ARCH CU

Photograph: Hyunjoon Yoo Architects

Lecture

SPATIAL PRESCRIPTION: An exploration of how architecture and spatial design can serve as solutions to analyze and remedy social challenges

3 DECEMBER 2024

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SPATIAL PRESCRIPTION

วันที่ 3 ธันวาคม พ.ศ. 2567 ณ คณะสถาปัตยกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ผู้บรรยายโดย Professor Hyunjoon Yoo, Hongik University, Hyunjoon Yoo Architects

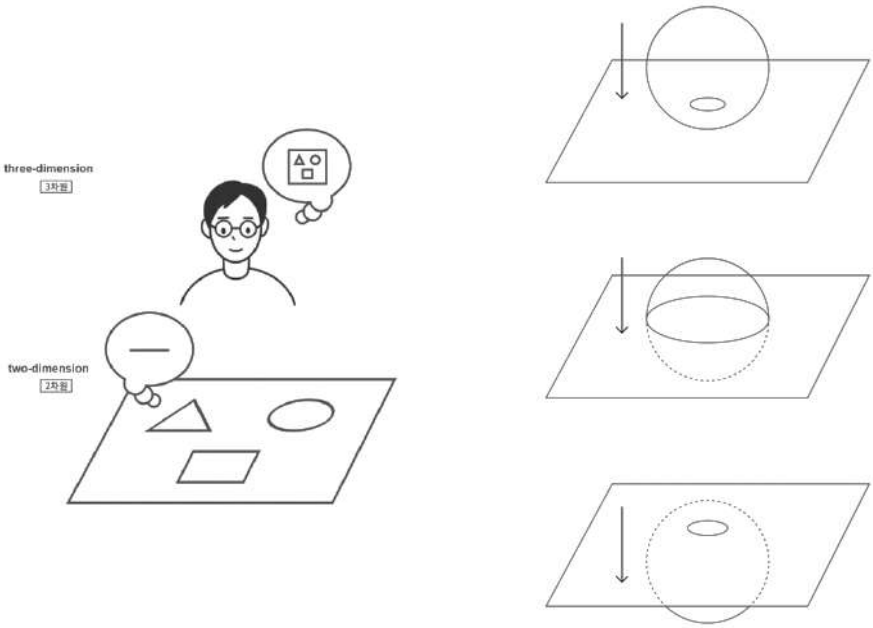
คุณฮยุนจุน ยู โดดเด่นในฐานะสถาปนิกและศาสตราจารย์ที่มีชื่อเสียงจากแนวทางที่ไม่เหมือนใครในการผสมผสานสถาปัตยกรรมเข้ากับประสบการณ์ของมนุษย์ มุมมองของเขาไม่เพียงแค่การสร้างอาคาร แต่ยังเน้นถึงวิธีที่สถาปัตยกรรมสามารถสร้างส่งผลต่อการรับรู้ ประสบการณ์ และการแก้ไขปัญหาสังคมในยุคปัจจุบัน เขาสำรวจแนวคิดเรื่อง ที่ว่าง (Space) ซึ่งเขาไม่มองว่าเป็นเพียงแค่สิ่งกายภาพและความหมายเดียว แต่ยังรวมถึงความเชื่อมโยงกับความจำ การรับรู้ และปฏิสัมพันธ์ของมนุษย์ สำหรับเขานั้น ที่ว่างคือข้อมูลที่ถูกเปลี่ยนแปลงตลอดเวลาโดยกระบวนการทางสมองที่ประมวลผลข้อมูลจากประสาทสัมผัสและความทรงจำ การมองและตีความที่ว่าง ในแง่นี้ท้าทายมุมมองเดิมที่มีและท้าทายให้เราคิดอีกครั้งถึงวิธีที่เราคิดและจะออกแบบสิ่ง ๆ หนึ่ง

สำหรับฮยุนจุน ยู สถาปัตยกรรมคือการออกแบบความสัมพันธ์ที่ไม่ใช่แค่การสร้างผนังและห้อง แต่คือการสร้างการความสัมพันธ์ระหว่างผู้คน สังคม และธรรมชาติ อีกทั้งเขายังเชื่อว่าการออกแบบคือผลลัพธ์ของการแก้ปัญหา การจะเริ่มต้นนั้น เกิดจากการระบุปัญหาจริงที่เราประสบในสังคม และในบรรยายนี้ เขาระบุปัญหา 10 ข้อที่ไม่ใช่แค่ในพื้นที่ทางกายภาพแต่ยังรวมถึงมิติทางสังคม จิตวิทยา และวัฒนธรรม โดยชี้ให้เห็นว่า ปัญหาต่าง ๆ เช่น การแยกตัวออกจากสังคมหรือการขาดการมีส่วนร่วมในชุมชนในเมืองสมัยใหม่เกี่ยวข้องกับวิธีการที่พื้นที่ถูกออกแบบและจัดแผนผัง ความเชื่อของเขาคือสถาปัตยกรรมควรสร้างความสมดุล ไม่เพียงแต่ระหว่างผู้คน แต่ยังระหว่างผู้คนและธรรมชาติ

ฮยุนจุน ยู แสดงให้เห็นว่าสถาปัตยกรรมเป็นมากกว่าการออกแบบเพื่อความต้องการต่าง ๆ แต่เป็นเครื่องมือที่สามารถจัดการกับปัญหาลึก ๆ ของสังคม สถาปัตยกรรมที่ออกแบบอย่างดีสามารถช่วยปรับปรุงความเป็นอยู่ ลดความตึงเครียดทางสังคม และเชื่อมโยงผู้คนจากภูมิหลังที่แตกต่างกัน เขาท้าทายให้เรามองสถาปัตยกรรมเป็นเครื่องมือไม่เพียงแค่การแก้ปัญหาพื้นที่ แต่เป็นการสร้างวิธีการแก้ปัญหาทางสังคม เขาได้จุดไฟให้สถาปนิกพิจารณาบริบททางสังคมที่พวกเขากำลังออกแบบและคิดว่าผลงานของพวกเขาคือการตอบสนองต่อปัญหาสังคมในปัจจุบัน

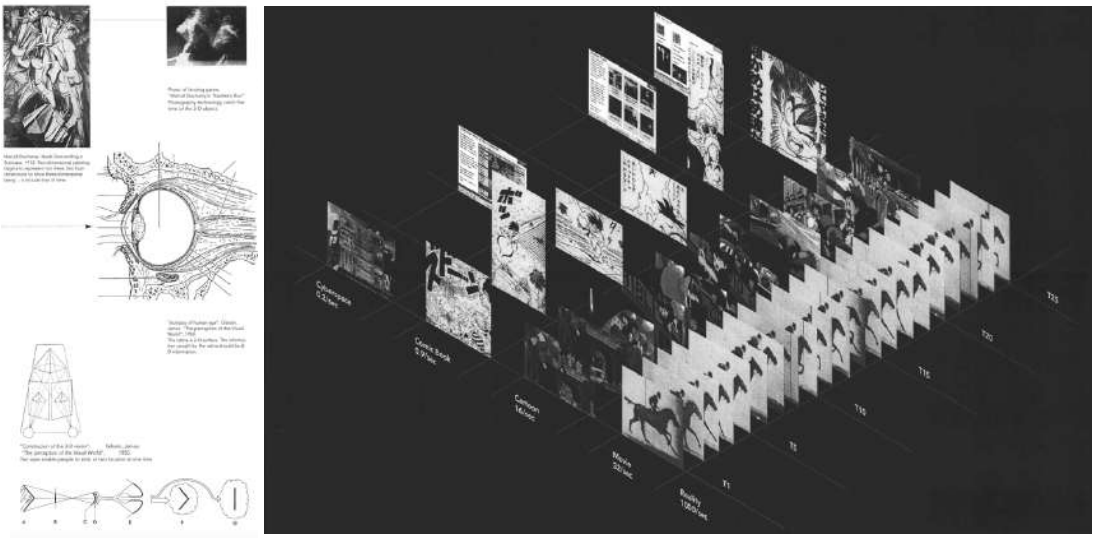
Space **คืออะไรกันแน่**

Space หรือที่ว่างนั้นไม่ได้เป็นแค่มิติกายภาพที่สามารถวัดได้ตามความยาว ความกว้างและความสูงเท่านั้น แต่เป็นการรวมความทรงจำทั้งหมดของการรับรู้ของมนุษย์ ซึ่งเกิดจากกระบวนการที่สมองของเราตีความข้อมูลด้วยระบบประสาทสัมผัสทั้ง 5 และ ความทรงจำ



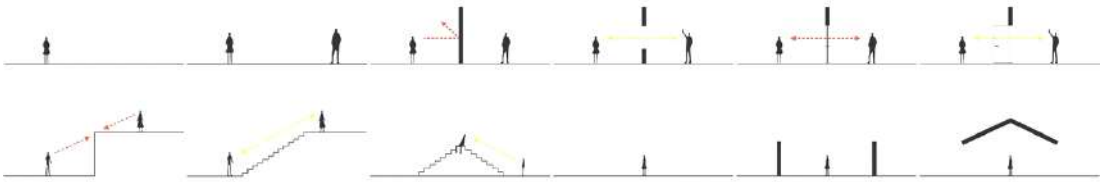
A01: N dimensional being can fully perceive only N-1 dimension or less, Space Created Space, Hyunjoon Yoo, Eulyoo Publishing Co., Ltd. 2020.

ตามหลักทฤษฎีแล้ว สิ่งมีชีวิตในมิติ N สามารถรับรู้ได้เพียงสิ่งมีชีวิตในมิติ N-1 เท่านั้น ซึ่งนั้นหมายความว่ามนุษย์ไม่สามารถรับรู้พื้นที่ 3 มิติ ได้ในฐานะสิ่งมีชีวิตที่อยู่ในมิติที่ 3 อย่างไรก็ตาม เรายังคงสามารถรับรู้มิติได้ โดยการจดจำภาพในอดีตมาช่วยใช้ในการจินตนาการภาพของพื้นที่ 3 มิติในใจของเรา ดังนั้นสมองของมนุษย์นั้นคือสิ่งมีชีวิตในมิติที่ 4 เพราะว่าเราสามารถมองเห็นและรับรู้ได้โดยอาศัยมิติที่ 4 ซึ่งก็คือเวลาและความทรงจำ ที่ช่วยให้เราสร้างภาพของพื้นที่ในจิตใจจากสิ่งที่เราเคยประสบหรือเห็นมาในอดีต



A02: How to Percieve Three Dimensional Space , Infotecture: Space as Void, Solid, and Activity Information, Hyunjoon Yoo,1997, Page 1-2.

“สถาปัตยกรรม คือการออกแบบความสัมพันธ์ระหว่างสิ่งต่าง ๆ และการออกแบบก็คือผลลัพธ์ของการแก้ไขปัญหาที่เกิดขึ้น”

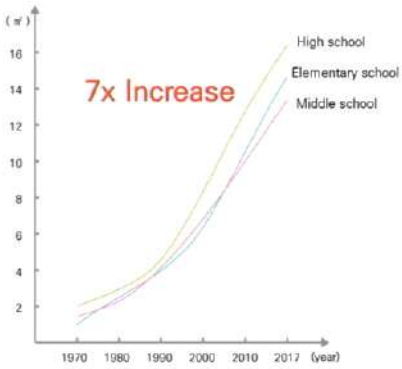


A03: Designing Relationship, Diagram from Hyunjoon Yoo ‘s Lecture.

PROBLEM 1: **โครงสร้างรากฐานของโรงเรียน**

SOLUTION: **ออกแบบเป้าหมายโรงเรียนใหม่**

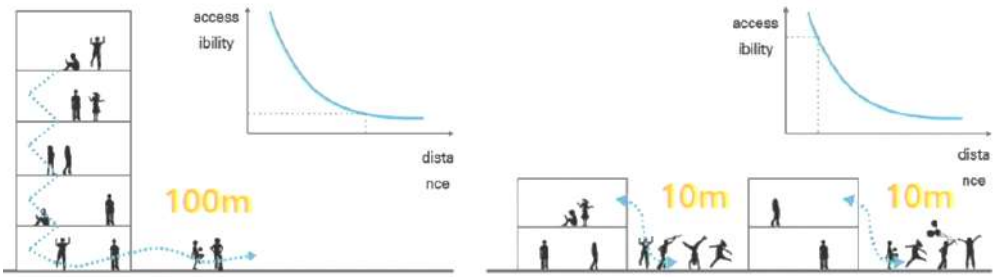
ปัญหาของการเพิ่มพื้นที่ห้องเรียนในขณะที่ยังคงสนามเด็กเล่นไว้



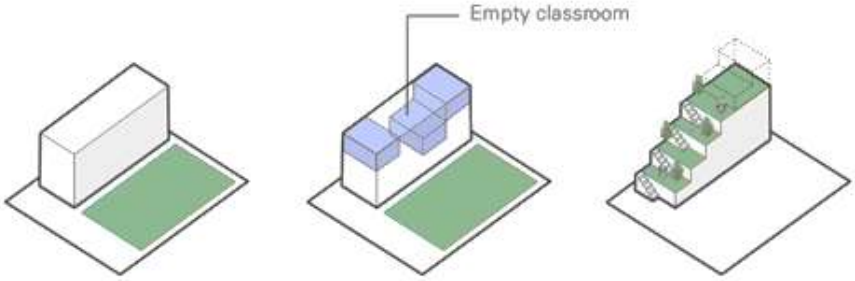
ความต้องการพื้นที่ห้องเรียนต่อนักเรียนตามปี
อ้างอิงตามฐานข้อมูลสถิติการศึกษา ศูนย์การศึกษาเกาหลี

โรงเรียนมีความสูงเพิ่มขึ้นเนื่องจากความต้องการพื้นที่ห้องเรียนต่อนักเรียนที่เพิ่มขึ้น

ปัญหาการใช้พื้นที่กลางแจ้งที่มีความสัมพันธ์ตรงข้ามกับระยะทาง



A04: The different between accessibility to the yard from higher floors and lower floors, Diagram from Hyunjoon Yoo’s Lecture.



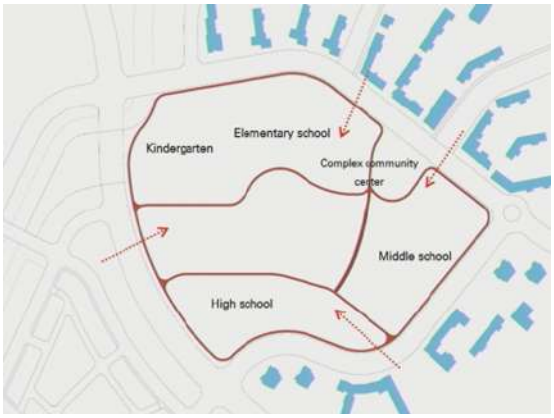
A05: Turning Empty Classrooms into Terraces, Diagram from Hyunjoon Yoo’s Lecture.

ยิ่งโรงเรียนที่มีห้องเรียนสูงขึ้นเท่าไร สนามก็จะเป็นพื้นที่เข้าถึงได้ยากขึ้นสำหรับนักเรียนในช่วงเวลาพัก 10 นาที ทำให้พักได้ไม่เต็มที่ ในทางตรงกันข้าม ห้องเรียนที่อยู่ต่ำกว่าจะทำให้การเข้าถึงสนามได้ง่ายและรวดเร็ว ช่วยให้นักเรียนสามารถใช้เวลาพักสั้น ๆ ได้อย่างเต็มที่

CASE STUDY 1: Smurf Village School Masterplan, Sejong-si, Republic of Korea, 2017

A06: Smurf Village School Masterplan, Sejong-si, Republic of Korea, Hyunjoon Yoo Architects, 2017

Relocating the playground



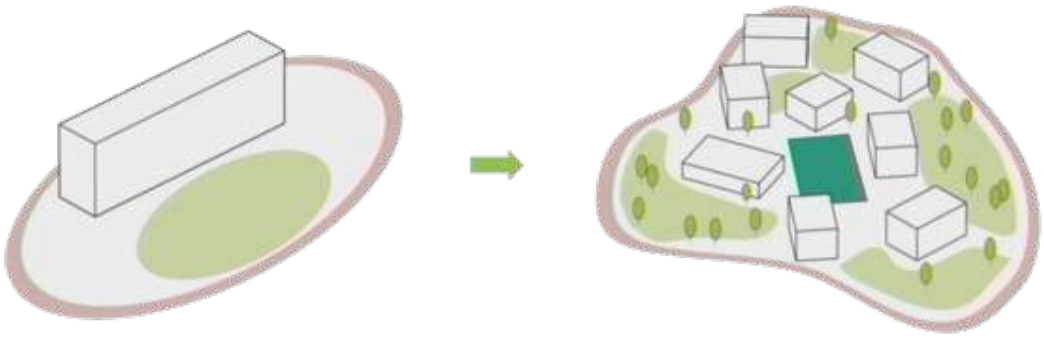
Jogging Tracks Running Through Greens and Across Campus

A07: Design Concept of Smurg Village School Masterplan, Diagram from Hyunjoon Yoo's Lecture.

ผังแม่บทของโรงเรียน ได้รับการออกแบบใหม่โดยย้ายสนามเด็กเล่นขนาดใหญ่ไปยังสวนสาธารณะใกล้เคียง เพื่อให้นักเรียนระดับมัธยมต้นและมัธยมปลายสามารถใช้ร่วมกับคนในชุมชนได้ ซึ่งช่วยสร้างพื้นที่ภายในโรงเรียนได้มากขึ้น และเปิดโอกาสในการสร้างพื้นที่หลากหลายที่ออกแบบมาโดยเฉพาะสำหรับนักเรียน หลังจากนั้นสร้างสวนสาธารณะและเส้นทางเดินในพื้นที่ทอยู่อาศัยเพื่อให้ชาวบ้านในพื้นที่ใกล้เคียงได้ใช้ และวางเส้นทางวิ่งตามแนวเขตโรงเรียนเพื่อใช้ร่วมกันระหว่างนักเรียนและชาวบ้าน

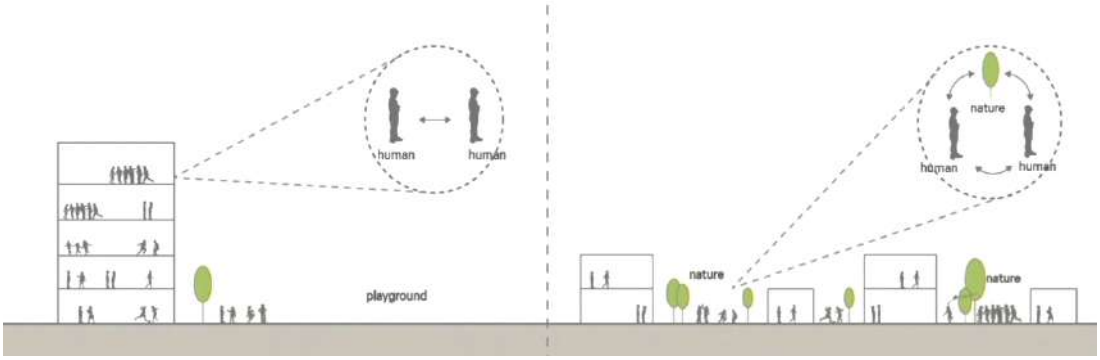
Case Study 2: Smurf Village School, Seongsan-Myeon, Republic of Korea, 2018-2021

A08: Smurf Village School, Seongsan-Myeon, Republic of Korea, Hyunjoon Yoo Architects, 2018-2021



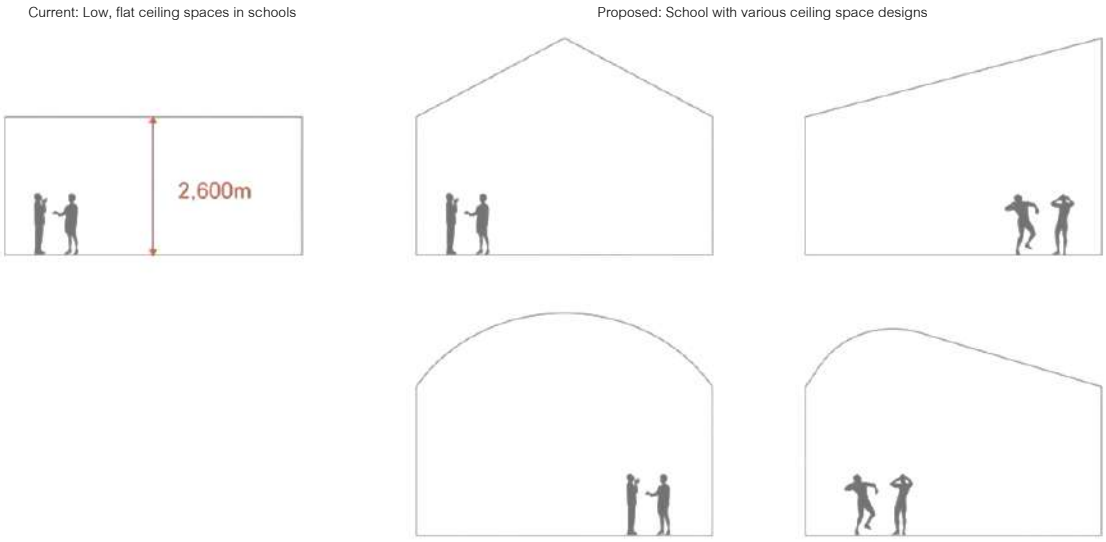
A09: A School like a Small Village, Diagram from Hyunjoon Yoo's Lecture.

โรงเรียนในสมัยก่อนนั้น เป็นอาคารเรียนตึกเดียว รวมทั้งสนามที่ทั้งใหญ่แต่ไม่ทั่วถึง จึงได้ออกแบบโรงเรียนให้คล้ายกับหมู่บ้าน โดยใช้แนวคิด Hanok ของ “Chae” (ส่วน) ในการออกแบบจัดเรียงส่วนเล็กๆ เพื่อสร้างสนามเป็นหย่อม ๆ



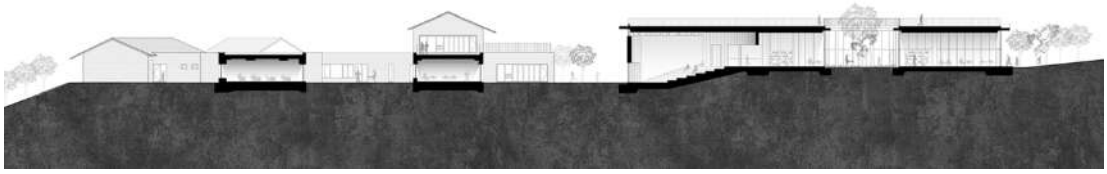
A10: Schools Offering Opportunities to Make Friends in Green Spaces, Diagram from Hyunjoon Yoo's Lecture.

การออกแบบโรงเรียนเพื่อเชื่อมโยงเด็กนักเรียนกันเองและกับธรรมชาติ โดยมีลานภายในระหว่างห้องเรียนที่ให้แสงแดดส่องผ่านอย่างเพียงพอ ส่งเสริมให้โรงเรียนยังเป็นสถานที่ให้เด็กนักเรียนได้มีโอกาสทำความรู้จักกับเพื่อน

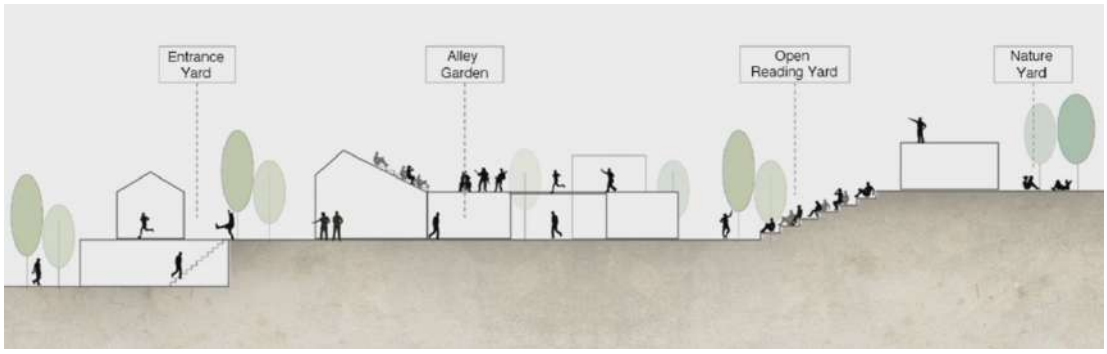


A11: Various Ceiling Space Designs, Diagram from Hyunjoon Yoo's Lecture.

อาคารเรียนแบบดั้งเดิม เพดานห้องเรียนจะแบบราบและต่ำ ฮยุนจุน ยู เสนอให้ออกแบบเพดานห้องเรียนที่มีรูปทรงพื้นที่หลากหลาย เพื่อส่งเสริมบรรยากาศการเรียนใหม่ ๆ แก่เด็กนักเรียน และการใช้พื้นที่ที่หลากหลายแบบ



A12: Section of Smurf Village School, Seongsan-Myeon, Republic of Korea, Hyunjoon Yoo Architects, 2018-2021.



A13: Section on Indoor Activities within Yards at Smurf Village School, Seongsan-Myeon, Republic of Korea, Hyunjoon Yoo Architects, 2018-2021

โรงเรียนแบบดั้งเดิมที่เป็นอาคารเรียนสูงเพียงตึกเดียว มักมุ่งเน้นไปที่กิจกรรมการเรียนการสอนทั้งหมดภายในอาคารเดียว ซึ่งลดโอกาสของเด็กนักเรียนในการทำความรู้จักและมีกิจกรรมร่วมกัน อีกทั้งยังส่งผลต่อเรื่องเวลาพักและการย้ายห้องเรียน ในทางตรงกันข้าม โรงเรียนที่มีรูปแบบเหมือนหมู่บ้าน ซึ่งมีหลายอาคารห้องเรียนแบ่งตามวัตถุประสงค์ในการใช้งาน เช่น อาคารห้องสมุด อาคารห้องเรียน สนามในร่ม เชื่อมต่อกับธรรมชาติ เพื่อส่งเสริมกิจกรรมทั้งในห้องเรียนและนอกห้องเรียน สร้างบรรยากาศที่น่าเรียน ช่วยให้รู้สึกผ่อนคลายและเป็นที่น่าจดจำสำหรับเด็กนักเรียน

PROBLEM 2: พื้นที่สาธารณะที่แทบไม่มีม้านั่ง

ปัญหาการขาดม้านั่งในพื้นที่สาธารณะในกรุงโซล แสดงให้เห็นถึงปัญหาสำคัญของความเหลื่อมล้ำทางสังคม ตัวอย่างเช่น ขณะที่มหานครนิวยอร์กมีม้านั่ง 170 ตัวตามถนนยาว 950 เมตร แต่ที่กรุงโซลกลับมีม้านั่งเพียงแค่สามตัวเท่านั้น ปัญหาการขาดม้านั่งในพื้นที่สาธารณะนี้ ส่งผลทางอ้อมให้ผู้คนใช้เงินซื้อเครื่องดื่มในร้านคาเฟ่เพื่อที่จะได้นั่งพักผ่อน สร้างความแตกต่างระหว่างผู้ที่มีฐานะทางการเงินดีและผู้ที่มีรายได้น้อย การขาดพื้นที่ที่สามารถใช้ร่วมกันและเข้าถึงได้ทำให้ผู้คนไม่สามารถมีความสัมพันธ์กันได้ ซึ่งส่งผลให้เกิดความโดดเดี่ยวทางสังคมและเพิ่มความขัดแย้งในชุมชน

สมัยก่อน การดูรายการโทรทัศน์ เป็นสิ่งที่ช่วยรวมผู้คนไว้ด้วยกัน แต่ในปัจจุบัน การบริโภคสื่อแบบส่วนบุคคลทำให้ผู้คนยิ่งแยกตัวออกจากสังคม เพื่อแก้ไขปัญหานี้ การสร้างพื้นที่สาธารณะมากขึ้นจึงมีความสำคัญ โดยเฉพาะพื้นที่ที่ไม่มีค่าใช้จ่าย เช่น ที่นั่ง ที่ช่วยให้ผู้คนสามารถมารวมตัวกัน พูดคุย และแบ่งปันประสบการณ์ร่วมกัน การออกแบบพื้นที่เหล่านี้ไม่เพียงช่วยลดความโดดเดี่ยว แต่ยังช่วยส่งเสริมความเข้าใจและลดความขัดแย้งในสังคมอย่างยั่งยืน

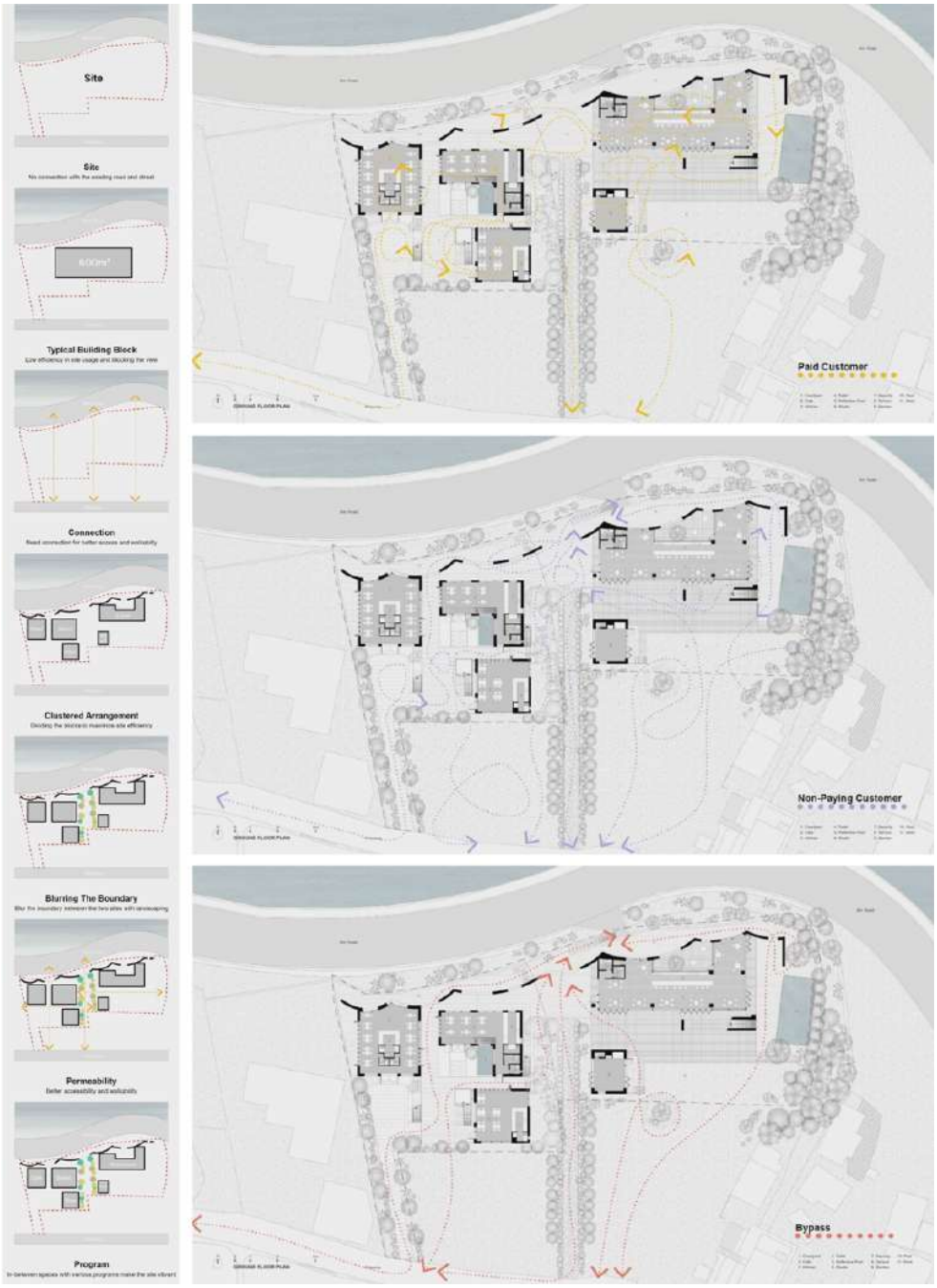
CASE STUDY 3: Separately and Together, Teheran-ro, Gangnam, South Korea 2021

A14: Separately and Together, Teheran-ro, a street in the Gangnam district of Seoul, South Korea where is similar to Wall Street in Seoul, Hyunjoon Yoo Architects.

ฮยุนจุน ยู ได้ริเริ่มแคมเปญเพื่อเพิ่มจำนวนม้านั่งในพื้นที่สาธารณะ โดยให้ความสำคัญกับถนน Teheran-ro ซึ่งเป็นถนนสายสำคัญในย่านคังนัม กรุงโซล ประเทศเกาหลีใต้ ถนนสายนี้มีชื่อเสียงในเรื่องค่าเช่าที่แพงที่สุดแห่งหนึ่ง และมักถูกเปรียบเทียบกับ Wall Street ของนิวยอร์ก ในแคมเปญนี้ มีการติดตั้งม้านั่งจำนวน 50 ตัวในพื้นที่ รวมถึงผลงานออกแบบของเขาเอง ม้านั่งตัวนี้มีความพิเศษตรงที่ประกอบด้วยเก้าอี้สองตัวแยกจากกัน ติดตั้งอยู่บนรางเดียวกัน ซึ่งสามารถเลื่อนมาประกอบกันเพื่อสร้างเป็นม้านั่งตัวเดียว หรือปรับหมุนเพื่อนั่งในรูปแบบที่หลากหลายได้ ผู้ใช้สามารถเลือกนั่งหันหน้าเข้าหากัน นั่งเพื่อชมวิว หรือนั่งในท่าที่ปรับได้ตามความสะดวกและความต้องการส่วนตัว

การออกแบบที่ยืดหยุ่นนี้ มอบอิสระให้ผู้ใช้สามารถกำหนดประสบการณ์การนั่งของตนเองได้ตามใจ ทำให้พื้นที่สาธารณะมีความหลากหลายและตอบสนองต่อความต้องการของผู้คนในสังคม การติดตั้งม้านั่งที่ออกแบบมาอย่างดีเช่นนี้ยังช่วยสร้างความเชื่อมโยงระหว่างผู้คน พร้อมทั้งเปลี่ยนพื้นที่สาธารณะให้เป็นพื้นที่ที่ใช้งานได้จริงและเหมาะสมกับวิถีชีวิตของผู้คนในเมืองใหญ่อย่างกรุงโซล

CASE STUDY 4: Wind Fence 2, Gigang-gun, Busan, Republic of Korea, 2016-2022



A15: Design Concept of Wnd Fence 2, Gigang-gun, Busan, Republic of Korea, Hyunjoon Yoo Architects, 2016-2022.

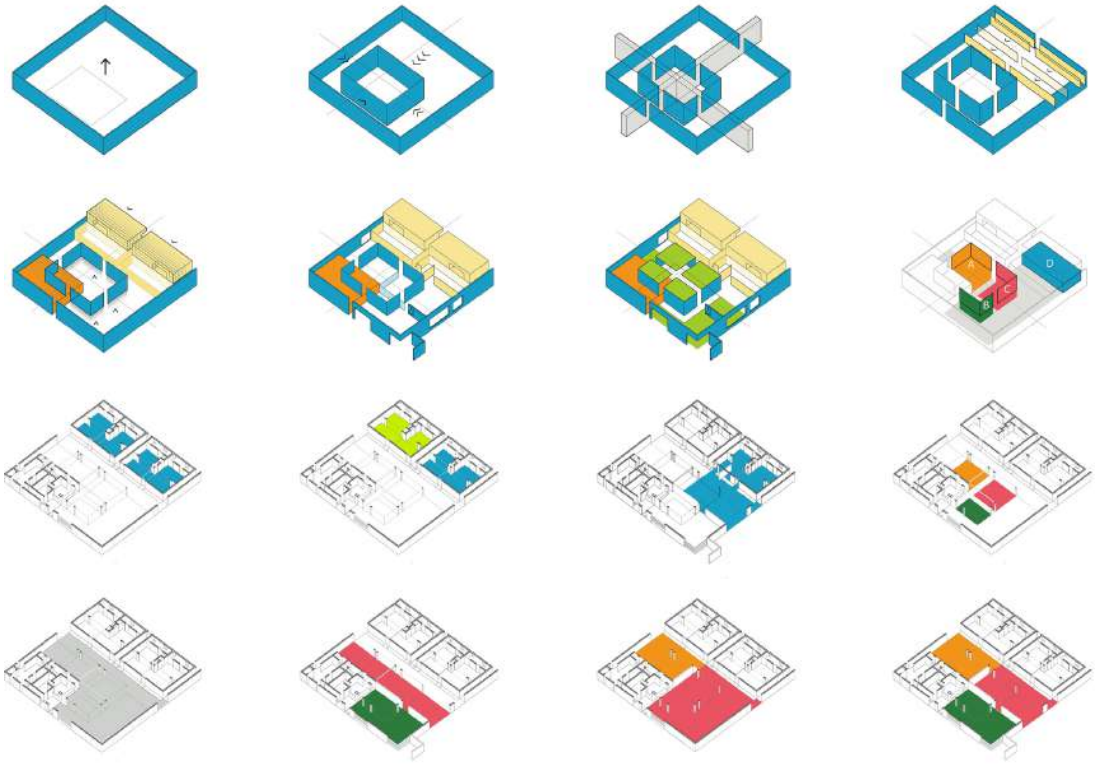
โครงการ Wind Fence 2 นี้มุ่งเน้นการสร้างพื้นที่สาธารณะที่ทุกคนสามารถเข้าถึงและมีร่วมร่วมได้เพื่อให้ผู้คนสามารถใช้เวลาพักผ่อนและเพลิดเพลินกับธรรมชาติ ตั้งอยู่ริมทะเล สามารถชมทัศนียภาพที่งดงามของทะเลได้จากตัวอาคาร อย่างไรก็ตาม ผู้ที่อาศัยหรือเดินอยู่ในตรอกด้านหลังกลับไม่มีโอกาสสัมผัสทิวทัศน์ทะเลได้ เพื่อแก้ปัญหานี้ นักออกแบบได้เสนอแนวคิดการแบ่งอาคารออกเป็นส่วนย่อย ๆ สร้างสวนขนาดเล็ก (Pocket Parks) และตรอกทางเดินที่เปิดให้คนทั่วไปสามารถผ่านเข้าไปชมวิวทะเลได้โดยไม่มีค่าใช้จ่าย นอกจากนี้ ยังมีการออกแบบบันไดที่เชื่อมต่อโดยตรงกับชายหาด เพื่อให้ผู้คนสามารถเข้าถึงทะเลได้ง่ายขึ้น พร้อมทั้งเปิดพื้นที่ดาดฟ้าที่เดิมถูกปล่อยว่างไว้ให้เป็นพื้นที่สาธารณะ ซึ่งให้ผู้คนสามารถขึ้นไปพักผ่อนและชื่นชมวิวทะเลได้อีกทางหนึ่งโดยไม่มีค่าใช้จ่ายใด ๆ แนวคิดการออกแบบนี้ไม่เพียงแต่เน้นการสร้างพื้นที่ที่เข้าถึงได้สำหรับทุกคน แต่ยังคำนึงถึงการสร้างสภาพแวดล้อมที่น่าอยู่ โดยการออกแบบพื้นที่ให้มีภูมิอากาศระดับจุลภาค (Microclimate) ที่เหมาะสม ช่วยสร้างความรู้สึกผ่อนคลายและดึงดูดให้ผู้คนมารวมตัว หยุดแวะพัก หรือใช้เวลาด้วยกันในพื้นที่เหล่านี้ โครงการนี้จึงเป็นการผสมผสานระหว่างการสร้างความสวยงามและการให้คุณค่ากับการใช้งานจริงของพื้นที่สาธารณะ

PROBLEM 3: การใช้งานที่มีความซับซ้อน

CASE STUDY 5: Mug Hakdong, Gyeongsangnam-do, Republic of Korea, 2011-2013

A16: Multifunctional Facility of Mug Hakdong, Gyeongsangnam-do, Republic of Korea, Hyunjoon Yoo Architect, 2011-2013.

Mug Hakdong เป็นอาคารอเนกประสงค์ที่ตั้งอยู่บนพื้นที่มีทะเลที่งดงาม แต่ก่อนหน้านี้ถูกบดบังเนื่องจากโครงสร้างอาคารโดยรอบ เพื่อแก้ไขปัญหานี้ การออกแบบอาคารผสมผสานพื้นที่ใช้งานที่ยืดหยุ่น เช่น คาเฟ่และพื้นที่สำหรับพักผ่อน (Pension) ที่สามารถปรับเปลี่ยนการใช้งานได้ กำแพงที่สามารถหมุนปรับเปลี่ยนได้ตามความต้องการในการใช้งานเหล่านี้ช่วยสร้างปฏิสัมพันธ์ที่น่าสนใจระหว่างผู้คนกับพื้นที่ ส่งผลให้อาคารมีความยืดหยุ่นและหลากหลาย

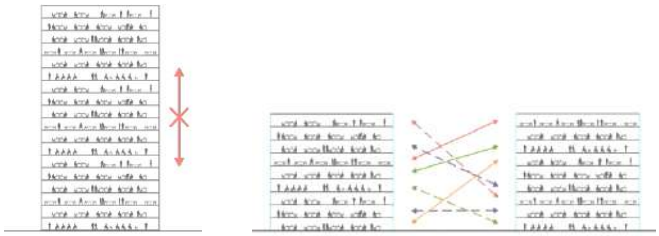


A17: Design Concept of Mug Hakdong, Diagram from Hyunjoon Yoo Architects.

นอกจากนี้ การออกแบบยังรวมถึงบันไดที่เชื่อมต่อโดยตรงกับชายหาด และพื้นที่ดาดฟ้าที่เปิดโล่ง เพื่อให้ผู้คนสามารถเข้าถึงพื้นที่เหล่านี้ได้โดยไม่เสียค่าใช้จ่าย พื้นที่เหล่านี้ถูกออกแบบให้รองรับกิจกรรมสาธารณะ ช่วยส่งเสริมความรู้สึกผูกพันกับธรรมชาติ และสร้างประสบการณ์ที่เข้าถึงได้สำหรับทุกคน

PROBLEM 4: **ข้อเสียของอาคารสูง**

SOLUTION: **อาคารที่ให้ความรู้สึกเหมือนครอบครัว**



A18: High-rise office buildings, Diagram from Hyunjoon Yoo's Lecture.

อาคารสูง โดยเฉพาะสำนักงานใหญ่ มักสร้างความรู้สึกแบ่งแยกระหว่างพนักงานที่ทำงานในชั้นต่าง ๆ เนื่องจากการเดินทางที่ต้องพึ่งพาลิฟต์และบันไดเป็นหลัก ทำให้เกิดปัญหาในเรื่องของเวลาที่ไม่สะดวกเมื่อเทียบกับจำนวนคนในอาคารและจำนวนลิฟต์ พนักงานที่อยู่บนชั้นสูงมักถูกตัดขาดจากพื้นที่สีเขียว ทำให้การพักผ่อนระหว่างวันเป็นเรื่องยาก การออกแบบที่ขาดความเอื้ออำนวยนี้ไม่เพียงแต่ลดโอกาสส่วนร่วมในสังคม แต่ยังส่งผลต่อประสิทธิภาพการทำงาน และการผ่อนคลายที่ขาดพื้นที่พักผ่อนในสภาพแวดล้อมที่ไม่เอื้ออำนวยเป็นระยะเวลานาน

CASE STUDY 6: JYP Entertainment's new Headquarters: JYPE HQ, 2024

A19: Winning proposal of Design Competition for JYP New HQ ©JYP Entertainment, Hyunjoon Yoo Architects, 2024.

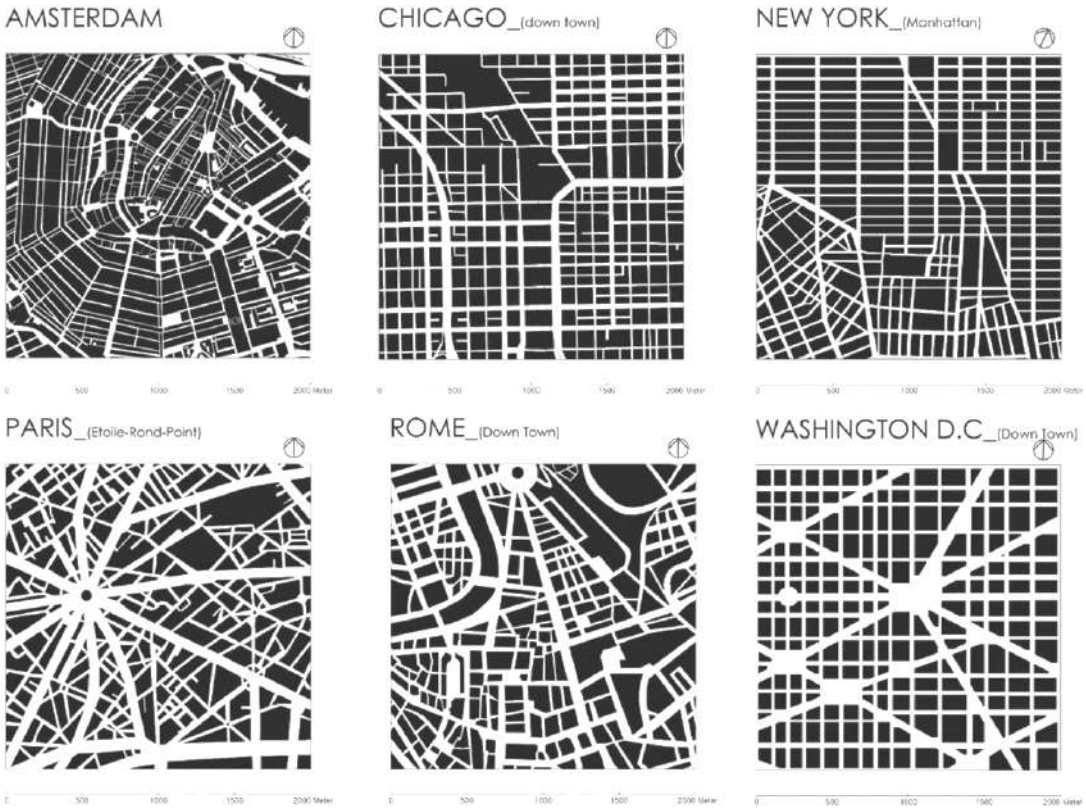
เพื่อแก้ปัญหาการแบ่งแยกและขาดปฏิสัมพันธ์ทางสังคมในสำนักงานใหญ่ ฮยุนจุน ยู เสนอรูปแบบสำนักงานที่ให้ความรู้สึกเหมือนครอบครัว คล้ายกับมีโต๊ะอาหารร่วมกัน ที่ผู้คนสามารถพบปะพูดคุยและทำงานร่วมกัน

JYPE HQ เป็นโครงการที่ออกแบบให้เป็นสำนักงานใหญ่ด้านความบันเทิง ความท้าทายคือการจัดสรรพื้นที่หลากหลายสำหรับกิจกรรมต่าง ๆ เช่น การร้องเพลงเดี่ยว การเต้นเป็นกลุ่ม และการแต่งเพลง อาคารถูกออกแบบให้มีห้องที่ยื่นออกมาเพื่อให้ได้รับแสงธรรมชาติและการระบายอากาศได้ดี พื้นที่ส่วนกลางเชื่อมต่อส่วนต่าง ๆ ของอาคารเพื่อสร้างพื้นที่แบบปิด ขณะที่ร่องทางน้ำใช้ในการแยกพื้นที่สาธารณะและพื้นที่ส่วนตัวออกจากกัน การออกแบบยังรวมถึงสวนภายในอาคารสำหรับการพักผ่อนคลาย และพื้นที่รอบนอกซึ่งมีรถตำรวจเพื่อเพิ่มความปลอดภัย

PROBLEM 5: **เมืองที่รถยนต์ใหญ่กว่าคน**

SOLUTION: **เมืองเดินได้**

ในช่วงต้นศตวรรษที่ 20 การคิดค้นนวัตกรรมอย่างลิฟต์และรถยนต์ได้ส่งผลเป็นอย่างมากต่อการเปลี่ยนแปลงผังเมือง โดยทำให้มีอาคารสูงและถนนตรงยาวที่เพิ่มระยะห่างระหว่างทางแยก ตัวอย่างเช่น ทางแยกในมหานครนิวยอร์กมีระยะห่างระหว่าง 120–250 เมตร แต่ทางแยกในกรุงโซลกลับขยายเป็น 800 เมตร ซึ่งทำให้เกิดเมืองที่ต้องพึ่งพาพลังงานมากและมีการใช้รถยนต์เป็นหลัก



A20: Road Networks and Building Heights, Diagram from Hyunjoon Yoo's Lecture.

การวางผังเมืองที่เน้นการใช้รถยนต์เป็นหลักนี้ได้ทำให้เกิดเมืองที่กระจายตัว เต็มไปด้วยถนน เส้นทางหลวง และที่จอดรถเป็นส่วนใหญ่ การออกแบบลักษณะนี้ให้ความสำคัญกับการเดินทางด้วยยานพาหนะมากกว่าพื้นที่สำหรับคนเดินเท้าและพื้นที่ที่ส่งเสริมชุมชน ส่งผลให้เดินได้ยาก มีพื้นที่สีเขียวจำกัด ผู้คนขาดการเชื่อมโยงกับสภาพแวดล้อมในเมือง ทำให้เมืองนั้นไม่เป็นมิตรกับการอยู่อาศัยและไม่ยั่งยืนทางสิ่งแวดล้อม ทางออกคือการเปลี่ยนแปลงแนวทางไปสู่การออกแบบที่เน้นมนุษย์ โดยให้ความสำคัญกับการเดิน การขนส่งสาธารณะ และพื้นที่ที่ใช้ร่วมกัน เพื่อสร้างชุมชนที่มีความสมบูรณ์และมีชีวิตชีวา

CASE STUDY 7: HMG Smart City, 2021 – Hyundai Motor Group

A21: HMG Smart City, Hyunjoon Yoo Architects, 2021.

ฮยุนจุน ยู ได้รับโอกาสในการออกแบบ Smart city สำหรับ Hyundai Motor Group ซึ่งมุ่งเน้นการผสานเทคโนโลยีล้ำสมัยเข้ากับการวางผังเมือง การออกแบบมีเป้าหมายเพื่อการสร้างพื้นที่ที่เป็นมิตรกับทั้งผู้อยู่อาศัยและผู้มาเยือน เปิดโอกาสให้ทุกคนได้สัมผัสประสบการณ์จากอุตสาหกรรมยานยนต์โดยตรง วิสัยทัศน์ของเมืองนี้คือการสร้างความเชื่อมโยงระหว่างผู้คนกับสภาพแวดล้อม ตั้งแต่ทางเข้าไปจนถึงพื้นที่สาธารณะ ทุกองค์ประกอบได้รับการวางแผนอย่างรอบคอบเพื่อให้เกิดประสบการณ์ที่ราบรื่นและน่าสนใจ

เป้าหมายไม่ได้จำกัดอยู่เพียงแค่การนำเสนอนวัตกรรมทางด้านยานยนต์ (Automotive Innovation) แต่ยังเป็นการสร้างเมืองที่เหมาะสำหรับการอยู่อาศัย โดยผสานเทคโนโลยีเข้ากับโครงสร้างเมือง (Interactive City) ซึ่งชุมชนเป็นหนึ่งเดียวกับสิ่งแวดล้อม การออกแบบรวมพื้นที่หลายแห่ง เช่น สวนสาธารณะและศูนย์กลางเมือง (Plaza) ที่ส่งเสริมการสื่อสาร การสำรวจ และการเชื่อมต่อ การเคลื่อนย้ายและการเข้าถึงเป็นสิ่งสำคัญที่ได้รับการใส่ใจ เพื่อให้แน่ใจว่าเมืองนี้สามารถรองรับทั้งผู้อยู่อาศัยและผู้มาเยือนได้อย่างสะดวกสบายด้วยสิ่งอำนวยความสะดวกที่หลากหลาย

แนวคิดของ Smart City ไม่ได้หมายถึงแค่การใช้เทคโนโลยี แต่ยังรวมถึงการสร้างสภาพแวดล้อมที่เหมาะกับการใช้ชีวิตและตอบโจทย์ความต้องการของผู้คน วิสัยทัศน์ของ Hyundai Motor Group คือการทำให้เมืองนี้ไม่เพียงทันสมัยทางเทคโนโลยี แต่ยังน่าอยู่ ใช้งานได้จริง และเต็มไปด้วยนวัตกรรม เมืองนี้เป็นก้าวสำคัญของการใช้ชีวิตในอนาคต ที่ซึ่งเทคโนโลยีและสังคมสามารถอยู่ร่วมกันได้อย่างกลมกลืน เพื่อยกระดับคุณภาพชีวิตในทุก ๆ วัน

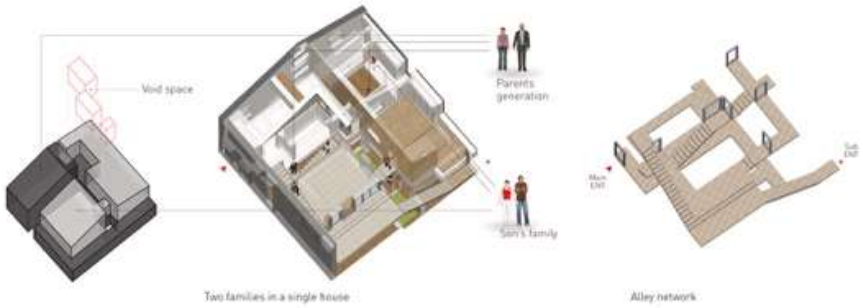
PROBLEM 6: **โครงสร้างบ้านที่แยกสมาชิกในครอบครัวออกจากกัน**

SOLUTION: **เพิ่มหน้าต่างเชื่อมต่อระหว่างห้อง**

A22: Myeongjae Hanok, A Historic Korean House, Nonsan-si, Republic of Korea.

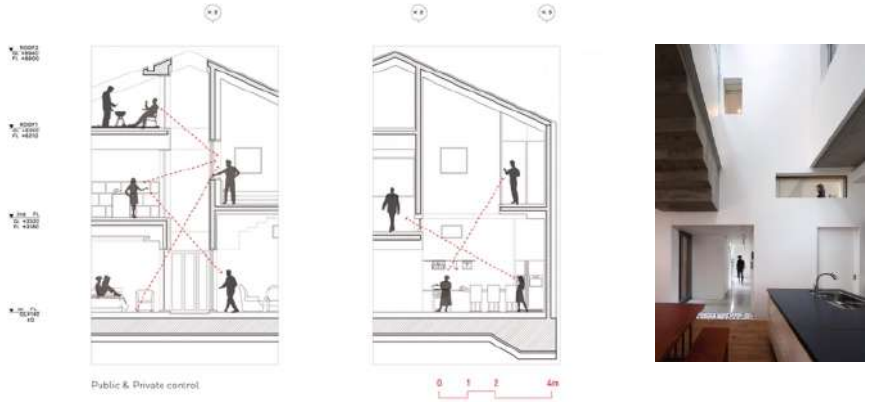
การจัดผังบ้านโบราณเกาหลี (Hanok) ในอดีต ช่วยให้สมาชิกในครอบครัวสามารถอยู่ในห้องแยกกันได้ แต่ยังรู้สึกเชื่อมโยงกัน เพราะมีหน้าต่างระหว่างห้องที่เปิดให้มองเห็นกันได้ ซึ่งช่วยสร้างความใกล้ชิด แต่บ้านในยุคใหม่มีแค่หน้าต่างที่หันไปทางด้านนอกเท่านั้น โดยไม่มีช่องเปิดระหว่างห้อง ทำให้การเชื่อมต่อกันระหว่างสมาชิกในครอบครัวยากขึ้น และลดความใกล้ชิดของครอบครัว การเพิ่มหน้าต่างที่เชื่อมต่อระหว่างห้อง จะช่วยส่งเสริมการสื่อสารที่ดีขึ้นและเสริมสร้างความสัมพันธ์ในครอบครัวให้แน่นแฟ้นยิ่งขึ้น

CASE STUDY 8: Kangaroo House, Seongnam-si, Gyeonggi-do, Republic of Korea, 2013-2014



A23: Alley Within The House, Kangaroo House, Hyunjoon Yoo Architects, 2013-2014.

Kangaroo house ออกแบบให้เหมาะกับคนสองรุ่น คือรุ่นพ่อแม่และรุ่นลูกสามารถอยู่ร่วมกันได้ในขณะที่ยังคงความเป็นอิสระและเชื่อมโยงกัน การออกแบบมีความยืดหยุ่น โดยห้องต่าง ๆ สามารถปรับใช้ได้หลายการใช้งาน โถงกลางช่วยให้มีการแยกพื้นที่ทางสายตา แต่ยังคงสร้างความรู้สึกใกล้ชิดกัน ส่วนครัวและพื้นที่รับประทานอาหารที่ตั้งอยู่กลางบ้านเป็นศูนย์กลางสำหรับการรวมตัวของครอบครัว

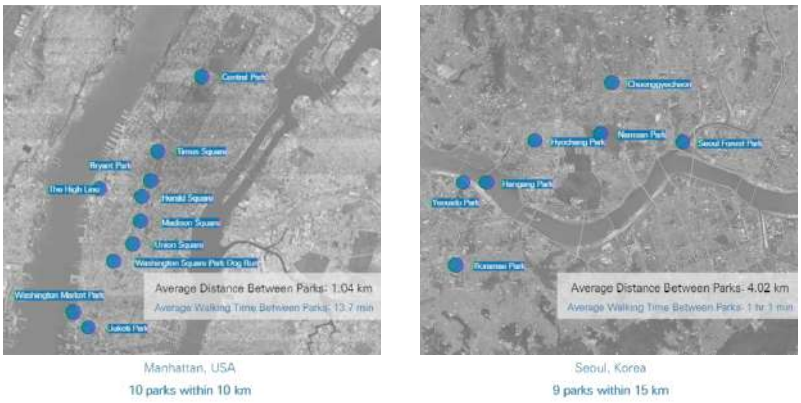


A24: Engaging with windows within Kangaroo House, Diagram from Hyunjoon Yoo's Lecture.

ชั้นล่างสุด บ้านเปิดให้มีทัศนียภาพของผู้คนที่เดินผ่านไปมาของโถงกลาง ตรงกลางช่วยแยกพื้นที่ทางสายตา โดยห้องของครอบครัวลูกที่ชั้นสองไม่สามารถมองเห็นห้องนอนหลักโดยตรง ส่วนครัวและพื้นที่รับประทานอาหารที่ตั้งอยู่กลางบ้านทำหน้าที่เป็นศูนย์กลางสำหรับการรวมตัวของครอบครัว การออกแบบยังแก้ไขความตึงเครียดที่มักเกิดขึ้นระหว่างแม่สามีกับลูกสะใภ้ในเกาหลี โดยห้องนอนของลูกสะใภ้อยู่ที่ชั้นสอง ให้มุมมองสูงกว่าแต่ยังสามารถมองเห็นแม่สามีในครัวได้ ซึ่งสะท้อนถึงพลวัตในความสัมพันธ์ของพวกเขา

PROBLEM 7: การขาดแคลนสวนสาธารณะ

SOLUTION: **อพาร์ตเมนต์ที่มีระเบียงเหมือนสวน**



A25: Difference of Distance Between Parks in Manhattan and Seoul, Diagram from Hyunjoon Yoo's Lecture.

ในกรุงโซล การขาดการเชื่อมต่อเกิดจากการที่สวนสาธารณะตั้งอยู่ห่างกันประมาณสี่กิโลเมตร ทำให้ผู้คนต้องพึ่งพารถไฟใต้ดินหรือรถยนต์เพื่อไปถึงสวน ผลลัพธ์คือเยาวชนจำนวนมากไม่ค่อยให้ความสนใจในการไปสวน ในขณะที่ผู้เกษียณอายุจะเป็นผู้ที่ไปสวนมากกว่า ในทางตรงกันข้าม สวนสาธารณะในแมนฮัตตันสามารถเข้าถึงได้ง่ายกว่า

A26: Shared Spaces that Create Common Ground Are Disappearing In South Korean Cities, Diagram from Hyunjoon Yoo's Lecture.

พื้นที่สีเขียวใน Complex Apartment มักถูกล้อมรั้ว และระเบียงถูกใช้เป็นพื้นที่ภายในมากขึ้น ทำให้ผู้อยู่อาศัยขาดการเชื่อมต่อกับธรรมชาติ

CASE STUDY 10: AFER Hangang, Yongsan-gu, Seoul, Republic of Korea, 2018-2024

A27: AFER Hangang, Yongsan-gu, Seoul, Republic of Korea, Hyunjoon Yoo Architects, 2018-2024.

AFER Hangang Apartment มีระเบียงกว้างมากกว่า 2 เมตร เปิดโล่งสู่ท้องฟ้า พร้อมพื้นที่ปลูกต้นไม้เพื่อสร้างบรรยากาศเสมือนสวน การออกแบบลักษณะนี้ทำให้ผู้อยู่อาศัยสามารถสัมผัสกับสภาพอากาศและการเปลี่ยนแปลงของฤดูกาล และมอบความรู้สึกของพื้นที่กลางแจ้งภายในชุมชน อพาร์ตเมนต์นี้มี 27 ยูนิต โดยแต่ละยูนิตมีผังที่ไม่เหมือนกัน สร้างความเป็นเอกลักษณ์ให้กับผู้อยู่อาศัยทุกคน ระเบียงหน้าต่างหันไปทางเดียวกัน ส่งเสริมการมีปฏิสัมพันธ์ทางสายตาระหว่างพื้นที่ ทำให้ที่นี่เป็นสถานที่พิเศษและโดดเด่นในการอยู่อาศัย

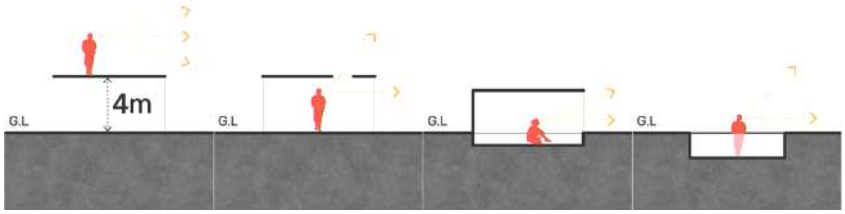
PROBLEM 8: **ชีวิตสมัยใหม่ที่ห่างไกลจากธรรมชาติ**
SOLUTION: **ใกล้ชิดธรรมให้มากยิ่งขึ้น**

CASE STUDY 11: HOMI, Jeju Island, Republic of Korea, 2021-2023

แนวคิดมาจากคำถามของเขาว่า มันจะเป็นอย่างไรถ้าฉันนำเส้นขอบฟ้าและรั้วแนวนอนของเกาะเชจูมาผสมผสานเข้าไป

A28: HOMI, Jeju Island, Republic of Korea, Hyunjoon Yoo Architects, 2021-2023.

A29: Solar Access: Vertical vs Horizontal Configurations, Diagram from Hyunjoon Yoo's Lecture.



A30: Visibility Above And Below Ground Level, Diagram From Hyunjoon Yoo's Lecture.

เขาออกแบบรูปแบบบ้านชั้นเดียวที่มีลักษณะเป็นซิกแซกเพื่อให้สอดคล้องกับเส้นขอบฟ้าและเพิ่มพื้นที่หน้าต่างเพื่อให้แสงแดดเข้ามามากขึ้น แสงที่เข้ามาสร้างเส้นสายที่เคลื่อนไหวบนผนัง ทำให้เกิดผลกระทบที่สงบส่งเสริมให้เกิดสมาธิ พื้นที่นี้มีการเล่นของแสงและเงาที่ช่วยเสริมสร้างบรรยากาศที่ผ่อนคลาย

A31: Section of HOMI, Jeju Island, Republic of Korea, Hyunjoon Yoo Architects, 2021-2023.

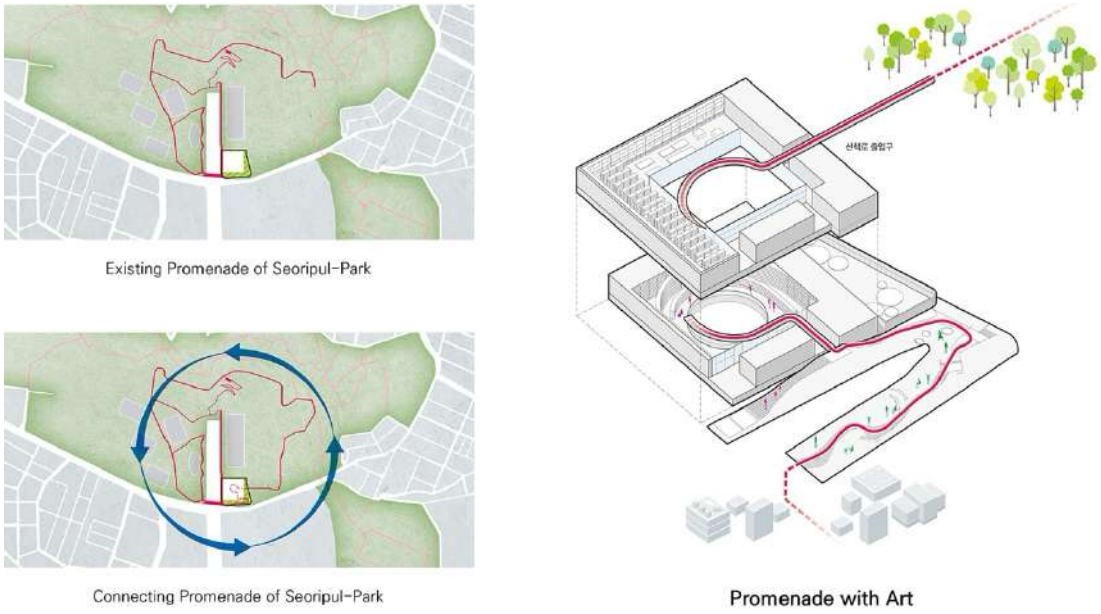
ทุกองค์ประกอบของการออกแบบมีจุดมุ่งหมายเพื่อส่งเสริมการเชื่อมต่อกับธรรมชาติที่ลึกซึ้งยิ่งขึ้นสร้างความสัมพันธ์ที่กลมกลืนระหว่างพื้นที่ภายในและภายนอก

CASE STUDY 12: HOUSE for ART & TREES, Seocho-gu, Seoul, Republic of Korea, 2023

House for ART & TREE เป็นพิพิธภัณฑ์ที่ผสมผสานศิลปะและธรรมชาติ เข้ากับพื้นที่พักอาศัย ซึ่งตั้งอยู่ติดกับภูเขาที่แต่เดิมเคยเป็นค่ายทหารก่อนที่จะได้รับการพัฒนาใหม่เป็นอาคารสำนักงาน

A32: HOUSE for ART & TREES, Seocho-gu, Seoul, Republic of Korea, Hyunjoon Yoo's Lecture, 2023.

ในการออกแบบพิพิธภัณฑ์ ฮยุนจุน ยู ต้องการรักษาและนำเสนอธรรมชาติที่สูญหายไปจากการเปลี่ยนแปลงของพื้นที่ในอดีต เขาจึงออกแบบอพาร์ตเมนต์ต้นไม้เป็นเปลือกหุ้มอาคาร (Facade) พื้นที่สีเขียวสำหรับเก็บรักษาธรรมชาติที่ถูกย้ายออกจากพื้นที่ดั้งเดิม นอกจากนี้ ช่องว่างระหว่างสองโครงสร้างของอพาร์ตเมนต์ต้นไม้ และอาคารสำนักงาน ยังช่วยสร้างพื้นที่กลางแจ้งที่สงบเงียบสำหรับผู้เยี่ยมชมในการพักผ่อน



A33: Integration of Seoripul Park Promenade with Museum Design, Hyunjoon Yoo Architects, 2023

จุดเด่นของพิพิธภัณฑ์นี้คือการผสานเส้นทางเชื่อมต่อระหว่างตัวเมืองกับสวนสาธารณะผ่านพิพิธภัณฑ์ที่มีระดับความสูงต่างกันถึง 15 เมตร ซึ่งผู้คนสามารถเดินผ่านพิพิธภัณฑ์ที่ให้ทุกคนเข้าชมและพักผ่อนได้ ทำให้ศิลปะและวัฒนธรรมเข้าถึงได้ในกิจวัตรประจำวัน ทำให้พิพิธภัณฑ์กลายเป็นพื้นที่สาธารณะที่มีชีวิตชีวา และสร้างความเชื่อมโยงกับชุมชนรอบข้าง

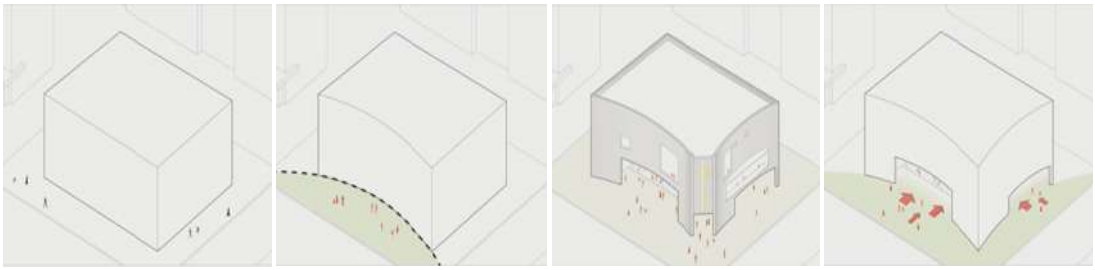
PROBLEM 9: โบสถ์ที่ถูกแยกออกจากผู้คน

โบสถ์ที่เคยถูกออกแบบมาเพื่อรวมผู้คน (Embracing the Community) ปัจจุบันมักจะถูกแยกออกจากกันด้วยประตูที่ปิด ซึ่งจำกัดการเข้าถึง แม้ว่าวัตถุประสงค์ดั้งเดิมจะเป็นพื้นที่ต้อนรับสำหรับการรวมตัวของชุมชนก็ตาม

CASE STUDY 13: The HUG, Sejong-si, Republic of Korea, 2016-2018

A34: The HUG, Sejong-si, Republic of Korea, Hyunjoon Yoo Architects, 2016-2018.

แนวคิดมาจากการกอด เมื่อคุณกอดใครสักคน แขนของคุณจะโค้งเข้าหากัน แนวคิดนี้ถูกนำมาใช้ในรูปแบบของส่วนหน้าของอาคาร ที่มีลักษณะโค้ง ซึ่งสื่อถึงการโอบกอดที่ต้อนรับผู้คนที่เดินผ่านมา



A35: Design Concept of The Hug, Diagram From Hyunjoon Yoo's Lecture.

ฮยุนจุน ยู ได้สร้างพื้นที่เปิดที่ผู้คนสามารถเดินผ่านใต้หลังคาและเข้ามาได้โดยง่าย ภายในมีห้องอาหารสาธารณะที่ทำหน้าที่เป็นห้องนั่งเล่นร่วม ซึ่งพื้นที่นี้เปิดให้ทุกคนไม่ว่าจะเป็นคริสเตียนหรือไม่ก็ตาม สามารถเข้ามาพักผ่อนและรู้สึกได้รับการต้อนรับ ความเปิดกว้างและการเข้าถึงได้เป็นสิ่งสำคัญในออกแบบนี้

PROBLEM 10: อะไรที่ควรได้รับการอนุรักษ์

CASE STUDY 14: Village Tower, 2024

A36: Design Concept of Village Tower, Diagram From Hyunjoon Yoo's Lecture

ในการออกแบบอาคารนี้ ฮยุนจุน ยู รักษารูปแบบของหมู่บ้านและตรอกซอกซอยดั้งเดิม อาคารขนาดเล็กสูงไม่เกินสี่ชั้นตั้งอยู่บริเวณชั้นล่าง สร้างบรรยากาศที่อบอุ่นเหมือนหมู่บ้านเล็ก ๆ ส่วนด้านบนเป็นอาคารสำนักงานสูง 25 ชั้นที่ให้พื้นที่ทำงานที่ใช้งานได้จริง จากระดับพื้นดิน ผู้คนจะมองเห็นเฉพาะอาคารชั้นล่าง ทำให้พื้นที่ดูเป็นมิตรและเข้าถึงได้ง่าย ตรอกซอกซอยที่เชื่อมต่อถึงกันเปิดให้คนเดินผ่านอาคารได้สะดวก การออกแบบนี้ช่วยผสานบรรยากาศที่อบอุ่นเป็นมิตรเสมือนย่านชุมชนสำหรับผู้คนที่เดินผ่านไปมาที่ชั้นล่างของอาคาร และชั้นบนยังเป็นพื้นที่สำนักงานที่เหมาะสมและใช้งานได้จริง

ARCHITECTURE & DESIGN FOR SOCIETY LECTURE SERIES AY2024

SPATIAL PRESCRIPTION

3 December 2024 at the Faculty of Architecture Chulalongkorn University

PARTICIPANTS: Professor Hyunjoon Yoo, Hongik University, Hyunjoon Yoo Architects

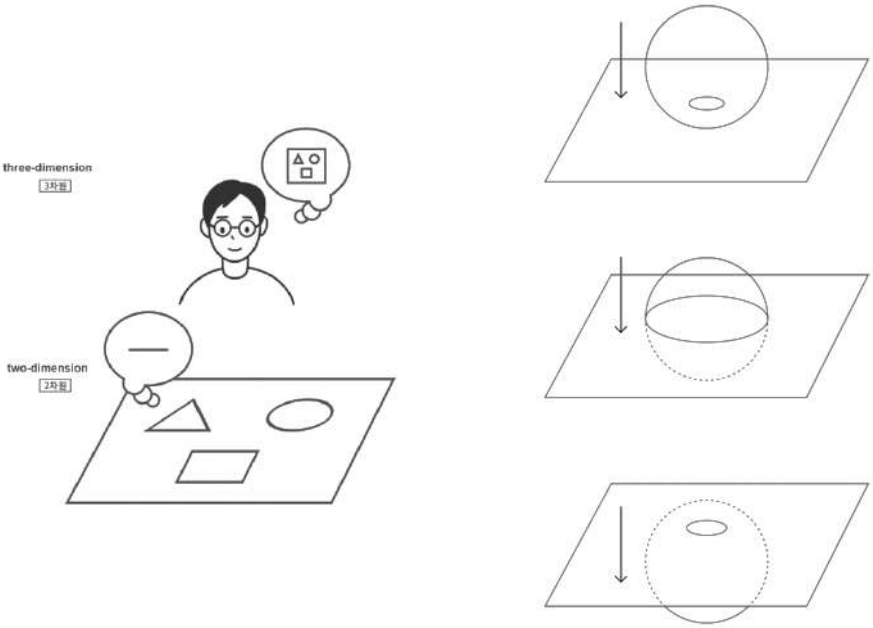
In his work, Hyunjoon Yoo stands out as a renowned architect and professor, celebrated for his unique approach to blending architecture with human experience. His perspective goes beyond just creating buildings; he focuses on how architecture can shape how we experience the world, our perceptions, and how we address the social challenges of our time. He takes a deep explore into the concept of space. He doesn't just look at it as a physical entity but instead explores its deeper connection to human memory, perception, and interaction. For him, space is an information, continuously shaped by how our brains process sensory information and memories. This perspective challenges the traditional view of space, Inspiring us to rethink the way we design and experience it.

Architecture is about designing relationships, not just spaces. It connects people, communities, and nature. Design is the result of problem-solving; begins with understanding real societal issues, and this lecture go through 10 problems**,** not just in physical space but it is also about social, psychological, and cultural. He highlights how spatial design influences isolation and engagement, emphasizing that architecture should create harmony, not just function. Ultimately, the spaces we inhabit shape our interactions and connections.

Through his concept of spatial prescription, architecture is more than just a response to a set of needs, it's a tool that can address the deeper problems of society. When spaces are thoughtfully designed, they can bring people together, promote inclusivity, and meet the diverse needs of both individuals and communities. He emphasizes that well-designed spaces have the potential to improve well-being, ease social tensions, and bring together people from different backgrounds. In his lecture, He challenges us to think of architecture as a tool; not just for solving spatial issues, but for creating meaningful solutions that address social needs. He inspires architects to consider the social context in which they are designing and to think of their work as a response to today's most pressing social challenges.

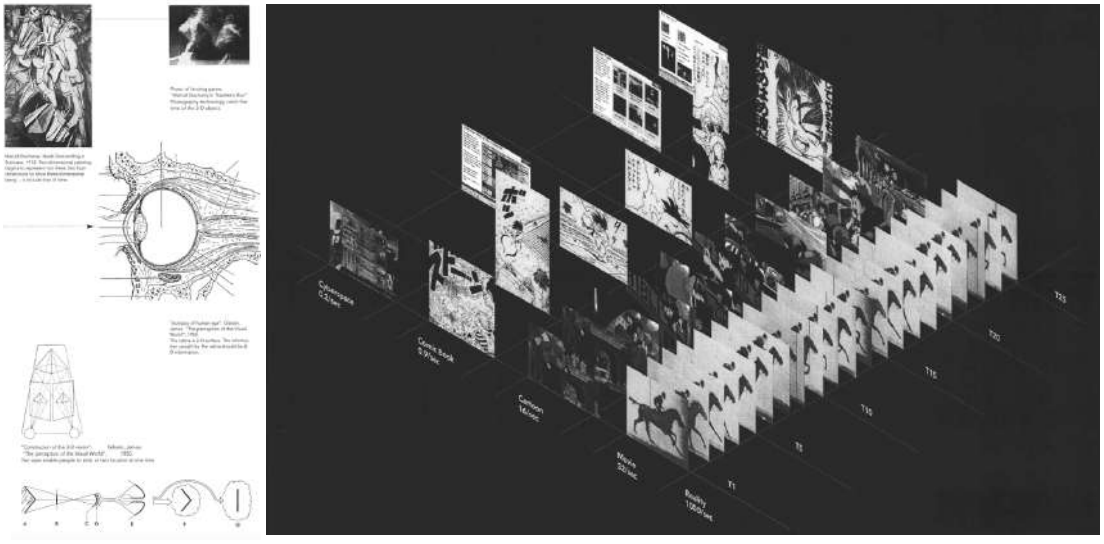
What is space?

“Space is not an absolute physical quantity but the sum of all memories.” Hyunjoon Yoo said. It is a product of human perception, shaped by how our brain processes sensory information and memories. Architects, therefore, should design with an awareness of how spaces influence our perceptions and experiences.



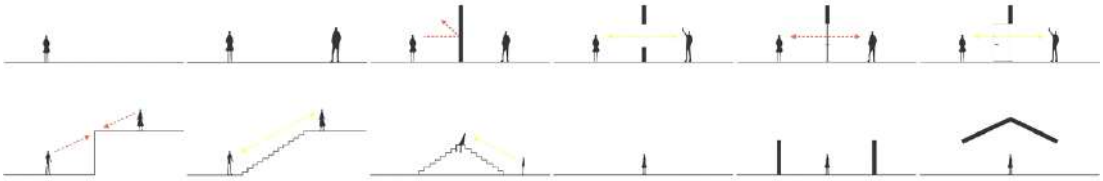
A01: N dimensional being can fully perceive only N-1 dimension or less, Space Created Space, Hyunjoon Yoo, Eulyoo Publishing Co., Ltd. 2020.

Logically, N dimensional being can recognize only N-1 dimensional being. Which means that human cannot recognize the 3-D space as a 3-D being. Yet, we can still percieve the space, by saving the images of the past to construct a final 3-D picture in our minds. Therefore, In our brain, We are 4-D beings, because we can see the space by the help of a forth dimension time and memory.



A02: How to Percieve Three Dimensional Space , Infotecture: Space as Void, Solid, and Activity Information, Hyunjoon Yoo,1997, Page 1-2.

“Architecture is to design relationship and Design is the result of problem-solving”

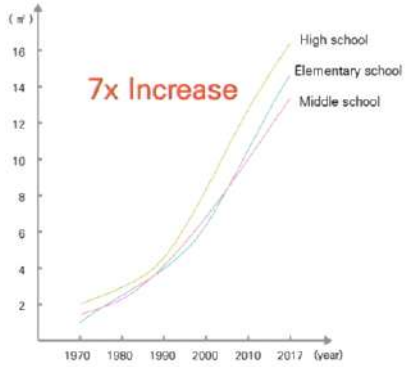


A03: Designing Relationship, Diagram from Hyunjoon Yoo ‘s Lecture.

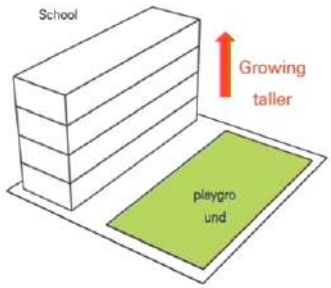
PROBLEM 1: SCHOOL ARCHITECTURE

SOLUTION: NEW SCHOOL DESIGN GOALS

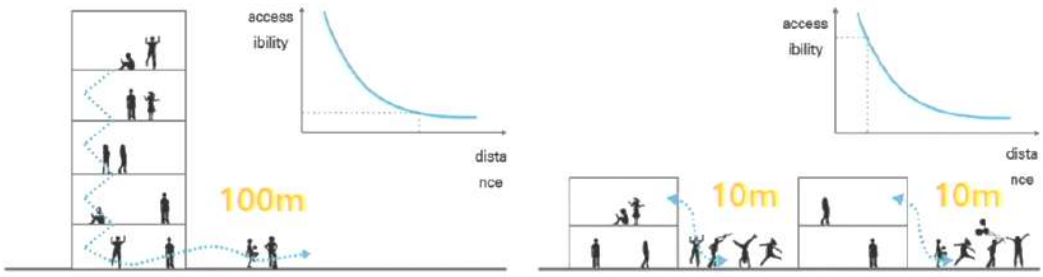
Problems of increasing classroom space while maintaining playgrounds



Per student classroom space demand by year
Korean Educational Development Institute, Educational Statistic DB.

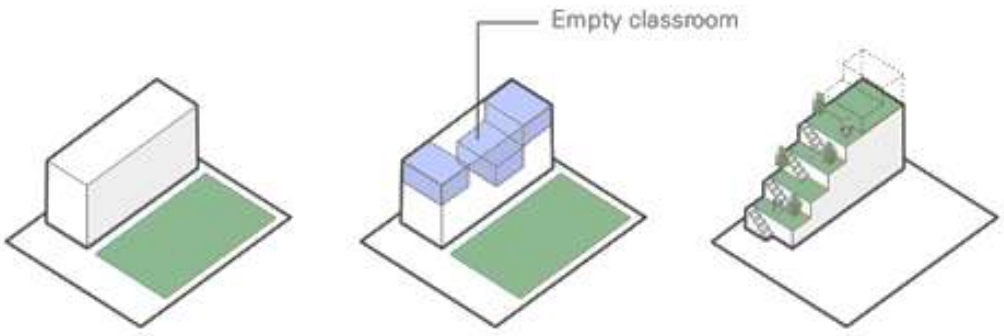


Schools grow taller due to increased
per student classroom space demand.



A04: The different between accessibility to the yard from higher floors and lower floors, Diagram from Hyunjoon Yoo’s Lecture.

Use of Outdoor Spaces: Inversely Proportional to Distance



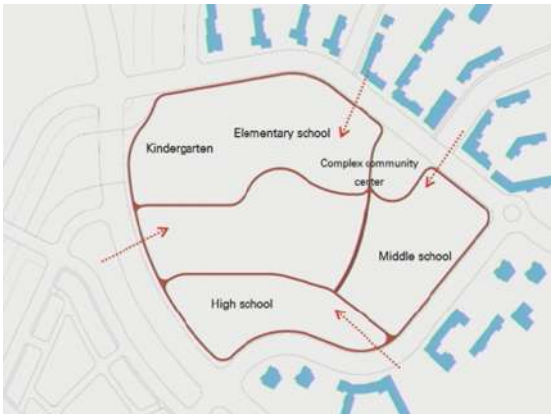
A05: Turning Empty Classrooms into Terraces, Diagram from Hyunjoon Yoo’s Lecture.

The higher a classroom is, the less accessible the yard becomes for students during a 10-minute recess, making breaks impractical. In contrast, lower classrooms allow quick and easy access to the yard, enabling students to fully utilize the short break time.

Case Study 1: Smurf Village School Masterplan, Sejong-si, Republic of Korea, 2017

A06: Smurf Village School Masterplan, Sejong-si, Republic of Korea, Hyunjoon Yoo Architects, 2017

Relocating the playground



Jogging Tracks Running Through Greens and Across Campus

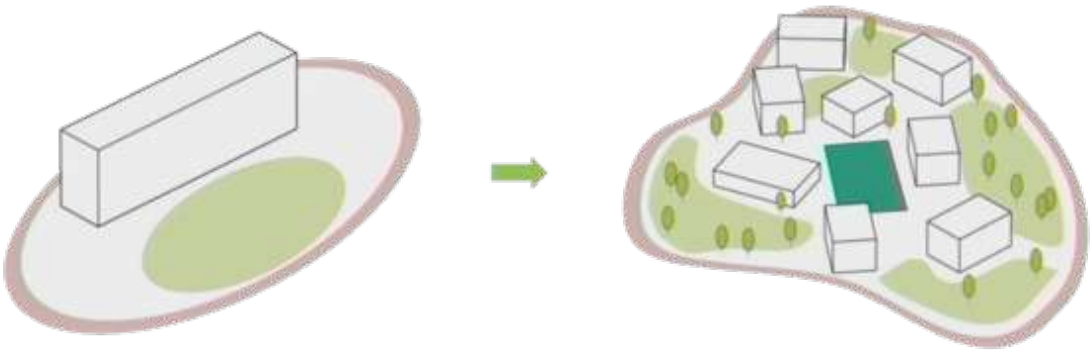
A07: Design Concept of Smurg Village School Masterplan, Diagram from Hyunjoon Yoo's Lecture.

By moving large playgrounds to nearby parks, middle and high school students can share them with the community. This frees up significant space within schools, opens up opportunities to create a variety of spaces specifically designed for students.

Creating parks and walking tracks within residential areas for local residents nearby to use. Place jogging tracks along school boundaries for shared use by students and local residents.

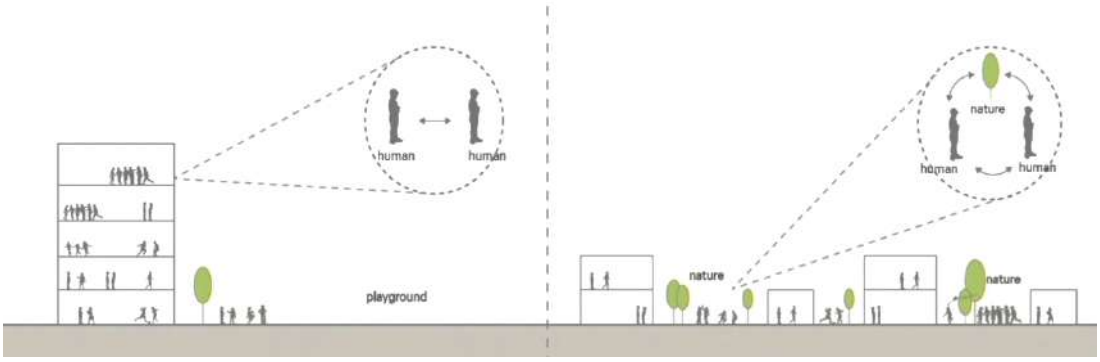
Case Study 2: Smurf Village School, Seongsan-Myeon, Republic of Korea, 2018-2021

A08: Smurf Village School, Seongsan-Myeon, Republic of Korea, Hyunjoon Yoo Architects, 2018-2021



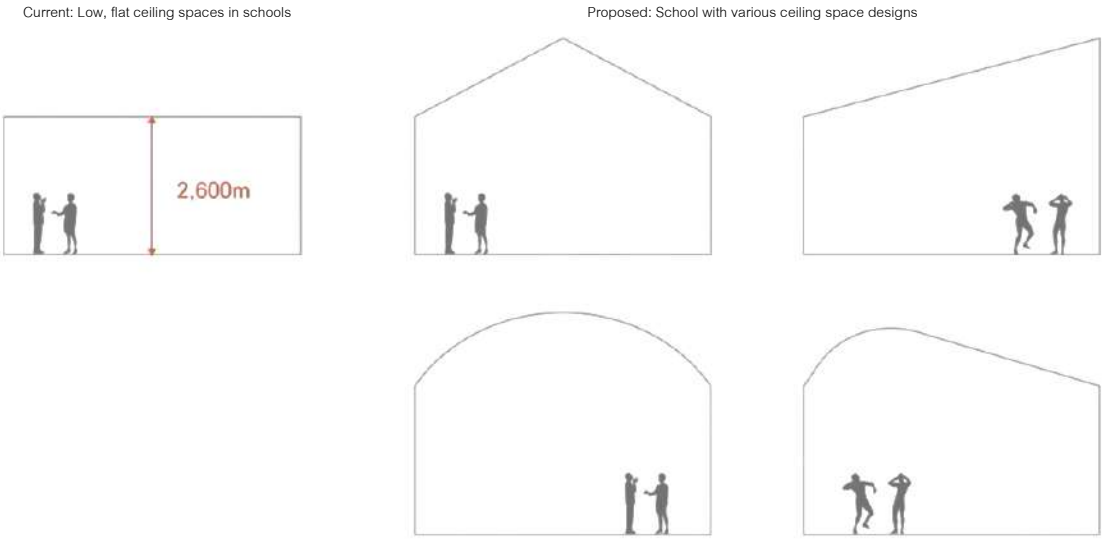
A09: A School like a Small Village, Diagram from Hyunjoon Yoo's Lecture.

The school designed to resemble a village, not a single building. Using the Hanok concept of "Chae" (sections), the design arranges small sections to create yards.



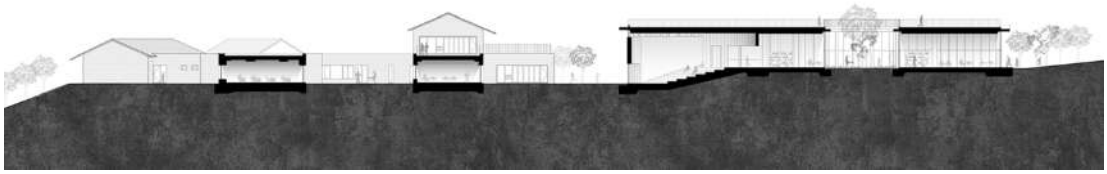
A10: Schools Offering Opportunities to Make Friends in Green Spaces, Diagram from Hyunjoon Yoo's Lecture.

Also, the school designed to connect people with each other and with nature, featuring courtyards between classrooms that allow ample sunlight to filter through.

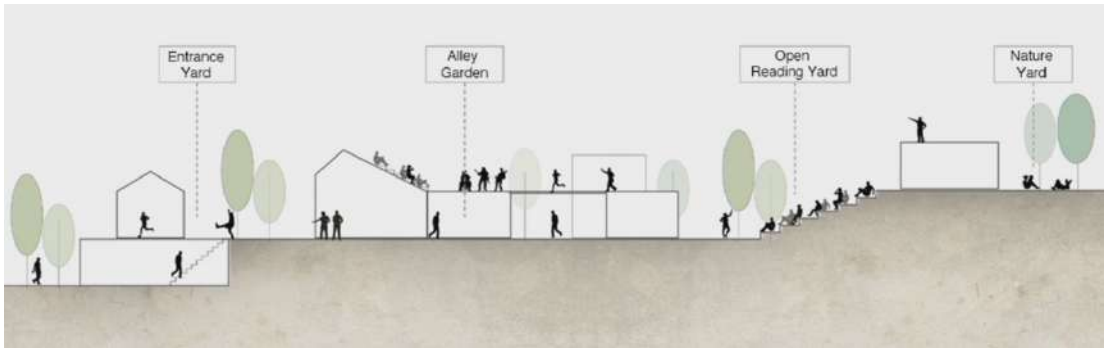


A11: Various Ceiling Space Designs, Diagram from Hyunjoon Yoo's Lecture.

Rather than the current flat, low ceilings in classrooms, it is proposed to design classroom ceilings with varied spatial forms.



A12: Section of Smurf Village School, Seongsan-Myeon, Republic of Korea, Hyunjoon Yoo Architects, 2018-2021.



A13: Section on Indoor Activities within Yards at Smurf Village School, Seongsan-Myeon, Republic of Korea, Hyunjoon Yoo Architects, 2018-2021

Traditional school, designed like apartment emprasize indoor activities such as studying and reading, offering limited opportunities to get to know friends and have activities together. In contrast, school like a village, as independent structures, are more directly connected to personal memories. Classroom buildings such as libraries, classrooms, and indoor sports areas, are more connected to nature. This design encourages both indoor and outdoor activities, creating a more engaging learning environment that fosters relaxation and leaves a lasting impression on students.

PROBLEM 2: PUBLIC SPACE WITHOUT BENCHES

SOLUTION: LIMITED ACCESSIBILITY

In Seoul, the scarcity of benches in public spaces highlights a significant issue of social inequality. For example, while New York offers 170 benches along 950 meters of Broadway. In contrast, there is only three benches along the same length. This lack of seating forces people to spend money at cafes to sit down, creating a divide between the wealthy and those who cannot afford it. This lack of shared, accessible spaces prevents people from connecting with each other, contributing to social isolation and increasing conflict.

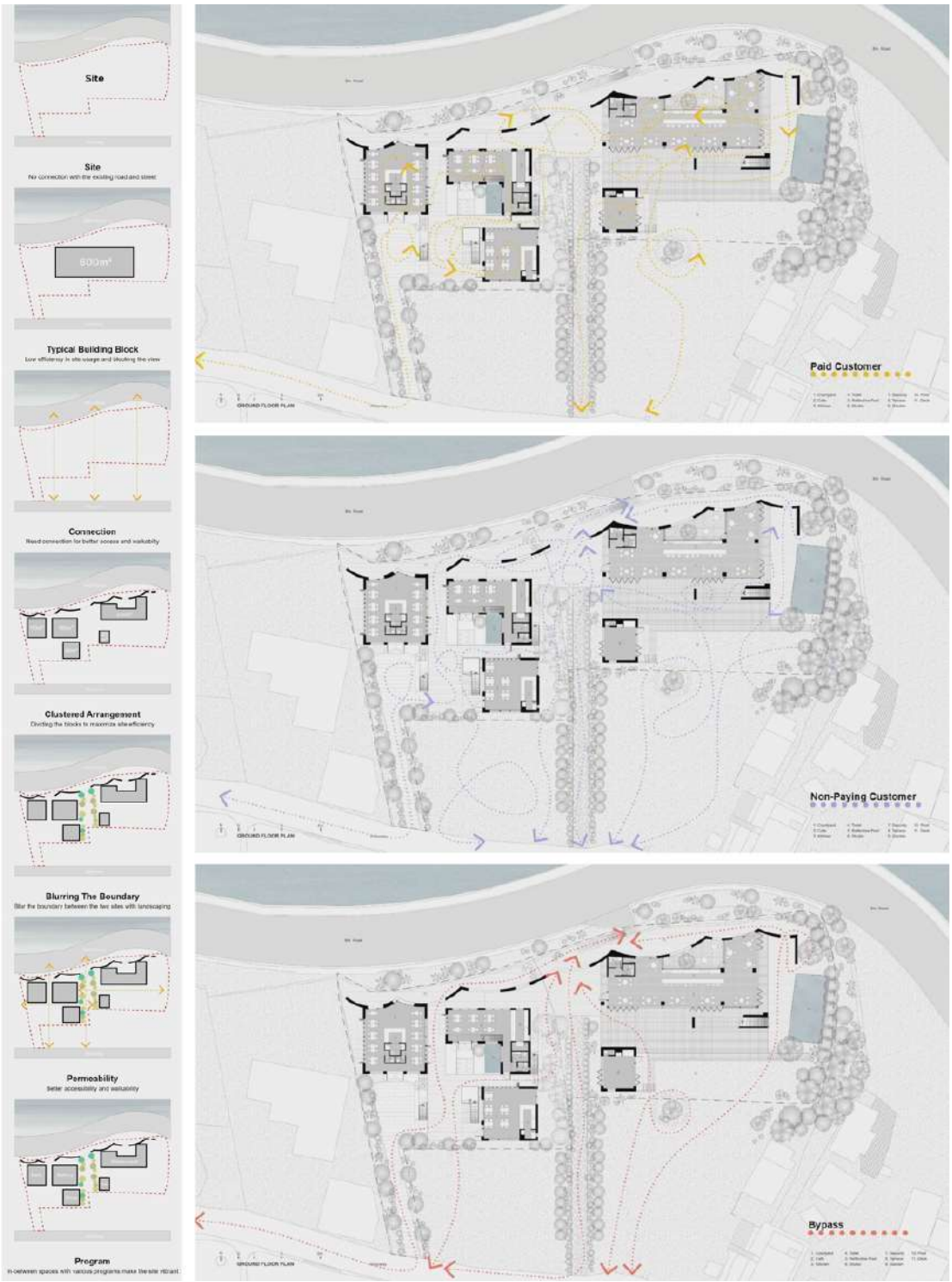
In the past, shared experiences like watching TV shows brought people together, but today, individualized media consumption further isolates individuals. To foster connection and reduce conflict, it's important to create more public spaces, particularly free spaces like benches, where people can interact and share common experiences.

CASE STUDY 3: Separately and Together, Teheran-ro, Gangnam, South Korea 2021

A14: Separately and Together, Teheran-ro, a street in the Gangnam district of Seoul, South Korea where is similar to Wall Street in Seoul, Hyunjoon Yoo Architects.

He launched a campaign to add more benches to the city, focusing on Teheran-ro, a street in the Gangnam district of Seoul, South Korea, known for its high rental fees and resembling Wall Street. Installing 50 benches in this area, including one of my own designs. This bench consists of two separate chairs mounted on the same rail, which can be combined to form a single bench or rotated to allow for various seating arrangements. Users can choose to sit facing each other, enjoy the view, or adjust their position based on their preferences. The flexible design empowers individuals to define their own seating experience, making public spaces more adaptable.

Case Study 4: Wind Fence 2, Gigang-gun, Busan, Republic of Korea, 2016-2022



A15: Design Concept of Wnd Fence 2, Gigang-gun, Busan, Republic of Korea, Hyunjoon Yoo Architects, 2016-2022.

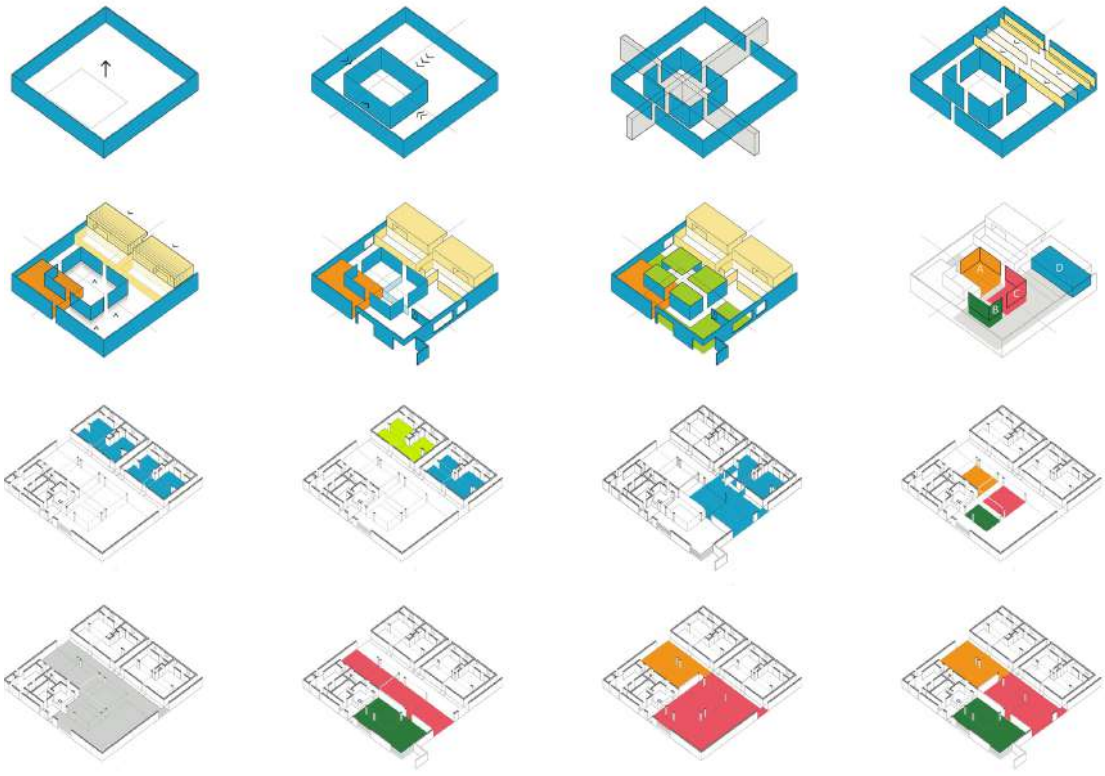
This project create free spaces for people to enjoy. Located along the seaside, the building offers a great view of the ocean, but those in the alleyway behind the building couldn't experience it. To solved this, He convinced the client to divide the building into smaller sections, creating pocket parks and alleyways where people could pass through and enjoy the view without paying. Additionally, a staircase leads down to the beach, and the empty rooftop is open to the public, offering another free space to enjoy the sea view. This design aims to provide accessible, non-commercial spaces for everyone and also offering a comfortable microclimate where people naturally gather or pause.

PROBLEM 3: COMPLEX FUNCTIONS

SOLUTION: REDEFINING AND RESTRUCTURING SPACES

CASE STUDY 5: Mug Hakdong, Gyeongsangnam-do, Republic of Korea, 2011-2013

A16: Multifunctional Facility of Mug Hakdong, Gyeongsangnam-do, Republic of Korea, Hyunjoon Yoo Architect, 2011-2013.



A17: Design Concept of Mug Hakdong, Diagram from Hyunjoon Yoo Architects.

Mug Hakdong is multifunctional facility where the site offers a stunning ocean view, which was previously limited due to surrounding structures. To solve this, the building was designed with flexible spaces, including cafeteria and pension, that can adapt to various functions. These rotating elements helped create dynamic interactions between the people and the space, giving the design flexibility and adaptability. The design also features a staircase leading down to the beach and an open rooftop, providing accessible, non-commercial spaces for public activities.

PROBLEM 4: DRAWBACKS OF HIGH-RISE OFFICE BUILDINGS

SOLUTION: FAMILY-LIKE OFFICE BUILDINGS

A18: High-rise office buildings, Diagram from Hyunjoon Yoo's Lecture.

High-rise office buildings, especially large headquarters, create disconnection among employees spread across multiple floors, with stairs and elevators as the primary means of movement. These buildings often lack a human scale, leading to physical and social barriers. Employees in upper floors experience disconnection from outdoor spaces, such as courtyards or gardens, making short breaks impractical. These designs can hinder social interactions, reduce productivity, and limit opportunities for relaxation or engagement with the surrounding environment.

Case Study 6: JYP Entertainment's new Headquarters: JYPE HQ, 2024

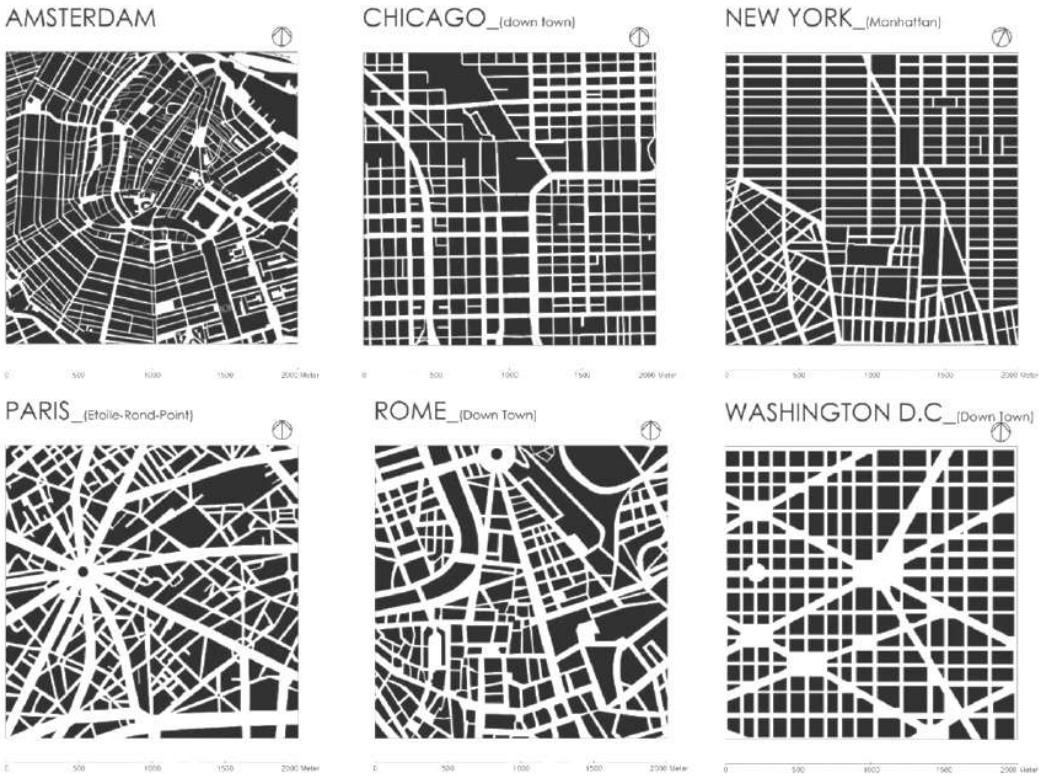
A19: Winning proposal of Design Competition for JYP New HQ ©JYP Entertainment, Hyunjoon Yoo Architects, 2024.

To solve disconnection in high-rise offices, He propose a family-like office layout, similar to a communal dinner table, where people sit facing each other to encourage open discussion and collaboration. In the JYPE HQ project, designed as an entertainment headquarters, the challenge was to accommodate diverse spaces for activities like solo singing, group dance, and composing. The building features a 12-meter long, linear floor plan with cantilevered rooms for natural light and ventilation. A central courtyard connects spaces, fostering openness, while a shallow water channel separates public and private areas. The design also includes an interior garden space for relaxation and a secure exterior with a police car for safety.

PROBLEM 5: CAR-CENTRIC CITIES

SOLUTION: WALKABLE CITIES

In the early 20th century, inventions like the elevator and car reshaped urban cities, enabling high-rise buildings and straight, expansive roads that increased distances between intersections. For instance, while New York's intersections are spaced 120–250 meters apart, Seoul's have grown to 800 meters, creating energy-intensive, car-dominated cities.



A20: Road Networks and Building Heights, Diagram from Hyunjoon Yoo's Lecture.

This car-centric urban planning has led to sprawling cities dominated by wide roads, highways, and parking lots. This design prioritizes vehicle movement over pedestrian and community-oriented spaces, resulting in cities with fragmented neighborhoods, reduced walkability, and limited green or social areas. The focus on accommodating cars has disconnected people from their urban environment, making cities less livable and environmentally sustainable. Solutions involve shifting the focus toward human-centric designs, emphasizing walkability, public transportation, and mixed-use spaces to create more cohesive and vibrant communities.

Case Study 7: HMG Smart City, 2021 – Hyundai Motor Group

A21: HMG Smart City, Hyunjoon Yoo Architects, 2021.

He had the opportunity to design a smart city for Hyundai Motor Group, where the focus was on integrating advanced technologies with urban planning. The design aimed to create spaces that welcomed both residents and visitors to experience the automotive industry. The vision was to craft a city where people feel deeply connected to their environment. From the entrance to the various public spaces, every element was meticulously planned to provide a seamless and engaging experience.

The goal extended beyond showcasing automotive innovations; it was about building a livable, interactive city where the community feels integrated with its surroundings. The design included a range of interactive spaces, such as public parks and plazas, that foster communication, exploration, and connection. Mobility and accessibility were key priorities, ensuring the city offered diverse amenities for both residents and visitors.

The concept of a smart city went beyond just technology; it was about creating a harmonious environment tailored to people's needs. Hyundai Motor Group's vision was not only to make the city technologically advanced but also to make it welcome, functional, and innovative. This city represents a step into the future of urban living, where technology and community coexist to enhance daily life.

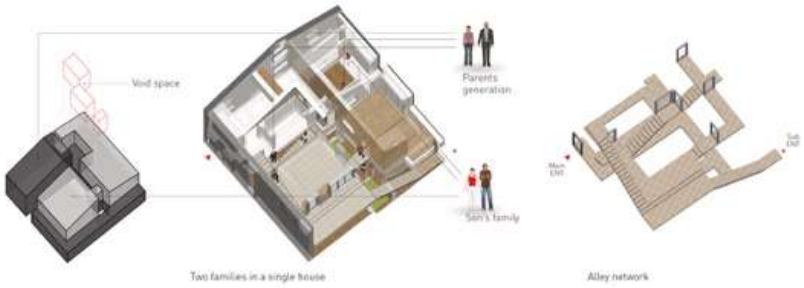
PROBLEM 6: HOUSING STRUCTURES THAT ISOLATE FAMILY MEMBERS

SOLUTION: ADDING WINDOWS CONNECTING ROOMS

A22: Myeongjae Hanok, A Historic Korean House, Nonsan-si, Republic of Korea.

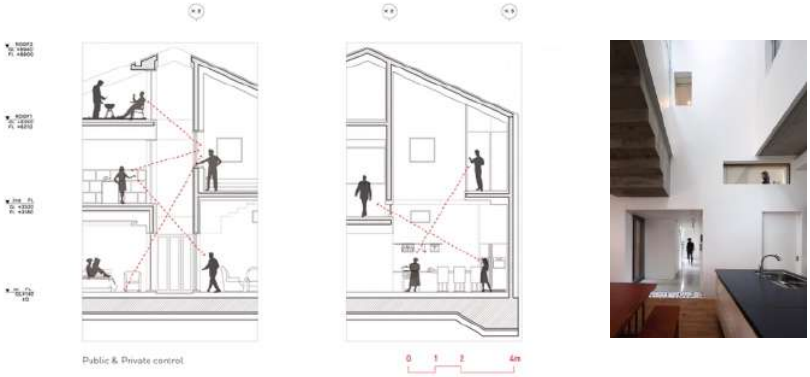
In traditional Korean house, the layout allowed family members to stay in separate rooms but still feel connected, as the windows between rooms provided visual interaction. This created a sense of closeness and unity. However, modern housing has windows only facing the exterior, with no openings between rooms. This lack of connectivity makes it harder for family members to communicate and reduces their sense of togetherness. The proposed solution is to incorporate windows that connect the rooms, fostering better communication and a stronger family relationship.

CASE STUDY 8: Kangaroo House, Seongnam-si, Gyeonggi-do, Republic of Korea, 2013-2014



A23: Alley Within The House, Kangaroo House, Hyunjoon Yoo Architects, 2013-2014.

Kangaroo house is designed for two generations: the parents and the son's family to living together while maintaining both independence and connection. The design allows for flexibility, with rooms that can be adapted for various functions. A narrow courtyard in the center ensures visual separation, while still creating a sense of neighbor. The kitchen and dining space, centrally located, acts as the heart of the home for family gatherings.



A24: Engaging with windows within Kangaroo House, Diagram from Hyunjoon Yoo's Lecture

At ground level, the house offers a connection to the neighborhood, with views of people passing by outside. A narrow courtyard in the middle provides visual separation between spaces, with the second-floor son's family unable to see directly into the master bedroom. The kitchen and dining area, centrally located, serves as the home's heart for family gatherings. The design also solves the typical tension between mother-in-law and daughter-in-law in Korea. The daughter-in-law's bedroom is placed on the second floor, giving her a higher vantage point, but still allowing her to observe the mother-in-law in the kitchen, reflecting the dynamics of their relationship.

PROBLEM 7: ABSENCE OF PARKS

SOLUTION: APARTMENTS WITH YARD-LIKE BALCONIES

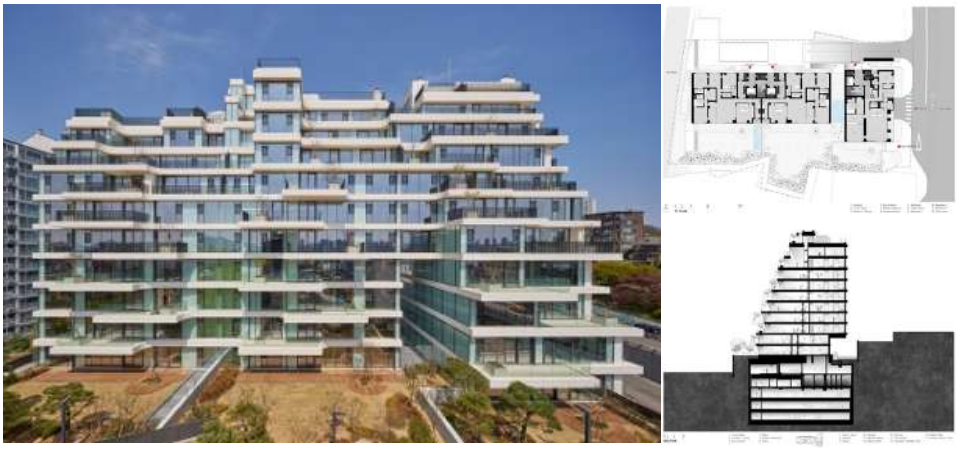
A25: Difference of Distance Between Parks in Manhattan and Seoul, Diagram from Hyunjoon Yoo's Lecture.

In Seoul, the lack of conversation and connection is caused by parks being spaced about four kilometers apart, forcing people to rely on the subway or a car to access them. As a result, many young people are unable to visit the parks regularly, while retired people are often the ones who go. In contrast, Manhattan's parks are more accessible.

A26: Shared Spaces that Create Common Ground Are Disappearing In South Korean Cities, Diagram from Hyunjoon Yoo's Lecture.

Furthermore, green spaces in apartment complexes are often enclosed by fences, and balconies are increasingly used as interior spaces, disconnecting residents from nature.

CASE STUDY 10: AFER Hangang, Yongsan-gu, Seoul, Republic of Korea, 2018-2024



A27: AFER Hangang, Yongsan-gu, Seoul, Republic of Korea, Hyunjoon Yoo Architects, 2018-2024.

AFER Hangang Apartment features balconies over two meters wide, open to the sky, and includes planting areas and trees to create a yard-like atmosphere. This design lets residents engage with changing weather and seasons, offering a sense of outdoor space within the community. With 27 units, each having a unique floor plan, the building provides individuality for every resident. The windows face one another, encouraging visual interaction between spaces, making it a distinctive and special place to live.

PROBLEM 8: MODERN LIFE DISTANCED FROM NATURE

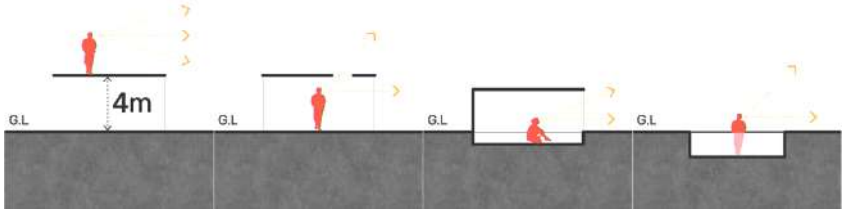
SOLUTION: COMING CLOSER TO NATURE

CASE STUDY 11: HOMI, Jeju Island, Republic of Korea, 2021-2023

The concept came from his question “what it would look like if I were to incorporate the horizon and the horizontal fence of jeju island.”

A28: HOMI, Jeju Island, Republic of Korea, Hyunjoon Yoo Architects, 2021-2023.

A29: Solar Access: Vertical vs Horizontal Configurations, Diagram from Hyunjoon Yoo’s Lecture.



A30: Visibility Above And Below Ground Level, Diagram From Hyunjoon Yoo’s Lecture.

He designed a single-story, zigzag-shaped layout to align with the horizon and maximize sunlight with increased window surface area. The light creates dynamic lines on the walls, producing a calming, meditative effect. This space, with its interplay of light and shadows.

A31: Section of HOMI, Jeju Island, Republic of Korea, Hyunjoon Yoo Architects, 2021-2023.

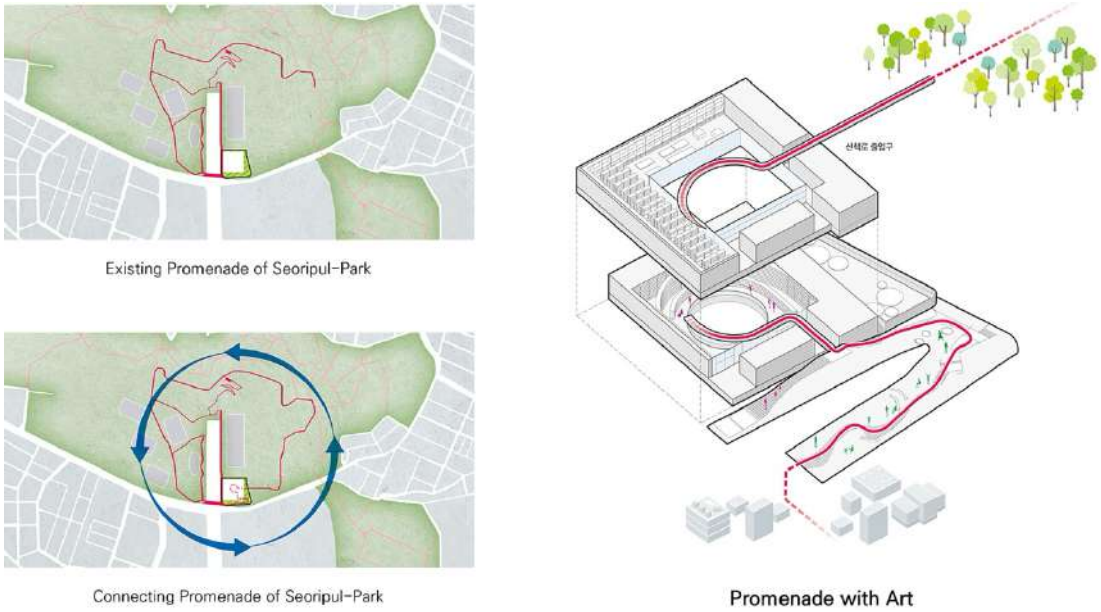
Each element of the design is meant to foster a deeper connection with nature, creating a harmonious relationship between the indoor and outdoor spaces.

Case Study 12: HOUSE for ART & TREES, Seocho-gu, Seoul, Republic of Korea, 2023

House for ART & TREE is the stories museum where located in a historically significant area. Once a mountain, the site became a military base where he served for a year and a half, before being redeveloped into an office complex.

A32: HOUSE for ART & TREES, Seocho-gu, Seoul, Republic of Korea, Hyunjoon Yoo's Lecture, 2023.

In designing the museum, He wanted to preserve and reintroduce elements of nature lost during the site's transformation. He incorporated what I call "tree apartments"—dedicated spaces to house trees displaced by the development. These green spaces are situated adjacent to the museum, with a gap between the two structures forming a tranquil outdoor area for visitors to rest and reflect before re-entering the museum.



A33: Integration of Seoripul Park Promenade with Museum Design, Hyunjoon Yoo Architects, 2023

A key feature of this design is the museum's dual function as an urban connector. It bridges the urban environment and the nearby park by integrating a pathway through the building, allowing people to traverse the 15-meter elevation difference seamlessly. This pathway enables visitors to walk through the museum without purchasing tickets, making art and culture accessible as part of their daily routine. As people head to the park, they can naturally explore the museum, turning it into a dynamic public space that maximizes its use and enhances its connection to the surrounding community.

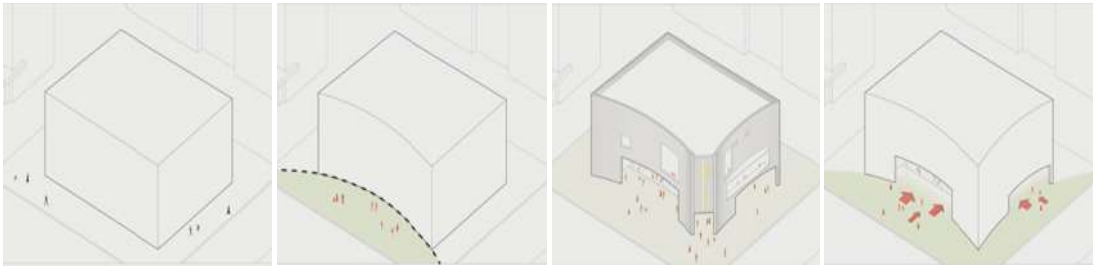
PROBLEM 9: CHURCH ISOLATED FROM PEOPLE

Churches, originally designed to embrace the community, are now often isolated with closed doors that limit access, despite their intended purpose as welcoming spaces for community gatherings.

CASE STUDY 13: The HUG, Sejong-si, Republic of Korea, 2016-2018

A34: The HUG, Sejong-si, Republic of Korea, Hyunjoon Yoo Architects, 2016-2018.

The concept is inspired by the act of hugging—when you embrace someone, your arms form a curve. This idea is translated into the building's curved facade, symbolizing an embrace that welcomes pedestrians.



A35: Diagram From Hyunjoon Yoo's Lecture.

At the ground level, we created an open space where people can easily pass under the eave and enter. Inside, there's a public cafeteria that serves as a communal living room. This space is open to everyone, not just Christians, offering a welcoming environment where anyone can spend time and feel included. That sense of openness and accessibility is essential to the design.

PROBLEM 10: WHAT SHOULD BE PRESERVED?

CASE STUDY 14: Village Tower, 2024

A36: Diagram From Hyunjoon Yoo's Lecture

In this village tower design, we preserved the original shape of the village and its alleyways. Smaller buildings occupy the ground level up to the fourth floor, creating a welcoming, neighborhood-like atmosphere. Above that, a 25-story office building provides functional workspace. From the ground level, pedestrians recognize the lower-level buildings, so it feels like a very friendly neighborhood. There's an alleyway in the middle, allowing people to penetrate the building and walk through the alleyways. This design successfully combines a friendly environment with practical office space, demonstrating the architect's ability to meet both goals.

Transcription of Architecture and Design for Society Lecture Series AY 2024

Topic : SPATIAL PRESCRIPTION: An exploration of how architecture and spatial design can serve as solutions to analyze and remedy social challenges
By : Hyunjoon Yoo
From : Hongik University, Hyunjoon Yoo Architects
Audio/Video Duration: 01:23:25
Date transcribed : 3 December 2024

Time	Speaker	Audio
00:00:00	MC: Hyunju Jang	Good evening, everyone, welcome to the Architecture and Design for Society Lecture Series AY 2024. This recurring academic event is held monthly, featuring one to two sessions per month. The series brings together esteemed speakers from diverse disciplines, both nationally and internationally, to share their expertise, insights, and experiences on design and research that address social challenges and contribute to the betterment of our community. I'd like to highlight that participants who attend more than 80% of the lectures throughout the academic year will receive a certificate of completion. This certificate can also be used as part of a credit bank for credit transfer when enrolling in programs at the Faculty of Architecture in July. We extend our heartfelt gratitude to On Nippon Paint Decorative Coatings (Thailand) Co., Ltd., Skulthai Co., Ltd. and Woodmark (Thailand) Co., Ltd. for their generous support in making this event possible. Additionally, we sincerely thank the Korean Cultural Center for organizing this remarkable lecture and providing us with this inspiring opportunity. Now, it is my honor to invite Assistant Professor Sarayut Supsook to officially open today's session.
00:02:18	Assistant Professor Sarayut Supsook	Good evening, everyone, Welcome once again to the Faculty of Architecture here at Chulalongkorn University. It is a great honor today to have a professor with us, presenting a lecture made possible through the generous support of the Korean Cultural Center. Today's topic is truly fascinating. When we discuss architecture, we often trace its origins back to basic human needs and our innate desire to create spaces that offer comfort and functionality. Yet, over time, architecture has also introduced challenges, such as the phenomenon known as "sick building syndrome." This condition, which some of you may have heard of, arises from environments that fail to support our well-being. Architecture, at its core, seeks to enhance our lives and provide comfort within the spaces we inhabit. Today's lecture focuses on Spatial Prescriptions, examining how design can address and even remedy issues like sick building syndrome. This perspective is compelling, likening the role of architecture to that of a remedy—similar to treating a poison with an antidote. It challenges us to

		rethink how architecture can actively heal and improve our environments. Before we begin, I would like to extend my gratitude to our sponsors: Nippon Paint Decorative Coatings (Thailand) Co., Ltd., Skulthai Co., Ltd., Woodmark (Thailand) Co., Ltd. and the Korean Cultural Center. Their support has been invaluable in bringing Professor HyunJoon Yoo to us today. Professor Hyunjoo Yoo comes to us with an impressive academic background, currently teaching at Hongik University, and we are privileged to have their insights shared with us this evening. I hope this lecture fosters new ideas and strengthens our connection with Hongik University and its esteemed faculty. Without further ado, let us welcome Professor HyunJoon Yoo. Thank you.
00:04:18	MC: Hyunju Jang	Now, let me properly introduce today's incredible speaker. I've already shared a bit about him earlier, but I'd like to provide more details. He is a professor who is one of the most prominent architects and thought leaders in contemporary architectural design. He serves as the principal architect at New Architects and is also a professor at Hongik University, the top arts and architecture school in South Korea. Beyond his remarkable architectural achievements, Professor is a bestselling author and a respected voice in Korean media, renowned for making architecture both accessible and relevant to a wide audience. On a personal note, our faculty has a special connection with Korea, as there are two Koreans among us, including myself and one of our students here. Both of us are huge admirers of his work, so this opportunity is especially meaningful to us. I even brought his book today, and I'm thrilled to share that it's already signed! It's an honor to share this moment with our faculty members and students alike. Please join me in giving a warm welcome to Professor HyunJoon Yoo.
00:05:47	HyunJoon Yoo	Thank you for giving me the opportunity to deliver this lecture and for inviting me to your university. I must say, I believe this is one of the best universities in Thailand. I come here every year and take a walk around the campus. It is such a beautiful campus, and I am really happy to share my thoughts about architecture with all of you, the prominent architecture students here.
Kick-off		
00:06:10	HyunJoon Yoo	Mostly, it is about spatial prescription. It is based on the idea of seeing architecture as a cure for society. As architects, that's our main concern. When I was 20 and an architecture student, I always thought about space because we are the ones who deal with space in architectural works
00:06:30	HyunJoon Yoo	**What is Space?** **A01: N dimensional being can fully perceive only N-1 dimension or less** So, you know, my question is, what is space?

		During the 1990s, Time magazine recognized it as the internet era because everyone was talking about internet space. At that time, we called it cyberspace. But I was wondering, why do we call it space? When I look at the internet, it's just a collection of text and a few hyperlinks. You click on the words, and it takes you to another page. It's all about text, yet people still call it space. I remember looking at Yahoo, the most prominent search engine at the time. There were only 466 art websites and 6,400 business websites—very few—but people still referred to it as space. In 1994, I was traveling during the summer, and the weather was incredibly hot. I found a cool place, which happened to be a church. I walked in, looked up at the ceiling, and was so shocked because I saw space in the painting. I thought I was seeing space in the sky, a kind of heavenly space. That was when I realized that space is simply a byproduct of how the human brain perceives it. The main idea is that architectural space isn't real in a physical sense. It is more of a product of brain processing and perception.
00:08:08	HyunJoon Yoo	So, when you look at a piece of paper with a triangle, a circle, and a square, we can see the differences among them. But for a triangle, when it sees the circle, and then when the triangle sees the square, it perceives only a line because triangles are two-dimensional beings. They perceive the world in a one-dimensional way. As three-dimensional beings, we can recognize the difference because we can see depth and dimension. An N-dimensional being can fully perceive only N-1 dimension or less. But what's interesting is that, although we are three-dimensional beings and space itself is three-dimensional, we can still perceive it. And after thinking about this for some time, I realized it's because we have short-term memory.
00:09:07	HyunJoon Yoo	So we collect all the visual information through our eyes, capturing the images on the retina. These images are then converted into electric signals and sent to the brain, which processes all that information and makes sense of space. When we are born into this world, we automatically start to perceive the world through the same framework of space and time. Our brain is constantly making sense of space in this way. We process around 200 images per second. You might have experienced this when you look at a bicycle wheel spinning clockwise, and as it slows down, it appears to rotate counter-clockwise before it speeds up again. This is because our brain processes 200 images per second, and at a certain point, it combines the counterclockwise images. I realized that reality is constructed based on these 200 images per second, while movies are made with 36 or 24 images per second, animation films with 16 frames per second, cartoons with one frame per second, and the internet often presents one image every four to five seconds. Even though the images might be static or just text, they are still collected by our brain, which processes them to create a sense of space.
00:10:48	HyunJoon Yoo	**Space is information** **A02: How to Percieve Three Dimensional Space , Infotecture: Space as Void, Solid, and Activity Information**

		My conclusion is that space is information. In 1994, when I wrote my thesis at MIT, the title was Infotecture, a combination of information and architecture. Based on this theory, I believe space is not just an absolute physical quantity but the sum of all our memories. It's crucial where we spend our time. After the invention of smartphones, we spend a significant amount of time in cyberspace, the online space. But we also spend time in offline space. These experiences, these memories and pieces of information, create our own reality. Architects, therefore, need to consider both online and offline spaces. But understanding this doesn't fully answer how we should design these spaces. I was reflecting on the true power of architecture. **Is Architecture Art?** Some people say architecture is art. In my view, art is something that touches our minds and evokes special emotions. When I look at a painting by Van Gogh, it changes my emotions. Great art can even change our way of thinking or our perspective. Music, sculpture, and other forms of art can have a similar effect. Architecture certainly embodies sculptural values, so in some ways, it can be seen as art. When I look at a structure, such as the palette or the scale of a family, it leaves an impression on me and touches my mind. So, at certain points, architecture can be considered art. But architecture is not purely art. Some people argue that architecture is about technology. Others say it's about real estate and money. Architecture encompasses a broad spectrum of meanings and functions. I believe that art and architecture intersect in some ways, which is why parts of architecture can be perceived as art. But architecture is not entirely about art.
00:13:01	HyunJoon Yoo	**What is the True Power of Architecture?** **A03: Architecture is to design relationship and Design is the result of problem-solving** Architecture is more than just art. I believe architecture is to design relationships. For example, consider two people. If we place something between them, it can disconnect their relationship. But if we add a window, they can see each other. If we add a door, they can come and go, maintaining a strong connection. Changes in levels can also disconnect people. But if we add a staircase, it creates a way for them to communicate, establishing a relationship. Similarly, when we create walls, we can define private spaces. And when we add a roof, it defines the sense of space and elevates us, much like a ziggurat. The higher position, like the top of a ziggurat, often holds more power, which is why penthouses are more expensive than lower-floor apartments. Height grants a sense of power to the person in that space. This diversity in architecture is like biodiversity in nature, created by variations in the order of DNA bases—such as A, G, and C. Just as four DNA bases combine in different sequences to create life, architecture uses basic elements—windows, roofs, doors, and stairs—to create diverse spaces. These architectural elements

		combine in three-dimensional ways to shape spaces, and these spaces define the relationships between people inside and outside the architecture. **Architects orchestrates relationships.** That is the true power of architecture. In society, there are many conflicts. If we design better spaces, we can help solve these conflicts and social problems. I believe that the 'hardware' created by architects has the potential to cure social issues in many ways. **Air-Fishnet plaza** Based on these ideas, I want to show you some of my students' work. This piece is what I'll call 'Efficient Plaza.' It's a design I'm working on, which consists of a fishnet structure combined with tubes, positioned just beneath the water's surface. When I was designing this, I was inspired by the Biblical image of Jesus walking on the water. I thought, what if we could create something similar? I wanted to design an architecture that communicates with people. If we place this structure just under the surface of the water in the sea, the wind creates waves, shaping the contours of the plaza. However, when you step on it, it sinks due to your weight. The heavier the person, the more it sinks. People around you may notice this, and some might come over to talk, causing the area to sink even more. On the other hand, if you are shorter or can't swim, and the water level rises, you might feel uncomfortable and walk away. The structure then rises again. So, the behavior of this plaza is controlled by factors like people's interaction, the natural elements, and even individual factors such as height or swimming ability. All of these varying factors change the contours of the space. In this way, the architecture acts as a medium, connecting people and nature, and it is constantly changing.
00:17:13	HyunJoon Yoo	**Street Stage Theater, 2002** The next project is about a student theater at Harvard University. This theater is for students, but usually, they participate as an audience. However, when you're an actor, you get to stand on stage, which is a very special experience. I wanted to give all students the chance to feel like part of the performance. So, what I did was, I located the stage right by the street and made the facade transparent. This way, whenever students pass by, they have the experience of standing on the stage. It's a kind of reverse relationship. In most theaters, the stage is at the far end, but by reversing the location of the stage, we can create a completely different sense of experience.
00:18:13	HyunJoon Yoo	**Glass Sea of Information, 2003** The next project is an international competition about how we can create a new library for a new era. I believe this was around 2001. At that time, smartphones had not yet been invented. So, what I did was place hundreds of computer terminals in the basement. People would go inside and find whatever information they needed. The images they accessed would be projected onto the ceiling. The roof space was made of glass, as it was required by the competition. This urban square was created with a glass surface,

		capturing images. This meant that whatever pictures were displayed above the square, people sitting below could literally see all the information. **Good Architecture Brings Harmony** So, that was the idea behind it. I believe that architecture is about designing relationships. Good architecture brings harmony among people, or within society. This is the motto of our office: architecture is about designing relationships. We seek to create harmony among people and with nature through new architectural designs
00:19:25	HyunJoon Yoo	**Design is the Result of Problem-Solving** This is our goal. And then we have to think about what design really is. Design is the outcome of solving problems. When you look at nature, every design in nature is defined by problem-solving. For example, when you look at trees, they all look quite similar. Every tree's branches narrow as they go up, because this is the most stable structure. This shape is made to help the tree survive. To do so, trees need to maximize the surface area of their leaves, which are crucial for photosynthesis. The branches split as they grow upwards, creating space between them, which allows wind to pass through. This design prevents trees from falling down in heavy winds. In deserts, where moisture is scarce, the trees adapt by minimizing water loss, which is why some trees, like cacti, have transformed their leaves into thorns. All of these design strategies in nature are about maximizing the survival rate or solving problems to help the organism thrive in different conditions.
00:20:53	HyunJoon Yoo	**It begins with 'defining the Problem'** So, design has to begin with the definition of the problem. This is very important, most of the time. Now, we're creating lots of images based on artificial intelligence. AI can generate thousands of design images within seconds. So, we may be competing with AI. But what AI cannot do is define the problem. Defining a problem is based on one's perspective toward the world and all kinds of experiences, along with an understanding of human nature. This is something AI cannot do for now. Of course, in 20 years, maybe it will be able to, but for now, this is something we, as humans, have to do.
00:21:42	HyunJoon Yoo	**Problem 1: School Architecture** **A04: The different between accessibility to the yard from higher floors and lower floors** So, defining the problems—I'm going to show you our office work from now on, which is mostly about how we define a project. It's about identifying social problems and how we can offer solutions as a prescription for those issues. **A05: Turning Empty Classrooms into Terraces** The first problem is school architecture. When you look at the typical school, especially in Korea, these are methods created for contemporary society. However, while the designs for schools have remained unchanged, the world has evolved. My school, my parents' school, and my son's school all look the same. Over the last 40 years in Korea, the interior space available for students has increased seven times, which is a great improvement. However, the size of the land remains the same, and now we only have small playgrounds with multi-story school buildings. This typical design

		has resulted in a situation where schools are more like poultry farms. The problem is, students are confined in the same class from elementary school to high school. They are kept inside the school for 12 years, and then, after graduation, when they choose a house, they choose an apartment. This cycle continues—school, then home, then the grave. Essentially, from start to finish, we are in the same type of uniform space. In Korea, schools, prisons, and the military share a similarity: they all offer the same uniforms, the same plates, and the same food. It's the government-supplied system of uniformity, leading to a society where we focus on equality but in the wrong way, through uniformity. This is why four different cities may look the same, and the same applies to different houses in various places. The problem is that the value of a house is based on price, which is a quantifiable measure. When we make everything uniform, we focus on the quantity rather than the quality. We lose our own value over things, which is a sad thing. So, we need to stop focusing on uniformity and start embracing diversity. That is the goal. Another school-related problem in terms of architecture is that we create very high, forced-school buildings, but the reality is that students spend only 15 minutes in the classroom and 10 minutes of break time. However, they don't go outside during breaks because they have to descend several stories and then quickly go back up. On average, students spend most of their time in the classroom or hallway. So, we aim to design schools with lower-rise buildings to encourage more movement and time spent outside. Fortunately, the number of students in Korea is decreasing, leaving many classrooms empty. I suggested demolishing the upper stories to create a more open, flexible school environment, where students can have more time outside, within just 10 minutes from their classroom.
00:26:05	HyunJoon Yoo	**A study of Gutman revealed that people living in low-rise buildings have three times as many friends as those living in high-rise buildings.** A study found that people living in low-rise buildings have three times as many friends as those living in high-rise buildings. This led me to wonder: why do innovative companies like Facebook, Google, and Amazon emerge in California rather than New York? Perhaps it's because of the environment. Steve Jobs, known for his tough personality, grew up in California, where earthquakes led to one- or two-story homes. This kind of environment encourages people to spend time outside and interact with others. If Jobs had grown up in Manhattan, maybe his interactions would have been quite different. Our childhood experiences shape our future, and sometimes those experiences can even define the course of society. This is a crucial point. **New School Design Goals** **A06: Smurf Village School Masterplan** **A07: Relocating the playground**

		Smurf Village School Masterplan The location of a school is incredibly important. I had the opportunity to design a school hub, including an elementary school, kindergarten, middle school, high school, and a park. My main idea was to relocate the playground to the center of the park, surrounded by trees, with walking paths and jogging courses for the students to explore. This setup allows them to choose their activities and fosters a connection with nature. Because we didn't have a playground inside the school, we had more space for the campus, which allowed for a lower-rise design and a more open, diverse layout. The design includes different spaces for each grade. The first grade students have a triangular-shaped courtyard. As they progress to the second grade, they get a playground with a pond. In third grade, they enjoy spaces with trees and red-colored roofs. This progressive design gives students new environments to experience as they grow, helping to create unique memories. The idea was to bring nature into the school, as we learn knowledge from books but wisdom from nature. Other studies show that the height of classroom ceilings can impact creativity. For example, students in a classroom with a 3.3-meter-high ceiling showed twice as much creativity compared to those in a 2.6-meter-high classroom. This 40-centimeter difference in ceiling height made a significant impact on their creativity. Thus, we need to ensure that classrooms have higher ceilings, as well as more diverse ceiling shapes, to encourage creativity. Reflecting on my own childhood, I remember feeling a stronger sense of home in a house rather than an apartment. Apartment buildings often feel too large and detached from the human scale, and this is also true of schools, which can feel excessively large. For example, a school building can be 580 times larger than the human scale. We need to reduce that scale to create a more intimate, human-centered environment—closer to the scale of a home, around 50 times smaller. The site plan should avoid uniformity and instead include varied shapes and orientations to create different courtyards, allowing students to experience a variety of views and spaces. **Smurf Village School, 2018-2021** **A08: Smurf Village School** **A09: A School like a Small Village** **A10: Schools Offering Opportunities to Make Friends in Green Spaces** **A11: Various Ceiling Space Designs** **A12: Section of Smurf Village School** **A13: Section on Indoor Activities within Yards at Smurf Village School** This approach contrasts with the typical uniformity we see in schools today. For example, most schools have identical playgrounds and buildings that remain the same for twelve years. The sketches of this concept led to a project that was built, but I wasn't entirely satisfied because the buildings were still too large. For my next project, I focused on smaller-scale designs. This was a private middle school, where I aimed to create a more diverse environment with single- and two-story buildings and varied playgrounds and courtyards. However, the teachers were not keen on my idea to integrate more green spaces. They preferred to maintain control over the garden walls.

		Nonetheless, I believe that if we set up a structure like this, the space could evolve over time. In five or ten years, students and teachers could add trees or other elements to make the space even more dynamic.
00:31:07	HyunJoon Yoo	**Problem 2: Public Spaces Without Benches** **170:3** **A14: Separately and Together** The second issue I want to address is the lack of benches in public spaces. Whenever I visit cities, I make it a point to count the number of benches. For example, in New York, there are 170 benches along 950 meters of Broadway. In contrast, along the same length in Seoul, I found only three benches. This is a real problem. When walking in Seoul, your legs get tired, and you want to sit down, but there are no benches available. As a result, people are forced to go inside a café. Seoul has the most cafés in the world, which, in a way, is unfortunate because it shows the lack of public benches. The issue is that in these cities, if you want to sit down, you have to spend money. Wealthy people can afford to pay $5 to sit in a Starbucks, but those who can't afford that have to find an alternative, which is usually harder to come by. This creates a divide, where people who live in the same city can spend years there without sharing any common experiences, which makes it difficult to connect with one another. As a result, social conflict increases. Back in the 1970s and 80s, Koreans created shared memories by watching the same TV dramas at the same time. This allowed everyone to feel the same emotions and connect with one another. But today, people watch different programs at different times on platforms like YouTube or Netflix, so we no longer share the same experiences or emotions. This lack of common ground contributes to growing conflict in society. To address this, we need to create more shared public spaces, especially free spaces where people can interact. The simplest and most cost-effective solution to this is adding benches in public areas. **Separately and Together, 2021** I launched a campaign to add more benches to the city. This is the Teheran-ro, a street in the Gangnam district of Seoul, South Korea where is similar to Wall Street in Seoul, the area with the highest rental fees. We placed 50 benches in this area. I designed one of them, which consists of two separate chairs mounted on the same rail. These chairs can be combined to form a bench, or rotated so people can choose their preferred seating arrangement. They can either sit facing each other, enjoy the view, or adjust the position as needed. The design is flexible, allowing users to define their own experience.
00:33:51	HyunJoon Yoo	**Three Parks, 2024** The second project involves three parks. I had the opportunity to design som e flats and an elective store for Samsung's military division in the Camden area, where their headquarters is located. I

		introduced three distinct parks, primarily aimed at creating pocket parks for the public. These spaces allow people to rest, enjoy the surroundings, and experience Samsung's military materials. As the wind rises to the top of the podium, visitors can also enjoy the rooftop cafeteria.
00:34:31	HyunJoon Yoo	**Wind Fence, 2016-2022** **A15: Design Concept of Wnd Fence 2** This project is another example of creating a free space to stay. It's a building located along the seaside, offering a great view of the ocean. However, the challenge was that the people in the alleyway behind the building couldn't enjoy the sea view. To solve this, I convinced the client to divide the building into smaller sections, creating pocket parks and alleyways where people could pass through and experience the view without having to pay. Additionally, there's a staircase leading down to the seashore, allowing direct access to the beach. The rooftop, which is empty, is also open to the public. People can take the stairs up to the roof and enjoy the sea view without spending money at a café. That's the essence of the design.
00:35:42	HyunJoon Yoo	**Problem 3: Complex Functions** The third problem I want to address is how to manage complex functions in architecture. Often, architects are given very complex programs to work with. In my case, **Mug Hakdong, 2011-2013** **A16: Multifunctional Facility of Mug Hakdong** The project I was working on involved designing a small cafeteria and a pension, similar to a small hotel. The rooms were compact, filled with necessary items, making it a relatively small-scale project. **A17: Design Concept of Mug Hakdong** The challenge wasn't too difficult, especially since the site was located right in front of a bus stop. I designed walls around the space and introduced a rotating partition. This partition allowed for flexible control of the space's permeability, enabling the user to control the view to the outside. The wall could be opened or closed depending on the desired function. At night, when the partition is closed, it can be used as a screen. During the day, it can be opened to reveal the cafeteria. These rotating elements helped create dynamic interactions between the people and the space, giving the design flexibility and adaptability.
00:36:55	HyunJoon Yoo	**Problem 4: Drawbacks of High-Rise Office Buildings** **Solution: Family-Like Office Buildings** **A18: High-rise office buildings** The next problem is the drawback of high-rise office buildings, particularly when a company is growing and decides to build a new headquarters, like a 20-story building. This results in the division of the community across 20 floors, with employees needing to use stairs or elevators to move between them. This creates a real sense of disconnection. To solve this, I propose a solution inspired by a family-like office layout, similar to a communal dinner table. In this setup, people would sit around the table, facing each other, fostering open discussions and interaction. This design aims to encourage a more

		connected, collaborative environment, solving the problem of disconnection in high-rise offices. **JYPE HQ, 2024** **A19: Winning proposal of Design Competition for JYP New HQ ©JYP Entertainment** This building project is designed as an entertainment headquarters, and it presents a unique challenge due to the diverse needs of its occupants. The headquarters must accommodate various types of spaces, such as small rooms for solo singers to practice, larger rooms for group dance practices, and individual rooms for composers and engineers. Additionally, it needs to serve visiting foreign composers, media personnel, CFOs, and other staff members. The problem with a typical, square-shaped design is that it often lacks natural light and ventilation, making the interior feel cramped and uninspiring. To address this, I designed the layout with a 12-meter long, linear floor plan that adapts to the site's irregular shape. The larger rooms feature cantilevered structures that extend into the courtyard, creating an open, airy feel. One of the key features is the dining area, where people can gather and engage with one another. The central courtyard acts as the heart of the building, with rooms of varying sizes oriented toward it. This layout creates a sense of openness, allowing employees to move between spaces while maintaining visual connections to the shared gathering areas. The headquarters also includes spaces for fans, who frequently visit the location. To separate the public from the artist's private areas, we've incorporated a shallow water channel that divides the two spaces. For events, such as fan meetings, the water can be drained, and planters are added, but the channel remains to maintain the division. The exterior design features a police car for security purposes, with a view of the outside courtyard. Inside, the building features a unique interior garden space at the top of an arch. This space provides a connection to nature, offering employees a peaceful retreat during the colder months.
00:40:37	HyunJoon Yoo	**Problem 5: Car-Centric Cities** **Solution: Walkable Cities** **A20: Road Networks and Building Heights** The first problem I want to address is the issue of car-centric cities. In the early 20th century, architecture was heavily influenced by two major inventions: the elevator and the car. The elevator allowed for the creation of multi-story buildings, transforming the skyline into a forest of high rises. Meanwhile, the car changed the design of roads, turning them into straight lines and increasing the distances between intersections. For example, in some cities, like New York, the distance between intersections can range from 120 meters to 250 meters. However, in Seoul, this distance has grown to 800 meters due to faster transportation, which results in a more energy-consuming city. This expansion of road networks also breaks down communities into smaller fragments, altering the way people live and interact within the city.

		When designing a city, it is crucial to first consider the pattern of the road network (the figure-ground relationship), as this will directly influence the lifestyle of its inhabitants. Secondly, the height of the buildings plays a significant role in shaping the urban environment. These two factors—road layout and building height—are essential in defining how people experience life in the city. **HMG Smart City, 2021** **A21: HMG Smart City** I had the opportunity to design a smart city for Hyundai Motor Group. The city's design is carefully structured to incorporate advanced technologies and urban planning. One key aspect of the project was creating spaces that welcome both residents and visitors to the automotive industry. We wanted to create a place where people feel connected to the environment. From the entrance to the various public spaces, every aspect of the design was intended to provide a seamless experience. The goal was not just to showcase automotive innovations but also to create a livable, interactive city where the community feels integrated with its surroundings. Through this project, we incorporated a variety of interactive spaces where people could come together, explore, and enjoy their time, such as public parks and plazas designed to foster communication and connection. The city's design encourages mobility and accessibility, offering a variety of amenities to residents and visitors alike. The concept of a smart city is not just about technology, but about creating a harmonious environment that addresses the needs of the people. The Hyundai Motor Group's vision for this city was not just about making it technologically advanced, but about creating a space that feels welcoming, functional, and innovative. This city is a step toward the future of urban living, where technology and community coexist in a way that enhances daily life.
00:46:27	HyunJoon Yoo	**Problem 6: Housing Structures that isolate Family Members** **Solution: Adding Windows Connecting Rooms** **A22: Myeongjae Hanok** The next problem is the housing structure that isolates family members. In traditional Korean homes, family members could stay in the master bedroom, open the window, and still feel connected by seeing into the other rooms. The windows in the rooms allowed them to visually interact, creating a sense of closeness. However, in modern apartments, the windows are all facing the outside, and there are no windows between rooms. As a result, family members who move into these spaces find it harder to engage in conversations, and the sense of connection decreases. This fragmentation of family interaction is a significant problem. Our solution is to design windows that connect rooms, allowing for better communication and a stronger sense of togetherness. **Kangaroo House, 2013-2014** **A23: Alley Within The House**

		The first project is the Kangaroo House. This is a house for two generations: the parents and the son's family, all living together in the same house. My goal was to make these two living spaces more independent while still maintaining a sense of connection. The design allows for flexibility—one neighbor can move from one room to another, creating a sense of multi-functional spaces, while still being part of the same urban context. **A24: Engaging with windows within Kangaroo House** For example, when you go down to the ground level, you can see people passing by outside, creating a sense of connection to the neighborhood. I also introduced a narrow garden in the middle of the house—a courtyard. Because the space is narrow, the son's family on the second floor cannot see directly into the master bedroom, but the view from the first floor allows people to look into the courtyard. The central area of the house, however, is the kitchen and dining space, where everyone can gather for meals. This multi-story space serves as the heart of the house, where all the family members can come together. In Korea, there is often a critical relationship between the mother-in-law and daughter-in-law, leading to tension. To address this, I placed the daughter-in-law's bedroom on the second floor, allowing her to have a higher vantage point over the space. However, the mother-in-law, when working in the kitchen, could be observed by the daughter-in-law. This design reflects and plays with the dynamics of these relationships in a meaningful way, and it is something I wanted to challenge in the design. **Multi Terrace House, 2019-2021** The next project is the Multitask House. This is a home for the parents and their two children, a daughter and a son. Each family member has their own bedroom, providing private spaces within the home. However, when they step outside into the terrace, they can see each other, fostering a sense of connection. The varying shapes and conditions of the terrace create different atmospheres for each individual. Additionally, there are void spaces on each side of the house. Some windows overlook the living room area, while others allow views into different rooms on the upper floors. The master bedroom features a special 'baby window'—a window through which they can look down onto the terraces of the other floors. This allows family members to stay inside their rooms but still remain connected to the rest of the house. The design also includes separate spaces for the husband and wife, allowing them to maintain their own areas within the shared home. **Plait Villa, 2019-2022** This is another approach to controlling relationships through the use of space. In a different project, I was asked to design a house with a cottage-style aesthetic, inspired by traditional korean folk village with thatch roof houses. The site was quite long—50 meters—and it had a beautiful mountain view. The client requested a design that incorporated what they referred to as a 'Little Space,' so I focused on making the most of the available space.

		To achieve this, I created folding elevations that maximized the window surface, allowing for an open, airy feel. The roof was placed on top, contributing to the overall shape of the structure. The folded facade is key—by arranging the windows in such a way, each room has views of the other rooms' windows. For example, the mother's workshop is positioned in a way that she can see into the children's rooms, even though they remain inside. This design allows for a sense of connection, even when they are not physically together. The house features several balconies, enhancing the relationship with nature. The roof shape continues into the ceiling, giving the interior a cohesive, enclosed feel while maintaining openness and connection.
00:51:50	HyunJoon Yoo	**Problem 7: Absence of Parks** **Solution: Apartments with Yard-Like Balconics** **A25: Difference of Distance Between Parks in Manhattan and Seoul** The next problem is the lack of connection through conversation. While we have many green spaces, the problem lies in how they are distributed. Our parks are very large, and the distance between them can be as much as four kilometers. This means it can take up to an hour to walk from one park to another, which forces people to rely on the subway or a car to access them. As a result, many young people are unable to visit the parks regularly, while retired people are often the ones who go. In contrast, in Manhattan, parks are distributed more evenly—about every one kilometer—making it possible for people to reach a park within a 30-minute walk. While we do have many green spaces within apartment complexes, the problem is that they are often enclosed by fences, preventing public access. In traditional homes, nature was integrated into the design with a courtyard, but in modern apartments, the balcony, which was once a connection to the outdoors, is now often used as interior space. This leaves no real outdoor nature within our living spaces. **AFER Hangang, 2018-2024** **A26: Shared Spaces that Create Common Ground Are Disappearing In South Korean Cities** A building project often involves complex regulations that require us to set back the structure as it rises. As a result, the section of the building appears as shown here. Thanks to these regulations, we can create balconies with varying sizes and shapes. This building features balconies that are more than two meters wide without a roof, and we've incorporated planting areas and trees to create a yard-like atmosphere. This design allows residents to experience changes in the weather and seasons, while also offering a sense of outdoor space for the community. **A27: AFER Hangang** Because of the complex regulations, every unit in this building—27 units in total—has a unique floor plan. This diversity provides a sense of individuality for each unit. The windows face each other, allowing residents to interact visually from within their spaces. Interestingly, the building is home to many high-profile residents, such as members of BTS and celebrities from the entertainment industry, making it a unique and special experience.

		TRINITY, 2023 The next project involves applying these ideas to a middle-class housing development. This is a newly redeveloped area, and we are designing a 50-story high building with the aim of integrating balconies into the apartments. At the top, there will be a community space that connects various parts of the building. The commercial area at the basement is linked through outdoor stairs, which lead to a park by the river. In this building, apartments below the 20th floor will have balconies. The location of the balconies varies—some are connected to the kitchen, others to the living room, and some to the master bedroom—allowing residents to choose floor plans that best suit their preferences. Above the 21st floor, however, the winds are strong and it's dangerous to go outside. Instead of balconies, we plan to provide panoramic views. To achieve this, we'll replace standard windows with split windows, allowing views from neighboring rooms to extend into one larger, uninterrupted vista. **Hyunjoon Yoo Terrace House, 2025** This is another terrace house project, and as you might have noticed, I'm quite fond of terraces. This particular development consists of 102 terrace houses, located near the international airport. Each unit features a terrace. The concept behind this design is inspired by traditional Korean apartments, which often have large garden spaces on the ground floor, but these spaces are not accessible to the public. In contrast, this building's garden is open to the public, creating a continuous connection with the nearby museum and extending all the way to the library area. This entire complex functions as a unified park. As part of this initiative, the developer donated the park space to the city, enabling them to acquire the land at a significantly reduced price. This exchange benefited both the developer and the city.
00:57:11	HyunJoon Yoo	**Problem 8: Modern Life Distanced from Nature** **Solution: Coming Closer to Nature** **HOMI, 2021-2023** **A28: HOMI** **A29: Solar Access: Vertical vs Horizontal Configurations** **A30: Visibility Above And Below Ground Level** **A31: Section of HOMI** The next problem is the growing distance from nature in our lives. To address this, I wanted to design a house that maximizes the connection with nature. This project, called Homi, is my weekend house located on Jeju Island, a volcanic island known for its unique natural beauty. Everywhere on the island, you can see the sea's horizon, and the architecture of the island prominently features basalt, a lava-formed rock. This material creates striking contrasts in the cultivated areas and adds to the island's distinct character. For the house, I designed a facade and layout that align with the horizon. To maximize sunlight in the yard, I kept the building single-story and used a zigzag-shaped floor plan to expand the surface area for windows. By moving away from a conventional rectangular design, I increased the window surface length from 45 meters to 90

		meters. This layout allows people inside the house to experience nature differently—whether on the roof, the floor, a sunken area, or the swimming pool. Each corner of the house offers a unique viewpoint and interaction with the environment. The living room, for instance, is made entirely of concrete, with its color inspired by the island's basalt. The shadows of trees cast ever-changing patterns, creating an effect akin to an Oriental painting, with the sunlight and trees transforming the space throughout the day. The master bedroom opens to a rectangular garden, and I placed particular emphasis on the shower area. I envisioned an open shower that immerses the user in nature, providing a sense of freedom. For privacy, I incorporated smart glass that can block the view when needed, ensuring a balance between openness and seclusion. To me, the toilet is also an essential space for contemplation. Instead of conventional windows, I included a skylight to let sunlight filter in from above. The light creates dynamic lines on the walls, producing a calming, meditative effect. This space, with its interplay of light and shadows, feels almost like a religious retreat. The guest house, positioned 50 cm below ground level, offers a unique perspective of the garden, allowing visitors to experience the landscape from a different angle. Each element of the design is meant to foster a deeper connection with nature, creating a harmonious relationship between the indoor and outdoor spaces.
01:00:22	HyunJoon Yoo	**Gridscape, 2021-2023** Next is a project focused on green spaces. This design treats balconies as functional extensions of living spaces, much like individual office rooms for residents. Each room is equipped with its own balcony, creating a variety of experiences and enhancing the facade's character. These balconies not only offer private outdoor spaces but also contribute to a dynamic and lively appearance for the building. The unique design of the facade reflects a vibrant, life-filled atmosphere, giving each unit a sense of individuality while maintaining cohesion in the overall structure. This approach emphasizes the importance of integrating nature and open spaces into everyday living environments. **Modern Ziggurat, 2021-2024** Here is another balcony project designed for summer production. The shape of the balconies was influenced by adjustments to regulations, similar to previous projects. The proportions and lengths of the balconies vary, which directly impacts the characteristics of the interior spaces. This design incorporates a staircase positioned to take full advantage of sunlight, creating a bright and inviting atmosphere within the building. The interplay between the balconies and interior elements defines the unique spatial experience for the occupants.

		Metal Curtain Building, 2017-2020 This is another innovative balcony project, incorporating dynamic surfaces. The design allows users to open or close sections of the balcony throughout the day, enabling them to alter the scenery as desired. This adaptable feature not only provides functional flexibility but also creates a visually engaging facade that changes appearance depending on how the surfaces are adjusted. The result is a building that responds to its environment and the preferences of its occupants, blending practicality with aesthetic versatility. **House for ART & TREES, 2023** **A32: HOUSE for ART & TREES** The next project is The Stories Museum, located in a historically significant area. This site, once a mountain, became a military base where I served for a year and a half. Recently, the base was decommissioned and redeveloped into an office complex. To prepare the land for construction, extensive excavation created a flat ground and a 16-meter-high retaining wall. In designing the museum, I wanted to preserve and reintroduce elements of nature lost during the site's transformation. I incorporated what I call "tree apartments"—dedicated spaces to house trees displaced by the development. These green spaces are situated adjacent to the museum, with a gap between the two structures forming a tranquil outdoor area for visitors to rest and reflect before re-entering the museum. **A33: Integration of Seoripul Park Promenade with Museum Design** A key feature of this design is the museum's dual function as an urban connector. It bridges the urban environment and the nearby park by integrating a pathway through the building, allowing people to traverse the 15-meter elevation difference seamlessly. This pathway enables visitors to walk through the museum without purchasing tickets, making art and culture accessible as part of their daily routine. As people head to the park, they can naturally explore the museum, turning it into a dynamic public space that maximizes its use and enhances its connection to the surrounding community.
01:03:17	HyunJoon Yoo	**Problem 9: Church Isolated from People** And the next one is the **church**, almost an isolated place for people. As you know, a church is meant to invite lots of people into the facility. But most of the time, churches have their doors closed, so nobody can go inside. **Church Embracing the Community** So my idea for the church was: how can we create a more inviting character for it? **The HUG, 2016-2018** **A34: The HUG** **A35: Design Concept of The Hug** The concept is inspired by the act of hugging—when you embrace someone, your arms form a curve. This idea is translated into the building's curved facade, symbolizing an embrace that welcomes pedestrians. At the ground level, we created an open space where people can easily pass under the eave and enter. Inside, there's a public cafeteria that serves as a communal living room. This space

		is open to everyone, not just Christians, offering a welcoming environment where anyone can spend time and feel included. That sense of openness and accessibility is essential to the design. **Somang Church, 2022** So, the same idea applies to the swimming church, which is located in the most expensive area. We call it Uncle Dong Dong, you know, this area is very expensive. And this church is right in the middle of the most expensive land. They spent a lot of space on the parking lot. So, I suggested turning the parking lot into a park. This way, the entire community, the people from the neighborhood, can actually use this park. It's a natural ground cycle. They can plant big trees and spend time in the cafeteria. And I'm going next to this yard. **Sungsil Church, 2022** So, the same thing, the same ideas apply to a small project, some serious church. And this one is a smaller version of that idea. It is a very old church, but we are renovating it to introduce this little ground and give it to the neighborhood.
01:05:13	HyunJoon Yoo	**Problem 10: What Should Be Preserved?** The last one is, what should be preserved. If I think about it, you may have the same problem when you have a building in a bank or in some old town area. And we always face the problem of what should be preserved. Sometimes we want to preserve the building, but I believe that the elevation is more important than the building itself. **Village Tower, 2024** **A35: Design Concept of Village Tower** So here, the village tower, we kept the shape of the village and the alleyway. We demolished all the buildings but introduced smaller-scale buildings on the ground level up to the fourth floor. Then, on top of that, we introduced a 25-story office building. From the ground level, pedestrians recognize the lower-level buildings, so it feels like a very friendly neighborhood. There's an alleyway in the middle, allowing people to penetrate the building and walk through the alleyways. On top, however, is a highly functional office space. So, we can achieve both goals at the same time. That's the role of the architect. With a creative and correct solution, we can accomplish both objectives. **SAMSUNG R6, 2022** For the final part, this is another Samsung project. We're nearing the end, so I'll play something to share what we can achieve. The composer also allows you to bring it, but at some point, we need to document what we can do through the autoplay community. I'm excited to introduce our club, and I'd love to know how long it took you to get to this point. It's been a long time seeing this in the paper. How are things going? John, could you share with the readers how many hours we spent on this? Maybe walk us through seven, five, six, or eight hours? John, I tend to talk about YouTube videos, and then you know what I'm going to do. You can go on your own, but if you want, you may need to meet up. It's a two-party app, right? You get the idea. Do you want that? You can open it up and look for yourself. But if you need to select other sites, feel free to do so, whatever makes you comfortable with our approach to those two. You'll let us know later. I think you acquired the entire album in a

		single color. Do you remember if that was the optimal color? Thanks again, and I'll talk to you soon. It's by the system—beautiful. Similarly, we'll help you with that. You're making progress, but I want you to learn and consider your needs and interests. I'll see you later, and I'm really excited because all I want to talk about is the six. It was awesome that he was here, you know, for Paul. Could you also take some visuals of the business? I'd like to share with the entire assembly at Samsung Electronics here.
01:11:16	HyunJoon Yoo	There was something interesting I wanted to share. If you're interested in hearing more from me, feel free to check out my YouTube channel. Please follow me there. You'll find a lot of ideas, and many of the videos have English subtitles. We've made sure to include that. Is that alright? Great, thank you! I'm also a well-known YouTuber. Professor, you already have a screwdriver from our school. Thank you very much.
Q & A		
01:11:52	MC: Hyunju Jang	What I noticed is that Professor Hyunjoon Yoo is very quintessentially Korean—dynamic and fast-paced, even when moving through his slides! It felt like there wasn't even a moment to take a photo. Nonetheless, I truly appreciate the wealth of projects and content he prepared for us. It was incredibly insightful and valuable for all of us here today. Now, I'd like to open the floor for questions from the audience. Since we're running a bit short on time, we'll take just a couple of questions. Anyone? Yes?
01:12:37	Audience 1	Hi, Professor Hyunjoon Yoo, Thank you for your insightful and informative lecture. I'm a master's student here at this faculty, and recently, I came across a piece of literature where the author described high-rise architecture as stacked community. I noticed some parallels to your work, especially in the last project you presented. This got me thinking—have you ever considered how your approach might translate to a project brief focused on creating rentable spaces, such as offices or apartments? Specifically, in cases where the goal is to balance functionality with community-oriented design, how do you ensure the outcome doesn't devolve into repetitive or overly homogenized architecture, which is often a challenge in high-rise projects? I'd love to hear your thoughts on how you would tackle such a project while maintaining the individuality and vibrancy you showcase in your designs.
01:13:38	HyunJoon Yoo	And actually, I'm not sure if I've understood this correctly—sorry about that.
01:13:43	Audience 1	Can I repeat the question?
01:13:45	HyunJoon Yoo	Yes, please.

01:13:48	Audience 1	In the last project you presented, something I found particularly interesting was how you approached the architecture to avoid the typical repetitive floor plans often seen in high-rise projects. So, when the brief for a project calls for something like that—perhaps a high-rise with rentable spaces or apartments—how would you approach it to ensure it doesn't become a homogenized repetition of floor plates? I'd love to hear your perspective on this.
01:14:11	HyunJoon Yoo	It depends on the project and the client because every project comes with its own set of regulations and unique challenges. Sometimes, I design a very functional structure at the top while creating something dynamic or "special" at the base. What I always try to do is ensure that at least one corner of the building stands out—it has to be something distinctive. That doesn't mean the entire building always has to be spatially impressive or striking in every way. Architecture, to me, isn't art because it's not solely about personal expression or self-satisfaction. It's about addressing real-world problems with creative ideas within the given constraints. Every project comes with its own limitations, but the challenge—and the beauty—of architecture lies in finding that single creative idea that emerges from these conditions and makes the design unique.
01:15:10	Audience 1	That's amazing. Thank you very much.
01:15:26	Audience 2: Jiho Kang	I'd like to ask about the presentation, particularly regarding green spaces. You mentioned the importance of having green areas within different types of developments, such as apartments, schools, and shopping malls. What, in your opinion, is the essential role of green space in these environments, and how do you approach its integration? Additionally, I noticed the design of the Berkeley project includes large, distinctive elements—such as its unique shape. Could you explain why these design features were chosen? Are they meant to serve a specific purpose, such as facilitating horizontal movement through the space, or do they fulfill another function in the overall design?
01:16:02	HyunJoon Yoo	The different shapes in my designs are actually influenced by architectural regulations. I don't design purely based on intuition like Frank Gehry, for example. The shapes I create are driven by my feeling that they should be diverse and offer a variety of solutions, but always within the framework of regulations and constraints. Creativity, in my view, arises from these constraints—every limitation is an opportunity for a creative solution. A building I admire is the Citicorp Bank in Manhattan. If you're not familiar with it, I encourage you to visit their website and explore the design further. The building's design is full of constraints, and there's a chart that illustrates some of these, including structural limitations and regulations. The way the architect, much like Michael Jordan breaking through four layers of defense, finds innovative ways to address constraints

		and make something extraordinary, is something every architect should embrace. That's the attitude we need to have.
01:17:29	Audience 3	Thank you for the inspiring lecture and for sharing so many beautiful works and installations. My question might not be directly related to the lecture, but I'm curious—do you feel fortunate to have worked on projects that span such a wide range, from high-rise buildings to more dynamic, moving structures? For me, it seems that there's a lot of economic interrelation in these kinds of projects. Do you consider yourself lucky in terms of the opportunities you've had, and how do you approach these diverse types of work?
01:18:05	HyunJoon Yoo	Yeah, of course, I'm lucky. I didn't have the opportunity to work on these kinds of projects until I was 52 years old. I spent about 15 years working in a small office before things really took off. Maybe this is a good lesson for you all. When I was a young student, I was very ambitious. I wanted to be a great architect, like Renzo Piano or Richard Rogers, and win international competitions to become a global architect by the age of 30—that was my goal. But I didn't have that kind of chance. I didn't get a significant project until I was around 48 or 49. At that time, I had no major projects, but I started writing a column for a newspaper. I didn't have much money, so I took on side jobs like writing columns to earn extra income. Eventually, the newspaper asked me to write regular columns, and the publishing company suggested I turn them into a book. That book led to invitations to give lectures and eventually a TV show. Suddenly, I became a well-known figure in Korea. That recognition eventually gave me the chance to design these projects. So, I know that there's always a second-best option, and those accumulated second-best opportunities eventually become the best. I never expected my career path to unfold this way. I never thought I'd become a YouTuber, but that happened! At the same time, being a writer, lecturer, and TV personality all had one goal—to get the opportunity to design buildings. Fame does help, in a way. It's much easier to convince clients when you have that recognition. However, sometimes things don't go as planned. For example, a recent project with Samsung Electric is on hold because it became too expensive. We won the competition, but the budget exceeded their limits. But I've also worked on other Samsung projects, including an educational facility, so hopefully, something will come from that.
01:20:57	MC: Hyunju Jang	Okay, thank you everyone for your questions, and once again, thank you, Professor Yoo, for this incredible lecture. To conclude, I'd like to remind everyone that this lecture is part of Architecture and Design for Society Lecture Series AY 2024. I also want to take a moment to advertise next week's lecture on 11 december 2024. We'll be hosting three superstar architects from

		Landprocess in Thailand: Siriwat jirawattananon, Saijapong Lekuthai and Kotchakorn Voraakhom. The lecture, titled 'Global and Local Climate Adaptation: Nature-Based Solution for Urban Adaptability' will be in Thai. It will take place at the same time and location, so please don't forget to join us. I hope to see everyone there. For more information and updates on future events, you can check out our faculty's website and YouTube channel. Before you leave, please take a moment to scan the QR code displayed on the screen and complete our satisfaction survey. Your feedback is invaluable and will help us improve future events. For those who registered, snack boxes are available for collection on the lower floor. Please don't forget to pick them up. Lastly, I'd like to thank our generous sponsors: Nippon Paint, Skulthai, and Woodmark. And, of course, a big thank you to the Korean Cultural Center for making this amazing opportunity possible. We'll now play a short sponsor video. Thank you all for attending, and we look forward to seeing you at the next lecture. Thank you very much.