GSAPP MSAAD 2023

SUE J. KIM

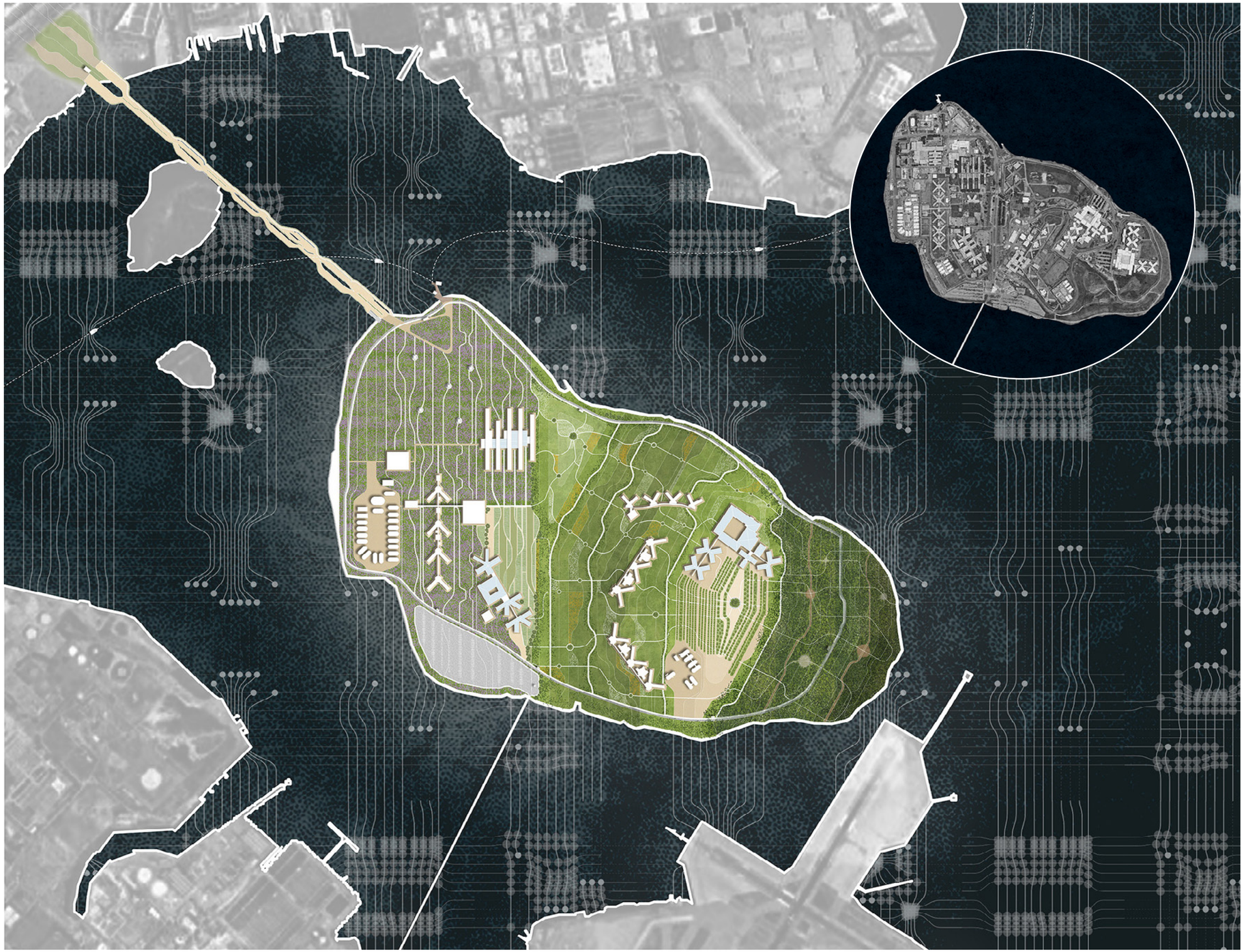
PORTFOLIO

CONTENTS

RE-ROUTING THE DEFAULT

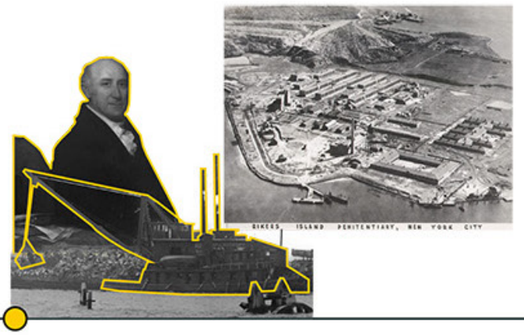
TYPE : Urban Planning & Adaptive Reuse
DATE : 2023.01 - 05
ROLE : Team Work_**Sue Kim**, Florianne A Jacques
SITE : Rikers Island, New York, NY, USA

INSTRUCTOR : Karla M. Rothstein



Rerouting the default entails rerouting tradition, rerouting social networks, rerouting connectivity, and transforming the necropolitics of how one lives and dies. The project site is Rikers Island, long known for its corrupt and violent jailing system, which must now lead to its closure. The approach breaks free from the environmental pressures and commodification of the two most common burial practices (Cremation & Casket Burial).

Formerly a disregarded location for individuals awaiting trial, Rikers is now a location for efficient and environmentally funeral customs and acts as a transitional area that links the human body to the cycles of existence. It centers on the idea of decentralizing the criminal justice system with the public memory of those affected through open truth-telling, demolishing and reconstructing the island as a form of catharsis, and pursuing financial advantages from the system's fallout. The network is expanded to include the rest of the city to eliminate the food gap and improve societal and communal health. This is an effort to enhance the earth, air, and people by regenerating and creating new life.



1800s

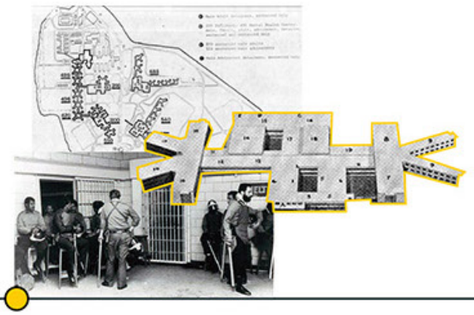
Abraham Ryckan Dutch immigrant who acquired Rikers island in the early 17th century, and whose family owned until selling it to the city in 1884.

As NYC acquires the island, it was **transformed into a landfill**.

1930s

Roosevelt Island formerly known as Blackwell's Island was overcrowded with inmates and crumbling facilities for over 100 years decided to **build on Rikers for transfer**.

Landfill activity discontinues for smoke and stench for the 1939 world's fair.



1950s

Reports of **overcrowded jails** commences in 1950s. Additional facilities and alterations are added. But, the city held 14,000 prisoners in spaces that designed for 8,000.

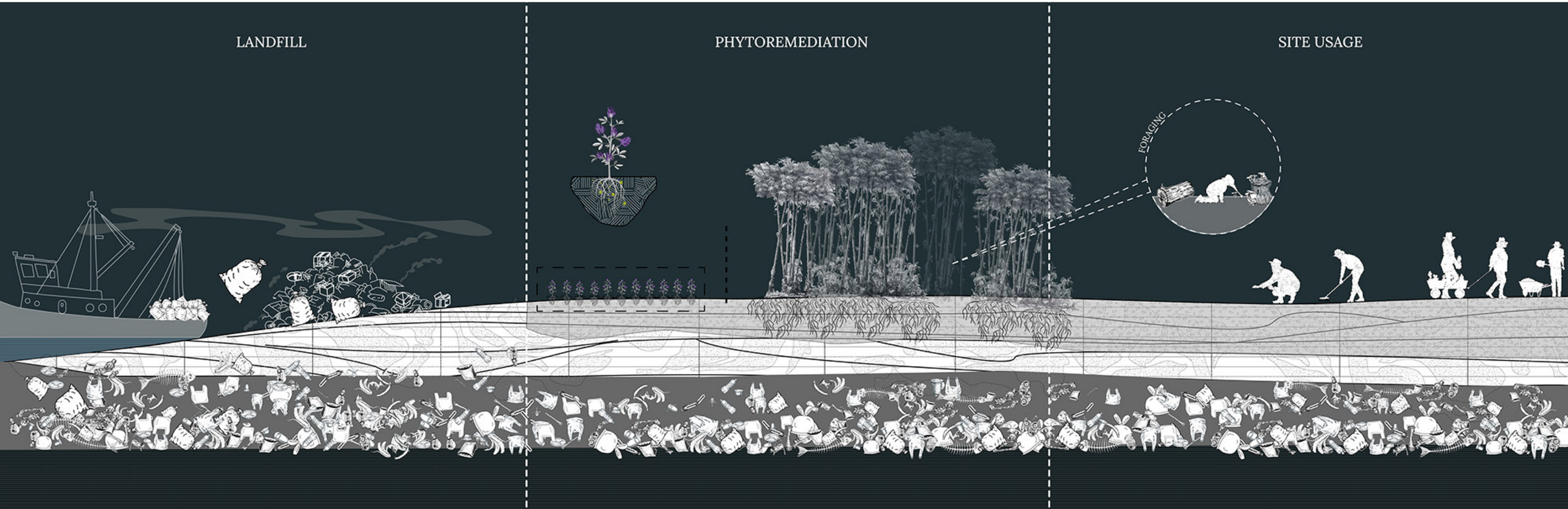
The public began to call for the closure of island under former mayor Ed Koch.

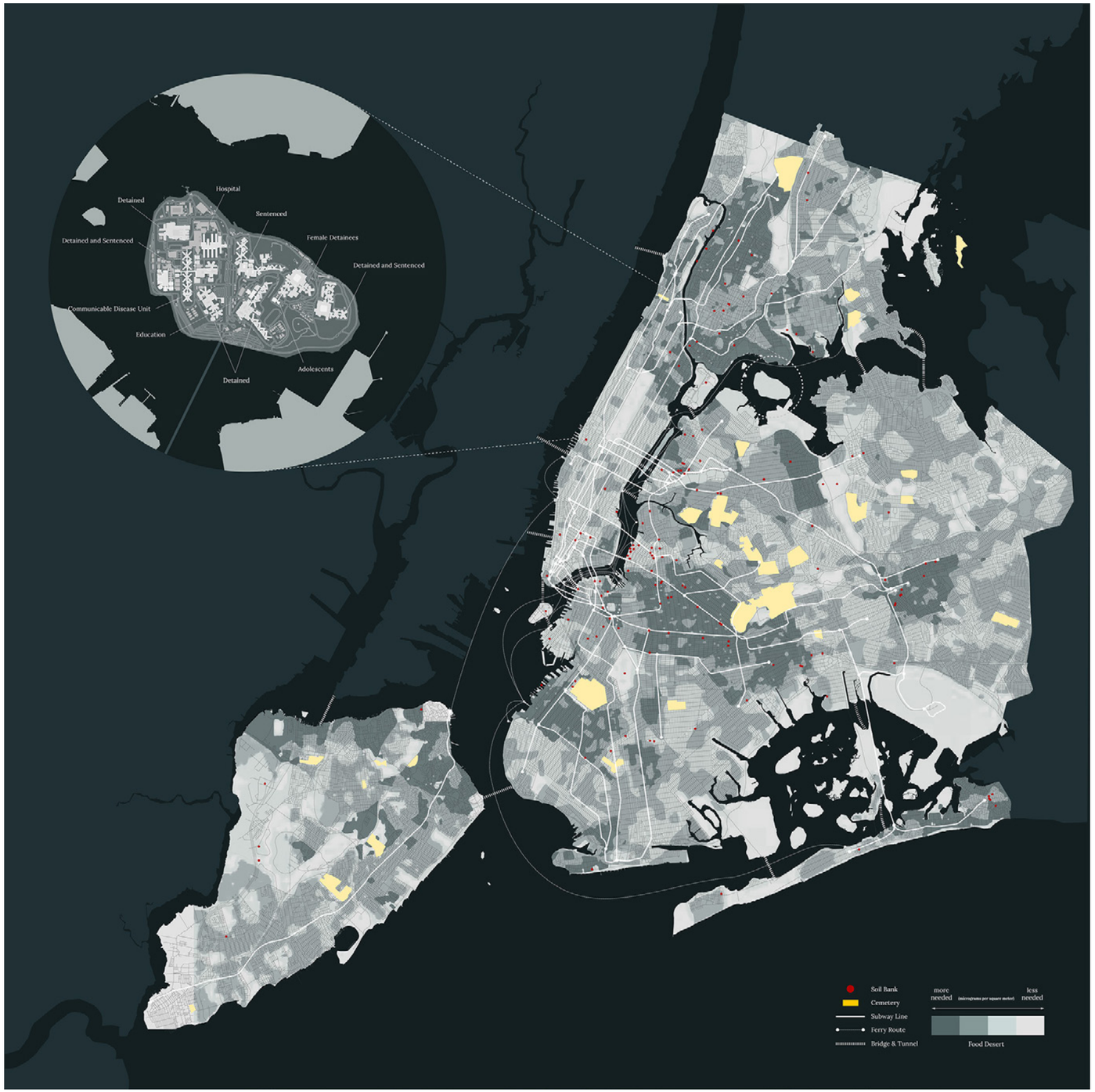
2010s

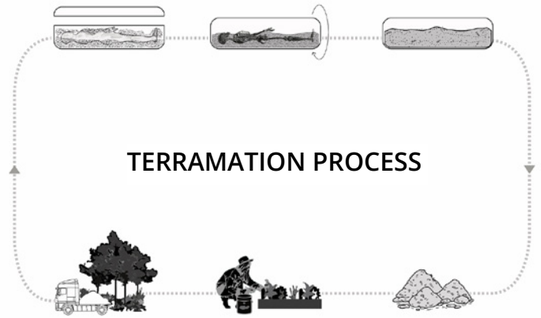
2019, Mayor Bill de Blasio proposes for the shutedown of Rikers and relocate the facilities between the four boroughs to introduce a "smaller and fairer justice" system.

This history left **contaminated land** and **heavy infrastructure.**

What would be the next picture for this island?

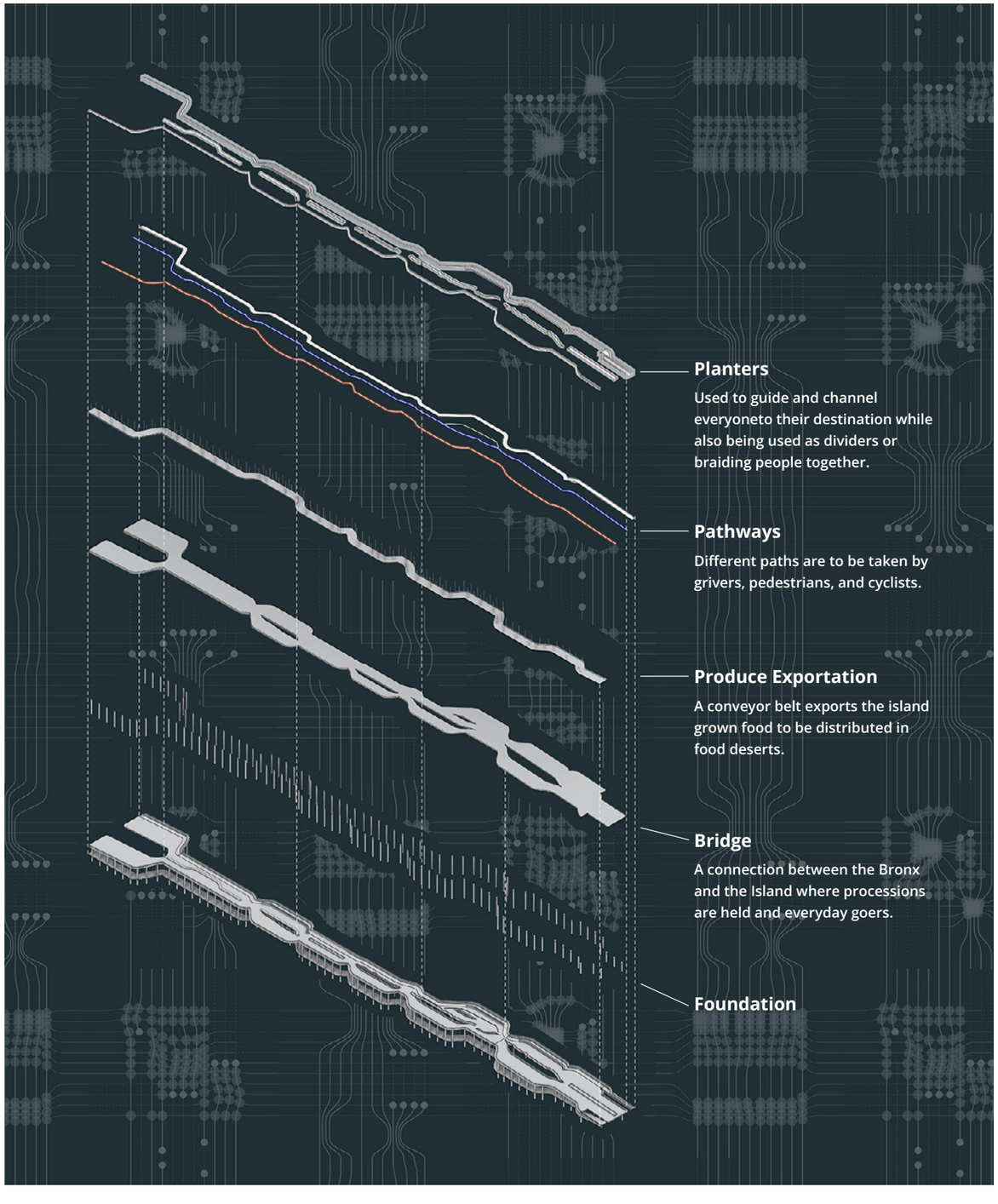






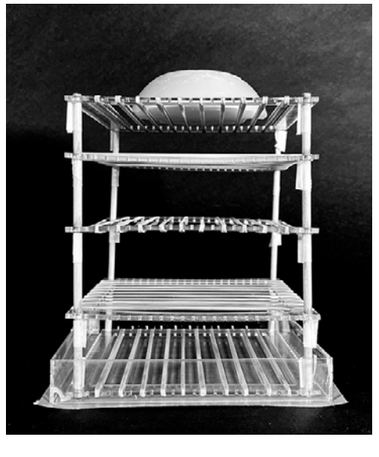
The recent legalization of terramation in New York City has opened up new possibilites for transforming urban spaces by cultivating organic materials within the city itself.

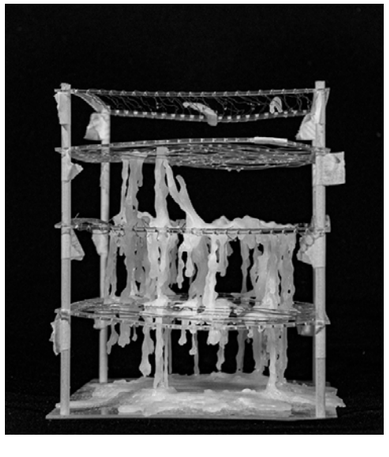
Rikers Island, with its troubled past, could be repurposed as a hub for terramation and reimagined as a new public space in the city, offering a unique architectural opportunity to explore the potential of sustainable and regenerative design.



Procession bridge serves as a final journey to the ceremony of release. The island is a landing between the Bronx and Queens.

The bridge have two sides, channeling and braiding people but also serves as a divider when need to be. The procession is cohabitated with daily recreation.





Procession Bridge

Families walk this final journey and after the grieving period. Under the bridge, the foods grown in the Rikers are transported to the city.

Ceremonial Hall

Ceremonial halls are braided and intertwined within the field where the families hold the ceremony of release.

Terramation Facilities

After the ceremony, the bodies are moved to the terramation facilities for the decomposing process to begin.

Alfalfa, grown within the island, is getting harvested and moved to material processing house.

Greenhouse & Orchard

Growing edible plants with the offset soils in greenhouse and raised outdoor planters could alleviate the food insecurity that exists in parts of New York City.

Material Processing House

Alfalfa and other organic materials are ot be dried and processed within the facility, preparing for the terramation process.

Soil Bank

Inspired by the NYC Soil bank, new soil bank in Rikers hold the offset soils once the process has ended solely.

Bamboo in the forest, is getting cut and moved to material processing house.

Existing cells are transformed for the terramation vessels and preserve structure, such as columns and slabs, and remove the facade.

For the greenhouse, the interior is totally transformed, but the facade remains.

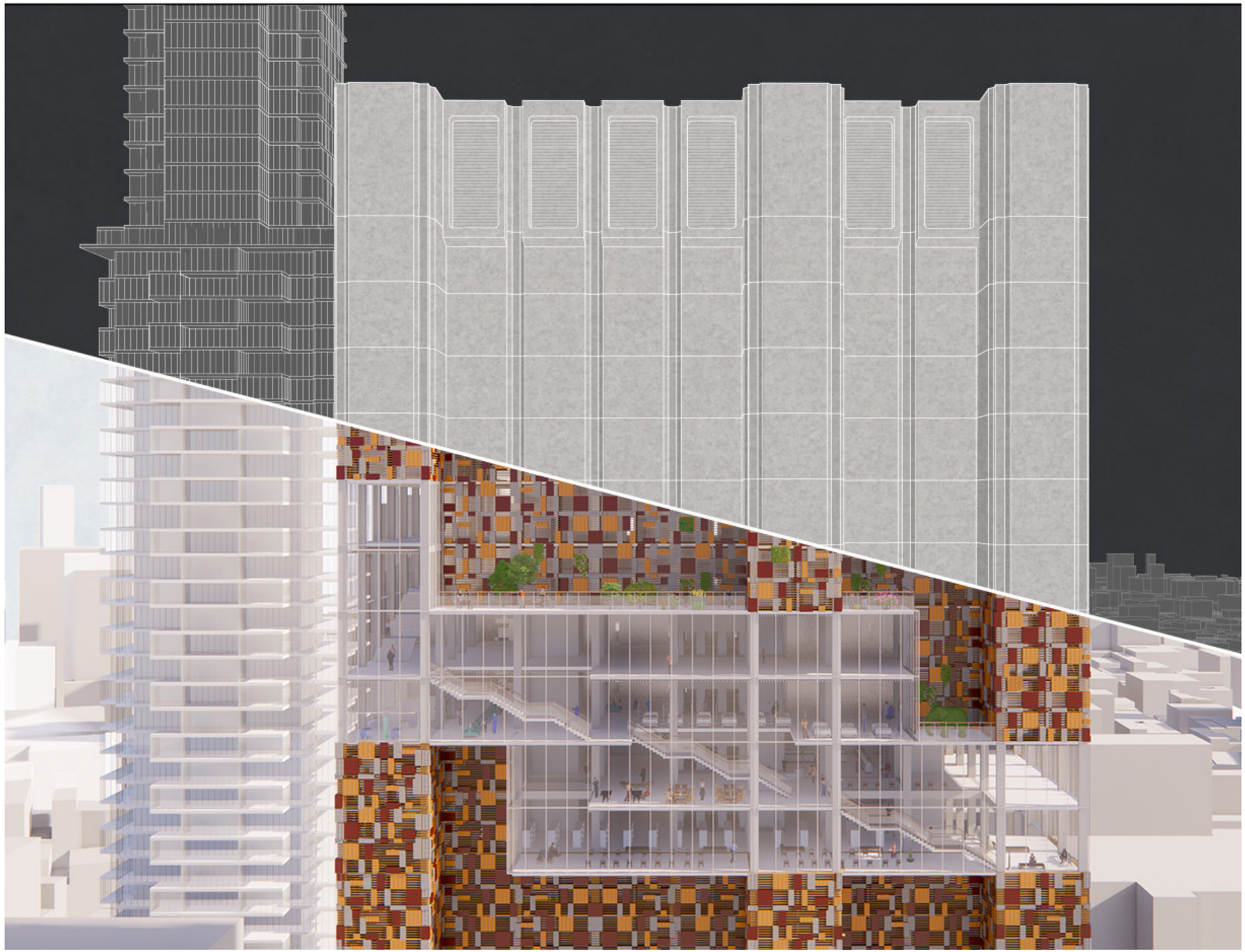
Temporary buildings used as an isolation ward during pandemic, could be transformed into new soil banks.

Re-routing the default entails rerouting tradition, rerouting social networks, and rerouting connectivity.

RE-ASSEMBLED BRUTALIST

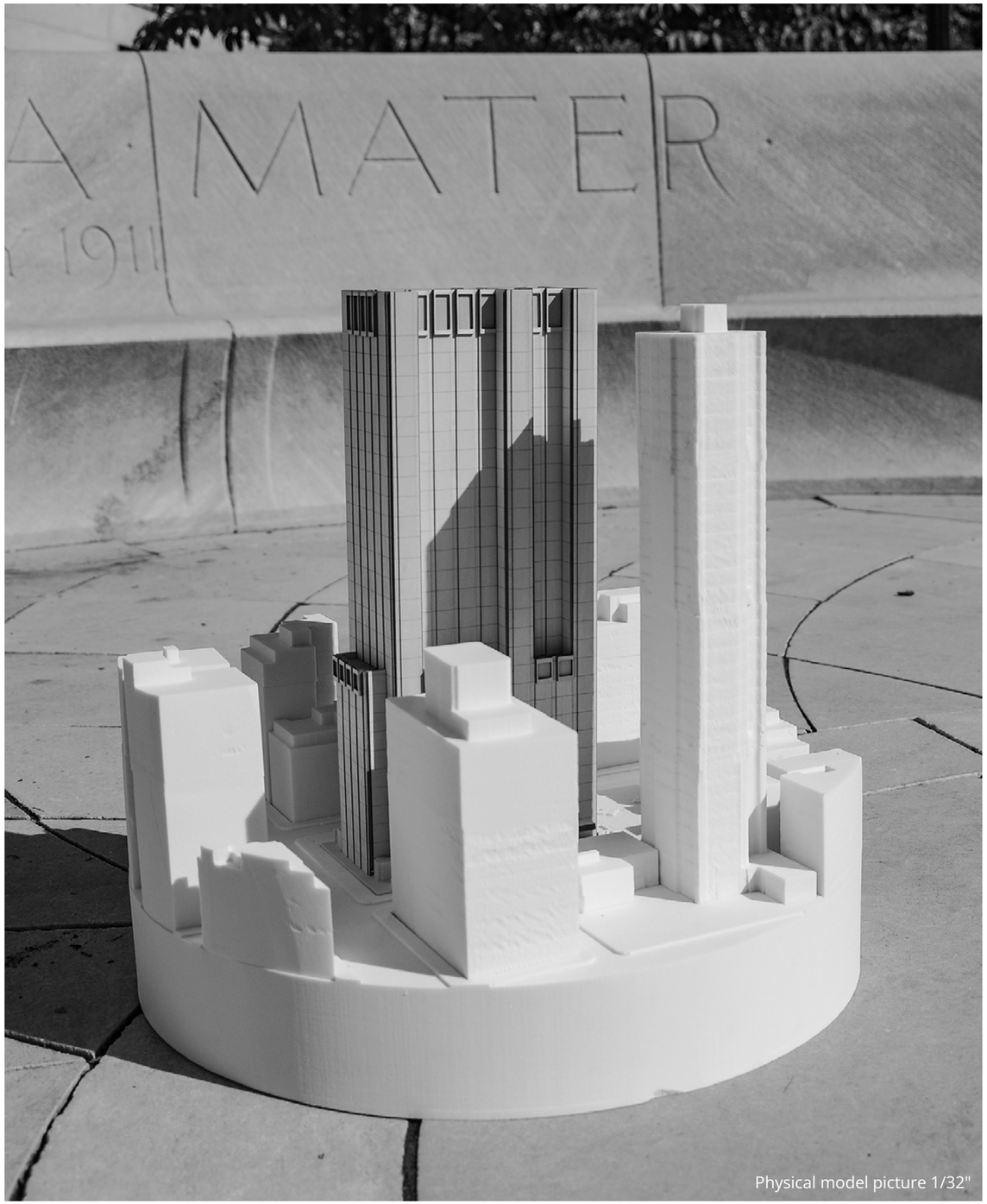
TYPE : Adaptive Reuse
DATE : 2022.09 - 12
ROLE : Team Work_Sue Kim, Ann Long
SITE : 33 Thomas Street, New York, NY, USA

INSTRUCTOR : Wonne Ickx



Based on the concept of re-assembling the existing condition of the AT&T long lines building located in Tribeca, lower Manhattan, this project managed to achieve the novel way of reusing historical sites adaptively.

Instead of discarding the existing material as non-degradable landfill, our strategy is to adopt the granite facade panels, concrete floor slabs, terracotta bricks, concrete blocks, and especially the abundant copper wire buried inside the walls. With all those adequate amounts of material, we are able to design this renovation project with minimum input of new materials.



Physical model picture 1/32"

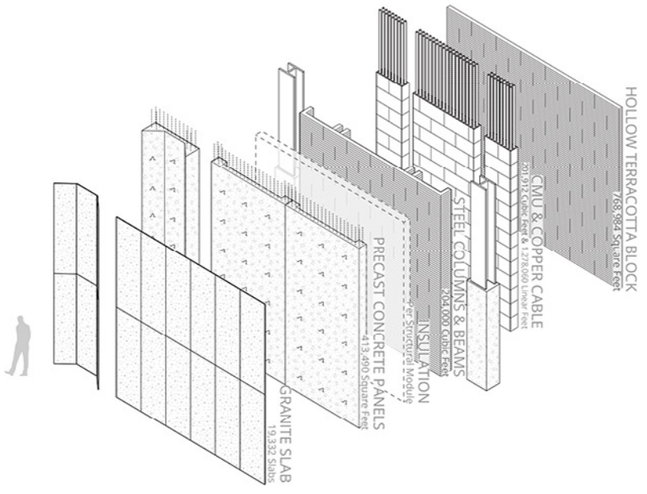
AT&T Long Lines Building in TRIBECA

In Lower Manhattan, there is the AT&T Long Lines building, a radical example of brutalist sculptural architecture. The building, designed by the architectural firm John Carl Warneke & Associates, is a windowless volume, a vast gray tower of steel, concrete and granite that soars 550 feet into the New York skyline.

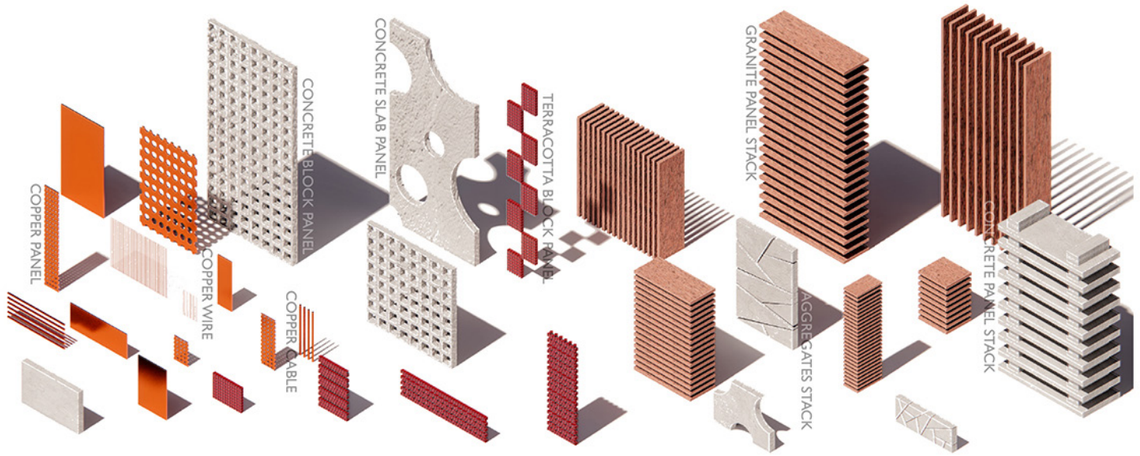
The buidling was designed as one of the most important telecommunications hubs in the United States - the world's largest center for processing long-distance phone calls, operated by the New York Telephone Company, a subsidiary of AT&T. It was engineered to withsanding atomic blasts and terrorist attacks. Constuction began in 1969, and by 1974, the skyscraper was completed.

Today telecommunication system do not longer depend on strong fortress-like center nodes, but rather prefer network-based models. The ESS(Electronic Switching Systems) banks at 33 Thomas street were already decommissioned in 2009, and -according to recent accounts - the building is now largely leased by Verizon Communications renting out floors for internet servers. But, digital data banks require exponentially less space every decade and cheaper off-site locations are more economically viable.

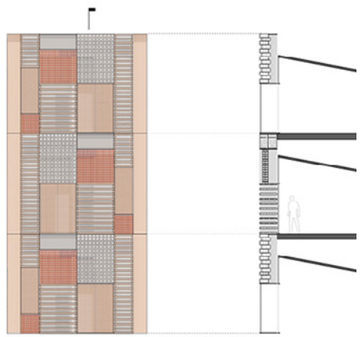
In a few years' time, this building will just be an empty urban sculpture: a mute icon of a bygone era. A quasi-indestructible urban object without any specific content.



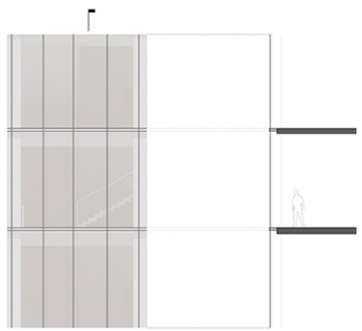
EXISTING MATERIALS IN WALL LAYERS



RE-ASSEMBLED FACADE PANELS

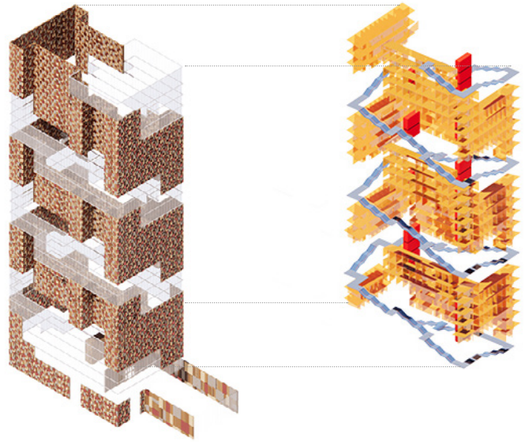


THICK SOLID FACADE



THIN GLASS FACADE

These existing materials are preserved and re-assembled into a new form of facade panels. Inside the unit of each bay, steel frames are installed on existing superstructures to connect the variety of materials with different depth and thickness. By arranging them into several types of panel modules, we manage to adopt the granite, concrete, terracotta and copper into a myriad material facade. To contrast the thickness and heaviness of the panels over residential units, the public programs are covered with thin glass curtain walls to show off the lively activities supported by diverse public facilities.



PUBLIC CIRCULATION & RESIDENTIAL UNITS

Intertwined Programs

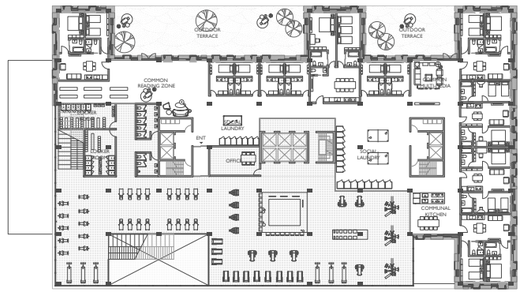
The ratio of 70% residential and the rest as public spaces. The first step was to figure out the relationship between those two different programs.

The idea that we had make residentials connected to the public space on every floor(as one to one). So, as the public facilities are spread vertically, it provides easier access to explore for the residents. Not only to connect residential and public spaces, it also continuously leads people up along the perimeter of the building.

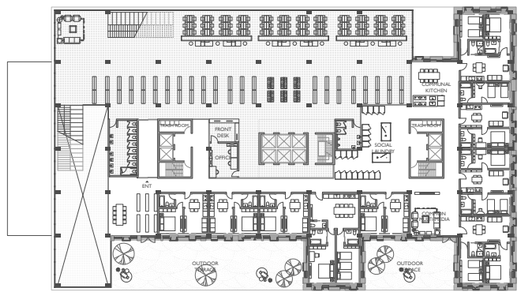
The circulation of public and residential are separate spatially but connected visually. Both sectors spread vertically, reminiscent of intertwined DNA chains. They connect through a special corridor that leads residents to public programs at each floor, also similar to bonds that link DNA chains.

Two different programs are using separted cores. In public circulation, not only the core, it is continued with big stair gestures.

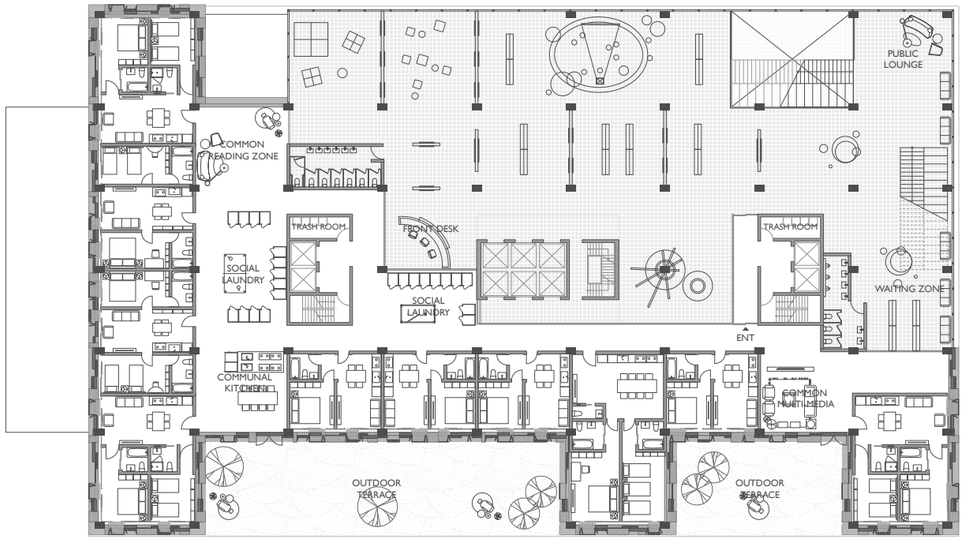
And this kind of relationship is represented by the facade typology, that is suggested in the begining. The solid material reusing panels indicate the residential area, and the translucent thin glass indicates the public programs.



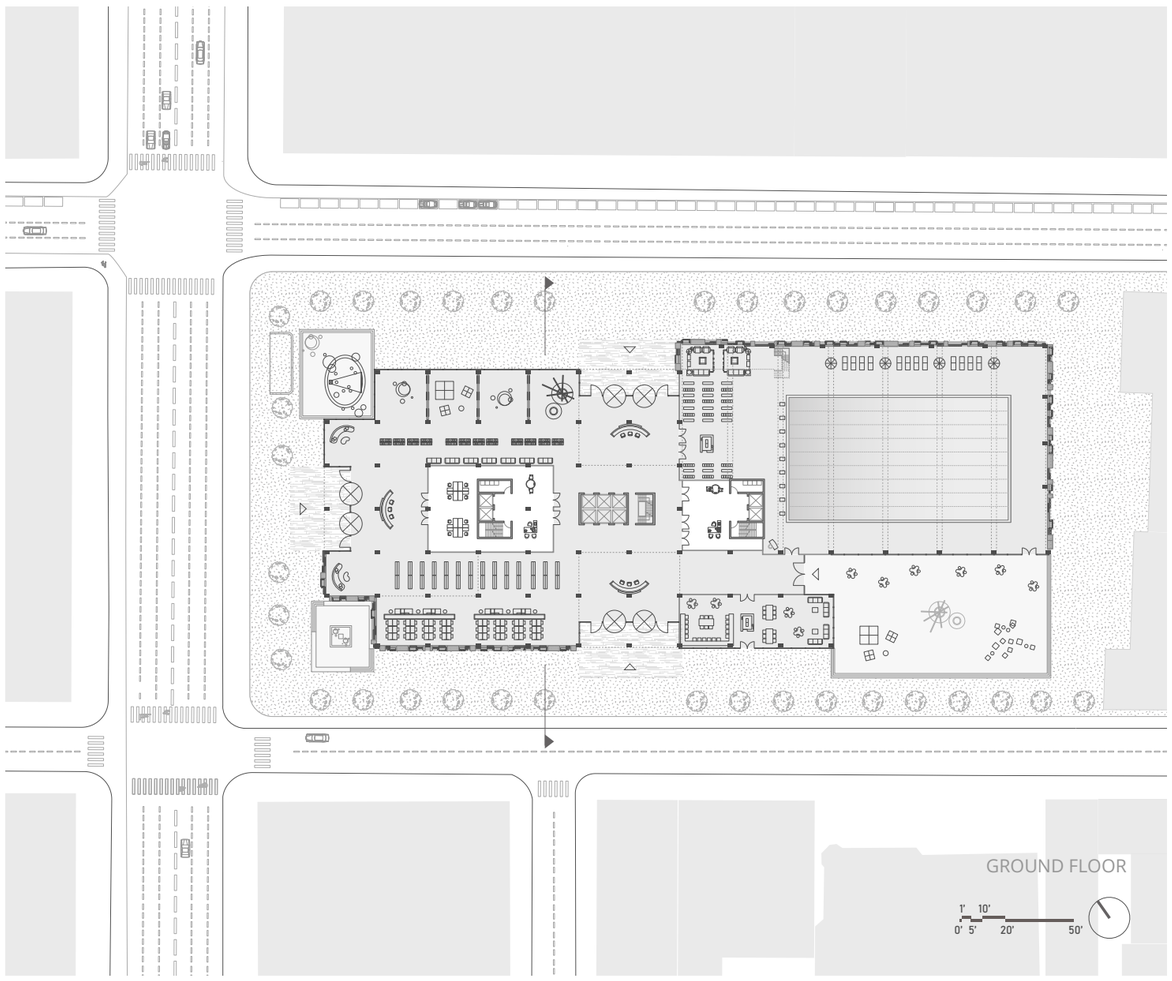
20F HOUSE UNITS + GYM

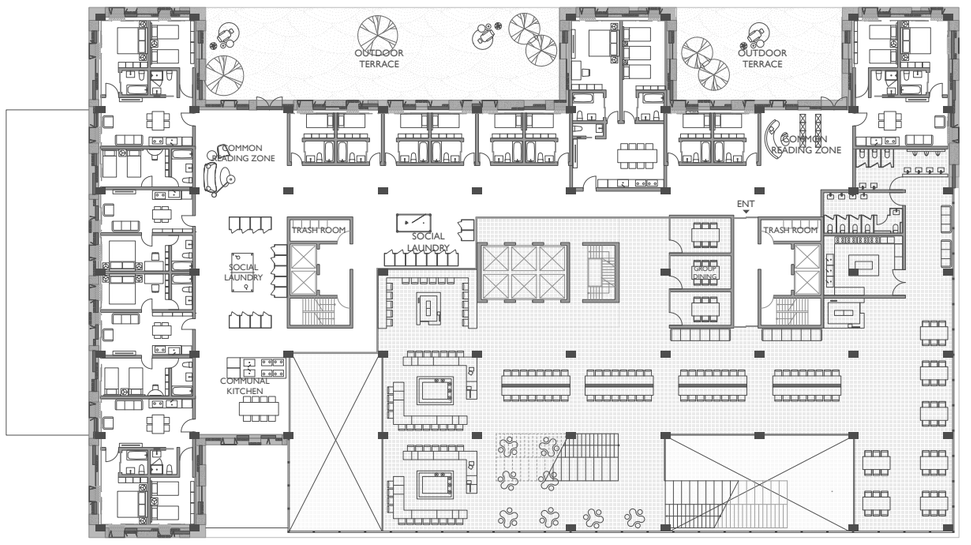


14F HOUSE UNITS + LIBRARY



18F HOUSE UNITS + GALLERY





8F HOUSE UNITS + FOOD COURT

Public program

Connected visually with public programs, with opaque glass in between.

Communal space

A buffer zone between the housing units and public programs. It accommodates the communal kitchen, multimedia living space, reading lounge, and social laundry.
Connected visually with public programs, with opaque glass in between.

Housing unit

Sloped roof makes an open feeling to the resident when they enter the housing. And also, the light can come through the communal space and corridor in deep slabs.

Outdoor terrace

Extended communal space for the residential to take outside views.

By re-assembling the existing materials not only to show off the quality of the materials themself but also, to create quality for living by bringing the diverse texture palette to users' vision, creating apertures or depth formed in between materials, and exploiting possibilities of inhabitation.

Typical housing unit with material reusing panels

Communal kitchen looking through public gym

Entrance connecting residential area and public health care

Stairs connecting programs on different floors

REDEFINING SUBURBIA TO CLIMATE CHANGE

: Seed & Fire distribution for a Collective Lawn Management

TYPE : Urban Planning & Climate change
DATE : Summer 2022
ROLE : Team Work_Sue Kim, Armita Peirovani, Yichang Zhang
SITE : Charles Street, Jersey City, NJ, USA

INSTRUCTOR : Nerea Calvillo

Introducing a new ecology to the suburbs of New Jersey that is Native to America and is not an imported culture as were the English flat lawns. Redefining suburbia with minimal human intervention with the distribution of seed and fire just as the natives did.

We start by removing the pavements to allow continuity and prepare the soil for new growth. In doing so we erase the division of lawns and share sheep between properties with existing lawns. The vibrations created by the local reconstruction will help spread native plant's seeds even further. We will once again nurture and cohabit with the land just as the natives did.

Introducing horseweed, it uniquely stands tall and strong; some say it grows as tall as a horse, with respect to its name.

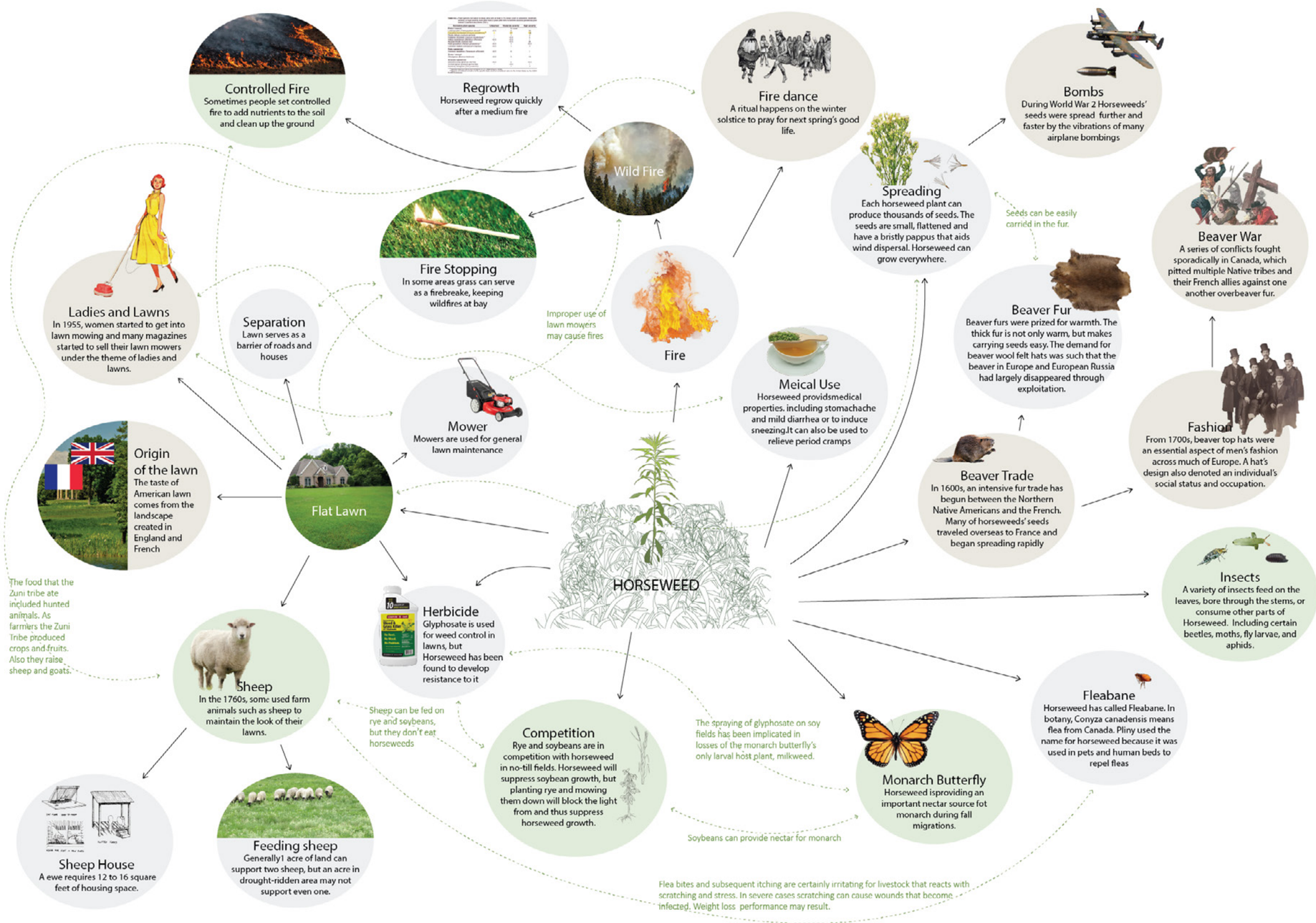
Horseweed is simply too tall to allow the average American to have the image of a perfect American flat lawn. But Is that a sound enough argument to declare a plant invasive?!

People all correctly claim that it can spread to long distances and has immunity to herbicides, but why is that considered invasive? Immunity is resiliency not invading.

American lawns are unsustainable, hard to maintain, and as we know the extreme use of herbicides is not helping the environment. What if the public perception were to change?

Money talks; what if we were to inform the American homeowner that having farm animals on your lawn will not only take care of the maintenance of your lawn for free but it will reduce your property taxes. After all, even the white house had sheep at one point. Would this news be enough for homeowners to let weeds grow freely in their lawns or the vision of American Nationalism is above all?

We will start by celebrating merging the property lines. We will erase the land of herbicides and pesticides.



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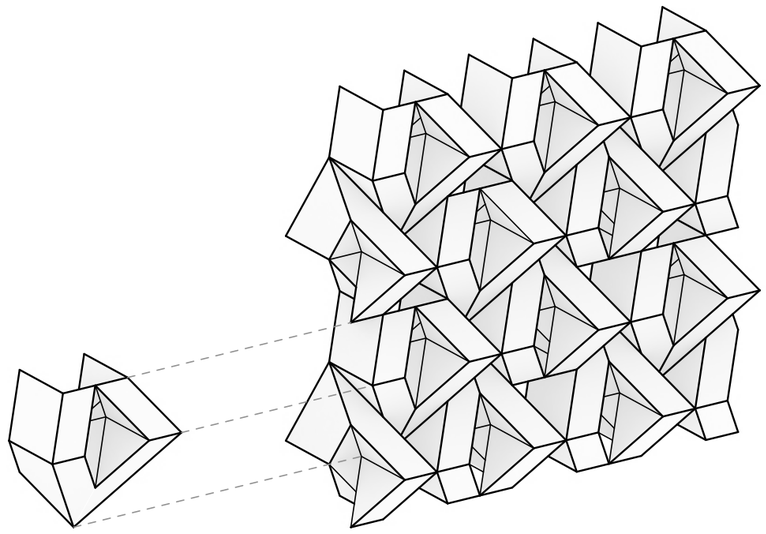
Inspired by Horseweed's (declared an invasive plant) history and controversies, we will reintroduce a community that celebrates the land every 4 years by controlled fire and removes the pavements for natural growth. Letting wild species of plants to do what they do best, to simply be without the constant control via herbicides. Ultimately redefining suburbia to climate change by embracing the land and not controlling it.

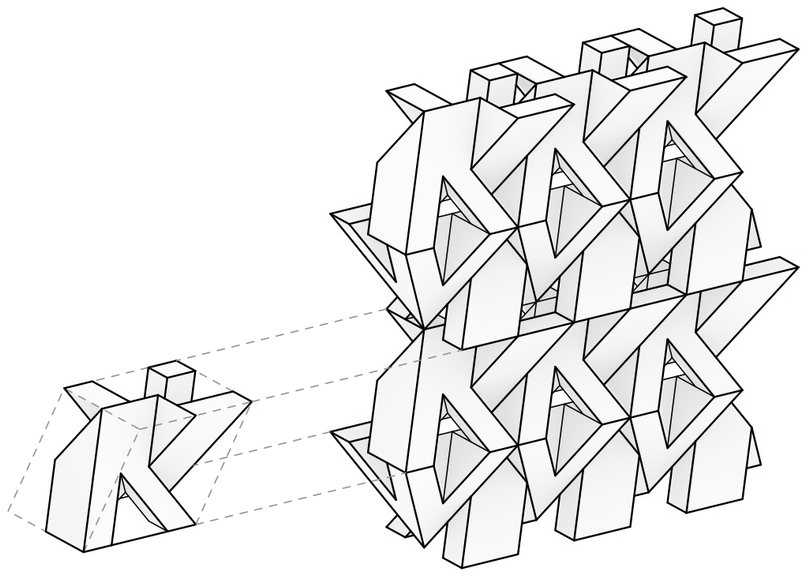
This collective participation will increase lawn ecologies and transfer them into green corridors for the community while erasing the property line within 80 years. Slowey pruning the toxic individuality of American lawns. Sharing sheep between households to create a collective community and lowering taxes and costs of maintenance.

TRANSITIONAL GEOMETRIES

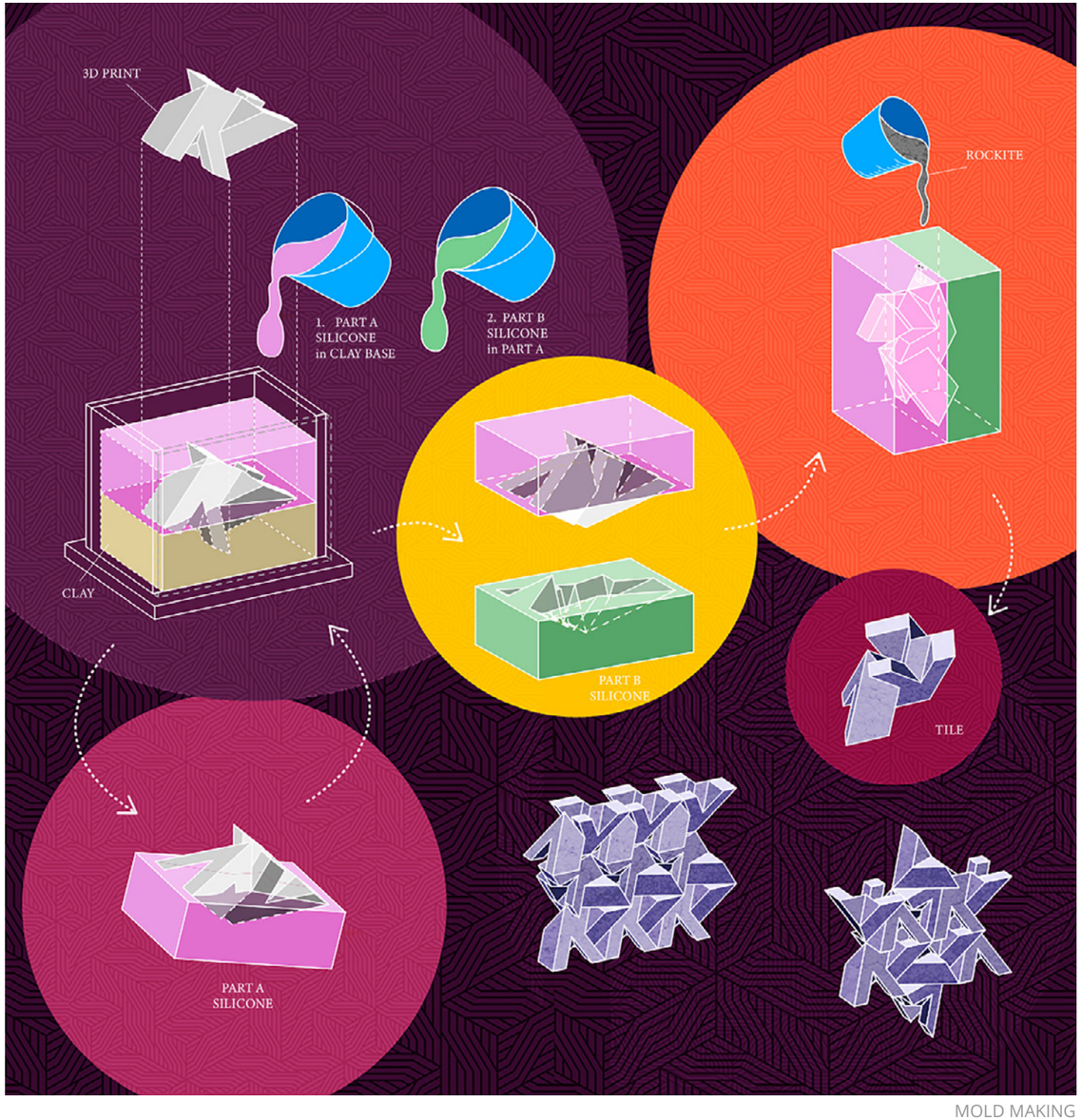
TYPE : Building Science & Technology Elective
INSTRUCTOR : Joshua Jordan



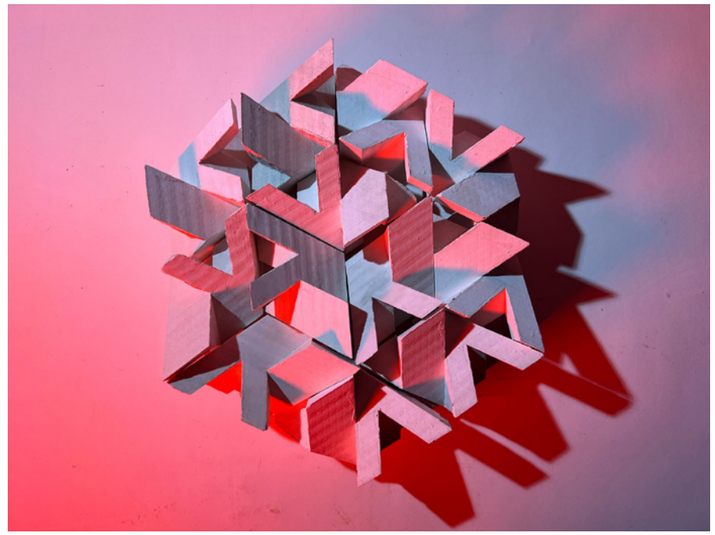
1ST MODULE

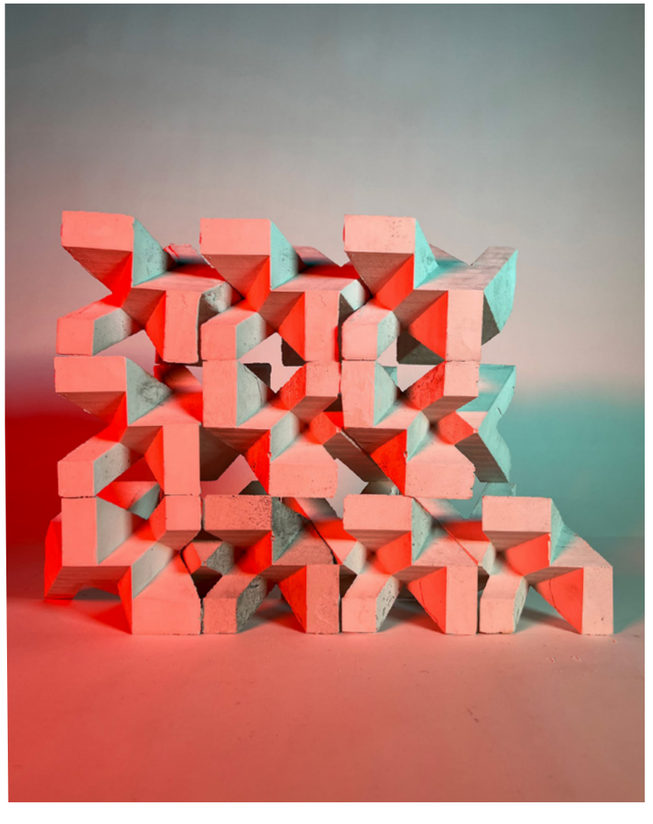


2ND DEVELOPED MODULE


3D PRINT
1. PART A
SILICONE
in CLAY BASE
2. PART B
SILICONE
in PART A
ROCKITE
CLAY
PART B
SILICONE
TILE
PART A
SILICONE

MOLD MAKING





THE HISTORY OF ARCHITECTURE THEORY

TYPE : History & Theory Elective

INSTRUCTOR :Mark Wigley

THE HISTORY OF ARCHITECTURE THEORY _ FINAL PAPER
<Stairs, stepping the civilization> written by. Yim, Seock Jae

Sue Kim

How many stairs do we face in our daily lives?

"Stairs" might sound like a basic element of the architecture. But it has more various meanings to it. The introduction of the book has drawn people's attention. "Stairs" is so obvious around people's life, so that even they may not recognize how much they are using it. But if you pay attention, we are all surrounded by stairs. You can see at your home, but from the moment you leave the house, you face more. Getting into schools, offices, and even cafes, it takes about at least one or two steps. As such, stairs have become an indispensable element in the architecture around us.

Professor Seock Jae Yim, who is titled as a major architectural historianin Republic of Korea, has been interested in 'stairs' since he started studying architecture. So, he has been constantly observing stairs at home and abroad until becoming a professor at Ewha Womans University in South Korea, and when he finished exploring and doing research, he finally wrote the book named 'Stairs, stepping the civilization' in 2009. Then, when did these attractive 'stairs' start from?

BIRTH OF STAIRS

The basic purpose of stairs in architecture is vertical movement. According to this book, some people say that the most basic story of the birth of stairs is a human means to adapt to the natural terrain. Since the natural topography is not flat and there is a height difference, humans invented stairs as a means of adapting to nature. At that time, I can say necessity was the mother of invention. So even before the element was called stairs, stairs would have been used in people's lives. It might sound that stairs are just an element of architecture, but if you look at the history of architecture, you can see that they were not simply used as an element. Through this book named 'Stairs, stepping the civilization', the author defines the stairs that have played a various role in each era, as an absence that captures the spirit of the times.

The book explains that the meaning of the stairs begins to be endless when we start to look at stairs not only from the functional aspect, but from a variety of perspectives, individual psychological actions to the contents symbolizing civilization. But let's start with its basic function. In terms of its shape, the stairs are not only an element or small spaces in the building, but the contents of them are 'unique' because of its function. Because, in the past, stairs were the only object in the building responsible for vertical movement. At least that was the case before machines such as elevators and escalators appeared.

One interesting theory from the author is that people have a psychological attachment to stairs. Why did people become psychologically attached to the stairs? Vertical movement must include people's physical work, which asks for their energy. And people would be attached to their efforts and try to give them special meaning, it is just like a baby attached to the toy that she usually plays or lives with or just as people who worked hard together gets fellowship each other. Another reason is the peculiarity of oblique direction. By this unique direction, stepping on the stairs is a strong experiential feeling to people. Surrounded by the horizontal and vertical elements in the building, it moves diagonally through the stairs and feels psychologically homogeneous with stairs.

STAIRS BEFORE MODERN ARCHITECTURE

Humans have longed for heights since ancient times. Stairs were a good means to make this human vertical desire come true. Therefore, looking at the stairs constructed in the past, it appeared in various forms combined with elements such as size and decoration, depending on what religious or social concepts were added.

1. Stairs in Religious Influence

It was a situation of the times when people thought that the existence of God was in heaven while human living on the ground. There were people who admired God and accept their status, while there were other people who challenged the sacred being. Accordingly, the author speaks with an example of the Tower of Babel. It was the first architecture that expressed people's desires of height through the elements of the steps. Although it was viewed negatively as a challenge to God, but in architecture, it was an attempt to become a starting point for architectural development. And also, it influenced a lot on later 19th-centry architecture.

2. Stairs in Social Influence

Sociologically, stairs represent a strong characteristic of power. From an architect's point of view, the best place to exercise power was the stairs, because everyone must go through the stairs to go up and down the floor. If you want to go to another floor, you should use the stairs regardless of whether you like the stairs installed. For these reasons, it was a good excuse for the architects to show off their designs. Also, for the client, it was a tool to show off their degree of wealth. Therefore, stairs were the place where the showing off effect was greatest compared to the effort. Through the details of all kinds of materials and decorations, people applied it as if they were realizing their ideal selves through the stairs. In decoration, the term defining an era, such as art deco, was a factor that could be applied. In addition, architectural elements connected to the stairs were also developed for the same reason.

For example, in the 16th century, agricultural aristocrats who owned Venetian villas, emphasized formalization of stairs and connected entrances to show off their authority, creating authoritative and differentiation that was not easily accessible. It is as if entering the villa is a concept similar to entering the palace to meet the king. This could be also interpreted as, they enjoyed showing off by deifying themselves.

As we entered the Baroque period, many people began to redefine the definition of stairs. In particular, during the Baroque period, it is considered the peak era of the stairs, and according to human excessive desire, the stairs developed in various directions, such as exaggeration and twisting stairs. Representatively, there are Andrea Palladio and Giacomo Barozzi da Vignola. There is a difference in whether the elements of the stairs were viewed in a formative or functional way. Combining the two different theories can establish the character of stairs in the Baroque era.

Palladio attempted to grasp the properties of various stairs, such as function as a moving passage, symbolism as a central space, user behavior, lighting, and more complex formations. He can be the first architect to understand almost all the items related to the stairs and present them as architectural topic. Palladio tried to arrange these various items in theoretically. The theory appears in Chapter 28 of <Quattro Libridell' Architettura of Palladio>. In addition to ordinary straight stairs, he noticed the potential for spiral stairs and formalized them into various types. Furthermore, he applied the terraced forms organized in his architecture work, such as the Villa Venezia, and Villa Firenze, making it easier for people to understand his theory.

Unlike Palladio, which formally organizes stairs, Vignola tried to talk about continuous space by introducing the concept of time to the movement of stairs. Rather than the function of the stairs themselves, they thought of the stairs as a role of connecting spaces. As a role that connects each space, he expressed it as a string. But for me, it seems to be the same meaning of circulation that architects consider important in these days. Vignola also applied his theory to design the Palazzo Farnese in Caprarola, Italy.

In summary, while Palladio created a complex formation to pursue expansion in scale and composition, Vignola added concept of time in the movement of stairs to introduce the continuous space. When these two theories are combined, it becomes a new concept of stairs created in Baroque era.

While reading the author's theory, he used the word 'weak' when comparing two architects. Likewise, when comparing Palladio and Vignola, the author expressed that Vignola' theory is weaker than Palladio's. Compared to Vignola's addition of the concept of time to expand the boundary of stairs, Palladio mainly deals with the contents related to stairs, so it seems that Vignola's theory is relatively weak because it has higher purity than Palladio's. Maybe another reason for Palladio's theory considered as solid theory might be because it was defined through various experiments and summarized it easily for architects to understand and apply to architecture projects.

How did the stairs start to get this important presence? In ancient civilizations, stepping vertically was synonymous with power. Both in religious point of view and social point of view, the high meant the stronger power. Therefore, the properties of the stairs that rise and vertical height are combined to turn it into desire. Stairs were developed continuously, the concept of publicity in the 18th century, and the two great powers of imperialism and bourgeoisie led to the development of stairs in the 19th century. However, as we enter modern times, there is a crisis in the presence of stairs.

STAIRS IN MODERN ARCHITECTURE

Entering to modern architecture, skyscraper can be selected as the largest keyword, which emerged with the development of mechanical civilization. With the invention of the elevator, the building began to rise. However, from the perspective of the stairs, the height of the skyscraper is beyond the range of the stairs. So that meant the stairs had no reason for existence except for the function of evacuating in the event of a fire or replacing the elevator when it was having malfunction. As a result, most of the stairs in modern architecture, began to be simplified around function and efficiency. Thus, the staircase would only be seen when it was separated into independent elements outside the building, hung in the façade. An example of the well-survived stairs from the outside the building is the Pompidou Center in France. Other than that, it had no presence. The stairs that have previously led civilization have become shabby at least in the 20th century.

Another interesting thing is that the perception according to the height of the residential has also changed. Due to religious reasons and technical limitations that cannot be raised high, there was a longing for height, but it was a desire to build a tall building, and the position on where to live was different. In the past, it was a place where the higher the height, the poor lived. Especially, in South Korea, there was the term 'dal-dong-nae' indicating the higher place where poor live. But now, most of the well-off people tend to prefer higher floors. Not only where you live but also where you work, the higher floor people go the better view people can enjoy, so it is classified as a premium floor and boasts higher rent fee. The most influential reason for this situation is the development of technology.

In the 20th century, with the emergence of high-rise buildings, the use of stairs in buildings began to decrease significantly. It may be a phenomenon caused by the limitations of stairs after the time when many high-rise buildings start to appear, or it may be a phenomenon that is avoided by the tendency of a person to seek physical comfort. Do people seek stability and comfort by nature? The author felt sorry for that the stairs, which contain the intention of the architect and the unique way users enjoy and appreciate, are disappearing from the history of capitalism in the 20th century, focusing on function and efficiency. Therefore, through this book, it will be an opportunity to reflect on the meaning of the stairs and examine the historical value. So that architects might have chance to think about how to develop with it.

SKYSCRAPER

The author views the skyscraper, which caused these changes, as two elements: stairs and towers.

The skyscraper can be seen as an abnormal implementation of the desire attribute rather than religious attribute inherent in the stairs. As previously discussed, the human desire for building higher architecture has persisted since ancient times. This desire was extreme when it met the power of mechanical civilization. From this point of view, the skyscraper has the same meaning of the Tower of Babel from the religious point of view. Just as the Tower of Babel was built with the desire of height, it is now thought that the desire appears as a skyscraper. Therefore, the author insists people to be cautious and humble about the meaning of pursuing heights, as such it could be interpreted as challenge to God. Let's keep in mind that it is a place where human beings' existential meanings actively intersect and integrate, and at the same time, it is a passage that guarantees movement to sacred places. Seeing the expression that the act of pursuing human desire should be prudent and humble, the author must have wanted to emphasize the danger of human desire.

From the perspective of the tower, it can be interpreted as a determination of the tower structure that has been continuously progressed in Western architecture. The structure of the pagoda(tower) is one that appears in common around the world, but in the West, it tends to be built high-rise, perhaps because of its history about the Tower of Babel. The western people, who did not have enough technology and economic power to build a tower such as the Tower of Babel, felt sort of inferior to the enormous height of the tower and reluctant to it, and further included desire of the height as a sin in the Bible. So, the book refers that the western civilization, which inherited Christianity, might have inherited an inferiority about the Tower of Babel.

Throughout the Middle Ages, as technology developed, things that were previously impossible began to become a reality, and the tale of the Tower of Babel became an obstacle to build tall architectures. This is because the teaching that vertical structures built with human desire are subjected to God's punishment was a problem that applied equally to the construction of high architecture. But it could be solved because there was a doctrine that vertical structures built to meet God were allowed. For example, the Gothic cathedral itself is allowed because it is a vertical tower that goes up to heaven to meet God. In this way, in the history of Western civilization, tower structures could have a reason for existence up to the medieval cathedral.

After that, the religious concept of stairs began to weaken from the Renaissance, a post-median civilization. This is because in the Renaissance, Christianity was reinterpreted as humanism and began to focus on figures rather than heaven. After the 19th century, the human desire for height began to reappear. But the situation was a little different from before. The biggest change is that it is possible to artificially increase the vertical height while armed with a mechanical civilization. The Eiffel Tower in Paris is a typical example for that. Compared to the time when the Tower of Babel and Pyramid were less than 100 meters high and the Gothic Cathedral was less than 200 meters high, the Eiffel Tower was 320 meters high. However, the Eiffel Tower was not a building, but a steel structure, so people really want to build an actual tall building which can be used.

At that time, Manhattan in New York, USA, was a venue for high-rise buildings. This led to the 389-meter Empire State Building, which easily jumped over the Eiffel Tower. Since then, it has been covered with skyscrapers that surpass Empire State to these days. However, this vertical record competition was not intended to meet God, but for human material desires, so from a Christian point of view, it was an object of curse and punishment that was no different from the Tower of Babel.

As such, the West worked hard to build and dream of skyscrapers and towers for political display, respectively, as a means for capital accumulation, and the socialist bloc. Top motifs also appear in Manhattan's skyscrapers, which are terraced structures on the upper floor. This is the result of oblique restrictions under the Zoning Act, and it is for a very utilitarian purpose. However, it was so similar to the Tower of Babel that it made the skyscrapers the descendants of the Tower of Babel. In an era dominated by religion, the lessons of the Tower of Babel, which cursed the vertical desires of immigrants, were useless in an era dominated by capital. The author says that Westerners are blinded by money desires and have committed the folly of violating their unwritten rules. Vertical buildings are described as the product of a desire to rake in money, not to go to see God anymore. It also expresses the negative position strongly, saying that the skyscraper is a good combination of the modern Babel Tower, and the Art Deco decoration style, which promotes the desire for height, and consumption.

In theory, it also makes you think about how to respond to preservation the past regulations (such as religious rules). Of course, many civilizations, including architecture, have developed a lot by religion. But should modern times find this religious meaning? You may think that it is ungrateful if you only see it as people who are in the position of preserving religious meaning, but isn't there a lot more complicated to consider than religion nowdays?

In modern architecture in the late 20th century, the tendency to inherit the Tower of Babel continued, but other trends began to emerge that did not cling to vertical desires. It can be seen through the spiral tower of César Pelli. He made most of the tall towers climb only the stairs without elevators. It can be interpreted as meaning that if you think the elevator is the main culprit that makes vertical height easy and want to climb vertically, you have to take the effort of walking up. This usually shows a very different meaning from the pursuit of financial desires in the 20th century. It rises, but reaching the end is not the goal, but creates an ontological place in the middle. The process of stepping up the spiral staircase weaves these spaces. Therefore, as a result, it has a new ontological meaning that it combines towers and stairs to integrate several areas into one, not vertical construction blind to desire.

I think Vessel, which was built in the center of Hudson Yards, New York with a new public landmark, is in similar type. Vessel is designed by Heatherwick Studio in 2013, consisted of 16-story circular climbing frame, with 2465steps. They intend to make a memorable single object, not a series of objects dispersed throughout the space; so rather than a static sculpture, they chose stairs to encourage people to move and participate inside the Vessel. Stairs are all interconnected, make people to step up and explore and enjoy various views, also the reflection on the roof permeates the landscape of the Hudson Yards. Even though, it was an extension of Hudson Yards development, one of the largest real estate project in American history, it seems to be meaningful as an installation that not only pursues profits but

also giving back to the public with great memories.

To properly reinterpret other trends of 'tower and stairs', they can play a role in allowing the stairs to realize the two religious meanings of the tower, ascension and integration, in actual steps. It is also a staircase that has made integration, the basic meaning of the direction of the tower, a visible form of length. Accordingly, stairs develop into the meaning of connection, crossing, and integration. One of the examples is House for a Musician designed by Agrest and Grandelsonas. It is a design with six spaces attached to the left and right around a straight staircase that crosses the center like a backbone. The straight stairs mean the so-called tower we have been talking about, and the objects attached around it are spaces that serve as observatories where you can enjoy the scenery or contain cultural events. Client is a comprehensive artist who also works as a composer, conductor, and painter. So, the six different spaces become the stage for these various activities. Therefore, the stairs across the center serve to unite these various spaces.

Another example could be Hundred Level Garden by Ando Tadao. This project looks similar to a terraced field, a form of field used in the past for farming in mountains. The area is divided by grid along the slope, and each grid rectangle has different landscape with plants and flowers. If it is seen from a distance, it looks like a mosaic art and it could be interpreted that the stairs serve as sewing for quilting. This kind of terraced field shaped, contains the spirit of the primitive era, which did not know the sky and did not have vertical desires, showing a different pattern from the previous use of stairs.

CONCLUSION

The functionalist view of stairs is only 150 years old at the longest. The idea that mankind has had about stairs for 2,500 years longer than that can be explained in various humanities and sociological meanings. It ranges from a religious perspective on human vertical needs to a product of efforts to adapt to the natural terrain.

Stairs must be an interesting object from many angles. It is a good place for architects who do their own architectural design to exercise their imagination. For theorists or humanities researchers, it is an attractive topic that can encompass the entire history of Western civilization with a narrow theme. Despite these advantages, there have not been many books that have studied stairs or introduced stairs. Although there are some books for majors, most of them remain in schematic information, so there were no book in the world that deals with and interprets the humanities and social meanings contained in the stairs in depth. Therefore, through the opportunity of this book, the author provides architectural majors with an opportunity to think about the potential of stairs while recalling the history of the role and meaning of stairs so far. In addition, it provides an opportunity to think for yourself by explaining through various references. For the general people who are not related to architecture, the entire history of architecture can be too vast and burdensome, while this book will be easy to understand because it explains architecture through stairs, an object encountered every day in everyone's life.

Overall, the author has a negative opinion about pursuing vertical desires. But hasn't architecture made progress so far as it pursues desire? It would not be right from an old religious point of view, but I think that perception should change as the times change.