



Last modified: 2:20 PM

JON LIANG **CLEARANCE** | COLUMBIA GSAPP 21-22

this is no thesis...
this is a clearance.

a catalog of projects that all need to be
documented before a certain time.

XS



Spi-C-Cat NFT's

a project a friend I did on our free time

10

XL



ex-Machina

Advanced Architecture Design Studio

Professor Ersela Kripa + Stephen Mueller

50

L



The Garden @ MSG

Advanced V Studio

Professor Ivi Diamantopoulou + Jaffer Kolb

18



Astra 2100

2021 Fentress Global Challenge

62

XXL



The Guggenheim Museum

Advanced VI Studio

Professor Juan Herreros

24



The Castle in the Sky

Power Tools

Professor Jelisa Blumberg and Lexi Tsien

74

xs

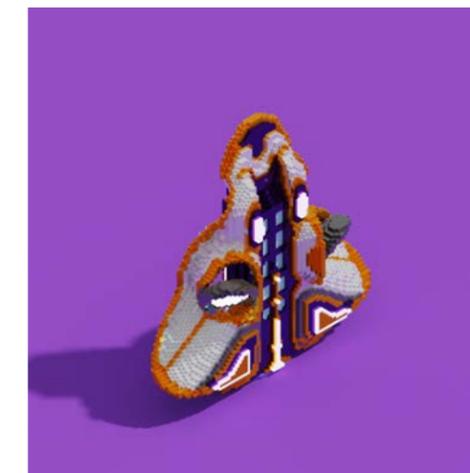
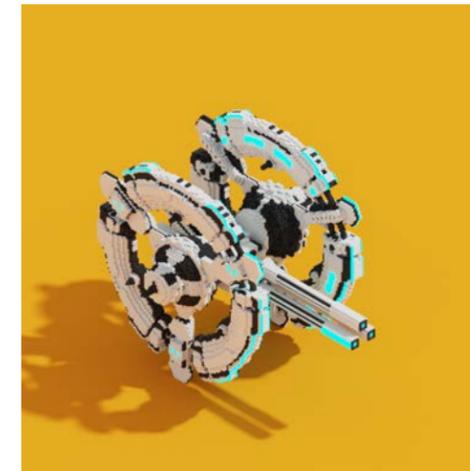
Spi-C-Cat NFT's

a project a friend I did on our free time

over the fall semester, my friend, Kunze He, and I were bored. we decided to jump on the NFT bandwagon and try creating some ourselves. seeing the NFT's and other metaverse assets created by other architecture firms, we thought to ourselves...

easy money

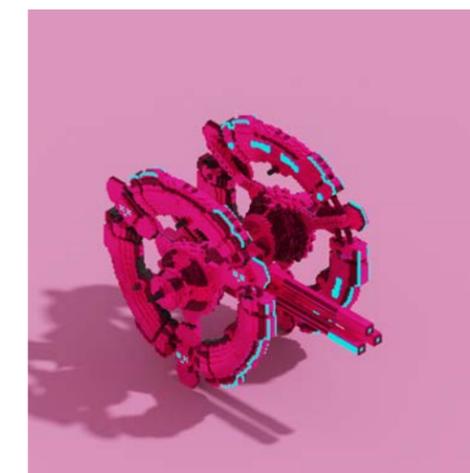
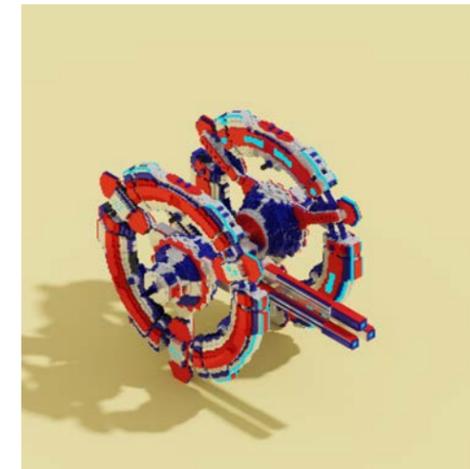
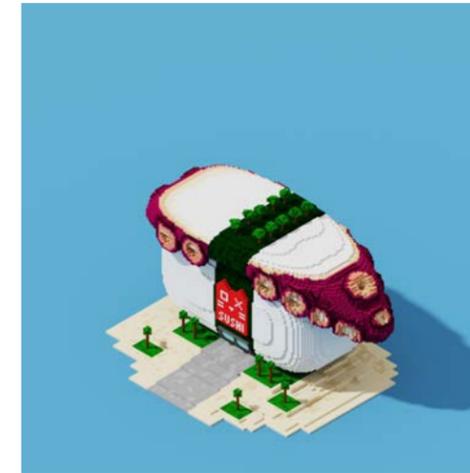
we wanted our products to critique the repetitive, mass-produced qualities of popular NFT artists like Bored Ape Yacht Club (BYAC) and Bleep. we hoped that jumping on, and slightly critiquing this phenemon will lead to a successful side business.



these six are a select few
of the 100 we created in a
month.

Sadly, none of our works
were ever bought.

They live alone, in a
folder buried deep in my
computer.



S

out of stock

M

out of stock



The Garden @ MSG

Advanced V Studio

Professors Ivi Diamantopoulou + Jaffer Kolb

The Guggenheim Museum

Advanced VI Studio

Professor Juan Herreros

A

B

C

D

E

F

G

H

THE GARDEN

A CRITIQUE OF LUXURY IN HIGH FASHION AND ARCHITECTURE THROUGH THE USE OF GRANITE

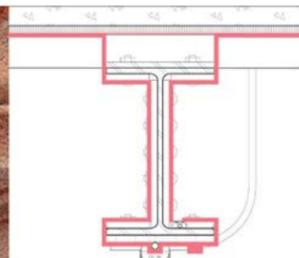
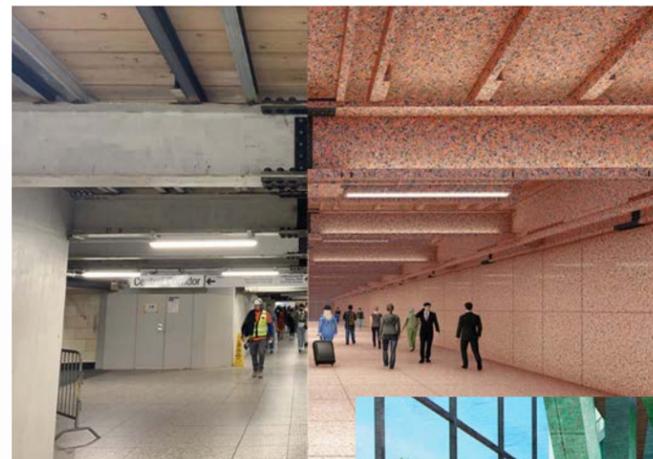
THE GARDEN @ MADISON SQUARE GARDEN attempts to address the problems of Penn Station in New York by critiquing trends in luxury fashion.

Now you might be wondering, how are luxury goods and train stations REMOTELY related? Well, the answer can be found in GRANITE.

Granite, for thousands of years, has always been a material of luxury. Similar to past trends in luxury fashion, it was always finely crafted and sculpted. However, fashion has now moved towards the stance of comfort equating to luxury, with "new" products maintaining the iconic silhouettes of their predecessors and injecting something small and new, usually their brand slapped on it. This gives consumers the comfort of a product they recognize, but also one new to them. As luxury fashion moves towards deconstructivism and this 3% change rule, perhaps granite and architecture could do something similar. By slapping granite and green spaces (two cliché devices connoting luxury) onto the existing interiors and exteriors of Penn and Moynihan Station, perhaps there is a way to visually, materially, and physically connect both stations while also making a comfortable and human experience to experience them.

ADV V Studios | PROFESSORS: Ivi Diamantopoulou + Jaffer Kolb, TA: Camille Brustlein

brands + small changes
+
slapped onto existing products
=
new product



granite wrapping around existing interiors and structure



granite slapped onto structure forming an above-ground connection between stations



...and lots of GREEN SPACE!
people like green space



1

2

3

4

5

A

B

C

D

E

F

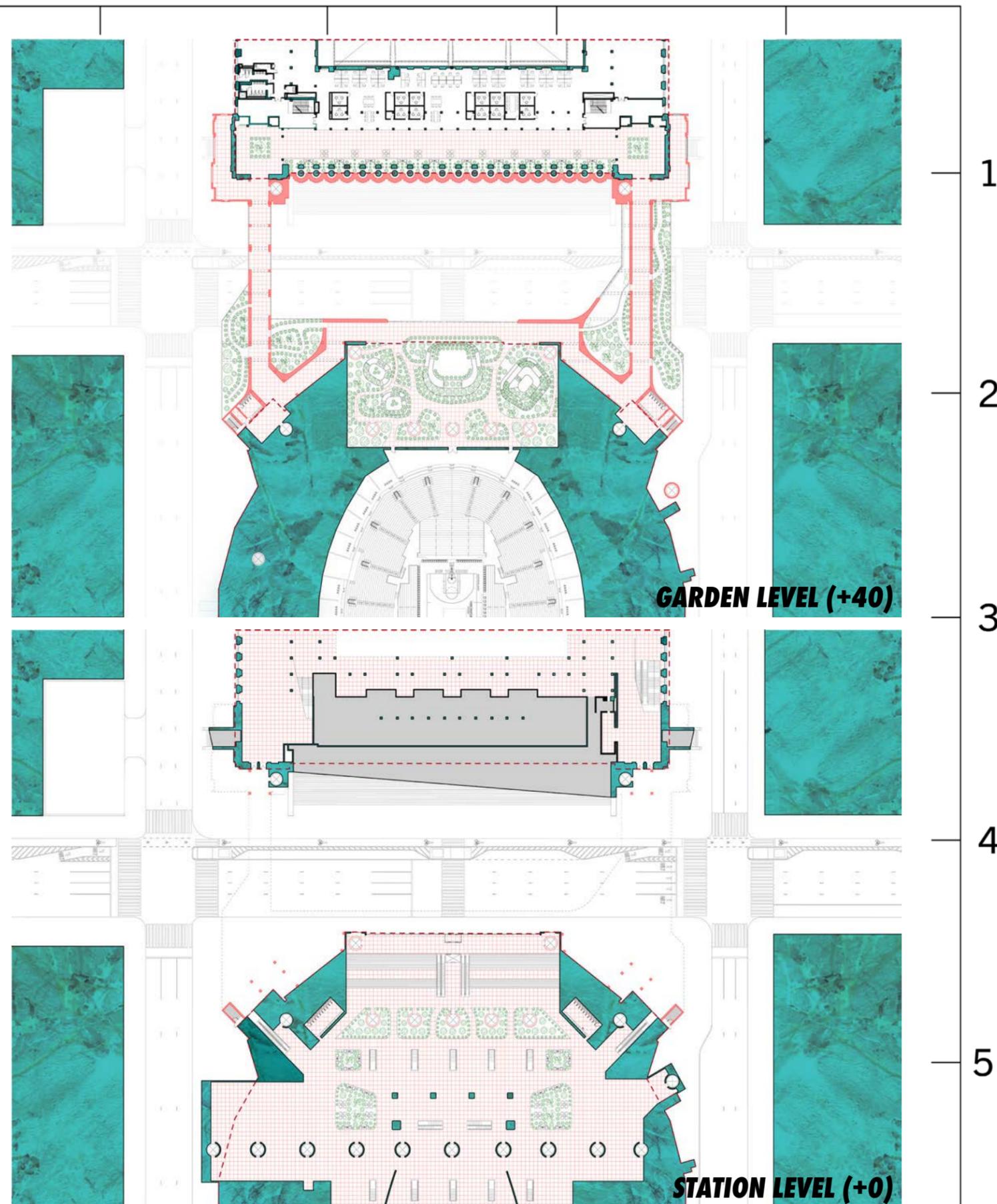
G

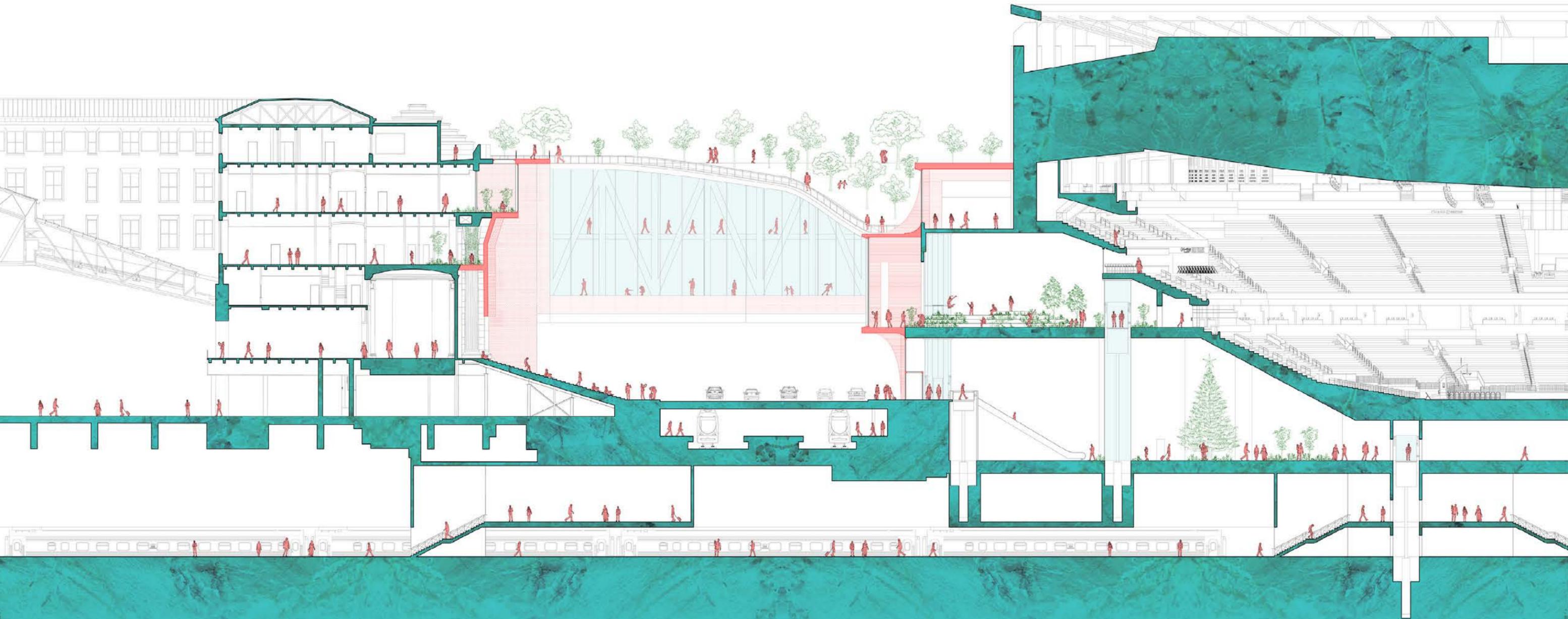
H

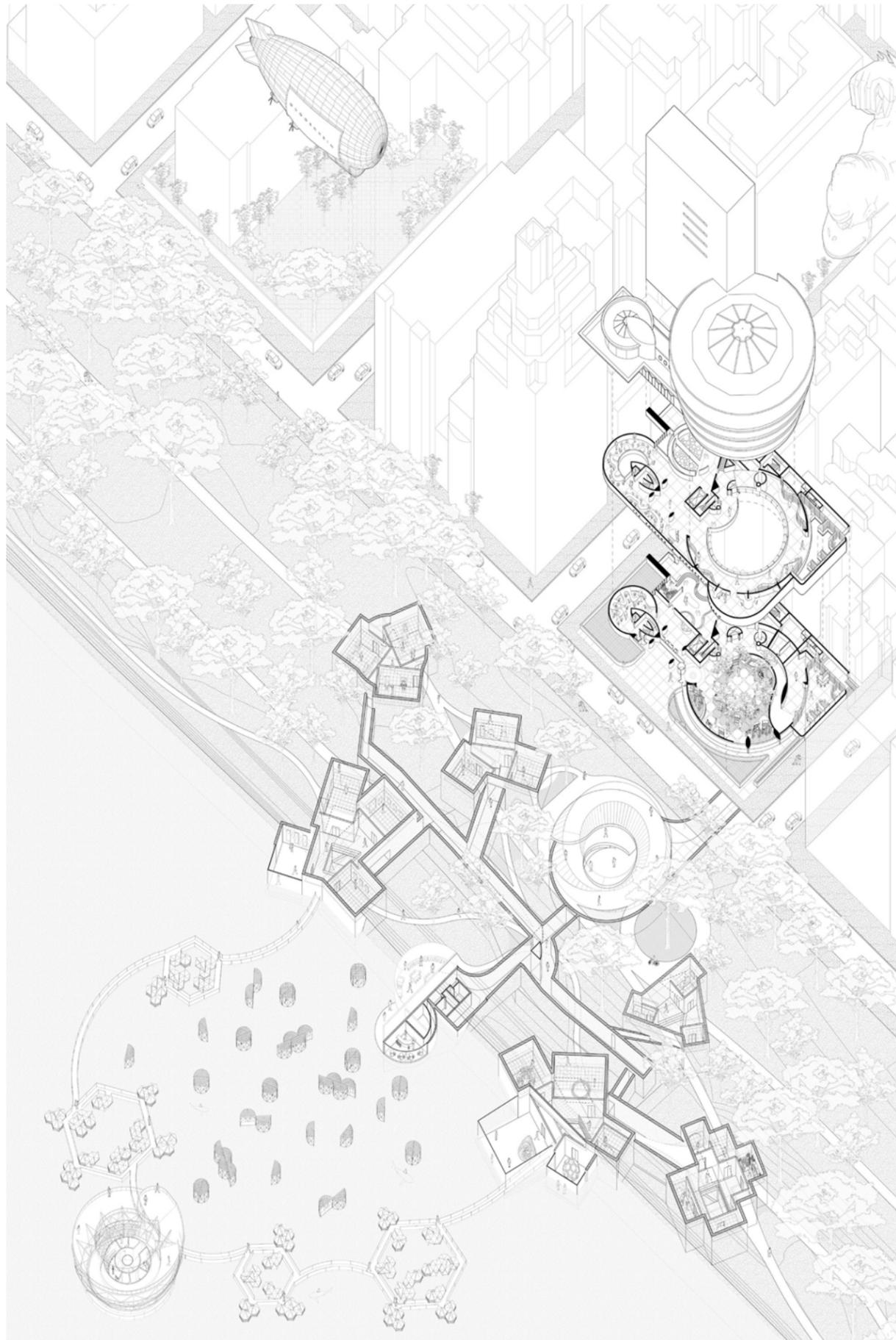
The Garden is not a solution to Penn Station's issues, it is just a critique of the aesthetics of luxury and comfort. Like Off-White's Jordan 1 didn't change the way people wore Jordans, this almost photoshopped aesthetic will not completely change the way people use the station. The Garden seeks to preserve, not destabilize, the Penn Station experience. People will still run to the tracks like they always do, because they have grown accustomed to and comfortable with this stressful system.

The Garden level is wrapped with granite and slapped with green spaces, transforming both old (the Hulu Theater and Moynihan Station offices) and new spaces. Much like slapping a brand on clothes supposedly changes the product, the green space and the granite perform the same way. Beautifying and commercializing the station, turning it into a new, consummable experience.

Hopefully this will call into question the products and buildings we use everyday. Are they really new? Does slapping on a brand or granite really change the experience of a product or space? Or are we simply too scared to experience things that are way too far away from our comfort zones?







LETTER FROM NEW YORK

THE GUGGENHEIM

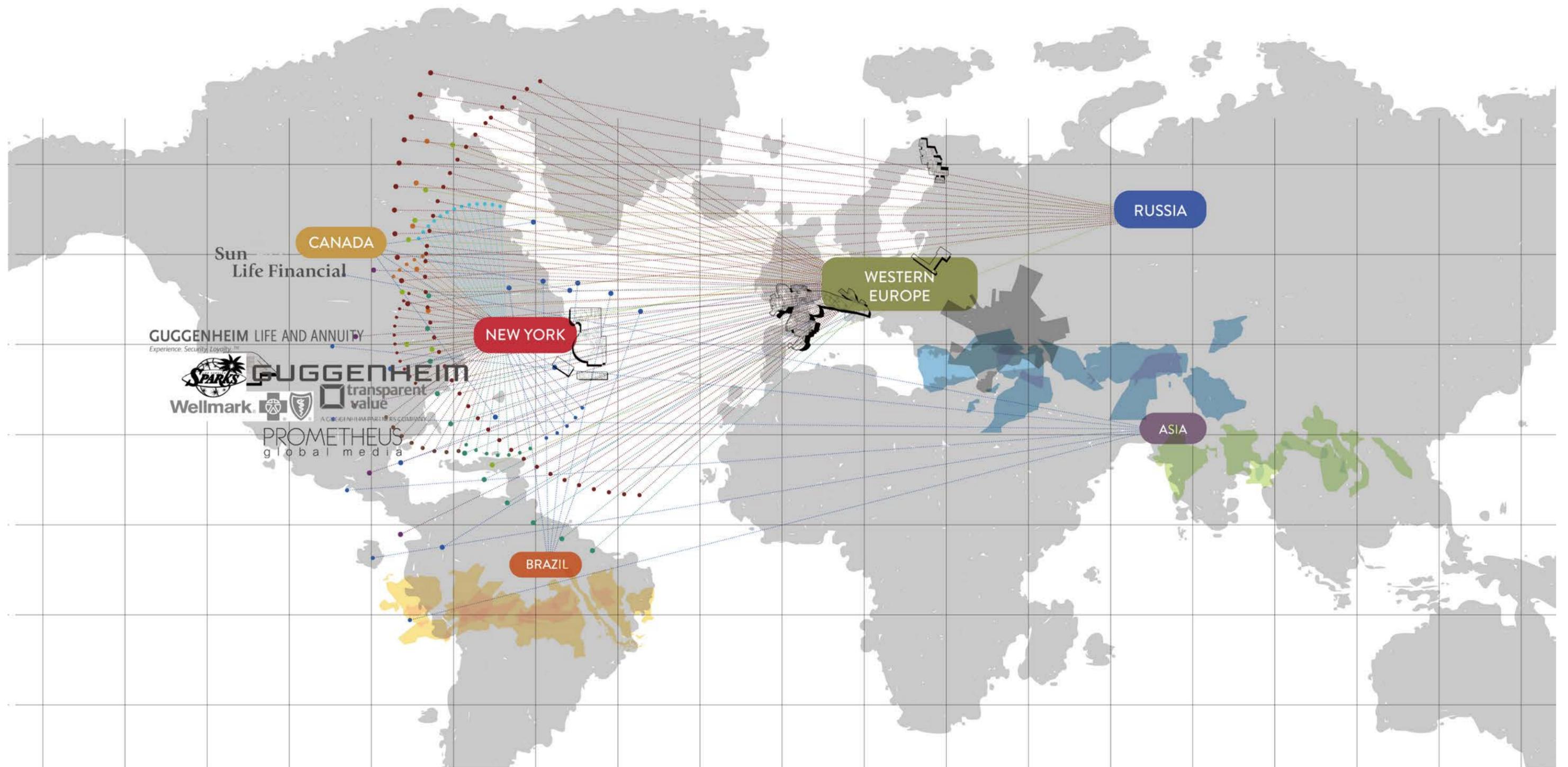
Can a global collection machine masquerading as a museum ever become democratized?

BY JONATHAN LIANG, YIHENG LIN, AND WANTING SUN

The Guggenheim Anthology began as a collection of critical examinations of the Guggenheim museum and culminated into a proposal for a democratized future of the museum.

We first analyzed the museum's history. In its relatively young life, the Guggenheim's story has been one of collections. The collection of artwork, architecture, initiatives, and capital. As the collection of artwork increased, the collection of buildings increased as a result. As the amount of initiatives for the museum increased, the global footprint of the foundation and the collection of cities falling into this "Guggenheim Machine" increased as well. This led us to question the role of the original New York museum in this growing collection of the Guggenheim machine. Its mission is to become a laboratory for the development of modern art, but does its architecture allow that to happen?

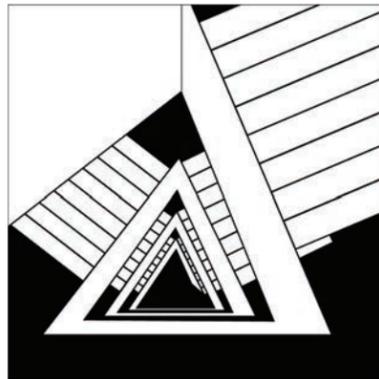
ADV.VI STUDIOS | PROFESSOR: JUAN HERREROS, TA: RICKY LI



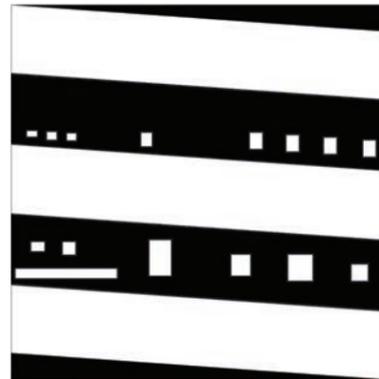
It is a misconception to think the Guggenheim started with humble beginnings. Ever since the inception of the Solomon R. Guggenheim Foundation, it has ALWAYS been a global collection machine of art - soon expanding beyond the borders of the modern art world and amassing buildings, initiatives, cities, and countries around the globe.



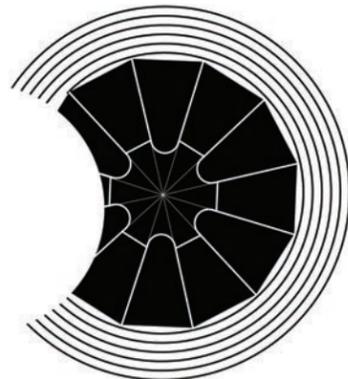
rotunda



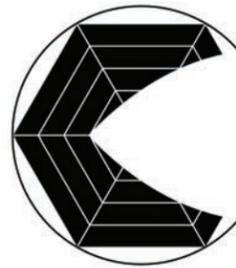
egress



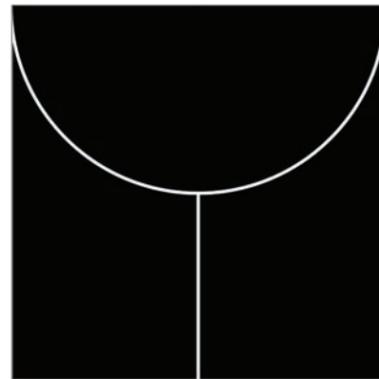
exhibition



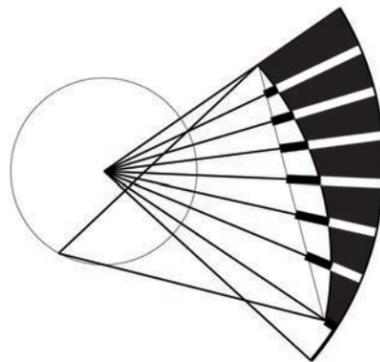
skylight



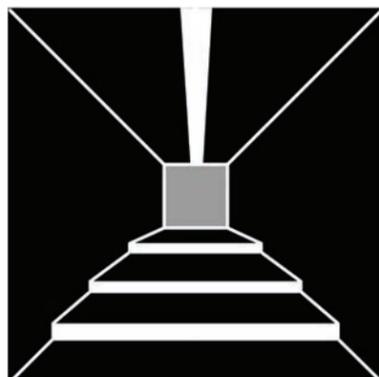
cafe



window



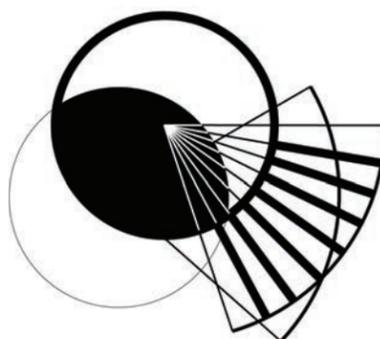
lobby



corridor



gallery



restaurant



loading aperture



park

Studying the Frank Lloyd Wright building began with the deconstruction of the monument into its basic geometries. Much like the Foundation that represents it, the Museum is a collection - this time, of simple geometries and spaces.

These geometries would range from circles, to hexagons, to triangles, squares, etc. Over time, we started to combine geometries to form our own. This technique would be reused in the design process. However, one geometry, the rotunda, became a complex and limiting challenge for curators and artists. Thus, the most simple and stress free exhibitions were rehased ones with old "modern" art from the original collection, like the annual Kandinsky shows.

The spaces formed by these shapes are currently predominantly occupied by galleries and exhibition spaces. From the ground floor up, most of the Guggenheim is programmed as gallery space to house its vast collection. Each visitor going up the rotunda is

accidentally increasing the value of the work on display. This allowed the museum to rehash exhibits annually without feeling the pressure to churn out a truly groundbreaking modern art experience.

Programs adhering to the museum's mission statement - like the Sackler Center for Education, conservation studios, and multimedia labs - are shoved underneath in the basement, completely hidden from the public eye.

This led us to question...

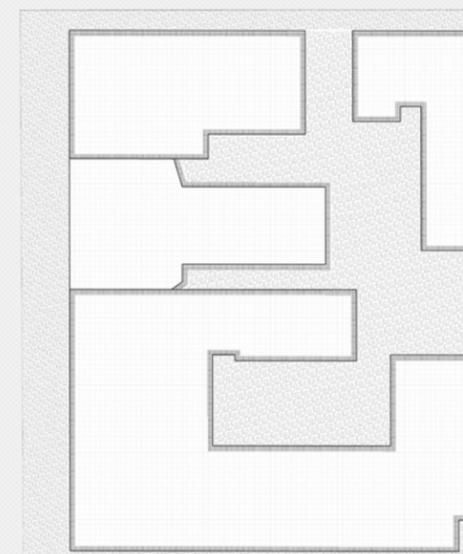
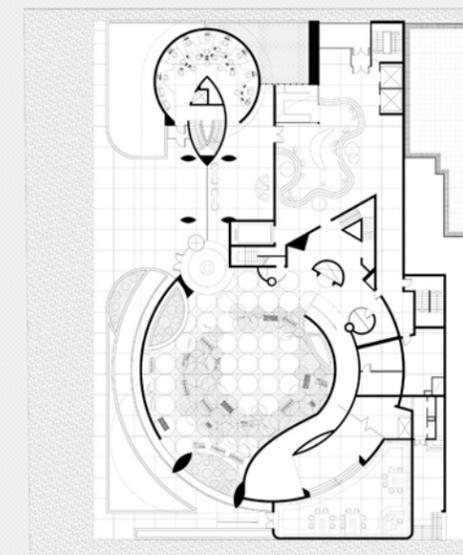
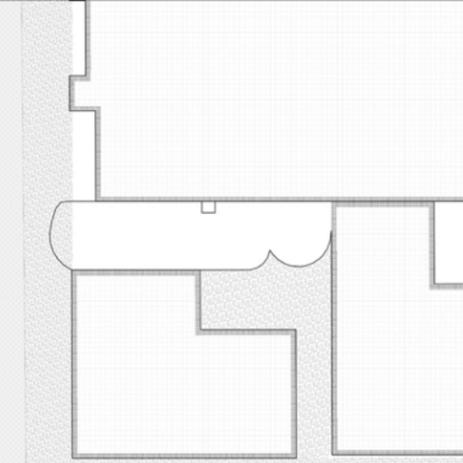
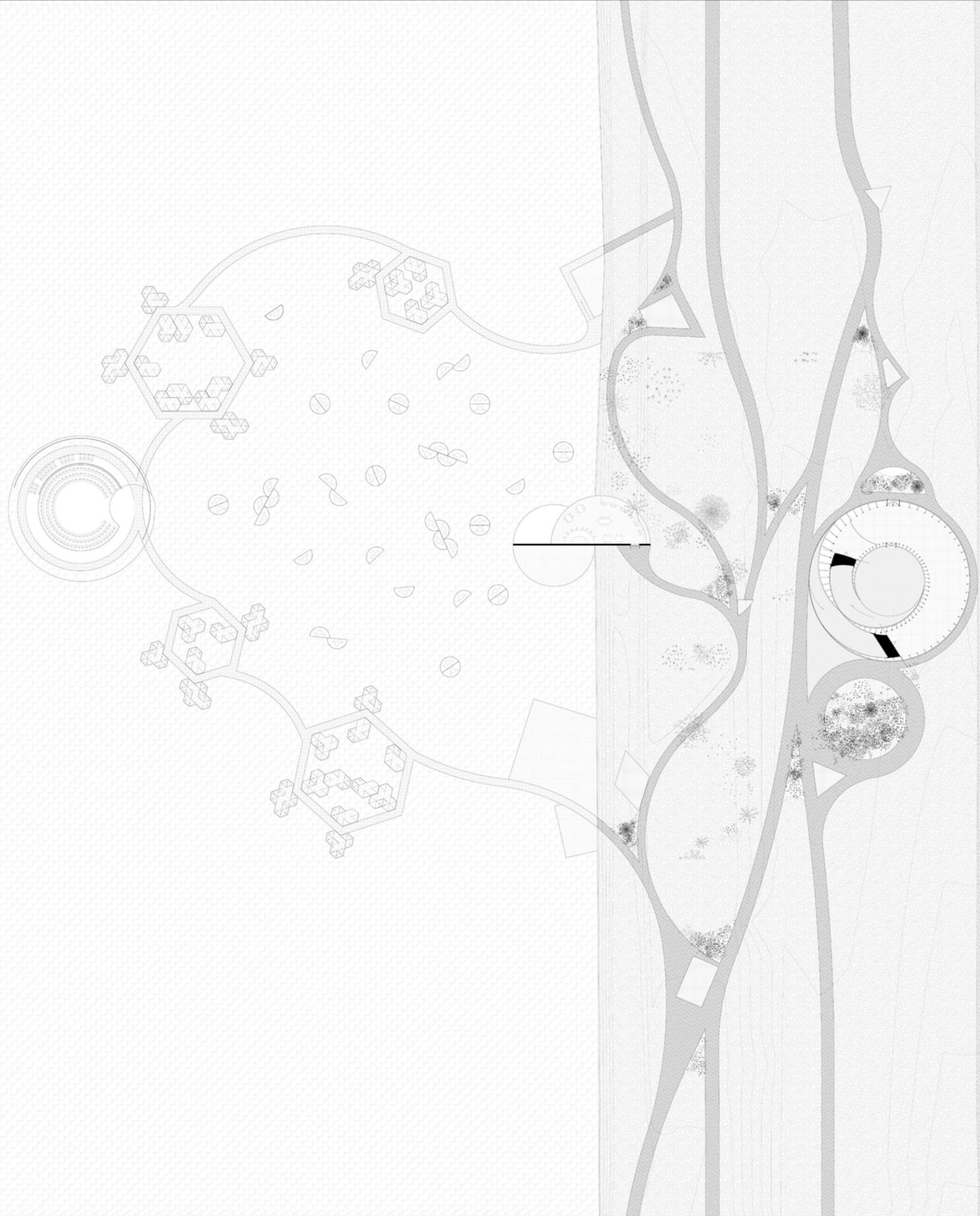
How can a museum consider itself a curatorial laboratory when those spaces don't exist? How can they claim to promote the education in modern art when those spaces are shoved underground and largely hidden from the public eye? How can a museum claim to develop modern art when they have the same exhibits every year?

The programming and the architecture have led us to conclude that the New York museum is getting further away from reaching its goals.

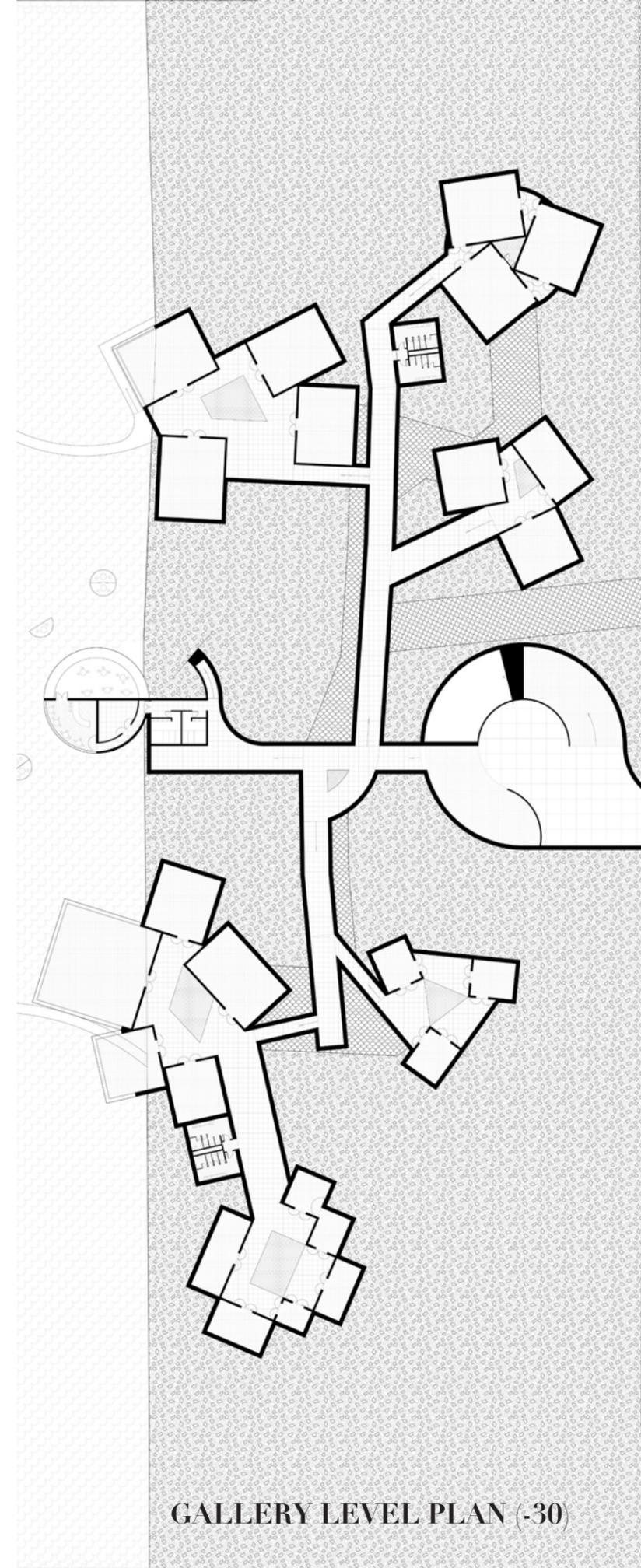
Our project aims to deconstruct the monument and capital collection machine that is the Guggenheim Museum. Following its history of art, architectural, and asset collection; our proposal becomes an anthology of spaces, assembled like an archipelago formed by the deconstructed geometries of the old museum.

We began by reprogramming the Guggenheim. Key money-making cogs in the Guggenheim machine - like galleries, cafes, and restaurants - will be moved underneath Central Park and onto the Jackie Kennedy Reservoir.

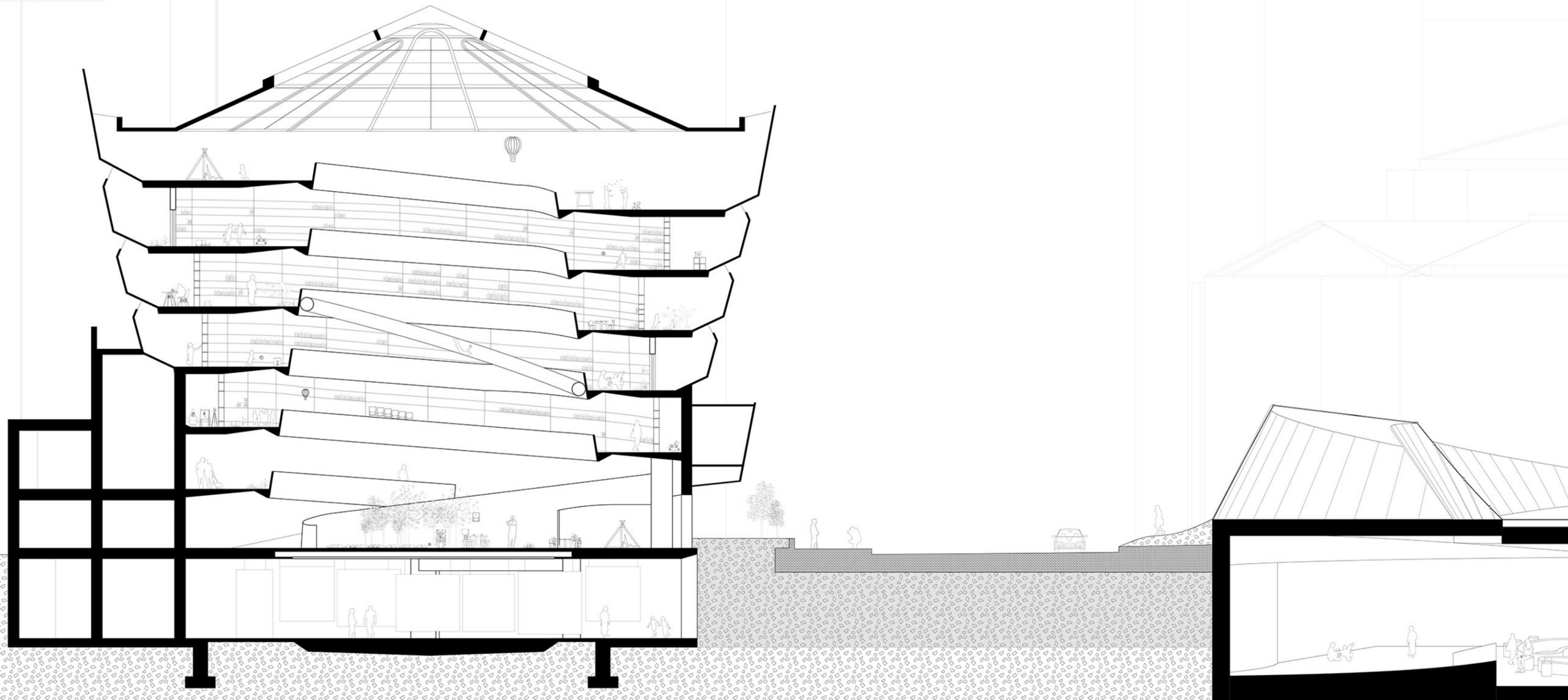
Education spaces, youth spaces like a children's museum, curatorial labs, digital art galleries, and other amenities for the public will take over the leftover spaces. The architecture of the original building remain untouched. The act of taking over the building is done with wonky, customized furniture. Gift shops become computer classrooms, parts of the annex become a children's museum, and the rotunda

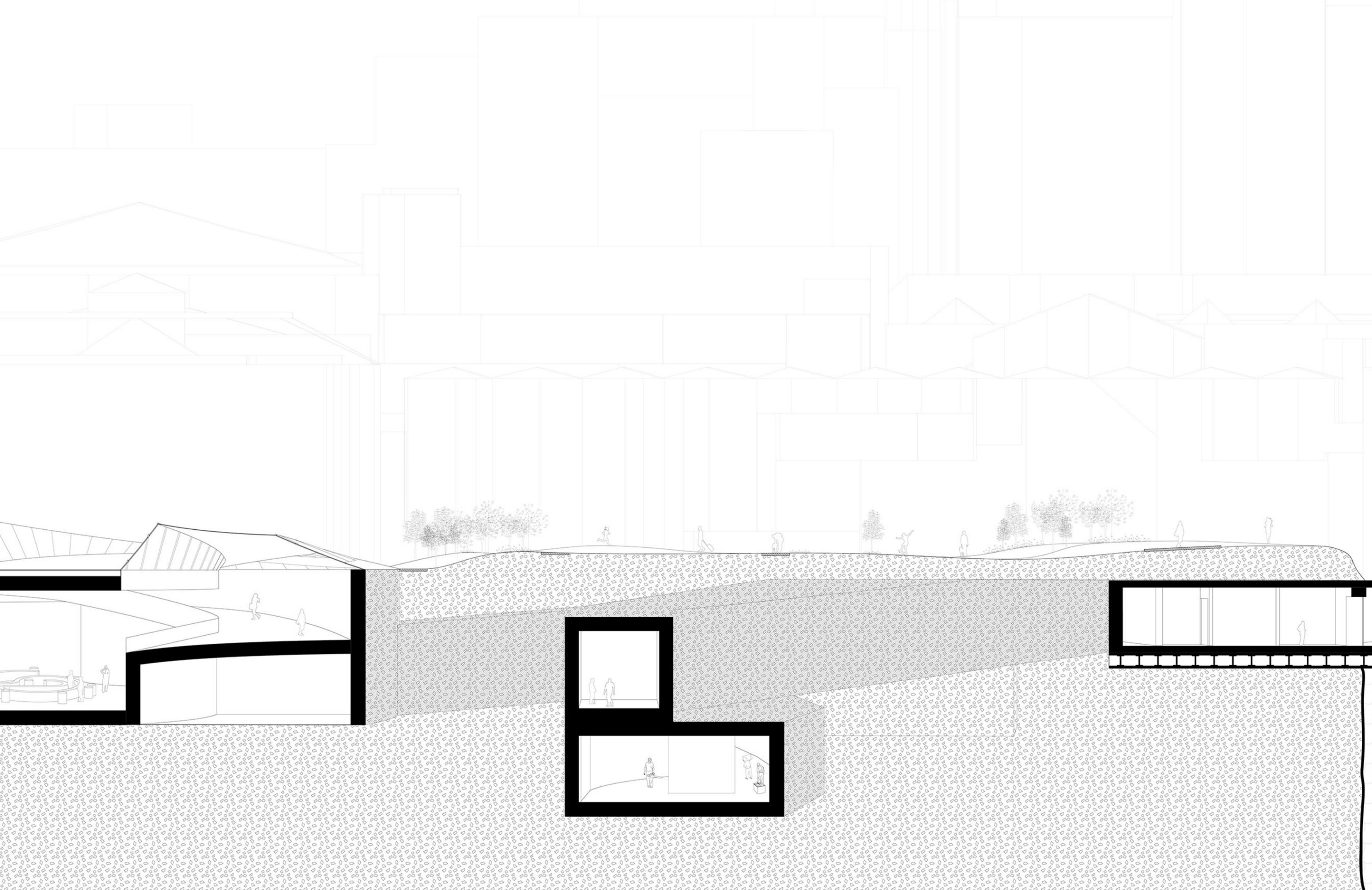


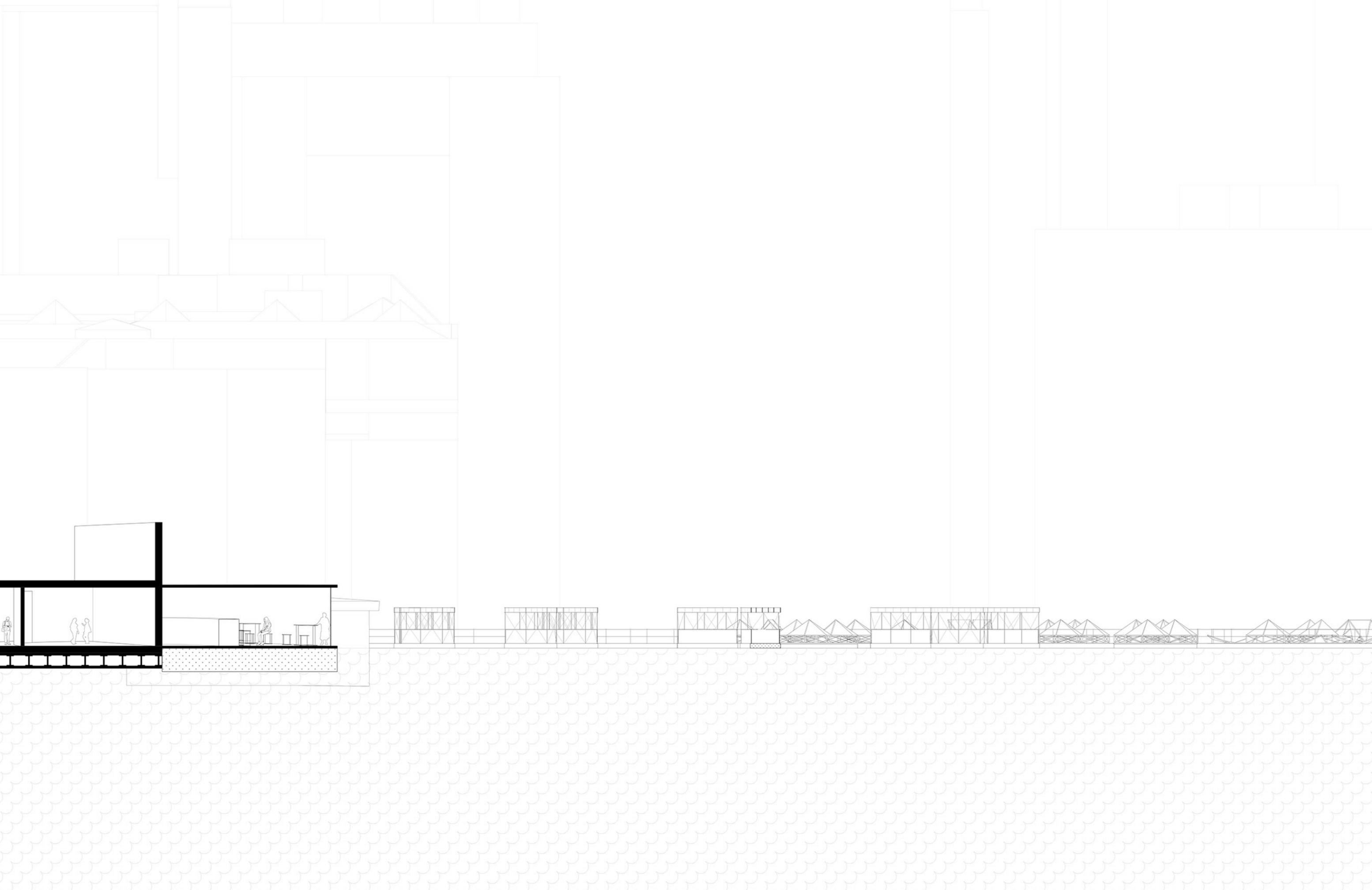
PARK LEVEL PLAN (+0)

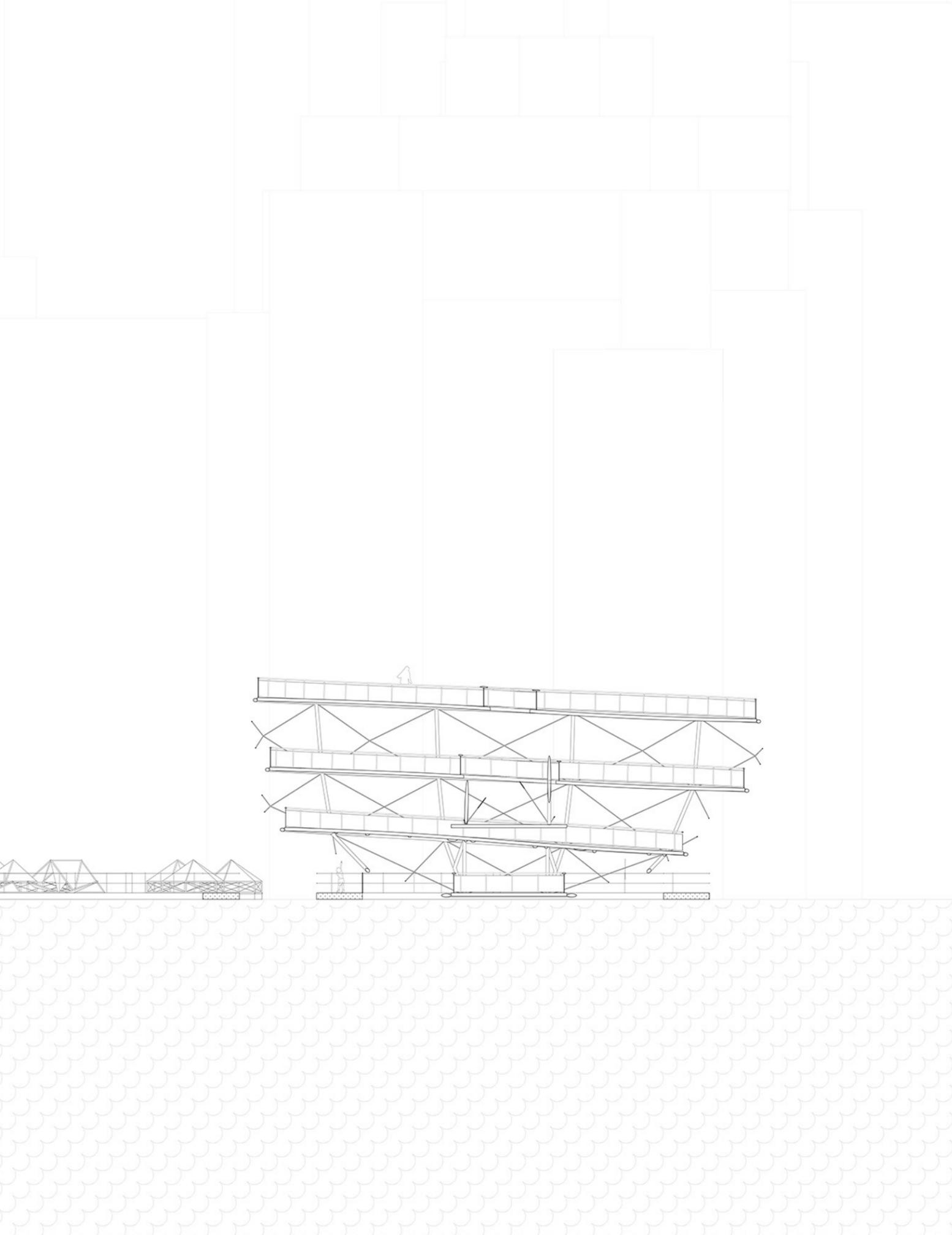


GALLERY LEVEL PLAN (-30)









- the crown jewel of the building - becomes a large public space open to all sorts of activity. Markets, hiking, farming, and slides.

The walls become shelves that share hundreds of priceless art books with the public, and have spaces hidden away behind them. They can become an extension of this library, or be small, experimental UV farms. On the journey up the rotunda, spaces previously used for the High Gallery and the Reading Room showcase the Guggenheim art archive and spaces for art conservation.

Bringing these programs that were previously hidden from the public to the forefront of the museum experience is one step spatially the Museum will take towards fulfilling its mission statement. Now, instead of being a machine for collection, it has become a laboratory for art conservation, education, and development.

These gallery spaces on the park are unrolled from the 1,882 ft of exhibition space on the rotunda and wound around Central Park and

bringing them down to earth.

At the park level, there will be glimpses of these galleries, small teasers for the public. The geometry of the entrance and its spiral from the park level down to the gallery level provide New Yorkers an easy means of access to art as a part of their daily lives.

The spaces are divided into small cloisters of galleries and placed around different moments in the park. With some completely submerged underground, and some providing underwater experiences. A central corridor connects all six cloisters. It brings back a classic Frank Lloyd Wright trope of compression and release. A tight corridor experience before the vast underground expanse of the cloister.

Diving into an individual gallery... the structure is held up by a 3 foot thick recycled concrete aggregate wall. This wall is a mix of reclaimed concrete, and the rock and dirt removed from Central Park to build these underground islands. Almost every gallery

room is equipped with a demountable tension grid. Curators and artists are allowed to customize the visitors' experience. Whether that be with generic white walls, or possibly exposing the concrete structure and bare environment around them.

In order to access the gallery levels, BoH corridors directly inhabit a level beneath them. Curators and artists are able to load material and art via wide 20 ft corridors and reach the gallery levels via a loading lift that takes the shape of the central courtyard.

Our reservoir interventions are also organized like an archipelago of islands. They go from a partially submerged restaurant and cafe, to light steel frame structures in the meditation spaces and performing center floating on the water. Each experience on the water comes with other small experiences as well. The restaurant and meditation pods have modules that can detach and float onto a small controlled body of water, allowing customers to drive their own experience.

These collections of spaces form a gradient from heavy to light. Starting from the solidity of the concrete structure in the Frank Lloyd Wright Building, transitioning to a submerged, partially solid underground world, to a light, floating experience above the water. These new ephemeral environments on the park and the water - rather than resisting the elements - flow along with time, becoming ever changing in elevation, materiality, and experience.

The Guggenheim, instead of remaining a singular experience, transforms into a collection of experiences. Taking visitors through an emotional and educational journey through the monumental, the underground, the ephemeral, and the water. Pushing the limits of creativity, modern art, and curation.

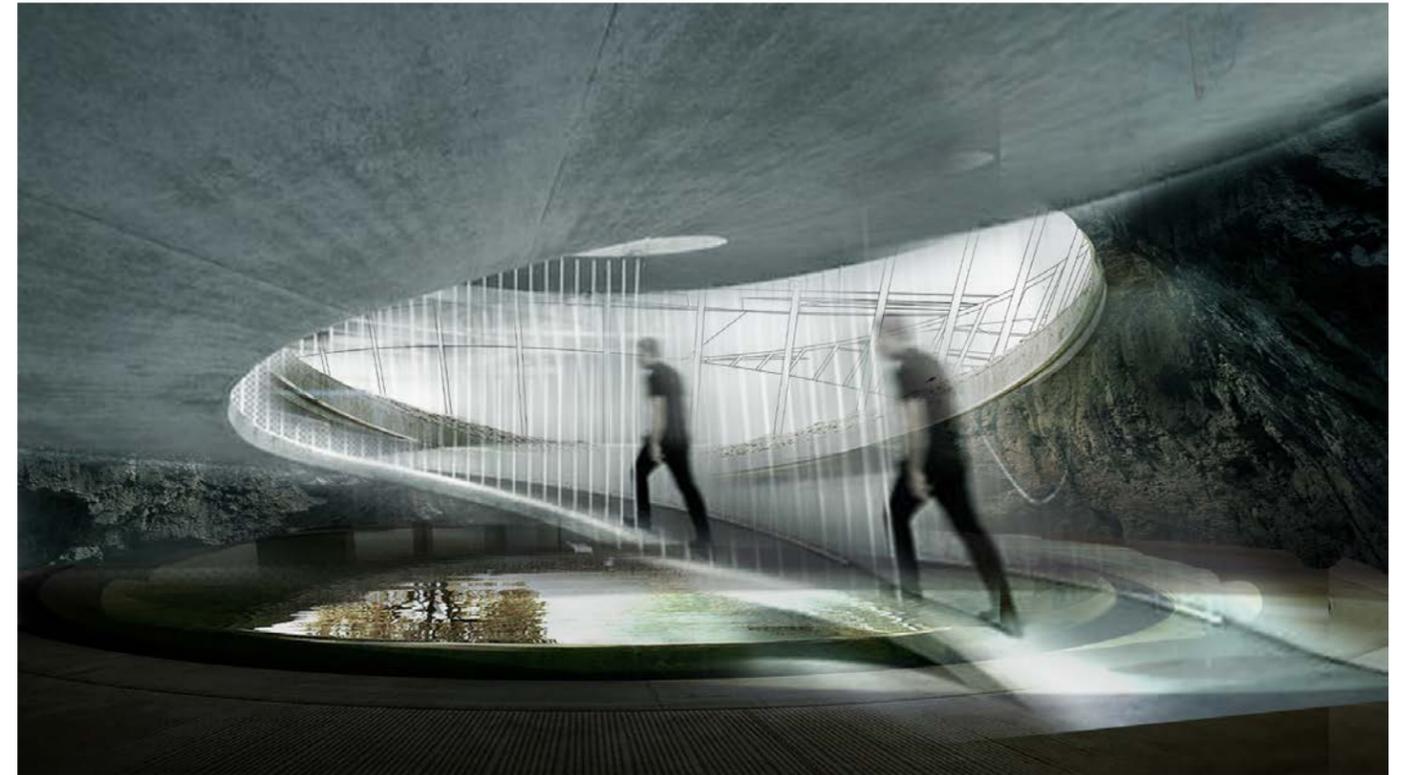
With this intervention, the Guggenheim will truly become a curatorial laboratory and dynamic cultural platform of the 21st century.



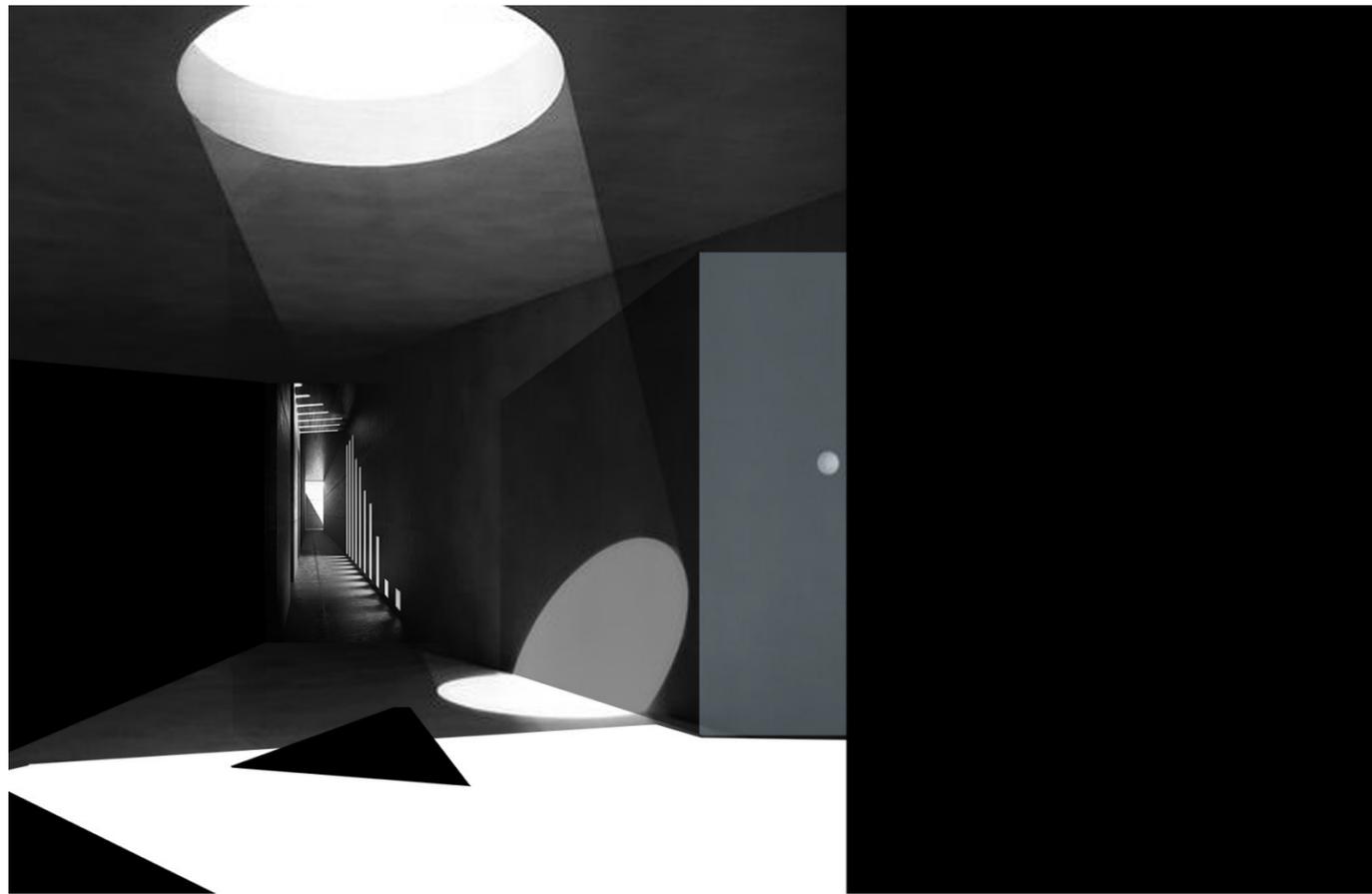
The Guggenheim commissions the competition "Contemplating the Bowl." Out of 10,000 entries, the winner went to Baskin Robbins and OMA, who proposed to change the outer shell into a different flavored ice cream each week. Yum! By the street, Frankie Lloyd Wright enjoys the view while sporting his free Guggen-helmet.



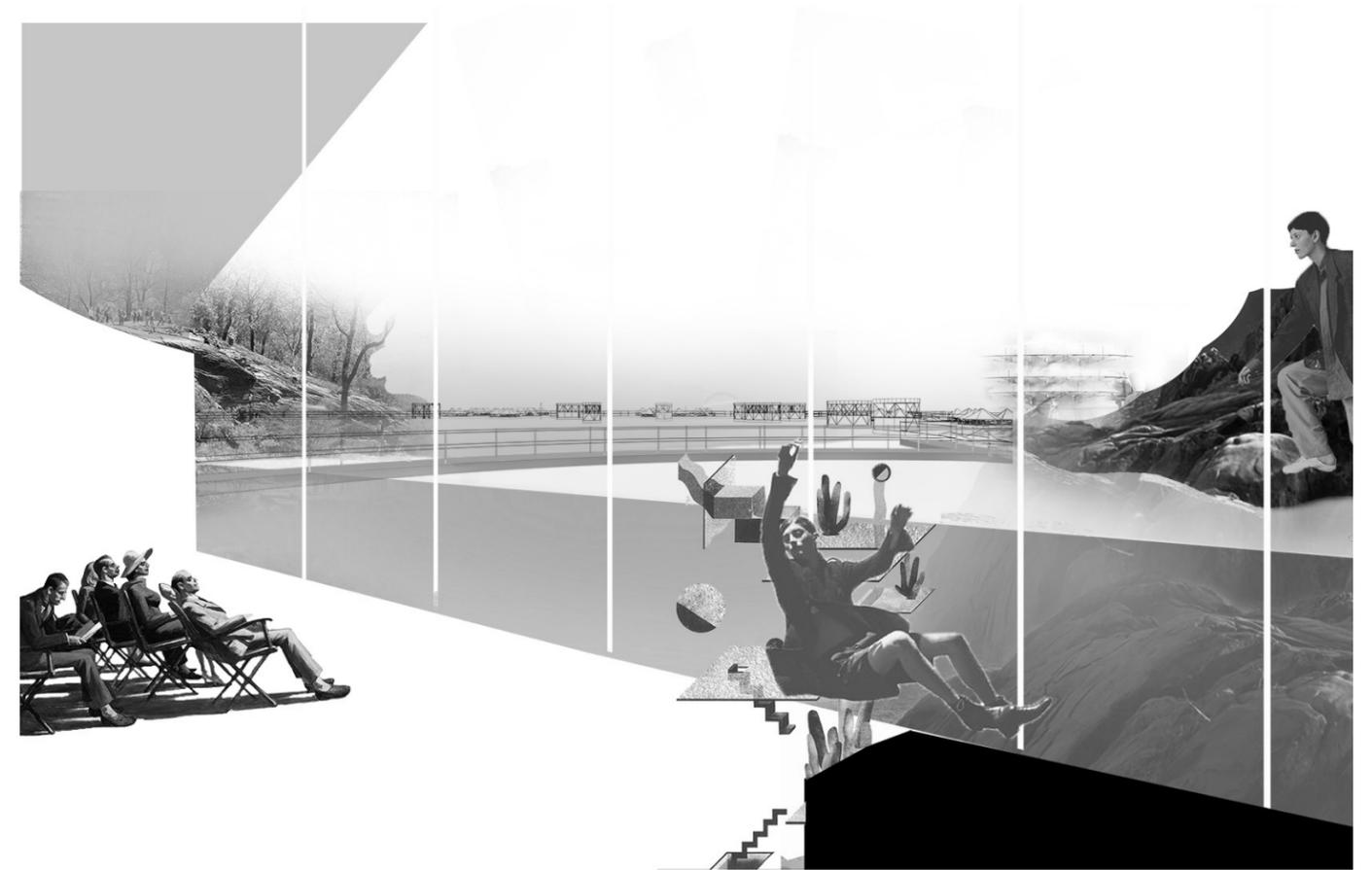
Frankie enjoys the scene in the Guggen-forest, an intervention commissioned by the museum to bring Central Park into the Guggenheim. In the winter, New Yorkers can use the rotunda like the park.



Journey to the Center of the Park. The new gallery entrance lobby located in Central Park brings visitors into an underground realm. People will never experience art - or the park - the same way.



The Humid Corridor leading to a Gallery Cloister. A play on the Frank Lloyd Wright technique of compression and release. Guiding visitors from the narrow to an expansive underground realm.



The gallery by the water. A place where exhibits not only happen under the natural lighting from the water, but also in it as well. Move over Kandinsky's! It's time for modern art to really test itself!



XL

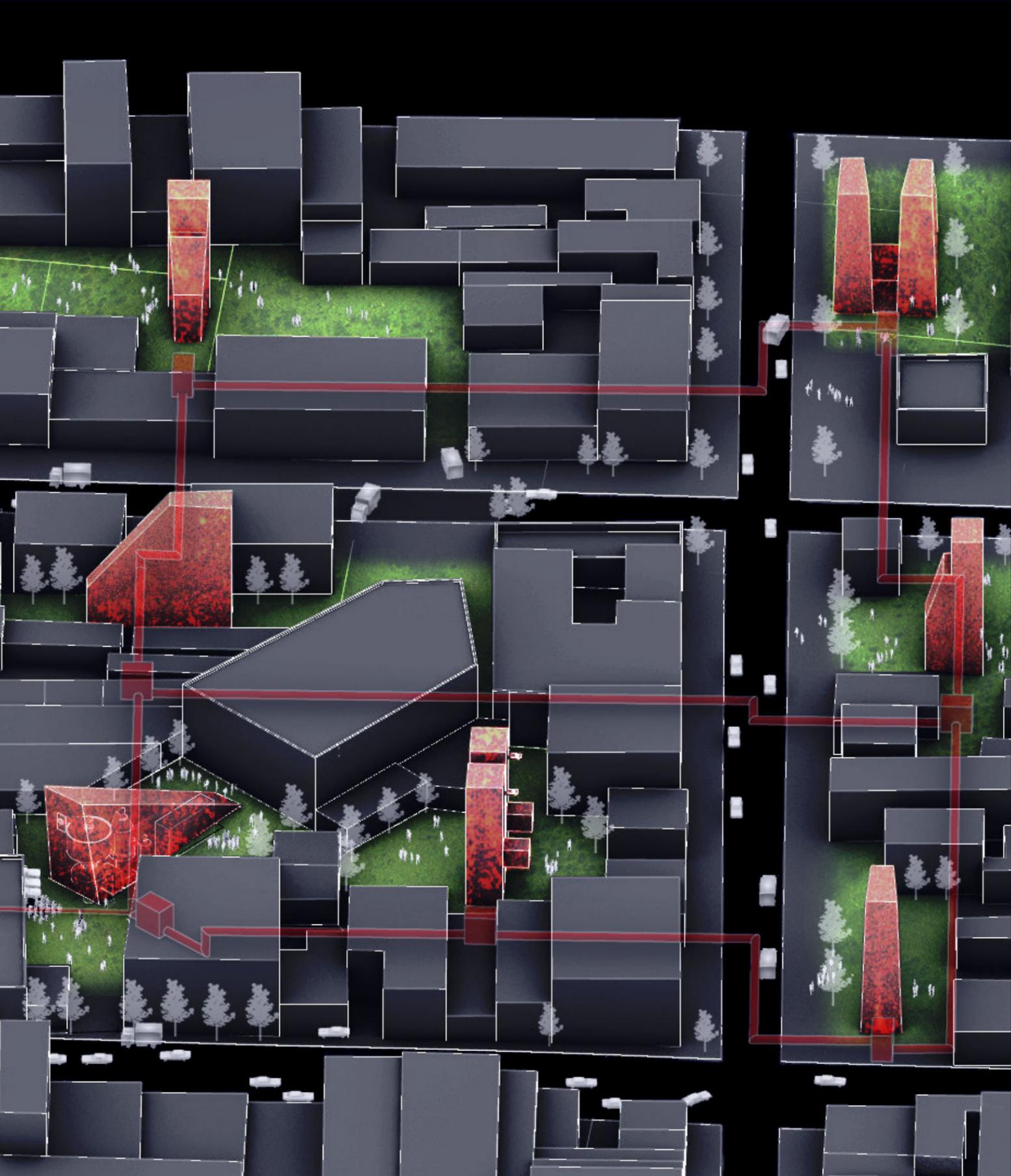
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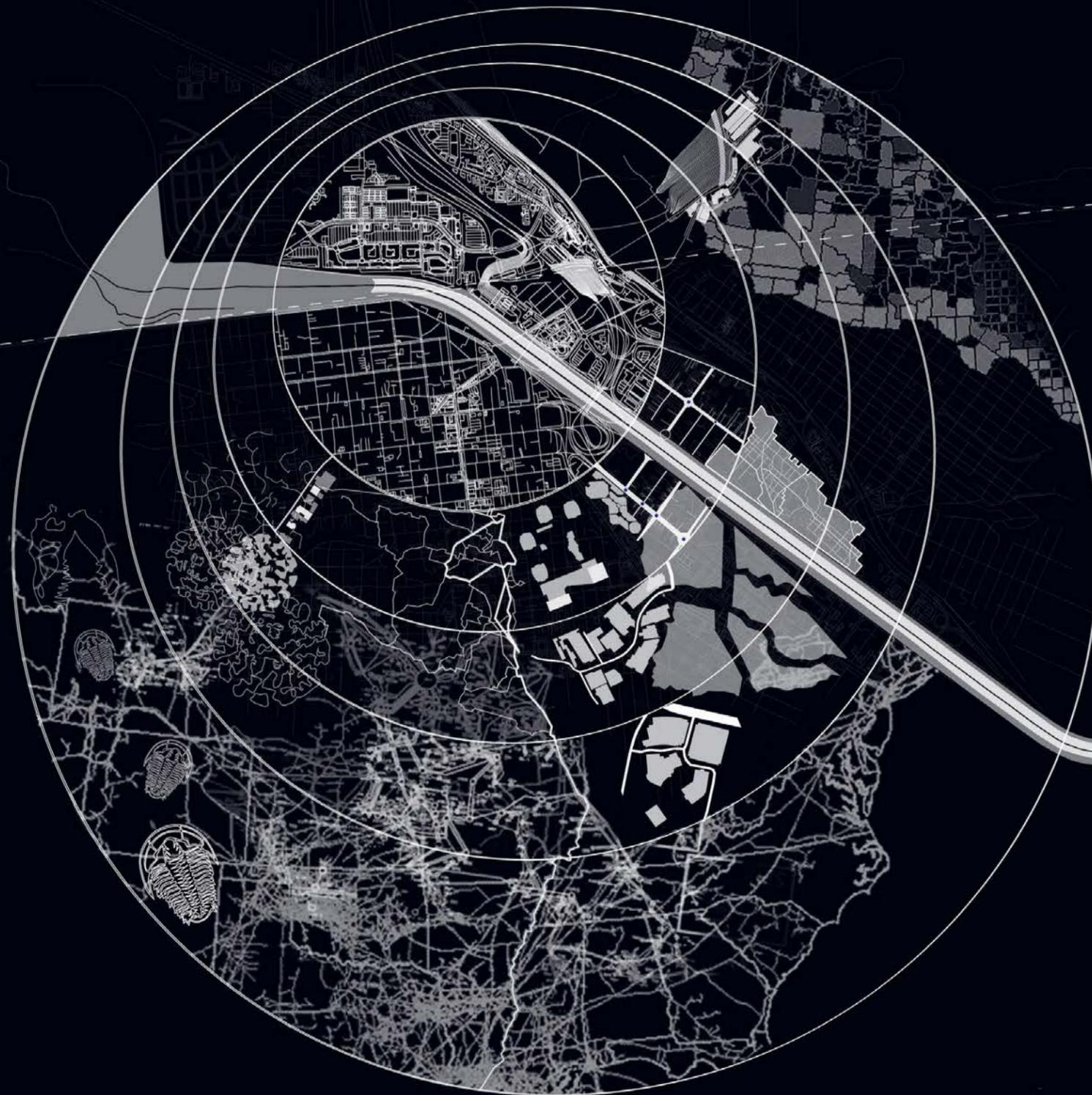
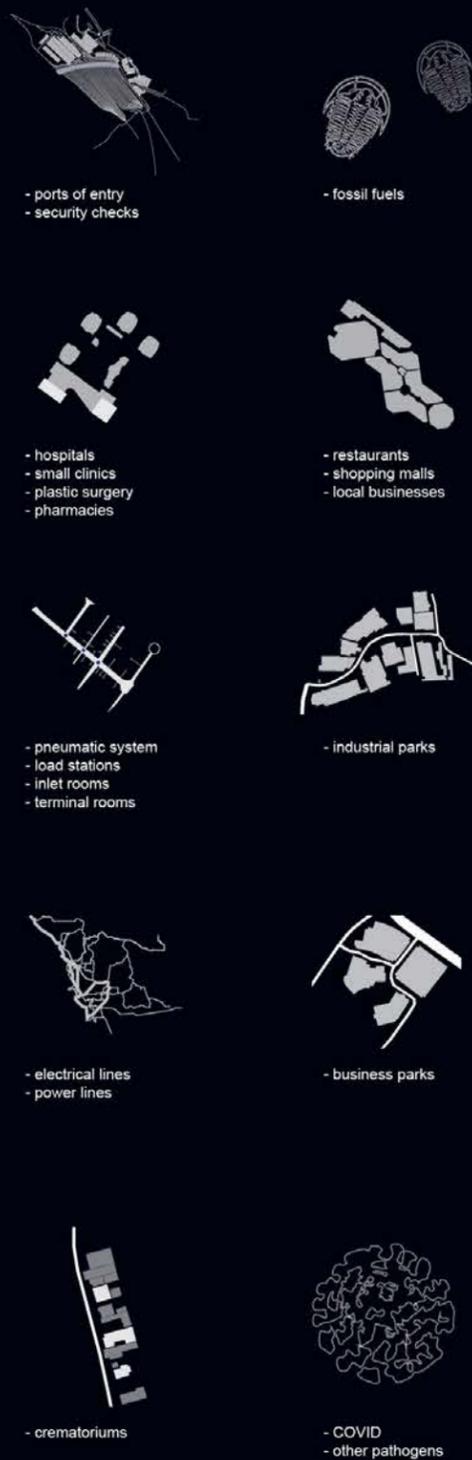
Fentress Global Challenge Competition Entry



EX MACHINA

the governance of ppe equipment along the california-
mexico border

2021 SUMMER STUDIO | BORDERLAND BIOSTRUCTURES
PROFESSORS: ERSELA KRIPA + STEPHEN MUELLER
LOCATION: SAN DIEGO-TIJUANA BORDER



73 MJ/DAY



15,333,333 MJ/DAY



3,165,167,700 MJ/DAY



06/25 ENTRY 01

the pandemic rages on. through my research, i have discovered that tijuana is one of the most popular locations in the world for medical tourism. the city is filled with hospitals, clinics, and pharmacies. every year, thousands of US citizens cross the border to reap the benefits of these affordable medical services.

06/26 ENTRY 02

the pandemic has yet to show signs of subsiding. there is a disparity of in health benefits received by US citizens compared to that of mexico. Why does the average mexican citizen in tijuana not receive as much medical resources compared to that of US citizens?

06/30 ENTRY 03

i began investigating medical equipment manufacturing and disposal across the California-Mexico border. This diagram details all the governing forces behind medical equipment manufacturing. manufacturing is mainly done in tijuana, but products are distributed to the US and the hospitals in tijuana that serve its citizens. this investigation also led to discovery of the uneven distribution of power across the border and then forces governing that as well.

07/12 ENTRY 06

what if residential areas across the border become self-sufficient?
what if they become independent of the energy grid dominated by the US?



07/18 ENTRY 08

each residential area across the border follows a similar pattern.
there are residential buildings or mixed use buildings, followed with vacant buildings and courtyards.



07/13 ENTRY 07

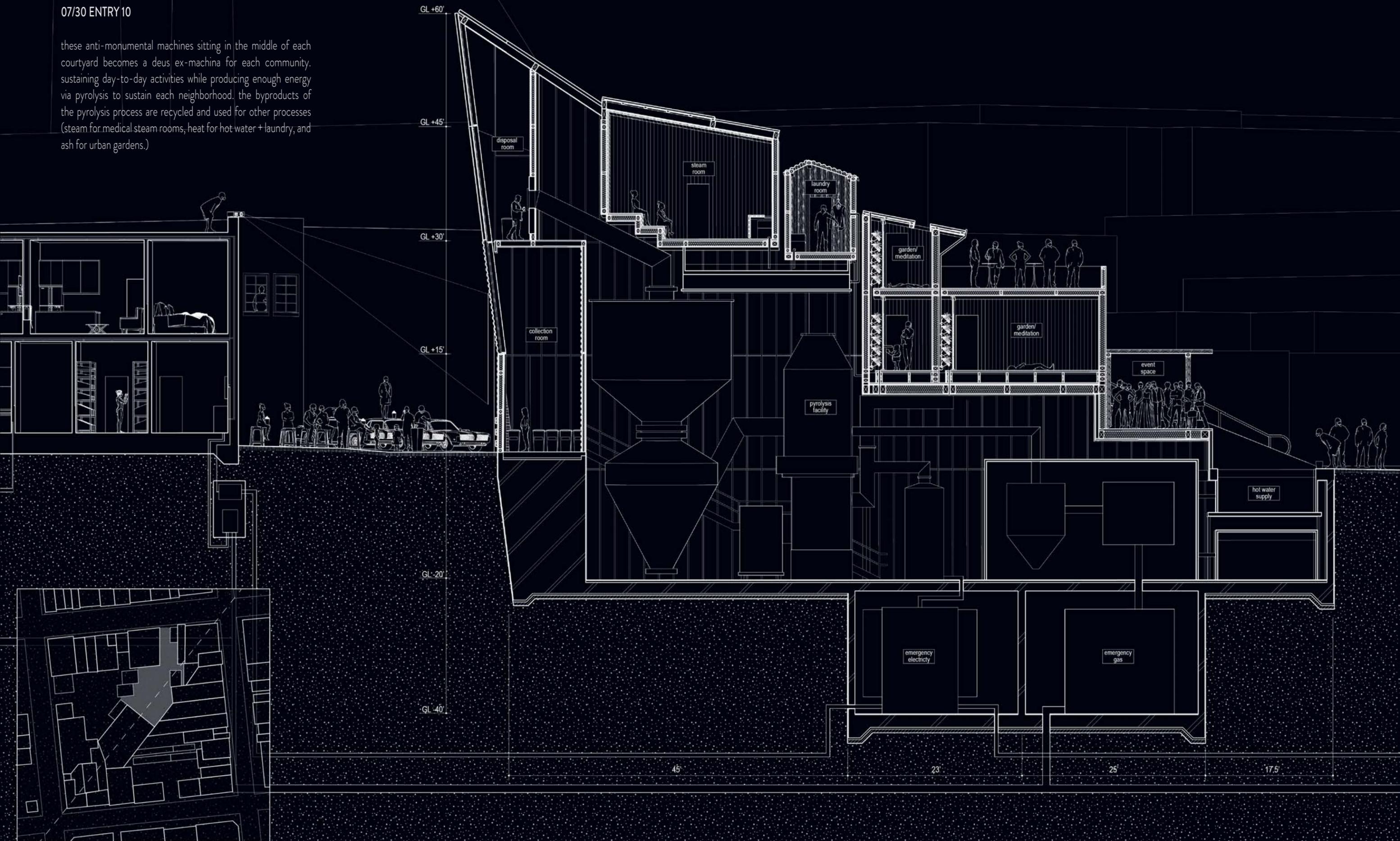
what if each community establishes their own community land trust?
manufacture their own medical equipment? and become free of the capitalist constraints that bind both nations?

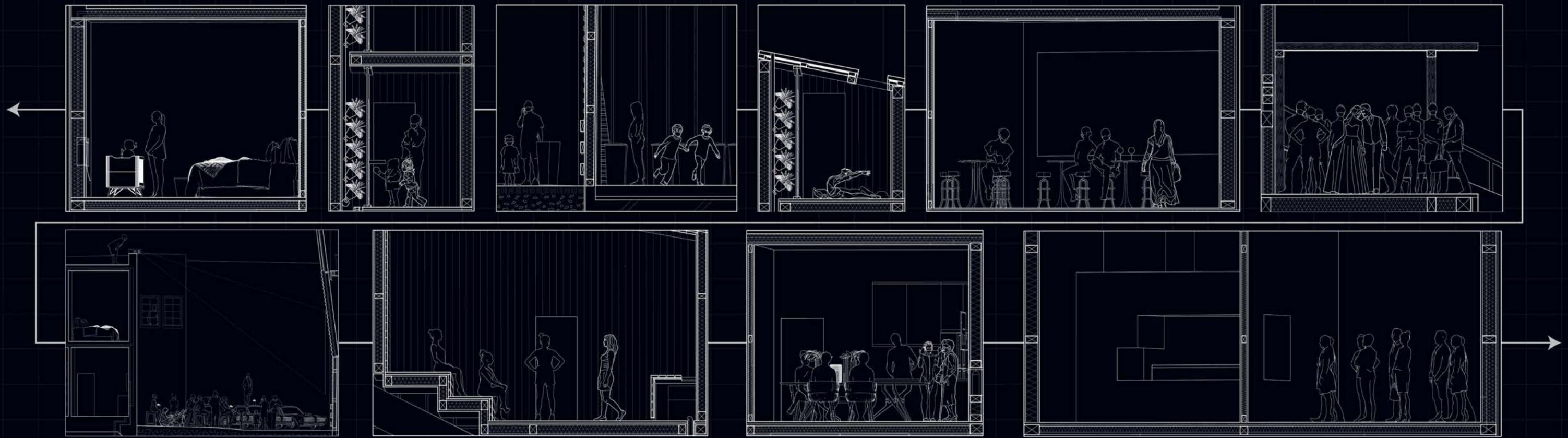
07/18 ENTRY 09

let's transform these buildings into ones with programs that can manufacture ppe equipment and sustain an entire human life cycle during these times.

07/30 ENTRY 10

these anti-monumental machines sitting in the middle of each courtyard becomes a deus ex-machina for each community, sustaining day-to-day activities while producing enough energy via pyrolysis to sustain each neighborhood. the byproducts of the pyrolysis process are recycled and used for other processes (steam for medical steam rooms, heat for hot water + laundry, and ash for urban gardens.)





L.A.X

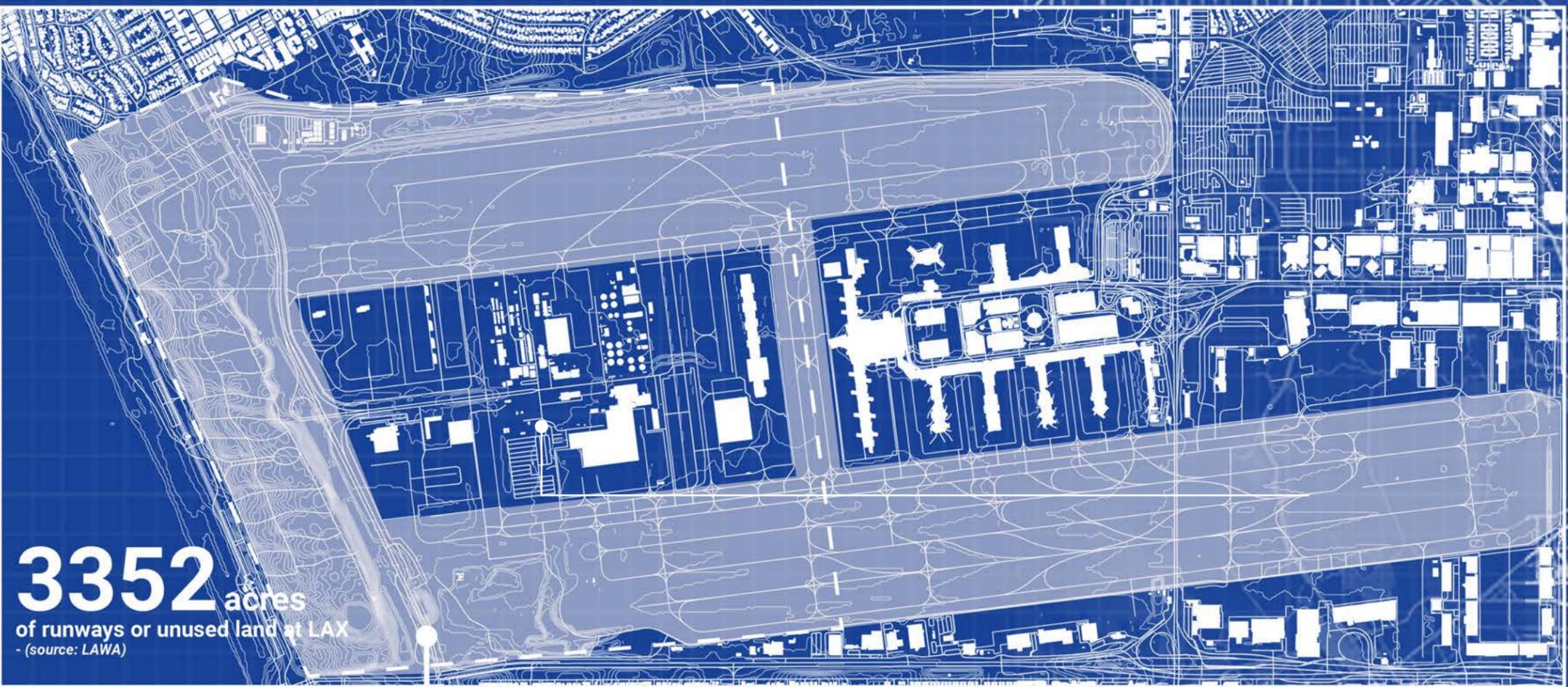
ASTRA

LOS ANGELES INTERSTELLAR AIRPORT

Los Angeles 2100. Air travel has evolved from its runway-dependent, interplanetary system to a vertical, interstellar alternative. The unused runway space provides the opportunity to return the airport to nature, not just the nature we initially think of with wild animals and greenery, but also the systems and infrastructure that have become part of our natural lives, like waste. The airport will become a self-sufficient ecosystem, the waste produced by the city and the building itself in turn create biofuels for interstellar travel and electricity to power the entire terminal. Surrounding it, will be a wildlife refuge, giving space to the animals of the Los Angeles that they desperately need. LAX ASTRA will be the living proof that humanity, technology, and nature can and will coexist in a perfect harmony.

in collaboration with MARTIN HE





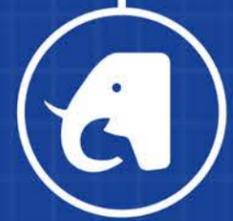
3352 acres
of runways or unused land at LAX
- (source: LAWA)

SCHOLL CANYON LANDFILL
96,600 tons/day
- (source: LA Public Works)



15%
of carbon emissions are from landfills
- (source: US EPA)

LA ZOO
133 acres
of land for 1400 animals in the LA Zoo
- (source: LA Zoo)

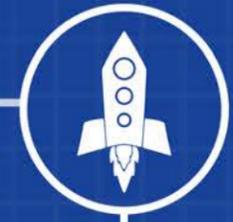


4000 sqft
per animal

30 minutes
length of takeoff/landing for current
airplanes



3 days 6 hours
length of trip of NYC to LA via Amtrak



30 minutes
predicted length of international flights
via space travel
- (source: ...)

enough fuel
for 8 SpaceX
Starships



5,898,700
gallons
of biofuel produced via incineration
35,392,000
kWh
of electricity produced via incineration

enough fuel
for 59
hyperloop
trains



45 minutes
predicted travel time from NYC to LA via
hyperloop

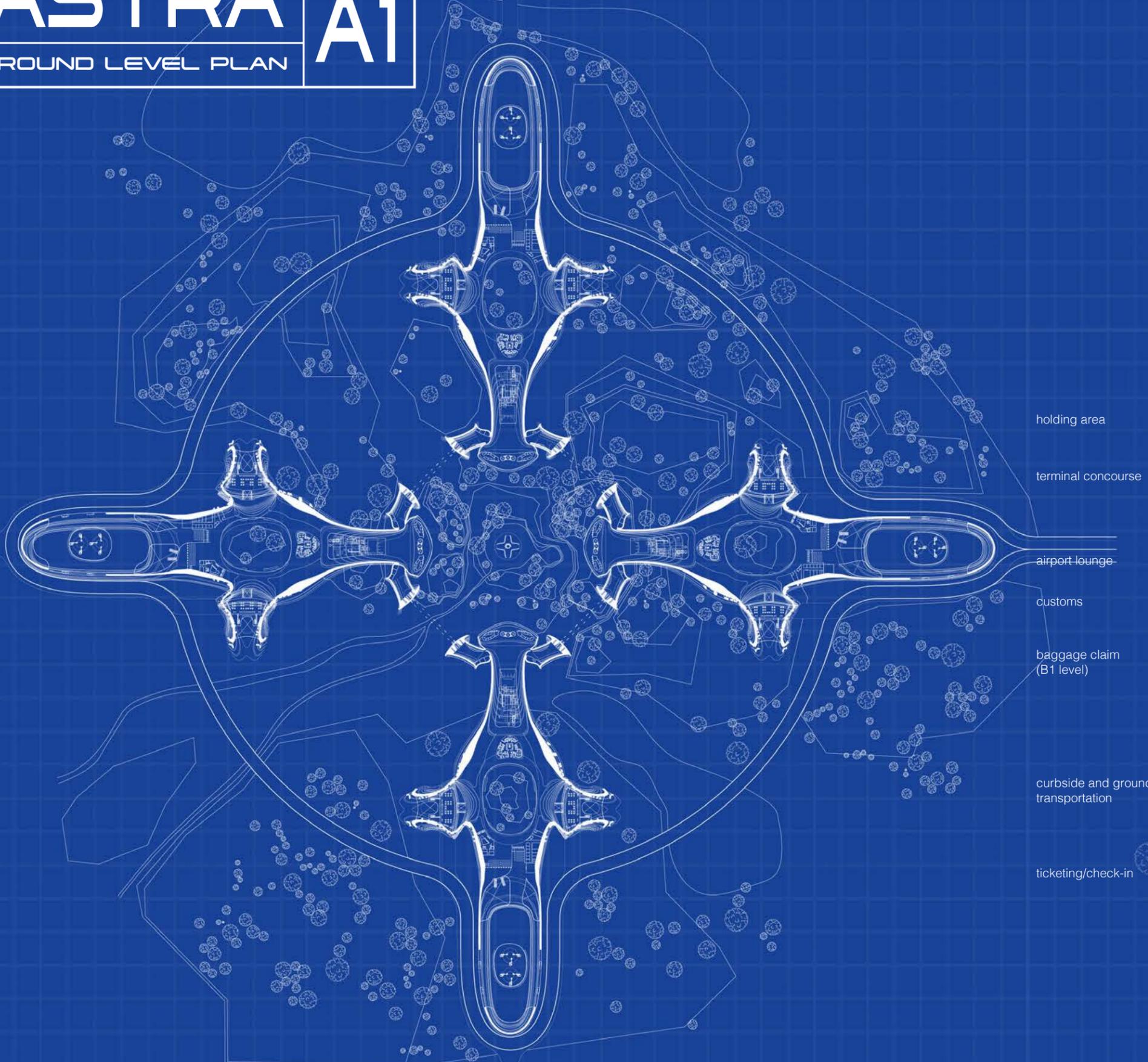


L.A.X

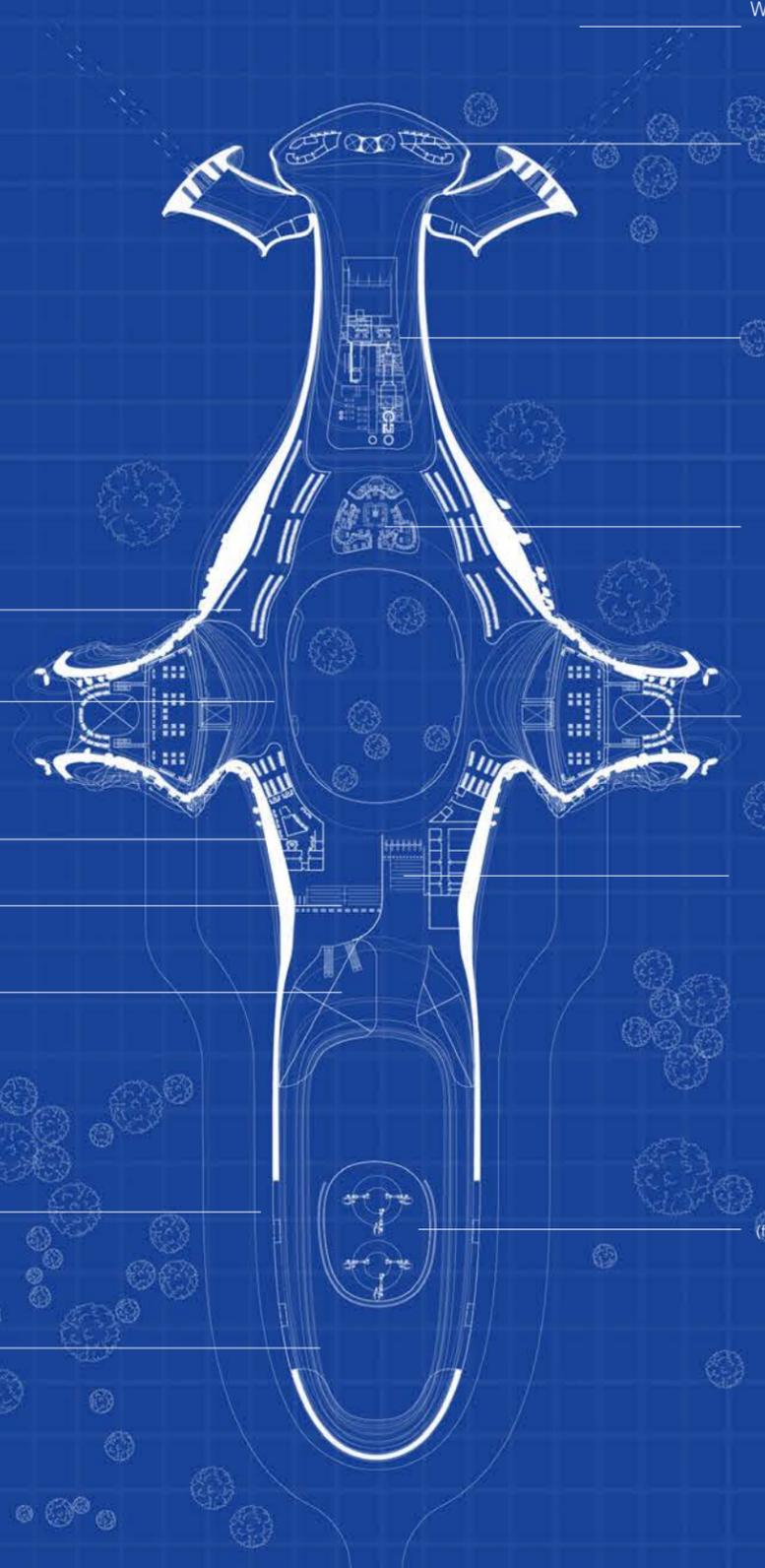
ASTRA

LOS ANGELES INTERSTELLAR AIRPORT

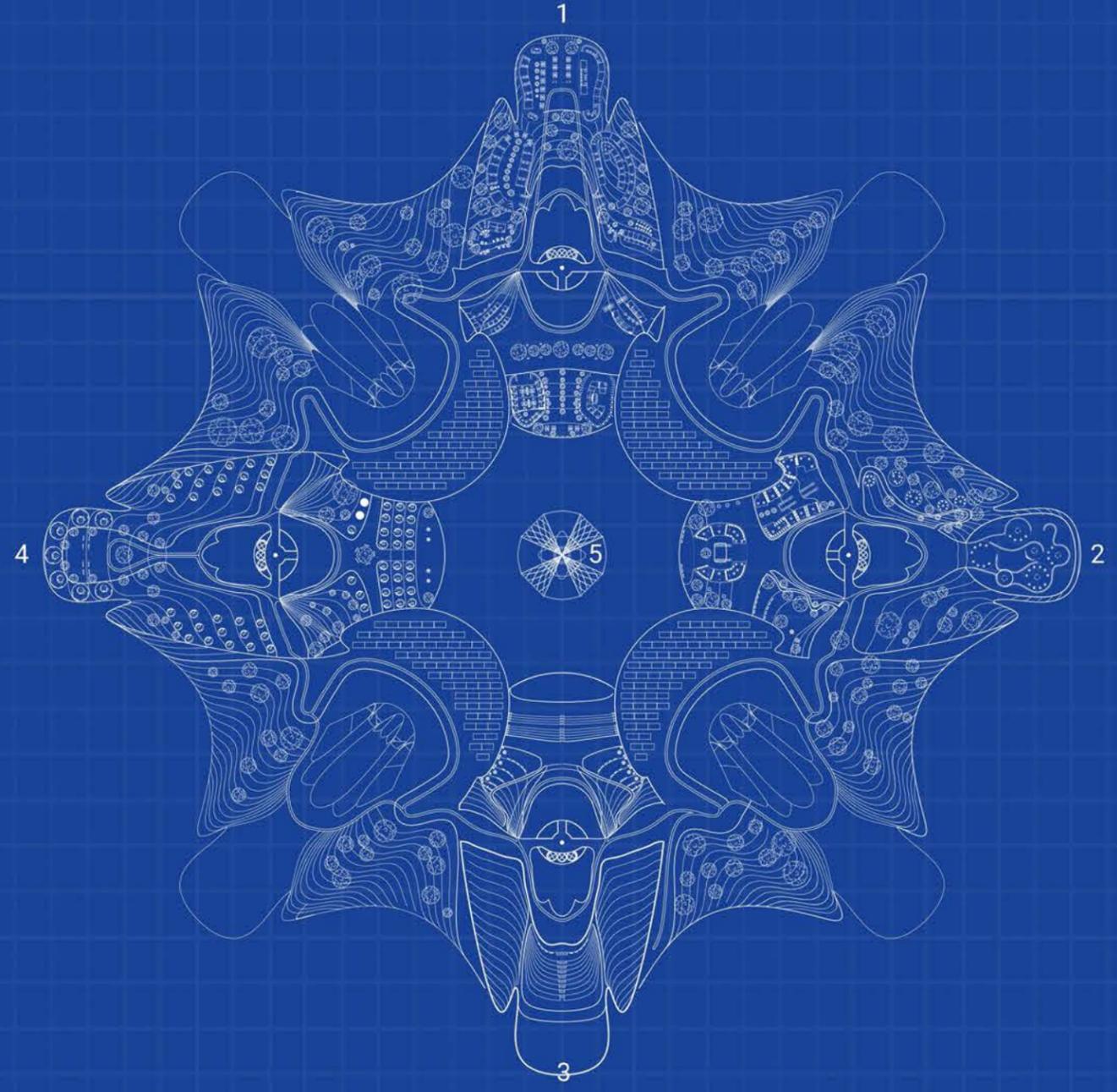
ASTRA NO. **A1**
GROUND LEVEL PLAN



- holding area
- terminal concourse
- airport lounge
- customs
- baggage claim (B1 level)
- curbside and ground transportation
- ticketing/check-in

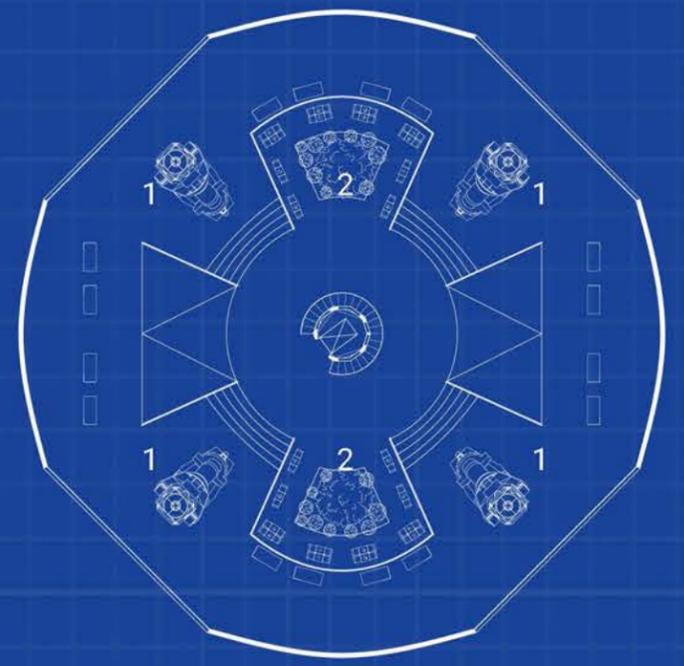


- White Point Park and wildlife refuge
- core
- incineration facility
- cafe/bar
- hyperloop lobby
- security screening
- repair shop (fueled by incineration plant)



TOP LEVEL COMMERCIAL PLAN

- 1. GLOBAL RESTAURANT AND CAFE
- 2. RETAIL
- 3. ENTERTAINMENT/AMPHITHEATER
- 4. HOTEL
- 5. OBSERVATORY

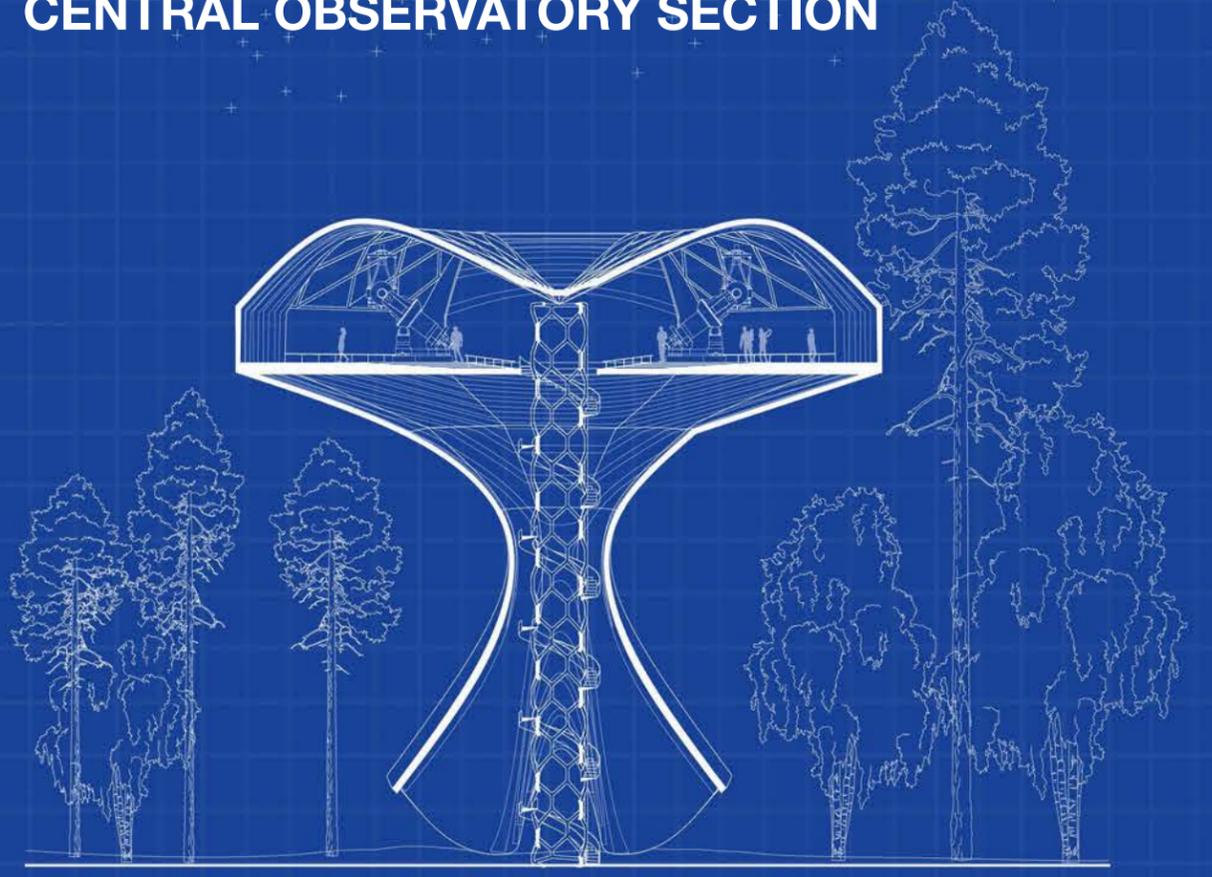


CENTRAL OBSERVATORY PLAN

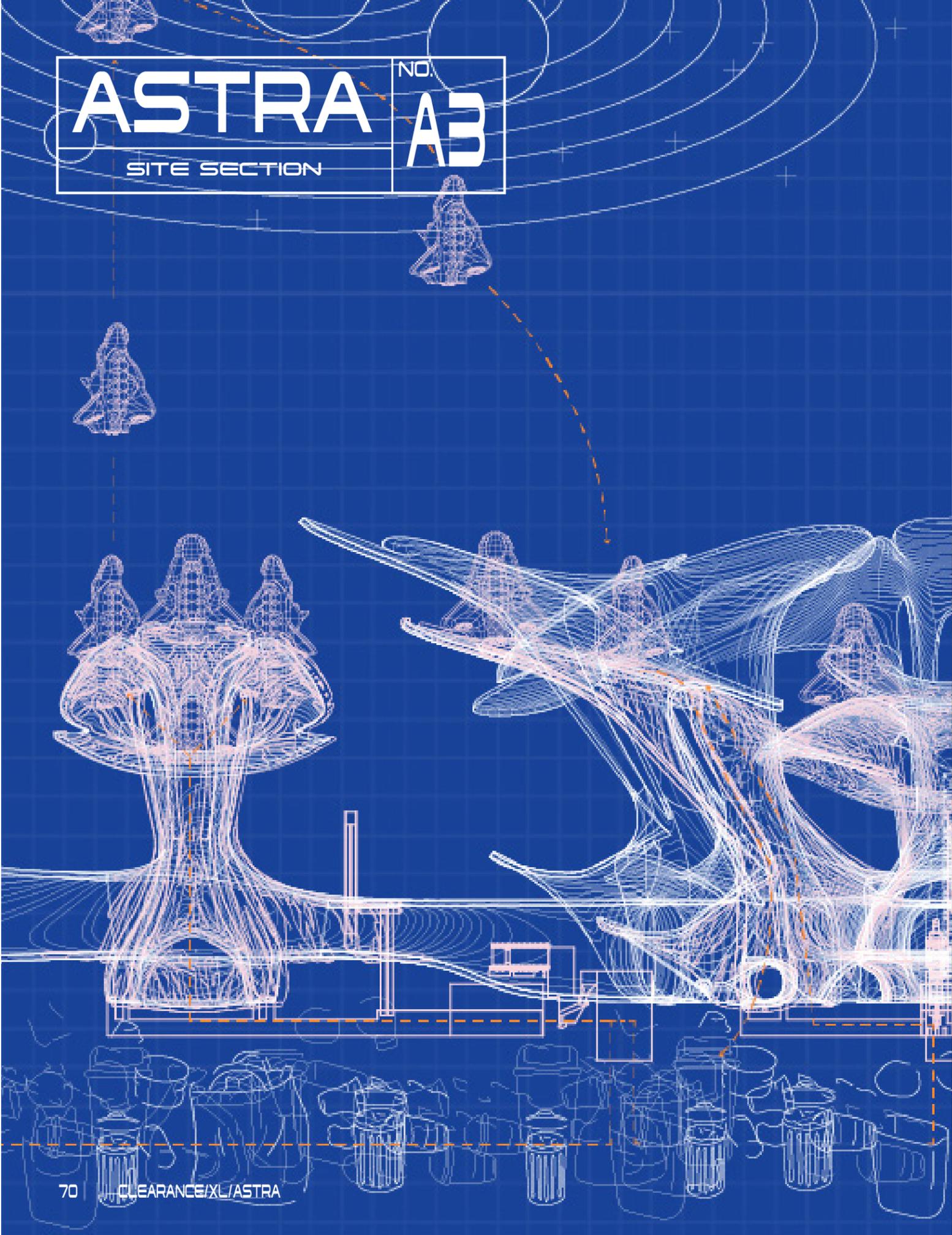
- 1. TELESCOPE
- 2. LOUNGE



CENTRAL OBSERVATORY SECTION



ASTRA NO. A3
SITE SECTION



L.A.X

ASTRA

LOS ANGELES INTERSTELLAR AIRPORT



The Castle in the Sky

Power Tools

Professor Jelisa Blumberg and Lexi Tsien

