

Portfolio of Selected Architectural Works

2014-2018

Honglin Li





Portfolio 02

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Honglin Li

HONGLIN LI

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honglin.li.arch@gmail.com

Experience

Feb 2018-Aug 2018

O.M.A & AMO Rotterdam, Netherlands
Architectural Intern, Researcher
Selected Project :
KANAL, Brussels, Belgium
Museum/Gallery | Competition - 100%
FRIENDSHIP SITE, Antwerp, Belgium
Residential | Competition - 100%
NEW BOND ST, London, United Kingdom
Retail | Competition - 100%
APOLLOLAAN ST, Amsterdam, Netherlands
Office | Competition - 100%
FEYENOORD CITY MASTERPLAN,
Rotterdam, Netherlands
Masterplan | Schematic Design - 100%
Reference: Alex de Jong | AdeJong@oma.com

Sep 2017-Feb 2018

EFFEKT Copenhagen, Denmark
Junior Architect
Selected Project :
POSHTEL POPUP, Worldwide
Research | Concept Design, SD - 100%
AMAGER BIO, Copenhagen, Denmark
Theater | Design Development - 100%
Reference: Mikkel Bøgh | Mb@effekt.dk

Jun 2016-Aug 2016

S.O.M. San Francisco, CA
Summer Intern
Selected Project :
BANGKOK MORMON TEMPLE
Bangkok, Thailand
Temple, Office | Schematic Design - 100%
111 MAIN, Salt Lake City, Utah
Office Tower | CD, Detail Drawing
680 FOLSOM, San Francisco, California
Office Tower | CD, Detail Drawing
Reference: Sean Ragasa | sean.ragasa@som.com

May 2015-May 2016

DLR GROUP NYC & Cleveland, OH
Architectural Intern
Selected Project :
SIDC NORTH BUND THEATER, Shanghai, China
Theater | Concept Design 100% - 100% SD
NORTH CAROLINA THEATER, Charlotte, NC
Theater, Office Tower | SD, DD
STRAZ PERFORMING ARTS CENTER, Tampa, FL
Theater, Waterfront | Concept Design - 100% SD
Reference: Jonathan Kurtz | jkurt@wrldesign.com

May 2014- Sep 2014

Metrogramma Milan, Italy
Junior Architect
Selected Project :
GREEN DESERT PROTOTYPE, Doha, Qatar
Prototype | Concept Design - 100%
Reference: francini@metrogramma.com

Jun 2014- Aug 2014

Fabbricanove Florence, Italy
Junior Architect
Selected Project :
MALLES BOARDING SCHOOL, Malles Italy
School + Dorm | Competition - 100%
Reference: fontana@fabbricanove.com

Education

University of California, Berkeley, CA, US
Master of Architecture | 2016. 09 - 2019. 05
Kent State University, OH, US
B.S in Architecture | 2011. 09 - 2015. 08

Works Featured

Online Portfolio:
https://issuu.com/honglin_li/docs/honglin_li_portfolio_2018
Online Press:
Gooood.hk-Overseas no.68
<https://www.gooood.cn/overseas-68-honglin-li.htm>
Personal Website:
www.honglin-li.com

Por tante:



01

**Vertical
Versatility**

P 01-17

This proposal is an experiment of the feasibility of postmodernist style design in a historical city. It was intended to "challenge" the center position of the Cathedral, but only in height. Essentially, it is a temporary structure with very lightweight, and easy install and dismantles process. By exploring the meaning of eternity and timeliness in architecture, discussing the contradictory and subtle complex of the freedom to understand the real qualities of great architecture.

02

**Adaptive
Reuse**

P 18-27

Adaptive Reuse is the theme of this project, which driven by sustainable design, aims to instill a newfound sense of identity and value into one of the many leftover townhouse buildings in Sandusky, Ohio, in the form of a new idea exchange center for young artists and innovators. This proposal preserves the historical façade which facing downtown, load-bearing walls and the main wooden structure and wooden roofs, focus on reforming the plane, other facades, and roofs.

03

**819 Penn
Avenue**

P 28-53

819 Peen Avenue is aiming to provide Pittsburgh monotonous commercial buildings break the traditional form of commercial buildings to propose a new architecture structure and strategy. By redefining three areas of the lower part, the natural and the efficiency of the upper part, the building is designed for the downtown Pittsburgh, transforming the public life of the city.



04

**Mission Bay
Community Center**

P 54-67

provide a solution for downtown
rcial building complex. It will
ommercial buildings, and pro-
re system and passive design
chitecture typologies, the in-
ire of the middle green space,
tower, to create a new identity
nsform it to be integrated into

It is taking advantage of California's climate, the ground floor open to the public areas and the surrounding city. Its floor is concrete tile mix with grass tile, creating a refined plaza next to the park. The upper level is a box that facilitates the activities of the levels below and above. Full floor trusses within make the 60 feet column-free cantilever span of the floor below possible and support the box above. By manipulating the volume, multiple levels and different interaction are visible behind the clear facade. Transparency becomes the main character, as one of the true value of community center itself.

05

LACMA

2.0

P 68-83

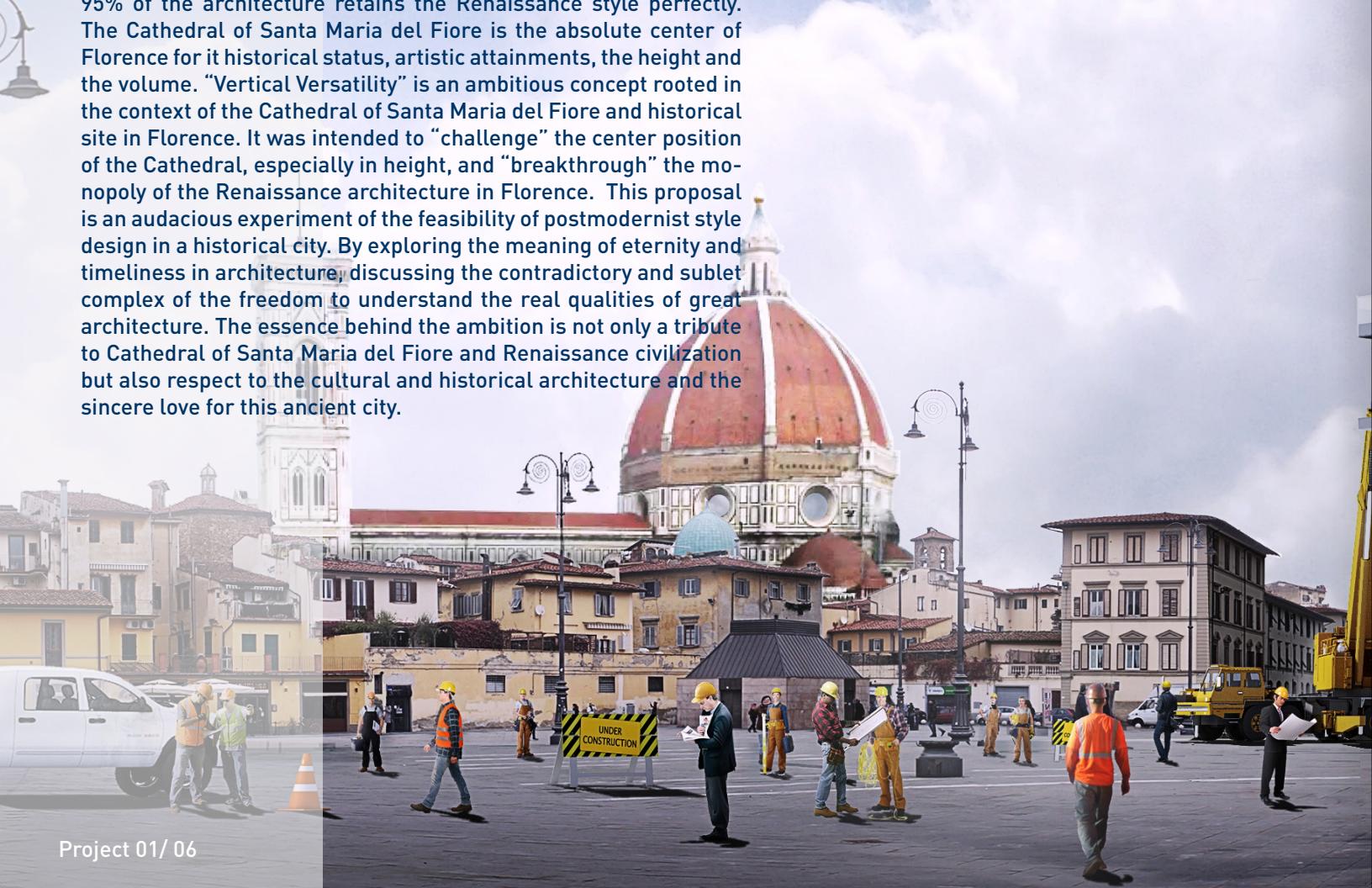
This project was required to design a new building for LACMA's permanent collection by scaling and transferring the previous art project. The new proposal oriented disagree with paralleling the Boulevard and the traditional city grid, offset creates a large right-angled triangle positive space for the public, become "the plaza" of a city center. By extending and converting the most important central axis of Los Angeles, the public sidewalk will transform to the sculpture garden, green park, and amphitheater of the museum.

VERTICAL VERSATILITY

TYPE: Academic Individual Work
PROGRAM: Multifunction Ecology Sky Farm
LOCATION: Florence, Italy
DATE: Feb. 2014

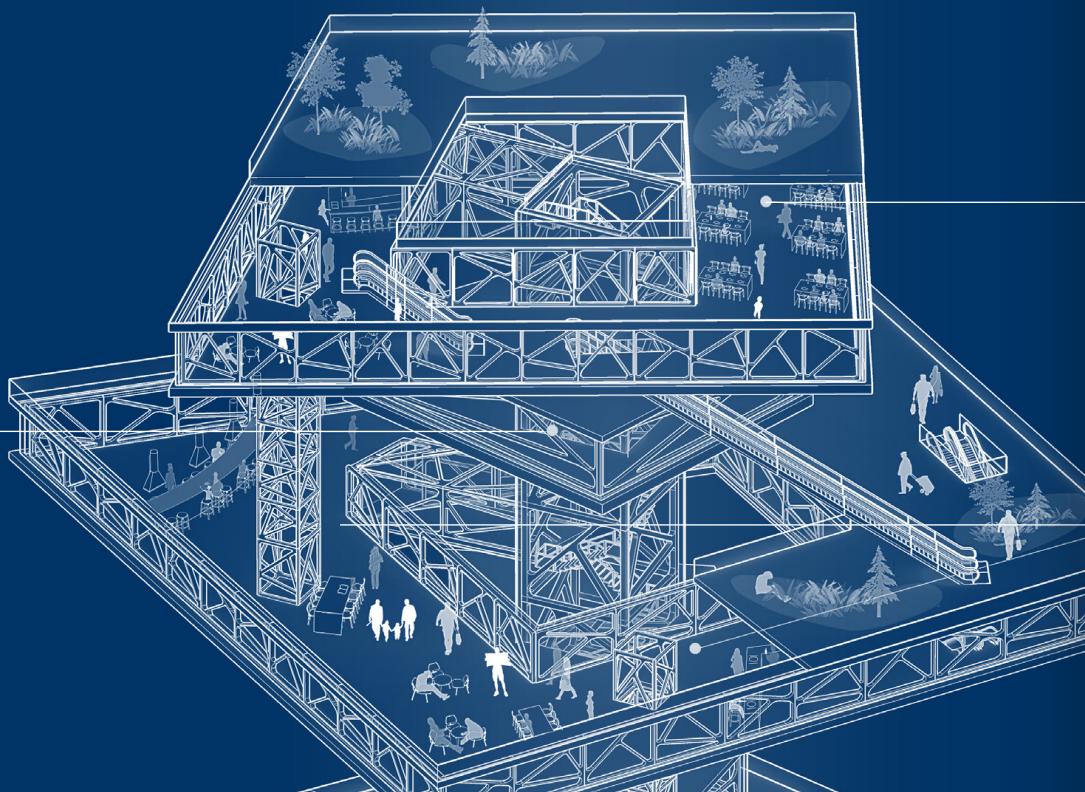
01

Florence is one of the most classical historical cities in Europe. The urban design was preserved from the age of the ancient Roman, 95% of the architecture retains the Renaissance style perfectly. The Cathedral of Santa Maria del Fiore is the absolute center of Florence for its historical status, artistic attainments, the height and the volume. "Vertical Versatility" is an ambitious concept rooted in the context of the Cathedral of Santa Maria del Fiore and historical site in Florence. It was intended to "challenge" the center position of the Cathedral, especially in height, and "breakthrough" the monopoly of the Renaissance architecture in Florence. This proposal is an audacious experiment of the feasibility of postmodernist style design in a historical city. By exploring the meaning of eternity and timeliness in architecture, discussing the contradictory and subtle complex of the freedom to understand the real qualities of great architecture. The essence behind the ambition is not only a tribute to Cathedral of Santa Maria del Fiore and Renaissance civilization but also respect to the cultural and historical architecture and the sincere love for this ancient city.

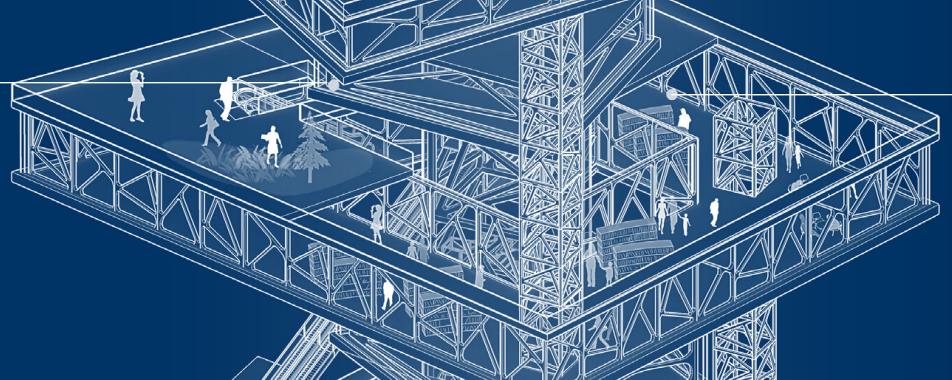




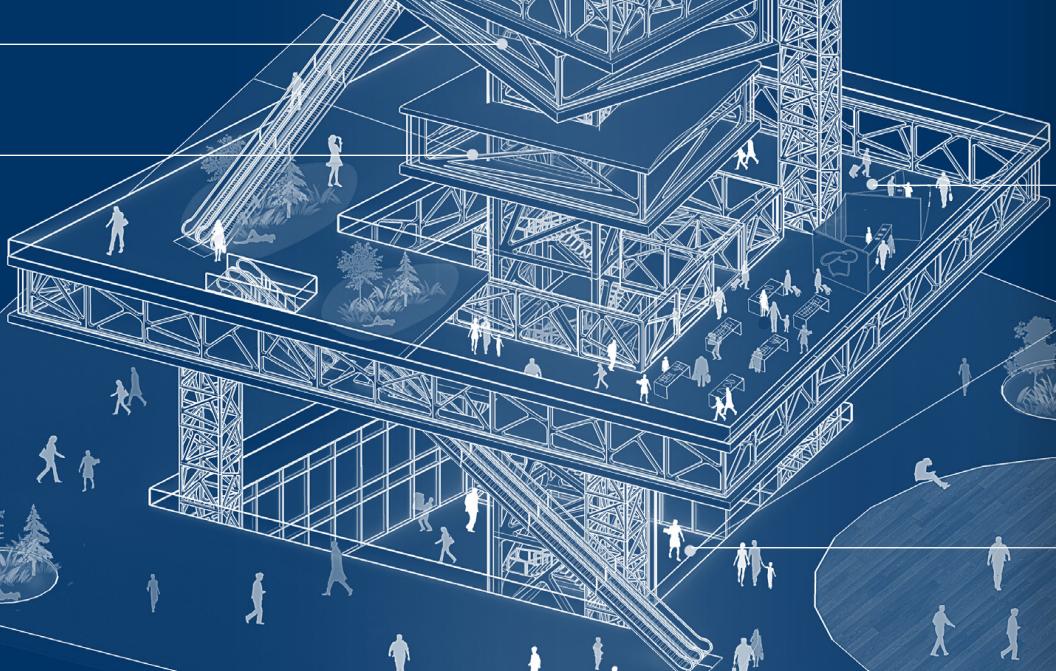
Private Lounge



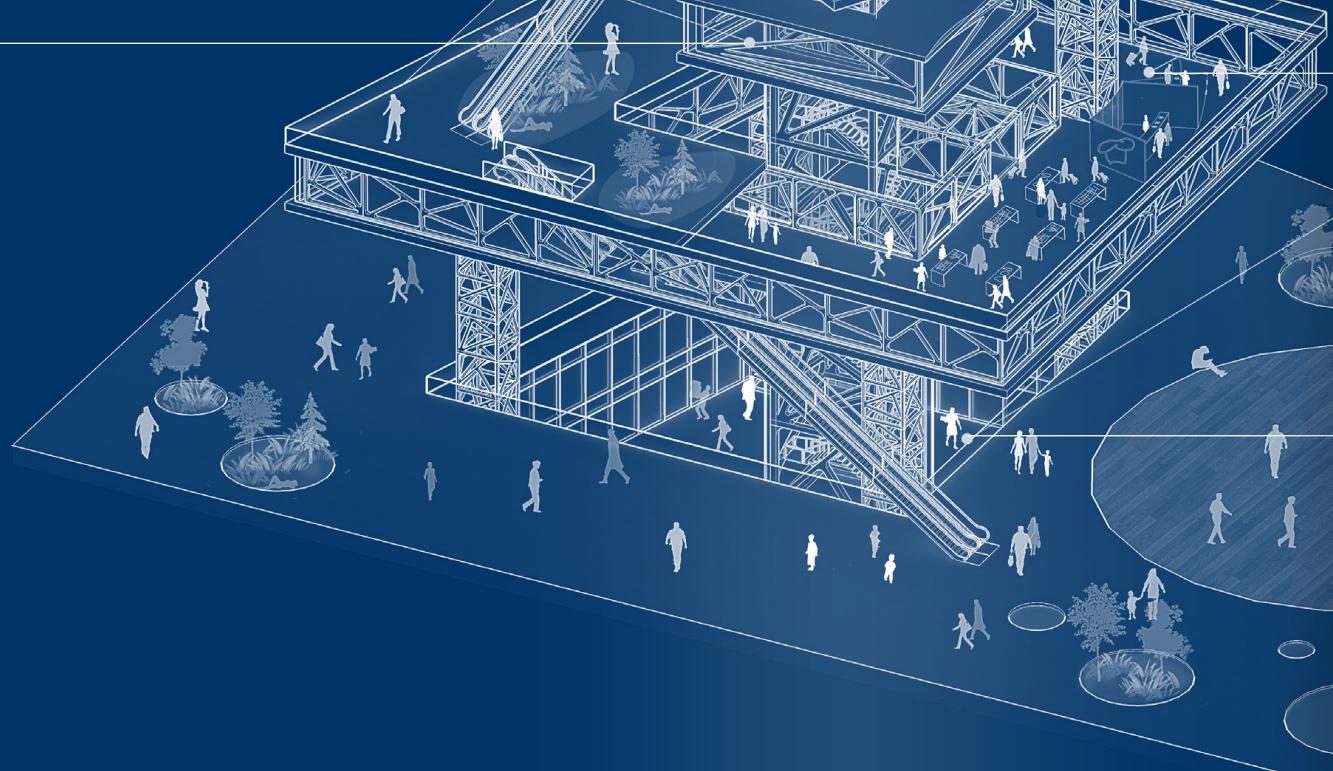
Special Exhibition



Wine Testing



Coffee Testing



Result-Restaurant Cafeteria Bar

Final/Fourth stage, Result: The forth and the last stage is where you present the product. This is where you perform and share with others. Also, there are several restaurants, cafe, and bars located on this floor, where you can have a great time with your family.

Practice-Culinary-School Kitchen-Practice Exhibition-Area

Third stage, Practice: In the third stage, when the ideas are set you start to plan, create and refine the ideas into a physical dish. Through focus, hard work, and patience one may finally end up with a unique gastronomic product that can be shared in the final stage.

Study-Library Reading-Room Study-Room Research-Lab

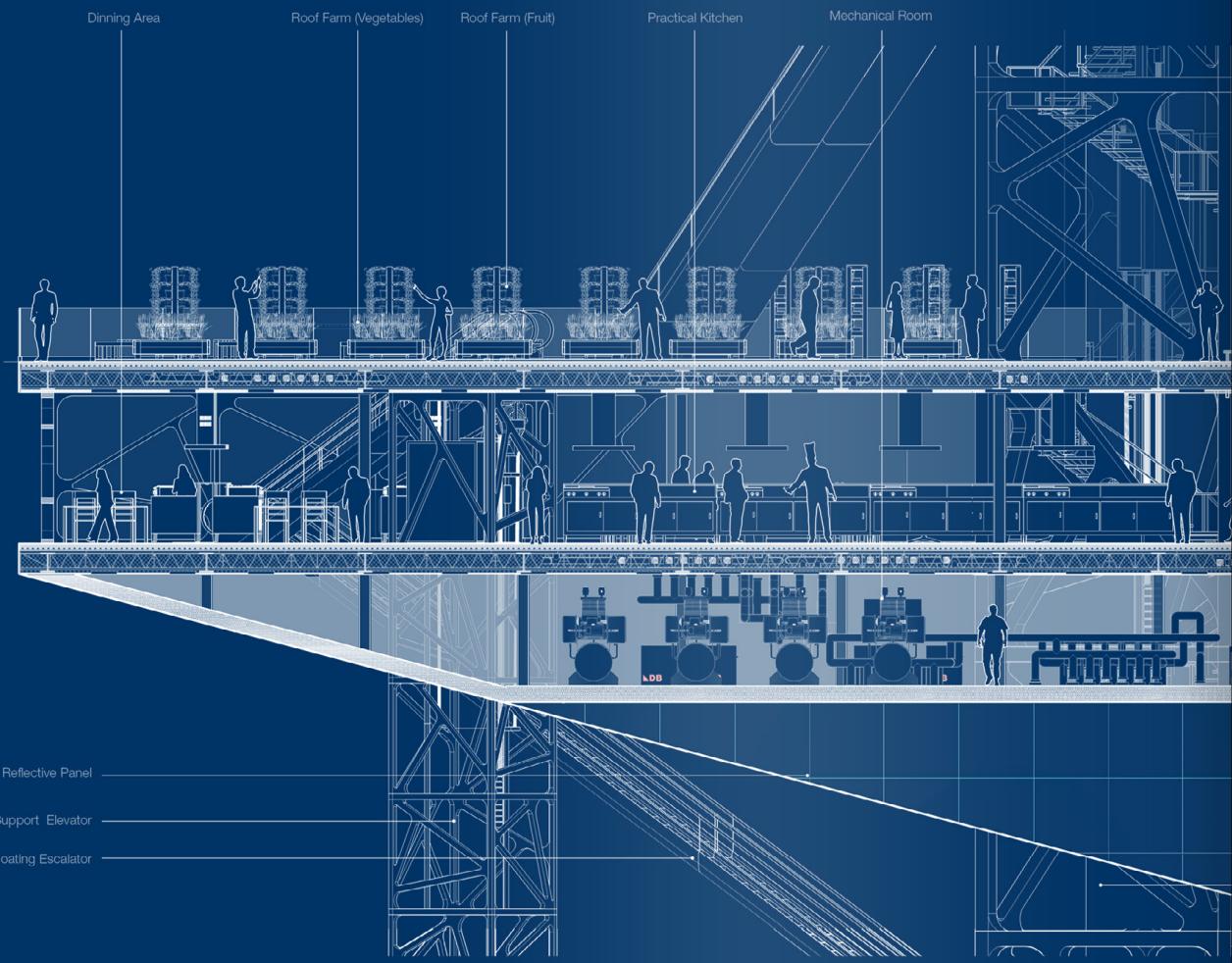
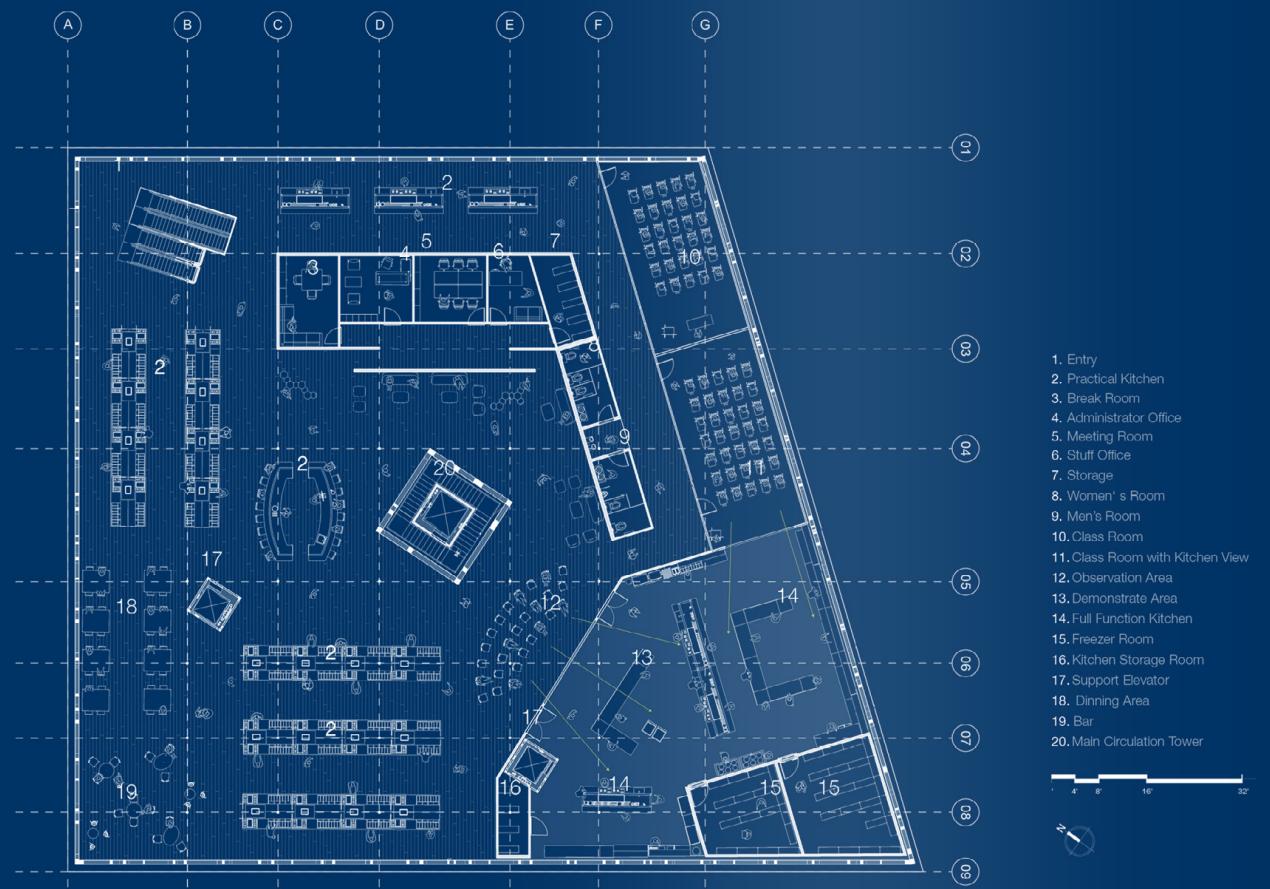
Second Stage, Study: In the second state ideas are created. You will fin all kinds of cooking books here and have a first impression of what kind of food you will be making. In this phase the details about ingredients, the ways of cooking, ans so on.

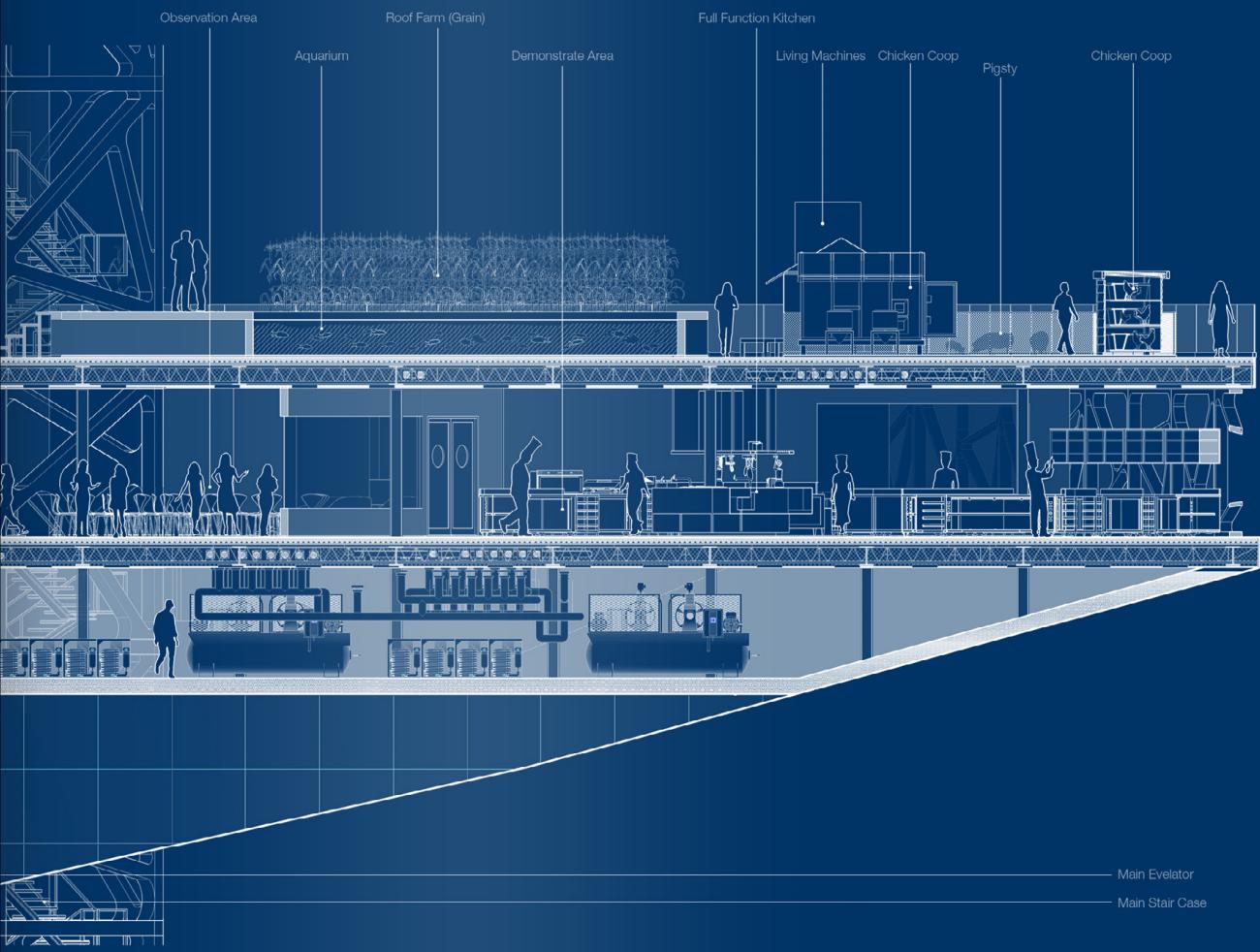
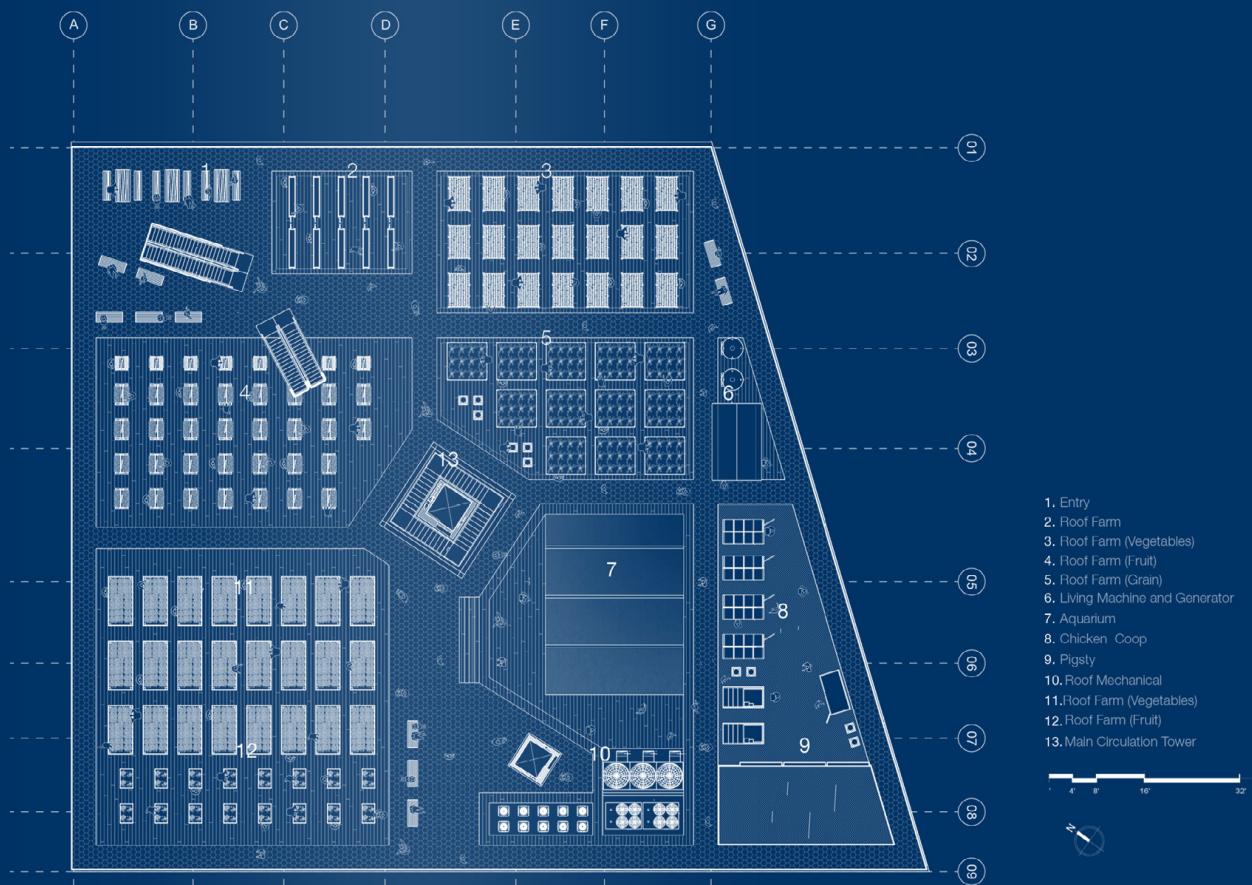
Inspiration-Market Food-Testing Gardens

First Stage, Imagination: The first stage shall stimulate and inspire the senses. Here, one is able to taste, smell, feel and understand the ingredients. Those area the dictate what Italians usually use. Through a deeper understanding of how the Italian ingredients works, one can start to provide an image and an idea of what can be achieved.

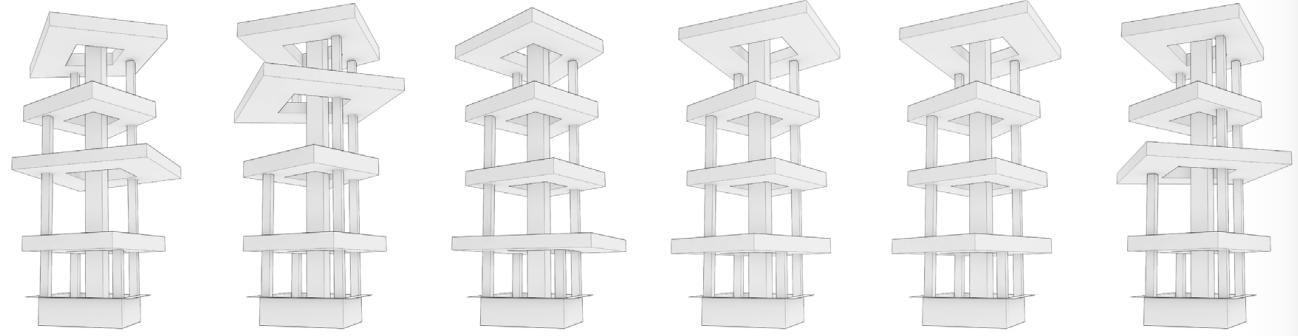
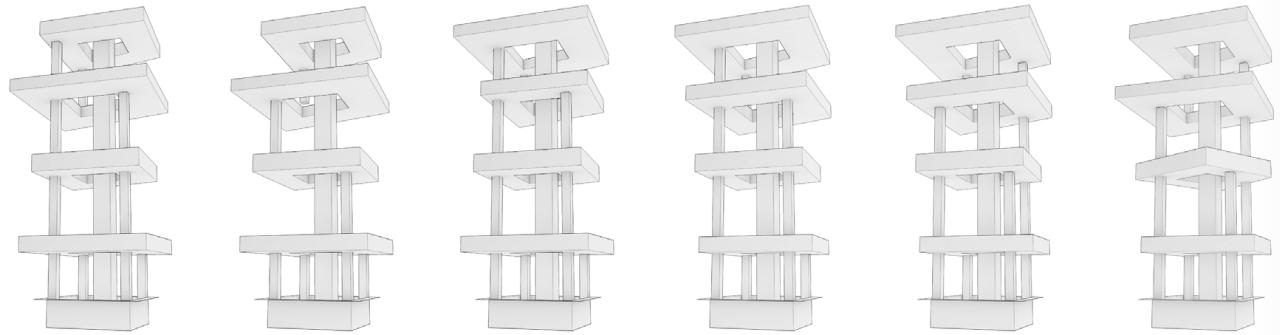
Public-Parking Reception Service Office Storage

Underground Level. This level will service as parking lot, Service Room, Office and Storage Room. An reception will locate in front of the main elevator for drop-off.

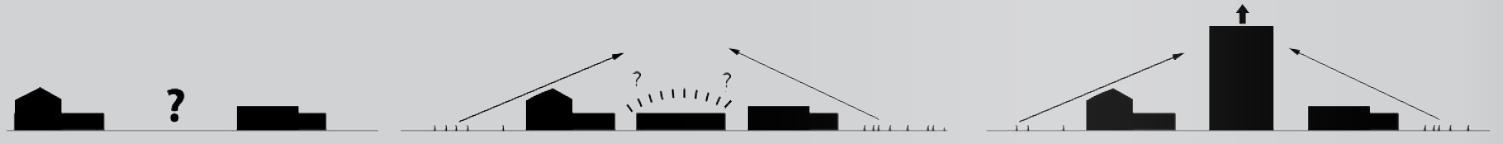




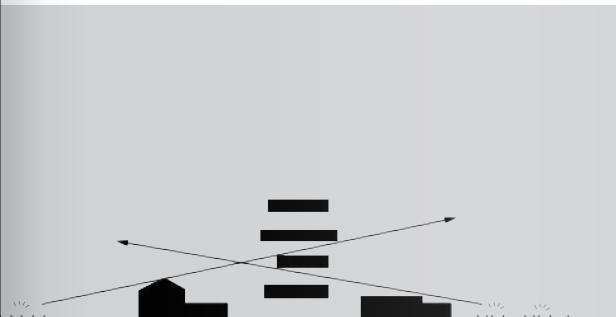
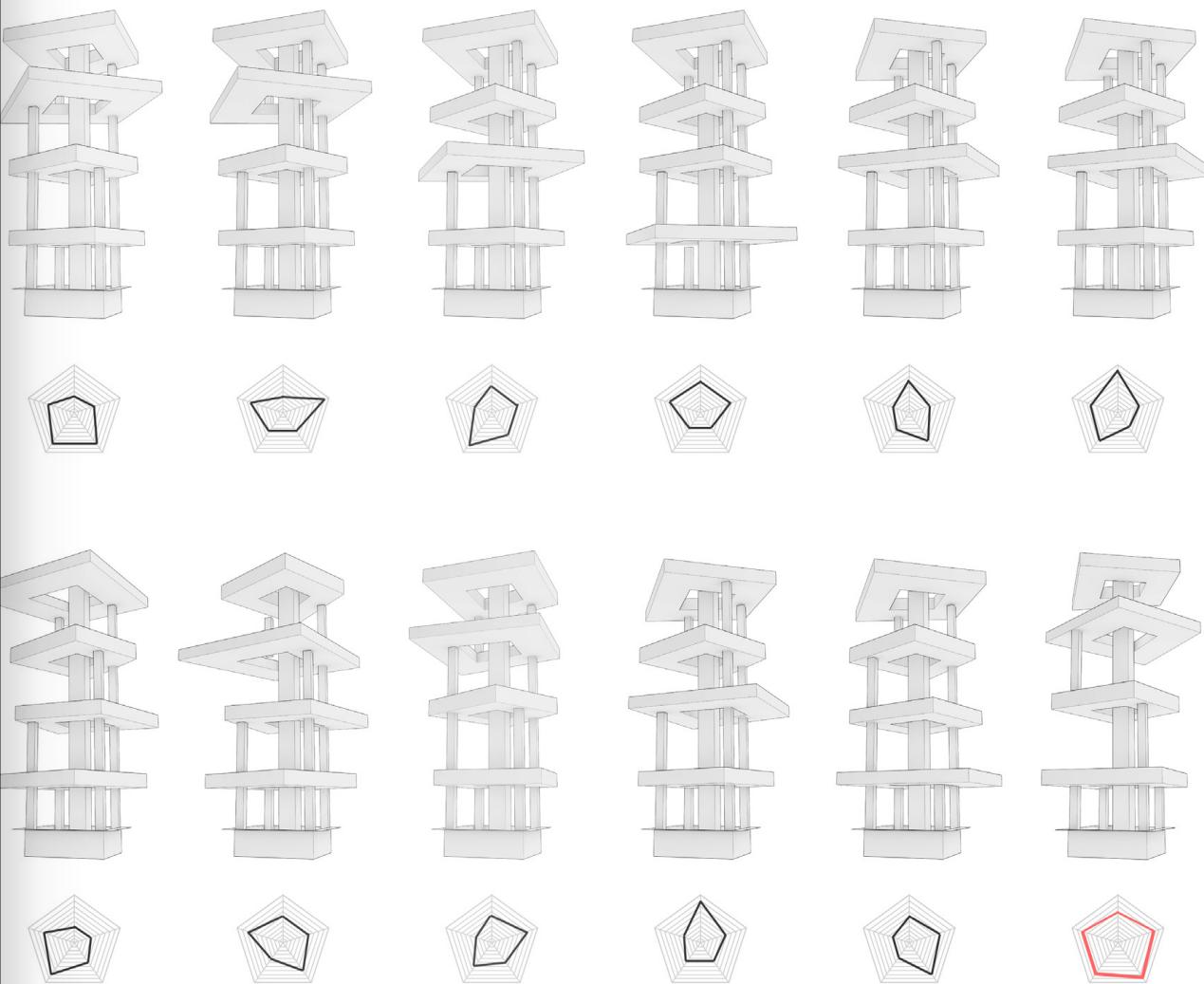
Prototype



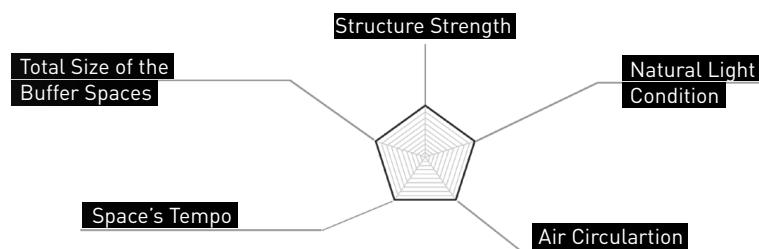
Concept



"Vertical Versatility" on the appearance almost reached the height of the Cathedral. However, it was not designed for conflicting the time and space of eternity deliberately. Essentially, it is a temporary structure with very lightweight, and easy install and dismantles process. A relatively short life cycle modern material was chosen for its exterior, which has a strong contrast compared to traditional brick and tile material in Florence. However, by reflecting the surroundings, it can hide like a mirror. "Vertical Versatility" is aiming to create a public space with the market, vertical farm, gastronomy school and restaurants, to replace the single function market. It can experience different functionality, practice and interaction with each other to enhance the exchange of relationships, but also have a deep understanding of Italian architecture and culture.

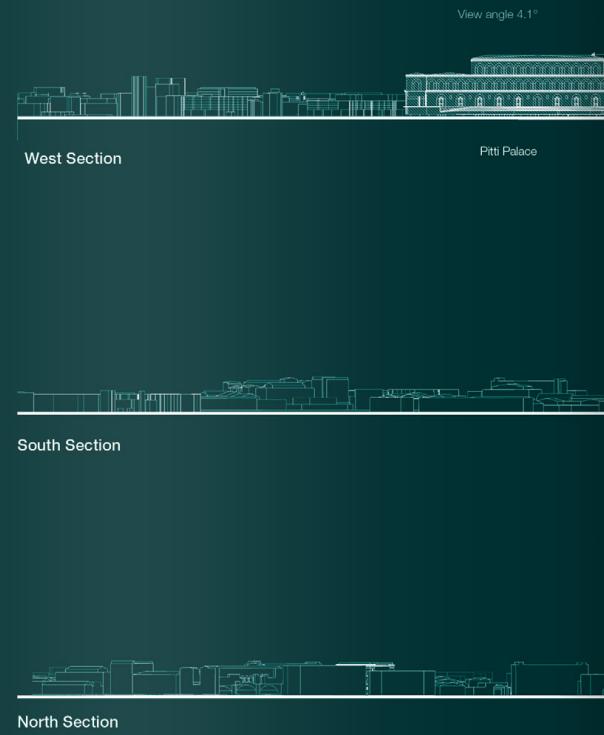


ity of the cathedral in structure and material with high reflectivity metal panel was selected like a mirage in the environment. Functionally, on the original site. People not only can experience cultural and traditional food culture.



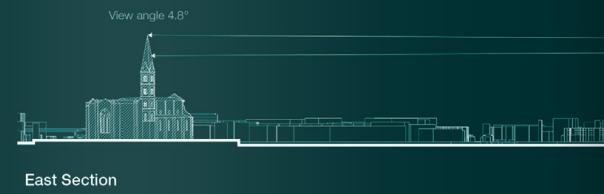
From the initial 5 major horizontal cloud boxes and the vertical components (steel columns), the various diagram can test their space to meet 5 different attributes, for example the structural strength, natural light condition, air circulation, space's tempo, and the total size of the buffer spaces, (the empty space between the horizontal components).

The last option which has the highest overall score is the selected option.



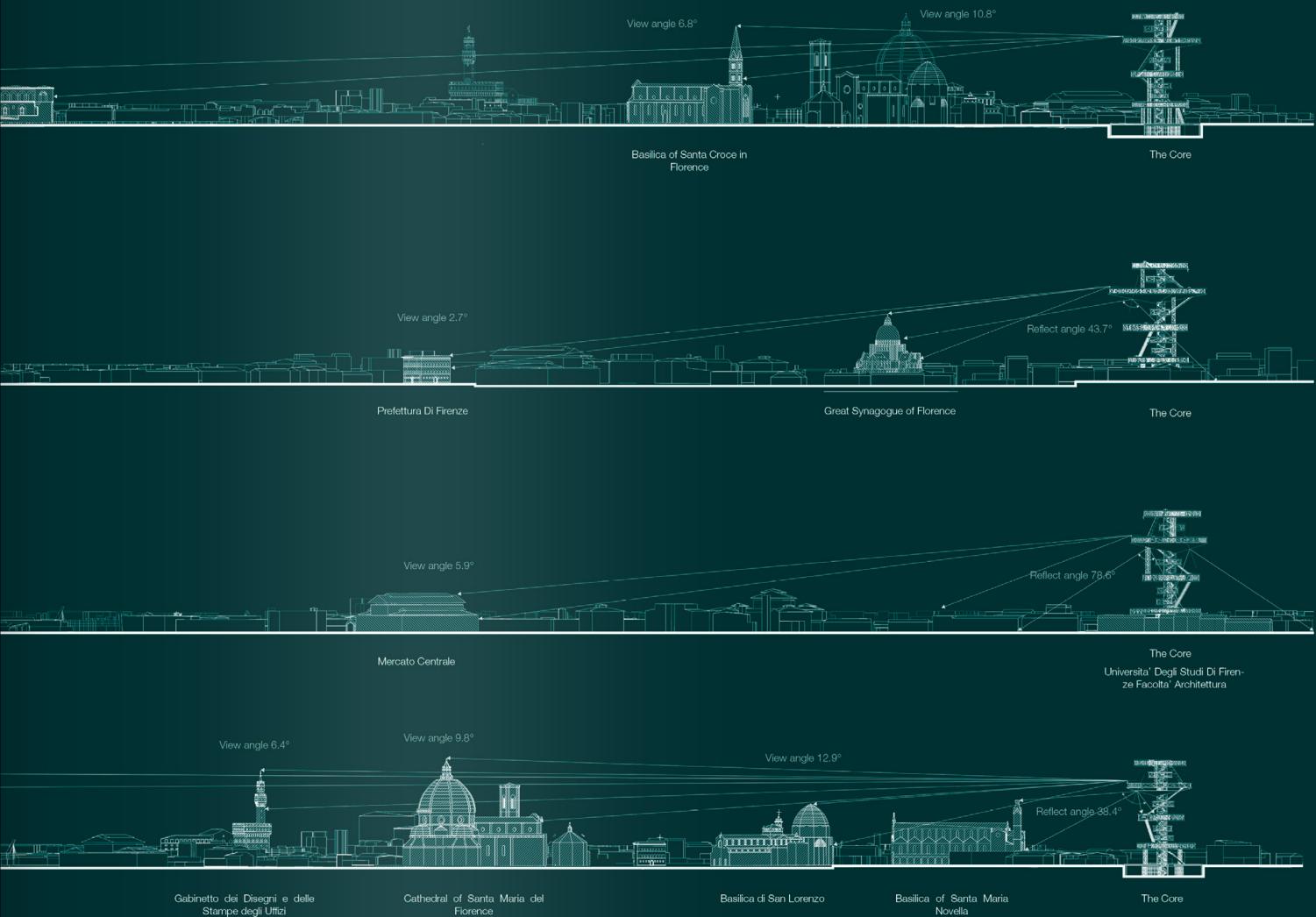
Mirror Florence

"Vertical Versatility" locate in front of the market, on the side of Via Santa Verdiana, faces former monastery of Santa Verdiana, now a part of it is used by the University of Florence. At the corner with Via della Mattonaia is then another ex-monastery also used by the University, Santa Teresa. This site also surrounding by many world famous monuments, churches, and buildings. By flipping the original form of the existing market, the market stage of "Vertical Versatility" has an inverted pyramid-shaped reflected bottom. People on the ground in different locations and angles can observe the reflection of the important historic buildings of Florence. It provides people a whole new perspective of the city, and establish an indigenous connection with several historic buildings. It also can be considered as an opposing, upside down dome from The Cathedral of Santa Maria del Fiore.



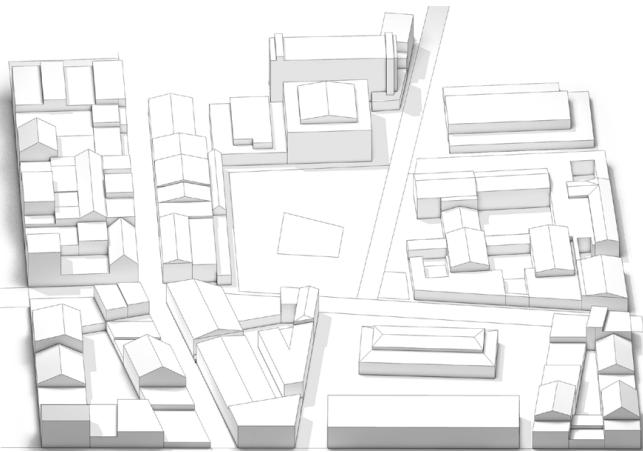
Vertical Shift



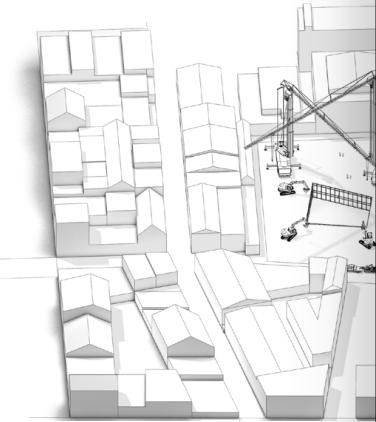


Program

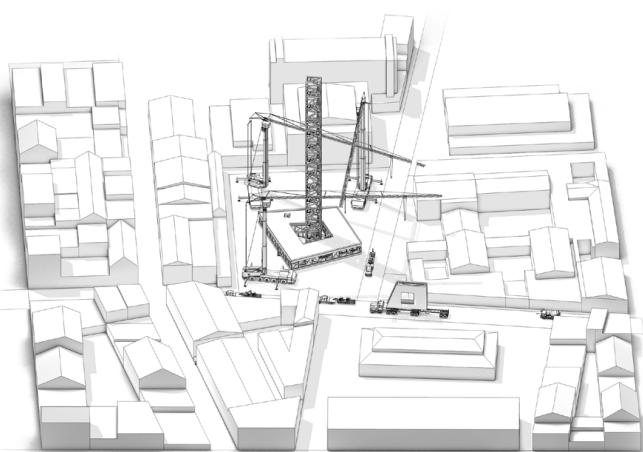
PUBLIC	IMAGINATION	STUDY	PRACTICE	RESULT
ARCHIVES ENTRANCE PARK PIAZZA	BOOKS DOCUMENTS VIDEOS MUSICS MOVIES FURIT GREEN FOOD	SEA FOOD VEGETABLES HISTORY OF FOOD MAKING THE NEW TRENDS IN COOKING LEARN ABOUT AGRICULTURALLY	LEARN TO COOK LEARN TO GROW	
AUDITORIUM STORAGES ADMINISTRATION MANAGEMENT OFFICES SERVICES	MARKET FOOD TESTING GARDENS LOCAL FARMERS HOMEMADE FOOD	LIBRARY LIBRARY COMPUTER LAB READINGROOM BOOK SHOP	CULINARY SCHOOL GARDENS CLASSROOM KITCHEN	RESTAURANT CAFETERIA



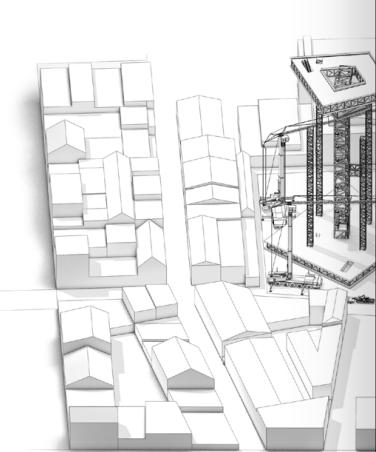
1. The Site and urban context.



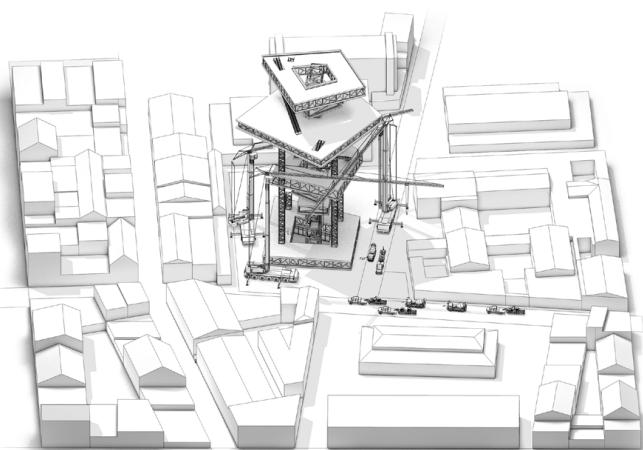
2. Start construction. Make founda-



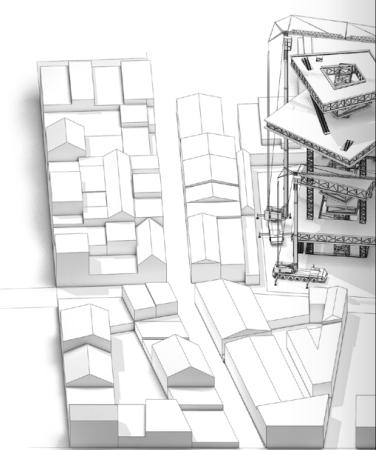
4. Seal the roof of the top level, transport per-made boxes.



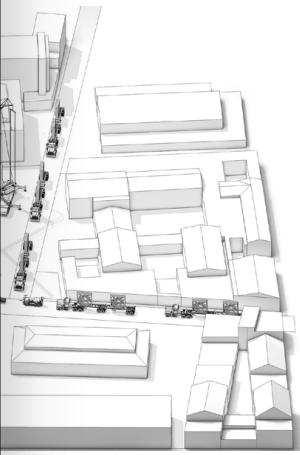
5. Lift the top level to the top, b-
the ground, assemble per-made
pre-made boxes.



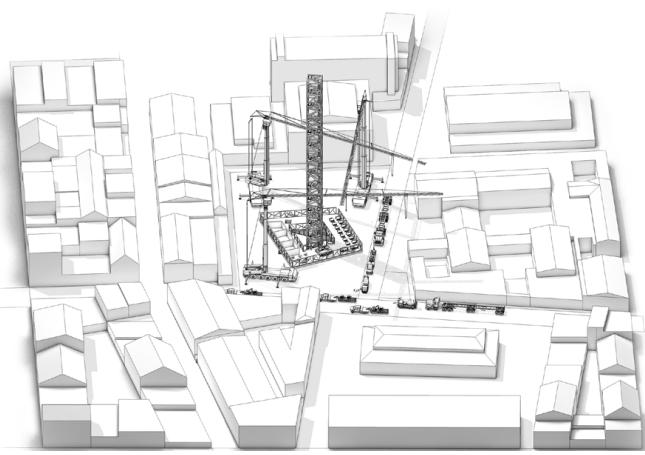
7. Lift the third top level to position, build fourth top level
on the ground, assemble per-made parts on site. Trans-
port per-made boxes.



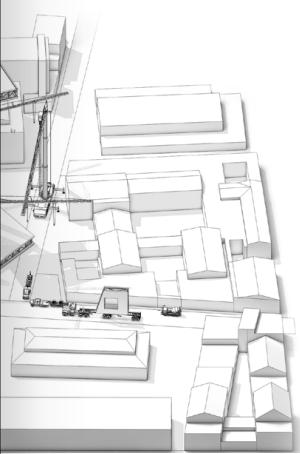
8. Lift off the fourth top l



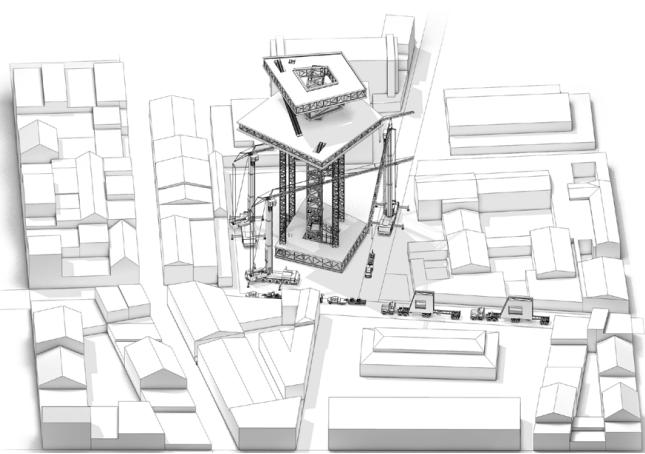
ation and parking access.



3. Build Top level first on the ground, assemble per-made parts on site.



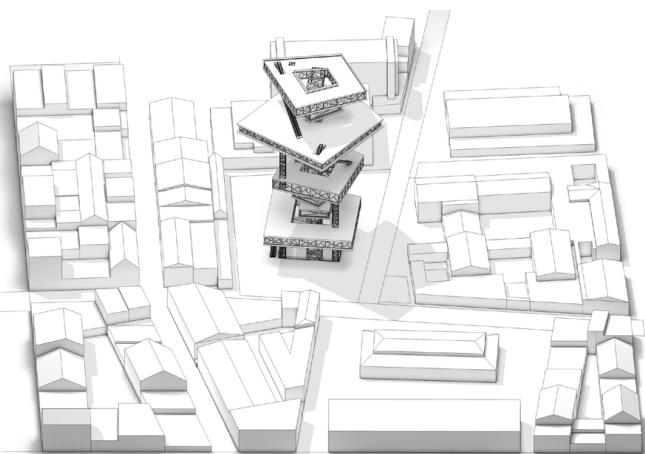
Build Second top level on parts on site. Transport



6. Lift the second top level to position, build third top level on the ground, assemble per-made parts on site. Transport per-made boxes.



level to position.



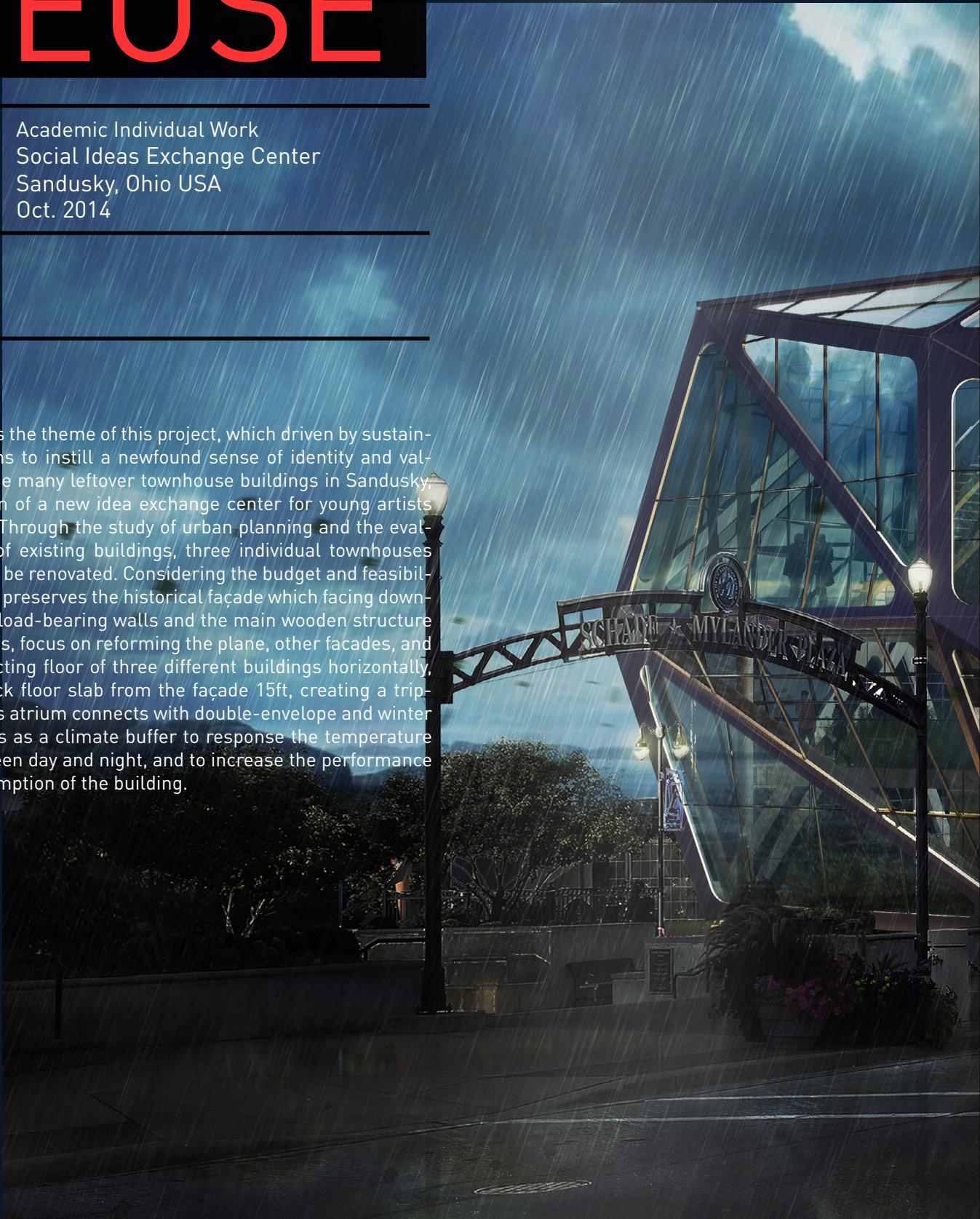
9. Complete.

ADAPTIVE REUSE

TYPE: Academic Individual Work
PROGRAM: Social Ideas Exchange Center
LOCATION: Sandusky, Ohio USA
DATE: Oct. 2014

02

Adaptive reuse is the theme of this project, which driven by sustainable design, aims to instill a newfound sense of identity and value into one of the many leftover townhouse buildings in Sandusky, Ohio, in the form of a new idea exchange center for young artists and innovators. Through the study of urban planning and the evaluate the value of existing buildings, three individual townhouses were selected to be renovated. Considering the budget and feasibility, this proposal preserves the historical façade which facing downtown Sandusky, load-bearing walls and the main wooden structure and wooden roofs, focus on reforming the plane, other facades, and roofs. By connecting floor of three different buildings horizontally, and pushing back floor slab from the façade 15ft, creating a triphigh atrium. This atrium connects with double-envelope and winter roof garden, acts as a climate buffer to response the temperature difference between day and night, and to increase the performance of energy consumption of the building.

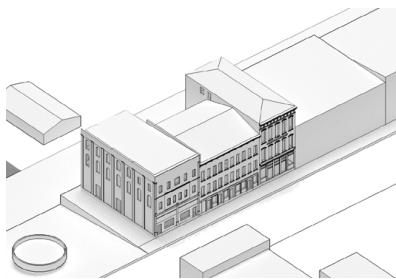




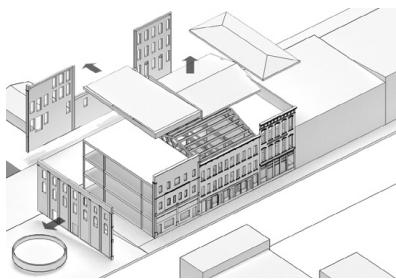
PROJECT – 02

P01 – P02

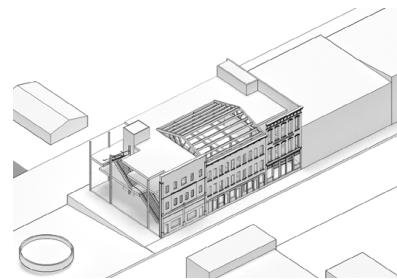
Process



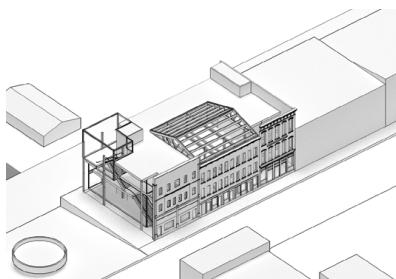
The original building and site.



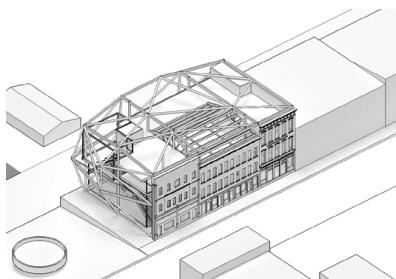
Remove minor facades and roof, while keeping original floors and structure. Leave the main facade facing Main Street for historic reference.



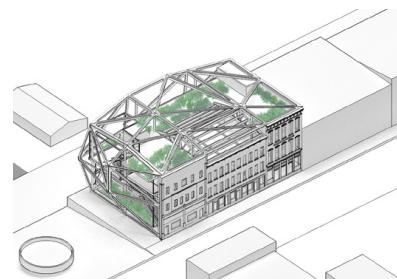
Remodel floor shapes based on the new programs, and creating double and triple spaces inside the building.



Create first skin to enclose interior space.



Reinforce structure system.



Create second skin above first skin, placing green plants and winter garden in between.

Site Analysis-Urban Scale



Pattern

Major and minor urban grid patterns are translated onto the site.



Open

Land is divided into developed and undeveloped areas under a guided urban program.



Land

A land edge is calculated from 100-year rising tide estimates and parametric modeling.



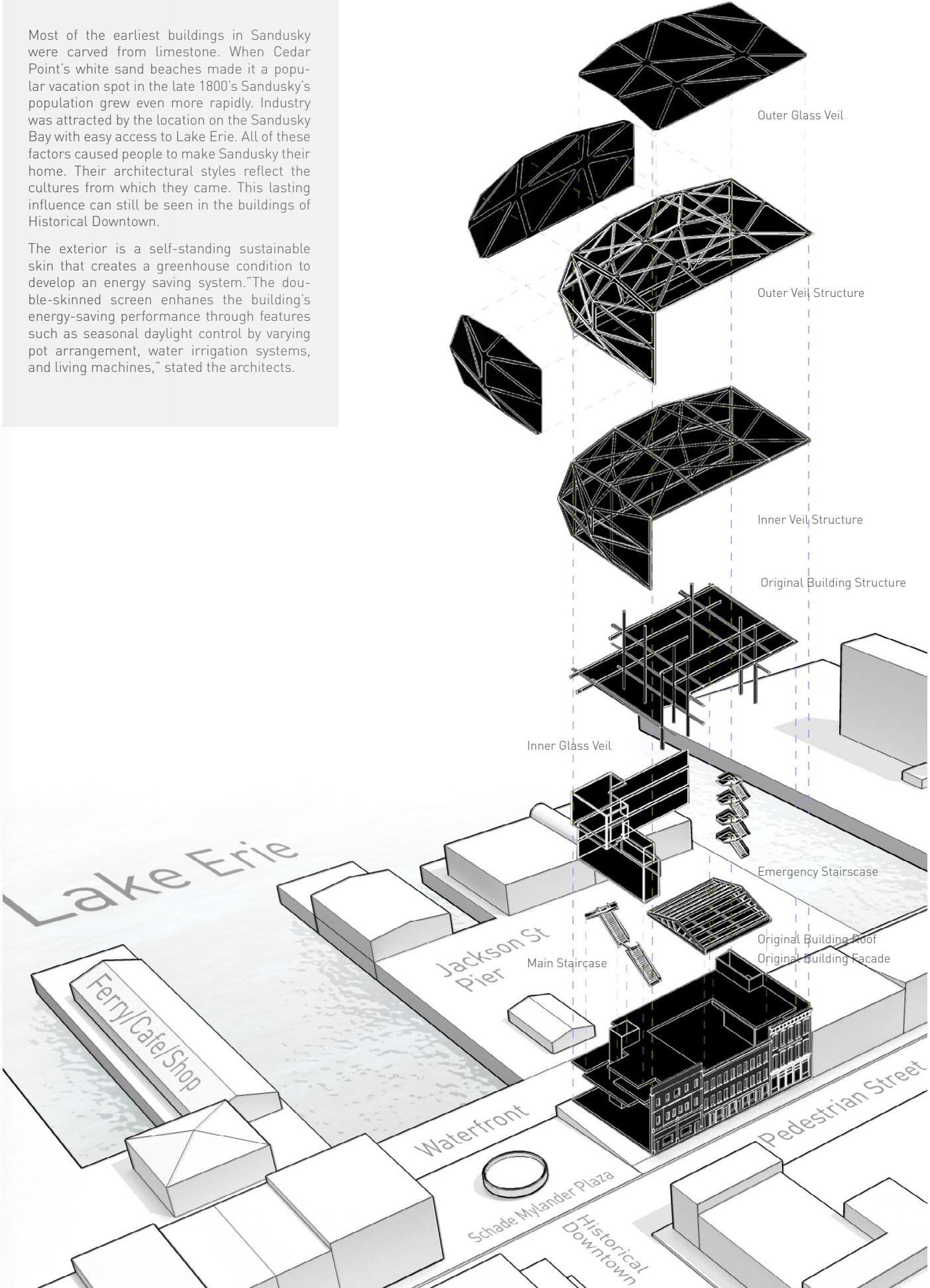
Scale

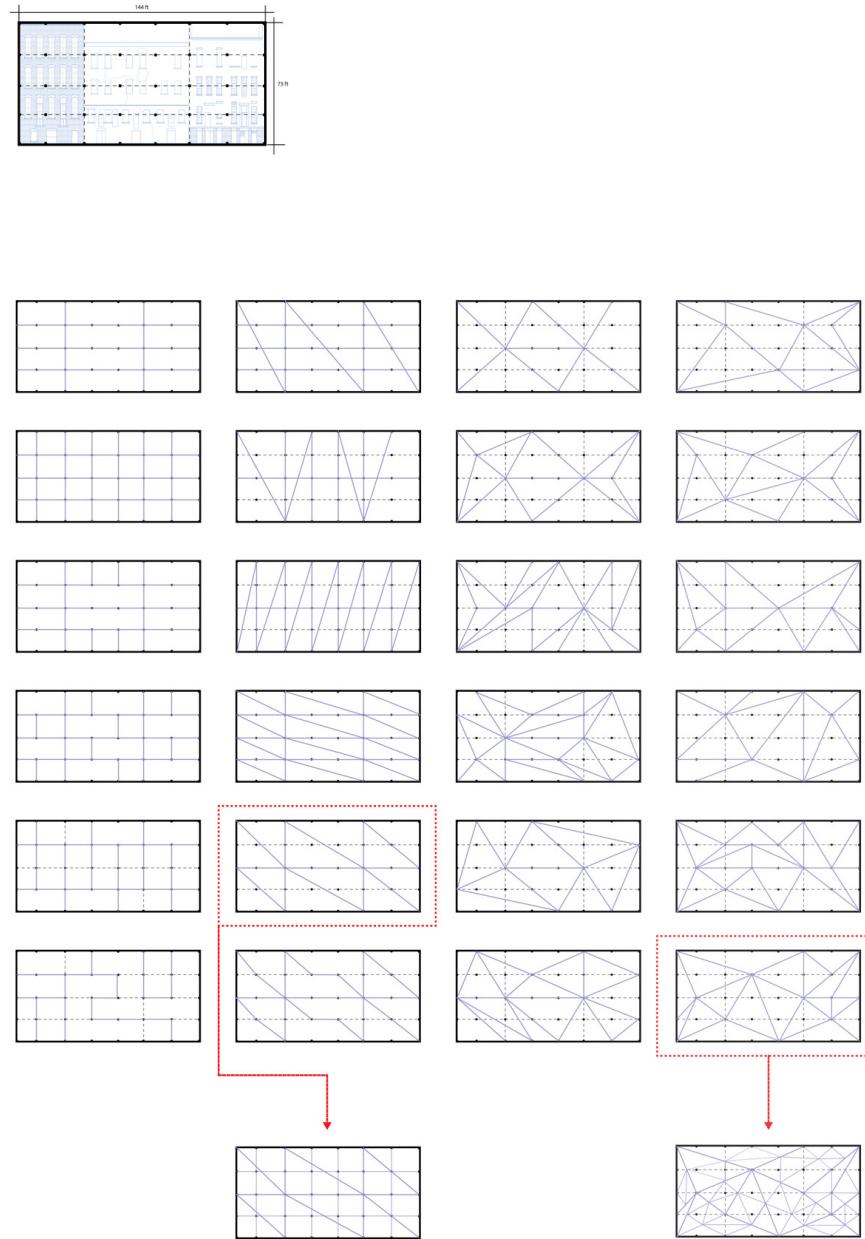
Developed areas are brought to architectural buildings using traditional and computational drawing tools.

Explode Axon

Most of the earliest buildings in Sandusky were carved from limestone. When Cedar Point's white sand beaches made it a popular vacation spot in the late 1800's Sandusky's population grew even more rapidly. Industry was attracted by the location on the Sandusky Bay with easy access to Lake Erie. All of these factors caused people to make Sandusky their home. Their architectural styles reflect the cultures from which they came. This lasting influence can still be seen in the buildings of Historical Downtown.

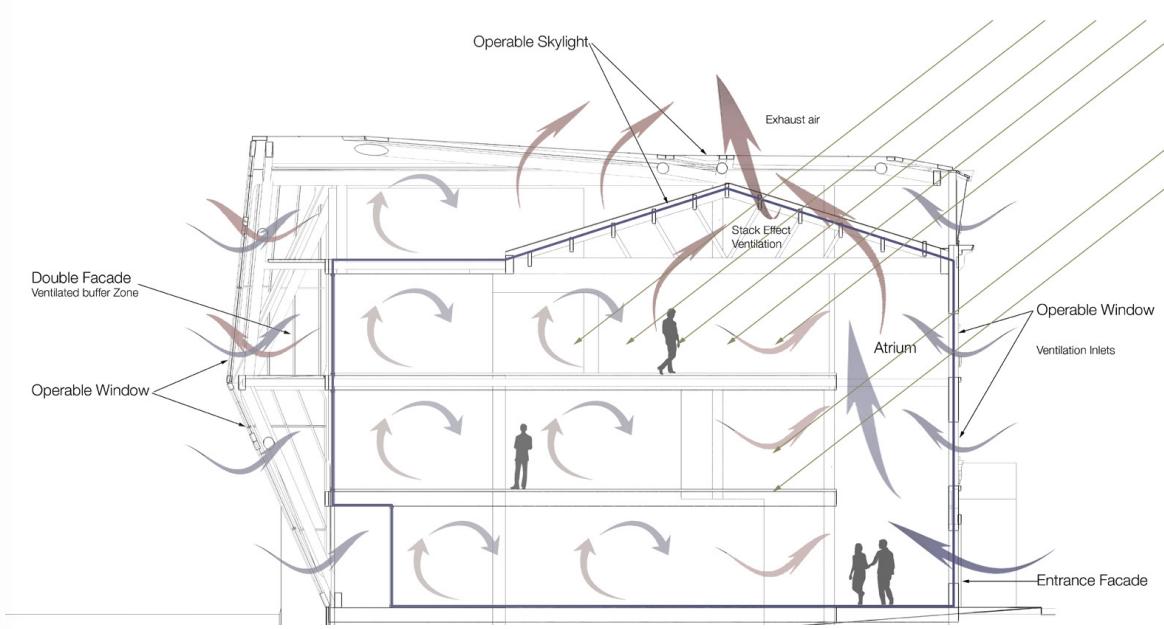
The exterior is a self-standing sustainable skin that creates a greenhouse condition to develop an energy saving system. "The double-skinned screen enhances the building's energy-saving performance through features such as seasonal daylight control by varying pot arrangement, water irrigation systems, and living machines," stated the architects.





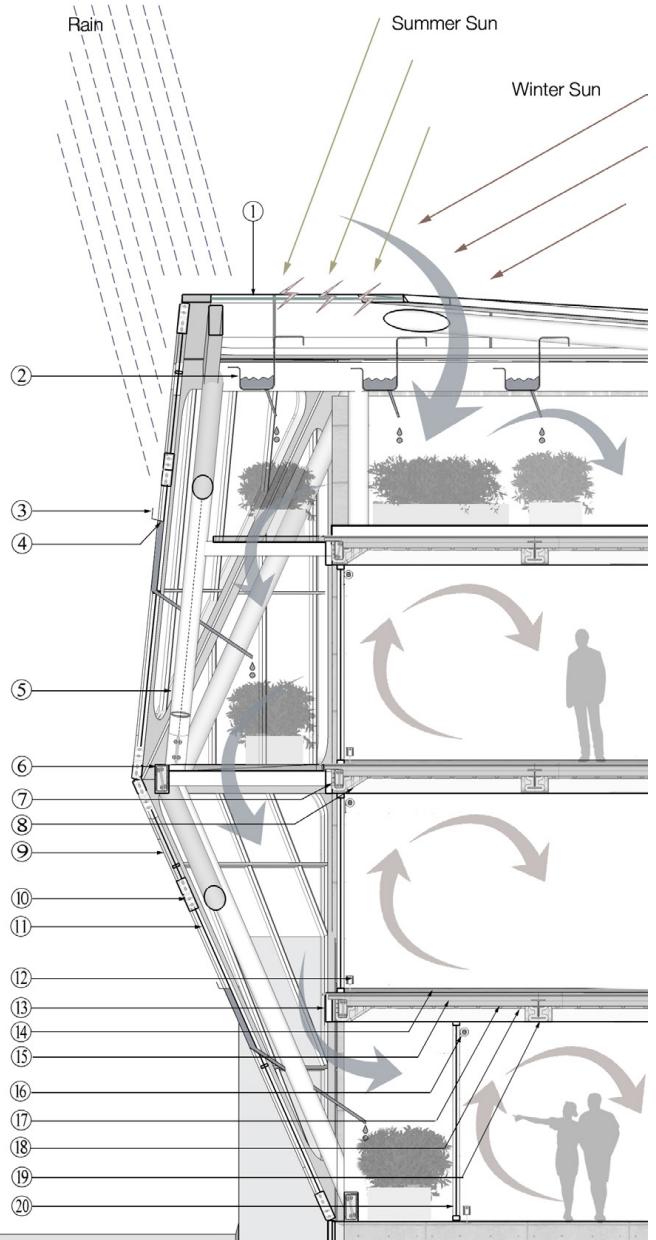
Facade Study

It is the study of a series of experiments that creates a network based on the same points to deduce the most efficient branching logic. Branching is based on the inter phases between existing walls, floors, structure joint points and programs inside, so different shapes applied. Also, each type of flat has multiple types of facade patters with multiple different curvatures. This is to limit the variation for fabrication and production purpose. In order to create a non-repetitive look, patterns are applied through flipping and mirroring action - Smart repetition.



The Skin

The screen provides an aesthetic texture to the facade and allows users to stay connected with the exterior gardens, even while occupying the interior spaces. Curtain walls wrap the perimeter over all three floors. They have operable windows that are linked to the building management system that automatically opens them on cool summer nights to reduce heat build-up.



Section Details

Over 30 percent of the external envelope is a ventilated double facade with a four foot interstitial space that acts as a climate buffer. In winter, the voids capture solar heat and re-radiate them to the interior. In summer, various shading devices including adjustable sun protecting blinds and curtains reduce insulation.



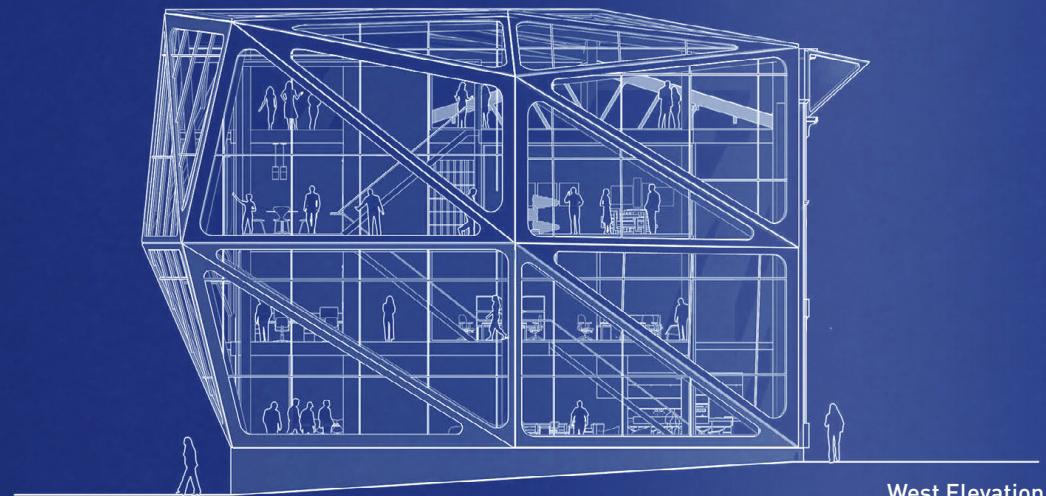
The Atrium

By Pushing back floor slabs 5 feet from the existing facade, a trip-high atrium is created. This atrium will allow nature daylight travels farther into the space. The hidden side of the reserved historic facade will appear to visitors. Atrium also plays an important role in the passive design, which acts as a climate buffer. In winter, the voids capture solar heat and re-radiate them to the interior. In summer, various shading devices including adjustable sun protecting blinds and curtains reduce insulation.

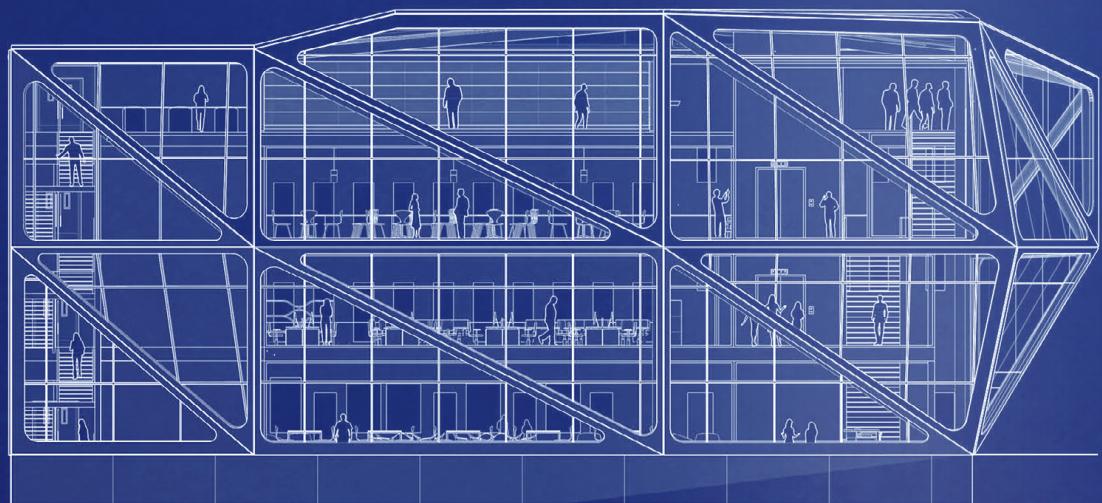




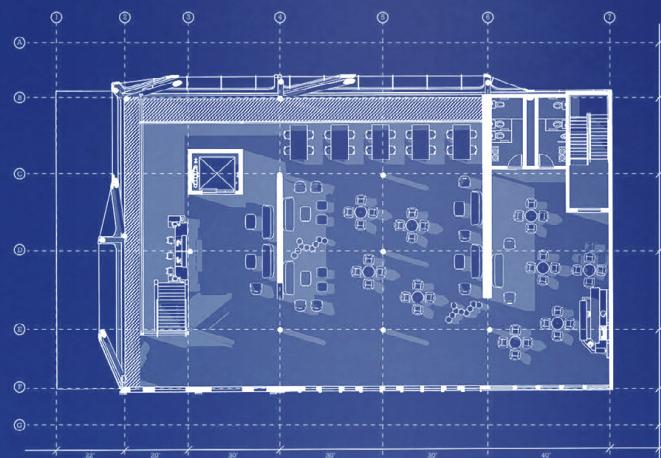
South Elevation



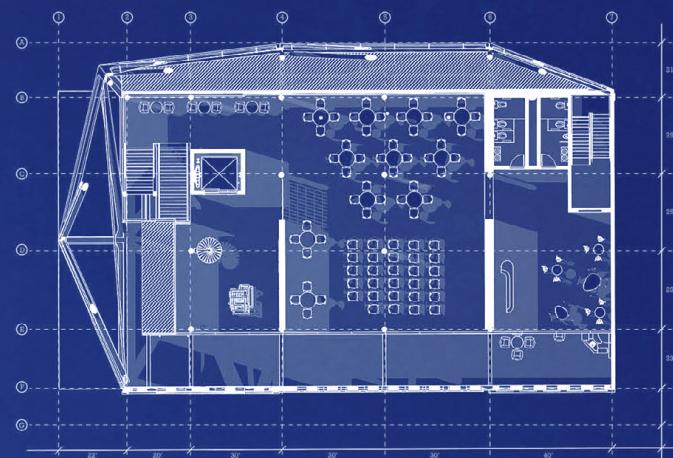
West Elevation



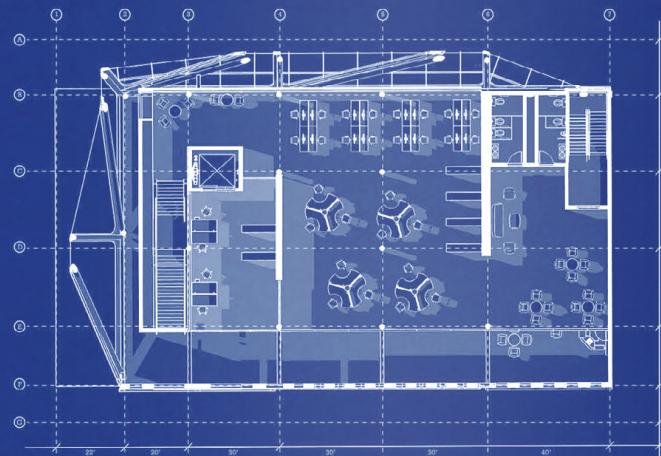
North Elevation



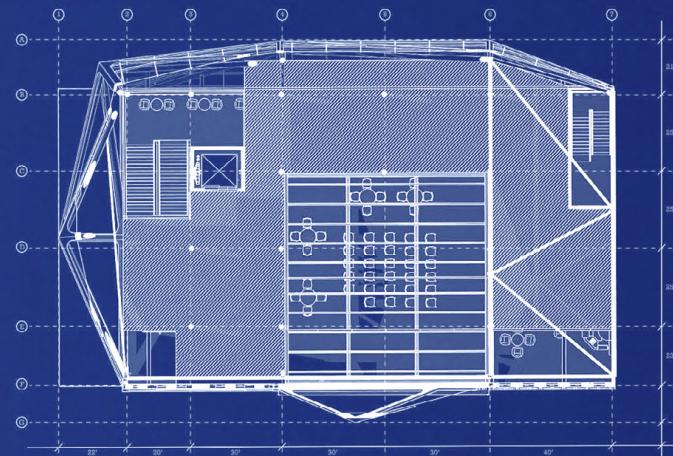
Ground Level



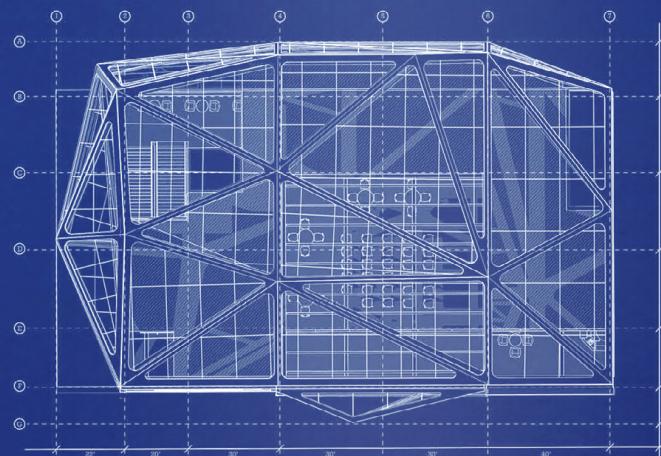
Second Level



Third Level



Fourth Level



Roof Level

Elevations & Plans

Remove minor facades and roof, while keeping original floors and structure. Leave the main facade facing Main Street for historic reference. Remodel floor shapes based on the new programs, and creating double and triple spaces inside the building. Create first skin to enclose interior space. Reinforce structure system. Create second skin above the first skin, placing green plants and winter garden in between.

819 PENN

AVENUE

TYPE: Academic Individual Work

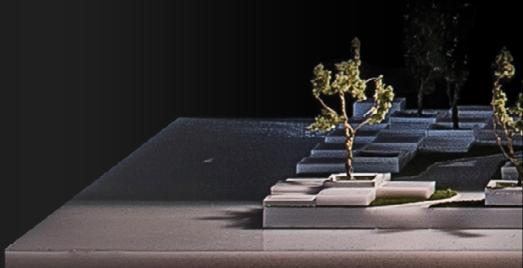
PROGRAM: Culture And Performing Arts Communication Center/Office

LOCATION: Pittsburgh, PA USA

DATE: May. 2015

03

819 Peen Avenue is aiming to provide a solution for downtown Pittsburgh monotonous commercial building complex and limited activity space for residents, which will break the traditional form of commercial buildings, and propose a new architecture structure system and passive design strategy. Following the design concept of The Behnisch Plan- "RIVERPARC" master plan, this proposal merges a wild range of ground facilities, so that public street and squares can communicate with each other, abandon the Functional singularity, maximize the social activities playground for neighbors. The lower part-culture and performing arts communication center and the middle part which is a considerable area of green space servings as one part of city public space. A free and flexible floor plan allows for the gathering of people from multiple fields as well as serendipitous meetings. The spiraling ramp not only works as the main circulation path but also as an ambiguous transition space between interior and exterior. Users can access any floor with this ramp, and its destination is the green space in the middle. The upper tower serves as office space, a diagonal atrium connected by small green space spared in each level, All floors are connected to the courtyard, terraces or roof garden so that every workspace is steps away from ample daylight and fresh air – natural ingredients for a creative workspace. By redefining three architecture typologies, the intimate of the lower part, the nature of the middle green space, and the efficiency of the upper tower, to create a new identity for the downtown Pittsburgh, transform it to be integrated into the public life of the city.

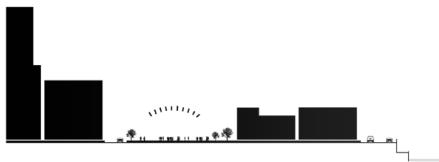




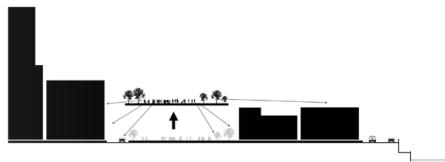


SITE ANALYSIS

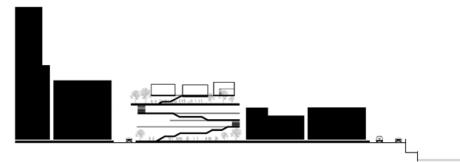
The Cultural District is a fourteen-square block area in downtown Pittsburgh, Pennsylvania, USA bordered by the Allegheny River on the north, Tenth Street on the east, Stanwix Street on the west, and Liberty Avenue on the south. The Cultural District features six theaters offering some 1,500 shows annually, as well as art galleries, restaurants, and retail shops. The site was based on a master plan called The Behnisch Plan - "RIVERPARC" which was proposed by Pittsburgh Cultural Trust. It aims to reconnect downtown and water-front which currently cut off by Interstate freeway and rebuild the nature relationship between people and water, create an environment in which pedestrian accessibility is a priority allows for spaces to thrive through intensive use. Within RiverParc, unique neighborhoods are expressed as "urban living rooms" which offer a wide range of opportunities for people of all ages to enjoy downtown living.



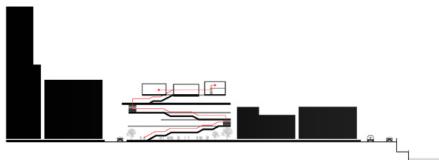
Site locates in the edge of downtown high rises, close to water front, no direct view to the river.



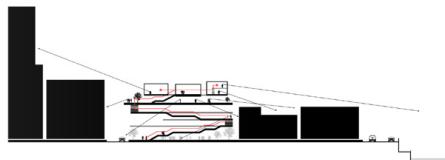
Uplift site to create double major public space, an above ground garden provides incredible view to Pittsburgh's river, mountain and urban view.



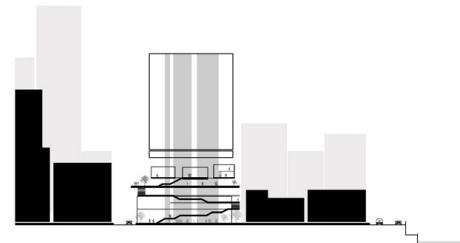
Create a spiral path from the ground to the high level garden, connect green spaces.



Follow this path the destination of this journey will be three boxes functions as lobby, bar and lecture stage.

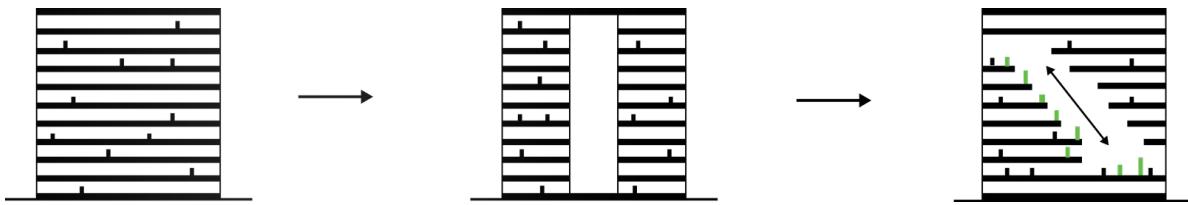


People can experience exceptional urban views from different elevations.



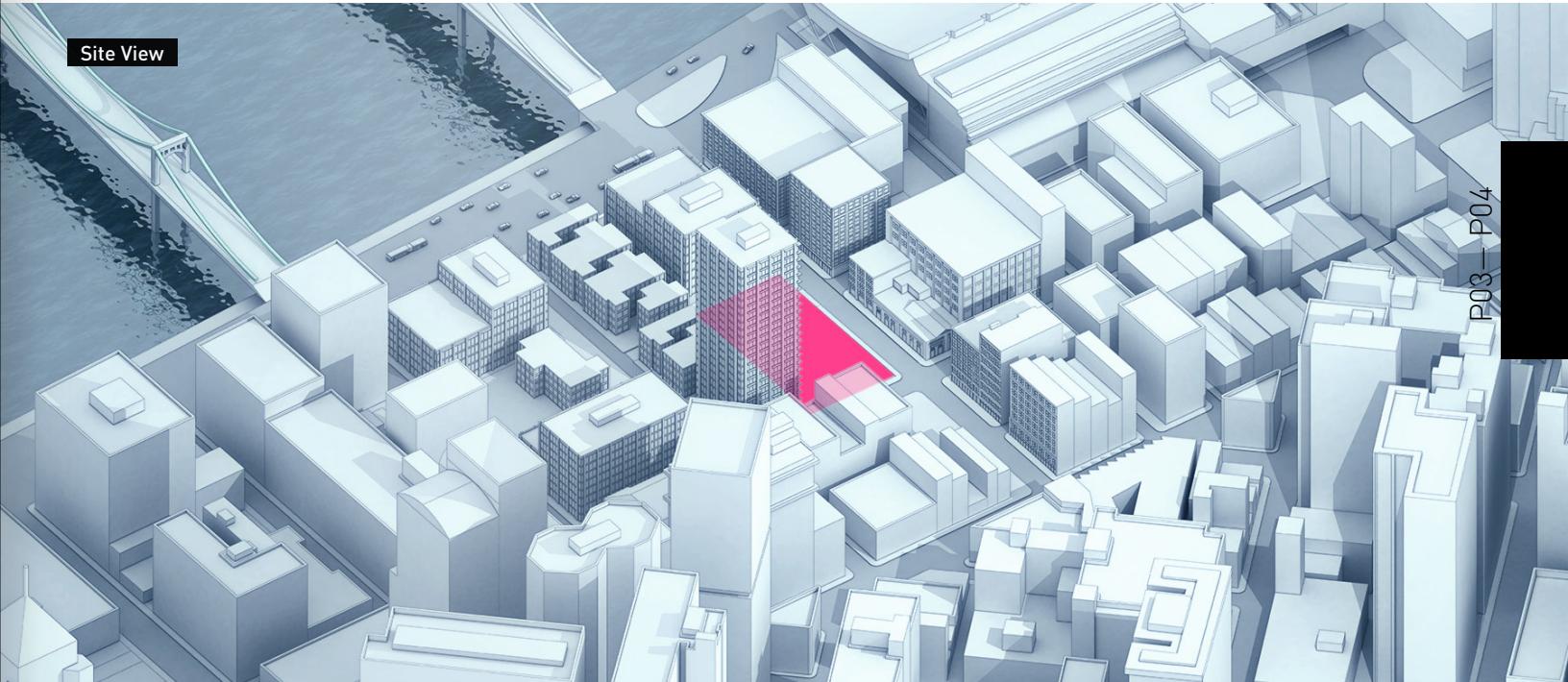
The sky garden spares the culture space and office space both visually and physically, also acts as an shared space for both programs.

Diagonal Atrium

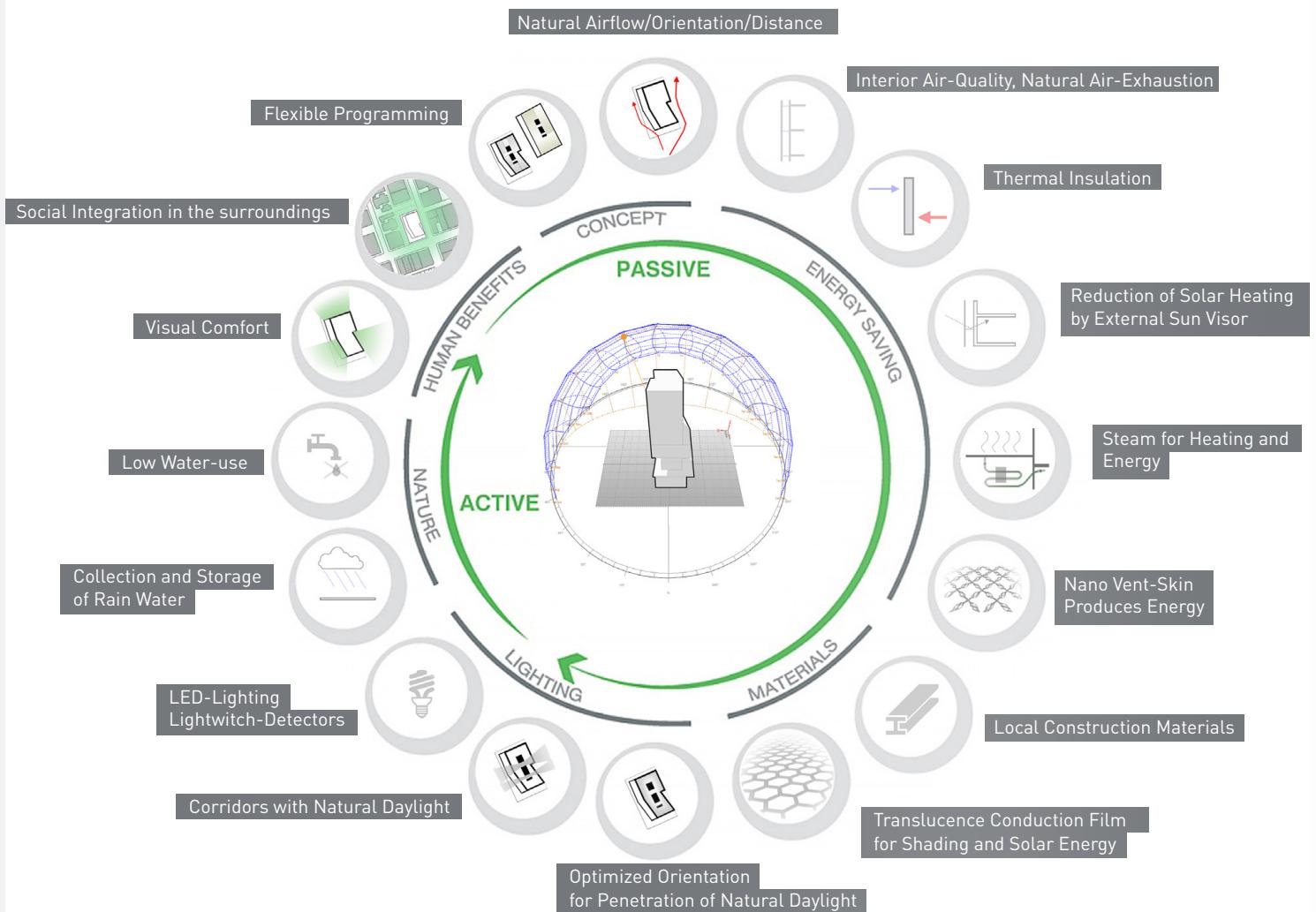


By shifting the floor slabs horizontally to introduce a diagonal atrium both a physical and visual relation between the different floors is created and a great green space with double height.

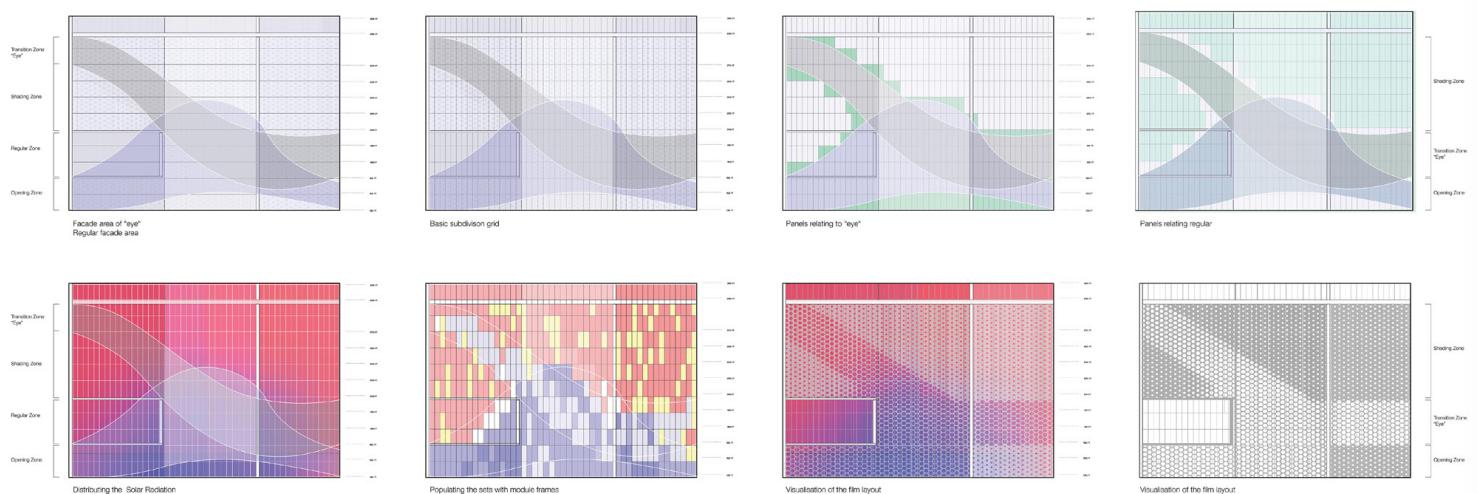
Site View

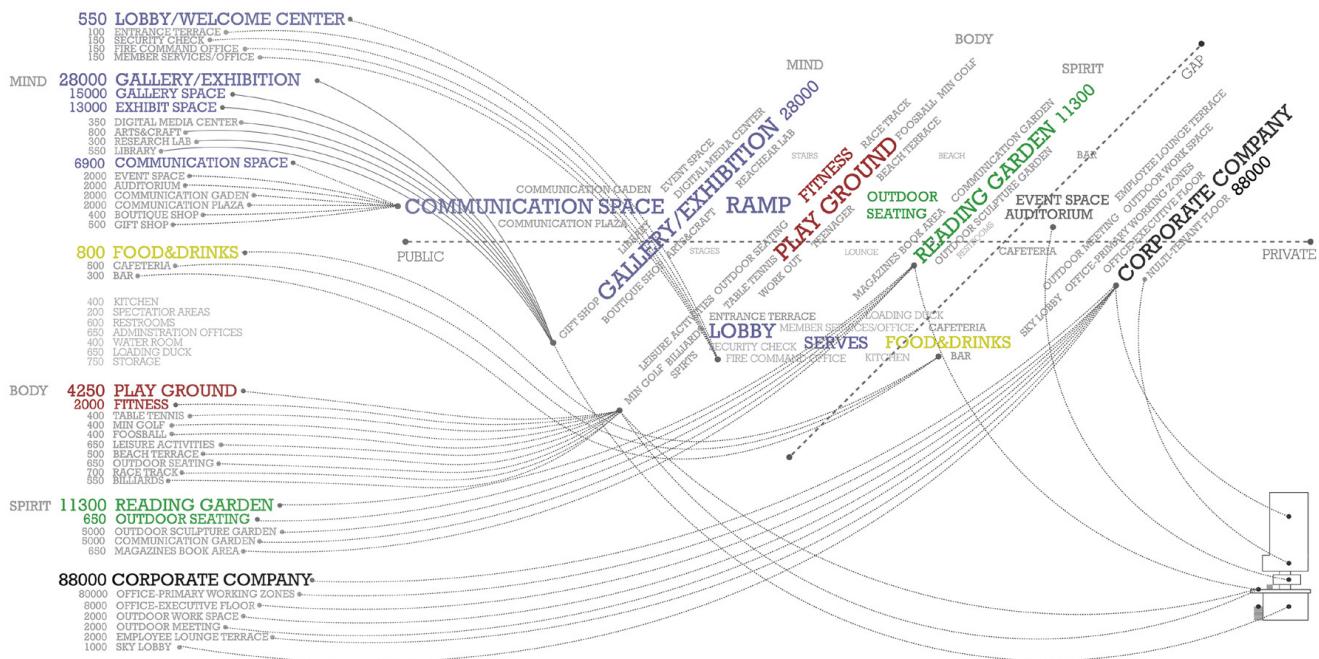


Sustainable Design



Facade Setup





Design Strategy



RAINWATER STORAGE

Besides being climate protective, slabs and parapets are strategically set as rainwater tanks and containers, stored rainwater is reusable for irrigation and drainage fusing clearance.



NATURAL LIGHT

Window heights and open facade systems lets all sun light to shower every level, while slabs and parapets cast shadow in south and west sides, making the building a comfortable stance environment.



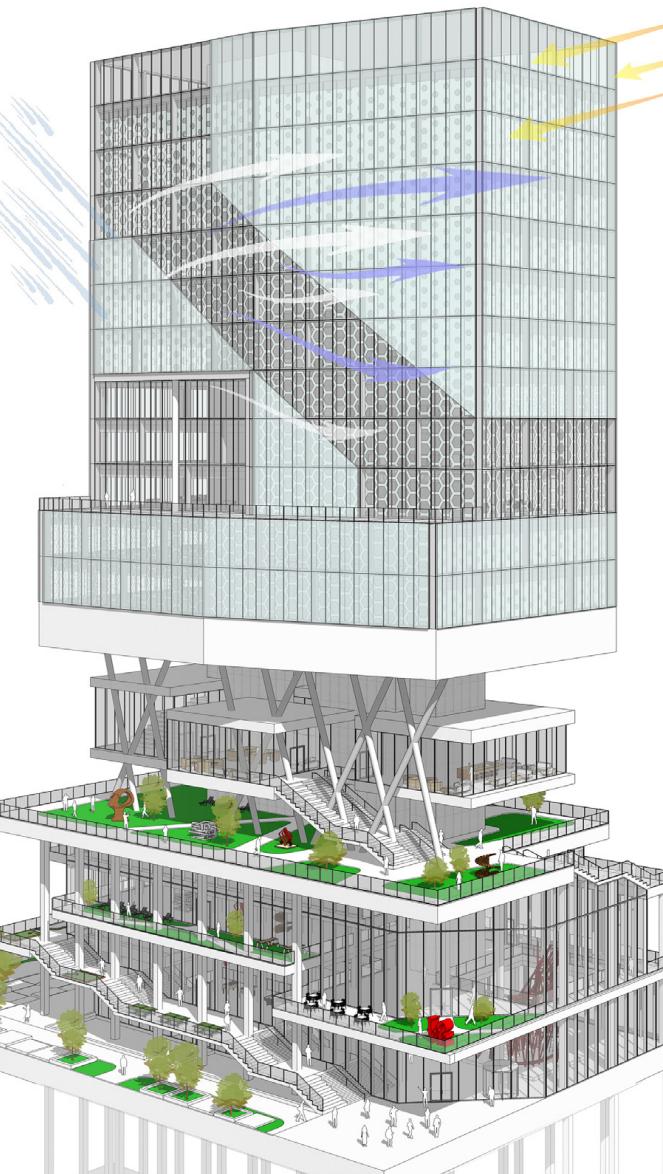
LED LIGHTING

These are best described as semiconductors designed to glow. Clusters of small LEDs can be arranged in a lamp that fits into a conventional socket. They typically activate a phosphor coating on the inside of a bulb-shaped shell for a uniform, omnidirectional effect.



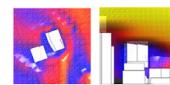
LIVING MACHINE

The initiative of placing living machine to reuse waste water, combining rainwater and waste recollection form offices levels is an innovative technology that allows composing generation to be used on green areas and landscape as a natural areas and economical fertilizer.



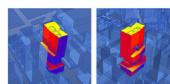
NATURAL AIRFLOW

Shape of the building in an ideal naturally ventilated environment, displaced levels allow an aerodynamic wind flow to set best possible temperatures for maximum comfort reducing ad usage in the summer.



TRANSLUCENT PHOTOVOLTAIC FILM SYSTEM

Translucent photovoltaic film that can be spread over large areas to absorb light and create an electrical charge. By using this film also can shade the building, different sizes of opening honeycomb-patterned thin films based on solar study and algorithmic design.



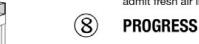
ACTIVE FACADE

Factor such as urban context, work styles, daylighting, and sun orientation all worked together to mold the form of the iconic tower. Energy-saving tactics, like the double-skin facade, also set the stage for an exciting innovation: a breathable outer skin. The double skin gives people the ability to open windows. Making this work requires a high-performance system of automated, operable panels.



On hot and cold days, the building facade remains closed. On appropriate days, some windows on exterior can be opened automatically.

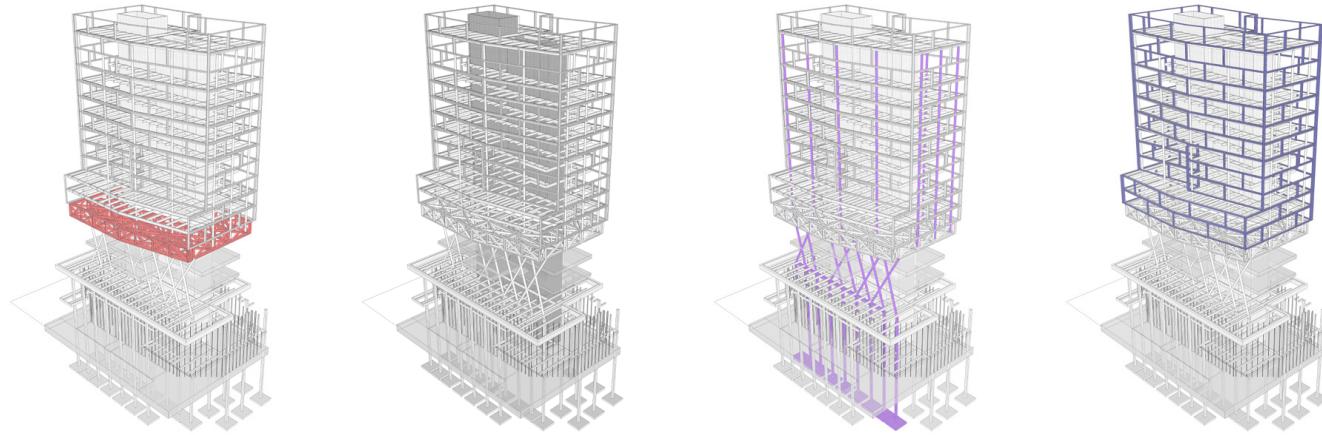
On optimal weather days, window on the exterior can be opened, signaling that the building is breathing. When that happens, air fills the cavity and dampers in the inner wall admit fresh air into the offices in 100 percent passive mode.



PROGRESS

- Divide programs into two major parts, public and private.
- Shape the building to adapt wind flow, optimize solar collector and create iconic form.
- Add translucent photovoltaic film create an electrical charge and shade the building south and west sides.
- Add double skin to enhance facade performance and allow natural ventilation.

Structure System



Superstructure

Steel columns and a large center core carry the loads to the ground. Columns that are exposed in the gap of the building are crossed to shorten the bracing.

Core-Support

The core has over 4 feet thick high strength shearing wall to carry the loads and hold the building steady.

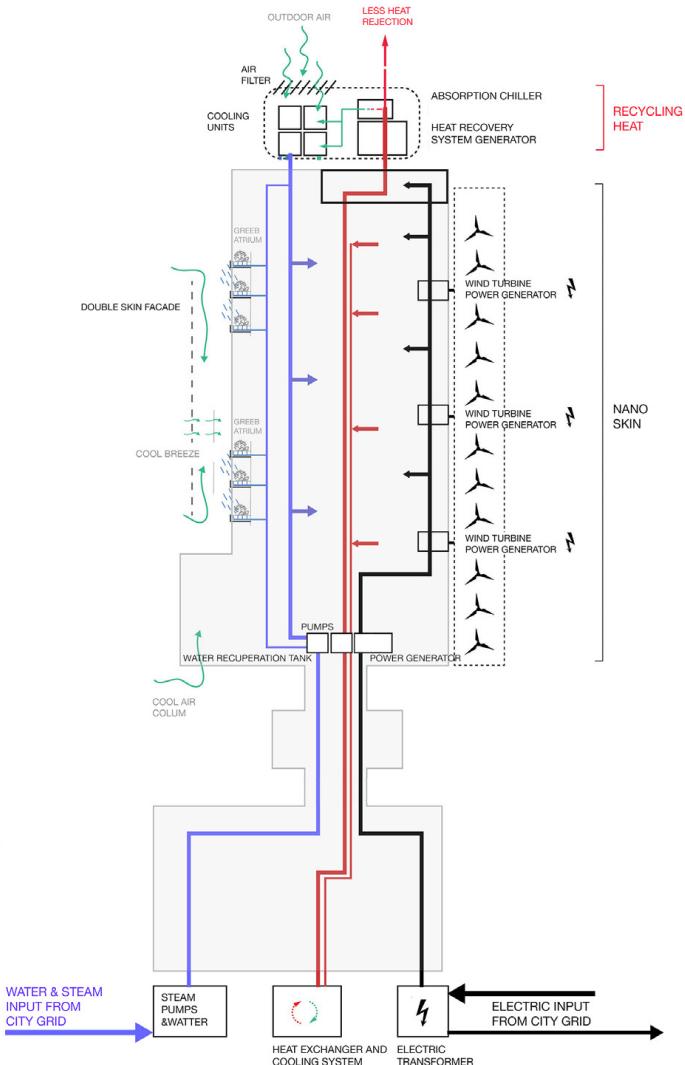
Truss System

A full height truss level is place below the upper half of the building to reduce the exposed columns.

Secondary Structure

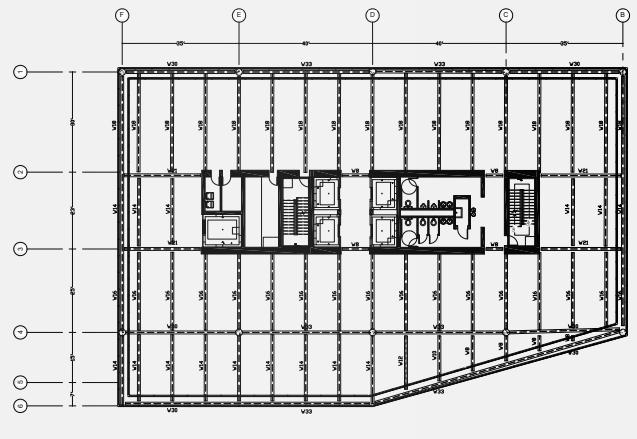
The secondary structure connects the double facade of the building in the private part of the building.

Integrated System Design



Structure Grids

The structure chosen for this building is steel with concrete slabs on metal decking. Steel columns were chosen due to concrete columns needing to be five feet in diameter. The steel columns needed to be braced in the 55' gap, so the columns cross each other, and are connected to the event space located half way between the gap. To support the upper half of the building, there is an extra level, 15' in height, dedicated to a truss system. This truss system carries the cantilevered load back to the core, which also increased double in thickness, to help carry the extra load, and help with the lateral loads that will be acting upon the building. The beams run the width of the building—having more beams for structure, while the girders run the length, to allow a more rigid frame to help with the moments the building will endure. Extra columns are added to carry to have these columns support the lower floors, and letting the upper strained columns continue to the ground without them having to pick up more loads.



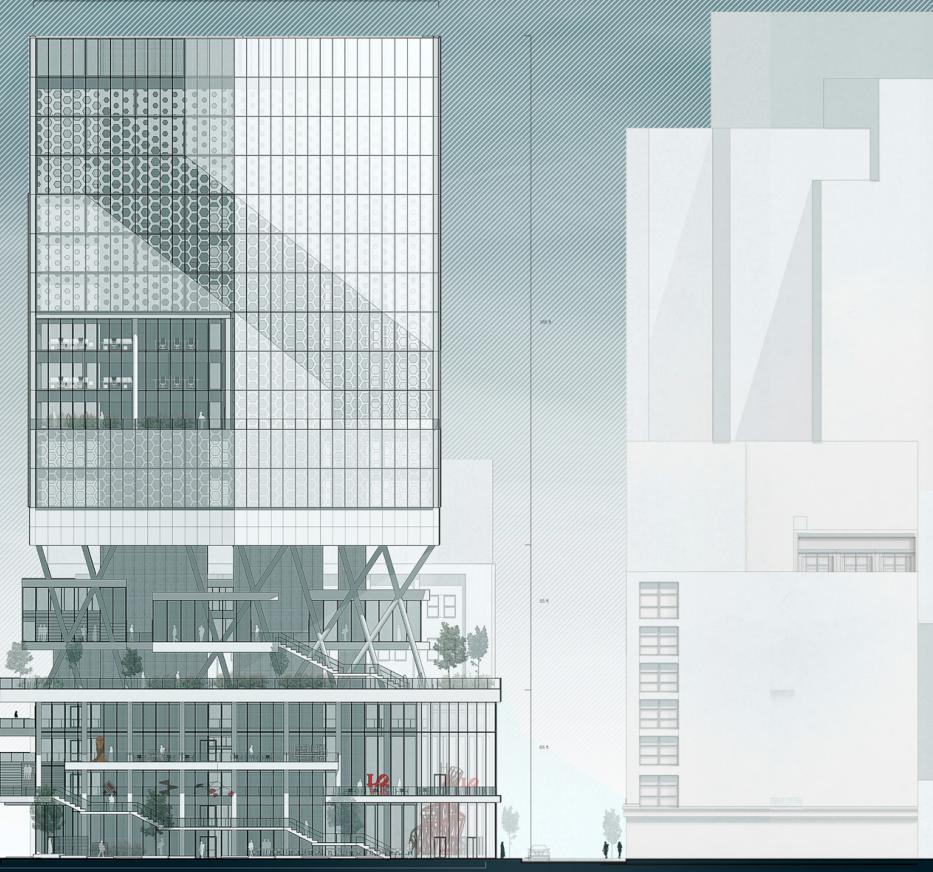


PROJECT – 03

P07 – P08

Elevation 1

25ft 50ft



Section 01

25ft 50ft



Elevation 2

25ft 50ft



PROJECT — 03

Section 02

25ft 50ft



P09—P10

Floor Axon



Site



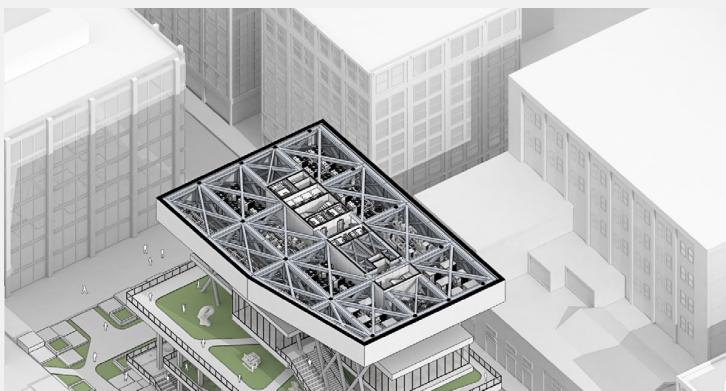
Ground Level



Level 4



Level 5



Truss System



4K Space



Level 13



Level 14



Level 2



Level 3



Green Space



Boxes



Level 10



Level 12



Level 15



Roof Level





The Diagonal Atrium

By shifting the floor slabs horizontally to introduce a diagonal atrium both a physical and visual relation between the different floors is created and a great green space with double height. The diagonal atrium locates on the east side of the building, which opens the building itself up to the city with its 8-storey atrium. The atrium acts as a window between the world of work and the outside, as well as providing a social heart for the building, and serving as an environmental buffer to reduce energy use.

Front Entry

The front entry of 819 Penn Avenue locates in the west-south corner. The diagonal cut creates a positive space for the main entry of the building. Upper floor shades this area and it also will be the beginning of the ramp system.



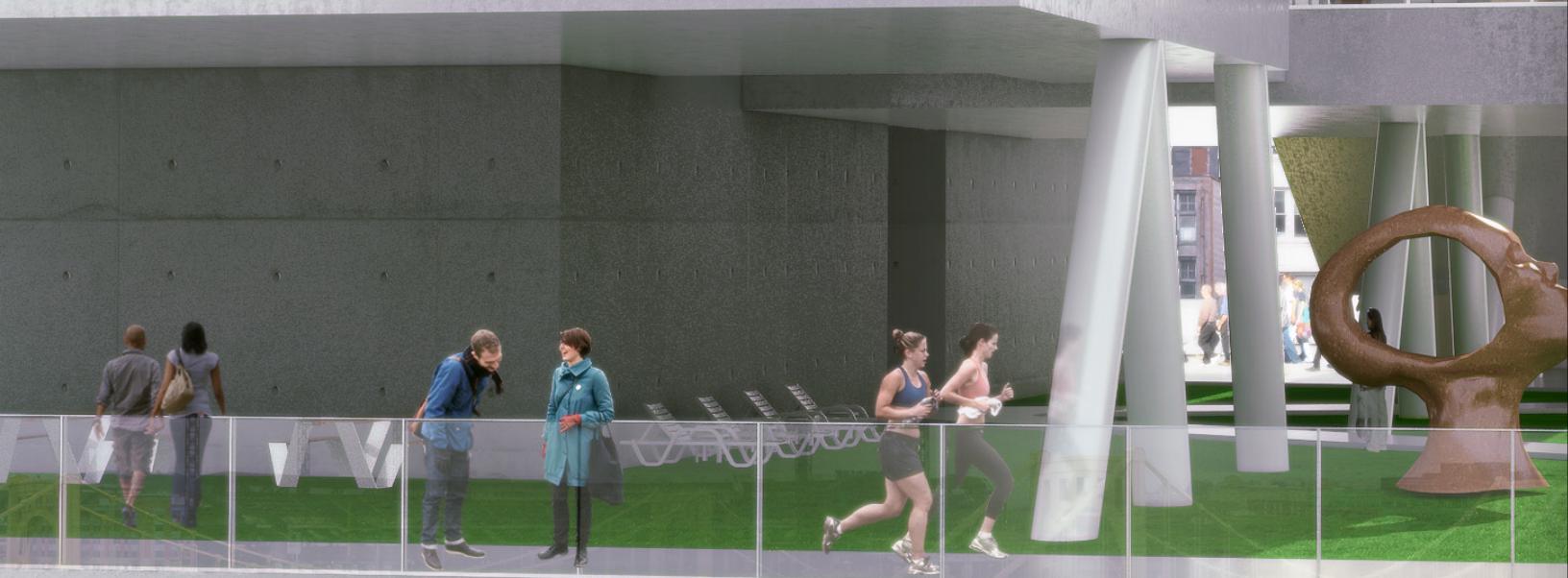


Sky Garden

The sky garden locates 65 ft above the ground. Site locates in the edge of downtown high-rises, close to the waterfront, no direct view of the river. However, by uplifting the site to create double major public space, an above ground garden provides incredible view to Pittsburgh's river, mountain and urban view. The sky garden spares the culture space and office space both visually and physically, also acts as an shared space for both programs.

Back Entry

The back entry of 819 Penn Avenue locates in the west-north corner for people come from the Behnisch plan. It also has the diagonal cut to open up and indicate the location of the entry. People can access the back garden from this entry.





Multi-use Box

The ramp system ends up with three boxes, as the destination of this journey. These boxes serve as a lobby, bar/cafe, and lecture hall. They locate in the gap space, blur the boundary between public and private. It is also part of the green space, and they completed each other to serve better for public.

Dining Hall

Dining hall locates on the other side of the core. It has trip height ceiling and curtains wall as the east facade. This dining hall not only serve for the building but it also will be beneficial to the neighborhood. People can enjoy the incredible street view of Pittsburgh while they are dinning here.





The Ramp

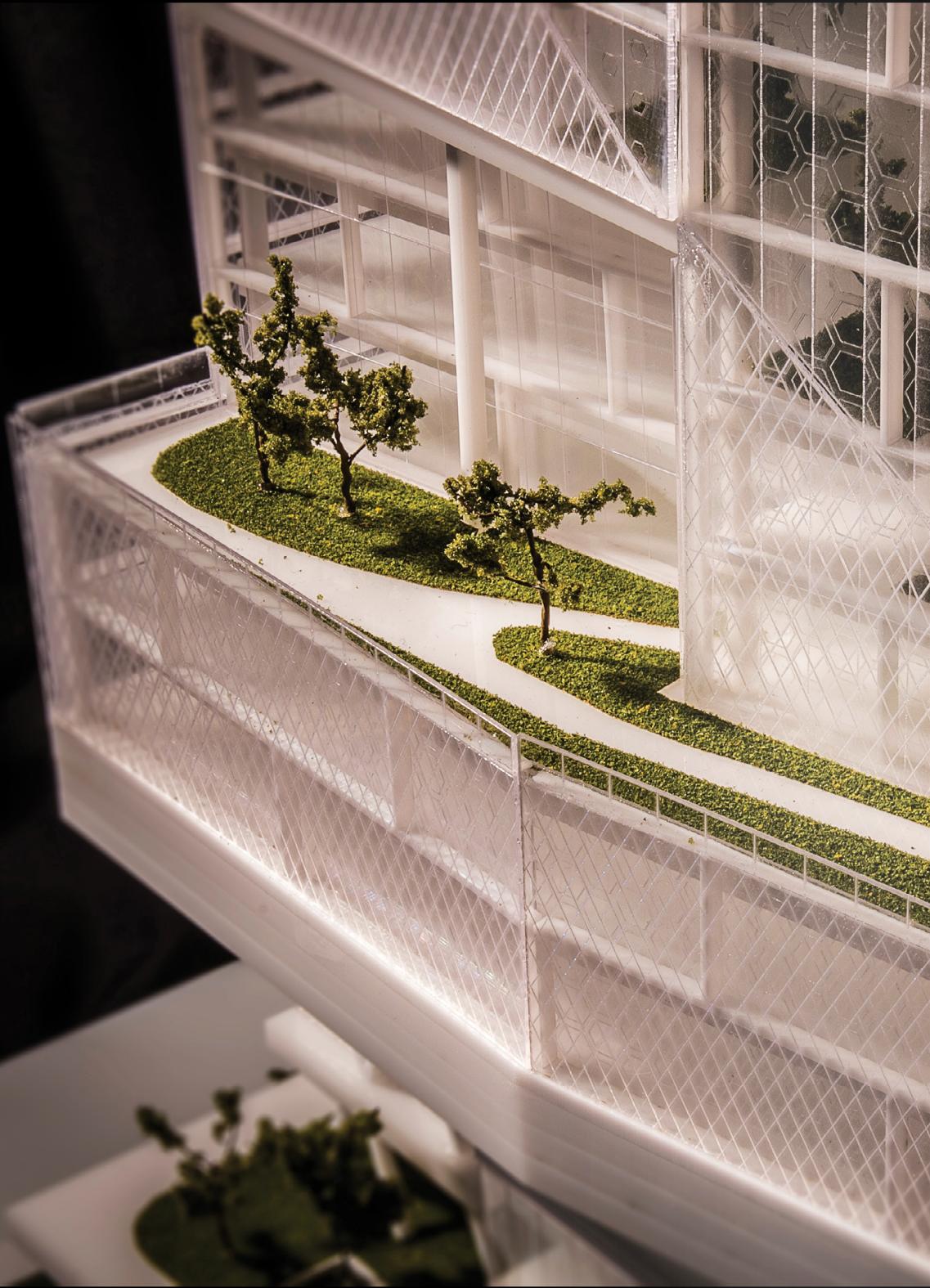
The urban space of Pittsburg continues through the outdoor ramp system, and terraces are moving through the building, creating the feeling of an outdoor street interconnecting the various multiple actives. It begins at ground level next to the main entry, connect with Multi-Use Box in the sky garden, and blur the indoor and outdoor space of the building. Likes a three-dimensional playground, the activities facilities continue in planters on the terraces, resulting in a lush landscape of hanging gardens providing access to sky garden from all floors in the building.

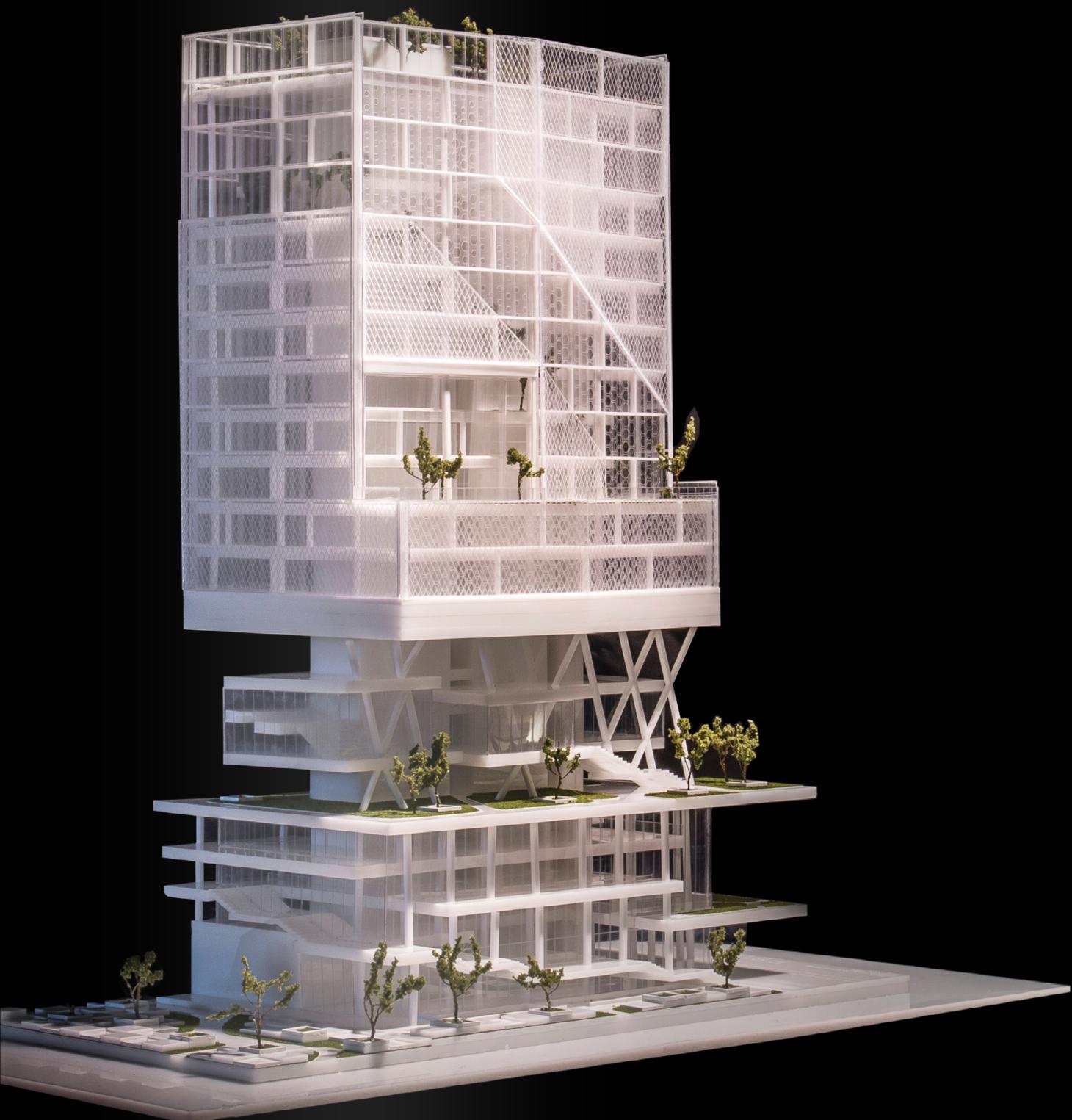




P23 – P24

PROJECT – 03





MISSION BAY

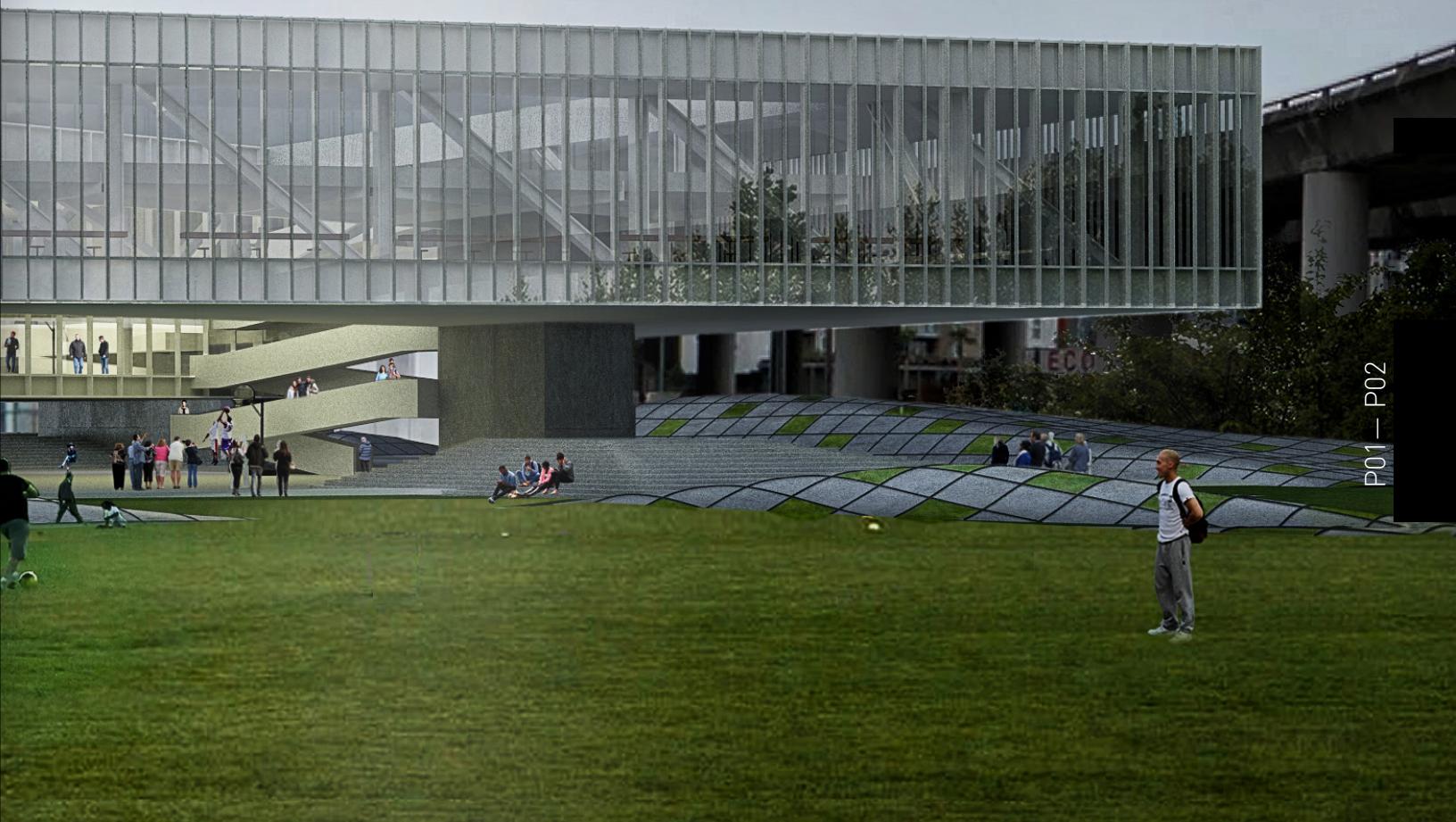
COMMUNITY CENTER

TYPE: Academic Individual Work
PROGRAM: Basketball Court, Gym, Public Space
LOCATION: Mission Bay, San Francisco, CA
DATE: Sep 2018- Dec 2018

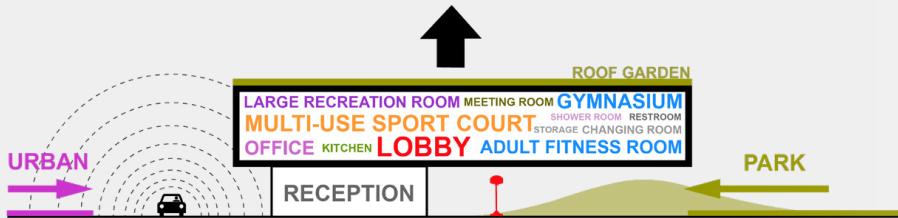
04



Mission Bay is the most rapidly developing neighborhood in San Francisco. Among the numerous multi-family, office and medical buildings currently being built, Dropbox HQ, Uber HQ, and the Warriors arena will soon call Mission Bay their home. As the area rapidly gains density, the Community Center becomes a vital resource to allow for a cross section of old and new populations to gather. Additionally, the project is sited across the street from a future public K-12 school and will become a resource for after school activities. Primary programs include fitness/yoga room, indoor basketball court that can also be used as a performance hall, community meeting room with kitchen, study hall and small library. It is taking advantage of California's climate, the ground floor open to the public areas and the surrounding city. Its floor is concrete tile mix with grass tile, creating a refined plaza next to the park. The upper level is a box that facilitates the activities of the levels below and above. Full floor trusses within make the 60 feet column-free cantilever span of the floor below possible and support the box above. By manipulating the volume, multiple levels and different interaction are visible behind the clear facade. Transparency becomes the main character, as one of the true value of community center itself.

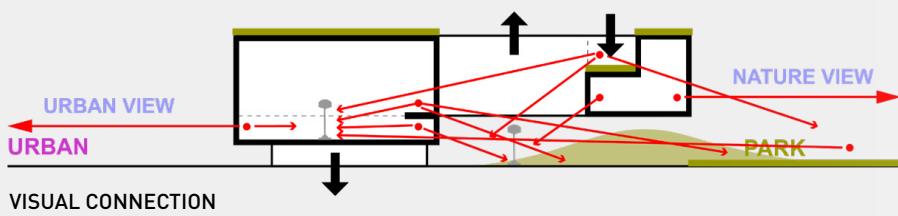


Concept



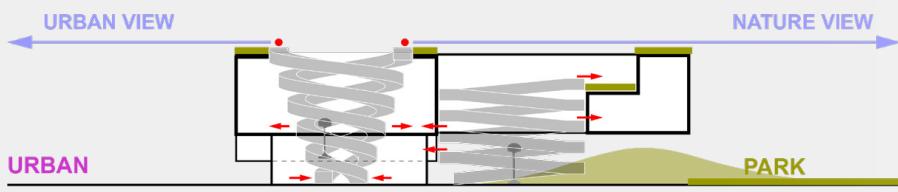
LIFTED BOX

By cantilevering the upper floors — “lifting” the bulk of the building 18 feet in the air — the ground floor is opened to park and city around it. Freed from the imposition of “building,” the new community center’s first level becomes a plaza for public activities— sport exhibitions, openings, events, and specially commissioned art.



VISUAL CONNECTION

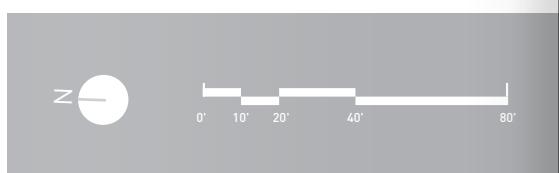
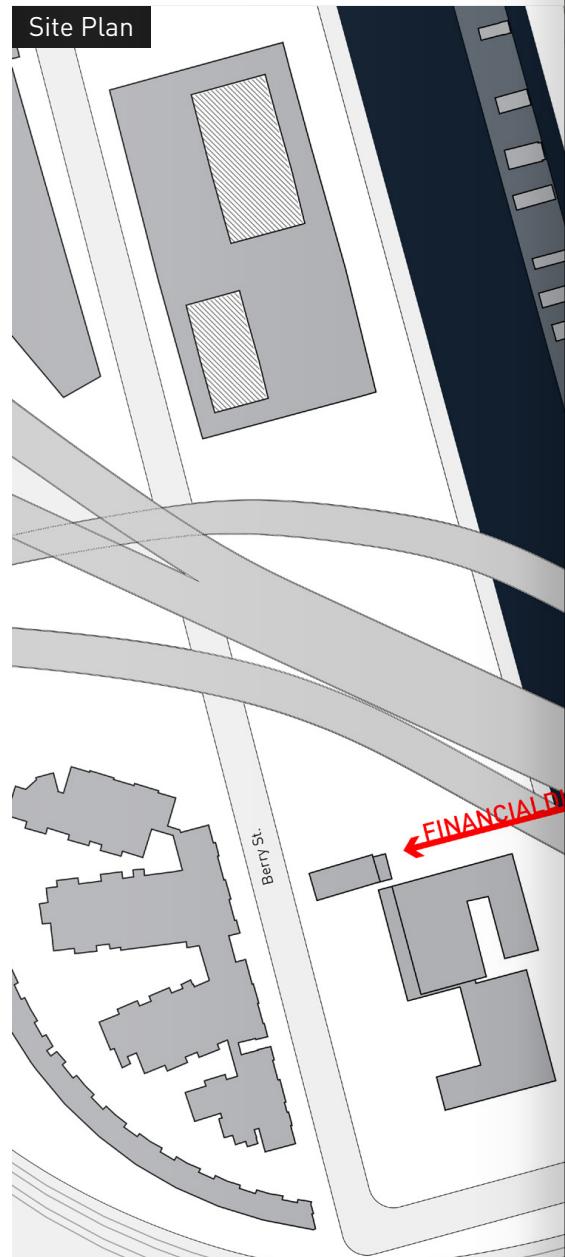
Stretch to create maximum height for the indoor basketball court, pull away to leave out open to the sky for the outdoor basketball court, push down one level to create roof garden and skylight for the hallway. By manipulating the volume, multiple levels and different interaction are visible behind the clear facade. Transparency becomes the main character, as one of the true value of community center itself.



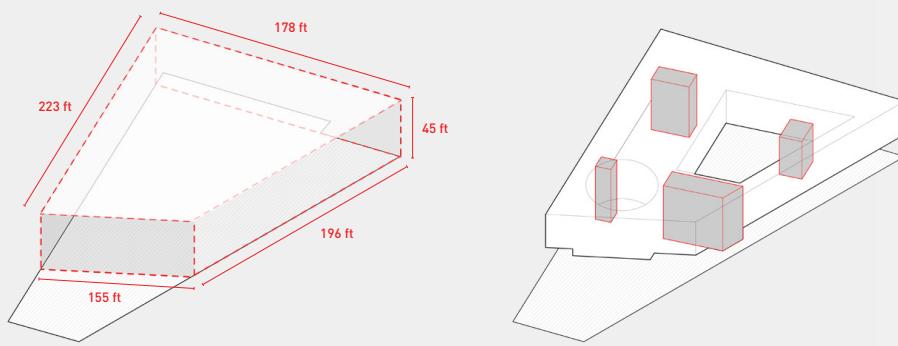
VERTICAL ELEMENTS

Two vertical elements and four cores are dropped down from the volume, serving as the main vertical public connection from the ground level to upper levels. The first vertical element is a double spiral staircase, with one spiral having steps and landing for people going up, and another being a slide for people coming down. The second vertical element is a ramp that function as a stage for watching games. Both vertical elements comply to ADA codes.

Site Plan



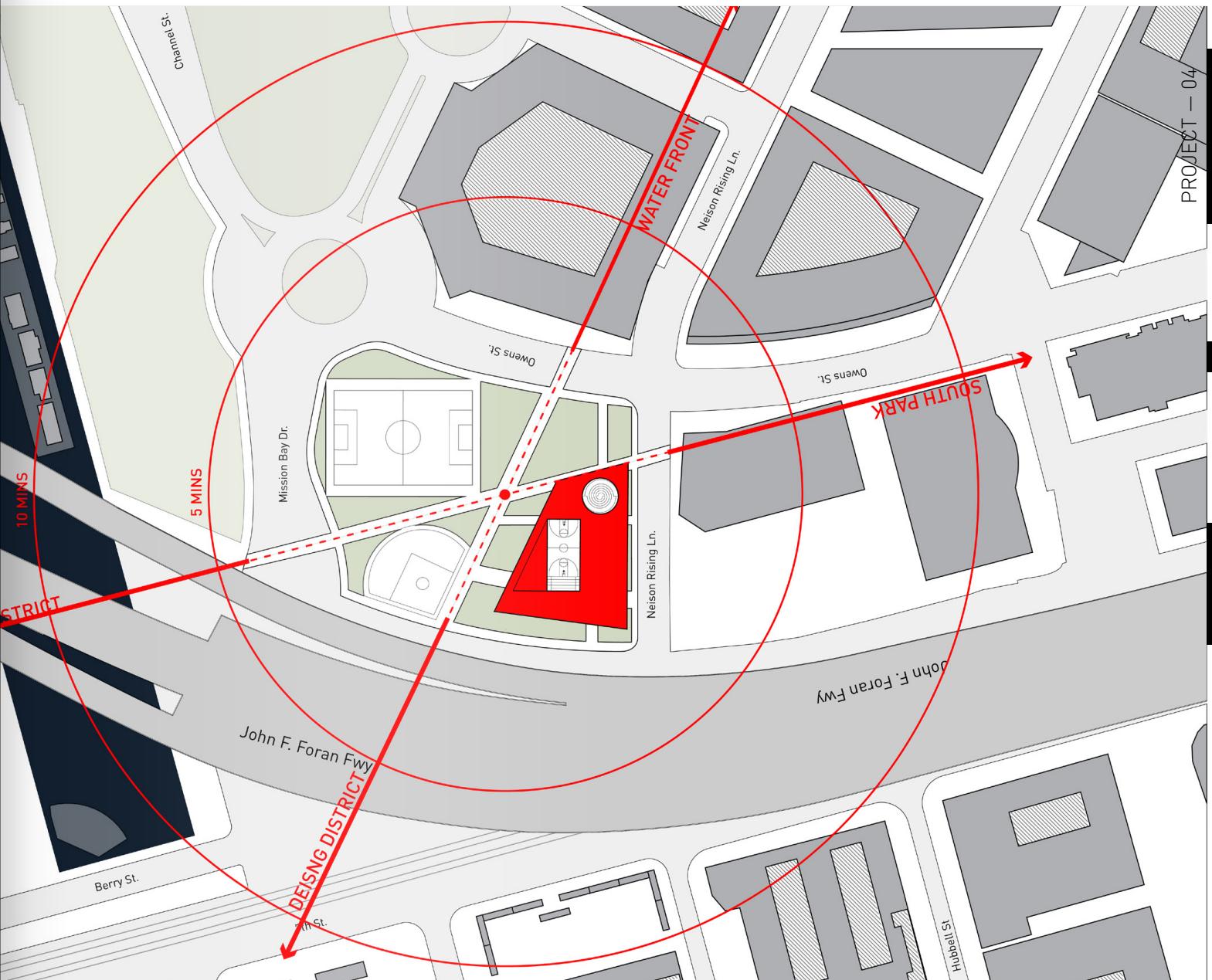
Concept



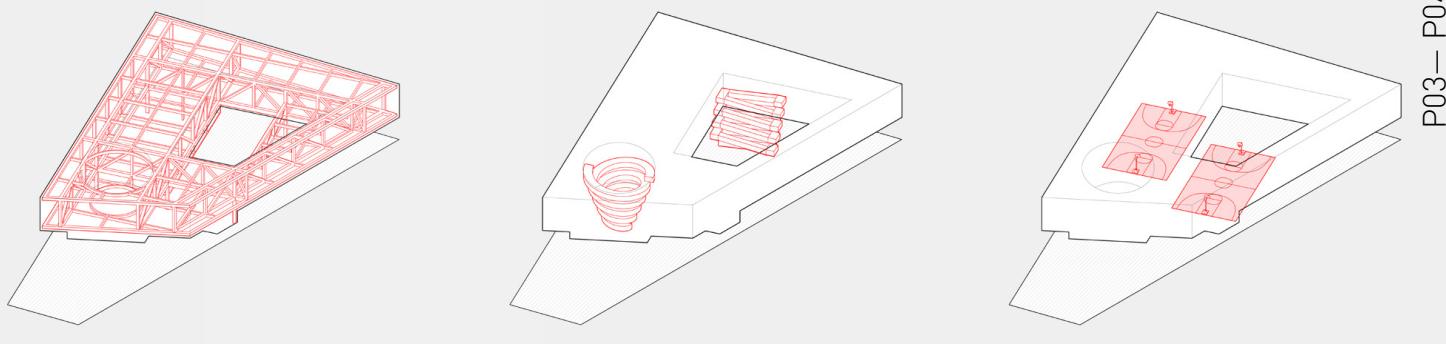
Zoning

Core

Truss



The site is at the intersection of unique forms of urban infrastructures. It is one of the last blocks in San Francisco that allows a single free-standing building of this scale. It is a trapezoidal shaped plot adjacent to a future public park at the terminus of a linear park along Channel Street. This allows for the possibility of opening onto the park perceptually and physically, and connecting to the city park system at an urban scale. The site is also next to the bend in Highway 280 with views of the site below in the foreground of downtown.

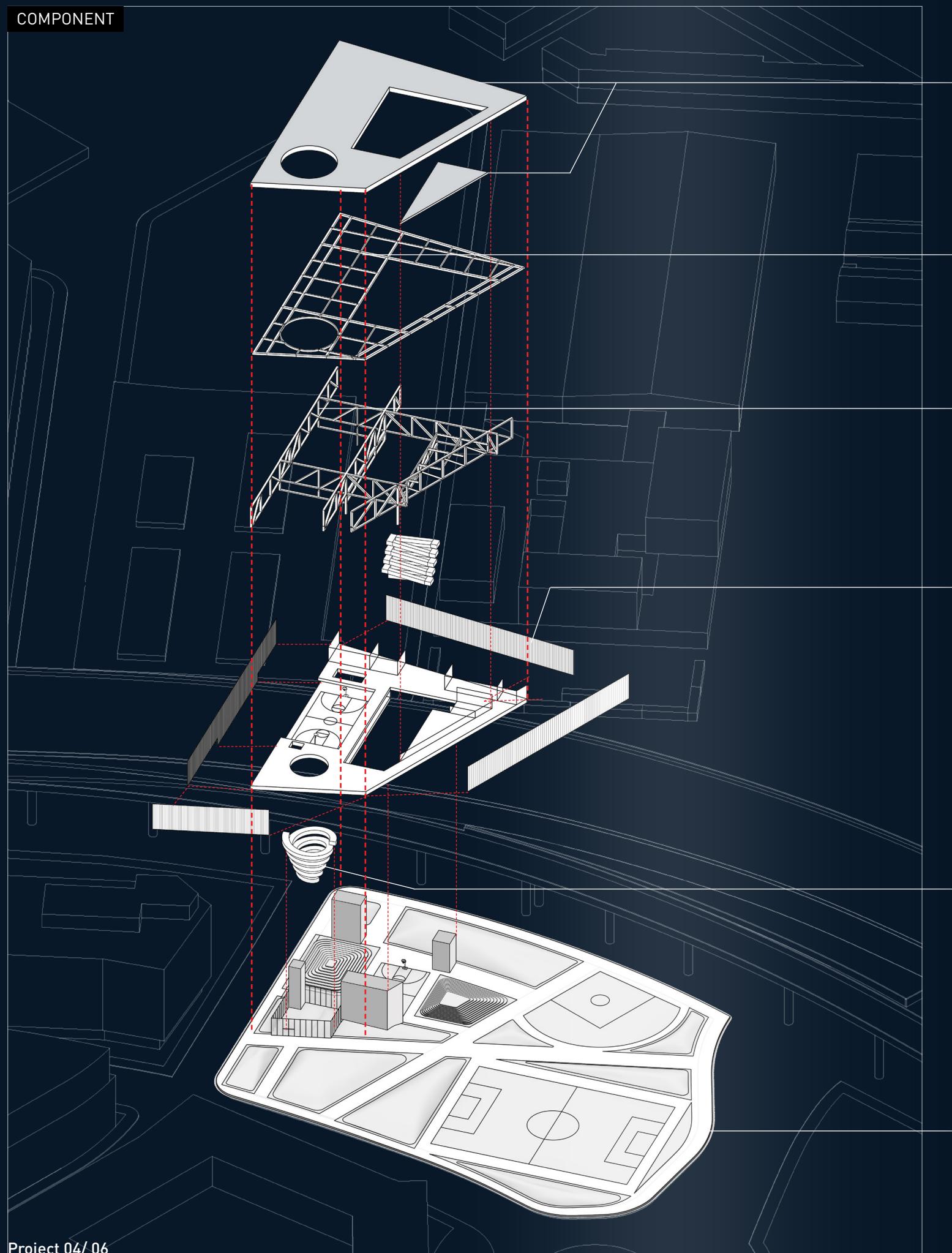


Structure

Circulation

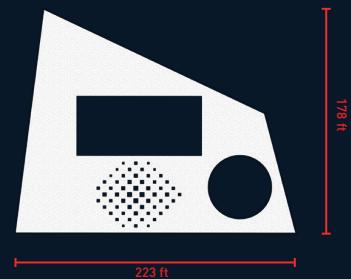
Basketball Courts

COMPONENT



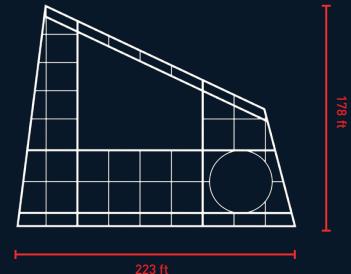
GREEN ROOF AND SKYLIGHT

Landscaped roof terraces blend with mixed surfaces and hardscape. Hardy grass species with various height are suitable to San Francisco microclimate, providing visual interest in all seasons while requiring little maintenance. 60 skylights in 4 different sizes provide natural daylight to the indoor basketball court directly below.



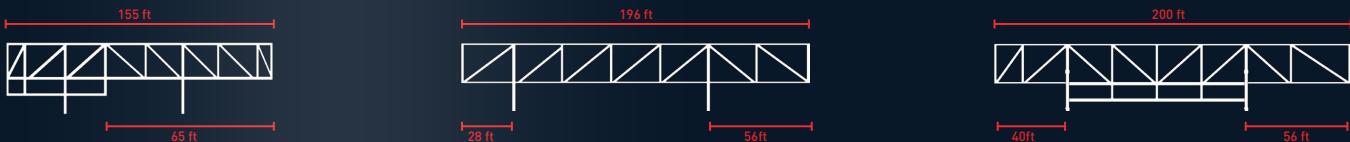
BEAM GRID

The beam grid is the most economical beam and grid solution. Undirected beam orientation results in surface effect, and extends easily in both directions. The planning grid and the column spacing is 25 feet. The slab floor comprises of beams frames into segments and supports sections spanning between the beams. The generally deep beams give a stiff floor the capability for long spans, and capability to resist lateral loads.



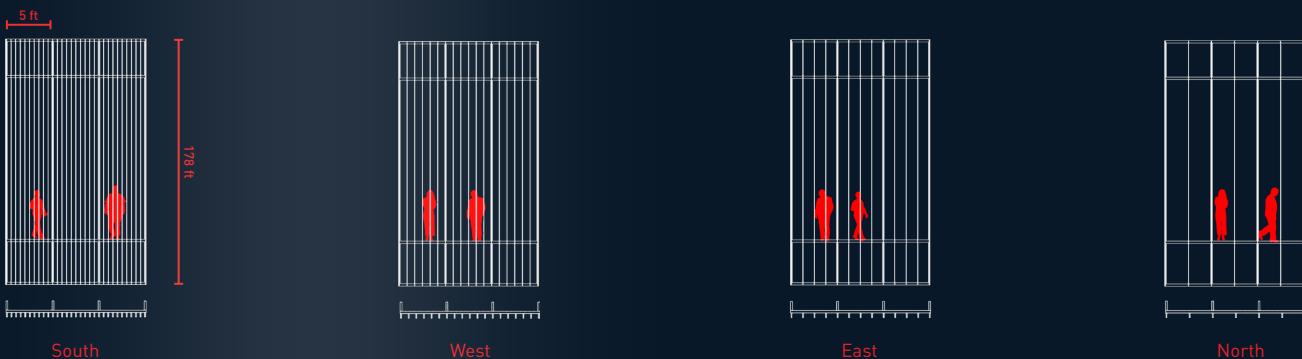
SPACE TRUSS CANTILEVER TWO SIDES

The vector-active structures have space truss that cantilever in two sides, which is more efficient than 1/3 cantilever. The longest span is 57 ft. The space truss with bracing can adapt to bending moments and shear forces. Truss system is supported by 4 core with thick shear walls.



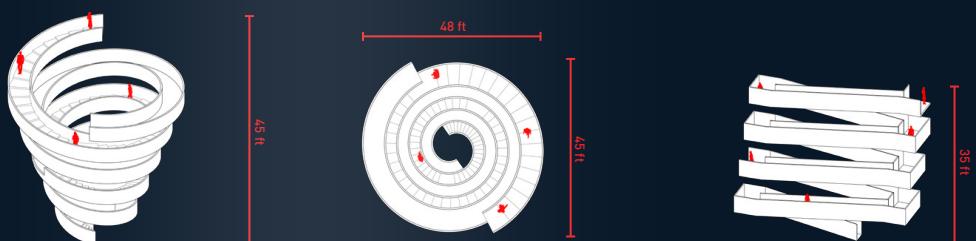
FACADE SYSTEM

The facade is a 5 ft wide modular curtain wall system. The floor-to-ceiling height glass band is designed to maximize the daylight and views. To further control the sunlight, a full height vertical fence shading system is applied to four sides with different density depend on the orientation and views.



VERTICAL ELEMENTS

Two vertical elements and four cores are dropped down from the volume, serving as the main vertical public connection from the ground level to upper levels. The first vertical elements is a double spiral staircase, with one spiral having steps and landing for people going up, and another being a slide for people coming down. The second vertical element is a ramp that function as a stage for watching games. Both vertical elements comply to ADA codes.

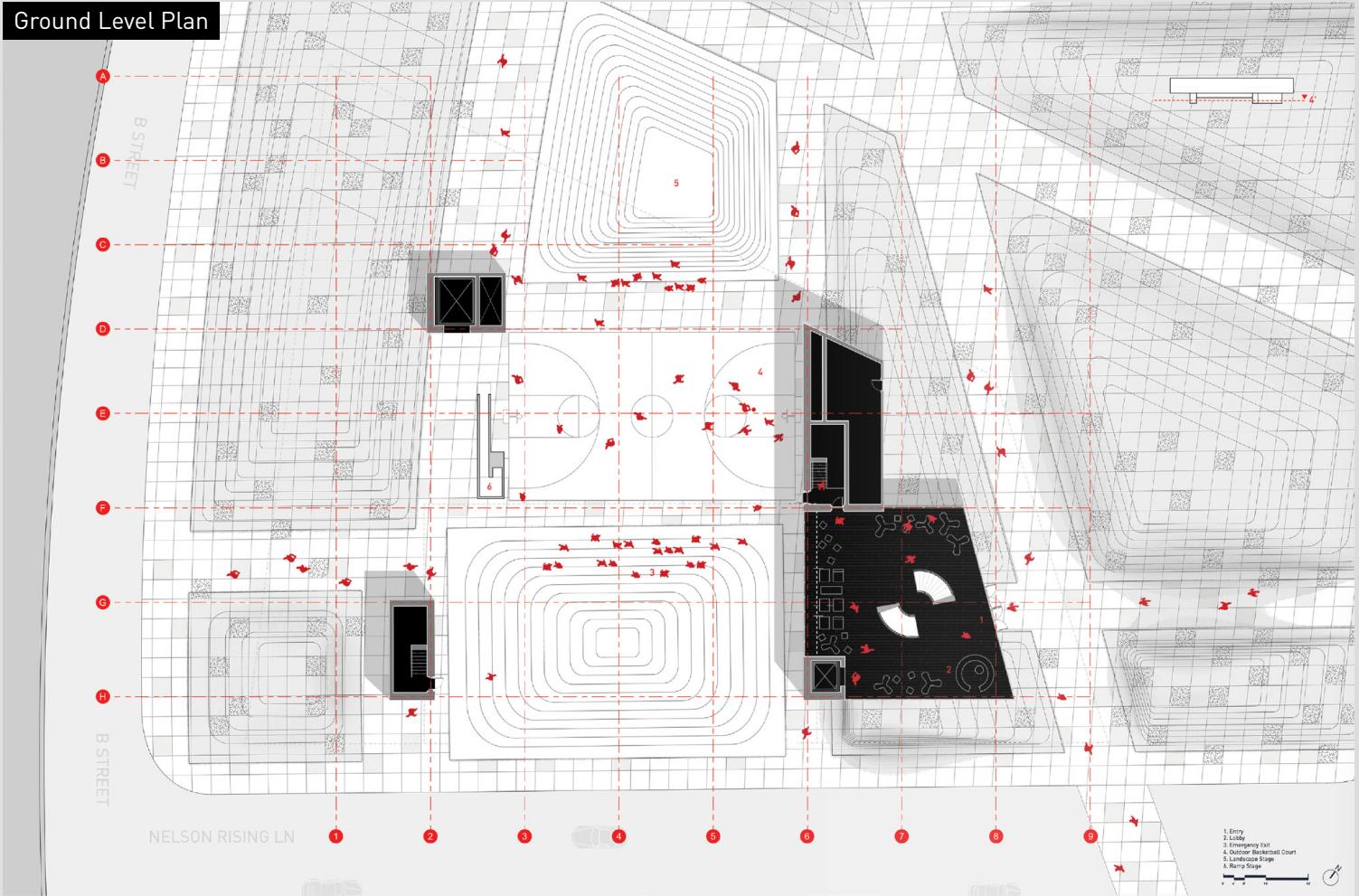


LANDSCAPE

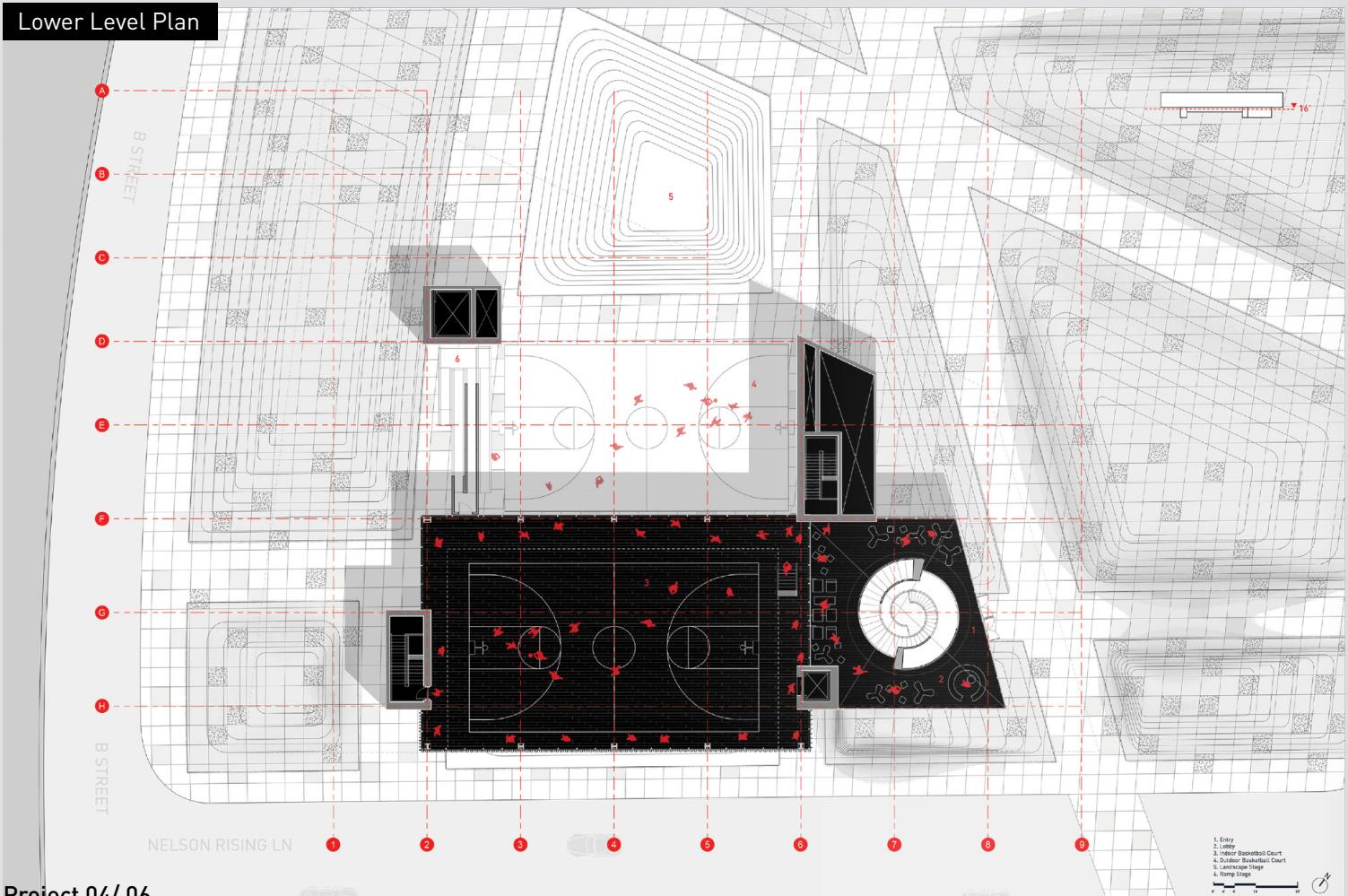
The landscape is a series of bump that continues in the park and extends under the building. Different heights and slopes can create interesting resting spaces for people to watch the urban surroundings and sport games. A grid tile with three different surfaces is applied to the ground in a random pattern.



Ground Level Plan



Lower Level Plan

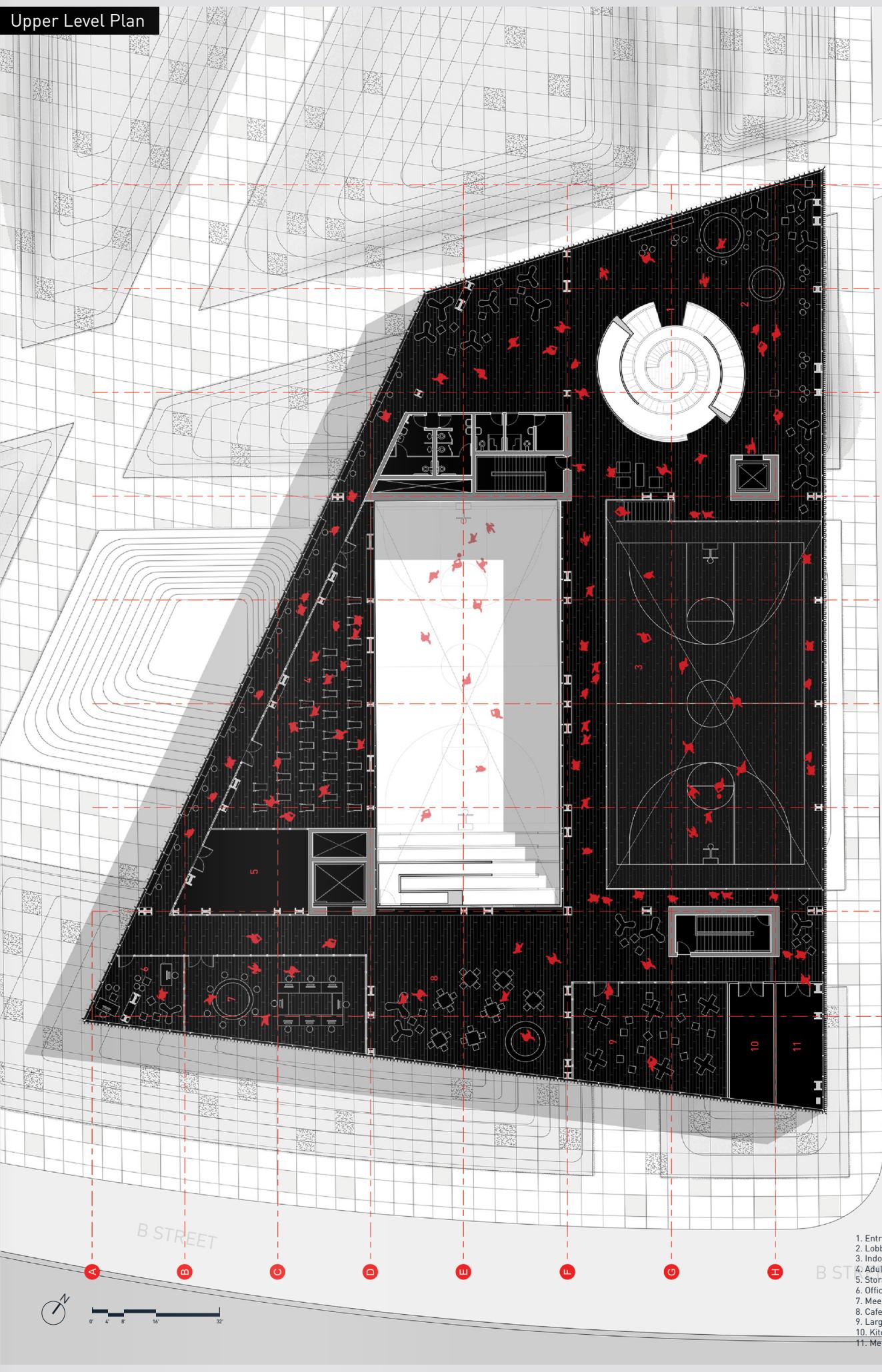


Upper Level Plan

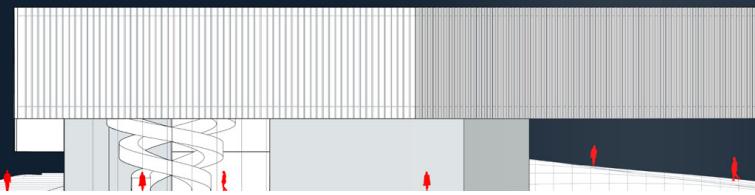
PROJECT - 04

P07 – P08

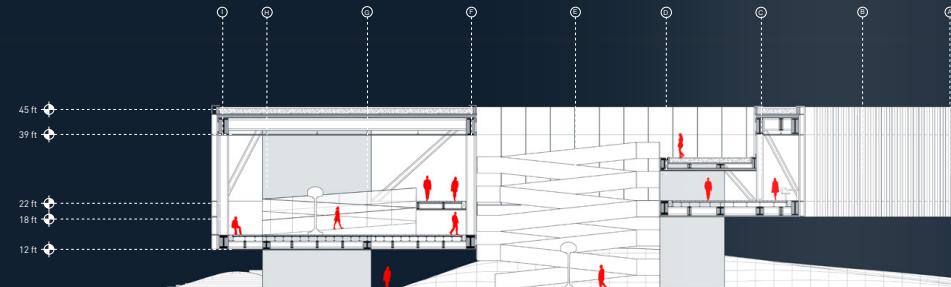
NELSON RISING LN



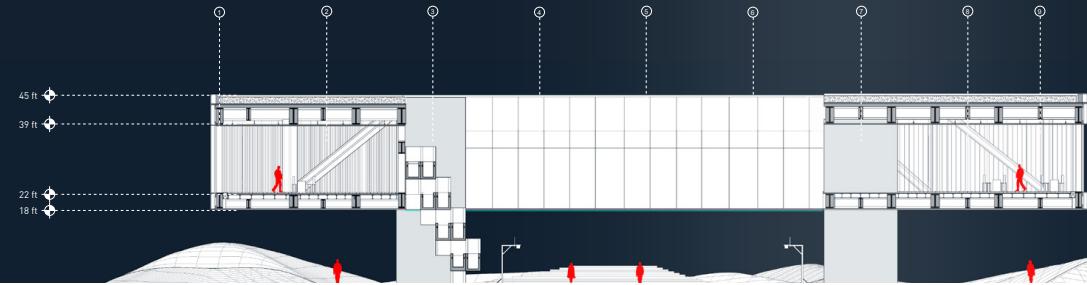
East Elevation



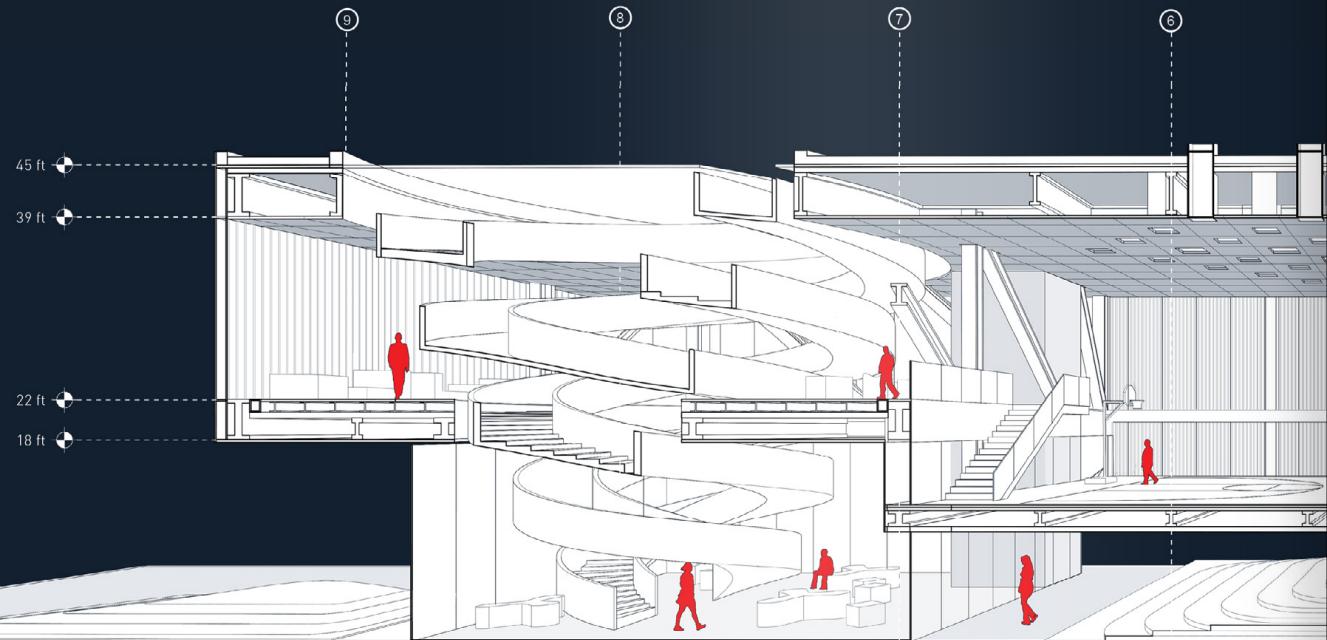
East Section



South Section



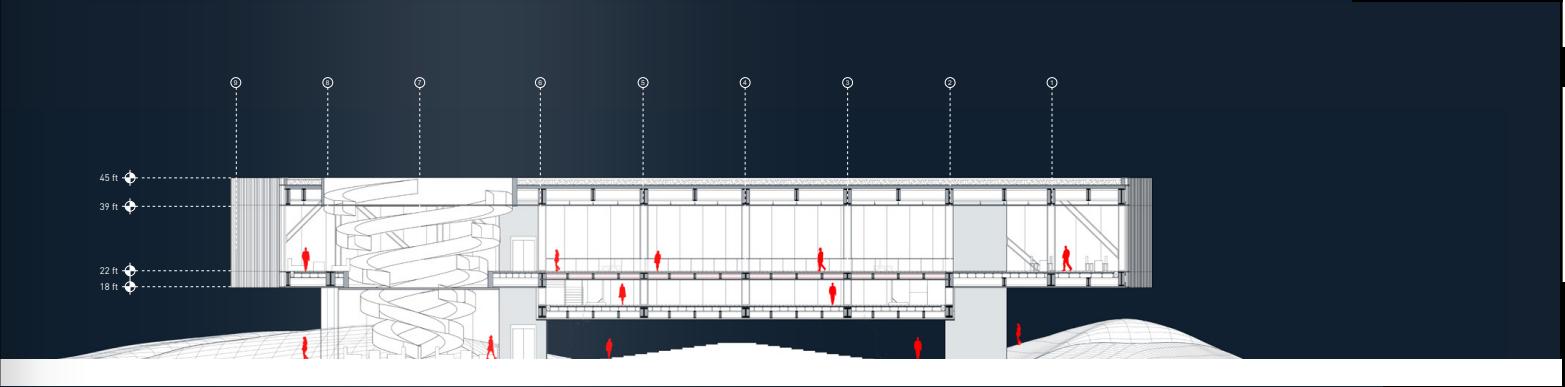
Section Perspective



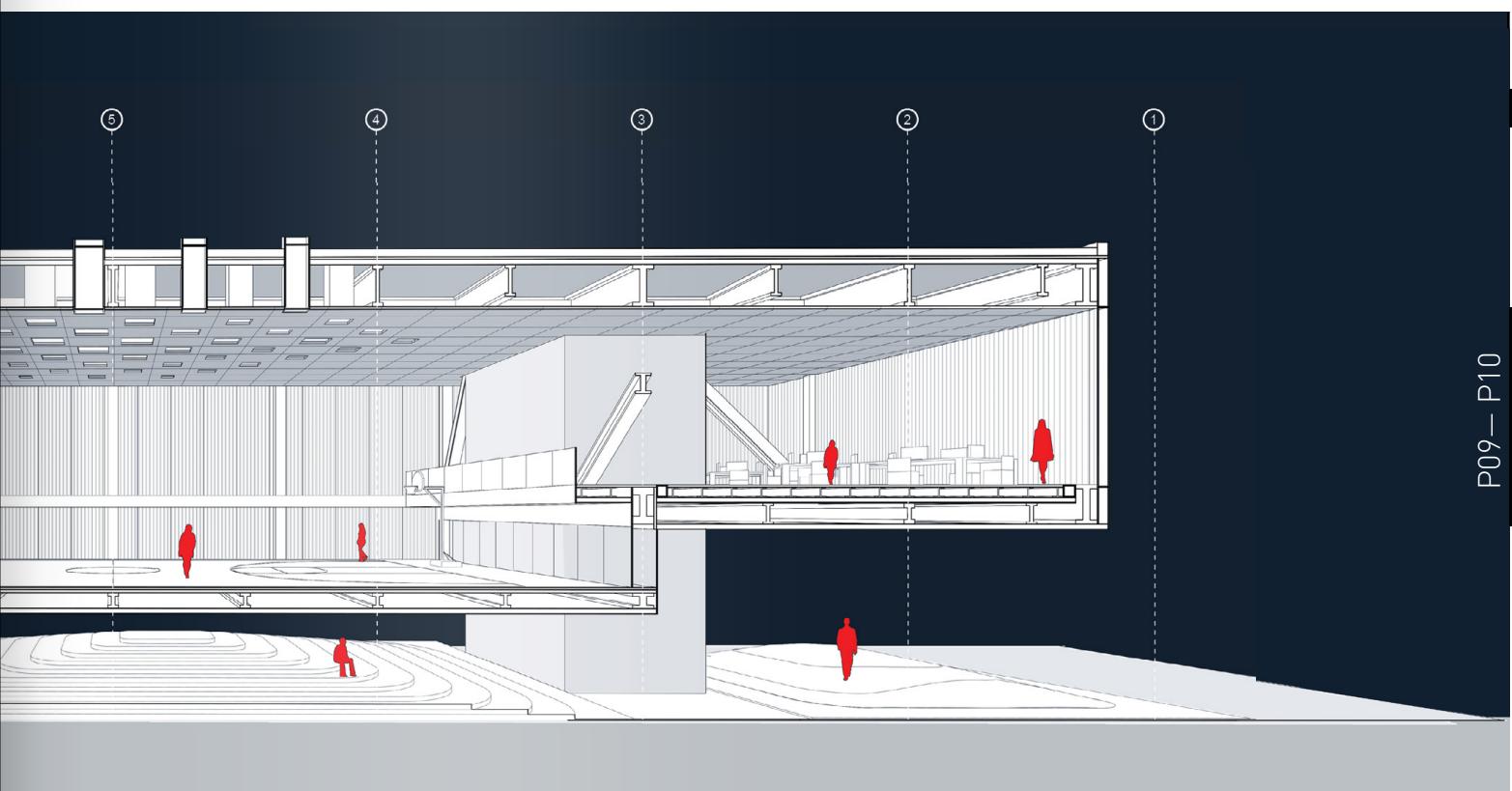
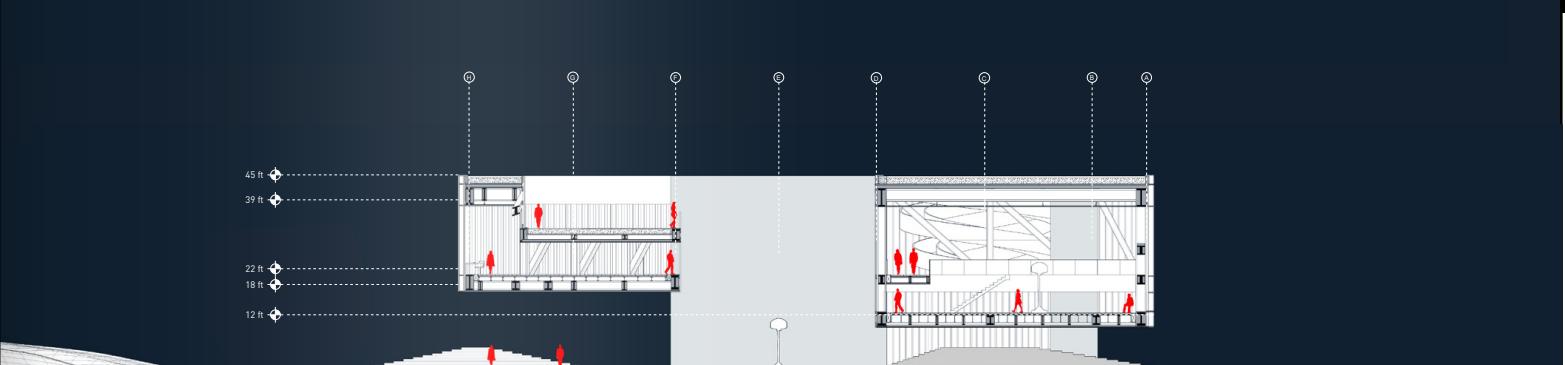
North Elevation



North Section



West Section



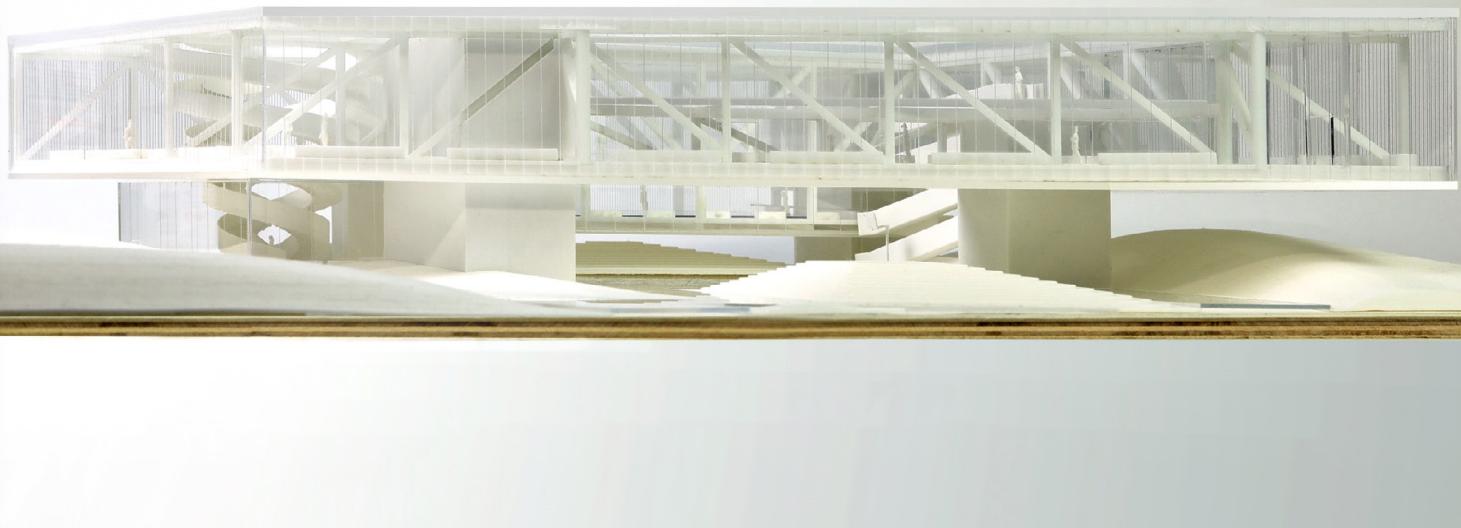




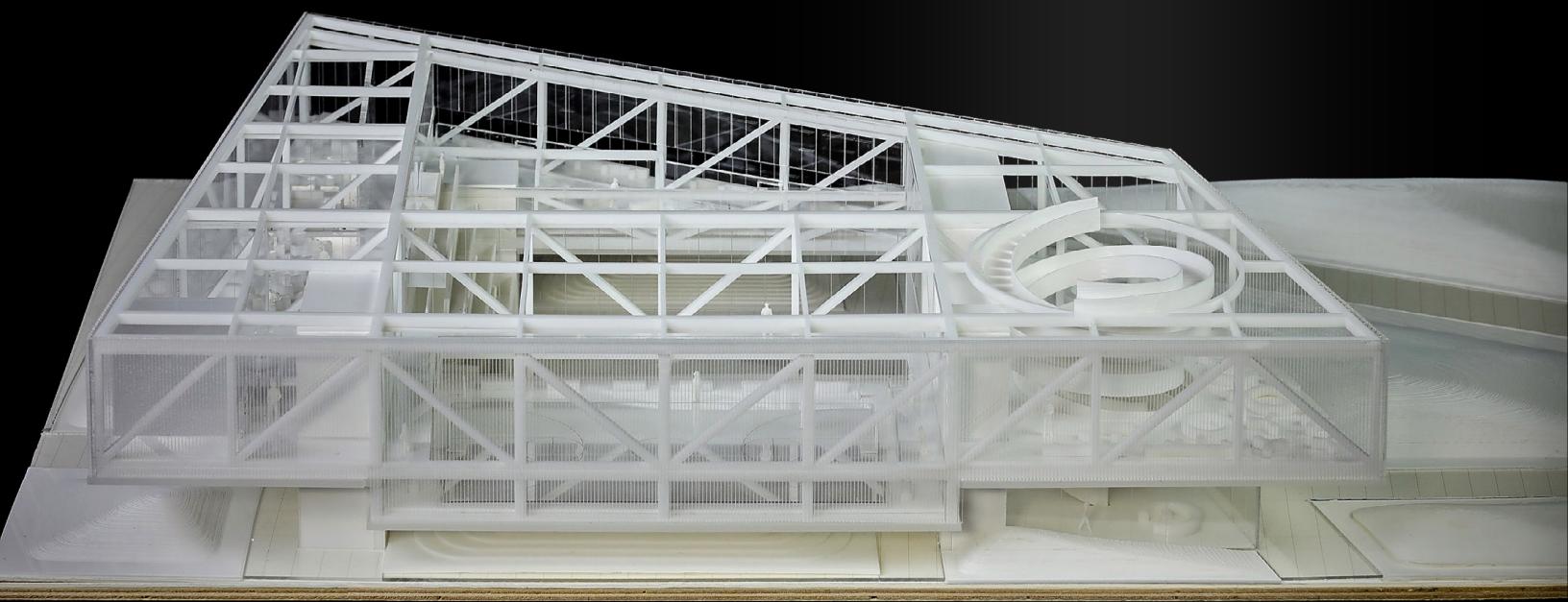
Multi-use Sport Court

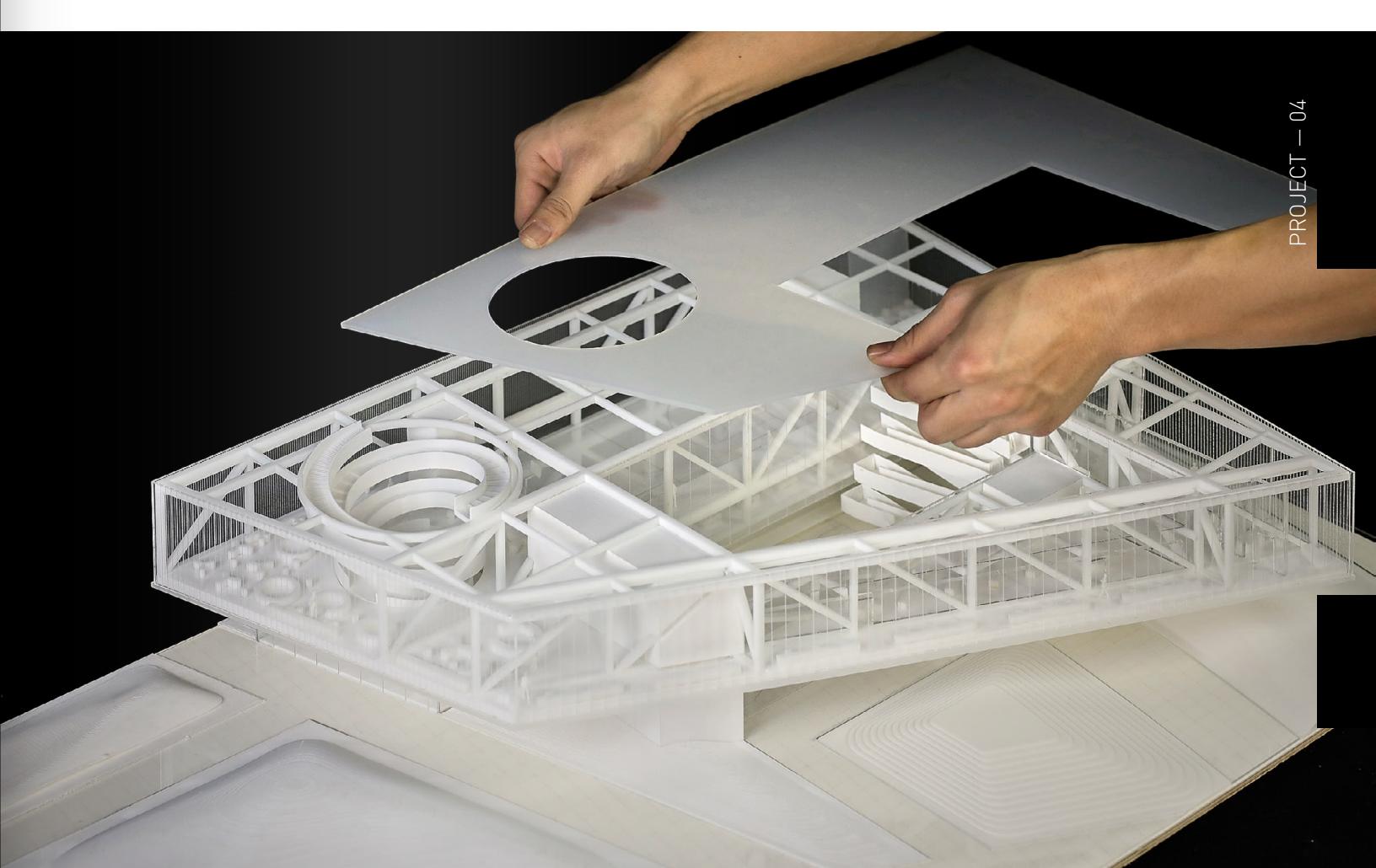
On the upper levels, a single 6,620 SF plate is devoted to multi-use sport court space. Temporary partition walls can be erected on a 25' grid, providing maximum flexibility in the deployment of a variety of spatial configurations, while not blocking skylights and artificial lighting. Pale oak flooring is paired with white walls and ceilings. Through the facade, the outdoor basketball court is visible.



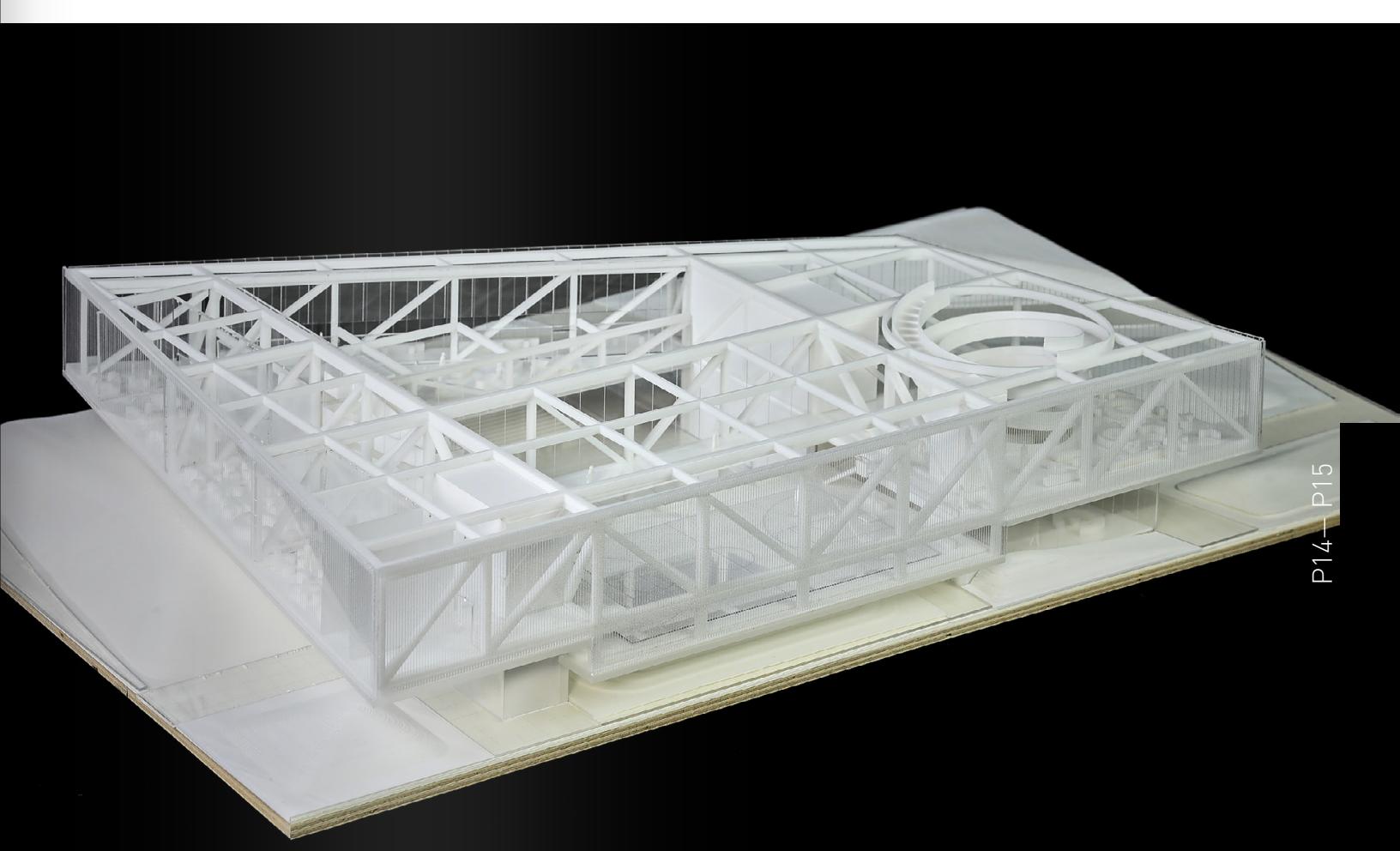


Model Photo



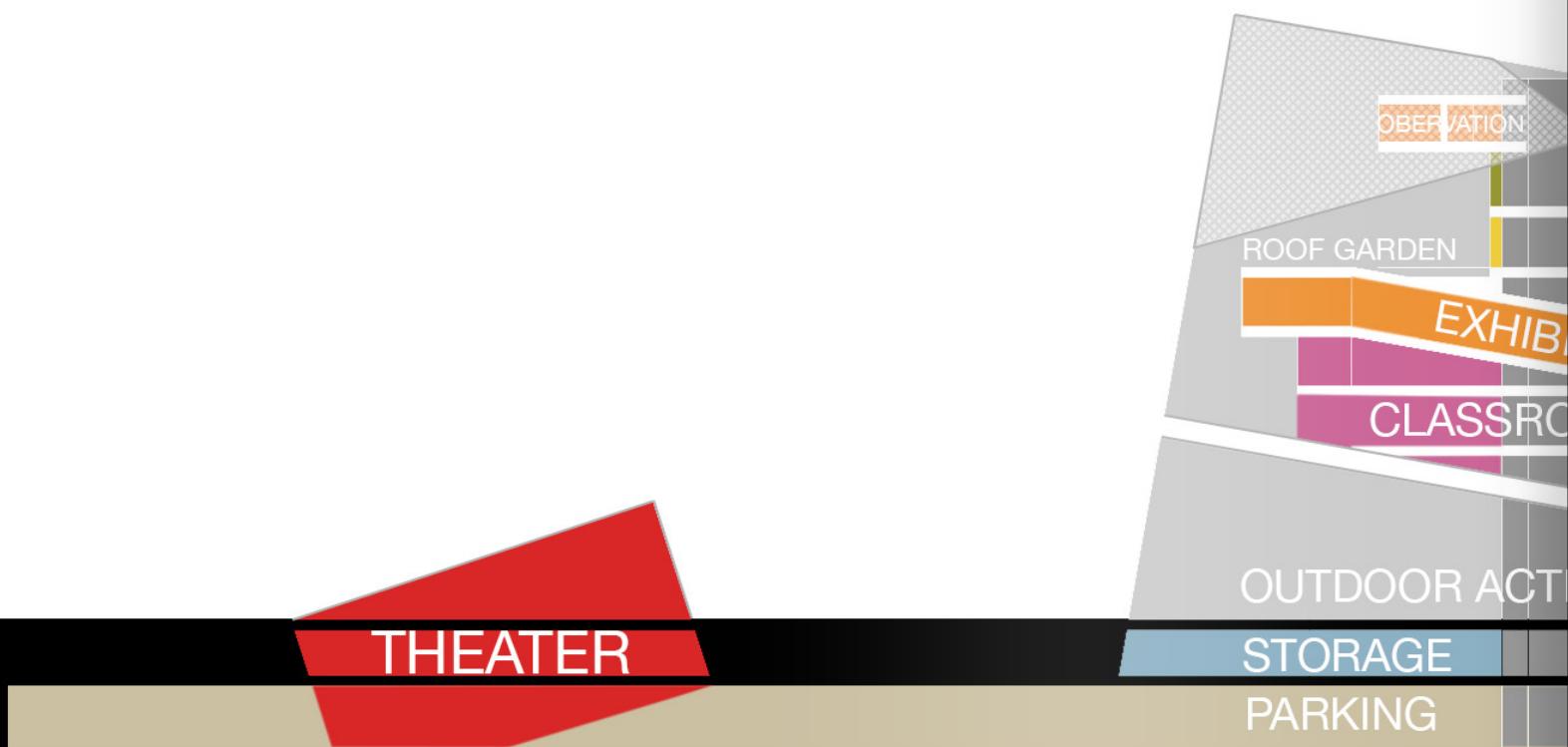


PROJECT – 04



P14 – P15

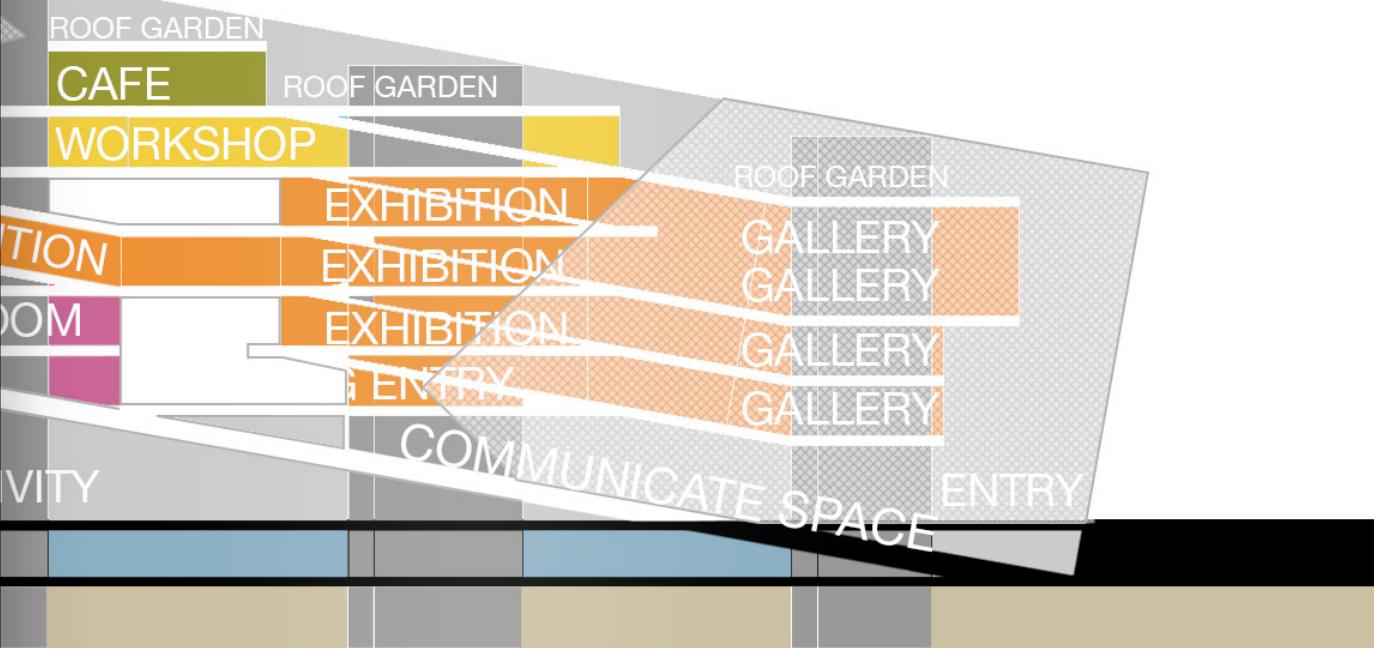
LACMA 2.0

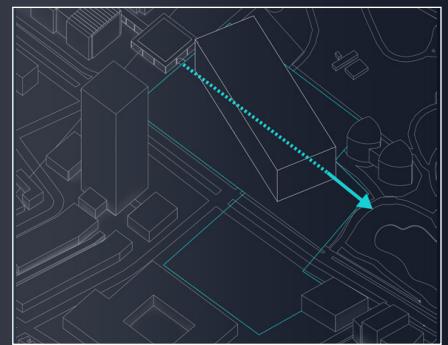
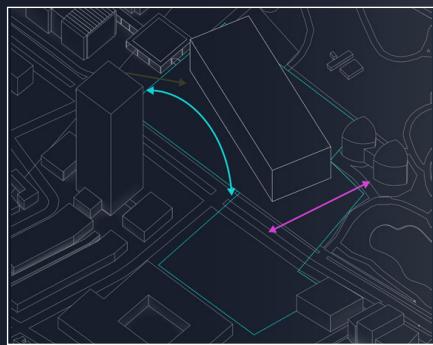


TYPE: Academic Individual Work
PROGRAM: Museum & Theater
LOCATION: Los Angeles, CA USA
DATE: Sep. 2016

05

This project was required to design a new building for LACMA's permanent collection by scaling and transferring the previous art project "Problem Cloud," which is box shape geometry with several layers. The main design strategy is to maintain a promenade which connects the western part of the campus to La Brea Tar Pits. Provides a longitudinal path perpendicular to entrance plaza of the campus and sets up the direction of the main superstructure. The new proposal oriented disagree with paralleling the Boulevard and the traditional city grid, offset creates a large right-angled triangle positive space for the public, become "the plaza" of a city center. By extending and converting the most important central axis of Los Angeles, the public sidewalk will transform to the sculpture garden, green park, and amphitheater of the museum. This layout of offsetting axis allows the building to face the city center. The tilt and lift of the building relate to the original box, creating a covered, sunken sculpture garden. The canyon allows one to move in between the layers. As the main superstructure, the two walls hold the programs which weave in and out once in the museum. The wall is dematerialized through perforations which vary in size allowing for bridges through the canyon.

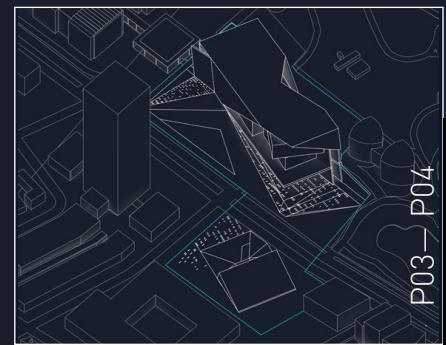
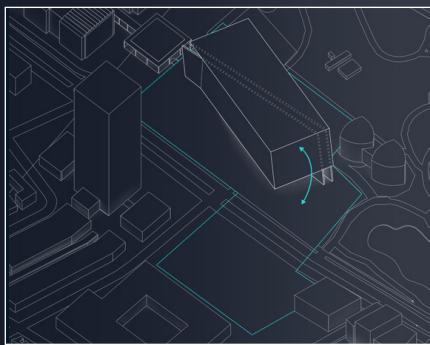




1. The site contains the original buildings of LACMA, Bing Center, Art of the Americas Building, Hammer Building, and Ahmanson Building will be replaced.

2. Place the box diagonally on the site. Create a large public front space for the museum without blocking the Pavilion for Japanese Art from Wilshire Boulevard.

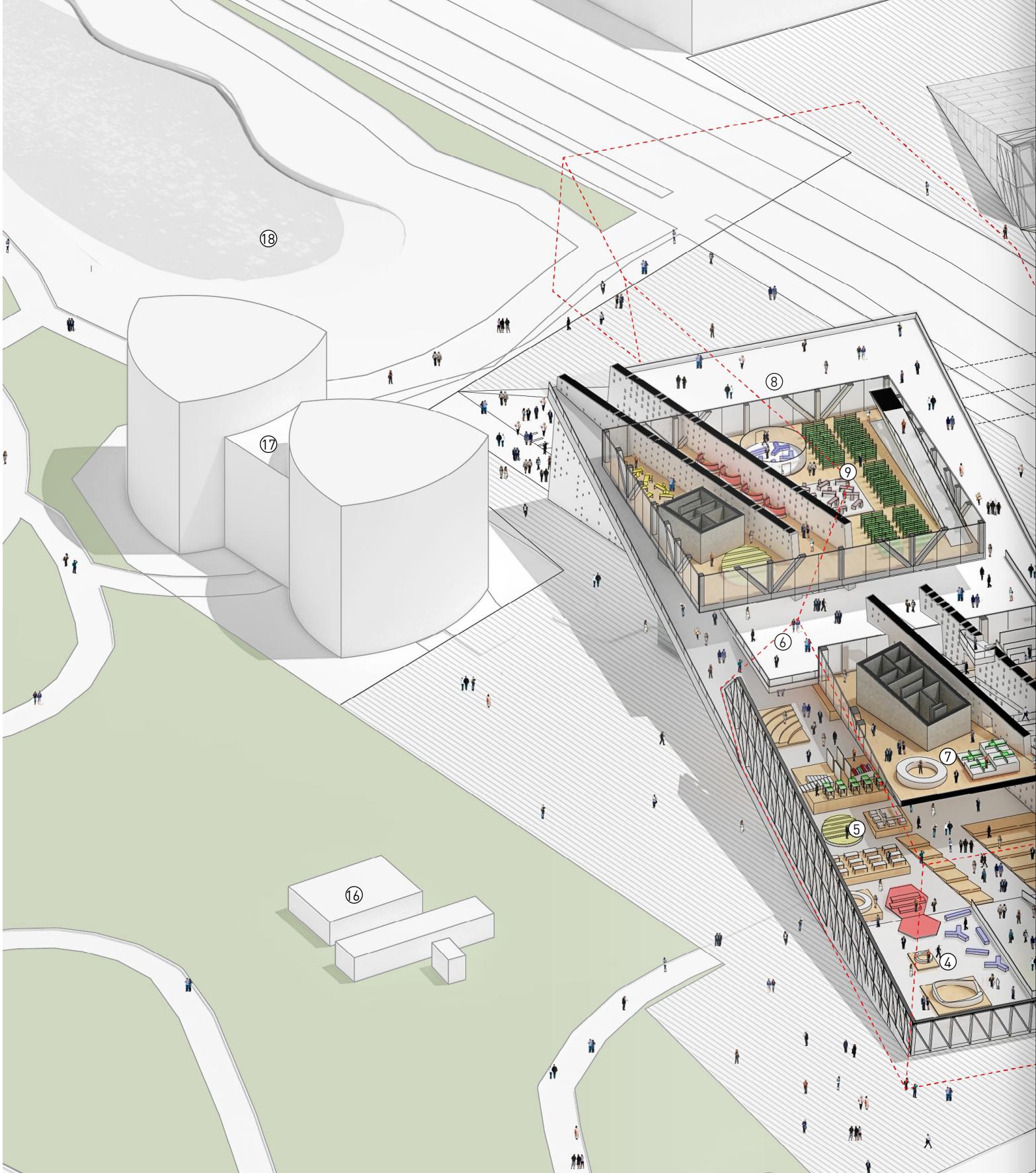
3. Maintain the original straight path goes through the museum directly from the ticket office to La Brea tar pits. The new path will remain the legacy of the span of the site, as well as a reflection of that the Wilshire Boulevard is the spine of Los Angeles from the urban standpoint.



4. Lift one side of the box to create positive space underneath it. The tilt movement reflects the previous project. As the main superstructure, the two walls holds the programs which weave in and out once in the museum.

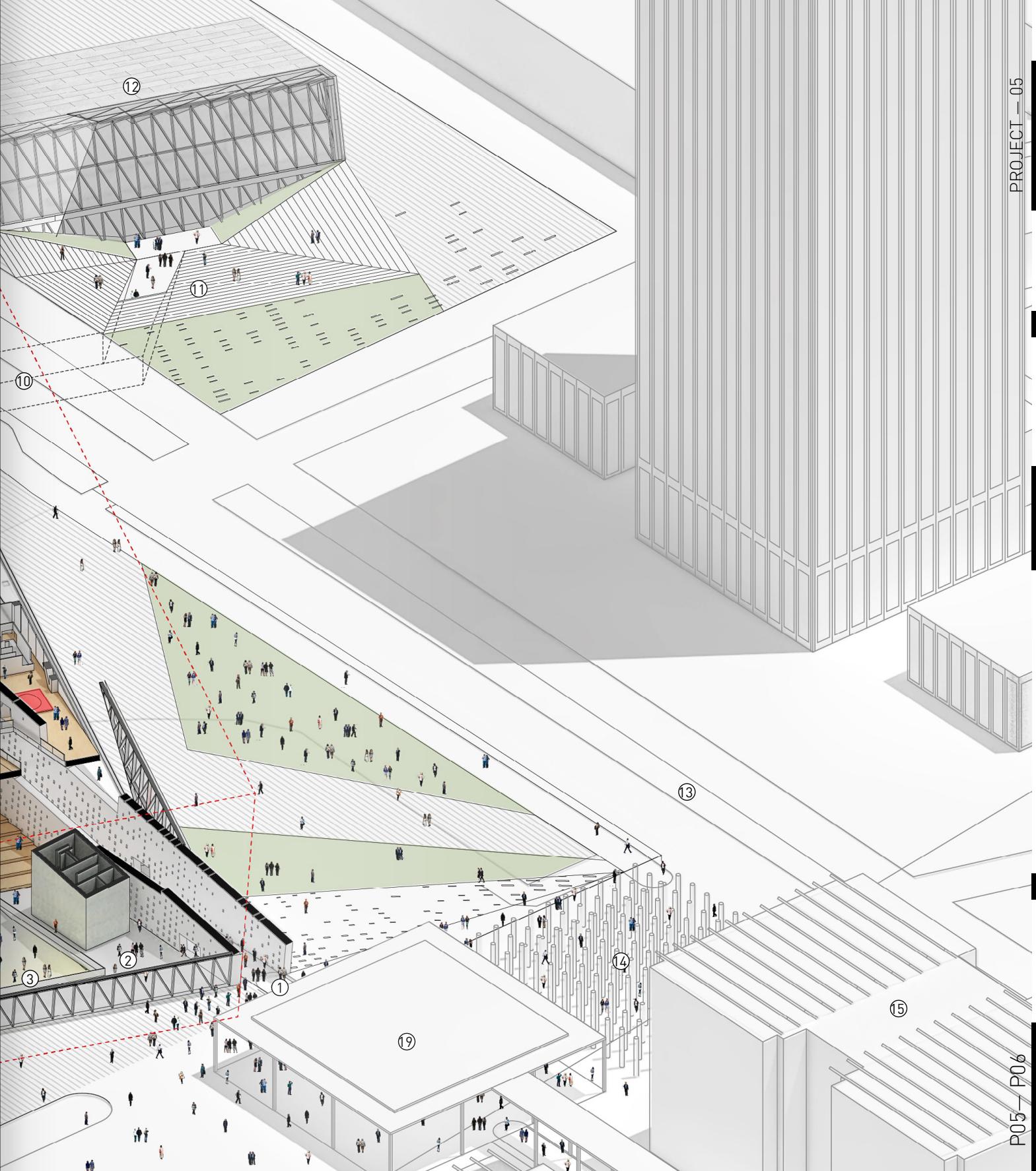
5. Expand public attraction through expansion of sidewalks into a plaza and elevating the building. Extends and transforms sidewalks to sculpture gardens, parks, and amphitheaters through positioning and landscape strategies.

6. The landscape is dematerialized, just like the reflection of the box in the problem cloud, triangulated to designate programs. The tilt and lift of the building relate to the original box, creating a covered, sunken sculpture garden. Manifest experiential qualities of moving through layers.



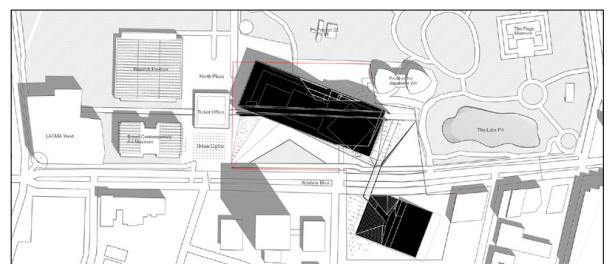
Axon

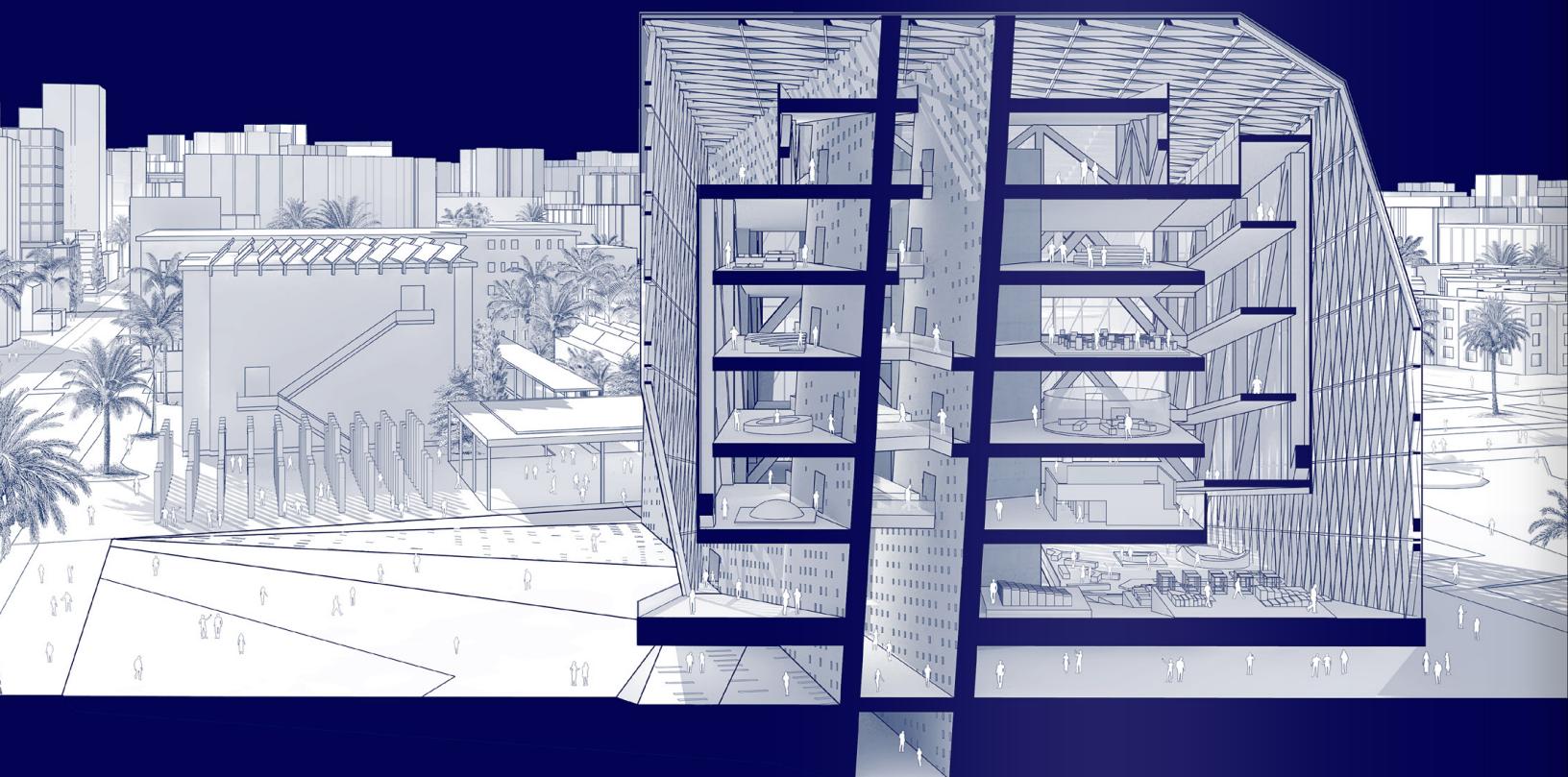
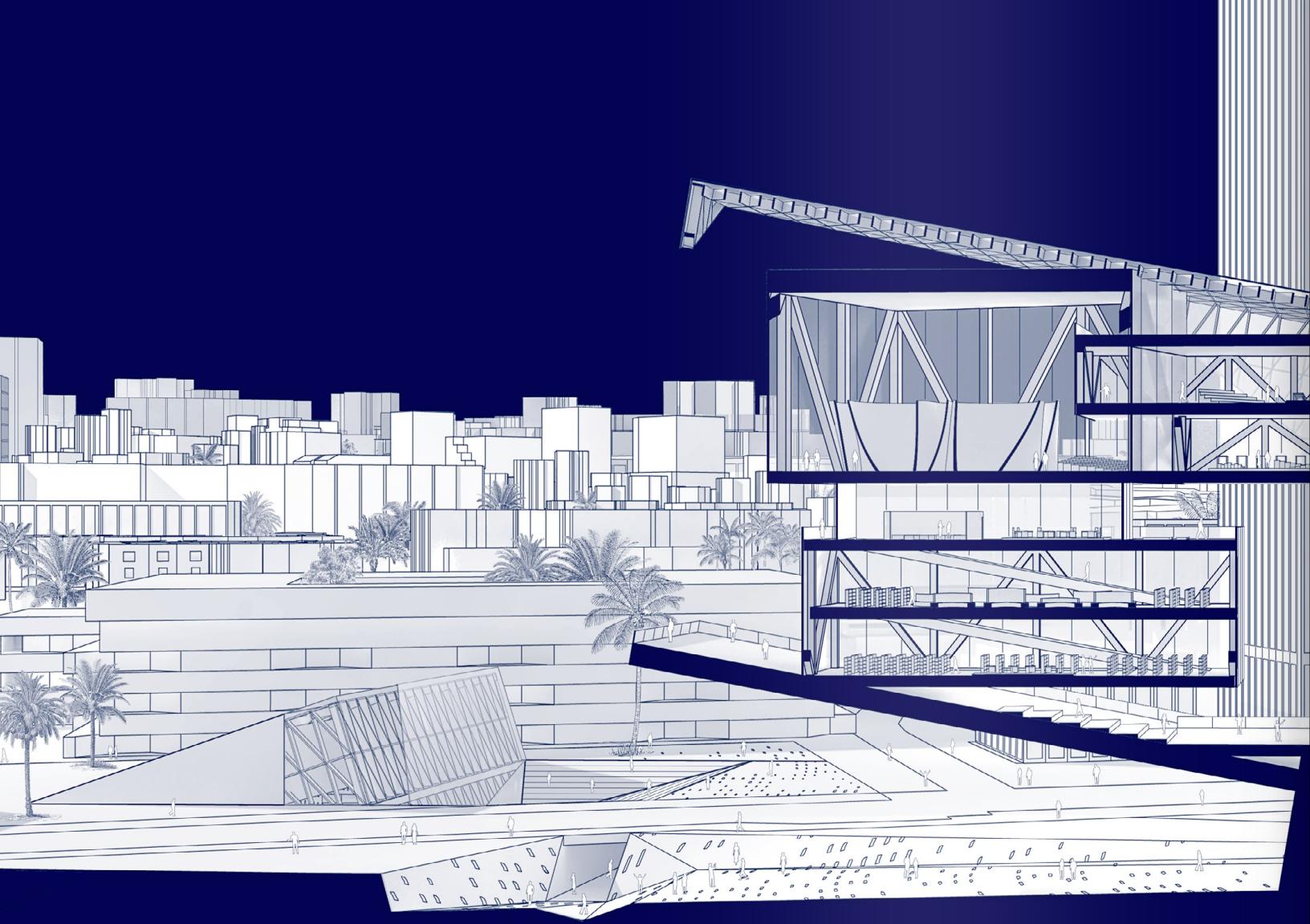
1, Main Entry. 2, Lobby. 3, Underground Level Entry. 4, Communication Space. 5, Exhibition Space. 6, Center Platform. 7, Exhibition Space. 8, Viewing Platform. 9, Library & Study Space. 10, Underground Tunnel. 11, Amphitheater. 12, Multi-Functional Theater. 13, Wilshire Blvd. 14, Urban Lights. 15, Broad Contemporary Art Museum. 16, Project 23 & Pit 91. 17, Pavilion for Japanese Art. 18, The Lake Pit. 19, Ticket Pavilion.

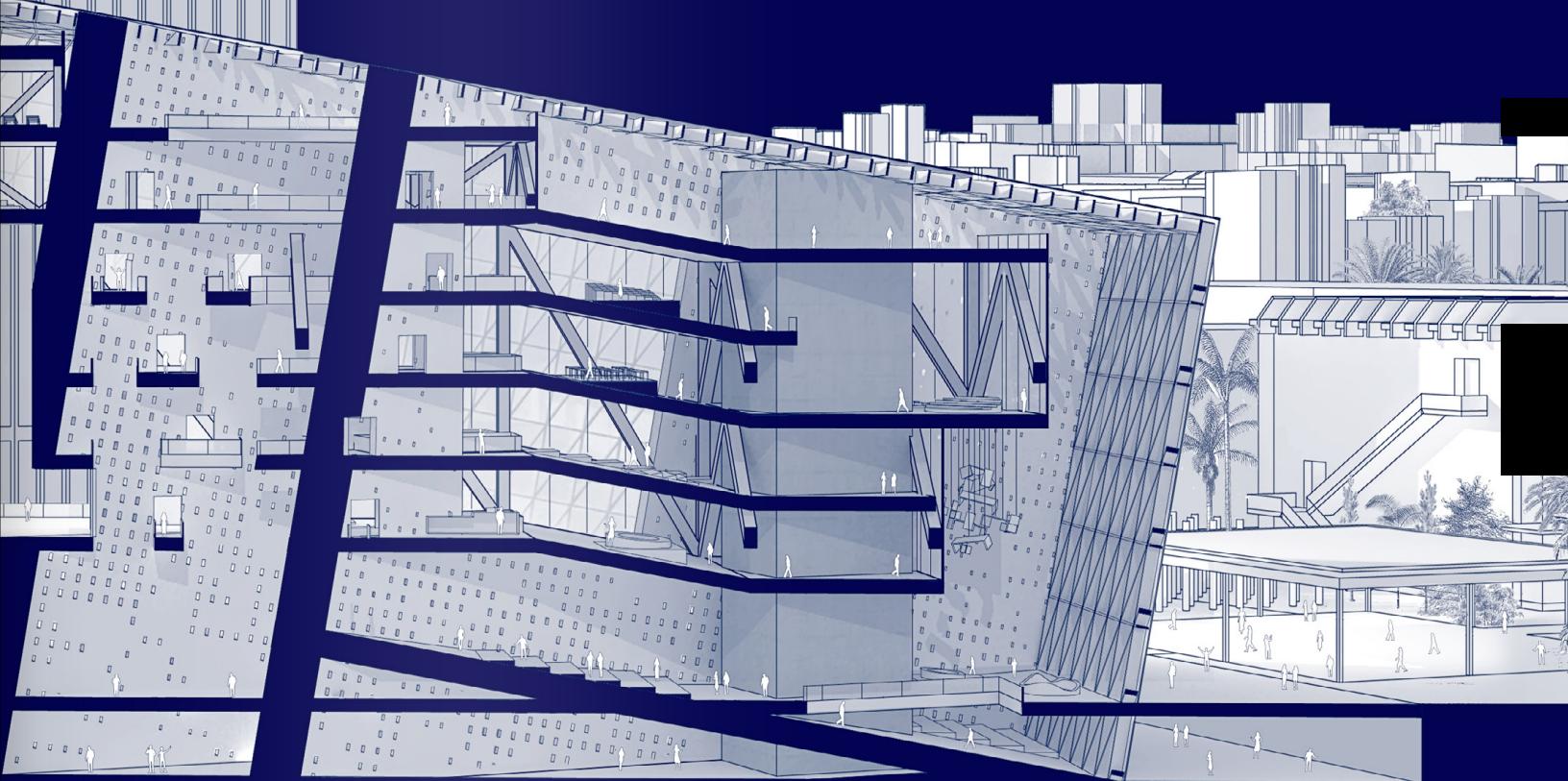


Site Plan

The new proposal oriented disagree with paralleling the Boulevard, offset and create a large right-angled triangle positive space for the public, become "the plaza" of a city center, metaphorically. It proposal oriented avoiding Urban Light, Ticket Pavilion, and Pavilion for Japanese Art, also it oriented to downtown Los Angeles. The theater across the street parallel to the main building and the tunnel under the Wilshire is perpendicular to it. Expand public attraction through expansion of sidewalks into the plaza and elevating the building. Extends and transforms sidewalks to sculpture gardens, parks, and amphitheaters through positioning and landscape strategies.



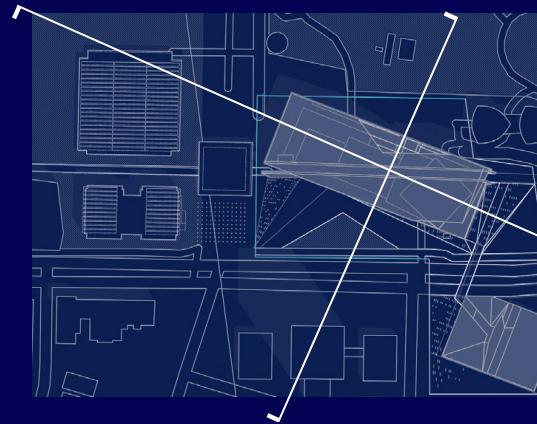




Sections

The primary structure is two thick perforated walls which are slightly tilted. Maintain the original straight path goes through the museum directly from the ticket office to La Brea tar pits. The new path will remain the legacy of the span of the site, as well as a reflection of that the Wilshire Boulevard is the spine of Los Angeles from the urban standpoint.

Programs locate in several "boxes" that overhang from "the walls." Truss span on both sides from "the walls" as super-structure. Outer Veil as a shading device for program inside, it opens to particular object or views such as Pavilion for Japanese Art. The Platform as an extension of the public ground space, allows programs continue to the sky lobby.

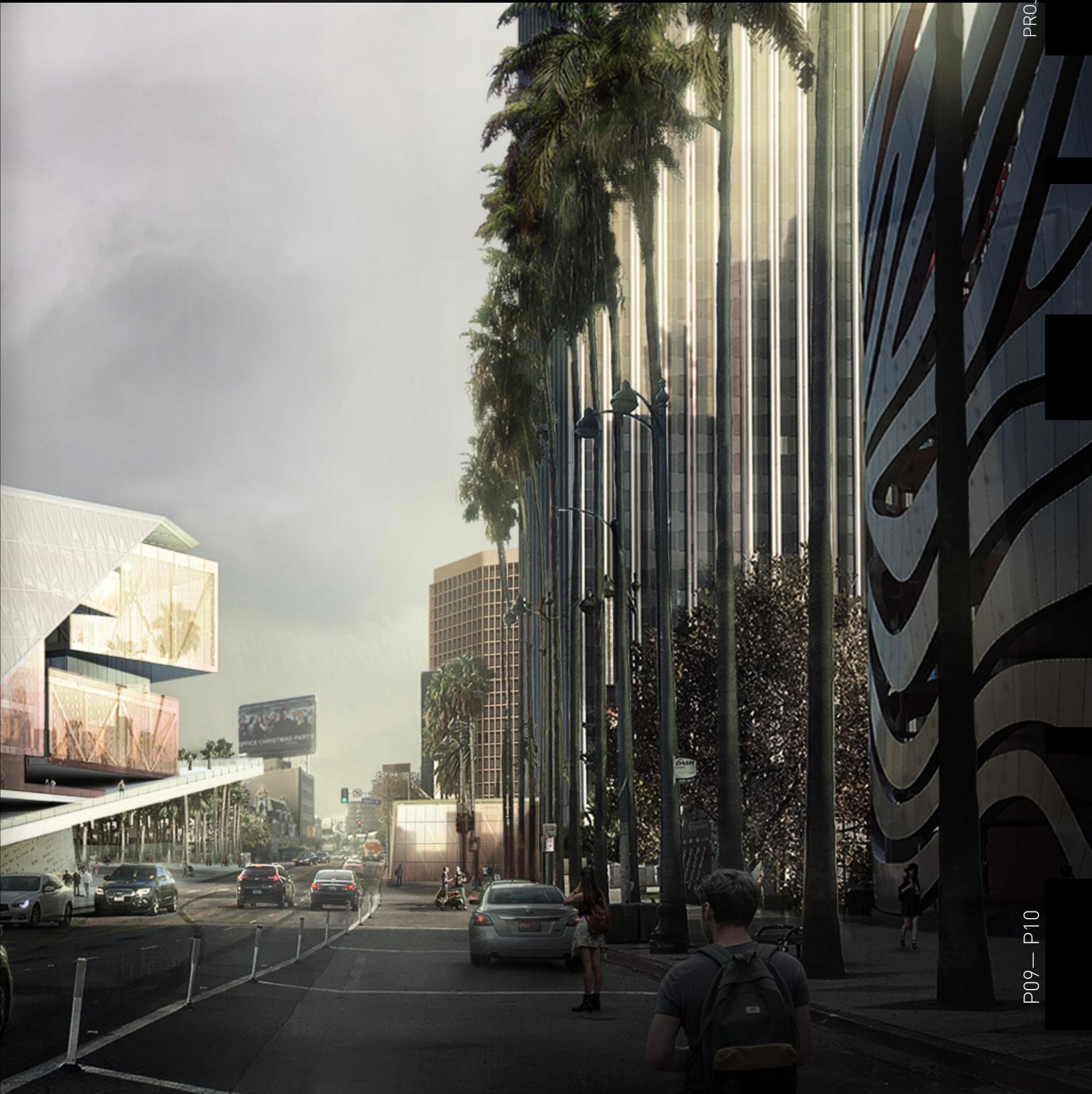


The Wilshire Boulevard

LACMA site is located near the midpoint of this roughly 16-mile corridor that stretches from downtown Los Angeles to the Pacific Ocean, in a section dubbed the Miracle Mile, which is The east-west Wilshire Boulevard, it serves as not a central point, but a centerline of Los Angeles.

The new proposal will break the sequence of the existing building's facades on Wilshire Boulevard, which is crowded, continuous, and monotonous. New design will rise from the ground, create extraordinary visual impact for Los Angeles. The main building and new theater balance the Boulevard on each side. Two complementary objects create an "invisible arch" as a new gateway in Wilshire Boulevard for Los Angeles.





The Platform

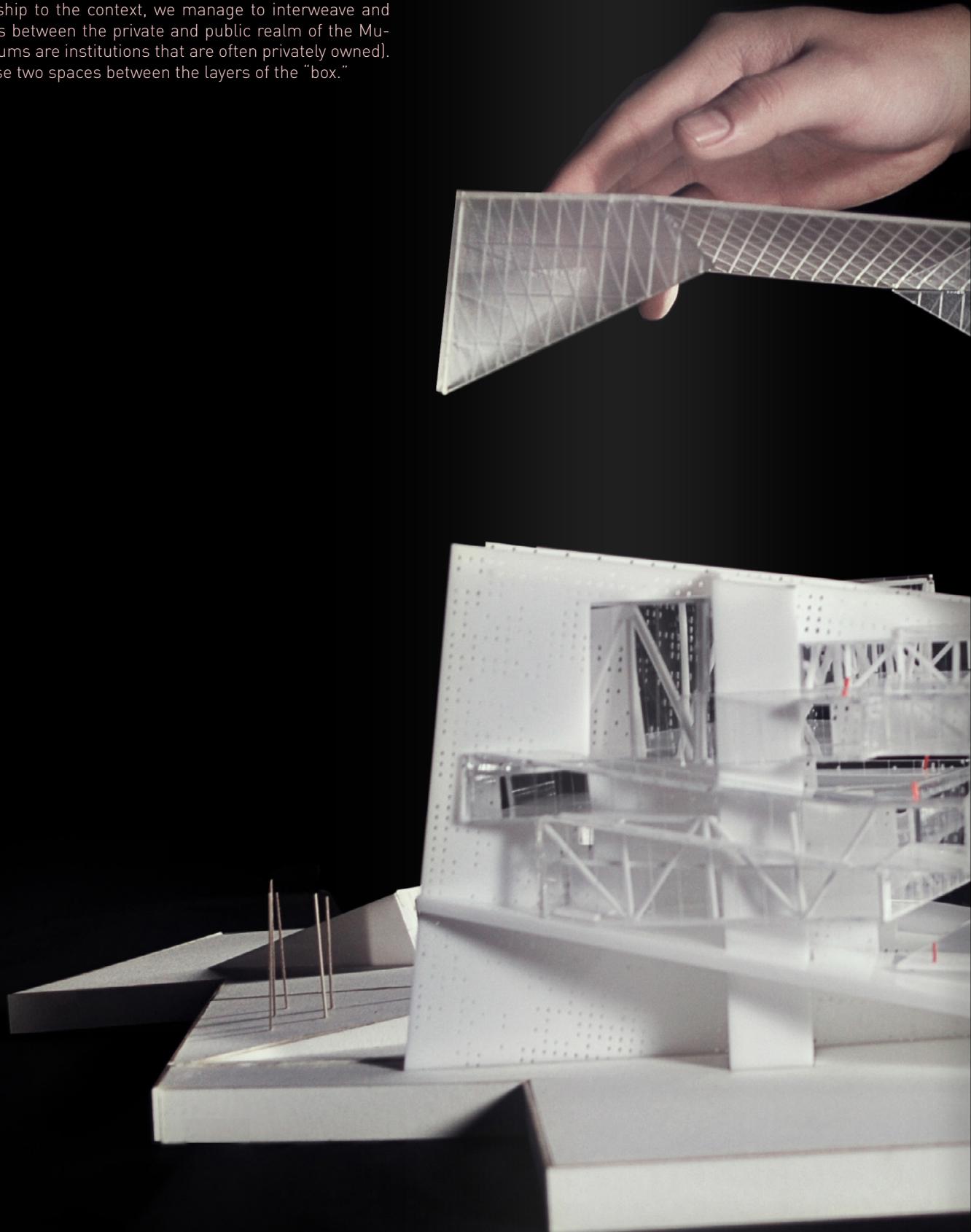
The platform works as an extension of the public ground space with 10-degree slope, which is half outdoor and half indoor, shaded by the outer veil. It is a 43,000 square feet buffer space between street and LACMA collections. This space is highly flexible and adaptable, long span from the walls create a large column-free zone, can be used as exhibition space, communication space, and interactive space.

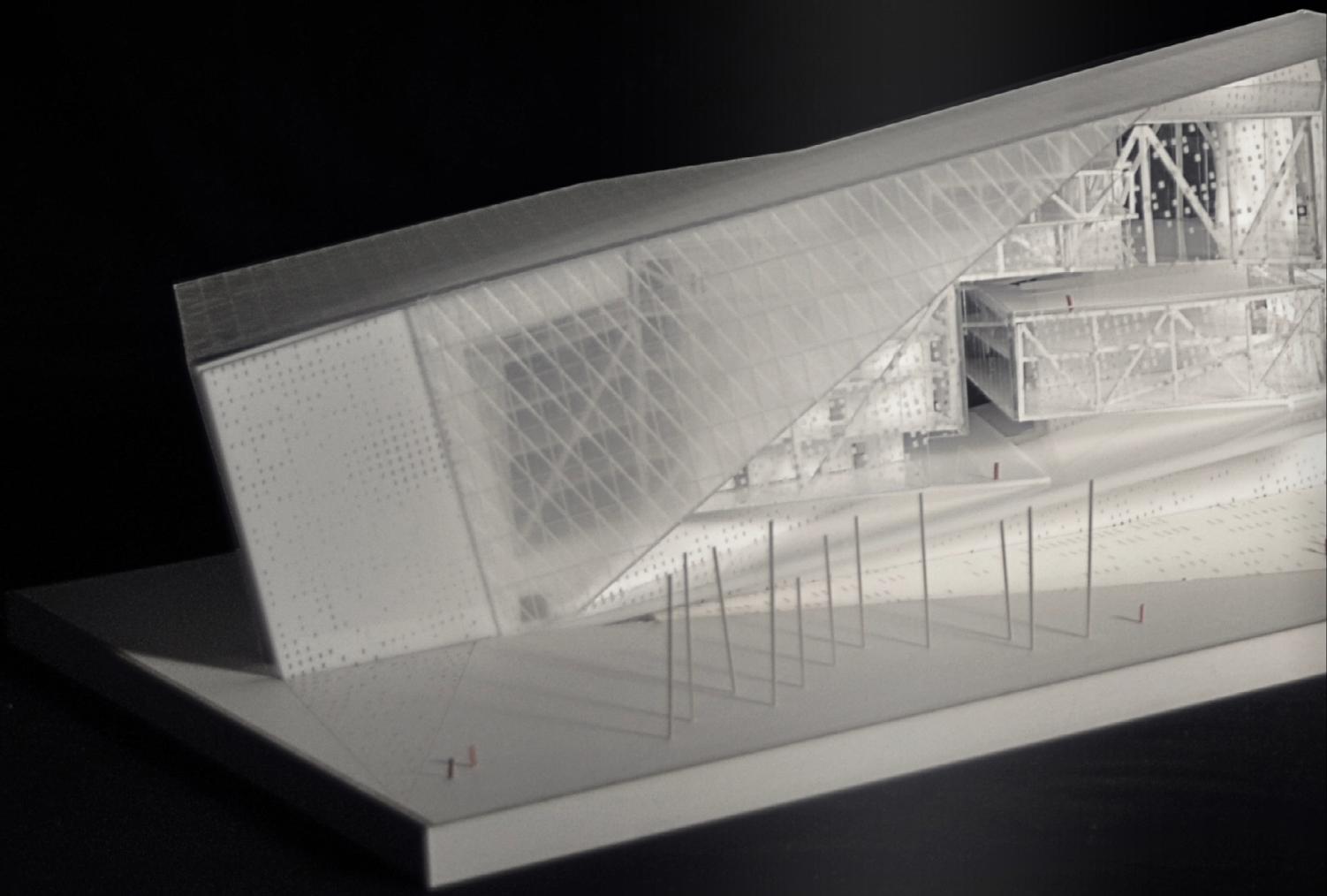
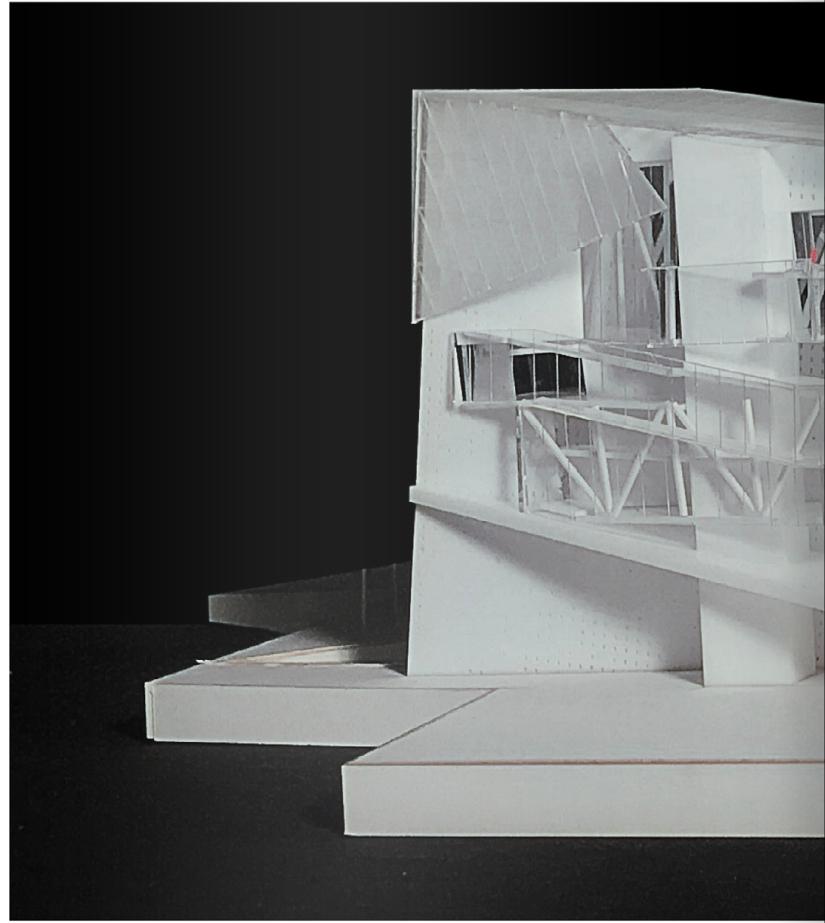
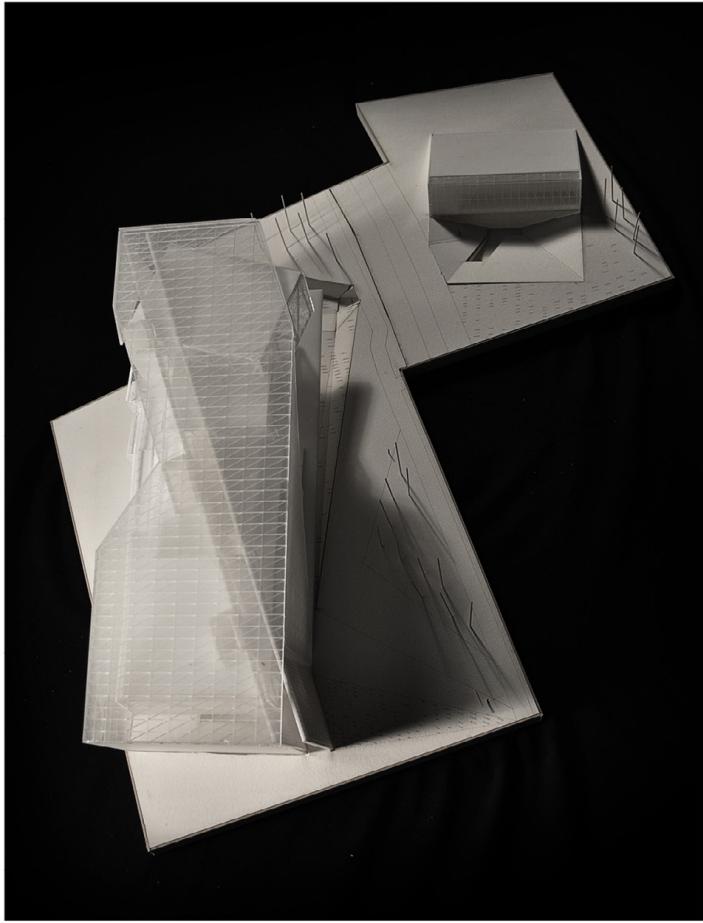




The Box

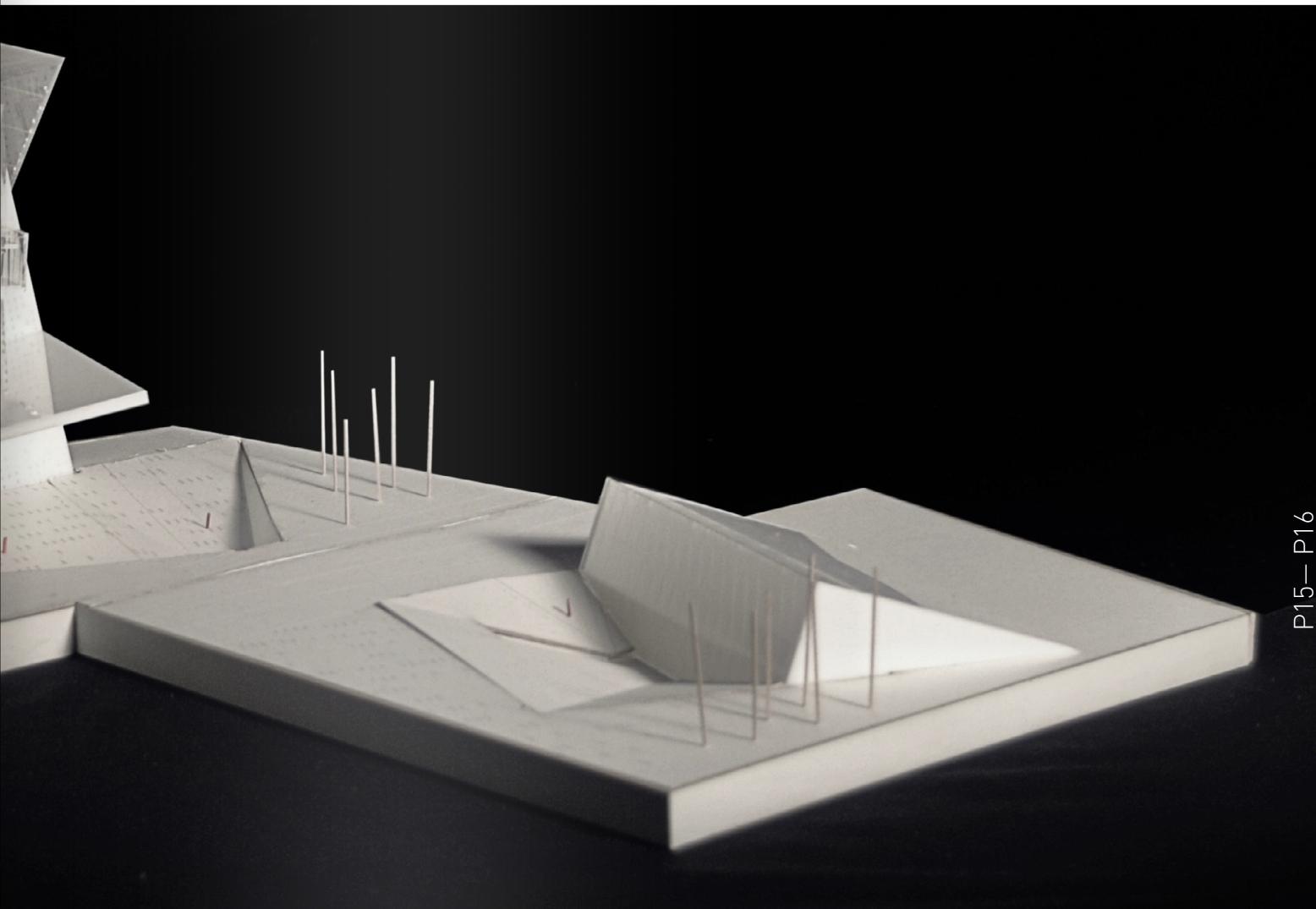
Argument-Box is a rigid form, but through placement, on our site and relationship to the context, we manage to interweave and blur the lines between the private and public realm of the Museum (museums are institutions that are often privately owned). Weaving these two spaces between the layers of the "box."







PROJECT – 05



P15 – P16

THE BOX

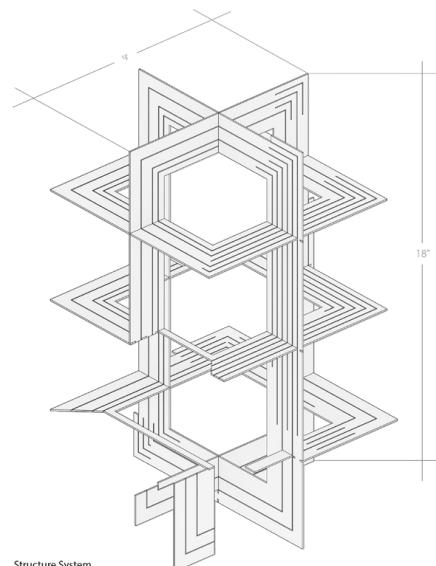
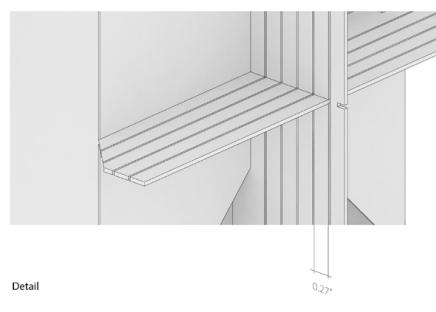
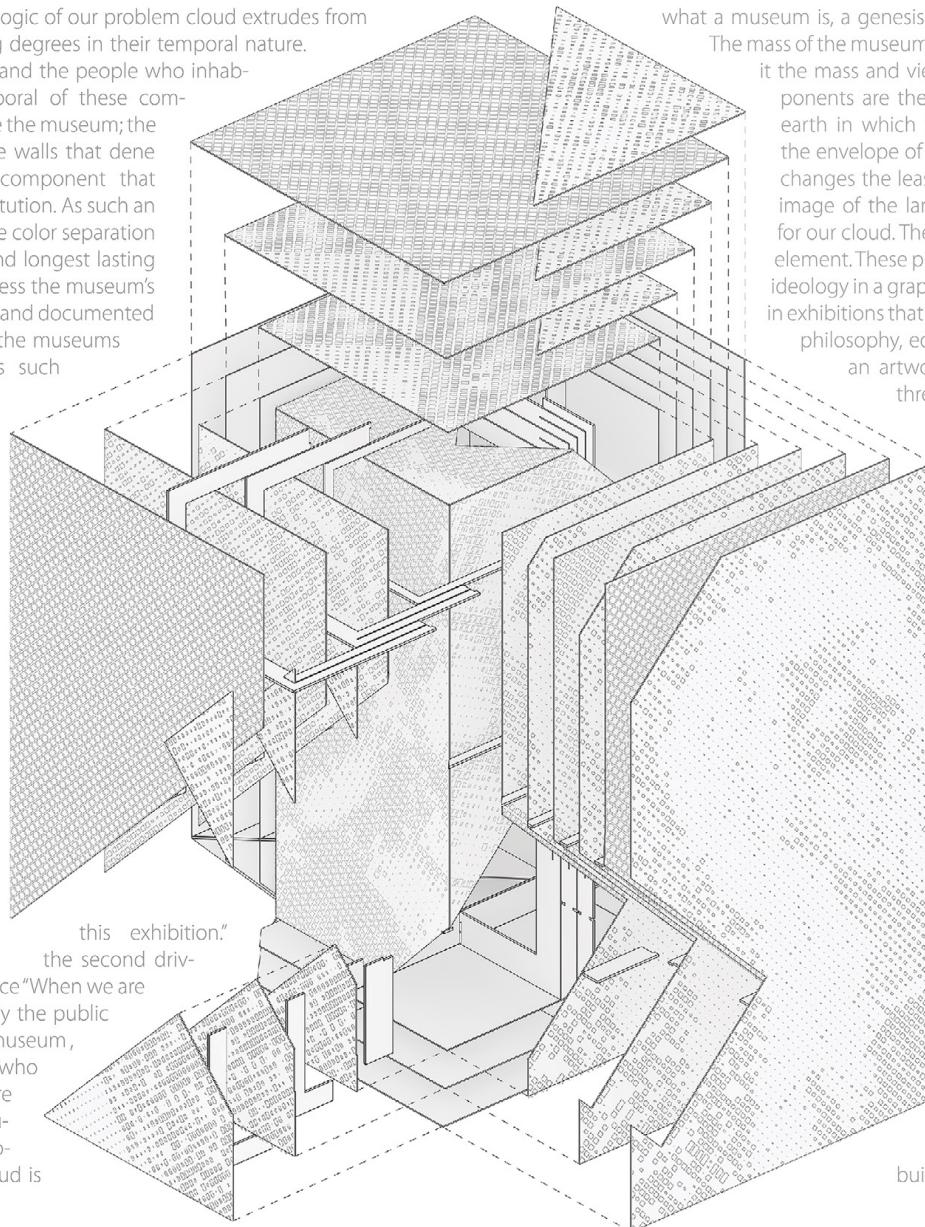
The logic of our problem cloud extrudes from ering degrees in their temporal nature.

tion and the people who inhab-
temporal of these com-
dene the museum; the
stone walls that dene
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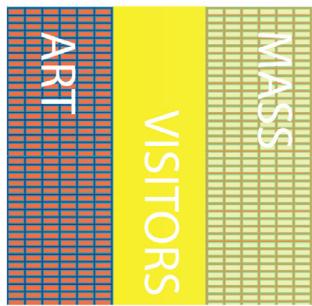
est stability to the institution. As such an
sites is chosen as a three color separation
collection is the second longest lasting
um's mission and express the museum's
are arranged, installed and documented
the concepts behind the museums
museum's culture. As such
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rate hierarchy and
the layering of our
outermost layer is
tifacts, these items
to visit a museum;
paintings, that artist,
the museum's mass,
the public to attendance
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to the museum." Finally the public
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to learn more about who
educate ourselves." Here
benefactor of the mu-
such they are the sup-
museum problem cloud is

what a museum is, a genesis of 3 equal parts, with di-
The mass of the museum, the artwork in the collec-
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ponents are the land and structures that
earth in which the buildings sit and the
the envelope of the museum. This mass is
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image of the land in which the museum
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element. These pieces help dene the muse-
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philosophy, educating the public in the
an artwork from the collection is

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own ideas of what
their own skew on
artifacts shown. Each
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problem cloud. The
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are the driving force
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ing force that pushes
in Los Angles, lets go
is found at the inner-
"lets visit the museum
we are as a people and
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seum is the public, as
port structure that our
built upon.



Color Concept



The mass is activated by the people - symbolized by the yellow infiltrating through a layer of the mass.



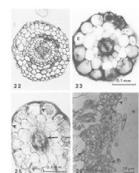
Color Break Down

The logic of our problem cloud extrudes from what a museum is, a genesis of 3 main parts, working degenerately their temporal nature. The mass of the museum is artwork it's collection, the people who inhabit the mass and view the artifacts. The most temporal of these components are the land and structures that define the museum; the earth in which the buildings sit and the stone walls that define the envelope of the museum. This mass is the component that changes the least and provides the greatest stability to the institution. As such an image of the land in which the museum sits is chosen as a three color separation for our cloud. The artwork in the museum's collection is the second longest lasting element. These pieces help define the museum's mission and express the museum's ideology in a graphic name. In this case the artwork is the 'mass' of the museum. Artworks that demonstrate to the public the concepts behind the museums philosophy, educating the public in the museums culture. As such an artwork from the collection is chosen as the second three color separation for our cloud. The public is the least temporal part of this group. The visitors who make up the museum change on a daily basis, each one bringing their own ideas of what the museum is and their own skew on significance of the artifacts shown. Each gallery has a hourly turnover of a new visitors. Each hour rendering the space as the public spends seconds in front of a painting, sculpture or ephemera object. As the last and least temporal item of the museum, the visitors receive one color for our cloud.

Visitors



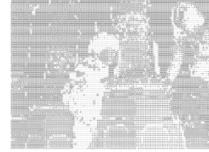
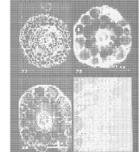
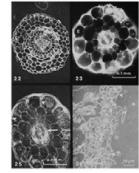
Mass



Art

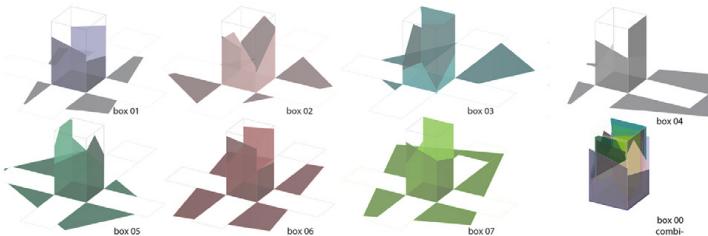


Combination

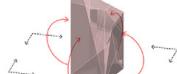


The rational for visiting the museum however works in a separate hierarchy and this is represented by the layering of our problem cloud. The outermost layer is produced by the artifacts, these items are the driving force to visit a museum: 'lets go see those paintings, that artist, this exhibition' inside of this layer is the museum's mass, the second driving force that pushes the public to attendance 'when we are in Los Angeles, lets go to the museum.' Finally the public is found at the innermost layer to visit the museum, 'lets visit the museum to learn more about who we are as a people and educate ourselves.' Here we see the greatest benefactor of the museum is the public, as such they are the support structure that our museum problem cloud is built upon.

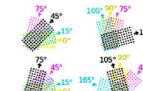
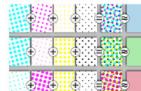
Process of folding images



- ① Locate image under the box
- ② Cut the image along the unfolded plan of the box and start folding.
- ③ Wrap the regular 4 faces.
- ④ Then figure out the dilemma of overlapping corner faces.



Principle of CMYK



Every channel of color is printed with different screen angle, every color square is related to the transparency of surrounded area. Only by zooming out can we see the actual color.

Filter-Pixelate-Color halftone, from adobe photoshop

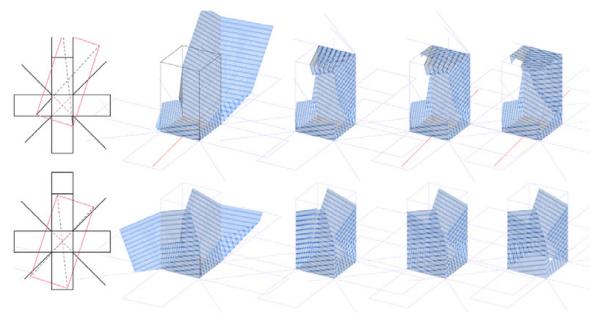
These four parameters are default set of photo-shop, and we extract this setting for the project



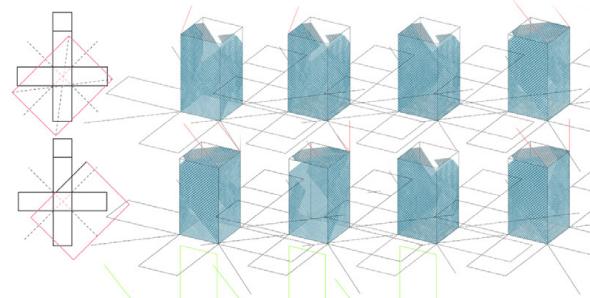
Channel C selected from the original.
C=108

Channel K selected from the original.
K=45

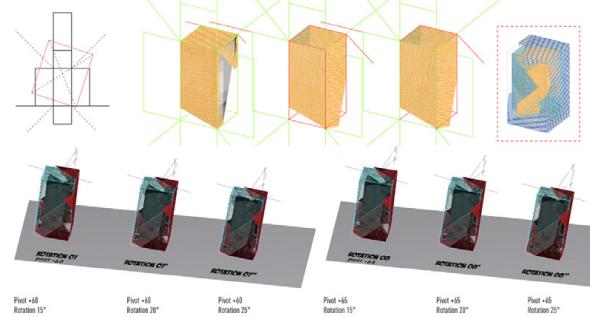
Channel C selected from the original.
C=108



Proposal for image B(Mid)



Proposal for image B(Outside)



Print +70
Rotation 15°

Print +70
Rotation 20°

Print +70
Rotation 25°

Print +75
Rotation 10°

Print +75
Rotation 20°

Print +75
Rotation 25°

Print +40
Rotation 15°

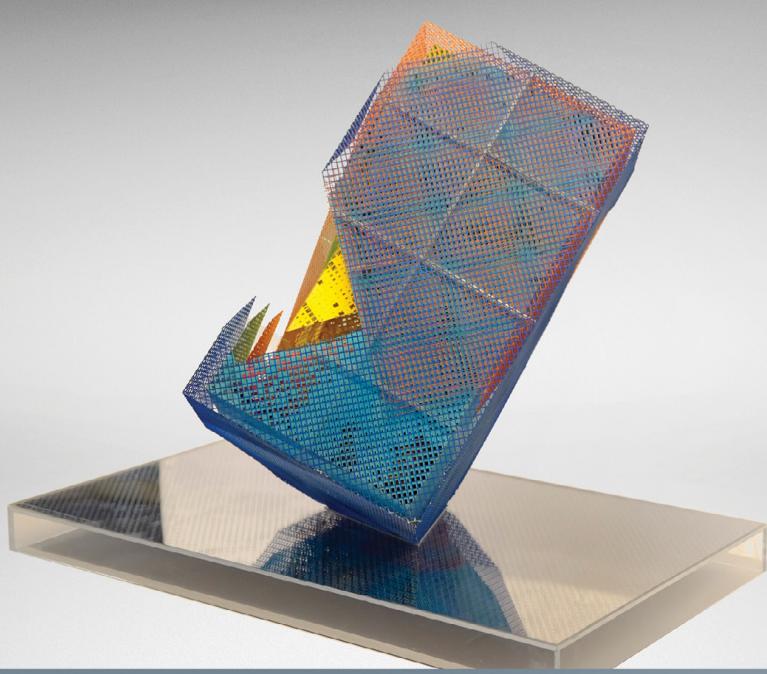
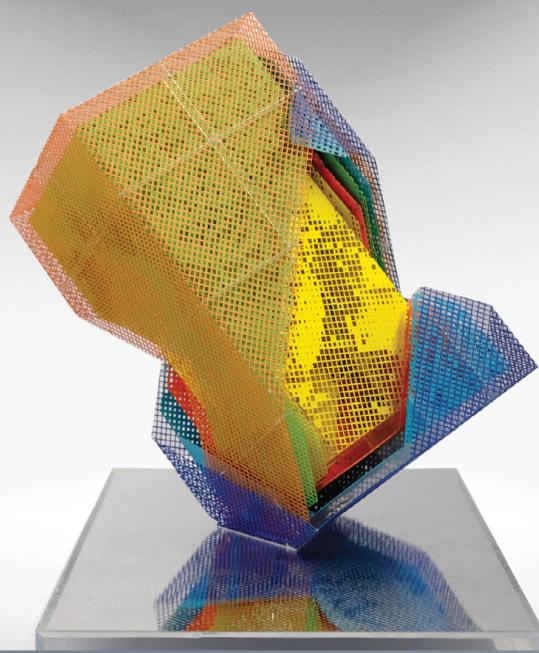
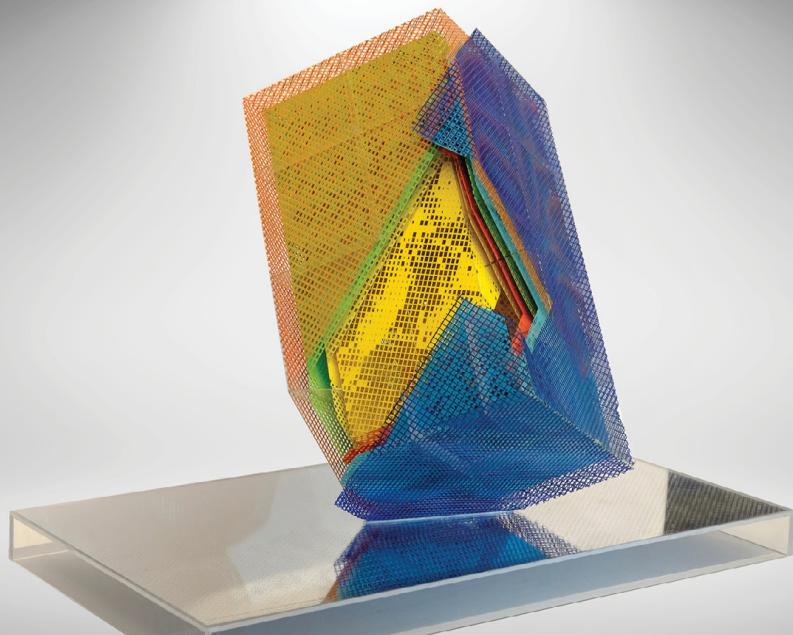
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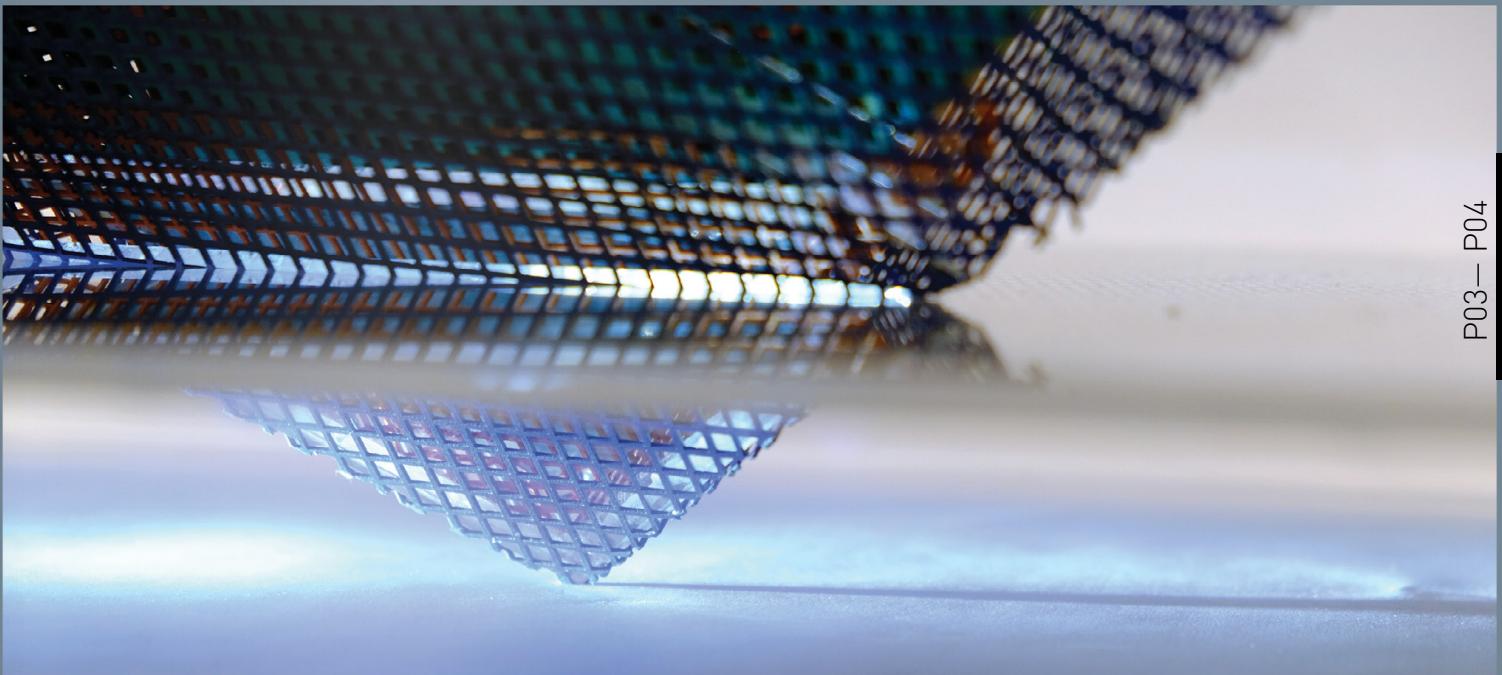
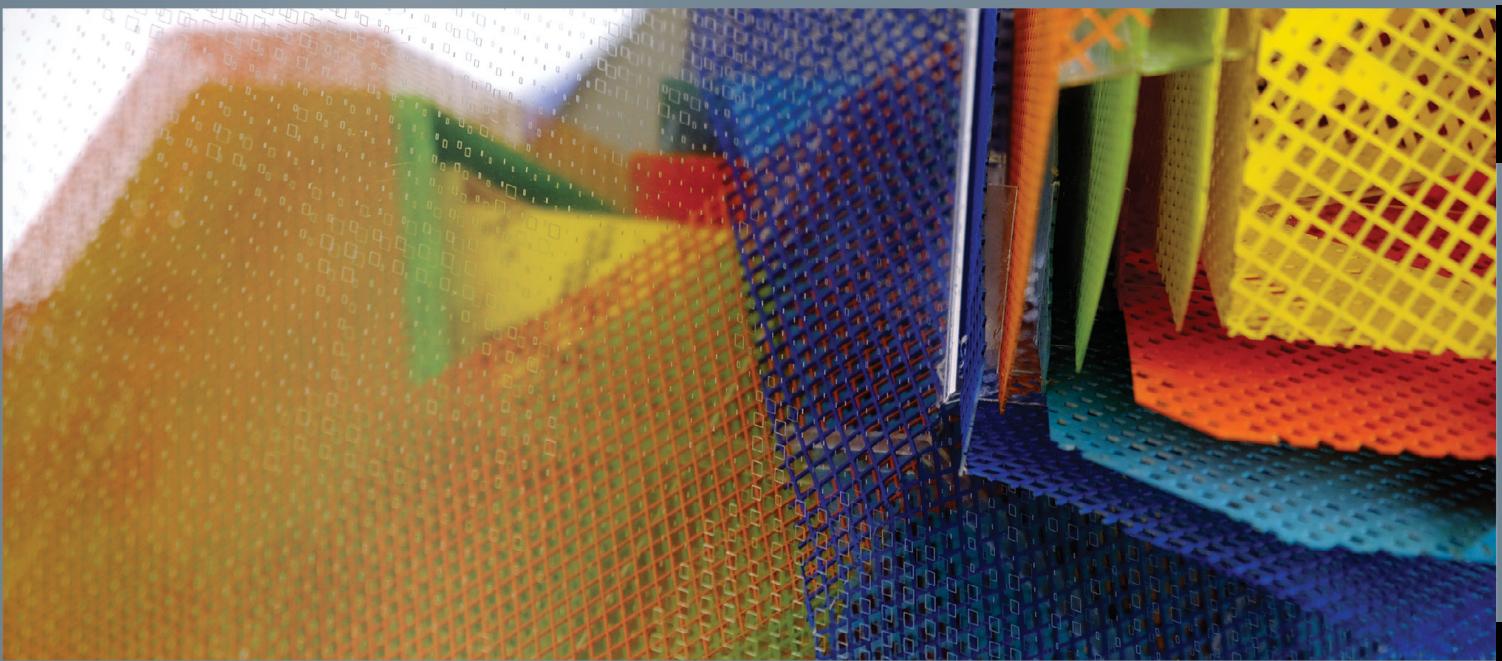
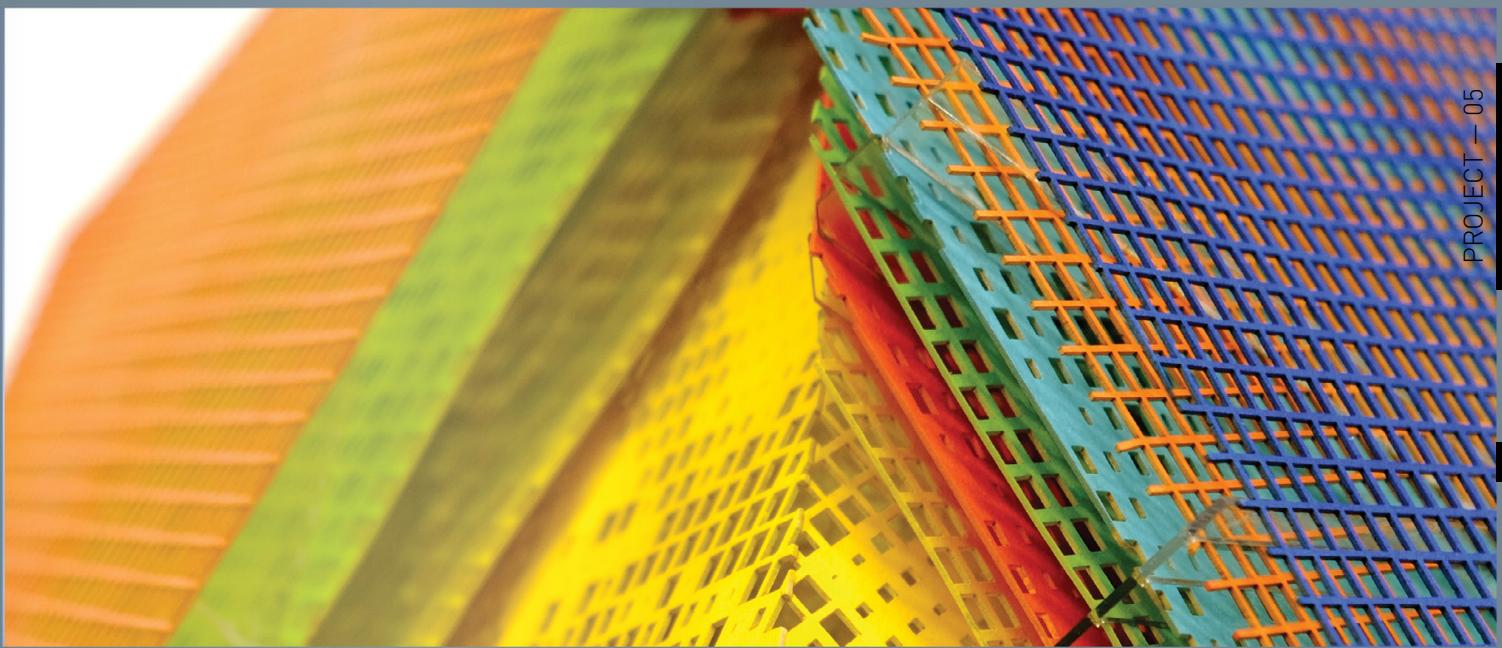
Print +40
Rotation 25°

Print +45
Rotation 15°

Print +45
Rotation 20°

Print +45
Rotation 25°





FEYENOORD CITY

MASTERPLAN

OFFICE: Professional Work with OMA & AMO
TYPE: Commission
PROGRAM: Masterplan, Stadium
LOCATION: Rotterdam, Netherlands
DATE: April 2018- June 2018

01



In collaboration with the football club and the municipality of Rotterdam, OMA has developed the Feyenoord City Masterplan, introducing a new 63,000-seat stadium that will function as catalyst for the urban development of Rotterdam Zuid, one of the neighborhoods of the city in need of rejuvenation and economic injection. After careful consideration of three potential project sites, a location at the waterfront, northwest to the neighborhood De Veranda, was selected. OMA's masterplan for Feyenoord City consists of five main elements: a new and larger stadium for Feyenoord, renovation of De Kuip, and development of the Urban Bridge, the Strip and the Kuip Park.

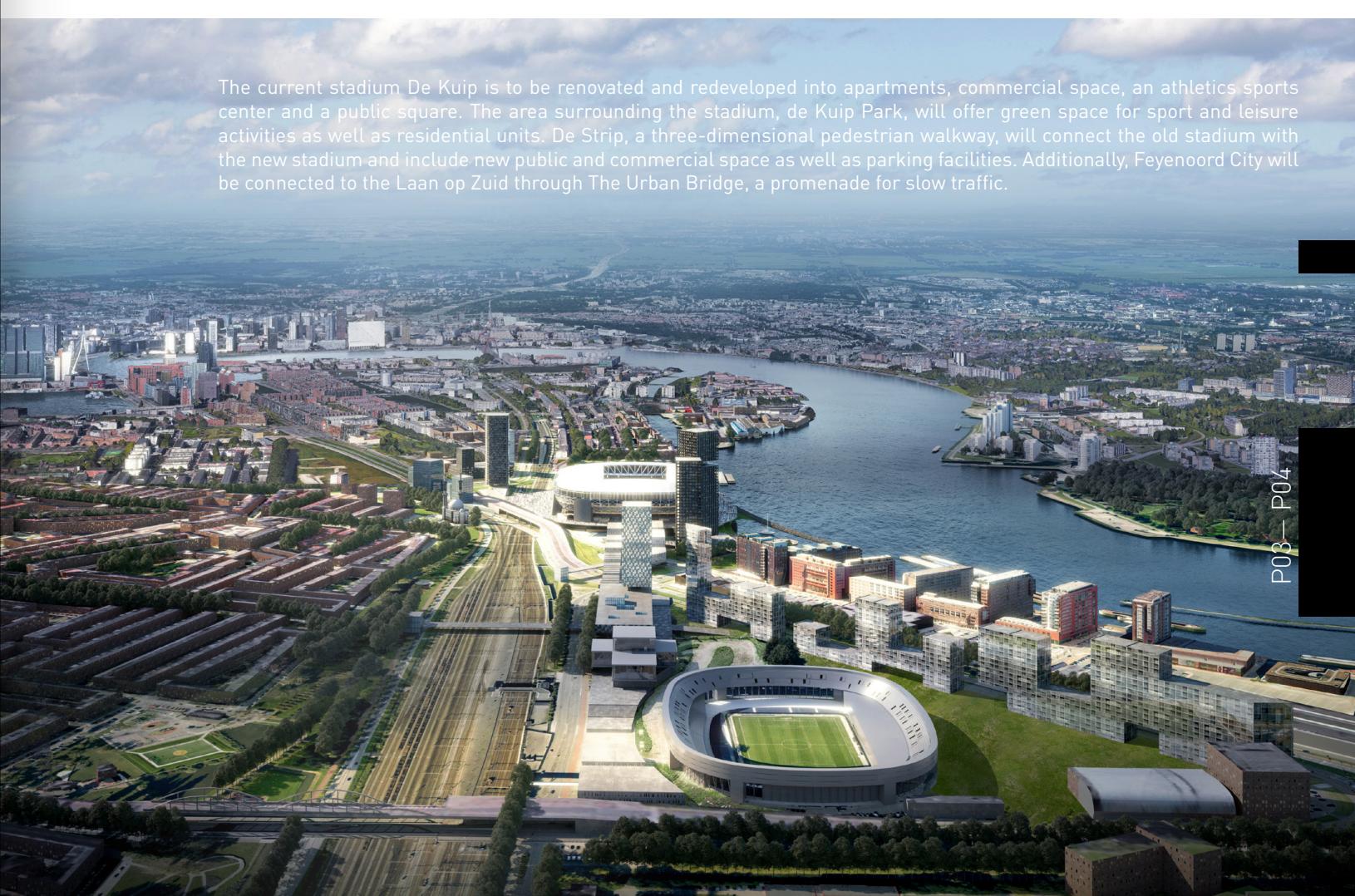


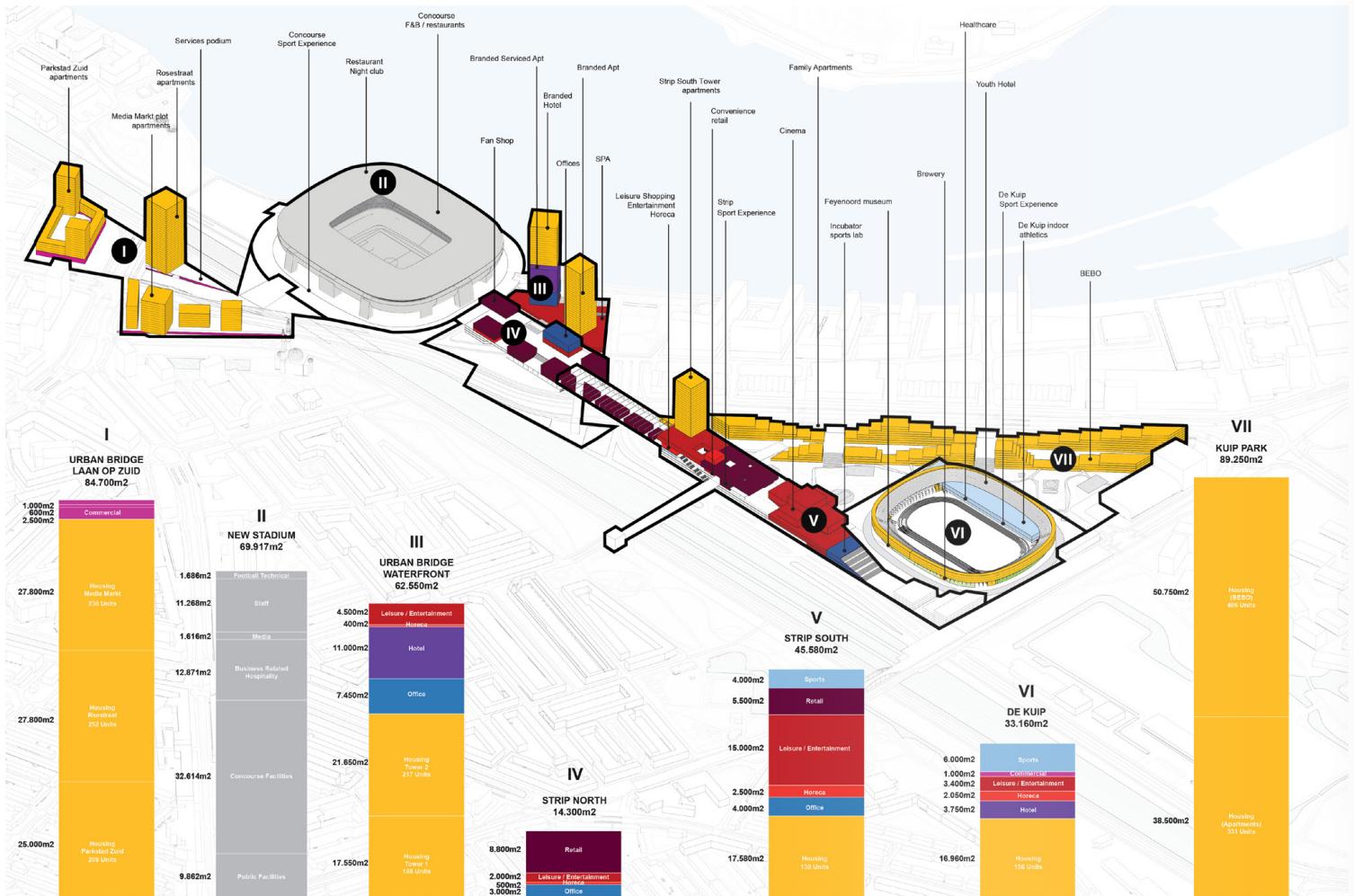
Located between the river Maas, the railway and the highway, the stadium is positioned at an infrastructural node, ensuring accessibility by car, bus and public transport. The new infrastructure and stadium development is accompanied by an extensive social program with sports at its core. Feyenoord will set up a new multi sports club for the residents of Rotterdam Zuid, and cooperate with the surrounding neighborhoods to encourage sports participation.





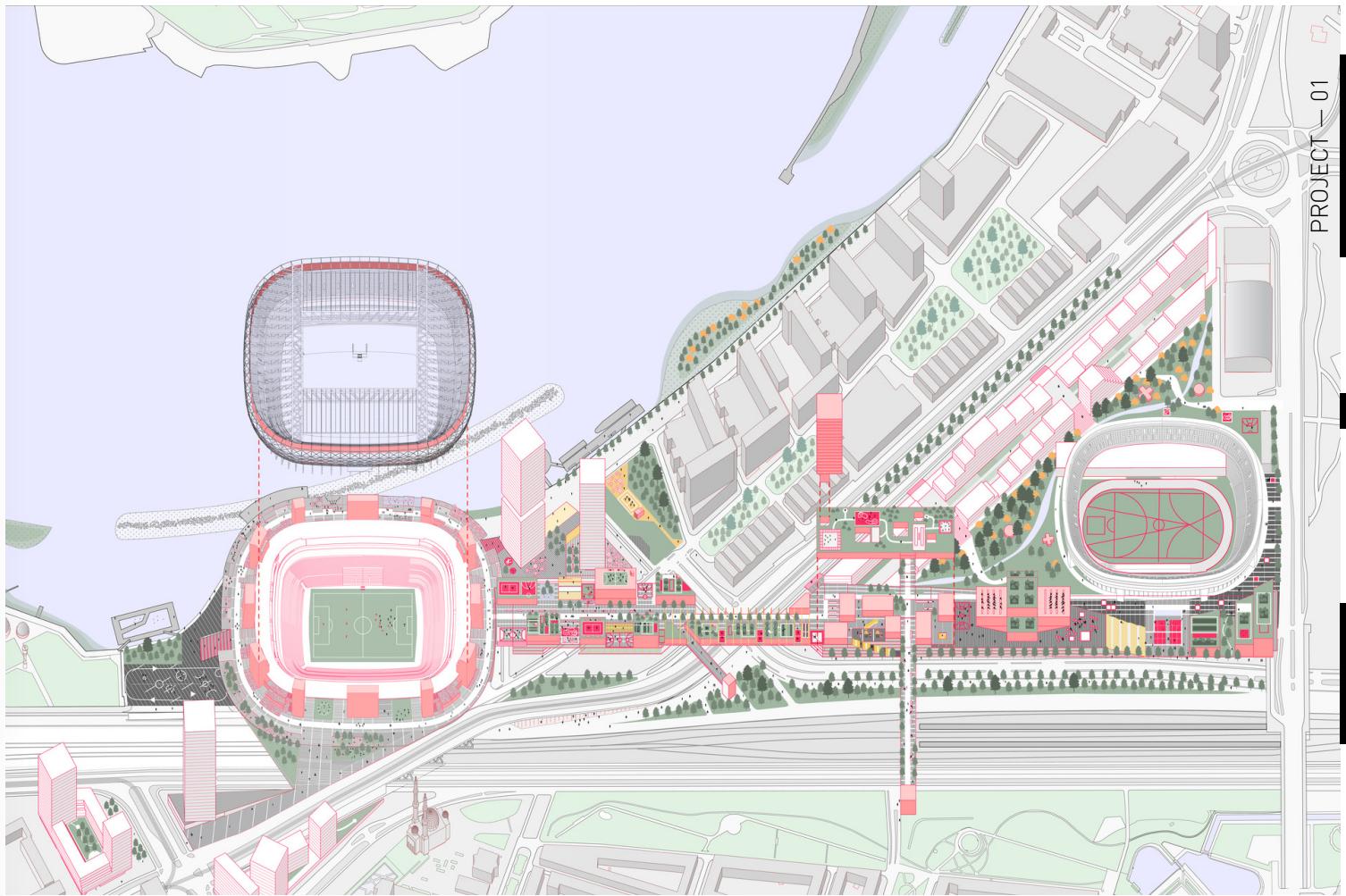
The current stadium De Kuip is to be renovated and redeveloped into apartments, commercial space, an athletics sports center and a public square. The area surrounding the stadium, de Kuip Park, will offer green space for sport and leisure activities as well as residential units. De Strip, a three-dimensional pedestrian walkway, will connect the old stadium with the new stadium and include new public and commercial space as well as parking facilities. Additionally, Feyenoord City will be connected to the Laan op Zuid through The Urban Bridge, a promenade for slow traffic.





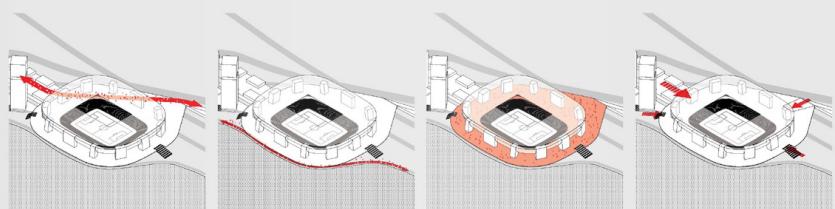
#strongerthroughsports





4. DEVELOPMENT AREAS DESIGN PRINCIPLES

In addition to being a prime football venue, the stadium through its concourse will the ground level of the stadium will ensure its role as an urban connector and activator, providing a unique public space for Zuid and the city of Rotterdam along the River Maas.



URBAN BRIDGE

The new stadium will provide through its concourse a clear and open connection that brings the Perfect Zuid development, along Erasmusweg, into the Feyenoord complex. This connection is a shared zone for pedestrians and bikes.

WATERFRONT ROUTE

The design of the new stadium will ensure that a continuous undercroft and a shared route for pedestrians and bikes is created along the riverfront edge.

PUBLIC CONCOURSE

The public concourse is a platform for sports, leisure, social and events outside match-days and a space for fans and spectators to congregate and connect the stadium during match-days.

CONNECTIONS

The stadium will have 4 main connections giving it access and creating the concourse to become a central public space bringing people together from all over the surrounding urban densities.

INDICATIVE PROGRAM as reflected in masterplan

BUILT



OPEN SPACE



69.917m²
Total GFA (incl. parking)

91.517m²
Total GFA (incl. parking)

39.900m²
Total Surface Area

STREET SECTIONS



VARKENMARKTWEID



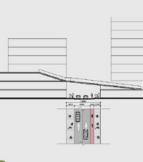
STADIONWEG



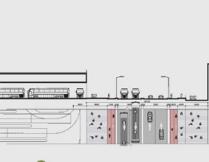
ROSESTRAT



KORTE STADIONWEG



NEW ACCESS ROAD



KORTEZIJLWEG



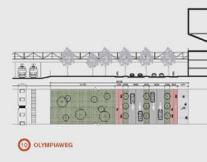
COLOSEUMWEG



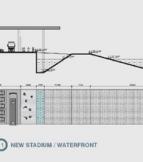
TE ROSESTRAT



KORTE STADIONWEG



OLYMPIAWEG



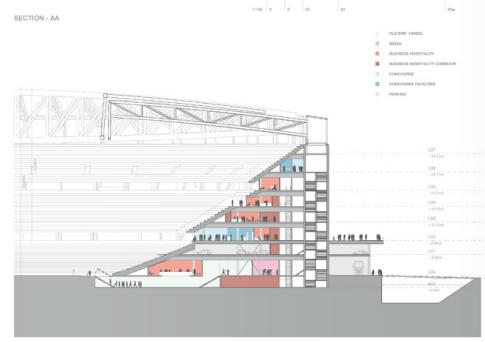
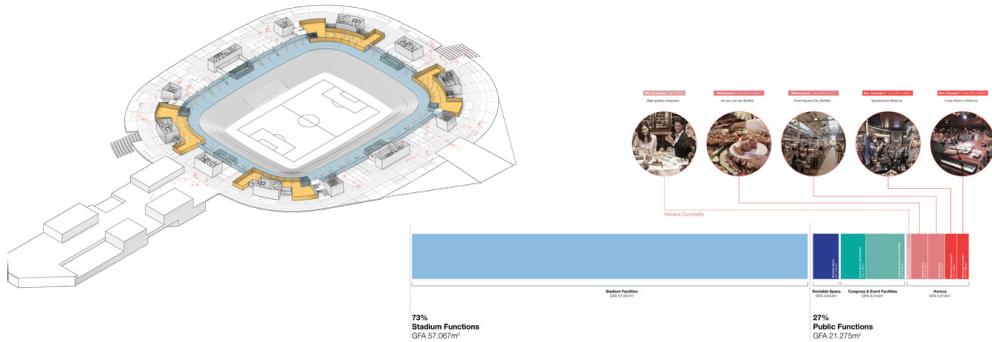
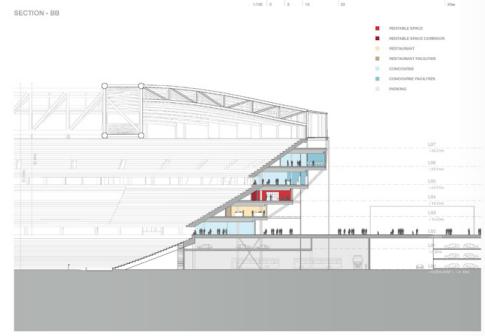
NEW STADIUM / WATERFRONT

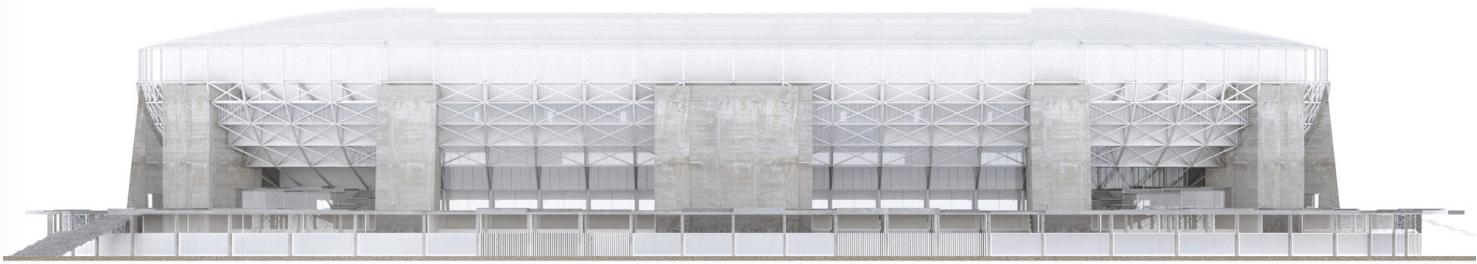
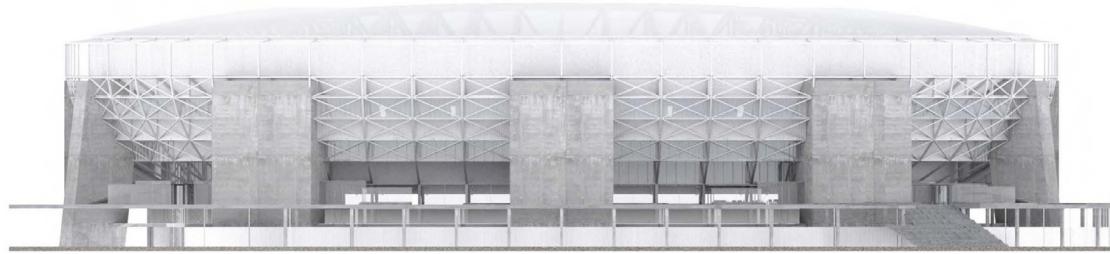


COEN MOESLAANWEG

Stadium

A historically significant stadium due to its distinctive design, with the oval stands positioned close to the pitch so audience and players are in intimate proximity, De Kuip is known for its unique and intense atmosphere. Built 80 years ago, the current stadium of Rotterdam-based football club Feyenoord no longer fulfills modern demands. To facilitate the football club's expanding ambitions both in the national and European football leagues, multiple plans for a new and renovated stadium have been made and presented over the past decade, none of which received final approval. An iconic structure partly located over the river Maas, the new Feyenoord stadium design represents the DNA of Feyenoord's current stadium De Kuip, with a perfect bowl shape formed by continuous curved tiers in close proximity to the pitch. From each seat, visitors will have a sensational view onto the pitch. The stadium is multifunctional and can be programmed with a variety of large-scale events such as concerts and congresses on non-match days. The main concourse around the stadium, designed with Lola Landscape, offers a unique public space with views both into the stadium and over the river and Rotterdam's skyline.





In collaboration with the football club and the municipality of Rotterdam, OMA has developed the Feyenoord City Masterplan, introducing a new 63,000-seat stadium that will function as catalyst for the urban development of Rotterdam Zuid, one of the neighborhoods of the city in need of rejuvenation and economic injection. After careful consideration of three potential project sites, a location at the waterfront, northwest to the neighborhood De Veranda, was selected. OMA's masterplan for Feyenoord City consists of five main elements: a new and larger stadium for Feyenoord, renovation of De Kuip, and development of the Urban Bridge, the Strip and the Kuip Park.

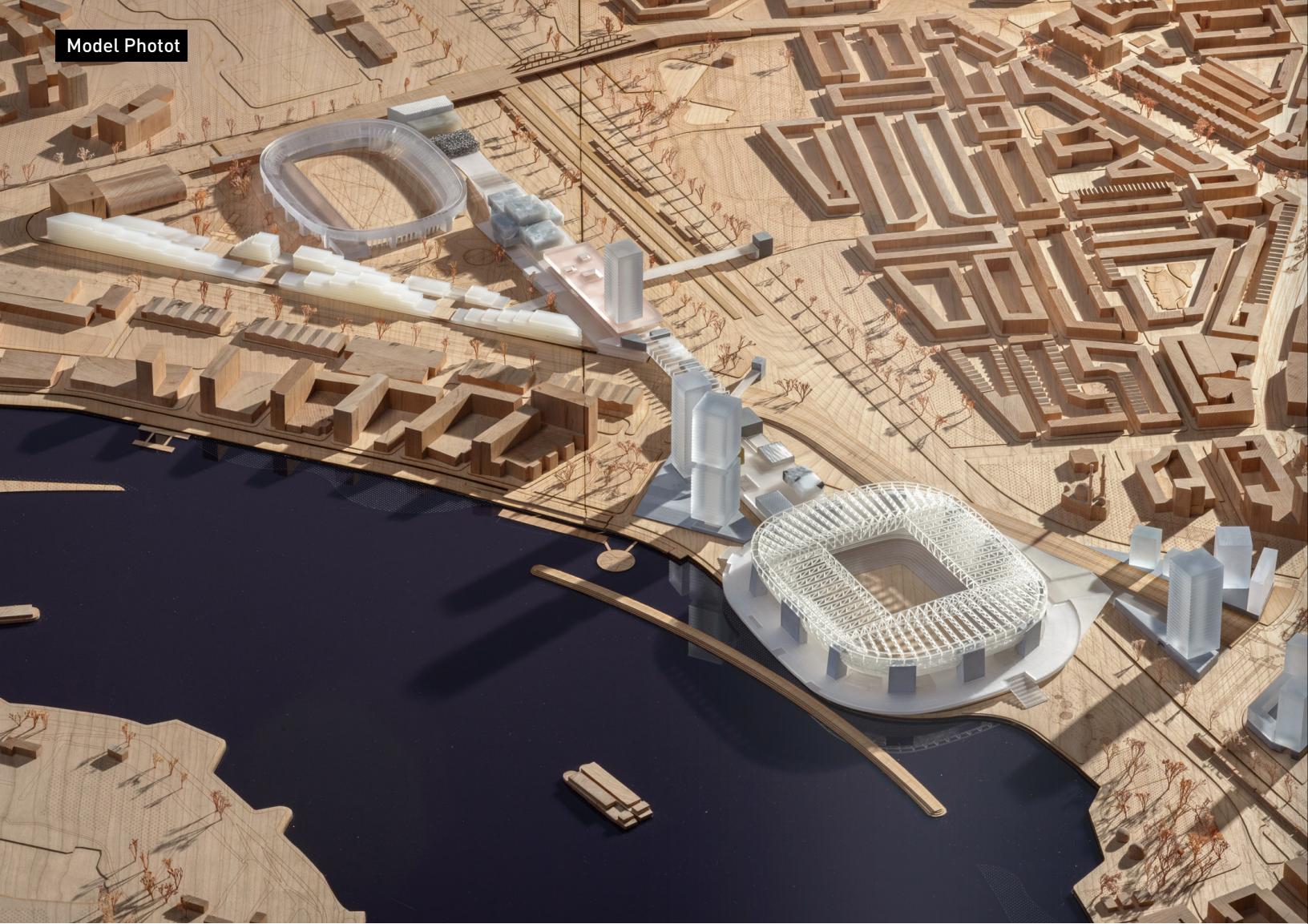




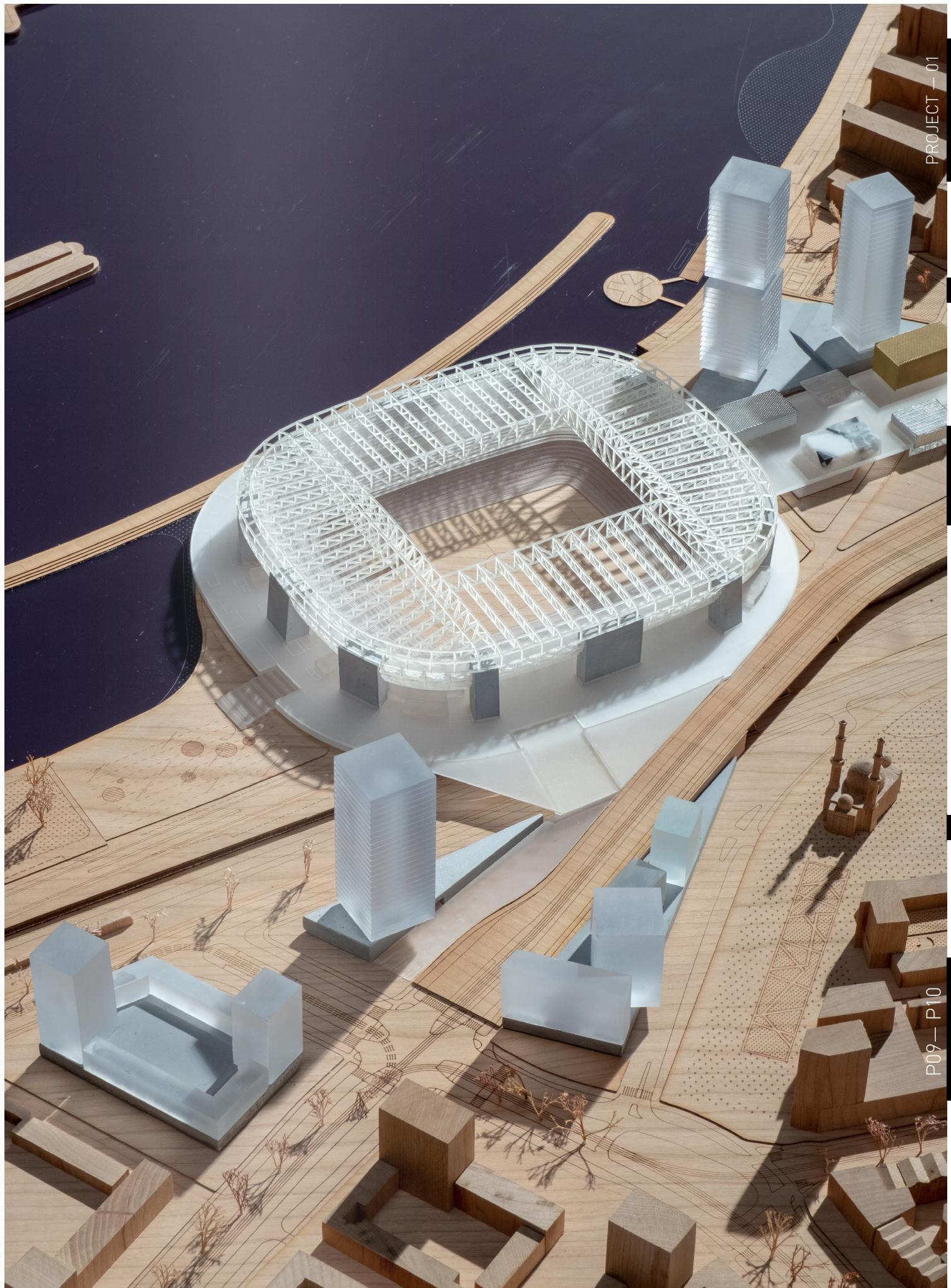


An iconic structure partly located over the river Maas, the new Feyenoord stadium design represents the DNA of Feyenoord's current stadium De Kuip, with a perfect bowl shape formed by continuous curved tiers in close proximity to the pitch. From each seat, visitors will have a sensational view onto the pitch. The stadium is multifunctional and can be programmed with a variety of large-scale events such as concerts and congresses on non-match days. The main concourse around the stadium, designed with Lola Landscape, offers a unique public space with views both into the stadium and over the river and Rotterdam's skyline.

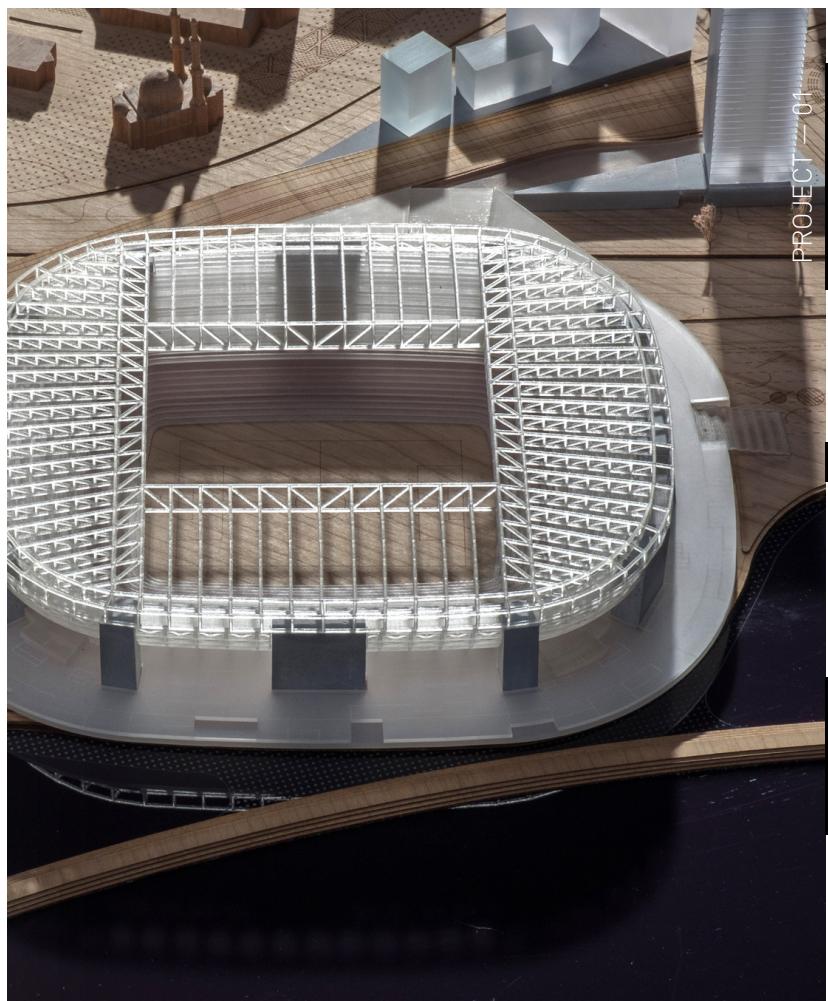
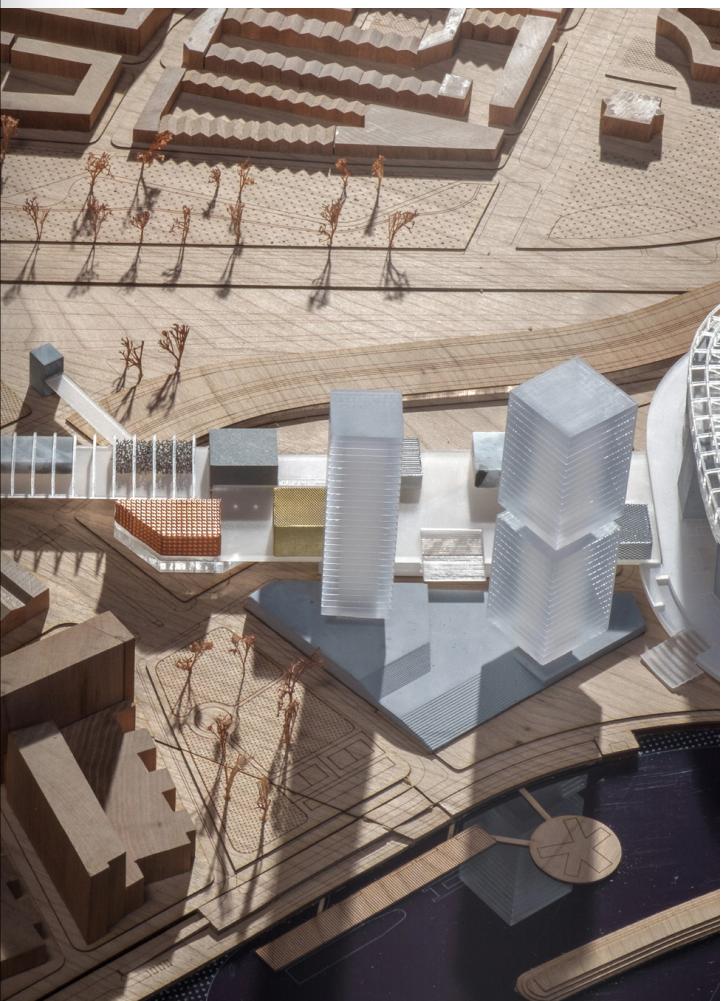
Model Photot



Project 01/ 02

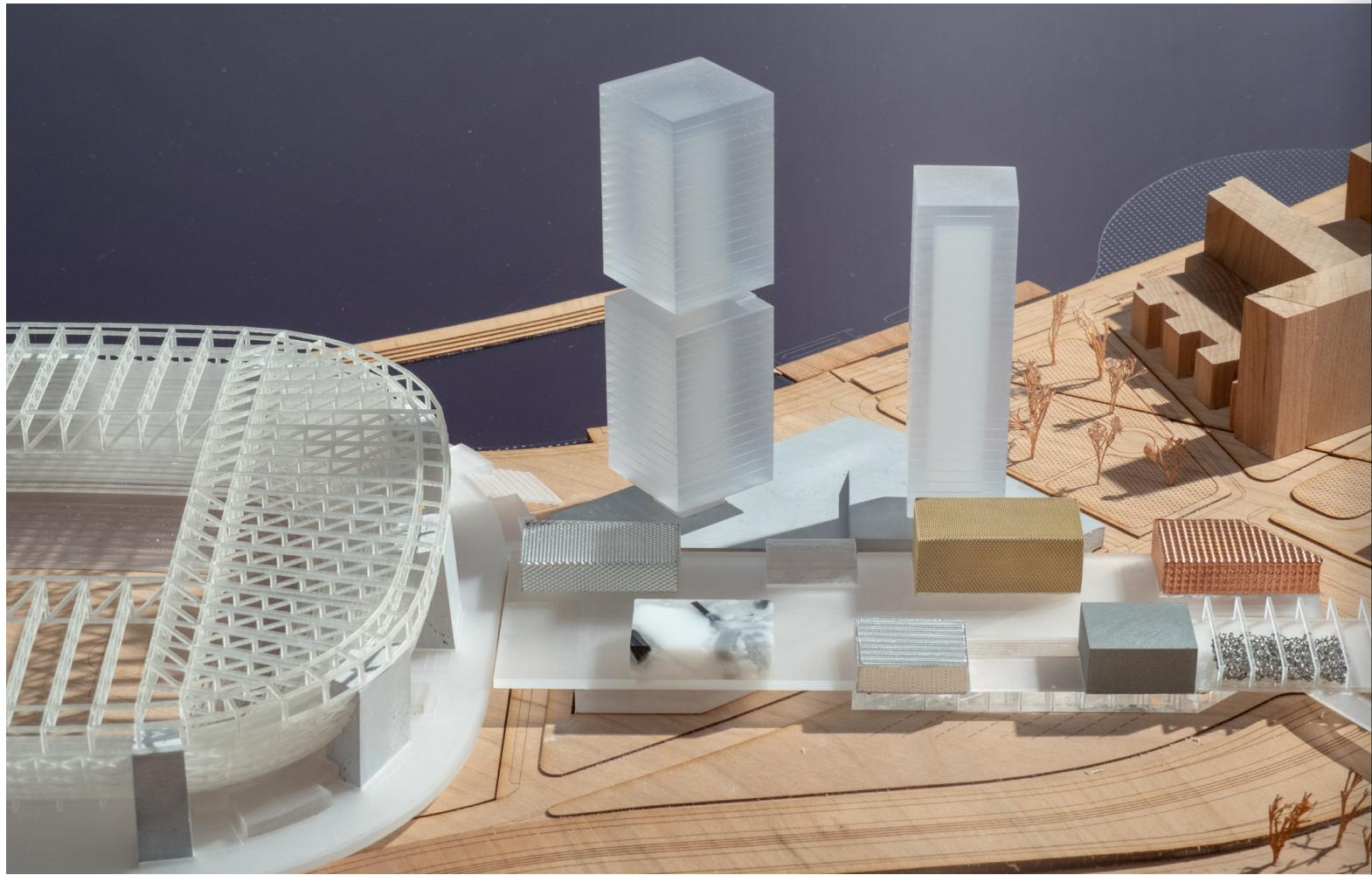






P09_ P10

—PROJECT — P01





PROJECT — 01



P11 — P12

KANAL

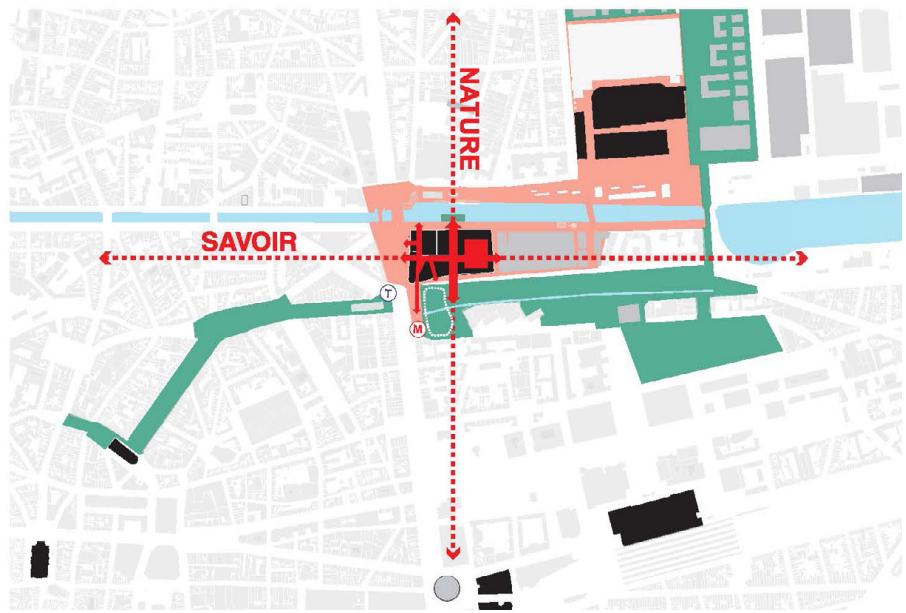


OFFICE: Professional Work with OMA & AMO
TYPE: Competition
PROGRAM: Museum, Public Space
LOCATION: Belgium
DATE: March 2018 - May 2018

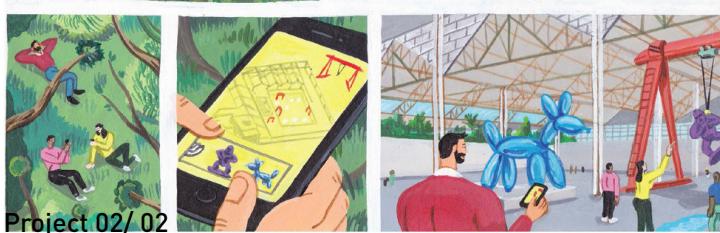
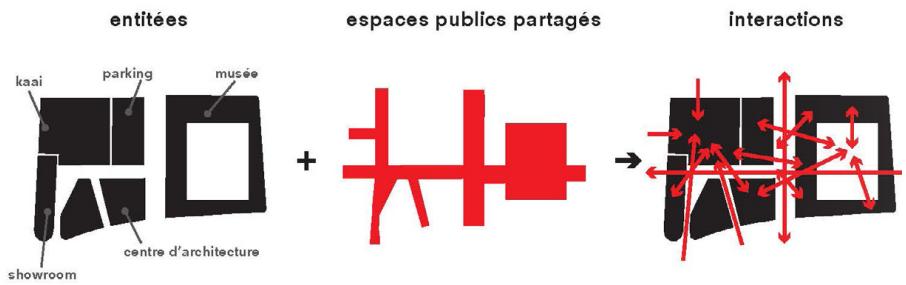
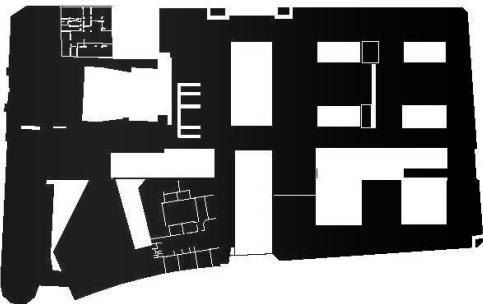
02

Design is typically about addition. Something is needed; design translates the need into a new shape. Elimination is underestimated as a design strategy. We propose to make elimination the essence of our Brussels / Citroen project. Latent in the current overabundance of structures and spaces are the new institutions that could complete Brussel's cultural repertoire. But the existing factory – designed for a linear process, not two identifiable entities – is too large, too repetitive and to undifferentiated to work. We propose a sequence of three crucial eliminations: First, we divide the factory in two parts to create a direct open-air connection between the water and the park. This open-air corridor serves as public playground, exhibition area and social park. It defines, to the east, a museum square around a central, double height exhibition atrium. The second elimination creates a direct connection from the showroom to the museum, at right angles to the first. It is a public concourse that also accommodates the library.





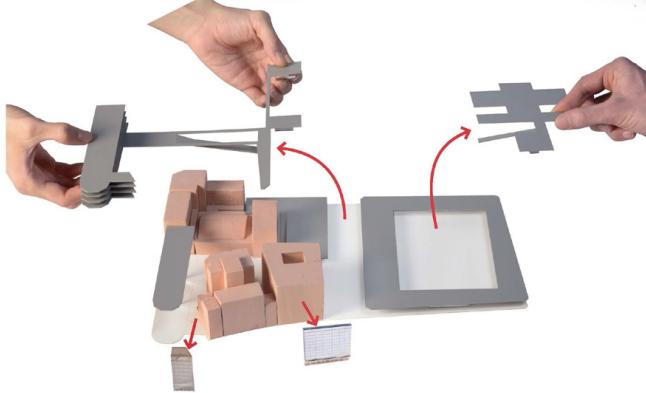
2017 ÉTAT EXISTANT



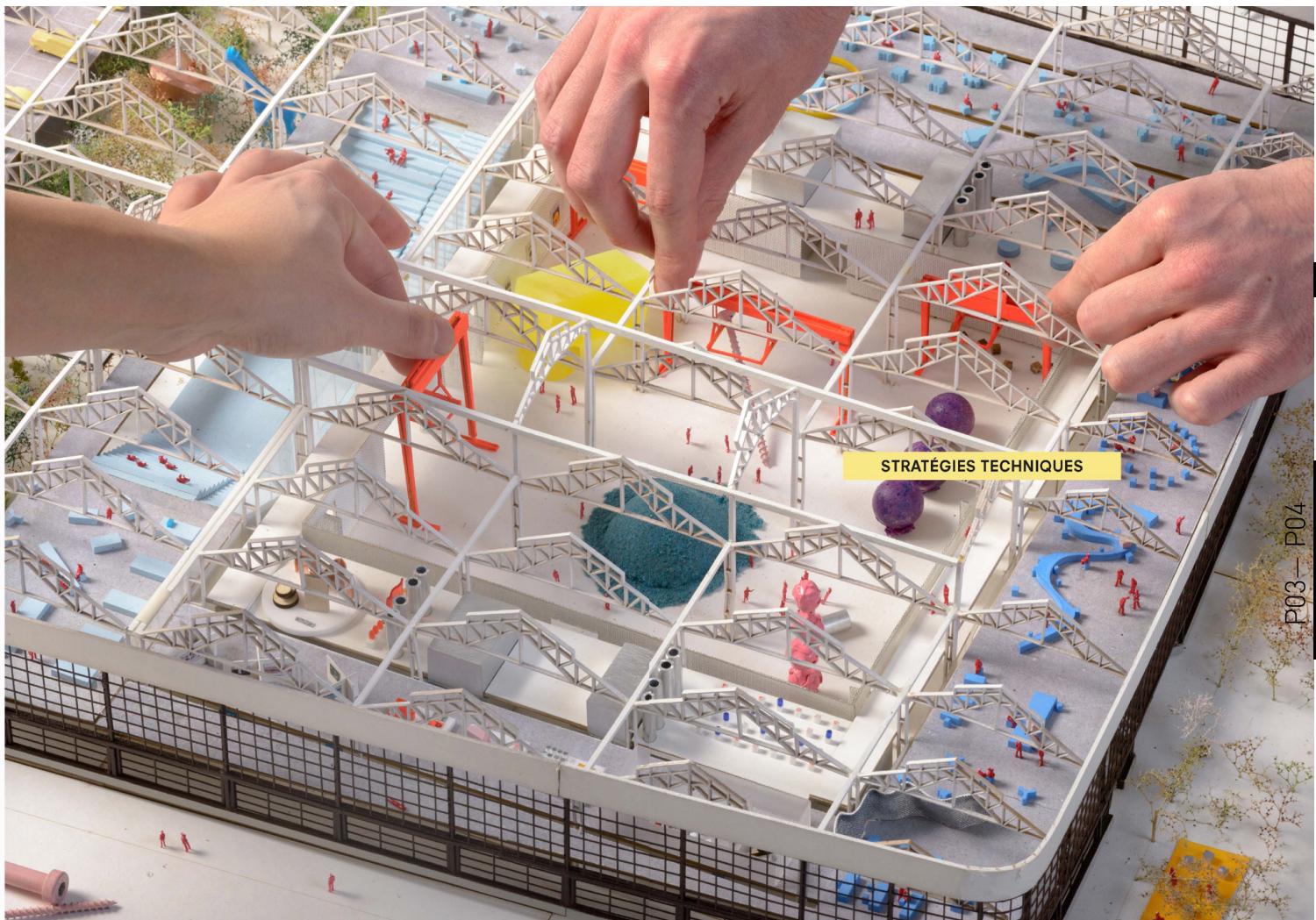
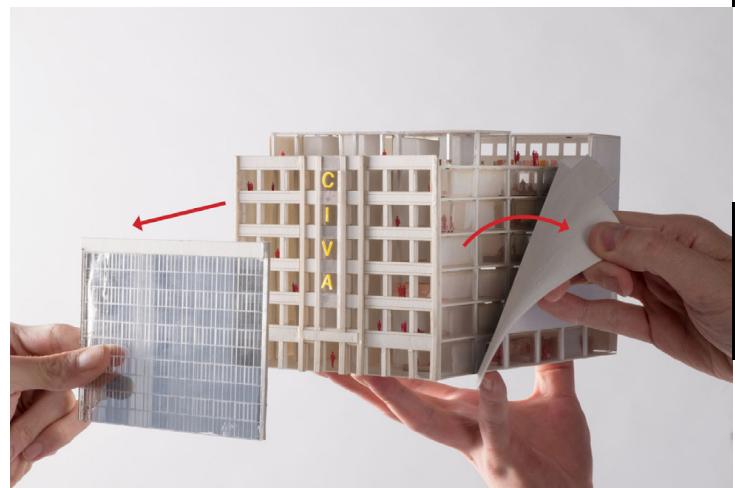
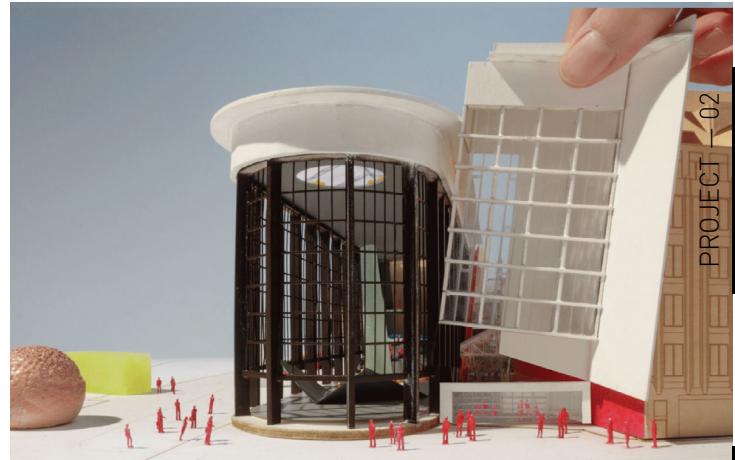
2017 ÉTAT EXISTANT



2018-2021 ÉLIMINATIONS

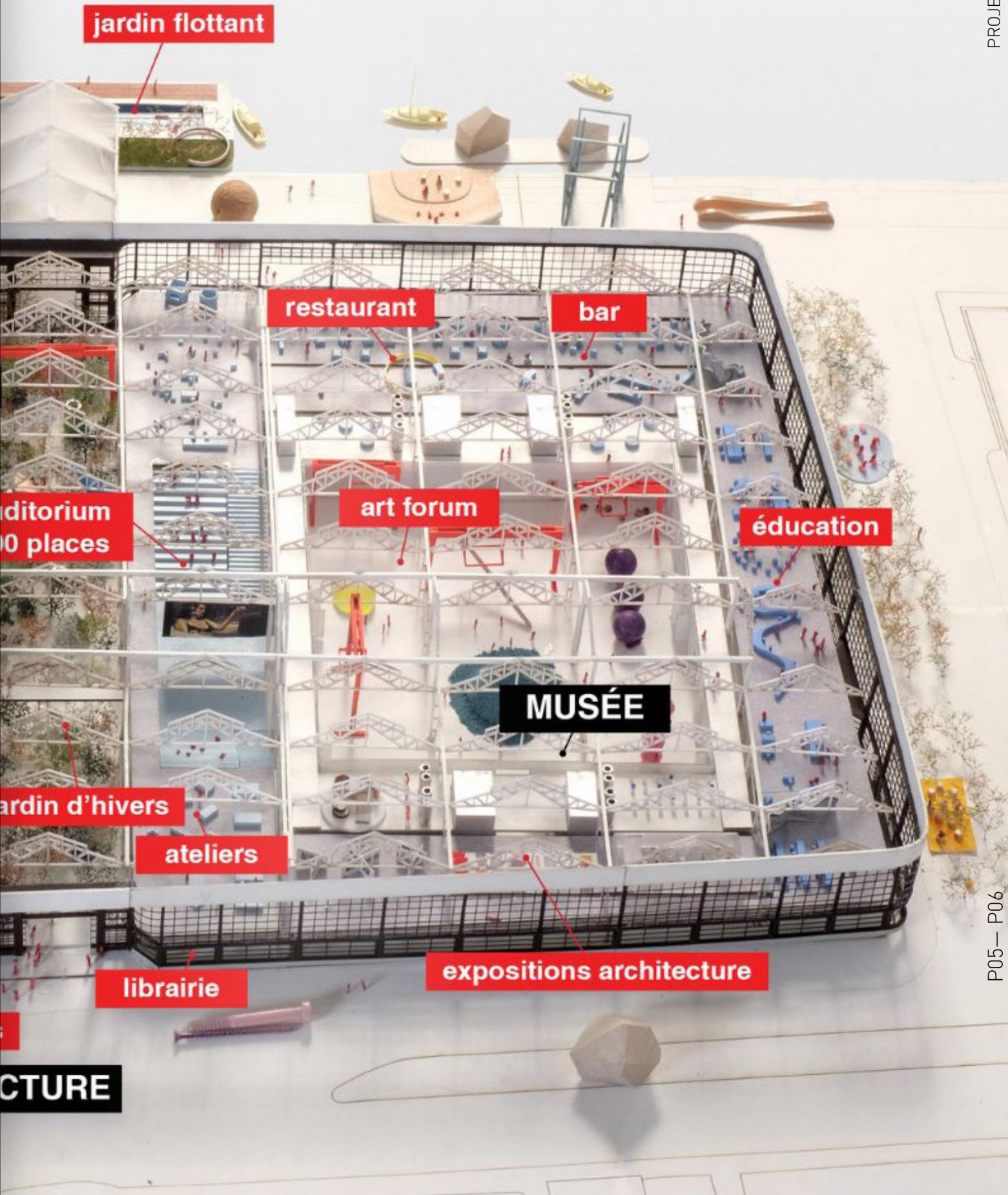


2021 NOUVELLE SITUATION

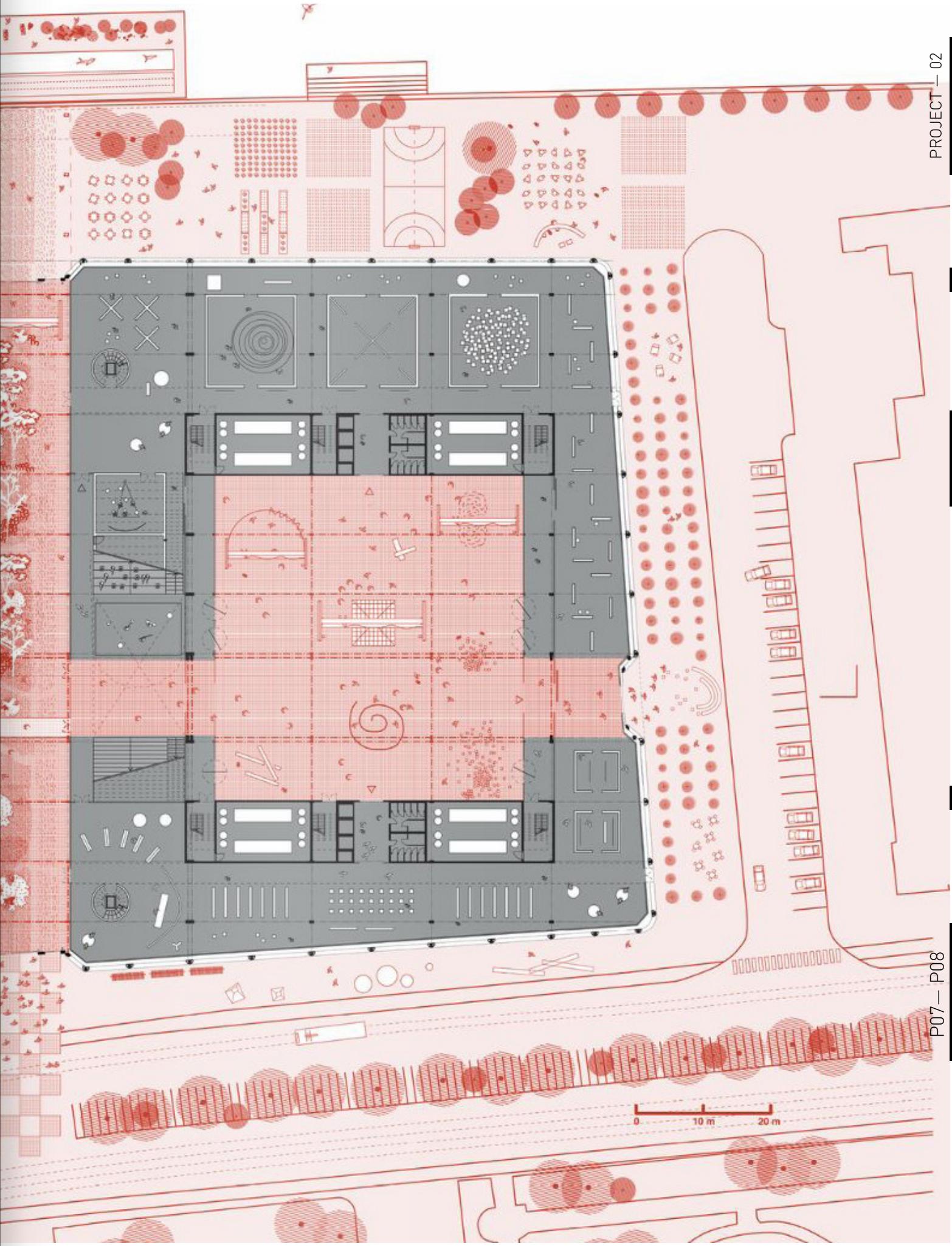


ENTITÉS
espaces publics

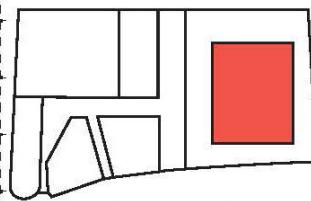




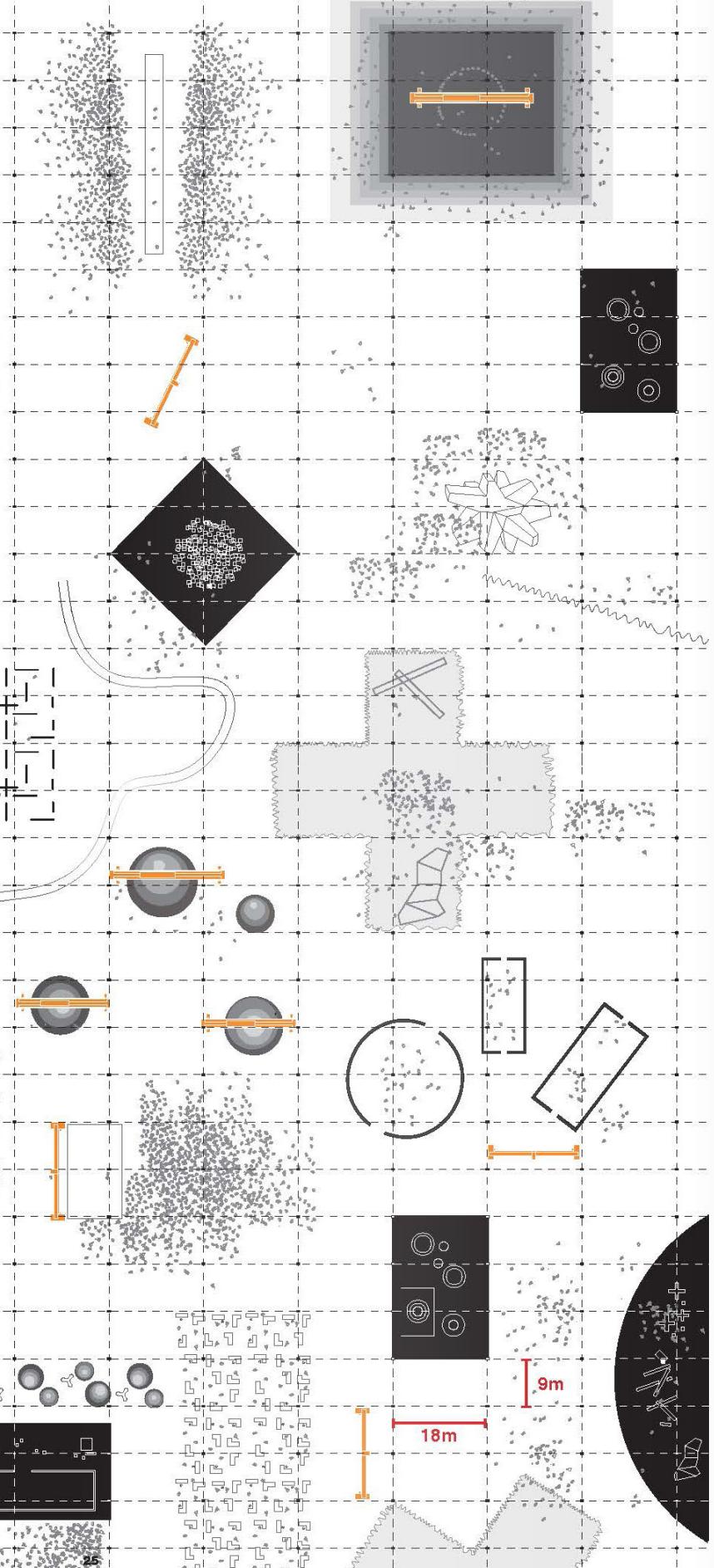




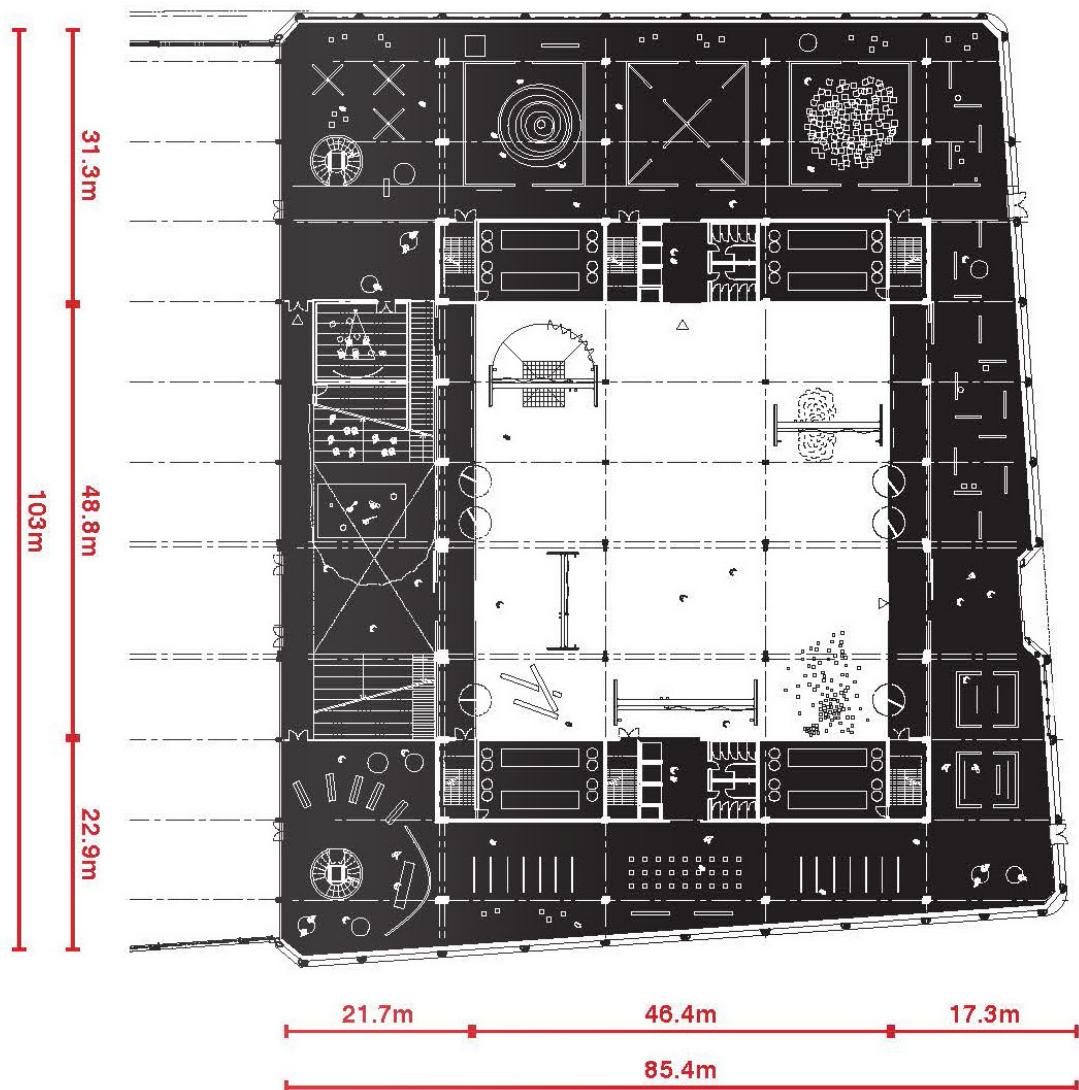
les expositions temporaires



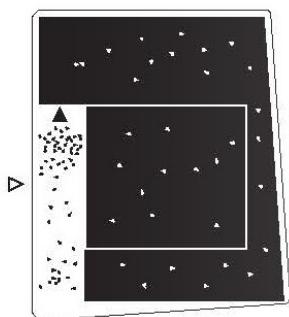
Plancher intermédiaire éliminé, l'espace central du musée devient un forum pour toutes formes d'art. Plan libre prennant la forme d'un carré, il offre un espace de 2250m² avec 10m de hauteur libre. Espace modulable qui peut accueillir différentes types d'occupation et manifestations à l'instar d'une fabrique artistique. Les supports scéniques sont suspendus à des ponts roulants sur roues, assurant une flexibilité demandée par la multiplicité des types d'évènements et des futurs projets curatoires du centre d'art.



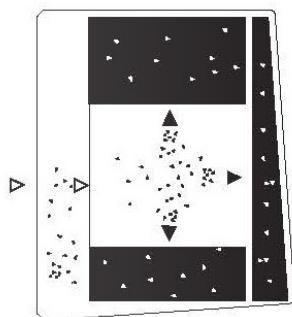
EXPOSITIONS PERMANENTES / TEMPORAIRES



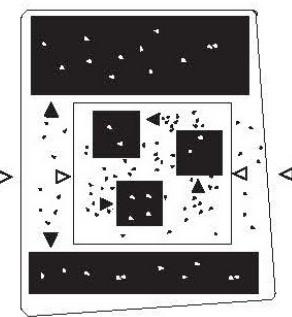
SCÉNARIOS D'OCCUPATION



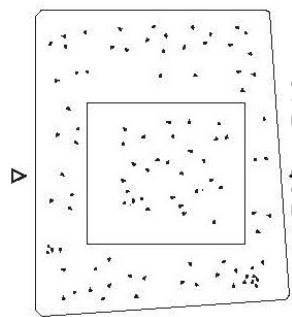
A
une exposition permanente 3400m²
une exposition temporaire 2250m²
total: 5650m²



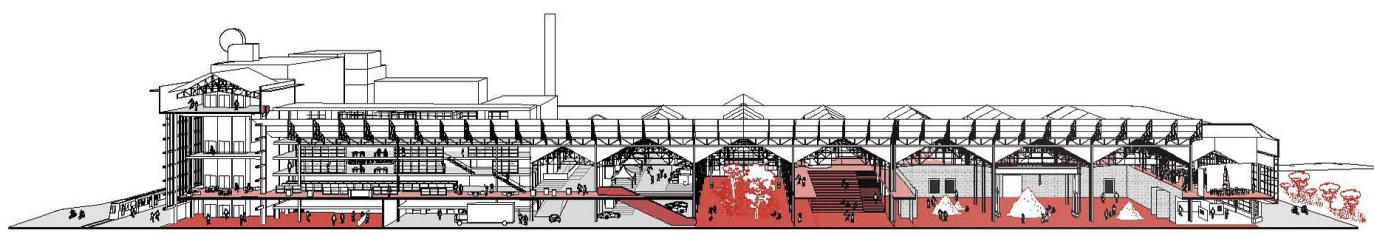
B
trois expositions permanentes
1200m² + 1150m² + 600m²
forum rendu public



C
deux expositions permanentes
1200m² + 1150m²
trois expositions temporaires
250m²

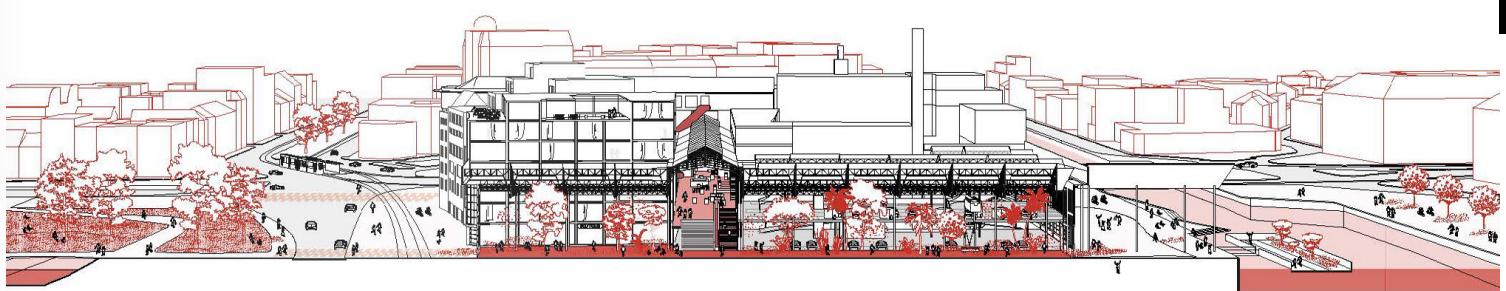


D
tout public



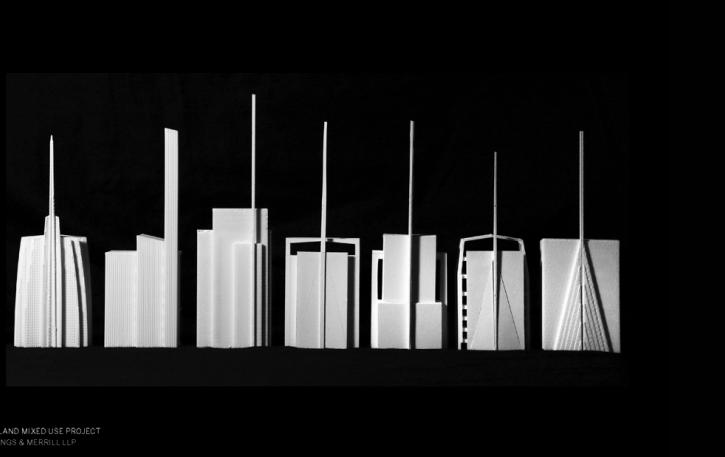


P09_ P10



PROJECT - 02

Professional Works



BANGKOK THAILAND MIXED USE PROJECT
SKIDMORE, OWINGS & MERRILL LLP

SECTION PERSPECTIVE THROUGH ECCLESIASTICAL BUILDING



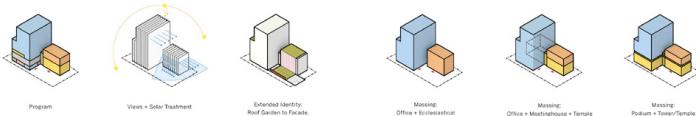
BANGKOK THAILAND MIXED USE PROJECT
SKIDMORE, OWINGS & MERRILL LLP

Works with Skidmore, Owings & Merrill LLP

2016

Bangkok Mormon Temple, Bangkok, Thailand
Temple + Office Tower | Concept - 100% SD

MASSING CONCEPTS



BANGKOK THAILAND MIXED USE PROJECT
SKIDMORE, OWINGS & MERRILL LLP

EXTERIOR ELEVATIONS



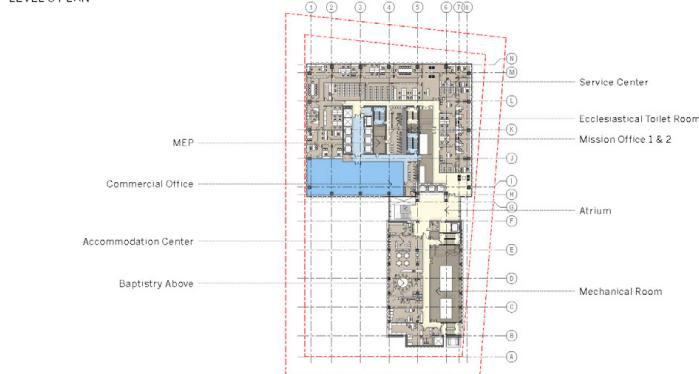
BANGKOK THAILAND MIXED USE PROJECT
SKIDMORE, OWINGS & MERRILL LLP

VERTICAL METAL MULLION CAP OPTION 1M SPACING



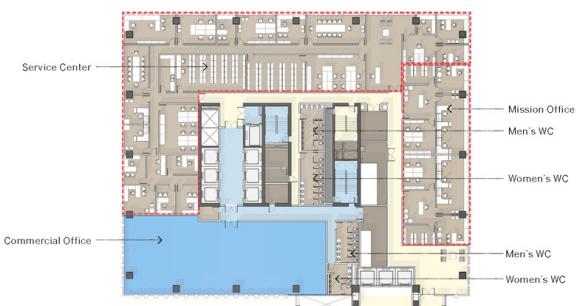
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LEVEL 5 PLAN



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ENLARGED LEVEL 5 PLAN - NORTH



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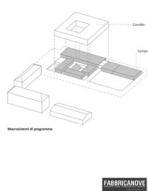


Straz Center of Performing Arts, Tampa, FL
Theater + Waterfront | Concept - 100% SD



CWRU Multi-Function Lab, Cleveland, OH
Education | SD, DD

North Carolina Theater in Charlotte, NA
Theater + Office Tower | SD, DD



Malles Boarding School, Malles Italy
School + Dorm | Concept Design - 100% SD, DD



Music Hall to Loft, Florence , Italy
Residential | SD, DD, CD



Villa , Forte dei Marmi, Italy
Residential | SD, DD, CD



GREEN DESERT SHADOW PROTOTYPE
Doha
22.04.2013
Green Desert Shadow Prototype, Doha, Qatar
Prototype | Concept Design

