

Sun & Wind Store (A place that is not home or here)

This work is about *ondol*, an underfloor heating device in Korean traditional architecture; *pyeongsang*, a low-wooden bench; and a mom-and-pop store that existed in every neighbor.

The mechanism behind *ondol* was a direct heat transfer from a fireplace to underfloor. The western heating system has replaced the traditional device during the course of urbanization in the modern times, yet *ondol* remains one of the most readily used heating systems in Korea since the 11th century A.D. to the present. The costly and lengthy construction period requiring professional technique often made it difficult to easily adopt *ondol*. Korean's preference for underfloor heating system instead brought about a cheaper and more convenient system as a replacement, which involved placing electric cables or hydronic pipes under cement floors. Although this method is not a contemporary variant of *ondol*, this system became widely popular as another example of a thermal flooring system.

Pyeongsang is an outdoor public property built by an individual or a residential community to be used as communal furniture for the sake of convenience and communication. Although these are no longer easy to sight in large cities, they still exist in residential towns on the outskirts of the cities. A rural fishing or farming villages would often place a *pyeongsang* next to a large tree. Not only offering a shelter from the sun and rain, this placement affirms the symbolic stance of a *pyeongsang* as a place for the residents to rest and socialize.

Many people are familiar with a mom-and-pop store as it exists nearly everywhere. The store would stock daily necessities and general items. Often run by a local resident, the store functions as a place of information exchange and social gathering over a drink or two.

This work is irregular, incomplete, intimate, and voluntary. The work declines to pursue a state of completeness, to entail logical validity to induce sympathy, and to offer a common idea to convince the majority. The work continues to defy any definition set by a collective and instead, values incompleteness. There is no place for long-standing hierarchical systems or ideas based on collective decision or agreement in this work. Therefore, the work is devoid of a collective agreement and consists only that of an individual's voluntary expressions.

An electric *ondol* is an incomplete, poor emulation of the original. Despite its limited functionality that depends on electricity supply, it still remains a valuable device for many. Initially adopted for the use in residential structures, the electric *ondol* is now widely used in restaurants, indoor gyms, commercial facilities, and temporary performance or theatrical stages.

Pyeongsang gets built by an individual but often functions as a public property. Strictly speaking, it is a private property that could be shared by everyone. One could use it as a place to nap, socialize, eat, or drink. Students can use the space to read while some could be folding laundry. A *pyeongsang* is a communal furniture and a public space.

A mom-and-pop store in Korea loosely and simultaneously functions as a convenience store, a kiosk, a newsstand, a snack bar, a pub, a grocery, a hardware store, and a lounge. It exists as a place to buy something—not necessarily an exchange between a product and money but that of information, emotions, returning favors, kindness, affection, and loneliness. If one was ever out of money, payment could be postponed or the exchange could be made with another substitute. In such ways, despite the limited physical space, the small store is an emblem of abundance with infinite possibilities.

This work is at the antipode of the long-standing traditions of collectively constructed agreements, concepts, faiths, or ideologies. The work is like a small store with no particular *raison d'être*; trivial conversation; an unsummarizable subject; a complex thought that cannot be defined in a sentence; a very long song with no specific score that is engraved in the mind of the people wherein everyone could sing along; a company with a top and a bottom but no hierarchy; a military armed with shovels and hammers where order is delivered in songs; a compliment made without empty rhetoric; and a poem where letters appear like drawings. When the 21st century humanity is engrossed in the idea of immortality, happiness, and sacredness, this work seeks joy from what is not immortal, happiness, or sacred.