



PORTFOLIO OF SHIMIN LIU

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FORGETTING ARCHITECTURE

A factory of disposable feelings: or, archives of memories that
never were

Site Location: Murano, Venice, Italy

Design team: Shimin Liu, Abdelrahman Al-Bakri, Jiayan Cao, Chidiebere
Uguru

Project Year: Fall 2019

Instructor: Mitchell Squire(msquire@iastate.edu)

According to a dissertation by R.H. Malawaraarachchi, "**experiencing happens at a [physical, emotional and an intellectual level]**". Memories capture experience, archive feelings and further influence how people experience.

The thesis of this project is about **the rebirth** of Murano, Venice through the restructuring of its **historical glass-blowing culture/experience**. Traditions and culture create and are created by memories and memorialization.

The production sat ideas of parameter, rules, and spatial notions within **transparency, superimposition, trajectory**. The composition and geometry of the divergent is a progression in its identity. The scale less archive becomes the phenomenal conversation that elucidate and open the boundaries for a utopian society as an urban earthwork.

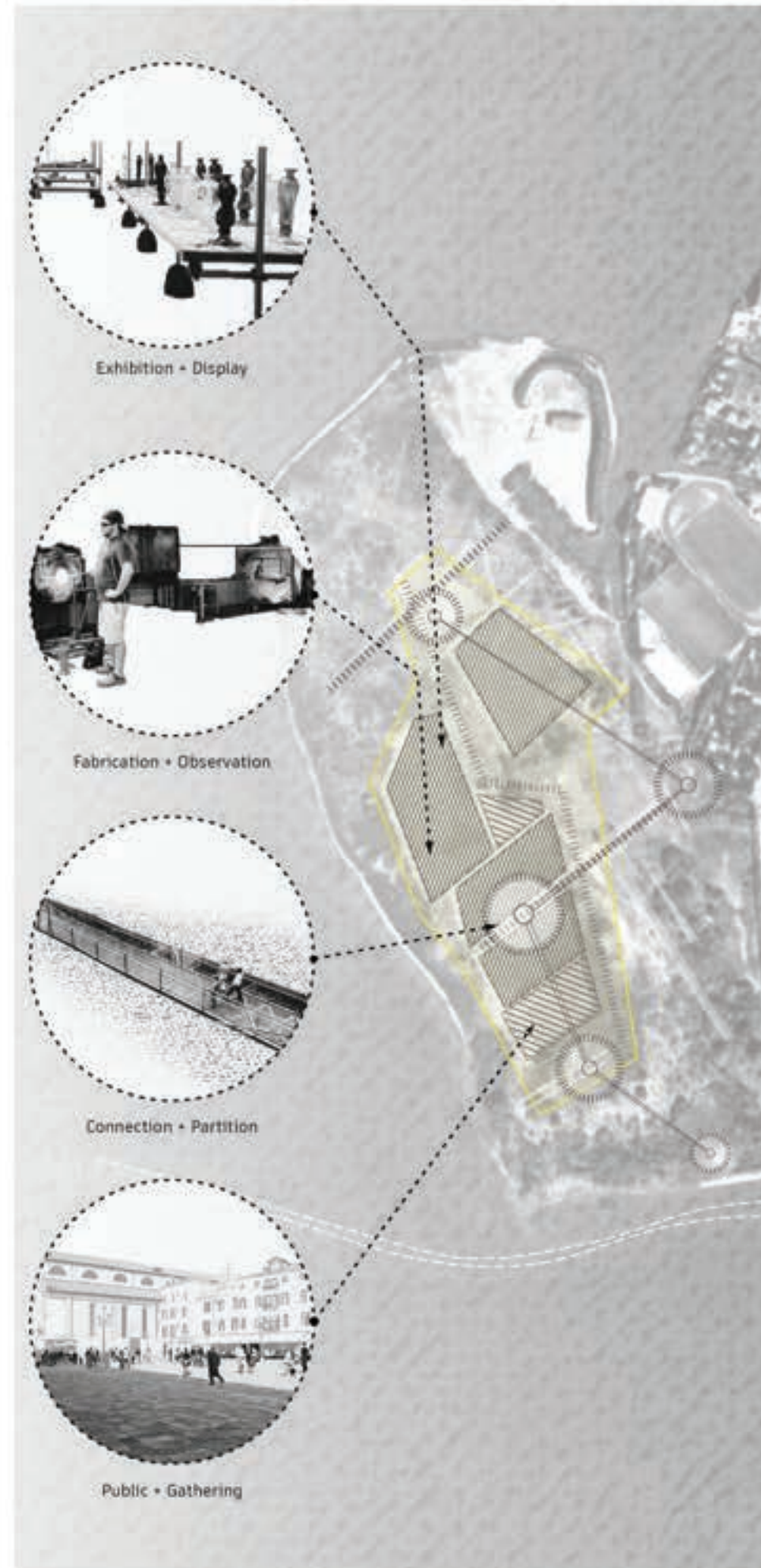
SITE

Murano is a series of islands linked by bridges in the Venetian Lagoon, northern Italy. The island is renowned for its long tradition of glass-making.

The architecture is aiming at regenerate Venice Murano by transforming its historic blown glass culture. It works as an intervention within the site of Murano, it acts as a disruptor to a site full of history and future potentials. An epistemic shift through visionary interdisciplinary work that realign and transforms the existence urban fabric.

SITE ANALYSIS

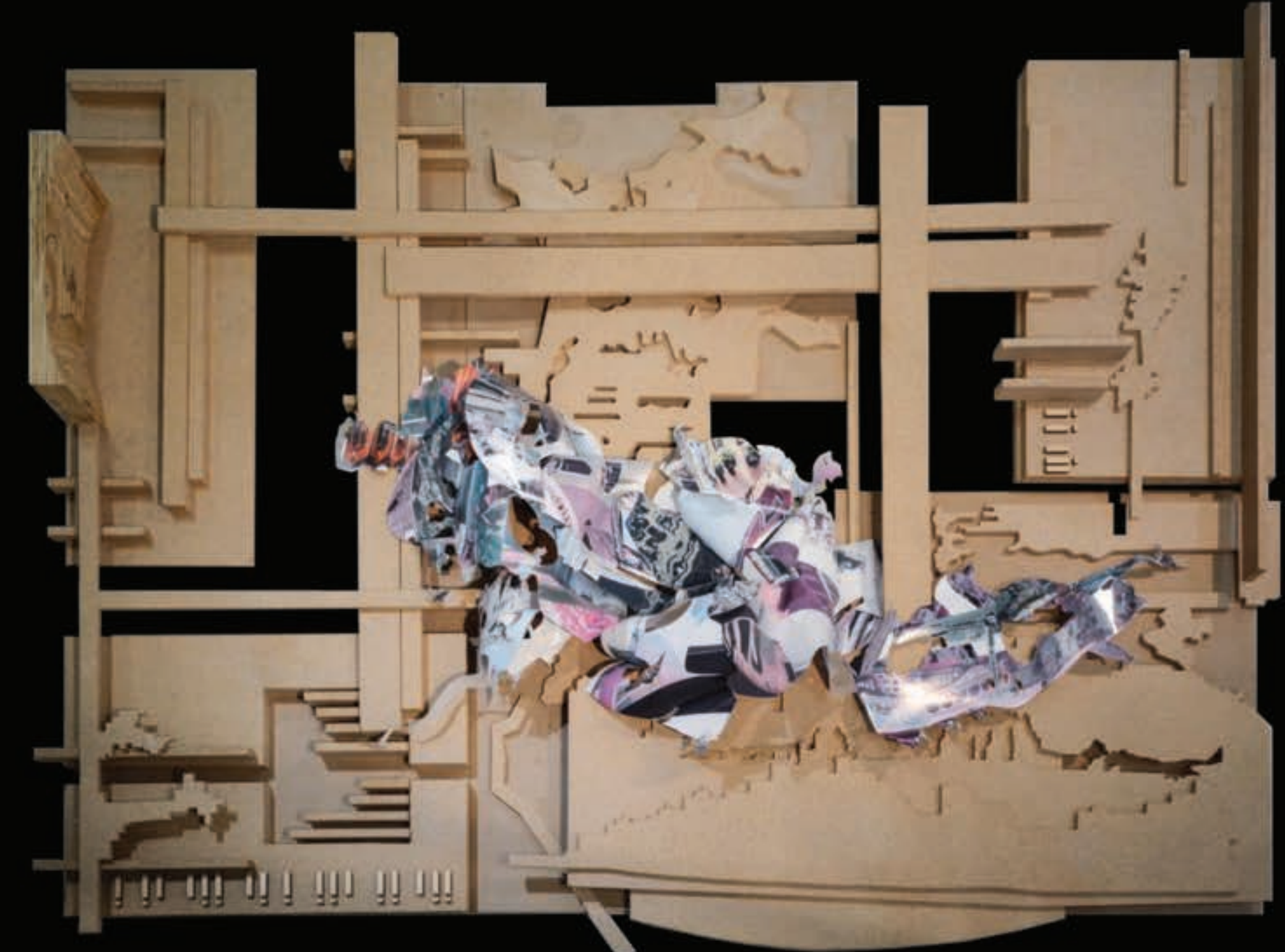
ABANDONED BUILDING CATALOG



The intent of the design is to alleviate the economic weakness of Venice And Murano; improve the problem of "lack of architectural and town planning coherence" raised by UNESCO.

We designed a comprehensive complex integrating business, factory and wexperience centre with the theme of glass manufacturing.

CONCEPTUAL SITE MODEL - VENICE



ABSTRACT

A lot of criticisms towards contemporary and modern architecture today skew towards the redundant, claiming that the integrity of what is considered 'good design' has become corrupt and implosive. In discussed solutions, there is an emphasis on rebuilding, on new construction and the adoption of new systems and methods rather than the simpler and more practical option of alteration and adaptation to raise the efficiency and productivity of the existing system. I believe that there exists almost a fetishization of new developments in architecture consequently encouraging and romanticizing scenes of manufactured destruction.

The architecture is an intervention within the site of Murano, it acts as a disruptor to a site full of history and future potentials. An epistemic shift through visionary interdisciplinary work that realign and transforms the existence urban fabric. Paving the way for glass blowing craft that is fading away due to industrialization of modernism. The production sat ideas of parameter, rules, and spatial notions within transparency, superimposition, trajectory. The composition and geometry of the divergent is a progression in its identity. The scale less archive becomes the phenomenal conversation that elucidate and open the boundaries for a utopian society as an urban earthwork.

SITE INTERPRETATION



CONCEPTUAL SITE MODEL - MURANO



FEELINGS AND EMOTIONS



The Rorschach tests of feelings was made to encourage self-awareness in viewers; what are they feeling and why. As many know, each shape is interpreted based on the cognitive associations of each viewer. In this way, the fragments of memories amalgamate to form the solidarity of emotions. Additionally, viewers sometimes share what they see in the shapes with others allowing for an understanding and summation of different perspectives.

MEMORY AND ARCHITECTURE

These drawings of "memories" serve to illustrate how the individual brain captures scenarios and objects then disintegrates them. Many times people are unaware of how their minds fragment their experiences and how these fragments further pierce through new experiences. The "particulation" of the images sourced from Italian/Venetian art expresses how a memory retains certain information from the actual facts based on individual filtration. There is a beauty in this and it is valuable to be aware of one's filters.

With a step back, we went through the method of idealizing these feelings as disposable; what would it look like if these emotions were trapped and then discarded. We brainstormed the idea of a bubble which traps the emotions of people before dissipating in the atmosphere. The creation of that bubble resembled the foundations of glass blowing; taking a material from the earth (water, silica) and pushing it into an object for observation and/or admiration. From this we concluded: Glass blowing is a form of archiving human essences and should be treated as such.

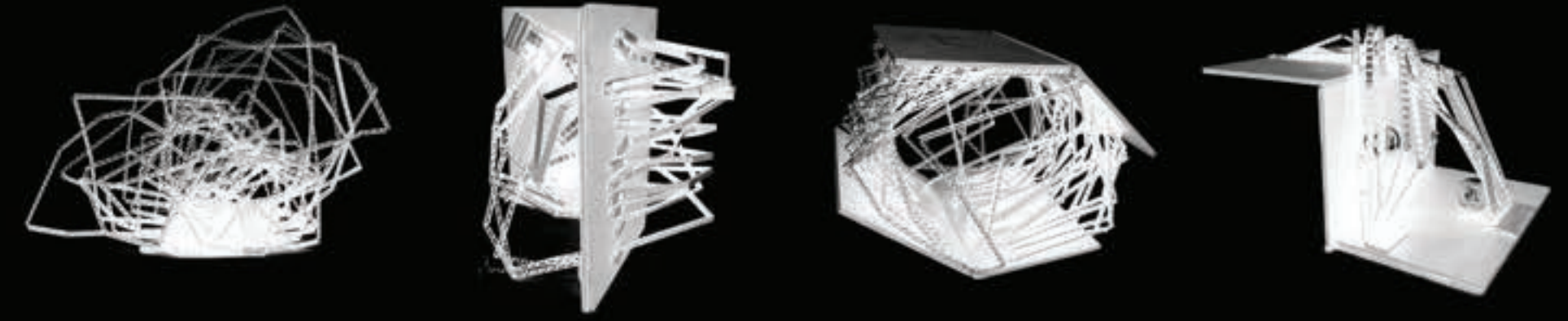
From observation and research, the attitude towards Murano's glass objects is objectifying without complete appreciation of all that they hold in them; techniques passed down from generation to generation, the mind of their designer, the breath of their creator, earthen materials that have fossilized and traveled over centuries.

For re-birth to occur, something has to be broken (die). This fact takes us back to the idea of fragments coming together to form "solid"/coherent pieces; utopia/harmony arising from chaos.

In this process of renaissance (re-birth), we believe that the deconstructed and redefined sequence conceptually goes as described. First, the Rorschach tests assist you in being aware of your emotions (formed via memories). Then, the design, creation and purchase of a piece will be based on what the individual has identified themselves feeling at the moment (including but beyond aesthetic appeal). Such a process serves as a physical collection/archive of what one has felt in the past and them to apply that self-awareness to other aspects of living.



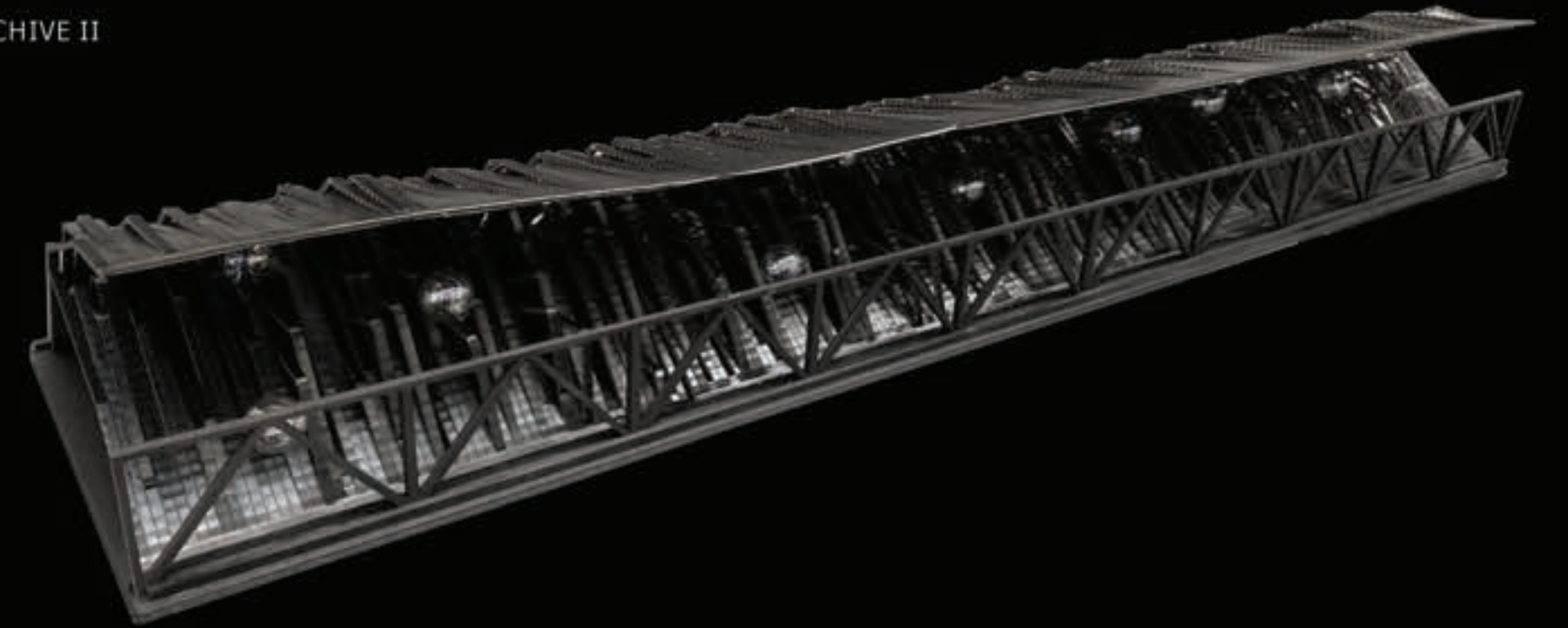
STUDY MODEL



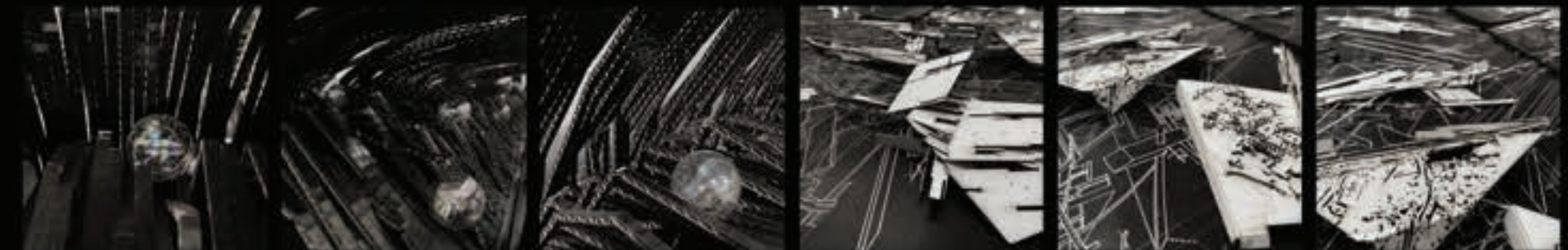
ARCHIVE I

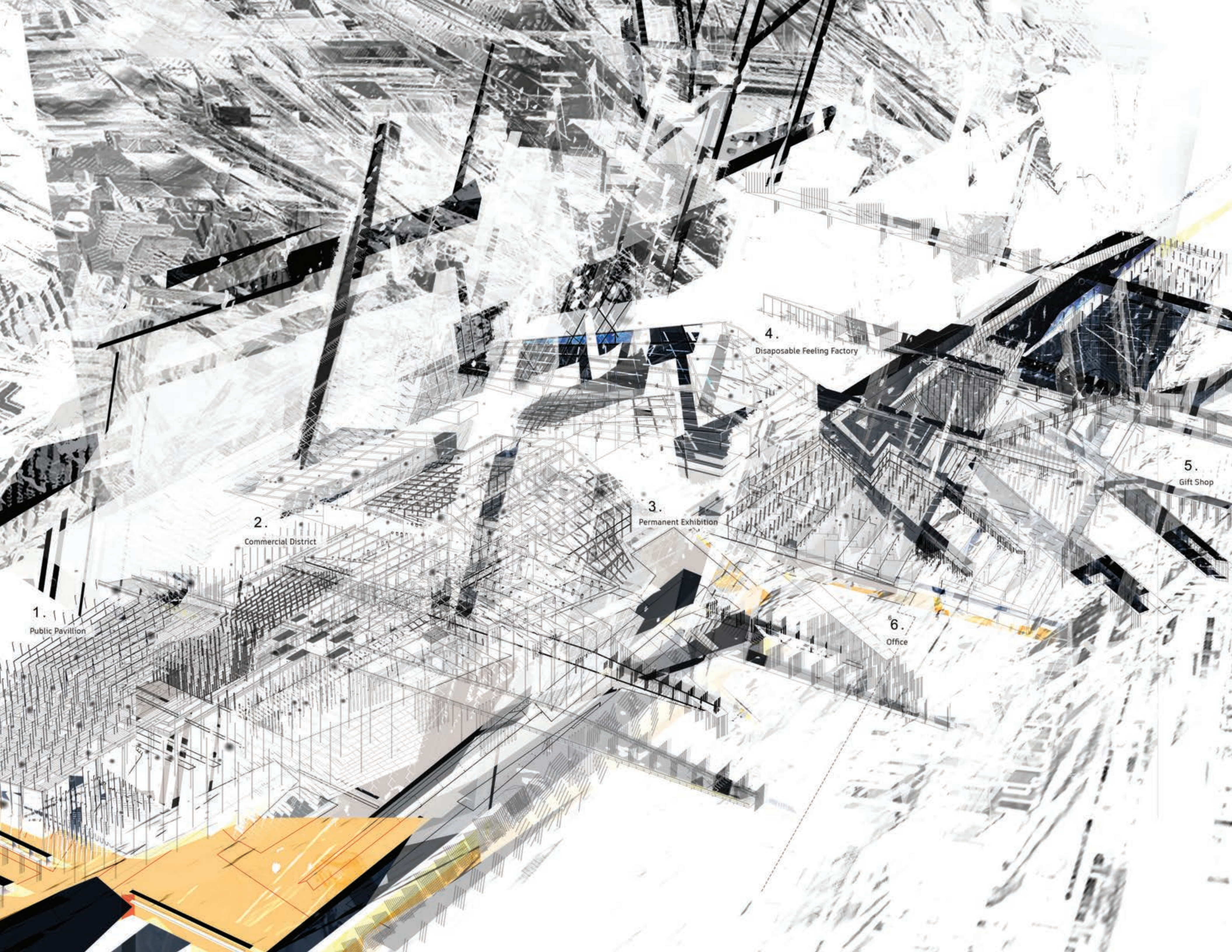


ARCHIVE II



CONCEPTUAL MODEL





1. Public Pavilion

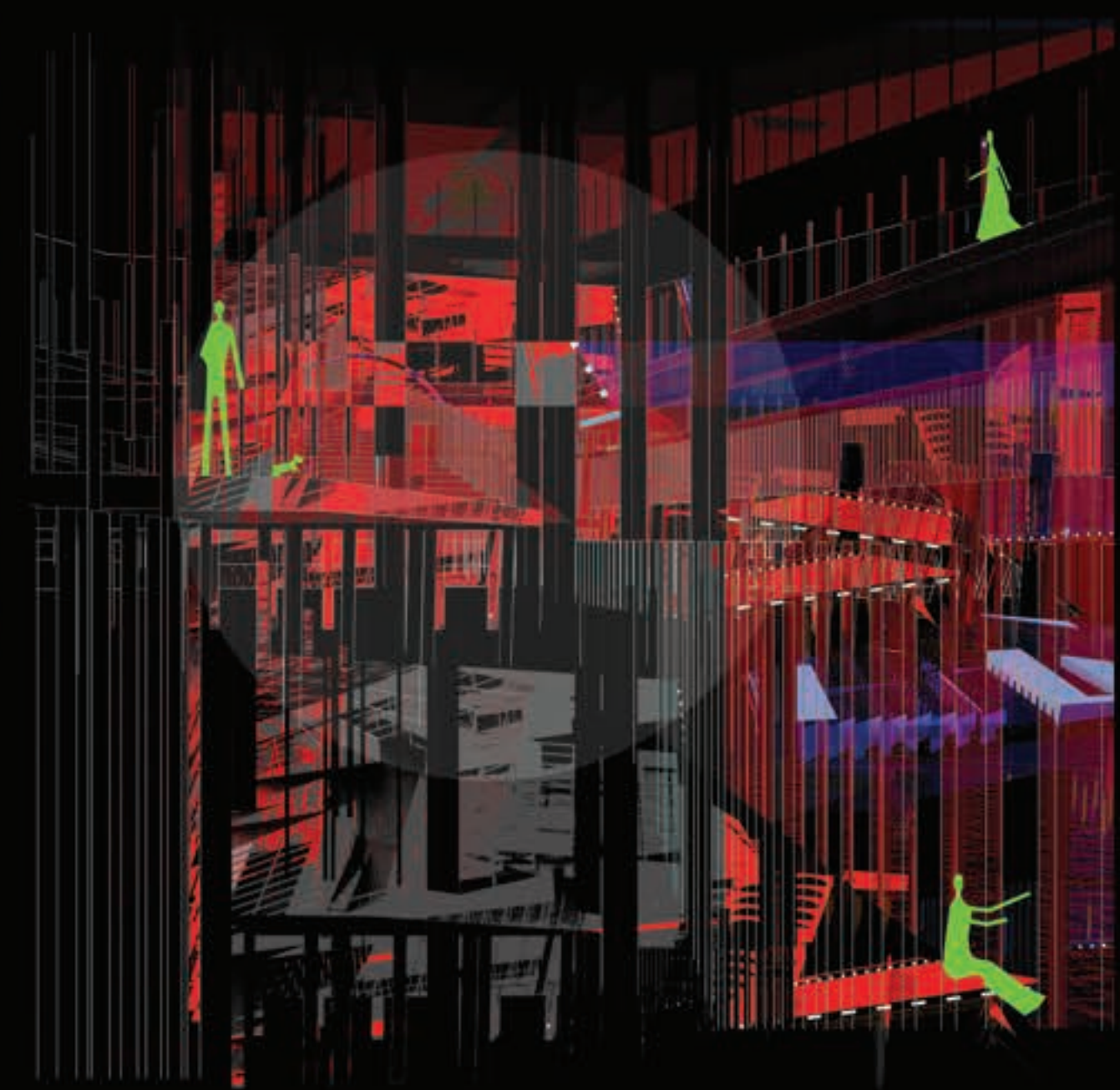
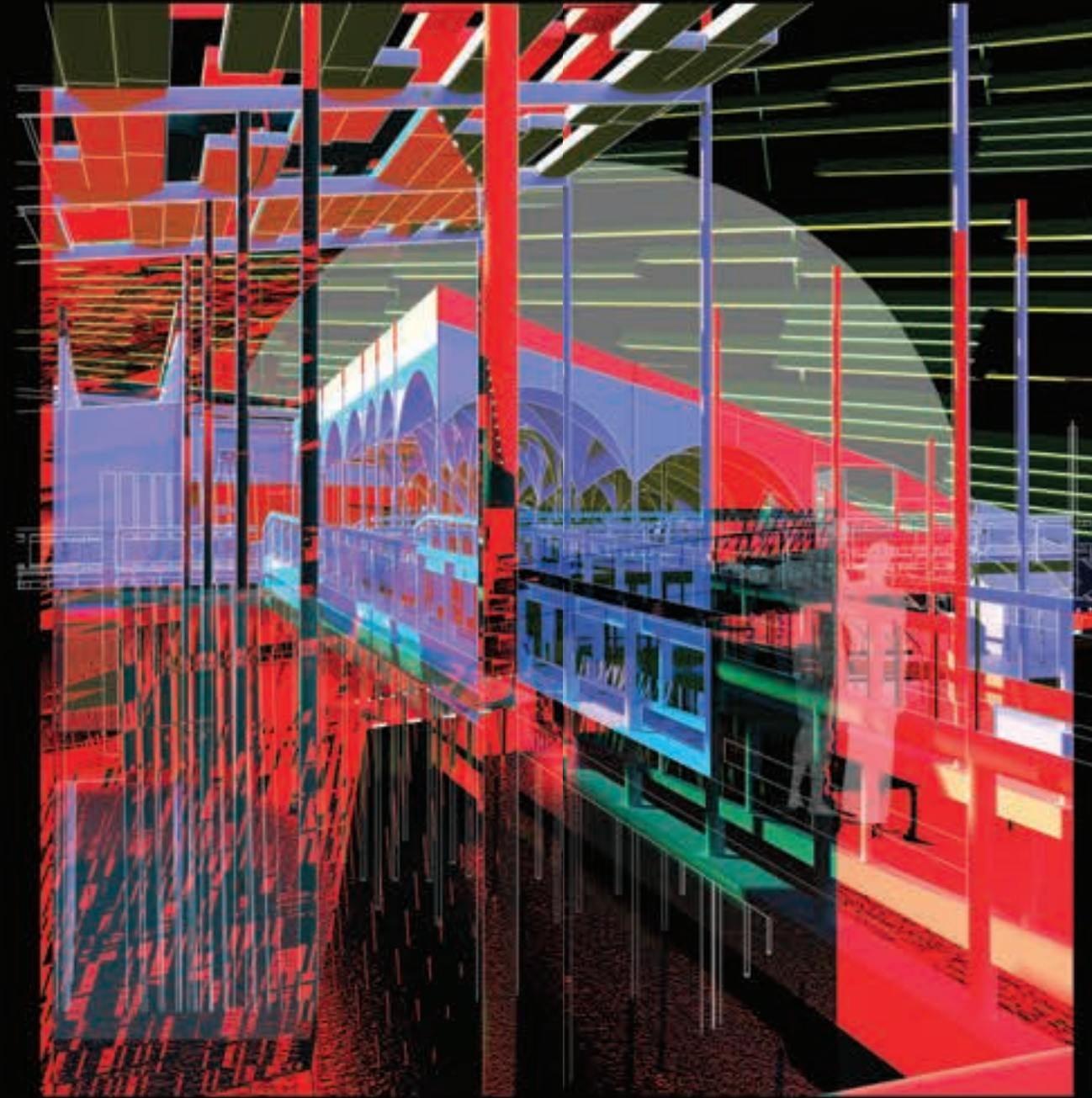
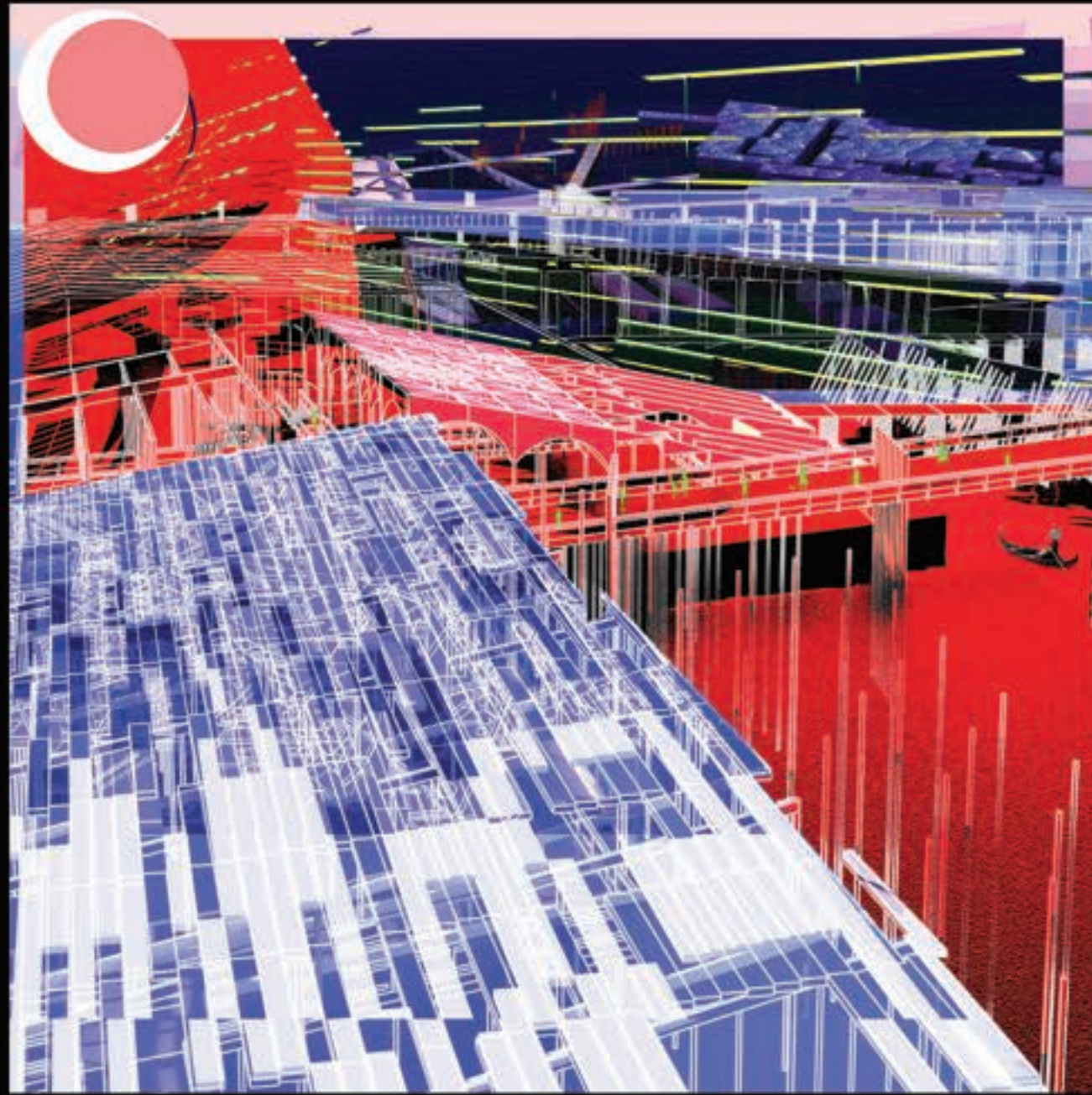
2. Commercial District

3. Permanent Exhibition

4. Disposable Feeling Factory

5. Gift Shop

6. Office



STORY AND ARCHITECTURE - A SOFFIETTA TALE

I had to combine cultures. However, nations are preserved through tireless work that immortalizes elements and components of eastern life that are not compatible with "modern" life. While searching for an answer between the ancient Murano corridors, I found amongst its walls a thread that might lead to an agency

As I walked through the shops, exhibits were scattered; bar tops, doors, glass surfaces, utensils and colored pieces were strewn. Ornamentation (details) - I can almost hear its pulse and trimmings on the glass surfaces calling, "Here Murano, here my ancestral blossom and my glories". There is the old Maestro known as Alberto, and he was waving a long blowing stick. With that tool, Alberto breathes a soul and a memory that he forms with fingers like music that draw the eyes and souls of the attendants above the tunes of his movement and his feelings. Workers' movements, between forming glass and melting it inside the furnaces, are similar to the orchestra. The Orchestra works in harmony and draws emotion into the eyes of the spectator and their imagination tightens the secrets of craftsmanship in the utmost accuracy and quality.

My curiosity and enthusiasm drove me to talk and get close to Alberto. My friend asked him: What is the value of this art for the generations abandoning the traditions of glass blowing and obliterating its pioneering features? Why should they care?. (stress the I)I love the shards. I admire his beautiful

art, acknowledging the essences of what they contain. The Maestro brings one of the pieces from the corner of the place where the dust rises and falls. He wipes it with a tip of his shirt like the Aladdin's lamp, and it emerges in its purity of colors, like emeralds, charity and perfection. I have never seen anything like it. Movements, embodied in the details of each piece, tell the story of a human being. Then he referred to several glass figures such as the cypress tree and a red rose(coloured red), the details of which are like a mirage.

I asked him, the Maestro, if there other establishments that sponsor this authentic art because I have only found one so far. Alberto told me: There are some who are around but not the same as before. I said to him: This is irrational and absurd! Do craftsmen really remain, to this day, strange? He says to me: I am not a liar, I am saying nothing but the truth. I told him: Do not take me please, I am convinced that this craft has gone extinct a long time ago and that these utensils are leftovers from the archives of the past. It is the anxiety that you possessed about the dear relative that we thought had died, and if his heart beats weakly, it may be the will of the Almighty to return to life.

Curiosity used to pay my friend, and if she held a piece and asked the maestro: How long does it take to learn this beautiful craft? . He replied, "We did not learn this craft in universities or schools, but we passed it on; from the grandparents' hands to the grandchildren." If you want to revive this industry,

you must satisfy this demand for us. His words triggered inside me a desire to try to return this ancient art by directing and chanting the melody of this place to embody their desires and direct feelings. It reminded me of the saying of the French writer Antoine de Santiksubri in his book The Citadel: "My father's house in which every step has meaning."

At the moment, I can do nothing and it is time for me to leave this island. We ride off on the return boat, and my friend says, "It looks like you're tired after the day." Should I ask you to order and promise to fulfill it? I told her: What you want is what you are able to make. She told me: Promise me to take a nap that you need the most. I told her: You have what you want. With the boat and the wave wading, I closed my eyes and followed for a while ideas to search for meanings to establish with them my thoughts that became for tourists only and ended up drawing dreams like a beacon in the darkness of the sea. I am not stable unless I find a suspension bridge that connects me to my habitation. Forgotten feelings, like a tear on the cheek, dried up to have a memory accompanying the walls of the place whenever a boat passes with it and no longer interests me. The dream ends here and here is the time for the two men to wake up to the voice of the captain of the Gondola, who hesitates between the corridors and the walls of the past."

SHIFT

Design-Build Outdoor Public Space Project

Site Location: Reliable Street, Ames, Iowa

Team: Arch 202 students

Project Year: 2016 Fall

Instructor: Reinaldo Correa, Bosuk Hur, Nicholas Senske, Andrea Wheeler (andrea1@iastate.edu), Roman Chikerinets

The project is located at Reliable Street in Ames. The studio was invited by the Reliable Street artists' collective to design a new installation for the collective's upcoming opening. Reliable Street is an Ames based organization that is working to integrate the Ames community and Iowa State using an emphasis on art to create a place of collaboration and place-making.

This project would be placed near the entrance of the cafe, to invite members of the community, enhance the social dynamics, and to provide a space to both relax and explore.

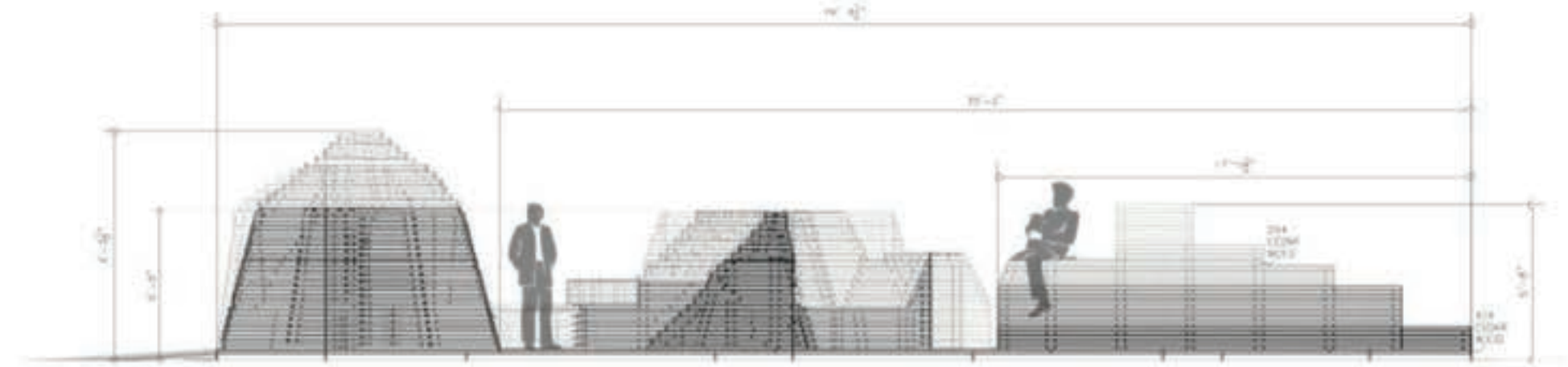
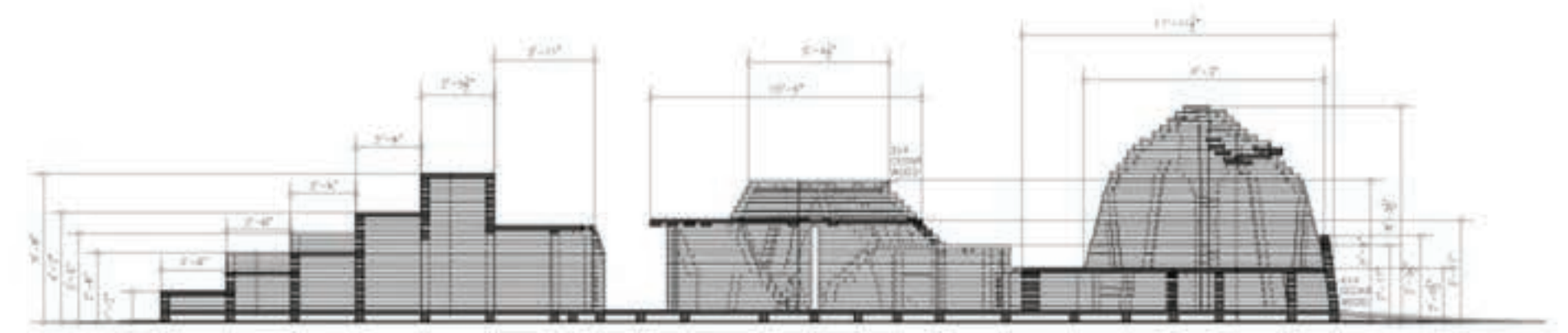
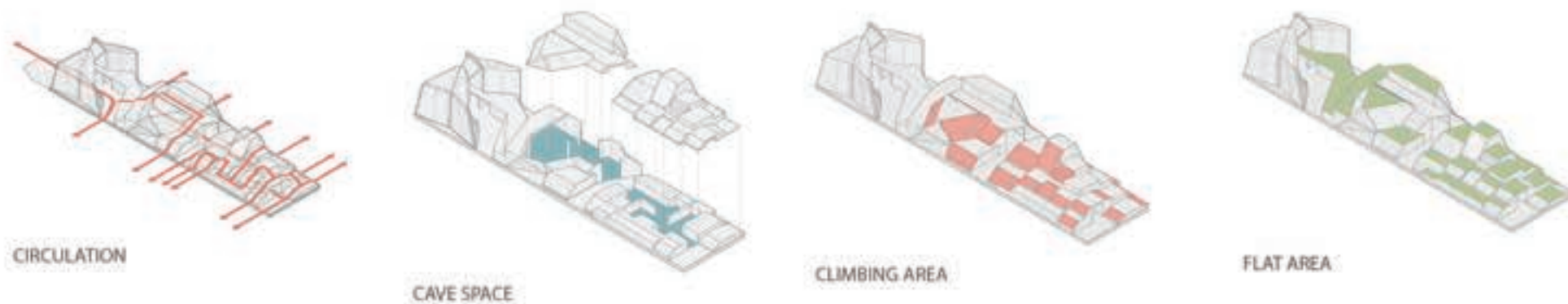
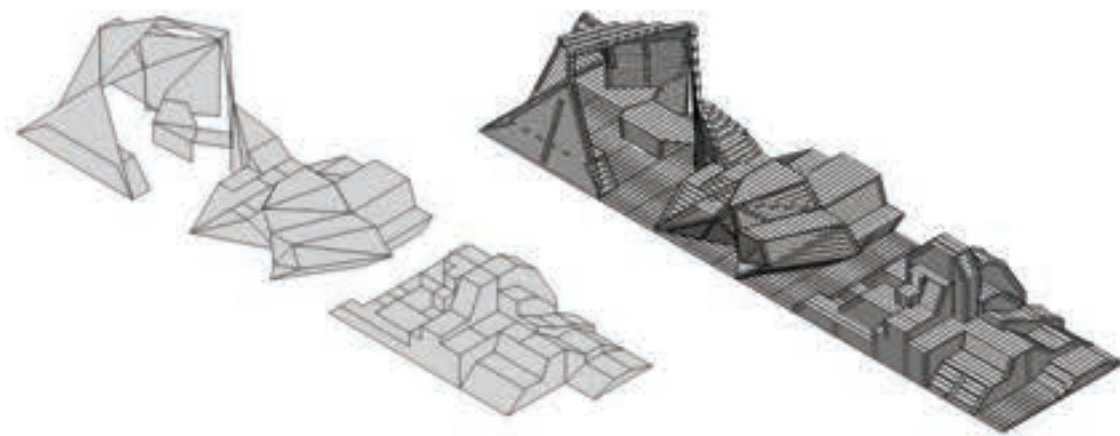
This permanent outdoor public space project, designed and assembled by second-year architecture students from ARCH 202 studio. The project is aiming at creating a public space could serve as a place for people to play, rest, and hold outdoor events. By stacking the two-by-fours cedar lumber, it creates different functions, such as sitting area, caves, desks, etc. Multiple space functions are integrated and change according to user needs.

This project advocates that all students actively participate in each phase of the design. In the early stage of the project, I participated in the project logistic team. Then in the middle of the project, I participated in the documentation team. It is mainly responsible for integrating the modules of each group of design, and then transforming and integrating them. For a complete digital model, and responsible for the construction drawings, at the end of the project, I participated in the construction of off site and on site like other students.

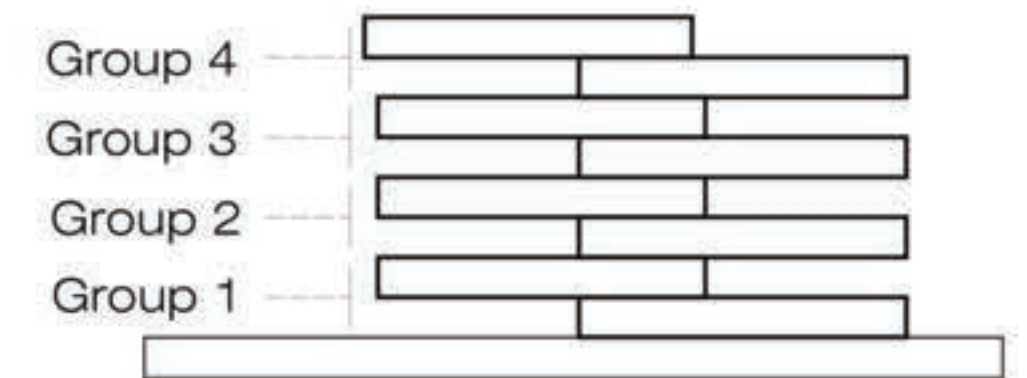
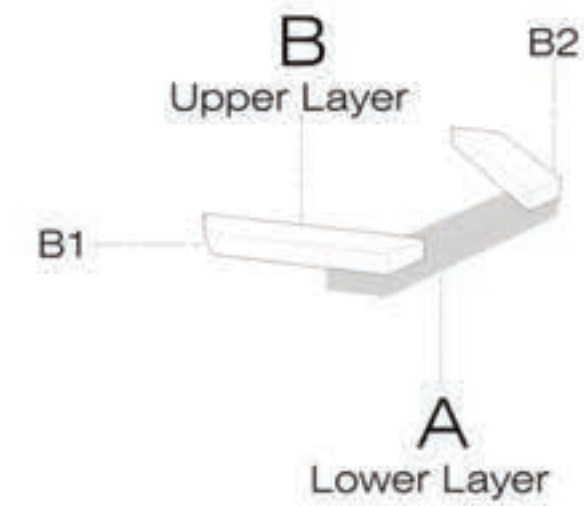


SHIFT

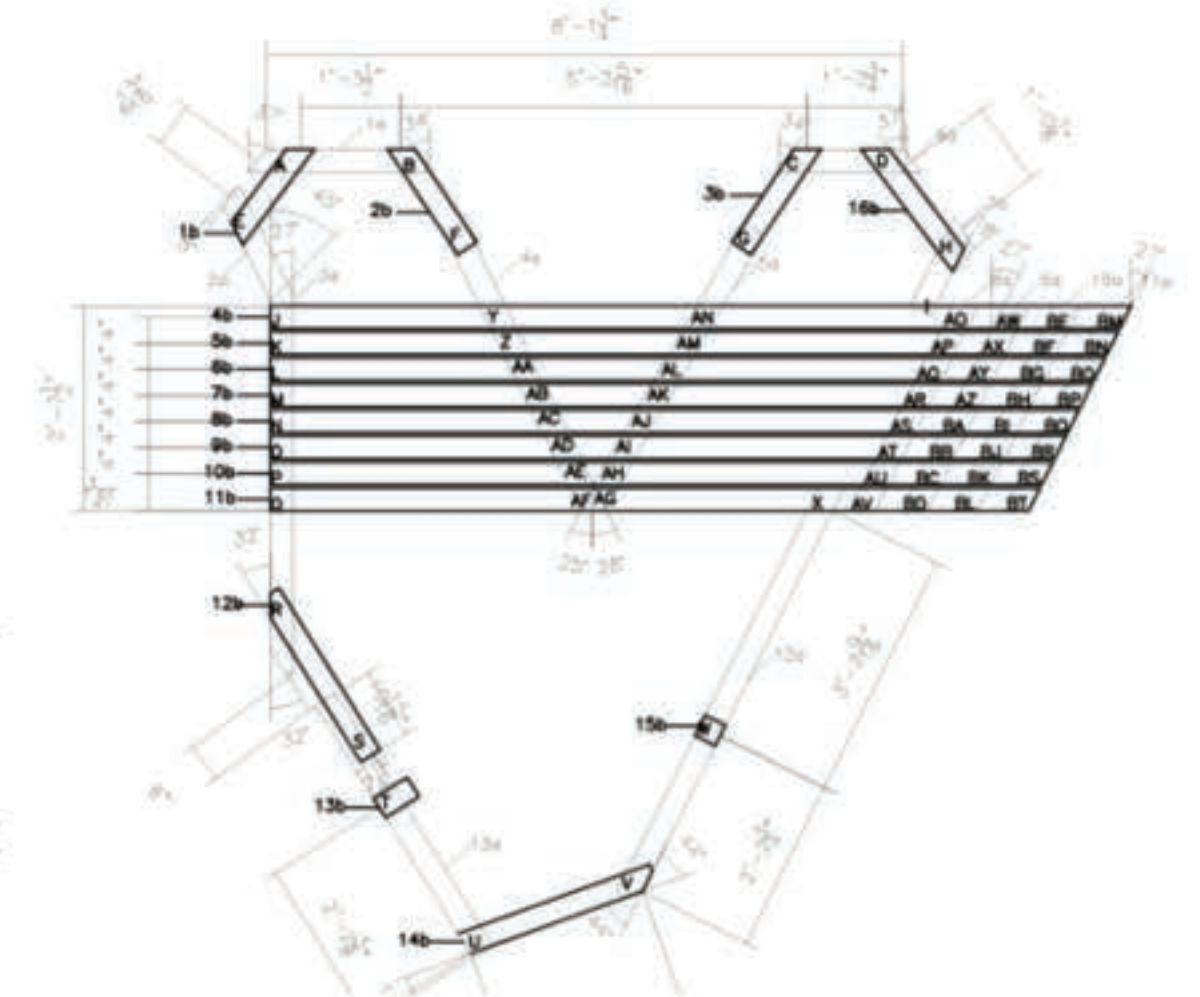
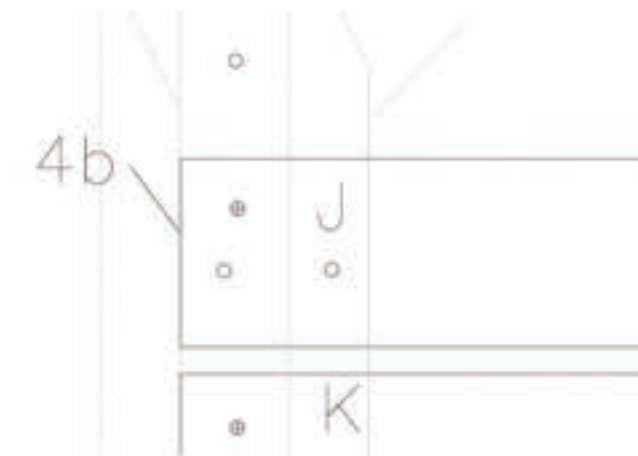
5' BY 5' MODULES



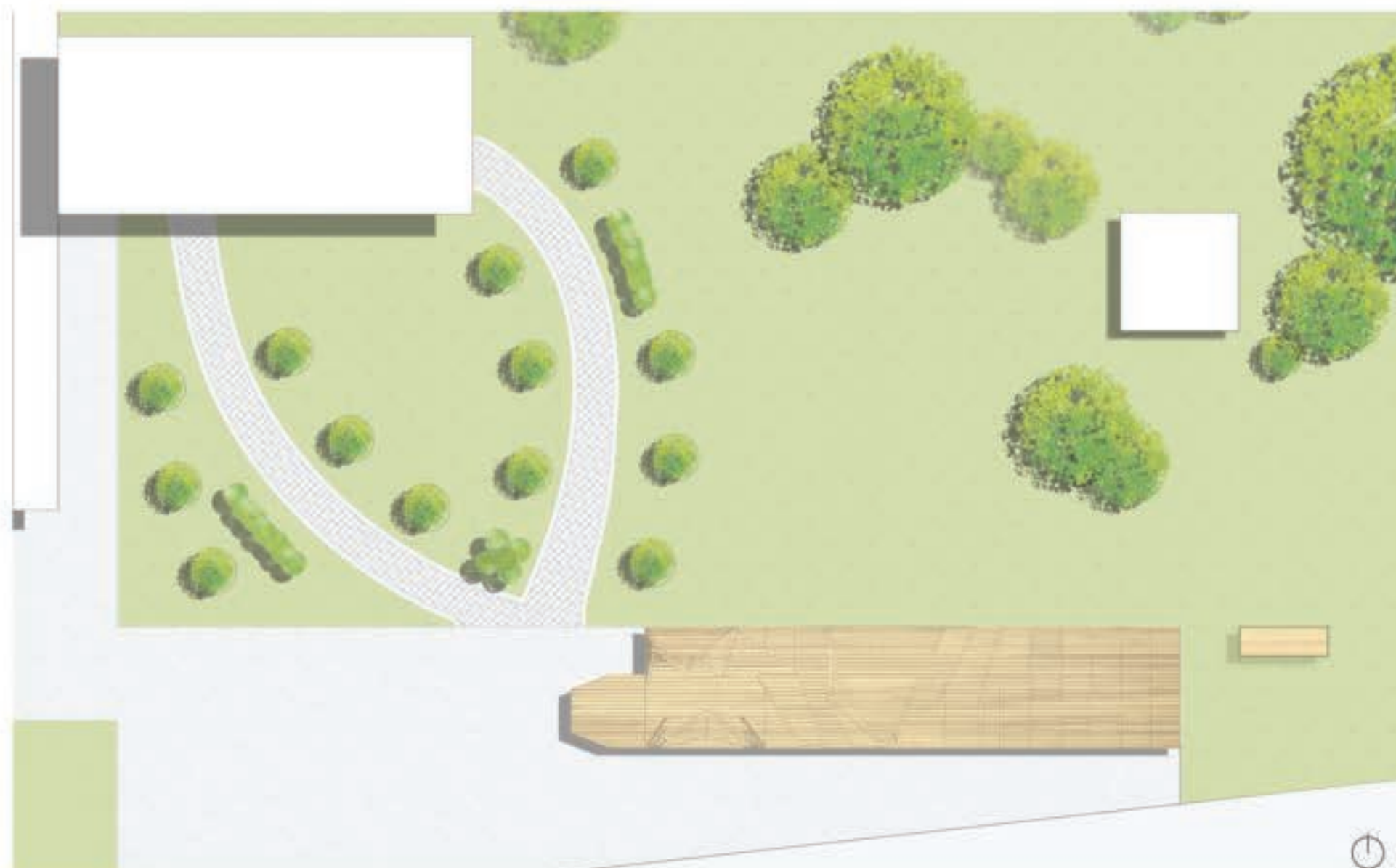
JOINT DETAIL



Module **B03.A15**
Structural group
Structural sublayer
Piece number



SITE PLAN



LANDSCAPE PLANTING PROPOSAL

Prairie Phlox



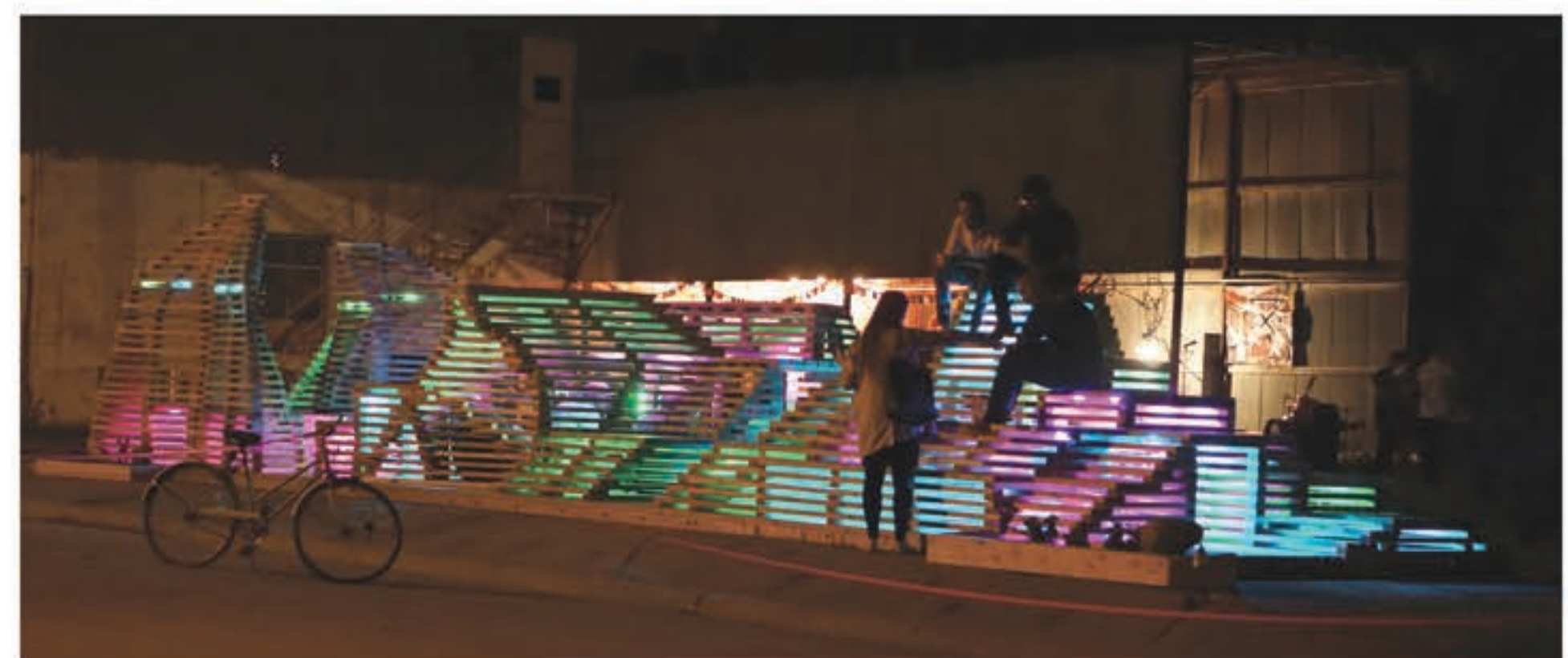
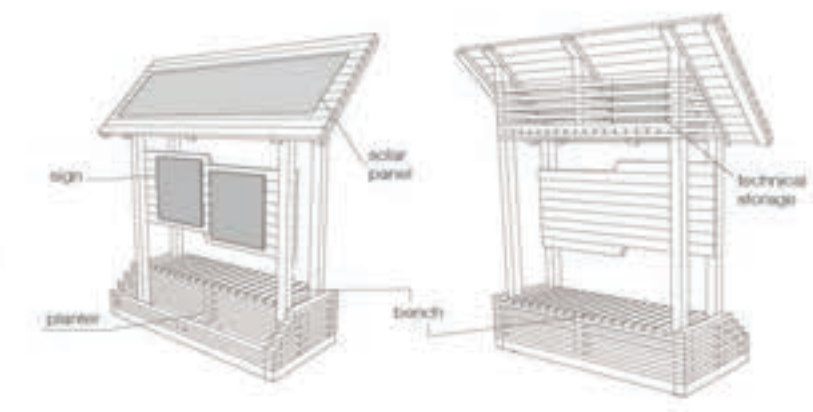
Porcupine Grass



Purple Coneflower



SOLAR PANEL PLAN





TIDES

Vicissitudes of Venice's history

Site Location: Arsenal, Venice, Italy

Team: Shimin Liu, Jiayan Cao

Project Year: Fall 2018

Instructor: Mikesch Muecke (mikesch@iastate.edu)

The Venice Arsenal shows the glorious history of Venice and its former naval power. However, the location is far from the city centre and major tourist attractions. So we intend to designing a place that can **attract people to come and understand and share this culture** that once influenced Venice and even Europe.

Museums are managers of consciousness. They give us an explanation of history, how we view the world and how we position the world. This project is inspired by some **local architectural factors and integrated with the geographical environment.**

Located in the middle of the water, the museum forms the 189th island of Venice. The vicissitudes of Venice are similar to the tides. Therefore, the museum has a wavy appearance to correspond to its history. The umbrella cylinder is the main structure, and when people walk under the cylinder, it also feels like an arch. Modern architecture adopts a **new interpretation of traditional architecture and its characteristics.**

This unique building aims to **bring new energy** to this historic and cultural city and to give people a deeper understanding of the charm of the city.

SITE ANALYSIS



Venice was established in 421. Their sturdy ships helped them to gain the power to trade with the East.

In 1095, the first Crusade ended Venice's trading monopoly. Venice no longer dominated the Eastern Mediterranean.

The victory of the Venetian-Genoese Wars in 1381 brought Venice into another golden age.

Since 900s, Venice's superb shipbuilding technology has made it become the most powerful force in the

In 1204, Venice joined the 4th Crusades and regained its trade route.

However, it declined again after the demise of the Eastern Roman Empire in

A vaporetto stop is designed to be added on the deck near the site for easy access.



PLANE DERIVATION



1. Site



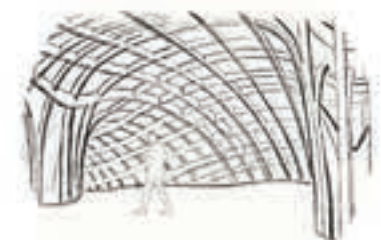
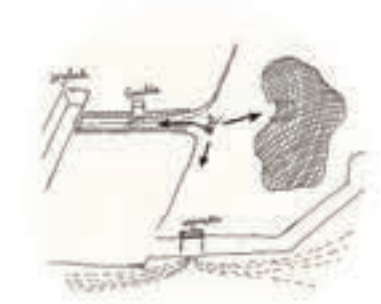
2. Location of the three main compartments



3. Range of each compartment



4. Overall shape of the building according to the site



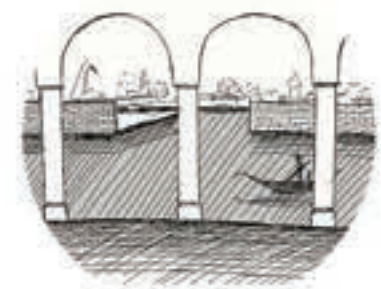
ELEVATION EVOLUTION



1. Initial idea



2. Adjust to have better sunlight and air circulation



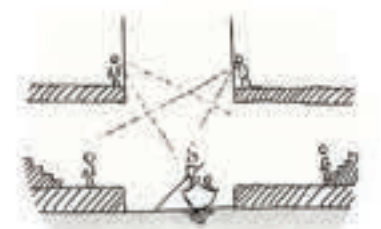
3. continuous plane at bottom level help to connect with each compartment



4. Add a shell to cover all the structure

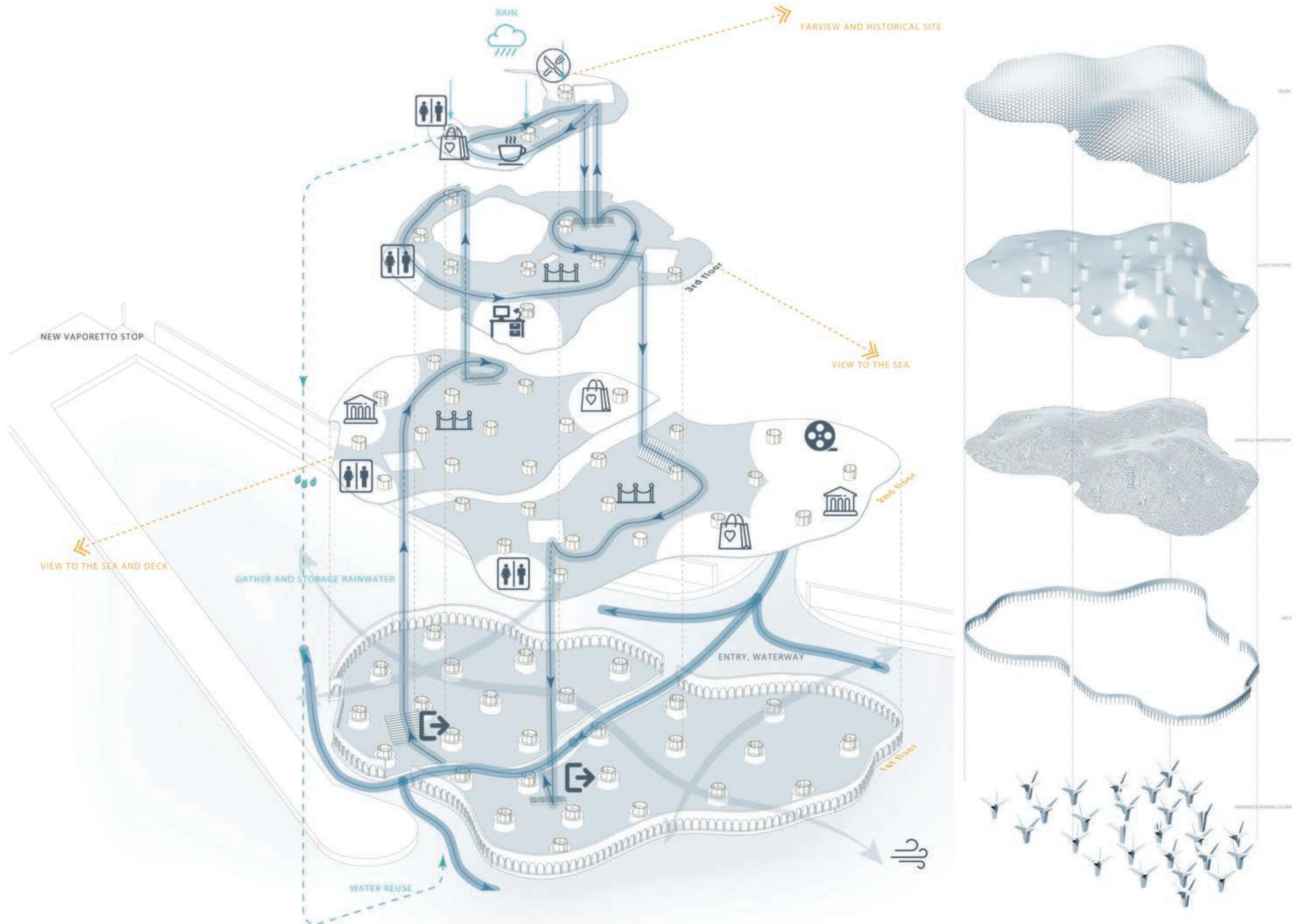


5. Grey space provide additional activity areas



PROGRAM

STRUCTURE ASSEMBLY





NORMAL CONDITION

WHEN TIDE'S COMING

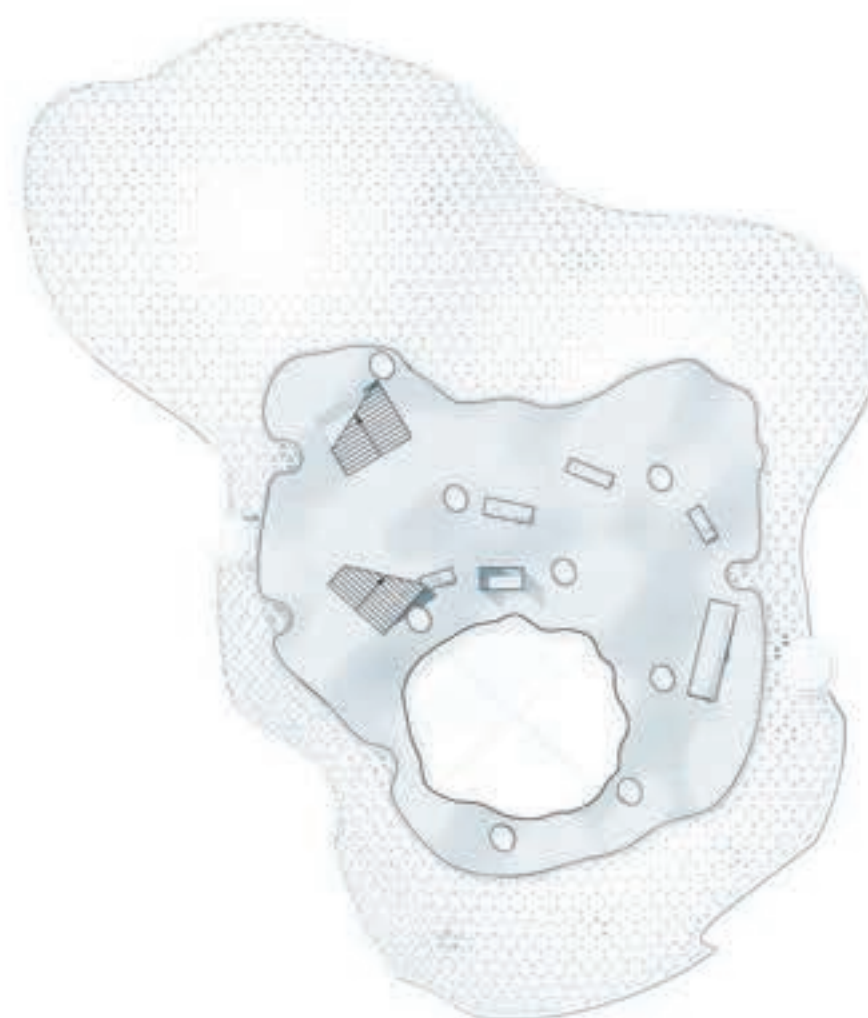




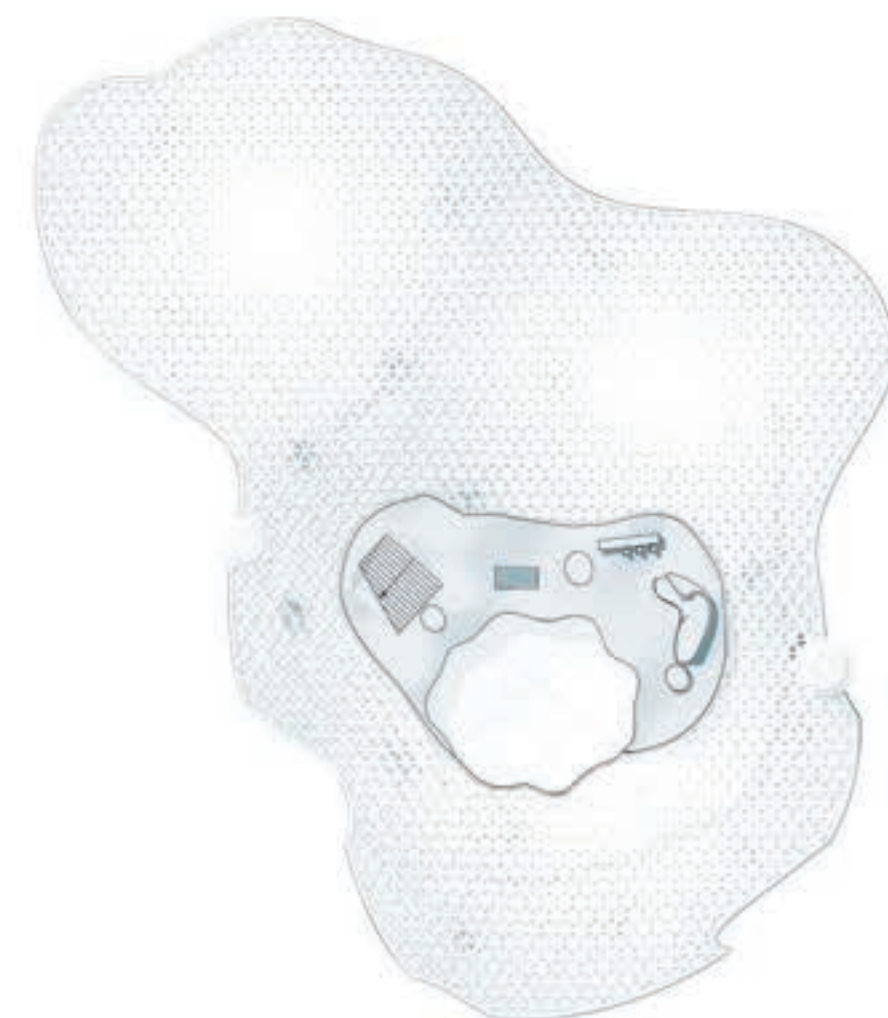
1st FLOOR



2nd FLOOR



3rd FLOOR



4th FLOOR

Visitors can learn history in different ways, including display, museum, and theatre. Also, the souvenir shop is located at the exit, providing visitors the memory of the city while promoting the economy.

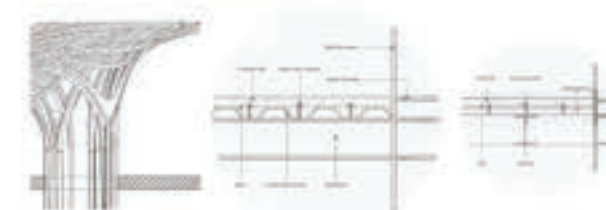
The third floor is in the center, and it connects both sides of the museum. The location of the office makes it easier to reach to different programs of the museum.

Cafe and restaurant are on the top floor, which has a better view of the surrounding environment.

The hollow-carved floor enables much light to go through the building, which also provides a large exhibition space for the huge ship.

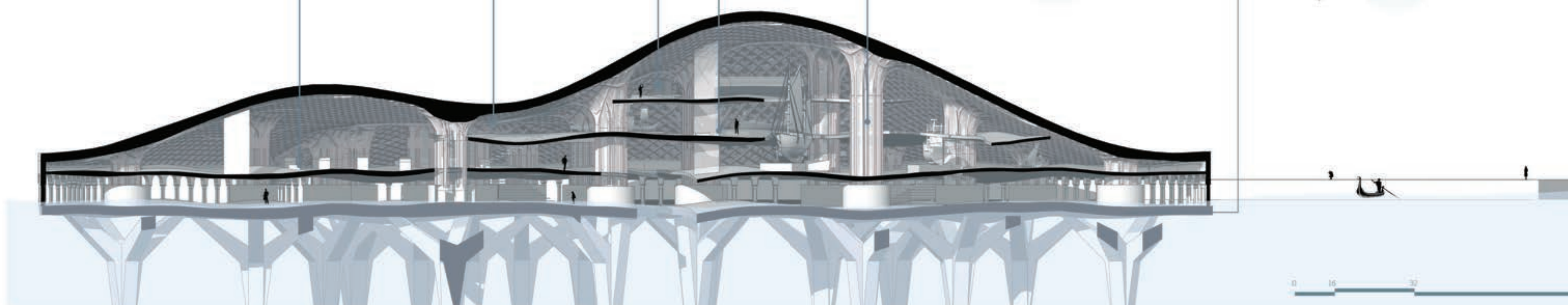
The umbrella shaped columns are used to support the whole structure, and they also work as tubes to collect rainwater. Rainwater flows into the installed cistern on the first floor through the glass column. By using purification treatment, it provides fresh water to public facilities and plants in the museum.

FLOOR AND COLUMN DETAIL



The cross shaped concrete pillar are used to support the whole building, and they need to be firm enough to stand the annual tides and long time seawater corrosion.

UNDERWATER COLUMN DETAIL





UNBUILD THE WALL

a wallless border wall

Nogales, AZ,US. Nogales, Sonora, Mexico.

Individual work

Spring 2019

Archstorming Architecture Competition- Unbuild the Wall

The main topic on both sides of the border is no other than the construction of the controversial wall, that only brings fear into the minds of relatives on both sides who don't know if they will see each other again.

This project focuses on the current border wall that separates the cities of Nogales. Its goal is to eliminate the existing buildings and the wall, building instead a space for coexistence that allows at the same time a respectful and controlled supervision of the migrants flow.

This project is proposed to project a **non-aggressive and socially** inclusive border wall, eliminating the current wall brings a sense of isolation and rigidity.

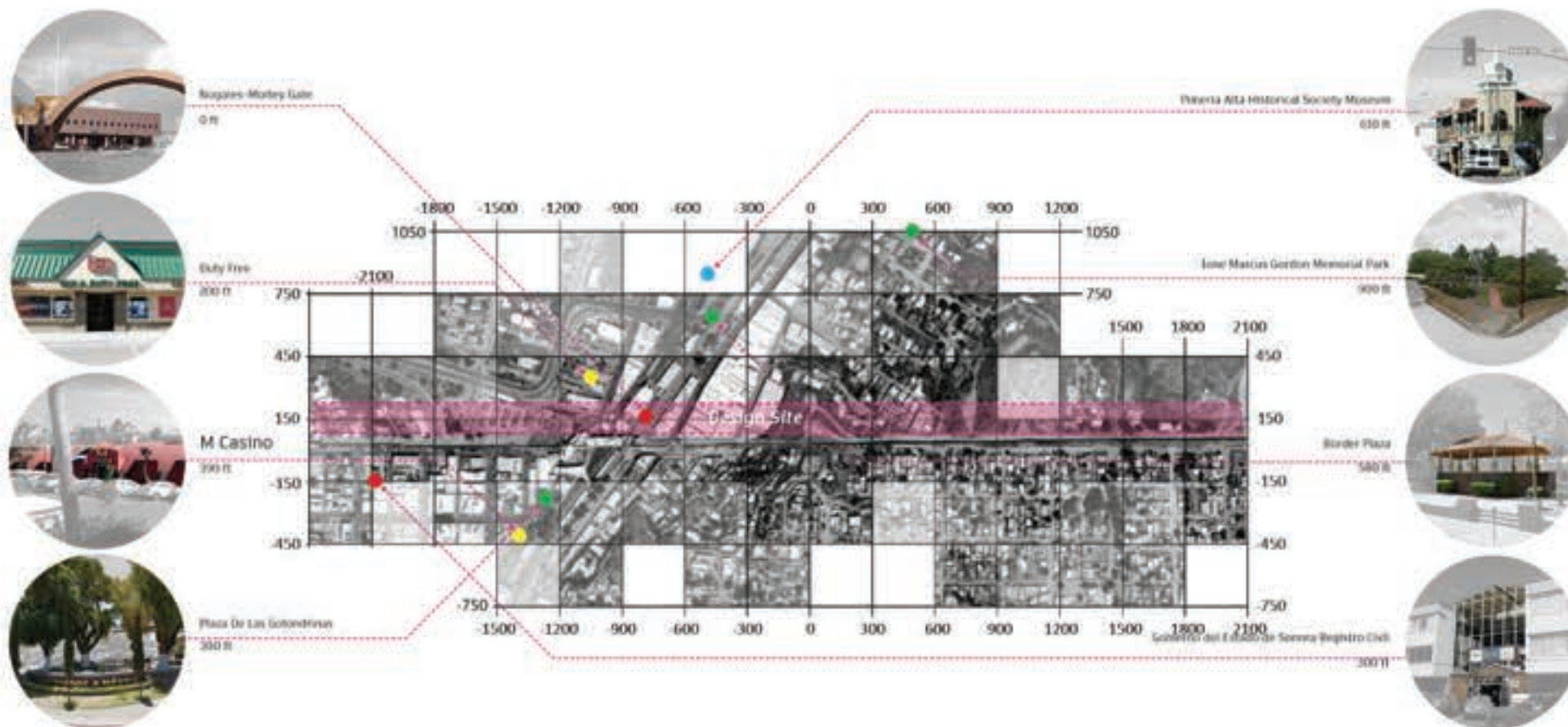


NOGALES, ARIZONA, US
NOGALES, SONORA, MEXICONOGALES, ARIZONA, US HISTORY
NOGALES, SONORA, MEXICO

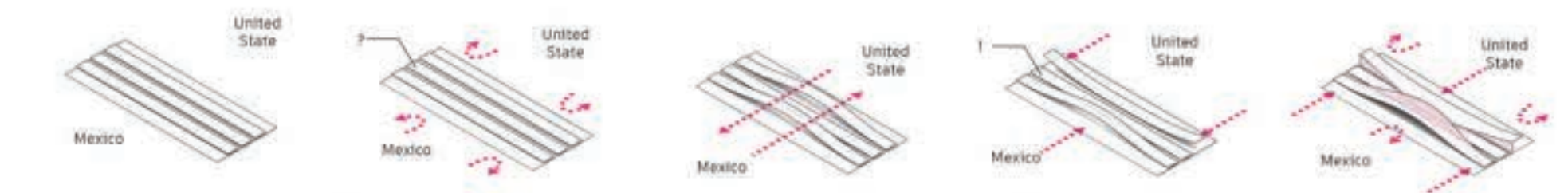
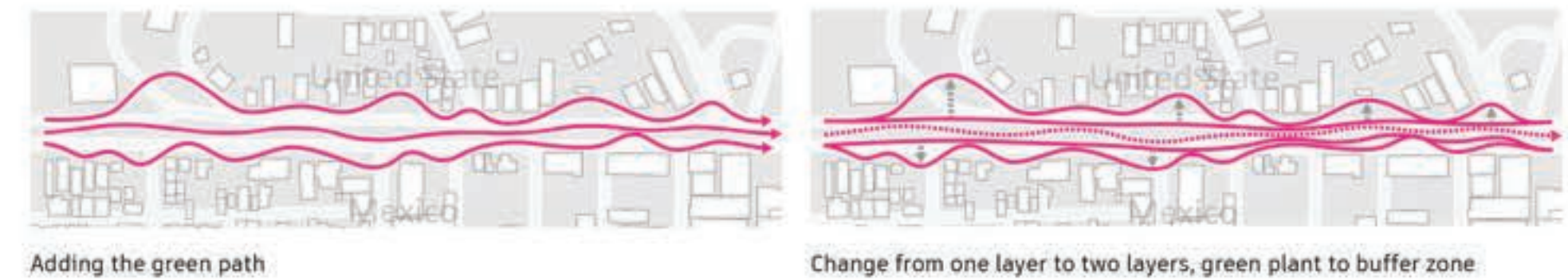
HISTORY



SITE ANALYSIS



FORM GENERATION



The overall shape is a strip building divided into three, one serving the United States, one serving Mexico, and the middle one for the green path.

Both sides are dominated by buildings, making people hard to get access to the middle area.

Lift part of the buildings so that people can have a direct path to the green area in the middle

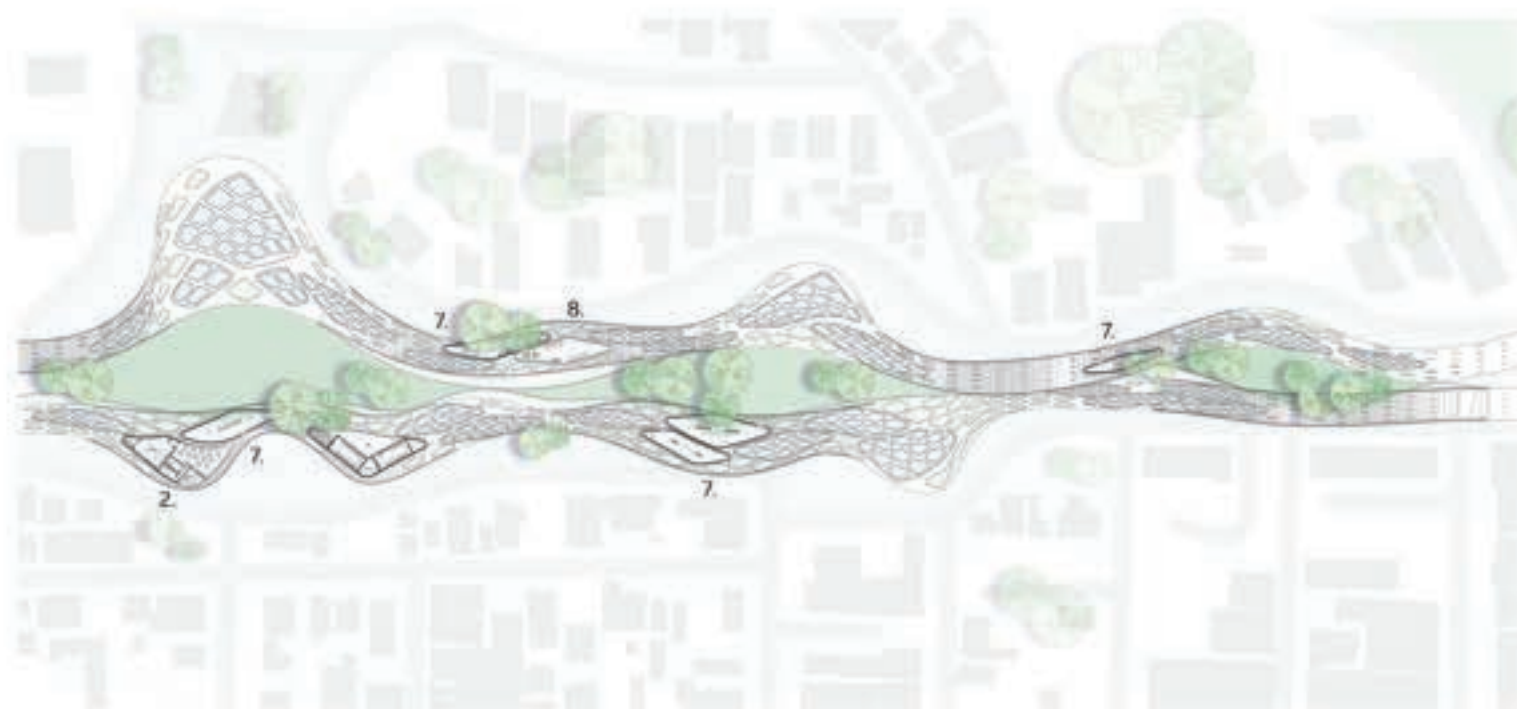
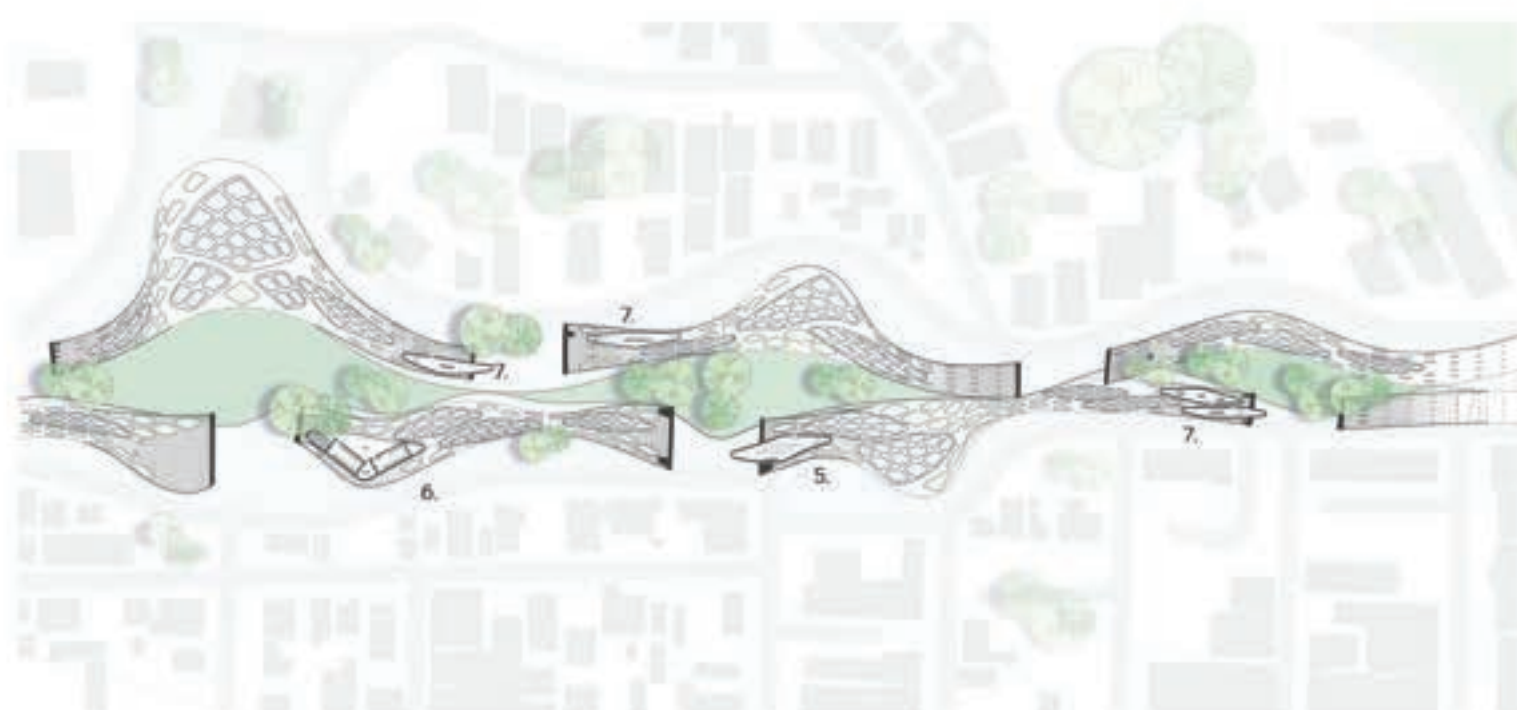
Due to security considerations, the parts that are lifted on each side are intentionally designed to stagger.

To strengthen security, a glass-enclosed wall is set in the middle according to the shape of the public space.

SITE PLAN



FLOOR PLAN



1. Lecture Hall 2. Restaurant 3. Cafe 4. Library 5. Exhibition 6. Public Restroom 7. Gallery 8. Gym



EXPLODED AXONOMETRIC



Public Restroom



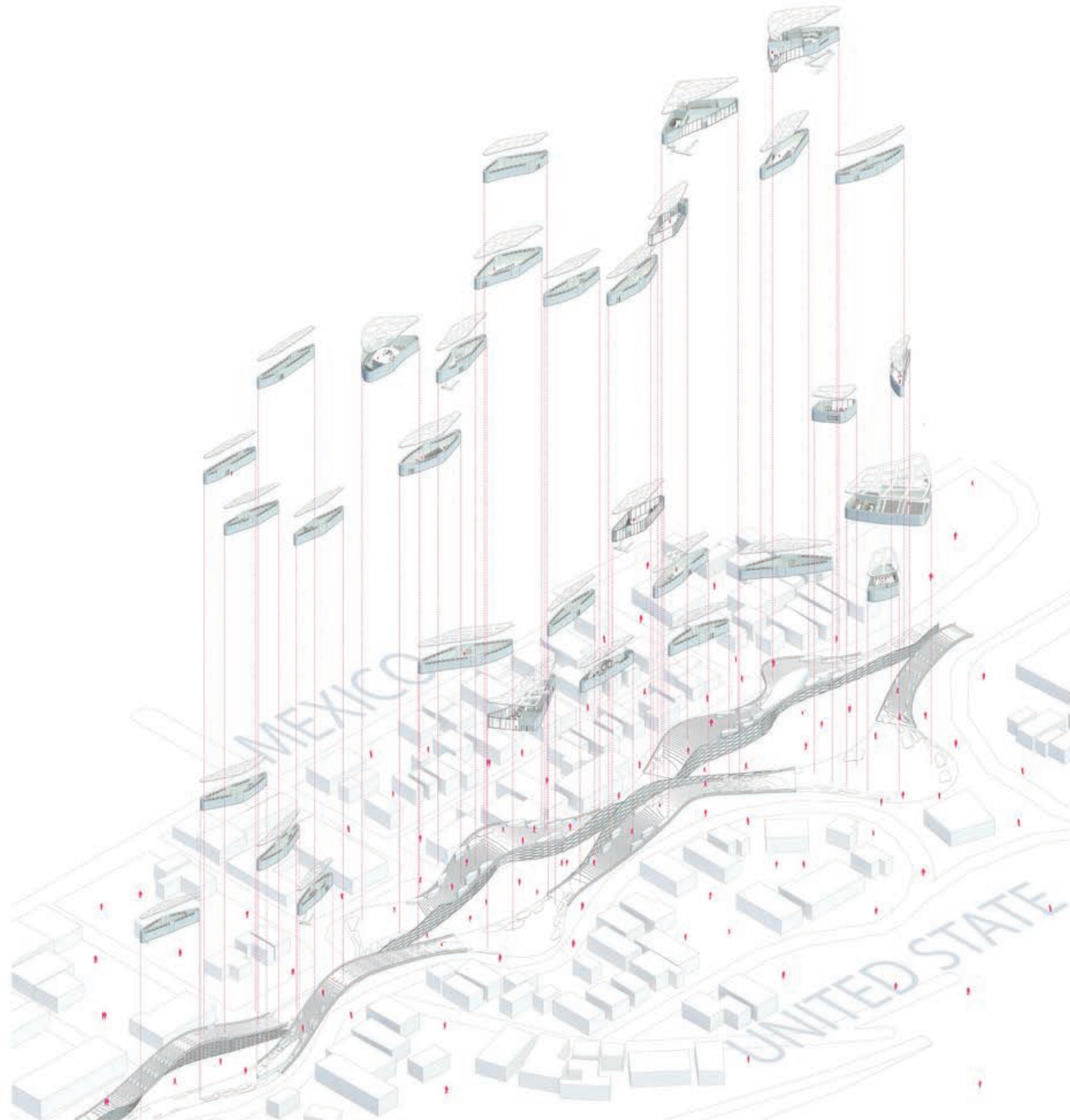
Exhibition



Gallery



Restaurant



Library



Lecture Hall



Cafe



Gym



WAIKAI

RESORT AND SPA

Waikiki Beach : Taming Urban Density in Paradise

Site Location: Honolulu, Hawaii, USA

Design team: Shimin Liu(Architecture), JIayan
Cao(Architecture), Kamand Salari(Interior), and Lauren
Hoffman(Interior)

Project Year: Spring 2020

Instructor: Thomas Leslie (tleslie@iastate.edu)
(Architecture)

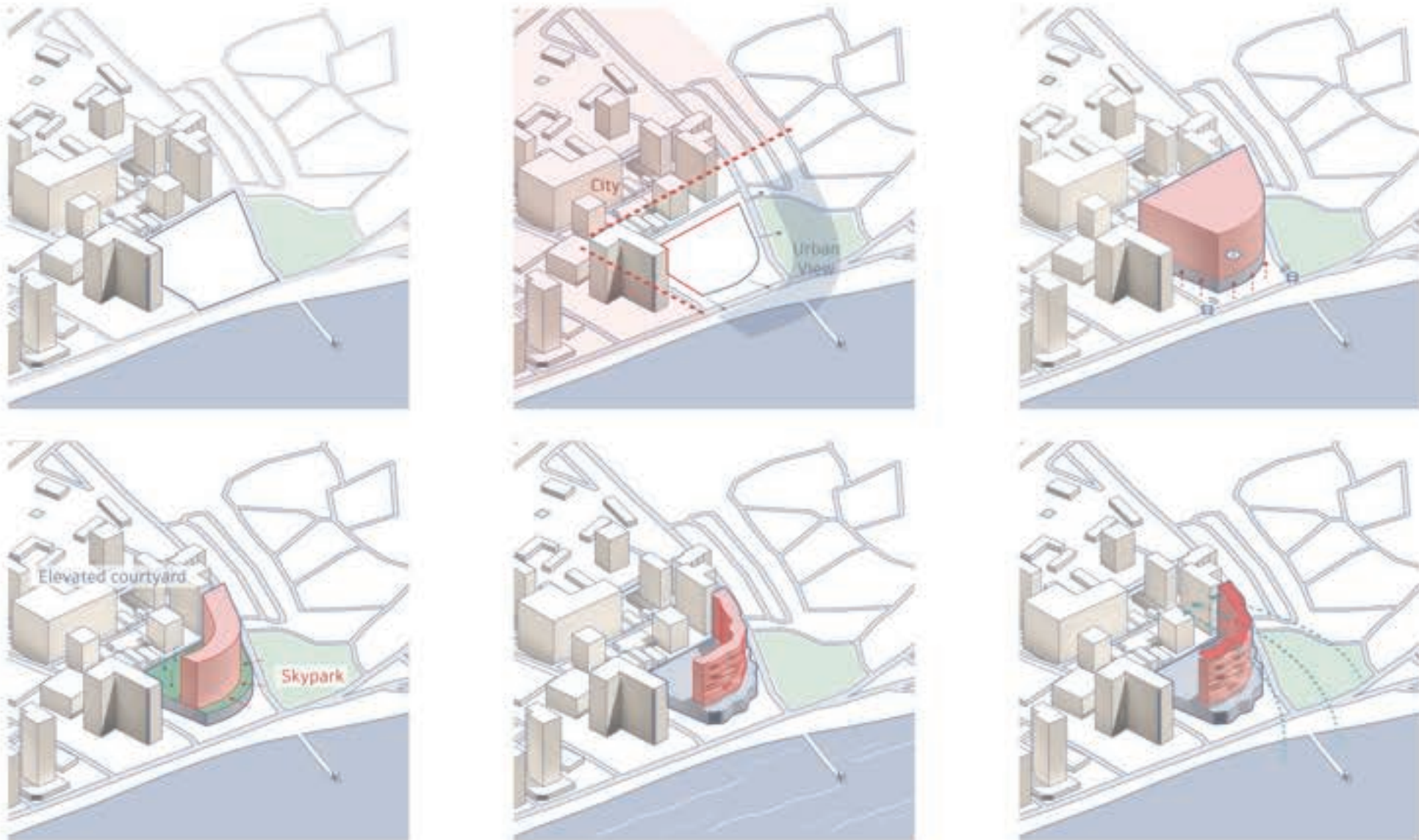
Lee Cagley (lcagley@iastate.edu) (Interior)

The site is located at the eastern end of Waikiki Beach and attempts to redevelop it along the ecological route. The hotel we designed serves a hybrid market of tourists and destination wedding and conference clients. Because of the particularity of Hawaii's geographic location, we consider taking advantage of local materials, efficient shipment, and prefabrication, as well as life cycle solutions that rely on Honolulu's benign climate.

SITE PLAN

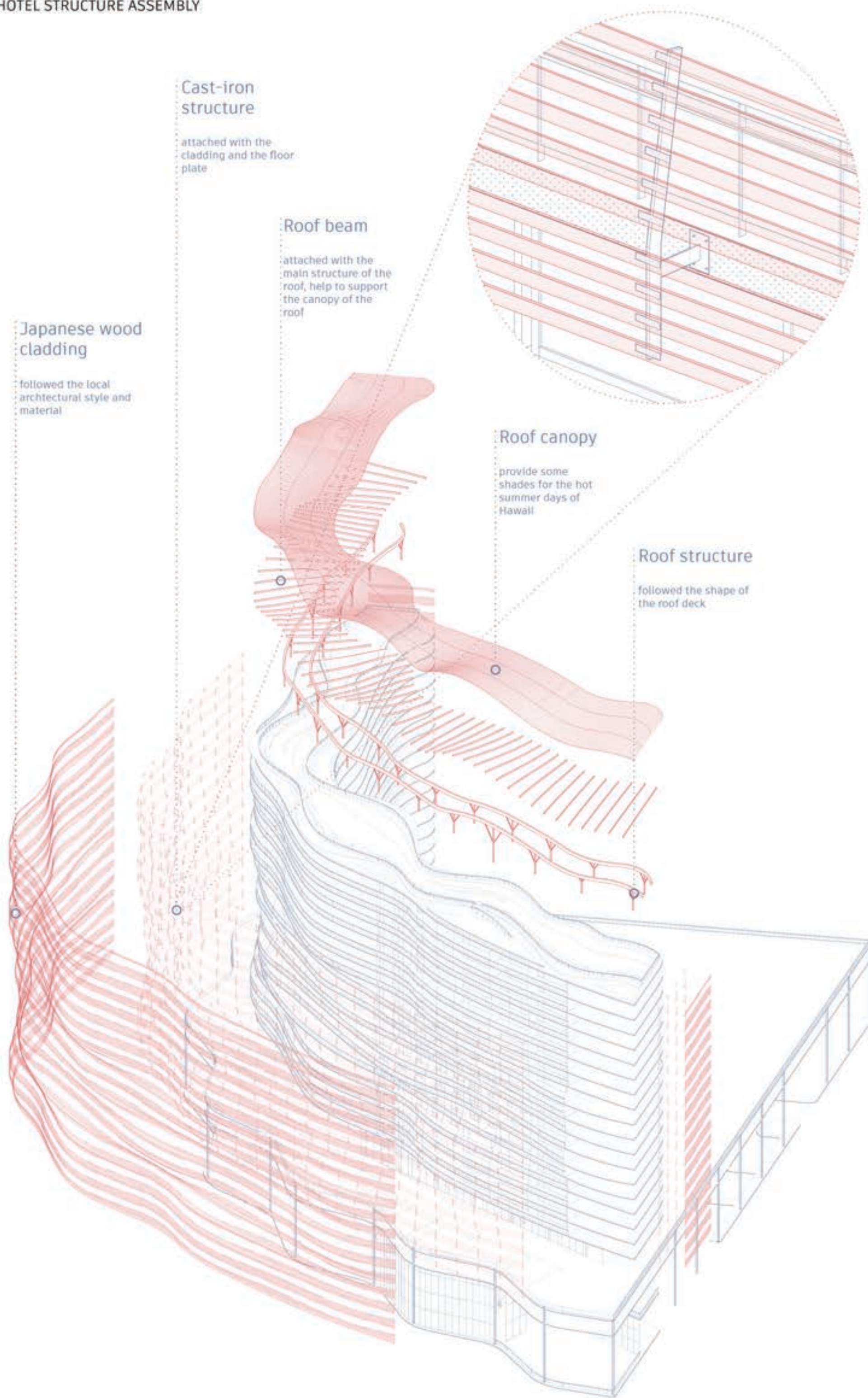


SITE DIAGRAM



FLOOR PLAN

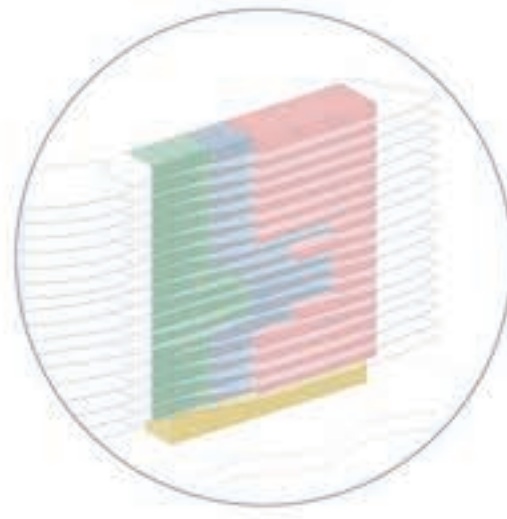
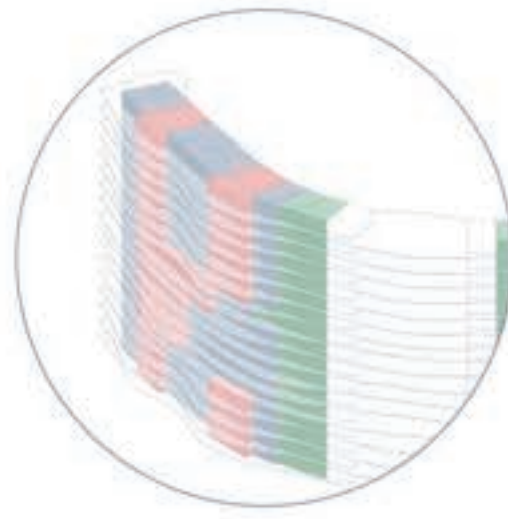




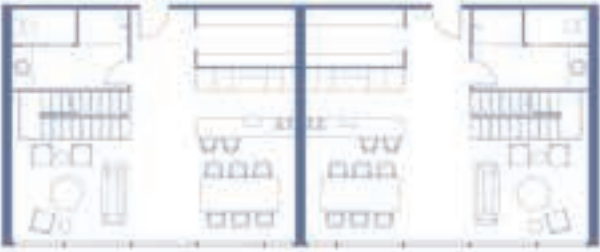
HOTEL ROOM TYPOLOGY



Suite
1 stories, 1 ba, 1 be/2be
50 @ 500-650 sq. ft. ea.



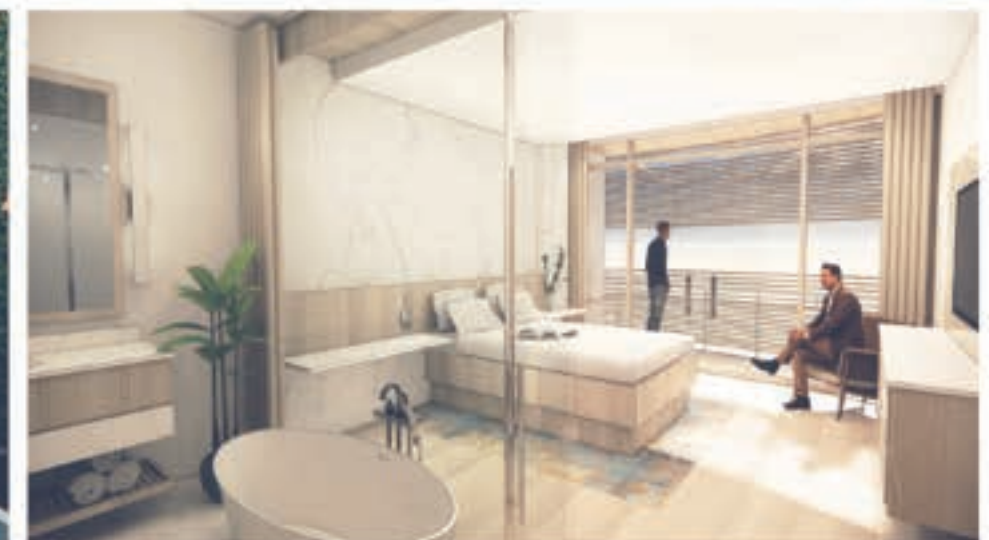
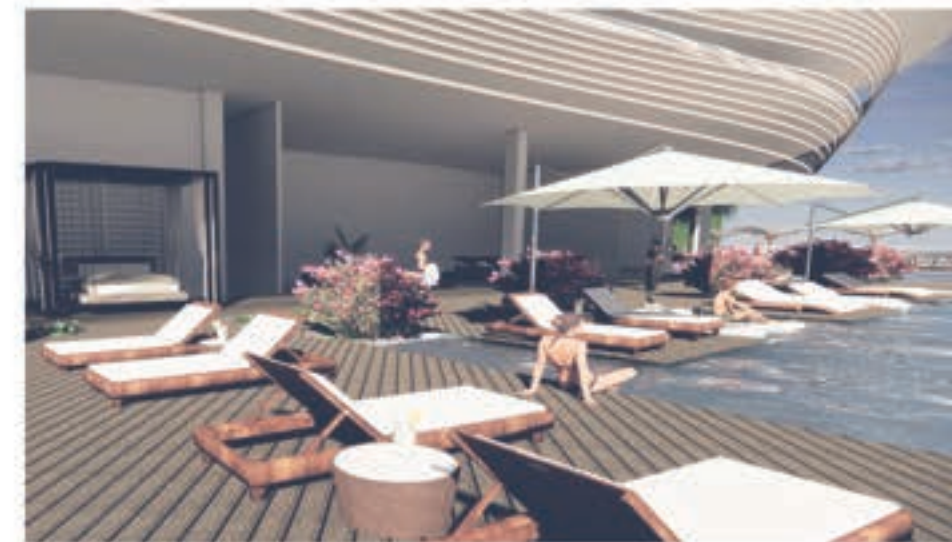
Cabana Room
2 stories, 2ba, 2bed
5 @ 750-780sq.ft ea.

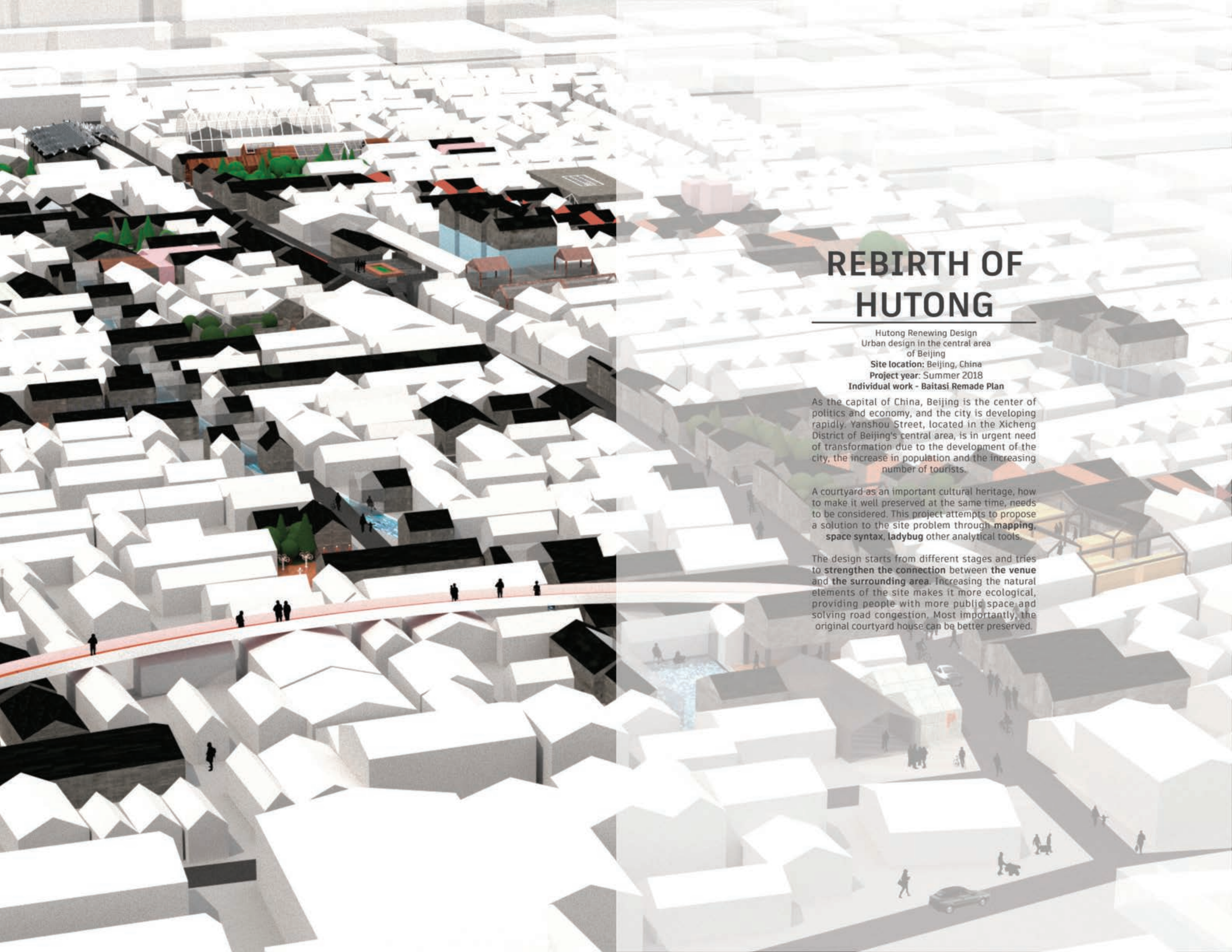


Standard
1 story, 1ba, 1 be/ 2 be
250 @ 350 sq. ft.ea.



Deluxe
1 story, 1ba, 1 be/ 2 be
150 @ 400 sq. ft. ea.





REBIRTH OF HUTONG

Hutong Renewing Design
Urban design in the central area
of Beijing

Site location: Beijing, China

Project year: Summer 2018

Individual work - Baitasi Remade Plan

As the capital of China, Beijing is the center of politics and economy, and the city is developing rapidly. Yanshou Street, located in the Xicheng District of Beijing's central area, is in urgent need of transformation due to the development of the city, the increase in population and the increasing number of tourists.

A courtyard as an important cultural heritage, how to make it well preserved at the same time, needs to be considered. This project attempts to propose a solution to the site problem through **mapping**, **space syntax**, **ladybug** other analytical tools.

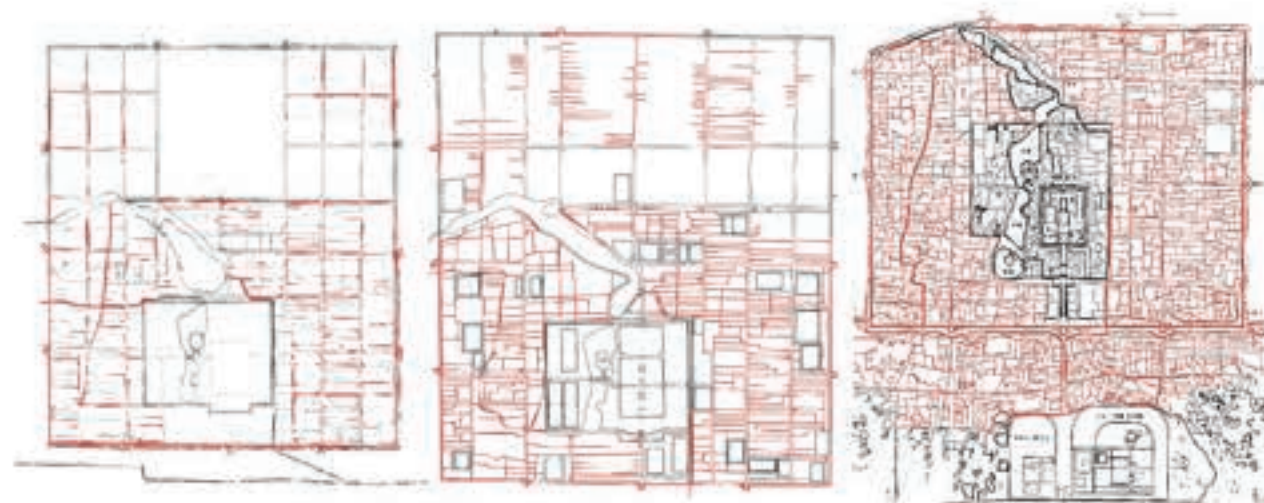
The design starts from different stages and tries to **strengthen the connection between the venue and the surrounding area**. Increasing the natural elements of the site makes it more ecological, providing people with more public space and solving road congestion. Most importantly, the original courtyard house can be better preserved.

SITE



XICHENG DISTRICT, BEIJING, CHINA

HISTORICAL TRANSITION

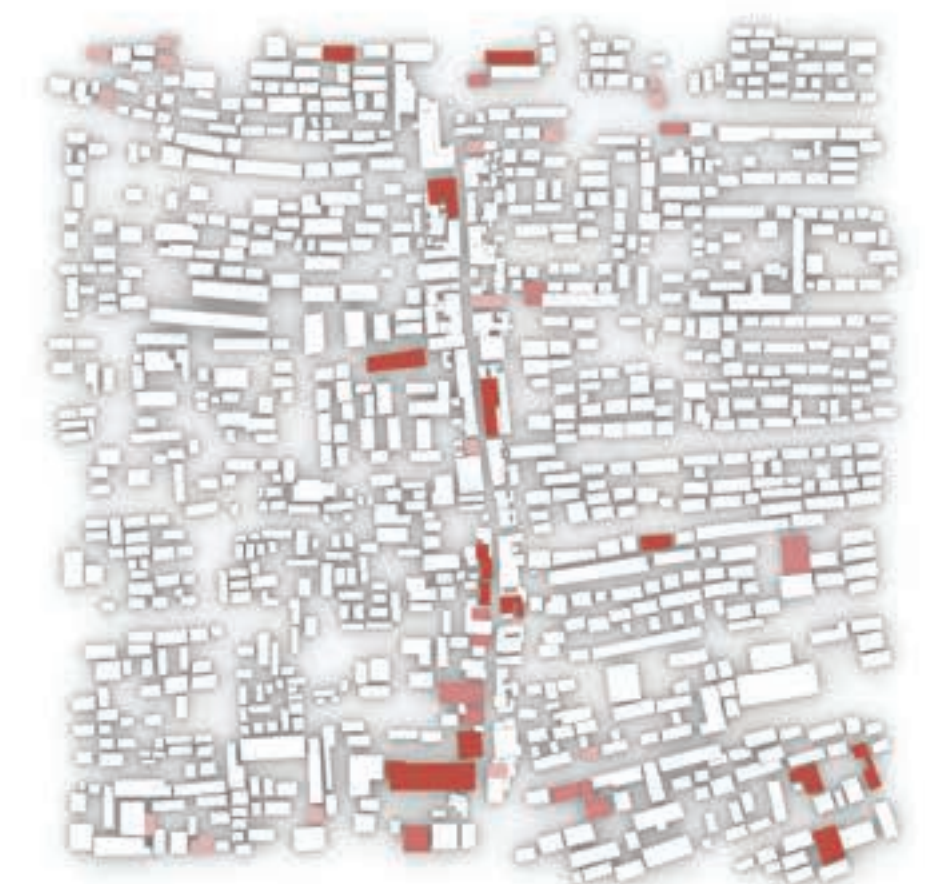


ARCHITECTURE YEAR



Through field observations, it is found that there are fewer and fewer long-preserved hutongs nowadays. Most hutongs have been renovated or even rebuilt. The number of hutongs, which are intangible cultural heritage, has been decreasing year by year.

MAPPING



Department store Shop Street vendor

PEOPLE COMPOSITION



— Migrant workers — Tourists
— Children — Senior citizens
— Young people

According to the chart, most of the residents in Yanshou District are migrant workers, followed by the elderly and children, and the young are mostly tourists.



Outdoor event Indoor event Public restroom



Lane Alley Walkway



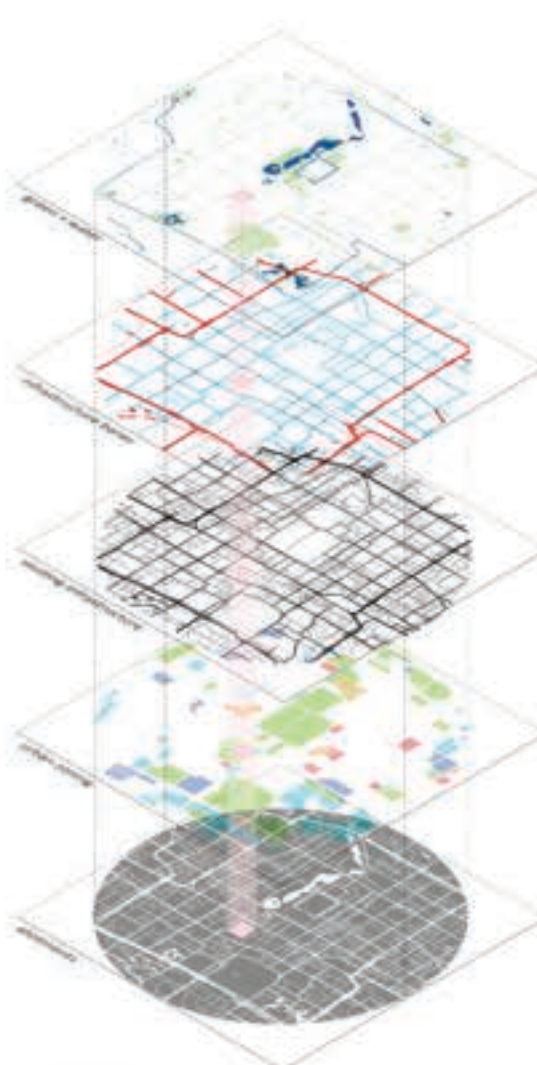
Illegal Unapproved Trash bin

SITE ANALYSIS



The facades of the buildings along the street are relatively neat, and all have been plastered, with uniform colors and materials. It is impossible to judge the age of the building, but through the explanations of residents, it is known that most of the houses have been renovated. There is no traditional courtyard house in Yanshou Street. They are large complexes with many buildings. The structure of traditional buildings is destroyed, and the population burden of buildings and streets is increased.

VERTICAL MAPPING



PROBLEM & CONCEPT



1. Narrow Walkway, improperly parked vehicle



2. Disorderly bicycle parking



3. unapproved construction



5. Restaurant bistro sets encroached



6. Green plants encroached



4. Power line mess

With the increase of the population, the street is becoming narrower and narrower. And some building is hidden in the corner where people will never see it or get there. These under cover so many hidden dangers. In order to meet the growing population's demand for living space, while retaining the courtyard. In order to meet the growing population's demand for living space, while retaining the courtyard. New forms of the street need to be explored.

STRATEGY

Places that needs less sunlight



Double-height building

Places that needs more sunlight



Terrace

METHOD 1



Tree in Yard

METHOD 2

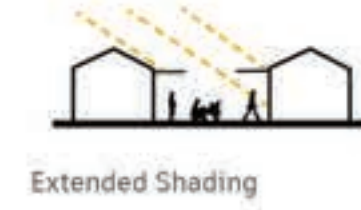


Transparent building

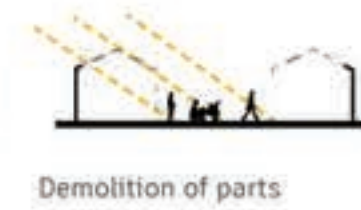
METHOD 3



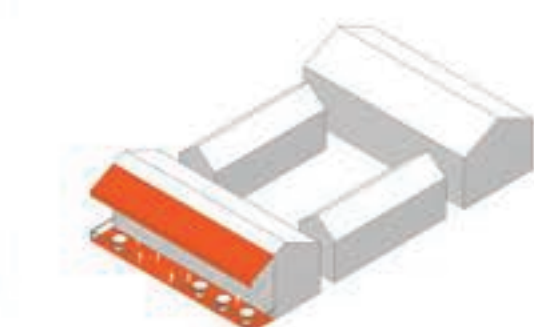
Big Roof



Extended Shading



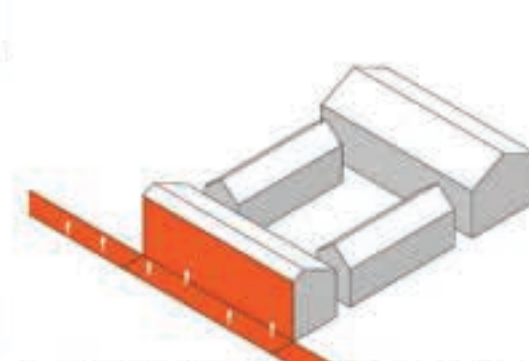
Demolition of parts



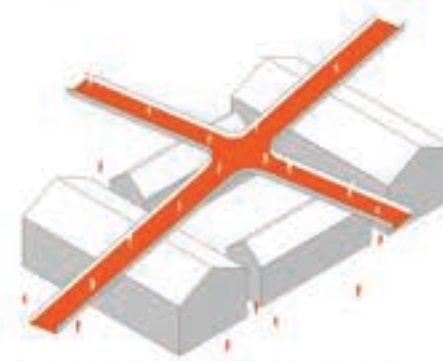
Transforming the overlap between the building and the road into a semi-outdoor space.



Cutting off part of the building to form a new path



Cutting the building along the old narrow road makes it wider

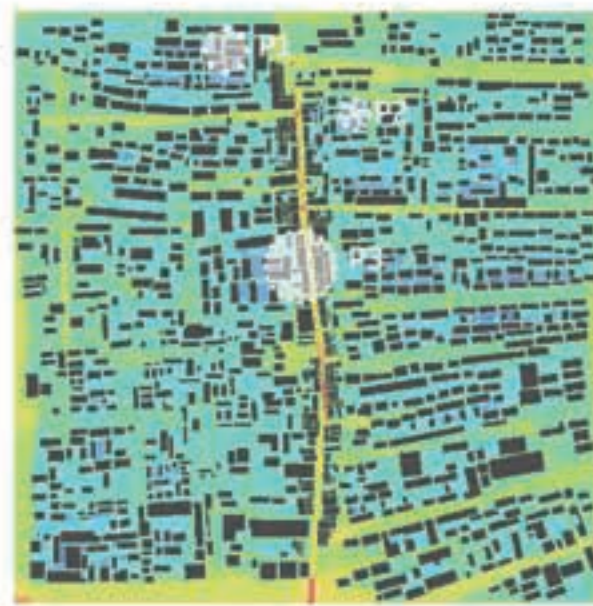


Building a road above the building

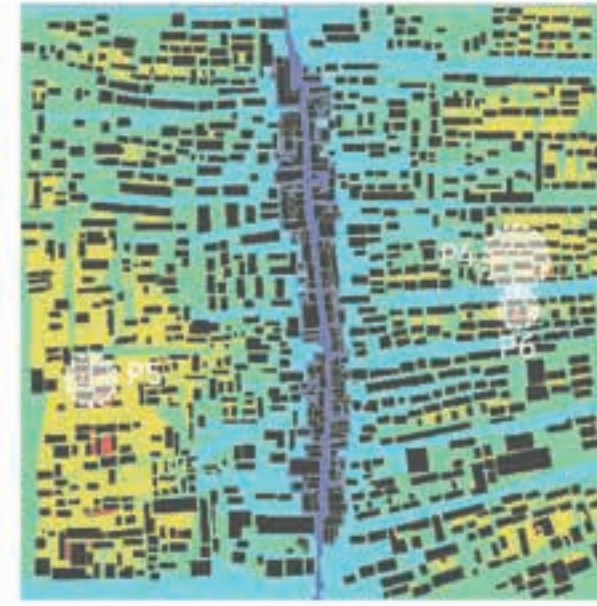
SPACE SYNTAX ANALYSIS

The space syntax was proposed by Bill Hillier, Bartlett School of Architecture, University College London. As a new language describing architectural and urban spatial patterns, spatial syntactic theory is based on the spatial division and spatial division of space and the analysis of its complex relationship. This spatial analysis method is often used in architecture and cities, across different scales.

VISUAL STEP DEPTH



VISUAL INTEGRATION



P1



Too many turns and with no direct path

P2



Continuous street facade

P3



Extremely Long building

P4



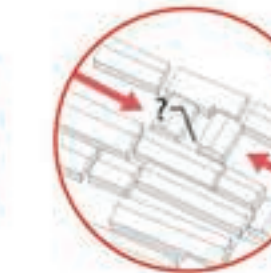
Overly dense building

P5



Narrow Passage

P6

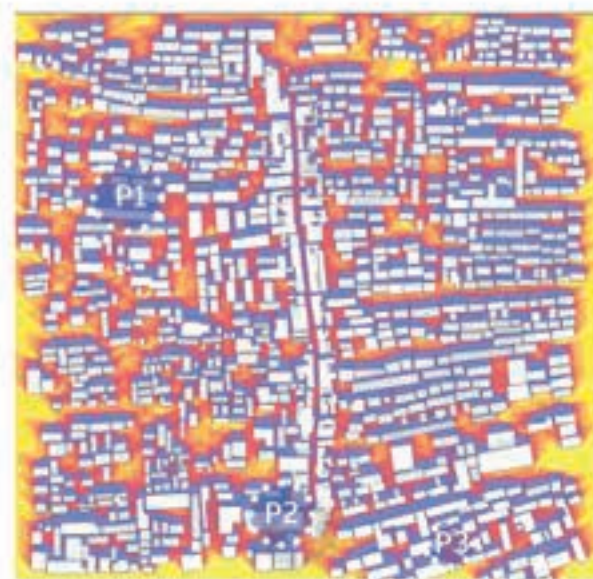


Unauthorized building construction

LADYBUG SUNLIGHT HOURS ANALYSIS

This component calculates the number of hours of direct sunlight received by input geometry using sun vectors from the sunPath component. It calculates the hours where direct sunlight might make a certain outdoor space comfortable or uncomfortable.

WINTER SOLSTICE



SUMMER SOLSTICE



Lack of Sunlight

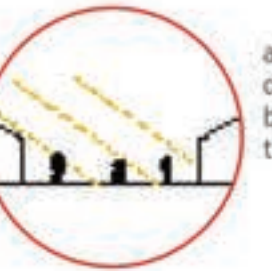


Buildings built illegally by residents toward the center of the road block the sun light

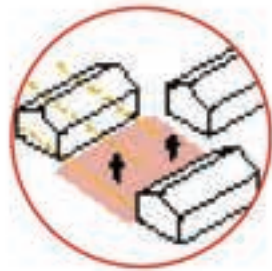


Residents increase height without permission or roads are too narrow

Excessive Sunlight Exposure



a certain distance between the two houses



an undeveloped open space in the middle of the houses

WIND ANALYSIS



Based on GIS technology, the near-ground wind is analyzed to find a suitable place to add a path with "ventilation" function. In order to further alleviate the traffic pressure on Yanshou Street, several new ways of access are created in the venue according to the analysis. It also creates new commercial streets.

WALKING + DRIVING PATH RENOVATION



SOLUTIONS

CARVE OUT COURTYARD



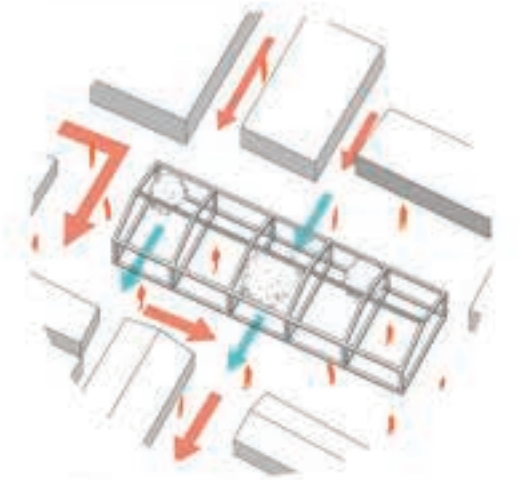
Carve out the building partially to create direct path to inside space.

CUT THROUGH COURTYARD



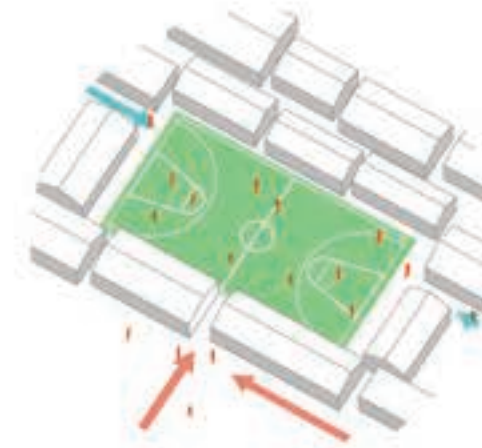
Reduce the building partially, so that people can walk through and see the space inside.

PAVILLION COURTYARD



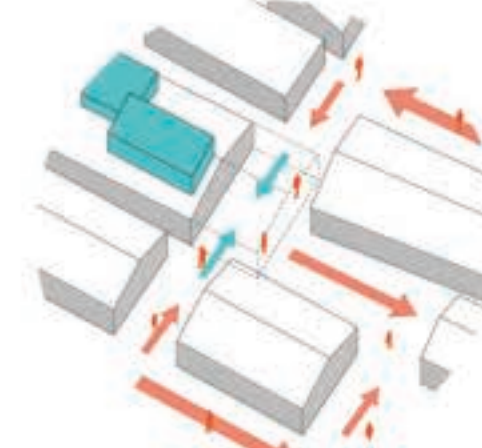
Pavilion provides more convenient access while letting people enjoy a touch of green.

PLAYGROUND COURTYARD



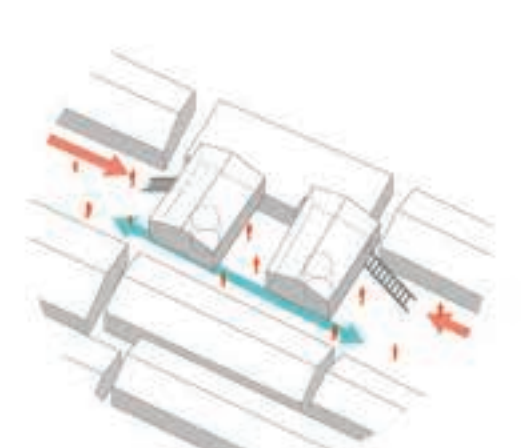
Demolish some of the building to relieve the overly dense situation and add public activity space.

PARASITE COURTYARD



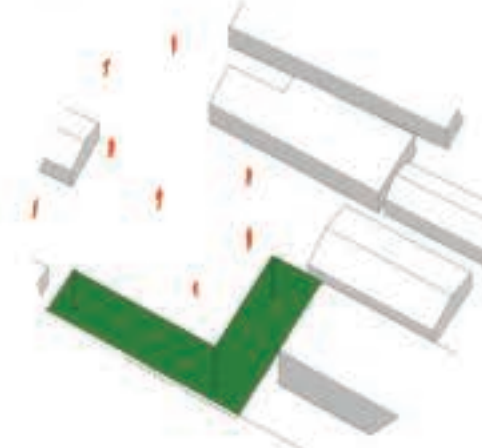
Remove part of the building and make parasite architecture on it to create the wider path.

PILOTTI COURTYARD



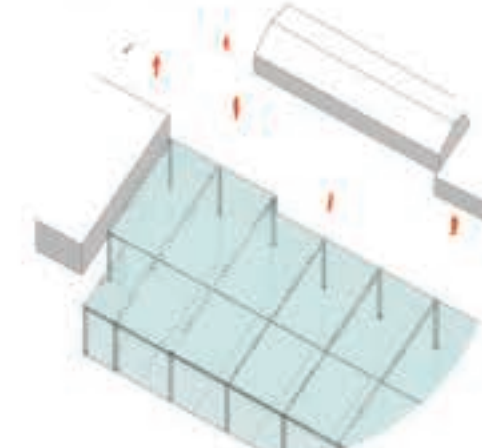
Lift the buildings up, so people pass through underneath them.

ROOFTOP PLATFORM



The extended roof can block some direct sunlight.

GLASS COURTYARD



The glass house allows more sunlight to pass through.

VOID COURTYARD



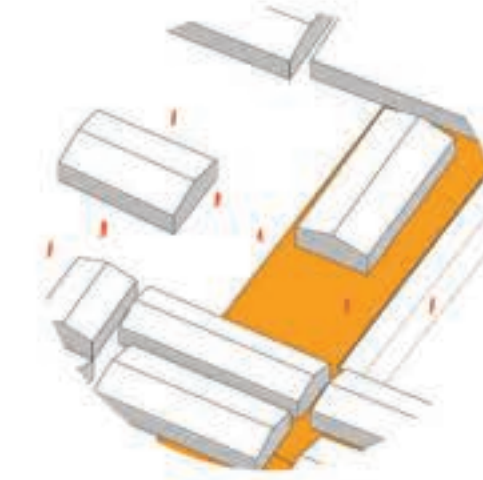
Remove the roof and part of the wall to make the sun more abundant.

EXTRUDED COURTYARD

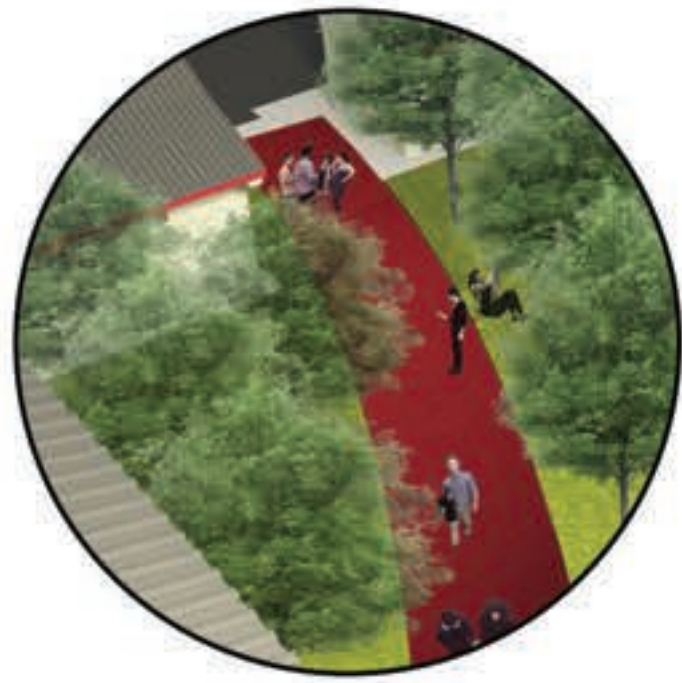


The extruded courtyard could block some direct sunlight for open area.

UNDERGROUND COURTYARD



The underground space provides a place to escape the summer sun.

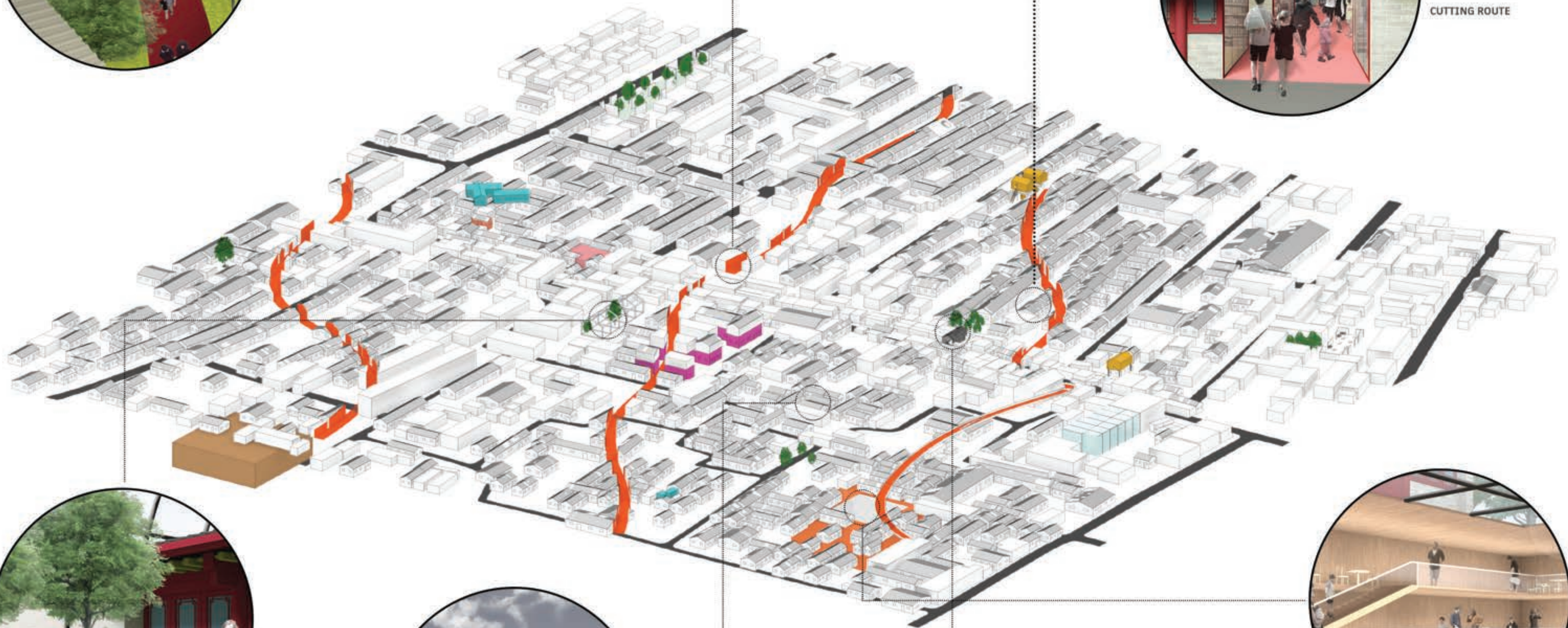


GREEN SPACE + CUTTING ROUTE

A green space at the intersection of the new route. It makes the site more ecological.

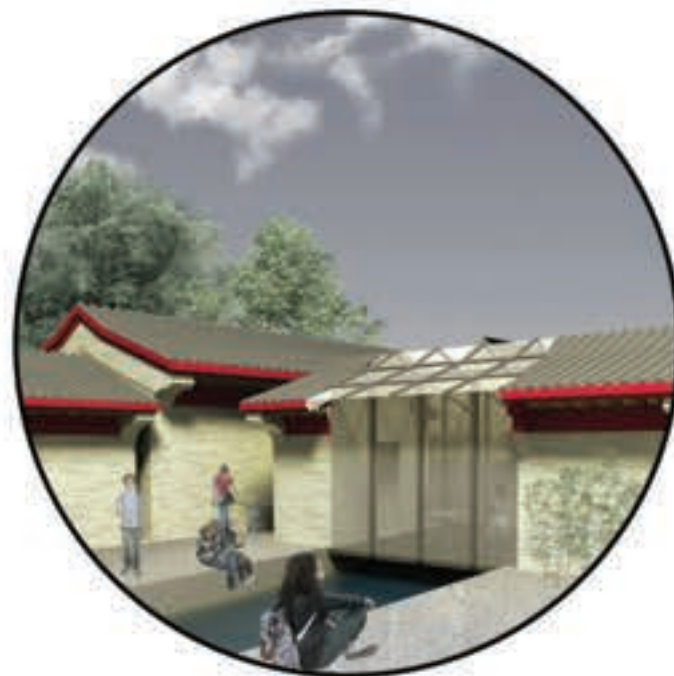


CUTTING ROUTE



PAVILLION COURTYARD

The garden is in a greenhouse, so you can avoid the cold winter in Beijing. People can enjoy the flowers here.



CANAL

Canal adds water to the site and improves the environment.



UNDERGROUND COURTYARD

A basement under the courtyard for people to escape the hot summer



EXERCISE SPACE

Provide residents with a place to exercise

OTHER WORKS

Project, Model & Drawing



CONTINUING CARE RETIREMENT COMMUNITY - AMES, IA

MAY 2019

Instructor: Cameron Campbell(cameronc@iastate.edu)



SUBSTITUTIVE - METAL CASTING OF OPTIMIZED ORGANIC FORM

August 2018

Instructor: Paul Shao (pshao@iastate.edu)



PARASITE ARCHITECTURE

May 2018

Instructor: Bo-suk, Hur (bhur@iastate.edu)



SUBSTITUTIVE - METAL CASTING OF OPTIMIZED ORGANIC FORM

August 2018

As a student of the architecture, in addition to academic instruction, I also explore through other ways. By trying the casting process, I learned about the design content of interdisciplinary. Making a hand model gives me a better understanding of the scale and space of the building. Through the attempt to 3D printing, more possibilities are presented in front of me. Sketching during the travel is a good exploration of architecture, the city, and the world. They made me think more about architecture, the environment, and people.