

The background of the entire page is a complex, multi-layered architectural wireframe. It features various geometric shapes, lines, and planes, creating a sense of depth and perspective. The colors are muted, with shades of purple, blue, and green. The lines are thin and light, but they create a dense, intricate pattern that suggests a cityscape or a complex building structure. The overall effect is that of a technical drawing or a conceptual architectural model.

COLUMBIA GSAPP 2022 GRADUATION PORTFOLIO

**IRIS HONG (HH2912)
MSAAD CLASS OF 2022**

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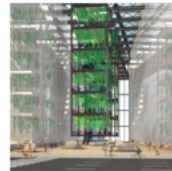


HAWAII NON-LINEAR

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Summer 2021
Sean Connelly + Dominic Leong

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Mario Gooden

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Anne Barrett + Stephen Cassell

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01

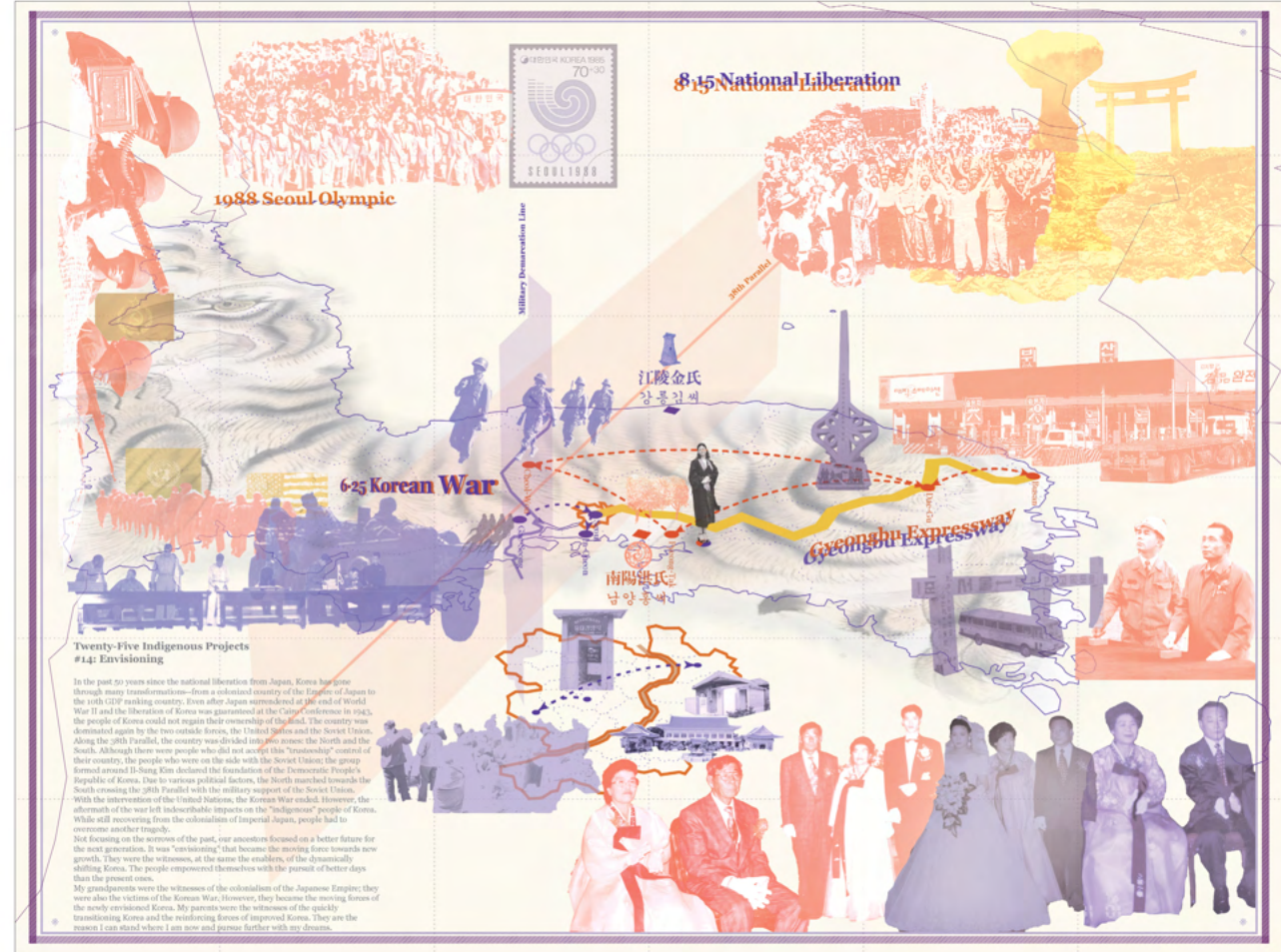
HAWAII NON-LINEAR

term
Summer 2021
instructor
Sean Connelly + Dominic Leong
typology
ceremony
location
Honolulu, Hawaii

This studio focuses on restoring the two craters near the Ala Wai Canal in Honolulu, Hawaii. Our group chose Puowaina Crater, also known as Punchbowl, as our site. We transformed the existing National Memorial Cemetery of the Pacific into a ceremonial ground for an indigenous ritual named Ho'oponopono. There are three parts of intervention within the top of the crater: the Pili grass field, four silent rooms, and Lady Columbia.

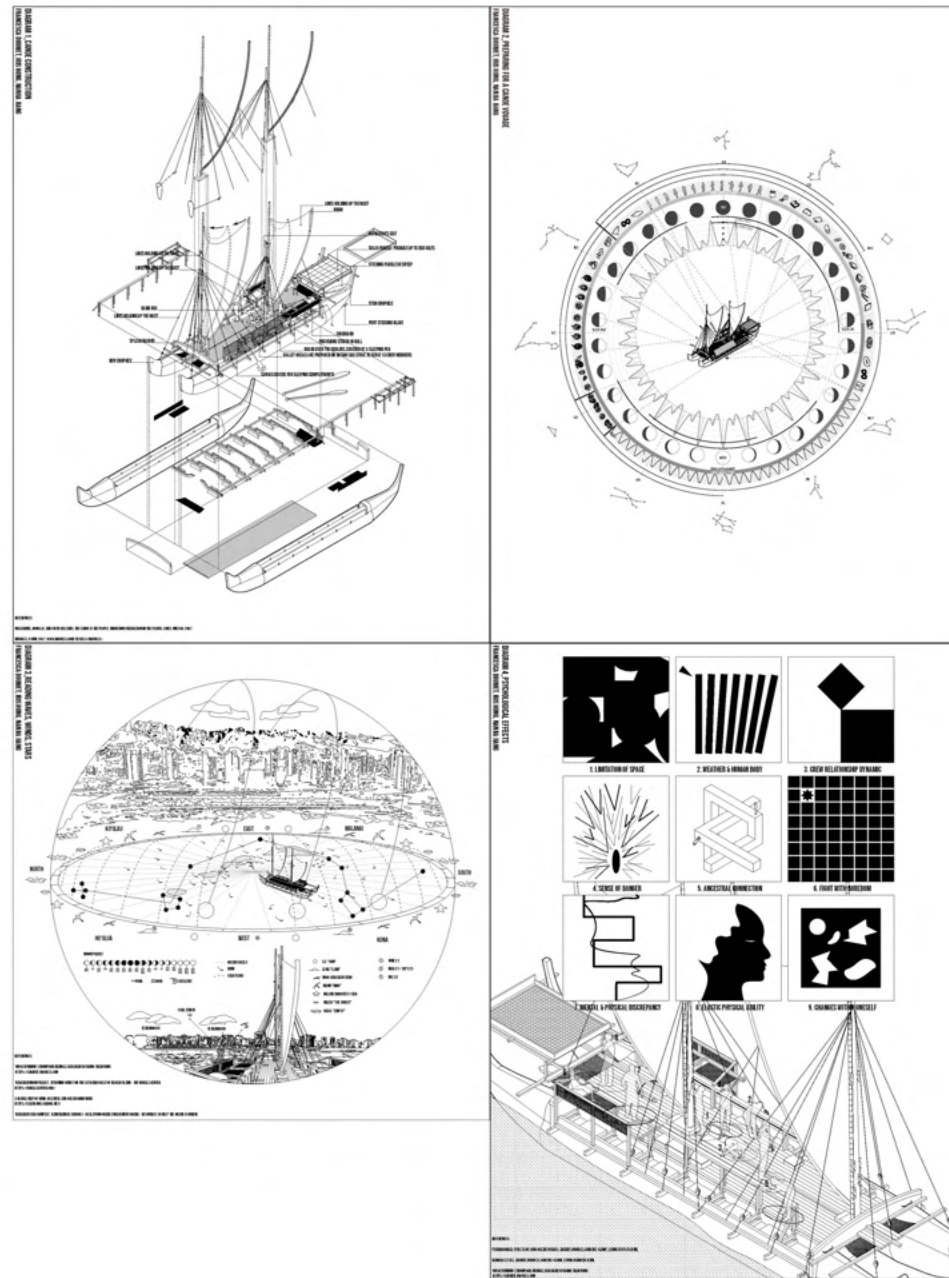
ancestor map

the studio began with researching each individual's ancestor and visually mapped out historical background



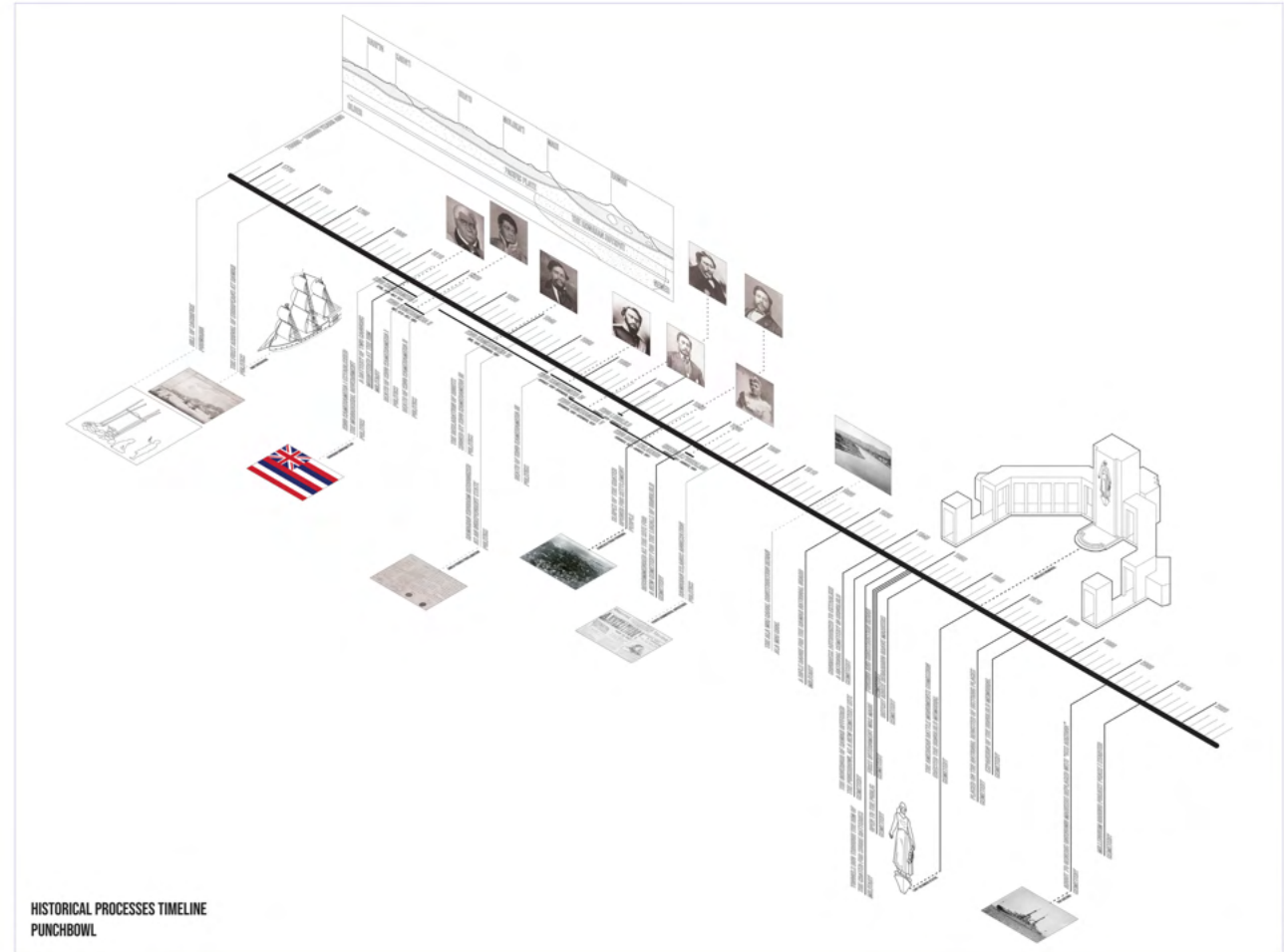
canoe voyage diagrams

the four diagrams on the right shows the different aspects of a typical Hawaiian canoe voyage



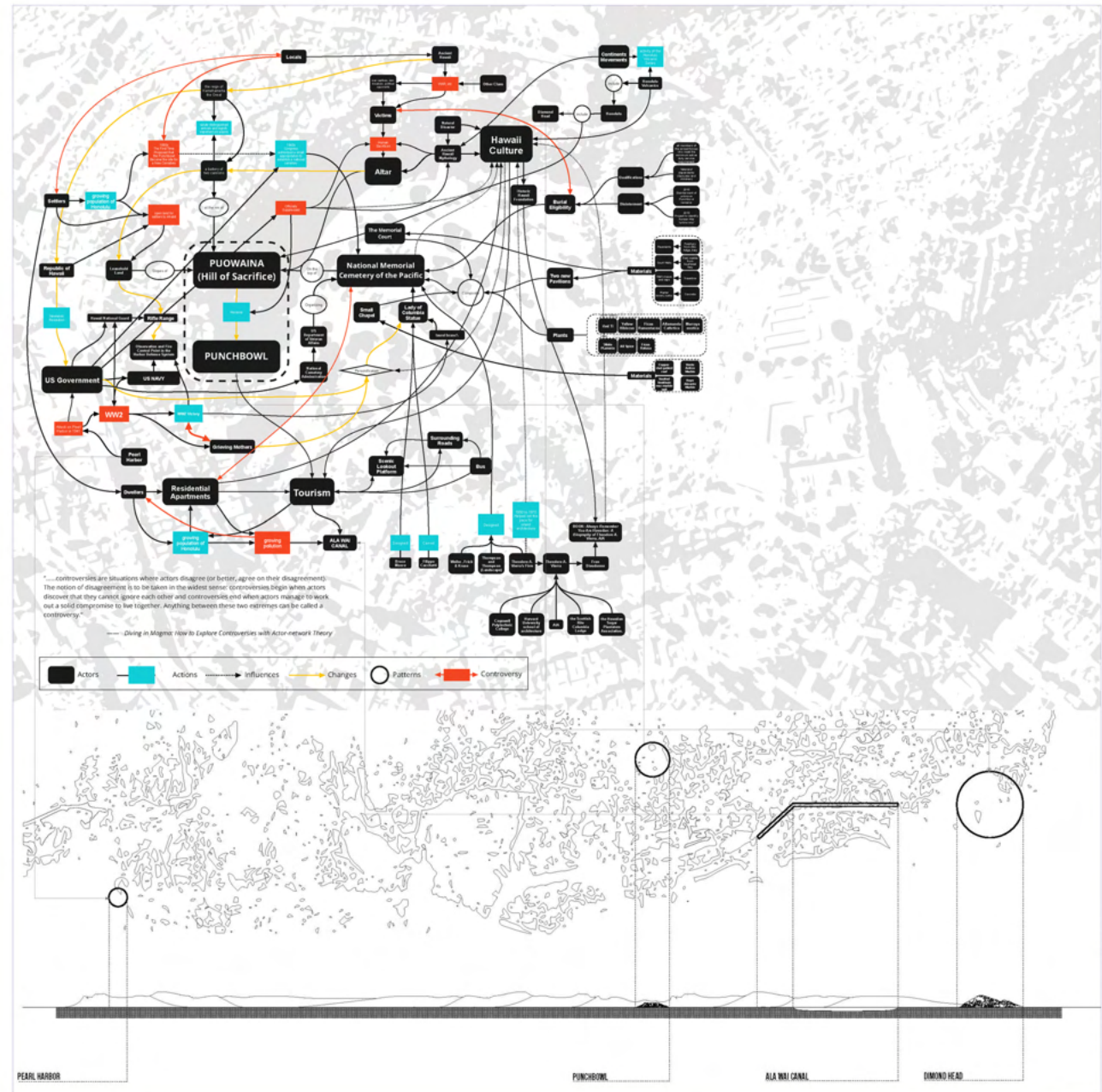
Puowaina (Punchbowl) timeline

as a starting point, our group focused on the historical event of Puowaina and interpreted through the lens of the indigenous people of Hawaii



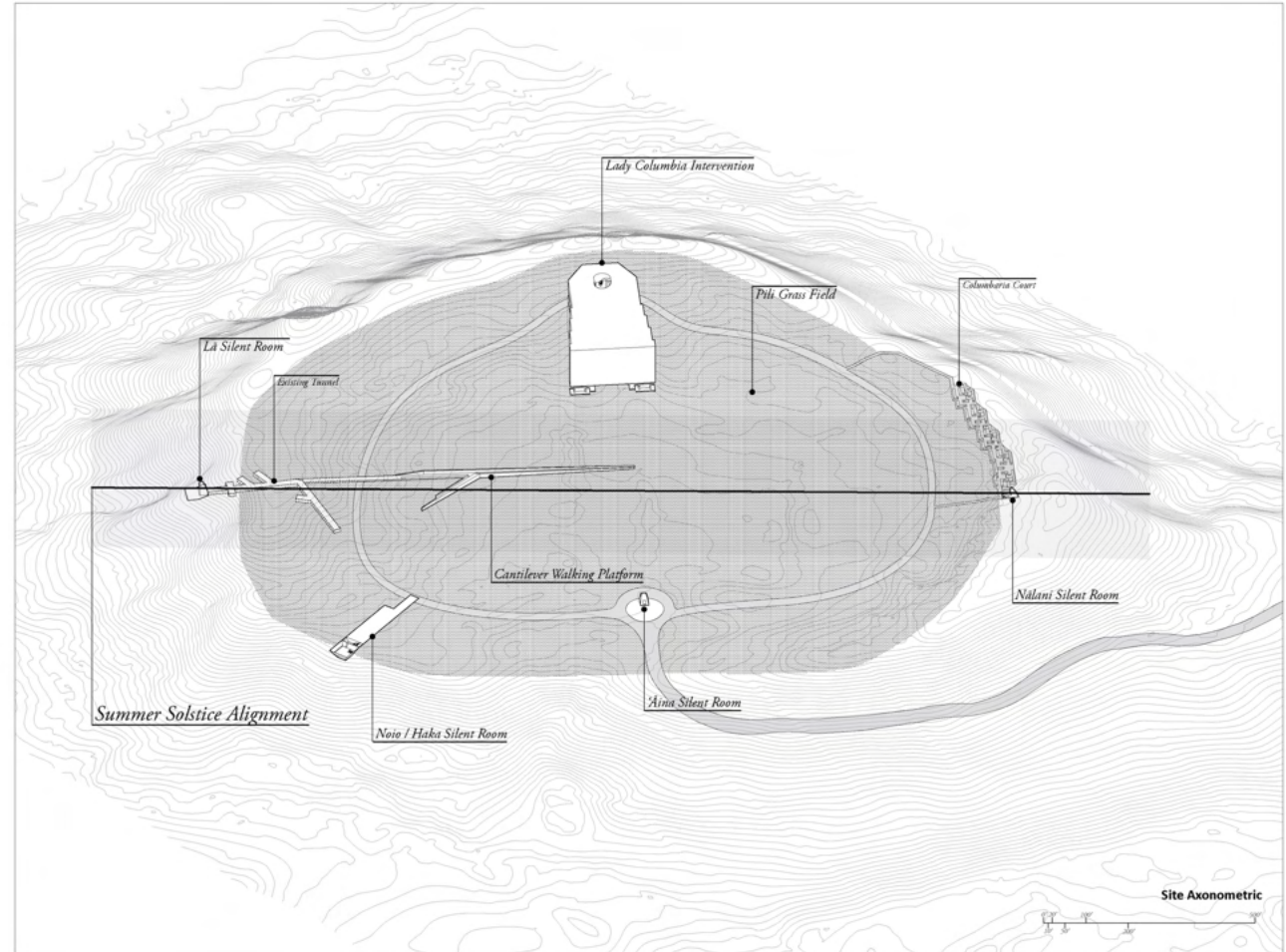
Puowaina (Punchbowl) actor-network diagram

after a series of research on Puowaina, our group mapped out the actor-network relationship between different factors



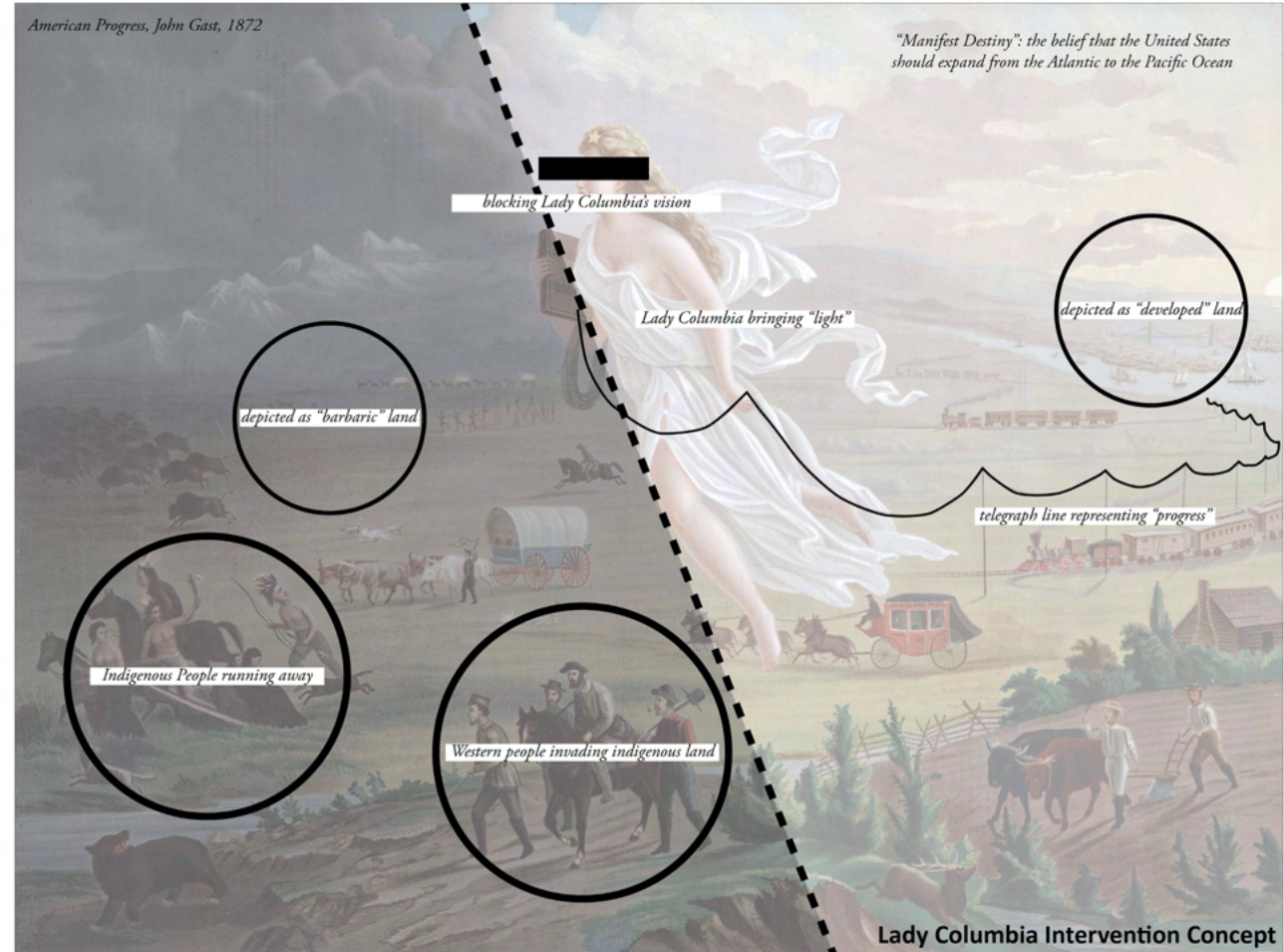
Puowaina ceremony site axon

site axon showing different parts of intervention of the National Memorial Cemetery of the Pacific at Puowaina



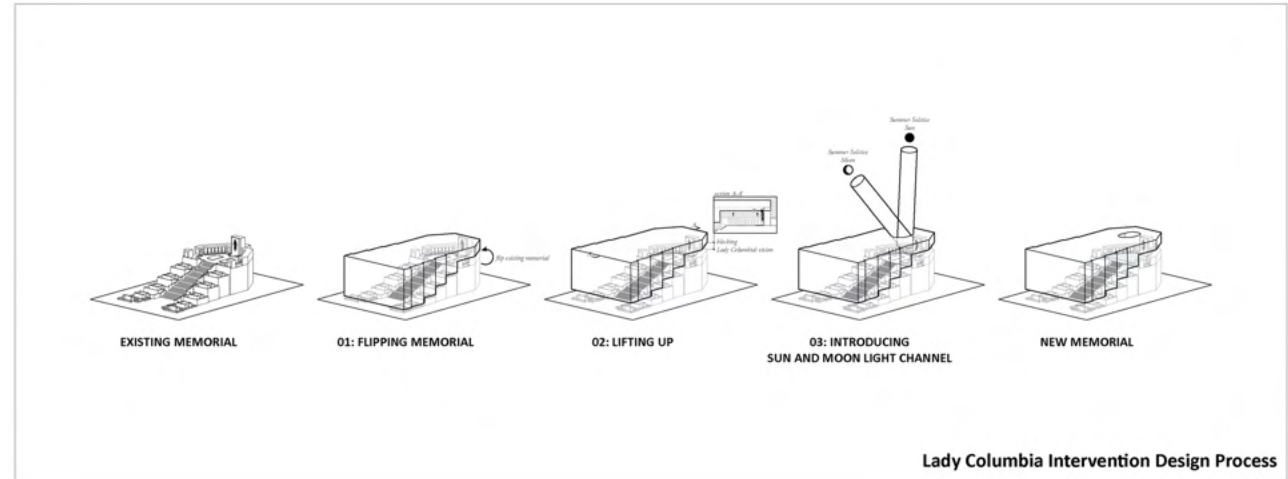
Lady Columbia concept diagram

inspired by the painting by John Gast, the concept for Lady Columbia intervention was created



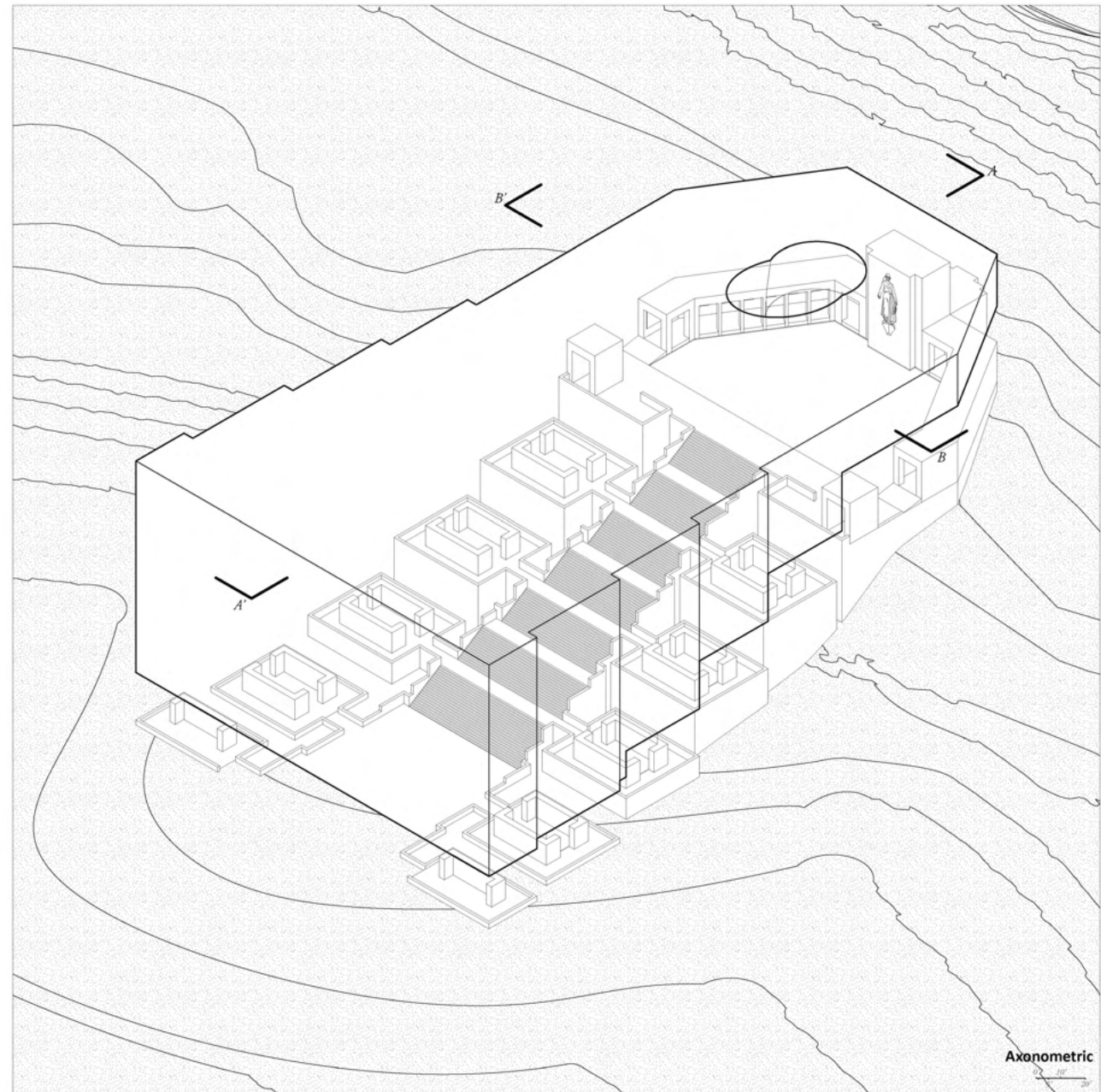
Lady Columbia ceremony design process diagram

a series diagram of the formal logic behind the Lady Columbia intervention



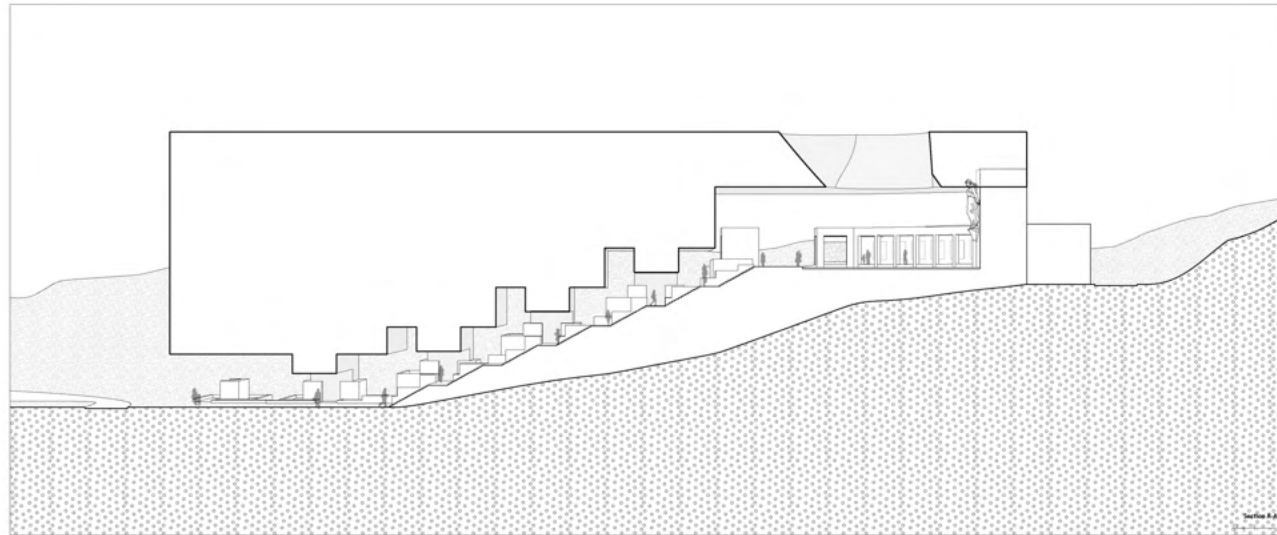
Lady Columbia ceremony axon

overall axon depicting the intervention on top of Lady Columbia memorial



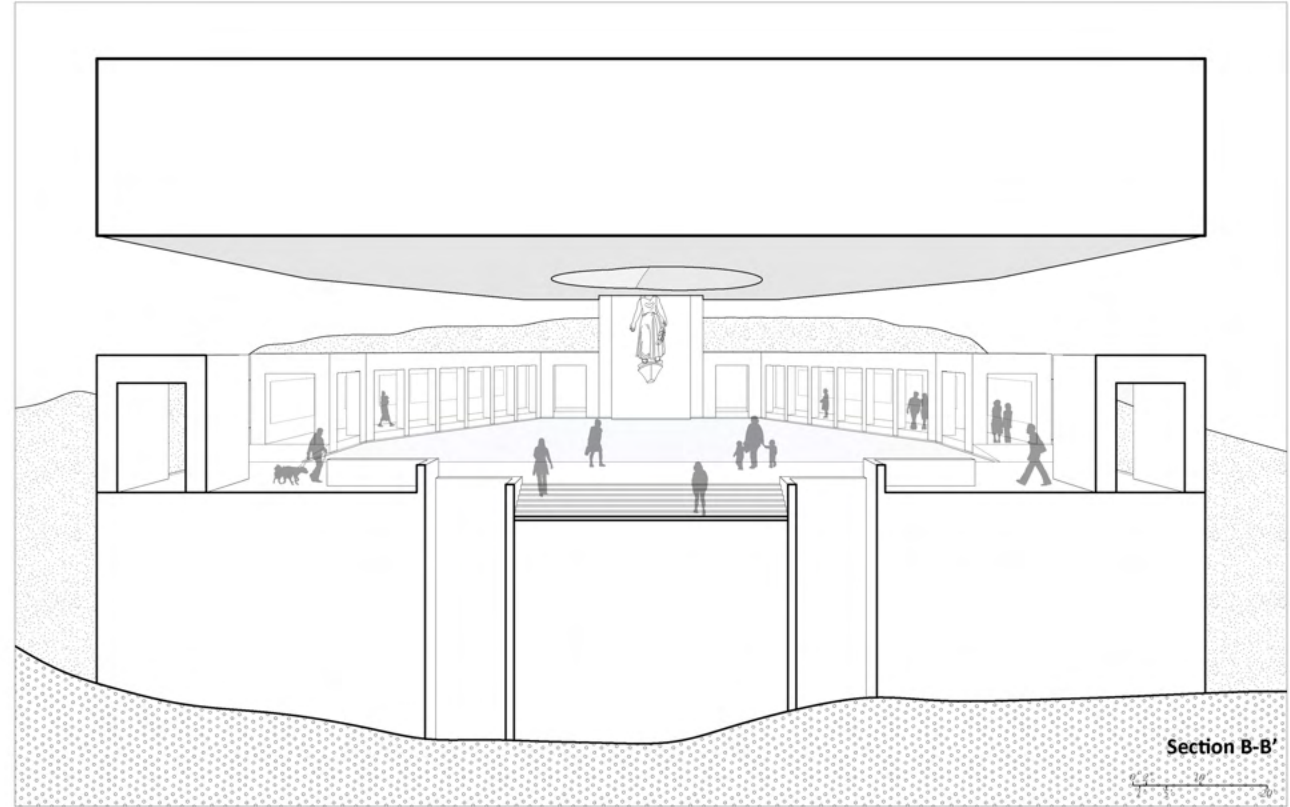
Lady Columbia ceremony section A-A'

long section cutting through the intervention



Lady Columbia ceremony section B-B'

short section cutting through the intervention



Section B-B'



Lady Columbia ceremony day view

day view of the top of the newly proposed memorial space



Lady Columbia ceremony rainy view

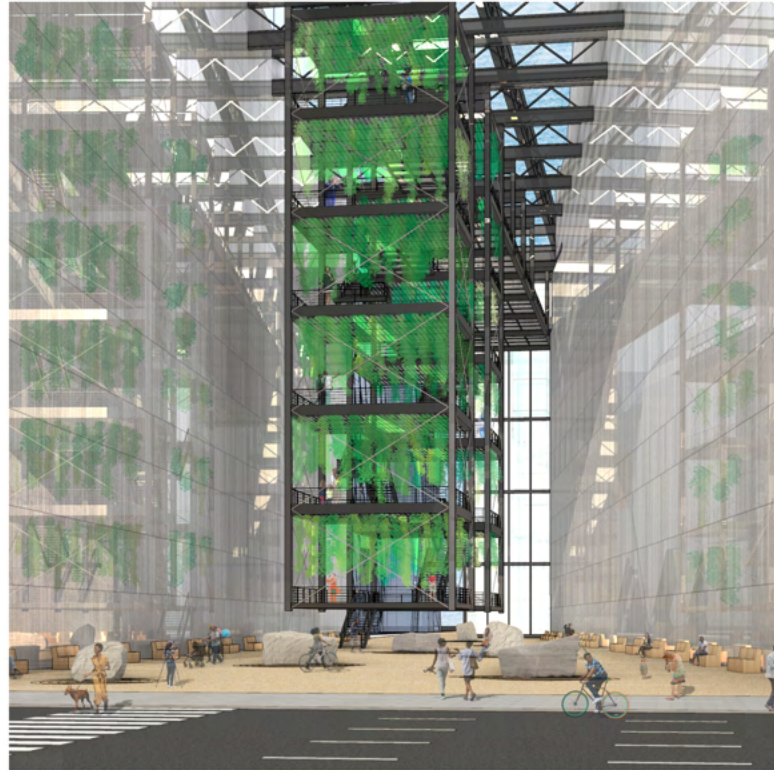
rainy day view of the top of the newly proposed memorial space



Lady Columbia ceremony night view

night view of the top of the newly proposed memorial space





02

TRANSMUTATION

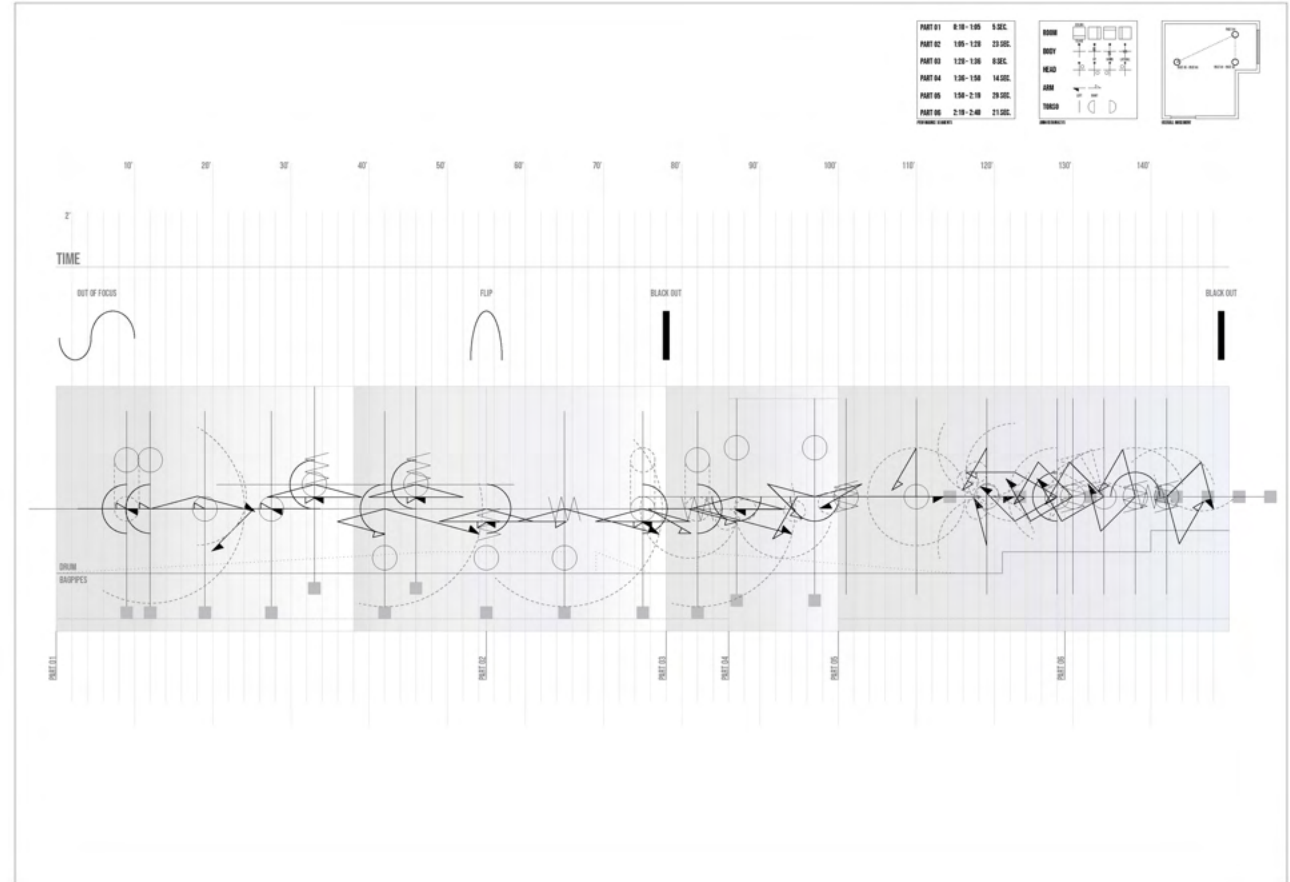
term
Fall 2021
instructor
Mario Gooden
typology
urban transmutation
location
New York, NY

Is Hudson Yards, the new “glistening” and “sleek” neighborhood on the West side of New York City, just a mirage? Is it another enclave for the affluent within the city? Is it designed to human scale? Is it programmed for everyone?

Through an iterative process of research and analysis, the mirages of Hudson Yards were identified in three parts: scale, materiality, and program. If Hudson Yards is unequivocally a mirage, how can it be deconstructed and transmuted?

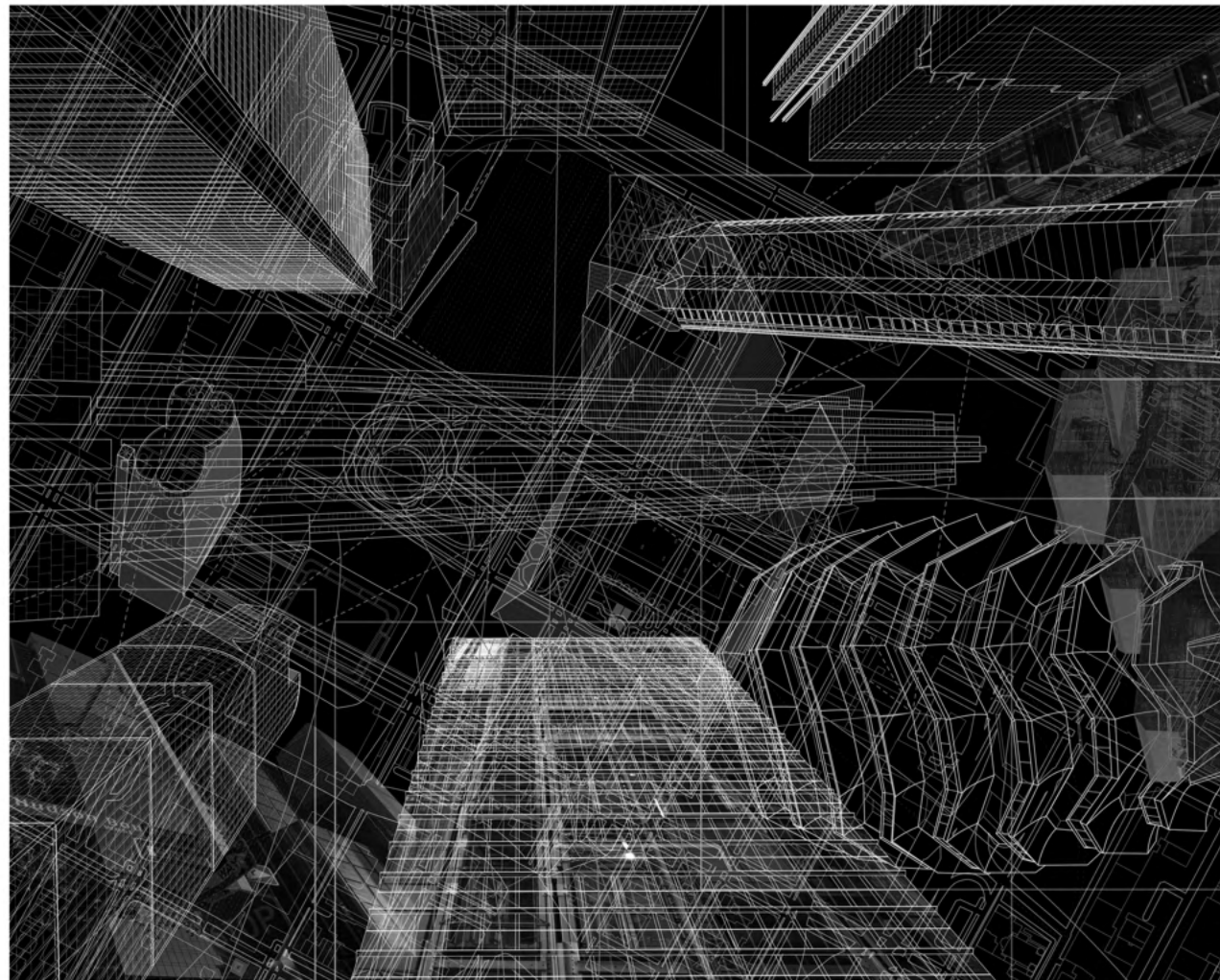
Cooped analysis drawing

the notational drawing on the right is my interpretation of the dance performance, Cooped, by Jamar Roberts



Hudson Yards methodology drawing

inspired from Julie Mehretu's paintings, the drawings on the right illustrates the "mirage" condition of Hudson Yards



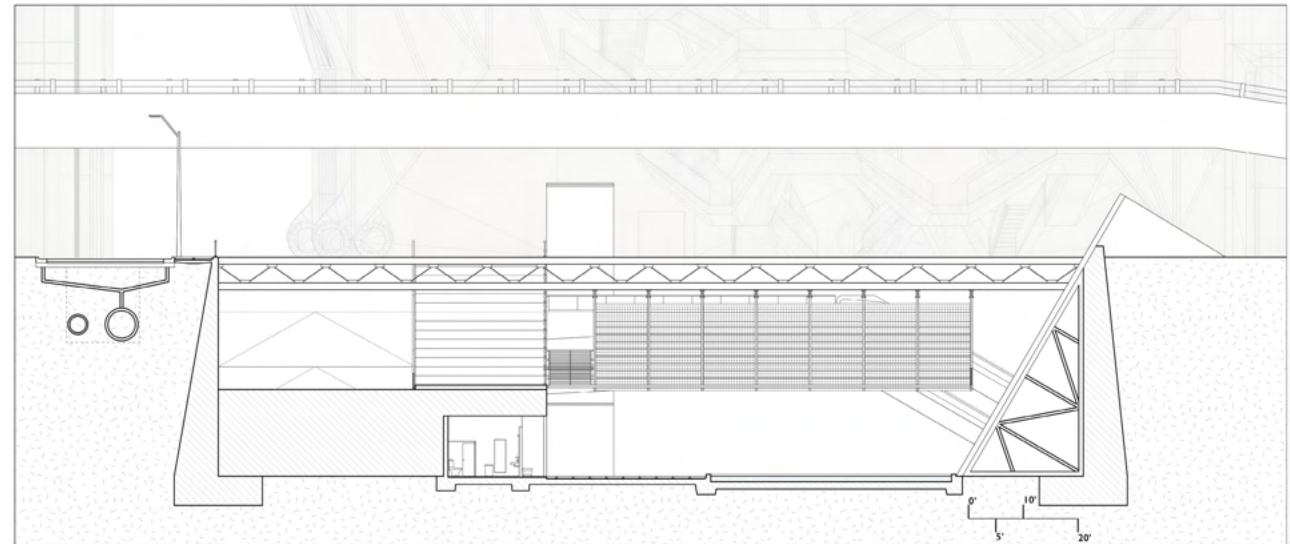
De-Mirage site section drawing

overall site section showing different parts of intervention



De-Mirage site spatial section drawings

the drawing above shows the sectional condition of Inverted Ground; the below shows
Archive of Knowledge



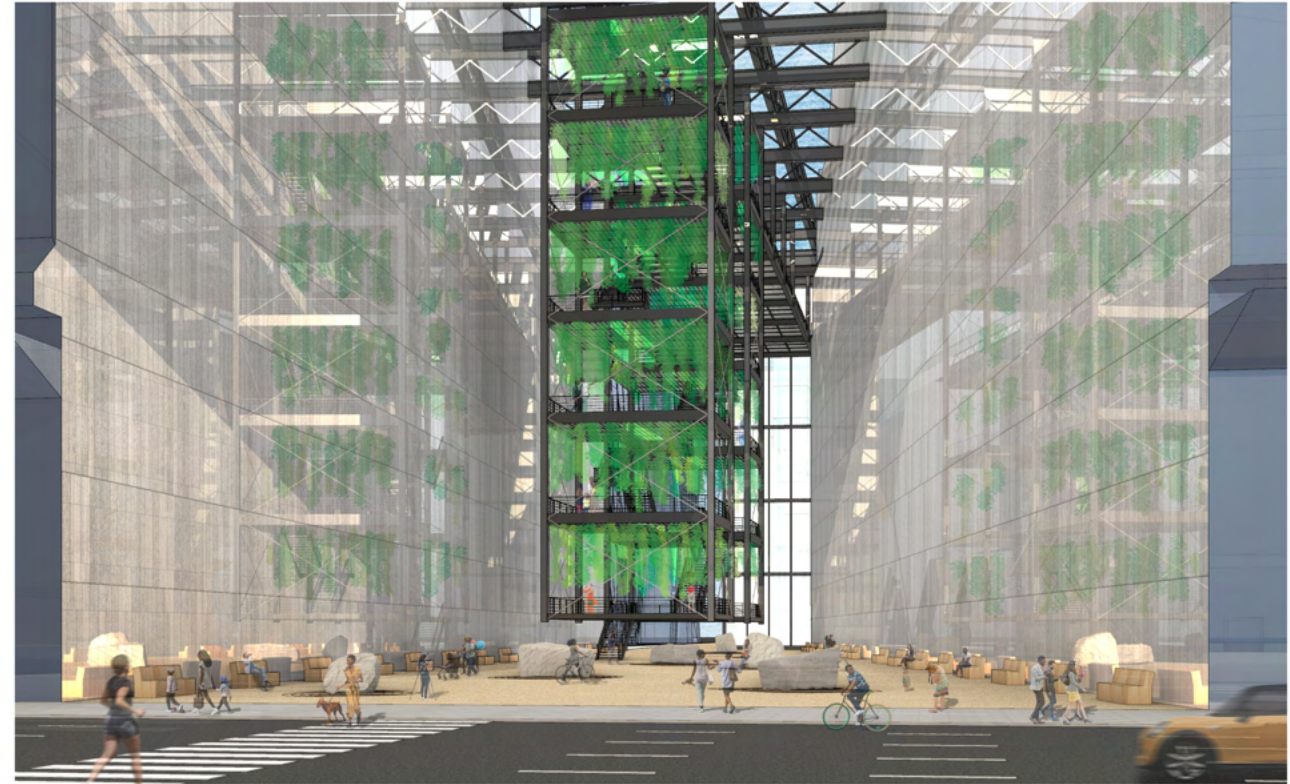
Deconstruct Mirage detail section drawing

the drawing on the right shows the structural detail of one of vertical gardens within Deconstruct Mirage



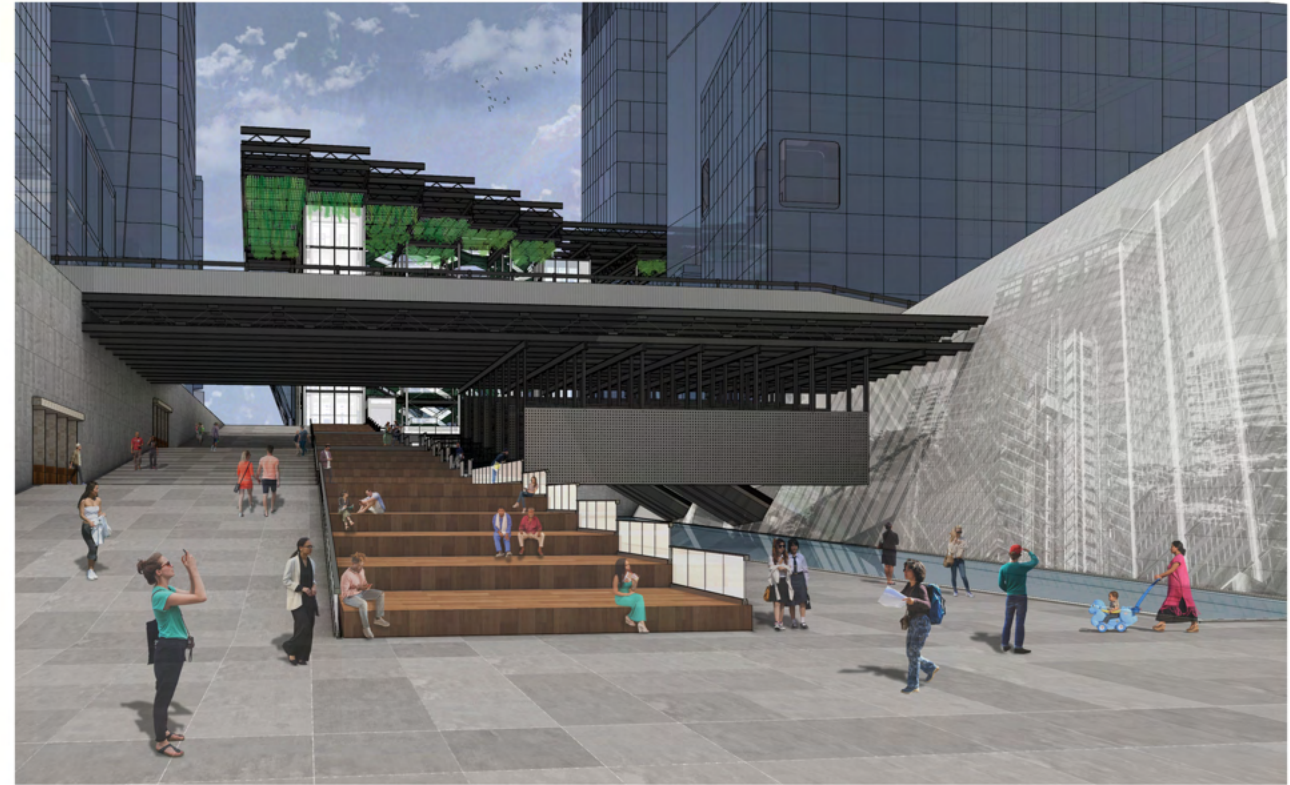
view of Deconstruct Mirage

collage showing the view of Deconstruct Mirage from 11th Avenue



view of Archive of Knowledge

collage of view of Archive of Knowledge towards the Vessel



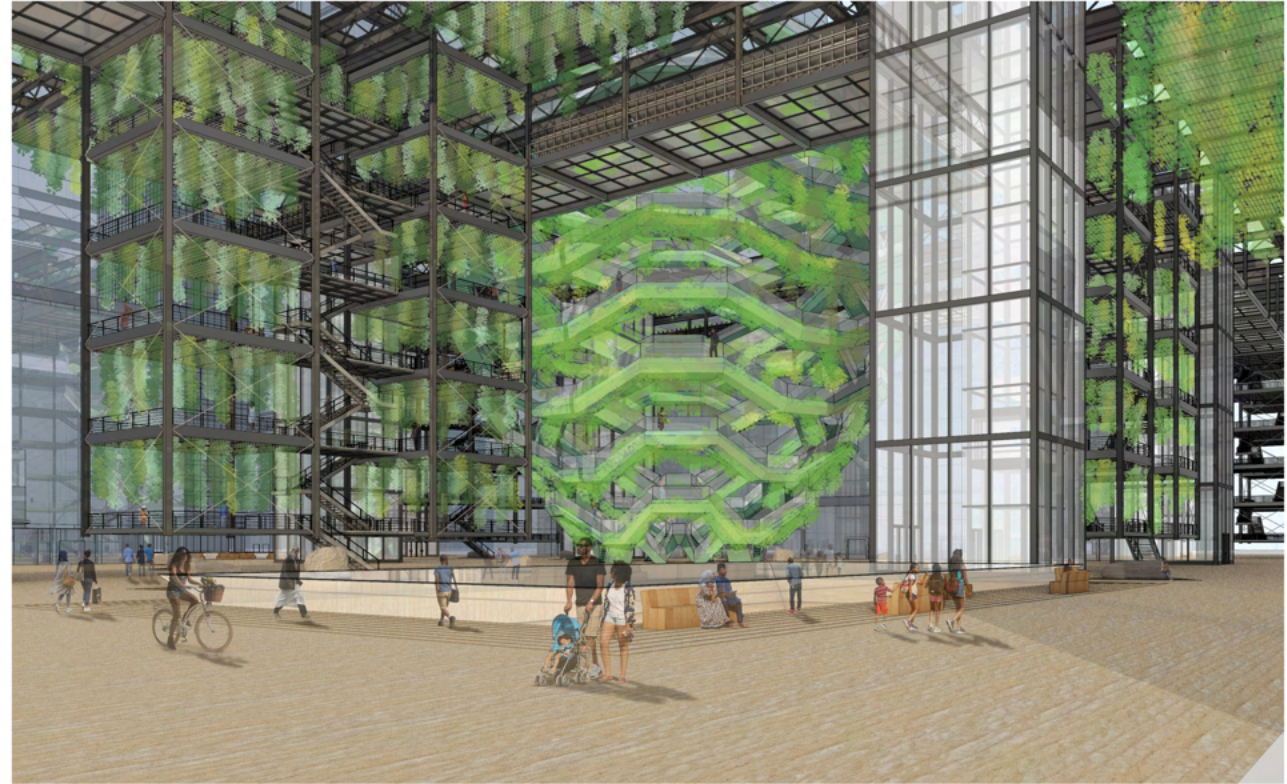
view of Archive of Knowledge

collage showing the book shelves in Archive of Knowledge



view of Inverted Ground

collage showing the view of Inverted Ground at the ground level



view of Inverted Ground

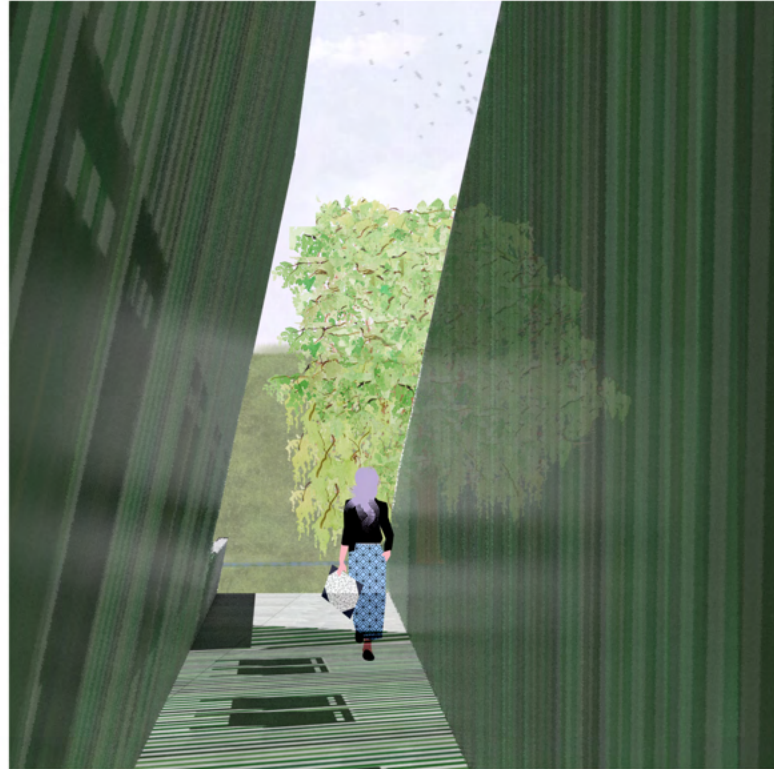
collage of market area of Inverted Ground



view of Inverted Ground

collage showing close-up view of the vertical garden





03

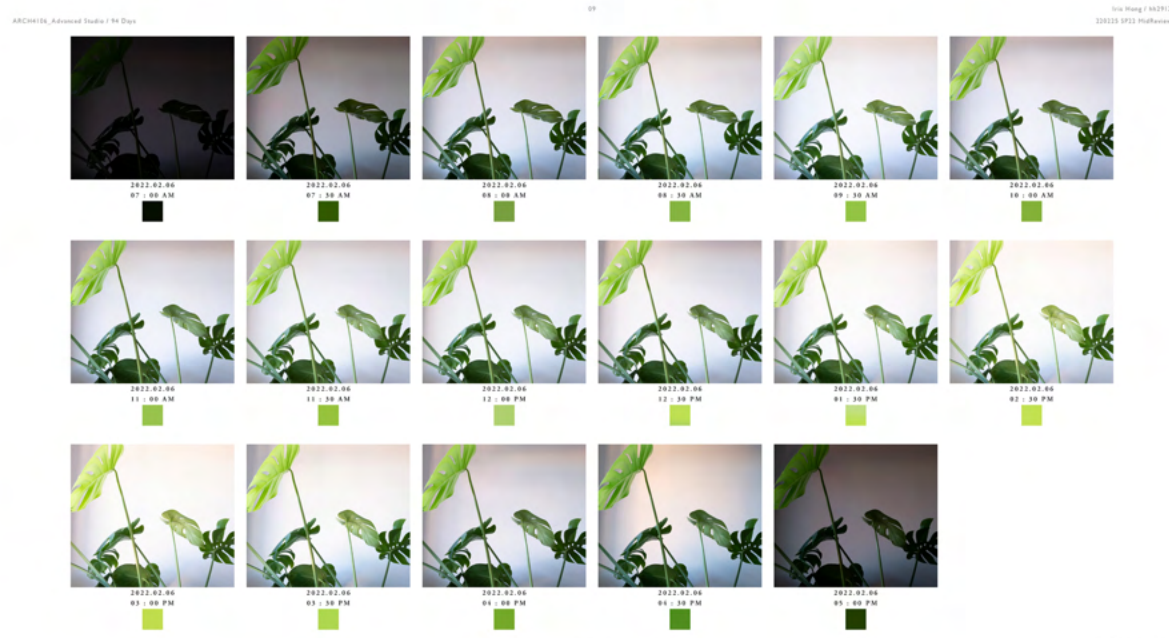
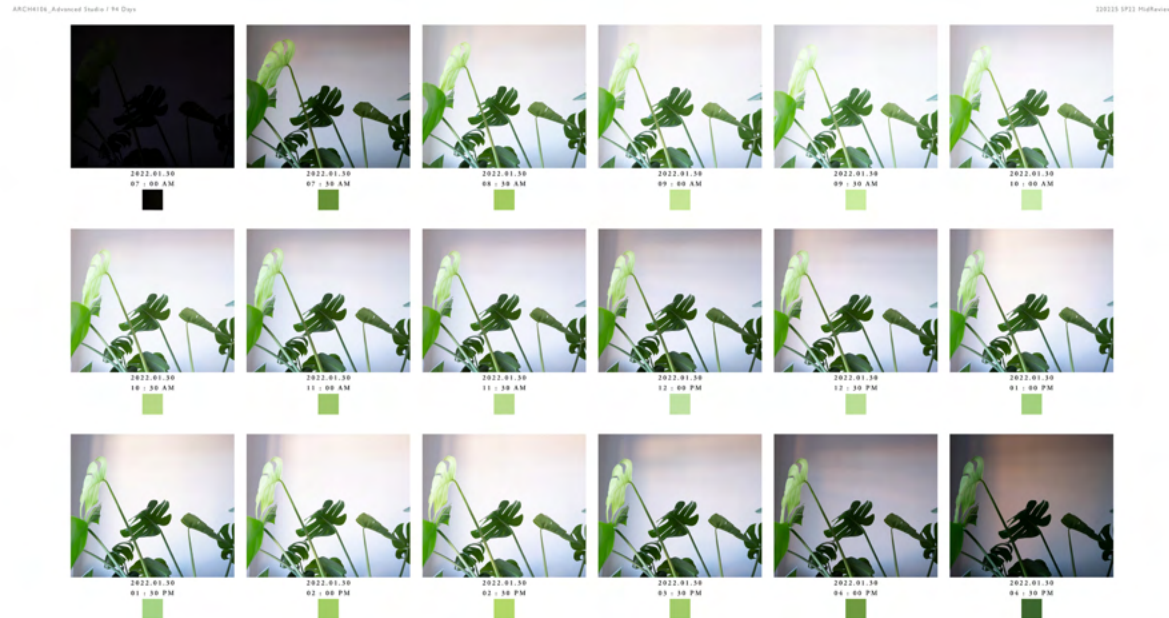
94 DAYS

term
Spring 2022
instructor
Anne Barrett + Stephen Cassell
typology
ritual
location
New York, NY

The studio focused on the daily practice in relation to the daylight which later informed the final project of designing a 'ritual.' My daily practice focused on documenting the Monstera plant, especially the color of the leaves and its relationship with the sunlight. This daily practice later informed the colored wall of the final project, Verdant Island. This project aims to create a ground for Restorative Justice at the center of Morningside Park.

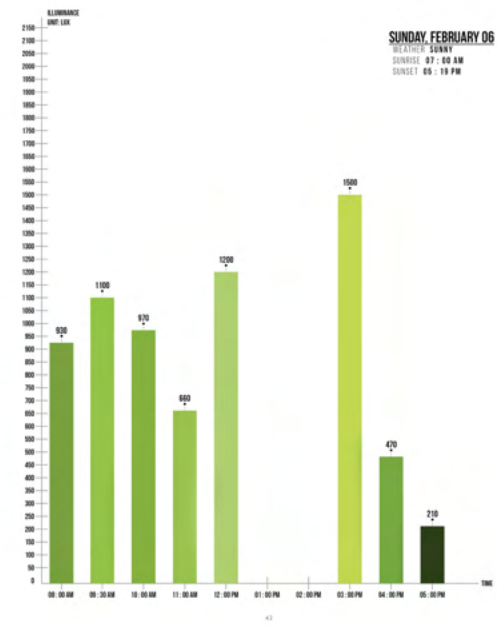
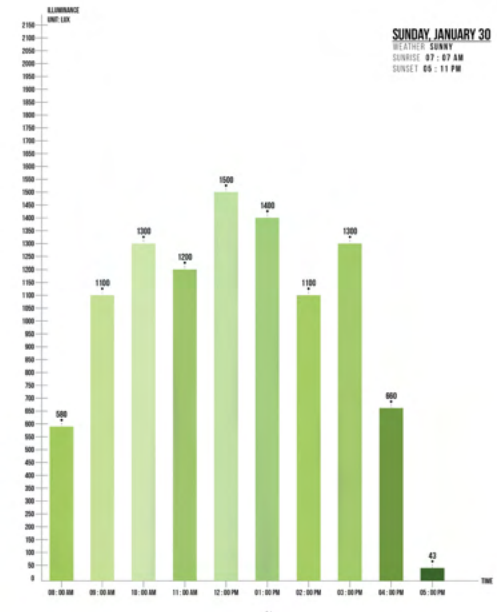
daily practice documentation

throughout the semester I documented the monstera plant in terms of daylight; the images on the right shows two days from the semester-long compilation



daily practice documentation

from the photographic documentation, the color patches were extracted and visualized in bar graphs in relationship to the lux level for each color



preliminary massing study

the diagrams on the right show the different options of massing study for the 'changing room' design exercise



Iteration 01 Iteration 02 Iteration 03 Iteration 04 Iteration 05 Iteration 06 Iteration 07 Iteration 08
ARCH419L Advanced Studio / 14 Days Iris Hong / SA1911 33021 Desk-Cri



Iteration 01-02 Iteration 02-02 Iteration 03-02 Iteration 04-02 Iteration 05-02 Iteration 06-02 Iteration 07-02 Iteration 08-02
ARCH419L Advanced Studio / 14 Days Iris Hong / SA1911 33021 Desk-Cri

Restorative Justice

the final project focused on the 'ritual' of Restorative Justice; the diagram on the right shows the general framework of the 'ritual'

GENERAL FRAMEWORK

1. **AGENCY**: THE BELIEF THAT EVERY COMMUNITY HAS THE COLLECTIVE WISDOM TO DEFINE AND SOLVE ITS OWN PROBLEMS
2. **HUMANITY**: AN UNDERSTANDING THAT EACH MEMBER OF THE COMMUNITY IS VALUABLE AND PRECIOUS-NO ONE IS EXPENDABLE

LEGAL SYSTEM

1. WHAT **RULE** WAS BROKEN?
2. **WHO** BROKE IT?
3. WHAT **PUNISHMENT** IS DESERVED?

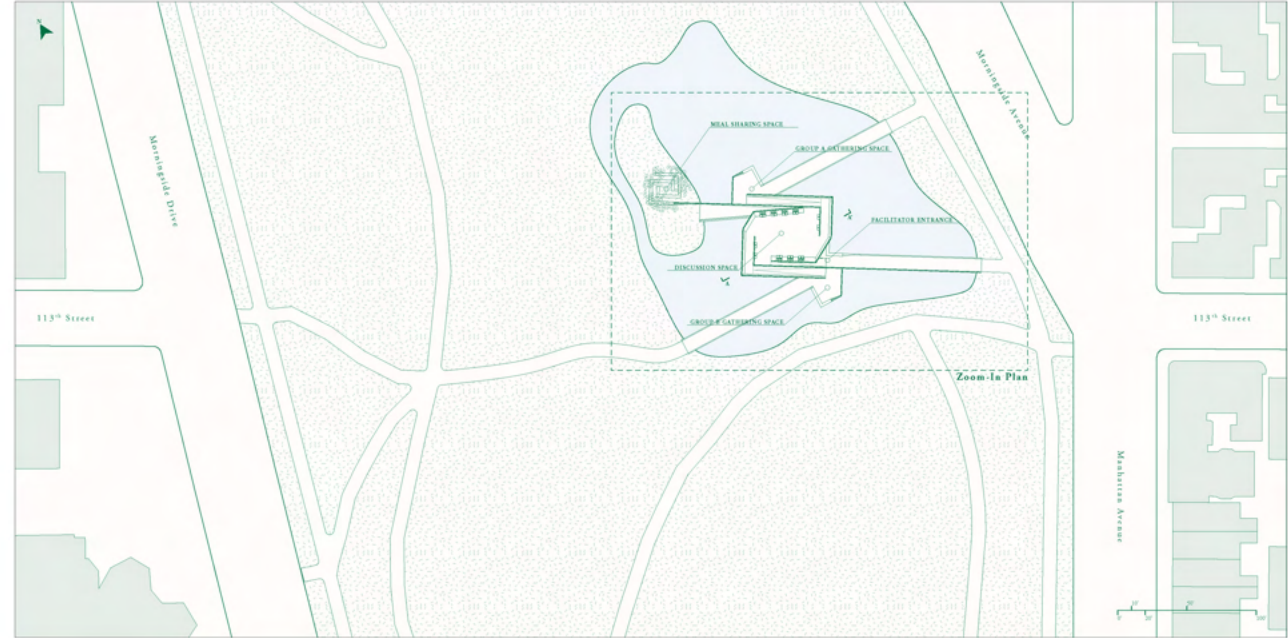


RESTORATIVE JUSTICE

1. **WHO** HAS BEEN HARMED?
2. WHAT ARE THEIR **NEEDS**?
3. **WHO** IS RESPONSIBLE AND HOW CAN THEY **MAKE THINGS AS RIGHT AS POSSIBLE**?

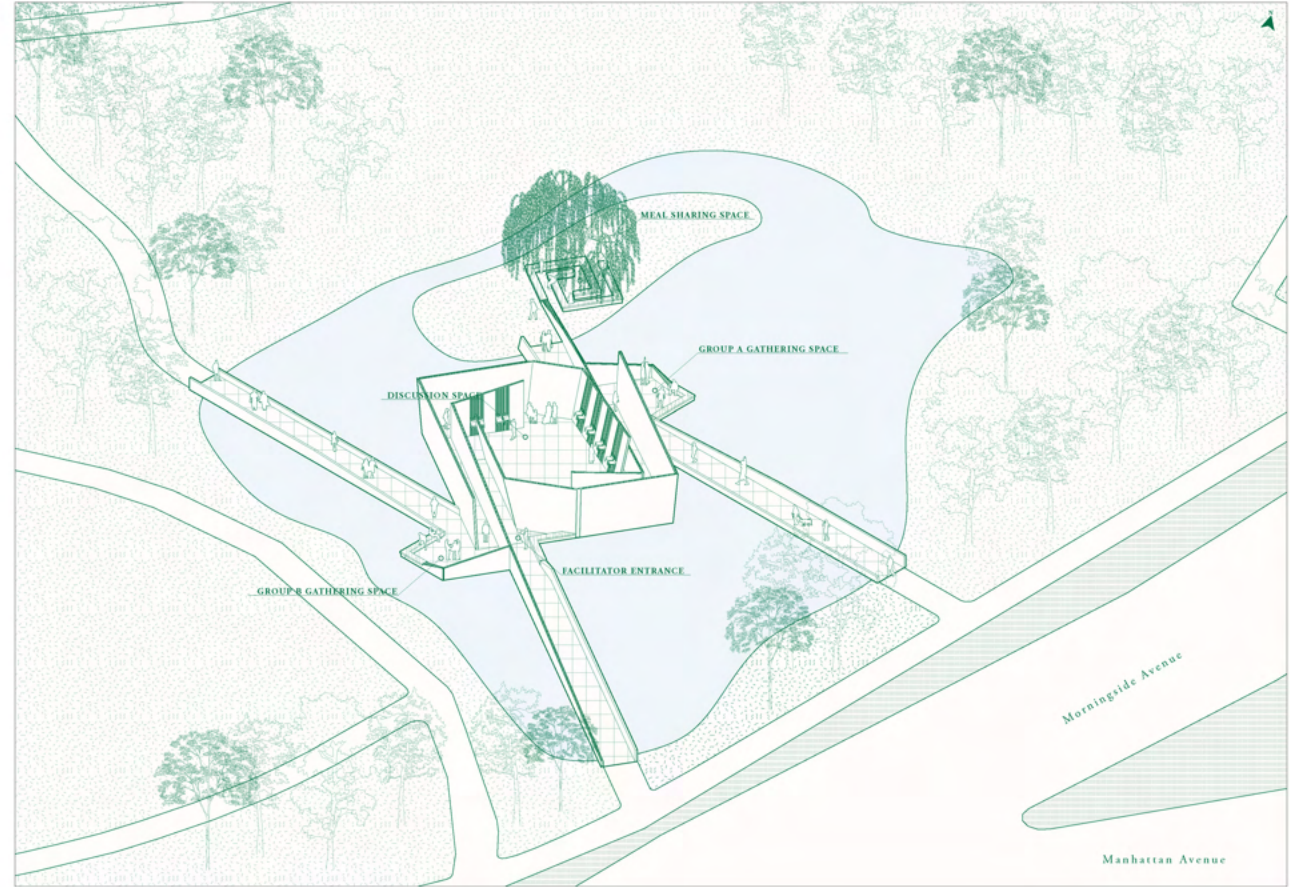
site plan drawing

site plan showing the context of Verdant Island project within Morningside Park



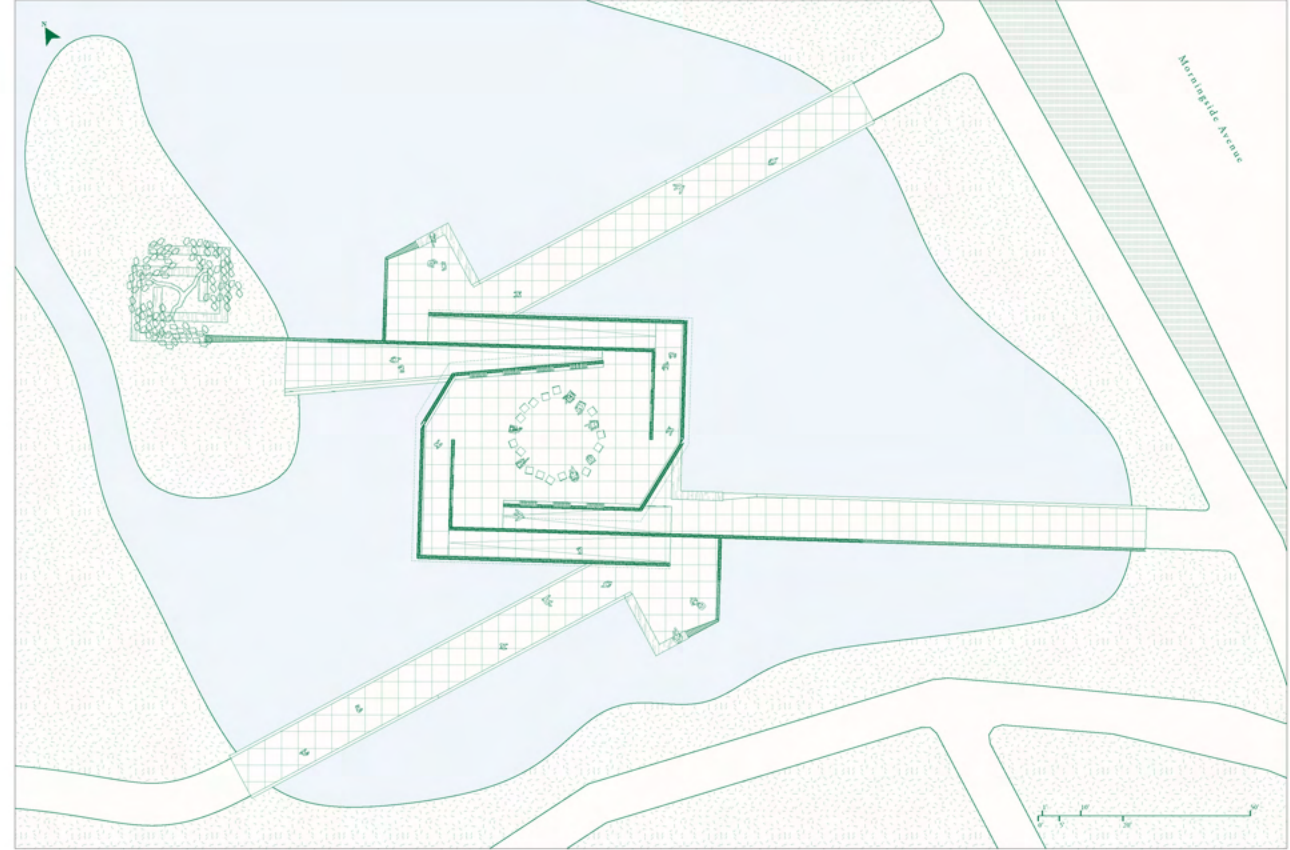
site axon drawing

site axon showing overall configuration of the project



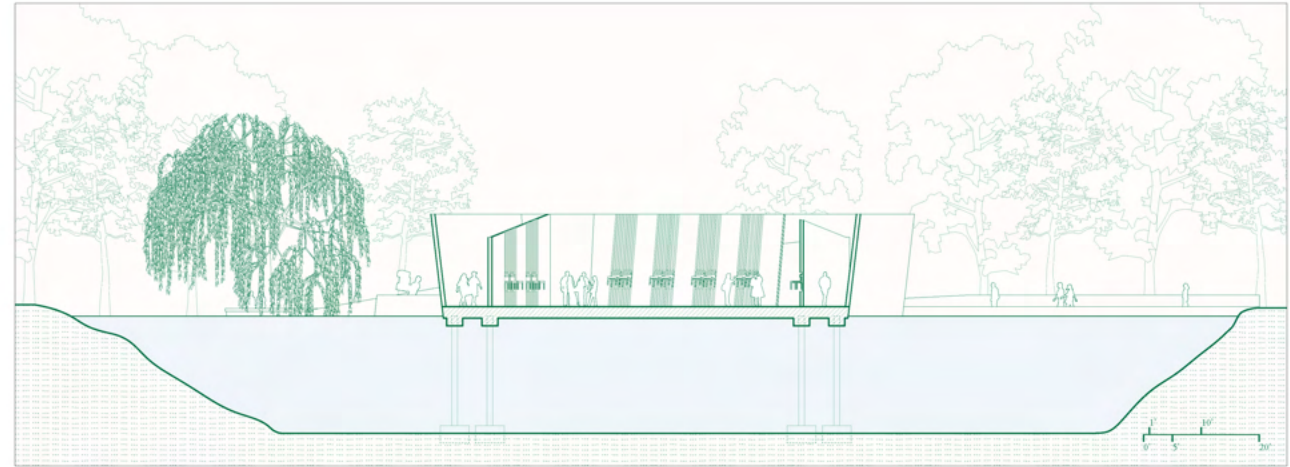
plan drawing

plan drawing showing during the 'ritual' of Restorative Justice



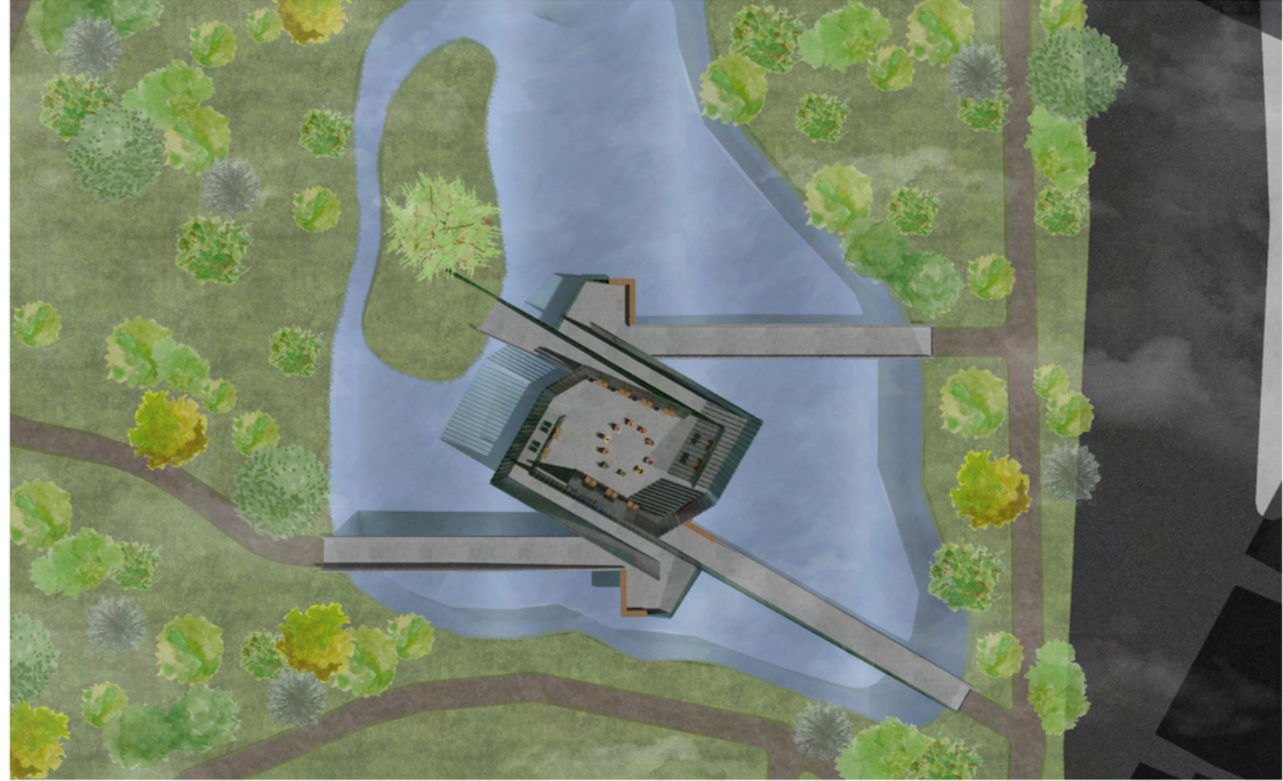
section drawing

section drawing cutting through the project from the meal sharing space to the central discussion space



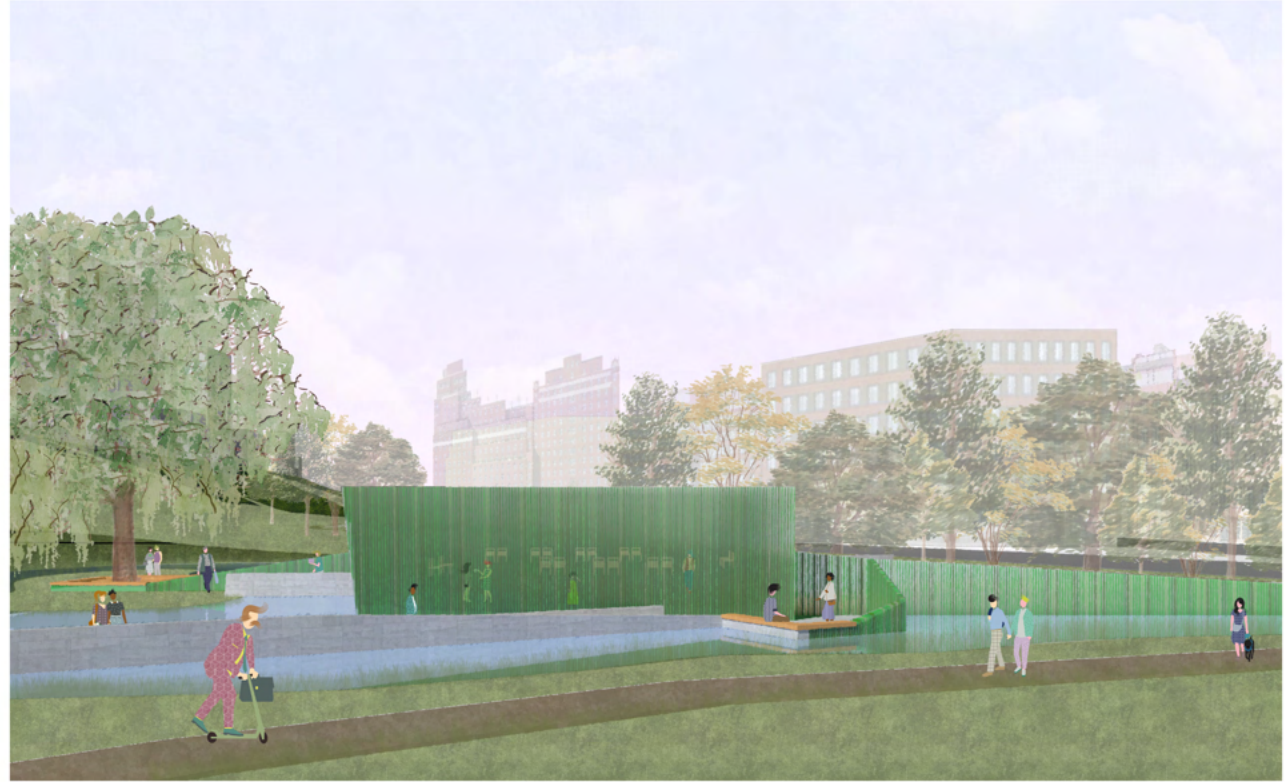
top view collage

collage of top view showing the project within the context



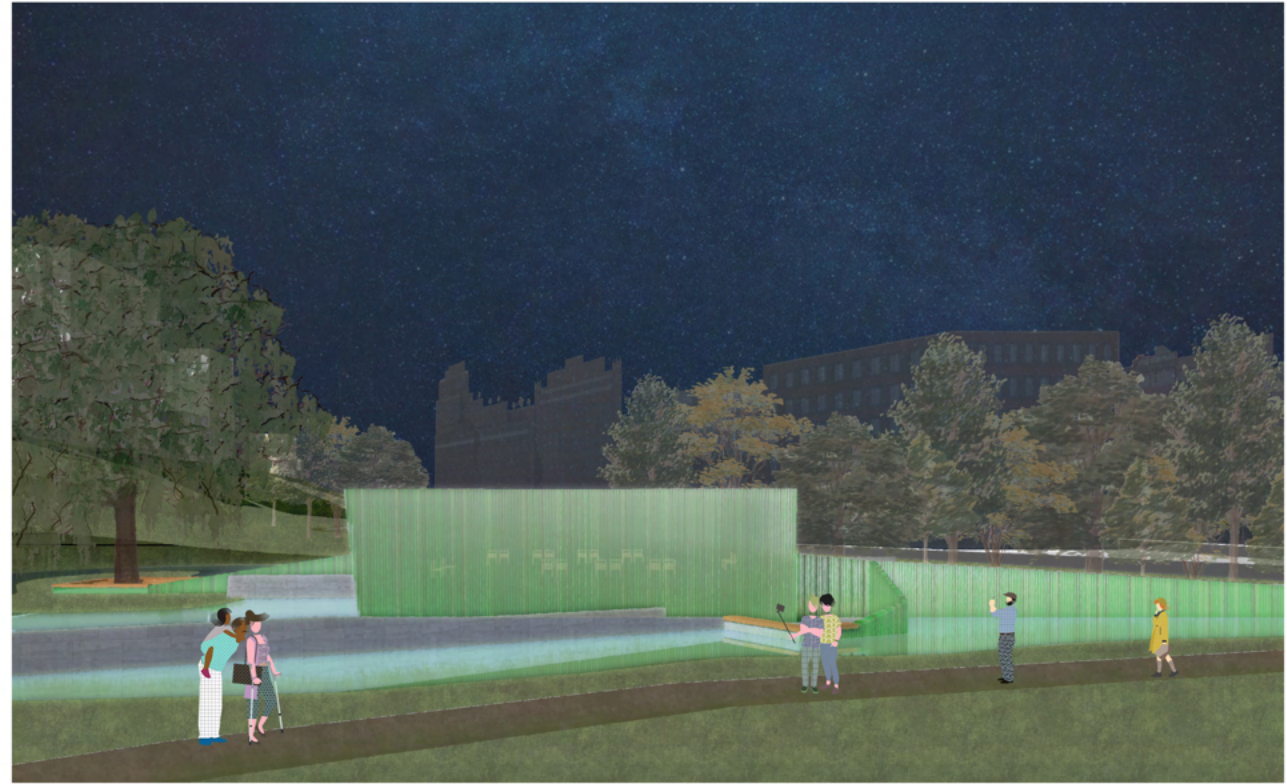
elevation day view collage

Southern elevation with one of the two entry points along with the willow tree on the meal sharing island



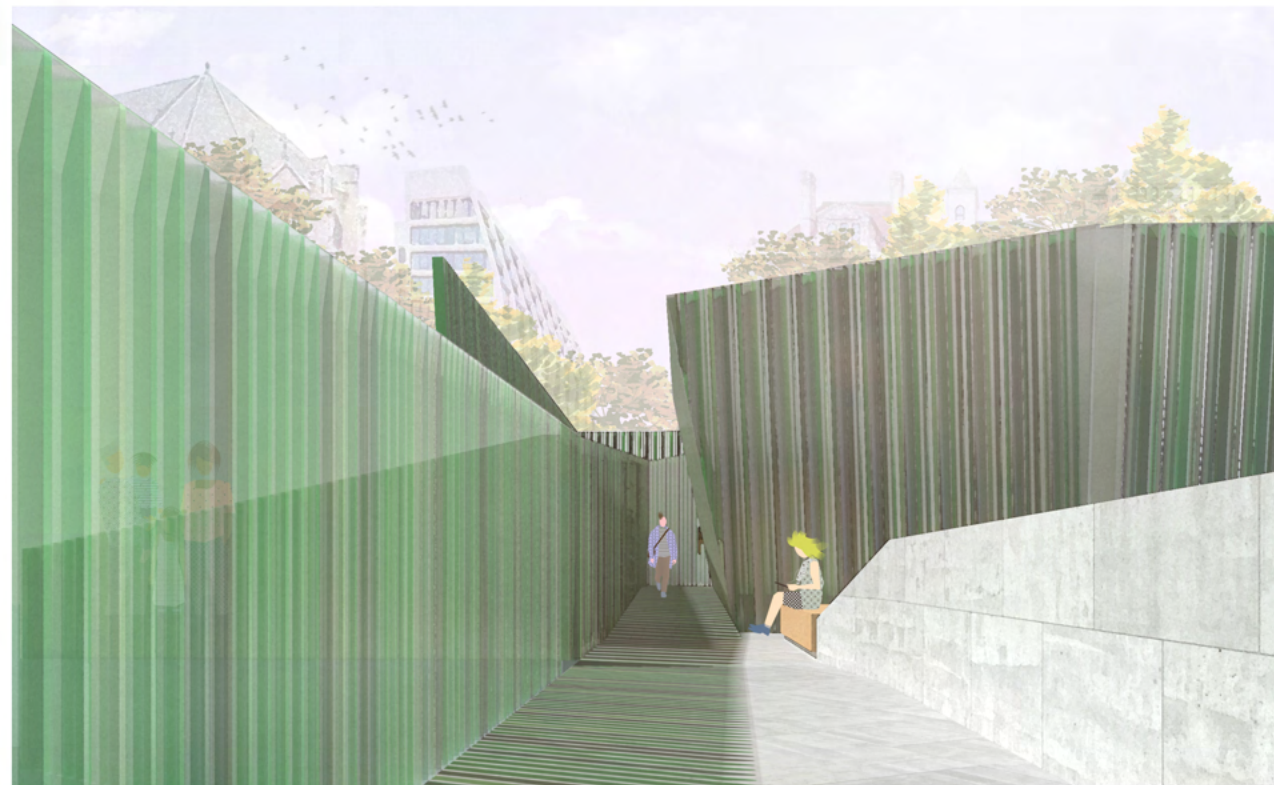
elevation night view collage

night view with the lighting effects on the walls



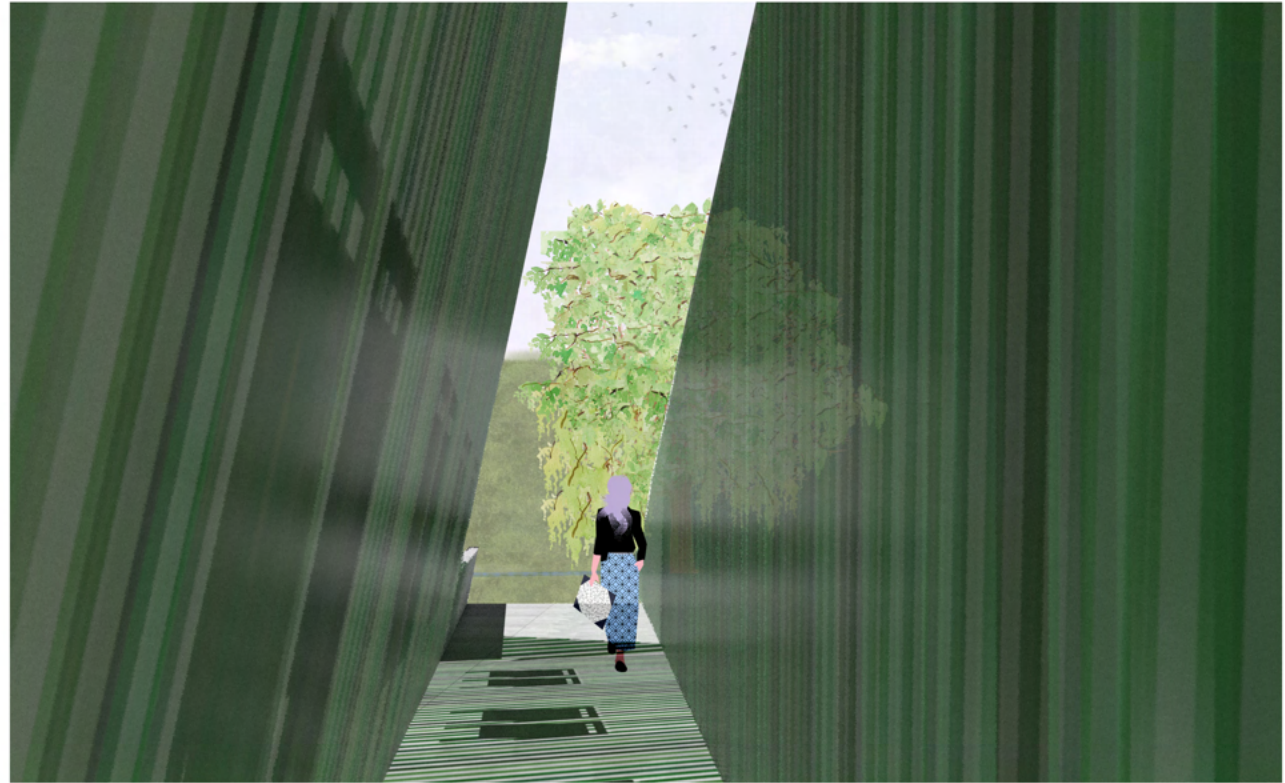
passage view collage

view of the entrance for the facilitator



passage view collage

view towards the meal sharing island



discussion space view collage

central discussion space with the chairs on the walls when in not use



