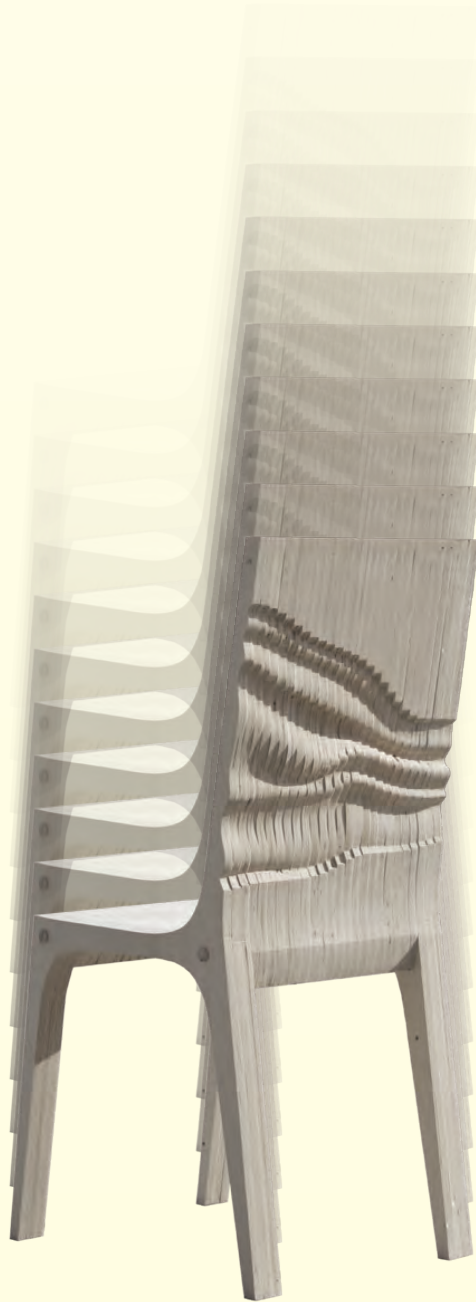


Selected Work 2009-2015



*Hons. Bachelor of Architectural Studies
With Distinction, Co-op
University of Waterloo Architecture
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325 W 93rd Street 2DD
New York, NY
10025

Stacking chairs...

...repetition, collapse, composition, gravity, artifice—as rules of the game of architecture.

My name is Igsung So—or Iggy.

I'm currently working as an architectural designer in New York City, with an Honours Bachelor of Architectural Studies with Distinction from University of Waterloo. My work and contributions have been published in Volume, Adaptation: Architecture, Technology and the City and On Site Review. I am the editor of Mole Issue 1: Cute Little Things. I seek to pursue graduate studies in attaining a Master of Architecture as an extension of my past pursuits in synthesizing various design-related fields with the immediacy of practice. Prior to New York, I have worked in Lisbon, Boston, and Toronto.

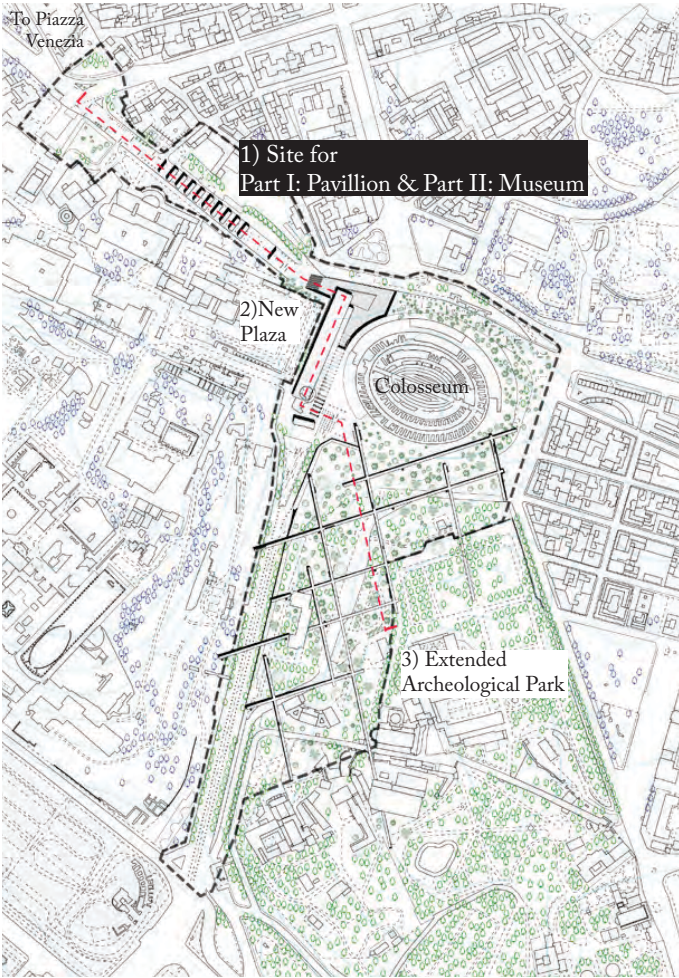
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**The project shown in the cover is a recursion chair designed and built for Douglas Hofstadter, completed with Faris Faraj in 2012.

Projects on the Fora - Falsified Ruinophilia
09.2013-12.2013 . Waterloo-Academic ARCH492 . Rome, Italy
Independent Project . Rome Design Studio

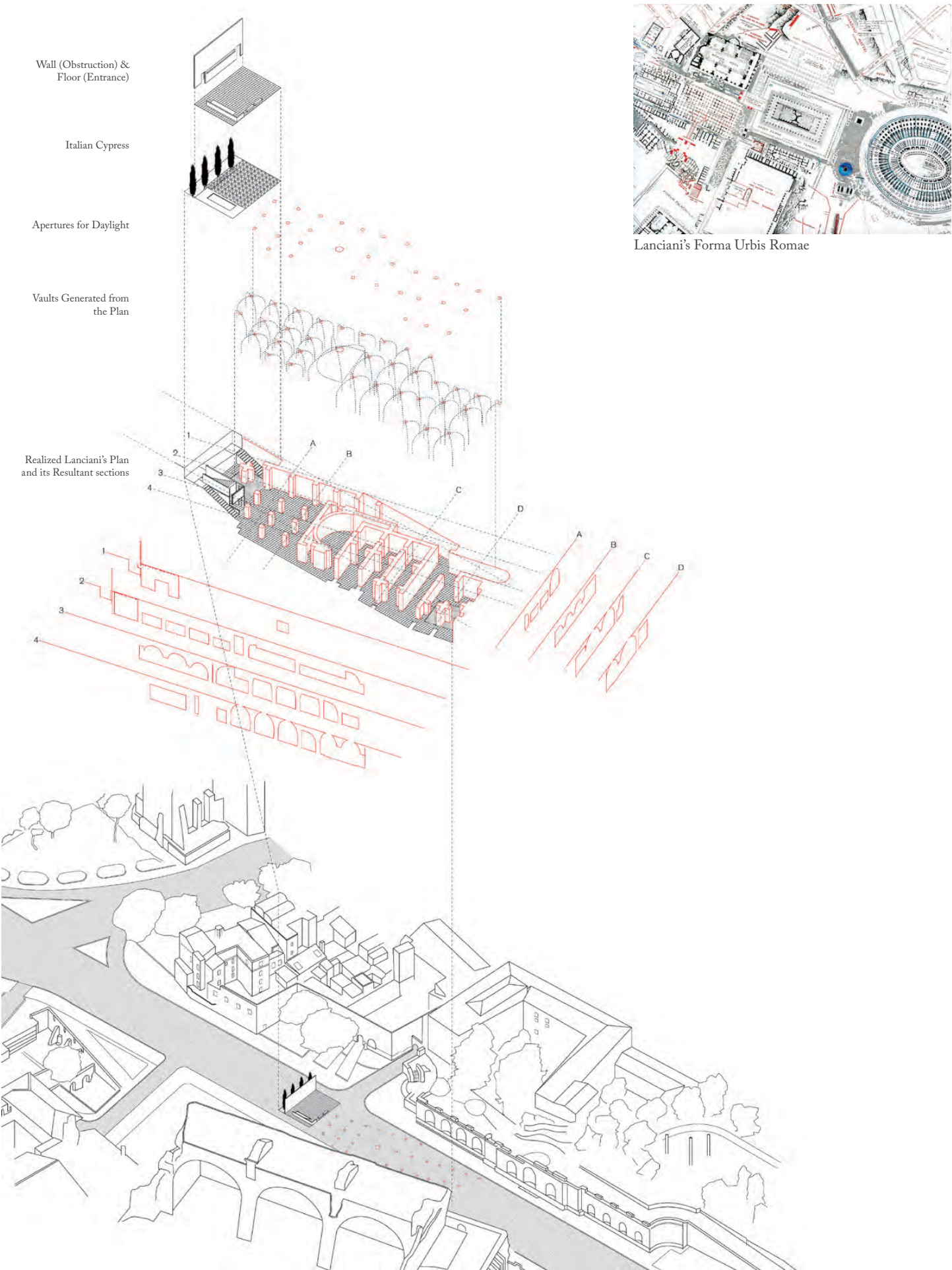
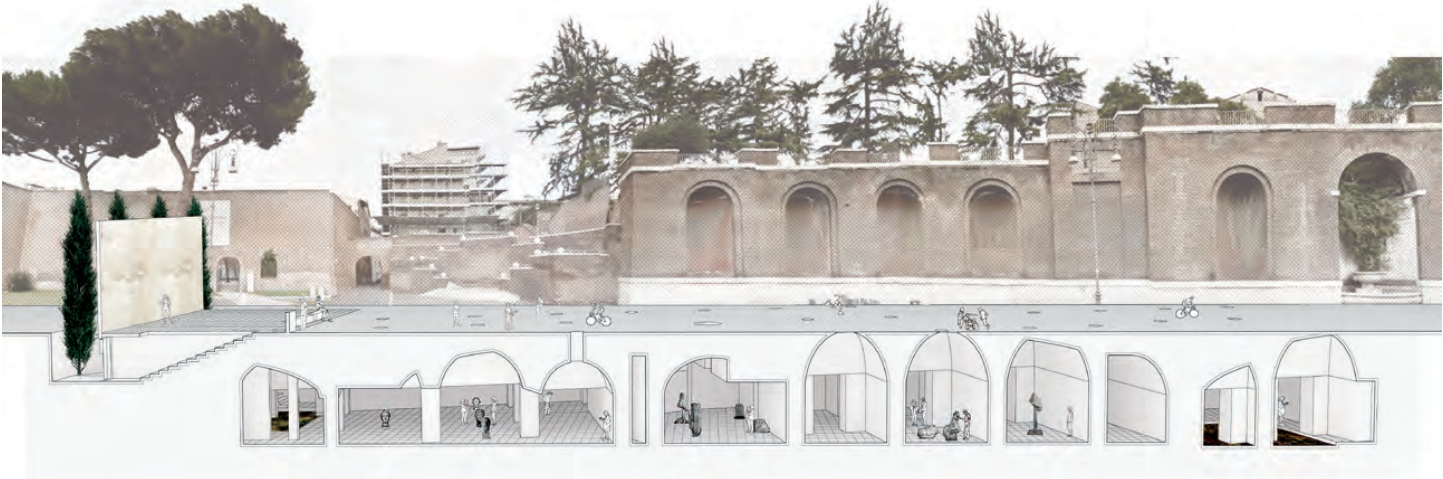
Coordinator: Lorenzo Pignatti & Tracey Eve Winton
Brief: Proposal for an art/history institution of Rome located on the road named via Dei Fori Imperiali. The site is historically and culturally charged as the road's construction (by order of Benito Mussolini) involved destructive excavation of the Velian Hill—creating a linear axis between the Colosseum and Piazza Venezia.
The project is conceived as two separate proposals within a larger masterplan: Pavillion (Part I) and Museum (Part II). The two proposals share a similar conceptual framework but are deployed at different scales of architecture. Both proposals address the violence involved in the construction of via Dei Fori Imperiali, and takes their places just as the Velian Hill once stood in between the Colosseum and Piazza Venezia—obstructing the view to each respective landmark. The rest of their contents hide in the ground below: perhaps the only blank canvas in Rome indebted to its destructive construction.



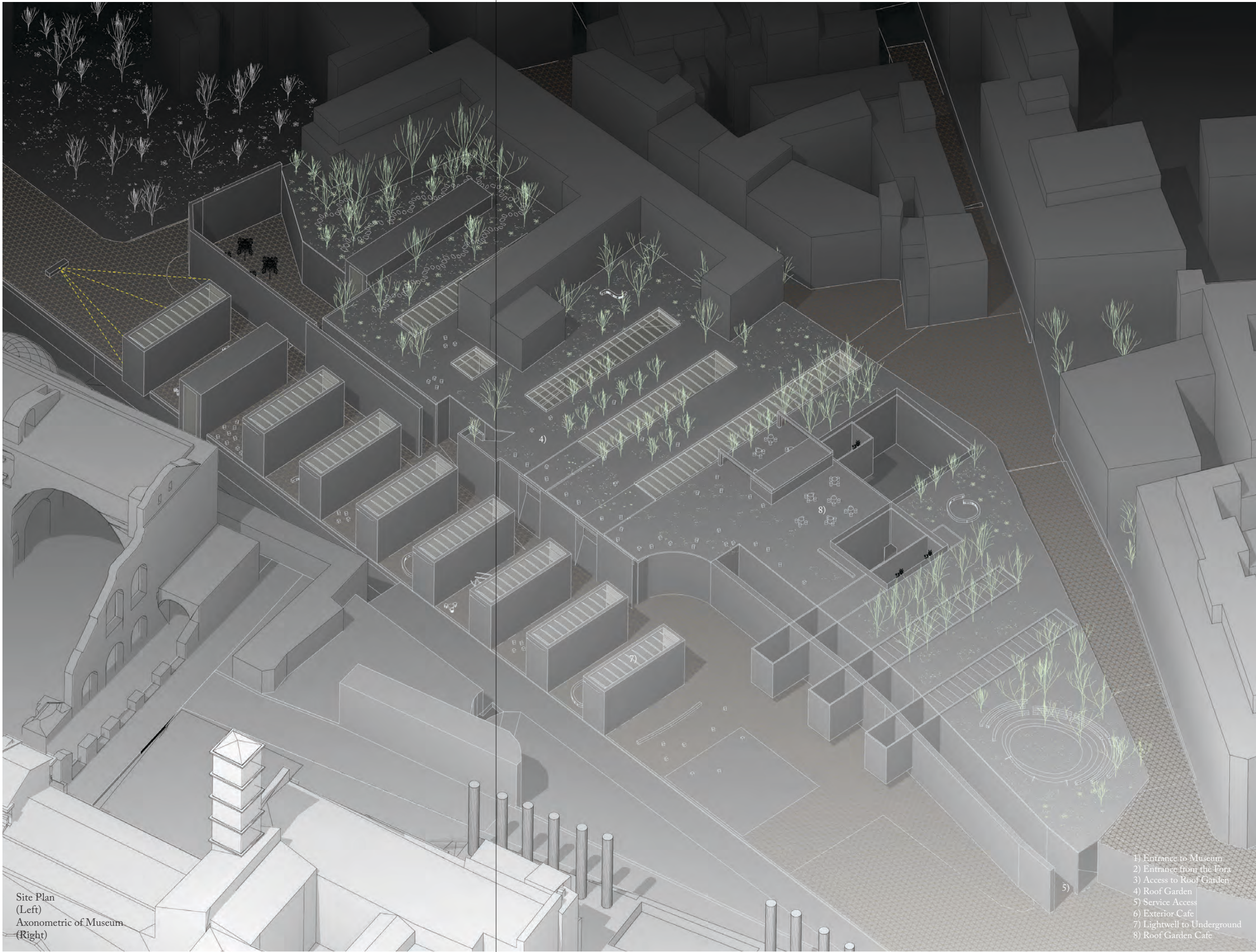
Site Masterplan
1) Site for Part I: Pavillion & Part II: Museum
2) New Plaza
3) Extended Archeological Park

Part I: Pavillion
Habitual Archeology. At the beginning of the enlightenment, Lanciani publishes “Forma Urbis Romae”. In the map, a complex is lightly drawn next to the Temple of Venus & Rome, in anticipation of its eventual discovery. However, subsequent studies and digs reveal that no such structure exists at its site. Mussolini’s excavation of the Velian Hill, however, uncovers much artifact in its quest to building the via Dei Fori Imperiali. Underneath the new road, virgin soil pretends the gravitas of Roman ancestry, underwhelmed by the absence of history in secret. The pavillion digs under the road in practice of habitual archeology; in naive expectation that underneath any Roman soil exists a ruin. It indulges in a nostalgia of a ruin that was never present—reconstructing its own space by methods of collaging the plan of Lanciani’s predicted structure. The series of spaces formalizes a metamorphic ritual of self-realization, viewing the returned ruins that once belonged to the hill above. Ruins, time, landscape, and history all float together in the underworld.

Site Masterplan
(Left)
Section of Pavillion
(Below)
Exploded Axonometric of Pavillion
(Next Page)



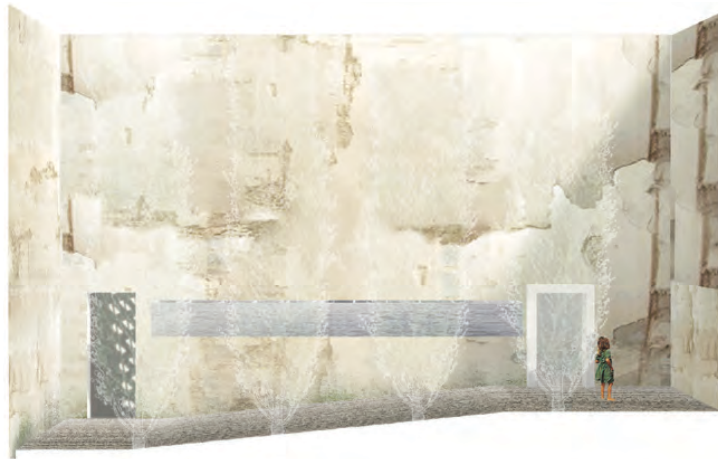
Part II: Museum
As the construction of via Fori Del Imperiali has destroyed any trace of history on the site, the road presents itself as the only blank canvas in Rome. By extension, the museum ignores much of the context in play, and manifests an orthogonal organizing logic to the primary axis of the road. In establishing such rigidity, the museum becomes a datum against which traces of history can be read—a true Tabula Rasa against which all the layers of Rome becomes visible.
“The early twenty-first century exhibits a strange ruinophilia, a fascination for ruins that goes beyond postmodern quotation marks. In our increasingly digital age, ruins appear as an endangered species, as physical embodiments of modern paradoxes reminding us of the blunders of modern teleogies and technologies alike, and of the riddles of human freedom.”
-Georg Simmel and Svetlana Boym



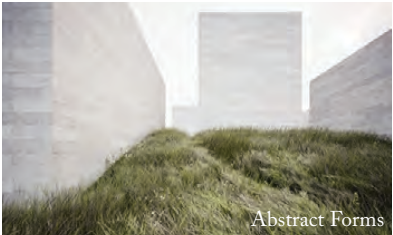
Museum as a Datum for Archeology and Pedestrian Activity

In spite of the rigid depolyment of the orthogonal architecture, the preservation of the site's remaining archeology plays a crucial role in understanding the ruins of Rome—making us think of the past that might have been. In fact, the museum proposes to return the artifacts removed during the excavation, thus artificially restoring its own history. In keeping of the past, we are reminded of our own futures, what will be and what may not be. As the architecture of the museum is as “blank” as the constructed road it sits on, it forces us to gaze back at the ruins and requires “an acceptance of disharmony and of the contrapunctual relationship of human, historical, and natural temporality.”, as Svetlana Boym puts it.

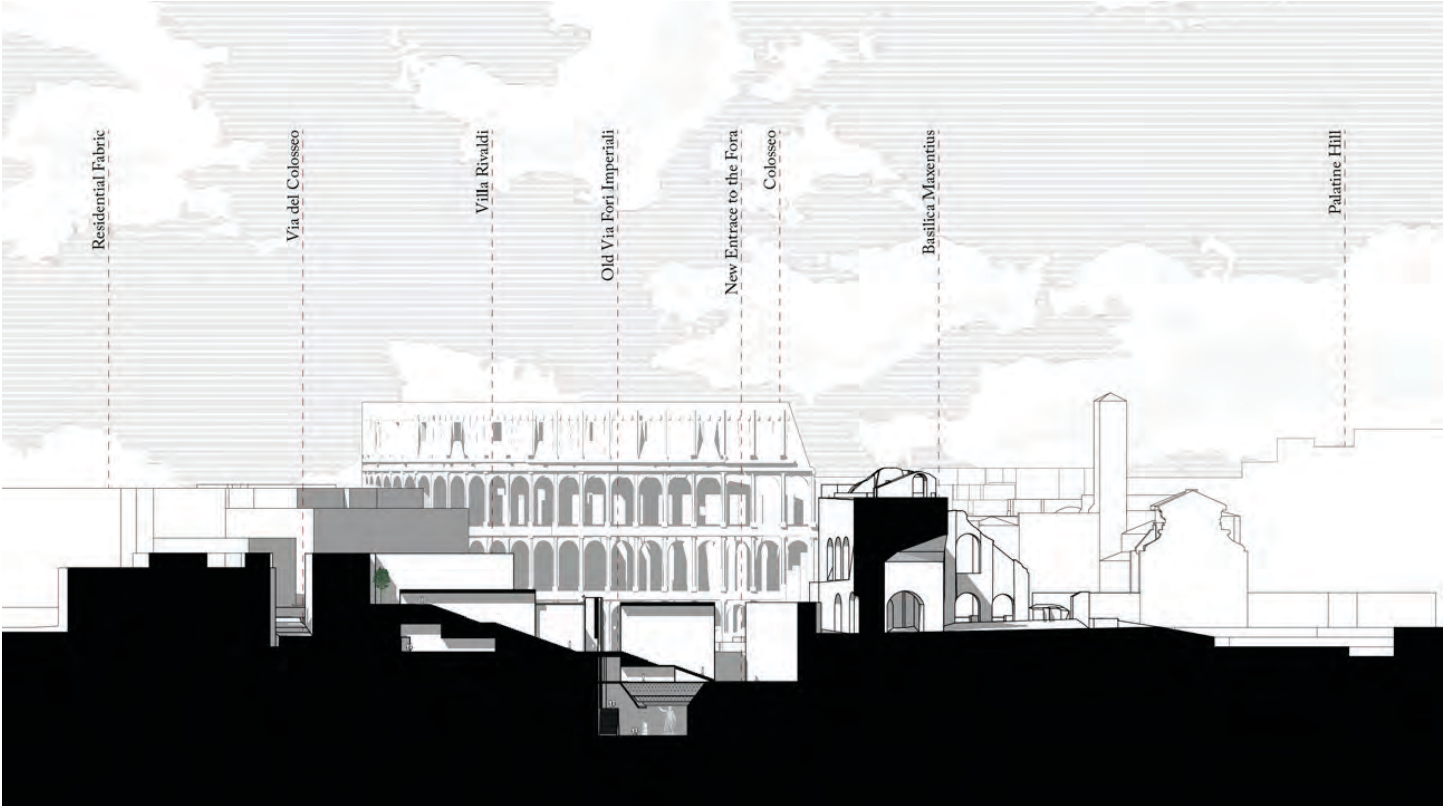
Secondly, the project responds to the site's recent efforts in restricting vehicular access to engender pedestrian activity of the Fora. It furthers this agenda in opening up the most historical site in Rome to become a truly public space once more. It retains the major circulation axis of via Fori Dei Imperiali, allowing for access from both ends of the road.

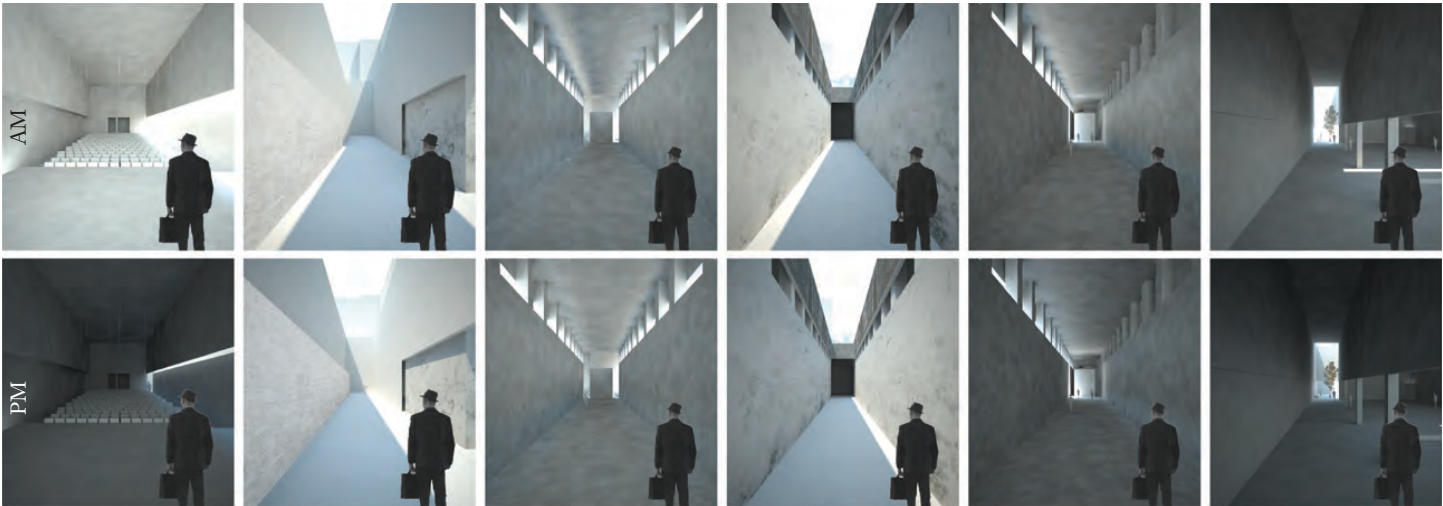
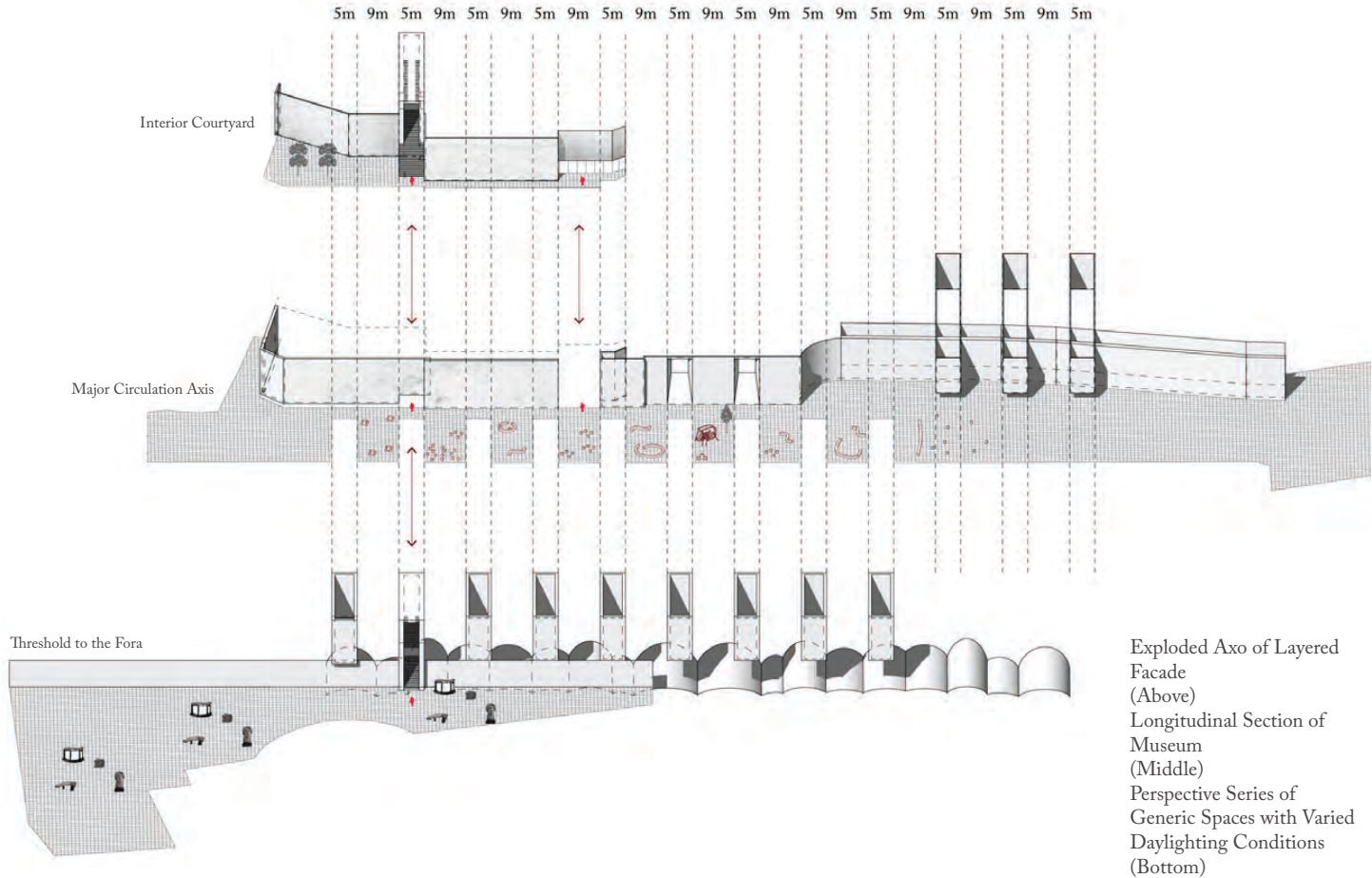


Render of Excavated Space (Left)
Image Bank (Right)
Cross Section of Museum (Below)

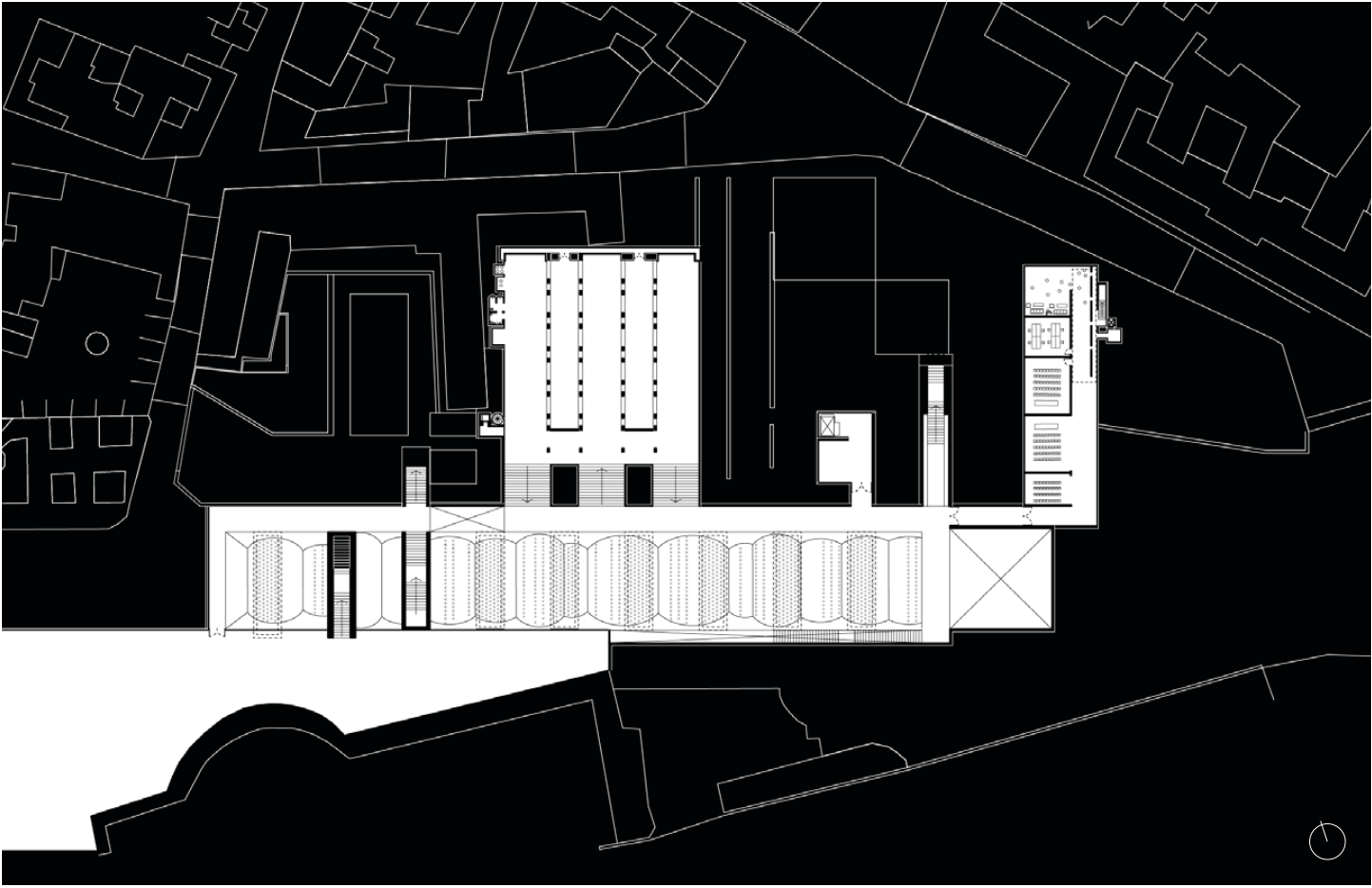


Perspective of Interior Gallery of the Returned Ruins (Above)
Bird's Eye View of Museum (Bottom Left)
Street View of Museum Entrance (Bottom Right)





Ground Floor (Above)
Lower Floor (Below)



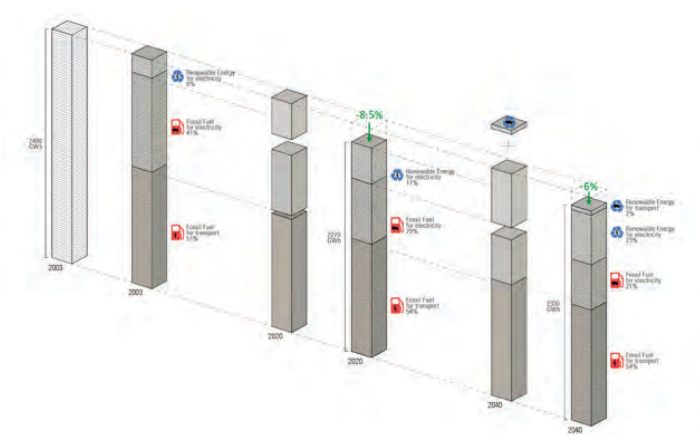
Collective Waterscapes

09.2012-12.2012 . Waterloo-Academic ARCH393 . Nuuk, Greenland
Collaboration with Caelin Schneider . Advanced Studio Frozen Landscapes Liquid Networks III

Coordinator: Lola Sheppard

Brief: Using research infrastructure as anchor program, explore how this program might expand, cross-breed or mutate to take on more complex social and cultural roles. Architect as cultural, environmental and spatial detective.

Already situated as an important port that handles 40% of Greenland's overall shipping, Nuuk occupies a strategic and significant position in the Greenlandic seas. The projected increase in transportation through the capital inevitably consolidates Nuuk as the redistribution hub: to handle 60% of Greenland's shipping just in the port's first expansion phase. However, given Nuuk's harsh geography, the existing port infrastructure exist as a constant make-shift operation, embedded in the nooks and crannies of its rocky landscape. The question is not whether Nuuk's port will develop, but how. The planning authorities also have an understanding of the public inaccessibility to the waterfront, choked up by its rocky edges and industrial ports. In efforts to reconnect the city with the water, there are plans in development in building a pedestrian trail system along the coast. However, the need for the ports' direct access to the water remains a problem in integrating a continuous public trail.



\$1.9 Billion
GDP of Greenland

\$1.1 Billion
Government Budget

\$610 Million
Subsidies from Denmark

\$50 Million
Projected Cost for Infrastructural
Construction of Port

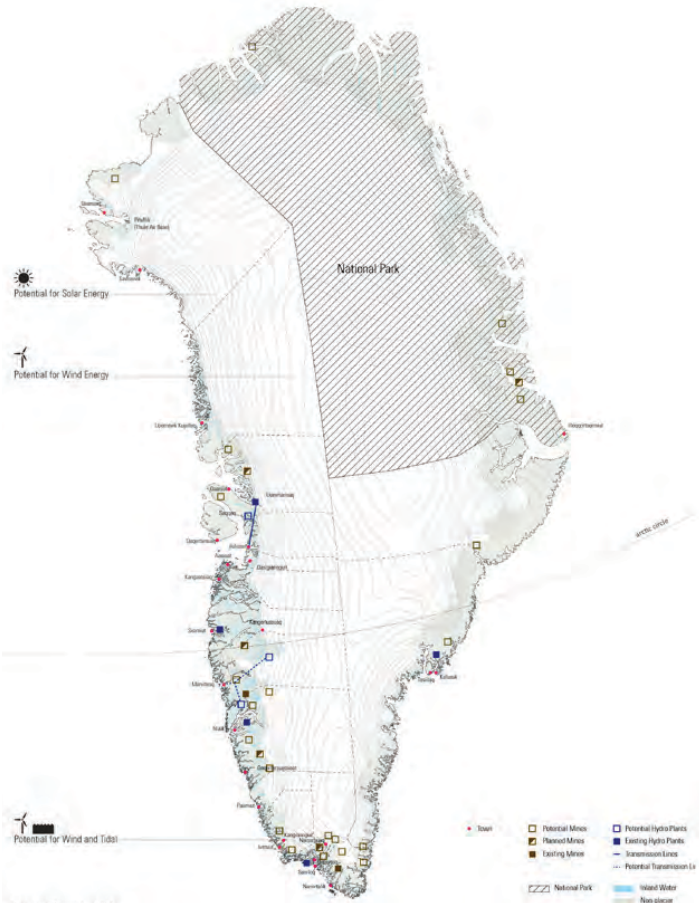
515, 000 m3
=13,377 TEU to Greenlandic Towns

240,000m3
=6234 TEU to Nuuk

1 Twenty-foot Equivalent Unit (TEU)
=38.5m3



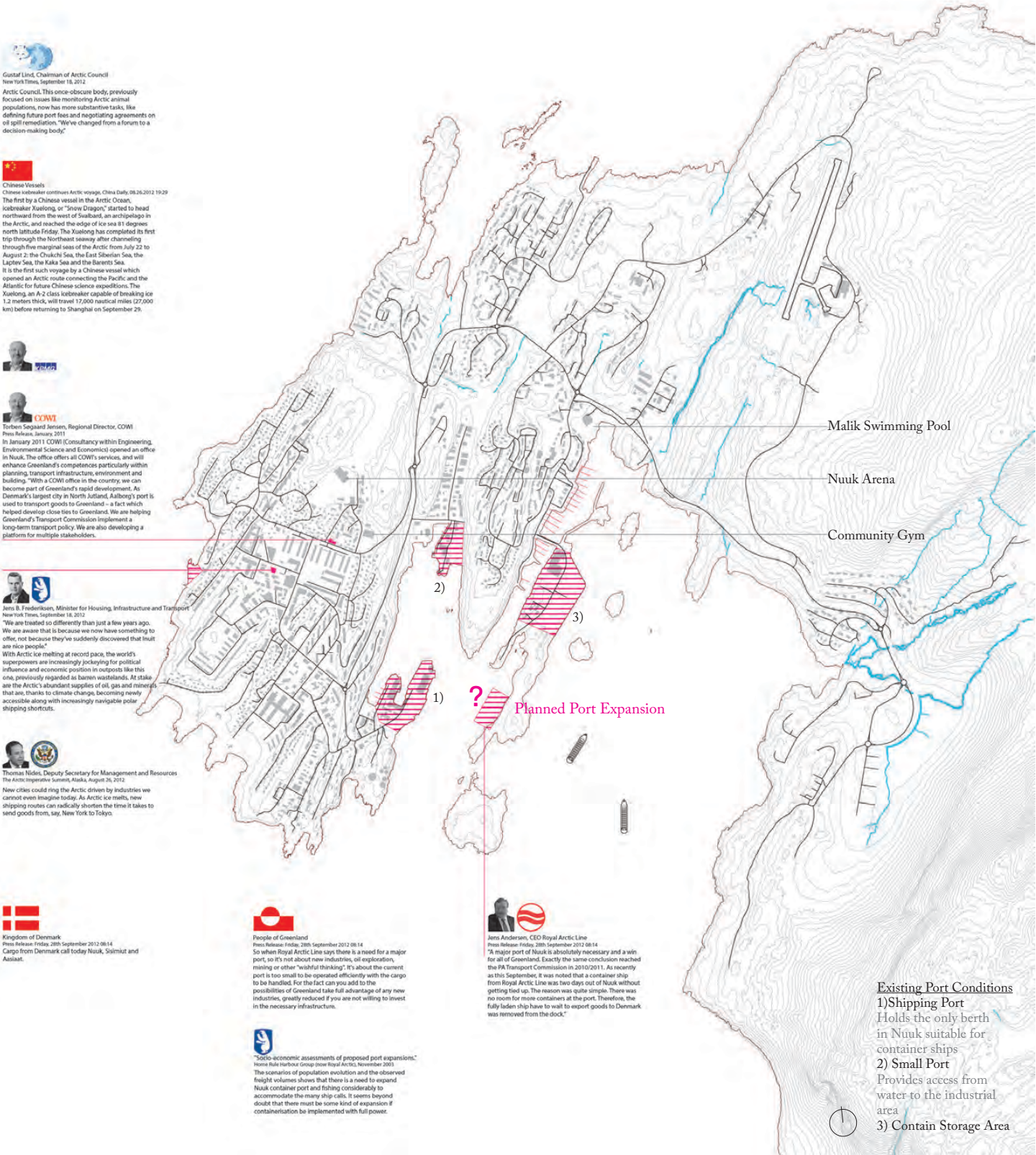
Diagram of Greenland's Infrastructural
Resources - Iggy So
(Top Left)
Map of Greenland's Commercial
Infrastructure- Iggy So
(Bottom Left)
Mapping of Stakeholders and Existing
Conditions - Iggy So+Caelin Schneider
(Next Page)



Coupling Infrastructural and Community Needs

While the current port expansion is designed to fulfil its immediate needs and logistics functions, it remains as back-of-house infrastructure and fails to address the increase in emerging industries that demand heavier loads, such as tourism, mining or oil. In addition, the existing ports inhibits the possibility for a continuous trail along the coast. What if both endeavours can reach the water in harmony? Could industry and public share a common domain? Is there a possibility for the two programs to formulate a new kind of public space for the city? We propose a new port infrastructure that doubles as public space and sports facilities: a zone of mediation between the city and the water.

- new interface to engage the public with the waterfront by redeveloping the city's relationship to its harbour
- hybrid infrastructural approach to sustain the community's access to the water while responding to the rapid urbanization of Nuuk



Gustaf Lind, Chairman of Arctic Council
New York Times, September 18, 2012
Arctic Council. This once-obscure body, previously focused on issues like monitoring Arctic animal populations, now has more substantive tasks, like defining future port fees and negotiating agreements on oil spill remediation. "We've changed from a forum to a decision-making body."

Chinese Vessels
Chinese icebreaker continues Arctic voyage, China Daily, 08.26.2012 19:29
The first by a Chinese vessel in the Arctic Ocean, icebreaker Xuelong, or "Snow Dragon", started to head northward from the west of Svalbard, an archipelago in the Arctic, and reached the edge of ice sea 81 degrees north latitude Friday. The Xuelong has completed its first trip through the Northwest seaway after channeling through five marginal seas of the Arctic from July 22 to August 2: the Chukchi Sea, the East Siberian Sea, the Laptev Sea, the Kara Sea and the Barents Sea. It is the first such voyage by a Chinese vessel which opened an Arctic route connecting the Pacific and the Atlantic for future Chinese science expeditions. The Xuelong, an A-2 class icebreaker capable of breaking ice 1.2 meters thick, will travel 17,000 nautical miles (27,000 km) before returning to Shanghai on September 29.

Torben Soelund Jensen, Regional Director, COWI
Press Release, January 2011
In January 2011 COWI (Consultancy within Engineering, Environmental Science and Economics) opened an office in Nuuk. The office offers all COWI's services, and will enhance Greenland's competences particularly within planning, transport infrastructure, environment and building. "With a COWI office in the country, we can become part of Greenland's rapid development. As Denmark's largest city in North Jutland, Aalborg's port is used to transport goods to Greenland - a fact which helped develop close ties to Greenland. We are helping Greenland's Transport Commission implement a long-term transport policy. We are also developing a platform for multiple stakeholders."

Bert B. Frederiksen, Minister for Housing, Infrastructure and Transport
New York Times, September 18, 2012
"We are treated so differently than just a few years ago. We are aware that is because we now have something to offer, not because they've suddenly discovered that Inuit are nice people."
With Arctic ice melting at record pace, the world's superpowers are increasingly jockeying for political influence and economic position in outposts like this one, previously regarded as barren wastelands. At stake are the Arctic's abundant supplies of oil, gas and minerals that are, thanks to climate change, becoming newly accessible along with increasingly navigable polar shipping shortcuts.

Thomas Niden, Deputy Secretary for Management and Resources
The Arctic Observer, Summit, Arctic, August 30, 2012
New cities could ring the Arctic driven by industries we cannot even imagine today. As Arctic ice melts, new shipping routes can radically shorten the time it takes to send goods from, say, New York to Tokyo.

Kingdom of Denmark
Press Release, Friday, 28th September 2012 08:14
Cargo from Denmark call today Nuuk, Sisimiut and Aasiaat.

People of Greenland
Press Release, Friday, 28th September 2012 08:14
So when Royal Arctic Line says there is a need for a major port, so it's not about new industries, oil exploration, mining or other "wishful thinking". It's about the current port is too small to be operated efficiently with the cargo to be handled. For the fact can you add to the possibilities of Greenland take full advantage of any new industries, greatly reduced if you are not willing to invest in the necessary infrastructure.

Jens Andersen, CEO Royal Arctic Line
Press Release, Friday, 28th September 2012 08:14
"A major port of Nuuk is absolutely necessary and a win for all of Greenland. Exactly the same conclusion reached the PA Transport Commission in 2010/2011. As recently as this September, it was noted that a container ship from Royal Arctic Line was two days out of Nuuk without getting tied up. The reason was quite simple. There was no room for more containers at the port. Therefore, the fully laden ship have to wait to export goods to Denmark was removed from the dock."

"Socio-economic assessments of proposed port expansions."
Hans Eide, Harbour Group (now Royal Arctic), November 2013
The scenarios of population evolution and the observed freight volumes shows that there is a need to expand Nuuk container port and fishing considerably to accommodate the many ship calls. It seems beyond doubt that there must be some kind of expansion if containerisation be implemented with full power.

- Existing Port Conditions
- 1) Shipping Port
Holds the only berth in Nuuk suitable for container ships
 - 2) Small Port
Provides access from water to the industrial area
 - 3) Contain Storage Area

Building Envelope
The envelope serves to delineate the industrial section, while also being used to condition certain spaces from the harsh Greenlandic climate.

Public Realm + Circulation
The public plane begins grounded on the water and then shifts above the industrial port, allowing both programs to coexist. Engaging the public with a traditionally private and mysterious program, and providing a multitude of amenities for the workers and crew of the port.

Sports Programme
Siezing the opportunity of a large municipal investment in port infrastructure, the lack of public program in the capital is addressed through the injection of several athletic facilities which will also serve as the base for the 2016 Arctic Winter Games. The treated ballast water is used to cool and heat a series of pools set into the harbour.

Embedded Landscapes
The three infrastructural nodes spaced along the port arm serve to collect, process and distribute the commodities and industrial byproducts of shipping.

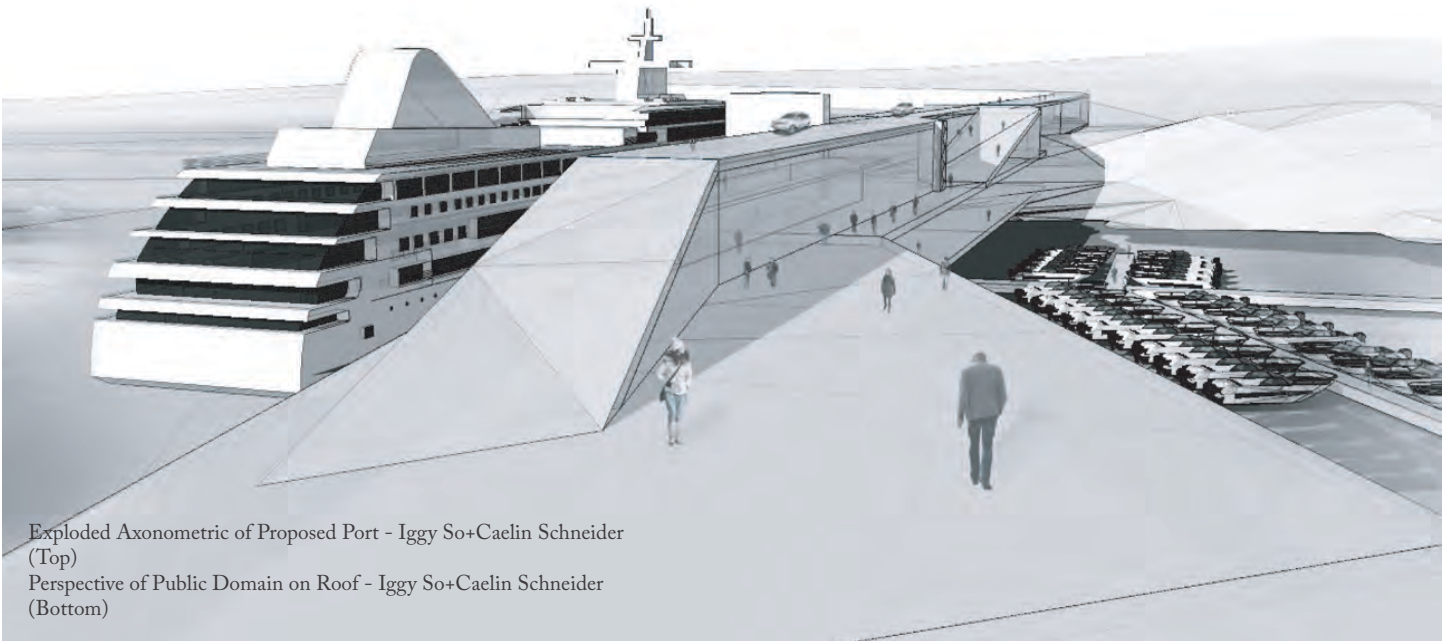
Port Plinth
Designed around the required draft and berth dimensions of an international port, the base infrastructure of the “Common Waterscapes” allows not only for the efficient distribution of goods and containerization but also creates an enclosed harbour condition.



Infrastructure as Connector and Landscape

Although Nuuk houses several ports and marinas, they present several limitations. For a city that relies almost entirely on imported goods, the existing ports depend heavily on a limited number of trading partners. What is more; the ports are not large enough to handle ships designed for larger volumes at the scale of global trade. Building a larger port that can handle large-scale ships and global trading partners would dramatically lower the cost per unit of shipping around Greenland—rendering greater access to a higher quality of life.

In designing a new port, it must extend further from its coast in order to reach deeper waters. In doing so, its forms a planometric-L to interiorize a portion of the sea. This allows for the bigger ships to dock on the outer side of the port, while creating a less turbulent condition for the smaller ships on the inside of the port.



Exploded Axonometric of Proposed Port - Iggy So+Caelin Schneider (Top)
Perspective of Public Domain on Roof - Iggy So+Caelin Schneider (Bottom)

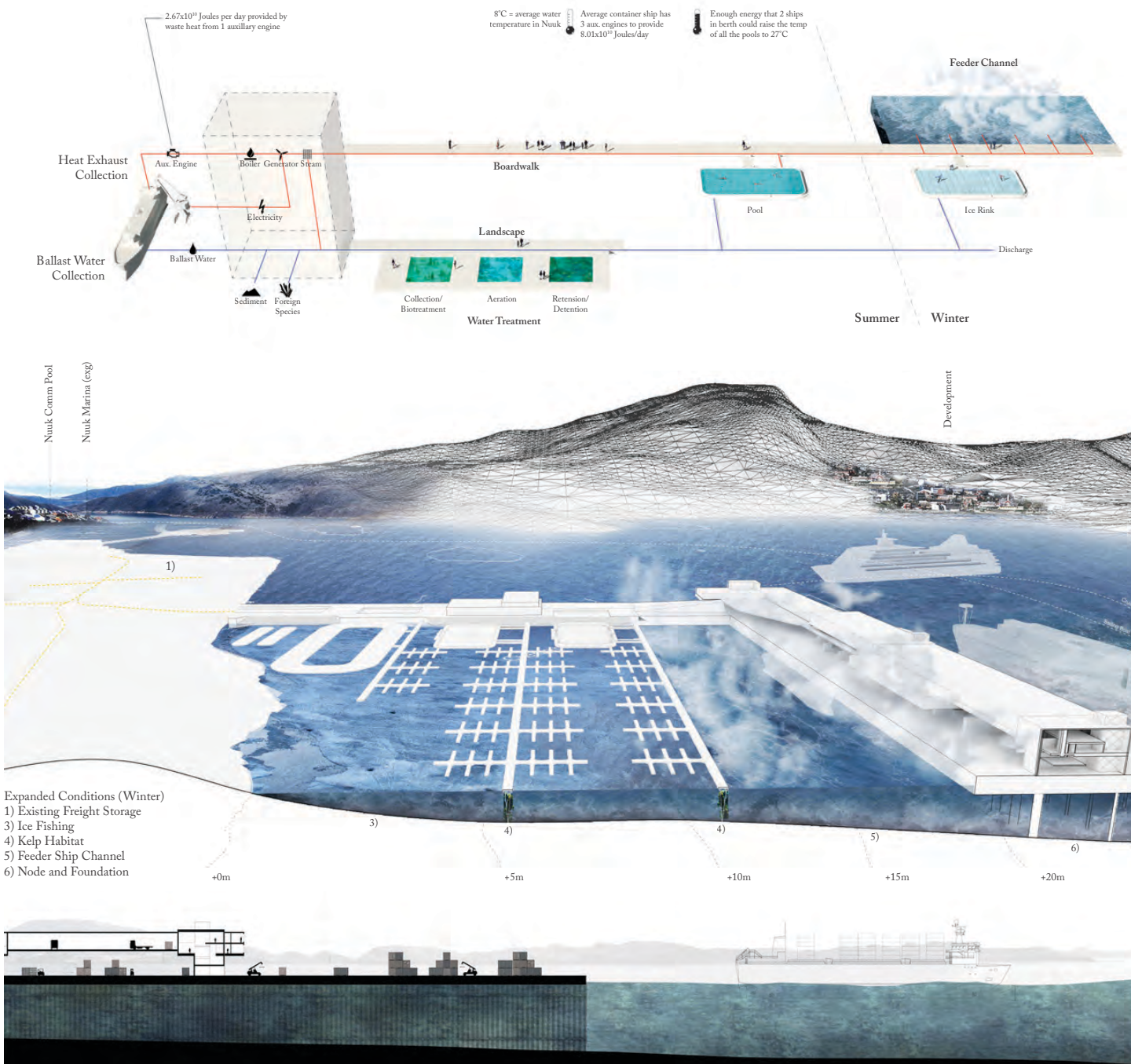




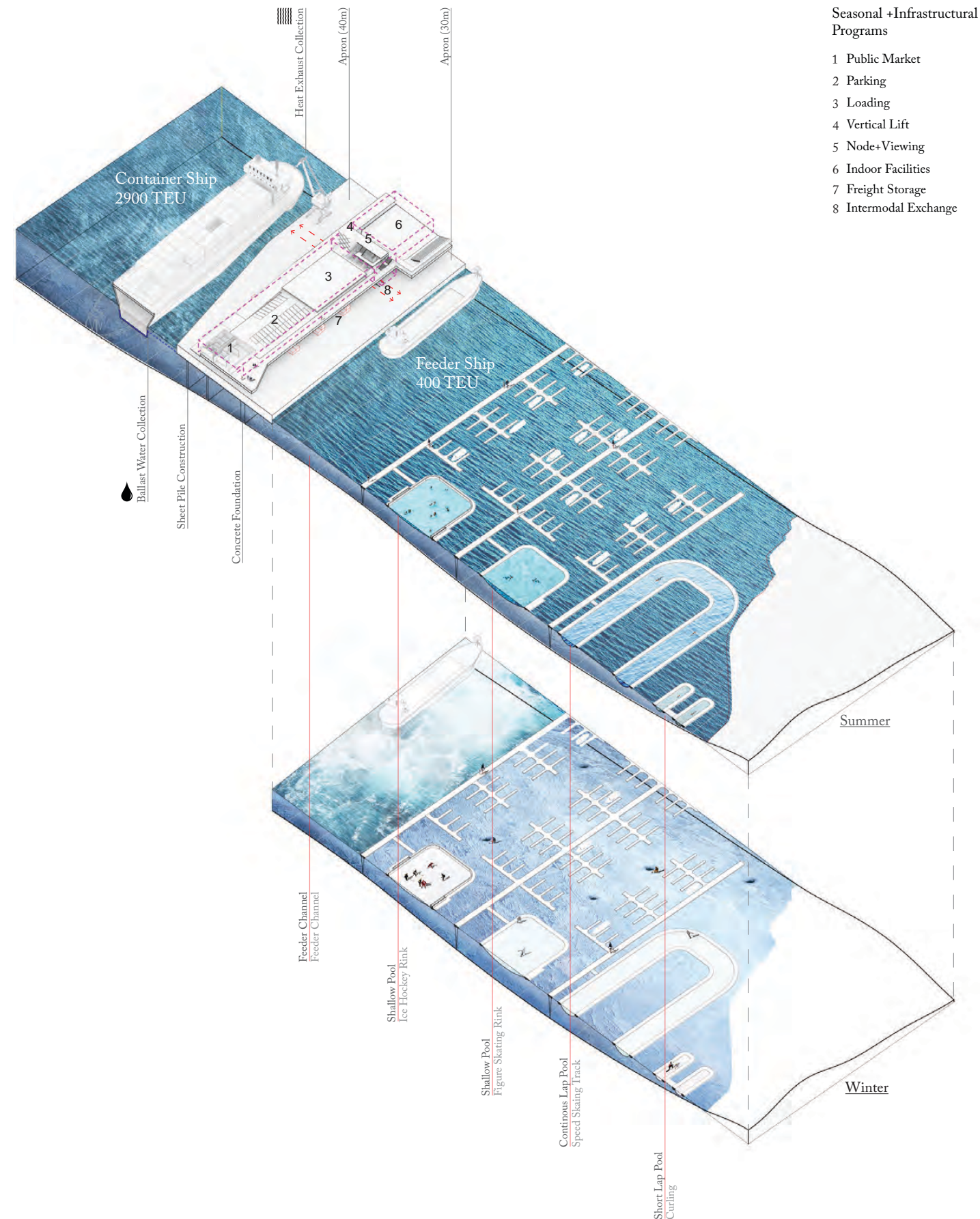
Port as By-Product Processor

The port processes various by-products in manufacturing desired conditions in the summer and the winter.

- 1) It captures the ballast water from ships in berth—filtering out unwanted sediments and foreign species, and eventually released as clean water. A portion of its treated water is also used for the exterior pool and ice rinks.
- 2) The port collects the exhaust and converts it to reusable energy, as most ships keep their auxiliary engine on even while they are docked. Using the converted heat, the recreational ponds are kept lukewarm during the cool summers; and the feeder channel are bubbled to prevent freezing in the winter.



Perspective of Interior Ballast Water Treatment Facility - Iggy So (Top)
 Integrated Process Loop & Section - Iggy So+Caelin Schneider (Middle Top)
 Site Section Perspective - Iggy So (Middle Bottom)

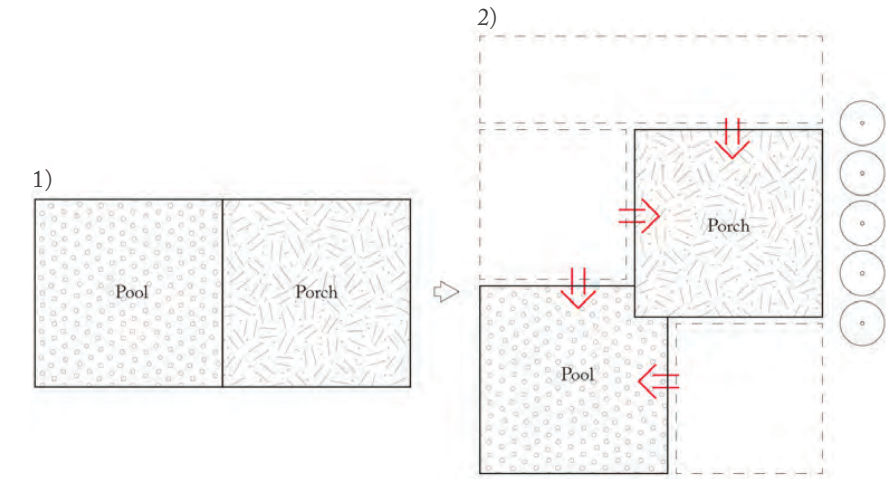


Axonometric of Seasonal & Infrastructural Activity - Iggy So (Above)

Voss Community Spa & Hostel
 05.2014-08.2014 . Waterloo-Academic ARCH493 . Voss, Norway
 Independent Project . Comprehensive Design Studio

Coordinator: Andrew Levitt
 Brief: Synthesis of design and technical components for an integrated spa/hostel project in a small town of Norway. When mechanical systems can solve the problem of the spa in the blink of an eye, what is left for architecture to do? Boilers and air conditioners can reproduce conditioned spaces at ease, divorced from any spatial or material considerations. However, one should note that nothing is ever the same: even in the face of modernity and mass production. The following project explores the notion of doubling and its manifestations—with an added attention to sensual space-making of the spa. It identifies two contending elements as a departure point: Pool and Porch. As they are identical in shape and size, instantaneous tension grows between the pair. Constant comparision, bickering, even jealousy. Could architectural programs become self-aware of each others’ sameness? Politics of gravity, program, adjacency, solar exposure crystalize each element into its rightful place in the architecture.

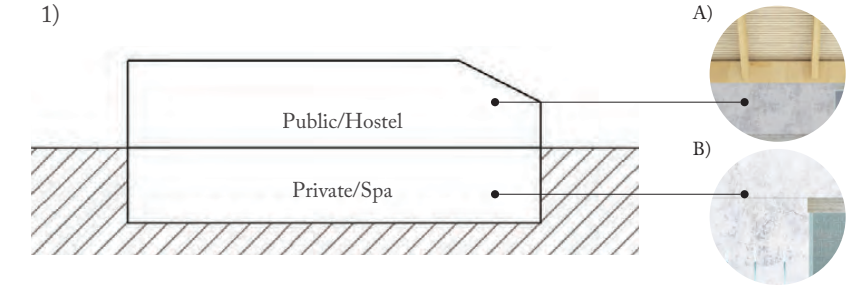
Organization Diagram & Parti



1) Two open spaces as anchor programs: Pool and Porch. Equal contenders in the project of the spa & hostel. It acutely acknowledges that one should be in service of the private/spa specific spaces and the other in service of the public/hostel spaces, respectively.

 2) Each of two squares begin to exert politics of its own. This results in an inevitable split; the Porch favours the intimacy of the tree line and moves up North on the ground floor; the Pool favours the exposure to the Sun and moves down South on the lower floor. Comfortable in their respective circumstances, they begin enlisting affiliated programs.

Conceptual Section



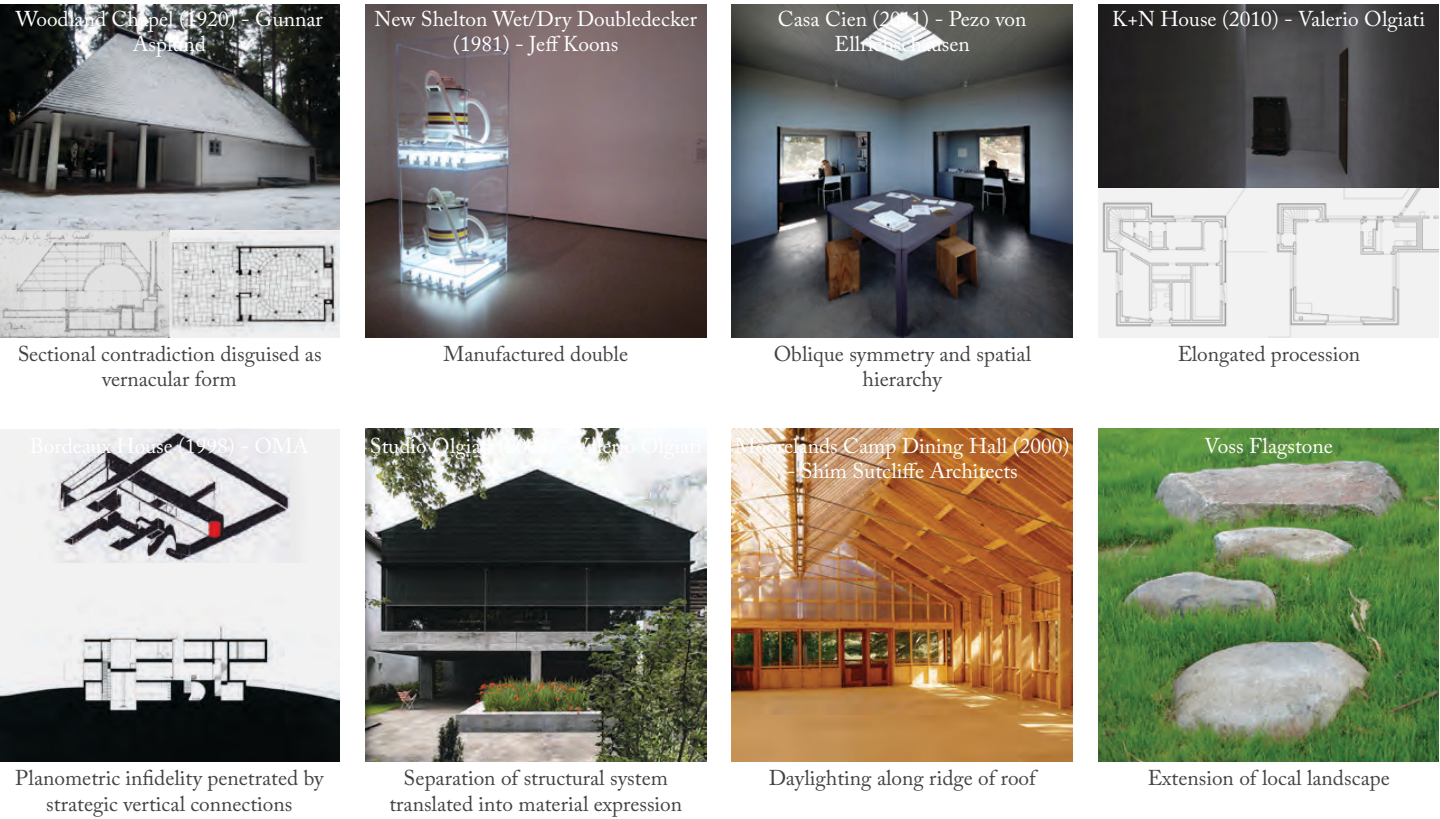
In section, the project is split into: public/hostel on the ground floor; and private/spa in the lower floor.

 A) The space on the ground floor is spacious and bright, enclosed by the geometry of the wooden roof.
 B) The space on the lower floor is calm and concrete, punctured by light at strategic points.

Entry Elevation as Vernacular Expression



Precedent Images



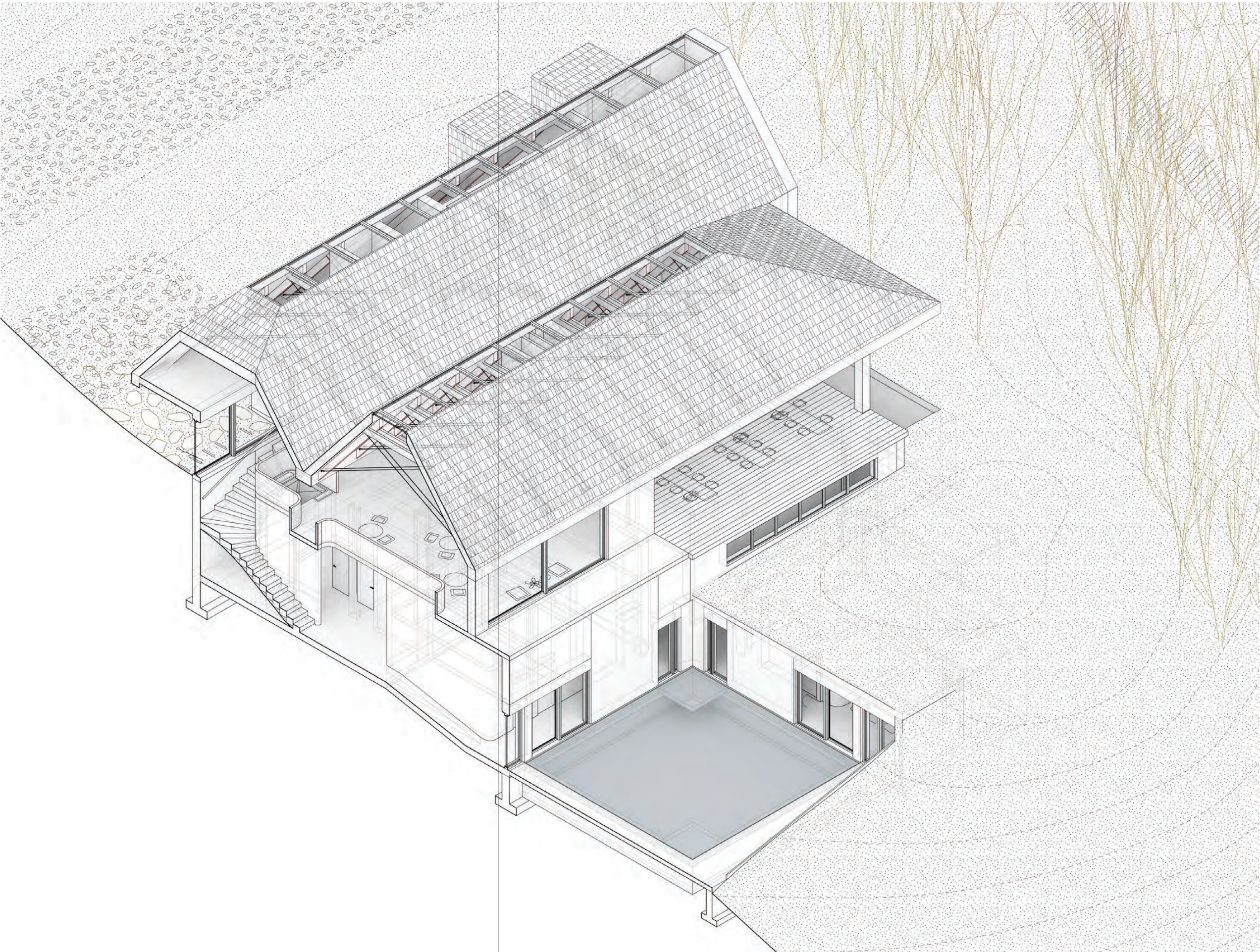
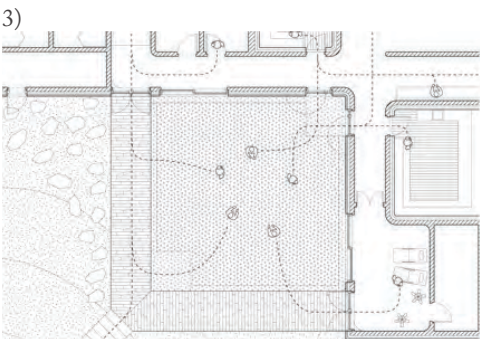
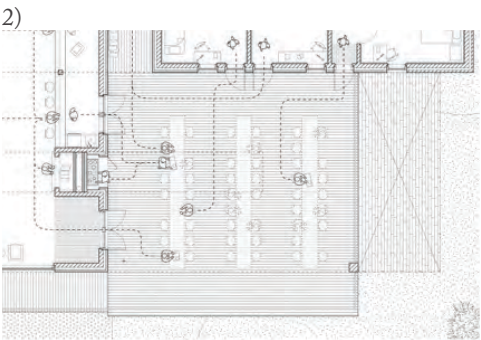
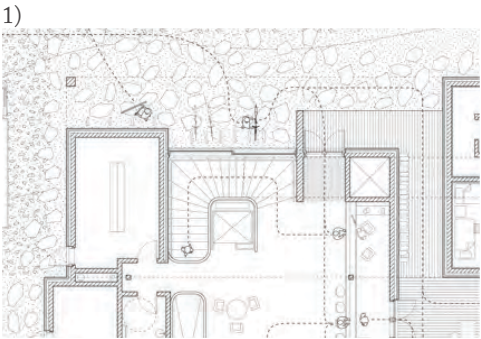
Site Masterplan

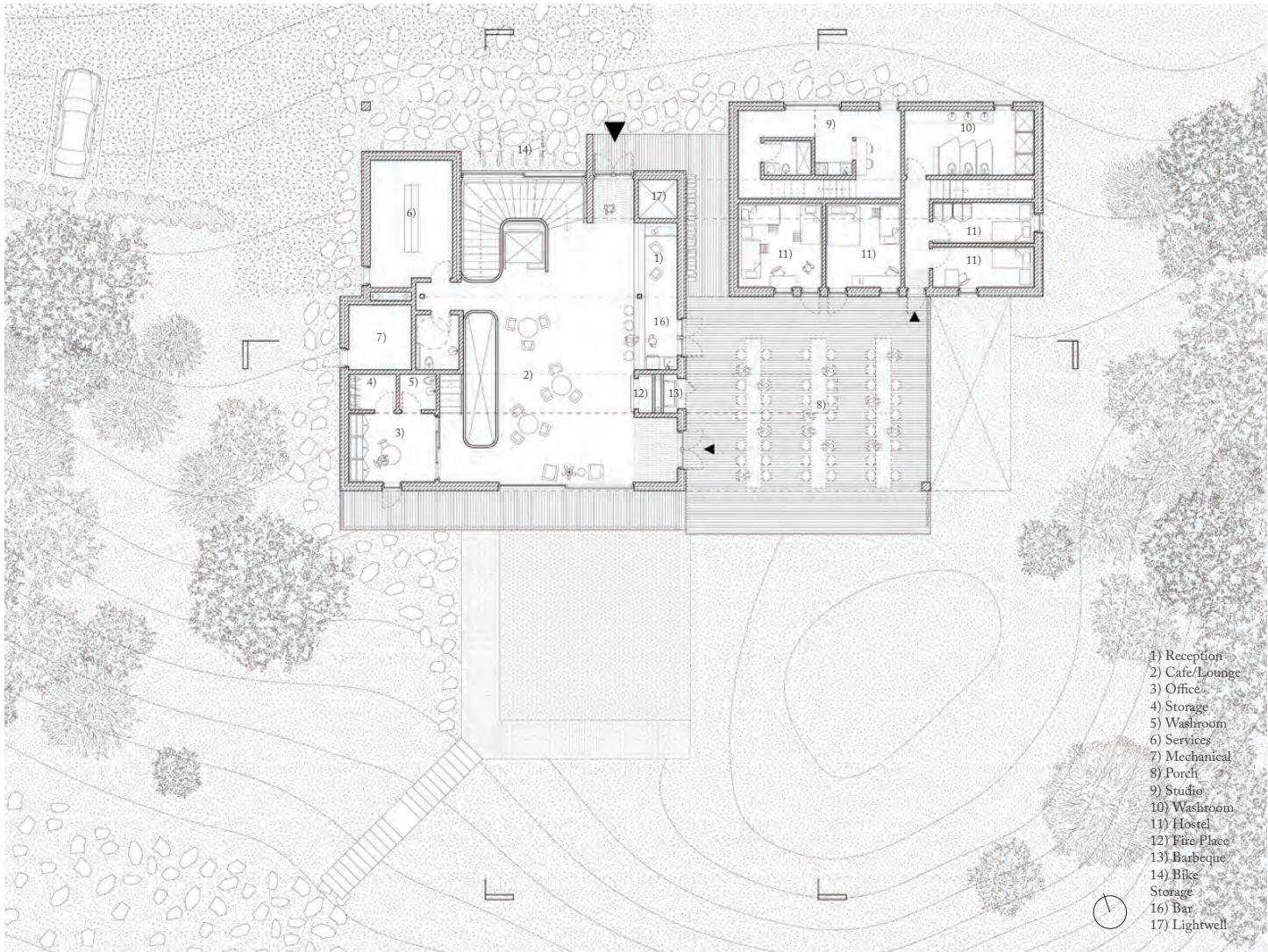


1) Entrance Sequence / Parallel Scenarios
A cut out for bike and ski storage. Upon entry, the occupant finds a centred entrance with two openings; one is a double door to the interior building and the other is a covered passage way to the exterior porch.

2) Porch / Social Condenser
Upon taking the passway along the stacked logs, a dramatic view opens up towards the lake and the hill. The square porch is a multipurpose space, and can be reconfigured for various program. Maximum scenarios of circulation collisions are encouraged.

3) Pool / Gathering Point
On the lower floor of the spa, the square pool is the organizing agent. Majority of the programs face the pool for daylight. The two saunas are organized on the northwest corner of the pool for direct access. Solarium is attached to the pool for those who wish to rest.

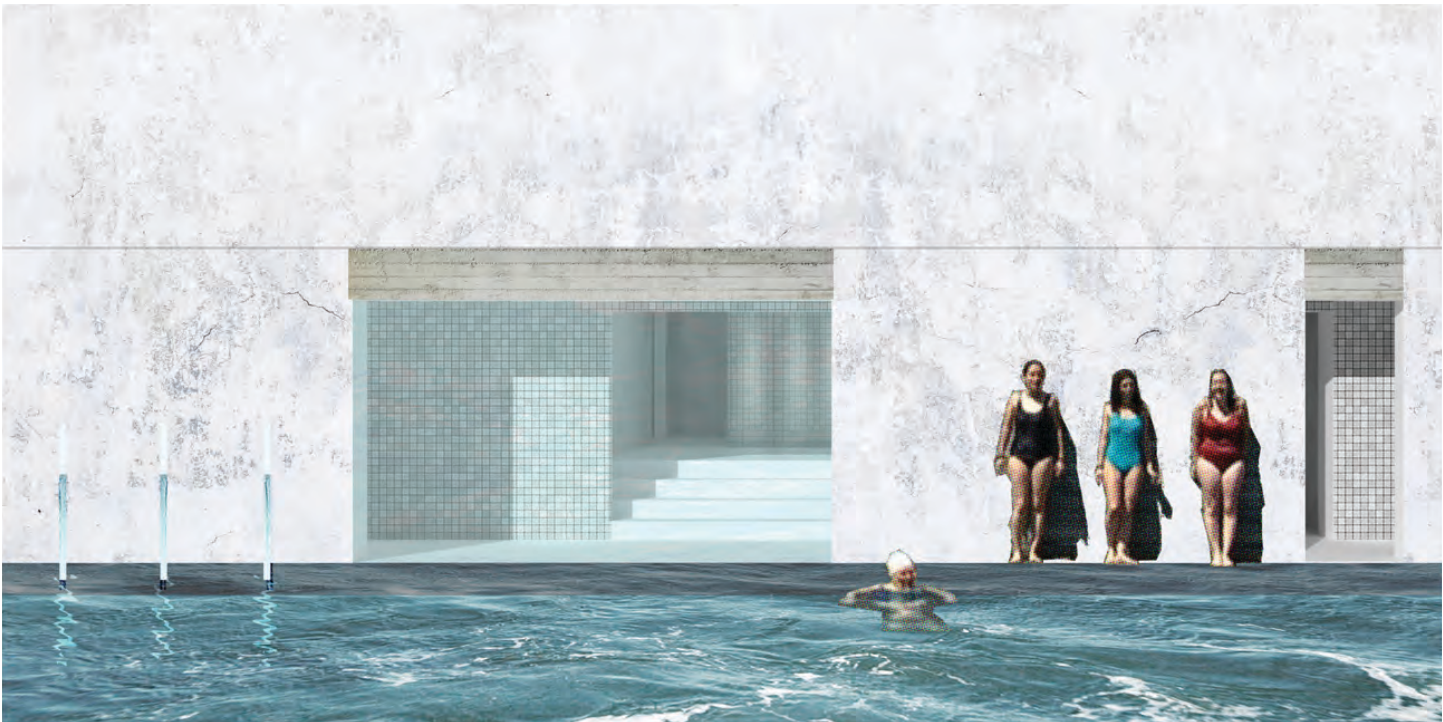


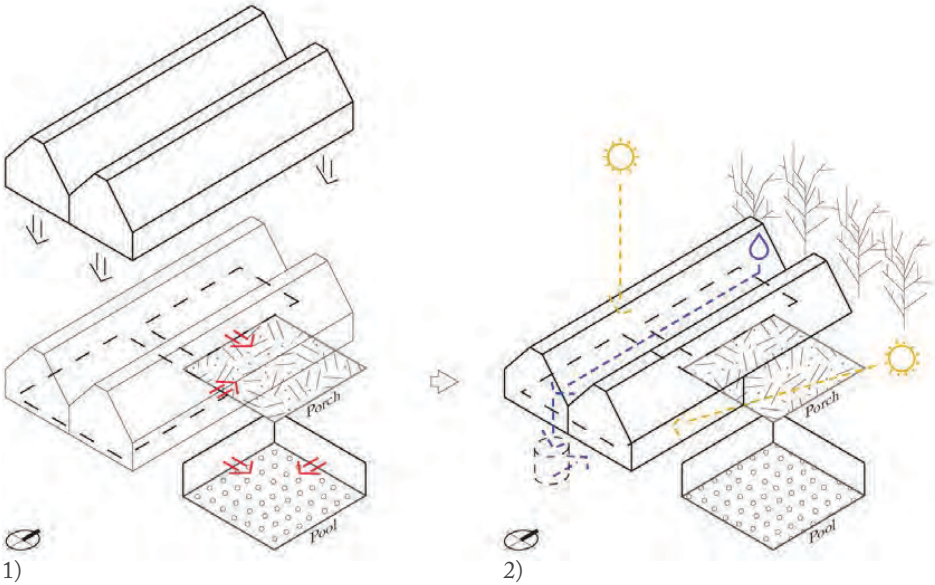


Ground Floor Plan (Above)
Ground Floor Perspective of Porch (Below)



Lower Floor Plan (Above)
Lower Floor Perspective of Pool (Below)

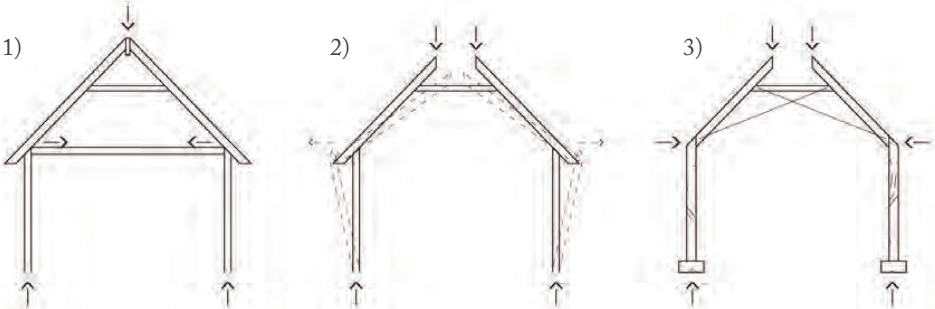




1) A single gesture of the twin roof is superimposed on top of the aforementioned organizational logic—binding the project under a single expression. The reading of the roof line registers as a vernacular typology. Its planometric organization betrays its lean and long appearance, unfolding a series of contradictions and counterpoints.

2) The twin roof forms a valley along its centre, sloped to collect the copious Norwegian rainfall into a cistern, mainly used to fill the pool. Natural light enters the building through the ridge of the roof structure. The peaked shape in the roof forces hot air to rise to the top and is released. The general orientation of the building opens up towards the south to maximize its exposure to the sun.

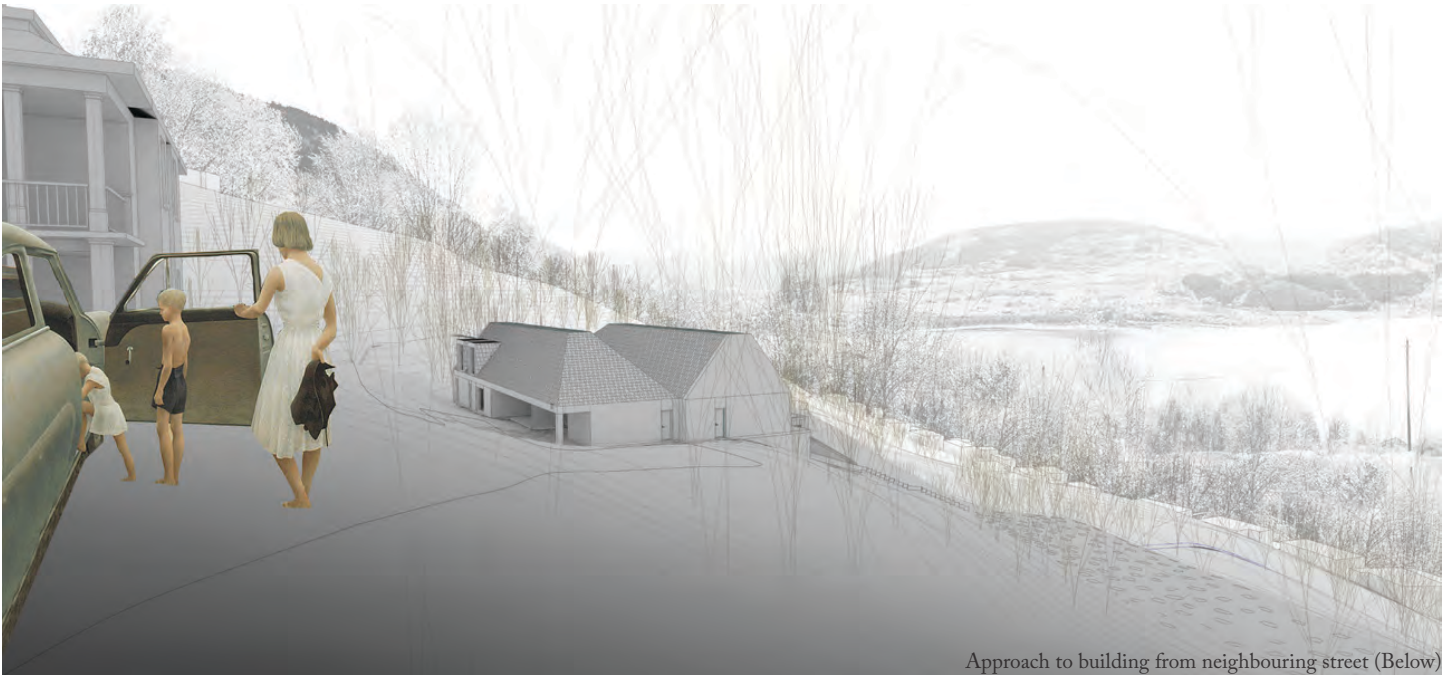
Structural Strategy



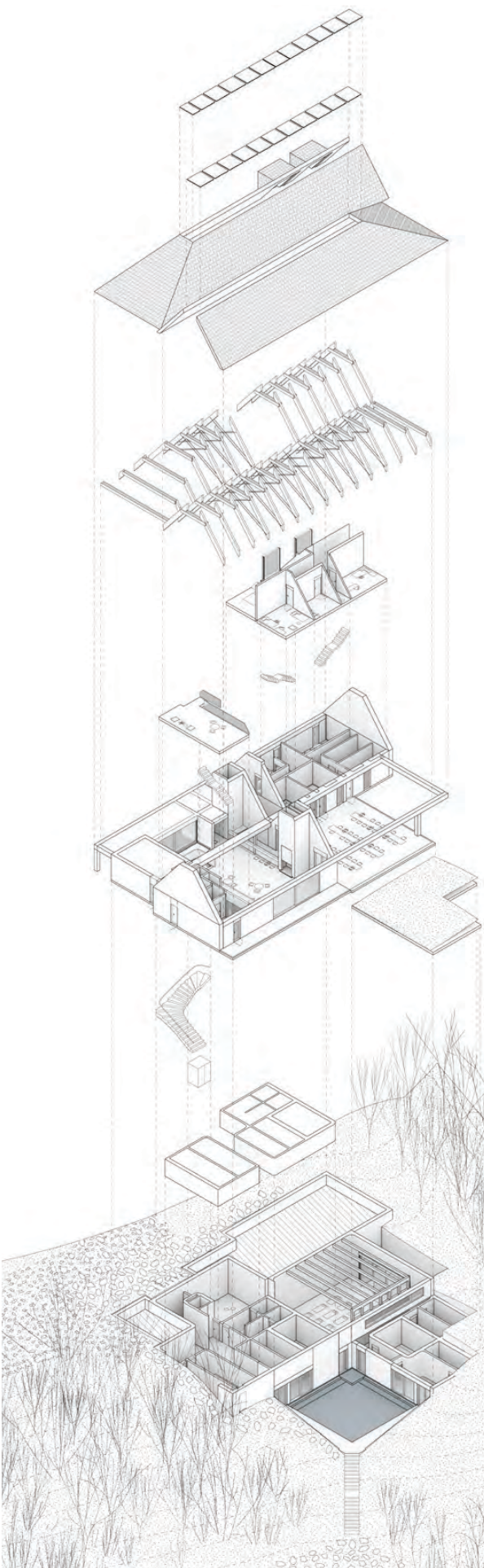
1) Conventional roof construction found in vernacular buildings in northern climates.

2) When roof ridge is removed, majority of lateral support is destabilized. Ceiling joist is also absent in service of a double height space.

3) Tension rods help support lateral forces. Concrete walls are cantilevered from ground to resist lateral forces, whereas lightframe wood constructions are only designed to withstand vertical forces.



Approach to building from neighbouring street (Below)



Skylight
Velux triple glazed argon filled operable skylight system to bring daylight into reception/lounge through the ridges of the twin rooves.

Roof
Clad with 16"x 6" pine shakes as commonly found in Scandinavian roofing construction. Houses various spaces and programs under a single expression. Camouflaging agent.

Roof Structure
Framed with 229mm x 133mm glulam rafters spaced 2000mm o.c. tied with steel tension rod where lateral stiffening is unavailable. Collar ties additional support under skylight.

Second Floor Residence
Additional rooms for both hostel and single residence. Steepness of the roof geometry is immediately experienced. For the single residence, the second floor is a mezzanine condition. For the hostel rooms, it is another floor. For both occupants, they are able to experience the structure and materiality of the enclosure.

Office Mezzanine
Additional space for the office program. Accepting of various uses and adaptations. Expected use are open space work space or storage. Good vantage point in observing the operations of the lounge and cafe.

Ground Floor
West wing: open plan upon entry merging reception and cafe/ lounge. Centre of the building is penetrated to allow direct access to porch. East wing: single residence and hostel rooms with washroom/ shower. Direct entry to single residence is possible from the road. A square porch is the organizing agent.

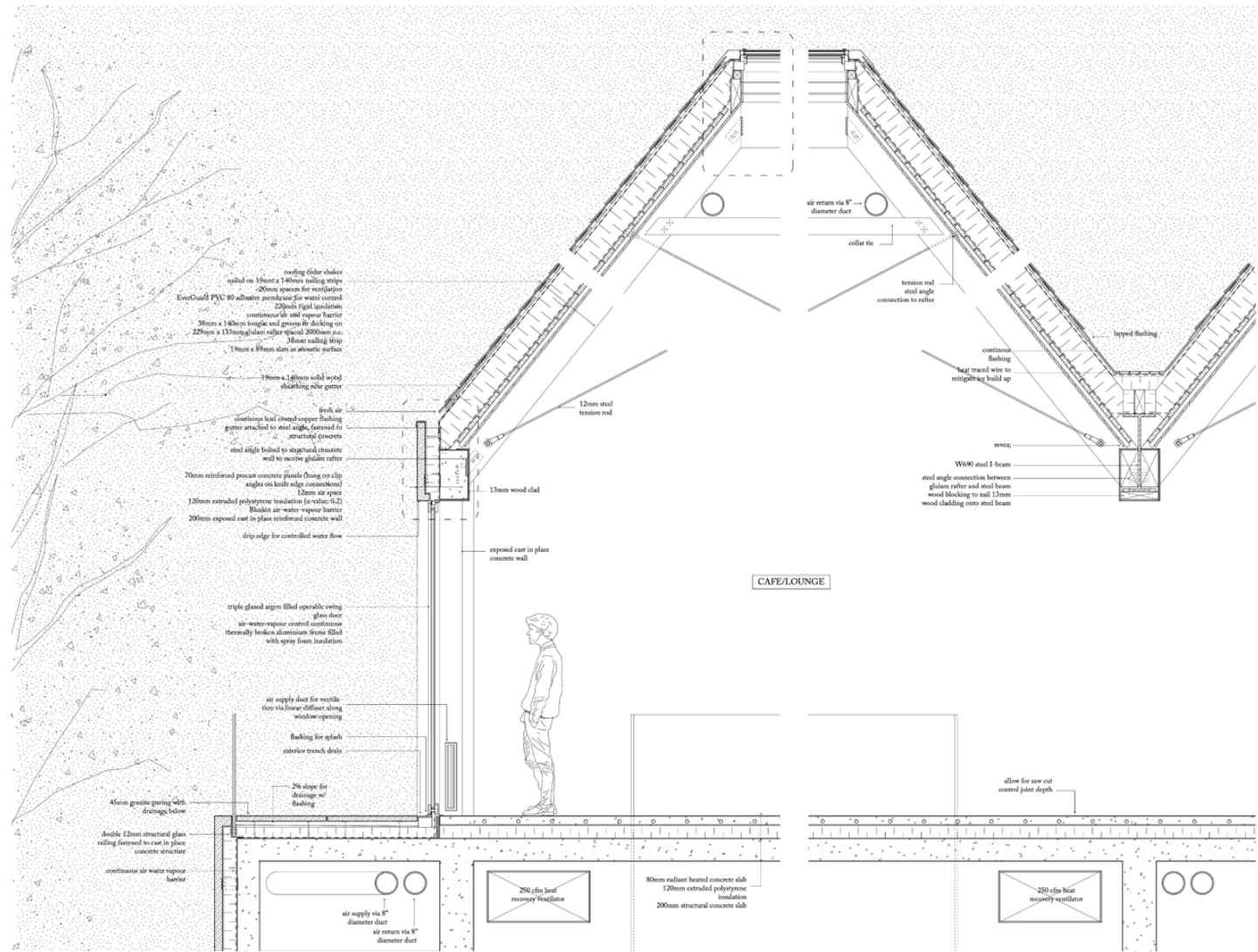
Mechanical and Electrical Space
Though there are dedicated rooms for mechanical and electrical neds on each floors, the delivery of the services occurs through a hollow ceiling space. This allows for most of the ducts to be hidden, freeing up the major spaces from visual distractions.

Lower Floor
Houses all of the spa program, arranged around the square pool as its major organizing agent. Under this operation, the cluster of rooms derive a systematic hierarchy. Sauna is prioritized in its accessibility to the pool for direct plunging after a patron's time in the heat.

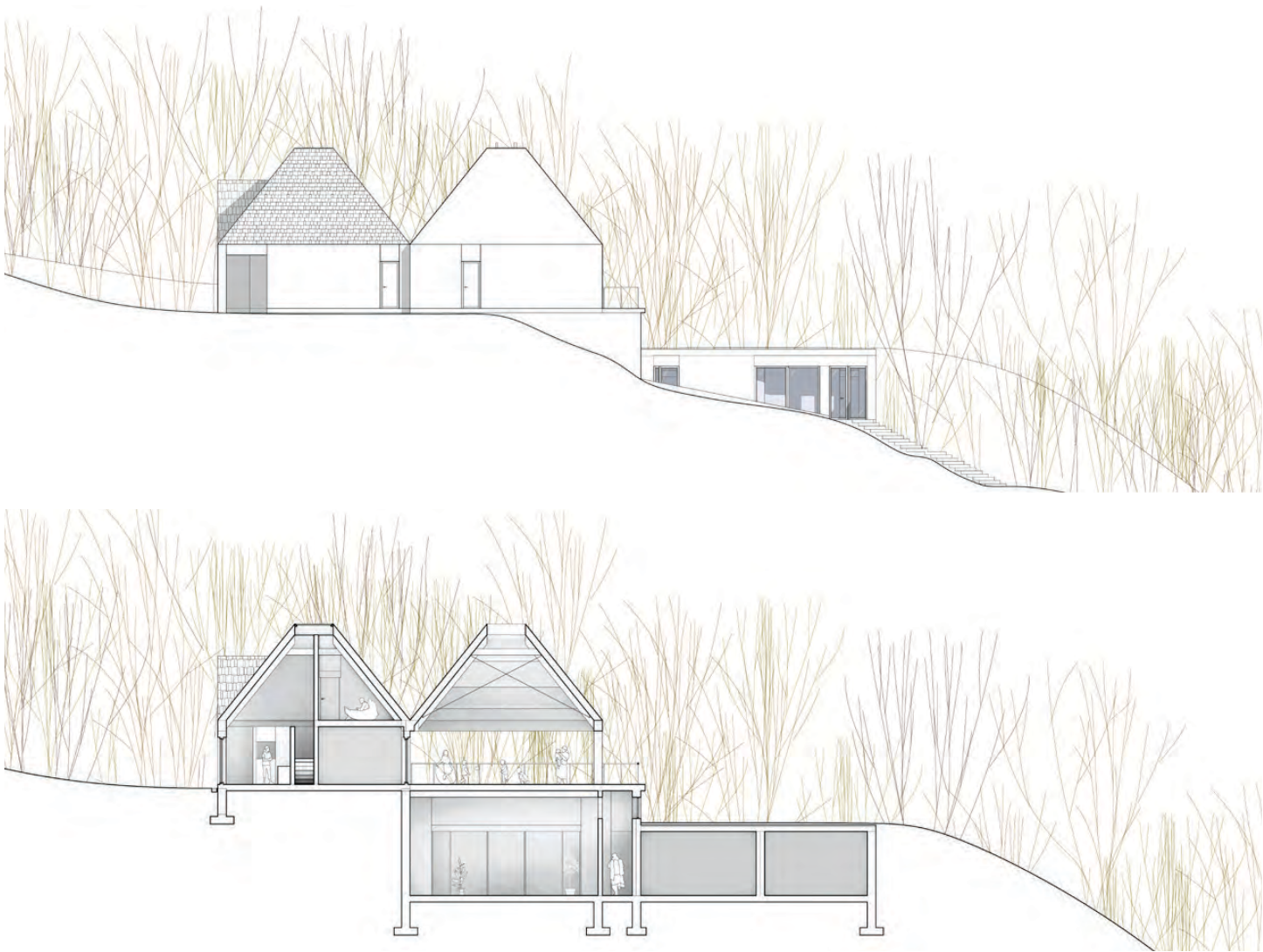
Camping
A descending staircase is placed obliquely to the orthogonal plan to accomodate the changing direction of the topography. It could be understood that the architecture is a thershold and acts as a mediating space inbetween the road and the camp grounds. It is possible to circumvent this circulation by using the paved path on the west side of the building.



Exploded Isometric Drawing (Above)



Detail Section of Roof Structure (Above)
Ground Floor Perspective Under Bisecting Beam(Below)



South Elevation and Section of Movement Studio (Above)
Lower Floor Perspective of Movement Studio (Below)





Date: 05.2014-08.2014

Igsung So



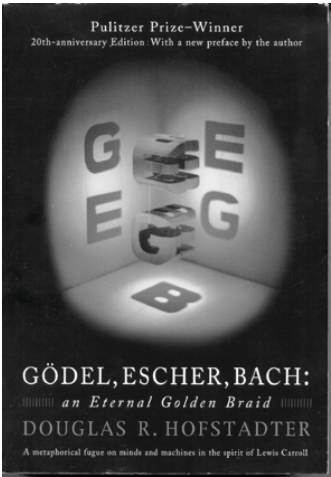
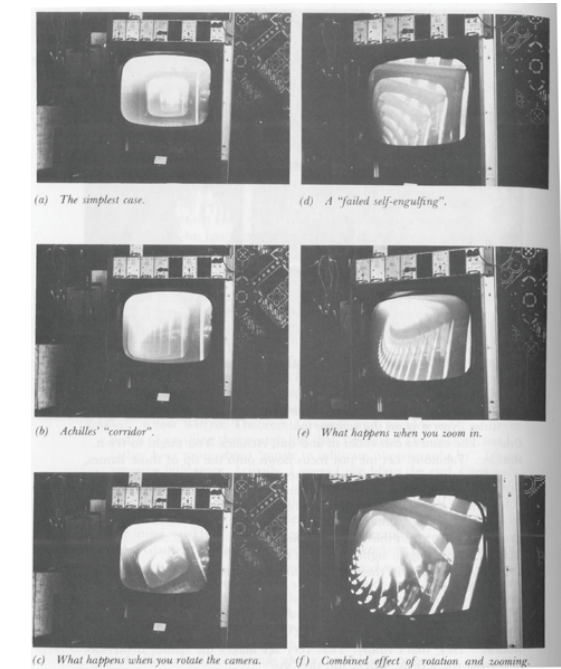
Location: Voss, Norway

Chair for Douglas Hofstadter (A Skin-deep Application of Isomorphism and Recursion)

11.2012 . Academic-Fabrication . Cambridge, Canada

Collaboration with Faris Faraj

Douglas Hofstadter is a mathematician, amongst many other things. He was also the fictional client for the following chair. In his 1979 book, *Godel, Escher, Bach: An Eternal Golden Braid*, he argues in favour of self-reference and formal rules that allow systems to acquire meaning despite being made of meaningless elements. He communicates these ideas by fabricating dialogues between imaginary characters, most often that of Achilles and the tortoise. We did the same to describe our chair; “It is a chair built from an array of pieces, each copies through an information preserving transformation. Each piece a copy, and yet an original, through a near repetitive structure, it is mathematically designed to recursively array into infinity.” So yes, you could get a set of these chairs for your dining room.



Excerpt from Godel, Escher, Bach: An Eternal Golden Braid, Video Stills of Repetitive Meaningless Elements (Far Left)
Front Cover of Godel, Escher, Bach: An Eternal Golden Braid (Close Left)
Chair as Segments within Recursive Infinity (Below)
Photo of Chair (Next Page)





Process Documentation (Above)
CNC Milled Profiles - 4 Hours
Manual Trim Routing
Sanding
Threading
Clamping & Lamination



Materials Used:
24 CNC Milled Profiles, 3/4” Birch Plywood Sheet, 3
Wooden Dowels, Clear Coat Polyethylene

Exploded Axonometric Assembly - Iggy So
(Below)
Conversation between Achilles and the Tortoise- Iggy So+Faris Faraj
(Right, Foreground)
Worm’s-Eye Isometric Rendering of Normals - Iggy So
(Right, Background)



A CHAIR
A CHAIR, Hofstadter, And Internal Recursion
A (CHAIR, Hofstadter, And Internal Recursion), Hofstadter, And Internal Recursion
A ((CHAIR, Hofstadter, And Internal Recursion), Hofstadter, And Internal Recursion) Hofstadter, And Internal Recursion

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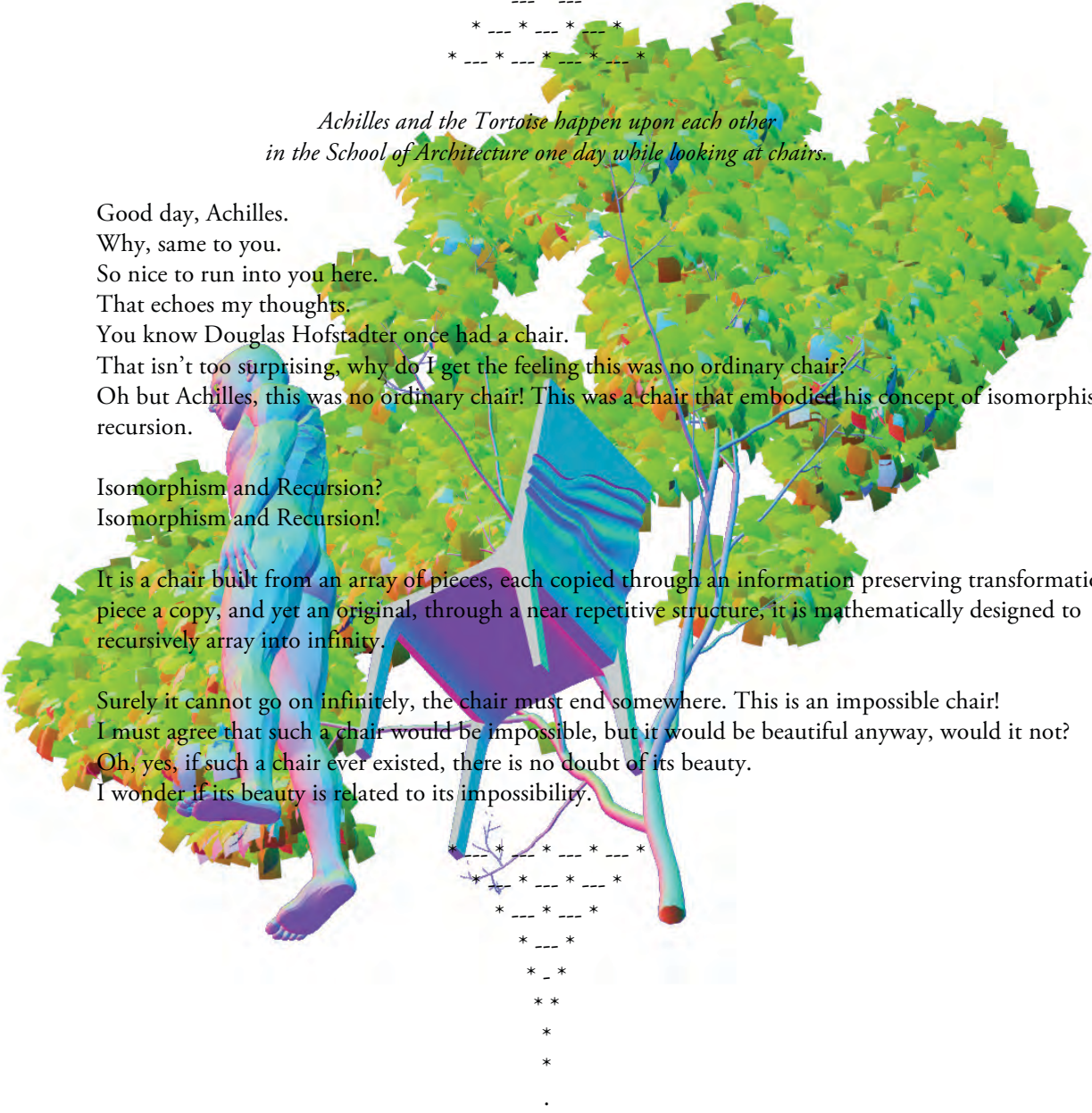
*Achilles and the Tortoise happen upon each other
in the School of Architecture one day while looking at chairs.*







Tortoise: Good day, Achilles.
Achilles: Why, same to you.
Tortoise: So nice to run into you here.
Achilles: That echoes my thoughts.
Tortoise: You know Douglas Hofstadter once had a chair.
Achilles: That isn't too surprising, why do I get the feeling this was no ordinary chair?
Tortoise: Oh but Achilles, this was no ordinary chair! This was a chair that embodied his concept of isomorphism and recursion.

Achilles: Isomorphism and Recursion?
Tortoise: Isomorphism and Recursion!

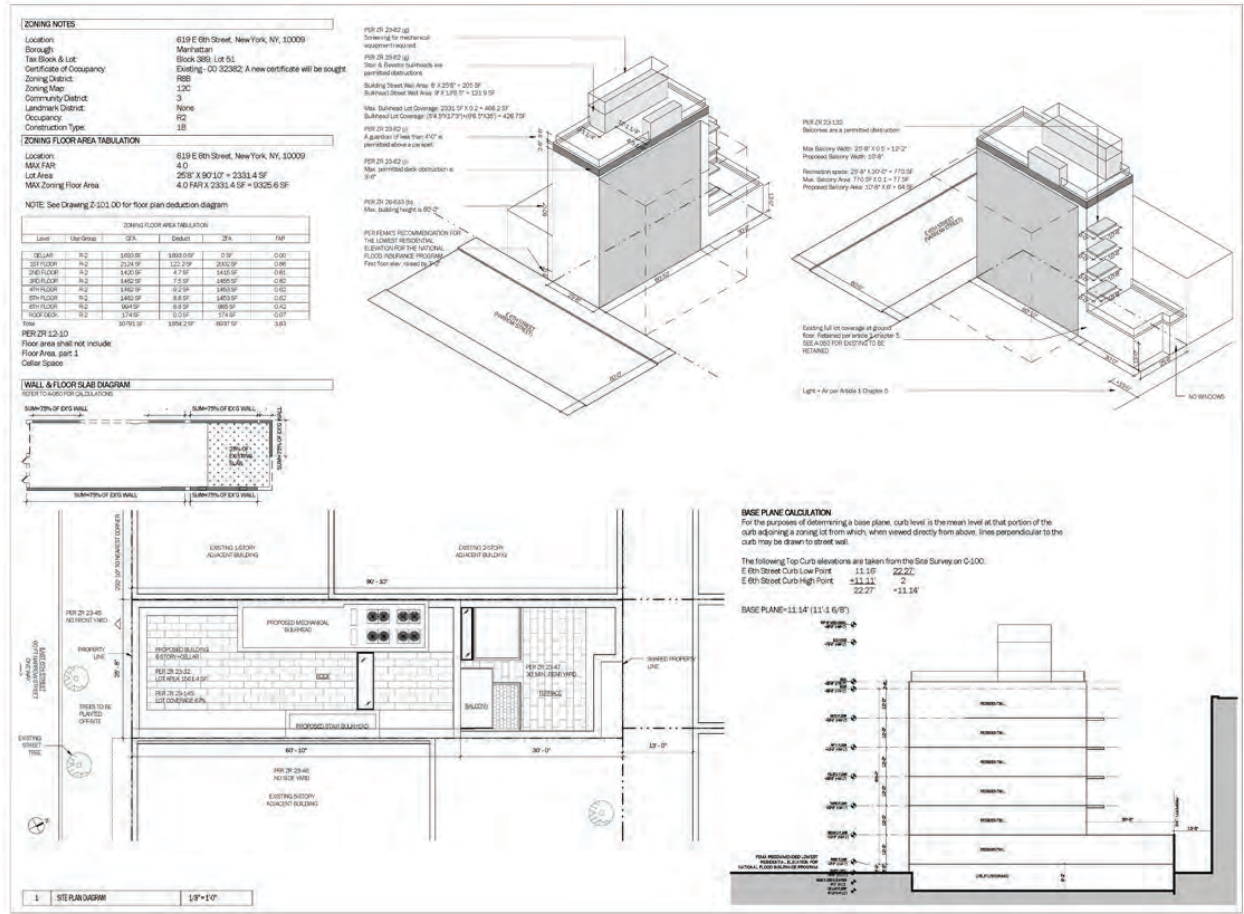
It is a chair built from an array of pieces, each copied through an information preserving transformation. Each piece a copy, and yet an original, through a near repetitive structure, it is mathematically designed to recursively array into infinity.

Achilles: Surely it cannot go on infinitely, the chair must end somewhere. This is an impossible chair!
Tortoise: I must agree that such a chair would be impossible, but it would be beautiful anyway, would it not?
Achilles: Oh, yes, if such a chair ever existed, there is no doubt of its beauty.
Tortoise: I wonder if its beauty is related to its impossibility.



 <u>Professional Work:</u>	
 DXA Studio	19
 MOS Architects	20
 Williamson Chong Architects	21
 MOS Architects	22
 Stoss Landscape Urbanism	23

Supervisor: Wayne Norbeck
DXA is a twenty-person commercial office mainly operating within mid-size developments. During my employment as full-time designer, I ran a six-story, ground-up, four units, residential project in East Village. I took on the project on day-one of Pre-Schematic design, and advanced it to a 108 pages of Construction Documents that I drafted and managed on my own. Design, modeling, documentation entirely on Revit. I also corresponded with the client, consultants, manufacturers, and contractors on daily basis for coordination.



Elevation Studies
(Top Left)
Sheet from 75% Construction Documents Set
(Middle Left, Top Right)
Interior Study
(Bottom Left)
Rendering from Facade Study
(Bottom Right)

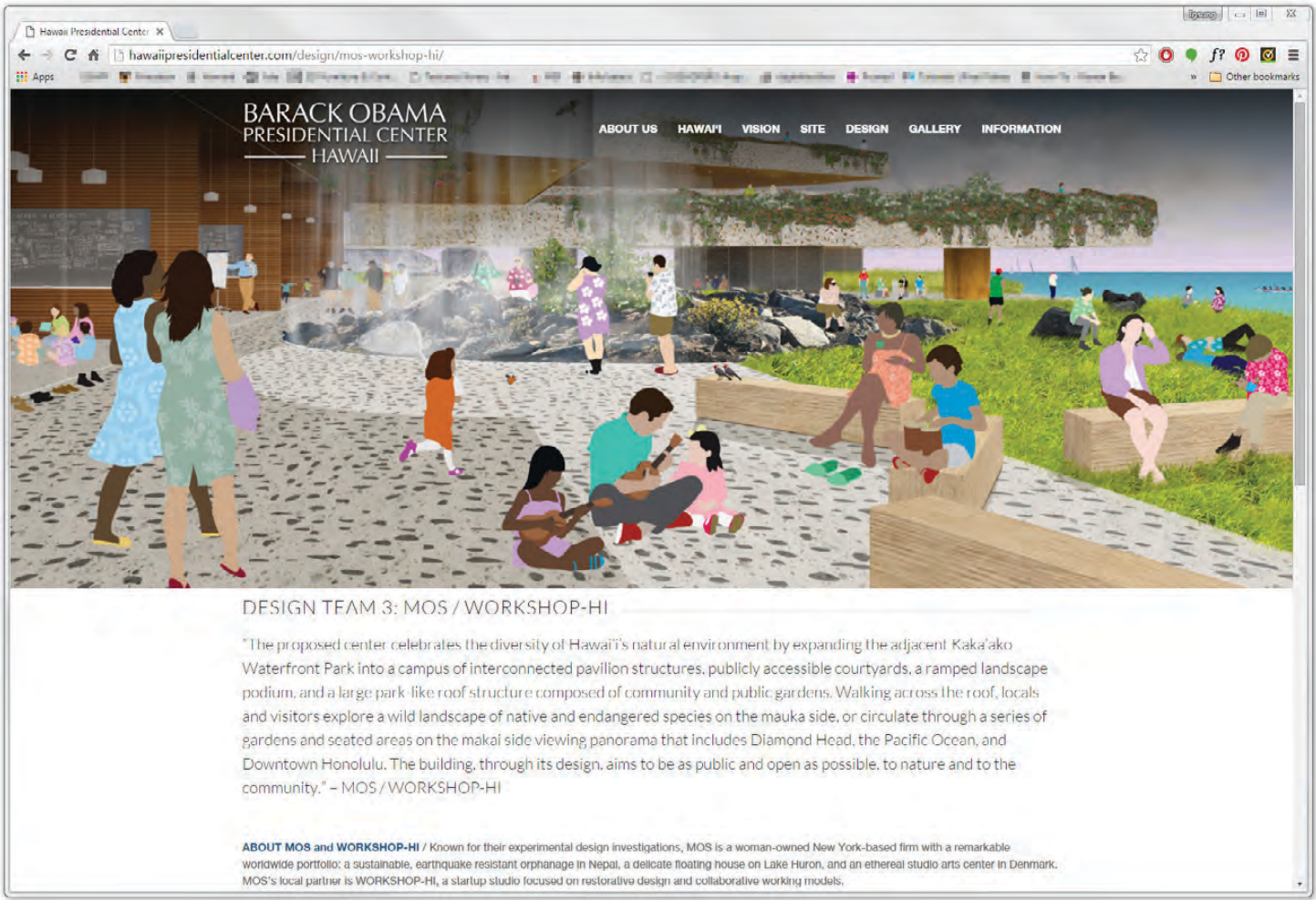


△ **MOS Architects**
09.2014-03.2015 . Professional . New York, USA
Role: Junior Project Designer

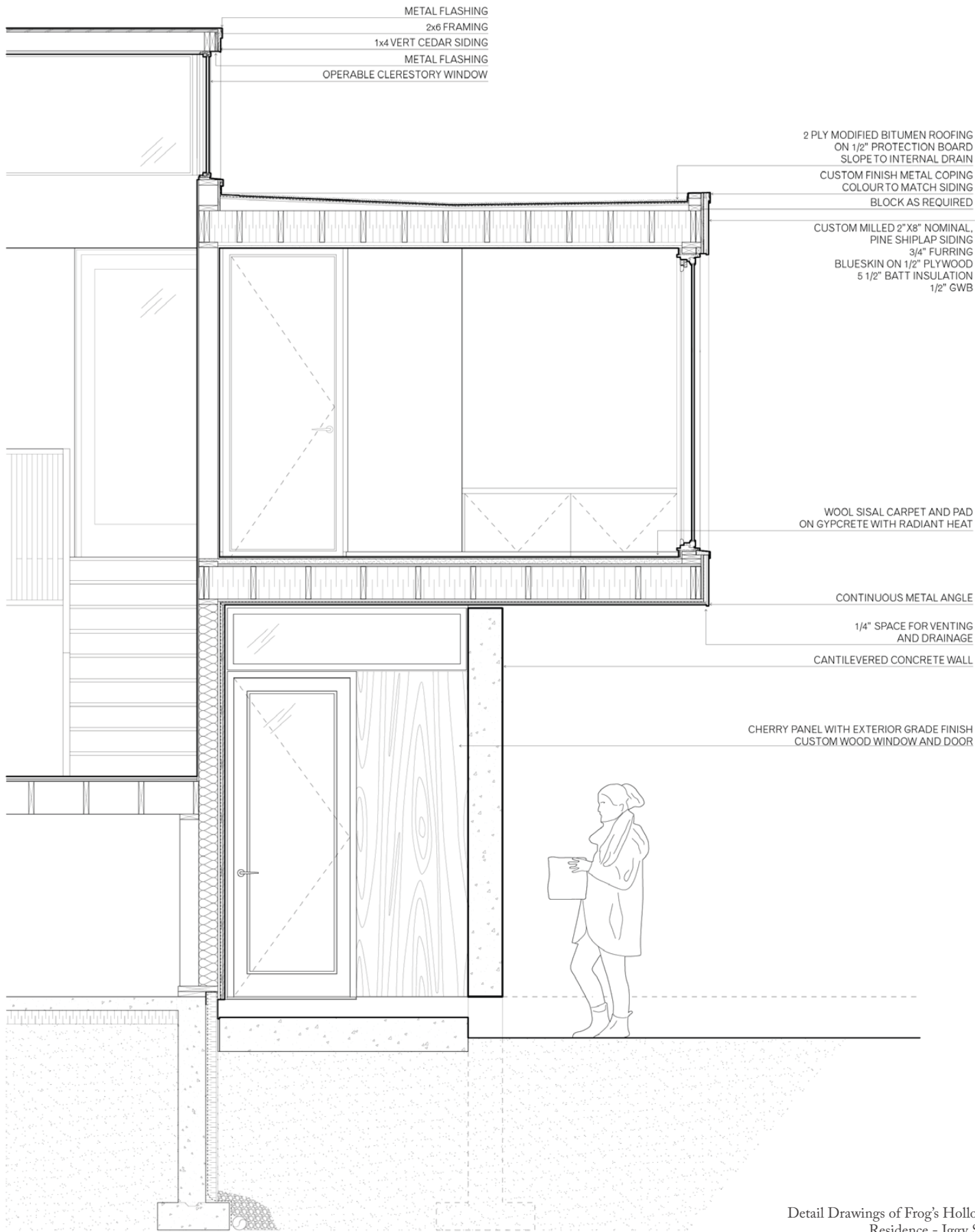
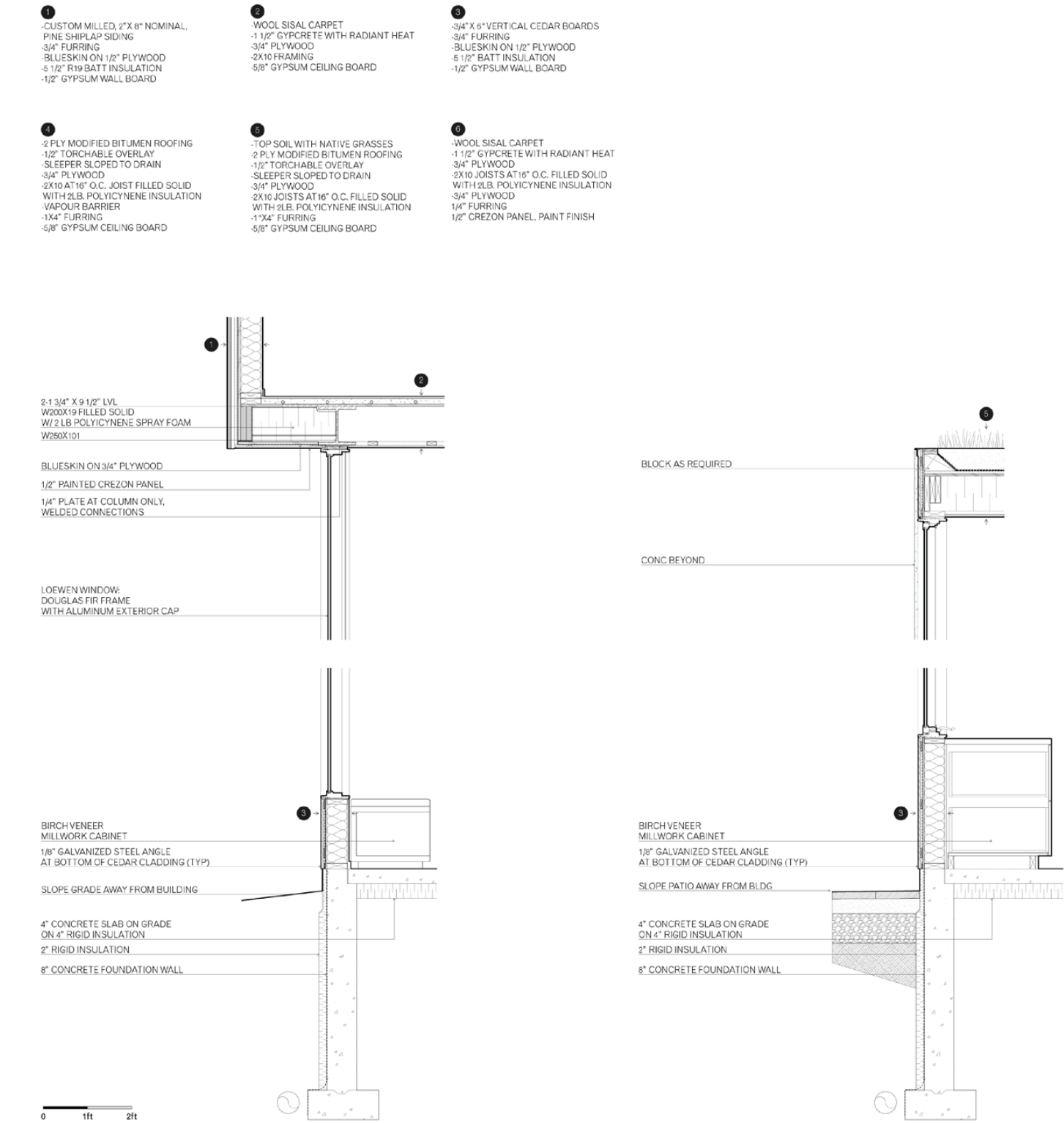
Supervisors: Michael Meredith, Hilary Sample
After an internship during my undergraduate studies, I returned to MOS Architects to work as a Junior Project Designer. My contribution to the office included: CNC milling, physical modeling, digital modeling, presentation renderings and drawings, construction document detailing, amongst other various tasks. I felt immense pleasure to be engaged in critical discourse within architecture: in questioning representation, design techniques, history and the discipline itself. Below are artifacts of my work at the firm expressed via various projects, with no particular order.



Ceramic Fabrication Process
Work. CNC Milling; Plaster Pour;
Sanding; Fitting - Iggy So + MOS
(Left)
Completed Ceramic Vase and Tray
- Iggy So + MOS
(Bottom)
Rendering from Obama
Presidential Library Competition -
Iggy So + MOS
(Next Page, Top)
Axonometric Drawing from Ordos
House Proposal - Iggy So + MOS
(Next Page, Bottom)

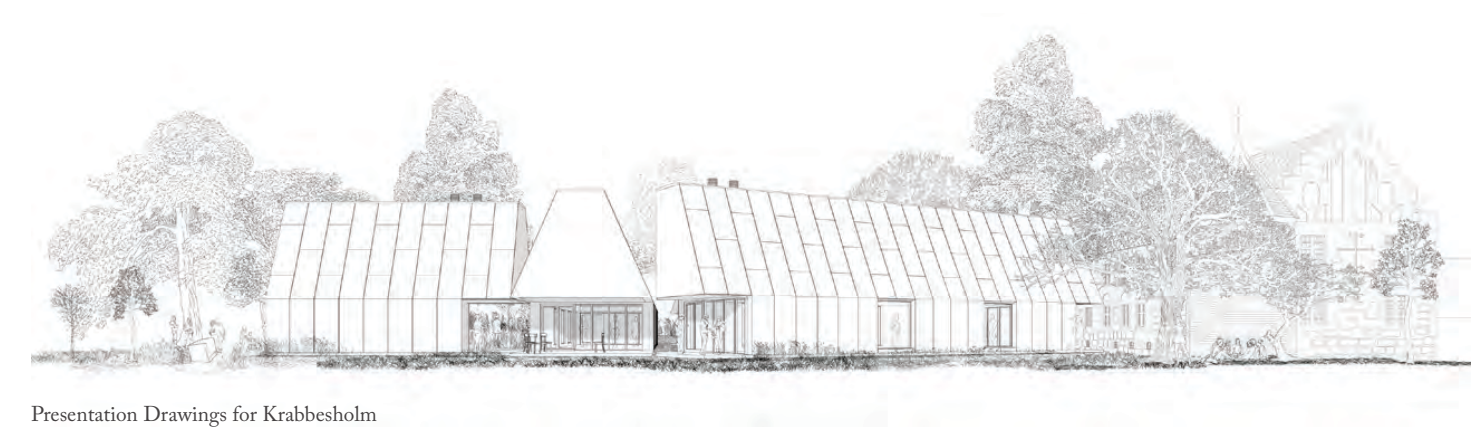


Supervisors: Don Chong, Betsy Williamson, Shane Williamson
As an office dedicated to practice, Willimason Chong was a great opportunity to delve into real procedures in realizing a project. I produced several measurements, existing conditions drawings, and schematic drawings for two new brewery projects. I was also part of an intense competition team for a residential project in Caledon, Ontario. Shown below are detail drawings I prepared for Phaidon Atlas' publication of Frog's Hollow residence.

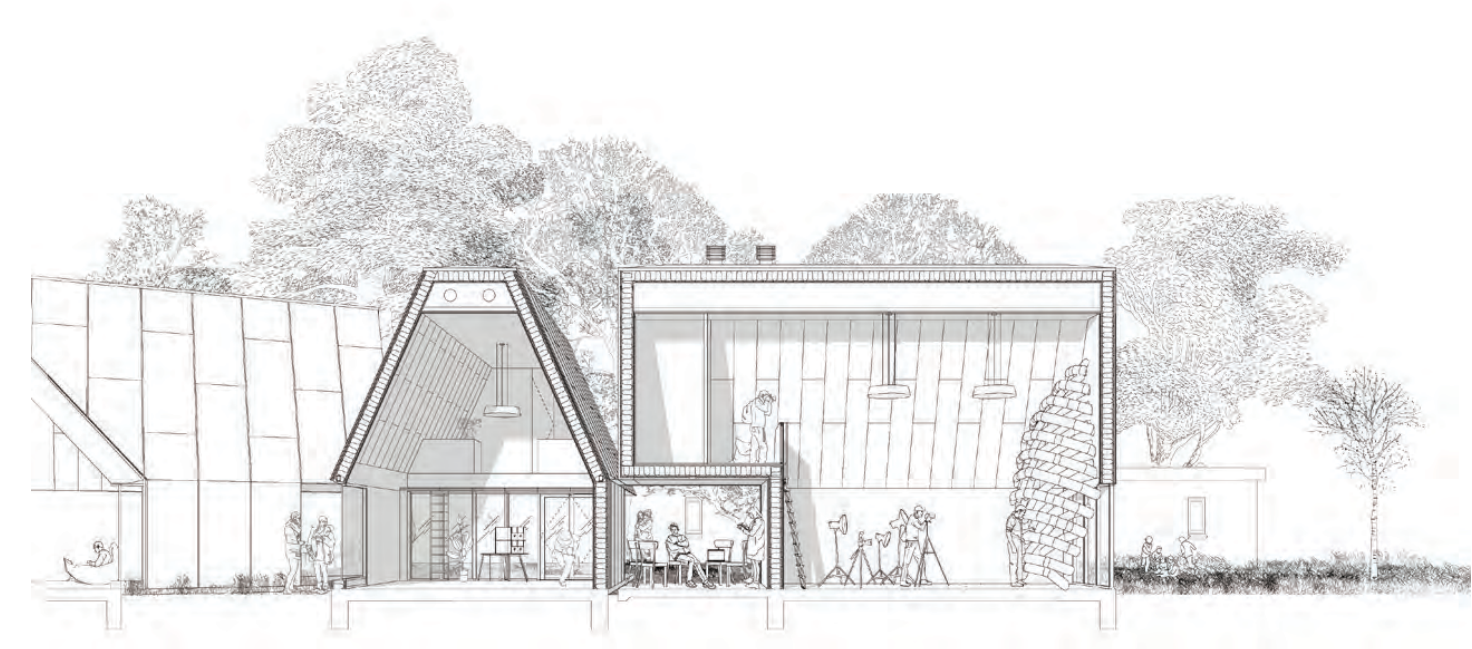


△ **MOS Architects**
01.2013-08.2013 . Professional . New York, USA
Role: Architectural Intern

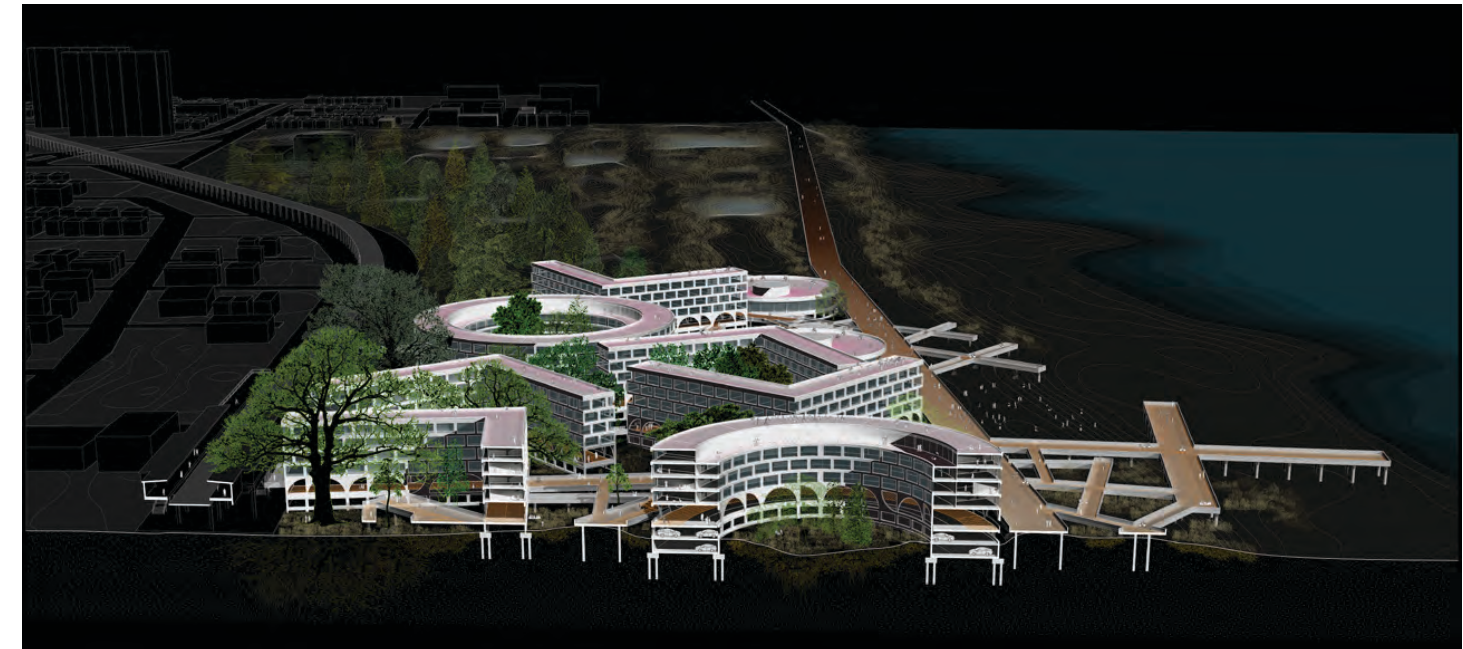
Supervisors: Michael Meredith, Hilary Sample
During the eight months of internship at MOS, I took on a variety of responsibilities: construction documents, design documents, presentation drawing, working drawing, marketing, publication, writing, digital modeling, physical model making, product research, and competition. Under the small office setting, I was encouraged to take on tasks with a serious attitude, greatly expanding my scope of experience.



Presentation Drawings for Krabbesholm
School- Iggy So + MOS
(Above, Below)



Physical Model from House No. 7 -
Iggy So + MOS
(Above)
Section Perspective from FAR ROC
Design Competition - Iggy So + MOS
(Below)



△ **Stoss Landscape Urbanism**

09.2011-12.2011 . Professional . Boston, USA

Role: Design Intern

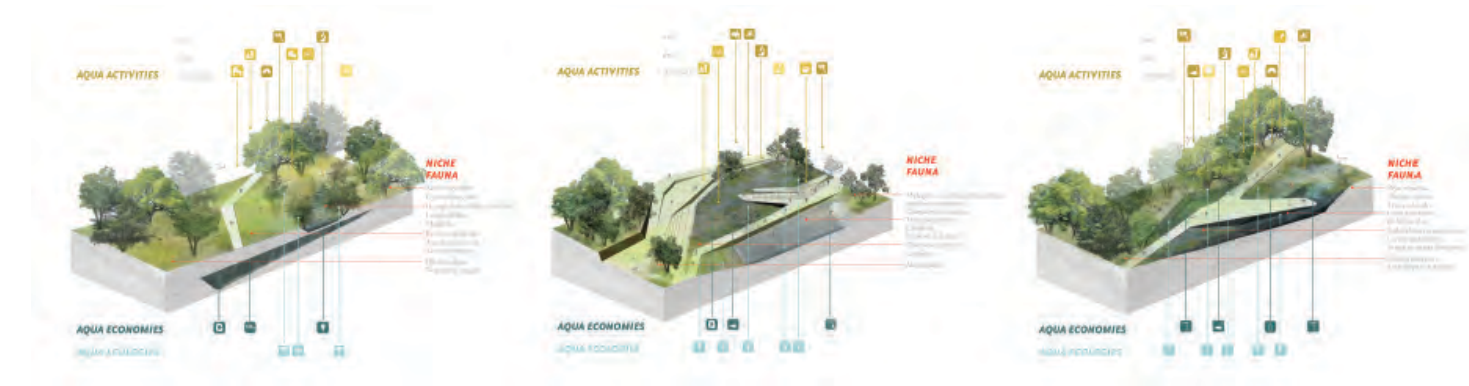
Supervisors: Chris Reed, Scott Bishop




Collaborating Offices: Höweler+Yoon, Project Projects

Working at Stoss exposed me to the discipline of landscape architecture and its renewed relationship to the design discourse. Operating within precepts of Landscape Urbanism, their unique integration of regenerative ecology is evident in all of their projects from the scale of parks to the city. As landscapes are even slower than architecture, working in the domain of landscape architecture presented a different set of design problems. I was heavily involved with presentation drawing, modeling making, rendering, and material research.



Rendering from Taichung Gateway
Park Competition - Iggy So + Stoss
(Above, Bottom)
Axonometric Diagrams from
Taichung Gateway Park Competition
- Iggy So + Stoss
(Middle)
3D Print Studies from Harvard Plaza
- Iggy So + Stoss
(Next Page, Top)
Site Model from Harvard Plaza -
Iggy So + Stoss
(Next Page, Bottom)



 <u>Publication:</u>	
 Volume #37	24
 Adaptation	25
Mole Publication Issue 1	26
Mole Publication Issue 2	30

◆ “Walls of Air” in Volume Magazine #37: Is This Not a Pipe?

11.2013 . Publication with C-LAB (Columbia Laboratory for Architectural Broadcasting) . New York, USA
Role: Collaborator. Content Development, Editorial Work, Research, and Interview

Interview: Florian Idenburg & Matthias Schuler (with Jeffrey Inaba)

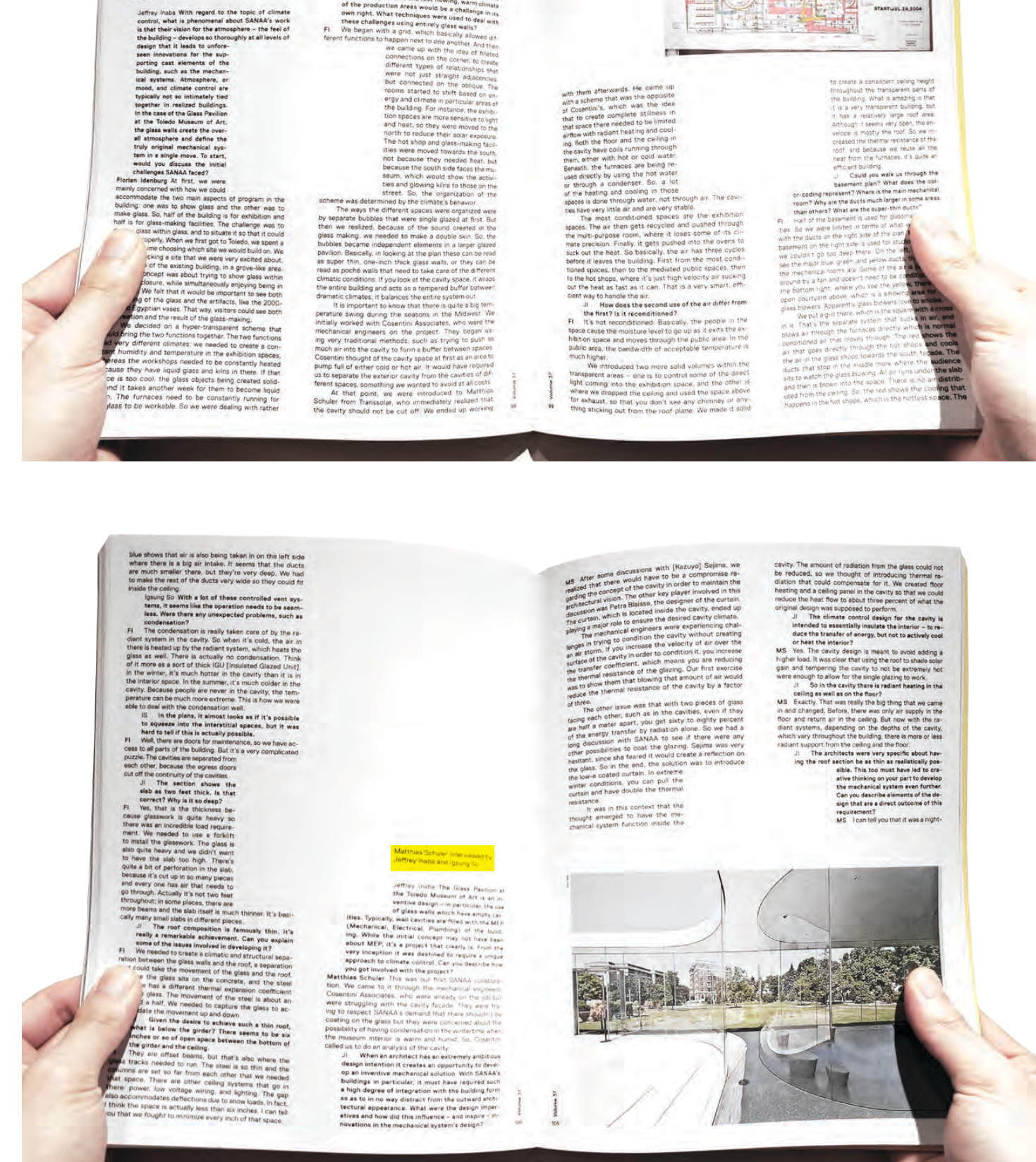
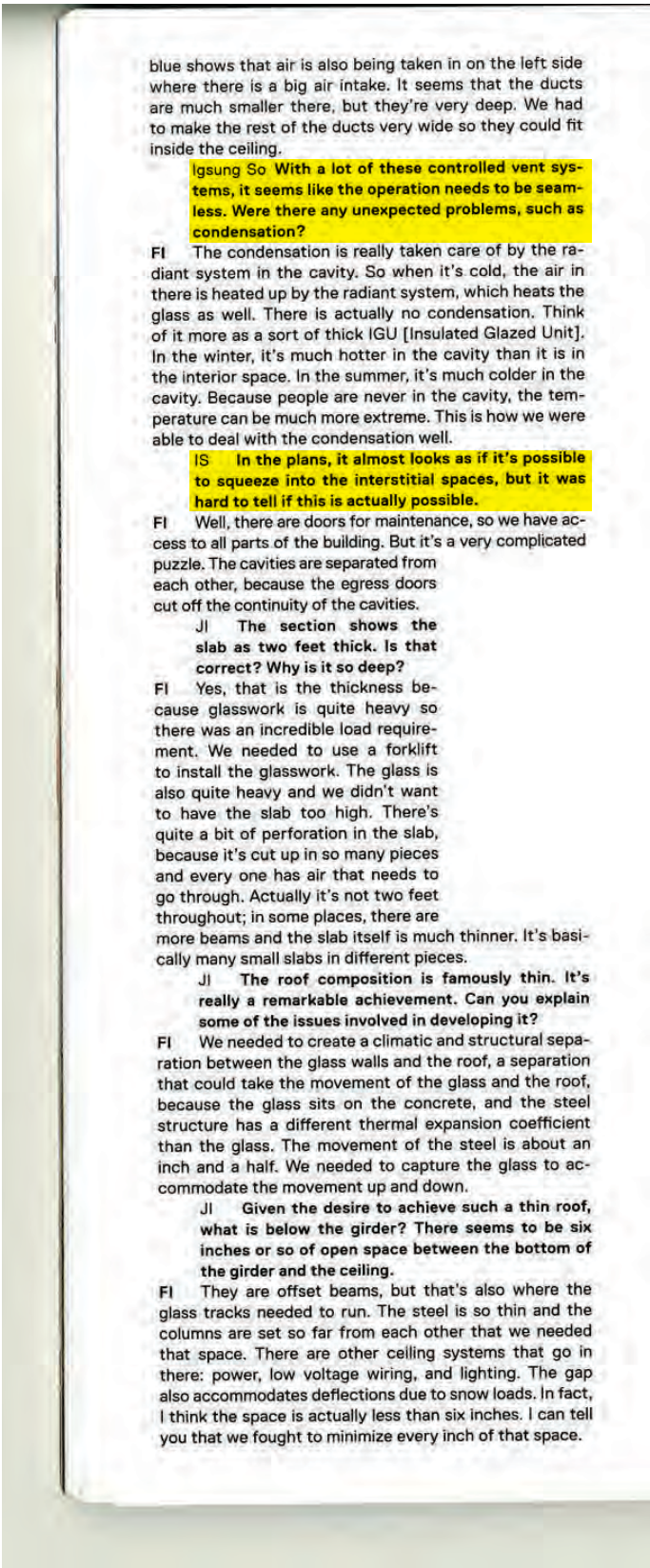
I was heavily involved in the initial content developments of Volume’s 37th issue. After much digging through GSAPP’s Avery archives, the editorial team decided to focus on mechanical systems as a way of investigating a fundamental aspect of architecture that often goes unnoticed. My contribution resulted in a feature investigating the MEP system at SANAA’s Toledo Glass Pavilion.



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Contributing Editors: Ole Bouman,
Rem Koolhaas, Mark Wigley
Feature Editor: Jeffrey Inaba
Design: Irma Boom and Sonja Haller
Publisher: Stichting Archis

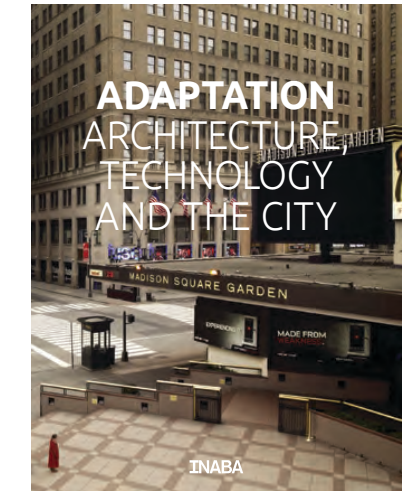
Volume is an independent quarterly
for architecture to go beyond
itself. Volume is a project by
ARCHIS+AMO+C-LAB + ...

Excerpts from “Walls of Air” Interview
with Florian Idenburg & Matthias
Schuler in Volume #37
(Right, Next Page)



◆ “Sensorial City” in Adaptation: Architecture, Technology and the City
08.2012 . Publication with C-LAB (Columbia Laboratory for Architectural Broadcasting) . New York , USA
Role: Collaborator. Editorial Work, Research, and Interview

Interview: Guru Banavar (with Jeffrey Inaba)
While at C-LAB, I invited Guru Banavar, CTO of IBM's Smart Cities initiative, for a conversation on the renewed relationship between infrastructure and the city. Conducted with Jeffrey Inaba, the interview focused in on IBM's foray into city management: how collection and analysis of data can inform more efficient city services and utilities.



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Copy Editing: Superscript
Content and Design: INABA

THE NEW CITY

MEASURING THE CITY

SENSORIAL CITY

GURU BANAVAR EXPLAINS

HOW TECHNOLOGY IS

TRANSFORMING THE WAY

CITIES ARE RUN

In 2008 IBM launched its Smart Cities initiative, an early example of a tech company's foray into city management. Guru Banavar, a technology and innovation leader at IBM, discusses Big Blue's initiative to collect and analyze a broad array of data and how information can make city services and utilities run more efficiently.

Jeffrey Inaba: Why did IBM become interested in cities? Not knowing much about the technology field, I associate IBM with mainframe computers, laptops, circuit systems, and information management.

Guru Banavar: The main change in the past few years is that we now have a lot of information about everything, because we have sensors everywhere. If you look at the city, we have sensors in the streets, buildings, water pipes, electric energy systems, among other things. Our insight is to say, how can you use that information to manage the resources in the cities better? That's where our gift comes in—we have a strong background in information management and analytics, we have the servers and software. We use those to collect information, integrate it, analyze it, and then apply it to both real-time applications and to looking toward what's next. So that is the new infrastructure that we have in the city—the digital infrastructure.

Ji: How does this approach work from a financial point of view? IBM is looking at a highly complex systems problem. Yet, municipalities are cash-strapped.

GB: In the major markets, city governments are cash-strapped. So this leads to the question, 'how can we do more with less?' The value proposition that we tend to take is if you have the right information, you can deploy your limited resources in a much better way. For example, if you have a limited number of policemen and you want to reduce crime, our technology can help you send fewer policemen to the places where the incidents occur, as opposed to hiring more policemen. Similarly, with critical infrastructure such as water pipes or energy infrastructure, we have been able to predict that water pipes are going to break in the next three months in a particular location because of the water flow pattern. It is always much more efficient to fix a pipe before it breaks than after, since you end up wasting a lot of resources and incurring expenses during emergencies.

Ji: How can transportation systems be made to be more efficient? Is it via traffic management?

GB: Let's look at urban areas. There are a number of ways you can improve the traffic management. So the first obvious thing is to manage congestion. If you know where congestion is likely

to occur, you can manage traffic lights to divert the traffic flow. At times, this means that you can feed information to drivers to tell them other routes they could take. You can also dynamically remake the existing streets; instead of the traditional model of breaking up the streets in half (three lanes and three lanes), you can move lanes around based on what the load is likely to be, such as four and two, or even five and one. You can keep changing if you know what is likely to happen based on history and what is going on right now.

Ji: Where do you find the greatest amount of savings in terms of the management of resources like traffic or water?

GB: Some of the biggest bang for the buck can be found in managing energy and water within built infrastructure, such as buildings. If you look at the size of the market: what is the investment that has already gone into making buildings and what is the usage

How's the Red Line?

Adley Grove looks good

Glenmont might be a little spotty

Average wait time: 4.8 minutes

Largest wait time: 14.4 minutes

Trains in service: 14

AS CITIES RELEASE DATA, DEVELOPERS ARE USING THEM IN USEFUL AND OFTEN HUMOROUS WAYS

Cities are releasing data collected by transportation networks' embedded sensors. The data is largely free and available for public use. On the 'How's the Red Line' website, designer Joey Brunelle uses data released by the Massachusetts Bay Transportation Authority to estimate wait times for Boston area trains.

of energy by the building and how much of that can be saved?

Ji: At the building scale? Not larger districts or grids?

GB: I am looking at it in an aggregate fashion. So if you look at it as all of the hospitals that a government manages, there are a tremendous number of them. The energy management of the set of buildings may not be anywhere near the optimum.

If I were to pick the top three or four areas for increased energy management, I'd pick what I broadly classify as sustainable resources, such as energy or water within built infrastructure, and public safety. Better management in public safety is needed all across the globe. In terms of the potential for improving public safety in general, I'd focus on transportation. This does not simply entail traffic, congestion, streets, and lights. It's also largely about managing public transportation. One of the pieces of information you want to

know is the demand for mobility, in specific parts of each city. You can look at historical patterns, people in transactions, and crowds at stations. Once the knowledge is there, you will be able to dynamically manage the supply of public transportation. This includes the number of buses at a given station or the number of bus lines intersecting train lines. You don't want to just fix it once, since things will keep changing. You want to keep track of what's going on in the city and change your public transportation system accordingly.

Ji: How extensive are IBM's consulting services? Are they limited to collecting data, advising on operations? Or do they involve recommendations for future development?

IT'S NOT ENOUGH TO COLLECT ALL THE INFORMATION JUST TO STORE IT SOMEWHERE. YOU WANT TO BE ABLE TO MAKE SENSE OF IT ALL.

GB: There are a couple different ways of looking at it. In the life cycle of these services, you have consulting, implementation, and long-term operations within the city. IBM does all of the above. It turns out that the long-term operations is the big one, in terms of business potential.

There are three layers we need to think about: the instrumentation layer, the networking/data integration layer, and the application/analytics layer. We don't play in the instrumentation layer. In the middle layer, there are two types of integration at work: the physical network, such as wires, and data integration. Once you have the sensors for the information installed, it's not enough to collect all that information just store it somewhere. You want to be able to make sense of it all and IBM works in that territory. The most valued component still is that top layer, the applications and analytics. This is where the big decisions get made.

Interview conducted with C-LAB

Excerpts from “Adaptation: Architecture, Technology and the City”
(Previous Page)
Stills from Interview with Guru Banavar, CTO of IBM's Smart Cities initiative. Conducted with Jeffrey Inaba at Studio-X, NYC. 08.2012
(Above)

Project: Adaptation

Date: 08.2012

Igsung So

Panel 25

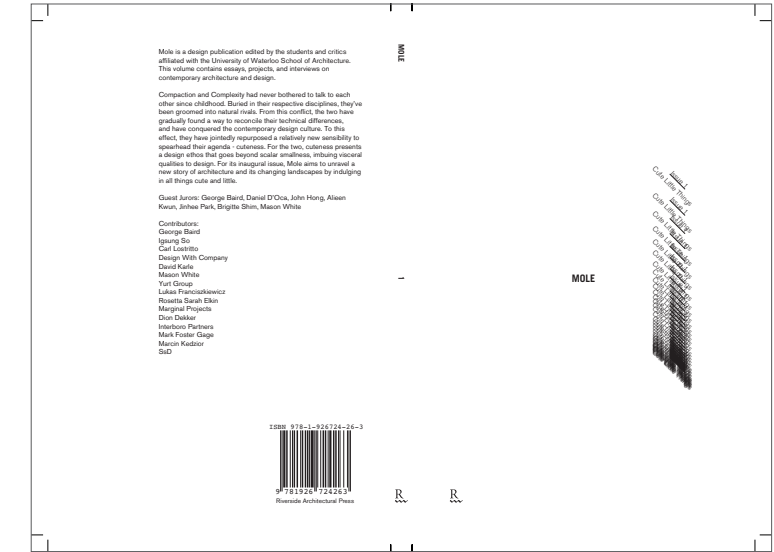
Type: Publication (Office)

Location: New York, USA

◆ **Mole Publication. Issue 1: Cute Little Things**
12.2013 . Independent Publication . New York, Toronto, Cambridge
Role: Founding Editor/Coordinator

Guest Editorial Board: George Baird, Daniel D’oca, John Hong and Jinhee Park, Aileen Kwun, Brigitte Shim, Mason White
Advisory Board: Lola Sheppard, Maya Przybylski, John McMinn
Initiated a new publication. Coordinated all processes from theme brainstorming to paper specification. Recruiting, inviting, scheduling, marketing, budgeting, editing, writing, and funding. Mole is an independent, print publication seeking to instigate critical discussion through strategic interrogation of relevant patterns of thinking—with ambitions in facilitating a broad-reaching discussion in architecture, culture, and art. It is committed to a tone of ambivalence as a means to expose a comprehensive reality of contemporary architectural culture. With no dogmatic agenda, Mole seeks to adapt fluidly to its present contexts. Operating within the legacy of Post-modern pop culture flirtations, Mole believes there is intellectual merit in using decidedly undecorated language as a way of facilitating critical discussions. This is effective in liberating contributors themselves, providing an open venue for provocation, musing, and gossip—architectural discourse at face-value. Each issue is anchored on an emotive quality, posited to characterize current patterns of thought and sensibilities in architecture. Additional Team Members: Jordan Prosser, Maddi Hadley, Kyle Brill, Elizabeth Antczak, Myles McCauley...

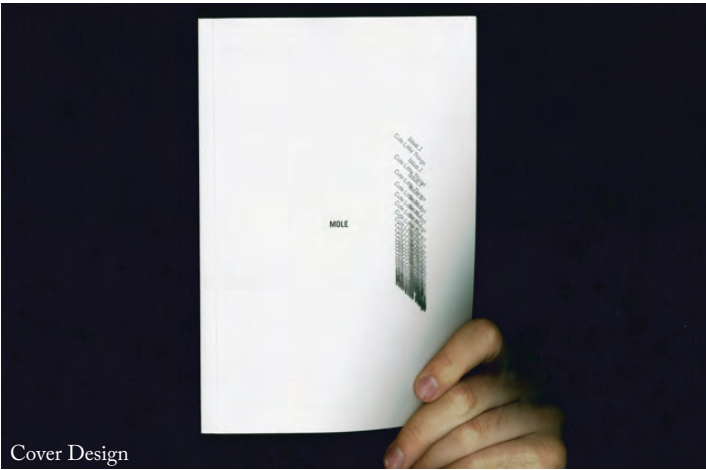
Page Count: 140 pages
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Release: November 2013
Editor-in-chief: Igsung So
Publisher: Riverside Architectural Press
Distributor: ABC Art Books Canada



Issue 1
The first issue of Mole, Cute Little Things, delved into ideas of scalar relativity and aesthetic theory in relation to a provocation of “cuteness”. Key contributions came from George Baird, Mason White, Mark Foster Gage, Interboro Partners, and others. It can now be found in various institutions such as the Canadian Centre for Architecture, Loeb Library at Harvard GSD, and Princeton University Architectural Library. Mole lodges itself at a junction between the academic and the professional, the speculative and the real. Operating within a diffuse contemporary architectural debate, Mole seeks to identify emotives qualities already embedded in current design thinking; it takes time to imbue significance in often overlooked mundane observations.

Cover Design
(Above)
“Tiny Taxonomy” by Rosetta Sarah Elkin
(Left)
Photo of Mock-up Print
(Next Page)

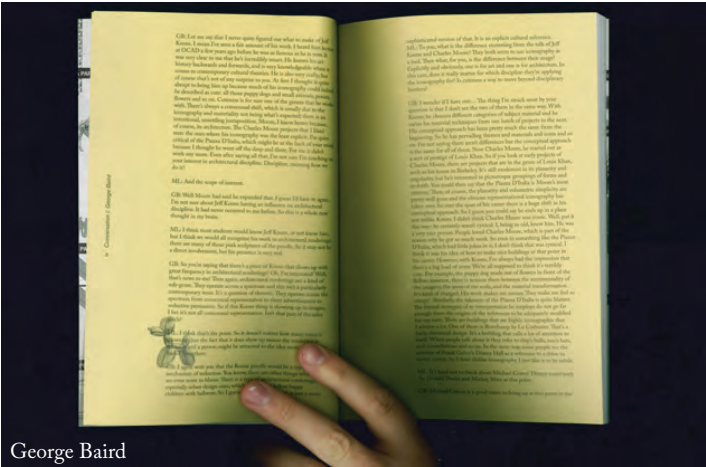




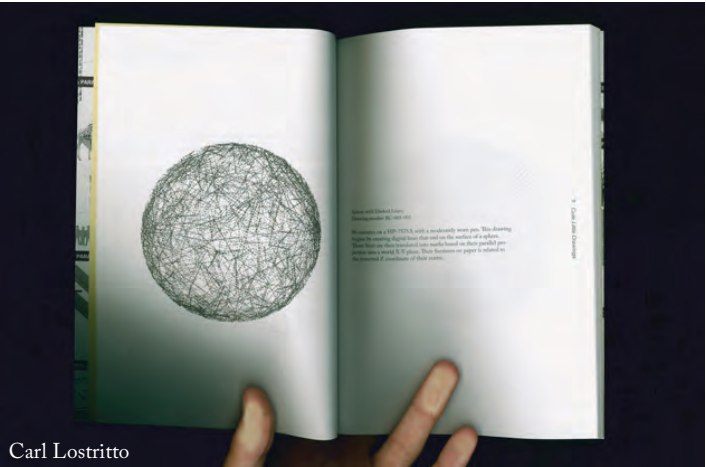
Cover Design



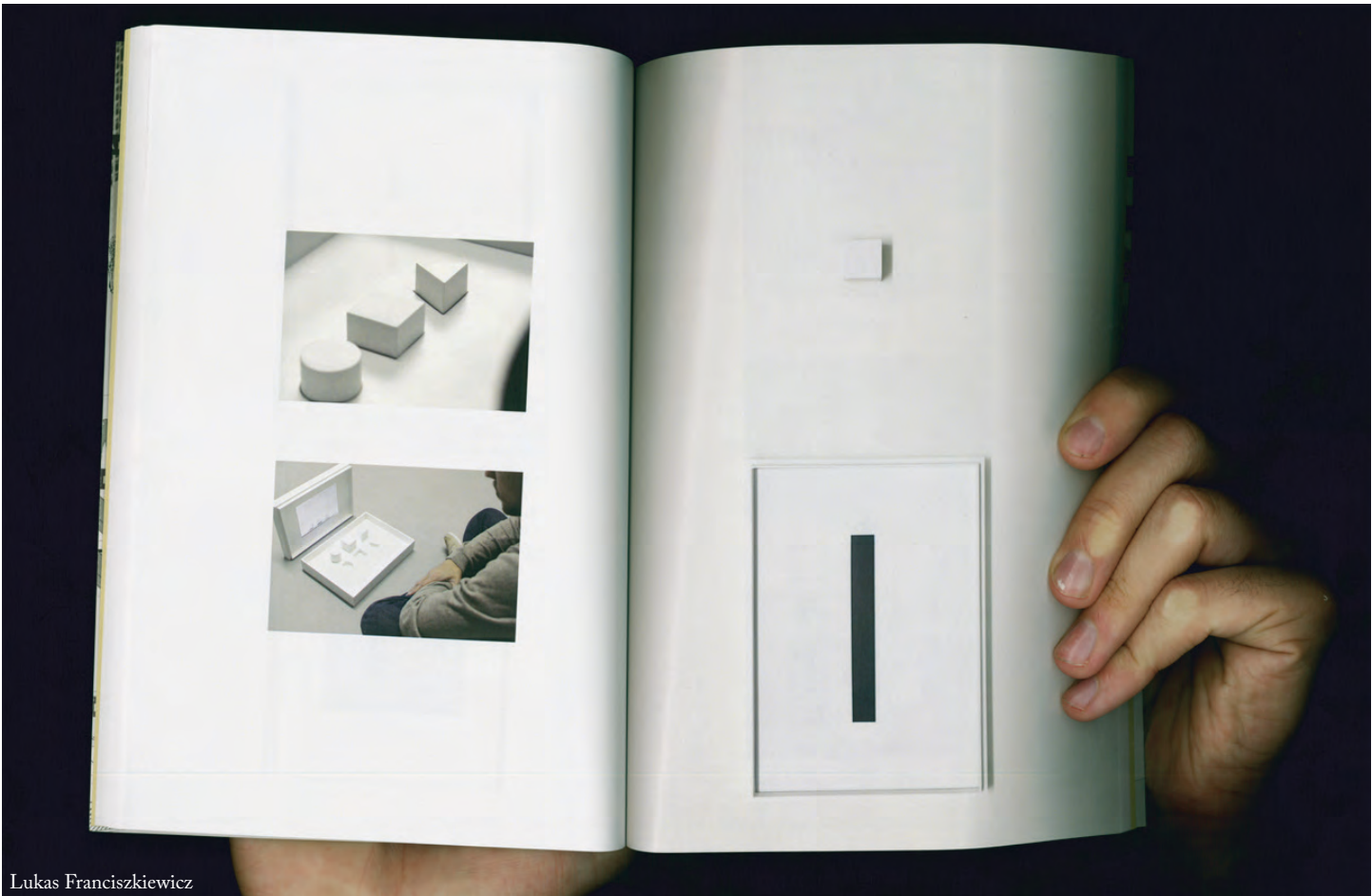
Marcin Kedzior



George Baird



Carl Lostritto



Lukas Franciszkiewicz

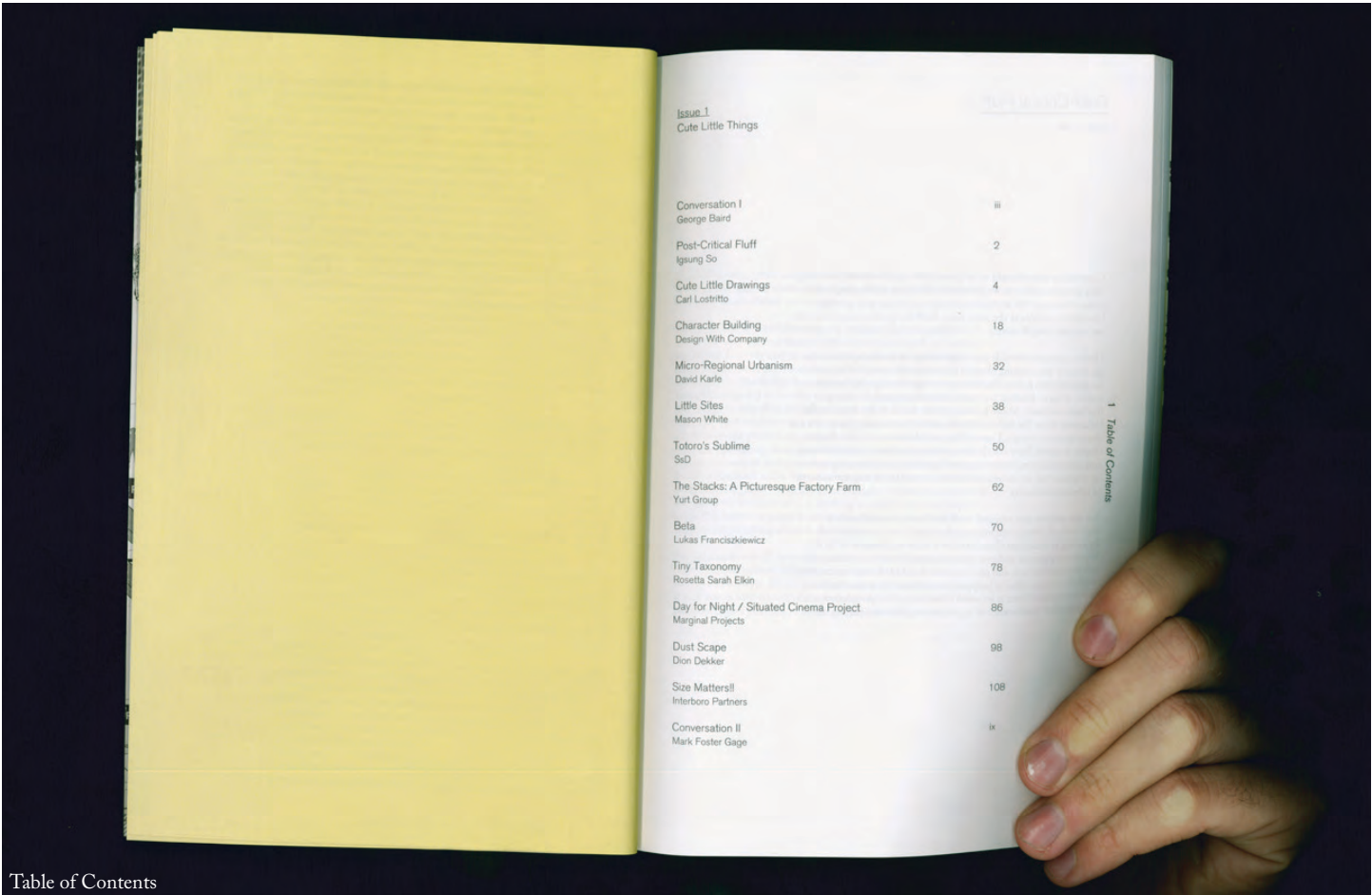
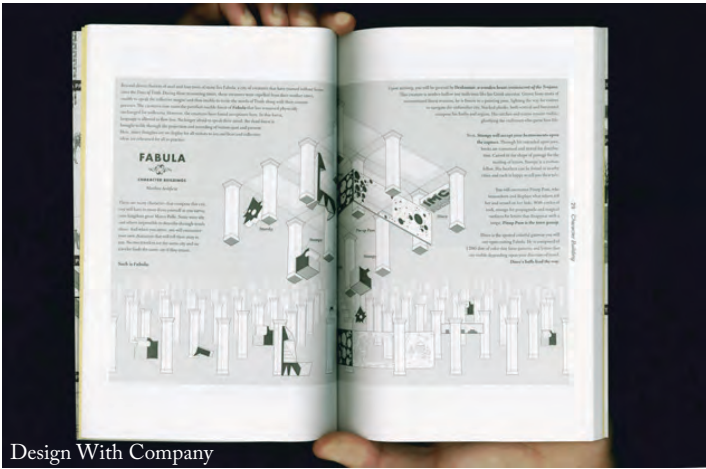
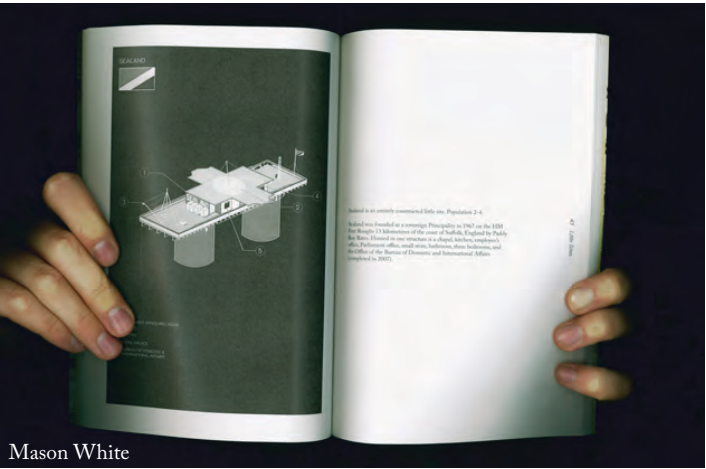


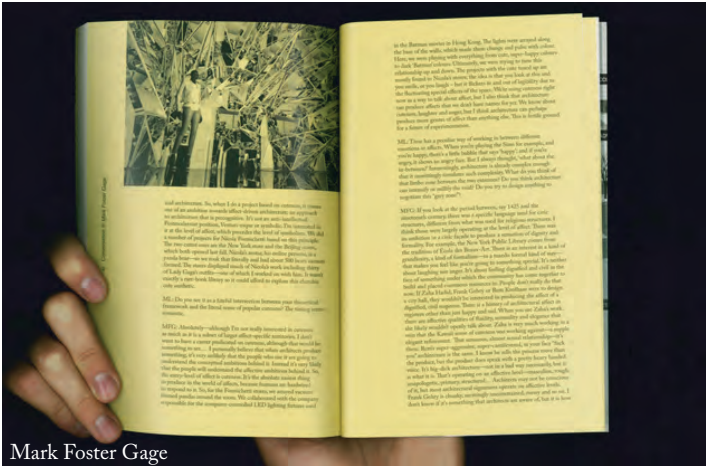
Table of Contents



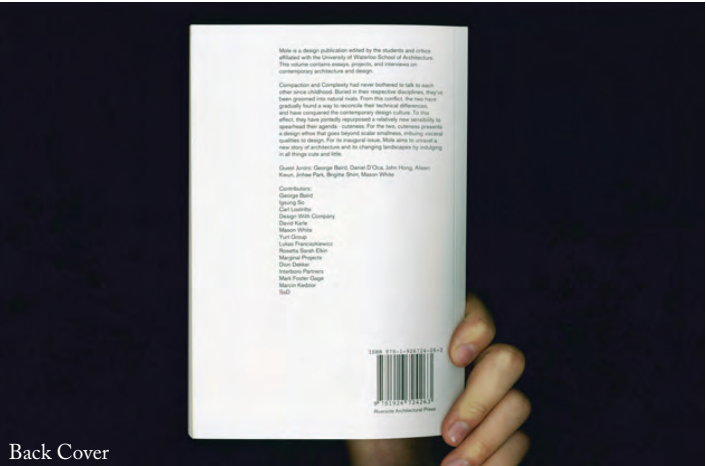
Design With Company



Mason White



Mark Foster Gage



Back Cover

GB: Let me say that I never quite figured out what to make of Jeff Koons. I mean I've seen a fair amount of his work. I heard him lecture at OCAD a few years ago before he was as famous as he is now. It was very clear to me that he's incredibly smart. He knows his art history backwards and forwards, and is very knowledgeable when it comes to contemporary cultural theories. He is also very crafty, but of course that's not of any surprise to you. At first I thought it quite abrupt to bring him up because much of his iconography could indeed be described as cute: all those puppy dogs and small animals, ponies, flowers and so on. Cuteness is for sure one of the genres that he works with. There's always a consensual shift, which is usually due to the iconography and materiality not being what's expected; there is an intentional, unsettling juxtaposition. Moore, I know better because, of course, its architecture. The Charles Moore projects that I liked were the ones where his iconography was the least explicit. I'm quite critical of the Piazza D'Italia, which might be at the back of your mind, because I thought he went off the deep end there. For me it didn't work any more. Even after saying all that, I'm not sure I'm touching on your interest in architectural discipline. Discipline, meaning how we do it?

ML: And the scope of interest.

GB: Well Moore had said he expanded that. I guess I'd have to agree. I'm not sure about Jeff Koons having an influence on architectural discipline. It had never occurred to me before. So this is a whole new thought in my brain.

ML: I think most students would know Jeff Koons, or not know him, but I think we would all recognize his work in architectural renderings; there are many of those pink sculptures of the poodle. So it may not be a direct involvement, but his presence is very real.

GB: So you're saying that there's a piece of Koons that shows up with great frequency in architectural renderings? Oh, I'm interested! Well, that's news to me! Then again, architectural renderings are a kind of sub-genre. They operate across a spectrum and this isn't a particularly contemporary issue. It's a question of rhetoric. They operate across the spectrum from consensual representation to sheer advertisement to seductive persuasion. So if this Koons thing is showing up in images, I bet it's not all consensual representation. Isn't that part of the sales pitch?

ML: I think that's the point. So it doesn't matter how many times it shows up, just the fact that it does show up means the rendering is relatable and a person might be attracted to the idea more so than if it hadn't been there.

GB: I agree with you that the Koons poodle would be a typical mechanism of seduction. You know, there are other things which are even more to blame. There is a type of architectural renderings, especially urban design ones, which will always follow happy children with balloons. So I guess the Koons reference is just a more

Excerpt from
"Conversation I:
George Baird"
in Mole #1:
Cute Little
Things (Left)

architecture today, positioning itself in a different way than previous generations. Most architectural innovation is being done at small scales: installations, interiors, products, etc. How can we understand that as being less of a dismissal and recast it as powerful?

ML: In what way? For example, I think there has been an astonishing advancement with landscape architecture in the way it treats its scale. Before it was more about nature and wilderness, and now it is seen as something that can be scaled and manipulated, such as a pocket park. I realize that this is not a particularly theoretical issue, but the shift is significant; especially since it has suffered marginalization as mere 'garden making' for a large period of its modernity. Now governments endorse communities to develop in this way, delegating their responsibilities to the communities. Of course technology and infrastructure has its place in this argument, such as developing productive or self-cleaning parks. However, advancements in material science or engineering have not been the only champions. There has been a tremendous change in the techniques and mediums of representation commonly used to convey ideas. My former boss used to mention that Photoshop changed everything for landscape architects, for better or for worse.

MFG: I think there are two aspects that we need to address: smaller firms doing smaller projects and cities learning the value of more strategic interventions. Historically, it's very rare for people to start firms as young as my generation has. This was possible because we could buy computers, printers, make projects and enter competitions with very little investment compared to previous generations. Those little firms, like mine back then, started doing little projects. Separately, cities aren't thinking at the scale of Central Park anymore; they're thinking of the High Line. That grand thinking is no longer possible and cities are trying to make smaller strategic interventions. I wrote a piece on the moon issue of Volume a number of years ago, about the space race and its effects on architecture. I argued that the European architects generally looked at the mechanics of the moon landing. As such, Coop Himmelb(l)au looked at the exoskeleton of the Moonlander, creating the basis for much of their work. Conversely, the Americans seem to have been interested in the idea of distance and boundlessness. This opened up a new sense of vastness in architecture, resulting in the linear city proposals of Peter Eisenman and Michael Graves who collaborated on one, or Paul Rudolph or even Stanley Tigerman. Americans started proposing cities that went from New York to Los Angeles; the 60's and 70's really exhibited a shift in scale up to megastructure. Maybe our generation is the reverse: shifting it down in scale and seeing what comes of it. That's interesting to me: ambition towards the smaller, cuter origins rather than the epic.

ML: If you're interested in the effects of smallness and cuteness in space, what was your intention in using the pandas in the Nison Formichetti store?

MFG: I think the concept of affect is important to discuss at this point. Affect emerges, at the very basic level, as a response of the

Excerpt from
"Conversation
II: Mark Foster
Gage" in Mole
#1: Cute Little
Things (Left)



Photographs from Mole Issue 1 Exhibition
and Book Launch at Design at Riverside
Galleries. Cambridge, Ontario. 02.2014
(Previous Page, Above)



Mole Issue 1 on Shelf
at Canadian Centre for
Architecture
(Left)
Jurying Process
Documentation
(Below)



◇ **Mole Publication. Issue 2: On Dumbness (In Progress)**

On-Going . Independent Publication . New York, Toronto, Cambridge

Role: Founding Editor/Coordinator

Contributions by John May, Adam Greenfield, Philip Beesley

For its second issue, Mole will indulge in the notion of “dumbness” in describing issues of genericism, banality, and reductivism in contemporary design. We have already begun conversations with Philip Beesley, John May, and Adam Greenfield in generating content for the issue. As opposed to a traditional editorial strategy of conceptualizing a theme, writing a prompt, and hosting an open and invited call for content, Mole aims to “over-develop” the theme of interest internally before reaching out to external sources. The backbone of the content will rely on a novel approach of serial conversations with the core collaborators during the initial editorial phase. Each will develop a specialized niche of thought, creating a terrain of ideas centered on the general theme: Adam Greenfield will update the readers on the aftermath of the excitements in Smart Cities and its current precipitates; John J. May will delineate the historical lineage of logical positivism and its instruments in architectural design methodologies; Philip Beesley will uncover the motivations behind the digital aesthetic and elaborate on an often flat reading of digital media art. While developing the three core collaborative niches, further research and writing will instigate the need for supporting content by further reaching out to other academics and practitioners for small contributions. Additional Team Member: Jordan Prosser

2. Mole Issue 2: On Dumbness, Excerpt from Initial Conversation with John May (In Progress)

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Mole:

The issues of instrument (as you refer to it) and representation are obviously of great importance to you. Before computerization, architecture was forced to be argued via a system of representation (i.e. orthographies); that its ideas be released one at a time through a set of conventions. Every line bore a level of intelligence, working towards an intended effect. With technologies such as BIM or even Rhino, totalizing systems are to be described or input first. Only then is one permitted to output any set of “representations” (ad infinitum at times). It is about management of information—curating or masking instances of data is imperative in order to keep the overflow of information legible. The designer is to front-load an integrated data set into the instrument, then representation is doomed to hurriedly pick up the traces as an afterthought. The irony is undeniable: our ‘smart’ machines are doing the ‘dumb’ work.

These seem to be issues echoed in your project. It seems to raise awareness of the paralyzing dominance of logical positivism in design culture. Although, maybe not so much as to condemn it, but to gently caution us against naivete. Is this something you were trying to communicate? More generally, what is it that has been misunderstood from your Project essay?

John May:

Perhaps we can begin with your draft statement, because there are a few phrases and terms that hint towards larger issues. You refer to “cartoonish representation techniques; silly diagrams—half-serious intellectual constructs overloaded with irony, or habitual cynicism.” Irony, cynicism, silliness and half-seriousness (or, later, “dumbness”): can we talk about this family of terms? You seem to suggest that this nexus constitutes a kind strategic false affect (a “Trojan Horse up each sleeve”) for many Postmillennials. I’m curious: on your view, what exactly lies behind this affect? What’s inside the Horse?

Put differently: I will assert at the outset of this exchange that there is absolutely nothing “hidden” in my work; nothing lurking behind any kind of feigned stupidity or silliness. Everything is right there, consciously and forcefully raised to the level of intellectual seriousness and sincerity. Nor is there any trace of irony or cynicism in it—I have knowingly purged those postures from not only my work but from my entire life project. In this sense, if Mole’s intent is to document a kind of ironic-cynical-comical moment/movement in our field (and I am keenly aware of these traits in many of my contemporaries) then I can’t imagine how my work would be of any interest for the issue, or for its other contributors or readers. I don’t mean for any of this to sound like a scolding, because your depiction of the current state of affairs in our field is generally somewhat accurate. And at the risk of voicing the “generalized pouting” you refer to, I nonetheless feel compelled to separate myself from that state affairs here at the outset.

Let us consider an age-old phrase, everyone knows it, and I have no idea who first formulated it, but its a good place to start: “Irony is the song of the bird that has come to love its cage.” For our purposes here, as we embark on a kind of disciplinary diagnostic, we might move forward by asking: what exactly is that cage today? And why do we love it so? Or, take a less known quotation—this time from Lukacs: “Irony is a negative mysticism to be found in times without a god.”

If we can open up this family of sentiments to closer inspection, we might make some progress towards discussing the issues you raised in your original question. In our time, can irony and cynicism—or any of their collaborators or offspring (viz.: sarcasm, wit, cleverness, coolness, disaffection, insincerity, sophistication, obfuscation, dumbness-as-smartness, feigned ignorance or obliviousness, detachment, silliness, charm, amor-ism, etc.)—can any cocktail of these sentiments ever amount to anything more than a calculated and cloaked careerism? Is life “fun?” Is it a “joke?”

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