

Hello, SouthWestern ONtario!
We are SWON Ltd!

Work Sample
Igsung So

Hello, SouthWestern ONtario!

We are **SWON Ltd!**

Design Context

SWON Ltd is a seasonal company: it roams and engages during the warmer months; and hibernates and ruminates over the colder months. We will probably see you again this summer.

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We will pick back up where Rem dropped off: the Countryside. Especially since the Pandemic, we are growing bored of cities becoming ‘smarter’ and more predictable, so let us altogether retreat to the Countryside. It will be Wild!

We did see Him once, from all the way across a lecture hall in America. Upon the moment he finished his lengthy presentation, he quickly ran off: never to be seen ever again... He was gone for ever, for better or for worse. Indeed, no longer is He our only subject in school or in the office. Expectedly, the list will continue to grow from He, She, They, We... At last, we may engage in the full range of human subjectivities, and ensure our ultimate and successful seduction of You (whoever You are)!!

In 2021 or the 21st century, You will be the most important person on this earth. I am very sure of this Truth; only You, will produce the Data in order to establish appropriate market economies; only You, will be responsible for the survival and mitigation of the changing Climate; and only You, will be capable of expressing Humanity in an increasingly automated world!!!

To that End, we brought some hay bales and a few stones... We are interested in seeing what You will do with it, as if our lives depend on it; we understand this to be the brutal Truth. You must approximately and unapologetically forget what You have learned in other classes and offices. Let us keep it simple between ourselves: no plastics, absolutely not. Photovoltaics are no longer excusable. We must further retreat into the Countryside.

We assure You; You will be in good Company.
We hope to see You soon.

All Best,
Igsung So

Principal Consultant
Southwestern Ontario Limited

Design Team

Igsung So - Principal Consultant
Taylor Halamka - Building Consultant
Bijan Thornycroft - Design Consultant
Jordana Polera - UWaterloo Arch Coop
Thallia Stephenson - UWaterloo Arch Eng Coop

SWON Ltd is a LTE design consultancy, developing architectures and narratives primarily in the Southwestern Ontario countryside.



Work Sample Package



2020 FALL — 2021 SWON

Barrie - Caledon - New Tecumseth
- Bolton - Belwood - Fergus - Elora
- Waterloo - Kitchener - Cambridge -
Paris - Brantford - Caledonia - Cayuga
- Hamilton - North York - Baden - New
Hamburg - Stratford - West Perth - St.
Marys - London - Lucan - Strathroy -
Arkona - Kettle Point - Sarnia - Toronto

The office started as we met unexpected clients while cycling through the countryside of SW Ontario.



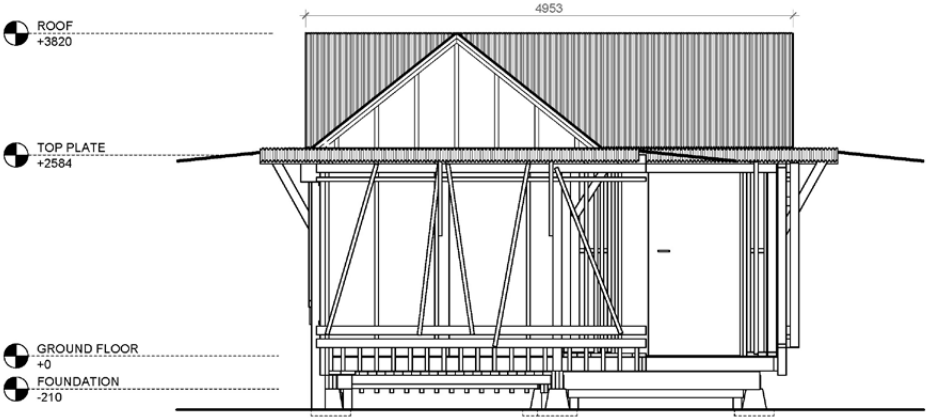
2020 FALL — 2021 SWON

Barrie - Caledon - New Tecumseth
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- Waterloo - Kitchener - Cambridge
- Paris - Brantford - Caledonia - Cayuga
- Hamilton - North York - Baden - New
Hamburg - Stratford - West Perth - St.
Marys - London - Lucan - Strathroy
- Arkona - Kettle Point - Sarnia - Toronto

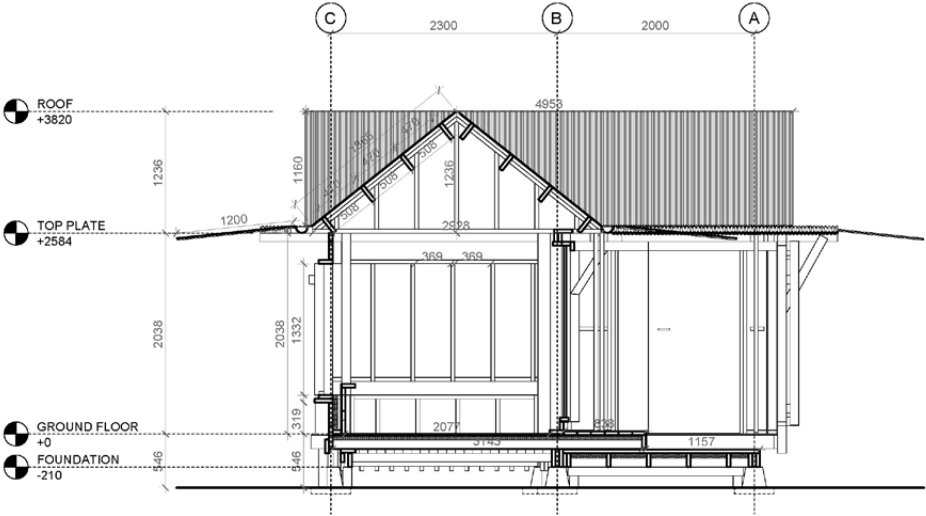
The office started as we met unexpected clients while cycling through the countryside of SW Ontario.

Client: Wild Rye Changmoo Farm
Location: Incheon, KR
Program: Agricultural
Area: 410 sqft
Design Team: Igsung So, Thalia Stephenson,
 Jordana Polera
Key Consultants: Dohyun Lee
Status: In construction

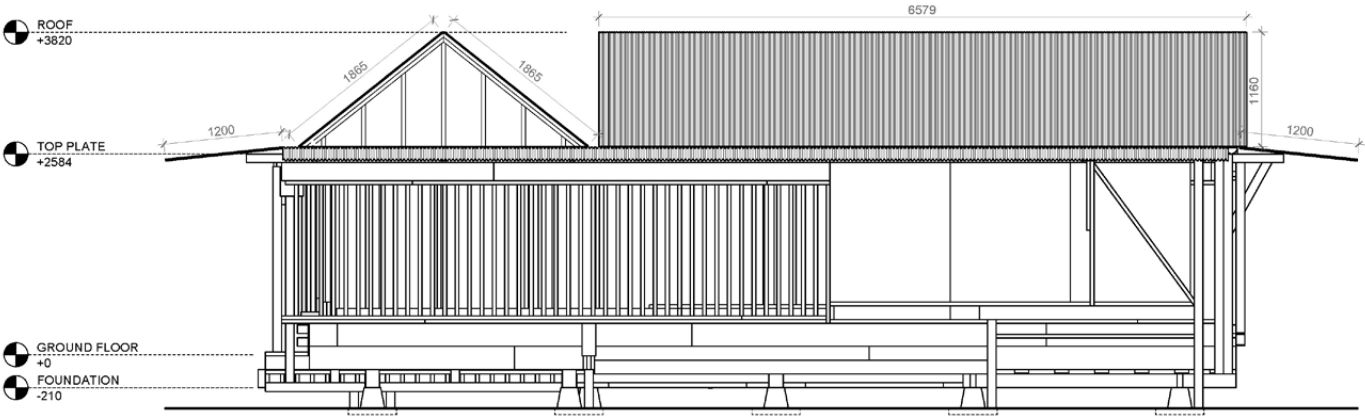




2 EAST ELEVATION
1/4" = 1'-0"



2 EAST ELEVATION
1/4" = 1'-0"



1 SOUTH ELEVATION
1/4" = 1'-0"

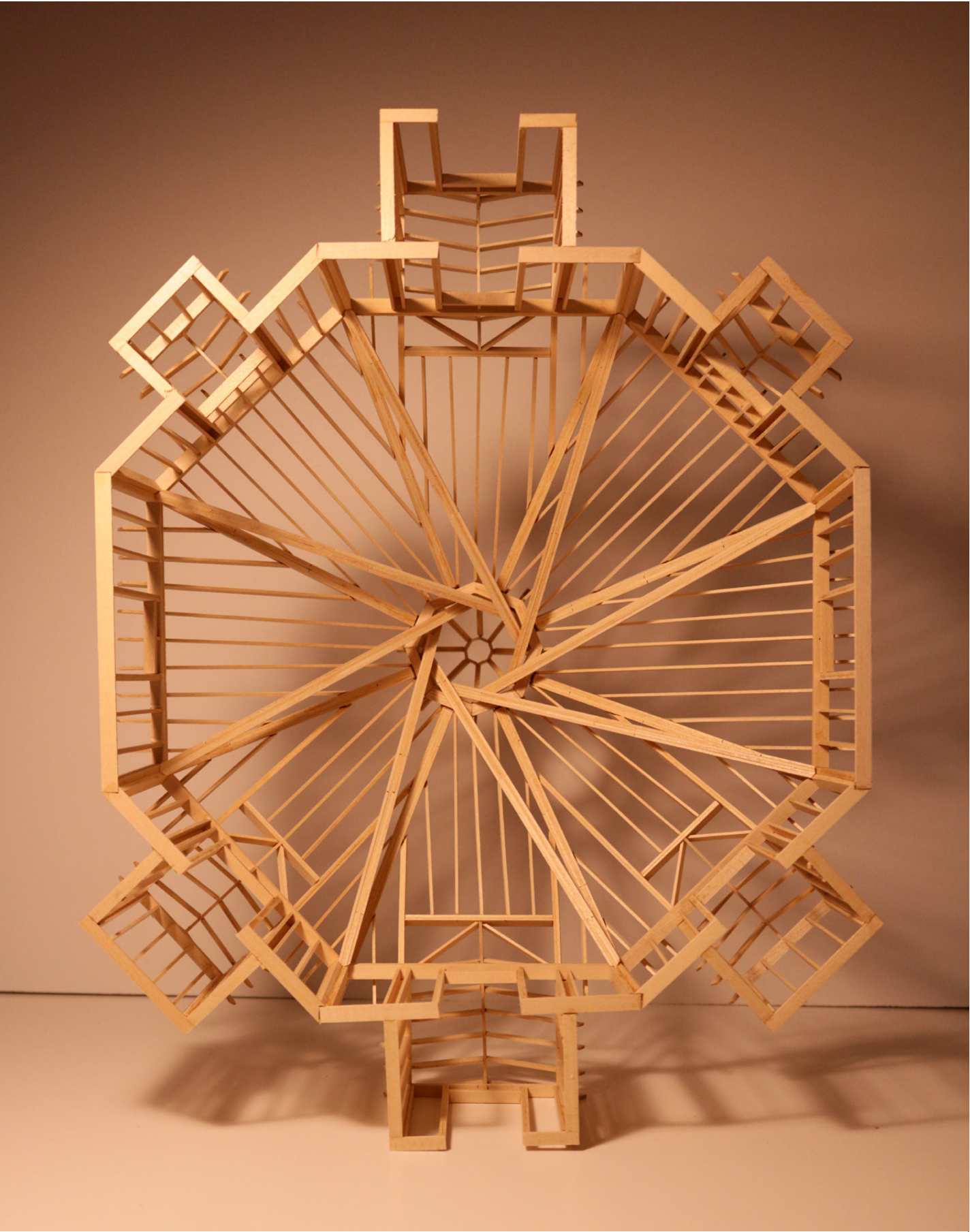
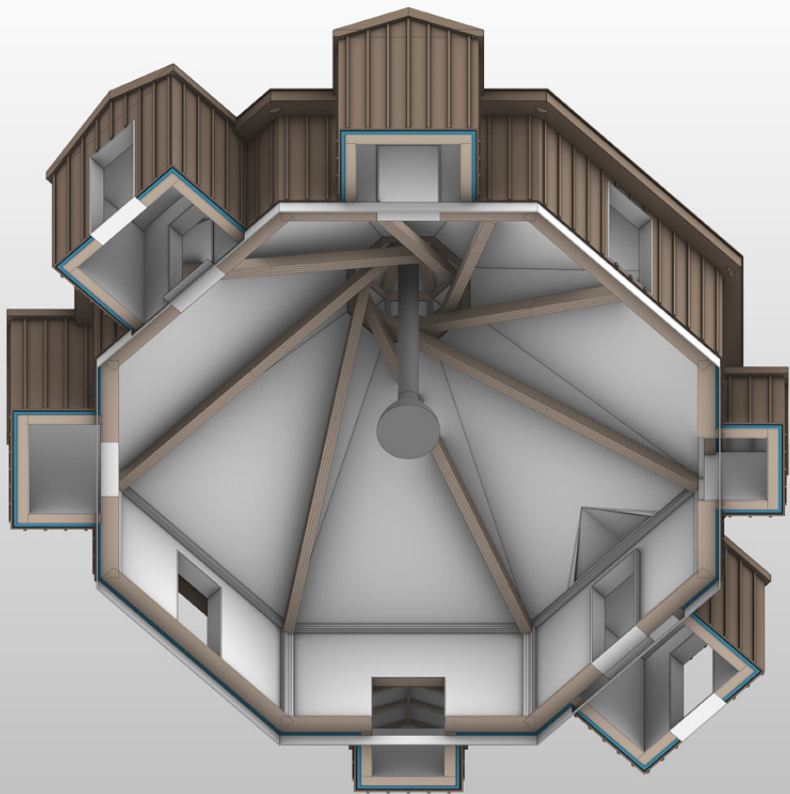
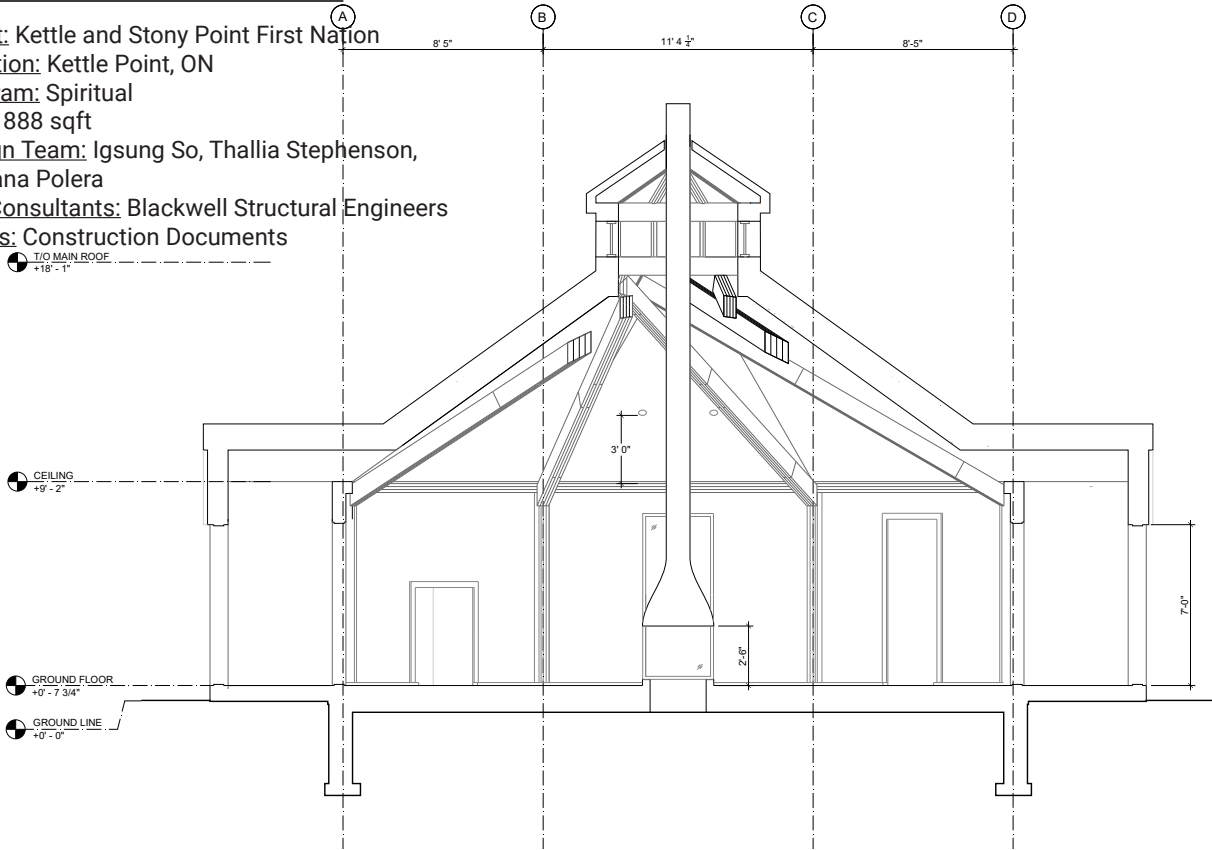


Work Sample Package

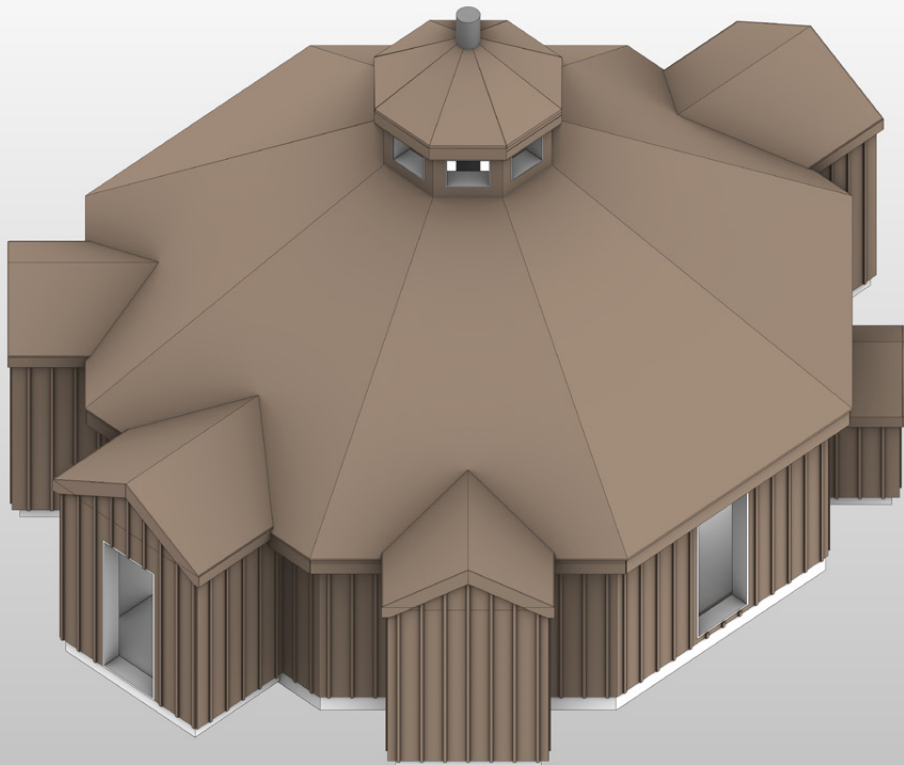
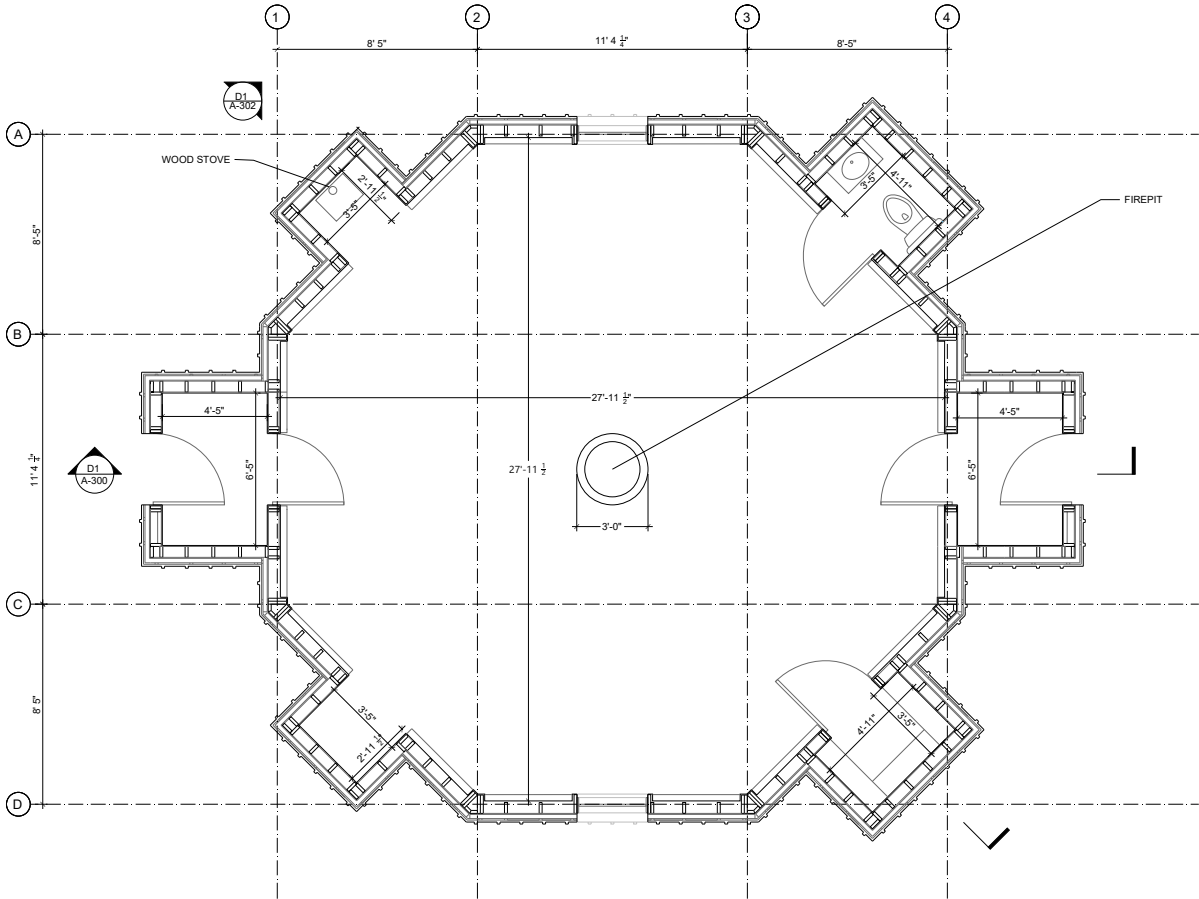
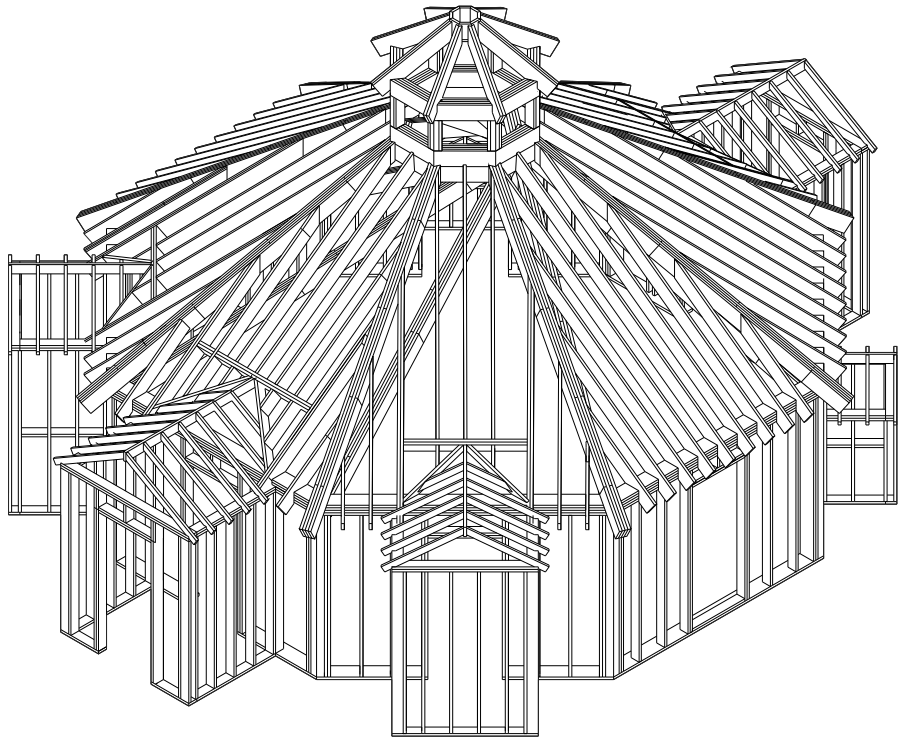


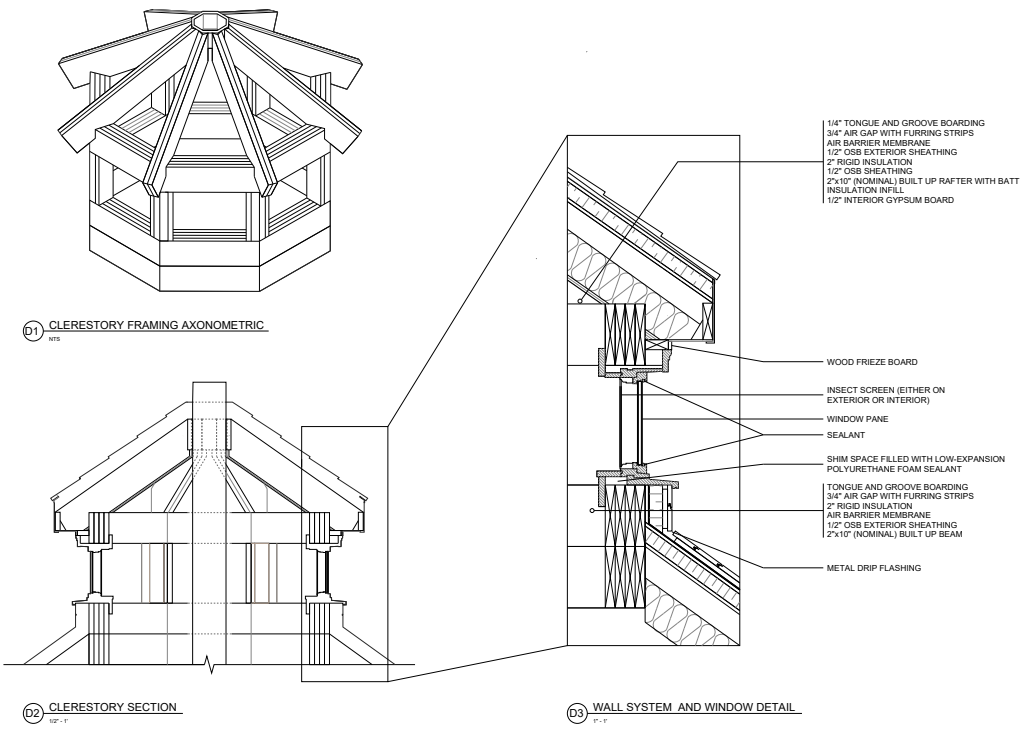
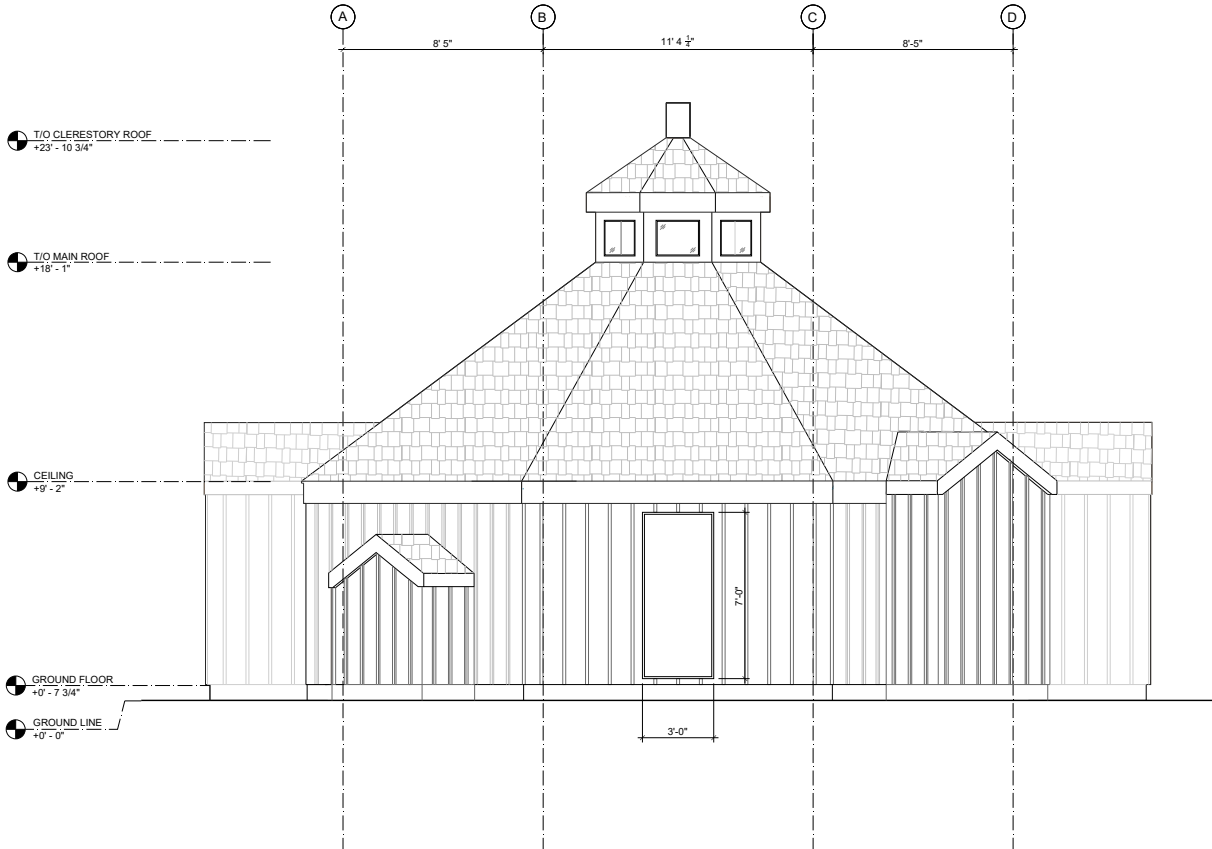
Anishinaabe Roundhouse

Client: Kettle and Stony Point First Nation
Location: Kettle Point, ON
Program: Spiritual
Area: 888 sqft
Design Team: Igsung So, Thallia Stephenson,
Jordana Polera
Key Consultants: Blackwell Structural Engineers
Status: Construction Documents



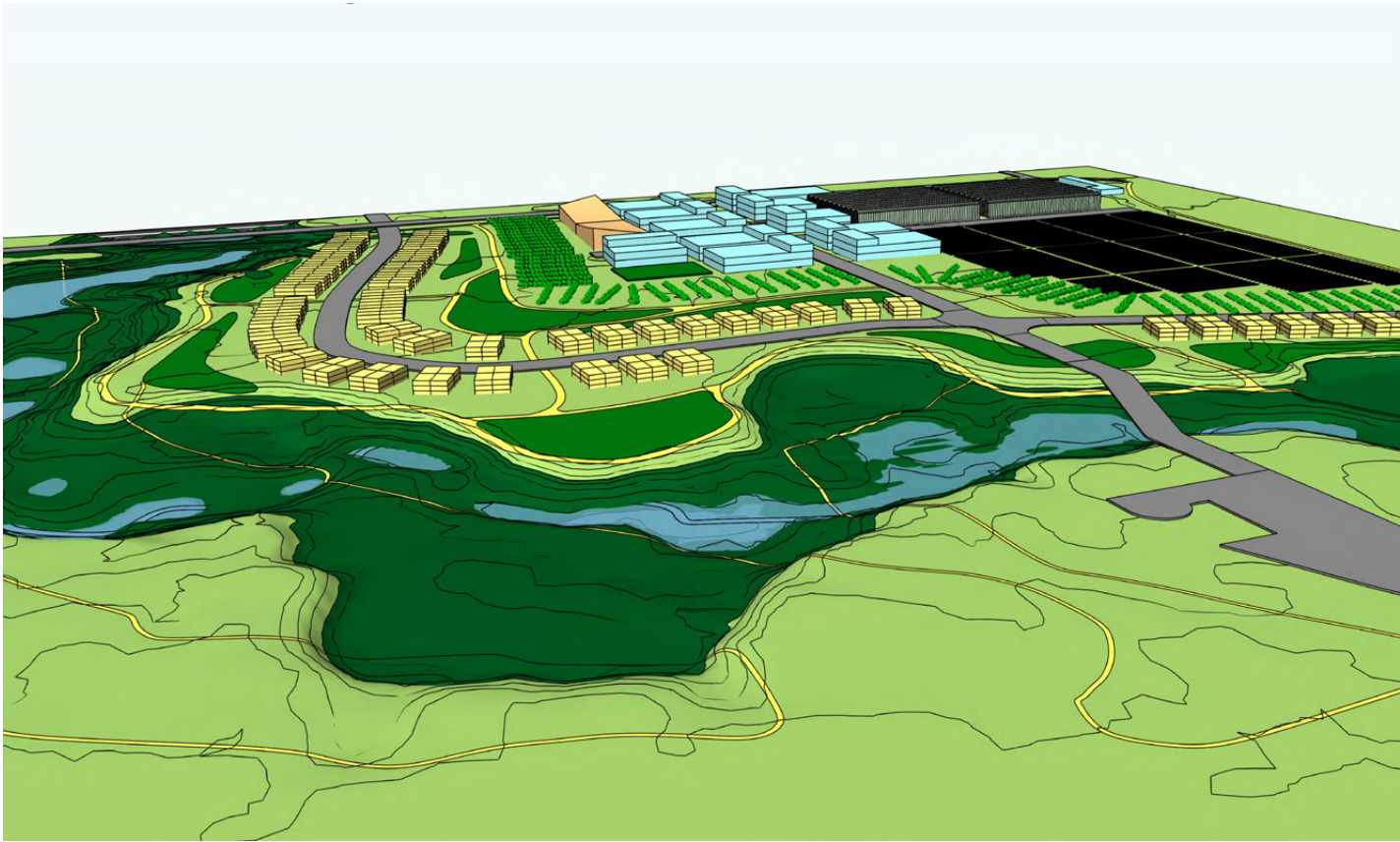
Work Sample Package





Solar Farm, Business Plaza and Housing Masterplan

Client: Kettle and Stony Point First Nation
Location: Kettle Point, ON
Program: Solar farm, business plaza, housing
Area: 367.5 acres
Design Team: Igsung So, Bijan Thornycroft, Sonny Xu/Studio Fosmos
Status: On hold



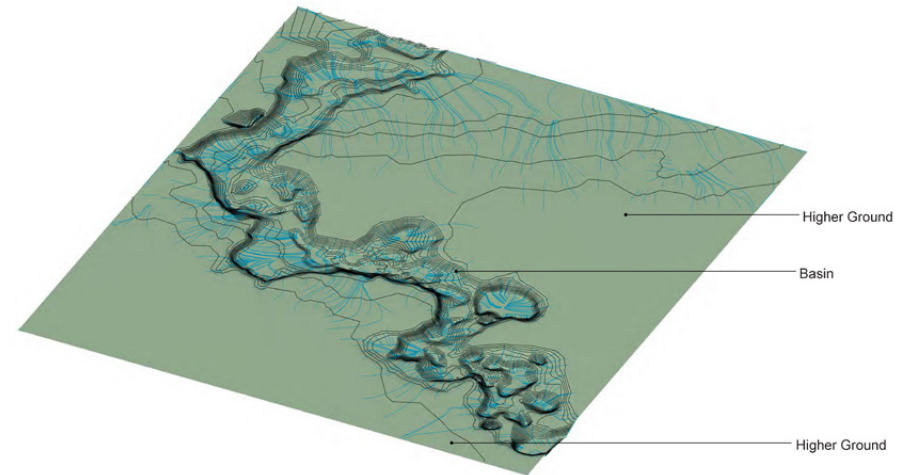
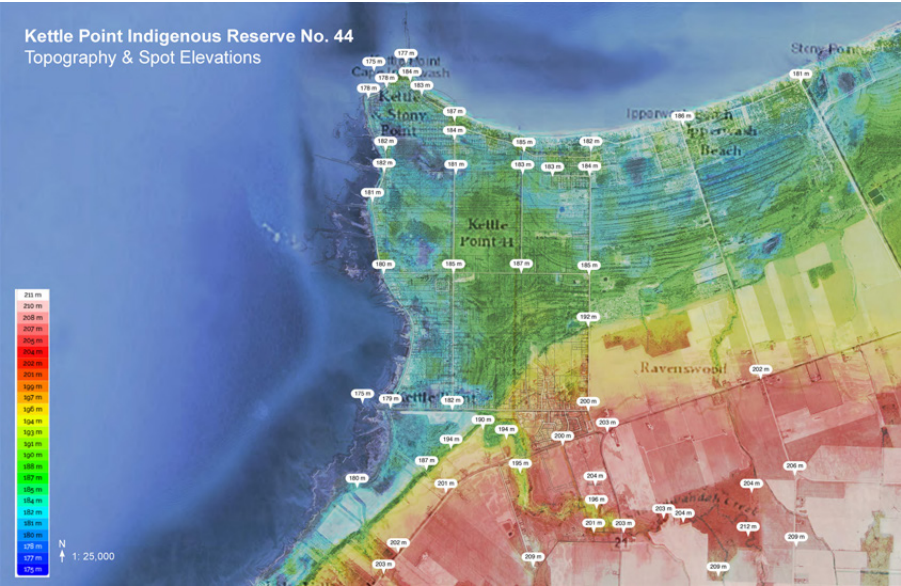
Park + More Greenhouse



Park + More Residential

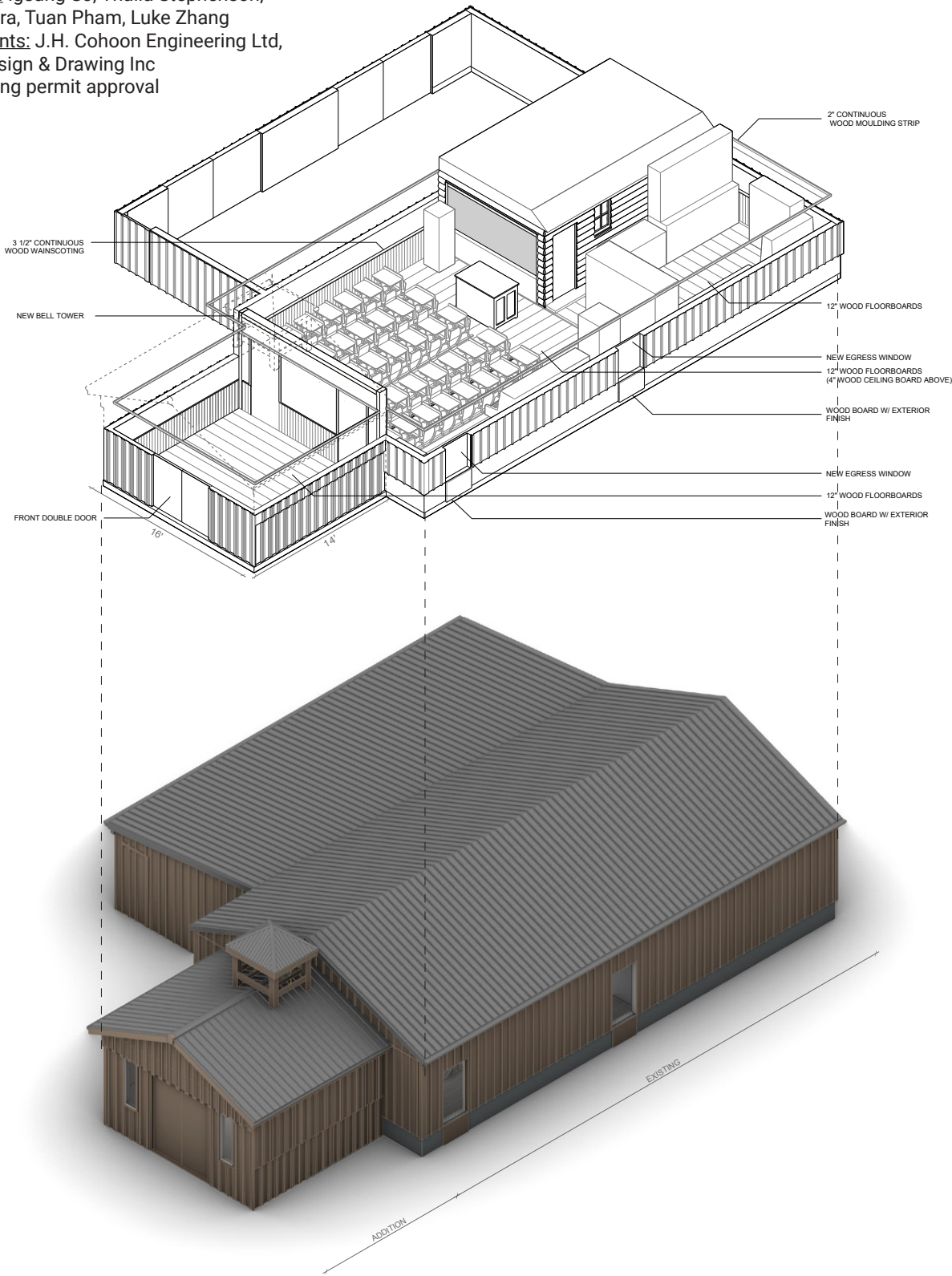


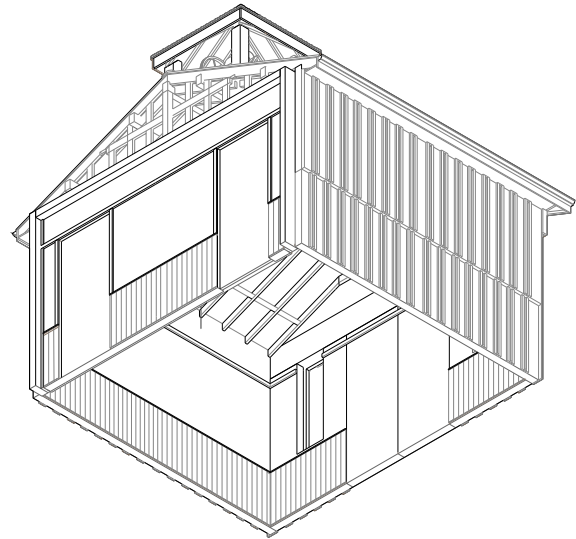
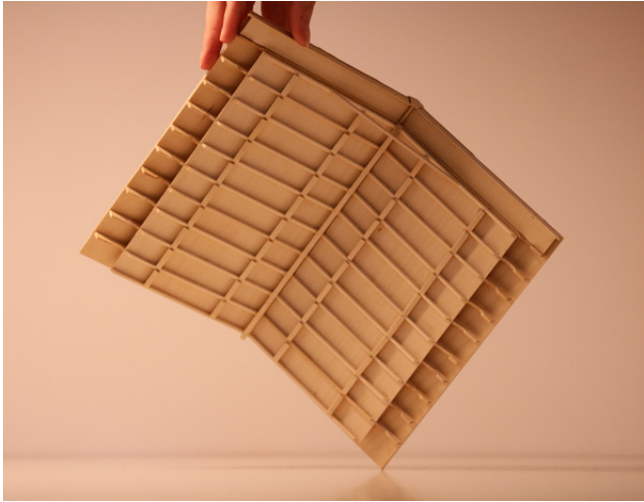
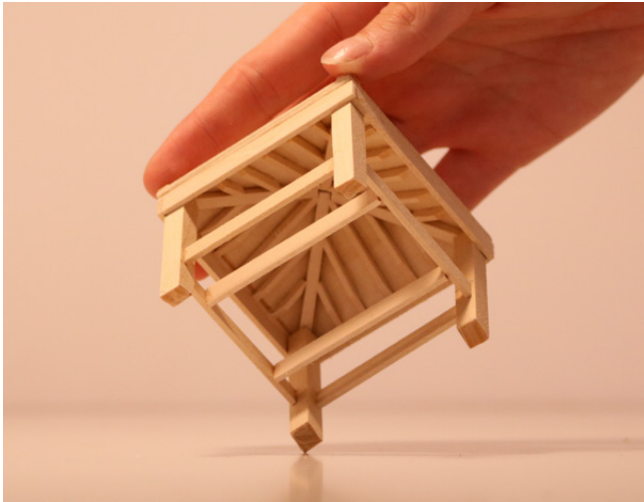
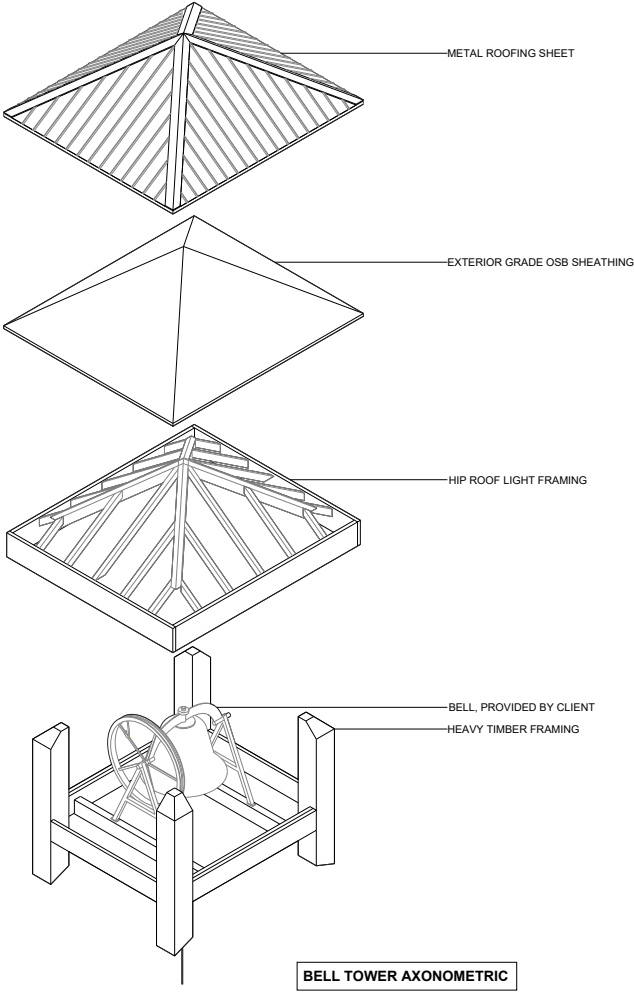
Commercial Street



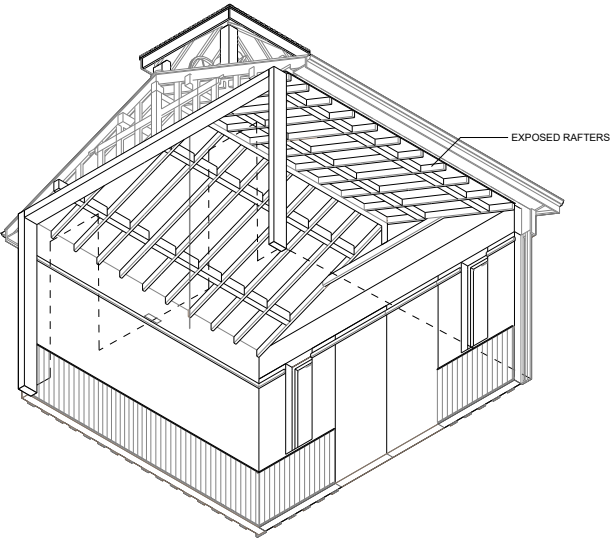
Oxford County Museum School Addition and Renovation

Client: Cheese and Agricultural Museum
Location: Ingersoll, ON
Program: Institutional
Area: 1,865 sqft
Design Team: Igsung So, Thalia Stephenson, Jordana Polera, Tuan Pham, Luke Zhang
Key Consultants: J.H. Cohoon Engineering Ltd, Mechelec Design & Drawing Inc
Status: Pending permit approval





ADDITION WORM'S EYE AXONOMETRIC

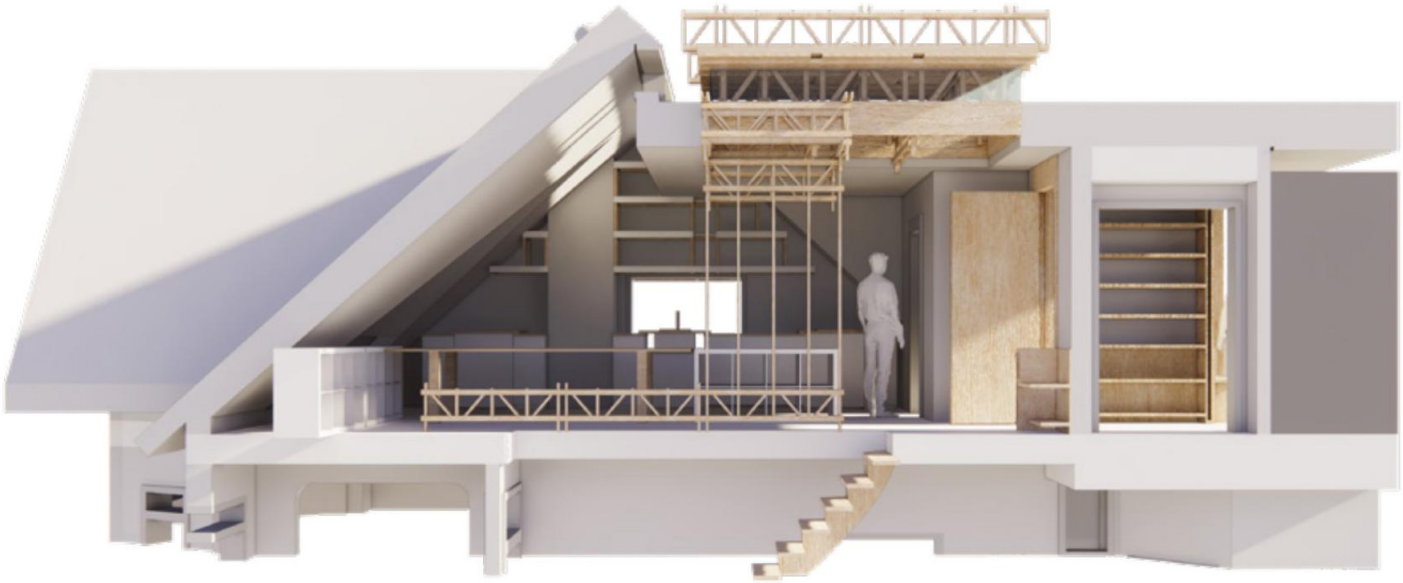
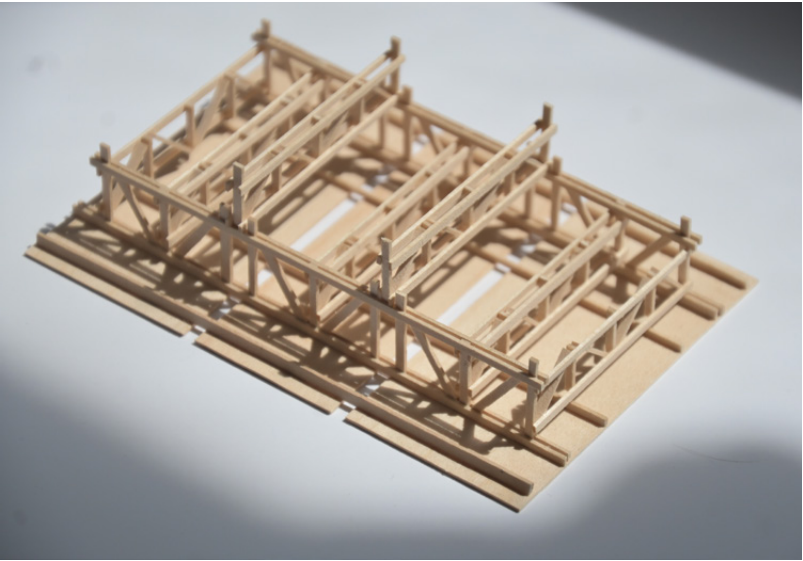
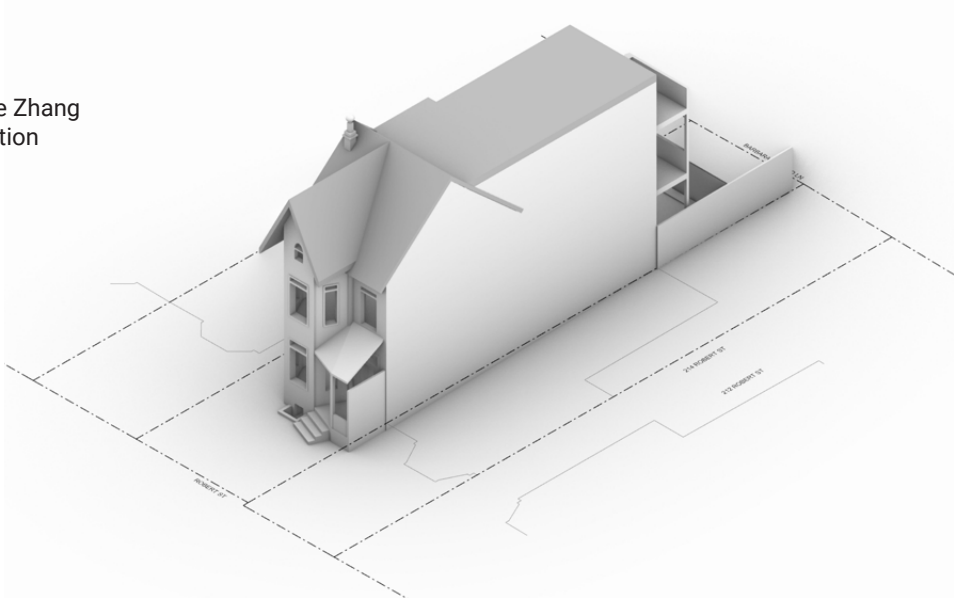


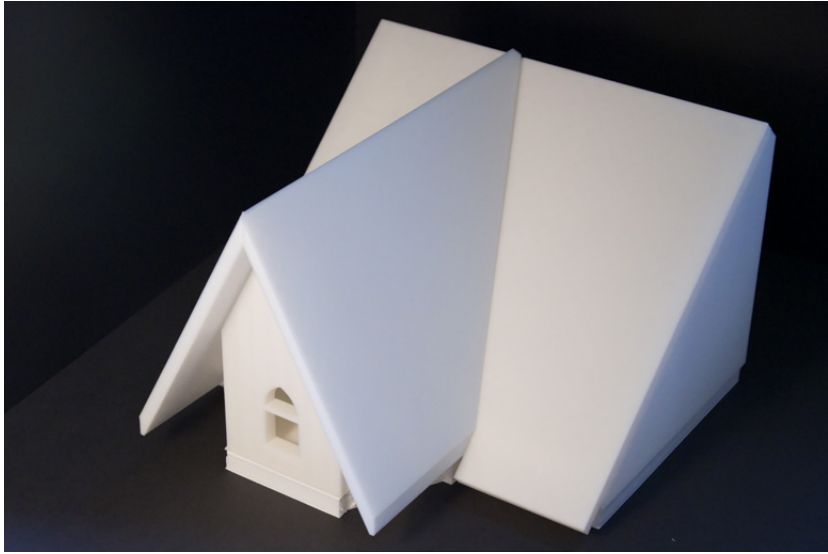
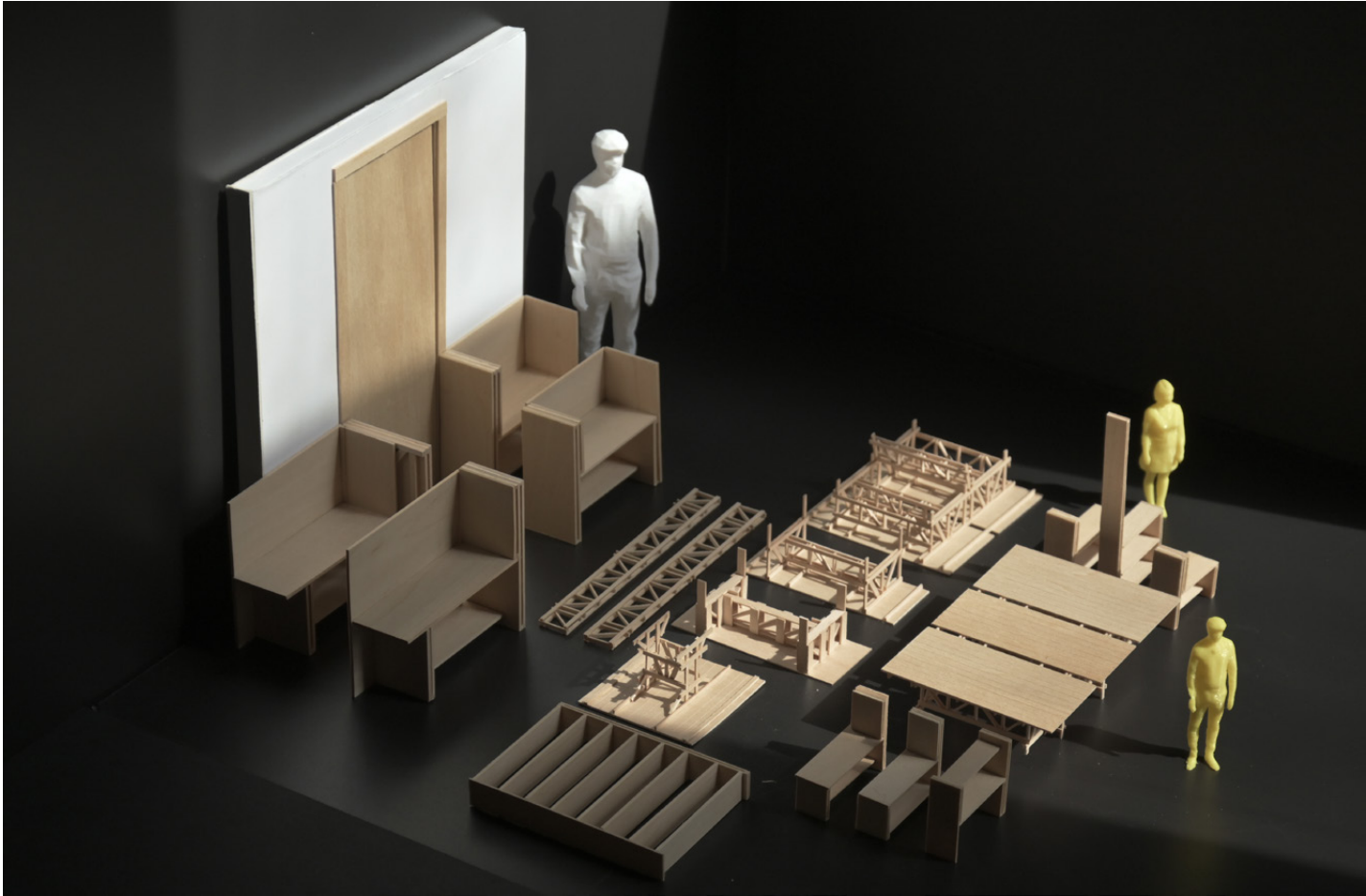
ADDITION WORM'S EYE AXONOMETRIC W/OUT WALL



Robert Street Heritage House Renovation

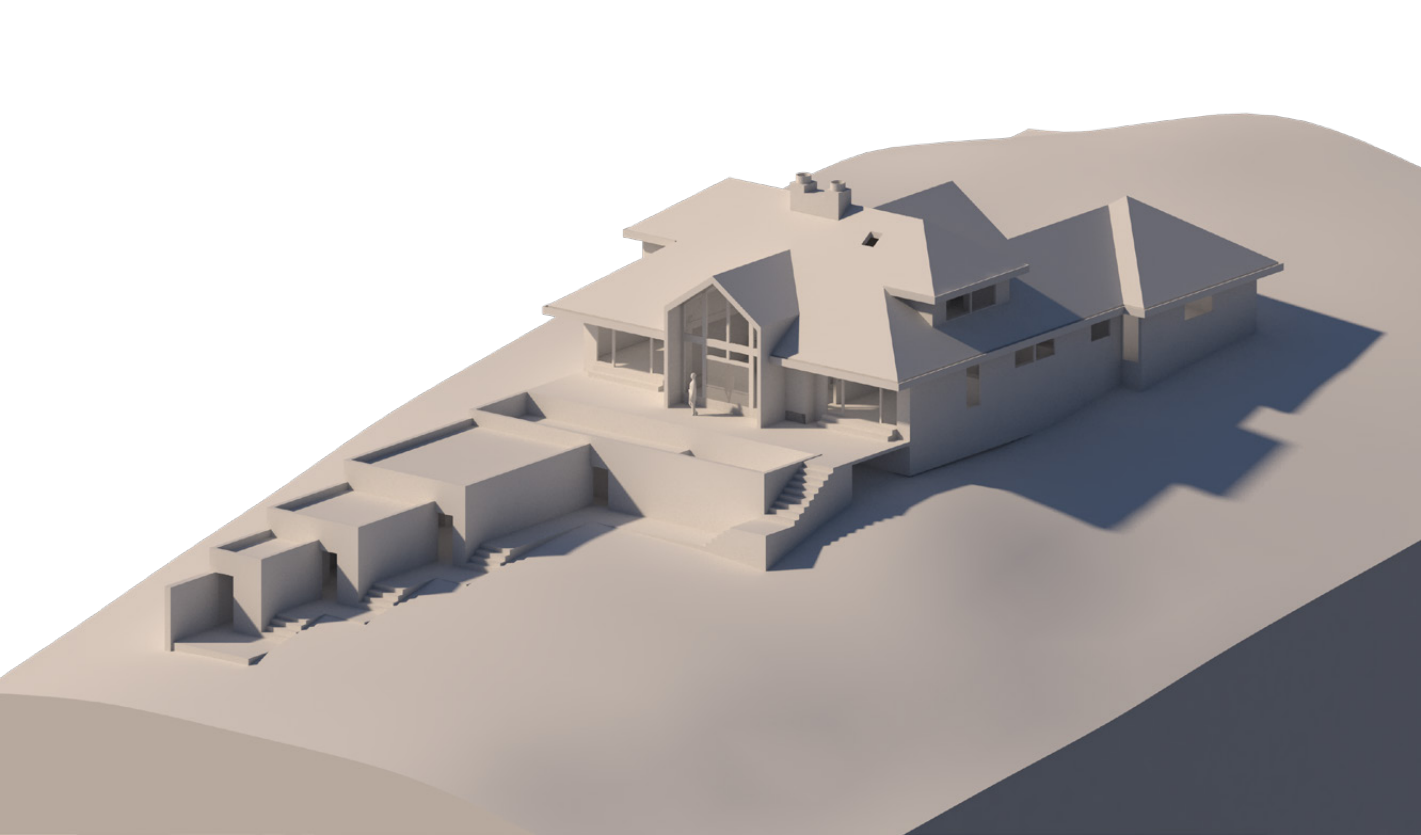
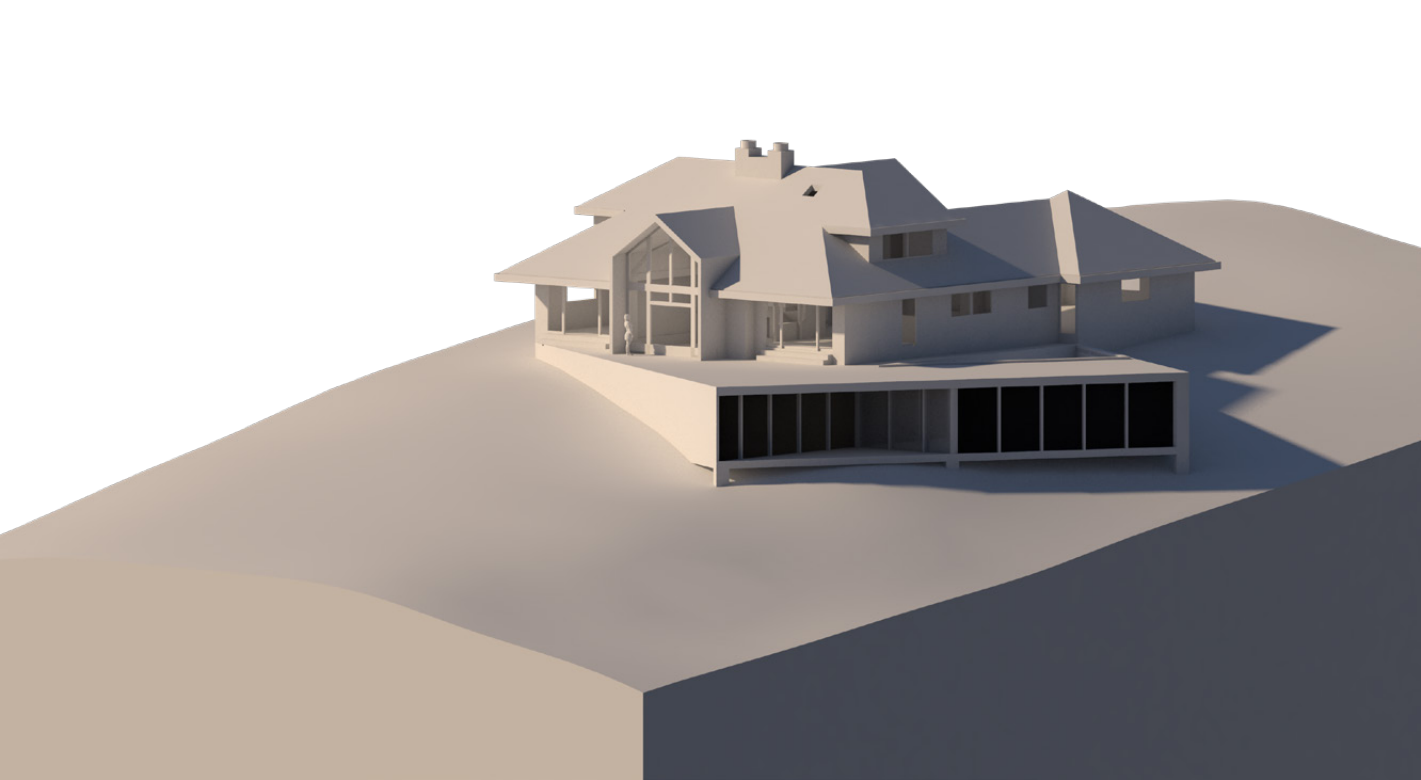
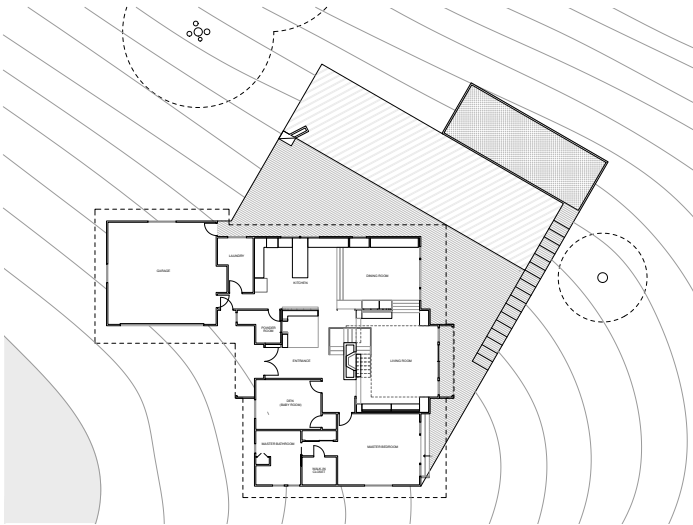
Client: Private
Location: Toronto, ON
Program: Residential
Area: 3,637 sqft
Design Team: Igsung So, Tuan Pham, Luke Zhang
Key Consultants: Nick Mantalas Construction
Status: In construction





Carmel Valley House Pool and ADU Addition

Client: Private
Location: Carmel Valley, CA
Program: Residential
Area: 4,195 sqft
Design Team: Igsung So, Bijan Thornycroft, Thalia Stephenson, Jordana Polera, Tuan Pham, Luke Zhang
Key Consultants: Monterey Bay Builders Inc.
Status: Schematic Design



Winter Station Pavilion

Client: Winter Station

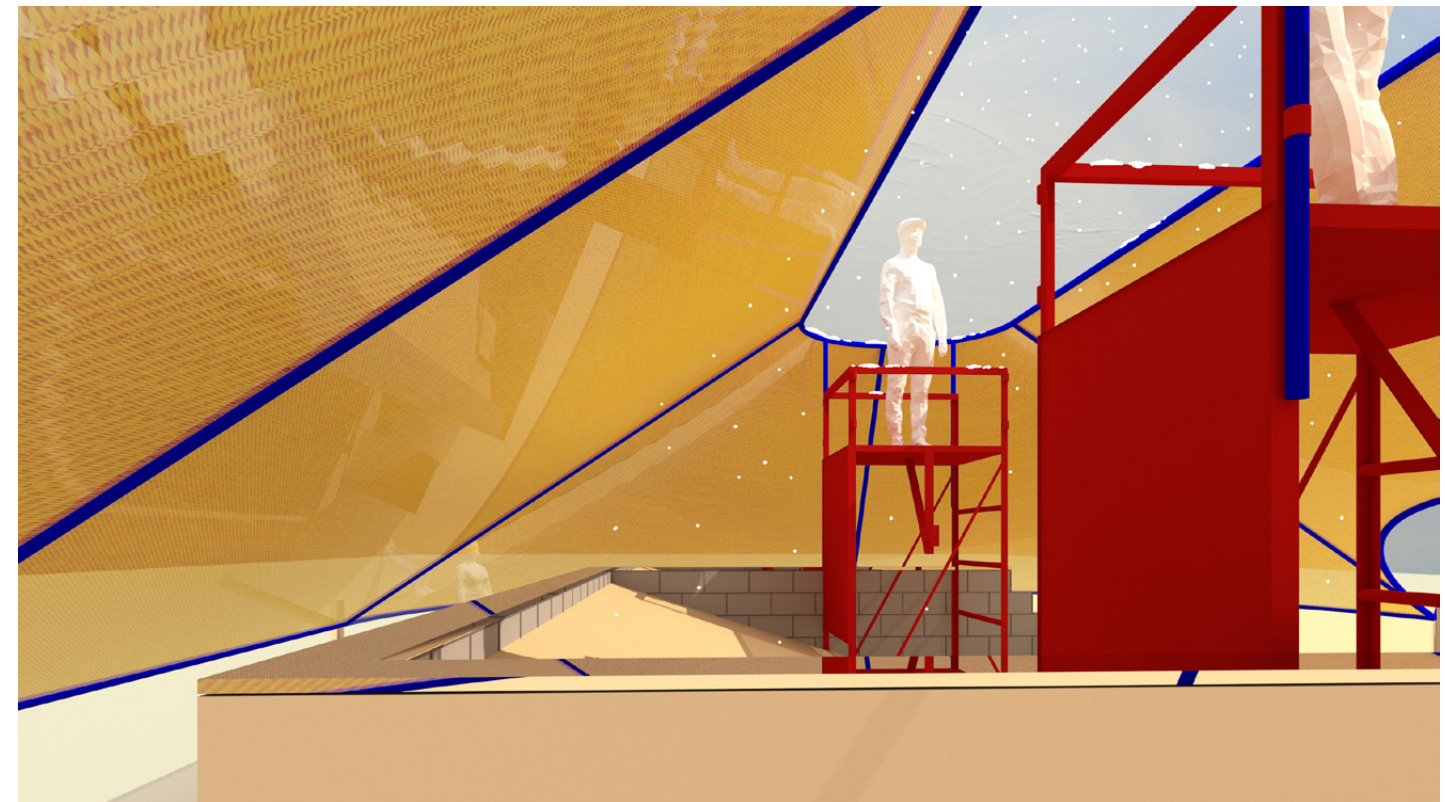
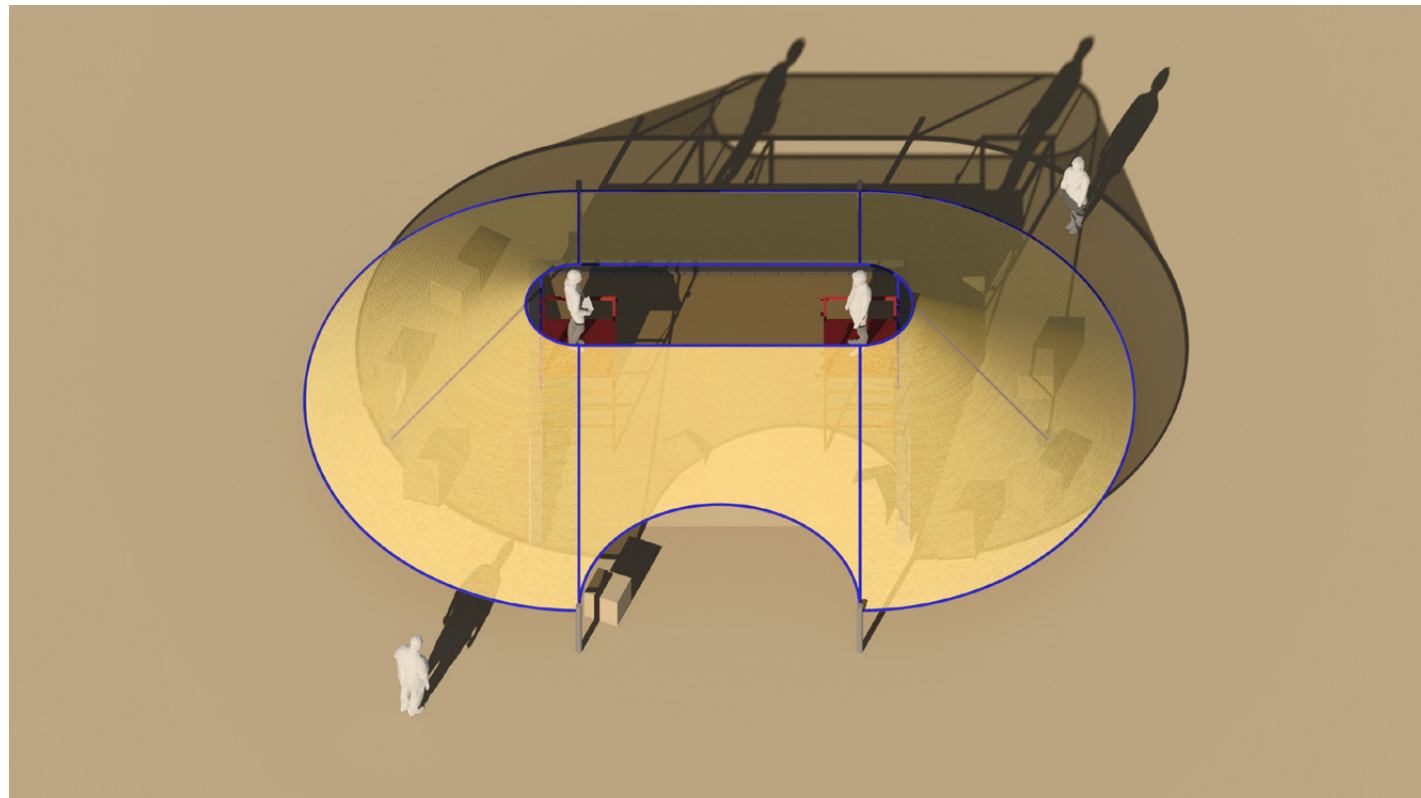
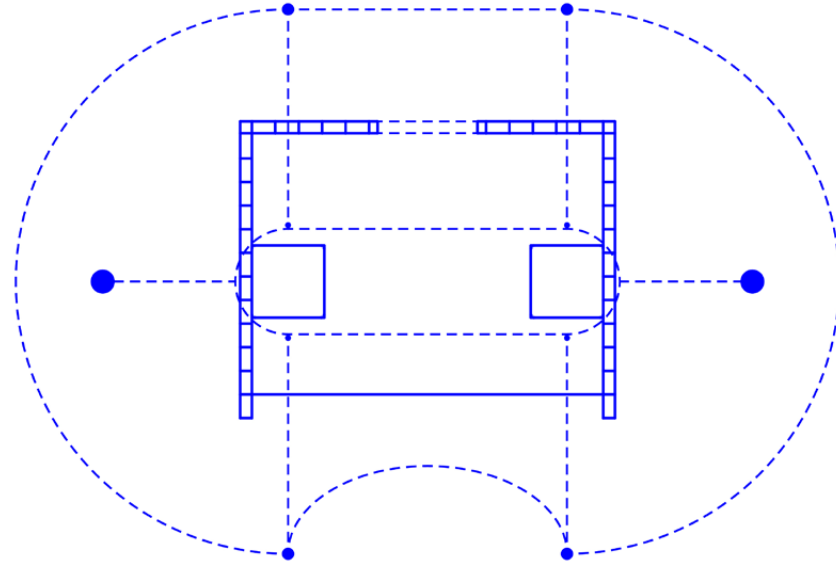
Location: Toronto, ON

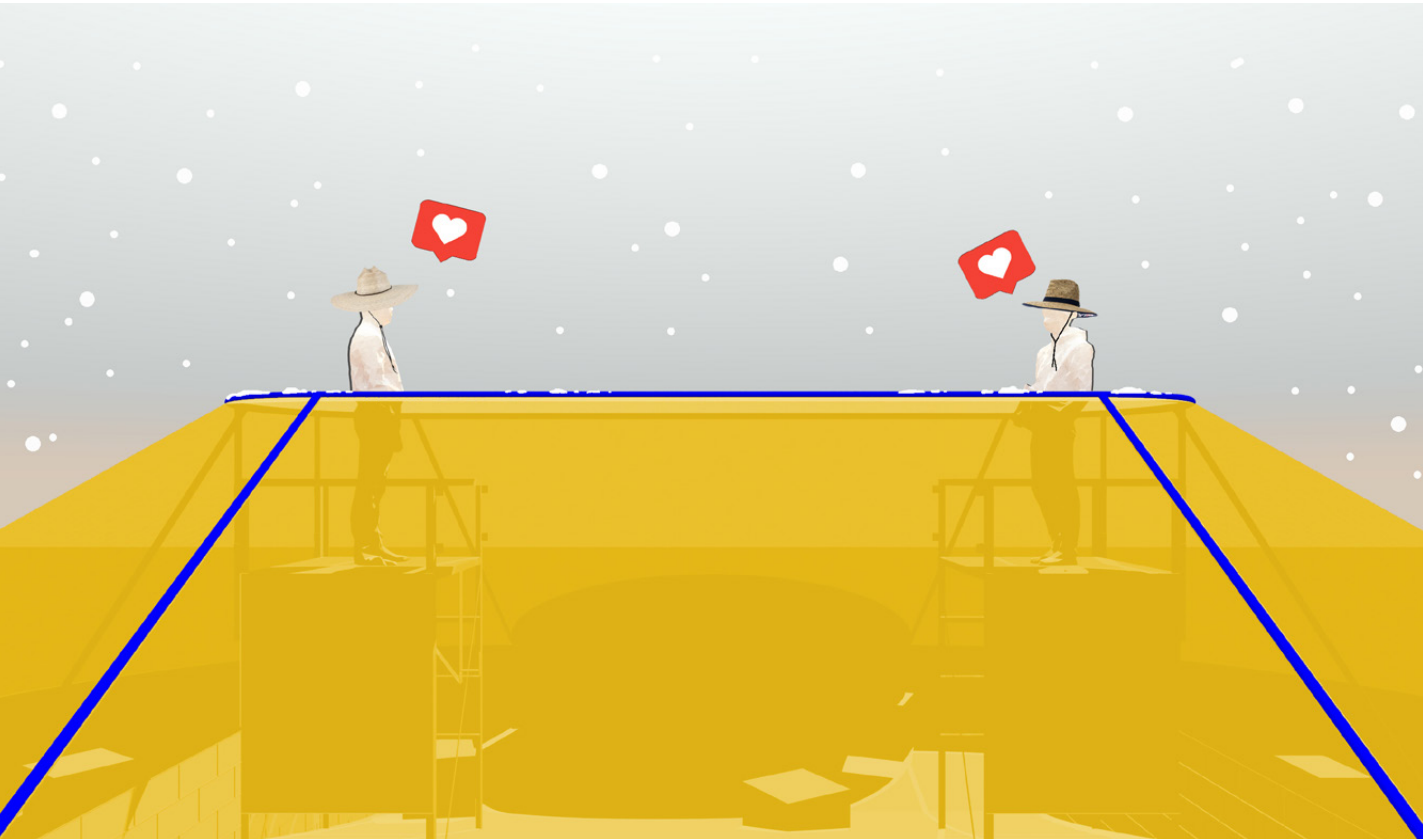
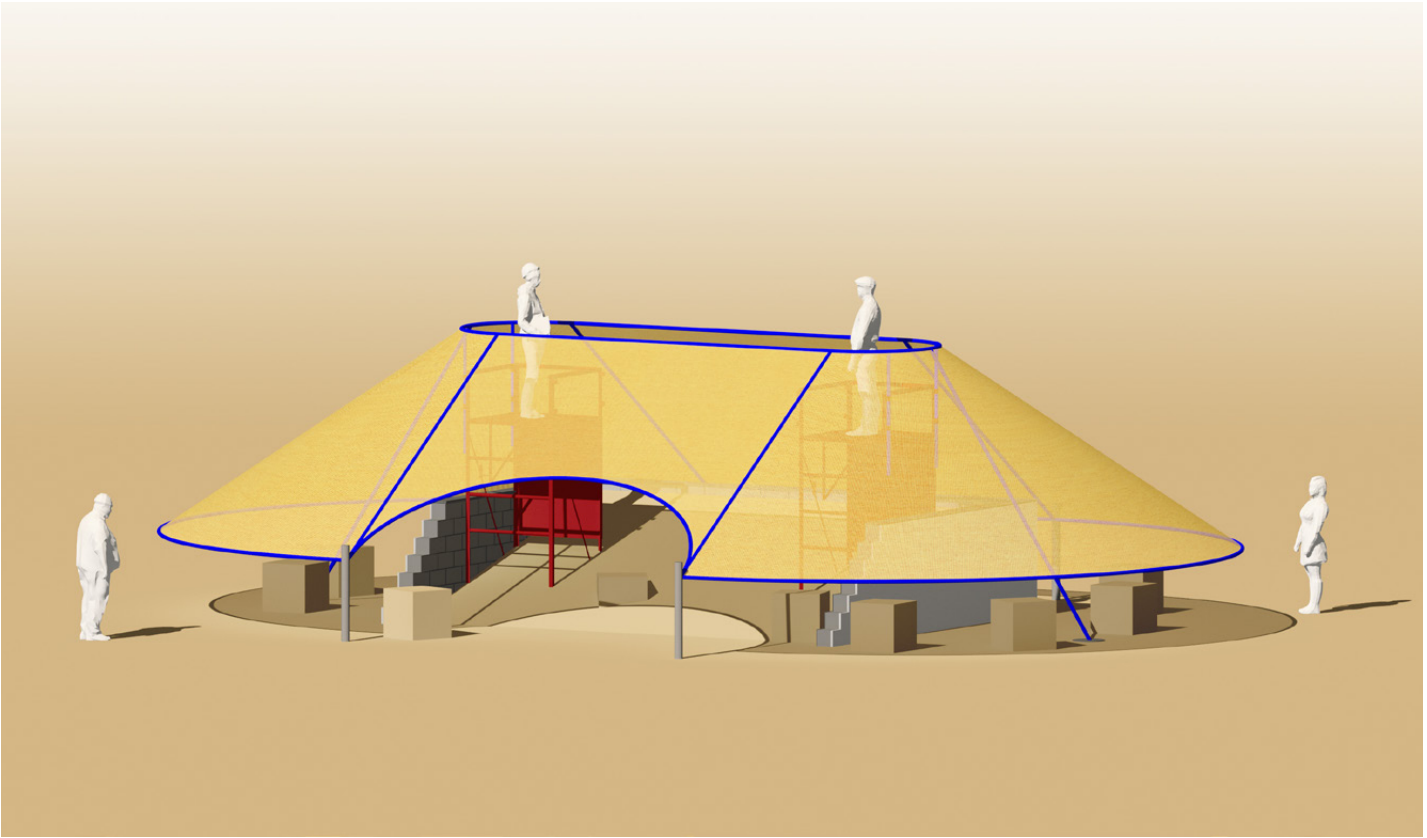
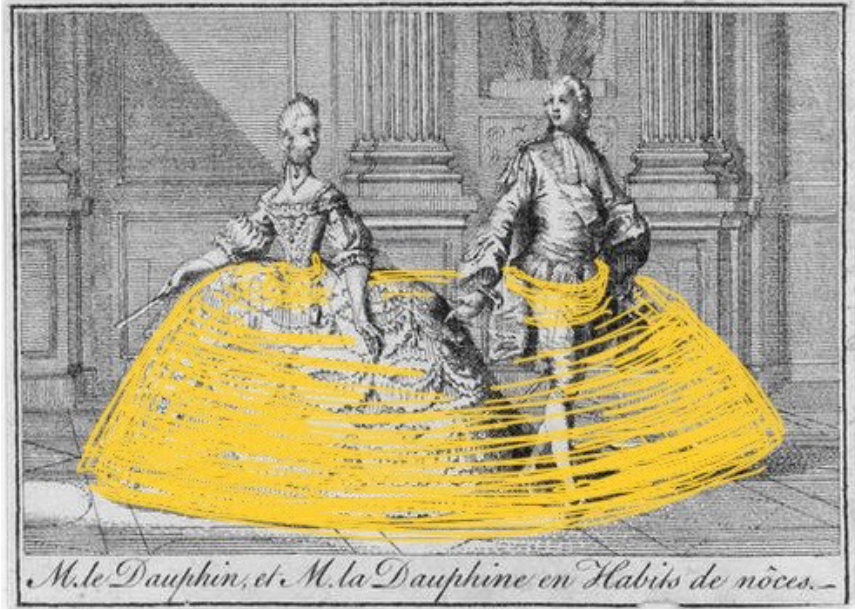
Program: Pavilion

Area: 1,130 sqft

Design Team: Igsung So, Will Fu

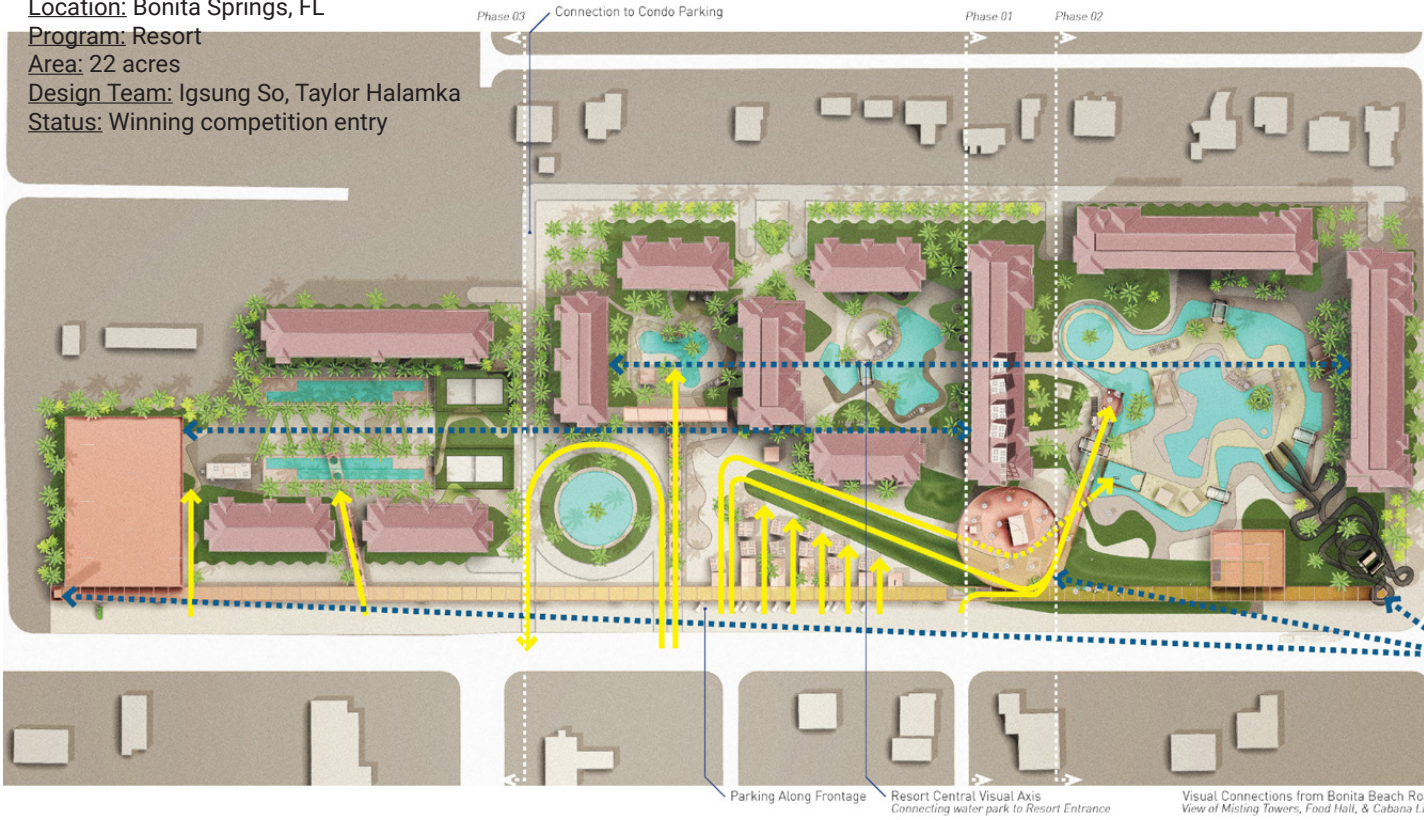
Status: Losing competition entry

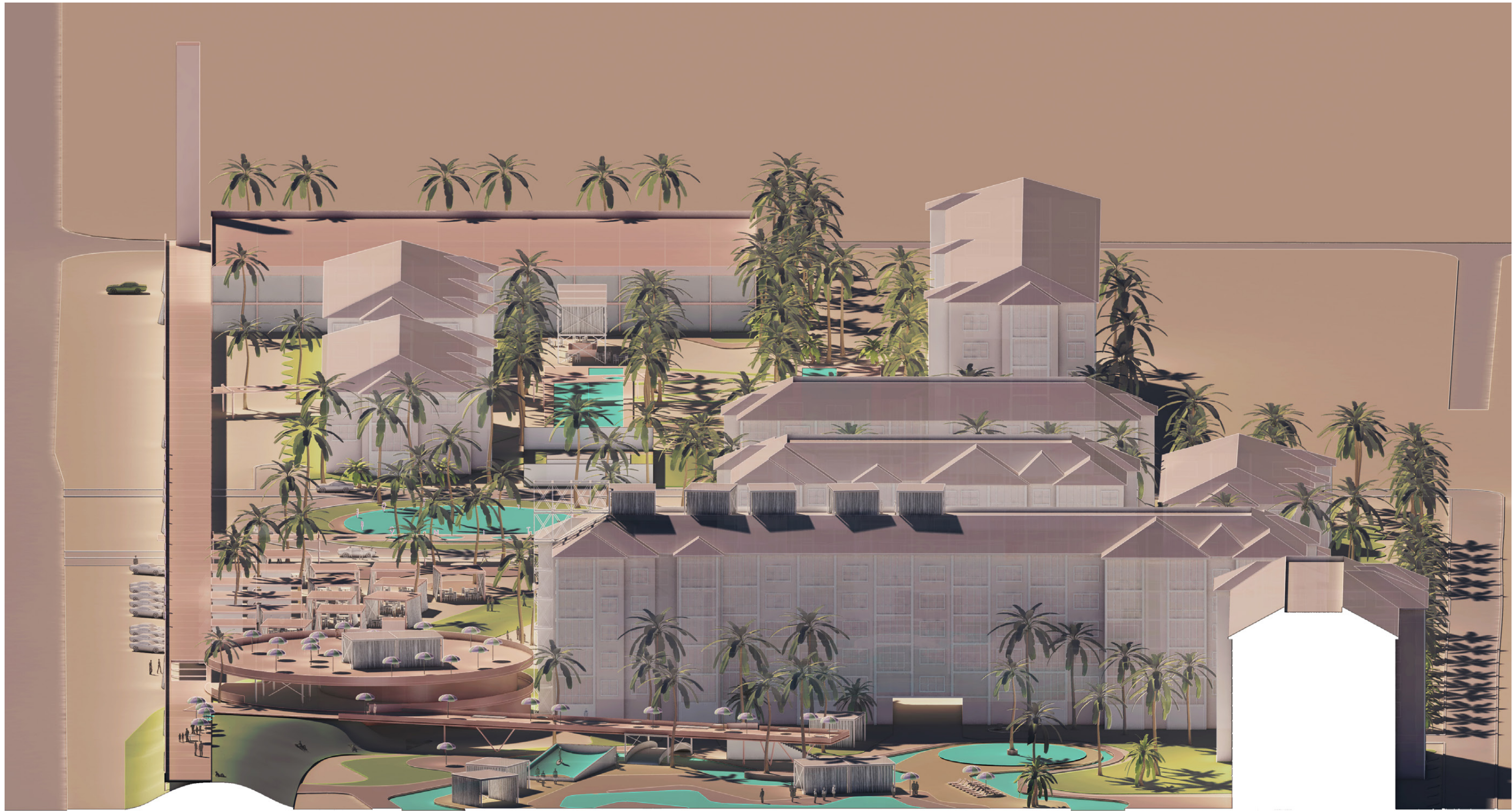




Bonita Village Condominium and Resort Masterplan

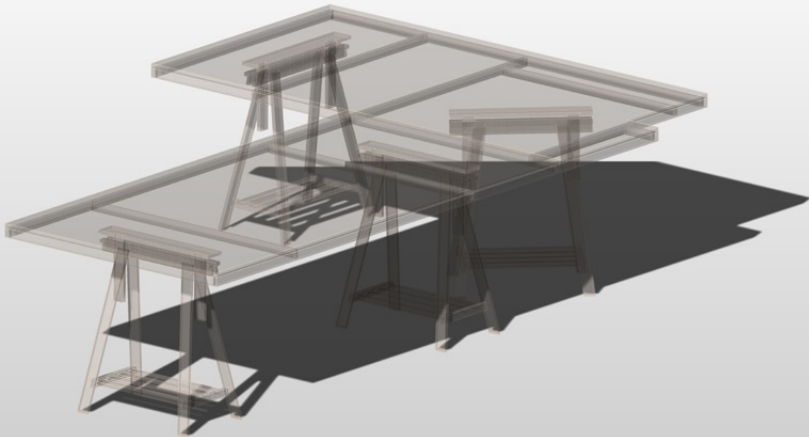
Client: Bonita Village
Location: Bonita Springs, FL
Program: Resort
Area: 22 acres
Design Team: Igsung So, Taylor Halamka
Status: Winning competition entry





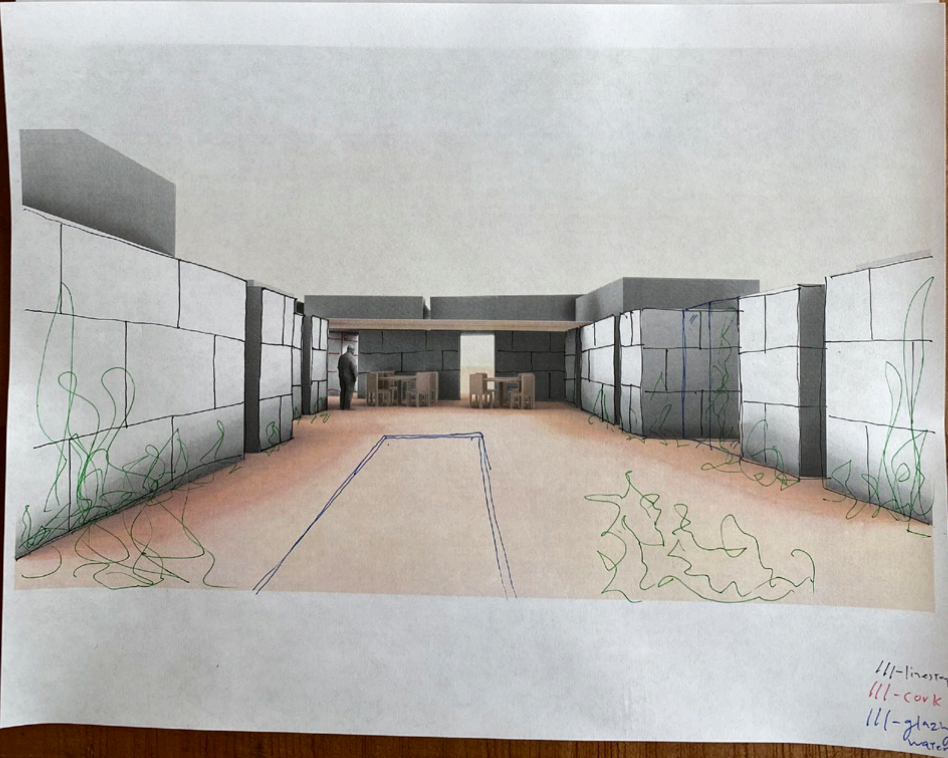
Plywood Worktable

Client: SWON Ltd
Location: Toronto, ON
Program: Commercial
Area: 50 sqft
Design Team: Igsung So
Key Consultants: Nick Mantalas Construction
Status: Complete



Inspira Regenerative Smart Village

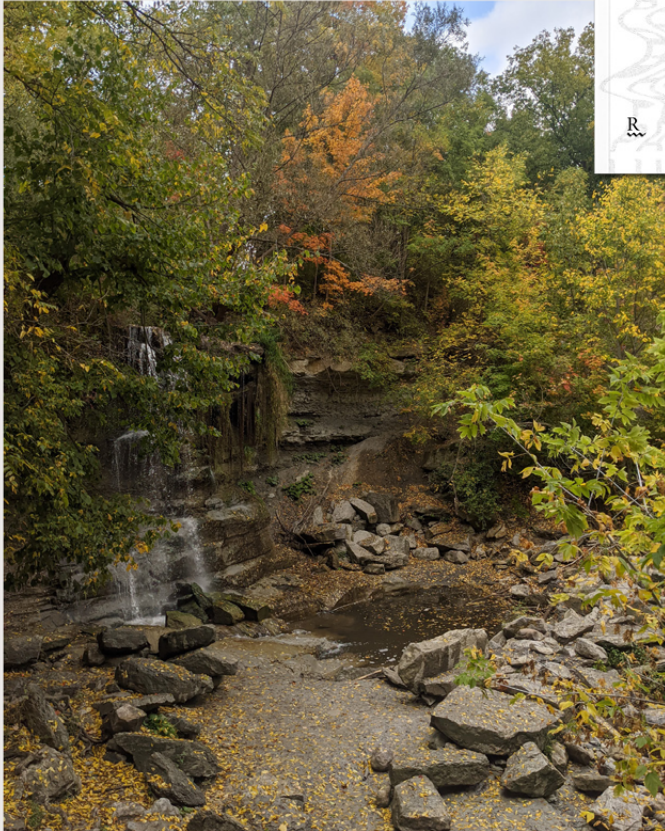
Client: Inspira Villages
Location: Coimbra, PT
Program: Housing
Area: 75-100 hectares
Design Team: Igsung So, David Pereira, Jay Wong
Key Consultants: Pedro Ressano Garcia
Status: Schematic Design



SWON Song: O Cambridge, O Cambridge

Publication: Galt issue 3: Pause/Play
Institution: University of Waterloo School of Architecture
Publisher: Riverside Architectural Press
Date: Oct 2021 II ALTERNATE REALITIES

SWON



Taylor Halamka, Igsung So + Bijan Thornycroft

Taylor Halamka (he/him) is a recent graduate of Harvard University Graduate School of Design, and a consultant at SWON LLC. He currently lives in Boston.

Igsung So (he/him) is a recent graduate of Harvard University Graduate School of Design, and a consultant at SWON LLC. He is also a graduate of the University of Waterloo School of Architecture, where he was the founding editor of Mole Magazine. He currently lives in Toronto.

Bijan Thornycroft (he/him) is a recent graduate of Harvard University Graduate School of Design, and a consultant at SWON LLC. He currently lives in New York City.

(left): Mystery Falls at Ausable River, ON.

PAUSE/PLAY

SWON Song: O Cambridge, O Cambridge

Igsung So

Dear Waterloo Architecture,

I've been meaning to write to you. I've been thinking of you more and more recently. The last time I saw you, we were both in a bit of a hole. We felt then, as we still do today, that the architectural discipline is too weak: too slow and ill-defined to assess itself against ever-changing demands and contexts of the modernizing world. Once aware of this general problem, perhaps in shock, we burrowed seasonal nests in Cambridge, Canada. In school, we quietly drew and practiced our architectures into the night. In off-seasons, we would nuzzle into various corporate and boutique offices that the global market continued to proliferate. At these offices, we incessantly questioned their architectures even as we frantically worked throughout their days. After a few seasons back and forth, we paused to reflect and published a journal together. After a few years back and forth, I decided to leave for America.

The Cambridge of America was fine. There were more people there. It seemed older there. It was Harvard there. My years were shorter there, but you know that... I'm writing to let you know that I'm back; that I've been back; that I've come back, to see you.

In all realness, I biked from the Toronto airport to come see you. You know that I still cannot drive.

I took my bicycle and rode 90 km a day until I reached our dear Cambridge once again. Though I should have realized from the recent pandemic, you were no longer in school. In fact, all schools were to be closed for the foreseeable future. Perhaps in shock, I kept biking... perhaps, in search of you... perhaps, I've been meaning to tell you that we had it right all along: the truth that no Cambridge in this world could teach us to be as fast as modernity purported us to be; and that the struggle to keep up with its marketplace had come to define the limits of the architectural profession.

Yet as the recent pandemic slowed the world down to an alternative pace, I feel less and less of an imperative to be novel all the time. Even cities seem less enticing as the de facto hub of architectural work and discourse. Maybe I just needed a break... so I kept biking... down the Grand River to Paris, Canada; then down the Thames River to London, Canada; aspirations of our grandest cities from recent history, burrowed into the countryside of Southwestern Ontario. With intense optimism and a lot of exercise, I began fantasizing about the possibility of a practice in this rural, historic, and ambitiously-named context. I simply realized that every place has buildings that could be subject to architectural discourse if imbued with enough intent and narrative.

Through trails, through fields, I noticed a small white-canvas tent raised on a square cedar deck, off the edge of a forest. I inquired about my stay for a few nights, wishing to breathe in the morning mist and trip over the grassy mounds. The owner told me that she had recently inherited this old dairy farm and had begun converting it into a retreat ground. At this point, I could not help but slip my architectural background into the conversation. She responded in kind by sharing her plans to build a more permanent structure that could perhaps replace the existing tent. Nothing fancier than a cabin. She was considering tucking the structure in the slight valley of the site and asked whether this may be a bad idea. I suggested to her that most architectures began as pits in the ground anyways and that we could instead focus our efforts on designing the top. A hat for Stratford, ON.

Teaching Portfolio

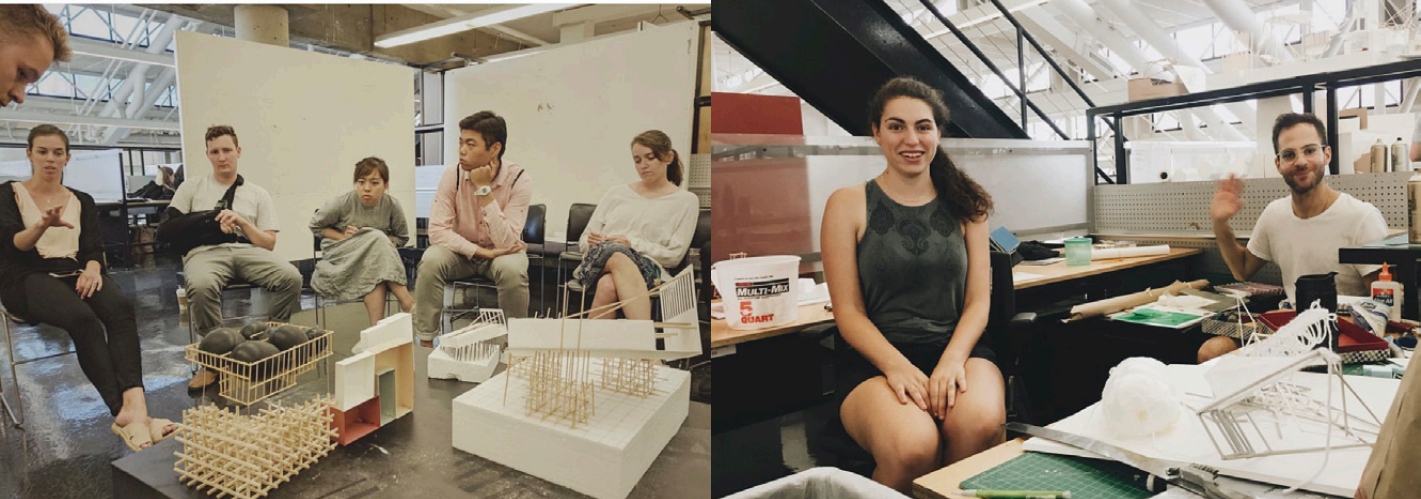
School: Harvard Graduate School of Design
Location: Cambridge, MA
Program: Design Discovery, Instructor
Date: 2018
Co-instructors: Eli Logan, Christina Shivers



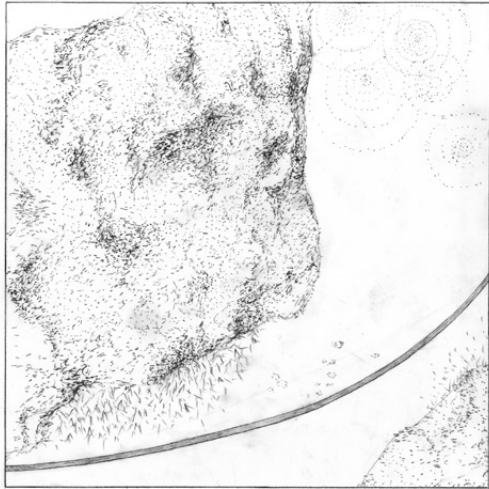
Student: Layth Farage



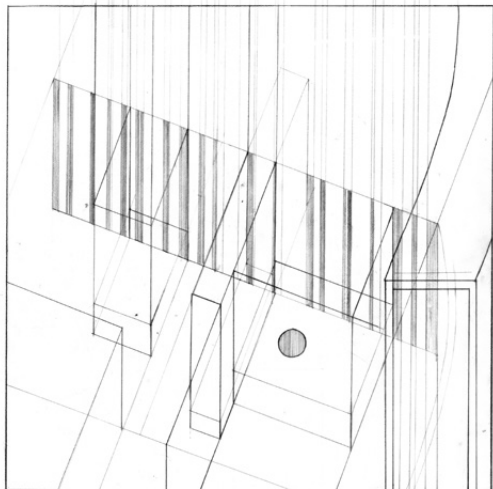
Student: Evey Liu



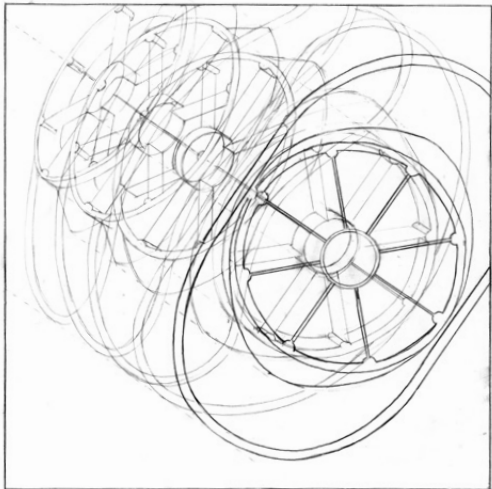
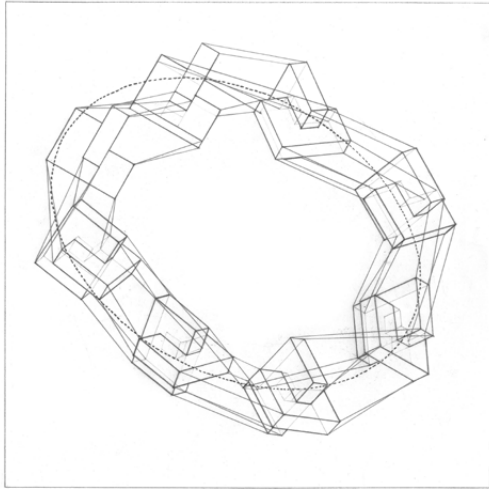
Work Sample Package



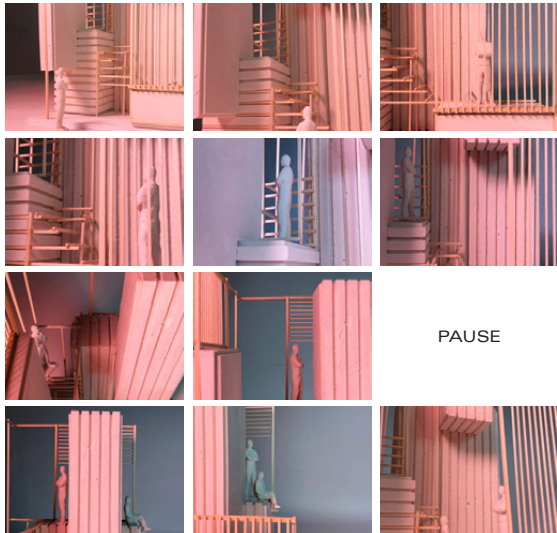
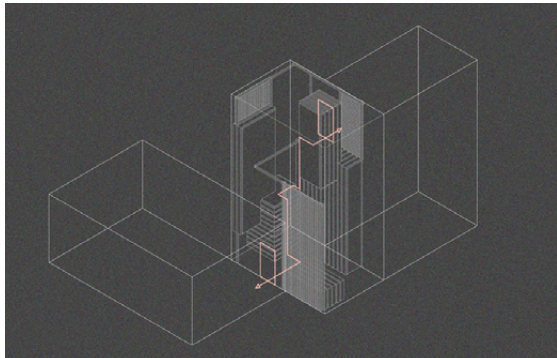
1.2 UNRULY FURNITURE CROP / 2" : 1" / CHLOE YUN WANG



2.9 REINTERPRETATION / CHLOE YUN WANG

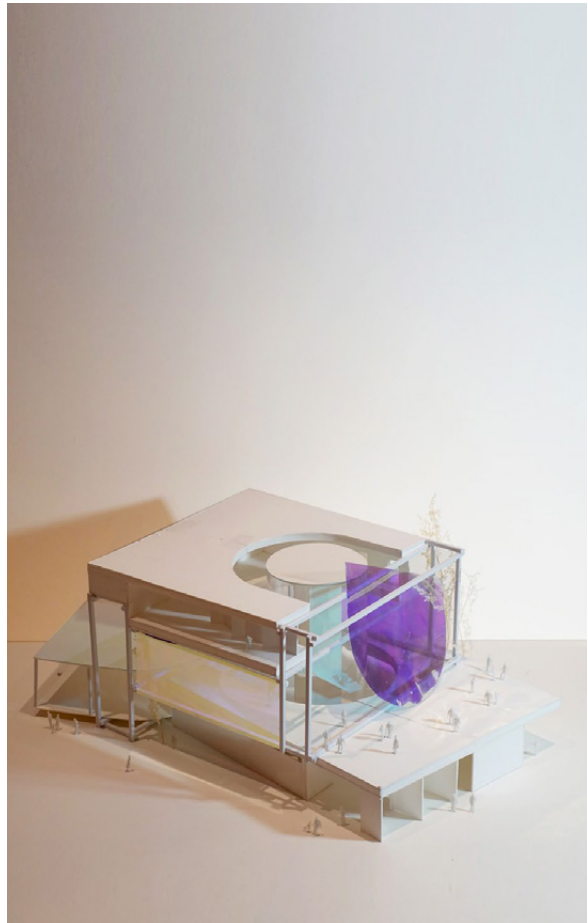
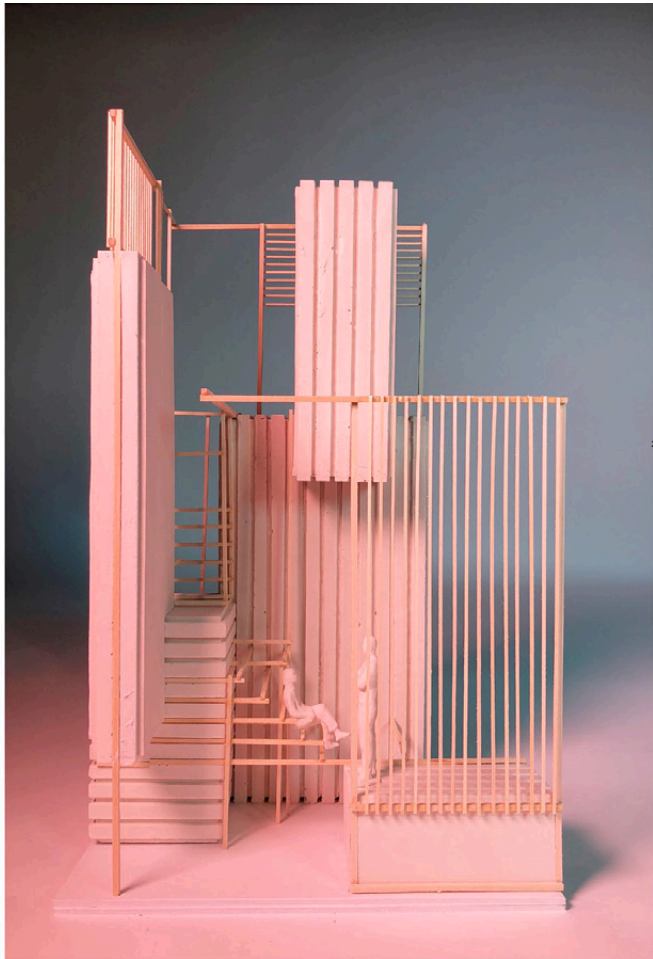


1.3 INSTRUMENTAL OBJECT CROP / 1" : 1" / CHLOE YUN WANG

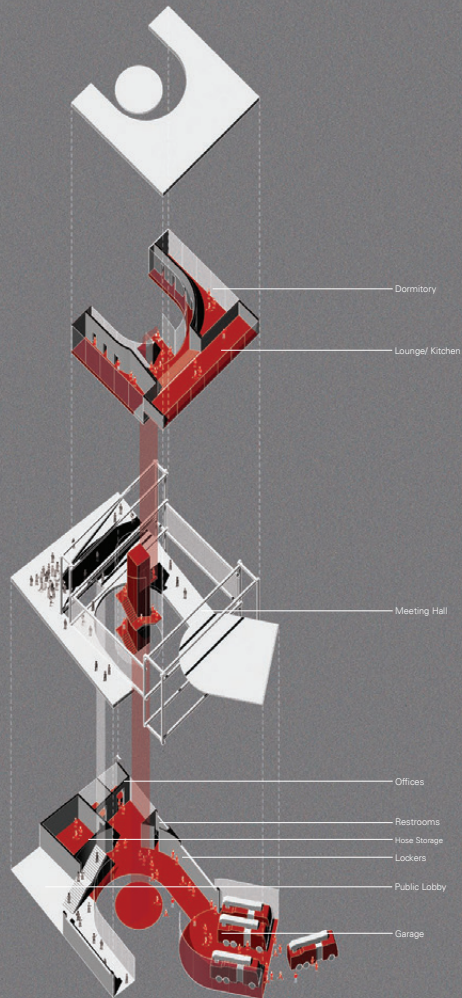


TOP: Exquisite Corps[e]:
Circulation diagram of the adapted site that links up with two other models in the group
Bottom: Stop-Motion
The spatial sequence of the space, incorporating the theme of "when the two meet"

Student: Chloe Wang



Student: Chloe Wang





En and Out of Frame

Project 04
Autonomy

En and Out of Frame is a project based on a series of design exercises *Space, Surface + Simultaneous States*.

The aim was to utilize the drawings/reinterpretation drawings of the three individual studies on Urban Room, Unruly Furniture and Instrumental Object to design a space focusing on the experience of moving inside, outside or around the space itself.

Design Discovery, 2018
Instructor: Igsung So

Space, Surface + Simultaneous States

21 | 22

The Project is comprised of three parts: urban room, unruly furniture and instrumental tool. In each part we were assigned to select crops of a location in a building, a furniture and an object. The aim of this stage is to generate an architectural proposal by representing, configuring and reinterpreting the drawings of the space, surface and the kinetic potential of an instrument.

The drawings of each topic will be used to develop the second project 'En and Out of Frame'. In En and Out of Frame, the task was to utilize the architectural elements, objects and reinterpretation drawings to design a circulatory system within a confined space.

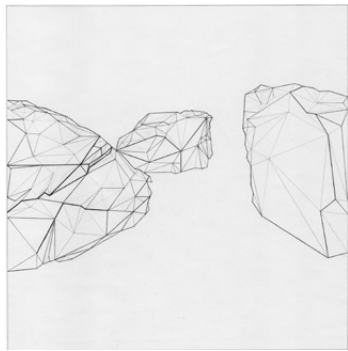
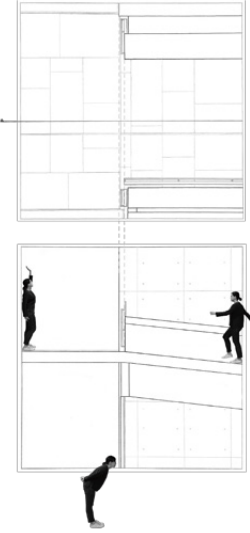
01 Urban Room Crop (16'-0" cube)
Carpenter Center for Visual Arts

The spot that I was interested in is located the southwest side of Carpenter Center. The spot is at the intersection of the interior and exterior space of the building. The outdoor ramp, and the light and shadow cast inside the space both create a motional, propulsive and extensive sense.

Right, Top:
Plan of the crop
1/2" = 1' ; 8" x 8"
Graphite on Vellum

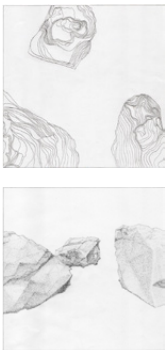
Right, Middle:
Section of the crop
1/2" = 1' ; 8" x 8"
Graphite on Vellum

Bottom:
Photo of the
Cropped Location
Self-taken in Summer, 2018



02 Unruly Furniture Crop (4'-0" cube)
Tanner Fountain, Harvard Square

For this research on the surface of a single rock, I chose to pick two more rocks to study on how the unruly surfaces, or, positions might influence or determine the ranges that each rock occupies. The layout of these three rocks leaves people freely recognize which one or two make up the inner and outer circle.



Top, Left:
Elevation, Triangulation of the rocks
2" = 1' ; 8" x 8"
Graphite on Vellum

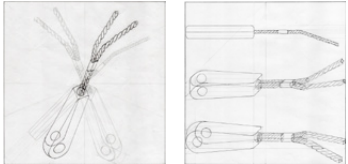
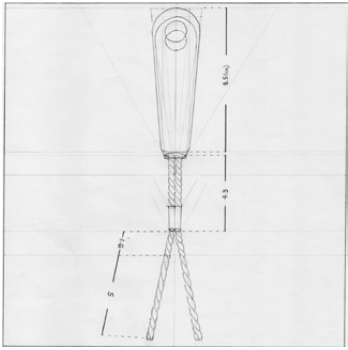
Top, Right:
Plan, Contour of the rocks
2" = 1' ; 8" x 8"
Graphite on Vellum

Elevation, Shades on the rocks
2" = 1' ; 8" x 8"
Graphite on Vellum

Bottom:
Screenshot of Tanner Fountain
Google Earth Photo, 2020

03 Instrumental Object Crop (8" - 16" cube)
V-Shaped BBQ Brush

The tool I chose for this part is a grill cleaning brush. I drew one to record how the tool might be placed on the desk (randomly being left on anything). The other one I drew is to see how it could be rotated/manipulated in hand.



Left, Top:
Measurement of the brush
1" = 1' ; 8" x 8"
Graphite on Vellum

Left, Bottom:
Continuous states of the brush
held in hand
1" = 1' ; 8" x 8"
Graphite on Vellum

**Multiple states of the brush
on the desk**
1" = 1' ; 8" x 8"
Graphite on Vellum

Right:
Photo of the barbecue brush

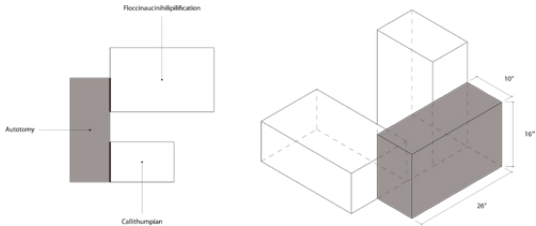


Student: Ling Hsuan Hsu

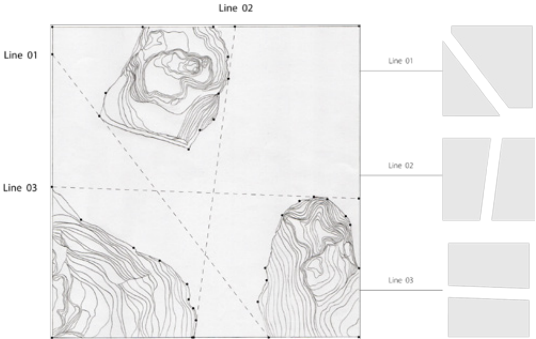
Project 04 En and Out of Frame

Autonomy

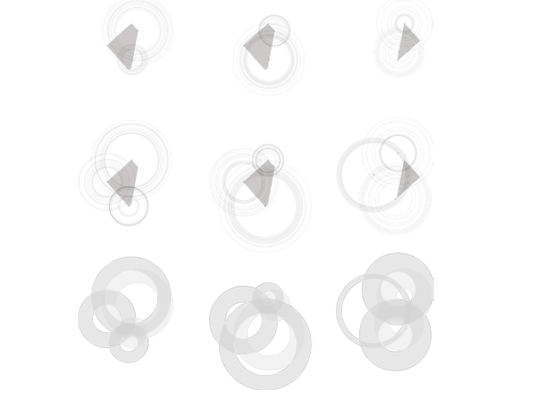
25 | 26



The plan and isometric both show that the model should adapt to a particular size of 26" x 10" x 16". One of the tasks was to design two portals—x and y portal, to connect with adjacent models. Then, use the given word to redesign/modify the original study model/drawing. For this project, I got the word "Autotomy".



I decided to use the contour drawing of Tanner Fountain rocks to develop my project. I chose this drawing because the arrangement and the crop drawing of the rocks make it unable to determine which two are at the inner or outer circle of the fountain. Therefore I attempted to analyze which two positions of the rocks determine the position of the 3rd rock.



Left, Top:
Plan and isometric drawing to show the site and its relations with the adjacent thresholds.

Left, Bottom:
Contour Drawing of Tanner Fountain rocks and diagram

Right, Top:
Plan
to show how the square fit with the site and develop a ramp

Right, Bottom:
Diagram
Top—I made two dots on Line 01 and the contour edges of the top and right rocks as the centers of circles. I seemed these two dots as the inner control points to determine the extended ranges of the two rocks.

Middle—I shift the centers of circles to the three dots on the frame of the square. The three dots on the frame are seemed as the outer control points.

Bottom—I overlaid the possible extended ranges generated by the inner and outer control points.



The ramp crop may offer a solution to connect the amputated square and maintain a spatial sequence.

To match with the idea of autotomy, I chose Line 01 to be the cutting line of the original crop drawing. I imagined that the 8" x 8" square was a creature. Once something triggers/frightens the creature, it would break its tail along with Line 01.

The diagram on the top is to show how the square could fit in 26" x 10" x 26" space and how I could use the crop plan of Carpenter Center (a ramp) to connect with other space.



Right, Top:
Back Side of the Model
to show the entrance

Right, Bottom:
Back Side of the Model
to show the exit on the back side

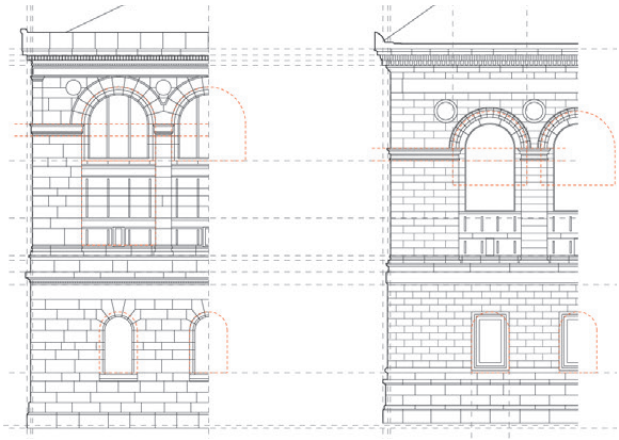
Left:
The Right Side of the Model
1"=1'-0" ; 10" x 26" x 16"



Student: Ling Hsuan Hsu

Graduate Academic Work

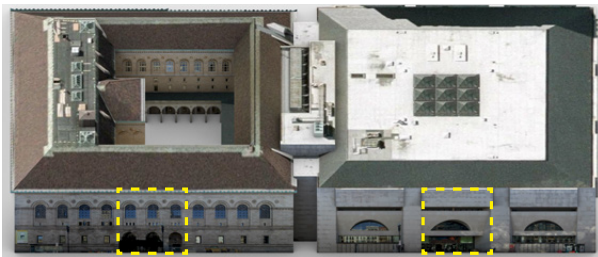
School: Harvard Graduate School of Design
Location: Cambridge, MA
Program: M. Arch I AP
Date: 2016-2019
Thesis Advisor: Andrew Holder



Tectonics



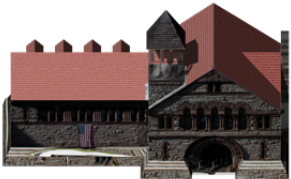
Hatch



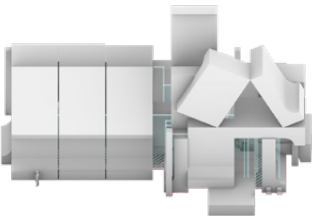
Referent Building



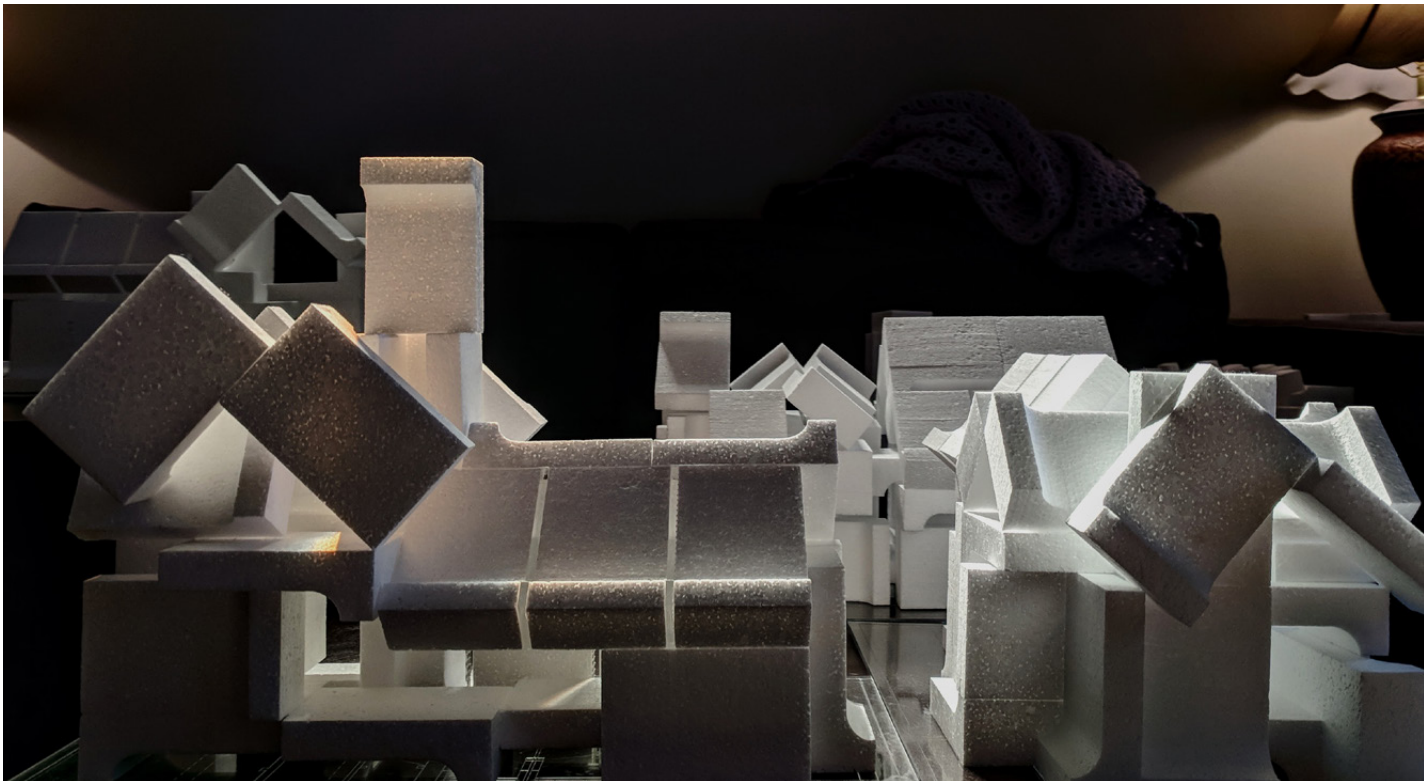
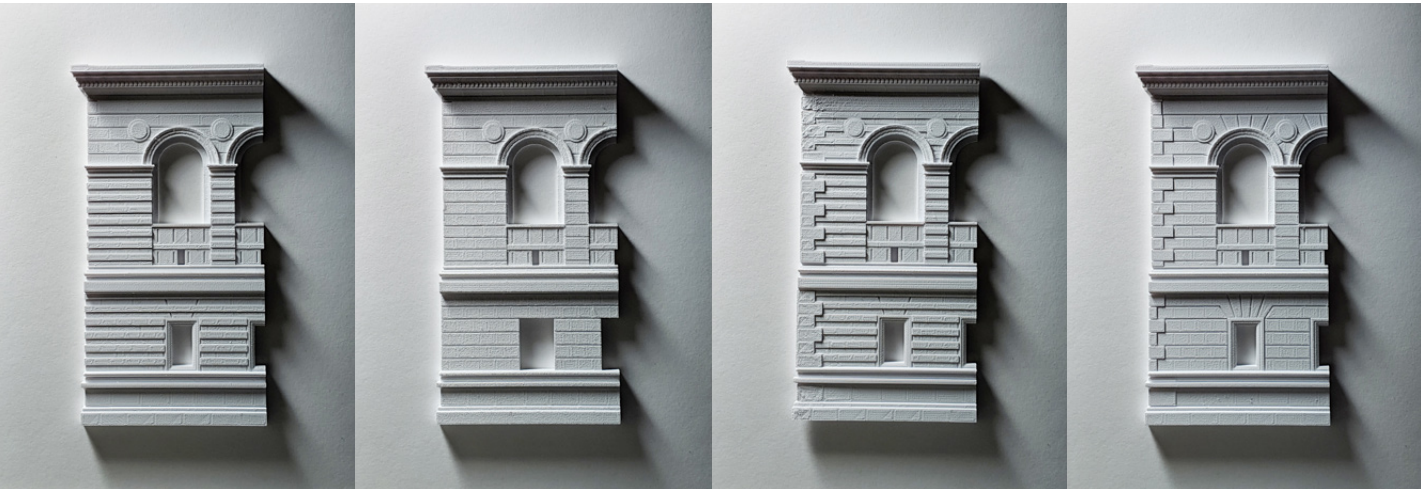
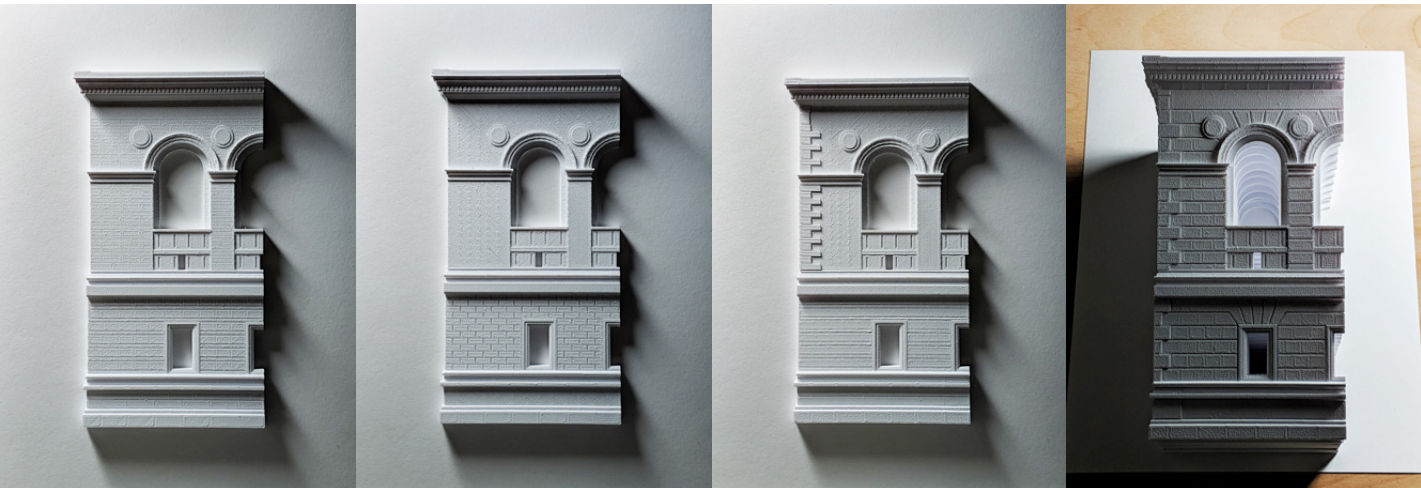
"Brick" Substitution



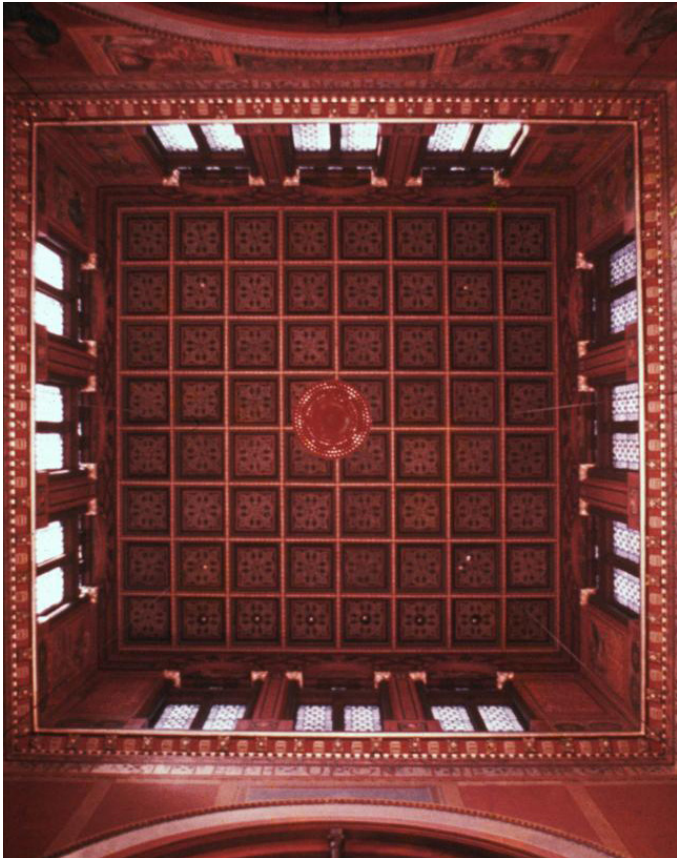
Referent Building

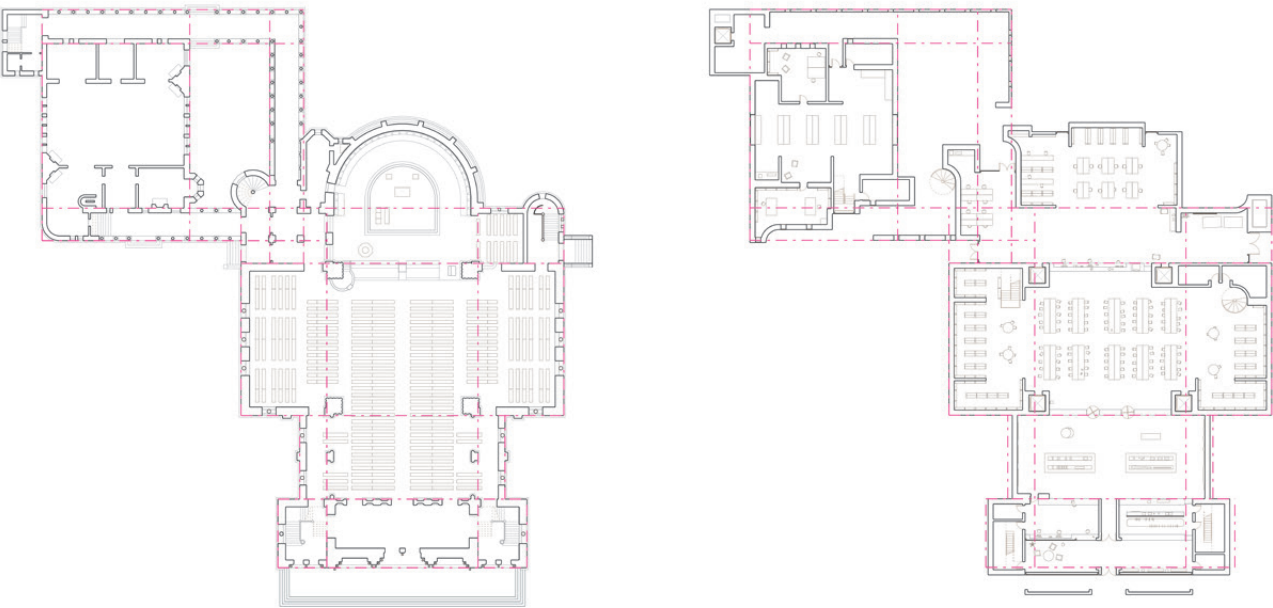


"Brick" Substitution



Work Sample Package





Work Sample Package

