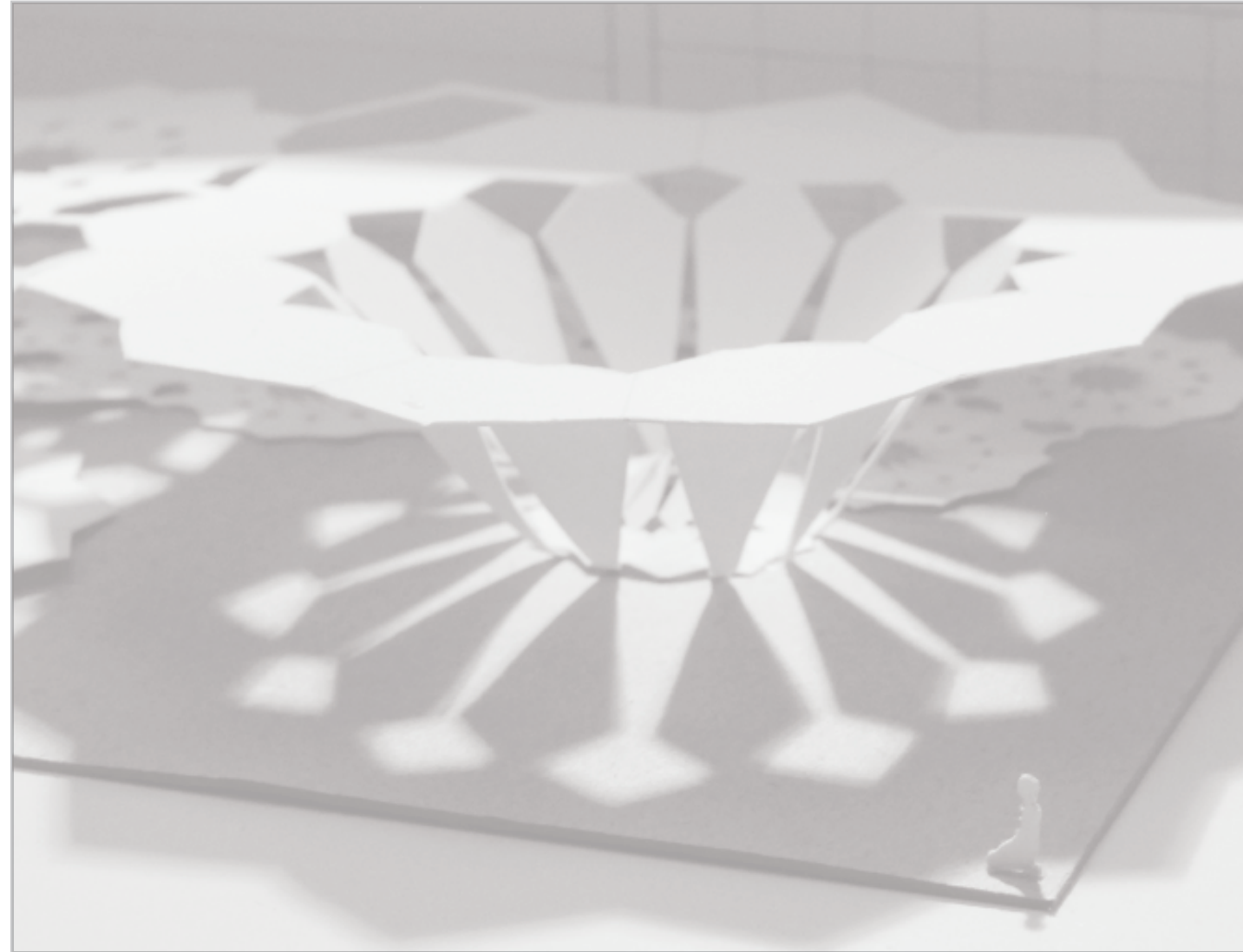


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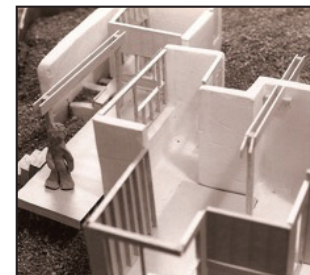
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Cover Me:

An Entrance Pavilion for The Geffen Contemporary MOCA

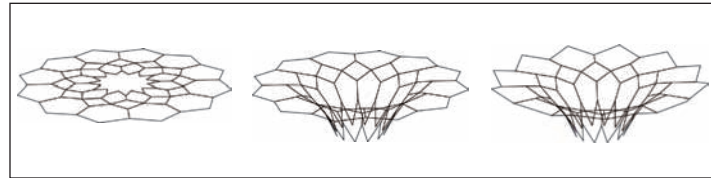
Course: Studio, UCLA Jumpstart Program, Summer 2009

Description: In this project to replace the existing structure in the Geffen courtyard with a canopy and ticket booth, I wanted to create a series of varied landscapes; large pieces obscure the view ahead so visitors can experience the sense of surprise and wonder we feel when walking through a forest or other natural canopy. Since the Geffen is in the heart of Little Tokyo, I also wanted to pay tribute to the geometric patterns and surreal playfulness cultivated in much Japanese design. There are three large shaded circular seating areas to accommodate large groups such as school groups, and smaller seating areas to allow visitors to wait for friends or converse.

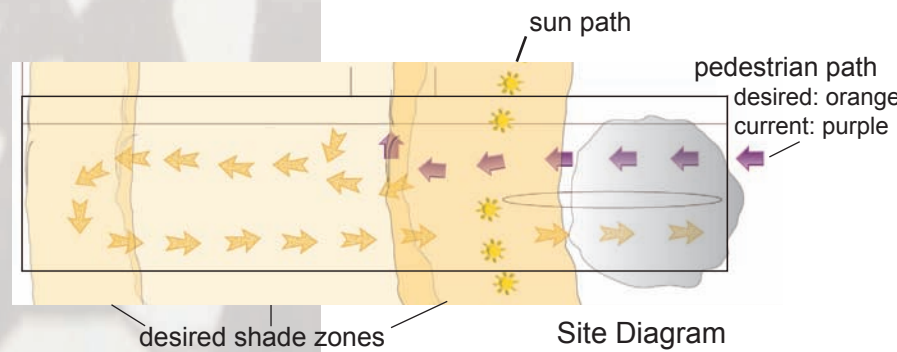
Process: After diagramming based on natural ordering systems and site analysis, I modeled in Rhino and then built a physical model with bristol paper at a scale of 3/32"=1'-0".



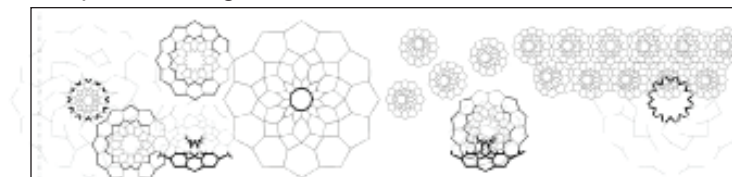
a mosaic ordering system inspired by closely packed cacti



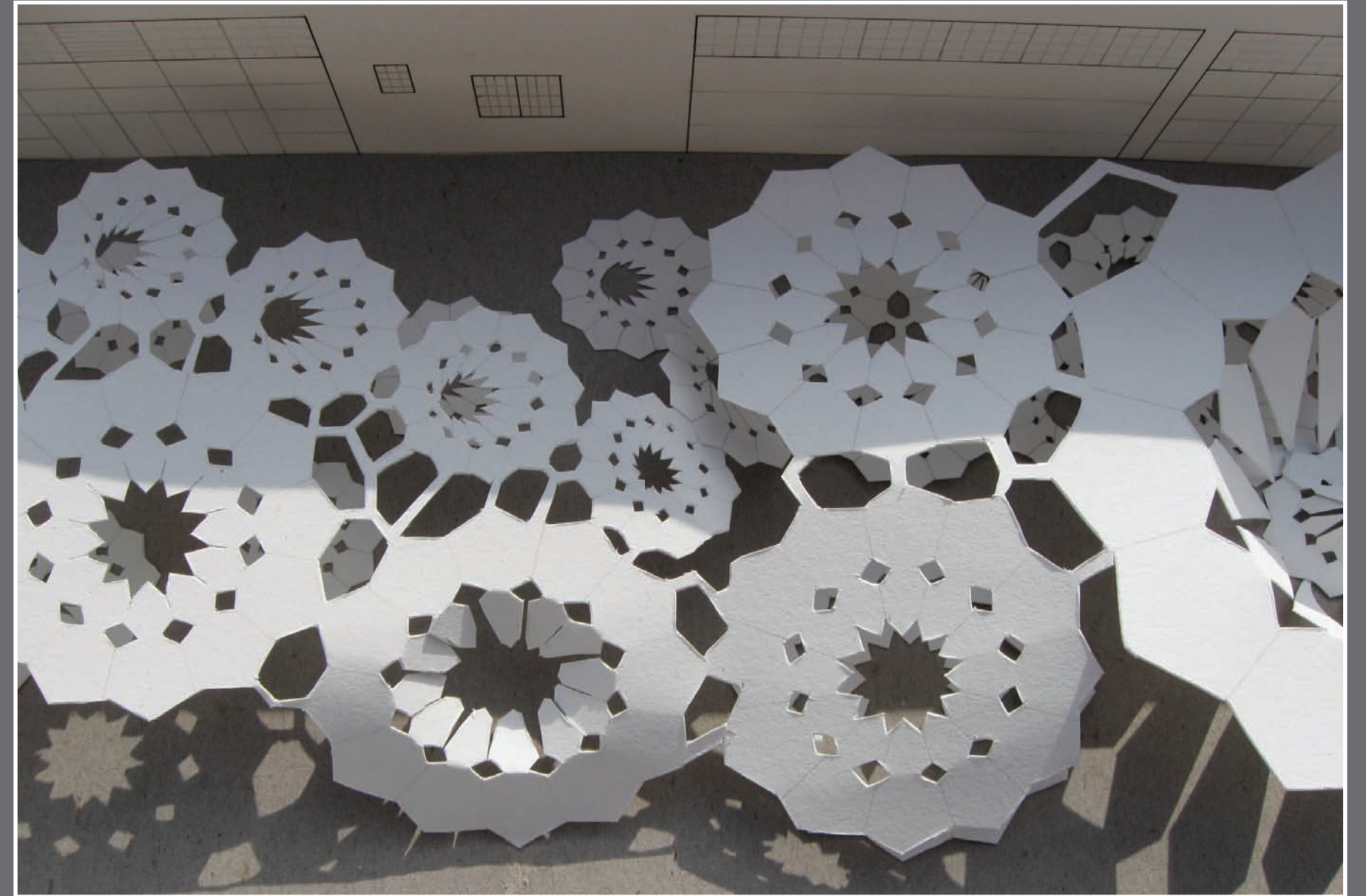
2D to 3D transformation: extruding and warping

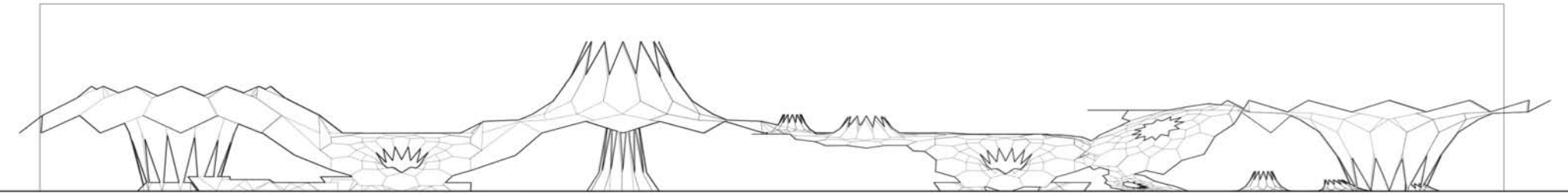


site plan showing shade structures

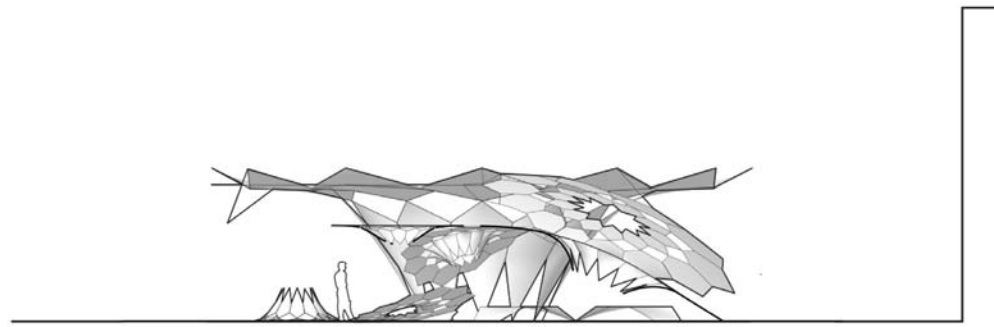


cut plan showing path and seating areas

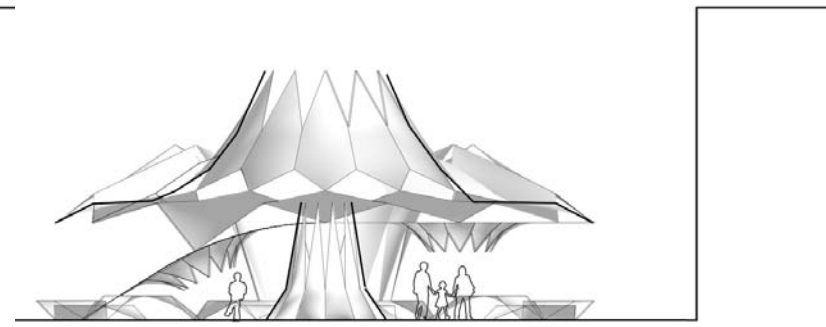




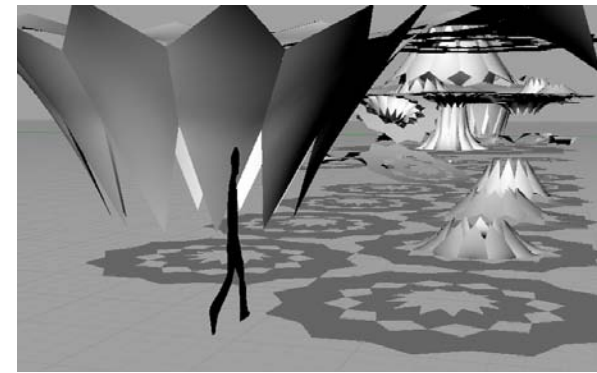
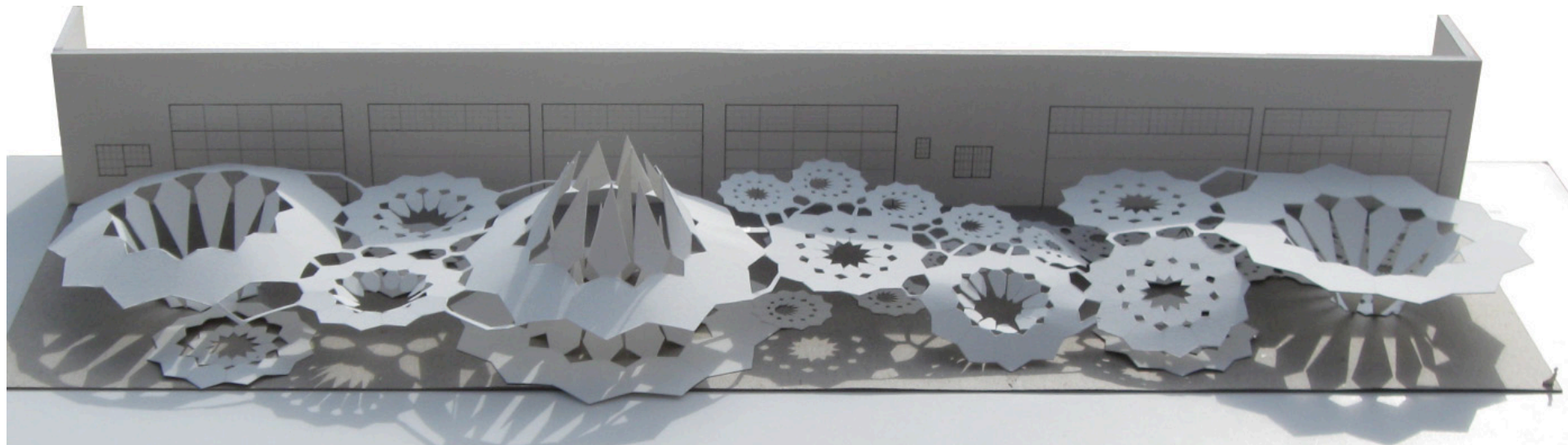
West Elevation



Transverse Section



Transverse Section



Rhino Screen Shot: The mosaic tiles on the main path grow from two dimensions to three to give visitors an intuitive understanding of the morphology of the canopy.



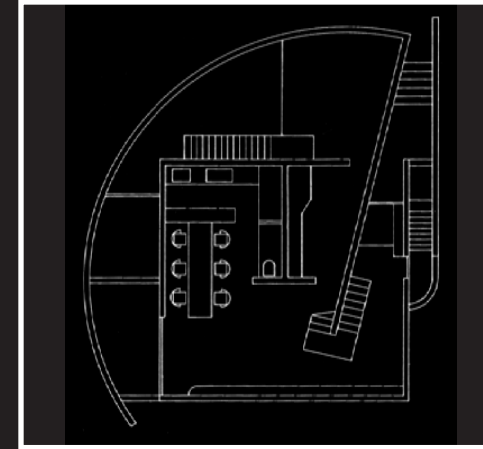
Facade Study



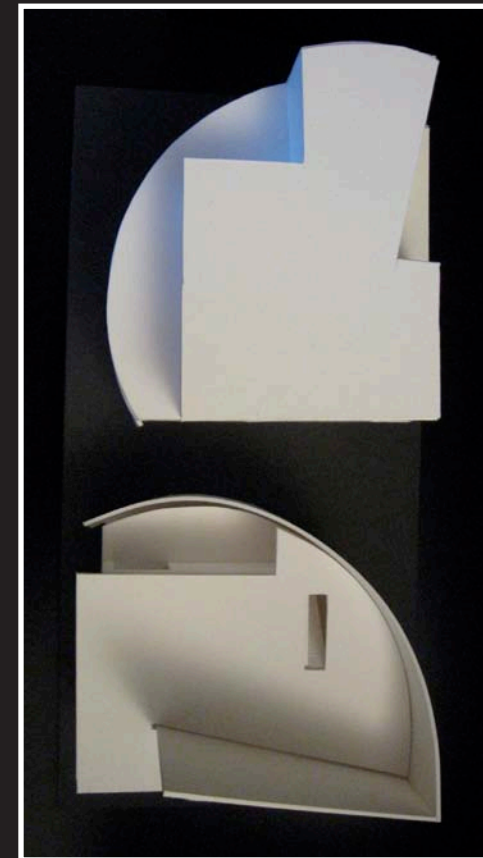
Course: Arch 550, Spatial Composition, UO, Fall 2010

Description: For this facade study, I was to examine the facade as a critical interstitial space and consider both its formal properties, such as proportion, solid to void ratio, and how it meets the ground and sky, and the quality of the habitable space it provides. This is a three story commercial/residential building with retail on the ground floor.

Process: I used chipboard and basswood to make the model. Scale: 1/4" = 1'0"



original plan by Tadao Ando



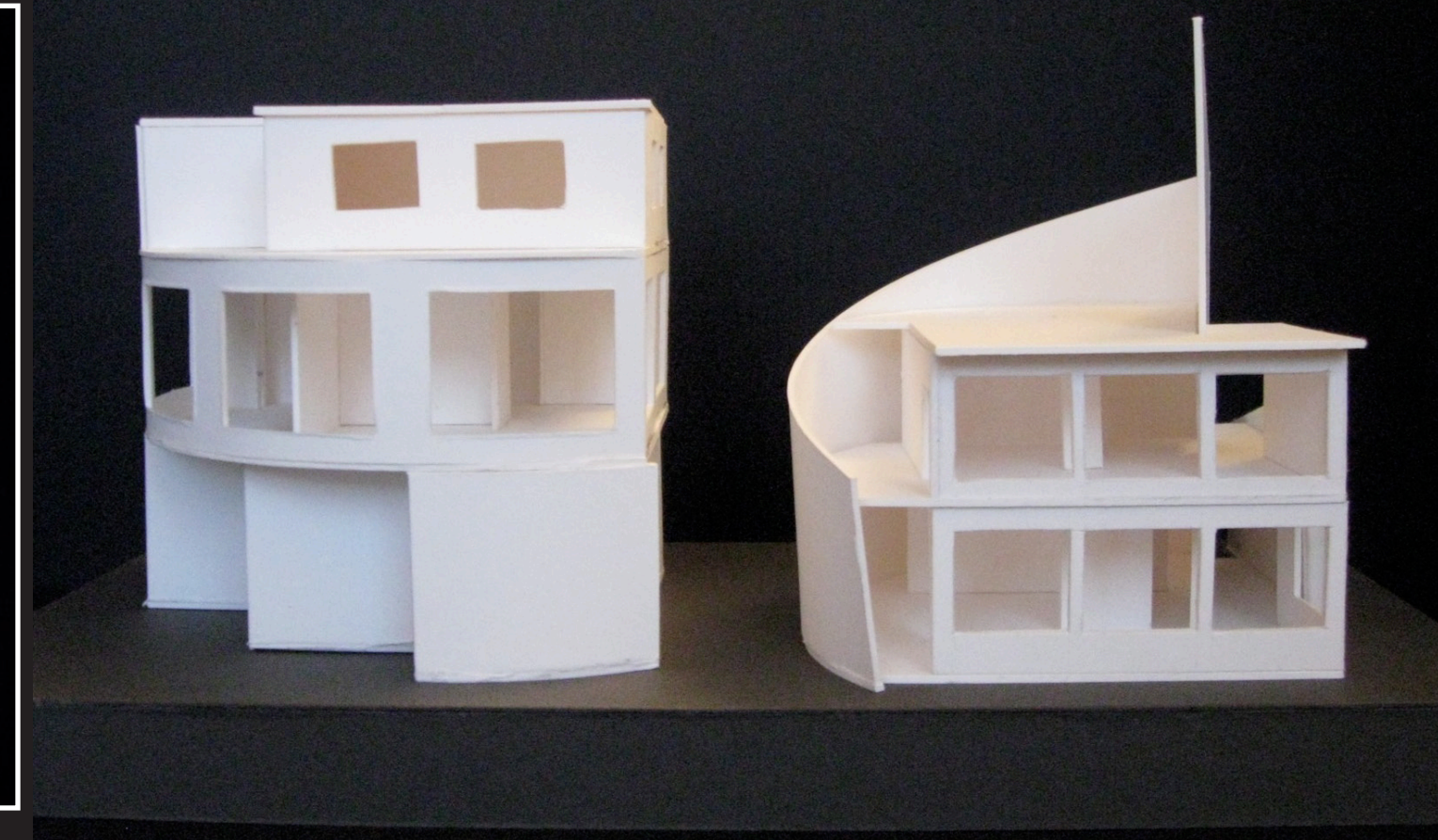
Course: Arch 550, Spatial Composition, UO, Fall 2010

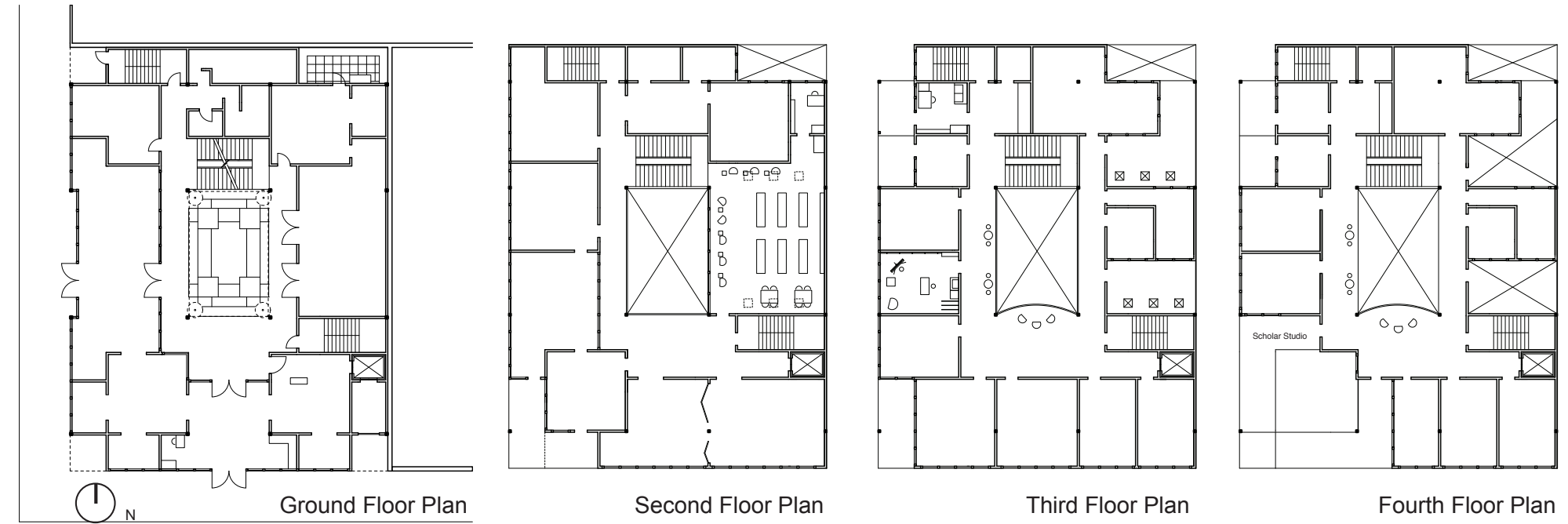
Description: This was an exercise to interpret a plan in two different ways, retaining the major lines of the original while experimenting with different expressions of each. Mine are based on the plan of Tadao Ando's Ishiko House.

Process: The models are made of white museum board.



Interpreting a Plan in Three Dimensions



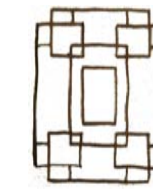


Chinese International Academy of the Arts

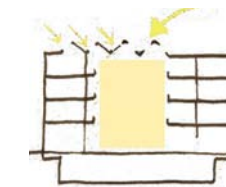
Course: Arch 682, UO, Winter 2011

Description: This 28,000 ft² Chinese International Academy of the Arts at 8th Avenue and Couch St. in Portland, Oregon includes a reception hall, dining hall, library, galleries, two kitchens, and studios for painters, sculptors, musicians, and scholars. A central atrium and sawtooth roof help bring in daylight.

Process: I began with the following generative concepts and used a Sketchup model to test various responses to the site and program.



lattice



daylighting

the building as a lattice

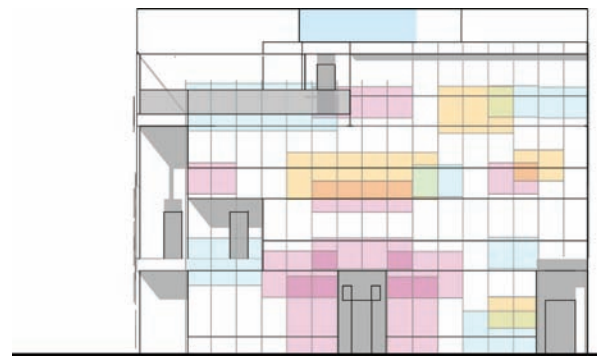
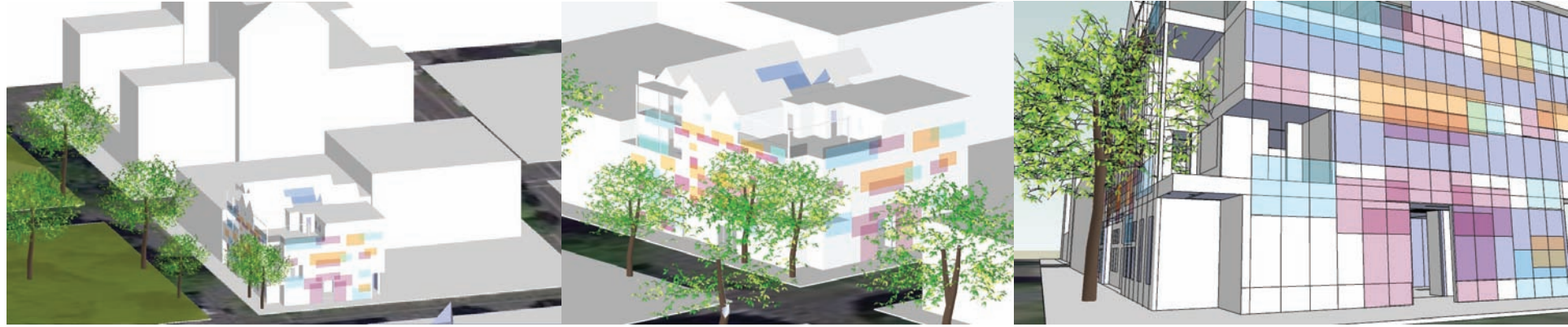
The arts academy should consist of interwoven spaces that cultivate interconnectedness among its users. A predominant element in traditional Chinese architecture, the lattice creates nodes and paths, interstitial spaces, and hierarchies of space. It can also work at different scales to help give human scale to a large building like this one.

the building as a window

The arts academy will serve as a window into the modern Chinese art world by presenting the street with galleries and a welcoming café filled with paintings and sculptures by resident artists. For the visiting artists, it will be a window looking out onto the urban life of Portland.

the building as a tree

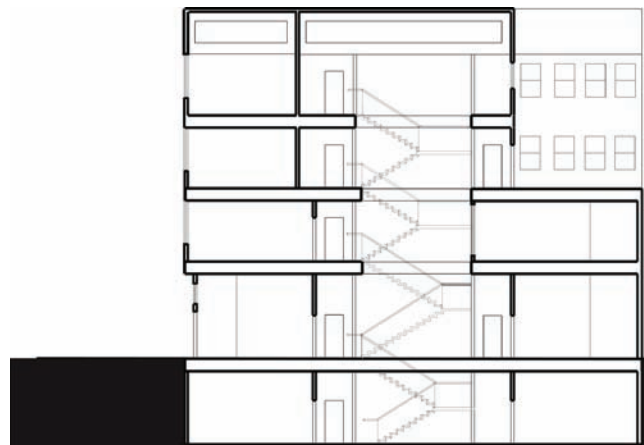
The building should produce as much energy, food, and clean water as it takes in, through low-tech means to the extent possible, and then using technology.



South Elevation



West Elevation

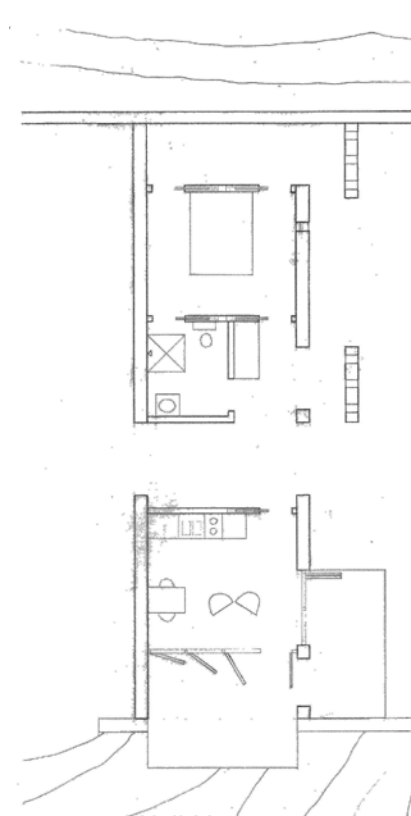


Section A

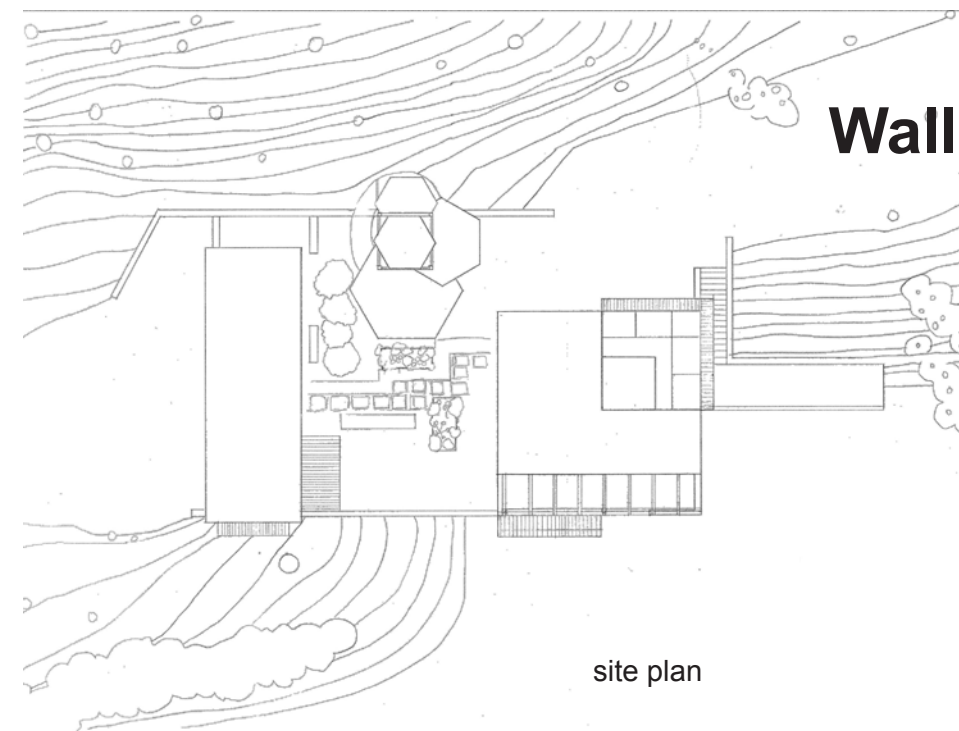


Section B





Wall House plan



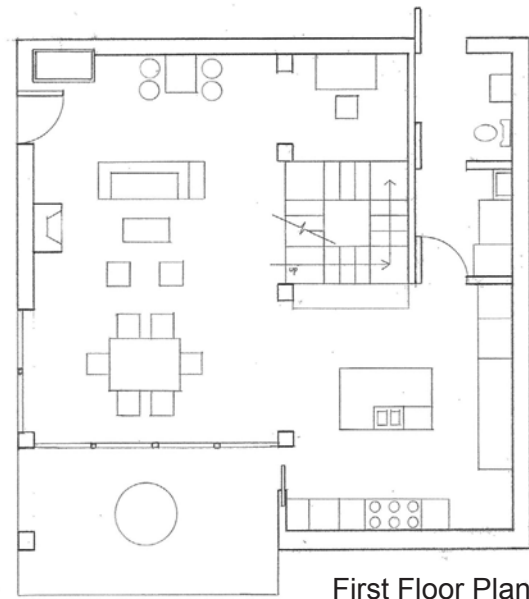
site plan

Wall House, Tower, and Cube House

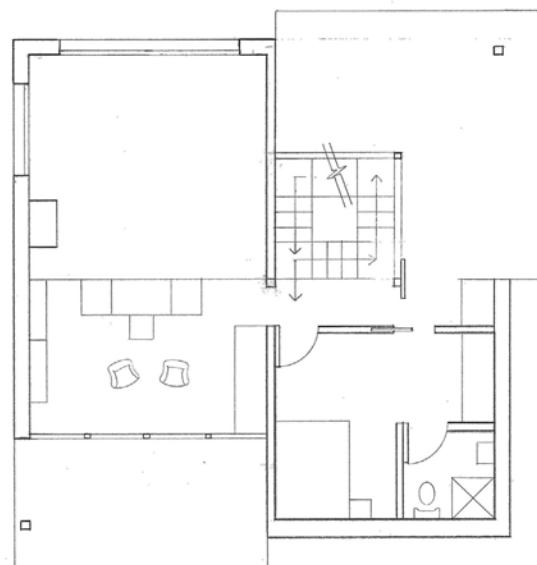
Course: Arch 680, UO, Summer 2010

Description: For this site in the Cascade Foothills, the guest house (Wall House) serves as the main entry. To protect the site, the wall on the west side is intact, but the wall on the east side is fragmented to give way to the landscape. Both of the houses open to the South to take advantage of southerly breezes, daylight, and the view of the lake below. The tower serves as an observatory for the client to study the forest canopy to the North.

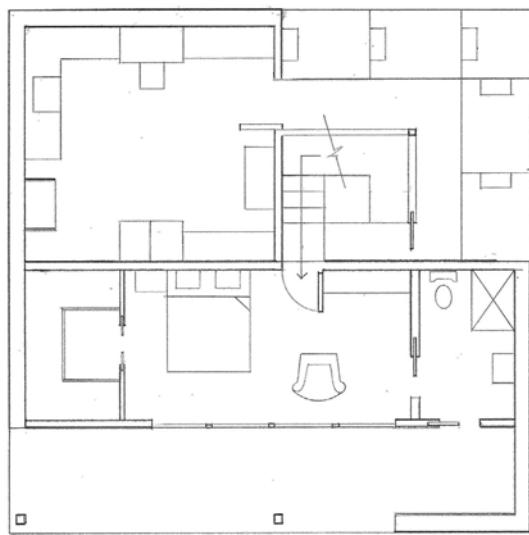
Process: After analyzing the site conditions, I designed the Wall House first, then the tower, and finally the cube house, using study models to test different ideas. The final models are made with chipboard, basswood, and acrylic.



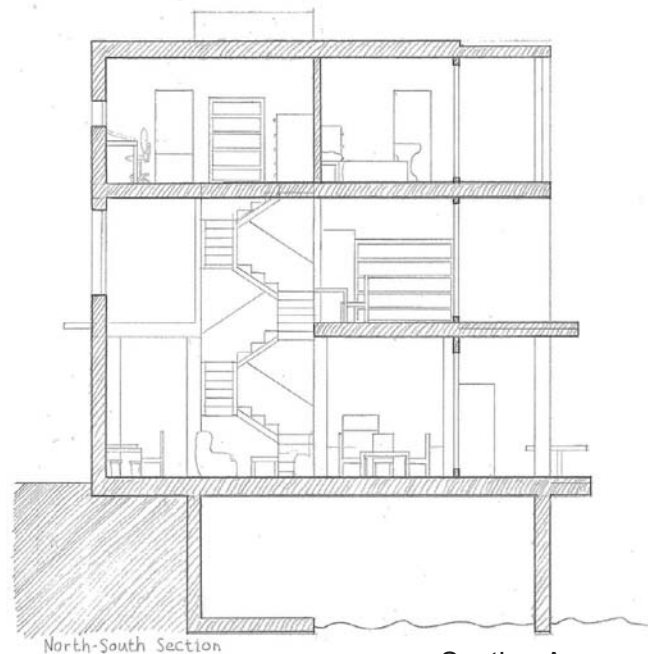
First Floor Plan



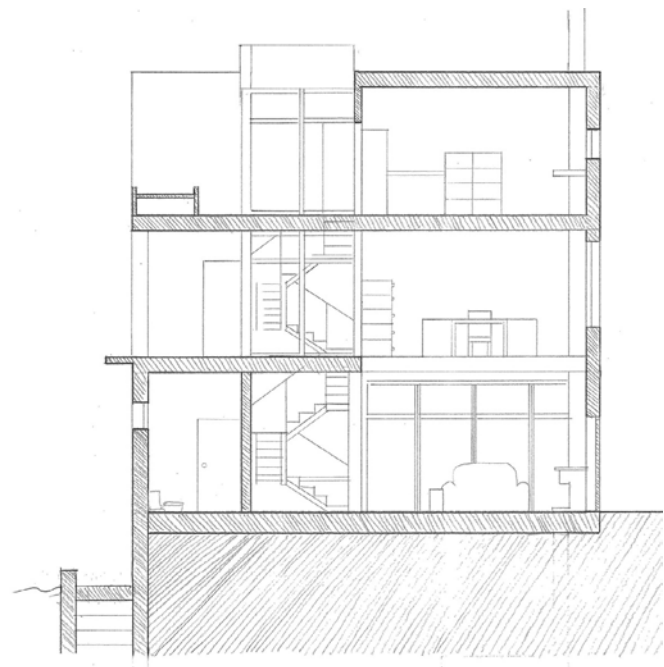
Second Floor Plan



Third Floor Plan



Section A



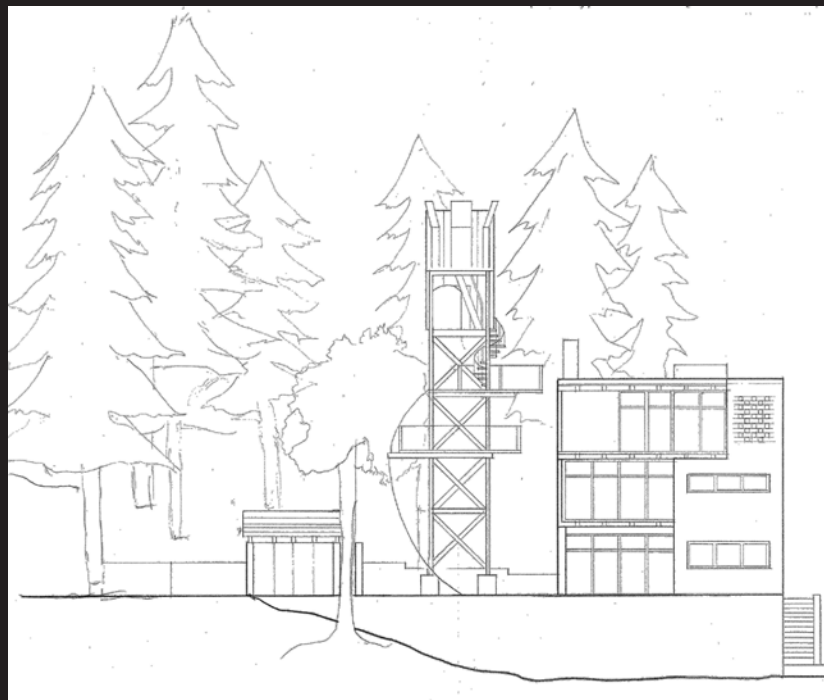
Section B



view from Northeast



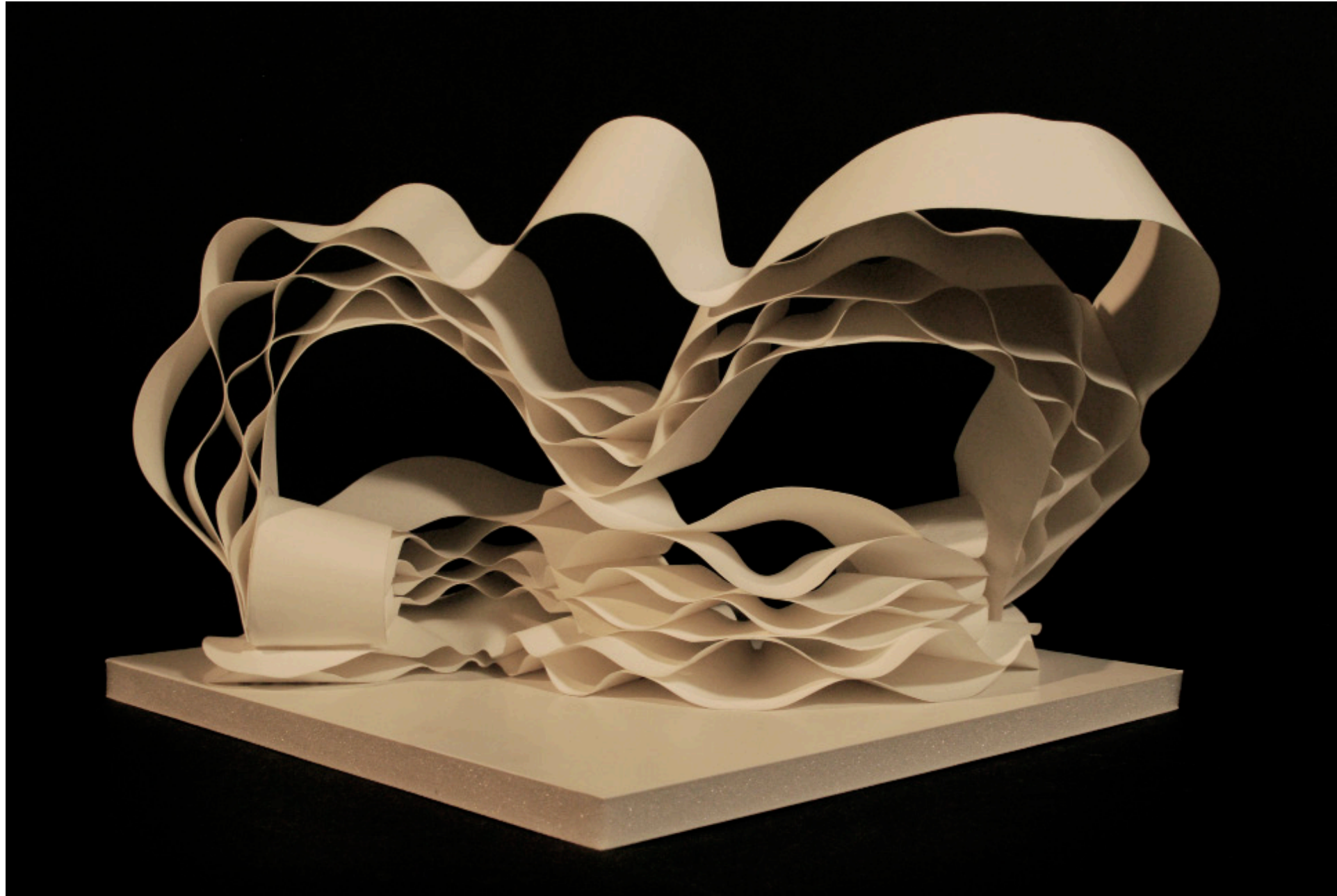
view from Southwest



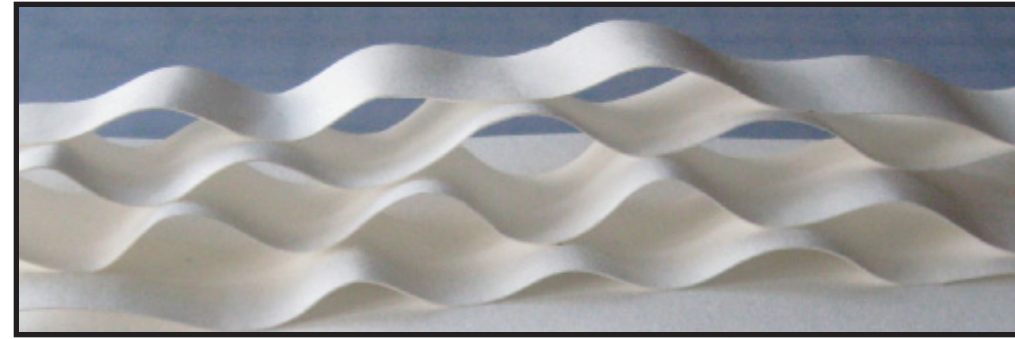
South Elevation



study models



Be Seated: A Loungescape for UCLA



Study Model

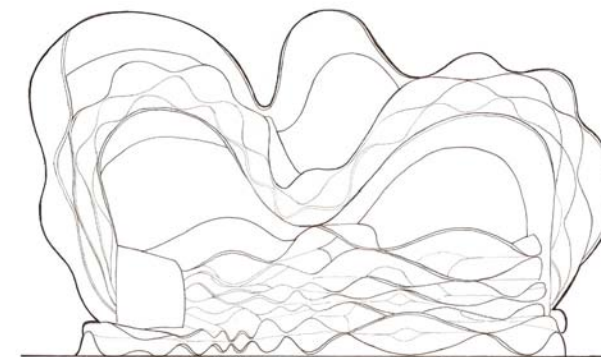
Course: Studio, UCLA Jumpstart Program, Summer 2009

Description: Inspired by waves and the strength created by joining the crests and troughs of stacked layers, this seating area offers shade from the relentless Los Angeles sun, benches where students and professors can sit alone or in pairs, and a high perch where the adventurous can find an overlook.

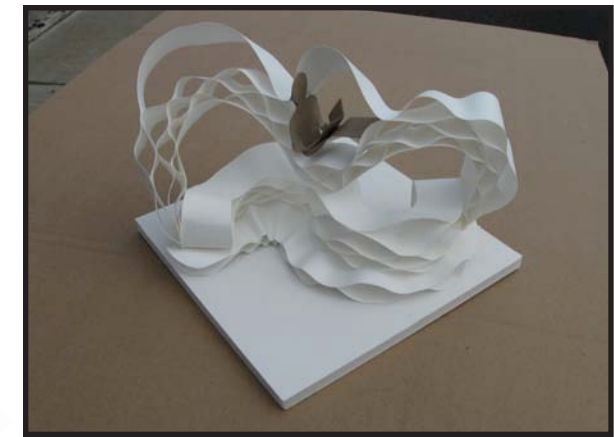
Process: I created this model at 1"=1'-0" scale by bending and layering a unique material, in this case bristol paper, and then did hand drawn elevations.

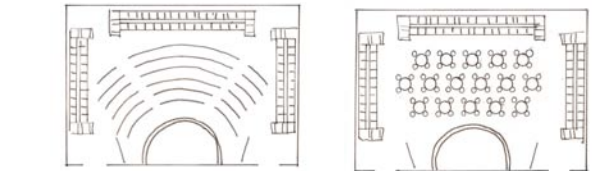
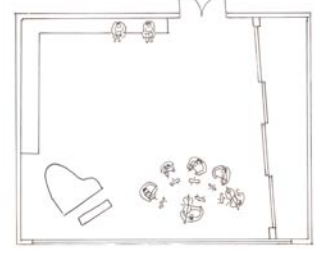
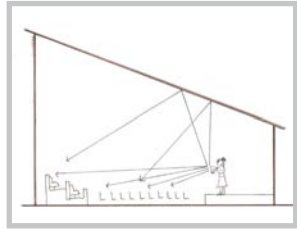
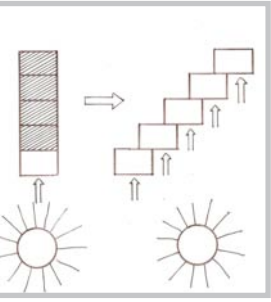
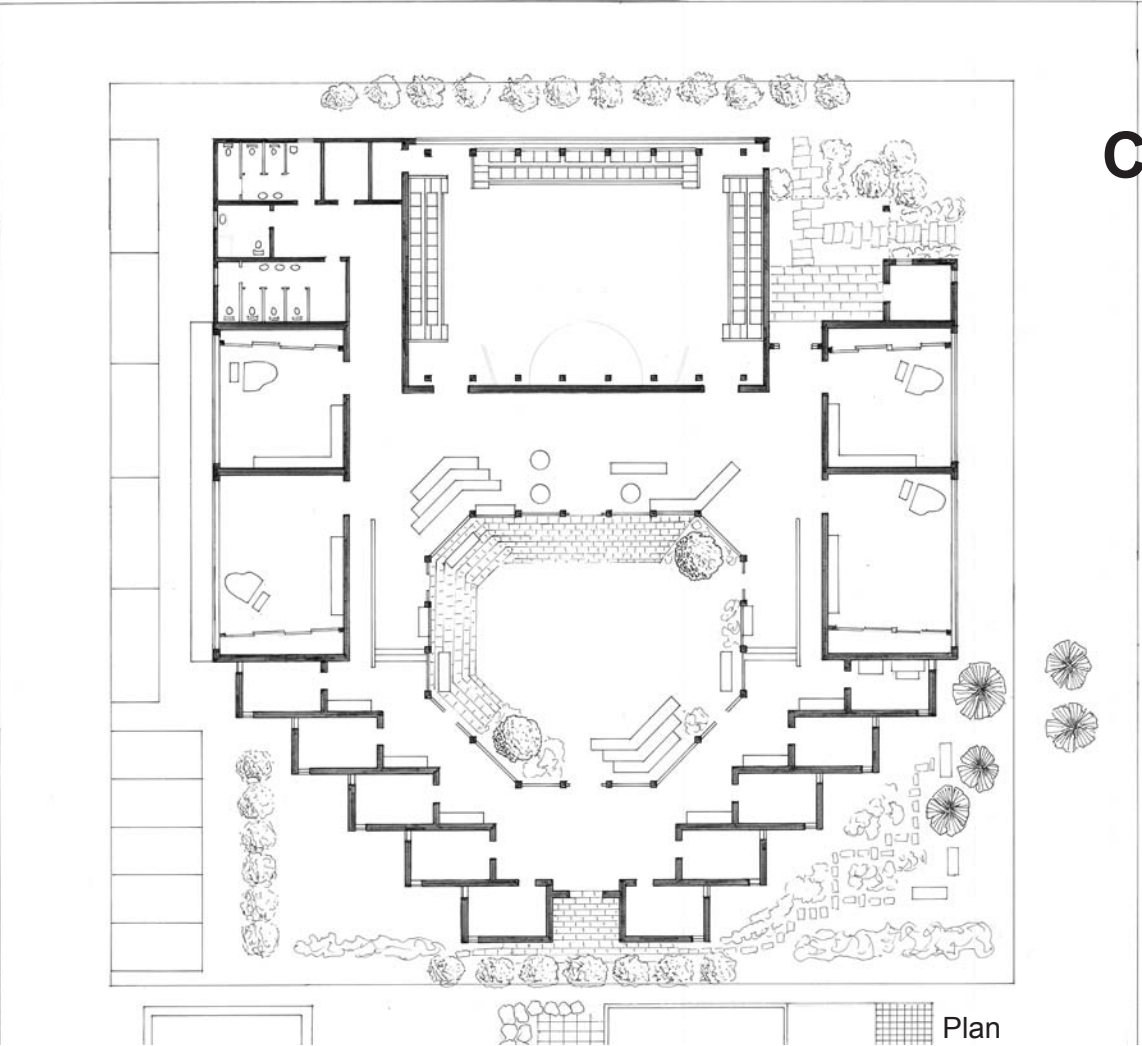


Top Elevation



Side Elevation





Suzuki Community Music School

Course: Arch 681, UO, Fall 2010

Description: In designing this 11,000 ft² community music school, I wanted to create an optimal learning environment by bringing in plenty of daylight and creating strong connections to outdoor spaces. The lounge and outdoor areas are meant to reflect the spirit of collaboration that the Suzuki method emphasizes.

Process: Diagramming the program requirements and potential for daylighting led me to a courtyard scheme.



Plan

Main Entry

daylight to every room

acoustics

classroom plan

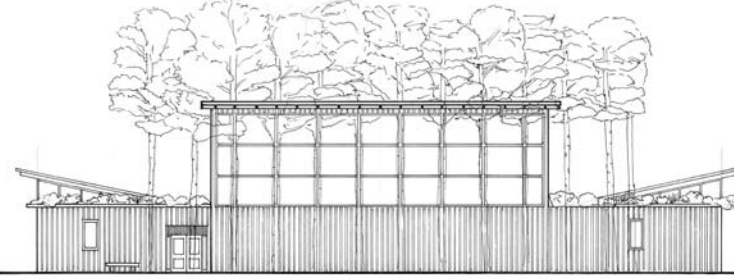
flexible spaces



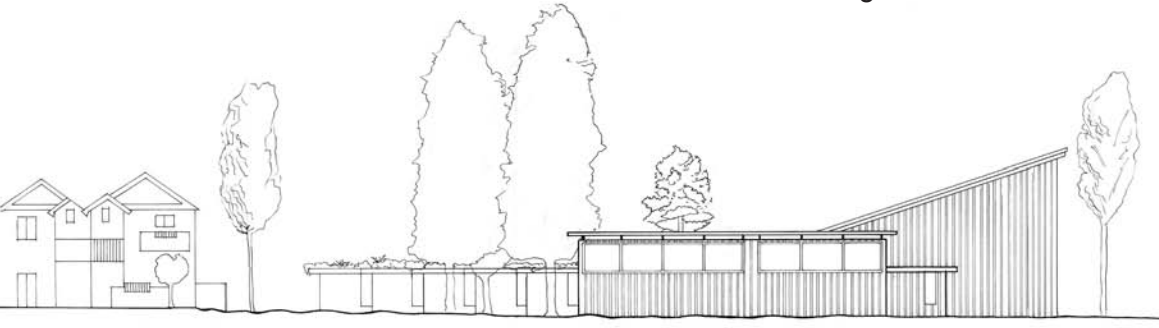
Room Study/Daylight Model



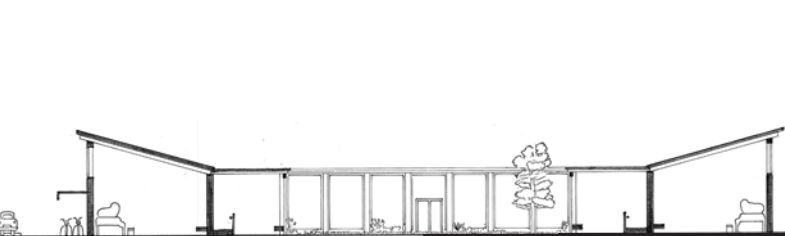
Massing Model



North Elevation



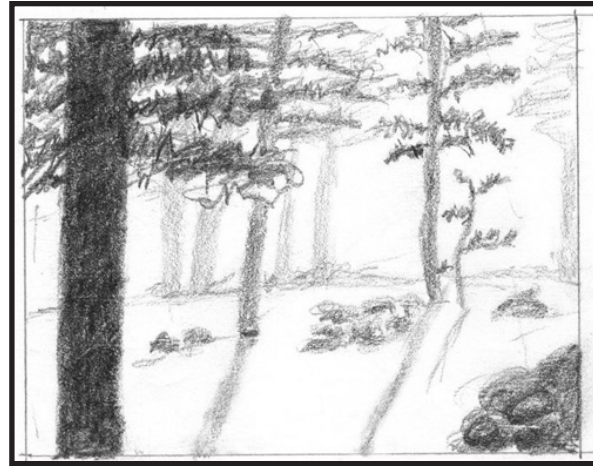
East Elevation



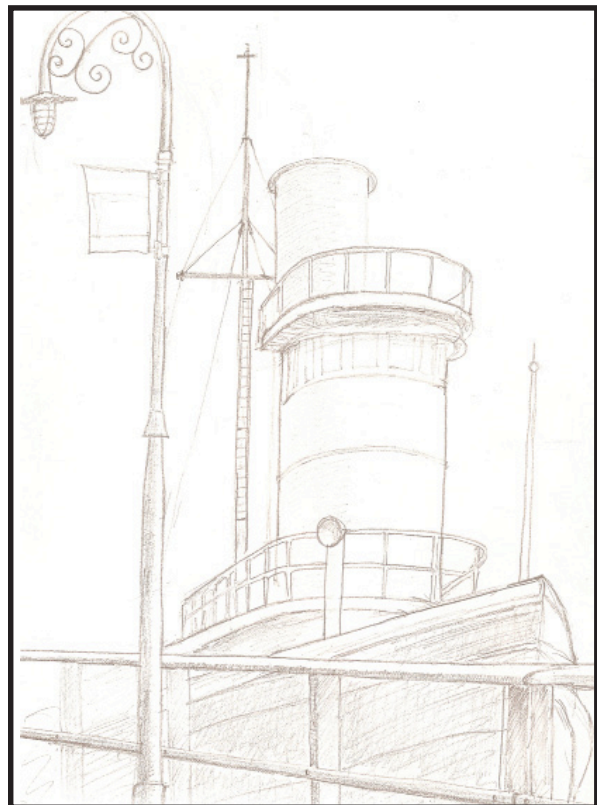
East-West Section



North-South Section



Sketches Description: charcoal, pencil, and pen drawings from life

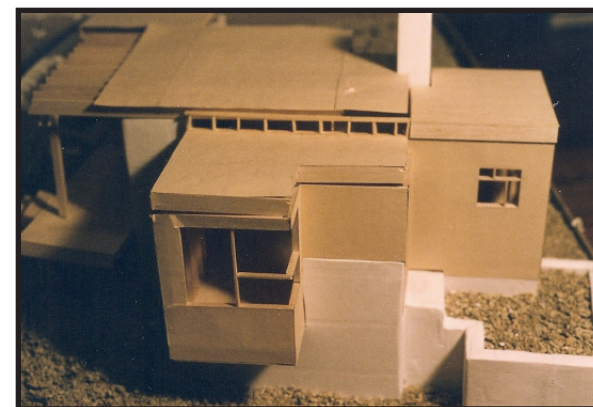
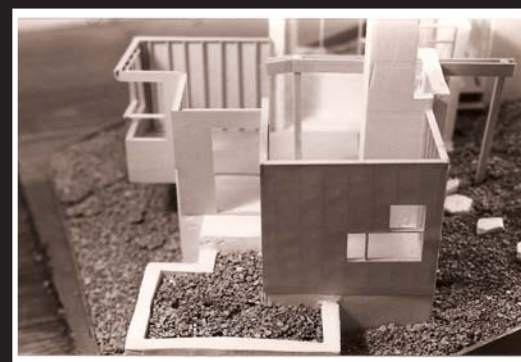
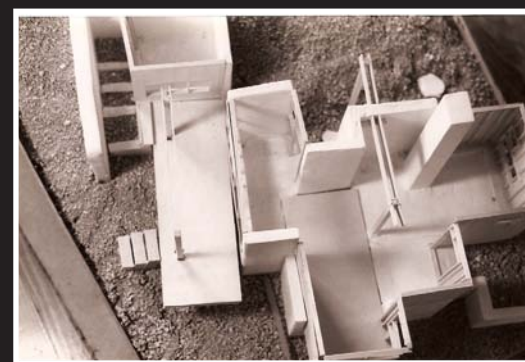
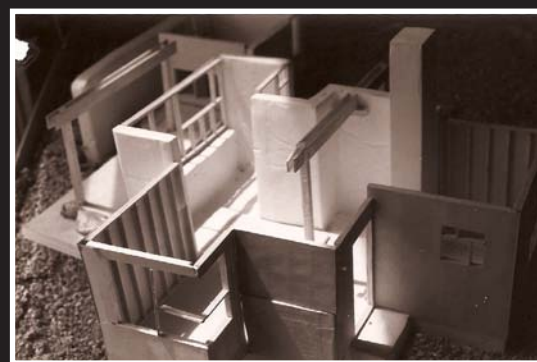
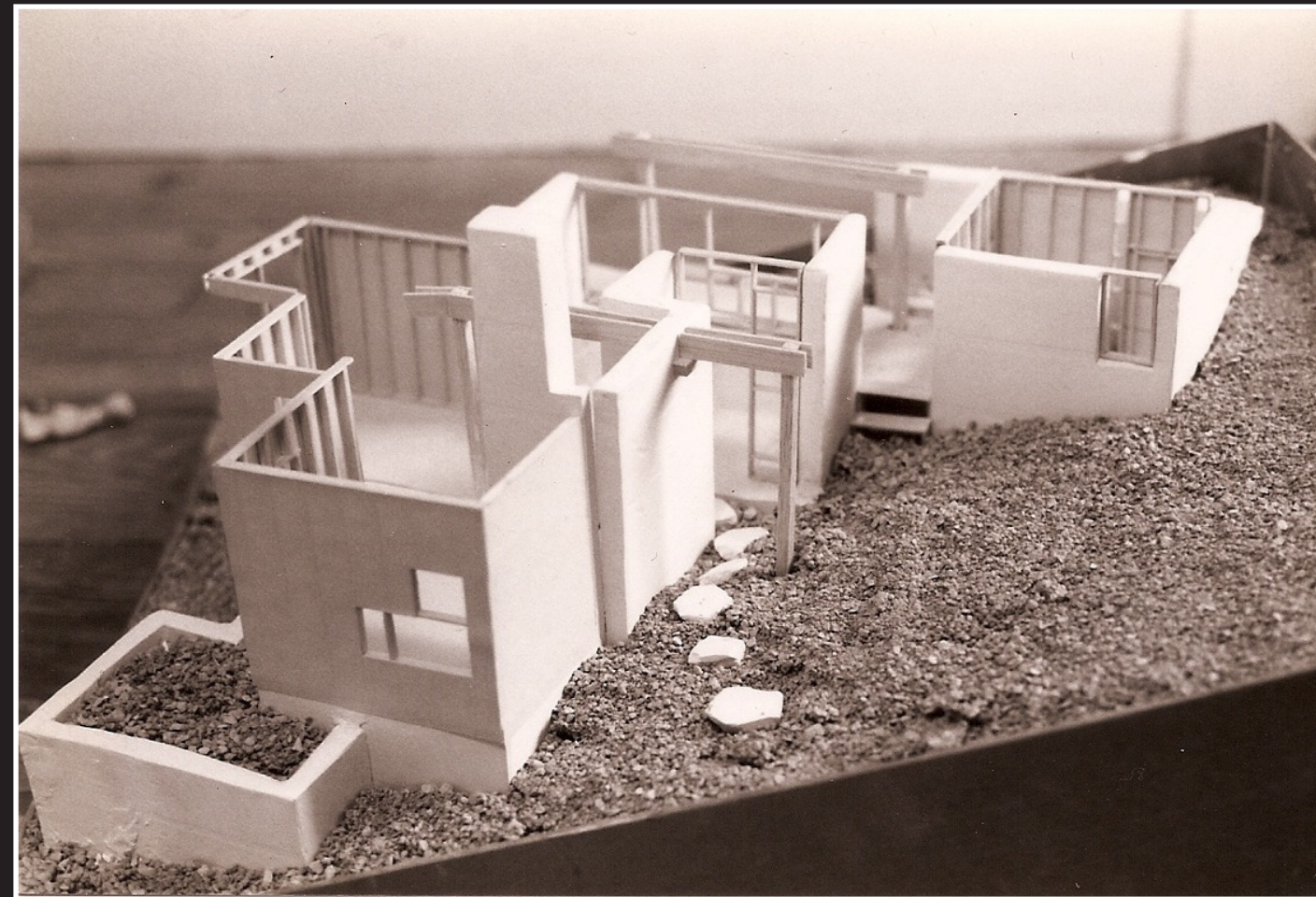


Still Life Painting

Course: Still Life Painting (online), Academy of Art University, Summer 2005, Teacher Scholarship

Description: still life paintings in acrylic





A Writer's House in the Nebraska Sand Hills

Course: 4.101 Architecture, M.I.T., Spring 1998

Description: This house was designed for a writer in the Nebraska Sand Hills taking into account the slope and other environmental factors. The cantilevered dining/writing room looks out over the landscape so the writer can stimulate her imagination by gazing into the distance. A separate room sunk slightly into the hillside offers solitude, and the path that emerges from it gives the writer a close connection to the land.

Process: I began with a clay model and drawings, then made the final model of plaster, balsa wood, and paper.

