

1. My strong recommendation is that rather than being led by questions, each area is defined by a bold statement, as I had earlier suggested. These bold statements will be listed in or besides your opening statement as a guide to the entire exhibit. Underneath you see where the particular content fits in based on the questions you listed, although the questions don't really need to be posed in your presentation. I believe it will be possible to deliver the information a bit more organically and will fit well under each heading. > **Agree to organize the exhibits into 5 bold statements with questions underneath them. I am open to restructure 10 questions.**

The Rules of the Game (Circular Room)

1. What is the FAR Game? / 2. Who are the players? / 3. What are the variables of the FAR Game? / 4. How to calculate FAR in Korea? **5. Which building elements are affected by the FAR Game?**

Opposing Forces: History and Politics (Half Right Wall)

> **Opposing Forces to the Game** : Density, Land, and Changes in FAR (Average of current FAR, Gap between Current FAR and Limit FAR, Changes in FAR by periods, Buildings Types and Sizes, etc...)

~~7. What are the pressures upon the FAR Game? / 8. Which urban characters and rules makes the Korea's FAR Game so particular?~~

The FAR Game in Action (Main Room/Half Left Wall & Left Wall)

~~5. Which building elements are affected by the FAR Game? / 6. How is the FAR Game played? 8. Which urban characters and rules makes the Korea's FAR Game so particular?~~

Artist Perspectives on the FAR Game (Back Room)

9. What is the backdrop of the FAR Game?

Why the FAR Game Matters (Circular Room?)

10. In what sense does the FAR Game matter to architecture in general?

2. It is often very helpful if you as the designer suggest an ORDER for people to take in the exhibit, to maximize their appreciation and understanding. It is best if this order follows the natural flow of movement of the physical space. Naturally, people can choose to go in whatever direction they choose, but knowing there is an order to the information is comforting to people. Hence, the order I suggest is for people to move from the **Rules to the History to the Game in Action to Why it Matters**. I put a question as to whether the **Why it Matters** section should be in the circular room since it is really the 'conclusion' of the presentation. I think it would be fine if somehow there is a partition in the circular room whereby the audience would circle back to this section at the end.

In essence you lead them 'full circle' through the exhibit which has a nice flow to it. Now if somehow circling back to the circular room doesn't work, I would look for an alternative flow whereby the **Why it Matters** section is at the end of the presentation. From what I understand, the **Artist Perspectives** section is disconnected from the flow of the presentation and so rightly sits in a separate closed room, where the audience would not lose the sense of continuity of the presentation if they ventured in there.

Please look at the layout. You will understand why a route designed by 5 steps of themes is not easy. It is intended to encourage a visitor to follow a certain route. But he may do randomly because of the irregular interior organization, and sizes of parts.

So the introduction (the statement, Q1-Q5) and the conclusion (G10) are displayed at the circular room.

3. I haven't heard back from you about creating one or more full size living-space models that people can step into. I think this could be part of the **the Game in Action** section perhaps on the left wall. There's no problem for me if you don't think this will work for whatever reason, just please let me know so I can erase it from my mind and focus on exactly how the exhibit will be laid out.

I discussed and debated with curators. We know that the views in full size from inside to outside are missing at our show. But we are not sure at this point what to show and how to show, furthermore, we are not sure the aesthetic qualities of the results would be guaranteed. It has to have qualities of the tactile and the accurate. And we do not have enough time to design and construct before the first week of March for shipping.

We expect a visual artist Yeondoo JUNG will show something on 80 inch monitor. Also, we will interview people who sit inside and show them on two other monitors.

It is the same reason that we decided to keep all the models are white-colored, although you strongly suggested to make color-coded models. Instead, we will put 4 diagrams in front of each building so that a visitor can easily compare them visually.

I believe it is very important at this stage that we work out exactly the structure and flow of the exhibit and are on the same page about it. **Hence I would like to hear your comments/questions about what I have proposed here before moving forward.** I feel very confident that I will be able to provide good content/direction and clarity if the information is structured under the headings given. Furthermore, I will be encouraging choices that will make this exhibit appeal a bit more to a general audience, whereby one does not need to be an expert of architecture to appreciate it.

Yes, I totally agree with you. For a general audience.

In particular, I have optimism that the 'Opposing Forces' section can really be an interesting discussion of how the context for the FAR game in Korean came about, and I believe the 'Why it Matters' section can become a convincing argument for the

importance of Korean architecture on the world stage and the importance of the FAR Game in particular.

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Two sections are developed now. I will forward the graphs and diagrams with description step by step. Once you improve the texts, we will ask a graphic designer to draw nice infographics with captions.

We are open to listen comments about the last section from you, Prof. Peponis, and other contributors. Yes, the concluding statement needs to be explicit in contents and visuals.