IMAN AMINI
PORTFOLIO2017

curriculum vitae

I design professional **2016**
hok, chicago- june2016- may2017 (a year)

I internship **2015**
skidmore, owings & merrill, chicago- may2015- aug2015 (4 month)

I internship **2014/15**
nadaaa, boston- may2014- jan2015 (9 month)

I competition
lagi 2014 - raised farm- selected

I grants & scholarships

leed green associate, state of texas-11043665, spring 2016
arch alumni topping out scholarship, spring 2016
rpga design group scholarship, fall 2015
texas architectural foundation (taf) scholarship, spring 2015-fall2014
mojy haddad endowed architecture scholarship, spring 2015
dallas center for architecture foundation- jean & bill booziotis fund, 2014
gideon toal Endowed scholarship, 2013

I accepted **2013**
master of architecture
uta school of architecture, texas

I publication-book **2012**
"regenerative infrastructures:freshkills park nyc,land art generator initiative"
sky domes, lagi 2012 competition
prestel publication, spring 2013

I internship+professional work
rai studio- architecture for humanity tehran - 12+12 months

I publication-poster
"evolo 2012 skyscraper poster"
evolo publications, winter 2012

I competition
lagi 2012 - sky domes- selected

I publication-conference
"hidden wind farms in residential areas of old desert-edge towns in in iran"
international conference on renewable energy research & application
nagasaki, japan

I publication-conference
"cultural sustainabilty in vernacular architecture: a case study of gilan, iran"
international conference on architecture & civil engineering, singapore

I study tour **2011**
japan - tokyo, osaka, kyoto

I participation
uia 2011 tokyo - design 2050

info

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autocad
sketchup
rhinoceros
grasshopper
3d max
revit
model making
free hand drawing
adobe photoshop cs5
adobe indesign
adobe illustrator

english
arabic
persian(native)
japanese

Euro-Med. University in Fez

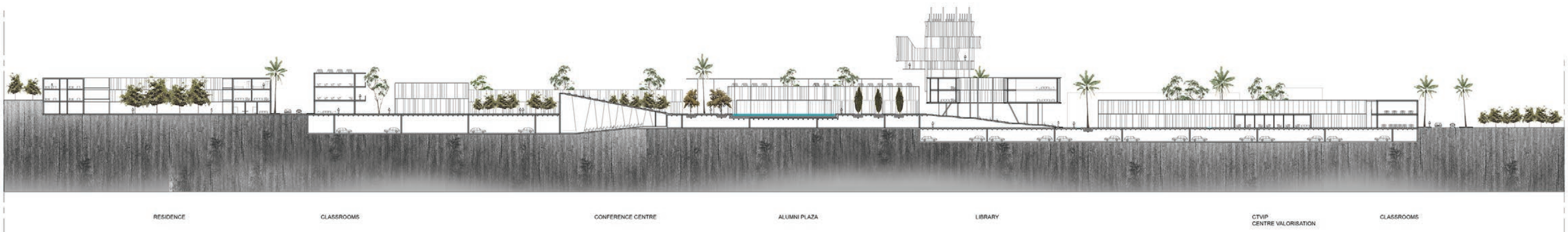
2014 l summer/nadaaa
responsibility l research, design, presentation
principal in charge l nader tehrani

With the aim of becoming a unique centre of excellence, UEMF with approximately 6000 students from across the region and offering a wide range of programmes, from humanities and social sciences to engineering tends to extend its campus. The selected architecture firm and proposal is responsible for designing and monitoring of the construction of its 107,000 m2 campus.

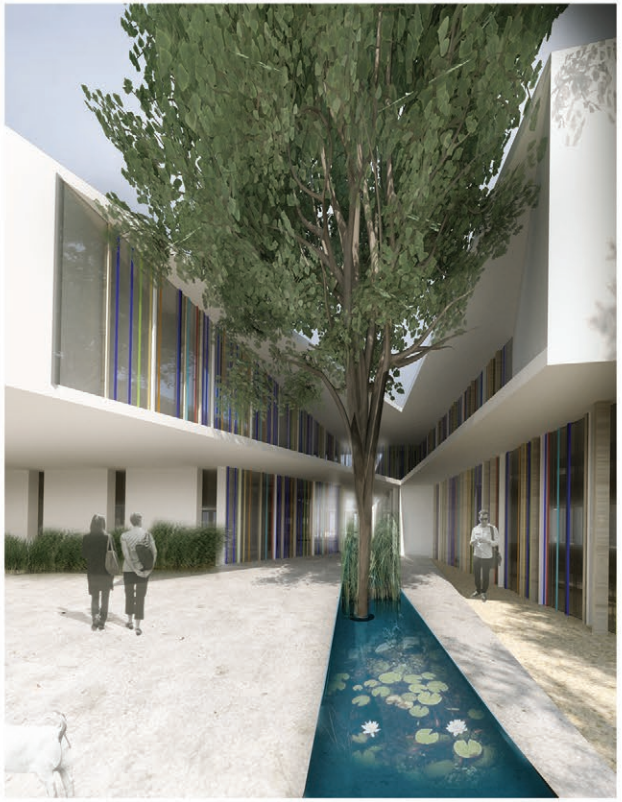
Above: Marrakech Urban Contex
Below: Campuse view from the Conference Center

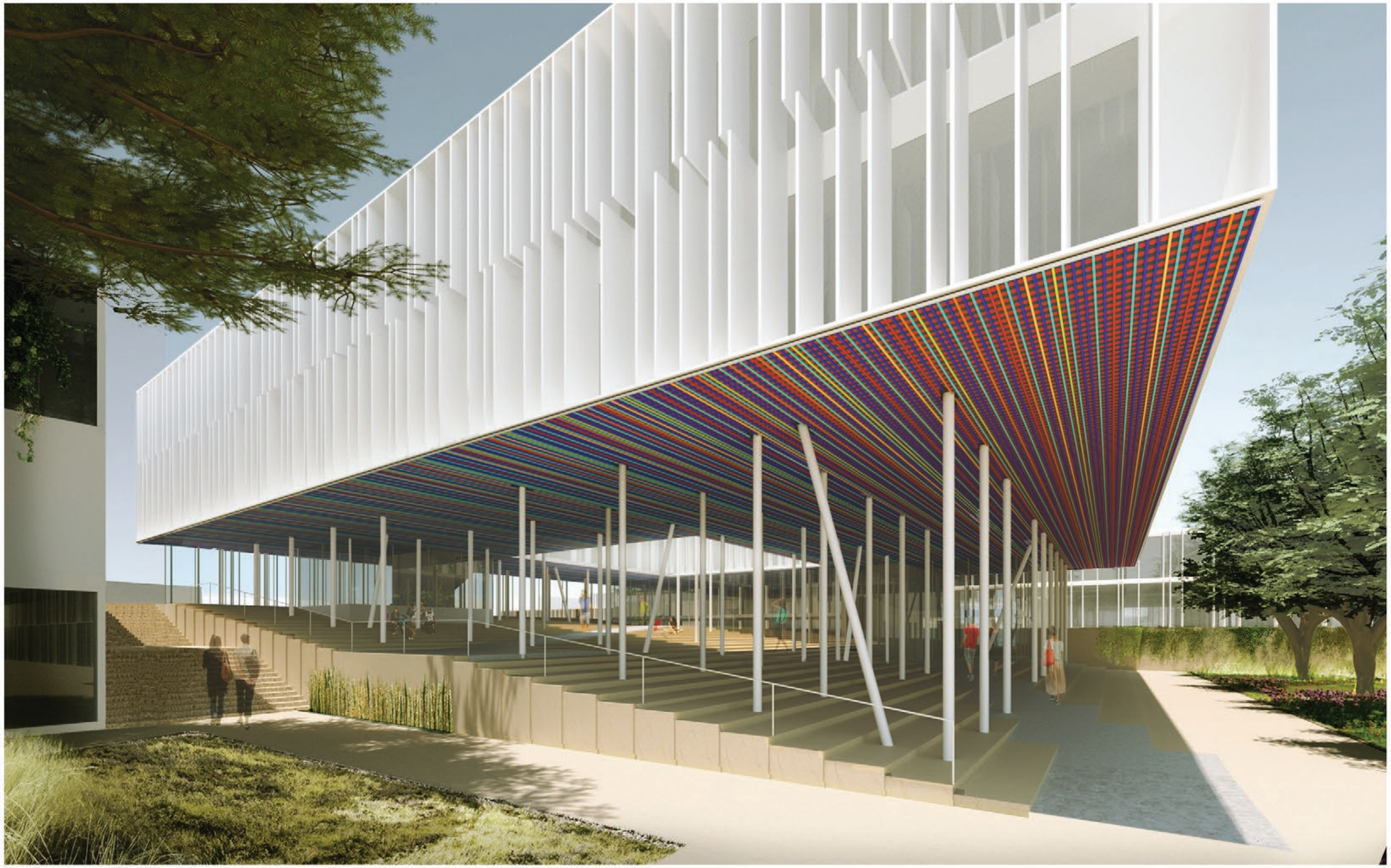
Left: Roof Garden View to The Tower

Below: Campus view from the Conference Center



Above Left: Transversal Section Through The Campus
Above Right: Lab Building
Below Left: Library Building
Below Right: Lab Building II

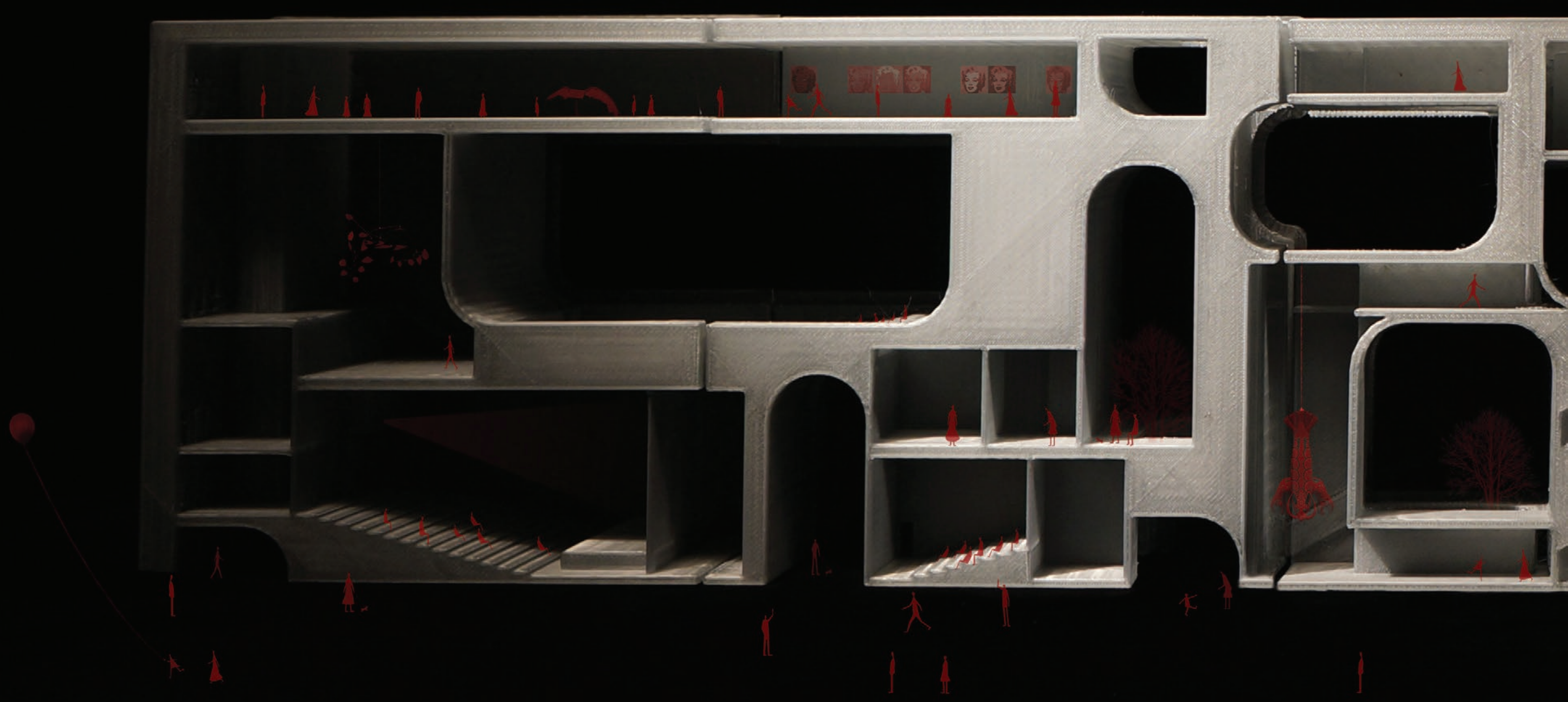




Above Right: Library Building
Above Left: Proposed SitePlan
Below: Lab Building with Tower in Background

Unconscious Nature

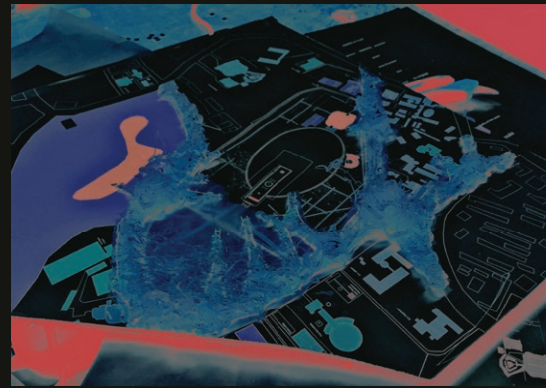
2015 | fall semester
individual
instructor | marina tabassum



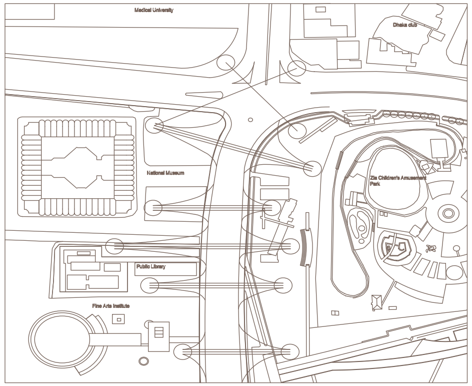
Physical Model- Unconscious Nature

Eureka! It has been five years since I had started looking for an architectural/spatial language which could serve traditionally introverted societies with recent extroverted modernity. Dhaka, Bangladesh is one of those examples. Unconscious Nature, as a cultural center is presenting an innovative architectural language which allows people to interact with a project without considering themselves inside that. It blends the "outside" into the "inside" and inside to outside. It is looking for a language which seems chaotic, at first glance; however, once you found yourself inside it you would love discovering all part of it, the same feeling we get by walking in a forest.

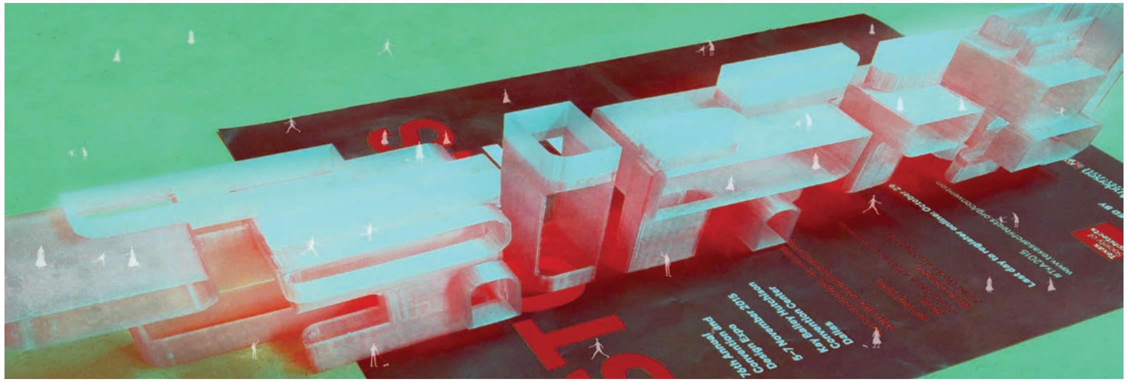
Dissected hot glue site model



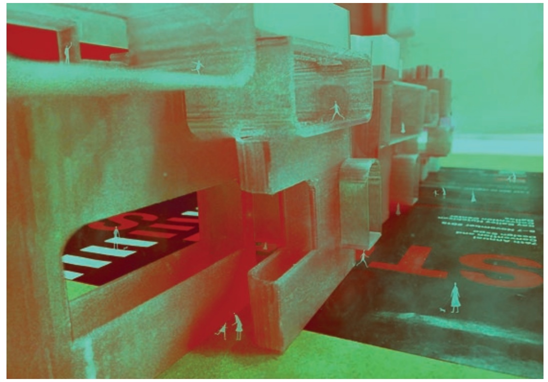
Site model, stitched with hot glue



Detecting available landing spots in site area.



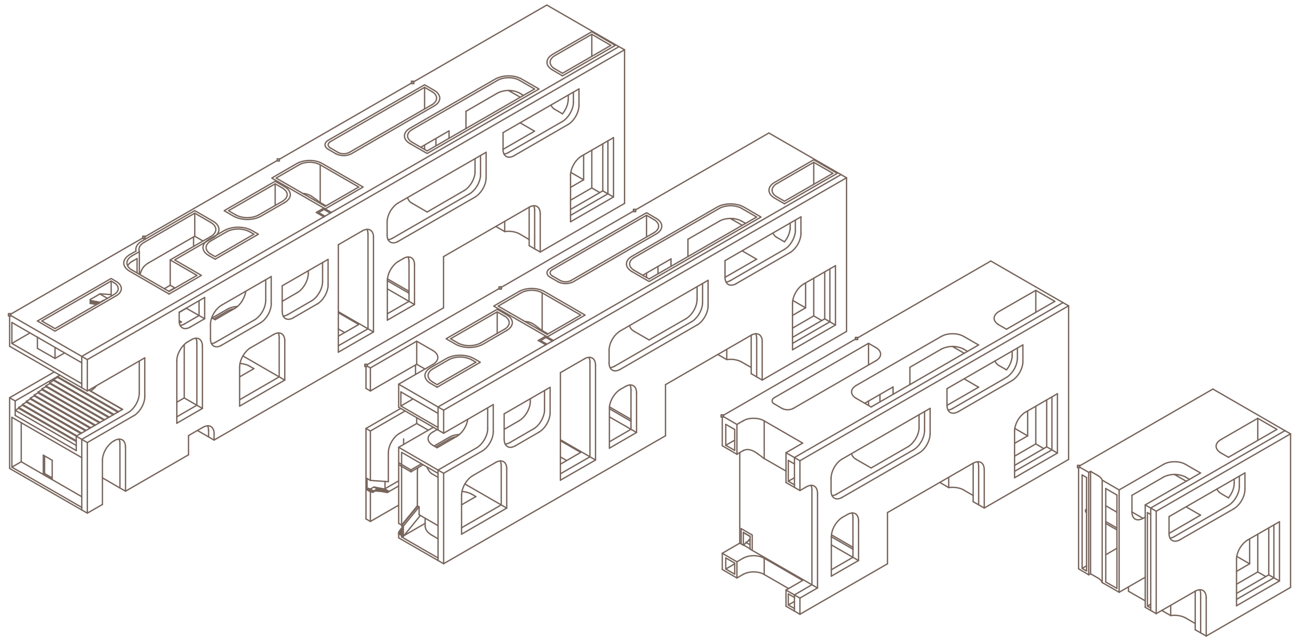
Interwoven shells act as structure



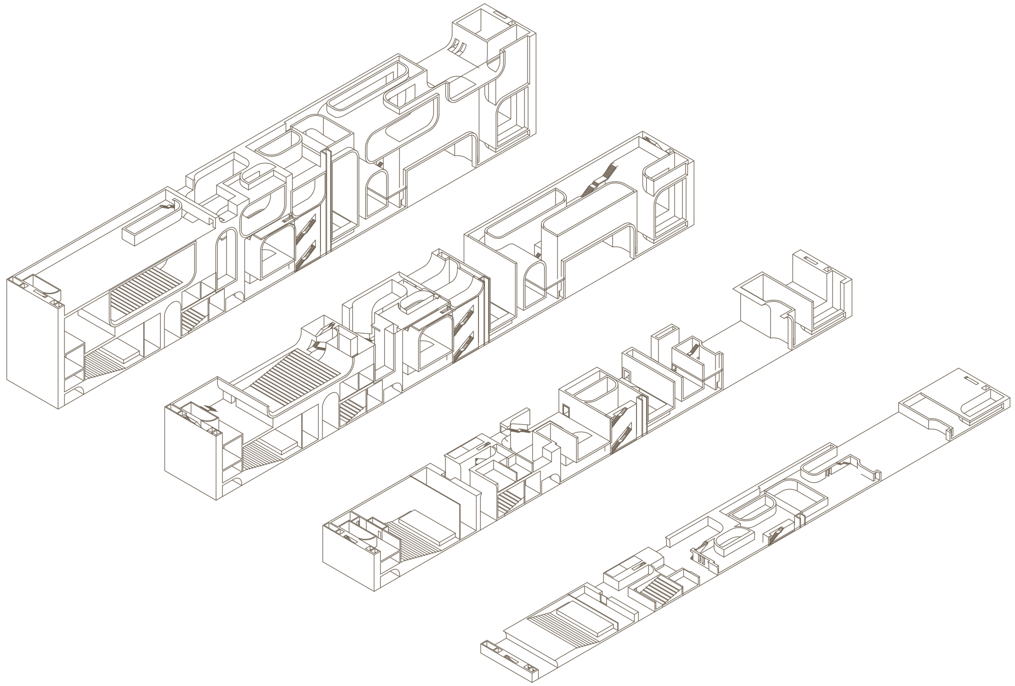
Shows how voids are acting structural

Unconscious Nature makes itself as an extremely porous integration to the built environment and to the nature, as the main source in all aspects of Bengali's lives

Open amphitheater night shot



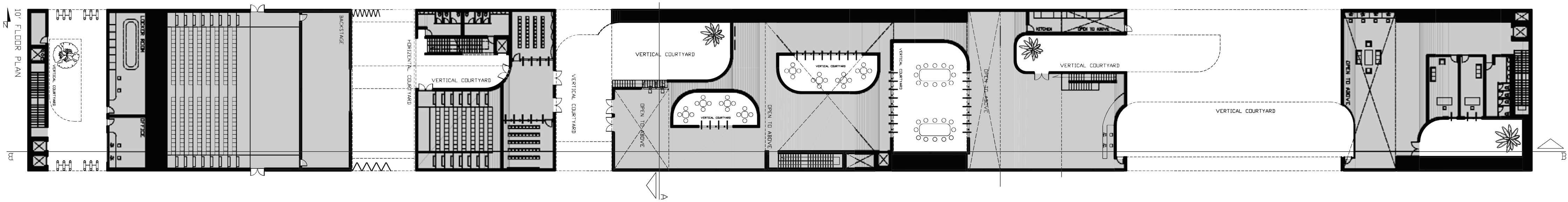
Dissected model shows vertical-spatial integration



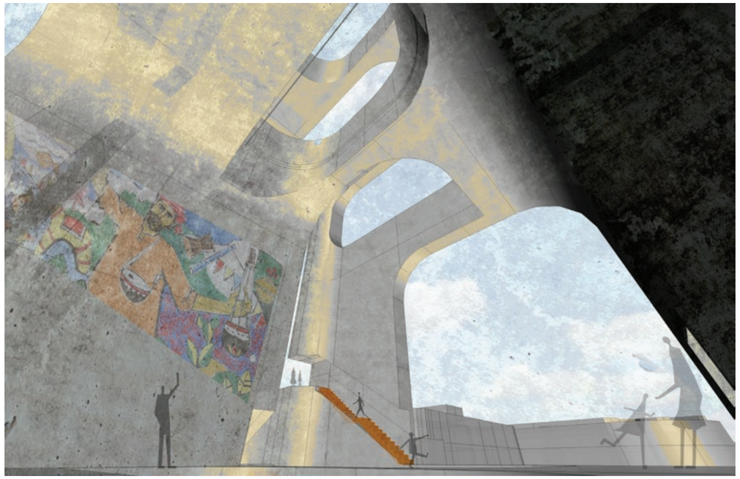
Floor Plan- 10' above the ground

Dissected model shows complexity of spaces.

Street passing through the building.



Continuity Of Voids Through Spaces.



Exhibition/Gallery Spaces.

Public Interaction On Street Level.

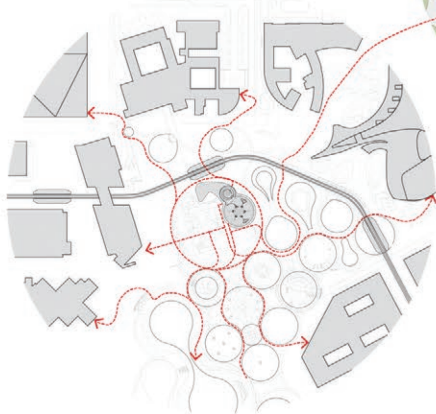
QATAR FOUNDATION VISITOR CENTER

2014 l winter/ nadaaa
locationl education city, qatar
responsibility l research, design, presentation
principal in charge l nader tehrani

The Visitors Center offers the opportunity to translate the mission of the Qatar Foundation into architectural and environmental terms: to communicate a philosophy of education, science/research, and community development through spatial, formal and material means. Conversely, the inherent challenge of the project is to capture the essence of the Foundation's dynamic mission. Thus, there a conun-

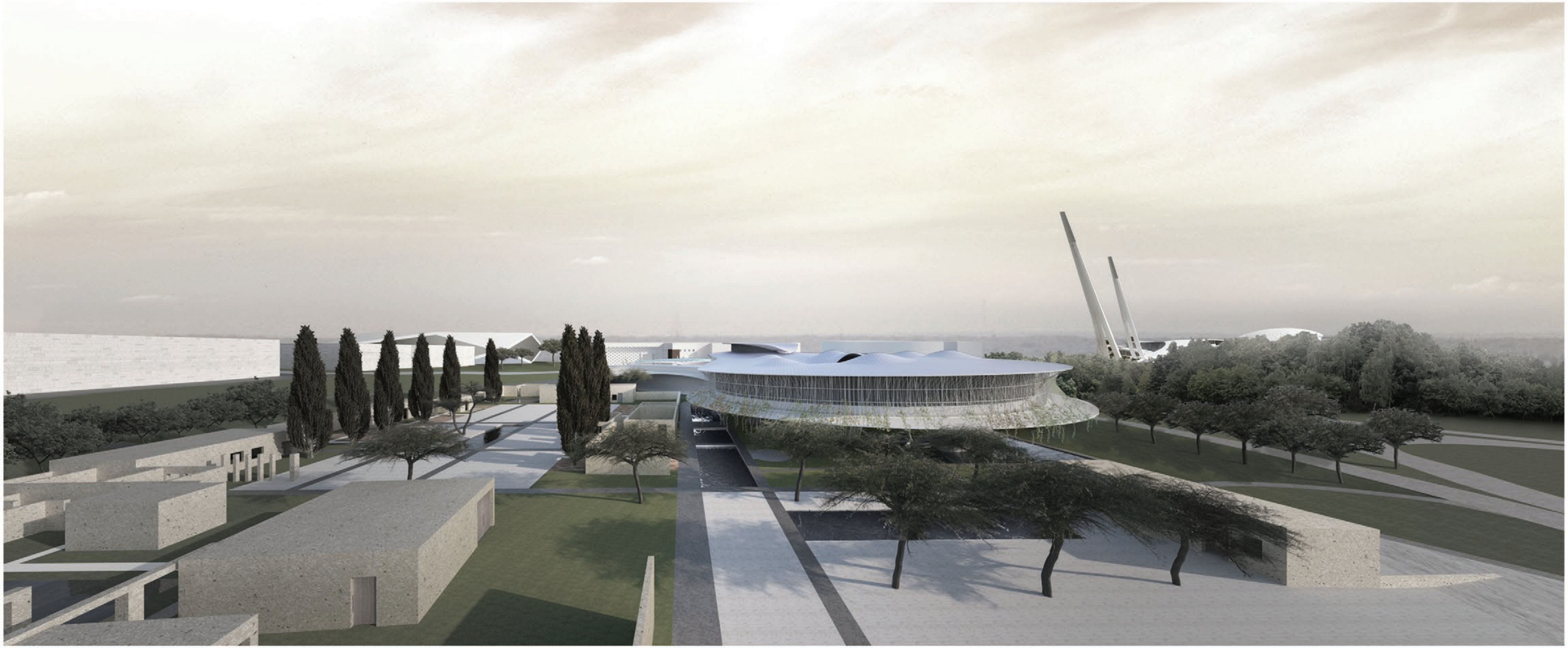
respond to an evolving and multi-pronged institution? In response, we present the Visitors Center as an idea with a specifi c locus - a physical and conceptual threshold to campus, and the one moment where the diverse and disparate elements of Hamad Bin Khalifa University are brought into focus.

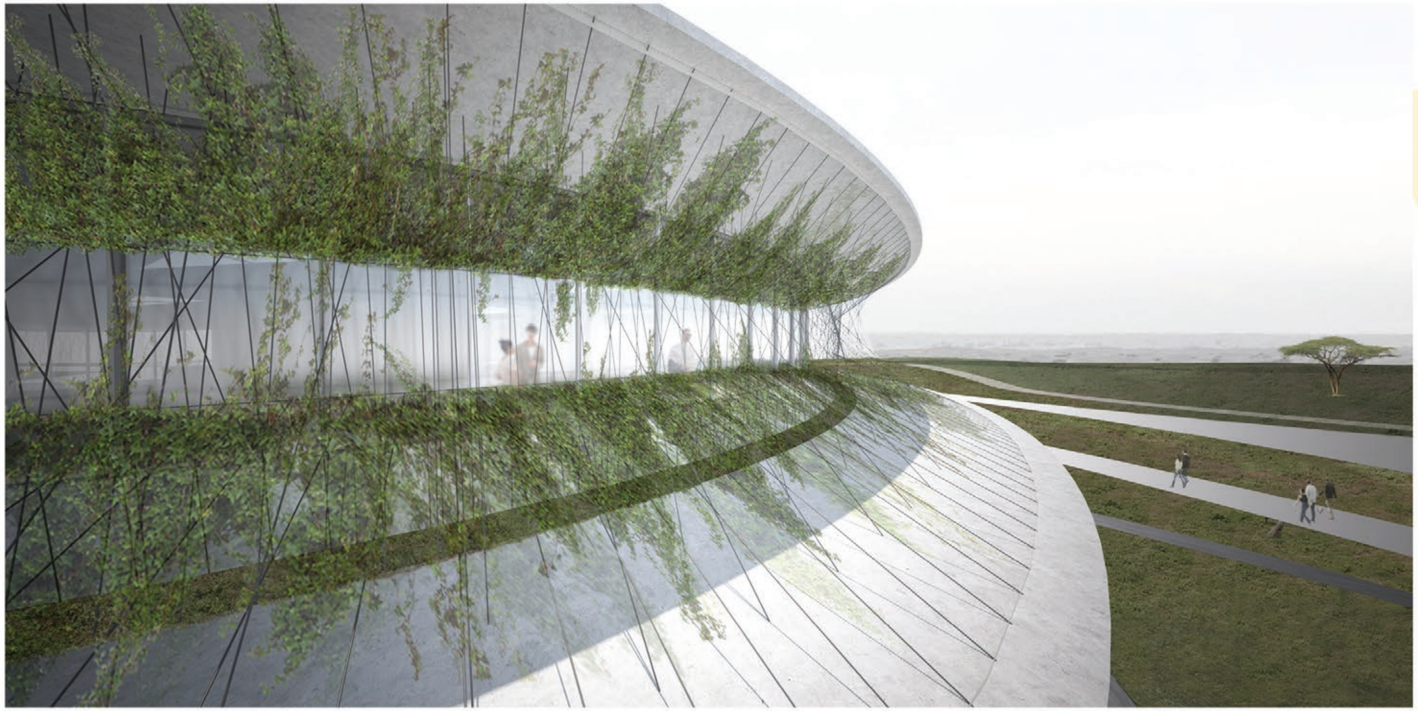
The Center must balance the needs of older and future generations, linking tradition with a rapidly changing know edge-based economy. In the most literal sense, this plays out as the contemporary visitors' center shares a landscape with traditional Qatari buildings.

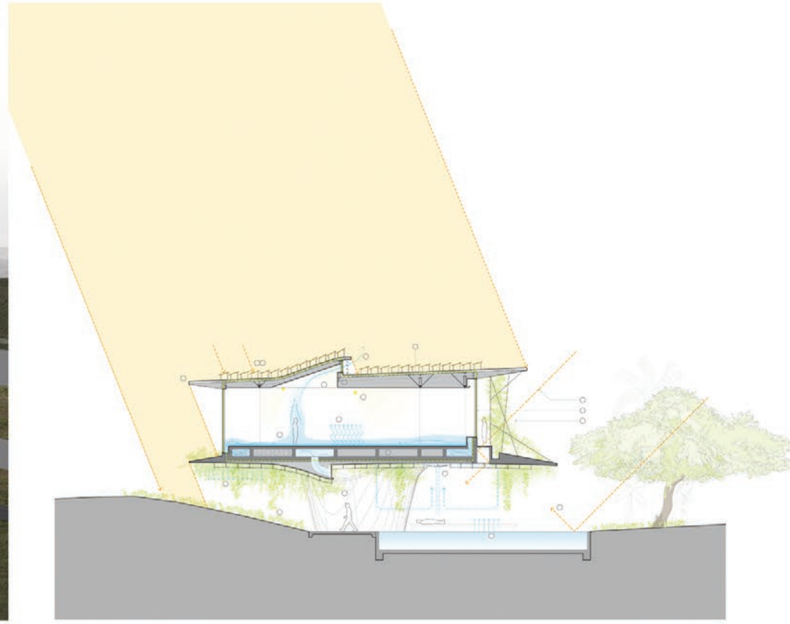


Guests arrive at the two poles of the campus; parking garages located in the south and west of the district serve as the actual gateways, although there are, in fact, multiple thresholds into the campus: first by car, then by a "people-mover" to the central location of Oxygen Park, and then by foot into the Visitors Center.

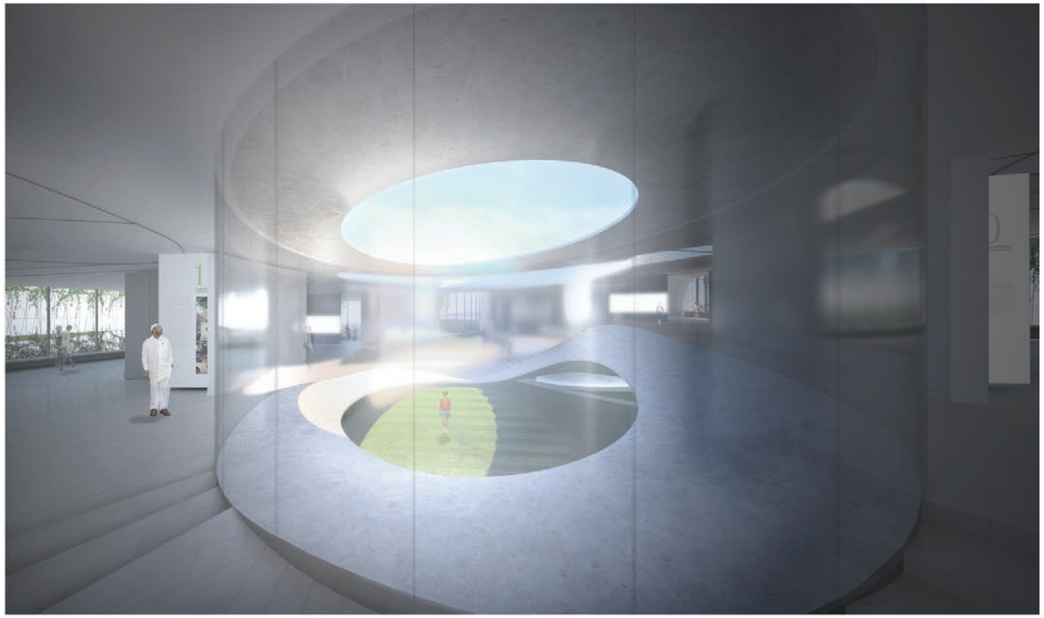
Below: Aerial view of proposed building engaged with the existing fabric







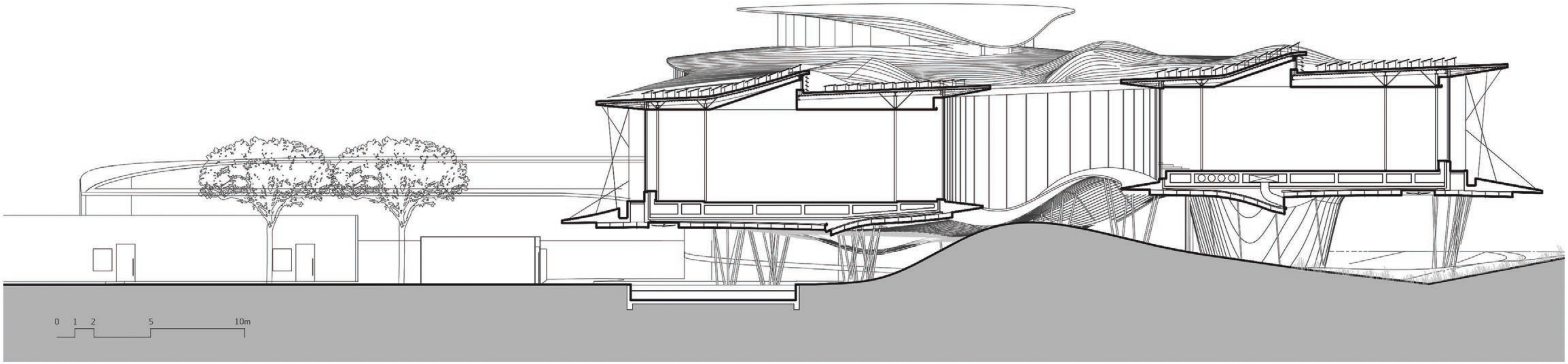
Above: View of exterior climber plants which help to shield building solar gain
and frame views

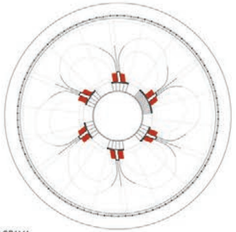


Above: View of the grounds with new building beyond

Above: View toward building entry at Ground level

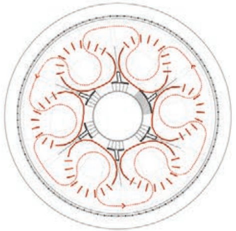
Below: Section through building, landscape and existing fabric





CYCLORAMA

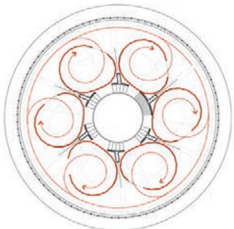
HYBRID



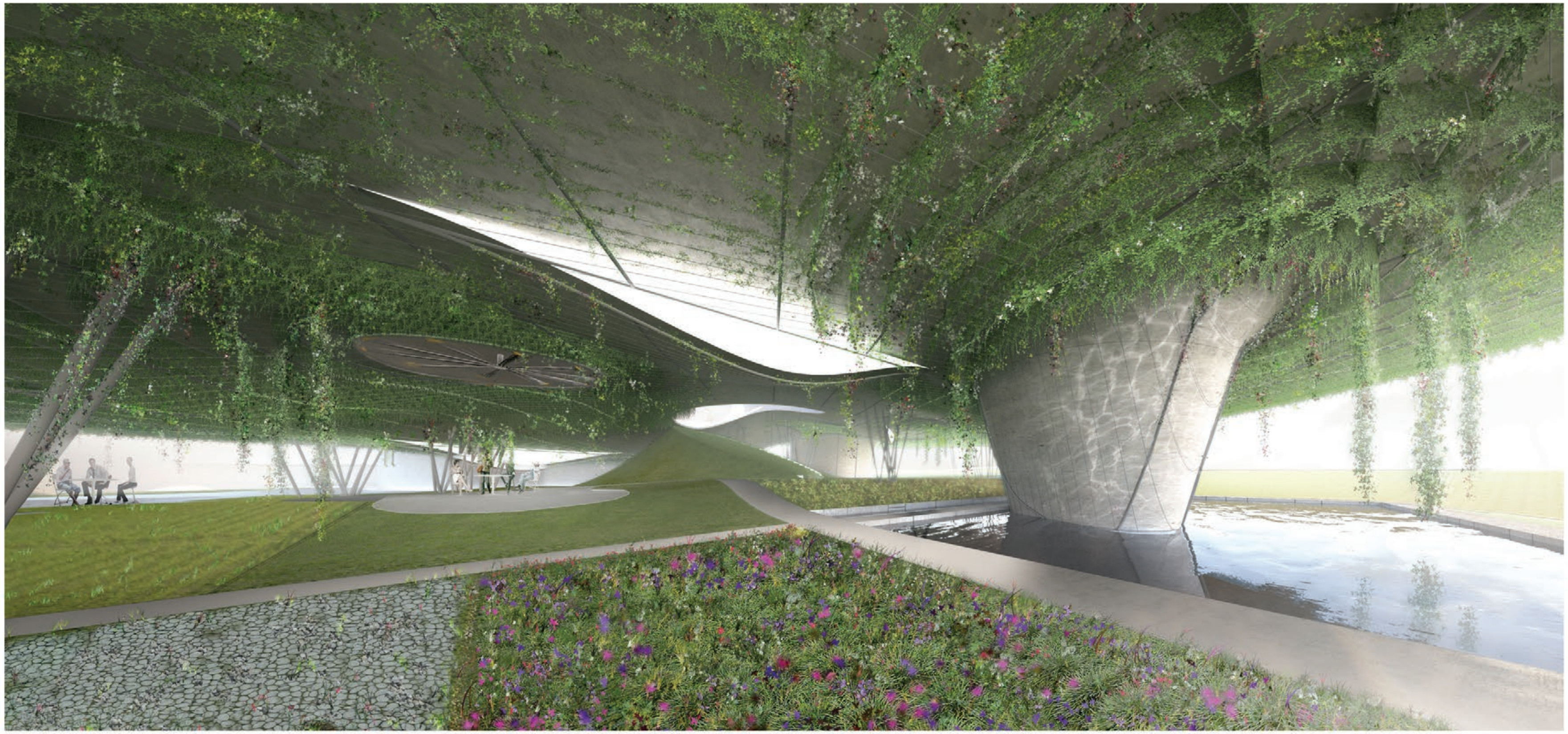
CENTER HINGE PLAN

ENFILADE

OPEN PLAN



DIORAMA



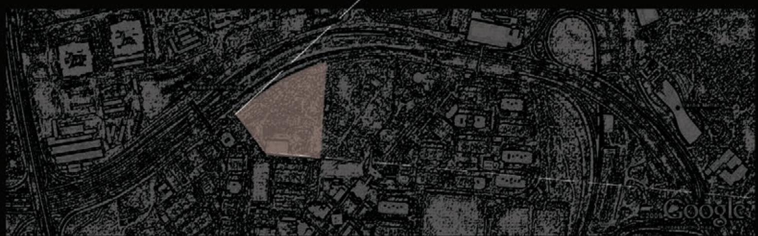
Left: Fabric pattern - an inspiration for ordered flexibility

Below: Views showing partition variations - the flexibility of the exhibit space allows modulation of scale, levels of enclosure, and curation of varied exhibition types

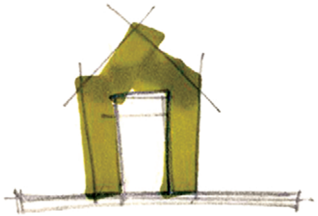
Grown Land

2011 | semester 2
individual | architectural design 5
instructor | vida norouz borazjani, phD

Grown Land is a residential complex which is located in one of the most accessible places in Tehran the capital of Iran. The concept of project is drawn from wildwood and pasture. The imaginable view of trees among pasture is the first idea.
Therefore, I design a process in which buildings imitate a wildwood. And also the landscape would be imaginable as a pasture. Also this site is located near the Valie-Asr Street which is longest street among countries in the Middle East. Valie-Asr street is known as its Plane trees. They are over 50 years old. Simulating of a Jungle among Yellow Pasture is the main idea beyond this project. In regards to Light-Diagram, CO2-Diagram and Water-Diagram, building of project is simulating as a Wildwood which is grown wildly in the site.



grown land model-foam board+cardboard



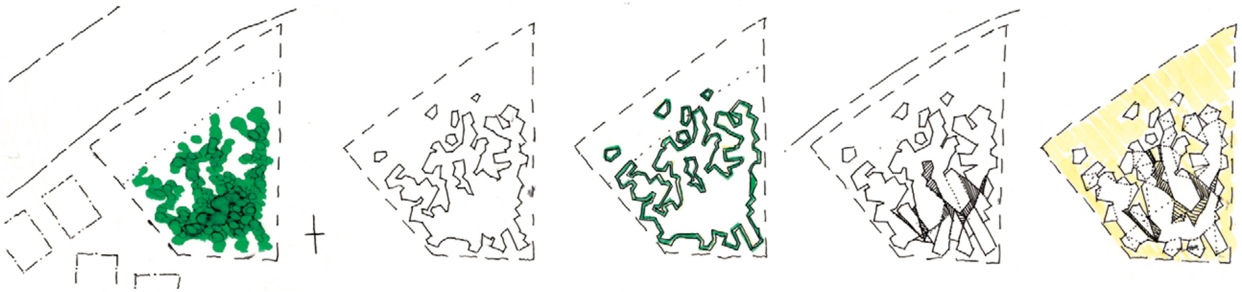
The **relationship** between the **green space** and the **building** in **Grown Land**

“Center-Yard Houses” Vs. **“Center-Building Houses”** which is the building surrounded by green space.

Sun-Light Range Diagram

Water Range Diagram

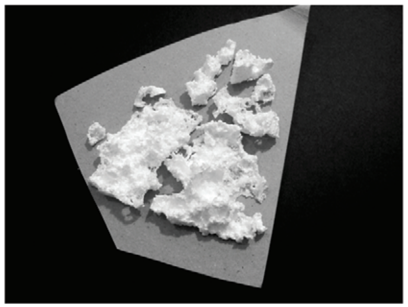
Co2 Diagram

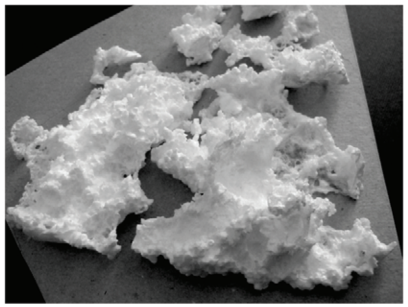


Growing Process on Site

Simulation of Wild jungle in The Site

Factors which are affecting growing a wildwood. **Water, Sunlight and Co2** emission the most important factors through growing a wildwood. In regard to the slop of the site- effects the Sunlight and the density of Water- and its abutment of Niayesh Highway- effects the Co2 emission- **Generative algorithms** built by **Grasshopper**-Rhino Ceros for spreading of mentioned factors.

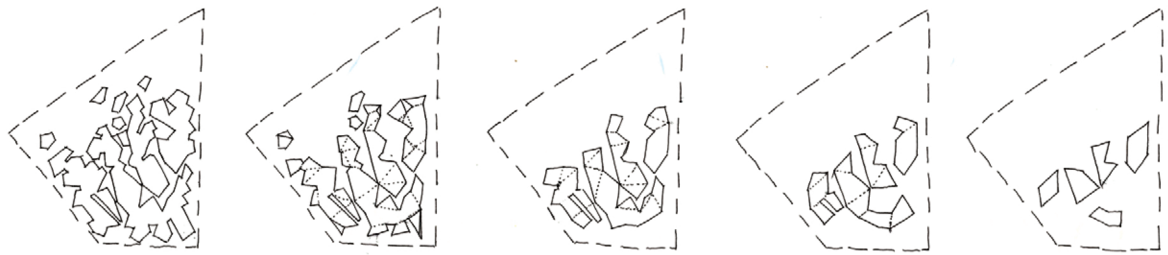




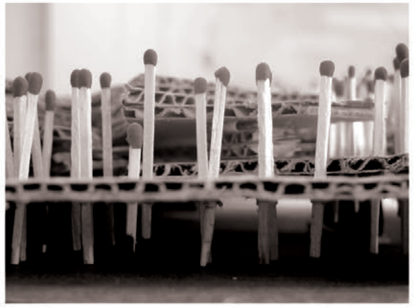
Initial models, seeking **random forms**, by **Polystyrene** and **Glue**.

The first grid is the pattern of **Growing wildwood**, the second grid is the **Sunlight** cracks which is caused light to penetrate the clusters. And the third grid is roof grid which is gained by the effect of **Shadow** on the roof of lower levels. We can see the same function of shadow, which is generated by the high of trees, in jungles. Where you have shadow, you will not have trees or plants. And in this case you would not have building there.

Growing Diagrams in the site, and transaction from green spaces to built volums

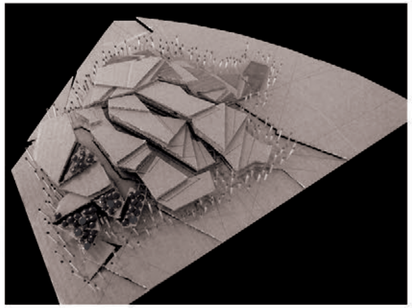


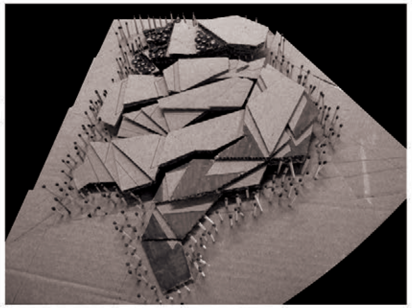
Various Densities in different height levels of Jungle(Building) . Like the growing **algorithm** in jungles, the height of trees and plants would be more in **older parts**. And less in the newer parts.



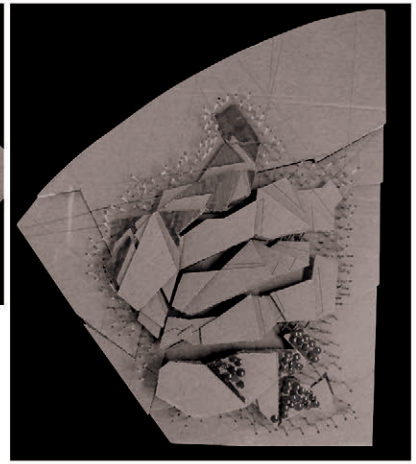
Buildings hided and blinded behinde **trees**,

Cluster Plan
Scale: 1/400





Designing **Plans**, between oblique walls. Seeing the odd angles between the boundaries not as a limitation but as a **profitable** use of **waste spaces**.



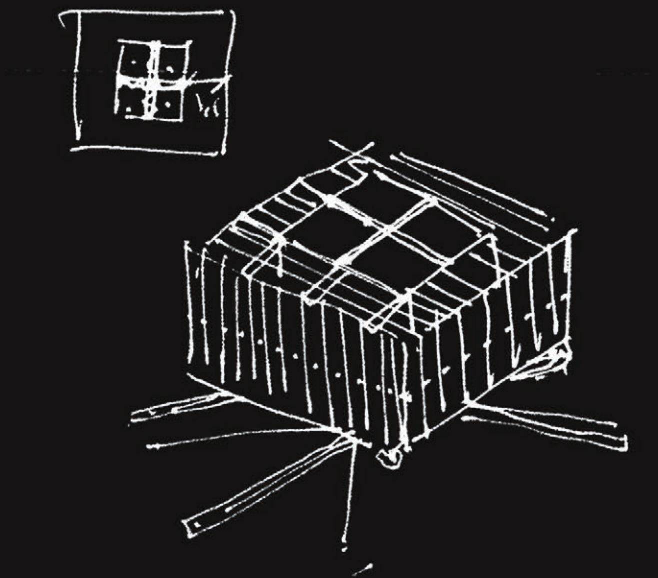
The next models are reached through diagrams which I made from my initial concepts. I tried to implement the three grids which I define in these models.

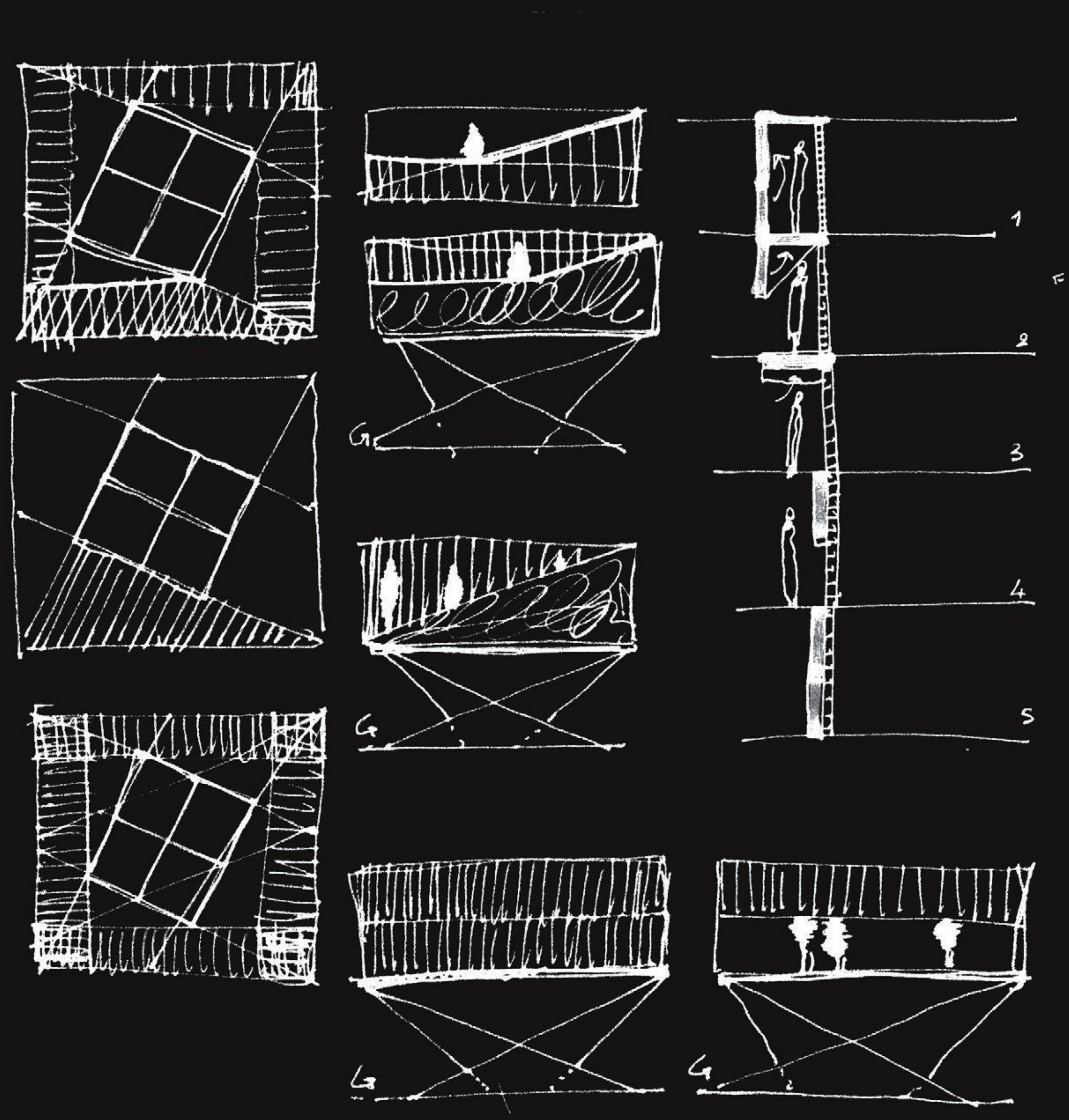
Due to my concept, the final model and planning become as a **Growing Land** which is **born** in South-West of the landscape and is growing towards North-East. Also the Sun Light cracks cause the sun light to penetrate through the buildings.

"Modersian" Architecture

2010 | 2012
individual | self-initiated
private house

Two years ago my **family** asked me to design a little villa. This was a very hard process for me on account of the fact that my clients were my family. I began to learn about the fabulous architecture of traditional buildings located in **North** part of **Iran**.
The spatial quality of **traditional** building, which is located in north part of Iran, is very close to **Modern** qualities, although in **center-yard** building, which is located in desert-edge parts of Iran, is absolutely Persian. Then I try to make an architecture with new spatial qualities, which is **neither** Persian **nor** Modern, but at the same time contains both qualities! Maybe we can call this a **"Modersian" Architecture**. This word is used for the first time by Iranian renown architect Pouya Khazaeli Parsa.
These studies, urged me to write an article entitled, **"Cultural Sustainability in Vernacular Architecture: A Case Study of Gilan, Iran"** during the "First Annual International Conference on Architecture and Civil Engineering2013, Singapore" which was an extremely successful experience for me.

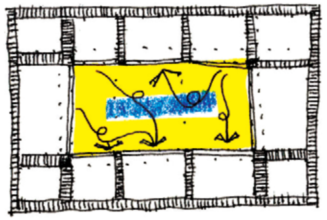




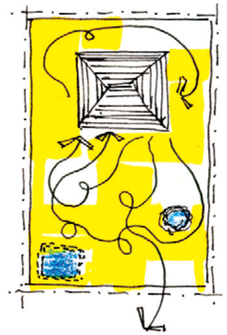
conceptual sketches by pencil

After my researches I understood that the most important spatial quality in Persian center-yard houses is forcing users to pass through the center yard during all circulation between the rooms. Also I could find many houses in north which force the users to pass through Eivan (balcony) for moving from one room to another.

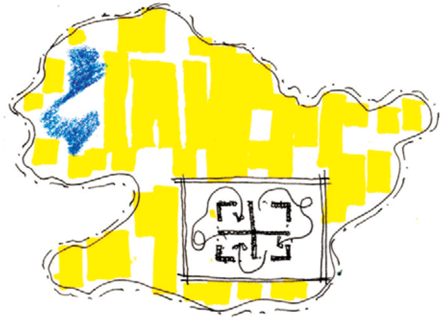
I find this enforcement for passing through the yard or balcony the same quality in both traditional Persian houses in north and in center of Iran. Therefore, I decide to design an architecture which has this quality. To explain, I think of the balcony as a center yard, and I try to force users to pass the Eivan during their movements between the rooms.



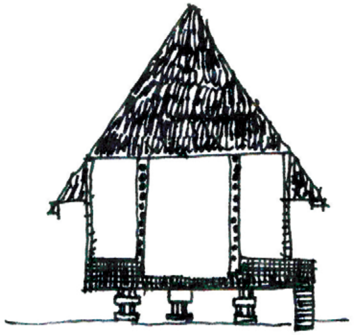
Sirculation Diagram of Iraninan Center-yard Houses



Sirculation Diagram of Iraninan Houses Located in North

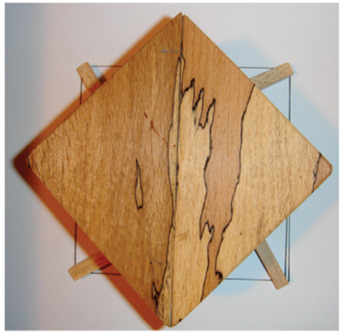


Sirculation Diagram of New Concept Design

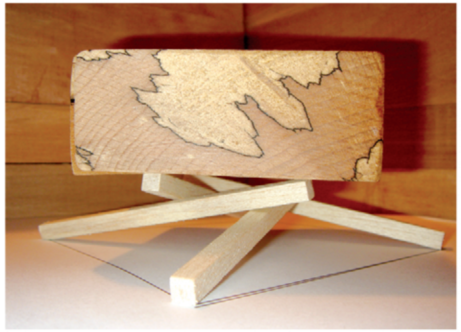


Section Diagram of "Shakili" Houses

Iranian architects in North part of Iran lifted up their traditional architectures from the ground. In addition they have done this in an innovation way. They called this houses Shakili, which means "Beautiful" in Persian. In some special cases the height of the houses did show the Social level of the owner.
Also I decide to make the building stands up on the earth and also through a novel structural design.

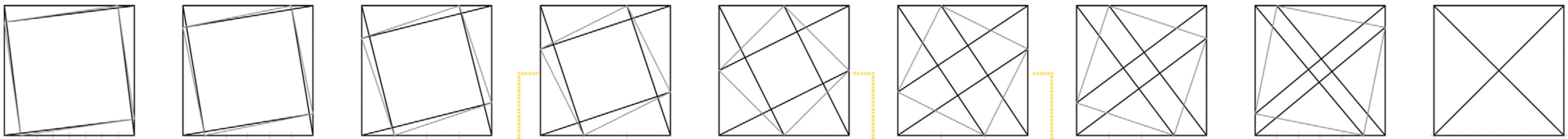


Coceptual Model-Top View

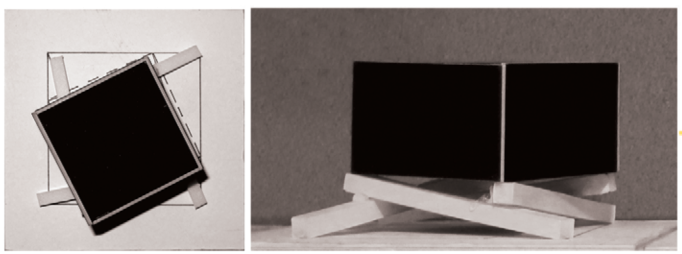


Coceptual Model-Side View

Coceptual Model-Perspective



d=a / 8	d=a / 6	d=a / 4	d=a / 3	d=a / 2	d=2a / 3	d=3a / 4	d=5a / 6	d= 0
Plan Area	Plan Area	Plan Area	Plan Area	Plan Area	Plan Area	Plan Area	Plan Area	Plan Area
Height	Height	Height	Height	Height	Height	Height	Height	Height



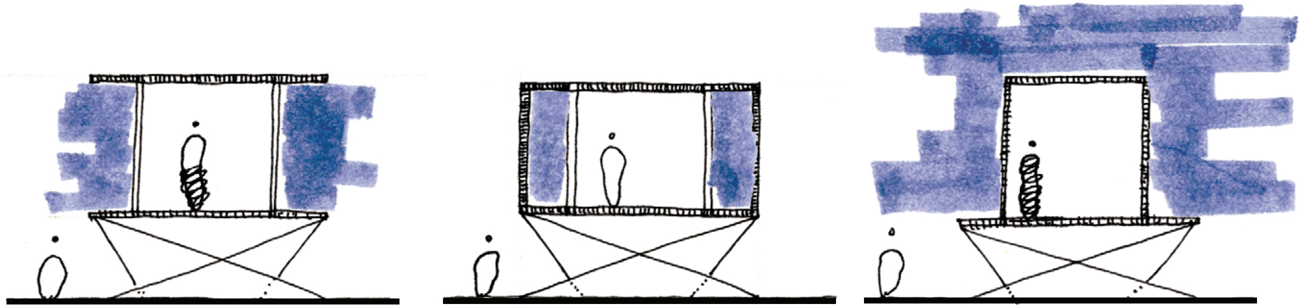
d=a / 3

d=a / 2

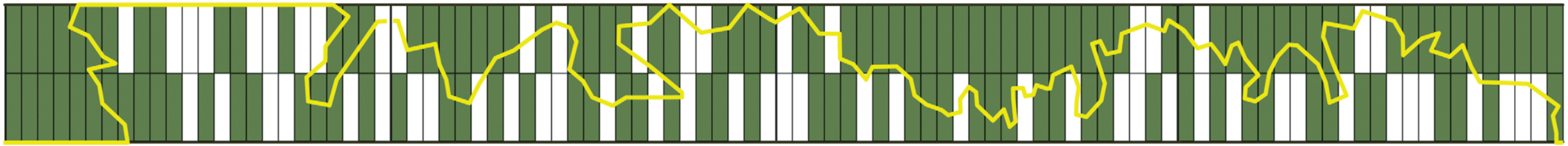
d=3a / 4

Question: How the two mentioned spatial quality start their dialog?
Answer: By the Folding Louvers and the outer Corridor.

The main concept in this project is to create a unique spatial quality which is neither Modern nor Traditional but at the same time contains both qualities!
This project consists of an Inner cube made of glass which is surrounded by a Corridor. And they are covered with the Folding skin which is made of louvers.
I try to make the role of occupants, for changing spatial qualities as they like, more in this project. And let them make and experience different spatial qualities. For example, occupants can make the outer space a balcony, or they can close the folding louvers completely and make the inner cube completely solid.



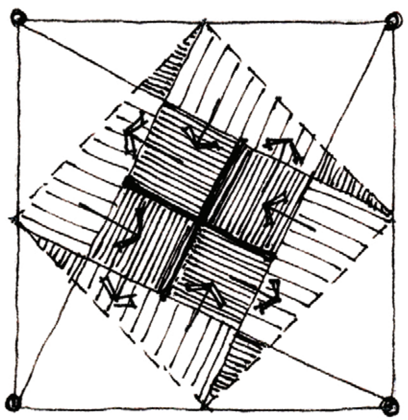
Section Diagram of Different Spatial Qualities Which Are Experienced By Occupants In New Concept Design



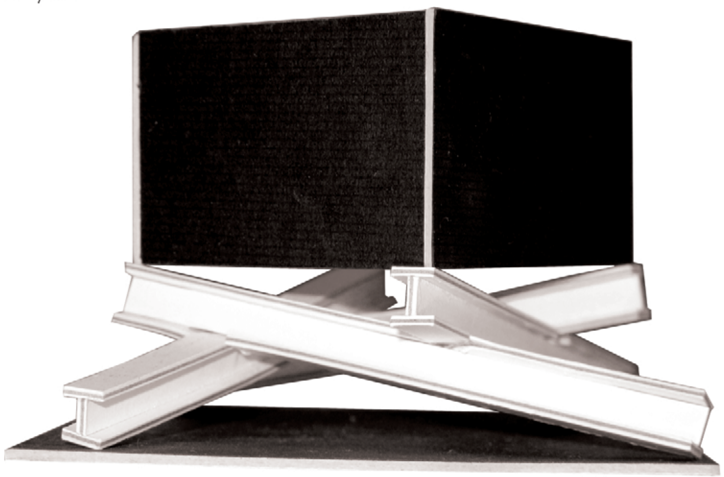
I design the skin in regard to the Panoramic View of the site. I decide to erase the skin everywhere which occupants can see trees or green views.

Flat Skin Analysis

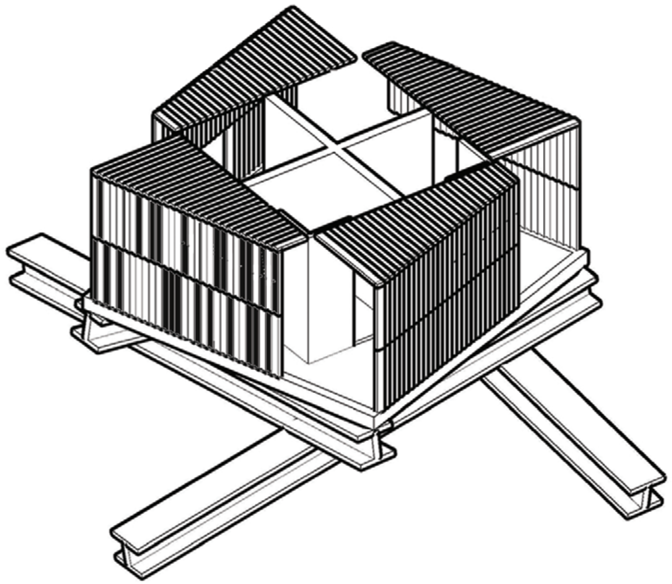
In this project it is impossible to move from one room to another except pass the outer corridor. We can see this idea through traditional buildings of southern coast of the Caspian Sea. Also we can see this thought in Iranian center-yard houses.



Sirculation Plan Diagram



Physical Model



3D Model Perspective

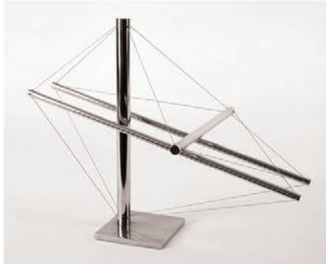
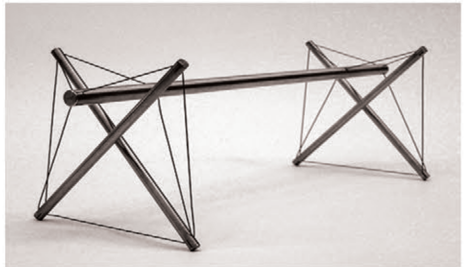
Darkness Levitation

2010 l semester 1
group l architectural design 2
responsibility l leader of the group - design & construction
instructor l pouya khazaeli parsa

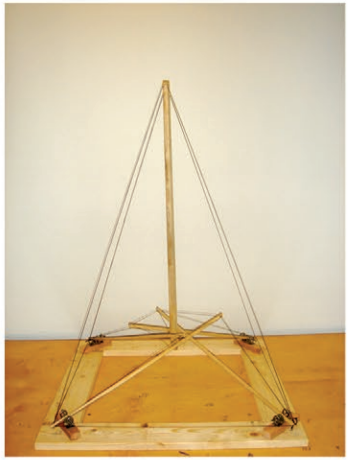
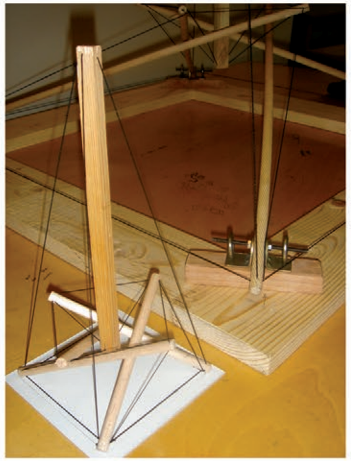
The **Darkness levitation** is the first **full-scale** structure for undergraduate students, which is used by students of art and architecture faculty as a **gallery** after completion. This experience of designing, building and then using enables us to better understand the consequences of our decisions and to enjoy the success of our **first-hand** design.

darkness levitation - pvc pipe+iron cable

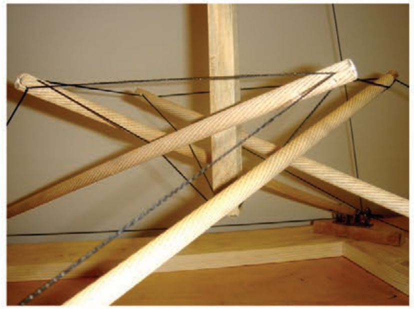


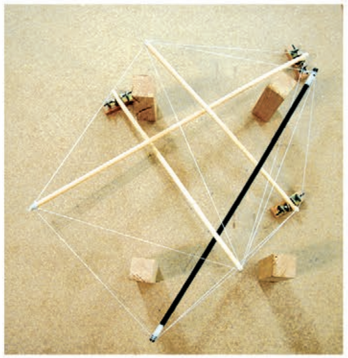
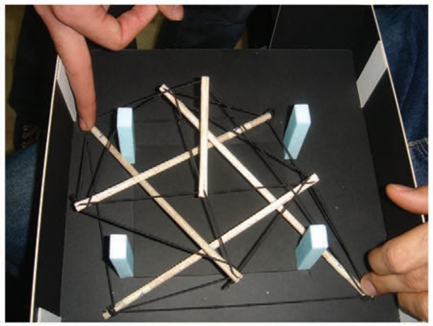
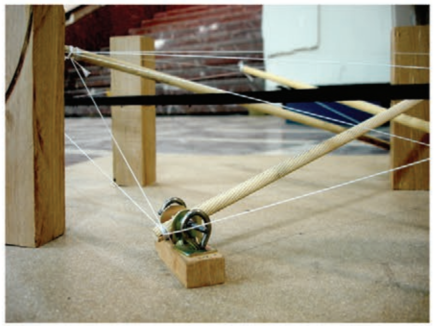
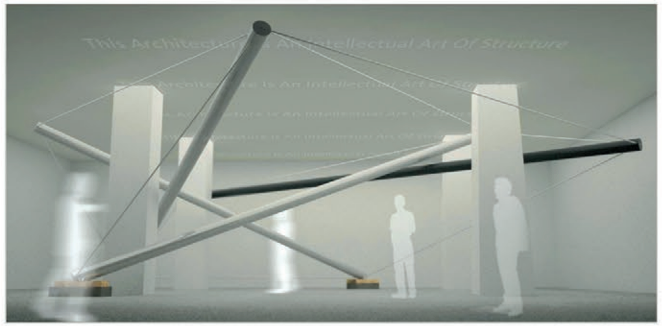

At the beginning of this long process, we decide to learn more about **tensegrity structures**. We find that some artist like **Kenneth Snelson** has done great jobs in this field. He designed complex tensegrity structures which we could not realize how he did that. Consequently, we choose one of the **simplest** structures, and try to make a **model** of that.


Compared to other structure the chosen structure is semi-simple. First, we make a little model of that with **balsa wood sticks** and **strings**. During this building we comprehend how a tensegrity structure is made of **one uncut string** or **cable**, and this is a very valuable point during building such structures.

In the next step we decide to build the mentioned model with **wood sticks** and **strings**, with exact dimensions and in a **larger scale**. And the result is amazing! We can build a tensegrity structure first-hand, although it is a copy.

Then we decide to **adapt** this semi-simple model with **our site**; in addition, we are thinking to make a good architectural space through these elements. Therefore, our group starts designing a model of the site and our new tensegrity design between the **existent columns**. Without touching them.

Design And Construction Process

After
Two
Months

October, 2010

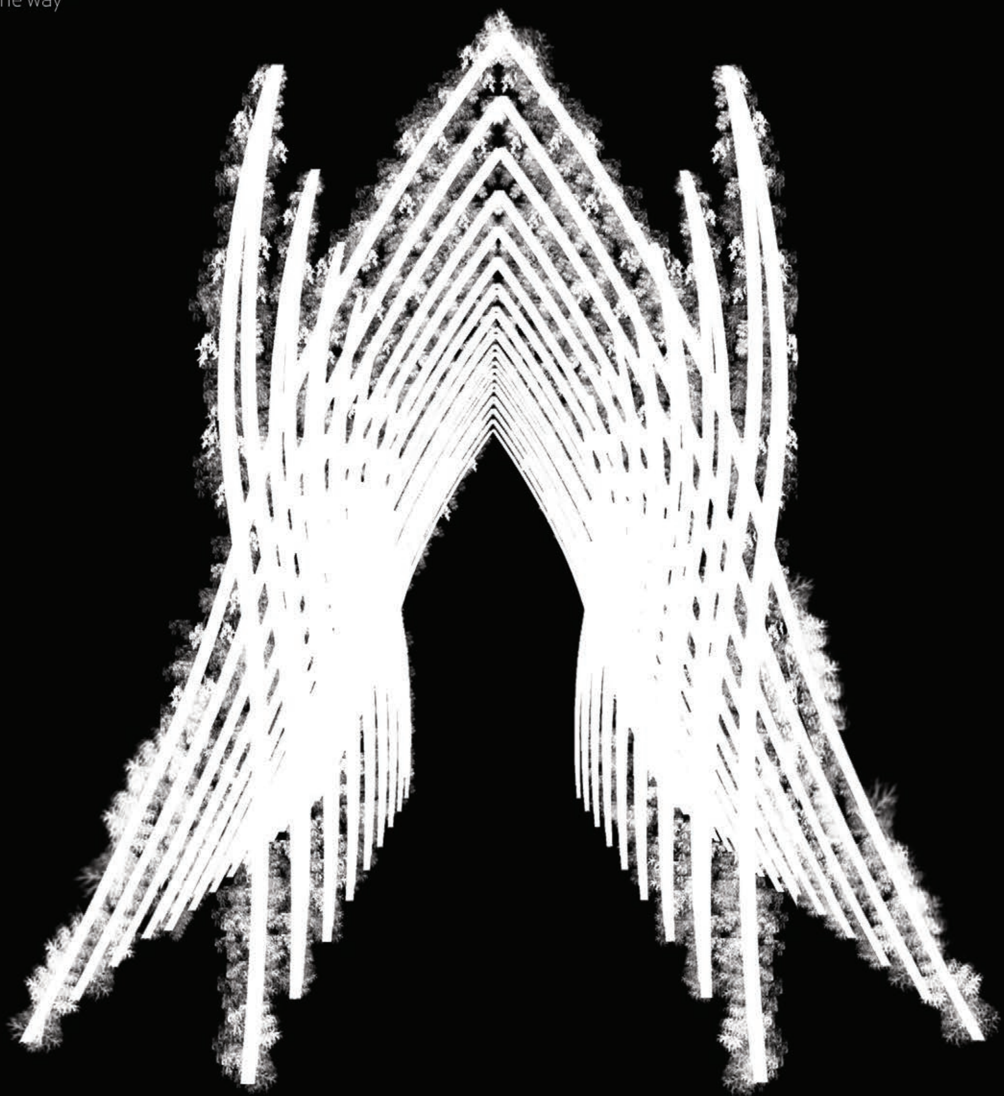
December, 2010

Tensegrity Structure As An Exhibition Binder For Art And Architecture Students-Presentation

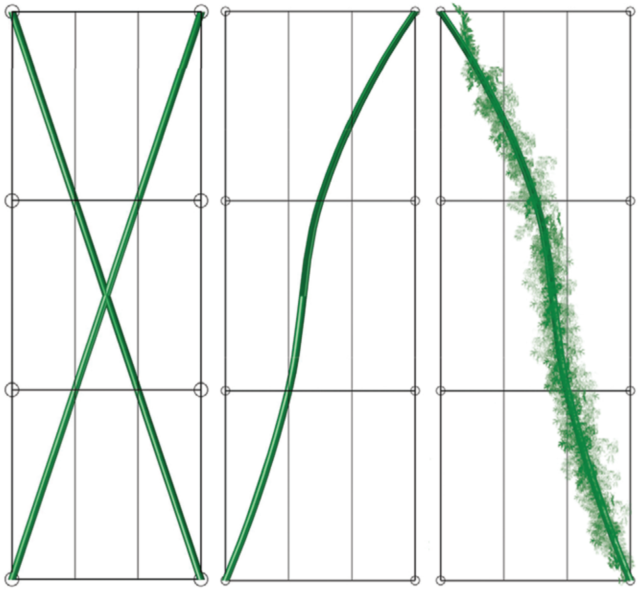
Green Unit

2010 l winter
individual l mirmiran competition

In **Iranian traditional architecture plants** were one of the masonry in buildings, so the relationship between plants and human could be seen in that time clearly.
Green Unit is an expandable unit. A unit that needs attention of all people for: **shaping**, **watering** and **pruning**; therefore, anybody can have his/her green structure, and can shape his/her structure in the way that he/she needs.



one kind of linear expansion of green unit - 3d model



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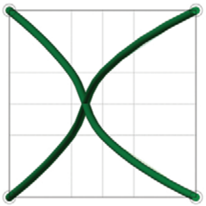
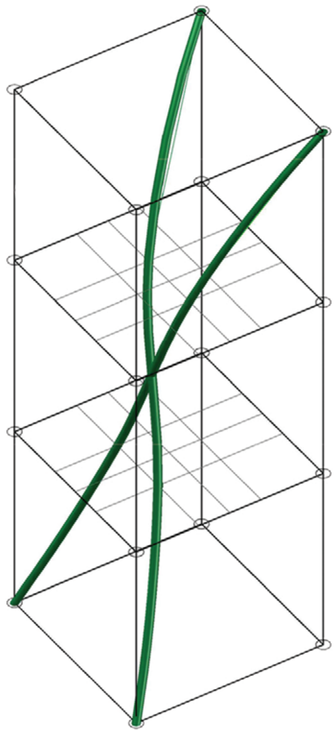
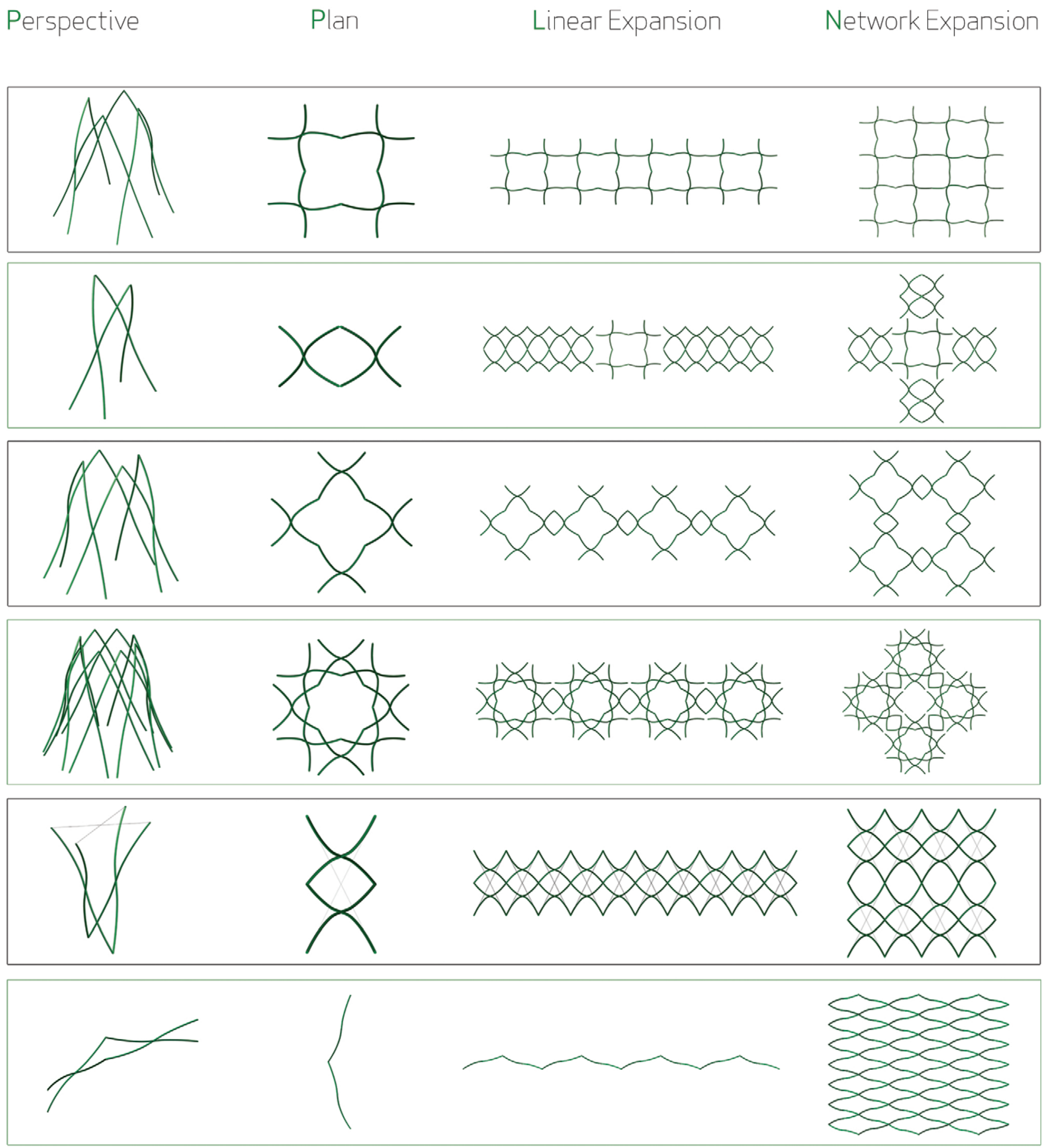
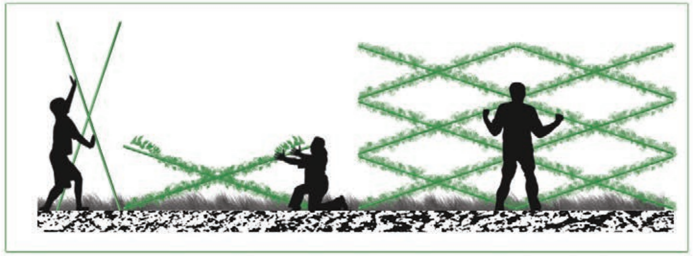
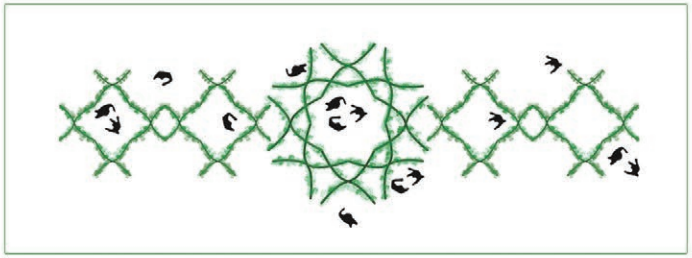




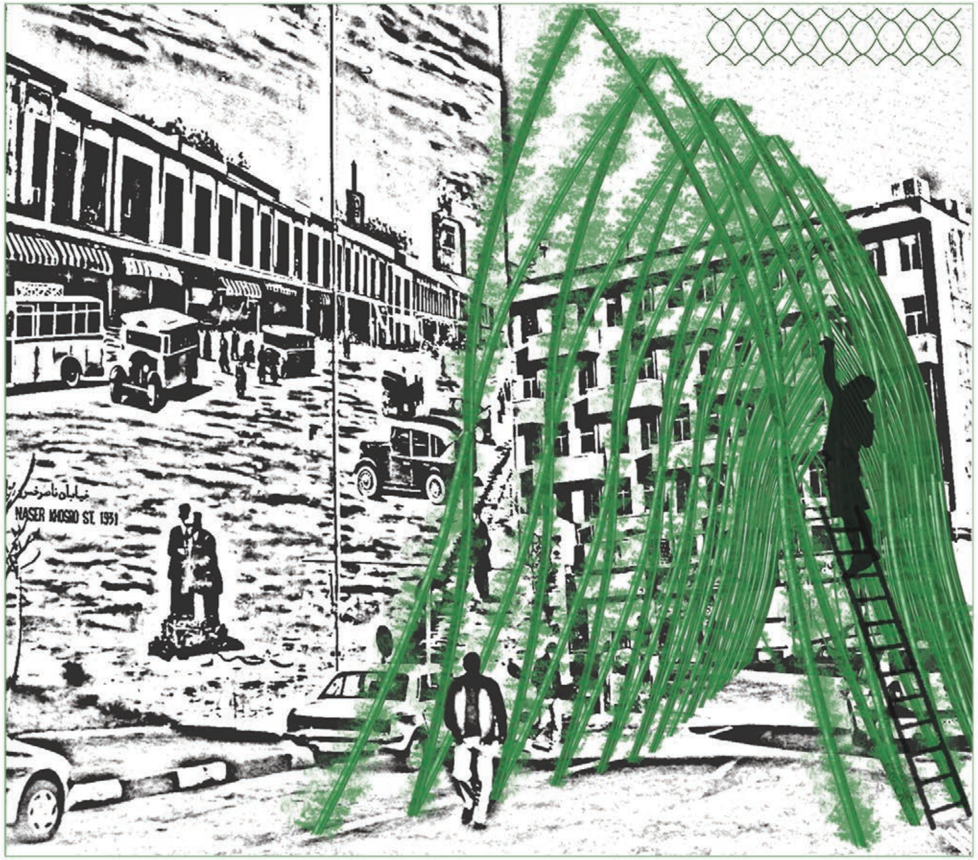
This **Green Unit** is a kind of trellis(light frame made of wood or metal crossed over each other, for plants to grow up) that can shape any kind of trees and planets in any scales.
In **Iranian traditional architecture plants** were one of the most important masonries were used in buildings, so the relationship between plants and human could be seen as an emotional relation in that time clearly.

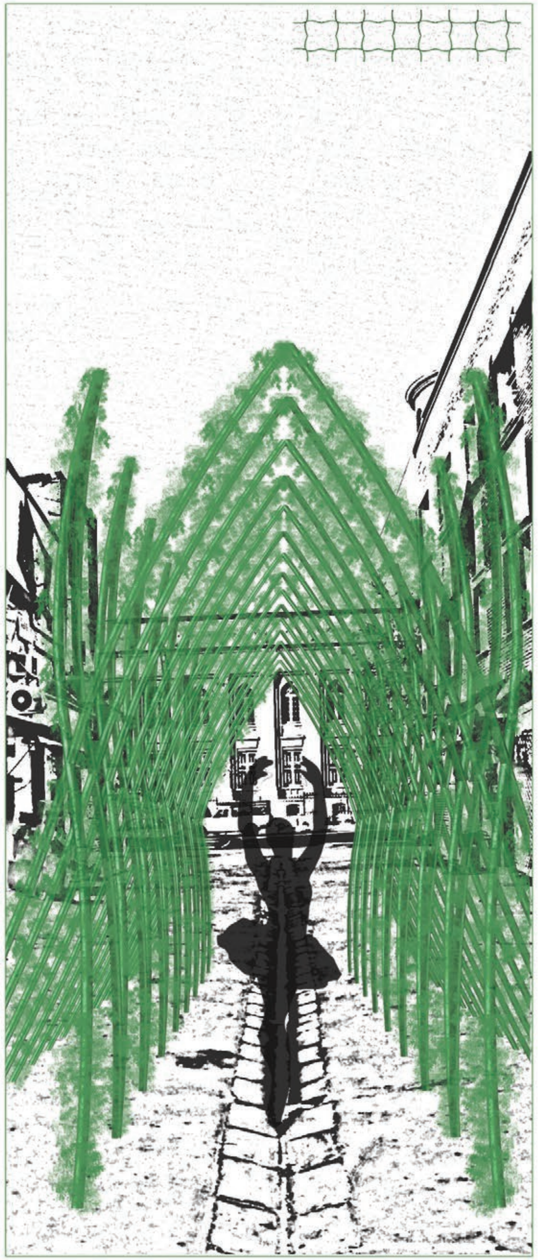


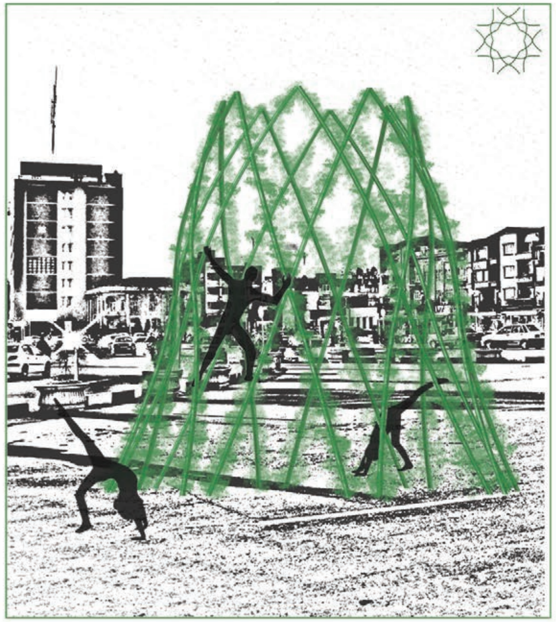


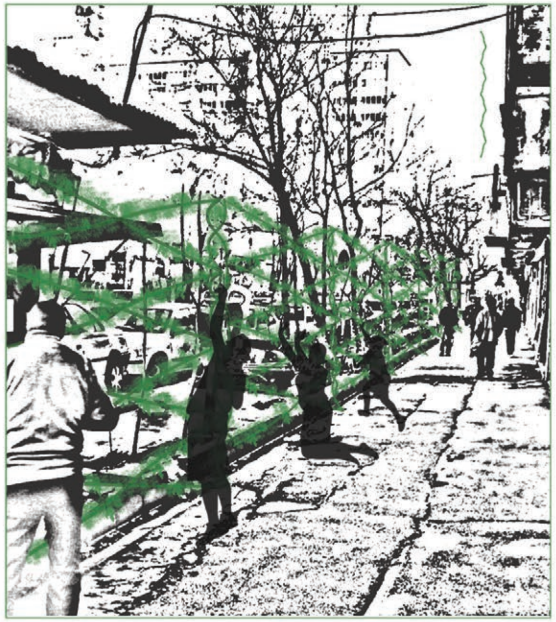


The strenght of this Units in expansion lets every body make infinitive shapes,although all of them would be made of one single Unit. This can be used for making pedestrian precincts,covering frustrated views of today's buildings,soundproofing,purifying air pollution and so many other results.









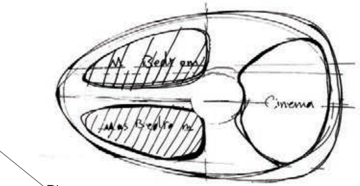
Moon Villa

2009 | semester 2
individual | architectural design 1
instructor | hamidreza musavi, phD

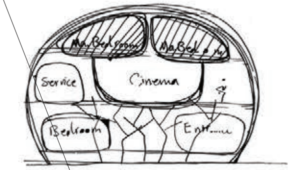
The project investigate the creation of **sustainable houses** and is the first undergraduate project that deals directly with the idea of **occupation**.
In this project students deal with a real client who has a great number of controversial appeals, which urge students to think about meaning of sustainability. Client asks students to design a **modern technological house** through a **rural context**.
The client asks students to design an **observatory room** in his house, where he would be able to observe and talk with the moon every nights.

moon villa physical model - cooper plates

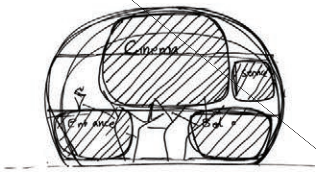
After studying the specifications of sustainable houses and space quality of Iranian traditional houses, we were able to design a modern house.
Having a **double - skin** building is my point of entry to design a sustainable house; in addition, make some opening in outer skin helps me to make connection between outside(Nature) and inside of the building. These **openings** on the outer skin would allow natural elements to penetrate the interior space.
Our client was one of the chairmen in ministry of housing and urban development of Iran; therefore, he wants to have a unique house, which can attract the people attention, and people use that house as a **pattern** for building new houses in that region.



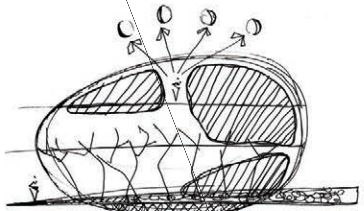
Plan



Section B



Section A



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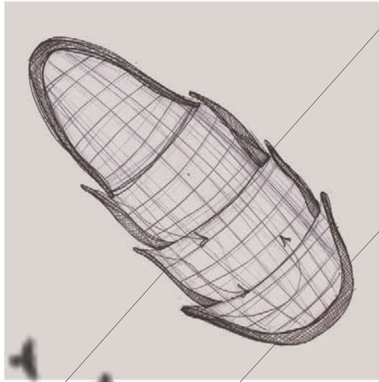
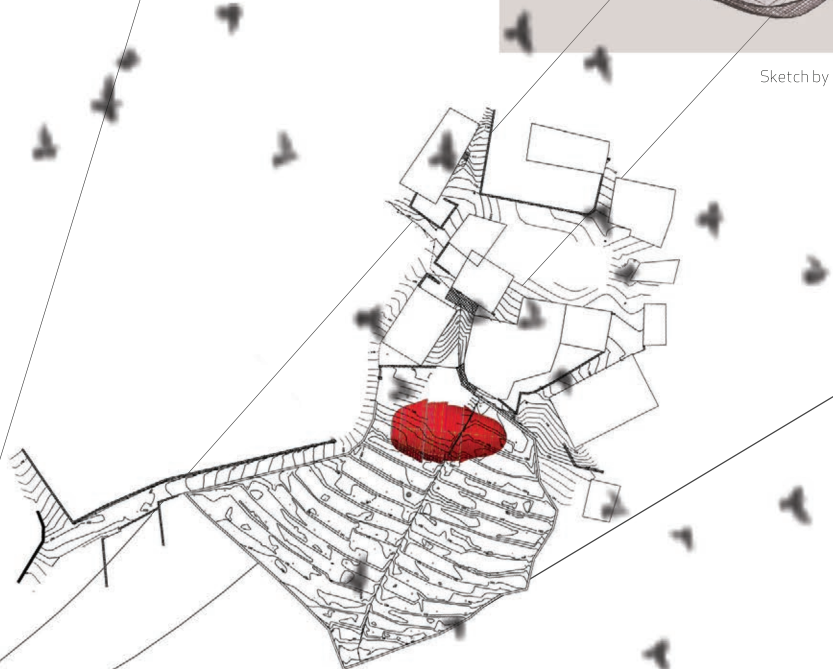
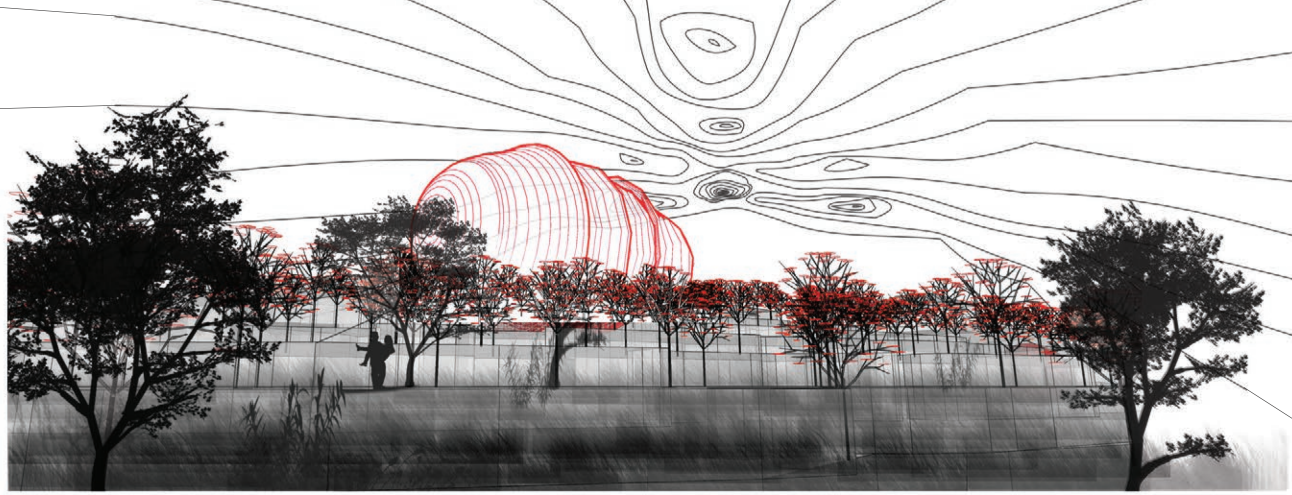
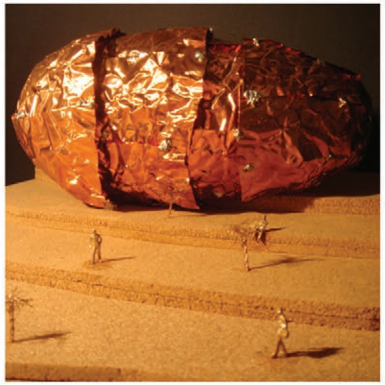


Sketch by pencil

The client insists that he wants a **sustainable** house which is technological modern; however, it has the space quality of Iranian **center yard** traditional houses. Therefore, students faced with a dilemma of choosing between a modern appearance or a traditional house with clay ornament.

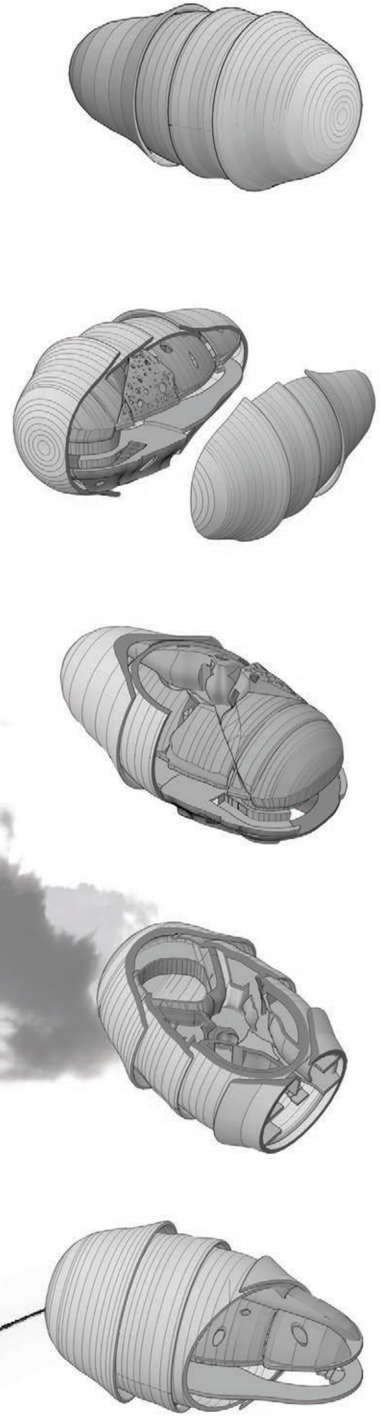






The client asks students to design a house wich consists of a **moon observatory room**, a big cinema and a room for pray and meditation.
I design a place for moon observation on the second floor. It is located in southern part of the floor which can face the moon all nights; in addition I design this room with a great number of holes in its **skin**, these holes will help moon observater to make a stronger relationship with nature and especially moon, and it will help to observe the moon every time he wants and every where it is. Also this room faces the beautifuel garden in front of the building which indeed **strenghten**s the relation with **nature**.

Section - Amphitheater



Perspectives

Keshvari Sport Center

2010 I semester 1
individual I architectural design 4
instructor I zjila norouzi, phD

Keshvari Sport Center is one of the most important sport centers in **Tehran**- the capital of Iran. During studio IV we decided to design a new sport center in the place of the old complex with the accent on **structural concepts**. Each student chose his/her favorite sport and the mission started.
I decide to catch the inner space-**negative space**- is surrounded by **Colosseum** and work on that. I make it **unstable** deliberately, and then try to solve this **instability** in an intelligent way! It is like a process of design for me and I try to gain my goals during this process.

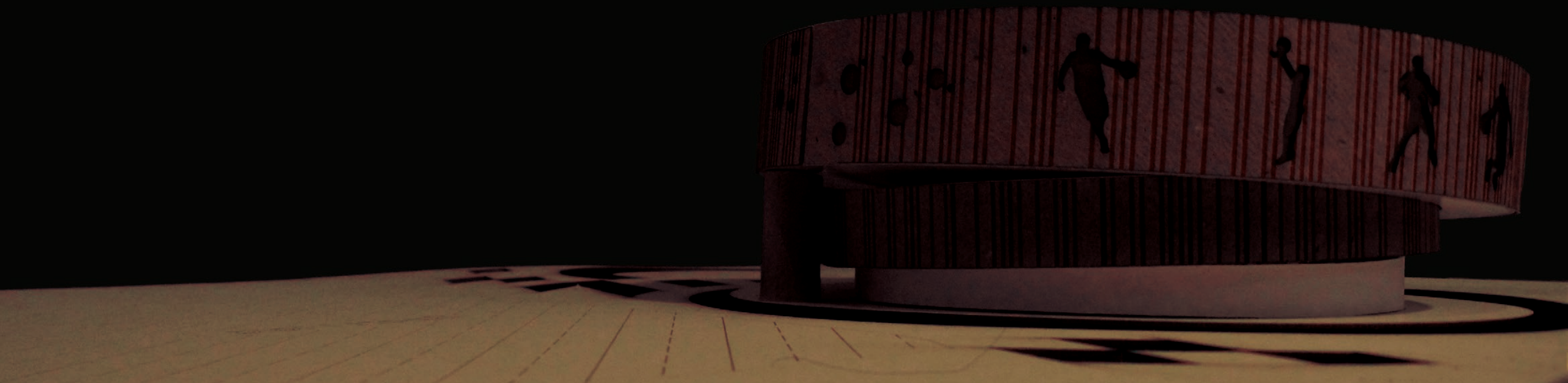


photo of keshvari complex physical model-foam board+cardboard

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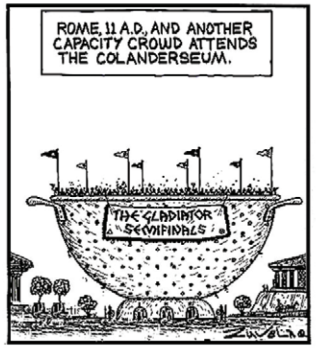
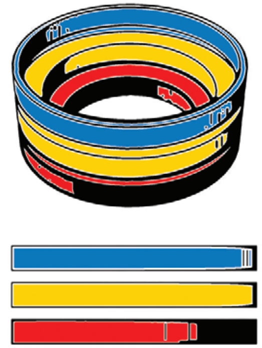
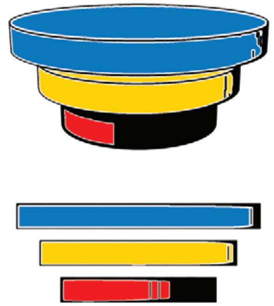
My favorite sport is **basketball** in spite of the fact that I used to play basketball since I was a child.
My point of entry is the analyzing of successful projects all over the world, and during this analysis the **Roman Colosseum** catches my eyes! Although it belongs to 80 Ad, it is considered one of the greatest works of Roman architecture and Roman engineering. However, I choose to select the **negative space** which is **surrounded** by Colosseum. Maybe it occurs because of a **cartoon**.



Colanderseum!
(Cartoon by Zuvela, Tony)

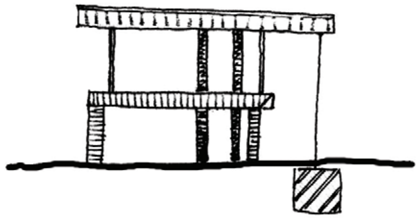


Colosseum Diagram



Colosseum inner space Diagram

At the same time we were working on amazing **Villa Bordeaux** designed by **Rem Koolhaas** on **Technical Drawing Studio**. These synchronous matters influence each other. During analyzing of Villa Bordeaux from structural point of view, we find that beyond the **stability** of the Villa is a **beautiful instability**. And from my point of view solving of this deliberate instability is the most important factor for designing this house an idol between buildings.
I decide to catch the inner space-negative space- is surrounded by Colosseum and work on that. I make it **unstable deliberately**, and then try to solve this instability in an intelligent way! It is like a **process of design** for me and I try to gain my goals during this process.

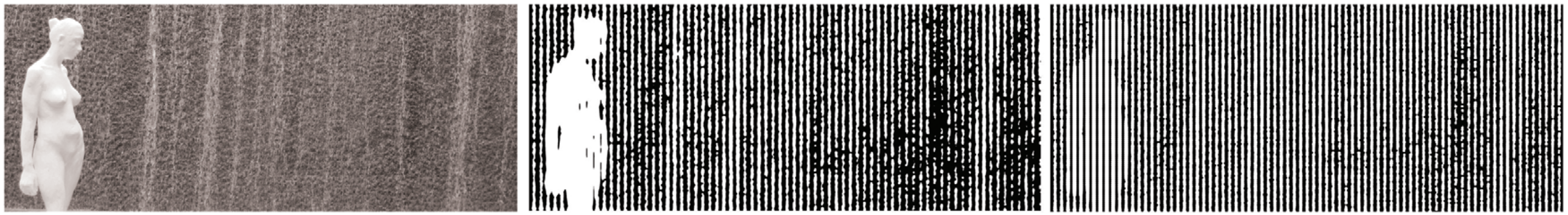


Structural Diagram-Villa Bordeaux

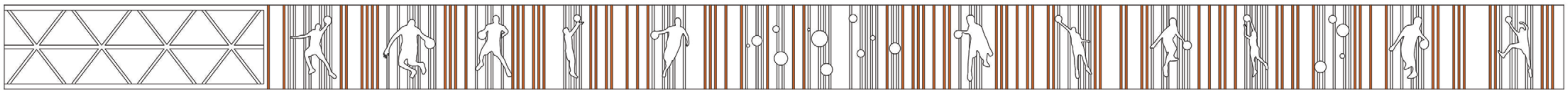
Structural Concept Model

initial form

This sport center is a **gigantic** structure like the most others. Therefore, I decide to design the **skin** in a way that seems different from **far** and **near**. I subtract some pictures of basketball players' actions from the **louvers**. This design would make an **ambiguous** skin for far viewers- from the Haghani highway- and also an interesting skin for viewers who are walking to the sport center.

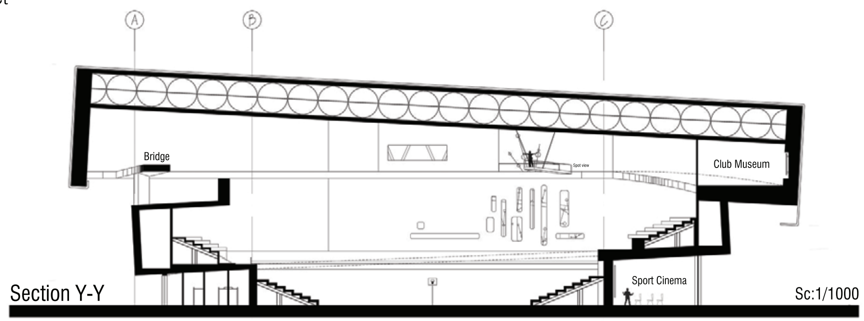


Process of making the skin of the project by transmition of pictures into linear elements or louvers- Picture is taken by me in Garden of Fine Arts Kyoto

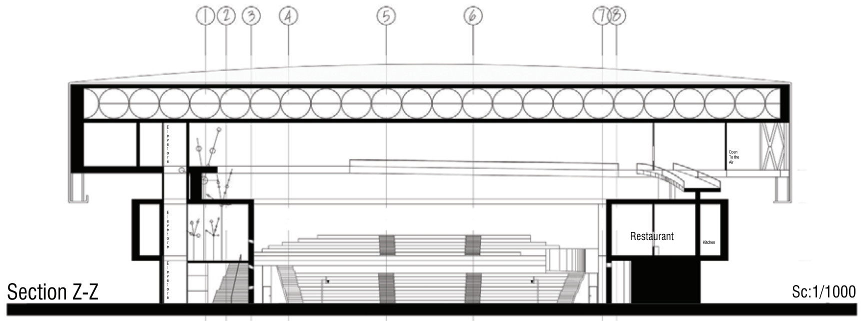


The extended elevation of the project

one of my dreams was to watch a basketball game from the birds' view. I try to make this especial view by some bridges which carry the visitor up to the field.



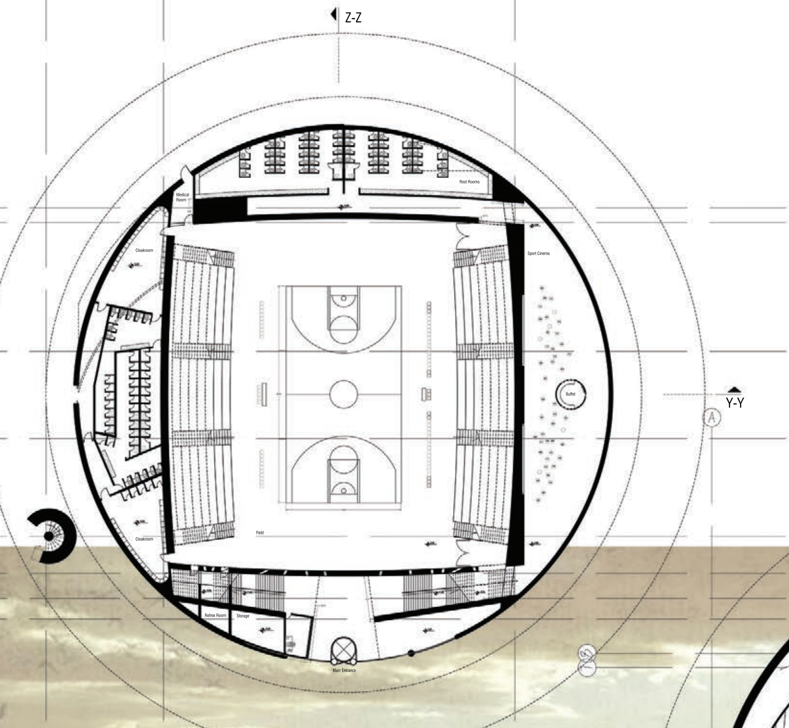
Section Y-Y Sc:1/1000



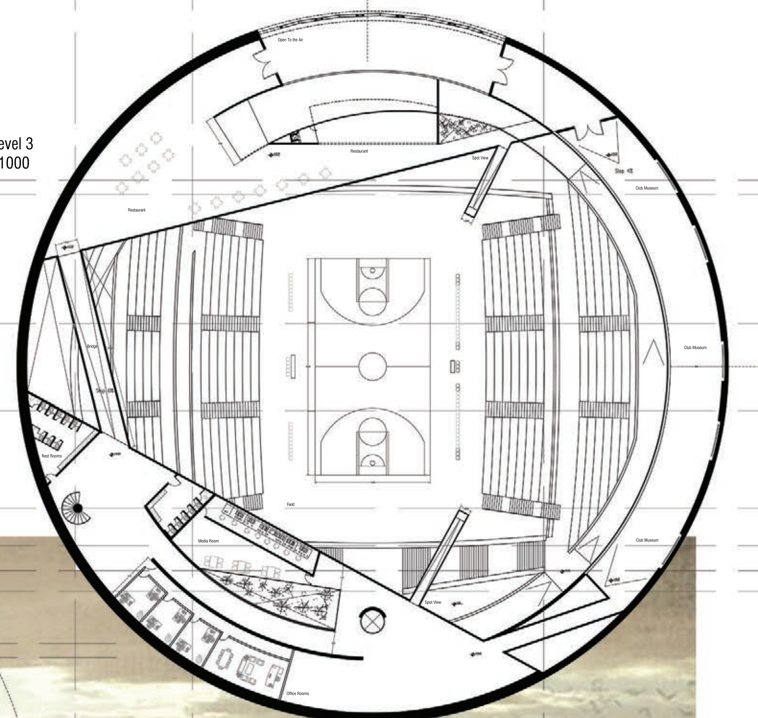
Section Z-Z Sc:1/1000

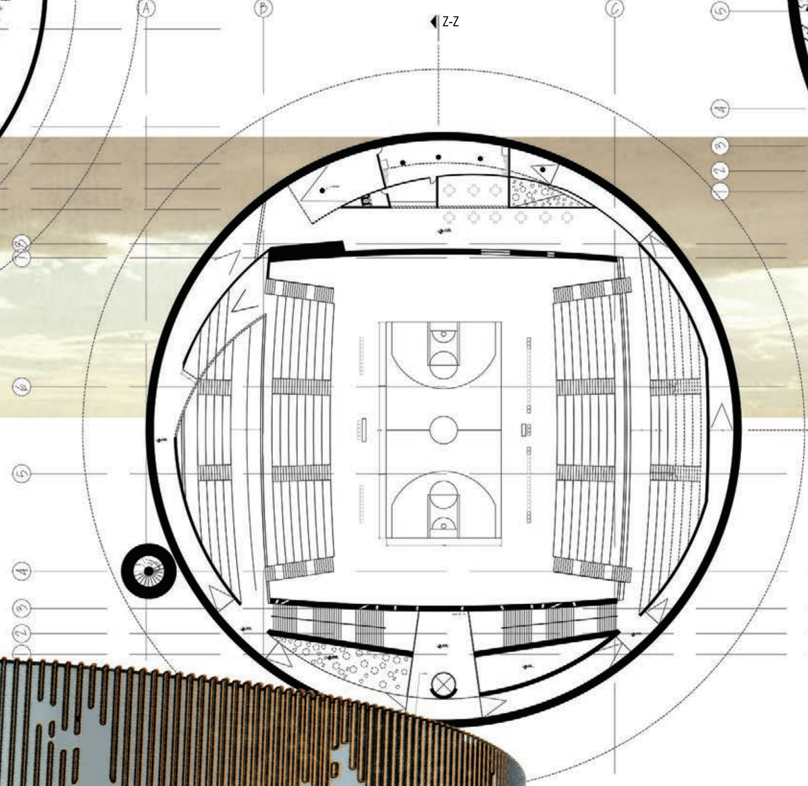
Keshvari Sport Complex

Plan level 1
Sc:1/1000



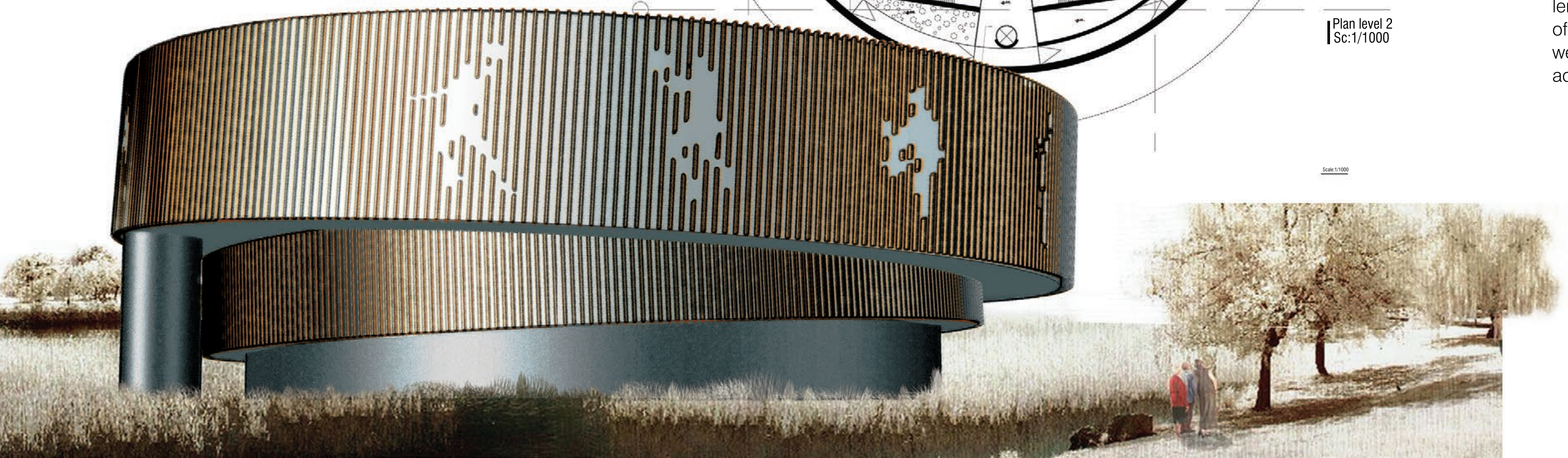
Plan level 3
Sc:1/1000

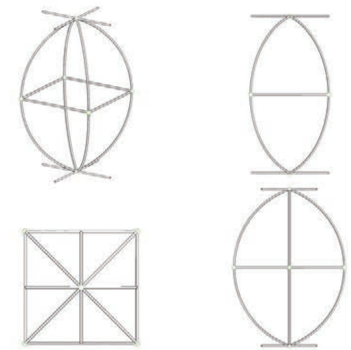




Plan level 2
Sc:1/1000

The length of the roof was another challenge for me. I decide to design a new kind of space-frame. This is able to transmit the weight of the roof to the main structure on account of the fact that its dome shape.



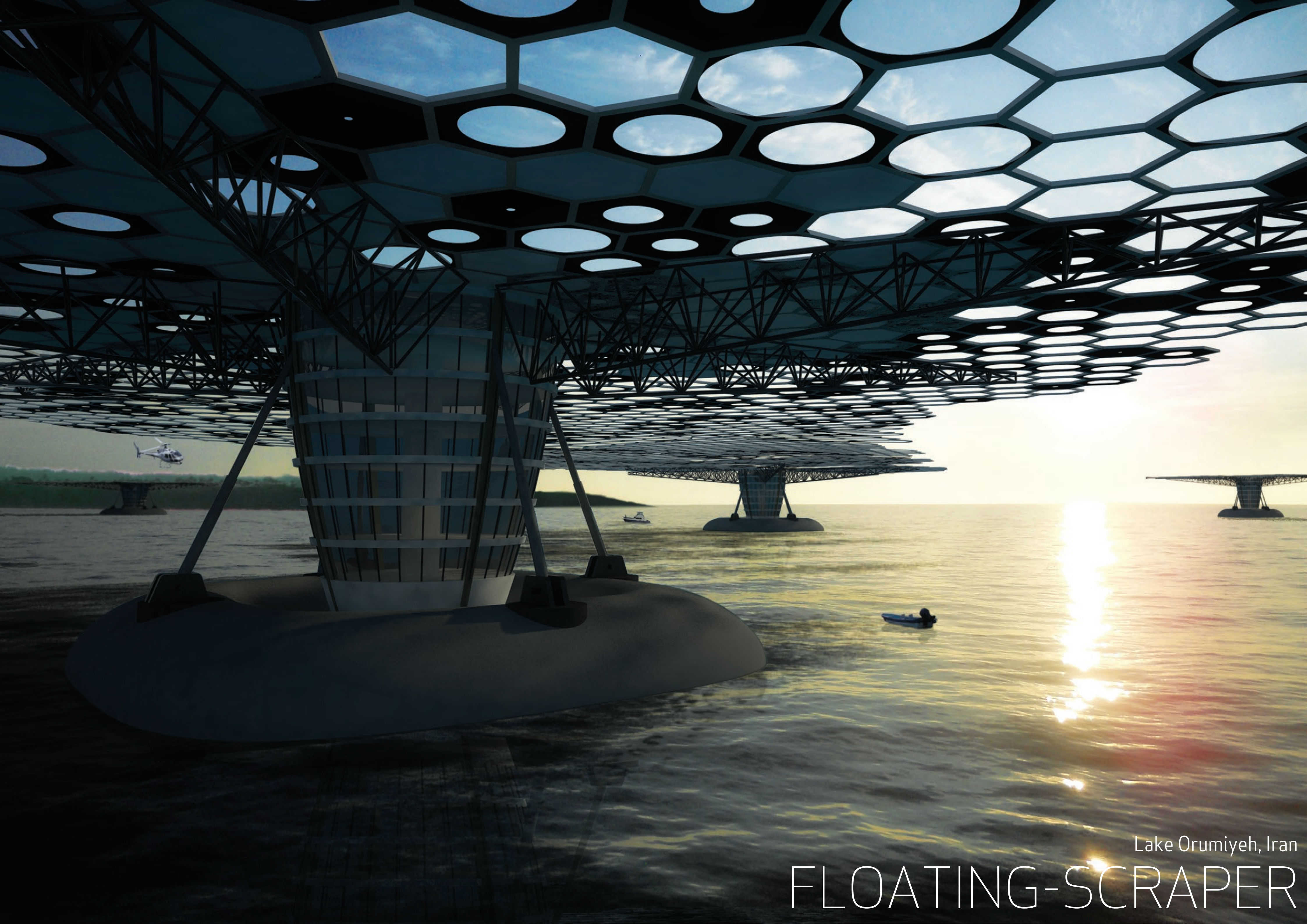


Floating Scraper

2012 | spring
group | evolo competition
responsibility | leader of the group - design & presentation

Lake Orumiyeh 3rd largest landlocked salt lake is shrinking day by day, so one of the main causes of shrinking is the surface evaporation caused by solar radiations. Our solution is to creat a shade which would be providing cool and shelter from direct sunlight, so it can prevent evaporation of more water by sun radiation.
Calculations show that for a real effect on evaporation, this shade must be huge which would cover a larg area and provids shade for a significant area of shadows. Minimum width of the lake is approximately 15 km(9.32 miles), this dimension turns creation of the shade to a real challenge.

floating scraper - 3d model


Lake Orumiyeh, Iran
FLOATING-SCRAPER

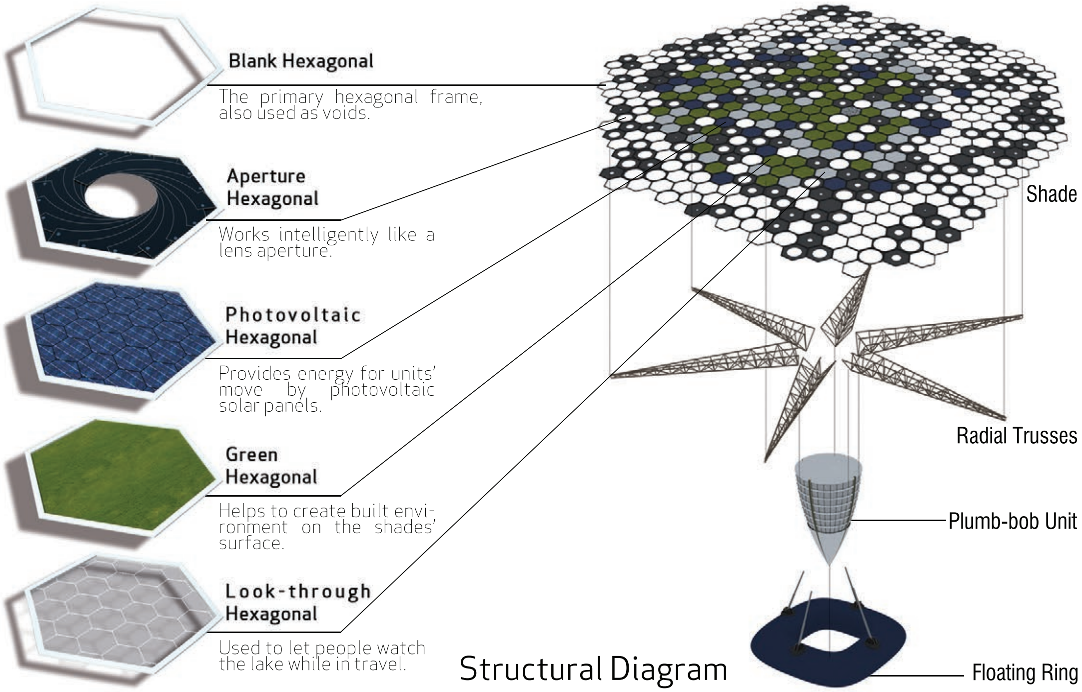
August, 1998 August, 2011

Lake Urmia has been **shrinking** for a long time, with an annual evaporation rate of 0.6m to 1m (24 to 39 inches). The lake has shrunken by **60 percent** and would **disappear** entirely, soon in the near future. Lake Urmia lacks an outlet, so one of the main causes of shrinking is the **surface evaporation** caused by solar radiations.

Plumb-bob units derived from the idea of a plumb-bob

Shades derived from the idea of an umbrella

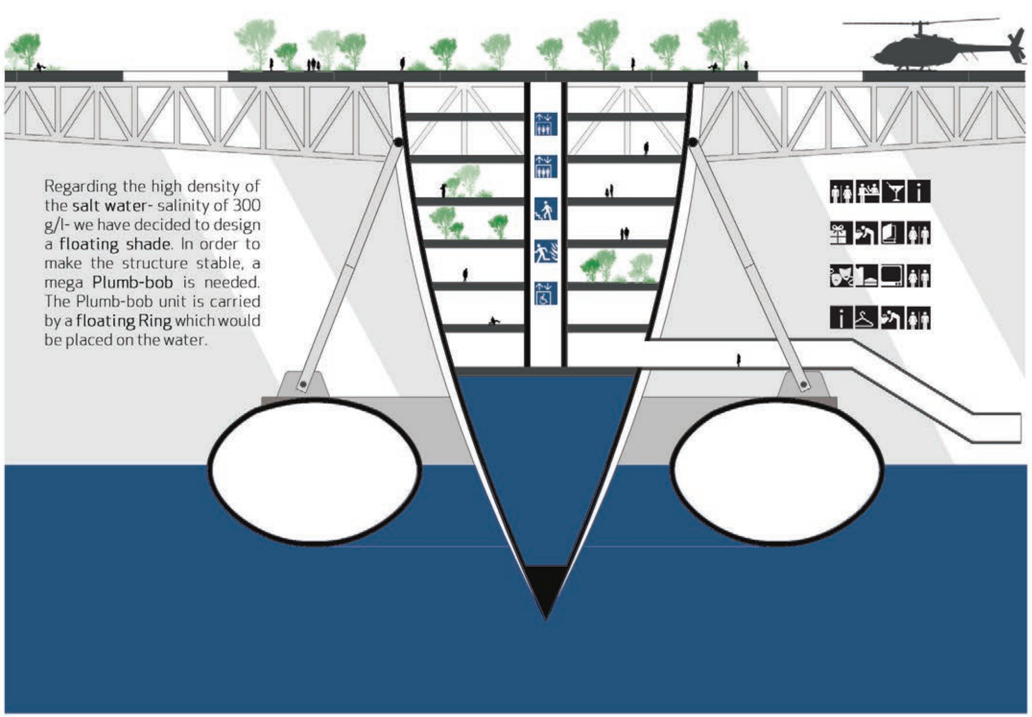
Floating rings derived from the idea of a life ring

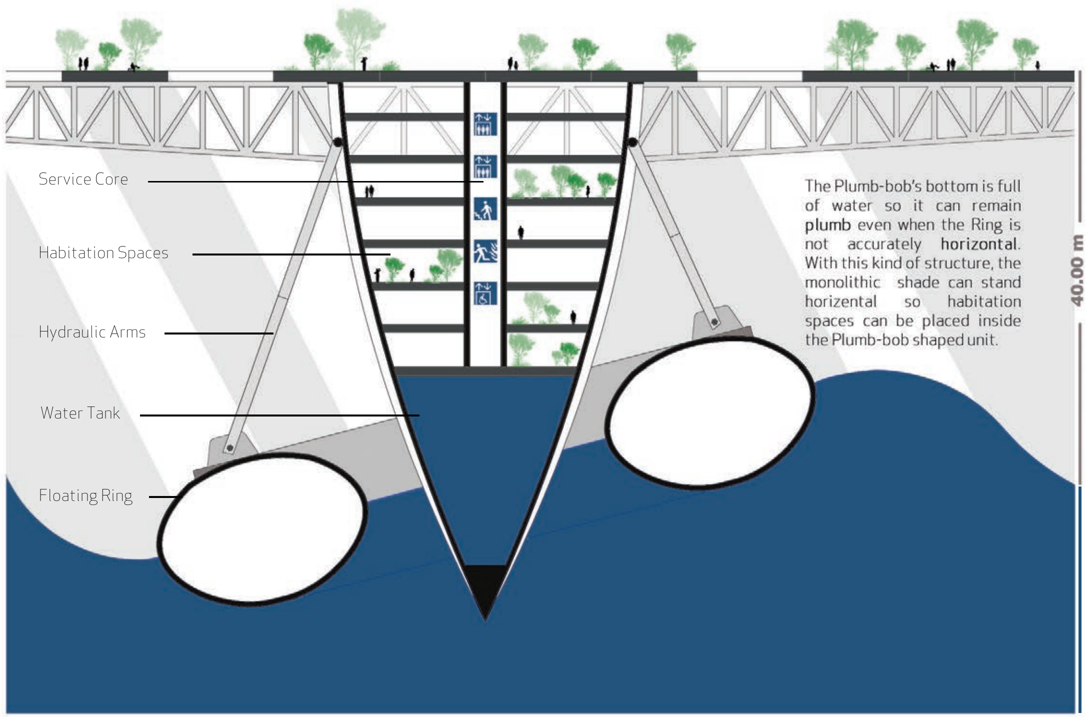


Structural Diagram

Our solution is to create a **floating shade** which would be providing **cool** and **shelter** from direct sunlight, so it can prevent evaporation of more water by sun radiation. The unit and the shade can move on the lake **freely**, this would prevent **salt** and **sluge** settlement.

Shade is an intelligent skin which is designed by '**Hexagonals**'. Frames in 4 types, each has its certain duty. '**Aperture**' hexagonals help the air circulation through the shade, which protects the environment. The '**Photovoltaics**' hexagonals are responsible for providing power for the units. '**Green**' and '**Look-through**' hexagonals.



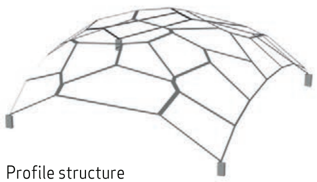


Sky Domes

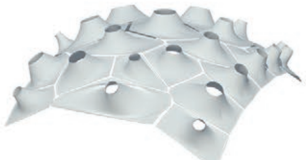
2012 I summer
group I LAGI competition- Selected Project
responsibility I leader of the designers - design & presentation

For years people in New York City knew Fresh Kills as a landfill. The land park is viewable from the gigantic high rises in Manhattan. It looks like the dead-land made for putting garbage out there. The visual relationship between the site and Manhattan downtown is our points of entry to the design.
If we rise to a height, even higher than the Manhattan skyline, it can open a dialogue box between Manhattan and the park. For the people in Manhattan's sky-scrappers the park will be a visual background for the high rise Manhattan. On the other hand, for viewers inside the park the towers will play the same role.

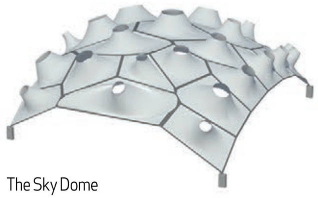
The idea of "Sky Dome" derived from the energy initiative aspect of the project. The Sky Domes will fly like kites through the sky by wind power and it is controllable via its lens wind turbines. As the wind blows it turns the rotor and generates electricity. Sky Domes are clustered to make a wind farm. The lens wind turbines can change the pitch of their blades to land or take off. When Sky Domes are landed on the ground we will have a Land Art Generator Initiative (LAGI). On the other hand, when they are in the sky we have a Sky Art Generator Initiative (SAGI).



Profile structure



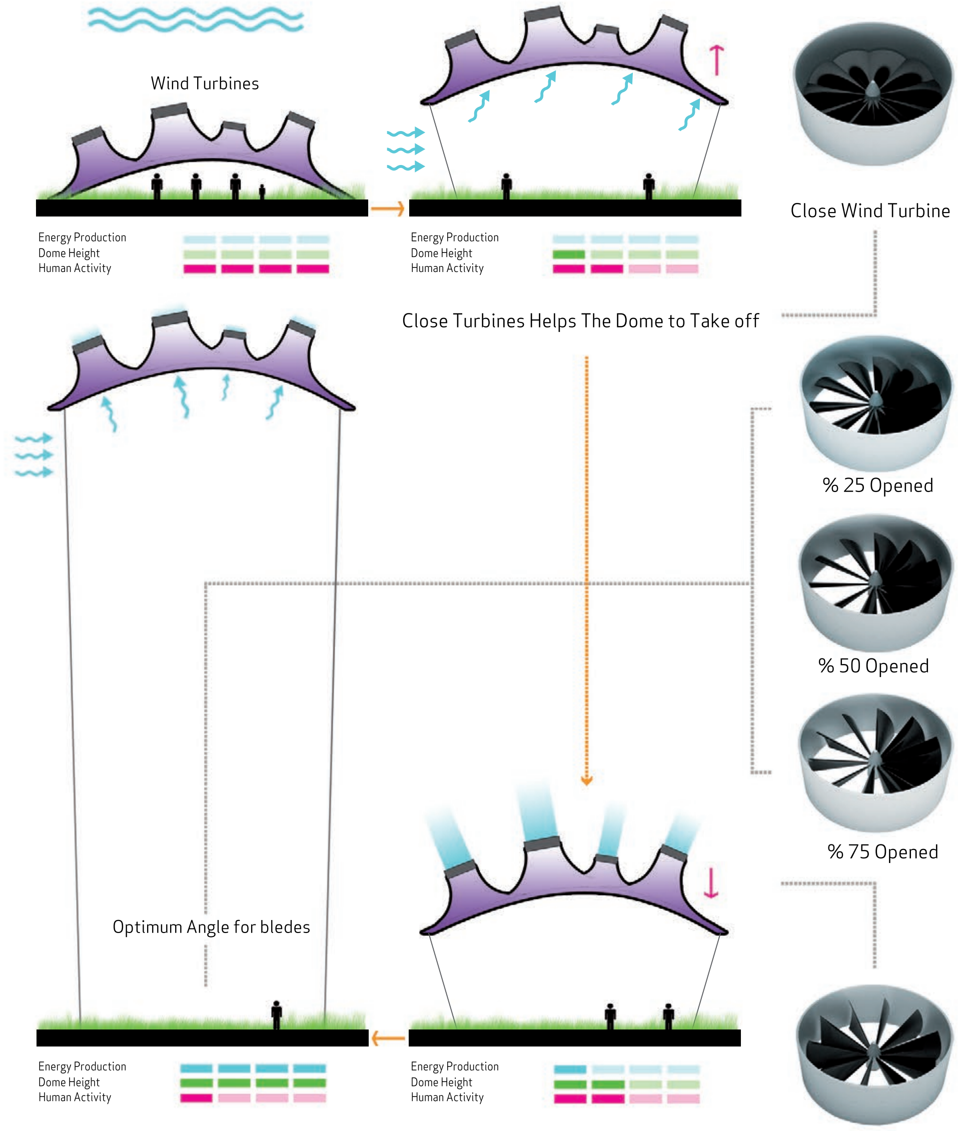
Poly styrene coating materials



The Sky Dome

If we rise to a height, even higher than the Manhattan skyline, it can open a dialogue box between Manhattan and the park. For the people in Manhattan's sky-scrappers, the park will be a visual background for the high rise Manhattan. On the other hand, for viewers inside the park, the towers will play the same role

We proposed approximately 50 Sky Domes flying above the Statten Island. base on the average wind speed in region the annual capacity of the wind farm would be 2600 MWh.

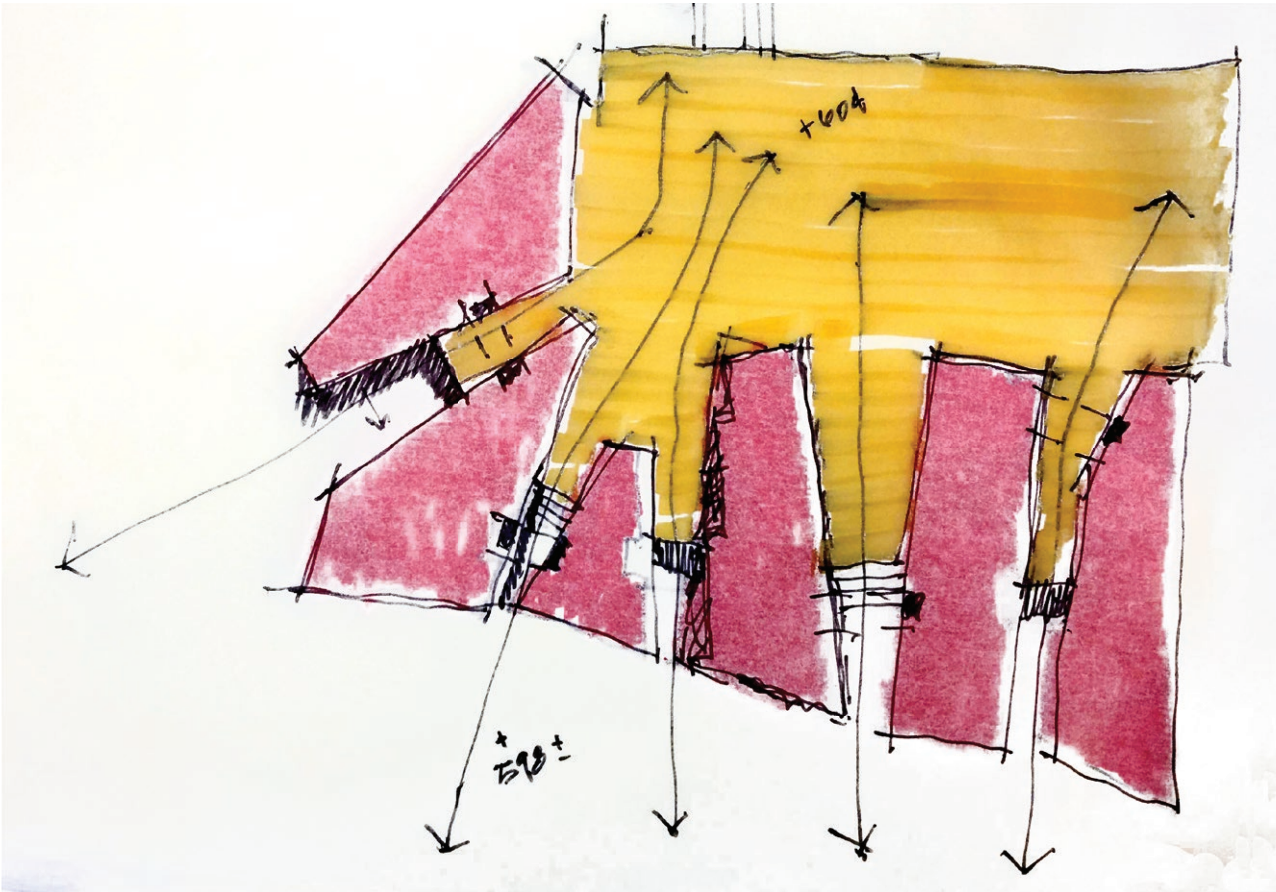


LAND-ARCH

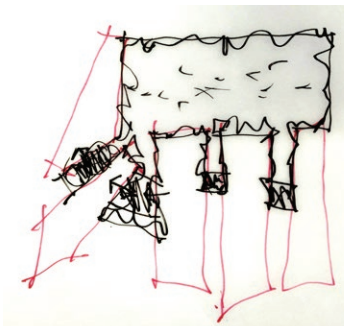
COMPREHENSIVE DESIGN STUDIO

INSTRUCTOR: DONALD GATZKE

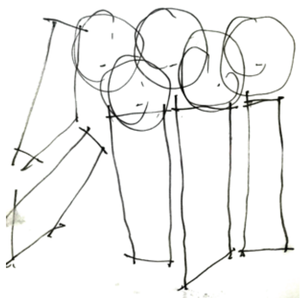
UNCONVENTIONAL DESIGNER CONVENTIONAL



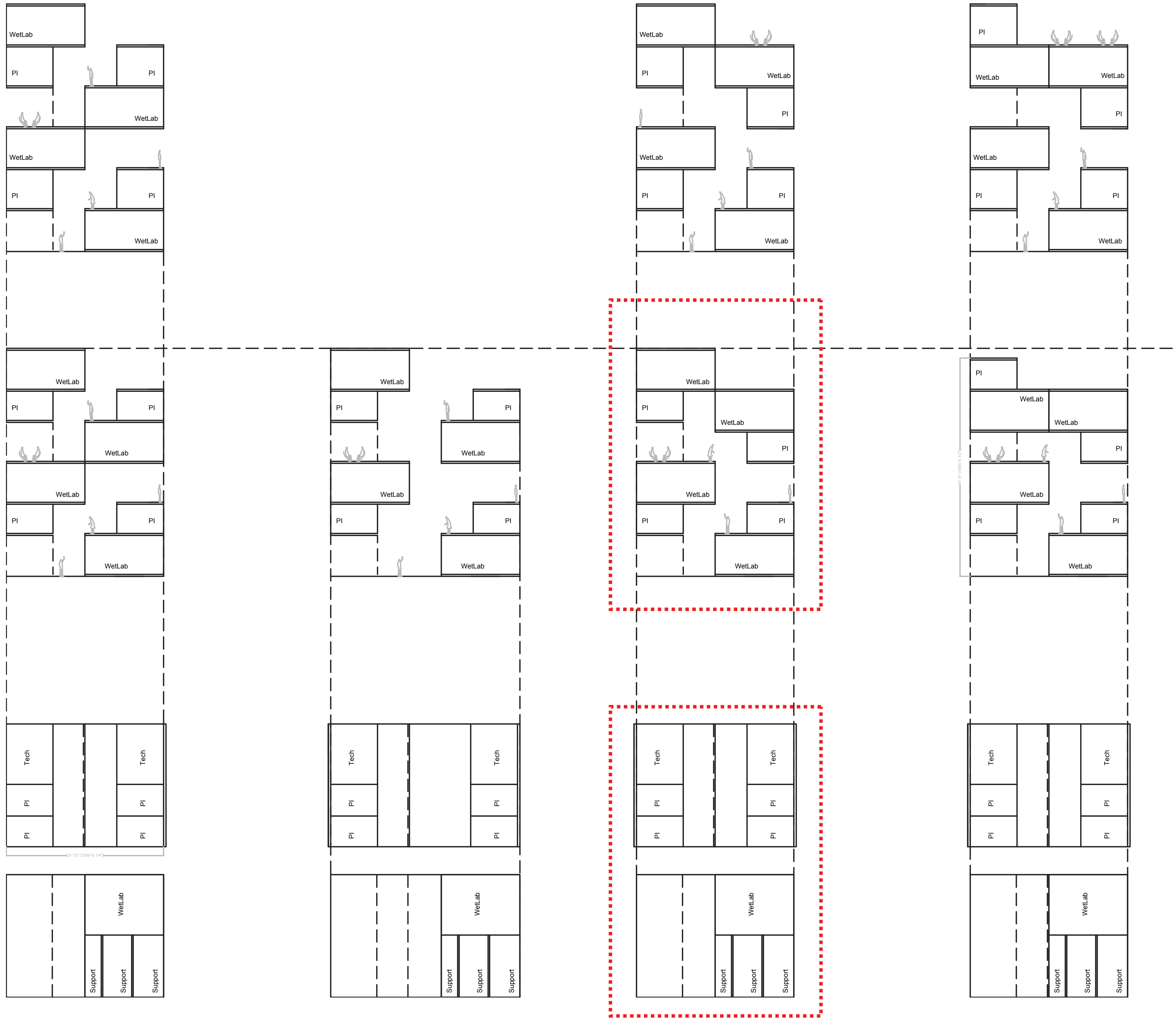
-ISOLATION-



-POROUSNESS-

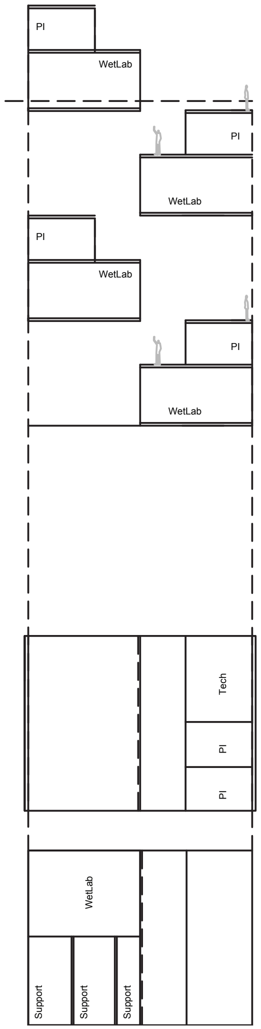


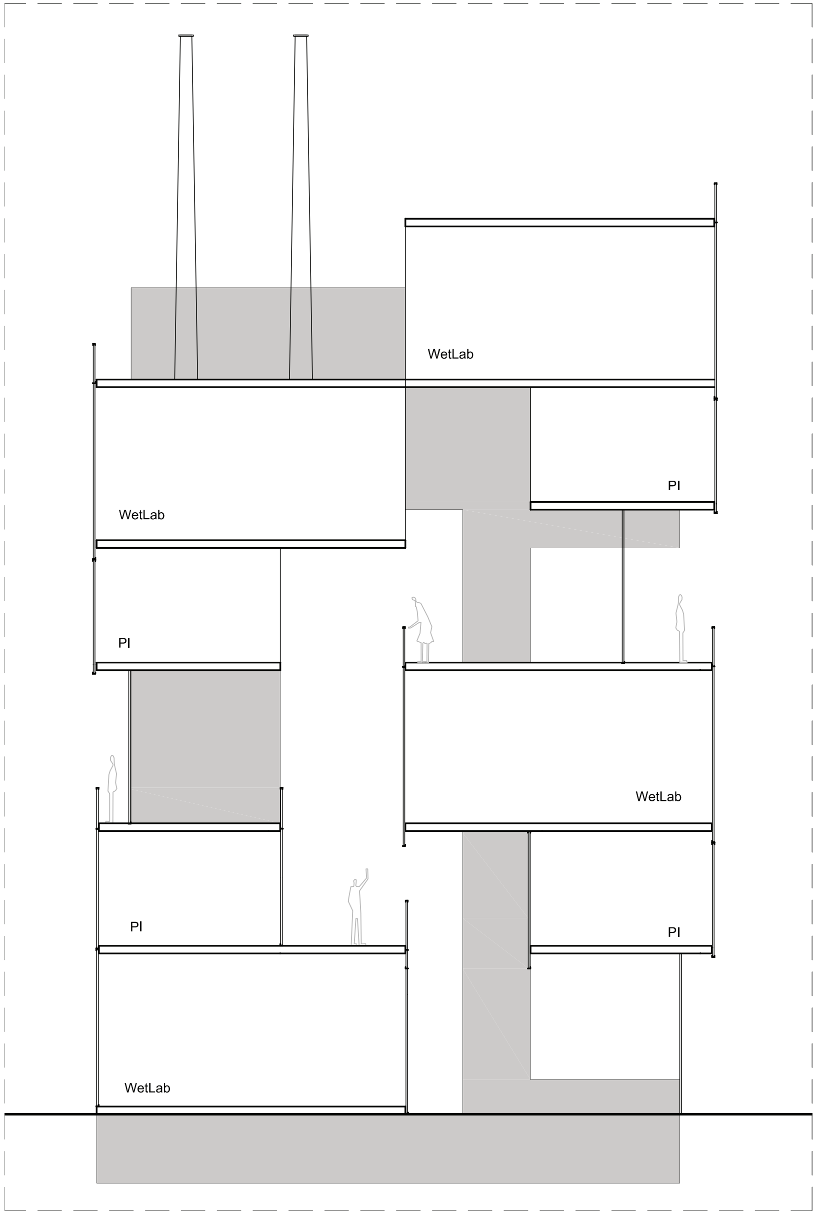
-MODULARITY-



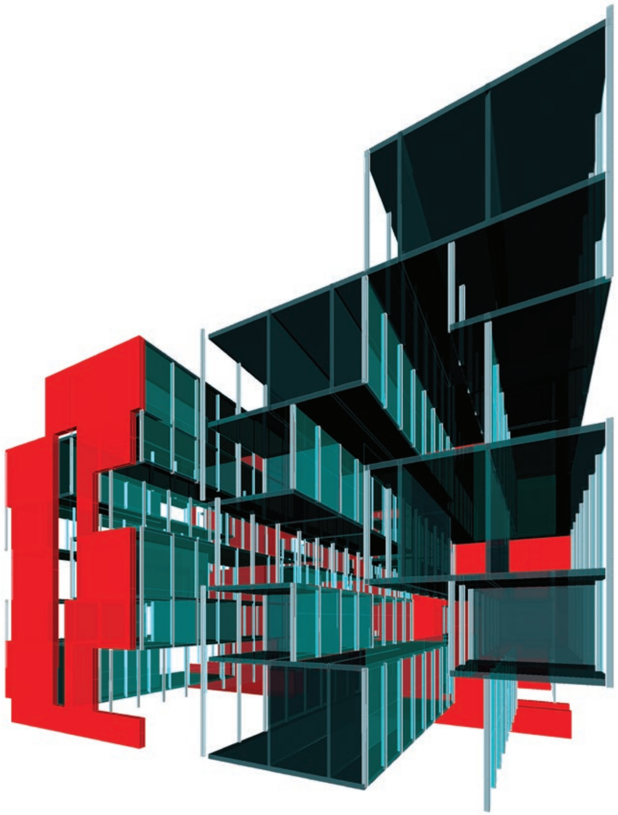
NEW LAB MODULES

THE NEW LAB MODULE IS PROVIDING WET LAB AND RESEARCH SPACES IN TWO DIFFERENT LEVELS. THE OTHER POSITIVE RESULT OF THIS NEW ARRANGEMENT IS BEING ABLE TO REDUCE THE CEILING HEIGHT OF RESEARCH SPACES FROM 11' TO 10', WHICH REDUCES THE OVERALL HEIGHT OF THE BUILDING.





SECTION DRAWING



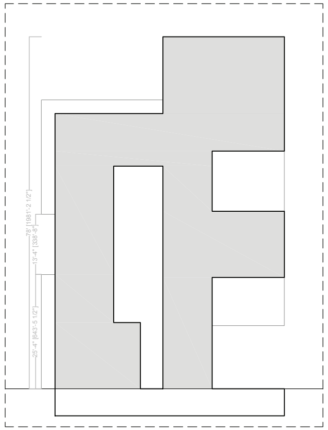
SECTION PERSPECTIVE

PLAN DRAWING, LEVEL ONE

STRUCTURAL SYSTEM

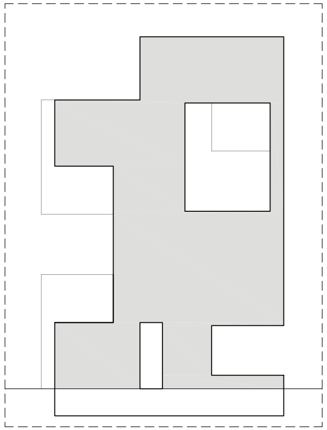
THE STRUCTURAL SYSTEM CONSISTS OF PRE-CAST CONCRETE BEARING WALLS, WHICH HOLD UP THE LAB MODULES. PAIRS OF BEARING WALLS ARE 45’ FAR FROM EACH OTHER AND THEY ARE 75’-80’ TALL. EACH ONE IS REINFORCED ACCORDINGLY TO ITS SHAPE TO BE ABLE TO CHANNEL THE LOAD TO THE GROUND. LIGHT QUALITY, CIRCULATION AND SPATIAL QUALITY, BESIDE STRUCTURAL CONSIDERATIONS ARE THE FACTORS MAINLY SHAPE THE BEARING WALLS.

West labs get the South sun light. Est side is open to East sun light.



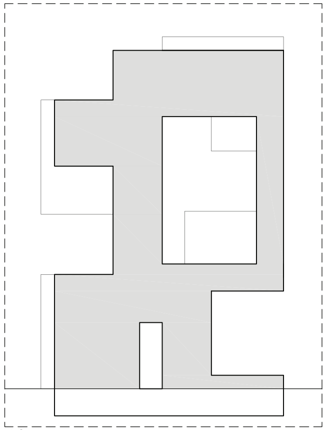
1-a

Except the first bays, the other bays are not cut by the ground line.

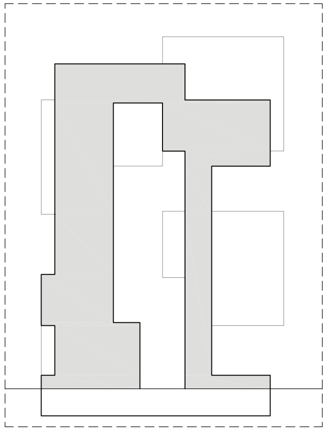


1-b

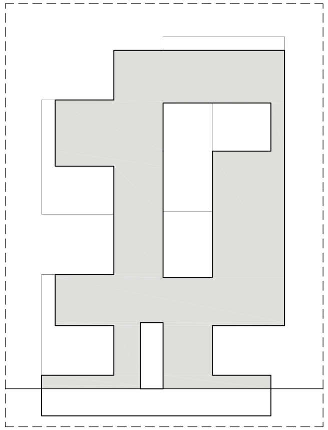
Even bays are open on top to let the sun comes through.



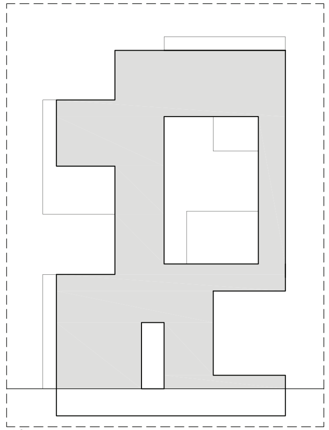
1-C



1-d

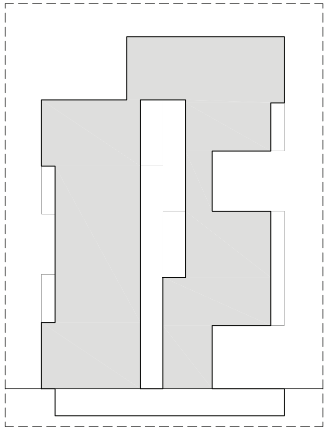


1-e



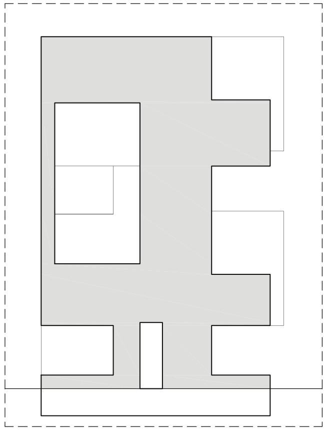
1-f

East & West labs get the South sun light.

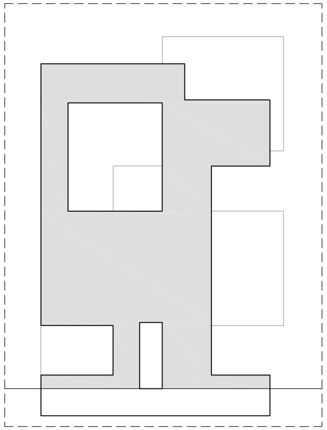


2-a

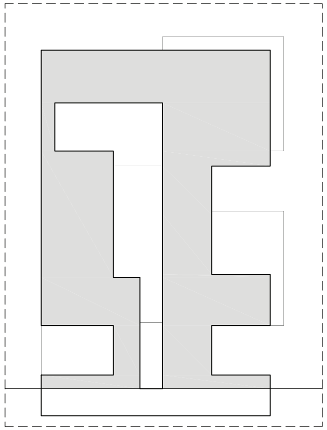
More enclosed balconies.



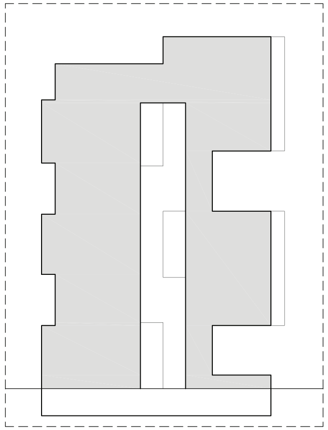
2-b



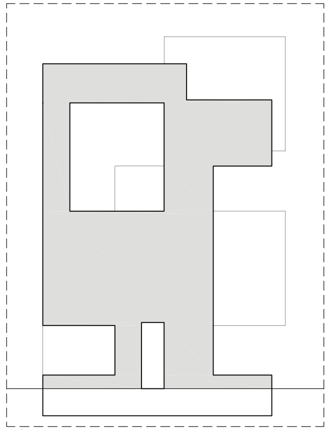
2-C



2-d



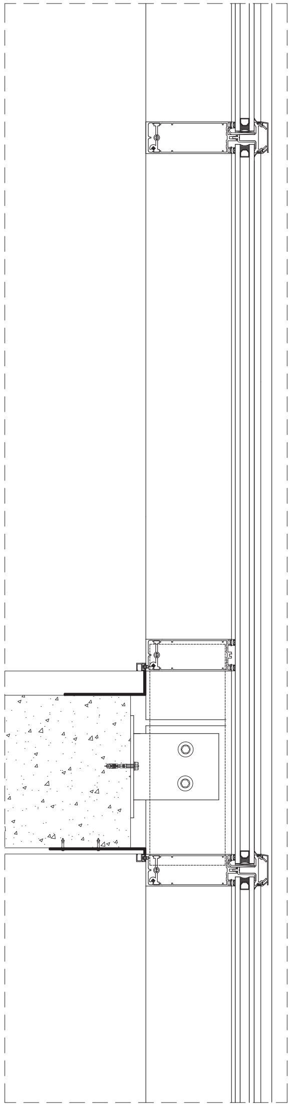
2-e



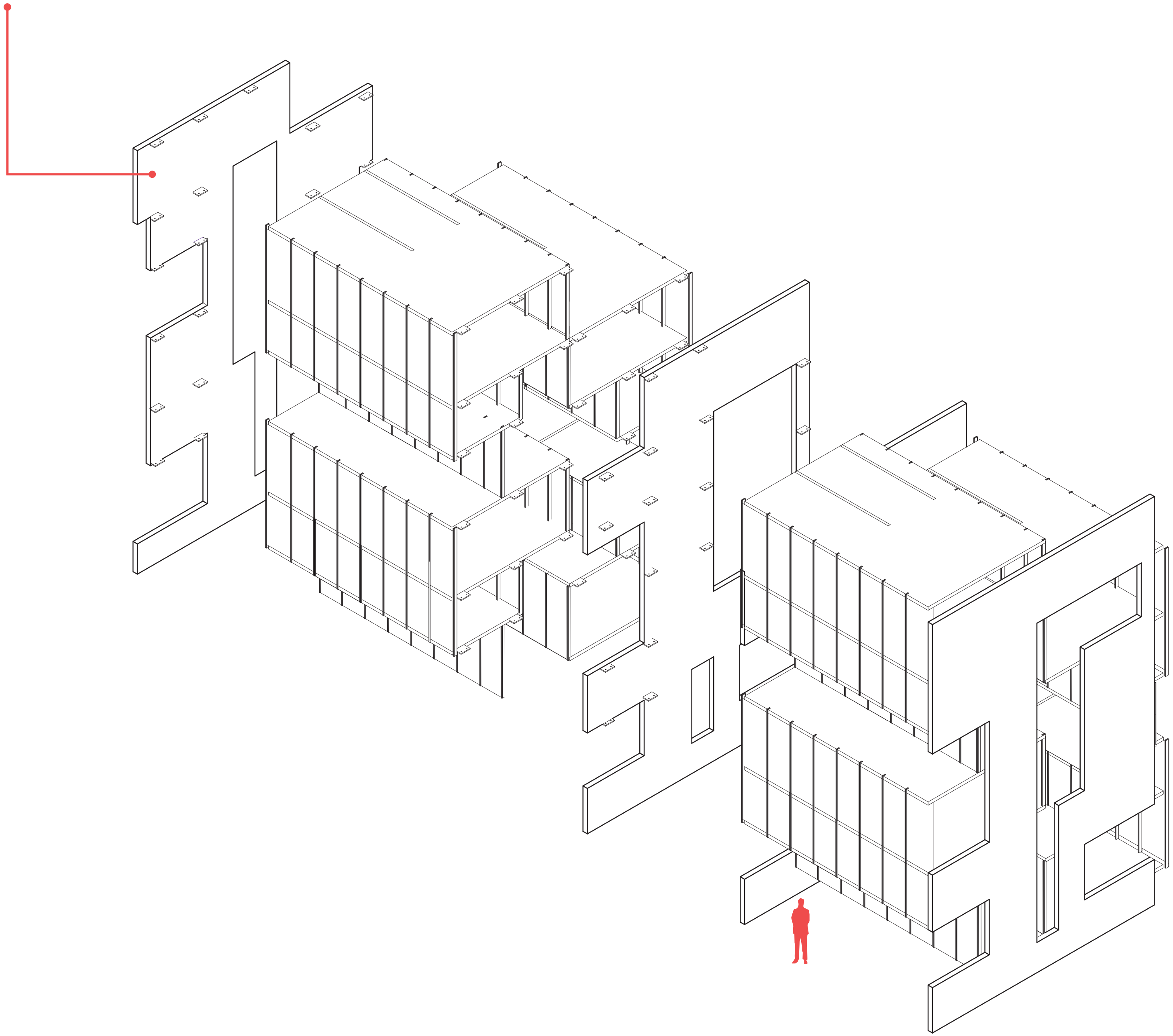
2-f

BEARING WALLS VARIATIONS

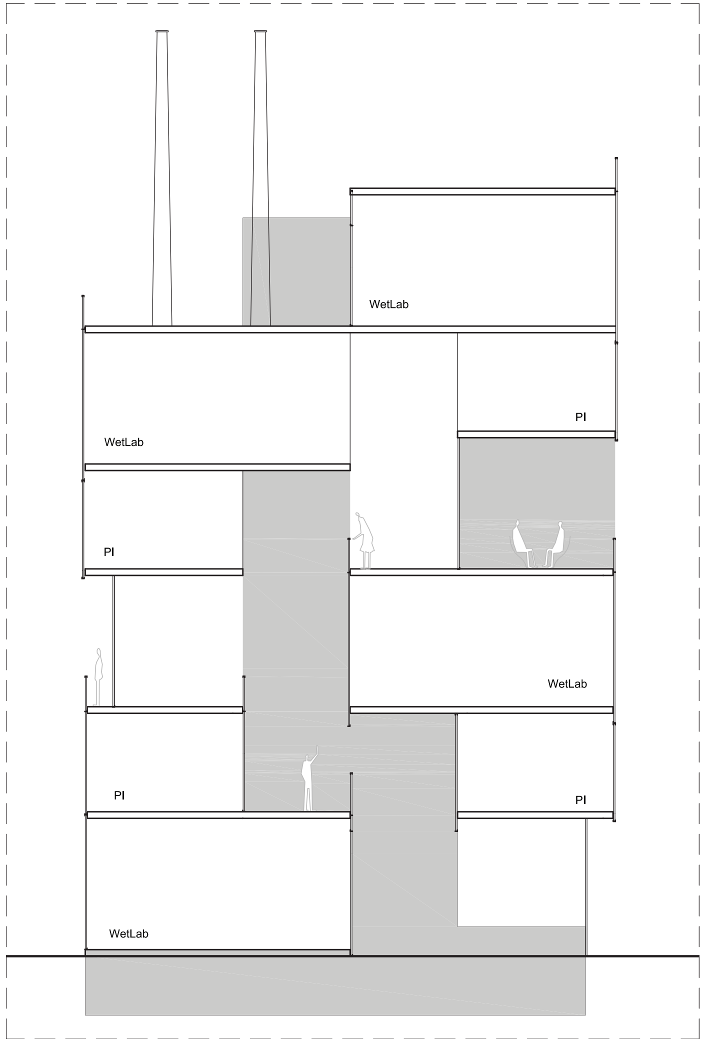
BEARING WALLS ARE MADE OUT OF CONCRETE AND THEY ARE CAST IN SITE, BECAUSE OF DIFFERENT SHAPES THEY HAVE AND THEIR MASSIVE SIZE. THE LAB MODULES ARE PRE-CAST CONCRETE BUILT. LAB MODULES WILL BE SITED ON STILL PLATES HAVE ALREADY SITUATED IN MAIN BEARING WALLS.



WALL SECTION

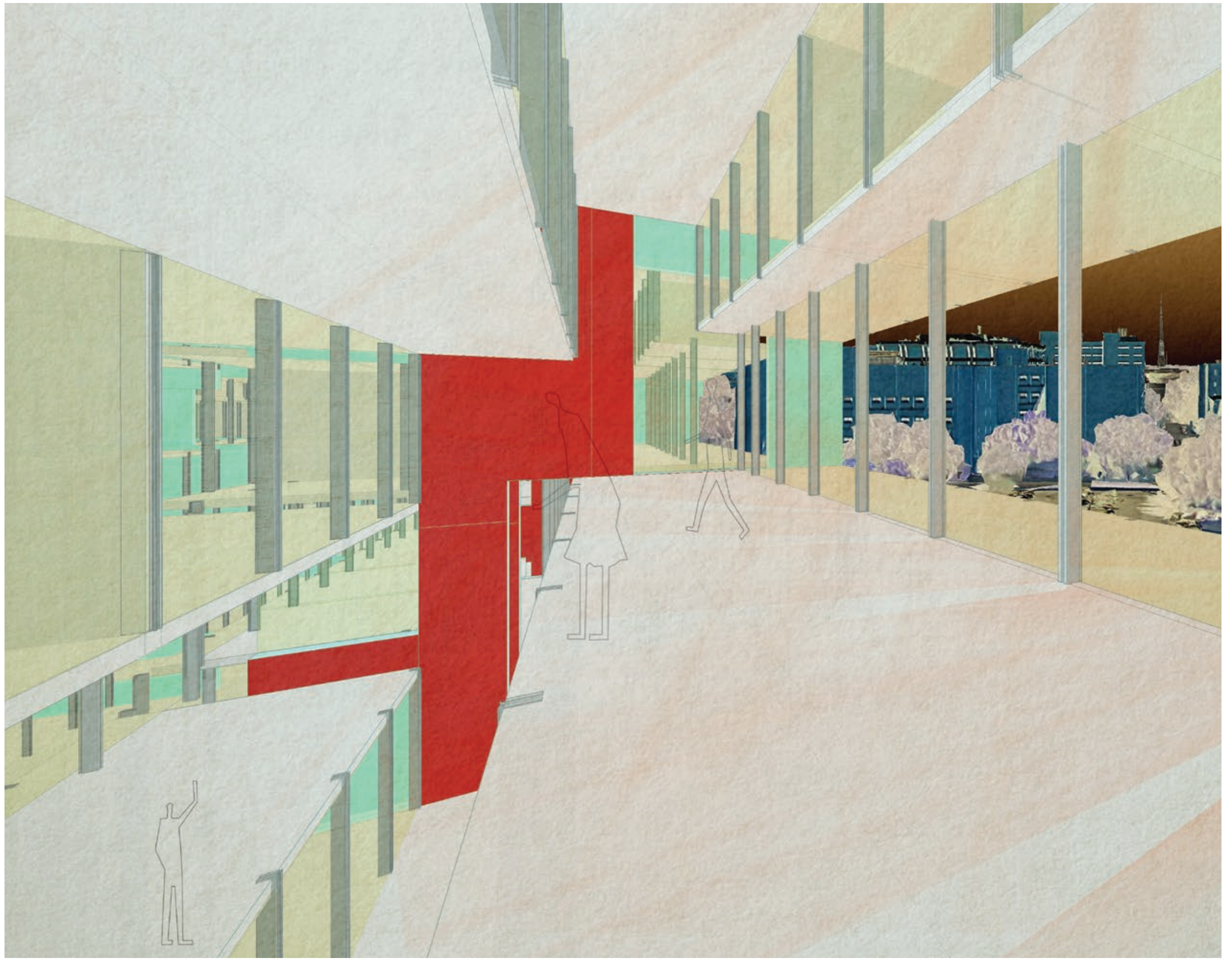


INTERIOR VIEW



SECTION DRAWING

EXTERIOR PERSPECTIVES



INTERIOR PERSPECTIVES

The generative pattern on the covers is inspired by the Green Unit project