

Projects
Fabrications
Research

Works



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Works

Works

First Edition - Web Publication 01

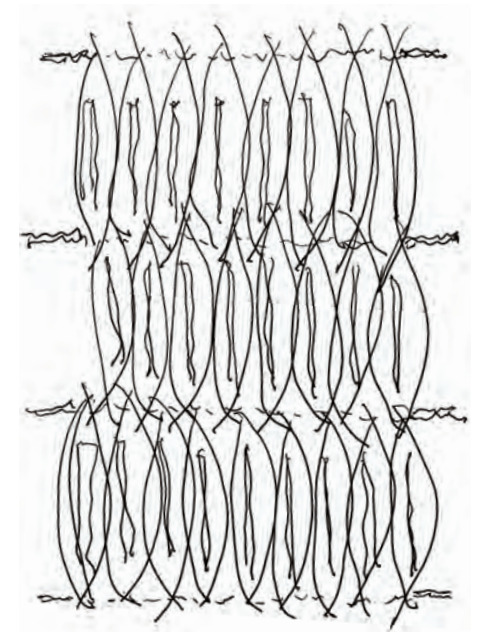
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Written by David Yum Architects

Cover Sketch from Leema Desk

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Preface

Our firm has completed much work in historic buildings, from prewar apartments in Manhattan to, a 19th century McKim, Mead and White house in Dutchess County. I have studied firsthand dozens of historic country houses from the 16th thru 19th throughout England and Wales. During my time in Great Britain, my colleagues brought professional expertise from fields of preservation and restoration to history, conservation and curation. We shared a love of these houses, the objects they contained and the stories they embodied. I realized though, we also placed different values on what we saw. We interpreted the same physical material differently. Our conjectures of the past varied, sometimes slightly, sometimes greatly. Our fields of expertise varied, but the most intriguing variations manifested from where we were from, the institutions from which we trained, the cultures in which we grew up and perhaps, the identities from which we were born. That might seem a taboo view, but the study of the English country house could not exist without

recognizing the circumstances of birth. Thus, two architects, both sharing a love and respect for a historic site, will produce different solutions in its renovation. But, a priori to program or client, from where do these different values most deeply emanate?

I recall the family we worked with on a large apartment in NYC, being cross cultural in important regards. One is American and one is from the Continent. Having close ties to their extended families, language barriers brought into view differences, but also opportunities for exploration into new communities and experiences. I could sense the joy this family had in taking those journeys.

Though American, my parents were first generation immigrants. After school, I moved to San Francisco from Cambridge Massachusetts for my first permanent job, thinking I was adventurous for wanting to live in a different culture. In fact, it revealed my sensitivity to local cultures and, my joy in exploring them. In my early career, I would work in London, live in Rome among the nuns and then as

mentioned, study country houses in England. More recently, I commuted the longest possible global distance when my family made a two year move to Hong Kong. We returned, in a three-day trek, amidst the protests and shutdowns of 2019.

My story of migration and movement is not unique, being both within and without, born to a place and excluded at the same time. Education and travel have only made this clearer, more exasperating, but also, more nuanced, and profound. To know something from the outside allows one a cool precision. To know something from the inside, is to have knowing ache in your heart. After living in London for a year, I kept thinking about how I was seeing the U.S. with such fresh eyes, like every truth I had known was still mostly true, but different. Reportage of world events encapsulated the same essential facts, but the tone could shift everything. I played football starting in third grade for my town team. Years later, after my return from living abroad the first time, when a football game started, the national anthem would

break my heart. Institutions, rituals, and memories bring us together and, tear us apart. They are bigger than each of us alone. For my practice, I think the work comes from a very specific set of places and experiences. Our ability to capture, “both/and” comes from being within and without. Our present world is complicated, difficult, and boundless. While I strive for clarity and resolution, I also want to feel a bit of the ache that I do when hearing the national anthem at a ball game.



travel sketch, Naoshima

Introduction

Architecture can be viewed as the process of formal invention that synthetically resolves the enigmas and contradictions latent in a specific place.

-Rafael Moneo. Remarks on 21 Works. P.593.

This book contains mostly built works. When people ask about what we do, they are more often in fact asking to see what we have already done. Herein lies a problem, because as potential collaborators, we think it more important to discuss the compatibility with our design sensibility. If the reader refrains from simply consuming these polished images, though seduction was in their intent, our idea of the relationship between Architecture and Design will become clearer. An important aim is to illustrate why intent and action, the fuel of Design, is at the core of how Architecture can be a powerful vehicle in our lives.

In its presence, Architecture transmits to us a history, an idea, a person. As we experience a building great or small, its unique identity develops our understanding of it and, ourselves.

Architecture is the completed thought, ever present and once past; Architecture finishes its sentences, even when never built.

Design though, is the process of coming to Architecture. Design creates that which has not been. Design is inherently aspirational. In Design, we seek to create a place for the way we live or work, but in fact, we seek to change the way we live and work. Design ponders what has been and aspires to what can be. Design is driven by the failures and inadequacies of the past. Design can be brutally critical. The desire to build is the desire to hope. Design projects a better way, a better life, a better community and sometimes, a better world. Building is often the most daunting and the most optimistic endeavor a person or group can undertake. Design is the journey that brings one to building and, to Architecture.

Each of the projects in this book resolve pragmatic needs, as laid out in the Program; and real constraints, as found in the site, budget, jurisdiction and material technology. These, for us, are addressed by core competencies

that are the minimum a responsible and capable architect must provide. The images, diagrams and drawings, however, only indirectly communicate those things which specifically gave form and life to these works. We cannot adequately illustrate the strategies, re-framing, and revisions that our Design sensibility typically absorb into each work. Words do fill a gap and yet even when combined with images, fall short of conveying the emotional path of Design.

Unlike painters, Architects are never given a blank canvas. A Client's practical needs and situation, personal baggage, emotion, and aspiration form an almost impossible tightness. This unavoidable messiness is the humanity of the way we think and feel and, how we see ourselves. Design does not erase these realities, nor does it sort out the messiness of being human. Design labors to untie the knots, re-tying them into a new pattern, a new binding, a new security, a new support, a new situation, a new beginning, a new way of seeing and, of living. This of course is our aspiration of which we cannot be the judge. Nor can the following pages fully evidence

outcomes, better are the clients and occupants to deeply assess. Still, I can propose that the reader try a different lens for this, and all monographs of Architecture, to see past image and find dilemma, not resolution and to find dialogue, not completeness. This might lead to a messy but rich reading. Tidiness can be found in Vogue, Travel and Leisure, the photographs of Carl Lagerfeld. The images in advertising and fashion are quite beautiful, complete, perfected and yet, expected, simplistic and quickly unsatisfying. Only in the messiness can there be a critical argument, a personal argument, a meaningful argument. So, I hope you will find this book of our work a messy ride.

Projects

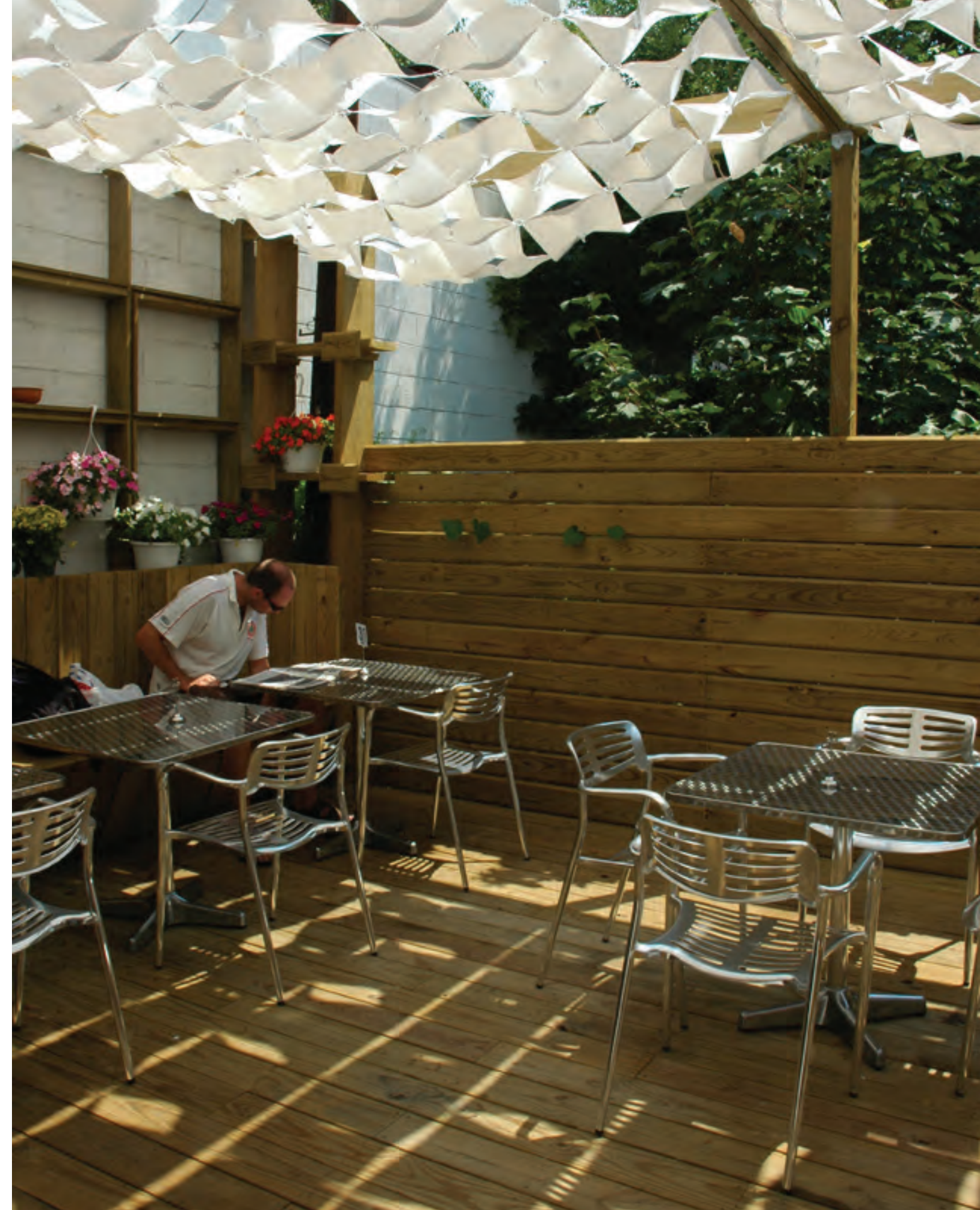
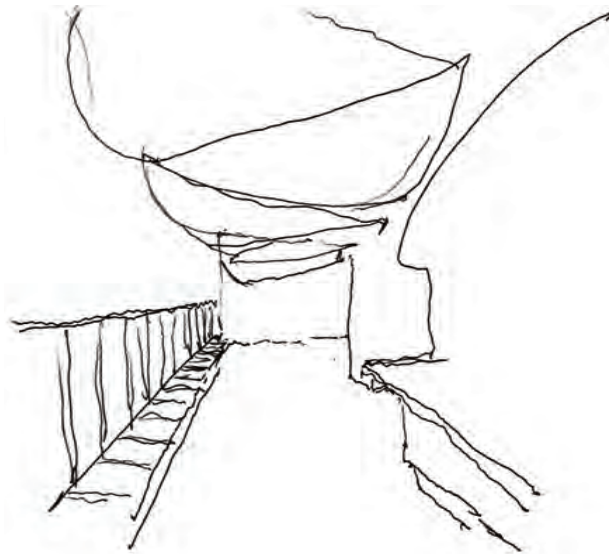
We seek to create a place for the way we live or work, and in doing so, question and find new opportunities. Building is often the most daunting and the most optimistic of endeavors.

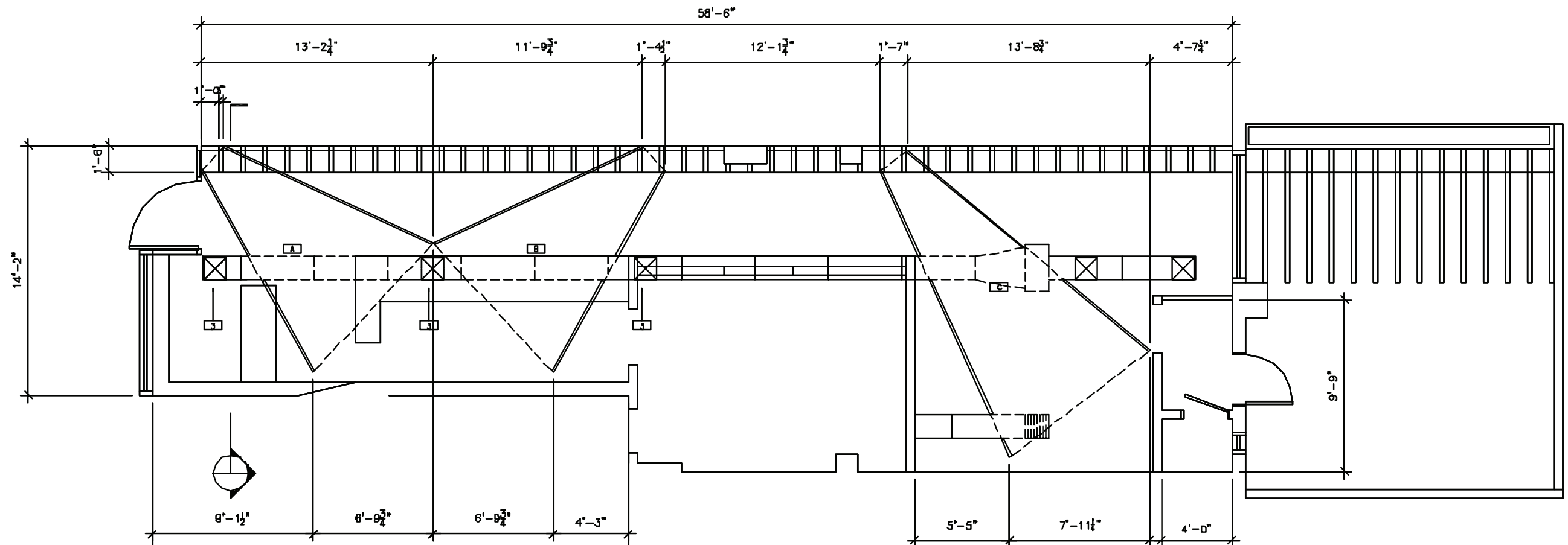
ELLA CAFE

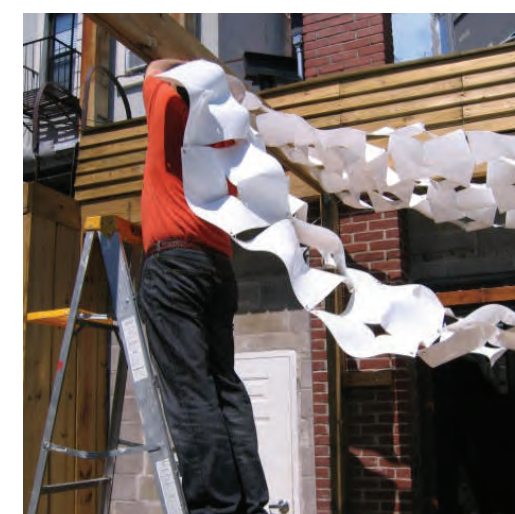
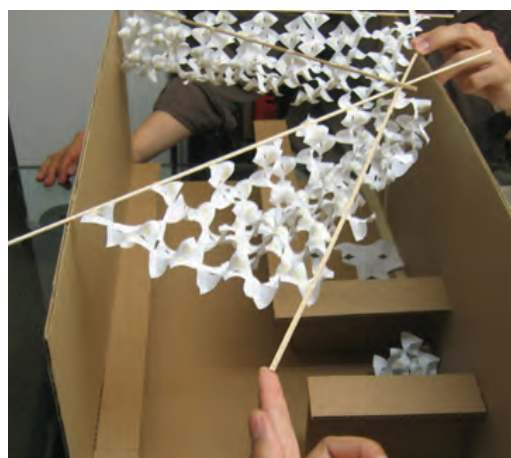
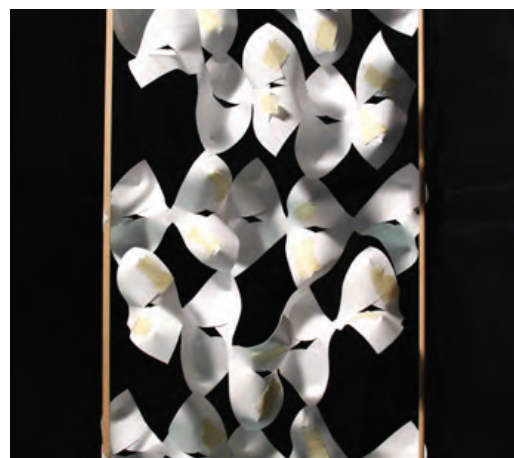
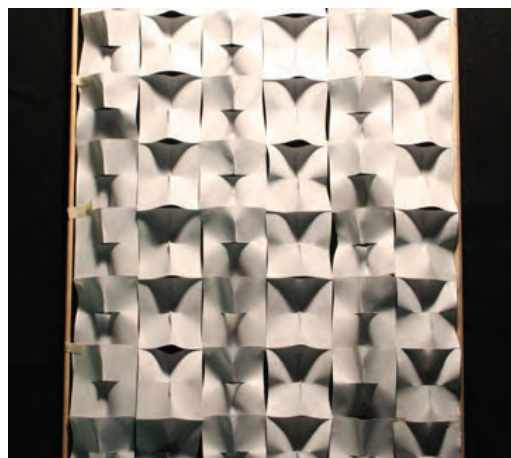
Williamsburg, Brooklyn

The G train made each trip a journey of long waits on the platform to the then undeserved Williamsburg. Standing for long periods on the long dark platform, I became very interested the flowing movement of air, train lamps, sun and sky. The long space leading to the rear garden gave us an analogous backdrop. A square module was cut, twisted, grouped, repeated. The resulting canopy floated, moved and dappled shadows against the sky. Budget and timeframe were tremendously tight, greatly limiting the products and processes available.

The scheme is pinned by a long wood wall running the length of the space; vertical boards fold at acute angles to form a bench. Three sculptural canopies zigzag across the entire space, leading one from front door to the bar/ordering counter, past the Kitchen in the middle of the space and finally to the more romantic seating area in the back. Beginning from a flat square polyethylene panel, a cross incision at the center is pleated in opposite directions of the z-axis. The panels are put together in a large grid and suspended at two edges to form a catenary curve. Two ends are then brought together to distort the shape into a half cone. Three of these half cones are set along the diagonal axes described above.









PUBLIC ART FUND OFFICES

New York City

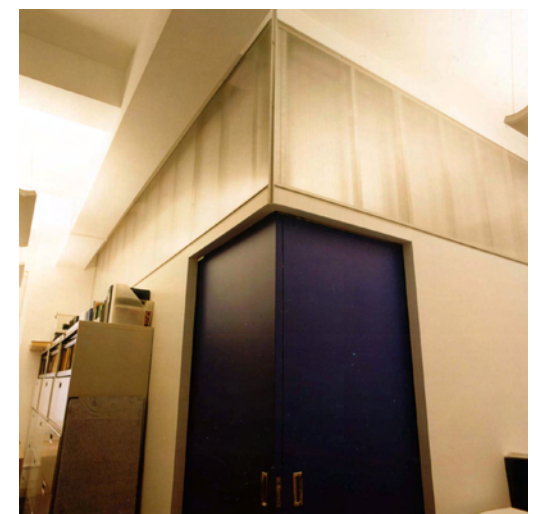
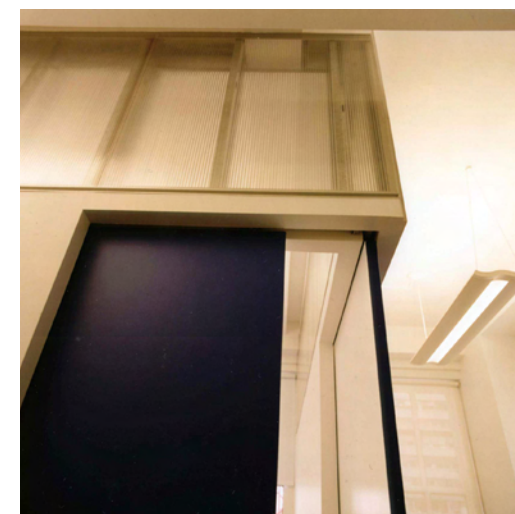
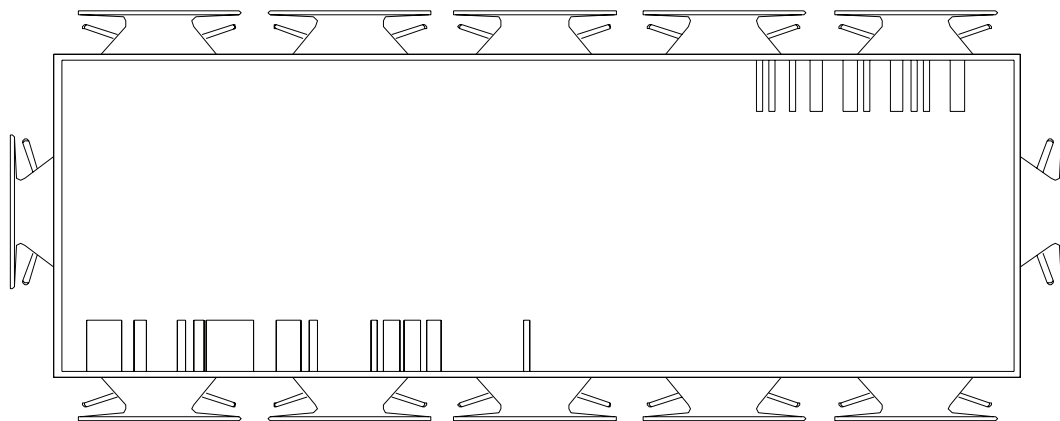
The Public Art Fund procures the installation, awareness and development of art in the public spaces of the City. As a growing non-profit organization, the Public Art Fund had a mind open to new sensibilities of space and material, and at the same time, a modest budget. The eleventh and twelfth floor spaces had great exposures, but a very narrow and long foot print. One of the main challenges was finding a way to provide for the dense programming and private spaces while preserving the qualities of strong light and oblique views. Programming requirements were developed and configured until the composition of spaces could be reduced to a diagram of a few, clear planes.

Extruded polycarbonate cell sheets were clad metal partitions. Resin panels articulated key areas of passage and entry. The assembly was made crisp and articulate though the use of plastering beads, left exposed, used in a manner not intended by their manufacturer. These planes all existed on a grid orthogonal to the building envelope. Skewed and curvilinear strokes were discarded. The subtle, but phenomenological orthogonal definitions sought clarity and thoughtful juxtaposition. Parallel and perpendicular planes allowed for gradation of light transmission, and thus translucency, to be read and thus, contrasts of light and dark, focus and fuzziness. For the main conference room table, the bar code system served as the technique for recording a pivotal date for the organization and, a marking of the proportion of public installations completed across the City.

For the Public Art Fund, we wanted to create a white, abstracted space, resistant to measure and orientation. White abstracted space for an organization that needed to be free of preconception, open to possibility; flexible to contain the fragile and, expand beyond the expected.







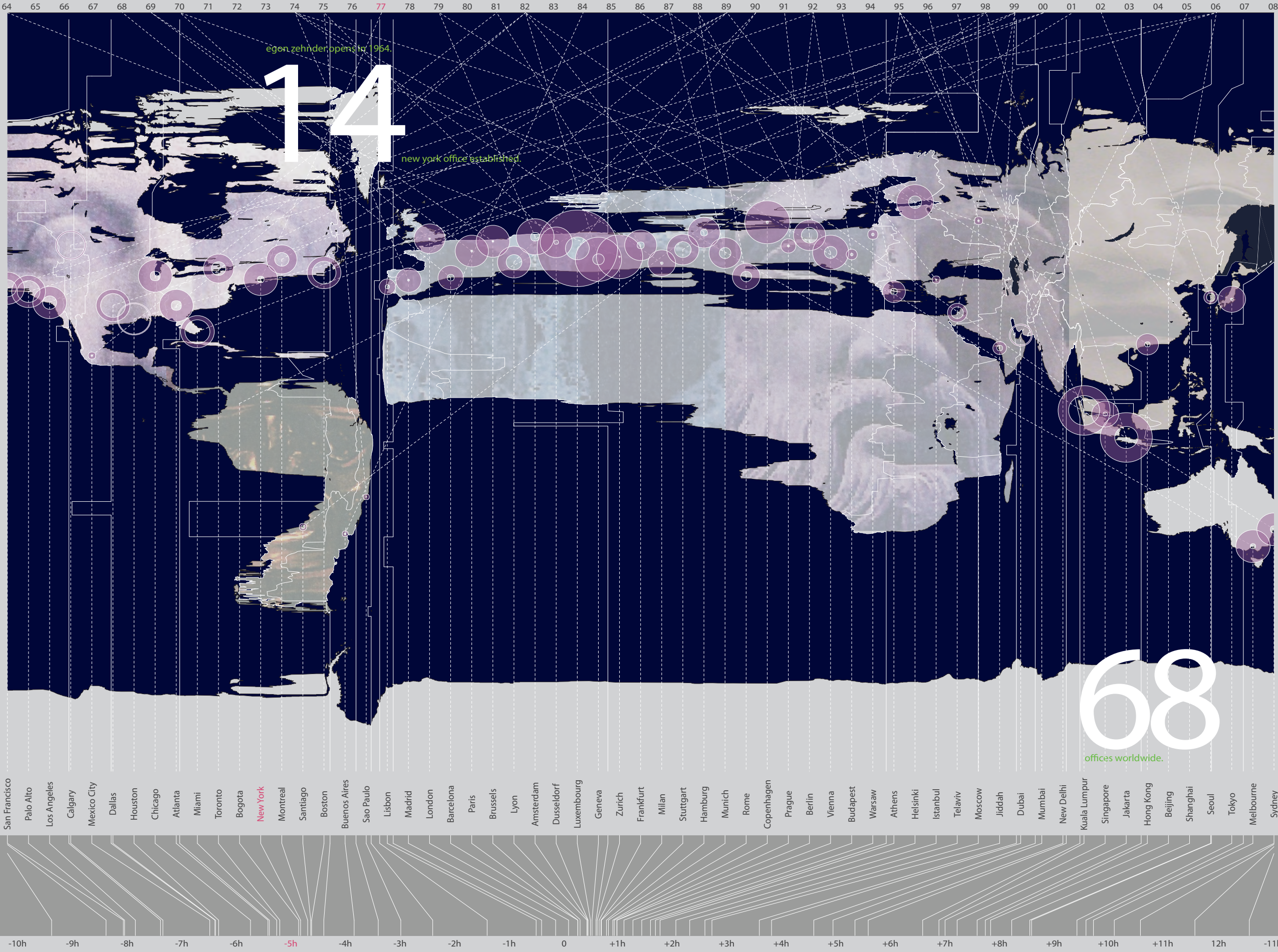
EGON ZEHNDER OFFICES

New York City

In addition to new interiors and furnishings for the CEO meeting room and key public spaces, DYA developed a plan to strategically paint the core walls of the office which cost effectively provided subtle wayfinding, reduced gray box monotony and recharged the open office floor.

The commission to analyze and, propose enhancements to the New York offices of Egon Zehnder required an understanding of the essential nature of the company. Since its inception in 1964, by finding and placing industry leaders, Egon Zehnder has witnessed global growth not only across industries, but also regions and countries. Perhaps the company's most compelling strength has been the ability to take diverse data, see critical relationships and thus, unique opportunities for leaders. In our drawings, we chart the research that helped us understand Egon Zehnder and their re-visualizing of the geo-economic world. The drawings graphically express the history of Egon's offices from 1964 to 2009, their inception date, geographic location, the country GDP at the time of the local branch's opening and the subsequent growth of the GDP to the present day. The world map is reproportioned according to an even distribution of EZI offices around the globe, and thus may be an indicator of the reproportioning of global financial and human resources. Most importantly, the drawings ask the viewer to see across divergent types of data, witness relationships that may not have been previously apparent and finally, get a sense of the striving for insight that marks Egon Zehnder.





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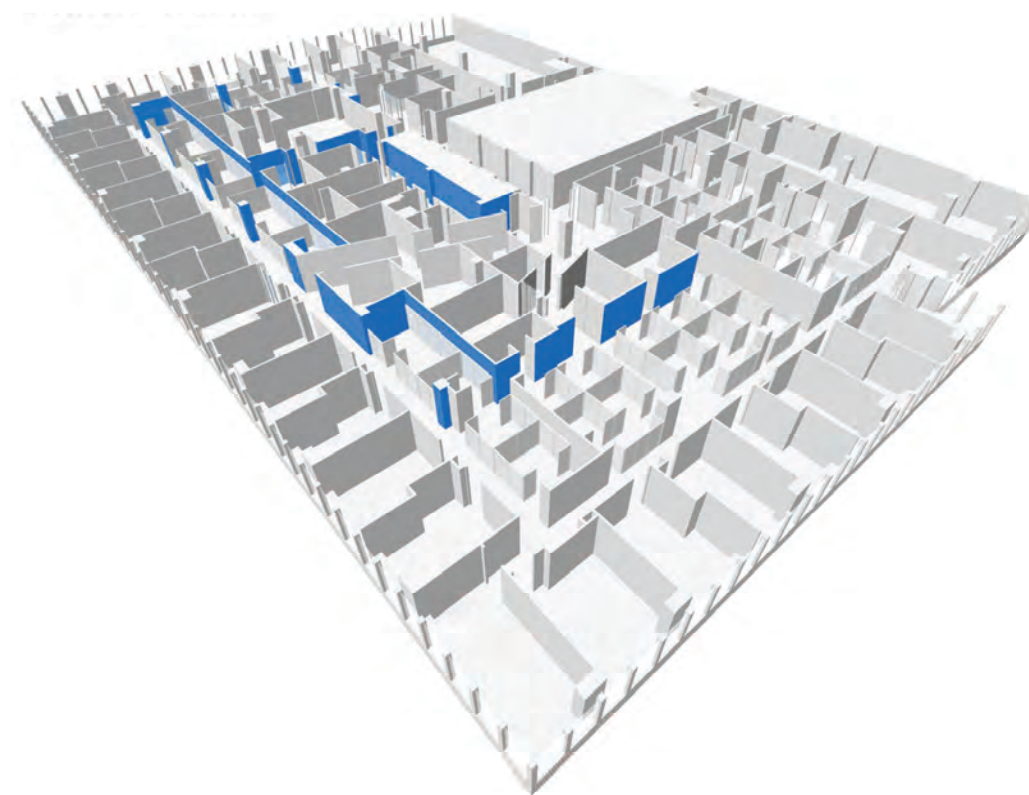
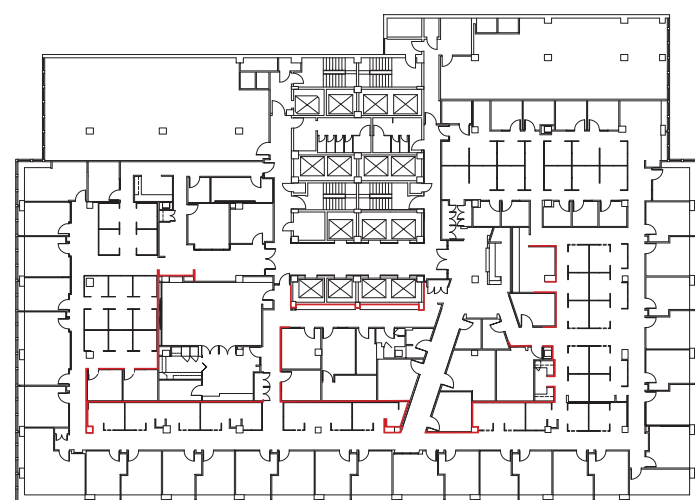
68

egon zehnder opens it 1964.

new york office established

offices worldwide.

- San Francisco
- Palo Alto
- Los Angeles
- Calgary
- Mexico City
- Dallas
- Houston
- Chicago
- Atlanta
- Miami
- Toronto
- Bogota
- New York
- Montreal
- Santiago
- Boston
- Buenos Aires
- Sao Paulo
- Lisbon
- Madrid
- London
- Barcelona
- Paris
- Brussels
- Lyon
- Amsterdam
- Dusseldorf
- Luxembourg
- Geneva
- Zurich
- Frankfurt
- Milan
- Stuttgart
- Hamburg
- Munich
- Rome
- Copenhagen
- Prague
- Berlin
- Vienna
- Budapest
- Warsaw
- Athens
- Helsinki
- Istanbul
- Telaviv
- Moscow
- Jiddah
- Dubai
- Mumbai
- New Delhi
- Kuala Lumpur
- Singapore
- Jakarta
- Hong Kong
- Beijing
- Shanghai
- Seoul
- Tokyo
- Melbourne
- Sydney



EGON ZEHNDER OFFICES

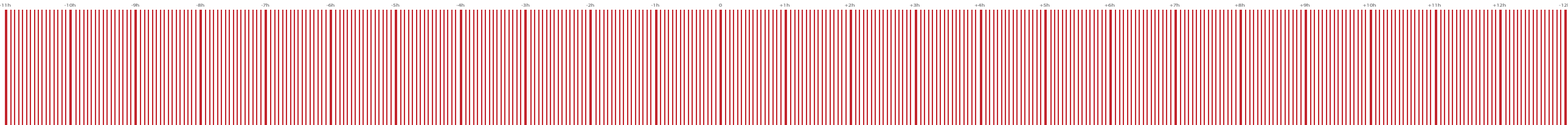
District of Columbia

I, like many architects, are asked, who are your favorite architects? Like most, I have no clear answer. Yet, if asked about I.M. Pei, I must answer that he is not only an architect that I admire, but also, whose work moves me. The Washington D.C. offices for Egon Zehnder are located in a Pei building. In taking this look back at our scheme, I see that it could only truly sing as a counterpoint, a minor harmony, to the quiet majesty of the Pei design. The feelings brought upon visiting the building wanted for nothing to its more public, and prominent, cousin less than a mile away, the National Gallery. Fewer words being better than more in this case, one only need observe the ultimate rigor and resolution of the grid, the reveal, the corner, in every plane: ground, vertical, ceiling.

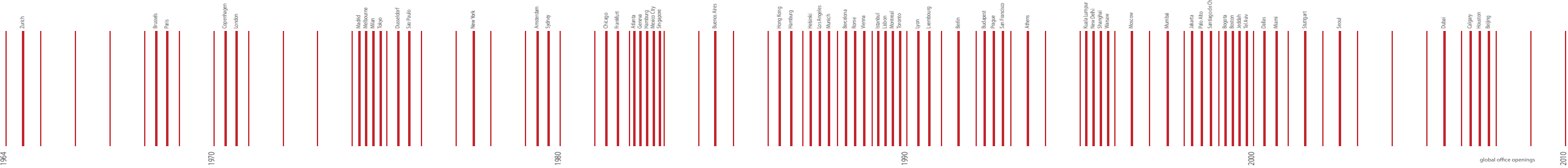
Our project was to somehow inhabit the incomparable calm and stasis of the Pei conception, whose essence was made real in glass, steel, and concrete. The organic forms of our wood volumes fade into a two dimensional plane. The screen pulls one via a sinuous, undulating path. The rhythms push against the calm, pulsing to bring one in, obscuring the rooms where privacy is at a premium, hinting at the larger scale of the company, demanding discretion over accolade- this was also a core value of one of the top executive headhunting firms in the world.

In more practical terms, the new branch offices of EZI had a critical mission, to establish a market presence in the Capitol. With views of the White House, the space needed to mediate the conservative culture of Washington while reinforcing EZI's strengths of global reach, progressive strategy and sharp analysis. The fluid teak wood battens greet the visitor as the reception desk. The compressed entry makes the passage to the main space feel like an exclusive, private door. The lines morph into a vertical screen pulling one into the conference rooms and private office area. Densities of the screen modulate, varying the texture of the wall, but also increasing as privacy is needed by room function beyond. The warm texture and visual weight of the screen are balanced by the graceful, fluid, modern movement of varying densities of glass screening.

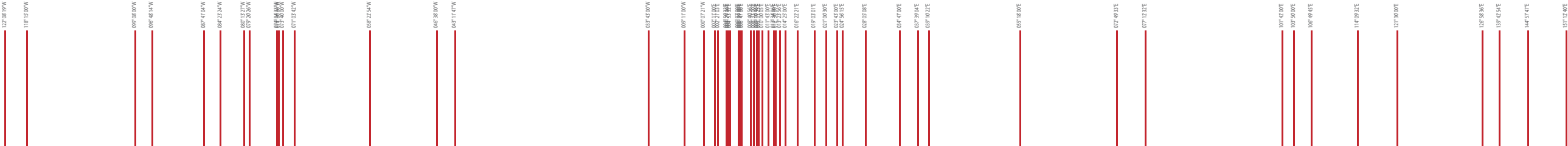




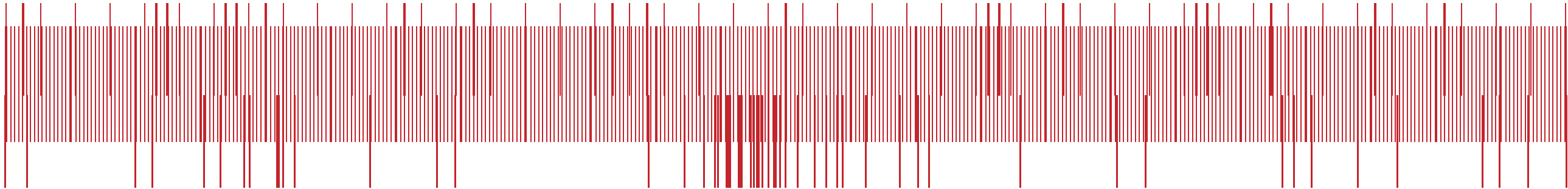
24 time zones / 15 units



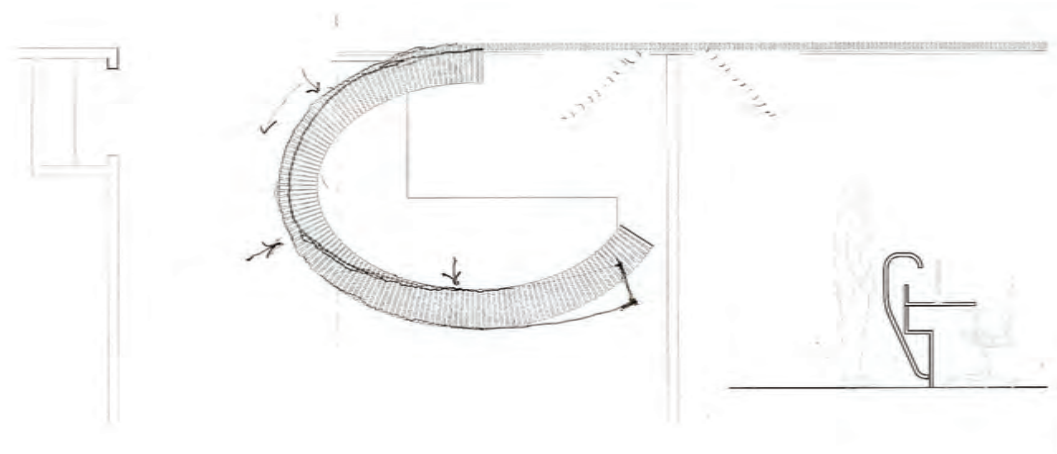
global office openings



longitudinal office locations



24 time zones / 15 units + longitudinal office locations + global office openings

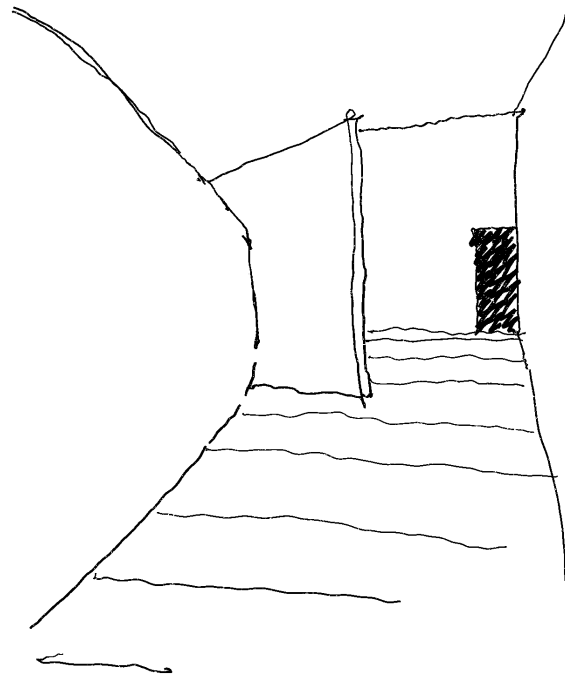


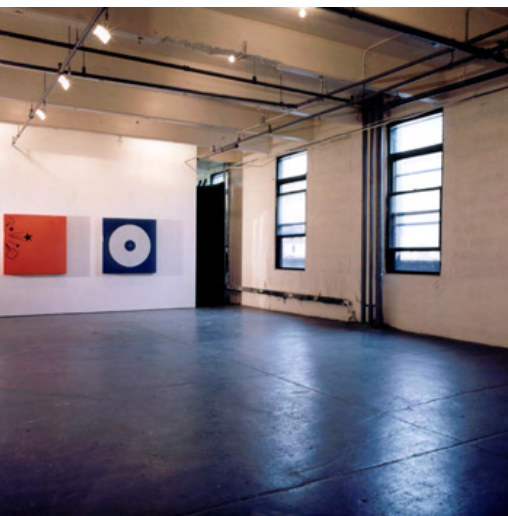
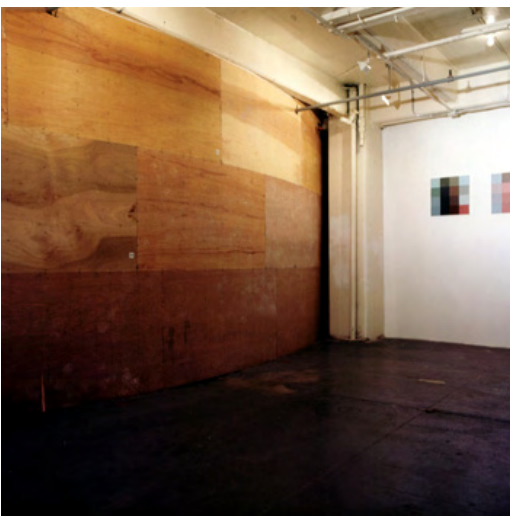
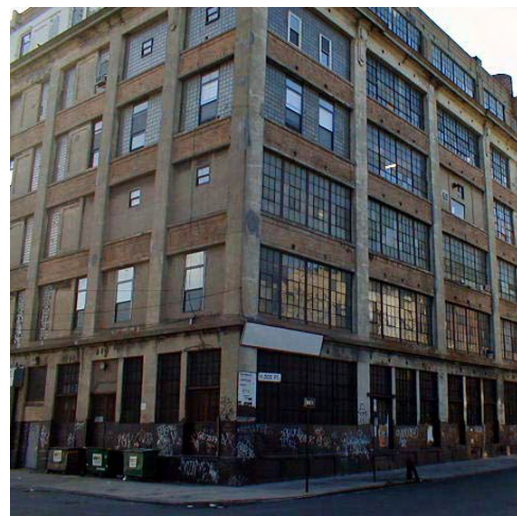
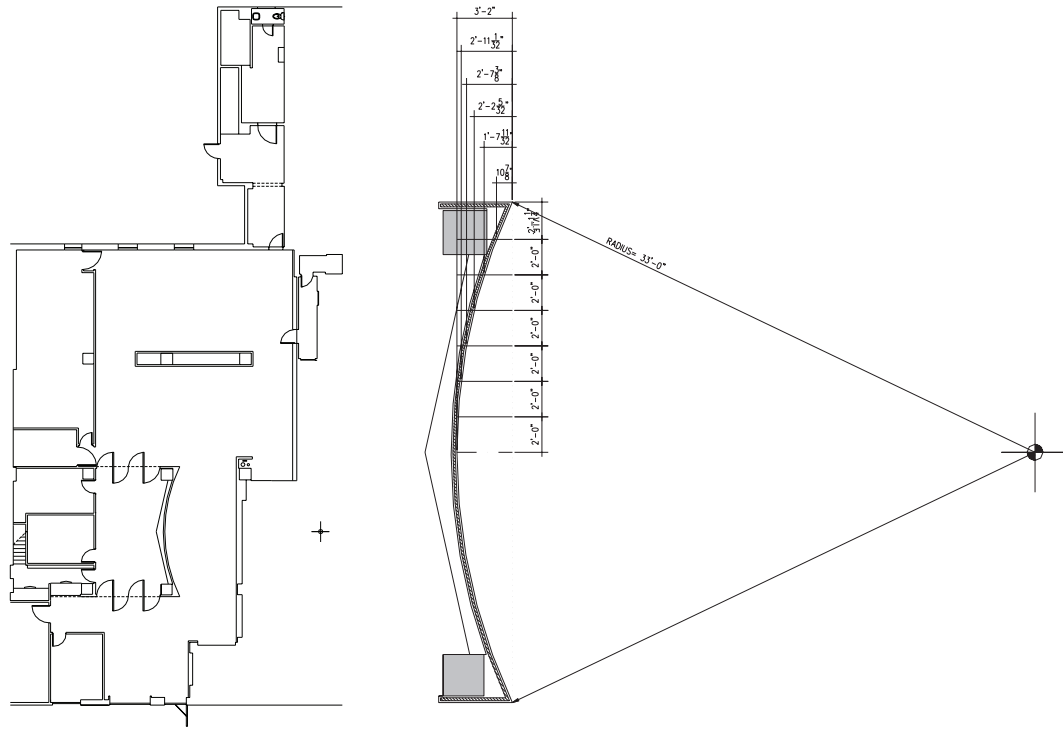
WILLIAMSBURG GALLERY

Williamsburg, Brooklyn

In the frontier of New York City galleries, this project promised the largest dedicated space in Williamsburg to date. Located on the ground floor, large 30x30 concrete columns on a 16'-0" grid must have served the structural grid for heavy storage well, but greatly impeded the current desire for open, unobstructed gallery space. The program also called for a reception, café, offices, and art storage.

The partition plan used large, gently formed arc and a floating bar to mask the existing grid. The progression thru the space continually framed a view just beyond. One was lead space to space by the floating planes and partially obscured views. This also allowed for a variety of scale spaces to be produced. Perception of the original structural grid was nearly obliterated. The arc elongated the second gallery in the sequence beyond its real measure. The path ended in the café area, not yet completed, just behind the entry area.

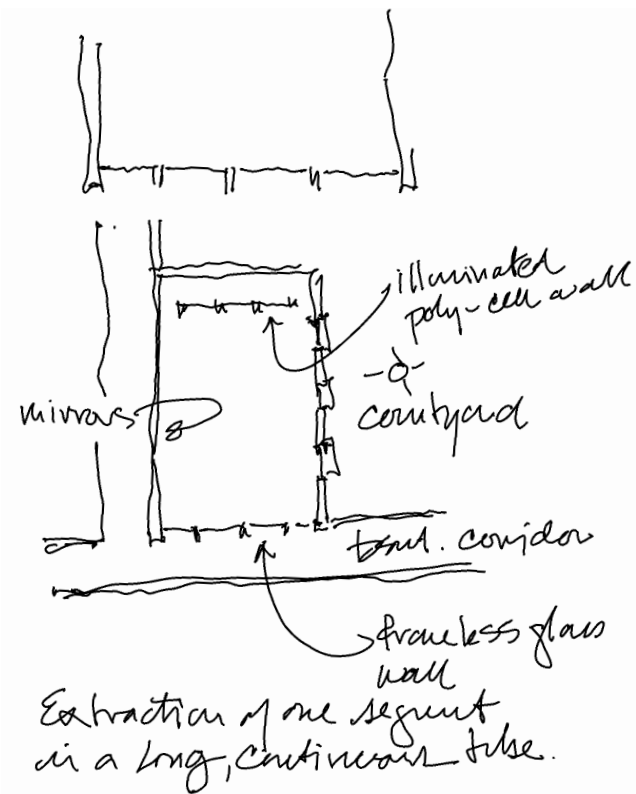


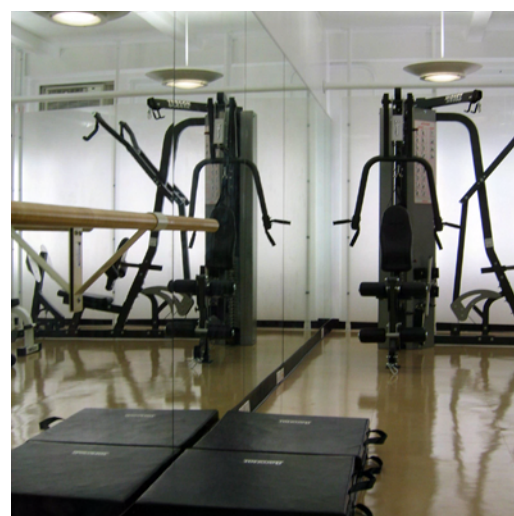


CENTRAL PARK WEST GYM

New York City

At the cellar level of one of the grandest prewar Coops on Central Park West, a private Coop gym was designed in the space of a former one-bedroom apartment. The challenge was to resist feeling like a basement recreation room. The space is conceived as a one section of an endless tube. Scale is expanded through the composition of architectural elements. One end uses an indoor racket glass wall system to create a transparent plane. A folded, translucent white plane, backlit to allow the surfaces to dematerialize, occupies the opposite end. Narrow, opaque bands of white oak form shelves that float in the middle of the folded, glowing planes. The long walls are mirrored on one side and the windows to the courtyard on the other. The thick composite flooring provides a cushioned surface and is made from recycled material.



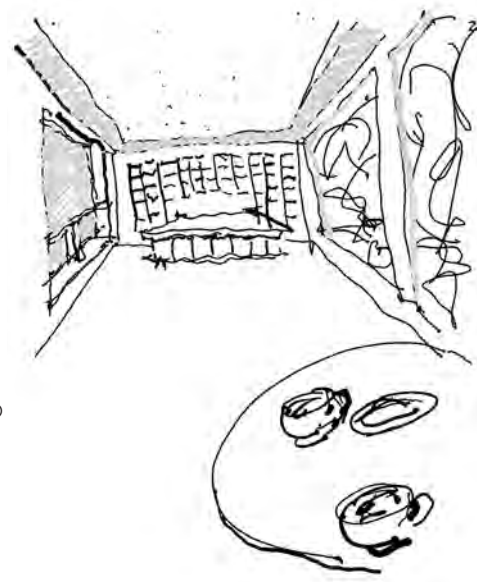


REMNANT MINISTRIES CENTER

New York City

This project entailed the transformation of an existing building in New York City into a public center that facilitates community education and outreach programs. The renovation of a 12,500 SF two story building into a Community Center downtown, on Manhattan's East Side began with a broad research phase. Originally a Union Hall, the most recent renovation was for a TV production company. This left upgraded egress, power, lighting, plumbing, finishes, and a new elevator, only in a configuration unsympathetic to a Community Center. Given a tiny budget, the latest renovation became one of the most constraining parameters.

The Center also did not have a well-defined program. A full schedule of events and activities were tempered by statements of revision, expansion and change. A call to reach out to the immediate Community formed the first part of our research. We mapped building typologies, massing and population densities. We then formed a number of overlays to map business types, ethnicity, cultural signs and activities, traffic patterns and, color. We intended this to be an interactive tool for the Center to increase their awareness of the community around them.



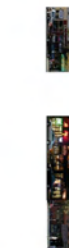
At the same time, the Center developed more specifics of their own program needs around large and small meeting rooms, day care, offices, café and music rooms.

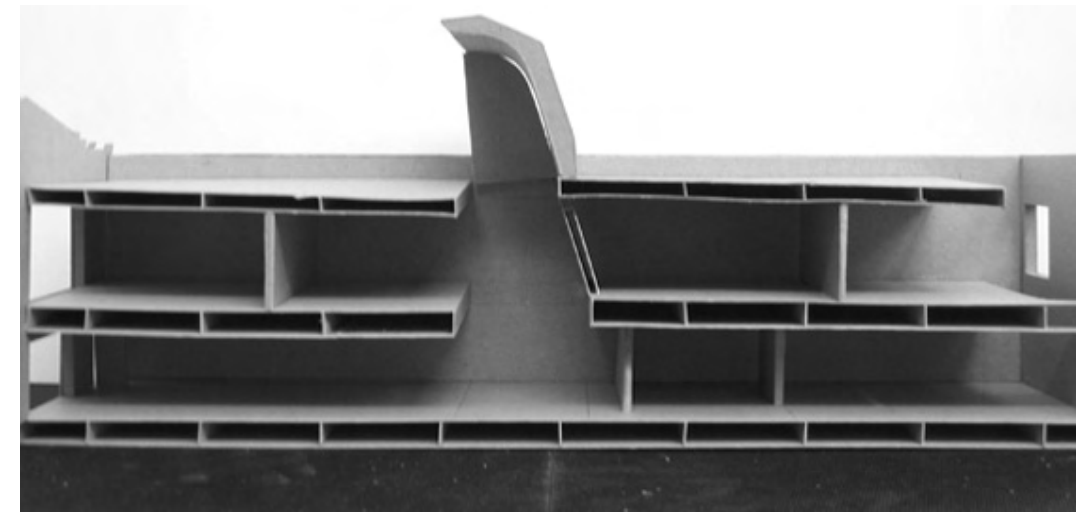
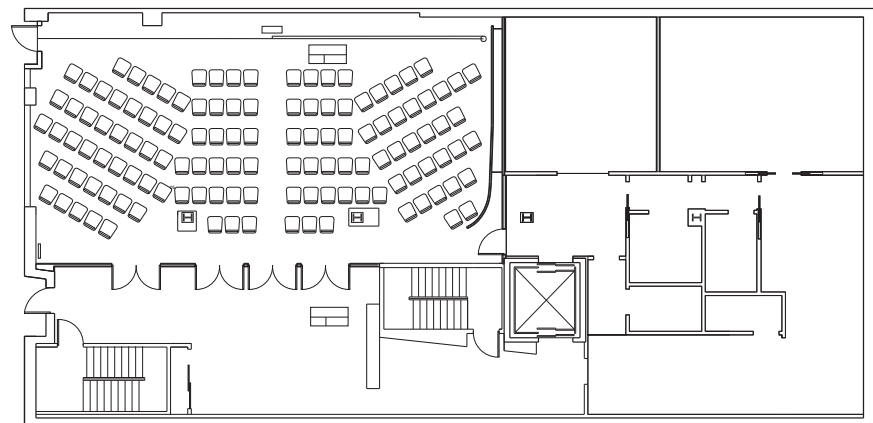
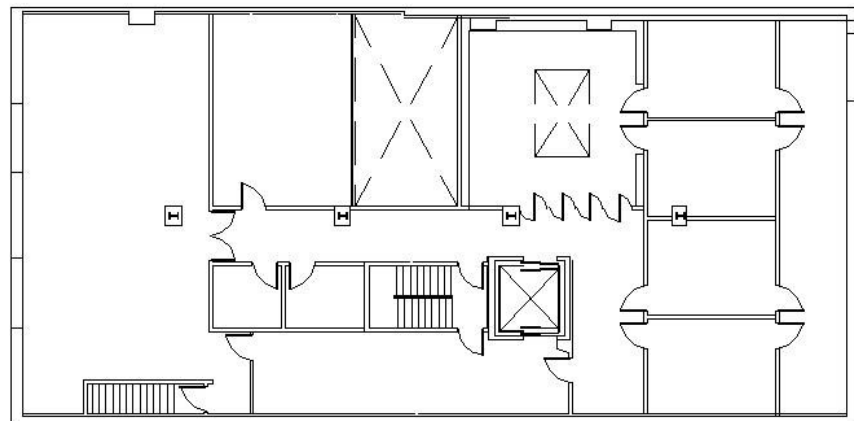
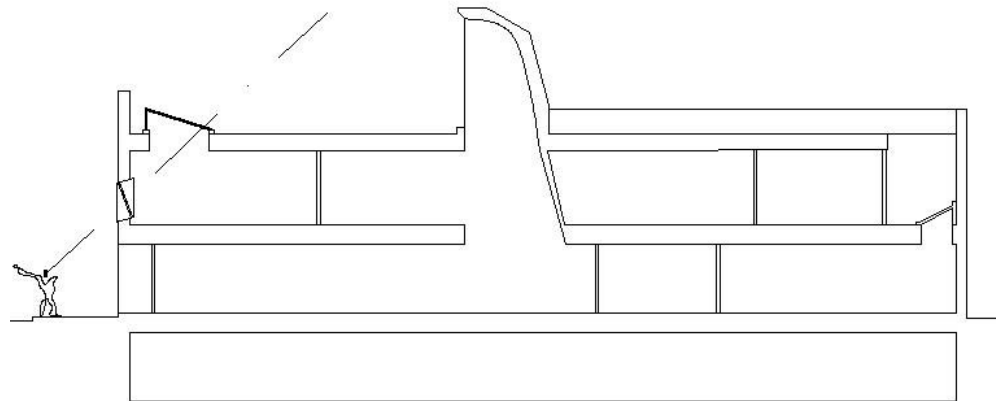


The design of this project aims to enliven the building's interior layers by creating various apertures that bring light and air into an otherwise impermeable space. A large central light scoop transfers natural light into meeting rooms on the second floor as well as the main gallery and lecture space on the main floor. Seminar rooms and offices, which occupy both levels in the rear of the building, are exposed to external light through a narrow courtyard and a series of inserted skylights.

Following the diversity of the neighborhood, in all its scale, vivid color and diverse form, a collection of spaces varied in scale, sectional form, light and saturated color. The spaces are organized around an administrative and circulation core. The rooms do not tailor to any specific function. In fact, the goal was to create specificity of place without the constraints of specific use. The Project also anticipates expansion upwards to occur in phases.









SUSONG-DONG ARCADE

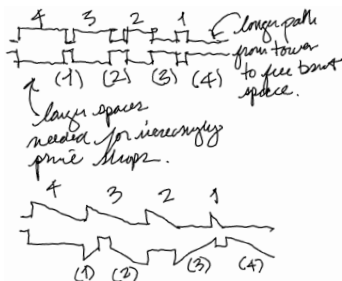
Seoul, Korea

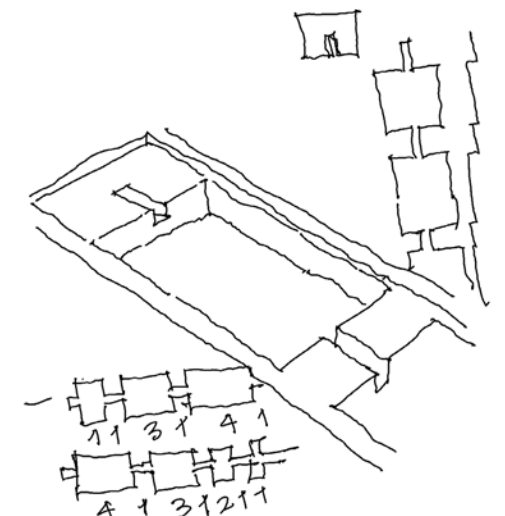
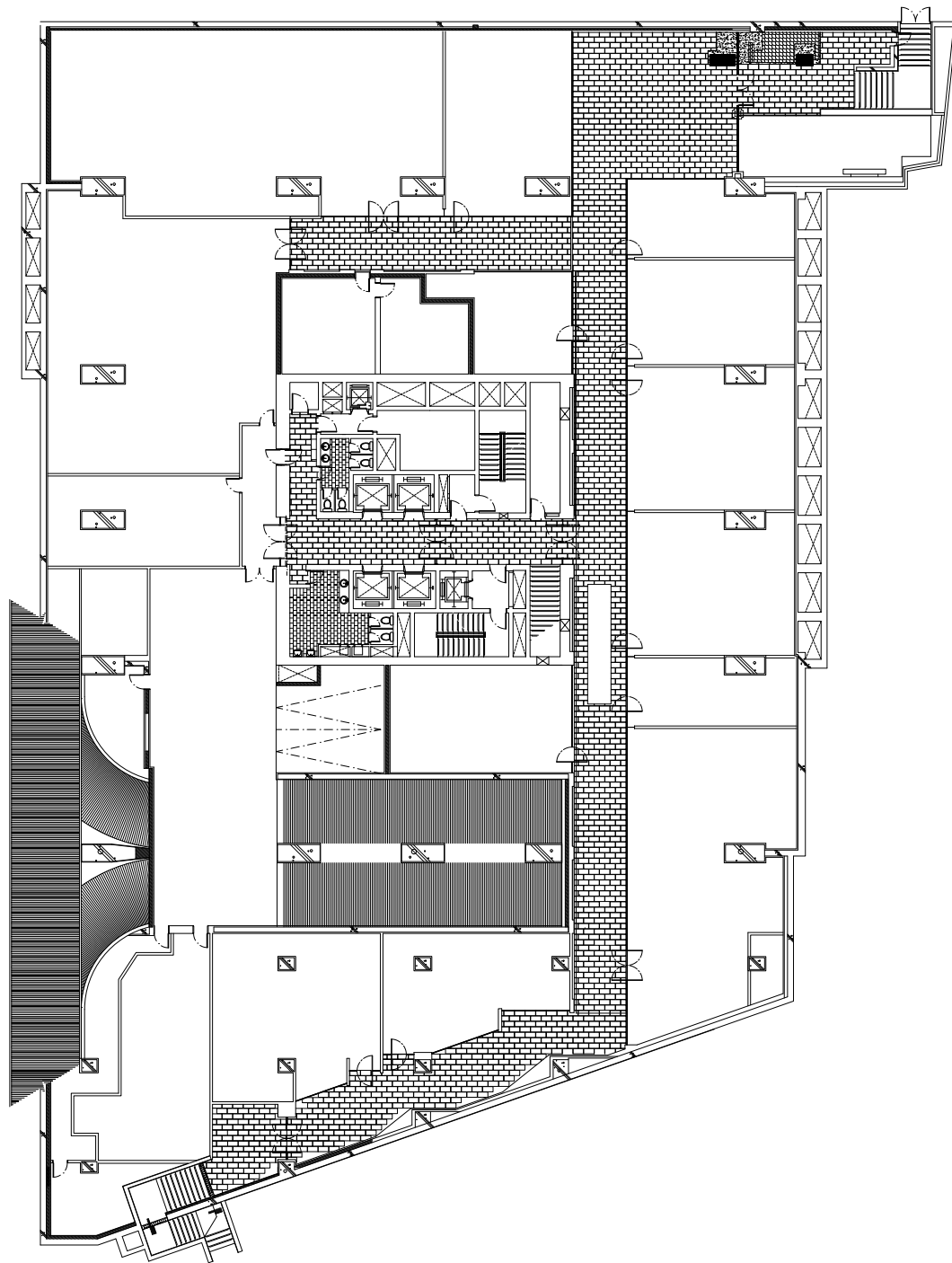
The subterranean shopping arcade is a common typology in Asia. Often, as at Susong-dong, the initial entry passages were narrow and not usable for shops. The arcades are essentially the residual spaces left beneath the building after structure, utilities and services spaces have been minimized as much as possible.

Alternating structural glass panels and translucent glass mosaic are the elements that create patterns in the public circulation of the shopping arcade. The pattern is used to either accelerate or decelerate the proportion of a given field, progressing from the core to the release points up to the street. This configuration resists the monotony of the endemic Mall type, obscuring the irregularity of the immovable and intensifying moments of pause, change of direction and storefront.

Thru the manipulation of non-parallel wall convergences and panel sequencing, we made an exploration of compression and expansions' impact on mitigating the monotony of the path. Ultimately, we asked whether this strategy could not only alter, but control the tempo of the human gait.

The fountain located at the end of the primary passage is a paradigm for the sequencing of compression and expansion. Here, water is only compelled by its gravity and its own fluid character. Give this constant of force, the changes to volume and proportion reveal the effects of the linear fountain's carved negative spatial sequencing.





LEEMA BUILDING LOBBY

Seoul, Korea

The renovation of a major commercial building lobby in the heart of downtown Seoul is centered on a gently arcing wall of sandblasted and clear glazing. As one enters the new environment, the infiltration of natural light combined with glimpses of the street, keep one visually connected to the activity outside the building. A gently arcing wall of sandblasted and clear glazing creates a new interior world while retaining the natural light and glimpses of the exterior through the current windows. The arc resists visual measure and thus causes the space to feel larger and more dynamic. The interaction of light, form and reflection resulting from the staggered rectilinear pattern of the tray ceiling allude to the complexity, interconnection and global nature of today's business world.

A pattern of recessed trays in the ceiling provides a place for adjustable down-lighting. The pattern is clean and contemporary.

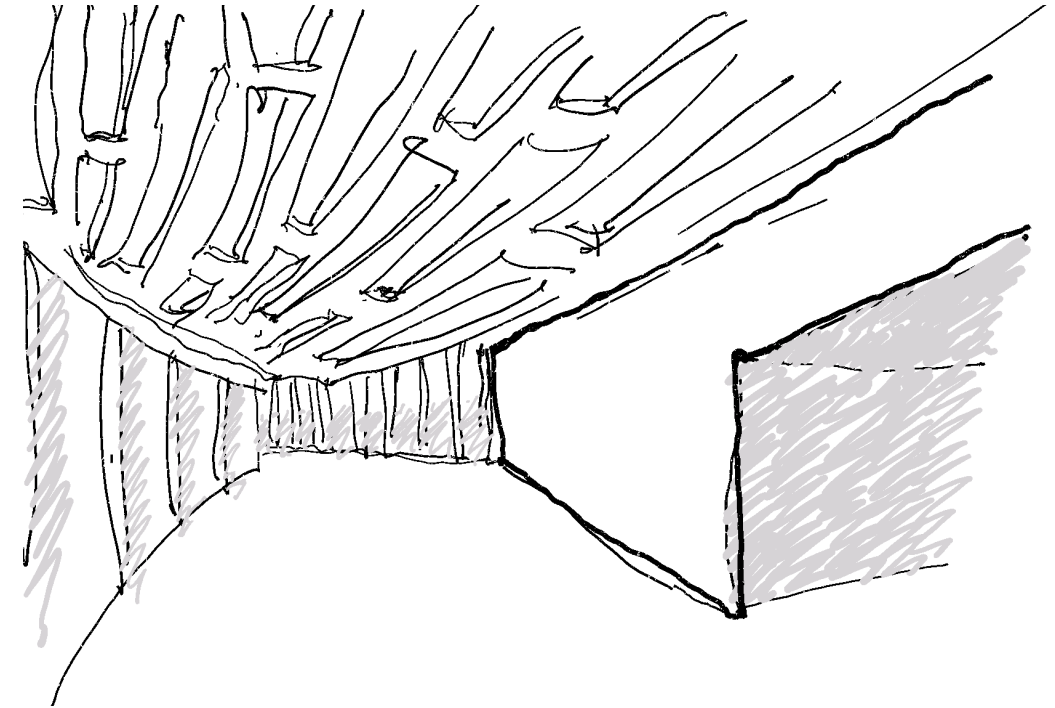
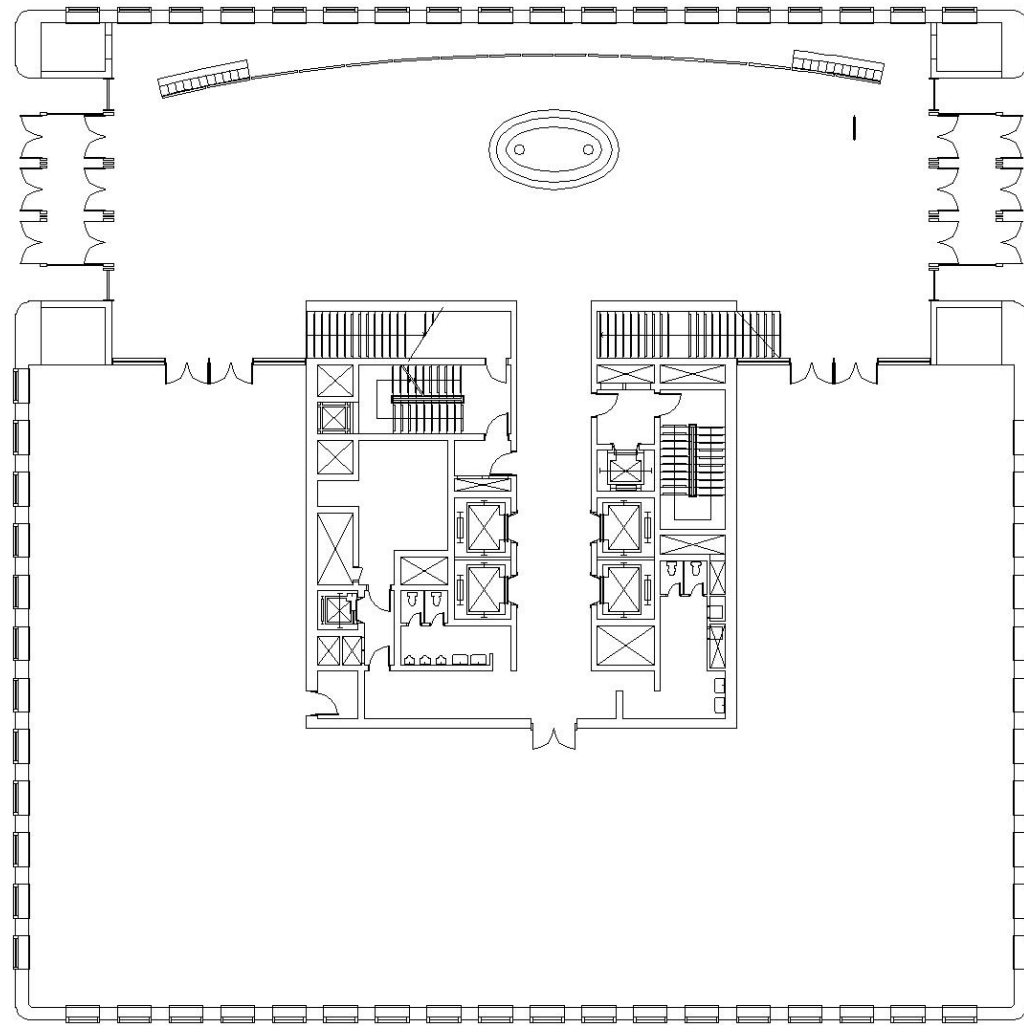
The reception desk, strategically positioned to welcome visitors and provide visual security is in the form of an ellipse. One or two receptionists can greet visitors from all directions. The shadows and reflections formed by the two levels of sandblasted and clear glass allude to the complexity, interconnection and global nature of today's business world.

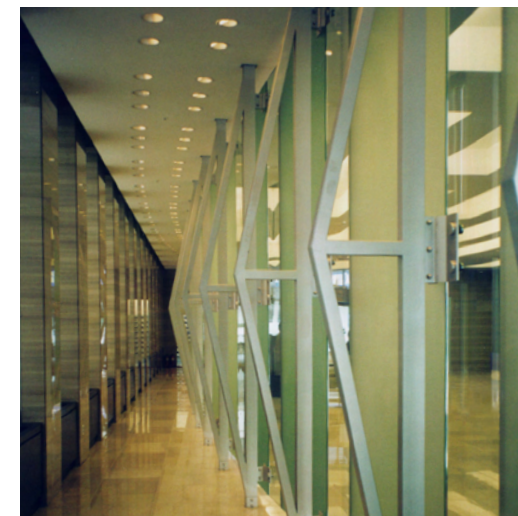
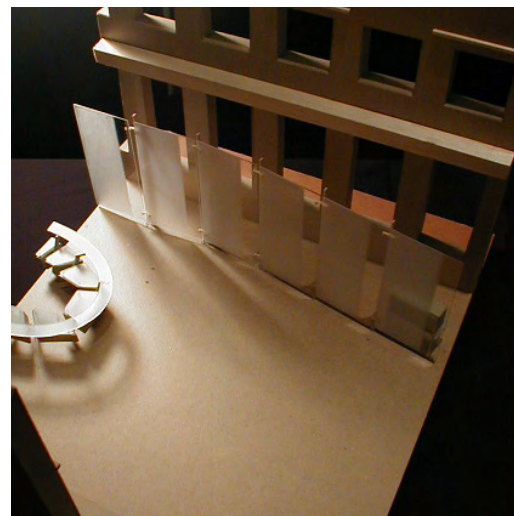
Mail room areas are tucked away behind the ends of the glass wall. Here mail can be delivered and received outside the main flow of traffic, yet open enough to allow convenience and a sense of security.

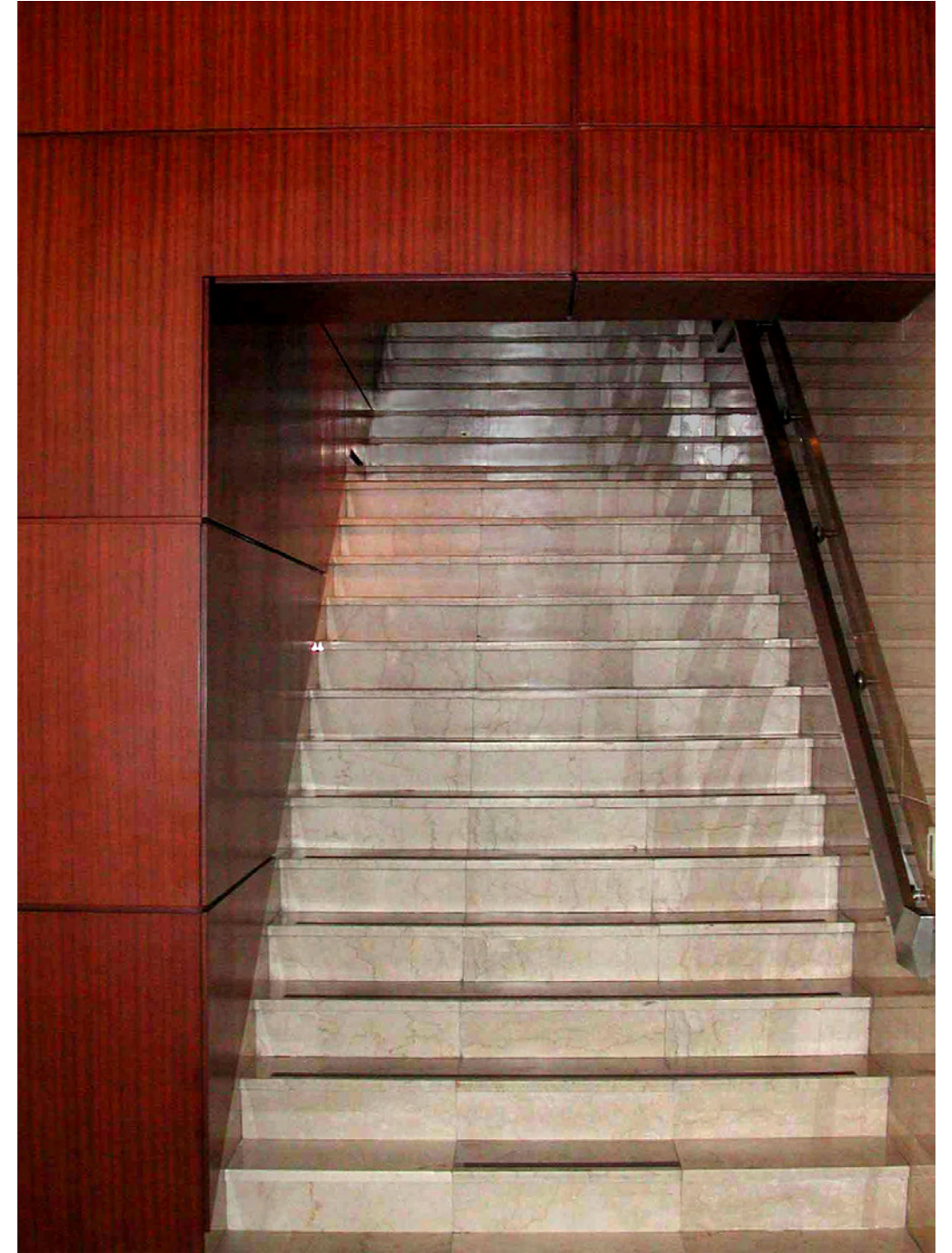
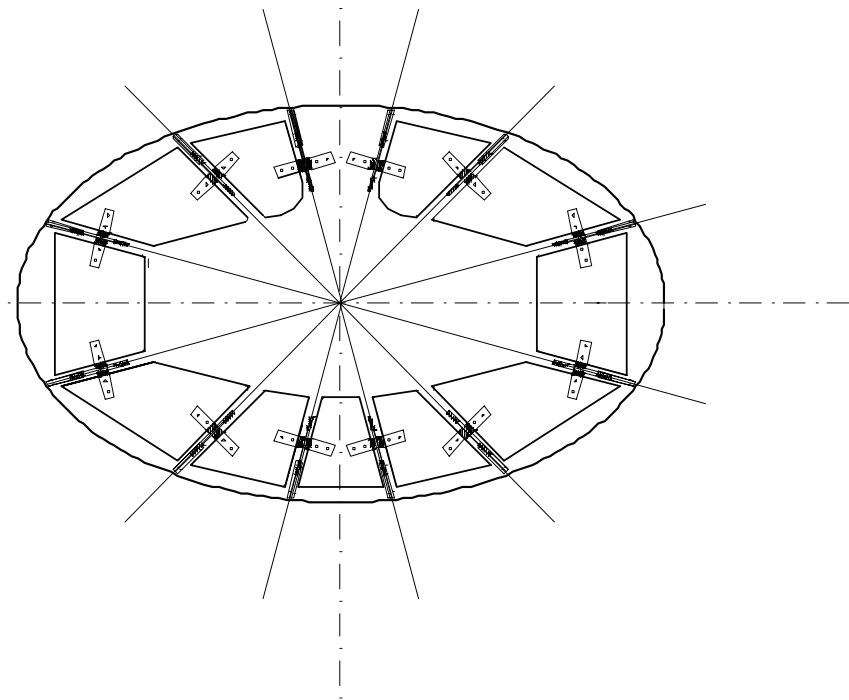
The directory boards are placed at both ends of the lobby, prefabricated and made of sandblasted glass with an illuminated list of tenants.

Wood panels clad the existing elevator core. The warm, natural texture contrasts the crisp, translucent glass wall. The floor is a highly polished granite, waves of light crystals speckles move across the black field.









OLEA

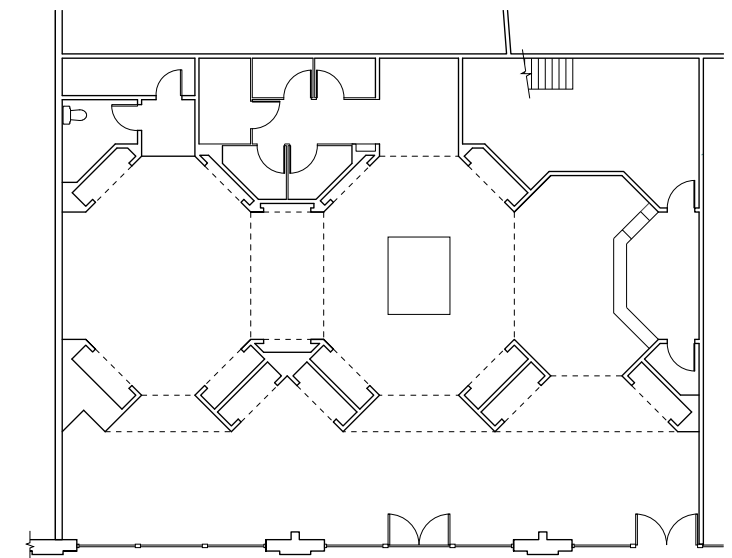
Montclair, New Jersey

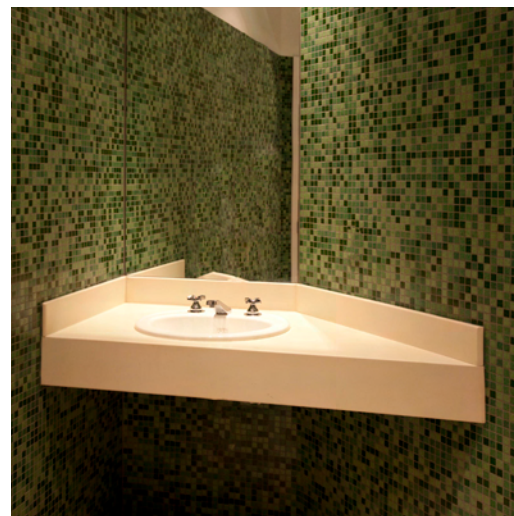
OLEA, a new clothing retailer needed to open its very first location, Olea was seeking the unoccupied middle ground between high-end labels and more moderate prices. Likewise, the first shop was to be located in Montclair, an affluent suburb of New York, with a population largely of urbane City transplants and commuters priced out of Manhattan. Having a sophisticated shopping experience was crucial. The clothing lines are small, unique European labels, chic and affordable. Exploration of the brand and product concepts led us to seek a sophisticated yet intuitive shopping experience.

In the design process, we listened closely to the clients' ideas on shopping psychology, product placement, security and seasonal changes of product. We educated the clients on how our planning achieved these needs in ways different from most retail convention. At the same time, how an abstraction of form, an overlap of spatial zones and, an idea of both axial and shear effect flow produced the fundamental requirements of the retail experience, albeit in a very new and different way than their prior training had lead them to expect. In fact, they came to appreciate how the abstraction of form and flow highlighted their product lines even more than previous, "thematic" display design and even more, made the transitions of seasonal and product line introductions easier and more rapid.

The space is clean, light and modern. Angled wood walls are open and crisp, forming coved, lit niches for product. The wide gallery parallels the storefront and link two carved out floor areas. The scheme balances a sense of openness with, clearly defined areas to separate product lines. One can understand the extent of the whole store from the first step inside, and at the same time, there are boundaries and alcoves for a feeling of intimacy while shopping. One circuits the space in small and large loops. The shopper is always attracted to just one more vista, one more area to explore. During the opening events, many shoppers commented how large, yet intimate the spaces felt.



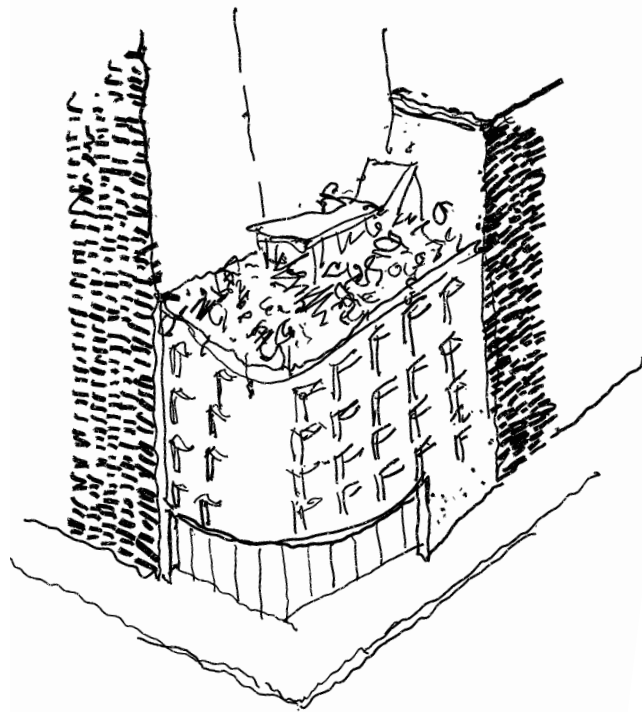




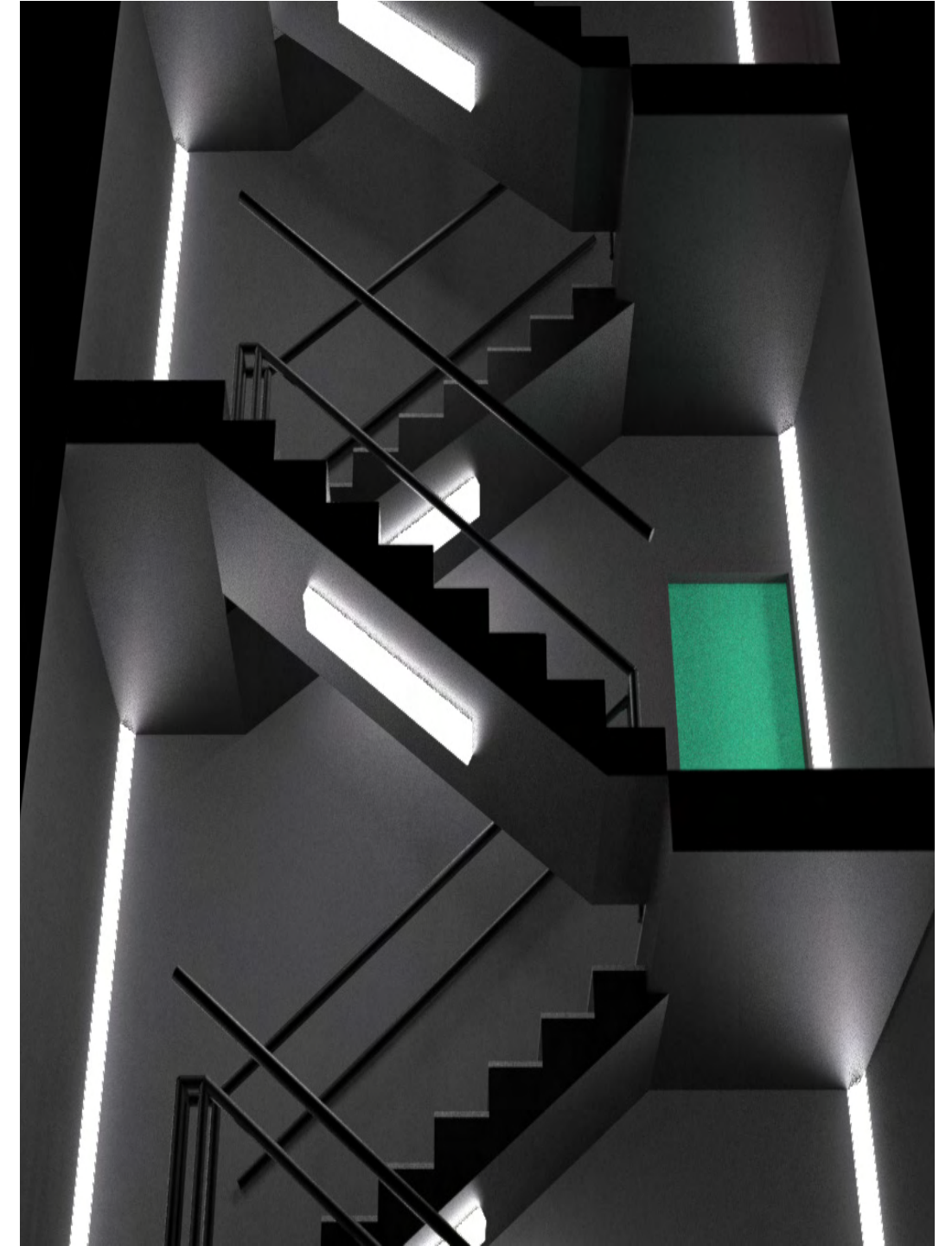
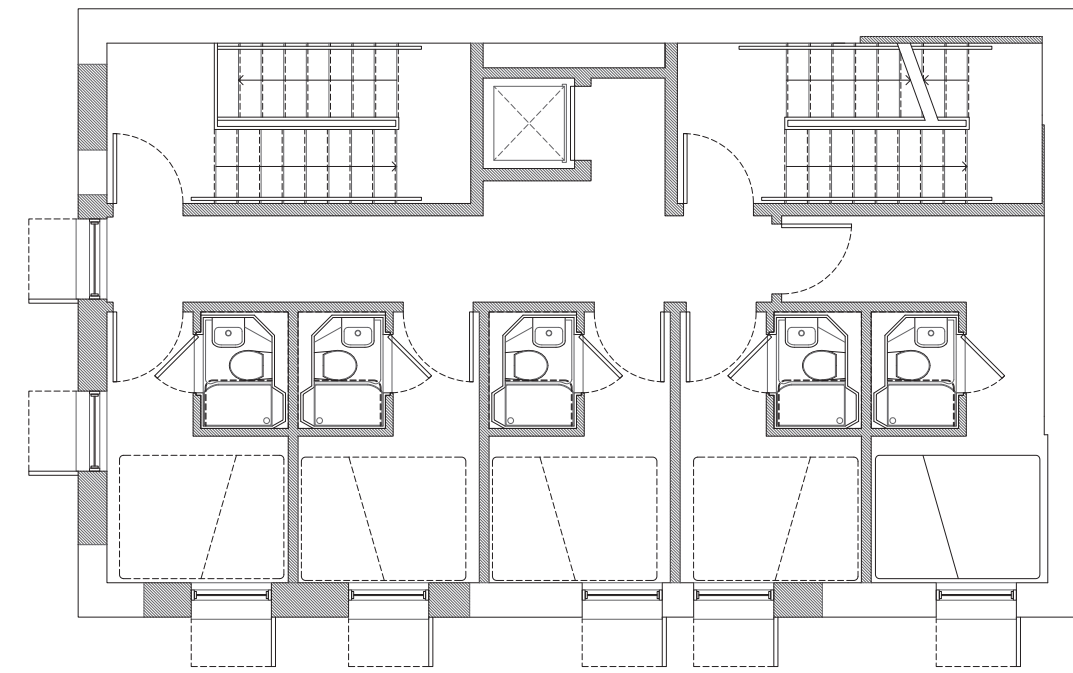
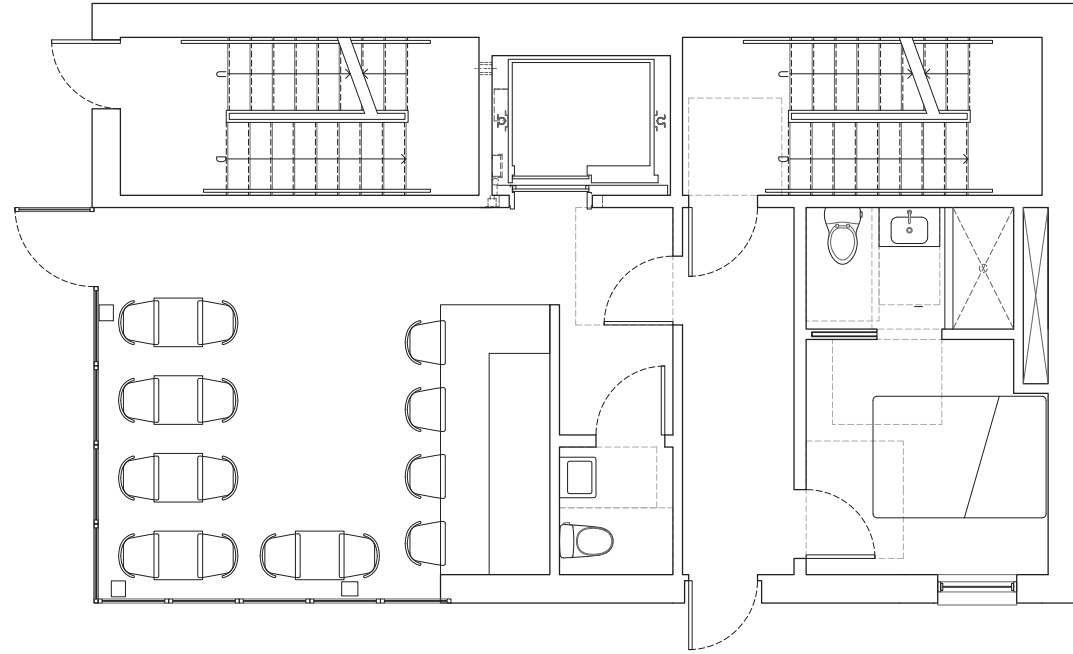
GODSPEED NYC

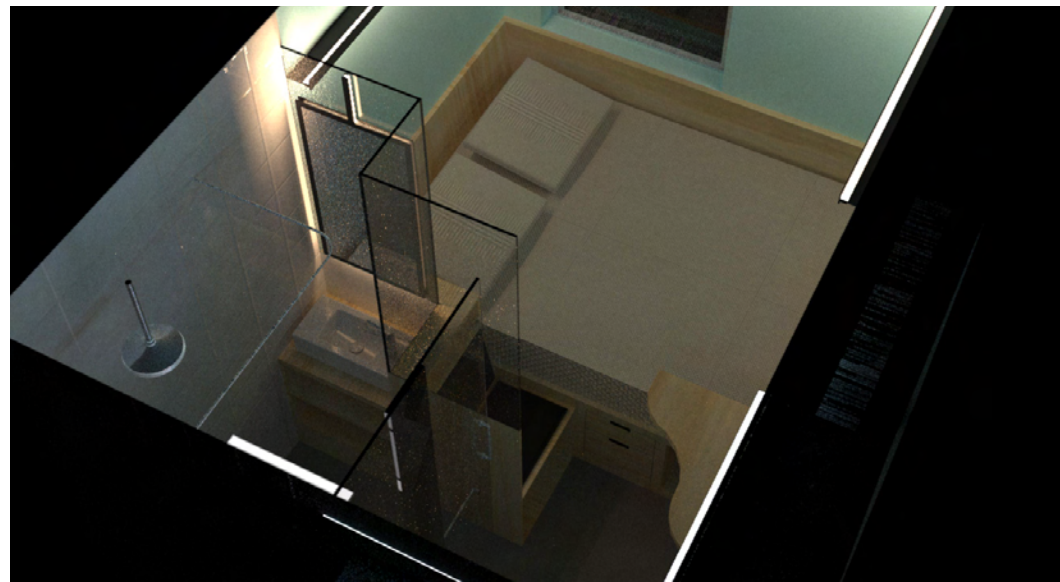
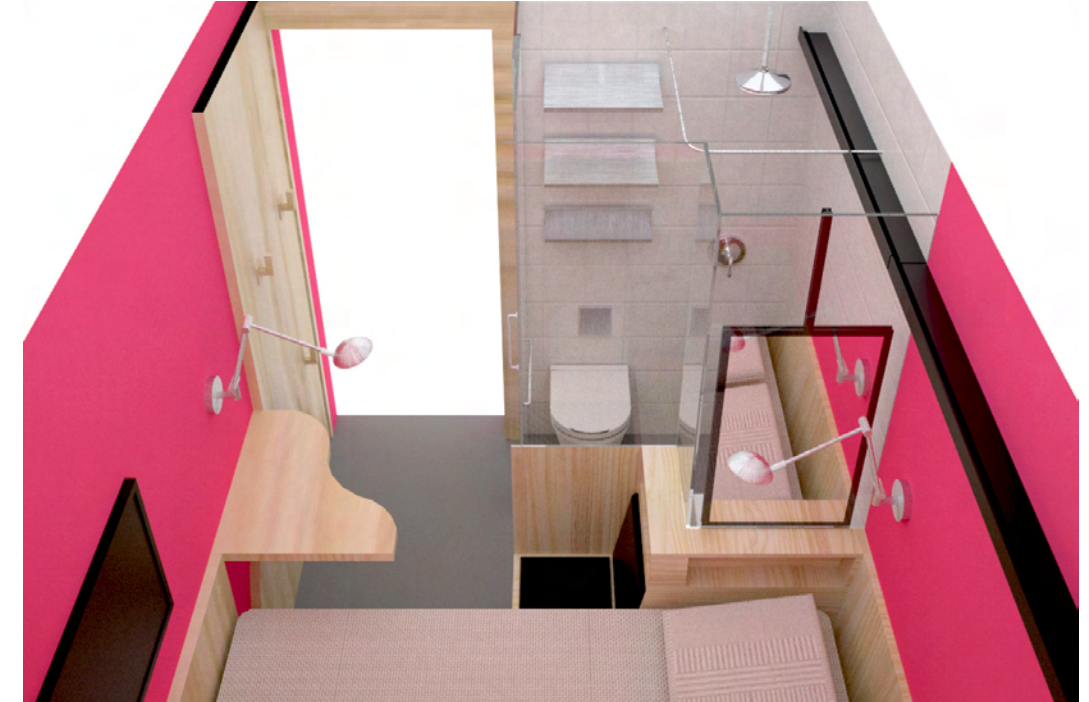
New York City

Micro-guest rooms, already a fixture in Asia and Europe, are beginning to find a place in major US cities. Attention to every detail of material, function and use become magnified, not only because of the smaller space, but the increasingly close proximity and increased interaction with each element of the design. Psychological as well as physical comfort were key components to the program of the guest rooms. Located at a key corner near Herald Square in Manhattan, the mass and height of the building would be diminutive compared to its neighbors. The figurative expression of color on a gray backdrop, hovering on a frameless glass base, topped by a crown of eight foot high wild grasses, allow the building to stand assertively among giants. Colored metal canopies on each window correspond to the way finding of rooms within. The roof deck provides a protected outdoor refuge for guests in the heart of one Manhattan's busy central neighborhoods.









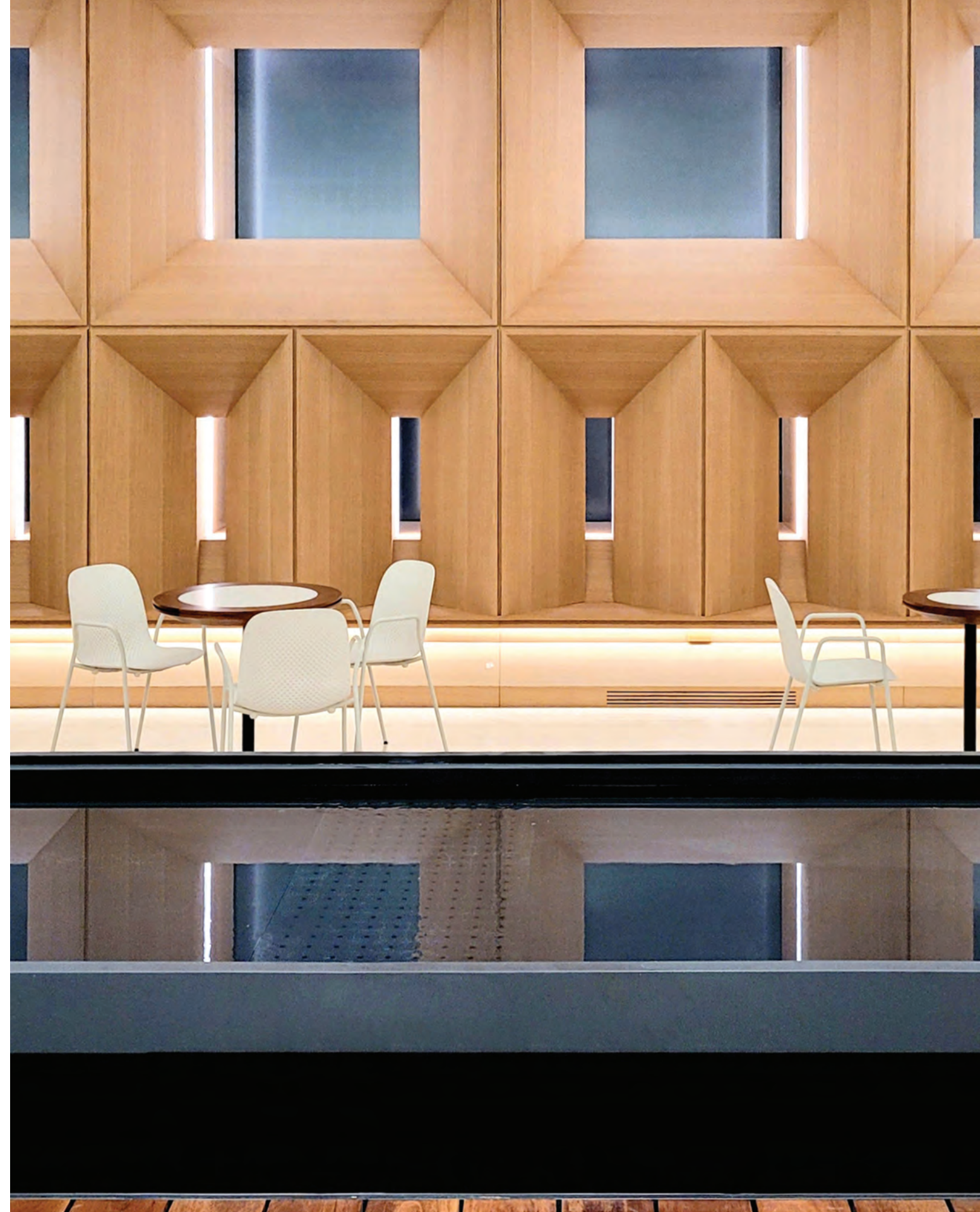
LEEMA ATRIUM

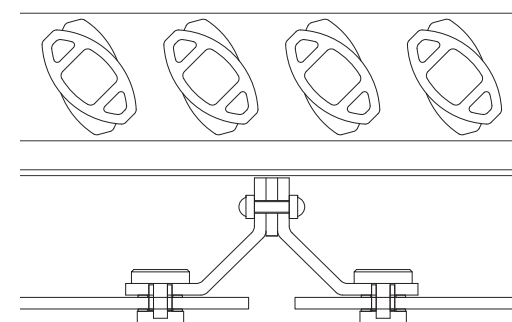
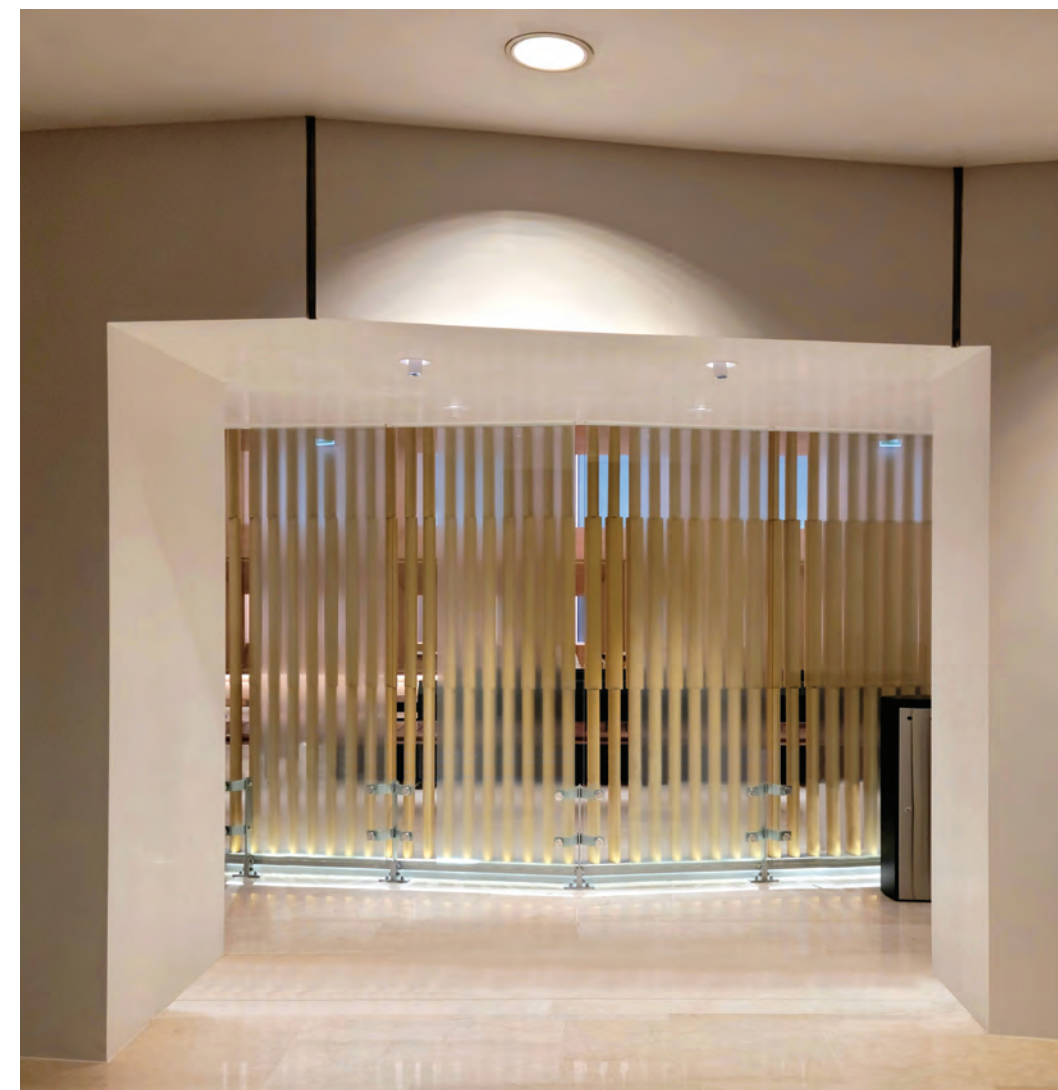
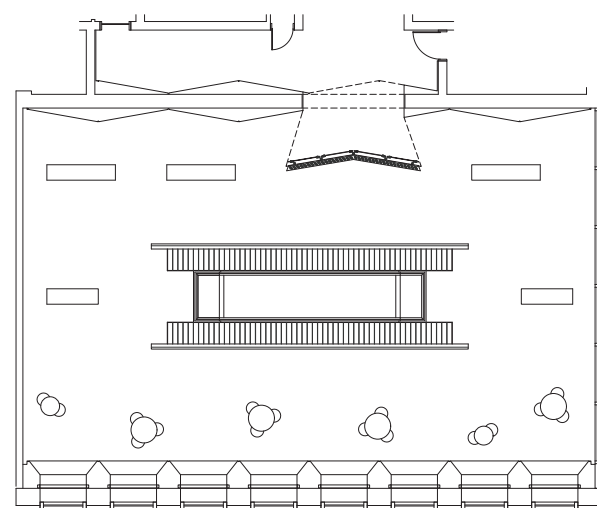
Seoul, Korea

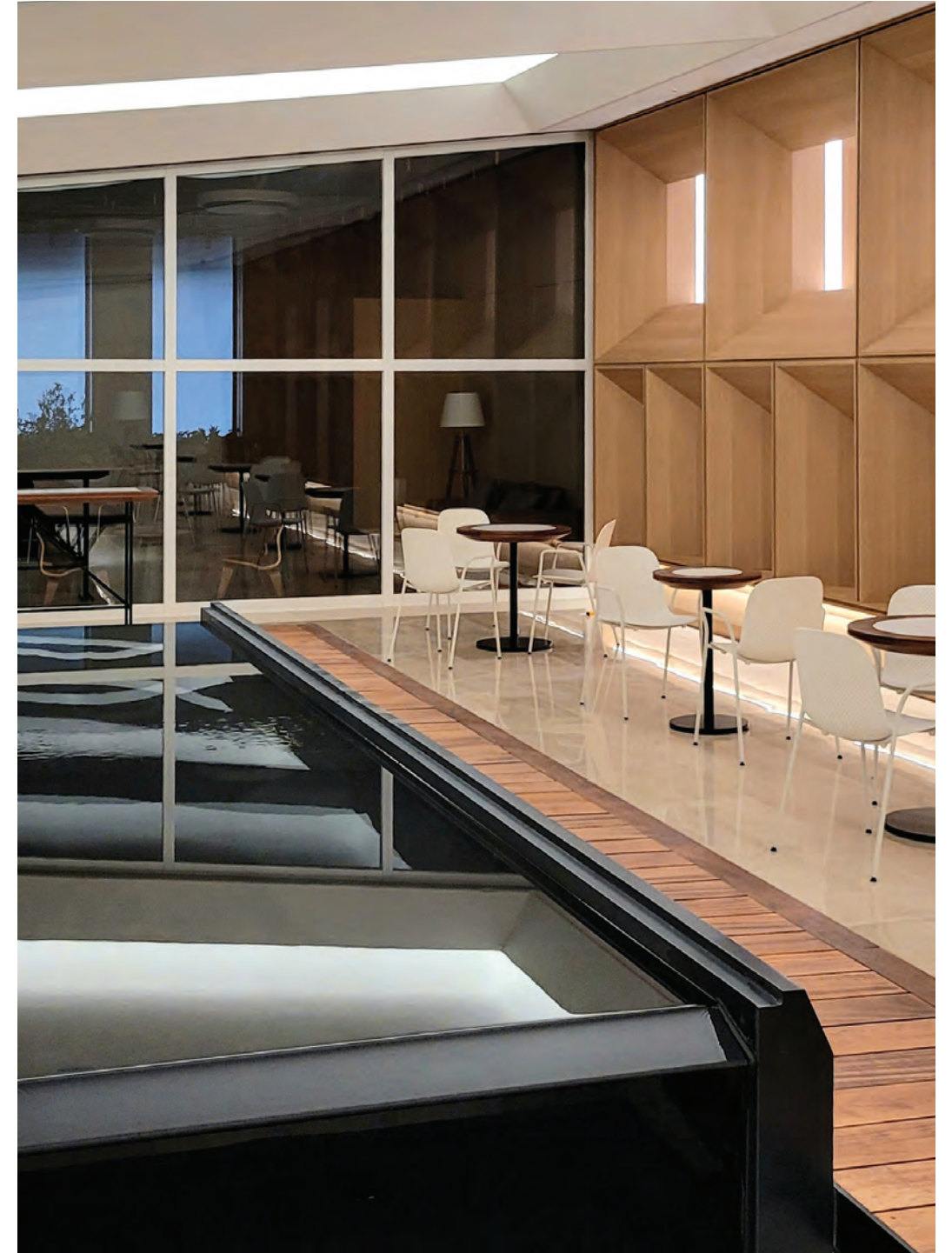
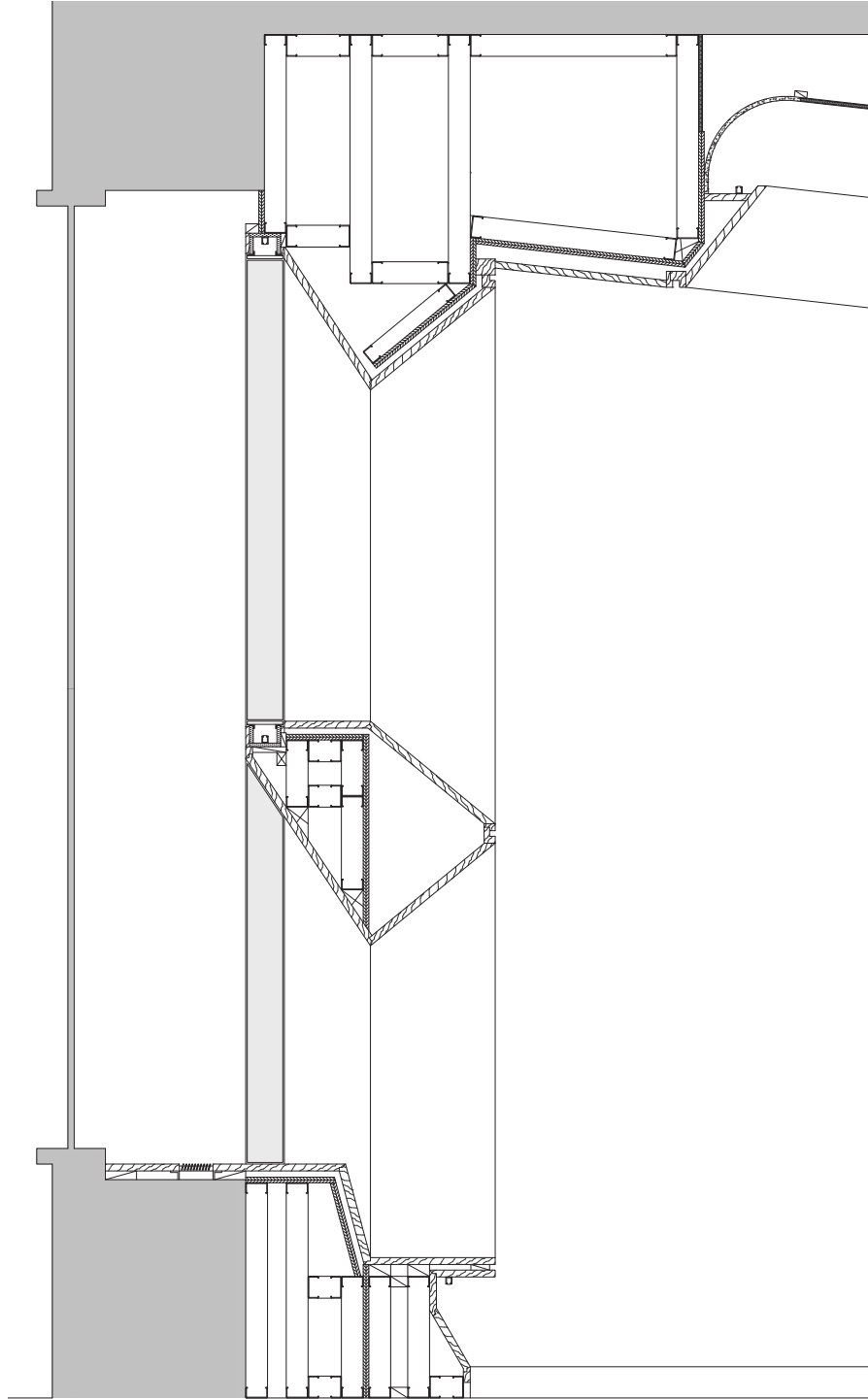
The Leema company asked us to design a new reception desk and an atrium for a major commercial tower in the heart of Seoul. The 50 year old exterior cladding is a simple yellow-orange tile. We looked to explore how simple, mass produced materials could be elevated and given vitality in their use and composition.

When a major tenant left the ground floor, the rear space that had been used for back offices and storage proved to be unrentable. The market also called for further tenant amenities such as a semi-public open space for lounging, coffee, or informal meeting. The major difficulty was the near adjacency to an unattractive service alley. At certain times and acute angles, sunlight might peak thru the top portions of the tall, slot like vertical windows. The large space could easily feel like a generic ballroom.

Our scheme introduces a reflecting pool to create a visual center, sound from the water falling and, seating. The deep sculptural wood wall gives texture and warmth to the space, while countering the verticality and rapid rhythm of the windows that were intended for a horizontal expanse three times wider. At the bottom, graduated white film obscures the views of the disheveled service alley while becoming completely clear toward the top, where sunlight has its only opening. The entry to the atrium is directly opposite the new reception desk. The fritted glass and terra cotta screen emulate the desk, hint at a larger space beyond, but obscure enough to preserve a sense of sanctuary for the users within and curiosity for those just outside.







CHONGRO-KU PAVILLIONS

Seoul, Korea

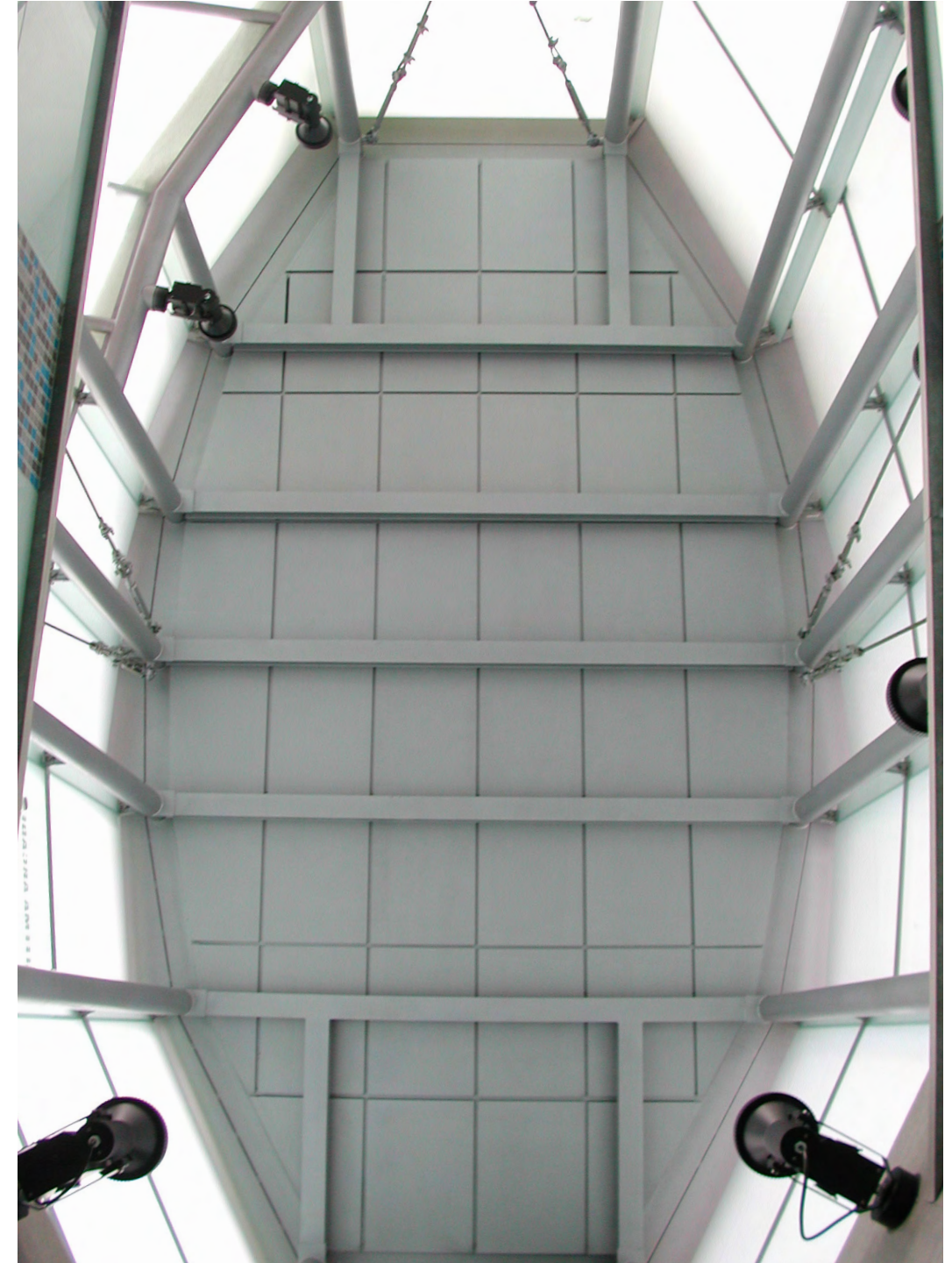
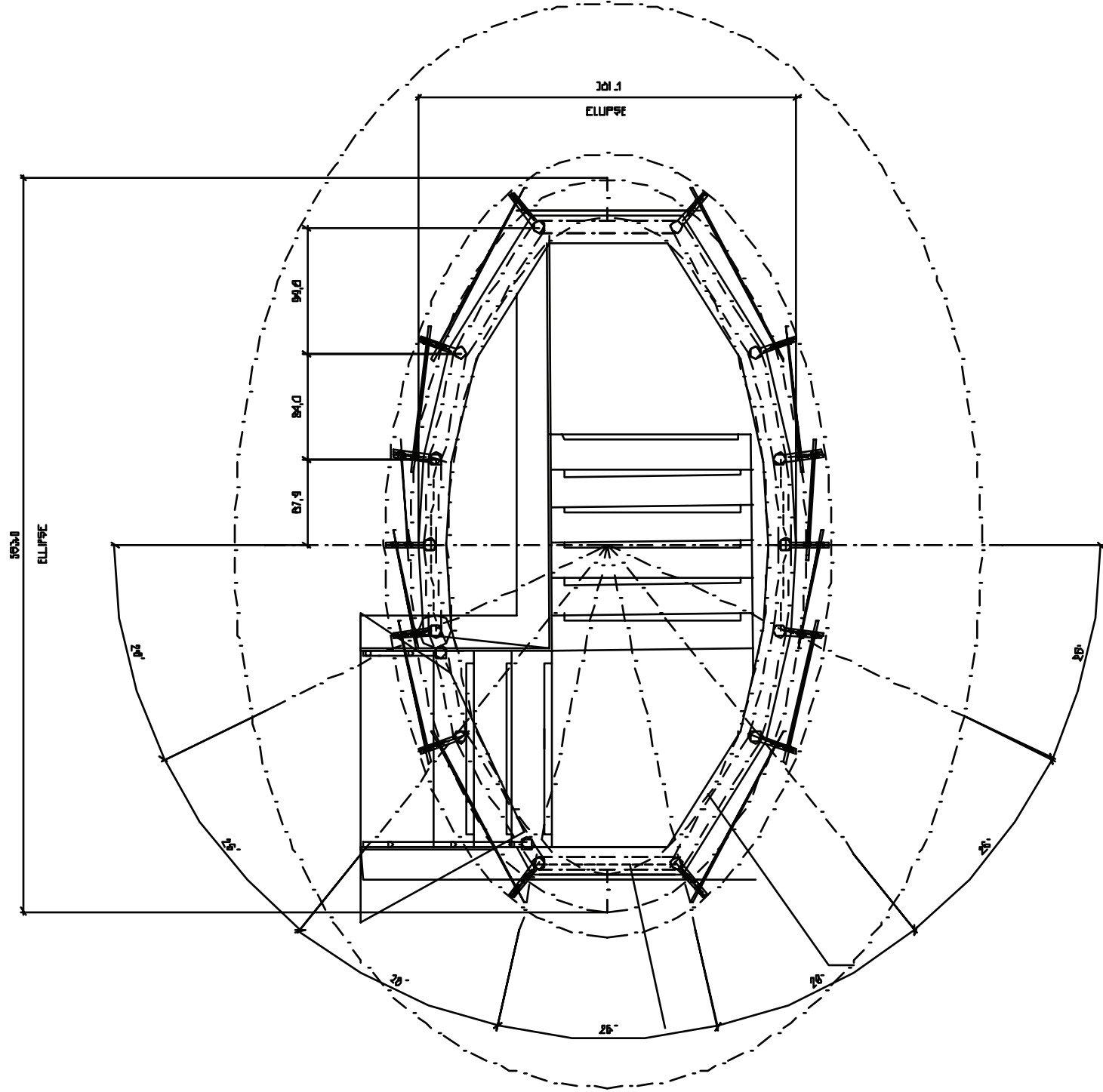
Located near the Old Palace in downtown Seoul, the Chongro Pavilions needed to provide a visible entry to an upscale shopping mall below an important commercial high-rise.

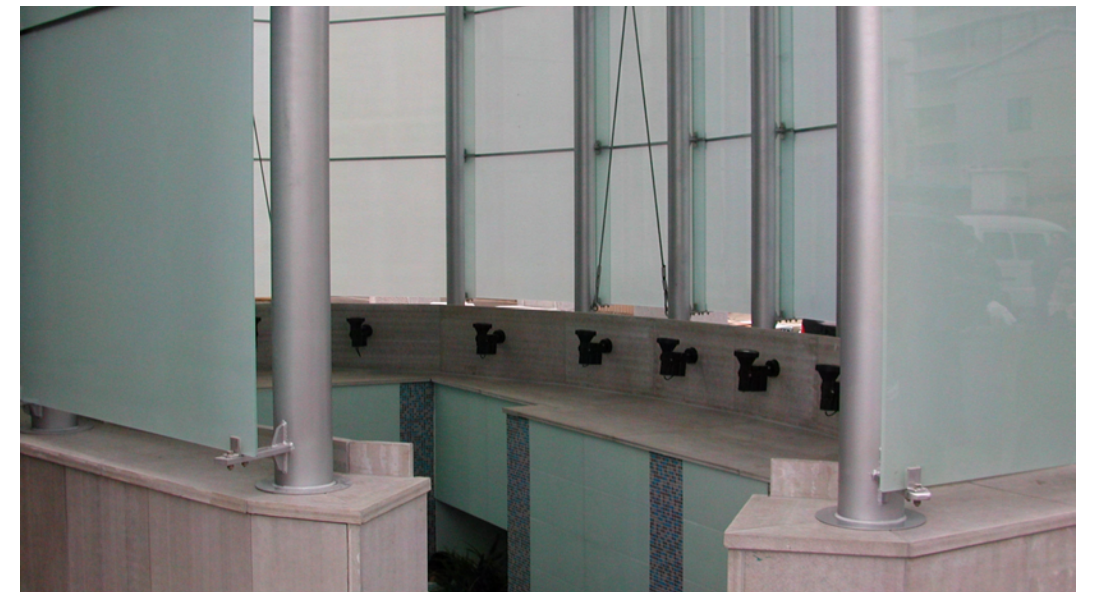
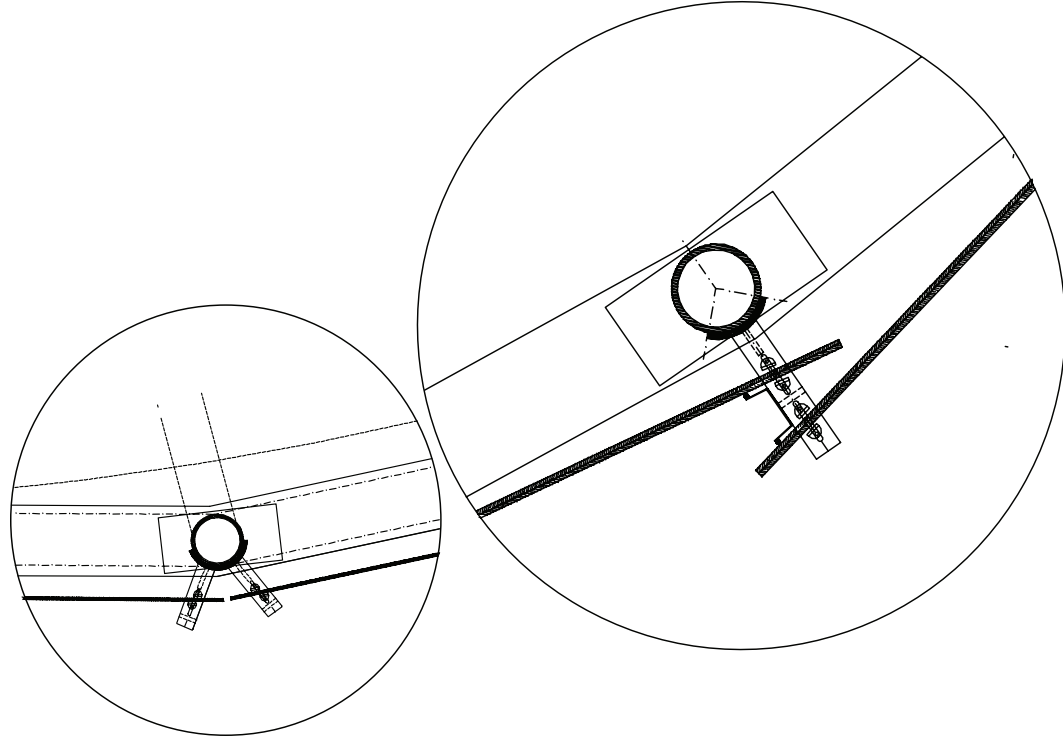
The scheme for the Chongro-Ku Pavilions is a mediation of ancient and modern, sentinel and lantern, protection and transparency and finally, of icon and abstraction. Large plates of white glass form staggered, overlapping layers around an elliptical steel skeleton.

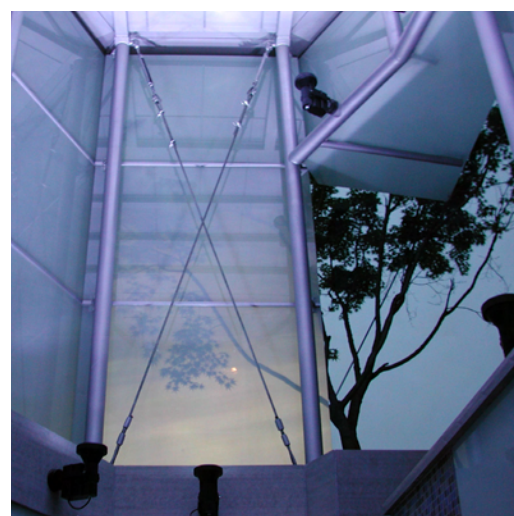
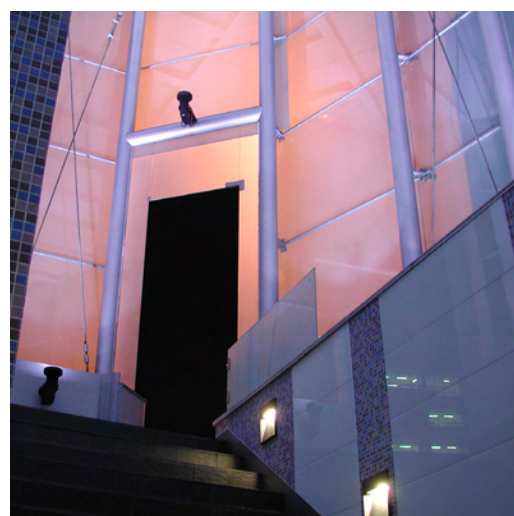
Located in the original center of Seoul, just south of the Old Palace, the site juxtaposes some of the highest price commercial space with the historical center of the City. Many of the most important historical layers of the City are seen here. The pavilions reference ancient armor, typically constructed of layers of leather, hair and metal, clad the warriors and guards which once battled and protected this area. At night, traditional Korean lanterns, made of wood and paper, had similar forms of segmented curvature and layering.

Entry pavilions act as signs for the activity below street level. For this luxury goods setting, typical neon graphics were disallowed. Instead, elliptical glass towers abstractly signal a gateway to the shopping arcade below.









Fabrications

The practice of building is highly codified and industry driven in our modern world. Fabrications are less about innovation and more about resolving problems and expressing design intentions that conventional systems could not.

HOLIDAY LIGHT FIXTURE

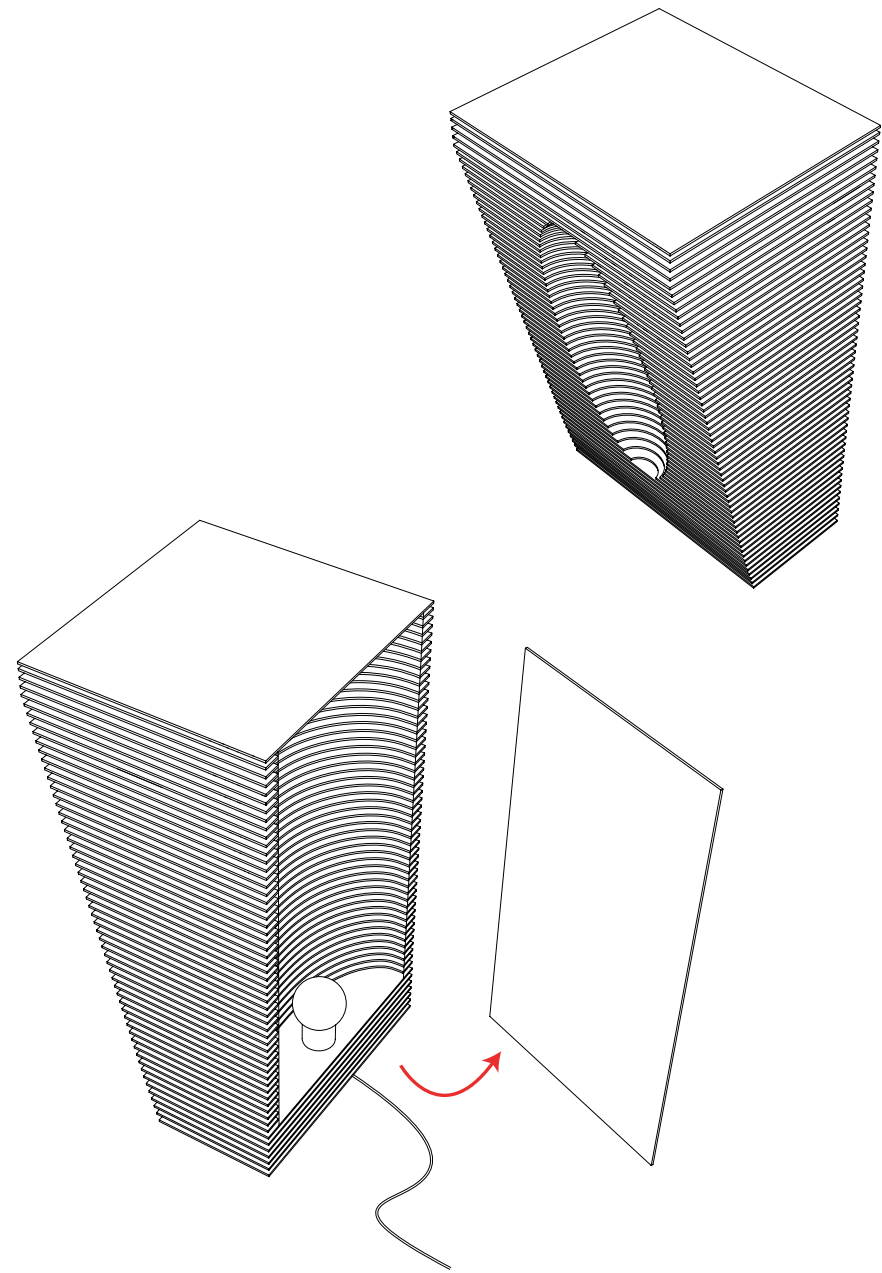
dyD Studios, New York City

The Holiday Light Fixture began as research not into illumination, but an architectural space. Using typologies of trailer, primitive hut, and shipping container, we sought to explore fundamental and familiar experiences, in particular, passage and texture. In application, the study of passage lead to a closer look at aperture and revealing. The study of texture lead most dynamically to juxtaposition of opposites. Matte versus gloss, natural versus artificial, light versus saturated, rough versus smooth, planar versus oblique, regulated versus free-form. We used light to identify, clarify and refine these juxtapositions. Ultimately, light became essential to revealing and enhancing the spatial and textural construct.

A point source, a 15 watt A-lamp, is located at the center core of the object. In one aspect, the construct becomes a mechanism, or simple instrument, for realizing an array of illumination potentials of a point source. Copper mesh diffuses light. Patterned metallic blue film reflects and refracts. The small top aperture focuses. Vertical slices define shapes and edges. The sliding panels demonstrate the mechanical adjustment of light. As an architectural construct, the fixture remains a study of space and passage.

This study reflects a fundamental strain in my own thinking; a mimetic moment in the entirety of our work, the tension between the rational and the intuitive. The formative days of my student years included weighing the Socratic and the Dionysian, Borromini and Bernini; Meier and Heyduk. For me, this fixture consolidates and distills the problems our work as a body has sought to resolve.



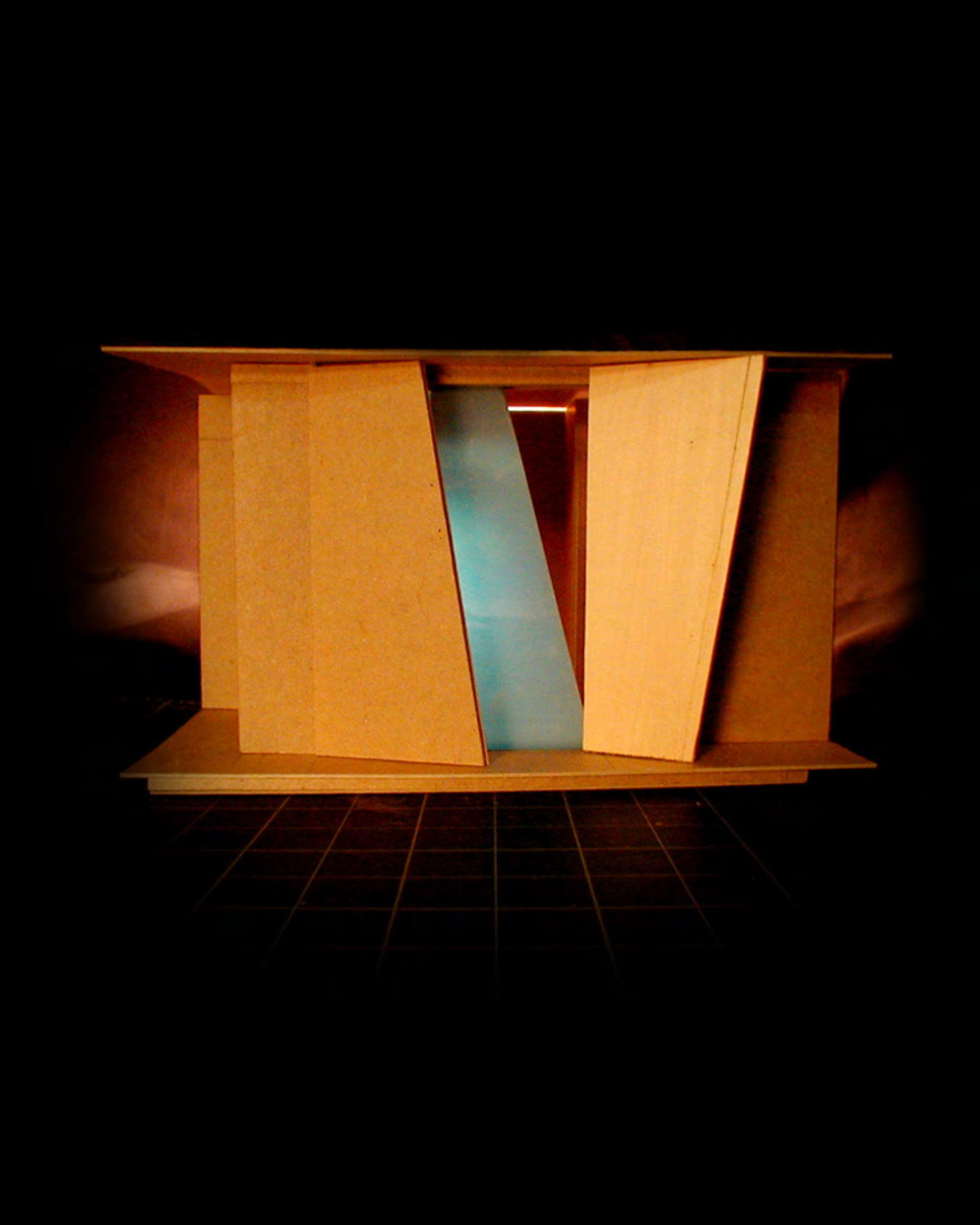


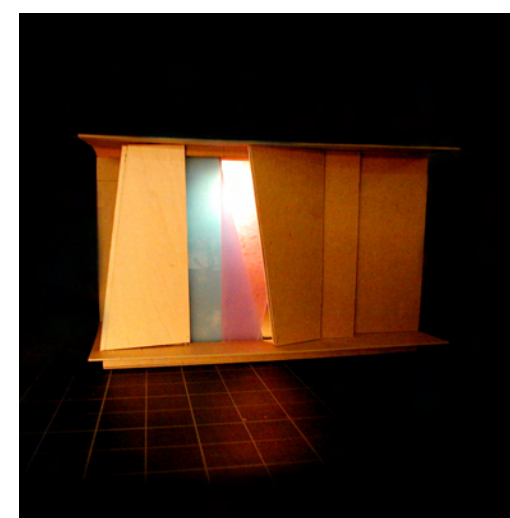
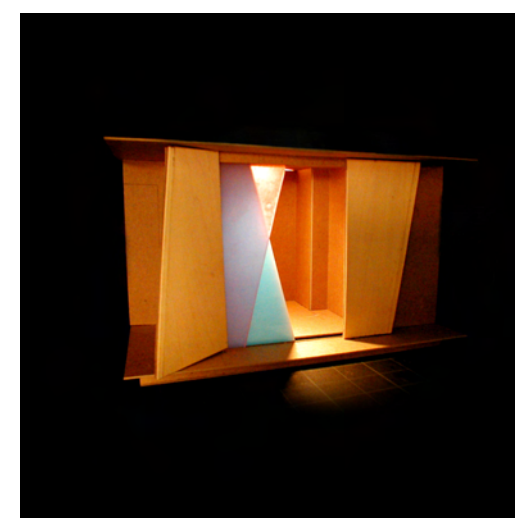
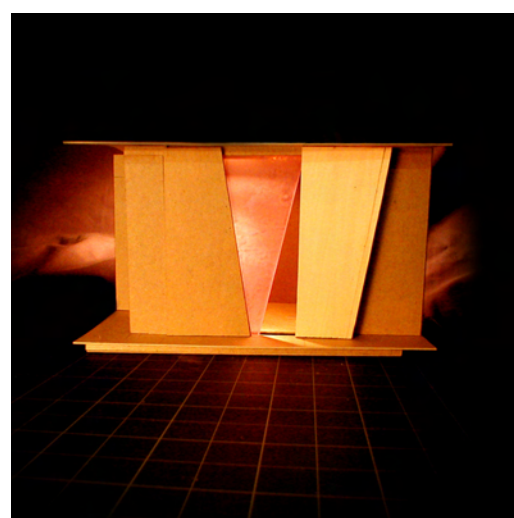
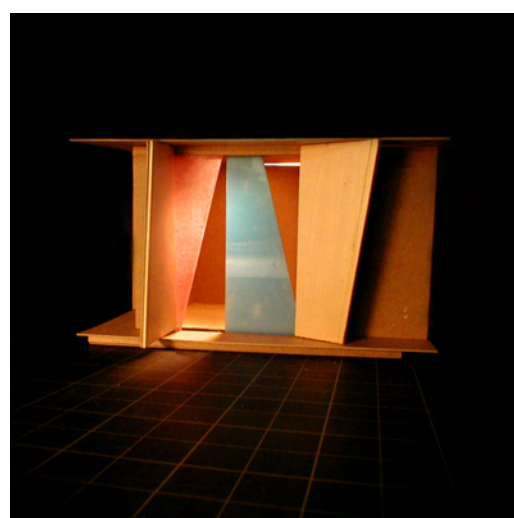
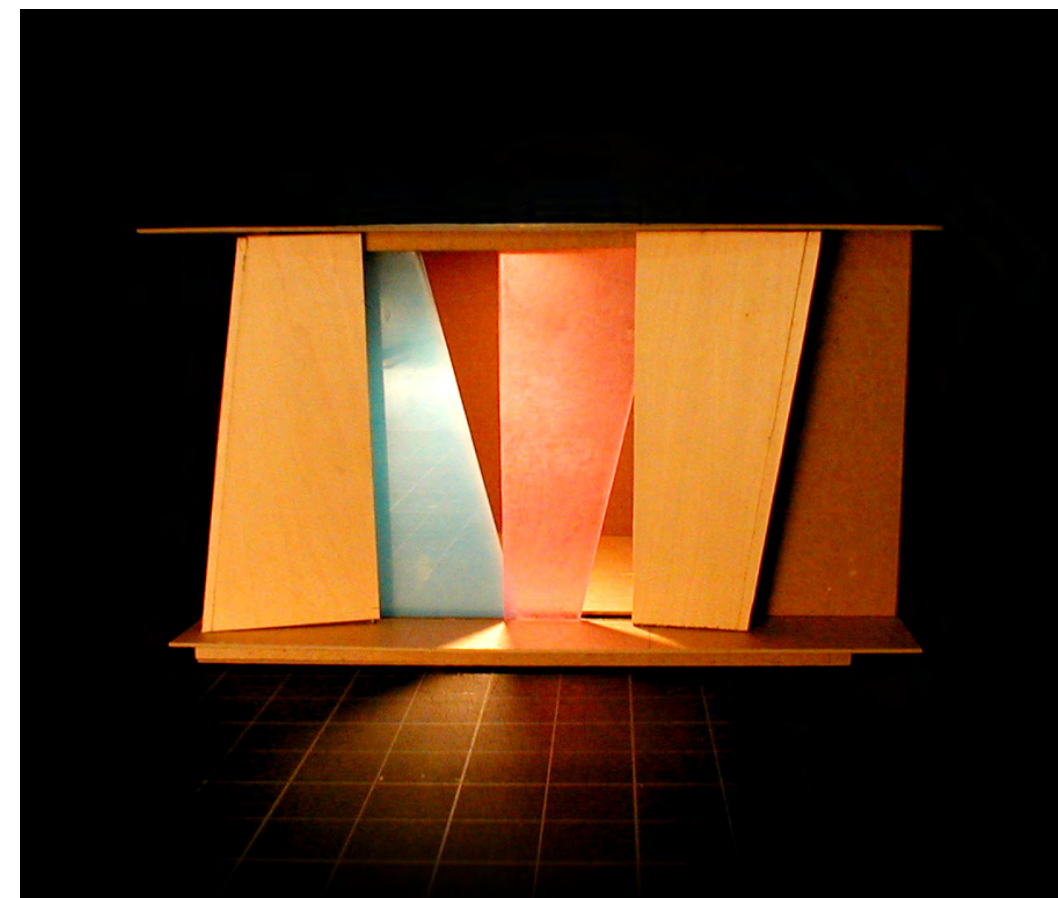
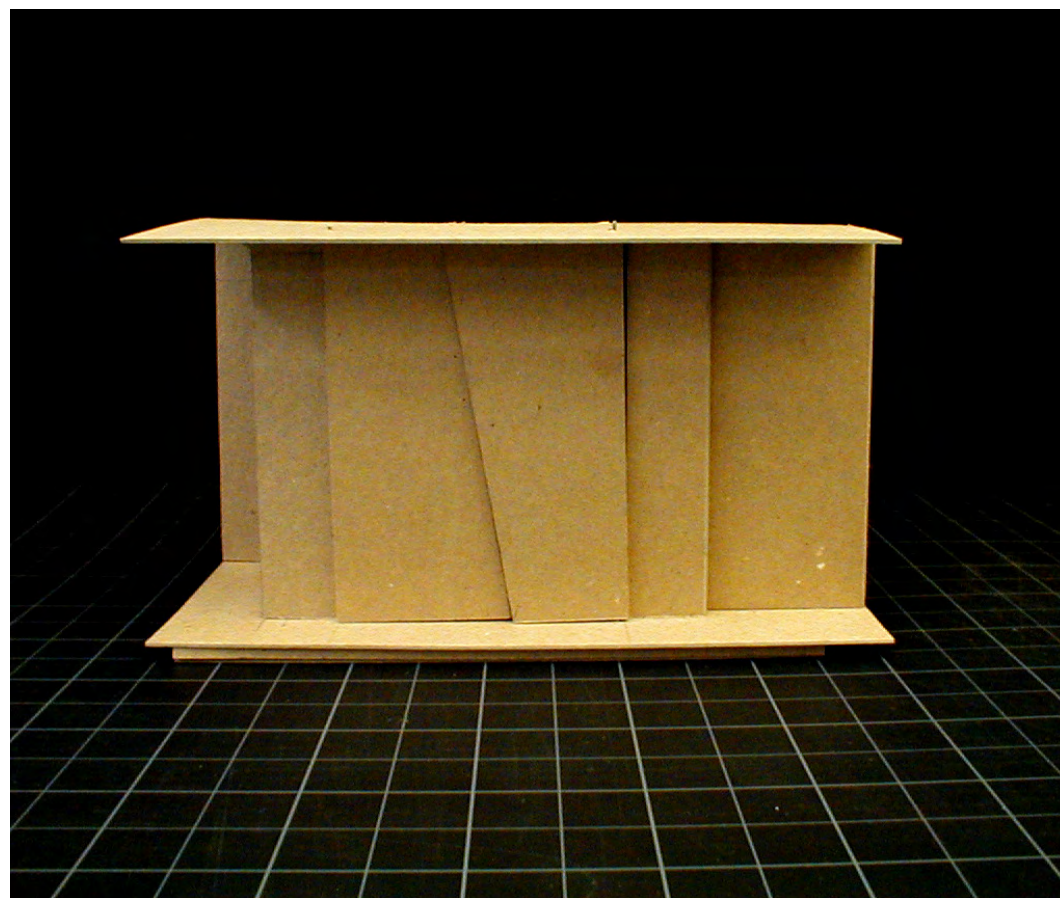
COLOR PANEL SYSTEM

New York City

The color panel system was developed for the Lincoln Towers Study. In the closed position, panels form a regular rectangular solid. The first, outer layer of enclosure uses hinges, thus the differentiation of inside and outside become critical. Much in the way the inner lining of a man's suit can have radically different material, color and sheen, the outer panels are both opposed and formally mirrored; the private inner panels reflect a vibrant whimsy usually hidden, sometimes glimpsed, rarely presented in full, except to the bearer.

Our clients, a dancer for the New York City Ballet and her husband, a psychologist, were frankly an odd couple. The brief was to create a study that could either be open to the living room, casual, public, sun filled or; have the option to be closed, private, quiet, contemplative. However, we thought there are actually so many in-betweens in living together as a couple. In expanding the range of colors, the mixture of color, of the negotiated user closure of color and darkness; so many more moods, mindsets, experiments, and hallucinations were possible. In this mediation between the real and the dream-like, the union of psychologist and ballet dancer could make sense, and captivating, endlessly.





COOPER GRAHAM

dyD Studios

Faucet taps have been with us for a few hundred years not, essentially in the same form, operating in essentially the same way. We were given an extremely bold and equally vague challenge, create a twenty-first century faucet and fixture line that could redefine the old notion of a plumbing tap. Instead of thinking about the inner mechanism of a tap valve, or the external motion of a handle, or the running of water through mountains or waterfalls, we thought about the motion of the human during washing. How do the hands, pivoting around the elbows and shoulders, most naturally move as seek to call upon water, find a blend of hot and cold, bring this water to the face, hands and body? Small rotations of the hand and wrist then seemed unnatural. Fluid pushing and pulling movements of the hands and arms, like a dancer or pianist, formed the model we would seek to accommodate in our fixture design.

The circle is the among the most elemental of markers. A cup within a cup recalls the cupping of a hand, the first vessel used to collect and consume water. Reaching forward and depressing the cup triggers the flow of water. The volume is regulated by the depth of depression. As the edges of the inner cup are now offset from the concave void, the inner peel is revealed. Pushing the circular plane back to level stops flow. Variations form the suite of plumbing fixtures and fittings. Design copyrighted. Patent pending.

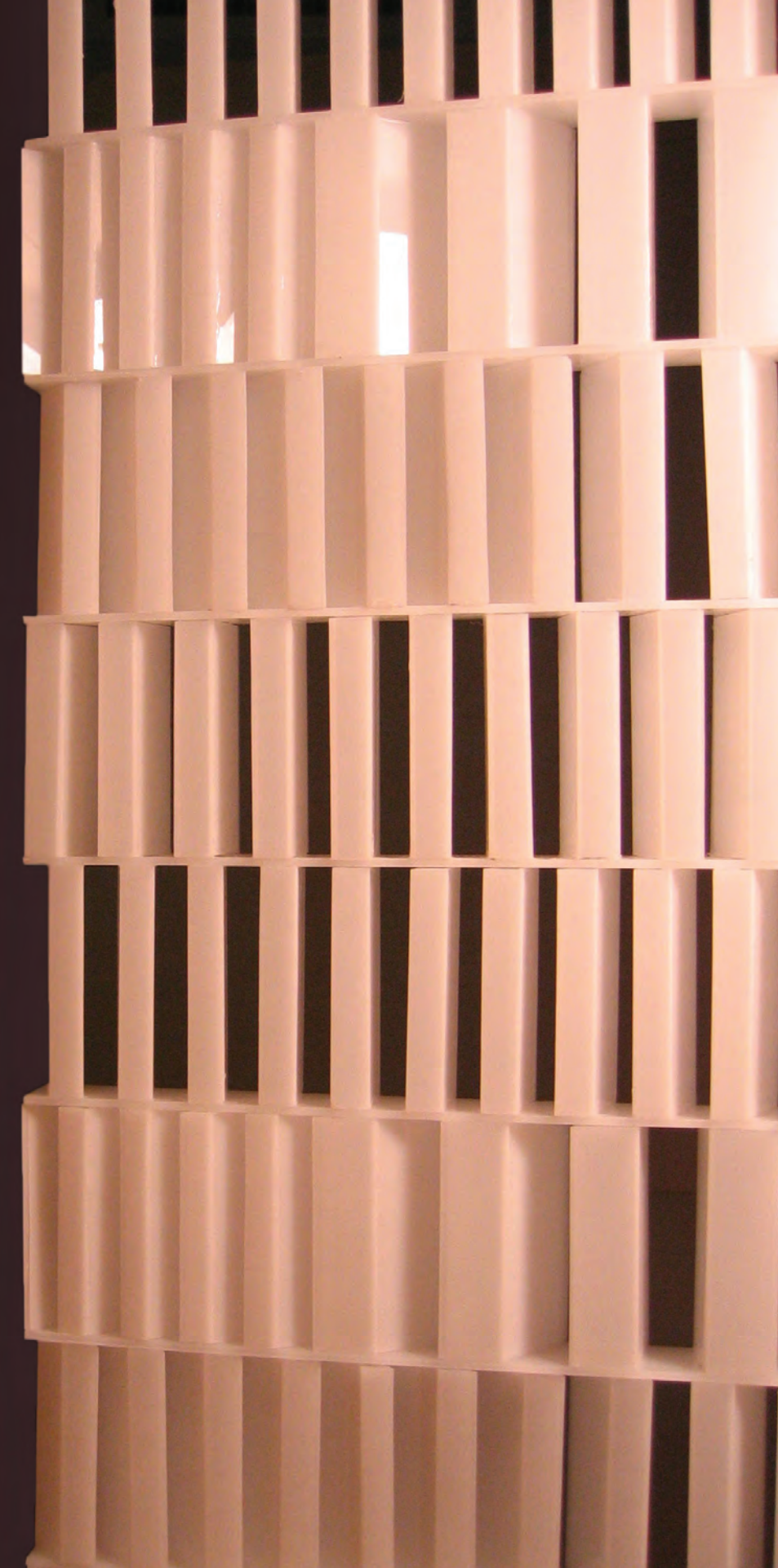
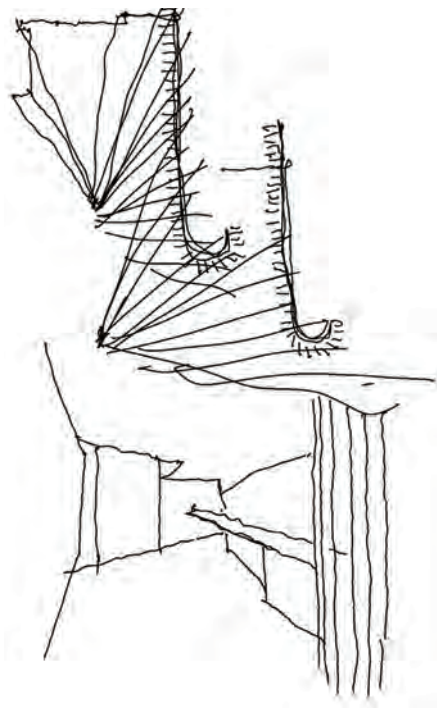


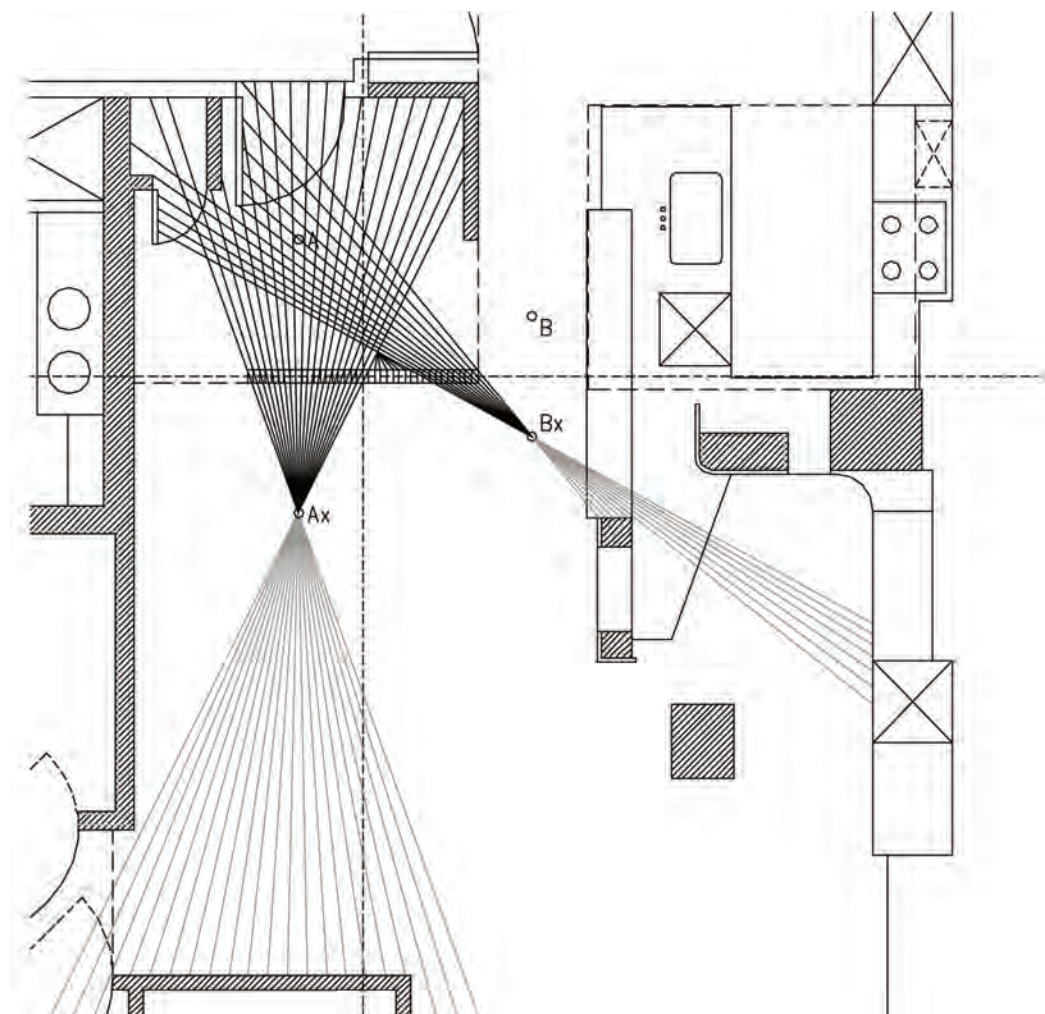


RESIN SCREEN

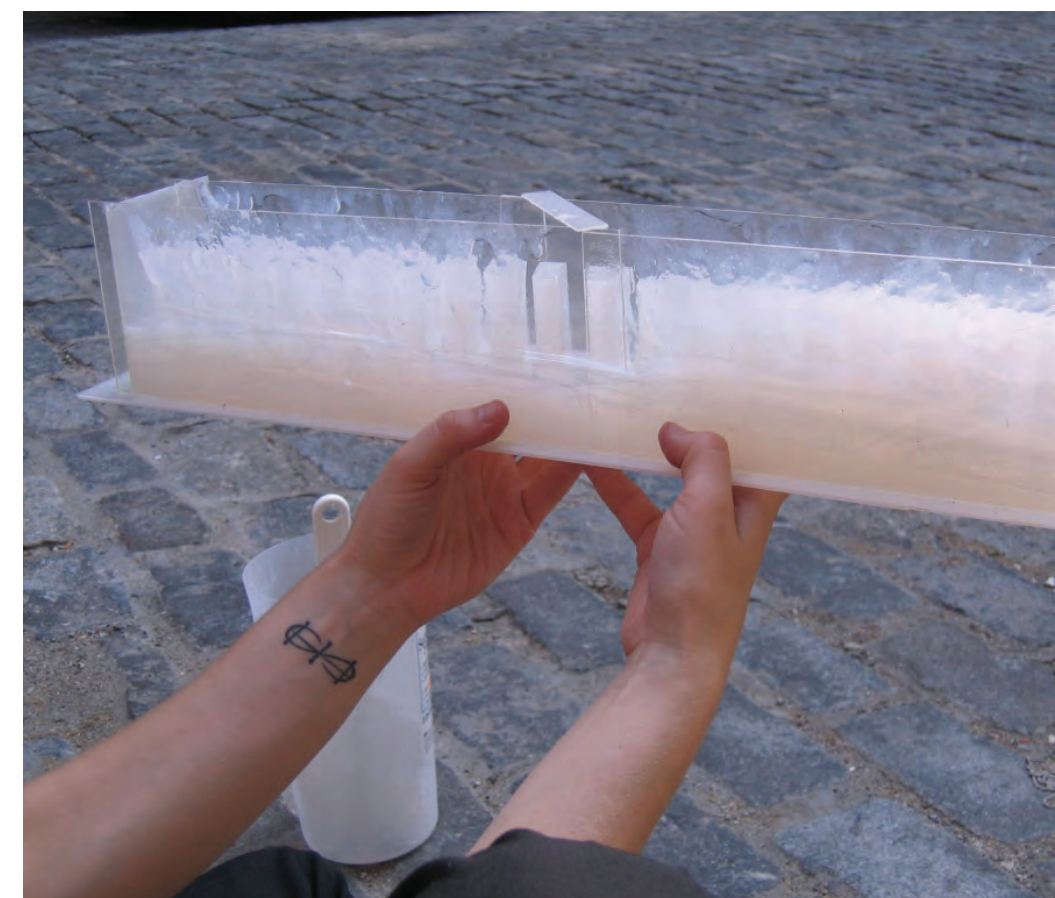
dyD Studios, New York City




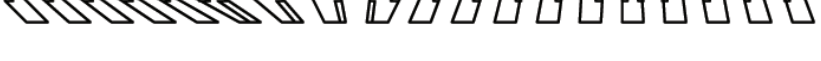

The development of this screen's composition came from finding a geometric archaeology of a space, a loft in New York City. We sought to record the geometry and experience of movement through the space simultaneously and statically in the form and sequencing of a screen. Two key points were defined as the essential foci. Seeing, in the mode of Doxiadis, a cone of vision was mapped from these points. Across the reference plane of the future screen location, a sequence of blocks was created by mapping the intersections of these rays from each cone. Ideally, views across this sequence would only be open at the precise station points A and B. The sequence formed the registration of these two key points, a primal genetic string. Points A and B were then reflected across the reference plane in the x-axis and y-axis. The resulting strings, ABx and AB_y were then made into a composite, AB_{xy}. Four strings were now formed. This entire group of four strings was then rotated on the z-axis and doubled inline with the reference plane to form the eight-row sequence of the screen design.

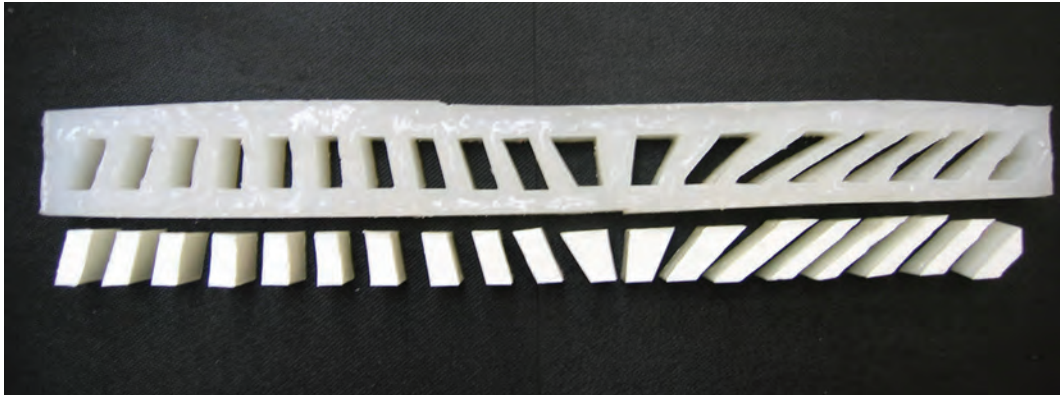


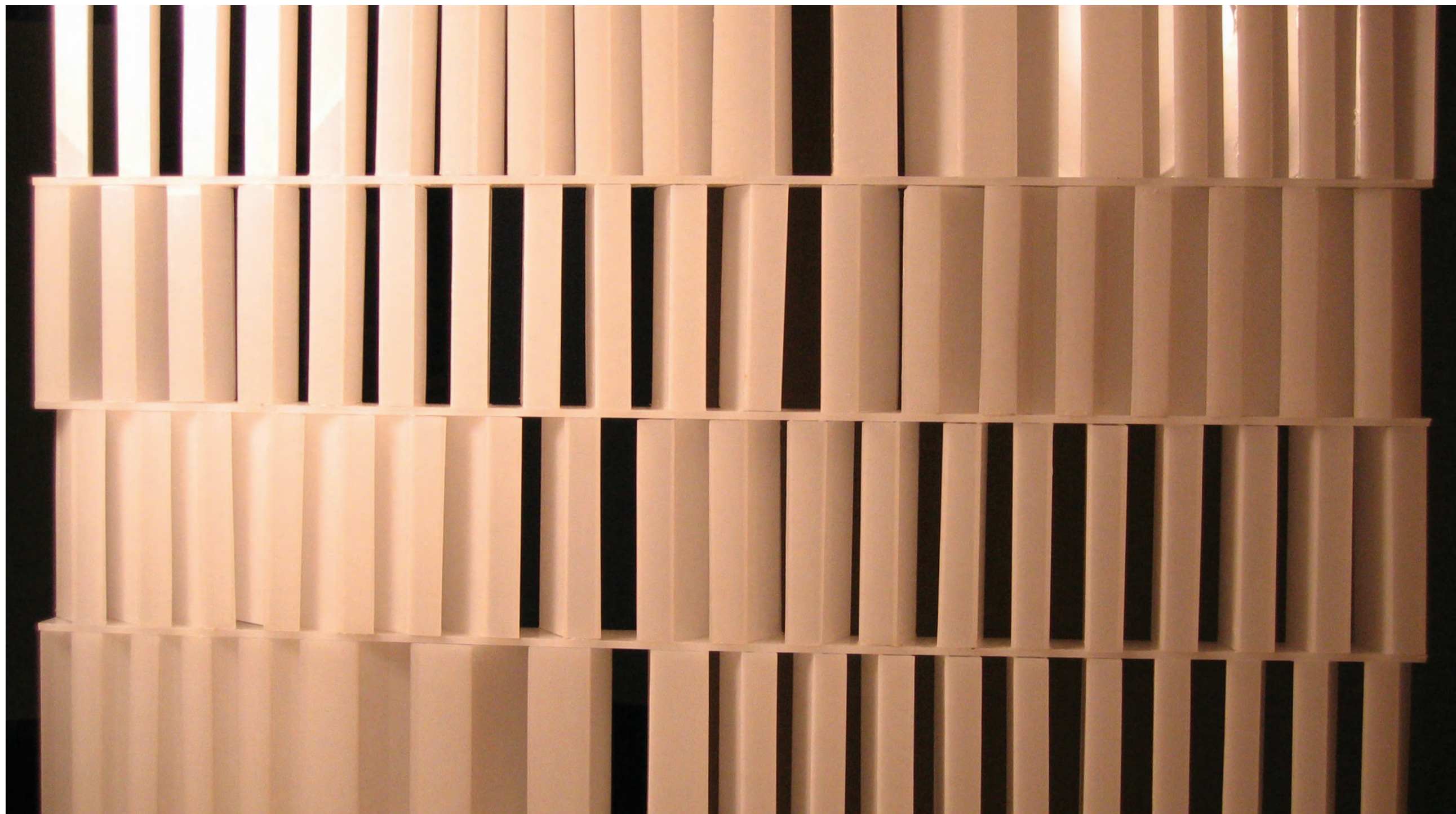


The resin screen is another Work in which a concept has been developed with the use of multiple digital software applications, further tested in analog models and taken to fabrication. Ventures into having the blocks produced by CAD/CAM vendors all resulted in costs well above our Client's budget. Once again, one of the key challenges became how take a design whose digital origins allowed infinite complexity, nuance and differential into a design that could be built at low cost and more importantly, low-tech fabrication. This led to our research into rubber molds and resin casting. Small casts lead to full-scale molds with many discoveries and refinements to the fabrication along the way.



$A_y B_y$ 
 $A_{xy} B_{xy}$ 
 $A_x B_x$ 
 AB 
 $A_y B_y$ 
 $A_{xy} B_{xy}$ 
 $A_x B_x$ 
 AB 



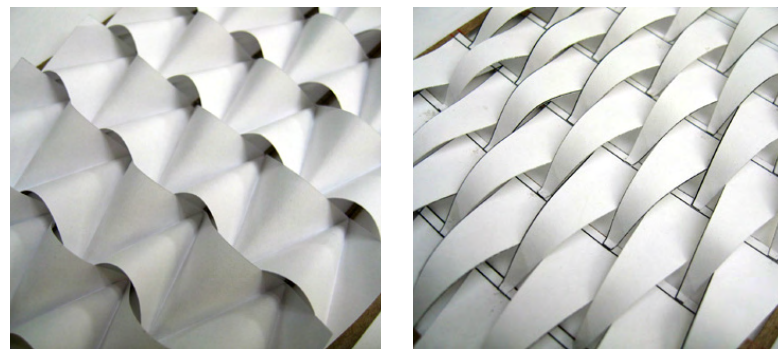
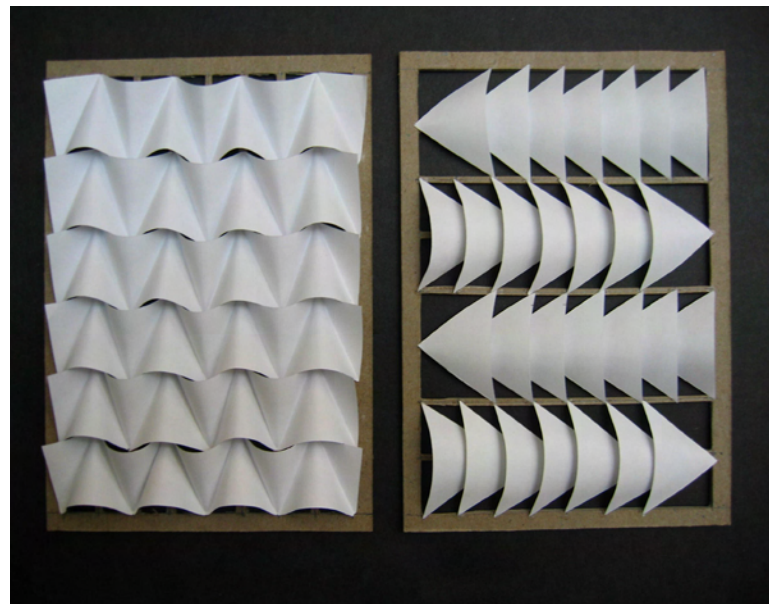


POLY-WEAVE LIGHTING

dyD Studios, New York City

This complex, woven, flowing ceiling was developed in CAD and tested in physical models.

As CAD/CAM process clearly exceeded the budget for the children's bath ceiling, a rethinking of the form in thin, pliable, and waterproof materials evolved. Full-scale models were built to balance the retention of the original design with low-tech constructability. A simple, rigid, and removable wood frame, built on site, provided the base for hand-cut triangles of white translucent polypropylene.



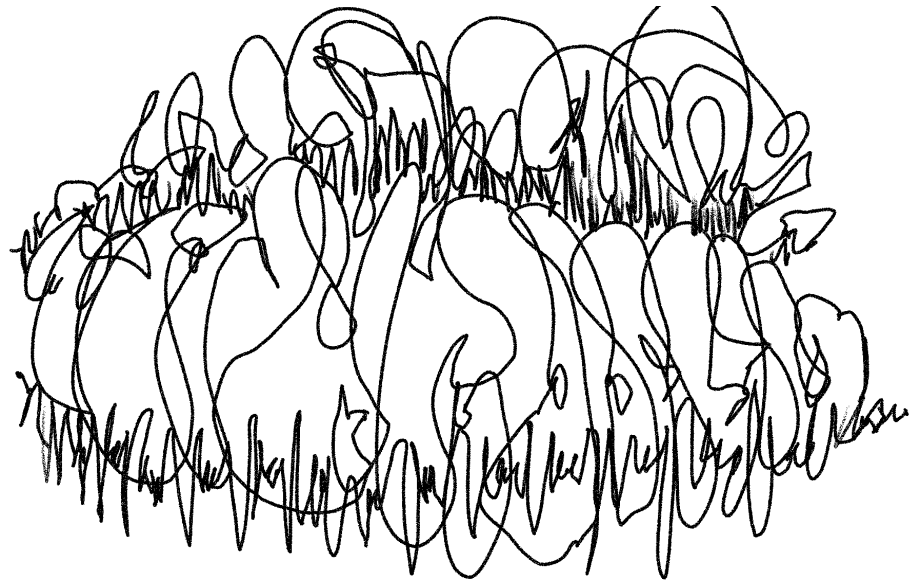




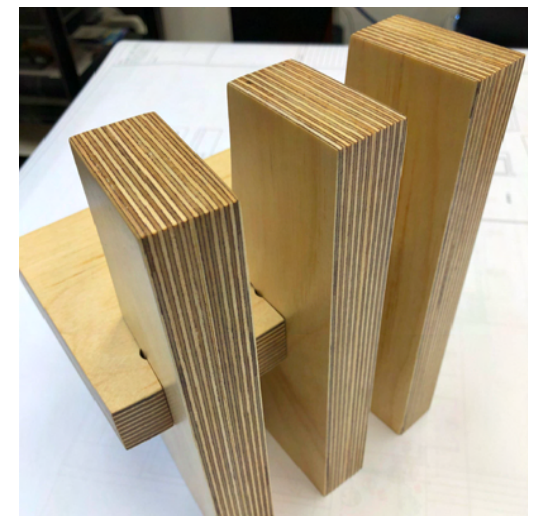
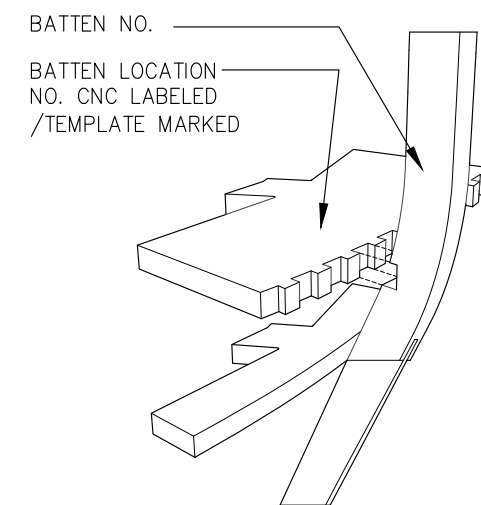
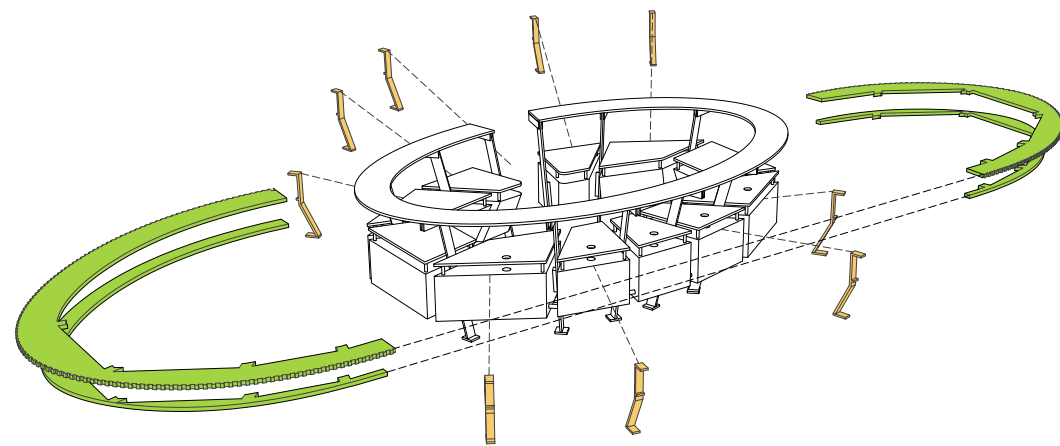
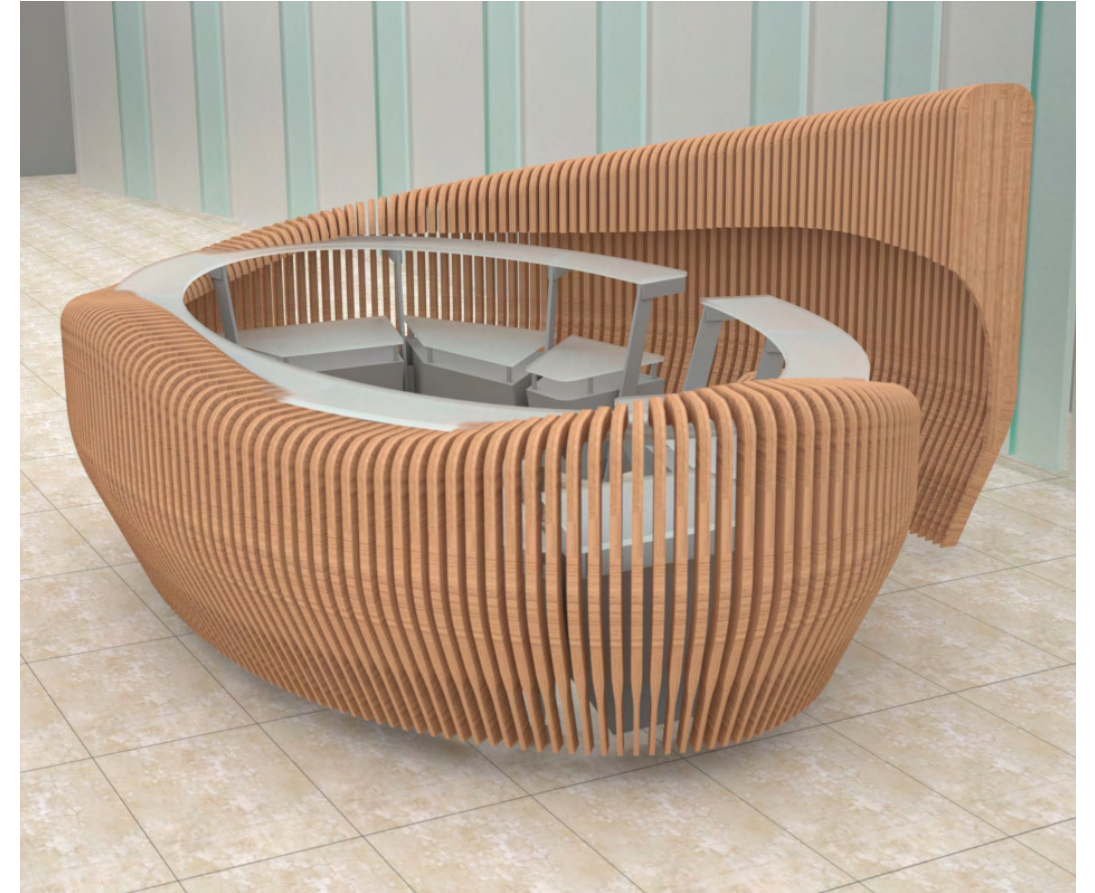
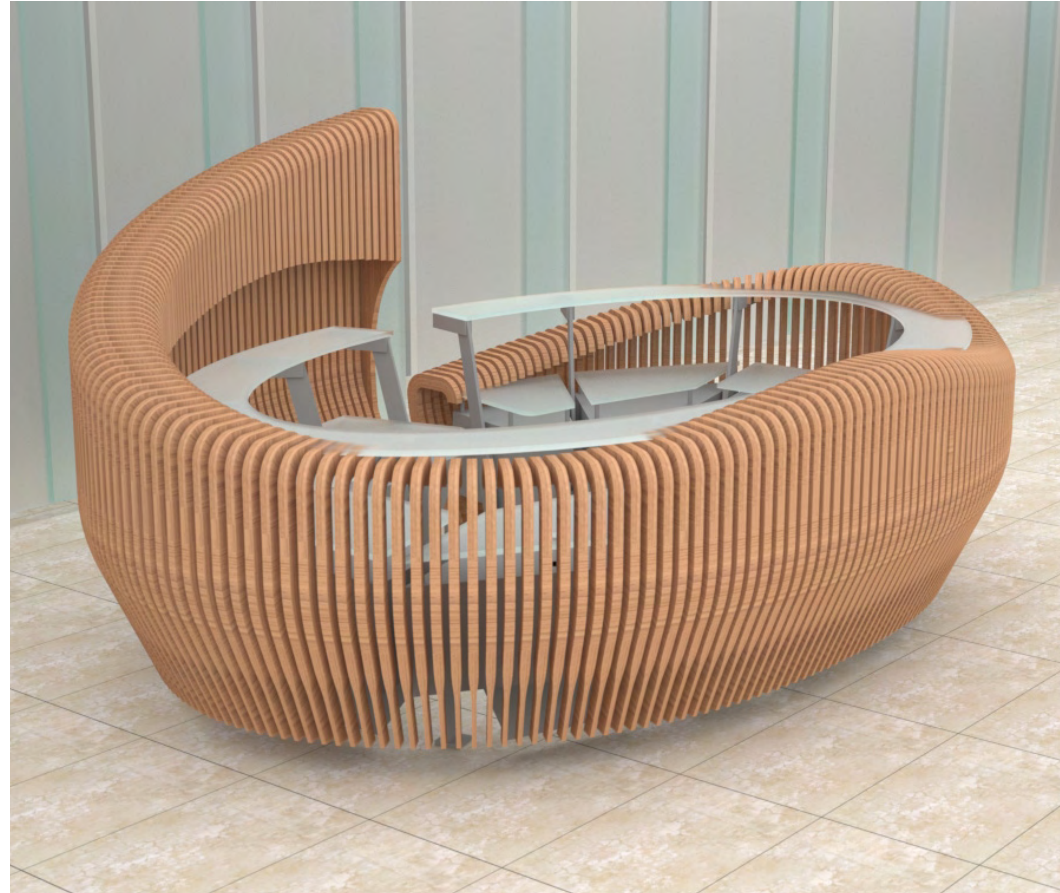
LEEMA LOBBY DESK - VERSION 1

South, Korea

The Leema Company approached to update the reception desk we designed several years prior, when we did a complete renovation of the building lobby. As we developed the program with them, budget and logistics pushed us toward keeping as much of the existing desk and wire paths as possible. The original desk and overall lobby design envisioned an even, symmetrical load to the movement from the east and west entry doors. The ever changing urban fabric of Seoul, especially in this prime central location, created a somewhat asymmetrical usage. The east entry experienced somewhat more traffic. Even more, the pedestrian and motor traffic in the streets just outside the building grew asymmetrically, winding amidst the old new, one lane able to grow wider, another, remaining constrained by forces old and new, physical and financial. The dynamic, expanding, contracting flow around the building and its immediate neighborhood influenced the first version of the new reception desk. The original desk acted as a cornerstone, maintaining the pivotal position at the nexus of the entry axis and the elevator banks. The new desk would envelop the old, through a series of vertical wood slats, create an undulating wave form, inflating and deflating around the elliptical line of the existing reception.





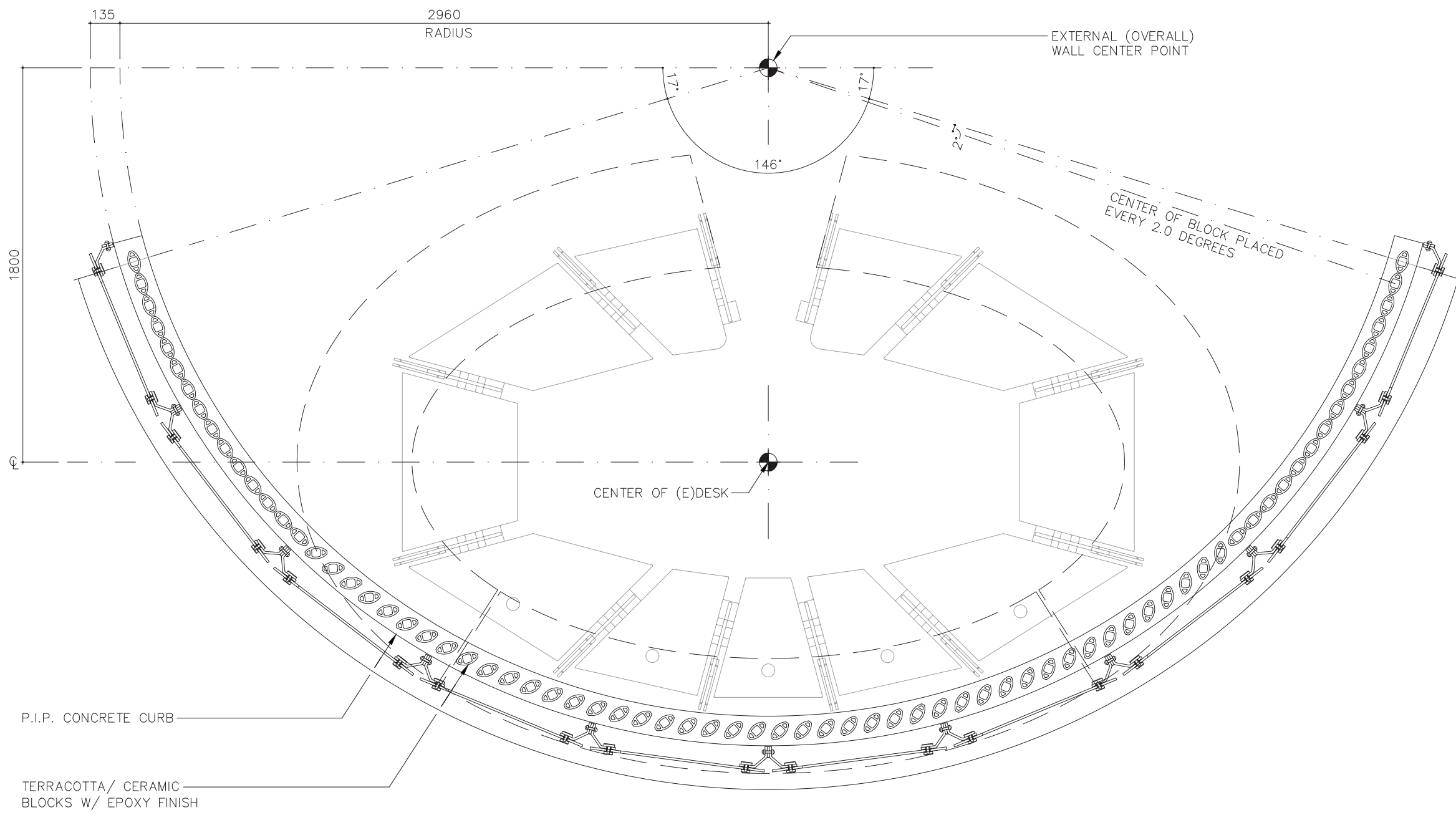


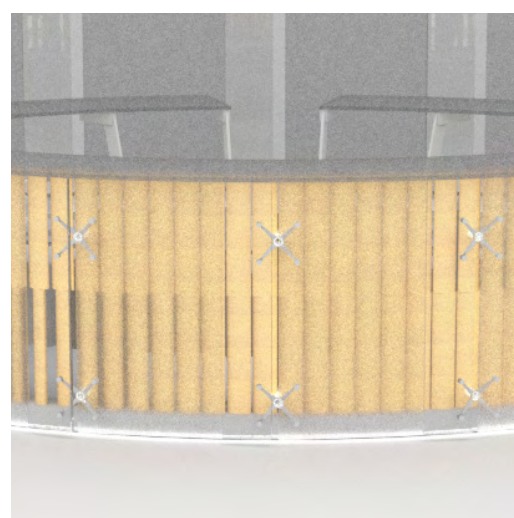
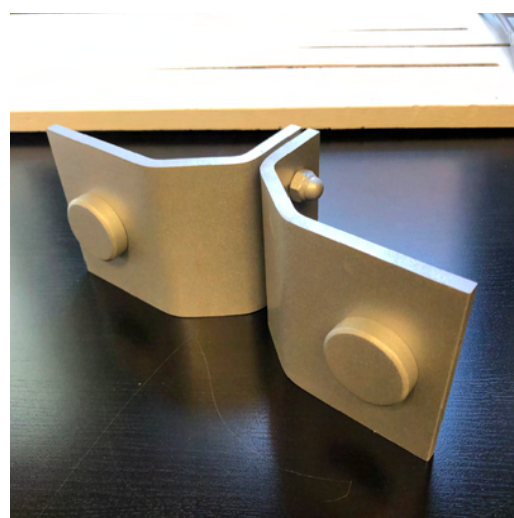
LEEMA LOBBY DESK - VERSION 2

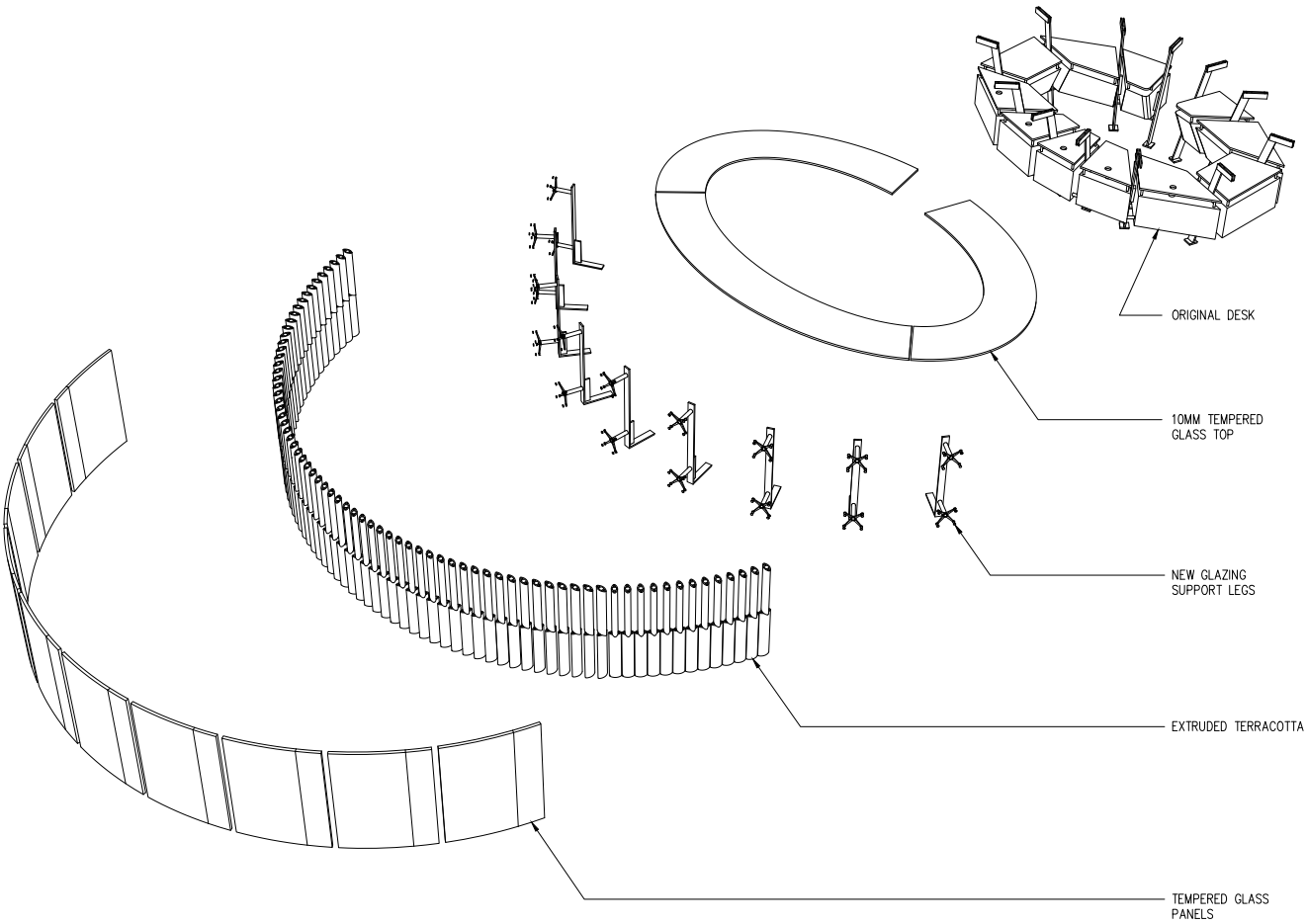
South, Korea

A second version was also developed. We have always been impressed at how modern and fresh the Leema building looks, even with its very new, tall, sleek neighbors just meters away. The cladding is a simple yellow-orange tile, rationally composed. We looked to emulate the idea of a simple, mass produced material that could be elevated and made contemporary in its use and composition. The elliptical terra cotta flue tubes mimic the elliptical plan of the original reception desk and the vast glass screen of the lobby. A clear glaze enhances the mottled color of the terra cotta and brings its texture closer to the exterior building tile. Placed in two horizontal rows in an elliptical arc just in front of the existing desk, each piece makes an incremental rotation from one of the elliptical foci, coming to a perpendicular to the mean, the starting a rotational sequence again. The rows follow opposing sequences. Visually, the terra cotta flues have a graceful movement, to and fro, much like the traffic flow in and out of the building. Floating glass panels stand in front of the terra cotta. Sandblasted and clear in the same proportions as the arc glass screen beyond, the glazing both physically protects the terra cotta flues, and makes them more precious. The humble material, now expressing an abstract, geometrically precise idea, is elevated once more. In our original lobby renovation, the terra cotta tiles of the exterior building façade protected the shiny, reflected glass arc within. In this alternate version of the reception desk, the relationship is inverted, the glass now is the protector of the terra cotta flues at the inner core of the reception.











Research

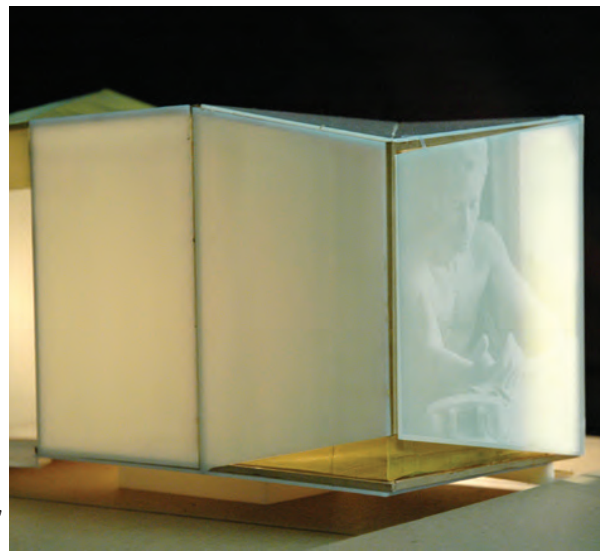
Architecture can also be the completed thought, even if never built. Competitions and un-built works have not only expanded our knowledge, but also allowed us to conjecture more deeply and more freely than otherwise possible.

CALGARY ART CITY

Calgary, Canada

In exploring the theme of Truth and Lies, we continually arrived at an indeterminate position. The existence of the Absolute was never in question, only the expression or defining became inescapably hindered by culture, personal perspective and individual experience. The relationship between Truth and Lies is not a dichotomy, but rather a duality of conditions in which the definitions of each are relative to context, circumstance, and interpretation.

From Plato to Heidegger, form to object, a defining intention of Art has been the uncovering of Truth. This pursuit in human history has equally turned on itself and become a History of Lies. Inextricably linked, Truth and Lies are a part of the same continuum, folding upon each other, differentiated only by relative positioning, sequence and memory.



In our proposal, distinct portals address our need to differentiate Truth and Lies, our belief that one is able to select a path that will lead to One or the Other. Art itself often makes these same promises. In our scheme, both entrances lead to the same gallery space for video art, projections occurring on several interior surfaces. These images may or may not have been the projections placed on the exterior. By nature, a Pavilion within a Festival seeks to facilitate dialogue. In this vein, we seek a forum where one must challenge the idea of decision and outcome, expectation and illusion.

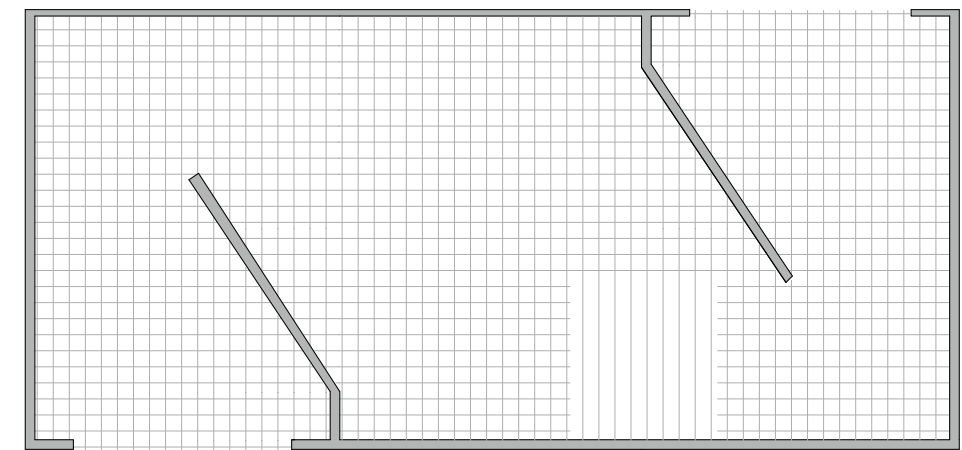


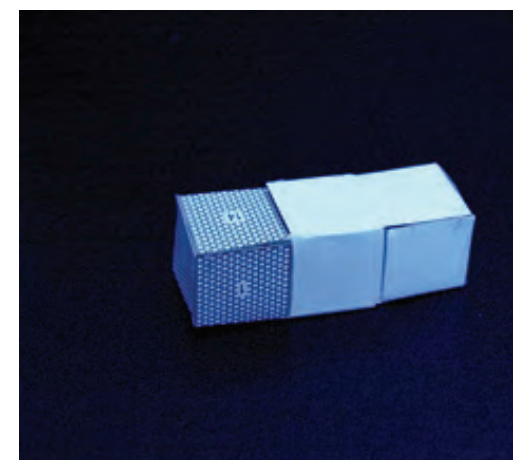
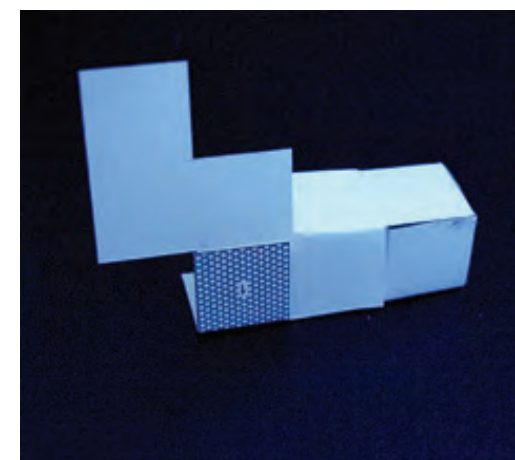
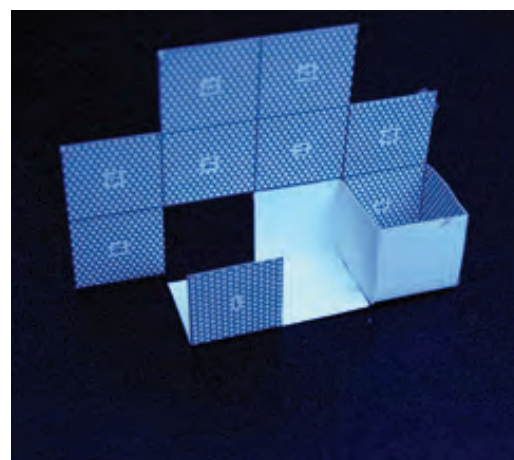
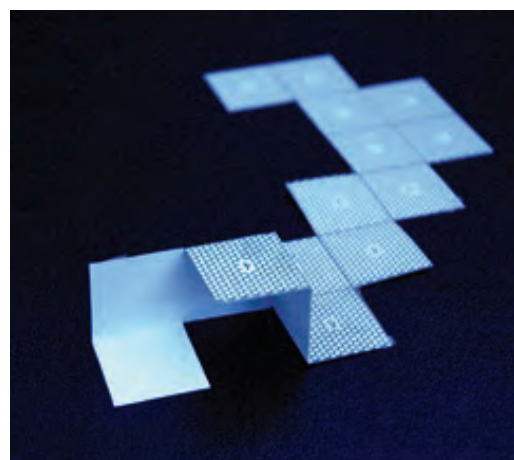
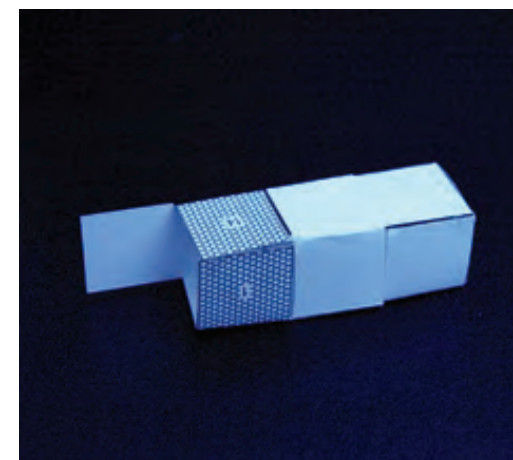
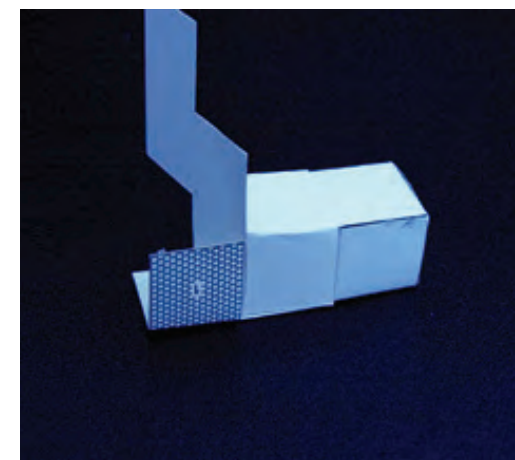
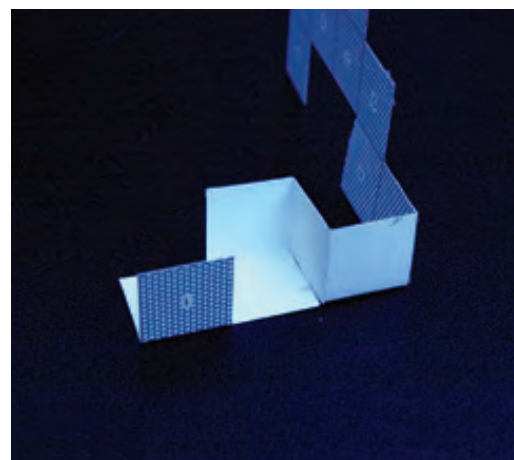
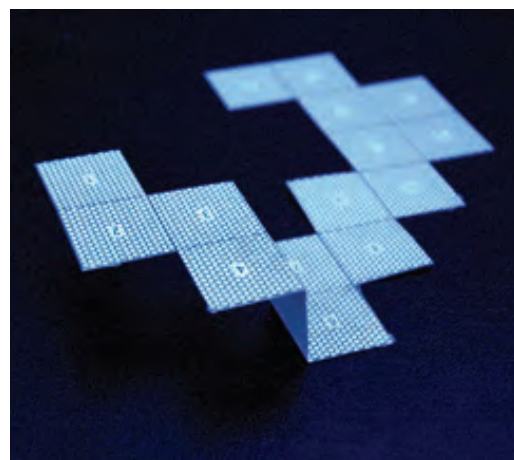
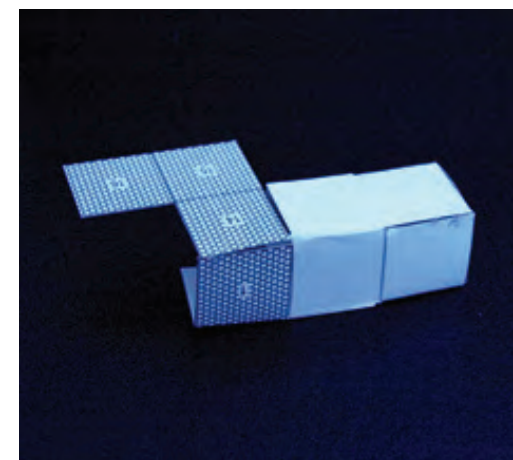
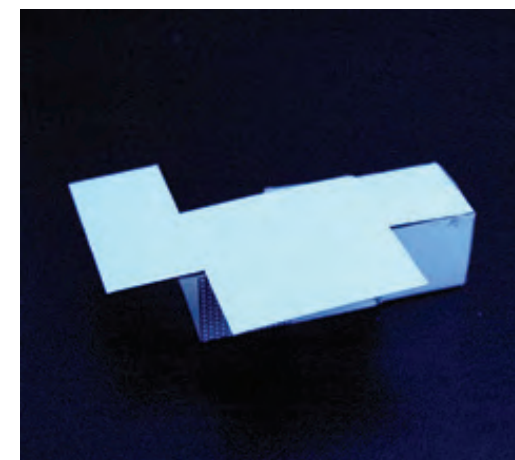
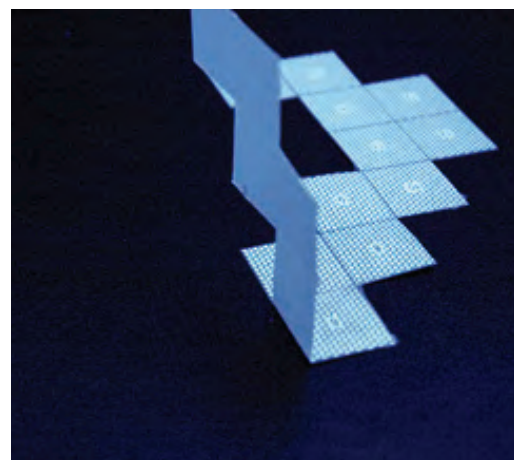
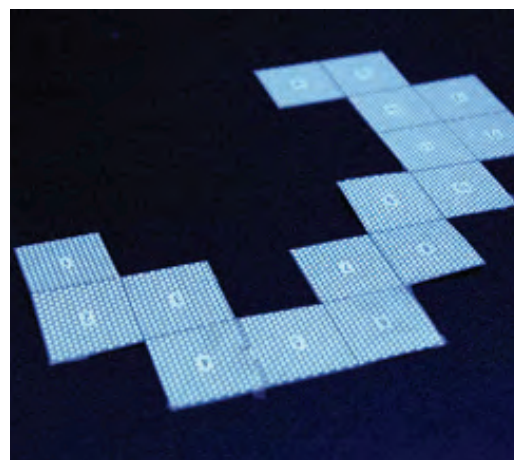


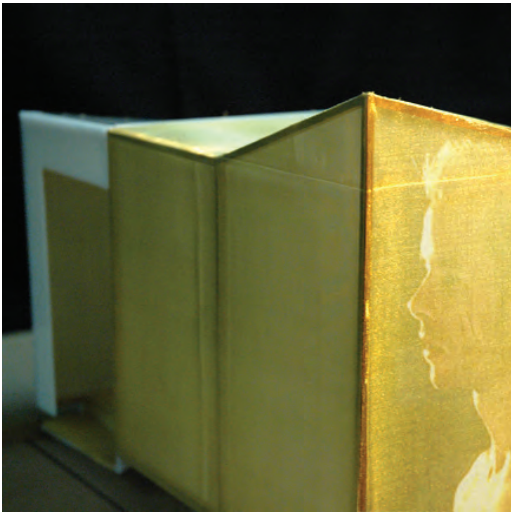
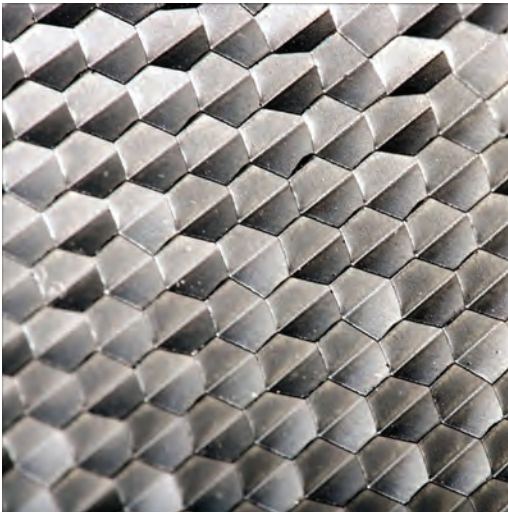
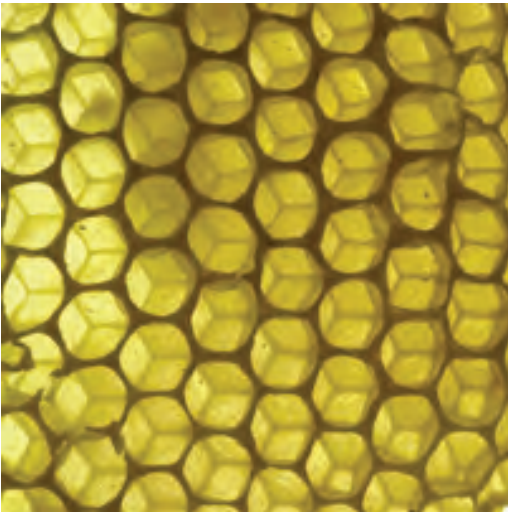
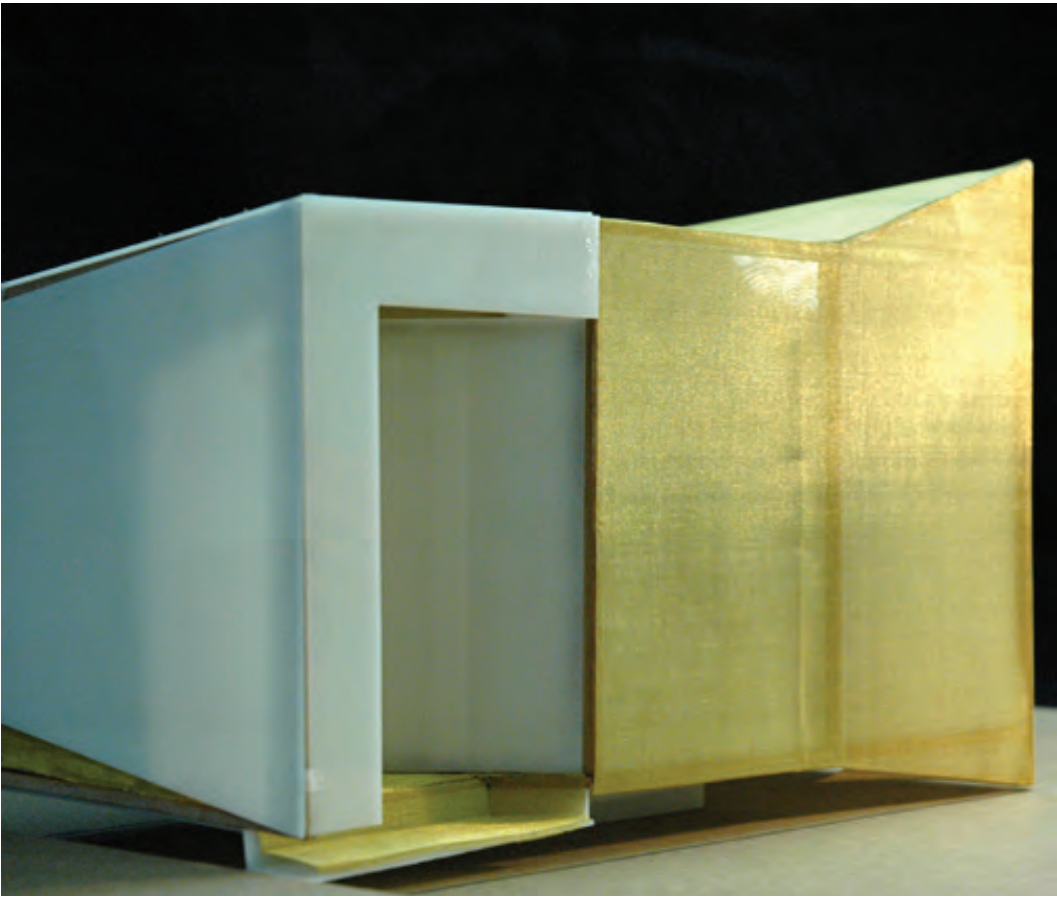
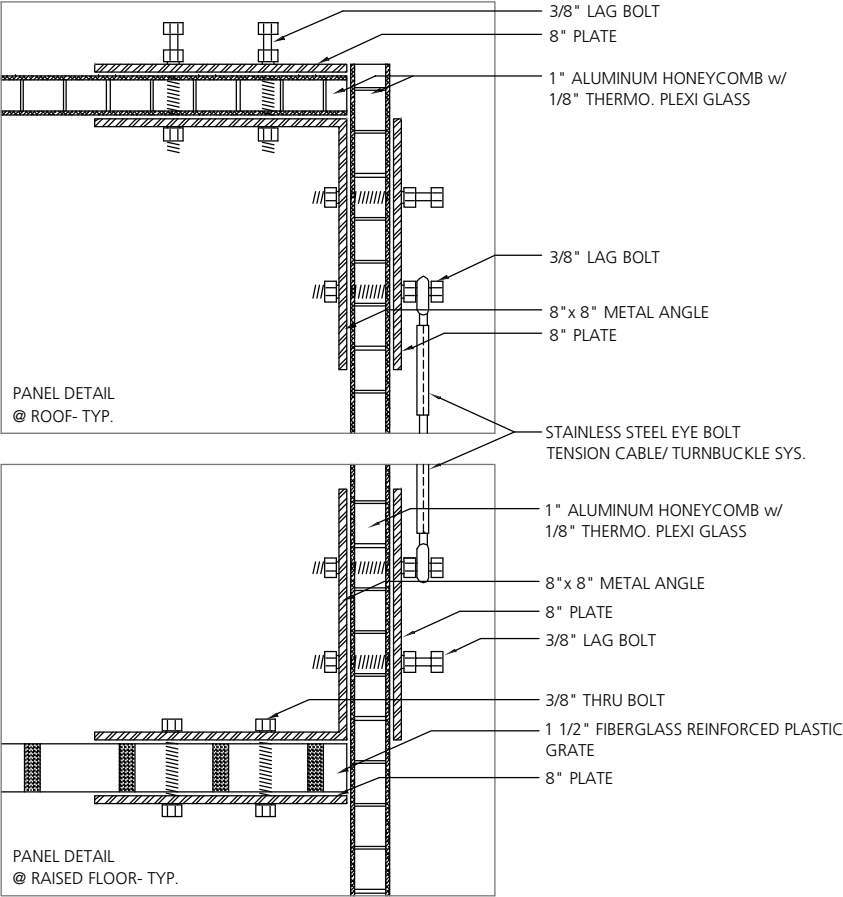
The distinct surfaces of metal and white plastic laminate, consistently forming a layered composite for the walls and ceiling, fold over one another to produce a polarized form. At night, these material and textural differences disappear, as color and projections transform the Pavilion in another dimension, determined largely by the Video artist(s) showing their work at the time.

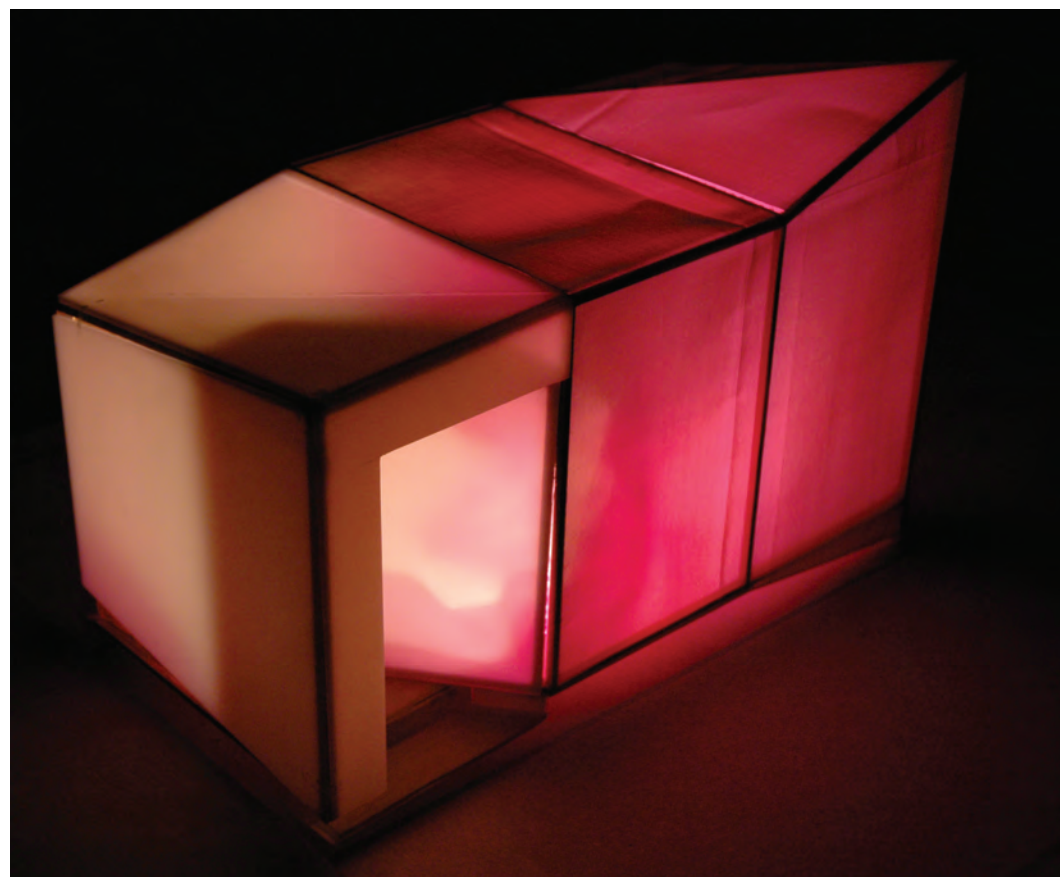
The response to temporality, transience, budget and site lead to an extremely reduced assembly: structural honeycomb panels, a fiberglass reinforced plastic floor grid, miscellaneous hardware, and light fixtures. The panelized system has been designed for easy assembly and disassembly.

In our proposal for the Pavilion, as in our understanding of the engagement of Art, the final determination of Truth and Lies can reside only in the mind of the Viewer, in his or her own personal dialogue.







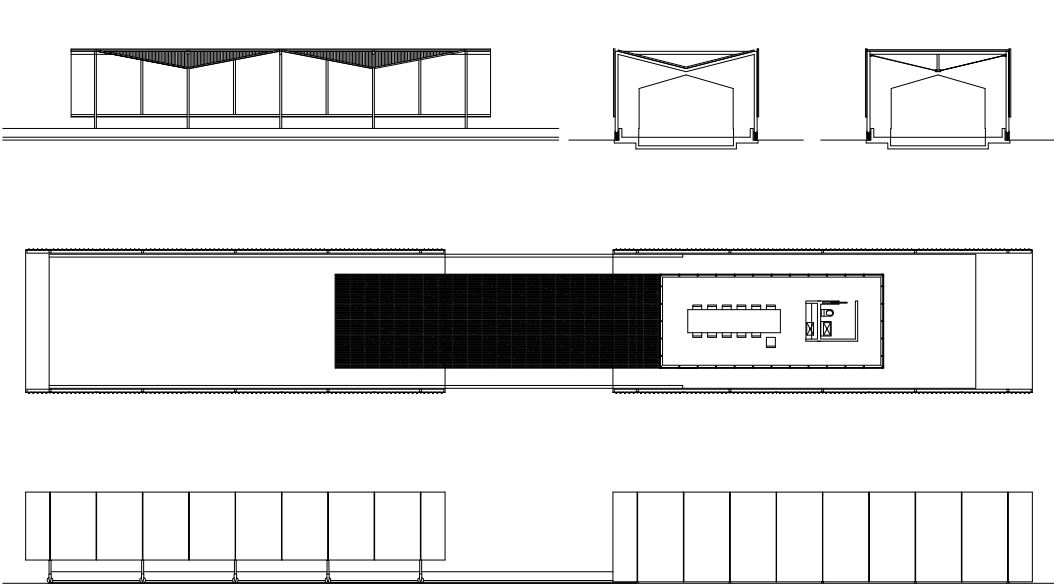
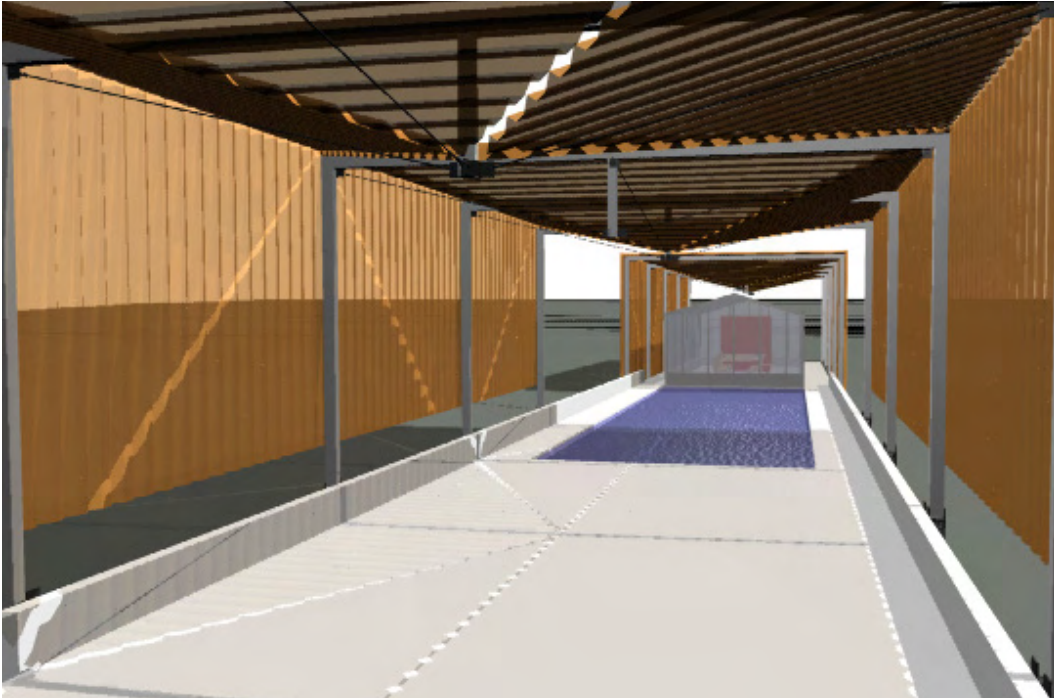
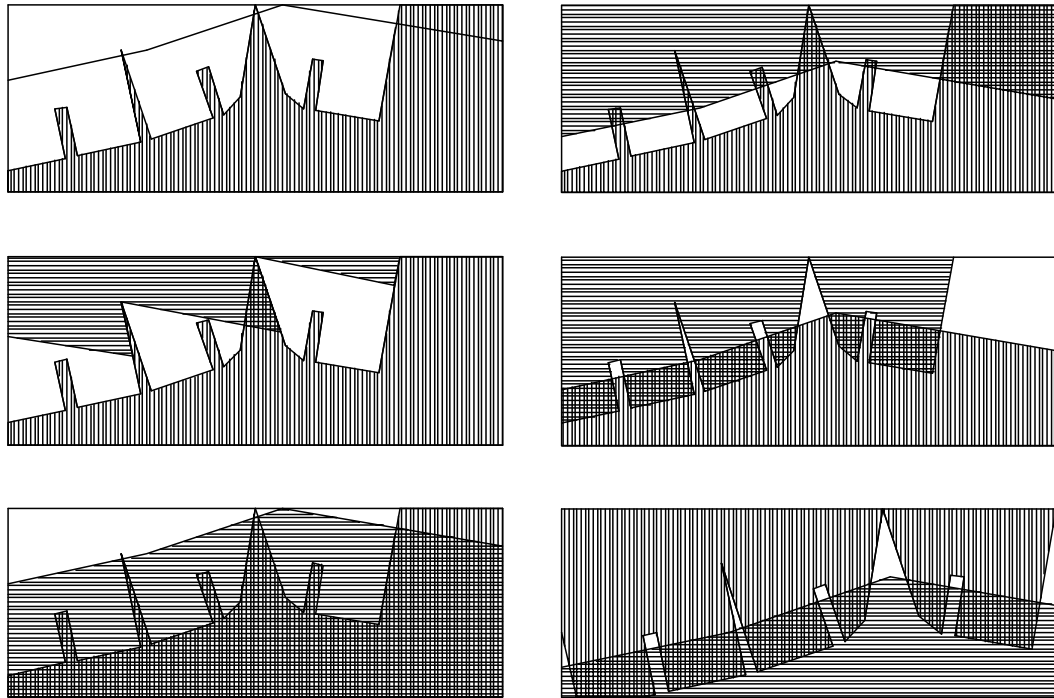


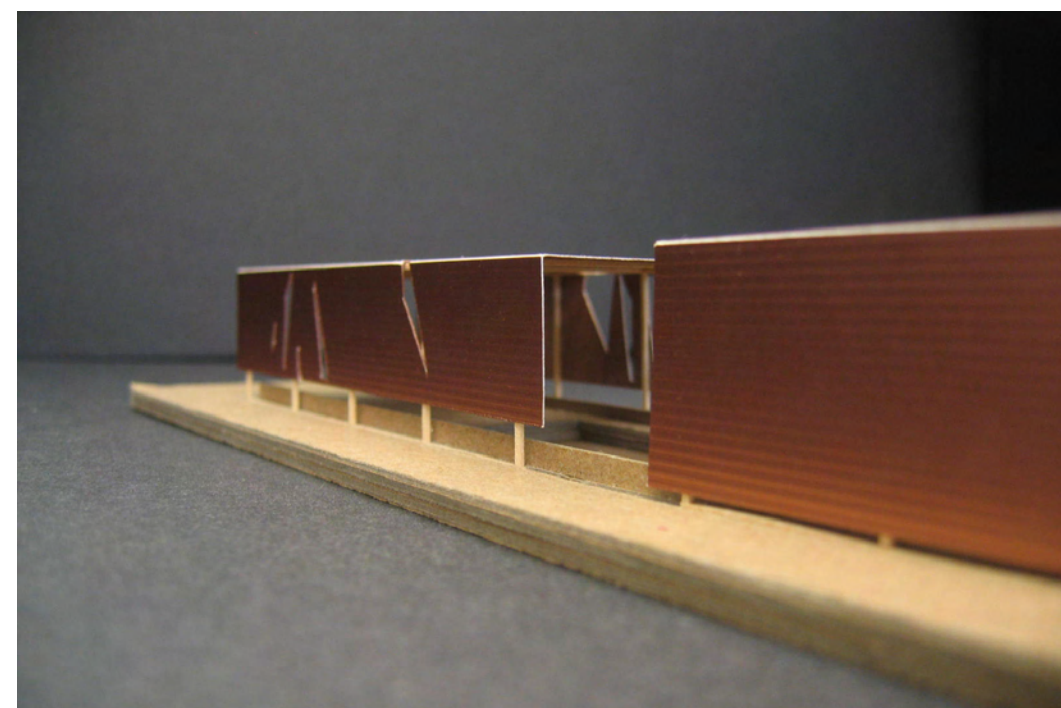
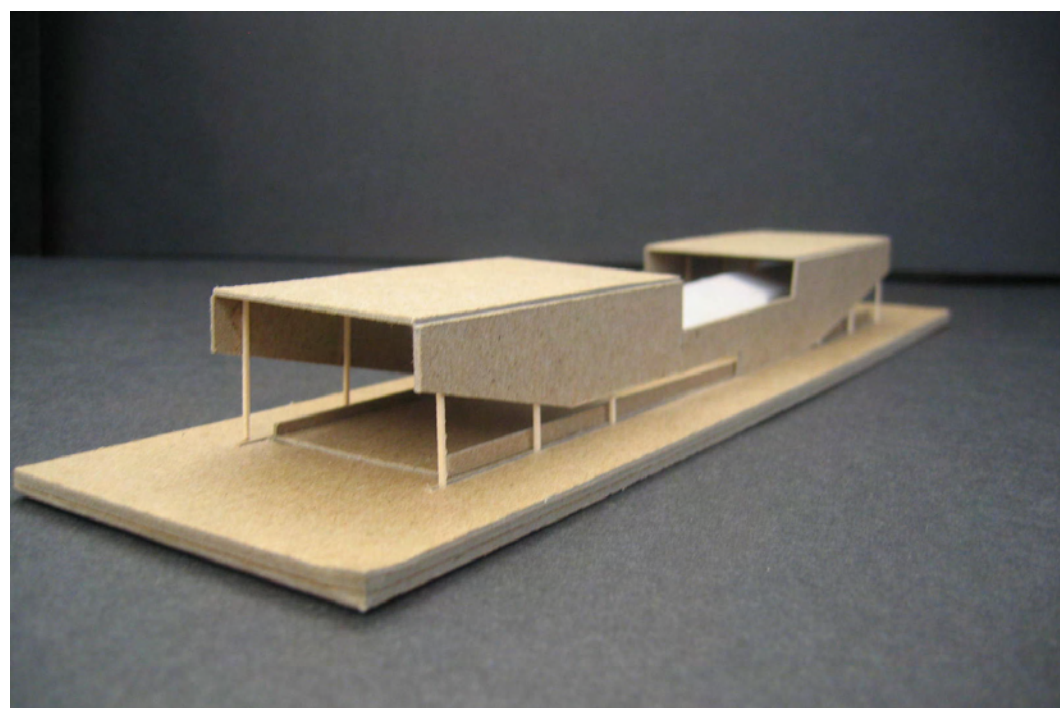
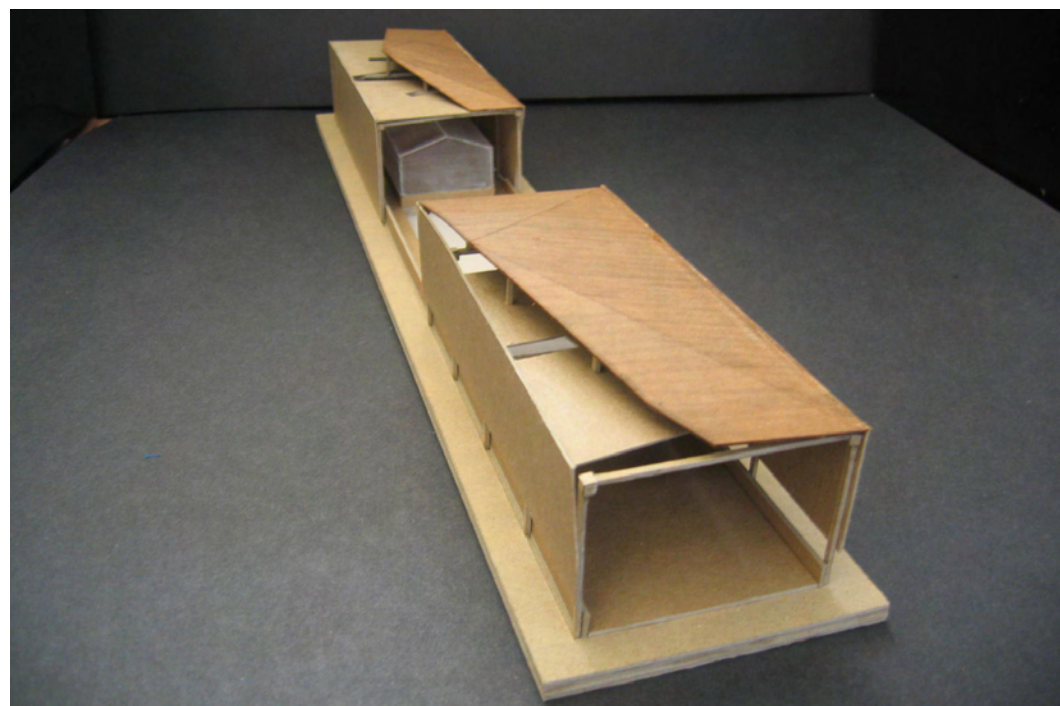
ELV TASTING PAVILION

Santa Barbara, California

The Owner of ELV wines had found a greenhouse on a Connecticut estate from the 1930's and wanted to relocate it to his California vineyards as a tasting pavilion. The variable sun and climate would only allow a comfortable setting during specific times of the day, in only certain seasons. The large sheds move on railroad tracks and allow varying degrees of openness and shading from the sun and wind. A reflecting pool adds coolness to the hot afternoon breezes as well as reflections of the daytime sky and nighttime stars.







SAN JOSE STATE ART MUSEUM

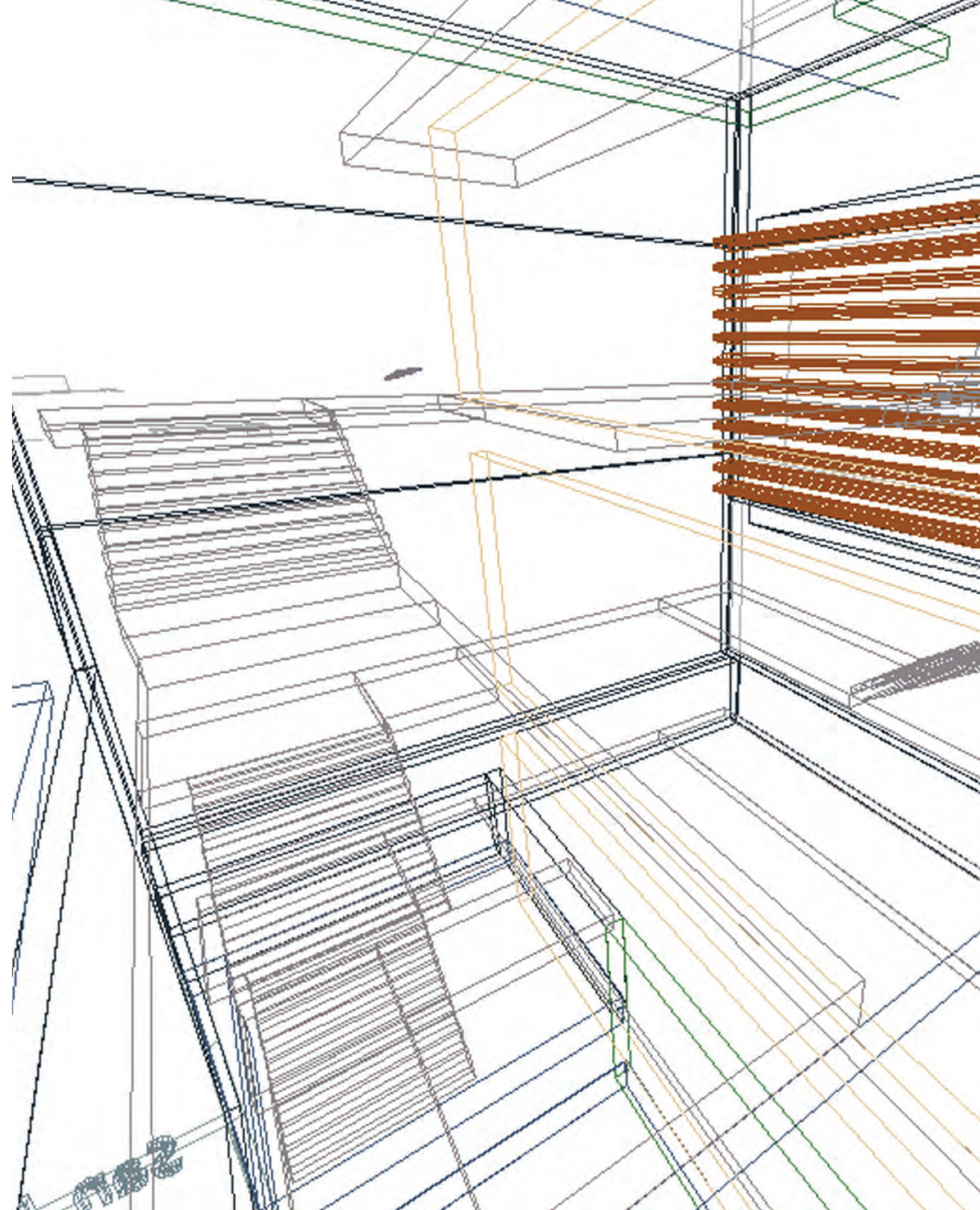
San Jose, California

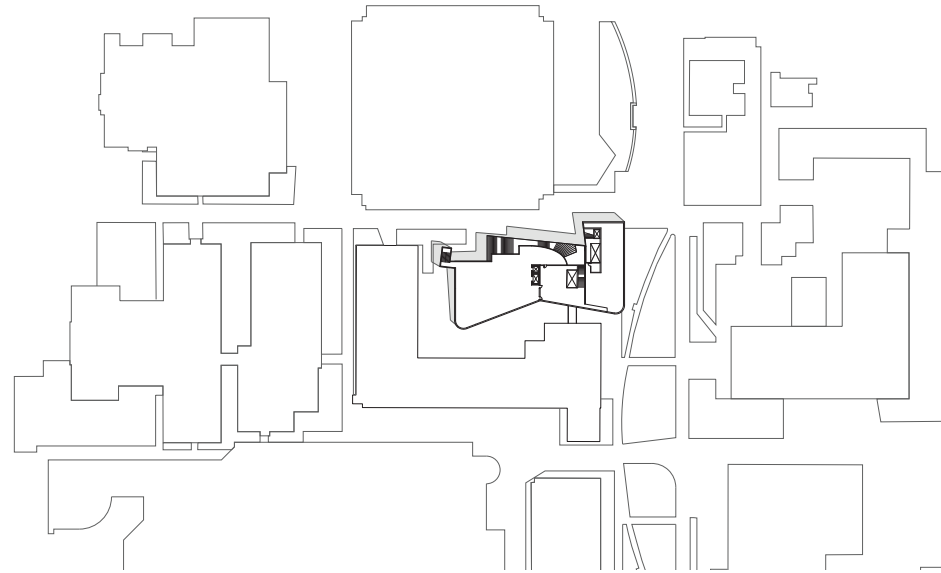
A very large program necessitated building out most of the site. The existing campus plan dictated appropriate cues for height and massing. Would this be a competition to debate facades and architectural language? Instead, I took footprint and volumes as an almost fixed parameter. Certain Boolean subtractions would effect mass, but most spatial exploration would occur internally.

The museum as a typology in the contemporary age has attempted to resist the didactic approach to a predominately linear sequence, questioning the art historical positioning of the Western art historical approach, a progressive, constructive story of art and artifacts. The Neue National Gallery in Berlin, 1968, is an early, pivotal example. The Gallery's relentlessly open plan announced more than a blank canvas, but also legitimized the notion that history need not be presented in a linear manner, and perhaps that the past could be placed in multiple timelines, depending on perspective, Curator, or politic.

One of the early features touted as a technological advance of the DVD player was the ability to allow the user to select from multiple endings. This was not taken advantage of at the outset as most titles were transcriptions of old movies from film to digital, and movies in the pipeline still had their origins in traditional story line production. Even later, DVD bonus tracks tended to be out-takes, making of the film mini-documentaries or movie trailers. Multiple endings were not just more work, but were not in the mindset of the Hollywood writer or director. Bandersnatch, Netflix's 2018 feature with five different endings made a huge splash, but was unable to create any momentum.

One might take the position that a non-linear progression for a museum is anti-didactic, more inclusive, more progressive. However, can one ever escape the intentionality of the Curator? I also ask if in this moral positioning, we underplay the critical consciousness of the viewer, to have a self awareness that a Curator's mind and agenda are at hand, and as a logical extension, that the Architect's are as well.





In a modern museum that has been extremely criticized for being forcibly didactic, the Guggenheim, 1959, has its iconic narrow corkscrew path in the rotunda that seemingly leaves little user choice. Still, defenders have pointed to the rectangular side galleries, the small convex bump out and, the elevators. Even more, I think the relief of the mighty rotunda and, the ability to look back upon the path and works observed, open another possibility; a path to see the dictation of the curator, a moment to question the sequence, a forced pause. These paths are created in the mind of the viewer, though not without accommodation in the architecture.

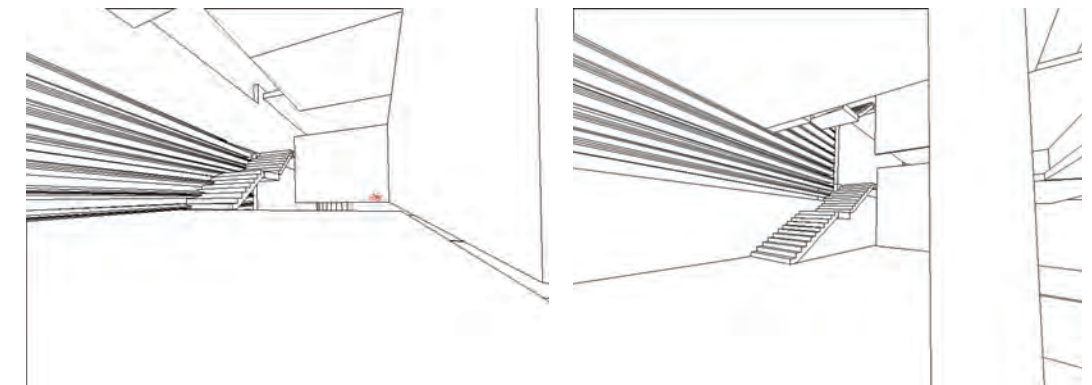
Our scheme for the San Jose State Art Museum models itself, among other buildings, the Guggenheim, though not in a literal sense as in the Atlanta High Museum of Art, 1983. In our building, the visitor is brought through the galleries in a specific sequence, varied in section, scale and light. Views to the exterior allow the visitor to understand her location in proximity to the campus, and thus the orientation and scale of the building in relation to the master plan. Through the stair, the ramp and the portal, the visitor is able to view back on the path already taken, and in contemplating the works, artist and curator, develop or distance herself in the moment.

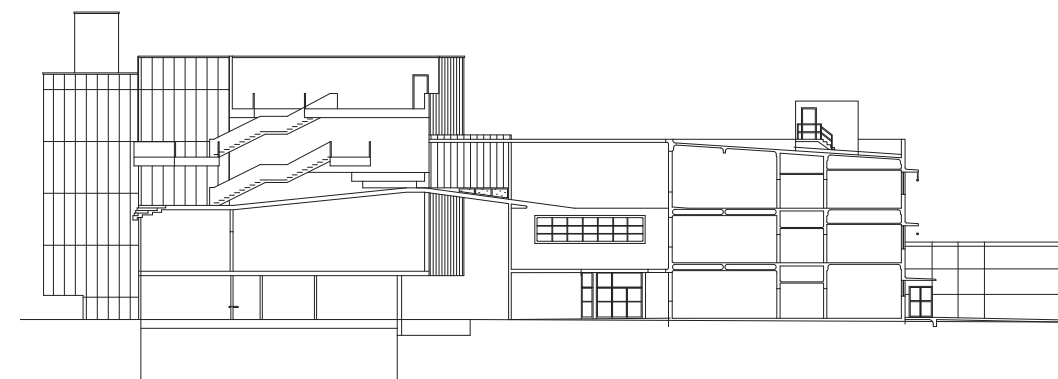
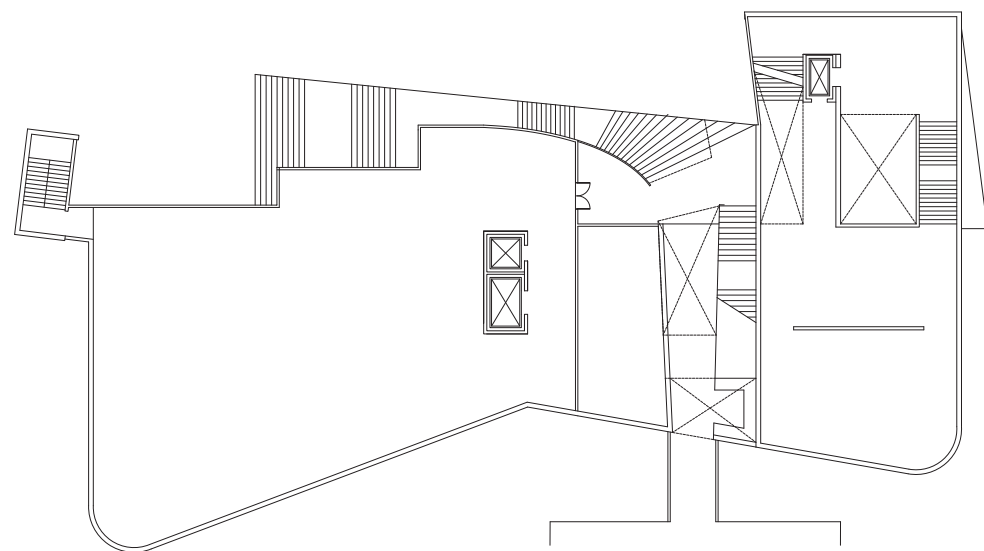
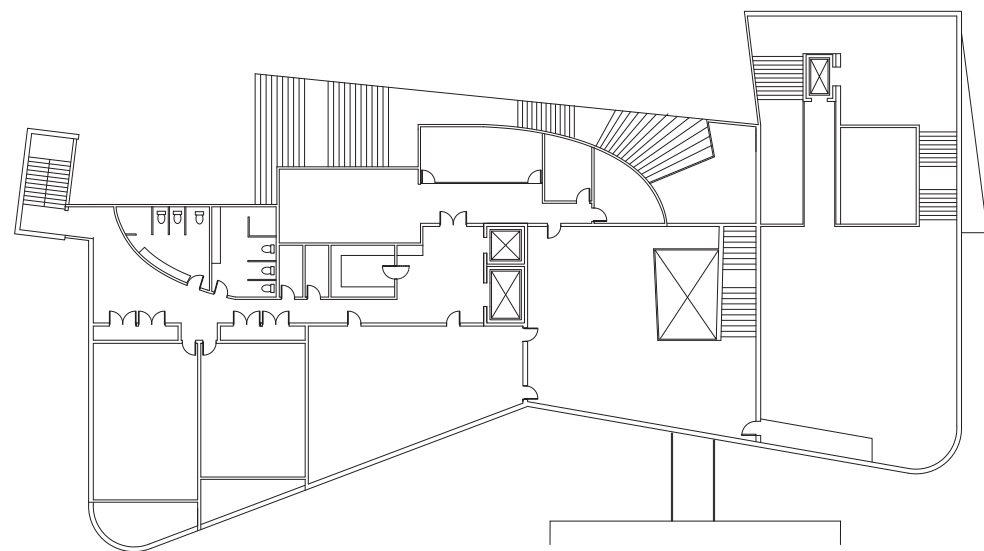
The role of the Museum is central and interwoven into the core of University life. Art and Design are not specialties or novelties, but fundamental to learning and

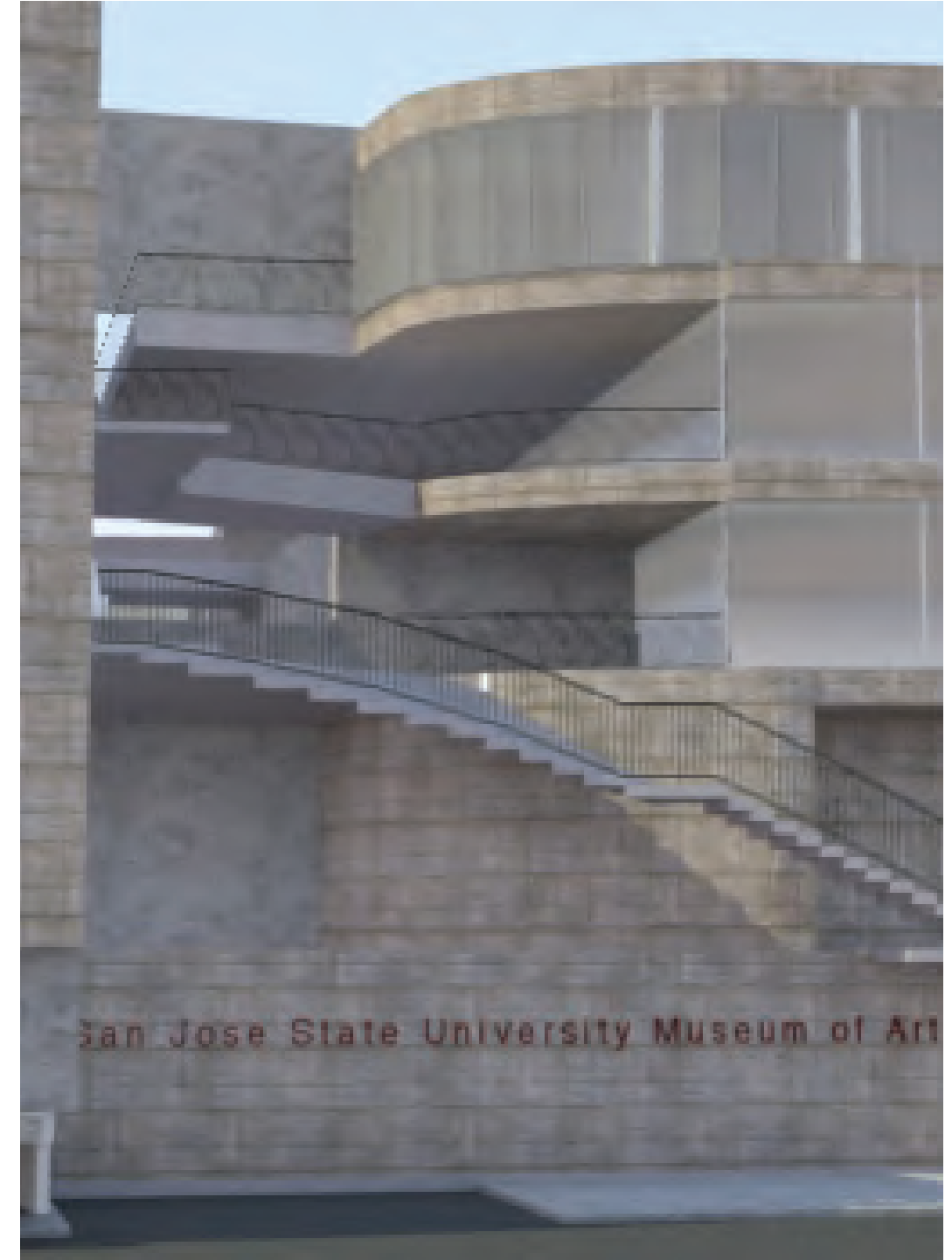
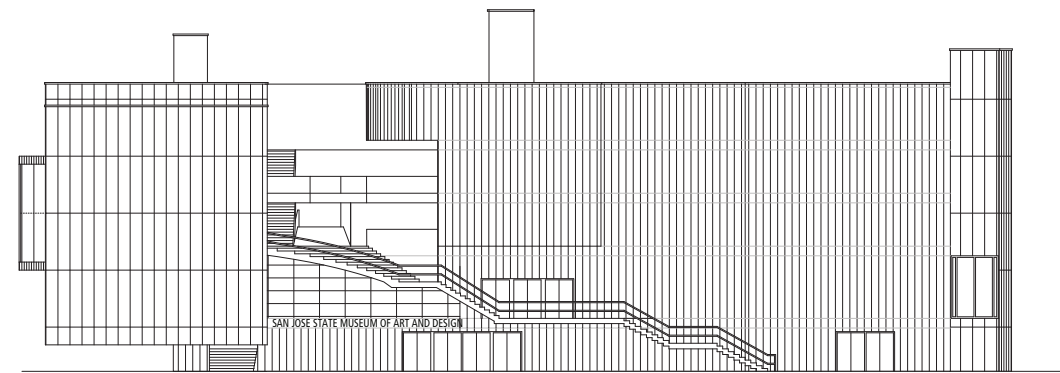
discovery. Consequently, the siting and planning of the building both respects the existing campus morphology and, attempts to create convergences of program, circulation path and space between the realm of the Department of Art and Design, and the larger institution.

Flexibility of gallery space is not provided by neutral boxes, nor highly figural spaces. Instead, the critical potential of an exhibition lies in the diversity of viewpoint created by multiple angles thru the sequence of and movement of the viewer and, the compression and overlapping of physical adjacencies. The curator is given not only a variety of size and proportion, but also the potential to effect cross-referencing views.

Placement of the public exterior stair activates and intensifies the zone between the Student Center and the north Promenade. The exterior stair brings one to the multi-purpose theater space and draws one to the third floor bridge. Passage to the third floor bridge affords glimpses into the large gallery space on the second floor. One can access Departmental classrooms and studios now integrated, not separated from the institution of the Museum. The path continues across the gap back to the existing Art and Design Building. One surveys the reformed courtyard from above. The new Café and Bookstore activate the inner courtyard of the existing Art and Design Building as well as the north Promenade. Upon entering the Café, one is drawn from the Promenade into proximity of the Museum galleries, the theater and the main entrance to the existing Department building. The placement of the building creates more intimate, shaped, courtyard spaces. Massive cantilevers allow us to create a strong presence while respecting the boundaries of the existing Department Building footprint.







San Jose State University Museum of Art

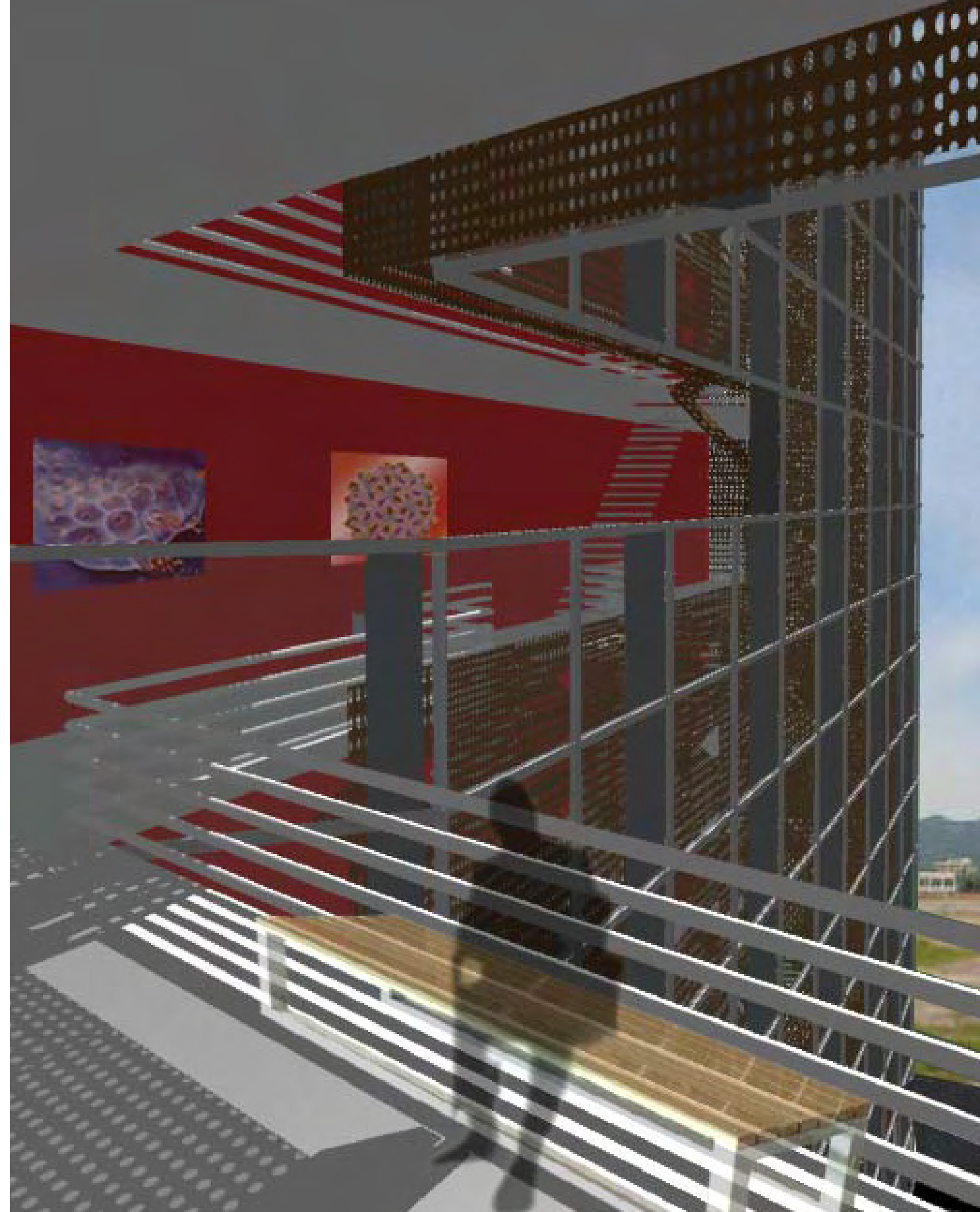
TAIWAN SCIENCE COMPLEX

Taiwan

Our proposal for the Centers for Disease Control develop a response to a wide range of functional requirements by expressing the scientific nature of disease, its physical and conceptual structures, and the research methodologies used to understand disease.

Four linear buildings provide increased surface area for day lighting in almost all program spaces. Sun screens and high performance glazing moderate heat gain. The first two levels house primarily Administrative, public service and emergency functions. Four towers emerge from each linear building to house increasing critical or toxic lab functions. Service cores centralize vertical circulation, mechanical chases, restrooms and emergency exhaust systems. From the main entry at the southeast corner, a large foyer welcomes the public. A grand stair leads to the Auditorium level. Parking is placed in two below grade levels, allowing access to the lower level auditorium and ground level foyer. At ground level, the outward flaring of the tall screen to the south acts as a vertical gateway as the entry becomes an extension of the greenway path.

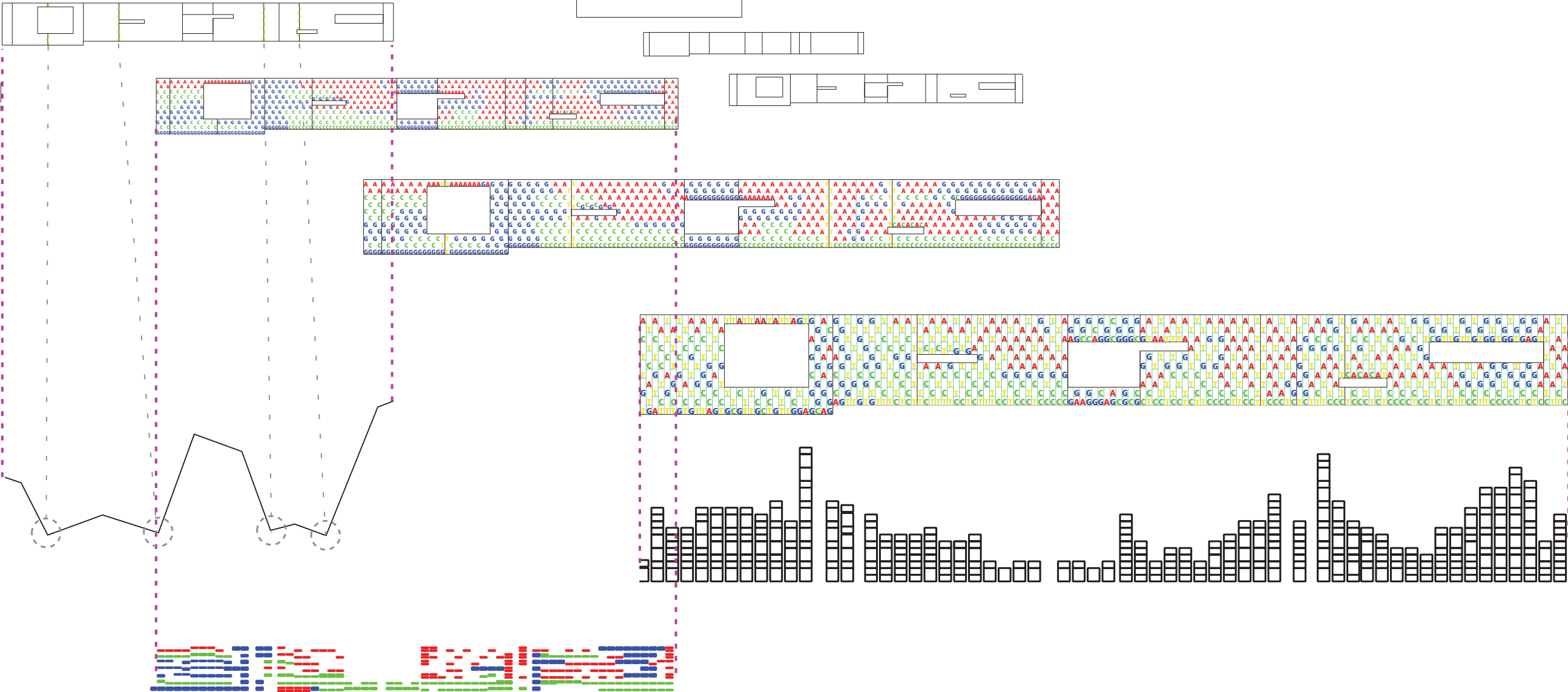
At the interactive, symbolic, expressive core of the project is a circulation screen bridging the long south east edge of the site. This screening element binds a horizontally and vertically weaving circulation spine, filtering and controlling degrees of public and private access. Visitors coming to the Center will be crucial to its success. From private companies, to the academic community and general public, various degrees of access will be allowed. More importantly, the screen and corridors which branch off form an intriguing path to be explored and, instill a sense of transparency to the work at the Complex. At key moments, corridor paths penetrate the cell wall of the linear buildings to allow deeper views into specified labs at different levels. As per the program, the public journey culminates in a view of the BSL-3 lab at the top of a tower. At the same time, scientists and administrators are able to control degrees of access into the deep layout perpendicular to the main passages as well as enjoy informal meetings and breaks at the peripheral screen spaces.

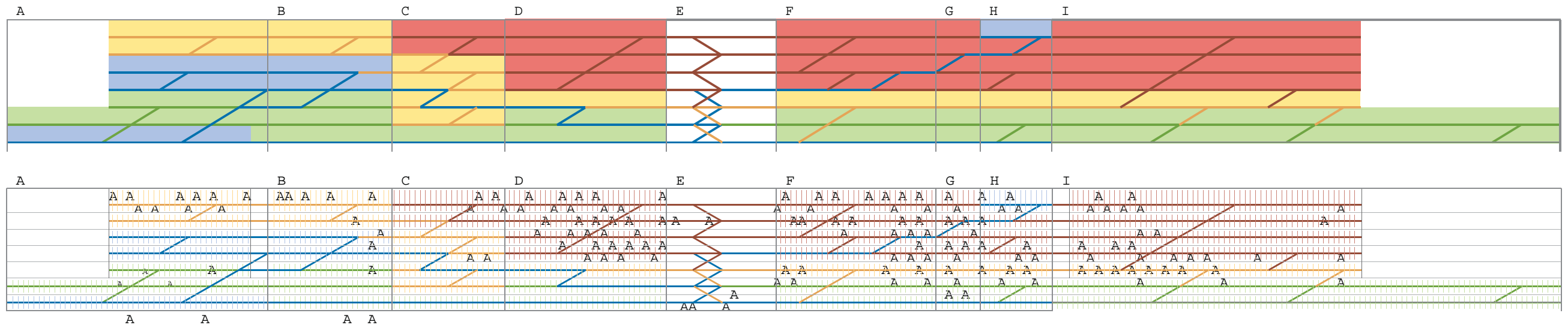
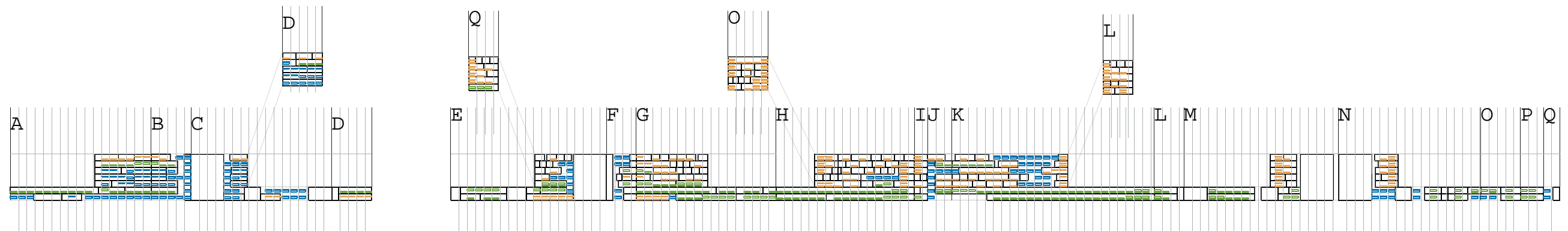


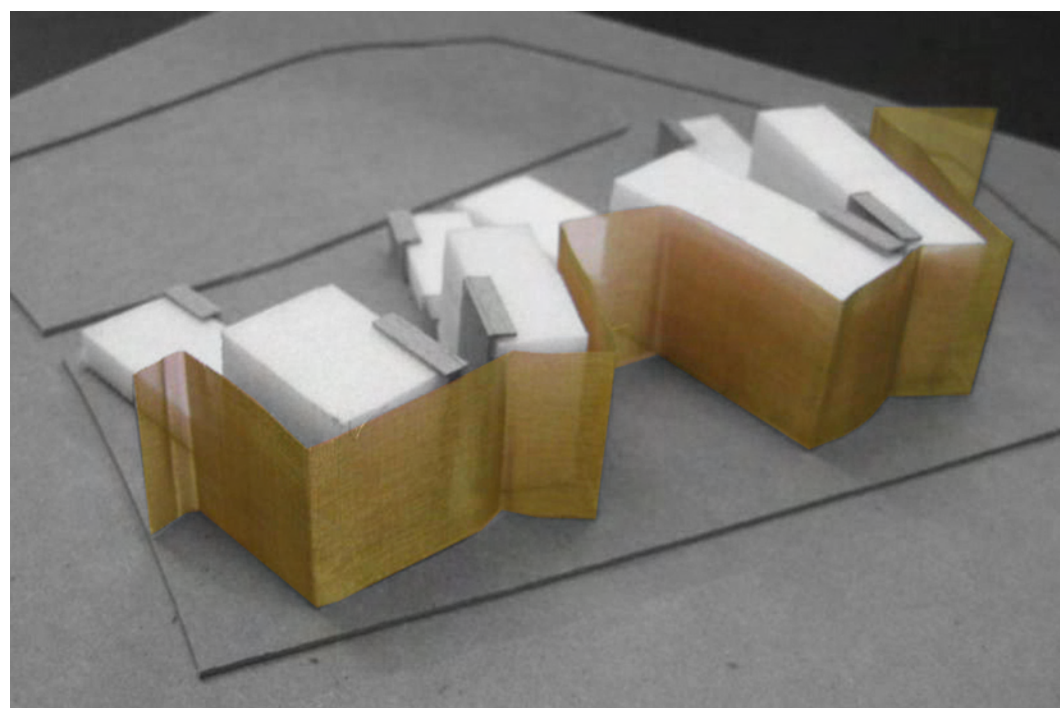
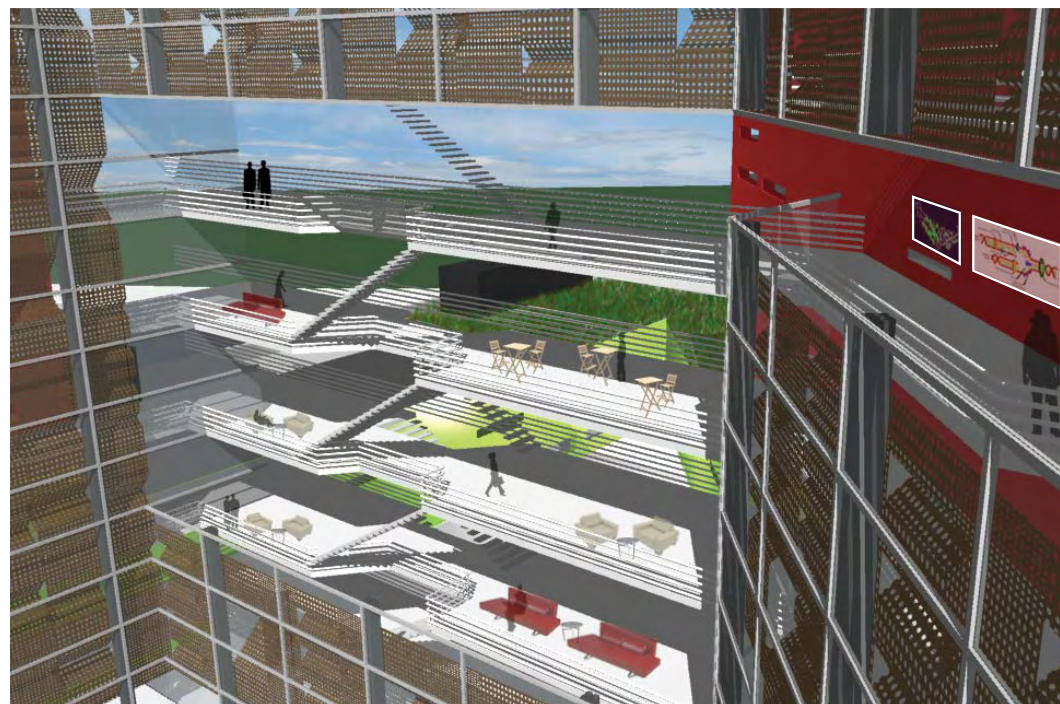


Four types of screen modules , (A, T, C, & G parallel the building blocks of DNA), containing varying densities of evenly staggered hole patterns, varying in depth and interval express layers of function, circulation, public and private. The screens are made of bamboo plywood; inexpensive, highly sustainable and wonderfully tactile. The outer layer is a graceful curtain wall. Large openings in the long screen provide outdoor terraces and views to the mountains beyond. They also reveal the color coded ceramic interior panels which replace the cement boards when the linear buildings come under the cover and, adjacent to, the screen. The colors express the range and interweaving of program. Autos driving on the parkway and, pedestrians in the green belt coming from the train station or from the campus to the east, will see the tall, folded plates of bamboo behind the glass curtain wall. The large apertures then reveal the dense, complex and open nature of the work being done inside.

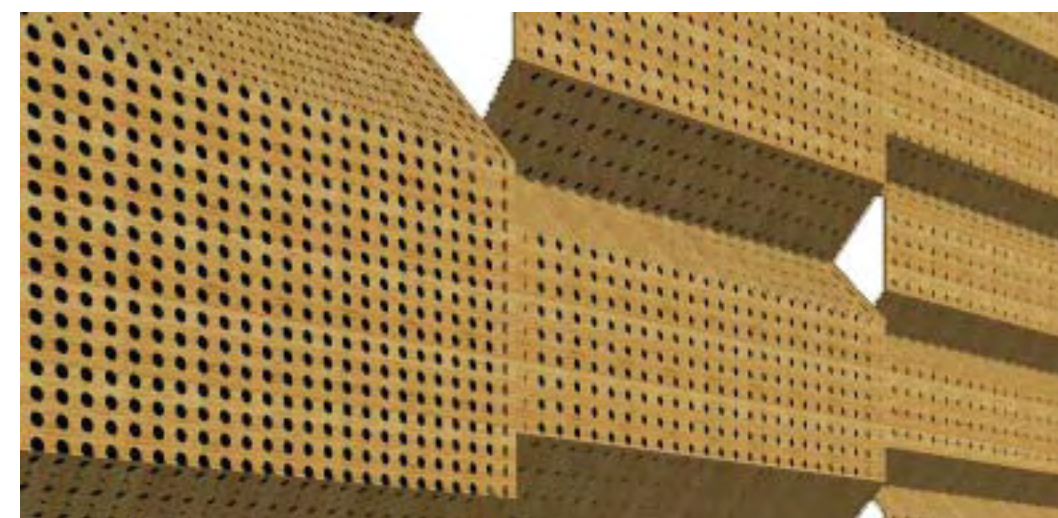


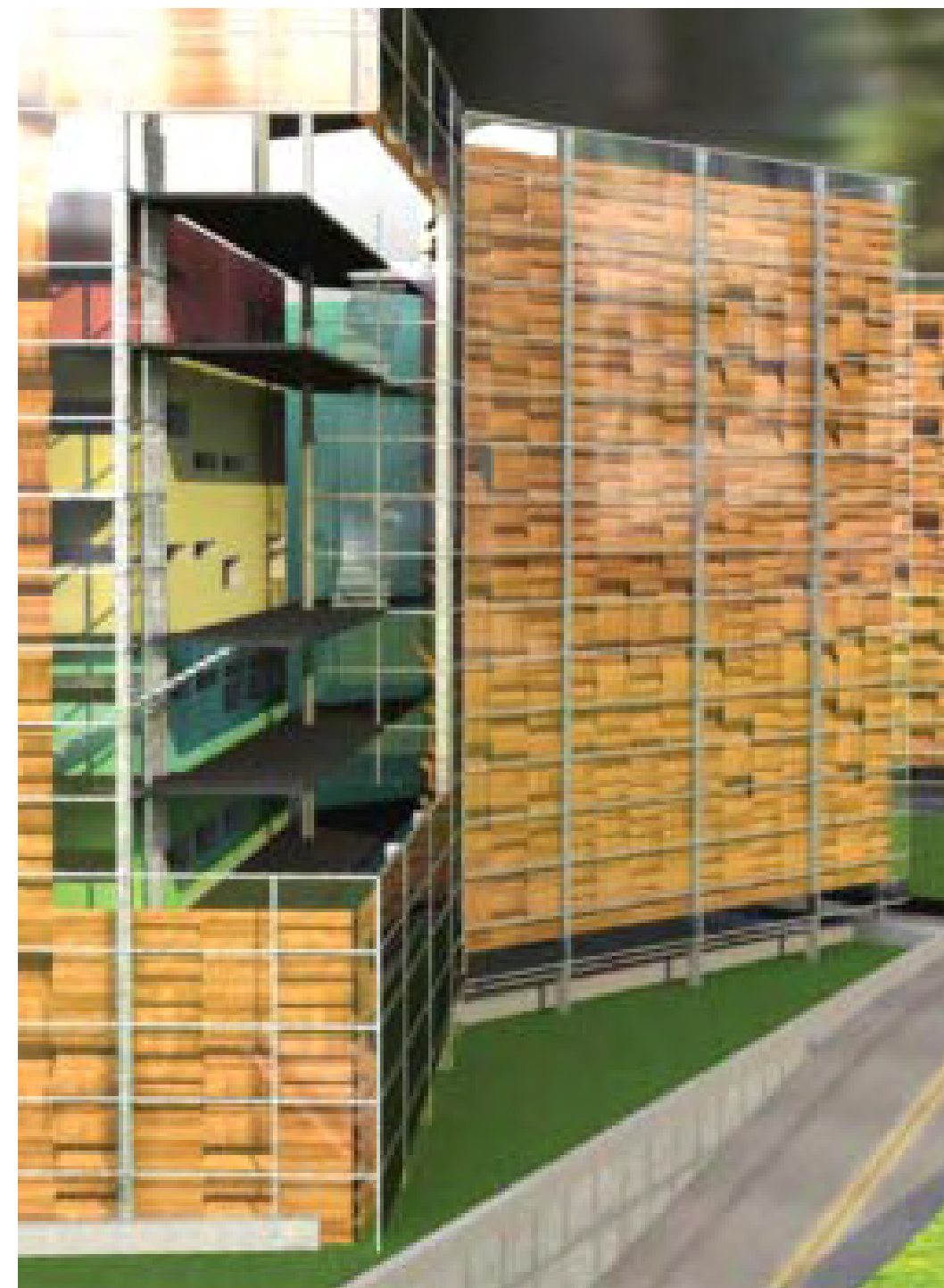
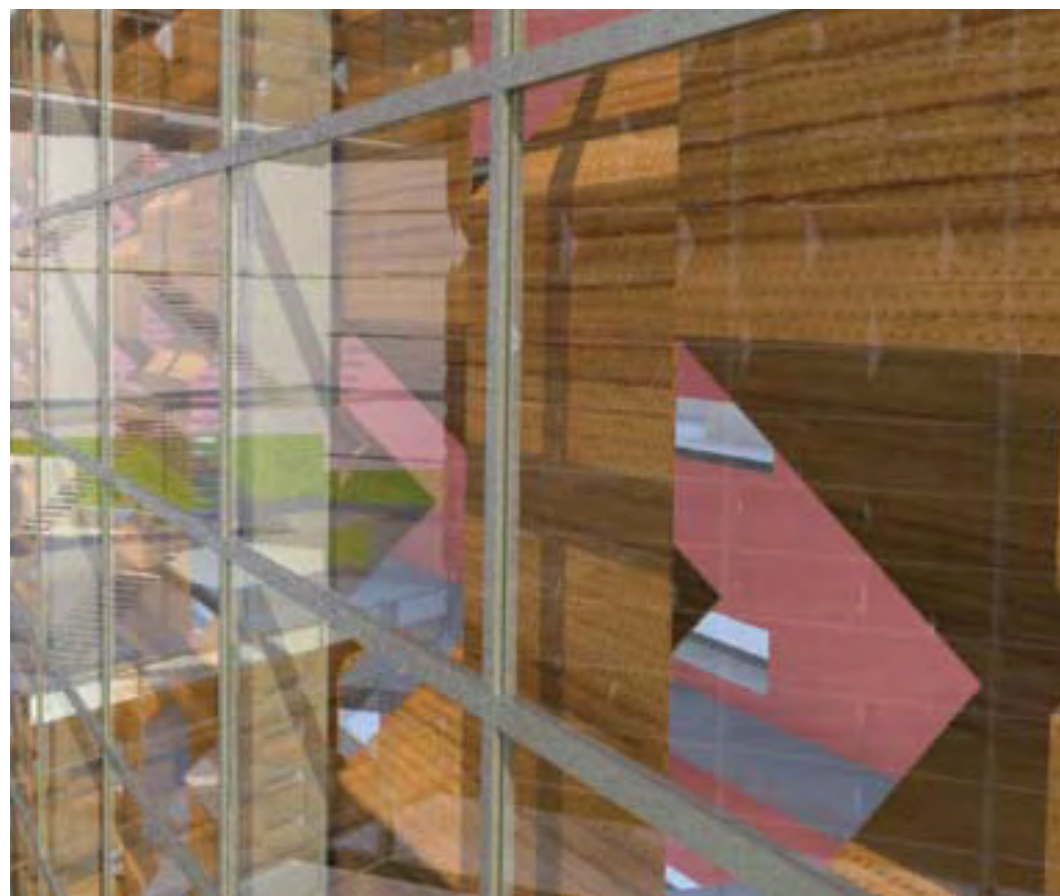






Physical Model





NEW YORK AFFORDABLE HOUSING CHALLENGE

New York

This Competition allowed us to explore the architectural expression of green building strategies; we pushed the boundaries of what we thought could be possible in terms of effectiveness and economy. Secondly, we tried to rethink the idea of urban infill. Each housing unit has a sweeping form to allow for light and air, for multiple units within the confines of a typical NYC lot. As we recognized the vacancy of lots is never regular, the form of the module allowed for varying types of urban block repair, as appropriate to the community and social fabric. Modules could be placed like individual row houses, or configured to form street side entry courts, rear courtyards or, multiple variations within the same block to provide formal variety within the strictly established grid of the City.

Introduction: Premises and Our positions:

a. The long-term view of Affordability places sustainability and reduced energy consumption ahead of initial Construction Cost. In view of the history of public housing, here and abroad, cases of relative high and low public investment, we question low initial construction cost and maximizing land use as primary criteria.

b. Being Green is not only the sustainability of materials, method of assembly and energy consumption but also, simply integrating living, leafy greens in an architectural manner.

c. We propose a lower density of smaller units as the most viable Community building block of affordable housing. The footprint allows for more small units to have light and air.

d. We recognize increasing Parks and Greenspace is economically and politically difficult. Opening of the lot footprint and making the green-wall inherent to the Pilot typology advocates for a restoration of balance in the environment by forcefully integrating natural flora with the built Urban fabric.

e. A modular exterior skin is used for three basic types:

a. I. An Adaptive Solar Facade;

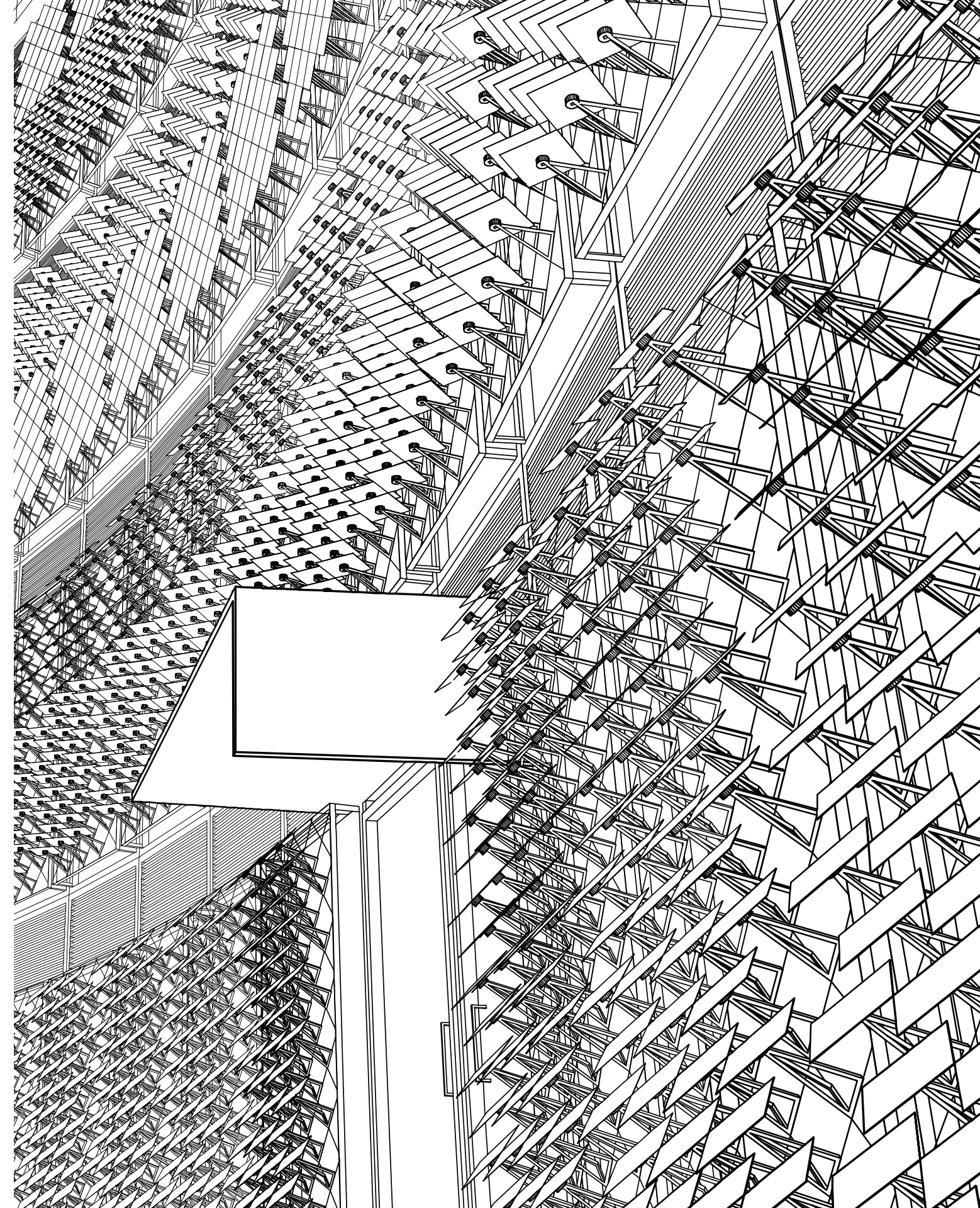
b. II. Vertical green wall;

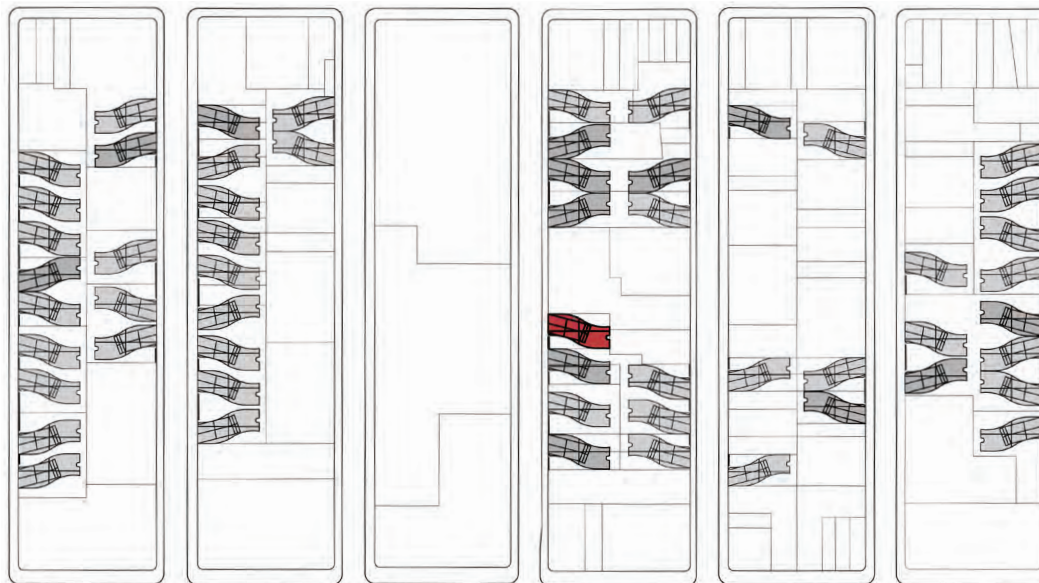
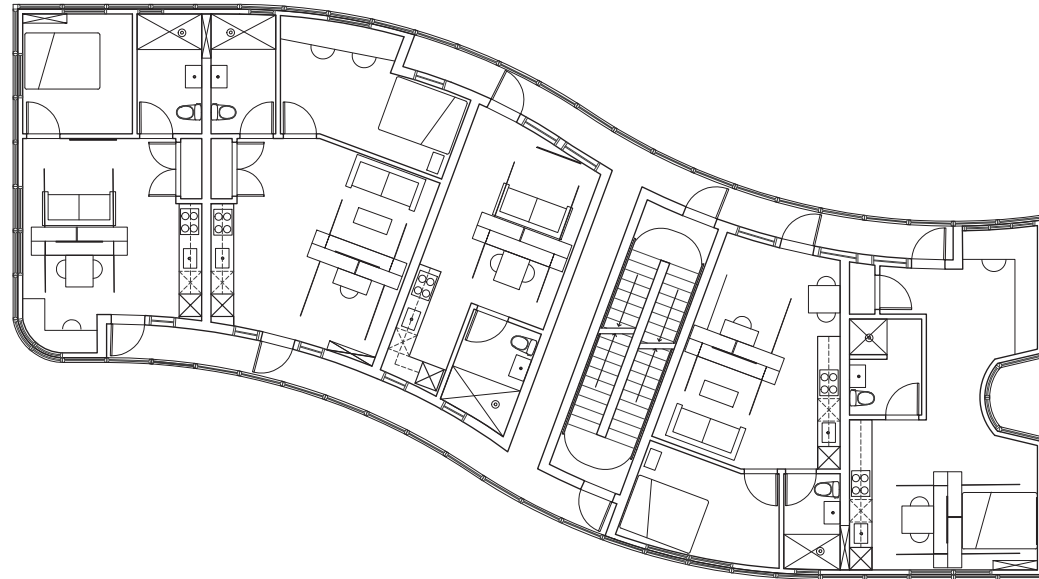
c. III. Solid and open brick masonry

f. A double skin system provides passive conditioning, healthy ventilation and greatly reduces energy consumption

g. Solar panels adjust dynamically to the sun, but also are user adjustable to provide views to the outside, daylight distribution and degrees of ventilation at high and low floor levels.

h. Already proven in small buildings in Manhattan, geothermal wells are proposed as standard issue to temper energy consumption.





Pilot Phase/ Early Phase/ Late Phase/ Late Phase- diagrams of hypothetical use and application

Non-Uniform Unit Modularity:

a. In the present moment, modularity no longer needs to be defined by identically sized and configured boxes. Current computation and automation allows for efficient variation of unit plan so long as materials, assemblies and critical components (windows, doors, hardware, cladding) are standardized. Our unit modules number less than 10, are re-configurable and are non-uniform pie segments of the curving footprint.

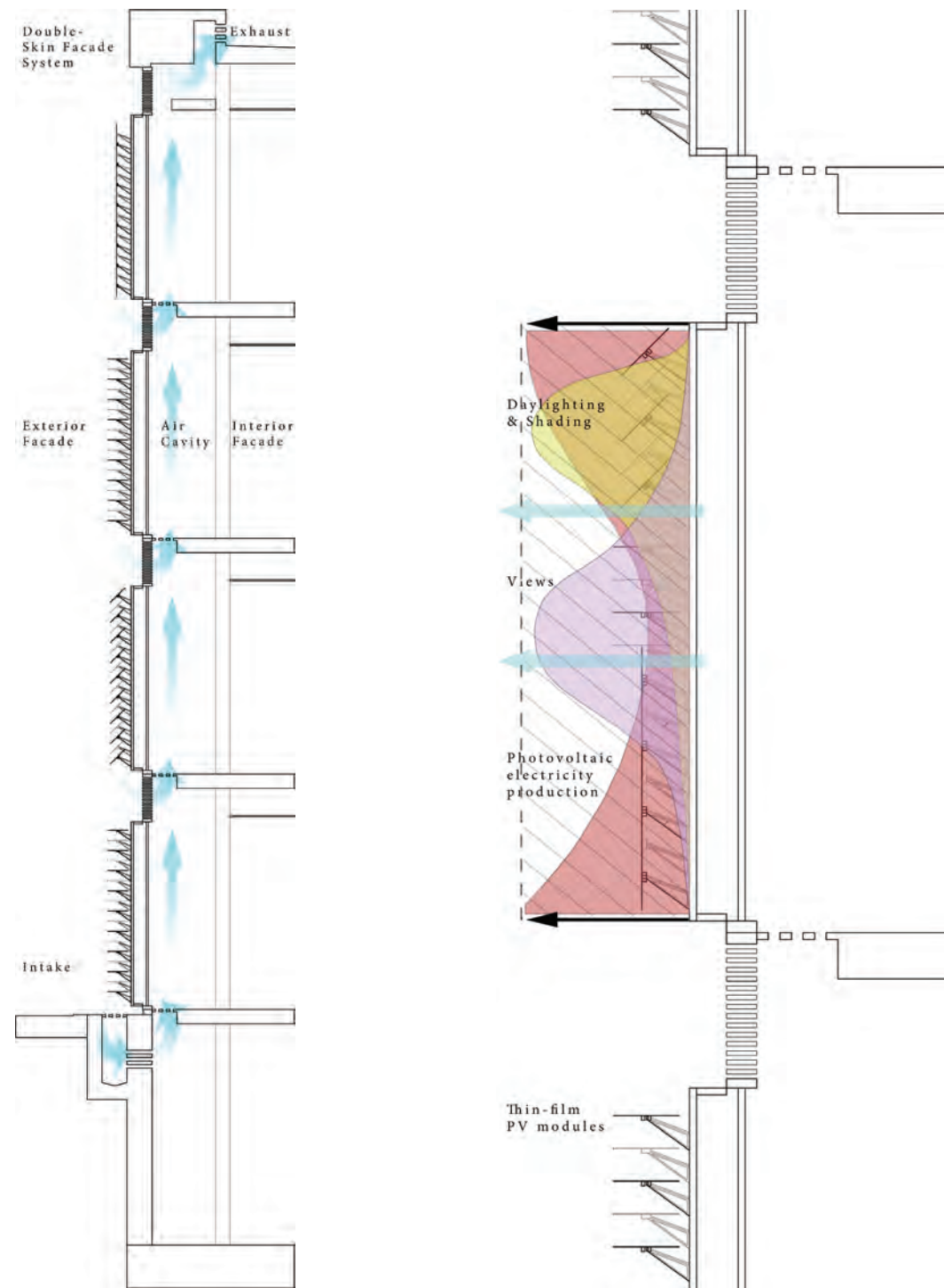
b. Inspired by so many micro units in Asia, the “Ori” furniture system here in the US, and even Ikea, the sliding “block” common to most units may be ordered finished as in the first three versions or, as an open steel frame for the user to insert any standard cabinet module, self-made object or, element with unique functionality to truly customize the environment. When moving, the next Occupant can easily disassemble and reconfigure. Heavy duty tracks may close with filler strips or, kept open to allow the active reconfiguration of the main open space for different activities.

c. As Occupants transition, units are designed to be combined or split, depending on the needs of the Occupant, Family, neighborhood or era.

Urban Modularity- Accepting the Present Day reality of the American City:

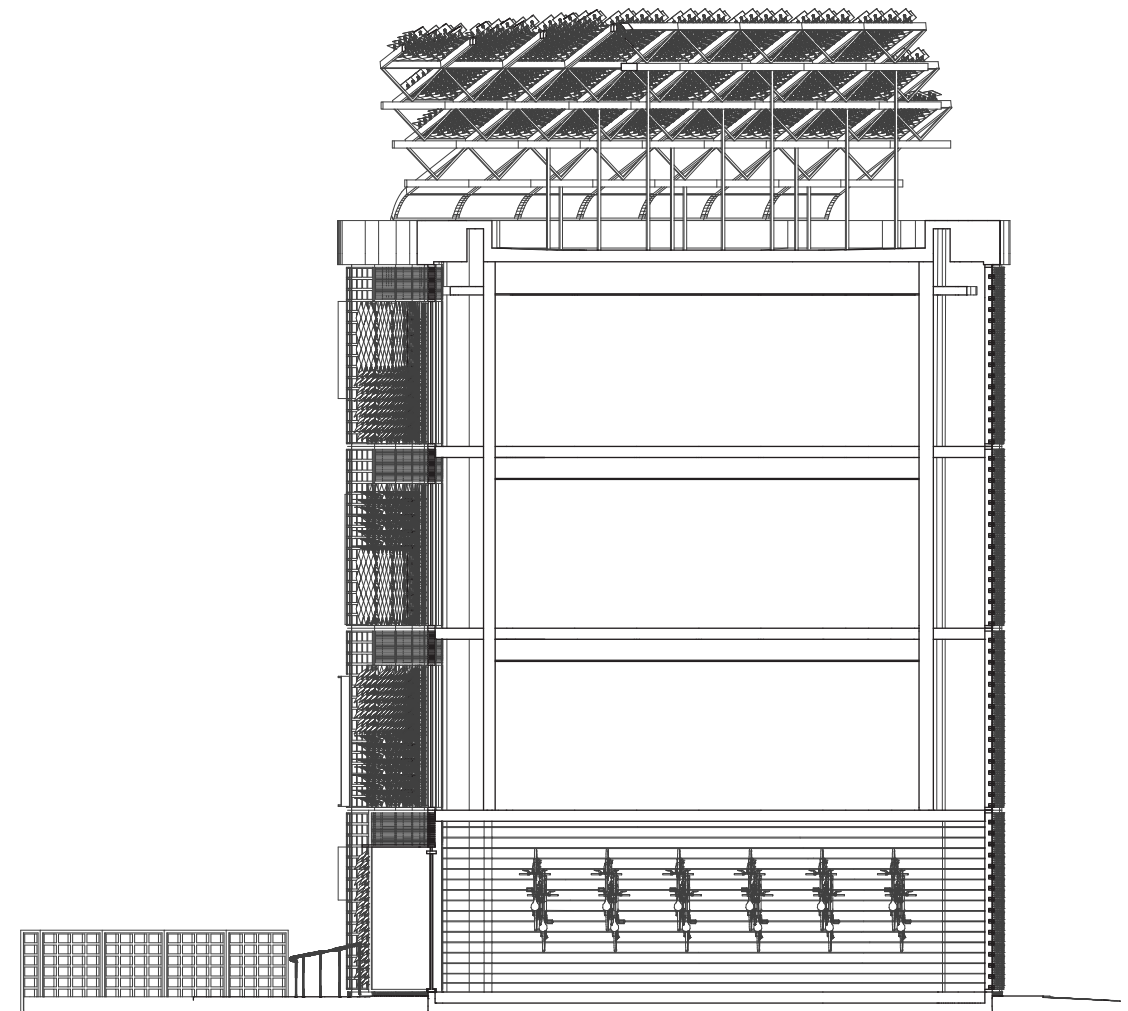
a. The basic morphology lends to the effective Urban restoration and repair of the:

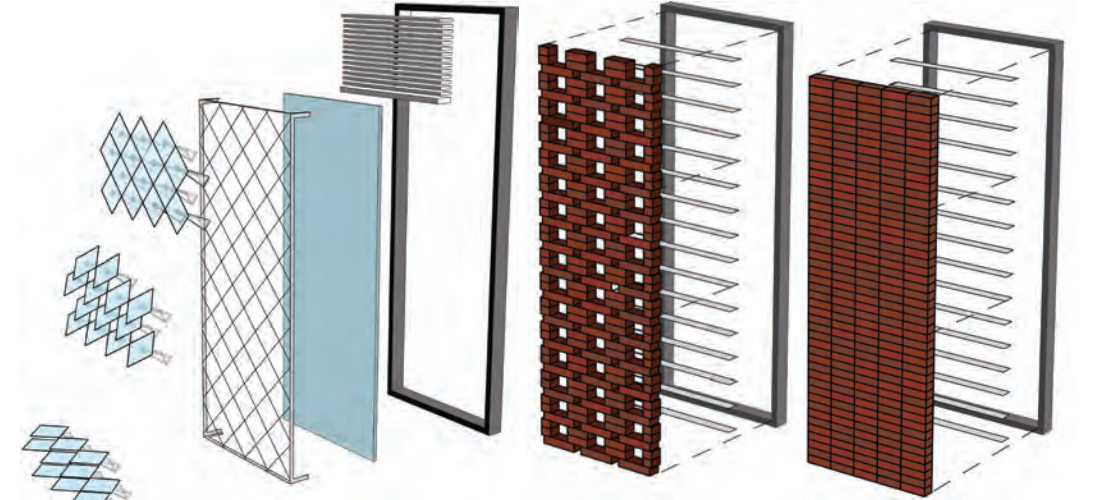
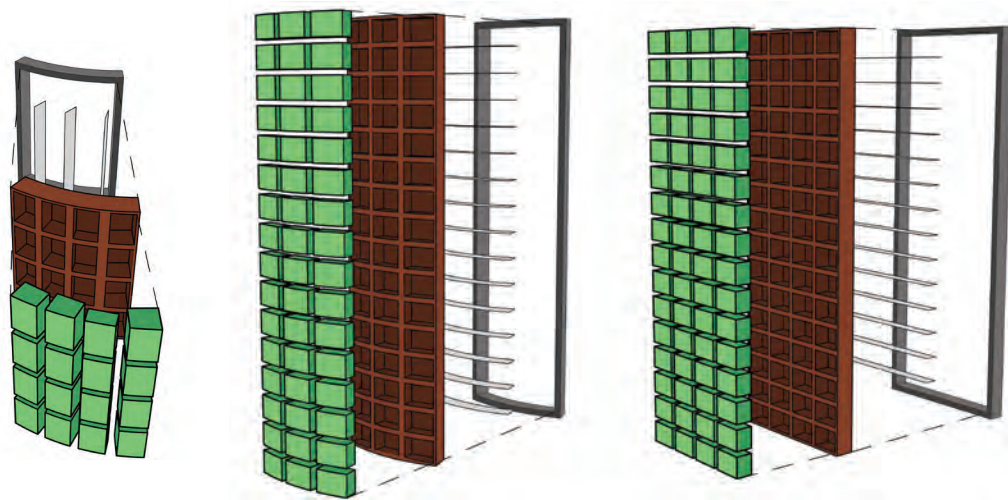
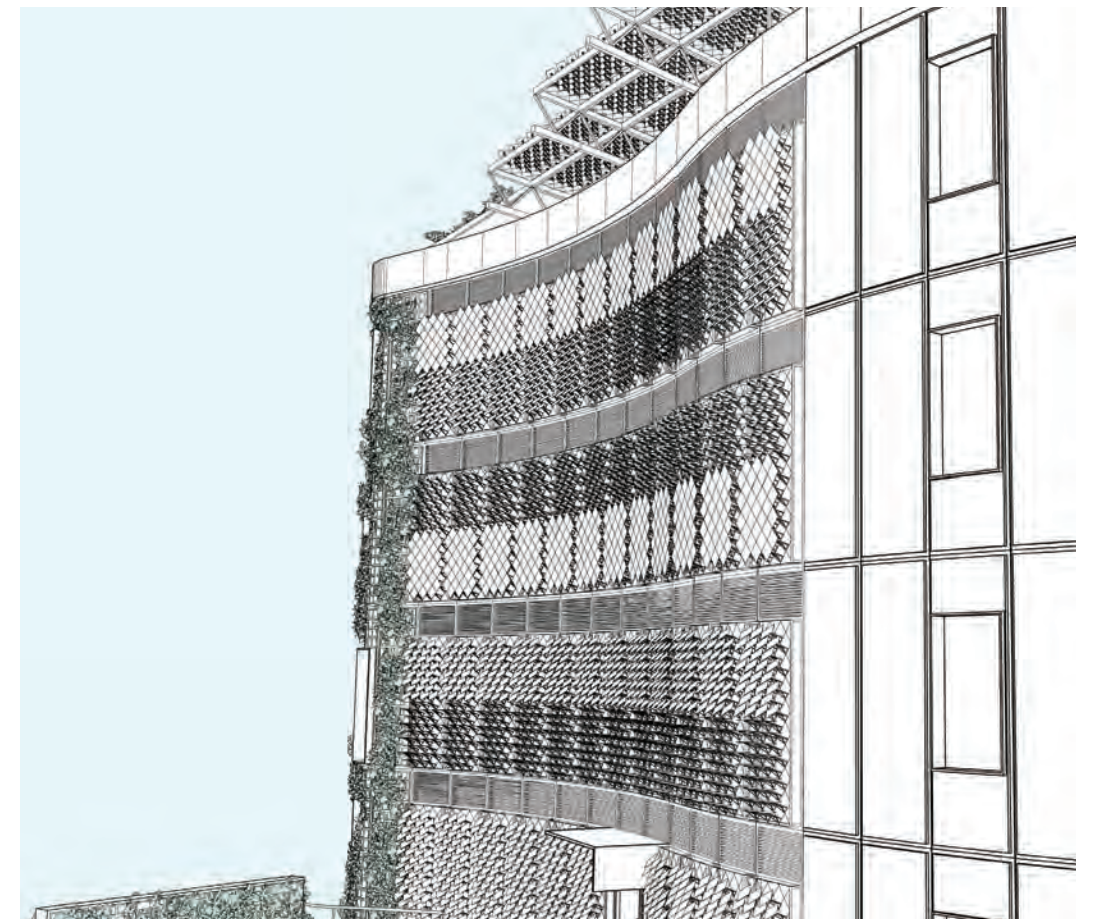
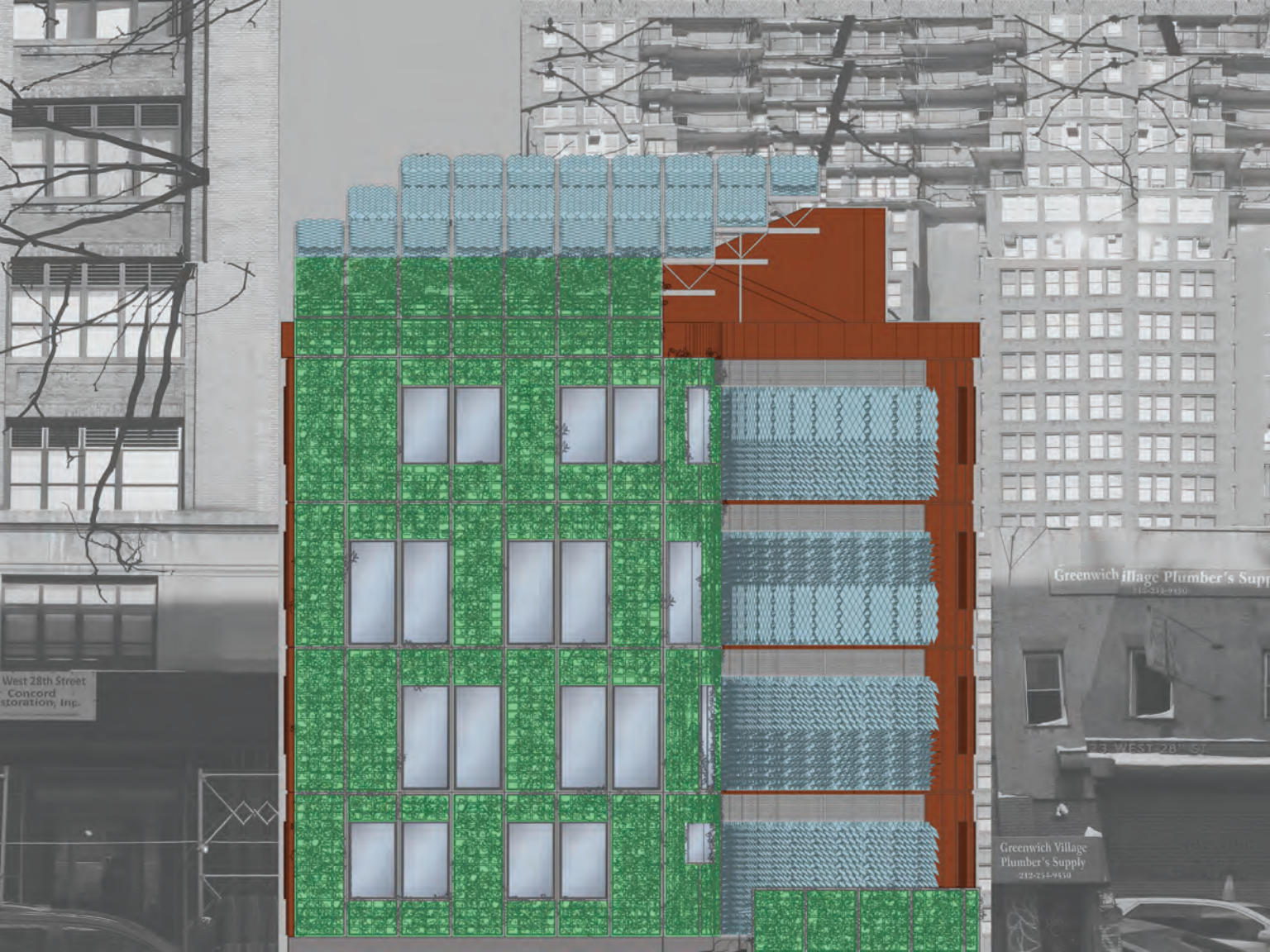
- a. 1) a single wide lot;
- b. 2) offset open lots
- c. 3) largely disrupted or dysfunctional City blocks.
- b. Whether isolated or incremental, sporadic or broadly reaching, the proposed typology acts in an urbanistically “modular” fashion.
- c. Intact City blocks can have minor breaks repaired. Desolate blocks can remake and define levels of autonomous properties or, degrees of communal space, defined by the adjacency of common courtyard/ garden areas formed; passage allowed or restricted and, cross block and street intervals formed.
- d. The proposed typology responds to the scale, block, and building forms of New York City.

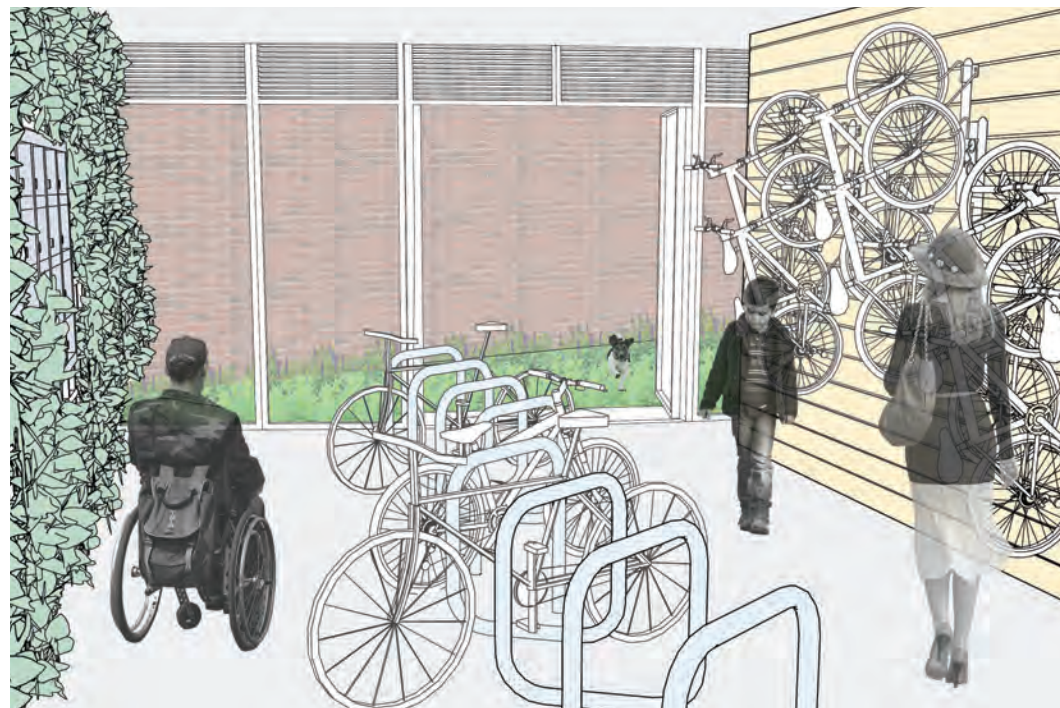
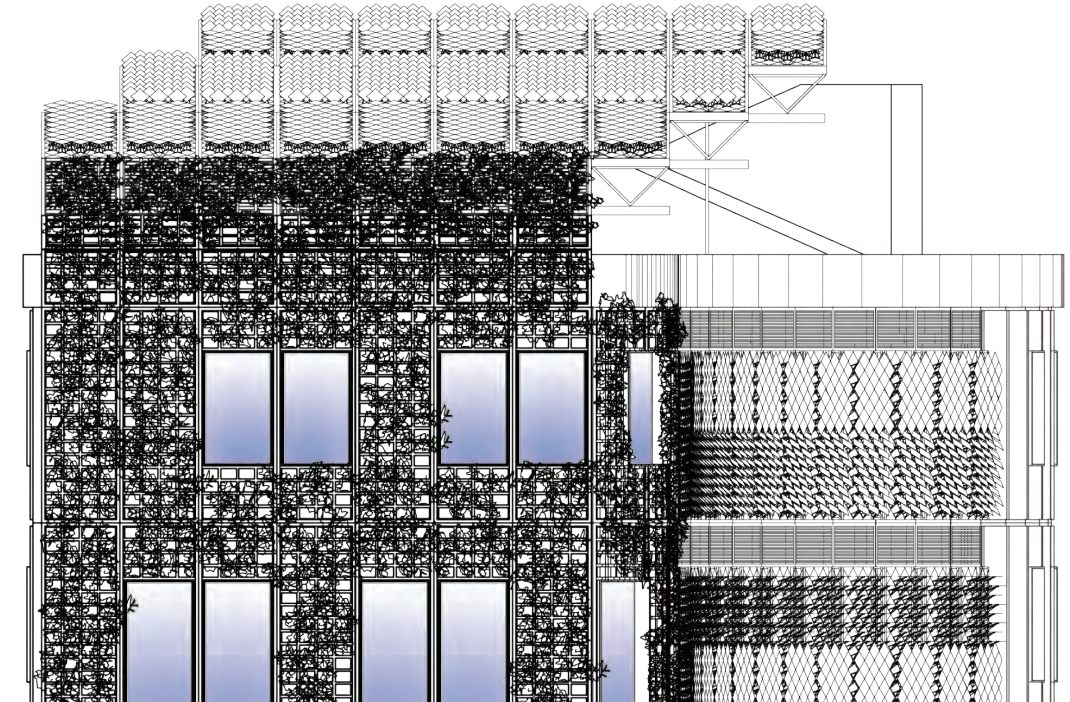
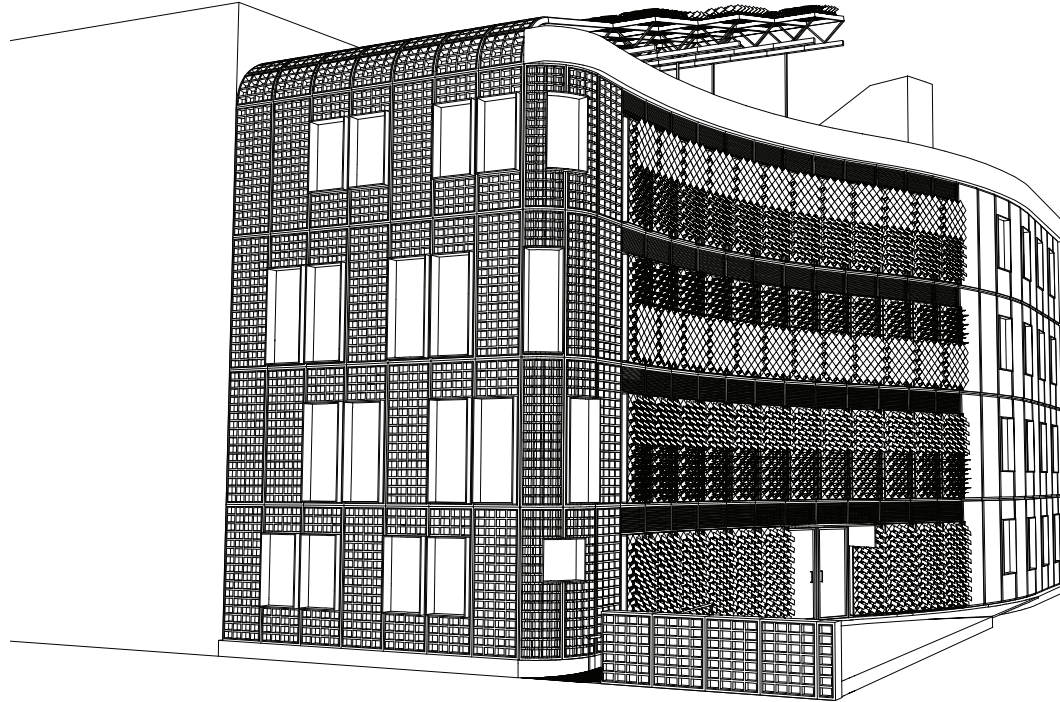


Technical and Construction Notes:

1. The façade mediates the environment between the exterior and interior.
2. Thin-film PV modules, such as Cu(InGa)Se (CIGS), unlike traditional modules have flexible, curved shapes in a very lightweight structure. The film can be of varying color and translucency. Thus, applications within a building envelope are now viable.
3. Modular honeycomb plant cells made of recycled plastics.
4. Thin-brick veneer solid panels acknowledge the contextual materiality while working within a more streamline prefabrication biased system.
5. Standard brick panels with open bond patterns use existing fabrics with new purposes- solar transmission.







THE EVENING LAND WINERY

Santa Barbara, California

The name of this winery comes from Greek mythology, a reference to Hesperia, the western land of calm, beauty, golden harvests, and sunsets. Protected from mortals by the three daughters of Atlas, the Hesperides, this land lies over the western seas and is unattainable by man.

This was the narrative starting point in our study of a 500 acre site just north of Santa Barbara, less than five miles from the Pacific. A narrow strip of land, steeply sloping north possesses breathtaking views in every direction, 360 degrees. We felt the immense scale of the valley and mountains would make almost any structure pale in comparison.

The scheme for the first building is perched at the edge of the western edge of the lower vineyard, on a very steep ridge. Approaching from the east, a large pool reflects the vast sky. A staircase descends into the center of the pool, mimicking the journeys of the ancient Greeks westward, across the sea in search of Hesperia, and in the case of ELV Winery, the perfect, but unattainable bottle of wine. At the bottom of the stair, doors lead into the barrel storage room. A sculptural screen on the west filters light for the winemakers during the day.

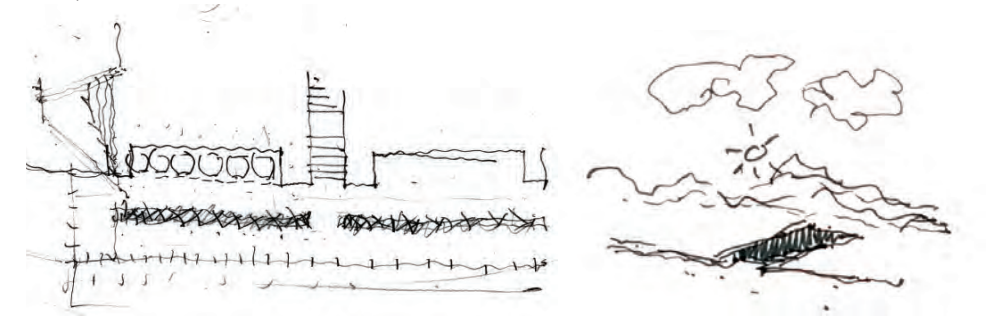
From the exterior, the screen forms allude to the golden harvests of Hesperia, the making of wine, and the preciousness of the barrels within. The building is also largely driven to be “green”. The placement on the ridge crest takes away little of the usable planting area. The minimal cuts into the ridge reinforce the slope and protect from erosion. The subterranean location reduces the cooling load, and thus energy consumption. In addition, the reflecting pond provides passive evaporative cooling. The final cooling component utilizes a geothermal cooling pump. The screen, developed in relation to the sun, reduces the need for artificial lighting during work hours. Two additional storage buildings and a wine production facility are planned for the future.

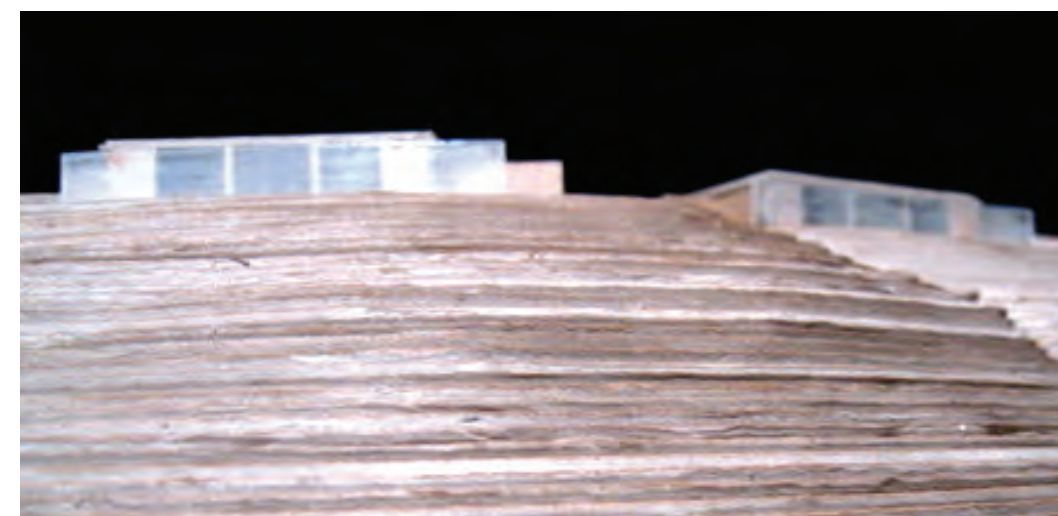
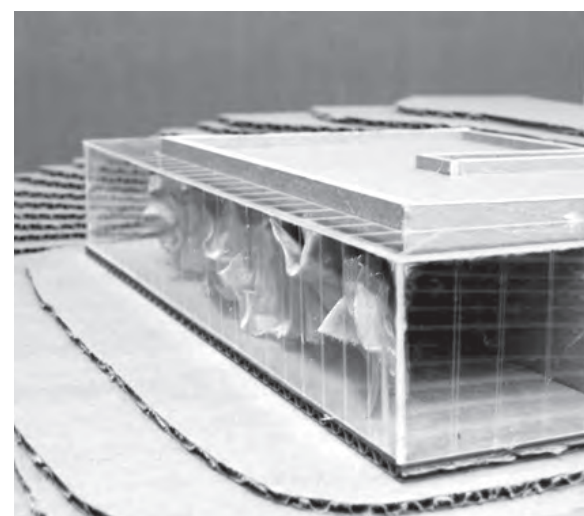
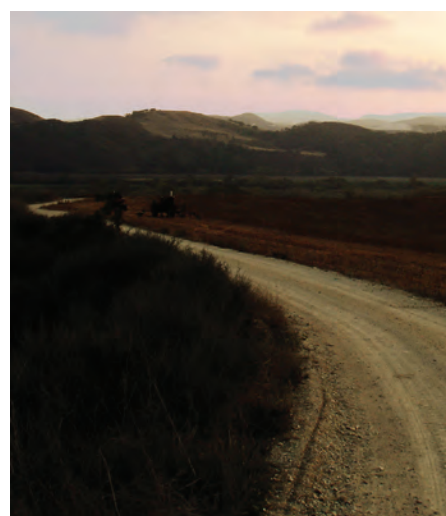
Functionally, the screens provide variable control over the amount of daylight entering the storage/ production room. They also protect the cellular polycarbonate walls from the prevalent western winds. On a

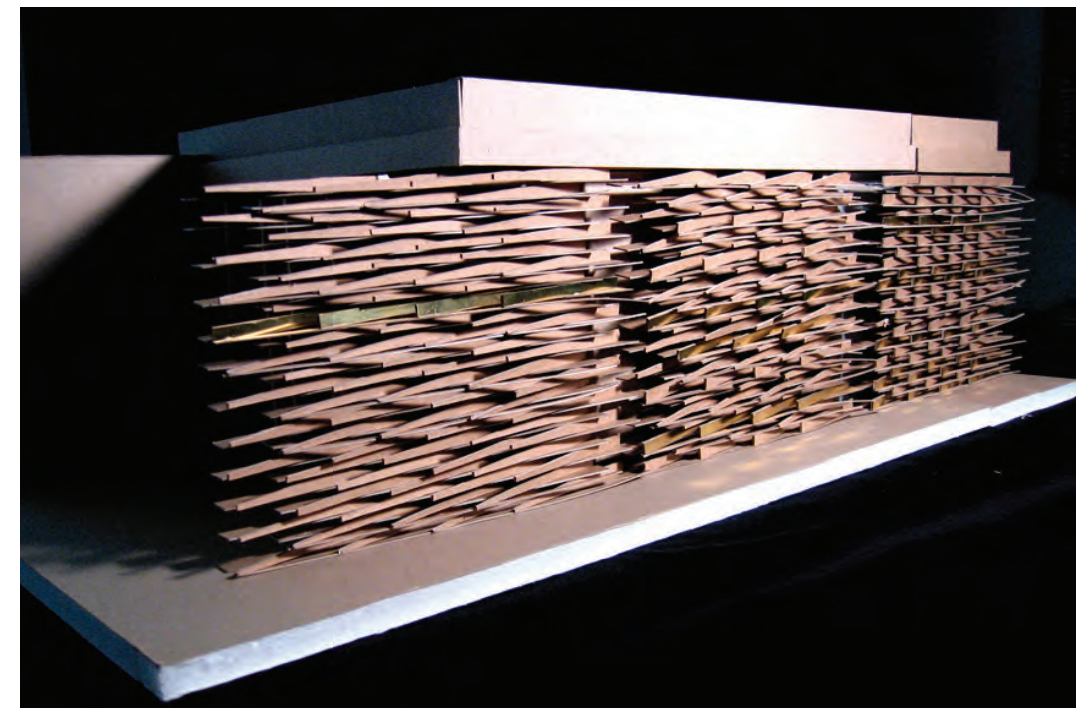
different level, the patterning allowed us to express a dimension of the site that cannot be seen. The abstraction of topographic mapping and the orientation of the three buildings were used to record specific aspects of the site that were more about our need for the abstraction of data than the experience of the location in understanding certain dimensions of the problem. Tools and sciences assist us to comprehend and manipulate site data, and thus project an architectural scheme. In the expression of the screen, we wanted to use this data of the site that is not readily seen. Thus, we sought to explore what the expression of ideas that are not obviously empirical would be in architectural terms.

Topographies and orientations are isolated, mapped, and rotated in order to form the base layer of data. The data is pixilated, and thus made more discreet. The final reductive step is to translate the pixilation into a matrix of four basic types. These types are correlated to four fin types. These four fins, made of wood and copper sheets, are the basic building blocks that are assembled to recreate the complexity or the original topographic mapping. The complexity of the site, seen in the vines, the mustard grasses and in all nature, is reduced by science and its artificial constructs to be studied and understood. These constructs allow us to partially comprehend nature, though in a form that is no longer directly empirical. The screen reflects the beauty of these constructs while also creating its own new, unique structure, complexity and experience.

This project received the Honor Award in Design by the New York chapter of the American Institute of Architects.







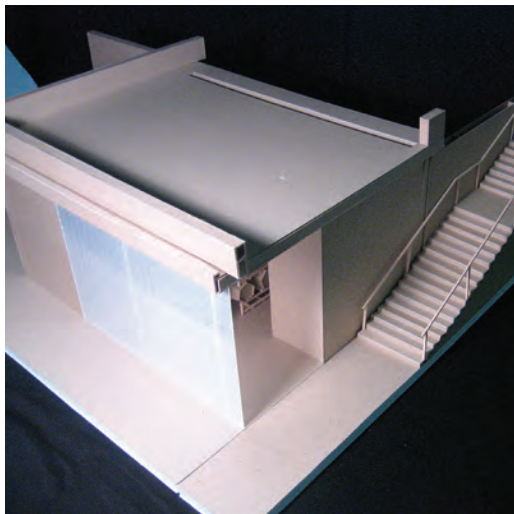
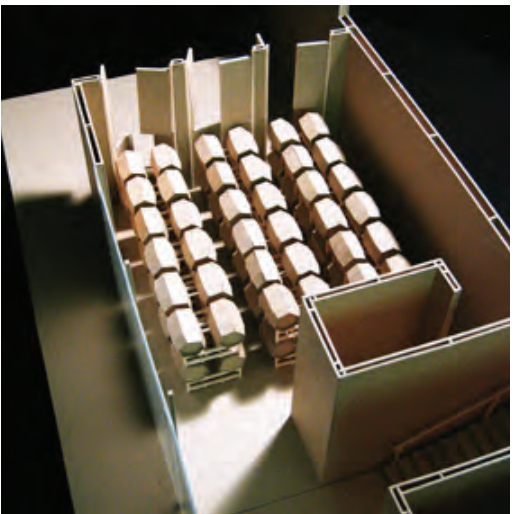
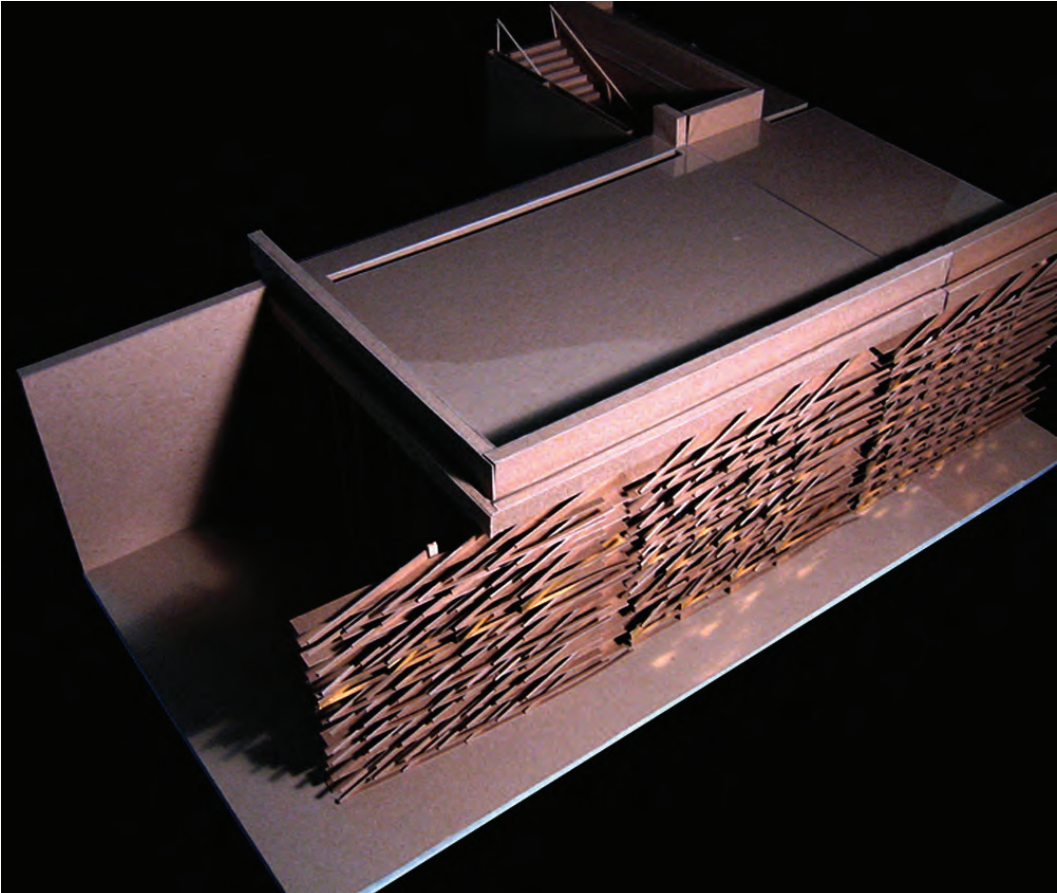
There was a profound gap between the sublime beauty of the site, bracing against the coastal wind, breathing the dark soil and, the abstract lines of precise topographic surveys, sun charts and even larger, the founder's mythic Greek tale of the Evening Land. For me, this project was able to synthesize into one the disparate elements of natural experience, Mythology and science with a coherence that only architecture could allow.

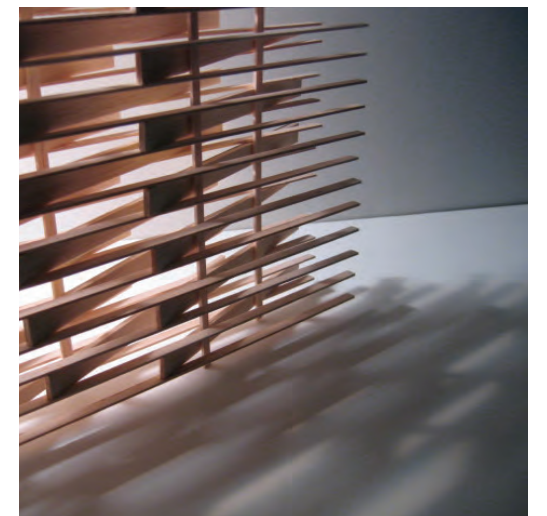
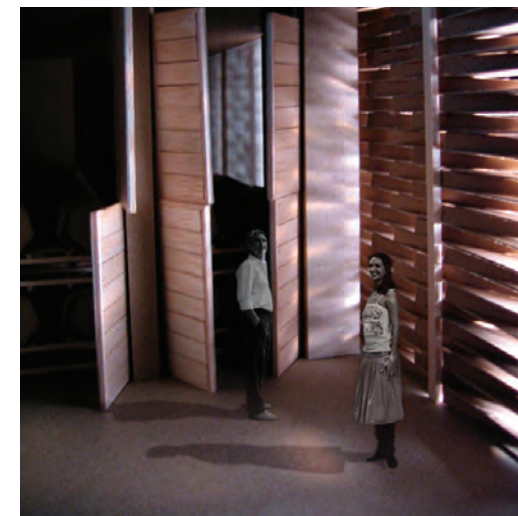
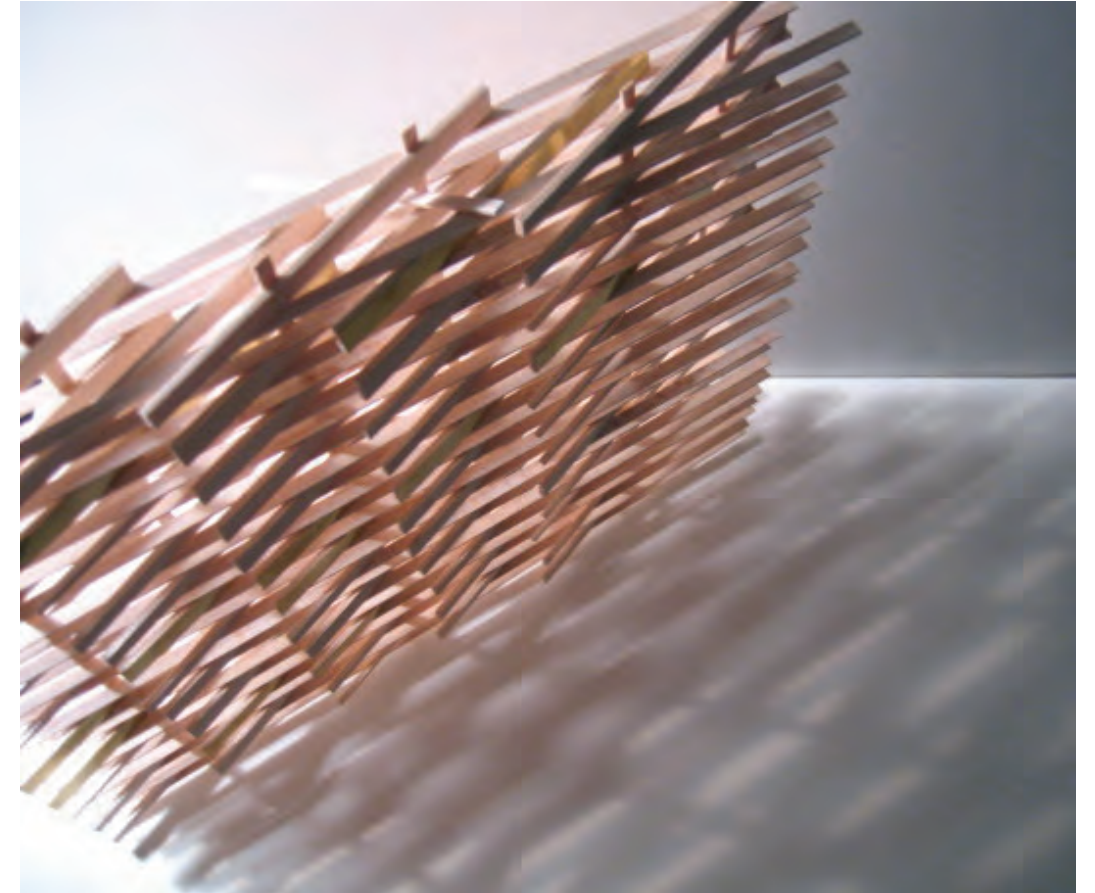
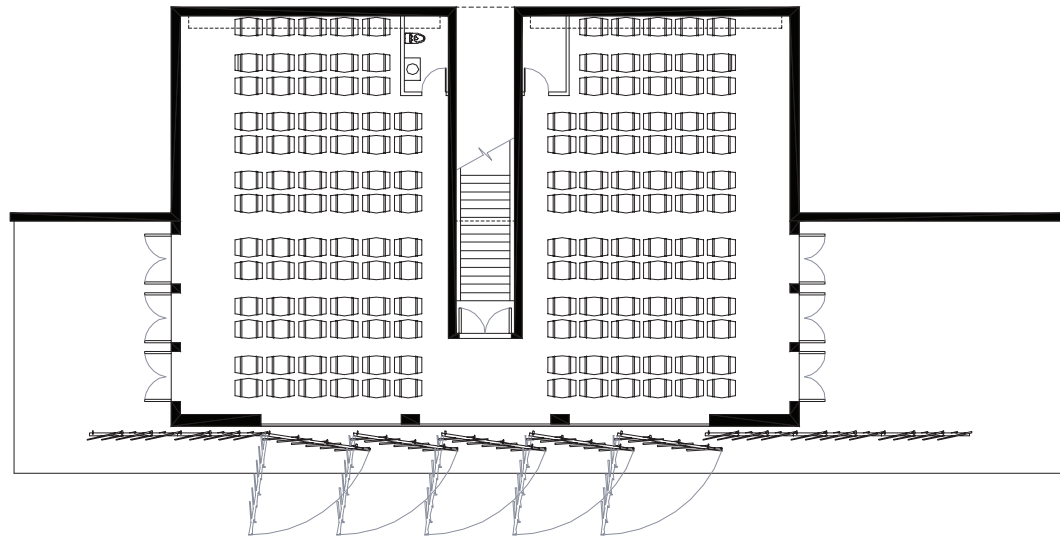
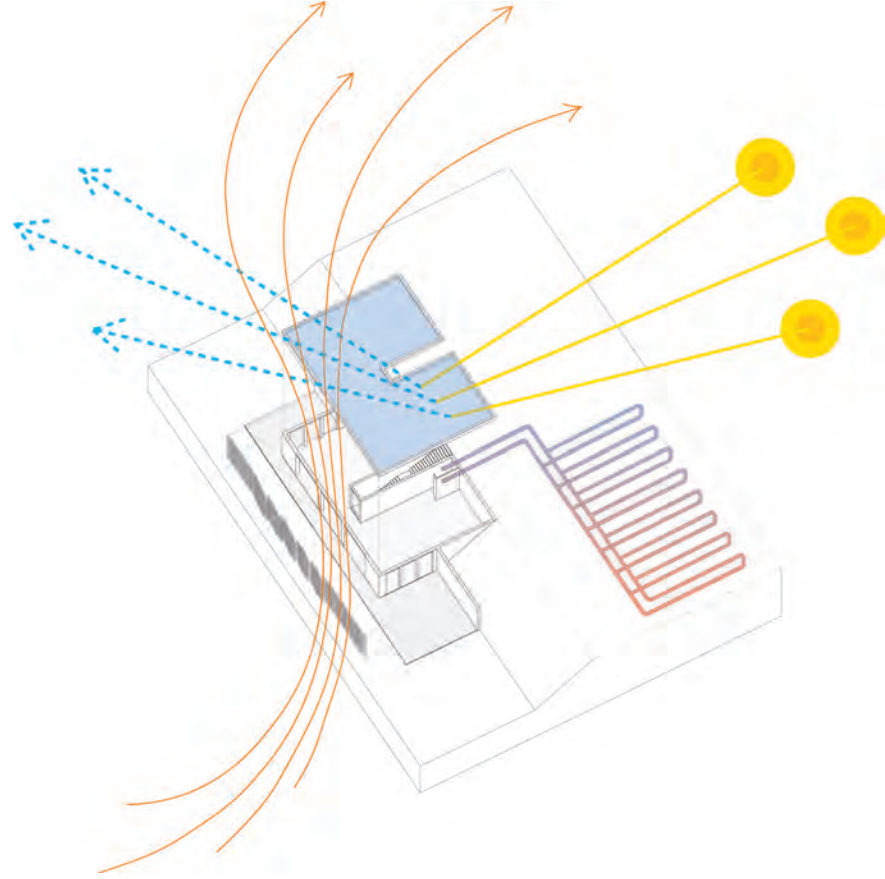


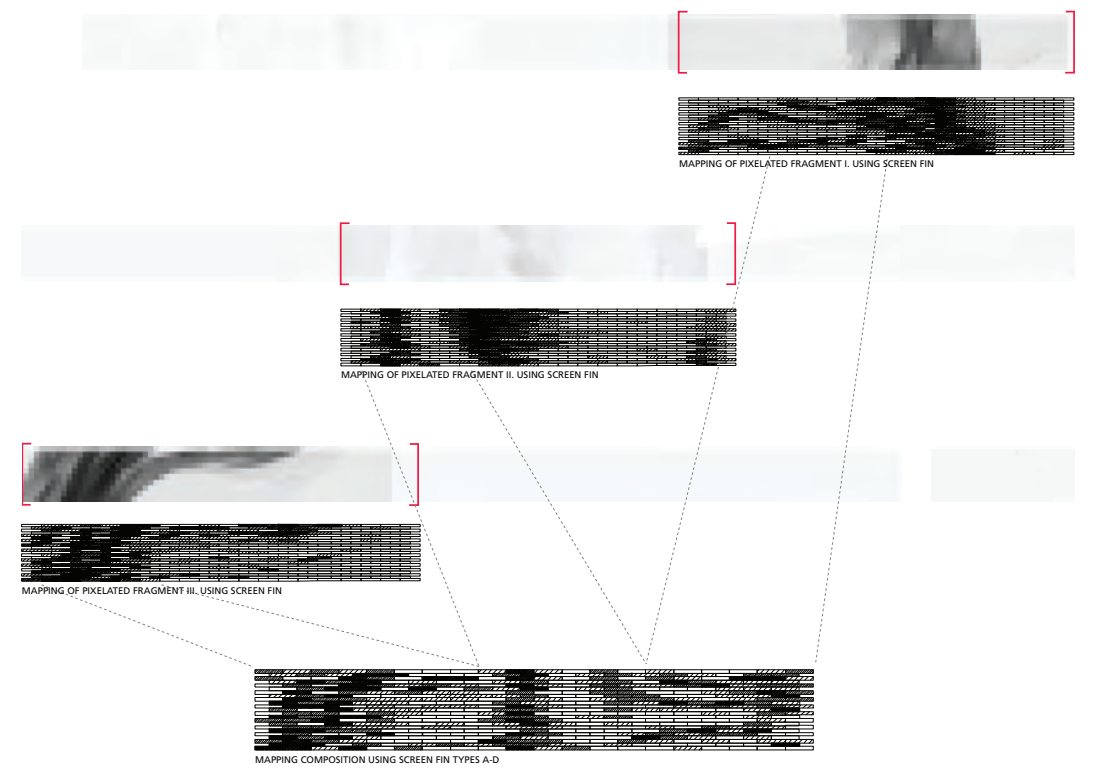
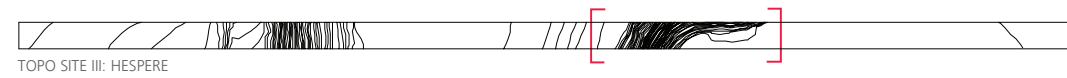
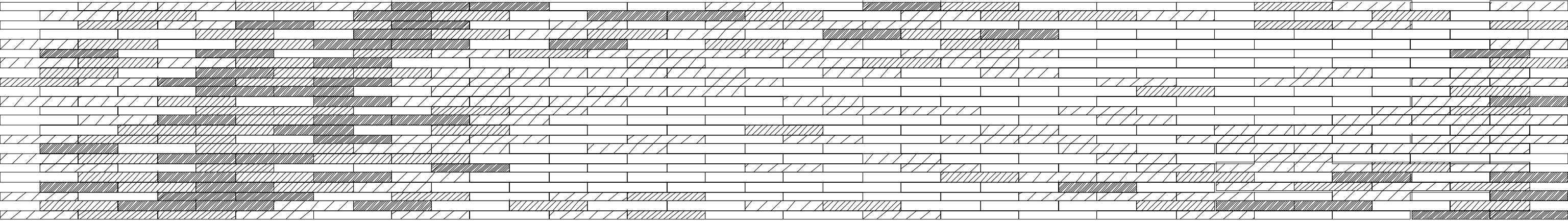
"Judged by this year's panel of eminent jurors, the award recipients were selected out of a record crop of 400 submissions."

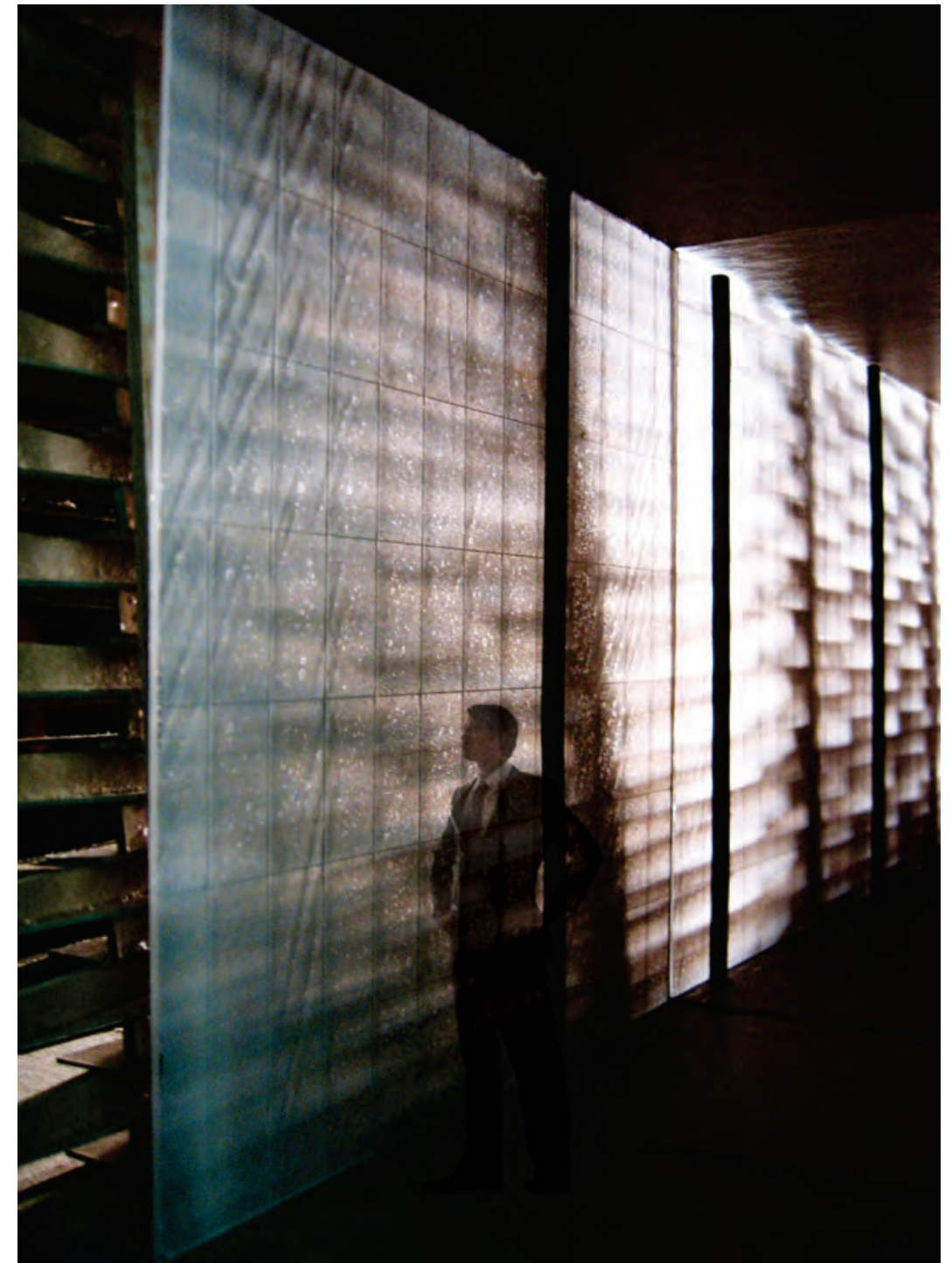
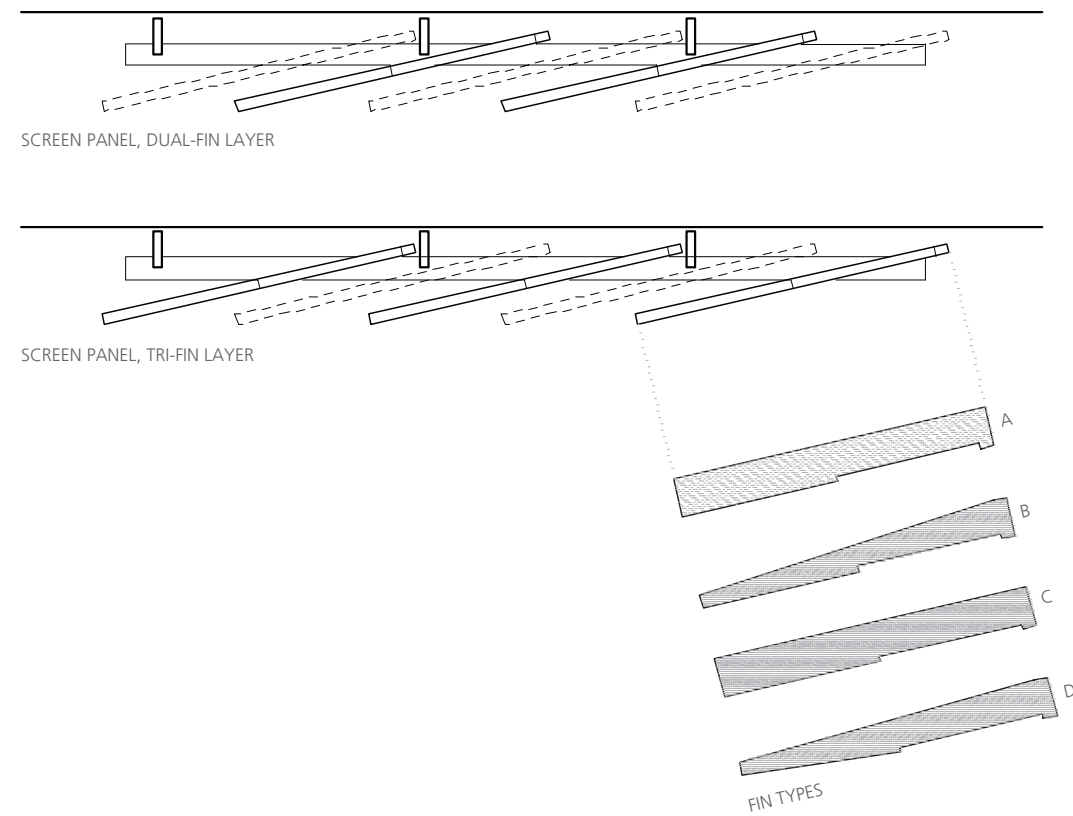
If the 2008 AIAANY Design Awards are a measure of what is currently pushing the envelope of design, then it is material, craft, and context that define the cutting-edge. Ecology, novelty, and layered complexity drove the Projects jury to select six Honor Award-winning submissions. They were looking for projects that transcended new technology, projects that did not just use technology to create spectacle (the project) communicates the in-depth research and methodology necessary to make the project successful.
(Center for Architecture, March 2008)

"There is an elegant play of scales contrasting austere with seductive simplicity. The project is meditative and stimulating, dexterous and innovative"
-Jury comments, Oculus, the AIA magazine









KIM CHONG HAK MUSEUM

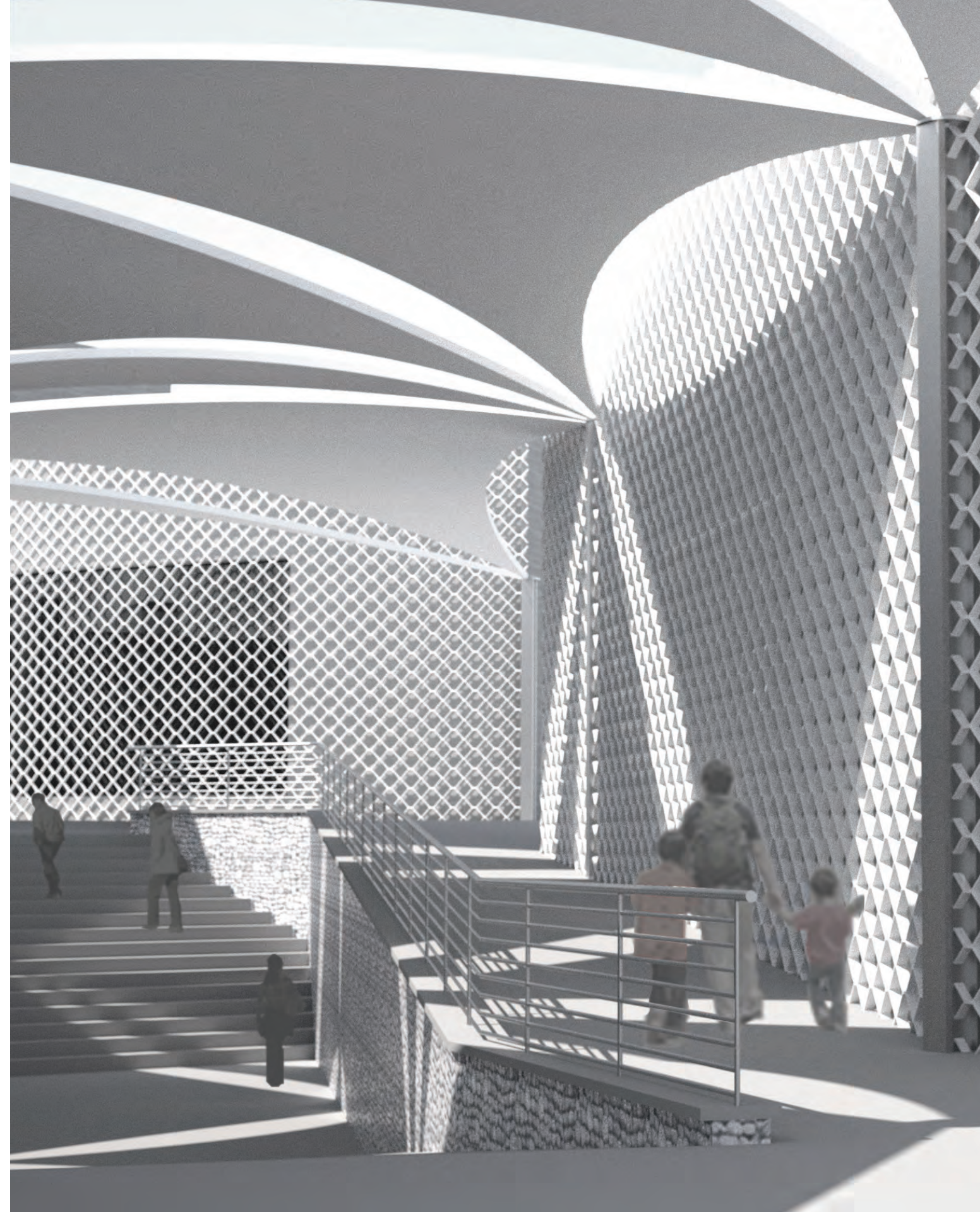
Sokcho, Korea

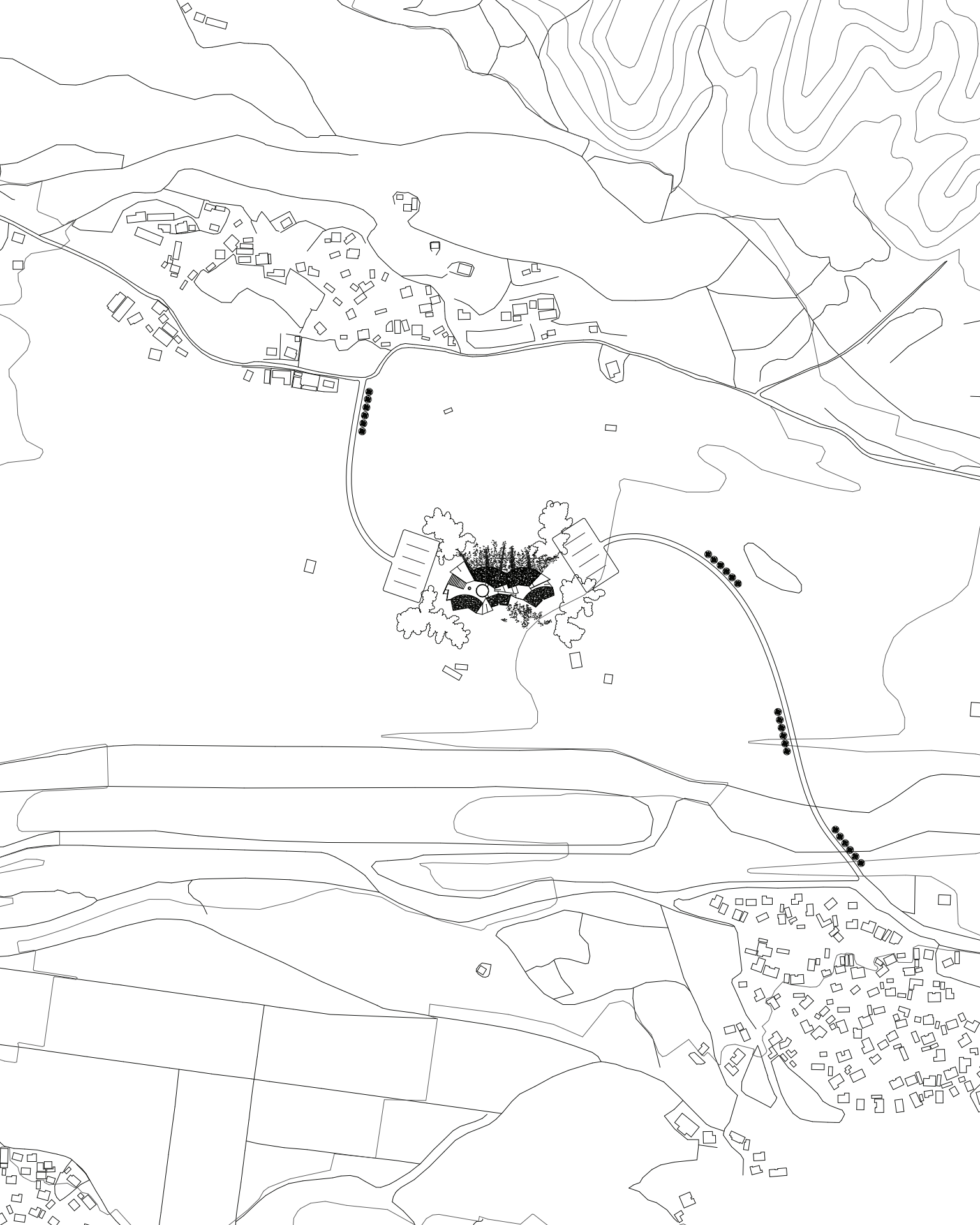
Kim's work lives in the rarified world of high art and, most in Sokcho do not know his paintings. In making the classrooms and special exhibition/ community meeting space flexible and open for public use, the Foundation hopes to simultaneously engage both worlds, nudge encounters of those who pilgrimage to see the paintings with, those who shared living on the land, air and sea that inspired the Artist.

In South Korea, so many small museums have failed the challenge to manage operating and energy costs. In form, sectional strategies were developed as much by the spatial progression of the visitor as, energy efficient siting and cladding. Material selection sought both the lowest embodied energy values and, the recollection of local textures and shapes.

In the Korean courtyard house typology, the core has an inward focus, yet is still open to the landscape. The male and female heads have separate chambers, with a distinct sequence of rooms, progressively varying in activity and value: mundane to sacred, coarse to delicate, Nature to abstraction. Asserting the permanence of this typology in Sokcho, progression thru the museum builds moments of juxtaposition, crossing and arrival, creating variations of space, light and tempo. Organized on a polar grid, the scheme provides both a definitive path and, possibilities for tangents.

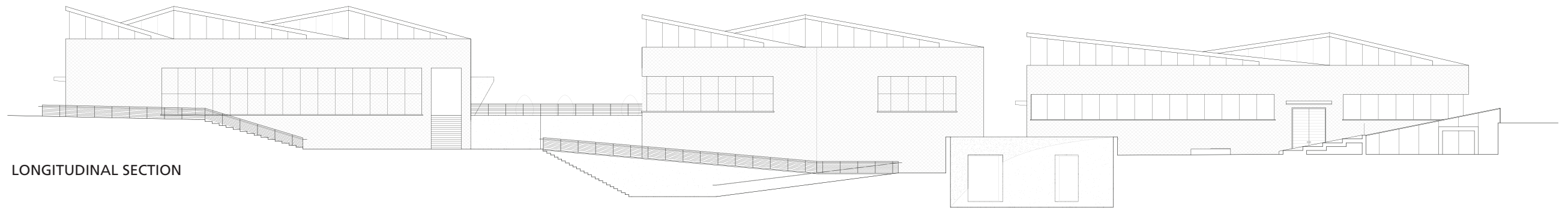
To minimize impact on the treasured Seoraksan landscape and, the Foundation's operating costs, environmental sensitivity, embodied carbon and, energy consumption were all critical considerations. Pushing the galleries below grade takes advantage of the earth's thermal mass, thus reducing heating and cooling loads in this seasonal climate. Daylighting is achieved by clerestories in the permanent galleries, and in the multi-purpose East Gallery, a light scoop washes the perimeter with indirect light. GFRC screens and canopies provide sun shading, while keeping fabrication and labor local.



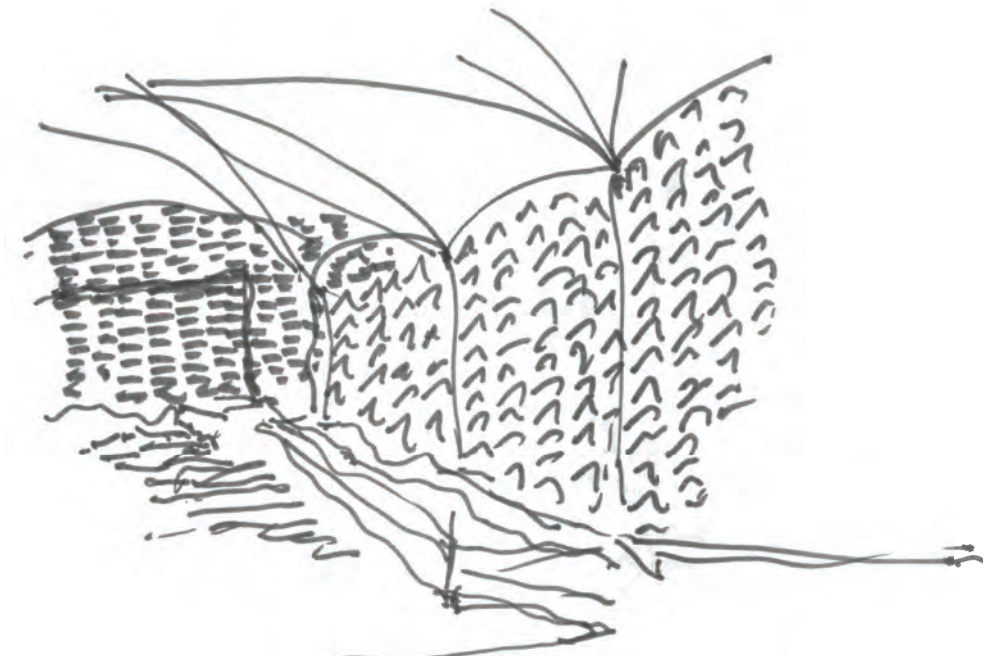
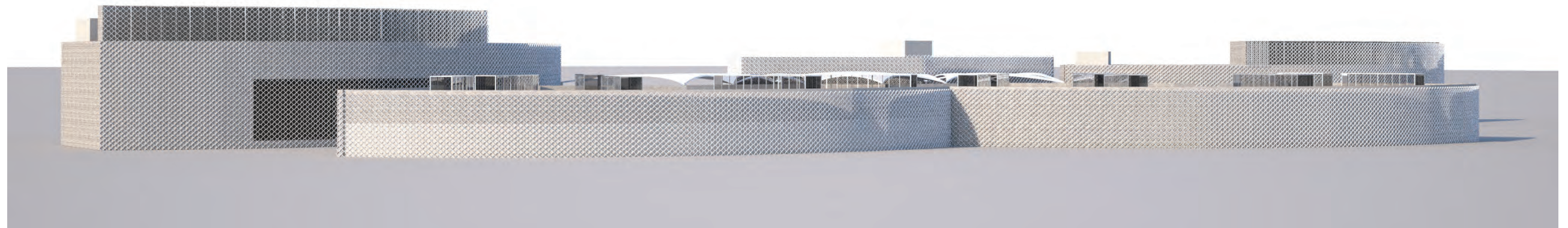


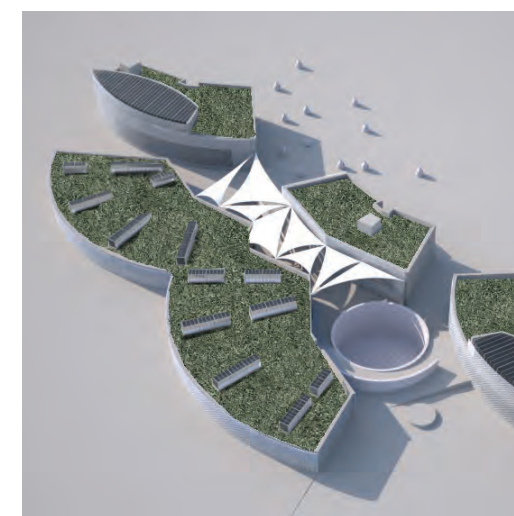
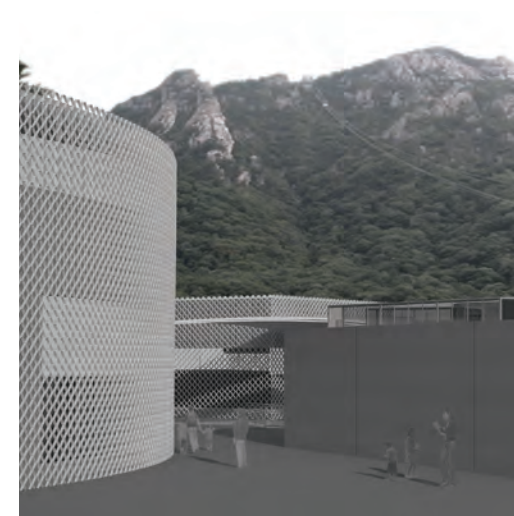
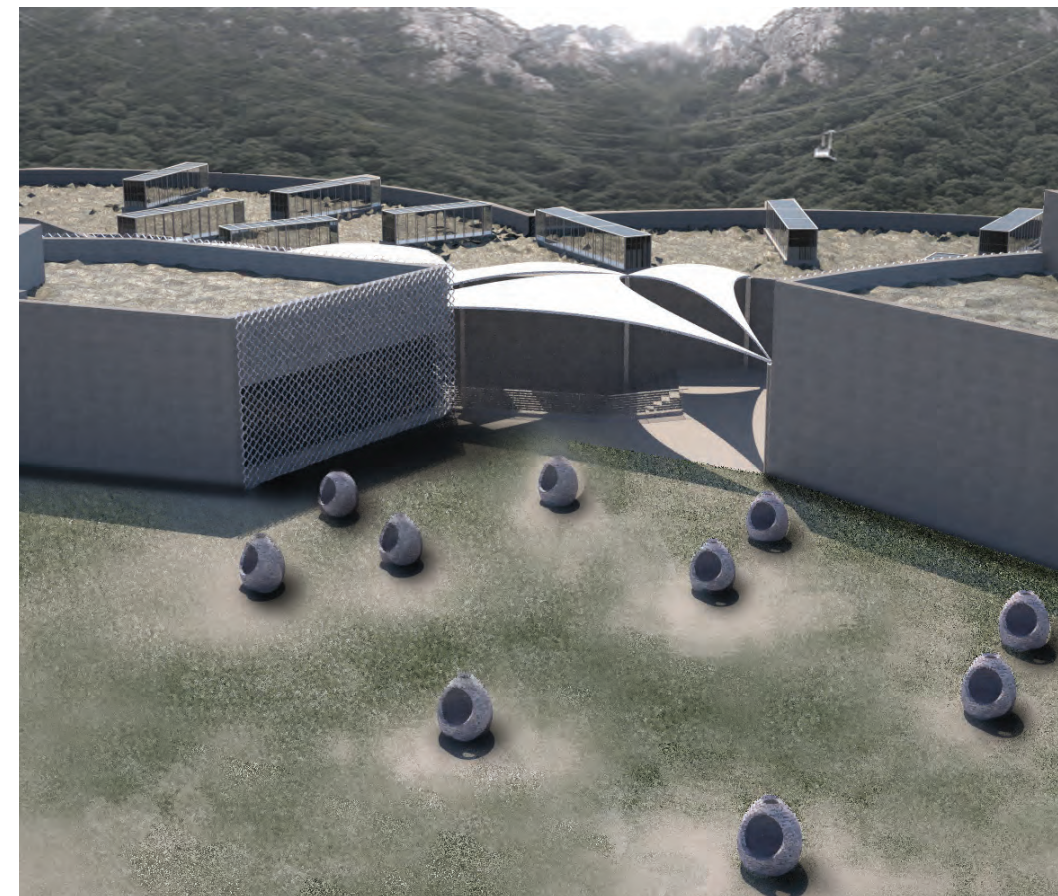
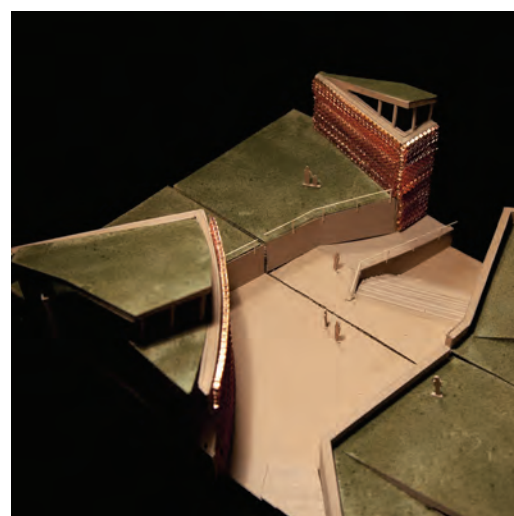
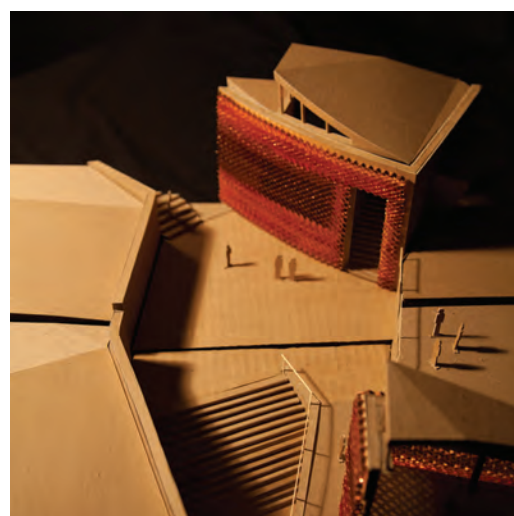
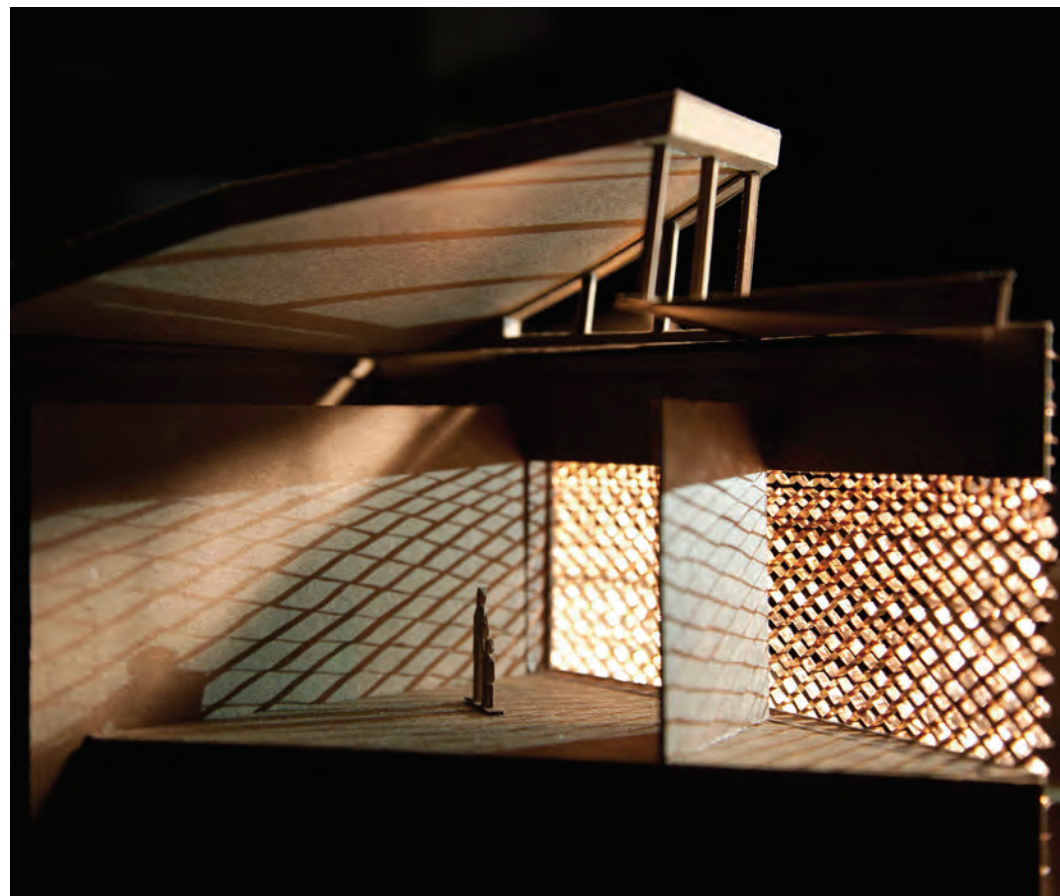
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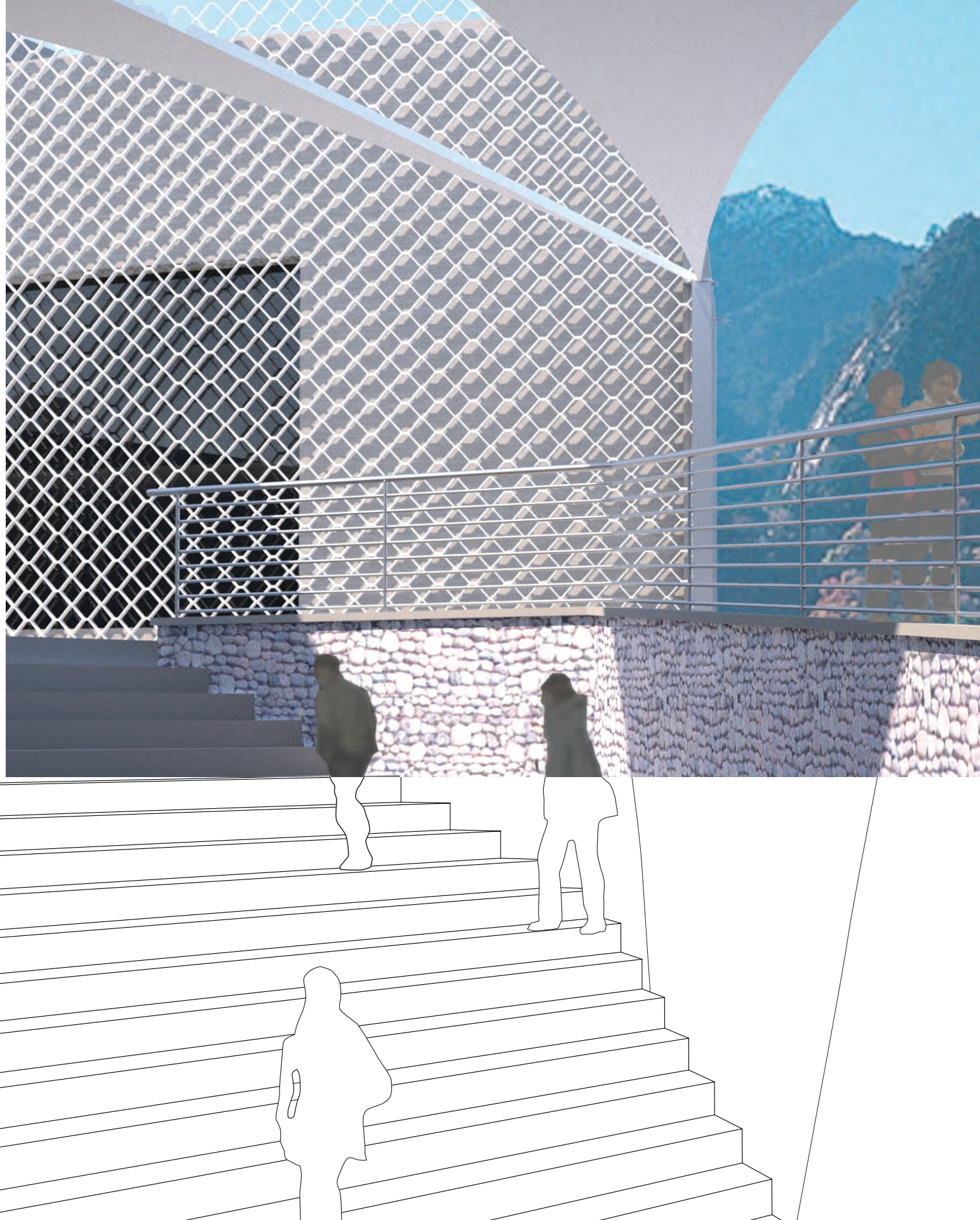
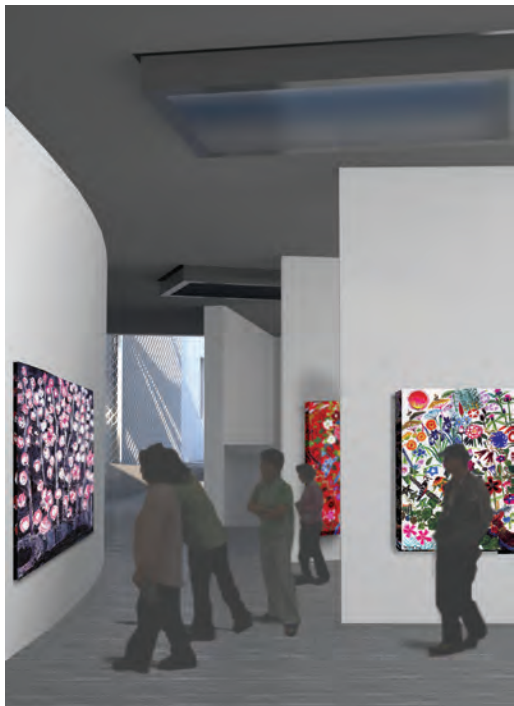




LONGITUDINAL SECTION







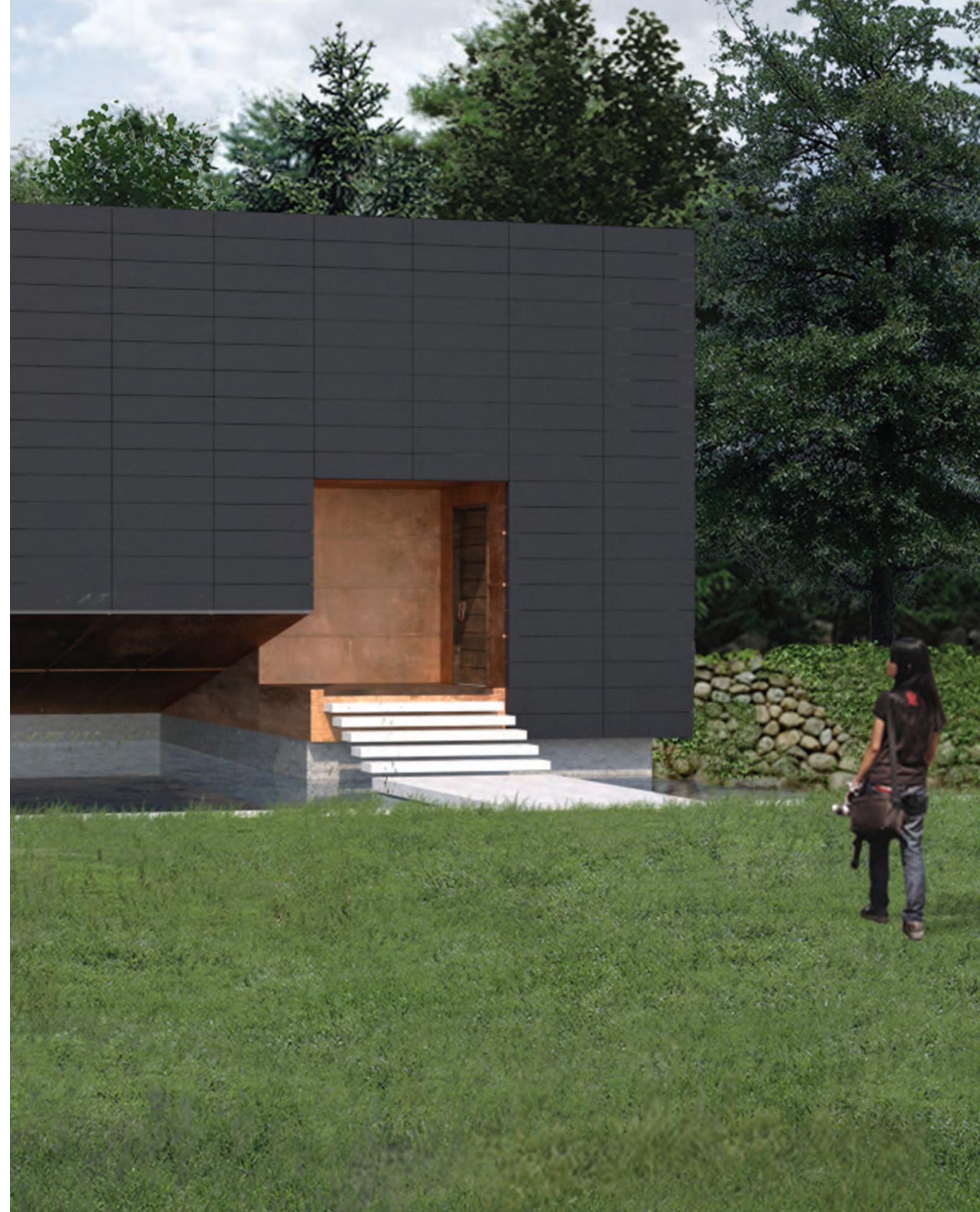
IL CHI PAVILION

Sokcho, Korea

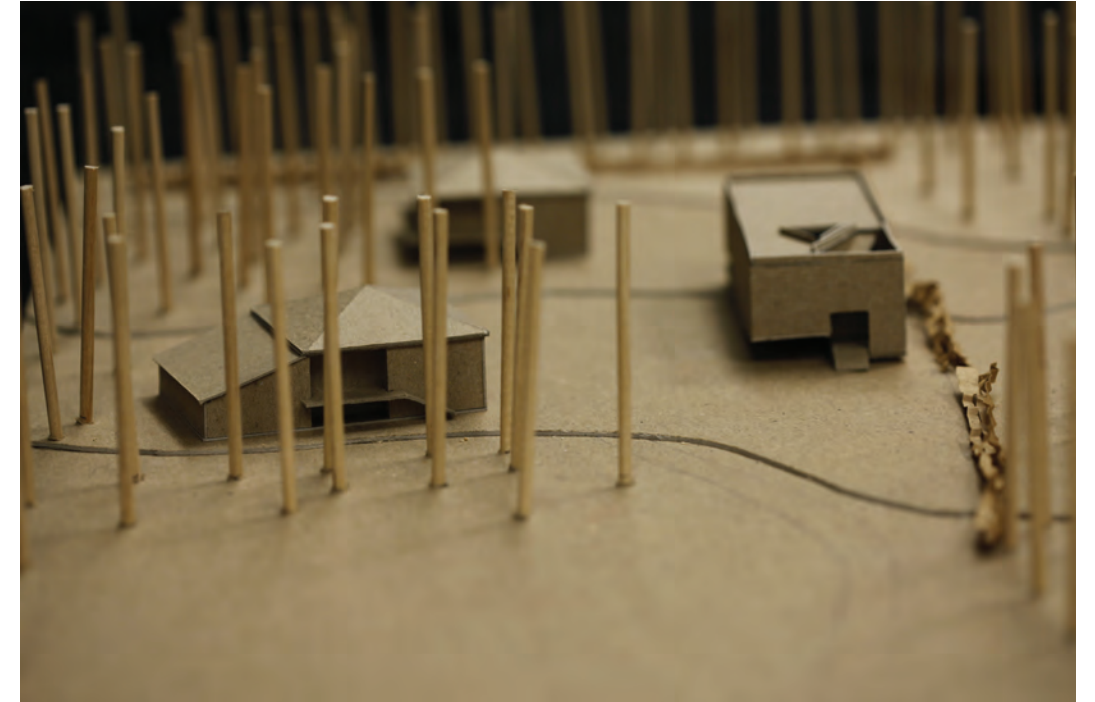
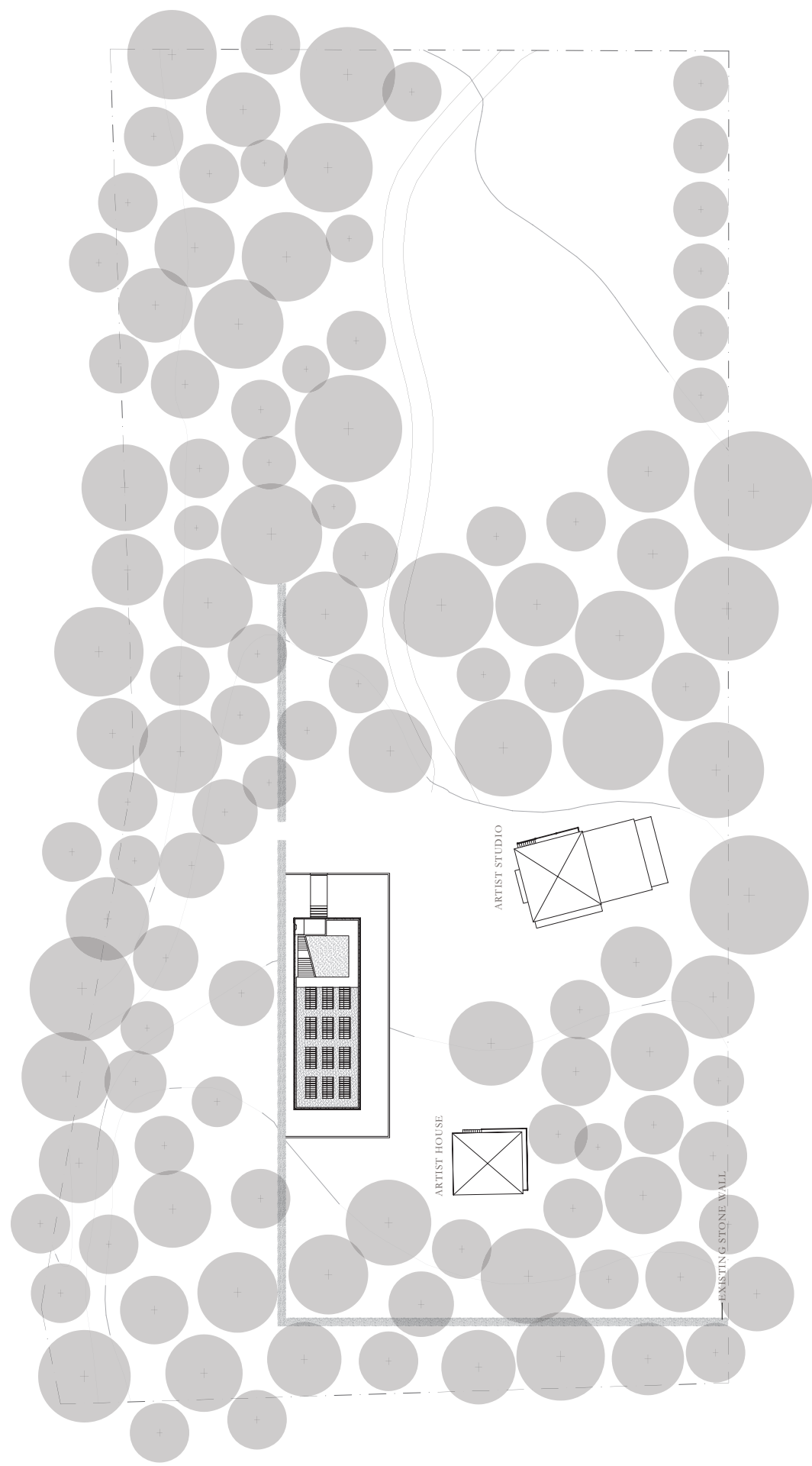
The Il Chi Pavilion will hold changing exhibits, informal lectures, and performances from local artists. The Il Chi Foundation was established to support the work of painter Kim Chong Hak. Having lived in Sokcho for over thirty years, Kim's paintings capture the unique mountainous landscape of the Seorak-san region, where anthropomorphic rock formations, temple complexes and the sea all come together. The Artist's fascination with antique ceramics, furnishings and textiles, of which he's amassed a vast collection, profoundly informs his work, which speaks not only to the present, but also of an ancient past and a deeply imbedded spirit of place.

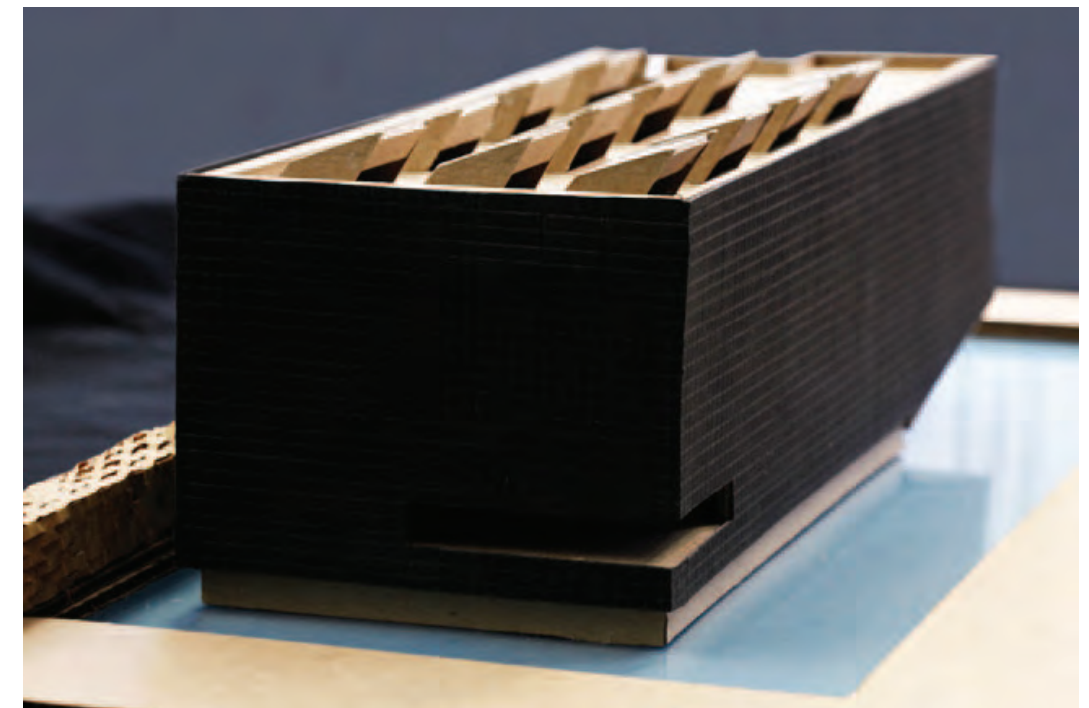
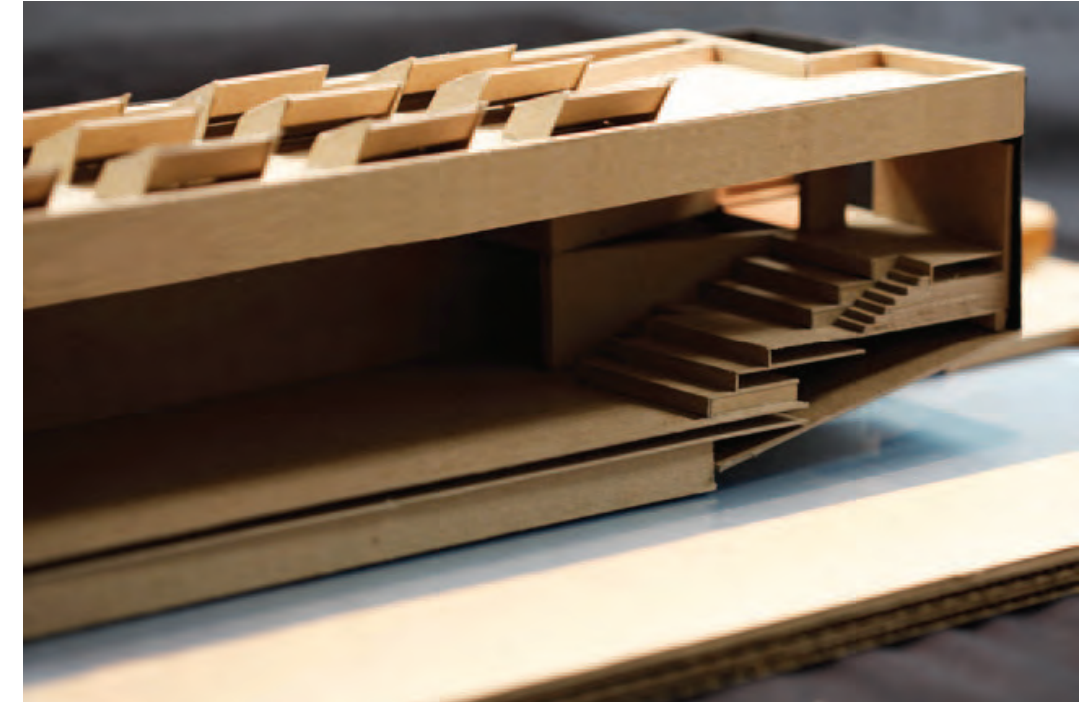
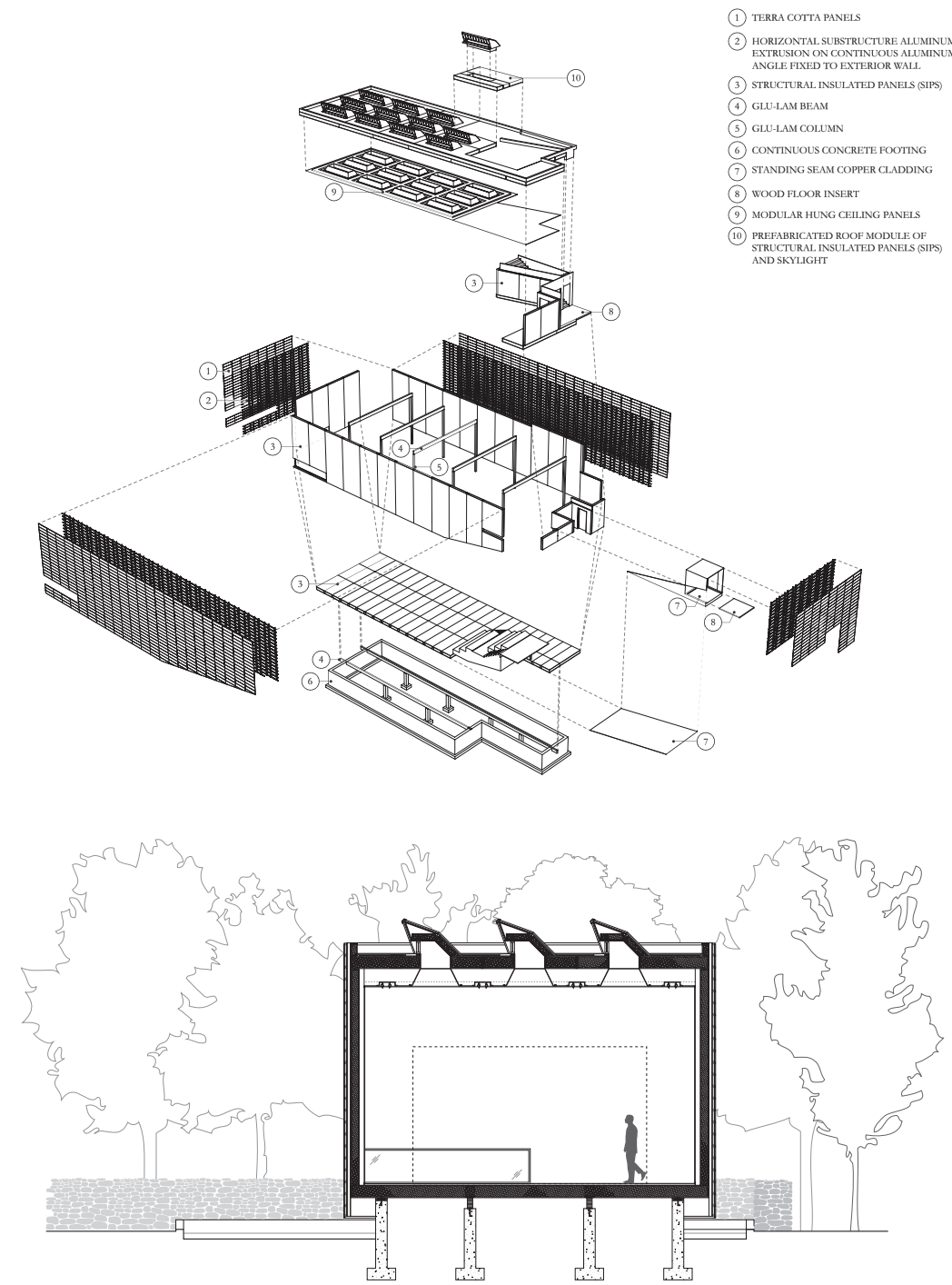
Today, the port city of Sokcho is worn and gray, brightened only by vinyl banners. Just west, tour buses fill the lots to the Seorak National Park trailheads, souvenir stalls lining the way. Between the sea and the park, along a wooded river delta, the Pavilion sits beside the Artist's home and studio. The three buildings have recessed entries, facing east, to greet the approaching visitor. The Pavilion abstractly alludes to the delicate textures of traditional clay pottery, the hovering quality of antique Korean chests, terra cotta and copper temple roofing, and the reflecting pools common in the palace complexes Kim admired. The procession brings one across the reflecting pool, through the copper vestibule and timber door, into the white exhibition space, and up varying stair rhythms to the roof, which reveals views of the courtyard and drive from where one once came - a mimesis of the passage through a mountain temple complex.

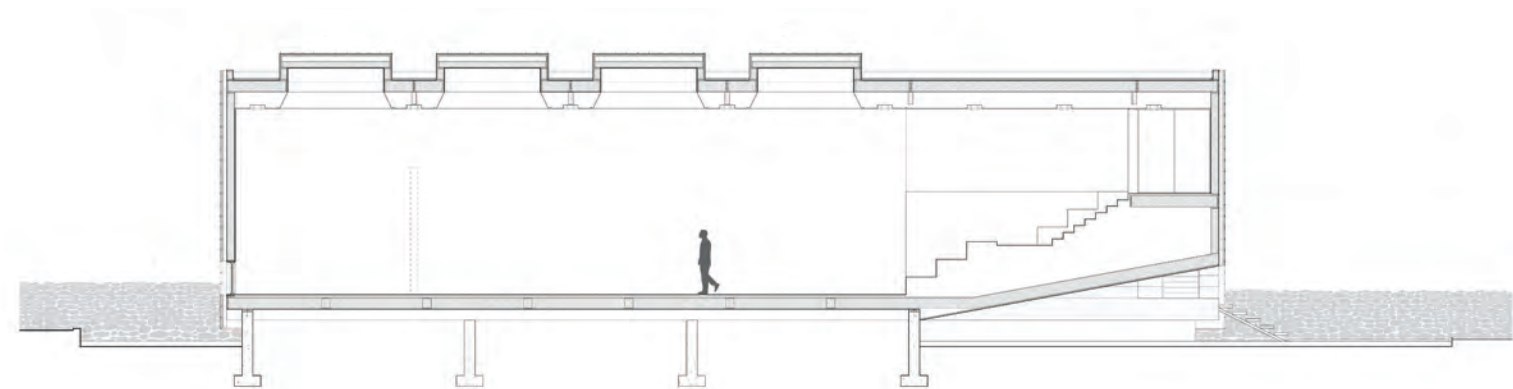
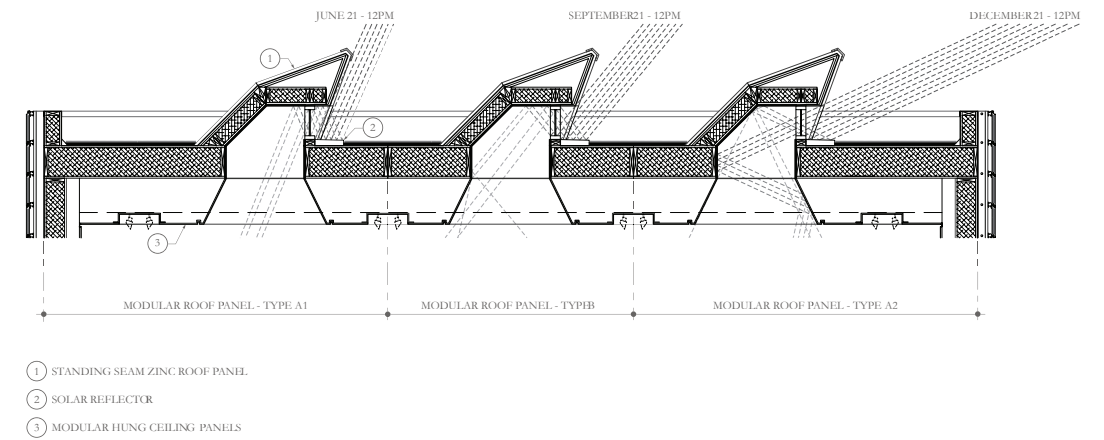
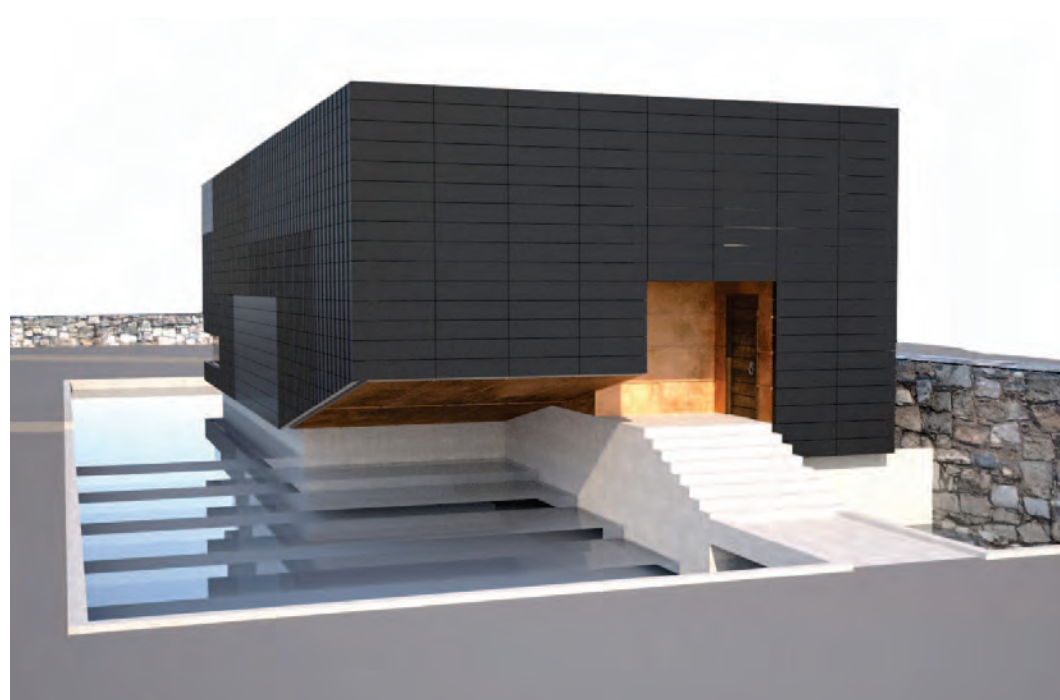
So many small arts foundations in Korea have failed due to high operating costs and construction debt. Our response sought out local materials, energy efficiency and the development of modular assemblies. Daylight studies informed the formation of skylights to provide even, indirect illumination, reducing artificial loads. The use of structurally integrated panels (SIPs) grounds a modular system that will allow the building to be pre-assembled in one of the country's many shipyards, disassembled and brought up to the site by ship, thus increasing quality control while minimizing construction time, waste and the carbon footprint of transport.

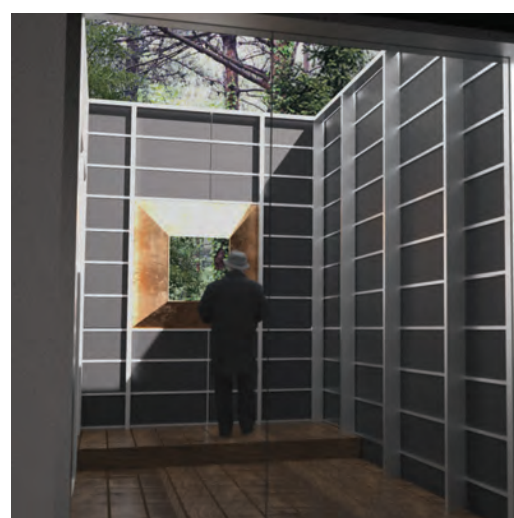
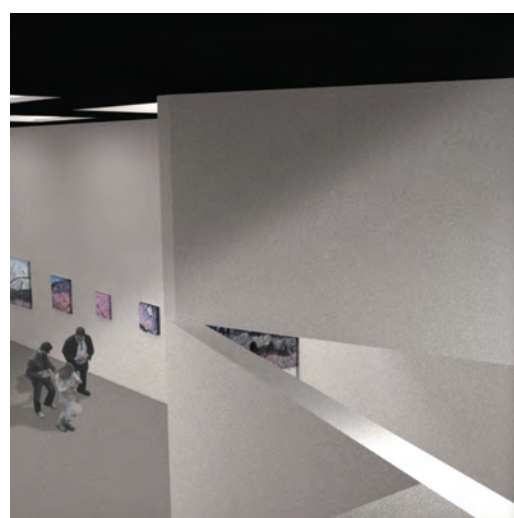
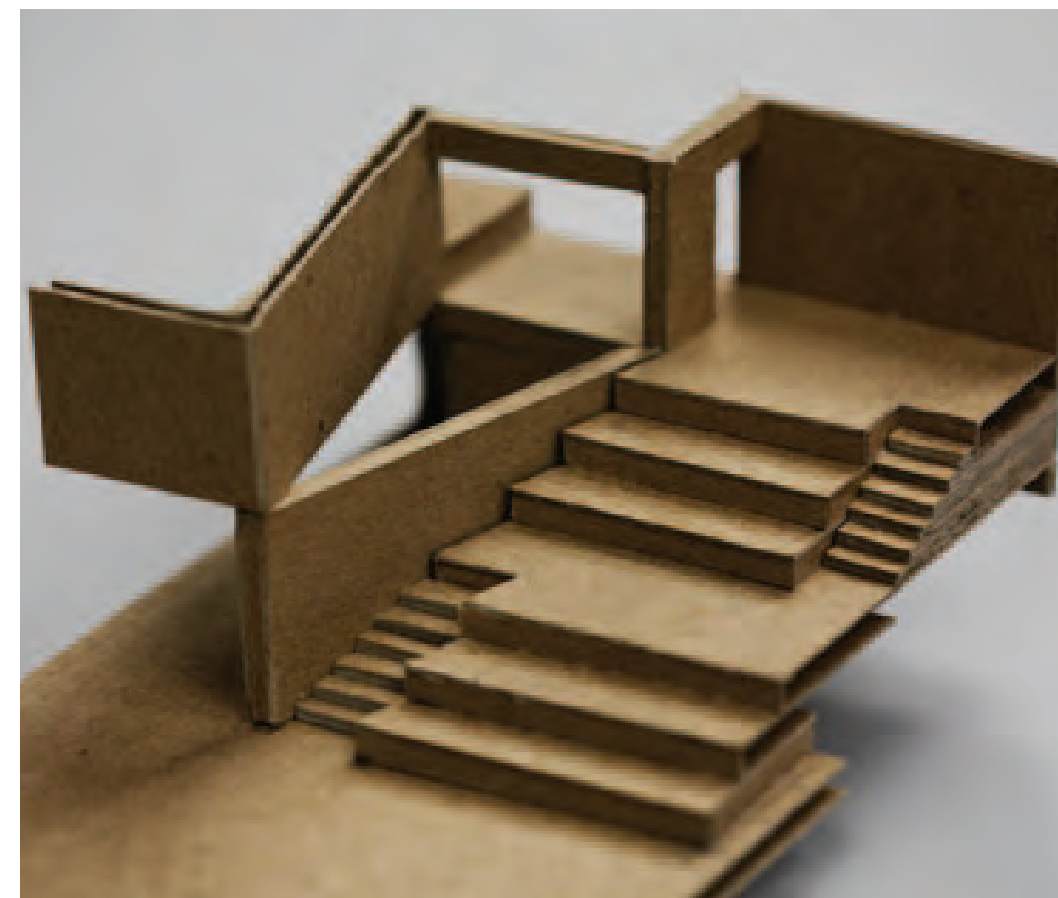
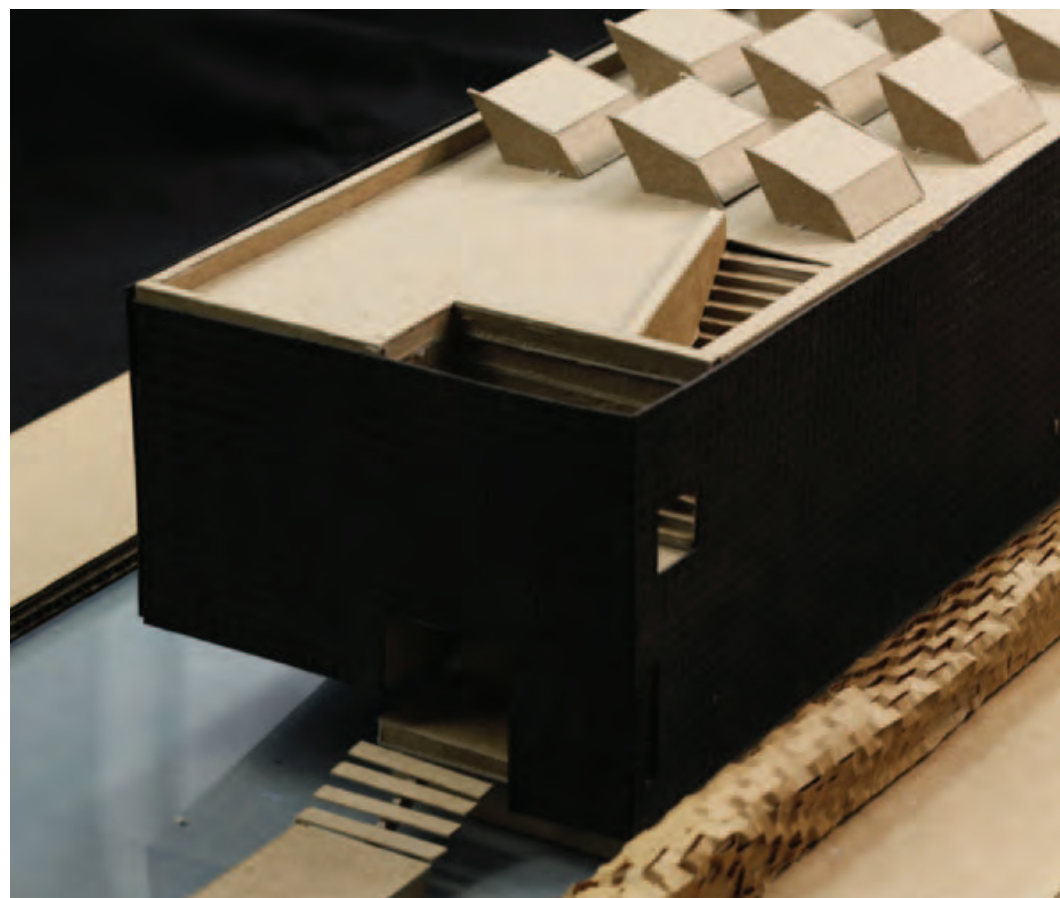














Addendum

One of my favorite cafes in Hong Kong is right on the water, looking across at the bridge to Lantau Island. This corner in Kennedytown once was far enough out to have little interest until night time, when the expat bar crawlers would invade the area. These days, by late morning, the new invading army is the selfie, Instagramming troops, photographing their lattes, their yearning puppy faces, and the ocean view, all in that order of foreground to background. Somehow, I still come to this spot, to reflect and write though my fellow patrons here are most interested in an idealized record of memory rather than the creation of a memory. As I compose thoughts on our work included in this book, I realize writing forces not only reflection but also, evaluation and a search for coherence. So does good photography but somehow, digesting empty calories on Instagram is just alarmingly easy. Equally, reading The Post may not be much more nutritious. Why does deeper reflection matter? Should the expositions here make any difference to the presentation of our work, or an understanding of their value?

There is a special opportunity when you compiling an anthology of your own work. One can find the recurring strains of thought or explorations that occur through similar and disparate typologies. Of course, the other possibility is that no real current exists and any thematic structure is merely a superficial overlay designed to impose a consistency of exploration where none exists. One must recognize that the one most blind to this possibility is the author himself. More optimistically though, the moment of respite from production is this opportunity to find the less deliberate tendencies that are the result of our sub-conscious interests, the biases of our training, the comfort of our strengths, the repression of our weaknesses.

There is also a special concern in the auto-monographical mode. A while back, I saw a very funny play at the Lyceum, "The Play That Goes Wrong", winner of London's Olivier Award for Best New Comedy. Extremely witty, the ruse of this comedy is that the audience is made plainly aware of every conceivable mishap that could happen during a performance. The actors must both play their parts in

a prototypical murder mystery and, at the same time throw themselves into the slap stick of miscues and mishaps. The actors are aware of both the performance and the process of performing. The contrivance is that we can observe both the objective play, the murder mystery, and the acting of the play from the perspective of the stage, at the same time. Of course, this is the very lever upon which all the humor of the play takes off. Maybe we like being in on the jokes. I think even more, we like having insight into the premises, an upper hand on intentions, seeing the causes and effects from afar. Talking about one's own work seems to rely on the same contrivance.

Ultimately, the images and words construct a specific idea of architecture, of space and the world in which it exists. I think the words prepare one for the framework in which we operate, and beg for a momentary release of one's own preoccupations. The drawings and images then bring one in a bit further, still asking for a suspension of belief, a leap into the world we attempt to construct. In a sense, we land back to an Instagram page, wondering if you will like, comment, or disregard. On the

other hand, the format of a book has hopefully slowed you down, focused your attention for more than a few seconds, and brought you into another perspective on space and architecture. I hope you made it to the end, even if you did not become completely enthralled, because in architecture, writing and the communication we have with one another, deeper reflection and deliberate purpose do matter. When good Design is applied to a particular relationship and program, its Architecture does embody history, person and place. Architecture can reshape the way we think and feel, how we live and, how we see ourselves. In the end, this is one of the conclusions that makes me humble and hopeful about architecture and our work.

Hong Kong, March 2019



About

David Yum Architects (DYA) was established in the year 2000 and is a leader in the design and execution of high-end residential, institutional, and commercial projects.

Our firm has received numerous awards including the Honor Award in Design from the New York Chapter of the American Institute of Architects as well as, Design Awards from the New Jersey AIA and the Boston Society of Architects. Our work has been published in numerous periodicals including Architectural Record, Interior Design and The Style.

Recent projects include a winery in Santa Barbara County, California; residences in East Hampton, Ashville, North Carolina and Los Angeles; corporate to non-profit office space in New York; apartment renovations in Hollywood and Honolulu; and a townhouse off Central Park in Manhattan.

As Principal, David Yum brings over 30 years of professional practice experience to each project. 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.



David works personally with each client and is involved with the conceptual, technical and construction related issues on every project. He has worked in the offices of Shelton Mindel; Gwathmey Siegel; Mark Horton Architecture; David Chipperfield Architects; and Pritzker Prize-winning architect Alvaro Siza.

David has taught design at Harvard University, the New Jersey Institute of Technology, the Boston Architectural Center, and at FIT, where he received a Teaching Merit Award in 2004 and 2006. In 2011, David was the Sybil Bruel Scholar in the Attingham Trust Summer Program dedicated to the study and preservation of the English Country house. He has lectured at the Syracuse University, Taylor University, and the University of Michigan. He has been a guest critic at Arizona State University, the California College of Arts and Crafts, and the University of California at Berkeley.

David holds a Bachelor of Arts degree in Architecture from Columbia University and a Master of Architecture degree from the Harvard Graduate School of Design. He is a licensed architect in New York, New Jersey, North Carolina and California, and is a member of the American Institute of Architects.



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Daria Barnhart
Michelle Black
Yoonah Choi
Ana Duran
Tania Elyseu
Graciela Garcia
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Tom Jardim
Jeanie McCorquodale
Uriel Ortega
Maria Ryczer
Jean Ryou
Robert Schwartz
Kimberly Touhey
Jessica Wilcock

Esther An
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Connie Chen
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Hyun Ji Kim
Lynnette Kim
Sunjoo Kim
Michelle Komornik
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Miranda Rogers
Michelle Rojas
Eric Salitsky
Cathy Santos
Kate Speidel
Andrea Stempfle
Christian Truitt



WORKS

Projects Fabrications Research

DAMIAN ARCHITECTS

