Richard Joon Yoo

303 West 66th Street Apt. 9BW, New York NY 10023
646.450.8243 • richard@whyrichard.com

Curriculum Vitae

Professional Experience

Eric Owen Moss Architects, *Junior Designer.* November 2007 – November 2009.
- Collaborated on the Schematic Design phase of the Glass Tower Project
- Developed complete Schematic Design Drawing Set
- Engaged and collaborated with contractors in multiple fields and disciplines
- Developed Complete Progressive Award Package for the Glass Tower in 2008
- Developed Digital Project/ Catia model for Glass Tower, Pterodactyl, and Annex
- Prepared BIM/ Catia model, including IFC data, for bid package on Pterodactyl
- Integrated BIM/ Catia/ Digital Project in office workflow
- Executed collaboratively several international competitions
- Constructed collaboratively exhibition at SCI_Arc, "If Not Now, When?"
- Built 1/8 scale Glass Tower physical model of laser cut museum board
- Designed collaboratively large components of the Glass Tower project

George Yu Architects, *Design Intern.* February 2006 – August 2006.
- Executed collaborative concept, design, modeling, rendering, and model making of regional, televised, and global competitions.

OCDC, *Design Intern***,** *Competitions*. May 2005 – August 2005.
- Collaborated from original concept to final boards of several competitions.
- Designed and built lighting schemes for several installations and models.

Teaching

Southern California Institute of Architecture, *Adjunct Faculty.* Spring 2010.
Prosthetic Architecture/ BIM, Applied Studies Seminar, Graduate and Undergraduate:

This class explores the craft of integrated design and the building process through the use of the Building Information Model, with an emphasis on understanding issues and developments in computation, software emergence and design representation as well as models of

collaboration with respect to professional practice. The issues and developments are examined through a series of lectures, software tutorials and design assignments as well as a number of readings tracing various opinions and experiments in the field.
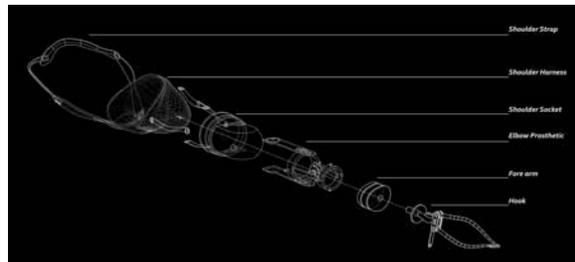
In the first half of the semester the students are exposed to computation design by developing rule based assemblies using Digital Project / CATIA, where post-rationalization methods of design are incorporated in order to model a selection of medical prosthetics that are either currently in use or were used in the past – extremely site specific devices that relate to the body through neural, vascular, or structural systems.

The second half of the semester the student engages in the concept of Architectural Prosthetic. Just as prosthetic interfaces with the body through neural, vascular, or structural systems, we will engage an existing architectural condition through a study of the site's specific underlying systems. In contrast to the first half of the semester, where an existing condition is studied to arrive at its underlying logic through a process of "post-rationalization", the second half of the semester will apply a "pre-rationalization" method to engage an existing architectural site by adapting the technology-to-body interface to that of an architectural intervention to a found condition.

Woodbury University, *Adjunct Faculty.* Fall 2009 – Summer 2010.
Studio 3/5, 2nd/4rd Year Undergraduate Studio: Homes in foreclosure are redesigned based on the intersection of three streams of research: a study of the student's relationship to the architecture of their childhood home, a transformation of intuitive collages from 2D to 3D, and a field trip through "Multiple Scales of Abandoned Domesticity".

The home is the most intimate kind of architecture. The homes we remember are entirely without pretense or posturing. Our interaction with the home is profound, enduring, and psychological. It reflects our earliest memories of space and event. It shapes our social values as we grow and interact within it.

Modes of learning will begin with a surprisingly uncommon source of research: your own psychology and memory. The objective of the studio as a whole is to extend your potential

and quality of work by removing the possibility of distance or ambivalence towards your topic. In this studio, you cannot question the validity of your research, nor the subtlety of your program —as your personal domestic childhood experience will define both.
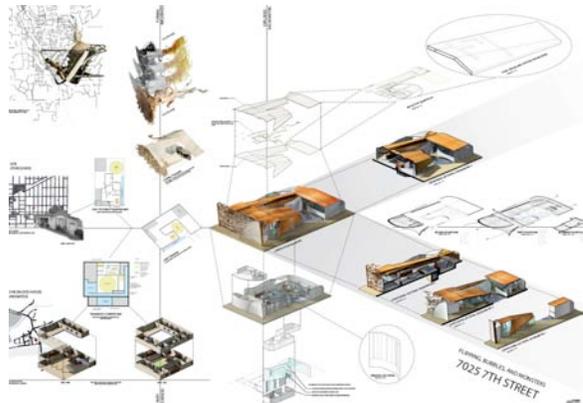
Studio 6, 3rd Year Undergraduate Studio:

This studio focuses on the design of public space. In particular, it examines the role of art and art production as it engages the public realm. Special emphasis is placed on the role of programming as a means of social critique.

As new social institutions emerge, so do new physical environments to house them. The aim of Studio 6 Community/Typology is to research this link and by thoroughly analyzing the social, develop the environment in a way that critiques and feeds back into its context.

Digital Communication, 2nd Year Undergraduate Seminar (Two sections):

Beginning with a study of photographic light and space, the workflow from digital modeling, rendering, and post production is covered with an emphasis on the history of representation. Precedents are studied, and modeled, with emphasis on the representation maintaining the concept of the design. Finally the concept of their precedent is transferred to a new site and re-expressed in their final project. This past semester the students' work at the mid-term met the full criteria of the class, allowing the students to focus on a design project for the remainder of the class, when typically they would not have had the opportunity.

Representation Workshop, Open to all undergraduate departments (Two Sections):

Two sessions focused on: rendering, exploded axons, post-production in Photoshop, HDRI compositing in Photoshop, rendering/ line-work compositing in Illustrator. The workshop begins by studying a body of photographic light and material phenomena from photography in order to more accurately and efficiently control light and materials within the digital realm. Experimentation of representation strategies is explored through various post-production methodologies.

Taubman School of Architecture and Urban Planning, *Drawing Workshop.* Spring 2011.

Form-Genics, 4rd Year Undergraduate Studio: From abstract formal relationships, intuitive processes of combination, and gestural interpretations new sets of logic can emerge. The charge of this exercise is to allow for radical innovation through crossbreeding seemingly incongruous information. This work is meant to challenge and provoke architectural possibilities by challenging the resilience of form.

Guest Critic
Invited to participate on Jury Panels at the following Institutions and Universities: Pratt Undergraduate Thesis Reviews, Columbia University GSAPP, The Cooper Union, Taubman School of Architecture at the University of Michigan, NYIT, RPI, SCI_Arc and Woodbury University.

Education
Southern California Institute of Architecture, *Masters in Architecture*.
Graduated September 2007.
Art Institute of Chicago, *BFA in Sculpture, Video, and Writing*.
Graduated June 2002.
Saint Mary's College of Maryland, *Business, Writing, Philosophy, Painting, Sculpture*.
September 1996 - June 1998.

Competitions
PropX, Los Angeles. *Organized Crime Design Collective*. Fall, 2006.
The City of the Future, Los Angeles 2106, History Channel. *George Yu Architects*. Nov. 2006.
Gardens by the Bay Competition, Singapore. *George Yu Architects*. Summer, 2006.
Prototype Client Experience Center, EDS. *George Yu Architects*. Spring, 2006.
Origami House, Shin Zin. *Organized Crime Design Collective*. Fall, 2006.

Exhibitions
SCI_Arc Gallery: *Eric Owen Moss Installation: If Not Now, When? May 2009.*
JACCC: George J. Doizaki Gallery, *OCDC Architecture Installation*. November 2006.
Perloff Hall UCLA, *PropX Competition*. October 2006.
Telic Gallery, *Physical Computing Exhibition*. September 2006.
Forum Fest, *Wall of Thom's*. *George Yu Architects*. June, 2006.
University of Washington Gallery, *Physical Computing Exhibition*. Spring 2003.
Gallery 2 Chicago, *B.F.A. Exhibition*. Spring 2002.
Saint Mary's College of Maryland, *Undergraduate Sculpture exhibition*. Spring 1998.

References
Randy Stauffer, Woodbury University: Chair of Interior Architecture. 818.252.5144
Randy.Stauffer@woodbury.edu
Coy Howard, SCI_Arc: Distinguished Faculty. 310.266.4968
CoyvHoward@aol.com
Dolan Daggett, Eric Owen Moss Architects: Project Manager. 310.839.1199
Dolan@ericowenmoss.com

Awards
Art Institute of Chicago, *Merit Scholarship*. Awarded 1998.
Art Institute of Chicago, *Travel grant scholarship*. Awarded 1998.