other.

THE BURIAL GROUNDS

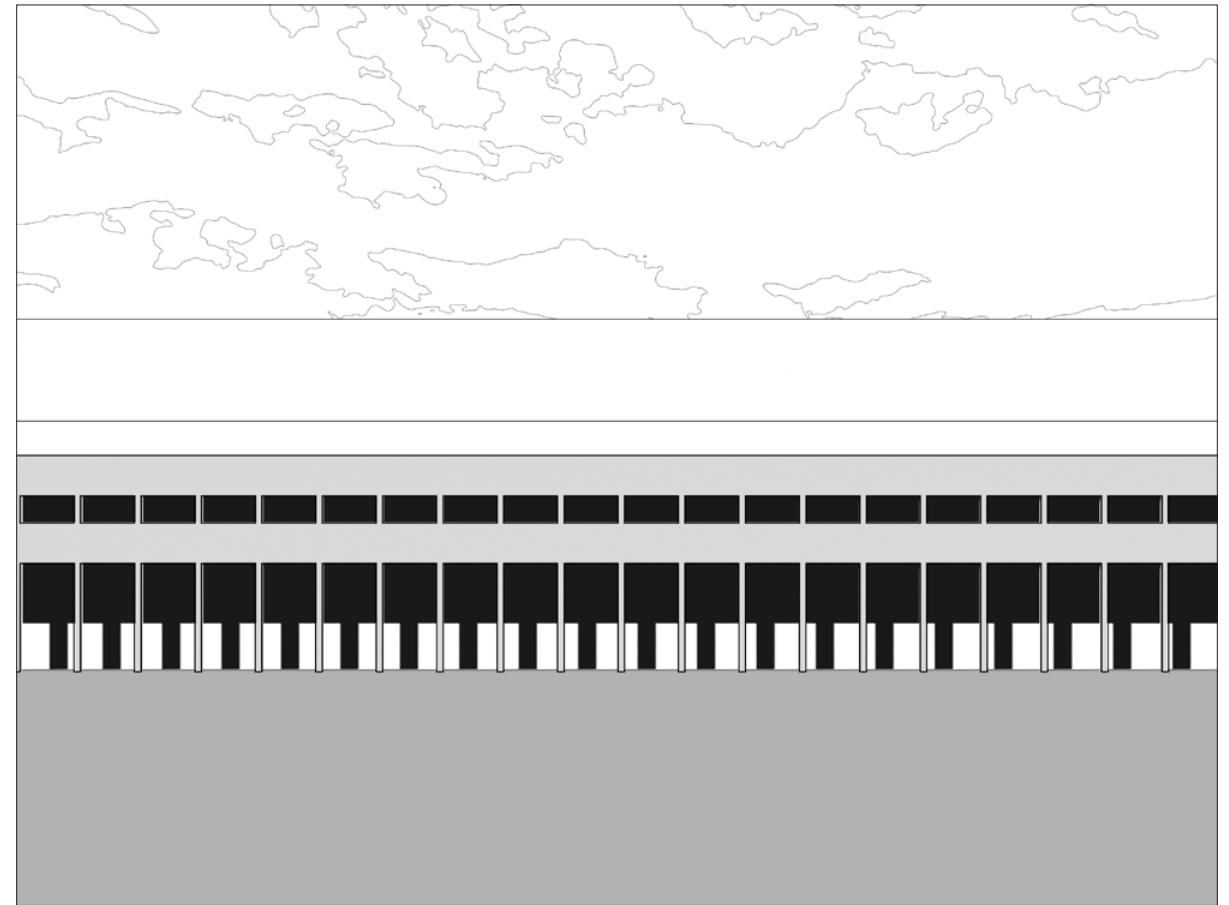


Wide paths surround the perimeter of the burial grounds; two pairs of entrances situated on the principal sides of the cemetery give access to them. Each burial ground, marked by the crossing of the paths, has in the centre a stone stella, like a menhir, which bears the number of the particular area, thus giving it an identity.

In the interior of the field, the tombs are regularly disposed.

The paths are covered with white gravel carefully levelled, or paved with white stone.

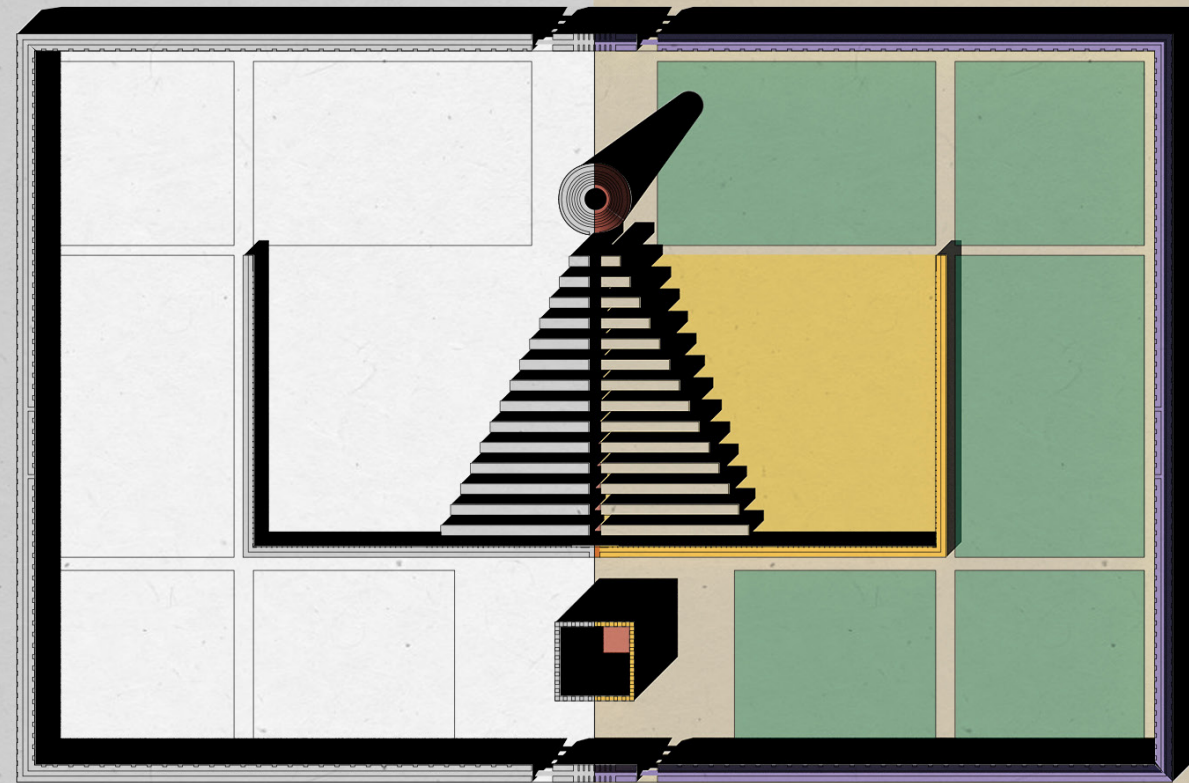
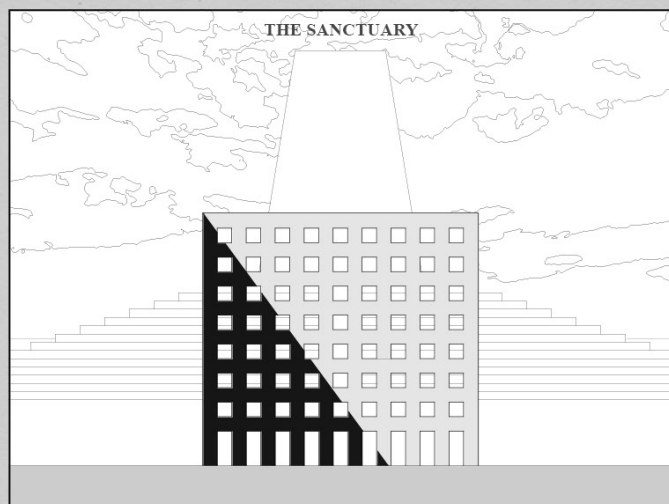
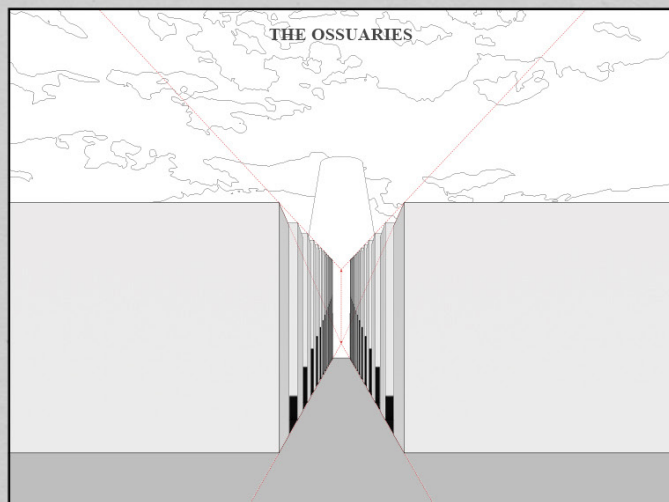
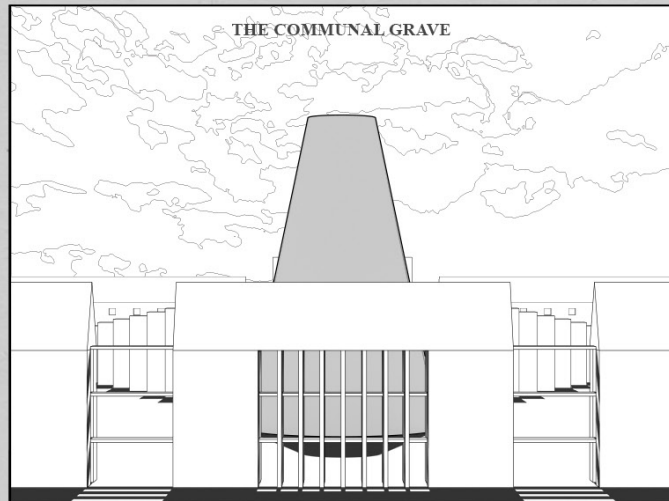
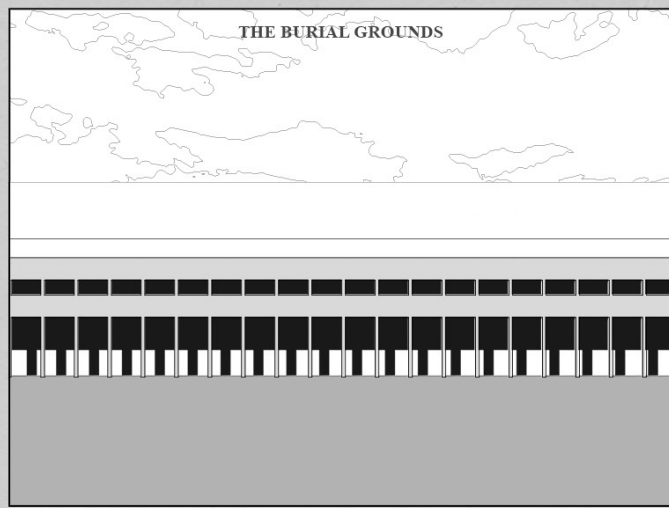
Around the monuments, the paths, which are at the same level as the perimeter of the porticos, form two spacious squares allowing for the manoeuvring of the hearses.



*DEATH
(Flatness)*



*LIFE
(Perspective)*

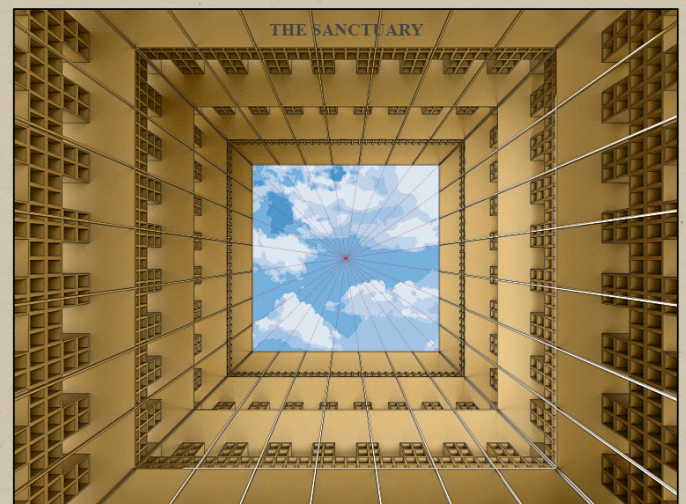
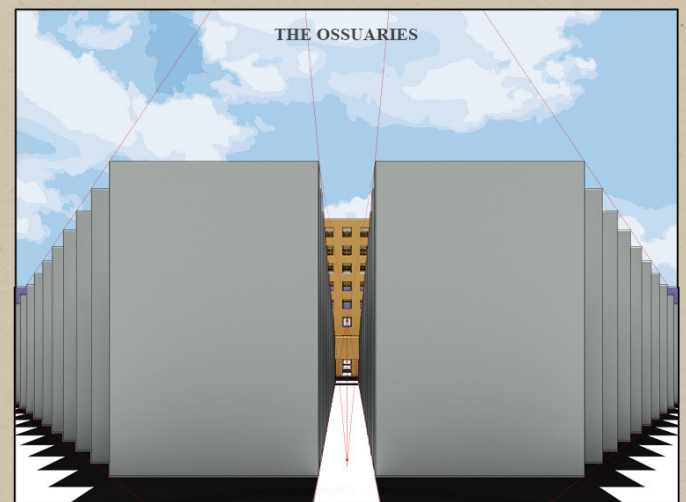
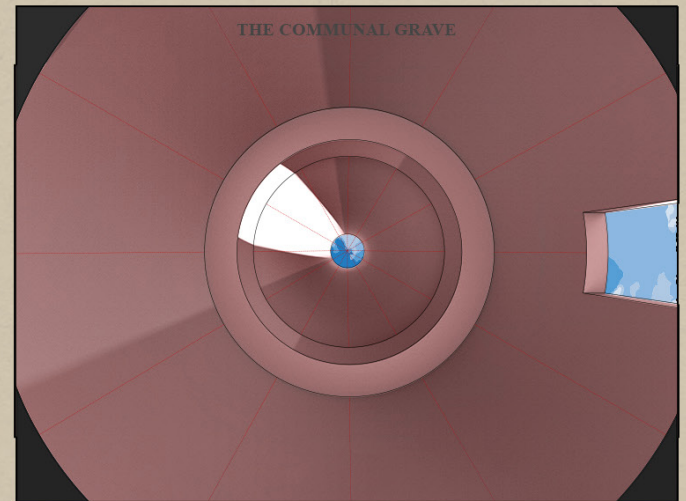


FLATNESS

State of Death

PERSPECTIVE

State of Life

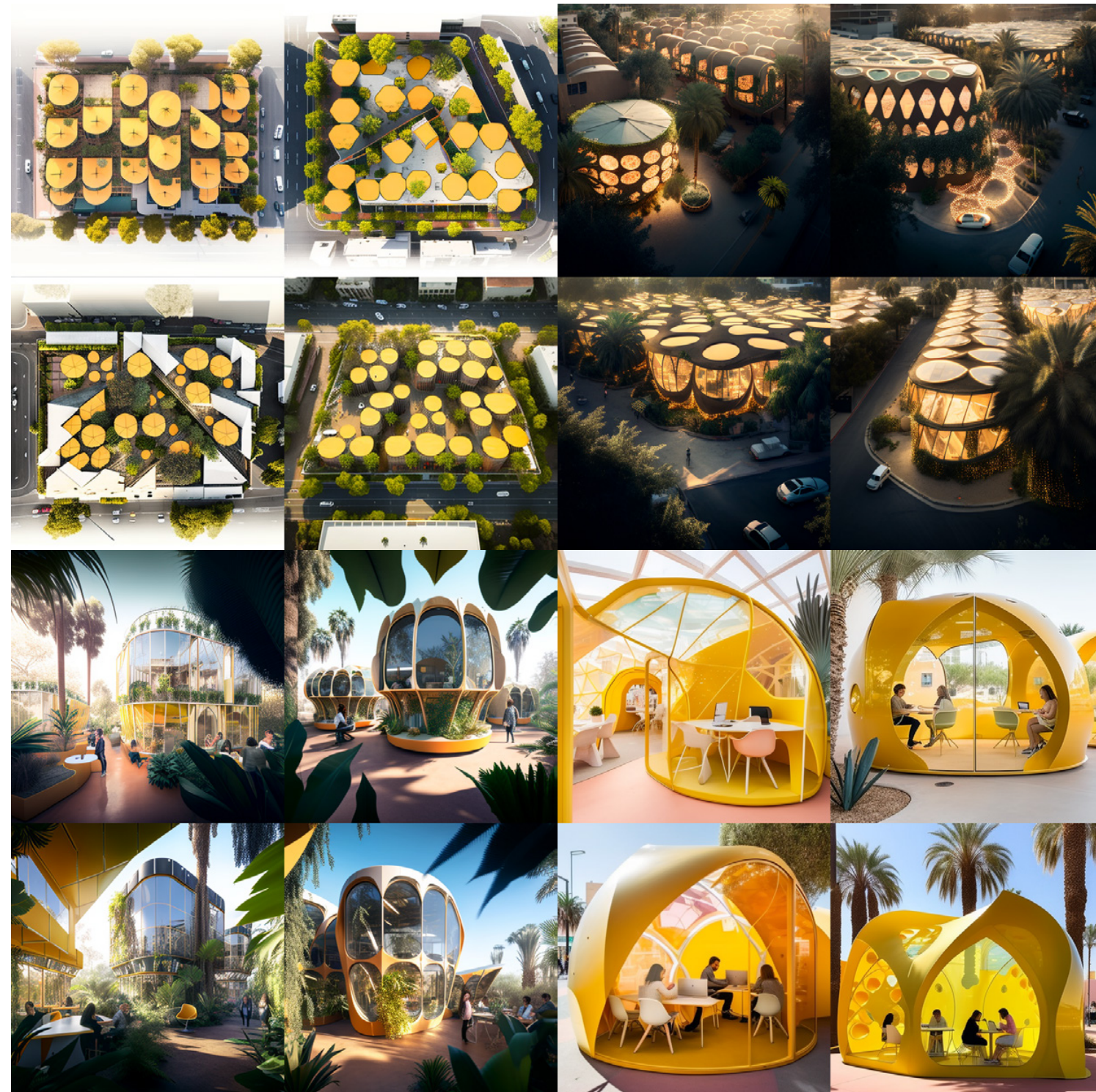


Reinterpretation of Selgas Cano's Second Home Hollywood

Image Generated by AI Program 'Mid Journey'

Architecture Concepts from 1968 to the Present Seminar, GSAPP Spring Semester, 2023

Tutor Bernard Tschumi



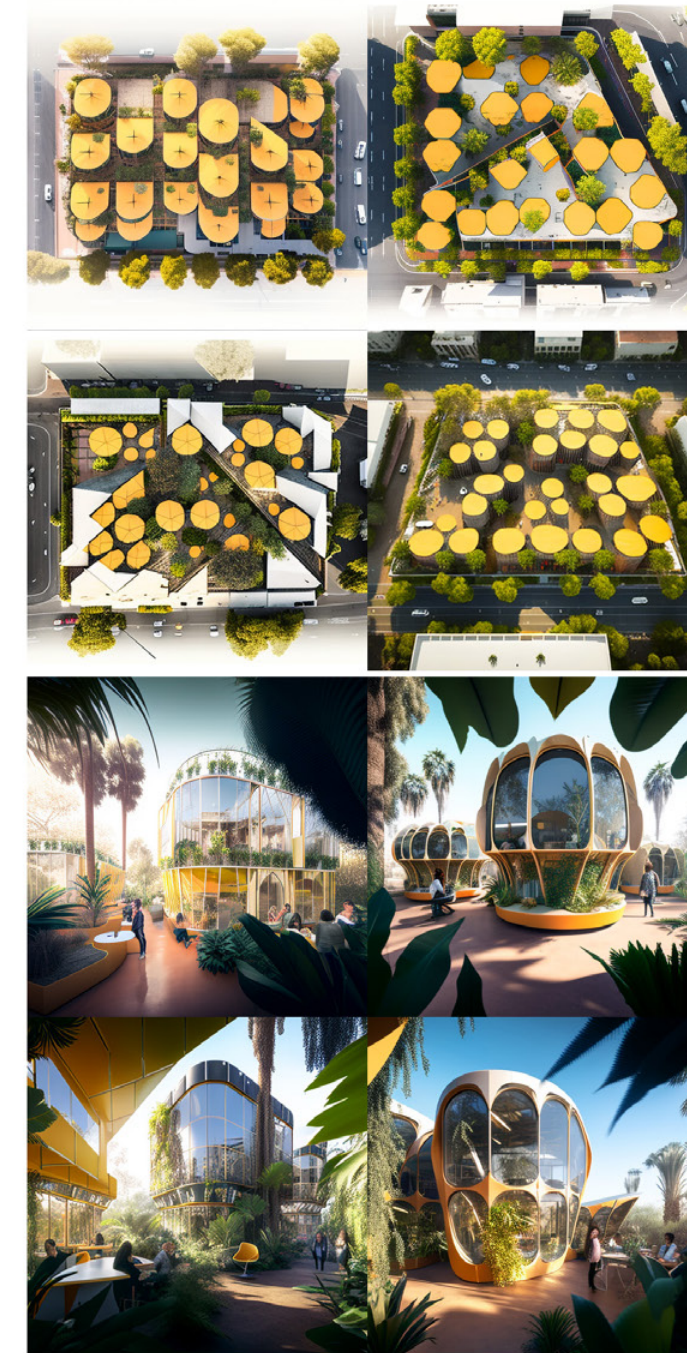
ARCHITECTURE CONCEPTS FROM 1968 TO THE PRESENT
Ian Benjamin Callender (ibc2104) / Jae Sung Lee (jl6241)

Statement Amid Hollywood's urban landscape, a pod-shaped co-working space decontextualized from the grid, concealed by vegetation, fostering a knowledge oasis through recontextualizing the Second Home campus.

Contextualization = Decontextualization / Recontextualization

Respondent Jae Sung Lee

Images



CONTEXTUALIZING A CONCEPT:
SELGASCANO'S SECOND HOME HOLLYWOOD

- Argument The projects' contextualization in a local sense means decontextualization and recontextualization on the site itself, as a means of ensuring concept
- a. separating from the street, from the area, disconnecting, but maintaining the local zoning/single-storey nature of the area
 - b. creating the new context on the site

SelgasCano is a Spanish architecture firm known for its unique approach to design that emphasizes movement, lightness, and graphic quality. Their work aims to create buildings that blend harmoniously with their surroundings. The Second Home Hollywood project exemplifies this approach by decontextualizing and recontextualizing the built environment to emphasize a sustainable and inspiring workspace.

The Second Home Hollywood project is a sustainable co-working campus with oval-shaped "pod" office spaces installed among dense vegetation and connected by looping pathways. The concept of the project is to make an oasis of knowledge, prioritizing natural light, fresh air, and energy efficiency to create a flexible and inspiring workspace that adapts to the dynamic needs of its occupants. The curvilinear form, vivid yellow-colored pod-shaped cells, transparent panels, and dense foliage creates a striking contrast with the grid of the surrounding built environment. Despite this contrast, the project maintains harmony with its surroundings, creating a new relationship between the building and its context.

According to Ryue Nishizawa, SelgasCano's designs have an ethos of transgressing boundaries. They exceed the city's lot divisions, creating a landscape-like quality to their work. Their designs do not conform to the existing urban infrastructure but instead aspire to pass beyond their site to achieve a sense of movement and freedom.

The architects' approach to context prioritizes sensitivity, economy, and an appreciation for the vernacular. They aim to attenuate the presence of architecture in favor of the natural environment, minimizing the building's footprint and using local materials. Their architecture embodies a sense of movement and a landscape-like ethos, focusing on creating unique, anonymous buildings that become events, bringing radiance and a sense of freedom to the city.

The recontextualization of the project lies in creating a new context within its decontextualized environment. The building's interior spaces are designed to foster collaboration and creativity, with flexible workspaces that allow users to interact and share ideas. The co-working space also features amenities such as a communal kitchen, meeting rooms, and a lounge area, providing users with a comfortable and welcoming environment. The project draws inspiration from the vibrant and diverse culture of Los Angeles while creating a distinct and unique identity for the building.

In conclusion, SelgasCano's Second Home Hollywood project demonstrates that context in architecture is not limited to creating buildings that blend with their surroundings but can also involve decontextualization and recontextualization to create new meanings and experiences. By understanding and engaging with a project's context, architects can design buildings that serve their functional purposes and contribute to the larger cultural, social, and environmental contexts in which they exist. SelgasCano's approach to contextuality in architecture shows that creating meaningful and responsive architecture involves understanding and engaging with the context of a project. By doing so, architects can create both functional and inspiring buildings, contributing to the larger cultural, social, and environmental contexts in which they exist.

Selgas in El Croquis 21

Our premise has always been not to have a premise. One of the basic principles of our work is that nothing is preconceived, nothing is premeditated. In other words, start each project with a clean slate, tackle the same problems over again, and even make the same mistakes. Nevertheless, we always end up doing things the same way.

Nishizawa in El Croquis, 23

In particular, the sensation of floating at the building in Factory Mérida was very impressive. You might call it a building that is somehow without a site. It floats and glows, seemingly on the verge of bursting out from its site. Sitting on a street with a suburban atmosphere, where square, grey buildings stand in rows, it is extremely conspicuous. The neighborhood children are fascinated, and constantly gathering around it. You might say that the architecture itself has become transformed into an event, or perhaps that an event has been transformed into architecture. The architecture has almost become unified with the children's activities, and the attraction brings a tremendous radiance to this gloomy city.

Majorca and their own residence and atelier. In every case that is to say, whether floating or sinking- they are not conventionally placed on the existing urban infrastructure. I found it very moving to see the ways in which they exceed the city's lot divisions, with a landscape-like ethos of transgressing boundaries.

Put simply, if I were to sum up my feelings about their architecture, it tries to become an event, and has a landscape-like ethos. In the history of Western architecture, there is very little architecture that moves, and few examples of an ethical ambition toward movement. Rather, there is a great deal of architecture aimed at achieving permanent massiveness in some fixed place. But the architecture of selgascano has a sense of movement, as if on the verge of leaving its site. It aspires to the freedom to pass beyond its site. This aspiration for freedom is conveyed to the children of Mérida, and lucidly transformed into contemporary architecture. Among the many charms of the architecture of selgascano, isn't that one of the greatest?

*Thank you for all the grateful teachings,
and wonderful memories in GSAPP.*

Jae Sung Lee

+1 646 - 992 - 0874

jl6241@columbia.edu

New York, NY, USA



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