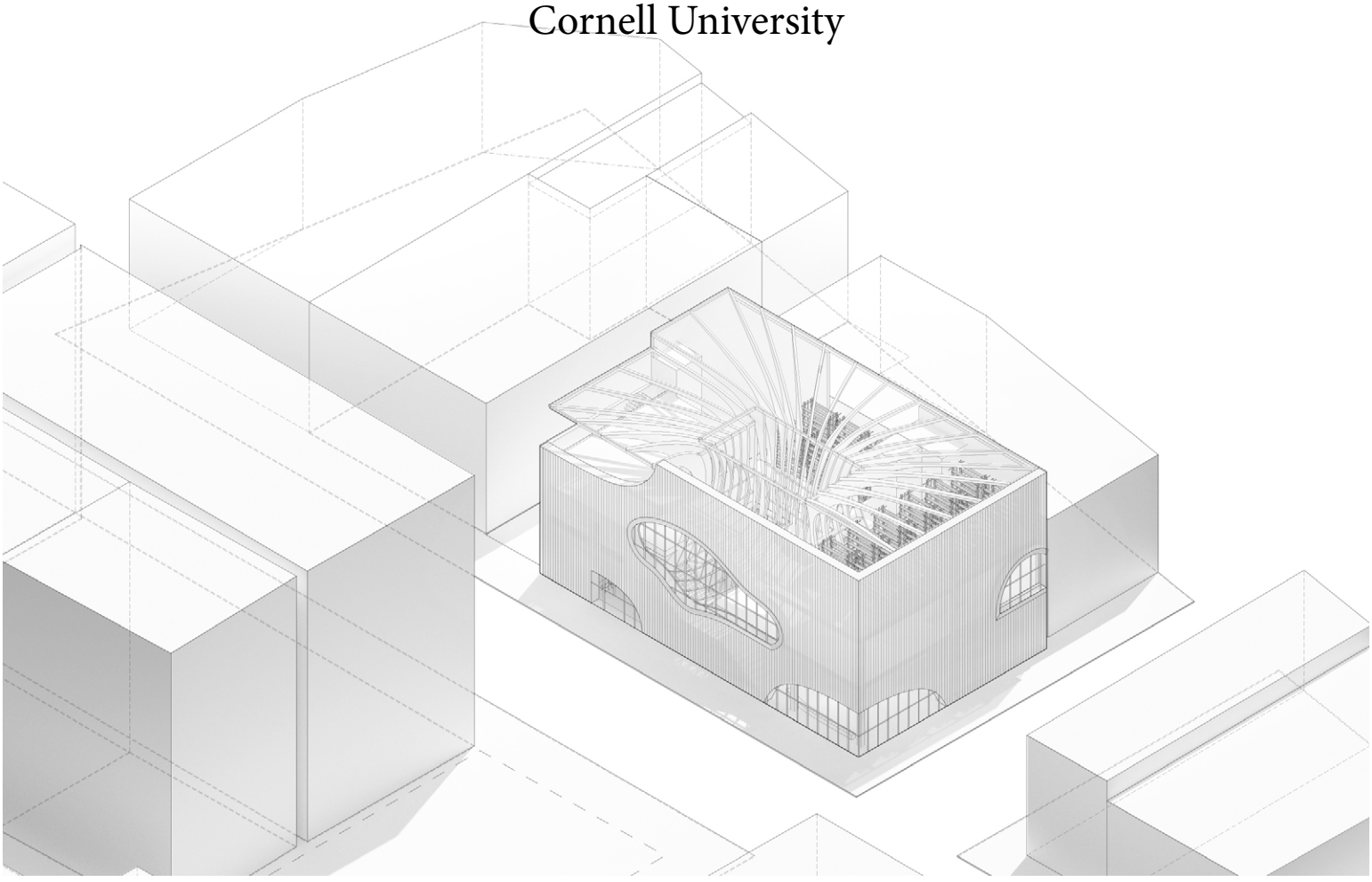
Yuan Li

Portfolio 2024

Cornell University



YUAN LI

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Email yl3464@cornell.com

EDUCATION

Cornell University, Ithaca| 2020-2023
Master of Architecture

Graduated with Mary M. Lyons Graduate Fellowship. Assisted in teaching various courses, including first-year undergraduate studio, and supported faculty research.

UC Berkeley, Berkeley | 2017-2019
Bachelor of Arts in Architecture

Studio work selected to be presented at Circus annual exhibition and included in student year book.

Chabot College, Hayward | 2015-2017
Associate of Science in Architecture

Work as learning assistant for various architectural courses.

EXPERIENCE

Junior Architect, SHoP Architects | summer 2023

Contributing to various tasks (massing studies, programming, road network planning, preparing presentation materials) in an international master plan project during its schematic design phase, using both analog and computational methods.

Architectural Coordinator, inTime Development | summer 2022

Coordinated with architects on a large-scale residential project in a real-estate firm.

Architectural Intern, BantaDesign | summer 2021

Involved with cultural center competition. Participated in making design decisions and producing presentation materials.

Architectural Intern, AS_IS | summer 2019

Involved with residential and office projects. Participated in making design decisions, producing presentation materials including physical models and graphics, producing construction documents with BIM Revit, and so on.

KEY SKILLSETS

Computational design and modeling

- Rhinoceros (and grasshopper)
- Revit
- AutoCAD
- Python
- Arduino

Digital Fabrication methods

- Laser cutting
- 3D printing
- Robotic arm
- CNC milling

Graphical Visualization and Presentation

- Adobe Suite
- V-ray
- Enscape
- Lumion

Mixed Reality

- Fologram

LANGUAGE

English ●●●●●●●●●○

Cantonese ●●●●●●●●○○

Mandarin ●●●●●●●●●●

Content

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computational skyscraper generation + fabrication

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architectural studio work

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architectural studio work

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architectural studio work

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architectural studio work

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computational + analog concrete fabrication

I rhythm Office Renovation 57
Internship Work Examples

Emeryville Art Center 61
Internship Work Examples



HEWITT SUNFLOWER

Computational skyscraper generation and fabrication

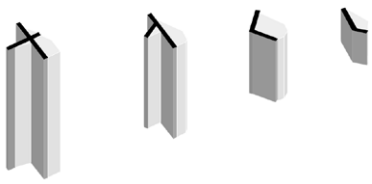
ARCH 6605 Fall 2023

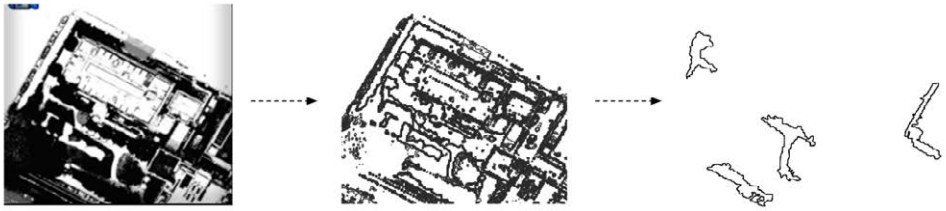
Collborator: Yuxuan Wu, Qingmai Ni, Shengkun Yang, Yumin Zhang, Julian Helbling, Cheng Nam Ho

Instructor: Christopher Battaglia

TOOL 1: AUTO-MASSING GENERATOR

Generate contextualized skyscraper's footprint by identifying urban voids adjacent to historical landmarks, then auto-extracting geometry by feeding a satellite plan view. Stack to extracted geometries according to utilization and generate the overall massing.





TAX CREDIT PROGRAM

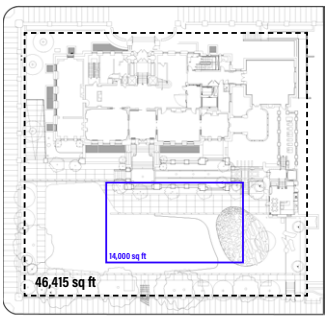
Take advantage of building codes and program requirements to maximize height and cultural impact.

TAX POLICY

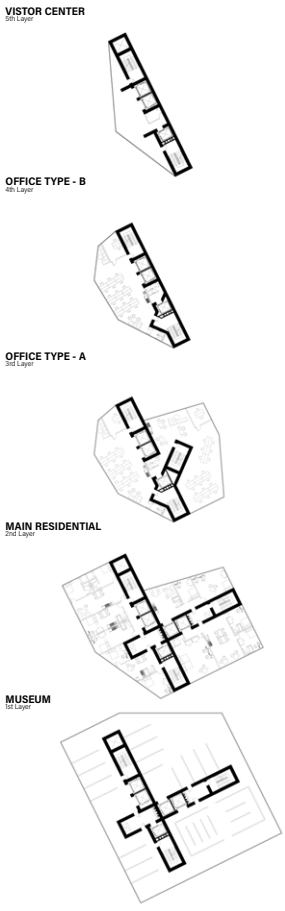
According to the New York State Law, the owners of income-producing real properties listed on the national register of historic places may be eligible for a 20% federal income tax credit for the substantial rehabilitation of historic properties. 20 % of the rehab costs will be borne by the federal government.

COMMERICAL HOUSING

Maximum Buildable Area Floor Area = 6250.00 sq ft
Factor for Dwelling Units for R10 Zoning District = 680.00
Maximum Buildable Area/ Factor for Dwelling Units = 5,800.00 sf/680.00 = 8.52
Possibility to develop 8 Units for each floor on this property.



PROGRAM



VISTOR CENTER

5 STORIES	1,000.00 sq ft Each Total sq ft: 5,000.00	20 ft Per Story Total Height: 100 ft

OFFICE TYPE-B

27 STORIES	1,900.00 sq ft Each Total sq ft: 51,300.00	15 ft Per Story Total Height: 405 ft

OFFICE TYPE-A

12 STORIES	4,500.00 sq ft Each Total sq ft: 54,000.00	15 ft Per Story Total Height: 180 ft

MECHNICAL ROOM

1 STORIES	5,800.00 sq ft Each Total sq ft: 5,800.00	40 ft Per Story Total Height:40 ft

MAIN RESIDENTIAL

37 STORIES	5800.00 sq ft Each Total sq ft: 214,600.00	12 ft Per Story Total Height: 444 ft

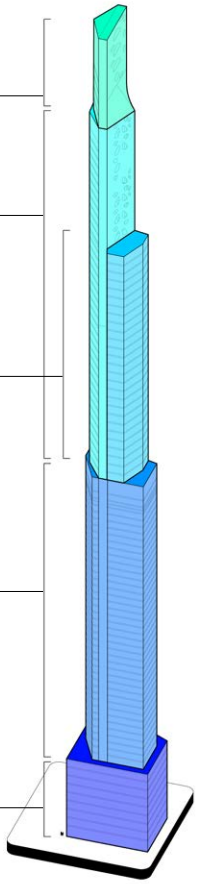
PENHOUSE

2 STORIES	5800.00 sq ft Each Total sq ft: 11,600.00	18 ft Per Story Total Height:36 ft

MUSEUM

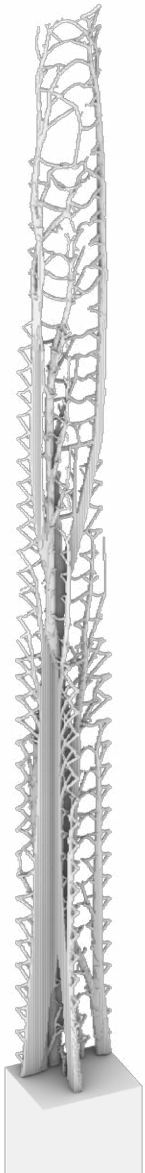
9 STORIES	11,800.00 sq ft Each Total sq ft: 106.200.00	15 ft Per Story Total Height: 135 ft

Total Stories: 90 **Total Height: 1,340.00ft** **Total Area: 448,500.00**



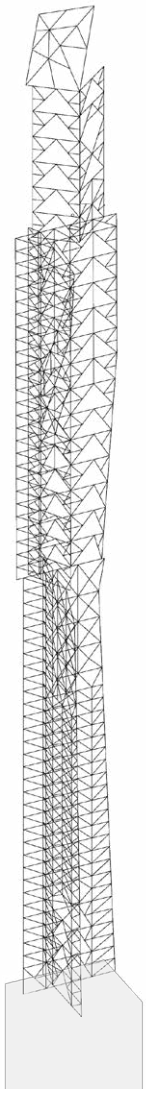
TOOLS 2: SHEAR WALL INHABITA

The model is then fed back into Karamba 3D to check for minimizing material use, maximizing utilization, and the effectiveness of creating inhabitable shear walls.



STAGE 1

The massing from tool 1 is optimized using the FEM topological optimizer, which identifies areas of allowable perforations.



STAGE 2

The topological mesh is then rationalized into 8 kinds of unitized length curve segments.

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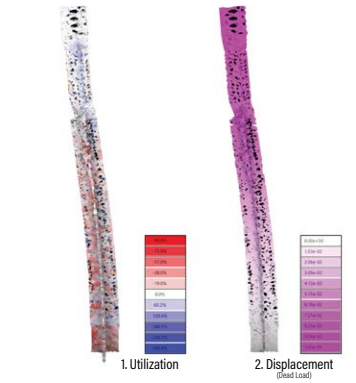
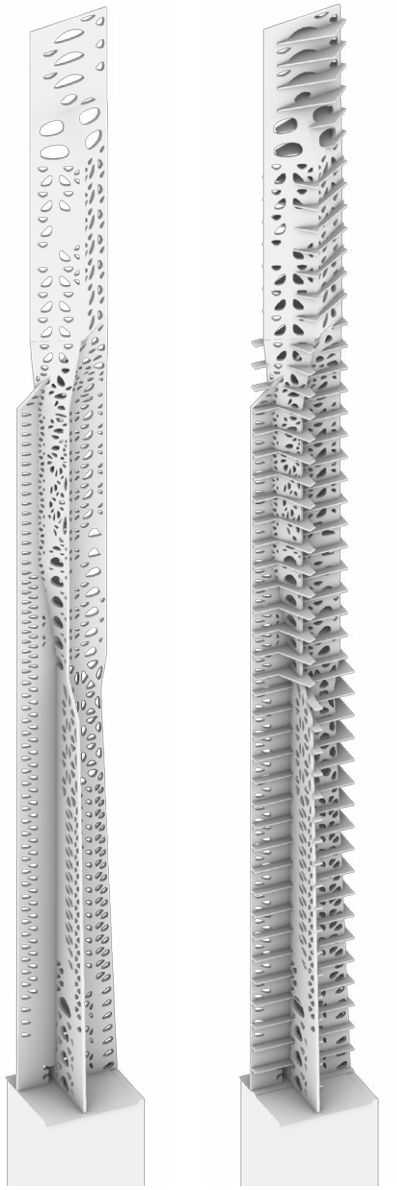
BILITY OPTIMIZER





STAGE 3

erforated shear
l is generated using
rationalized curve
ments and the
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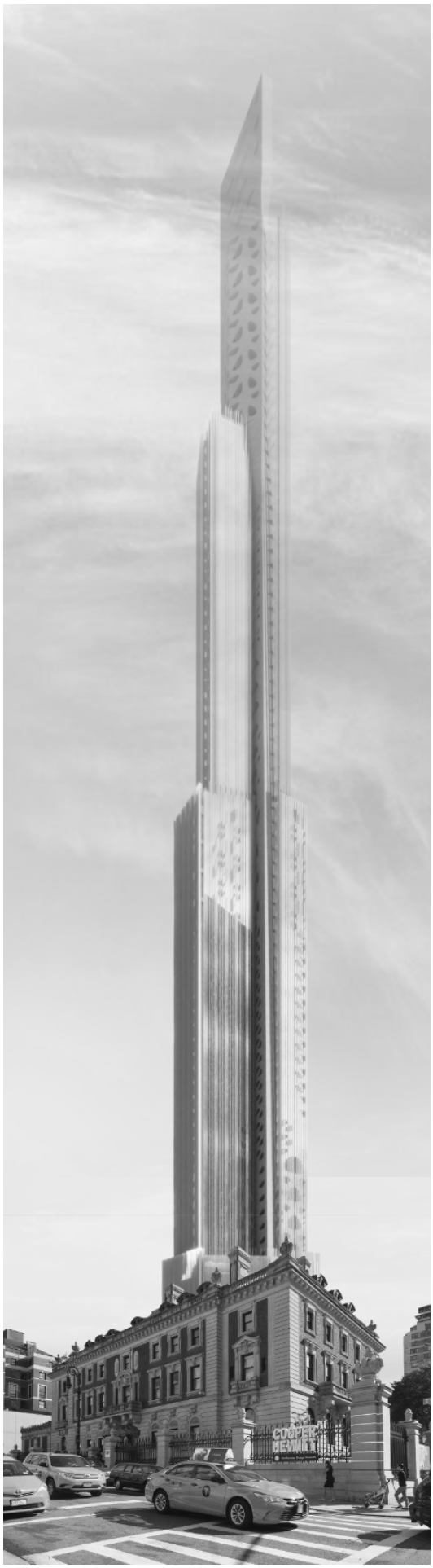
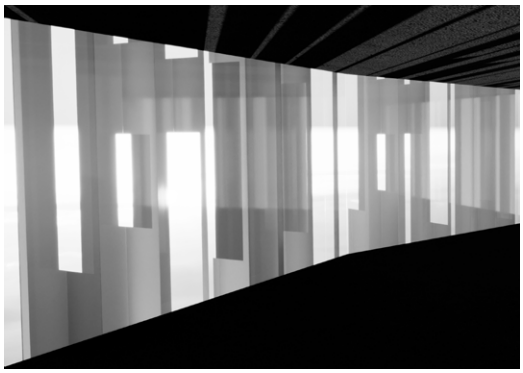
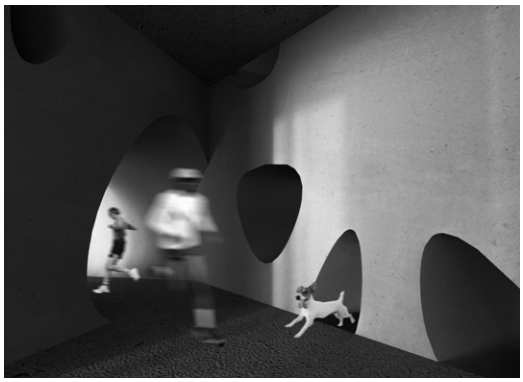
parametrically
pted according to
grams.

STAGE 4

Floor plates are filled, and the perforation becomes the threshold between the floor plates, doorways, windows, shelving, and loggias.







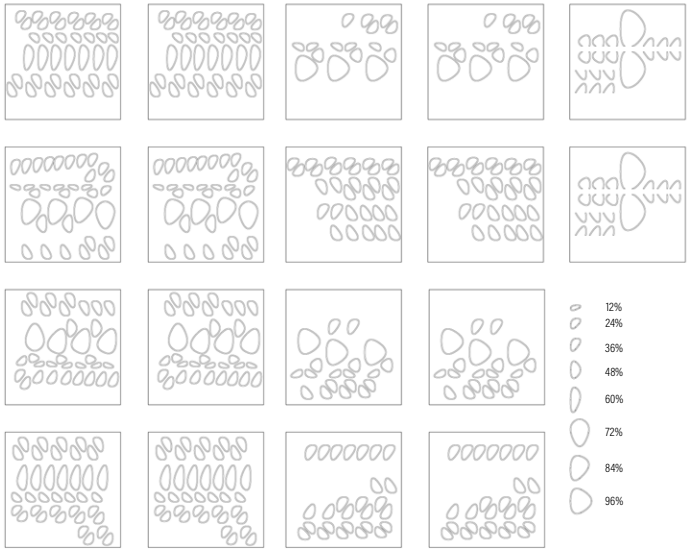




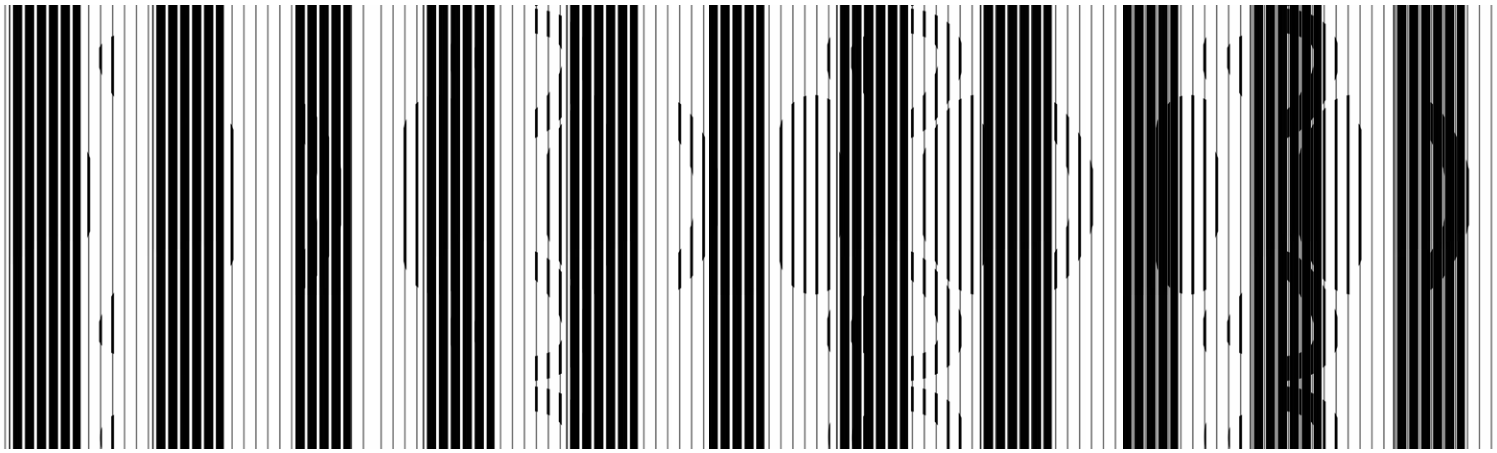
TOOL 3: MODULAR CAST IN-PLACE CONSTRUCTION METHOD

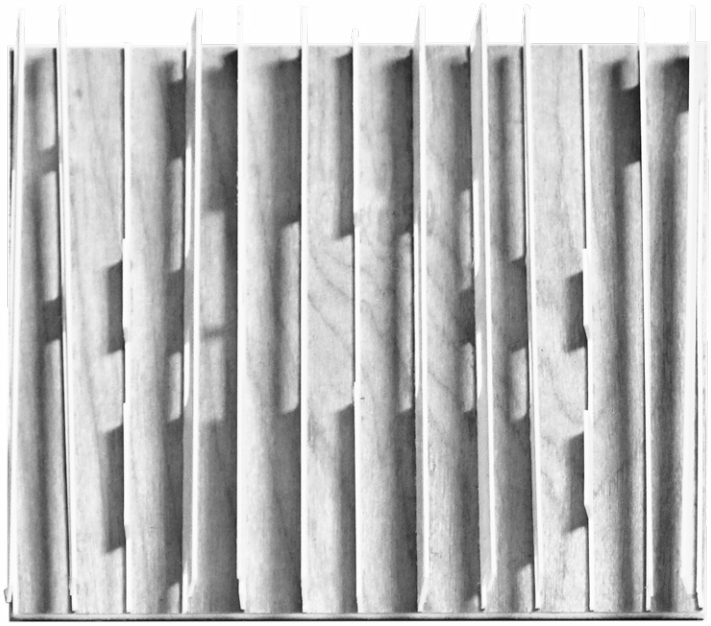
The tower uses GFRP prefab "seed ring" formwork to ensure a modular, standardized, in-situ system. The rings also serve as the connection details for the removable floorplates. The method shortens construction time and minimizes costs.

Moreover, since the "seeds" become part of the structure after its function as formwork. Users can customize functions, utilities and furnishing that comes with each ring before construction.



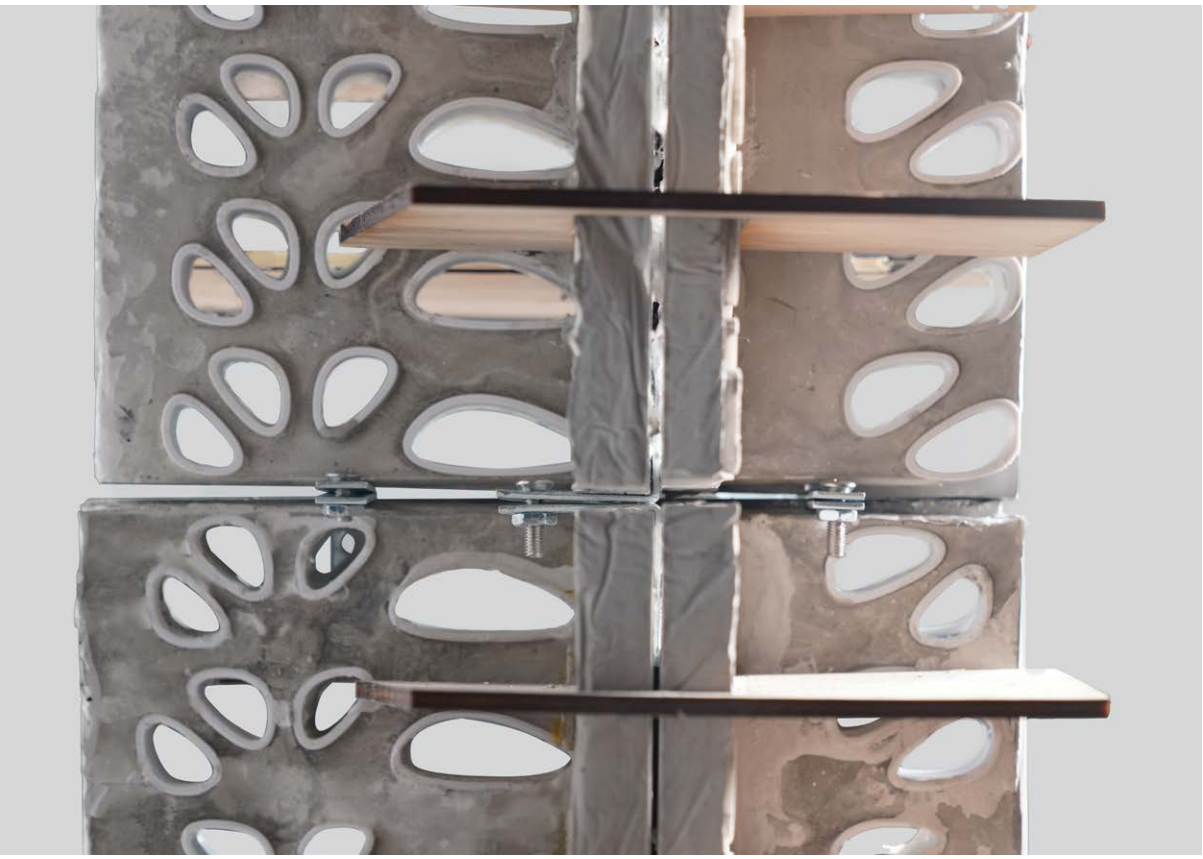
FACADE





The formal language of the shear wall is extended to the facade by *moiré*, an optical illusion that can be designed to actively engage the perceptor's movement.

The components of *moiré* - the two-dimensional strips - are then translated to the depth of the mullions, further articulating the shadow effect.





GOOD FOOD

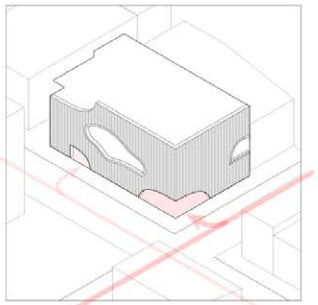
Core Design Studio I: Fundamentals

ARCH 100B Fall 2018

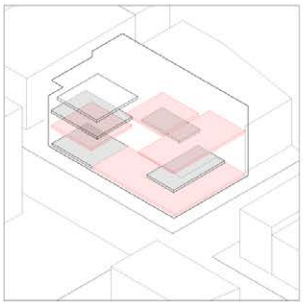
Instructors: James Leng

CONCEPT

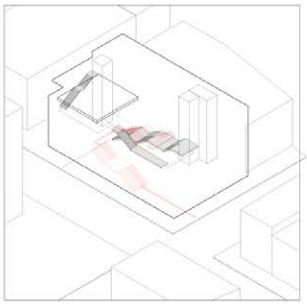
Located in San Francisco, GOOD FOOD is a **multi-functional building** including food, hall, rental kitchens, research space, library, and vertical farms. This project uses a **systematic curvature to define these programs, function and structure synthetically**.



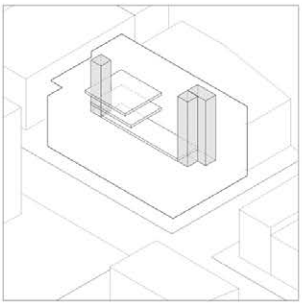
Entrances are located based on adjacent traffic conditions.



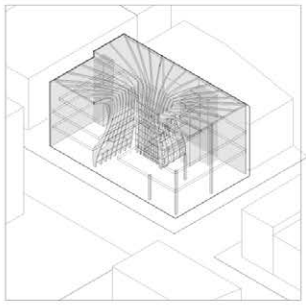
Levels are split to encourage visual interaction between programs.



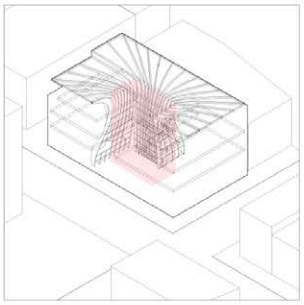
There are two separate but intertwined circulation routes.



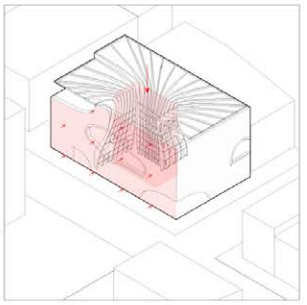
Utility programs are located in the back of the building.



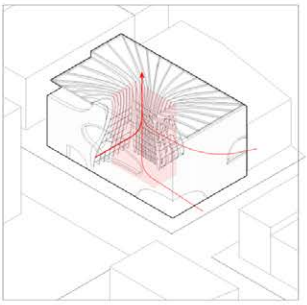
Structural support



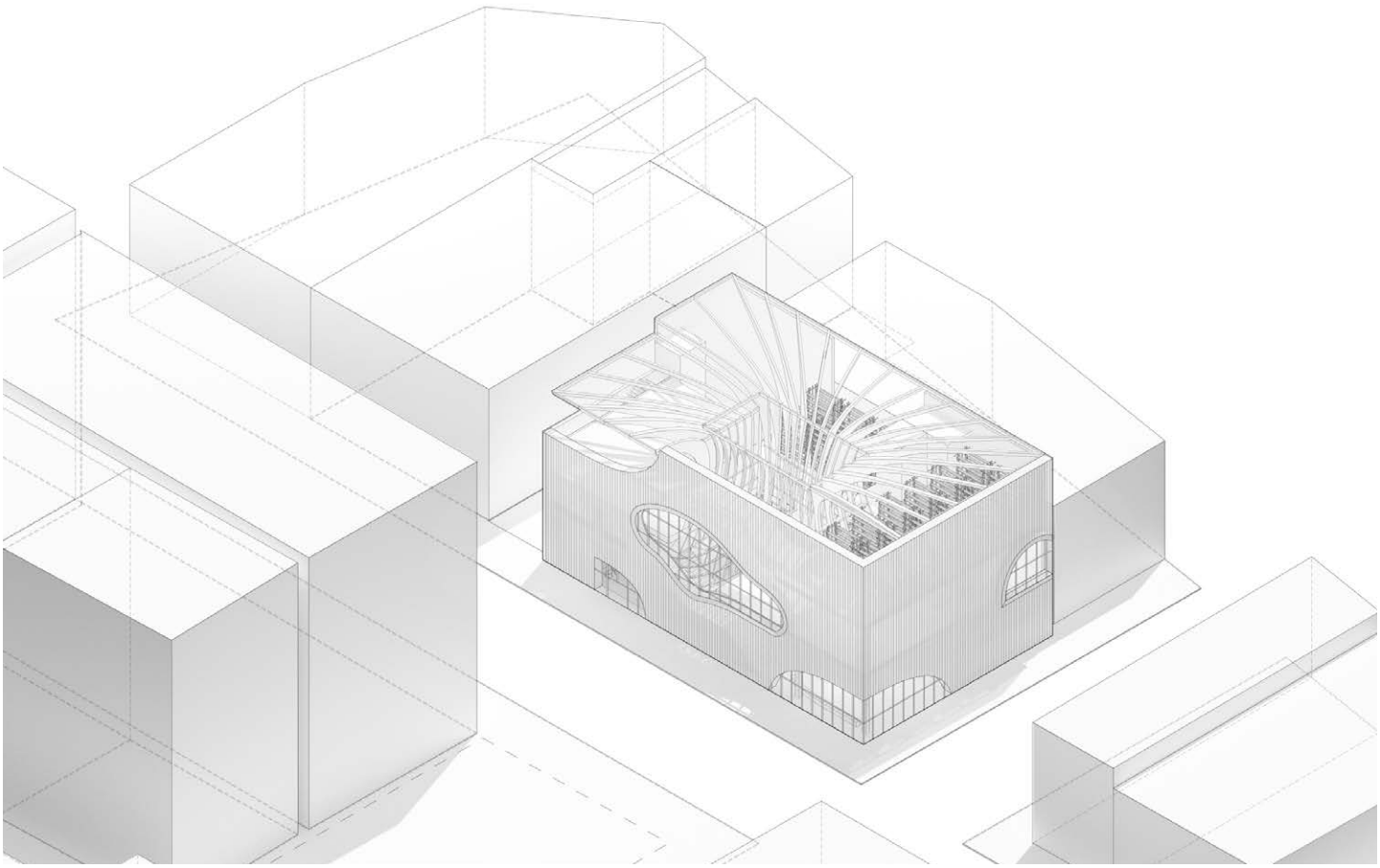
An atrium is formed in the center, responding to the building's spatial, structural and performance need.



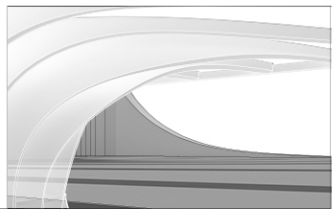
evenly distributed northen light and the atrium lightwell is provided.



Ventilation path of the atrium

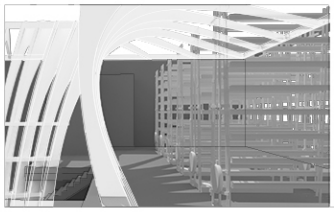


The two circulation routes intertwine each other and encourage interaction, forming an atrium space where one can experience all simultaneously.



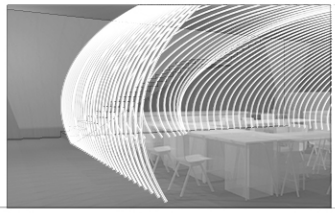
GARDEN
43' -4"

The curvature provides shading for a roof garden, where both travel routes eventually end.



VERTICAL FARM
37' -0"

The curvature provides shading for vertical farm.



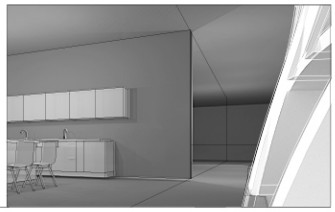
RESEARCH LAB
29' -0"

The curvature defines the space of the research lab.



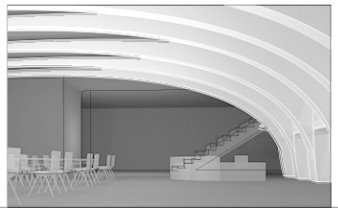
LIBRARY
21' -0"

The curvature defines the space of the library.



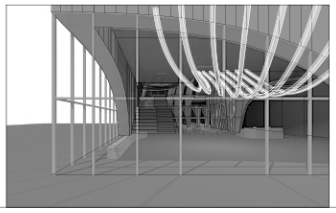
RENTAL KITCHEN
16' -0"

As a part of route 2, the rental kitchen is exposed to the public's view, left untouched by the curvature.



RESEARCH ENTRANCE
0' -0"

Travel route 1 is dedicated to staff. Distinct from route 2, the entire route is wrapped spatially and defined by the curvature, for the privacy requirement.



COMMERCIAL HALL
0' -0"

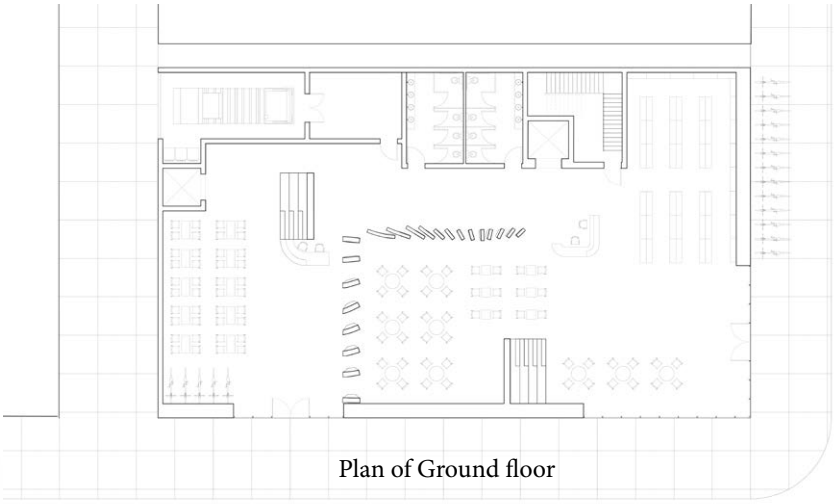
Travel route 2 is open to the public, showcasing the food supply chain from production to consumption. The entrance was indicated by the direction of the curvature.



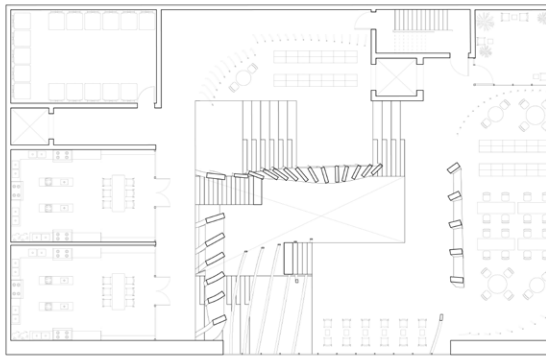
The curvature acts as the structure around atrium space.

TRAVEL ROUTE 1 FOR STAFFS

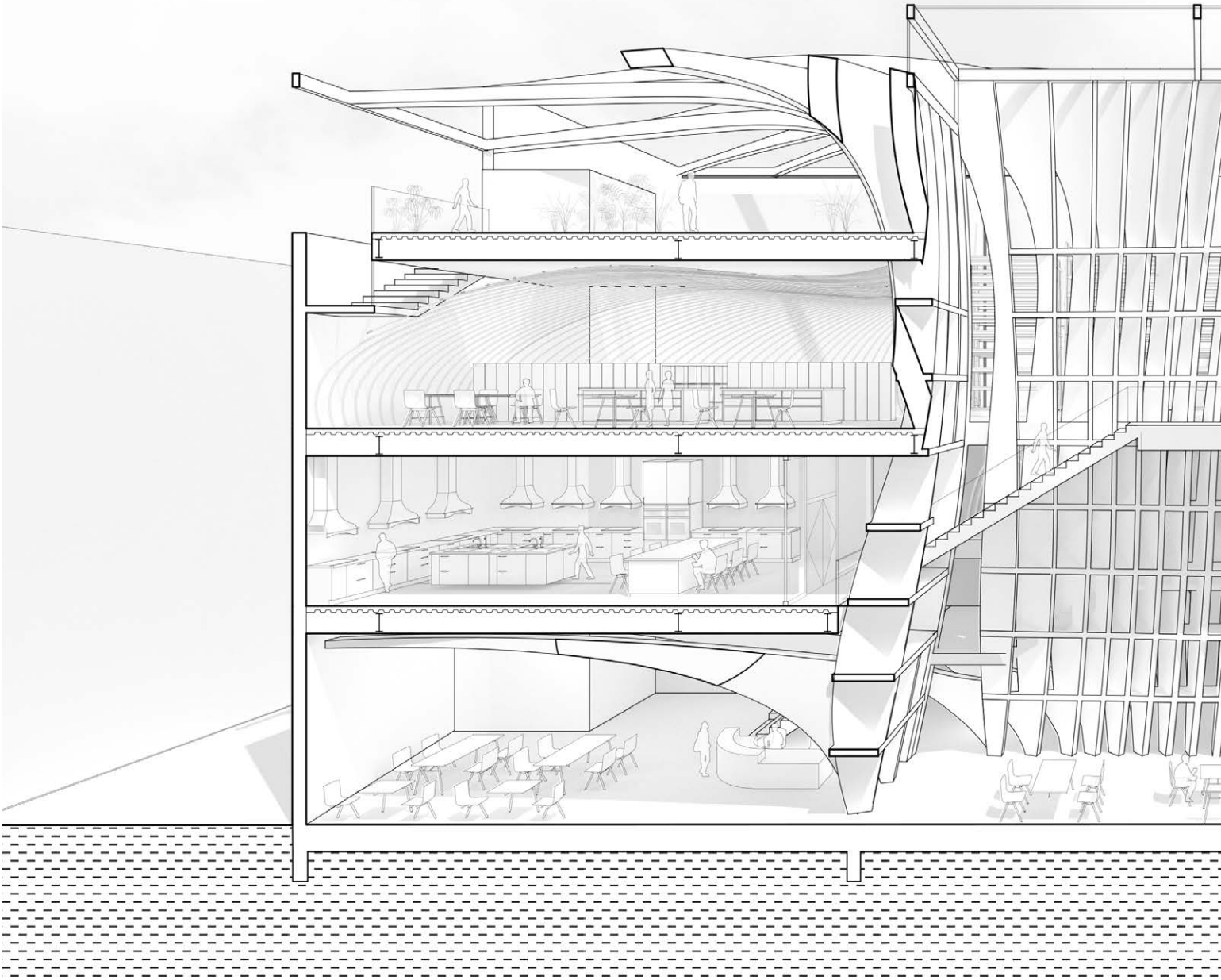
TRAVEL ROUTE 2 FOR VISITORS

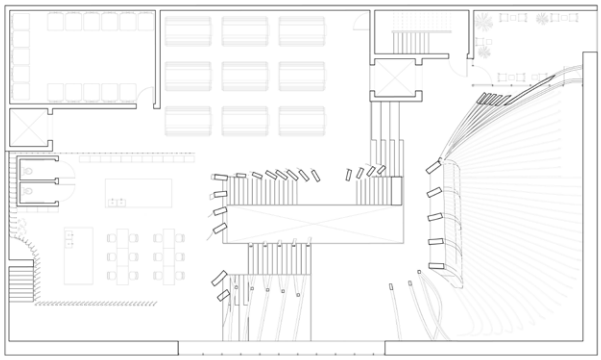


Plan of Ground floor

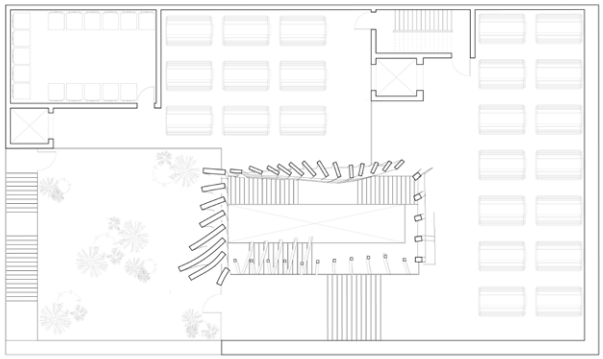


Plan of Rental Kitchen and above

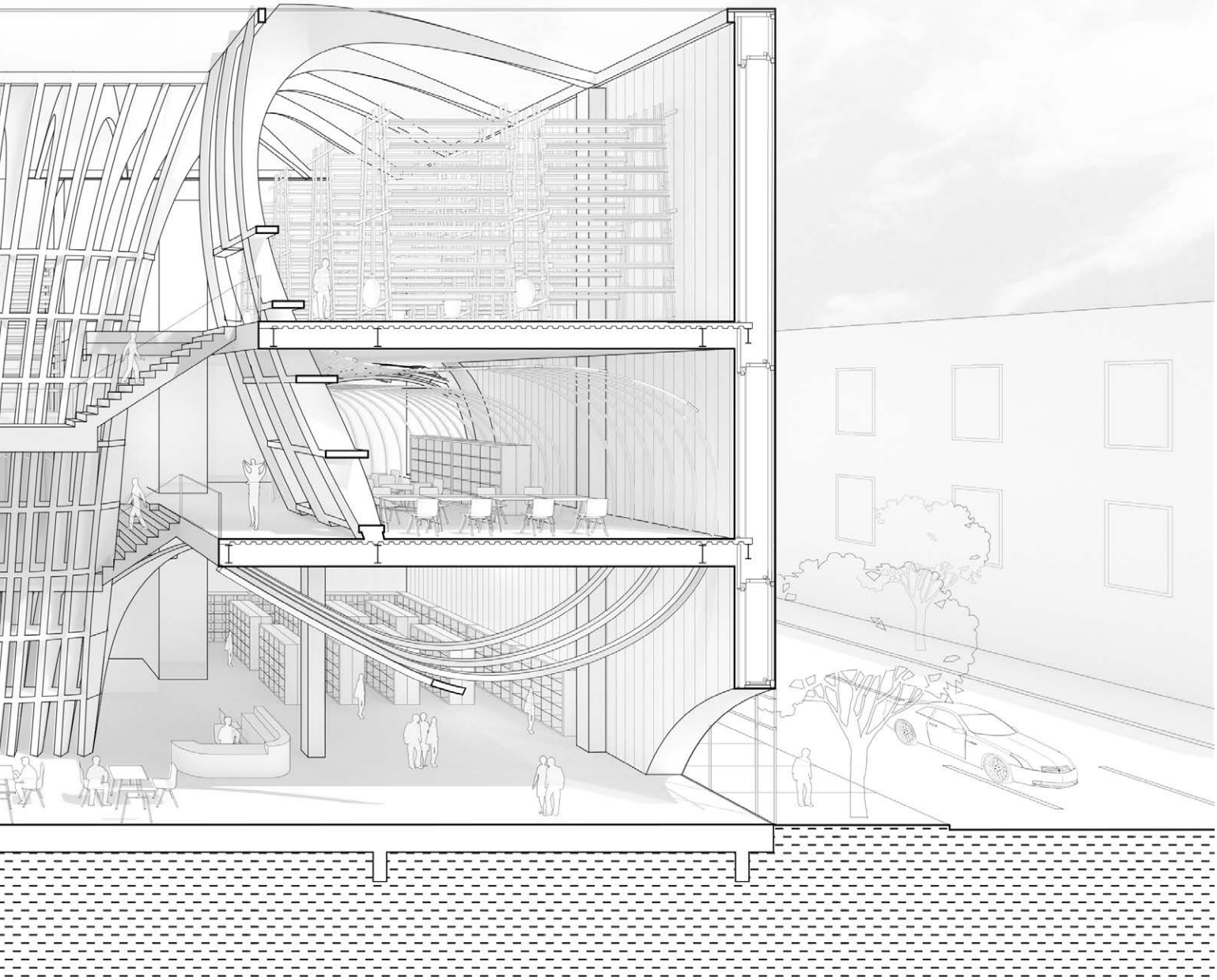




Plan of Research Lab

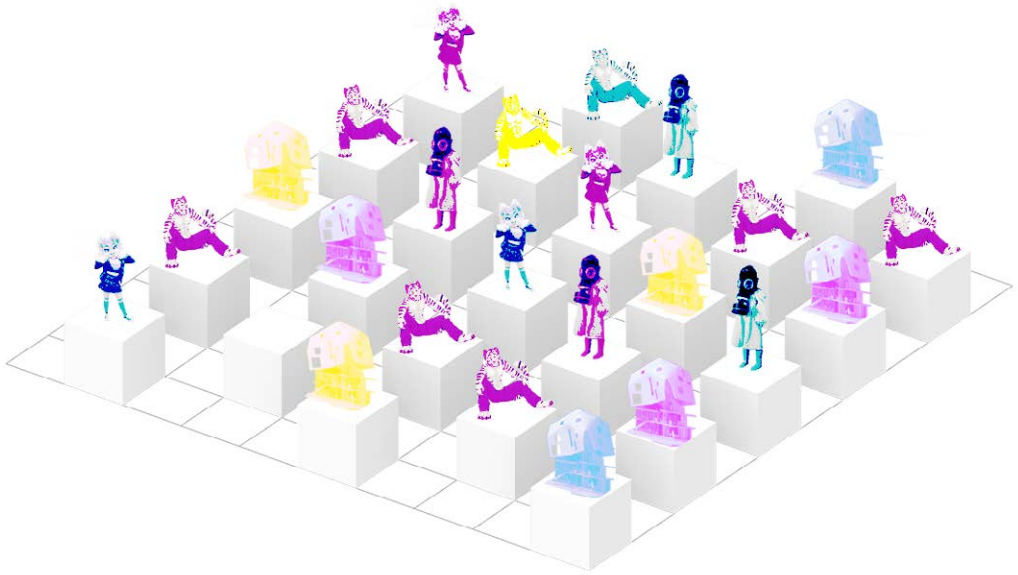


Plan of Vertical farm and above




SACRED HEART CATHEDRAL
COMMUNITY
ON RED
Oak
DO NOT ENTER
NO PED CROSSING
USE CROSSWALK


Franklin

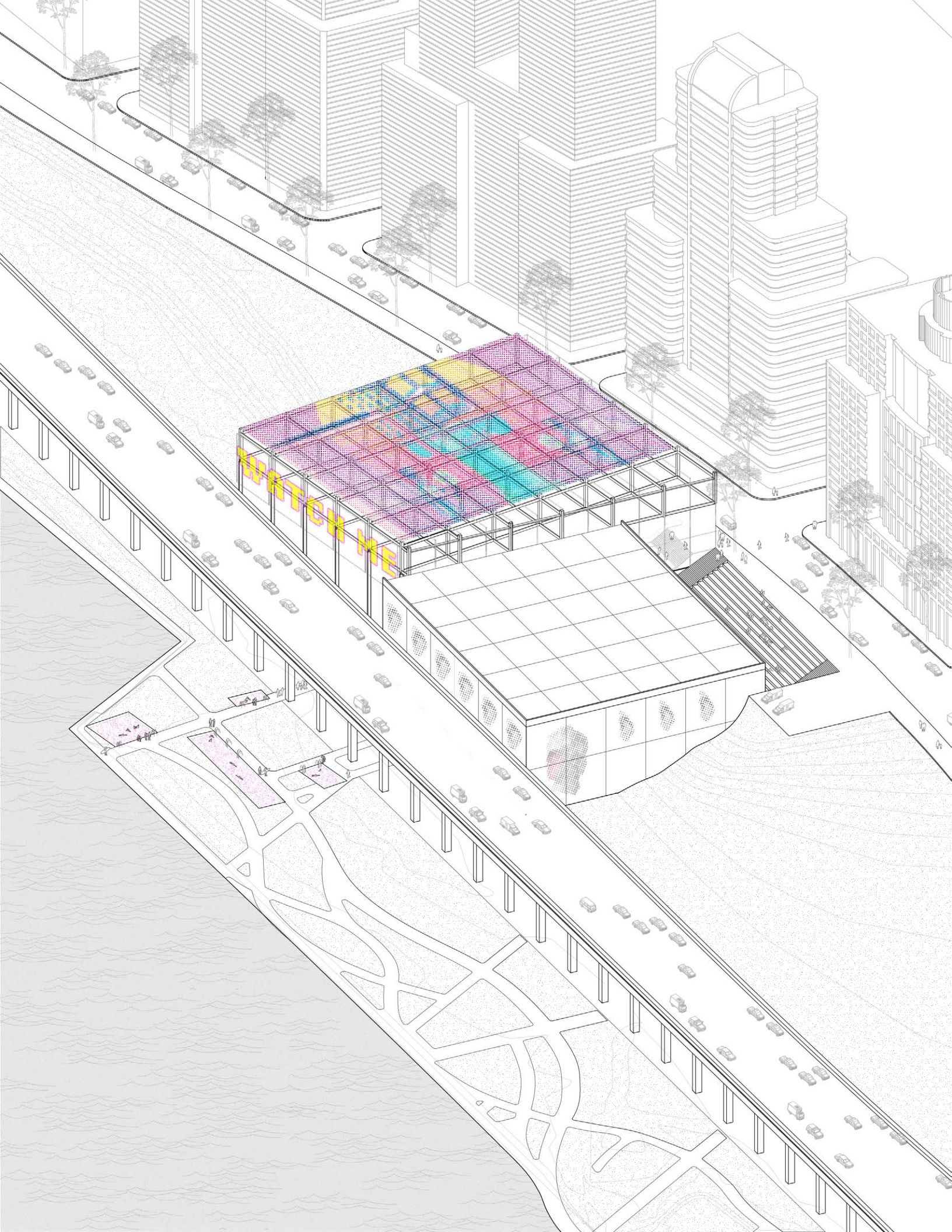


MUSEUM OF AVATARS

Core Design Studio III: Integrative Design Practice

ARCH 5114 Fall 2022

Instructors: Greg Keffe


WATCH ME

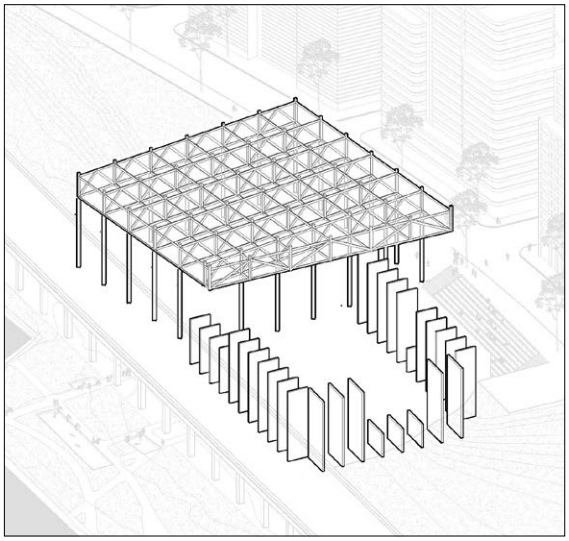
CONCEPT

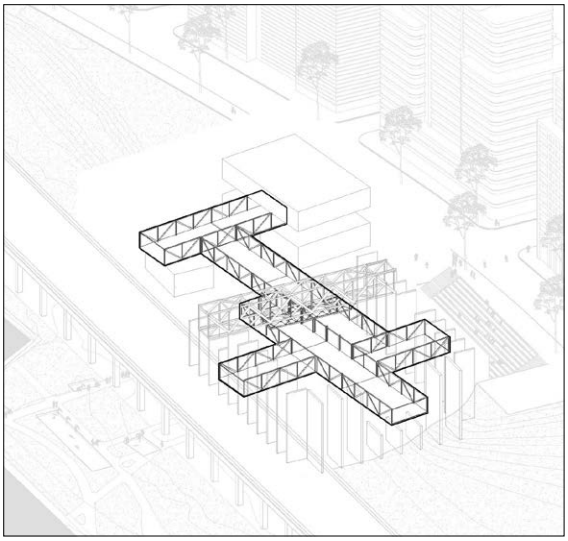
The original meaning of the **avatars** is frequently used on the internet, referring to the limitless representation of one can have in the digital space, detaching from any restriction of given identities. Such anonymity often relates to the use of avatars with marginalized and/or scandalized (sub)cultures that are aggregated online.

The **museum** of avatars aims to liberate the definition of avatars from such stereotypes. It is **a space to celebrate individuals expressing identities and interests**.

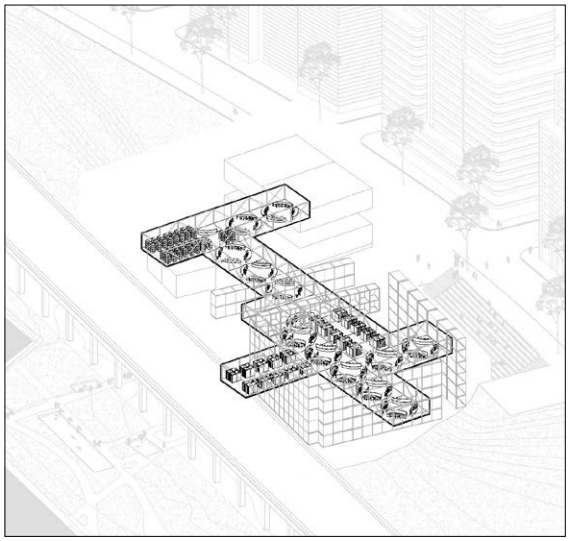
Located on the bank of the Hudson River, New York, The building is split into **two volumes**, one representing **digital** space, and another representing **physical**.

STRUCTURE

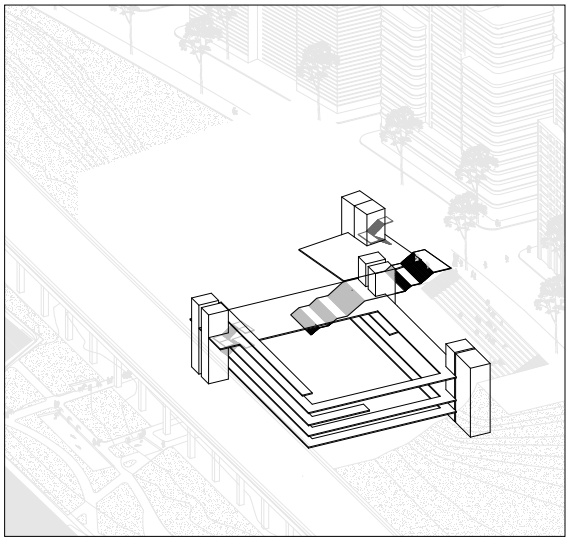




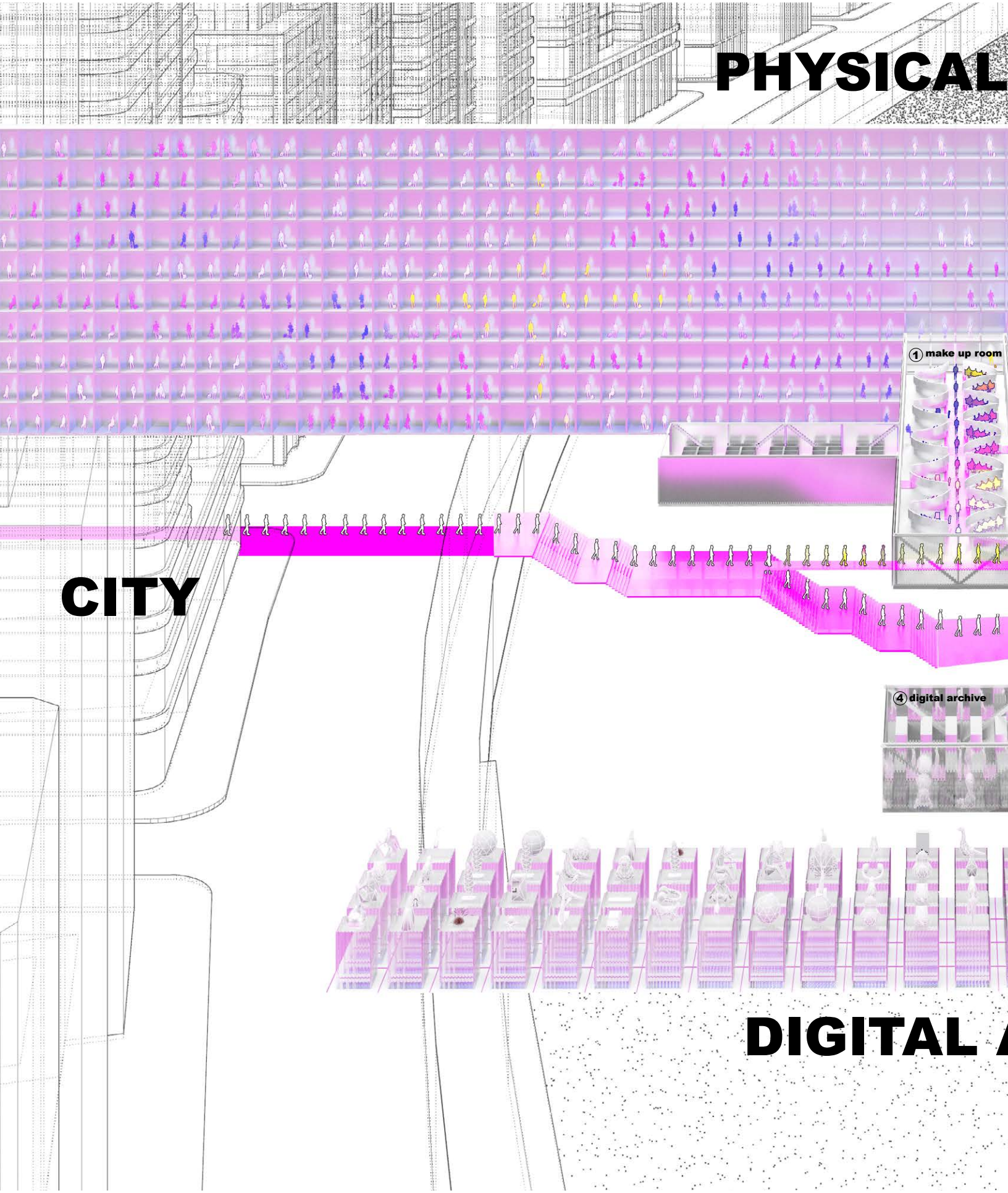
PROGRAMS

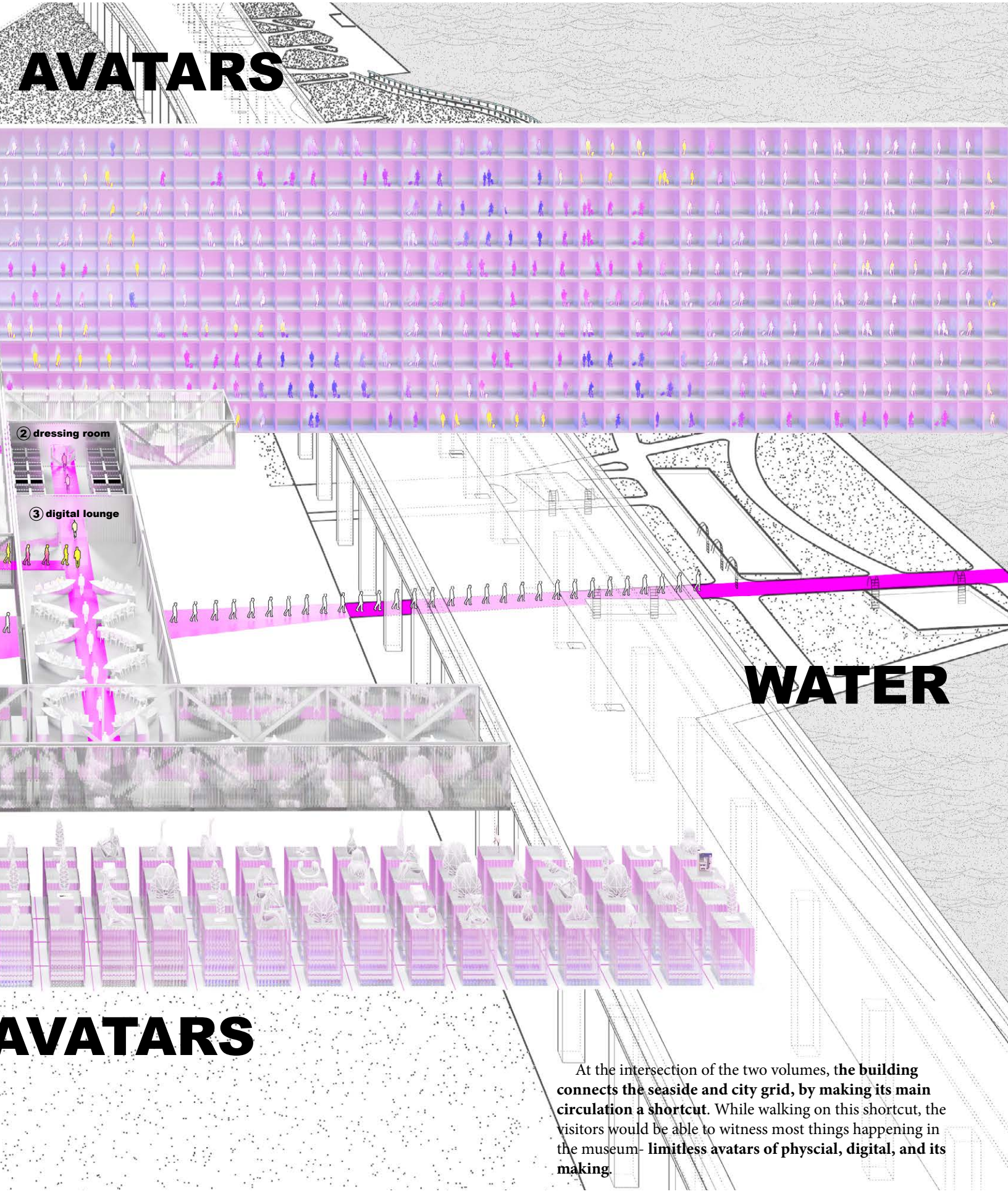


CIRCULATION

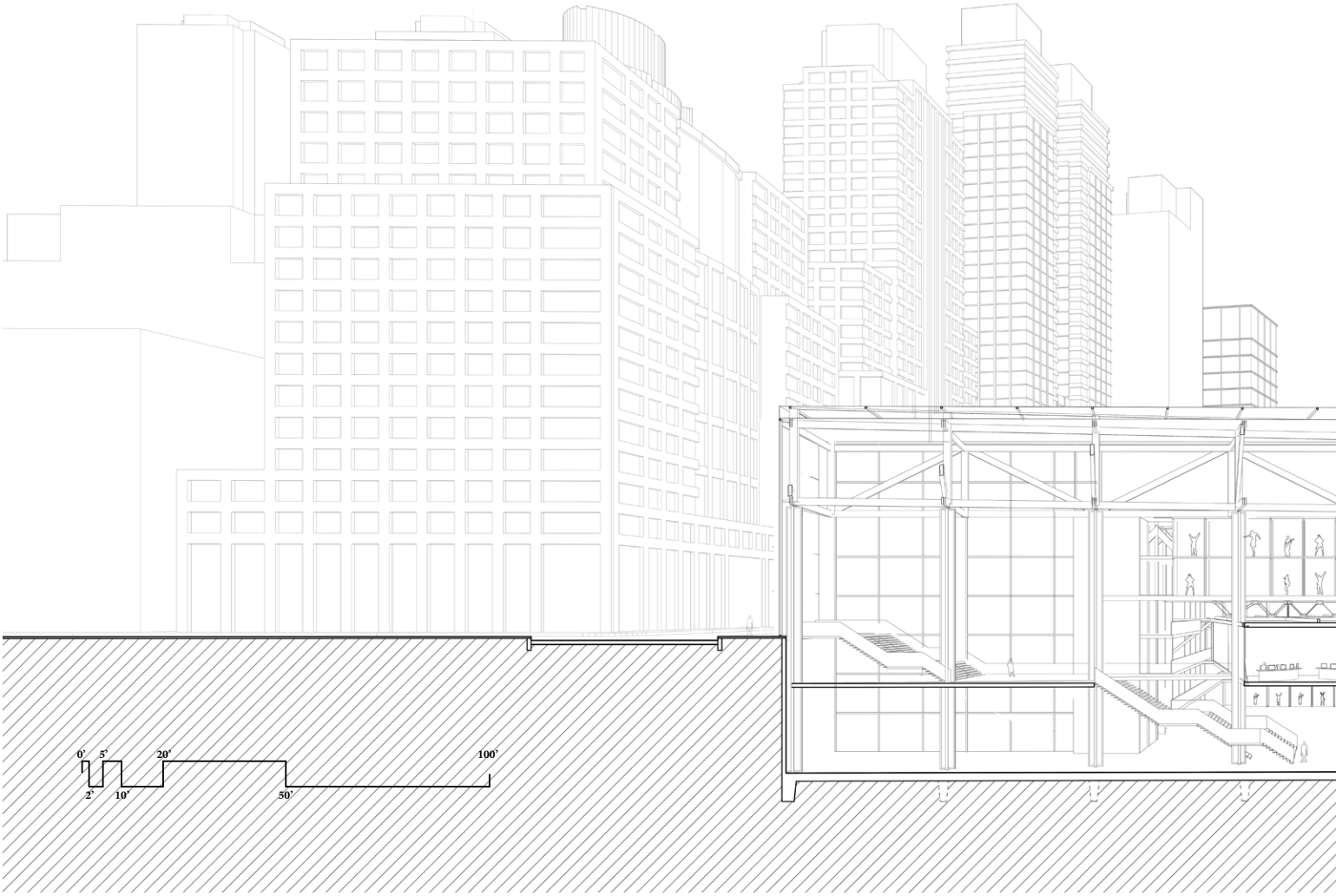


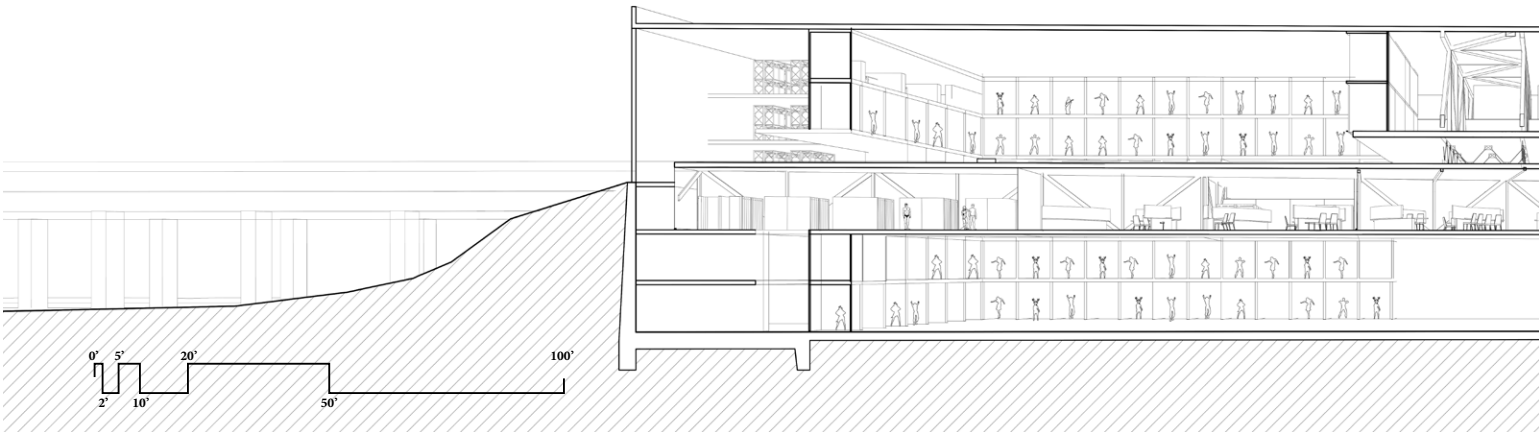
The two volumes are connected by a **partly hanged walkway**. This walkway is composed of programs(fitting room, etc) that **encourage visitors to actively participate in the making of avatars**.


PHYSICAL
① make up room
CITY
④ digital archive
DIGITAL A



At the intersection of the two volumes, t**he building connects the seaside and city grid, by making its main circulation a shortcut**. While walking on this shortcut, the visitors would be able to witness most things happening in the museum- **limitless avatars of physcial, digital, and its making**.

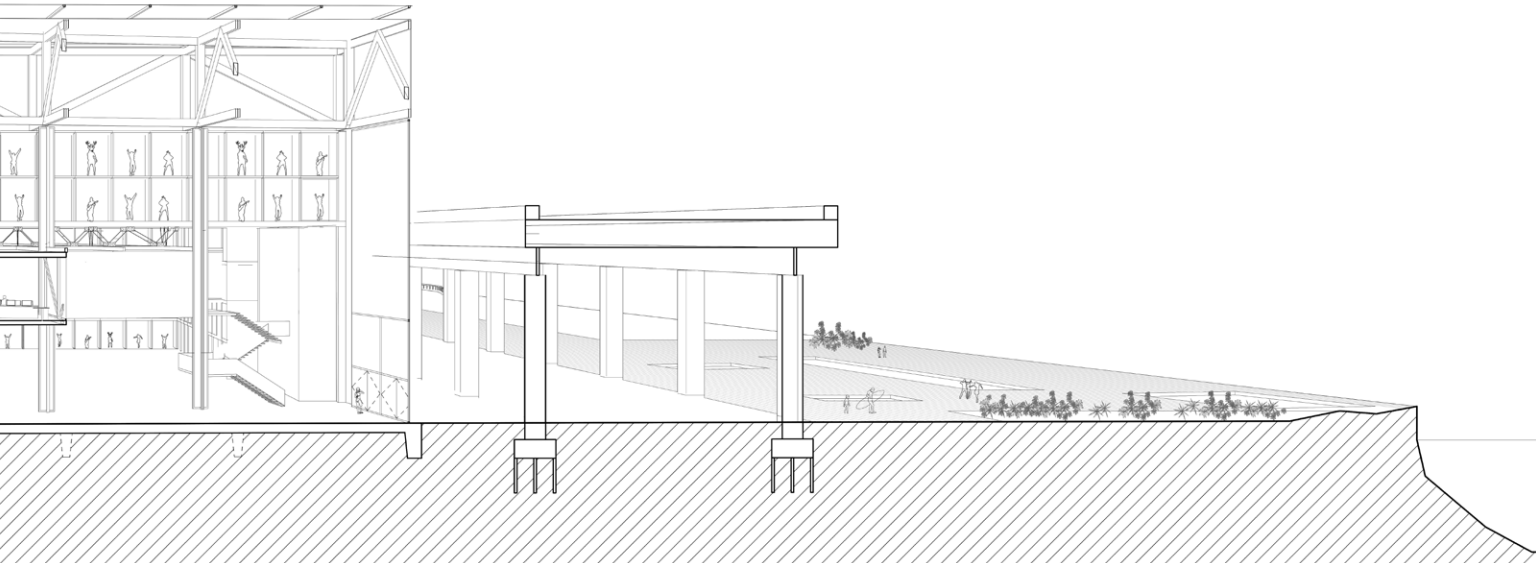

0'
5'
20'
100'
2'
10'
50'

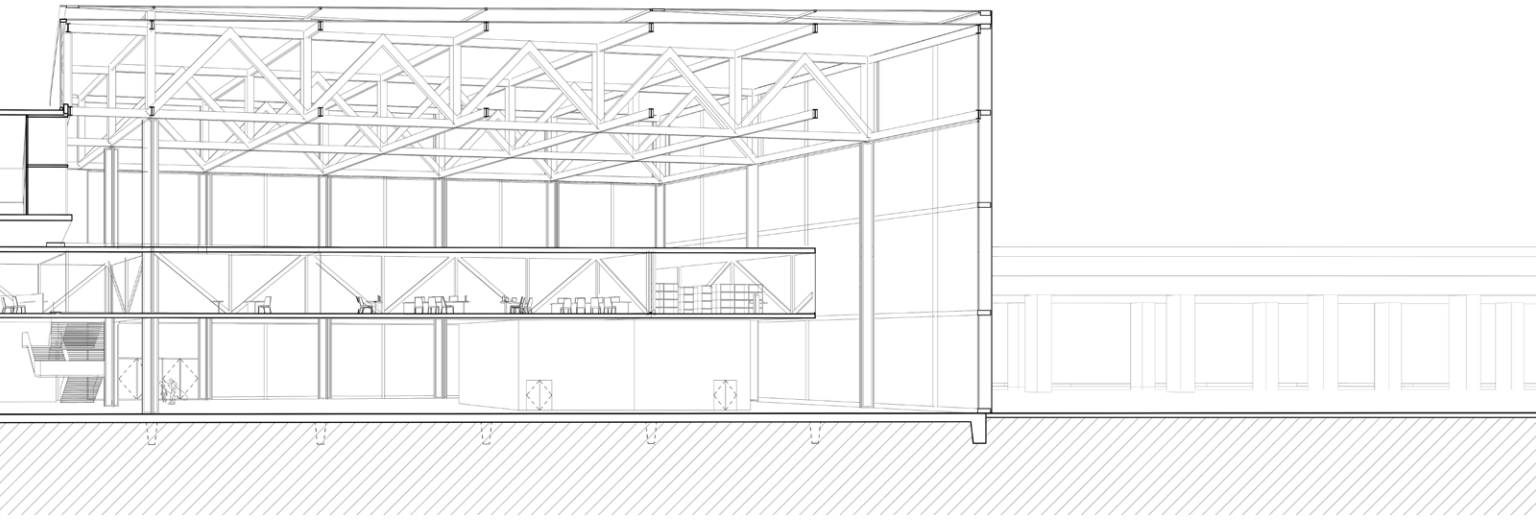

0'
5'
20'
100'
2'
10'
50'

The architectural form brings the **celebration of the grid**.

Both the built environment of **manhattan island** and the **digital space** are products of **an artificial grid system**. The two grid systems operated in different logics: in the digital space, objects of all scales can be mapped into a grid of identical size, while in the physical space, the scale differences of objects have to be realized.

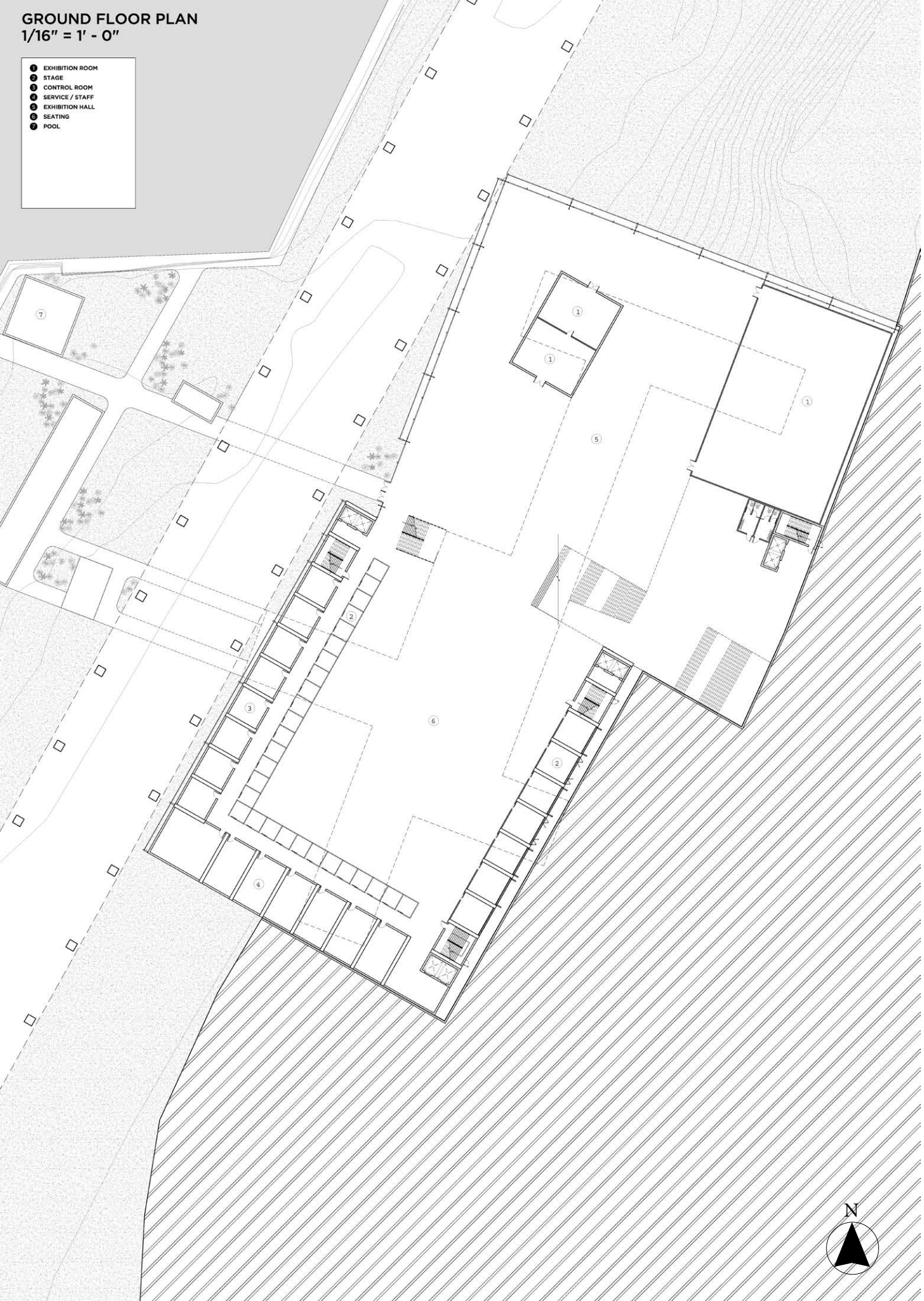
Such different logic represents the **equality of different kinds**.

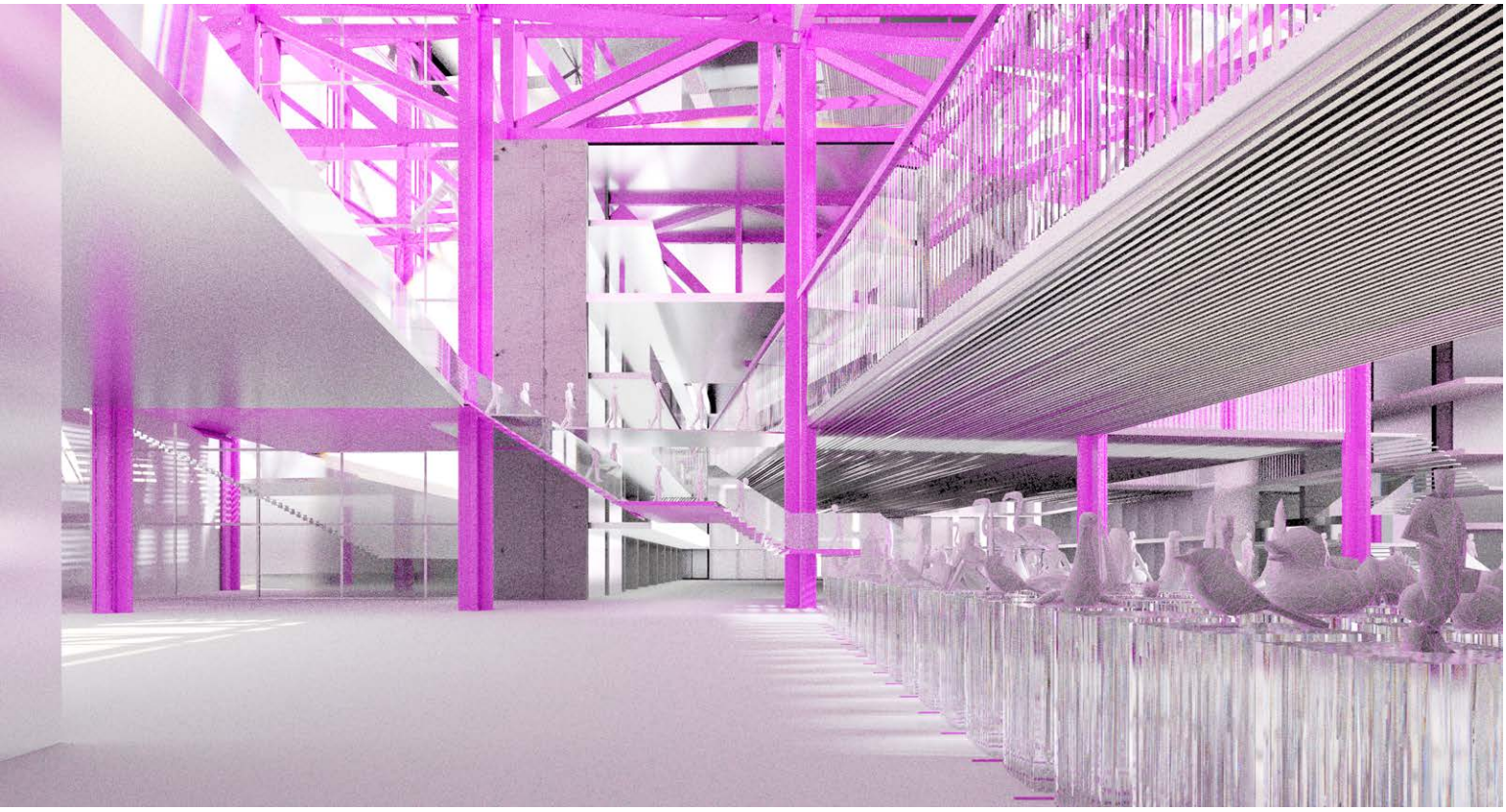




GROUND FLOOR PLAN
1/16" = 1' - 0"

1. EXHIBITION ROOM
2. STAGE
3. CONTROL ROOM
4. SERVICE / STAFF
5. EXHIBITION HALL
6. SEATING
7. POOL





For the **digital space**, take the feeds of Instagram as an example: every post is **represented on seemingly equal grids, but not all are seen; the algorithm sorted the least popular out**. One contradiction of the digital space emerges: on one aspect, it incubates (sub)cultures that would not emerge in the physical reality, as the scarcity of similar interests; on the other aspect, it exacerbates the inequality of representation and therefore further stereotypes.

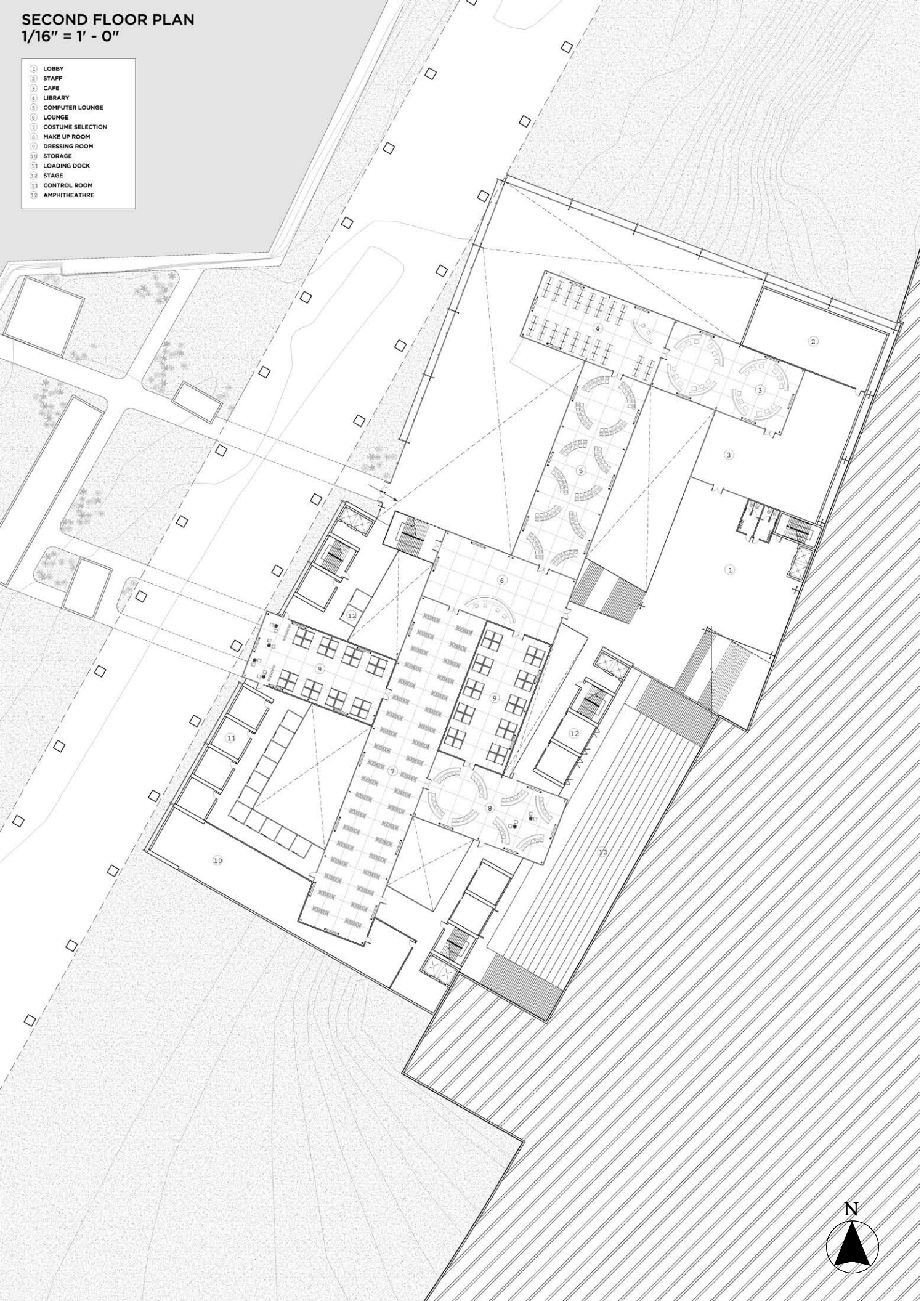
On a certain scale, representing objects in the **physical environment** mediates such conflict in the digital space. Its less manipulable physical quality sometimes means more chances of equality: **if they are there, they are to be seen**.

To **utilize the equality of both kinds**, the building is split into two volumes, one representing digital space, and another representing physical.

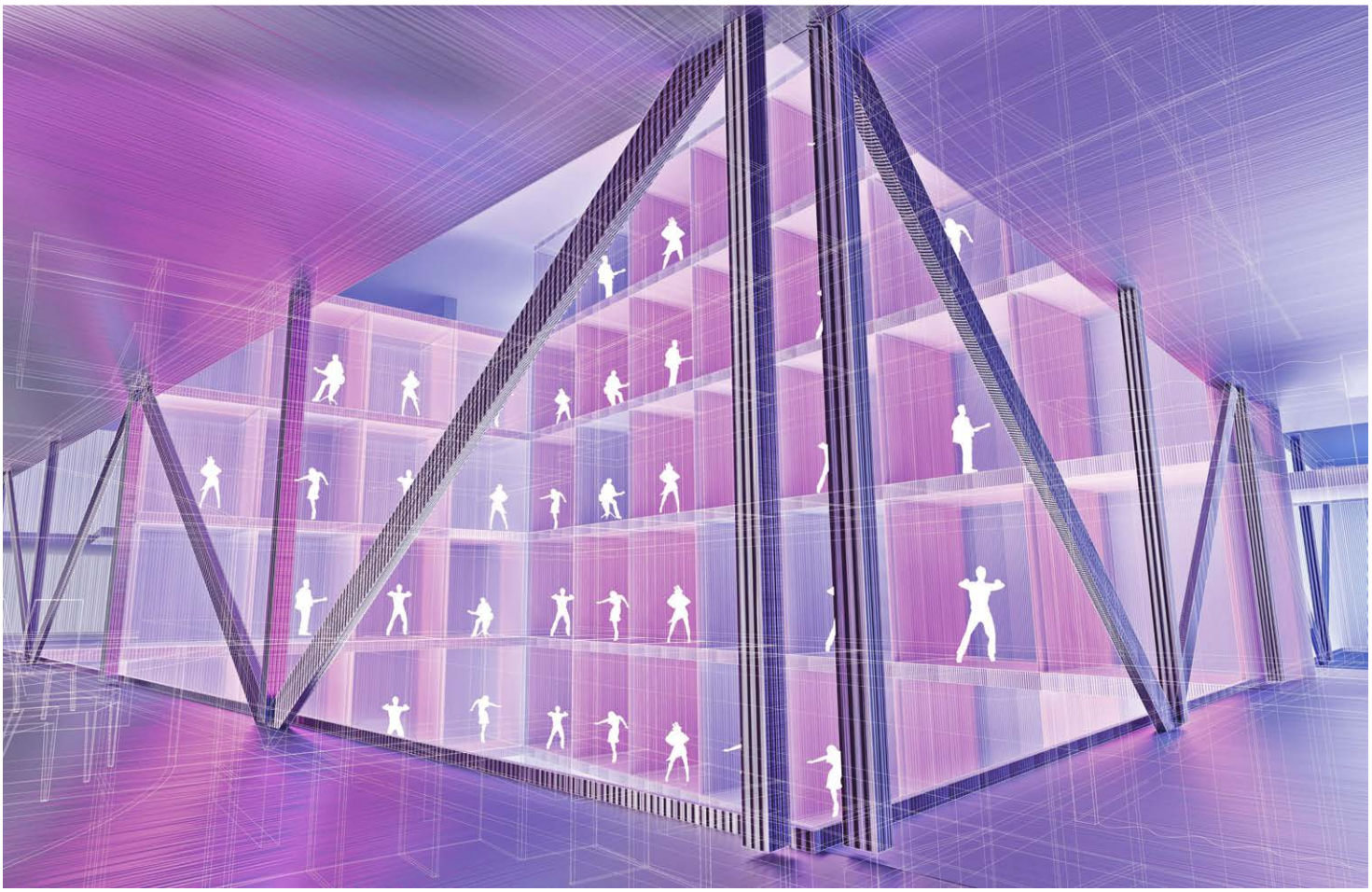
In the digital volume, avatars of all scales are mapped and exhibited, and the visitors are connected to avatars all over the world; in the physical volume, all local visitors to invited to celebrate their individual interests, with an equal chance to be seen.

SECOND FLOOR PLAN
1/16" = 1' - 0"

1. LOBBY
2. STAFF
3. CAFE
4. LIBRARY
5. COMPUTER LOUNGE
6. LOUNGE
7. COSTUME SELECTION
8. MAKE UP ROOM
9. DRESSING ROOM
10. STORAGE
11. LOADING DOCK
12. STAGE
11. CONTROL ROOM
12. AMPHITHEATHRE

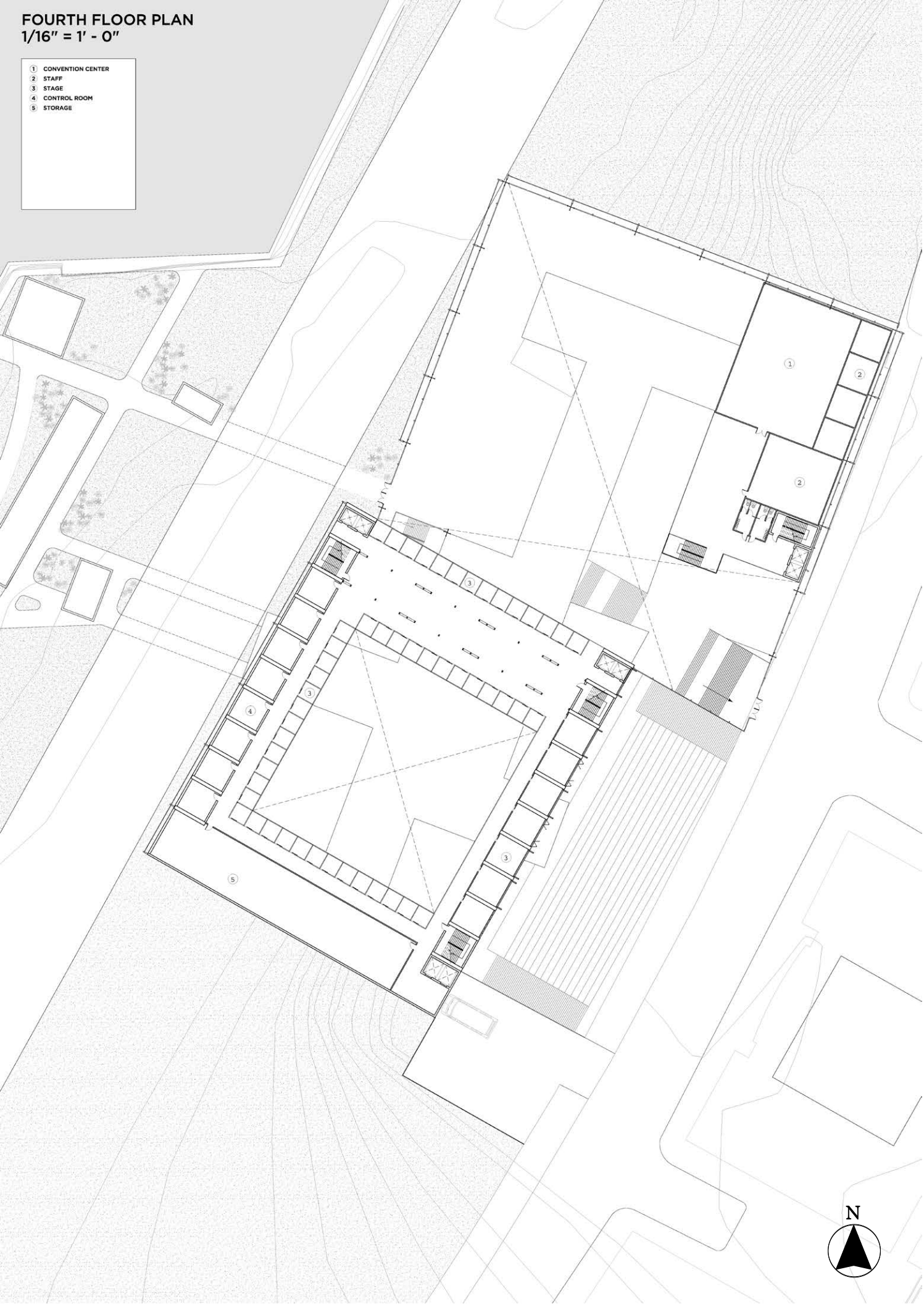






FOURTH FLOOR PLAN
1/16" = 1' - 0"

1. CONVENTION CENTER
2. STAFF
3. STAGE
4. CONTROL ROOM
5. STORAGE

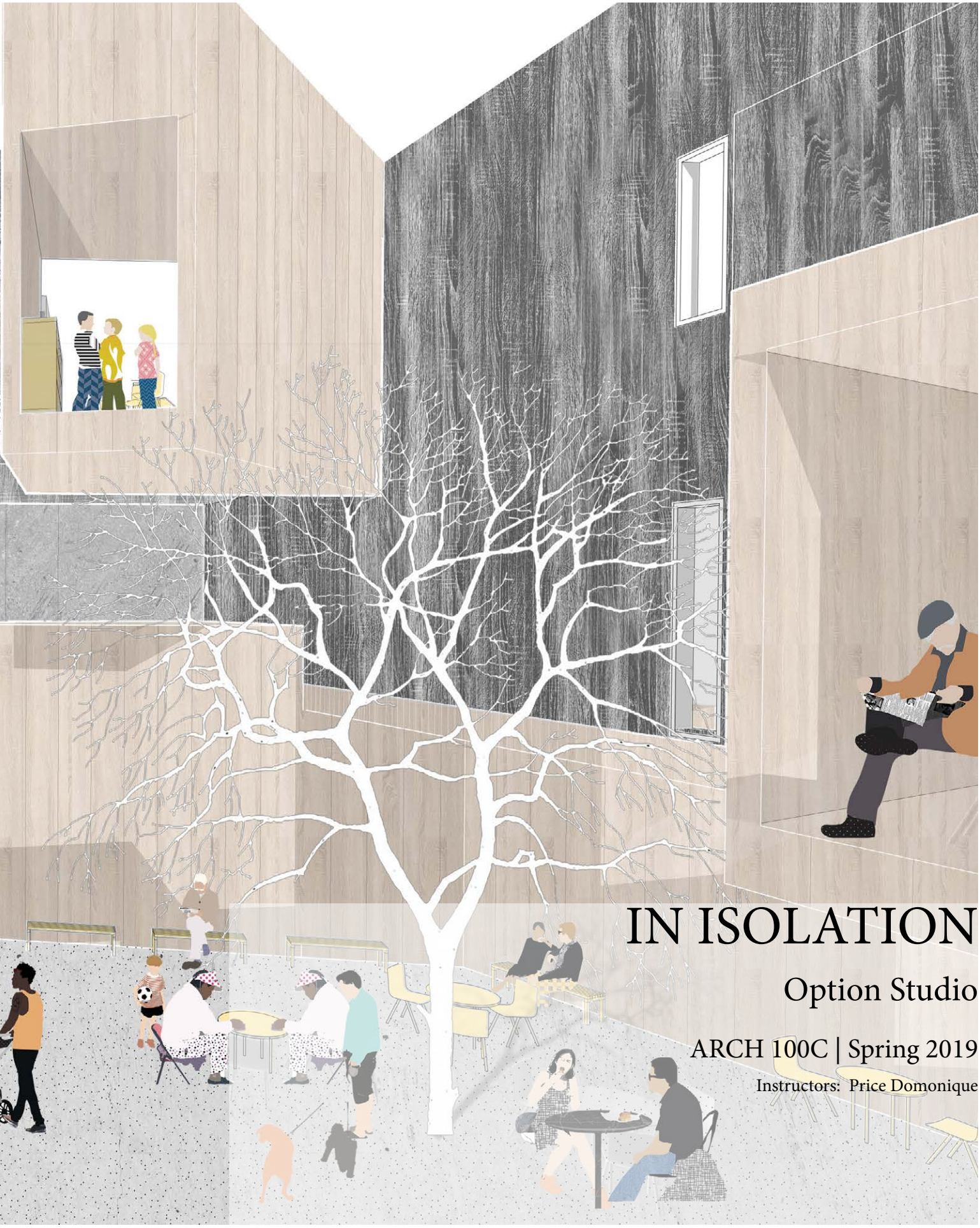




Facade: the two volumes -physical and digital- also speak to hereness and everywhereness; the local context and the connection to the world. The facade as avatars would broadcast information about these two categories.

The **LED integrated wire mesh** used on the facade also allows shading from direct sunlight as well as ventilation.



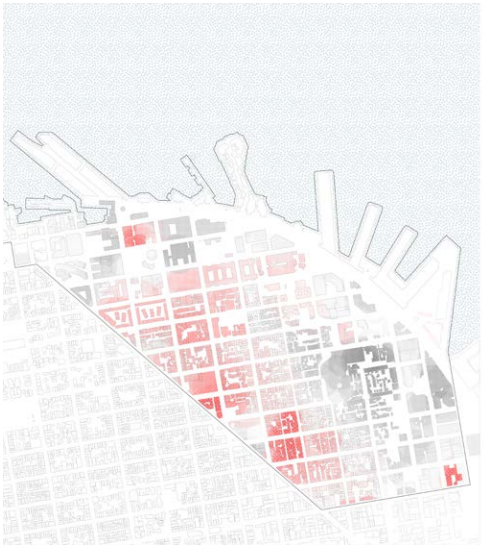


IN ISOLATION

Option Studio

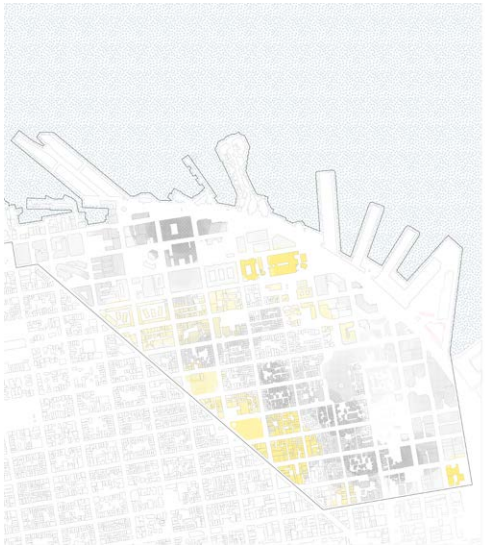
ARCH 100C | Spring 2019

Instructors: Price Domonique



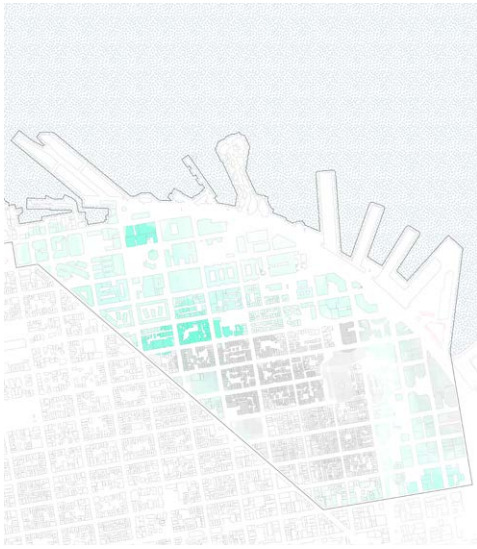
Asian population density

197 k/ mi. 0 k/ mi.



population density of seniors

1 k/ mi. 0 k/ mi.



population density of imigrants

67 k/ mi. 0 k/

population of other ethnicities

126 k/ mi. 0 k/ mi.

population density of other age groups

0.2 k/ mi. 0 k/ mi.

population density of U.S.-born citizens

58 k/ mi. 0 k/

CONCEPT

The **objective** of this studio is to design a **community center** in the North Beach neighborhood, San Francisco. In the population study shown above, a significant **overlay in the habitation of Asian, senior, and immigrants populations** is presented. A further ethnography research is conducted on this dominating group of immigrants of Chinese ethnicity, concluding that many of them are living **in different degrees of isolation**, which are often forced by cultural barriers rather than voluntary choices. The goal of this project becomes to design a community center that **encourages integration across cultures**.

The **approach** is to **create venues for sharing universal elements in most cultures**: music, food, art, etc. `The architectural form is composed of **boxes with asymmetrical shape protruding** out from a rigid rectangle body. These boxes aim to **reveal** to visitors the e**lements and living moments of residents**, while the **reverse form of boxes** also turns to be public space **inviting integration**. The conceptual diagram to the right shows the circulation route of this project, which main outdoor space is composed of an alley and a courtyard.

ETHNOGRAPHY RESEARCH:



Do no answer to anything other than mahjong.



Retired senior trying to make a living on the street.

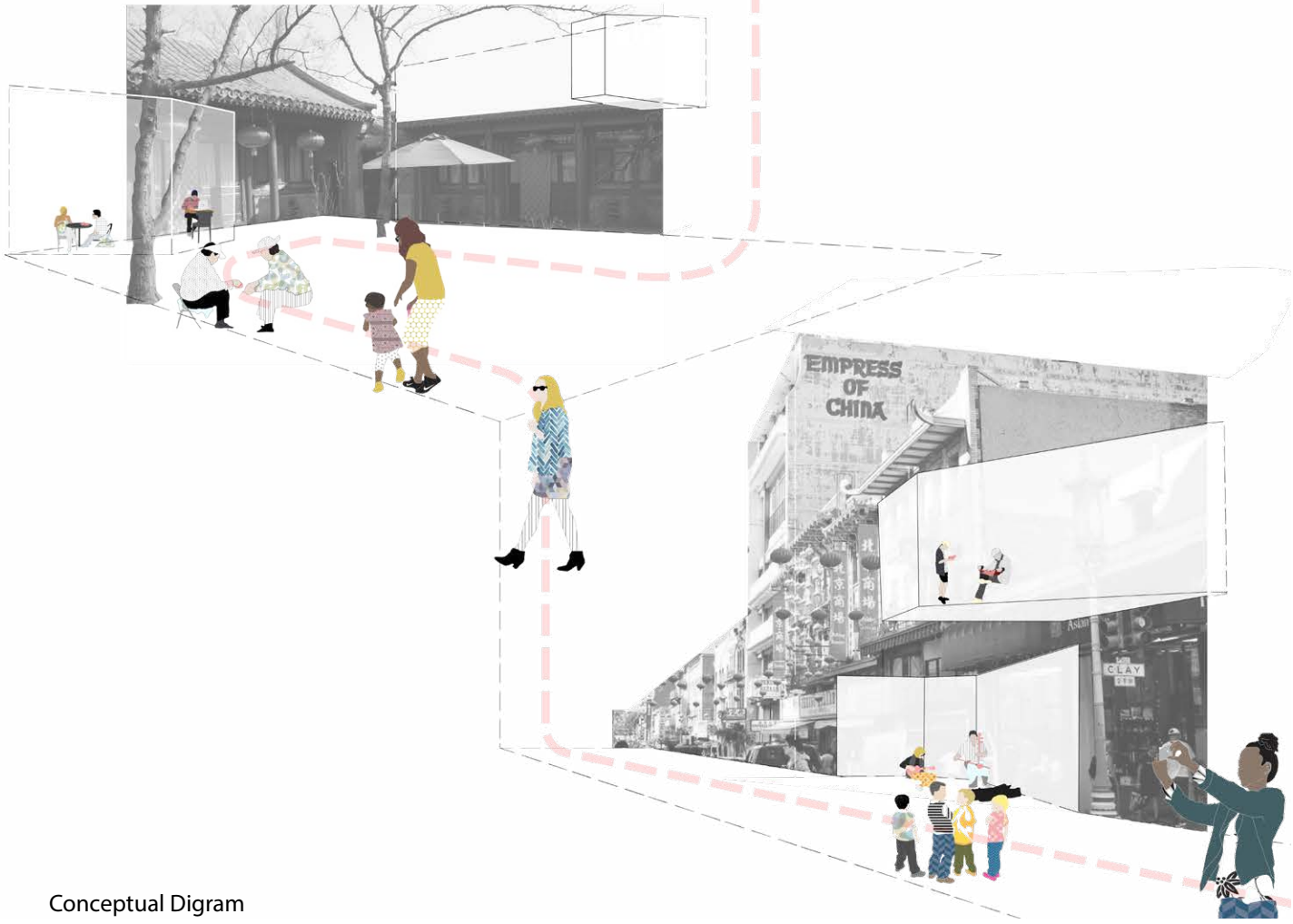


Exhausted tourists staring into his food.

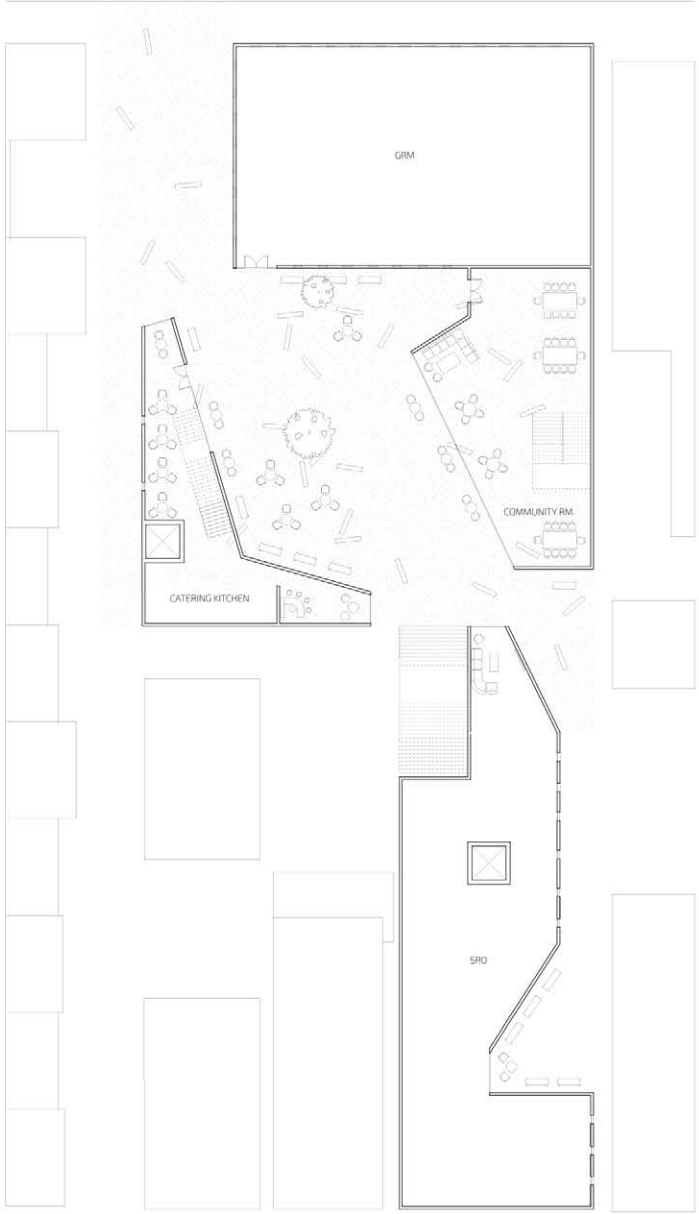


5th year high school immigrant student, skipping school, reading manga.





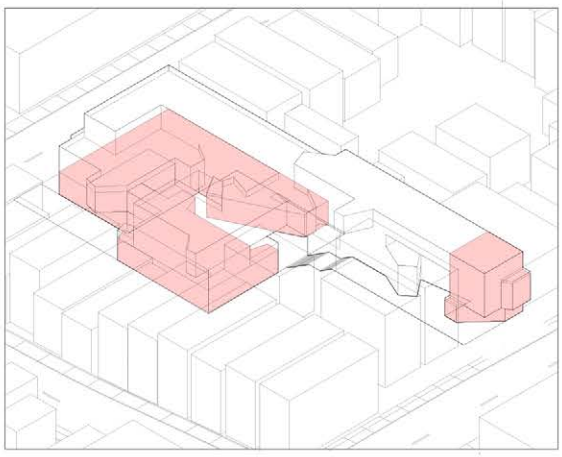
Conceptual Digram



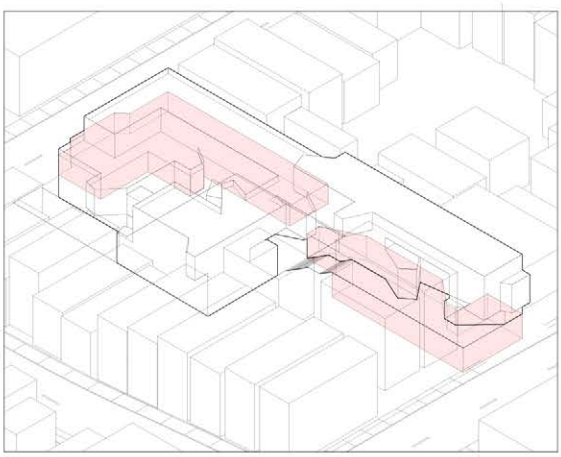
Plan on Chestnut St. level



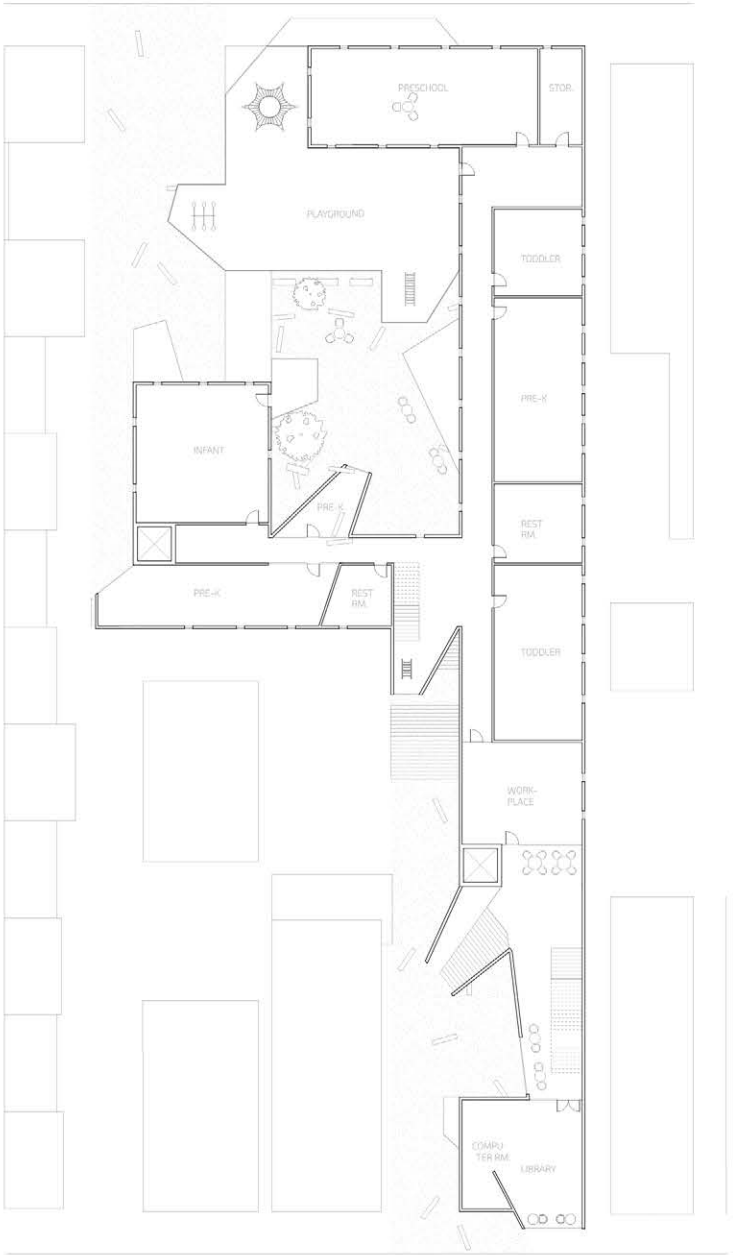
Plan on Lombard St. level



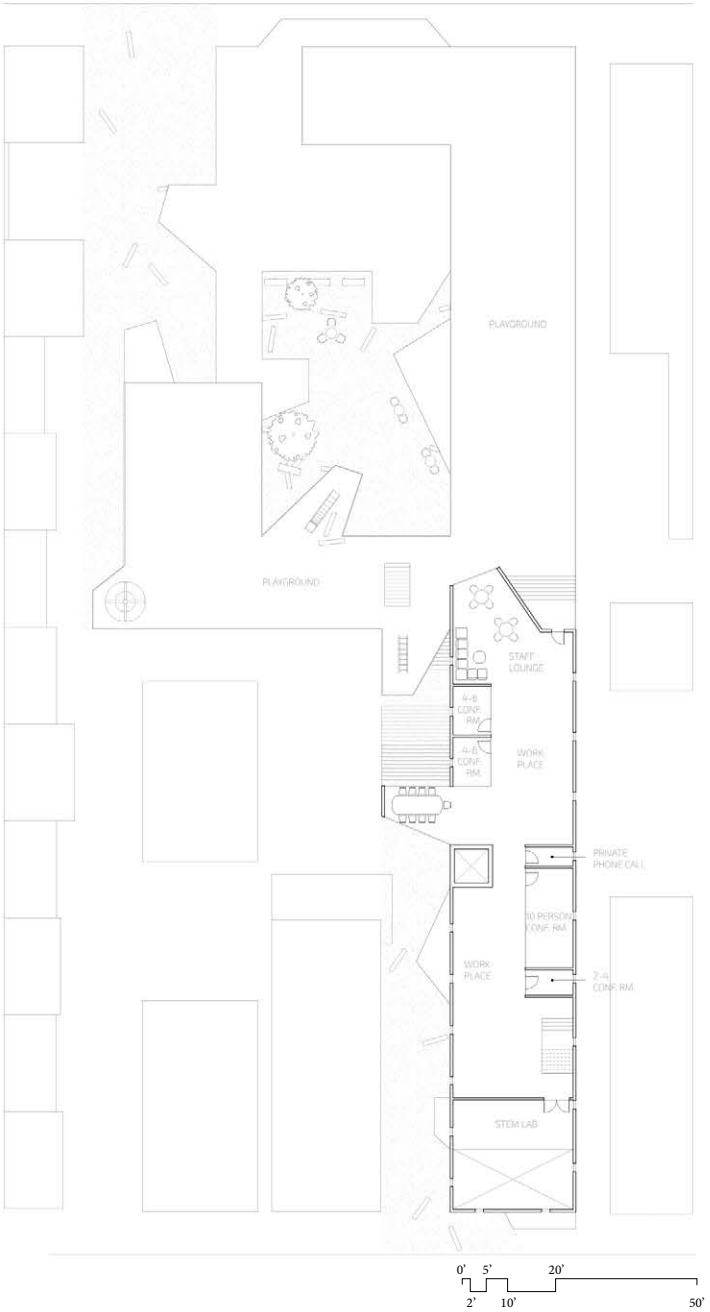
Public programs such as the library, art studio, cafe, and so on are located near the street to attract visitors.



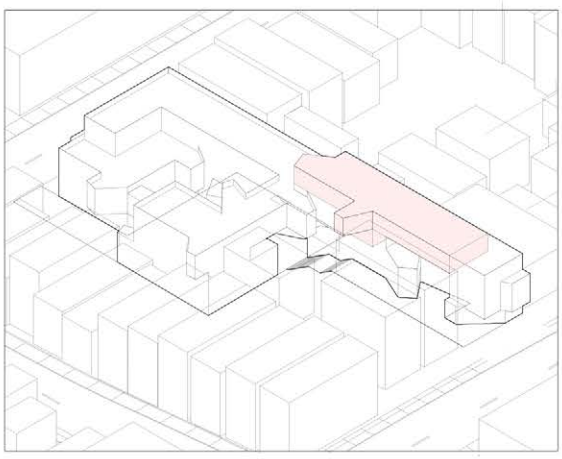
SRO programs scatter across the site to suit different personalities of senior residents.



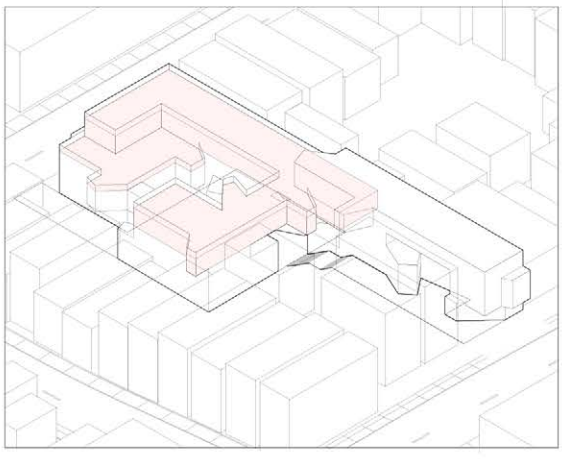
Plan on 3F



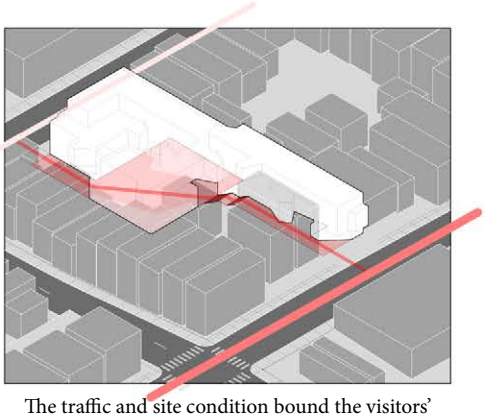
Plan on 4F



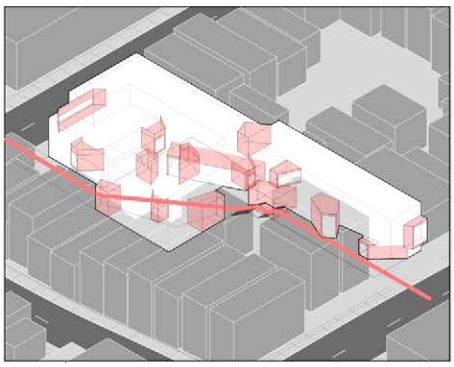
Office programs are located in a quieter environment.



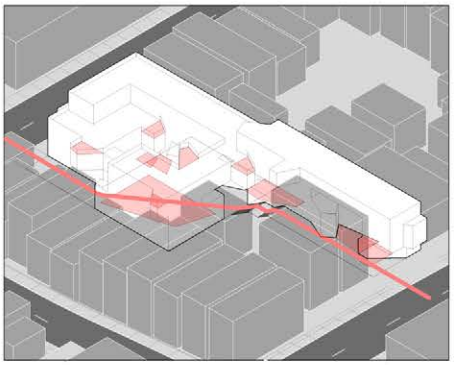
Kindergarten programs are located on higher floors for protection and better views.



The traffic and site condition bound the visitors' route to composed of an alley and a courtyard.



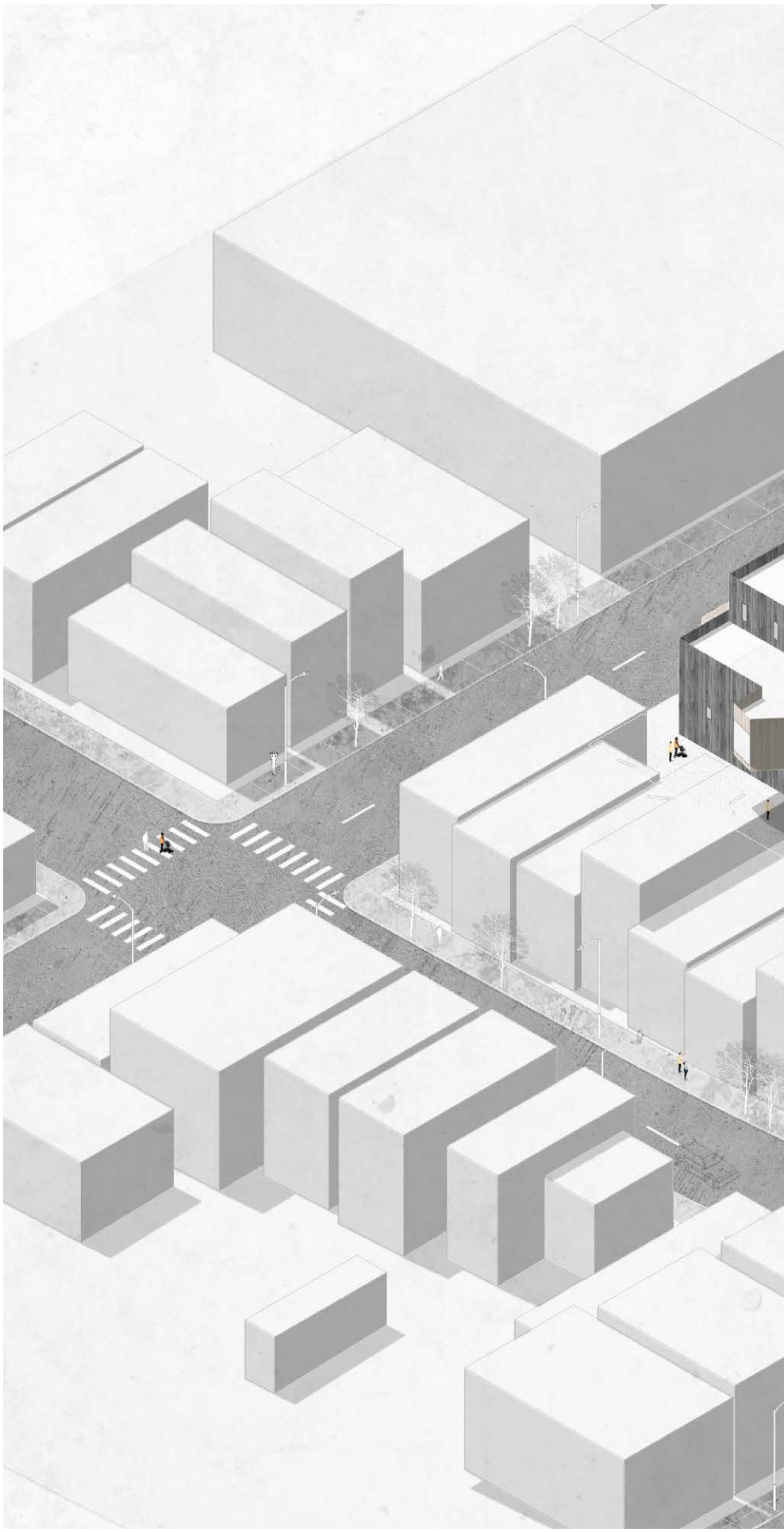
The architectural language composes of assymetrical boxes stickes out of a rigid rectangular body along the visitor's circulation. These boxes reveals universal elements and living moments of residents.

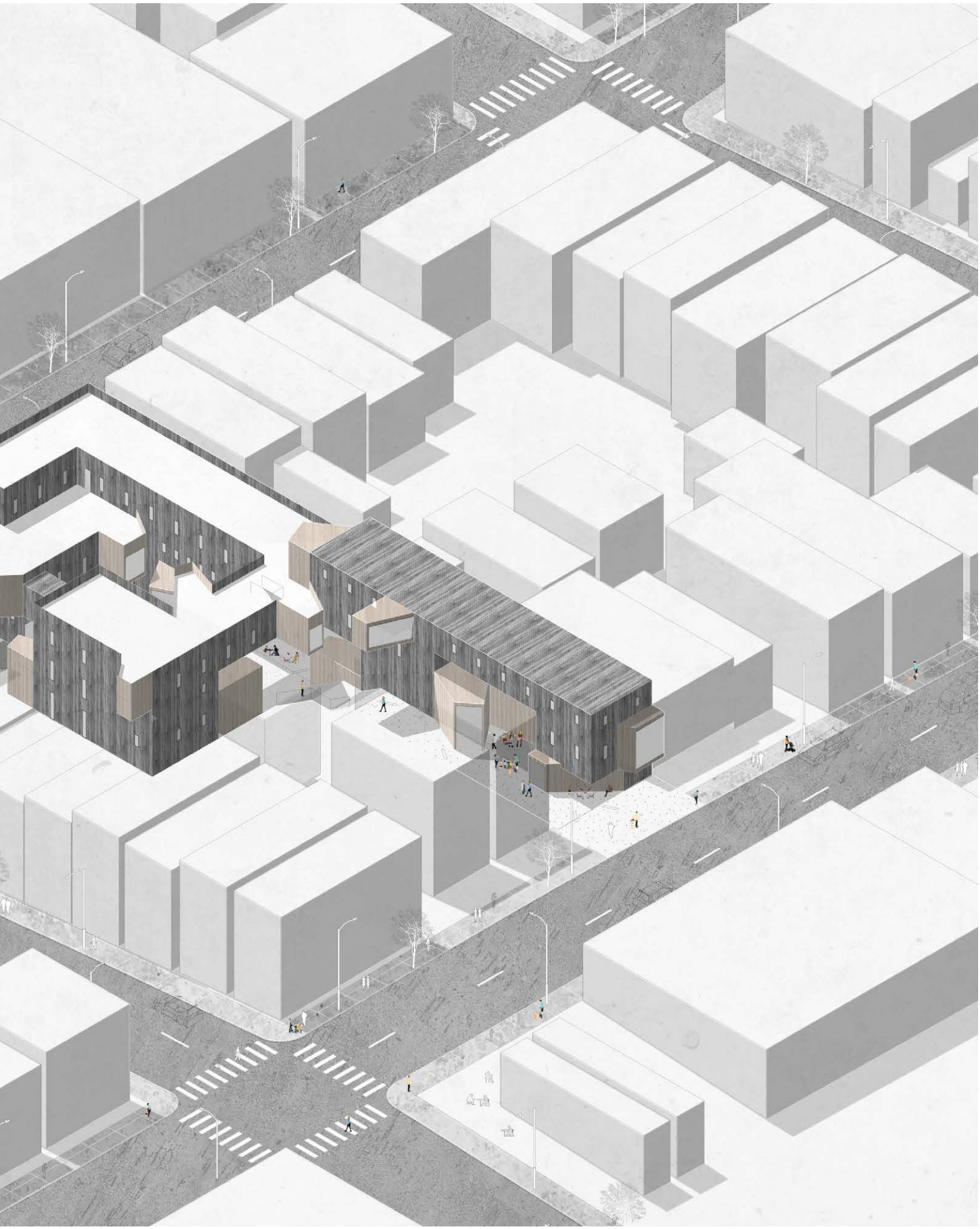


The invert form of the assymterial boxes becomes spatial gestures inviting gathering in the public realm.



The inverted form of the asymmetrical boxes becomes spatial gestures inviting gathering in the public realm.

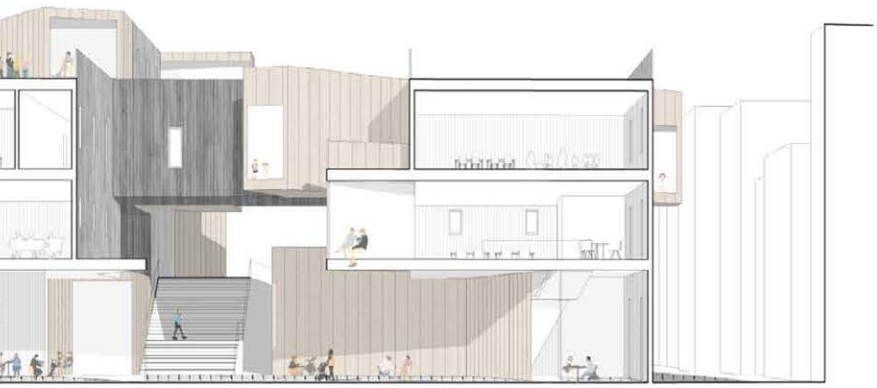




The spatial experience as visitors walking through the outdoor space is shown in the section. These asymmetrical boxes that reveal the living moments scatter across the project so that some are always visible to be visitors and residents. Its **high density** pushes the physical distance between residents and visitors closer and gives a sense of **intimacy**.

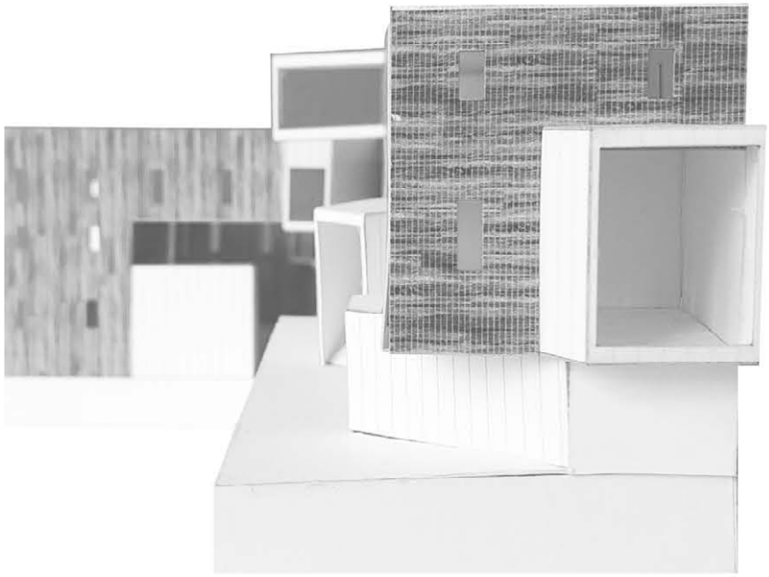






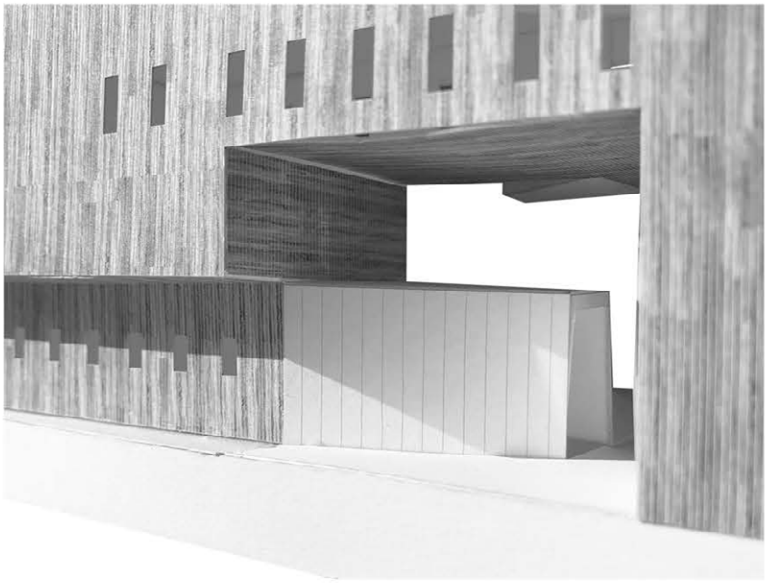


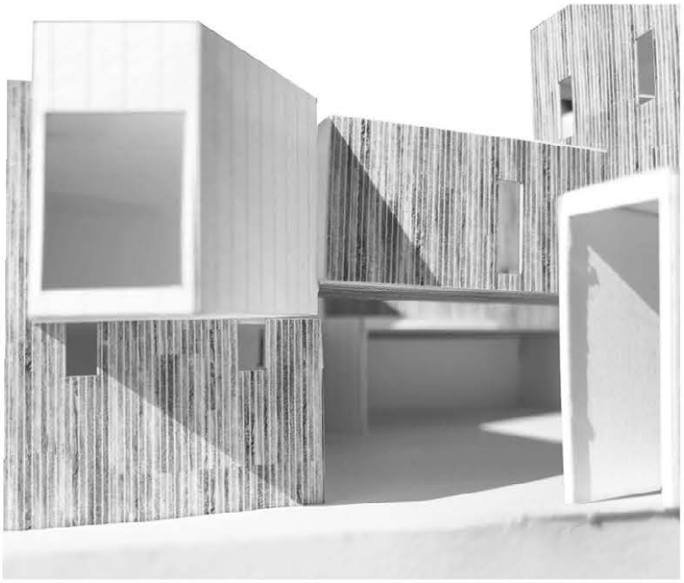


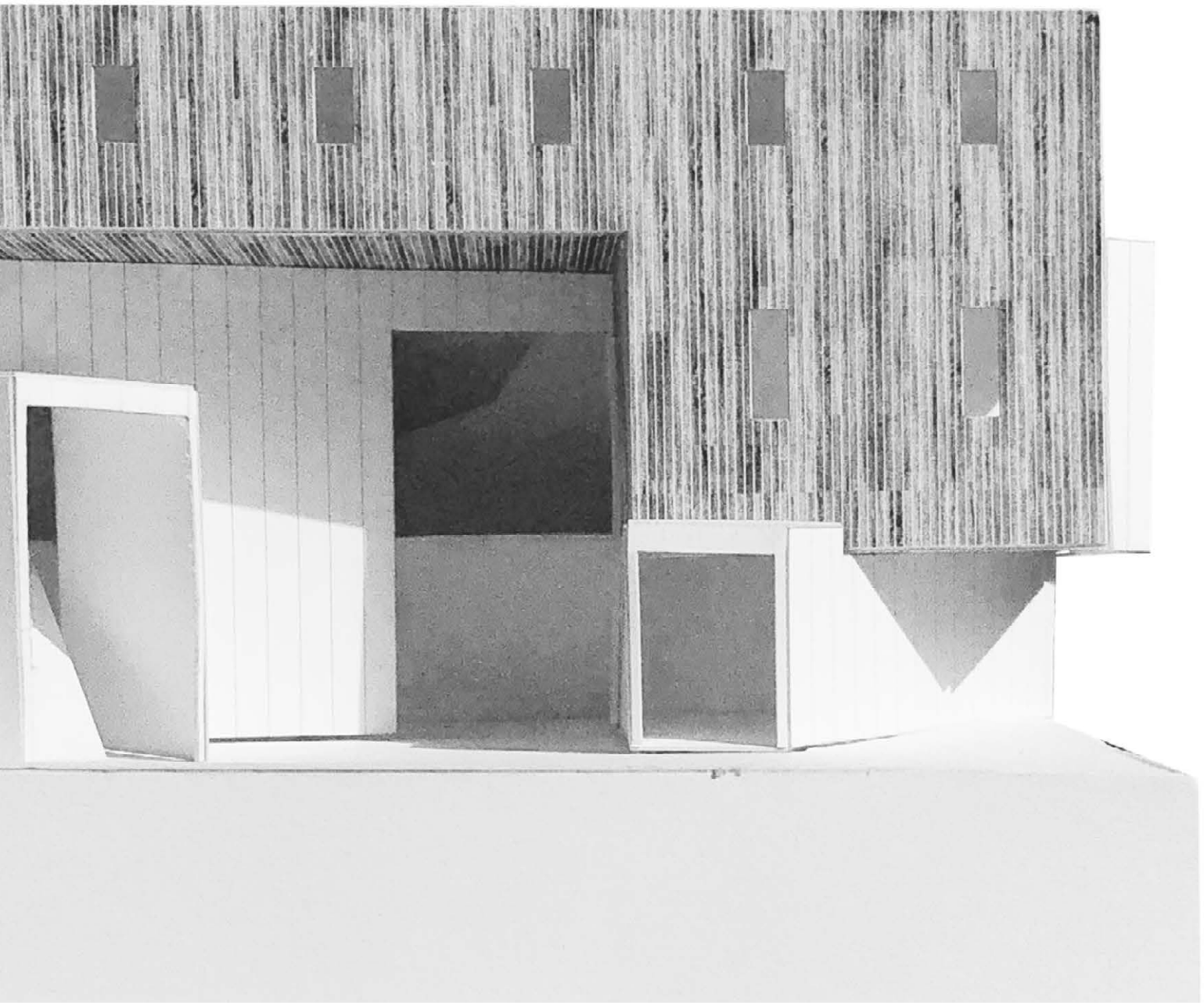


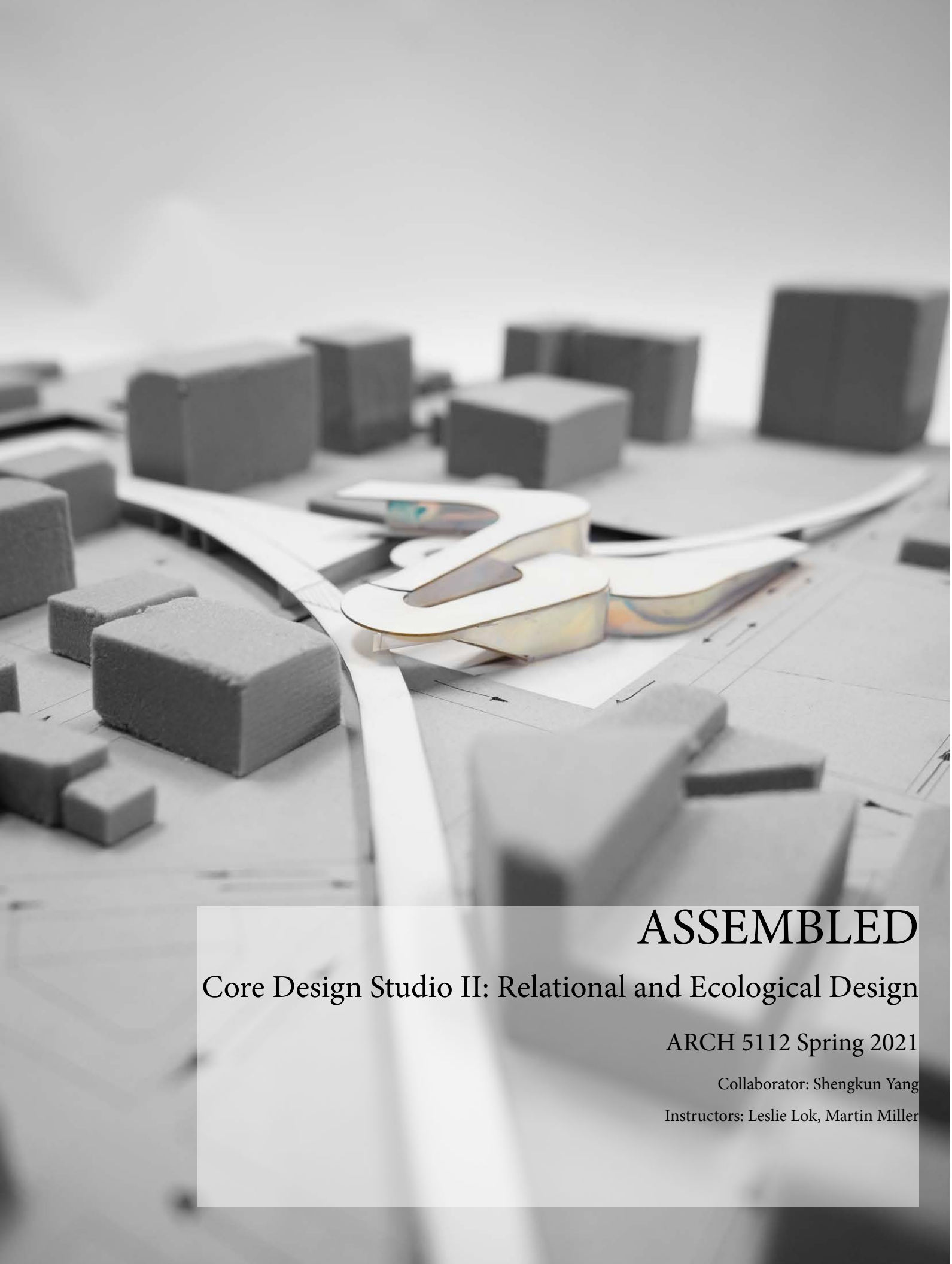


These detail shots of model show various corners scattered across the project.









ASSEMBLED

Core Design Studio II: Relational and Ecological Design

ARCH 5112 Spring 2021

Collaborator: Shengkun Yang

Instructors: Leslie Lok, Martin Miller

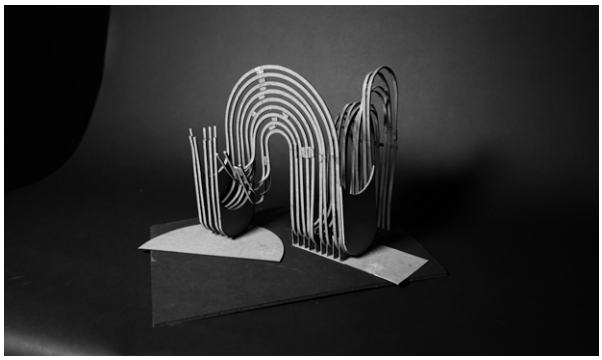
CONCEPT

The objective of this project is to design a **library** that also functions as an **urban center** in Philadelphia. Through site investigation, the goal we assigned to the urban center becomes to **reconcile the tension between different subcultures** in the neighborhood, and bring them into interaction through their **denominator- the art of disassembly**.

FORM

Along the semester, the three projects (reading carrel system, beam system, and the library)are the **continuous explorations of the linear form**. The carrel explores the distance of in between. The beam system was iterated with double curvature for the structural integraty. In the library project, **the linear form places the different subcultures on a single line and fuse them into a unified whole**.

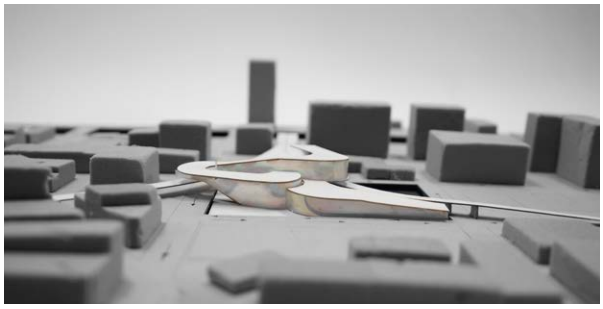
READING CARREL



BEAM SYSTEM



LIBRARY





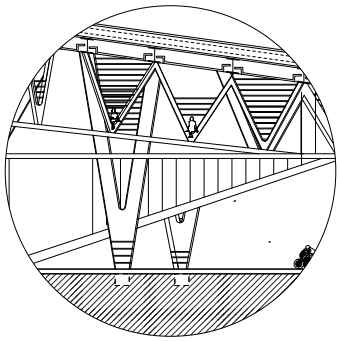
S



M



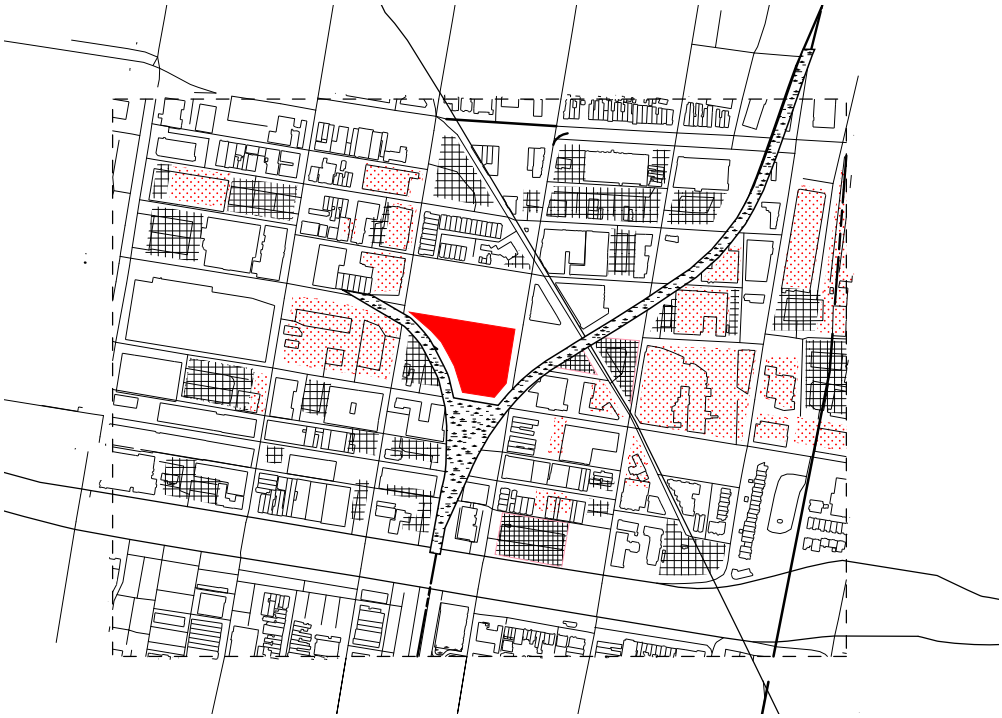
L



XL



The bending of the linear form is deployed at **all scales** in this library: at a small scale, it was used in the **tectonic of beams**; at a medium scale, it was utilized as the **reading carrell**; at a large scale, it is the **structure system** of the library; it further becomes the **massing of this building**, utilized at an urban scale.



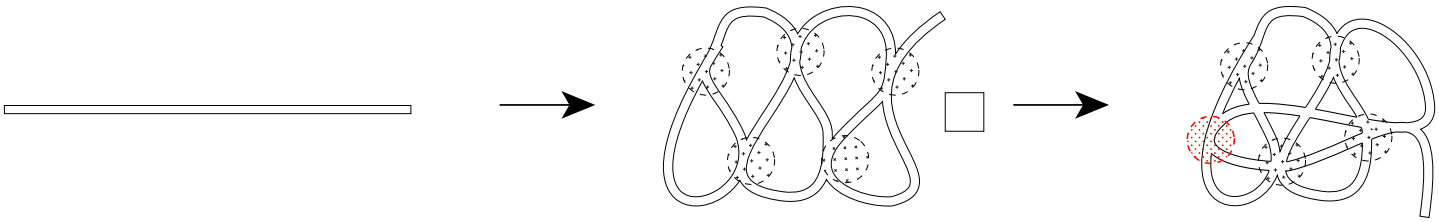
PARKING AREA

ABANDONED RAILWAY





MASSING ITERATIONS



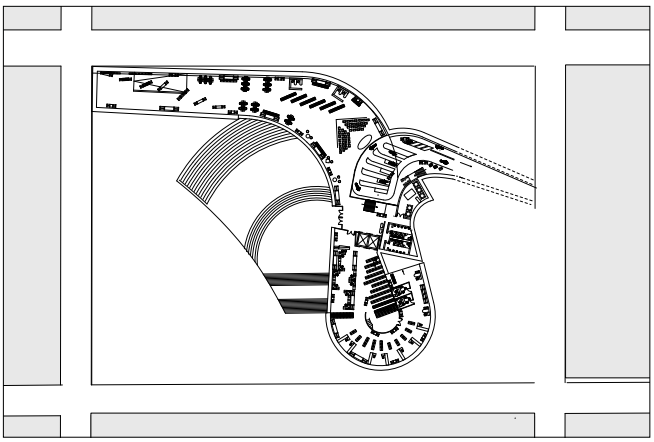
Through site analysis, we discovered these **subcultures of the neighborhood** (loWWcated in the intersection of Noble St and N 11th St, Philadelphia) including **car culture, motorbike culture, and bicycle culture**.

Currently, each culture stays in their own though media bubble, and the goal our library is to **burst that bubble**.

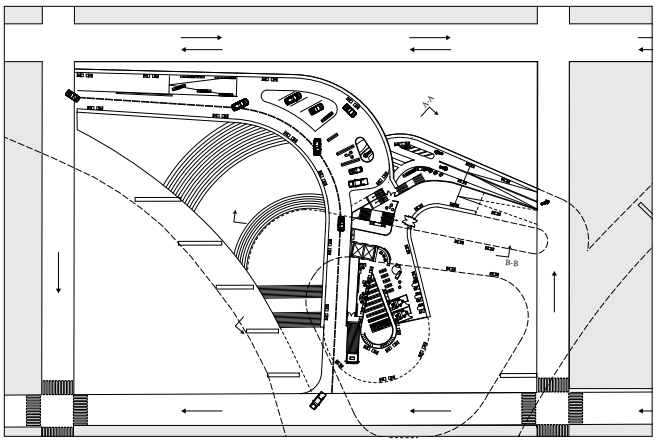
We tried to find the **common denominator** between these seemingly opposing groups. And that common ground is the **art of assembly**: the mutual appreciation of how parts are meticulously assembled to become an elegant whole.

So we decided to literally break apart all of the subjects, make the **kit part of the stacking of this library**, and use the **workshop as the palace of the people**.



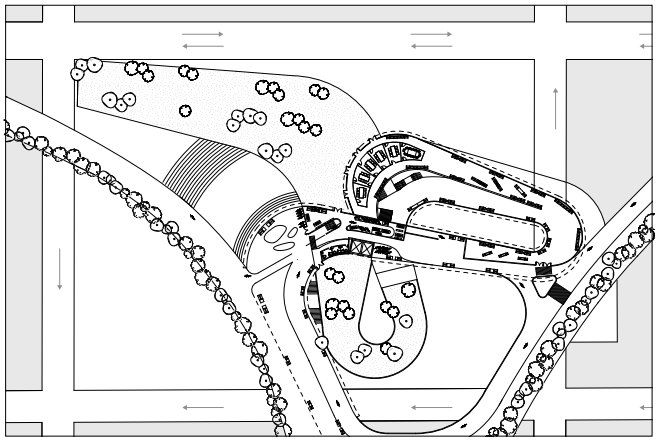


UNDERGROUND FLOOR PLAN

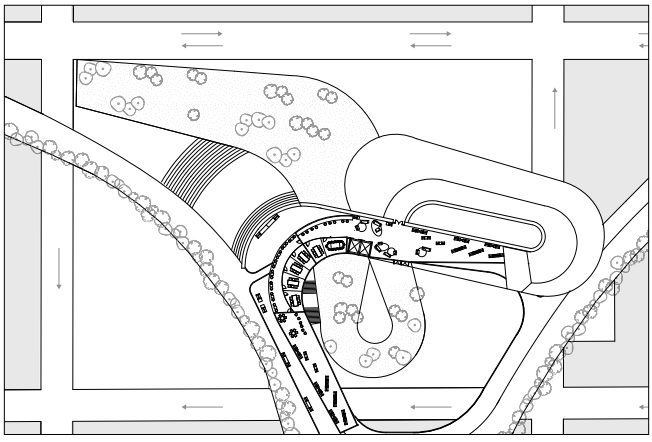


GROUND FLOOR PLAN





SECOND LEVEL FLOOR PLAN



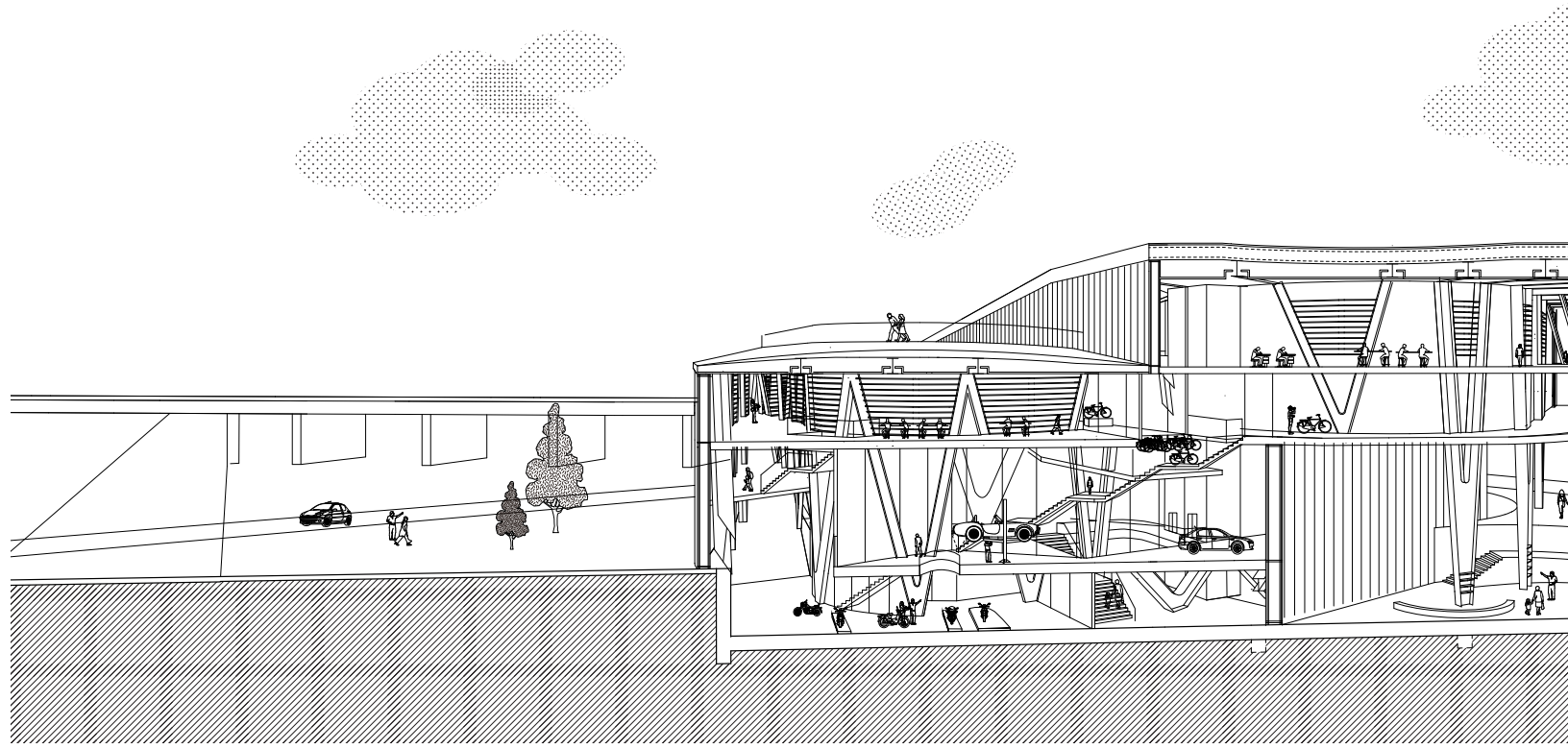
THIRD LEVEL FLOOR PLAN

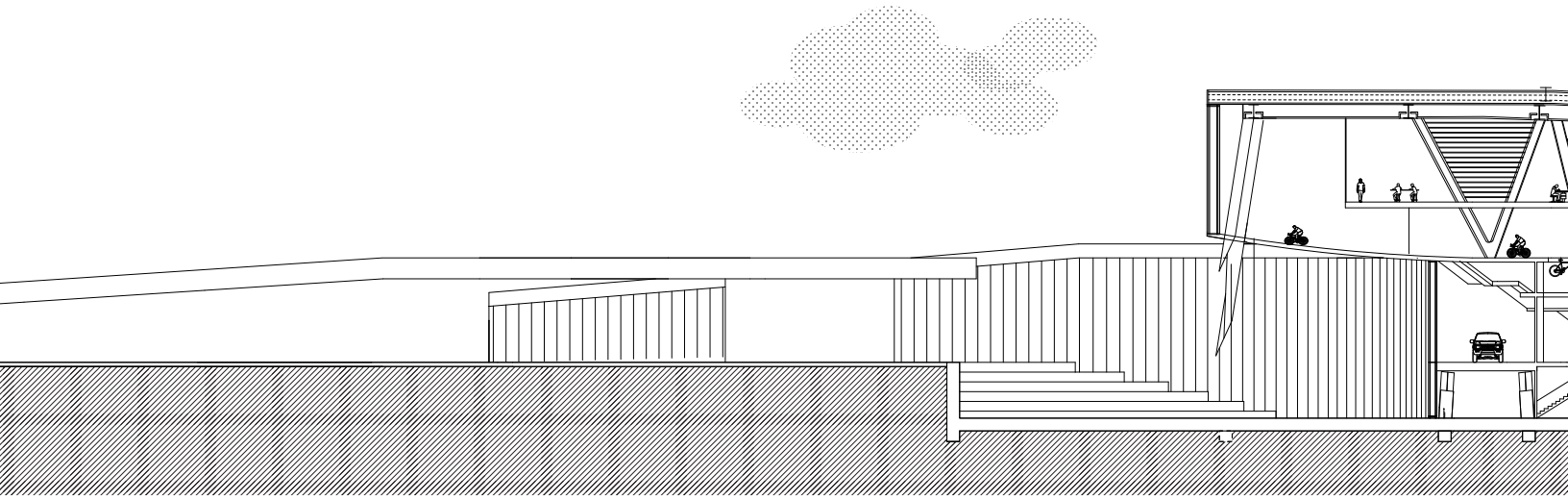


The arcs is where the dissaabbley and mixing happens. Like pinching up a corner of each subculture from the fabric of the city, each U shape is like a half closed loop, with a phantom other half hidden in the city. **The car program and the motorbike program are defined by the motorized street circulation. And the bike defined by the edge of the elevated railway**.

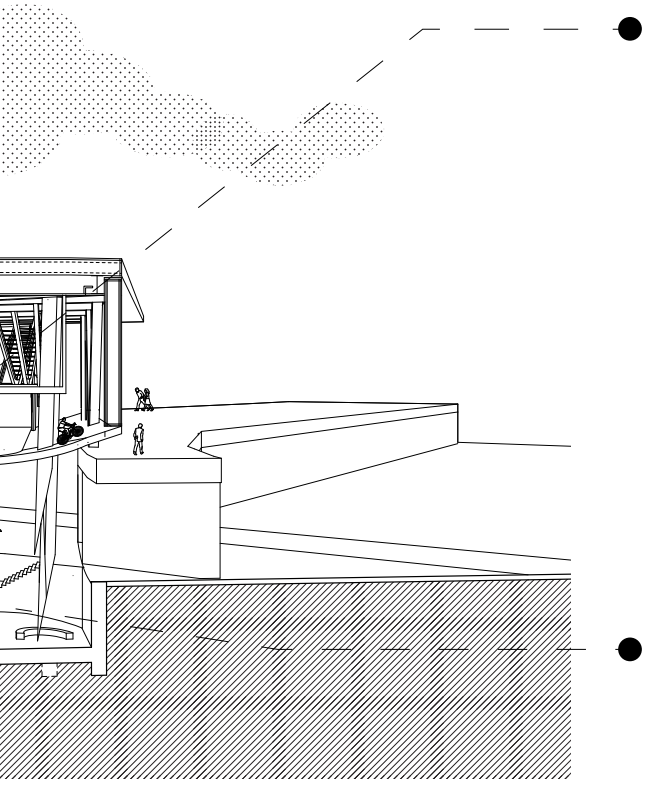
Since the public engagement programs defines themselves within the city, the part then can be defined and contained by the site itself is the library function, here portion of **the book stacking, reading rooms and admin is defined by the elevated bridge geometry and lower site boundaries**.

The **atrium becomes the moment** where **three subculture programs (car, motorbike and bike) collage** with each other through the use of wo
poses you to new informations, push you away to give you a chance to look back form a distance, a different height. Then pull you back in a again
gained a new perspective.





rkshops. Much like the carrel, the library ex-
to this exact same moment, but hopefully now



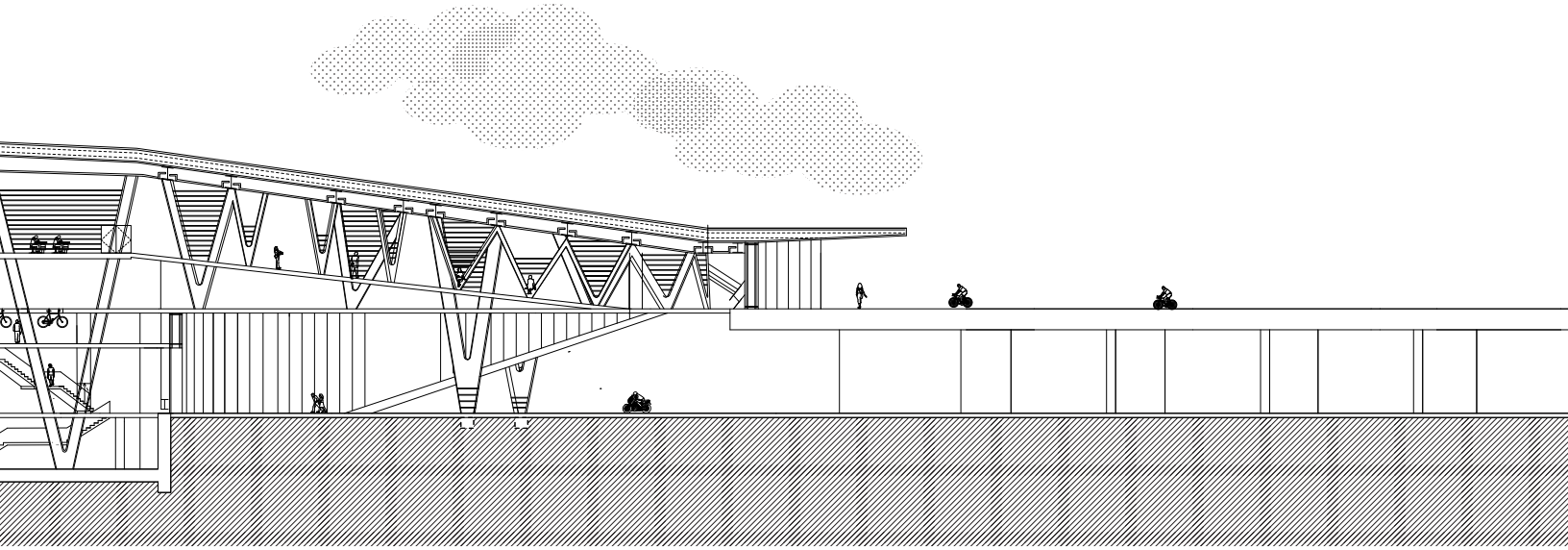
SECTION A-A

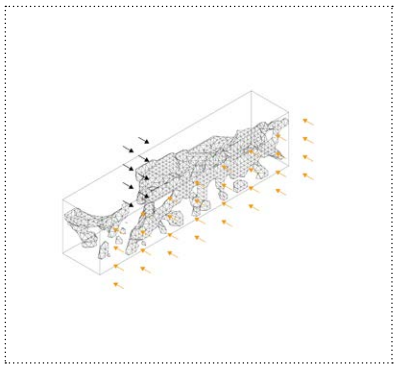


READING CARREL VIEW

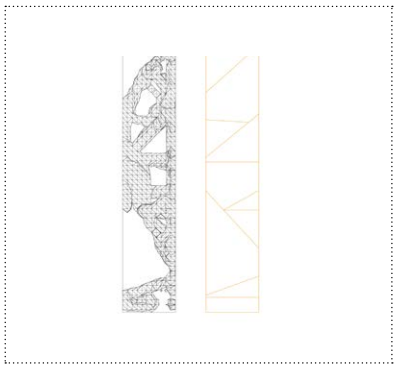


COURTYARD VIEW

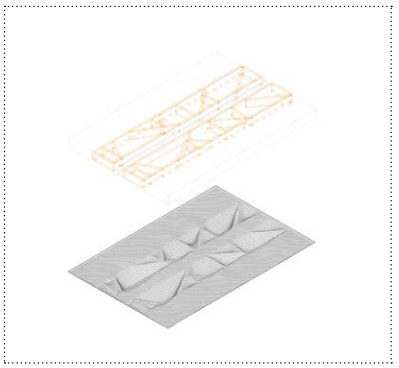




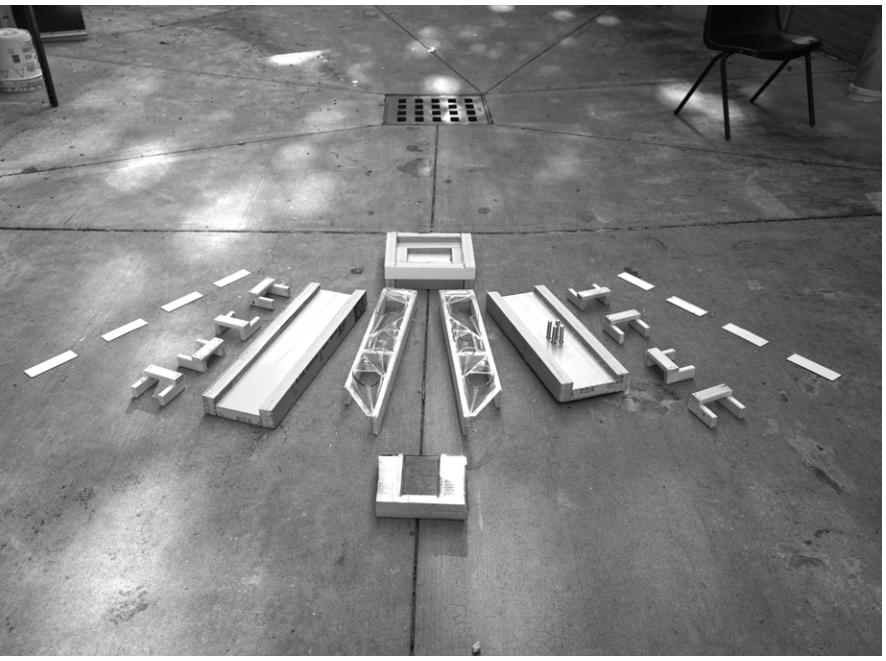
1. Use structural analysis to find out the most structurally efficient geometry with the aid of topological finder.



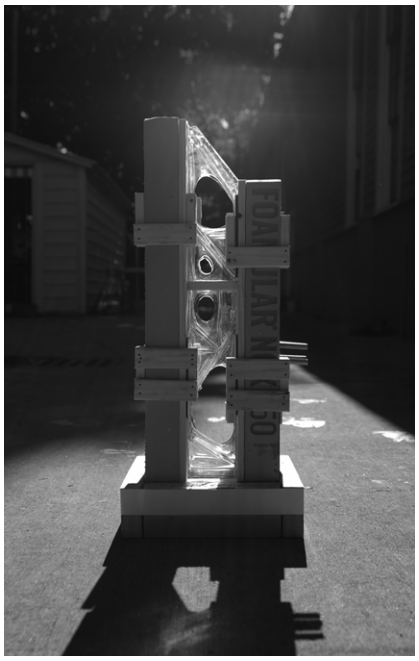
2. Extract curves.



3. Use vacuum forming with extracted curves for generating draped geometry



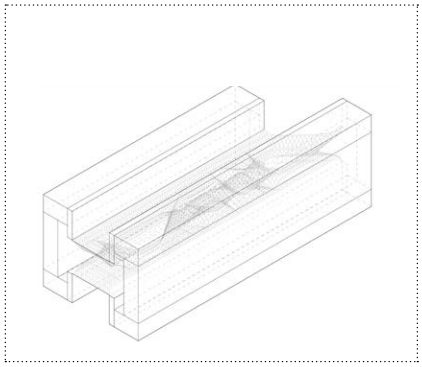
cast parts



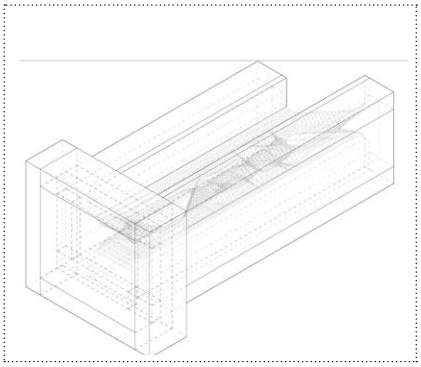
assembled cast



physical product of 3.



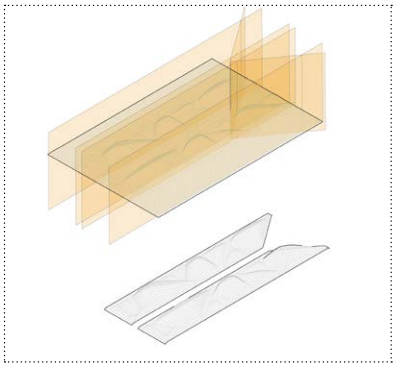
7. Bind the tempered glass sheets and foam-core as the first part of mold.



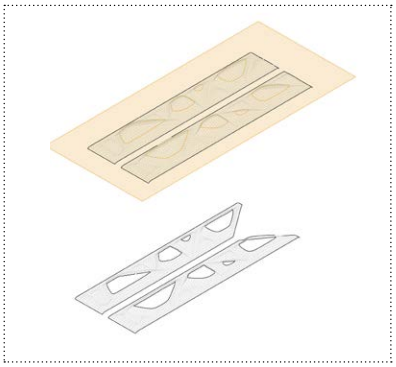
8. Insert detachable end cap for one sidde. Leave another side open for casting.



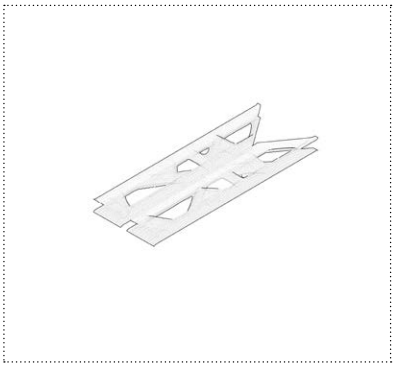
9. end product



4. Cut outline.



5. Cut out the upper part of draped form.



6. Mirror geometry





physical product of 6.



VACUUM FORMED

Semi-Automated Concrete casting fabrication

ARCH 5111 Fall 2021

Collborator: Shengkun Yang

Instructors: Christopher Pranger





During my internship at AS_IS in San Francisco, one of the projects I participated in was an **office renovation** at the **interior** scale. task includes proposals of material and color palette, furniture selections, modeling as well as production of drawings using Revit, and so on.

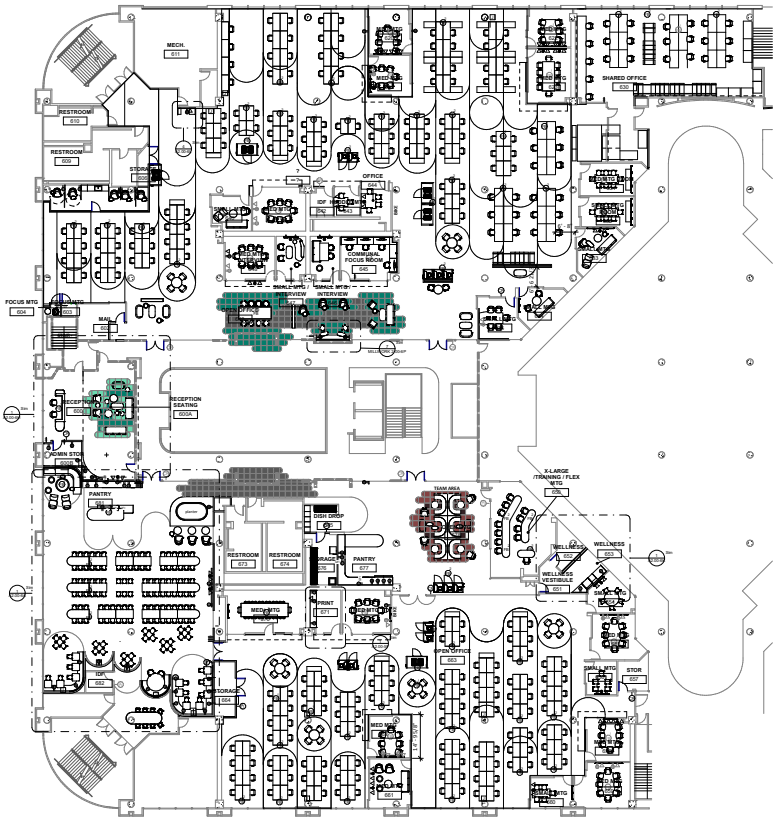
The presented work examples show a **carpet design**. The design follows digital studies capturing the gestures of human hand drawings. It further takes the overall color scheme as well as the furniture arrangement into consideration, emphasizing a dynamic and vibrant formal language that complements the company's branding--the rhythm of a healthy heartbeat.

I RHYTHM OFFICE RENOVATION

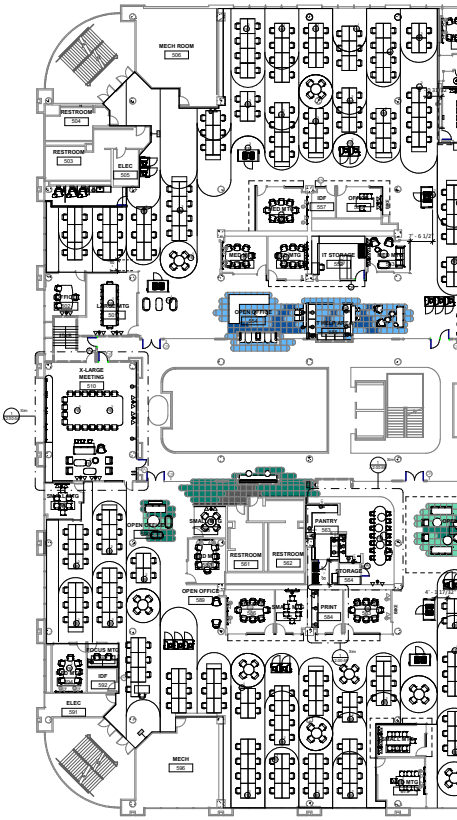
Internship Work Examples

Summer 2019

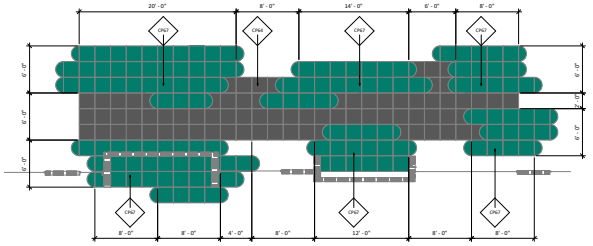
Firm: AS_IS



1 LEVEL 6 - FURNITURE PLAN
3/32" = 1'-0"



1 LEVEL 5- FURNITURE PLAN
3/32" = 1'-0"



1 LEVEL 6 - FINISH PLAN - NORTH - CARPET 7
1/4" = 1'-0"

FLOORING

CARPET

CPET1 MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : STEEL DARK 86597
INSTALL :
NOTE :

CPET2 MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : PINE DARK 86500
INSTALL :
NOTE :

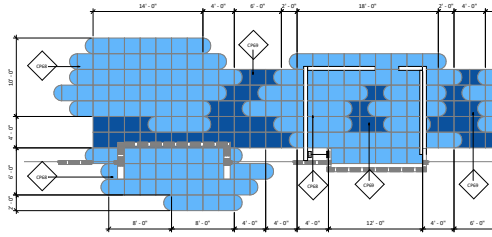
CPET3 MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : KOLMARDEN LIGHT 86346
INSTALL :
NOTE :

CPET4 MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : KOLMARDEN DARK 86396
INSTALL :
NOTE :

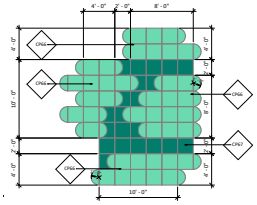
CPET5 MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : GLASS LIGHT 86411
INSTALL :
NOTE :

CPET6 MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : GLASS DARK 86496
INSTALL :
NOTE :

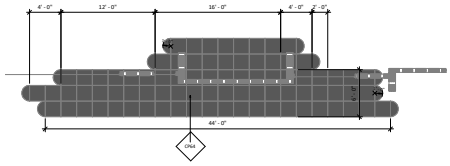
CPET7 MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : FALU RED DARK 86850
INSTALL :
NOTE :



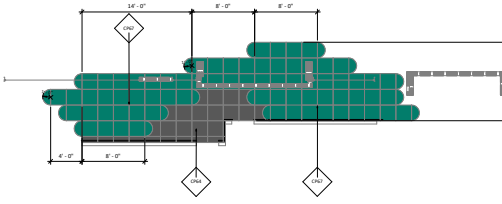
1 LEVEL 5- FINISH PLAN - NORTH - CARPET 1
1/4" = 1'-0"



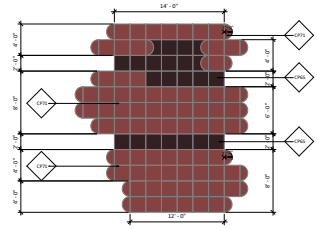
2 LEVEL 6 - FINISH PLAN - ATRIUM - CARPET 8
1/4" = 1'-0"



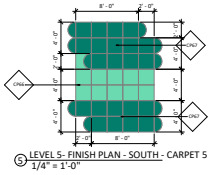
3 LEVEL 6 - FINISH PLAN - ATRIUM - CARPET 9
1/4" = 1'-0"



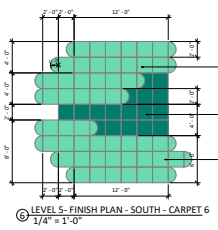
4 LEVEL 5- FINISH PLAN - ATRIUM - CARPET 4
1/4" = 1'-0"



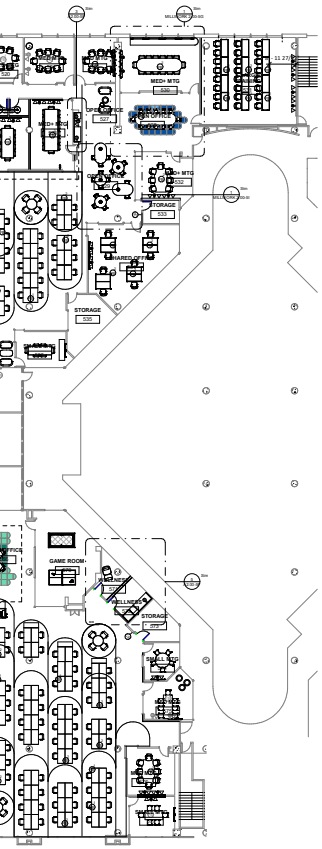
4 LEVEL 6 - FINISH PLAN - SOUTH - CARPET 10
1/4" = 1'-0"



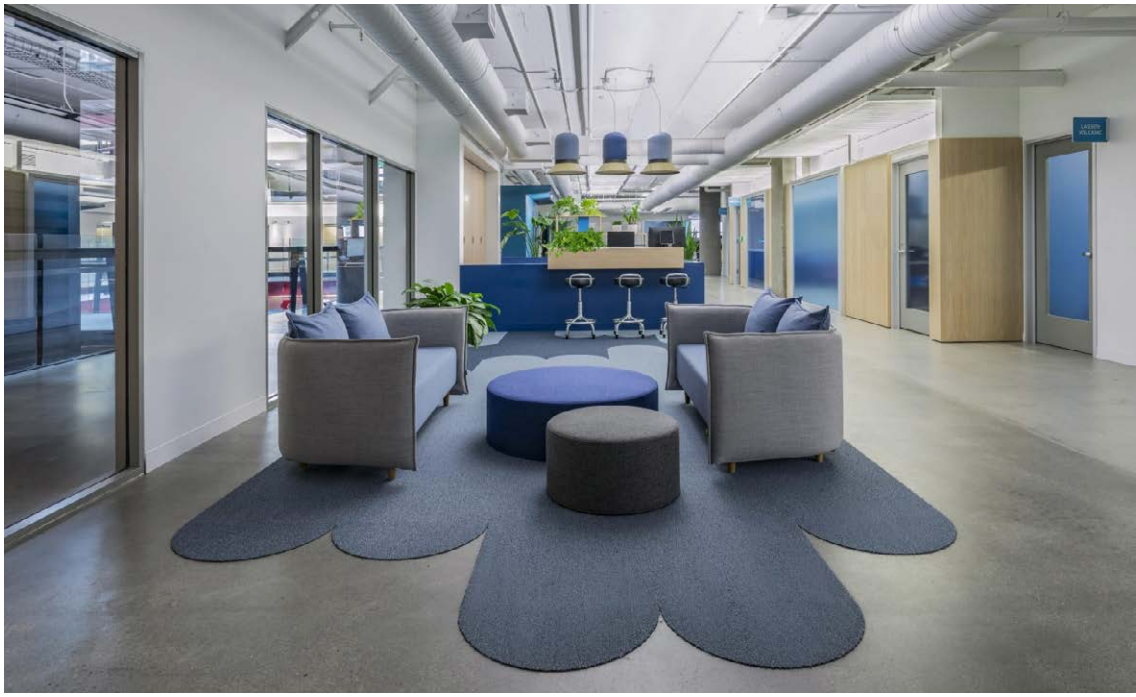
5 LEVEL 5- FINISH PLAN - SOUTH - CARPET 5
1/4" = 1'-0"

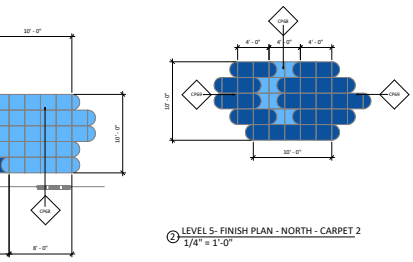


6 LEVEL 5- FINISH PLAN - SOUTH - CARPET 6
1/4" = 1'-0"









② LEVEL 5- FINISH PLAN - NORTH - CARPET 2
1/4" = 1'-0"

FLOORING

CARPET

CP68
MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : STEEL DARK 86597
INSTALL :
NOTE :

CP67
MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : PINE DARK 86550
INSTALL :
NOTE :

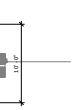
CP66
MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : KOLMARDEN LIGHT 86345
INSTALL :
NOTE :

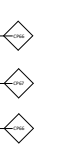
CP65
MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : KOLMARDEN DARK 86396
INSTALL :
NOTE :

CP64
MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : GLASS LIGHT 86411
INSTALL :
NOTE :

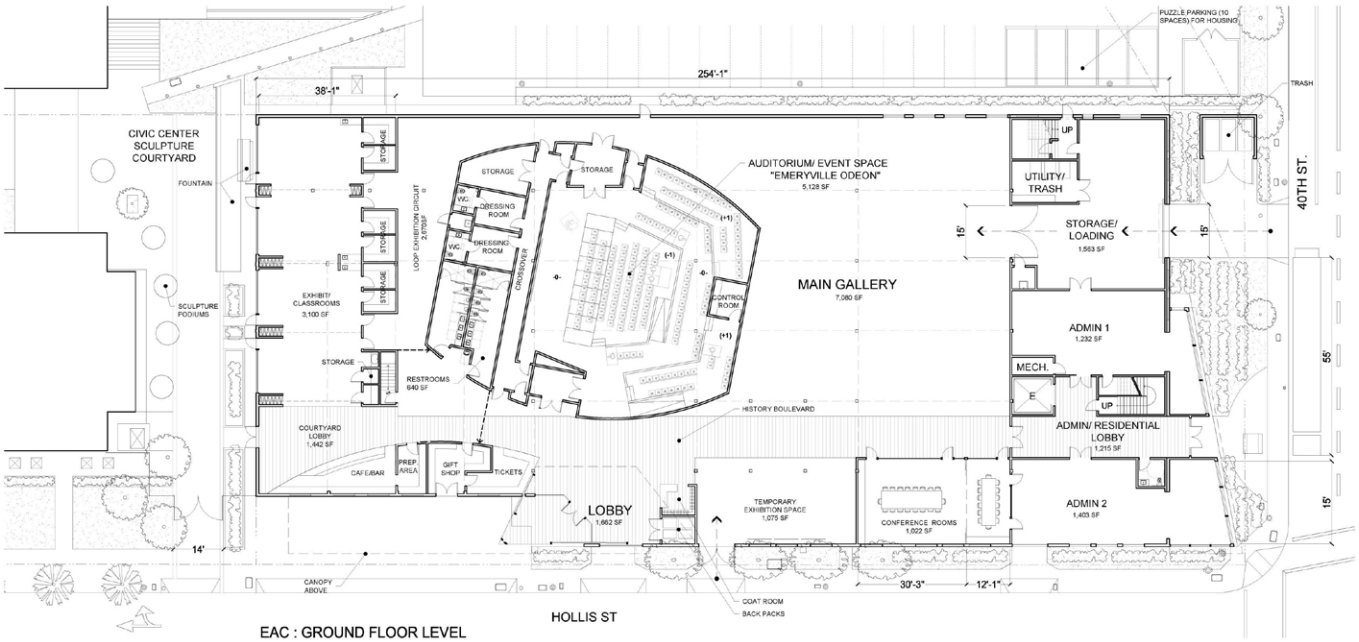
CP63
MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : GLASS DARK 86496
INSTALL :
NOTE :

CP62
MFR : SHAW CONTRACT
STYLE : INSIDE SHAPES
COLOR : FALU RED DARK 86850
INSTALL :
NOTE :









EAC : GROUND FLOOR LEVEL

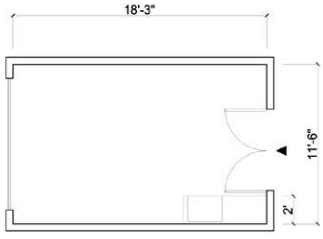
	SUBTOTAL AREAS IN SQ. FT.	
MAIN GALLERY	7,080	13,925
LOOP EXHIBITION CIRCUIT	2,670	
TEMPORARY EXHIBITION SPACE	1,075	
MULTI-PURPOSE ROOMS	3,100	
LOBBY	1,662	3,104
COURTYARD LOBBY, CAFÉ, GIFTSHOP, TICKET	1,442	
PERFORMANCE SPACE / BACK STAGE	5,128	5,768
RESTROOMS	640	

	SUBTOTAL AREAS IN SQ. FT.	
ADMINISTRATION OFFICE 1,2	2,635	4,872
ADMIN/ RESIDENTIAL LOBBY	1,215	
CONFERENCE ROOM	1,022	
STORAGE/LOADING	1,574	2,037
UTILITY/ STAIRS	463	
TOTAL		**29,706**

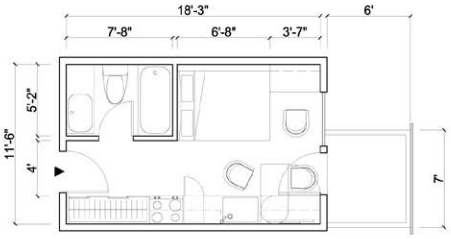
2' 0 4' 10' 20' 40' — 1 GROUND FLOOR PLAN 3/32" = 1'-0"

Floor Plan Simplicity: The existing ground floor of the URM Bldg. is re-populated with gallery spaces, support spaces, and the Emeryville Odeon (auditorium and event space) in an easy to orient and navigate arrangement for staff and visitors alike. All program requirements are met and spaces are positioned in practical and efficient adjacencies to one another with an emphasis on ease of access and visibility for the community. Loading and receiving for the exhibition galleries takes place off 40th St. with additional access into the Temporary Gallery off Hollis St. Parking for EAC events is shared with the existing Civic Center parking lot that has been amplified with 10 puzzle parking spaces for the Artists' Housing. The existing Civic Center Sculpture Courtyard plays an important role as a Garden center for sculpture and organized events.

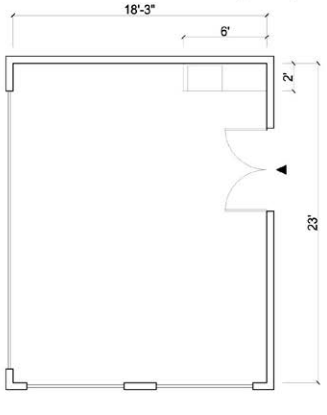
Ground Floor Plan



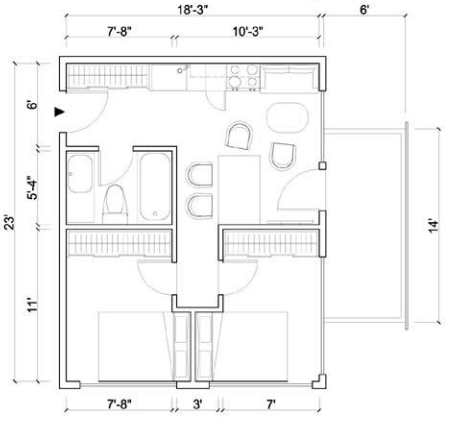
AS. 1: ARTIST'S SINGLE WORK STUDIO (210 S.F.)



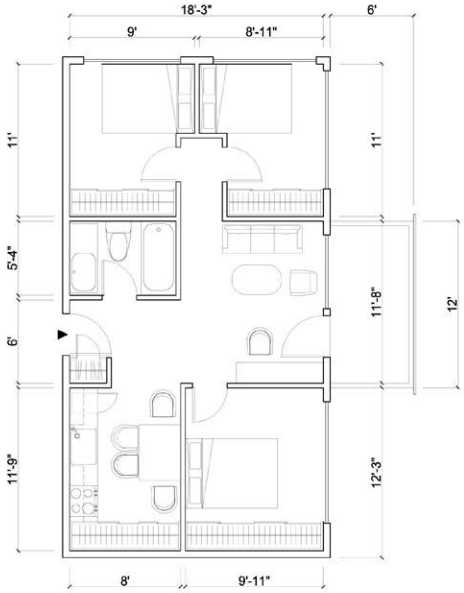
RES.1: RESIDENTIAL STUDIO MICRO-UNIT (210 S.F.)



AS. 2: ARTIST'S DOUBLE SIZE WORK STUDIO (420 S.F.)



RES.2: RESIDENTIAL 2-BEDROOM MICRO UNIT (420 S.F.)



RES.3: RESIDENTIAL 3-BEDROOM MICRO UNIT (641 S.F.)

1' 0 2' 5' 10' 20'

N

Mixed-use Affordable Housing Floor Plans: The separate working studios segregate art related chemicals and compounds from living quarters for healthier environmental conditions. The residential units are small but well equipped and each has an outdoor glass balcony. Each studio has a utility sink, 220V outlets and specific units are sound-proofed. It is possible to match artists with work spaces immediately across the hall from their living quarters.

Affordable Housing & Work Studio Unit Floor Plans



	AFFORDABLE ARTISTS' HOUSING			
	CIRCULATION / UTILITY	RESIDENCE / ART STUDIO	COMMON AREA	TOTAL S.F.
FLOOR 2	1,385	3,424	0	4,809
FLOOR 3	1,385	3,424	0	4,809
FLOOR 4	1,385	3,424	0	4,809
FLOOR 5	1,215	3,424	1,845	4,639
TOTAL	5,370	13,696	1,845	**20,911**

	RES.: RESIDENTIAL UNITS			SUBTOTAL	AS.: ART STUDIOS		SUBTOTAL
	RES.1	RES.2	RES.3	# of	AS.1	AS.2	# of
	210 S.F.	420 S.F.	641 S.F.	UNITS	210 S.F.	420 S.F.	UNITS
FLOOR 2	4	1	1	6	5	1	6
FLOOR 3	4	1	1	6	5	1	6
FLOOR 4	4	1	1	6	5	1	6
FLOOR 5	3	0	1	4	4	0	4
TOTAL	15	3	4	**22**	19	3	**22**



Mixed-use Affordable Housing Floor Plans: The plans for the 5 story wing above the administration offices are organized as identical editions at each floor to simplify construction and keep costs in control. Each floor positions living units to the south for direct solar gain and working studio spaces to the north for ideal natural light and ventilation. Each floor is served by a large freight elevator and trash room / laundry room. The separate working studios segregate art related chemicals and compounds from living quarters for healthier environmental conditions. The residential units are small but well equipped each with an outdoor glass balcony. Studios have a utility sink, 220V outlets and specific units are sound-proofed.

Admin. Offices & Affordable Housing Floor Plans

EMERYVILLE ART CENTER

Internship Work Example _AutoCAD Drawings

Summer 2021

Firm: BantaDesign

Thank you

Yuan Li

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Email yl3464@cornell.com