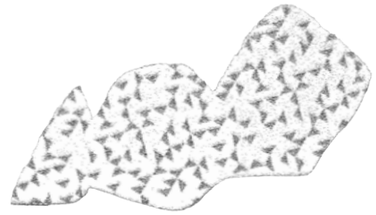
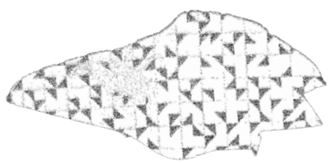
SEWON MIN PORTFOLIO

FACES OF SCATTERED LOVE

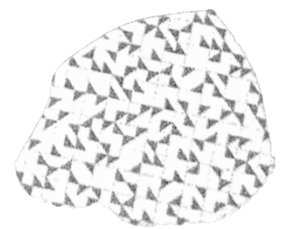


ARCTIC SUMMER
P.14

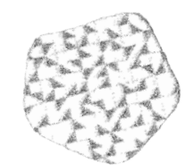
FISH WANT TO GO EVERYWHERE
P.58



TWO MIGRATIONS
P.34



ARCHIVING TUNDRA LANDSCAPE
P.40

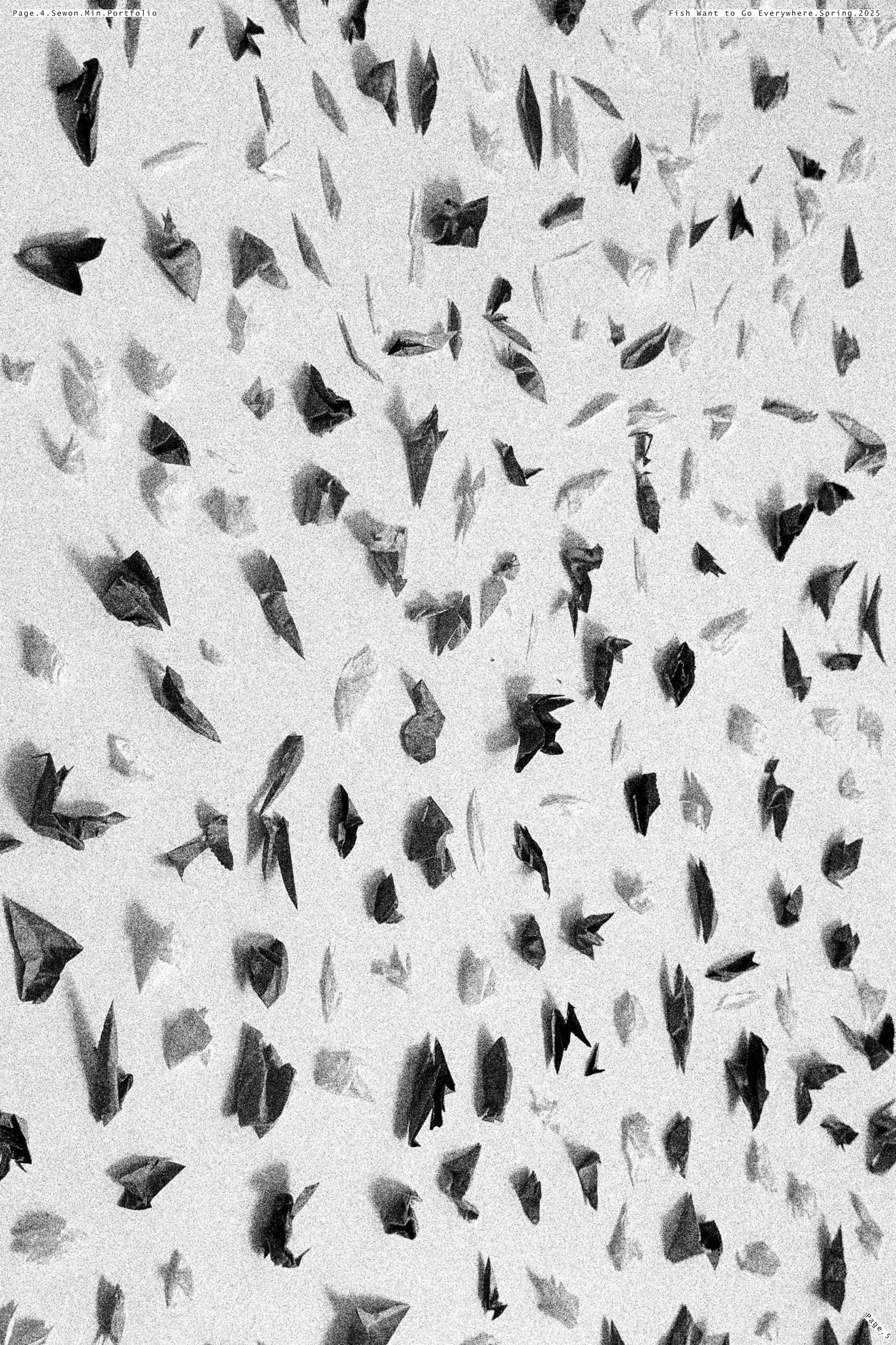


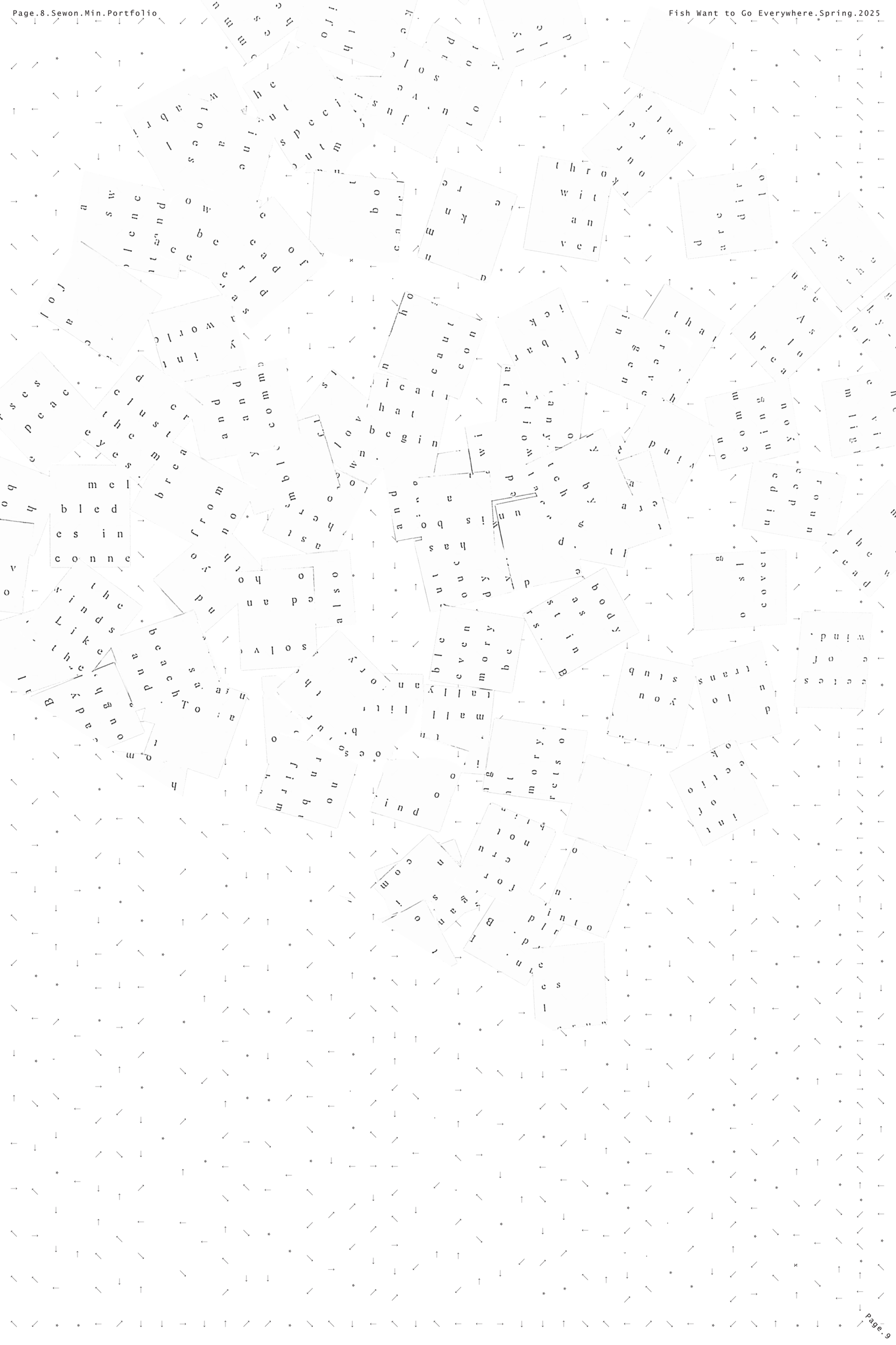
10 PEOPLE 1 HOUSE 1 ISLAND
P.118

LOCALITEA
P.132

BREAD COSMOLOGIES
P.120

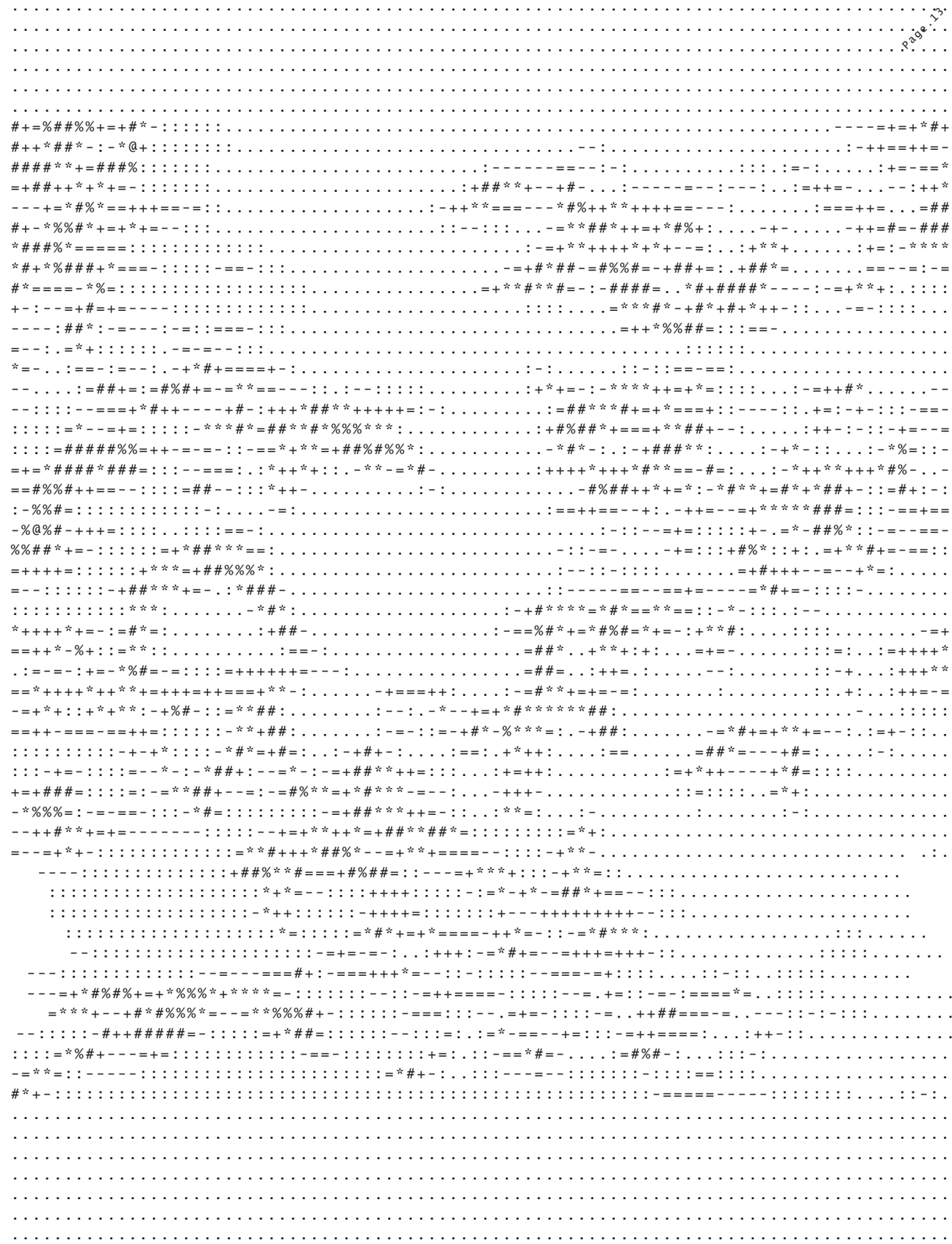
FOR VS. AGAINST
146

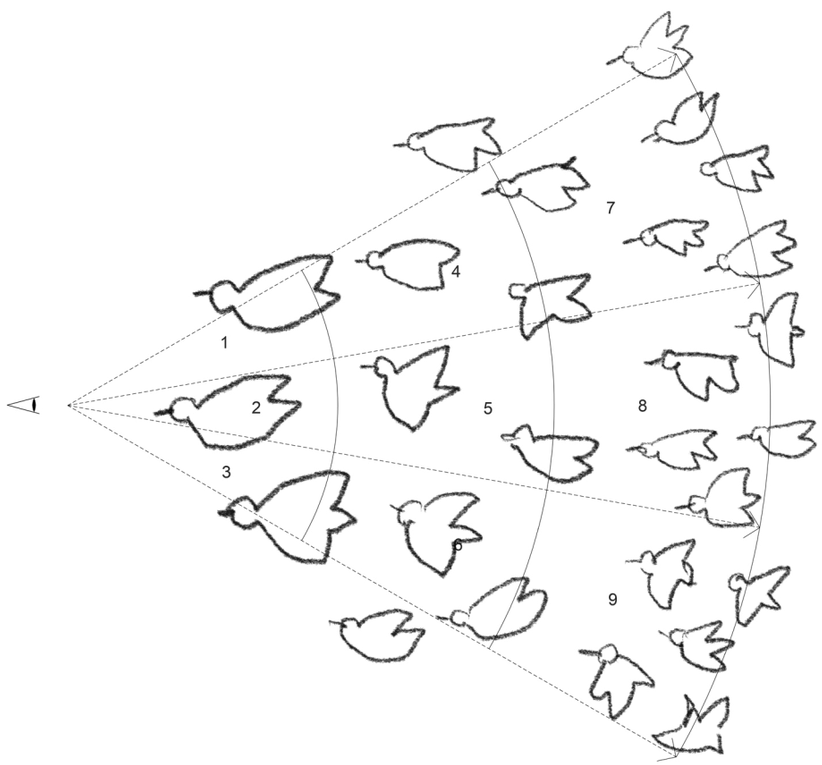


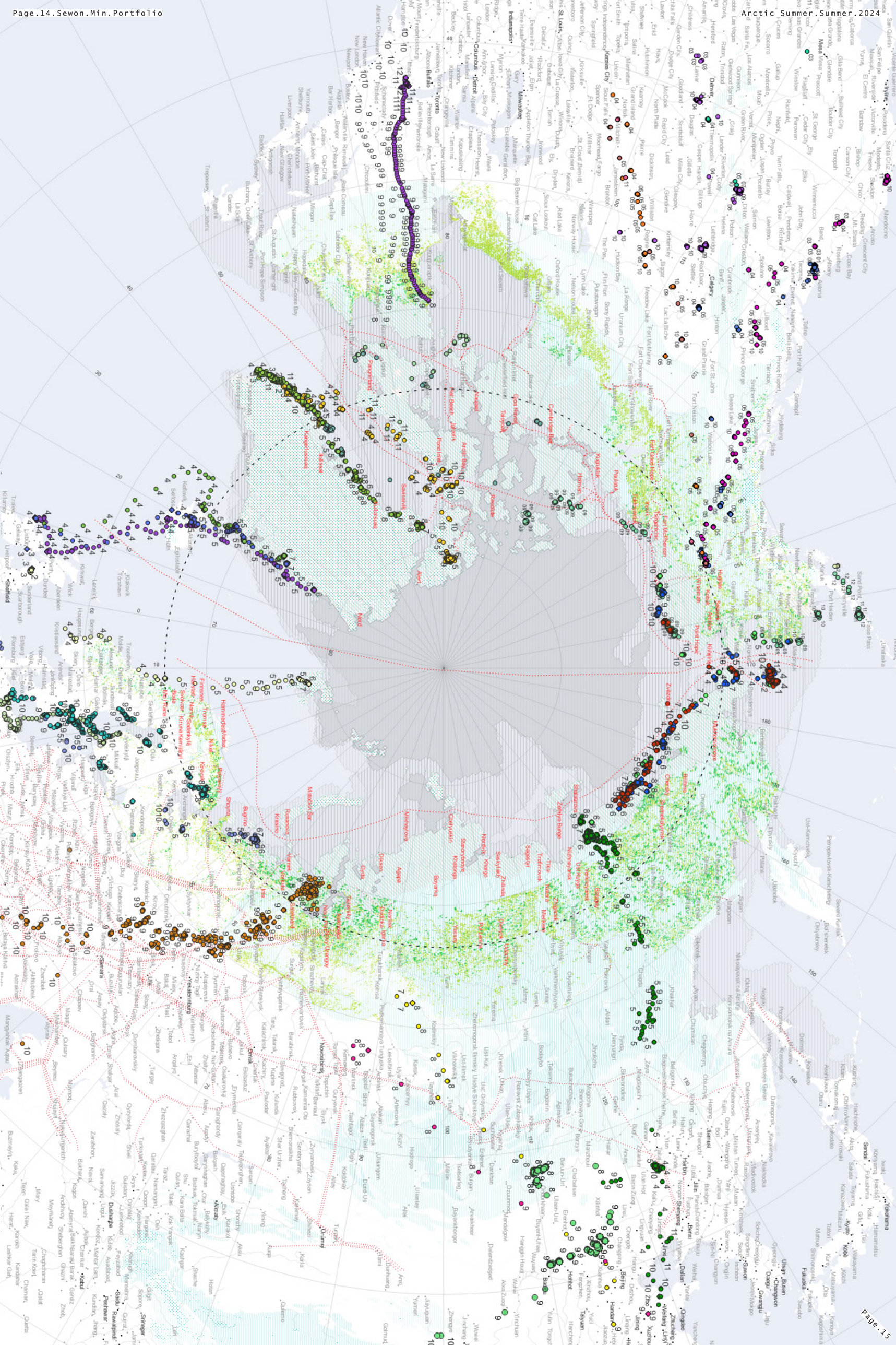


ARCTIC SUMMER

SUMMER 2024
ADVANCED DESIGN STUDIO
CLIMATE<—>MODELS<—>IMAGES
LED BY MARCO FERRARI, ELISE HUNCHUCK
WITH CHANGSEONG LI

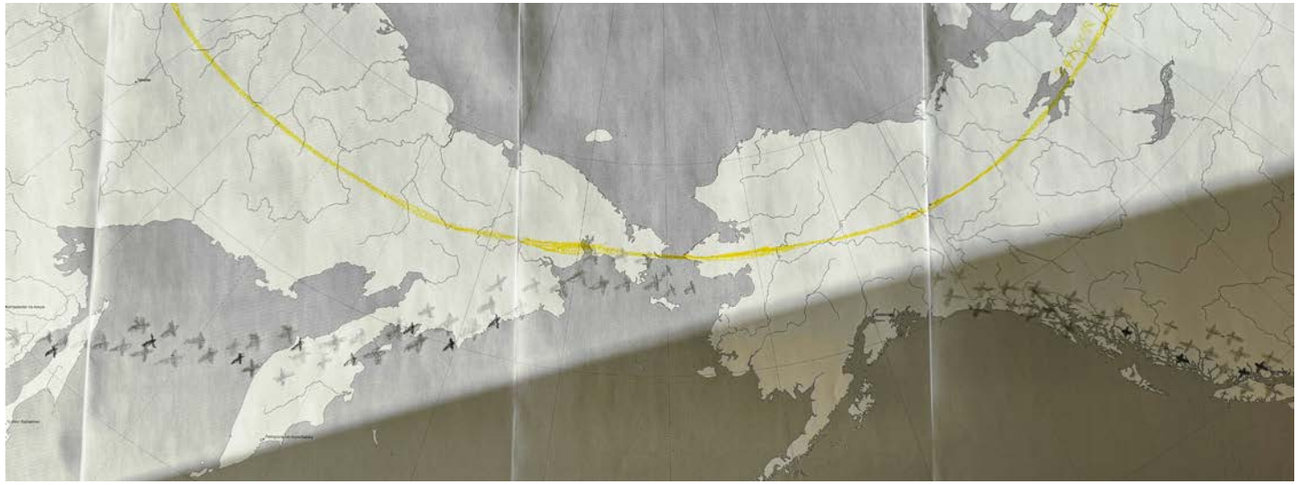




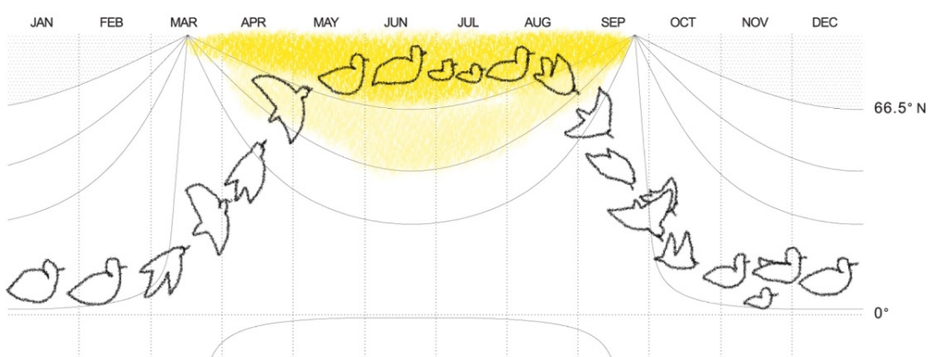


Of Mapping, Season, and Moving Bodies

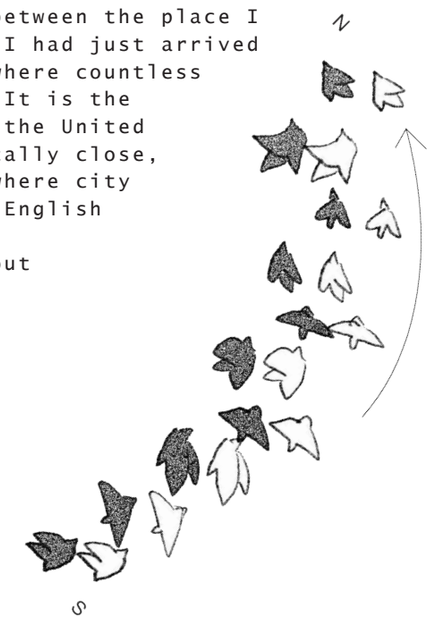
Arctic Summer was the first project I worked on at GSAPP. The project began with two initial sketches.
The first depicted birds flying from the continents of Asia and America. These birds are part of the countless flocks that migrate northward in summer along the East Asian-Australasian and Pacific Americas Flyways. They were heading toward a yellow ring, 66˚33’ N—the Arctic Circle. Inside this ring lies the land where the sun never sets in summer. The birds cross borders and vast distances to reach this place and breed. Their young are born during this season and, in time, return to it.

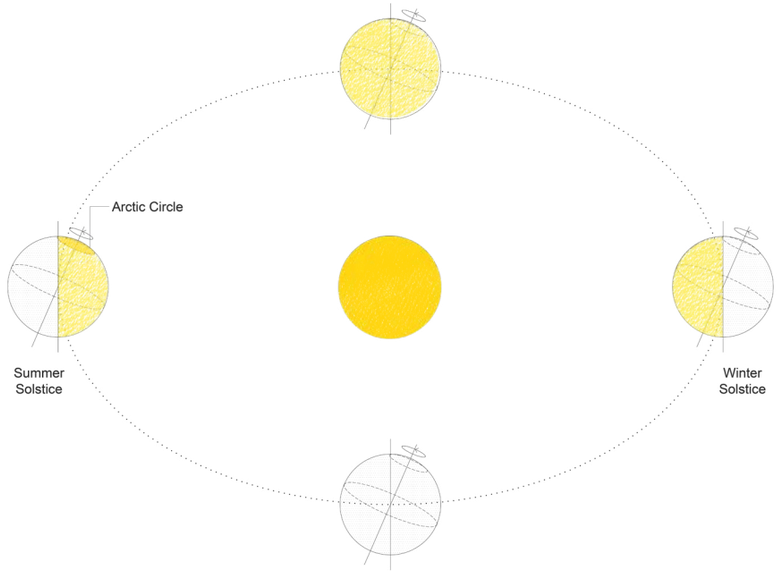


The second sketch illustrated birds flying toward the zones of extended daylight, following a daylight graph that changes with latitude and season. These birds are not simply seeking warmth but are in search of longer days. Birds inhabit different latitudes in different seasons—therefore, their seasons are inseparably intertwined with place. Some live in a single place, waiting for the return of the seasons, while others move their bodies directly into the shifting seasons across regions. This realization led me to reconsider how we might define the words residing and season differently.



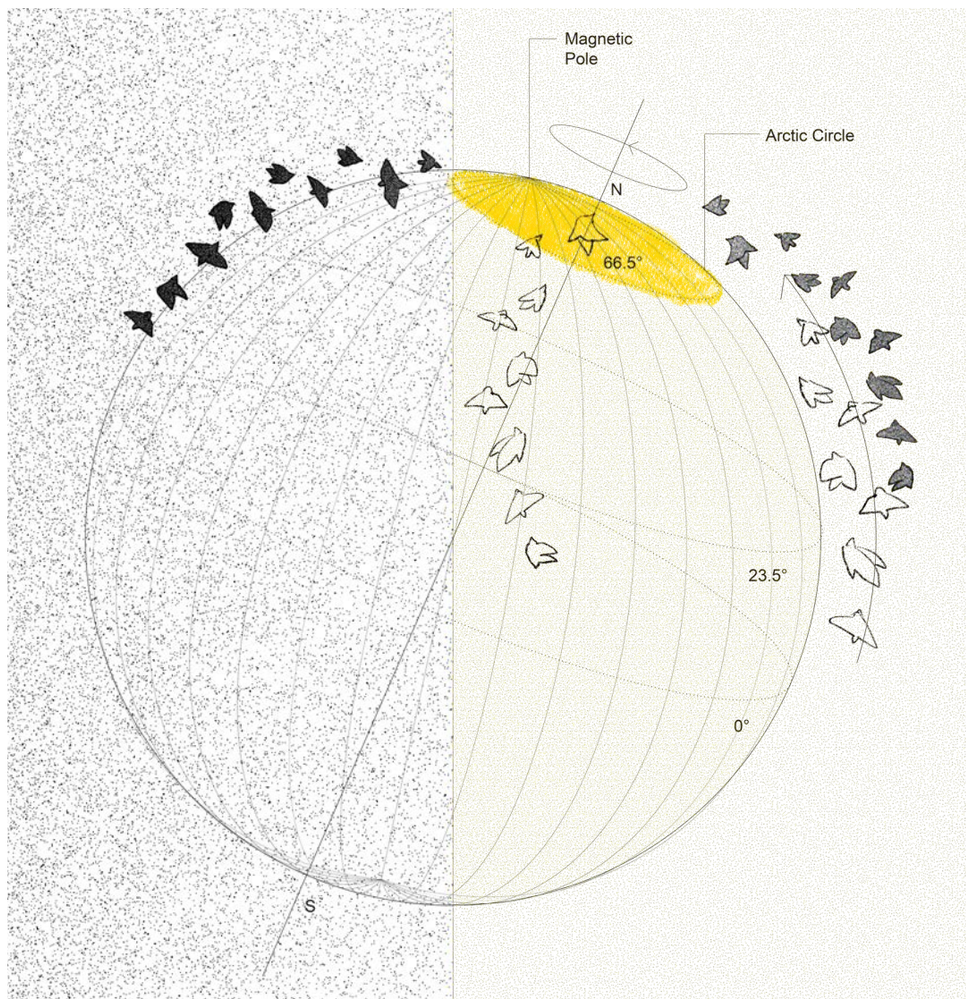
When I first set out to draw a map of migratory birds, the place I initially chose was the Bering Strait, where the continents of Asia and America meet.
This region stood not only between the place I had just left and the place I had just arrived at, but also at a boundary where countless other dichotomies converge. It is the geopolitical border between the United States and Russia—geographically close, yet divided by the strait, where city names shift from Russian to English across the water.
Geographical information about Alaska is easy to find, but data on the Russian side remains elusive.
Yet, when I zoomed in on the satellite map and traced the coastline, I discovered a porous landscape—countless inlets and channels merging into one another, impossible to clearly separate.

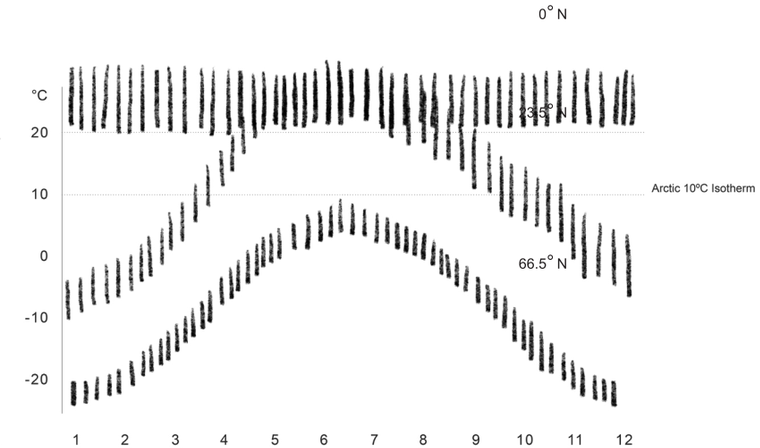




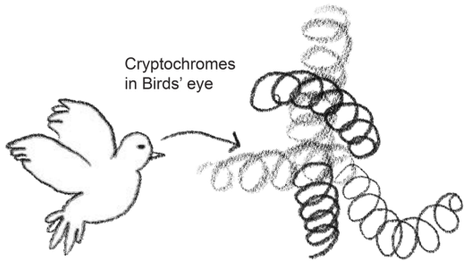
Before coming to New York in the summer of 2024, I had lived in Seoul for 33 years. The two cities are about 11,000 kilometers apart. I arrived after a 15-hour flight. The time difference is 13 hours in summer and 14 hours in winter. New York lies at 40.71˚N, while Seoul is at 37.57˚N. Though I had only moved across three degrees of latitude, I found myself in a new season of longer daylight. In winter, the early sunsets felt unbearable.

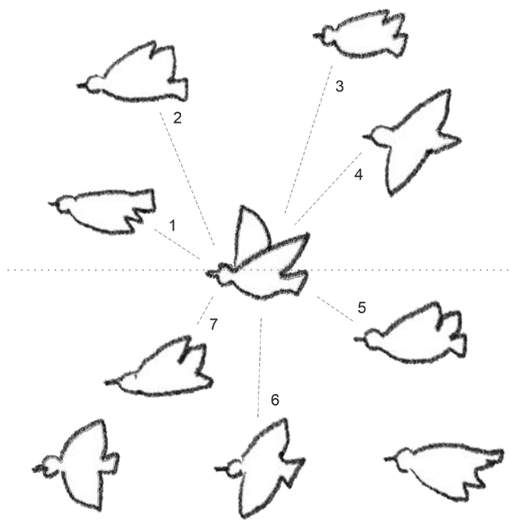
I always lived by waiting for the return of four distinct seasons. The arrival of a new season offered, even within the same place, a sense of starting life anew—a life that returns but never quite ends. That was the concept I have of the seasons.
“The migratory birds reside in the seasons.” And after writing the sentence, a question arose: What is a season? What is summer? I tried to find summer on a temperature graph.





Summer is the hottest season of the year. In the mid-latitudes, the seasonal graph draws a gentle, beautiful curve—rising and falling gracefully.
It was the people living in these mid-latitude cities who gave shape to the very word season.
The summer at the equator is not visible on the temperature graph. The summer at the arctic is not “the hottest” since the temperature is always below 10˚C. Summer is not just about time and temperature but also about region.
I tried to step outside of Earth and find summer. From the universe, season is the relationship between the sun and the earth. The tilted axis of the earth causes seasons. The hemisphere tilted towards the sun experiences summer.
During summer, the sun does not set in the small circle between the tilted axis and the vertical axis.
Birds migrate into this circle, toward continuous daylight in summer.
Birds have cells in their eyes that detect the Earth’s magnetic field, guiding them northward.
The movement of birds is intertwined with the time and space of the Earth.

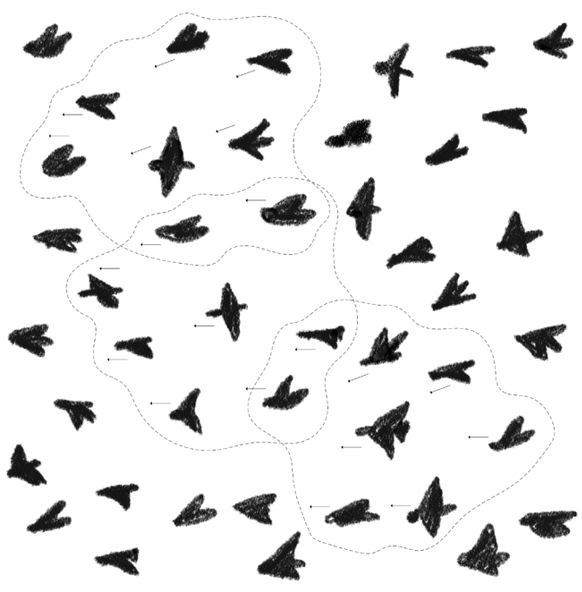


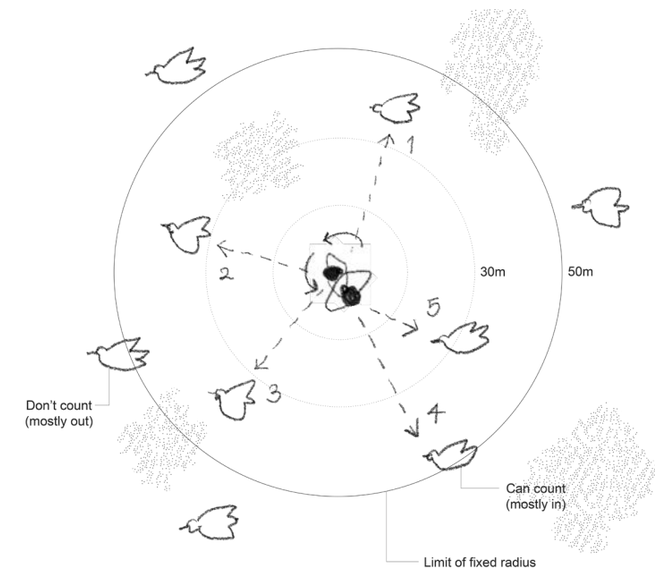


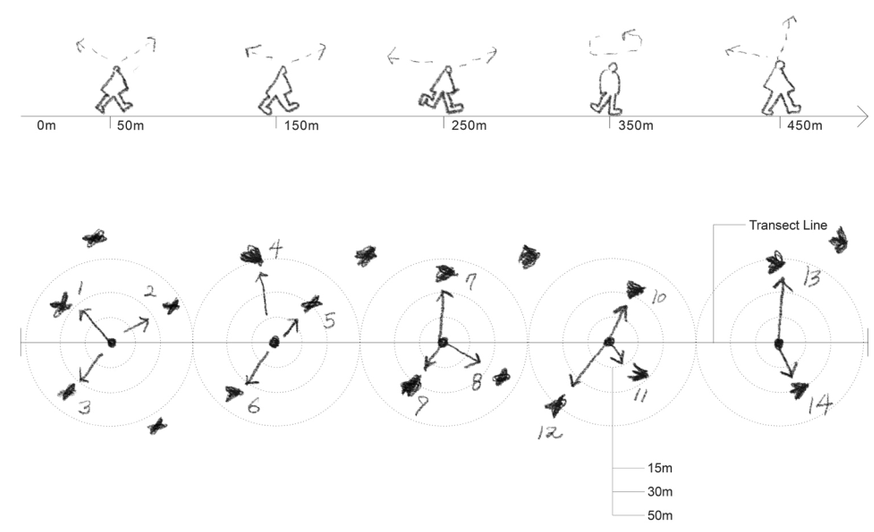
On migratory bird maps, the birds are abstracted into a few dots, arrows, and numbers, radically crossing borders and seas.
But how do the individual bodies of birds actually travel?
When they migrate over long distances, birds do not fly alone. Each bird can recognize and respond to the movements of up to seven other birds around it. Flocks of seven birds travel north together during the summer.

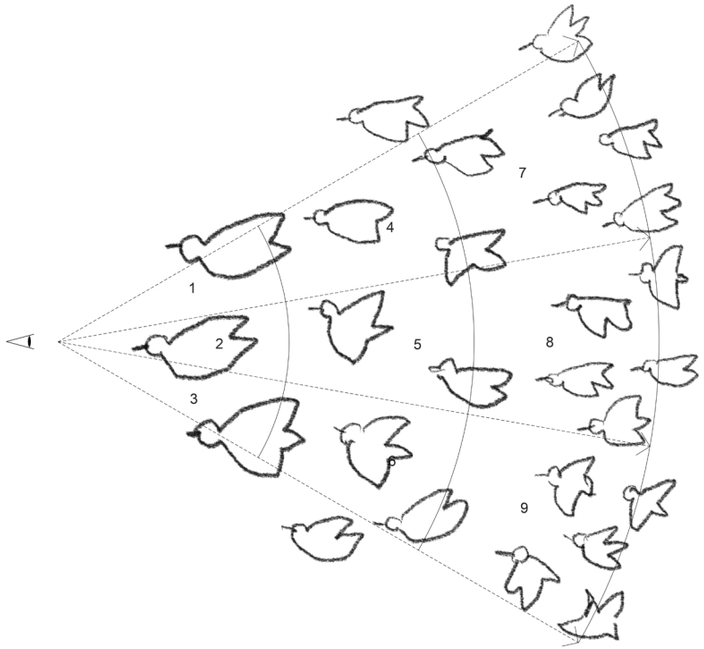
As I began gathering data to create a migratory bird map, I realized there is no data about how many birds are flying toward any given destination. Counting birds is nothing like knowing the population of a city.

How can we count birds?
The methods for counting them rely on our eyes, the limit of a fixed radius, and a transect line. We can count birds by walking along a defined line, observing within a specified boundary.
Birds that are mostly in the boundary can be counted; those mostly out cannot.

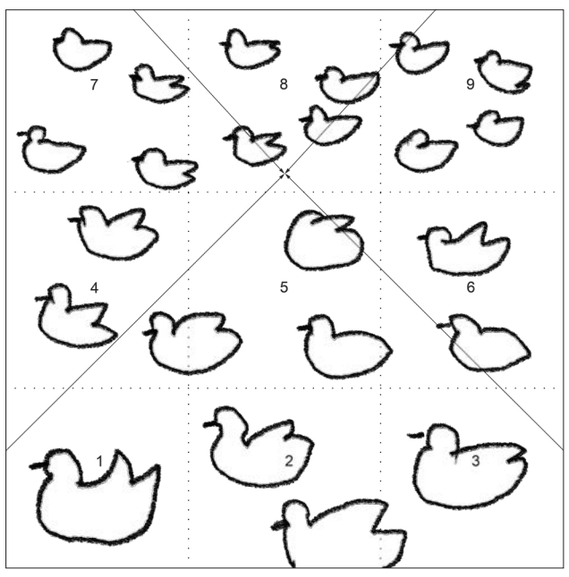




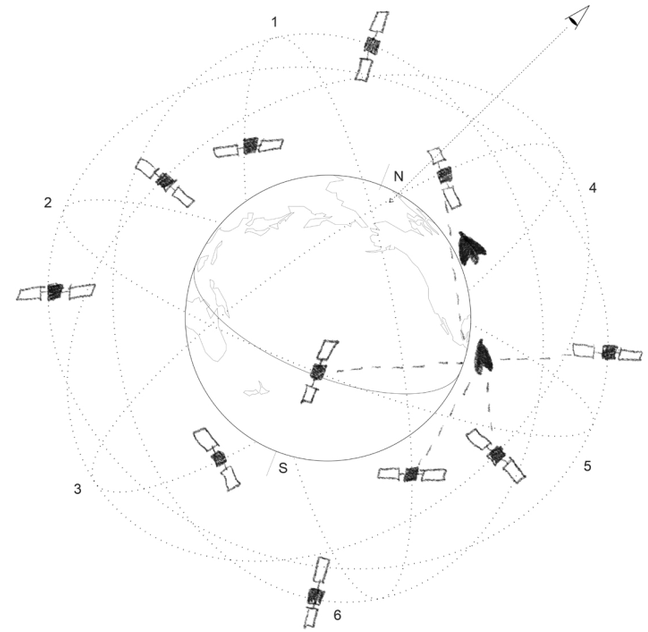




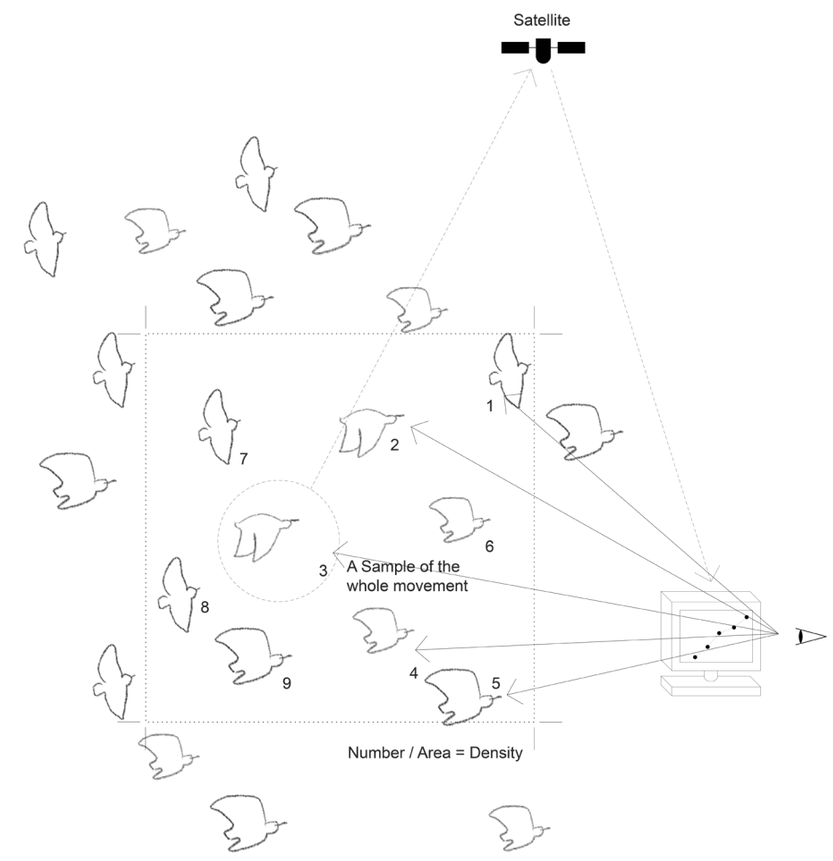
Another rule for counting birds is based on the principle of perspective. Objects closer to the eye appear larger; those farther away appear smaller. When our field of vision is filled with too many birds to count directly, we can apply this principle.
By dividing the visual field into several uniform zones and recognizing that birds appear smaller as they move farther away, we can apply a proportional scaling factor to estimate the total number.

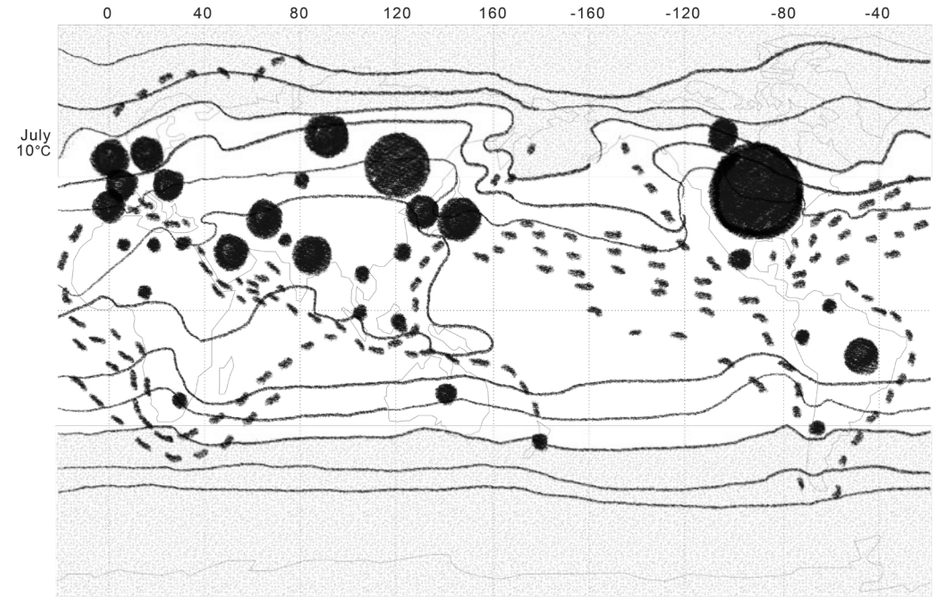


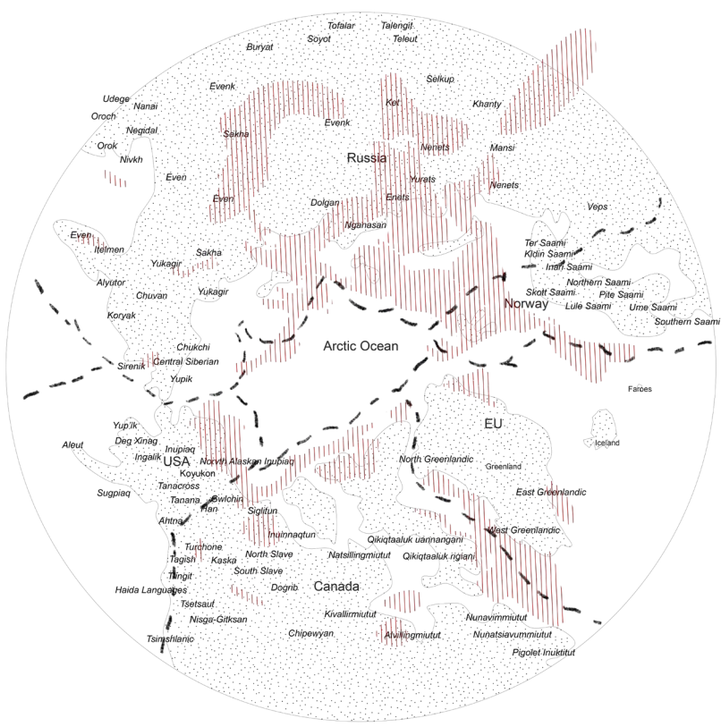
In reality, much of the data on migratory birds comes from satellite tracking, based on samples of individuals selected from larger flocks. One bird, fitted with a tracking device, comes to represent the movement of the entire flock.

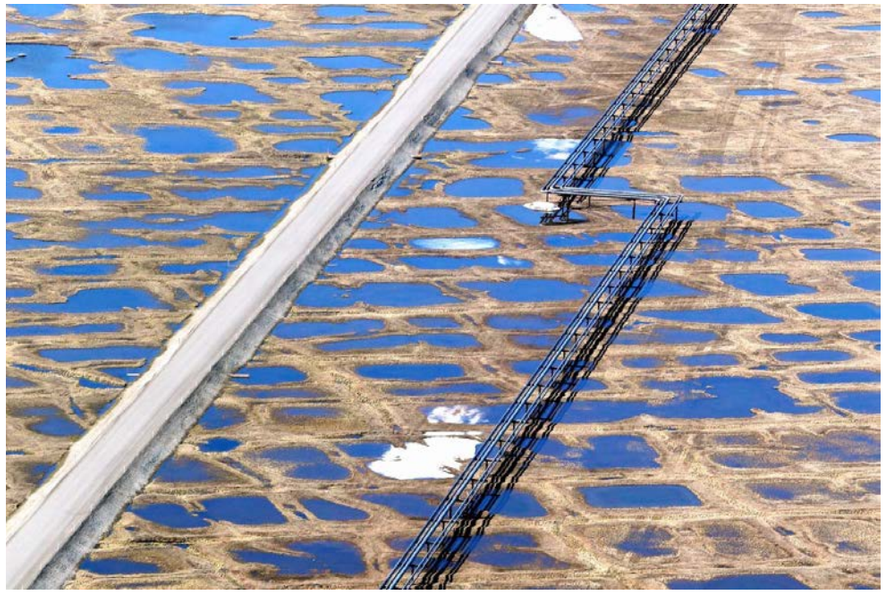


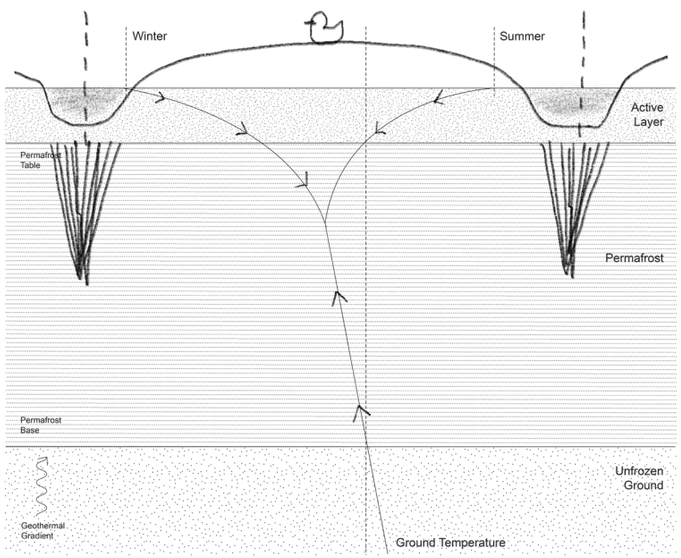
Six GPS satellites cover the location data of birds flying across the earth. Satellites track the location of the bird in space
and transmit it to a computer. When we want to know the total number of birds, we need to count each one individually. However, since it is impossible to count the whole, we define a boundary and count only what is within it.

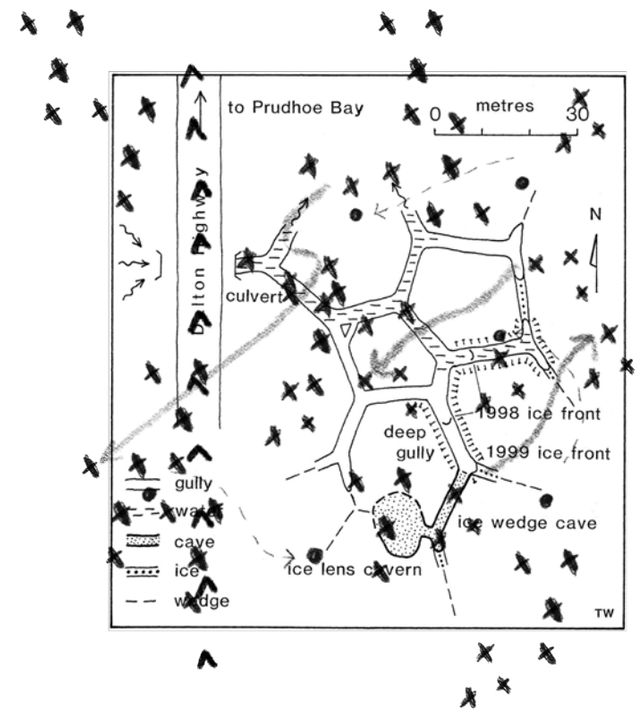


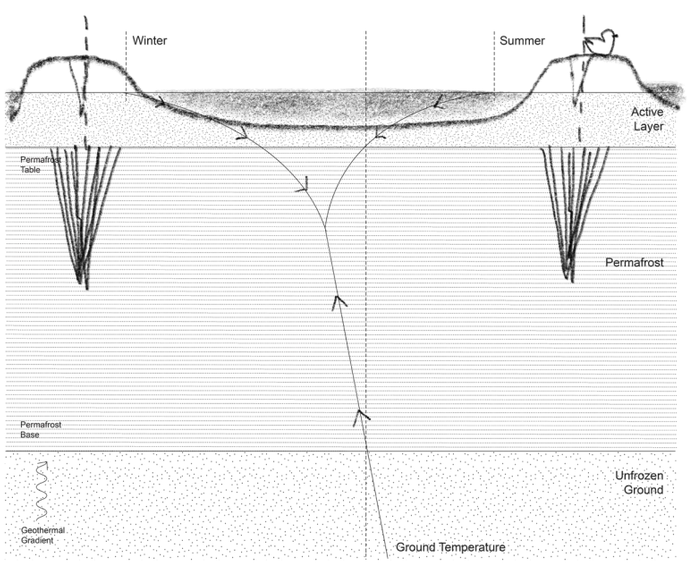

0
40
80
120
160
-160
-120
-80
-40
July
10°C

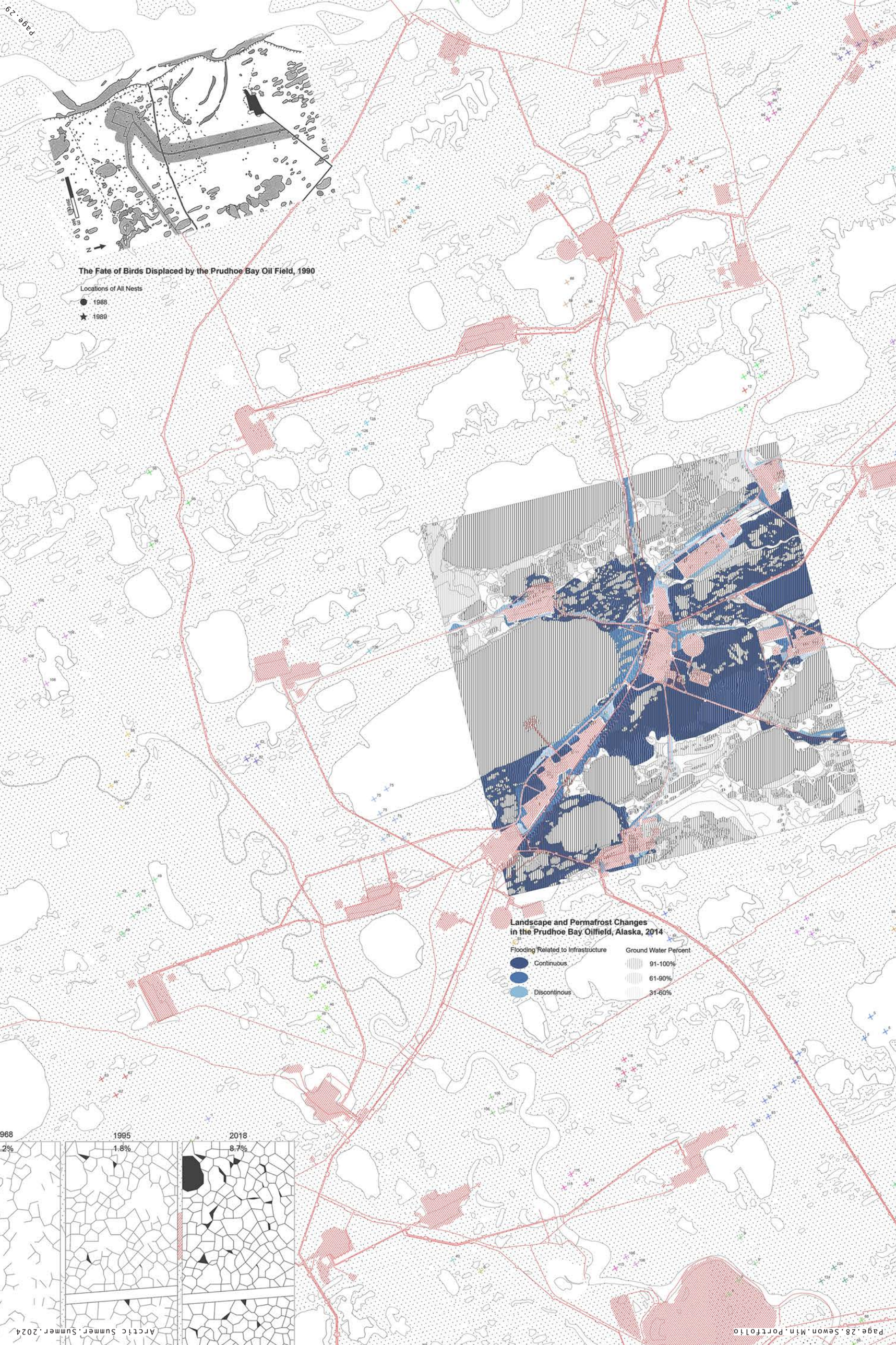

Tofalar
Talengit
Soyot
Teleut
Buryat
Selkup
Evenk
Udege
Nanai
Ket
Khanty
Oroch
Negidal
Evenk
Sakha
Orok
Nivkh
Nenets
Mansi
Russia
Even
Yurats
Nenets
Even
Dolgan
Enets
Veps
Ngaihasan
Even
Itelmen
Sakha
Ter Saami
Kildin Saami
Yukagir
Inari Saami
Alyutor
Northern Saami
Chuvan
Yukagir
Skolt Saami
Pite Saami
Norway
Lule Saami
Ume Saami
Koryak
Southern Saami
Chukchi
Arctic Ocean
Sirenik
Central Siberian
Yupik
Faroes
EU
Yup'ik
Deg Xinag
Aleut
Inupiaq
Iceland
Ingalik
USA
Norwy Alaskan Inupiaq
North Greenlandic
Greenland
Koyukon
Tanacross
East Greenlandic
Sugpiaq
Tanana
Ewhohin
Han
Sighitun
Ahtna
West Greenlandic
Inuinnaqtun
Qikiqtaaluk uannangani
Tutchone
North Slave
Natsillingmiutut
Qikiqtaaluk nigiani
Tagish
Kaska
South Slave
Tlingit
Haida Languages
Dogrib
Canada
Tsetsaut
Kivallirmiutut
Nunavimmiutut
Nisga-Gitksan
Tsimshianic
Chipewyan
Aivilingmiutut
Nunatsiavummiutut
Pigolet Inuktitut




Winter
Summer
Active Layer
Permafrost Table
Permafrost
Permafrost Base
Unfrozen Ground
Geothermal Gradient
Ground Temperature
-10°C
0°C
10°C


to Prudhoe Bay
0
metres
30
N
culvert
1998 ice front
deep gully
1999 ice front
ice wedge cave
ice lens cavern
gully
cave
ice
wedge
TW

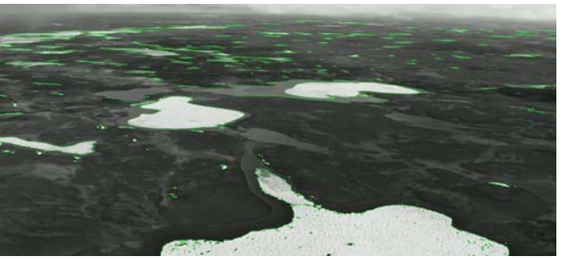

Winter
Summer
Active Layer
Permafrost Table
Permafrost
Permafrost Base
Unfrozen Ground
Geothermal Gradient
Ground Temperature
-10°C
0°C
10°C

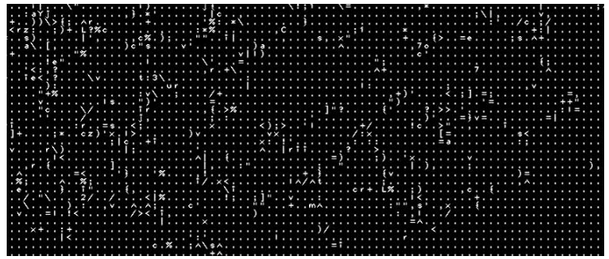

The Fate of Birds Displaced by the Prudhoe Bay Oil Field, 1990
Locations of All Nests
1988
1989
Landscape and Permafrost Changes
in the Prudhoe Bay Oilfield, Alaska, 2014
Flooding Related to Infrastructure
Continuous
Discontinous
Ground Water Percent
91-100%
61-90%
31-60%
1995
1.8%
2018
8.7%

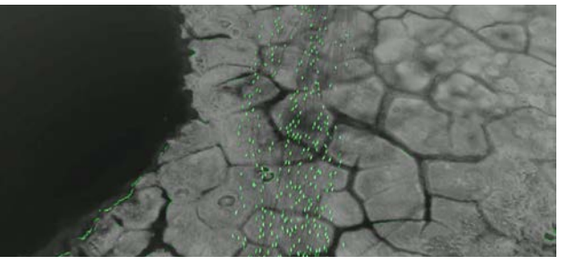
No.	Common Name	Inupiaq alphabet
1	Red-throated Loon	ᖃᖅᓴᐅᖅ
2	Pacific Loon / Arctic Loon	ᖃᖅᓴᐅᑦ ᐊᐃᖕᖕᒋᑦ
3	Common Loon	ᑑᖕᒥᖕᓴᐊᖅ
4	Yellow-billed Loon	ᑑᖕᒥᖕᓴᐊᖅ
5	Red-necked Grebe	
6	Tundra Swan	ᖃᖅᑯ
7	Greater White-fronted Goose	
8	Snow Goose	ᖃᖓᖅ
9	Ross's Goose	ᖃᑕᖕᓴ
10	Emperor Goose	
11	Brant	
12	Canada Goose	ᓕᖕᒥᐅ ᓗᐊᒍᒥᖅ
13	Green-winged Teal	
14	Mallard	
15	Northern Pintail	ᖃᖅᓴᐊᖅ
16	Northern Shoveler	
17	American Wigeon	
18	Canvasback	
19	Greater Scaup	
20	Lesser Scaup	
21	Common Eider	ᒥᑎᖅ ᐊᒪᐅᓕᖕᓴᐊᖅ
22	King Eider	ᒥᑎᖅ ᕿᖕᒐᓕᖅ
23	Spectacled Eider	
24	Steller's Eider	
25	Harlequin Duck	ᐃᓇᒐᖅ
26	Oldsquaw	
27	Black Scoter	
28	Surf Scoter	
29	White-winged Scoter	ᐱᖕᓴᐅᓚᖅᐸᖅ
30	Common Goldeneye	
31	Red-breasted Merganser	
32	Long-tailed Duck	ᐊᒃᑭᐊᖅᑐᒃ (ᐊᒃᒥᖅ
33	Bald Eagle	
34	Northern Harrier	
35	Rough-legged Hawk	
36	Golden Eagle	
37	Peregrine Falcon	ᑭᒃᒐᐊᖅᑯᒃ
38	Gyrfalcon	ᑭᒃᒐᒃ
39	Willow Ptarmigan	
40	Rock Ptarmigan	
41	Sandhill Crane	
42	Black-bellied Plover	ᑑᖕᓕᒐᖅ
43	American Golden-Plover	ᖃᖅᓕᐊᖅ (ᕿᖕᓕᖅ
44	Common Ringed Plover	ᖃᖕᓕᖅᑯᓕᐊᖅ (ᓕᐊᖕᓕᐊᖕᓕᖅ)
45	Semipalmated Plover	ᖃᖕᓕᖅᑯᓕᐊᖅᑯᒃ
46	Killdeer	
47	Lesser Yellowlegs	
48	Wandering Tattler	
49	Upland Sandpiper	
50	Whimbrel	
51	Hudsonian Godwit	
52	Bar-tailed Godwit	
53	Ruddy Turnstone	ᑐᖕᐃᑎᑎᖅᑭᐅᖅ
54	Black Turnstone	
55	Red Knot	ᒨᒃᓴᑎᐊᖅ
56	Sanderling	ᒨᒃᓴᑎᐊᖅᑯᒃ
57	Semipalmated Sandpiper	ᒨᒃᓴᑎᐊᖅ
58	Western Sandpiper	
59	Red-necked Stint	
60	Least Sandpiper	ᒨᒃᓴᑎᐊᖅ
61	White-rumped Sandpiper	ᒨᒃᓴᑎᐊᖅᑯᒃ
62	Baird's Sandpiper	ᑐᐃᑐᐃᖅ
63	Pectoral Sandpiper	ᒨᒃᓴᑎᐊᖅ
64	Sharp-tailed Sandpiper	
65	Dunlin	ᑐᐊᒃᓴᖅ
66	Stilt Sandpiper	ᒨᒃᓴᑎᐊᖅ
67	Purple Sandpiper	ᒨᒃᓴᑎᐊᖅᑯᒃ
68	Buff-breasted Sandpiper	ᒨᒃᓴᑎᐊᖅ
69	Ruff	
70	Short-billed Dowitcher	
71	Long-billed Dowitcher	
72	Common Snipe	
73	Red-necked Phalarope	ᓴᐅᖅᑭᖅ
74	Red Phalarope	
75	Pomarine Jaeger	ᐃᓱᒪᒃᓴᖅ
76	Parasitic Jaeger	ᐃᓱᒪᒃᓴᖅ ᓄᐸᖕᒋᐊᖅ
77	Long-tailed Jaeger	ᐃᓱᒪᒃᓴᖅ
78	Iceland Gull	ᓇᐅᔭᕕᒃ
79	Herring Gull	ᓇᐅᔭ ᖃᒃᓱ
80	Slaty-backed Gull	
81	Glaucous-winged Gull	
82	Glaucous Gull	ᓇᐅᔭᕕᒃᓴᐊᖅ ᖃᐅᒪᐅ
83	Ross's Gull	ᓇᐅᔭ
84	Sabine's Gull	ᐃᖅᑭᒃᒥᐊᖅᑯᒃ
85	Ivory Gull	ᓇᐅᔭᕗᖅ
86	Arctic Tern	ᐃᒥᖅᑯᑕᐃᓛᖅ
87	Snowy Owl	ᑮᔭᐱᒃᓴᐊᖅ
88	Northern Hawk Owl	
89	Short-eared Owl	
90	Northern Flicker	
91	Horned Lark	ᖃᐅᕿᓕᒐᖅ
92	Tree Swallow	
93	Bank Swallow	
94	Barn Swallow	
95	Common Raven	ᑐᔭᒐᖅ
96	Arctic Warbler	
97	Bluethroat	
98	Northern Wheatear	ᖃᐸᓄᐊᖅ
99	American Robin	
100	Dovekie	ᐊᖅᐸᓕᐊᖅᑯᒃ (ᐊᖅᐸᓕᐊᖅᑯᒃ)
101	Thick-billed Murre	ᐊᖅᐸ
102	Razorbill	ᐊᖅᐸᐃᖅ ᐊᐃᖕᐸᖕᒋᖅ
103	Black Guillemot	ᐱᕋᐅᓛᖅ (ᐱᖅᑭᓛᖅ)
104	Atlantic Puffin	
105	Varied Thrush	

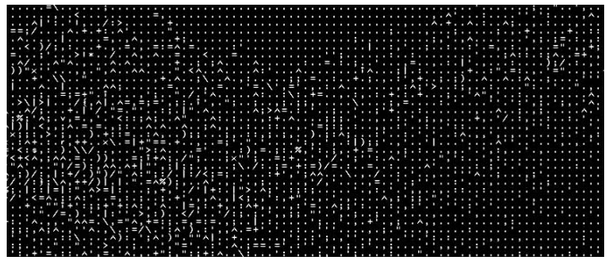
TWO MIGRATIONS

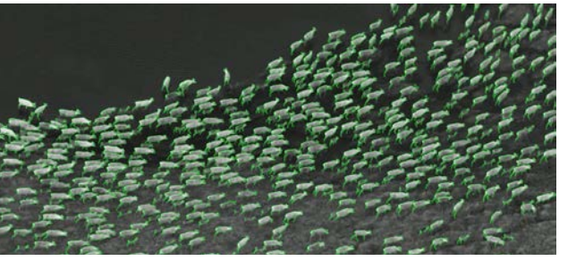
FALL 2024
SEEING WITH ALGORITHMS
LED BY CATHERINE GRIFFITHS

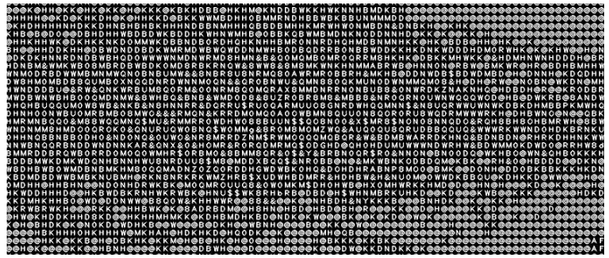




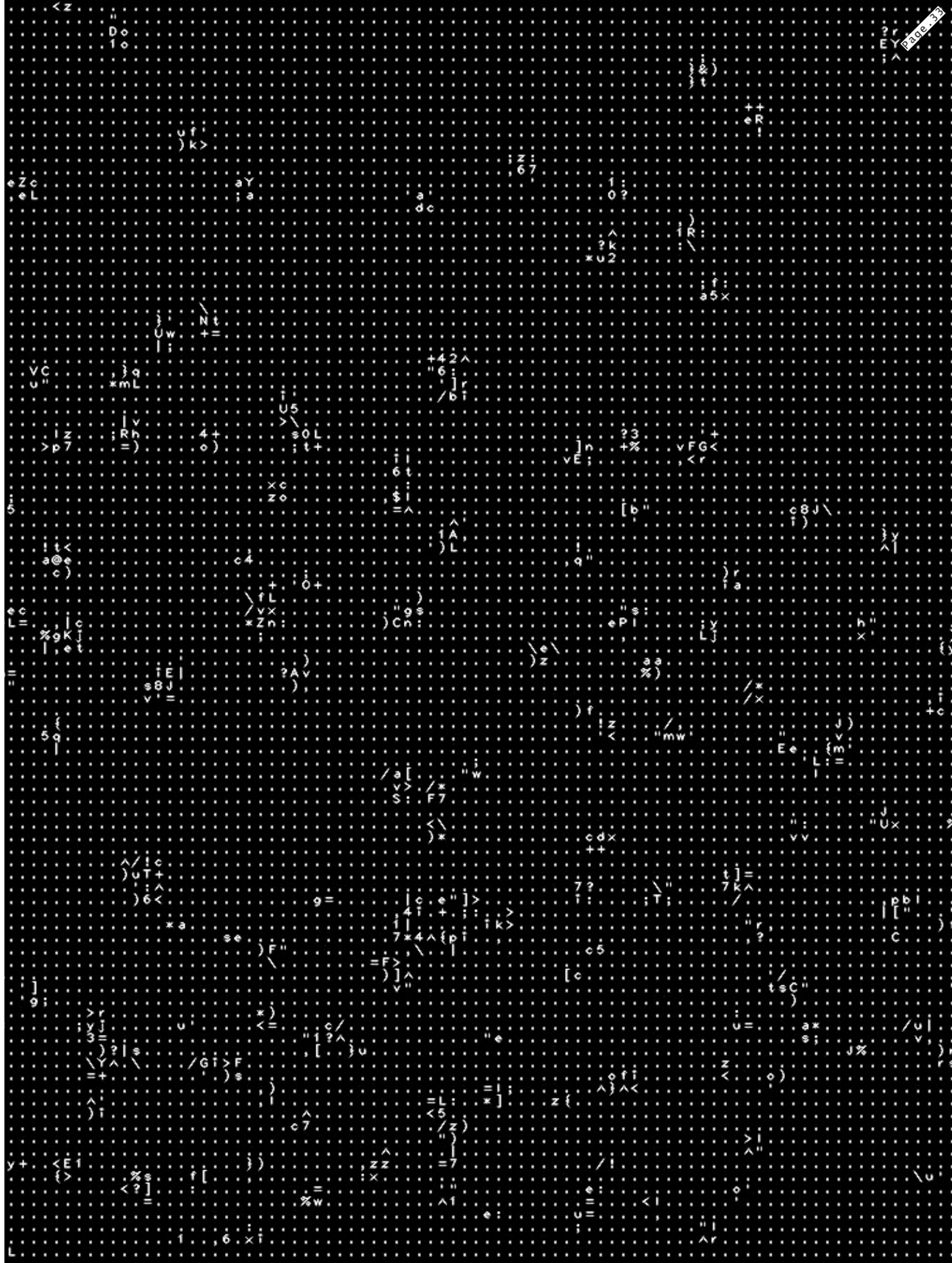


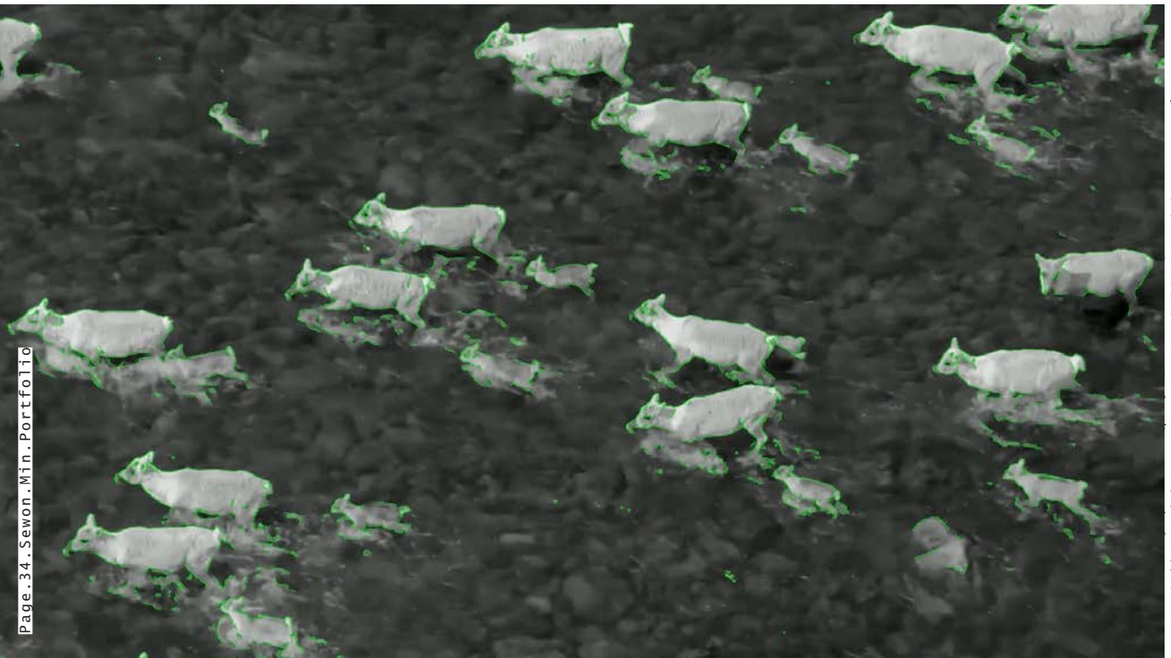


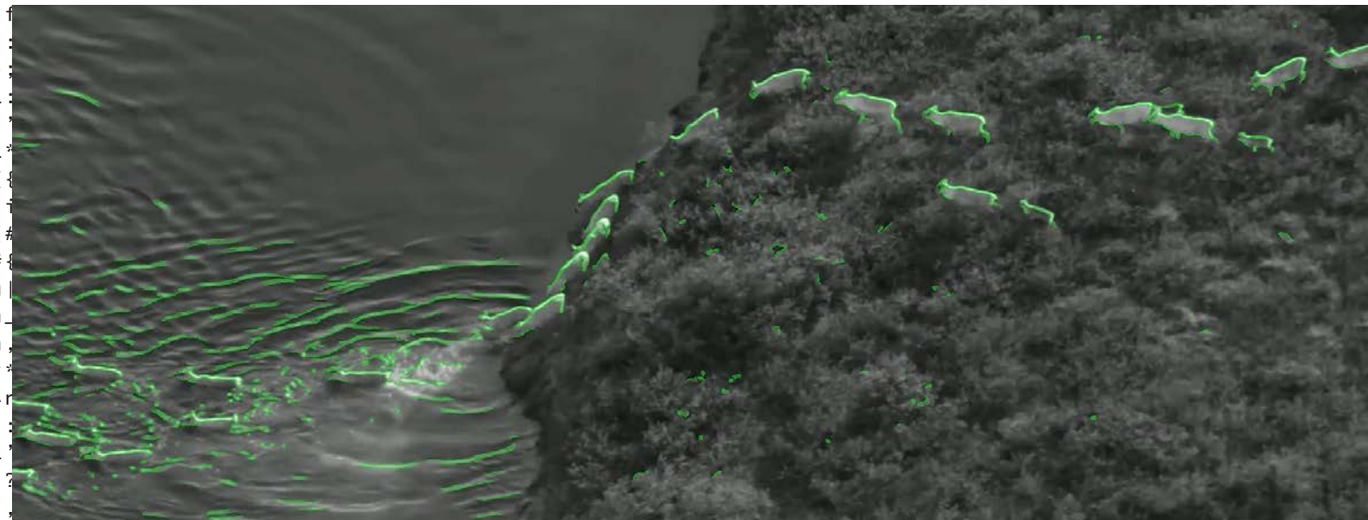




From a distance, the landscape appears filled with countless lakes; a little closer, small bodies move across their surfaces; closer still, you begin to see the ripples they leave behind as they pass over the water. When each bird flies at a distance from the others, they appear as scattered objects. But as their numbers grow and they begin to fly closer together, their formations shift into dispersed patterns.
How do we perceive these moving bodies? How do we distinguish them from the greater whole? The vision produced through algorithms reveals the boundary of this act of seeing.







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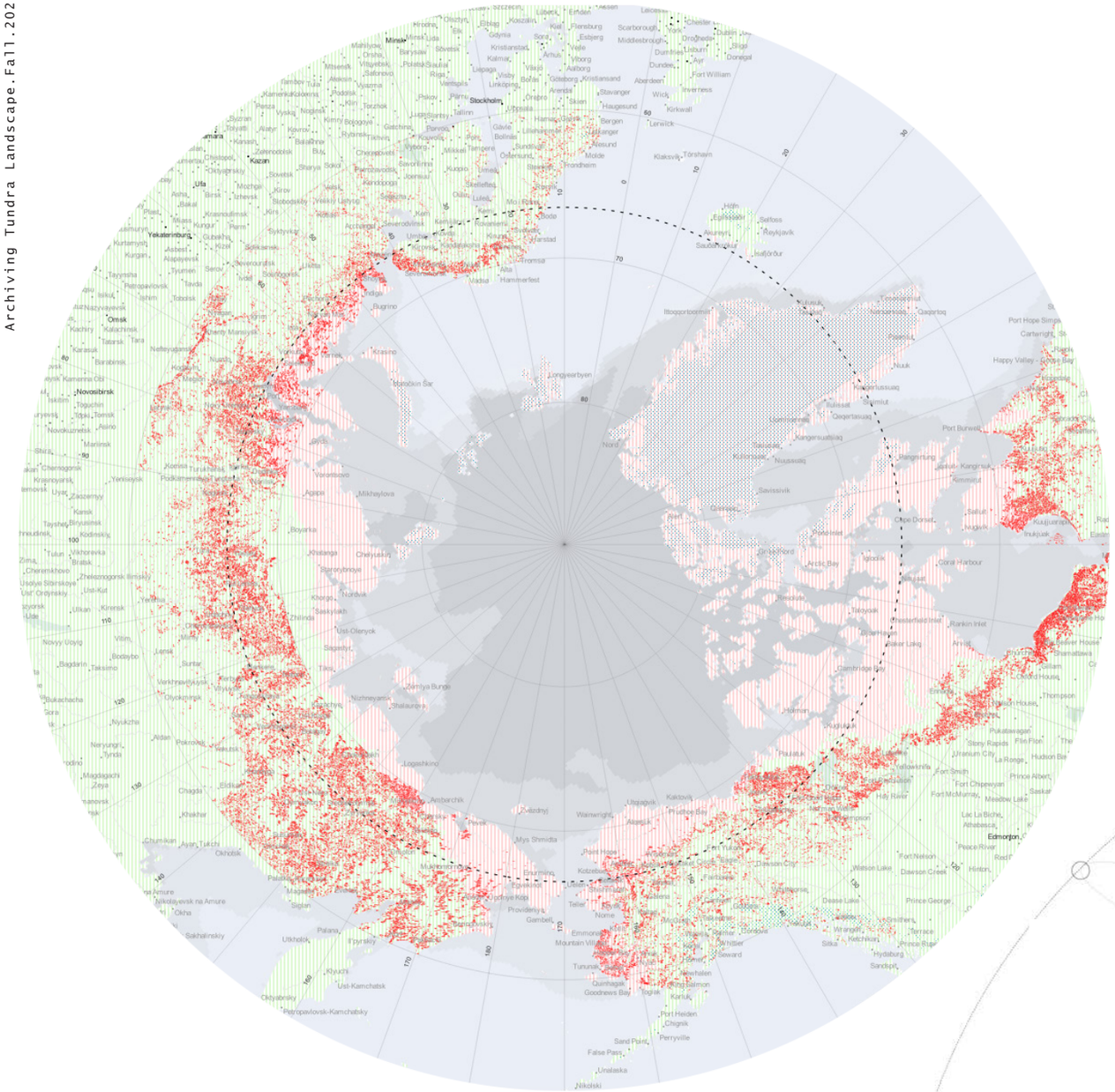
Page 36 Sewon Min Portfolio

ARCHIVING TUNDRA LANDSCAPE

FALL 2024
ADVANCED DESIGN STUDIO V
LED BY LESLIE GILL, KHOI NGUYEN

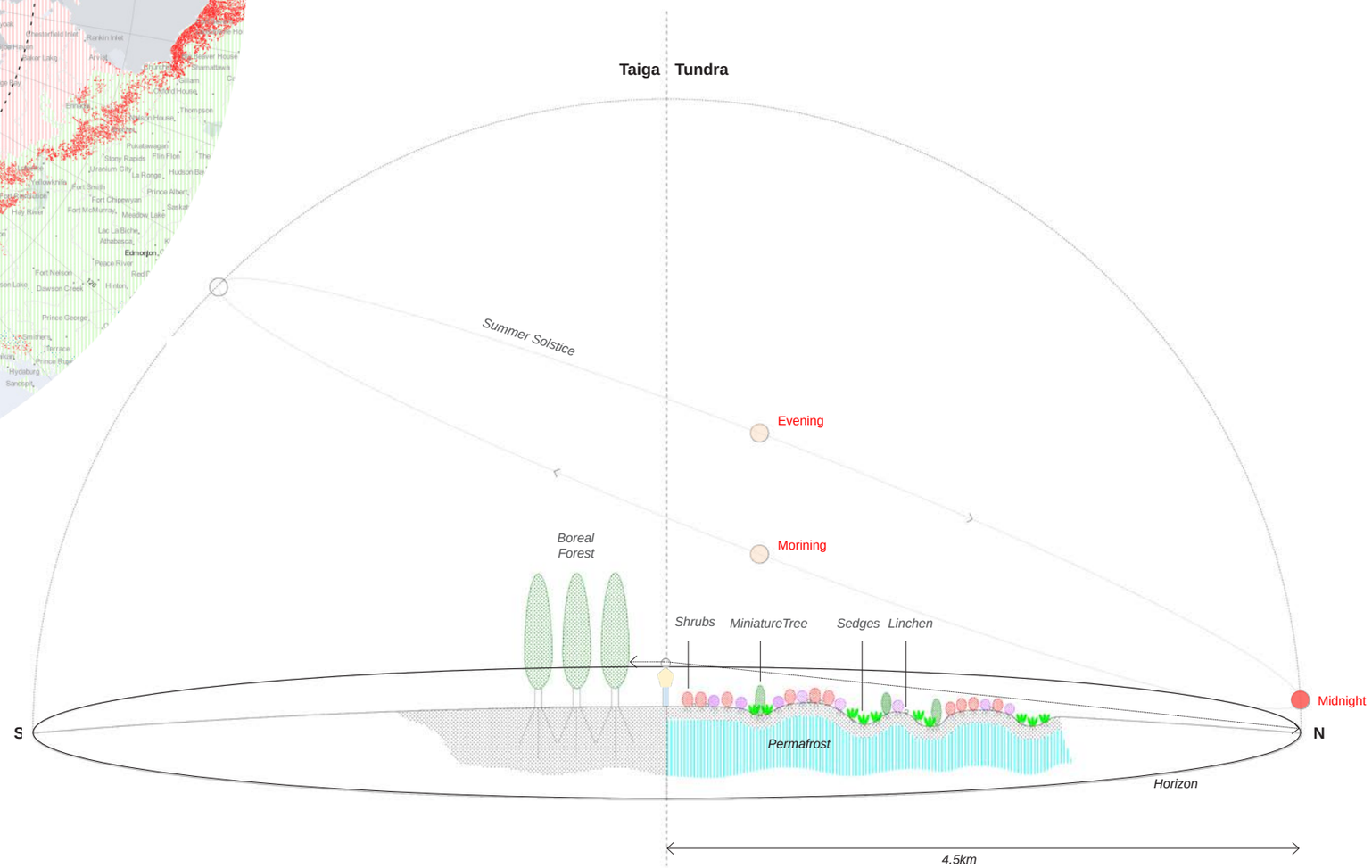


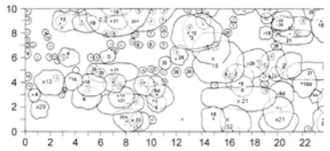
Tigar-Tundra Ecotone

Taigar

Tundra

The project archives the landscapes of the tundra–specifically, the ecotone where the landscapes of tundra and taiga intermingle.
In the Arctic summer, under the midnight sun, the tundra bursts into life. Tiny leaves and brilliantly colored shrubs, sedges, lichens, and miniature trees spread across the fields and grow with fierce intensity. Beneath this ground lies permafrost, which repeatedly thaws and refreezes, cracking the earth and forming undulating low hills and countless lakes. These rolling hills stretch endlessly toward the horizon, filled with colors woven together by the smallest leaves.
As the climate changes, the tree line steadily moves north, and the ecotone becomes unstable. This project steps directly into the heart of this shifting zone.





Ecologist

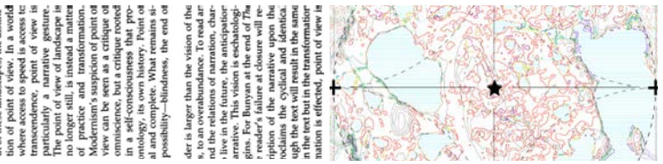
Dyeing

Geologist

Food & Medicine

Artist

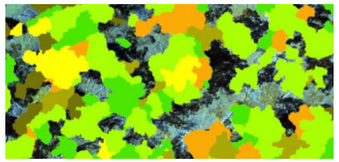
Movie



Writer

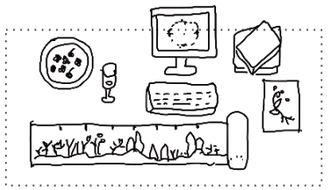
Cartographer

Artist

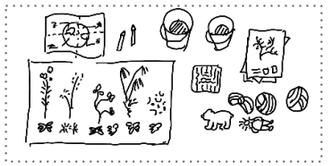


Technician

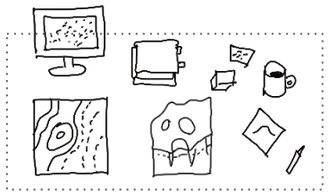
How can we archive the landscape?
A landscape is the relationship between people and place. Here, ten individuals—each with different backgrounds and inner landscapes—enter this environment to archive it. They bring with them their own ways of seeing the world, along with objects that help them draw what they see out into the open.



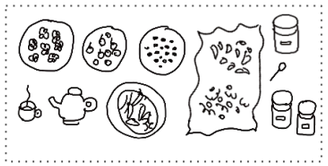
Ecologist



Dyeing



Geologist

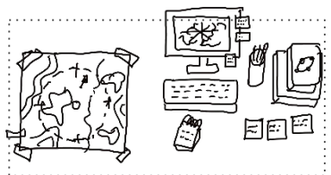


Food & Medicine

Artist

Movie

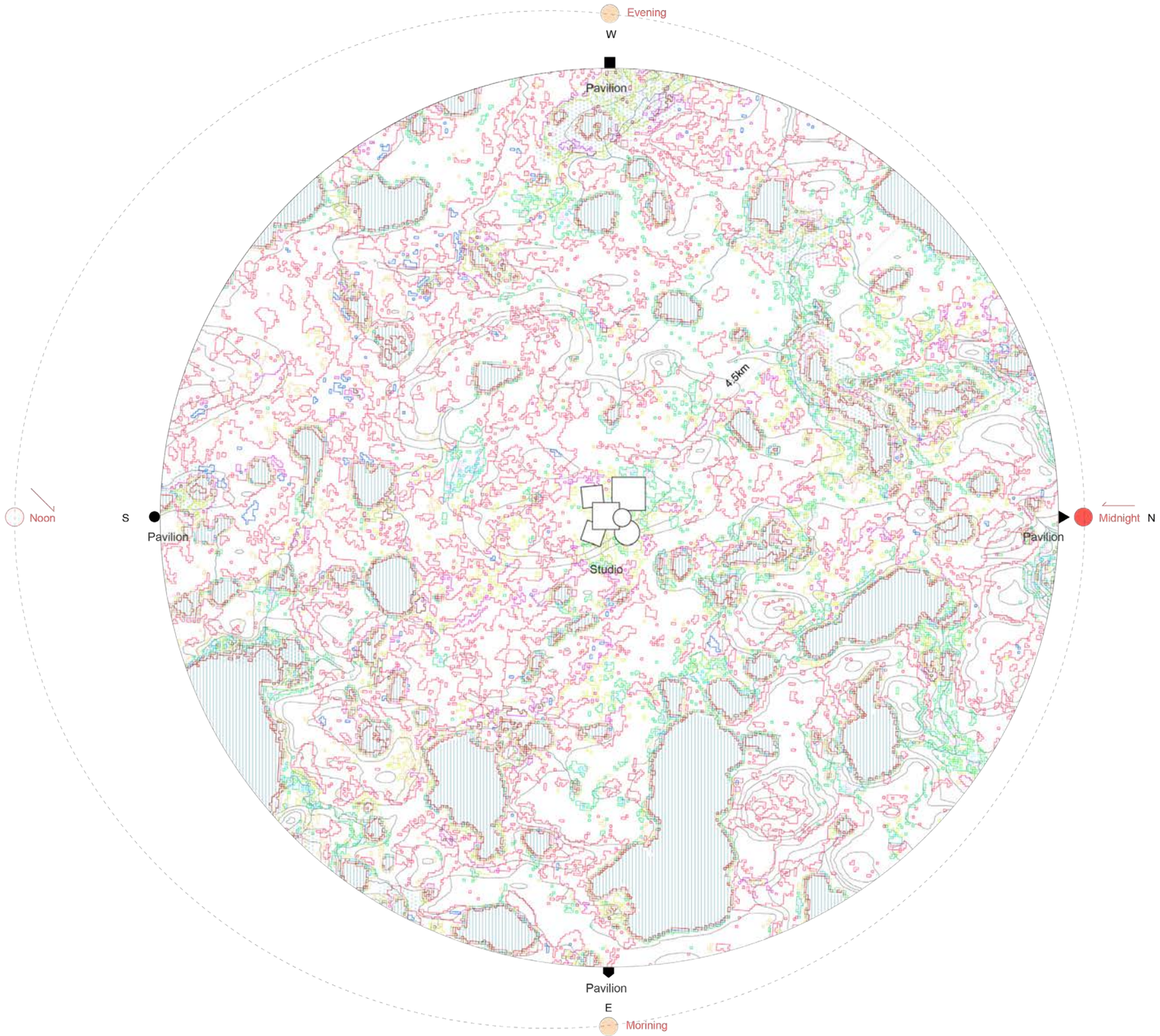
Writer

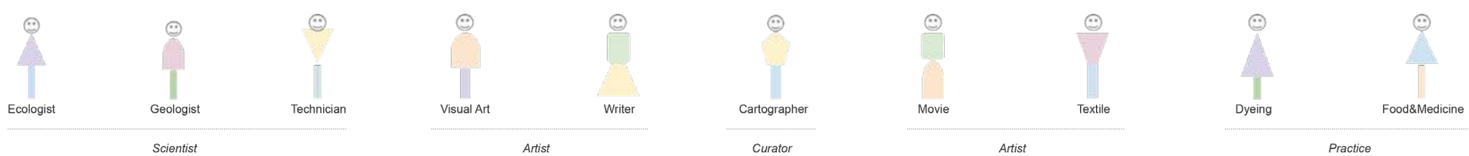


Cartographer

Artist

Technician


Evening
W
Pavilion
4.5km
Noon
S
Pavilion
Studio
Pavilion
Midnight
N
Pavilion
E
Morining

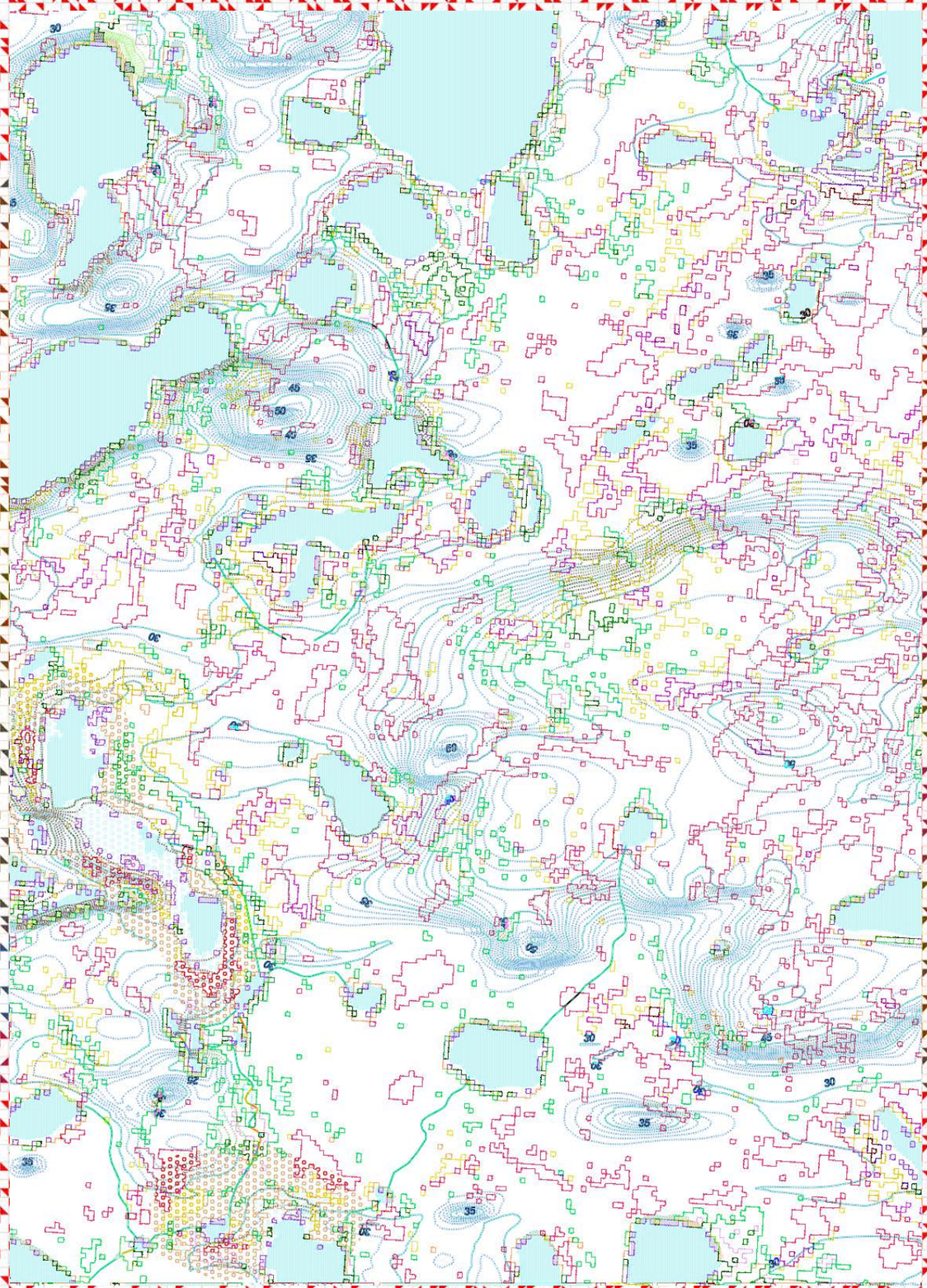

Ecologist
Geologist
Technician
Scientist
Visual Art
Writer
Artist
Cartographer
Curator
Movie
Textile
Artist
Dyeing
Food&Medicine
Practice

South Elevation with Reflection of Midnight Sun

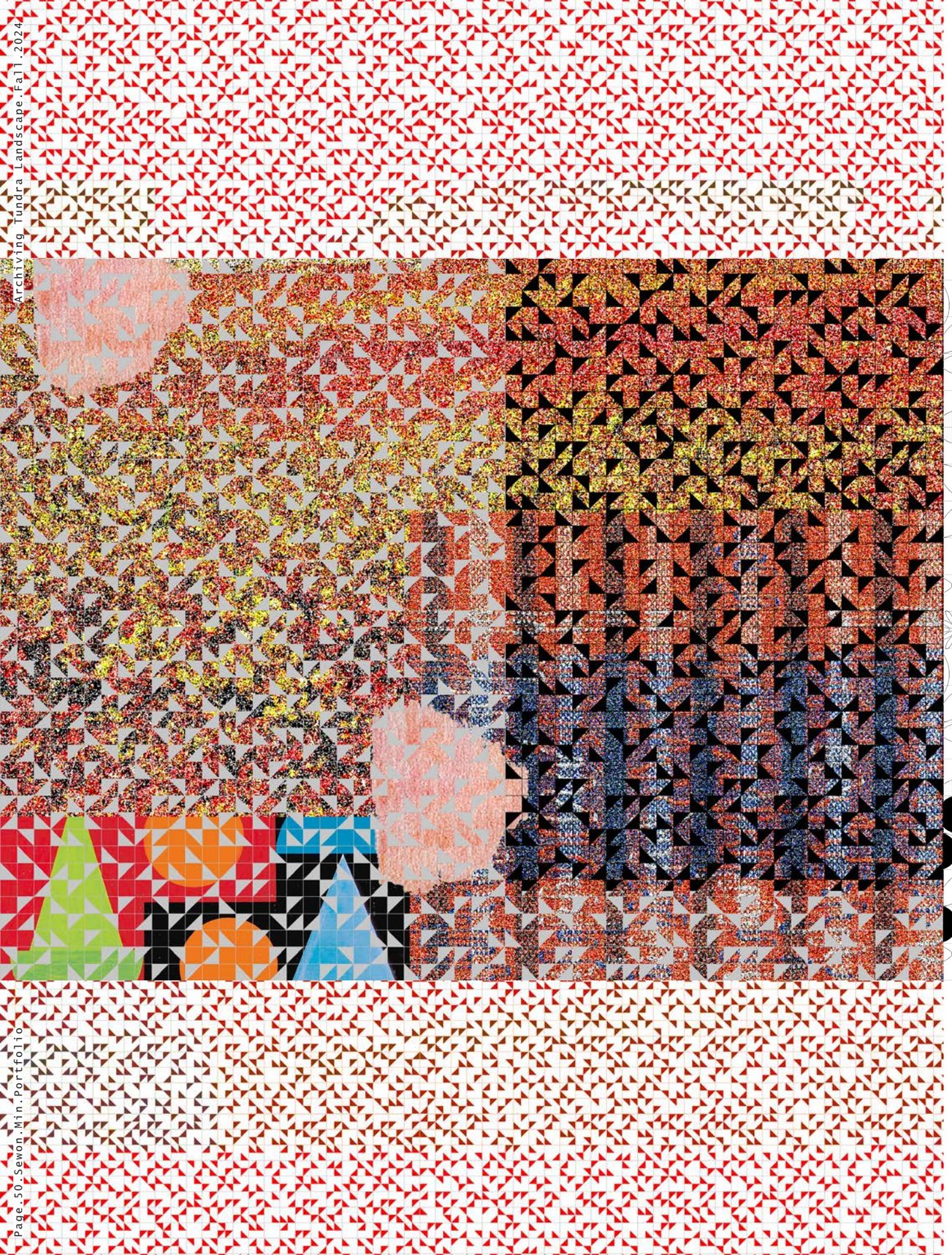
West Elevation

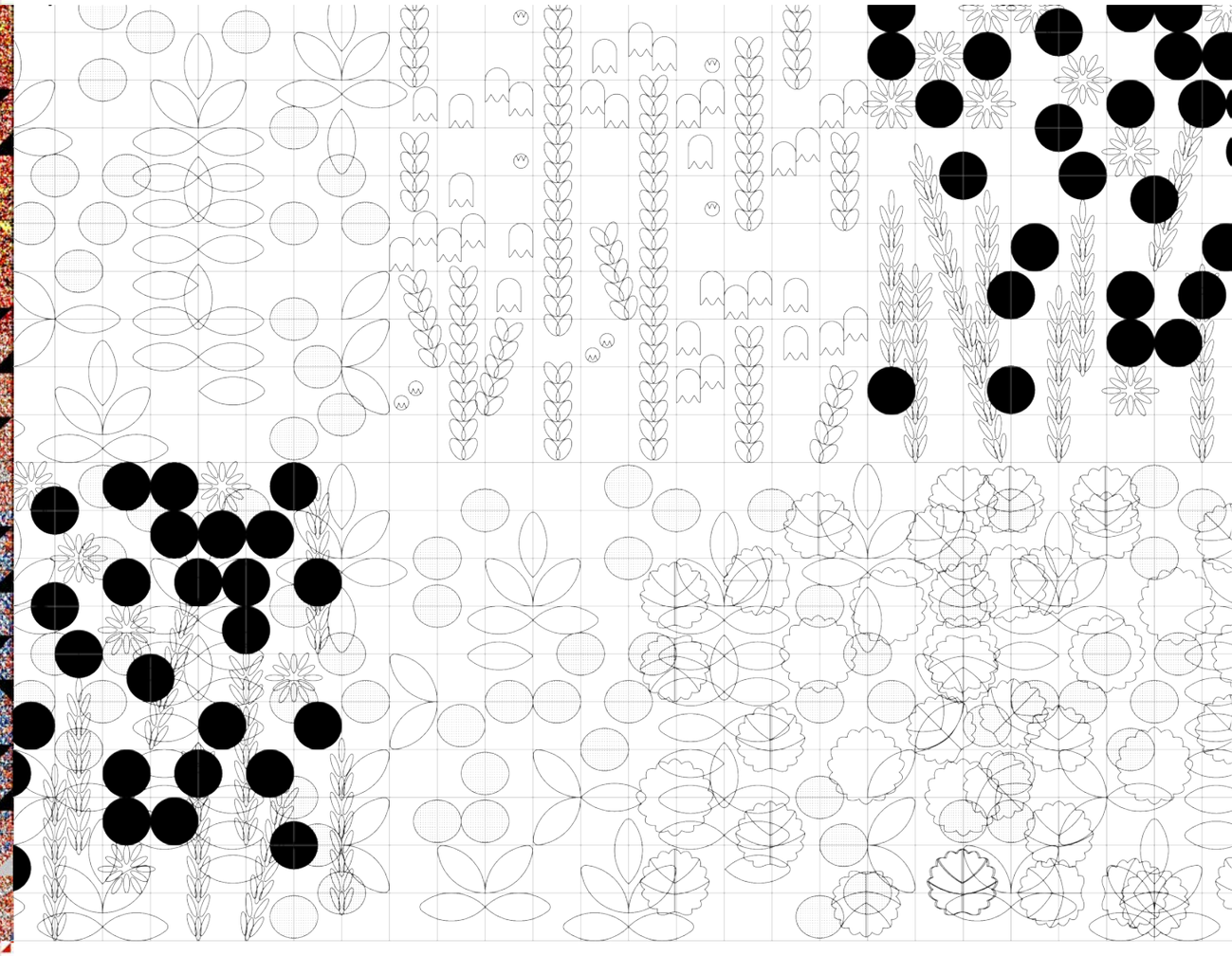
North Elevation with Midnight Sun

East Elevation

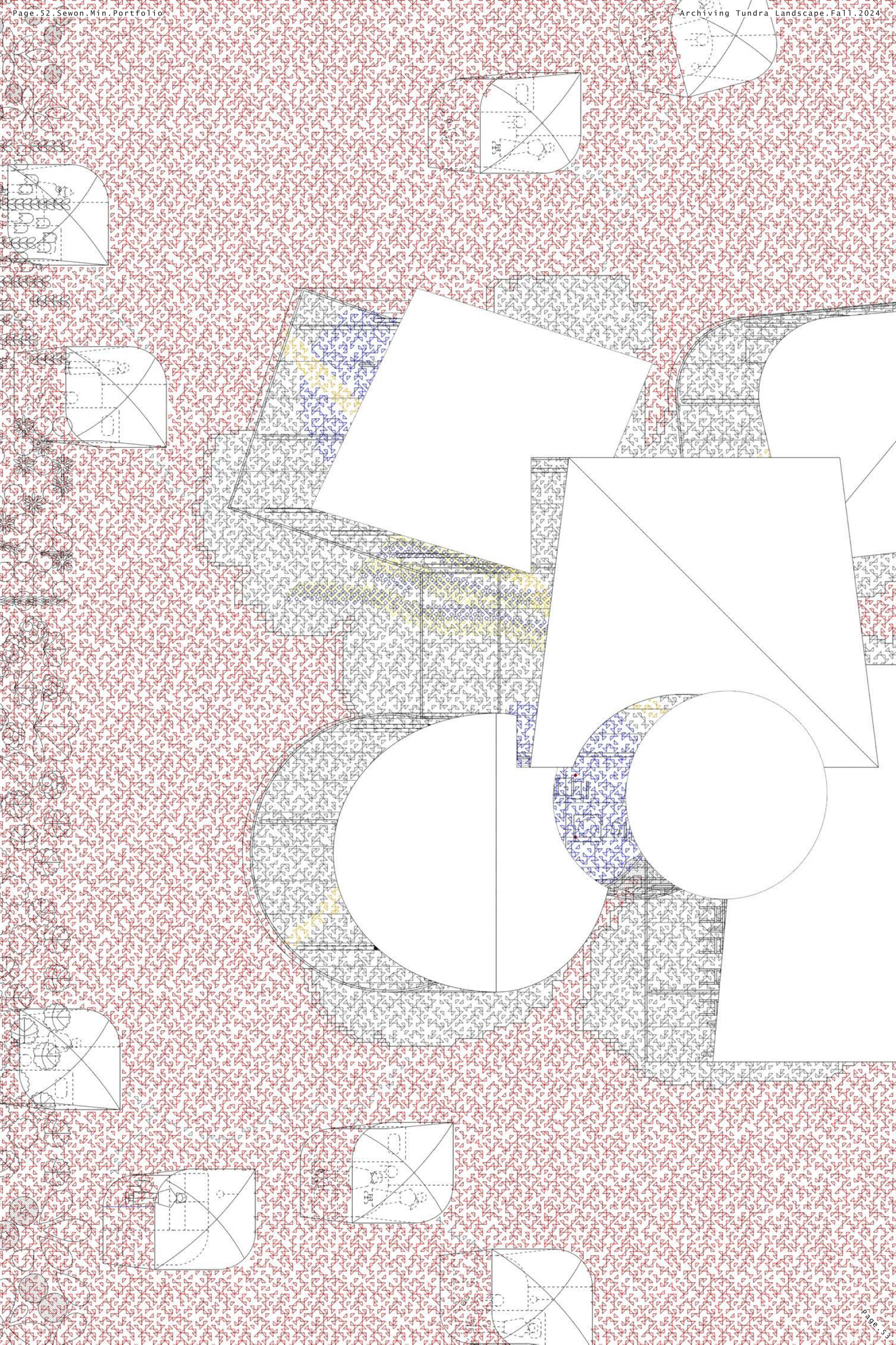


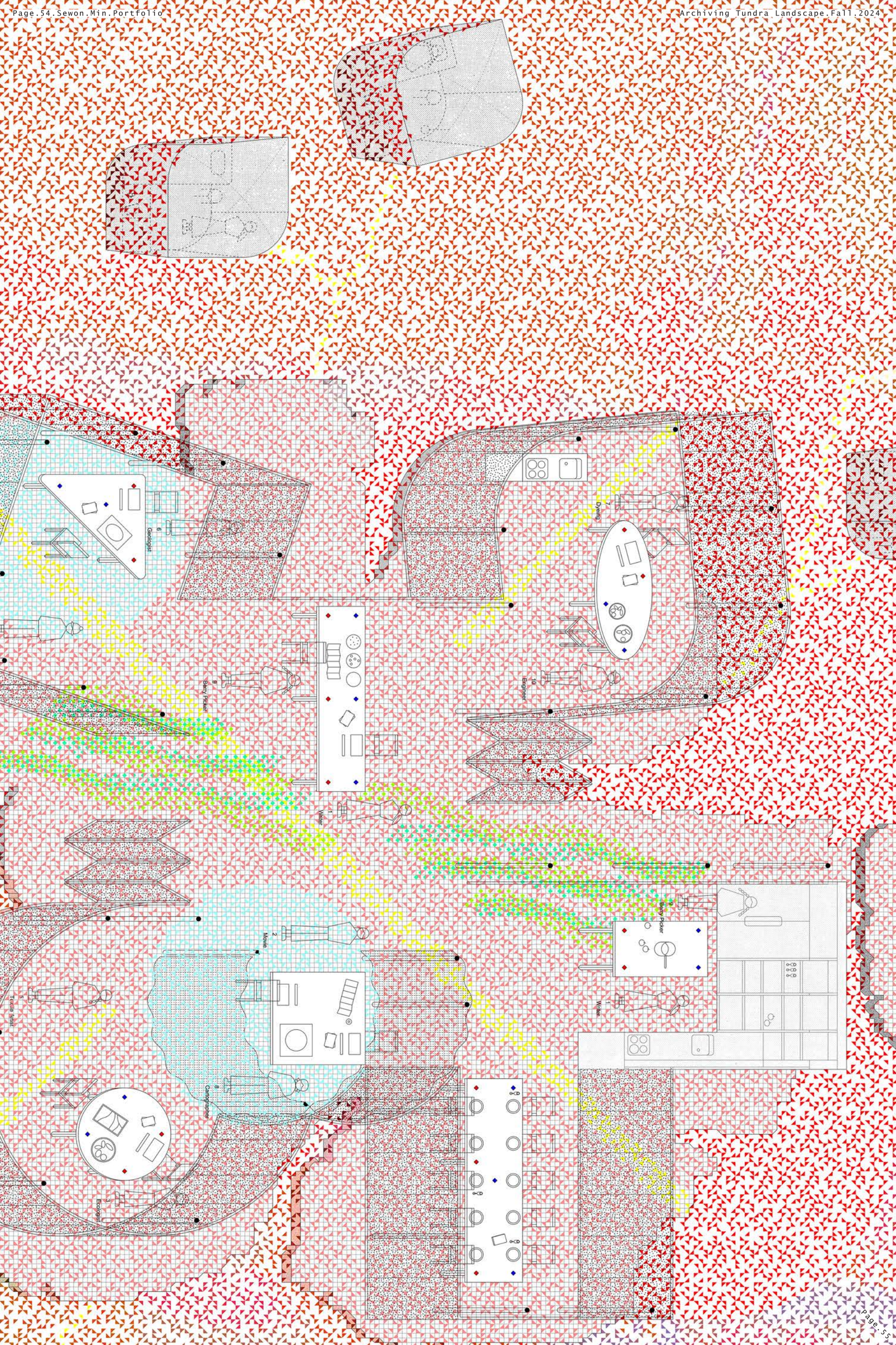
Whether viewed from a distance or close, the tundra landscape reveals a richness of plant life, each species growing together while holding its own distinct space.





Through the use of a very small grid, we can capture the light cast across the field near the horizon and the tiny leaves no larger than a fingernail.




Dyeing
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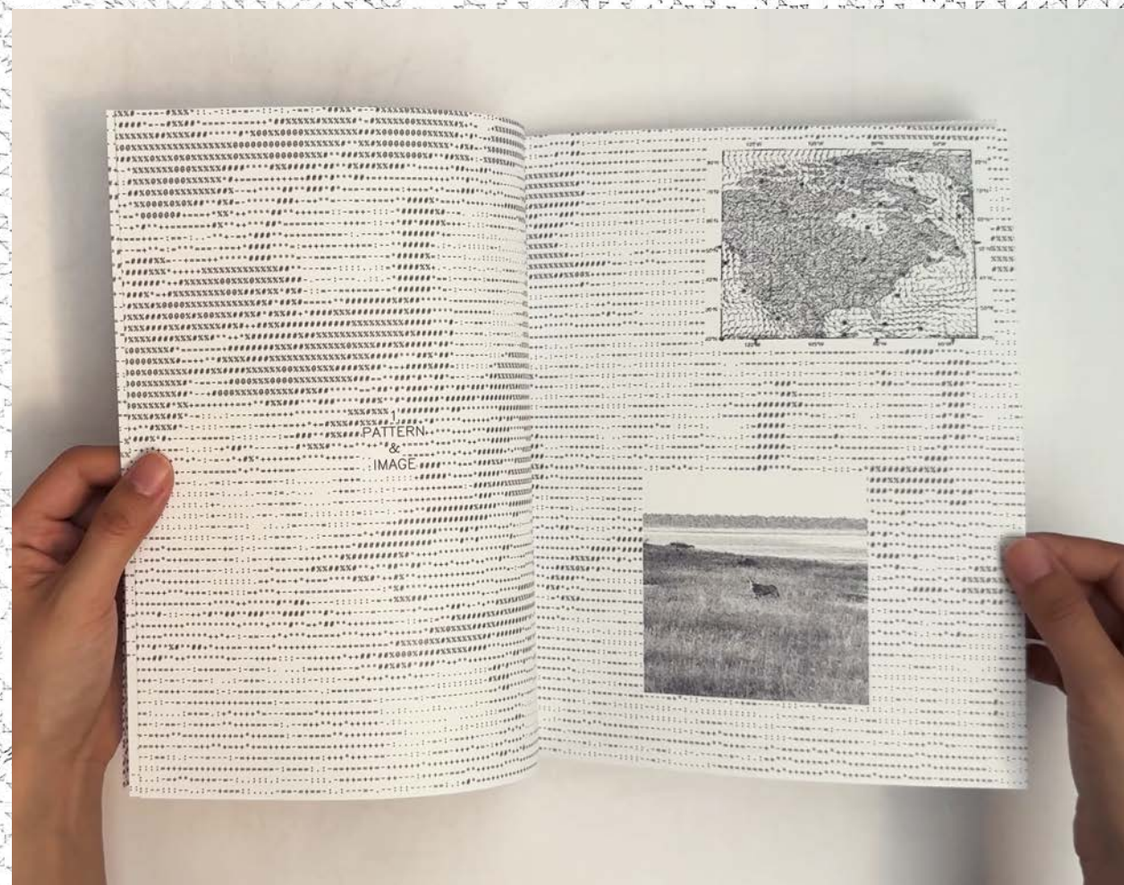
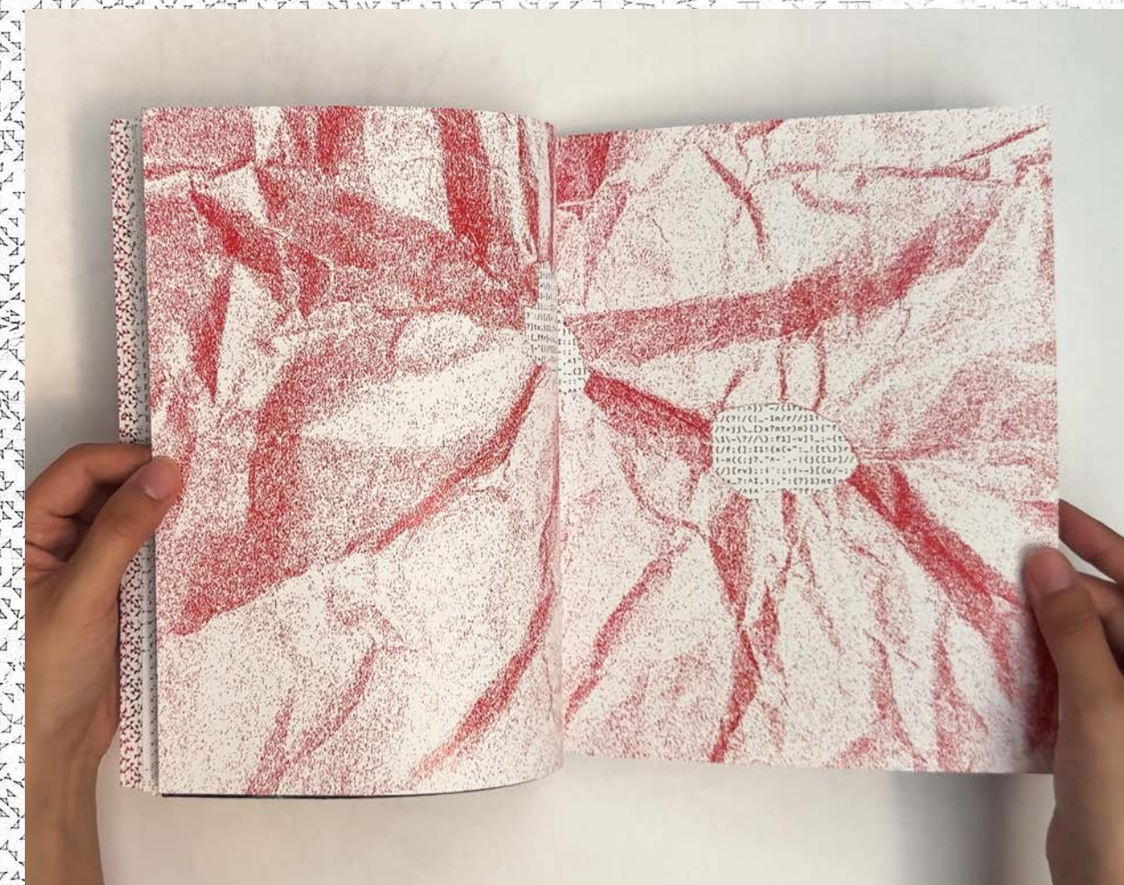
Engineer
6
Geologist
9
Berry Picker
1
Writer
9
Berry Picker
2
Movie
5
Textile Artist
8
Cartographer
3
Ecologist
4
Writer

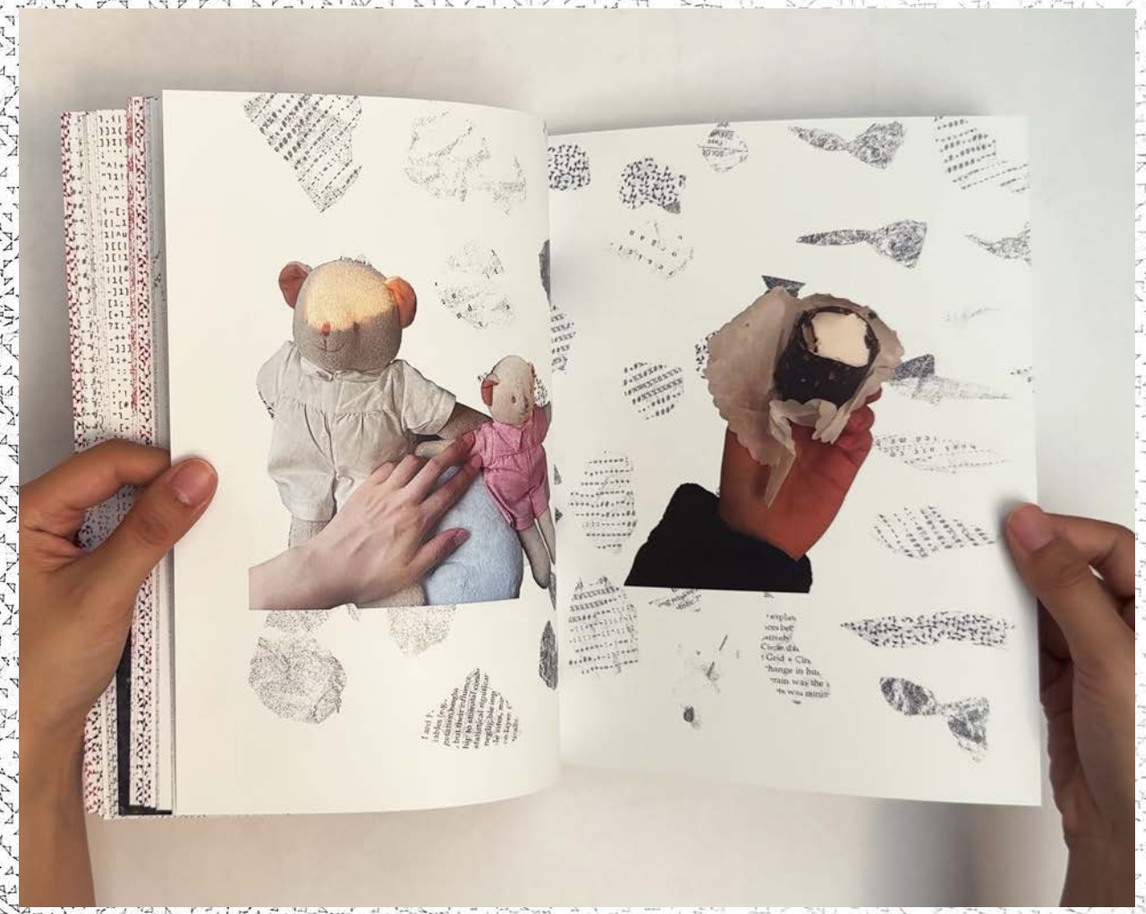
FISH WANT TO GO EVERYWHERE

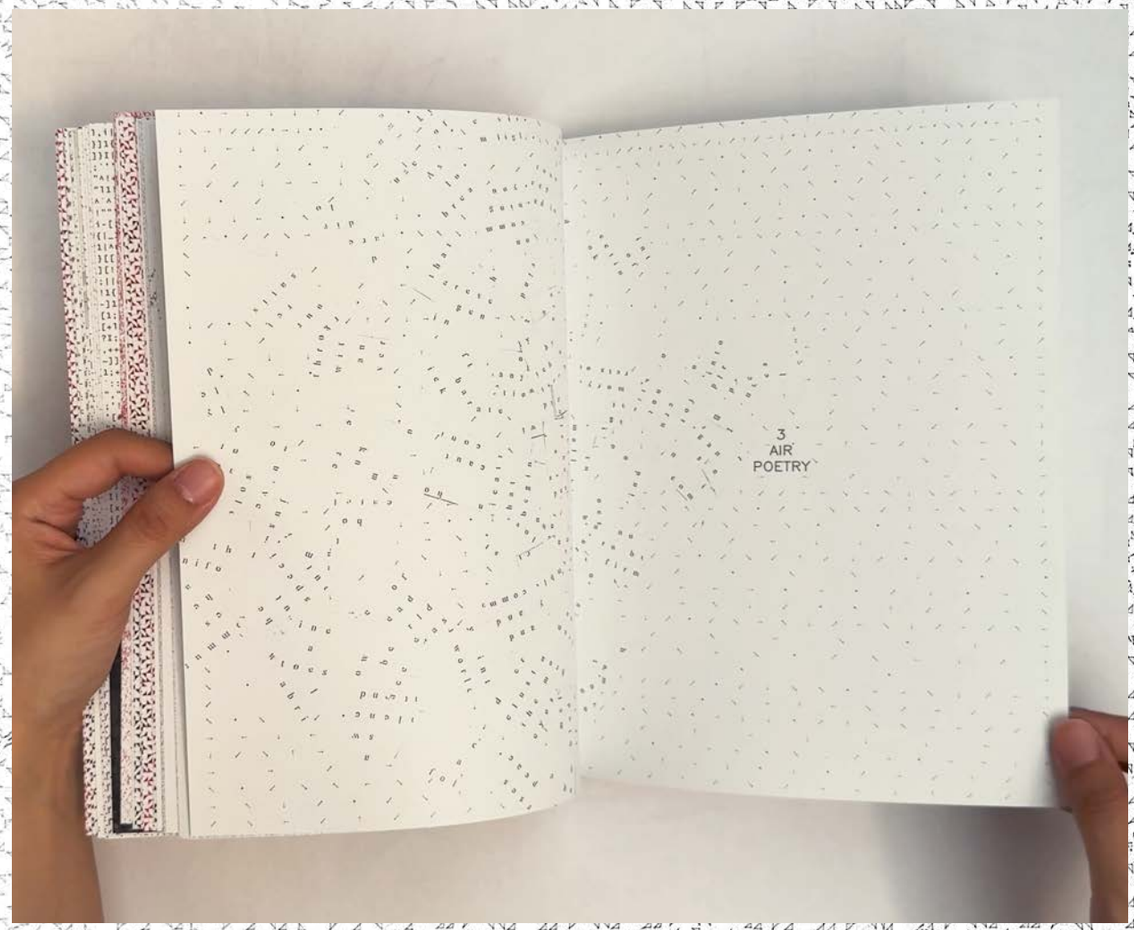
SPRING 2025
ADVANCED DESIGN STUDIO VI
MAKEGRAPH
LED BY ADA TOLLA, GIUSEPPE LIGNANO

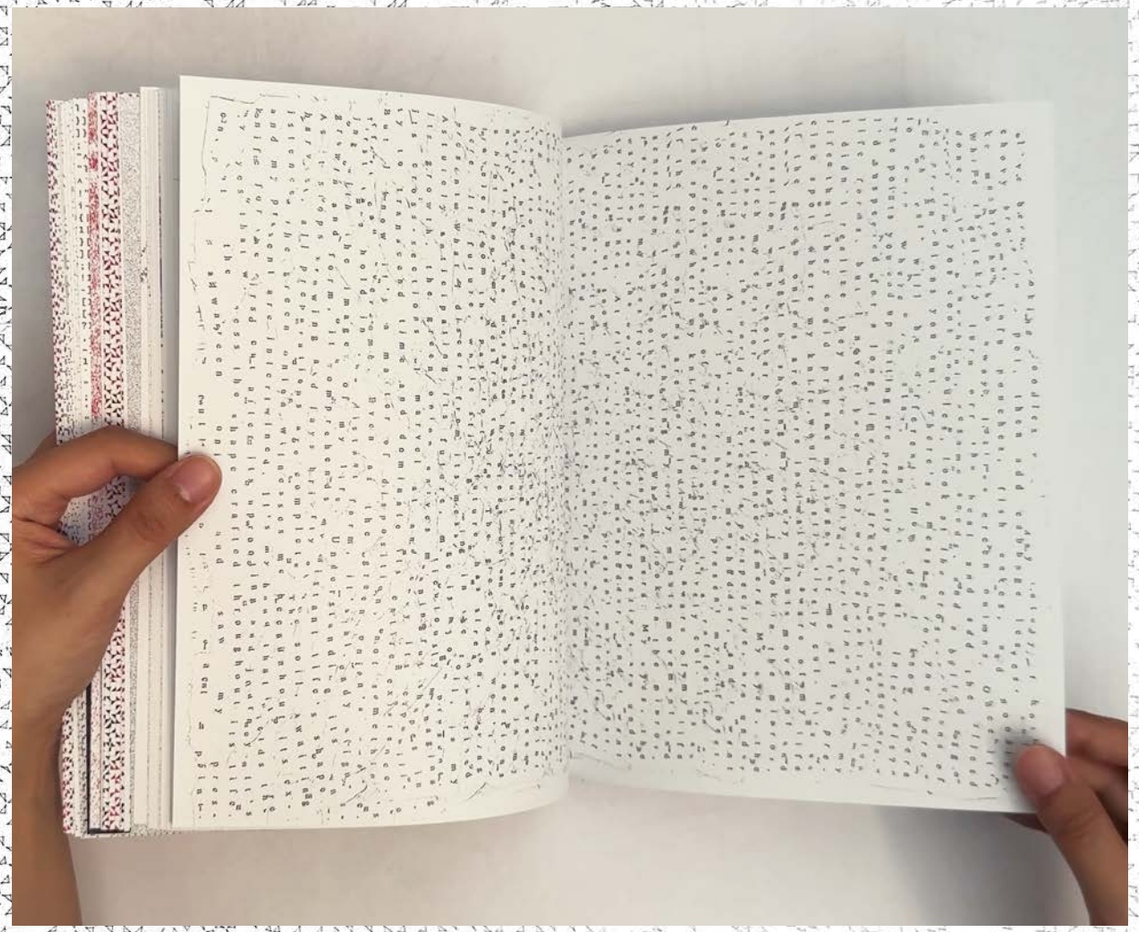

PATTERN
&
IMAGE

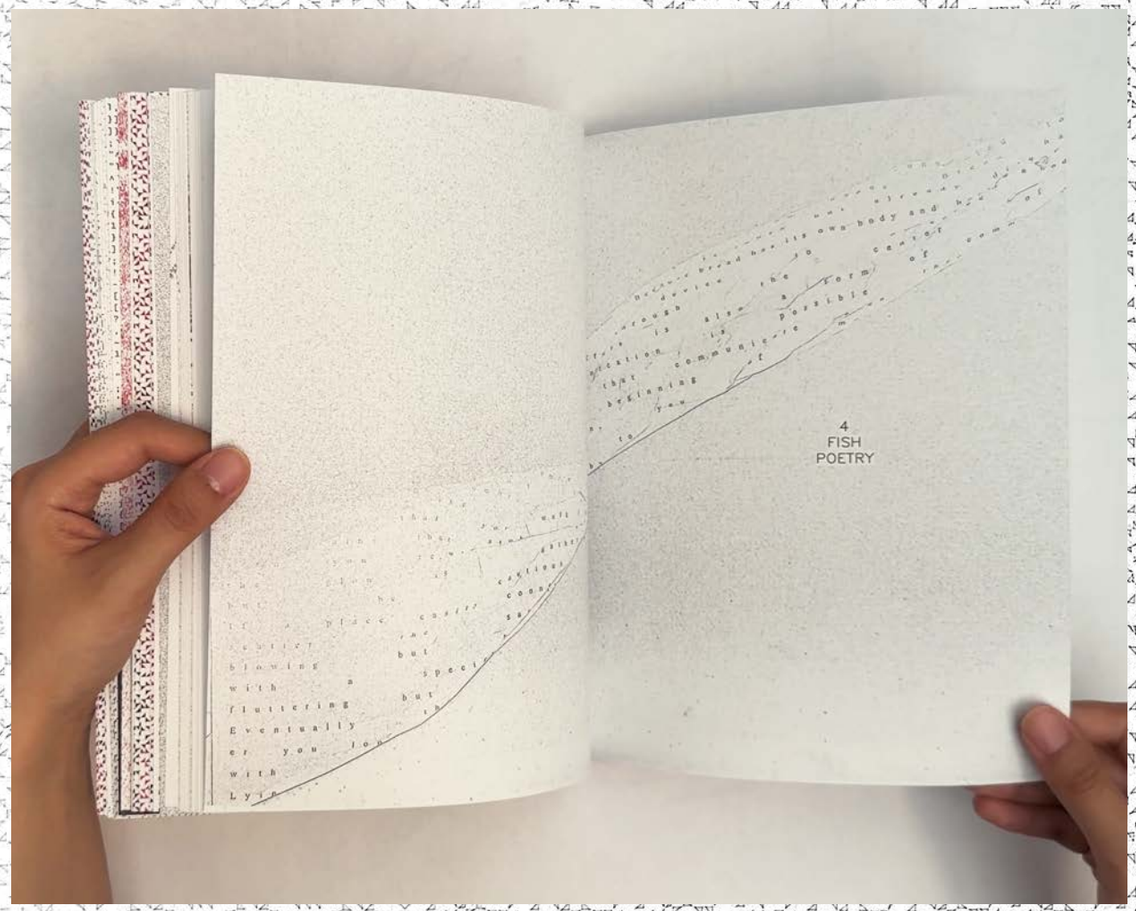


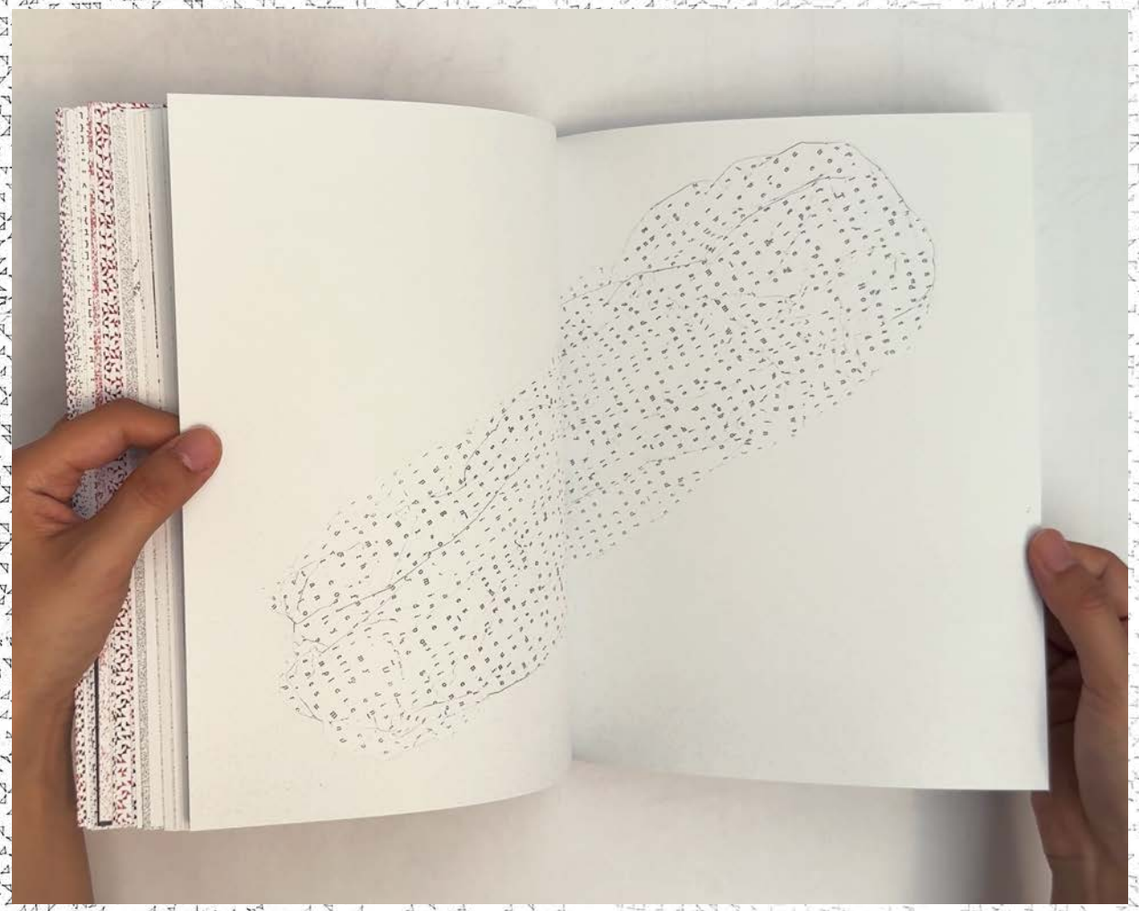

2
TOUCHING
ICE




3
AIR
POETRY

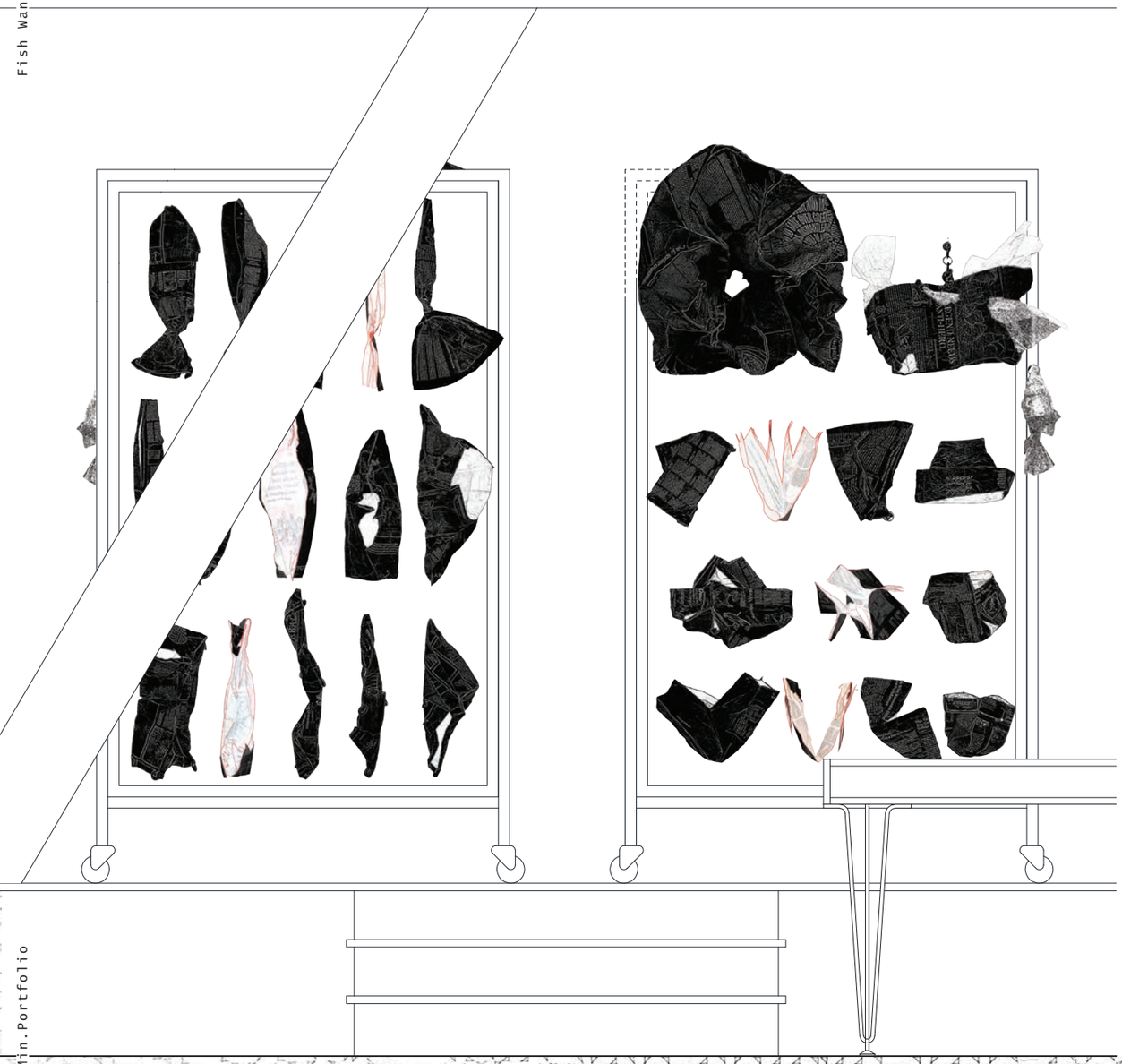



4
FISH
POETRY



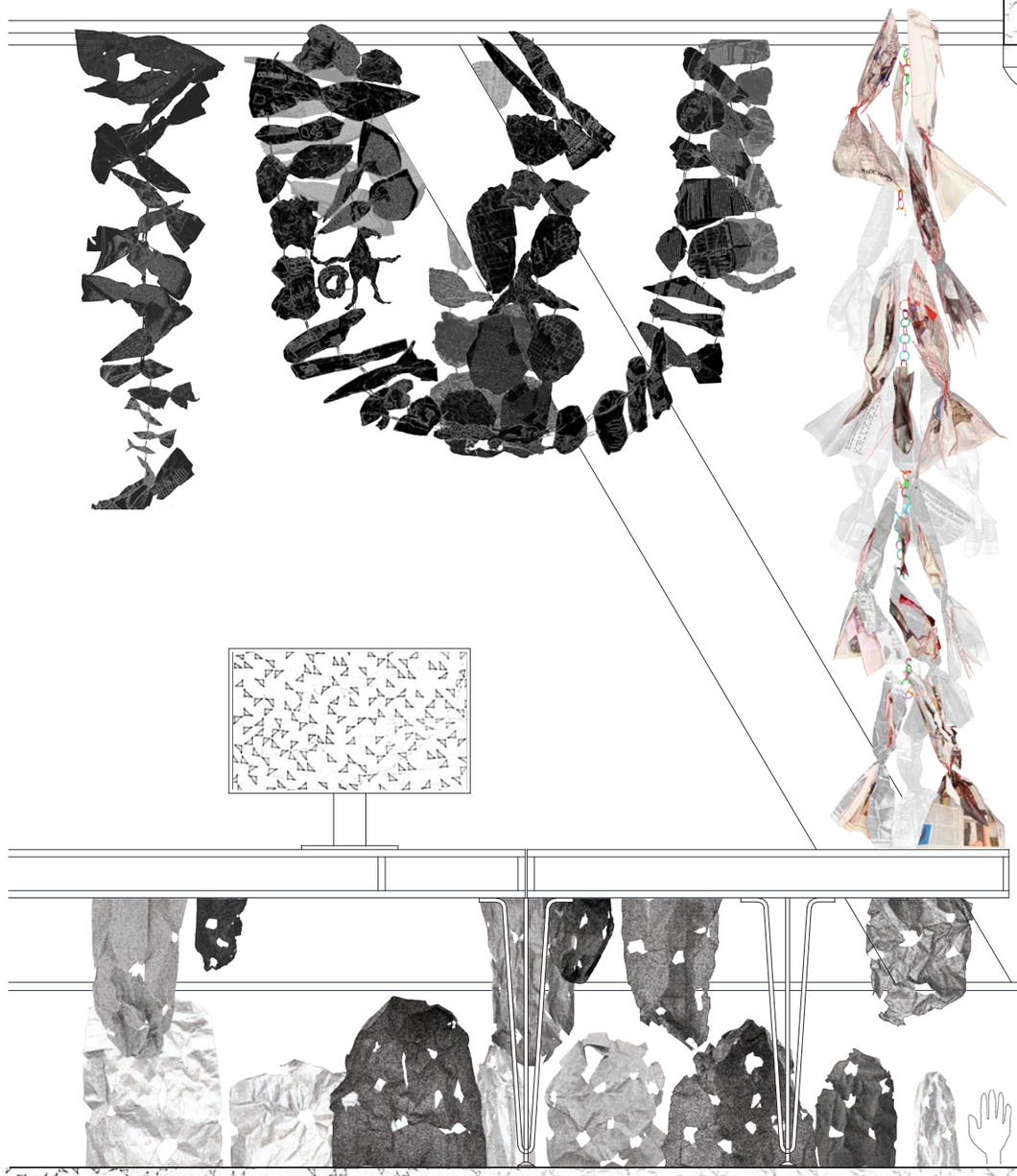
FISH
WANT TO GO
WHERE
FISH
WANT TO GO
VERYWH

2
CUSHION

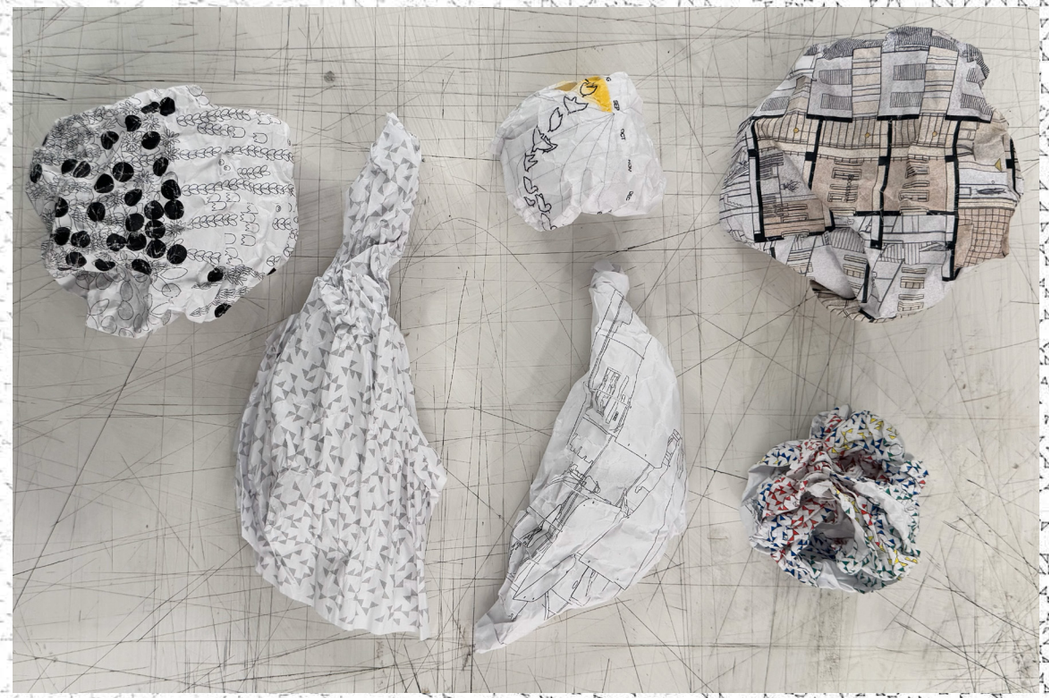


1
FABRIC

3
FISH



4
POROUS
ROCK

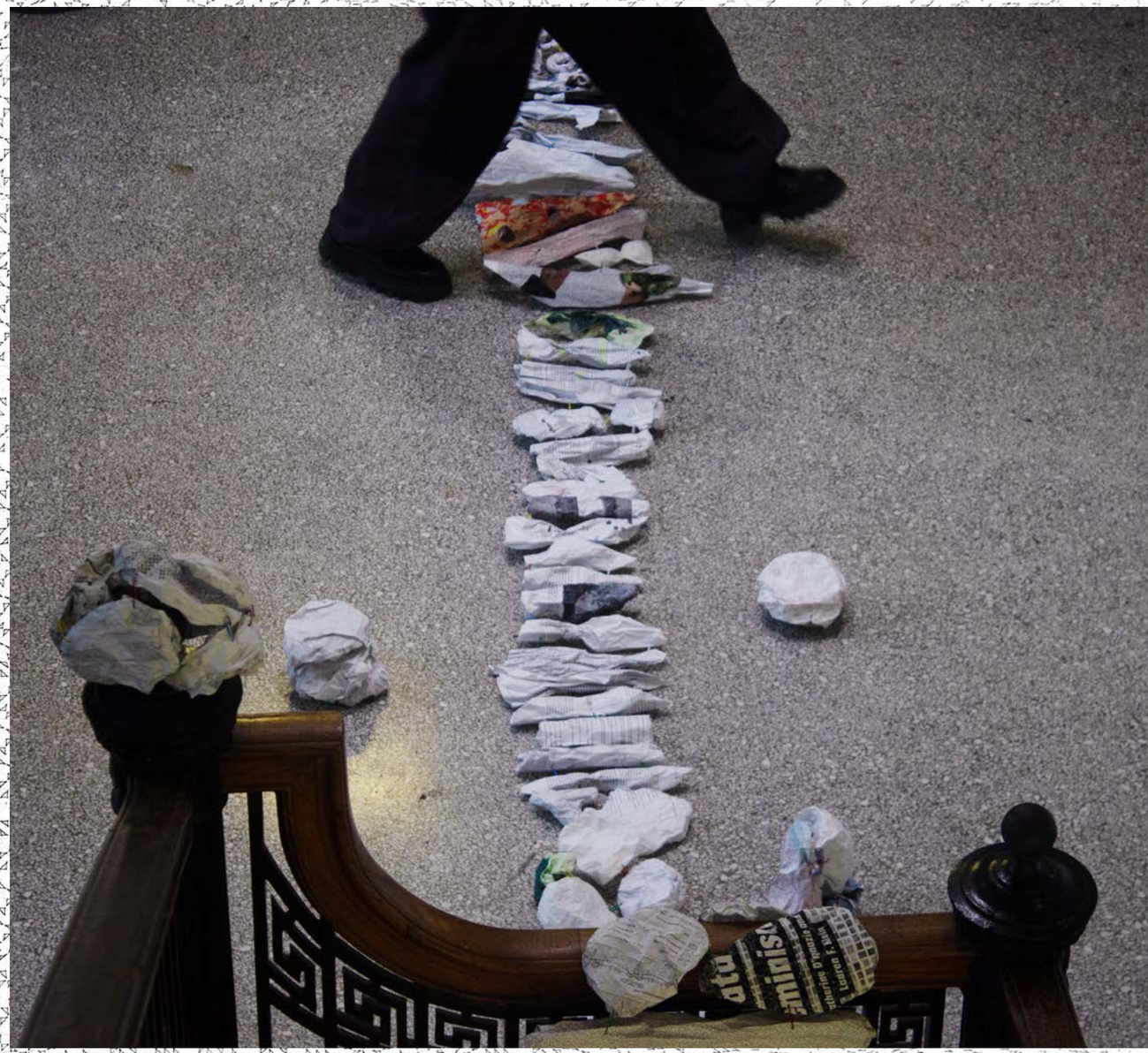


1
FABRIC

WITH COLLECTED PAPERS, PAPER CLIPS

I WANTED TO MAKE LIGHT, SOFT, AND FRAGILE PIECES.
I COLLECTED THE PAPERS FROM THE LAST YEAR.
I FOUND THAT IF I CRUMPLE A PIECE OF THIN PAPER
TO THE VERY END, IT BECOMES INCREDIBLY SOFT
AND GAINS FREEDOM.

EASH TIME I CRUMPLED A SHEET,
IT CAME TO BE DIFFERENT SHAPE.
ONE BY ONE, LIKE BAKING MANY BREAD.



SINCE THEY PREFERRED
TO GATHER WHILE KEEPING
A SLIGHT DISTANCE
FROM ONE ANOTHER,
I CONNECTED THEM WITH PAPER CLIPS.

THEY GROW LIKE A FABRIC.
FABRIC CAN BE VAST AND LONG
WHILE REMAINING SOFT AND LIGHT.

THEY WANTED TO GO DOWN THE STAIRS
AFTER BECOMING VERY LONG.

A STOOL FOR A VERY LIGHT BODY

A SOFT RIBBON FOR A TILTED COLUMN

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*6
*7
*8
*9
*10
*11
*12
*13
*14
*15
*16
*17
COLUMBIA
1
2
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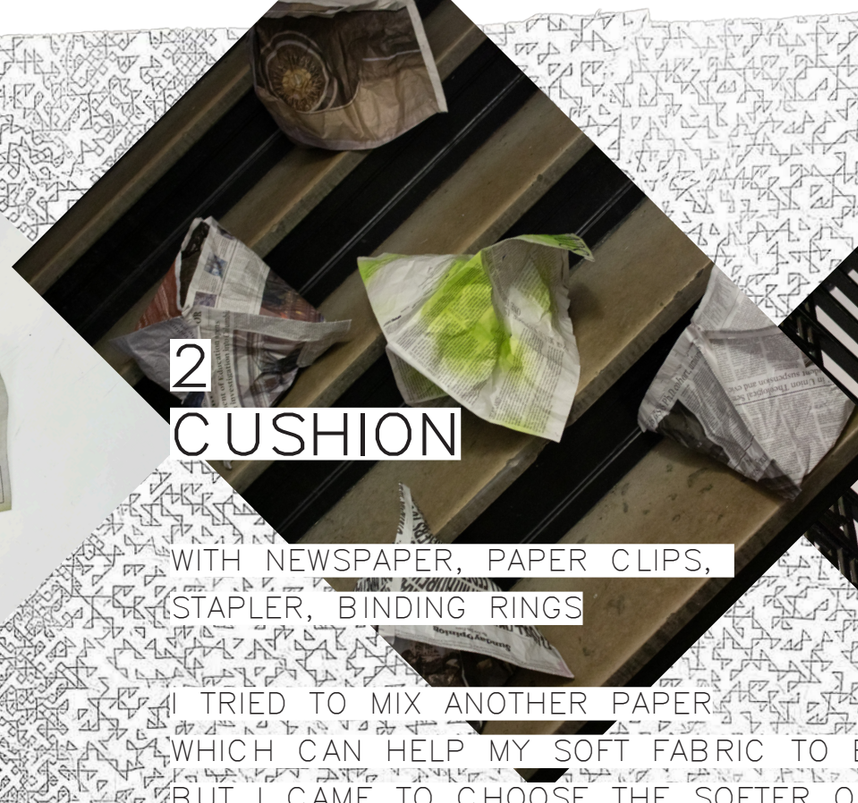
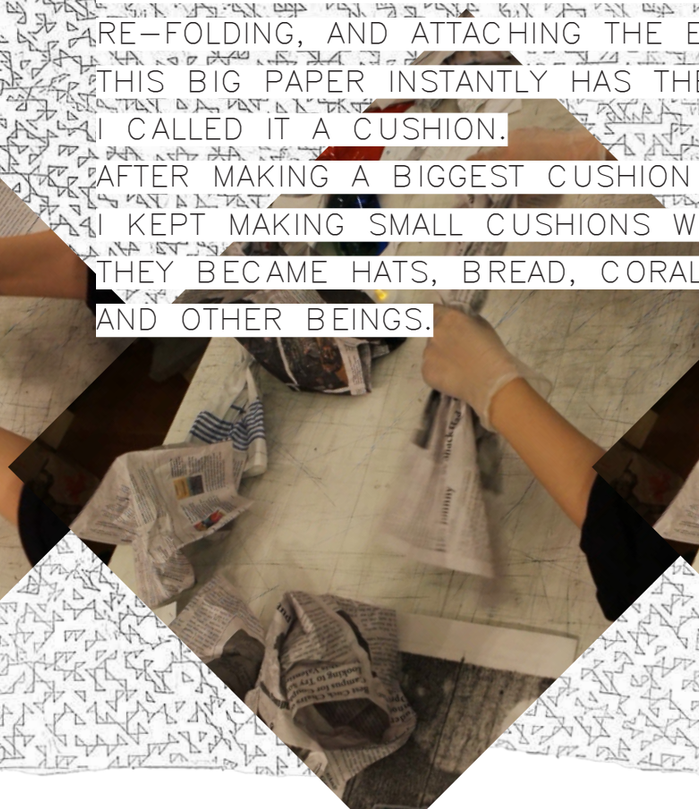
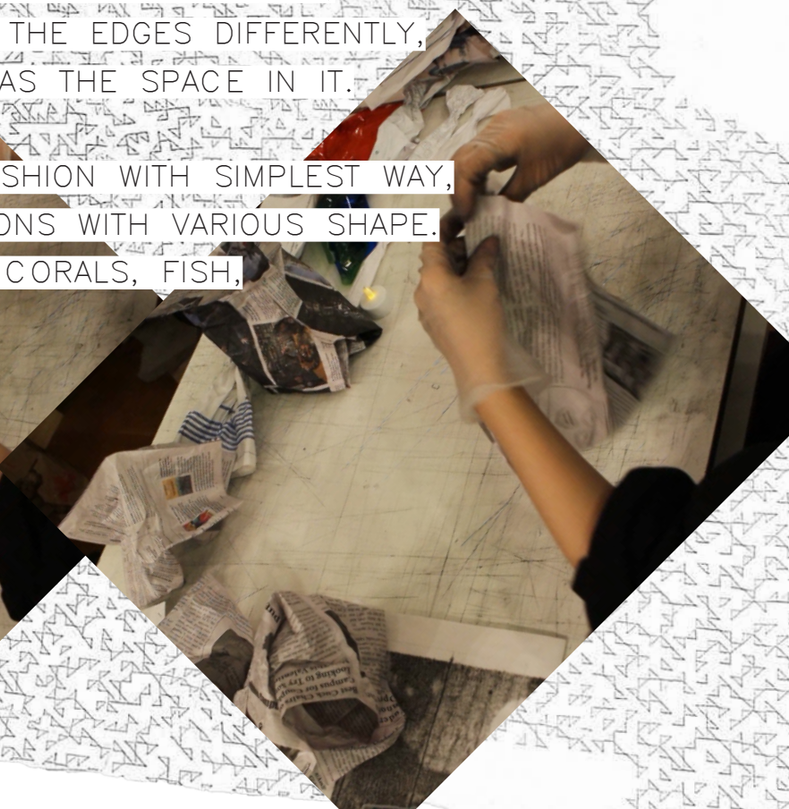


2
CUSHION

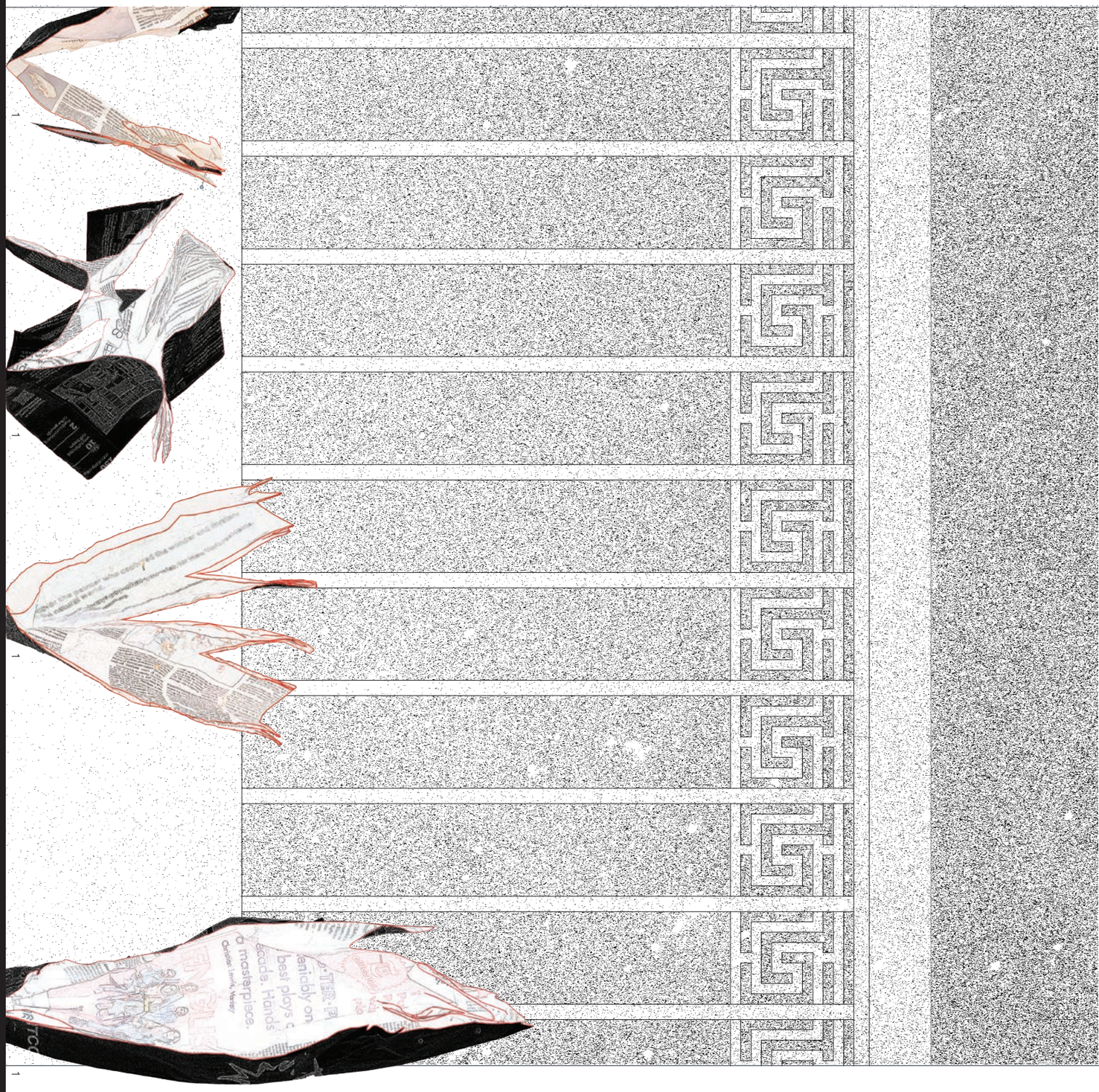
WITH NEWSPAPER, PAPER CLIPS,
STAPLER, BINDING RINGS

I TRIED TO MIX ANOTHER PAPER
WHICH CAN HELP MY SOFT FABRIC TO BE STRONG,
BUT I CAME TO CHOOSE THE SOFTER ONE.
I COLLECTED NEWSPAPER FROM EVERYWHERE.
BY UNFOLDING THE NEWSPAPER AND CRUMPLING,
RE-FOLDING, AND ATTACHING THE EDGES DIFFERENTLY,
THIS BIG PAPER INSTANTLY HAS THE SPACE IN IT.
I CALLED IT A CUSHION.
AFTER MAKING A BIGGEST CUSHION WITH SIMPLEST WAY,
I KEPT MAKING SMALL CUSHIONS WITH VARIOUS SHAPE.
THEY BECAME HATS, BREAD, CORALS, FISH,
AND OTHER BEINGS.






Student at
Dissembled No Belonging Balls
Wash Hands to
Your Dialect is
Dialectic Vision Alphabet
Personal
Society
Bastard Rotules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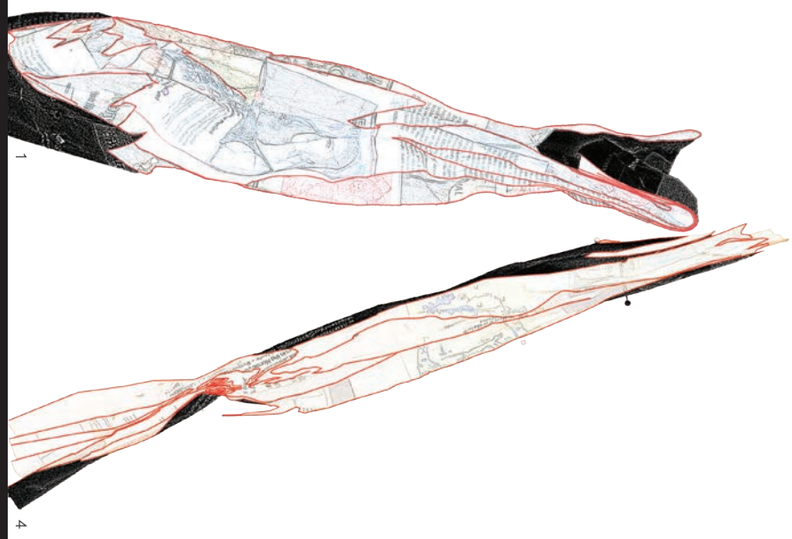
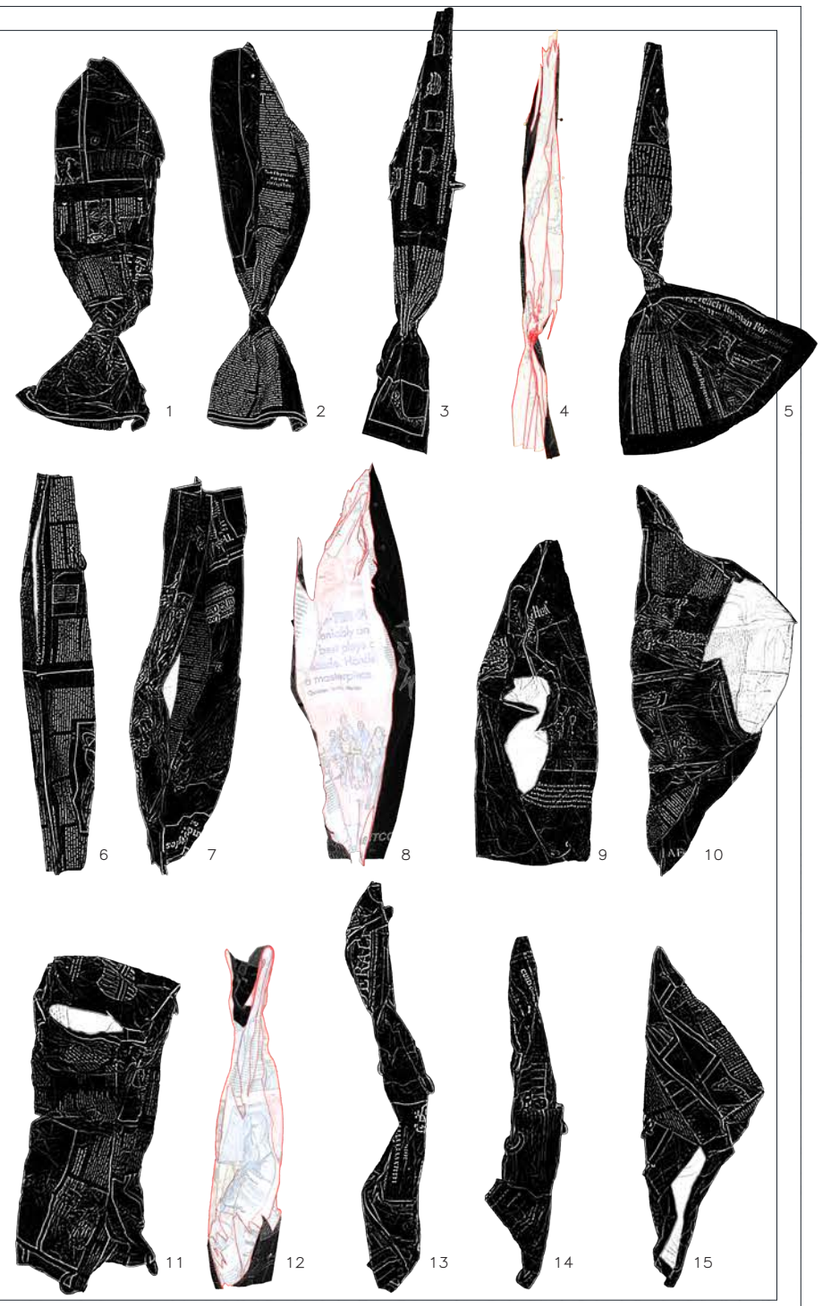
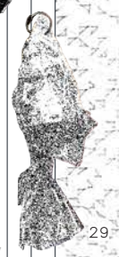
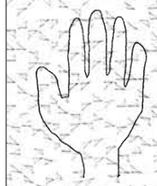
TER.PI
lenicibly on
best plays c
scode. Hands
a masterpiece.
Christian Lenk, Venice


1
4

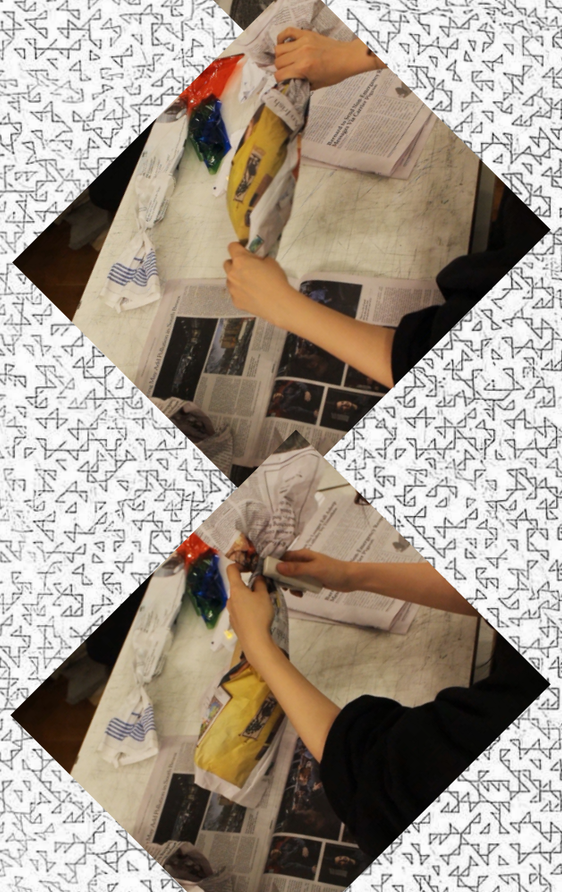


1 A FISH
2 A FISH
3 A FISH
4 A NARROW FISH
5 A FISH WITH WIDE TAIL
6 A BAGUETTE
7 A BAGUETTE
8 A BABY
9 A GHOST
10 A HAT
11 A PILLOW
12 A LONG PASTRY
13 A LONG KNOT
14 A NARROW CROISSANT
15 A CROISSANT



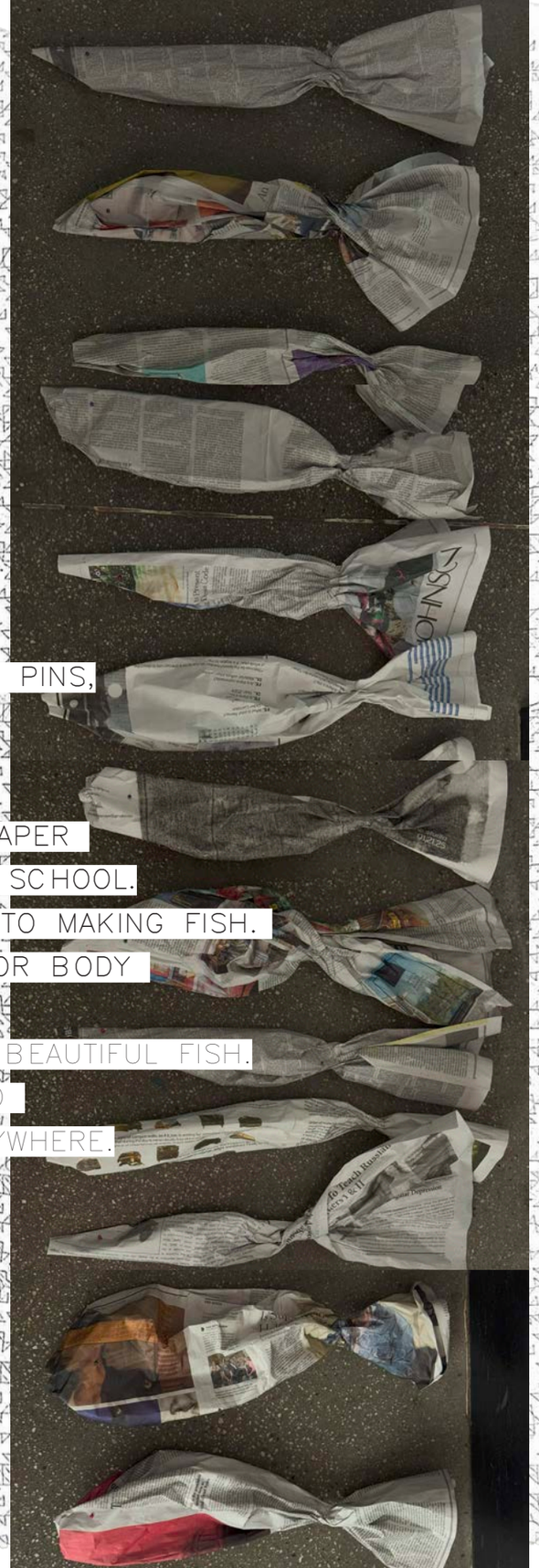


16 A CUSHION
17 A MARKET BAG
18 A POCKET
19 A POCKET
20 A POCKET
21 A HAT
22 A SEASHELL
23 A SEASHELL
24 A POCKET
25 A CORAL
26 A POCKET
27 A SEASHELL
28 PANTS
29 A WILD FISH



3 FISH

WITH NEWSPAPER, STAPLER, PINS,
BINDING RINGS.
I KEPT COLLECTING NEWSPAPER
FROM EVERYWHERE IN THE SCHOOL.
BECAUSE I WAS ADDICTED TO MAKING FISH.
WITH JUST TWO STAPLES FOR BODY
AND TWO PINS FOR EYES,
I COULD EASILY CREATE A BEAUTIFUL FISH.
FISH KEPT INCREASING AND
THEY WANTED TO GO EVERYWHERE.

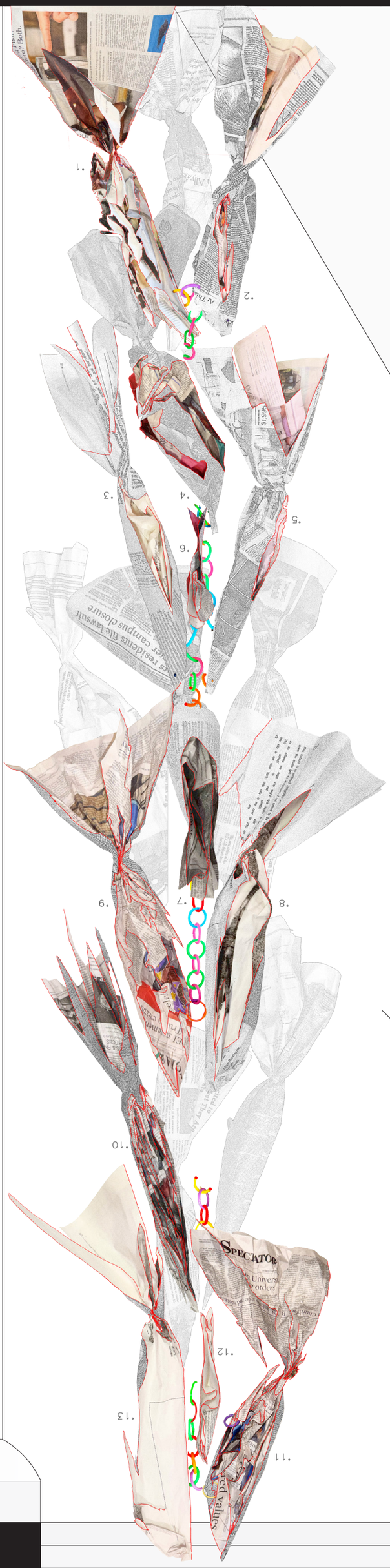


FISH LOVE PLAYING ON THE HANDRAIL

FISH ARE WAITING FOR THE ELEVATOR

FISH LOVE CANDLE AND STAIRCASE

FISH EVEN CAN BECOME A COLUMN
BY CLIMBING ONTO EACH OTHER.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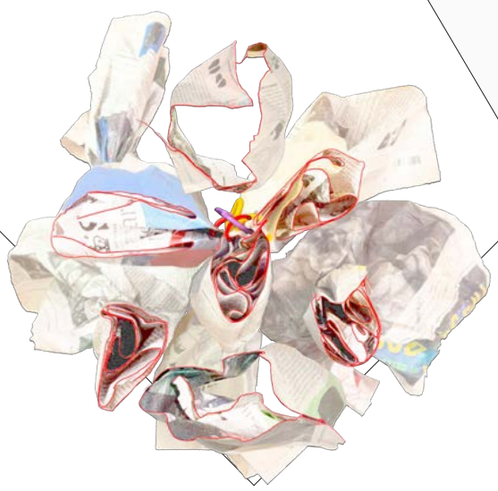
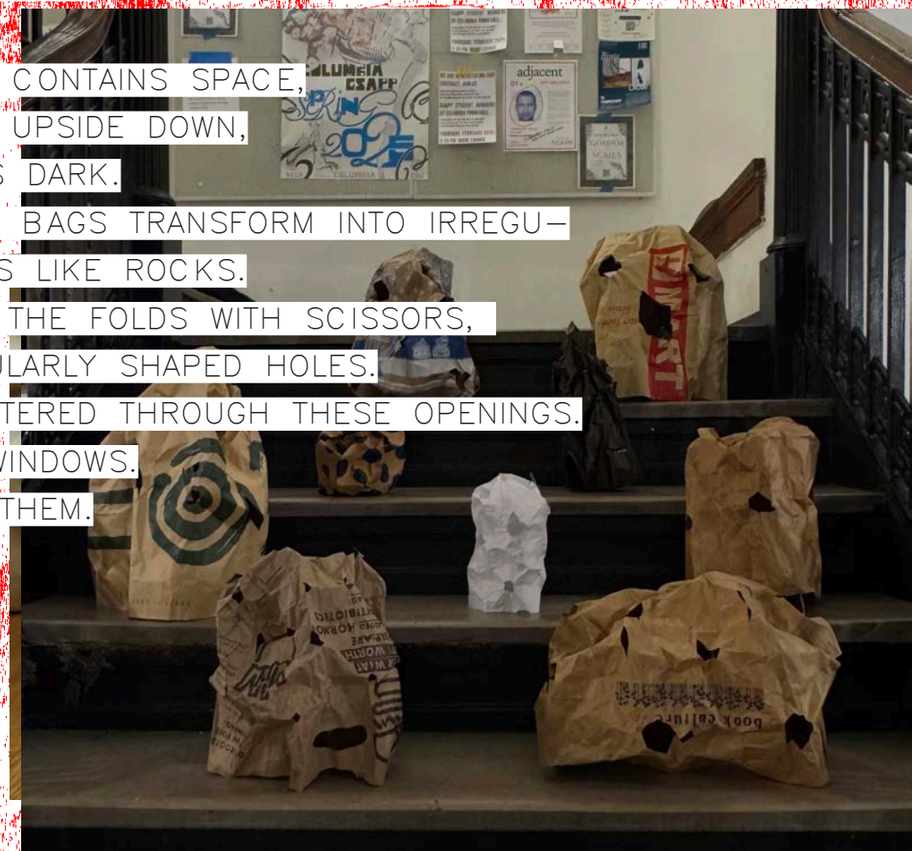
SPECTATOR

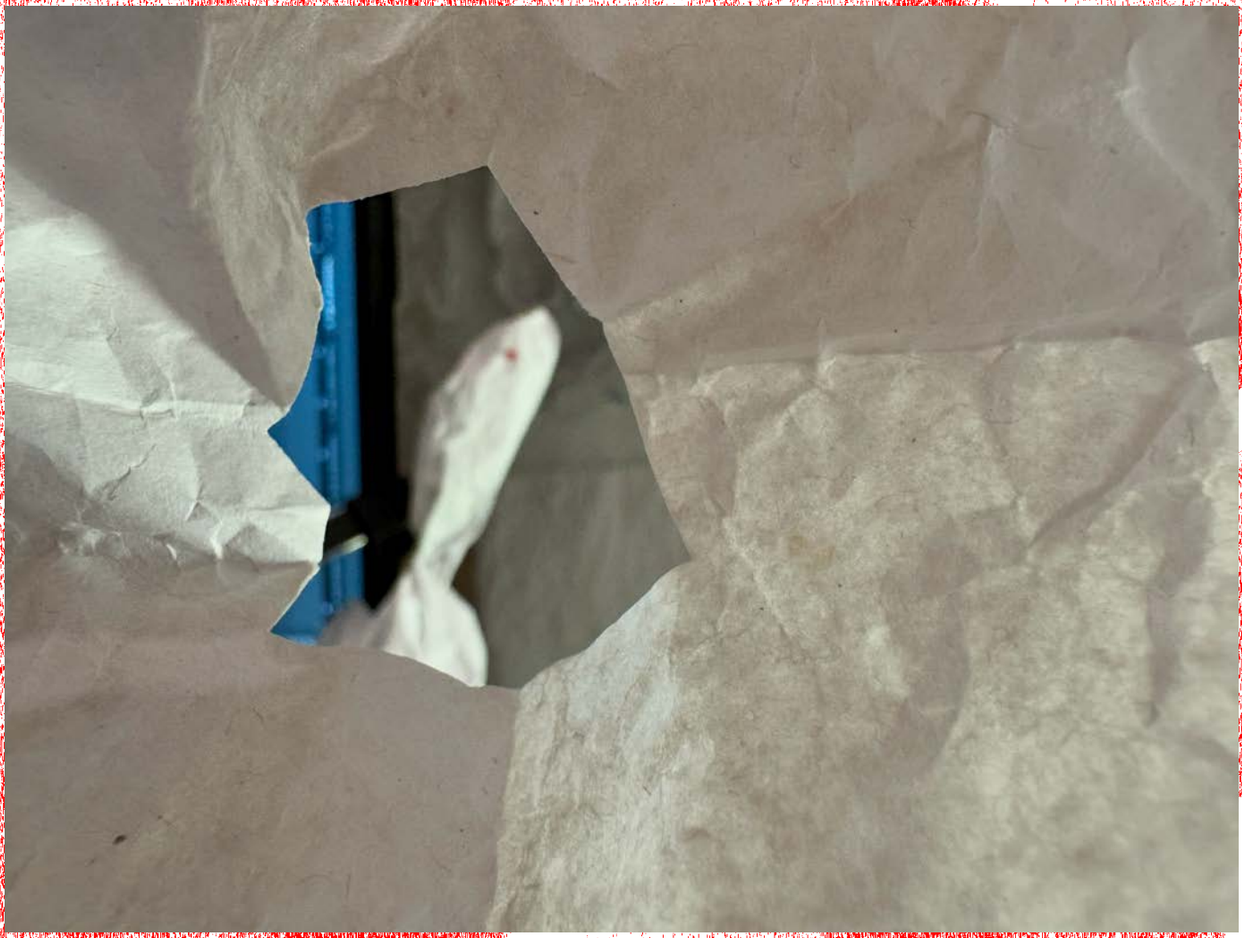


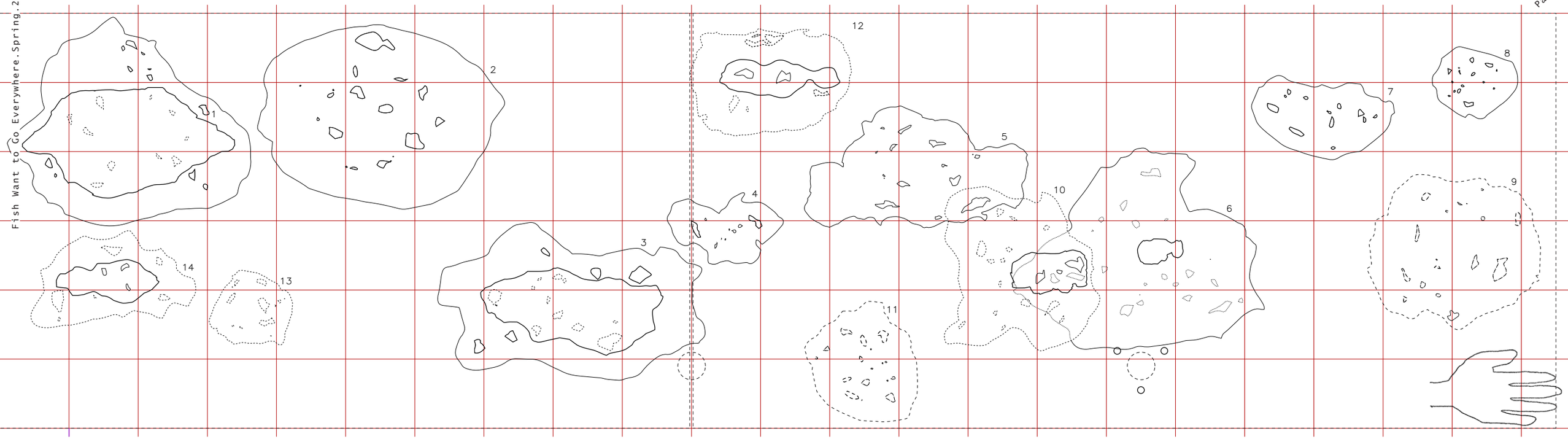
4
POROUS ROCK

WITH PEPER BAG, SCISSORS
I TRIED TO FIND STURDY PAPER TO PLACE
UNDER THE TABLE,
SO I COLLECTED PAPER BAGS.
THE BAGS ONCE STORED ITEMS
BENEATH MY DESK,
LITTLE WHITE BAGS WITH BREADCRUMBS,
A BAG FROM MY FRIEND'S DESK,
AND FROM THE TRASH CAN.

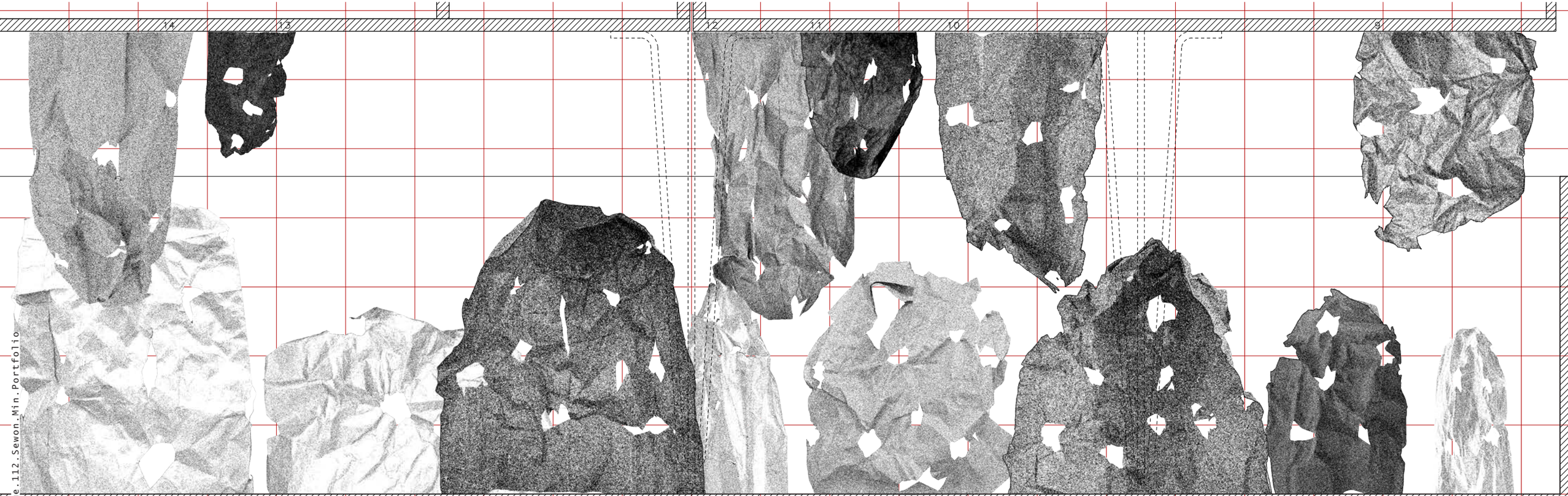
PAPER BAGS ALREADY CONTAINS SPACE,
AND WHEN BECOMING UPSIDE DOWN,
THAT SPACE BECOMES DARK.
WHEN CRUMPLED, THE BAGS TRANSFORM INTO IRREGU-
LAR, VOLUMETRIC MASS LIKE ROCKS.
BY SLIGHTLY CUTTING THE FOLDS WITH SCISSORS,
I COULD MAKE IRREGULARLY SHAPED HOLES.
FRAGMENTED LIGHT ENTERED THROUGH THESE OPENINGS.
THE HOLES BECAME WINDOWS.
FISH SWAM THROUGH THEM.



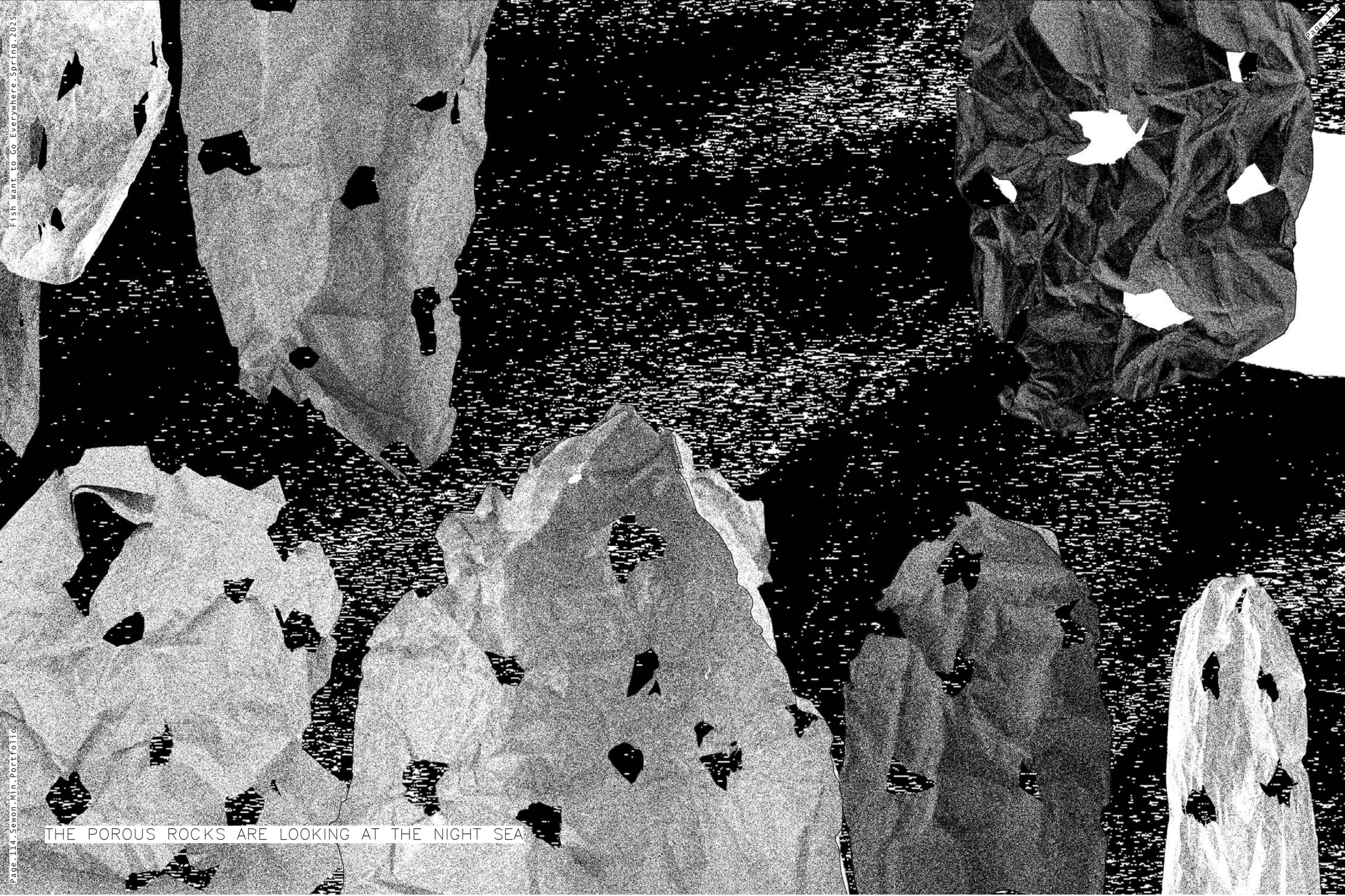




PLAN



SECTION



THE POROUS ROCKS ARE LOOKING AT THE NIGHT SEA

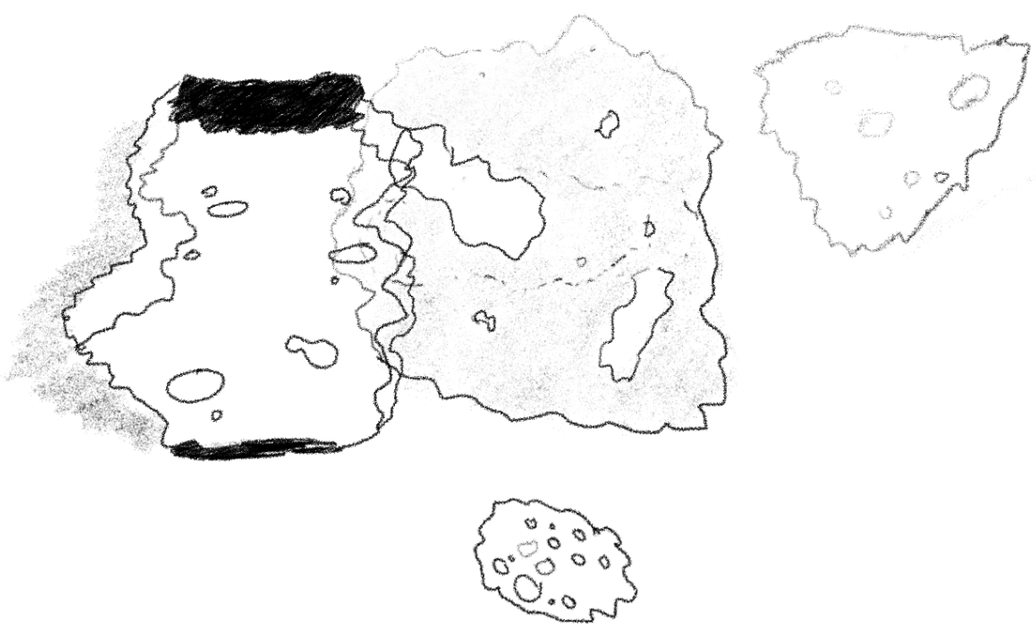
10 PEOPLE, 1 HOUSE, 1 ISLAND

SPRING 2025
STORYTELLING THROUGH DESIGN
LED BY HILARY SAMPLE
WITH SUNGJUN BAEK

Ten people arrive on an island, and one by one, they die until no one remains.
This project reinterprets the spatial setting of Agatha Christie's And Then There Were None.
Each of them carries a hidden guilt that has led them to the island and, ultimately, toward their own death. Even while alive and gathered in a single place, they are already dwelling within the inner landscapes of their own deaths.
The stage grants each of them a distinct spiritual space for dying.
On a stage scattered like islands, the landscape of death unfolds again and again.
As time passes, the audience walks through doors and corridors dispersed within the fragmented house, encountering these landscapes of death along the way.

BREAD COSMOLOGIES

SPRING 2025
METABOLIC MATERIALITIES
BETWEEN THE ANIMATE AND THE INANIMATE
LED BY MICHAEL WANG
WITH AMY SUZUKI



How to Create the Universe

YOU WILL NEED
Yeast
Water
Flour
Salt
Hand
Time
Heat

EXTRACTING
Buy organic flour made from artificial circular agricultural landscapes. Take warm water from the Ashokan Reservoir water from the tap. The water might contain minerals, fluoride, and tiny crustaceans.

FEEDING
Mix flour and water in a clean jar. Stir until combined, loosely cover with a lid, and leave it at room temperature. Let yeast come from the air of your kitchen so that life can begin. Feed daily around the same time to maintain a happy and active yeast ecosystem.

COMBINING
Mix the active starter and water in a large bowl. Whisk until cloudy. Combine the flour and whole wheat flour and mix with your hands until it forms a planetary mass. Cover and let the dough rest for one hour. Wet your hands, and pick up the dough on one side and stretch it up and over itself. Turn the bowl a quarter turn and repeat this step until you have turned the bowl in a full orbit. The dough should form a tight ball as the glucose matrix forms after each stretch and fold. Repeat this every 20 minutes for an hour.

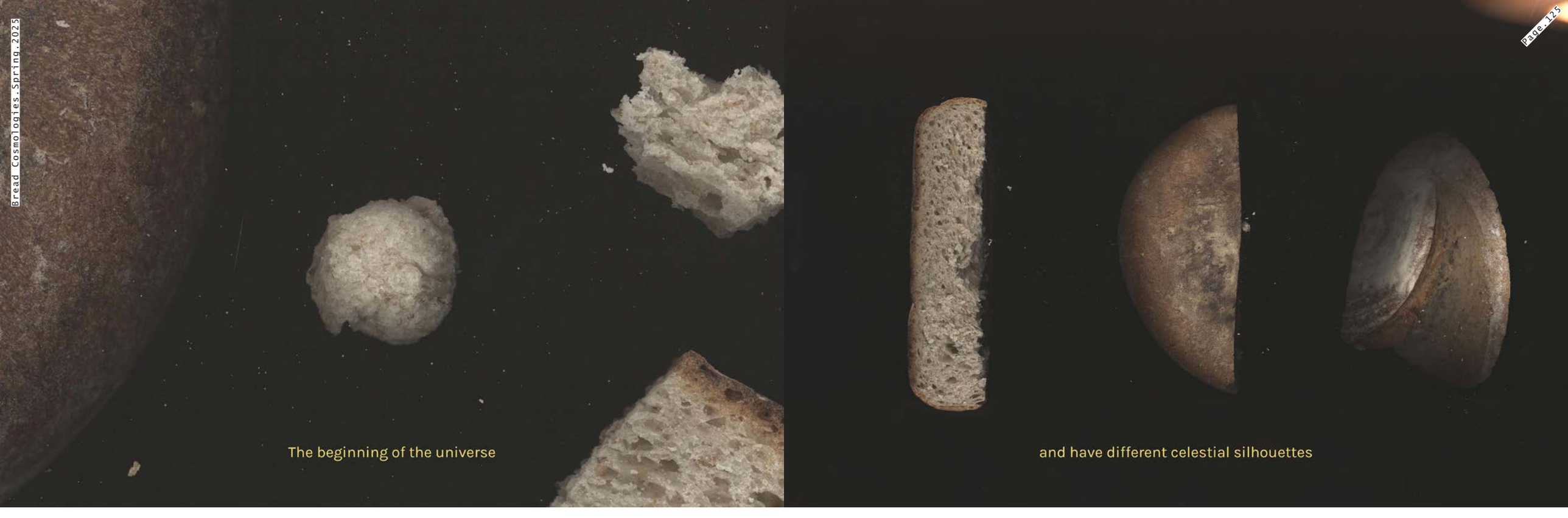
FERMENTING
Cover the bowl and let the yeast ferment for 7-10 hours.

EXHALING
Let the yeast eat the carbohydrates and exhale carbon dioxide until the dough has risen about 50-75%. Lightly flour your work surface. Punch down on the dough and shape into an orb. Turn the dough over so that it is seam-side down.

SCORING/DYING
Preheat the oven and dutch oven at 450˚F for 1 hour. Score the dough with a sharp knife. Transfer to the dutch oven with a sheet of parchment paper. Bake with lid on for 20 minutes. Remove the lid and bake an additional 25-30 minutes until all of the yeast has died.

EATING
Cool the baked bread before slicing. Thank the yeast and enjoy the universe with some butter.


BREAD
COSMOLOGIES

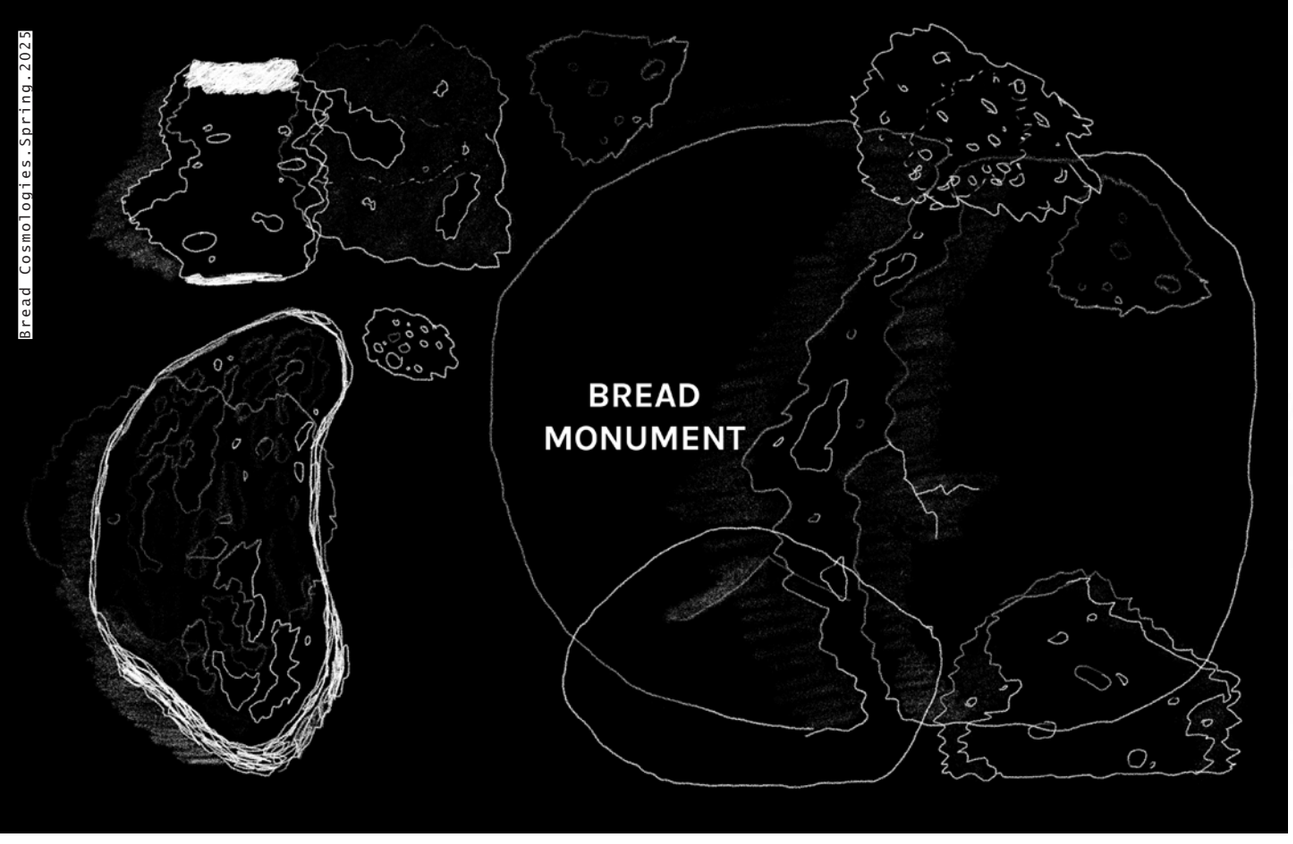


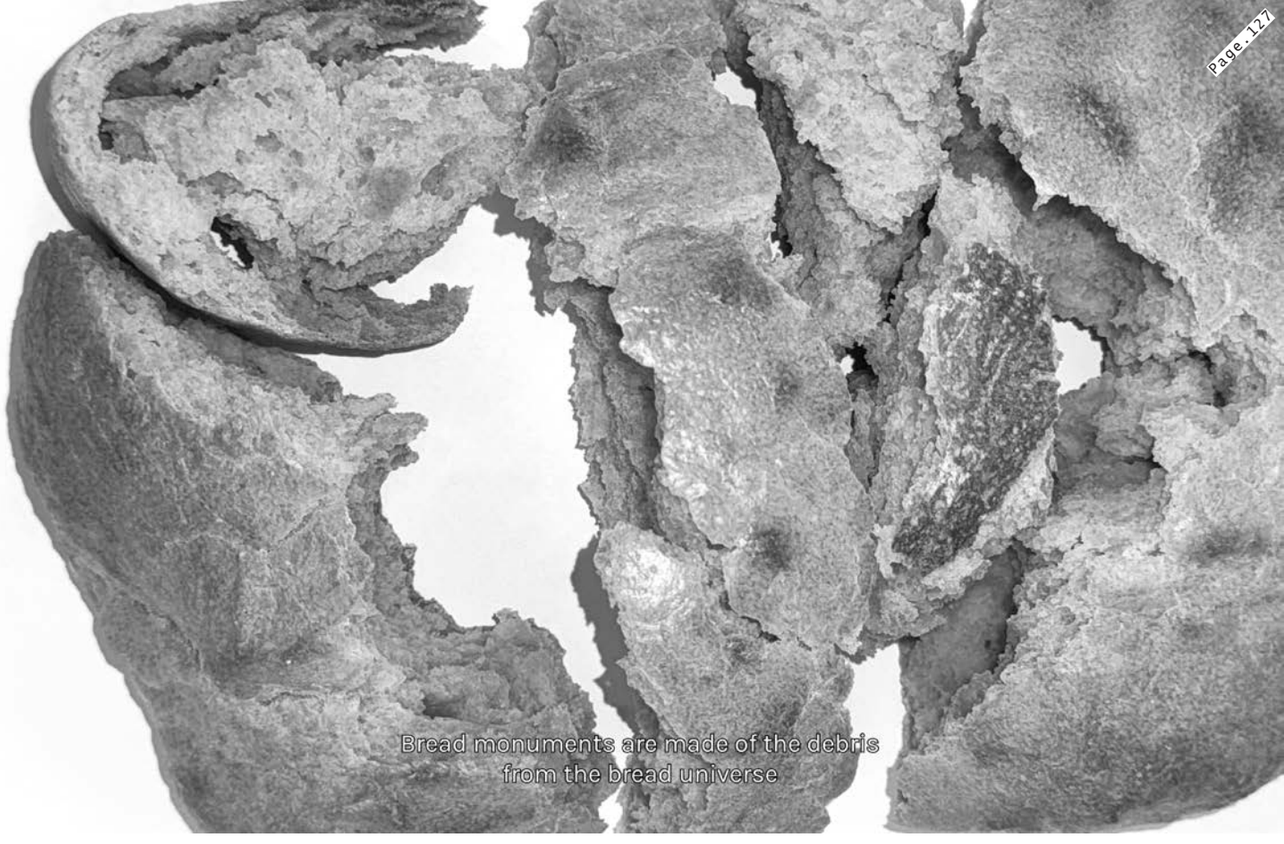
The beginning of the universe

and have different celestial silhouettes

It is composed of 50% air

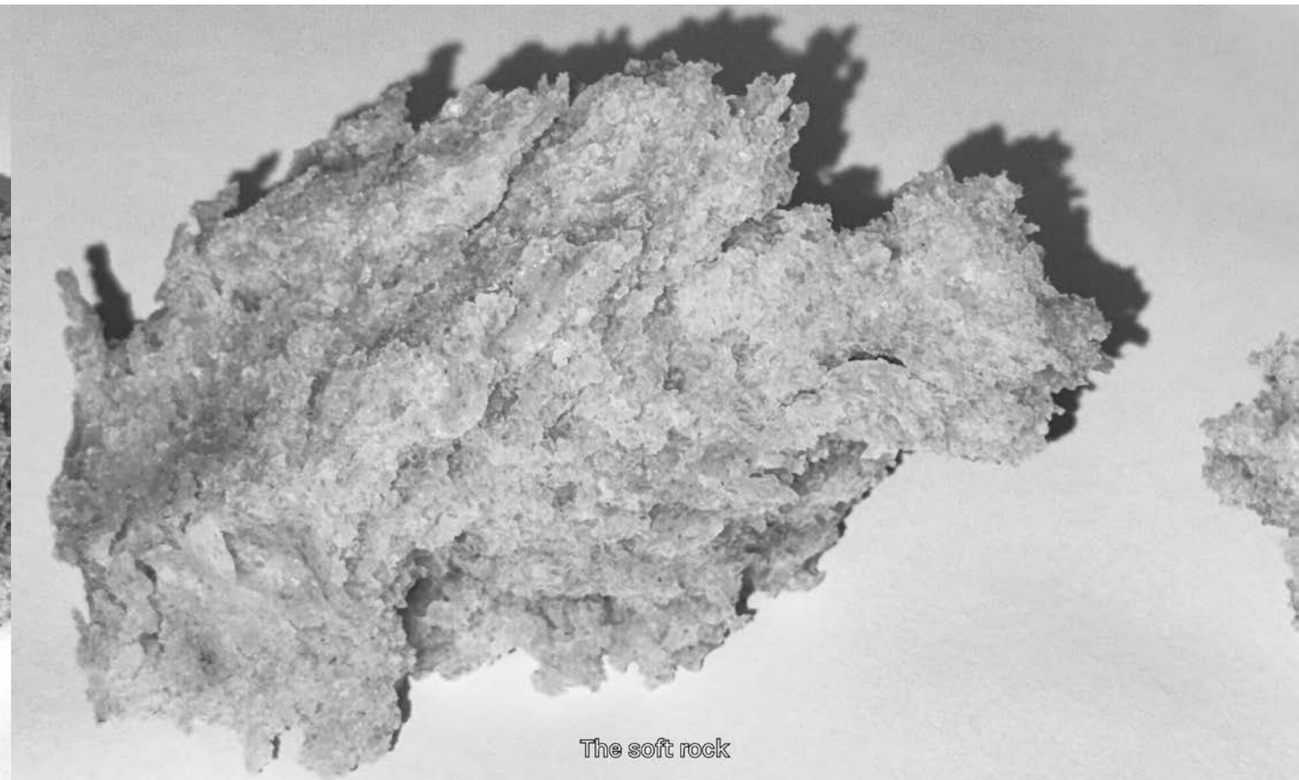
The flat side of the planet





Bread monuments are made of the debris
from the bread universe

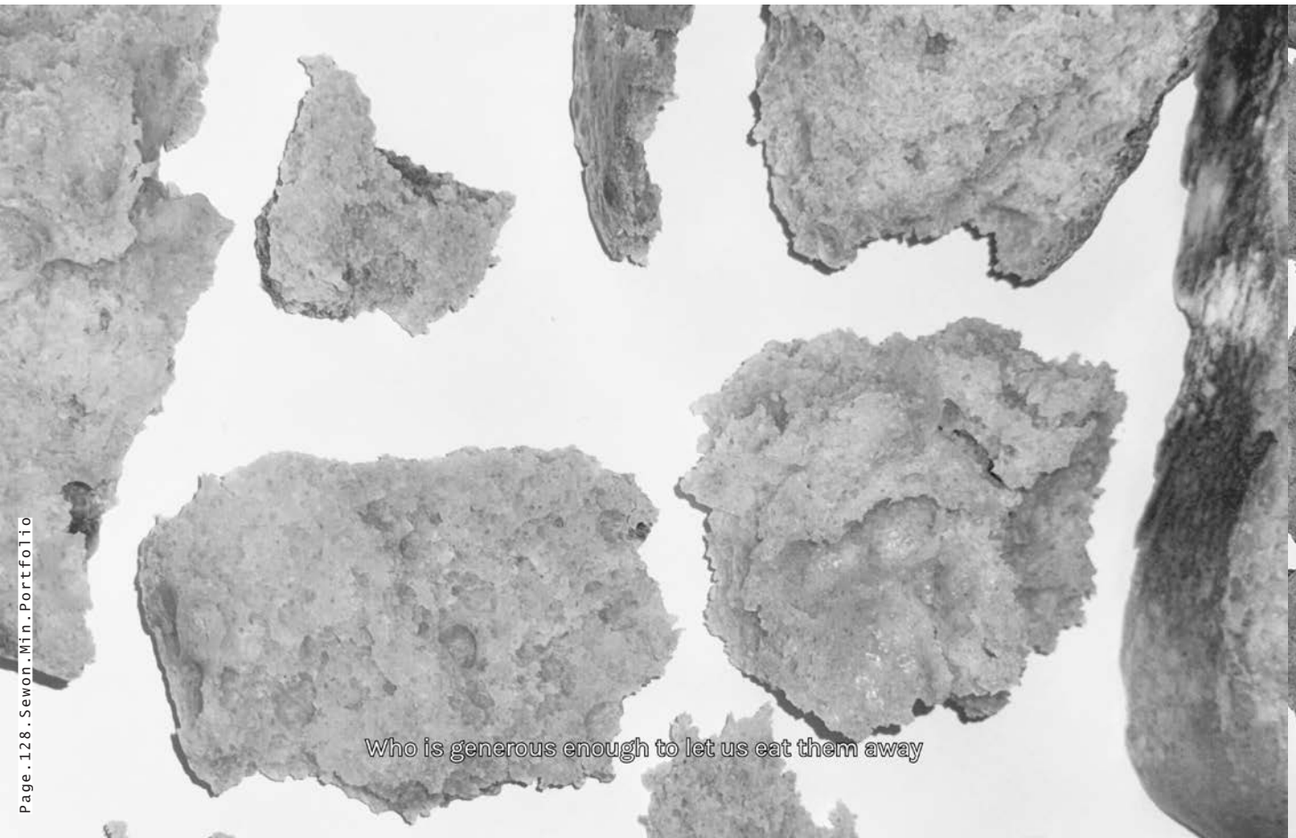
It is unknown why the monuments are standing here.



The soft rock

For whom are they standing for?

The bread universe comes to us in the form of the bread monument



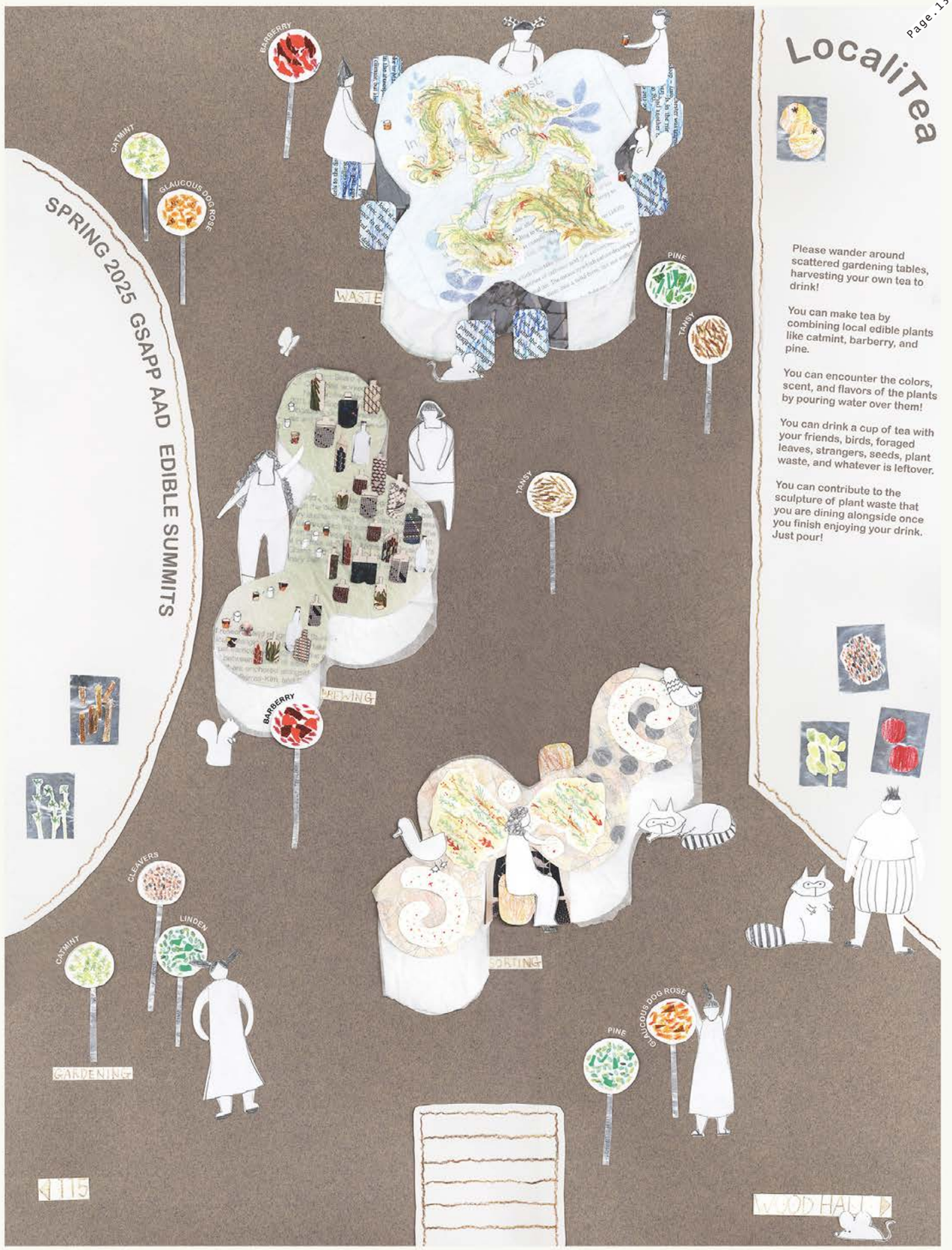
Who is generous enough to let us eat them away

Have a piece of the bread monument
and become a part of the bread universe.

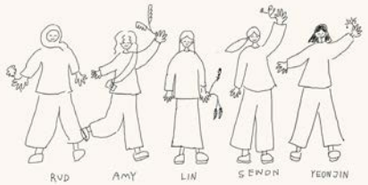
LOCALITEA

SPRING 2025
AAD EDIBLE SUMMIT
WITH AMY SUZUKI, MINHAN LIN,
RUDAIN ALMULLA, YEONJIN KIM
CURATED BY LYDIA KALLIPOLITI, XIAOXI CHEN

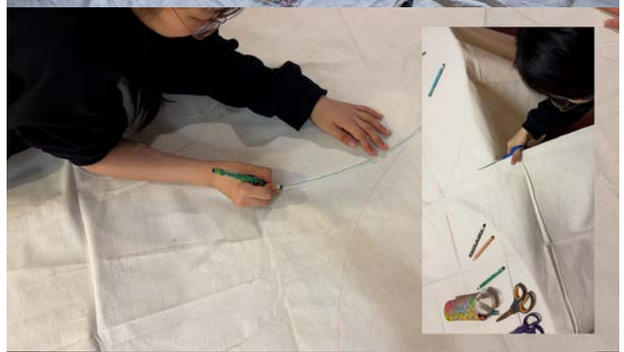
What does it truly mean to eat locally? LocaliTea reimagines locality not just as a matter of geography but as an intimate entanglement of bodies, environments, and food cycles. Through four repurposed tables—gardening, sorting, brewing, and decomposing—the project transforms eating into a communal, participatory experience where production, consumption, and decay unfold together. It challenges the conventional experience around tea drinking by integrating food production directly into consumption and transforming the table from a passive surface into an active participant in the local food cycle.

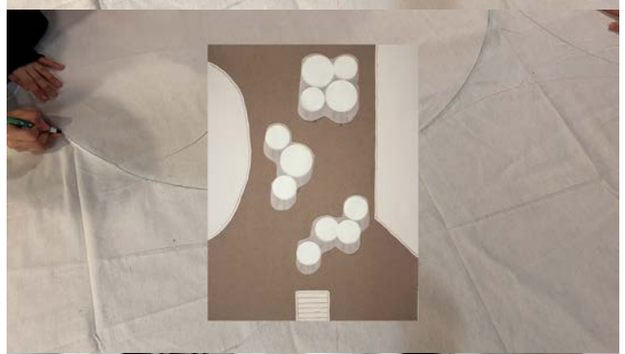



DecoColor
SAKURA CRAYON

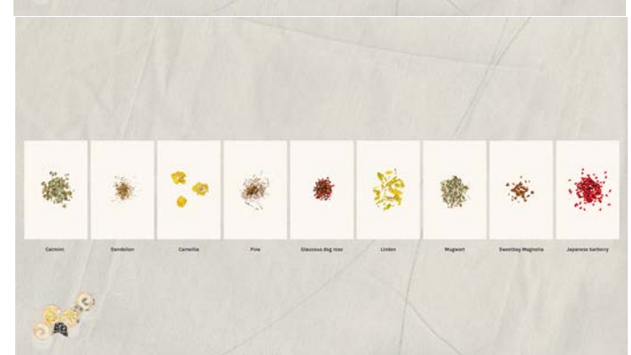

RUD
AMY
LIN
SEWON
YEONJIN


59 Street Station
N R






Calmoc
Dandelion
Camellia
Pine
Glaucous dog rose
Linden
Mugwort
Sweetbay Magnolia
Japanese barberry


Calmoc
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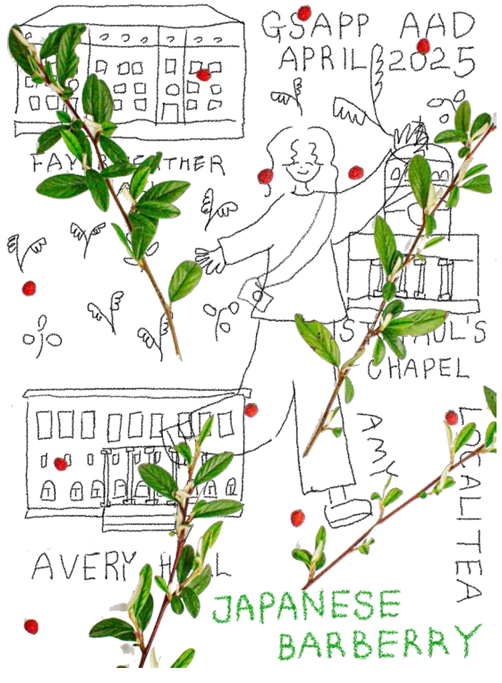
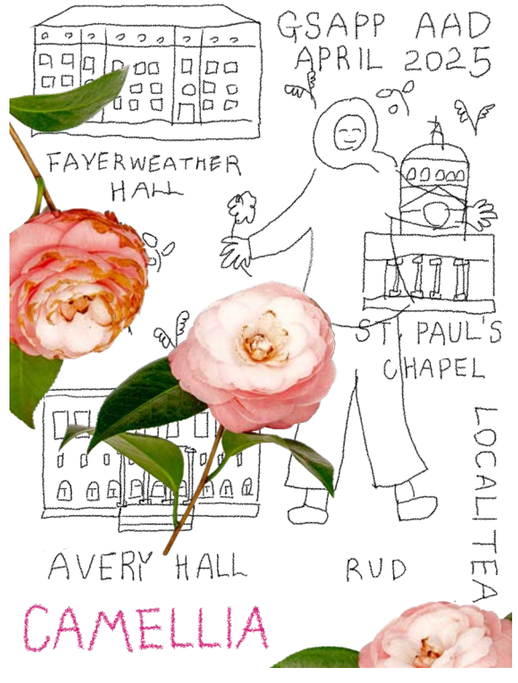
Sweetbay Magnolia
Japanese barberry


RUD
AMY
LIN
SEWON
YEONJIN


GSAPP AAD
APRIL 2025
ST. PAUL'S
CHAPEL
AMY
LOCALITEA
JAPANESE
BARBERRY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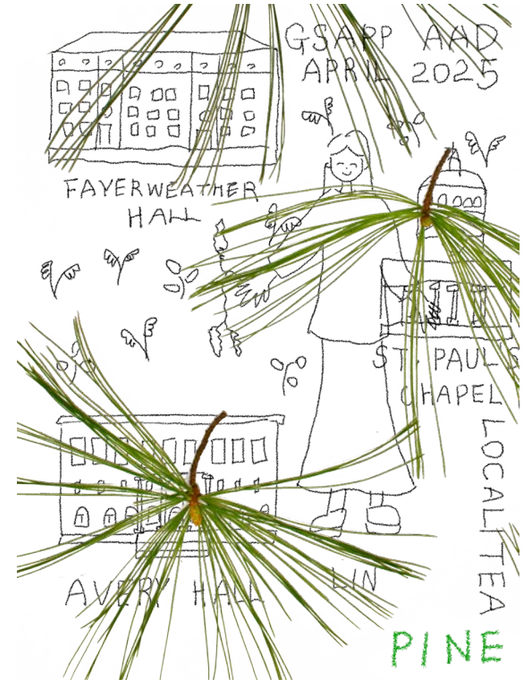
FAYERWEATHER
HALL
ST. PAUL'S
CHAPEL
LOCALITEA
AVERY HALL
RUD
CAMELLIA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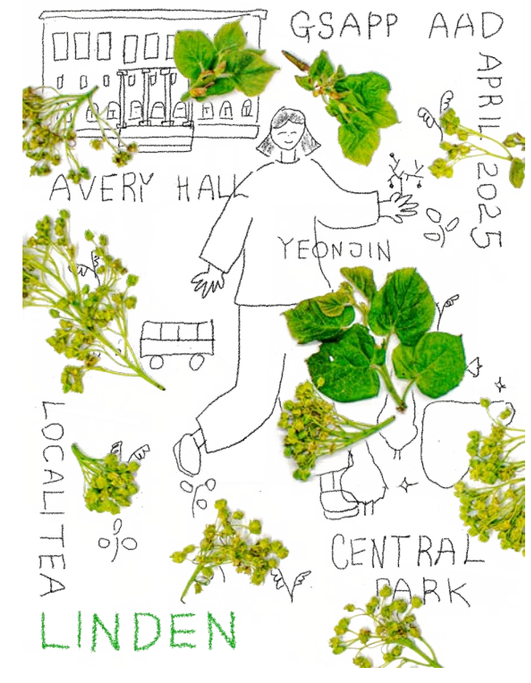
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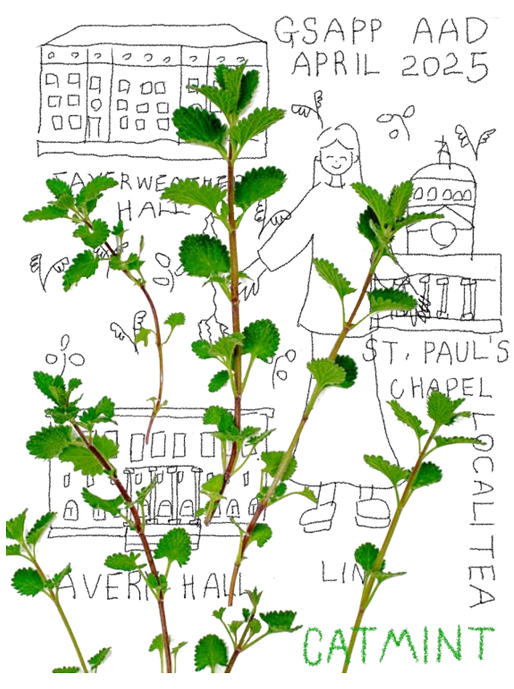
AVERY HALL
YEONJIN
LOCALITEA
CENTRAL
PARK
LINDEN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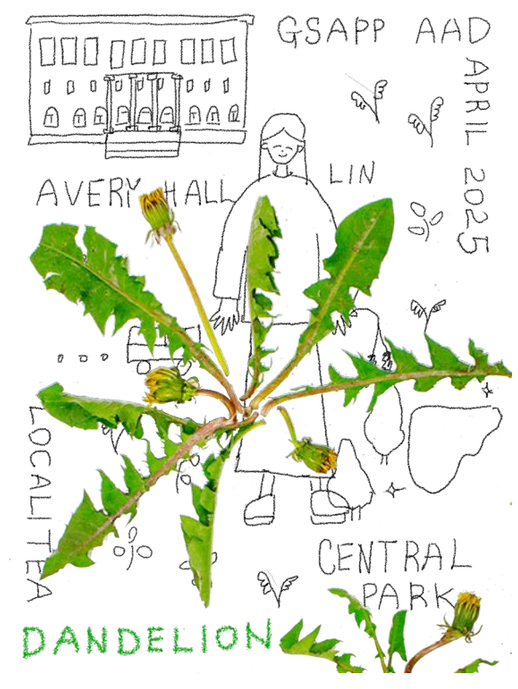
APRIL 2025
ST. PAUL'S
CHAPEL
LOCALITEA
AVERY HALL
LIN
CATMINT


GSAPP AAD
APRIL 2025
AVERY HALL
SEWON
LOCALITEA
CENTRAL
PARK
MUGWORT


GSAPP AAD
APRIL 2025
FAYERWEATHER
HALL
LOCALITEA
AVERY HALL
AMY
GLAUCOUS DOGROSE


GSAPP AAD
APRIL 2025
AVERY HALL
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PARK
DANDELION

FOR VS. AGAINST

SPRING 2025
ARCHITECTURE: THE CONTEMPORARY (IDEAS AND CONCEPTS FROM 1968 TO THE PRESENT): SCHOOLS?
LED BY BERNARD TSCHUMI
TEACHING ASSOCIATE: EMMA SUMROW

Session 5: HETEROGENEITY, DISJUNCTIONS, FRAGMENTATION


Parc de la Villette, Bernard Tschumi

For
Deconstruction gains all its force by challenging the very values of harmony, unity, and stability, and proposing instead a different view of structure. (Wigley, 11)

Deconstructivism is not about physically dismantling a building; rather, it's about challenging the conventional imagery of architecture. For deconstructivism, we must accept that architecture is as much a sign and an image as it is a function. Spiral staircases, ramps, and curved paths—all represent images of movement, even without people moving on there. At Parc de la Villette, the follies exhibit movement itself without the typical façades. The follies stand there celebrating the acts of ascending and descending stairs, and passing along ramps. Diagonal pathways do not threaten the architectural structure; instead, they strongly reinforce the autonomy of the pathways themselves. What is being celebrated here? The moments of movement, function, image, symbol and ceremony are gathered together in one place, making it difficult to distinguish one from another.

Against
I'm a strict modernist in the sense of believing in purity, that you shouldn't decorate. And yet buildings need decoration, because they need scaling elements. They need to be human scale, in my opinion. They can't just be faceless things. (Gehry, 49)

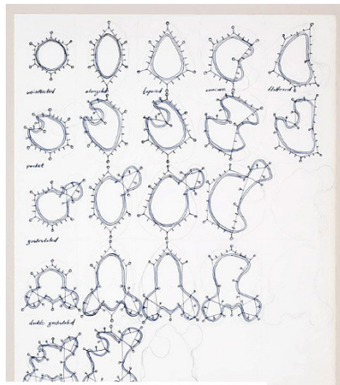

Frank Gehry, Guggenheim Museum

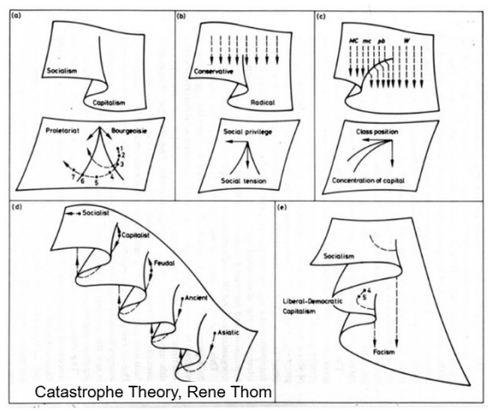
Gehry's buildings have no face, only bodies—and those bodies are composed of fragments of scales, like those of a fish. These scales shift direction, forming a massive body and reflecting light in all directions. Gehry claims that he began drawing fish to play the postmodern game—to return to the past—but his writings read more like a confession, listing how helplessly he was drawn to images that fascinated him. In front of these images, historical classifications lose their meaning. He presents images of the Madonna and Child to Jewish clients, insisting to simply see the compositional arrangement itself—the smaller figure placed in front of the larger one—rather than conventional religious symbolism. Captivated by sails fluttering in the wind and the movement of water, he seeks to capture this sensation in architecture. Such things are neither decorations, faces, nor symbols. Rather, they are sensations at the very center of the body, and people encountering Gehry's architecture fall directly into the core of these sensations.

Session 9: THE POST-CRITICAL AND THE ICONIC

For
Curvilinearity can relate many contemporary architectural projects to Deleuze's The Fold: Leibniz and the Baroque and Rene Thom's catastrophe diagrams. The smooth spaces described by these continuous yet differentiated systems result from curvilinear sensibilities that are capable of complex deformations in response to programmatic, structural, economic, aesthetic, political and contextual influences. (Lynn, 115)

Greg Lynn's Embryological House grows like a living cell. Its envelope, akin to a cell membrane that flexibly supports and sustains the growth of form, takes on a consistency composed of blended materials—"like whipped cream, like the texture of felt." The house's plan begins with a circle, a shape where forces act evenly in all directions, but it soon stretches and differentiates in response to the surrounding context, forming spaces that remain continuous yet clearly distinguishable. Just as plant cells grow in the direction of sunlight through photosynthesis, or as phototactic microorganisms swim toward light, the living room and bedroom become distinct in their spatial expression. By borrowing metaphors from the morphology of matter and organisms, Embryological House becomes a kind of manifesto for architecture. The concept of curvilinearity offers a theoretical framework in which the two vectors of architecture—its autonomous internal logic and its inclusive relation to context—can be understood as continuous variables. This framework allows architecture to remain tightly bound to both inclusive and exclusive influences, while simultaneously liberating it from the form, returning it to a state of becoming.


Embryological House, Greg Lynn



Catastrophe Theory, Rene Thom

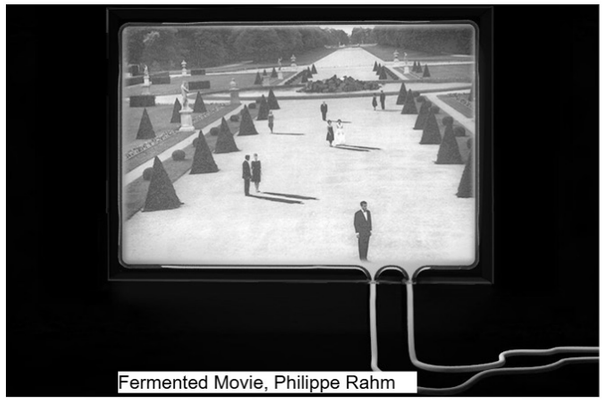
Against
This has nothing to do with language or linguistics, although you will certainly find texts by Foucault or Deleuze that might help support your argument. (Tschumi, 226)

Something can only be captured through the language. A single word written on the spine of a book—namely, a title that encapsulates the entire book—can open an entrance to a reality we have undoubtedly lived within, though never spoken about. This kind of reality, shared by everyone but rarely spoken aloud, is shared through such words and accelerates the times. The moment one gazes at the folds of a curtain swaying in the wind, the moment eggs and chocolate are mixed until they become cream, the moment five fingers split apart from the palm—all of these lie at the very center of the sensations of life, and what exists within life can be grasped and made into architecture.
If contemporary architecture can be called a reciprocal response, in which the architect, standing as an individual within the world, gathers all the sensuous and intellectual genealogies collected directly from the world and offers them back beyond the lineage of architecture—then language is important. Because language opens a path to name what clearly exists but cannot be called by name out of fear, and to bring it back into sensation—that is, to open a path toward creating new architecture.

Session 10: 'FORM FOLLOWS CLIMATE' AND GREEN NEW DEAL OR "ELSE"

For
A yogurt will be given to each viewer at the end of the movie, allowing them to recover the 120 kcal lost through metabolism during the screening. (Rahm, 317)

Climate is everywhere. It exists both inside and outside the body—in the concrete and glass of a building's facade, in the food we eat, and in every other object. But more than that, every living moment involves the flow of energy and the shifting of climate. To truly understand climate, we must enter into its most specific and situated moments. Philippe Rahm's Fermented Movie is a system that focuses on a single event occurring to a single person in a single moment. Sitting still in a seat, one watches a film for two hours. During that time, invisible events unfold inside the body: calories are burned through internal processes. Meanwhile, the heat emitted from the screen warms milk placed nearby, which ferments into yogurt. After the film ends, the viewer can regain the lost calories by eating the yogurt. An incredible density of interactions is contained within this delightful and enclosed micro-system. While our eyes are fixed on the screen and our soul is moved by the unfolding narrative, in fact, the screen is radiating heat. The body is quietly consuming energy. Fermented Movie makes this dimension visible and connected—it creates a new ecosystem by linking sensation, thermodynamics, and time in an architecture of metabolism.


Fermented Movie, Philippe Rahm


Biosphere 2

Against
This idea of architecture and design producing nature paralleled what Buckminster Fuller, John McHale, and Ian Mcharg, among others, referred to as world planning; that is, to understand ecological design as the design of the planet itself as much as the design of an object, building or territory . (Kallipoliti, 1)

But how can one plan a world? How can a planet be designed? We can design objects, buildings, and even territories because we can define their boundaries and materials. But before planning a world, we must first define what the world is—and that act of definition is always partial, always situated. The term biosphere was coined to describe the entirety of Earth's living systems. Biosphere 2, built upon this definition, is not just a building but an architectural attempt to model the planet itself. Yet even in its ambition to replicate "the whole," it remains fundamentally anthropocentric: all other ecosystems are interpreted and represented through a human-centered lens. The fantasy that the whole Earth can be designed or simulated in totality necessarily excludes what cannot be diagrammed—nonhuman agency, dynamic contingency, the unknown. World planning may intend to care for the Earth, but it risks flattening it into something that can be measured, managed, and ultimately controlled.


both inside and ou
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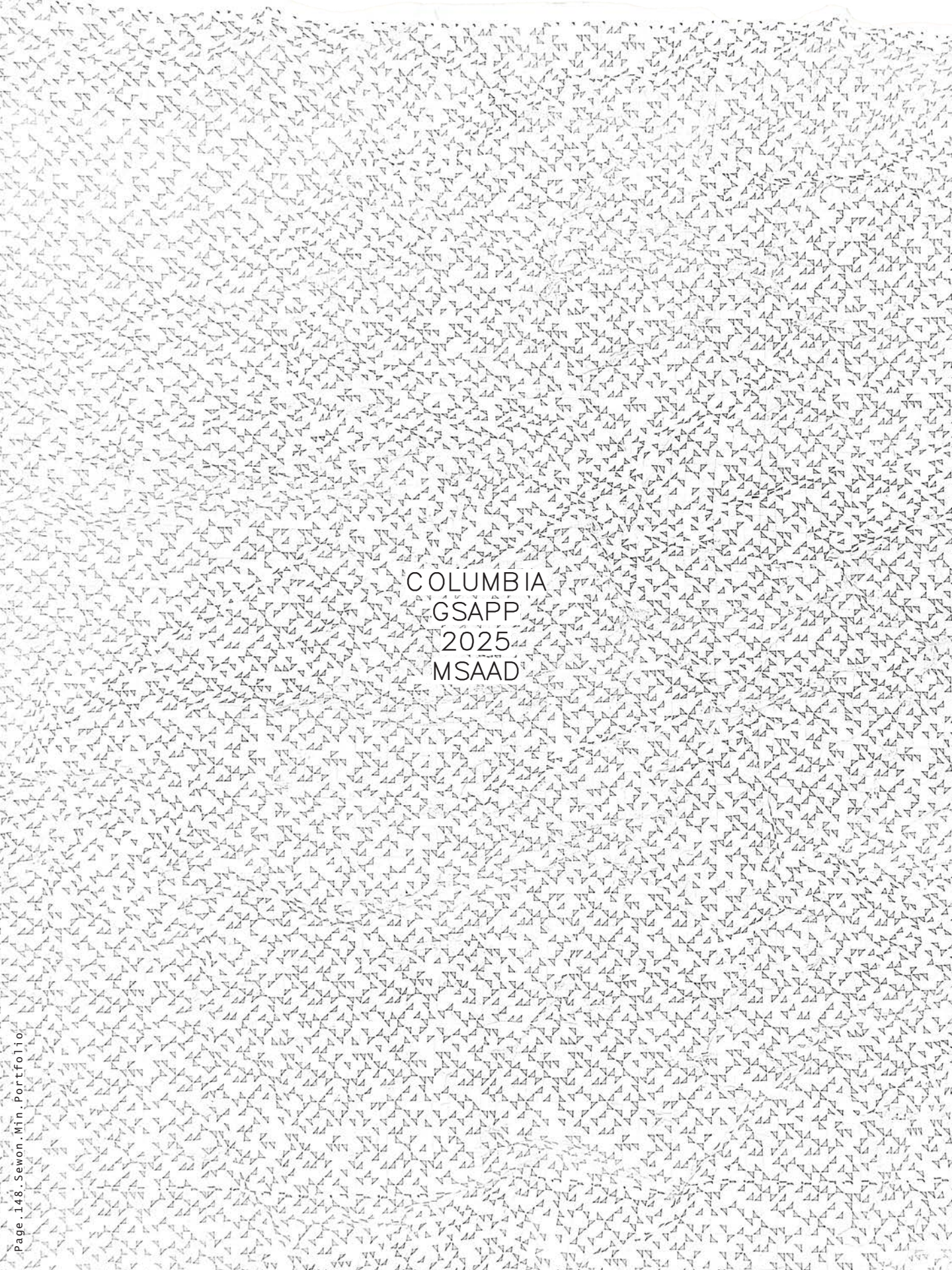
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