

**RECORDING
IN PROGRESS**

YUNHA CHOI





YUNHA CHOI

Master of Advanced Architectural Design
Columbia University GSAPP

Major

Architecture

E-mail

yc3994@columbia.edu

Phone

+1 213.219.5531

Origin

Re-Patriating
The Crater

Transition

Re-Constructing
Brooklyn-Armories

Transgression

A Different Domain
Live-Work

Tools

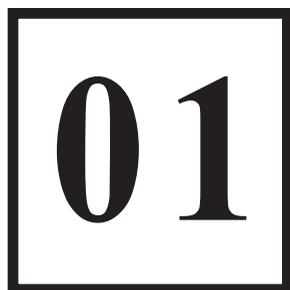
Timed
Drawing

Night
Drawing

Architectural
Photography

Display
-CED





THE ORIGIN

Always Remember
Where You Came From

We all started looking, and we couldn't see it. Vision is not so much about just looking, but knowing what to look for. It's experience.

■
- *Nainoa Thomson*

RE-PATRIATING THE CRATER

Punchbowl Crater

Puowaina is also known as Hill of Sacrifice or Punchbowl. Its special and conspicuous geological form makes it always full of controversies. Punchbowl has been used for many purposes in history, but cemetery, death and sacrifice dominate. About 100,000 years ago, a volcanic eruption happened, and it was influenced by northwest wind, forming a geological form that sloped toward the northwest and slow slope toward southeast. For ancient Hawaiian, on specific nights of every lunar month, rituals and sacrifices took place at the temple in the rim of this crater. In the 1880s, the Kingdom of Hawaii took Honolulu as its center, so the crater became a military place. In the early 1900s, with the increasing number of Hawaiian, puowaina was proposed by the public as a cemetery for the locals, but was rejected. Since the 1940s, this place has gradually become a cemetery for the bodies of American veterans. In 1949, a formal interment was held at the time Hawaii even became a state in 1959. Later, the construction of the national cemetery continued. In 1981, at the end of the axis, sculpture Lady Columbia was erected. In total, this represents the United States' occupation of Punchbowl. A series of buildings and structures related to memorial and tourism were built.

Status Quo

Now it is just a tourist attraction. The local have no reason to visit and indigenous plants are not allowed to grow naturally in it. Go along the unique mountain road, you can see the visitor center beside. When you reach the top, you can see Lady Columbia, the symbol of American authority, in the distance. Dense stone tablets are almost all over the space of the crater.

Controversies

The seemingly stable status quo is actually full of controversies; (1) Local people lack cemetery space, (2) The national cemetery imposed local people's perception of this volcano and even Hawaii's identity, (3) As a national cemetery, punchbowl even can not hold all veterans' bodies, (4) Ethically, more and more voices demand that the bodies return to their homeland, (5) Falling rocks disturb people's lives.

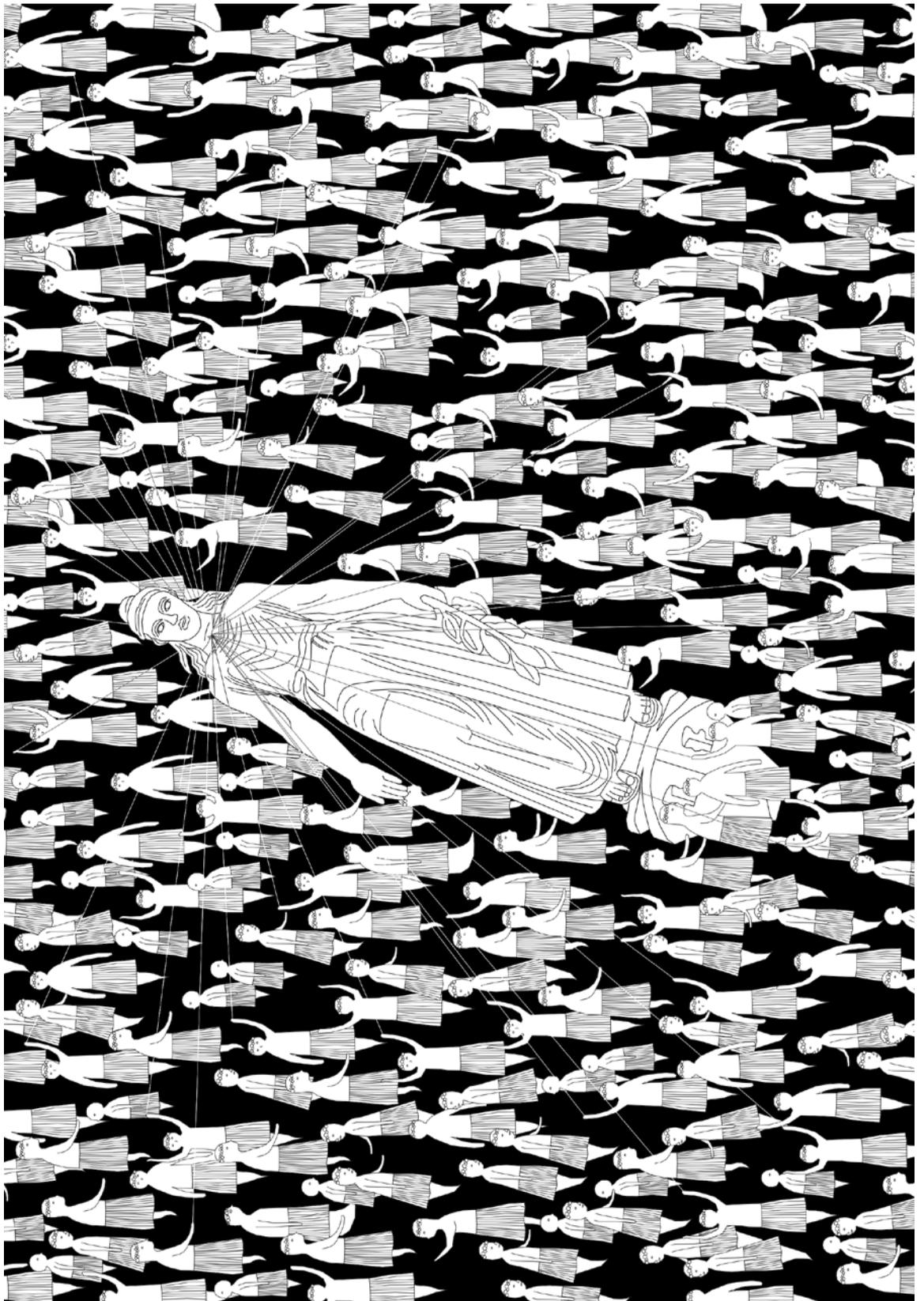
Starting from the controversy, we propose a non-linear strategy, which may last for many years. Firstly, we began to repatriate. All the veterans' bodies were gradually sent back to their hometown, and finally this place was no longer a national cemetery. At the same time, the bodies of local people kept entering. In the end, it became a public cemetery. At this point, Hawaiians recaptured punchbowl from American urbanism.

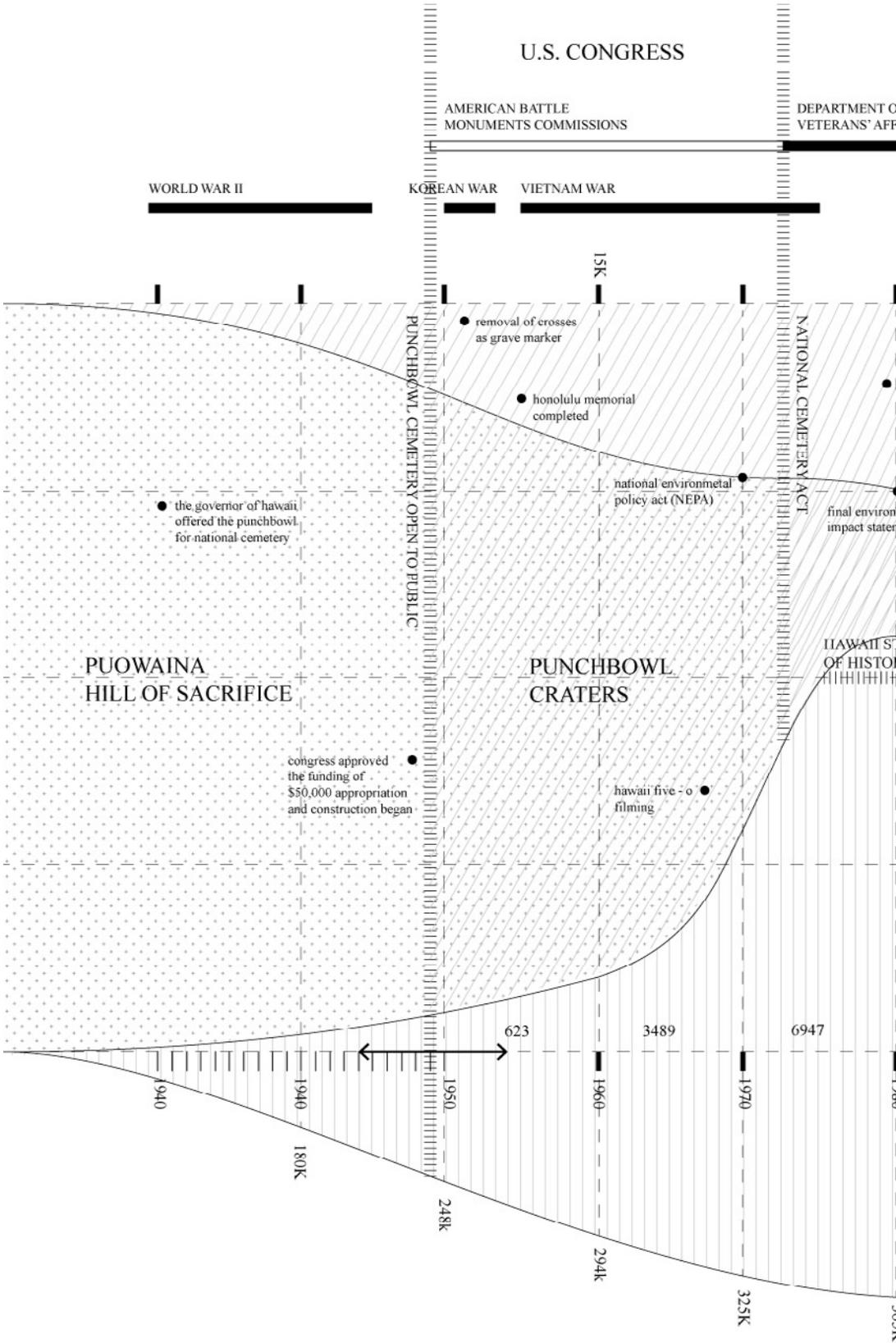
Summer 2020

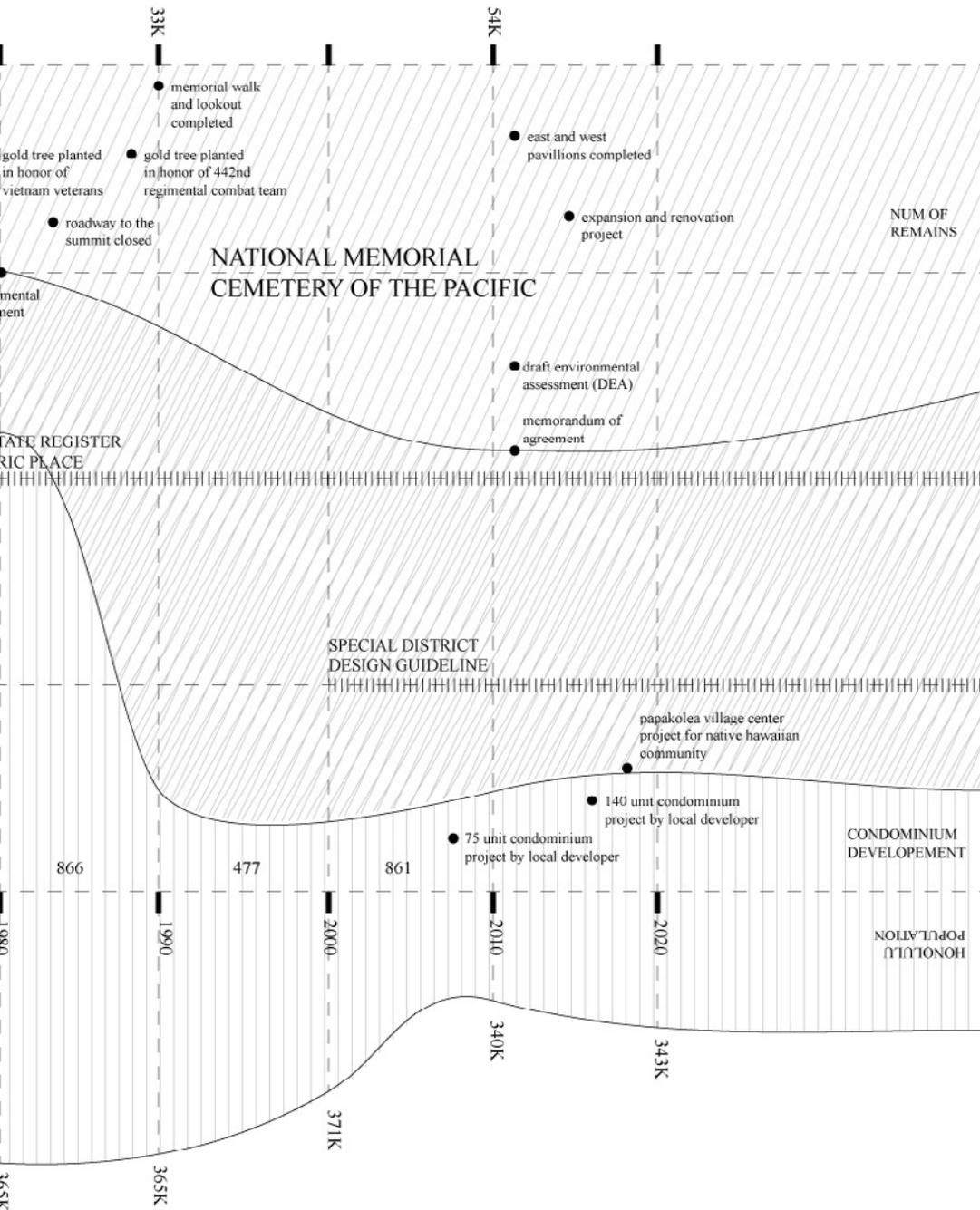
Punchbowl, Hawaii

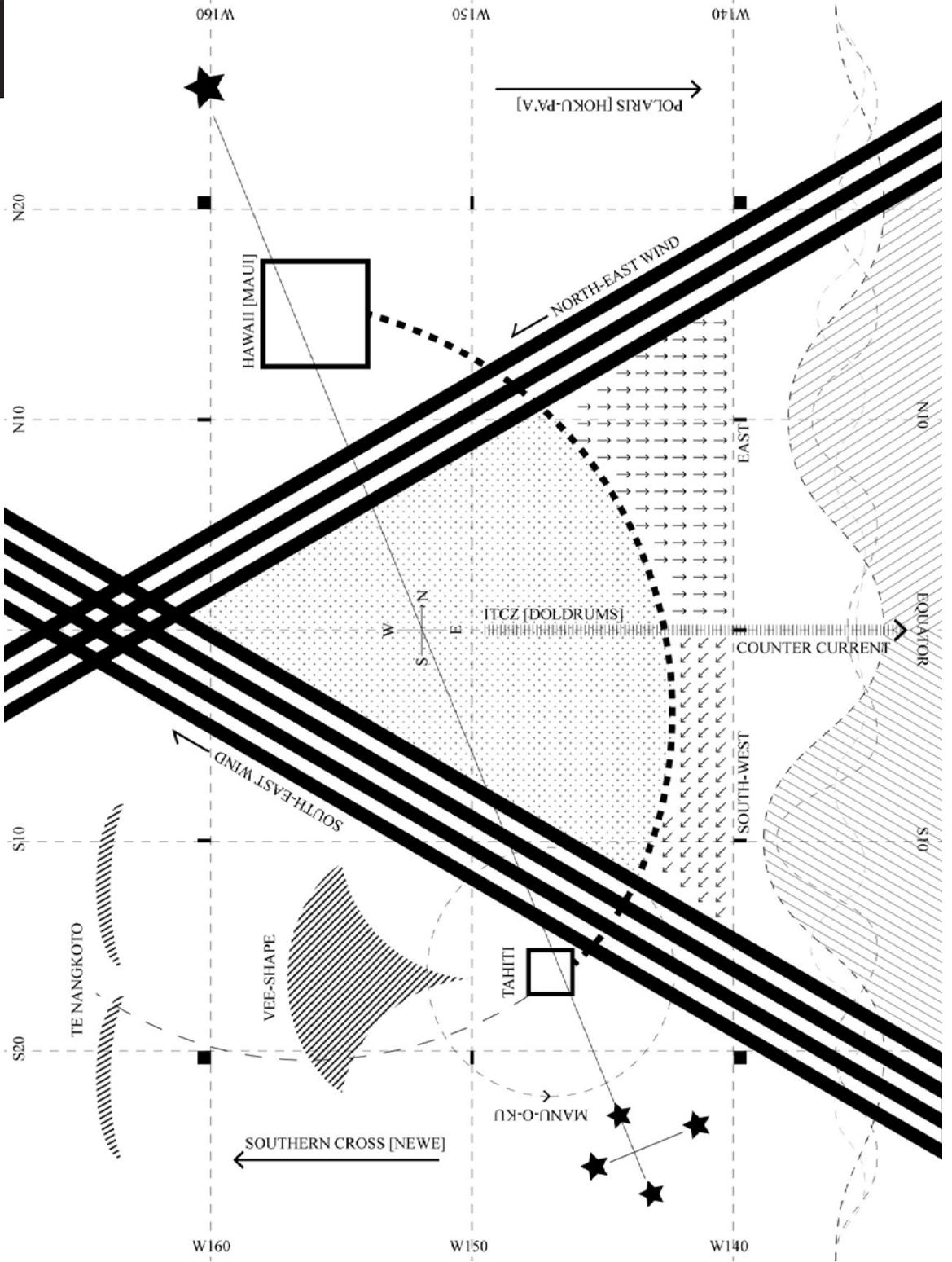
Adviosor: Dominic Leong + Sean Connelly

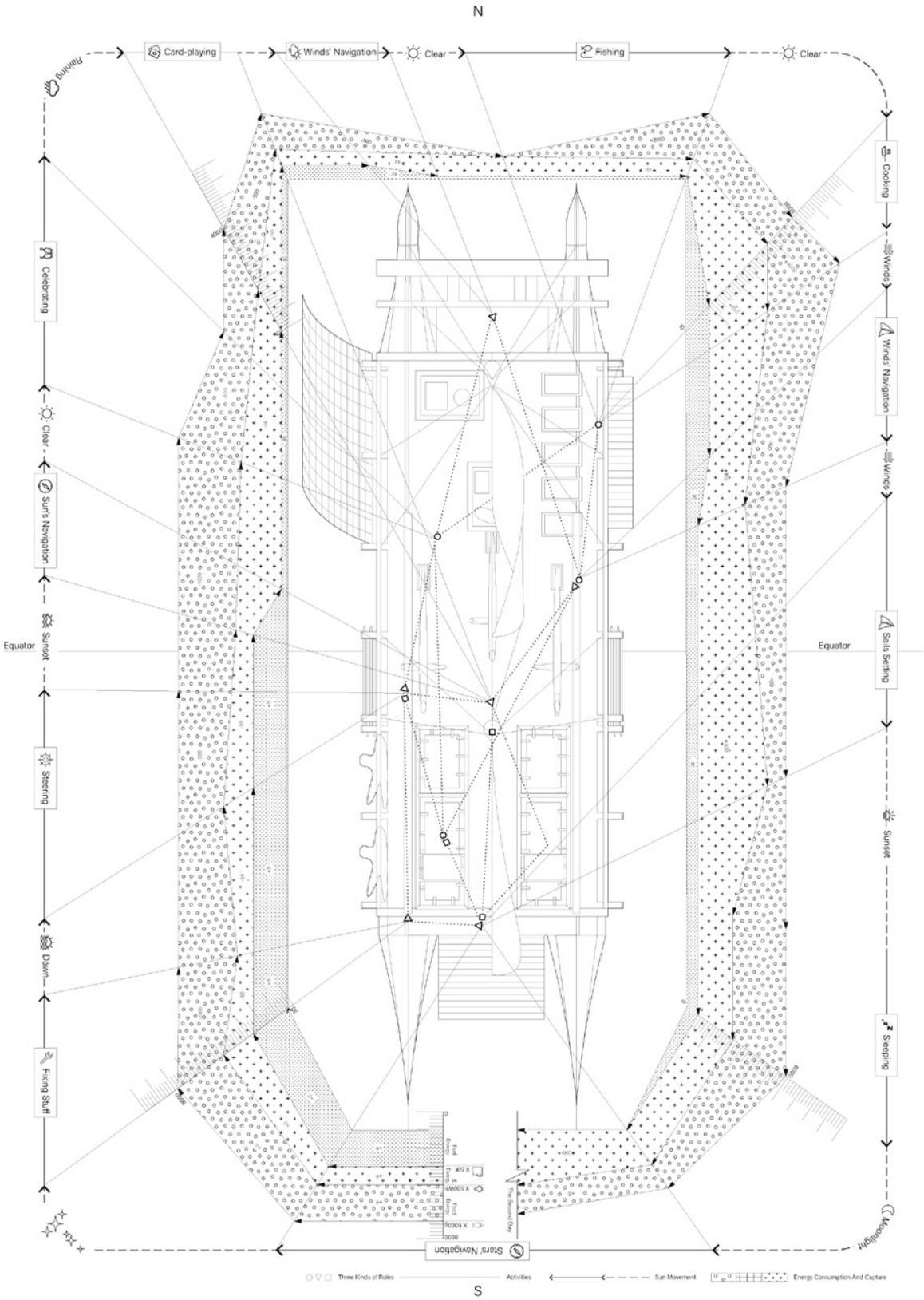
Team: Yunha Choi + Siye Huang + Kan Lin



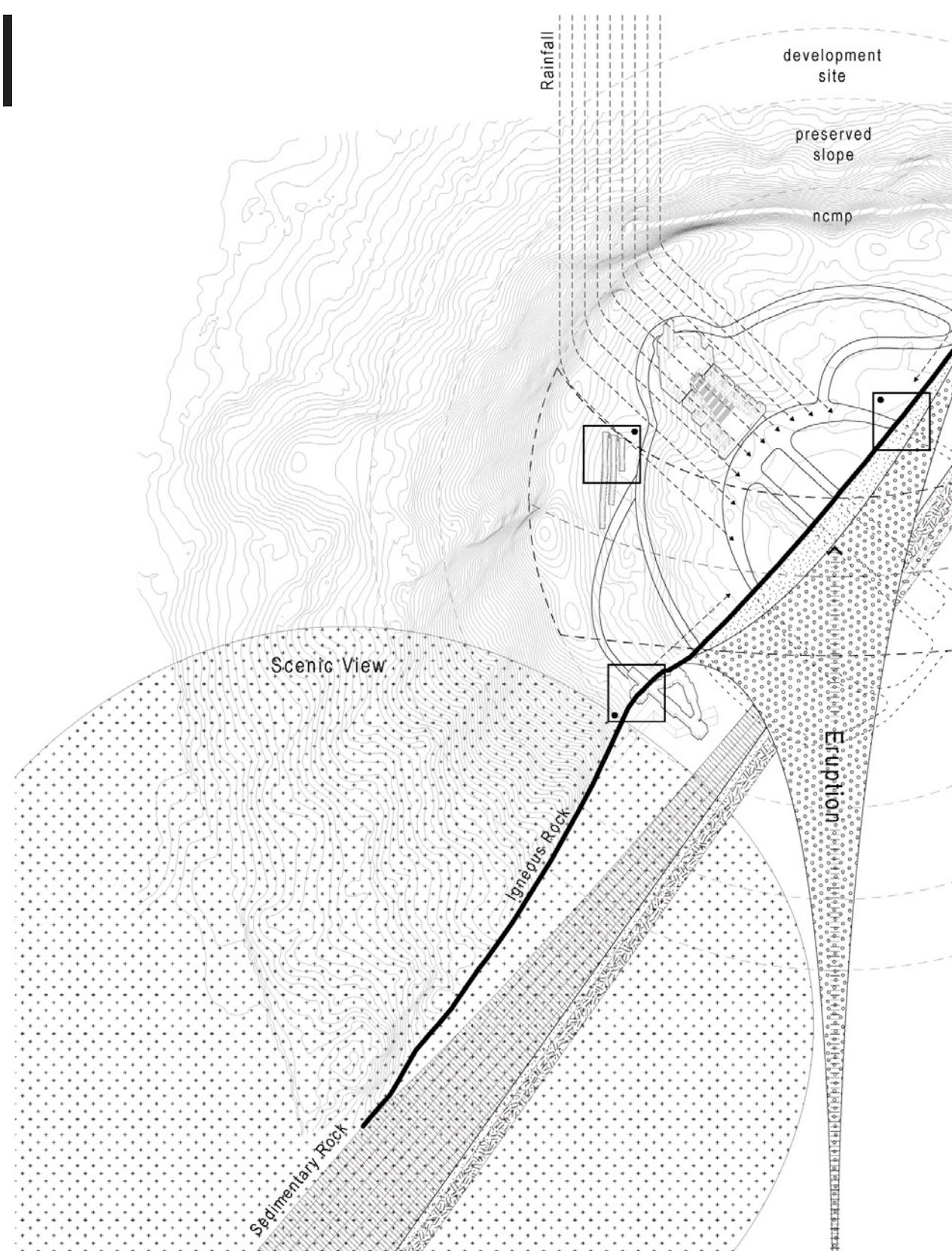


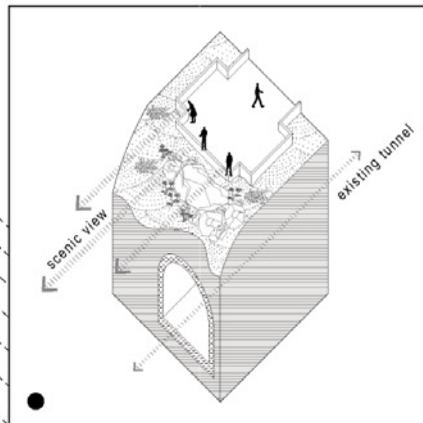
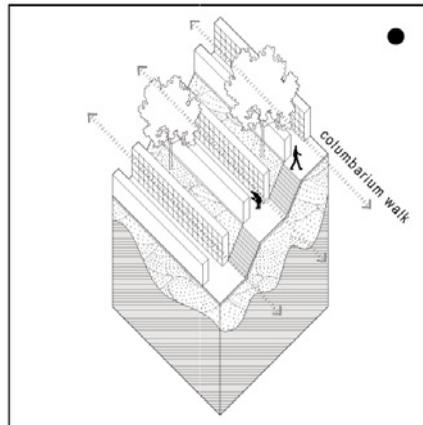
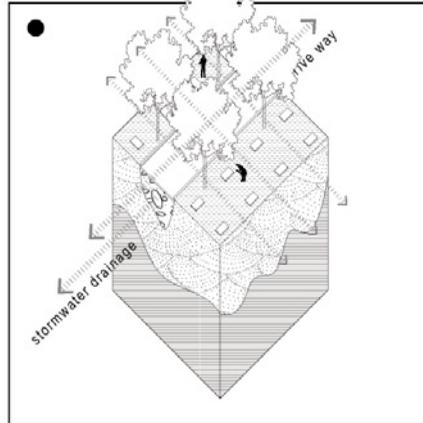
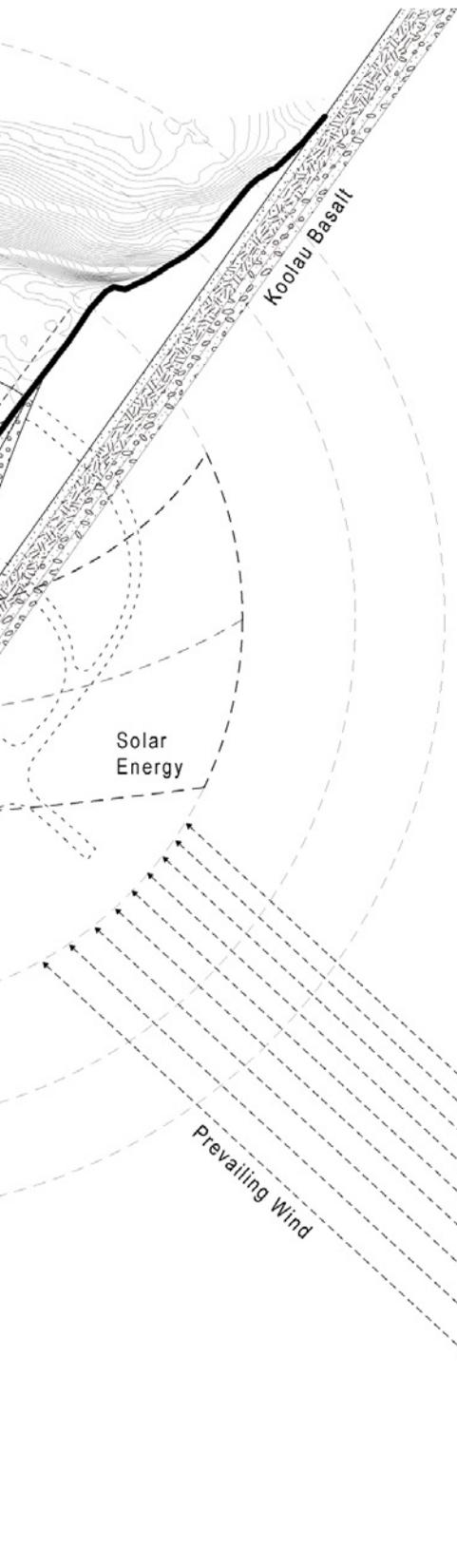






Native Hawaiian Knowledge: Voyage from Hawaii to Tahiti

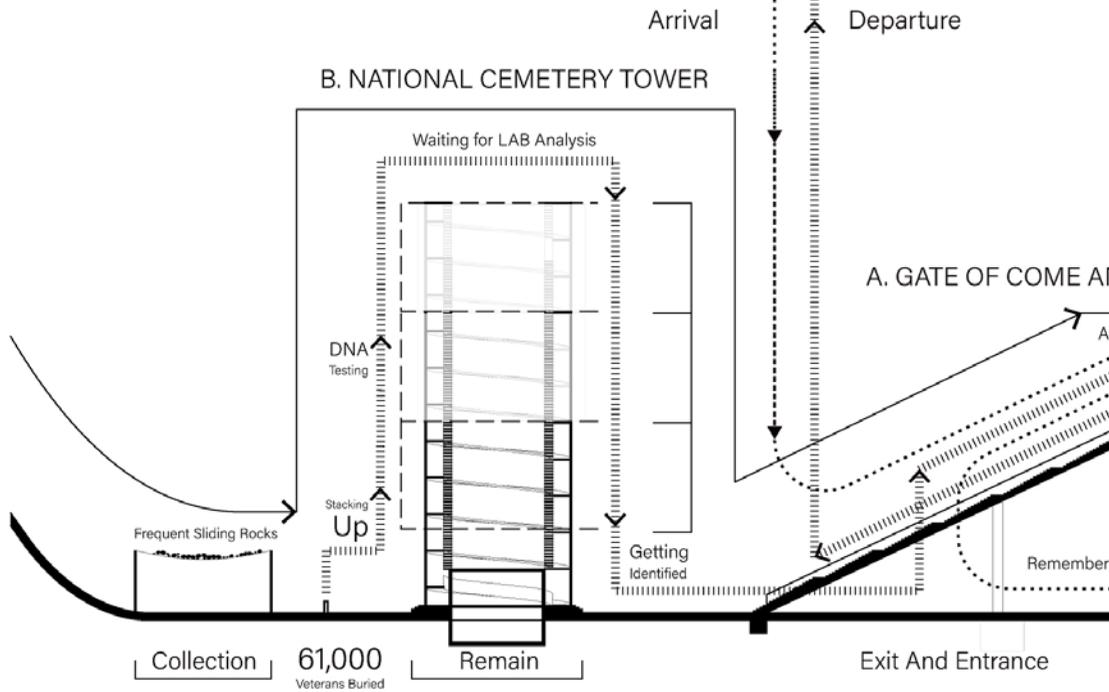


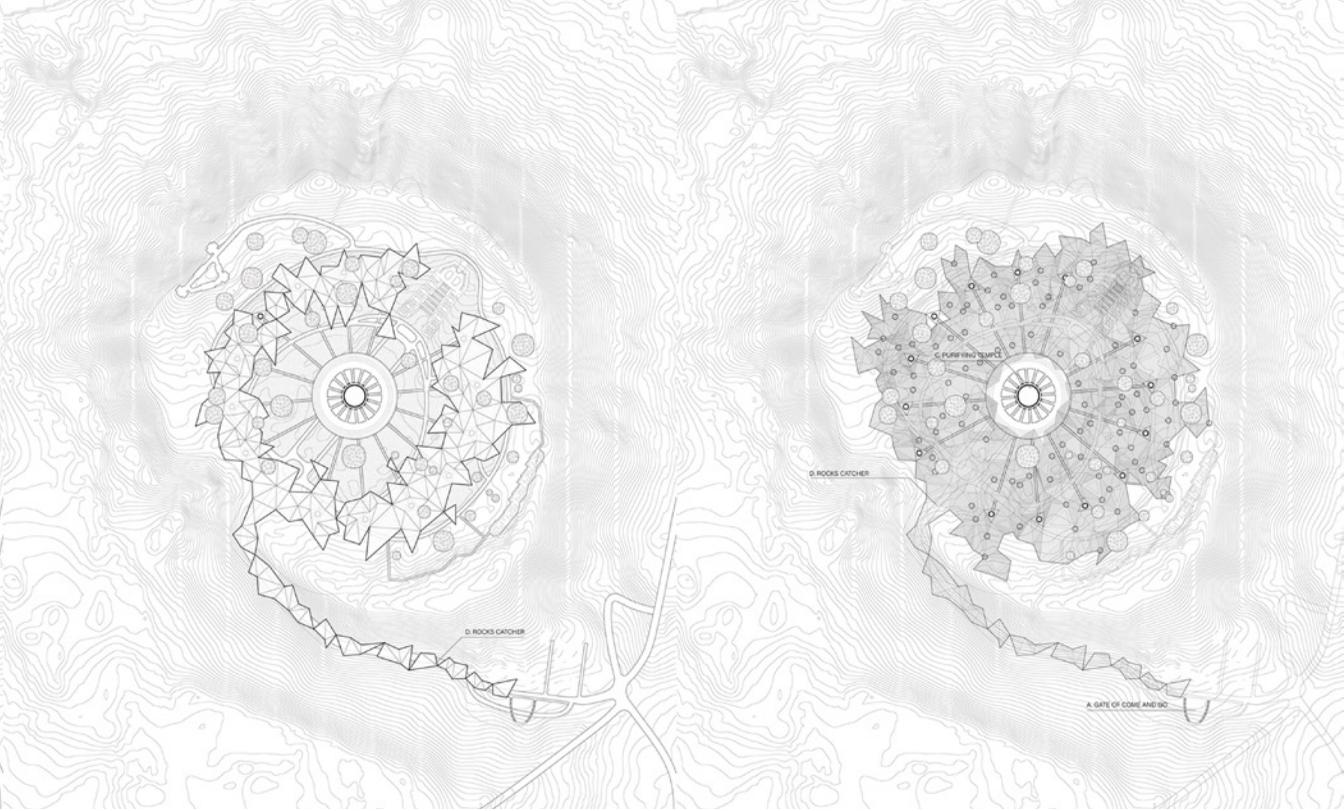




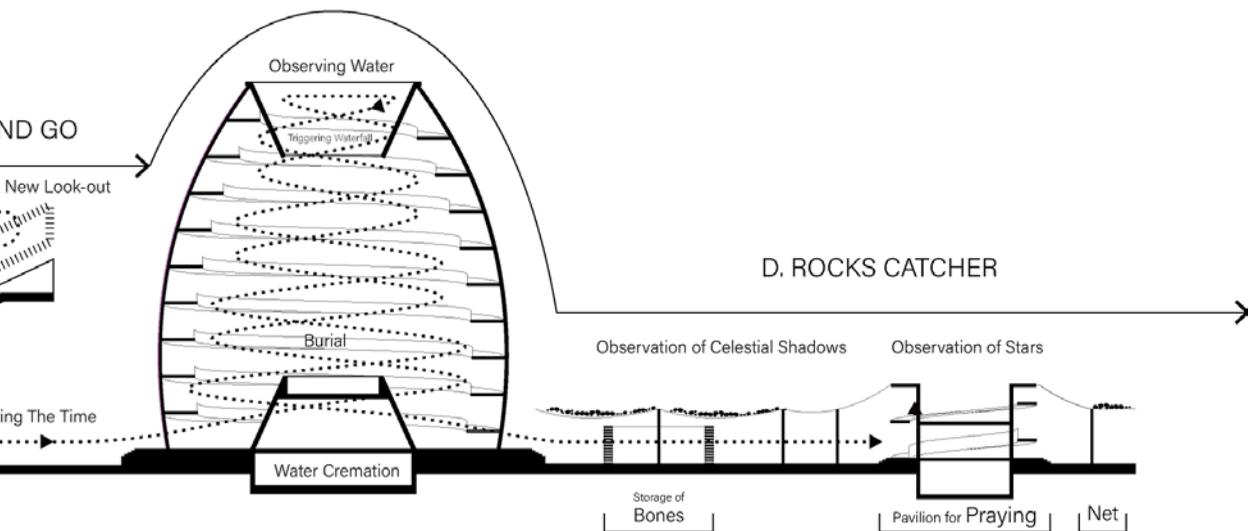
Repatriation of Existing Burials

Occupation of Future Burials





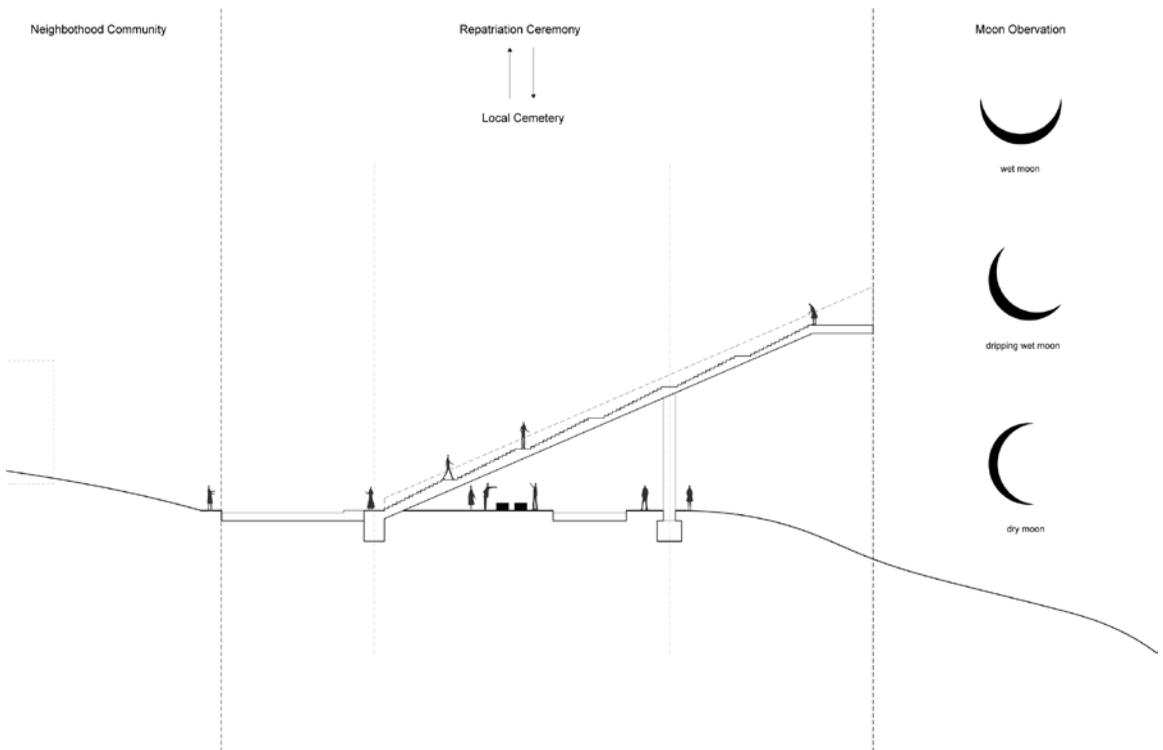
C. PURIFYING TEMPLE

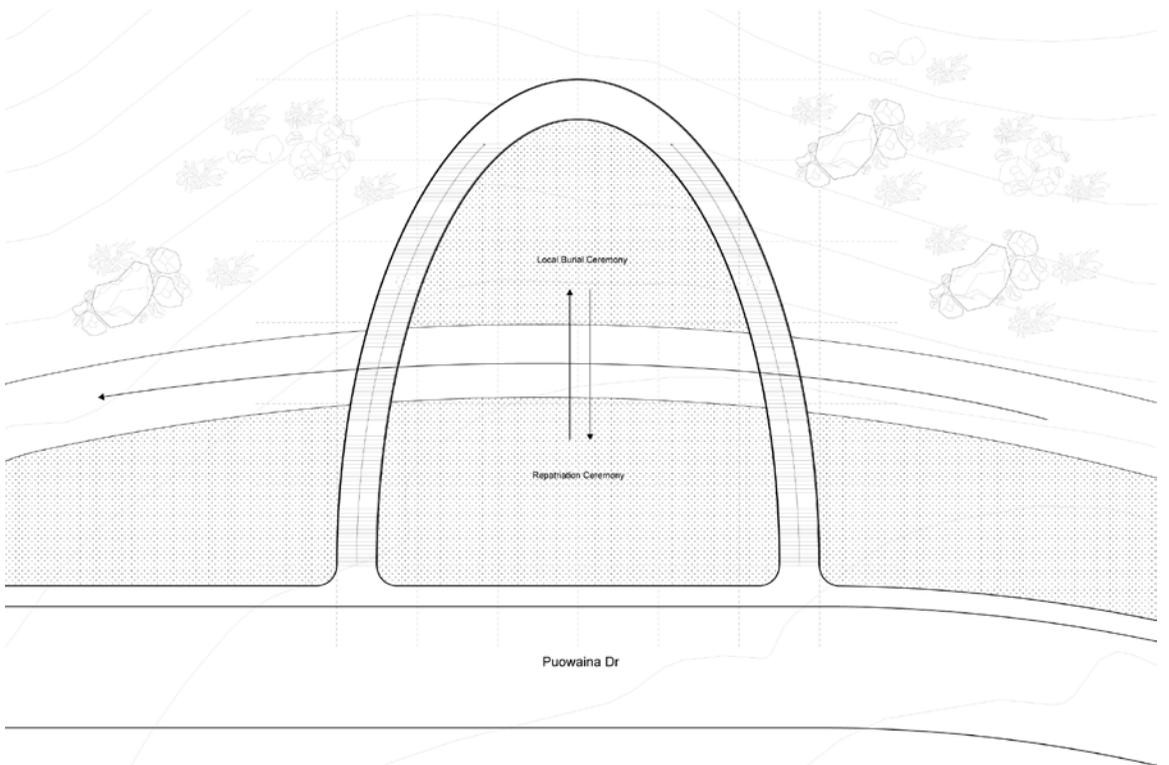
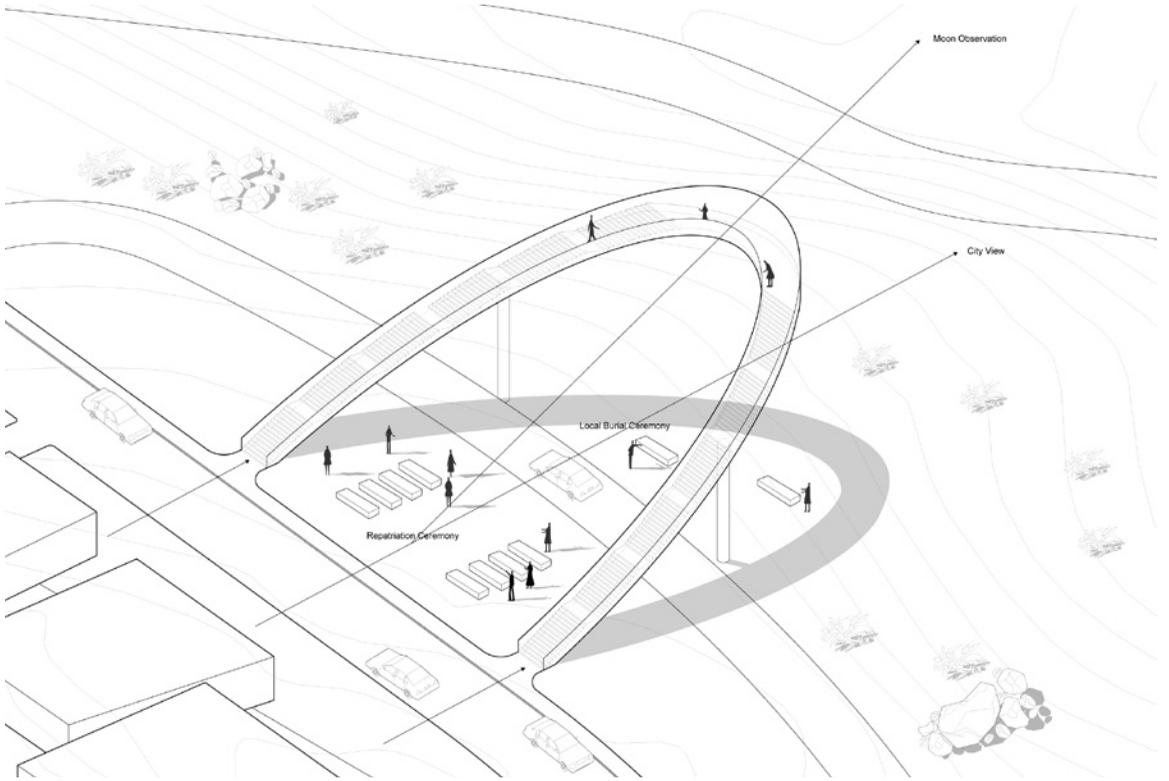


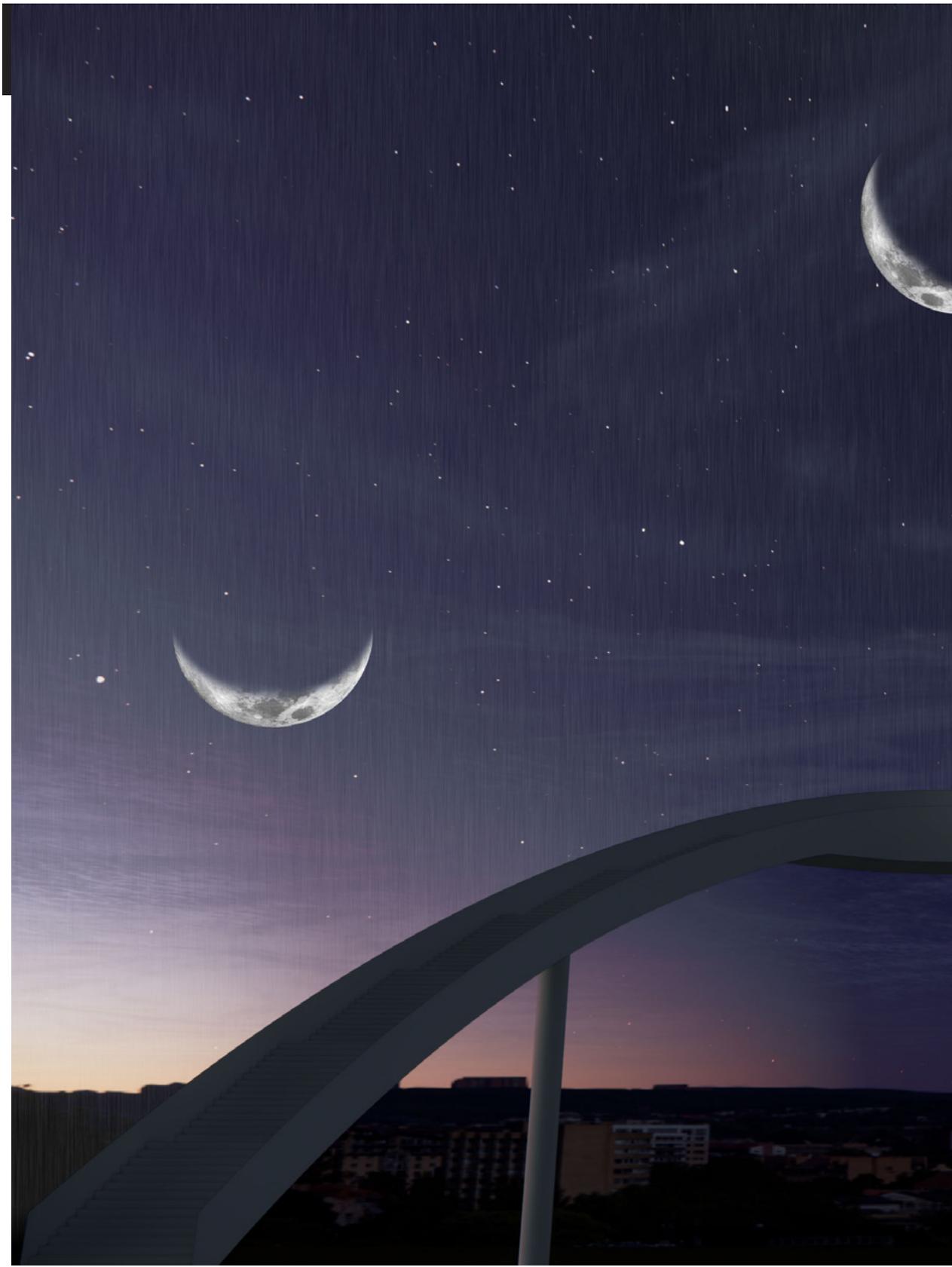
GATE OF COME AND GO

The existing visiting center strengthens people's perception of punchbowl as a tourist destination, so we choose to demolish and replace it with "Gate of Come and Go". As a semi-elliptical bridge, it provides the possibility for various observations. Its structure and shadow define the space below. It is used as ceremony spaces for veterans' repatriation and leaving, and for local bodies' burial and entering. People on the bridge can observe the moon and the city to find the right time for the ceremony as well as find the right time for collecting water for cremation.

The terms wet moon and dry moon originate from Hawaiian mythology. They observe the moon as an indicator of rainfall. They believe that the "wet moon" appeared as a bowl that would fill up with rainwater. As summer comes, the crescent shape shifts, pouring out the water and causing the summer rains and this is known as "dripping wet moon". After the "bowl" empties, it dries out and rights itself, creating the "dry moon".





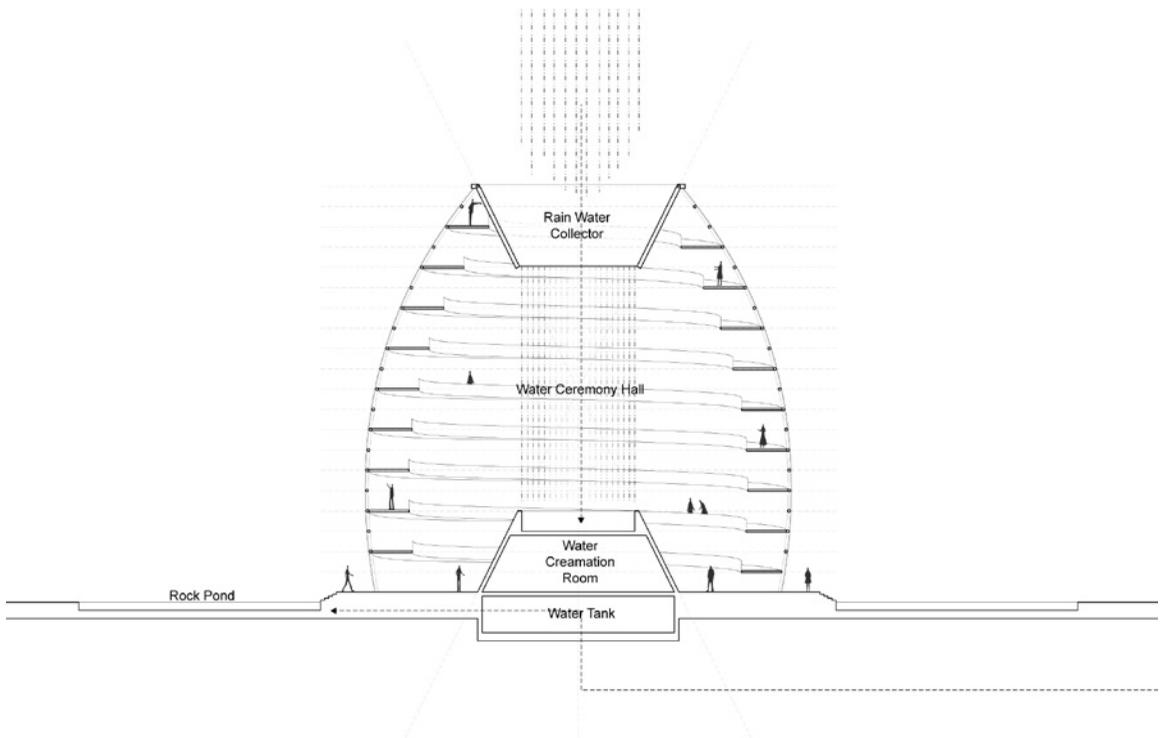


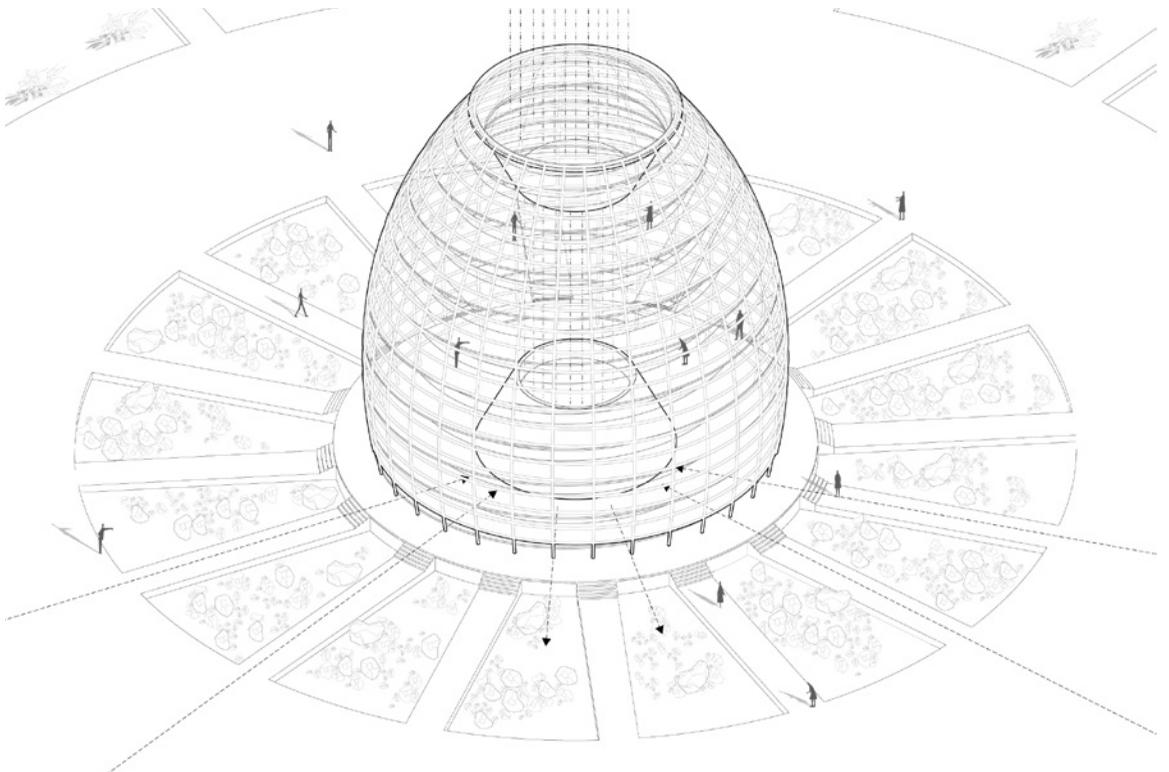
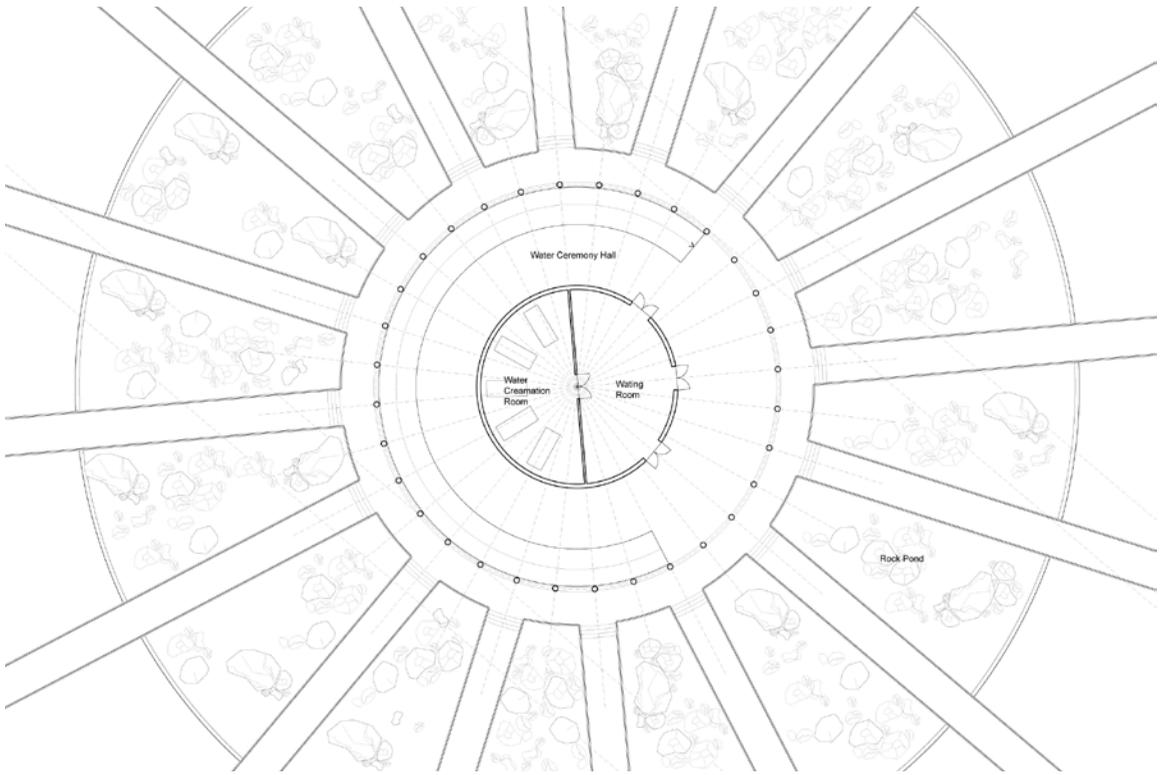


PURIFYING TEMPLE

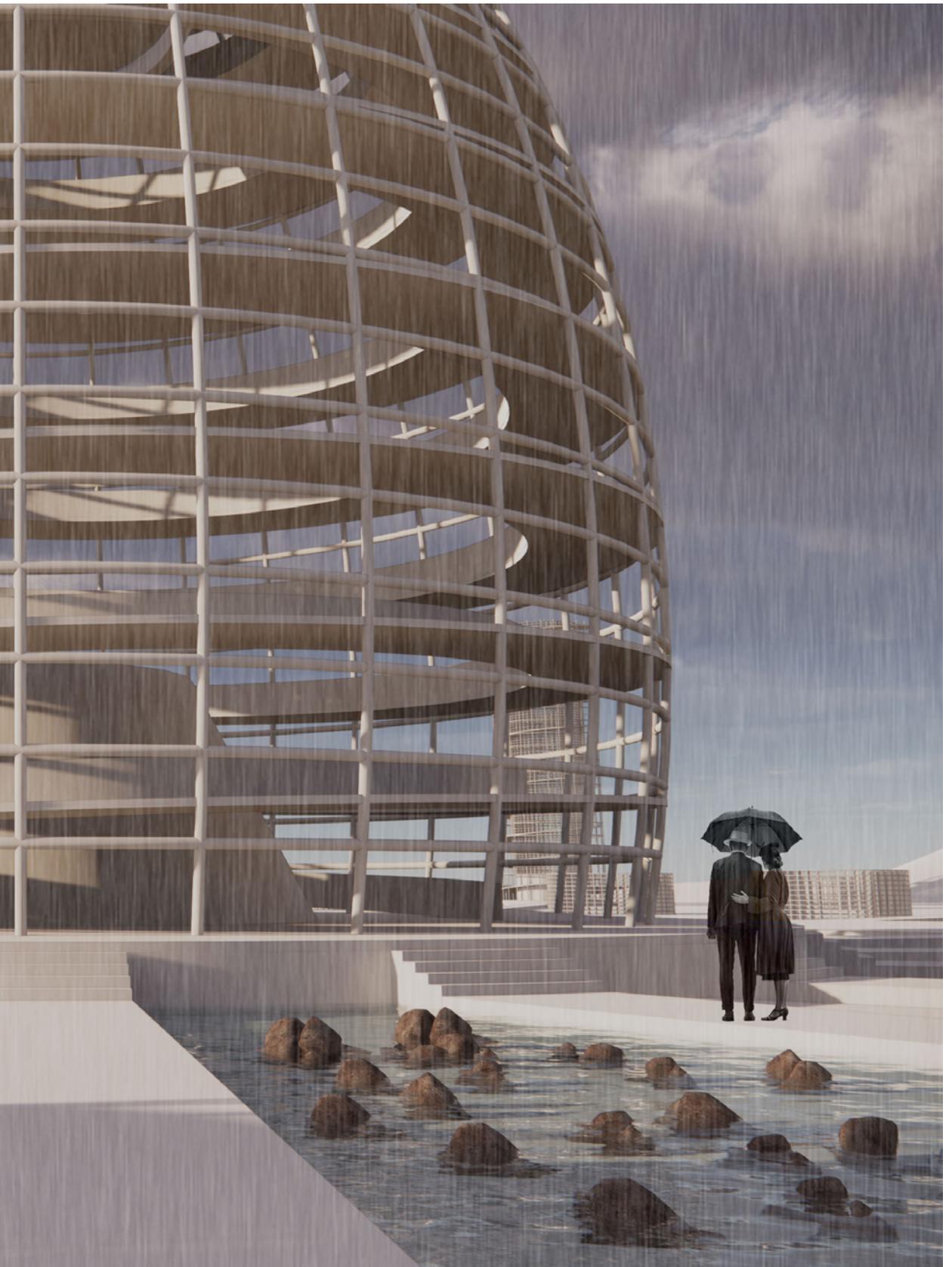
Purifying Temple is a place where local bodies are cremated by water. It is an environmentally friendly way that meets the requirements of Hawaiians. Water collected from rainfall throughout the site circulates to this structure to be used for water cremation. The water cremation offers a more than 75 percent reduction in carbon footprint and uses an eighth of the amount of energy of flame-based cremation. This uses alkaline water to separate the flesh and bones of the bodies, and finally leaves clean bones. Bones are regarded as the carrier of the soul by Hawaiians. When Hawaiians bring the dead bodies here for cremation, they put the bodies on the first floor for water cremation,

then walk up the ramp, watch the stars in the process to confirm the time, and finally trigger the ritual switch at the top. At this moment, the rain storage at the top releases water to form a curtain through small holes, and the ceremony begins. Walking down the ramp, the cremation process is over, and people can take the bones of their loved ones and store them in a public cemetery. The water used for the cremation then flows to the surrounding pond filled with rocks creating complete spiritual observation.





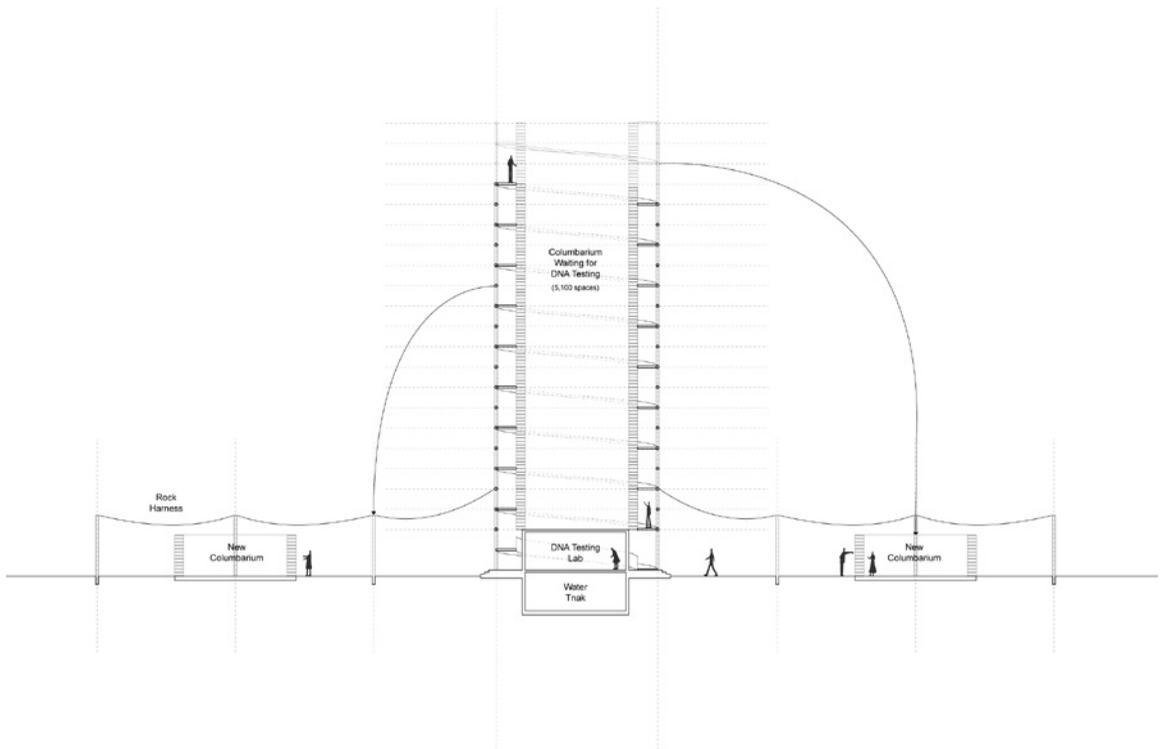


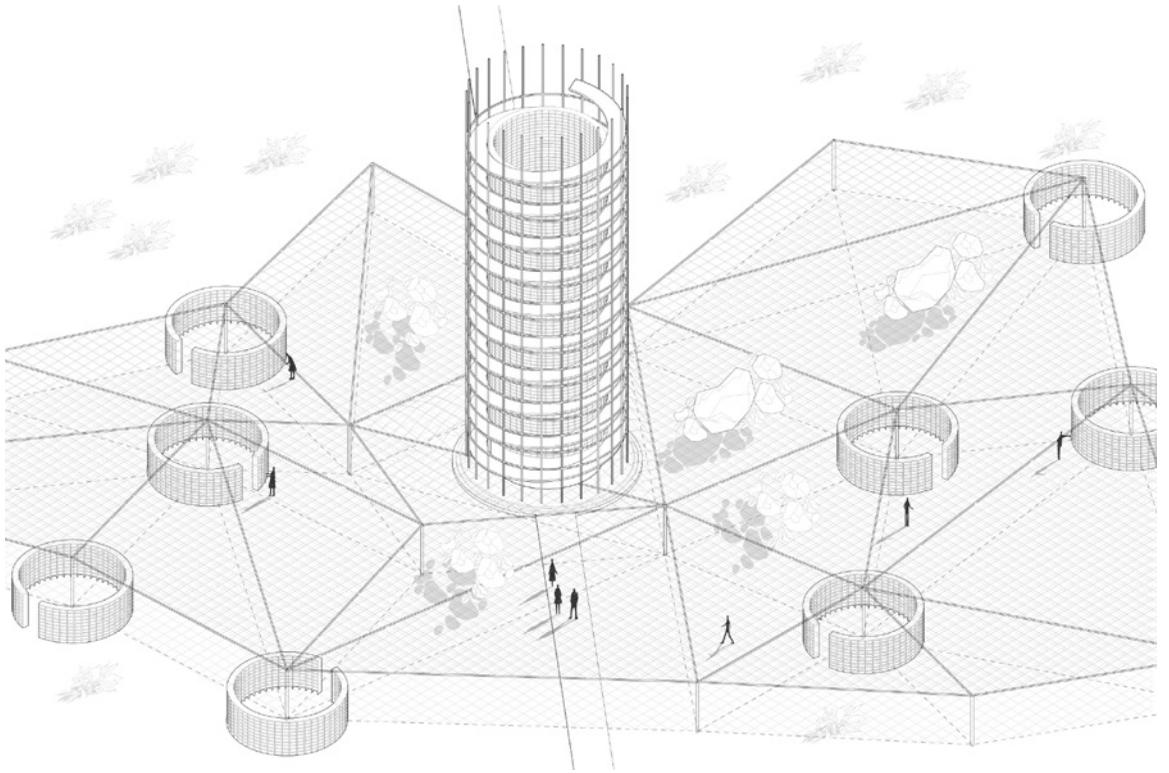
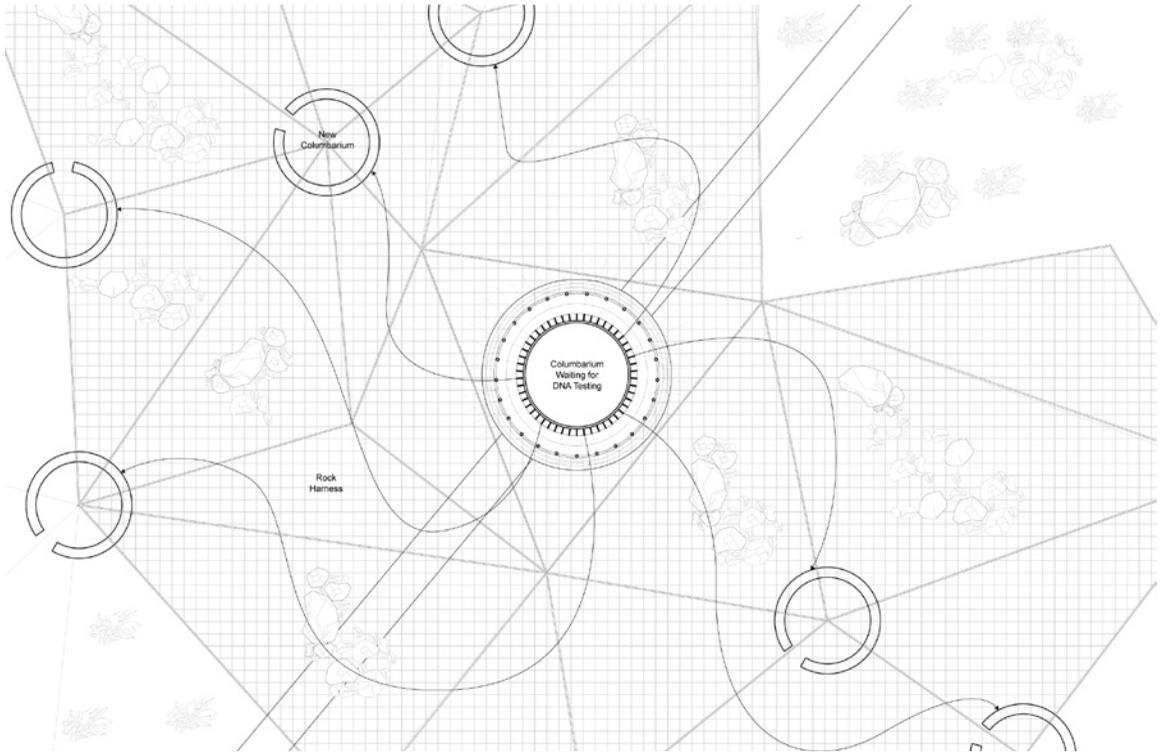


NATIONAL CEMETERY TOWER

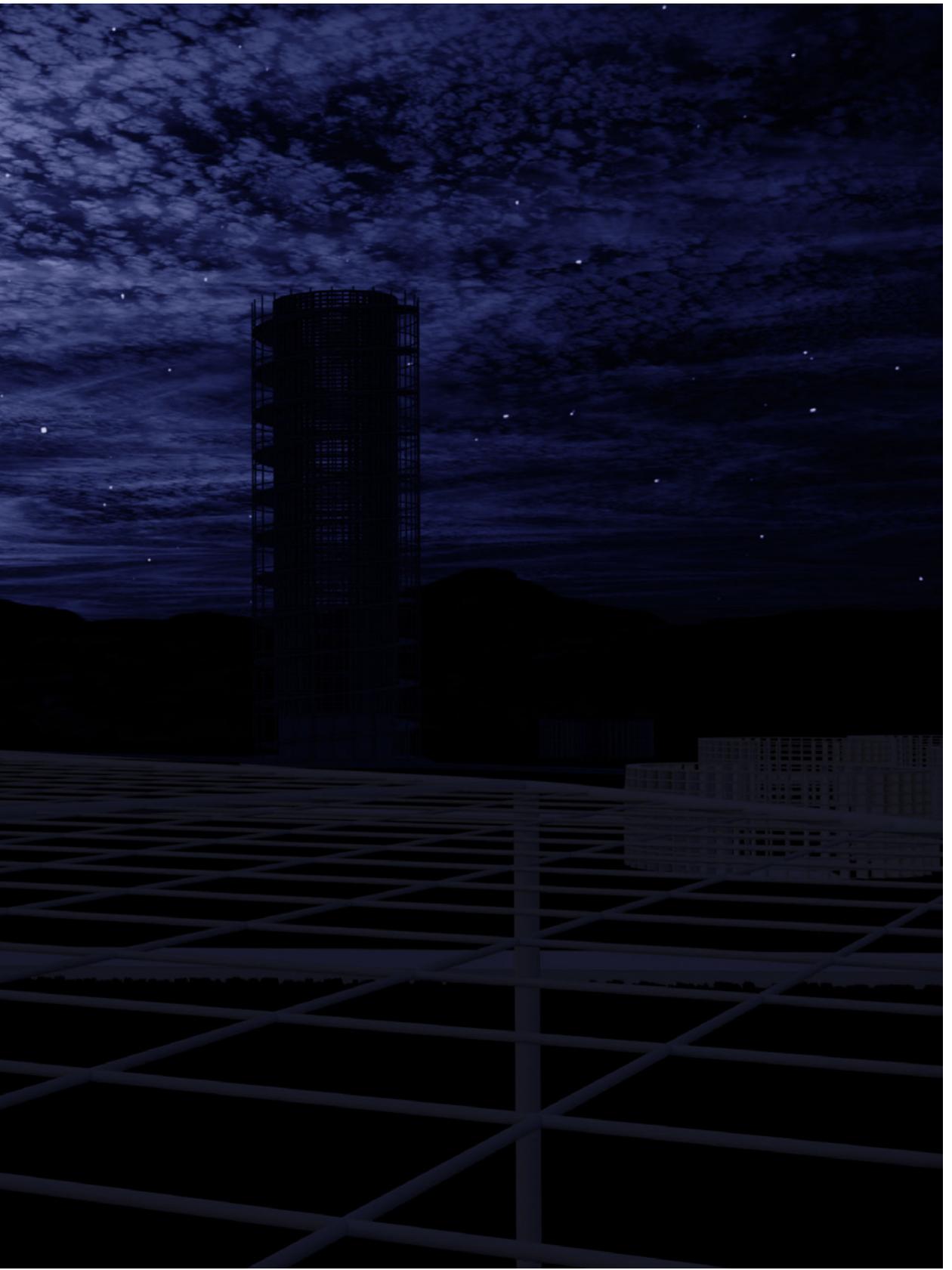
We gather the densely populated veterans' bodies from the current cemetery and move them into the temporary tower, namely National Cemetery Tower. These structures have expanded the capacity of the national cemetery and released the space on the ground, providing the possibility for popularization. The bottom of the tower is the DNA testing center, where veterans' bodies are sampled and collected for subsequent comparison.

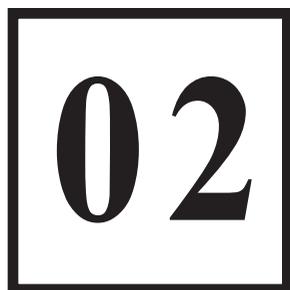
When all the veterans' bodies on the top floor are identified and sent back to their hometown. The steel structure and columbaria are removed and recycled for public cemetery use. This process allows the repatriation process to be visualized. When all the bodies are repatriated one day, it will no longer be a national cemetery, and the structure will be demolished accordingly and will form a new cemetery for the local population.











THE TRANSITION

New Building for a new Community?
Constructing a new from the old

**How can we envision a new role as social
condenser for those hard-edged historic
fortresses? How can we create meaningful
architecture (an 'open' and 'inviting
community' space) in structure that are
designed to do the opposite (be defensive,
impenetrable urban artifacts)?**



RE-CONSTRUCTING BROOKLYN ARMORIES

Unadpted Brooklyn Armories

Brooklyn's armories were mostly building in the late 19th and early 20th Century as a place to house the National Guard and their weapons during the years following the Civil War. Erected during the height of popularization of Romanesque Revival, they all appear within the city landscape as massive, daunting castles: extravagant architectural fantasies inspired by medieval architecture. Since the militia left the structures they have been sold, converted to shelter, and left abandoned. The urban environment around them changes rapidly, they remain as arractic boulders in the landscape. "Unadapted" large masses that find themselves at the center of fierce urban political debates.

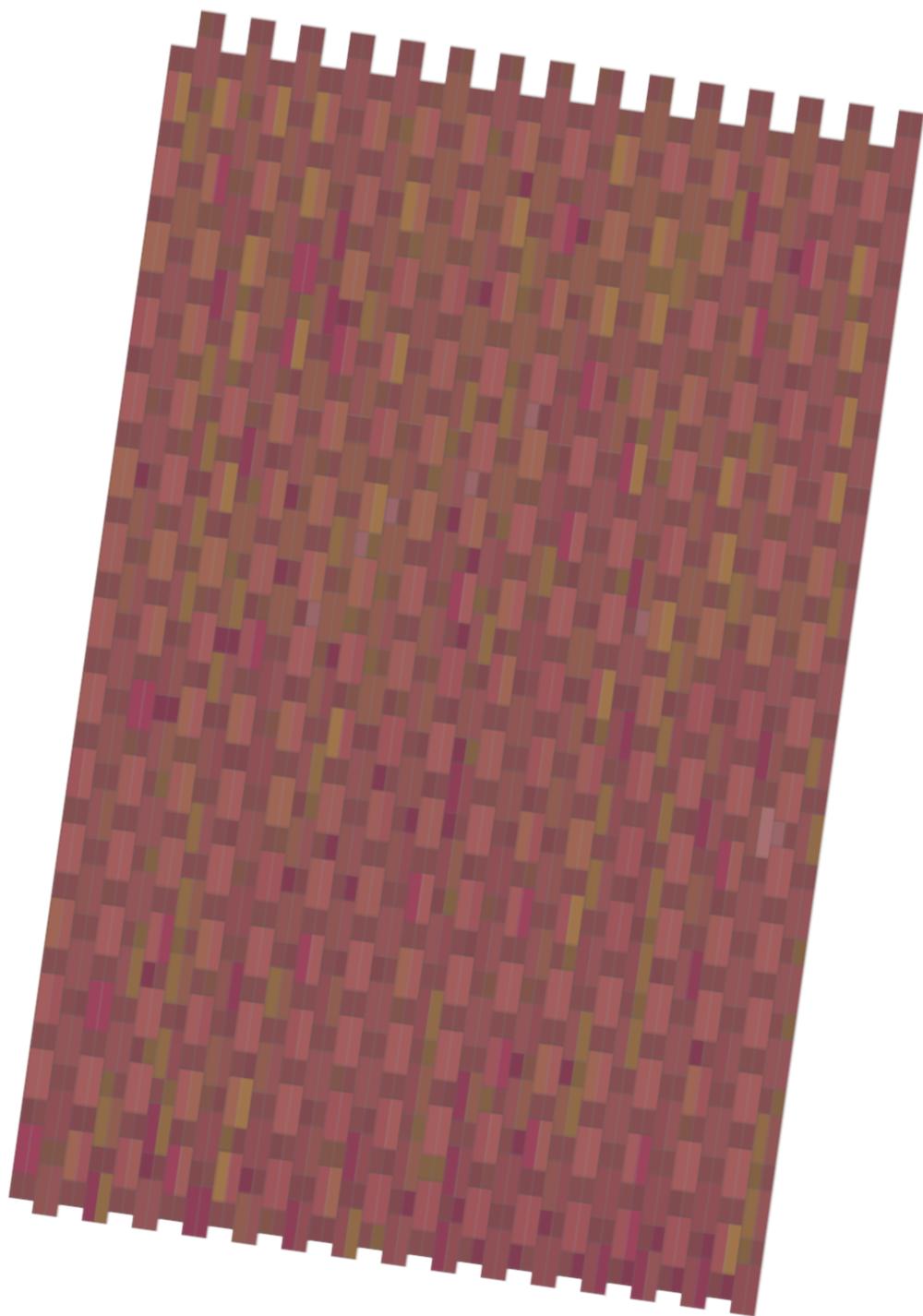
13th Regiment Armory is one of the largest building in Brooklyn, and it occupies almost entire block. The building will become a community space where it provides varioud community activities and open plazas. The aim for this project is to give 50 percent of its volume back to community by dividing the large mass into five different masses that occupies another 50 percent. Open plaza spaces will be then connected to the streets to create inner street. Inner street and building mass will be staggered to maximaize experience though the spaces.

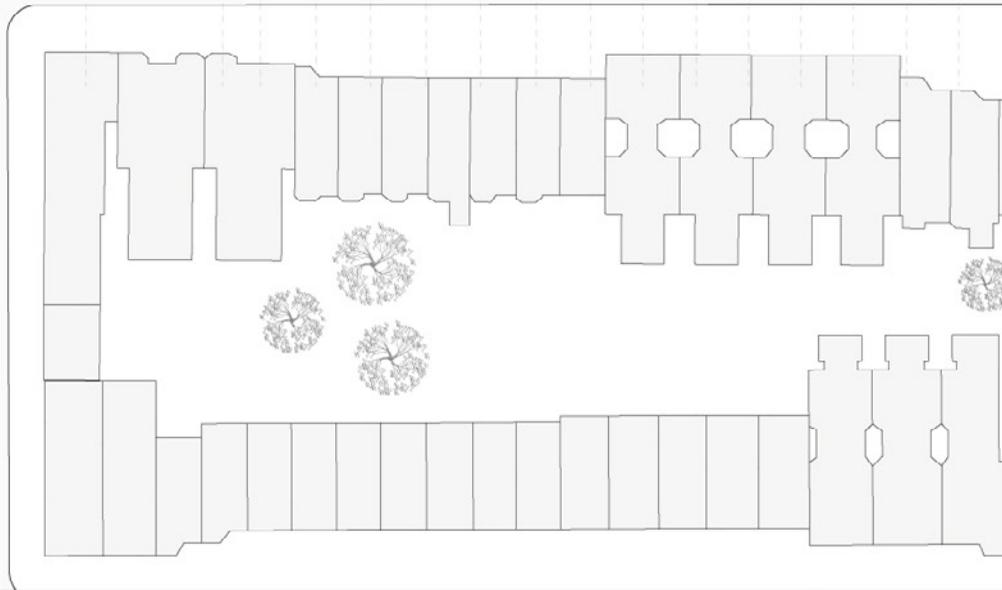
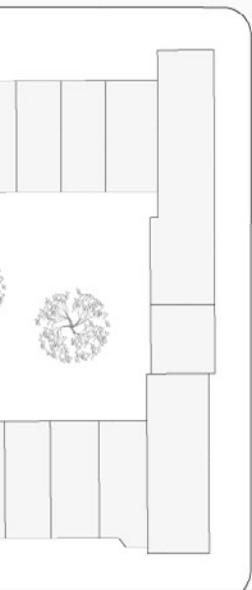
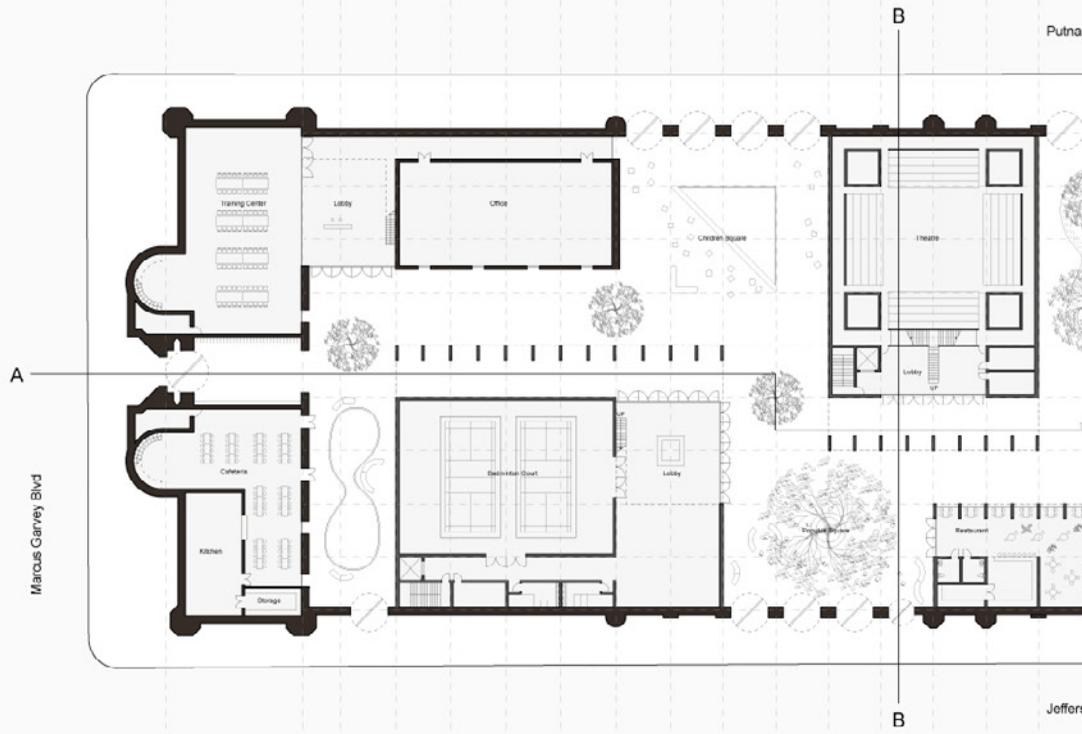
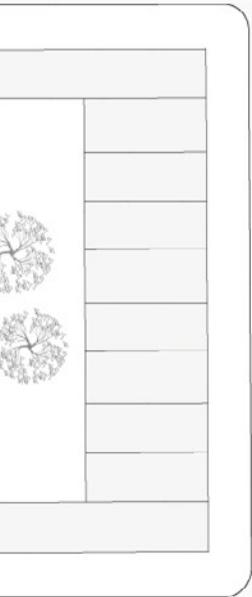
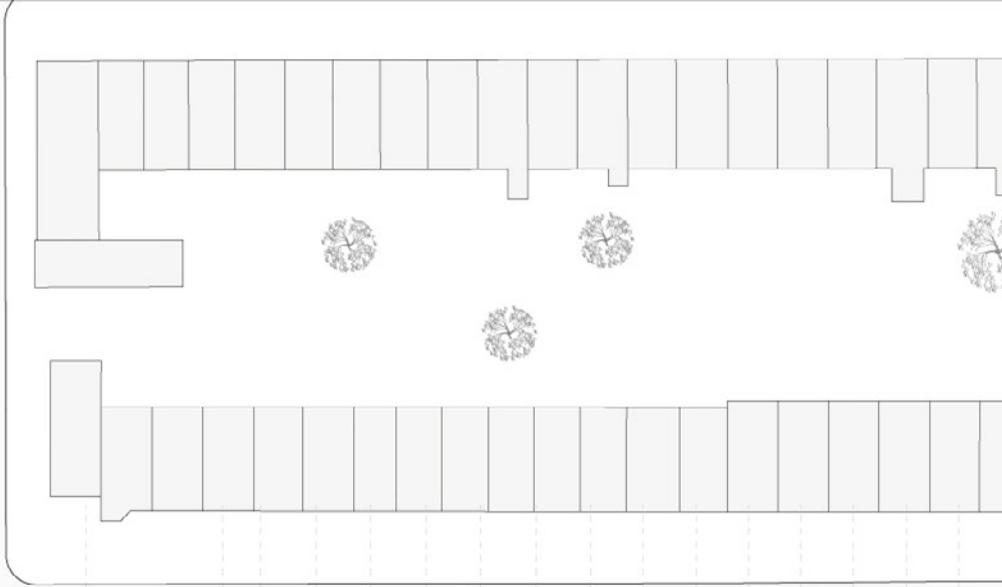
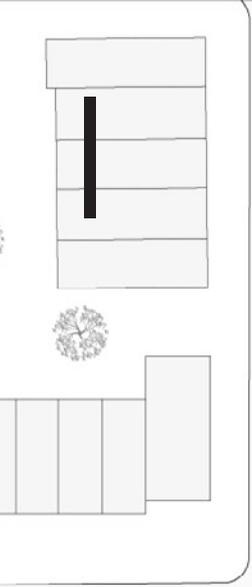
Fall 2020

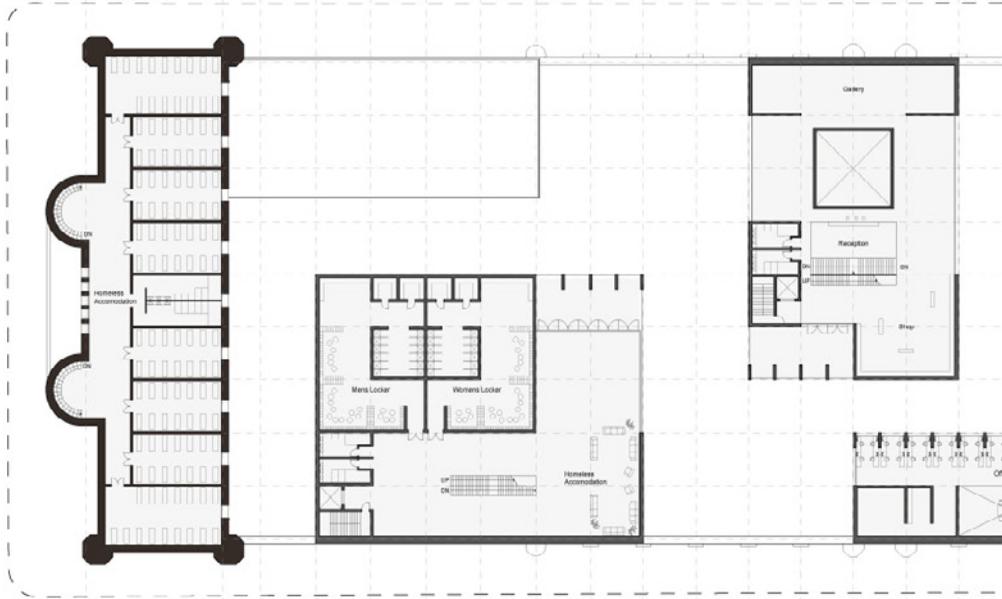
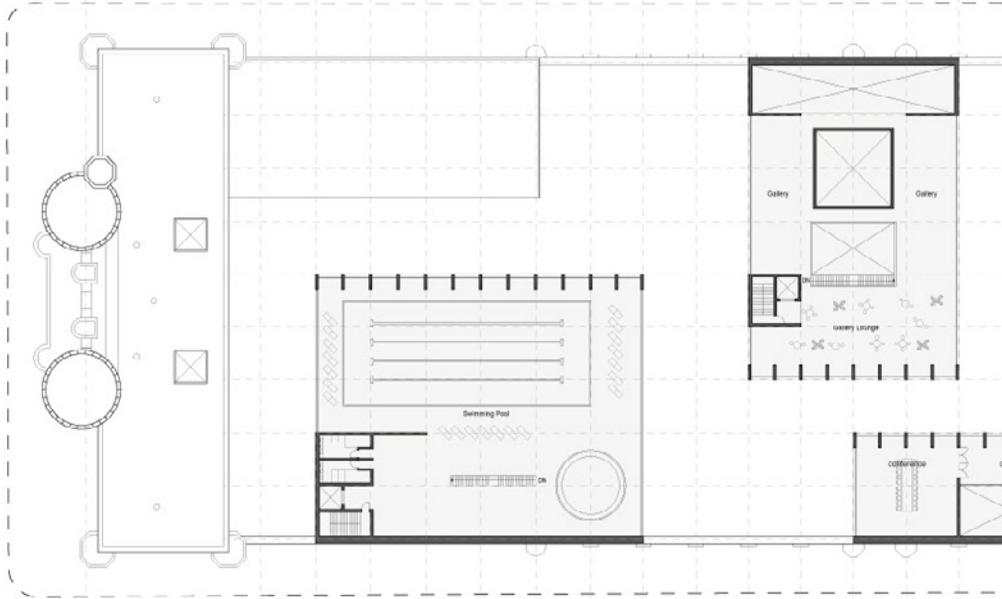
Brooklyn, New York

Adviosor: Wonne Ickx

Team: Yunha Choi + Tamim Aljefri









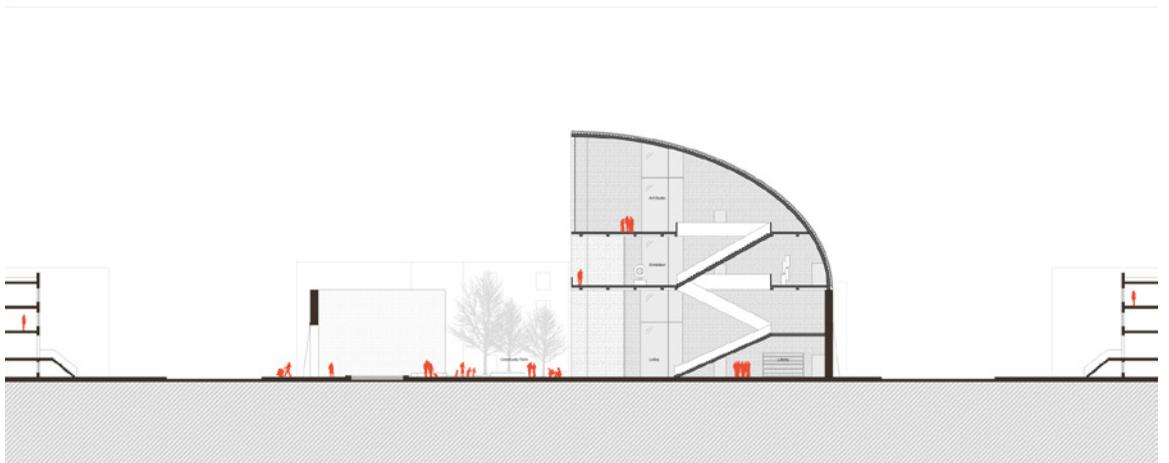
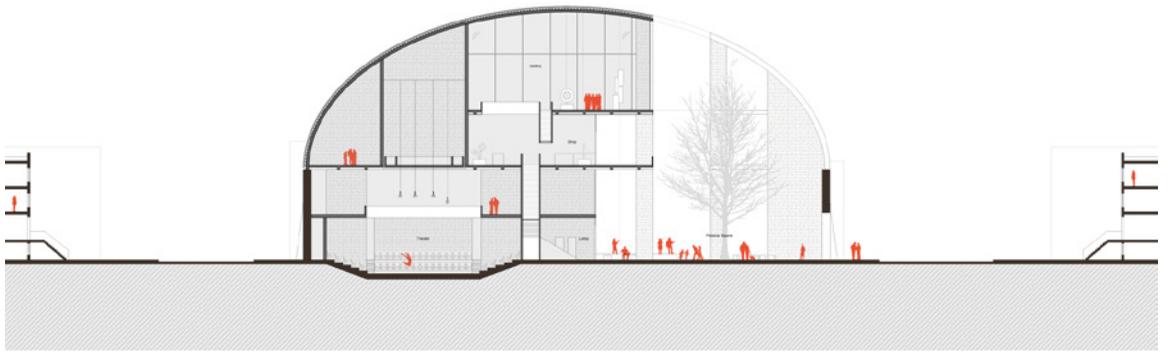
Fourth Floor Plan



Third Floor Plan







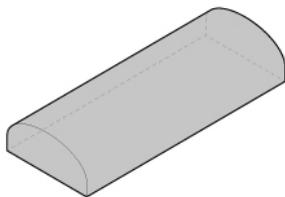
100%

=

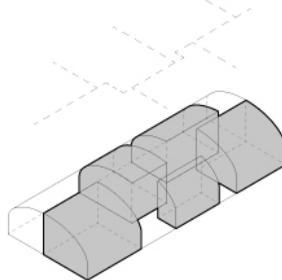
50%

+

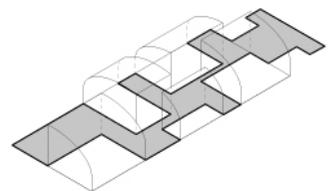
50%



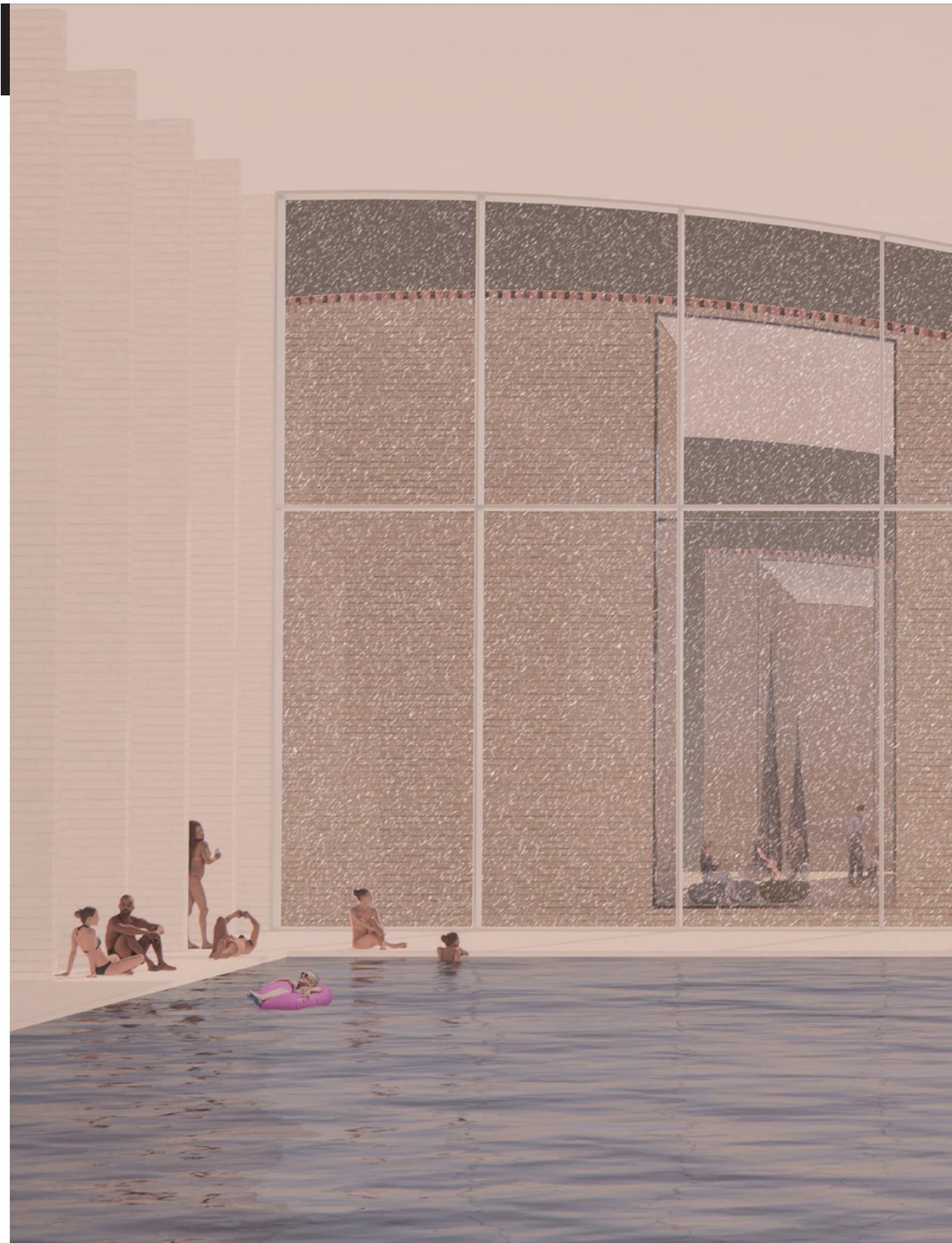
existing volume



division of programs

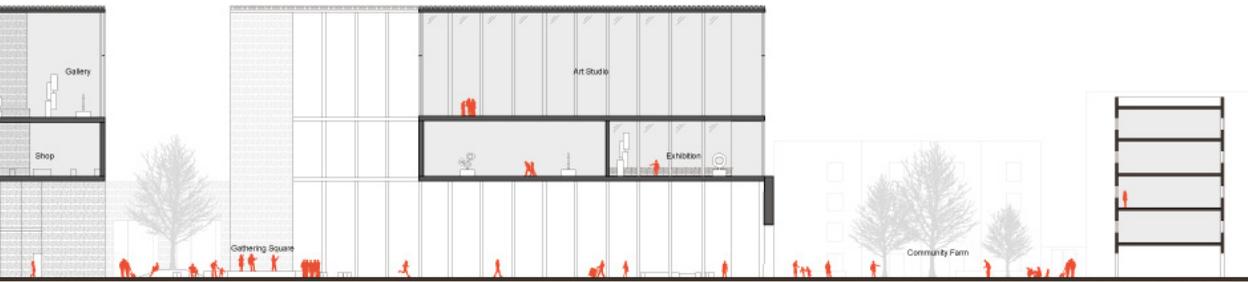


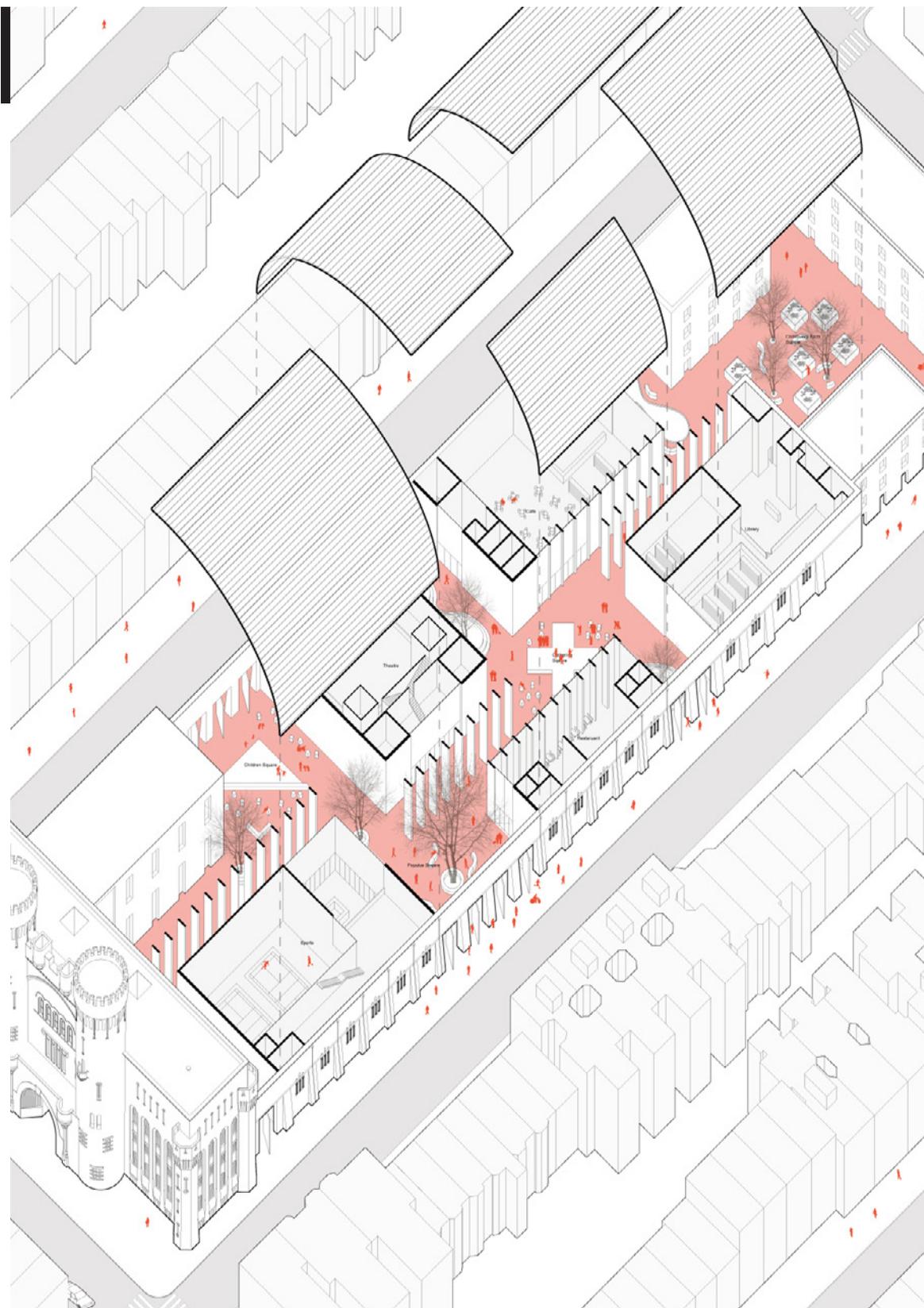
formation of plazas

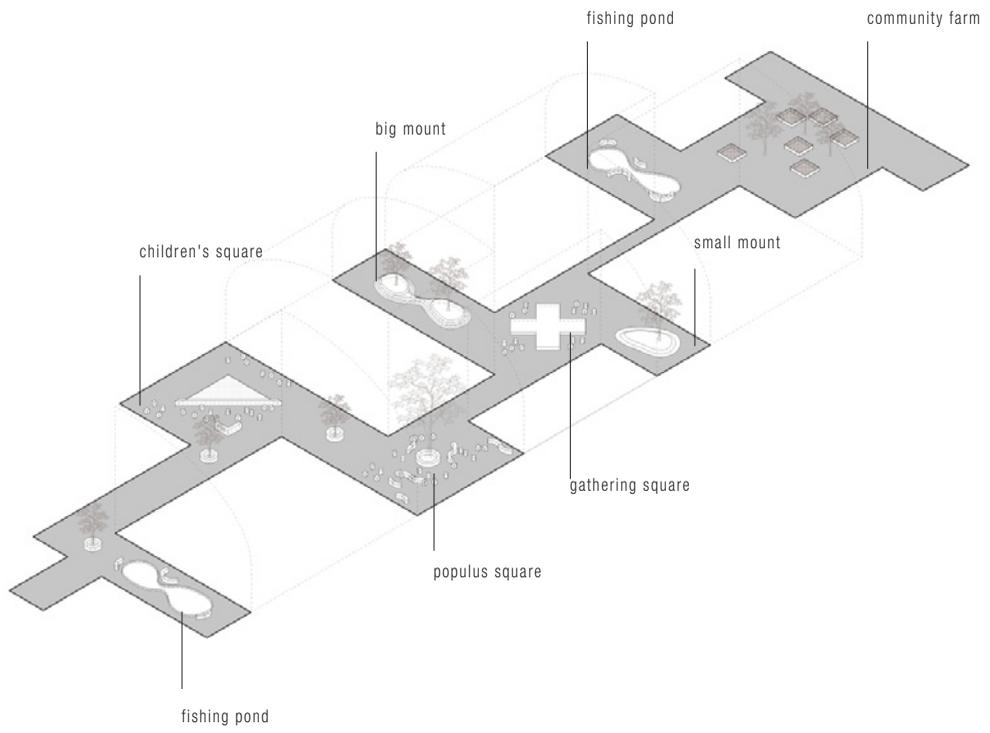






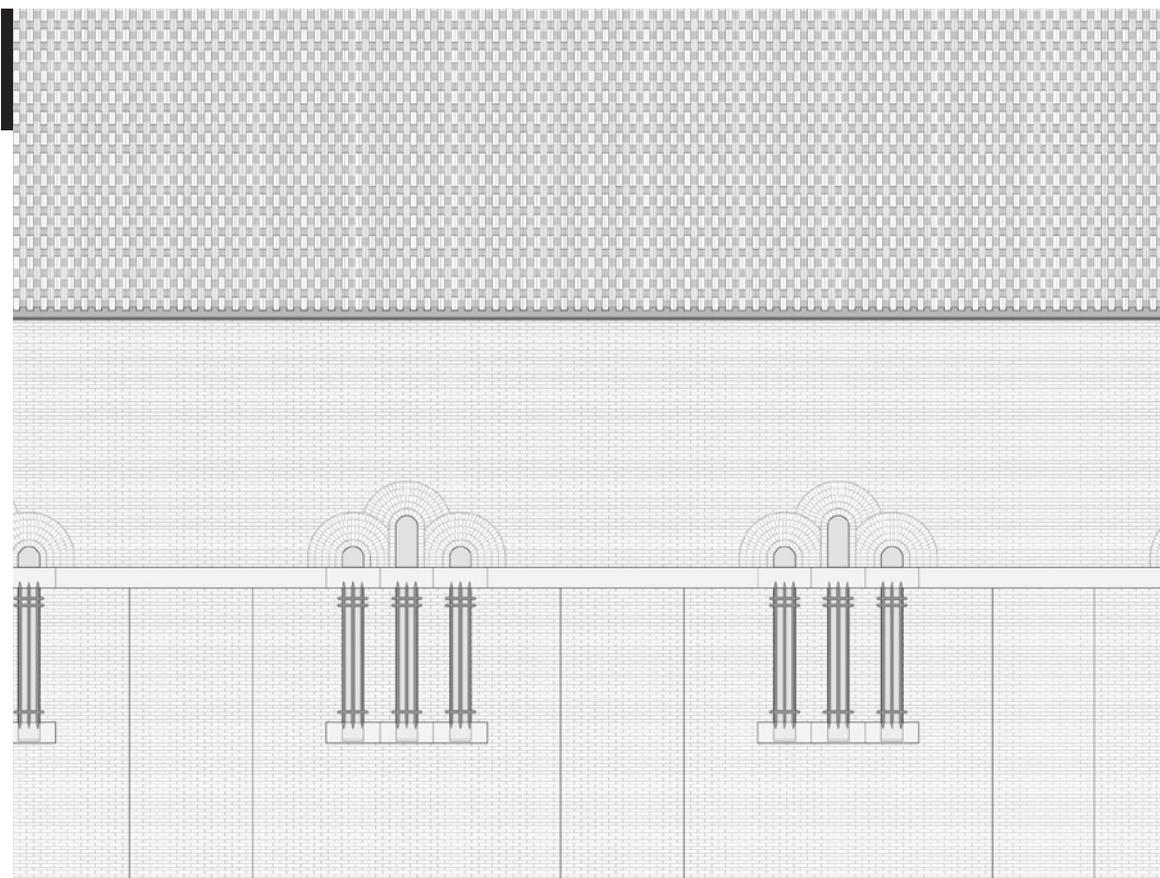




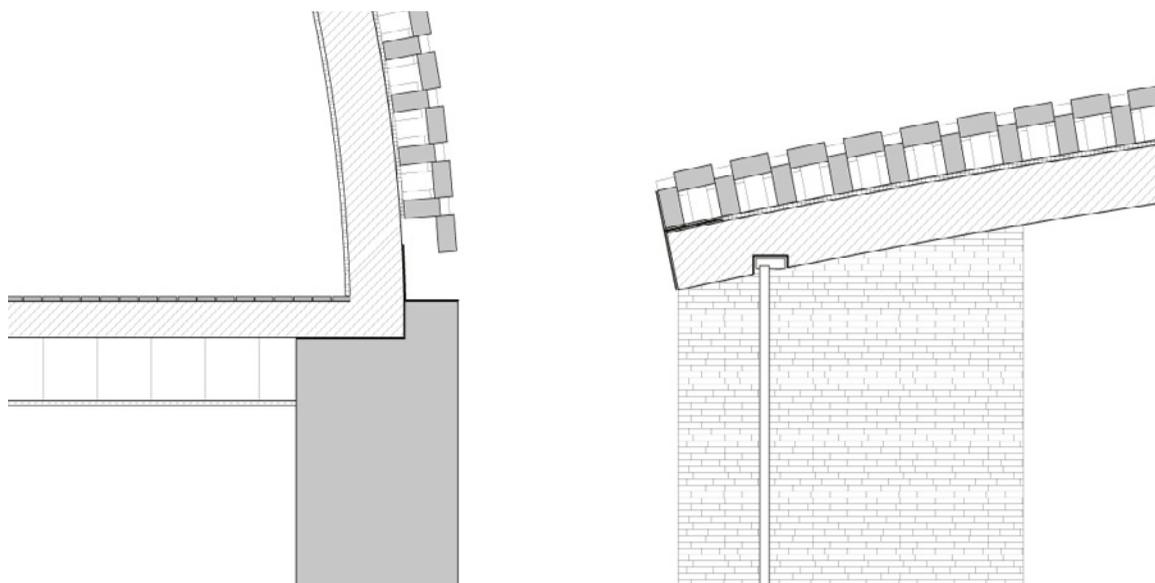








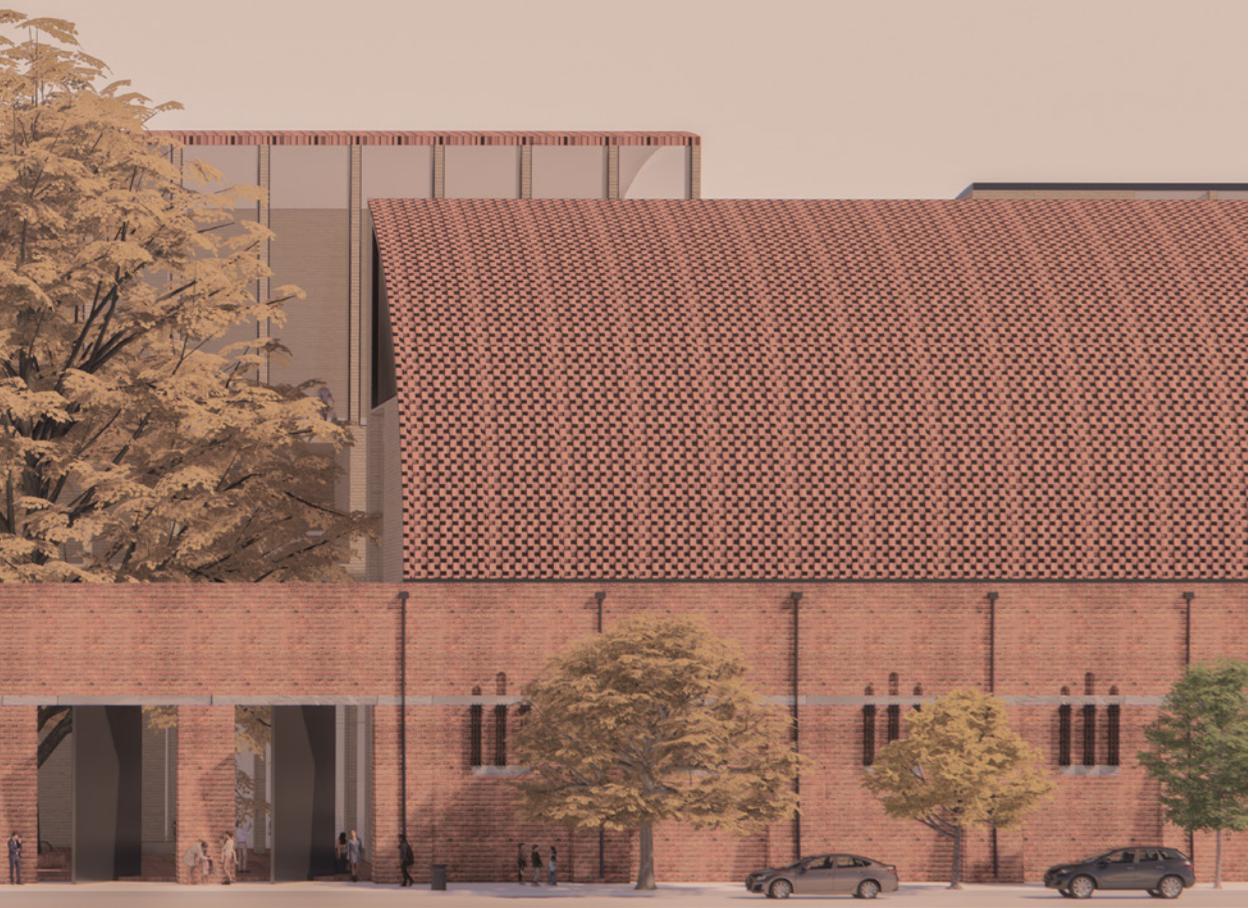
Continuation of the existing brick facade to a new roof surface

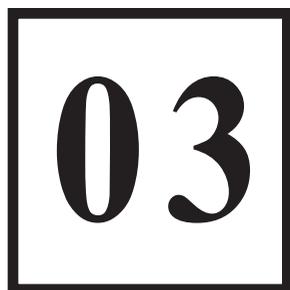


brick roof details









THE TRANSGRESSION

New Building for New Era
New people for New Building

Architecture has played a big role within heteropatriarchal societies, in establishing social norms and behaviors, and defining, under the umbrella of an alleged “normality”, a disciplinary system deeply biased and unequal. In particular, the archetype of the home (and its related ideas around public and private realms), have been essential in the creation of gendered relationships within domestic and social spheres.



A DIFFERENT DOMAIN

LIVE-WORK

Outdated Live and Work Model

The conflictive and outdated distinction between productive and reproductive labor, its spaces and the bodies that carry them out, have perpetuated social asymmetries based on gender, class, race, age, and body conformity. Space -and by extension architecture and the city- are not neutral and have been extensively used to empower gender binaries and heteropatriarchal behaviors, neglecting wider realities.

This project focuses on the notion of the work/live typology. As the shift in trend to work from home increases, more office spaces in the city are being vacated. Firms are either downsizing or switching to a hybrid work model. This led to the question of what would happen to the current office workspaces? What will it mean to go to work? And what is the new work/live relationship? What it means to create a work/live environment that allows for more kinship, intimacy, affordability, and flexibility.

The aim of the project is to shift the conversation about these work-live spaces from one that is focused on economic-profit focused aims, to one that illuminated kinship structures, relationships, and flexibility.

Multi-scale Community

The project divided the block into 3 parts vertically, the large community at the bottom mass, medium community at the middle, and small and most private community at the top. This is aiming to address different types of work that will take place in this new environment. Starting from the ground, the lower portion of the mass contains the most sharable and public spaces. and the top part contains more private-oriented spaces. We understand that a community is a group of people ranging from 2 to 250.

Throughout the project, we try to create an ensemble of communities that range from small to large simultaneously. Allowing for more intimate kinship relationships to emerge within larger ones. Most of the conventional apartment arrangements are currently focused on the traditional family structure, the nuclear family type of heteronormative parents and a child. We wanted to imagine an environment that is formulated based on an array of relationship structures, ranging from a single individual to a family (single / couple / single parent and child, etc.)...

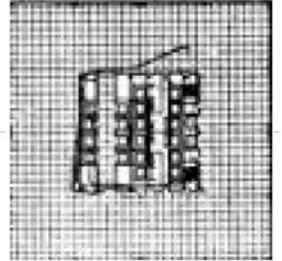
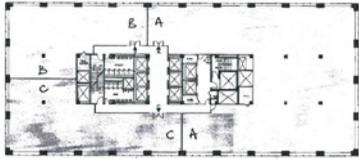
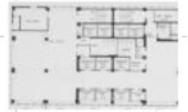
With that in mind, we approach the question of how can we imagine the new relationship between the live-work environment by trying to dismantle the typical office manhattan block through the creation of an environment based on different types of work and duration of stay.

Spring 2022

New York

Adviosor: Anna Puigjaner

Team: Yunha Choi + Tamim Aljefri





**MIDEUM
COMMUNITY**

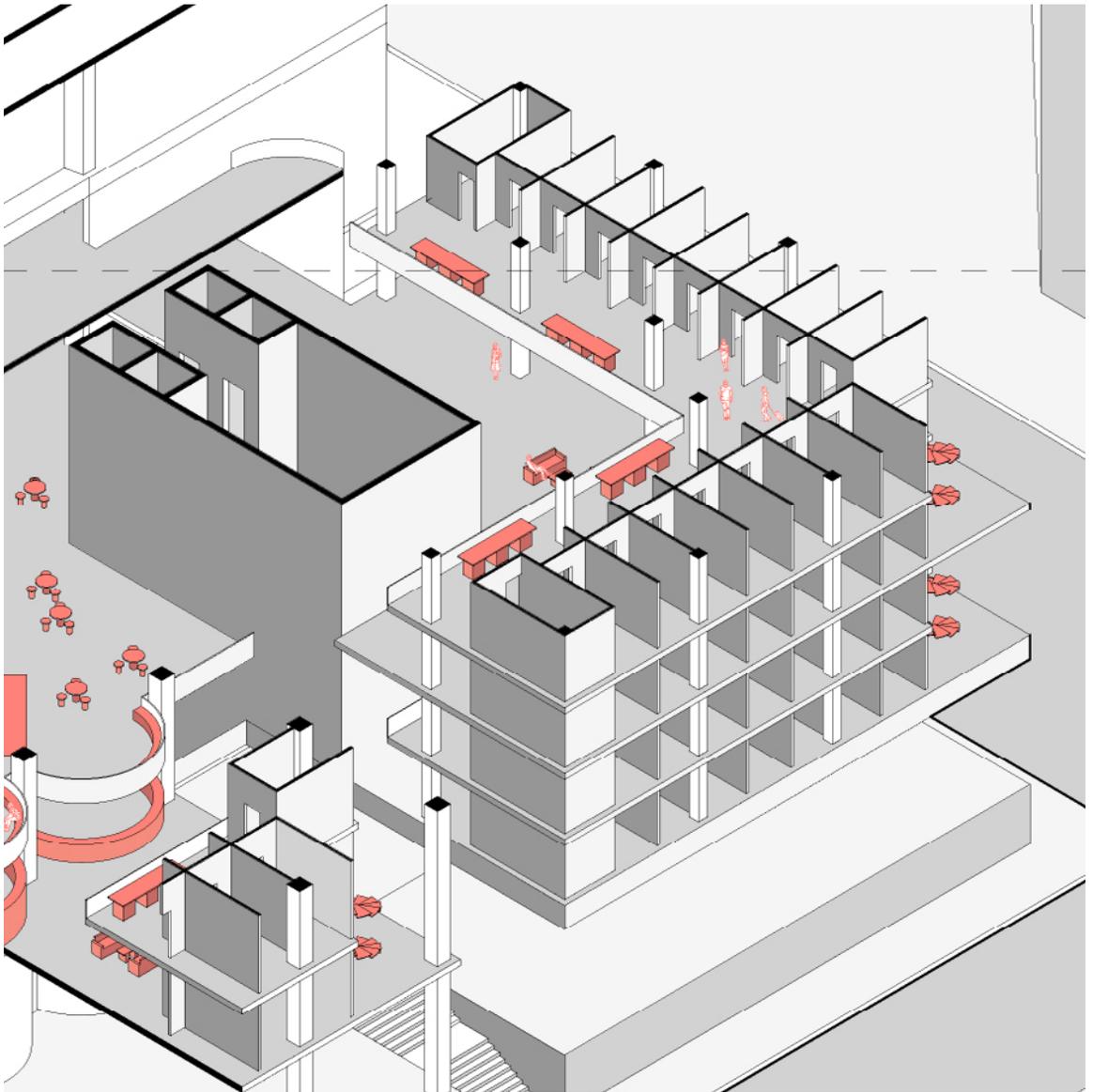
**SMALL
COMMUNITY**

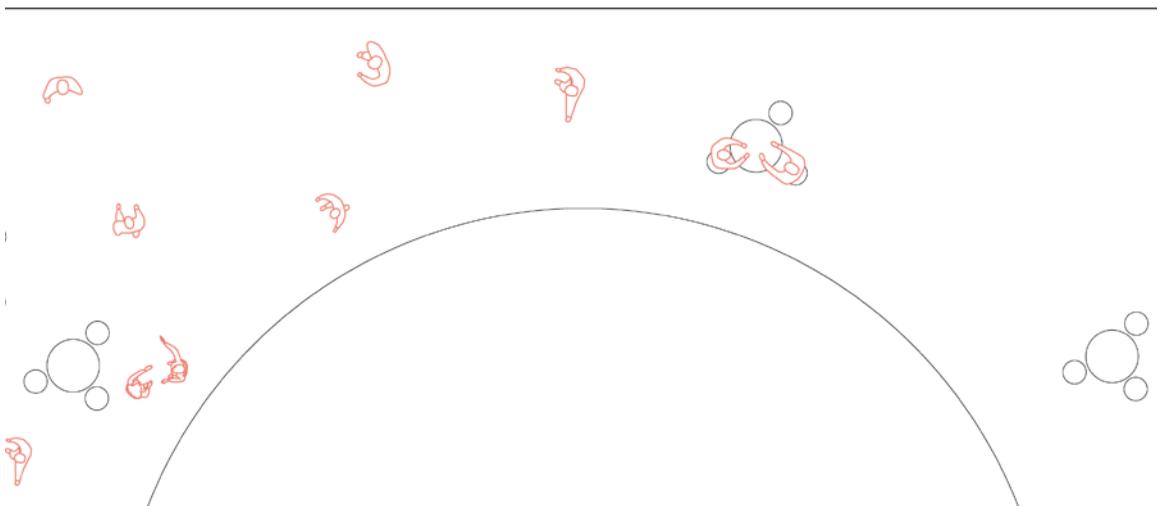
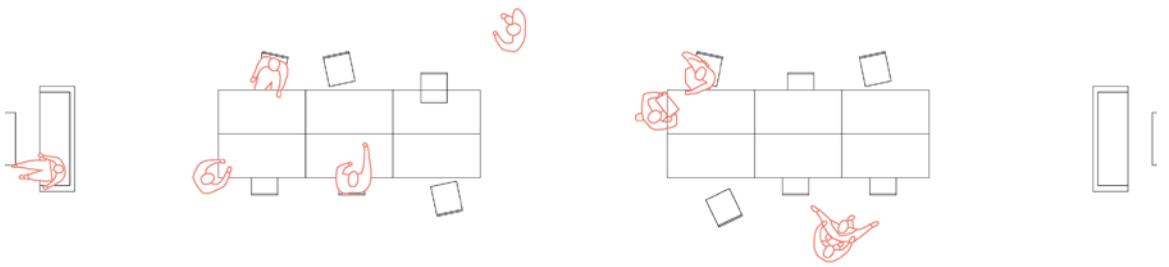
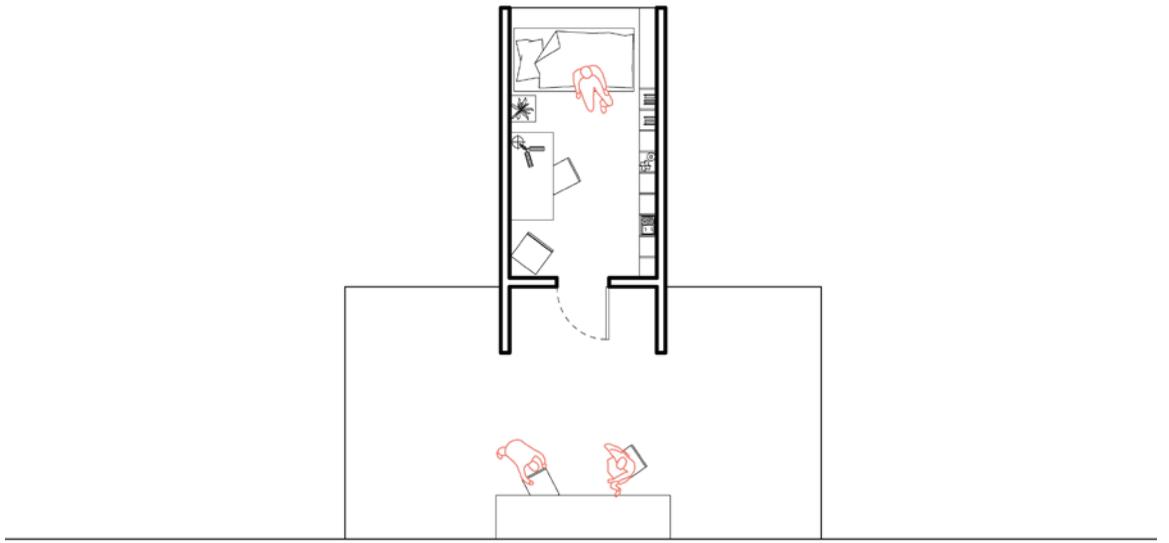
**LARGE
COMMUNITY**

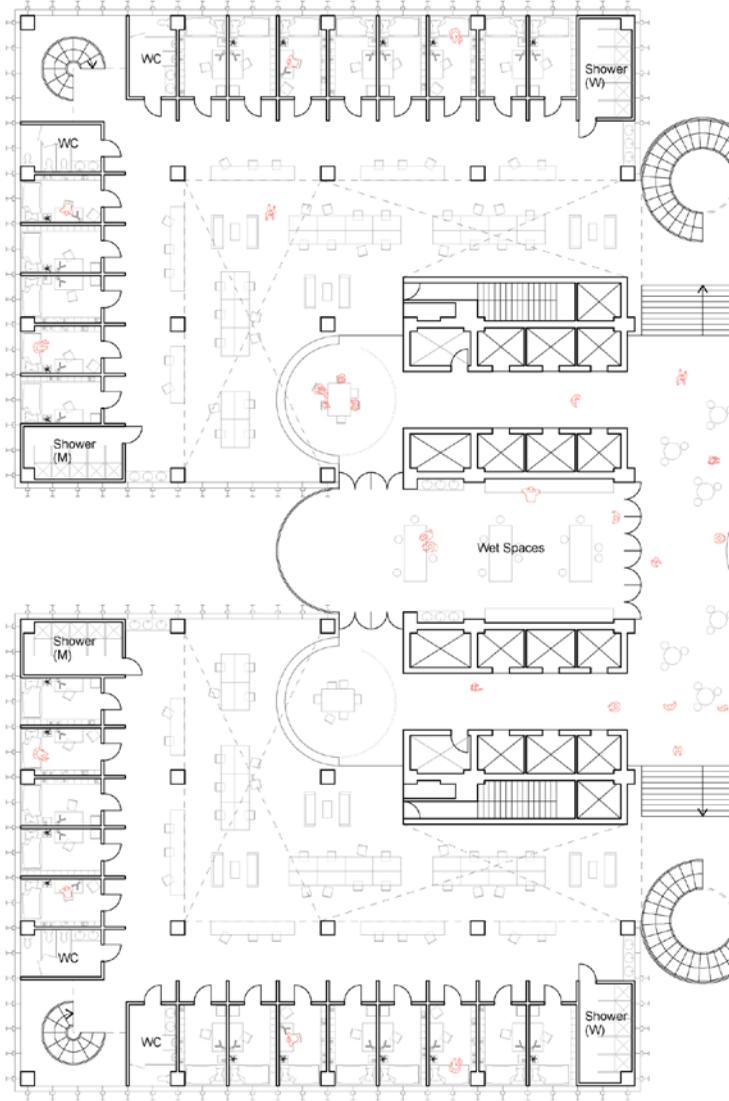
LARGE COMMUNITY

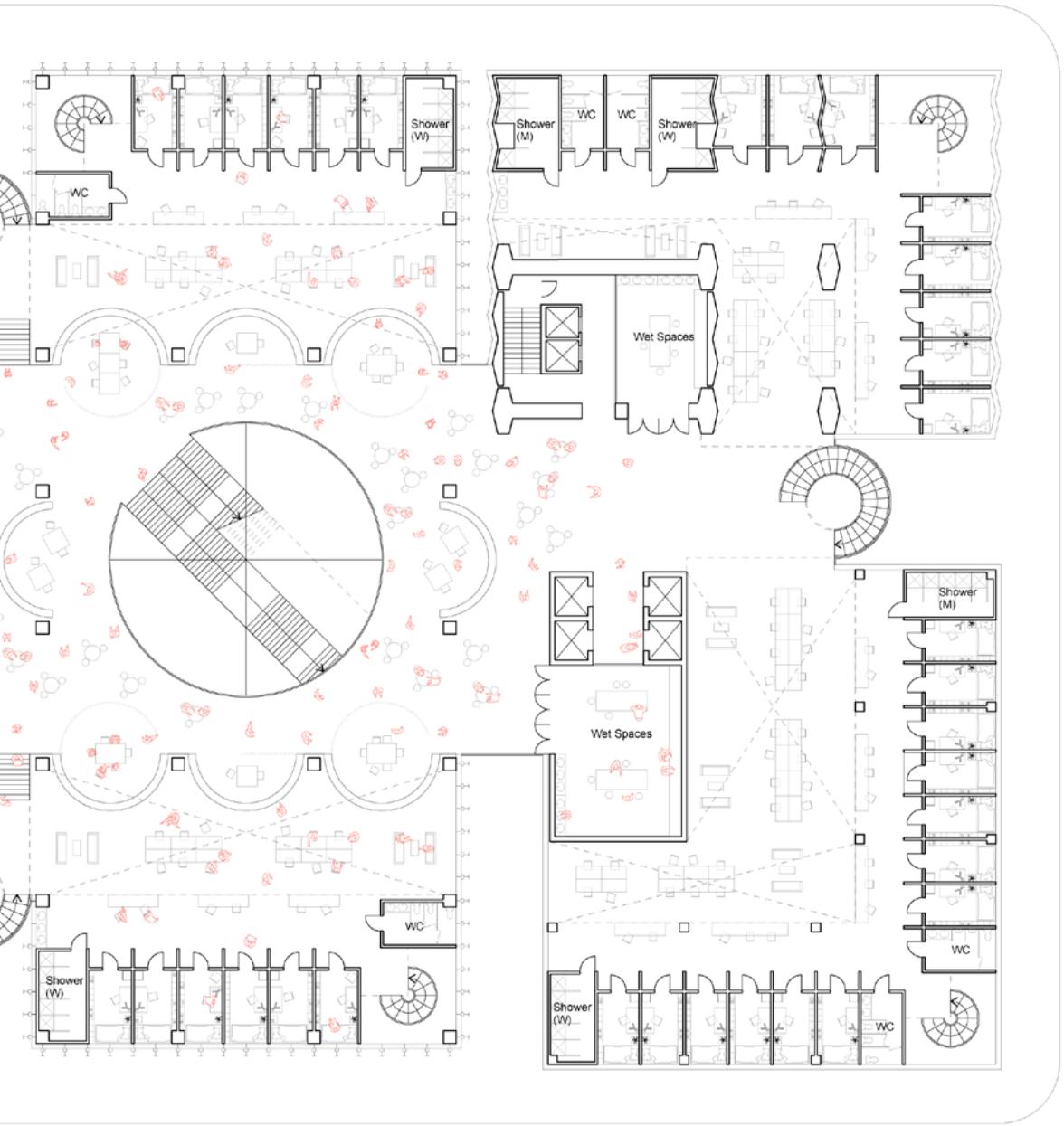
The bottom part of the design hosts the shortest type of stay, with the smallest living component. This is the most sharable type where a series of sleeping pods, a minimal temporary living structure consisting of a single bed, desk, and shelf.

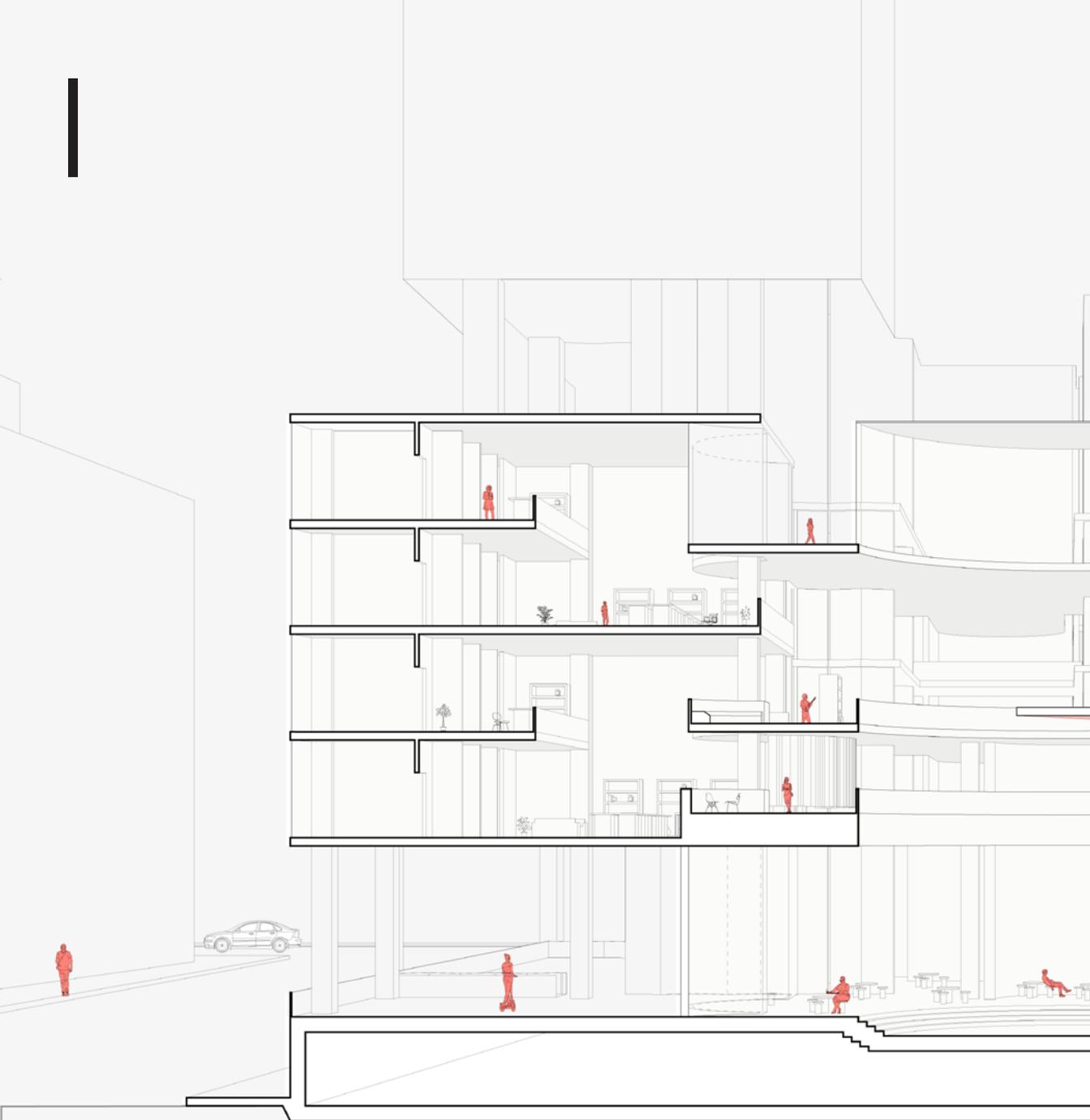
The workspaces are placed towards the center with the desire of creating a gradual shift in relationship and kinship. This type operates for monthly stay.

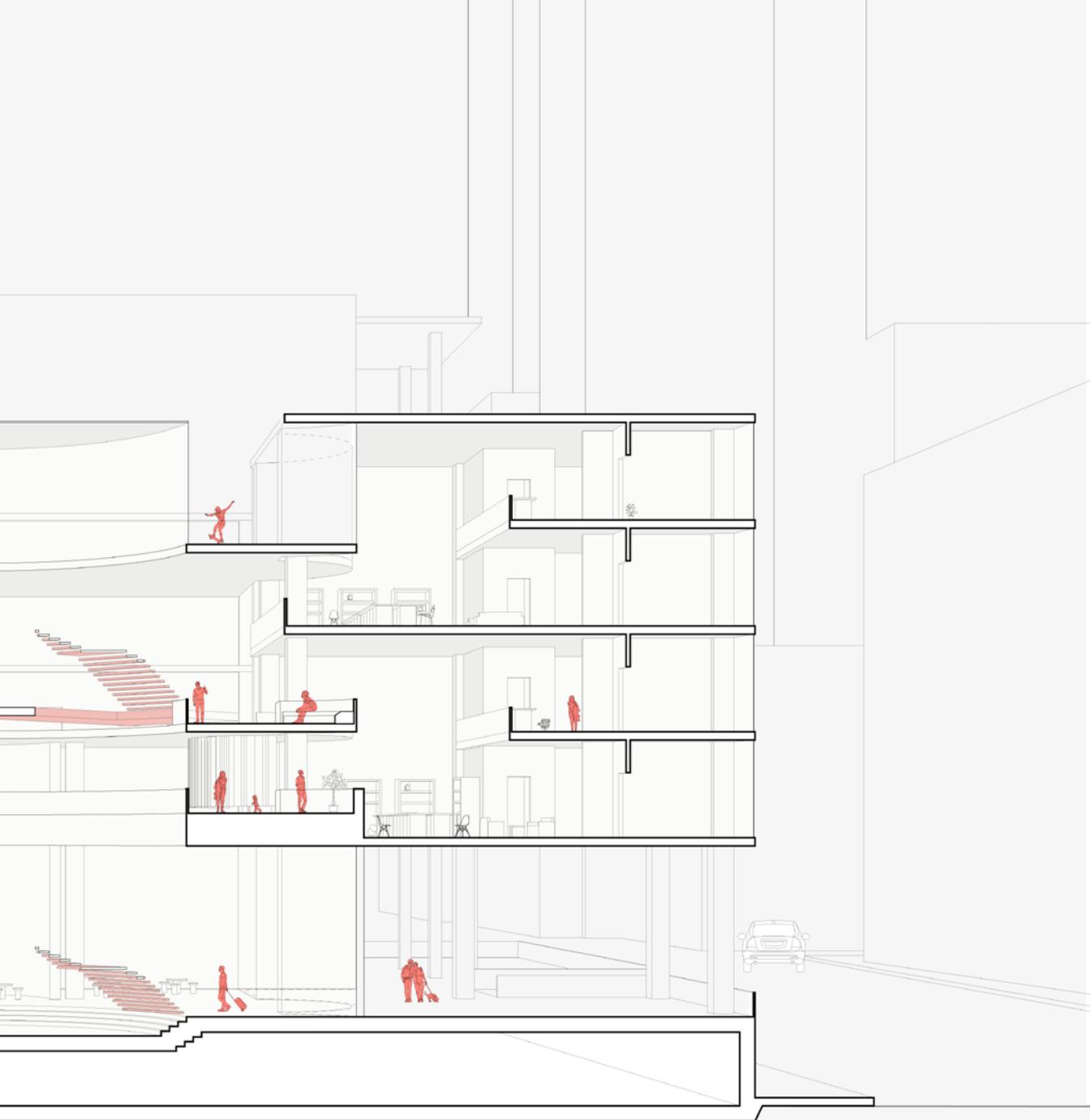








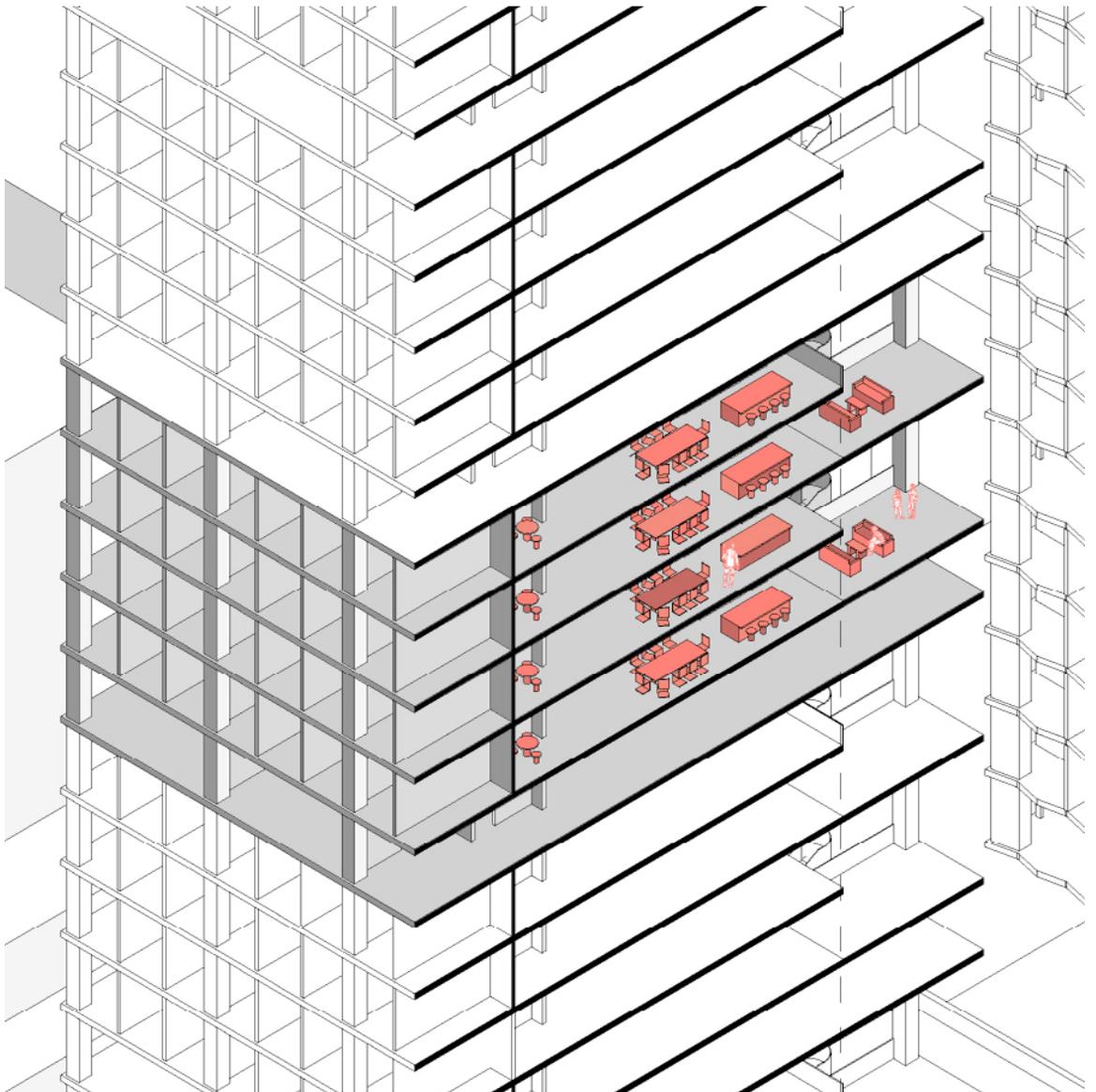


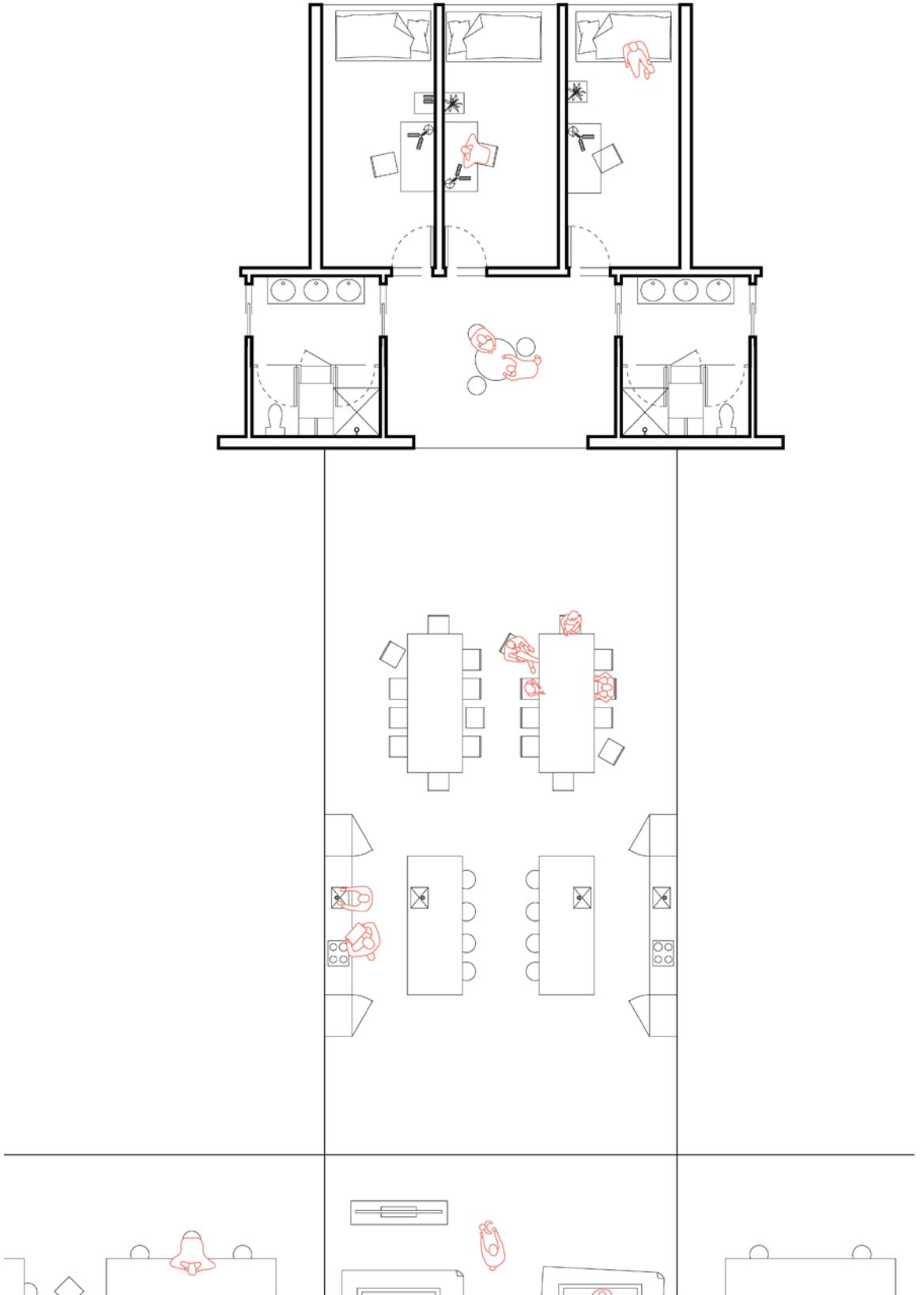


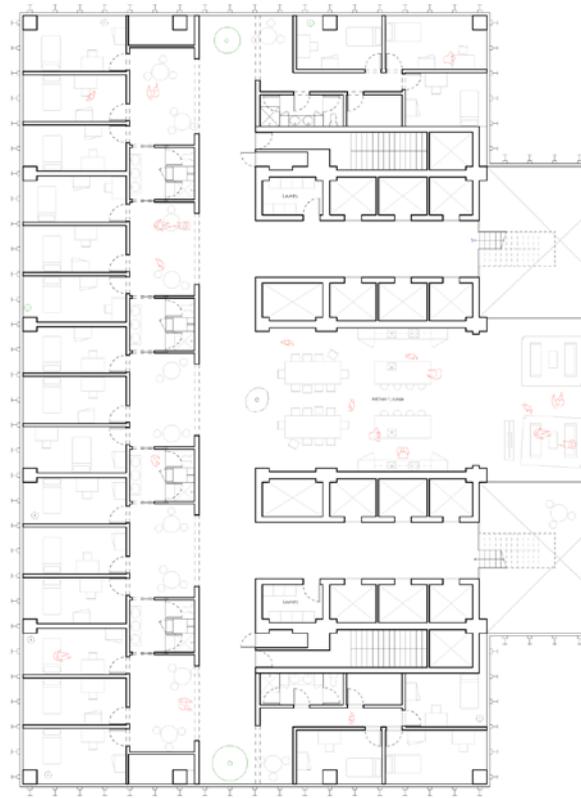
MEDIUM COMMUNITY

The second type in the middle part aims to strike a balance between the most public type and the least public type. On this level, a cluster of three pods and a common bathroom are arranged along the perimeter of the level, with the restrooms acting as a shared element between all the clusters.

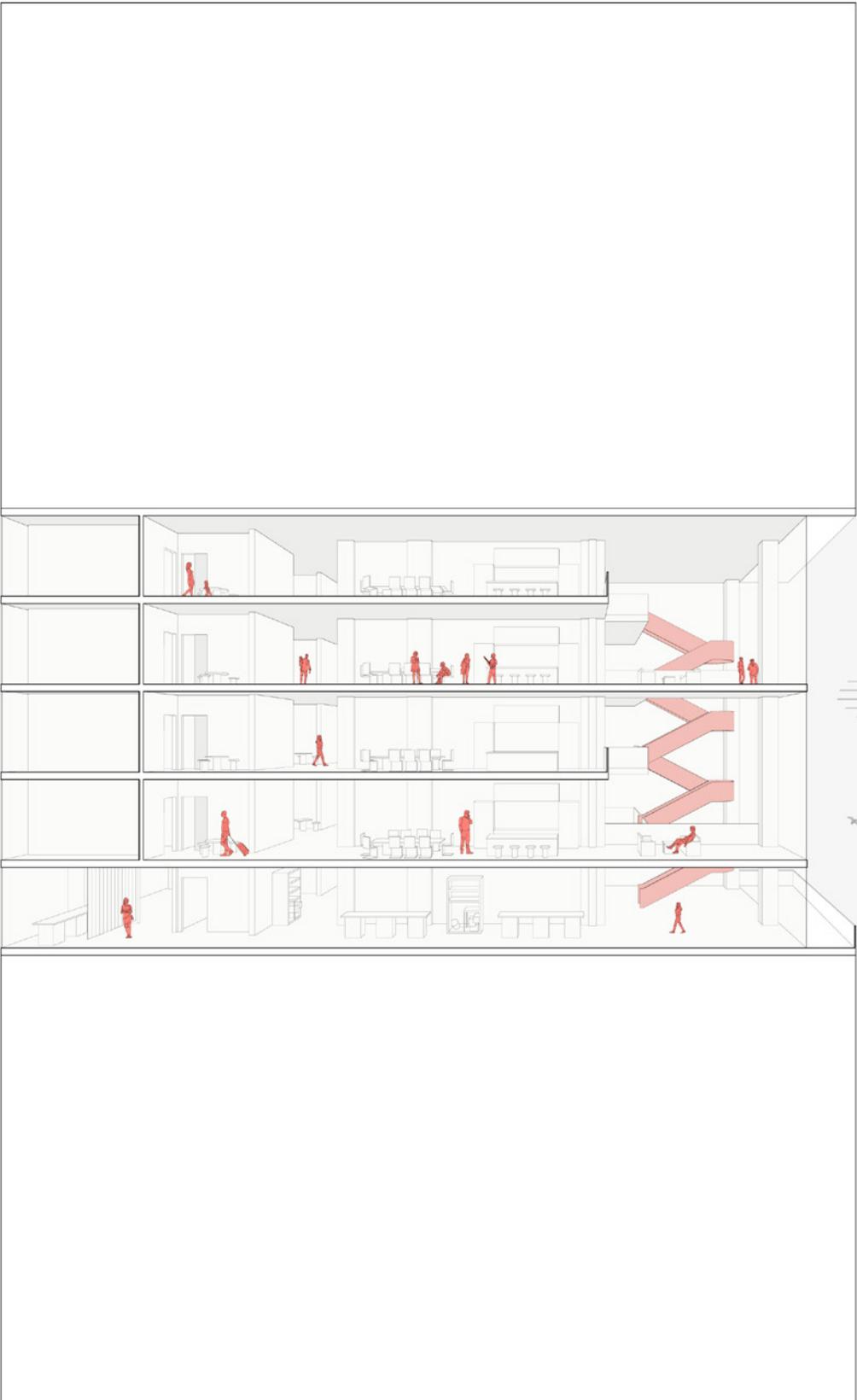
These rooms are either rented individually or can be combined to form a bigger cluster, catering for either individual or a family. This level is meant to host a mid-term stay ranging from 6 months to a year.

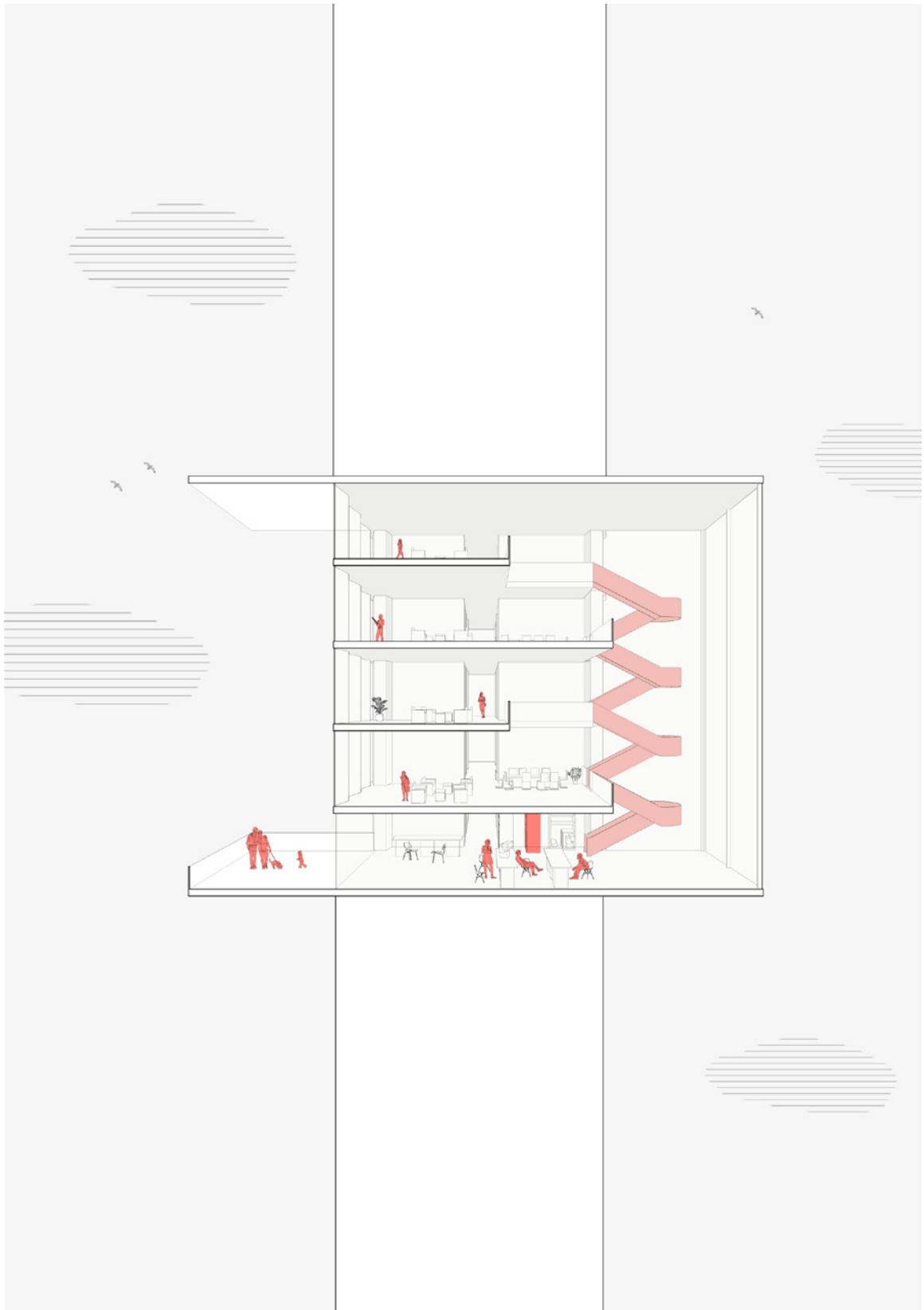








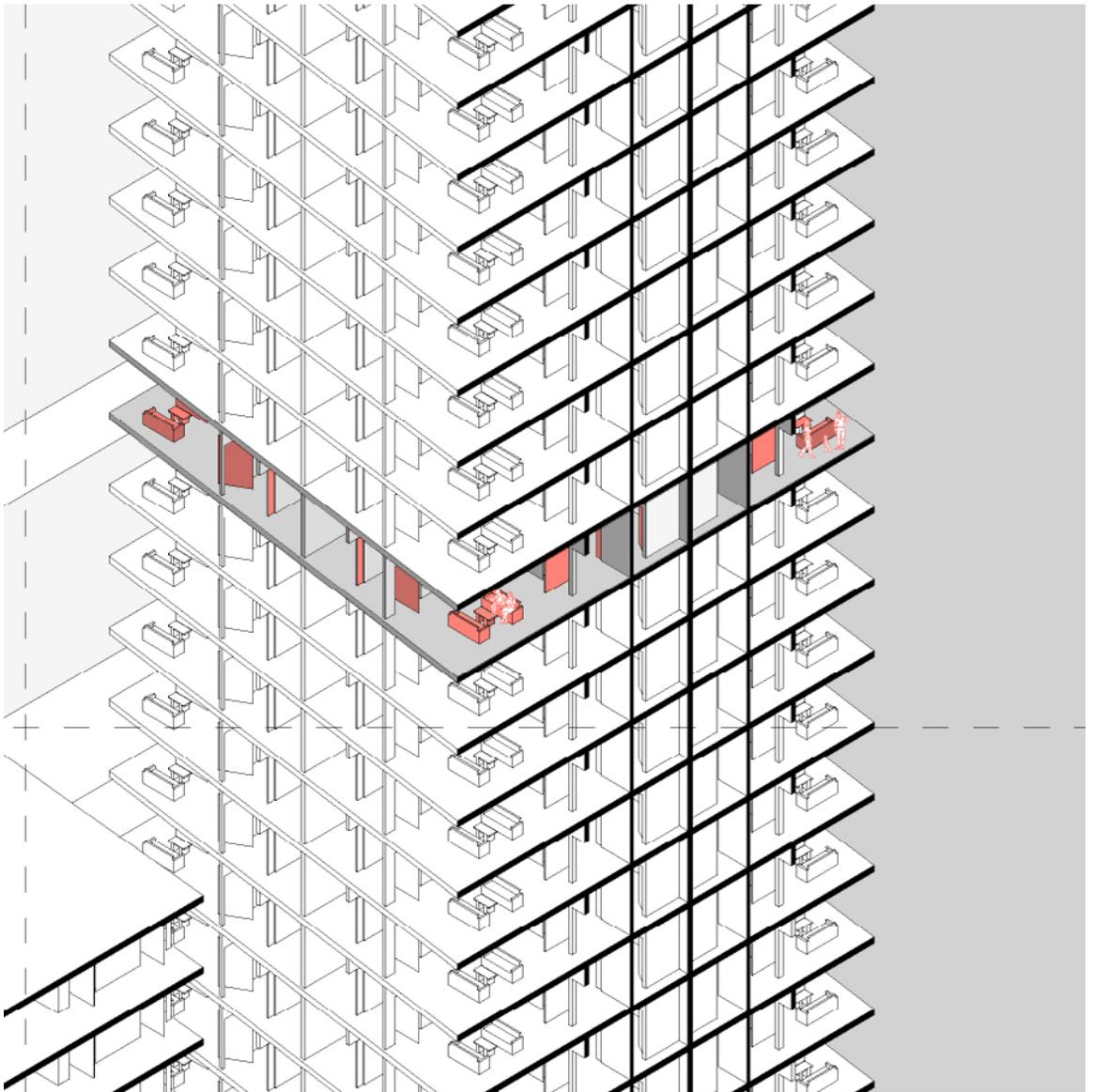


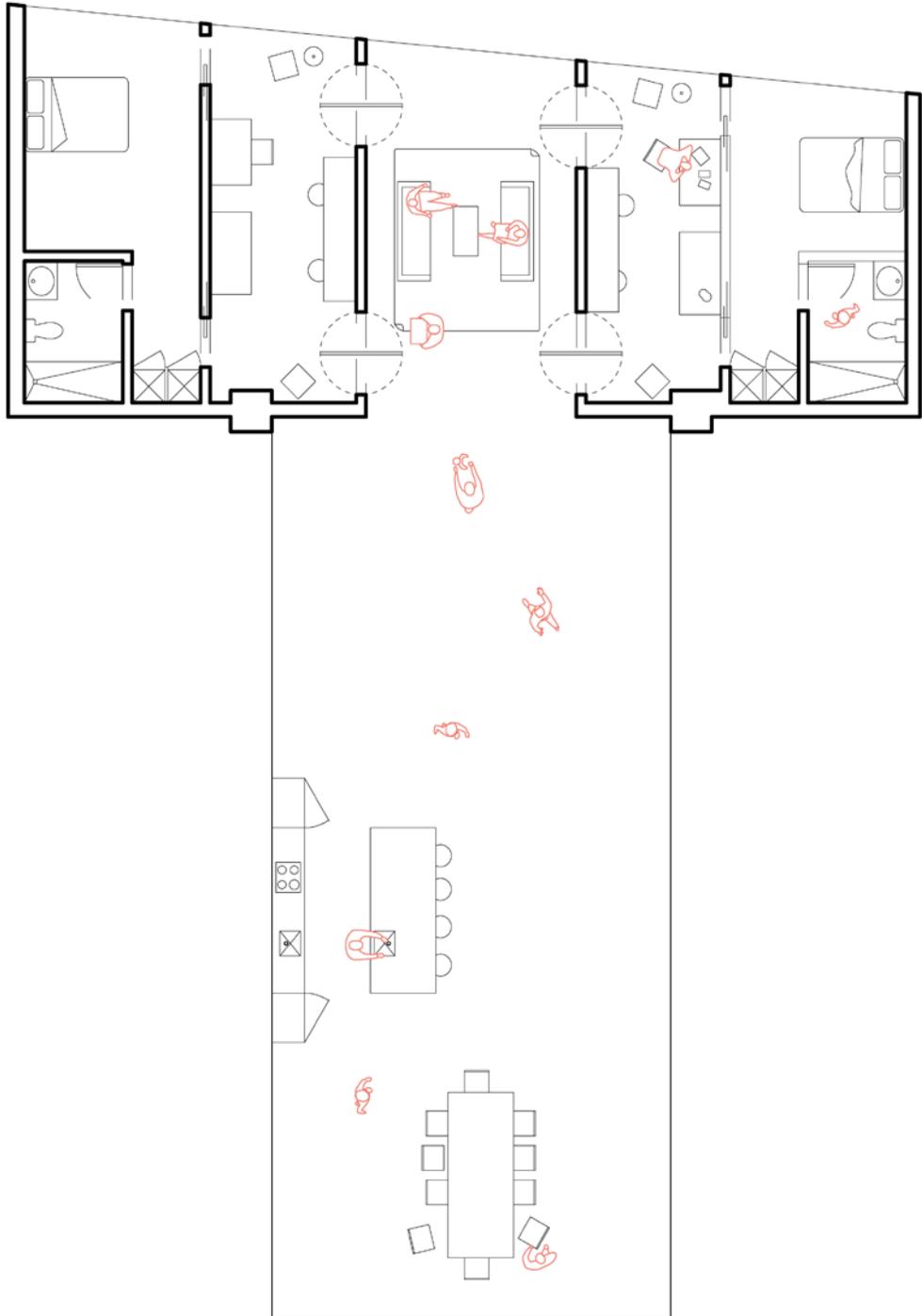


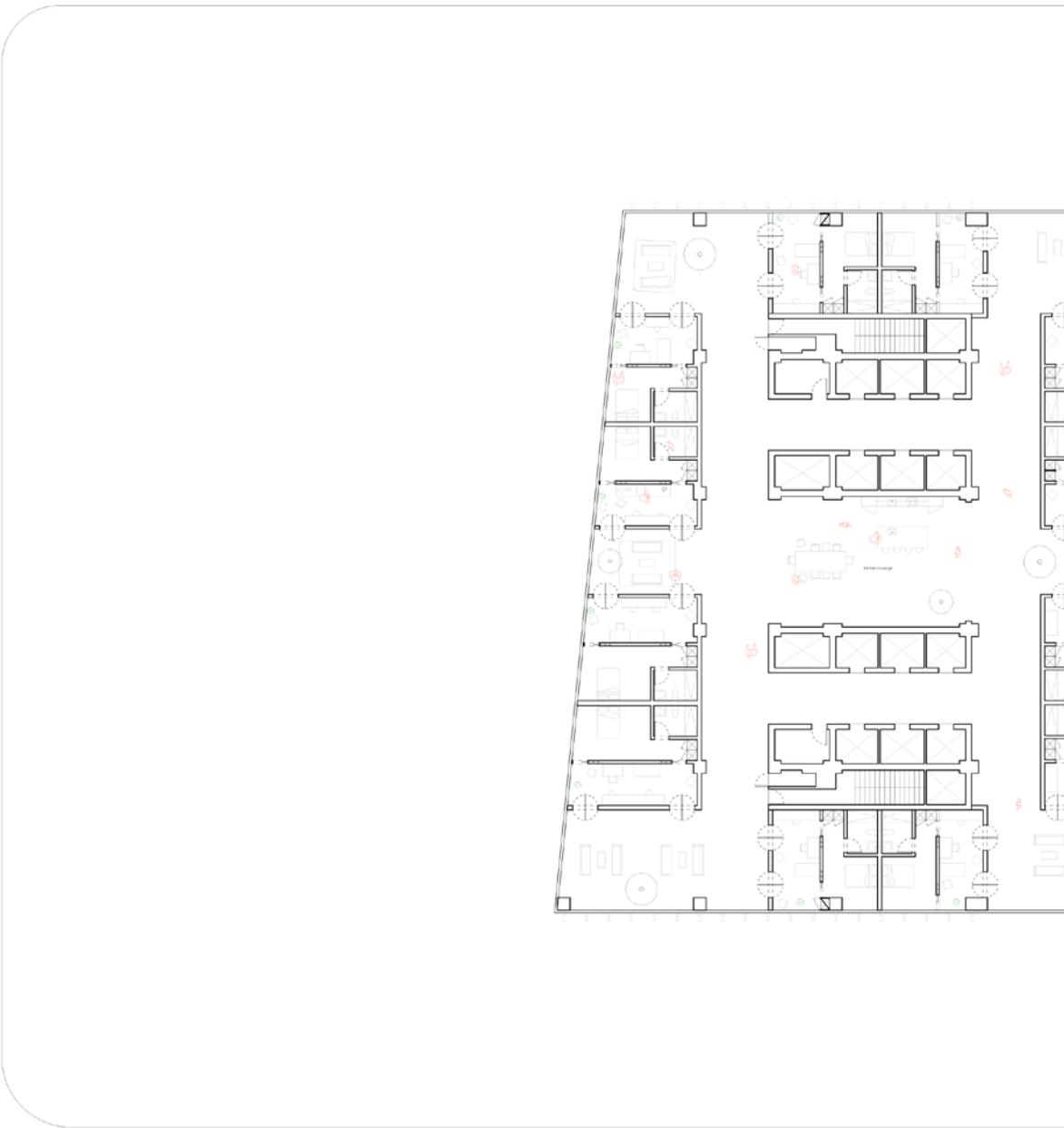
SMALL COMMUNITY

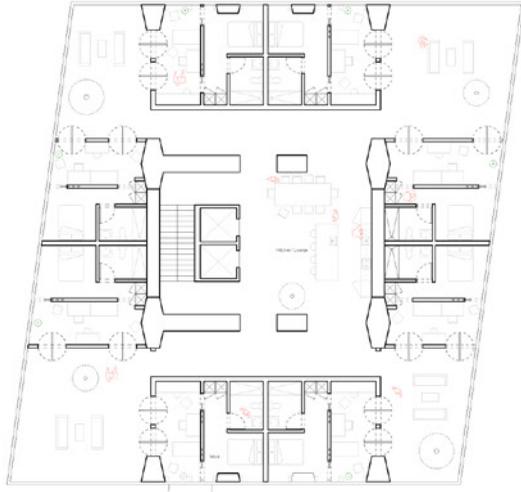
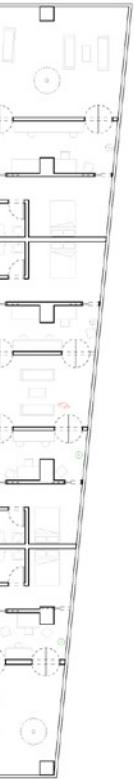
The upper part of the project examines a type that is more focused on a longer stay arrangement where the environment shifts to one of residential nature. Each units consist of bedroom and working spaces and two units shared social spaces.

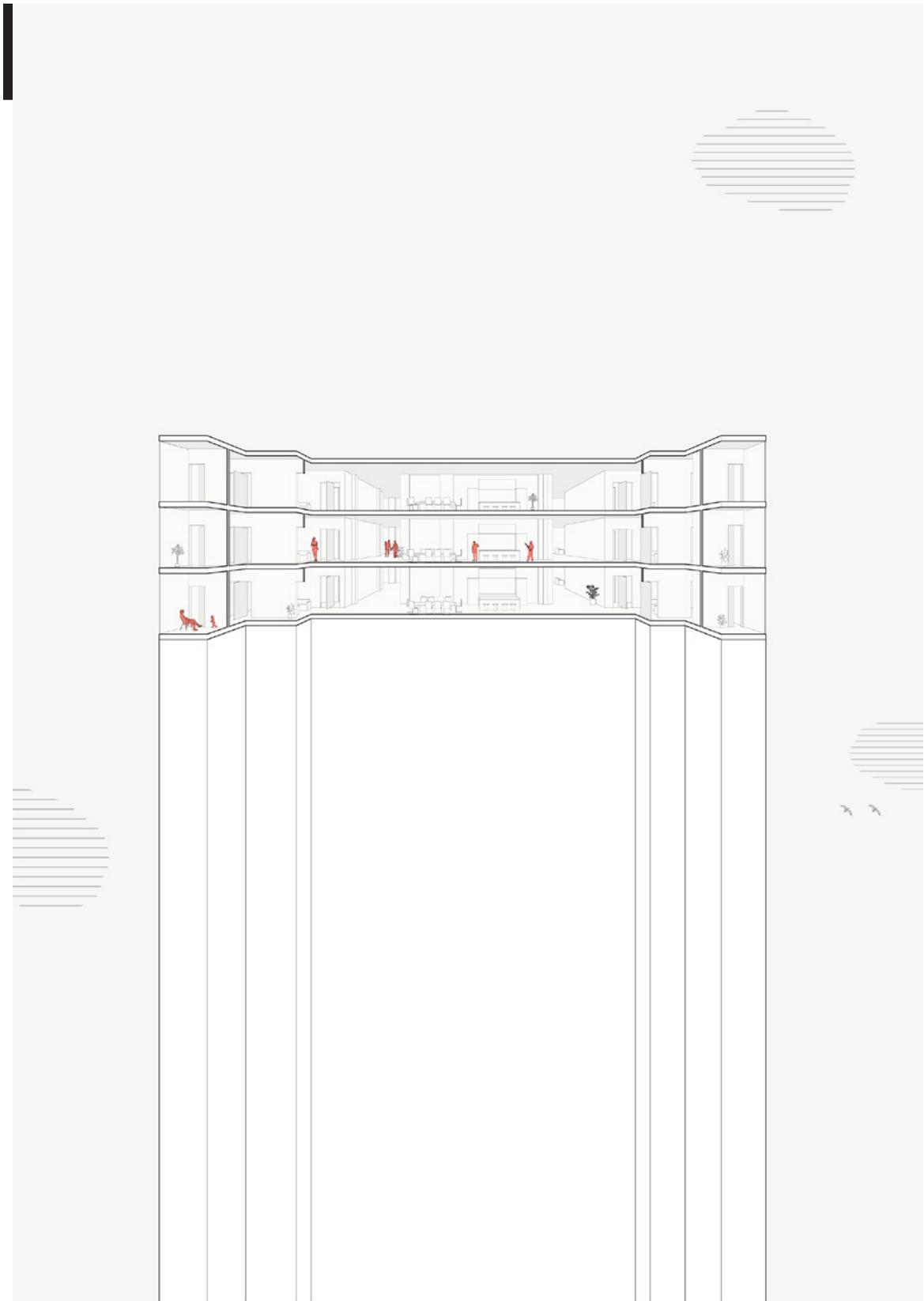
This shared social space also allows the units to be combined to accommodate family. This type is meant to host a long-term stay of one and more years.

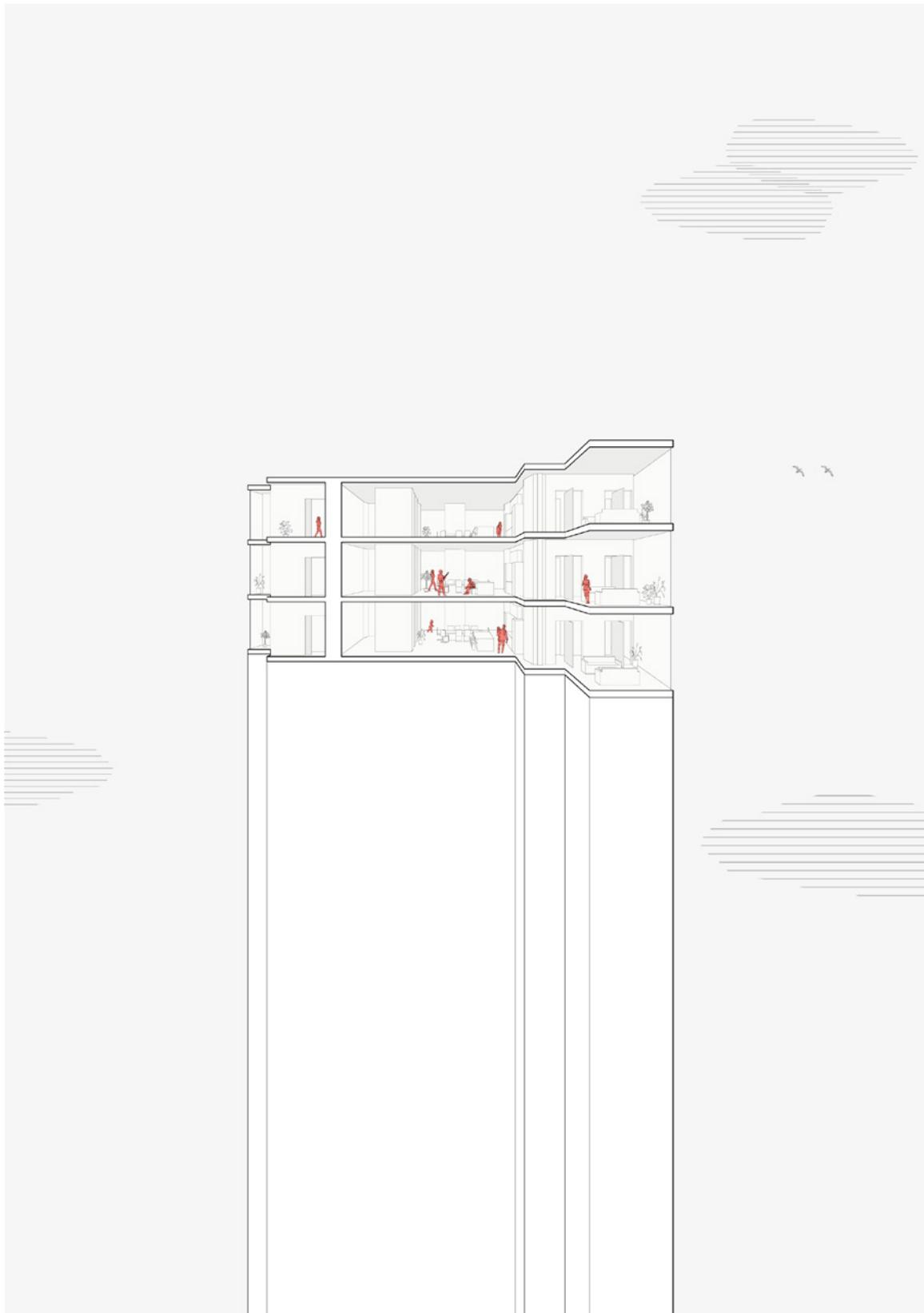




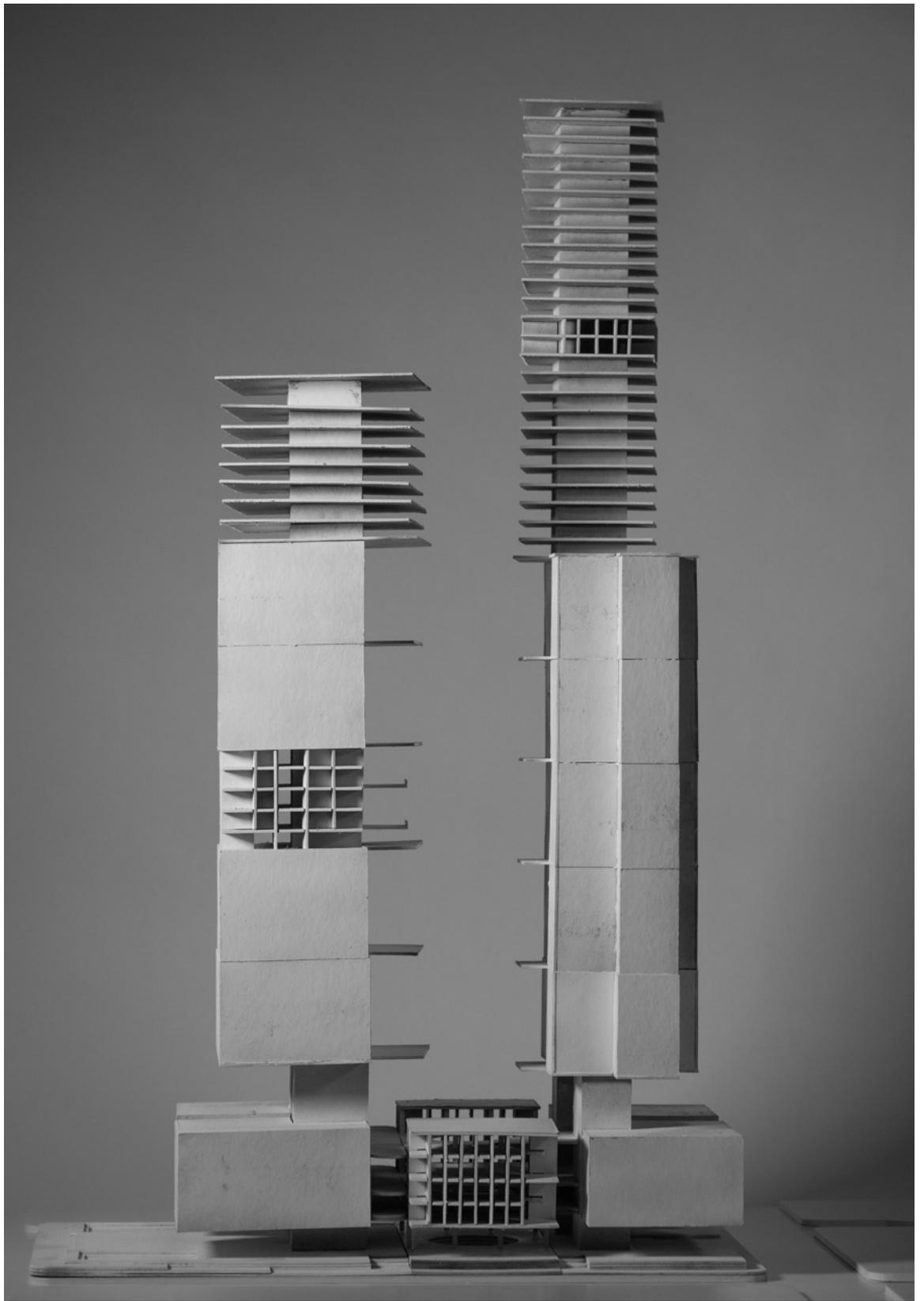


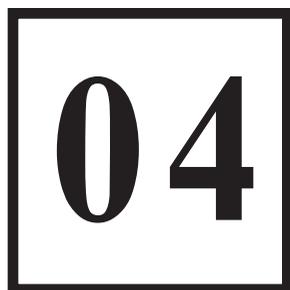












THE Tool

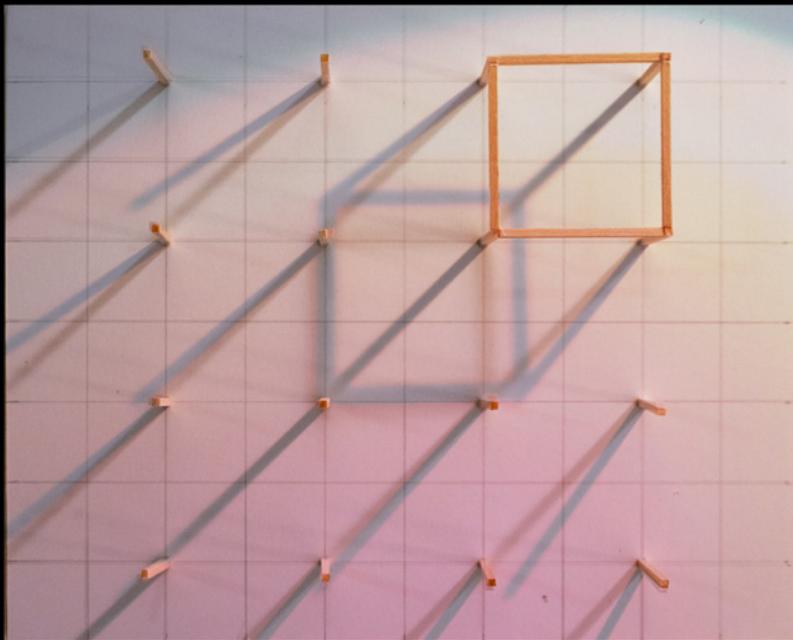
Experimenting with
Digital and Physical

Any image that engages or requires the social and cultural experience of the viewer or the social and cultural experience of myself— any art that does that is a political image. So to that degree, the entire history of art is political



TIMED DRAWING

The project begins with a series of equally timed drawings: one of 1000 vectors, one of 100, one of 10 and one of 1. Density versus dexterity. Notions of intent. The drawings is then turned into "models" with frames and string in an effort to see the depth of the construction. The model is then turned into "photographs." Along with each of the four photos the project then turned in to essay, a text of 1000, 100, 10 and 1 word(s).

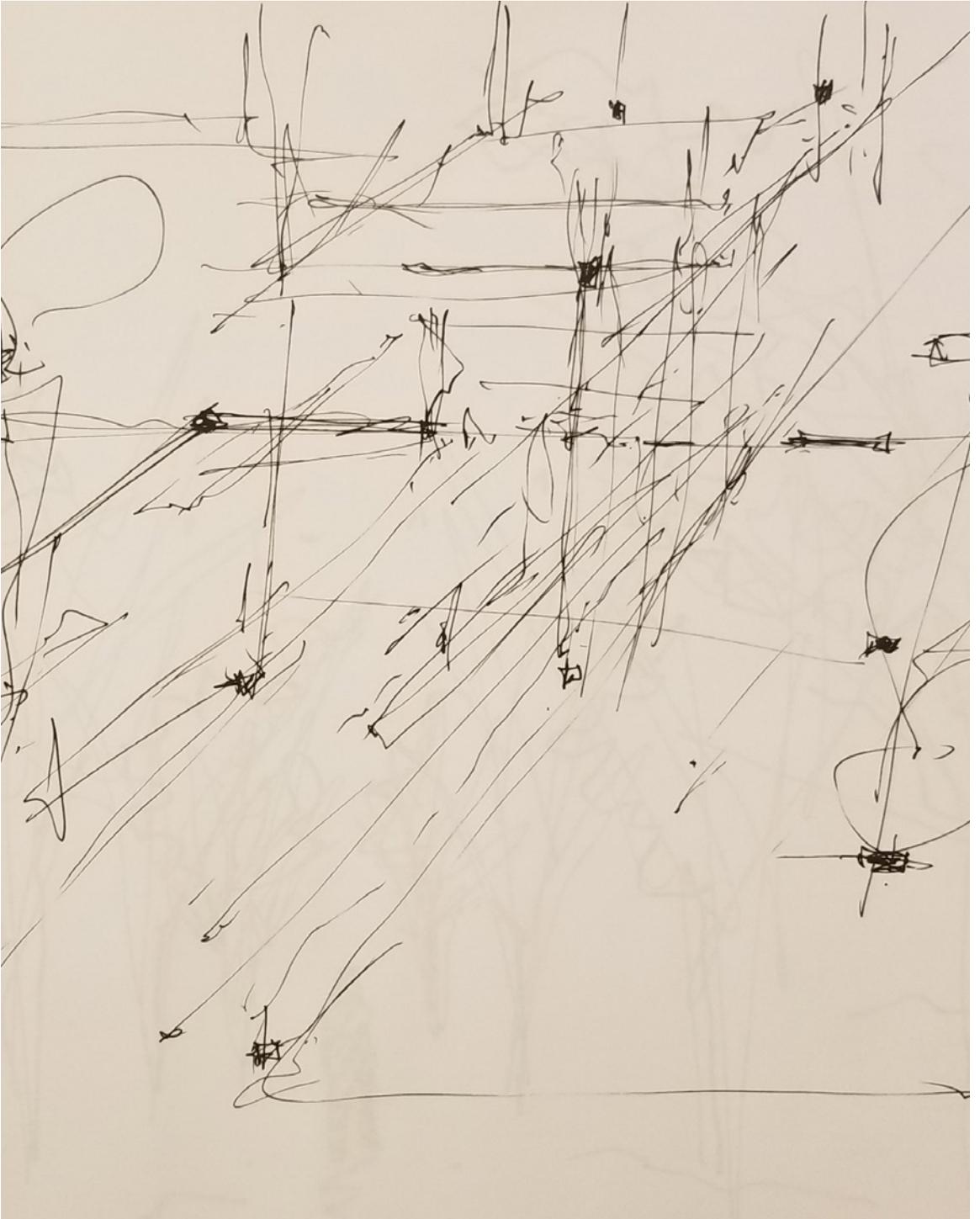


Fall 2021

Adviosor: Christoph Kumpusch

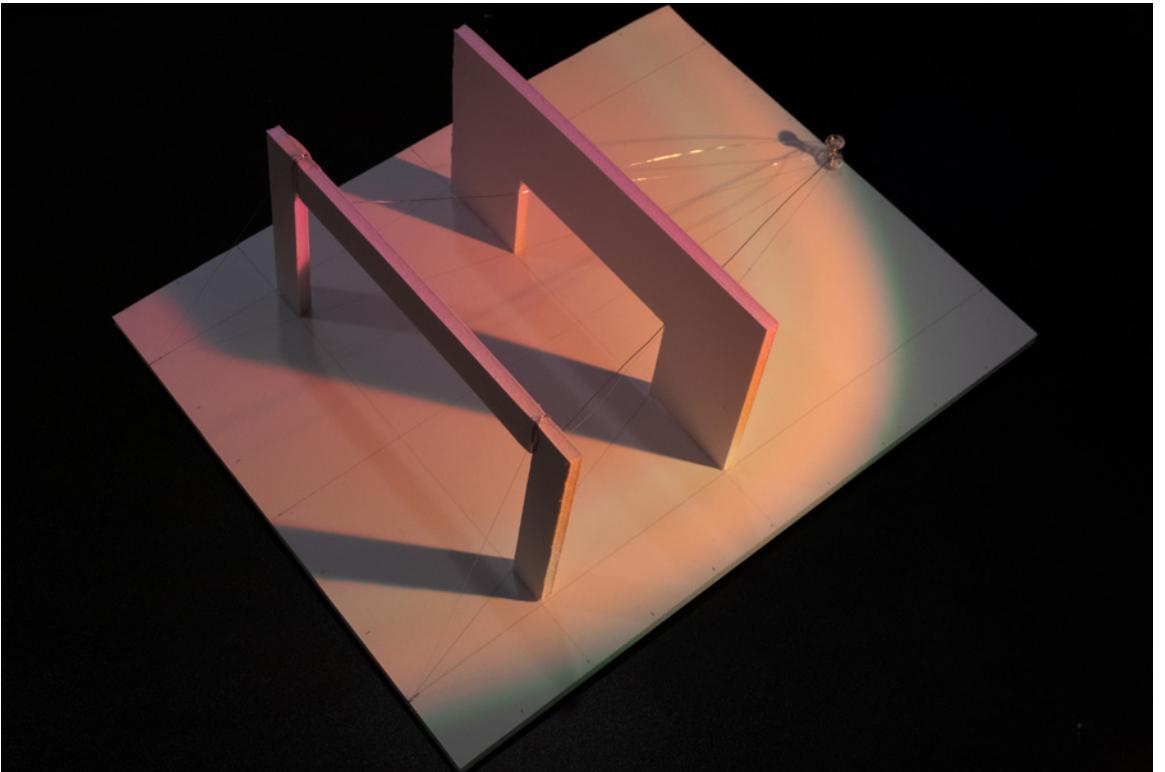
Yunha Choi

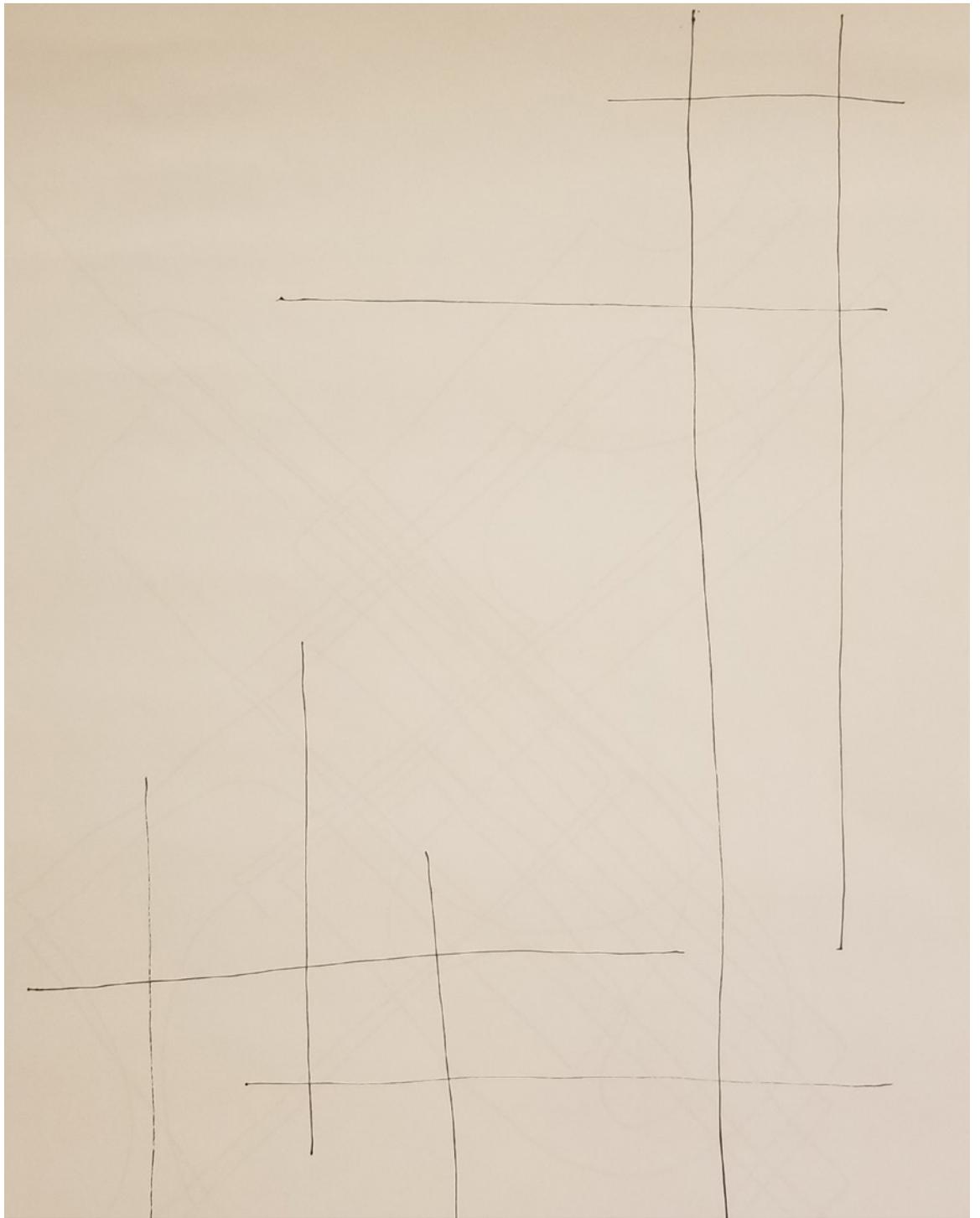
drawing-instrument





*one point perspective
translates three-dimensional space
on a two-dimentional surface.*





*binary lines:
every line drawn in a space
create a relationship between*

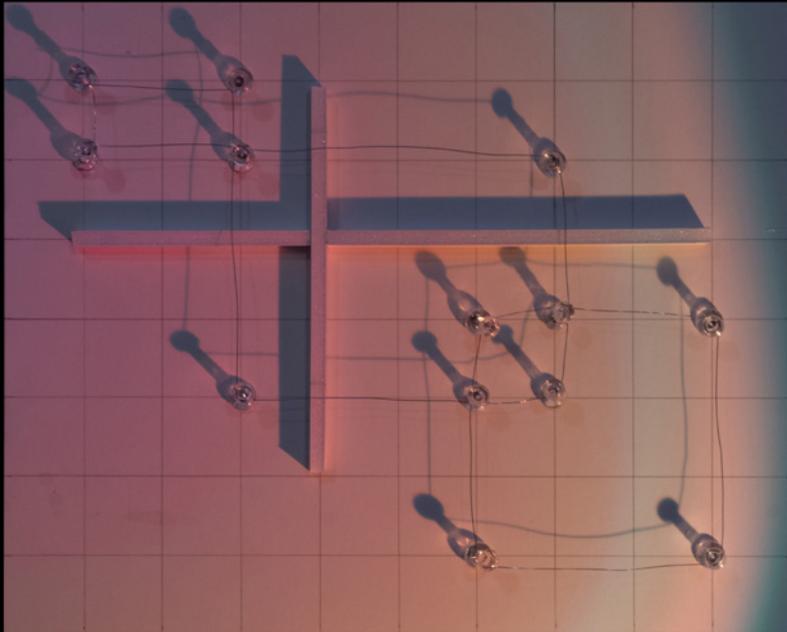
*subject and object,
right and left
up and down
east and west,
north and south,
inside and outside.*

*it becomes an expression of
one's position relative to each other*

*subject is relative to object,
right is relative to left
up is relative to down
east is relative to west,
north is relative to south,
inside is relative to outside*

*one can define the position of oneself
in relation to the position of the other*

*every line drawn in a space
create binary conditions
where it defines their co-existence*



Instruction for drawing

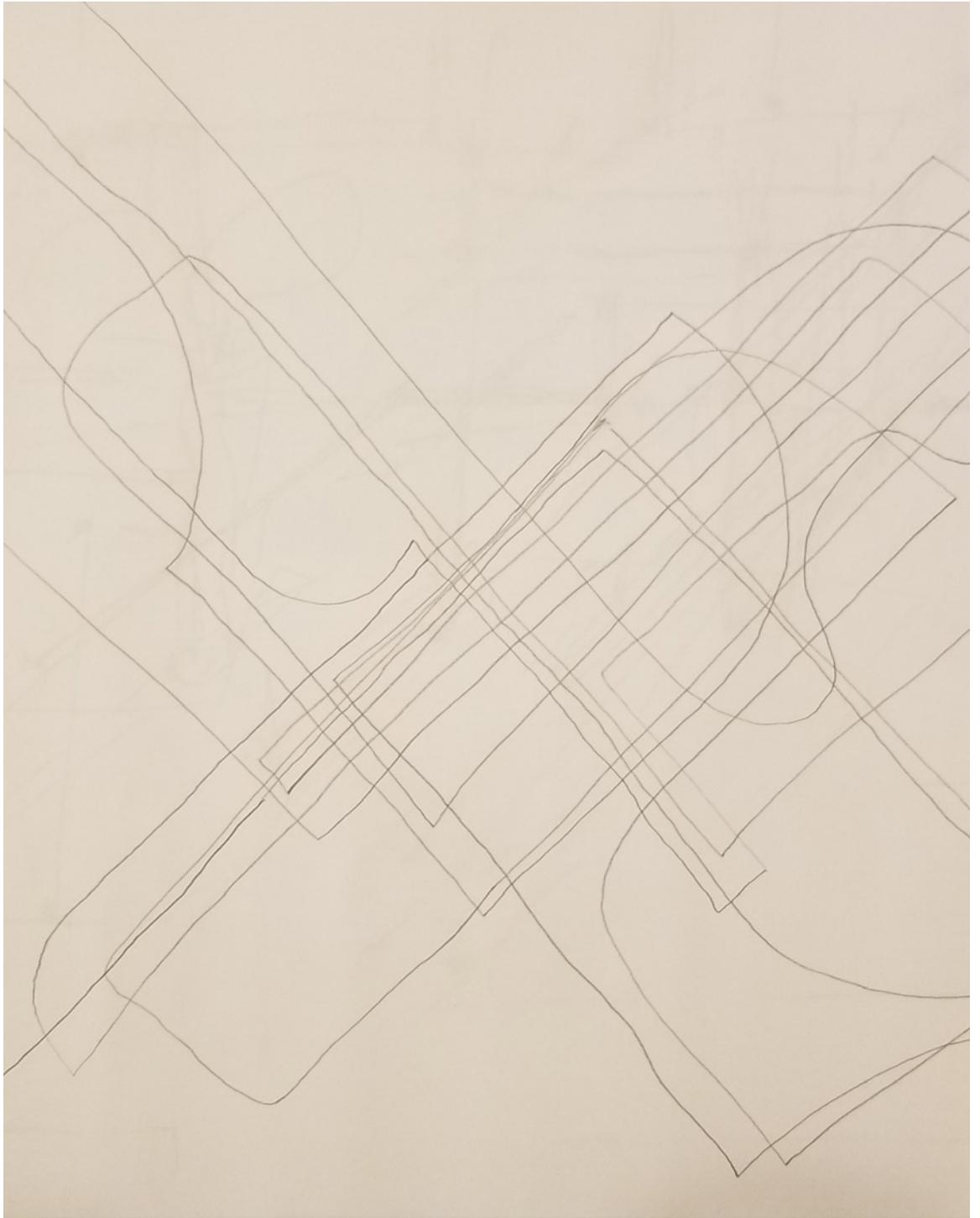
Material:

11x17 plain paper, preferred pen or pencil, black, timer

Instruction:

set the timer to 3 mins. start from bottom left corner, an inch offset from the corner to the right. line should be continuous. draw at moderate speed, about 1 inch per 2 sec.

start drawing with 45 degree straight line when timer start for 12 sec. turn 90 degree to the right for 12 sec. turn 90 degree to the right for 2 sec. turn 90 degree to the right then draw quarter circle for 5 sec. turn 90 degree to the right then draw straight line for 5 sec. turn 90 degree to the right for 5 sec. turn 90 degree to the right for 12 sec. turn 90 degree to the left for 2 sec. turn 90 degree to the left then draw quarter circle for 5 sec. turn 90 degree to the left then draw straight line for 5 sec. turn 90 degree to the left for 12 sec. turn 90 degree to the right for 4 sec. turn 90 degree to the right for 5 sec. draw half circle for 5 sec. draw straight line for 5 sec. turn 90 degree to the right for 12 sec. turn 90 degree to the left for 2 sec. turn 90 degree to the left for 4 sec. draw quarter circle for 5 sec. turn 90 degree to the left then draw straight line for 5 sec. turn 90 degree to the left for 5 sec. turn 90 degree to the left for 2 sec. turn 90 degree to the left for 5 sec. turn 90 degree to the right for 5 sec. turn 90 degree to the right then draw quarter circle for 5 sec. turn 90 degree to the right then draw straight line for 2 sec. turn 90 degree to the right for 12 sec. turn 90 degree to the left then draw straight line for the rest of time.



Instruction for model

Material:

8.5" x 11" formboard base, 1/16" aluminium wire, 7.5 ft.

Instruction:

start from bottom left corner, an inch offset from the corner to the right and left. mark the starting point and punch a hole. wire should be continuous. use hand to bend the wire. when wire overlap, always bend wire on top of previous wire.

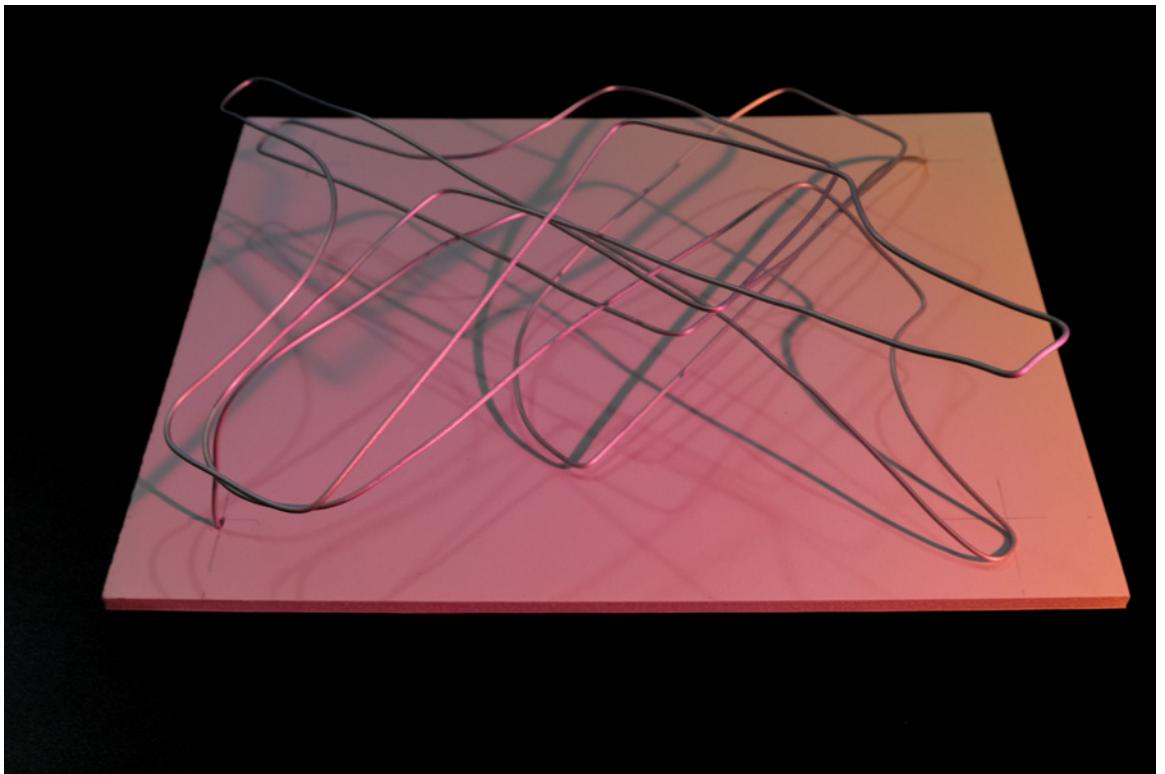
start with 45 degree straight line from the starting point for 6 inch. turn 90 degree to the right for 6 inch. turn 90 degree to the right for 1 inch. turn 90 degree to the right then bend it to quarter circle for 2.5 inch. turn 90 degree to the right then create straight line for 2.5 inch. turn 90 degree to the right for 2.5 inch. turn 90 degree to the right for 6 inch. turn 90 degree to the left for 1 inch. turn 90 degree to the left then bend it to quarter circle for 2.5 inch. turn 90 degree to the left then create straight line for 2.5 inch. turn 90 degree to the left for 6 inch. turn 90 degree to the right for 2 inch. turn 90 degree to the right for 2.5 inch. bend it to half circle for 2.5 inch. create straight line for 2.5 inch. turn 90 degree to the right for 6 inch. turn 90 degree to the left for 1 inch. turn 90 degree to the left for 2 inch. bend it to quarter circle for 2.5 inch. turn 90 degree to the left then create straight line for 2.5 inch. turn 90 degree to the left for 2.5 inch. turn 90 degree to the left for 1 inch. turn 90 degree to the left for 2.5 inch. turn 90 degree to the right for 2.5 inch. turn 90 degree to the right then bend it to quarter circle for 2.5 inch. turn 90 degree to the right then create straight line for 1 inch. turn 90 degree to the right for 6 inch. turn 90 degree to the left then create straight line for the rest material. end at 45 degree straight line from the top right corner, an inch offset from the corner to the right and left. mark the ending point and punch a hole.

How do you consider something an authentic? This project begins with a set of drawing produced by someone else. My role of this project was to take the someone else's drawings on the two-dimensional surface then translate it into the three-dimensional space. Could this three-dimensional object that i created can be considered as an authentic?

When sol lewitt experimented with the wall drawing project, he produces a set of instruction rather than project itself. The instructions are then submitted for installation when commissioned with the limited copies available for installation. The artwork is then produced on site by someone else. Sol lewitt's wall drawing that we see on museum or gallery wall is not the result of his genuine craftsmanship. It is rather translated version of his knowledge and intelligence.

This is also true for most of architectural projects. The role of architects is producing a set of drawing so called construction documents and specifications. The construction work is then handed over to the contractors who actually build the buildings based on the instructions that is produced by architects. In this case, the authenticity of the projects still remains in the hand of architects rather than contractors.

In this project, i will produce an instruction for the drawing and model in written format as the result of the project which allows this project to be reproduced in multiple copies. The original drawing and model will become a part of instruction as an reference image. Then, what do we consider as an project? Which medium of this project have authenticity. Drawing? Model? Or Writing?



NIGHT DRAWING





ARCHITECTURAL PHOTOGRAPHY



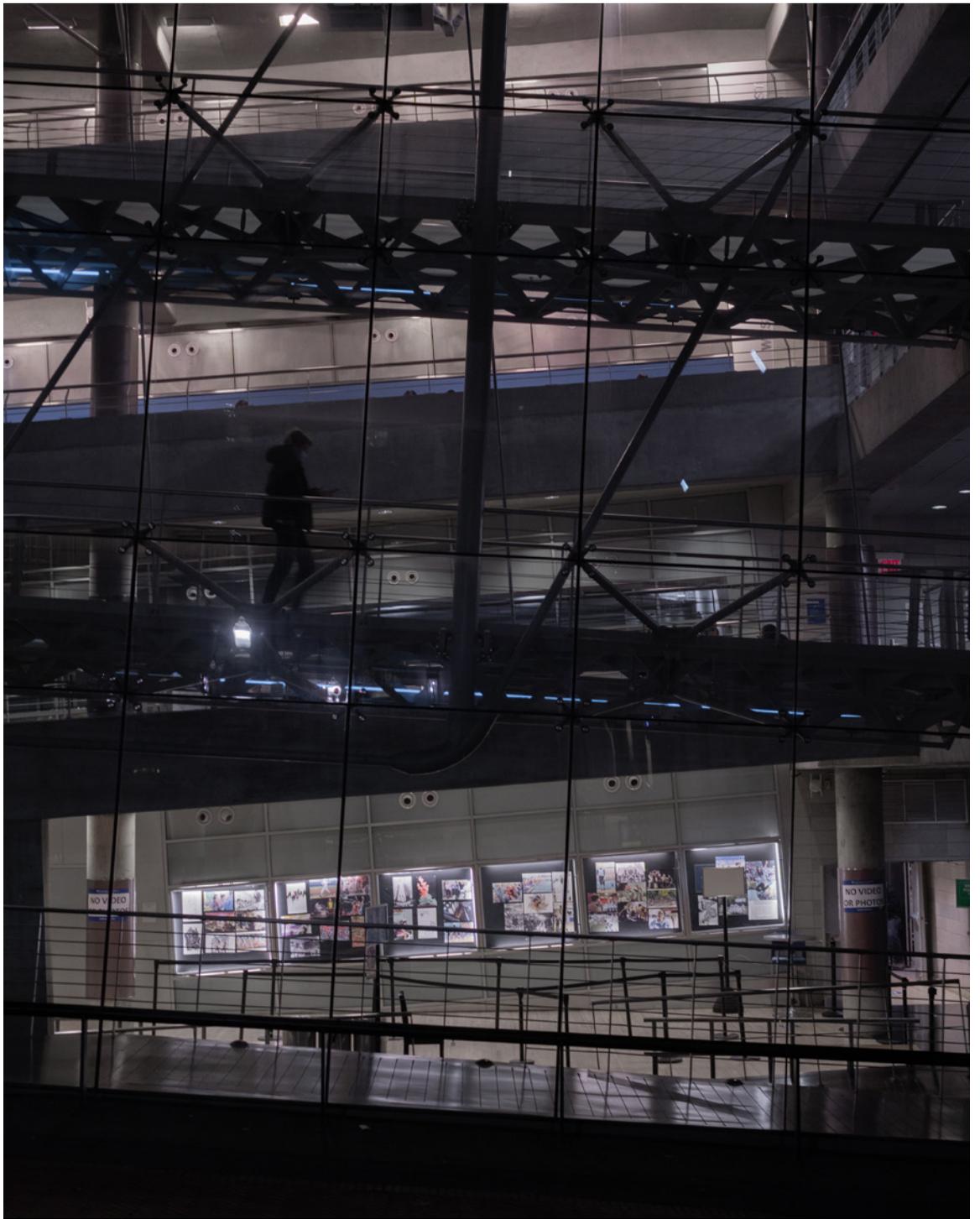
Fall 2021

Advisor: Michael Vahrenwald

Yunha Choi



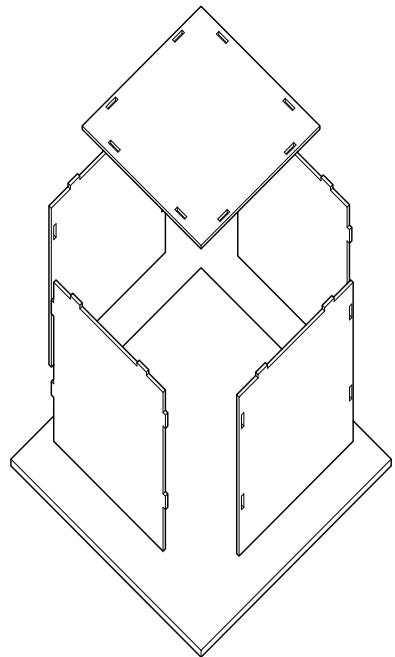
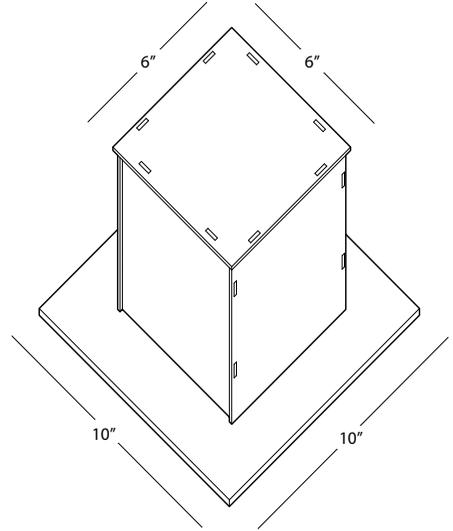




DISPLAY -CED

DISPLAYCED puts Columbia's gentrification and displacement of the Manhattanville community on display, literally. Asking what traces of Manhattanville's past remain and what was fully erased, the work contends with the numerous scales of displacement, from families to local businesses to entire community networks. In comparing multiple time periods, disputes, and phases of change, the DISPLAYCED also grapples with the many nuances that come with displacement at such a large scale: the discrepancies of settlements, the other various agents of change and exploitation, as well as the archives that remain lost.

The work uses an empty display case as both a physical and virtual signifier. Physically, the display case suggests a curated museum space as well as the affect of sheer absence. Jarring and peculiar, visitors are encouraged to go up to these cases where they can scan a QR code to take them to an augmented reality on their phones, whereby they can see objects, buildings, and stories from various pieces of Manhattanville that no longer remain. While primarily clustered around the Manhattanville campus, some of these cases are dotted along the walk from Columbia's main campus, suggesting a longer tour that takes into consideration Columbia's evergrowing domain.



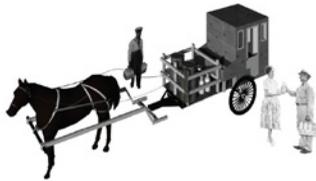
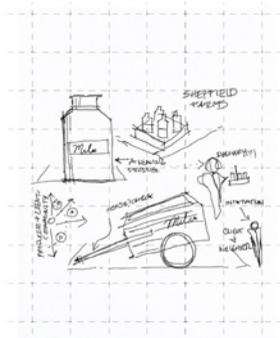
Spring 2022

Advisor: Sharon Ayalon

Team: Yunha Choi + Lula Chou + Cesar Delgado + Ben Diller-Schatz + Max Goldner + Changbin Kim + Erisa Nakamura



Sheffield Farms



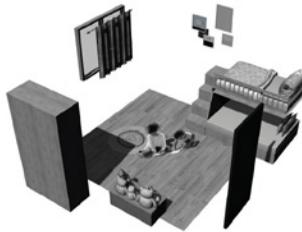
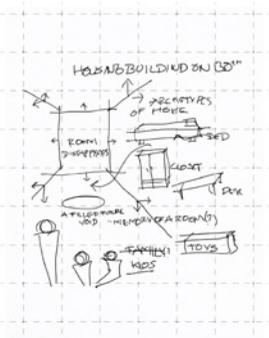
SHEFFIELD FARMS
 Bldg# 1028-2000
 Location: 3028 Broadway
 Compensation: \$12.5 Million

DISPLAYCED

AR

© 2014 Displayced Inc. All rights reserved. This is a virtual representation of a building and is not intended to be used as a substitute for a physical building. The information provided is for informational purposes only and does not constitute an offer of any financial product or service. The information provided is subject to change without notice. The information provided is not intended to be used as a substitute for a physical building. The information provided is for informational purposes only and does not constitute an offer of any financial product or service. The information provided is subject to change without notice.

Former Housing



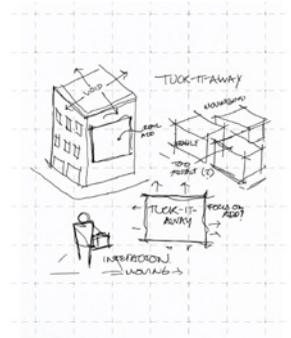
APARTMENT BUILDING
 Bldg# 2011
 Location: 619 W 25th St
 Compensation: Unknown
 (Enclave Domain)

DISPLAYCED

AR

© 2014 Displayced Inc. All rights reserved. This is a virtual representation of a building and is not intended to be used as a substitute for a physical building. The information provided is for informational purposes only and does not constitute an offer of any financial product or service. The information provided is subject to change without notice. The information provided is not intended to be used as a substitute for a physical building. The information provided is for informational purposes only and does not constitute an offer of any financial product or service. The information provided is subject to change without notice.

Tuck-it-Away



TUCK-IT-AWAY STORAGE
 Bldg# 2004-2000
 Location: 648 W 53rd St
 Compensation: \$24M

DISPLAYCED

AR

© 2014 Displayced Inc. All rights reserved. This is a virtual representation of a building and is not intended to be used as a substitute for a physical building. The information provided is for informational purposes only and does not constitute an offer of any financial product or service. The information provided is subject to change without notice. The information provided is not intended to be used as a substitute for a physical building. The information provided is for informational purposes only and does not constitute an offer of any financial product or service. The information provided is subject to change without notice.

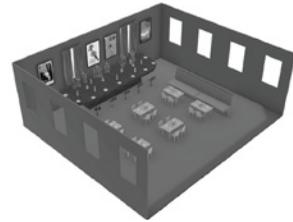
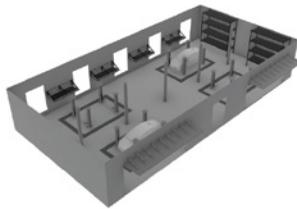
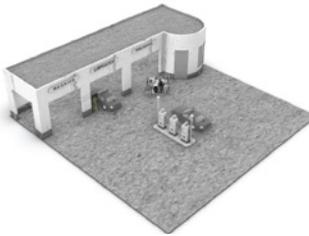
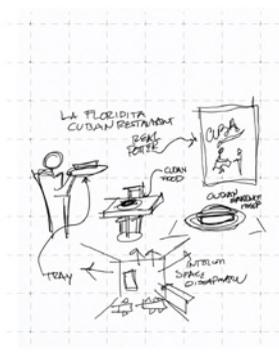
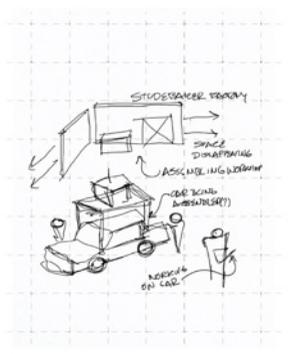
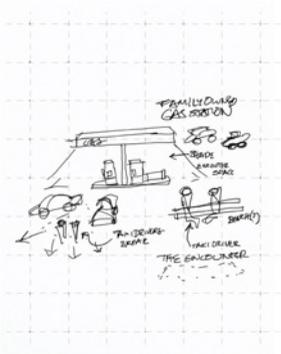
Gas-station



Studebaker Factory



Florida



GAS STATION + CAR WASH
 Designed: 2011
 Location: 470 W 52th St
 Compensation: Unknown
 (Enlight Domain)

DISPLACED

© 2011 Ar. All rights reserved. This work is the property of Ar. No part of this work may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written permission of Ar. This work is provided as a service to the user and is not intended to be used for any other purpose. The user is responsible for any damage or loss resulting from the use of this work. The user is also responsible for any damage or loss resulting from the use of this work. The user is also responsible for any damage or loss resulting from the use of this work.

STUDEBAKER FACTORY
 Designed: 2007 (Renovated)
 Location: 1902a, Bought in 2020
 Compensation: N/A

DISPLACED

© 2011 Ar. All rights reserved. This work is the property of Ar. No part of this work may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written permission of Ar. This work is provided as a service to the user and is not intended to be used for any other purpose. The user is responsible for any damage or loss resulting from the use of this work. The user is also responsible for any damage or loss resulting from the use of this work. The user is also responsible for any damage or loss resulting from the use of this work.

FLORIDITA RESTAURANT
 Designed: 2020
 Location: 2276 15th Ave
 Compensation: None

DISPLACED

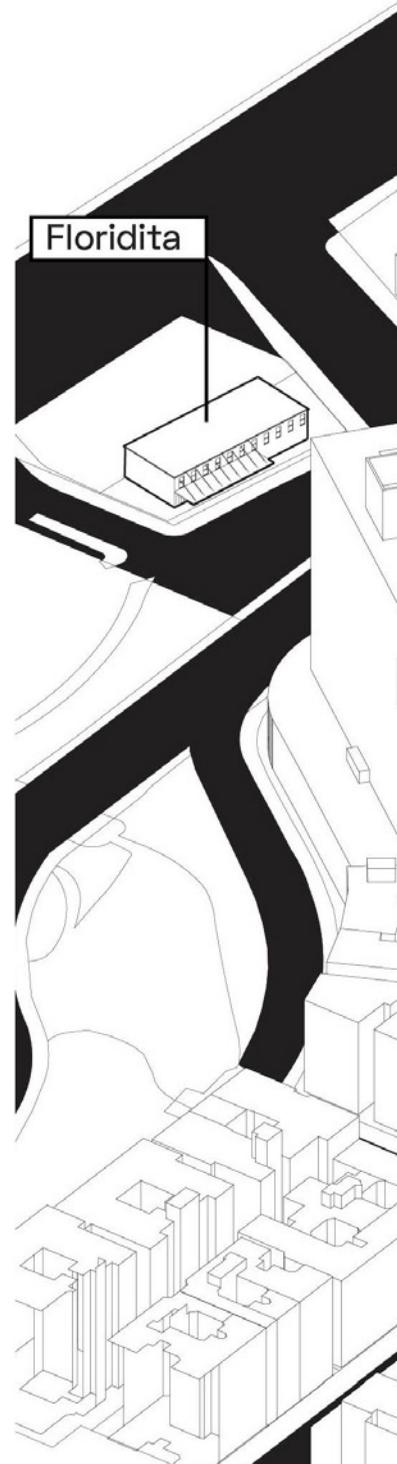
© 2011 Ar. All rights reserved. This work is the property of Ar. No part of this work may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written permission of Ar. This work is provided as a service to the user and is not intended to be used for any other purpose. The user is responsible for any damage or loss resulting from the use of this work. The user is also responsible for any damage or loss resulting from the use of this work. The user is also responsible for any damage or loss resulting from the use of this work.

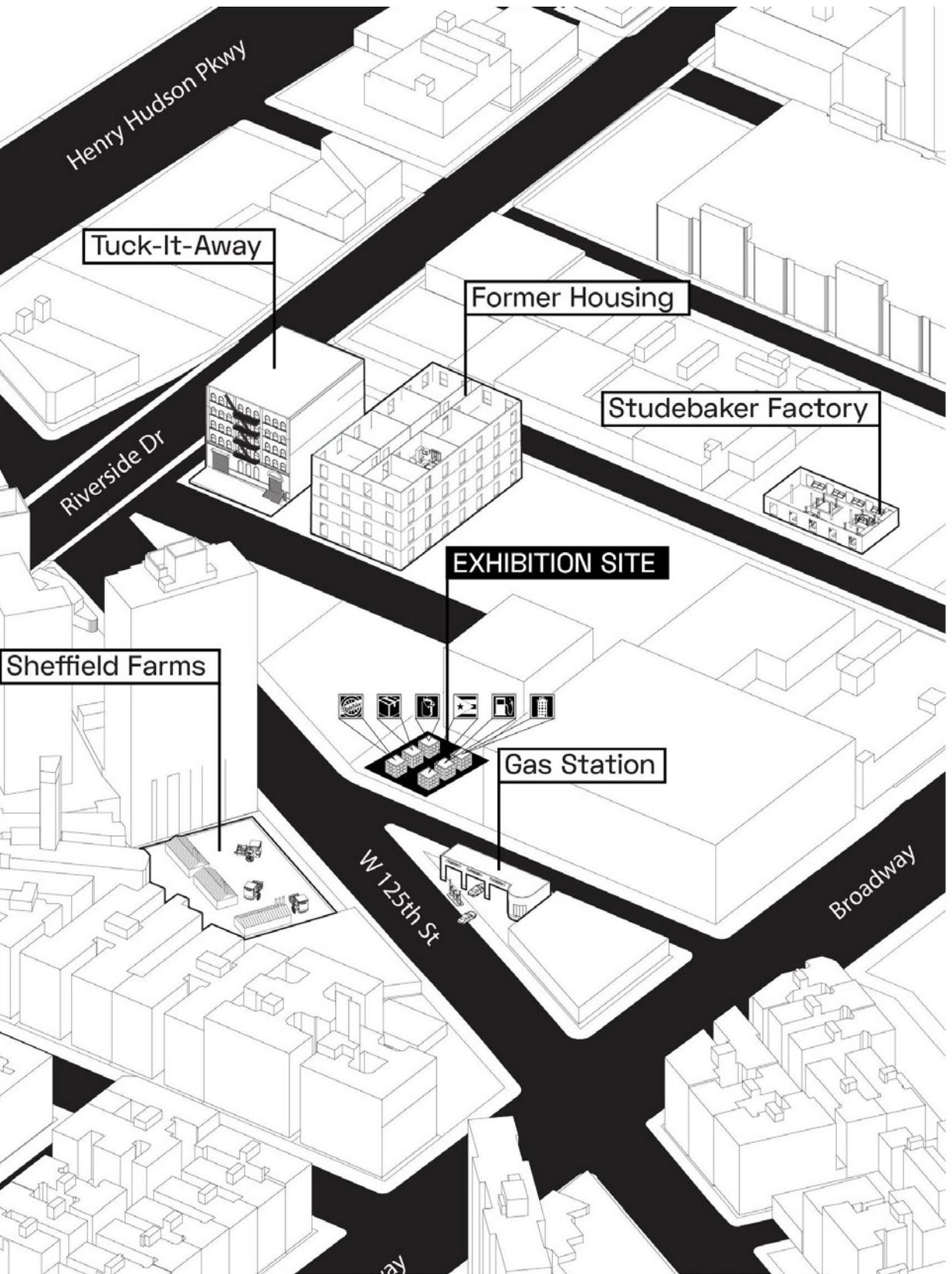
HOW TO INTERACT

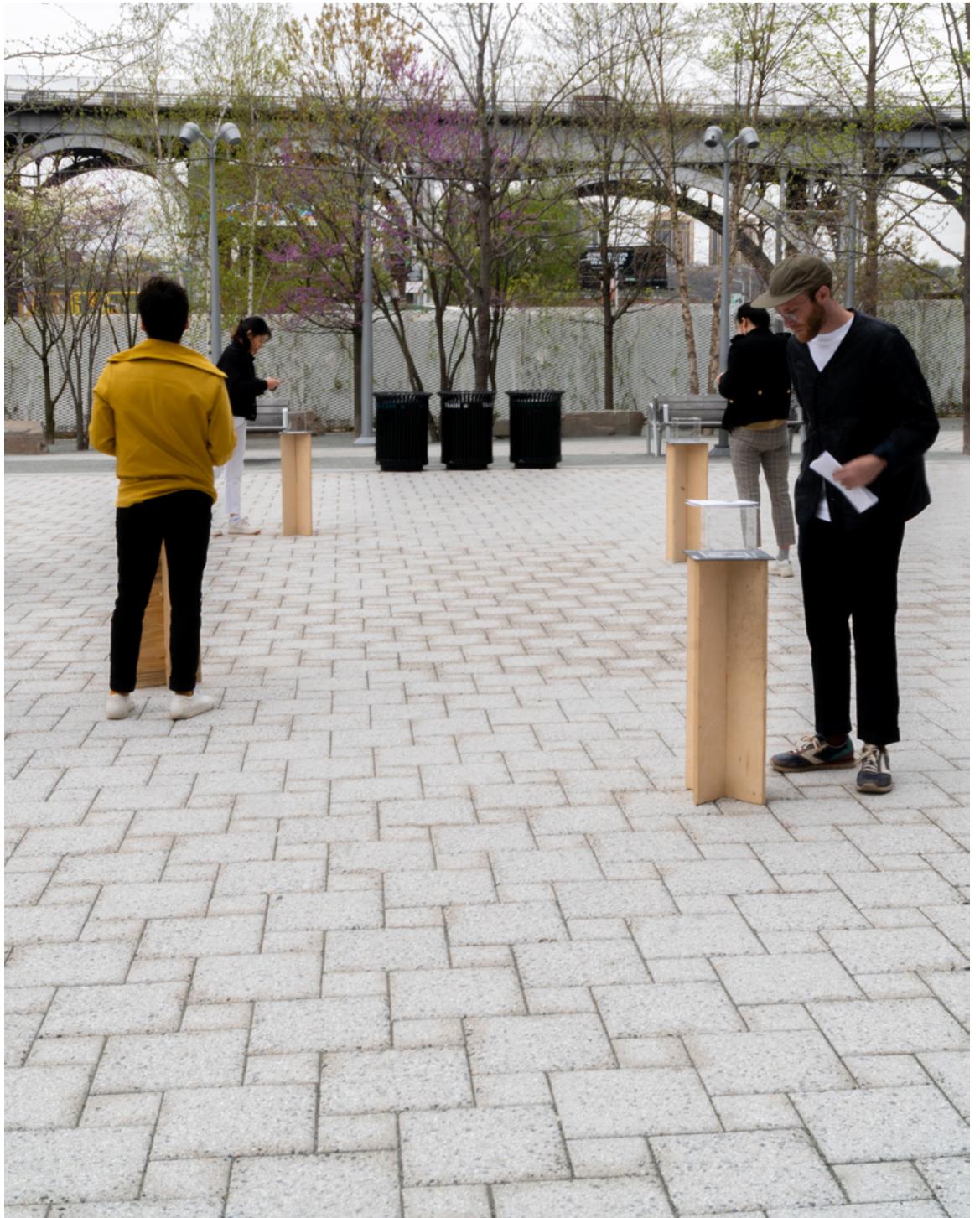
- 1 Locate a Displayced QR code on a gallery pedestal and stand parallel to it.
- 2 Open your phone camera app and point it at one QR code. After a few seconds, a notification will appear on your screen directing you to Adobe Aero*. Press it and continue to Aero to view the augmented reality content of this gallery.**
- 3 After Aero launches, slowly pan your camera. Small white dots will appear on your screen. These are used by the app to help position 3D content in a fixed location.
- 4 When instructed (approximately 1-3 seconds of panning to create white dots) tap the screen to place the Displayced model on top of the pedestal.
- 5 You are now ready to experience the Displayced gallery! Feel free to move around the exhibit. Get down close to the model to explore smaller details.

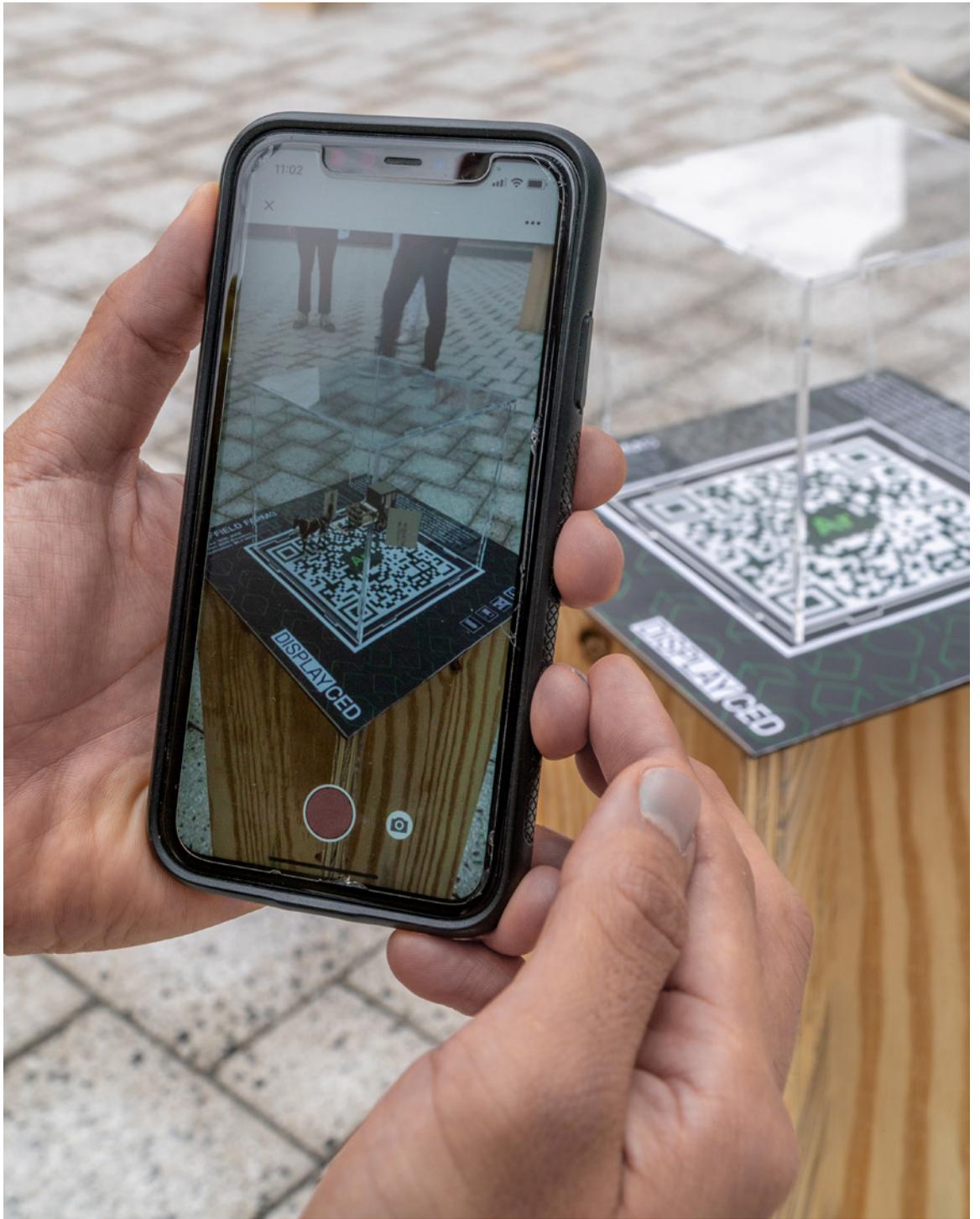
TROUBLESHOOTING:

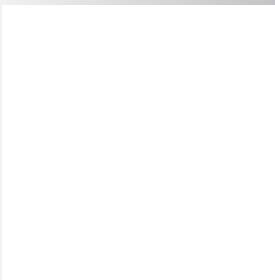
* You must have connection to the internet to view content.
** If you do not have Aero installed on your phone already, Step 3 will instead direct you to the iPhone App Store or Android Google Play Store for download. Aero is free to use. After the app is installed, return to Step 2. All subsequent scans of Displayced QR codes will open the Aero app once you have installed it on your phone.











Yunha Choi
Master of Advanced Architectural Design
Columbia University GSAPP
2022

