Process Matters

2025	Spring			
2025	Thresholds	Author	New York	Advanced Architectural Studio VI
2024	Health Center/Catalog of Clinics	Paradigma Estudio	Valverde de Leganés	Advanced Architectural Studio VI
2025	A Point of View	Author	Various	Architectural Photography
2024	Fall			
2024	Food-First Apartments	Author	New York	Advanced Architectural Studio V
1931	Sunnyside Garden Apartments	Clarence S.Stein	New York	Advanced Architectural Studio V
1910	Urban Hanok/Food Dictionary	Unknown	Seoul	Advanced Architectural Studio V
1940	The Humanizing of Architecture	Alvar Aalto	The Technology Review	The History of Architectural Theory
2024	Going Home/Transparency	Author	New York	Rendering Systems
1923	Bauhaus Exhibition	Walter Gropius	Weimar	Events in Modern Architecture
1930	Stockholm Exhibition	Gunnar Asplund	Stockholm	Events in Modern Architecture
1970	The Japan World Exposition	Kenzo Tange	Osaka	Events in Modern Architecture
2024	Summer			
2024	24/7 Conquest	Author, Youngbo Shim	New York	Advanced Architectural Studio
1969	345 Park Avenue	Emery Roth and Sons	New York	Advanced Architectural Studio
1984	Victims	John Hejduk	Berlin	Arguments
1948	Dymaxion House	R.Buckminster Fuller	Various	Arguments

2025	Thresholds	Author	New York	2025 Spring
2025	A Point of View	Author	Various	2025 Spring
2024	Food-First ApartmenWWts	Author	New York	2024 Fall
2024	Going Home/Transparency	Author	New York	2024 Fall
2024	24/7 Conquest	Author, Youngbo Shim	New York	2024 Summer
2024	Health Center	Paradigma Estudio	Valverde de Leganés	2025 Spring
1984	Victims	John Hejduk	Berlin	2024 Summer
1970	The Japan World Exposition	Kenzo Tange	Osaka	2024 Fall
1969	345 Park Avenue	Emery Roth and Sons	New York	2024 Summer
1948	Dymaxion House	R.Buckminster Fuller	Various	2024 Summer
1940	The Humanizing of Architecture	Alvar Aalto	The Technology Review	2024 Fall
1931	Sunnyside Garden Apartments	Clarence S.Stein	New York	2024 Fall
1930	Stockholm Exhibition	Gunnar Asplund	Stockholm	2024 Fall
1923	Bauhaus Exhibition	Walter Gropius	Weimar	2024 Fall
1910	Urban Hanok	Unknown	Seoul	2024 Fall

2025
Spring

Thresholds

Advanced Studio VI
Spring 2025
Hilary Sample
Angela A. Keele(TA)

Small Footprints
The Architecture of Clinics
Urgent Care, 24H, A Little Lighthouse, Thresholds, Chairs
Fuzzy, Horizontal, Paper Models, Clinics, Storefronts, Vacancy, Health

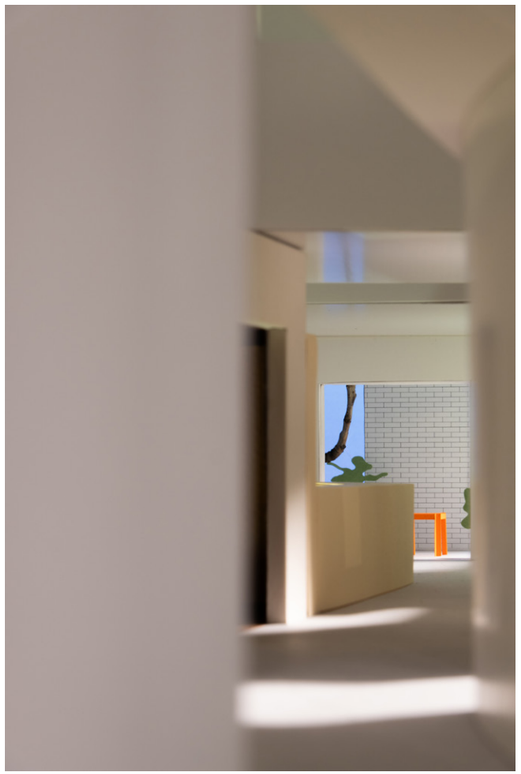
A Health Center. A Public Urgent Care. Open 24 hours.
Offering Primary and Urgent Care (not ER). Functions as a Cooling and Heating Center during extreme weather. A place where neighbors can sit and rest freely throughout the year. A little shelter in Central Harlem—a small dot. A place to take cover from the rain, cool off on hot days, and stay warm on cold days.

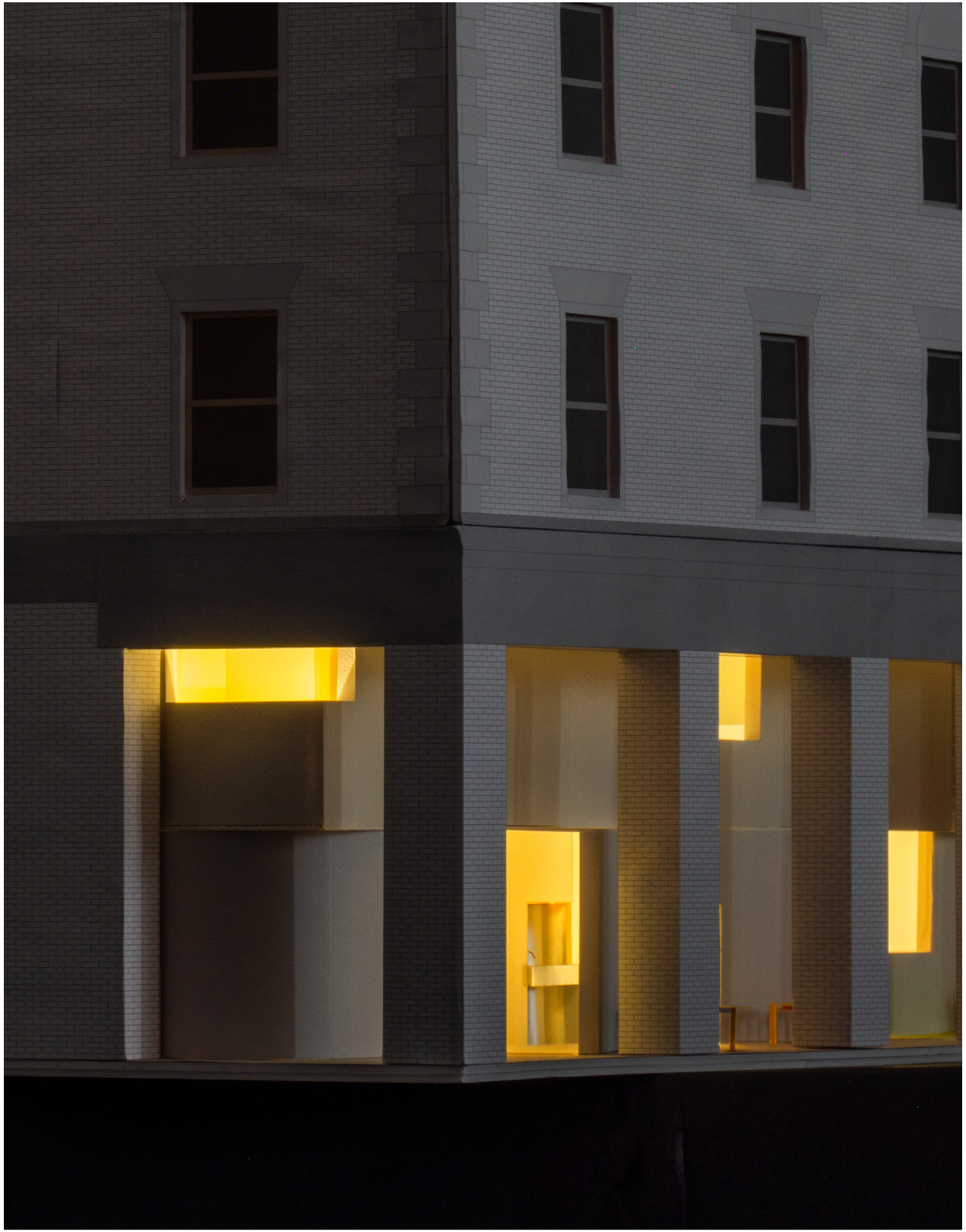
No one chooses when to fall ill. It can happen anytime—day or night, weekday or weekend. Often, we don't even know the cause. In emergencies like car accidents, one would have to go straight to the only ER in Harlem. But there are also less critical, yet still urgent cases that require immediate care. For example, a child might suddenly develop a high fever that doesn't go down, even after taking medicine and applying cold towels at home. Situations like this happen more often than we expect in life. This place is primarily meant to serve those kinds of needs.

* ER, Emergency Room

Entrance/ A Little Lighthouse. A First impression. The Outermost Shell

This small shelter begins to stand out from afar, like a lighthouse.
It always stands there, just as it is—on late nights, under the blazing sun, in the bitter cold—always in the same place, simply being itself.
A gentle and gradual spectrum of layers between spaces: indoor and outdoor, private and public.





Chairs/

One
Chairs for the public, neighbors, and the community. Not too cold, not too hot. Leaning shadows on summer days, warm sunlight in winter. Fresh air flows. Quiet. Friendly.

Two
Chairs for the sick, and their friends. Calm and private. Minimal distractions. A little garden.

Three
Chairs for the staff. A place to relax. A place where you can't see inside from the outside, but from the inside, you can keep an eye on what's going on outside. Somewhere they can sit comfortably, eat, and even lie down to rest.

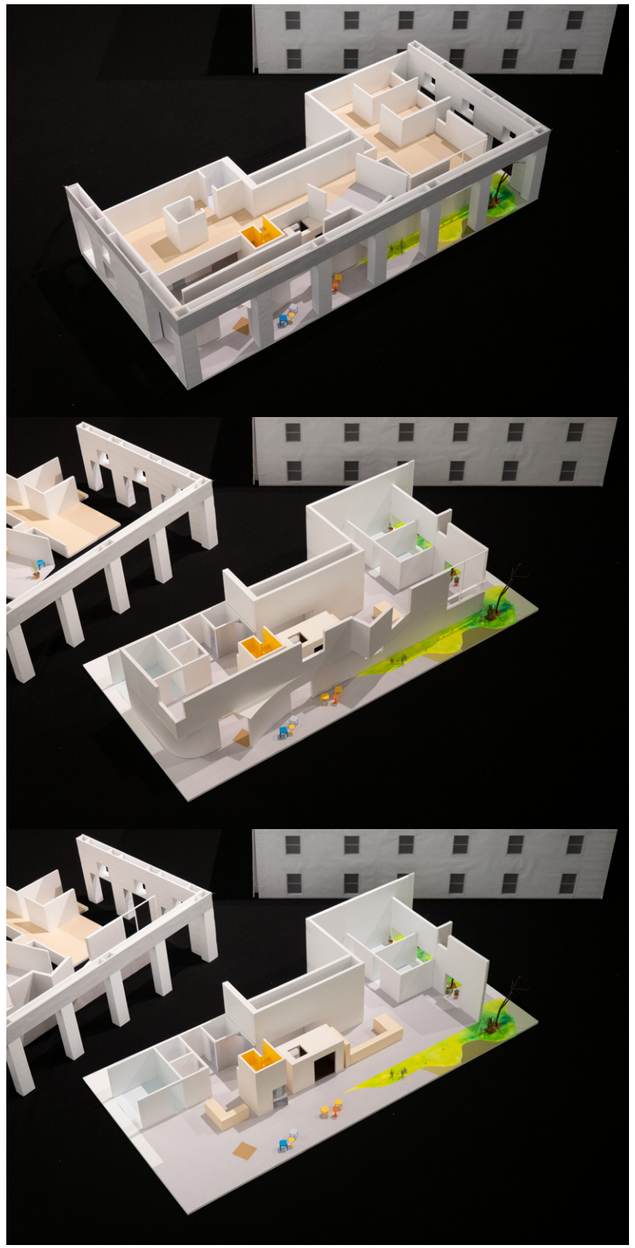
Offering Primary and Urgent Care (not ER).
Functions as a Cooling and Heating Center during extreme weather. A place where neighbors can sit and rest freely throughout the year.
A little shelter in Central Harlem—a small dot.
A place to take cover from the rain, cool off on hot days, and stay warm on cold days.

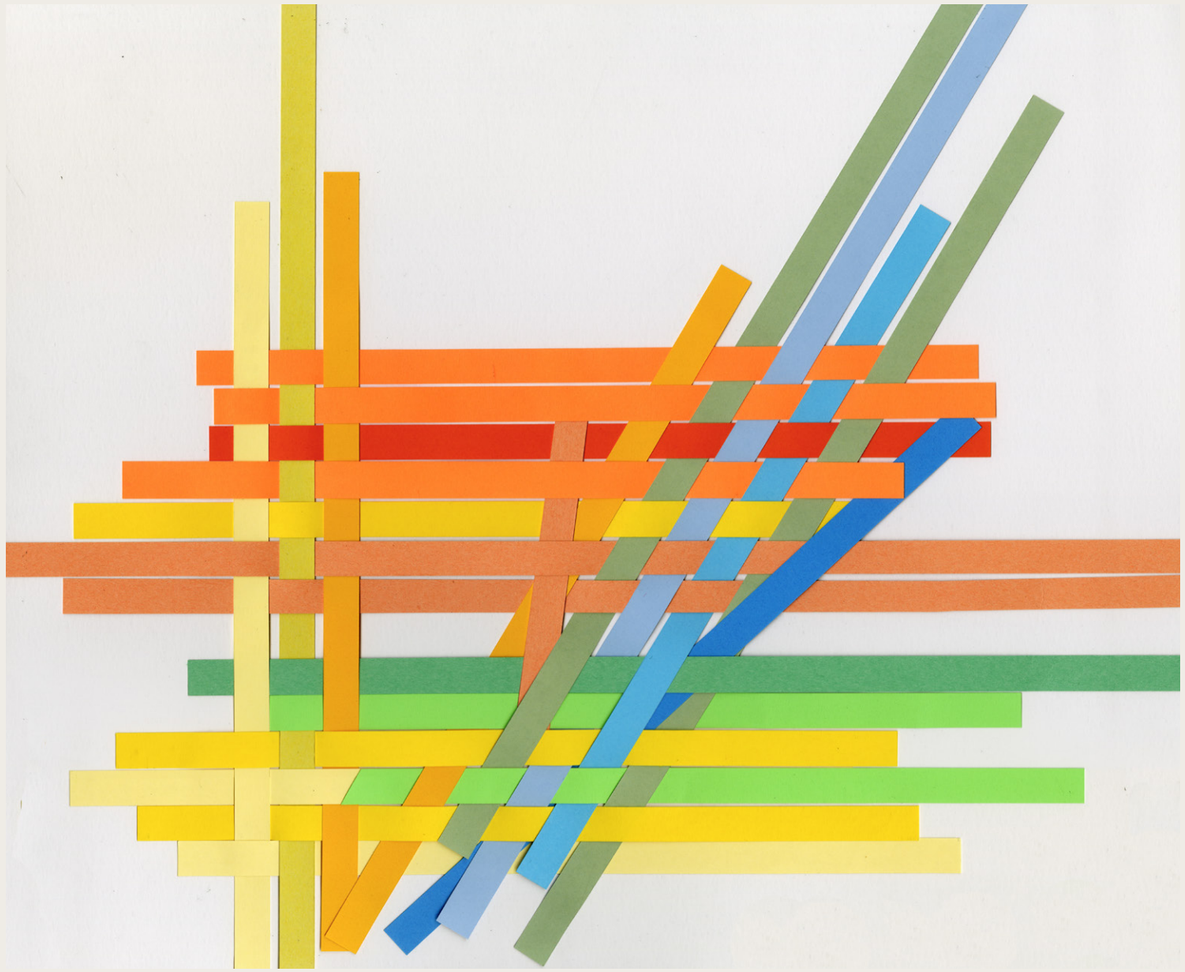
* ER, Emergency Room
* Urgent Care, A walk-in clinic for minor illnesses or injuries that need quick treatment.

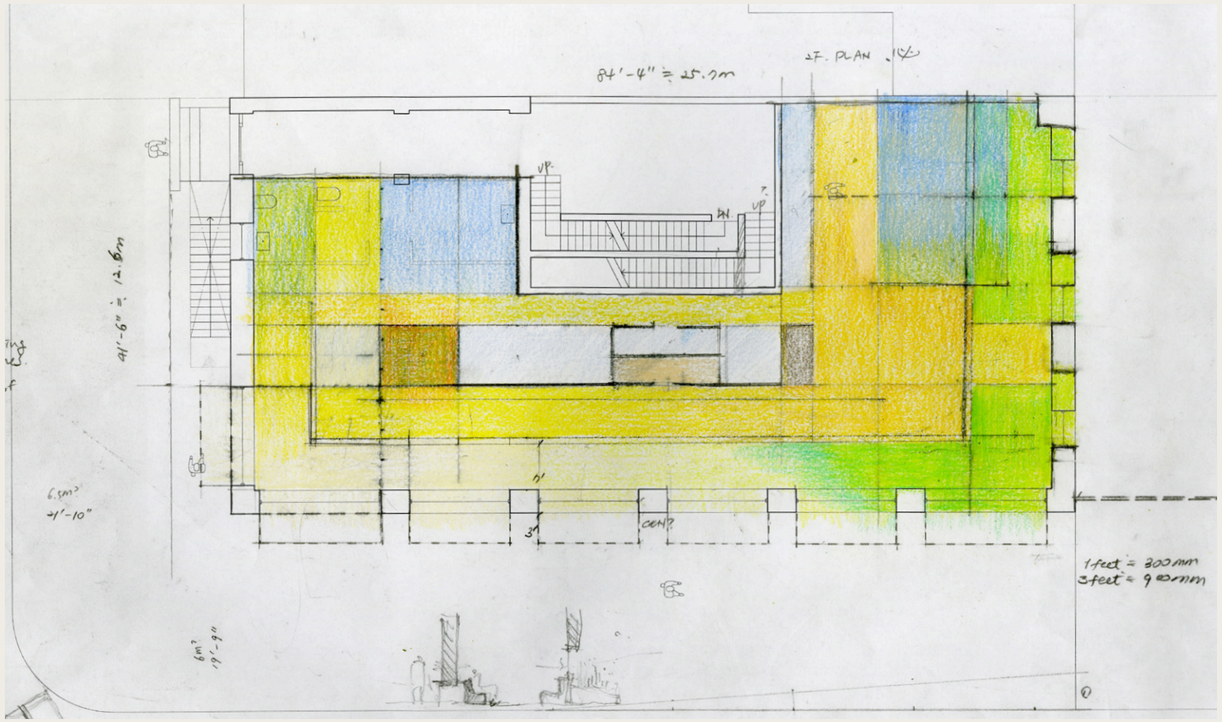
Entrance
A Little Lighthouse. A First impression. The Outermost Shell

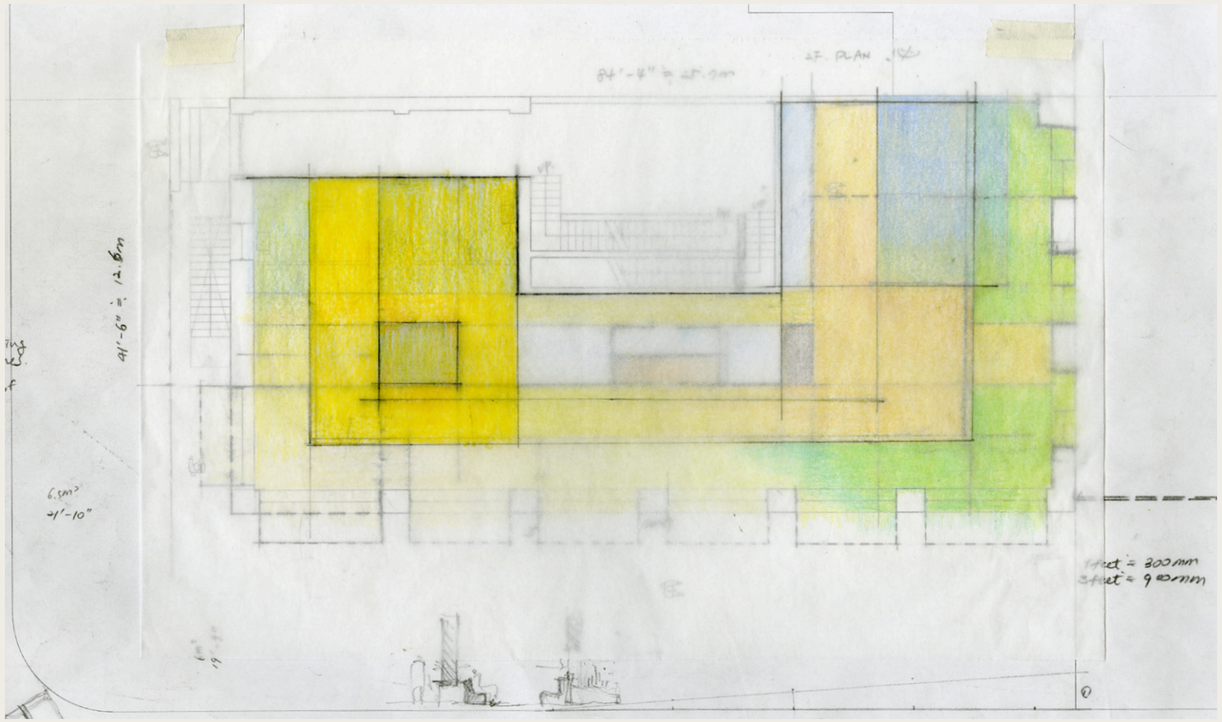
This small shelter begins to stand out from afar, like a lighthouse. It always stands there, just as it is—on late nights, under the blazing sun, in the bitter cold—always in the same place, simply being itself.
A gentle and gradual spectrum of layers between spaces: indoor and outdoor, private and public.

A Subtle Transformation between different seating areas, Thresholds






1F. PLAN
84'-6" ≒ 25.7m
41'-6" ≒ 12.6m
UP
UP
DN
1
3'
CENT
6.5m²
+1'-10"
6m²
1'-9"
1 feet = 300mm
3 feet = 900mm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84'-6" ≒ 25.7m
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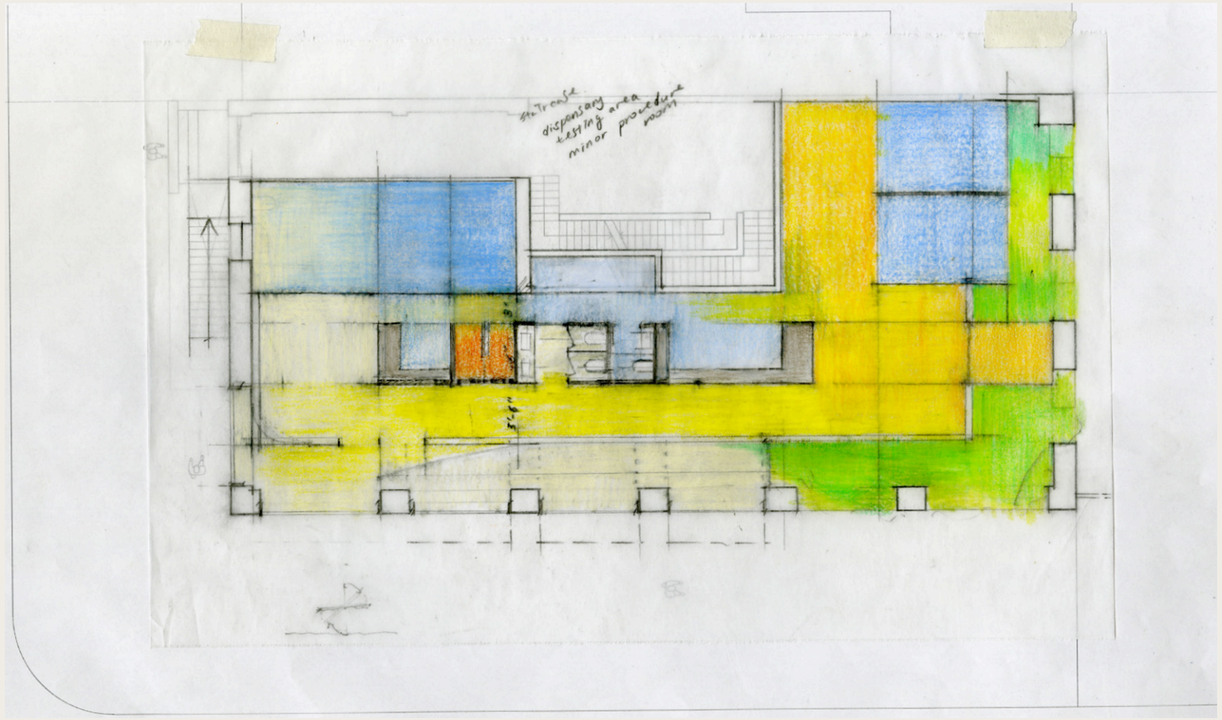
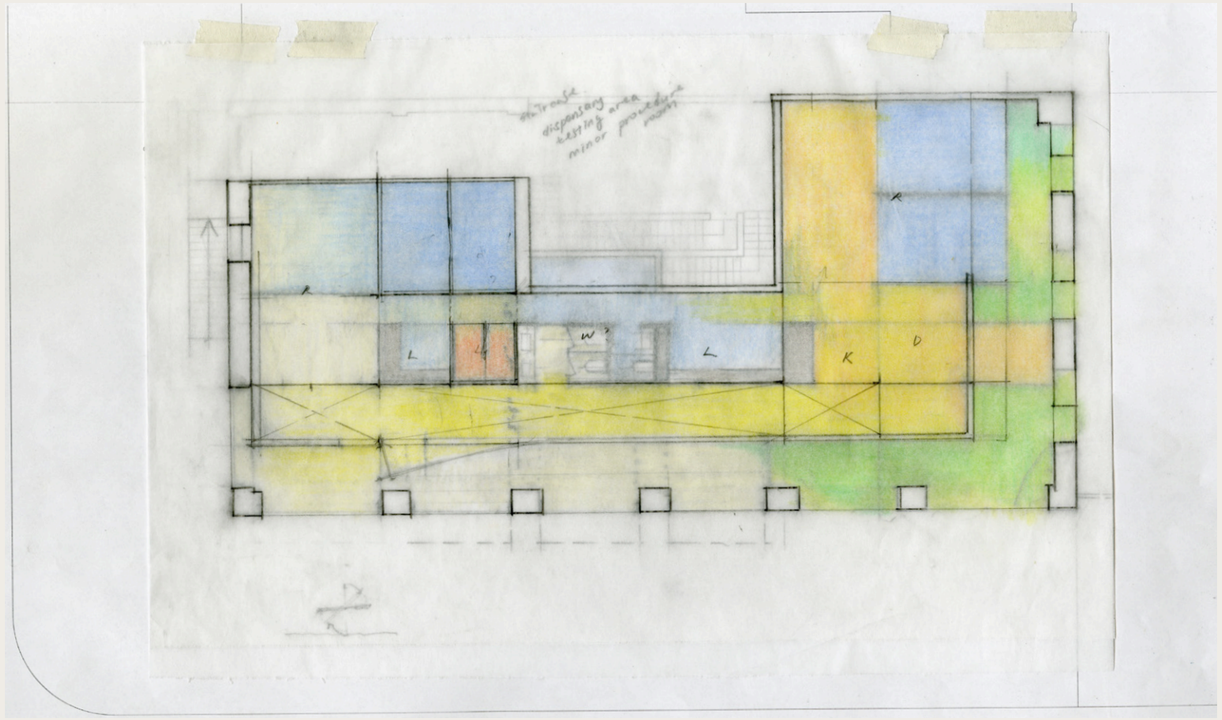
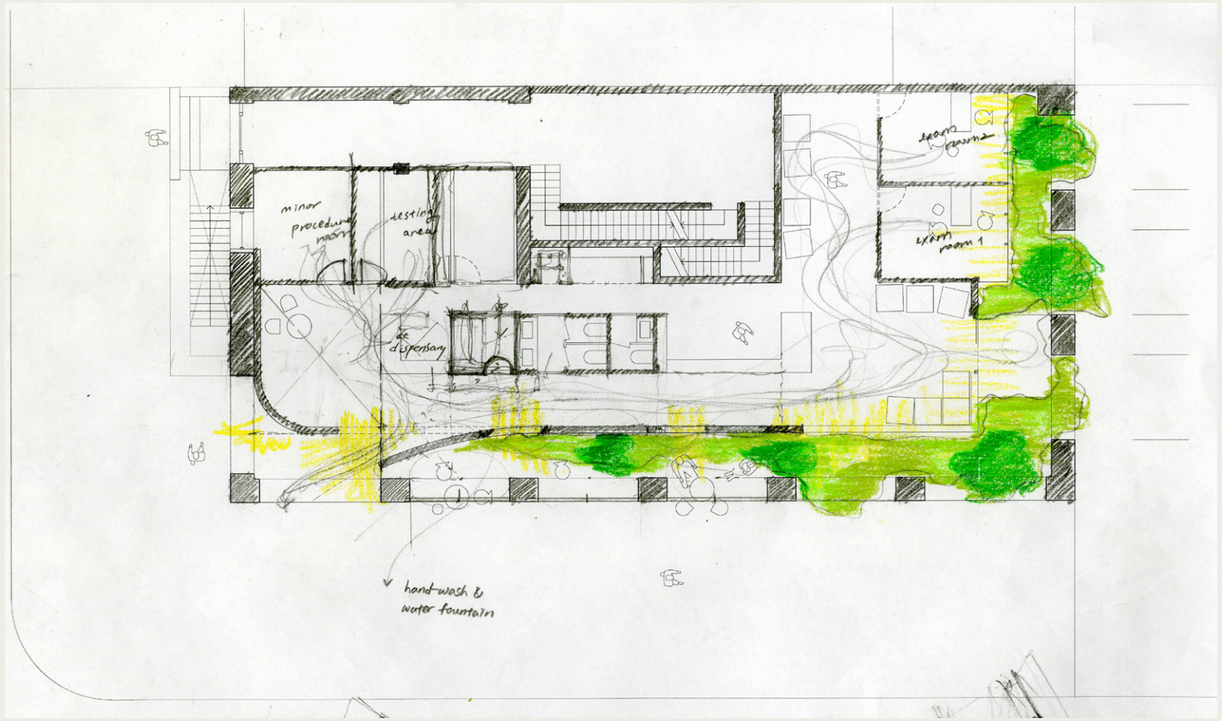
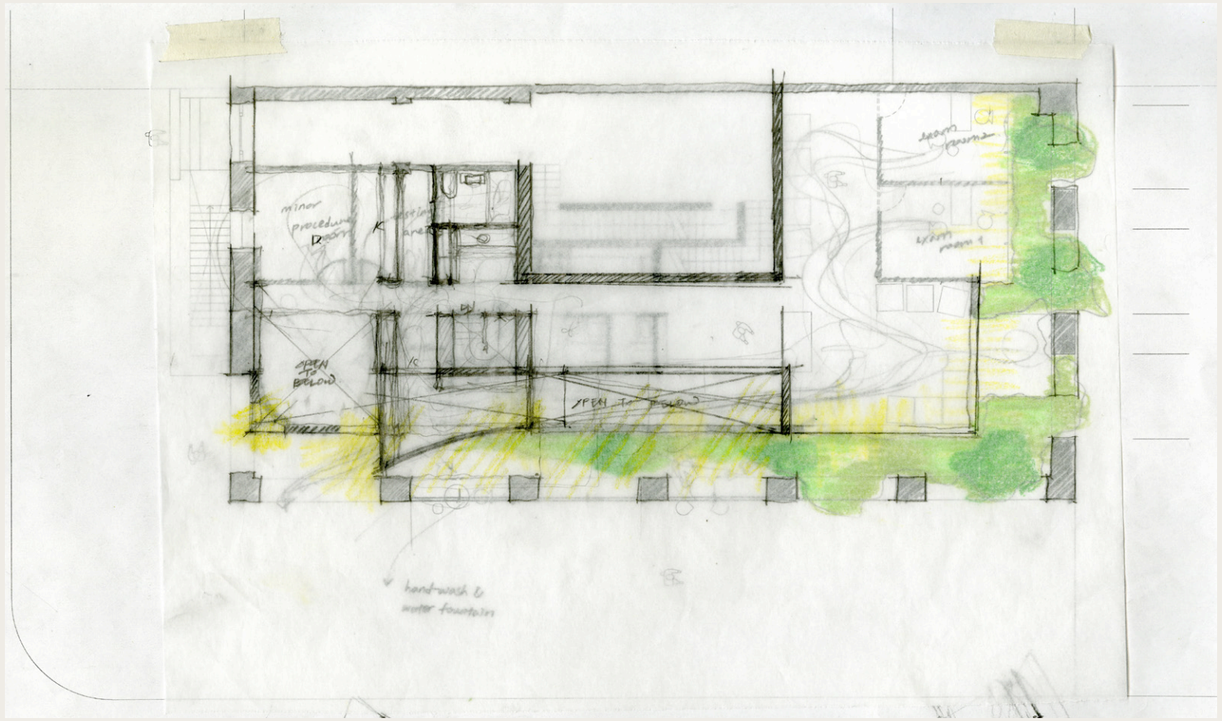
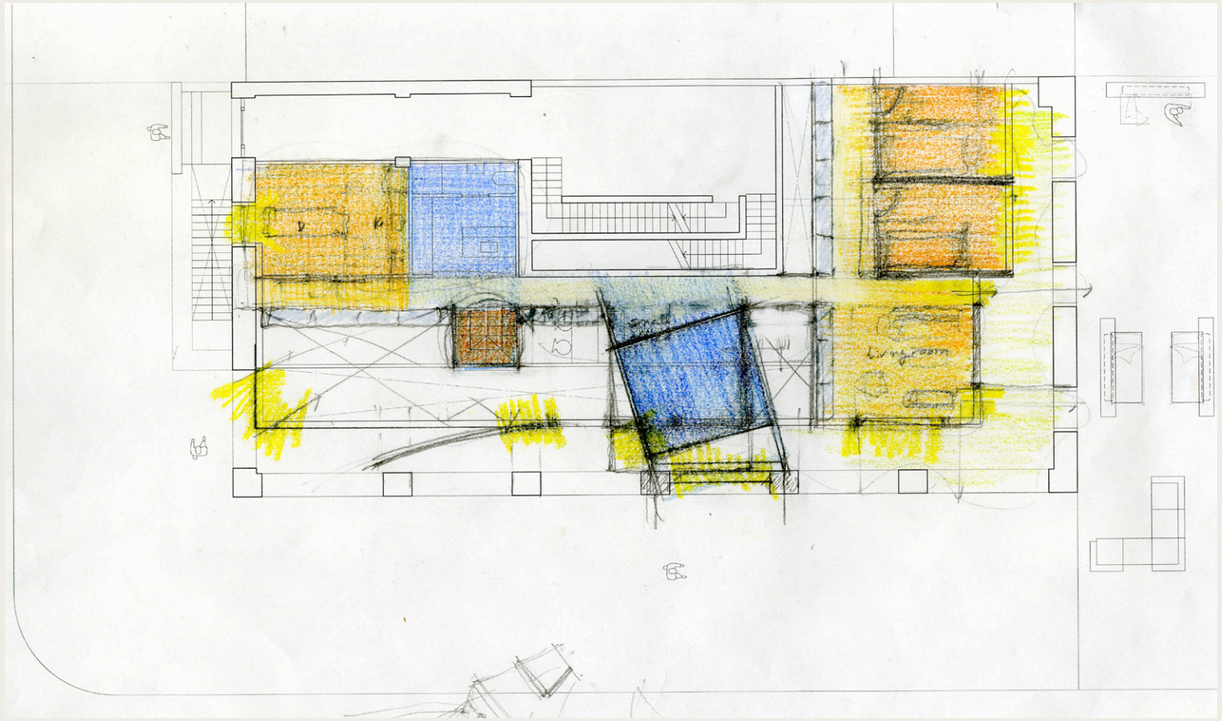
6.5m²
+1'-10"
1 feet = 300mm
3 feet = 900mm


skincare
dispensary
waiting area
minor procedure
room


skincare
dispensary
waiting area
minor procedure
room

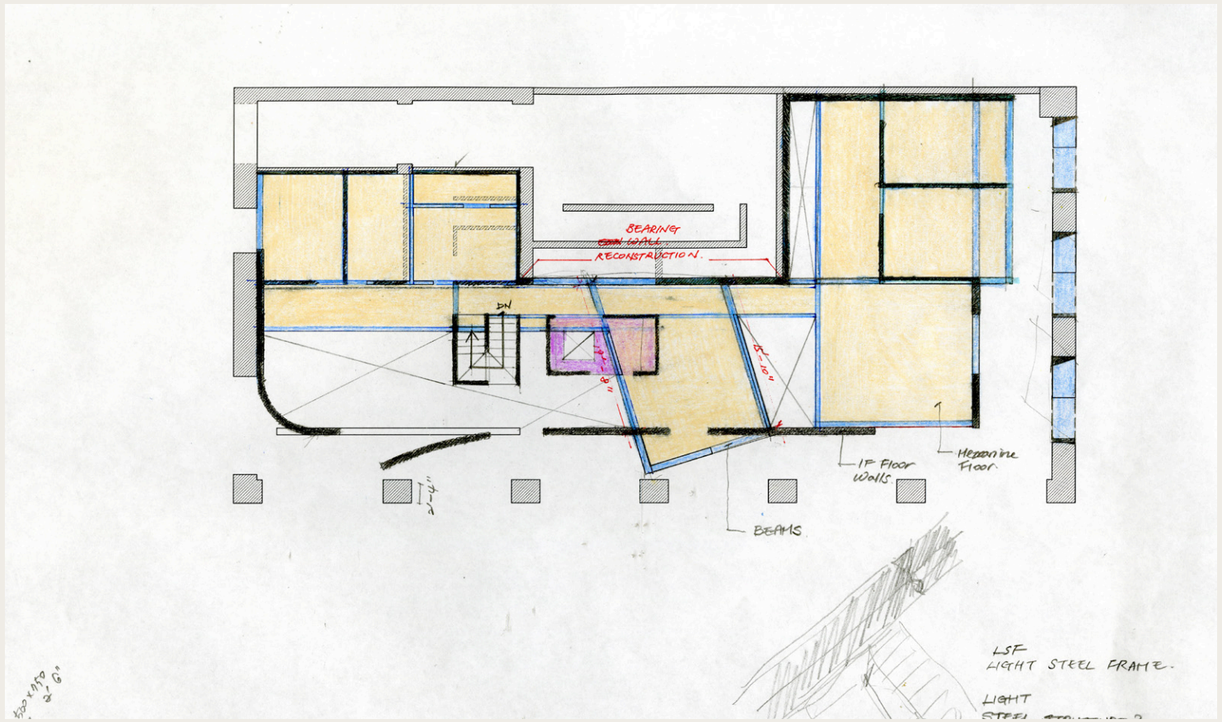

minor procedure room
testing area
dispensary
exam room
exam room 1
hand-wash &
water fountain

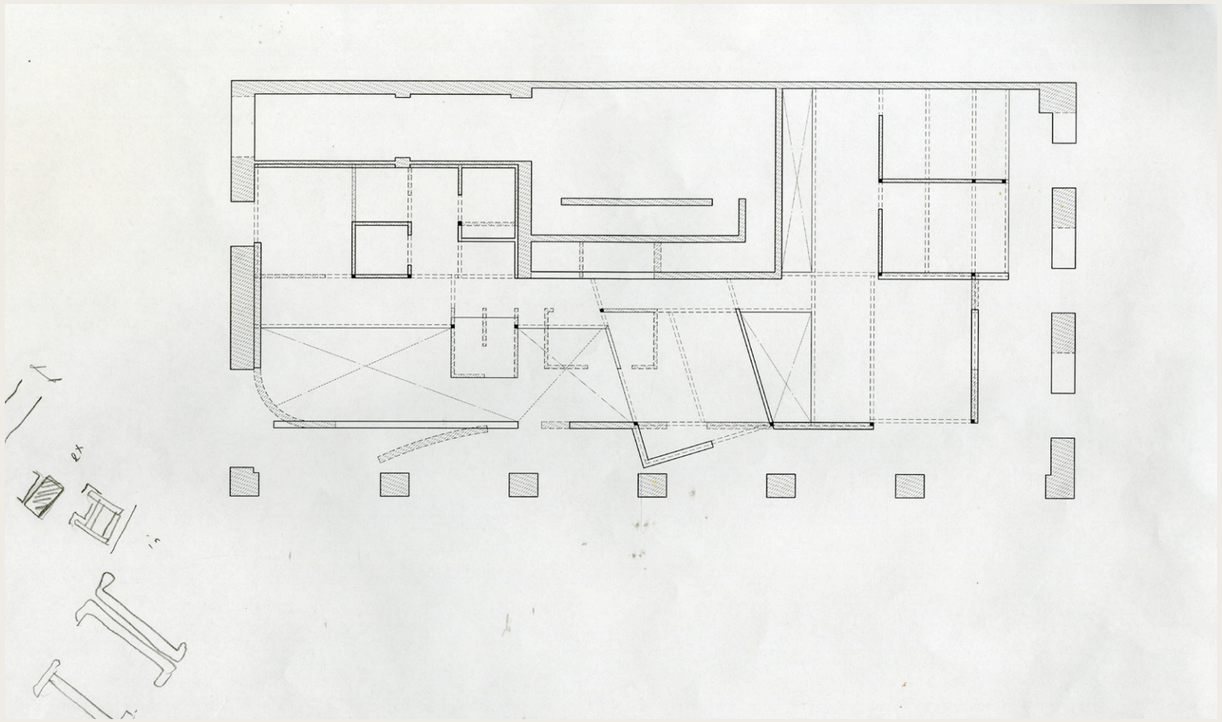

minor procedure room
exam room
exam room 1
OPEN TO BELOW
hand-wash &
water fountain

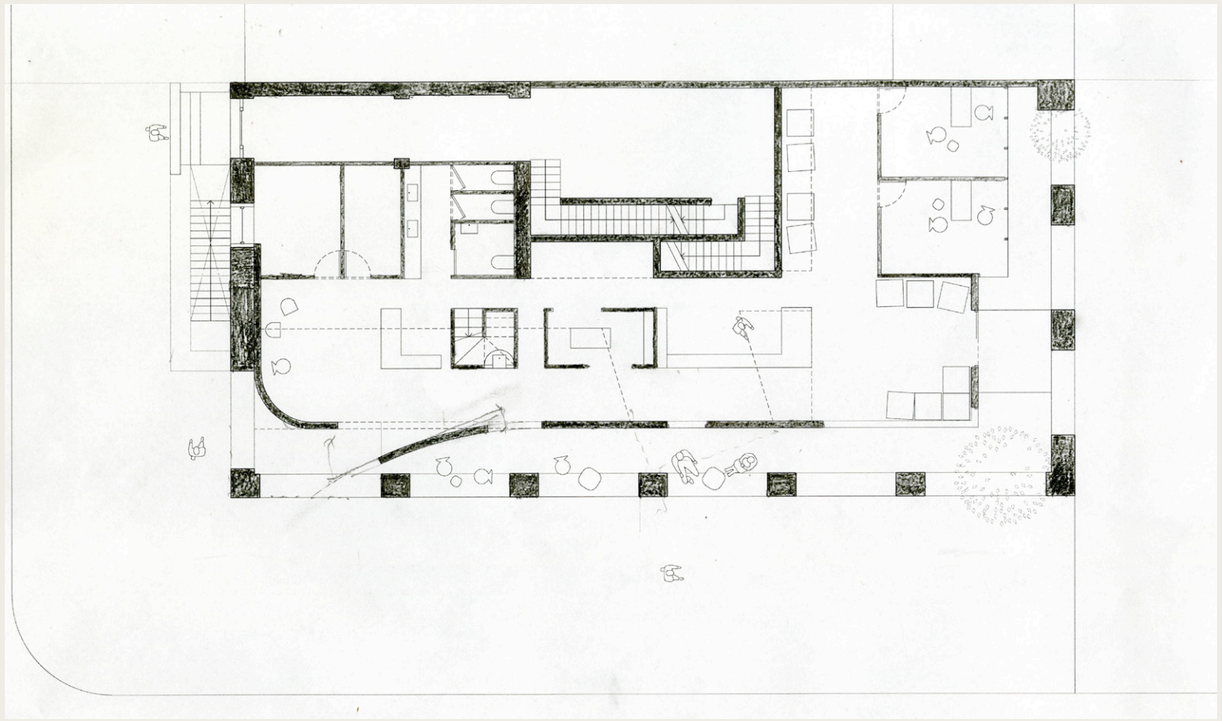


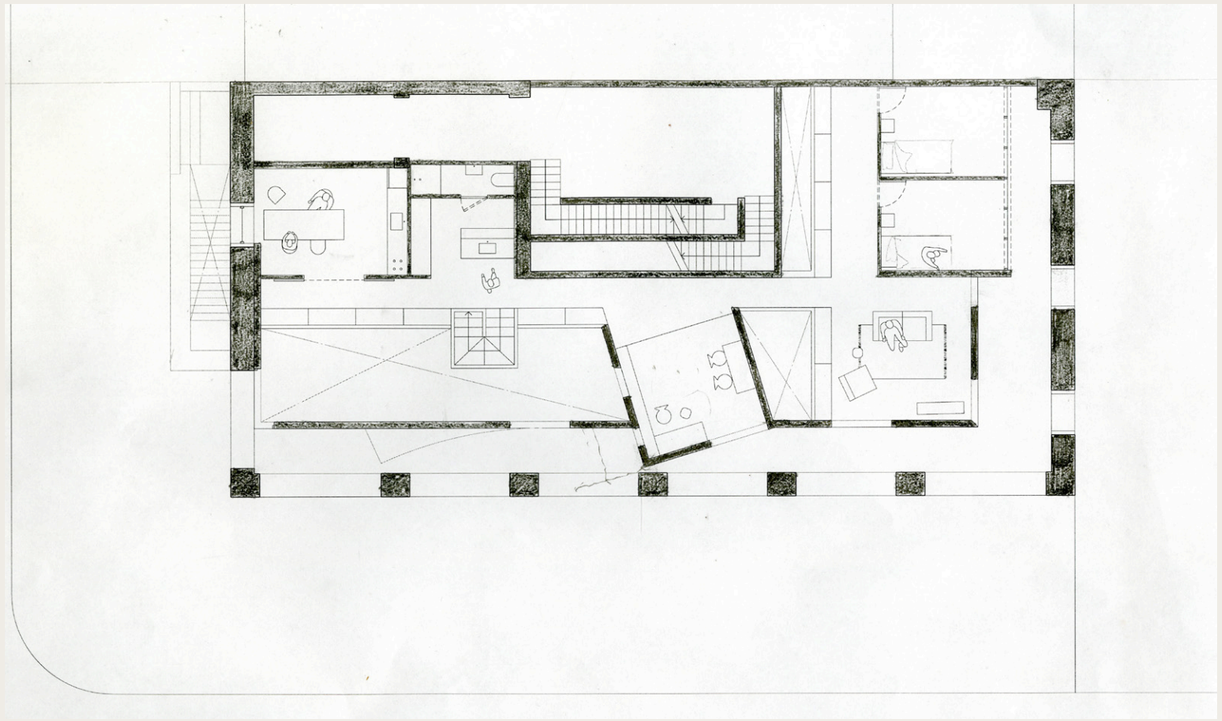
20

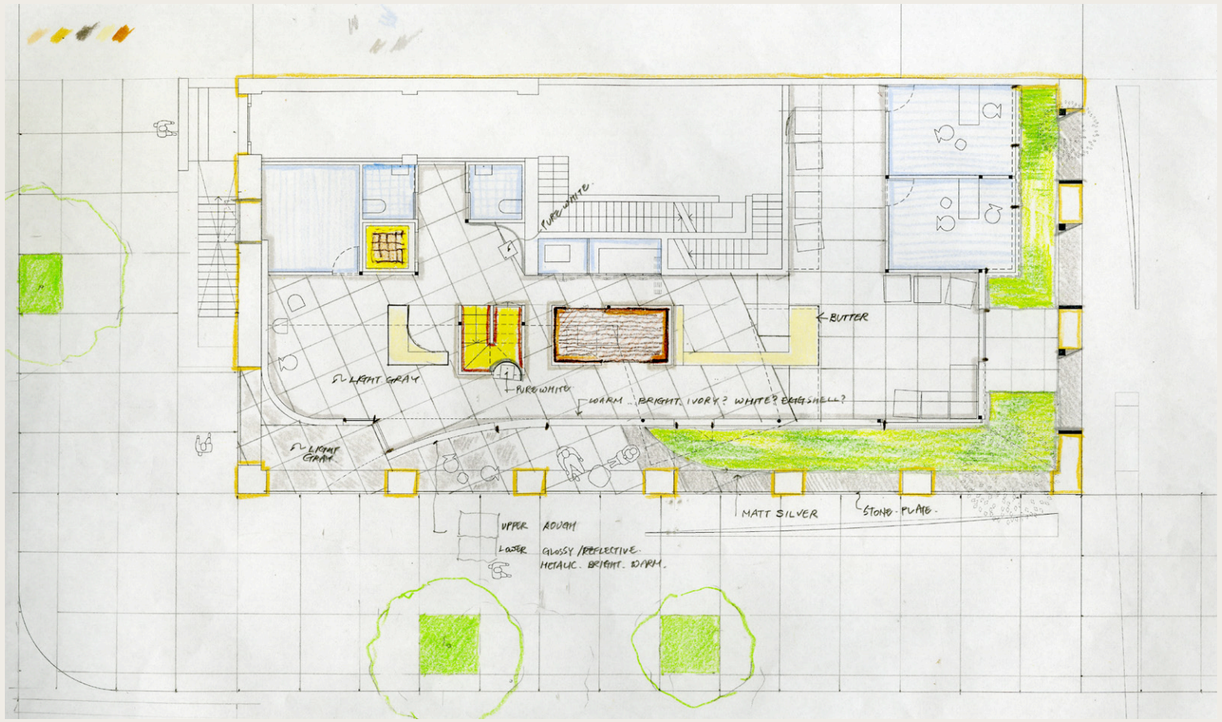
21

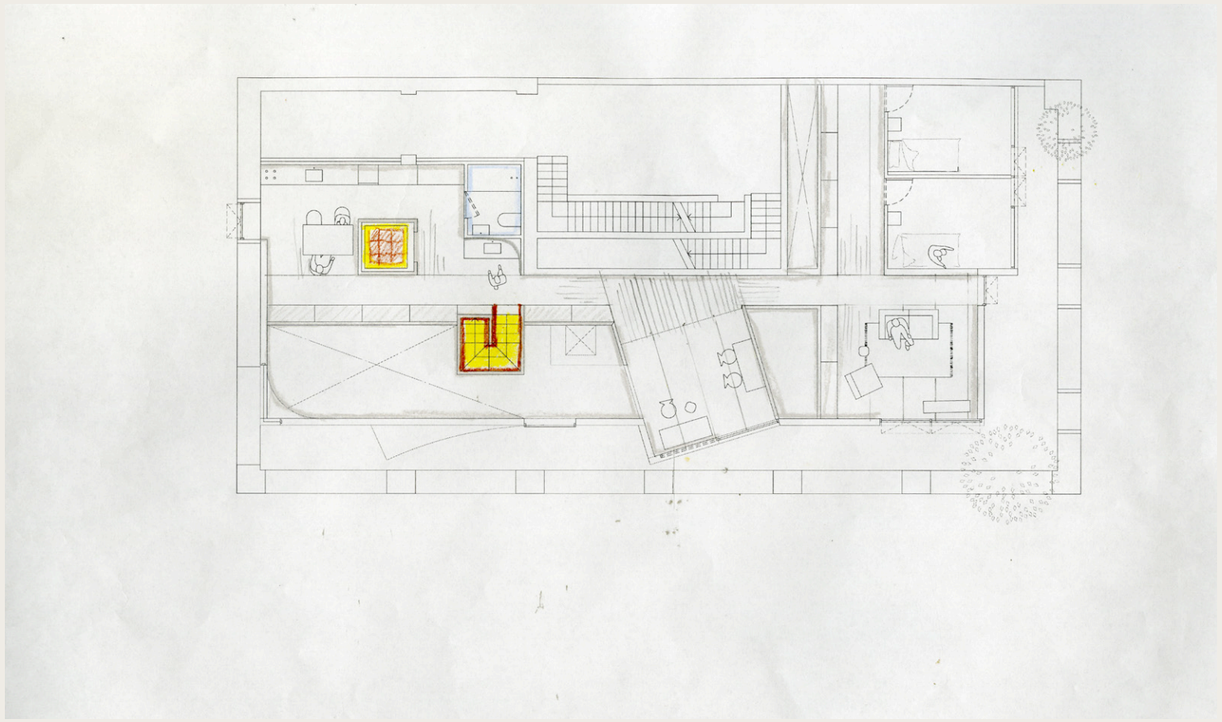

BEARING
RECONSTRUCTION.
DN
1F Floor
Walls
Mezzanine
Floor
BEAMS
LSF
LIGHT STEEL FRAME.
LIGHT

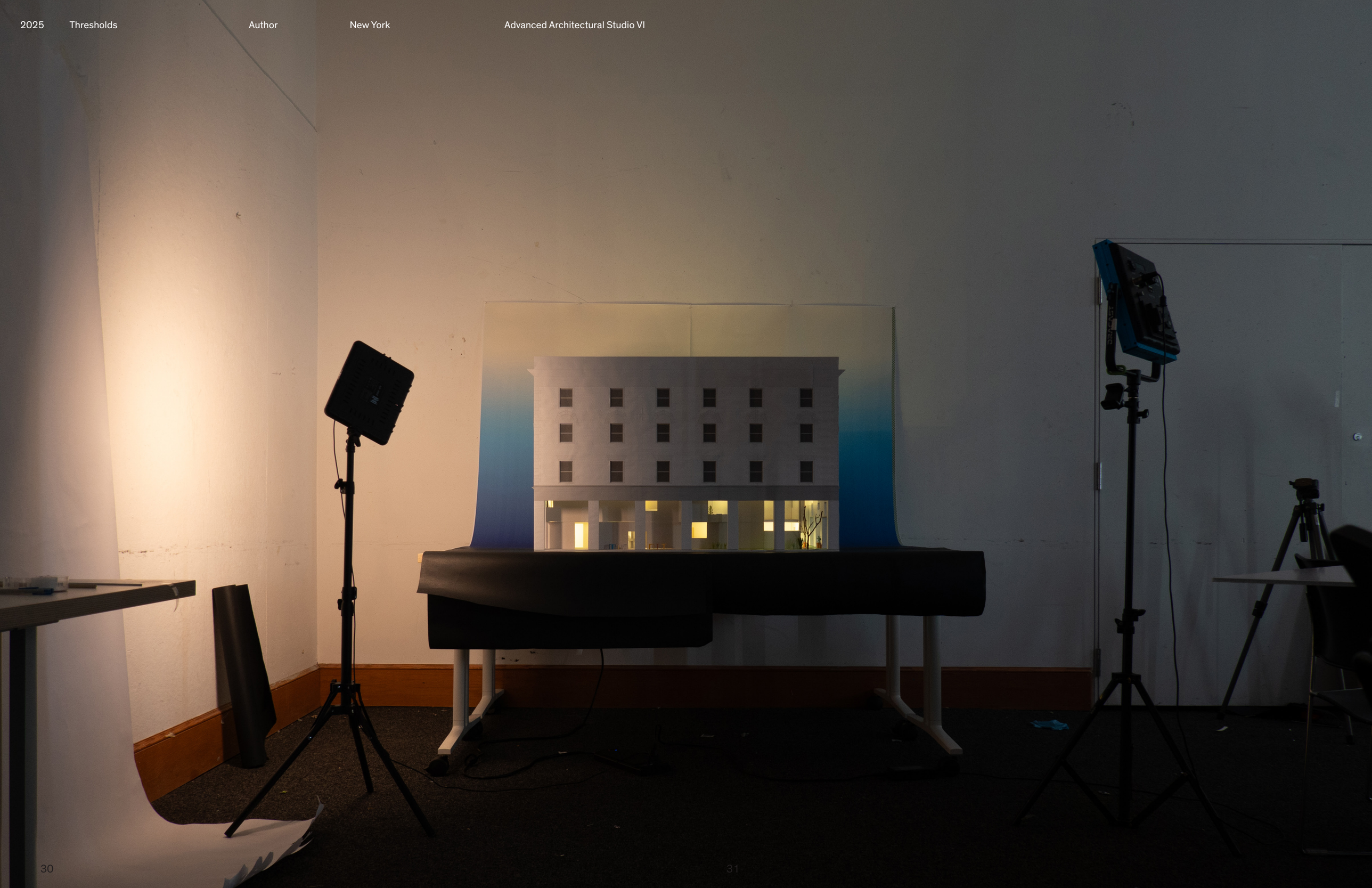







PURE WHITE
BUTTER
LIGHT GRAY
PURE WHITE
WARM. BRIGHT. IVORY? WHITE? EGGSHELL?
LIGHT GRAY
MATT SILVER
STONE PLUMB.
UPPER ADUSH
LOWER GLOSSY / REFLECTIVE
METALIC. BRIGHT. DARK.





Health Center

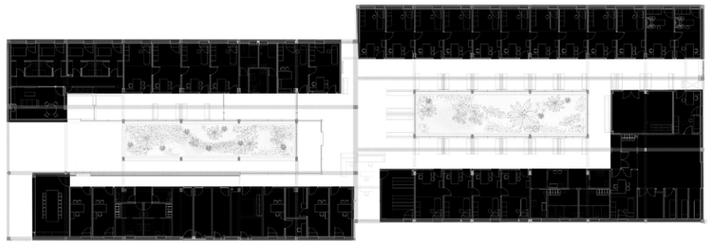
Advanced Studio VI
Spring 2025
Hilary Sample
Angela A. Keele(TA)

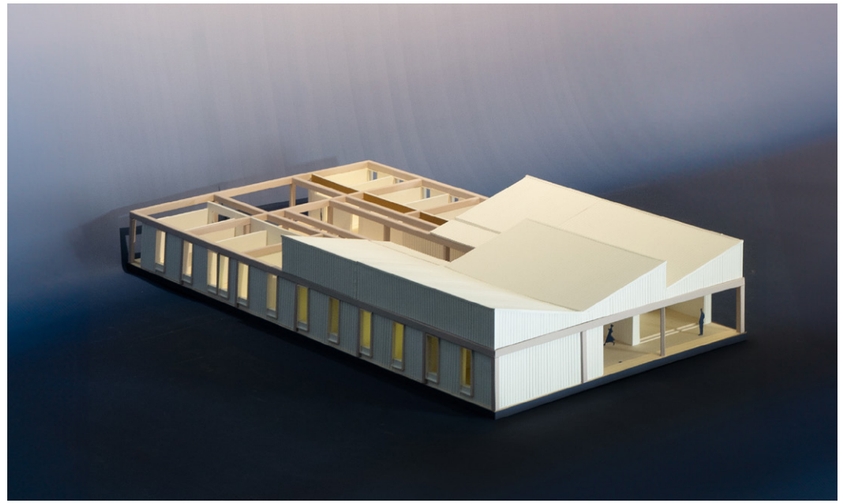
Small Footprints
The Architecture of Clinics
Health Center
Case Study

The studio Small Footprints began with a case study on clinics.
Students selected various types of clinics—such as private clinics, health centers, Maggie's Centres (homes for cancer care), and sanatoriums.
Each student conducted research, documented their findings, and built a model.
Together, these became part of our catalog of clinics.

Health Center, Paradigma Estudio
A Health Center in Valverde de Leganés, designed in 2021 by Paradigma Estudio.
Located on a deep, narrow plot in a developing urban area.
Two offset, single-story volumes with sloped roofs.
Each volume surrounds a courtyard—bringing in daylight, reducing noise.
Interior layout: courtyard – waiting area – consultation room.
The courtyards let patients observe weather and seasonal changes.
Entry is layered: street – porch – courtyard – interior.
Aims to shift from an institutional image to a more domestic, approachable space.
Designed to connect with nearby green areas and future housing.

Catalog of Clinics





Paradigma Estudio Health Center 2021 2024

In 2021, in the post-pandemic context, Paradigma Estudio designed a Health Center in the city of Valverde de Leganés, located in the Badajoz province of western Spain, where urbanization is in progress. Rethinking the typology of Health Centers, Paradigma Estudio aimed to create a humanized, bright, and healthy space.
The given site has a short facade and a deep plot, facing an undefined urban context where streets have no names, and clear boundaries are yet to be established. On one side, there is a green area, while on the other, cultivated fields extend across the landscape.
To accommodate the long and narrow plot, the mass is divided once. These two twin volumes embrace courtyards that bring in natural light and control noise. Around the courtyards, the interior spaces are organized into functional bands: courtyard – waiting area – consultation room. These twin buildings are slightly shifted from each other as they sit on the site. Where the two volumes meet and where the courtyards face each other, the entrance and the central waiting area are created. Instead of a single wall or door marking the transition from outside to inside, multiple layers of spaces overlap to shape the entry sequence. These spatial layers act as both intermediary spaces and privacy filters:
street – porch – courtyard – consultation room.

The two courtyards brighten and enliven the interior spaces, allowing patients in the waiting area to sense the changing seasons and weather.
To harmonize with the surrounding green spaces and the future residential buildings, a single-story volume with sloping roofs was chosen. This design aims to move away from the institutional image of conventional Health Centers and reinterprets it as a more domestic “House of Care.”

2

Adaptability and Expandability:
Post-pandemic, Ongoing Urbanization

This project began during the pandemic period (December 2019 – May 2023), with construction starting in March 2023, when the pandemic was nearing its end, and completion in 2024. The impact of COVID-19 is evident in the systematic floor plan configuration. When Paradigma Estudio conceived this project, they studied other projects built during past pandemics. One of them was the Open Air School by Jan Duiker, constructed during the tuberculosis pandemic, which featured large windows. The strong structural system of this project allowed for the reconfiguration of various floor layouts. Similarly, in the case of Paradigma Estudio’s Health Center, its robust structure enables the reconfiguration of clinics. Additionally, the courtyard-centered layout provides a guideline for future reconfiguration.

For example, the consultation rooms could potentially be converted into temporary isolation rooms for patients in need of quarantine.

The building consists of two twin masses, with the main entrance and reception area placed between them. This layout suggests that, if necessary, the second mass could be entirely isolated to prevent the spread of infectious diseases.

3

Adaptability and Expandability:
Post-pandemic, Ongoing Urbanization

The ongoing urbanization of this region is reflected in its courtyard-facing layout and its expandable configuration. Spain is currently experiencing a phenomenon known as España Vaciada (Empty Spain), where cities are seeing an increase in population while villages are gradually losing residents. Valverde de Leganés is an exception in the Extremadura region, as it is the only city in its surroundings with a growing population. The decision to construct a relatively large health center (1,946.8 m² / 20,955.2 sqft) in a town with only 3,894 inhabitants reflects this anticipated growth.

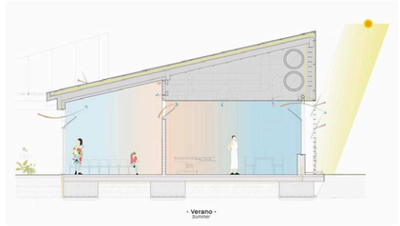
Due to its courtyard-based floor plan, the building's interior quality—especially in the waiting areas, which are of particular importance—remains less affected by changes in the surrounding landscape (which currently consists of greenery and farmland). Additionally, its modular massing approach, where new volumes can be added, allows for future expansion according to evolving needs.

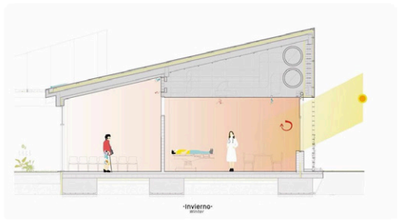
4

Consistency: **Exterior Appearance**
Interior Function
Structural System

The space is divided into a central courtyard, waiting area, and consultation rooms, with a structure arranged in three rows to match these functions. The exterior consists of three consecutive gabled roofs, reflecting the structural system. The program, structure, and exterior maintain consistency in spatial organization, allowing users to intuitively understand circulation and navigate the building. In other words, without needing to ask for directions, users can recognize key visual elements, move accordingly, and arrive at the main entrance and waiting area before entering the consultation rooms.

5





Natural Lighting and Materials:
Articulating the atmosphere

Windows, ceiling height and shape, as well as the finishing materials for the walls, floors, and ceiling, are selected based on the needs of the interior space.

The waiting area receives the highest level of natural light through the courtyard. The flooring is made of glossy stone, which reflects the incoming light, making the interior even brighter. The ceiling follows the shape of the roof, achieving a relatively high ceiling height. However, to reduce the ambient noise that may arise from the high ceiling and stone flooring, the ceiling is finished with wooden acoustic panels. The wood tones of the ceiling prevent the space from feeling too open and instead create a calm and warm atmosphere. The decision to maintain the shape of the roof and use wooden finishes can be interpreted as an effort to create a warm, home-like ambiance rather than a cold, clinical hospital environment.

The consultation rooms receive natural light through tall, vertically oriented windows facing the exterior of the building and additional windows facing the courtyard (waiting area). The windows toward the waiting area are placed high on the wall to ensure privacy. The interior is finished entirely in white tones. The ceiling is flat and set at a height of 3.2 meters, presumably finished with white acoustic panels. The floor has a seamless finish, prioritizing cleanliness and neatness, which are essential qualities for a consultation room.

6

Climate, Air Circulation, Heat Control

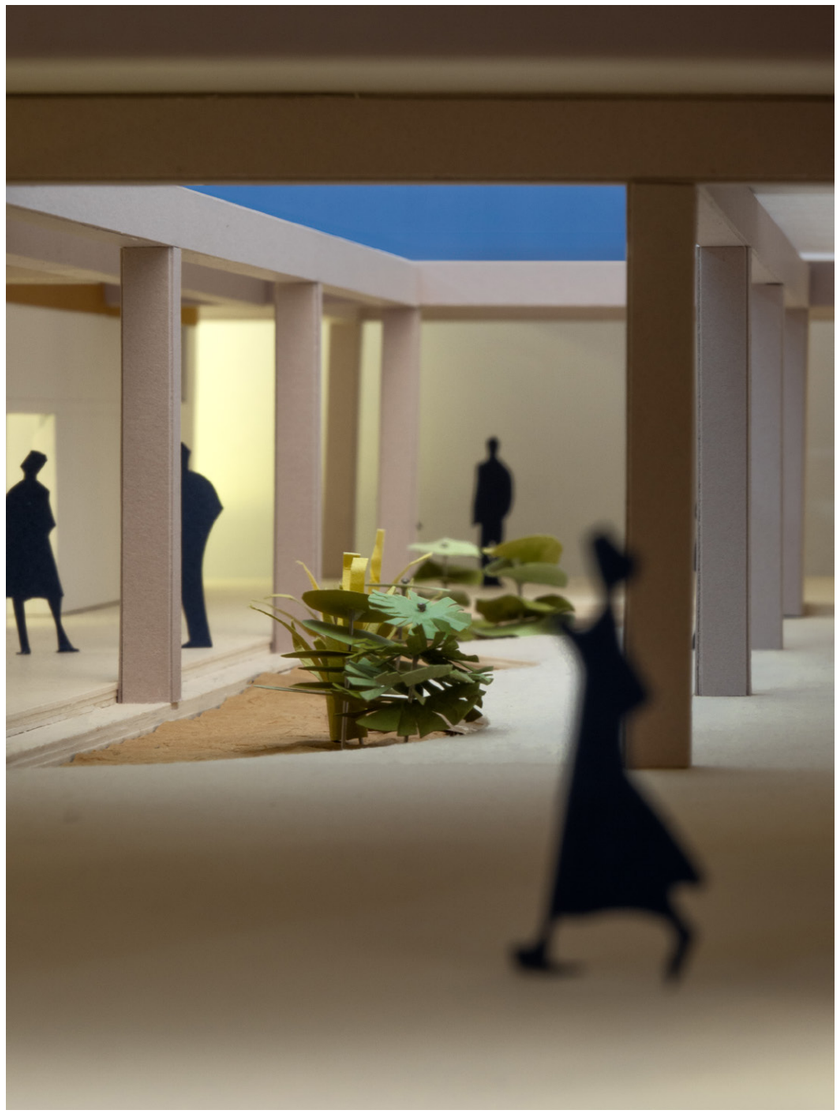
Valverde de Leganés, located in western Spain, experiences hot and dry summers (17–33°C / 62–92°F) and mild, cloudy winters (3–13°C / 38–56°F).

Initially, the design aimed to actively utilize natural ventilation through windows to facilitate air circulation during summer. However, to achieve Passive House conditions, where HVAC systems play a crucial role, and considering that the Health Center is surrounded by green spaces and farmland, a high concentration of allergens (such as olive trees and pollen) was identified as a potential issue. As a result, Paradigma Estudio adopted a more active mechanical ventilation system than initially planned.

Despite this, the courtyard still plays a key role in maintaining indoor temperatures throughout the year. In summer, the courtyard prevents solar heat from spreading to the surrounding spaces, helping to keep the interior air cool. In winter, the orientation of the courtyard allows solar heat to be absorbed, aiding in heating. The soil and plants within the courtyard store radiant heat from the sun, further contributing to indoor thermal comfort. Additionally, the compact volume of consultation rooms helps minimize energy loss.

Above the ceilings of the consultation rooms, an air conditioning system is installed. Horizontally slit diffusers are positioned towards the waiting areas, allowing the circulation of either cool or warm air while minimizing noise from mechanical equipment.

7



A Point of View

Architectural Photography
Spring 2025
Michael Vahrenwald

Through a series of shooting days, I realized that what I consistently capture is not the architecture itself, but the people who inhabit and enjoy it. Rather than focusing on the building's form, materials, or intended functions, I find myself more curious about how people use the space.
I've always believed that a building loses its meaning when it loses its users. This means that, in my point of view, a good building must be easy to use, comfortable to experience, and—most importantly—grow more beautiful over time.
That is my perspective on what makes good architecture.

Whitney Museum
ISO 200 35MM F/4.0 1/100sec 2/7/2025 5:31PM

Porto School of Architecture
ISO 320 12MM F/3.5 1/40sec 3/17/2025 2:33PM

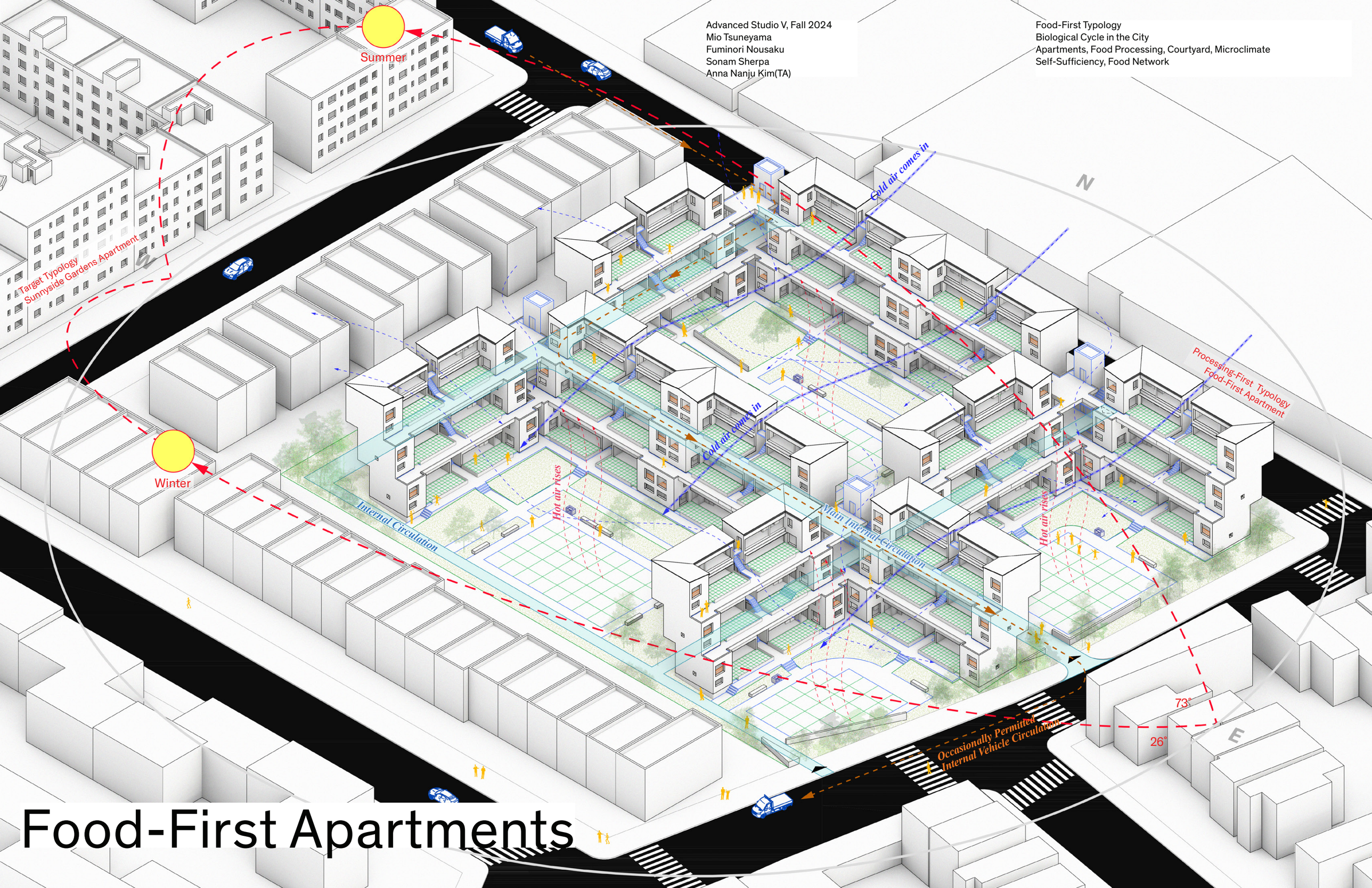
Guggenheim Museum
ISO 6400 37MM F/11.0 1/15sec 4/17/2025 7:46PM

2024
Fall

Advanced Studio V, Fall 2024
Mio Tsuneyama
Fuminori Nousaku
Sonam Sherpa
Anna Nanju Kim(TA)

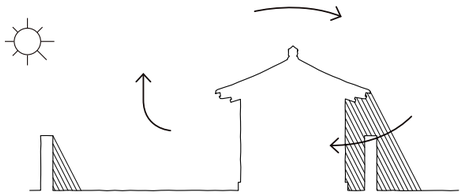
Food-First Typology
Biological Cycle in the City
Apartments, Food Processing, Courtyard, Microclimate
Self-Sufficiency, Food Network

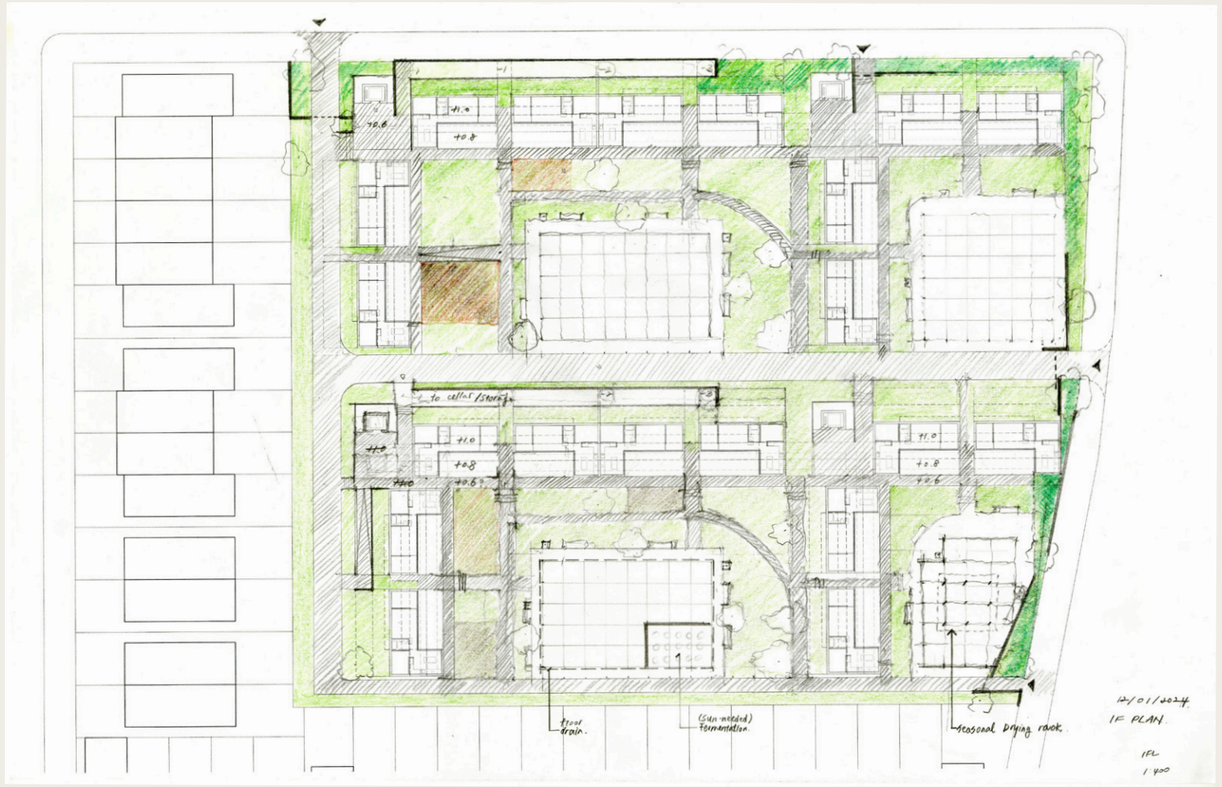
Food-First Apartments



A residential typology that takes food as the first and most essential value.
An urban lifestyle focused on processing food using micro-climate.
After conducting a series of research and case studies, all compiled into a book titled Food Dictionary.

A residential typology within NYC was chosen: Sunnyside Garden Apartment, a 6-story apartment housing with a large courtyard.
A new typology was proposed — the Food-First Apartment.
Every element was designed with the intention of maximizing micro-climate, sunlight, and wind to facilitate food processing. The L-shaped layout opens the eastern and southern sides to allow sunlight and wind to enter. Natural air circulation is formed: in summer, sunlight heats the courtyards, causing hot air to rise, while the shaded northern side cools the air, allowing cool air to fill the courtyard.





Target Typology
Sunnyside Garden Apartments 1, 1931
Sunnyside Garden Apartments 2, 1935

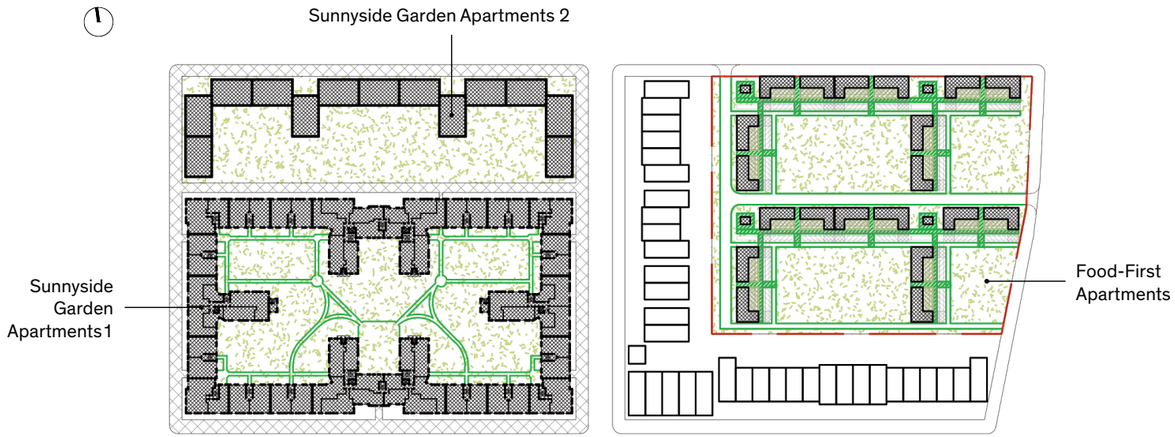
Layout
A collection of small buildings formed along the perimeter of the site, not a single massive structure, creating courtyards.

Circulation
Exterior streets - The courtyard - Each unit
Access to each unit is not directly from the exterior street but through the courtyard.

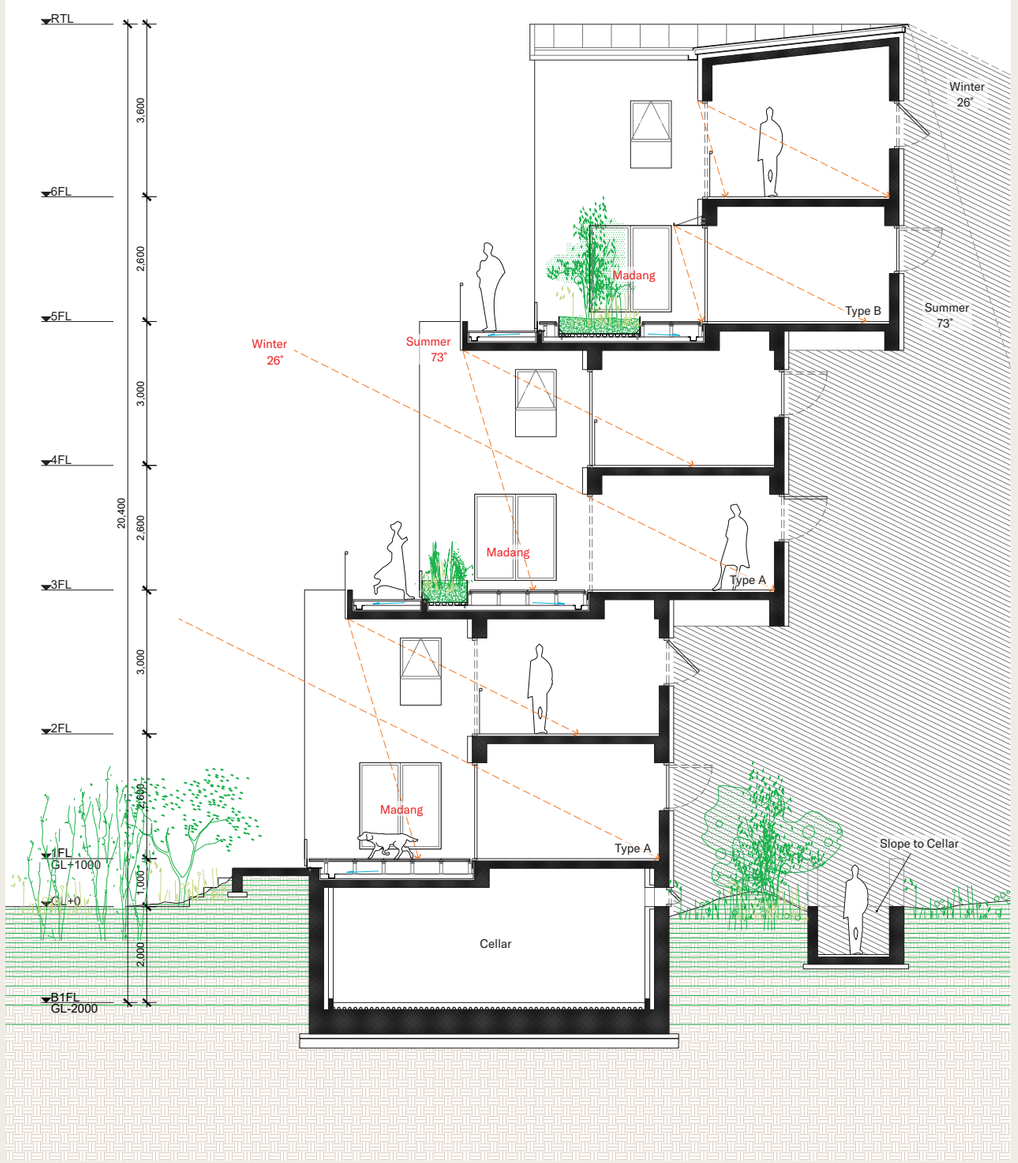
Processing-First Typology
Food-First Apartments, 2024

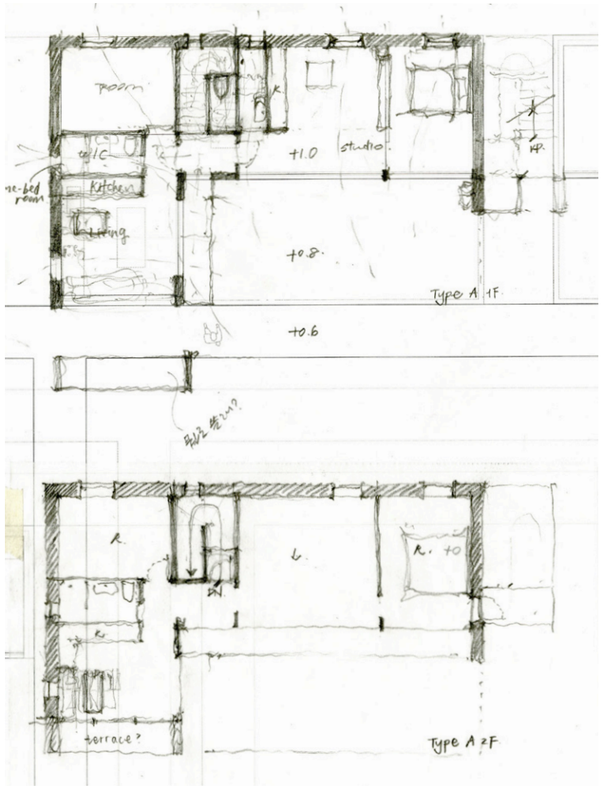
Layout
Each building is oriented to maximize natural light and ventilation, forming courtyards.

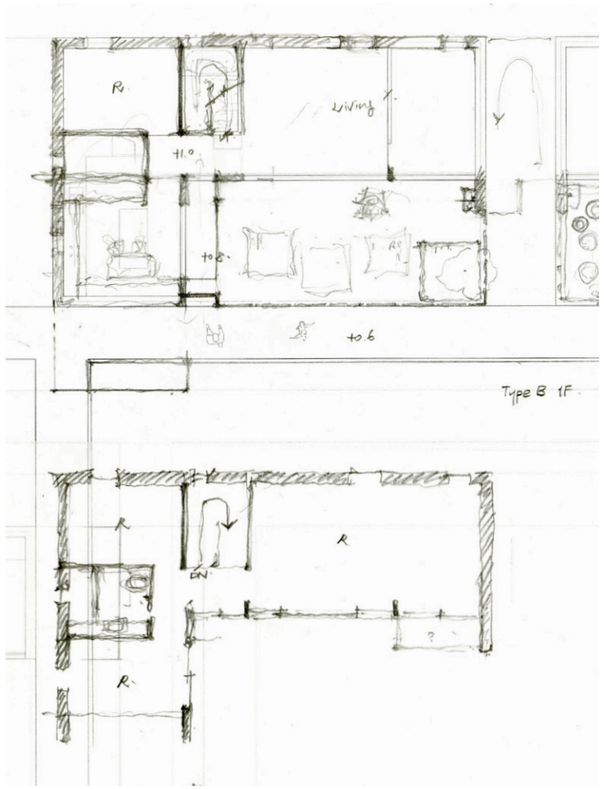
Circulation
Exterior streets - Internal pathways - Courtyards - Each unit
From the street, access leads to internal pathways within the apartment complex, connecting to the courtyards and units.
A large courtyard (a communal space) is shared by each cluster of 12–18 households, with around 90 residents.

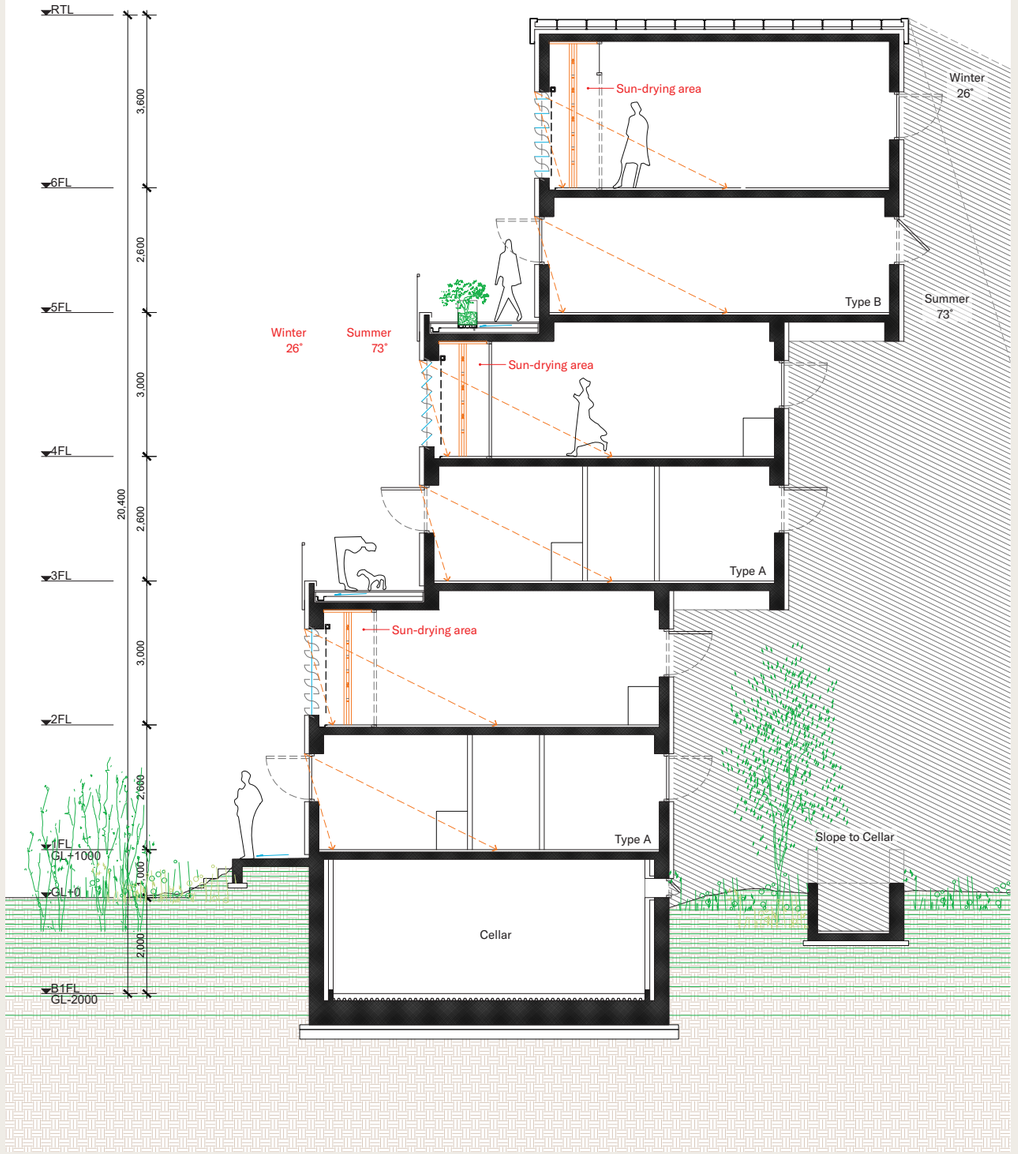


Site Plan



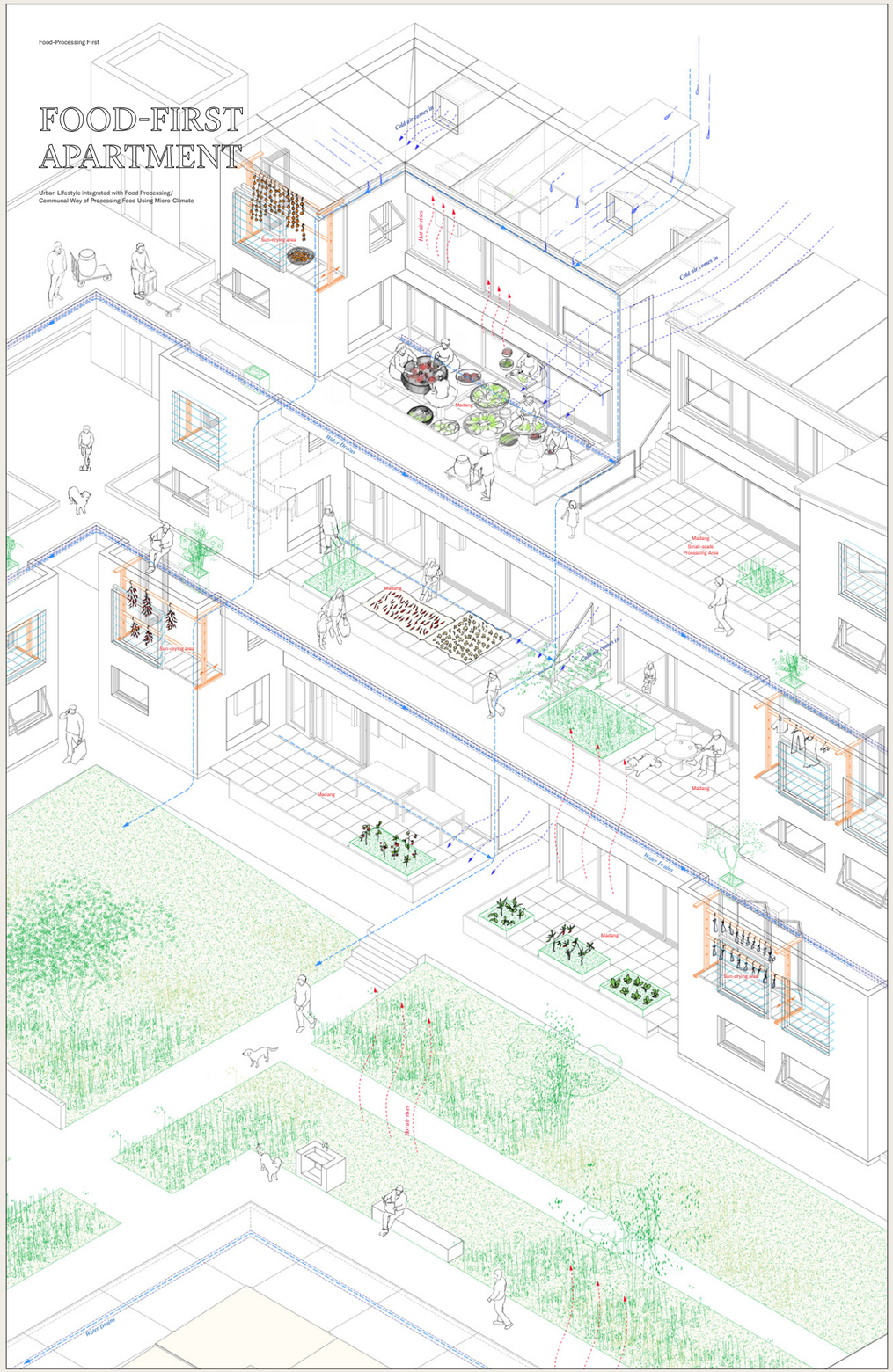

Room
Kitchen
Living
+1.0
Studio
+0.8
Type A 1F
+0.6
Type A 2F
terrace?


Living
+1.0
+0.8
+0.6
Type B 1F


RTL
6FL
5FL
4FL
3FL
2FL
1FL
GL+1000
GL+0
B1FL
GL-2000
3,600
2,600
3,000
20,400
2,600
3,000
2,600
1,000
2,000
Winter
26°
Summer
73°
Sun-drying area
Type B
Winter
26°
Summer
73°
Sun-drying area
Type A
Sun-drying area
Type A
Slope to Cellar
Cellar

House Type A
3 Units

House Type B
1 Unit



Urban Hanok

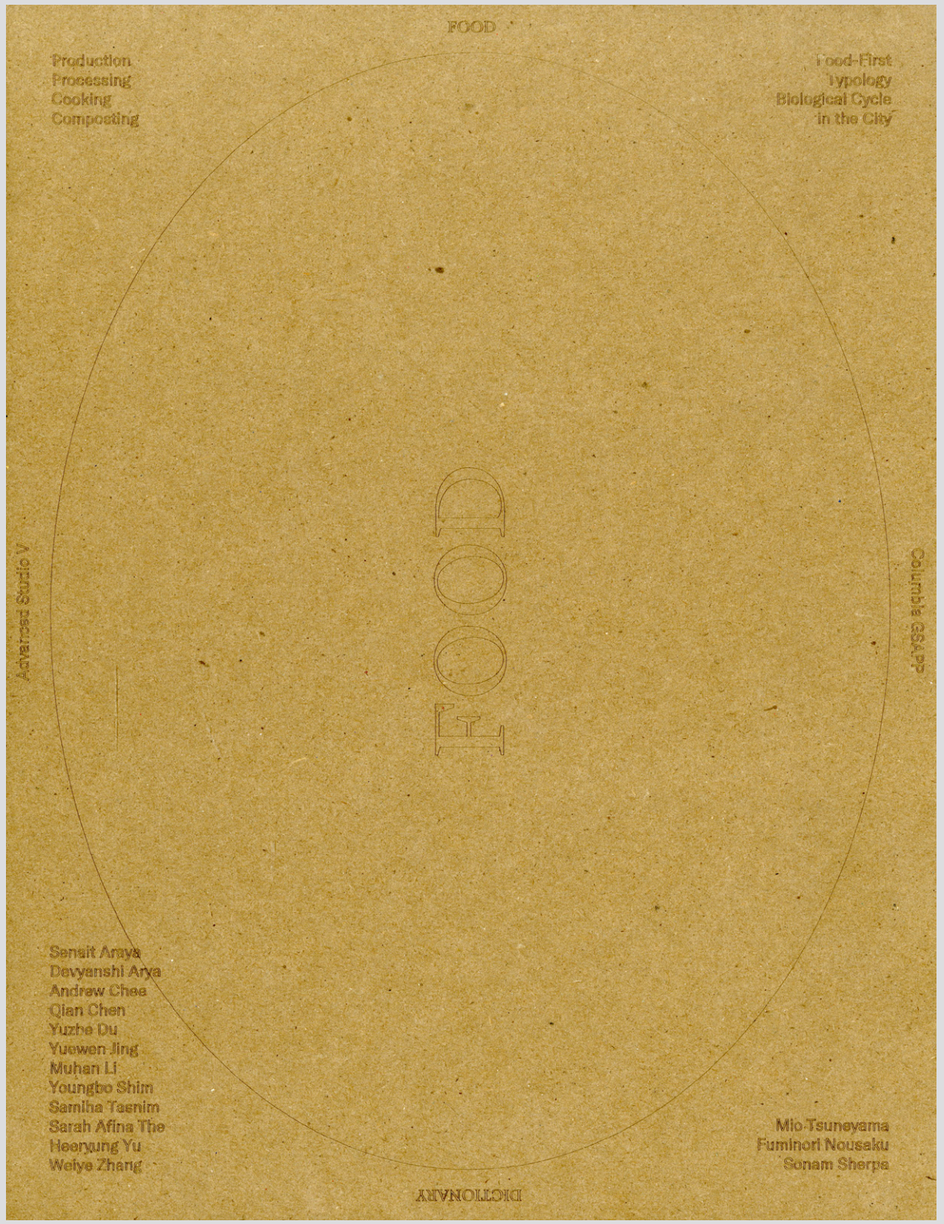
Advanced Studio V, Fall 2024
Mio Tsuneyama
Fuminori Nousaku
Sonam Sherpa
Anna Nanju Kim(TA)

Food-First Typology
Biological Cycle in the City
Food Dictionary
Case Study on Urban Hanok(Author)
Research on Processing(Author, Youngbo Shim, Devyanshi Arya)

The studio Food-First Typology began with research on the food cycle: Produce, Process, Cook, and Compost.
Each group of three focused on one step of the cycle.
Each student selected a case related to their assigned step and created an isometric drawing that revealed how the case engaged with the food cycle.
All research and drawings were compiled into a book titled Food Dictionary.

Food Dictionary, Processing
Food processing can be categorized into five methods: mechanical, thermal, water-controlling, biological, and chemical. To process food using micro-climate in domestic settings, seven elements are necessary. Four are related to spatial qualities, and three are about facilities: Communal space (a large, open area to work together), drying area (indirect sunlight, low humidity, natural wind), fermentation area (controlled climate), and storage (ventilation and drying). Energy (human/animal/motor), fire (heat and ventilation needed), and water access.

Urban Hanok, Traditional Korean House, 1910s
A case study on urban Hanok (traditional Korean house, 1910s) revealed that these seven essential settings can be integrated into one residential typology.



FOOD

Processing
Preserving

Method

			Process	Mechanical			Thermal	
			Method	Mill Grind	Blend Mix	Juice Churn	Boil Fry Bake Steam	Smoke
A	Milk to Solid	1	Butter		1	3		
		2	Cheese			4	3	
B	Fermented Alcohol	1	Rice Wine	1			3	
		2	Vinegar		1		2	
		3	Mezcal	2			1	4
C	Brined-Fermented Produce	1	Salted Shrimp					
		2	Salted Pollack Roe					
		3	Rakkyo				2	
		4	Kimchi		2			
D	Partical to Physical Form	1	Soybean Paste-Kor	3			2	
		2	Soybean Paste-Jpn	3	4		2	
		3	Fish cake	1	3		4	
		4	Tofu	2		4	3	
E	Dried Produce	1	Dried Persimmons					

Number Order of the Steps

Time 1-24 Hours 2-7 Days 2-4 Weeks 2-12 Months

PROCESSING

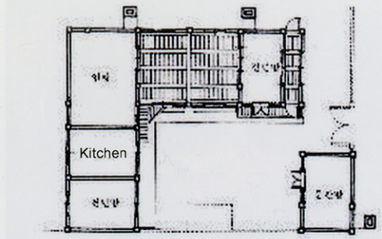
	Water-Controlling			Biological		Chemical	
Can Pasteurize	Soak Wash	Freeze Cool	Dry	Ferment Brew	Age	Artificial	Natural
2	4	5				6	
1	5	7		6	8	2	
7	2	4		5,6			
5				3	4		
				3	5		
	1			3			2
	1			3			2
	1						3
				3			1
	1	4,6		5			7
	1						5
				2			
	1	6					5
2	1						

Season Spring Summer Fall Winter

C Brined-Fermented Produce Contemporary

C4 KIMCHI

Spatial Typologies



Relationship between courtyard and kitchen, Plan

Courtyard with faucet

Storage space for maturation fermentation

4 Pack

Fresh Kimchi
-
-
Nov
-

5 Ferment, Age

Kimchi
2 Weeks-a Few Months
0-5 C , 32-41 F
Nov-Dec
Aging

Traditional

1 Salt

Cabbage
12 Hours
-
Nov
Water, Salt

2 Rinse, Drain

Salted Cabbage
-
-
Nov
-

3 Mix

Fresh Kimchi
2 Hours
-
Nov
-

4 Pack

Fresh Kimchi
-
-
Nov
-

5 Ferment, Age

Kimchi
2 Weeks
0-5 C , 32-41 F
Nov-Dec
Aging

D Particle to Physical Form Contemporary

D1 SOYBEAN PASTE (KOR)

Spatial Typologies

A warm, well-ventilated space for fermentation

Eaves for Drying

Storage space for maturation fermentation

4 Mash

Bean Paste
-
-
Nov - Dec
Machine

5 Shape

Fermented Soybean Lump
-
-
Nov - Dec
Machine

6 Dry

Fermented Soybean Lump
2 Days
50-60 C , 122-140 F
Nov - Dec
Drying

7 Ferment

Fermented Soybean Lump
30 Days
30 C , 86 F
Dec - Jan
Fermenting

12 Preserve with Salt

Soybean Paste
6-12 Months
15-25 C , 59-77 F
-
Salting , Aging

Traditional

1 Wash

Beans
-
-
Nov - Dec
Water

2 Soak

Beans
24 Hours
-
Nov - Dec
Water

3 Steam

Beans
2 Hours
-
Nov - Dec
Fire

4 Mash

Bean Paste
-
-
Nov - Dec
Manpower , Machine

5 Shape

Fermented Soybean Lump
-
-
Nov - Dec
Manpower

6 Dry

Fermented Soybean Lump
7-10 Days
-
Nov - Dec
Drying , Fermenting

7 Ferment

Fermented Soybean Lump
10-15 Days
28-30 C , 82.5-86 F
Nov - Dec
Fermenting

8 Dry

Fermented Soybean Lump
4-5 Months
-
Mar
Drying , Aging

9 Preserve with Salt

Fermented Soybean Lump
2-3 Months
-
May - Jun
Salting , Aging

10 Divide

Soybean Paste , Soy Sauce
-
-
-
Manpower

11 Mash

Soybean Paste
-
-
-
Manpower , Machine

12 Preserve with Salt

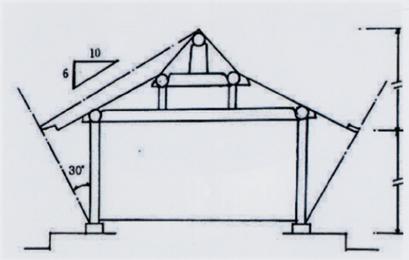
Soybean Paste
6-12 Months
-
-
Salting , Aging

E Dried Produce Contemporary

E1 DRIED PERSIMMONS

Spatial Typologies

Well-ventilated, low-humidity, rain-sheltered drying space



Criteria for eaves

1 Peel

Persimmons
-
-
Nov
-

4 Dry

Dried Persimmons
1 Month
10-16 C , 50-60.8 F
Nov-Dec
Wind, Solar

Traditional

1 Peel

Persimmons
-
-
Nov
Manpower

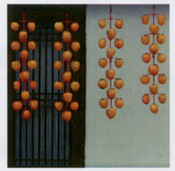
2 Dry

Persimmons
1-2 Days
-
Nov
Air

3 Hang

Persimmons
-
-
Nov
-

4 Dry



Dried Persimmons
1 Month
10-16 C , 50-60.8 F
Nov-Dec
Wind, Solar

5 Shape

Dried Persimmons
-
-
Dec
Manpower

Processing
Preserving

Spatial Necessity

			Type	Mechanical			Thermal	
			Method	Mill Grind	Blend Mix	Juice Churn	Boil Fry Bake Steam	Smoke
A	Milk to Solid	1	Butter			●		
		2	Cheese				●	
B	Fermented Alcohol	1	Rice Wine	●			● 💧	
		2	Vinegar	●			● 🔥	
		3	Mezcal	👥			👥 🔥 ● 🔥	
C	Brined-Fermented Produce	1	Salted Shrimp		●			
		2	Salted Pollack Roe					
		3	Rakkyo				🔥	
		4	Kimchi		👥 💧			
D	Partical to Physical Form	1	Soybean Paste-Kor	●			🔥	
		2	Soybean Paste-Jpn	●	●		🔥	
		3	Fish cake	●	●		🔥	
		4	Tofu	●		👥 💧	🔥	
E	Dried Produce	1	Dried Persimmons					

	Ventilation - Drying	Drying in Sun	Using Energy
Spatial Necessity	Dark, Dry Temperature Controlled Storage	Direct or Indirect, Source of Sunlight, Natural Wind	Motorized Equipments, Tools

		Water-Controlling			Biological		Chemical	
Can	Pasteurize	Soak Wash	Freeze Cool	Dry	Ferment Brew	Age	Artificial	Natural
	●	💧	●				●	
	●			≋	≋ ●	≋	●	
	●	● 💧	●		●			
	● ●		≋		●	≋		
					👥 ●	≋		
		💧				≋ ●		●
		💧				● ●		● ●
		💧						≋
		👥 💧			●			👥 💧
		👥 💧			● ●	●		≋ ●
		👥 💧			● ●			
		💧				●		
			≋	≋				
				≋				

	Communal Space	Water Facility	Using Fire	Fermenting Room
	Large, Open Space to work together	Water Access	Ventilated Space with Furnace	Controlled Climate for Fermentation

FOOD

PROCESSING

Processing

C4 Kimchi
D1 Soybean Paste
E1 Dried Persimmons

Traditional House of Korea
Hanok
1910s

HANOK

Urban hanoks in Gyeongseong (modern-day Seoul) typically place a madang(courtyard) at the center facing south (to receive the most effective sunlight for the longest time). On one side of the courtyard is the kitchen, and next to it, the main room (for better heating). On the north side of the courtyard is the daecheong maru (a type of living room), and small rooms are connected through the maru. This is the general layout of a hanok. Depending on the size and shape of the land, additional rooms can be attached or created separately. Ultimately, the most important aspect of a hanok is not the specific form but the arrangement centered around the courtyard.

This layout effectively responds to Korea's climate, which is extremely hot in summer and cold in winter. In the courtyard, the hot air rises as it heats up, and cooler air flows from the shaded northern side of the house, blowing through the windows toward the courtyard. As a result, there is always a cool breeze flowing through the daecheong maru, allowing for a more comfortable summer.

Seoul
South Korea

Main Room
D1.5 Ferment
D1.2 Steam
D1.1 Soak
600
Kitchen
D1.3 Mash
Hot air rises
D1.6 Dry
D1.8 Mash
Madang
C4.3 Mix
C4.4 Pack
D1.7 Age in salted water
1800
200-300
Jangdokdae
D1.9 Preserve
Water drains
C4.1 Wash
590 ft²
55 m²
Cold air comes in
D1.4 Shape
Daecheongmaru
2400
200
E1.1 Peel
Secondary Room
Eave
E1.2 Hang, Dry
300
-1°C(30.2°F)
Dec - Feb
CO_2 emits
C4.5 Ferment, Age
C4.2 Salt
N
1 : 50

DICTIONARY

FOOD

Processing

C4 Kimchi

Water Facility
Water Access

Communal Space
Large, Open Space
to work together

Seasonal
Fall, Winter

1 Wash - 2 Salt - 3 Mix - 4 Pack
Kimchi is a food typically made in mid-November and fermented and matured throughout the winter. The process itself is not particularly complex or difficult, but preparing and handling the ingredients requires a lot of hands, making it essential to have a space, like a courtyard, where many people can gather and work together.

First, the napa cabbage is washed and soaked in salt water for about 12 hours. During this salting process, osmosis draws water out of the vegetables. Radishes are julienned, and green onions or leeks are also prepared. A seasoning mixture is made with chili powder, salt, fish sauce, and other ingredients. Then, everyone sits together and carefully rubs the seasoning onto each cabbage leaf.

The portion that will be eaten soon after is stored in an earthenware jar on the jangdokdae.

Madang
Madang(courtyard) is an open space surrounded by the house. It serves as a central area for family activities, such as gardening, drying crops, or hosting gatherings. The madang connects the indoor and outdoor spaces, creating harmony between the house and nature. It is often unpaved, allowing rainwater to absorb naturally into the ground.

Processing

C4 Kimchi

Fermenting Room
Controlled Climate for Fermentation

Seasonal
Fall, Winter

5 Ferment, Age

The kimchi that will be fermented and aged throughout the winter is stored by digging a hole in a shaded area and burying the kimchi jar in the ground. At a depth of 30 cm, the temperature remains stable at around -1°C(30.2°F) from December to February, and the reduced contact with air helps regulate the fermentation process. The small pores in the earthenware jar allow carbon dioxide produced during fermentation to escape. Kimchi stored in this way can be eaten for several months, or even up to a year.

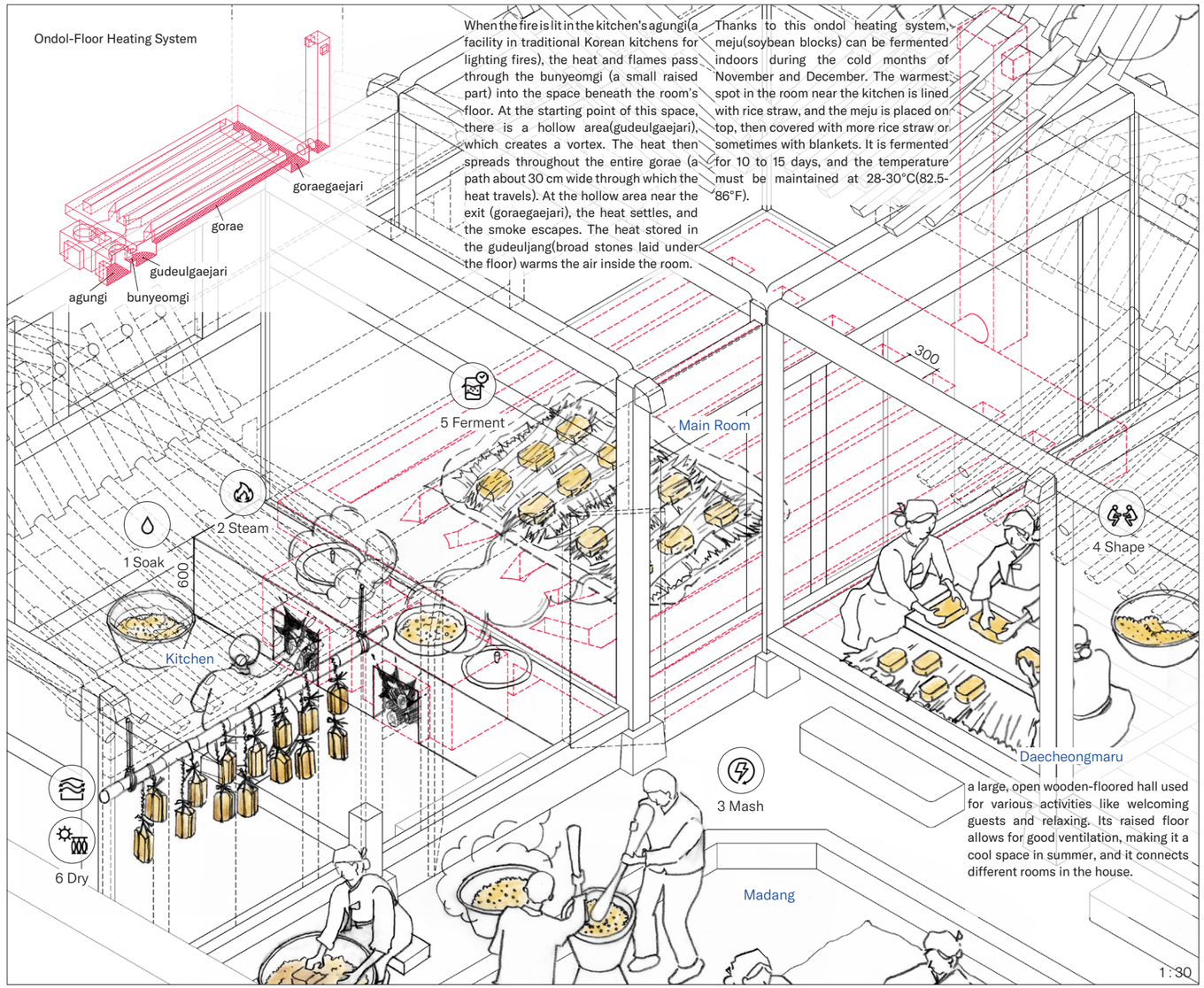
Processing

D1 Soybean Paste

- **Water Facility** — Water Access
- **Using Fire** — Ventilated Space with Furnace
- **Using Energy** — Tools, Manpower
- **Communal Space** — Large, Open Space to work together
- **Fermenting Room** — Controlled Climate for Fermentation
- **Ventilation - Drying** — Dry Temperature
- **Drying in Sun** — Direct or Indirect, Source of Sunlight, Natural Wind
- **Seasonal** — Fall, Winter, Spring

1 Soak - 2 Steam - 3 Mash - 4 Shape - 5 Ferment - 6 Dry

First, soybeans are washed and soaked in water for about a day. A traditional iron cauldron (called a gamasot, used for cooking or making rice) is placed on the agungi(a facility in traditional Korean kitchens for lighting fires), and the soaked soybeans are boiled thoroughly for about two hours. The boiled soybeans are mashed and shaped into blocks-these blocks are called meju. The meju blocks are placed in the warmest part of the room connected to the kitchen(called the araetmok, the warm area near the kitchen) and covered with straw and blankets for 10-15 days to ferment. During this time, the temperature must be maintained at 28-30°C(82.5-86°F). After fermentation, the meju is tied with straw and hung under the eaves to dry for 4-5 months. The weather must remain dry during the initial days of the drying process.



Processing

D1 Soybean Paste

Ventilation - Drying
Dry Temperature

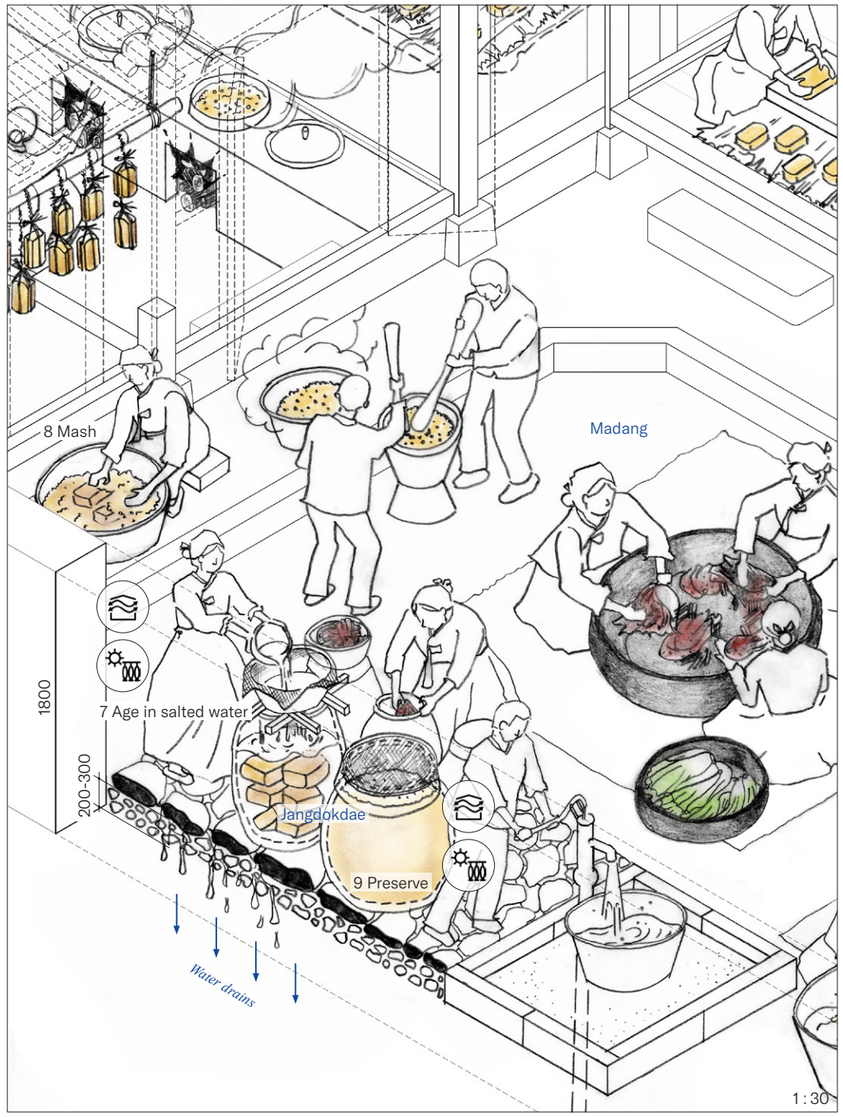
Drying in Sun
Direct or Indirect, Source of Sunlight, Natural Wind

Seasonal
Fall, Winter, Spring

7 Age in salted water - 8 Mash - 9 Preserve

From winter to spring, the meju(blocks of steamed and mashed soybeans) that have been dried under the eaves for 4-5 months are cleaned to remove any surface debris. The meju blocks are then carefully stacked in an earthenware jar on the jangdokdae, and salt water is poured over them to ferment for 2-3 months. Around May or June, the meju is taken out of the jar and mashed to make doenjang (fermented soybean paste). After placing it back in the jar and sprinkling salt on the top layer, it can be eaten after about a month.

Jangdokdae
A jangdokdae refers to a platform where fermentation pots used to store or ferment soy sauce, doenjang(fermented soybean paste), gochujang(red chili paste), and other items are placed. It is located in an area with good sunlight, and to ensure proper drainage, small stones or gravel are stacked to a height of 20-30 cm before laying flat stones on top to create the platform.



Processing

E1 Dried Persimmons

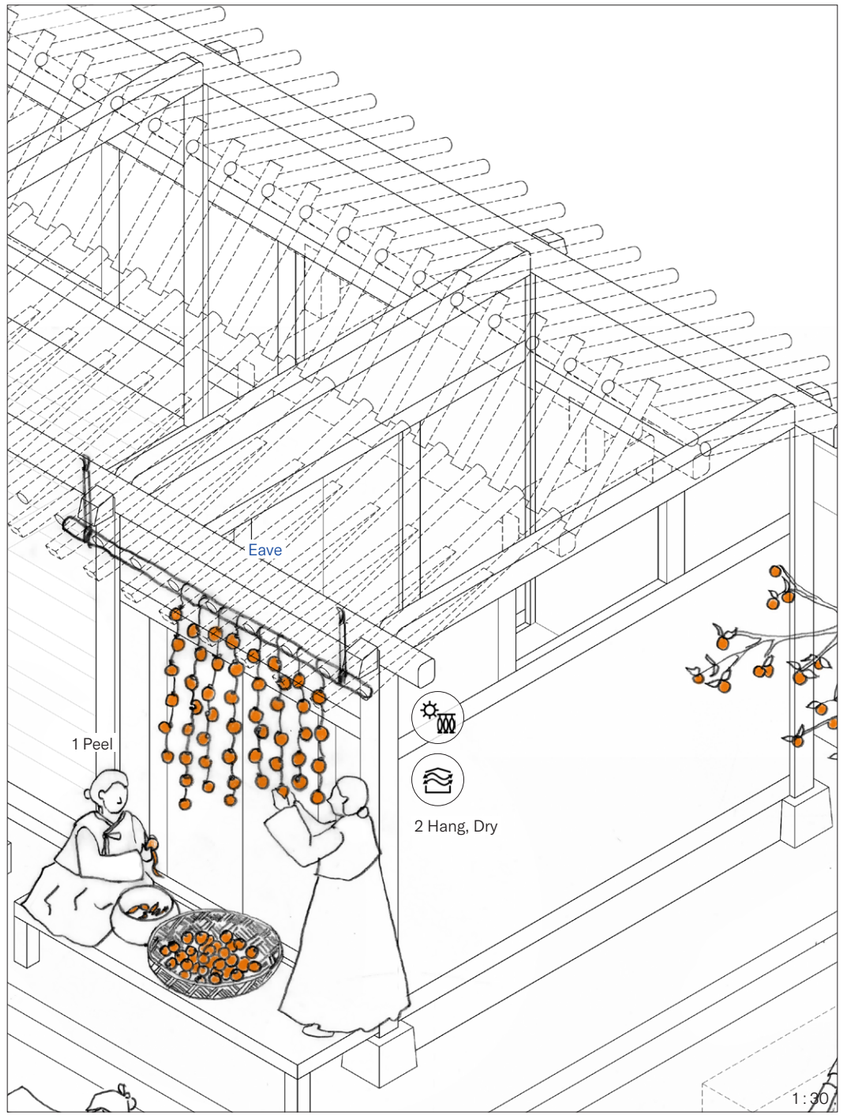
Ventilation - Drying
Dry Temperature

Drying in Sun
Direct or Indirect, Source of Sunlight, Natural Wind

Seasonal
Fall

1 Peel - 2 Hang, Dry

At the end of October to early November, the persimmons are peeled and hung with a loop under the eaves right after harvest, and they are dried for more than a month. The ideal temperature is between 10°C and 16°C (50°F to 61°F), and most importantly, the humidity must be kept low. If it rains continuously and the humidity remains high for several days in November or December, the persimmons may spoil and the drying process may fail.

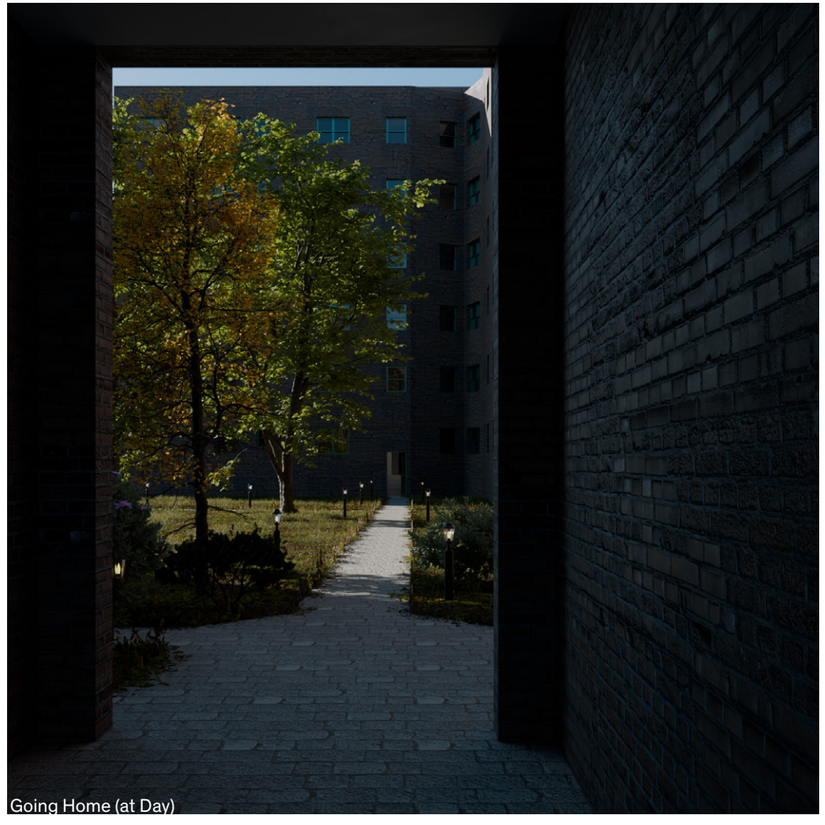


Going Home

Rendering Systems
Fall 2024
Seth Thompson

Using Blender, Seth Thompson introduced us to the world of rendering. As I explored this new territory, I learned how the process works and what steps are involved. From basic principles to vantage points, light and shadow, materials, and decisions about what to emphasize or leave behind. It was a systematic and pragmatic approach—yet also full of creativity and enjoyment.

Going Home Series illustrates the significance of the inner courtyards in the Sunnyside Garden Apartments and the path residents take as they return home through these courtyards. By adjusting the environment and lighting, the series captures this journey at various times of day.



Going Home (at Day)

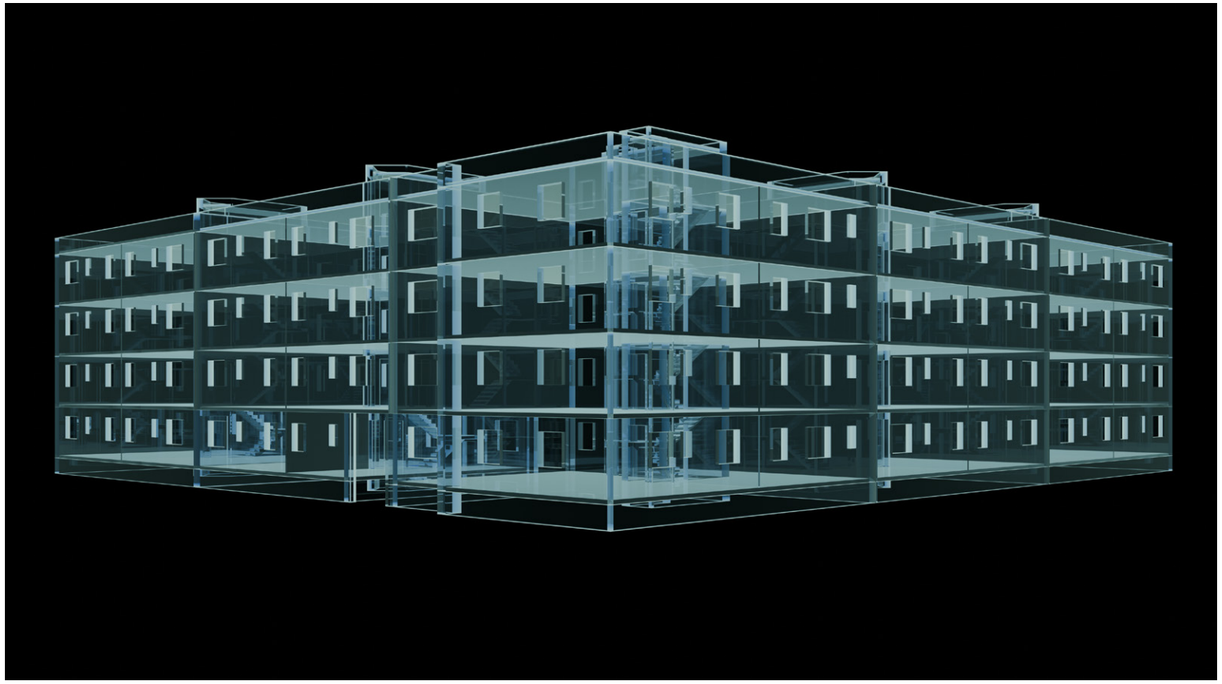
Going Home (at Evening)

Going Home (at Misty Dawn)

Transparency

Rendering Systems
Fall 2024
Seth Thompson

Transparency Series explores the layout of the Sunnyside Garden Apartments, highlighting the inner courtyards and the central vertical circulation core through the use of transparency.
In the first attempt, transparency was expressed using materials and external lighting.
In the second attempt, a more effective representation was achieved by applying a glow effect to the edges of the objects themselves, allowing the material to emit light from within.



Stockholm Exhibition

An Event to Persuade Swedes to Embrace Modernism through the Medium of a Festival

Events in Modern Architecture
Fall 2024
Mary McLeod

The Stockholm Exhibition was held in 1930 at Djurgården, located in the eastern part of Stockholm, the capital of Sweden. The theme was 'Acceptera!' (Accept!), aimed at introducing and promoting concepts such as Functionalism, Standardization, and Mass Production, which were still relatively unfamiliar to the Swedish public at the time. The exhibition was designed to create a festive and lively atmosphere, with vibrant colors used for building canopies, carefully crafted posters and billboards, fluttering flags, fountains displayed on the lake, beautifully planted flower gardens, and dazzling lights and fireworks that illuminated the venue as night fell.

The Advertising Mast served as a pillar for advertisements at the central square of the exhibition, featuring the exhibition's symbol[1] at its top, a large clock in the middle, and a Press Box with bright spring-green walls and a yellow awning. This mast was the most iconic element of the entire exhibition, with its exposed steel structure and large promotional letters for advertisements, reflecting influences from Russian Constructivism, such as Vladimir Tatlin's Monument to the Third International (1919-1920) and the Vesnin Brothers' Pravda Newspaper Building (1924).

The exhibition concluded successfully, drawing over 4 million visitors from May to September.

The exhibition was initiated by Art Historian Gregor Paulsson, who, since 1920, had been the director of the Swedish Arts and Crafts Society[2], and was inspired by the Weissenhof Estate. As the overall curator of the exhibition, he defined its scope as follows: [3]
Architecture – details of construction
Streets – gardens – means of transport
Homes

The Chief Architect was Gunnar Asplund, who was responsible for the master plan of the entire exhibition and designed key buildings such as the Main Entrance and the Transport Hall. In addition, architects such as Sven Markelius, Uno Åhrén, Eskil Sundahl, and Wolter Gahn also contributed to the exhibition.

The exhibition is divided into two main parts: "The first displays the inexpensive but useful everyday wares manufactured by Swedish Industry, the second shows how these standard industrial products can be used within the home. In addition, of course, there is the home itself, as represented by a number of experimental flats and houses."[4]

The first part of the exhibition begins with the Main Entrance designed by Asplund. This structure emphasizes a light and airy feeling through its high ceilings, slender roof, and thin steel columns, reflecting the influence of the Modern Architecture movement's emphasis on lightness. Continuing along the Corso[5], visitors encountered a series of exhibition halls showcasing various products made in Sweden, including transportation, ceramics, and wooden goods. At the start, all buildings were oriented to face the lake, providing walkers along the Corso with views of the exhibition halls on their left and the lake on their right. Toward the end of this first part, visitors reached Festplats, the main plaza of the exhibition, where the Paradise Restaurant and the Advertising Mast were located. This plaza, featuring elements such as the Music Pavilion for large-scale performances and beautifully arranged flower gardens,

Fig. 1. Birds eye perspective of exhibition site

Fig. 2. Advertising Mast, 1930

Fig. 3. Markelius, Ahrén, Asplund, Sundahl, Gahn, Paulsson

offered views of the lake and was designed as the closest thing to a festival. One distinguishing characteristic is that the majority of the exhibition halls were 14m (46ft) deep, timber-framed, constructed on a 4m (13ft) module, with pine posts and laminated timber beams, rather than steel structures.[6]

The second chapter of the exhibition shifts to a comparatively serious and heavier tone as it transitions into the display of houses. Beginning with the Swedish Pavilion, the Svea Rike, which showcased Swedish history, the exhibition then presented rental apartments and experimental small-scale houses in full scale. To provide every working-class family with a house of its own, the organizers studied the functions and spaces necessary for people based on their households and incomes, proposing rental apartments and experimental small houses. The interiors of these experimental homes featured furniture and appliances from the first section of the exhibition, allowing visitors to see how these items could be utilized in daily living.
The exhibition on 'homes' was the true purpose and goal of the Stockholm Exhibition, as the organizers seriously hoped that buying a house would become as easy as purchasing a bicycle for people.[7]

Their aspirations were largely influenced by the socio-economic background of Sweden at the time. In 1930, Sweden faced a period of social and economic instability. Due to the impact of The Great Depression (1929-1939), one out of five workers was unemployed, wages were reduced, urban rents skyrocketed, and workers' homes were cramped.
Industrialization in Sweden began in the 1880s and 1890s, drawing workers into towns and cities, but their living conditions were dire. In the 1920s, the typical housing for the working class in Stockholm consisted of a single room with a kitchen and toilet, but without a shower room.[8] It was not until 1932, when the Social Democratic Party came to power, that large-scale policies aimed at overcoming economic crisis and improving public welfare were implemented (e.g., The Swedish Model or Folkhemmet, the People's Home), and Sweden's economy gradually recovered.[9]

Given the severe housing problems in Sweden at the time, Paulsson drew significant inspiration from the Weissenhof project and planned and executed a similar exhibition in Sweden.
After the serious display on housing, the atmosphere shifted once more with the placement of an amusement park, bringing the exhibition to a comparatively brighter conclusion. (Meanwhile, crossing the bridge to the other side of the lake led visitors to locations related to death, such as cemeteries.)

Since the exhibition was so sensational for Sweden, it elicited both positive and negative reactions. Finnish architect Alvar Aalto offered the following praises: "The deliberate social message that the Stockholm Exhibition is intended to convey is expressed in the architectural language of pure, spontaneous joy. There is a festive elegance, but also a childlike lack of inhibition about it all. Asplund's architecture breaks free of all limitations; the purpose is to have a feast without deciding in advance whether it should be obtained architecturally or by any other means that might offer itself. This is not a composition of glass, stone and steel, as a visitor who despises functionalism might imagine; it is a composition

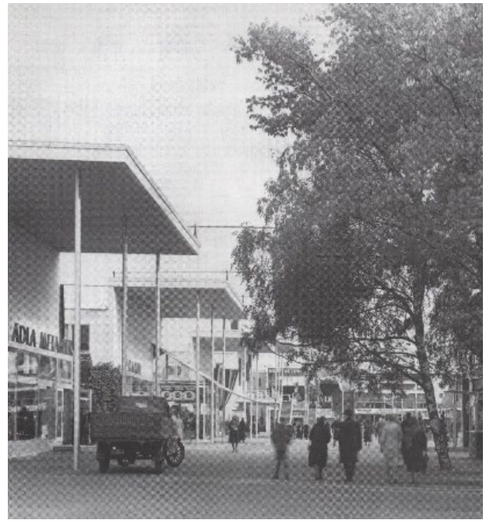


Fig. 4. Corso and exhibition halls, Unknown, 1930

of houses, flags, floodlights, flowers, fireworks, happy people and clean tablecloths.", "One of the reasons why the exhibition is so important is that the joint efforts between industry and the creative arts initiated for it will extend beyond its duration: the idea is to produce goods with more real value. ... The Stockholm exhibition will continue in the form of growing interaction between the two parties. This is being true to life."

On the other hand, art historian Carl G. Laurin harshly criticized it, stating: "The best thing about the show is that it will be dismantled in the autumn." Writer Karl-Erik Forsslund also expressed a negative view: "The new architecture was nothing but a fashionable German import that would, after the cities, destroy the countryside as well."

What distinguishes this exhibition from previous ones related to Modern Architecture or Functionalism (e.g., Weissenhof Siedlung 1927, Bauhaus Exhibition 1923) is that it was organized and executed very much like a 'festival.' As mentioned earlier, Sweden was relatively late in beginning industrialization, so there was a need to persuade the public about what a city of the future could look like and the benefits of industrialization and urbanization. It was essential to present such a vision of an 'ideal future' in a positive light. For this reason, the exhibition itself seems to have been designed with a festive and joyful atmosphere. 'Pleasure' is associated with positivity, and this naturally allowed the vision of the future depicted in the exhibition to be perceived as 'something good' by the people.

The timing of the exhibition is also an interesting aspect. Since Sweden is located in the northern hemisphere, close to the polar regions, summer days are exceptionally long. In Stockholm, where the exhibition was held, the sun doesn't set until around 11 PM in the summer, and clear, warm weather typically lasts from May to September. It's also worth noting that Sweden's vacation season generally runs from late June to mid-August. In other words, the exhibition was strategically planned, from the timing of its opening to the form it took.

Another significant difference from previous exhibitions was the flexibility in applying Modernism with regard to materials and colors. There was no strict adherence to using only white or limiting the material palette to glass, steel, and concrete. Given Sweden's regional characteristics, timber was readily available, and thus, as previously mentioned, the majority of exhibition halls, except for key buildings or symbolic elements[10], were constructed using modular timber structures. This aspect is also referenced in the earlier Alvar Aalto quote.

Colors were not restricted either; red, blue, yellow, and many other vibrant hues were freely and diversely used. For example, the Press Box on the Advertising Mast featured bright spring-green and yellow, while the Paradise Restaurant showcased awnings in red, yellow, and other colors. This stood in stark contrast to previous Modernist exhibitions, which predominantly adhered to a strict use of white.

In sum, the Stockholm Exhibition was conceived and executed as a means to present and persuade the Swedish public, who were suffering from economic crises, of a bright future achievable through industrialization. For Sweden, it was a sensational exhibition, eliciting both strong support and opposition. However, the exhibition itself was a resounding success,

Fig. 5. Kitchen and Children's room, Ikea, 2024

with 4 million visitors, roughly half of the country's population at the time. Unlike previous Modernist exhibitions held in other countries, it showcased a flexible, regionally grounded approach to Modernism and utilized a festive setting to depict a bright and positive vision of the future. Its greatest distinction lies in demonstrating functionalism that aimed not merely for decoration or entertainment but for genuinely supporting society and engaging with the public.

Lastly, as I conducted research on this exhibition, IKEA frequently came to mind. Founded in 1943 by Ingvar Kamprad in Sweden, IKEA aims to provide good quality products at low prices so that people everywhere can enjoy a better life. Beyond price and quality, IKEA balances five key aspects: function, design, sustainability, and cost, a philosophy they call "Democratic Design."

Although there is no direct connection between IKEA and the Stockholm Exhibition, the company's mission of providing affordable, quality products for better living resonates with the exhibition's aspiration that every person, regardless of income or household size, should be able to own a home as easily as purchasing a bicycle. The Stockholm Exhibition successfully introduced functionalism to Swedish society, paving the way for the country's future industrialization, design standardization, and mass production systems. Given these parallels, it is worth considering whether the Stockholm Exhibition indirectly influenced the formation of IKEA's identity.

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1 The main symbol of this exhibition was designed by architect Sigurd Lewerentz and is said to have been inspired by the Wings of the ancient Egyptian god, symbolizing freedom.

2 "The society had been founded in 1845 to promote Swedish crafts, but in 1915 (like the Werkbund the year before) had enlarged its scope to include machine products. Paulsson first put forward the idea of an exhibition, to include not only products, but also the houses and apartments in which they might be placed, at a board meeting on 1 June 1927." Asplund, Gunnar. "Stockholm Exhibition," 1.

3 Aalto, Alvar, and Göran Schildt. Alvar Aalto in His Own Words (New York: Rizzoli, 1998), 74.

4 Aalto, Alvar, and Göran Schildt. Alvar Aalto in His Own Words (New York: Rizzoli, 1998), 72.

5 "Corso" is an Italian word that does indeed mean "street" or "avenue." In Italian, it typically refers to a main street or boulevard, often a wide, important thoroughfare in a city. The term can imply a street with shops, cafes, or significant buildings, making it a popular spot for strolling or socializing. It's similar to how "boulevard" is used in English or "avenue" in French.

6 Asplund, Gunnar. "Stockholm Exhibition," 5.

7 "The street of houses, even more than the mocked-up apartments, embodied the real aims of the exhibition organisers. They earnestly believed that owning a house should be no more difficult than owning a bicycle."
Asplund, Gunnar. "Stockholm Exhibition," 5.

8 Asplund, Gunnar. "Stockholm Exhibition," 6.

9 Wikipedia contributors, "History of Sweden," Wikipedia, The Free Encyclopedia, https://en.wikipedia.org/w/index.php?title=History_of_Sweden&oldid=1254206309 (accessed November 10, 2024).

10 e.g. Entrance Hall, Paradise Restaurant, The Park Restaurant, Advertising Mast

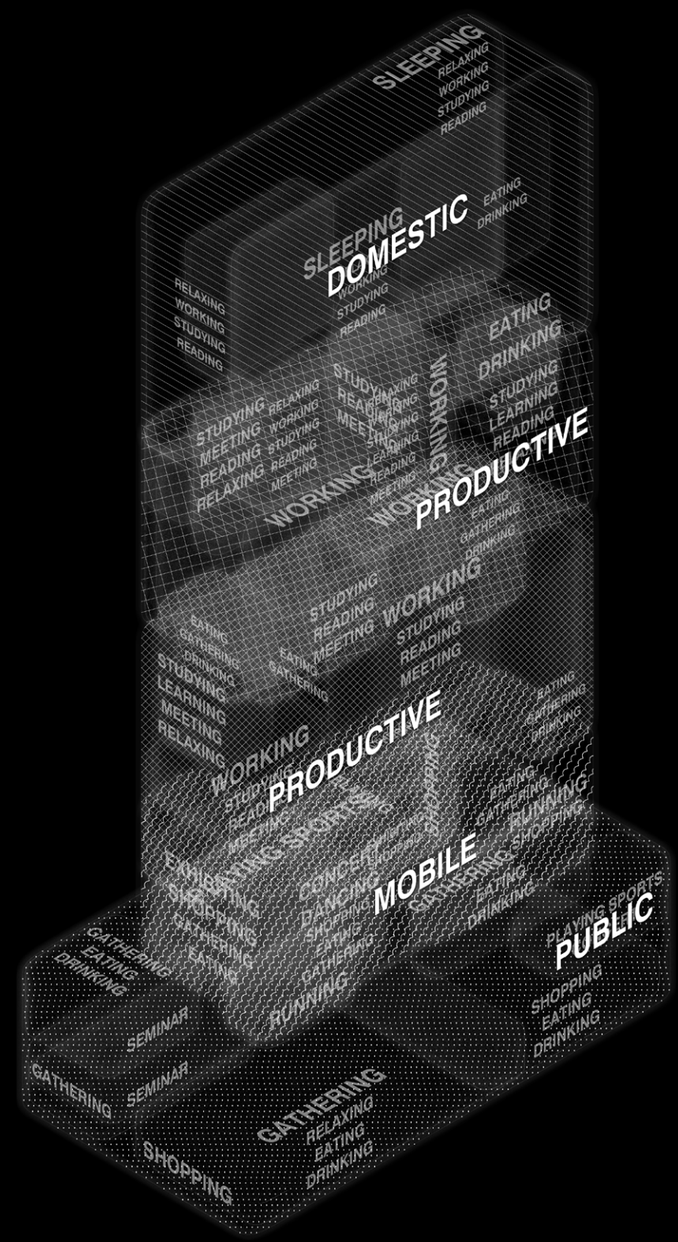
2024
Summer

24/7 Conquest

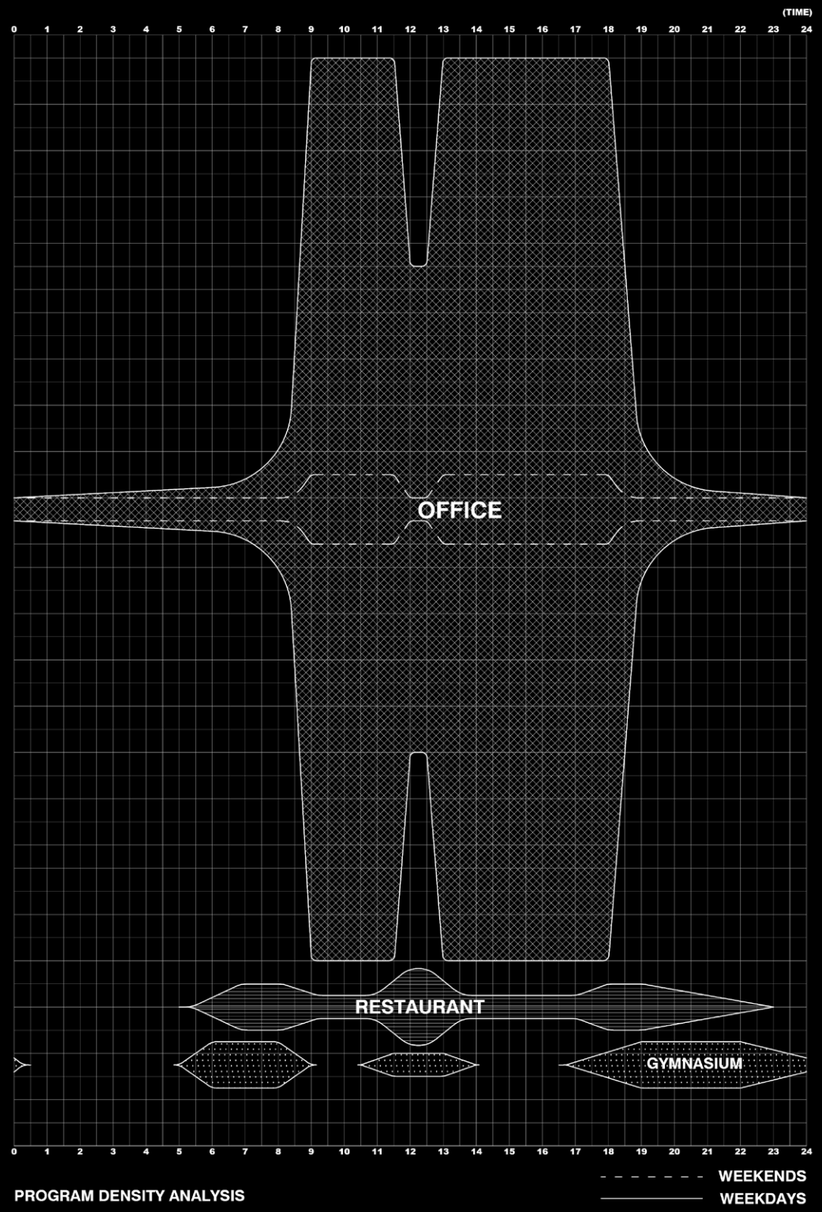
24/7 Conquest explores the transformation of a rigid office building into a flexible space that can be utilized 24 hours a day and 7 days a week, promoting multi-functionality and embracing people from various social strata. Inspired by OMA's diagram for Yokohama Masterplan, the program density analysis begins with clearly defined boundaries between different programs and evolves into a flexible configuration with blurred boundaries between activities. To enhance usability, activities are broadly re-categorized into four categories based on compatibility: domestic, productive, mobile, and public. The introduction of ten adaptable devices facilitates the seamless transition between different purposes. The results demonstrate how a conventional office floor plan can be configured for diverse functions and easily reconfigured for other activities.

Advanced Architectural Studio
Summer 2024
Sebastian Adamo
Pedro Pablo González(TA)

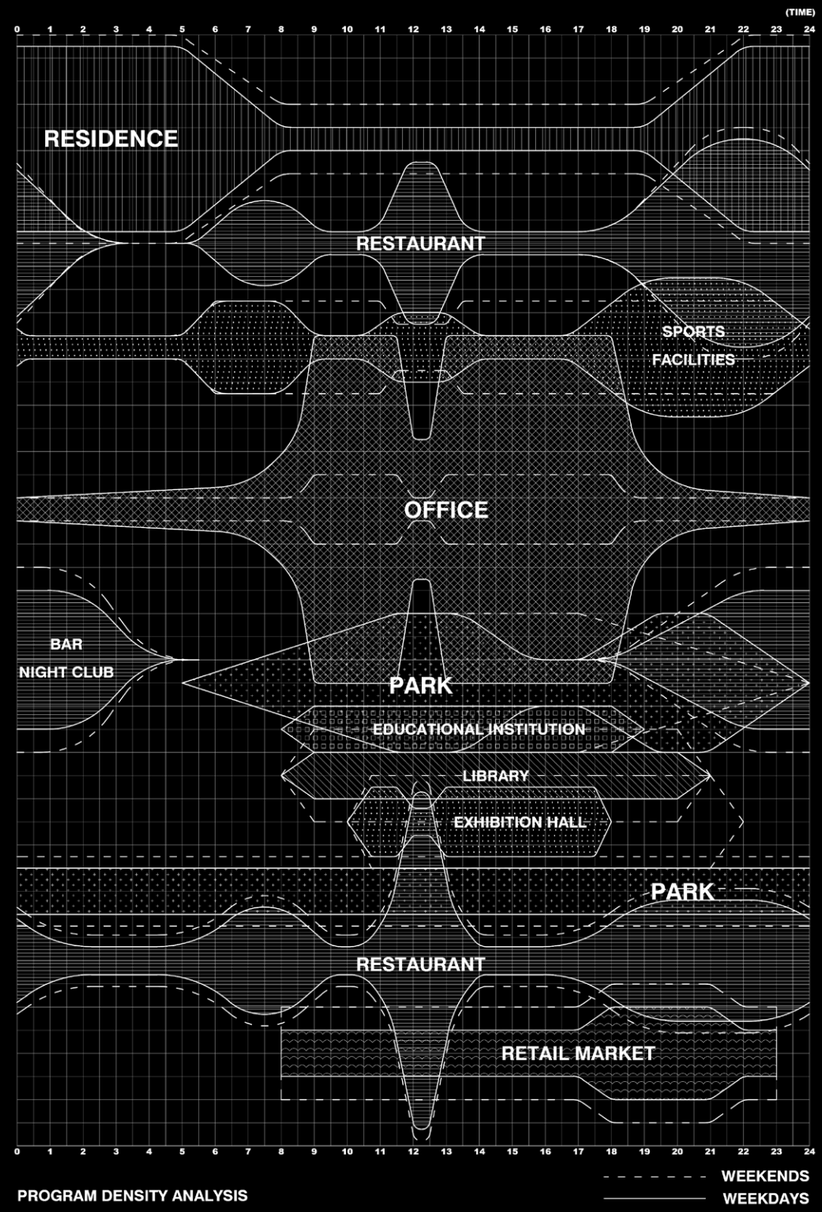
Re: Park Ave
Redescription and material reorganization of high-density architecture
Collaborative Work (Author, Youngbo Shim)
From Rigid to Reactive, Zoom in/Zoom out, Taking a Position



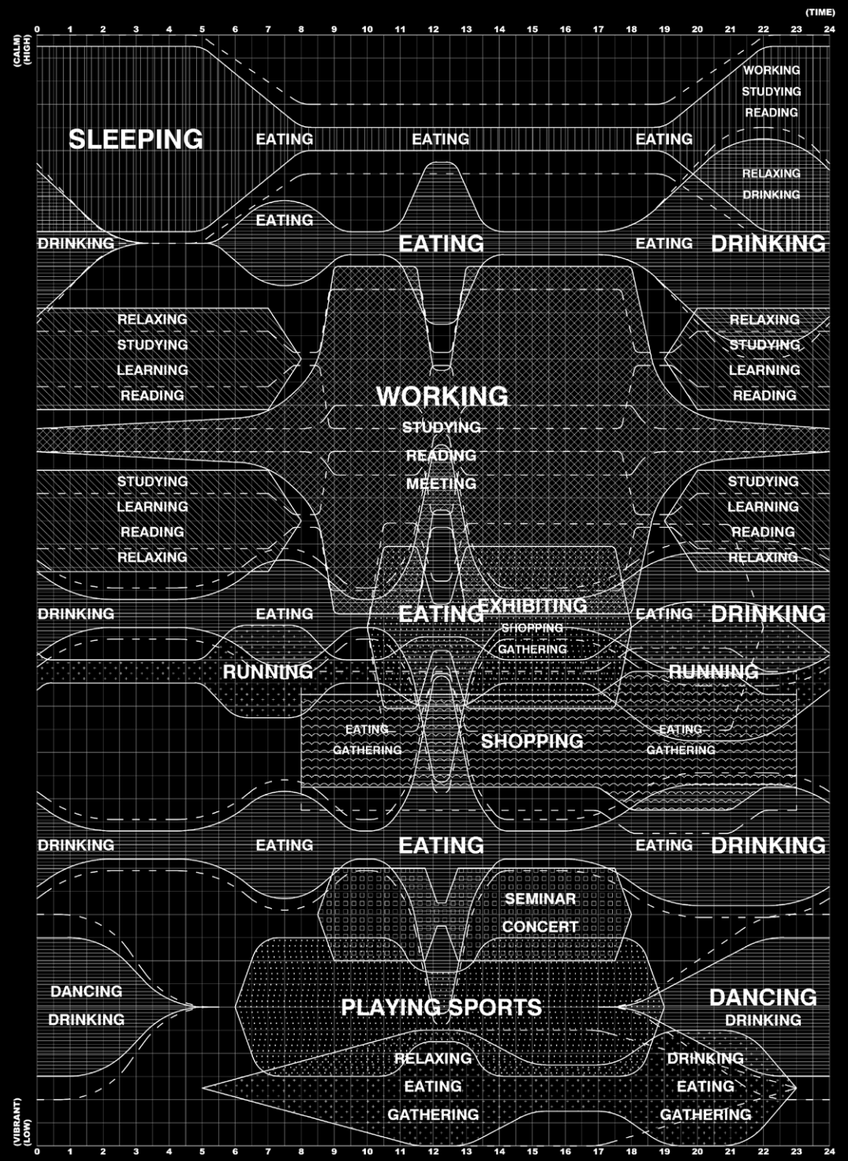
ACTIVITIES DISTRIBUTION



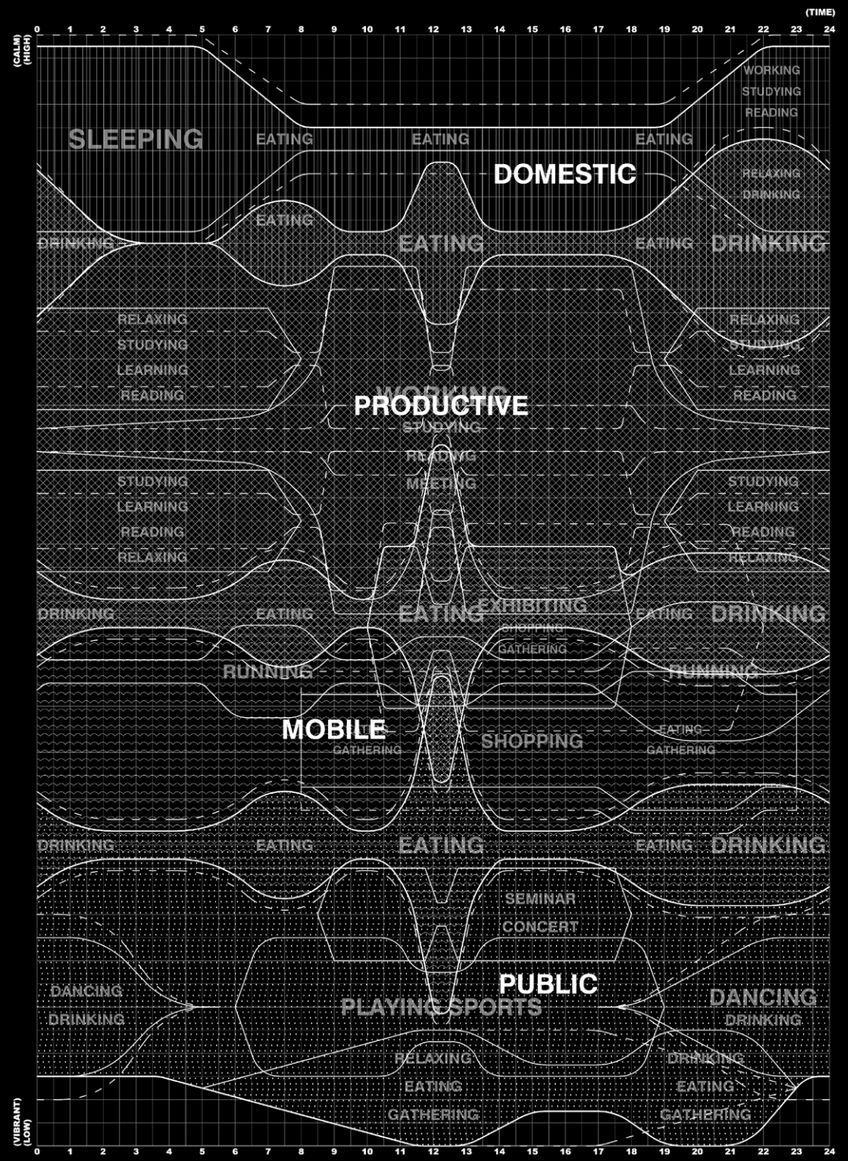
PROGRAM DENSITY ANALYSIS



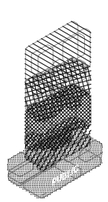
PROGRAM DENSITY ANALYSIS

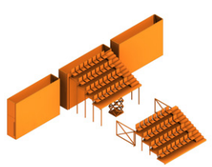


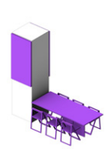
RE-CATEGORIZE



ACTIVITY DENSITY ANALYSIS

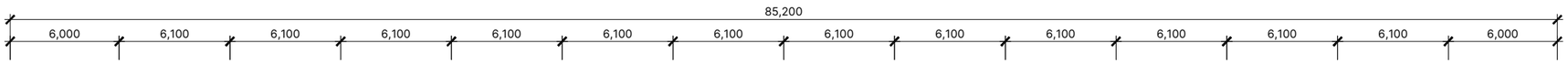


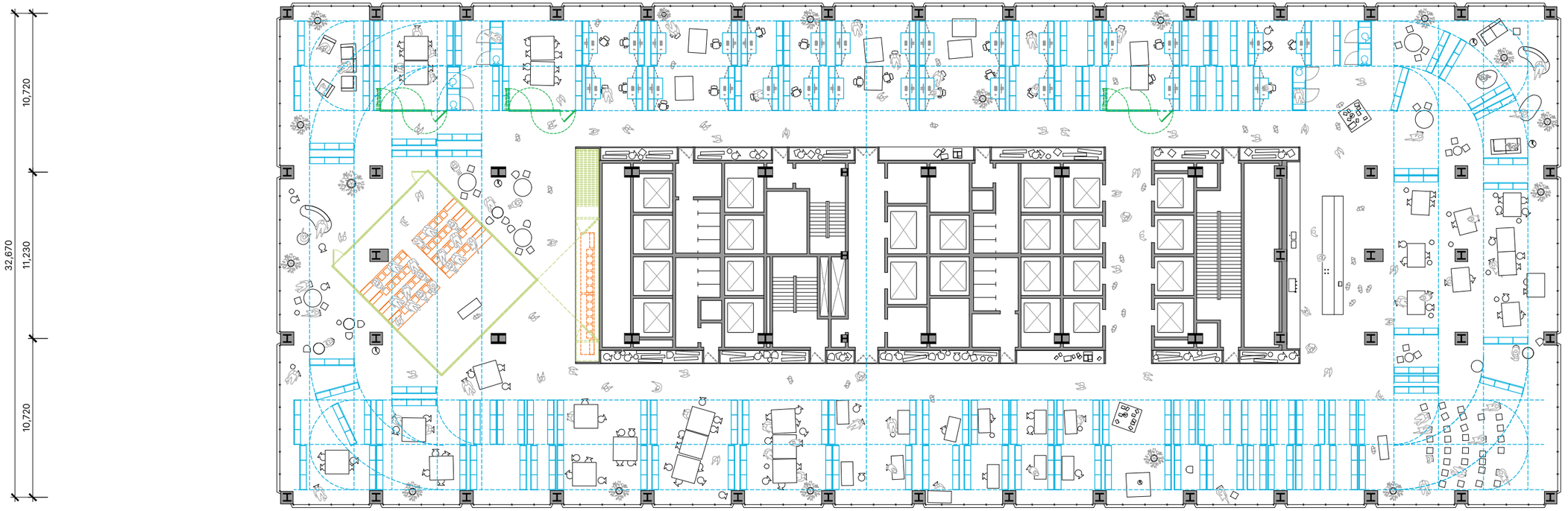


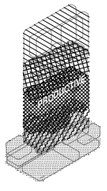


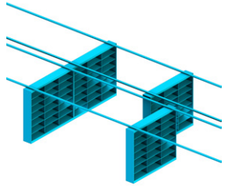
Seating-Stack·Move Table·Chair-Fold Table-Hang Kiosk-Fold·Caster Public Play Sports / Dance / Watch Films / Drink / Eat / Gather

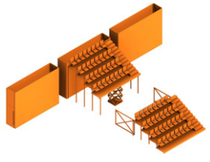
0 1 2 5 10m

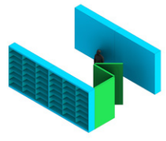












Furniture-Rail Wall·Door-Rail Seating-Stack·Move Wall·Door-Flip·Fold Productive Work / Study / Read / Meet / Eat / Gather

0 1 2 5 10m

By Semester/Reverse Chronological Order
What I Learned From/Projects

2025	Spring			
2025	Thresholds	Author	New York	Advanced Architectural Studio VI
2024	Health Center/Catalog of Clinics	Paradigma Estudio	Valverde de Leganés	Advanced Architectural Studio VI
2025	A Point of View	Author	Various	Architectural Photography
2024	Fall			
2024	Food-First Apartments	Author	New York	Advanced Architectural Studio V
1931	Sunnyside Garden Apartments	Clarence S.Stein	New York	Advanced Architectural Studio V
1910	Urban Hanok/Food Dictionary	Unknown	Seoul	Advanced Architectural Studio V
1940	The Humanizing of Architecture	Alvar Aalto	The Technology Review	The History of Architectural Theory
2024	Going Home/Transparency	Author	New York	Rendering Systems
1923	Bauhaus Exhibition	Walter Gropius	Weimar	Events in Modern Architecture
1930	Stockholm Exhibition	Gunnar Asplund	Stockholm	Events in Modern Architecture
1970	The Japan World Exposition	Kenzo Tange	Osaka	Events in Modern Architecture
2024	Summer			
2024	24/7 Conquest	Author, Youngbo Shim	New York	Advanced Architectural Studio
1969	345 Park Avenue	Emery Roth and Sons	New York	Advanced Architectural Studio
1984	Victims	John Hejduk	Berlin	Arguments
1948	Dymaxion House	R.Buckminster Fuller	Various	Arguments

2025	Thresholds	Author	New York	2025 Spring
2025	A Point of View	Author	Various	2025 Spring
2024	Food-First ApartmenWWts	Author	New York	2024 Fall
2024	Going Home/Transparency	Author	New York	2024 Fall
2024	24/7 Conquest	Author, Youngbo Shim	New York	2024 Summer
2024	Health Center	Paradigma Estudio	Valverde de Leganés	2025 Spring
1984	Victims	John Hejduk	Berlin	2024 Summer
1970	The Japan World Exposition	Kenzo Tange	Osaka	2024 Fall
1969	345 Park Avenue	Emery Roth and Sons	New York	2024 Summer
1948	Dymaxion House	R.Buckminster Fuller	Various	2024 Summer
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1931	Sunnyside Garden Apartments	Clarence S.Stein	New York	2024 Fall
1930	Stockholm Exhibition	Gunnar Asplund	Stockholm	2024 Fall
1923	Bauhaus Exhibition	Walter Gropius	Weimar	2024 Fall
1910	Urban Hanok	Unknown	Seoul	2024 Fall