The image is a high-contrast, black and white photograph of a modern architectural interior. On the left, a wall is composed of numerous horizontal, dark-colored slats that create a rhythmic pattern. To the right, a large circular opening reveals a spiral staircase with light-colored wooden treads. A bright light source, possibly a window, is visible through the circular opening, casting a strong glow and creating deep shadows. The overall composition is dynamic and geometric, emphasizing light and shadow.

# ARCHITECTURE AND INTERIORS

*Interpreting Ideas of Home*

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*Interpreting Ideas of Home*



ARCHITECTURE AND INTERIORS  
RESIDENTIAL PROJECTS

**DAVID YUM** ARCHITECTS



01

## Gold Coast Penthouse

New York City, NY

pg. 14

02

## Madison Square Residence

New York City, NY

pg. 34

03

## Park Avenue Pied-a-Terre

New York City, NY

pg. 48

04

## Fifth Avenue Residence

New York City, NY

pg. 56

05

## Olcott Residence

New York City, NY

pg. 70

06

## Columbus Circle Residence

New York City, NY

pg. 80

07

## 275 Central Park West

New York City, NY

pg. 90

08

## East Hampton Residence

Long Island, NY

pg. 98

09

## Vanderbilt Guest House

Hyde Park, NY

pg. 108

10

## Central Park West Townhouse

New York City, NY

pg. 128



11	<b>Pound Ridge Residence</b> Pound Ridge, NY	pg. 140
12	<b>Pinecrest Residence</b> Altadena, CA	pg. 150
13	<b>Loft at Park Avenue South</b> New York City, NY	pg. 158
14	<b>Mercer Street Loft</b> New York City, NY	pg. 168
15	<b>East 77th Book Room</b> New York City, NY	pg. 176
16	<b>East 77th Terrace</b> New York City, NY	pg. 182
17	<b>Gramercy Park Apartment</b> New York City, NY	pg. 186
18	<b>Hills Residence</b> New York City, NY	pg. 192
19	<b>Wilshire Residence</b> Los Angeles, CA	pg. 200
20	<b>North Shore Pool and Garden</b> Sag Harbor, NY	pg. 204

# INTRODUCTION

A few years back, at the end of a long design meeting, having discussed program, constraints and possibilities, a client asked me, "So, what's the latest trend in homes now?" Typically exhausted after meetings like this, I still felt like I needed to sum it all up again in a terse quip, a tasty truffle. Was I on HGTV? I am thankful that the recent rise of renovation and real estate programs has lifted awareness of architecture and design. I also lament that the designing of a home has become just one more consumable good. One sees a flurry of celebrity homes and a light appears, "Can I have that, combined with that, now, or at least by the end of the show?" No record deal, no box office hit; no need, you can still have the crib. The slick editing of TV proposes to us that good design is fast and, just a matter of good, clever tips. Well, back to my client meeting, needing to respond, I said, "We don't need to know because, your design won't be about trends, it will be about you". Luckily, we were all too tired to continue on about what that meant. I knew the answer would come through the process but also, that in its aspiration, its expression and its *mimesis*, home had the ability to convey far beyond even the design.

Arguably, the American vision of a dream home stems from our Anglo roots. "Downton Abbey" is such a huge hit. The British and Americans alike, both dream of being the gentry and, relate to being like the staff. That house. That house is so universally an American Dream. Into the fourteenth century, the English had substantially unified Britain, and political stability allowed

economic prosperity. The castle was less about military defense and fortification, more about wealth and power. Crenellation still required royal permit, but it served more as a medal than battle device. Eras of Imperialism would follow, those leading victory were rewarded with property, and a landed gentry over a five hundred year period would develop ideas of the country house. In so doing, they created a model that defines House for us today. By the mid nineteenth century, Industrialization created both a new moneyed elite and, the country's first true, upwardly mobile middle class. In looking for cues to express their wealth, they did not embrace the modernization, nor the technology that brought prosperity. Instead, contemporary visions of the country house, their layout, their details, looked back in history and to the gentry. We do the same thing today in our Mc Mansions filled with Restoration Hardware; Trump Tower apartments filled with Roche Bobois.

At the same time, when pressed, we all can conjure very personal notions of home, often coming from memories during particular times of our life. A couple of years back, I went on a fellowship to travel and study the English Country House, with forty other architects, historians, curators and preservationists. Quite an honor, we visited about forty properties, many private, and had a chance to inquire, debate and reflect (see Addenda, p210). In all that it embodies, the English Country House has an incredible *mimesis*. At the outset, the country estate represented not only







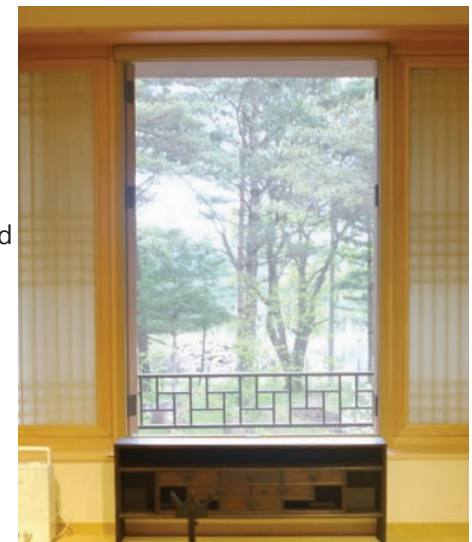
the wealth, political power and social status of the land owner, but also his culture, taste and interests. The singular head focused these interests in a remarkable way and, this focus was able to truly reveal a unique individual with a unique history. As the rule of primogeniture insured the house and collections would stay intact, a single inheritor would shape the evolution of each family house for that successive generation. The forms vary across parts of Britain, periods of its history and, the particular availability of craft and materials. Variation was as great as the number of individual estate Owners but

as they socialized greatly, custom, ritual and interests created functional similarities. An architectural typology did emerge and, evolve highly.

Collections within vary even more, but all these things are tied together by an individual, a family, whose own lives provide a thread to link the House as a whole. A guided tour through any historic house in the U.S. reveals our inheritance; so much of the talk is of the objects, their link to the family history, its trials, and its tribulations. In the English Country house, an Owner sought an Architect not to decorate a box with fashionable colors or motifs, but to give materiality to his identity and, ideas. The Architect was not thought of as a stylist, because the architecture and the interiors could only have meaning and weight if they also had an inherent value linked to the humanism and cultural

history of building and design.

In Korea, the grand country estate evolved differently. While similarly incubated in a monarchist society, the house of a noble developed from a different typology, the courtyard house. The courtyard house may have resembled a mini-palace, but was far from it in practice or construction. While the imperial palace created imposing spaces largely void of activity, occupied by a very few, the noble's house was designed at a very human scale for a high degree of interaction. Daily chores and the running of the house occurred at the heart. Within the same set of walls, guests were received; entertaining and business occurred. In many regards, the construction and architectonic language did not vary to even remotely the same degree as the English typology. In Britain, influences and scholarly travels revealed the owner's greater exposure to distinct cultures that had independent histories. In Korea, construction techniques, access to materials and intellectual resources were more homogeneous in this small, reclusive nation. Thus, so much is expressed subtly, defined in terms of refinement than departure. One finds variations within an archetype more than varied sources of architecture copied or compiled. The size of a house might vary, depending on wealth and lands owned, but the courtyard configuration remained. Seemingly uniform, we find important variation, firstly, in orientations and attitudes to highly unique sites. Locations varied





across mountain slopes and plateaus, shoreline beaches and cliffs, river deltas and streams. Siting expressed individual values of territory, production and ritual. Activities public and private, political and social, sacred and profane necessarily overlapped. One of the important arts of the nobles, calligraphy, synthesized painting and writing, form and composition. In this culture, synthesis and refinement pervaded life, and thus found expression in Architecture. The noble did not design or dictate the style of his room. Instead, the time he spent, the scrolls painted and read, objects used and displayed, all these defined the space as uniquely his. The architecture and furnishings had their own culture of form and articulation; they defined the space, enabled the function, but did not and could not replace the interests, works and character of the noble.

A parallel can be found in the English country house I believe. One finds the individual in the life and history of the place. The architecture and objects reinforce a story of a person, her triumphs and setbacks, relationships and endeavors. Rarely does this assume his directing specifics of colors or furnishings, or the planning of sites, or the authorship of the structures; certainly, as this would not be expected of the books owned, music played or clothes worn. In these great homes, we find architecture and design that was able to achieve its utmost by pursuing a critical development, beyond the temporal and physical boundaries of the site and of the individuals involved. The estate owner,

in setting forth his abstract requirements, confident in her own endeavors, allowed the greatest architecture to occur, and thus the greatest testament to his own expression.

As I step back even further, I realize Architecture captivates me because it reflects so much of our past, aspirations of our future and, necessarily confronts our imperfect present. I find politics and society, technology and craft, beauty and emotion, all in Architecture. In the end, I am so glad our office is really unable to offer what is, on trend. With each project we analyze and interpret a site, a considered program and unique persons; all set to a specific time and place in the world. In our work, I believe one can sense an individual; but I also hope, we have created an compelling idea of home.

David Yum



1

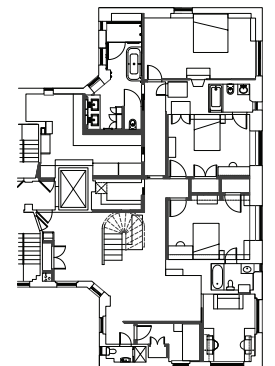
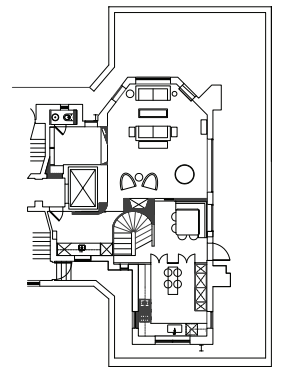


GOLD  
COAST  
PENTHOUSE  
new york city





To give the apartment greater expansiveness, the turning stair acts as a pivot point, reorienting one from the lower level, oriented north-south, to the upper level, oriented east-west. The master suite and boy's rooms are hidden just behind the central stair. The study, with custom teak desks and flannel wall panels, creates a warm niche behind a large sliding wall panel off the entry Gallery.









Teak battens line the Gallery and wrap up the curved stair to the dining room. On the upper level, the living and dining areas are bracketed by the kitchen on the east and a small “jewel box” sitting room and powder room on the west, lined in high-gloss purple and gray lacquer, respectively.





















2

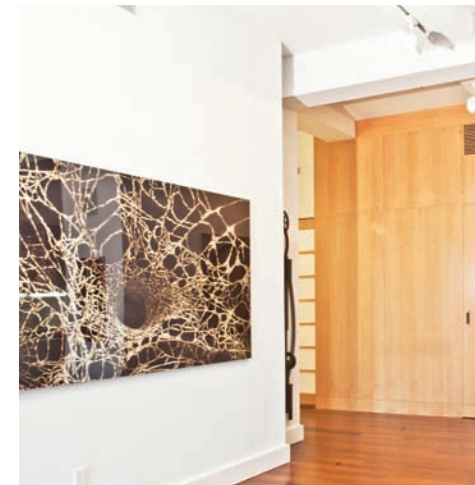
MADISON  
SQUARE  
RESIDENCE  
new york city







Strategic openings and the discreet use of folding screens and pocket doors allow the flexible use of space in a quiet, unobtrusive manner. Wood panels and millwork create the articulation of planes, enhancement of scale and organization of storage and displays.



















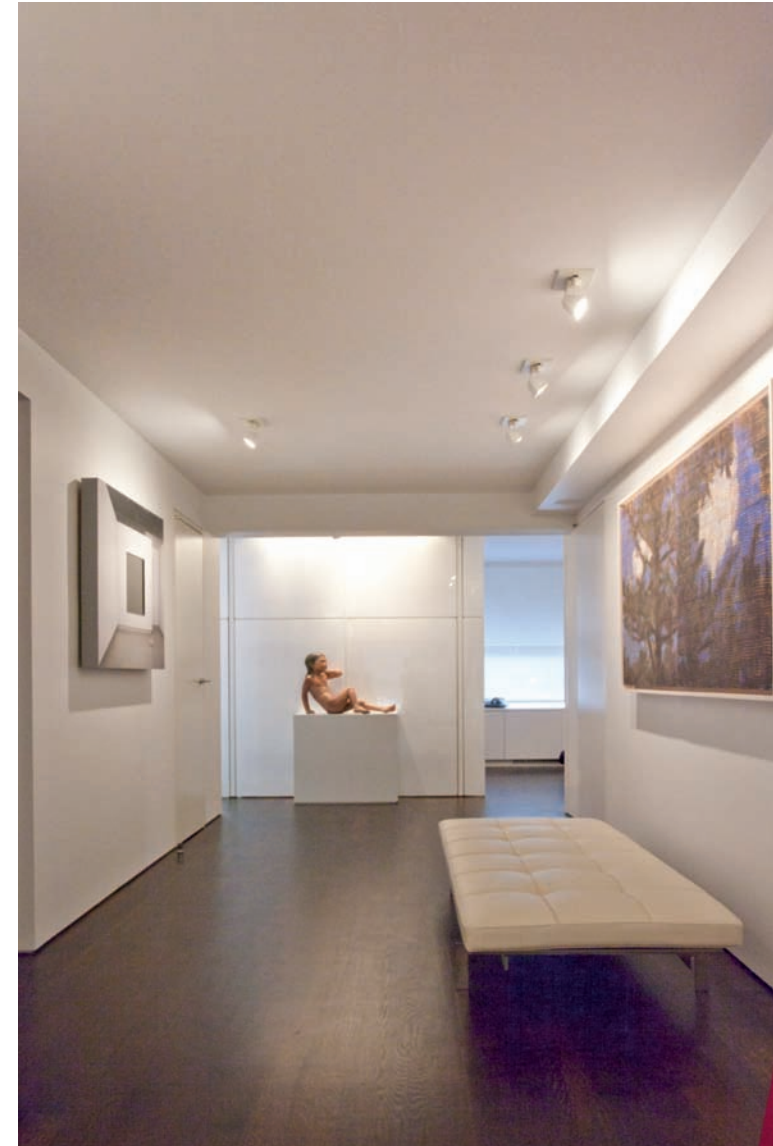
PARK AVENUE  
PIED-A-TERRE  
new york city



Designed as a pied-a-terre for an art collector, the public spaces are opened up to allow the relaxed viewing of large scale pieces. Two large building service cores disrupted the middle of the footprint. Large white glass planes shift past each other in an asymmetric layout. Spaces front to back are able to glide and flow past one another. The impact of the static cores is eliminated while the depth of the white glass subtly creates depth at the interior.









4

FIFTH  
AVENUE  
RESIDENCE  
new york city









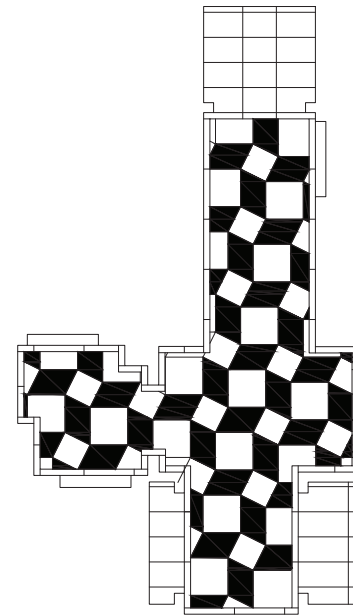
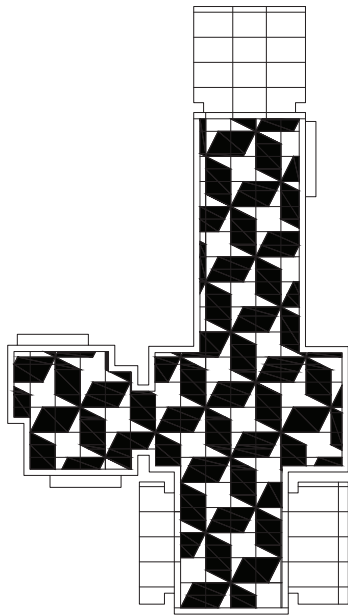
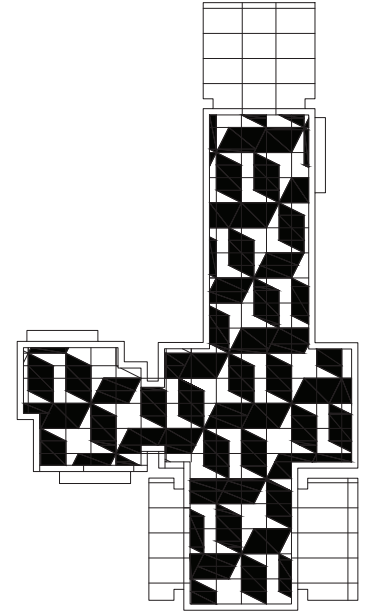
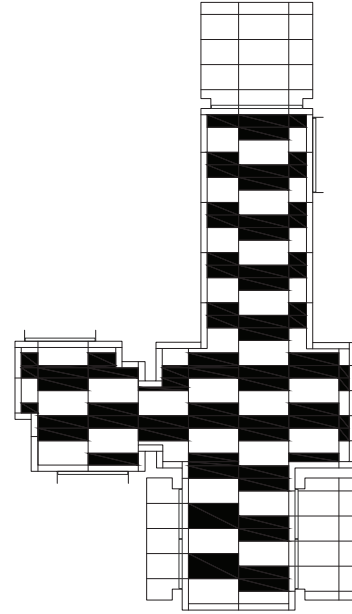
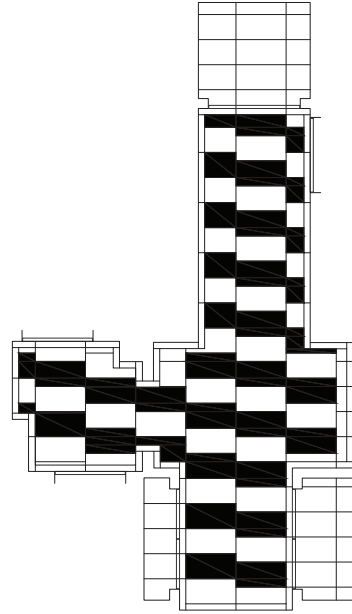
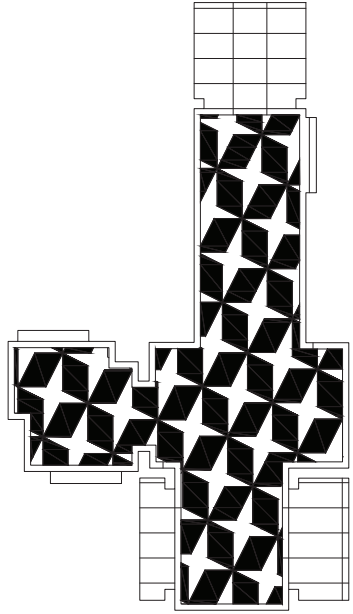


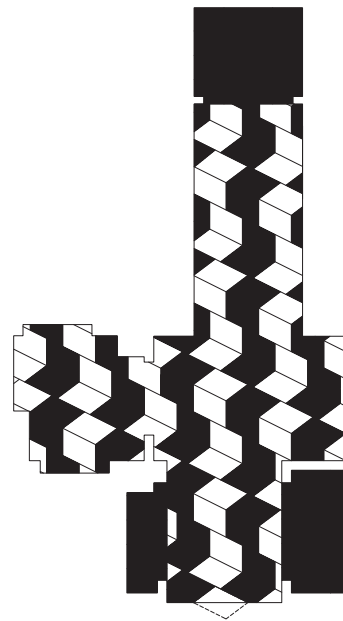
This gut renovation of a classic seven pre-war apartment greatly reconfigured a layout that had been changed many times in its history. Public rooms are placed in a smooth sequence and, all were inscribed with dual functions. The Library extends the Foyer for gatherings; the Dining room is outfitted with tech to be a study center; the Kitchen has a contemporary scale to serve as a central hang out also opening out to the Living room to create one large gathering space. The pre-war feel is preserved through sequence, generosity and subtle detail hints. A modernist presence is both juxtaposed and cleanly intergrated.

















5



OLCOTT  
RESIDENCE  
new york city







The combination of two apartments focuses on a smooth transition and natural flow to eliminate awkward residual spaces and create an ease and grandeur allowed by the additional space. DYA also designed all interiors and furnishings.









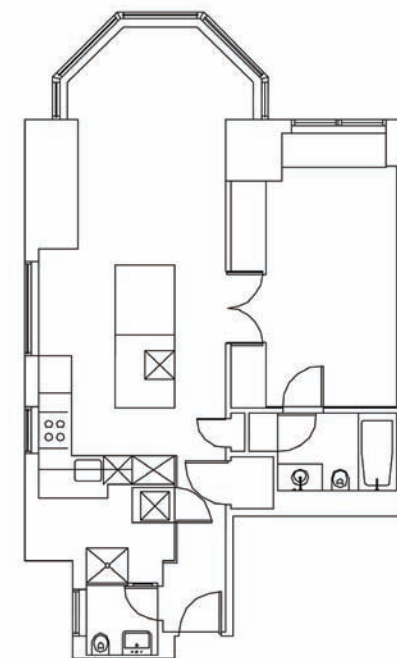


6

COLUMBUS  
CIRCLE  
RESIDENCE  
new york city









Hindered by the building's generic tower plan that divided the apartment into a series of confined spaces, our scheme attempts to open the space along two key axes as well as emphasize the views over Central Park and the Hudson. A thick millwork zone adds depth and definition to the passage between the two major rooms. Grounded by a dark wood floor, elevated planes of the countertop and island contrast in a white, crystalline structural glass. As one recedes toward the smaller spaces of the core, views diminish and disappear. The surfaces dematerialize into translucent, reflective planes of terrazzo slabs and thick glass mosaics.














7

275  
CENTRAL  
PARK WEST  
new york city



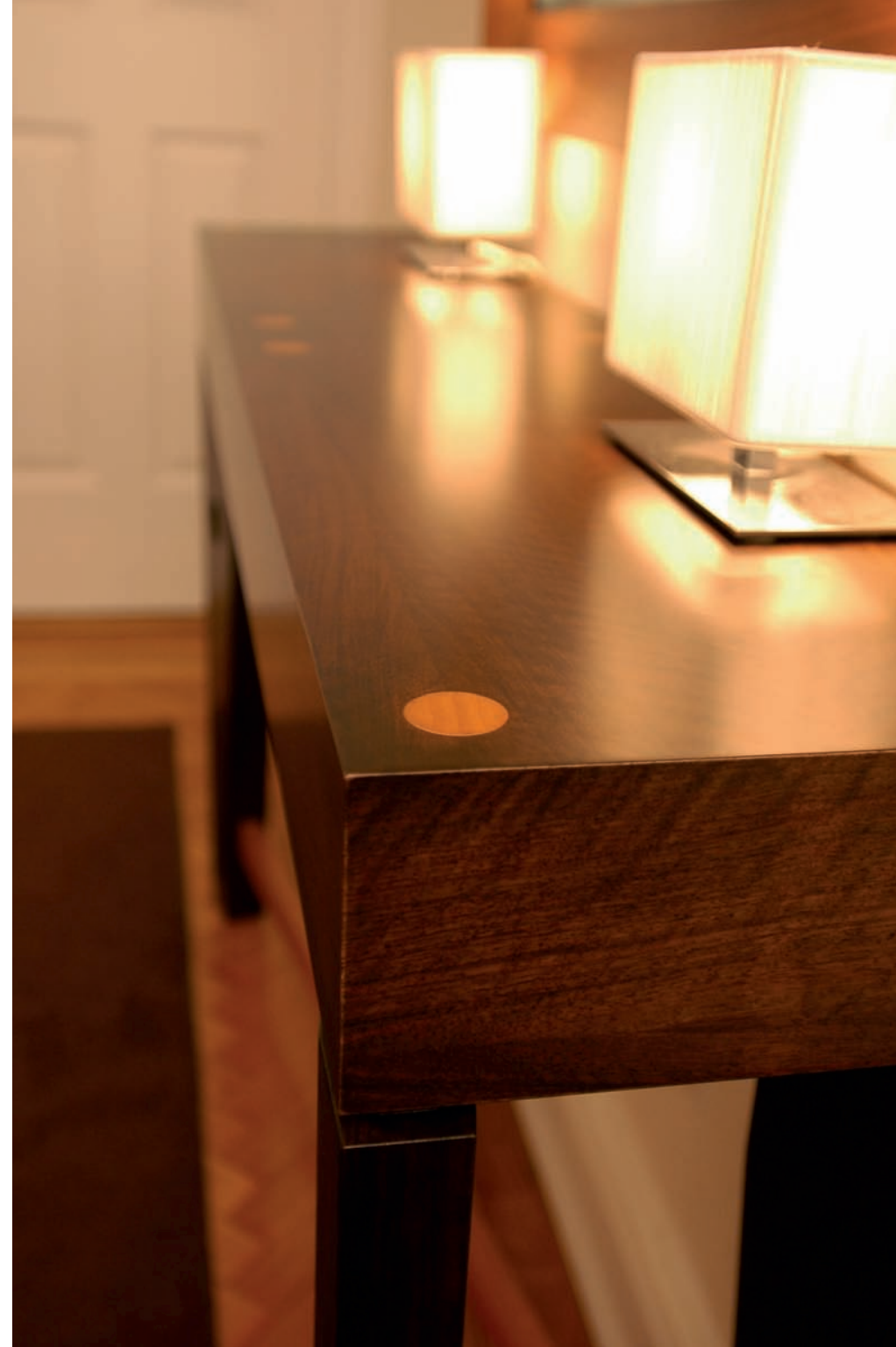


This Interior features a number of dyD (David Yum Designs) pieces. The entire palette was put together rapidly, with a classic Italian sofa and various modern American chairs forming super anchor points. Musical gatherings was a key driver, so pieces could easily be rearranged for both family use as well as intimate performances. An abstraction of a noble horse informed the figures for the side tables and foyer entry table. The circular sofette allows two orientations, for those party shifts of conversation.









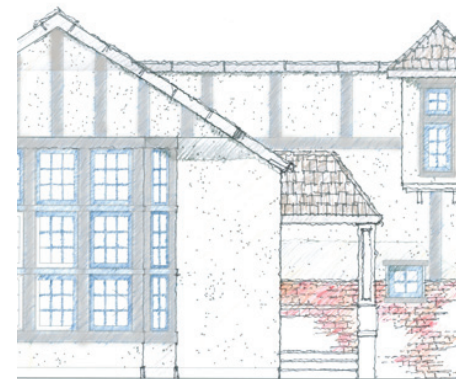


8

EAST  
HAMPTON  
RESIDENCE  
long island, new york







An existing house has been virtually replaced by a new structure. The contemporary needs of the homeowners have been integrated into a solution heavily based upon the historic research of Long Island residences, the Arts and Crafts movement in Great Britain, and the specifics of the natural site geography and orientation.



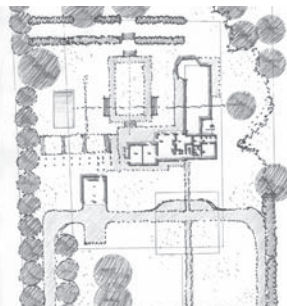
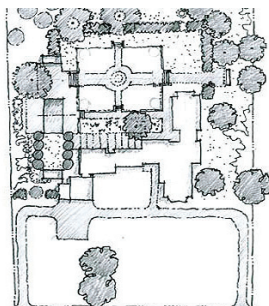
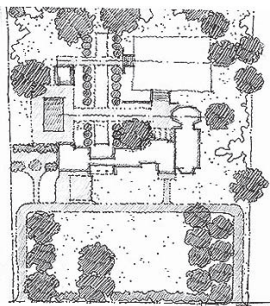
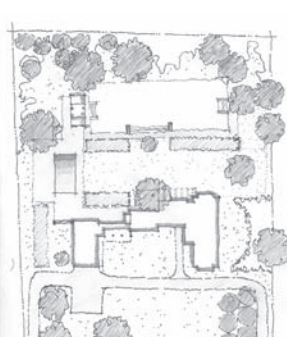














9



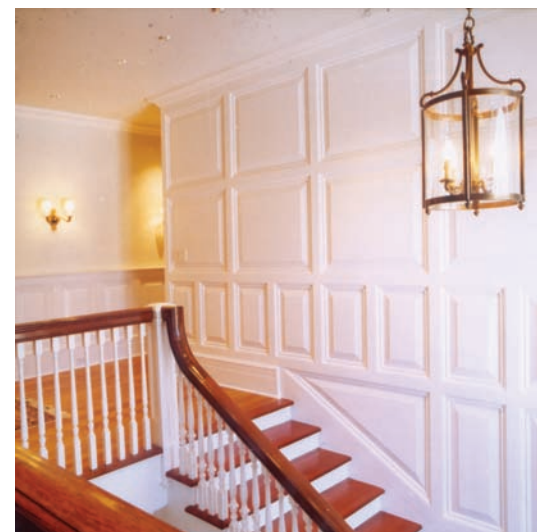
VANDERBILT  
GUEST  
HOUSE  
hyde park, new york





The restoration and renovation of a historic Hudson River Valley home, New York. This project balances careful, historic restoration with sensitive renovations that accommodate present day use. Our approach combines extensive historic research with modern technical solutions.





























10

CENTRAL  
PARK WEST  
TOWNHOUSE  
new york city





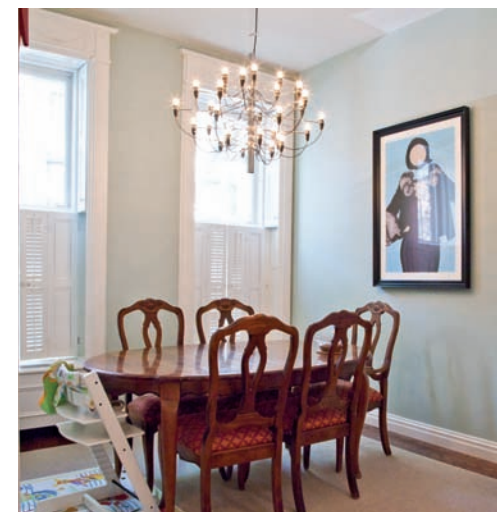
This classic brownstone off Central Park West had the common history of being brutally chopped up and repurposed over the last century. Our historic preservation skills guided the process of restoration and renovation. Significant original details remained. In many cases, elements were refabricated to complete missing or broken sections of wood and plaster detail. Historic research informed the recreation of the Brownstone stoop and stair, torn down sometime in the 40's.







At the core, structural restoration was needed to repair worn and poorly executed prior alterations. All systems, including plumbing and electrical work was replaced. A modern central air system was discreetly integrated into every part of the home, in addition to nearly invisible security and AV systems. Modern lighting and décor, including a number of custom dyd pieces underscore the historic spaces while expressing the vital contemporary life of the family who live here.













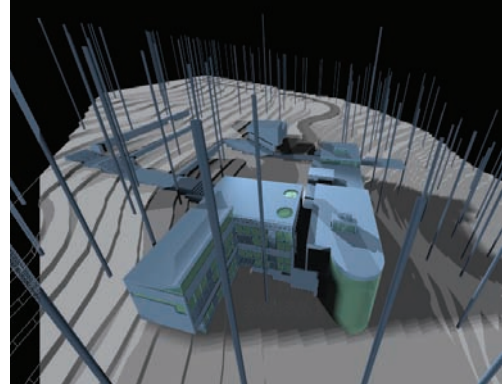
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POUND  
RIDGE  
RESIDENCE  
pound ridge, new york

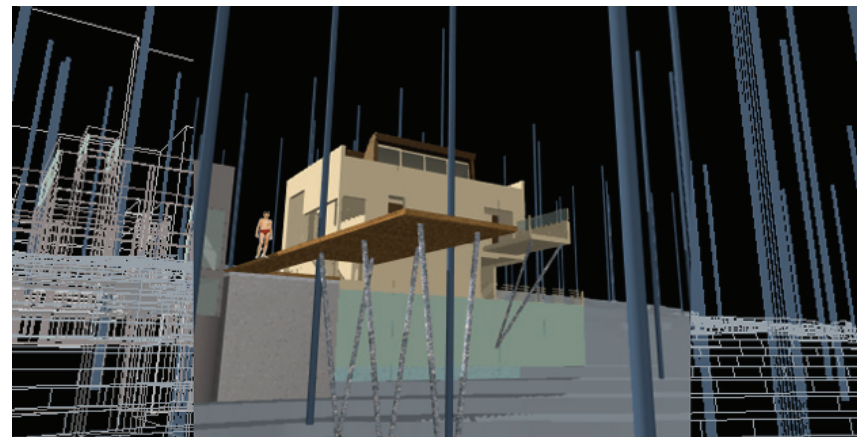




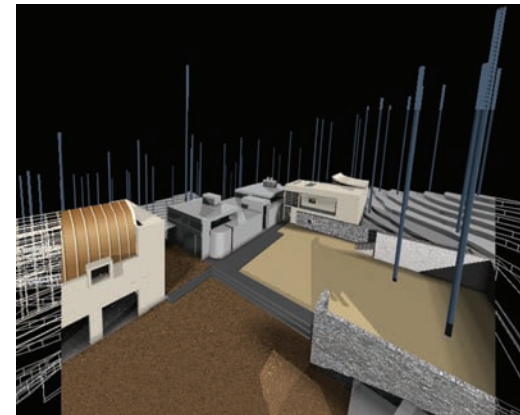
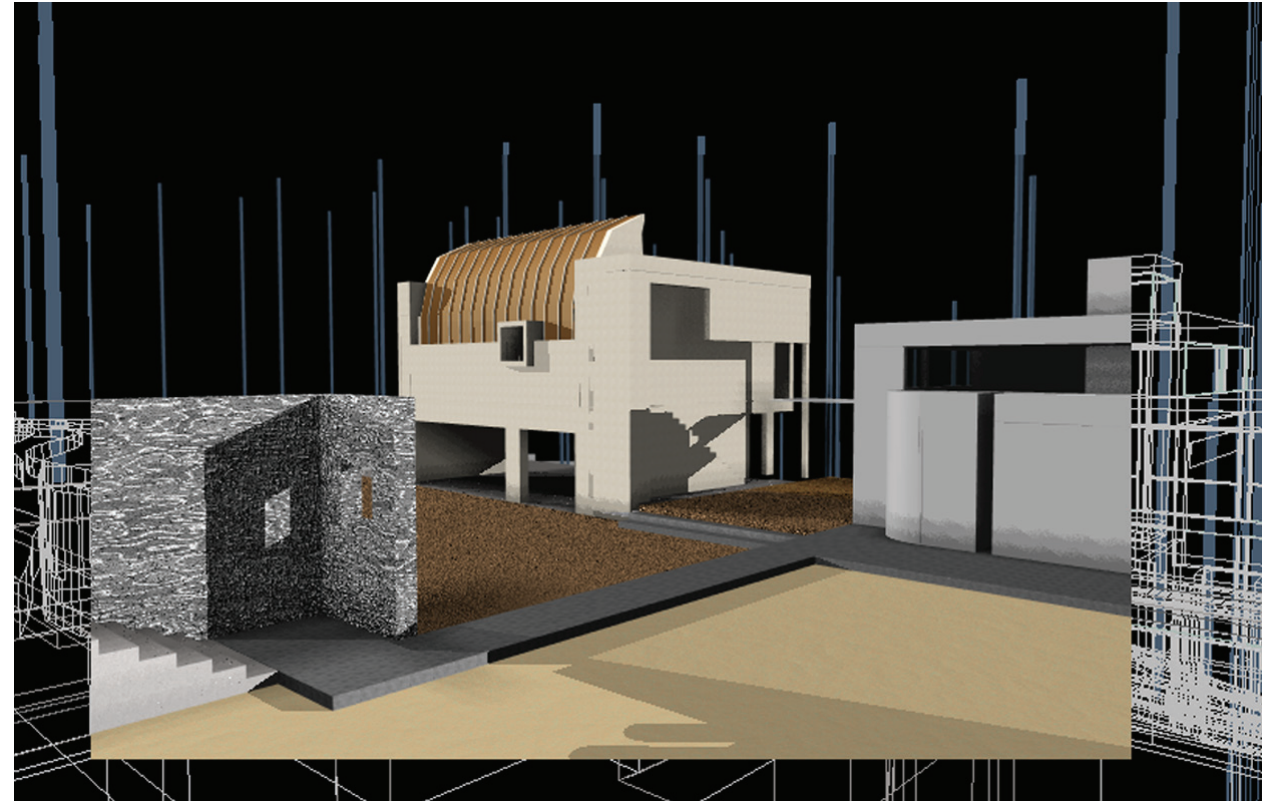
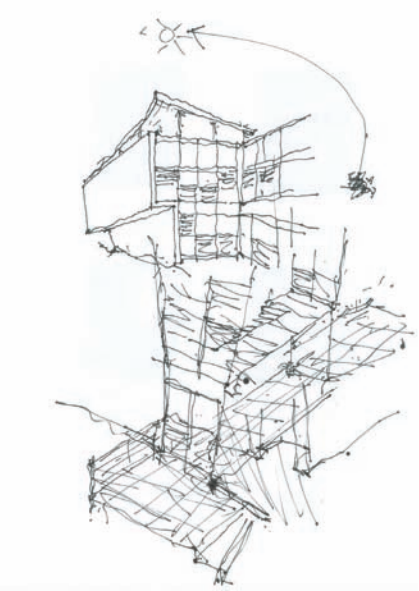
A sequence of stacked stone and poured in place concrete walls creates an architectural promenade. The promenade guides one both parallel and perpendicular to the hillside. Changes in elevation along the promenade allow new perceptions of scale, distance and view within the context of the ridge, the valley formed and the built structures between.

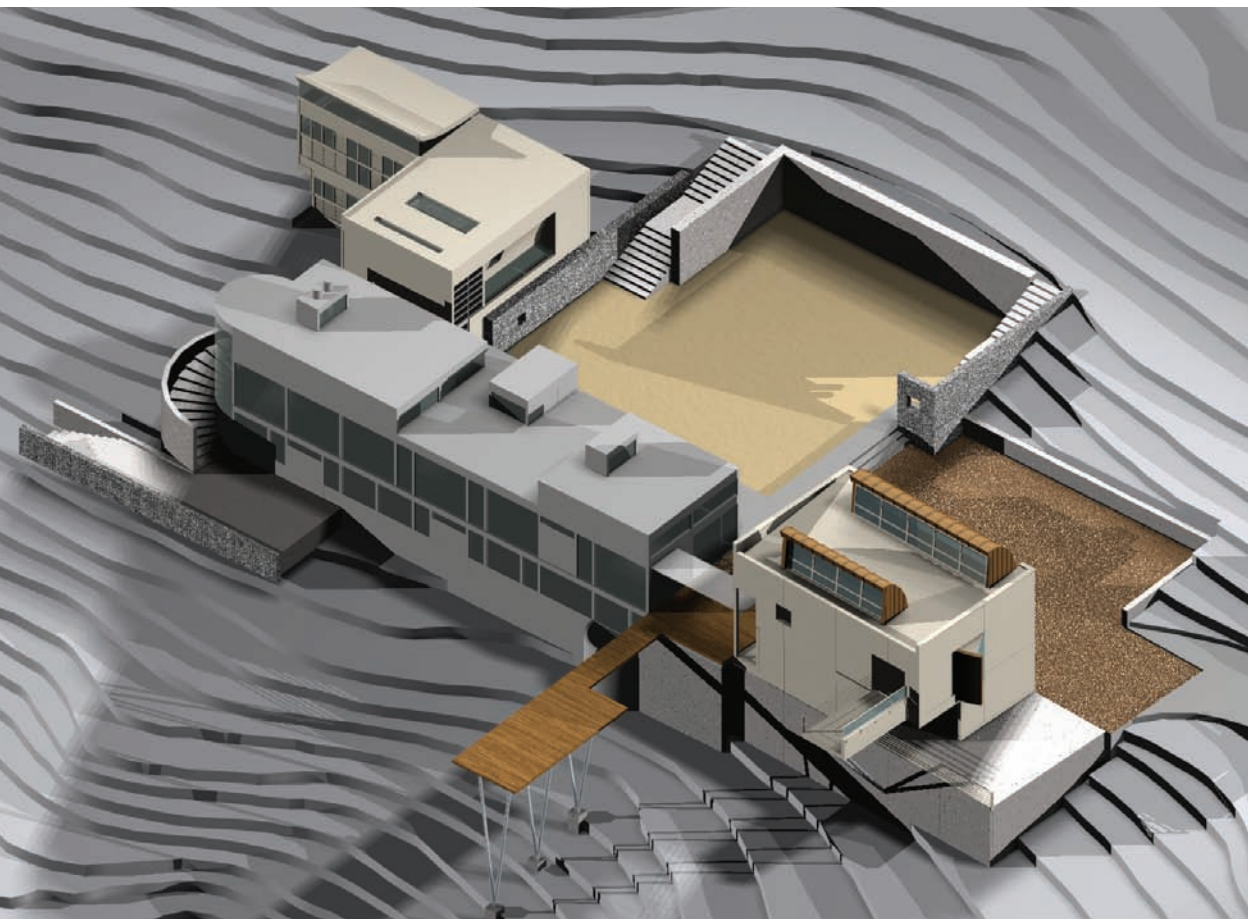


An inward looking courtyard is formed, enclosing a grass lawn. Steps along the addition are squeezed between two parallel walls, slipping relative to each other. One often experiences compression and relief in the promenade. A second stair loops one back; a square opening in the stacked stone frames a view out to the deck and the vista beyond.

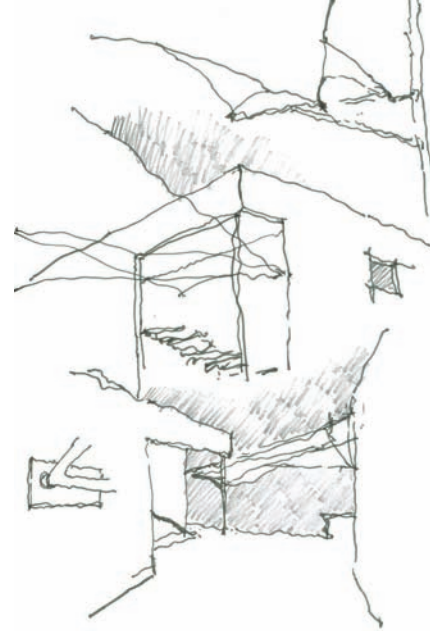




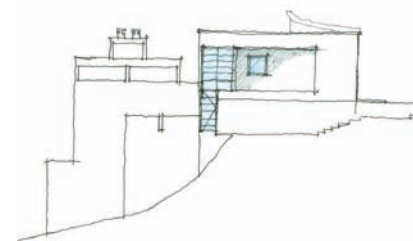
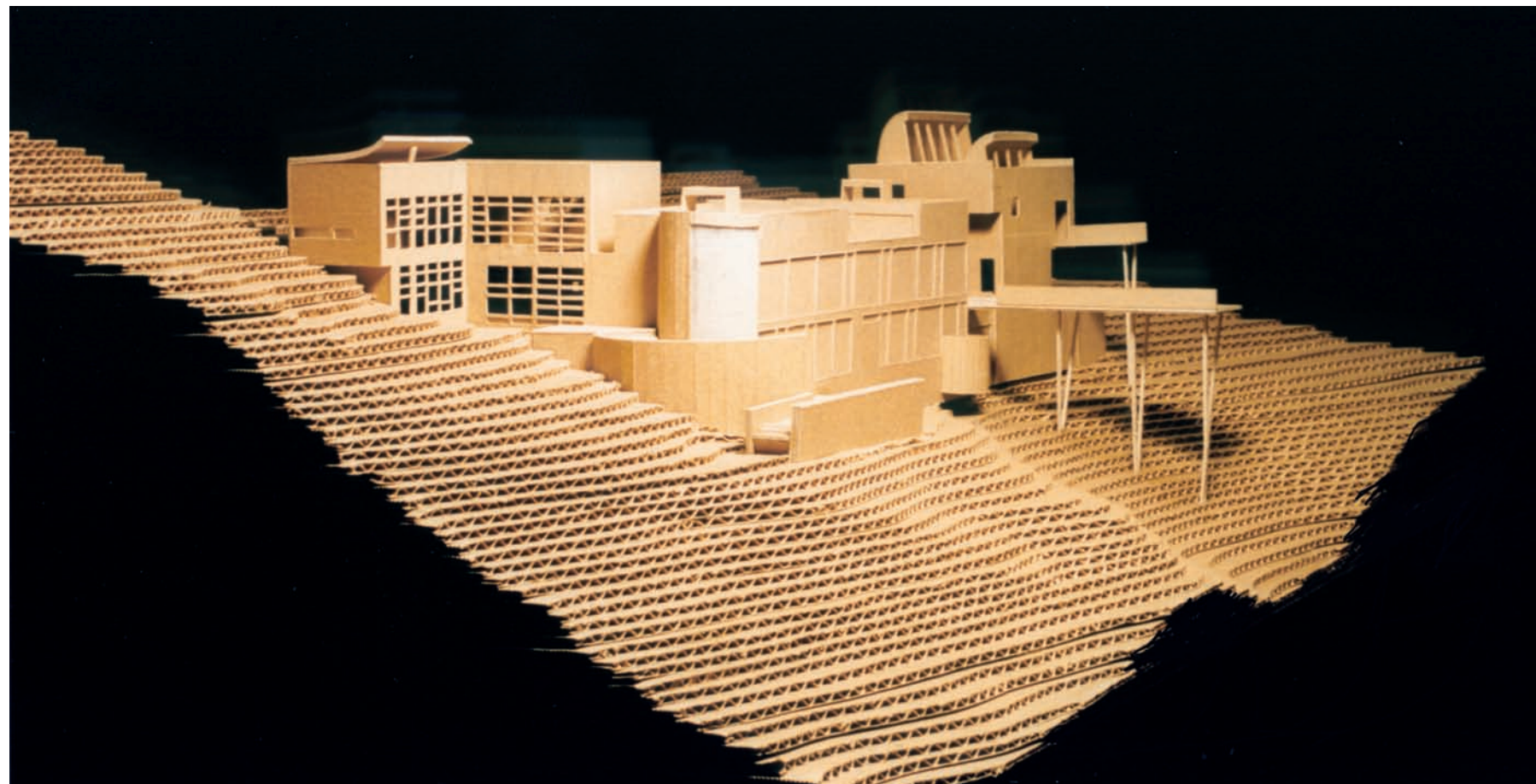
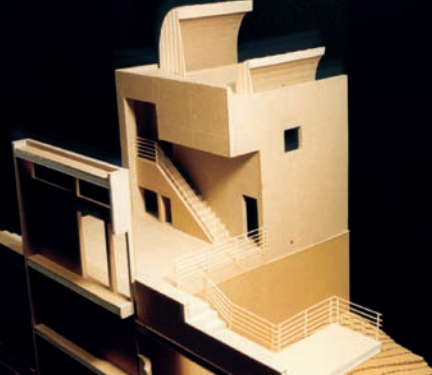




One could sense the clear and repetitive set of scales of the original house. The proposed scheme attempts to introduce contrasts, in texture, mass, scale and light. In reaction to a house that was singularly about one type of material, volume, and orientation, the range of these dimensions was expanded or countered in order to reveal more about the site, its variations in flora, terrain and elevation.

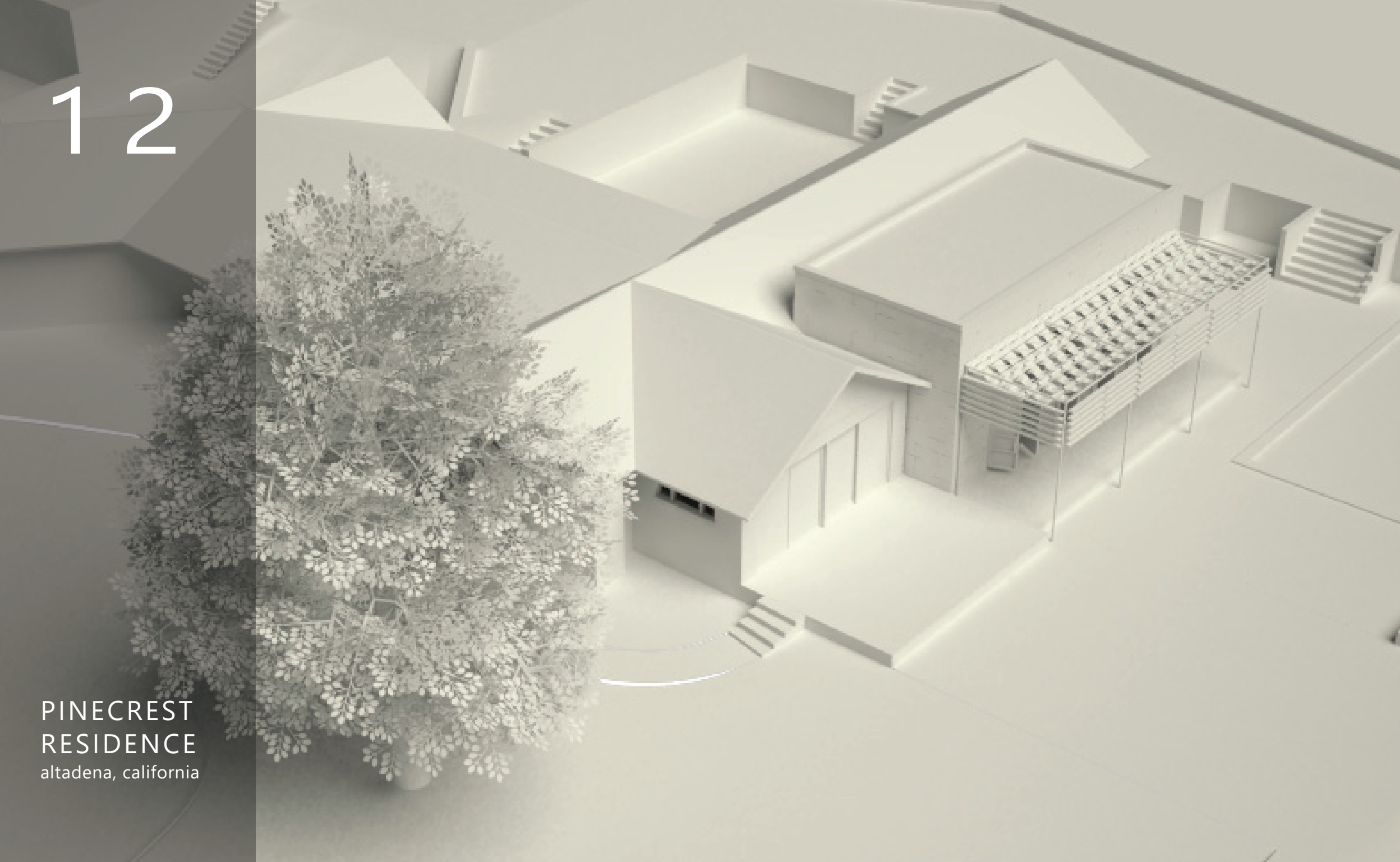




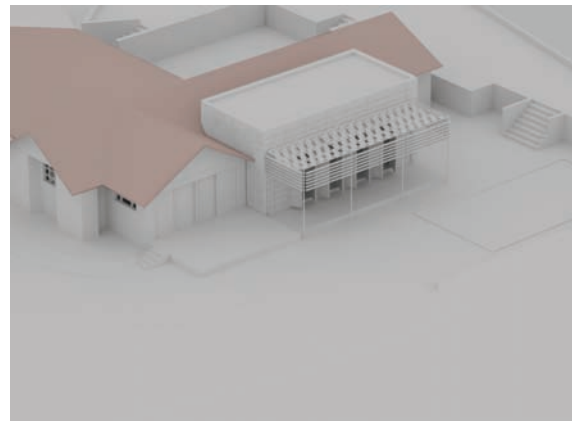
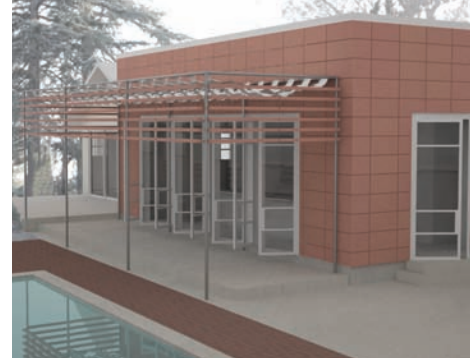
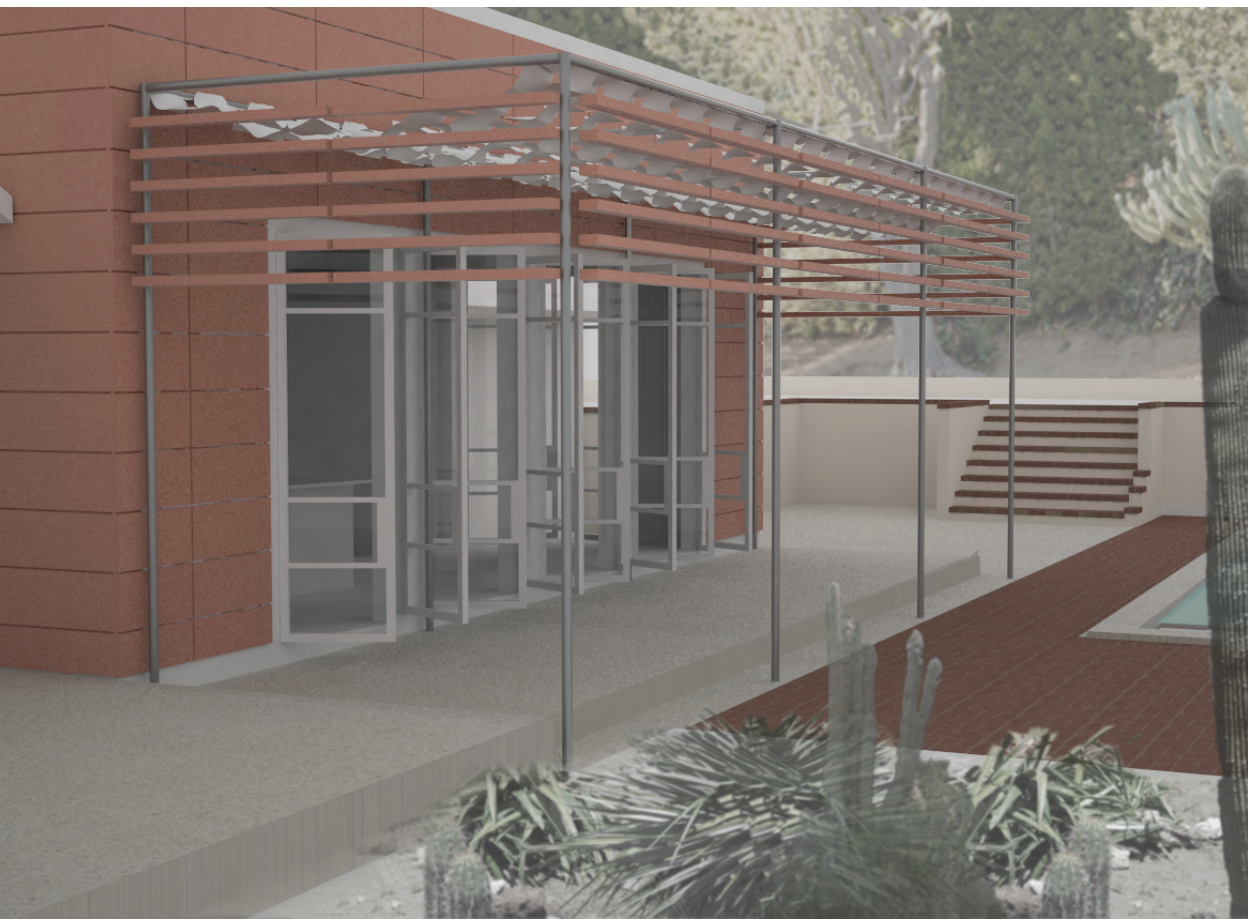


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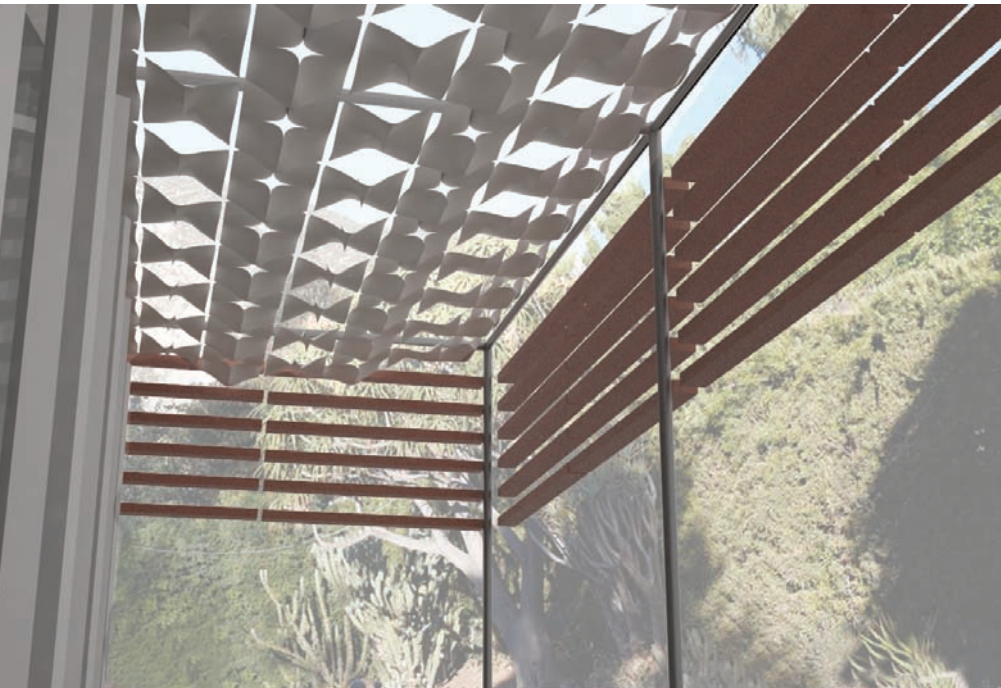
PINECREST  
RESIDENCE  
altadena, california



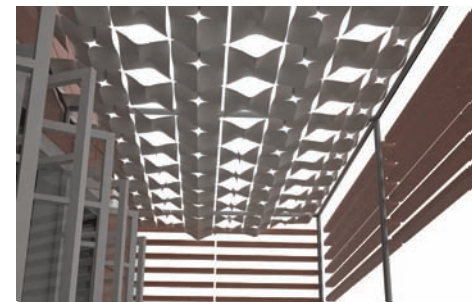




The renovation of a Spanish style ranch home will take place in two Phases. Phase I updated electrical wiring and controls, integrated central air with humidification and filtering, provided seismic upgrades and a new bathroom. Phase II will reconfigure the dining space, pushing the kitchen outward into the pool court. A segmented window wall will open completely to the new deck.



Clad in the centuries old material of terra cotta, the modern modular expression also allows for easy, cost effective installation while retaining the inherent material qualities of heat resistance and cooling. The family room addition further defines the inner courtyard, providing shade to the open ended space and creating a more intimate, human scale. Green roofs insulate from the heat while lending contemporary form to the new additions.









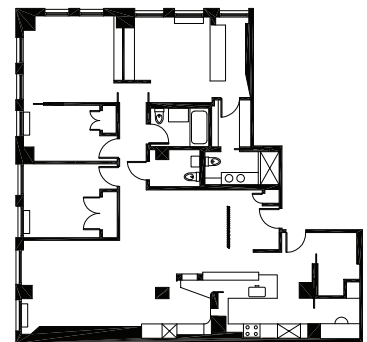
13

LOFT AT  
PARK AVE  
SOUTH  
new york city





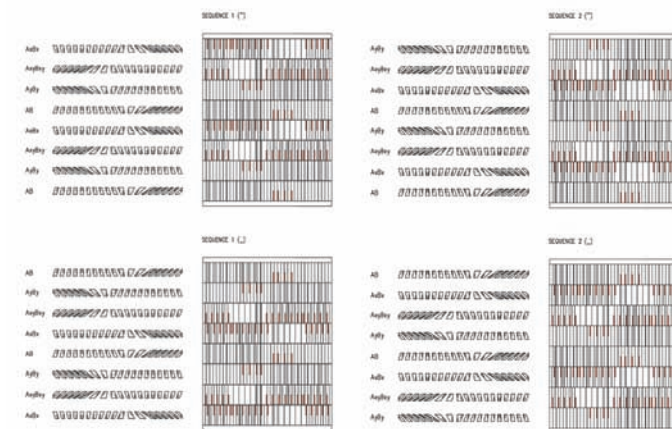
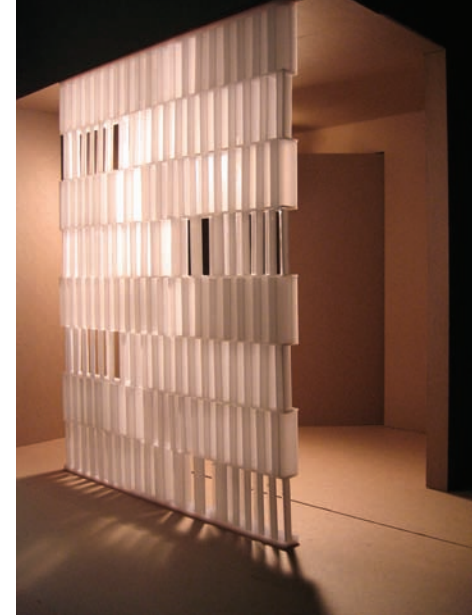
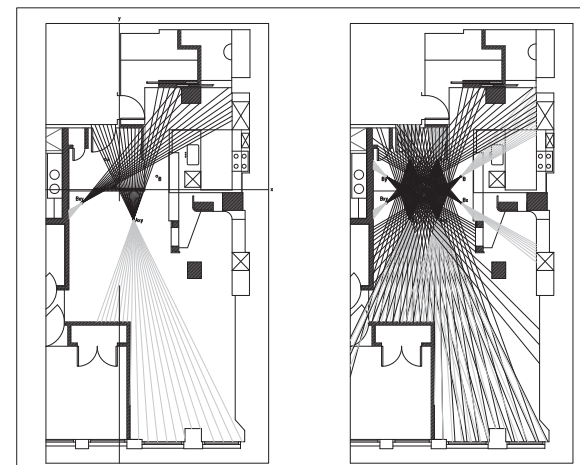
Like for many young Manhattan families, even a 2000-sf loft seemed tight. This was exacerbated by the diversity of the program and scenarios envisioned. From Master suite to kid's (or kids') room, a guest room for family (or guests), a living room for relaxing (or entertaining), storage for skis, to an office for Working at home, the complex condition of the urban family had been revealed.





The core of the apartment became a way of grounding the fragments and a point of reference for all subsequent movements. Screening, sliding and discovery were all devices used to expand space. Tight within the walnut core were small, secluded havens: the bathrooms. Insular, unique and precious, these spaces are separated from a view to the world. They became the most calm and most fantastic internal spaces of the Project, physically as well as mentally.







Grounded and defined by the Core, the exterior façade became secondary in geometry and the spaces became free of the external envelope. Key elements realize increasing fluidity as the distance from the Core increases. The foyer screen provides the clearest key to the idea of defining station points along the promenade thru the loft and the idea that movement affects a point of view. Defining geometries of perspective at these significant station points become the abstract starting point for other conceptual structures of interval, permutation, level, and luminance.







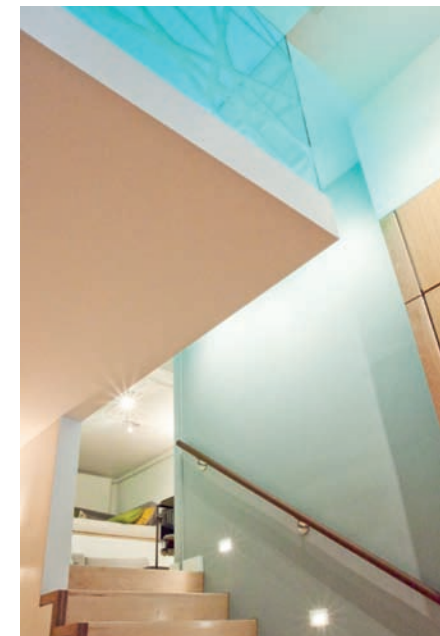
14

MERCER  
STREET  
LOFT  
new york city

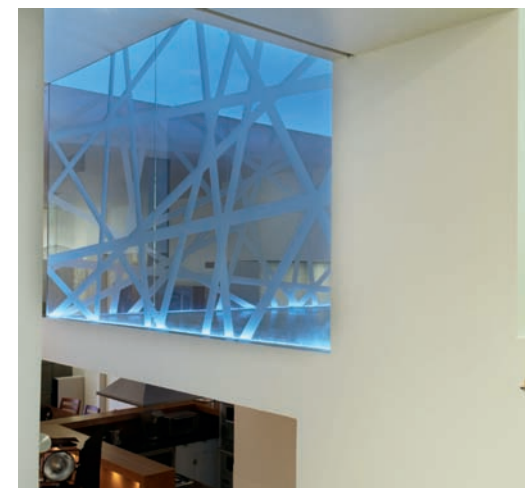




Within a Soho loft, a mezzanine, storage areas and stair tripled the usable area of a study room. Now overlooking the living space below, a sense of connection and openness is created over a once isolated, windowless room. A display box etched in a custom pattern of lines is lit with programmable LED fixtures. Sliding doors allow this public hang out space to be used as a private guest bedroom.









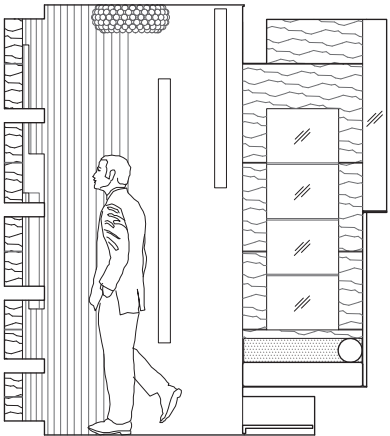


The image shows a contemporary interior design. On the left, a wall is covered in dark, vertically-grained wood panels with horizontal grooves. A curved, white wall with a vertical slit opening is in the center. To the right, a large mirror reflects a hallway with similar wood paneling and a staircase. The floor is light-colored wood. A small, yellow, beaded chandelier hangs from the ceiling. The overall aesthetic is modern and minimalist.

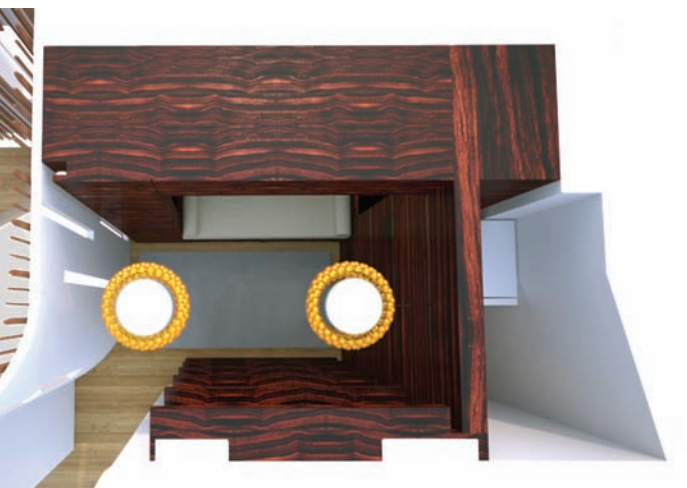
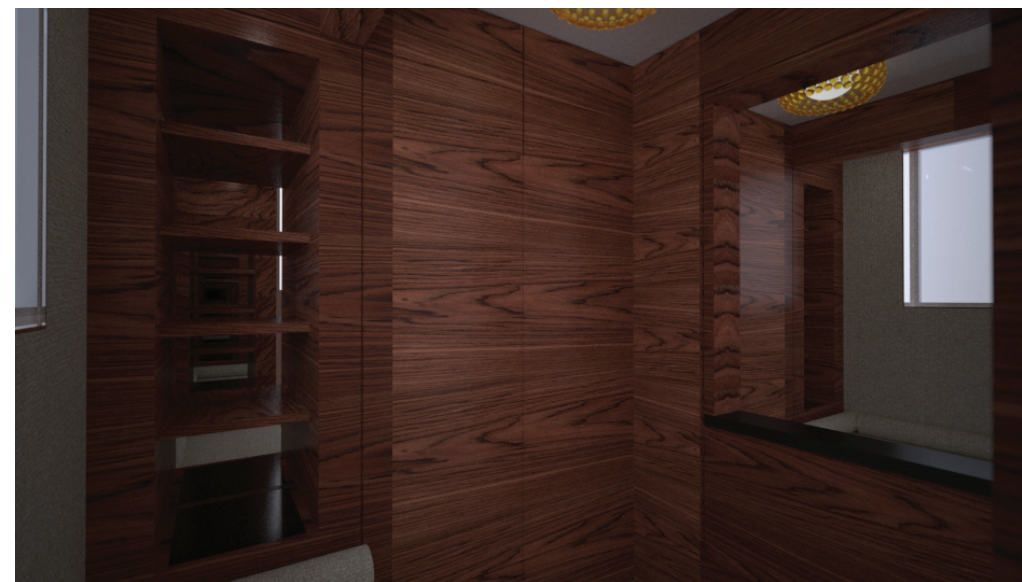
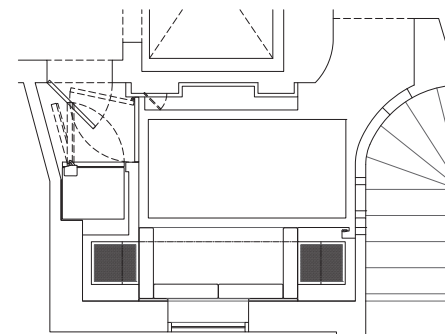
15

EAST 77TH  
BOOK ROOM  
new york city

A very tight residual space, once relegated as a mudroom, becomes a luxurious jewel box, clad in high gloss Macassar with polished stainless steel inlay. A reading nook, display shelves and dry bar comprise the program. Cozy as a yacht cabin with a large east facing window, the space can be both a private refuge as well as a semi open alcove to the main living room during gatherings.



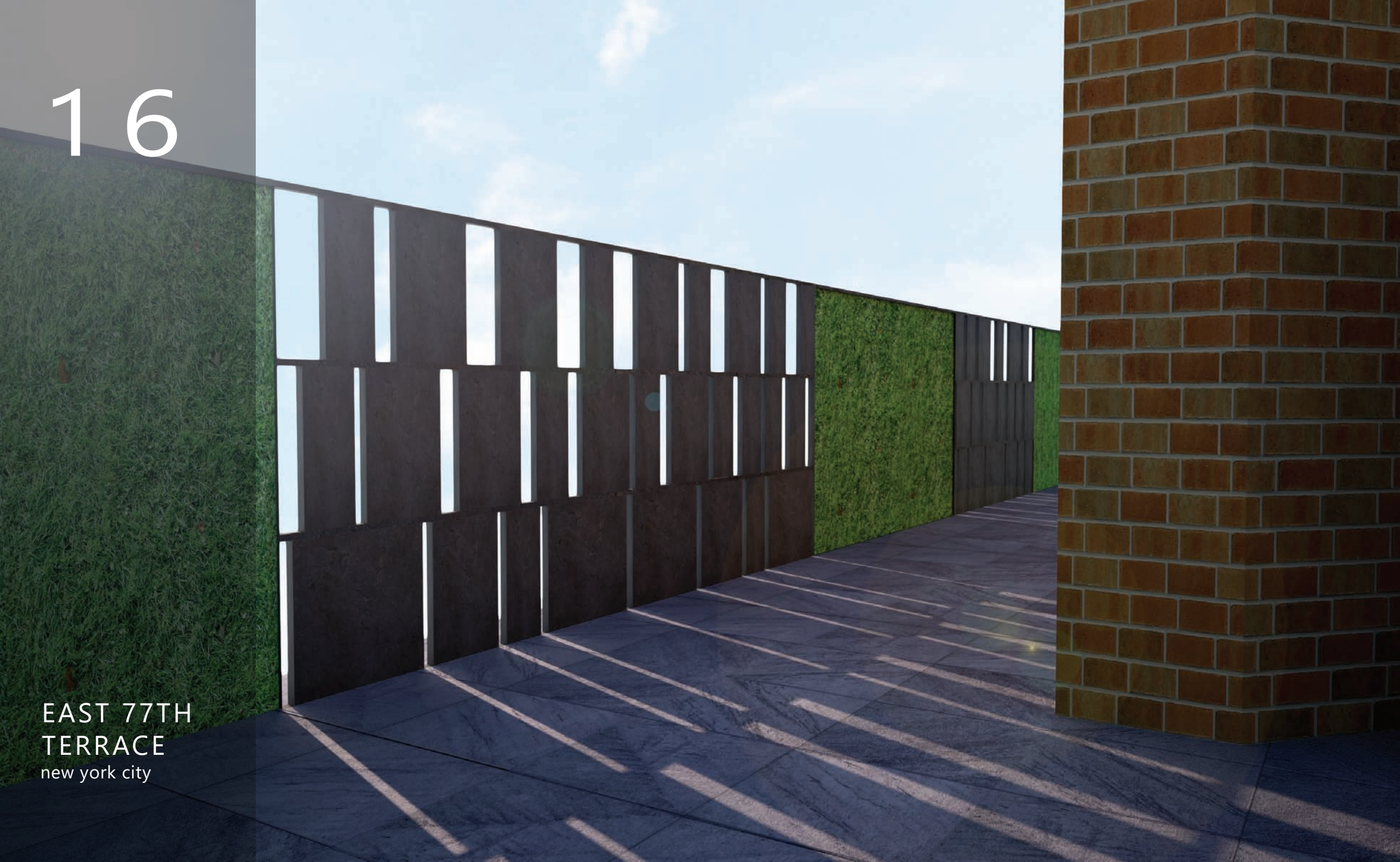




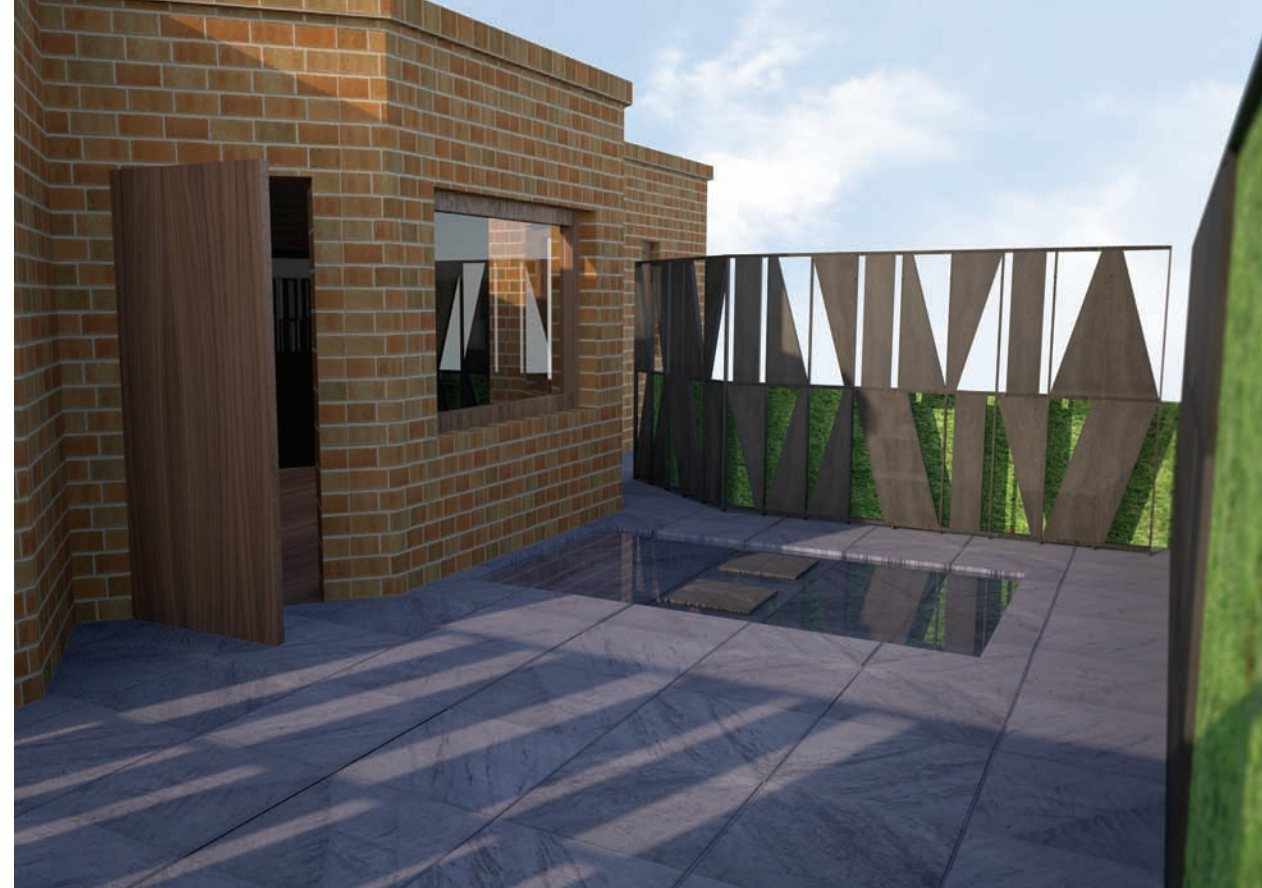
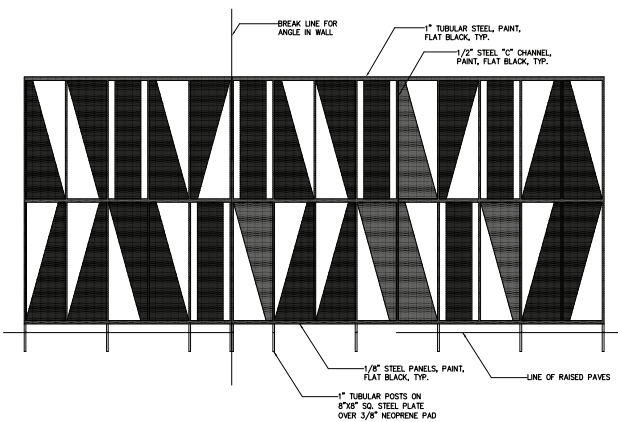
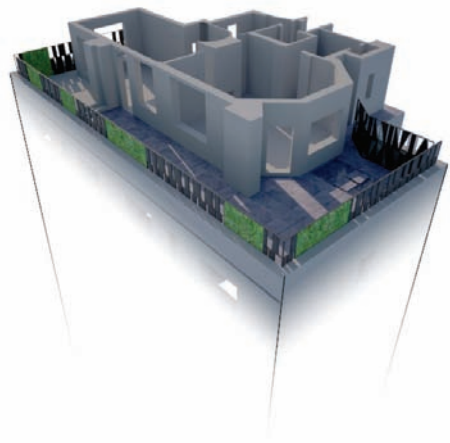


16

EAST 77TH  
TERRACE  
new york city







This terrace for a prewar penthouse has a long, narrow south exposure and, a short, wider west exposure. Close, surrounding buildings limited views, but sun and air were abundant. A small reflecting pool sits before the living room end windows, reflecting light into the space. A bronze screen is the terminating focal point for the main seating area.

Along the south, a simpler perforated black metal screen of staggered panels appears light, allows air to flow and conceals less attractive views. Bluestone pavers are interrupted by quadrants of grass.

17



GRAMERCY  
PARK  
APARTMENT  
new york city



The renovation of this 800 square foot apartment near Gramercy Park in New York City, was executed through the simplification of an awkward layout and the restoration of its original pre-war elegance. The kitchen acts in counterpoint, occupying an area from one corner of the square plan into a corner of the living room. Modern and classical elements converge and are integrated in the design.







18

HILLS  
RESIDENCE  
new york city













19

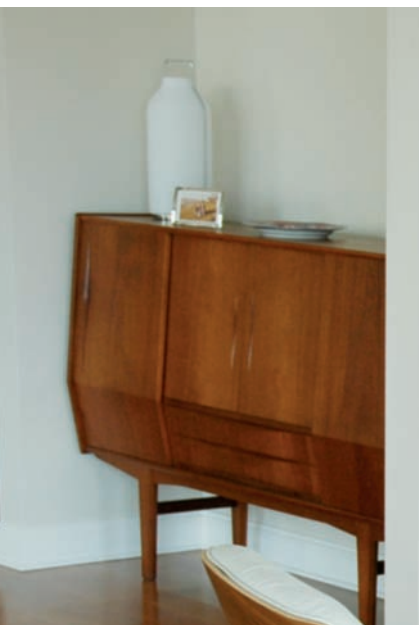
WILSHIRE  
RESIDENCE  
los angeles







Interiors for this West Hollywood residence mixed contemporary classics with high quality Scandinavian antiques. The new wood floors and bright shades of white keep the spaces clean and fluid. Window and floor treatments remain simple, modern and comfortable.



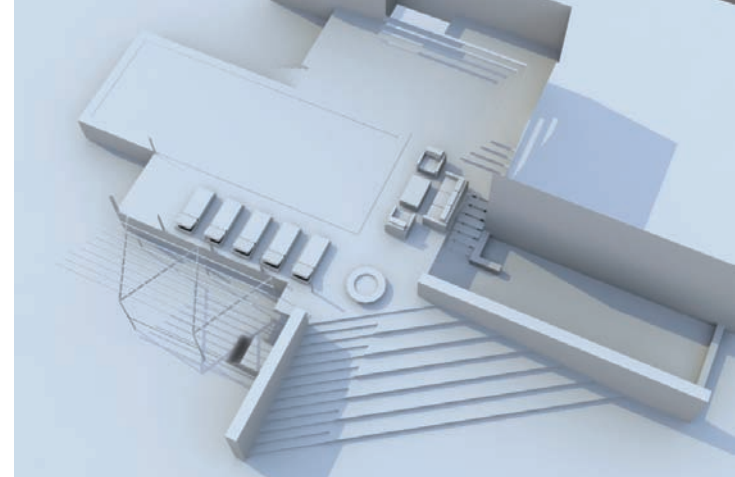


A photograph of a modern outdoor pool deck. The deck is made of light-colored wood and features four wooden lounge chairs with adjustable backs. A white canopy is suspended over the deck by metal poles. In the foreground, there is a swimming pool with clear blue water. The background is filled with lush green trees. The image is split vertically, with the right half having a semi-transparent grey overlay.

20

NORTH  
SHORE  
POOL AND  
GARDEN  
sag harbor, new york

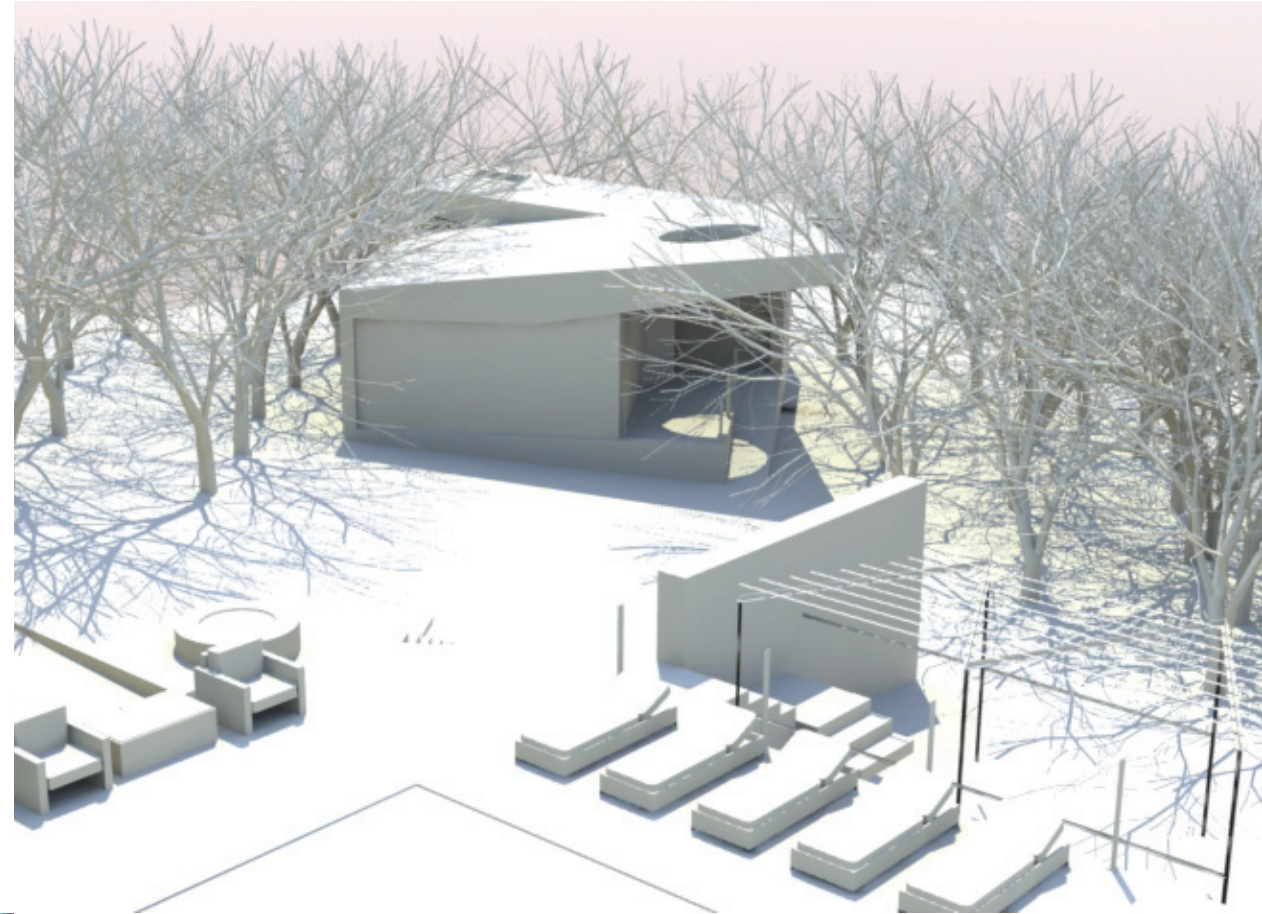




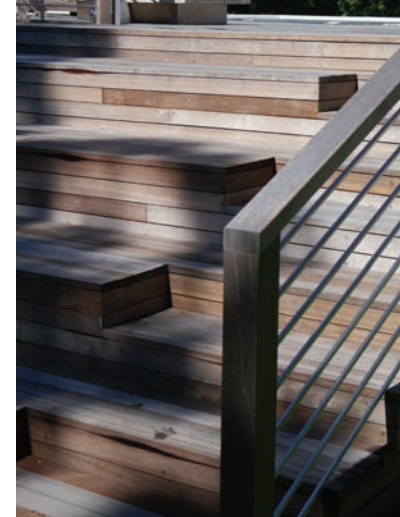
A large triangular site contained a pool well above the grade of the rear lawn. White perched at the high corner, the house still could not command the site, nor visually reach to the large extents of the property. The scheme for the pool area and garden extended the plane of the wood deck to create a more generous scale and increase the sense of floating atop a hill.











Sail-like canopies cover the lounge area and recall the bay just across the street. The grand wooden stair creates an easy connection between lawn and pool; its scale relates to the scale of the larger property, thus increasing a sense of openness and calm.



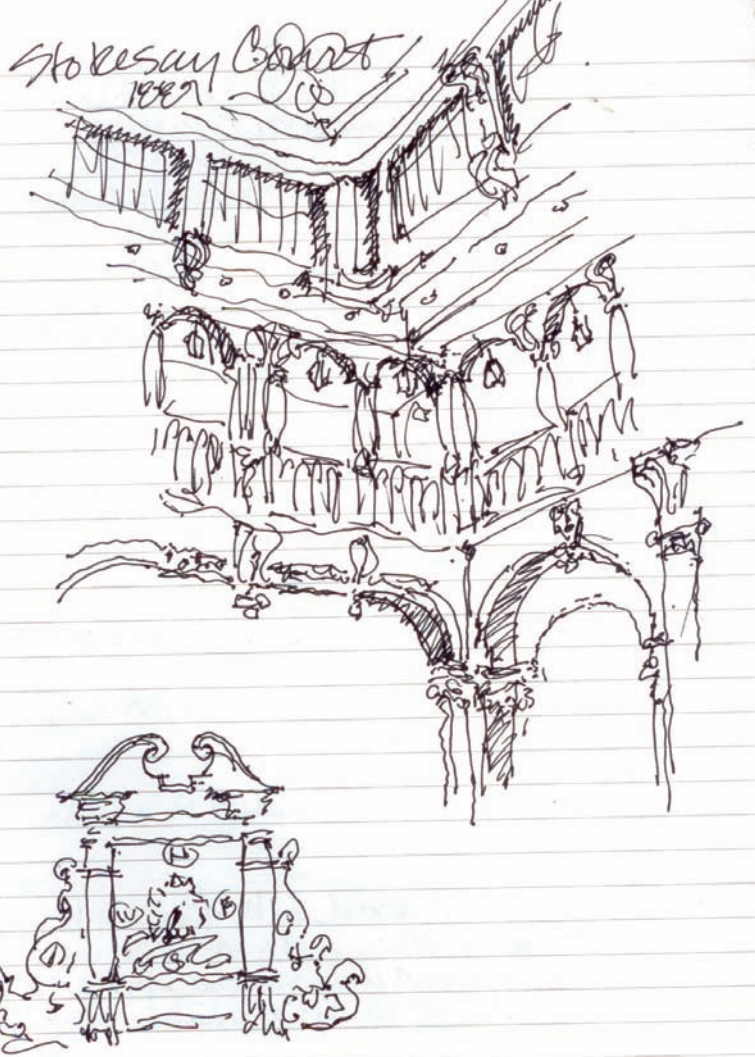






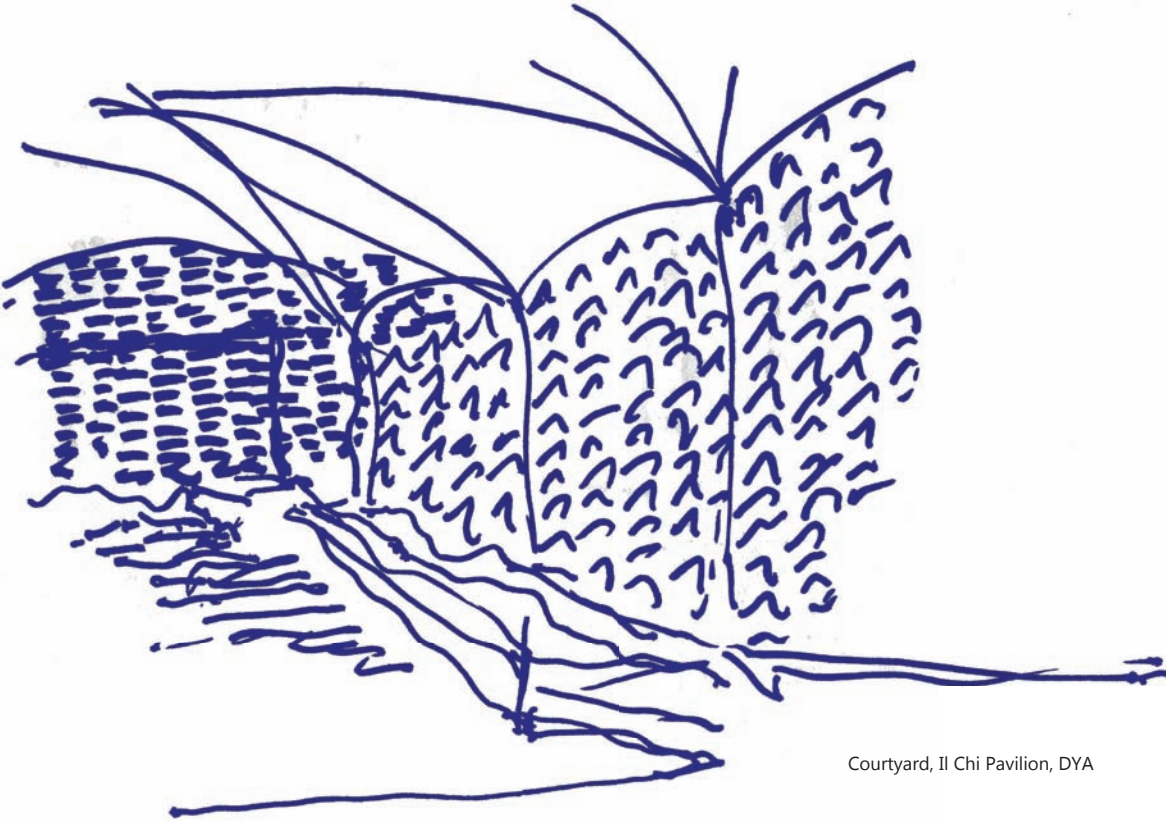






Stokesay Court, Shropshire, England

appendix



Courtyard, Il Chi Pavilion, DYA

# REFLECTING ON SUMMER SCHOOL IN THE ENGLISH COUNTRYSIDE

Letter to Ms. Sybil Bruel and the Attingham Trust

How little could I imagine the remarkable journey I would take when I was so fortunate to travel as the Sybil Bruel Scholar in the Attingham Summer School. As had been the tradition for the past fifty three years, I would join 20 American and 20 International scholars for an extraordinary, albeit difficult to describe, journey throughout England and Wales. The groups' expertise spanned the fields of Curation, Conservation, Preservation, History and Architecture. In a concentrated span of twenty days, our class had privileged access thru thirty seven houses, were graciously led on tours both informal and erudite. Over early breakfast tables, late night pub calls, coach rides and brown bag lunches, excesses of sunshine and rain, exhaustion and repose, we had the opportunity to de-brief and re-examine. Evening lectures furthered our critical knowledge of the work that had been done before us. We ate, slept and breathed the English Country House.

In his Attingham lecture, Who Owns the English Country House, Jeremy Musson asserted, the English Country house represents the culmination of arts, architecture and culture in a given period of English history. This idea would serve as a structuring thought for much of my time. Social and political forces caused the Country house to evolve, not only as a seat of power and wealth, but also the fulcrum for art, collections and



Belvoir Castle



Belvoir Castle



Attingham Park



Stokesay Castle



The Cowdray Estate





Hardwick Hall



Broughton Castle

architecture. Moreover, since everything was funneled through the eye of a single Landowner, a clear, distilled, character and vision was so often embodied. For my part, as an Architect, I wanted to study the effect of social and cultural forces on the evolution of the House typology. At the same time, I needed a moment of repose in my own professional career, started some twenty years ago, to re-consider the state of my own work and re-engage Architecture, free of political and logistic constraints. What I found was not only roots of the English conception of home, but also the American. Embedded in the necessities of shelter and protection, the House as Typology, could reveal our heritage, our hopes and our values.

Attingham was an especially remarkable way to investigate the country house and, the issues unique to professionals involved. One of the advantages of seeing so many country houses in a short period was being able to see the progression of the typology. Medieval castles adapted, as military requirements diminished and new social functions rose, as seen in our visits to Cowdry and Broughton. The medieval language and forms still dominated, but large expanses of glass reflected increasing wealth and the need of great halls. This is so clear at Hardwick, whose immense windows seem to foreshadow the great early cast iron facades of the Industrial 19th century structures. Themes and ideas from Helen Jacobsen's focused lecture, The Country House and The Grand Tour, would recur in many other talks; actually visiting the houses however, so concretely demonstrated the immense



Broughton Castle



Arundel Castle

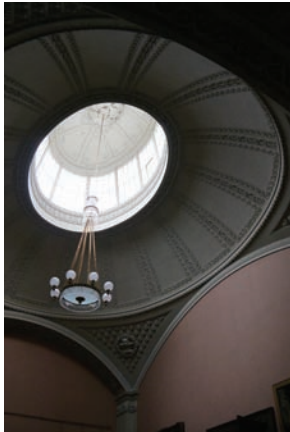


Cowday ruins





Broughton Castle



Chillington Hall



Petworth

influence of the Italy and France on the architecture of the Country House as we moved into the 17th and 18th century examples. As the social and political currents were a part of the context we had presented to us, the later, moralistic return to the Gothic, as at Arundel, was to see the power of revival and nostalgia. I greatly learned from my non-Architect colleagues. Many of the liveliest debates revolved around curation. The National Trust's implementation of, "Bringing Properties to Life", brought about many lively debates, from the artificial food displays at Petworth to the guides in period costume at Powis Castle. The rooms in Calke Abbey asserted a frozen in time position, leaving the dusty, messy piles of a country house far past its peak, well into its state of deterioration; a radical departure from the goals of most houses. Since the Country House spans so many periods of not only culture, but also individual family fortune and decline, deciding what temporal points to preserve, restore and display are of profound impact to the Visitor. The Attingham Summer School allowed me to be in the thick of curatorial debate with intelligent and passionate experts, whose consideration of these issues had clearly been at the heart of their work for years prior to the program.

Similarly, I had intense exposure to areas that are integral to the experience and meaning of the Country House, that are not purely Architectural. Chris Garibaldi's lecture on the Country House Chapel underscored the complex relationship between Landowner, Chaplain and tenant. Annabel Westman's lectures on textiles illuminated every facet from the technical



Working with wet plaster at Acton Round



Uppark





Petworth



Petworth

production, definition of patterns and weaves, restoration issues, and the sourcing of materials to, aesthetic influences, symbolisms and displays of wealth. The handling of actual pieces of porcelain from critical periods in our overview of the history at Chatsworth by Hannah Obee, touching wet plaster as scagliola that was being made by Tom Kennedy at Acton Round, smelling the varnishes and cut wood at the furniture workshop at West Dean, were great examples of how learning took place in an incredibly real and concrete way, through brilliant lecturers in a way that only the Attingham program could provide.

Because the period of the Country House as a seat of significant political power and procurer of arts has past, central to the question of preservation is role of the historic country house today. Through descendants, many of the houses are living family homes and nearly all Attingham members commented on a clear difference in feeling when a family was actively occupying a property. Apart from the actual, contemporary necessities of life, perhaps the freedom from bureaucracy and academia allow a more human expression to surface. Many of the estates have vast grounds and Visitor surveys done at Chatsworth have shown the leading attraction is the garden in the context of a great home. Interiors and collections are not the primary draw. The age of courtly visits has also past and the contemporary visitor does not arrive to negotiate politics, business or society. Instead, the visitor typically comes to view the House as a museum or, imagine by glimpsing into a romanticized view of the past. For all,



Calke Abbey



Calke Abbey



Chatsworth stair hall





Wightwick



Flintham Hall



Flintham Hall

enjoying a day in beautiful gardens is perhaps the closet parallel experience one can have with the original Landed gentry.

The emergence of the middle class was in step with the decline of the country house.

So many aspects of middle class domestic culture mimic the culture of the Country house that evolved over 400 years. The Country house has had an immense impact on not only the common domestic home, but also the literature and imagination of the common man. Thus, in the country house, we see a collective social and political history and, in its aspirations, we find our own. Still, beyond preservation, beyond film sets, banquets and receptions, beyond the “bringing to life” apexes of a particular house’s past are the difficult, though immensely relevant, questions of vital contemporary use, critical assessments of social history and the shaping of future aspirations.

Our first home base, West Dean, found a wonderful balance of preserving a grand home, a present educational core of teaching crafts related to the country house and, a garden and agricultural program very much related to issues of our day. Still, every country house will have to find their own program and every critical dialogue only exists in the reality of keeping a House financially afloat. So many of those who inhabited the Country House went on the Grand Tour with the intent of experiencing an idyllic, profound, glorious past. All visited sites, shopped for souvenirs, and made pictures. I imagine, in addition, all had special companions and had a time of intense questioning, reflection and growth. In this sense, the Attingham



Wightwick



Wightwick





Kedleston Hall



Kedleston Hall

scholars go on their own Grand Tour, certainly professionally and for myself, in every coach ride, picnic lunch and drink at the pub, found a group of compatriots in which to share in the personal struggles and passions of our very closely related fields.

Leaving home is often the best way to know home. Most of us have experienced this in different ways, to greater and lesser extents. I think when you ask a person about the time they lived or worked abroad, in a different culture, you learn about more than that place, you learn a bit about that person. When we are pulled from all that is familiar, or even subtly different, a unique perspective becomes possible. We detach. We find a moment to realize the values and sensibilities that define our own sense of home. While Attingham gave me an incredible introduction to the origins of the English house, I gained an equally remarkable insight into the American house, beyond its physical characteristics, to its deeper social and cultural origins, and thus to its present meanings and aspirations.

The warm outreach, deep commitment and intellectual insight cannot be over stated in the Attingham Directors, Ms. Lisa White and Dr. Helen Jacobsen. I would also like to thank everyone at the Attingham Trust, the American Friends of Attingham, trustees of the Sybil Bruel Scholarship, Ms. Sybil Bruel and all the supporters of Attingham.



Kedleston Hall



Kedleston Hall



Cowadaya ruins



*Thank you to all our builders, craftsmen, consultants and especially, our clients.*



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David Yum Architects (DYA) was established in the year 2000. We focus on residential and institutional architecture and design.

Our work has been published in numerous periodicals including Architectural Record, Interior Design and The Style.

Current projects include a winery in Santa Barbara County, California; a new residence and interiors in East Hampton; New York City offices for a strategic planning firm; renovations in Los Angeles and Honolulu; and a townhouse in Manhattan.

As Principal, David Yum brings over 25 years of professional practice experience to each project. Prior to founding DYA, David worked for a number of the most renowned firms around the world. Our office reflects a unique combination of experience, energy, and agility.



We continue to research, innovate, and build a track record of successfully completed projects, constructed to the highest levels of technical, managerial, and design skill.



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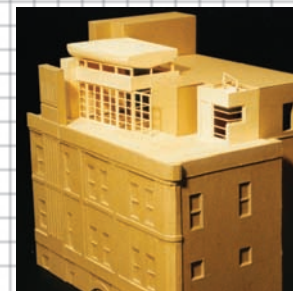
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Lincoln Tower Home Office



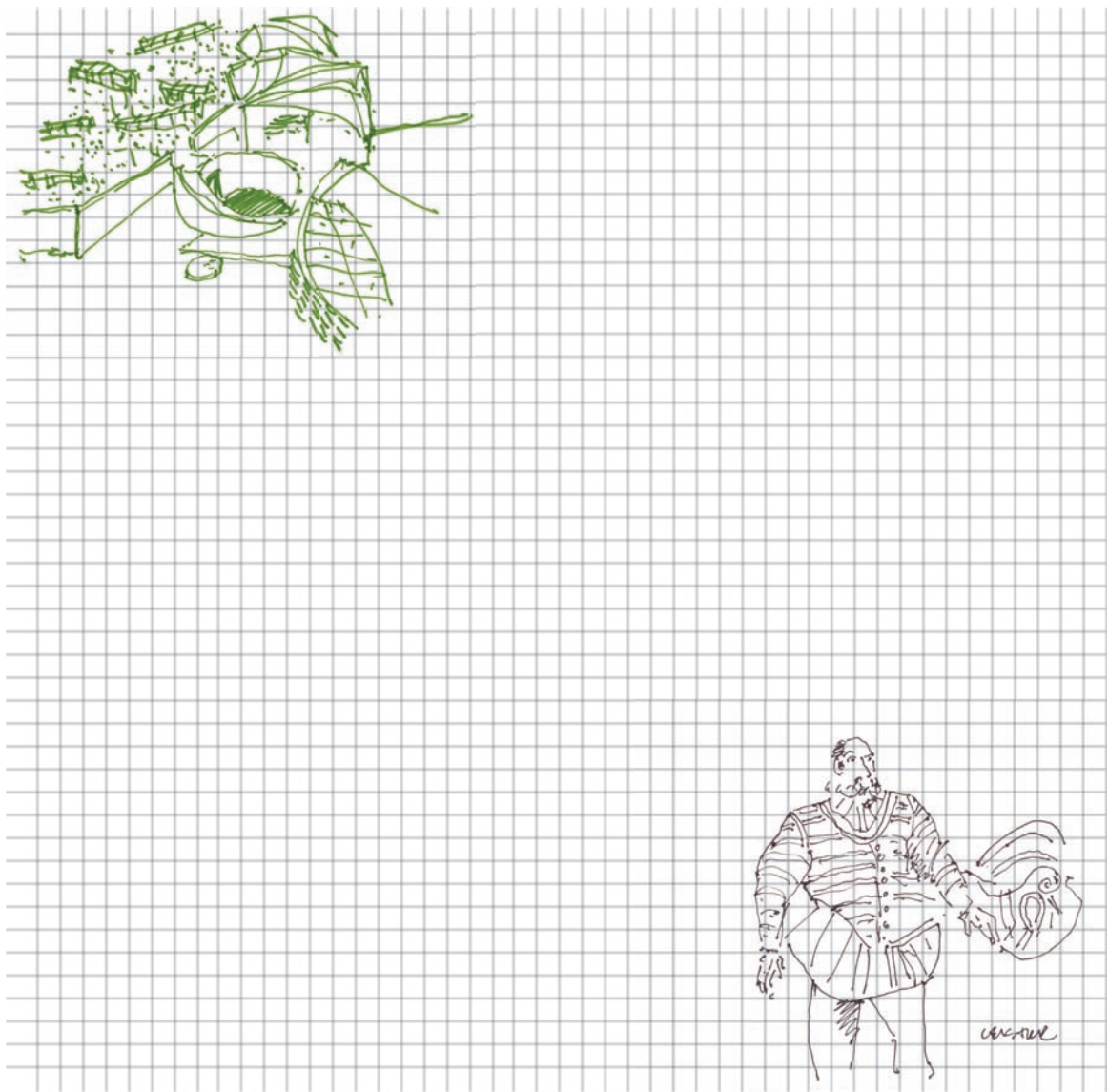
notes



Columbus Avenue Penthouse Addition



Il Chi Pavilion, DYA



A painting at Parnham

