

ARCHITECTURE FOLIO

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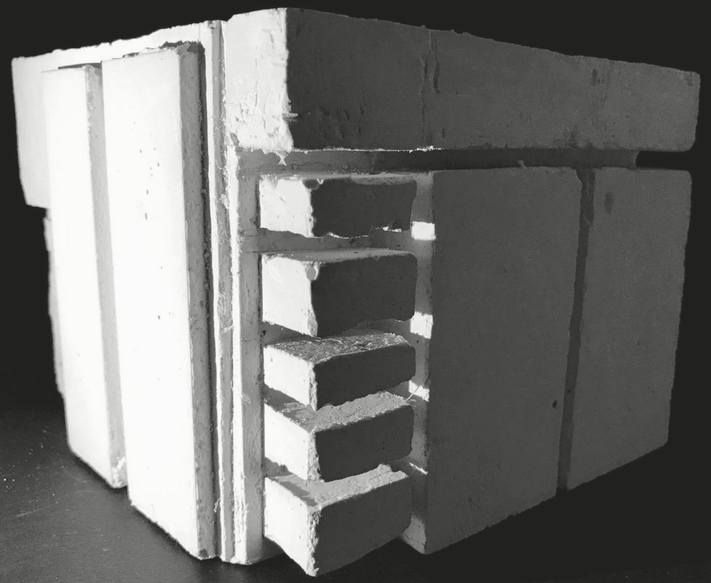
DRAWING 76

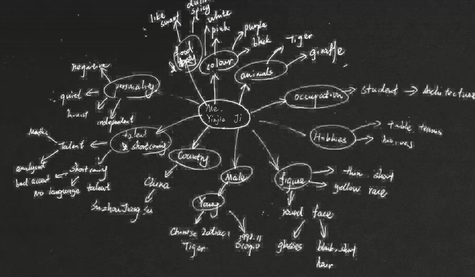
SYNTHSIS 80

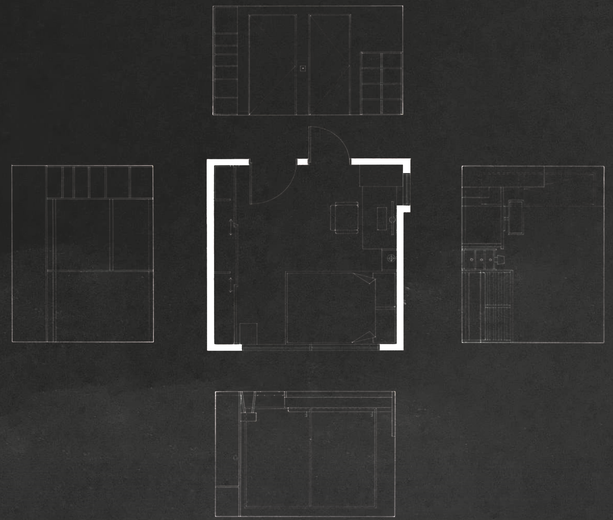
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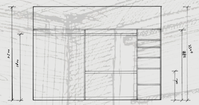
01 CAST COMPOSITION

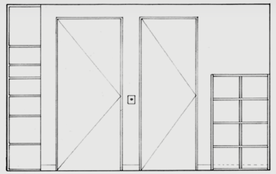
PHOTOMONTAGE

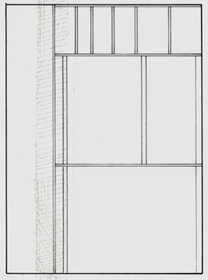


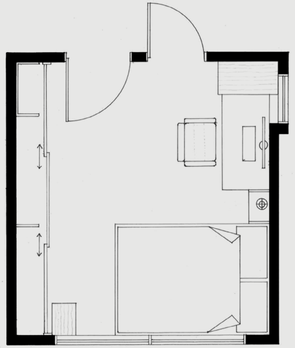


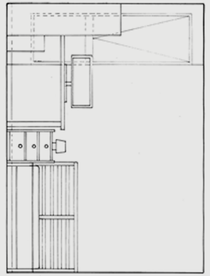
SURVEY



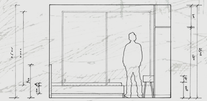


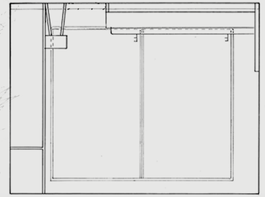


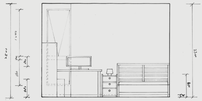




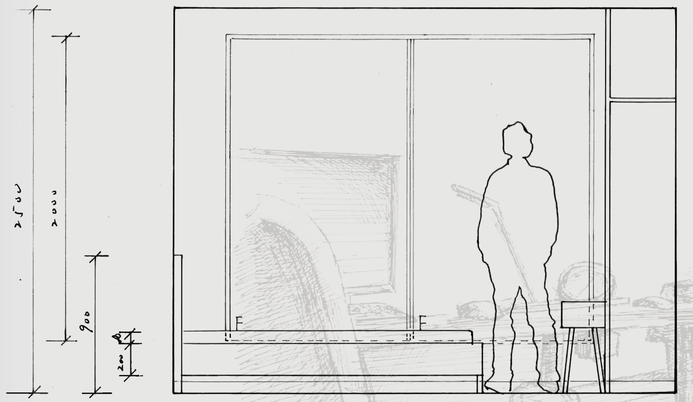




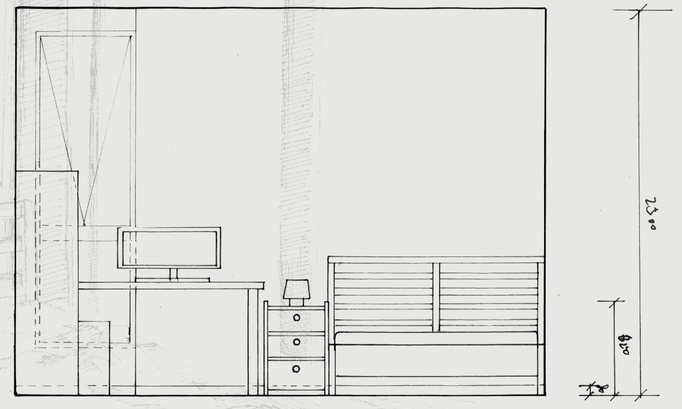




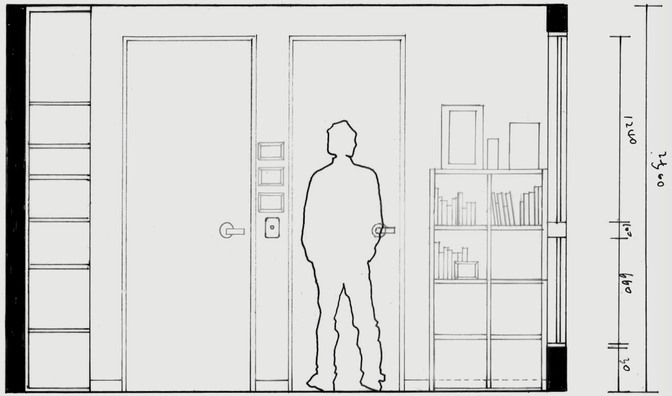

3080
OVERALL
120
420
820
DOOR1
240
720
DOOR2
180
780
BOOKSHELF
600
450
ARMCHAIR
DESK
N
3440
OVERALL
620
CABINET
1320
ROBE2
1380
ROBE1
400
BEDSTAND1
120
240
300
2000
BED
340
BEDSTAND2
310
1190
WINDOW1
1190
WINDOW2
3260
OVERALL
600
CABINET
300
1100
1140
OVERALL
2340
OVERALL
2700
2300
600
280
240
400
480
1140
2340
2700
1400
2700
2500
1800
600
PLAN
SCALE 1:100
ELEVATION NORTH
SCALE 1:100
ELEVATION WEST
SCALE 1:100



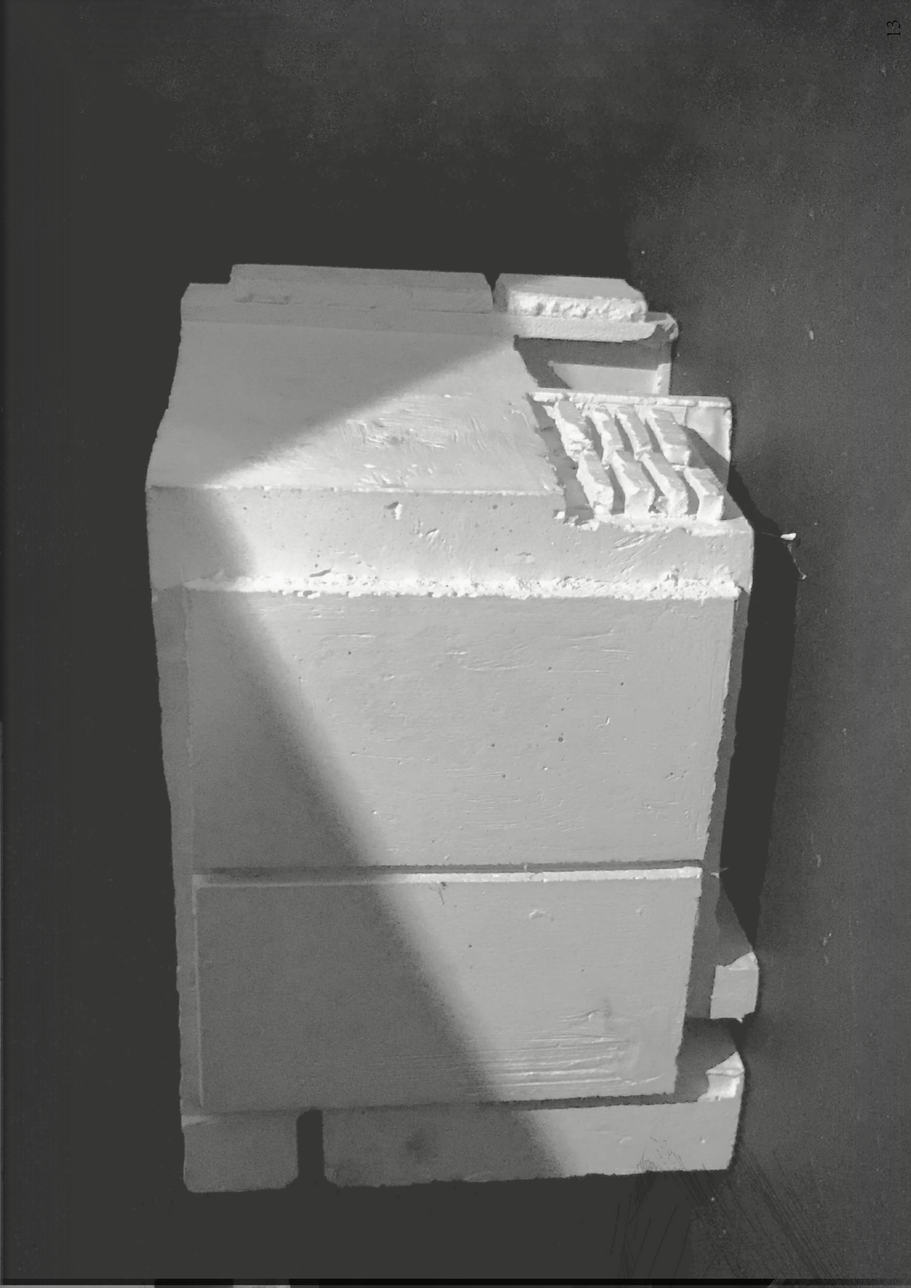
ELEVATION SOUTH
SCALE 1:100

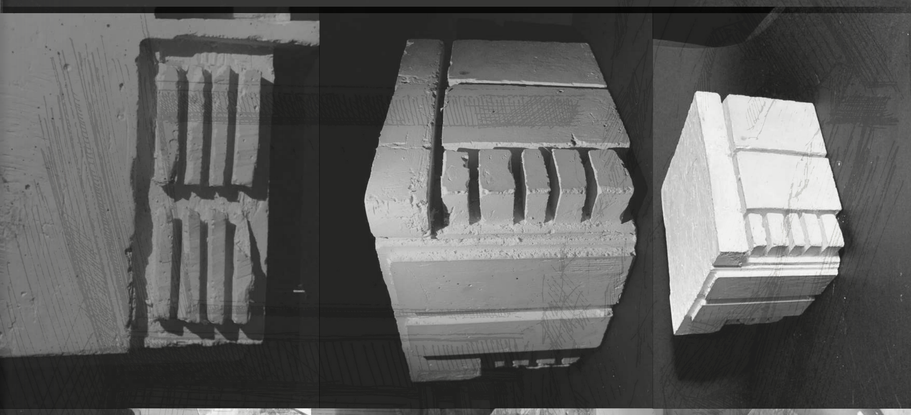


ELEVATION EAST
SCALE 1:100



SECTION A
SCALE 1:100









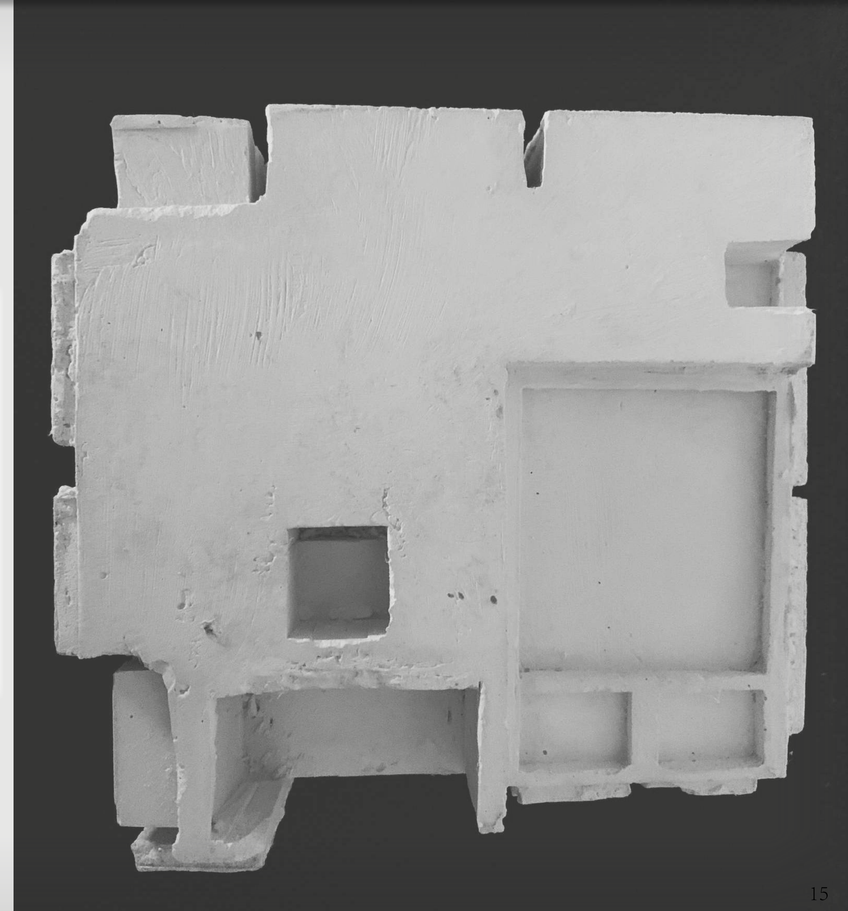
PROGRESS & MODEL PHOTOGRAPHS

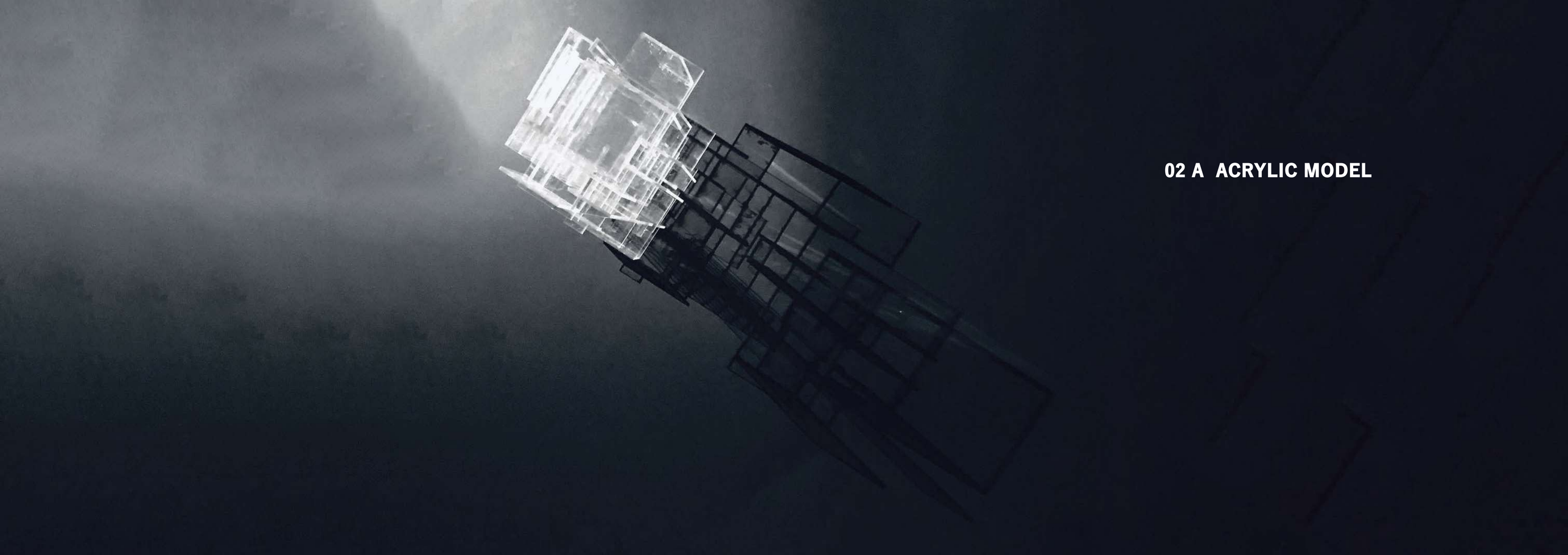
SYNTHESIS


TOP
BOTTOM
TOP
BOTTOM
ELEVATION 1
ELEVATION 2
ELEVATION 1
ELEVATION 2
ELEVATION 3
ELEVATION 4
ELEVATION 3
ELEVATION 4


TOP
BOTTOM
TOP
BOTTOM
ELEVATION 1
ELEVATION 2
ELEVATION 1
ELEVATION 2
ELEVATION 3
ELEVATION 4
ELEVATION 3
ELEVATION


TOP
BOTTOM
TOP
BOTTOM
ELEVATION 1
ELEVATION 2
ELEVATION 1
ELEVATION 2
ELEVATION 3
ELEVATION 4
ELEVATION 3
ELEVATION 4

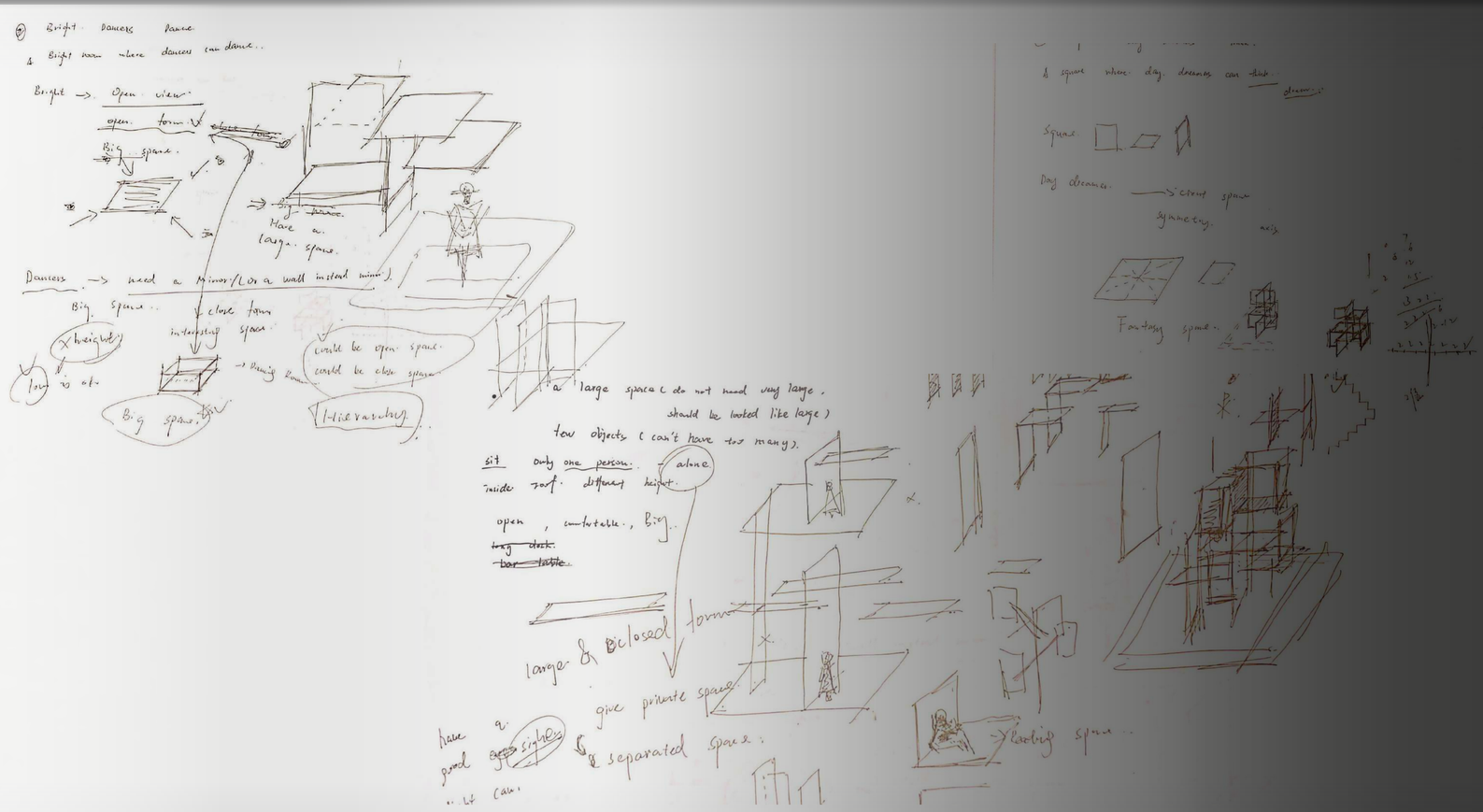


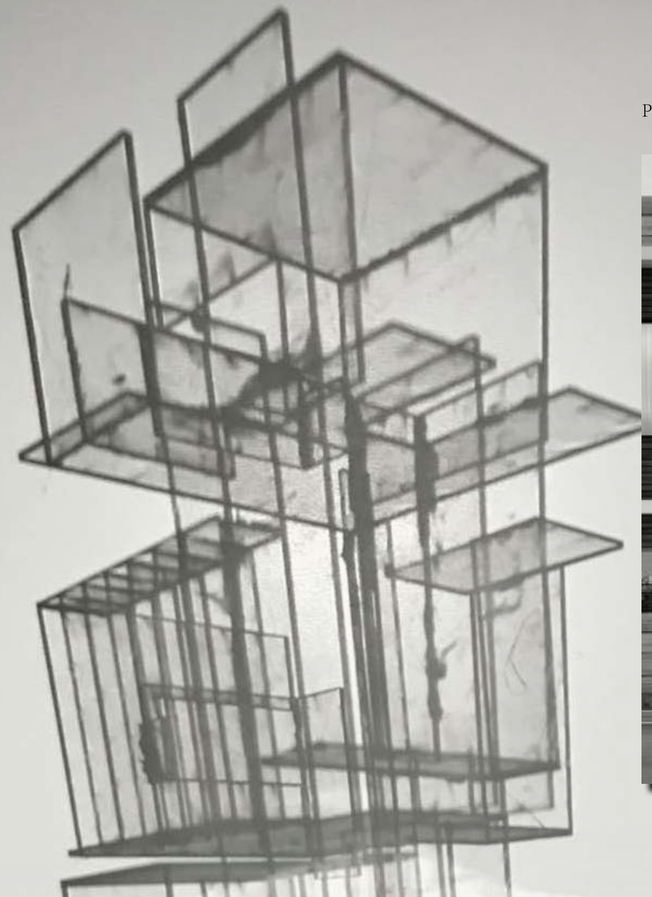


02 A ACRYLIC MODEL

PROGRESS



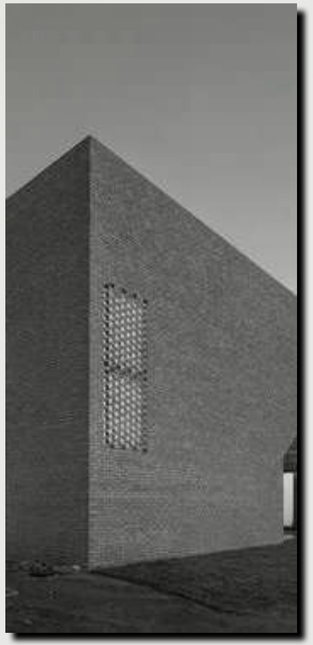

Bright
Dancers
Dance
A Bright room where dancers can dance.
Bright → Open view
open form
Big space
Have a large space
Dancers → need a mirror (Or a wall instead mirror)
Big Space
close form
interesting space
Big space
A square where day dreamers can think
Square
Day dreamers → create space
symmetry
axis
Fantasy space
a large space (do not need very large , should be looked like large)
few objects (can't have too many).
sit only one person
alone
inside roof different height
open , comfortable , Big
bar table
large & Bi closed form
give private space
& separated space
Resting space



PRECEDENTS

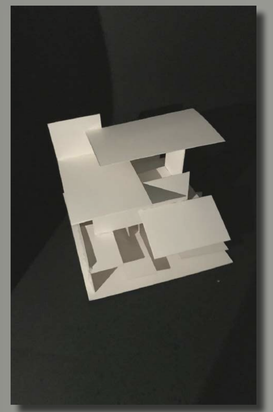
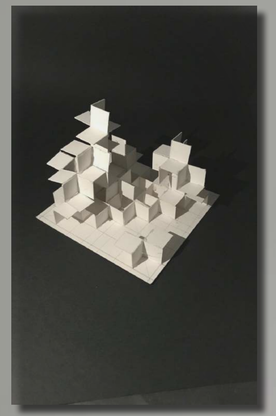
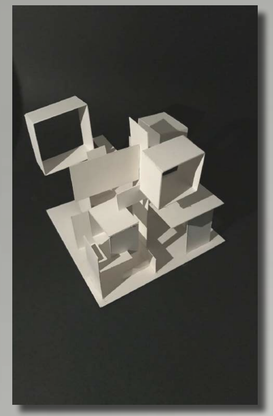
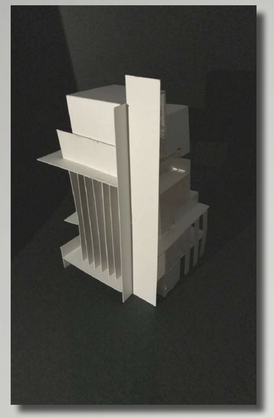
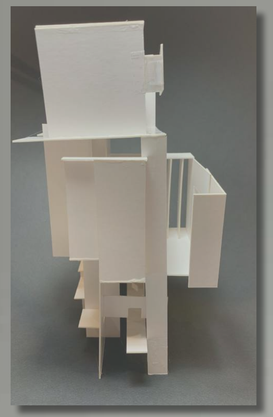










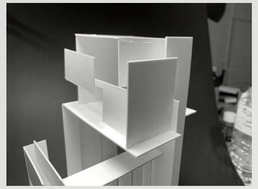






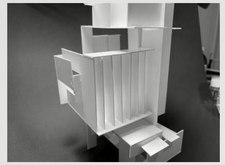


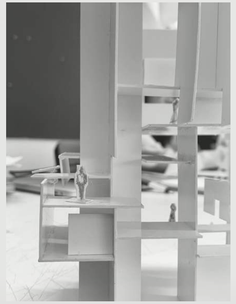

ITERATIONS

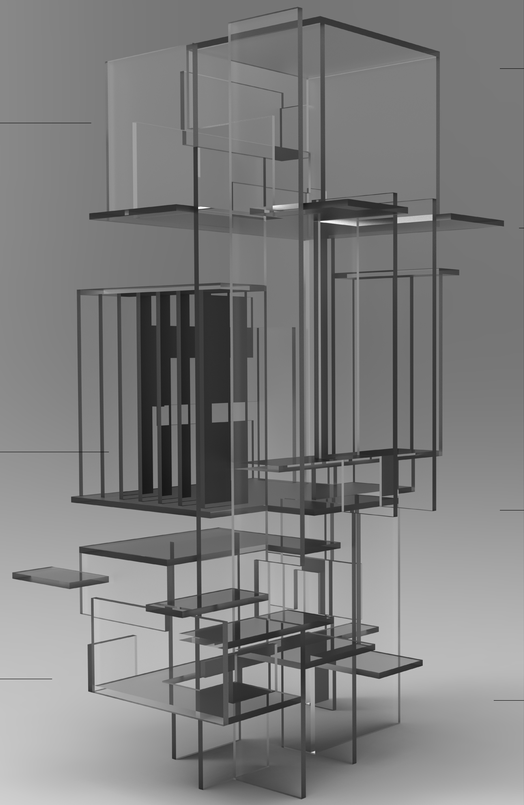


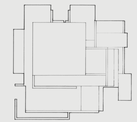


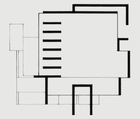




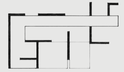


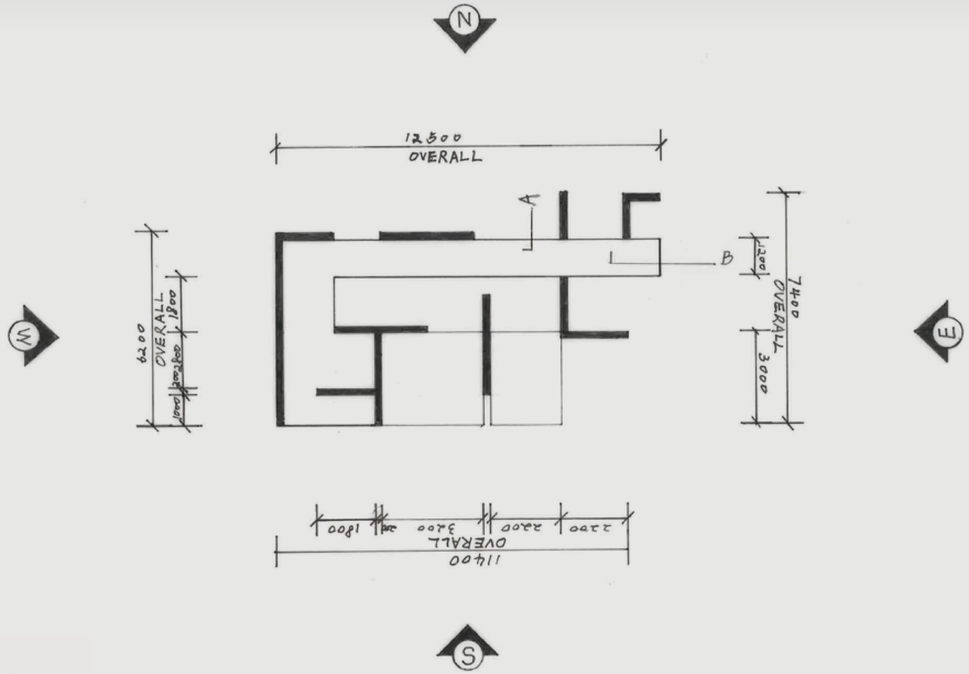




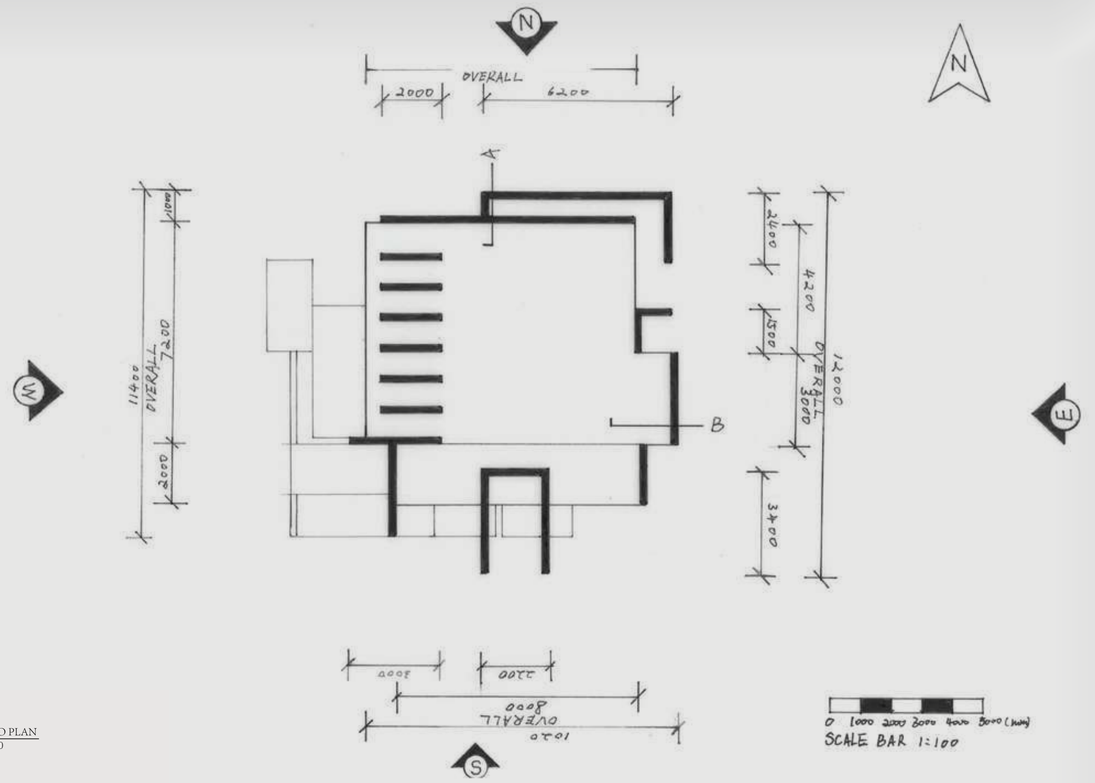




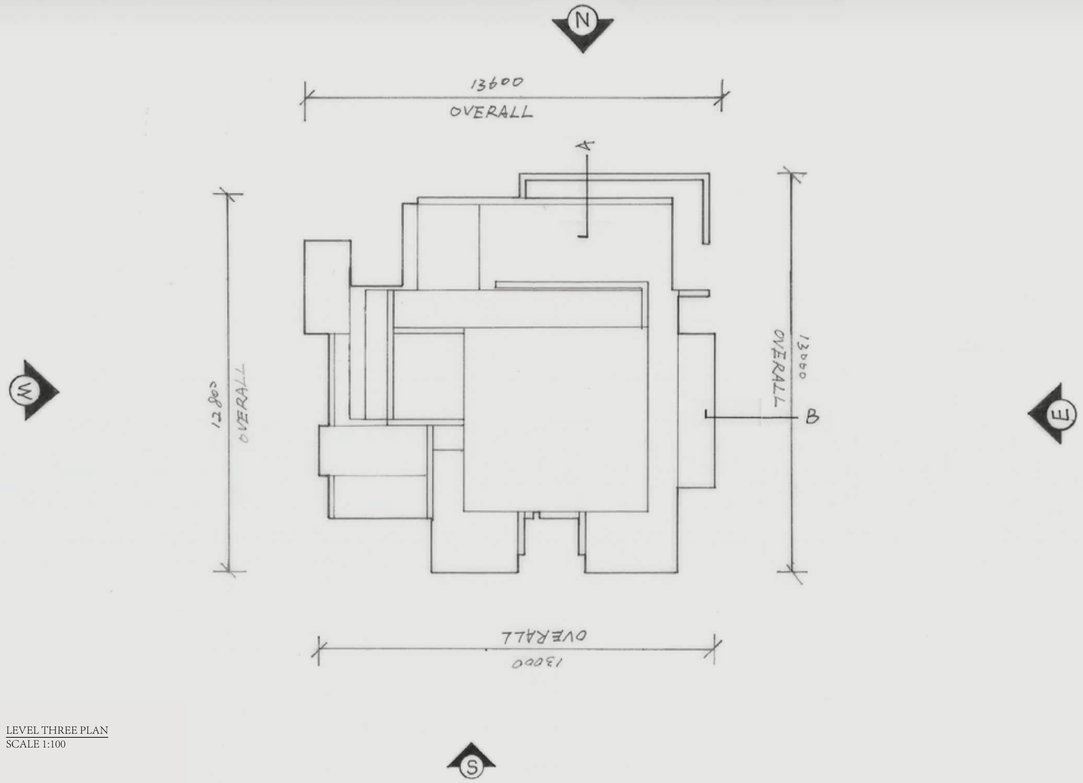




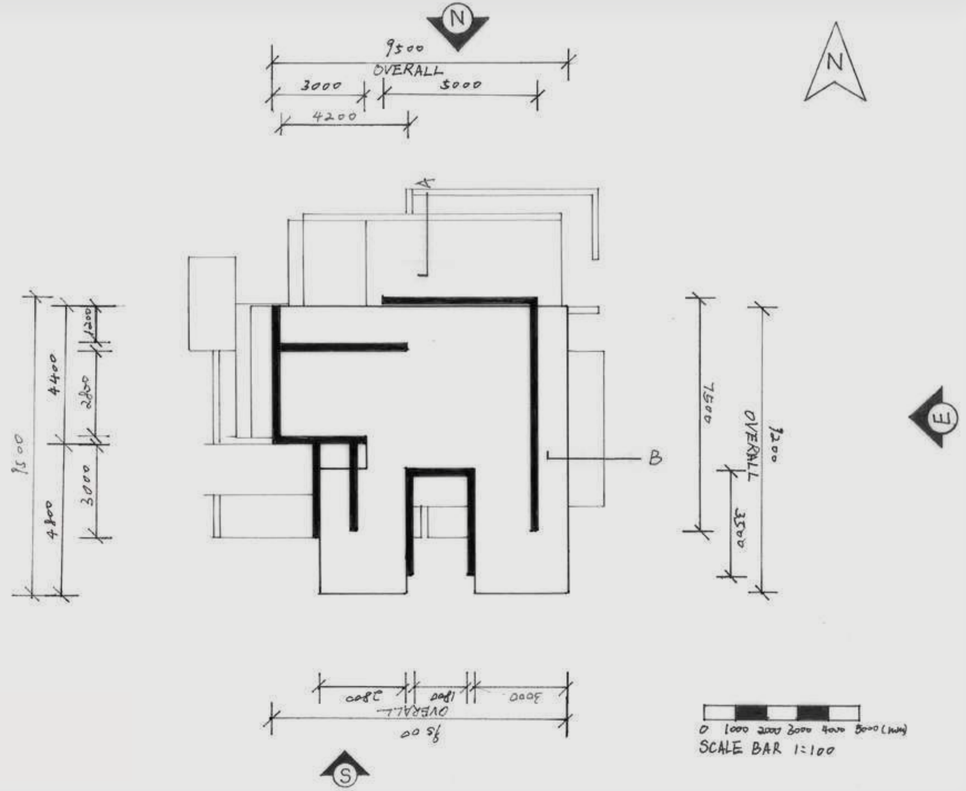
LEVEL ONE PLAN
SCALE 1:100



LEVEL TWO PLAN
SCALE 1:100



LEVEL THREE PLAN
SCALE 1:100



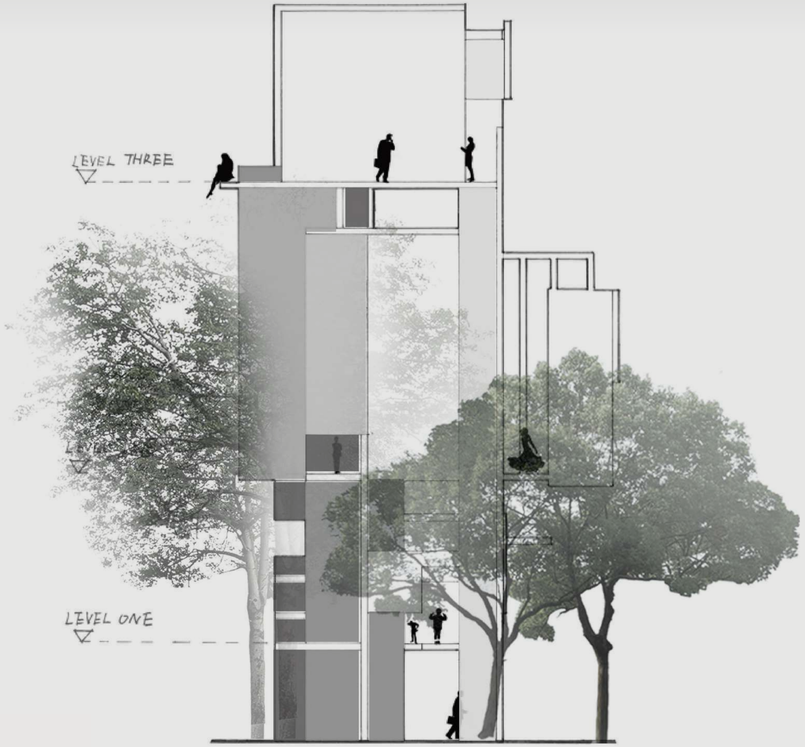
AERIAL VIEW PLAN
SCALE 1:100



ELEVATION SOUTH
SCALE 1:100



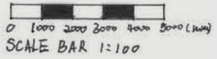
ELEVATION WEST
SCALE 1:100

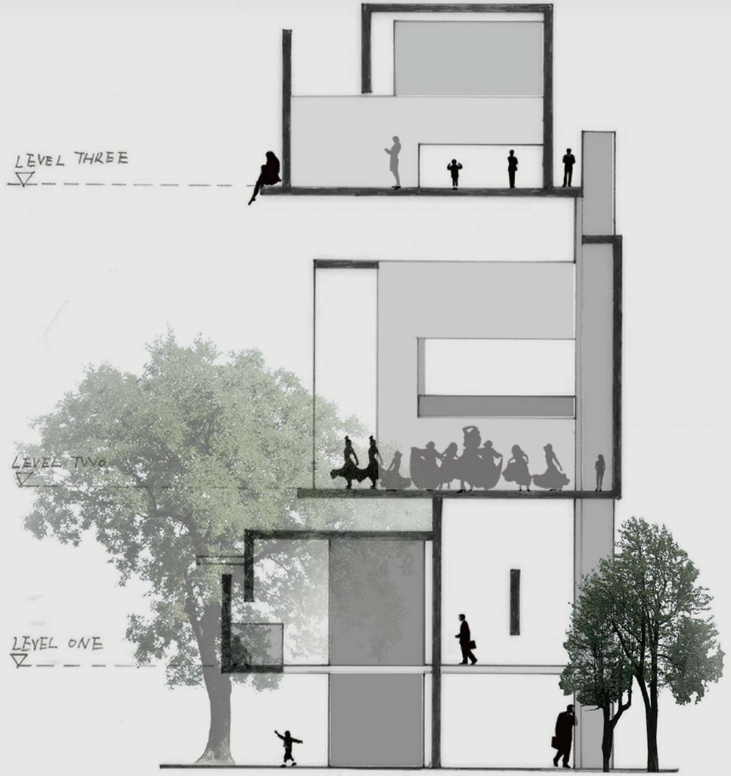


ELEVATION EAST
SCALE 1:100



ELEVATION WEST
SCALE 1:100

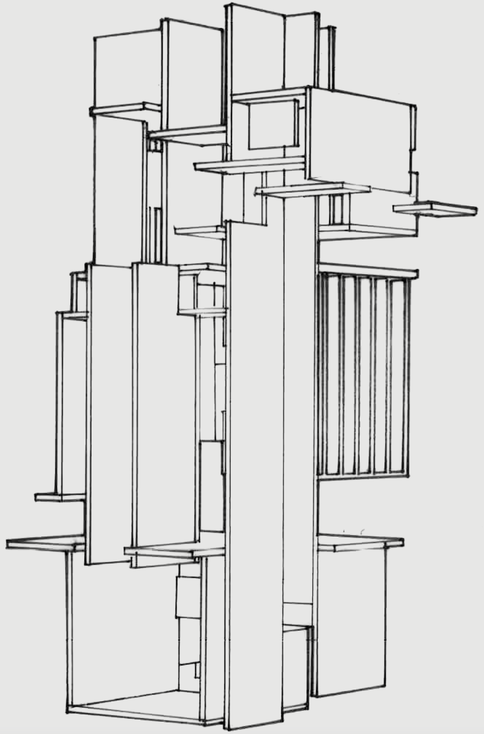




SECTION A
SCALE 1:100



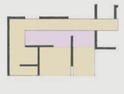
SECTION B
SCALE 1:100



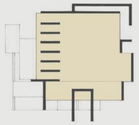
SYNTHESIS DIAGRAMS

SOLIDS/VOIDS

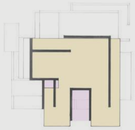
SOLIDS
VOIDS



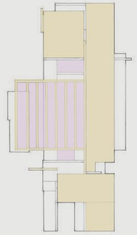
PLAN 1



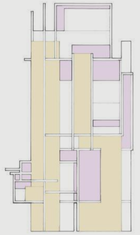
PLAN 2



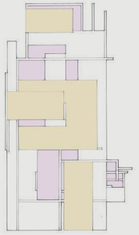
PLAN 3



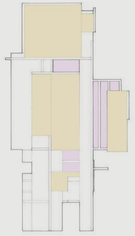
ELEVATION 1



ELEVATION 2



ELEVATION 3



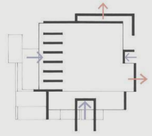
ELEVATION 4

DIRECTIONS

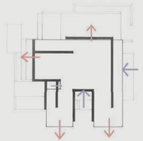
EXTENT
CONTRACT



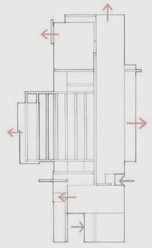
PLAN 1



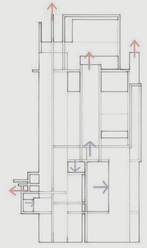
PLAN 2



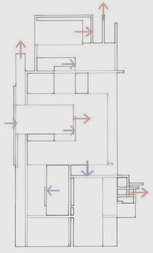
PLAN 3



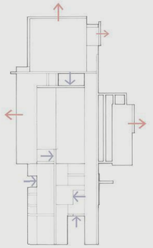
ELEVATION 1



ELEVATION 2



ELEVATION 3

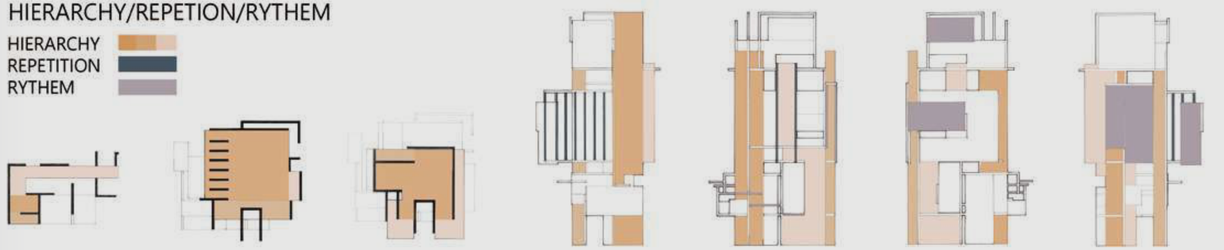


ELEVATION 4

SYNTHESIS DIAGRAMS

HIERARCHY/REPETION/RYTHEM

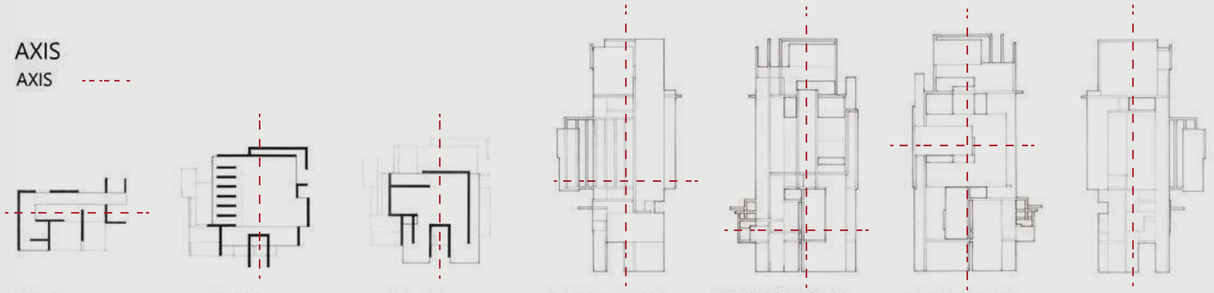
HIERARCHY
REPETITION
RYTHEM



PLAN 1 PLAN 2 PLAN 3 ELEVATION 1 ELEVATION 2 ELEVATION 3 ELEVATION 4

AXIS

AXIS

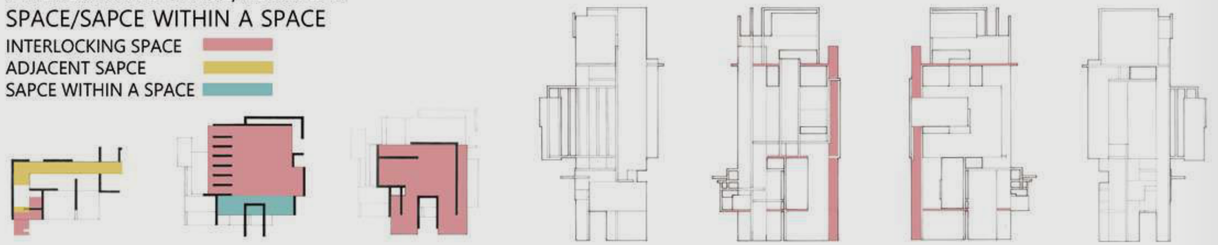


PLAN 1 PLAN 2 PLAN 3 ELEVATION 1 ELEVATION 2 ELEVATION 3 ELEVATION 4

SYNTHESIS DIAGRAMS

INTERLOCKING SPACE/ADJACENT SPACE/SAPCE WITHIN A SPACE

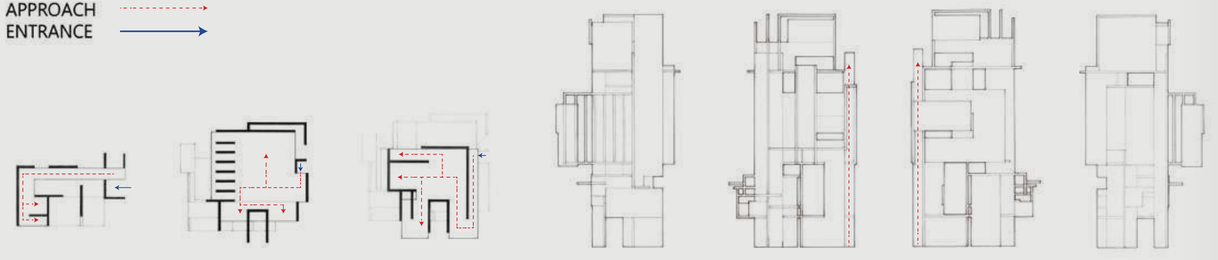
INTERLOCKING SPACE
ADJACENT SAPCE
SAPCE WITHIN A SPACE



PLAN 1 PLAN 2 PLAN 3 ELEVATION 1 ELEVATION 2 ELEVATION 3 ELEVATION 4

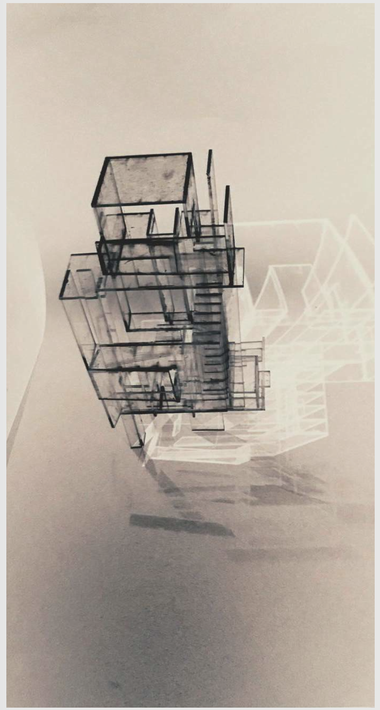
APPROACH/ENTRANCE

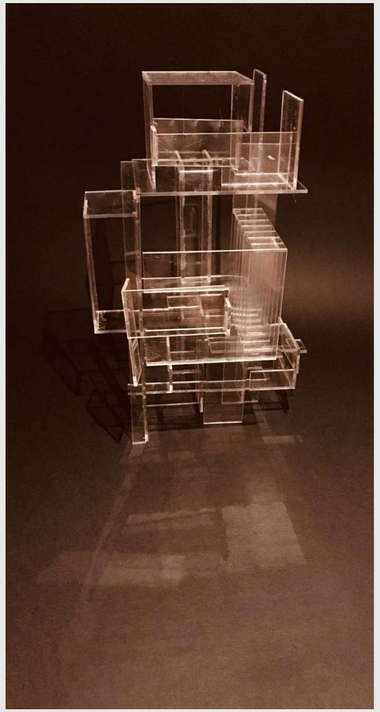
APPROACH
ENTRANCE

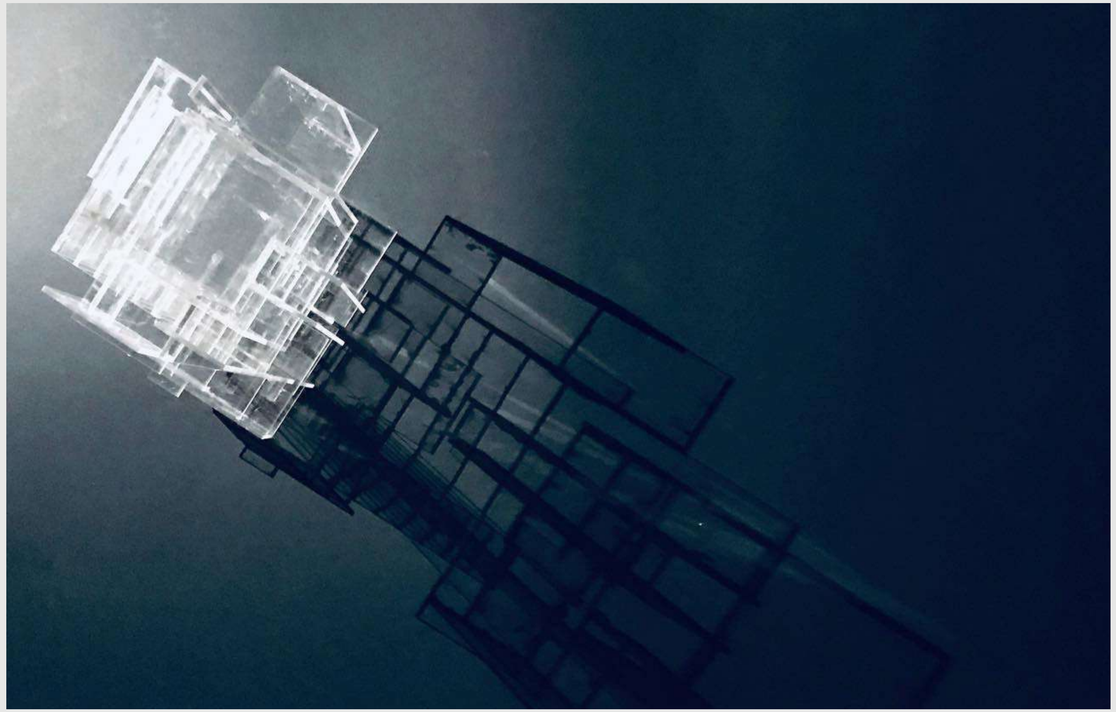


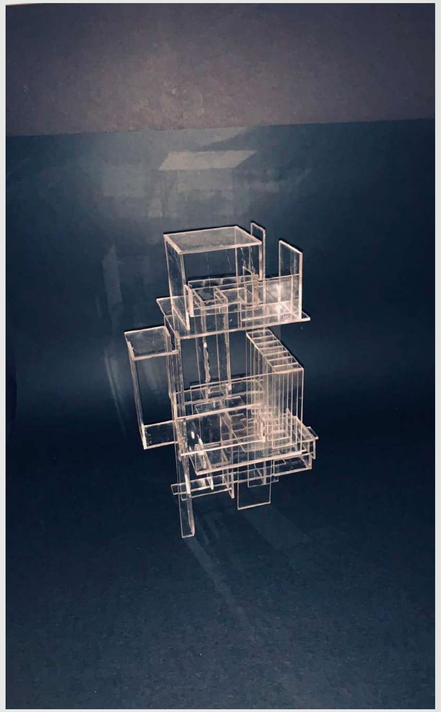
PLAN 1 PLAN 2 PLAN 3 ELEVATION 1 ELEVATION 2 ELEVATION 3 ELEVATION 4

MODEL PHOTOGRAPHS



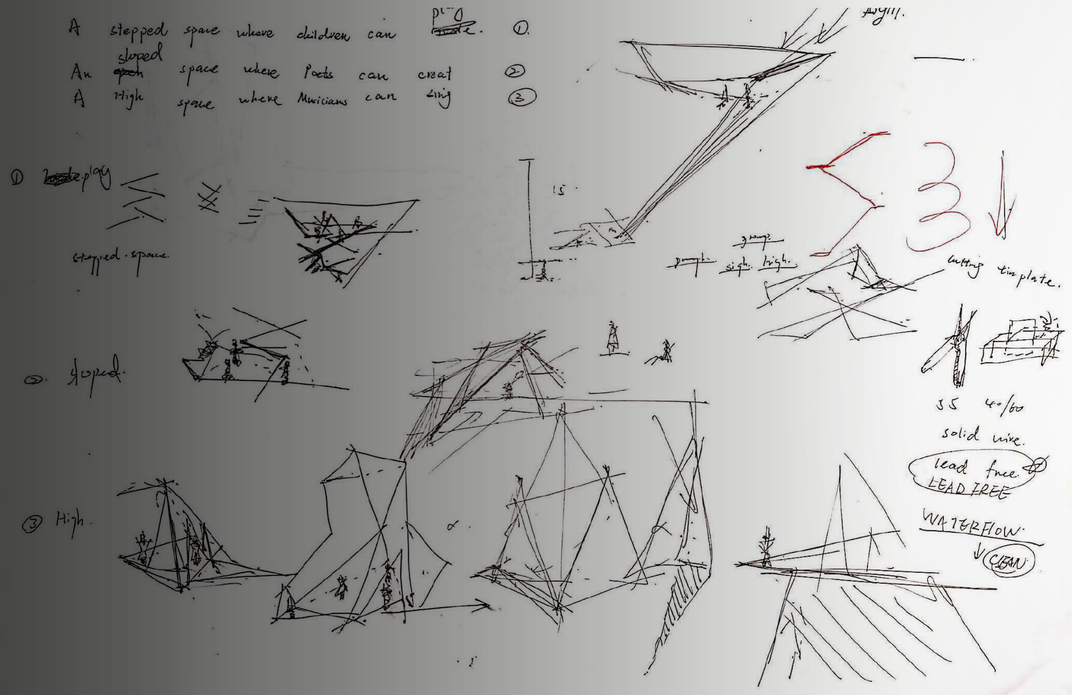








02 B METAL MODEL


A stepped space where children can play. ①
An sloped space where Poets can creat ②
A high space where Musicians can sing ③
① stepped
stepped space
② sloped
③ High
cutting tin plate.
55 40/60
solid wire.
lead free
LEAD FREE
WATERFLOW
CLEAN

PRECEDENTS







ITERATIONS

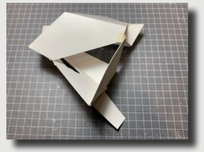


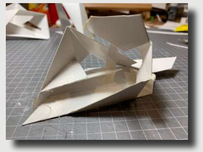
















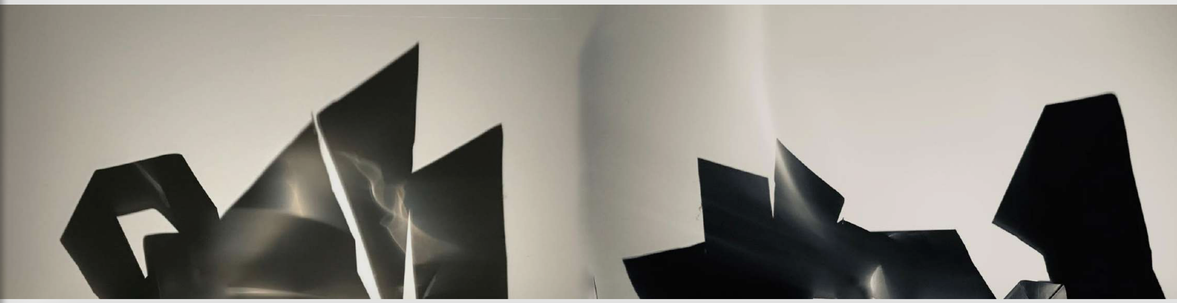






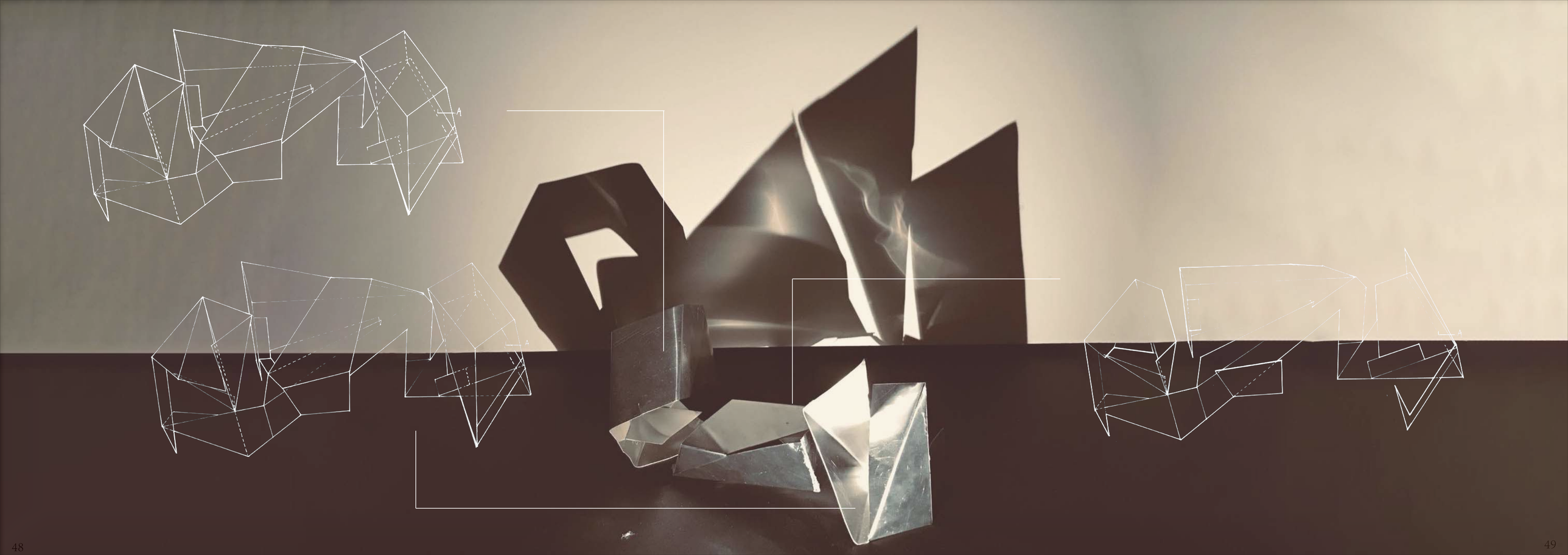


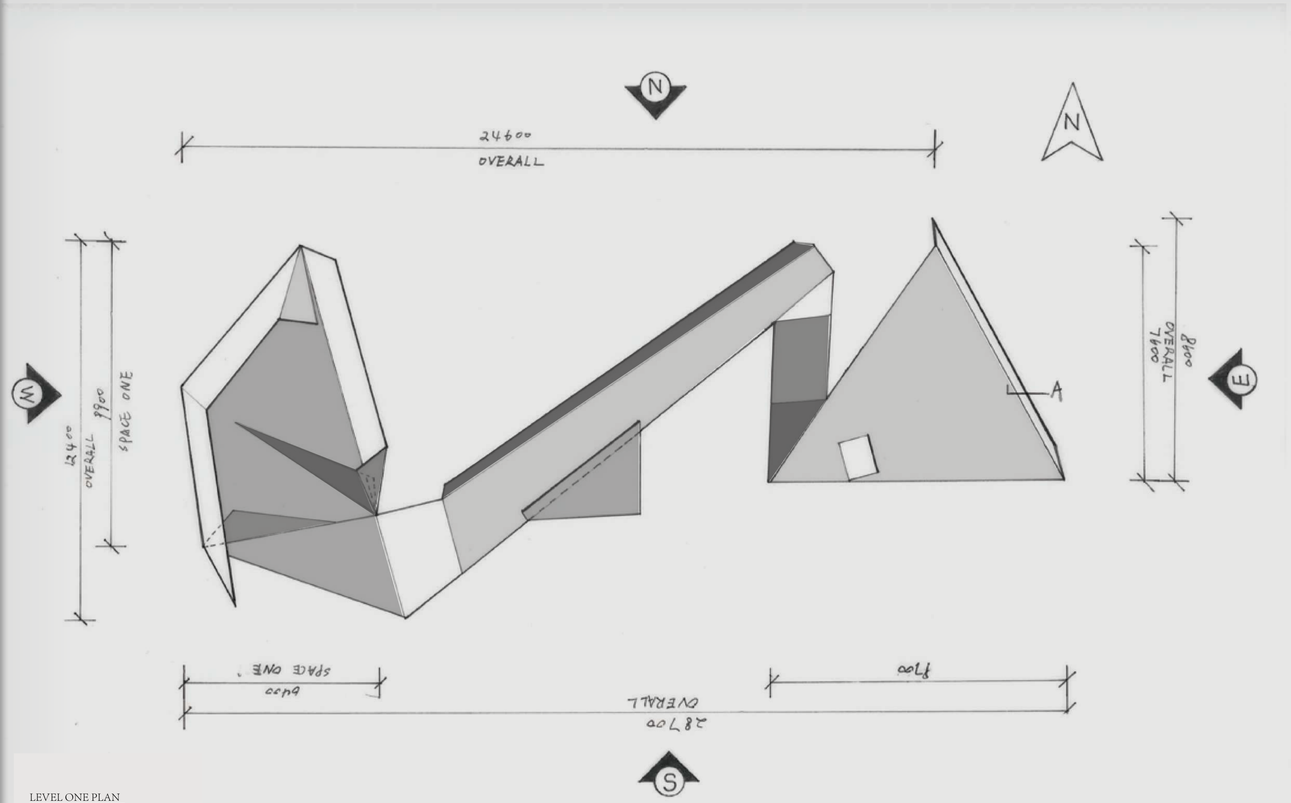




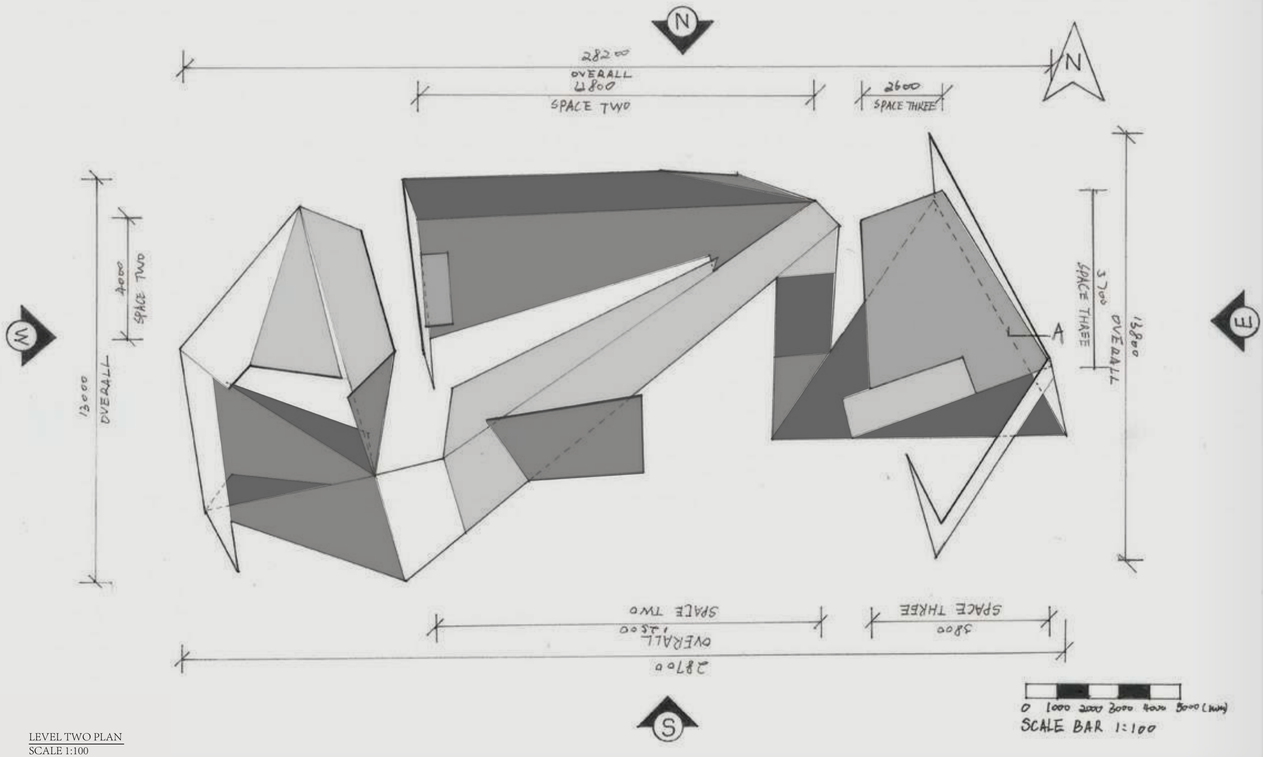




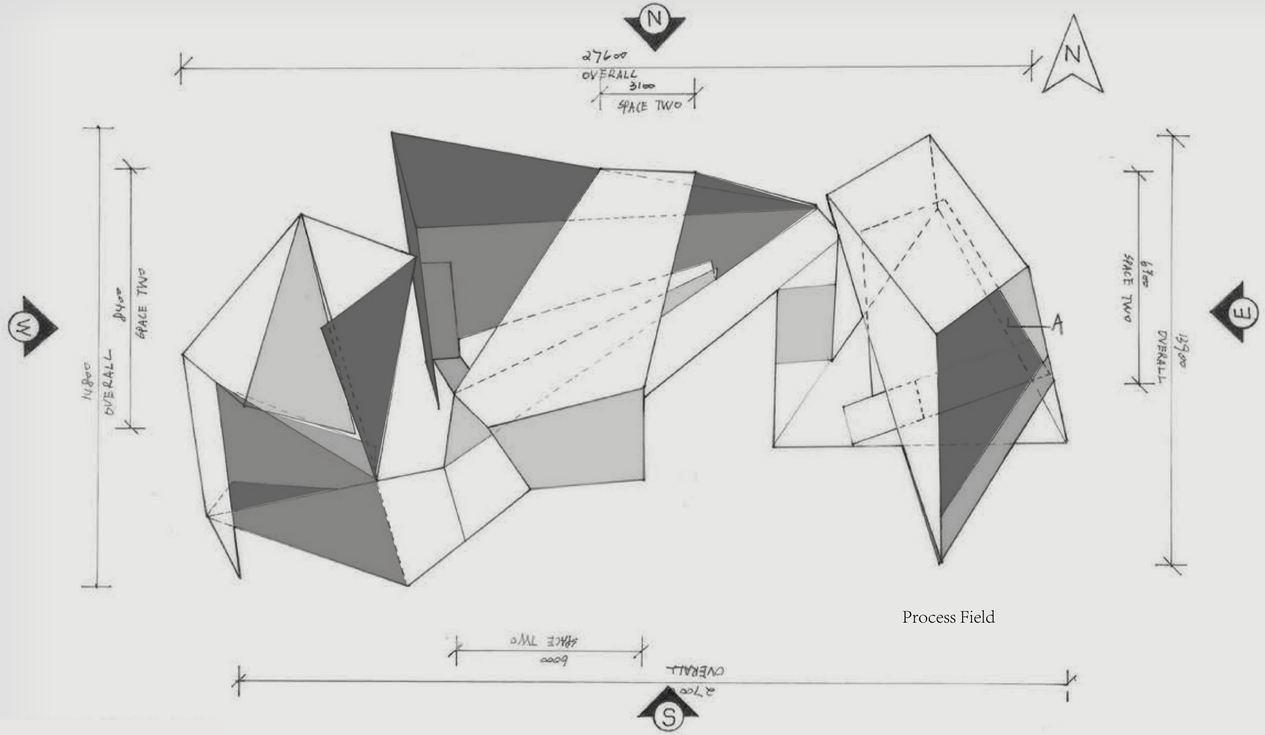




LEVEL ONE PLAN
SCALE 1:100

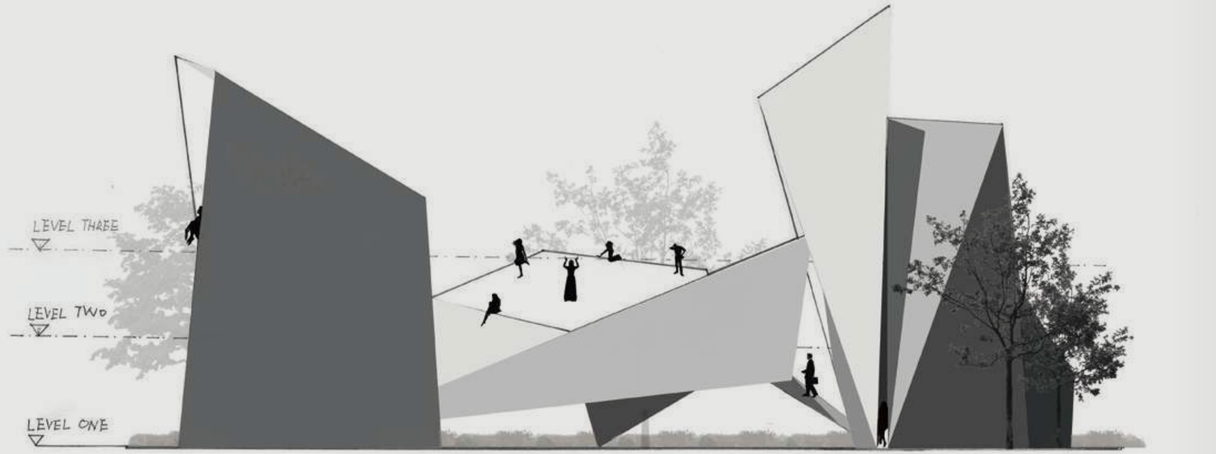


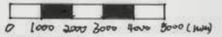
LEVEL TWO PLAN
SCALE 1:100



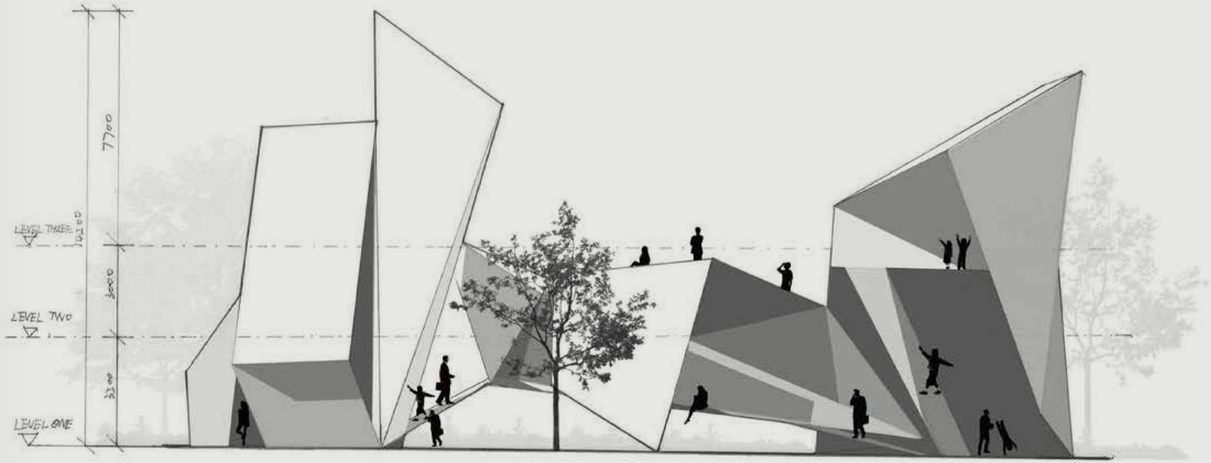
LEVEL THREE PLAN
SCALE 1:100

Process Field

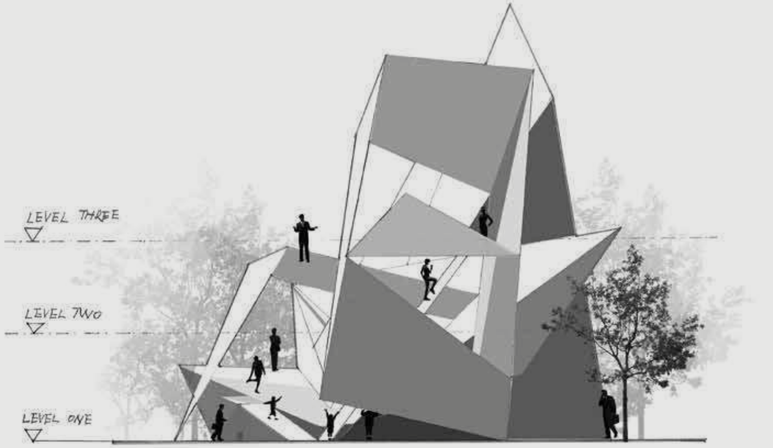


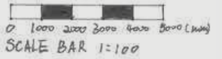


ELEVATION NORTH
SCALE 1:100

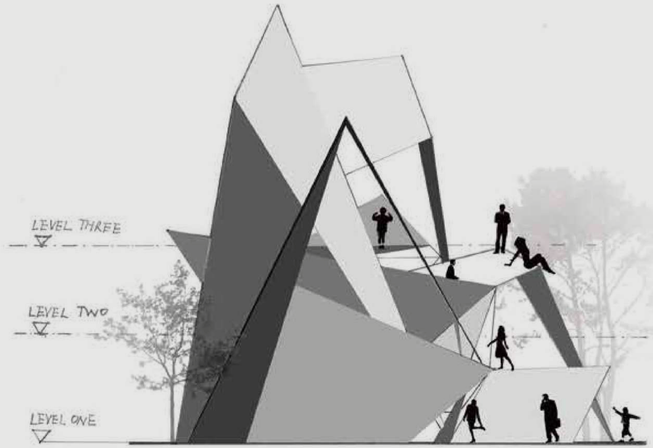


ELEVATION SOUTH
SCALE 1:100



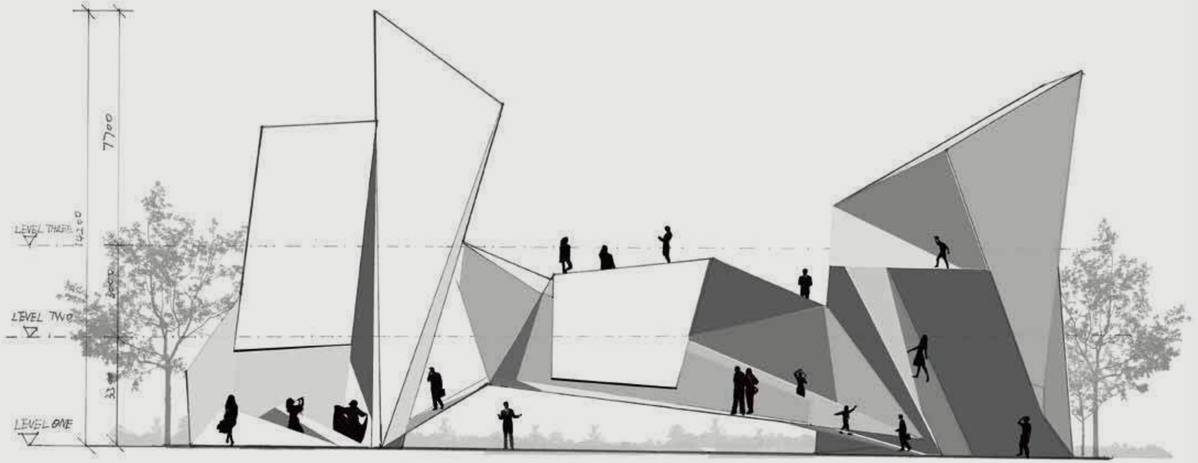


ELEVATION EAST
SCALE 1:100



ELEVATION WEST
SCALE 1:100

SE
SC



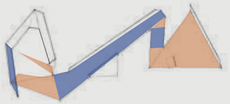
SECTION A
SCALE 1:100



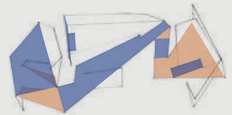
SYNTHESIS DIAGRAMS

SHAPES

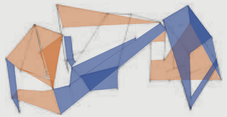
TRIANGLE
QUADRILATERAL



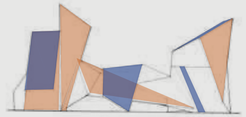
PLAN 1



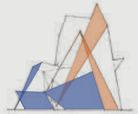
PLAN 2



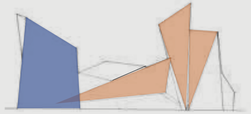
PLAN 3



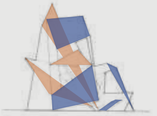
ELEVATION 1



ELEVATION 2



ELEVATION



ELEVATION 4

SOLIDS/VOIDS

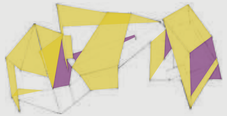
SOLIDS
VOIDS



PLAN 1



PLAN 2



PLAN 3



ELEVATION 1



ELEVATION 2



ELEVATION

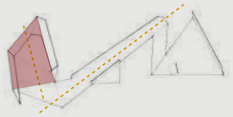


ELEVATION 4

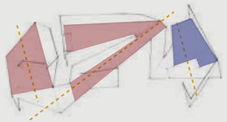
SYNTHESIS DIAGRAMS

SPACE WITHIN A SPACE/ADJACENT SPACES/AXIS

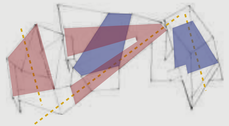
SAPCE WITHIN A SPCE
ADJACENT SPACES
AIXS



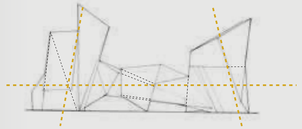
PLAN 1



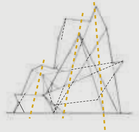
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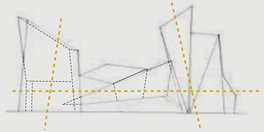
PLAN 3



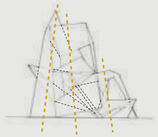
ELEVATION 1



ELEVATION 2



ELEVATION



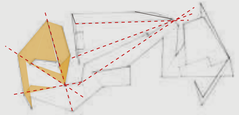
ELEVATION 4

TRANSFORMATION/DATUM

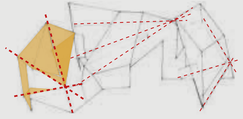
TRANSFORAMTION
DATUM



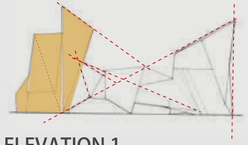
PLAN 1



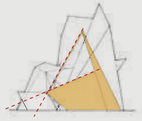
PLAN 2



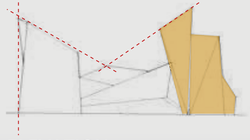
PLAN 3



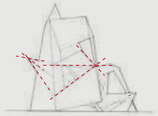
ELEVATION 1



ELEVATION 2



ELEVATION

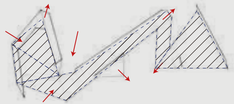


ELEVATION 4

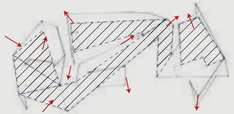
SYNTHESIS DIAGRAMS

DIRECTION/PALCE

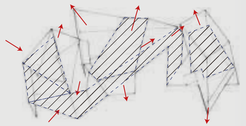
DERECTION
PLACE



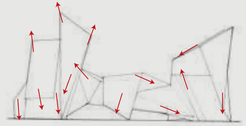
PLAN 1



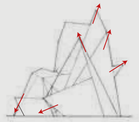
PLAN 2



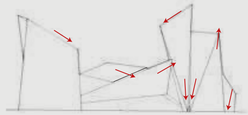
PLAN 3



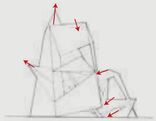
ELEVATION 1



ELEVATION 2



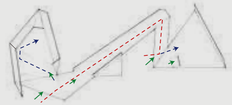
ELEVATION



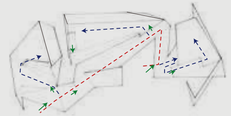
ELEVATION 4

APPROCAH AND EXTRANCE

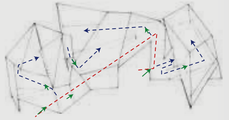
APPROCAH
EXTRANCE



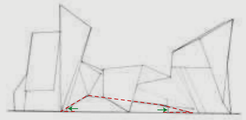
PLAN 1



PLAN 2



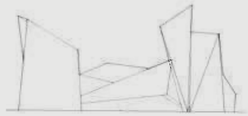
PLAN 3



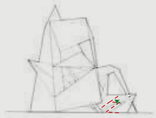
ELEVATION 1



ELEVATION 2



ELEVATION

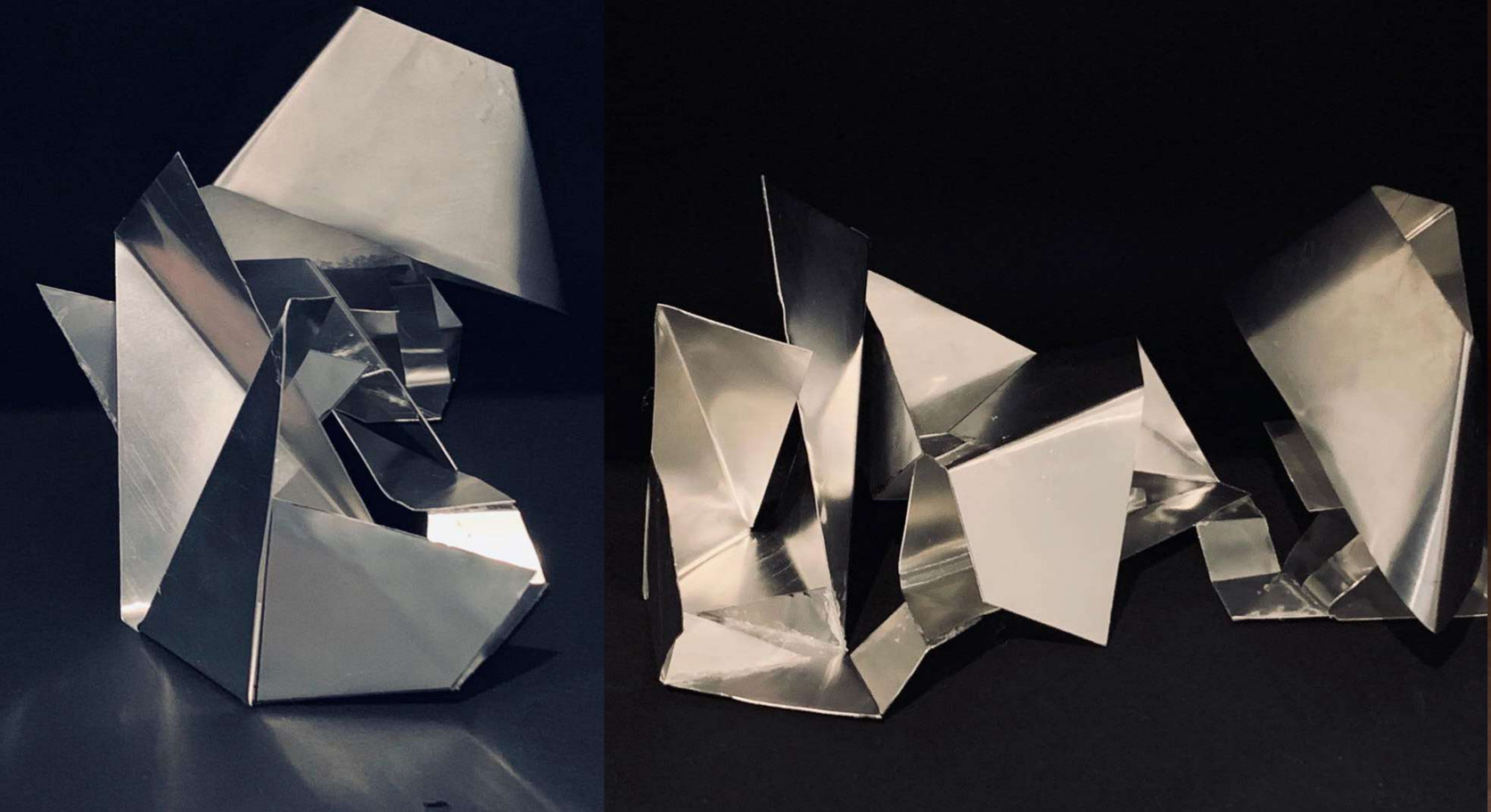


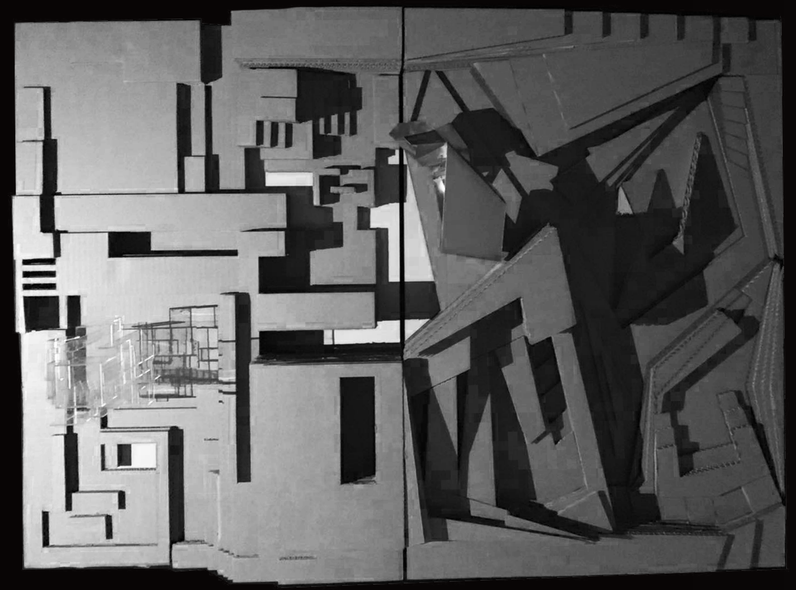
ELEVATION 4

MODEL PHOTOGRAPHS

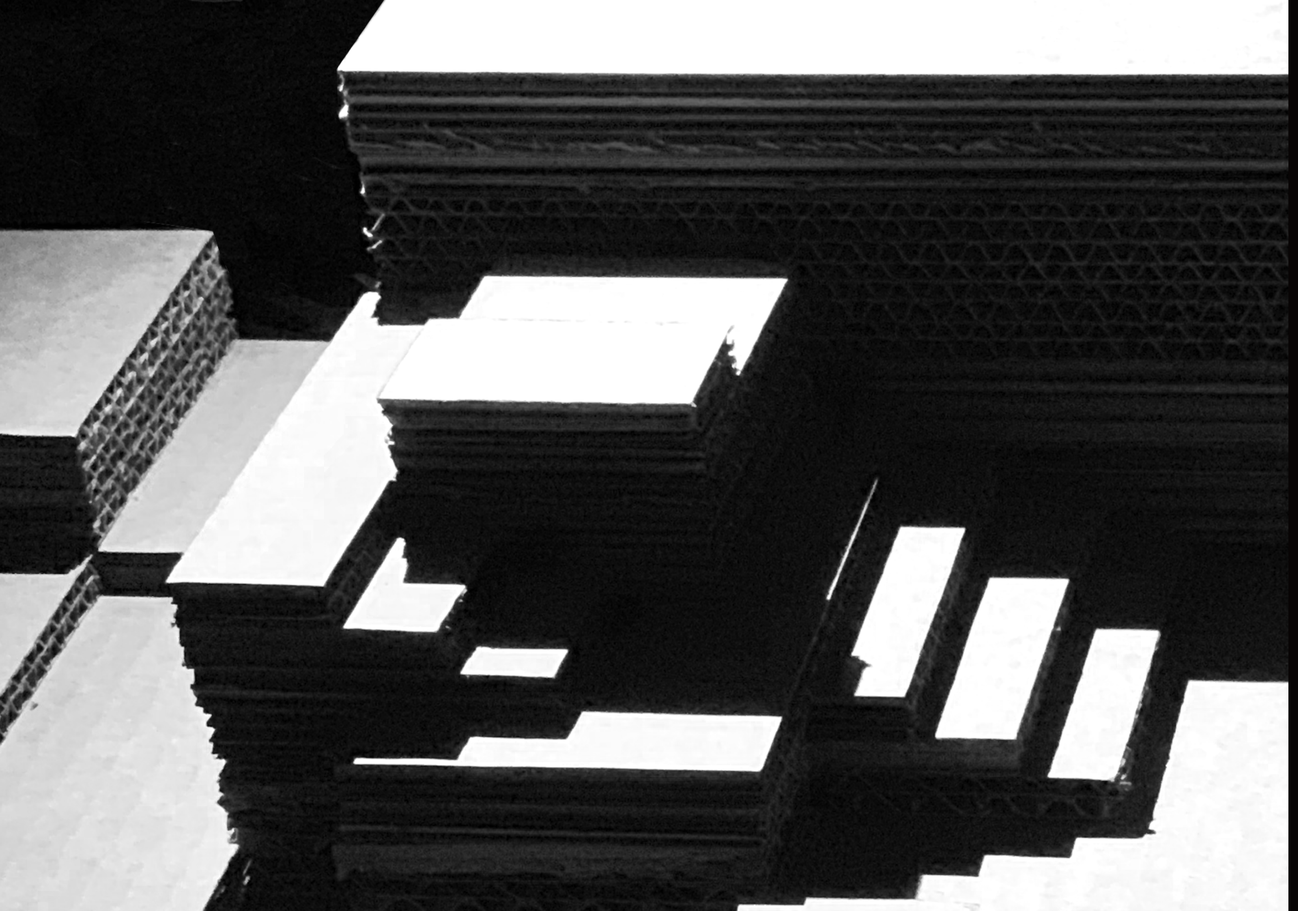


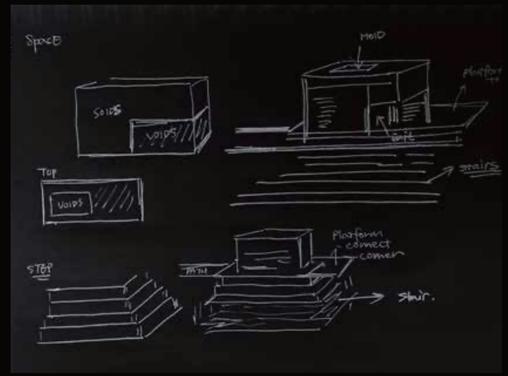


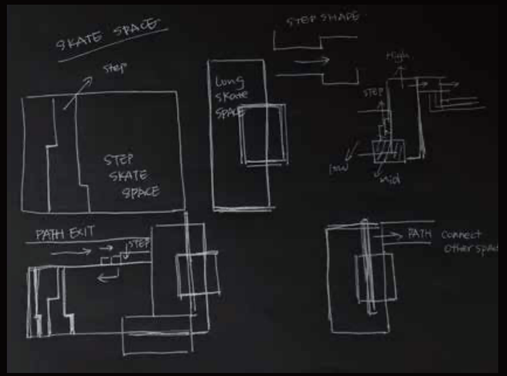


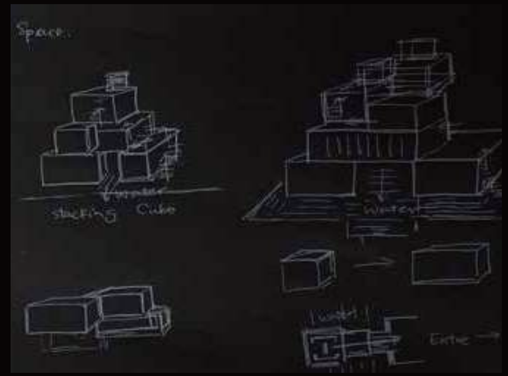


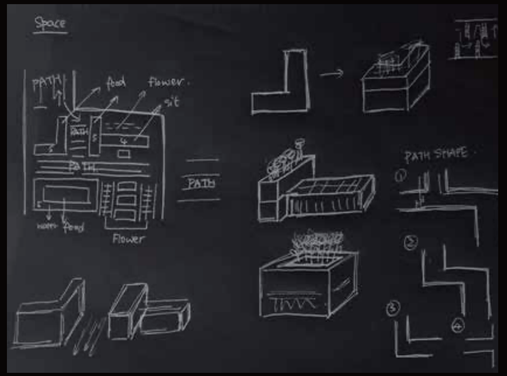
03 PROCESS FIELD




Space
Mold
Platform
Solids
Voids
Top
Voids
Platform
connect
corner
Stair.
STEP


SKATE SPACE
STEP SHAPE
Step
STEP
SKATE
SPACE
Long
Skate
Space
PATH EXIT
STEP
PATH
connect
other space


Space.
Stacking Cubes
Water


Space
PATH
Seed
Flower.
Flower
PATH
PATH SHAPE

PROGRESS

PRECEDENTS

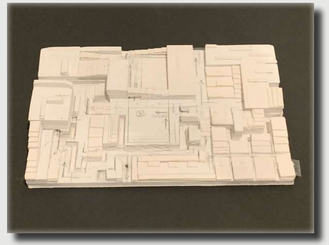


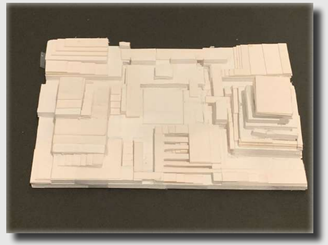


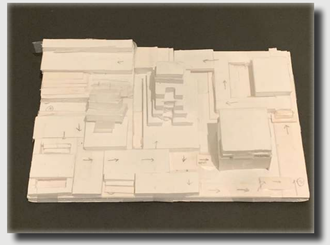


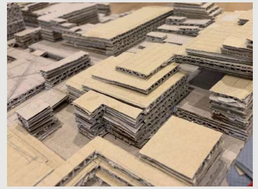


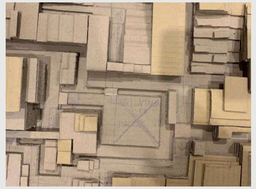
ITERATIONS



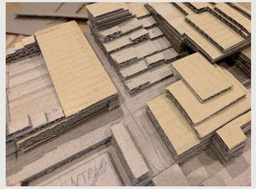




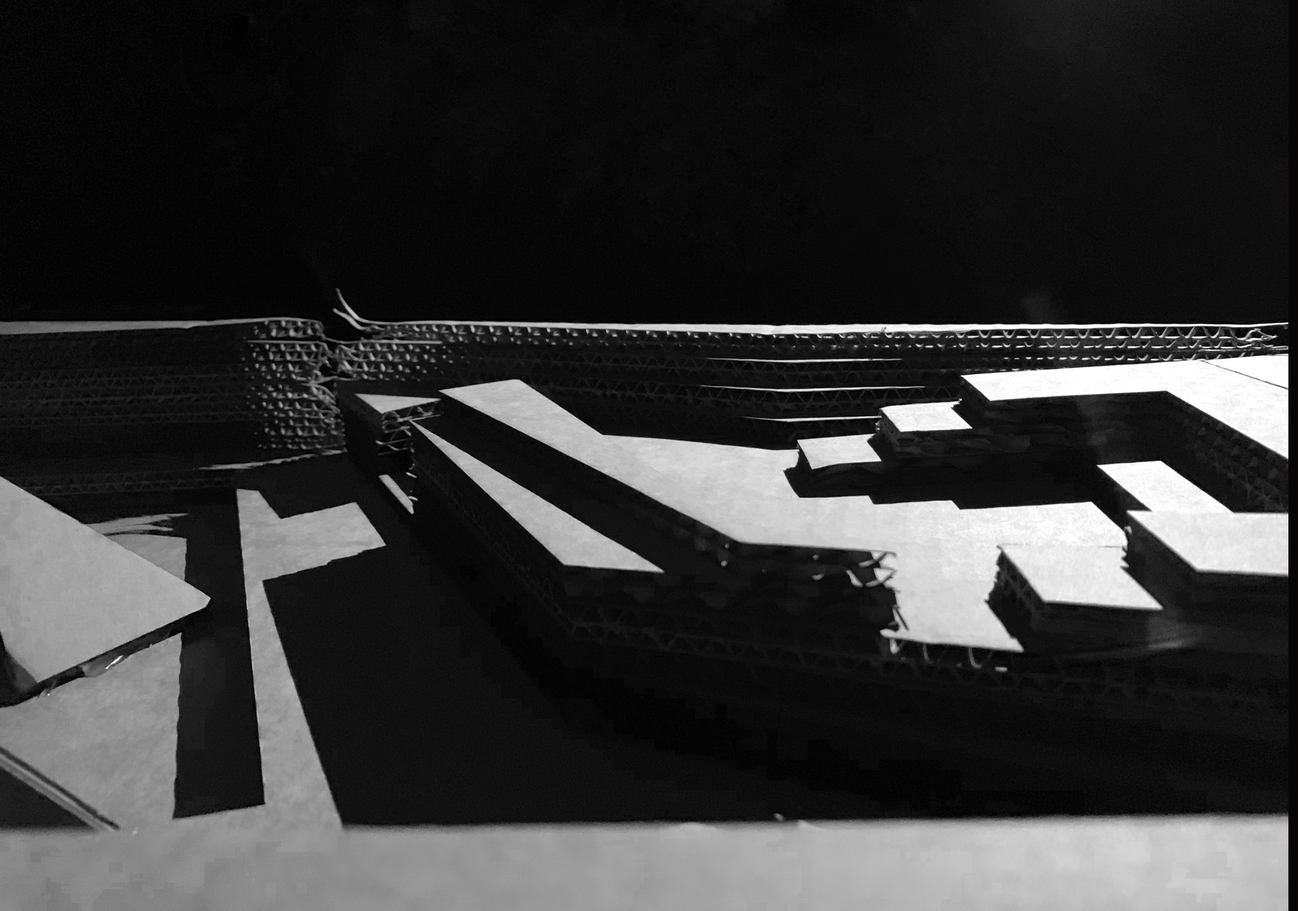


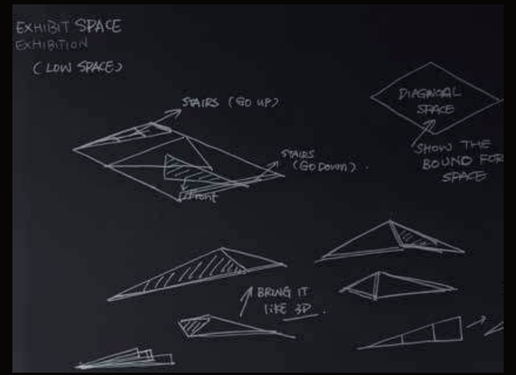


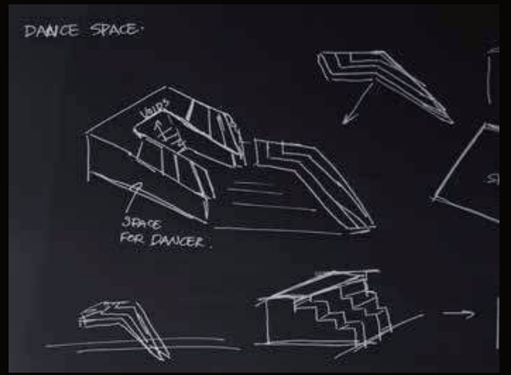


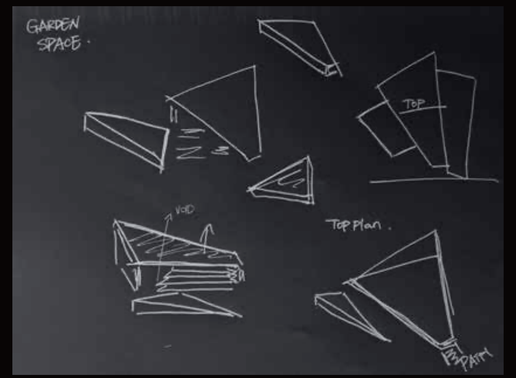


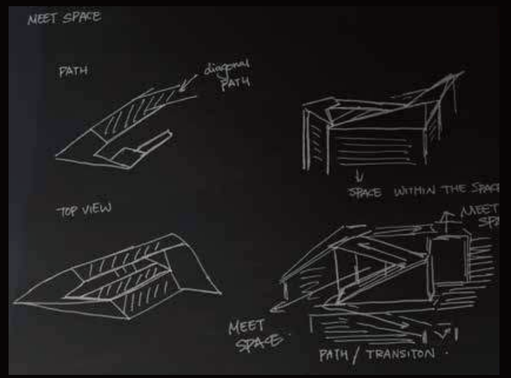





EXHIBIT SPACE
EXHIBITION
(LOW SPACE)
STAIRS (GO UP)
DIAGONAL SPACE
STAIRS (GO DOWN)
SHOW THE BOUND FOR SPACE
BRING IT LIKE 3D .


DANCE SPACE .
SPACE FOR DANCER .


GARDEN SPACE .
TOP
VOID
TOP PLAN .
PATH


MEET SPACE
PATH
diagonal PATH
SPACE WITHIN THE SPACE
TOP VIEW
MEET SPACE .
PATH / TRANSITON .

PROGRESS

PRECEDENTS

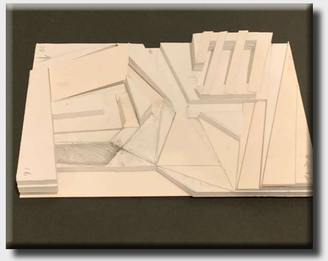








ITERATIONS







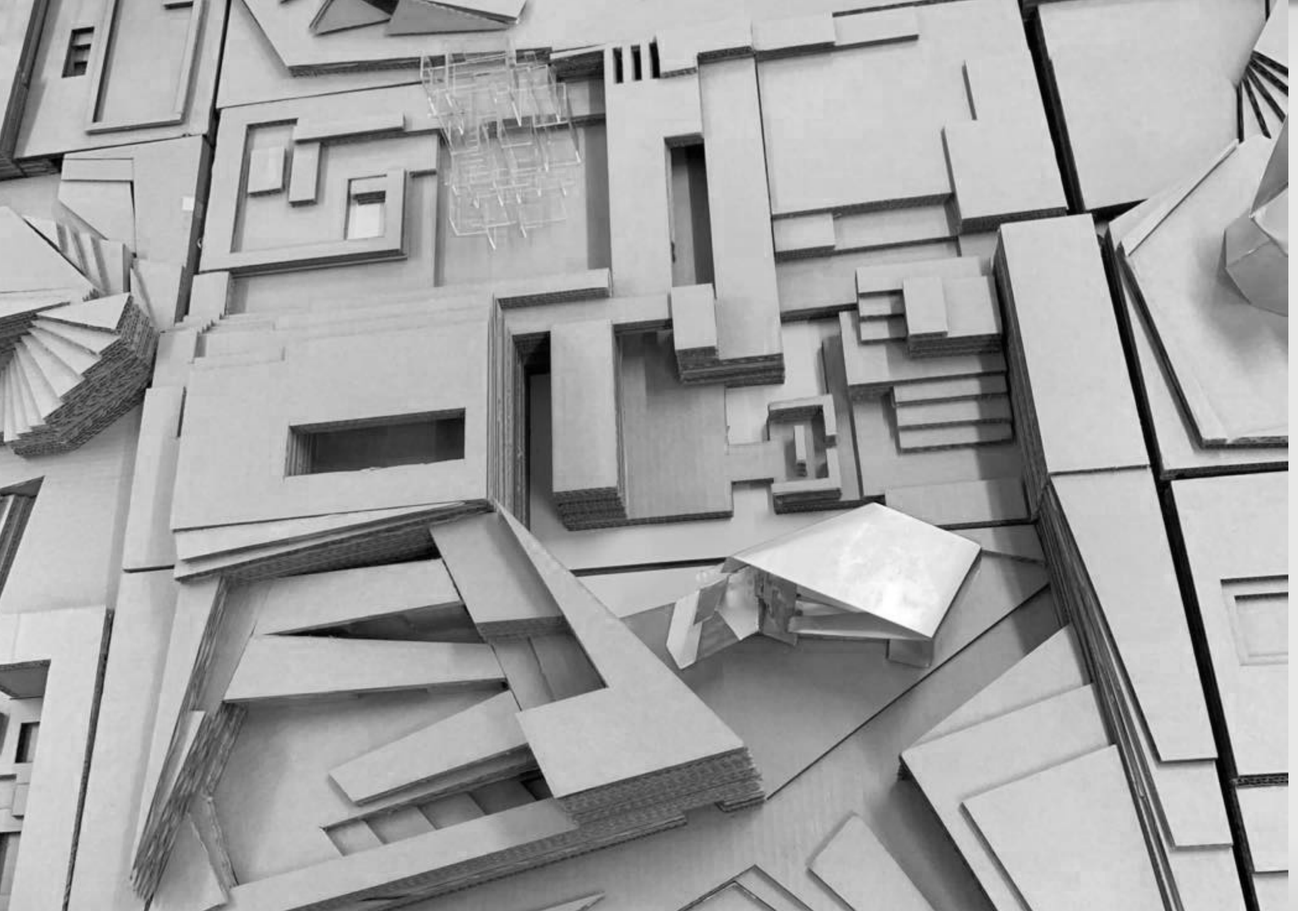


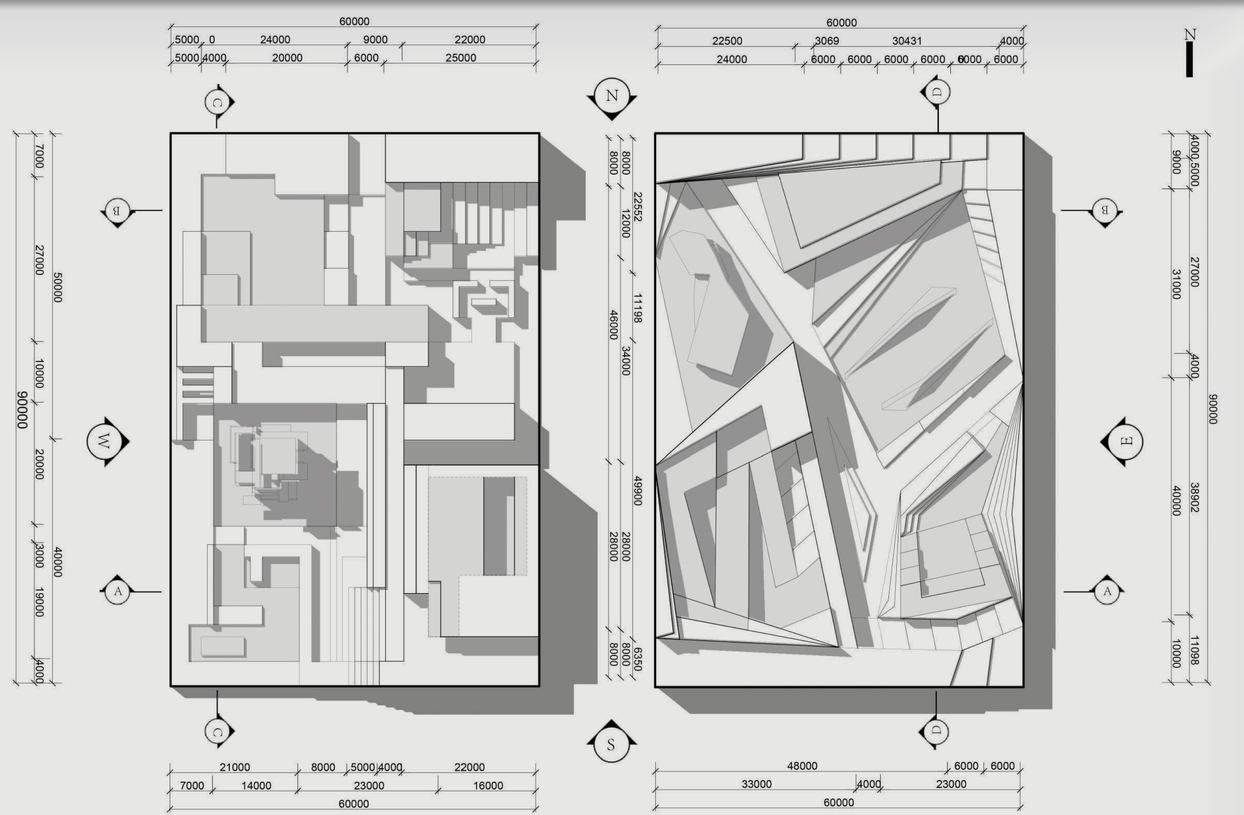






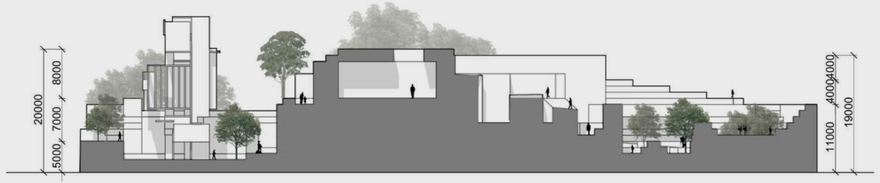




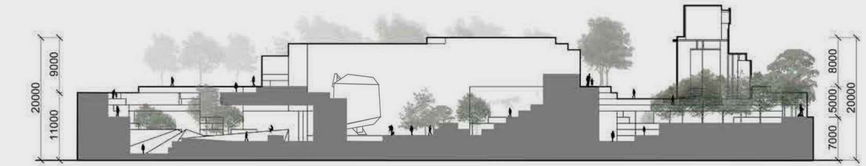


AERIAL PLAN
1:500

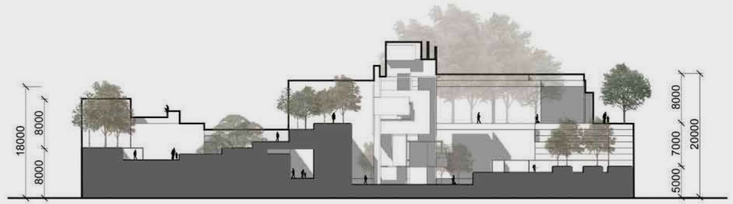




SECTION AA
SCALE 1:500



SECTION BB
SCALE 1:500



SECTION CC
SCALE 1:500



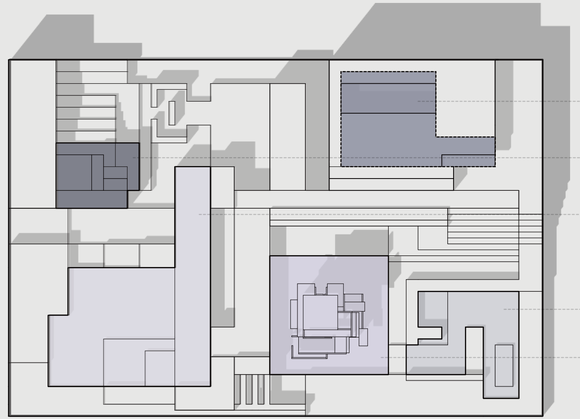
SECTION DD
SCALE 1:500



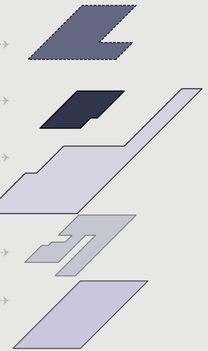
SCALE BAR 1:500

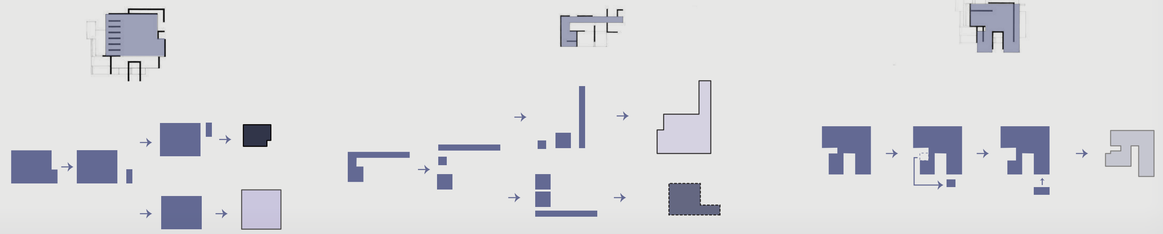
STATIC

SYNTHESIS 1

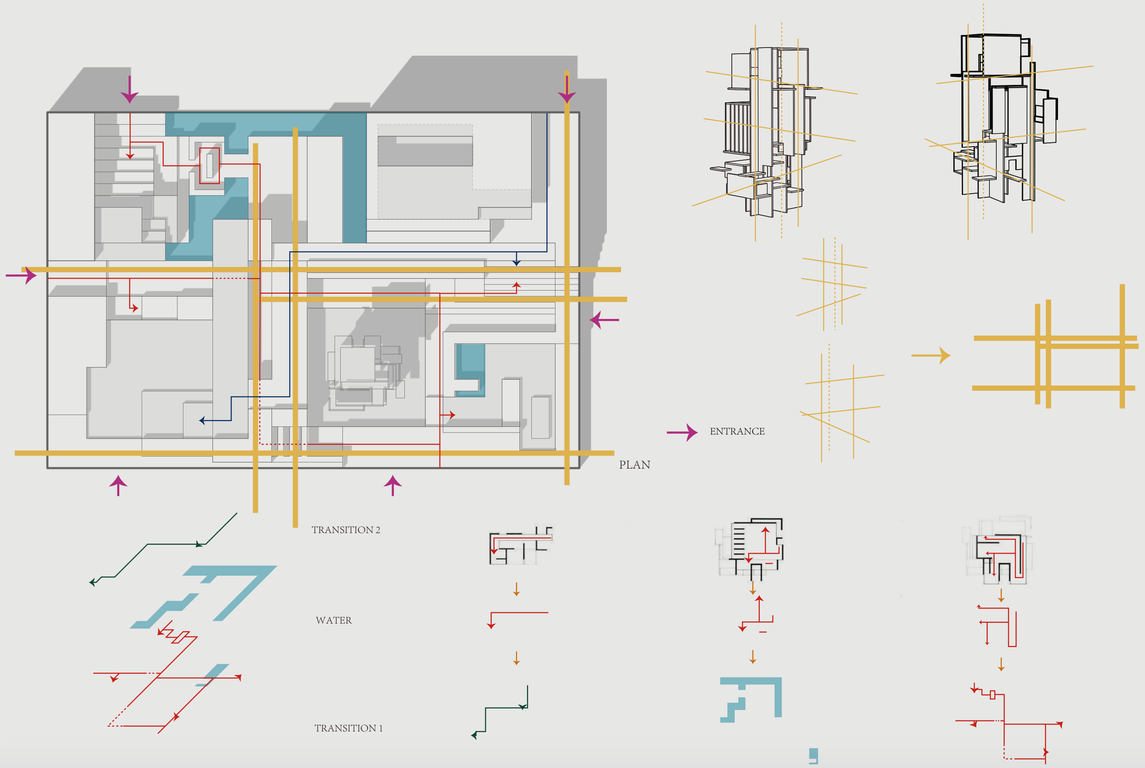


PLAN

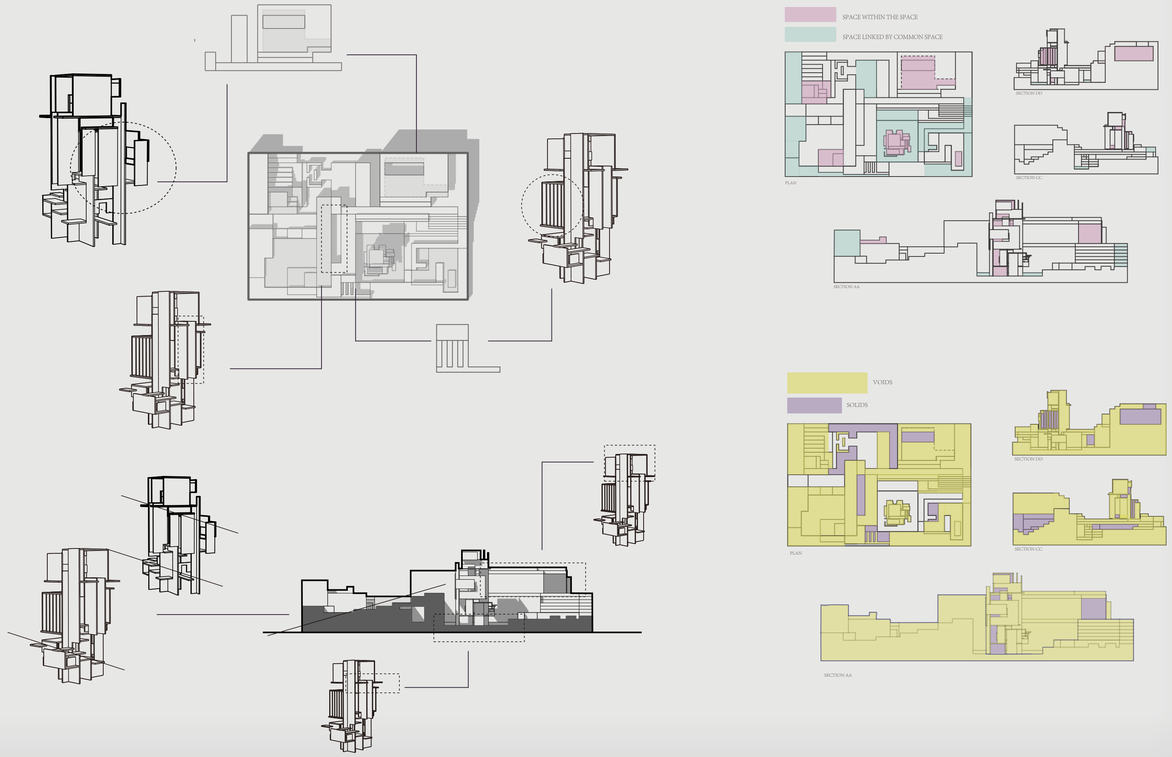




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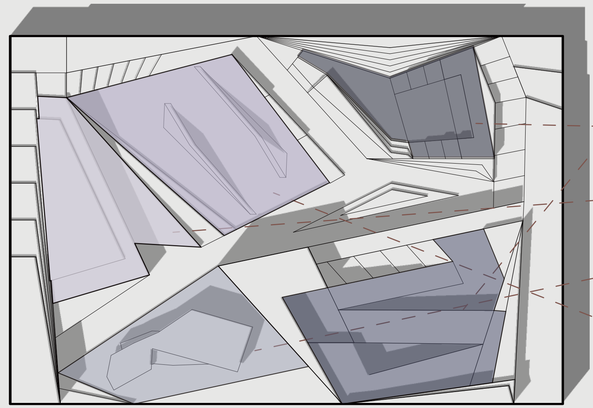


SYNTHESIS 3

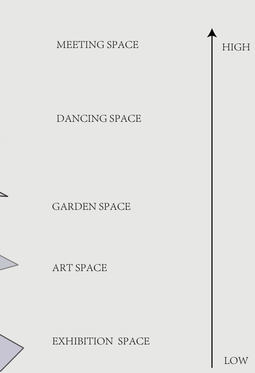


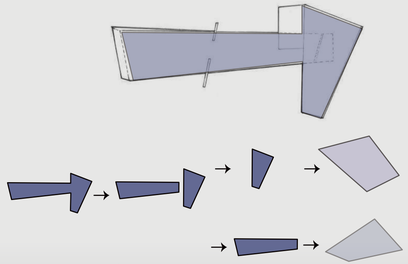
DIAGONAL

SYNTHESIS 1

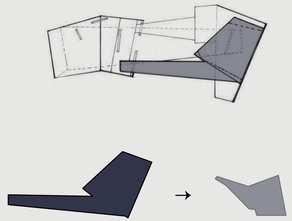


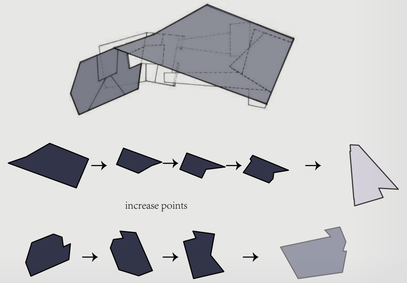
PLAN



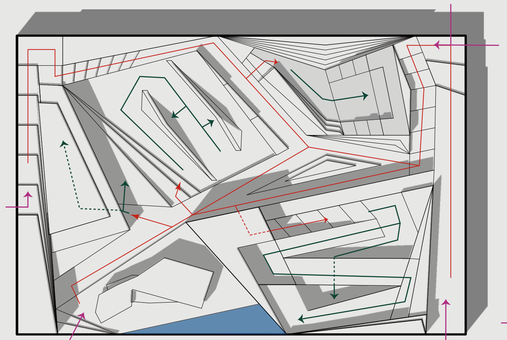


CUT OME SPACE INTO
TWO SPACE



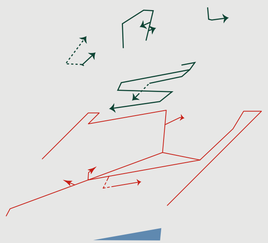


SYNTHESIS 2



PLAN

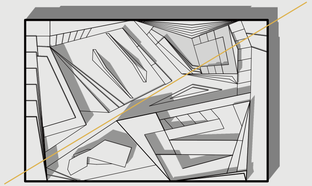
ENTRANCE



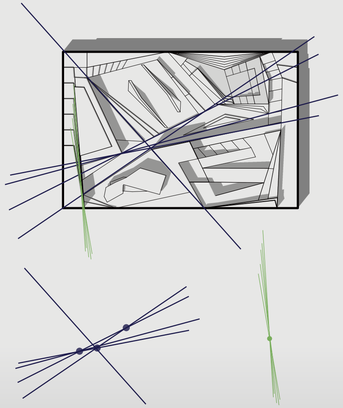
TRASITION IN THE SPACE

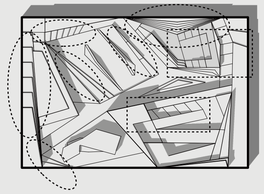
TRASITION BETWEEN SAPCE

WATER



AXIS

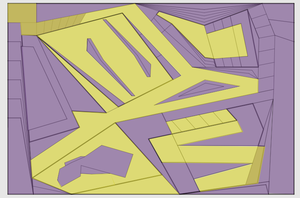




REPETITION

RYTHEM

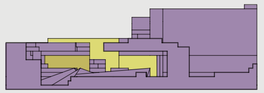
SYNTHESIS 3



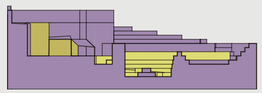
PLAN

VOIDS

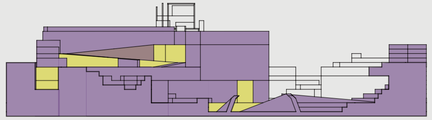
SOLIDS



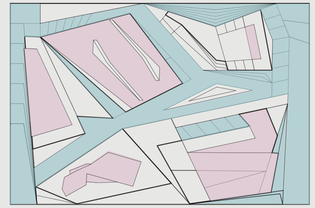
SECTION BB



SECTION AA



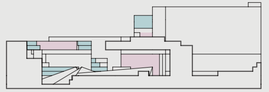
SECTION DD



PLAN

SPAC E WITHIN THE SPACE

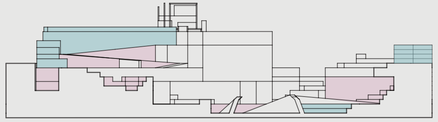
SPACE LINKED BY COMMON SPACE



SECTION BB



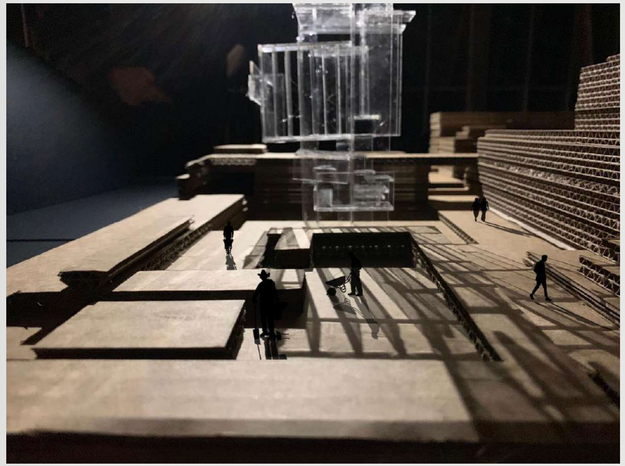
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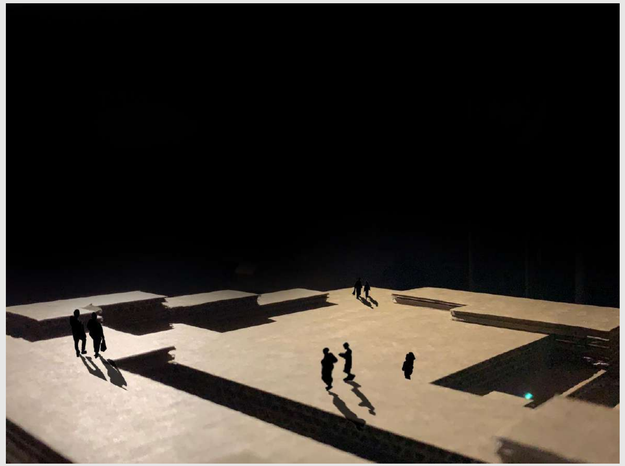
SECTION DD

SPATIAL PROGRESSION

STATIC



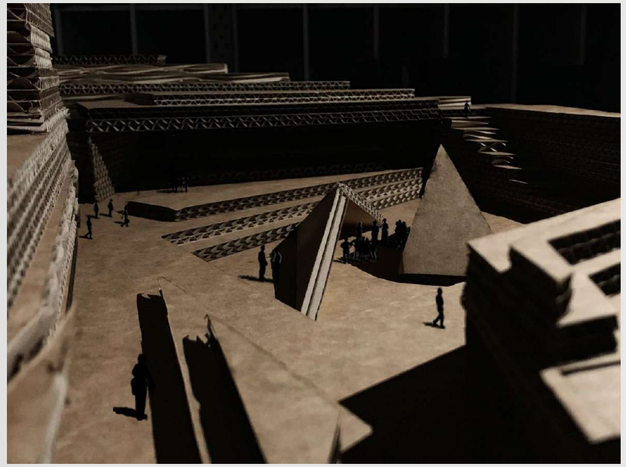


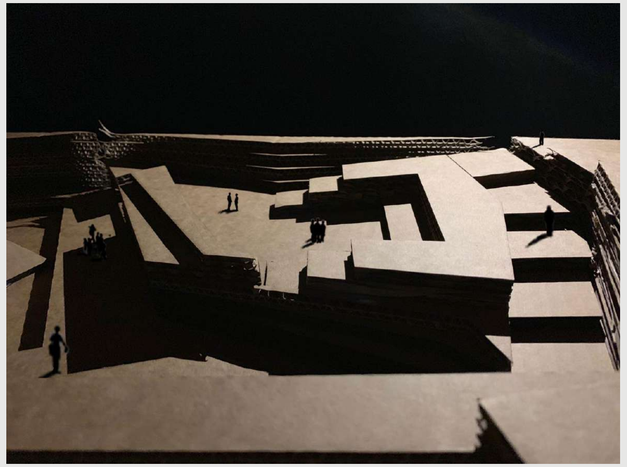


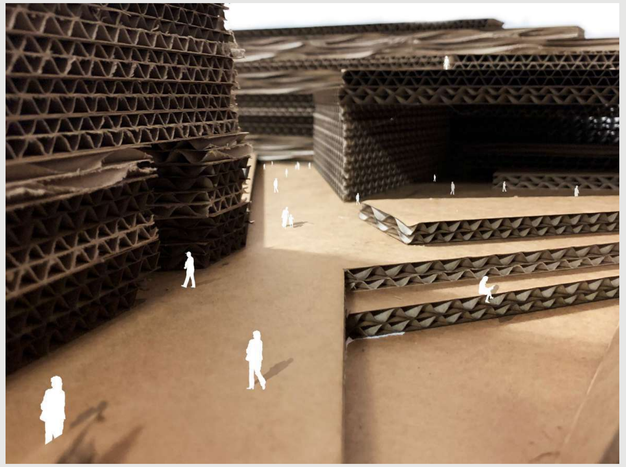


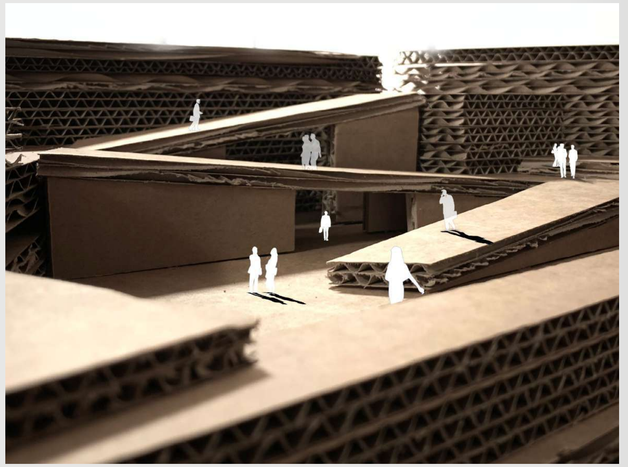
SPATIAL PROGRESSION

DIAGONAL

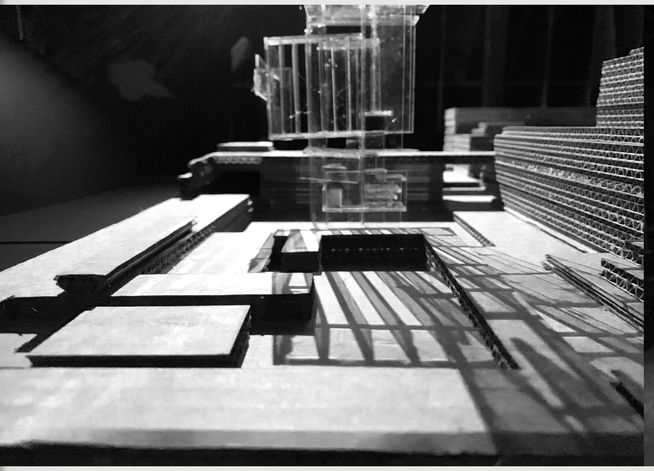


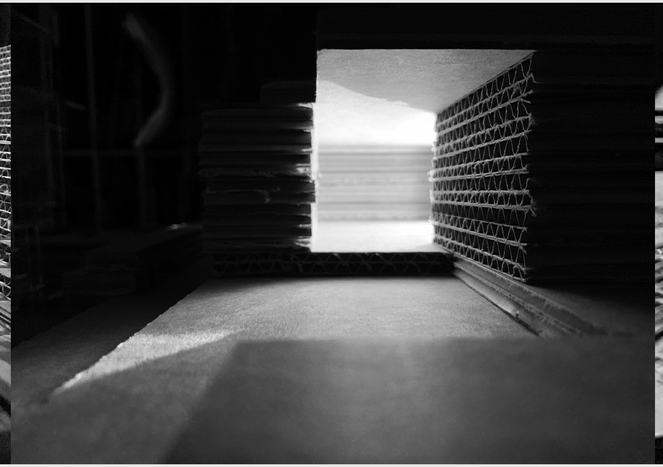




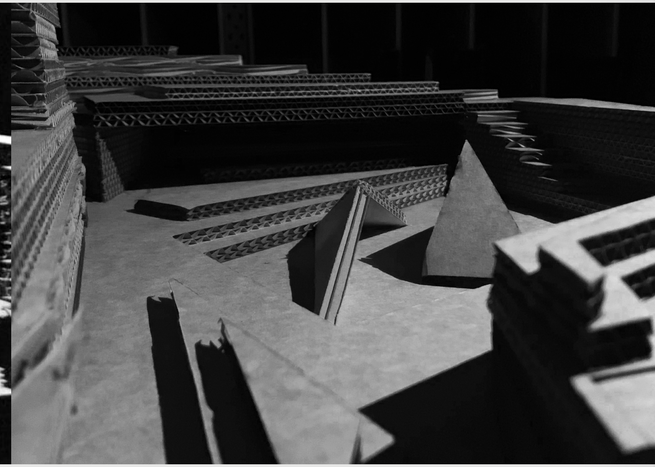


MODEL PHOTOGRAPHS









TASK 1

In the first task, we first start drawing, and lineweight is very important in architectural drawing, which can reflect the spatial relationship of three dimensions in a two-dimensional plan. Adding people to the building plan can clearly reflect the size ratio of the space. In the process of making the plaster model, we first made the foam board model of the room, and then injected the plaster to form the negative space of the room. Among these negative spaces, there are many geometric shapes, and the shapes are also related to each other. The relationship between size, repetition, deformation, and connection is reflected between the negative spaces. Among them, they also show a spatial relationship. In this task, we begin to learn to analyze the relationship of shapes in space, as well as the symmetry and asymmetry of space, axes, etc.

TASK 2

In the second task, we started making space. The problem that I first encountered was how to distinguish the difference between space and building. This is also a long time for us in the next task. We began to know the specific space, the special form and the space dedicated to the service crowd. We need to think about how characters move in space, what they need, including the size, height, brightness of the space, whether they need a quiet or isolated space. After enumerating these elements, we have a total of three spaces. We began to think about how these three spaces will be connected and at different heights. In the production of the acrylic model, it is required to be a vertically developed model. Characters need vertical interactive channels to reach different spaces. Whether the transition has an effect on the space when making the transition. The metal model requires a lateral development, and the three spaces are also located at different heights. The difference is that the model of the metal is the diagonal space, and the transition of the diagonal is more real and close. In the process of making the model, we start thinking about the shape of the geometry. And how to deform, connect, split, and apply the principles of the design that was previously learned in the previous task. Since the acrylic model has only a rectangular shape, it can more easily reflect the height and length compared to the metal model. Metal models can be used because they have more shapes, and these shapes can be arbitrarily deformed in a three-dimensional space, which makes it more intuitive to see how people move in space. In this task, we first think about space, then shape, then the movement of the character, but in the process of design, we also think about the effect of light on space, using reflected light to reduce the light into space. Intensity, using repetitive geometries to create interesting light and shadow spaces, and negative space to control the shape of light to create the desired spatial effect.

TASK 3

The third task, we will combine the model in the second task, we ask to think about how to embed the interesting shapes and spaces of the model completed in the second task in the cardboard model, between the two models. Have a close relationship. In the beginning, we did the same work as the second person. In this case, we asked to design the terrain. The space we designed should be placed in the terrain we designed. Different spaces will require different terrain. Since the model has terrain, space and space do not exist independently, and different spaces will depend on the continuity of the terrain to become a complete region. When we design the space, we will also consider the vision of the character. In this place, what the character can see, what we want to see, and what will be isolated. The design of the space is similar to the design of a previous task, except that the space here can have more variations, with the presentation of interesting shapes. What I find more interesting is the design of the transition. The transition is the connection of the various spaces. The emergence of characters in the transition can pass the approach, I think the approach is also inseparable from the space, different spaces need different approaches, it helps to complete the characteristics of the space we need to design, such as quiet space also needs a quiet approach To complete the rationality of this quiet space. Moreover, the landscape that the character sees in the artificial can also express the characteristics of this space. The path required for an open space can be open, and the characters can walk freely. The path needed for a private space is to have a certain degree of privacy. Its entrance, its width, can tell the story. There are five spaces in a model. These five spaces can be separated and can be touched together. This requires a narrative to help us define these spaces.