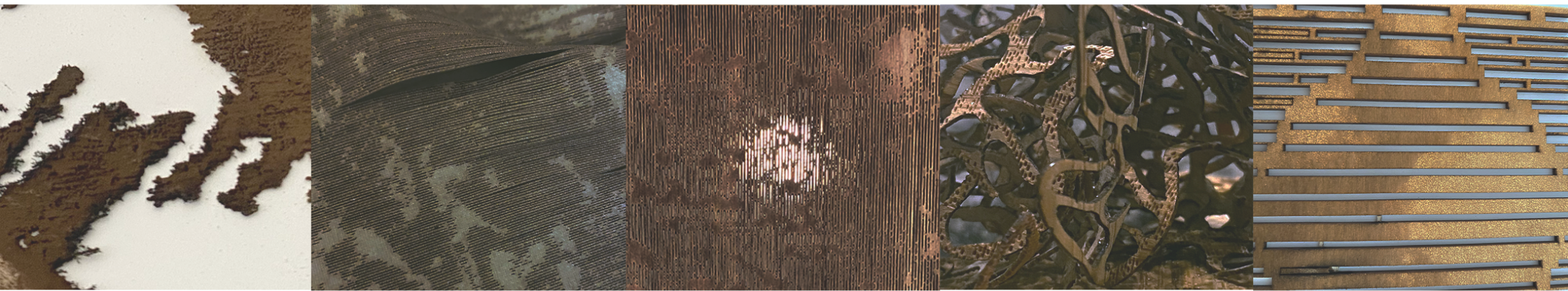


Evoking Jeong as Veneers of Music





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Abstract

“Immaterial emotions enhance intimacy in a material world”

This research aims to investigate the Korean notion of Jeong as a research methodology. Approaching Jeong through practice-based knowledge, I have affirmed and revealed some of its many forms. This research offers a personal journey through encounters with emotions of Jeong. Metaphorically spatialising Jeong as a third space has enabled me to manifest intuitively textures, objects, and sound for others to experience.

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Attestation to Authorship

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the Acknowledgements), nor material which to a the substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."

Name: Jay Choi Date : 06.09.2022

Signature : _____

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Thank you for being the best supervisors, and I am fortunate to go through this memorable journey with the lovely, kind, generous, and supportive Sues. Your words and care helped me develop my creativity and knowledge to overcome all stages. I would not have done this without you guys; your continuous advice and compliments have guided me successfully to the end of this project.

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I thank you for all the love and support you have given me. It helped me re-energise and boost my motivation. Your care has been the warmest and most special part of my life, and your prayers have made me sustain this far.

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I have experienced all your daily guidance, support, love and care. Thank you for leading me through all the difficult times of this journey.

Thank you.

Ethics Approval

This research project does not require ethical approval because it does not pose a threat or harm to individuals, groups, or animals.

How can I Manifest “정” through Spatial Design, encouraging the experience of it in others?

Introduction

“We exist in the world as interiors and exteriors.

I often wonder

how blurring these spaces alters one’s identity.”

My interior world is Korean, and my exterior is being a New Zealander. The two cultures complicate my identity. I feel like I do not fit perfectly within either culture. The vital thing I have in both cultures is Jeong. To me, the emotional space of Jeong merges my interior and exterior identities.

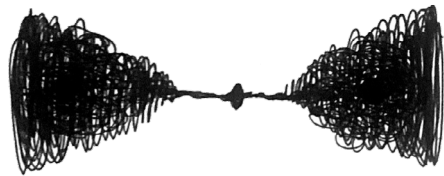
What defines the Korean word, Jeong?

The Korean notion of Jeong is not something which can be touched or seen. It has no colour, scent, or taste. Jeong exists emotionally rather than materially, yet it can be manifest in material ways through actions. Psychotherapists Christopher Chung and Samson Cho define Jeong as “feeling love, attraction, comfort, warmth, sentiment, passion, human nature, sympathy, memory, heart” and above all these emotions, “attachment, bond, affection, or even bondage.”² Jeong intimately unites them; it is a specific form of Korean-ness, tying familial structures together and creating a threshold between family and the wider world.

2. Christopher K. Chung and Samson Cho, Significance of Jeong () in Korean Culture and Psychotherapy. Harbor-UCLA Medical Center, 2014. Accessed August 24, 2021. <http://www.rice4me.com/wp-content/uploads/2014/08/Significance-of-Jeong-in-Korean-Culture-and-Psychotherapy.pdf>.



Figure 1. Jay Choi, *Drawing Representing the Song of Chung Mountain*, 2021, digital collage. (See page 32 for more in-depth discussion of this work)



Third Space

Written by, Jay Choi. 2021

Citizen or Foreigner
whichever I am.

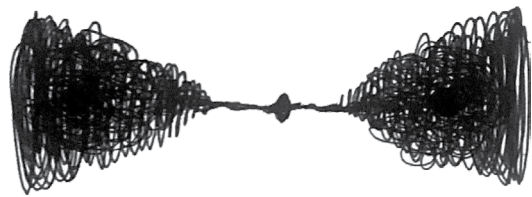
Name or No name
whatever they call.
Inside or outside
wherever I am

I am,
the words I say,
the emotion I feel,
the things I smell,
the thoughts I think,
the sound I hear,
and the Jeong I sense.



SIX CONVERSATIONS

Embodying Jeong



I. Jeong as Skins of Emotions

Jeong is my Third Space/ 정, 나의 제 3의 공간

I define Jeong as a third space. Bhabha defines the third space as a postcolonial sociolinguistic concept of a new identity. It acts as a threshold and transforms or unites two distinctive spaces. This philosophical theory of the third space resonates with the integration of a “discursive and disciplinary place from which questions of identity are strategically and institutionally posed” and the process of self-findings “are continually positioned in the space between a range of contradictory places that coexists.”³ Correspondingly, my questioning of identity comes from the space of representation, where different personae take shape. The construction of these facades encapsulates my desire to belong and for acceptance. Therefore, I have manifested Jeong’s sensual and tangible perspectives through colour and texture, uniting these distinctive spaces as veneers surrounding the body, creating a social environment that supports and encourages a personal sense of belonging. Bhabha highlights the third space as positive cultural hybridity, a position that “entertains difference without an assumed or imposed hierarchy.”⁴ My third space (Jeong) is created through sound, objects, and textures. Jeong, conceived as an interior, allows me to perform both identities simultaneously, sharing my thoughts and cultural hybridity. Jeong exists for me in the places I miss when travelling to both countries; similarly, Jeong inhabits the objects I carry around when travelling that comfort me. These responses and stimuli remind me of who I am and my origins. In my research project, I have asked how can I manifest Jeong to encourage the experience of it in others? This question has prompted me to use familiar methods of sound and poetry to invoke emotions of Jeong and create experiential third space metaphors.

3. Bhabha, Homi. *The Location of Culture* (London: Routledge, 2012), 47-48.

4. Bhabha, *The Location of Culture*, 8.

This content has been removed by the author due to copyright issues.

Figure 2. Swoon, *SWOON, THE CANYON: 1999-2017*, at Cincinnati Contemporary Art Center held in 2017. Photograph by Tod Seelie.

Existing between Layers and Surfaces

American artist Swoon's work "The Canyon" (1999 ~ 2007) revealed how surfaces are inhabited by memories. Swoon's structural installations reflect her childhood recollections of her firsthand experiences of America's opioid crisis and the related abuse she suffered as a child.⁵ She portrayed her experiences using a method she describes as 'filmic' where memories of her past became layered and patterned blending together.⁶ This effect creates a visually rich environment. Through designing and constructing the installation her pain became manifest. She describes this body of work as healing and comforting. The audience, she hoped, would have a similar experience. Even though the memories were difficult to relate to, she managed to create her own third space where she could place her Jeong. Similarly, the soundscapes of my Jeong are a process of manifesting my feeling about existing between Korea and New Zealand. This research uses Jeong to produce works others can experience.

5. "In most high-income countries, life expectancy has been increasing, gradually but steadily, for decades. The last time that life expectancy in the United States showed a similar decline was in 1915–18, as a result of military deaths in the First World War and the 1918 influenza pandemic. This time, the culprit has been a surge of drug overdoses and suicides, both linked to the use of opioid drugs. The death rate from drug overdoses more than tripled between 1999 and 2017, and that from opioid overdoses increased almost sixfold during the same period. More people in the United States died from overdoses involving opioids in 2017 than from HIV- or AIDS-related illnesses at the peak of the AIDS epidemic." From Sarah Dewerd, "The Natural History of an Epidemic." *Nature* 573, no. 7773 (2019): S10-S12.

6. Swoon, "Swoon, the Canyon 1999-2007|CONTEXT," CincyCAC, March 28, 2018, YouTube video, 4:57, <https://www.youtube.com/watch?v=psfO79XlnBI>.

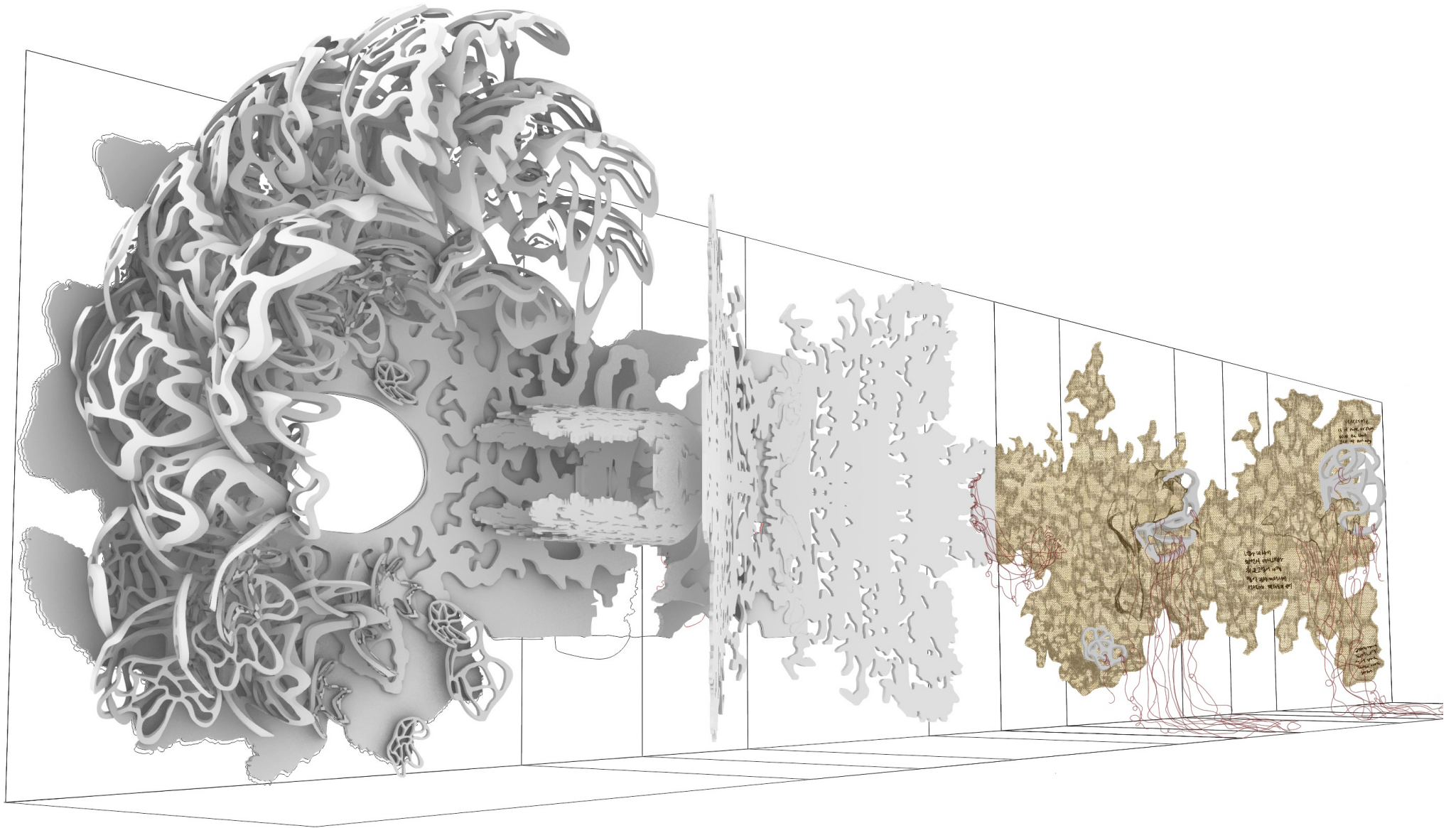


Figure 4. Jay Choi, *Final 3D Rendering of Wall Installation Exploring Jeong as a Third Skin*, 2022, digital render made in Rhinoceros Ó software.

The sounds of personal poetry

In this conversation, I am reflecting on my personal approach to third skin, which I have investigated through tones, melodies of poetic language — uncovering the different sounds of Jeong. In my designs, the poems are conceived as soundscapes. I chose to use wood veneers as they appeared to me like the various musical instruments playing in my head. Digital drawing (shown on page 21) enabled me to visualise the sounds as three dimensional (3D) skins.

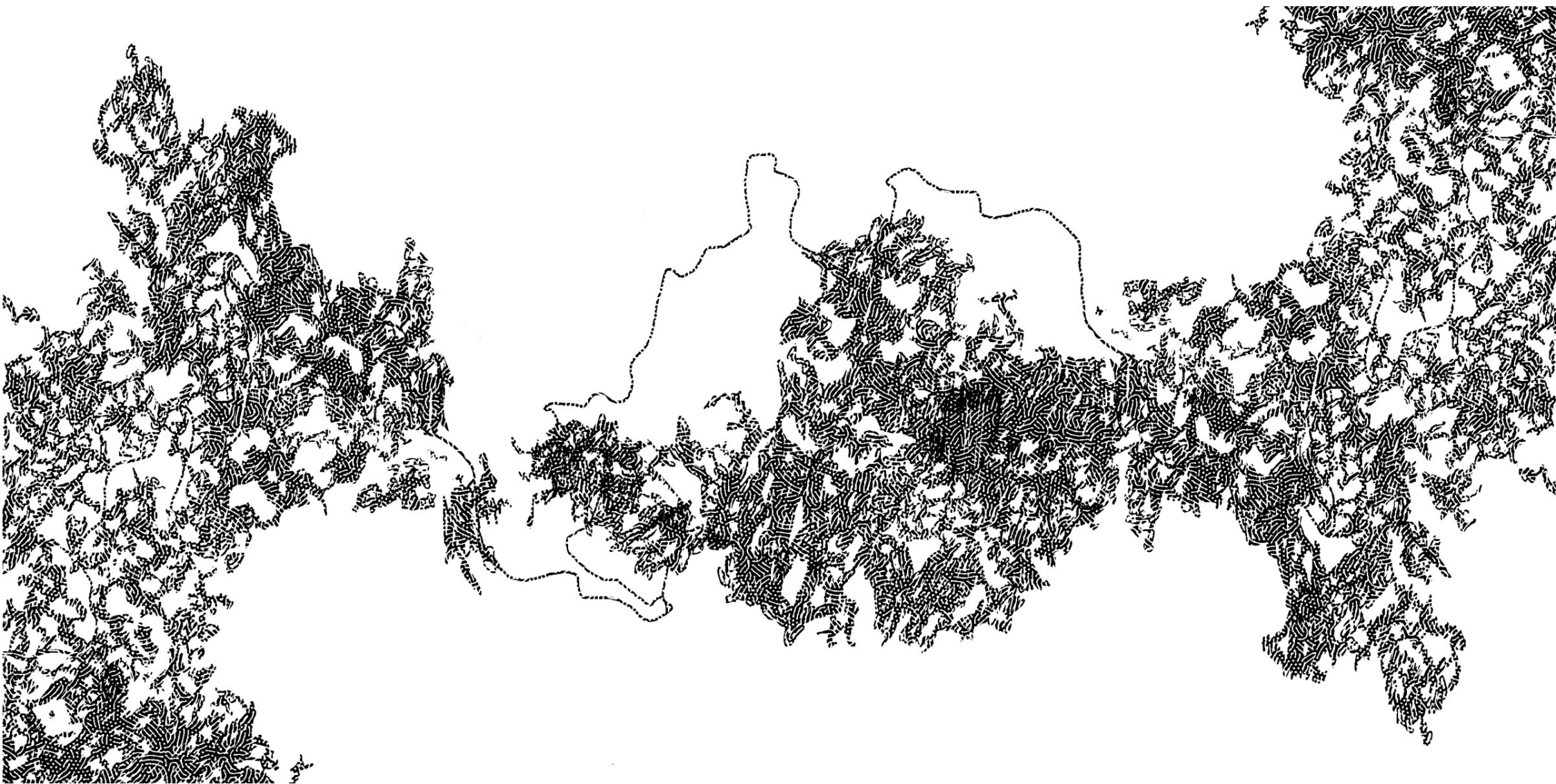


Figure 5. Jay Choi, *Sound Drawing of the Poem*, 2022, hand drawn and digitised in Procreate, then edited in Adobe Photoshop.

To begin with, I read and listened to Dong Ju Yun's poem "Prelude" published in *Sky, Wind, and Stars* (2003 version but first published in 1948).⁸ The significance of this poem is discussed further in my second conversation. However, in this first conversation, its role was to help me find a personal voice within Jeong that I could share. Poetry, to me, creates an intuitive space to create resonance within my understanding of third skin. Poetry allows me to organise my emotions and realise them through abstract expression this is vital because Jeong is not one but multiple emotions.

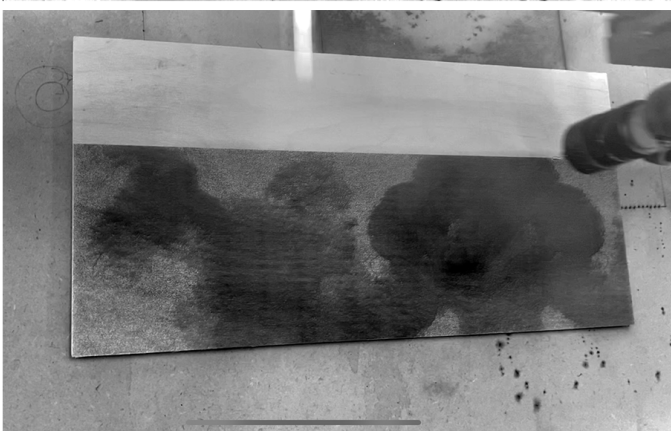
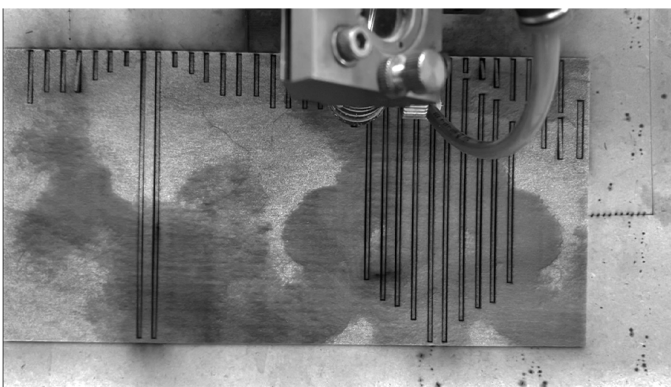
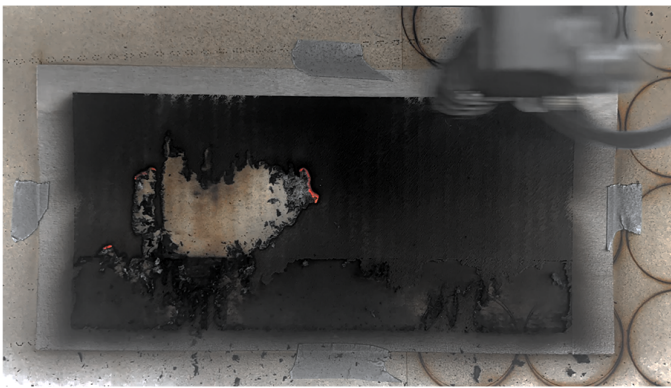
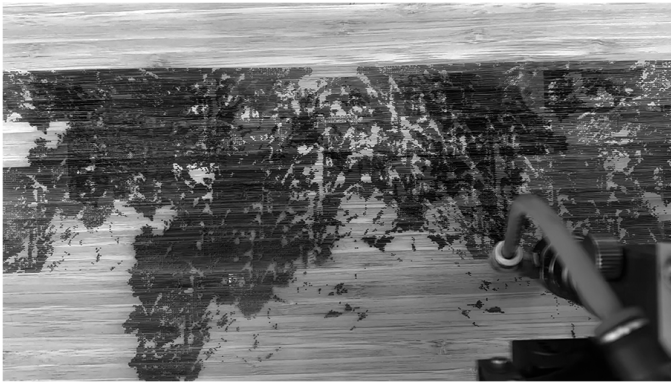
Translating my poetry into soundscapes was critical to the realisation of Jeong. To achieve this, I used several methods. One method involved reading and recording the poem in English and Korean so that I could listen and create harmony using Keyscape Ó music software. The different vocal sounds were rendered using the harmony function in Keyscape Ó to create tones without words. Each of my tongues produces a separate register of sounds which I wanted to capture. Filtering these voices made me think about the third skin as harmony between both intonations. To achieve this, words were not necessary, as I was trying to express the Jeong connecting my cultural identities, my third space.

Once I had isolated these tones, I reread the poems to separate the feeling evoked. I searched for sentences and phrases that deeply resonated with the Jeong I was trying to express. Having identified the essential parts of the poems, I used Keyscape Ó to match the sound-emotions to musical instruments. I selected each instrument based on its tones and ability to express emotional vibrations.

I then returned to the written poems and my recording, listening to them as I played the harmony I had created in Keyscape Ó. From this, I began layering the musical instruments on top of the base of the original harmony, which was the third space of the mixed voices. The musical instruments were conceived as emotional elements rather than as instrumental sounds. So the drum expressed the depth of my feelings, and I responded to its vibrations. This meant that these compositions emerged intuitively, not musically.

The process was iterative and interpretative, based on emotional responses that felt like expressions of Jeong. I learnt piano as a child but otherwise I would have had no musical training. As I went along, making up this method meant I immersed myself in the sounds of Jeong.

8. Dongju Yun, *Sky, Wind, and Stars*. Jain Publishing Company, 2003.



Testing different burns with wood veneers

Turning sound into surfaces, I tested a range of wood veneers and laser cut them to manifest the details in my drawings.

What emerged from various burns and design patterns was an understanding of how different veneers reacted to the cutting process.

I chose plywood and bamboo wood veneers with different thicknesses, which were 0.4 mm x 2, 1.4 mm, and 4 mm. I then tested different power levels of burning: 15, 20, and 40 watts.



The drawn surfaces were laser cut into wood veneers. Each work, at this stage, considered the head, shoulder, chest and arms because I was planning for it to be in contact with the body. I believed that through the sense of touch, the wearer would experience the emotions of Jeong. I designed this work to curve in line with the body. (See Conversation 4 for a more in-depth discussion of this stage of the design process.)

Figure 7. Jay Choi, *Evocation of Poem*, 2022, laser cut wood veneer prototype.

II. Being two –
Jeong as a liminal space

Invisible-Ness

Strangers in a Hostile Landscape

One day I learnt a secret art,
Invisible-Ness, it was called.
I think it worked
as even now you look
but never see me ...
Only my eyes will remain
to watch and to haunt, and
to turn your dreams to chaos.⁹

Meiling Jin (1987)

Poems fashioned from experiences

Bhabha uses Meiling Jin's poem "*Strangers in a Hostile Landscape*," to evaluate the key concept of his theory of third space.¹⁰ In Jin's poem, Bhabha successfully examines the cultural causes of whiteness / Blackness and colonizer / colonized and her experiences in the aftermath of slavery are explored through poetry. He highlights the positivity of Jin's perspective and the significance of her situation of being invisible through the metaphor of eyes. Bhabha quotes this line to reinforce his reading of Jin's work, "watch, haunt their dreams to chaos."¹¹ Thus, from the "anti-dialectical movement of the subaltern" Jin manages to "subvert any binary" into her own third space.¹²

9. Meiling Jin, "Strangers in a Hostile Landscape." In *Watchers and Seekers: Creative Writing by Black Women in Britain*, edited by Rhonda Cobham and Merle Collins (London: The Women's Press, 1987).

10. Bhabha, *The Location of Culture*, 46.

11. Bhabha, *The Location of Culture*, 49.

12. Bhabha, *The Location of Culture*, 50.



Figure 8. Jay Choi, *Drawing of Dong-Ju Yun*, 2021, designed and drawn in Adobe Photoshop.

Corresponding to Bhabha's example, Korean poet Dong-Ju Yun's poem "Confession," manifests his love and sorrow about the Korean war (1910-1945) (See timeline page 32).¹³ His poems delivered comfort to Koreans during the war, strengthening them; he made them feel like they were not alone. Like Bhabha's exemplar, Dong-Ju Yun was able to subvert his tragic situation, creating his own third space within poetry. It made me wonder if the care, love, and empathy which occurred during the Korean war signified Jeong as emotionally powerful to Koreans. There is a lack of information explaining the Korean word Jeong, and even Korean people find it hard to define, but interestingly they all understand what the word means and the emotions it produces. The definition of Jeong is naturally written into the Korean psyche through cultural environment and experiences.

13. Dongju Yun, "Confession" in *Sky, Wind, and Stars*, translated by Kyungnyun K. Richards and Steffen F. Richards (Asian Humanities Press, 2003).

“The language of our country is different from China and Chinese characters, so the letters do not match each other. For this reason, even though my poor people have things to say, many of them cannot express their will.

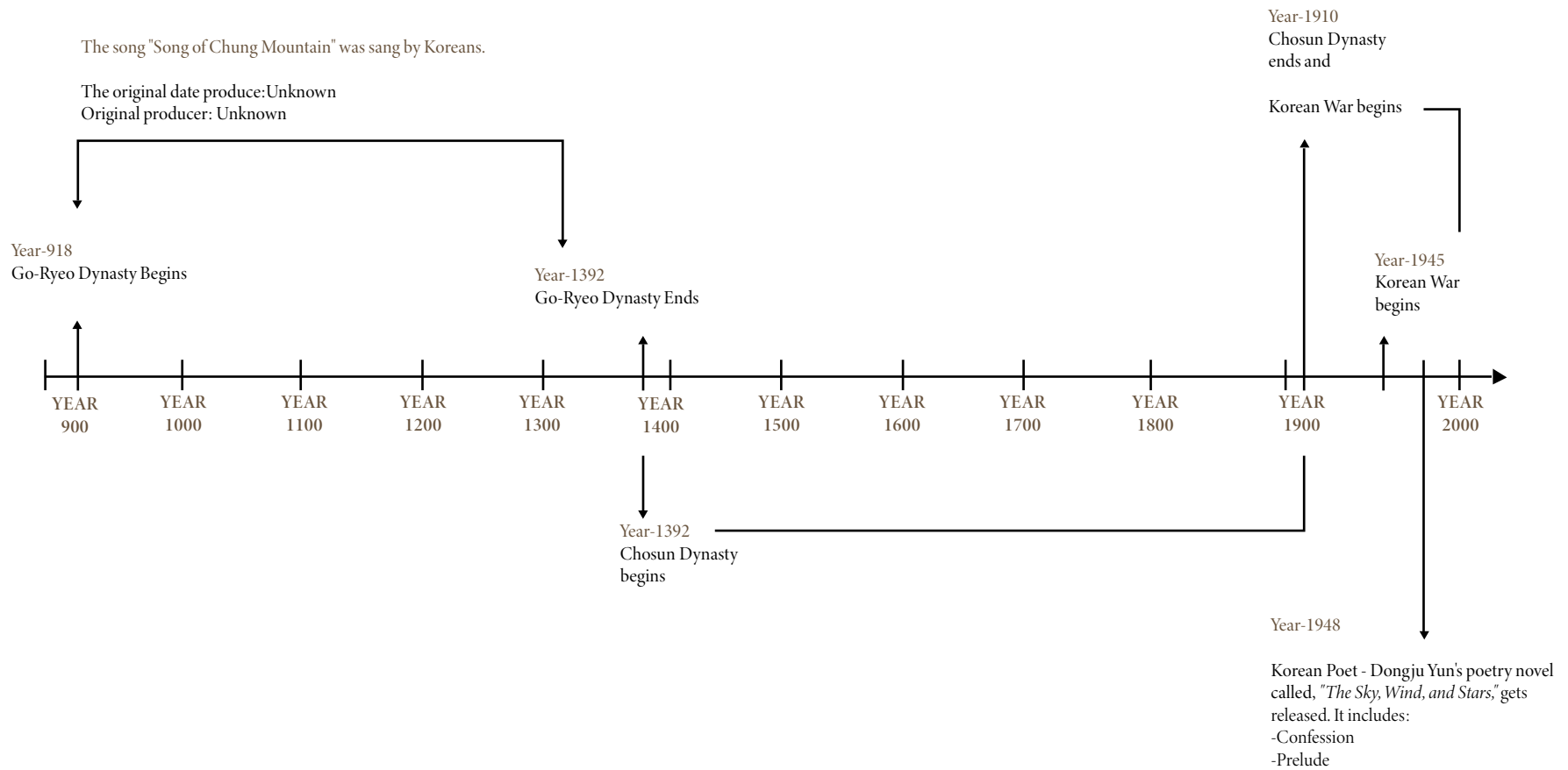
Therefore, out of pity, I made twenty-eight new characters. I hope these characters are easier to learn and make your lives more convenient.”¹⁴

The photo of “*Introduction to Hunminjeongeum*” (figure 9) is translated by Jay Choi

The image “Introduction to Hunminjeongeum” (shown on page 31) is the copy of King Sejong’s first finalised Korean Letters written on paper formed in the Chosun Dynasty (1392-1910) (See timeline on page 32). His purpose in making Korean words was to help those who were unable to learn Chinese characters and to make words that were easy to understand. For me, King Sejong is a loving, passionate and responsible person who cares for his people because he sacrificed his sight to manifest the gift of words through love and pity. His Jeong changed many lives and experiences of Koreans in the Chosun Dynasty. His Jeong was written, spoken, and sung artistically with confidence. So, I have thought about Jeong as different sounds that develop a text-tural making of the words. Like King Sejong’s Jeong of Hun min jung eum, my hybridity as a Korean and a New Zealander and my poetic renderings of emotions translate into textures that evoke the sounds of my personal Jeong.

14. EunBae Moon, “A Study on Hangeul and Obangjeongsak that appear on Hunminjeongeum.” AIC 2017 Jeju

Timeline: Korean History of Jeong



As a Korean woman living in New Zealand, I want to share a spatial experience of Jeong as a gift to others. Like Bhabha and poet Dong-Ju Yun, the sound and poems deeply connected my designs to my experiences with Jeong. As a Korean and a New Zealander, I want to create a third space of Jeong by mixing sound and poetry and translating language through surfaces. These surfaces are embodiments of the threshold of personal hybridity experienced in negotiating my two cultures.





Method: Visualising Jeong

Drawing Jeong from cultural and personal

To demonstrate a definition and the characteristics of Jeong as a central concept.

- I have considered Korean historical concepts and materials that resonate with Jeong as well as non-Korean materials and processes. These methods critically question different effects/functions of materialising and structuring Jeong.

- This method explores Jeong through iteratively responding to sound and poetry. To achieve this, I used digital drawing techniques. (Adobe Photoshop, Adobe Illustrator, and Procreate®)



청산별곡
Song of Chung San
by. Yoohan Byun

To live, I wish to live
I wish to live in Chungsan
Eating the wild grapes and hardy kiwis
I wish to live in Chungsan

Cry, cry, birds
Cry birds as you signal your morning
And I cry with you,
Signalling my worries.

Yalli yalli yallasyeong yallari yalla
Yalli yalli yallasyeong yallari yalla

To whom was the stone thrown at?
To whom was the stone targeted?
Friends nor enemy
We are all dying by the stone

Yalli yalli yallasyeong yallari yalla
Yalli yalli yallasyeong yallari yalla

Translated by Jay Choi. 2022

Song link: <https://open.spotify.com/track/7c6gs30iOREnQ3D5IEZ6l2>



In Go-Ryeo Dynasty (918-1392) (See timeline page 32), children and adults gathered to sing *청산별곡*. Though the song was popular, the creator is unknown. While listening to a remake of *청산별곡* by Yohan Byun, I noticed there were no instruments nor background music, and the beats were unstable. The only music was his voice, raw like the crying of birds. His tone was firm and soft and accompanied by deep diction, each element harmonised to produce the complex emotions of that century. The lyrics expressed the mournful tragedy of the Go-Ryeo dynasty when Mongols invaded Korea (See timeline page 32). I can imagine people in that century slowly walking up Chung Mountain together, searching for food, singing this song. Listening, I was struck by how I, too, would have felt comforted if I were in that situation. I would have felt accompanied and experienced Jeong towards those around me suffering. The song made me realise how music creates a unique form of memory, one tied to physical and psychological experiences. This realisation made me wonder how I could make a personal recording of sounds to demonstrate the complex emotions of sorrow turned into Jeong. How might sound allow me to evoke memories, empathy, and experience that could be spatial, touched even? To begin, I reproduced two arrangements of instrumental soundscapes that slowly twist upbeat in a 4/4 pattern as the piano and guitar lighten the mood, and another version has a high-tone harmony, representing the sorrowful environment I am evoking as Jeong.



Version One:
Sound with only instruments.



Version Two:
Sound with Melody added.

Song of Chung San Mountain (Remake)

“The representation of difference must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition.”¹⁵

Homi Bhabha, 2012

I have no profession in music, but I believe that language of music can touch one's heart. Like all skins have different patterns, I realised that my differences do not come from culture. In my piece, harmony is the acceptance of difference. Whereas the beats and sound notes of every instrument are like puzzles, and through the work of Jeong, it switches and trims the pieces into matching shapes.

15. Bhabha, *The Location of Culture*, 2.



Figure 10. Jay Choi, *Drawing Representing the Song of Chung Mountain 1*, 2021. digital collage.¹⁶

16. Listening to the redesigned soundscapes of the song of Chung Mountain, I have traced its meaning through tone, harmony, beats, mood, and emotions to create a drawn surface. Combining green and red, while unusual, uses recognisable symbols of comfort (green) and love (red); this colour combination, in contrast, also represents Chung Mountain (green) and the wild grapes (red). The brush textures and unstable lines represent the rawness of Yohan Byun's voice and the complex emotions it produces in me. The erased white curves demonstrate the tracks walked and words Korean people sang in that century, while the overlapping red lines represent me, my trace, spiritually harmonising and walking with them. The dark green teardrops are upside down to symbolise the interaction of multiple emotions turning into Jeong. This pattern should be read as musical notes, and the gathered people sing this song.

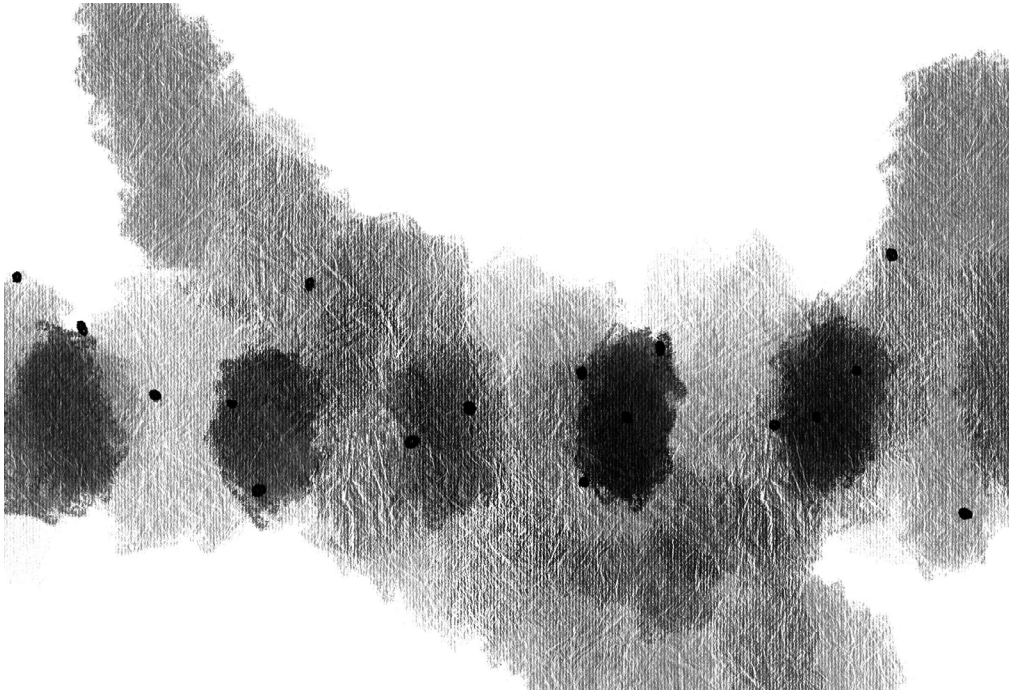
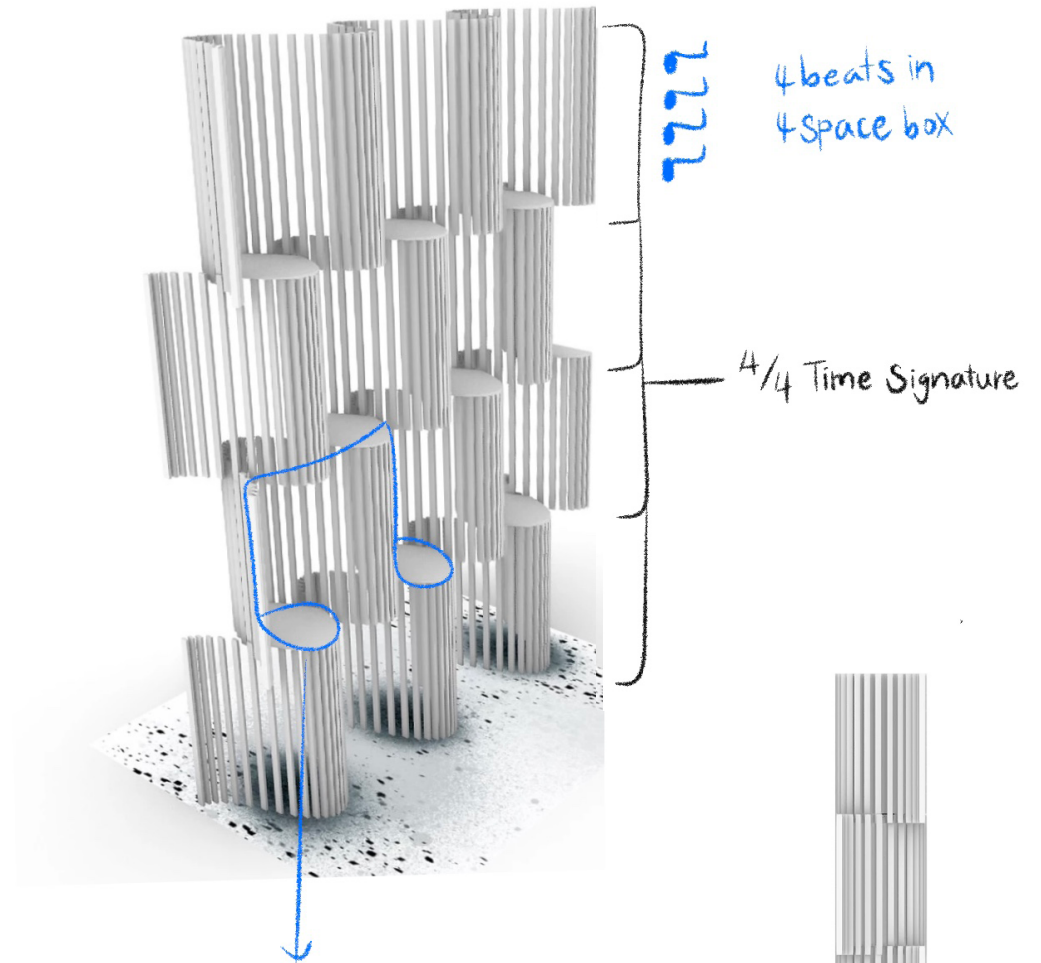
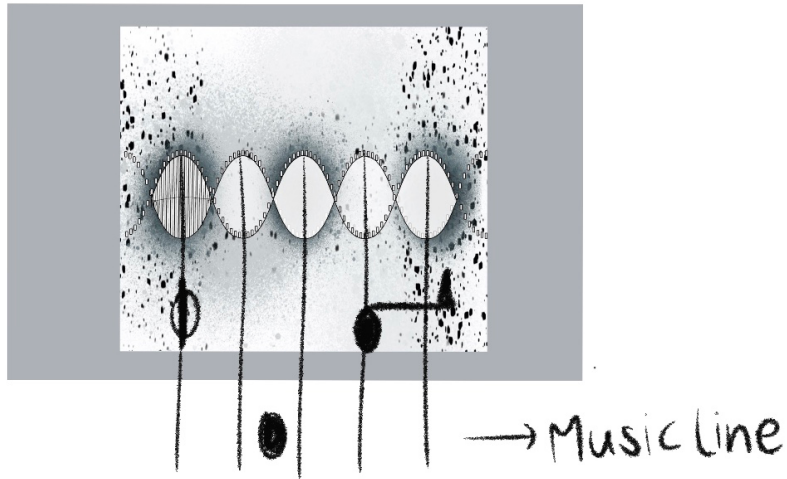


Figure 11. Jay Choi, *Drawing representing the song of Chung Mountain 2*, 2021, digital collage.

I have used watercolour techniques to explore the multiple emotions of Jeong, which I have captured by composing sounds. The fluidity of the watercolours blending, flowing, and smearing are like the harmonisation of the instruments and the blur of Jeong's complex emotions.

I tried using different colours, lightly smudging them on an A4 sheet. When they were close to drying, I scrunched the paper and used it like a stamp, pushing it onto thick tissue paper. Once I had created the coloured textures, I scanned them and imported them into Adobe Photoshop. It was interesting to perceive the rawness left by empty strikes, where no paint transferred, creating a fractured pattern. The watercolour's softness produced a consistently soft texture.

Working with Photoshop, I sought to adjust each texture's transparency and layer them, contrasting light and dark. Enhancing the shredded, hatched surface of the image increased the evident rawness of the original tissue paper. This detail became a significant design element for me, allowing me to create the illusion of texture. I focused on contrasting positive and negative spaces within the drawings. However, in the end, I removed all the colours leaving the surface toned in black and white. Creating contrast without the distraction of colour enabled me to see and sense the textures within the design.



I began exploring 3D forms through sound surface drawing using Rhinoceros© to fashion each sound form. I wanted the images to show the music's flourishes because I was thinking about what Jeong looks like and in what ways others could experience my Jeong. I aimed to trigger their senses, like the touch of curves, like strumming an instrument.

Therefore, I have expressed the harmonisation of instruments played through constructing a soundscape, the drum, piano, bass, and guitar — the levels of each signifying the 4/4-time signature of the piece.¹⁷ As people tap and strum my design, they can experience the different sounds and rhymes.

Figure 12. Jay Choi, *3D Model Song of Chung Mountain 1*, 2021, digital.

Figure 13. Jay Choi, *3D Model Song of Chung Mountain 2*, 2021, digital.

17. Master Class. "Guide to Time Signatures in Music: 7 Common Meter Signatures," 2021. Accessed 29 August 2022. <https://www.masterclass.com/articles/guide-to-time-signatures-in-music>.

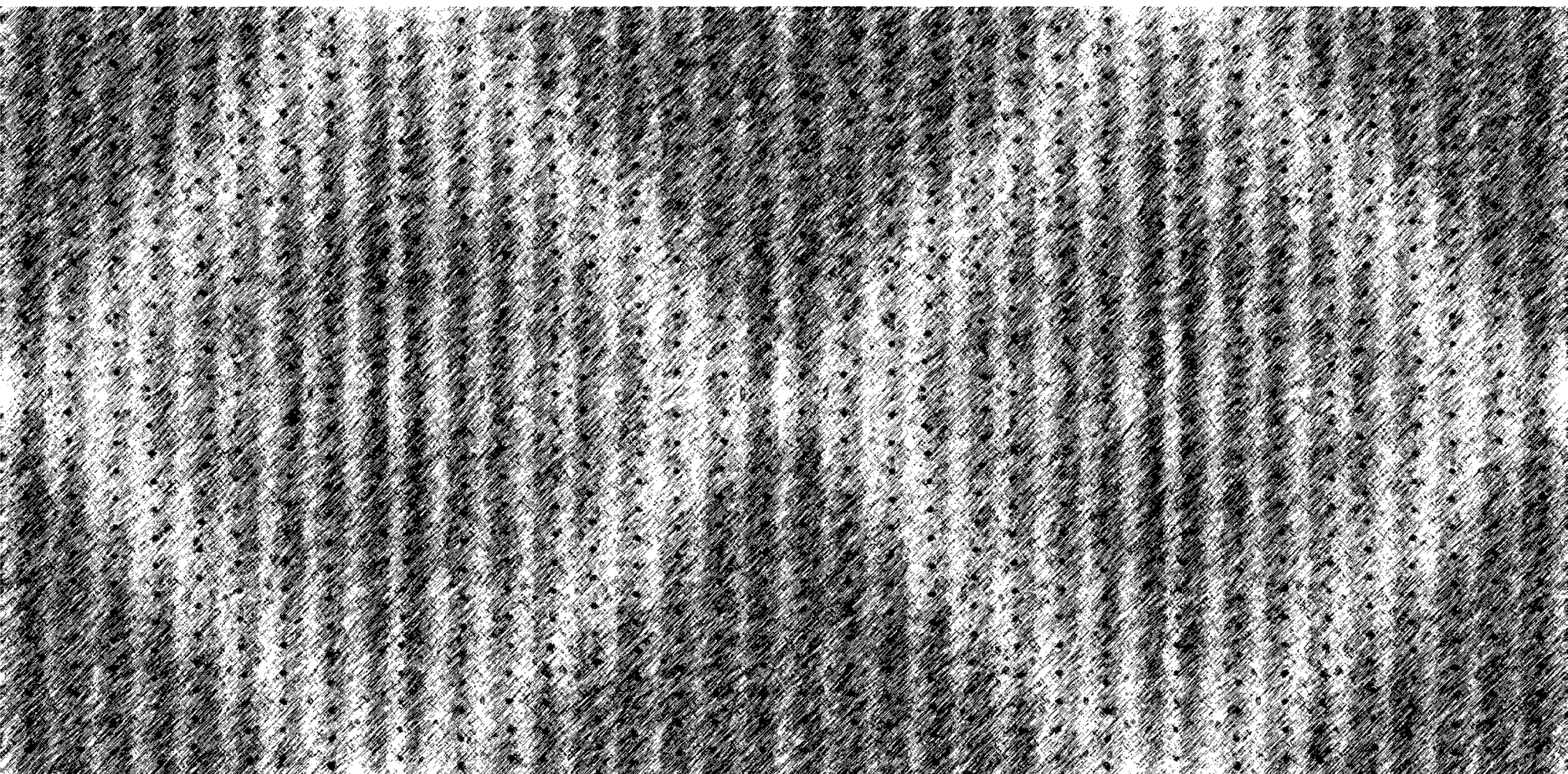


Figure 14. Jay Choi, *Song Made with Friend 1*, 2021, digital collage.



Figure 15. Jay Choi, *Song made with Friend 2*, 2021, digital collage.

Half of this sound drawing is reflected on the other half of the page, and it somehow triggered the face of a creature. I can see the creature's emotions, and it is not angry. Its eyes and wrinkles present sadness and sorrow, longing for someone or thing.

III. Jeong as Soundscape

Soundscapes of the senses / 감각으로 만든

Personal third space Jeong follows my body with a mixture of emotions and sensory.

“Poetics thus requires deep sensuous knowledge of the world, especially how it sounds.”¹⁸

Feld and Morand, 2020.

18. Steven Feld and Katell Morand, “Representing the Poetics of Place. A Conversation with Steven Feld,” *Cahiers de Littérature Orale* 87 (2020): 89-98, <https://doi.org/10.4000/clo.8424>.



The touch of sound welcomes me to each new space.

The lively touch of the music dyes the atmosphere with the laughter of strangers. My friend and I are sitting in the corner of a cafe. She puts one part of her earphones inside my ear, and the sound waves bump and tingle with the rhythmic beat of lo-fi jazz

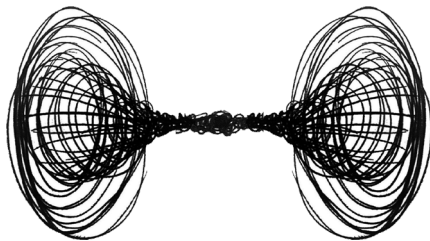
The music constructs an invisible boundary separating us from the public sounds surrounding us. Psychologically, the sound is not public or private — not “self or the other,” but exists in both spaces like a threshold that materialises my third space, Jeong.¹⁹ The harmonious sounds create a calming peacefulness in me, freeing me from the space of representation. The liminality created by the music allowed us to be verbally silent but connected. In this third space, formed through sounds and nostalgic touch, my emotions became Jeong.

Our Song I



19. Bhabha, 36.

Method: Designing with Jeong



Modelling and Prototyping with Jeong as manifestations of emotions.

To investigate the materialisation of Jeong, I incorporated traditional spatial design methods of rendering through model-making at a scale of roughly 1/100.

- This method had two primary purposes. Model making enabled me to render spaces where I had experienced Jeong physically. The models were interactive and allowed me to communicate through touching and arranging the elements within the room. The function, therefore, was to create conversations with others about Jeong as complex feelings rendered through spatiality.

Prototypes were viewed as a way to test and experiment with materials, textures, surfaces, and scale. The purpose of these trials was to investigate Jeong through form. I tested both physical and digital prototypes using a variety of different media.

- The first stage is to replicate sound into the surface; this process was used to evaluate the potential of Jeong from its abstract notion into a surface/textural reality.

- The second stage was to consider spatially how notions of second and third spaces could be made manifest. This involved material investigations, resulting in the use of veneers and fabrics to create different spatial propositions which could be inhabited bodily.

- Process-based prototyping has been a critical method for completing this research project. I used digital technologies to fabricate the textures of my poems rendered as sound. The final pieces have enabled me to compose a wall work which shares my concept of Jeong with the viewer, who can inhabit aspects of the work.



Figure 16. Jay Choi, *Cafe Interior Model*, 2021, various materials.



Figure 17. Jay Choi, *Cafe Interior Model*, 2021, various materials.

Modelling a virtual cafe was crucial to my ideation process. It allowed me to think spatially about Jeong and attempt to communicate emotions through design elements. Making this model created a raft of conversations leading to my final design. In this space, I first encountered the notion of designing interpretations of Jeong as sonic and poetic experiences.

This song created the bridge that moved my investigations of Jeong from physical to emotional. I played it for my supervisors while we were discussing the model.



A song made with Friend. Scan to listen.



Figure 18, Jay Choi, *Cafe Interior Model*, 2021, various materials.



Figure 19. Jay Choi, *Neckpiece 1*, 2021, made from cord buttons closed at the front.

Figure 20. Jay Choi, *Neckpiece 2*, 2021, made from cord buttons closed at the front.

Figure 21. Jay Choi, *Arm Piece 1*, 2021, using needling techniques with fabric.

Figure 22. Jay Choi, *Arm Piece 2*, 2021, using needling techniques with fabric.

The Touch of Jeong on My Skin

These original scale models explored Jeong as a sequence of soft neck and body adornments. This idea arose from the cafe and a discussion about the senses of Jeong.

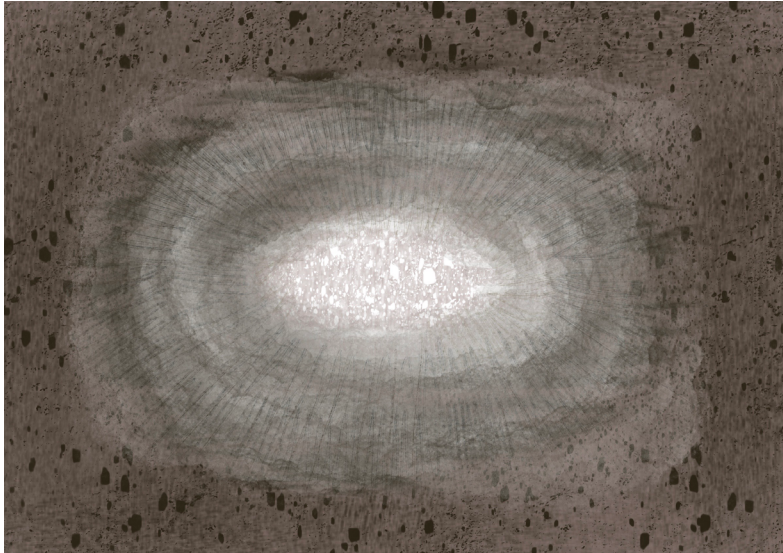


Figure 23. Jay Choi, *Evocations of Sound 1*, 2021, digital drawing.

“Sounds mobilize feelings of belonging and nostalgia, they may transmit a (virtual) idea of home, and they may fill a place with ideas about the past, the present and the future. They are even capable of creating evocative mindscapes with reference to physical realities.”²⁰

Eckehard, and Isnart, 2013.

The Sense of Jeong

Eckehard and Isnart explore the significance of sound in humanising space, turning it into place. They argue that sound builds a sense of “belonging and nostalgia,”²¹ through which it constructs the virtual location of the past, present, and future. The idea that place can create senses is an exciting contrast to Feld’s assertion that “senses make a place.”²²

Eckehard and Isnart discuss spatial constructions of sonic emotions through plotting coordinates generated from surrounding sounds. I wondered if I could compose space using Jeong rather than musically reconstructing a place using sonic geography. For example, how would emotional soundscapes inspire a physical space?

The surfaces and textures constructed through the sounds of Jeong (poetry, lyrics, and acoustics) could be captured and united in a virtual embodiment. In my experimentation, I rendered the sense of sound and orchestrated sound experiences into textures. These textures became the drawings I used when forming two and three-dimensional patterns, becoming a tangible sense of Jeong, metaphorically transforming the immaterial emotions of Jeong into material representations.

20. Pistrick Eckehard and Cyril Isnart, “Landscapes, Soundscapes, Mindscapes: Introduction,” *Etnográfica. Revista Do Centro Em Rede de Investigação Em Antropologia*, 17, no.3 (2013): 505, <https://doi.org/10.4000/etnografica.3213>.

21. Pistrick Eckehard and Cyril Isnart, “Landscapes, Soundscapes, Mindscapes: Introduction,” 506.

22. Steven Feld, “Places Sensed; Senses Placed: Toward a Sensuous Epistemology of Environments,” In *Empire of the Senses*, edited by David Howes, 179-191. (London: Routledge, 2021), 180.



The question: How is Jeong a surface?

Led me to the following conversations.

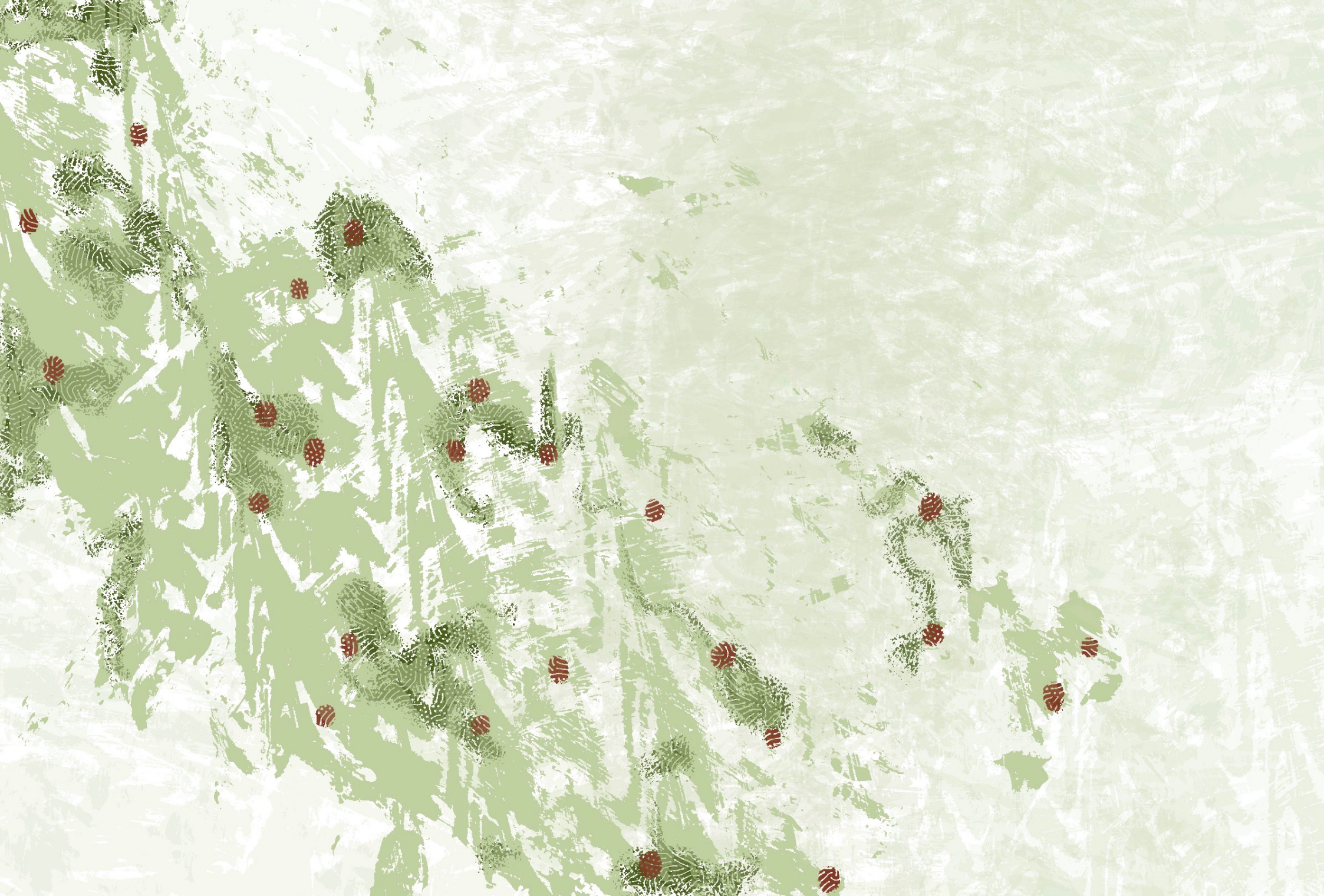


Figure 24. Jay Choi, *Evocations of Sound 2*, 2021, digital drawing.

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Figure 25. Archana Bhurke, *Sonic Drawing*, 2019, hand drawn. (Reproduced with permission of the artist).

Finding Sound in Surfaces

In Bhurke's text, she explores her childhood through sound and place, creating a familiar landscape. She uses sonic geography to captivate the sounds of birds that "trigger her mind, heart and soul", making "invisible energies tangible."²³ Bhurke successfully traces the interpretation of these soundscapes through mark making and printing these marks on fabric, using methods derived from her cultural heritage, Indian Kalamkari art. These surface marks, she asserts, are the visual residue of the sounds of birds in Albert Park. The bird calls transform into a pictorial soundscape, and she illustrates them in repetitive patterns. Like Bhurke, I traced a visual residue gleaned from sounds and poems. However, I differ in exploring emotions evoked through Jeong as spatialised soundscapes and poems.

23. Archana Bhurke, "SHOR: A Spatial Exploration of Soundscapes of Birds in the City Inspired by the Traditional Indian Art of Kalamkari." (Master's thesis, Auckland University of Technology, 2021), <https://openrepository.auckland.ac.nz/handle/10292/14042>, 28.



Figure 26. Jay Choi, *The Sky, Wind, and Stars*, 2022, laser cut drawing on veneer then inked on top.

As I moved further toward abstraction, the sound became increasingly significant to the visual design of the work. Unlike Bhurke, Eckehard and Isnart, I was not engaged in mapping sound using sonic geography because my work is the interior of emotion, a manifestation in Jeong. I remember that Jeong is, for me, a way of finding myself (third space) and expressing the immateriality of these feelings. Translating Jeong into a language of design has been difficult. I have become aware of the nuances and differences between pattern and surface. In *Surface/Pattern: a pursuit of material narratives*, Hedges et al. explain this difference etymologically.

*Surface accords with the revealing of an upper or outward layer, but it also points to things that receive a surface through polishing or finishing. Pattern suggests the imposition of a plan or design that models or leans on exemplars for its form and rhythms—an underlying principle taken up materially.*²⁴

The idea of an underlying principle that shows itself materially enabled me to conceive of this work as patterns of Jeong. These images speak of Jeong as a pattern and to the surface rendering of those emotions as textures of sound — drawings burnt, inked and stained into wood veneers.

24. Susan Hedges, Tina Engels-Schwarzpaul, and Ross Jenner. "Surface/Pattern: A Pursuit of Material Narratives." *Interstices: Journal of Architecture and Related Arts* 18, no.18 (2017): 2-10, <https://interstices.ac.nz/index.php/Interstices/article/view/1.3>.

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Figure 27. Asya Kozona and Dmitriy Kosin, *Paper Wig*, 2019. ²⁶

Embodied Surface

Paper artists Asya Kozona and Dmitriy Kosin are a couple whose work explores the expansive realm of contemporary paper sculpture. They have successfully materialised white paper as a tool for creating fashion. Their sculpted works manifest as intricate, wearable Baroque motifs. Their passion for Baroque style has resulted in fragile paper constructions which combine an array of images and vintage geometrical patterns that embody the architecture and environmental designs — covering the wearer from head to toe.

“This is art for art’s sake aesthetics for aesthetics, no practical sense, but they are beautiful.”²⁵

Asya Kozin, 2019.

I believe even though Kozona and Kosin produce designs intended for fashion, the work is playful, their paper sculptures having more in common with art than a practical design. Similarly, my manifestation of Jeong aims to be an experiential, sensual artform that fabricates the body subconsciously.

25. Adrian, “Asya Kozina Makes Fashion from Paper, Russian Artist, Asya Kozina Transforms Pieces of Paper into Intricate Wigs and Dresses,” Ripley’s [website], February 17, 2016. Accessed June 15th, 2022. <https://www.ripleys.com/weird-news/asya-kozina/>

26. Tommy L, “Asya and Dmitriy Kosin Make Breathtaking Paper Outfits,” Tettbetty [website], December 29, 2019. Accessed June 15th, 2022. <https://tettbetty.com/asya-and-dmitriy-kosin-make-breathtaking-paper-outfits/>

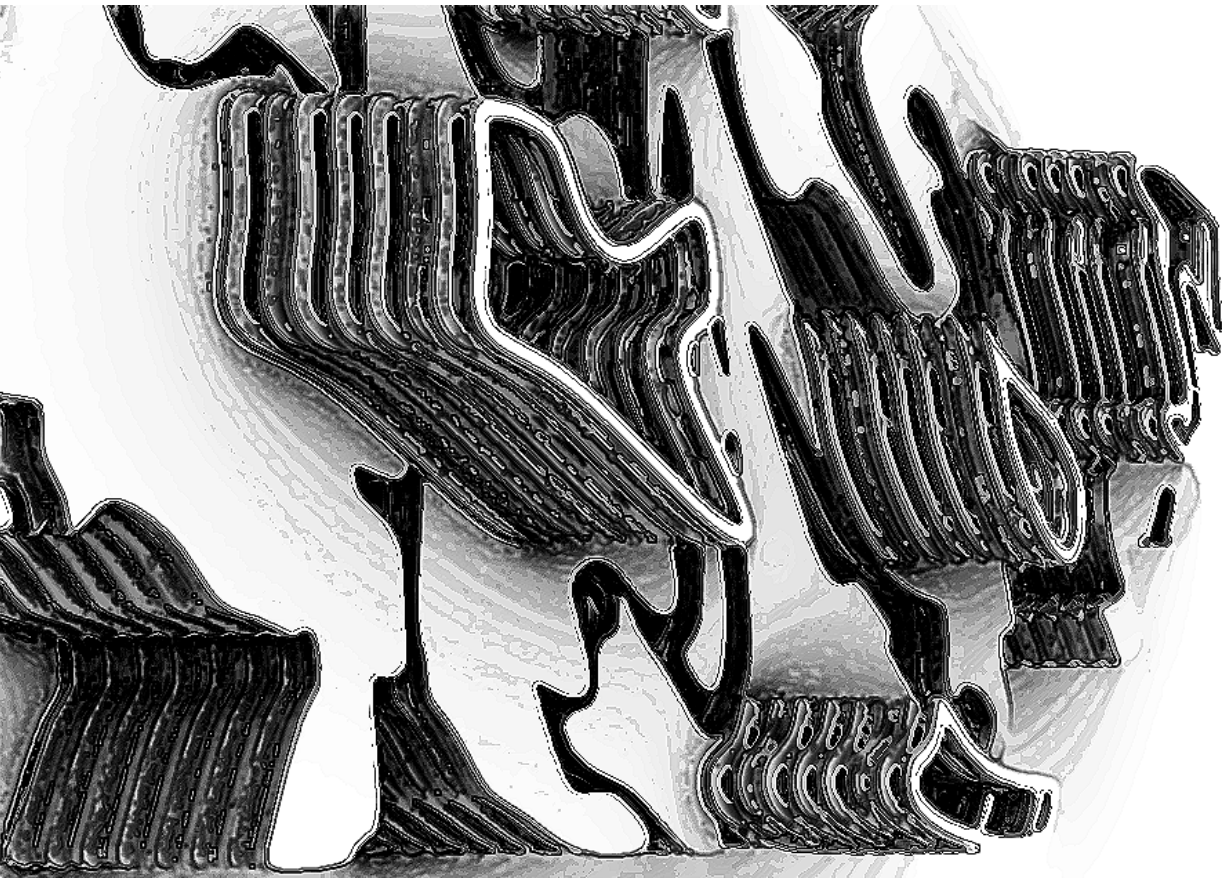
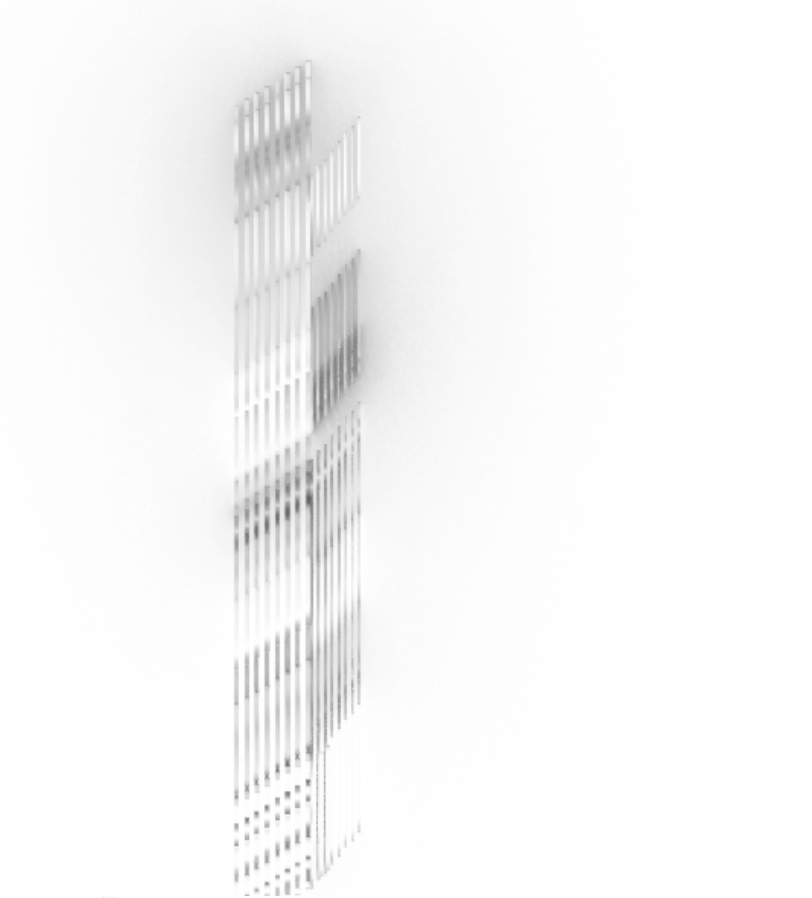


Figure 28. Jay Choi, *3D Models: Evocations of Sound 2*, 2022, using Rhinoceros© making 3D models from drawing then rendering.²⁷

Figure 29. Jay Choi, *3D Models: Evocations of Sound 2 (left view)*, 2022, using Rhinoceros© making 3D models from drawing then rendering.



27. Moving pattern onto the surface. This digital image investigates how I saw sound as a surface. Digital modelling enabled me to conceive the spatial formation of sound. This exploration took place before laser cutting.

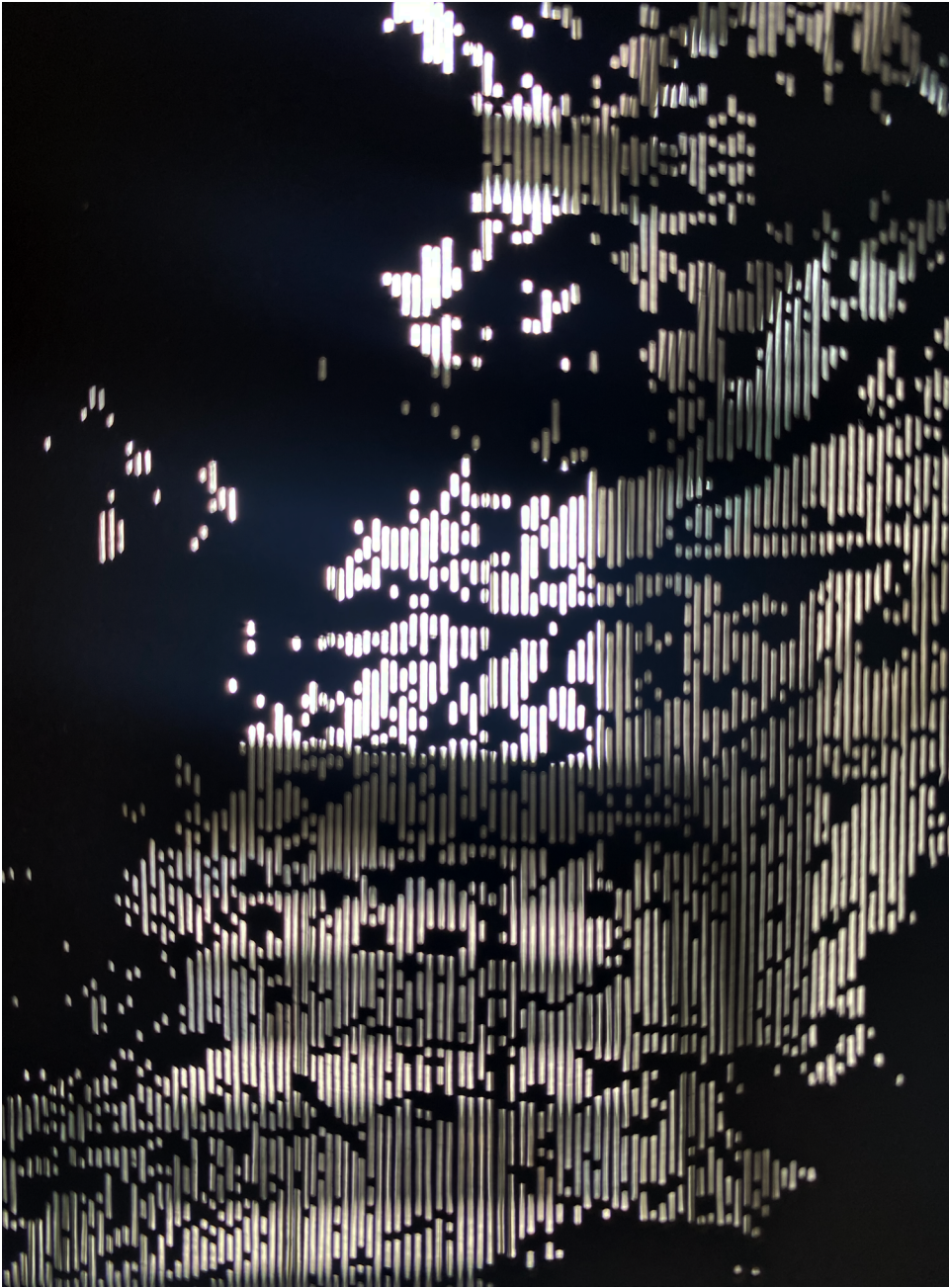


Figure 30. Jay Choi, *Laser Cutting Trial on Paper*, 2022, using Adobe Illustrator patterning drawings then burning on laser cutter.

This work marks the move from digital rendering to laser cutting. It shows how drawn patterns of Jeong manifest when burnt into paper (my first trial). After these initial works, I moved on to wood veneers and materials as substrates. These trial pieces experimented with thickness and transparency. The outcome was fragile and easily broken, qualities I planned to explore further.

IV. The feel of Second and Third

Nostalgia

When I think of a memory

I remember the cuddles of swaying fabrics
And Its softness that
warmed the shivers on my skin.

I remember the smell of the burnt wood ,
and the tears that eased the flowing waves of smoke.

I remember the sound of the rocking chair ,
and the sorrowful eyes being closed.

But what were my thoughts?

Hm...

If thoughts are like popped bubbles.
Perhaps the sense is like
the stained soaps.

Jay Choi. 2022

What forms and structures manifest a sense of Jeong?

Structuring Jeong

Weinthal discusses critical aspects of second and third skin in her text “Tailoring Second and Third Skins.” To her, the second skin is the layer of clothing that mimics the body, and the third skin is the intimate relationship between living space and the second skin.²⁸ In my practice, the crucial elements of Jeong are expressed through a sense of touch. It is human nature to desire love and skinship.²⁹ Touch plays an essential part in fulfilling fundamental physical and emotional needs. Weinthal talks about the shape of the skin as it covers the bone and how as time passes, it wrinkles.

Similarly, a second skin, when touched, wrinkles with exposure and time. Where these two skins converge, where the second and third skins are placed and how the body moves within them and is altered by their touching is integral to how I have manifested Jeong. The veneers I have fabricated also react like skins. They are brittle though and break easily; they decay and fall apart. Their fragility is an essential aspect of their skinship. They are vulnerable; like me, they expose their unguarded surface to the viewer’s touch.

28. Lois Weinthal, “Tailoring Second and Third Skins,” in *Textile Technology and Design: From Interior Space to Outer Space*, ed. Deborah Schneiderman and Alexa Griffith Winton (London: Bloomsbury Academic, 2016), 45.

29. “In Korea, the term “*skinship*” is used to describe the intimacy, or closeness, between a mother and a child. Today, the word is generally used for bonding through physical contact, such as holding hands, hugging, or parents washing their child at a bath. Hasure, Urban Dictionary, updated May 1, 2008. Accessed 30 August 2022. <https://www.urbandictionary.com/define.php?term=Skinship>

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Figure 31. Steffen Reichert, *Responsive Surface Structure I (1)*, HfG Offenbach,

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Figure 32. Steffen Reichert, *Responsive Surface Structure I (2)*, HfG Offenbach,

Steffen Reichert: Responsive Surface Structure

Designer Steffen Reichert rather than using mechanical controls to make his designs change, experiments with responsive materials that alter their form when exposed to the climate. His early explorations articulated wood veneers.³⁰ Investigating biomimicry, he crafts pieces from veneers that respond by altering their shape with changes in humidity.³¹ While I am not engaged in biomimicry research, I was interested in how he used wood veneers to articulate the forms using folds and creases. Considering Reichert's work allowed me to think about how 3D surfaces interact with the environment and each other.

30. Menges, Achim, and Steffen Reichert. "Material capacity: embedded responsiveness." *Architectural Design* 82, no. 2 (2012): 52-59.

31. Biomimicry is "the practice of making technological and industrial design copy natural processes: The idea behind biomimicry is that nature has already solved the challenges that we are trying to solve." Quote from, Cambridge Dictionary. 2019. "BIOMIMICRY | Meaning in the Cambridge English Dictionary." Cambridge.org. 2019. <https://dictionary.cambridge.org/dictionary/english/biomimicry>.



Figure 33. Jay Choi, *Evoking Jeong with Wood Veneers I*, 2022, digitalised through Adobe Illustrator – burnt with laser cutter and glued the wood veneers into forms.



Figure 34. Jay Choi, *Evoking Jeong with Wood Veneers II*, 2022, digitalised through Adobe Illustrator – burnt with laser cutter and glued the wood veneers into forms.

My work folds over, into and through various surfaces (veneers and canvas), creating an emotional assemblage, but like Reichert's work, it too reacts to the weather. This vulnerability to the environment is of interest to me because it illustrates how surfaces embody Jeong. The fragile nature of my designs reveals how surfaces that represent Jeong are responsive to the memories and experiences of others. Touching and smelling this body of work is critical to my sharing of Jeong. Though these pieces might break in your hands, I am not concerned because I consider this an essential part of giving Jeong — our shared experiences are constantly moving and breaking, and nothing is stable. The nature of sound reinforces the precariousness of life.



Figure 35. Jay Choi, *Wearable Jeong 1*, 2022, sound surface drawing burnt and shaped with laser cutter.

Third Skins: Rendered Patterns

Working with wood veneer, I had to be mindful of the surface as an independent body. The wood's thinness reacted to the laser cutter's heat and the burning of the pattern into the wood's surface. The thinner the veneer, the greater the effect. The burn spread beyond the design, creating a stain blurring the edges and softening the overall appearance. I found this evocative of Jeong. To apprehend the pattern, you had to look closer and hold it up to the light, creating a bodily intimacy between the design and the viewer.

The thin veneer was also more fragile and easily scarred by the burning of the laser cutter. These qualities reminded me of skin.



Figure 36. Jay Choi, *Wearable Jeong 2*, 2022, sound surface drawing burnt and shaped with laser cutter and curved with hot iron.

The patterns were not simple reproductions of the original drawings; I added lines to mimic the sound, increasing the transparency of the final veneer. The music program produces this visual effect as each sound is recorded into the system and saved as Kbit/s.³² Like *Kbit/s*, I created multiples of repetitive patterns in the sound drawing and as it burns through the veneer its quality of touch felt almost like the textures of skin.

Additionally wood veneer has a solidity to its substructure in laser cut fabric. The canvas fabric affords a different approach to conceiving Jeong. I wanted to reproduce Jeong's fluidity, the way the sound had captured my emotions. While the veneer's surface permitted me to create surfaces that could withstand touch, I wanted to add another softer substrate to counteract the rigidity. Additionally, mixing these two materials reflects my understanding of third skin, the need to navigate two cultures, and my evocation of the emotions I feel that I have portrayed through poetry and soundscapes.

³² Kbit/s stands for Kilobit per second. It is a way of transferring data rates of acoustic sounds that equal 1000 bits per second. The higher the Kilobit, the more separated sounds are saved into data which develops the sound to be presented with a higher quality.

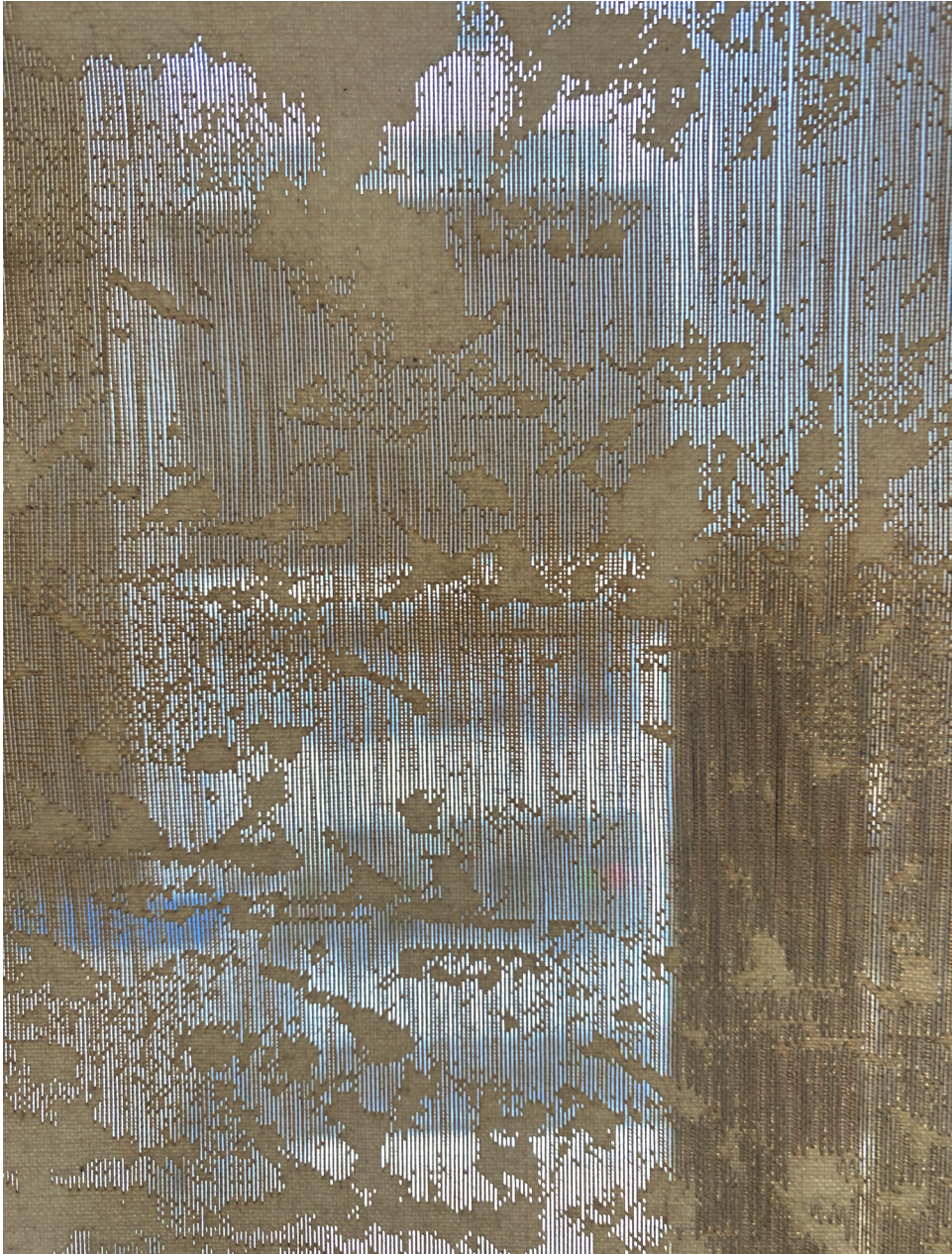


Figure 37. Jay Choi, *Wearable Jeong 3*, 2022, sound surface drawing burnt and shaped with laser cutter on canvas fabric.

The fabric I used was painted canvas which meant it had an inherent rigidity, but once the wood veneer was cut and burnt it would fall apart easily.



Figure 38. Jay Choi, *Wearable Jeong 4*, 2022, sound surface drawing burnt and shaped with laser cutter on canvas fabric.



Figure 39. Jay Choi, *Jeong's Skin 1*, 2022, medium burn (see-through) tattooed with laser cutter on wood.

Creating Skins

Making these skins I used a combination of the methods already described for investigating poems and sound as surface and structure. I experimented, drafting material manifestations by fabricating digital drawings and finally I combined my prototypes using spatial construction techniques. All the methods I used weighed different variables and techniques to articulate the immateriality of Jeong. Working with digital technologies, I expanded my ideas by incorporating formal spatial design principles and processes such as scale, materiality, and structure to manifest and embody Jeong. These image sequences illustrate some of the principles and processes involved in making the immaterial materialise.

Exploring the different burn levels and veneers, I became aware of how the burning evoked different sensations including smell.



Figure 40. Jay Choi, *Jeong's Skin 2*, 2022, strong burn tattooed (see-through) with laser cutter on wood skins.



Figure 41. Jay Choi, *Jeong's Skin 3*, 2022, strong burn tattooed (see-through) with laser cutter on wood skins.



Figure 42. Jay Choi, *Jeong's Skin 4*, 2022, light burn tattooed with laser cutter on wood skins.



Figure 43. Jay Choi, *Jeong's Skin 5*, 2022, medium burn tattooed with laser cutter on wood.

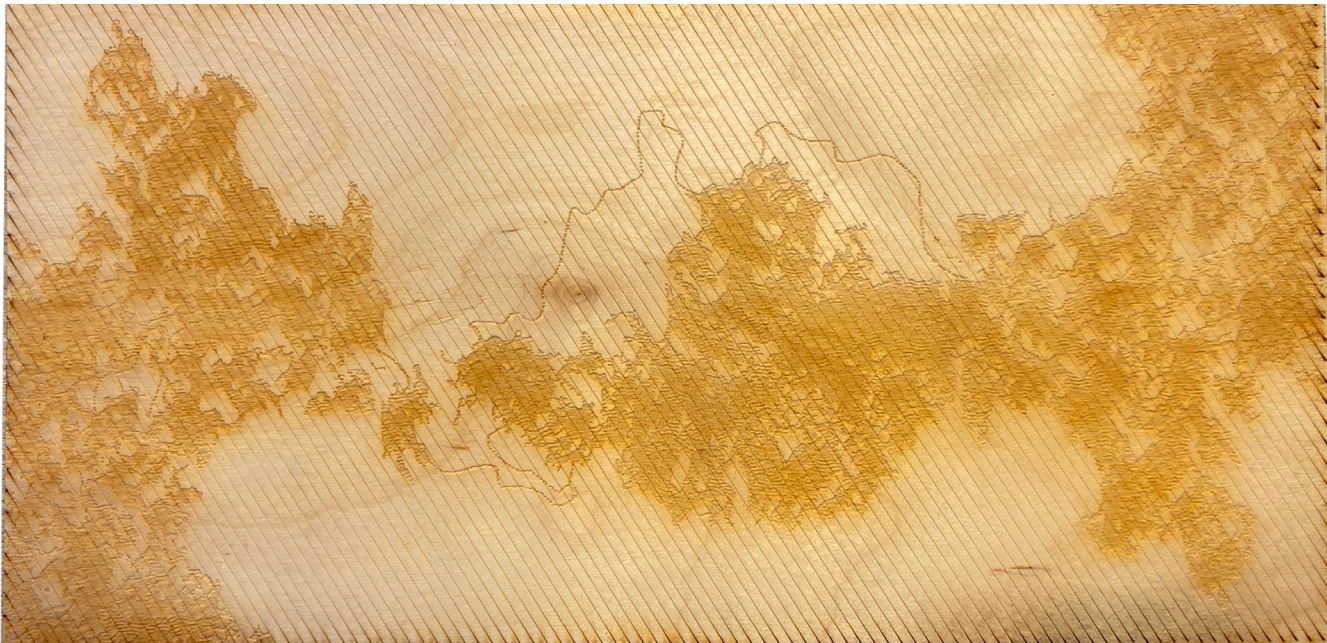


Figure 44. Jay Choi, *Jeong's Skin 6*, 2022, light burn tattooed with laser cutter on wood skins.

Contrast between Medium burn and Light burn

The lower the burn level (or the more surface the burn), the more the substrate remains intact. Both heavy and mid-burn depths produced effects I felt effectively evoked Jeong, so I had to weigh how important it was to create a surface that could be handled without breaking. The greater the burn, the more the wood left a charcoal stain on the fingers. The skin rubbed off, marking the viewer. After much experimentation, I decided that cutting out the substrate and then cutting into it allowed me greater control over the scale and articulation of the individual pieces. The techniques illustrated here show this refinement process.



Figure 45. Jay Choi, *Jeong's Skin 7*, 2022, light burn tattooed with laser cutter on wood skins.

V. Materialising the Immateriality of Jeong

Materialising Jeong

I have investigated the Korean notion of Jeong through practice-based research that has enabled me to reflect on and experience Jeong materially. I have been able to manifest complex, emotional spatial relationships leading to an emotional experience of giving.

*“The clothes are forever marked by the encounter and will therefore have a connection to the human that wore them. By wearing and tearing each other’s shapes, clothes and body have become mirror images of each other. They might not be in physical contact with each other anymore, but they will forever be linked to each other.”*³³

Emily Flodin, 2019.

The Skin as an encounter with Jeong

Emily Flodin claims in her thesis, “The Second Skin: A Study on the Relationship Between Clothes and Human Bodies” (2019), that the second skin becomes visible when it interacts with the body and further demonstrates its visibility once detached from it, the physical body.³³ Her assertion, coupled with Weinthal’s, made me consider how many ways traces of memory could materialise through a second skin.

Attempting to answer this question, I felt compelled to ask, “What forms and structures manifest a sense of Jeong?” Reflecting on Flodin and Weinthal’s ideas, I realised the neck and the skin above the heart represent intimate but touchable spaces, physically and psychologically associated with memories vital to me. I became interested in the forms and spaces existing along the head, neck, and chest curves towards the heart. These personal spaces became the focus of my designs as I considered how I could shape experiences that would communicate and facilitate emotions of Jeong through surfaces and textures rendered on objects that encounter the bodies of strangers.

Like Swoon, I began with subjective experiences, using my third space and the ideas of second skins put forward by Weinthal and Flodin to craft wearable experiences able to be occupied by others. Bhurke’s patterned fabrics were not designed to be worn but floated in space as soundscapes of the birds she was referencing. However, I was creating a gift and required the pattern to be sensory – something haptic. Gathering these influences, I began considering adornment, how one might wear and thereby occupy space, and if this would evoke Jeong in the viewer. It was not until I started making the surfaces that I realised my second skin, like Bhurke’s, would float. I became interested in how they might manifest as textured surfaces fixed tentatively to the wall rather than the human body, as sensory encounters of music and poetry. Being surfaces, it seemed to me, created liminality, like the music shared by my friend in the café, neither public nor private; the work envelops you and frees you from the space of representation.

33. Emily Flodin, “The Second Skin: A Study on the Relationship Between Clothes and Human Bodies.” (MA Thesis, Center for Fashion Studies, Stockholm University 2019), 35.

33. Emily Flodin, “The Second Skin.”



The intimacy of touch: Collars works

By this stage, I had considered several iterations of how to materialise Jeong. I realised almost immediately that the viewer's body was integral to experiencing Jeong. Yet I remained uncertain about how best to wrap another person in my emotions. Music, sound and poetry did this without physical touch on the skin's surface — their contact was internal. However, as a Spatial Designer, I had asked myself:

"How can I manifest Jeong through spatial design, encouraging the experience of it in others?"

Consequently, I felt the work needed to envelop the viewer's body. It seemed to me that adornment was the natural next step in my design process because I wanted the experience of Jeong to be intimate, to have the same feel as skinship. Jeong is internal, and I felt the best way to reproduce its emotions was to create work that touched the skin.

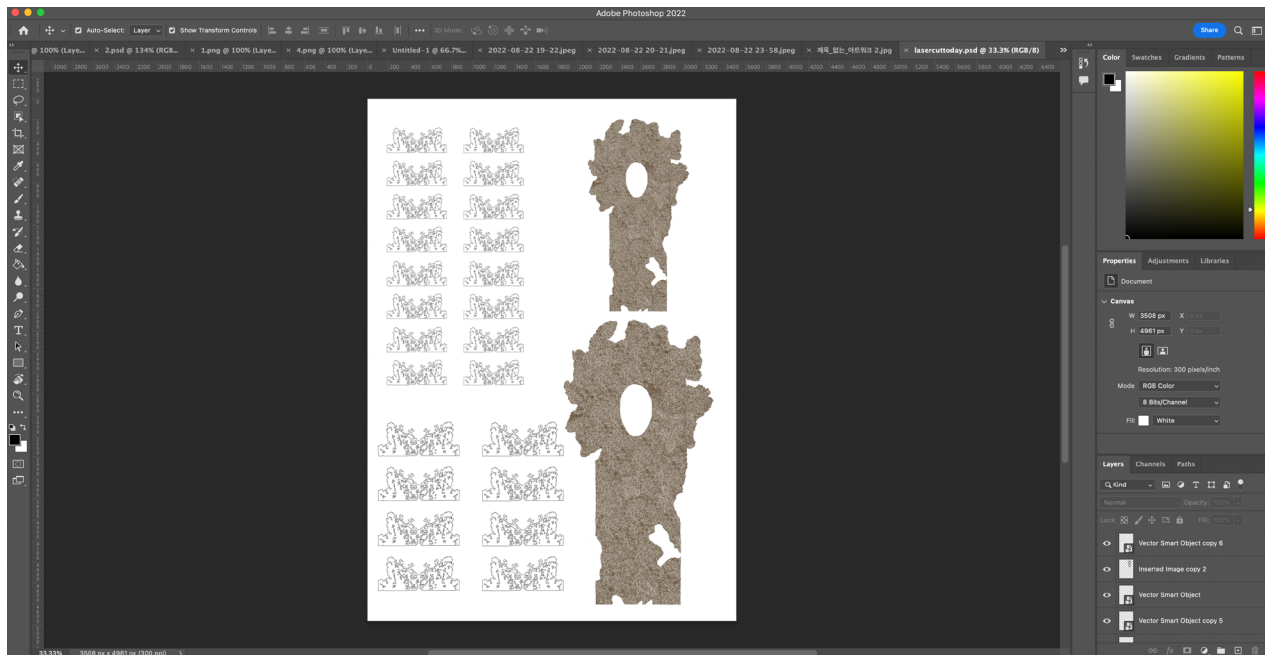


Figure 49. Jay Choi, *Jeong's Second Skin 4*, 2022, scale editing on Adobe Photoshop.

As I began exploring laser cut veneers, I noticed they were very stiff, making them uncomfortable to wear and easily broken. Also, I realised that the pieces only offered individual experiences, not shared ones. This realisation made me reflect on Bhabha's notion that the third space is not contained in one "self or the other," but exists in both — in the liminal space between.³⁴ What I wanted to achieve with this work was a shared experience that contrasted the subjective world of the viewer with the objective experience created by the surface structure; this required negotiation between evoking feelings and designing a spatial experience.

All the elements were in place, but the prototype revealed issues I needed to consider more. (See page 77.)

34. Bhabha, 36.



Figure 50. Jay Choi, *Jeong's Second Skin 5*, 2022, Used laser cutter and glued wood veneer.



Figure 51. Jay Choi, *Jeong's Second Skin 6*, 2022, used laser cutter and glued wood veneer.

The intimacy of touch: Collars works

Writing the poetry of Jeong on the wall

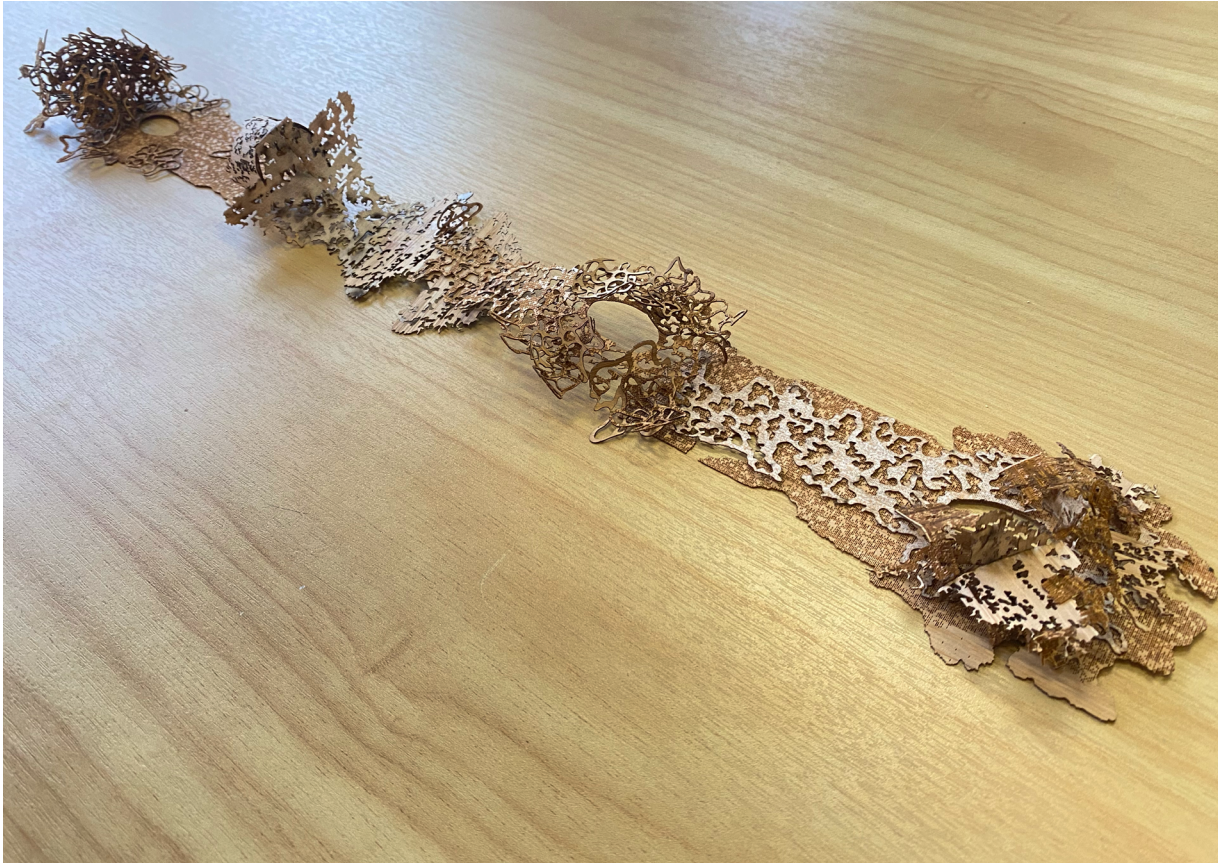


Figure 52. Jay Choi, *Jeong's Skin through Sound*, 2022, re-modeling prototype.

In twentieth-century modernism, façade design—a hangover of representation—gave way to a certain “autonomy of the surface”, a façade independent of structural frames that could be viewed as ‘skin’.³⁵

Hedges et al. 2017.

35. Hedges et al, *Interstices* 18, 3.

Removing the design from the viewer's body was like a return to my original ideas, which emerged from the café prototypes where Jeong was spatialised and indeterminate. The whole environment was conceived as a sensual experience, including sound and smell. Although I had moved my material designs from the public world of the café to the private world of the body, the Jeong I was trying to communicate in my first (café and music) iterations remained.

Investigating the expansion of the ideas, I began to join my veneer pieces together. I assembled my original prototypes into a single work. Through this process, these pieces became a surface that was alive. It had autonomy, becoming a skin covering the wall. In this state, it does not require a viewer to activate it. It holds traces of the environment and the people who pass by, some of whom will take the time to touch and smell it. Spatialised it becomes a socially shared space, a tactile surface that imparts Jeong.

VI. Experiencing Jeong

In Conclusion

Evoking Multiple Emotions

Jeong is experienced through multiple emotions. So how can an intangible and ethereal Korean notion of Jeong be manifested tangibly?

In Archana Bhurke's text, she combines her childhood story with sound, place, and the soundscape. All individuals feel Jeong differently because the heart triggers it. It is a self-felt and giving emotion that one must express to be known by others.

For me, sound plays a significant role when manifesting one's Jeong. Sound can trigger one's sensory heart, space, place, and emotional reactions. It can be formed tangibly by poetry, written words, a soundscape of a favourite place, and drawings of its rhythm, volume, percussion, tone, harmony, and atmosphere. It can combine complex emotions into layered surfaces. The sound surfaces can metaphorically be sensual instruments derived from Jeong. Jeong is the link, lining, and location of each sound surface.

Reflections

In her text, "Practice-Based Research: A Guide," Linda Candy reiterates the position taken by Stephen Scrivener. Candy quoting Scrivener, states "that the critical difference is that practice-based research aims to generate culturally novel apprehensions that are not just novel to the creator or individual observers of an artefact; and it is this that distinguishes the researcher from the practitioner."³⁶

I have reflected on this statement, thinking about how I have created a personal expression of Jeong through spatial design research. I have followed a narrative investigation of Jeong and its interpretation through sound and poetry as experiences drawn in patterns and rendered in surface and texture. I consider my final textural evocation of Jeong to express my emotions. It is a work that flows like poetry, sound across the wall's surface. You can touch it on the surface of your skin.

Now our skins touch.

³⁶ Linda Candy, "Practice Based Research: A Guide." *CCS report 1*, no. 2 (2006): 2, <https://www.creativityandcognition.com/wp-content/uploads/2011/04/PBR-Guide-1.1-2006.pdf>

Ve-neer me

Was the start nine or three?
The number of layers is
pinned under memories.

Is the cause mine or theirs.
Why is nine sliced so weak than three.
Why nine patterns so unstable than three.
Why nine curves so fragile than three.

Was the start nine or three?
How come theirs can end but mine
repeats unconditionally.

The cause seems to be mine not theirs.
Am I fine?
I am sitting on top of a tree stump
and the touch of what's left is still warm.

I am not fine.
But, fine to be not fine.

It is mine not theirs.
The soft burns and warm grooves are mine
not theirs.

Was the start nine or three?
Now it does not matter.

I will still.
Gather the layers that are left as mine,
but gone as theirs.

The cause is mine not theirs.
Nine covers my body and three is still warm.

I am fine not to be fine.



Figure 53. Jay Choi, *Evoking Jeong as Veneers of Music I*, 2022, Surface Installation.

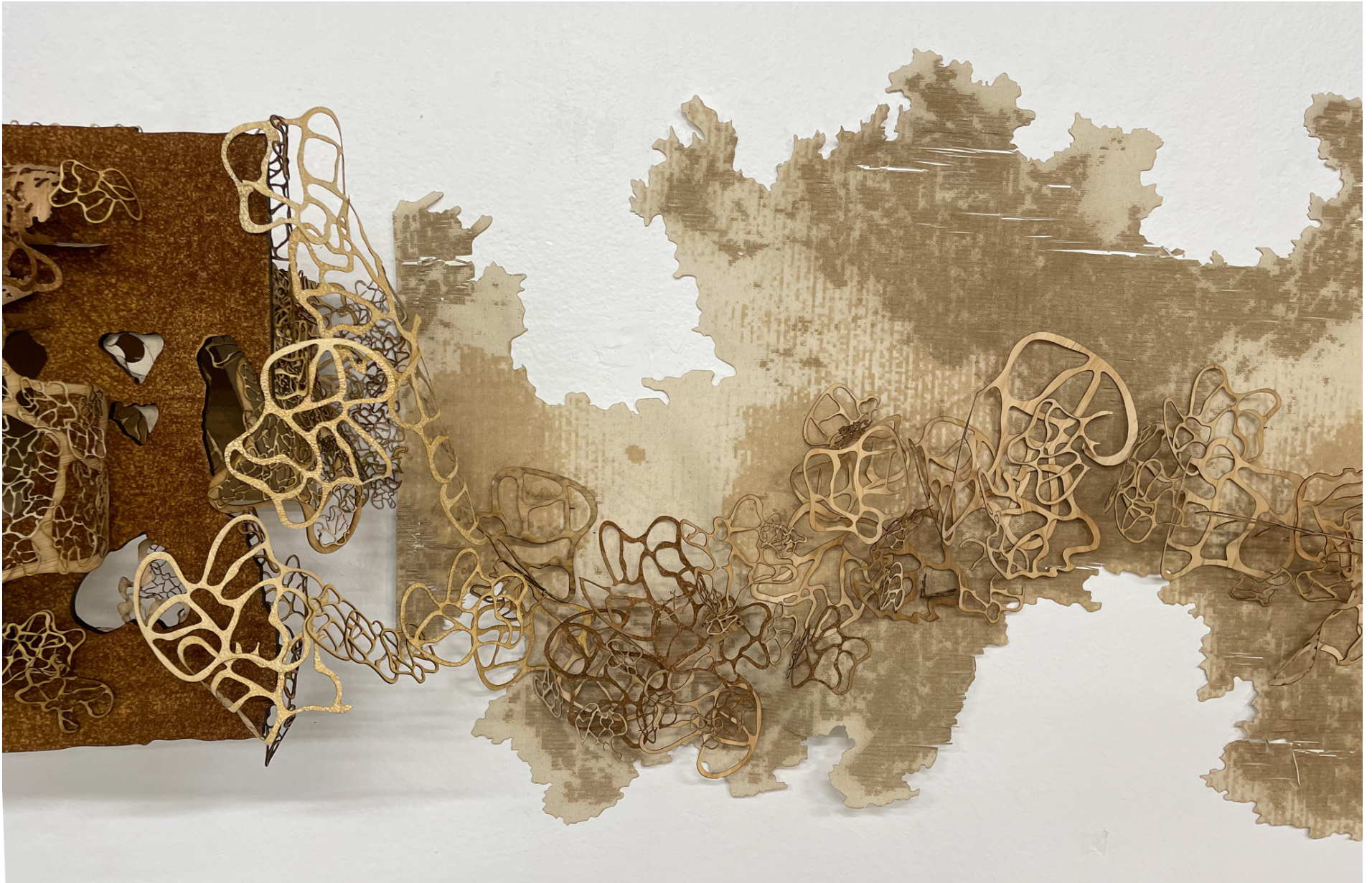


Figure 54. Jay Choi, *Evoking Jeong as Veneers of Music II*, 2022, Surface Installation.

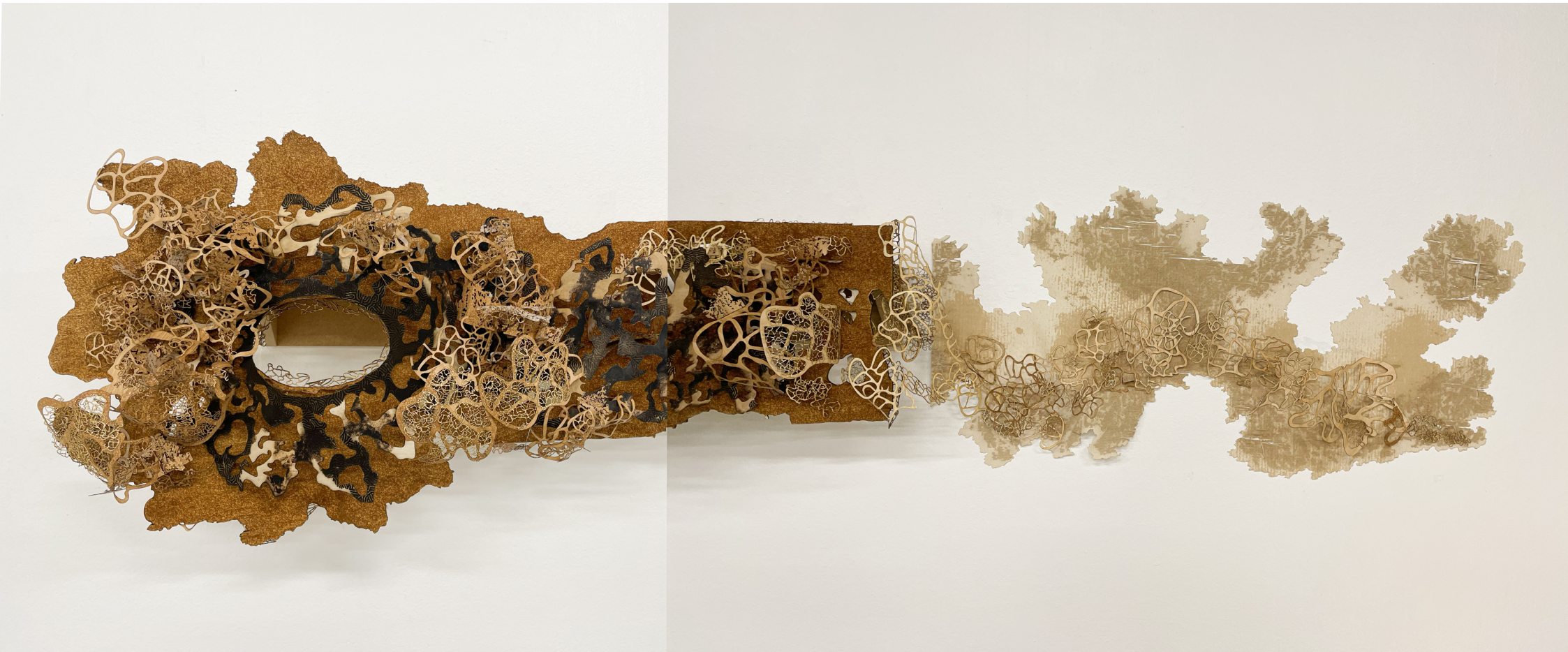


Figure 55. Jay Choi, *Evoking Jeong as Veneers of Music III*, 2022, Surface Installation.



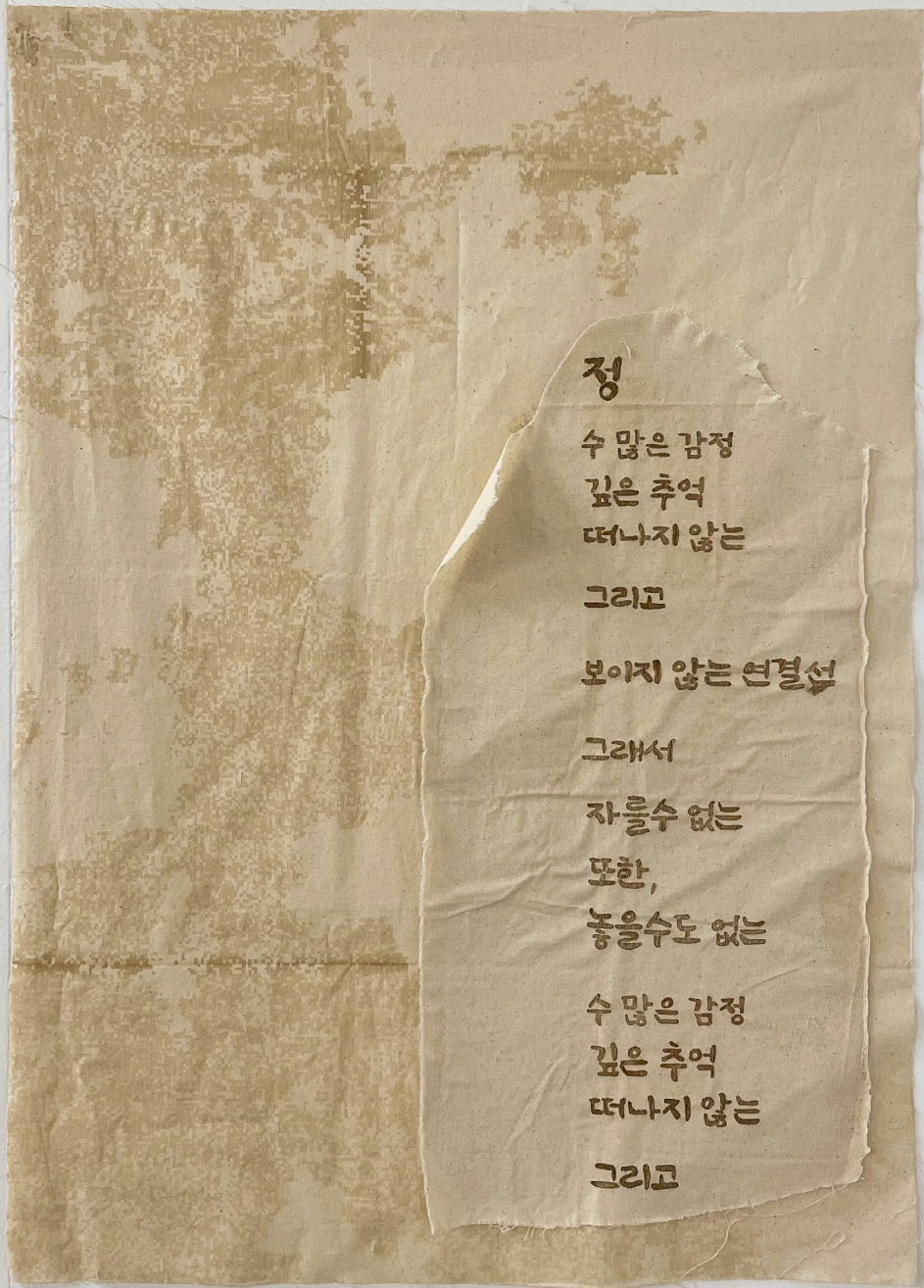
Figure 56. Jay Choi, *Evoking Jeong as Veneers of Music IV*, 2022, Surface Installation.



Figure 57. Jay Choi, *Evoking Jeong as Veneers of Music V*, 2022, Surface Installation.



Figure 58. Jay Choi, *Evoking Jeong as Veneers of Music VI*, 2022, Surface Installation.



정

수 많은 감정
깊은 추억
떠나지 않는

그리고

보이지 않는 연결선

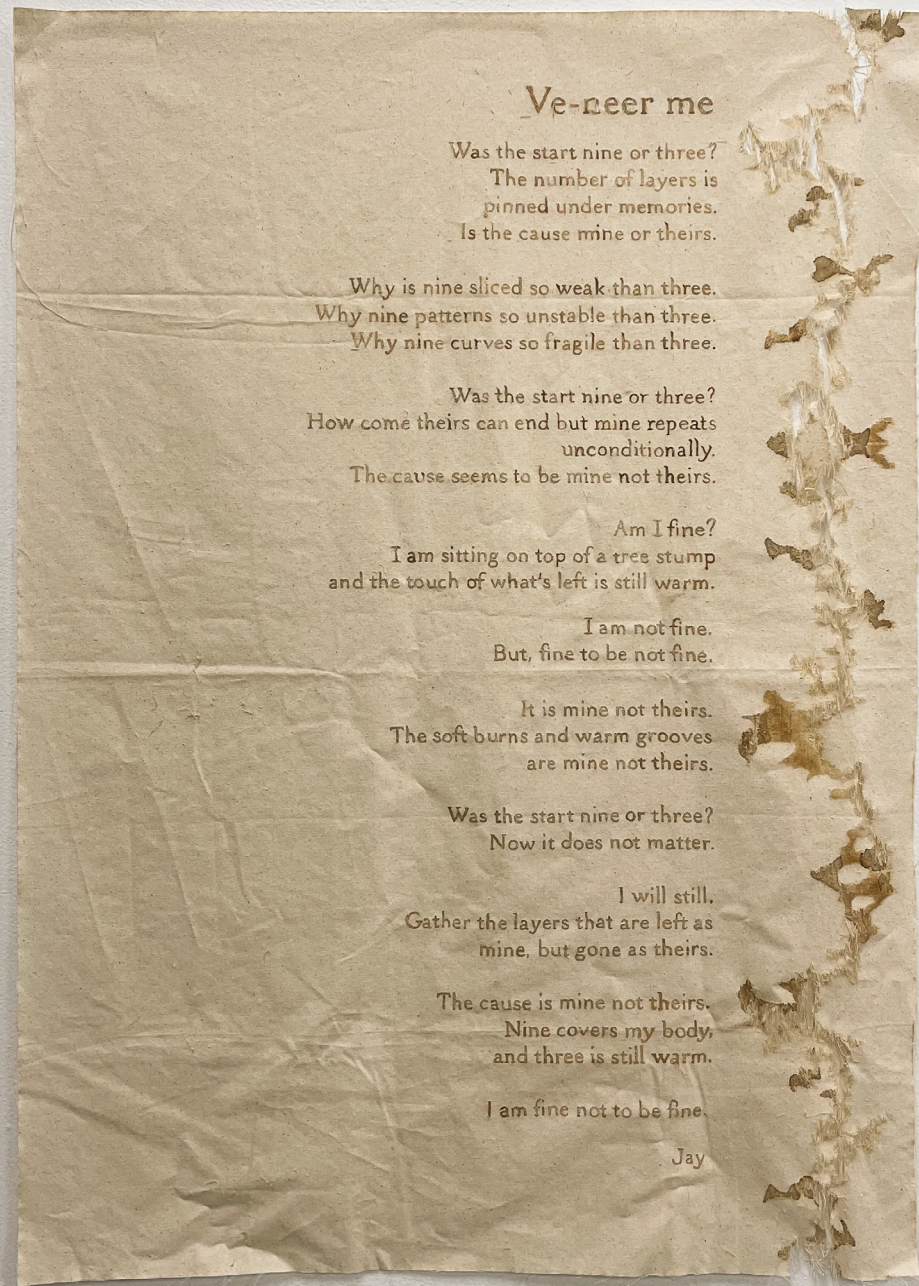
그래서

자를수 없는
또한,
놓을수도 없는

수 많은 감정
깊은 추억
떠나지 않는

그리고

Figure 59. Jay Choi, *Evoking Jeong as Veneers of Music VII*, 2022, Surface Installation.



Ve-neer me

Was the start nine or three?
The number of layers is
pinned under memories.
Is the cause mine or theirs.

Why is nine sliced so weak than three.
Why nine patterns so unstable than three.
Why nine curves so fragile than three.

Was the start nine or three?
How come theirs can end but mine repeats
unconditionally.
The cause seems to be mine not theirs.

Am I fine?
I am sitting on top of a tree stump
and the touch of what's left is still warm.

I am not fine.
But, fine to be not fine.

It is mine not theirs.
The soft burns and warm grooves
are mine not theirs.

Was the start nine or three?
Now it does not matter.

I will still.
Gather the layers that are left as
mine, but gone as theirs.

The cause is mine not theirs.
Nine covers my body,
and three is still warm.

I am fine not to be fine.

Jay

Figure 60. Jay Choi, *Evoking Jeong as Veneers of Music VIII*, 2022, Surface Installation.

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