



MEDIUM HAPPINESS

MINGYANG AKI YU
COLUMBIA GSAPP 2020

"This rendering looks too happy, I want medium happiness" this quote came from my summer advanced studio professor, and it stuck with me for my whole Gsapp experience as I'm always trying to find the best balance between different targeted agents during design process. The first project Climate Wall addresses migratory birds which are affected by climate change, and we were trying to find the balance between benefiting birds or other species. The second project we addressed the Artist's gentrification in the heart of Gangnam, we were trying to balance area with identity of artists and the land value. The third project I was investigating the balance between beauty and ugly as I always believed those two elements can co-exist at the same time.

CONTENTS

4 CHAPTER ONE CLIMATE WALL

Addressing the migratory birds which are affected by climate change, we have designed a climatic infrastructure for birds.

36 CHAPTER TWO BRAVE NEW WORLD

Here we aim to create a new and challenging experience for everyone, engaging both observers and the artist whose activity is underway in transparent modules.

64 CHAPTER THREE NOXIOUS BREAKFAST

This monograph investigates the author's obsessions towards the combination of metal, machine and skins, generated from specific childhood memories. Then creating a series of abstract physical models with intention of exploration of material and eventually to transform them into inhabitable experimental architecture.

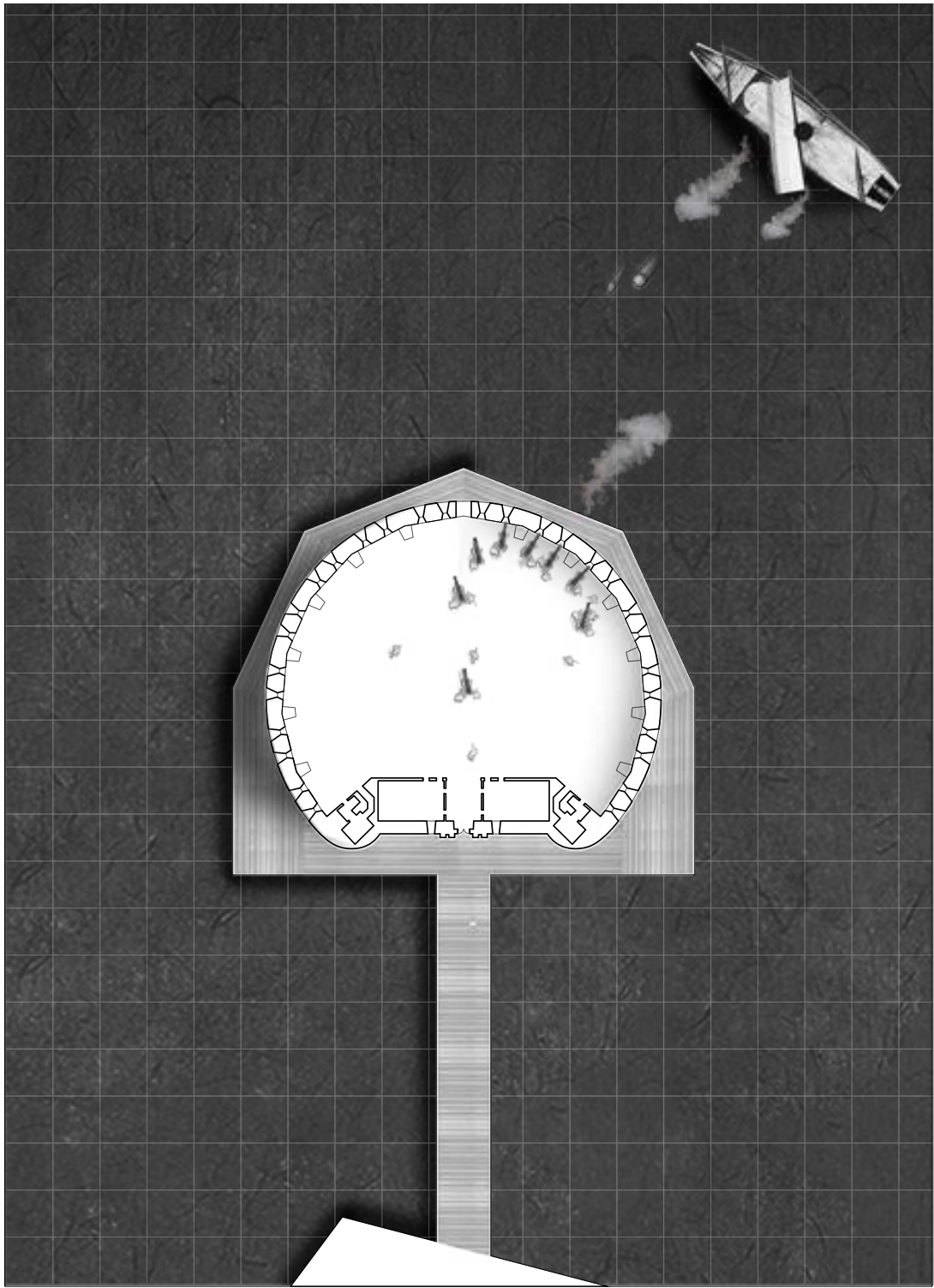
Climate Wall

A Climatic Infrastructure for Birds

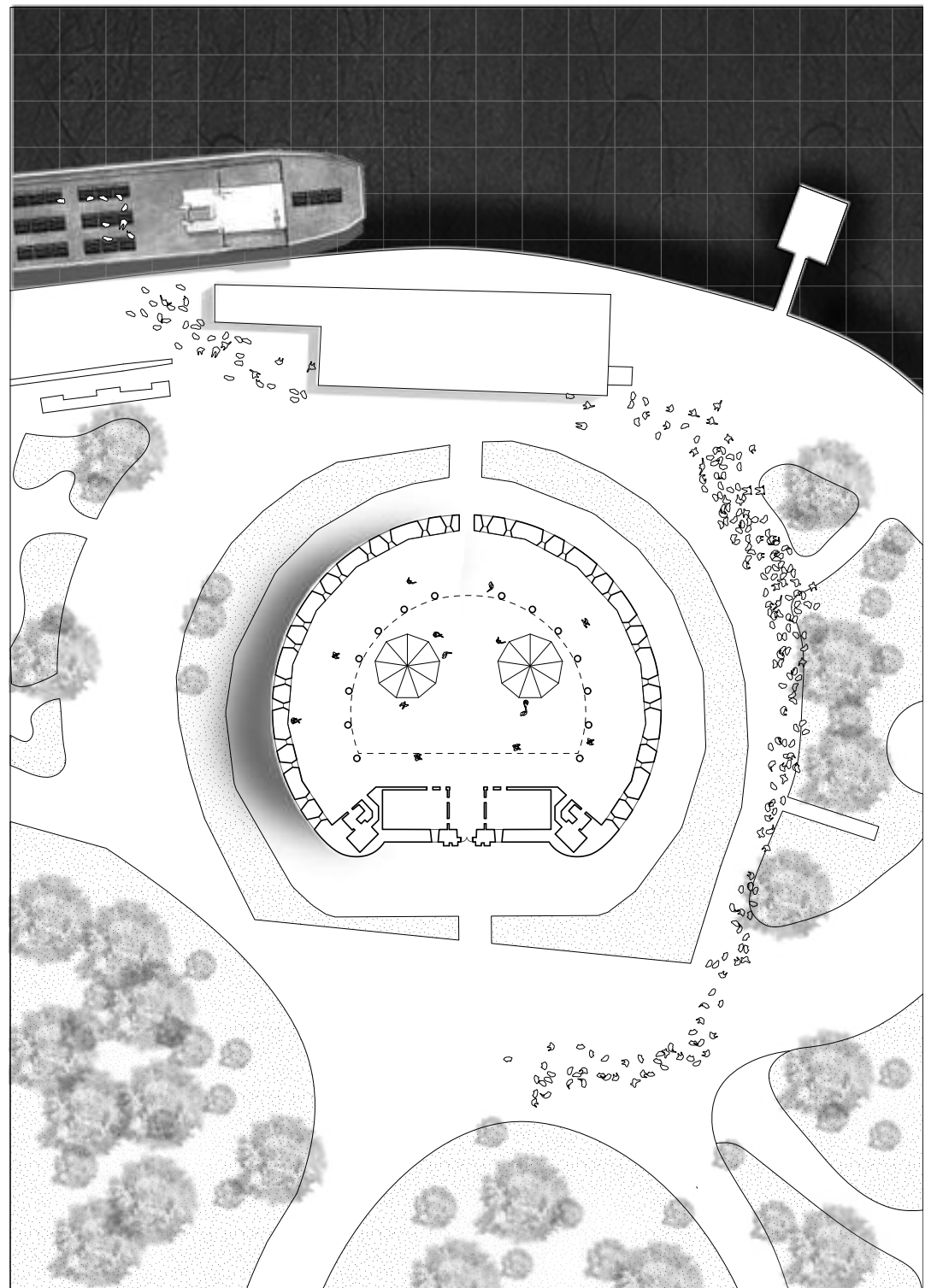
This project expands the capacity of the wall to house migrant birds through atmospheric and horticultural intervention in an examination of borders, boundaries, and migration. Birds currently inhabit the walls of Castle Clinton, a historic Artillery Battery and immigration detention center in Battery Park. Climate change is pushing avian breeding grounds farther and farther north, meaning that the timing of migration and food abundance is thrown out of balance. This project serves as a migratory step for at risk species. The intervention in Battery Park creates a 3D porous infrastructural wall which, will host the ecosystems that the birds need. The design includes a body suit that enables humans to enter the environment safely to interact with the birds.

Borderline Extreme Makeover
Nerea Calvillo
Summer 2019
Partner: Dylan Denton



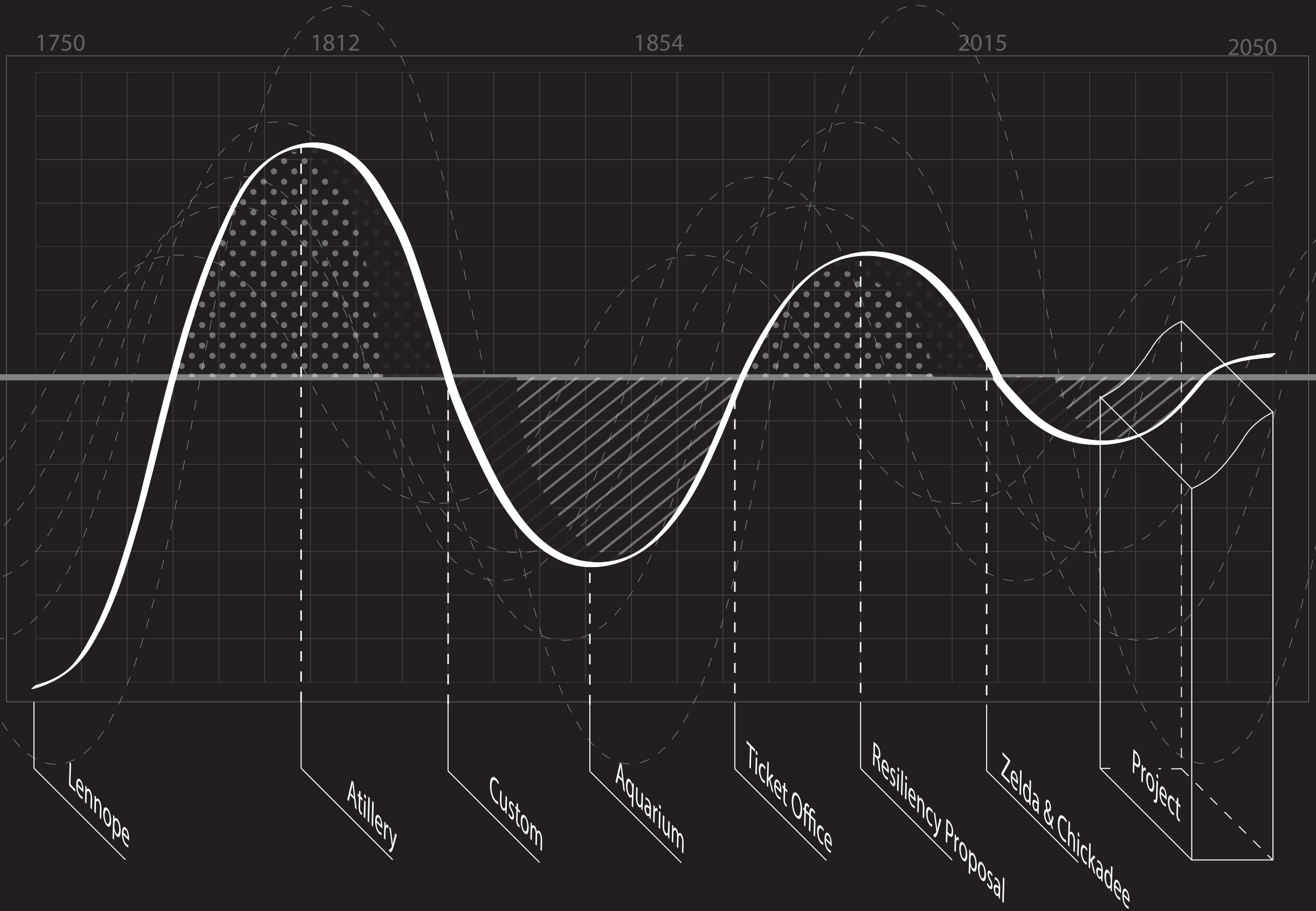


West Battery



Castle Clinton

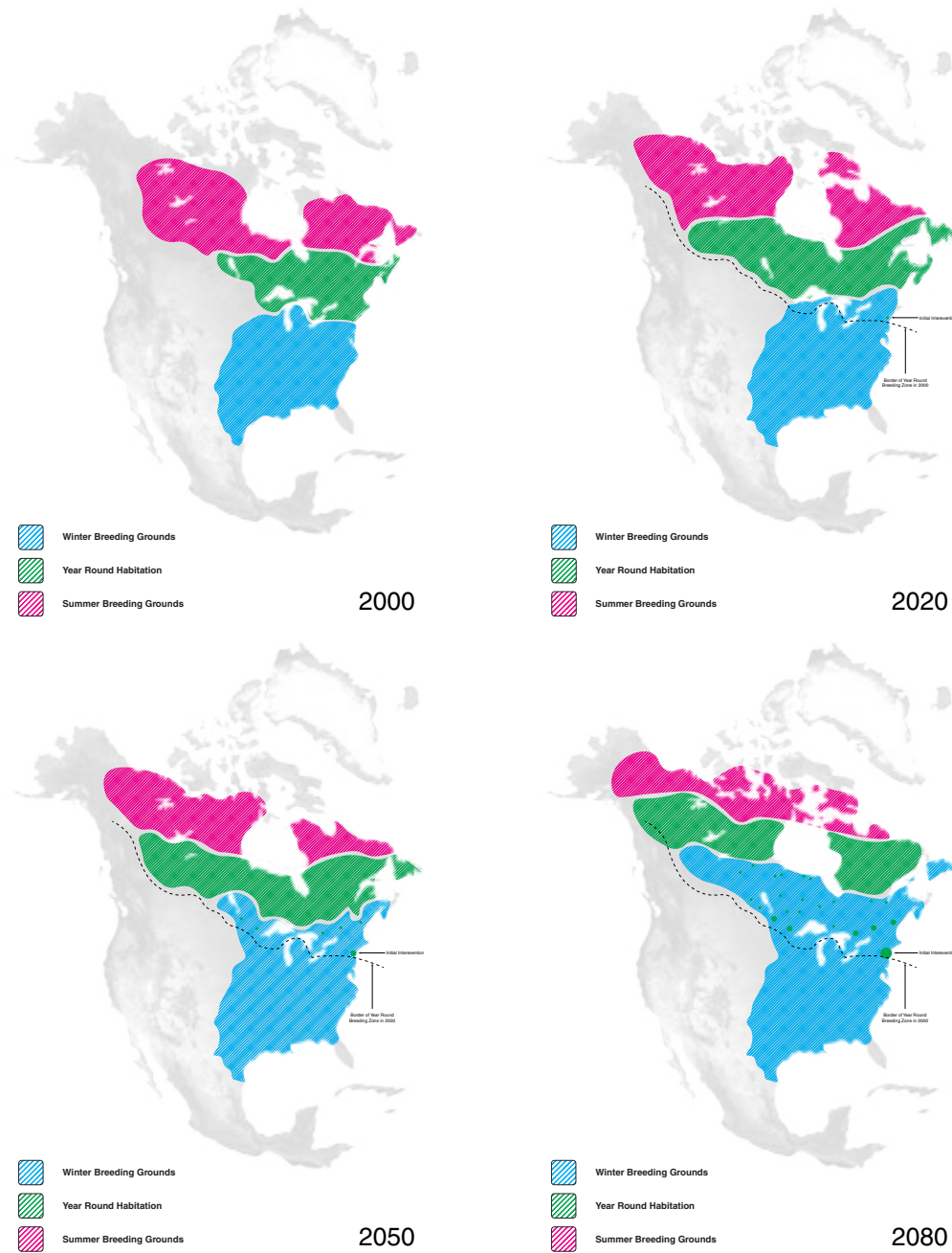
GATEWAY • BOUNDARY



Zones Over Time

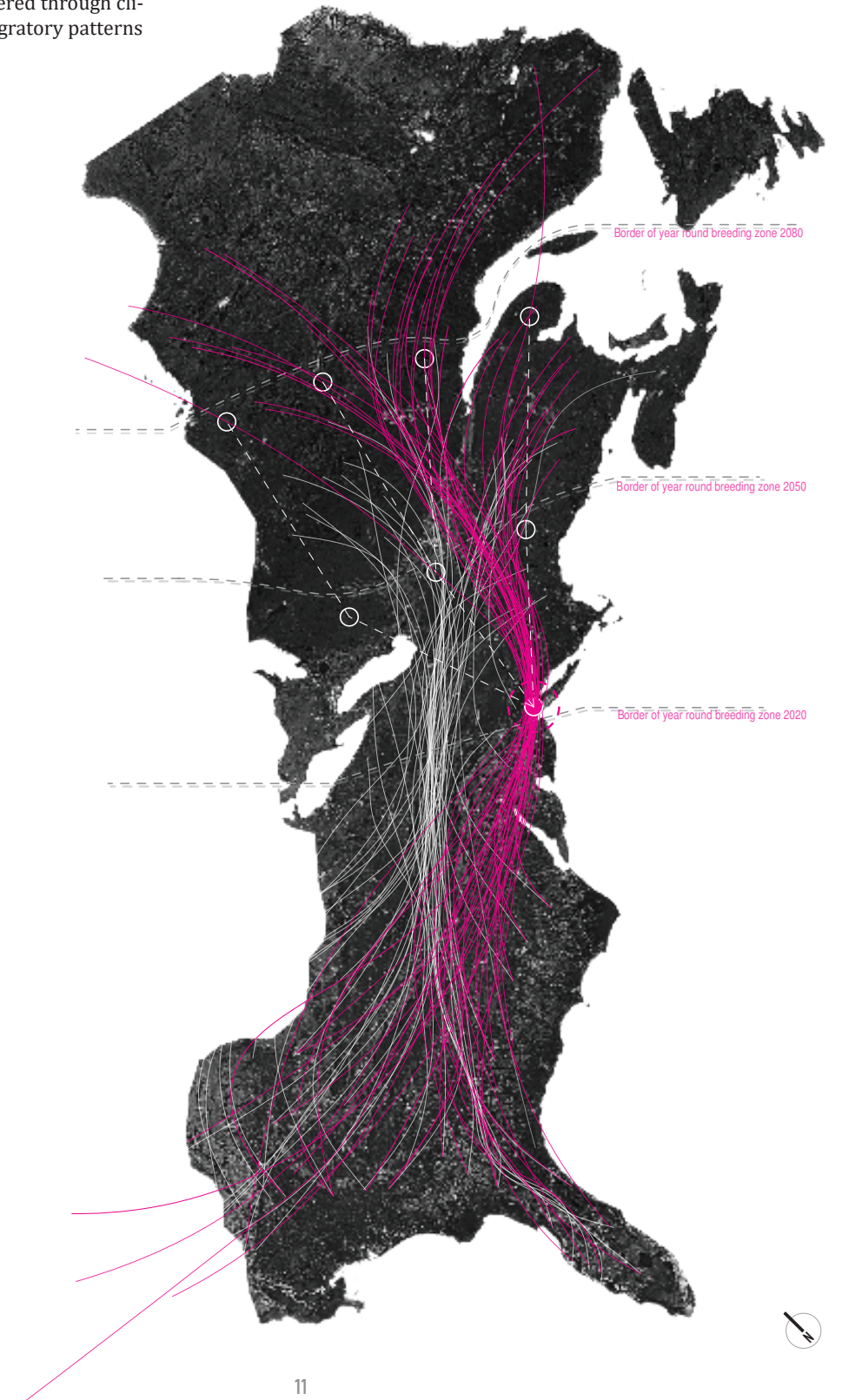
White Throated Sparrows specifically have a population of about 140 million within North America, but that number has declined 63% since 1966. Likely, because of climate change

By the year 2080, due to increased temperatures changing the seasons in which plants bloom, 73% of the White Throated Sparrow's breeding season habitats will be gone.



Creating an Alternative Path

This project extends the existing inhabited wall to serve as a migratory step for species at risk of becoming endangered through climate change, expanding migratory patterns to the east.



2020



In 2020 the project begins with the construction of the ecosystems, which will potentially displace the current occupants.

2050



After 30 years, birds reoccupy the castle while the construction is moved across the bay to build a similar intervention on the Statue of liberty.

2080

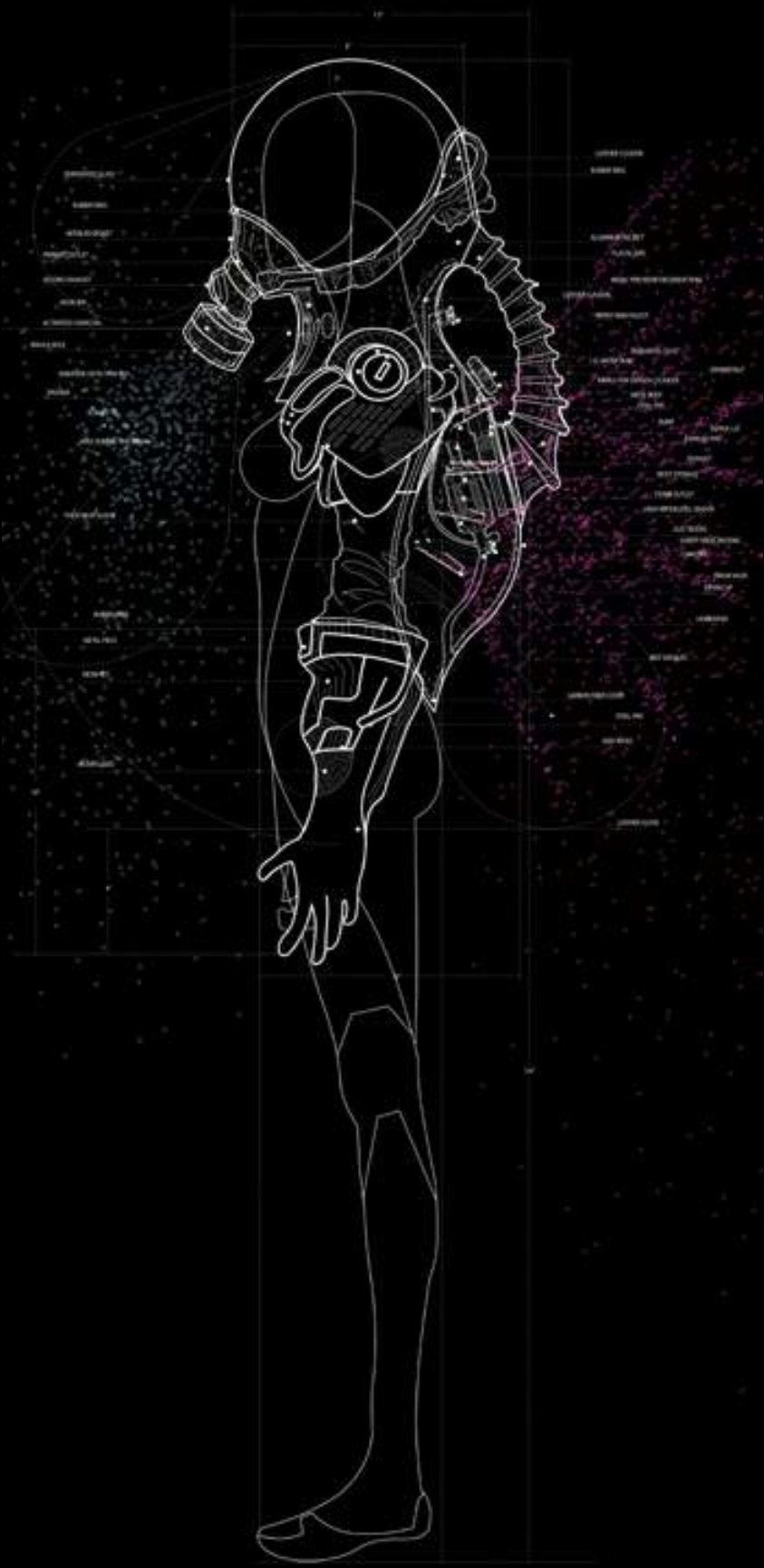
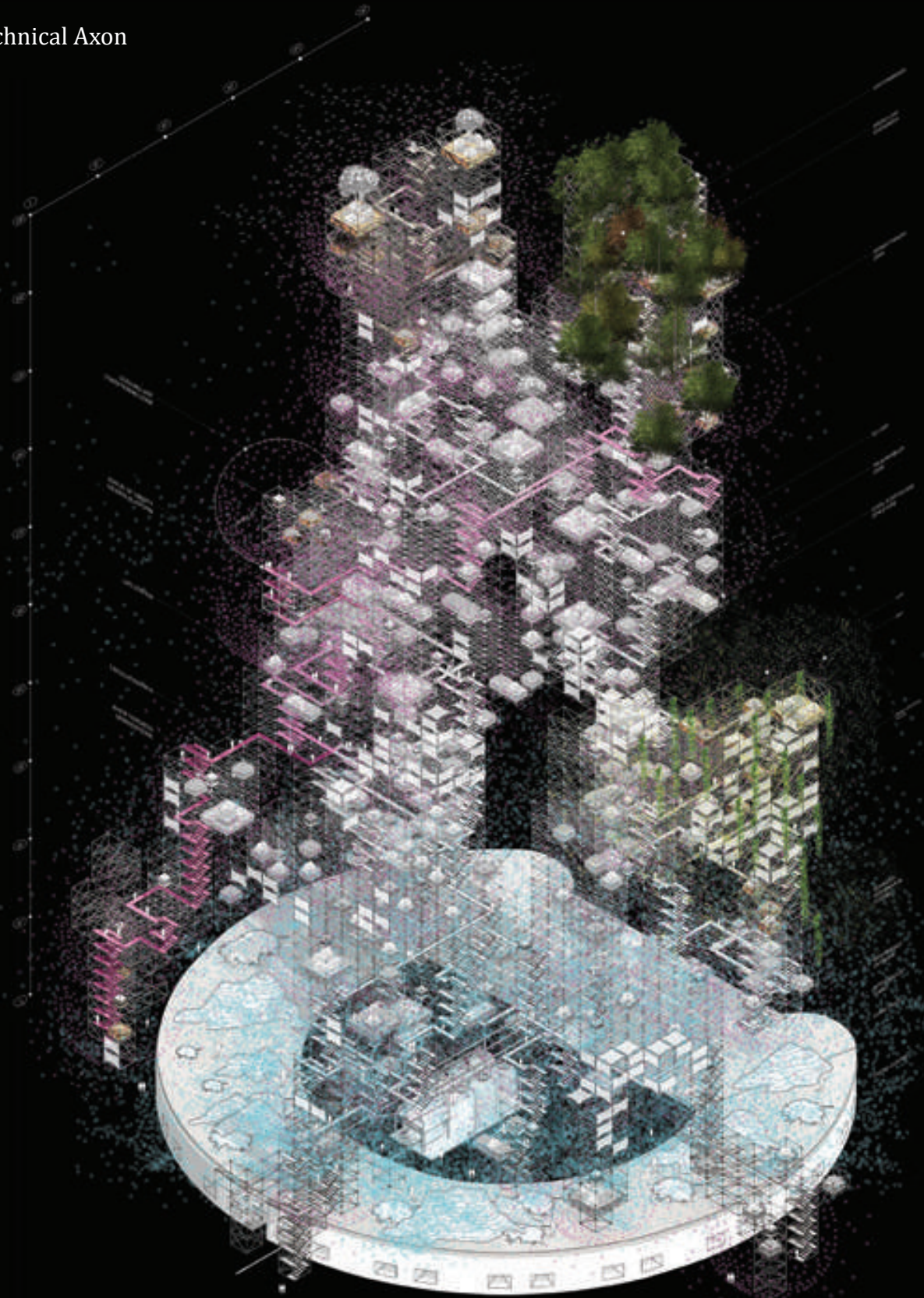


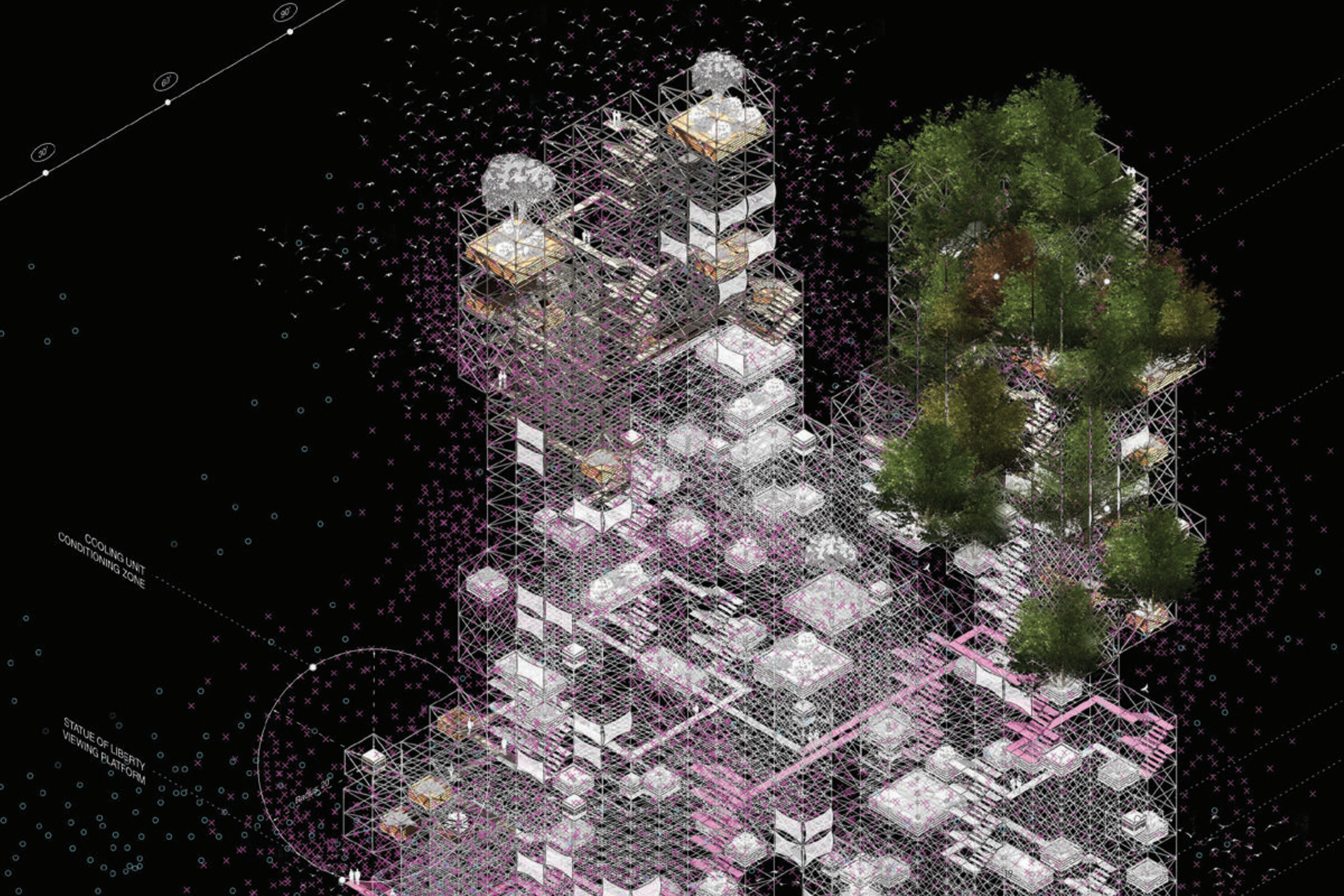
In 2080, infrastructural systems will have reached their maximum height. At this point, nature begins to take over.

2200



hundreds of years later, as sea levels are expected to rise, flooding southern Manhattan, the plants and animals grow to a point that they completely envelope the initial structural framework. Castle Clinton and the Statue of Liberty have been conquered by plants and animals.





COOLING UNIT
CONDITIONING ZONE

STATUE OF LIBERTY
VIEWING PLATFORM

RADIUS 200

10

20

60

90



CIRCULATION PATH

WHITE THROATED SPARROW ZONE

180

150

120

90

0



INTERLEAF GASKET

PRIMARY OUTLET

SECOND EXHAUST

VALVE BIN

ACTIVATED CHARCOAL

HOLE

VIBRATION DETECTION PAD

SPEAKER

SCREWS

HOLE CONNECTING MESH

THICK MESH SLEEVE

RUBBER RING

METAL PIECE

ALUMINUM HELMET

PLASTIC PIPE

METAL PIPE REINFORCEMENT RING

LEATHER CUSHION

WATER TANK FAUCET

SEED REFILL LOCK

1.5L WATER TANK

INHALE FOR OXYGEN CYLINDER

VALVE BODY

STEEL PIPE

PUMP

SPINDLE NUT

TAPPER 1/8

EXHAUST PIPE

EXHAUST

MOST STORAGE

STEAM OUTLET

HIGH WATERLEVEL SENSOR

ELECTRODES

SAFETY VALVE PACKING

CANISTER

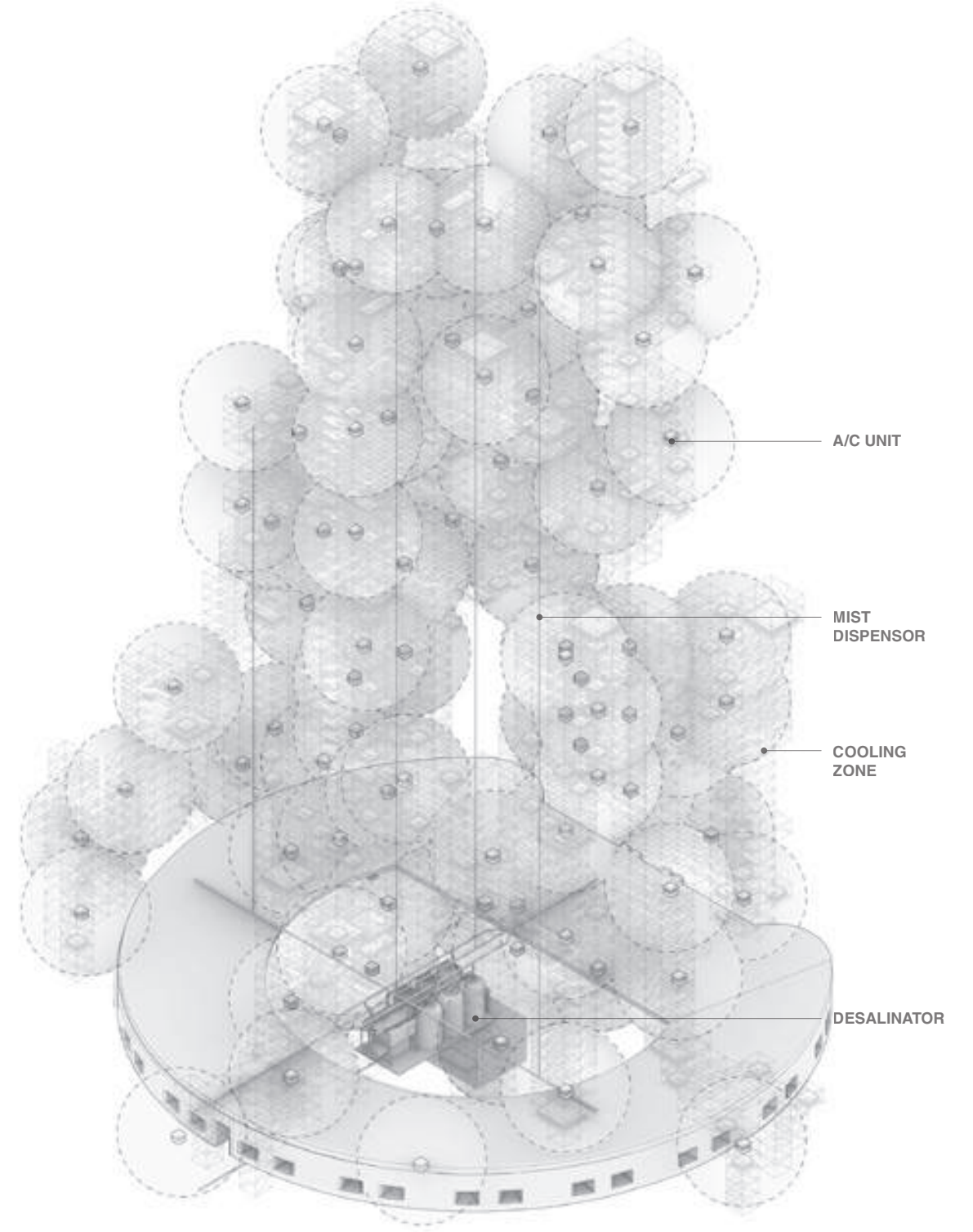
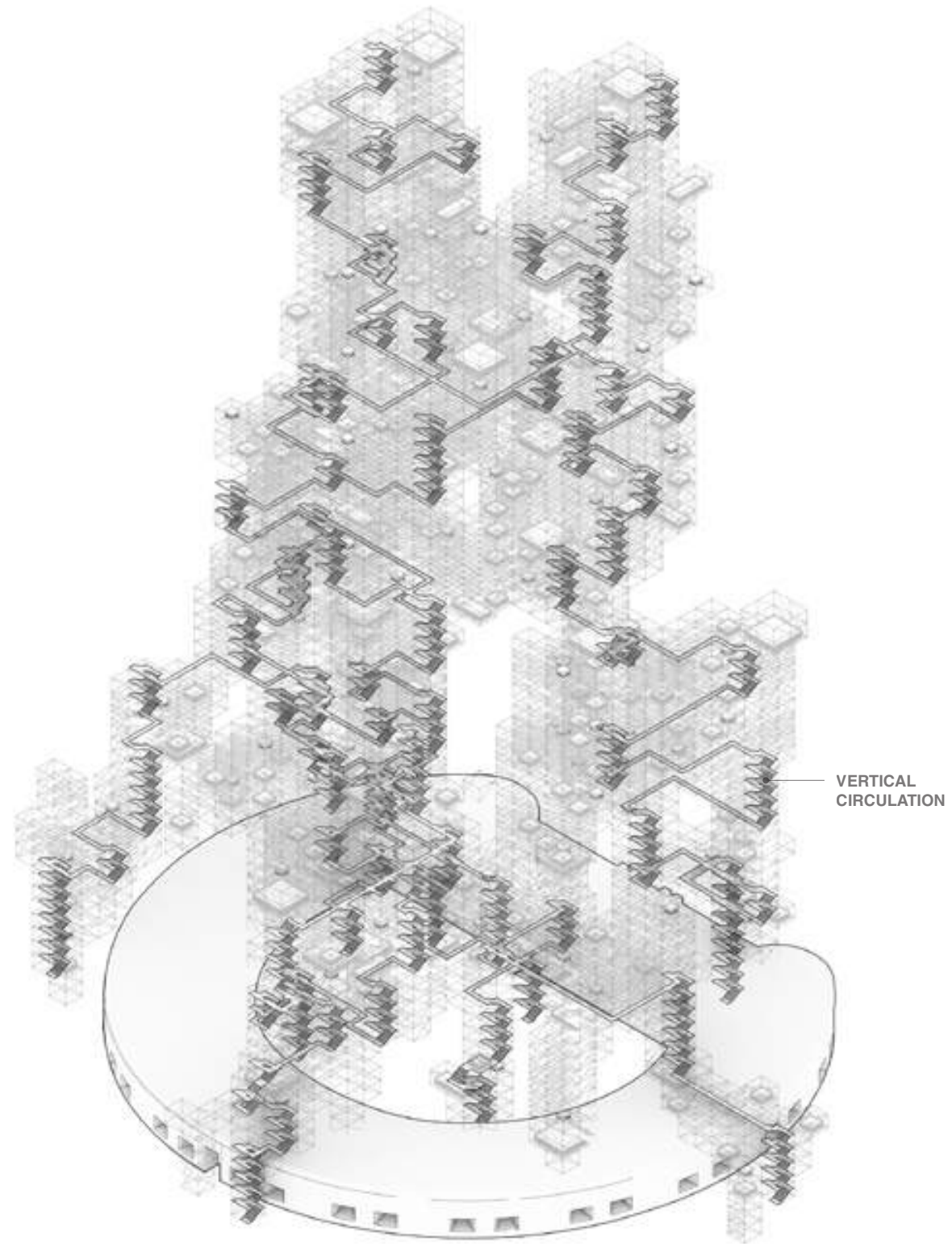
DRAIN VALVE

DRAIN CUP

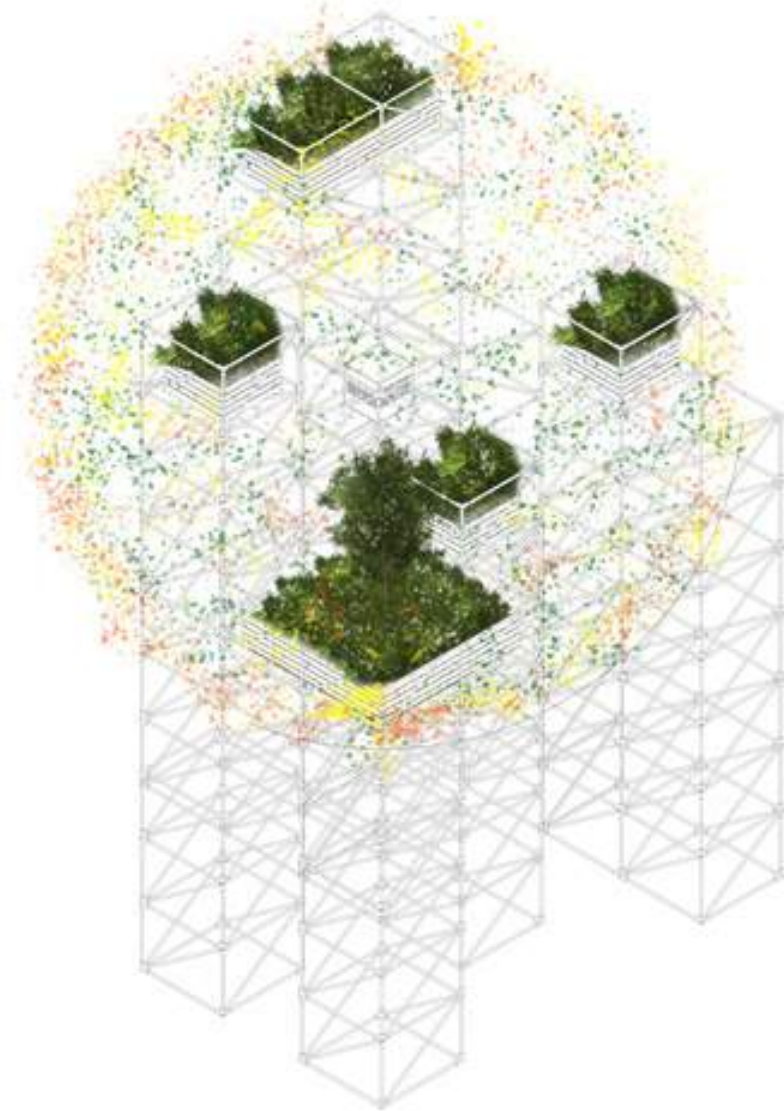
HUMIDIFIER

MIST EXHAUST

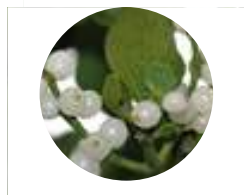




Hermit Thrush



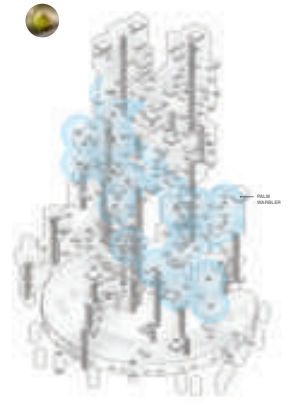
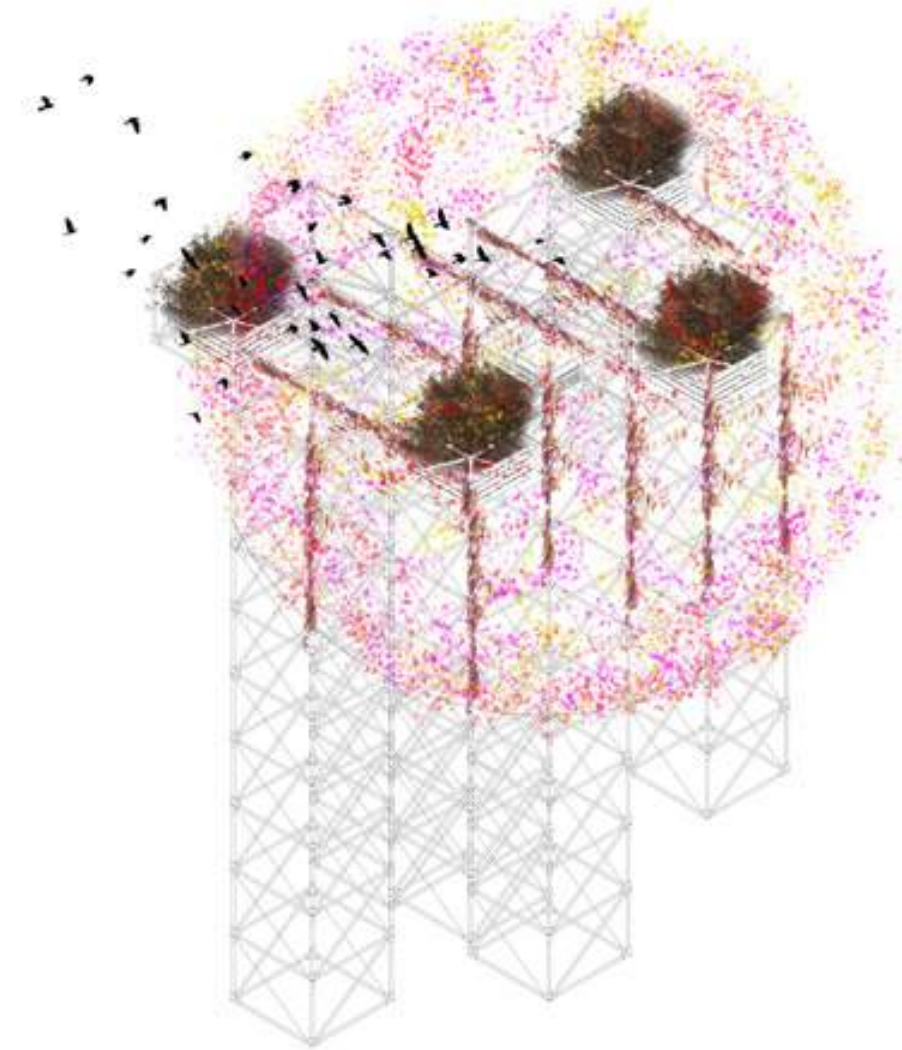
Mistletoe Berries



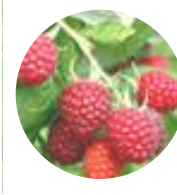
Grasshopper



Plam Warber



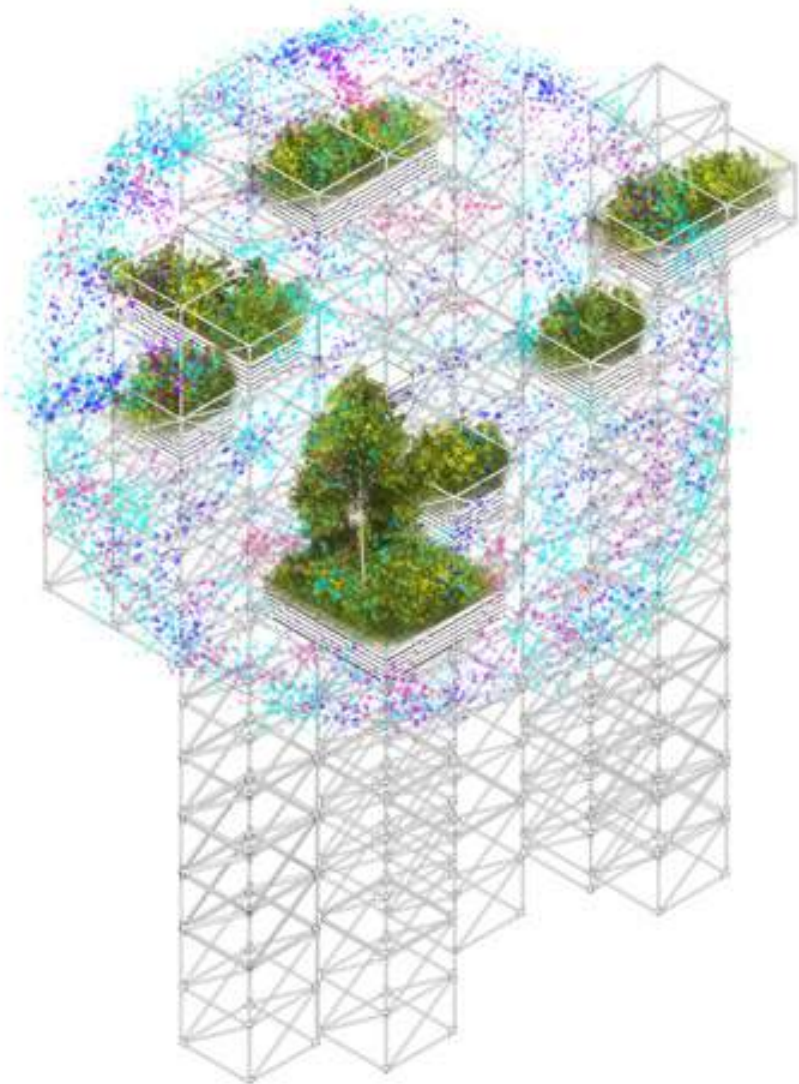
Raspberry



Mosquito



White Throated Sparrow



Aster Flowers



Spider

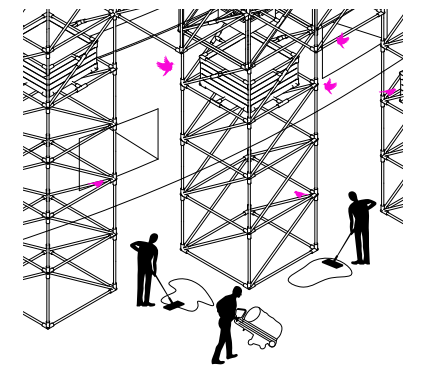


2080

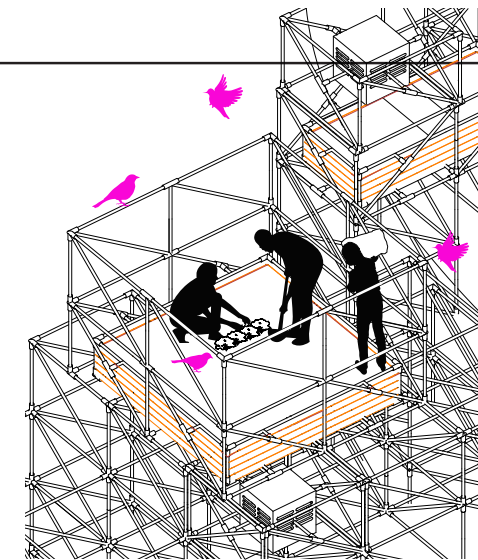
2050

2020

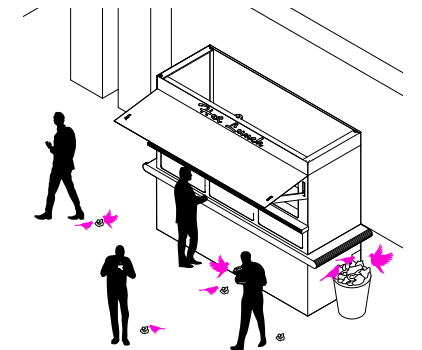
Human's Role in this Project



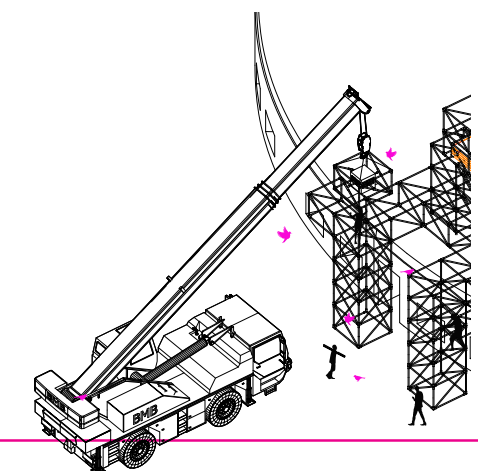
NATIONAL AUDUBON SOCIETY



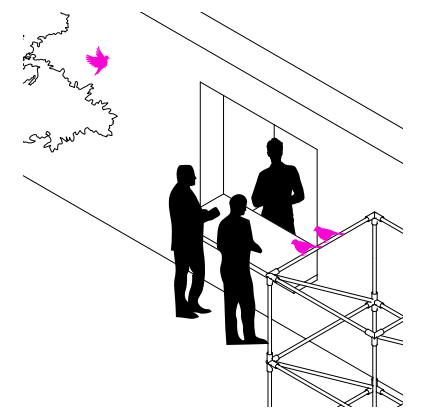
VOLUNTEER



TOURISTS



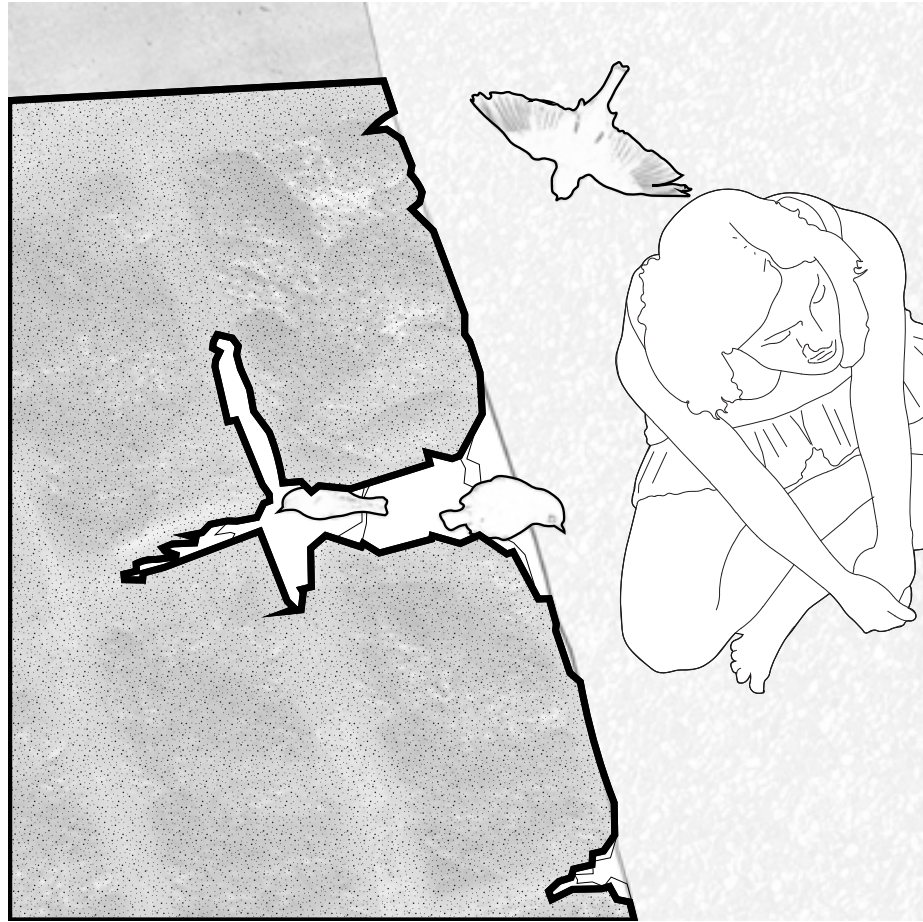
NATIONAL AUDUBON SOCIETY



TOURISTS

CONSTRUCT

SERVICE



2019



2200



Brave New World

Redefining the Dynamic of Gentrification Applied to Art

“How beauteous mankind is! O brave new world That has such people in’t!”. This is a quote from Shakespeare’s *Tempest* and also a customer who visited SSG mall for the first time, seeing artists performing in the portable glass studio exhibition space. Here we aim to create a new challenging experience for both performers and audiences and to engage the audience with performers and artists that are observed through glass exhibition boxes.

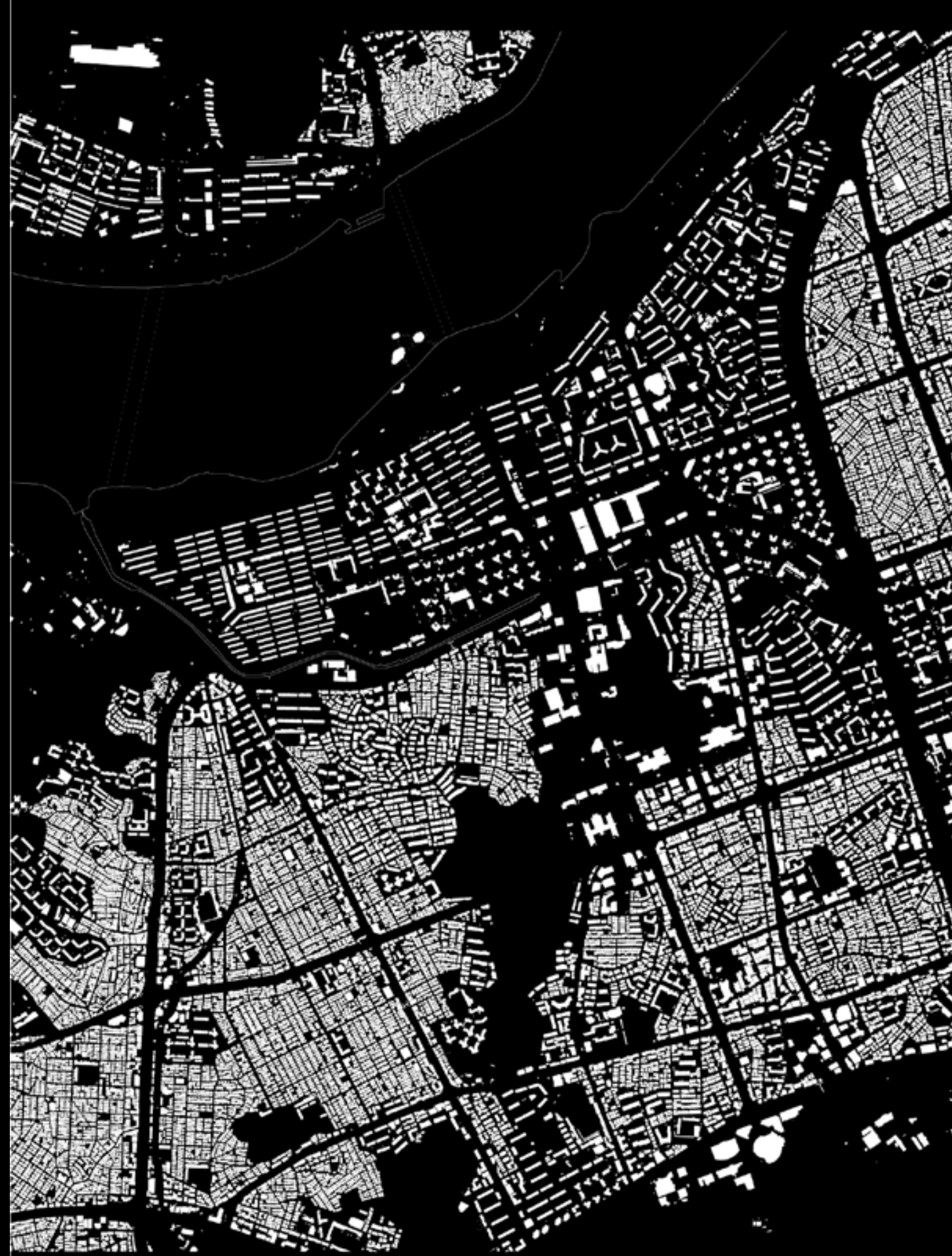
(Our project is named Brave New World because we aim to create a new challenging experience for the audience. It also comes from Shakespeare’s quote in *The Tempest*: “How beauteous mankind is! O brave new world That has such people in’t!”. It is important to point that out because we mean to engage the audience with performers and artists that are observed through glass exhibition boxes.)

Nowadays online shopping is taking over physical retail stores, how can we create a brand new experience able to engage with people? In our understanding the “New shopping” should be more focused on selling experiences rather than just selling material goods.

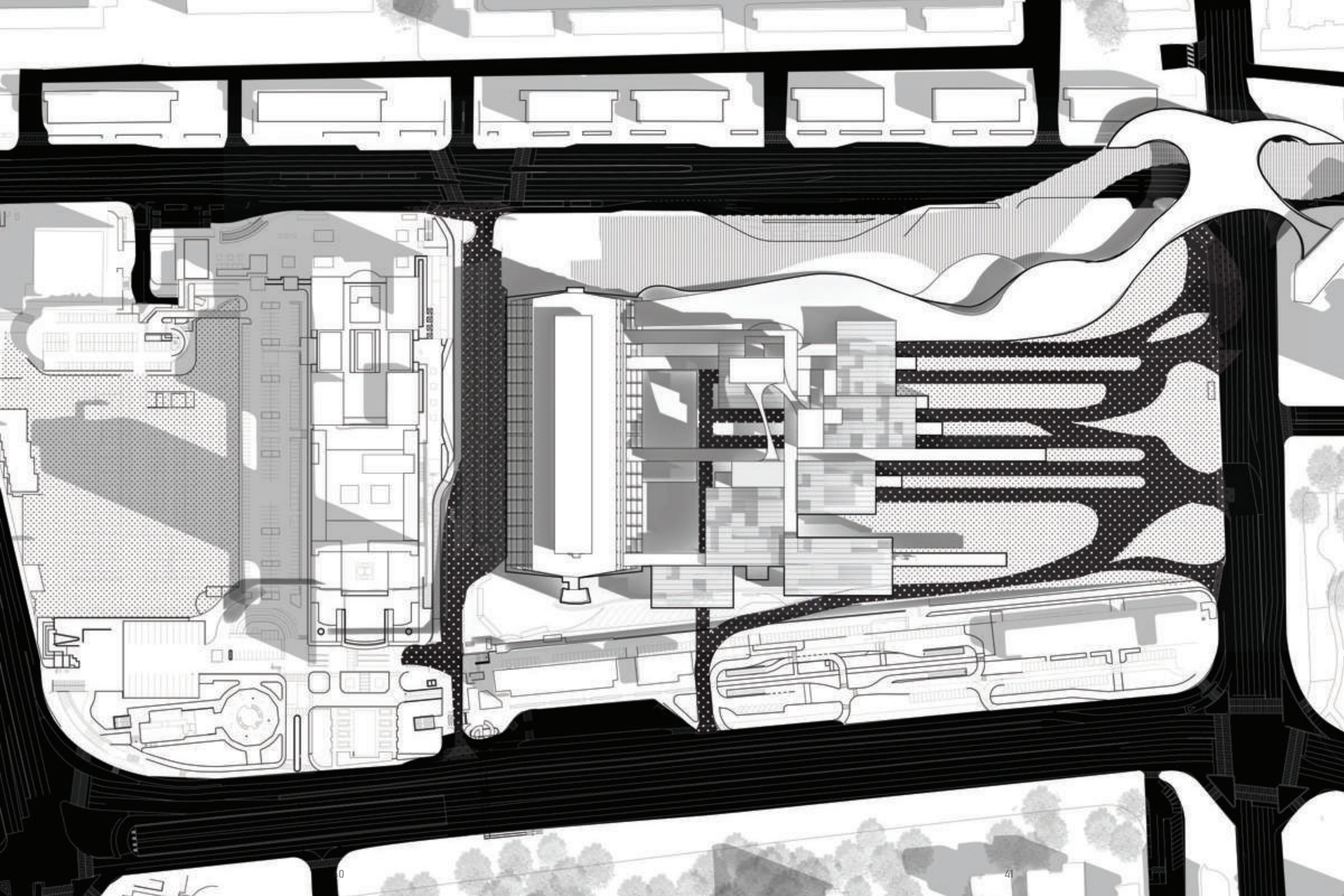
The main concept behind Brave New World is to attract the audience providing an engaging space that is interactive, dynamic and experiential. In this “new world” we mean to blend the audience with the overall performance; the audience becomes part of the exhibition and the exhibit becomes part of the audience.

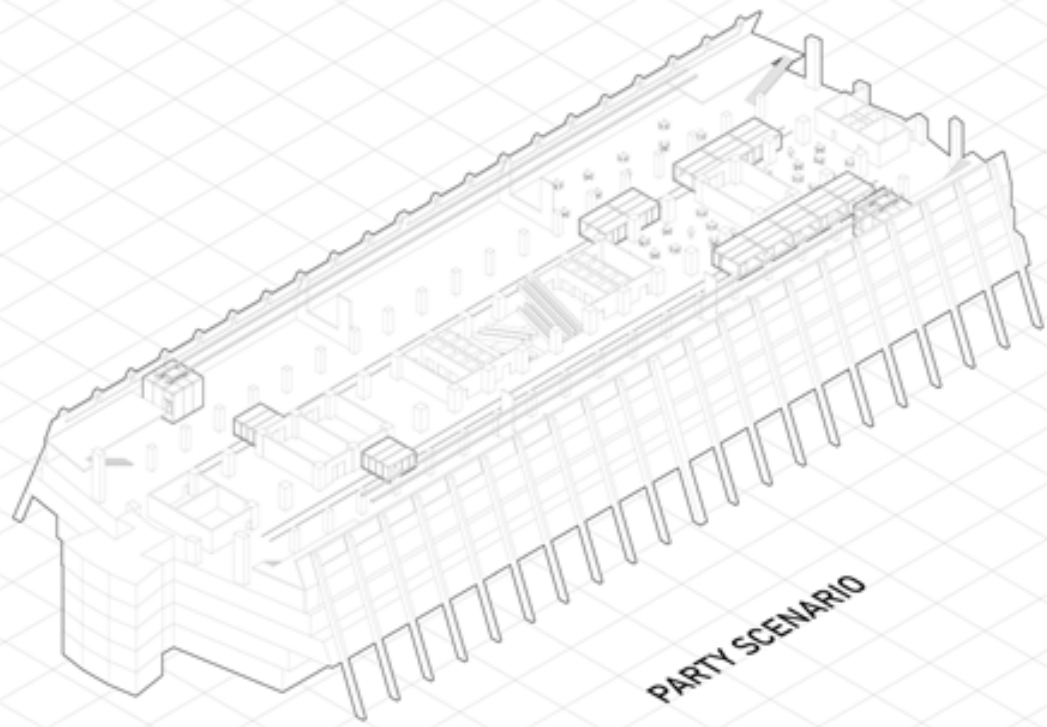
In conclusion we are designing a space for artists that provides free working studios for them and social media exposure. The audience is able to enjoy a new kind of experience at the same time resting during a long trip, while Shinsegae gains consumers and popularity.

After Shopping Seoul express Bus Terminal
Richard Plunz. Hyun Woo Scott Chung
Fall 2019
Partner: Ambra Gadda

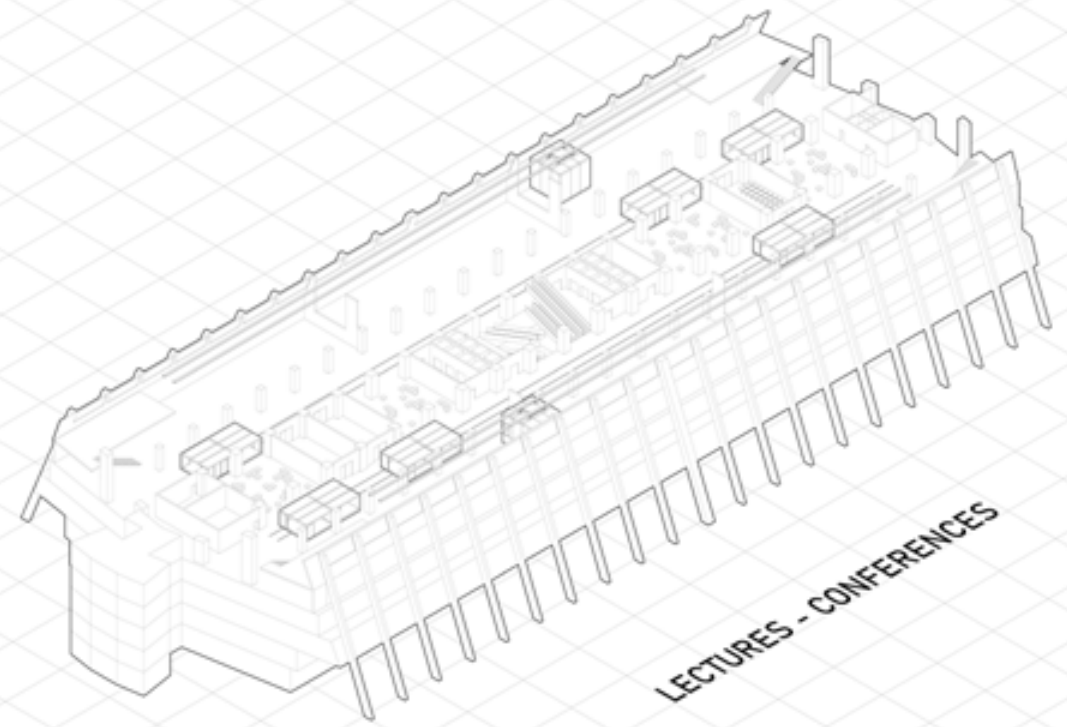




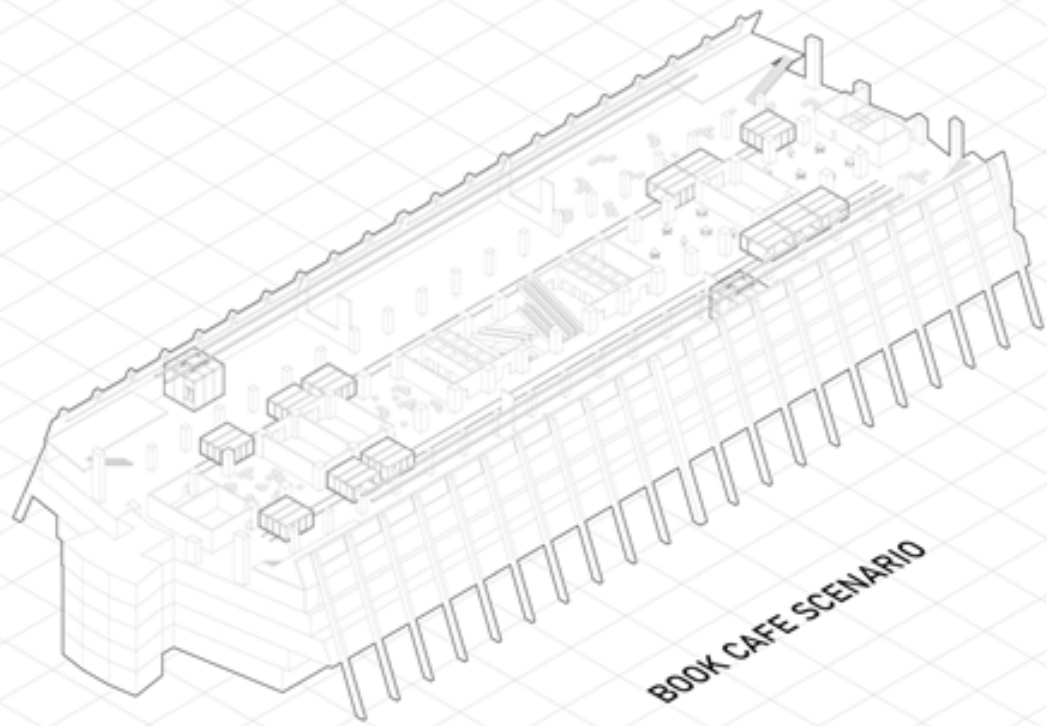




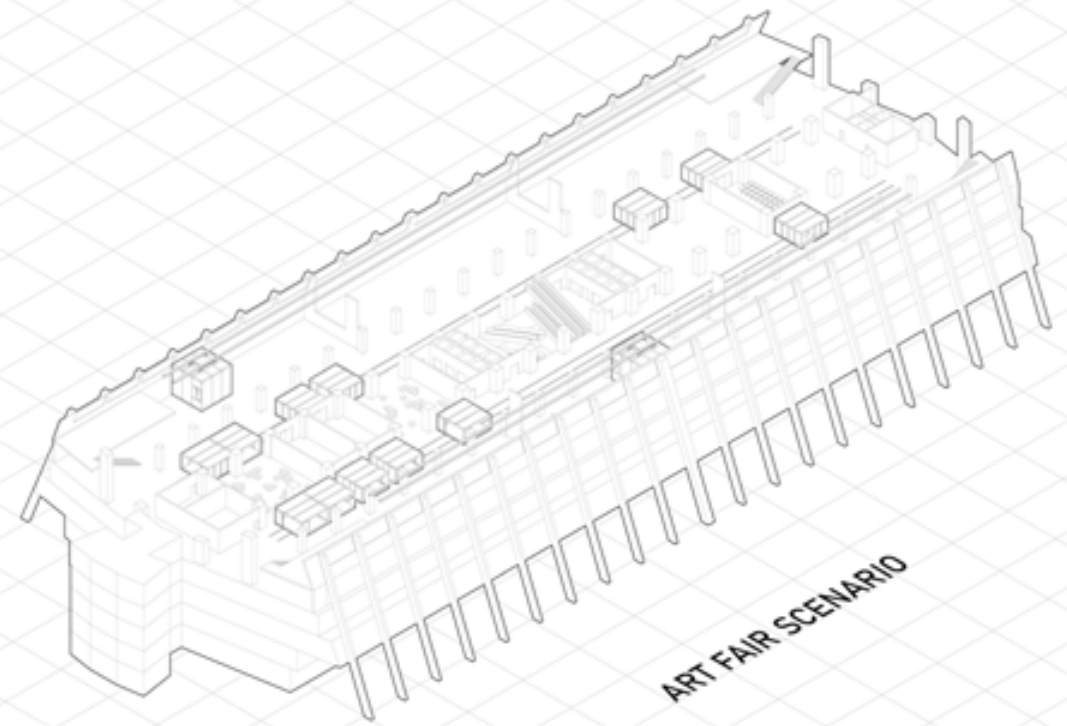
PARTY SCENARIO



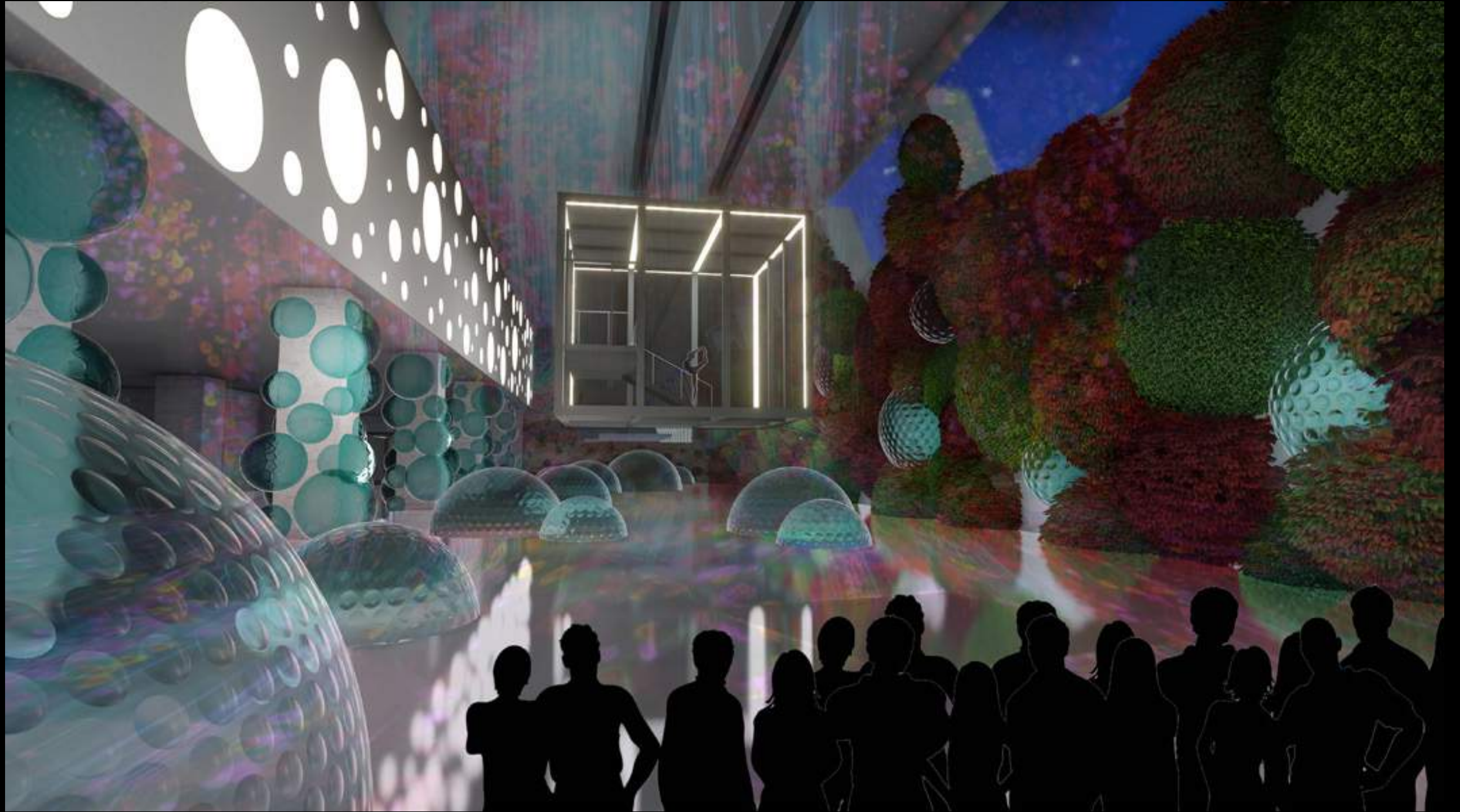
LECTURES - CONFERENCES

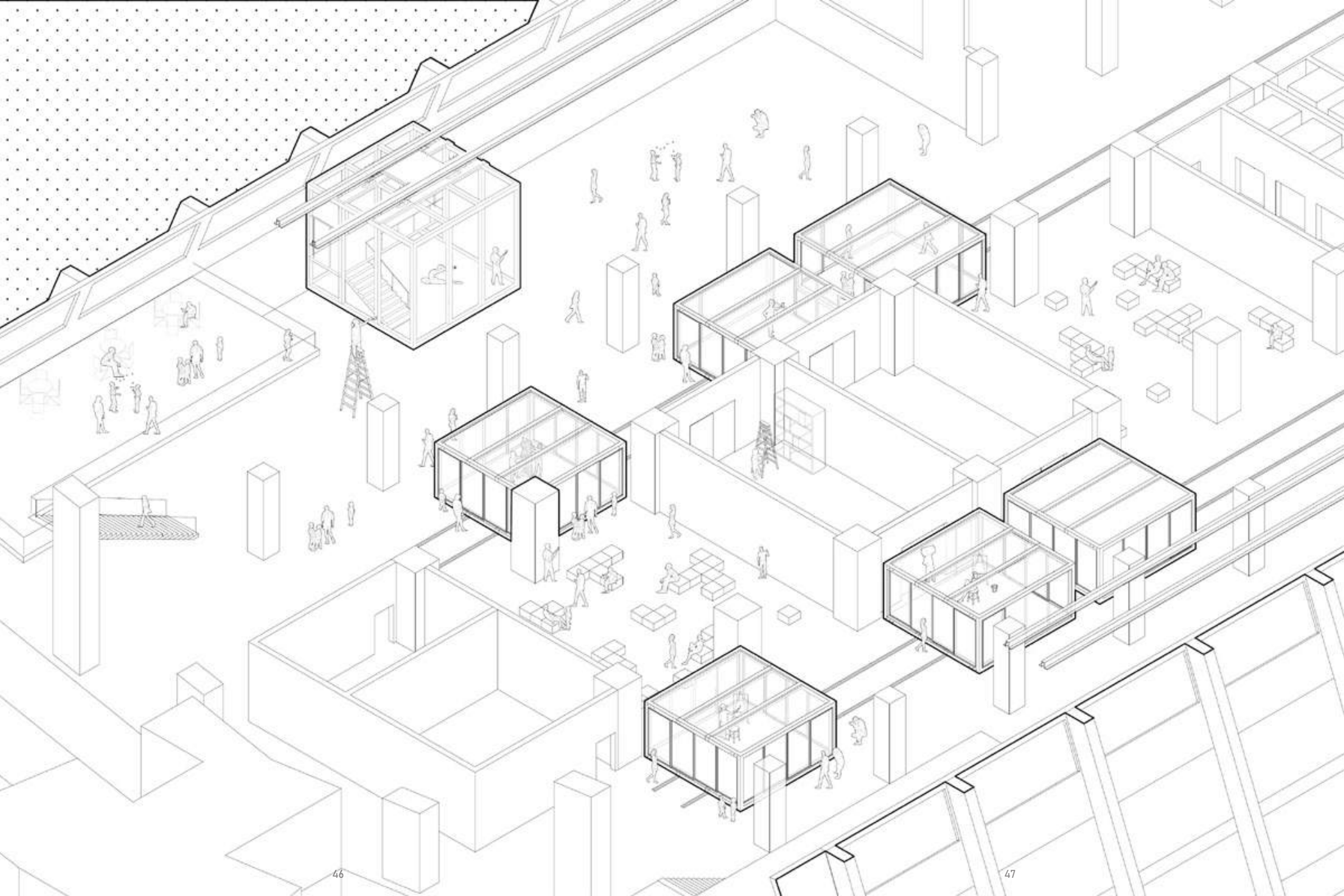


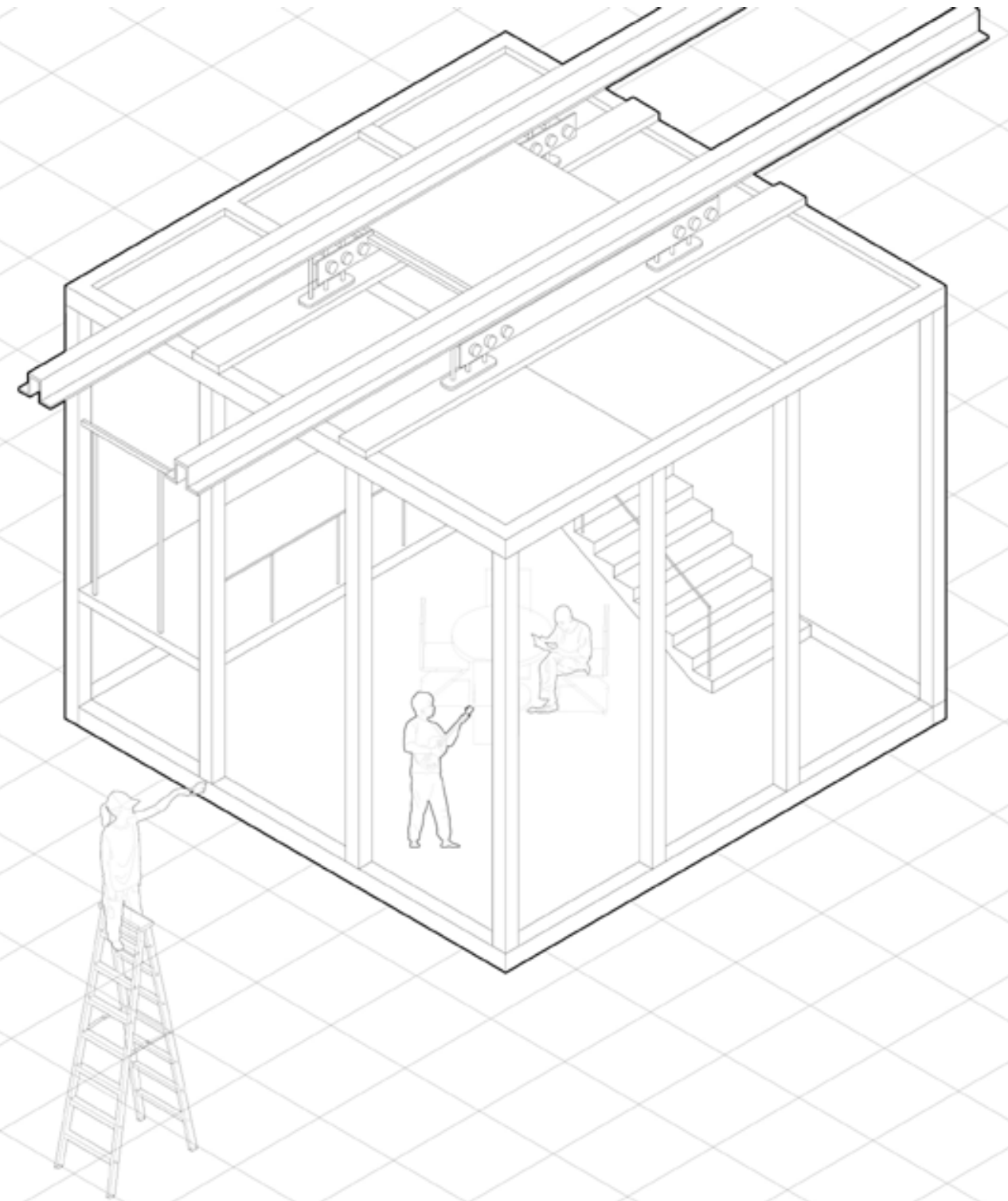
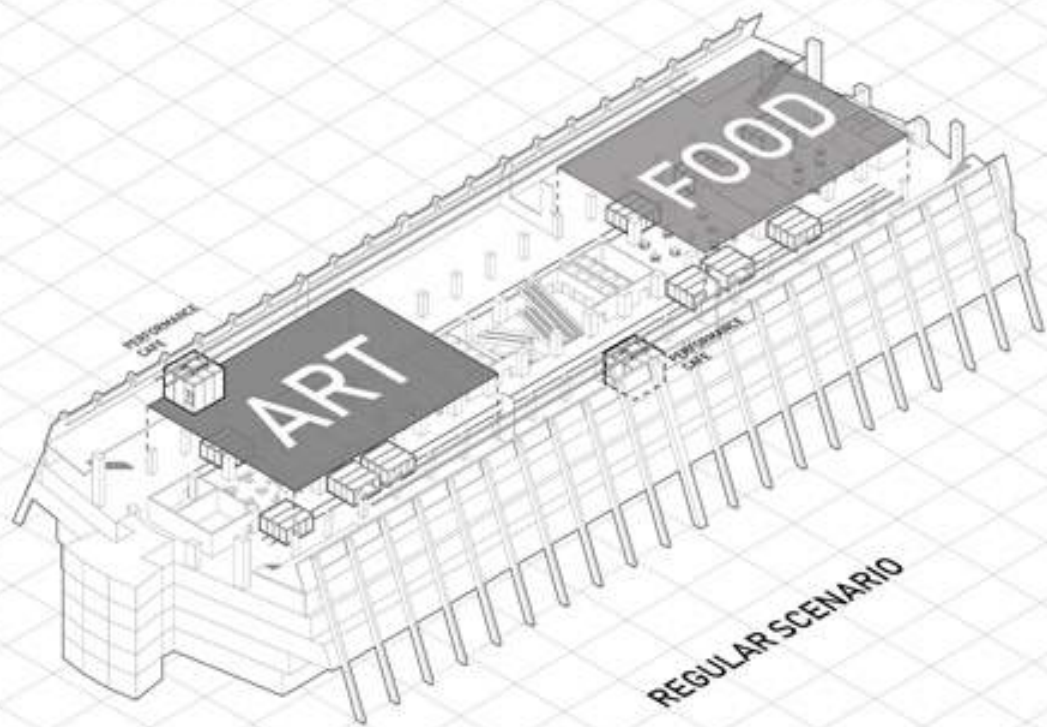
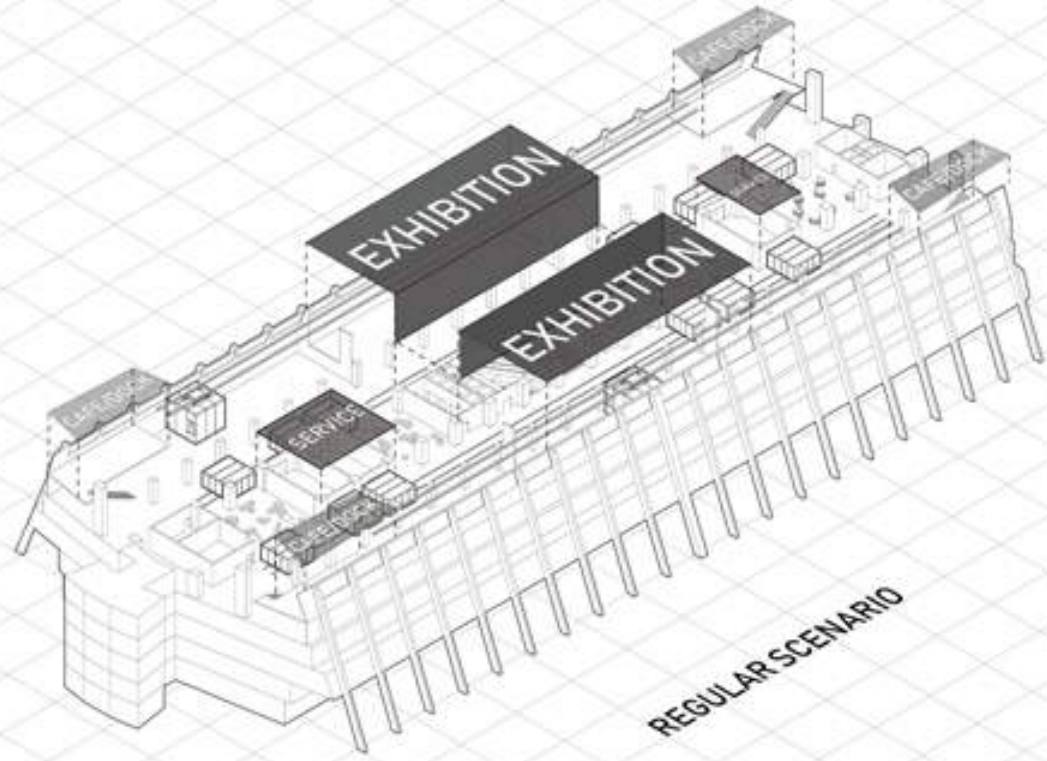
BOOK CAFE SCENARIO

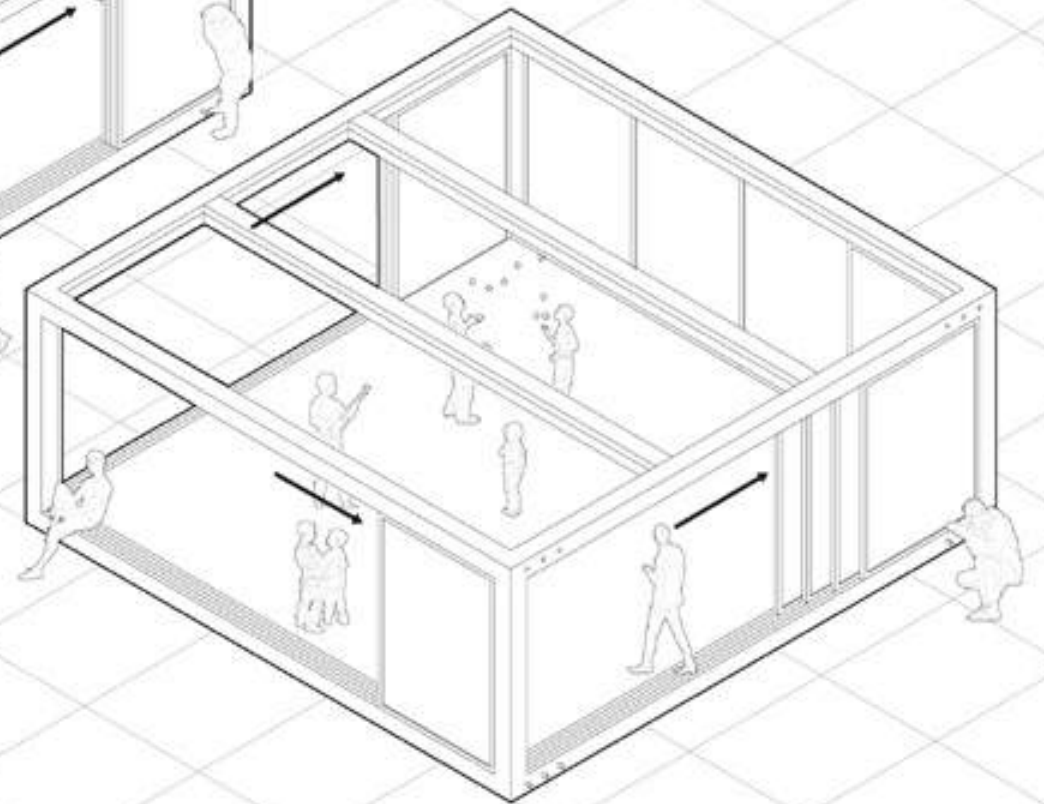
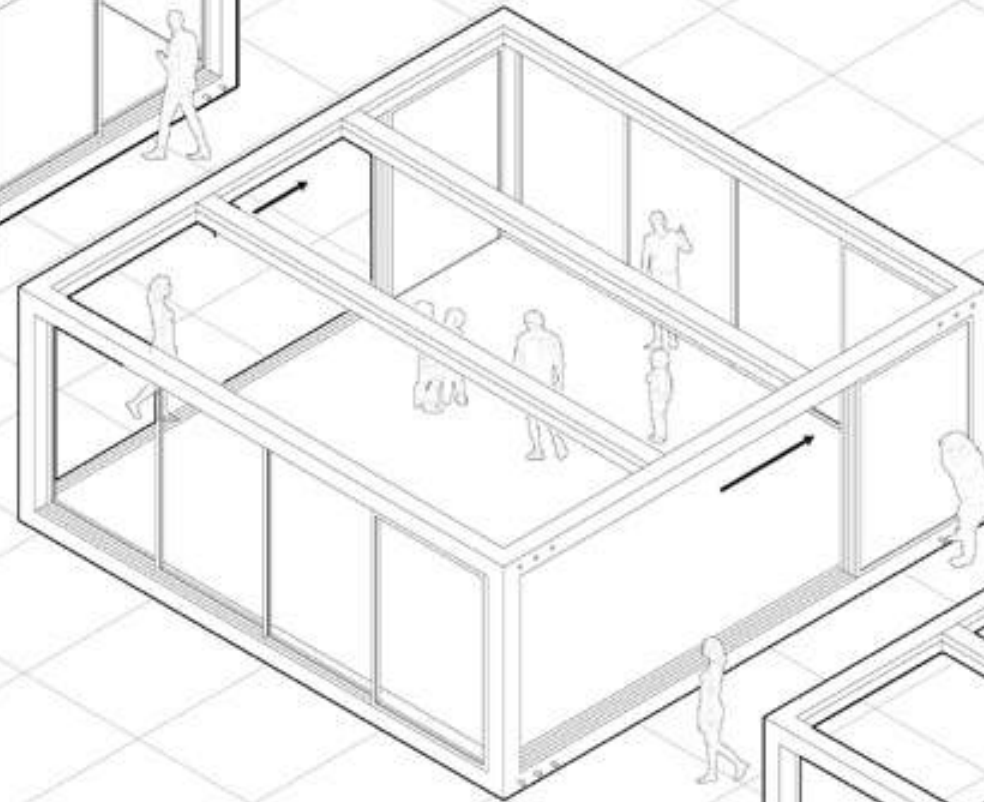
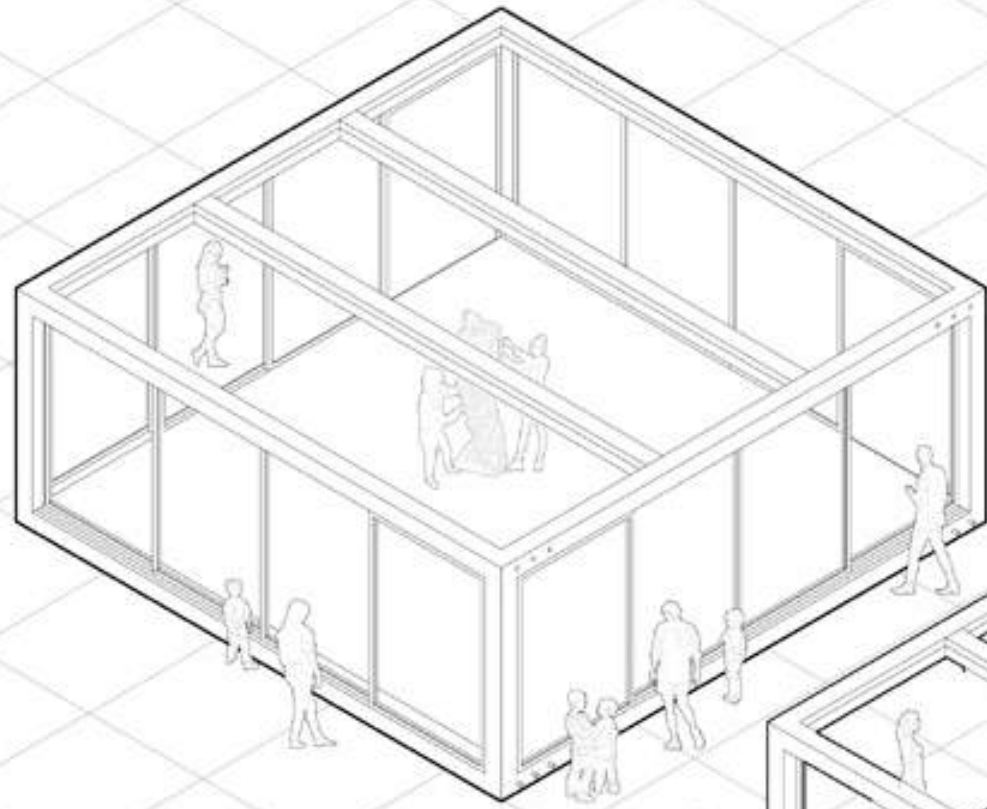


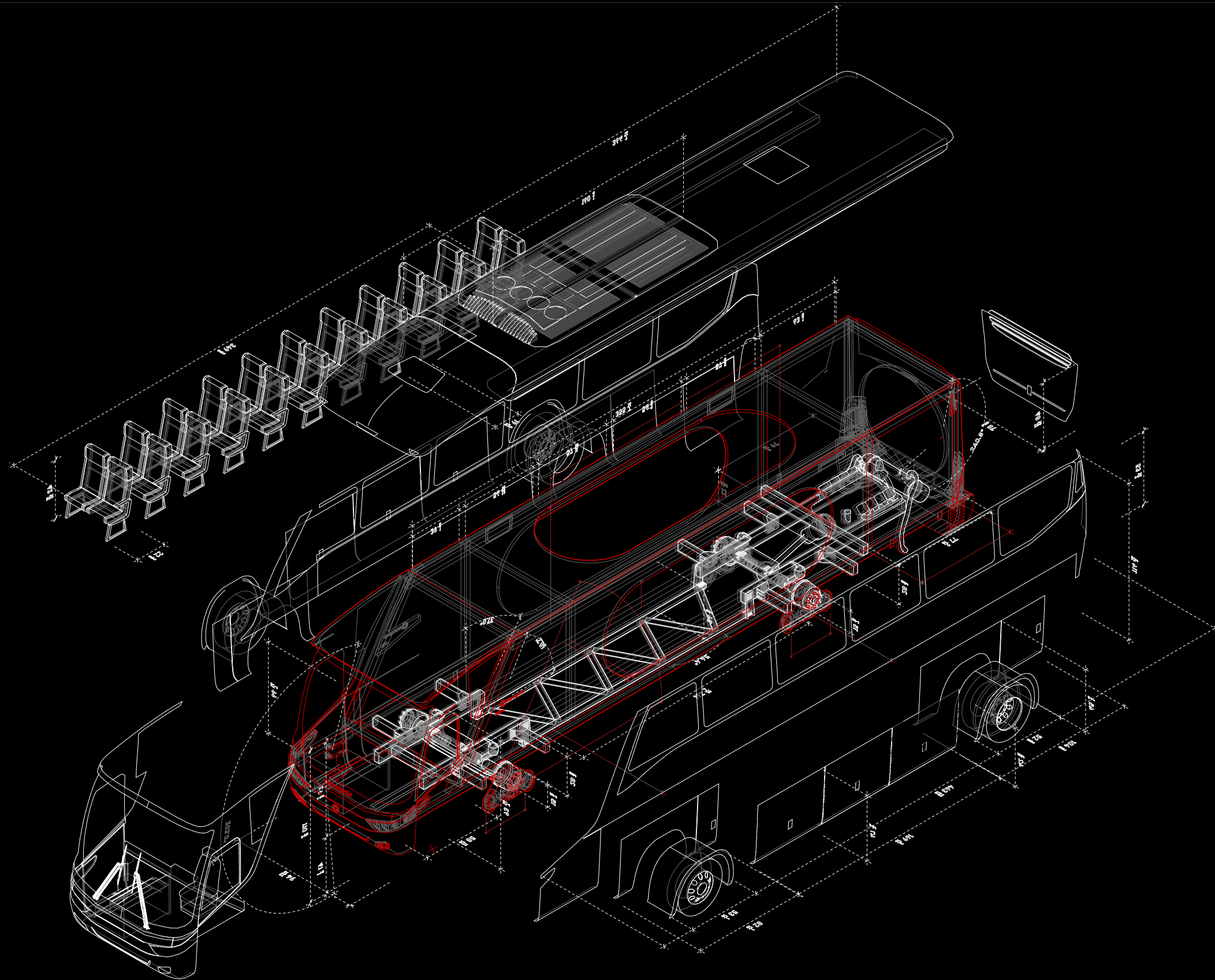
ART FAIR SCENARIO

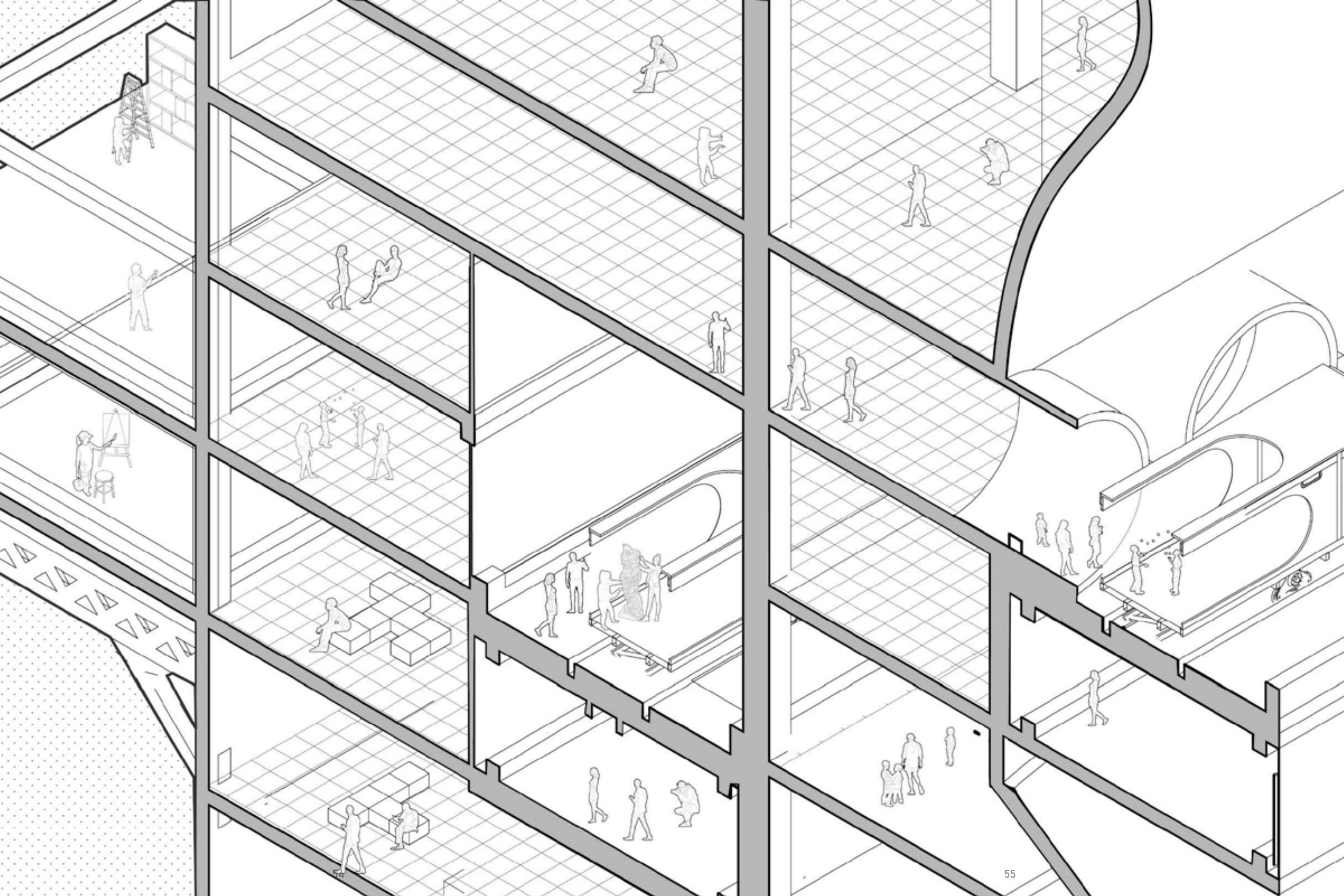


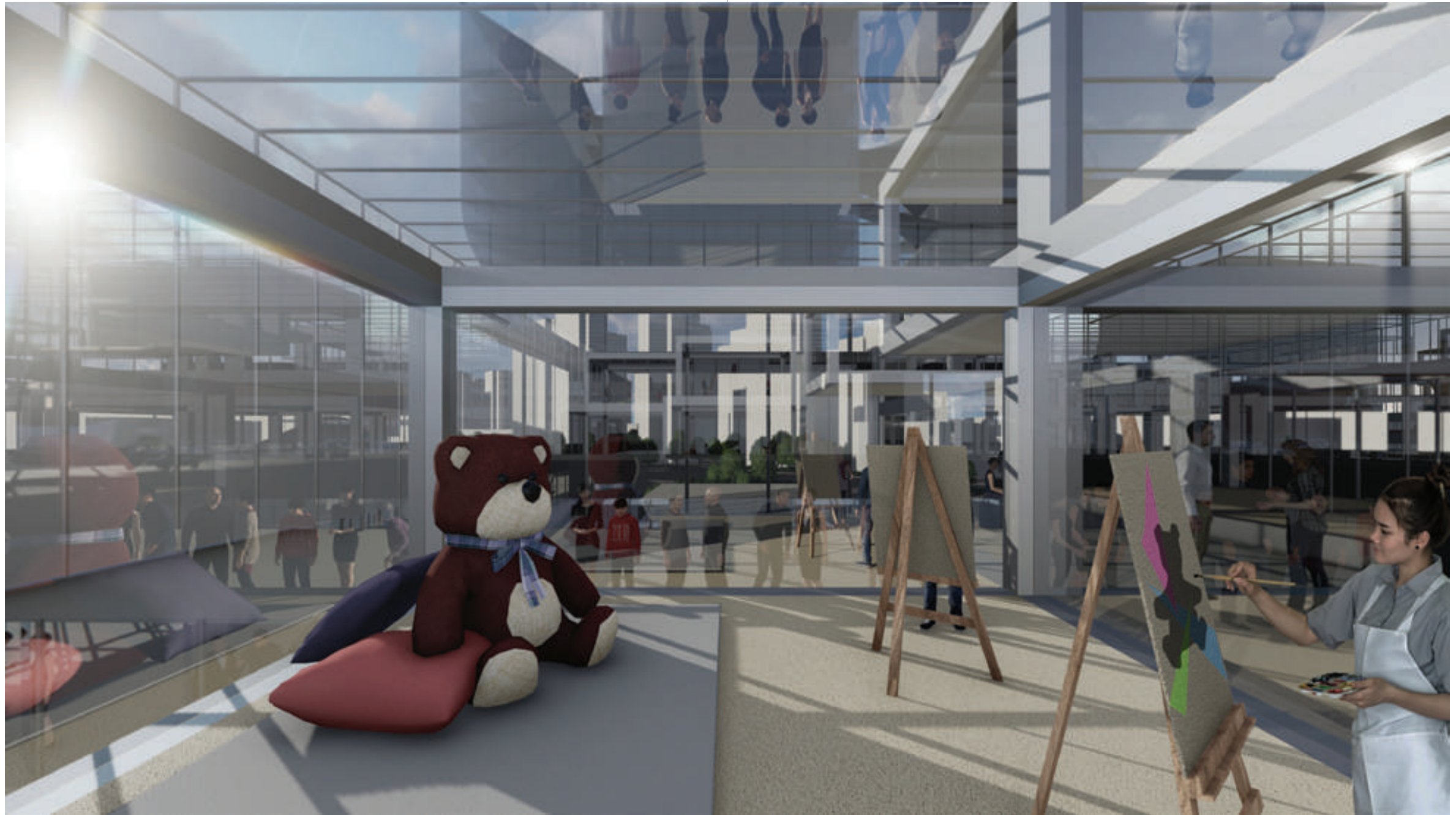


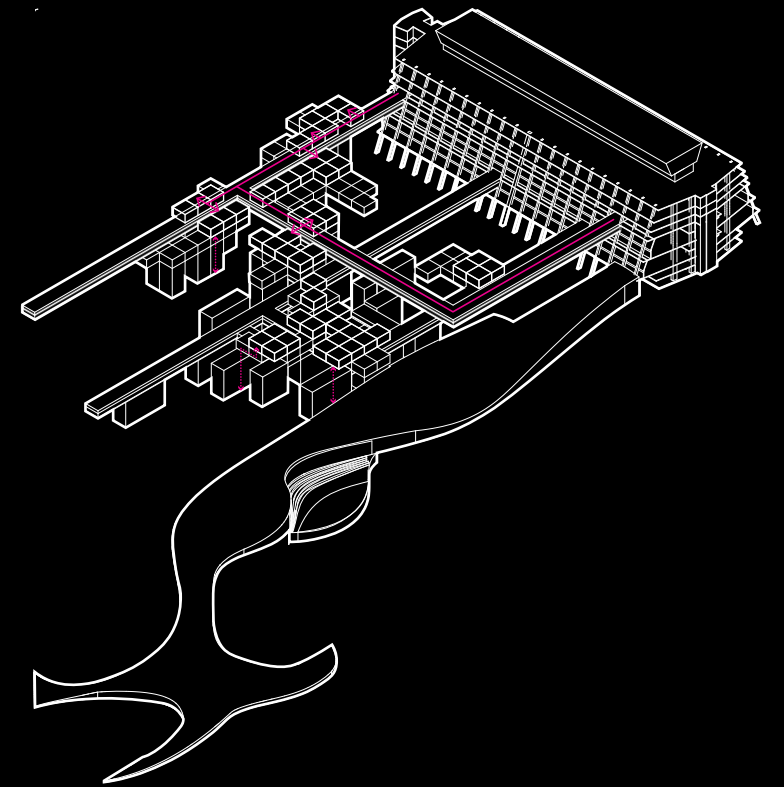
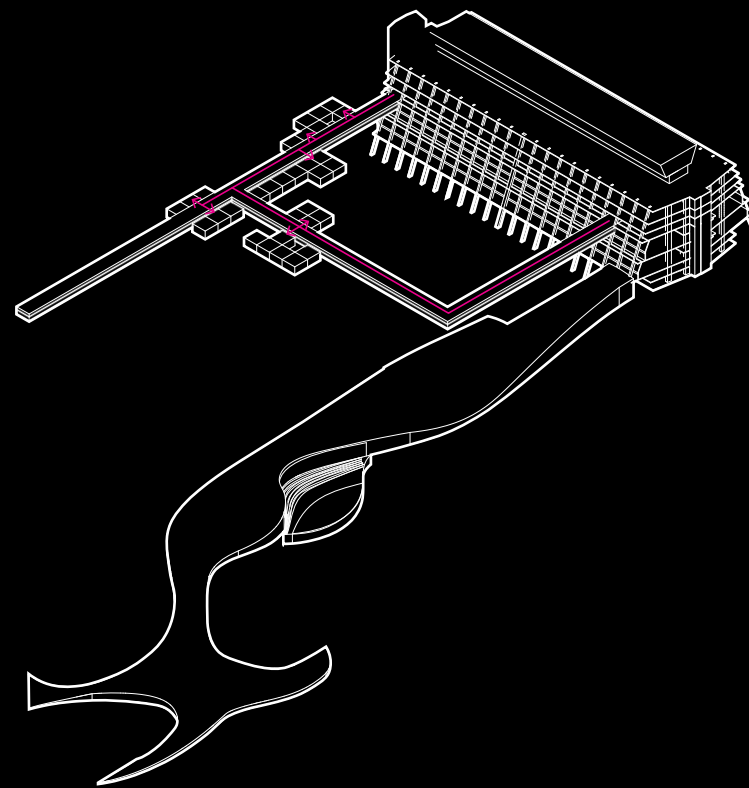
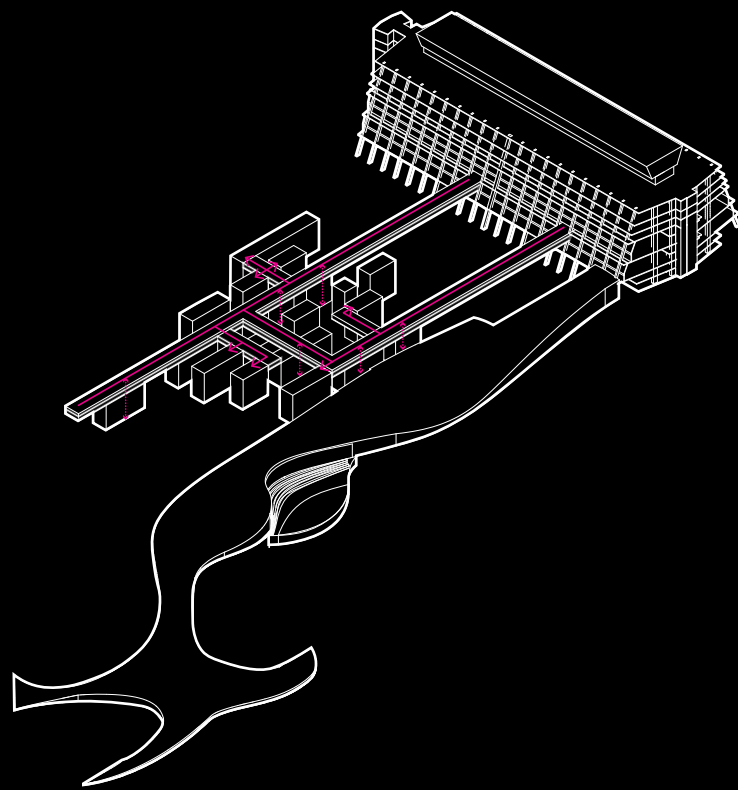


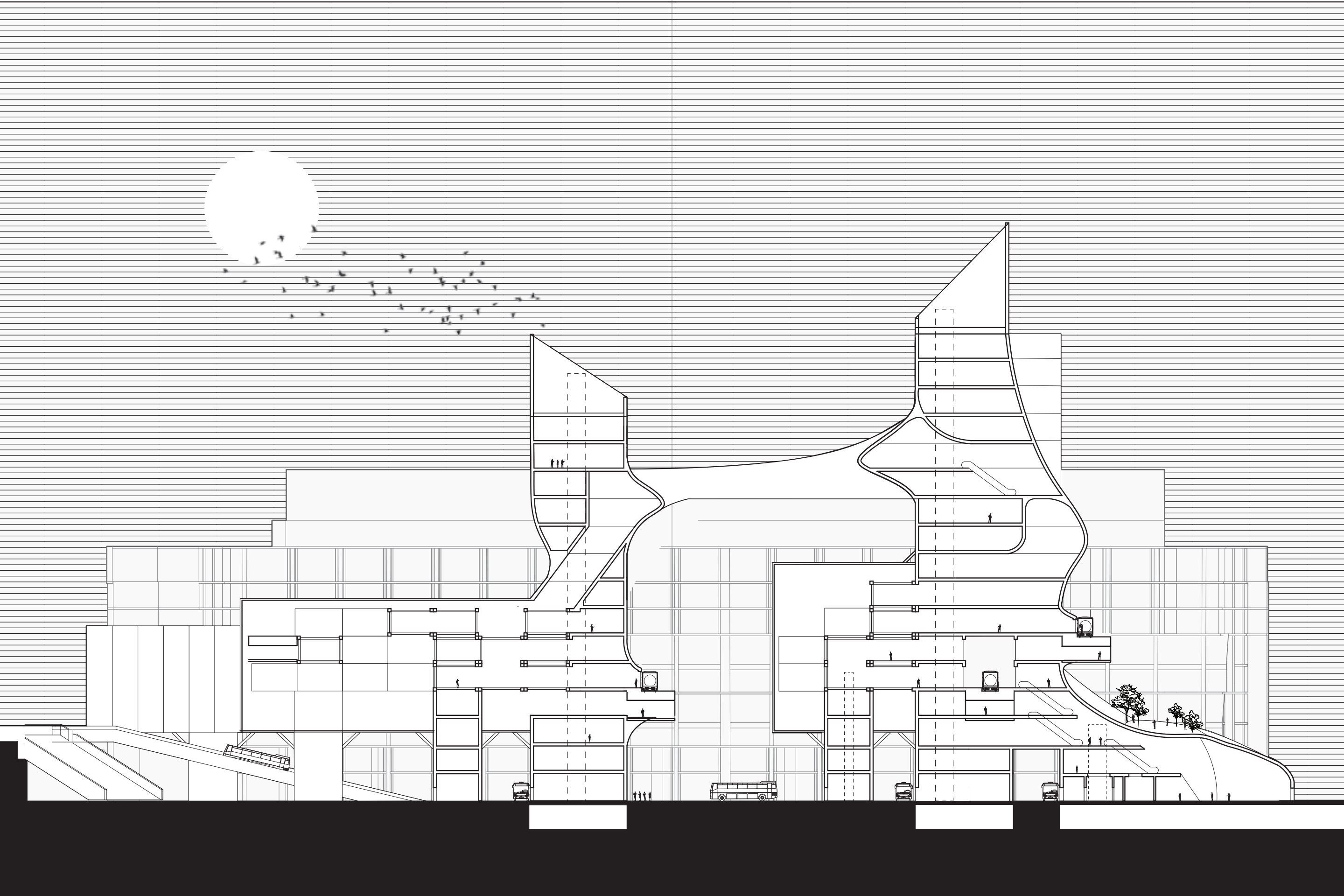


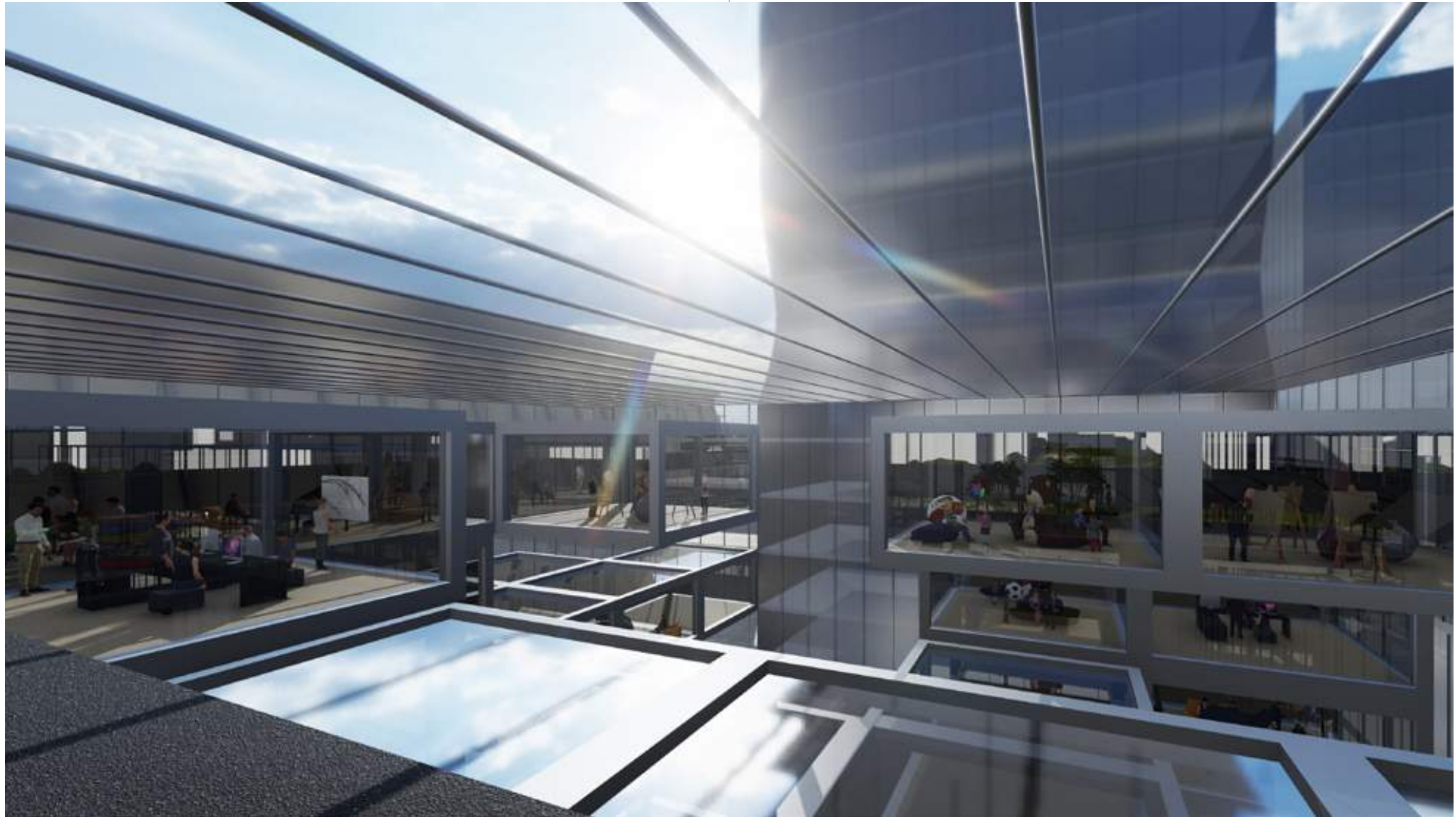












NOXIOUS BREAKFAST:

or How I Throw Up Decade Old Strawberry Pancakes

This monograph investigates the author's obsessions towards the combination of metal, machine and skins, generated from specific childhood memories. Then creating a series of abstract physical models with intention of exploration of material and eventually to transform them into inhabitable experimental architecture.

Breakfast is a meal that a family sits down together first thing in the morning before the separation of a long day. Meanwhile, when we eat something toxic, our body usually won't react to it immediately, first my tongue enjoys its flavor, then my stomach digests it, finally regurgitating the food; and its process can take hours. I'm referring to this process to how I recall this particular piece of my childhood memories.

I was raised in a Chinese immigrant family in Japan. I didn't have many chances to meet other family members since our family lives apart from each other. This journey started at the age of 8. There were a few summers that my parents decided to take me back there and tried to teach me what I missed out, their culture, manners, and language. For some days, my parents left me at my uncle's factory with my cousins, and me and my cousins used the factory as our playground which we were really not supposed to. Rapid noise of giant machines, pungent smells, and sweaty skin are what's left in my mind. I loved being there, the factory was my dreamland, I can find everything I'm interested in. But after a couple of decades now it became my family's nightmare. However, my memories are stuck from there, I still feel the warm machine, see that awful skin, and smell a nasty stench. I developed a unique obsession. I describe these obsessions as a vomit cuz rather than something I disgusted that become part of my body and thoughts, those obsessions take over my mind, and for a long period it wanders around in my esophagus until I throw up, right here. Now my obsession is sticking on the table like a piece of pancake in the vomit, abominably but familiarly. And that fragment of the strawberry reminds me of how sweet the breakfast was.

Borderline Extreme Makeover
Nerea Calvillo
Summer 2019
Partner: Dylan Denton



CONTENTS

PARTS-A

CHICKENBORG

My childhood mamory made my obsession towards metal and skin. here I will first fully explore my obsessions starting with an ordinary material - cheken leg in the fridge.

PARTS-B

KIDOUZAKANA

There's a frozenfish in my fridge, and some screws leftover. The second stage of my obsession starts from here.

PARTS-C

METALKARASU

Many years ago, I bought a plague mask from Merose Avenue in LA, this is the time to make a new mask, using my favorite material - metal.

PARTS-D

HEAMACHINE

The movement in a room, door nob, closet door, light switch, can dose movement combine together and create a machine that exists in the room?

PARTS-E

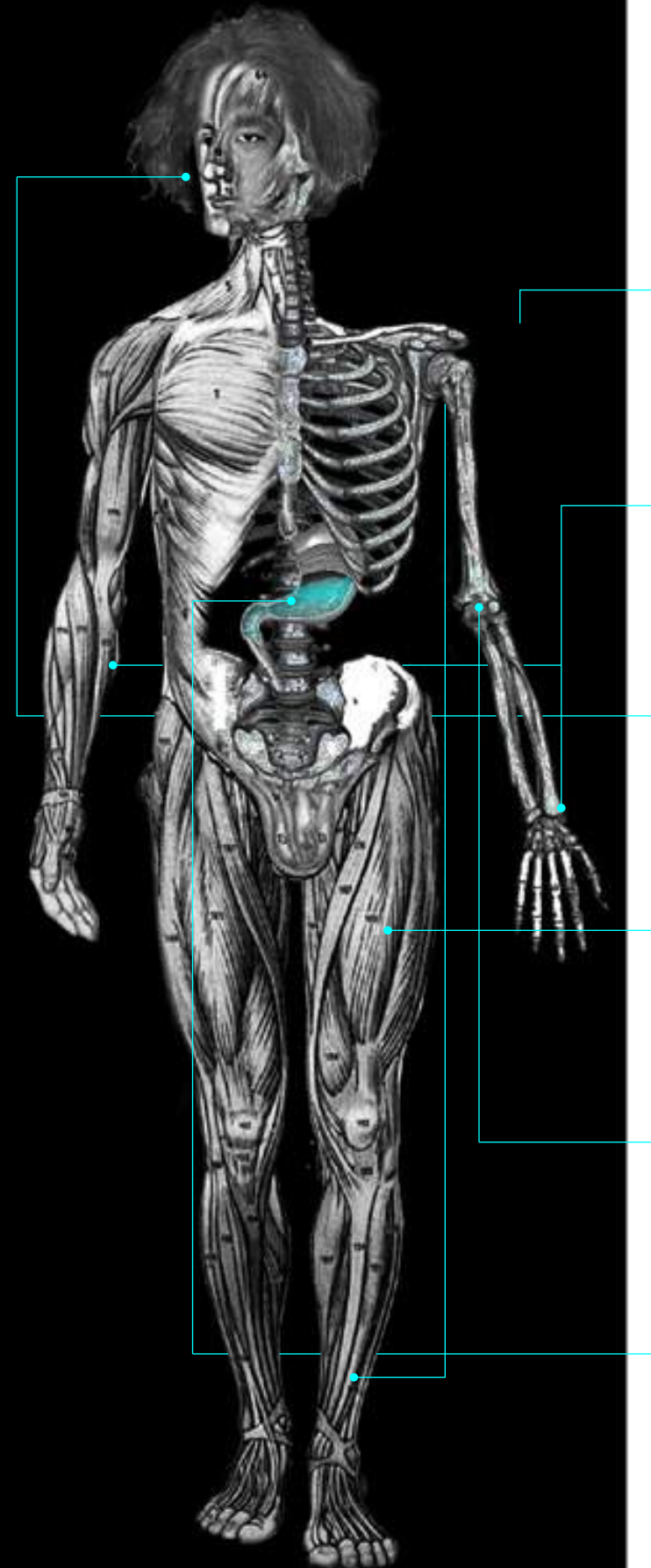
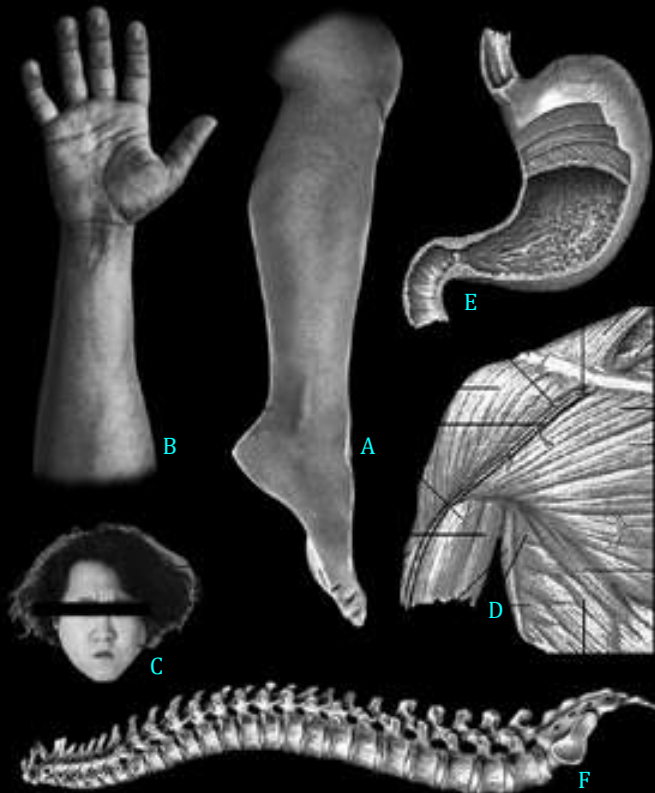
IKASOUL

Covid-19 pandemic shut down my favorite material store. I had to find a plastic like material from grocorie stores.

PARTS-F

WEATHER BREAKER

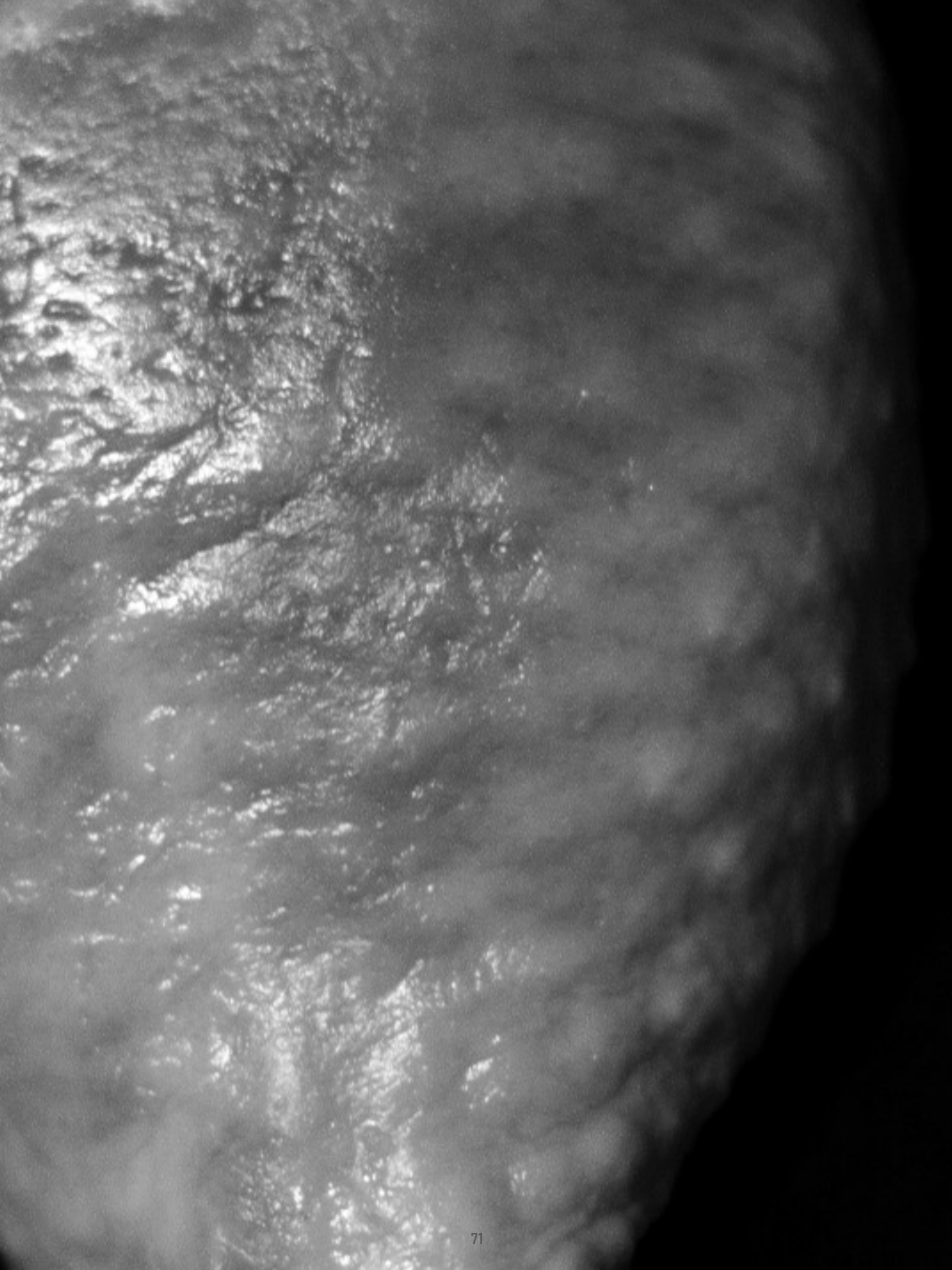
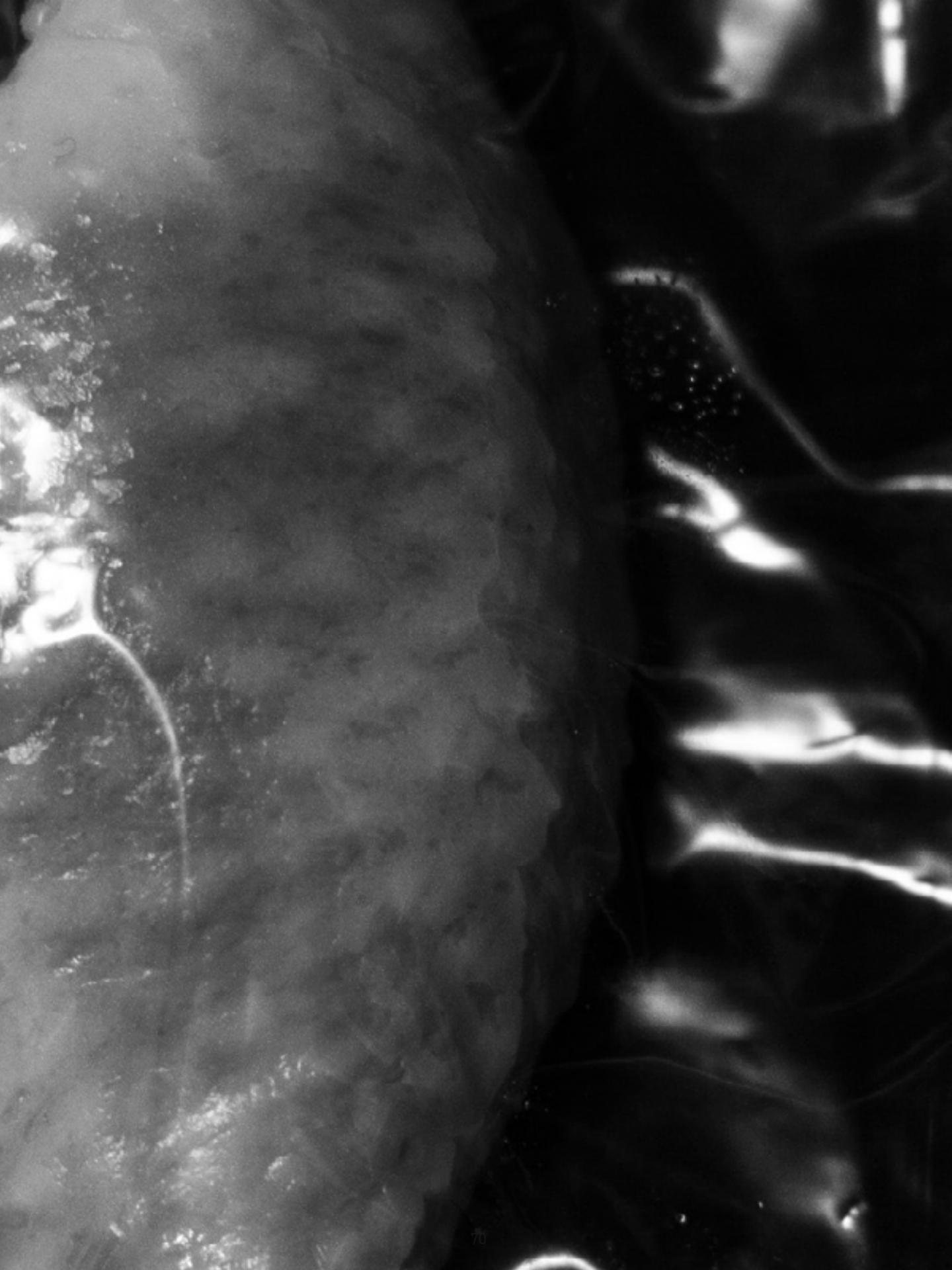
This is the house designed for myself,it sits on Reynisfjara Iceland, it break cold wind and water, and also meant to break the constant emotion.



PARTS-A

Chickenborg







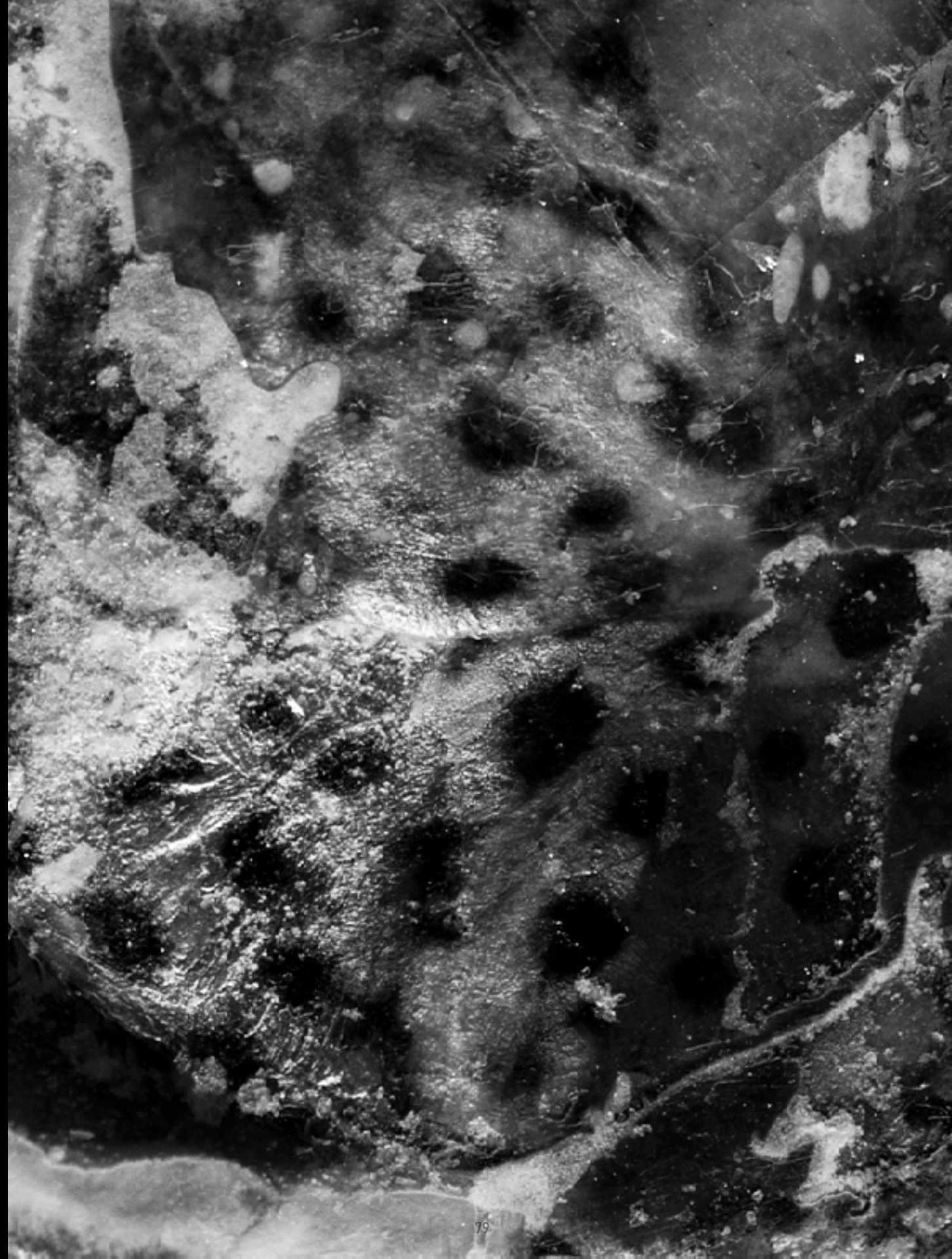
Plastic sheets are everywhere on my table, I grabbed one sheet and started to cut them into random triangle pieces, then I built them up by using its shape to support each other. In order to add more geometry into the object, I got a round clear plastic pipe, then I sawed them into around stripes and attached them on the object. Finally I wanted to create a similar tactile as what I experienced in the factory, which is the mixture of sharp metal and sweaty skin, thus I put a layer of latex on to the object, the contrast between the sharp plastic and flesh like latex combined create this harmony. As I fit two feet in it to claim the object has





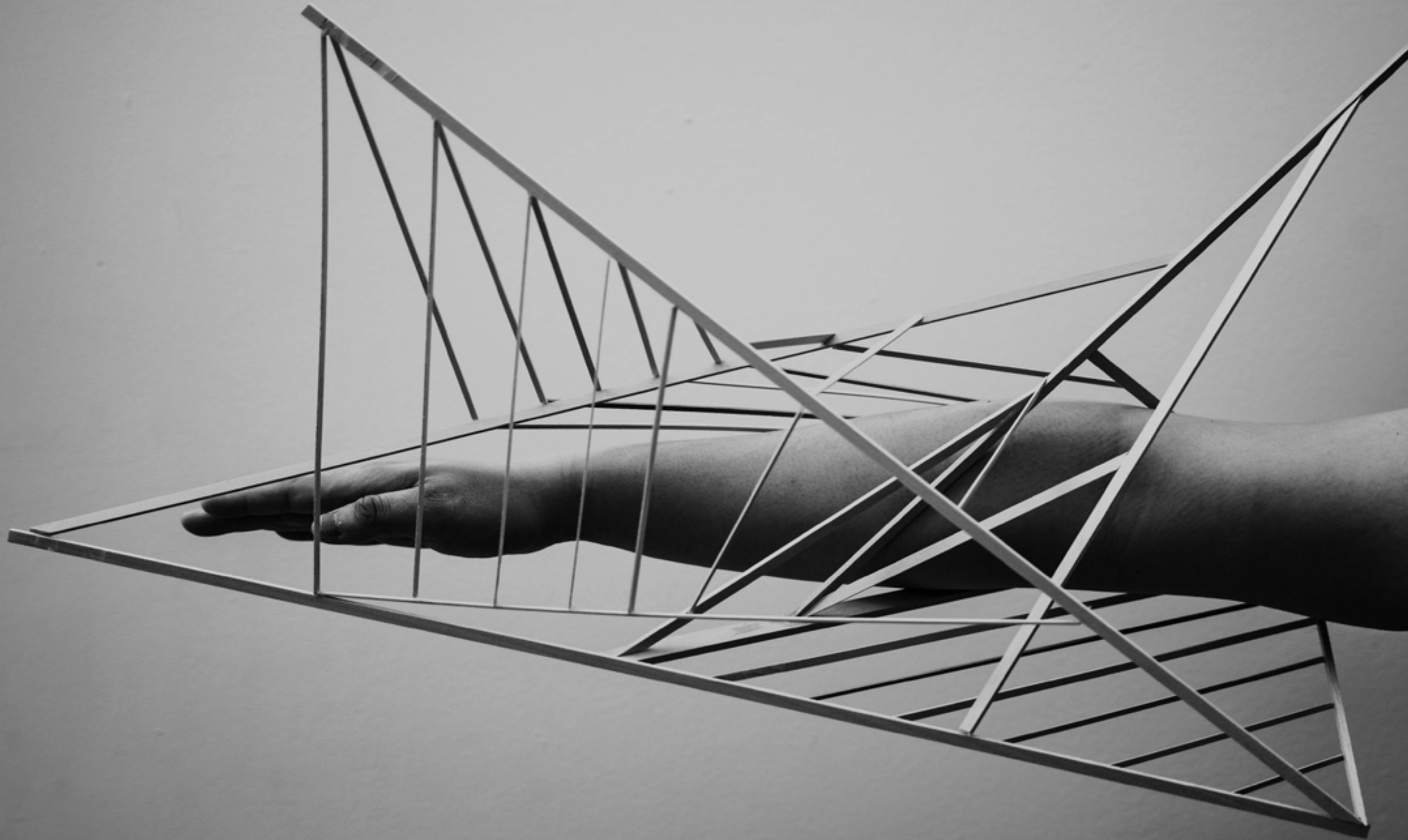
PARTS-B

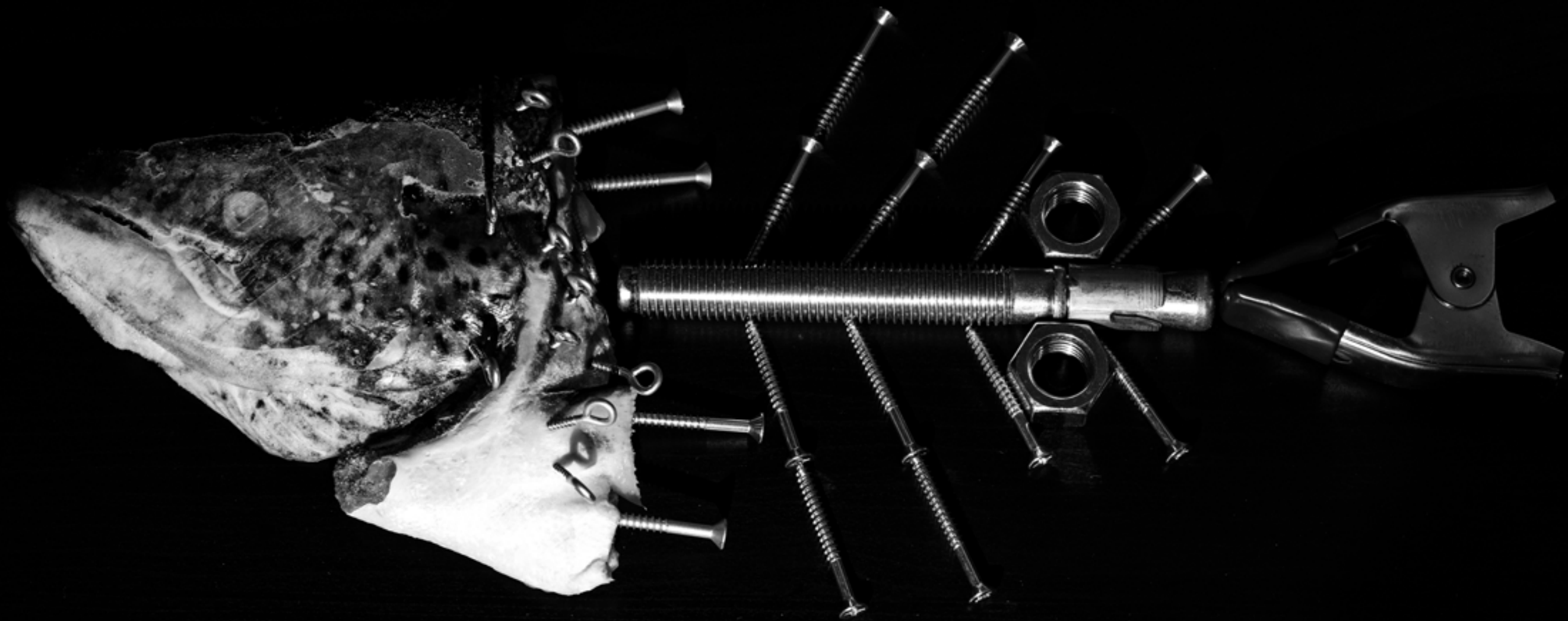
Kidou Zakana

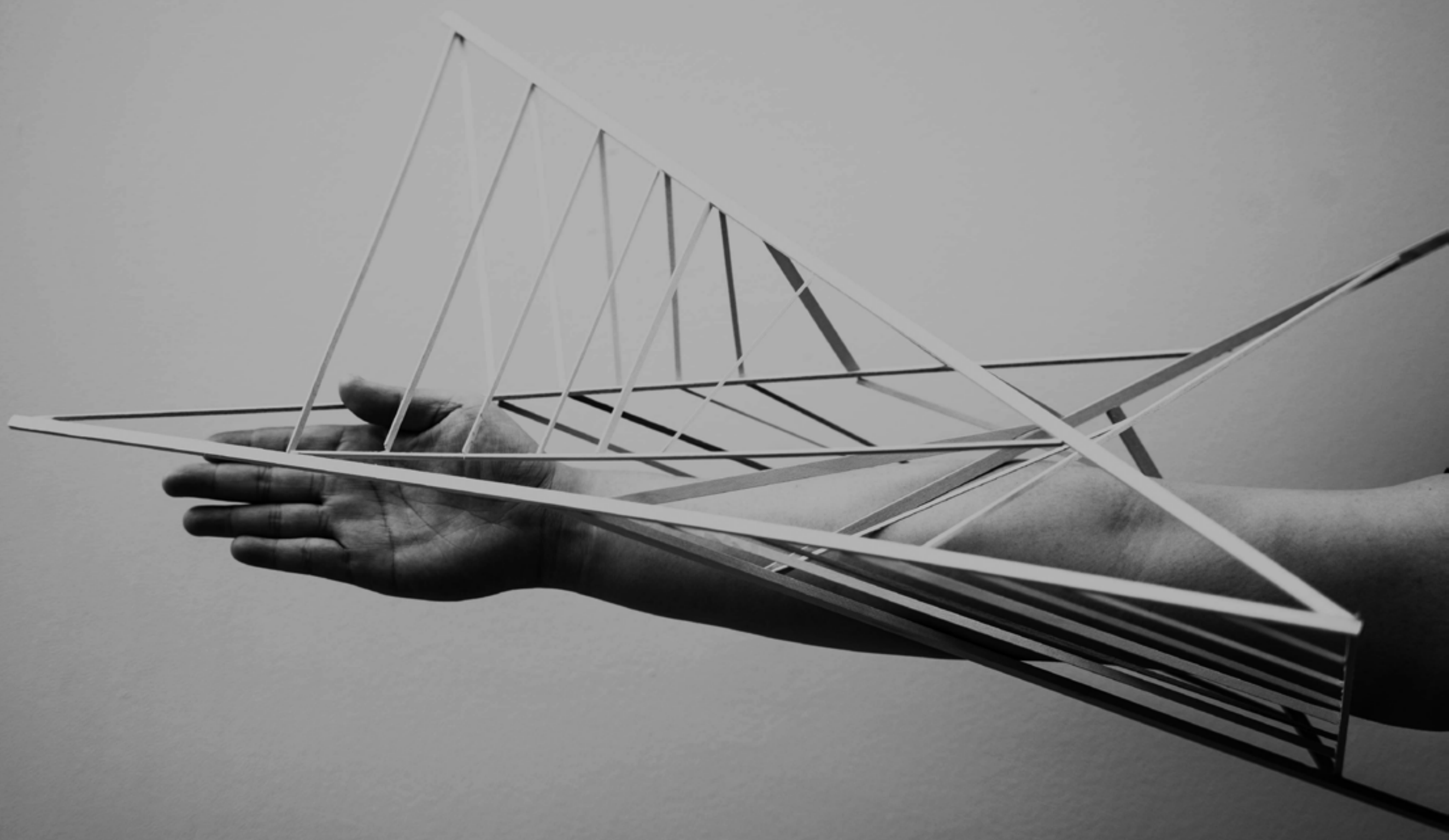












PARTS-C

Metal Karasu





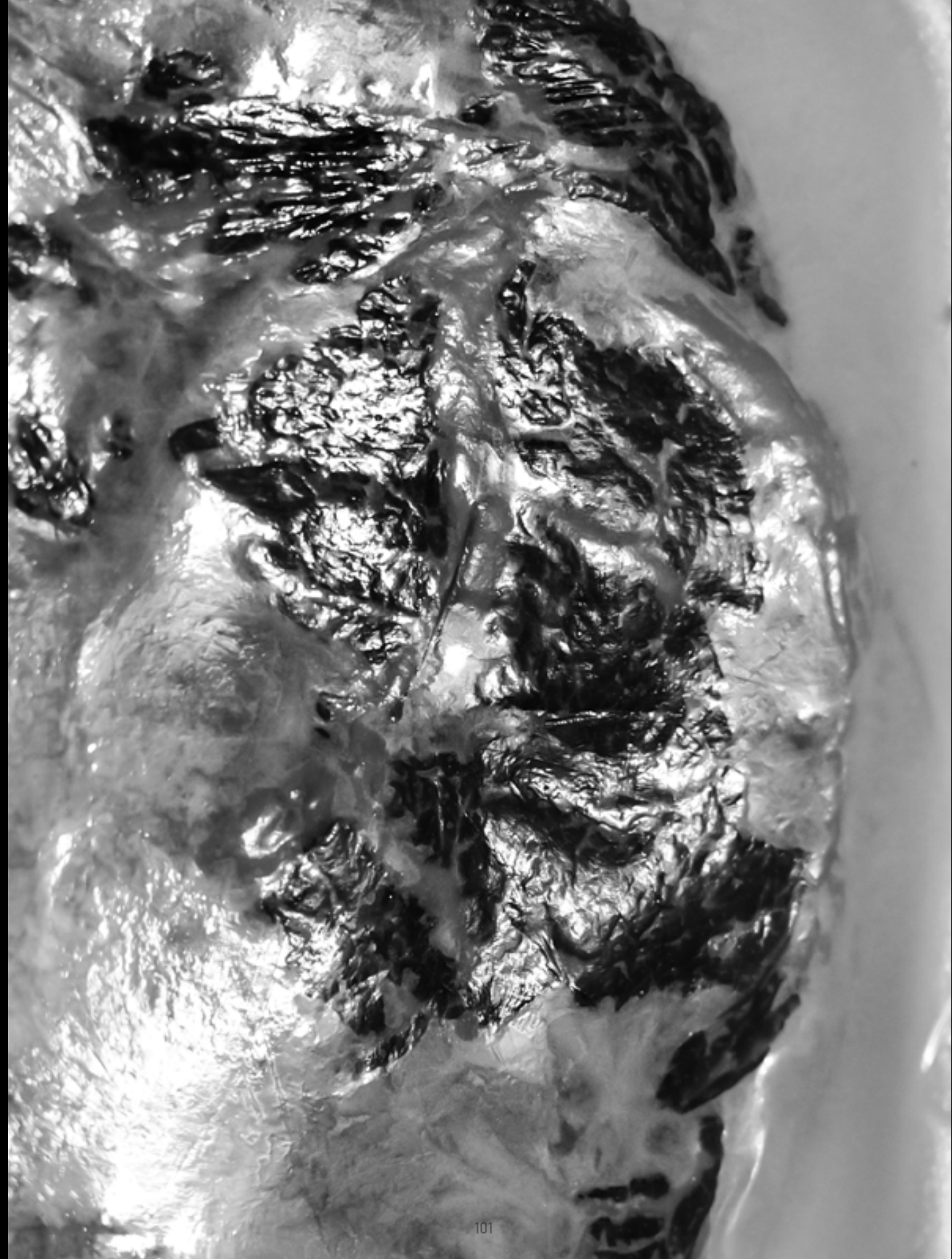


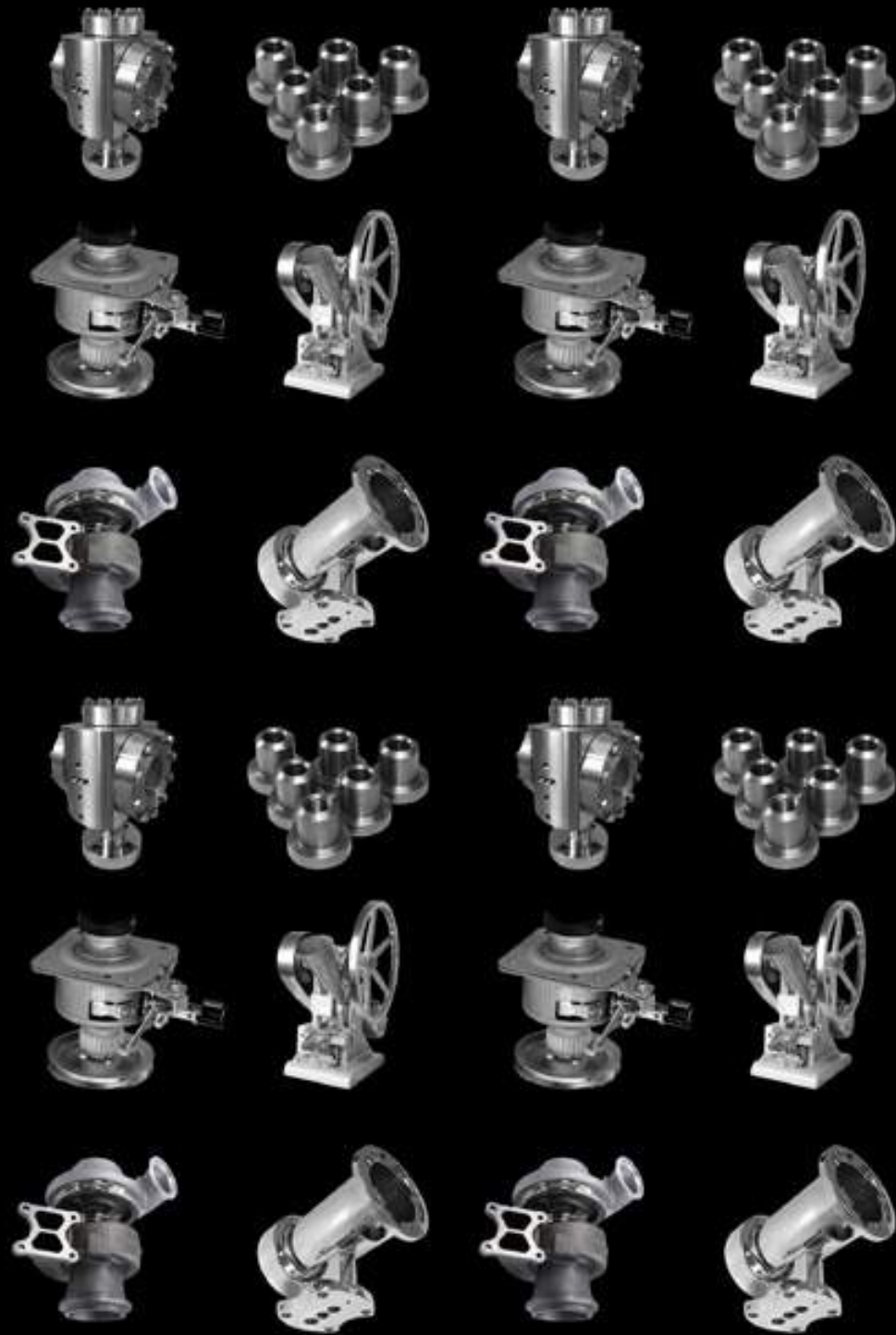




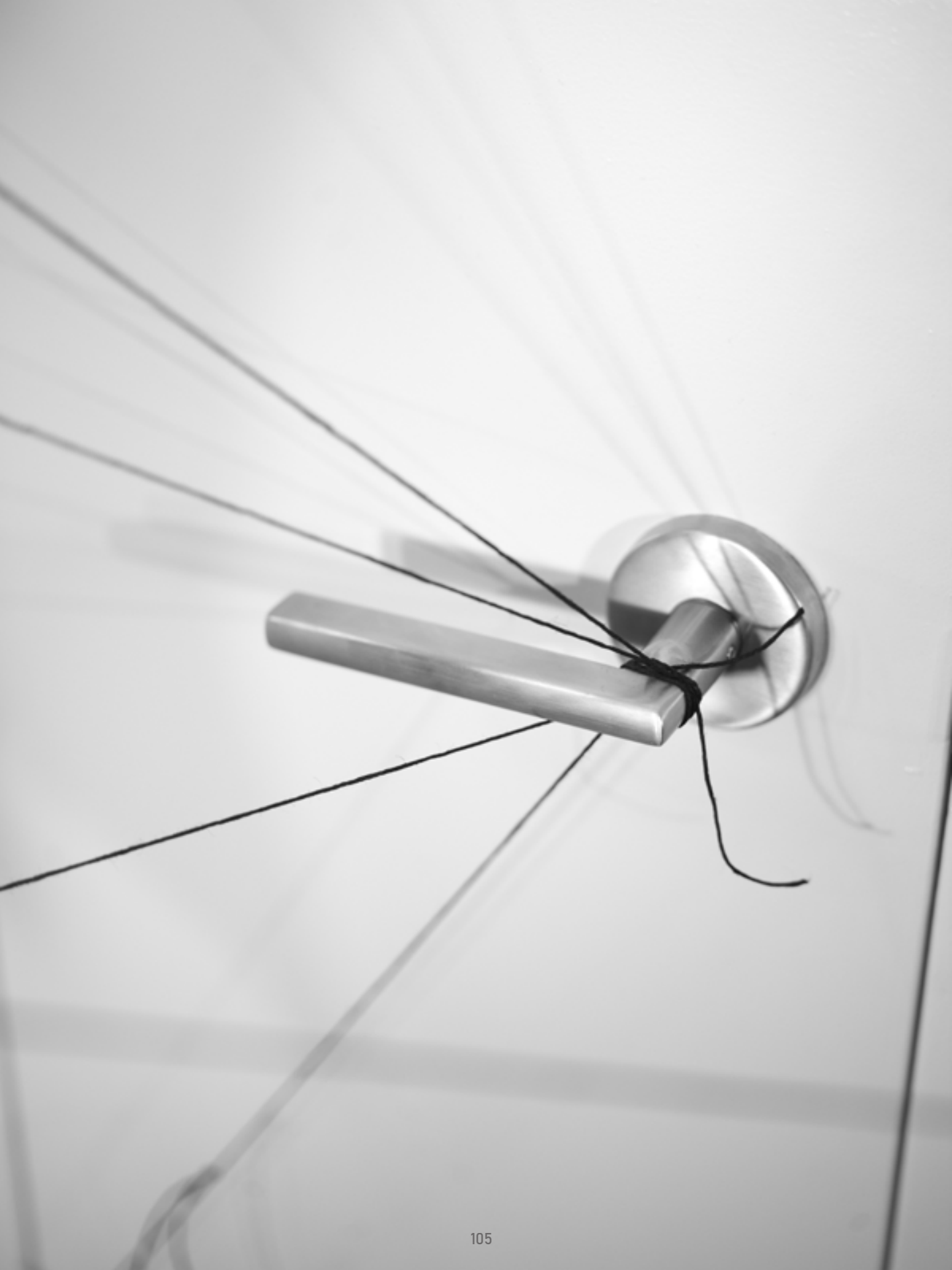
PARTS-D

HeaMachine





Now the factory is facing a shut down, as China banned importing trash from overseas, the business lost the major source of raw materials, Me and my cousin also spread apart and stopped talking to each other as my family eventually moved back to china when i was 14. Now the factory is still there, however most of the people are gone. The only thing that didn't change was the giant machine sitting in the center of the factory, as it's still not working.





I tried to mimic the movement of the machine onto this object, since the knots are tied to movable objects in the room - door handles, lamps, plugins, when I open doors for example, it affects the shape of the objects, thus this object has different forms based on the function of the room, however the movement of the object also has certain restrictions.

PARTS-E

Ika Soul







FINAL PARTS - F

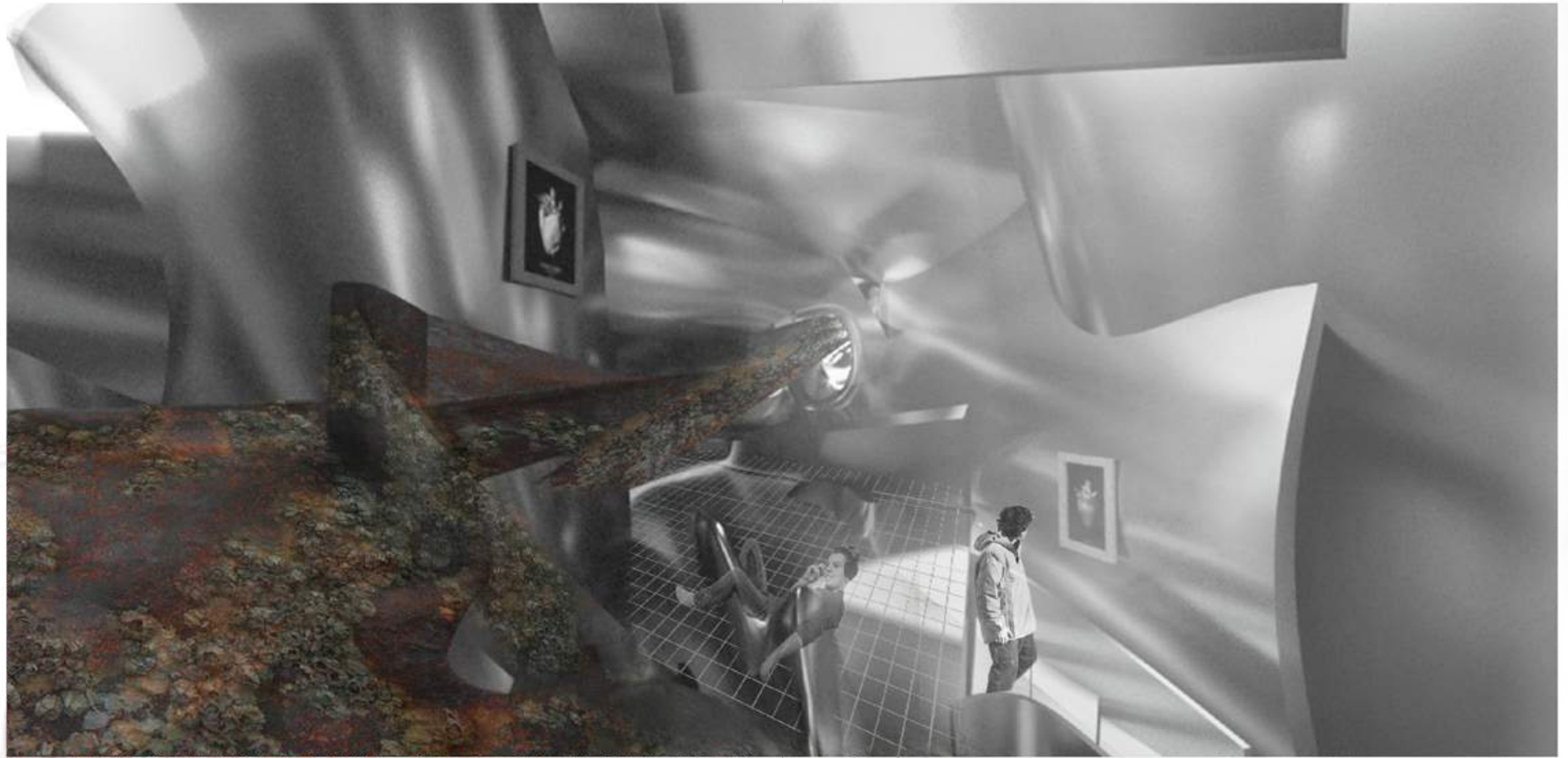
THE WEATHER BREAKER

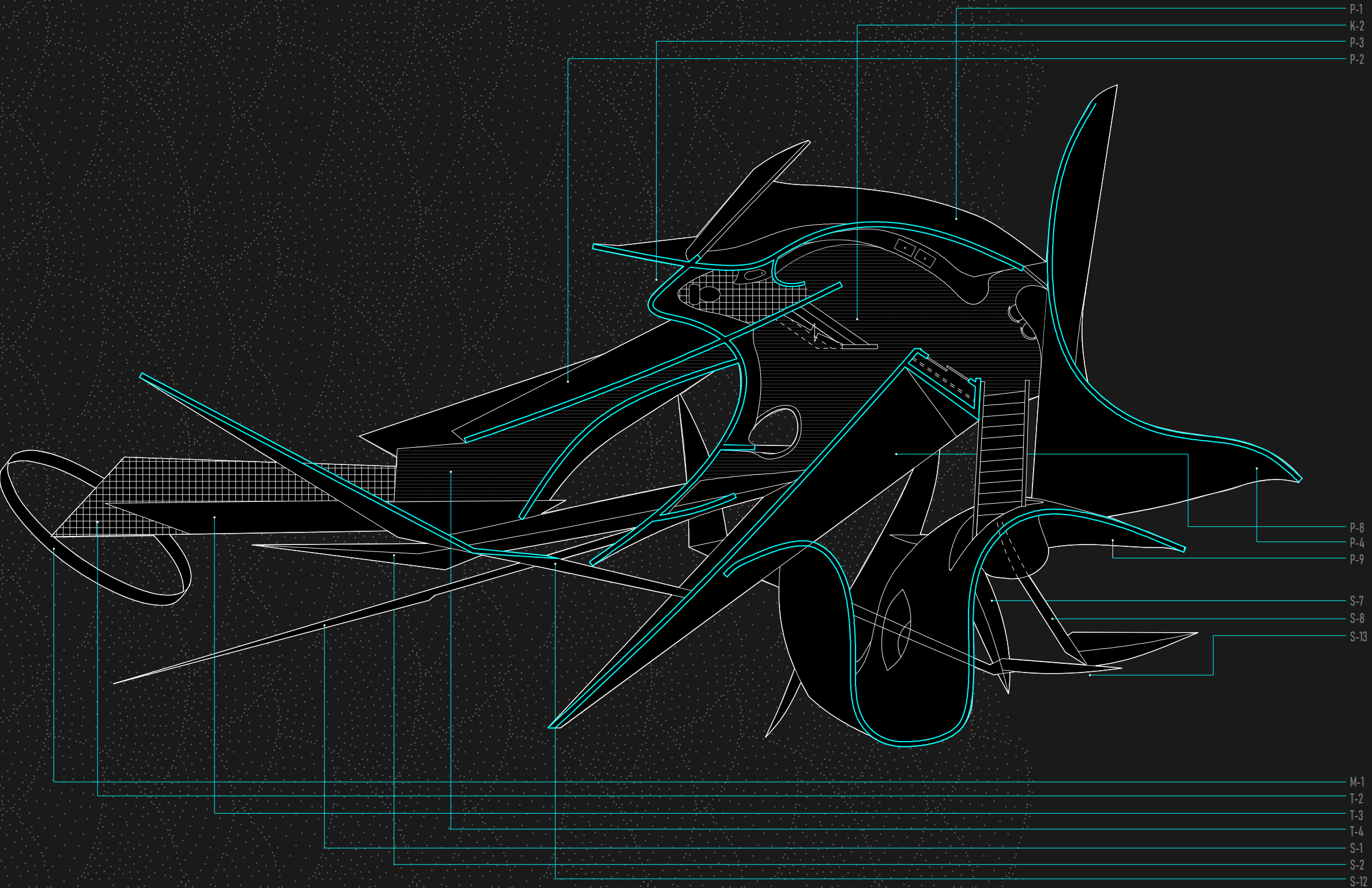


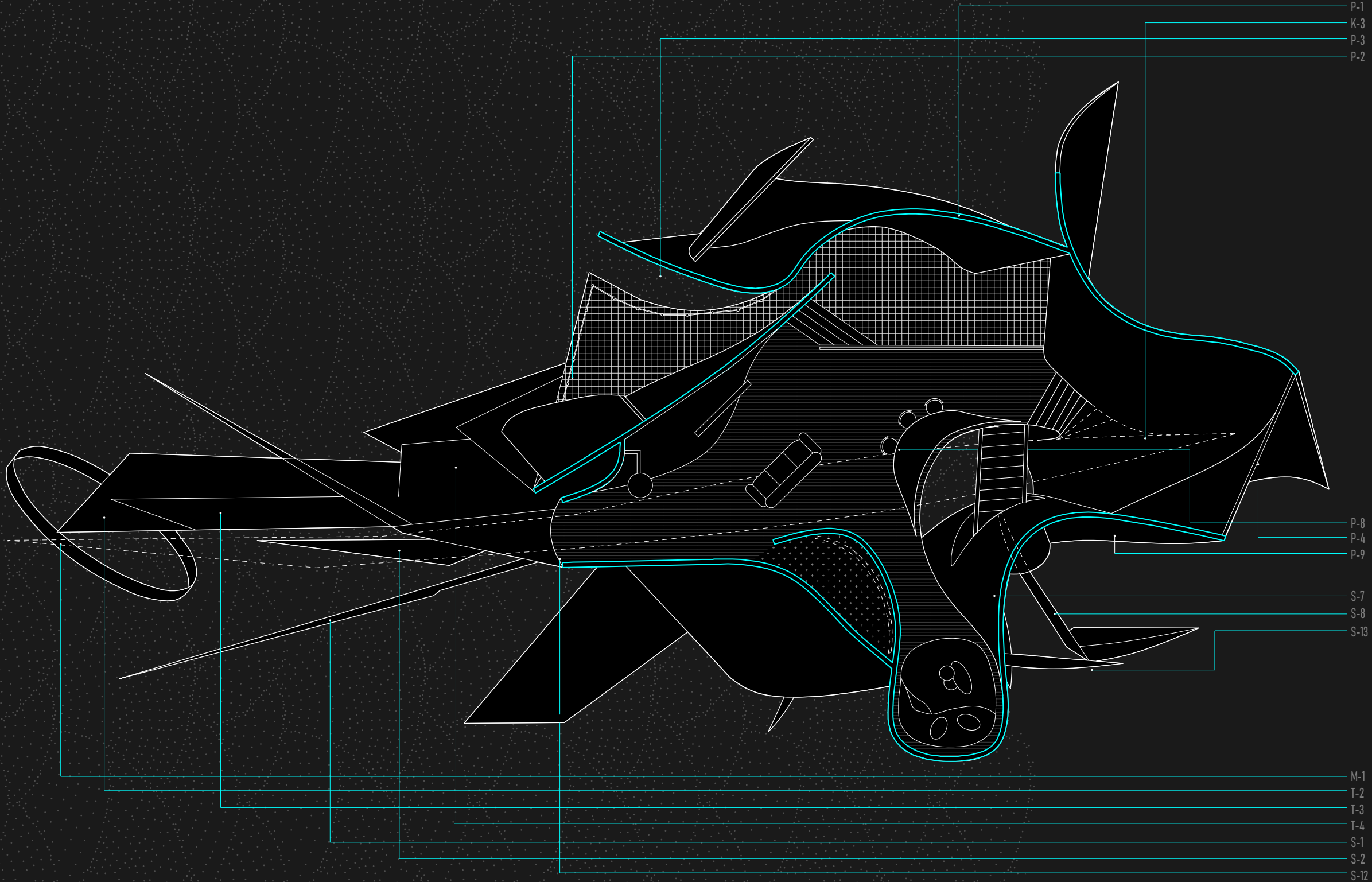
Reynisfjara, Iceland











P-1
K-3
P-3
P-2

P-8
P-4
P-9

S-7
S-8
S-13

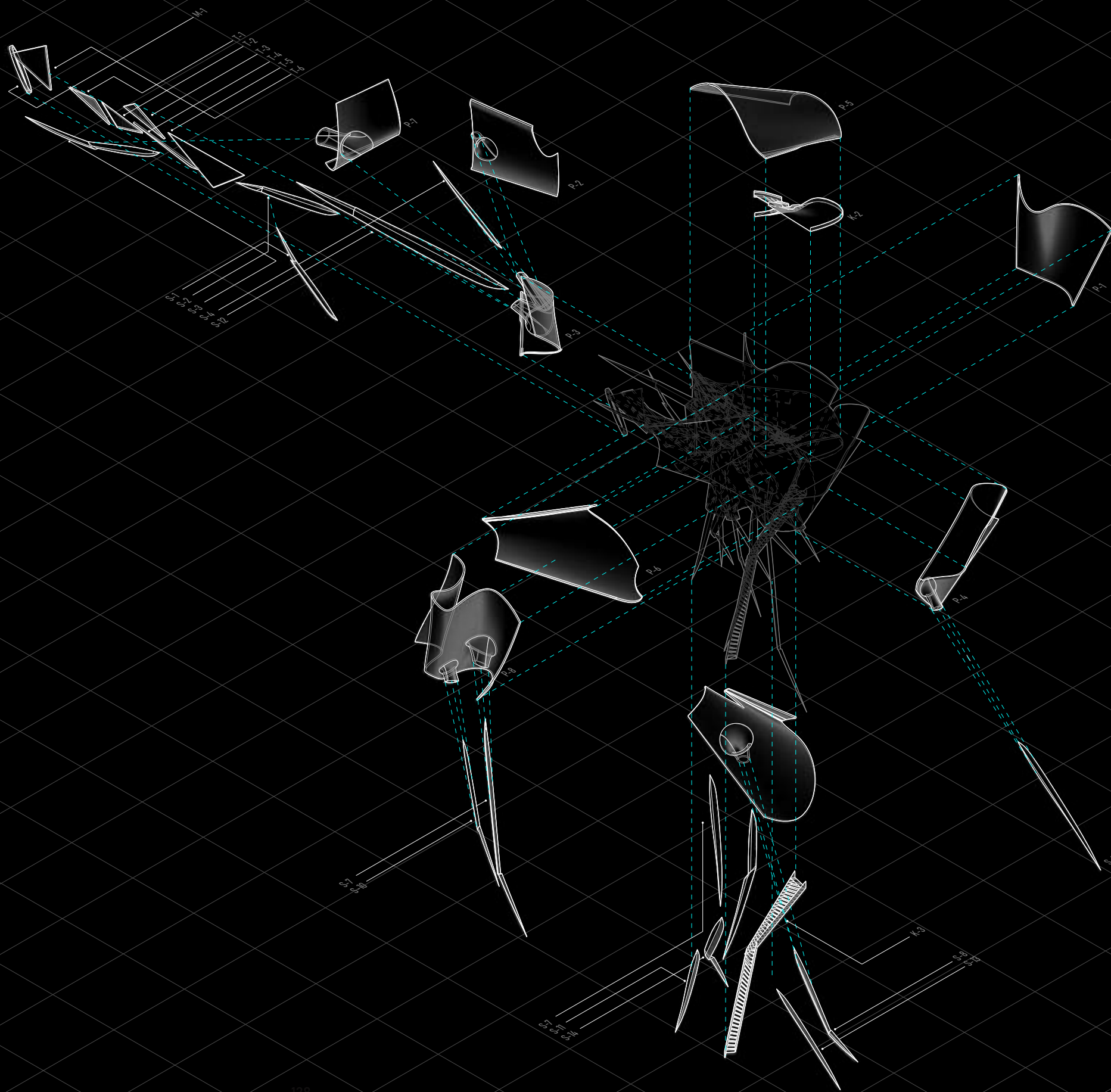
M-1
T-2
T-3
T-4
S-1
S-2
S-12

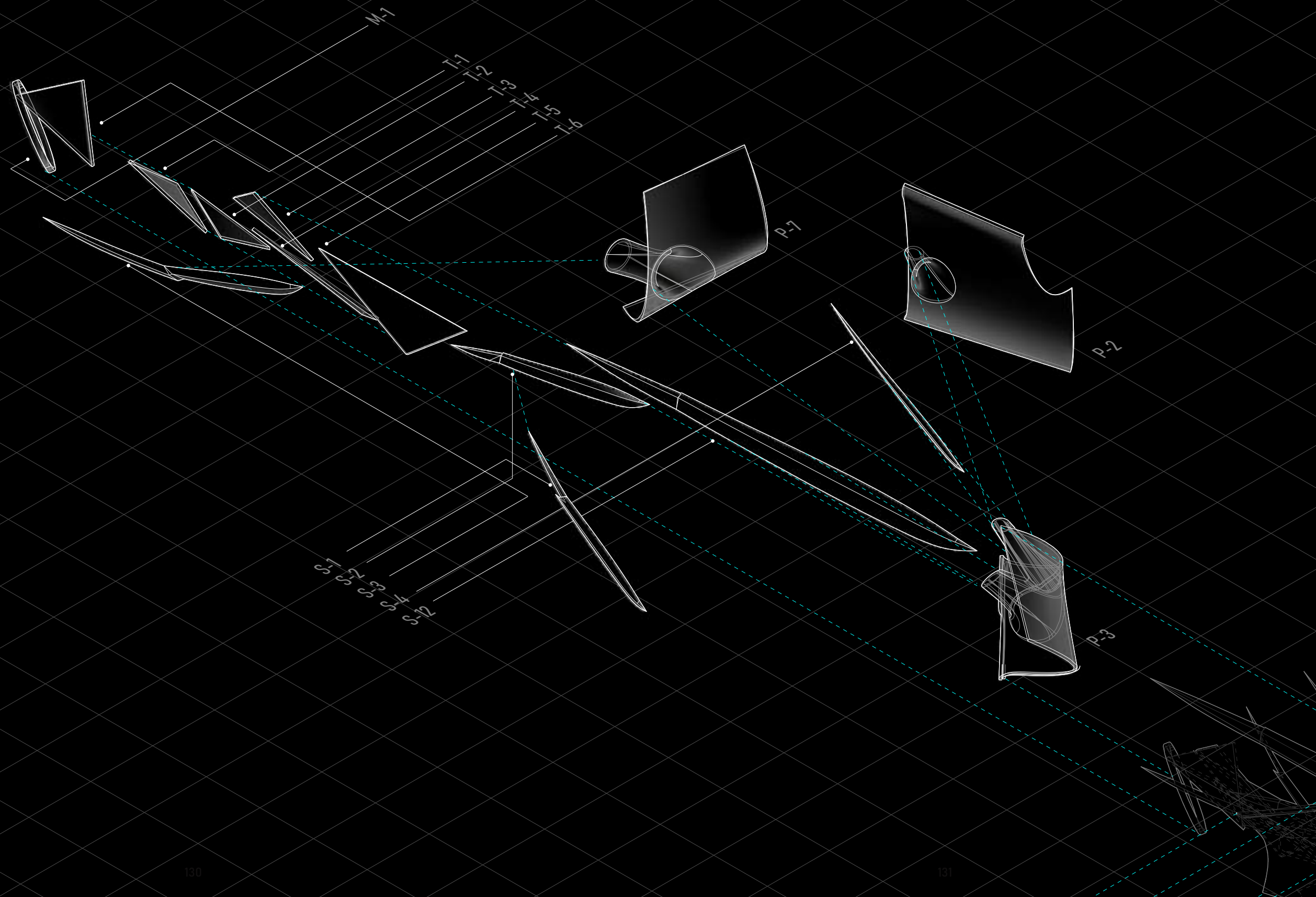
S-3
S-4
S-12

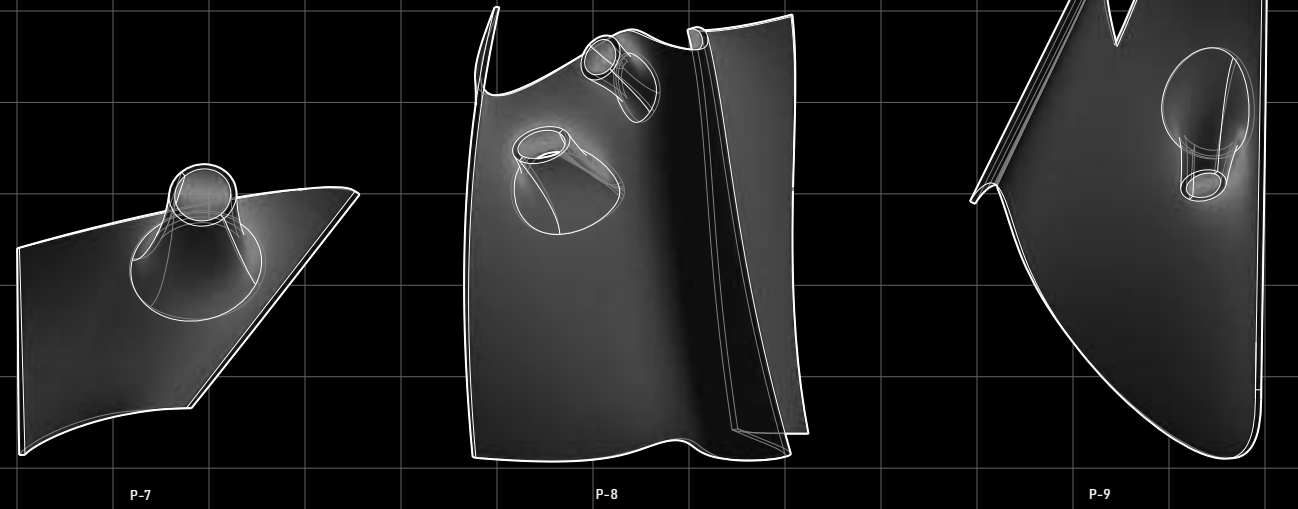
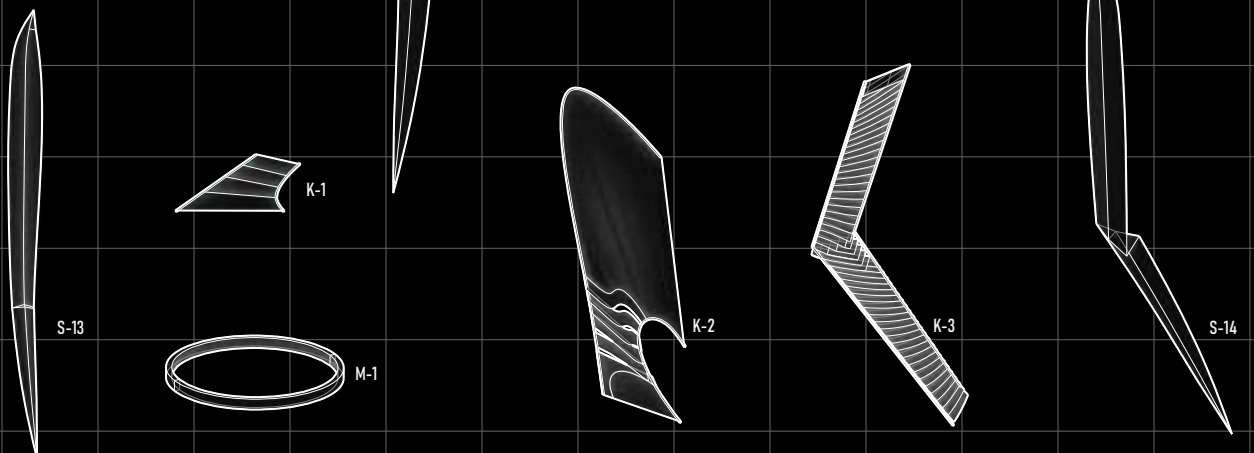
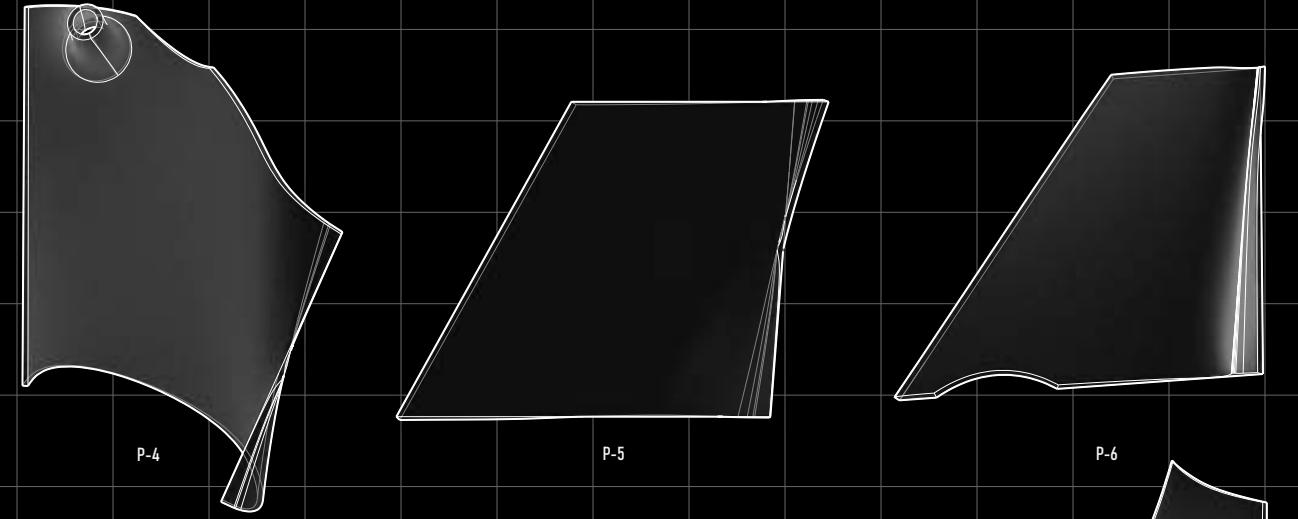
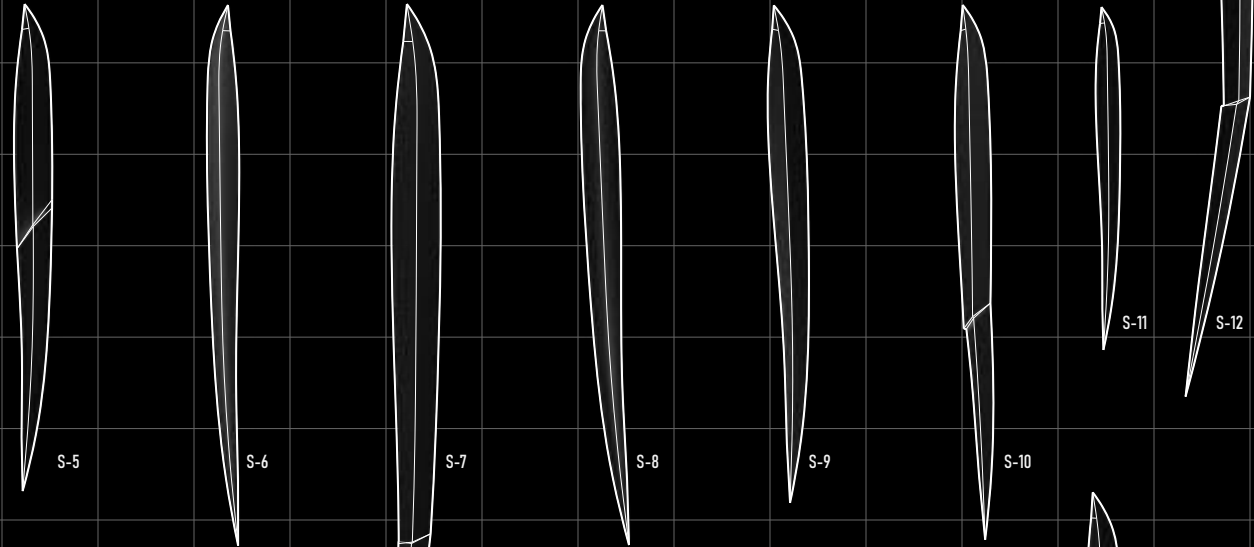
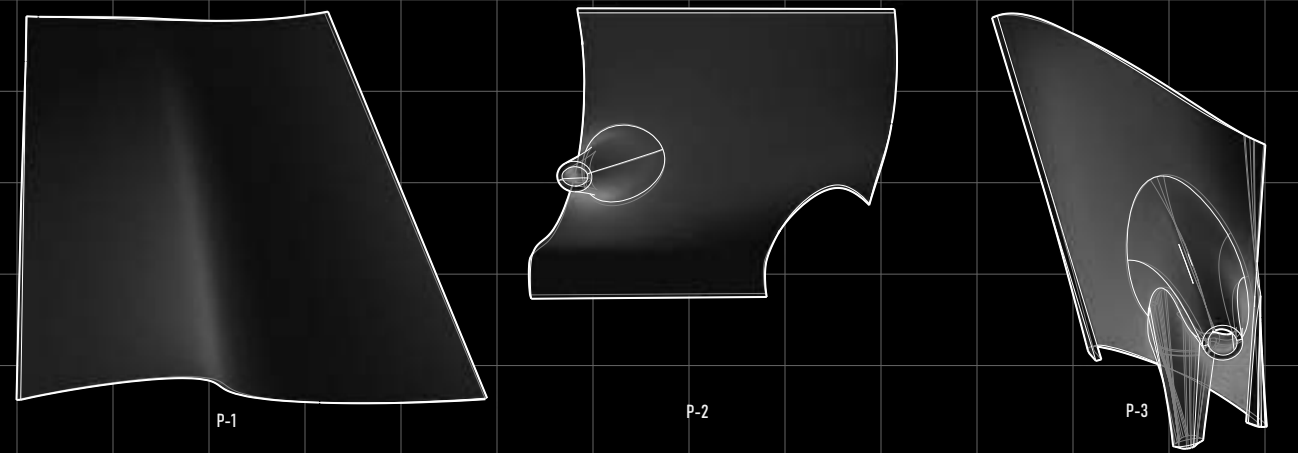
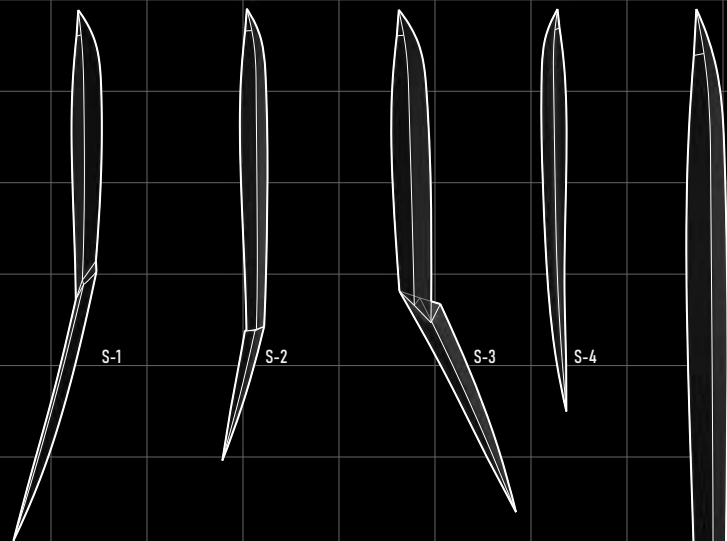
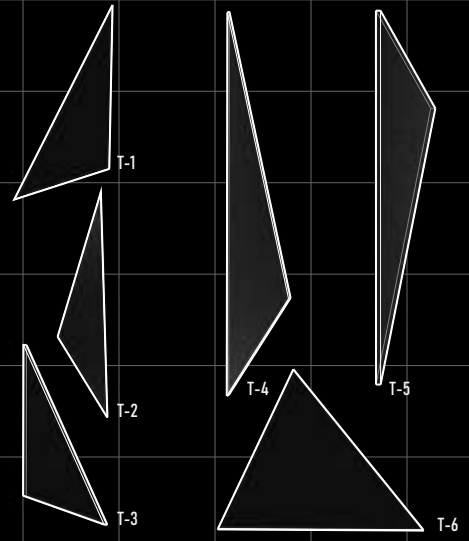
M-1
T-1
T-2
T-3
T-4
P-2
P-3

P-4
P-5
P-8
P-9

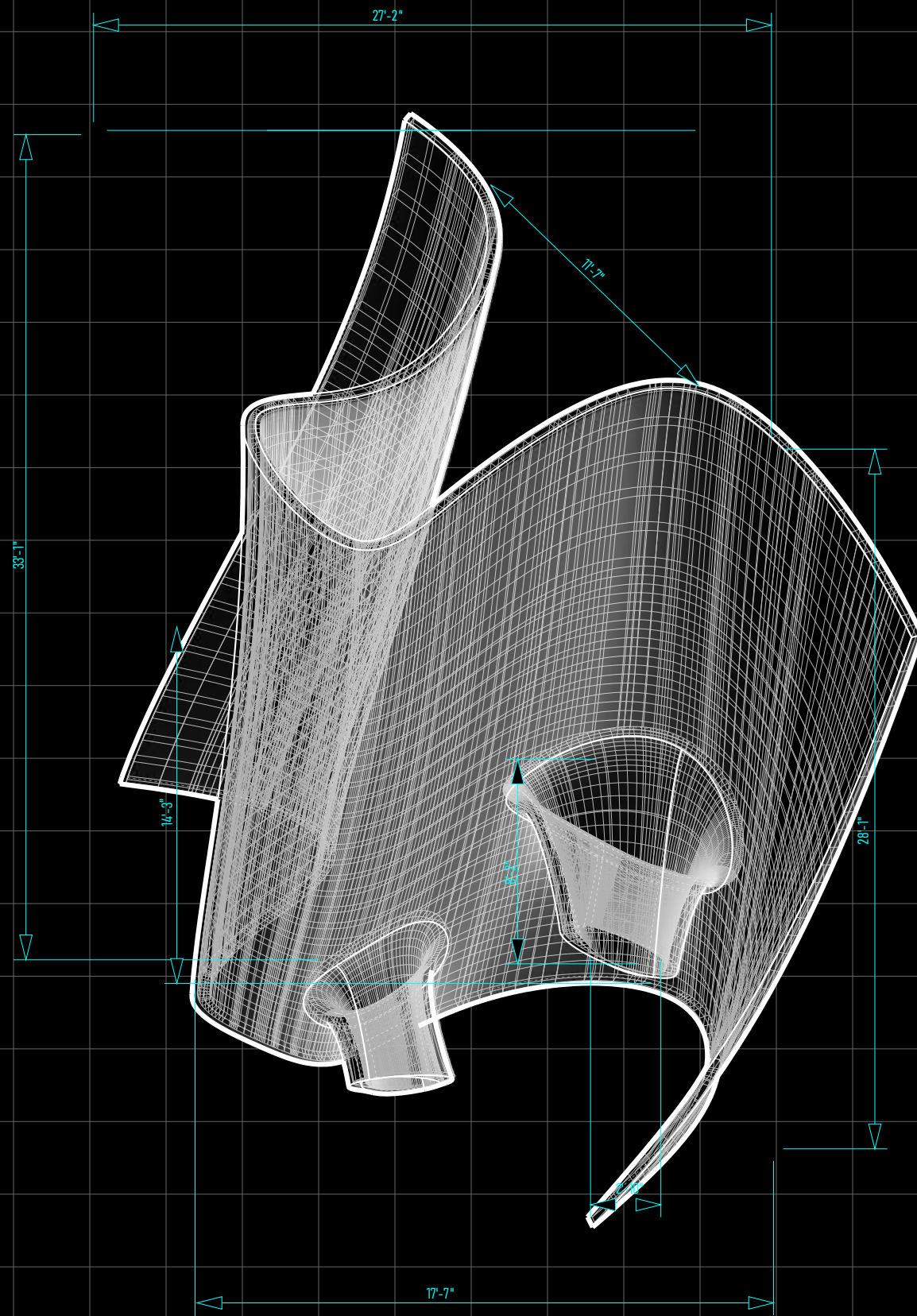
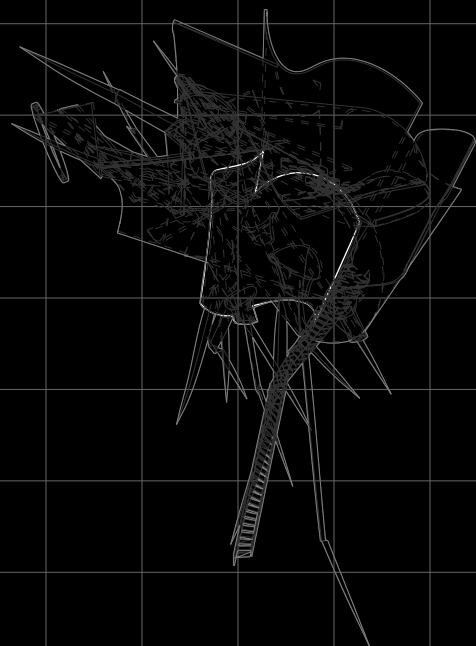
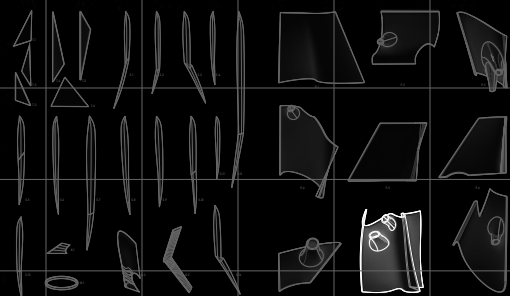
S-7
S-8
S-11
S-13
K-3



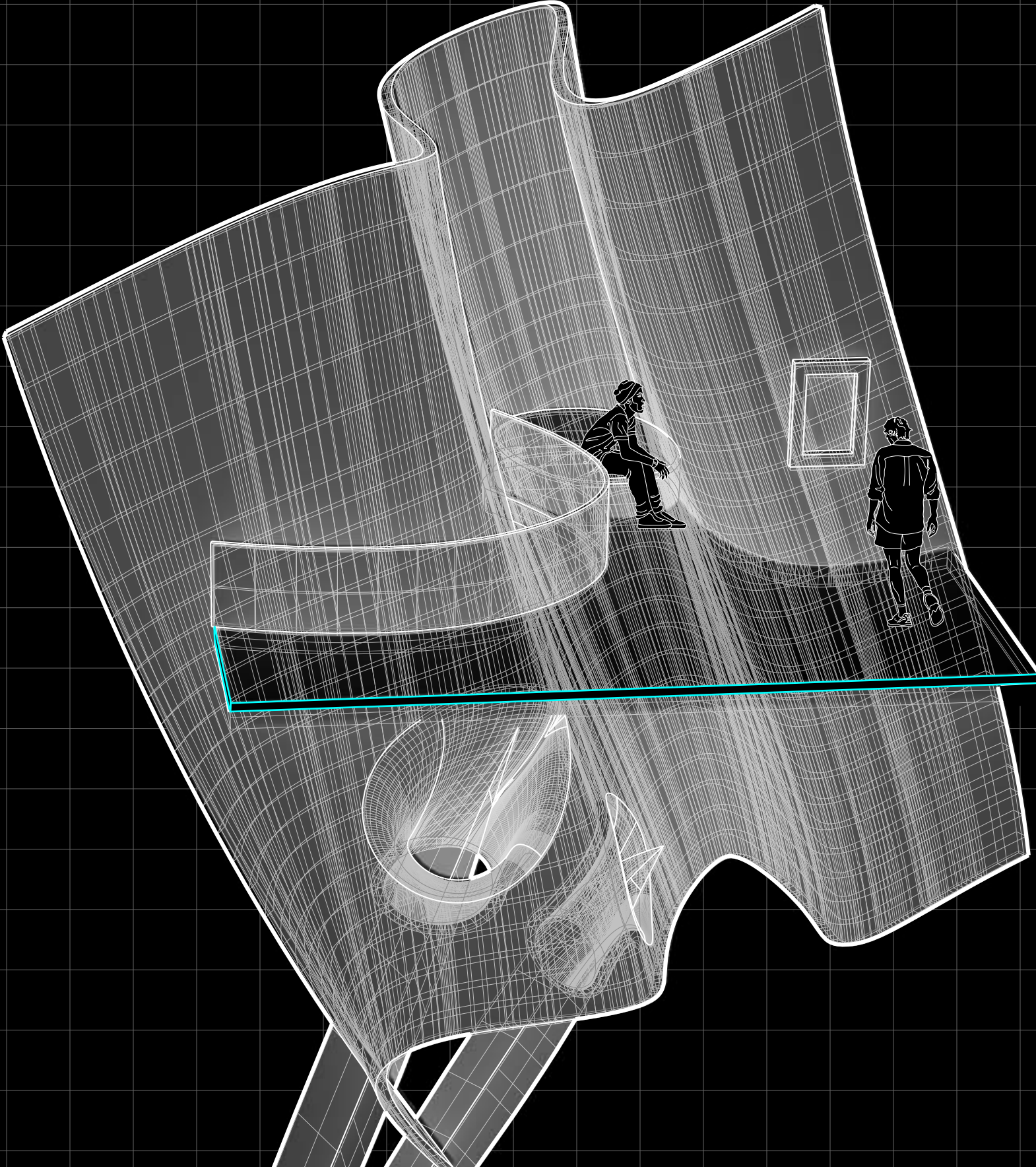




P System No.8

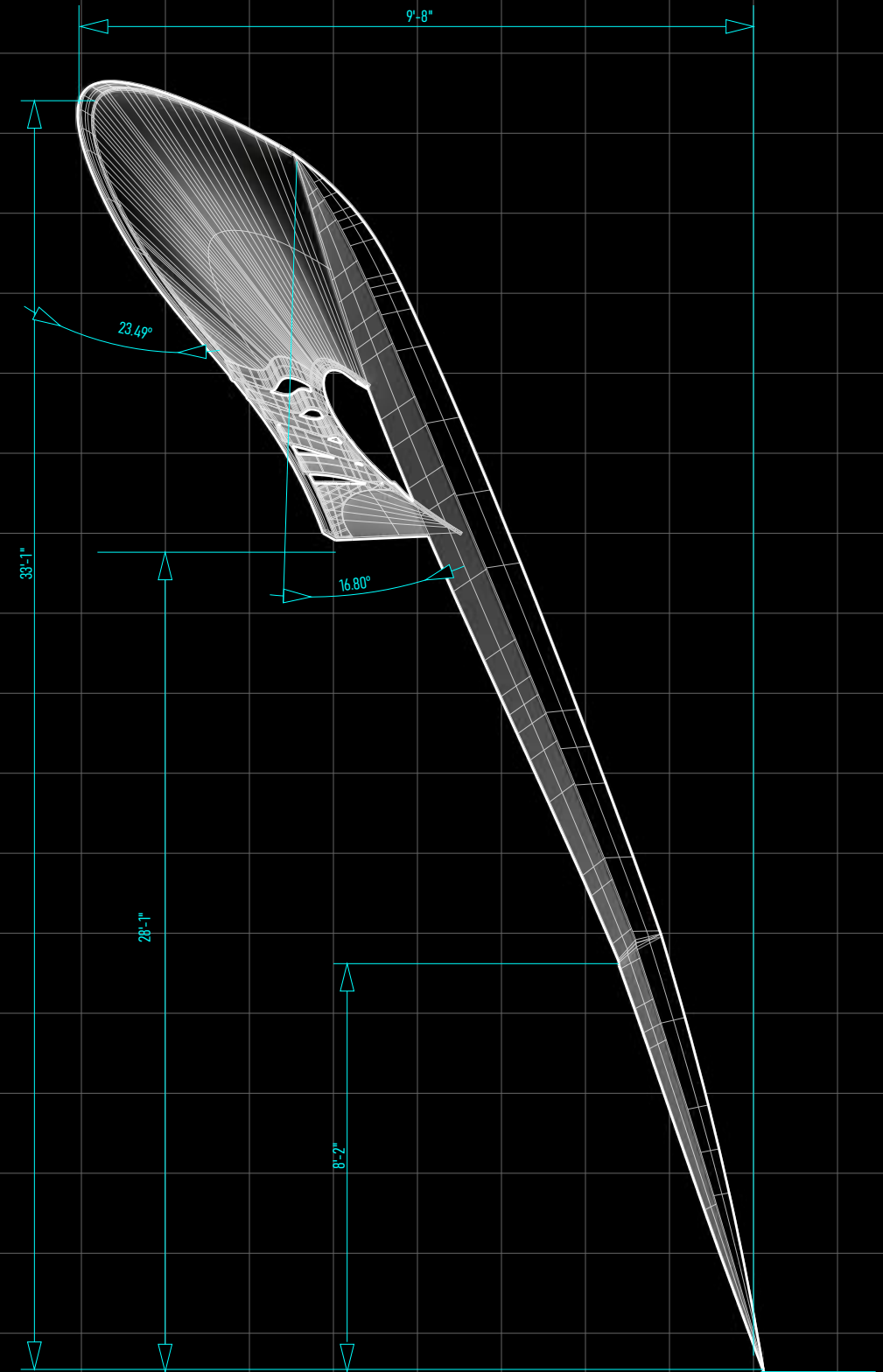
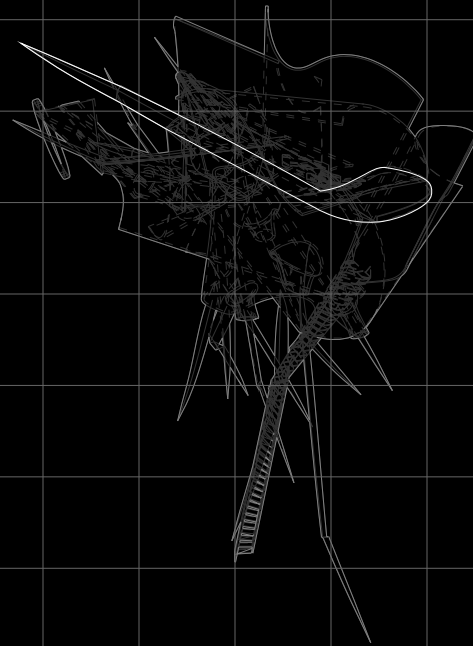
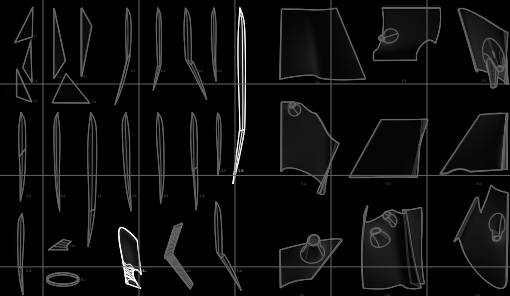


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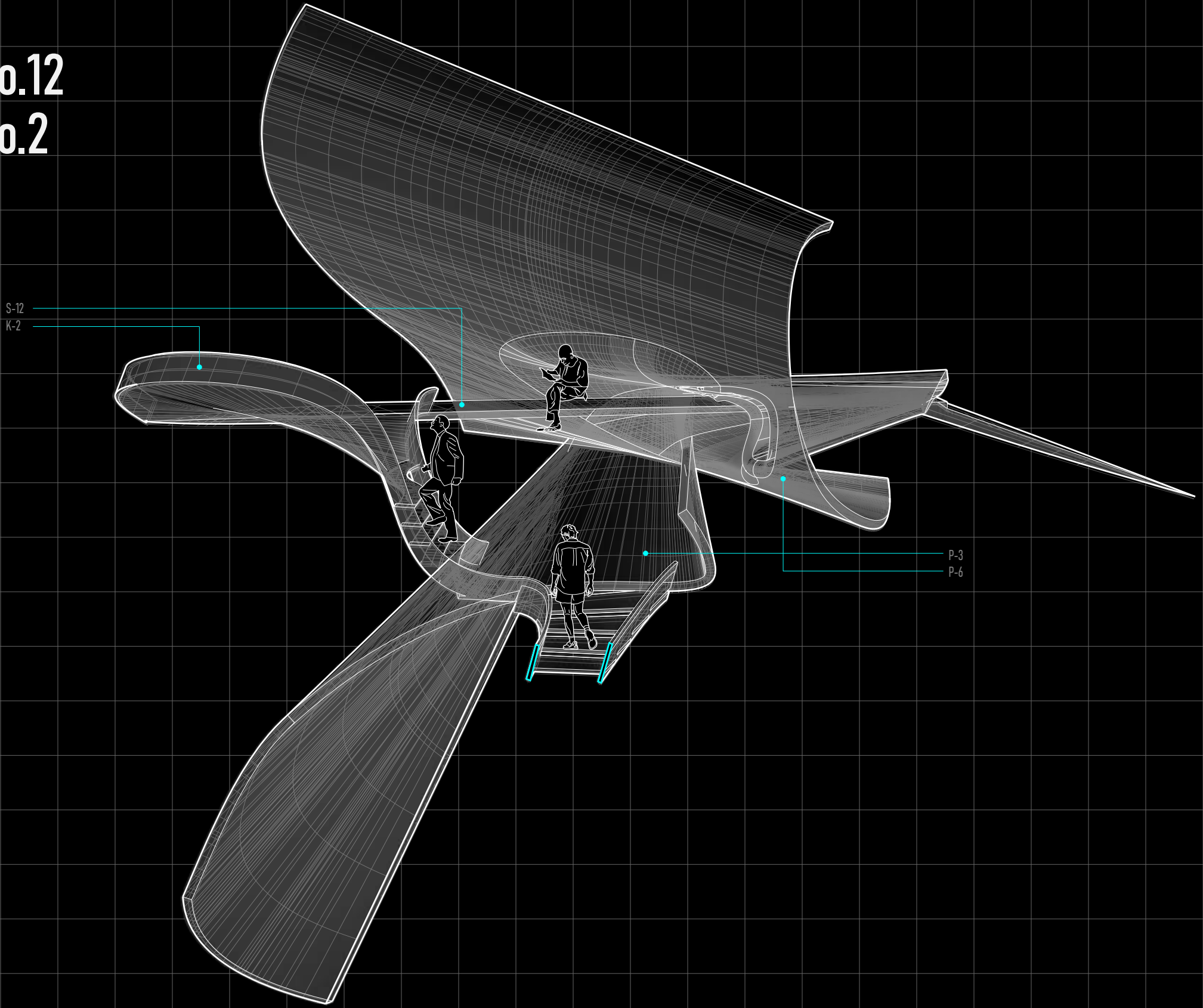
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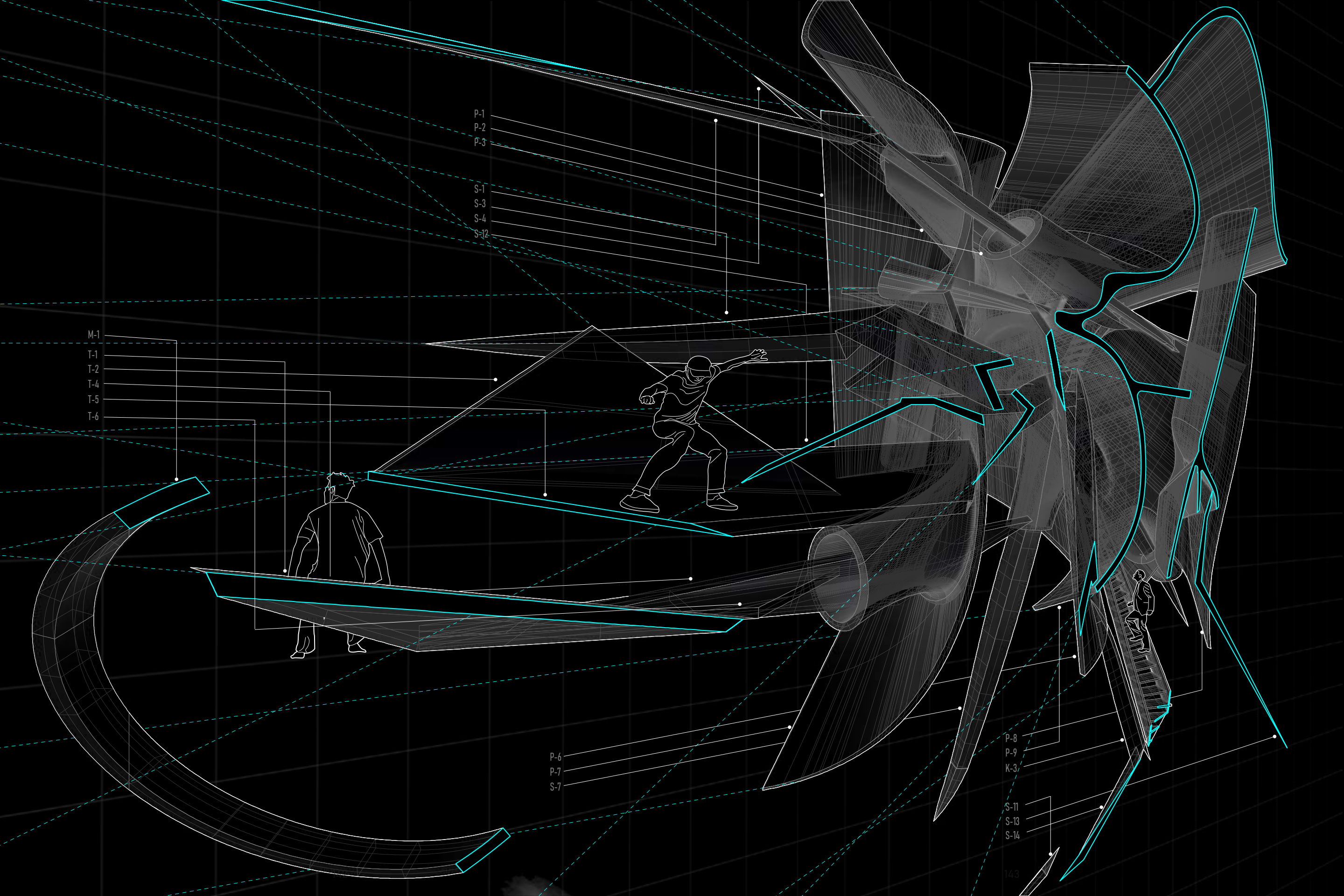
K System No.2



S System No.12

K System No.2





P-1
P-2
P-3

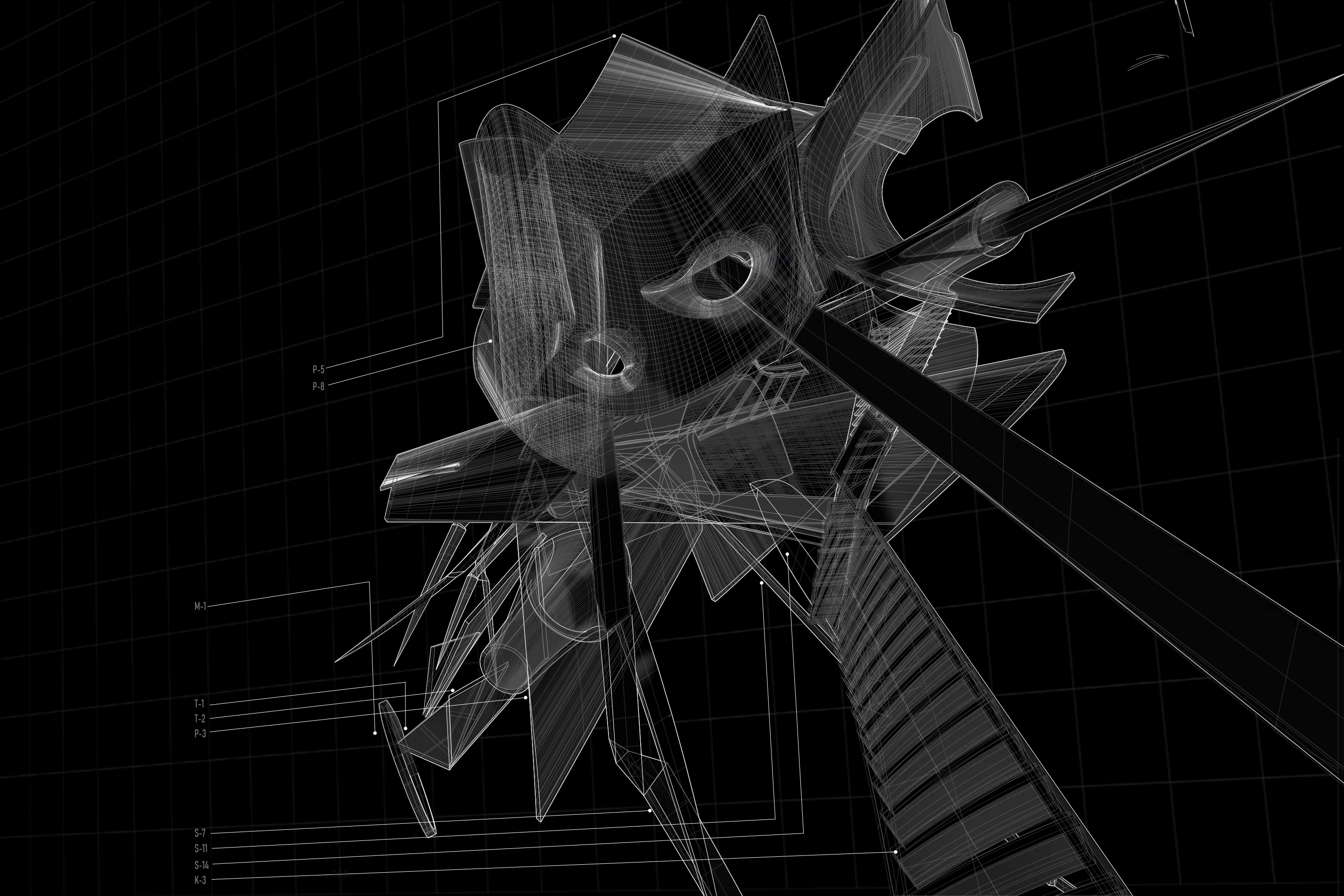
S-1
S-3
S-4
S-12

M-1
T-1
T-2
T-4
T-5
T-6

P-6
P-7
S-7

P-8
P-9
K-3
S-11
S-13
S-14

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P-8

M-1

T-1

T-2

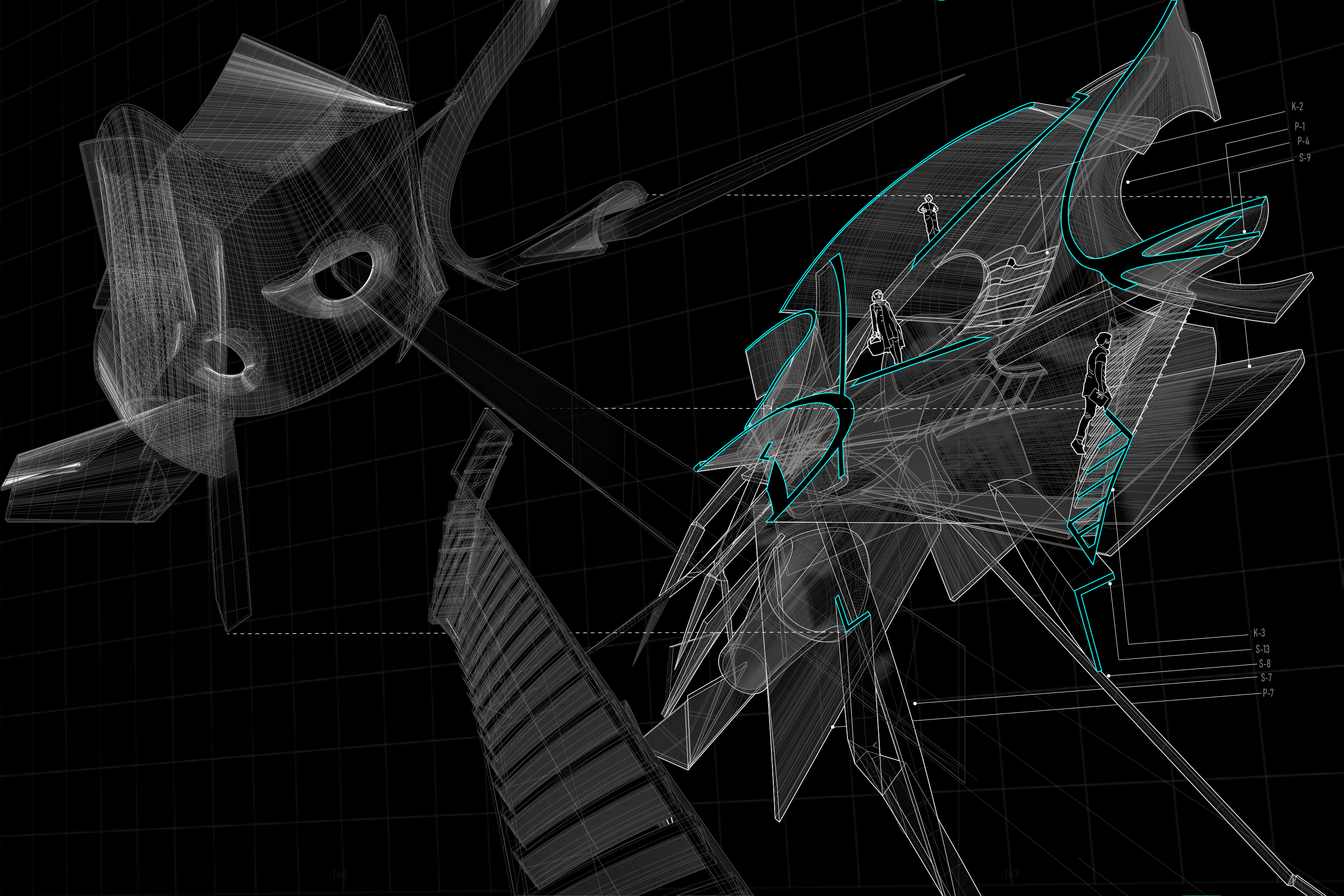
P-3

S-7

S-11

S-14

K-3



K-2
P-1
P-4
S-9

K-3
S-13
S-8
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