SUNGJUN BAEK

Ways of Provoking

Archive

of Selected
Academic works

FRICTION IN THE LINEAR FLOW

I explore architecture as a counter-infrastructure—an act of resistance against systems that accelerate, extract, and erase. My work investigates the spatial residues of capitalism, religion, and agrocolonialism, designing interruptions that reclaim sensory autonomy, ecological reciprocity, and public memory. Rather than reinforcing dominant flows, I embed friction—through sound, decay, and temporal disjunctions—into spaces that have been over-coded by efficiency or ownership. From the mechanical organs of Midtown's skyscrapers to the pesticide-laced fields of the Caribbean, I seek out the seams where systems fail or reveal themselves, and intervene with devices that slow, confuse, or reroute.Architecture, to me, is not about monumental permanence or disciplinary purity—it is about negotiating the invisible infrastructures that shape life, labor, and land. Through multispecies cohabitation, ephemeral materiality, and reimagined legal protocols, I design architectures that fragment utopias built on domination and instead speculate on mutual forms of inhabitation.

Earth

Air

Earth

Air

RESPONSE

FABRICATION

Below

Above

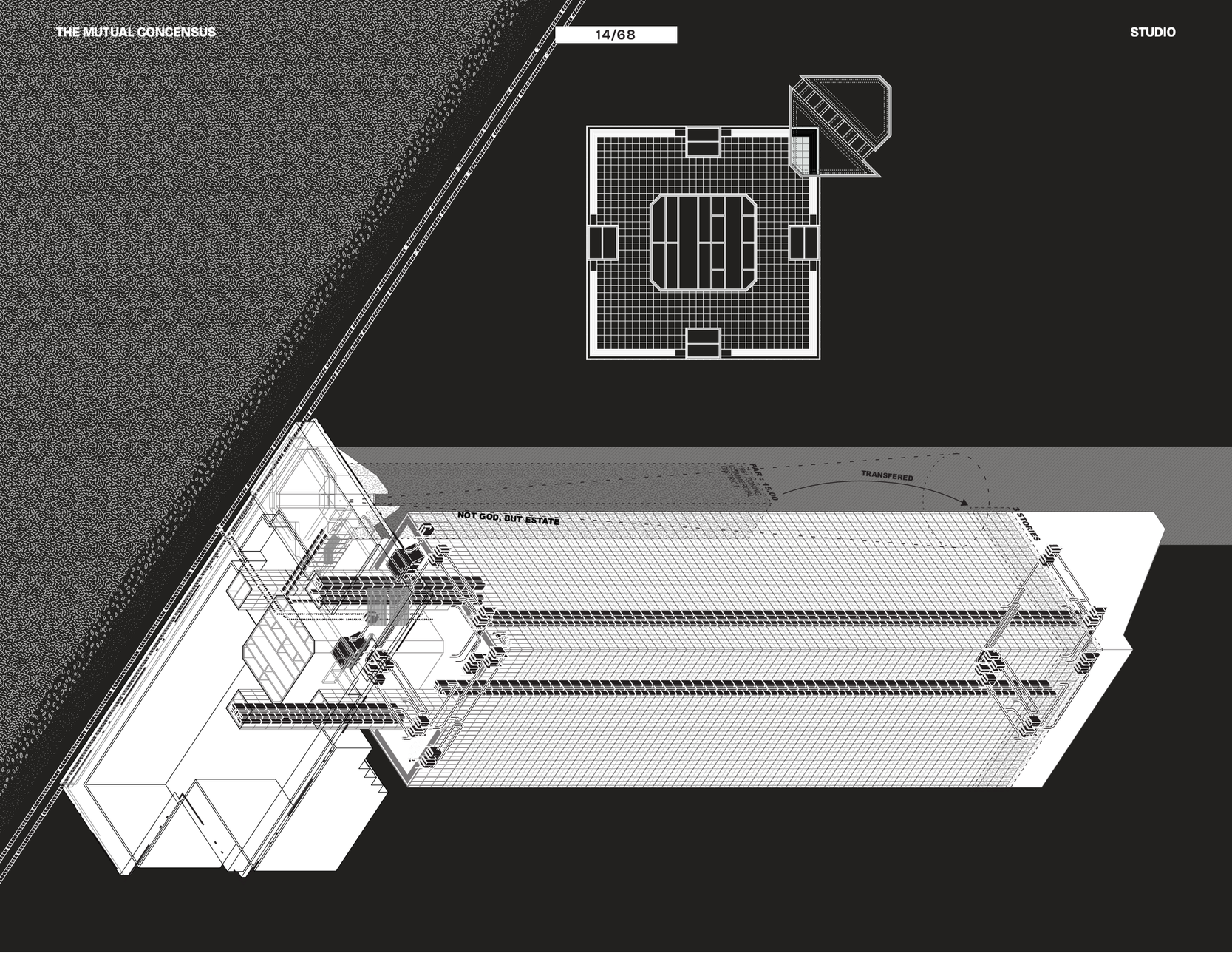
A1

The Mutual Consensus

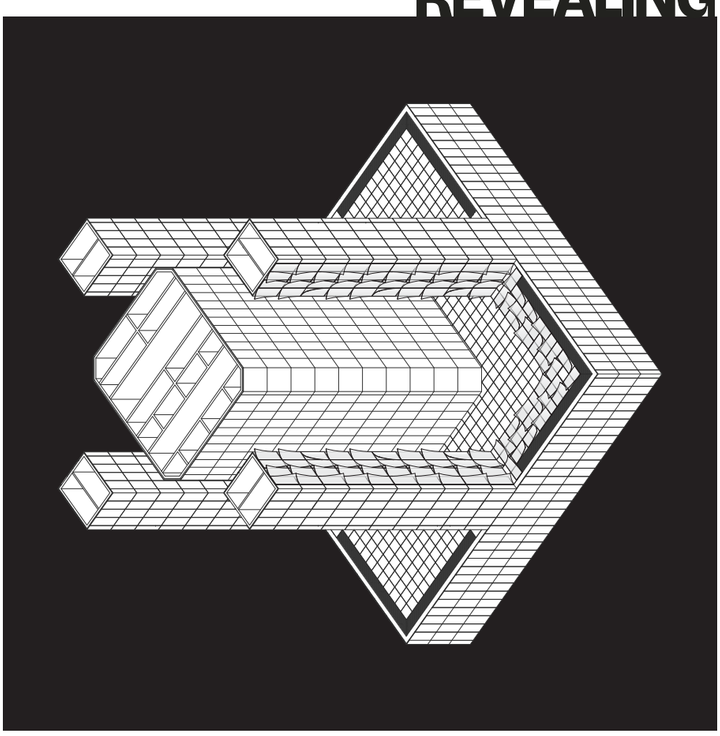
Sanctuary from capitalism and religion

Mario Gooden
2024 Fall

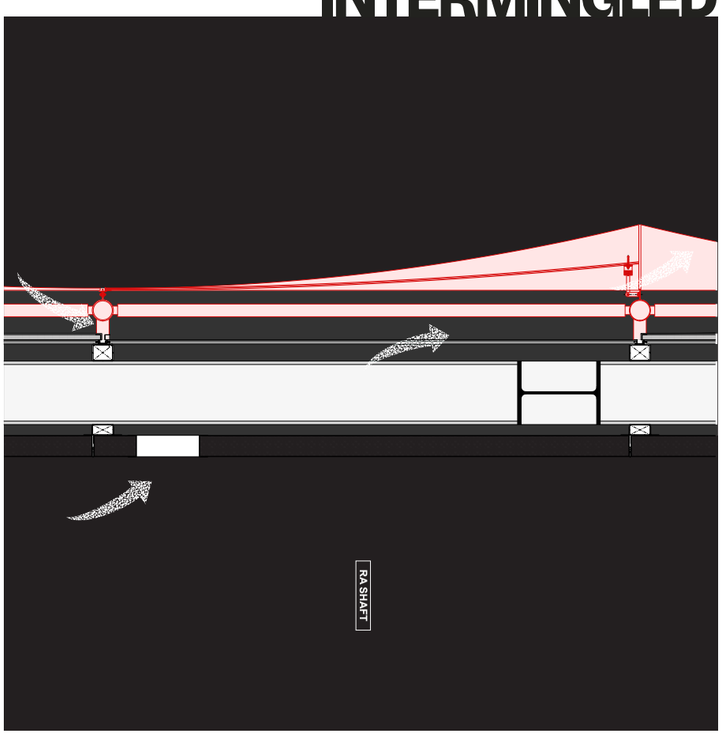
Location	Midtown East, Manhattan
Involved Species	Congregation, Office Workers, Real-estates, Air, Vibration
Intention	Exposing Infrastructural Collusion and Reclaim Public Space
Strategy	Hanging Sanctuary Legal Reclamation Declaration
Material Logic	Steel Suspension, Air Ducts, Acoustic Channels
Keywords	Sanctuary Legal Fiction Religious-Capitalist Entanglement Air Rights Acoustic Infrastructure Invisible Systems Perpetual Covenant Property Critique

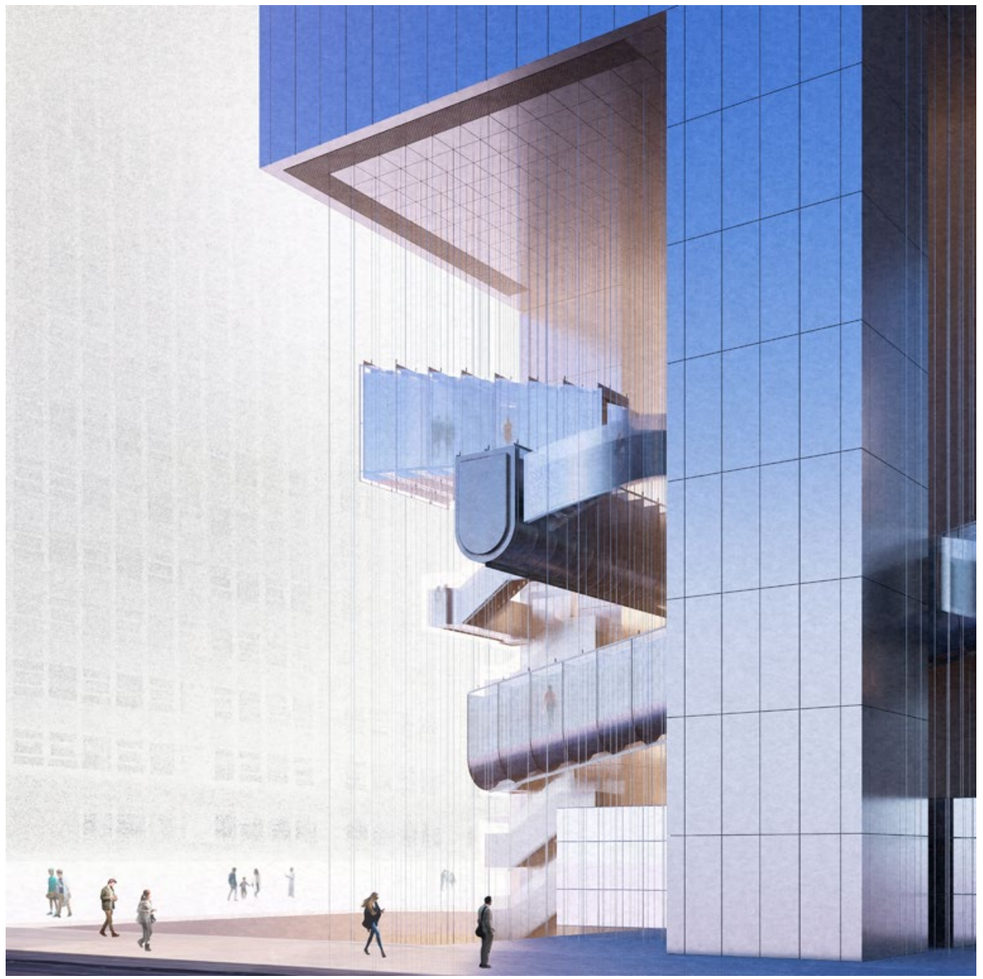


REVEALING



INTERMINGLED





Sanctuary from Capitalism

a socio-economic and infrastructural system

The Citicorp building and St.peter's church are deeply connected from a socio-economic and infrastructural system perspective, and the relationship is connected through 'Air' and 'Vibration', which are difficult to perceive visually. The architectural intervention reveals the entanglement and co-conspiracy of these two groups, which is not visually apparent, and reclaims the space to the people who originally had proprietary rights.Undefined space with a physical approach creates occupied bodies that resist the flow of capitalism and help them to embrace epistemic perception. And it will create mutual consensus, not bilateral consensus.

⌀ 1" STL rod
⌀ 2" tension joint, T0.1"
⌀ 2" tension joint, T0.1"
T0.2", 1"*0.1' STL plate
expanded metal
⌀ 1" STL rod
mesh curved panel
T0.2" ALUM. sheet
T0.2", 1"*0.1' STL plate

b²

Pinpoint connections and trembling rods invite gentle touch, slowing movement and calling attention to presence.

a⁵

The sound of the church organ flows through the space, carrying memory and linking sacred and capitalist systems through air.

a¹

Sudden shifts in light, sound, and temperature unsettle the body, signaling a transition into an altered spatial state.

c¹

Quiet, shaded rooms decelerate the body—resistance through rest, silence as spatial activism.

a⁴

Exposed ducts and airflow make visible the invisible—capital's hidden circulations are sonified and embodied.

c²

Hanging between church and tower, the structure resists the upward pull of capital, creating weightlessness and pause.

a⁶

Entrances are offset or indirect, prompting the body to twist, hesitate, and re-approach. These angular paths shift the habitual into the conscious.

c³

Light and wind pass freely; the structure does not enclose but breathes, holding space without domination.

b¹

Subway tremors become part of the space, grounding visitors in the earth's labor beneath urban speed.

d

The latent sound of the church organ flows through the architectural volume, mapping an invisible yet physical tie between sacred space and secular power. This resonance reclaims "air" as a medium of memory and shared history.

a³

Circulation resists linear ascent, offering a looping path that suspends time and encourages lingering.

INTERVENTION

Intervention:
A Counter-Infrastructure

The architectural intervention is suspended between the cantilever of the Citicorp building and the plaza level, forming a parasitic structure of sanctuary spaces. These volumes are accessed through a circulation system that connects sunken plazas and restricted rooftops, revealing the latent flows and hidden exclusions embedded in the site's original zoning logic.

Each structure is pinned with minimal contact, allowing natural movement in response to wind and internal use. These are not monuments, but sensitive instruments that respond to invisible forces.

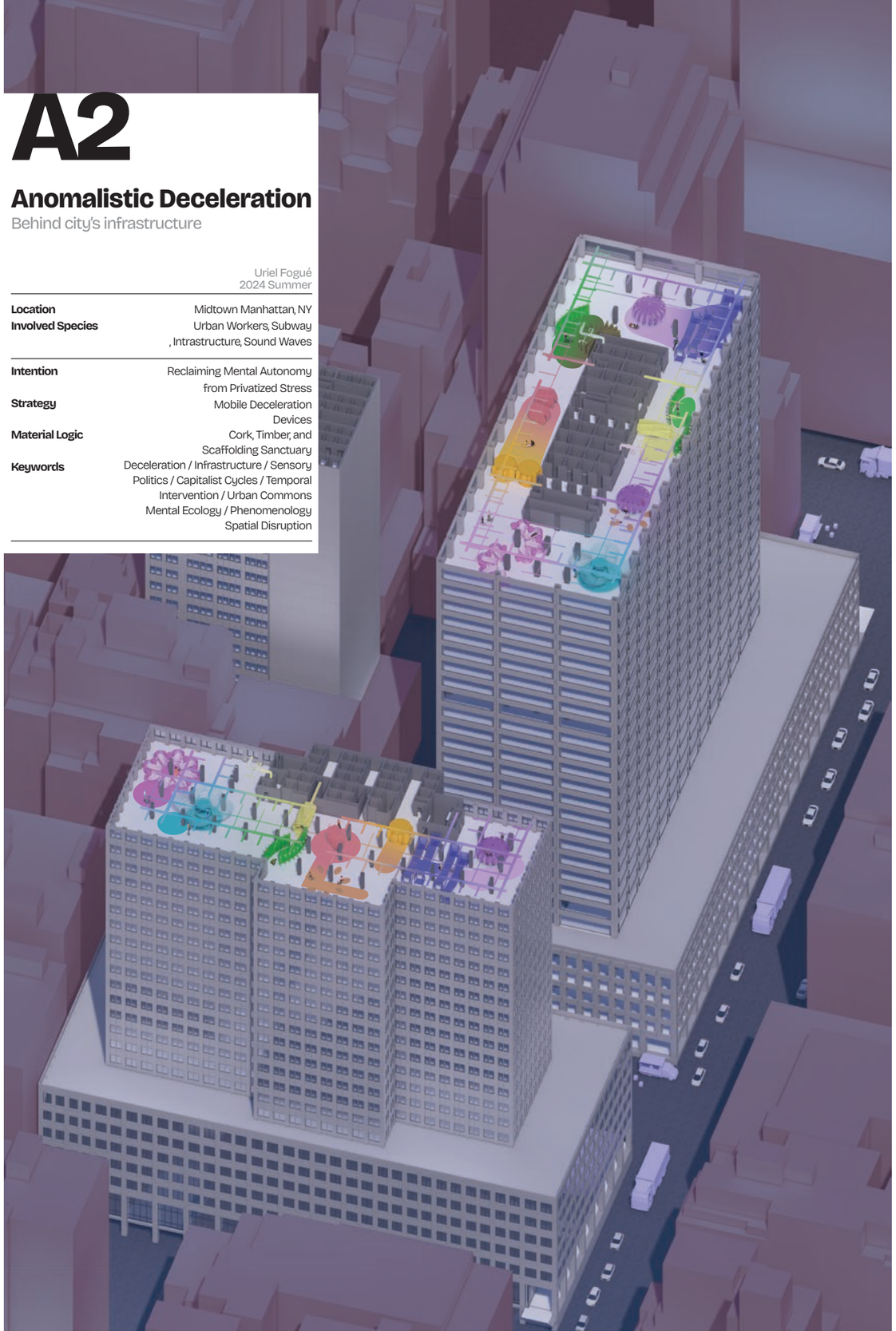
The sound of the foundation, the subway, and the organ are scored and played back into the space, turning invisible entanglements into sensory knowledge.

CAN INDIVISUALS STOP THE EXPLOITING CYCLE OF CAPITALISM?

HOW CAN WE BECOME AWARE OF THE FLOW OF COLONIZATION?

FLUX NAVIGATOR

URIEL FOGUÉ - 2024 SUMMER



A2

Anomalistic Deceleration

Behind city's infrastructure

Uriel Fogué
2024 Summer

Location	Midtown Manhattan, NY
Involved Species	Urban Workers, Subway , Intrastructure, Sound Waves
Intention	Reclaiming Mental Autonomy from Privatized Stress
Strategy	Mobile Deceleration Devices
Material Logic	Cork, Timber, and Scaffolding Sanctuary
Keywords	Deceleration / Infrastructure / Sensory Politics / Capitalist Cycles / Temporal Intervention / Urban Commons Mental Ecology / Phenomenology Spatial Disruption

ANOMALISTIC DECELERATION

Intervening the architectural acceleration devices

The endless cycle of consumption and production has made capitalism a dominant species that reproduce infinitely in a managed environment.

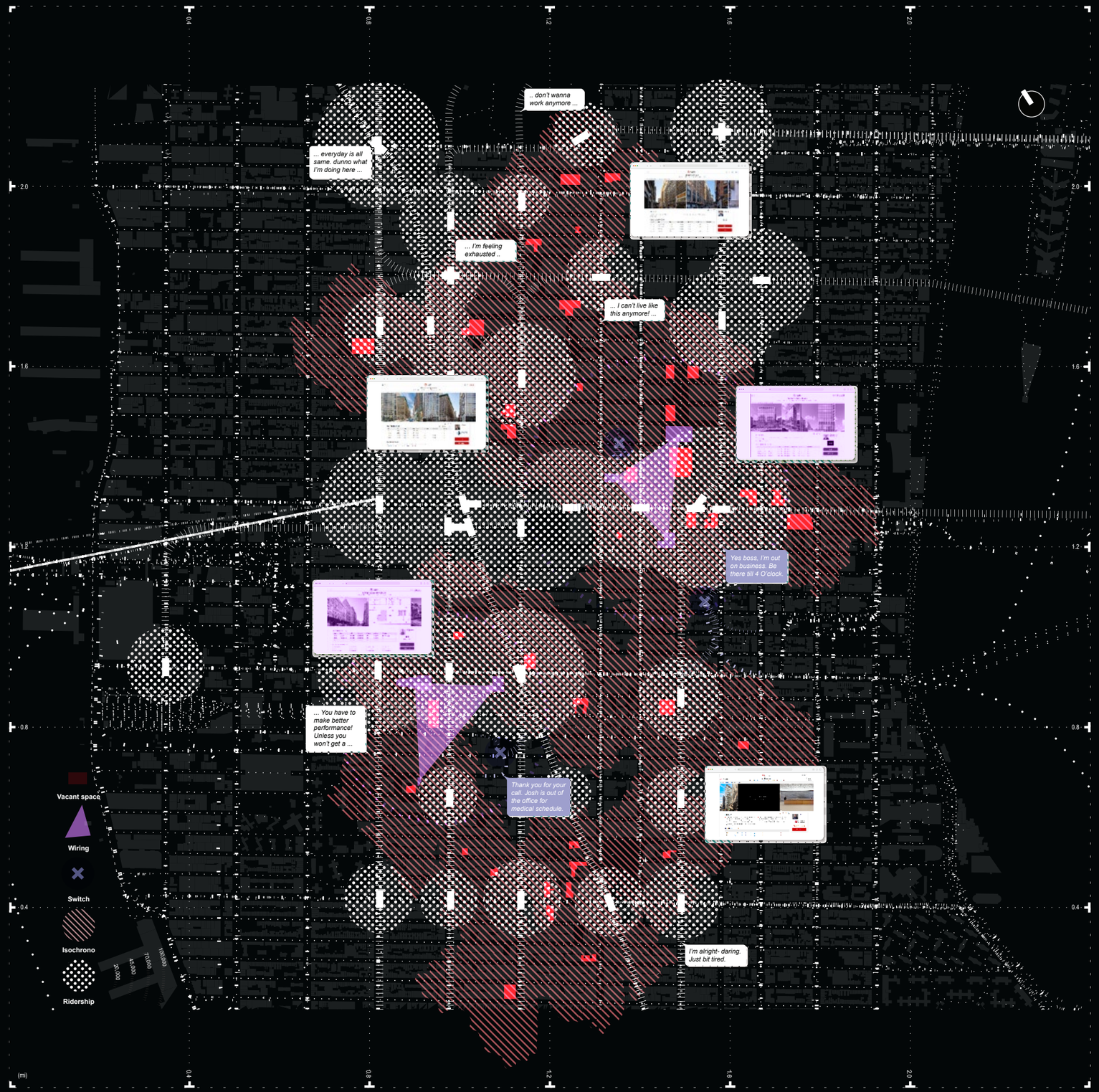
The world has to take action to prevent ecological collapse by decelerating those who are accelerating their lives in the direction of colonizing themselves in a 'One world' world due to the acceleration of improvement. The goal is to create an architectural device that discovers the infrastructure of the accelerating contemporary world: the city's contact zone, and reverses or utilizes its logic. This tool questions the seemingly singular direction of the 'One world' and fragments the unified single flow.

Far from hidden, infrastructure is the obvious point of contact and access between us all—the rules governing the space of everyday life. As a seamlessly connected place of social activity, workspaces are part of the infrastructure of cities, but they are also the infrastructure that assembles people's living environments.

The process begins by planting the seeds of self-destructive change in the operating system of the proposed city without question. It resists the flow by introducing an architectural alien species with opposing tendencies into an environment dominated by capitalist logic.

Is capitalism the only way to operate the world with no other alternatives? As Mark Fisher explains in his book Capitalistic Realism, capitalism, considered by many to be a superior system, has many negative structural and social problems that negatively impact individuals. Mental illness, which has increased dramatically since the advent of capitalism, is a socially structured problem, but due to the privatization of stress, it has been treated as an individual responsibility. In a capitalist framework, individuals who are exploited for production relieve stress by traveling and consuming goods and services. But in doing so, individuals are trapped in a cycle of self-colonization.

The number of people with mental illness in the workforce has increased dramatically since the pandemic, and the vacancy rate in New York's central business district has doubled at the same time. That is where my architectural intervention will take place. The map is the central business district of Manhattan, where more than one million people commute to work every day. The colonized bodies appear as a flux in constant movement. The marked areas show potential locations where intervention could occur. Individuals who contact these locations via switch will encounter deceleration devices hidden in the city center. Each device provides a phenomenological function that allows colonized bodies to escape the repetitive labor of their work. The tools can be assembled, disassembled, and moved as mobile structures, joining existing flows to provide hidden places in the city center, and as self-replicating multipliers, providing deceleration to people.



This flux map visualizes the relentless circulation of bodies, energies, and capital across Manhattan's central business district—a spatial diagram of architectural acceleration. Each line traces the habitual routes of more than a million daily commuters, revealing how the city's infrastructure choreographs movement in service of production. Within this accelerated grid, zones of heightened density—marked by intersections of transport, labor, and consumption—emerge as potential sites for intervention. The drawing reframes these flows not as neutral paths, but as instruments of colonization, where time is compressed and subjectivity eroded. By identifying the city's most pressured contact points, the map sets the groundwork for implanting deceleration devices—architectural anomalies that disrupt this circulation, inviting moments of slowness, estrangement, and sensory reorientation within capitalism's most rigid core.

Individuals who contact these locations via switch will encounter deceleration devices hidden in the city center. The tools can be assembled, disassembled, and moved as mobile structures, joining existing flows to provide hidden places in the city center, and as self-replicating multipliers, providing deceleration to people.

Quite animal

Diordered diffuser

Blooming shelter

Tremulous shower

Melatonic oval

Languid retreat

Anomic stepper

Carefree hugger

Material
Timber, Cork, Sponge

Material
Timber, Wire, Rock, Fabric

Material
Fabric , Timber, Wire, Recycled steel mesh

Material
Timber, Cork, Wire, Rock

Material
Timber, Fabric, Wire

Material
Timber, Recycled plastic, Wire

Material
Timber, Cork, Fabric

Material
Cork, Fabric

The noise-blocking effect calms the brain and helps you get a good night's sleep
Aromatic scents from the circulating floor soothe the body and mind

Reducing blue light from fluorescent lighting and disperses light to create visual relief

Provide an enclosed, tranquil water pool utilizing water-pipe fixtures Reduce visual and auditory strain with a tactile experience

Cleansing the body from urban high-frequency exposure with speakers that emit low-frequency sounds

Reducing the blue light in the city and increasing stabilization.

utilizing existing water systems and air conditioning to Relax the body with an aromatherapy liquid

Visual breaks from the urban environment and noise reduction to reduce auditory stress levels

Tools that mold to your body provide tactile respite by limiting unnecessary movement in overused bodies

These deceleration devices act as spatial glitches within the capitalist matrix—interruptions in the program that refuse the demand for constant productivity. Inspired by Mark Fisher's notion of capitalist realism as "the widespread sense that not only is capitalism the only viable political and economic system, but also that it is now impossible even to imagine a coherent alternative to it," these devices do not propose utopia. Instead, they introduce dissonance. They offer a space for withdrawal—not as escape, but as minor sabotage—where the very logic of efficiency is suspended. They make room for the unintelligible, the useless, and the non-productive. These gestures are not heroic; they are minor acts of refusal. In contrast to the clean typologies of neoliberal architecture, these structures are mobile, parasitic, informal. They cling to service cores, slip beneath skywalks, lodge inside elevator lobbies. They are built to hesitate.

Drawing from Spin Spin's Lazy Reading Clubs and their vision of the "idiotic city"—a city that cushions slowness rather than instrumentalizes it—this intervention prototypes urban interiors of unworking. Within the soft thresholds of these cushioned infrastructures, idling, reading, sighing, or even doing nothing becomes a radical spatial act. These practices, often considered wasteful or unproductive, are restored as legitimate modes of being. Just as the "idiot" in the etymology of idiocy is not the fool but the one who declines the collective demand, these deceleration devices provide shelter for non-conformist temporalities. They resist alignment with the synchronized flows of work and circulation, and instead propose the possibility of dwelling inside lag, inside latency.

Byung-Chul Han's diagnosis of The Burnout Society reinforces the urgency of this intervention. In the shift from disciplinary societies to achievement societies, we no longer face external oppressors but internalize the imperative to perform. We become entrepreneurs of the self, constantly optimizing, competing, producing—until the self fractures. In this new condition, the subject is no longer obeying but over-exerting, no longer coerced but compelled. These deceleration devices respond by producing counter-environments—spaces where one can "not-do." In doing so, they render visible the invisible violence of acceleration: the fatigue, the anxiety, the hollowing-out of time. Rather than spaces of healing, they are spaces of pause—refuges not for repair but for exhaling.

In the shadow of skyscrapers built on the promise of progress, these architectural insertions function as counter-species: anomalies whose presence disturbs the dominant ecology of speed. They do not scale; they replicate virally. They do not demand productivity; they host ambiguity. They do not promise future reward; they insist on present slowness. In doing so, they transform the central business district from a landscape of compulsory motion into a terrain of optional stillness. They reverse the acceleration device into a field condition of friction, non-performance, or even joy.

The architecture of anomalistic deceleration is not a new machine for living—it is a refusal of machinic life. It is not about the future, but about a different now. It does not restore balance; it imbalances what was considered normative. It is not protest, but oblique escape. Not a megastructure, but a microclimate. It resists capitalist realism not through rhetoric, but through choreography: by reprogramming how we move, how we linger, how we breathe in the city. Against the architecture of speed, it builds architectures of pause—where the body can recalibrate, the mind can wander, and the city, if only momentarily, can forget its script.

TRANSSCALAR INTERCONNECTION

A3

Banana Ephemera:

Structures That Fade, Lives That Remain

Mireia Luzárraga
2025 Spring

Location	Monte Cristi, Dominican Republic
Involved Species	Haitian Workers, Native Flora + Fauna, Fungi, Insects
Intention	Reclaim Ecological and Economic Autonomy
Strategy	Mobile Deceleration Devices
Material Logic	Banana Fiber Composites, Soil, Native Plants
Keywords	Monoculture / Post-Plantation Ecology / Agrocolonialism / Waste Reuse Banana Fiber Architecture Ecological Succession Migrant Justice / Regenerative Materiality / Toxic Supply Chains

Phase 01 — Clearing the Silence

The Beginning of Extraction, the Erasure of Ecology

The early moment of reclamation—when the land is stripped, scraped, and prepared for banana monoculture. Trees are felled, the soil is leveled, and irrigation veins are laid into the earth. No shelter exists for workers, only infrastructural scars. Haitian laborers begin to arrive, their presence made visible only by shadow. Native species retreat—birds disappear, roots sever, fungal networks collapse. Architecture is absent, replaced by logistical geometry. This is not a beginning, but a forgetting.

Phase 02 — After the Rot, a Return

Haitian Presence, Native Persistence, and the Architecture of Soft Resistance

Shifting—not toward permanence, but toward recovery. Decaying fiber structures, co-built by Haitian hands, offer shelter, rest, and quiet autonomy. Former plantation rows have fractured into polycultures. Native species return: the Royal Palm shades communal spaces; stingless bees trace new ecologies. Soil breathes. Water slows. Migrant shelter, microbial gardens, and fungal scaffolds signal a design language rooted in temporality and care. The architecture no longer conquers—but composts. This is a phase not of settlement, but of mutual habitation.

B2
A1
A3
A4
C3
B4
B3
C2
C1
B1
A4
A1 Housing
A2 Gathering Space
B1 Non-Human Device 01
B2 Non-Human Device 02
B3 Non-Human Device 03
B4 Non-Human Device 04
A3 Human Device 01
A4 Human Device 02
C1 Sustainable Banana Plantation
C2 Reservoir
C3 Native Species Incubator

Rhinoceros Iguana
Palmchat
White crowned Pigeon
Banana Weevil
Stingless Bee
They are key pollinators for tropical trees and help sustain fruiting plants that feed **Hispaniolan Parrots.**
Royal Palm
They serve as nesting sites for birds like the White-crowned **Pigeon and Palmchat.**
Hispaniolan Boa
Hispaniolan Woodpecker
They create tree cavities used by many **bird species**, functioning as an ecosystem engineer.
Leaf-cutting Ants
They contribute to soil health, supporting **tree growth and biodiversity.**
Hispaniolan Swallowtail
Caribbean Mahogany
They supports Hispaniolan **Parrots and Woodpeckers** by providing tree cavities and nesting habitat.
Hispaniolan Parrot
Mangroves
serving as nesting sites for birds like the White-crowned **Pigeon and Palmchat.**
Marine Toad

STUDIO

58/68

BANANA EPHEMERA

MIREIA LUZÁRRAGA STUDIO

59/68

2025 SPRING

EDIBLE SUMMIT : “WHAT IS FOOD”

The event “What is Food” challenges the way we define and perceive food, presenting the question in two interconnected layers—one cultural, one ecological.

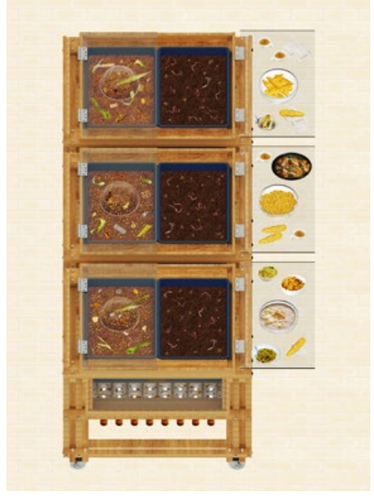
First, we question the boundary of what is considered edible.
Who decides what food is? Cultural norms, personal habits, and media influence shape what we accept as nourishment and what we discard as waste. A banana peel, a corn husk, a watermelon rind—deemed inedible in one context, delicacies in another. By sharing meals made from ingredients often dismissed in Western food culture, we confront this constructed border between food and waste.

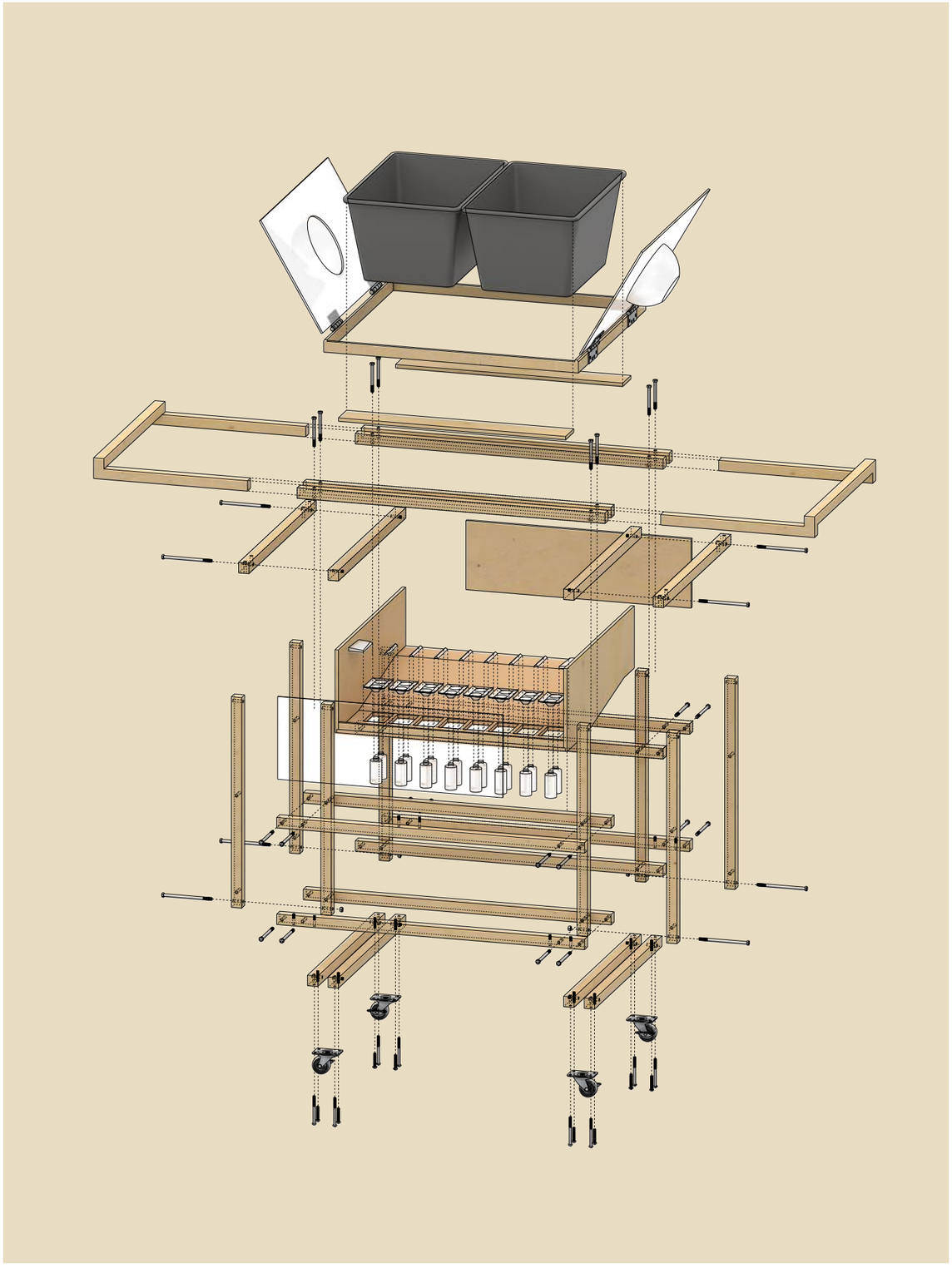
Second, we expand this question beyond human consumption.
If we include the nonhuman actors in the food cycle—microbes, worms, fungi, soil—what else is food? Today, only 2% of food byproducts and organic waste is upcycled or composted. The rest piles up in plastic bags, suffocated in landfills, severed from the cycle of renewal. But what if waste never truly existed?

This table does not forget. It does not simply hold food; it participates in its transformation. Beneath its surface, earthworms churn scraps into nourishment. What was once discarded is metabolized into soil, sustaining life unseen. This is a closed-loop system, where bacteria in our stomachs mirror the microbes in the dirt, and the moon’s pull on the tides echoes its influence on crops. Food and waste are not opposites; they are phases of the same process.

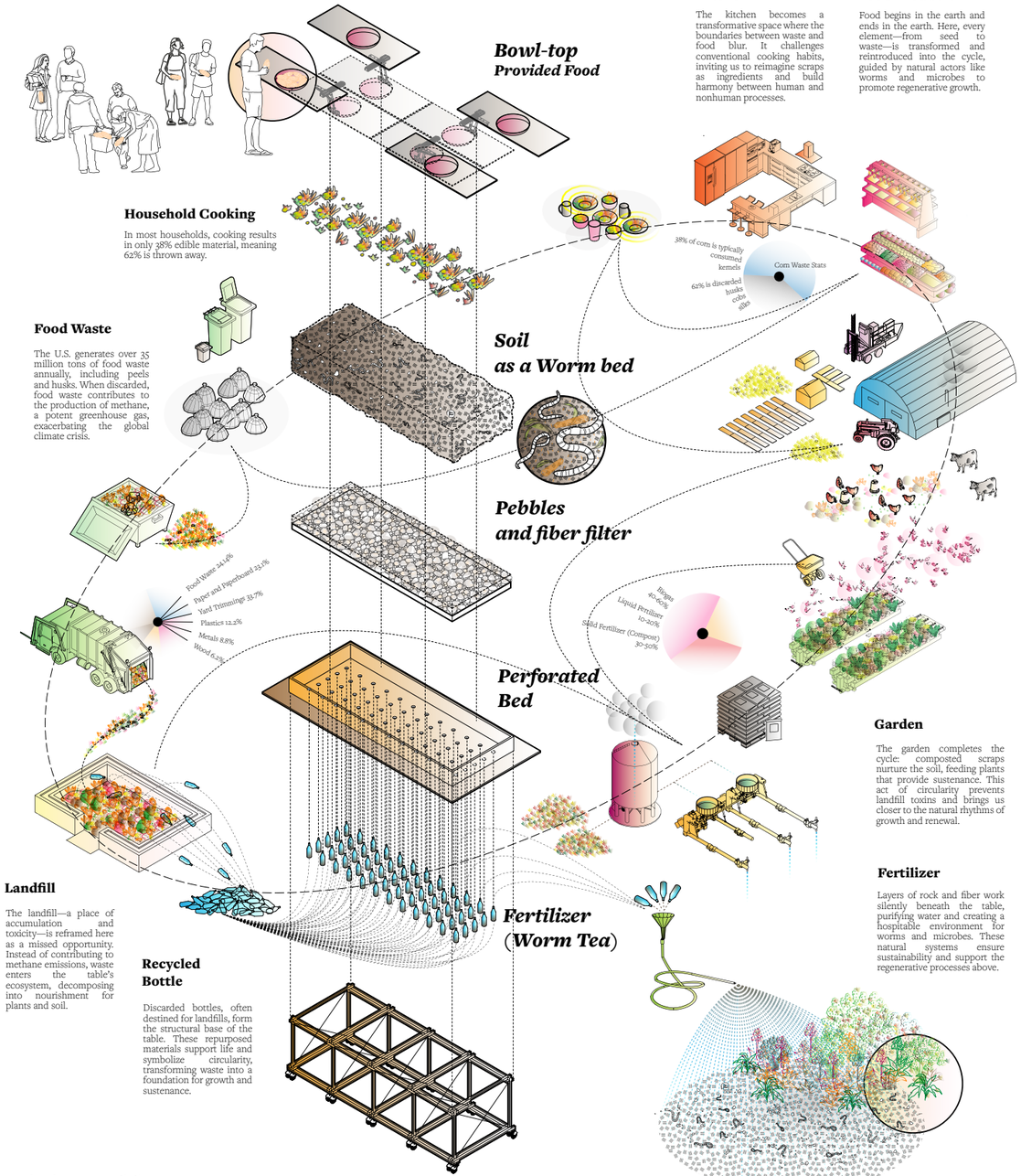
Team :
Sungjun Baek
Pimchid Chariyacharoen
Adnan Kasubhai
Dongjae Ko
HyunSeung Moon

Throughnew this dual-layered lens, our table becomes more than a place to eat—it becomes a site of exchange. Human and microbial communities coexist, dissolving the straight lines of consumption into a continuous circuit. The system does not end when the meal is over. The worms continue their work, returning nutrients to the soil, while the conversation lingers—reshaping how we think about food, waste, and the balance between urban and rural spaces. So, what is food? Perhaps, it has never been just what we eat—but everything we allow to return, transform, and sustain.





I Remember That Waste...

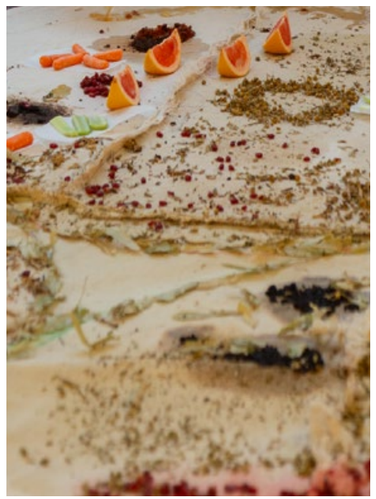


Dining Table

A multi-layered living system, the dining table features opening and extending tops that create a sense of drama and discovery. It invites diners into a shared world where humans, microbes, worms, and plants coexist and collaborate in cycles of regeneration.

"Architecture can be considered as a closed world where all these elements [air, water, energy, and labour] circulate and recirculate in different feedback loops inside structures seen in terms of truly ecological systems." – Lydia Kallipoliti

Kallipoliti, Lydia. "Reassembling." In Cycles: The Architects Who Never Threw Anything Away, Lisbon Architecture Triennale, 2022.



ERECTED MDCCCXCVII
FOR THE ADVANCEMENT OF
NATURAL·SCIENCE
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AND IT SHALL TEACH THEE
SCHERMERHORN