

JOSHUA PARKER

SELECTED WORK

2007 -

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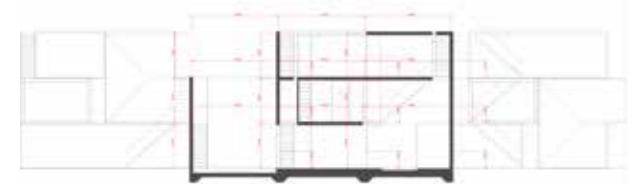
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PROTOCELL

Research project initiated by OPEN Architecture proposal for Netdragon commune At the virgin beach front area where Min River meets the Pacific Ocean, and adjacent to Fuzhou Changle Airport, Netdragon Websoft Company's new headquarters building is currently under construction, embedded in it, the grand visions for the future of the company. Nearly 700 employees and their families will move from the center of Fuzhou city to this new campus. A 50,000m² land which used to be an eel farm will become their new living quarters. This is a very interesting and young community of people. Their work is to create wonderful virtual worlds that entertain millions of people. In real life and on this land of their new dreams, they need a unique living area and a brand new collective life style.

The Netdragon Village project is an architectural experiment investigating how to restructure relationships between people and nature, and also relationships amongst people themselves. The project seeks to create a ecological habitat for the future at a comparatively low cost.

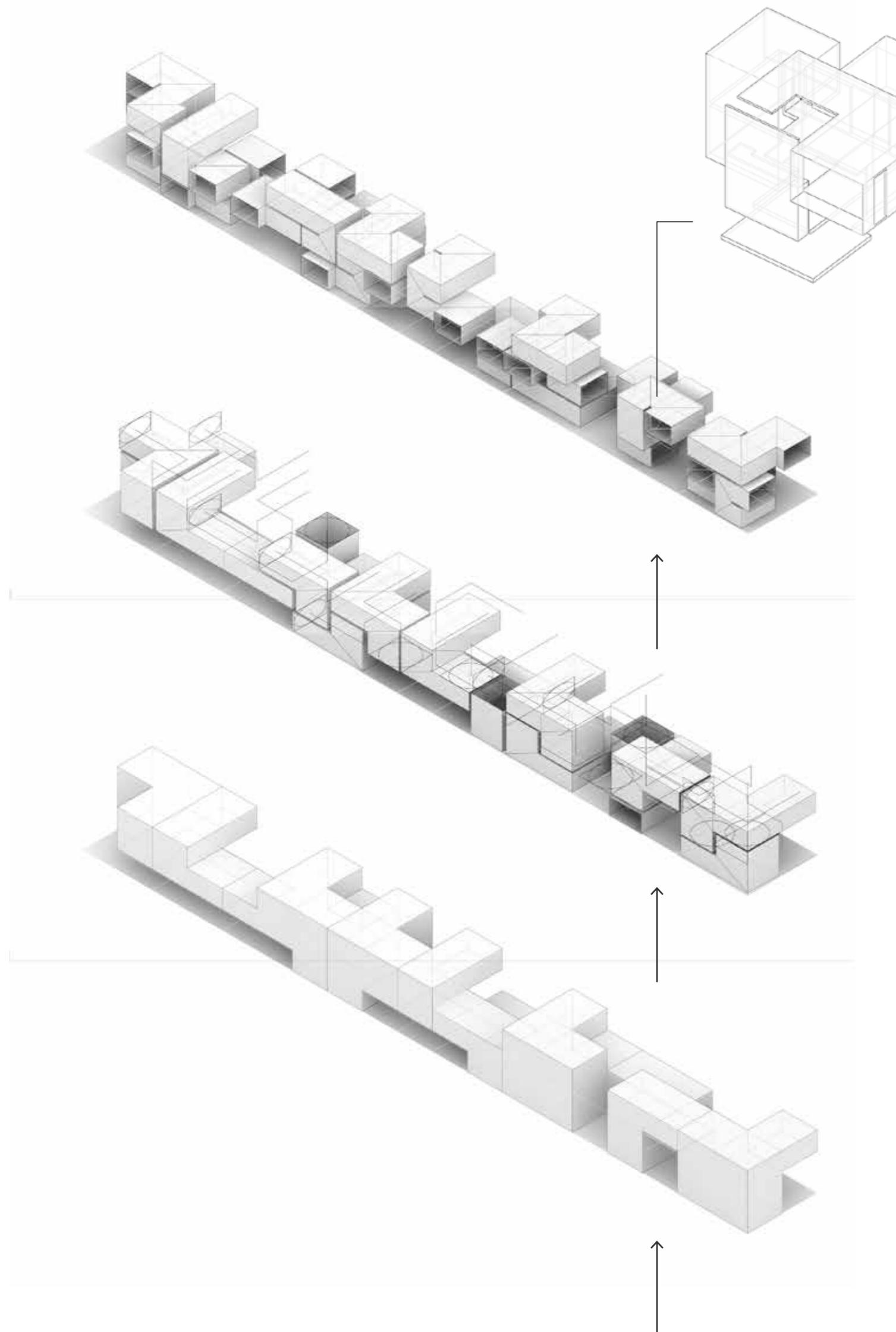
Scope: Metadesign, collective housing system | Collaborators: OPEN Architecture, Li Hu | Role: Lead designer, researcher



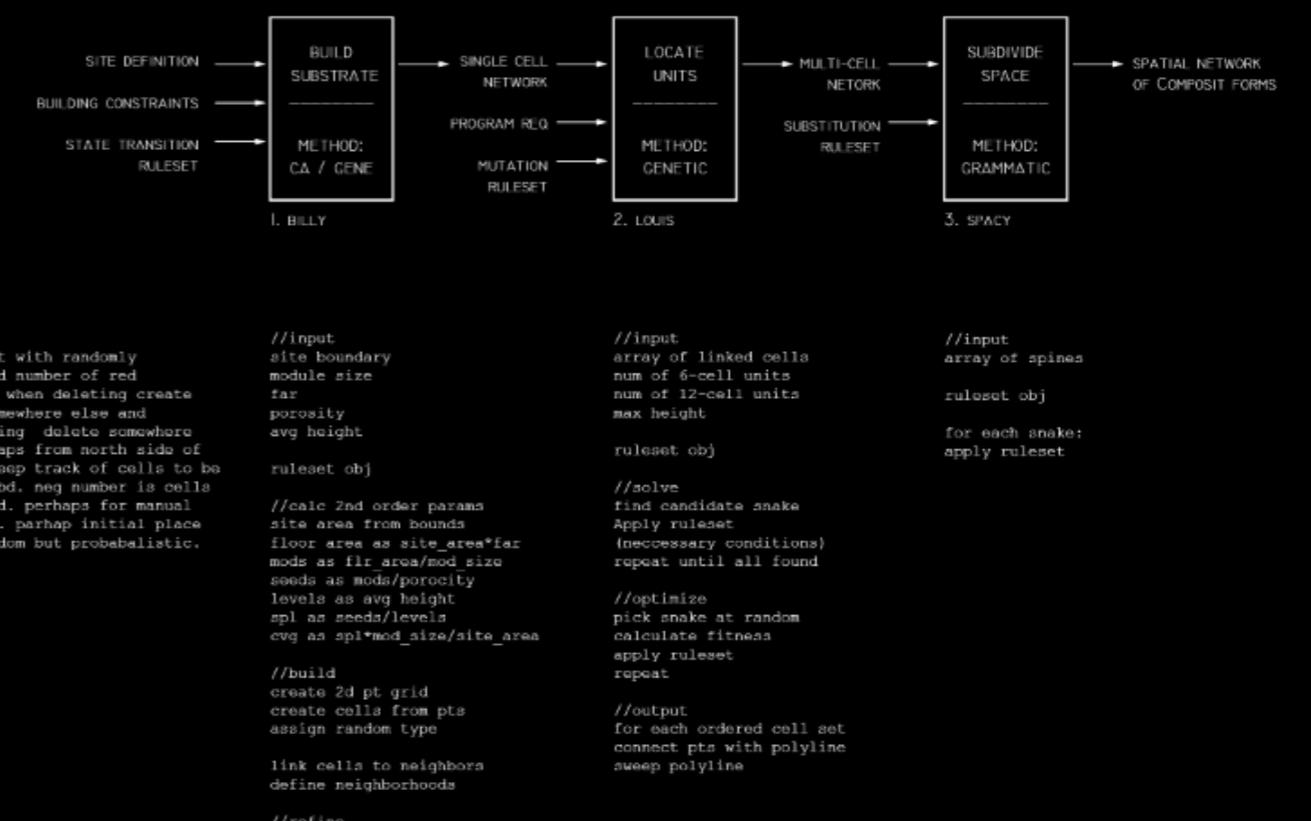
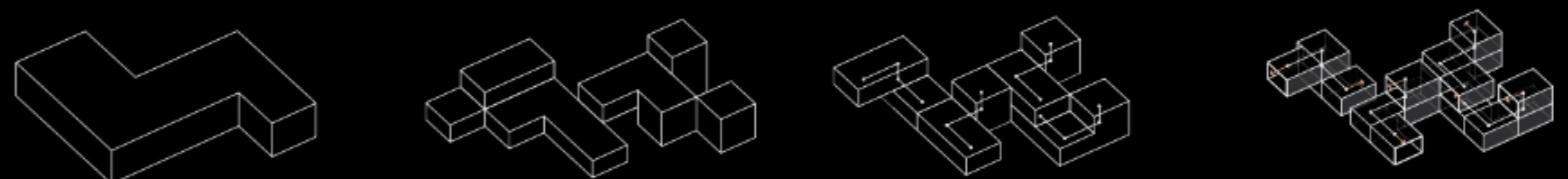
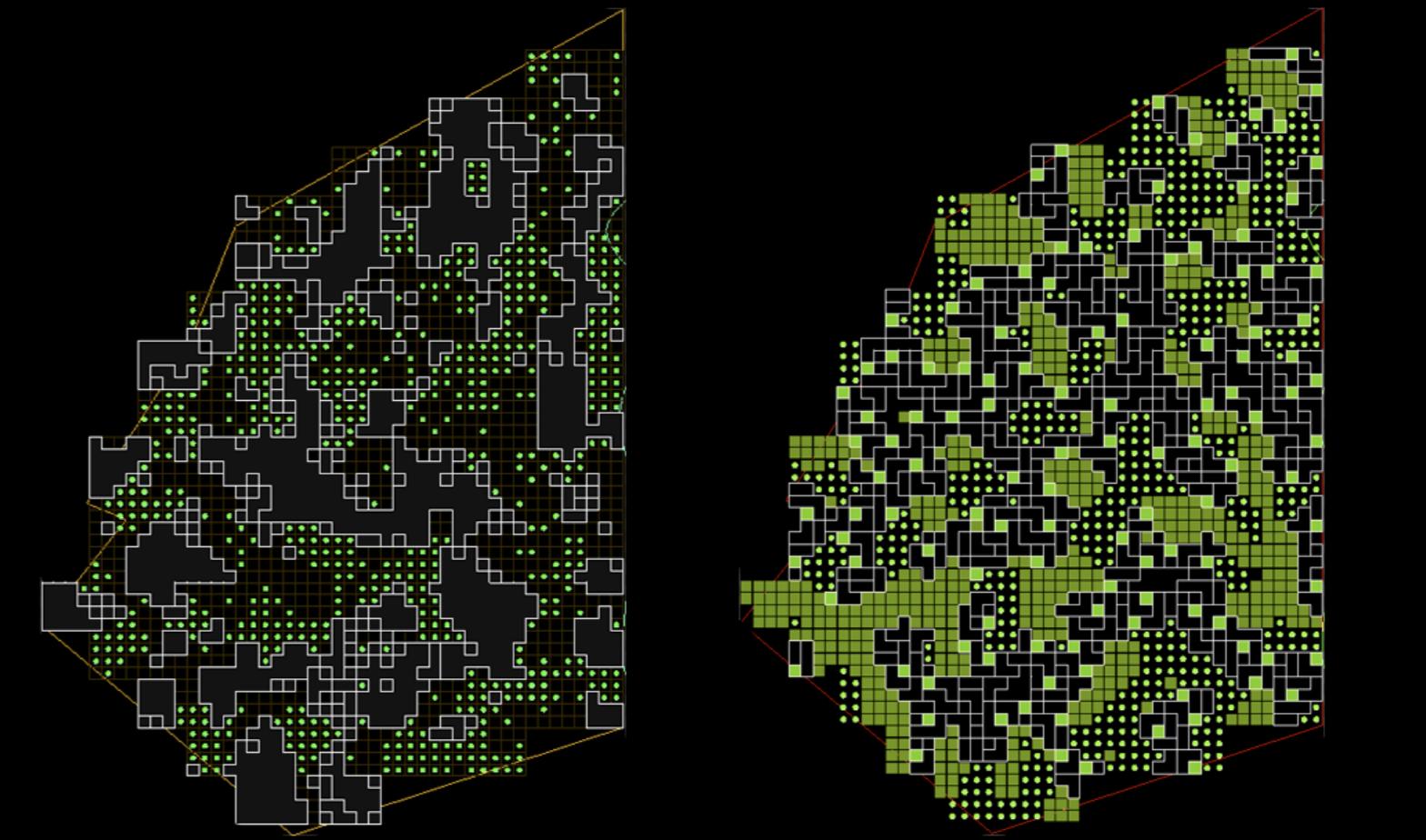
1. self-organized arrangement
of approximately 100 four-cell
housing units.



x100 habitat



above: exploded axon of x1 unit
opposite: floorplans, grnd, 2, 3



maybe start with randomly place fixed number of red cells then when deleting create another somewhere else and when creating do it somewhere else, perhaps from north side of hill. or keep track of cells to be deleted etc. neg number is cells to be added. perhaps for manual adjustment. perhaps initial place is not random but probabilistic.

```

//input
site boundary
module size
far
porosity
avg height
ruleset obj

//calc 2nd order params
site area from bounds
floor area as site_area*far
mods as flr_area/mod_size
seeds as mods/porosity
levels as avg height
spl as seeds/levels
cvg as spl/mod_size/site_area

//build
create 2d pt grid
create cells from pts
assign random type
link cells to neighbors
define neighborhoods
//refine

```

```

//input
array of linked cells
num of 6-cell units
num of 12-cell units
max height
ruleset obj

//solve
find candidate snake
Apply ruleset
(in necessary conditions)
repeat until all found

//optimize
pick snake at random
calculate fitness
apply ruleset
repeat

//output
for each ordered cell set
connect pts with polyline
sweep polyline

```

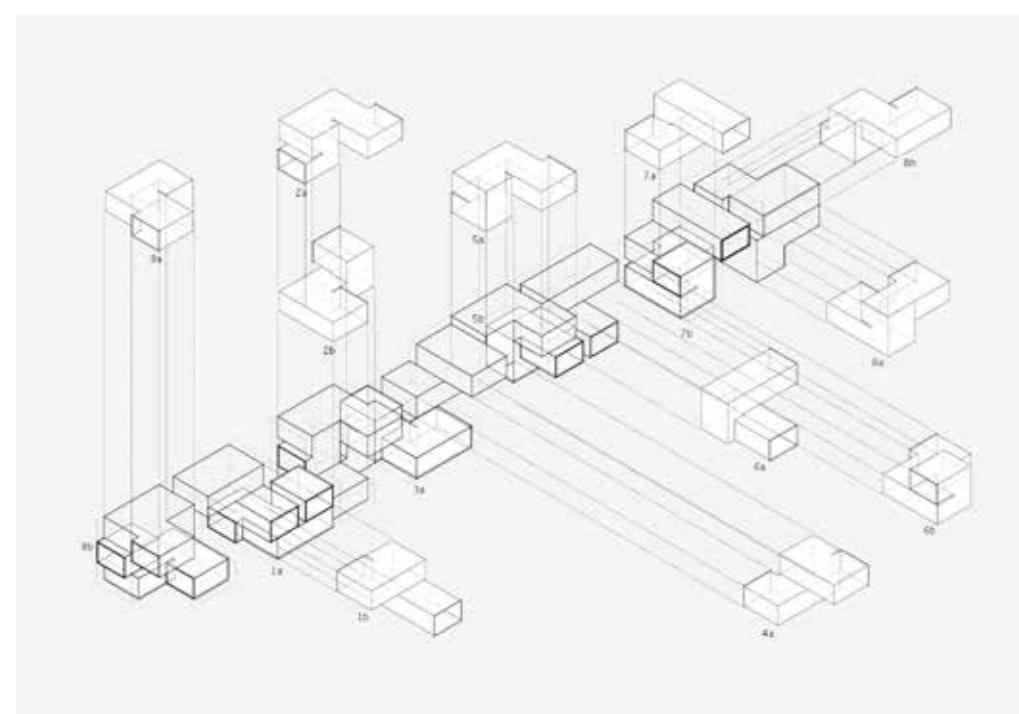
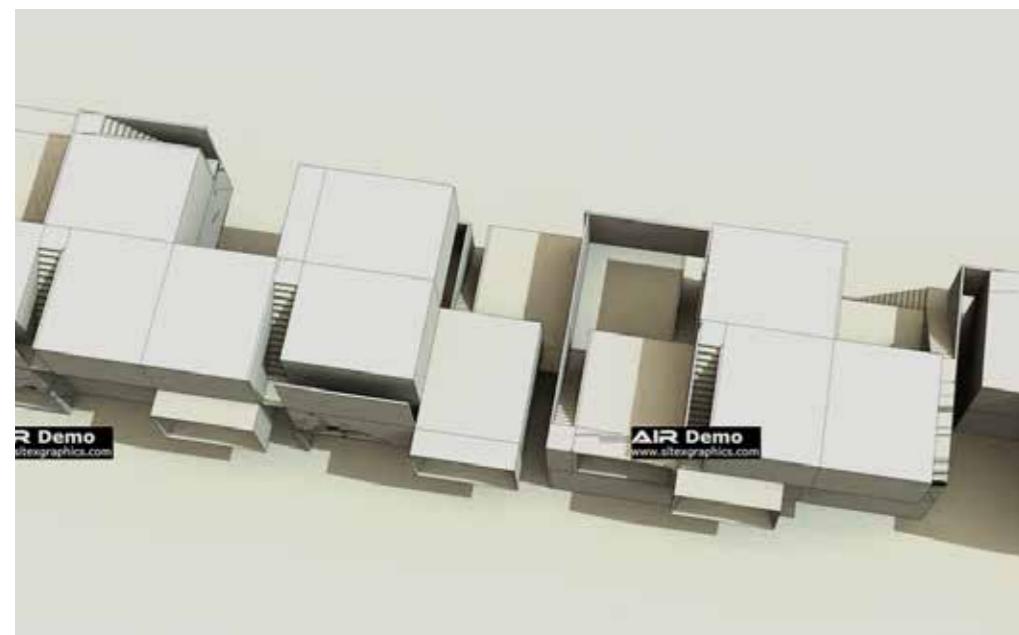
```

//input
array of spines
ruleset obj

for each snake:
apply ruleset

```

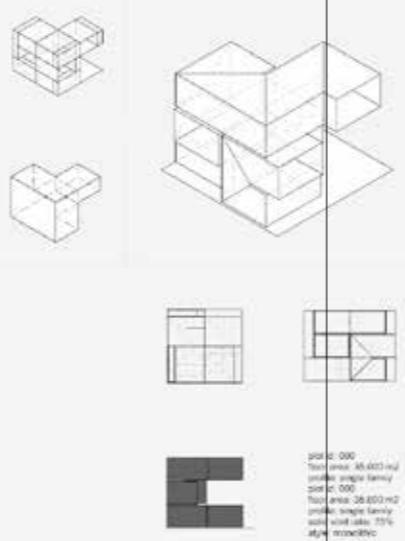
Living units generated from 10x unit case study. Exploded diagram below illustrates organization of cellular forms that group to form single and multi-family living units. Matrix to left catalogs units for compative analysis: Large Axonometric diagrams show units as spatial composite of 1 or more cellular forms. Smaller diagrams to left show initial massing block and final subdivision of space, including allocation of circulation space and utility core. Simplifies plans and sections are shown below axon and above shape silhouettes and meta data.



above: Exploded axonometric of 10x units case study.

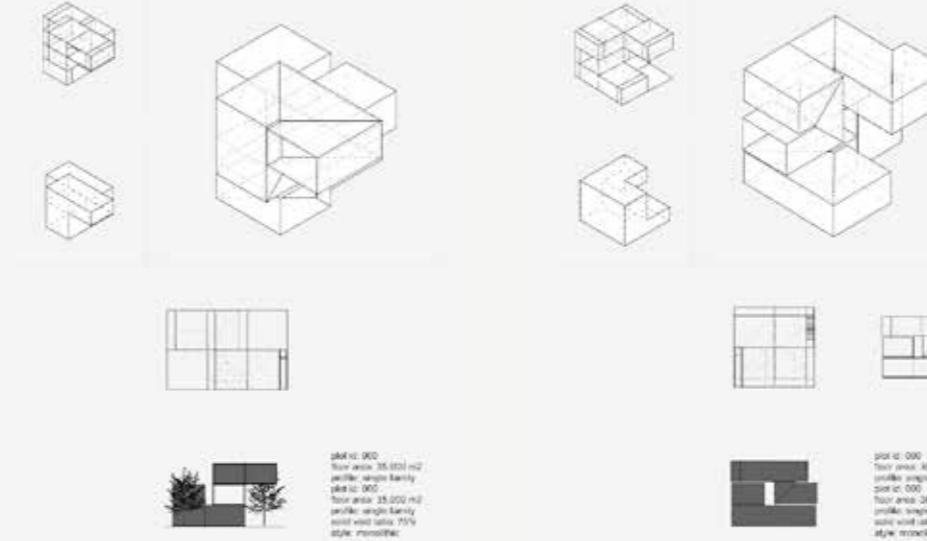
UNIT 0

Four-cell plot, with two 4-cell constructions in offset "C" formation with single cell cantilever, 75% site coverage and 25% green ratio.



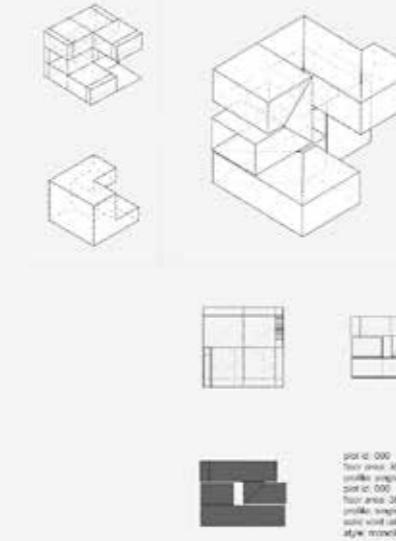
UNIT 1

Six-cell plot with two 4-cell constructions in "XYZ" formation with a single cell cantilever, 66% site coverage, and 33% green ratio.



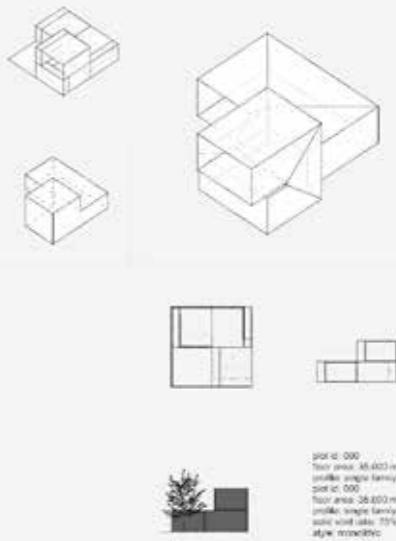
UNIT 2

Four-cell plot with two 4-cell constructions in offset "C" formation with single cell cantilever, 75% site coverage and 25% green ratio.



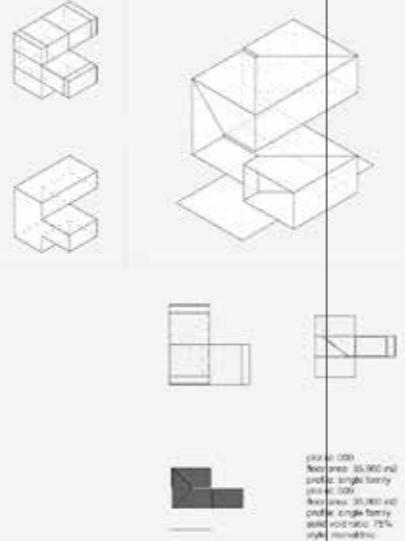
UNIT 3

Four-cell plot, with one 4-cell construction in "XYZ" formation with single cell open, 75% site coverage and 25% green ratio.



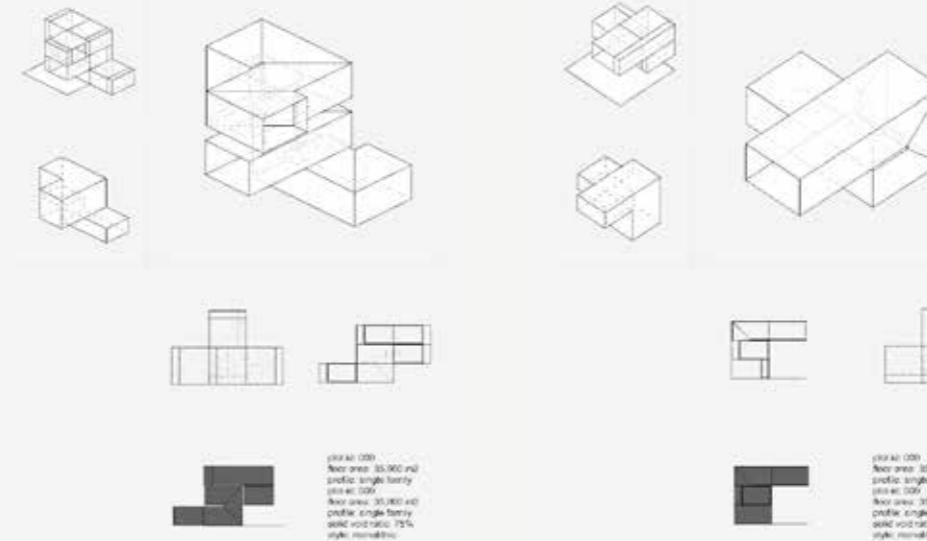
UNIT 4

Four-cell plot, with two 4-cell constructions in offset rotated "T" formation with single cell cantilever, 75% site coverage and 25% green ratio.



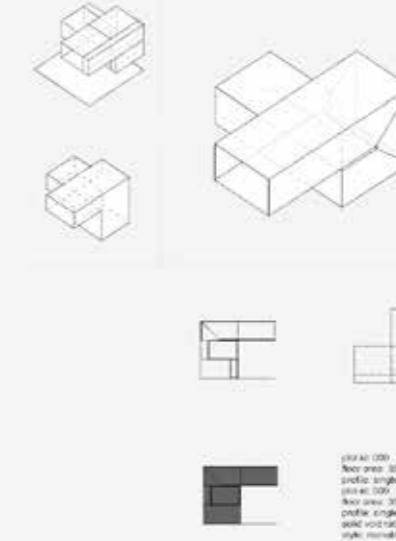
UNIT 5

Six-cell plot with two 4-cell constructions in rotated "TYP" formation with a double cell cantilever, 66% site coverage, and 33% green ratio.



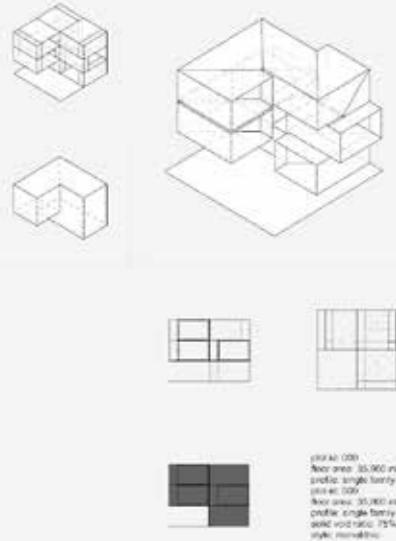
UNIT 6

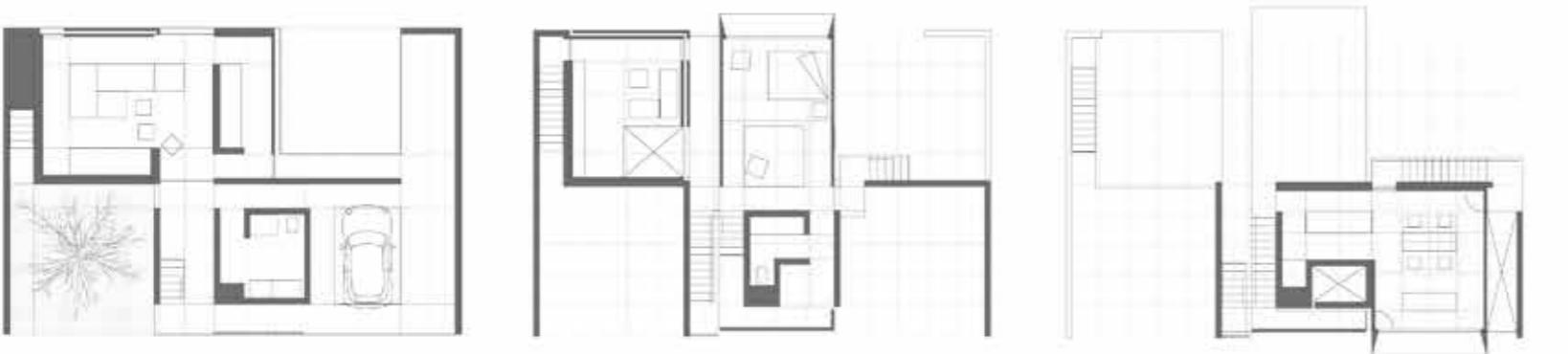
Four-cell plot, with one 4-cell construction in inverted "L" formation with two cell open, 75% site coverage and 25% green ratio.



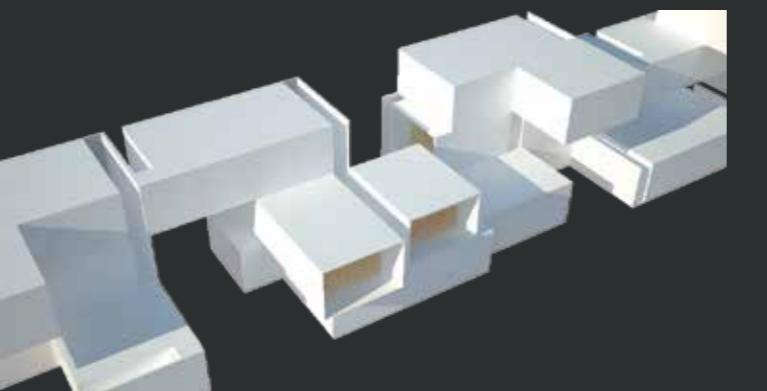
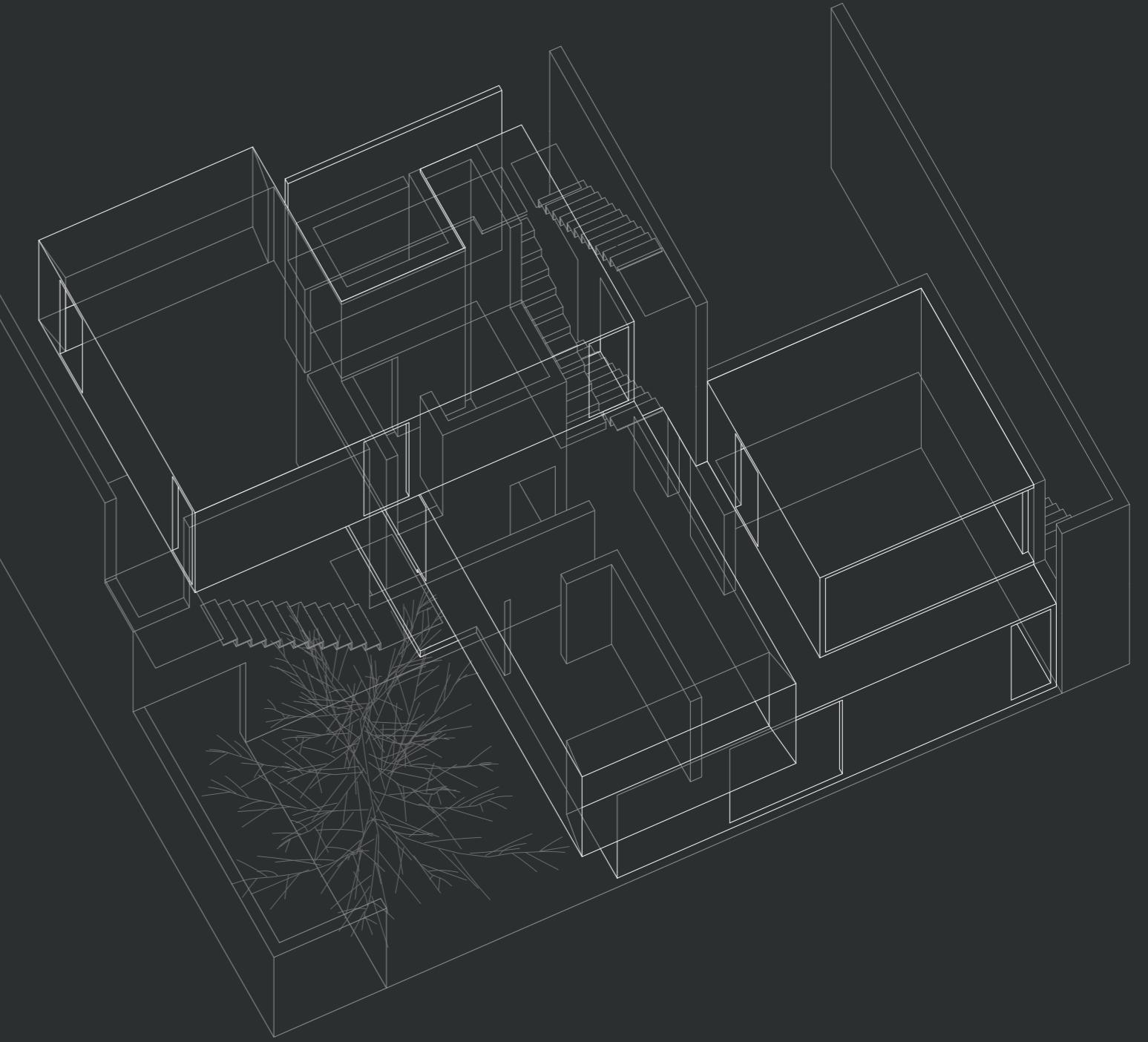
UNIT 7

Four-cell plot, with two 4-cell constructions in offset rotated "TYP" formation with two cell open, 75% site coverage and 25% green ratio.





right: x10 housing block with x1 unit indicated with white box.



Above: wireframe of 10-unit case study after placement of circulation, program and utility cores. Units at this point are clustered and structural walls are placed provisionally around prefabricated modules.

Opposite: x1, Single-family unit case study suggests possible organizational logic to be encoded in shape grammar: composit cellular forms wrapped by structural wall minimizing structural redundancies of prefabrication, programmatic adjacencies, central utility core, externalized circulation follows structural walls and arranged to separate public and private routes.

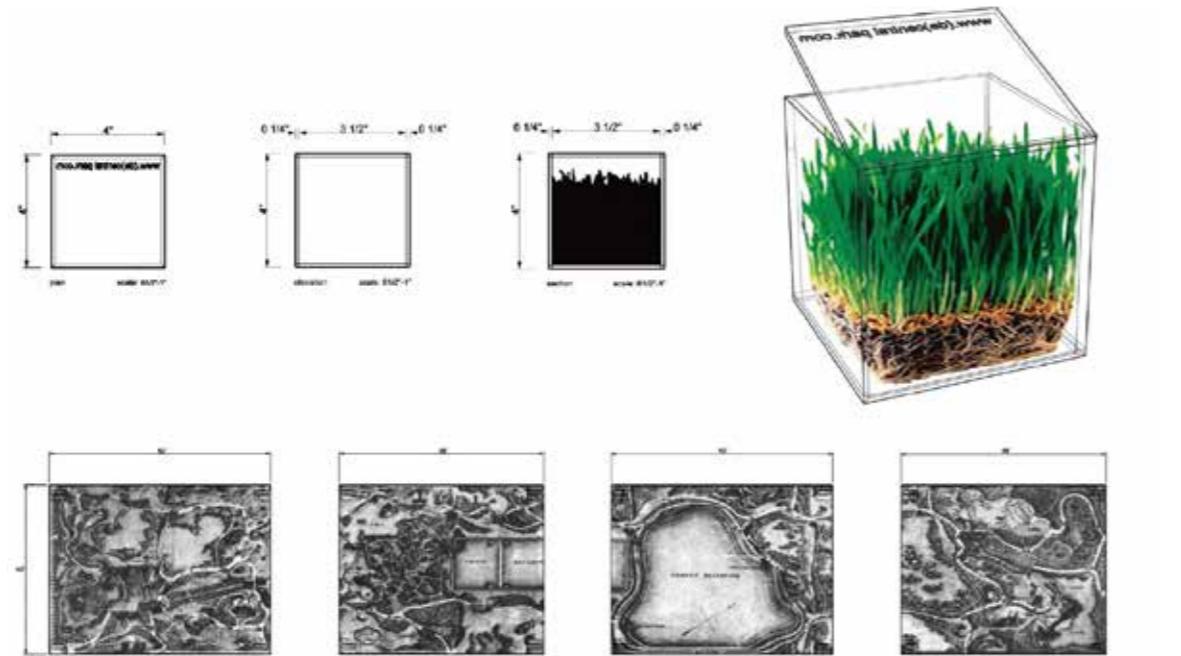
DECENTRAL PARK

15,000 Boxes, 4"x4"x4", will be located on four dollies placed parallel to the Lubin House facade. Central Park dirt excavated during The Gates installation, will be placed in each box - a piece of the park. To be taken by any passerby, The Boxes will be dispersed throughout the region, collected or discarded. The non-biodegradable material will be cycled into daily life constantly relocating (de)central park.

The 7,500 Boxes and four dollies will remain outside Lubin House until they are removed by residents, visitors, police, vandals, vagrants, or employees. www.decentralpark.com (launched 01.01.05, address in each box), will interactively facilitate the tracking of each box.

TRACKING & MAPPING: Each box is labeled with a unique alphanumeric identifier and website address: www.decentralpark.com. This identifier along with anonymous address is submitted on the website, and entered into a database with a timestamp. A given box is reentered any number of times as it is given away, forgotten, found again, and passed along deliberately and incidentally. Each time it is resubmitted with another address and unique timestamp, a fixed point in time and space is defined. The collection of all geospatial points for a given box characterizes its discrete path. All paths define the dispersion pattern of the boxes and decentralization of the park.

Scope: Architectural Design Competition, facade installation | Collaborators: Wilson day, Sai Sinbondit, Theodore Brown | Role: Member of design team | Contribution: Concept, Interaction design,



right: diagram of box and dollies
opposite: dispersion scenarios

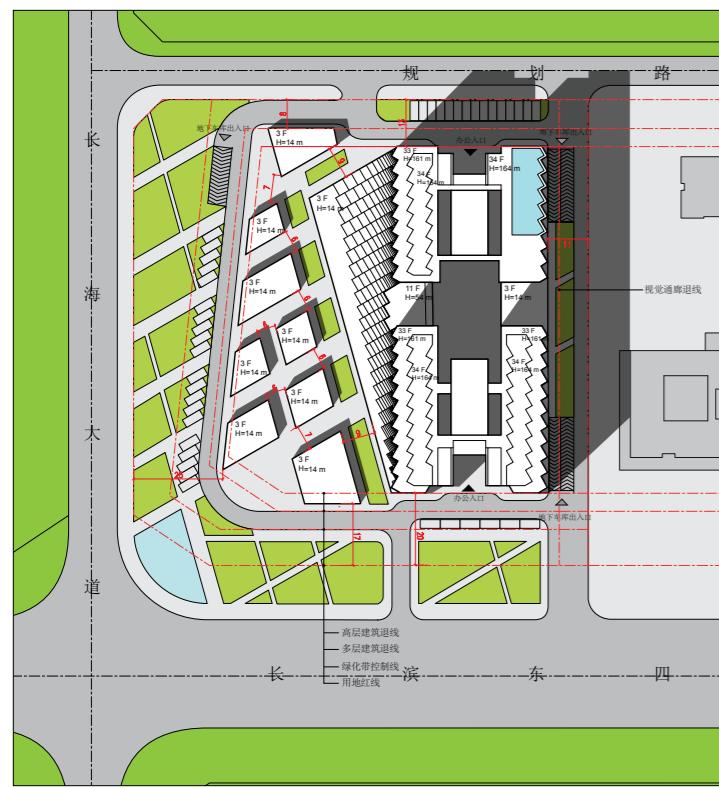
text by Theodore Brown



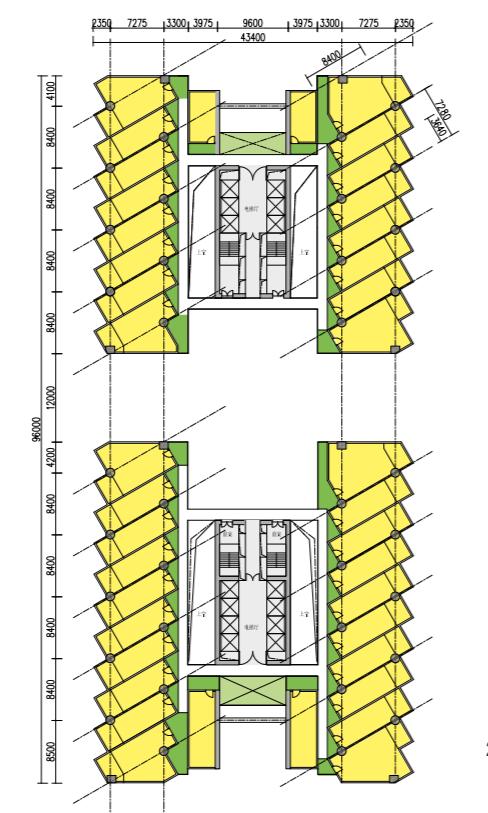
HAIKOU WEST COAST COMMERCE

Proposal for high-rise tower in haikou to be used for home and small office loft spaces. Building form was largely informed by local environmental and urban situation, passive heating cooling strategies effective in subtropic climate, prevailing wind direction, and shifting view condition. Dividing the tower in to two vertical slabs separated by large open-air gap created opportunity for open-air corridors and vertical air shaft for heat disipation and cross ventilation. It also provided starting point for responsive building form, that could be structurally solved with traditional column/slab system by treating tower as two roughly square towers. Pulling base outward, we create a terracing condition and large interior atriums space. View & light analysis revealed a condition where in optimal unit orientation shifted from southwest at the base to north-west above 100m where views of the sea became accessible. Accordingly, units below 100 orient to the south-west, and those above orient to the northwest. Facade expresses this shift, by gradually rotating toward the northern sea.

Project Scope: Design Concept for soho tower, Haikou, China | Collaborators: LDI and Structure
 Consultant Role: Senior Designer | Contribution: Concept/schematic design, form-finding, computational design



1.

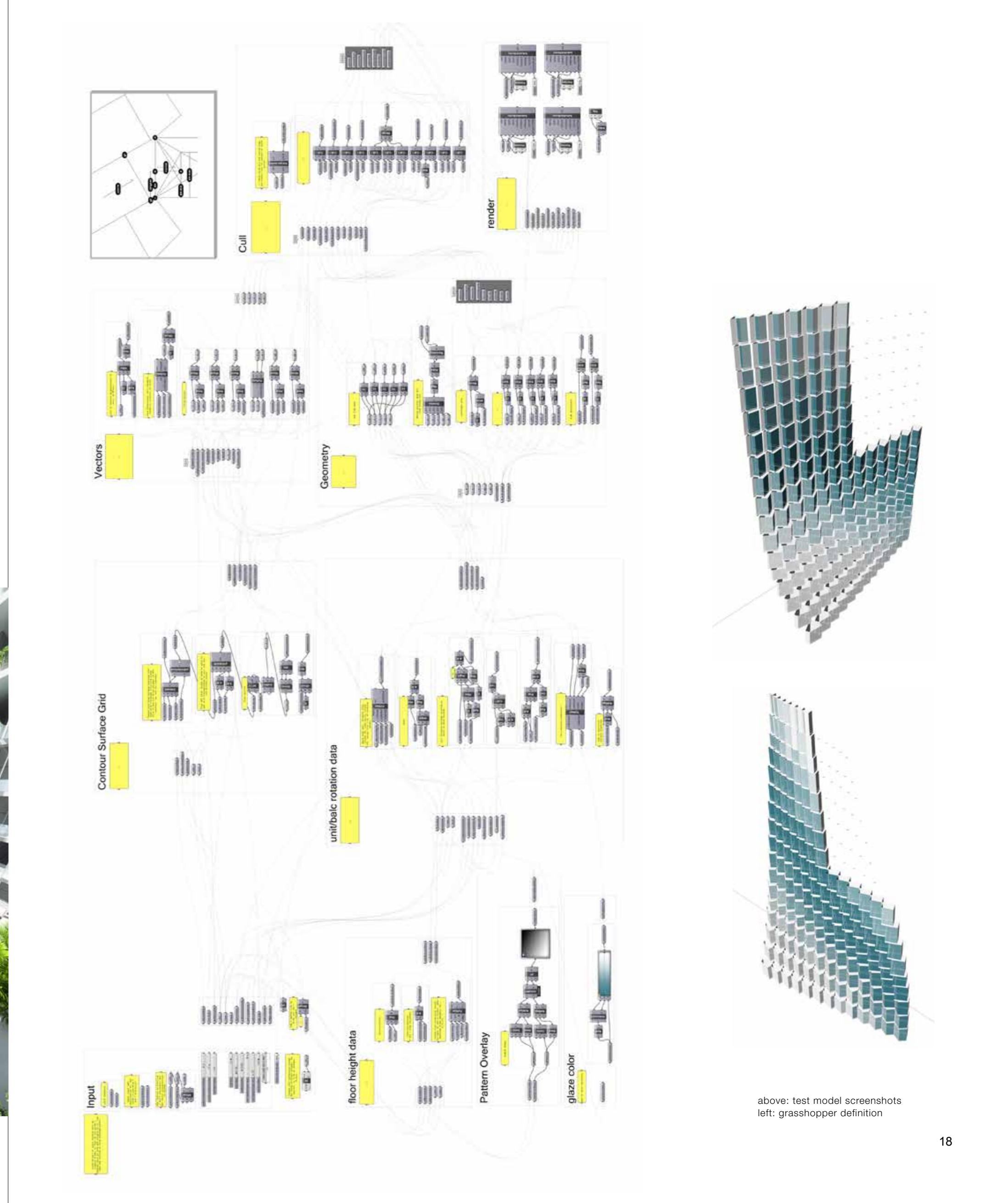


2.



above: bird's eye rendering
 1. site plan
 2. floorplan

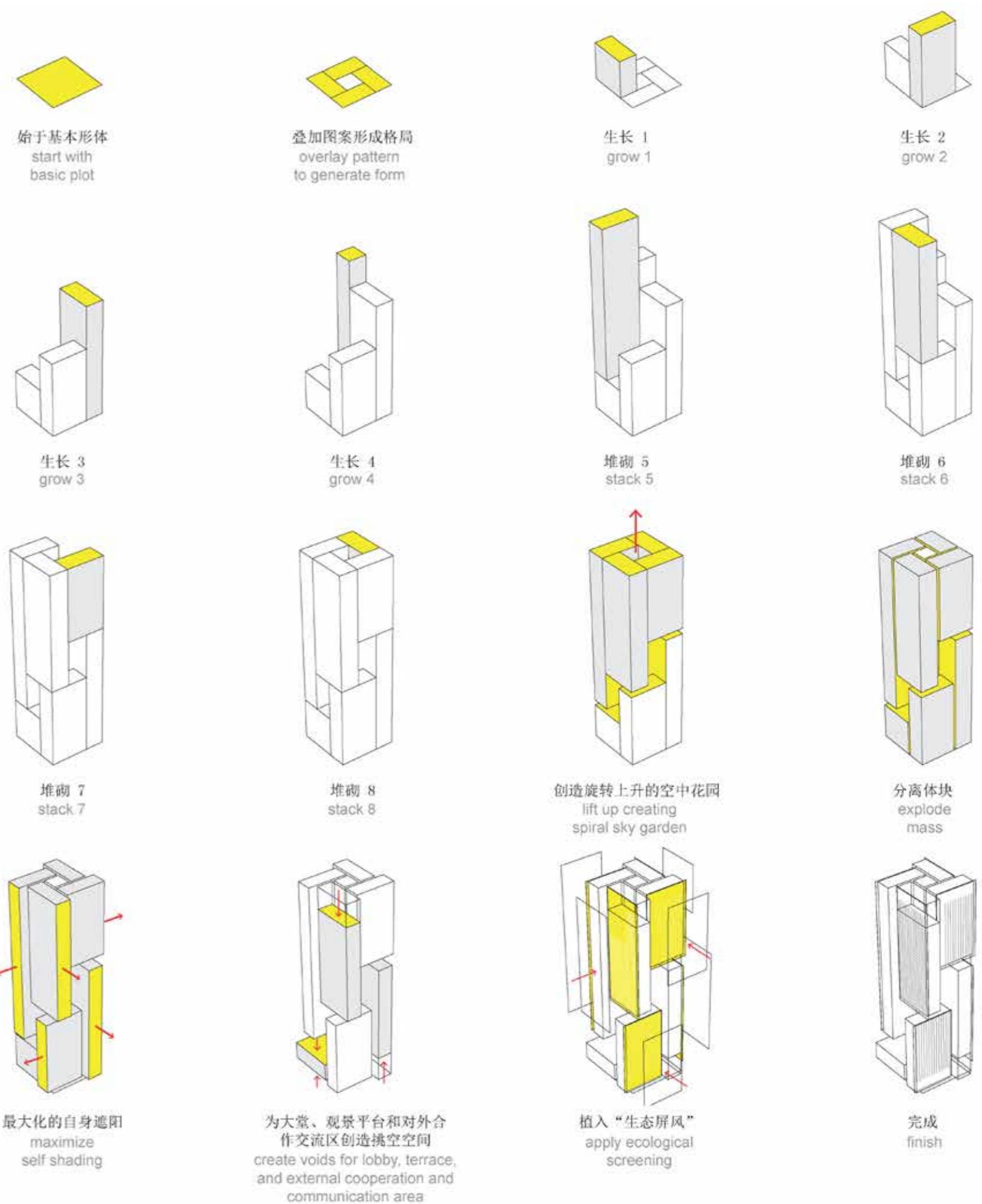
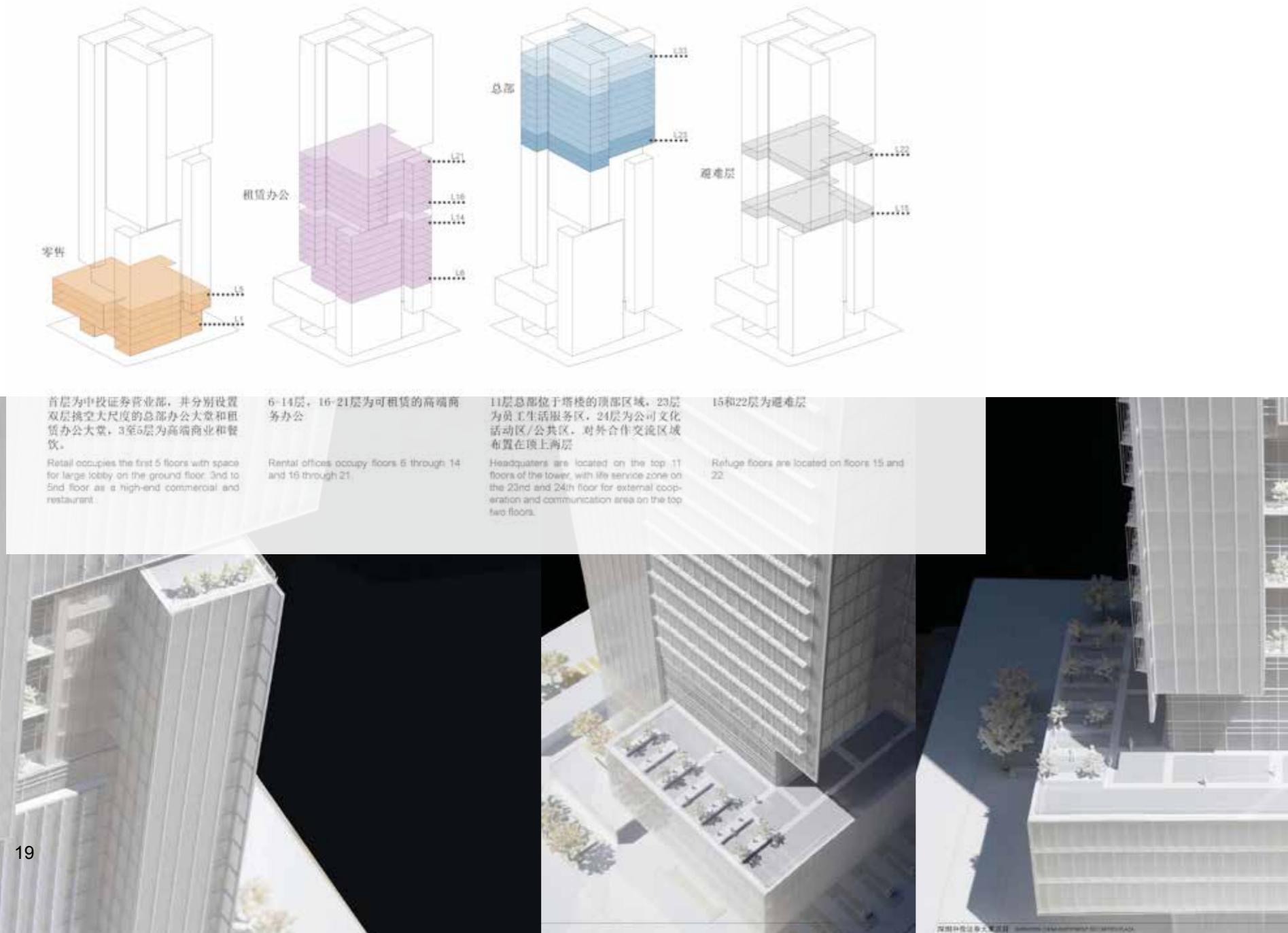
text and images courtesy of Aedas
 more at <http://www.aedas.com/en/architecture>



CHINA INVESTMENT SECURITIES PLAZA

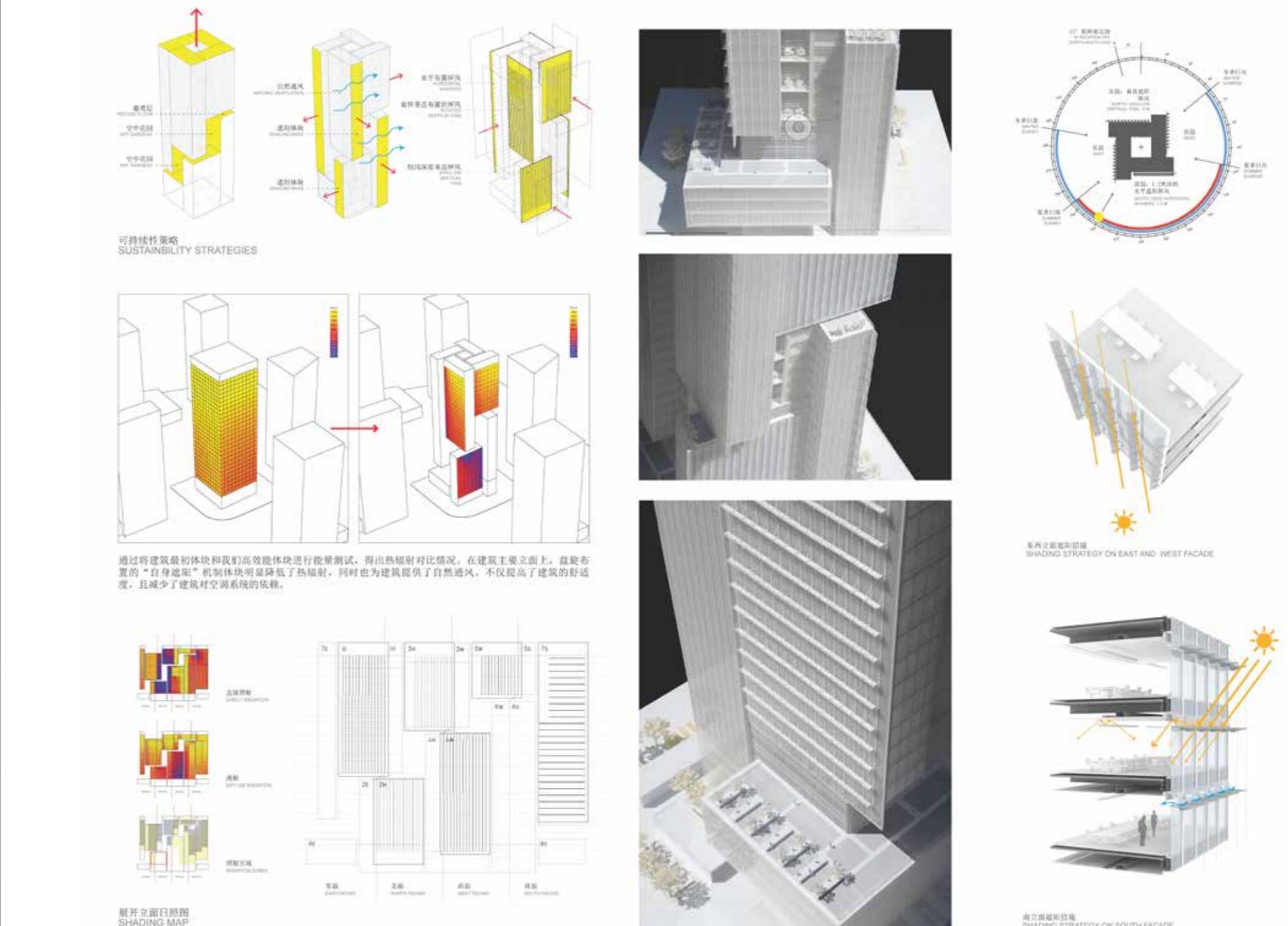
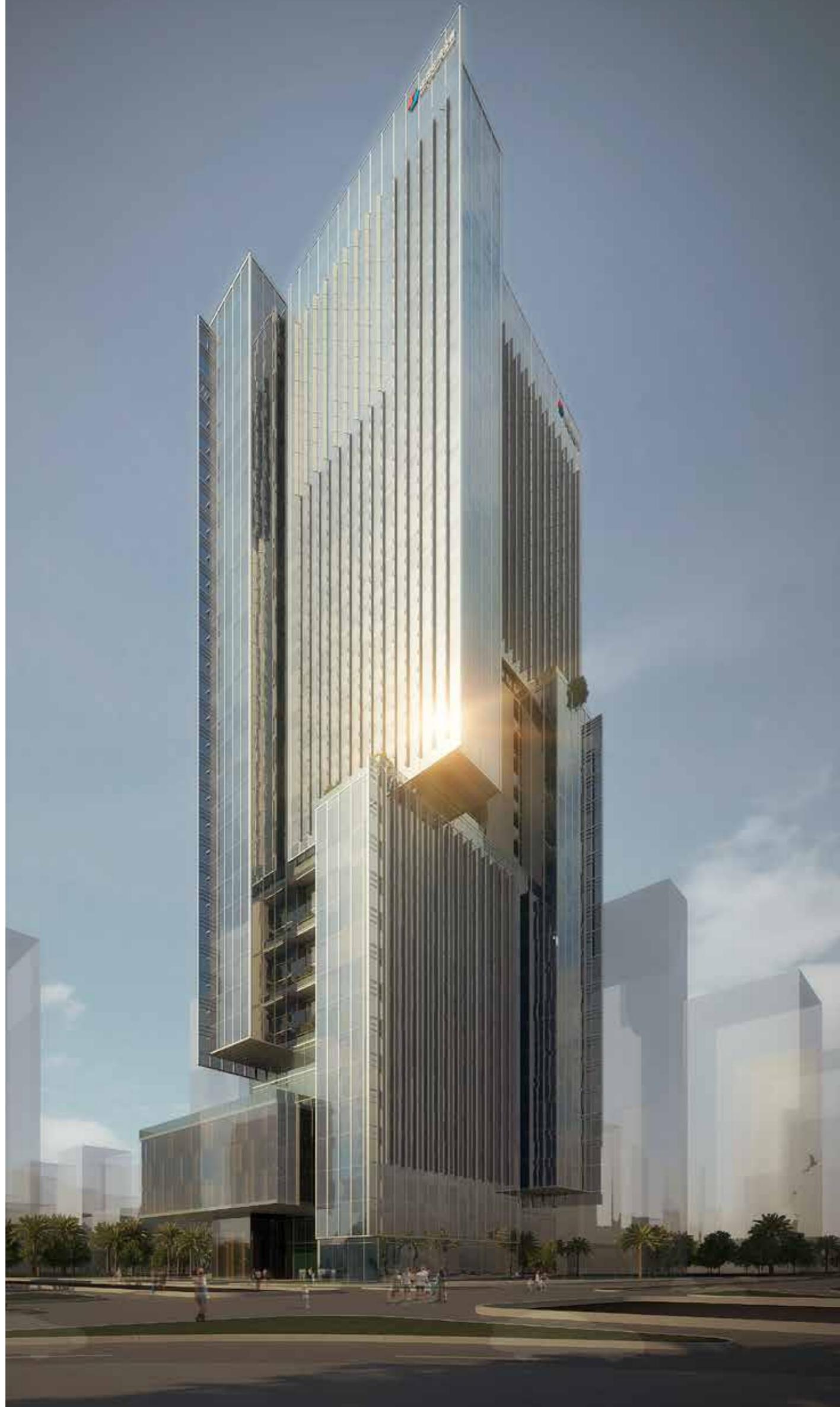
At once a symbol of traditional Chinese values and simple depiction of rotational movement, the fan-shaped pattern created by rotating a slender 3-to-1 rectangle around a point becomes a powerful generator of dynamic form, a rich cultural symbol, as well as modern icon that provides the tower with a singular identity looking both forward to a sustainable future of perpetual change, and backwards to traditional Chinese values of balance and harmony. This high-rise urban project aspires for quality and sustainability at every stage of the building life cycle in order to reduce the environmental impact of the building by optimising the efficient use of energy, water, and other resources. Developing the building vertically will create the great chance to give precious free public space back to the city. A green park with trees, fountains and shading canopies will provide tourists with fresh and natural areas to relax and get some rest from the summer heat. A continuous spiral series of sky gardens wrap the building mass. These open-air gardens are controlled micro-climates with trees and other plantings to provide natural shading and fresh air.

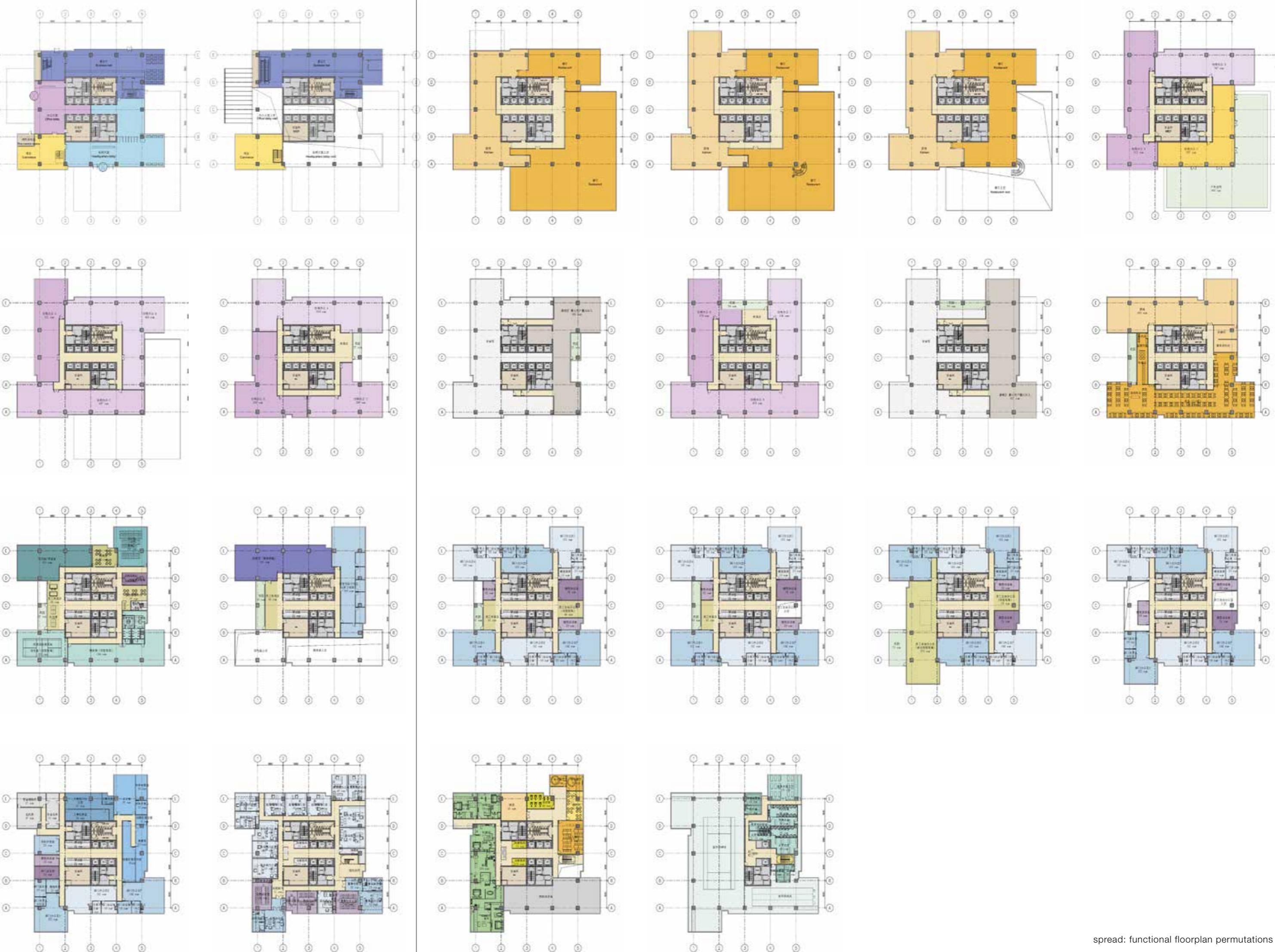
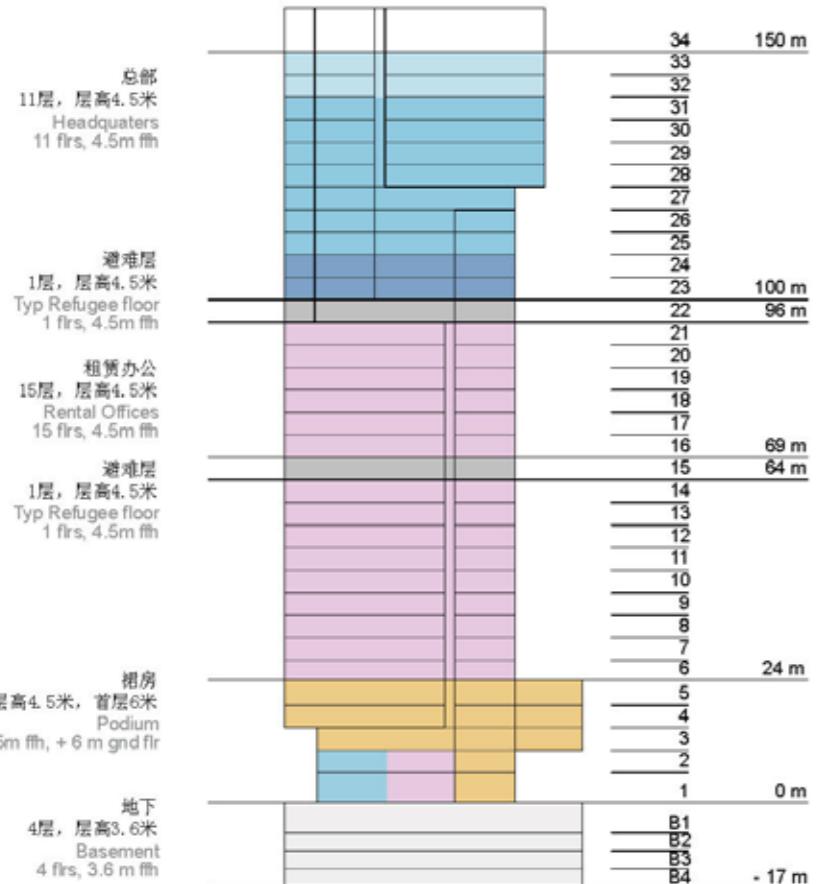
Project Scope: Design Competition, Mixed-use High-rise Office Tower, Shenzhen, China | Role: Senior Designer, Aedas | Contribution: Concept/schematic design



right: rendered street view
opposite: sustainability features

text and images courtesy of OPEN Architecture
more at <http://openarch.com/task/1862>





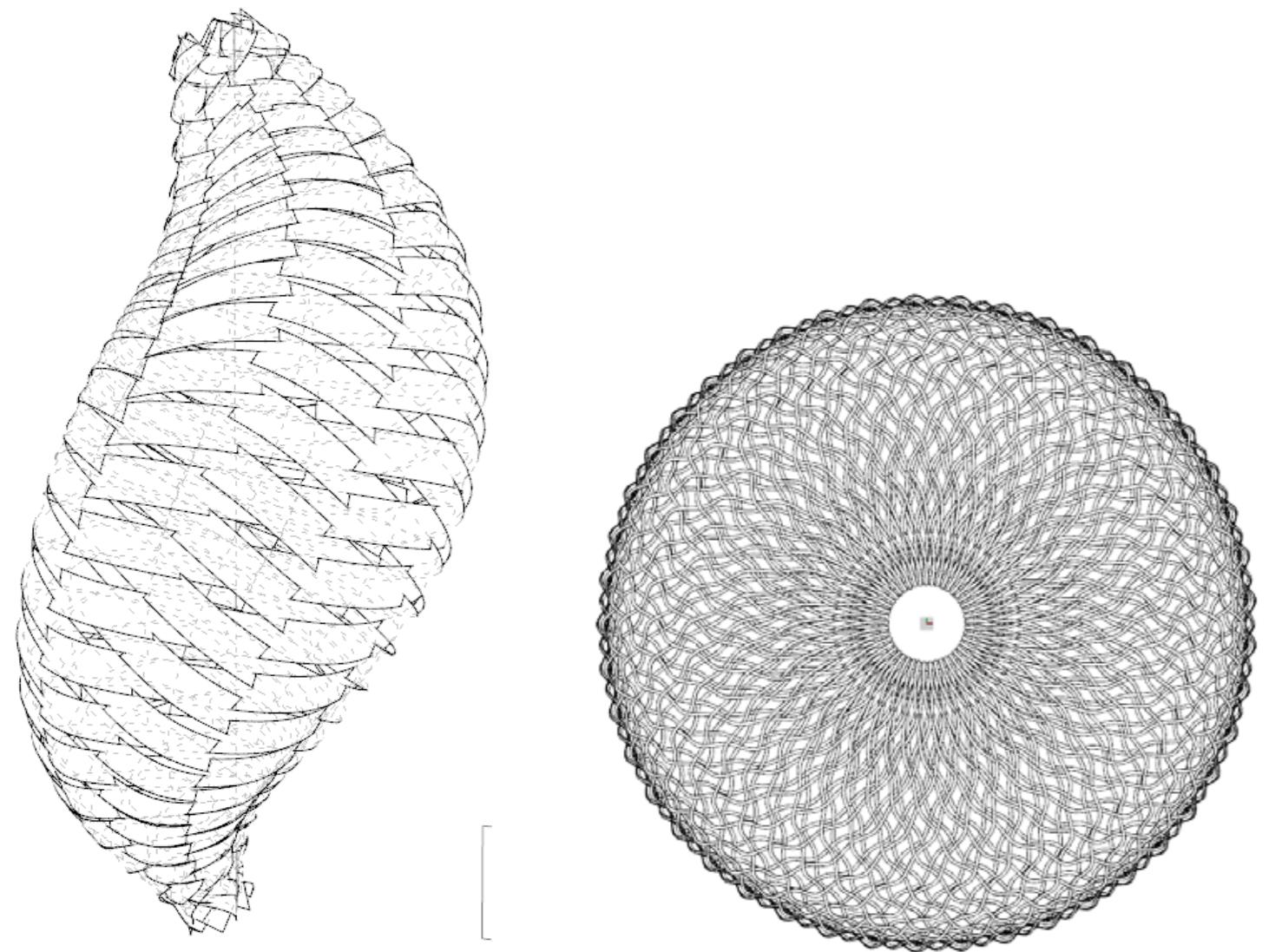
spread: functional floorplan permutations

text and images courtesy of Aedas
more at <http://www.aedas.com/en/architecture>

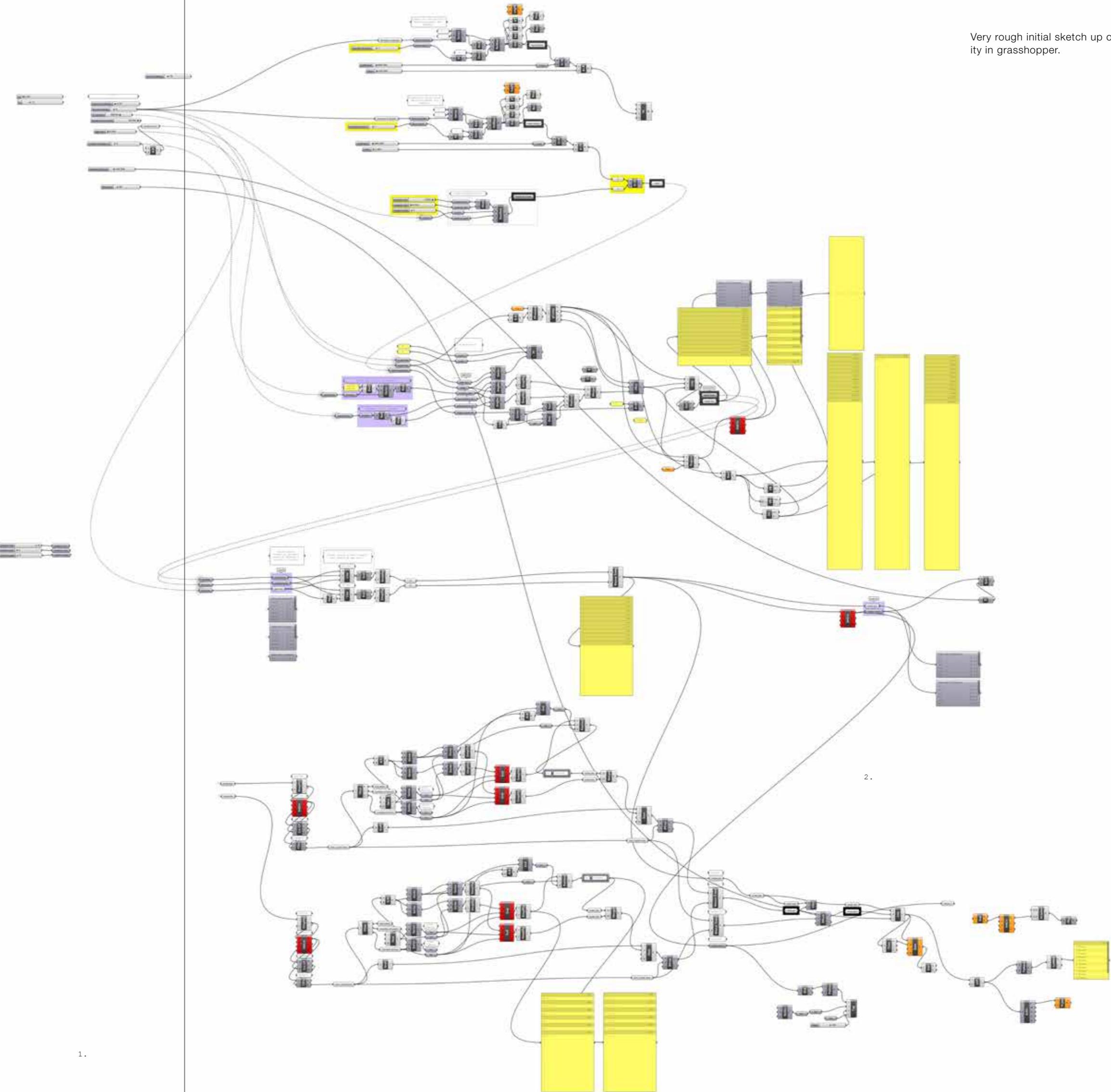
WEAVING: URBAN FURNITURE / SHADING

Weaving component Designed/implemented with grasshopper, visual programming rhino plugin for urban design furniture charrette in collaboration with Kristiana Leniart (AECOM), and later generalized as multi-scalar generic weaving tool. Custom Algorithm builds on spiralling algorithm used in early study. Defines x number of spirals starting every $360/x$ degrees in both directions. Spirals offset radially at points of overlap to avoid intersection. This approximates a basic basket weave pretty well, however fails to orient strip surface normals perpendicular to base form. This functionality was added and Algorithm was further developed to allow for symbolic and geometric input to define base form.

Scope: Custom parametric Tool | Collaborators: Kristiana Leniart | Contribution: Computational design



1. Test form following s-curve with sinusoidal expansion and interlocking weave
2. Test form for shading device with non-overlapping strips



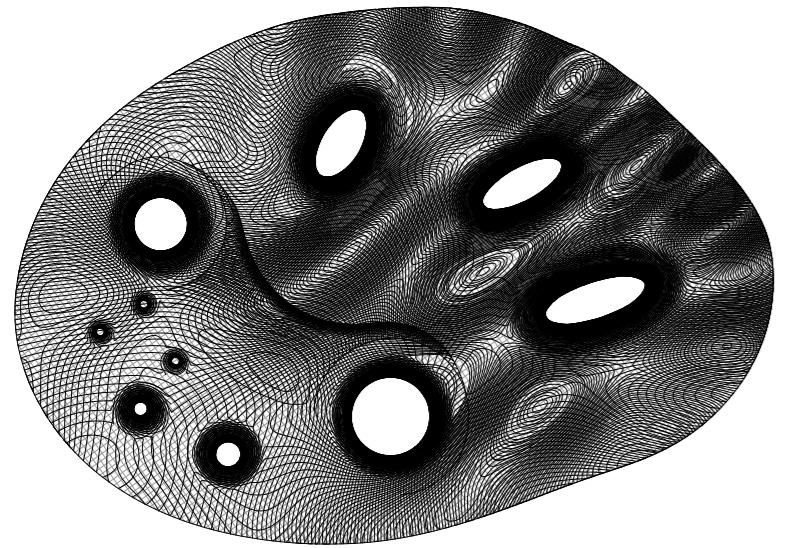
Very rough initial sketch up of functionality in grasshopper.

ZHUHAI PORT PAVILION

Pavilion to Showcase the 5-10 year development plan for the 7 port areas in Zhuhai. The plan of Gaolan Port is at the center of the display with the Wanshan Port being a supplementary. Requirements include dark rooms with circular model spaces 15m and 4.5m in diameter, Large display wall, cinema, lounge and general public space. Design to invoke the ocean and port and Zhuhai's position as a international port.

Project asked for a formal response to "sea and port". Continuous free-form surface provide language and medium to produce spaces evocative of flowing sea water while guiding people through continuous sequences of soft expansions and contractions that serve as exhibition space. the visitor experience is of being underwater. the language and meaning of port is also incorporated to describe moments where the undulating ground plane connects with ceiling to enclose ovoidal spaces that become opportunities for office space, bathrooms, cinema, etc.

Project Scope: Architectural Design of City planning museum for Zhuhai Port Authority |
Collaborators: Ingome Architecture, Yang Zhang (principal in charge) | Role: Consultant for Ingome
Architecture, Lead designer | Contribution: Concept/schematic design, computational design,
design development



1.

1. diagramatic building section
2. contour in plan, site area is approx. 4,000 square meters.
opposite: Renderings from street and interior view.

images and text courtesy of Ingome office



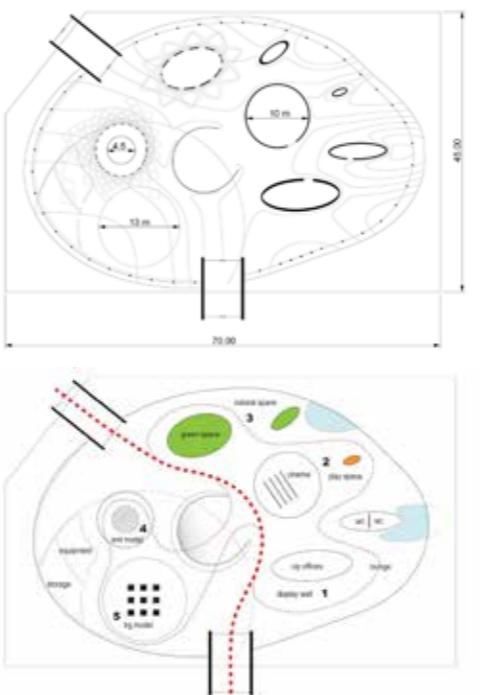
Program was divided into two groups. For the most part public activity space, lounge and exhibition occupies the main interstitial space. Remaining program: offices, bathroom, cinema, dark rooms, etc. occupies ovoidal spaces created by surface deformations. Design was a process of placing circular program in plan, taking the centers, and radius, as location and size of surface ports. A port pulls ground and roof planes together, effectively disturbing the surface as it self adjusts according to structural criteria. The surface, in turn, pulls back stretching and elongating the circles, creating ovoidal spaces. The cumulative effect of all ports is a heavily undulated surface pair. The frequency and amplitude of irregular waveforms depends on incremental spacing of ports and ground ceiling height.

The thin-shell structure is realizable with reinforced concrete shells and plywood formwork. This has proved to be an economical and efficient solution used by free-form structures in recent years, most notably by Mutsuro Sasaki working in collaboration with Toyo Ito. Of particular relevance as design and structural precedent was the Kakamigahara Crematorium. Based on design precedents and structural heristics, we can anticipate surface thickness of 200 mm. This creates an exceptionally thin and light structure (see img below). The large overhang is additionally supported by steel columns that interrupt otherwise continuous glass infill that wraps the structure at the edge minus an offset that also varies according to structural requirements.

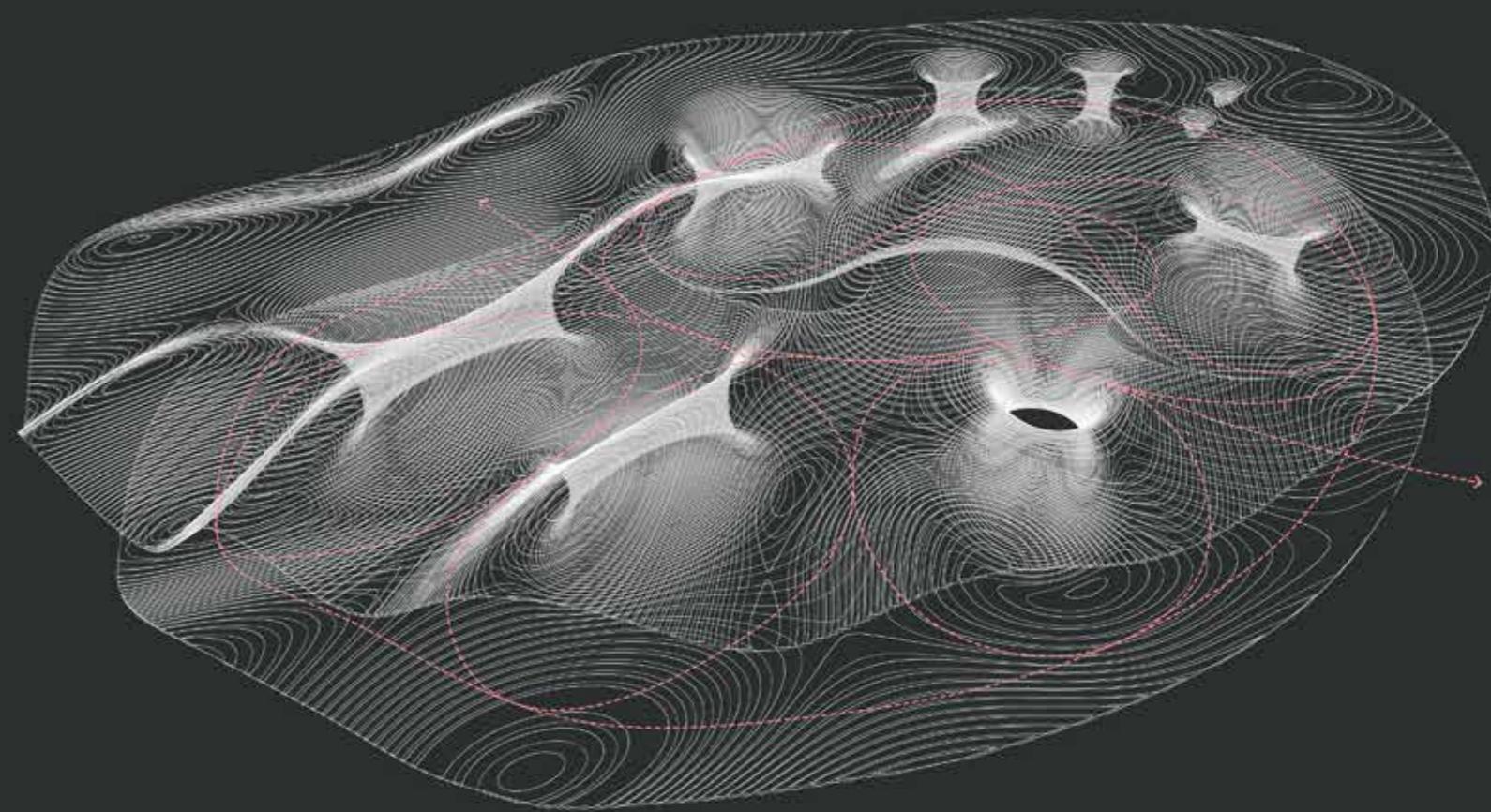
The structure would require variable reinforcement to support the distributed vertical load of approximately 1 KN/m², as well as the horizontal wind and seismic loads. The arrangement of reinforcement can be determined with calculus-based optimization software, which calculates incremental compression and bending forces along surface, then produces a reinforcement map. According to Sasaki, the ideal construction solution also includes steel plates to better hold the form and counter the loss of rigidity due to cracking. He describes a "hybrid construction of steel plates and concrete". Plates would act both as formwork for concrete and then fixed in place for a hybrid cross section.

A custom paneling tool was built with java/processing using open source geometry library (igeo, by Saturo Sugihara) to interrogate form and explore the possibility of perforating the shell in places to create visual and physical access through vertical surfaces. Tool defines a uv diagram and maps performance patterns onto surface using simple algorithms and exposing design parameters and enable real-time collaborative use by architects and engineers.

Below: floor plan contours, and programmatic relation to primary circulation paths.

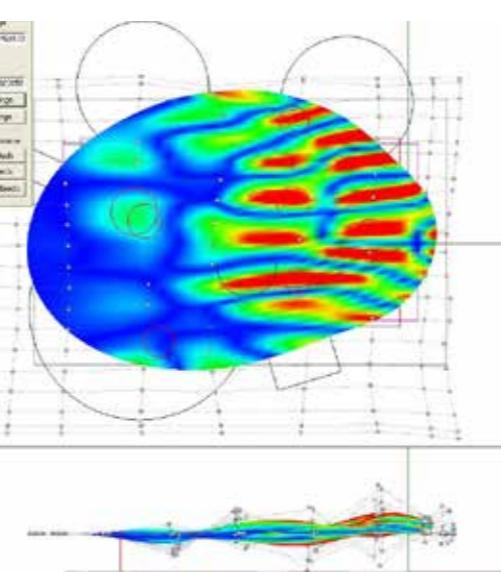
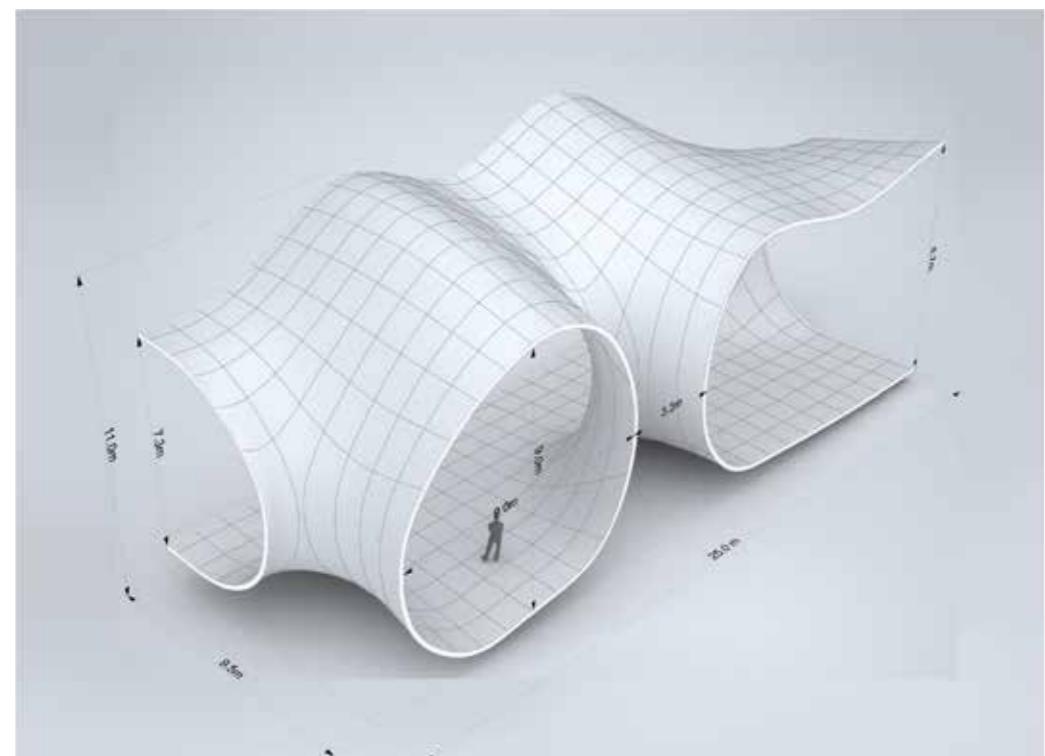


Left: Sectioned axon showing scale and formwork.
Below: Curvature analysis, blue indicating areas of minimal curvature, and red, areas of maximum.



Top: Contours and interior circulation.

Below: lateral contours express form and indicate possible structural approach.



UPLIFT AIRSHIP HANGER

Layers of earth are thrust upward by the geological process of uplift exposing a spatial pocket in the earth for airship operations while generating unexpected opportunities for secondary function as form becomes manifest as a "natural" landform that seemlessly integrates with site both visually and systemically as a member of a self-sustaining networked ecology of tree-covered mountains and landscapes.

Prefabricated concrete frame and panel system realizes an innovative and fully integrated structural skin that carries vertical loads of structure, roof installations and ceiling crane while oposing lateral forces with highly optimized shape that minimizes material while expressing the combined efficiency of structure, economy and form.

Flexible and highly efficient structural framework minimizes maintenance and construction costs while permitting a highly differentiated and modular system of cuts and openings that modulate natural light, facilitate ventilation and rain water management, as well as generate sufficient energy to realize a zero mainanence green roof and fully integrated building system that produces all of the energy it consumes.

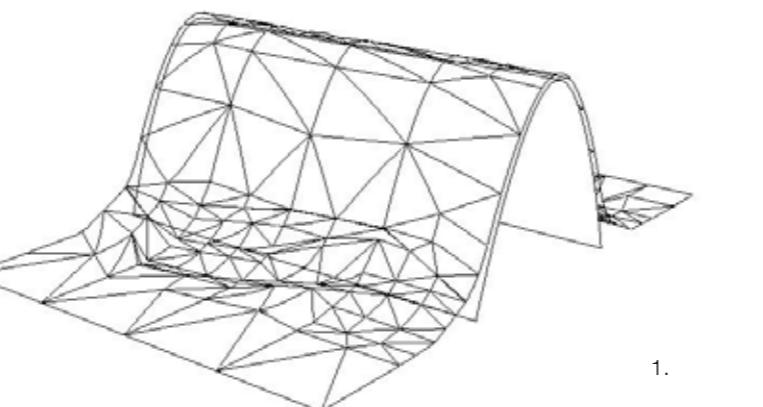
Project Scope: Design Competition, Airship Hanger, Anhui, China | Collaborators: OPEN Architecture, Chinese Academy of Building Research (CABR), LI HU (principal in charge) | Role: Consultant for OPEN, Lead designer | Contribution: Concept/schematic design, form-finding, computational design



1. uplift formation concept
opposite: aerial view of landform

2-3. possible lighting variation achieved with integrated paneling system.

text and images courtesy of OPEN Architecture
more at <http://openarch.com/task/1454>

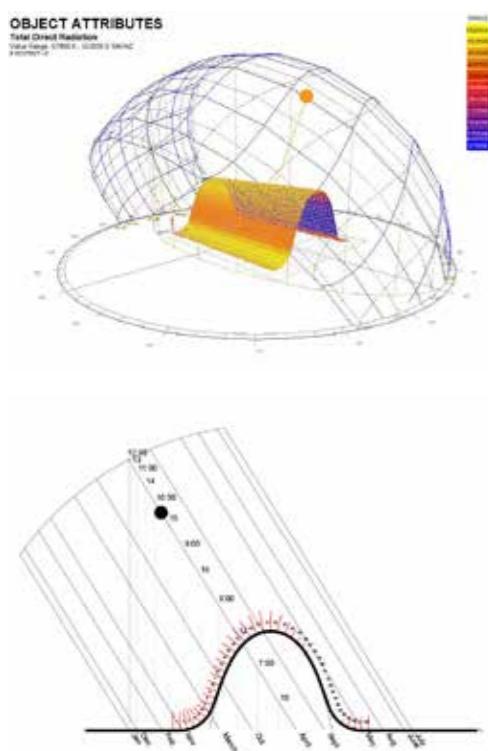


1.



above: site photos of tree covered landscape





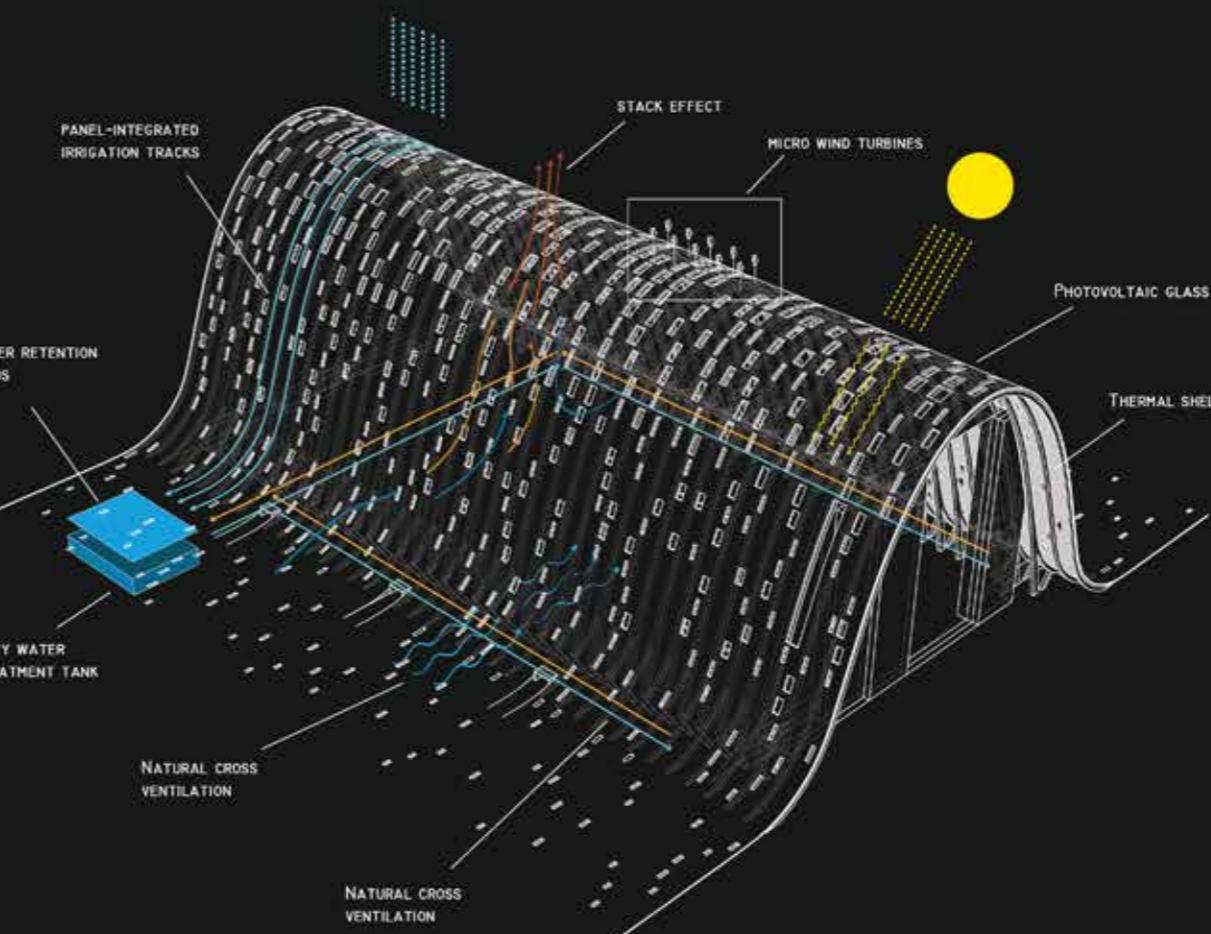
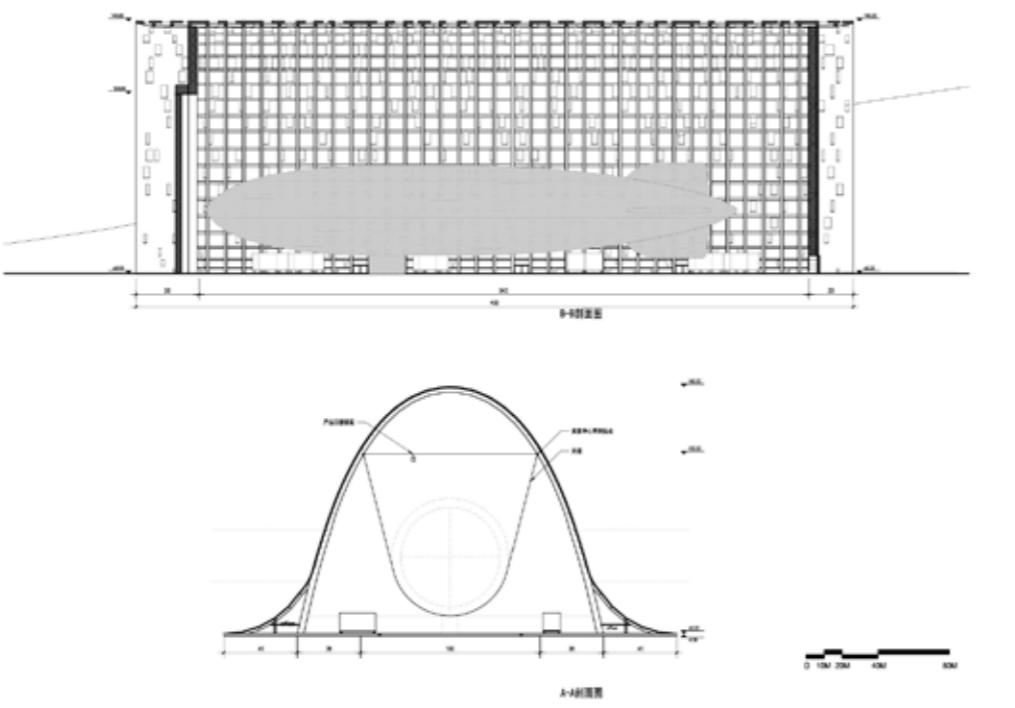
Primary structure consists of 64 concrete ribs that are arrayed along the length, and which follows catenary curve. This highly efficient form allowed us to minimize material and cost, while supporting an exceptionally thin and light-weight skin. It was important that the skin be expressed as lifting up and not visually oppress the space below so this apparent lightness was critically important architectural criteria met with structural intelligence.

Lateral support beams run the length of the structure, stabilize it against lateral forces and establish gridded framework for prefabricated panels and integrated energy systems. Framework and panel system comprise the structural skin, which follows catenary form of load-bearing ribs and peals away at base to express itself as a continuation of the ground plan, ie. layer of earth lifted up from it. This separation of skin from primary structure also creates an interstitial space that runs the length of the hanger to be occupied by offices, storage and secondary program.

Structure at ends also frame the hanger doors, consisting of four segments, which run along tracks, supported by truss at the top and in ground at the bottom. As doors open they penetrate the skin, where omissions of lateral supports in the framework can be seen. This did not compromise structure as framework was sufficiently redundant to allow for the omission of beams in places where door penetrates skin.

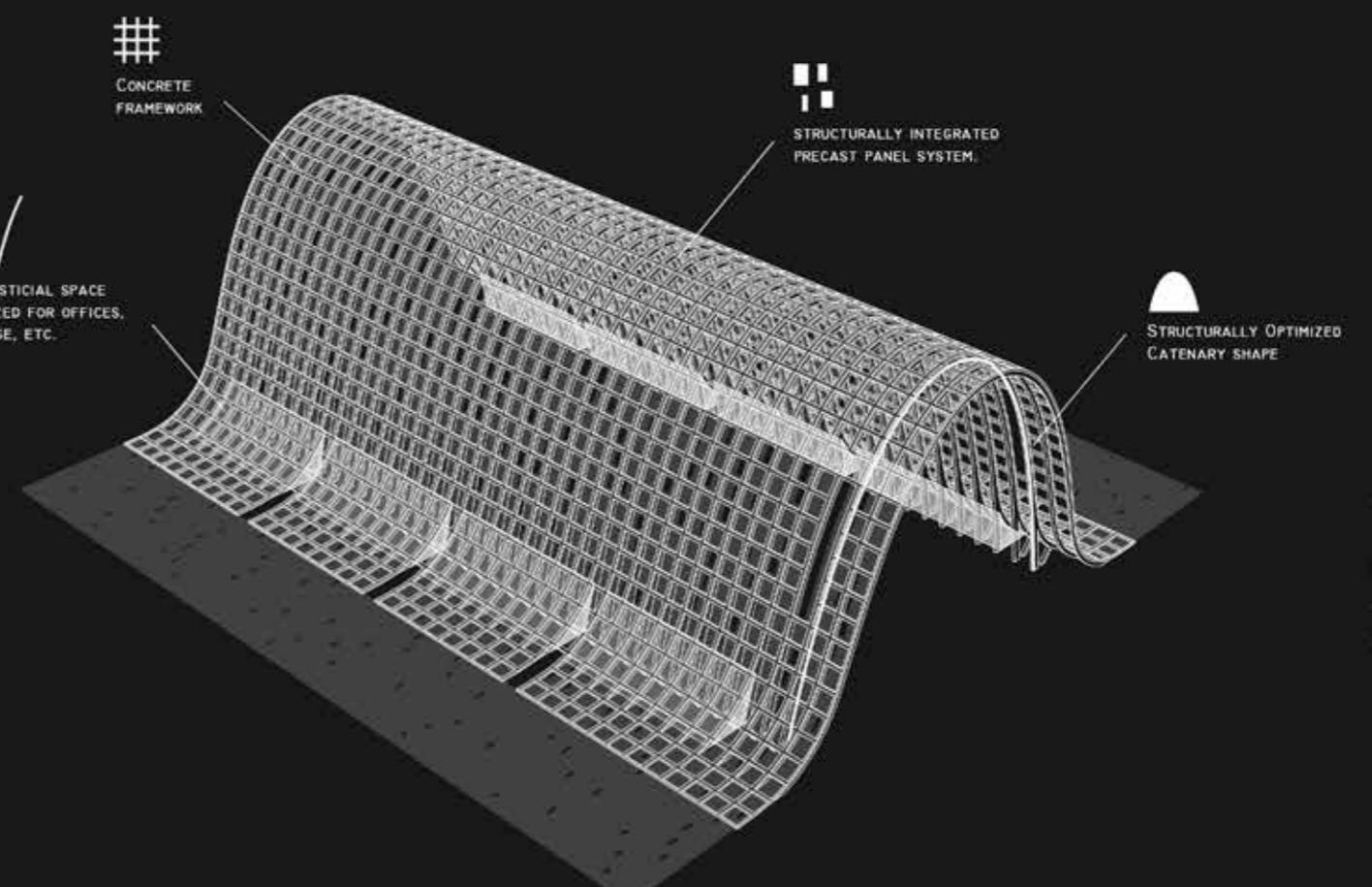
Above: seasonal solar exposure of build skin.

Right: Sections. Primary structure can be seen to follow a catenary form. Skin can be seen to separate at base creating interstitial spaces.



passive energy systems

modular system of cuts and openings that modulate natural light, facilitate ventilation and rain water management, as well as generate sufficient energy to realize a zero maintenance green roof



structural framework

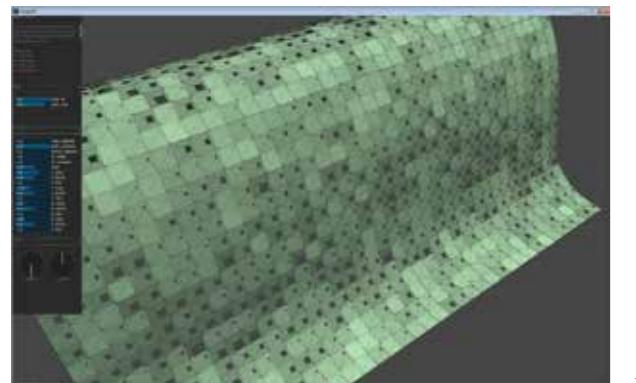
minimizes costs while permitting a highly differentiated and modular system of cuts and openings.

Using solar analysis software we determined the annual direct and indirect exposure of each panel. This data informed the arrangement of solar collection, diffuse light control and green roof programming. Modulation of light was achieved with 13 discrete panels types, which permit direct and diffuse light to penetrate skin. Penetration pattern responds most directly to solar profile and grade, and is then adjusted to satisfy programmatic mapping of recreational trails, activity patches, and maintenance tracks.

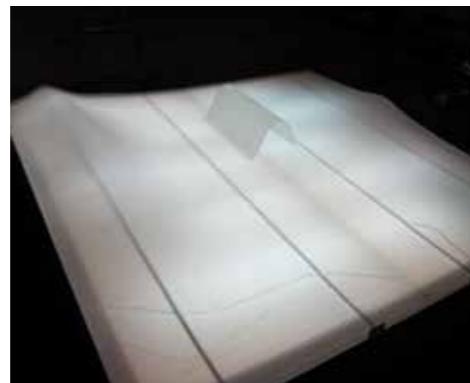
Indigenous trees and ground cover are specified for landscape at the base and provide shading for trail network that extends outward and up the structure from the base, connecting greenroof ecology and public park services with surrounding forest and hills. Trees extend partway up structure, and ground covers the entire surface. Top soil and grass is supported by ecoweb mesh installed on top of structural skin.

Interior lighting requirements are met during day with system of cuts and opening in the skin. This also produces a controlled and highly dramatic lighting effect that registers time of day and quality of natural light. During night artificial lights produce a light pattern on the exterior skin.

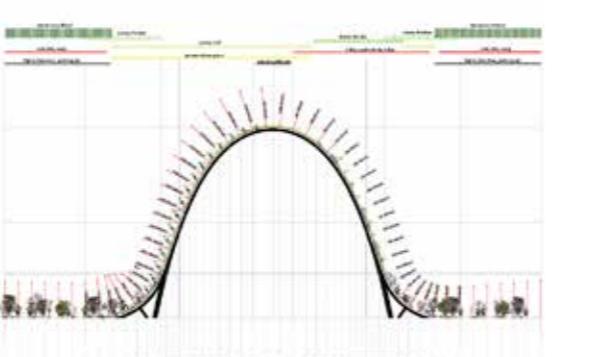
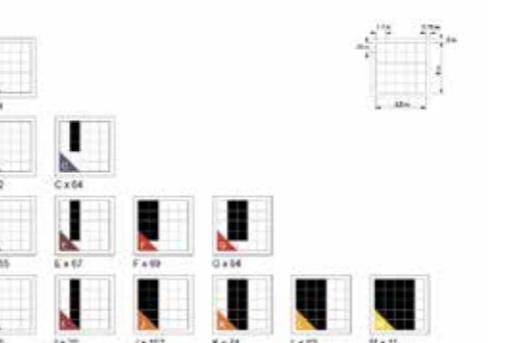
Custom software tool was developed to search design space specified by parameters describing the panelized system of cuts and opening to meet lighting requirements and explore lighting effects in real-time. Alternate system of apertures, shown above, produce slight more dynamic expression of light control that better registered the relationship between skin and environment, however effect came at a cost: added complexity to the prefabricated paneling system.



1.



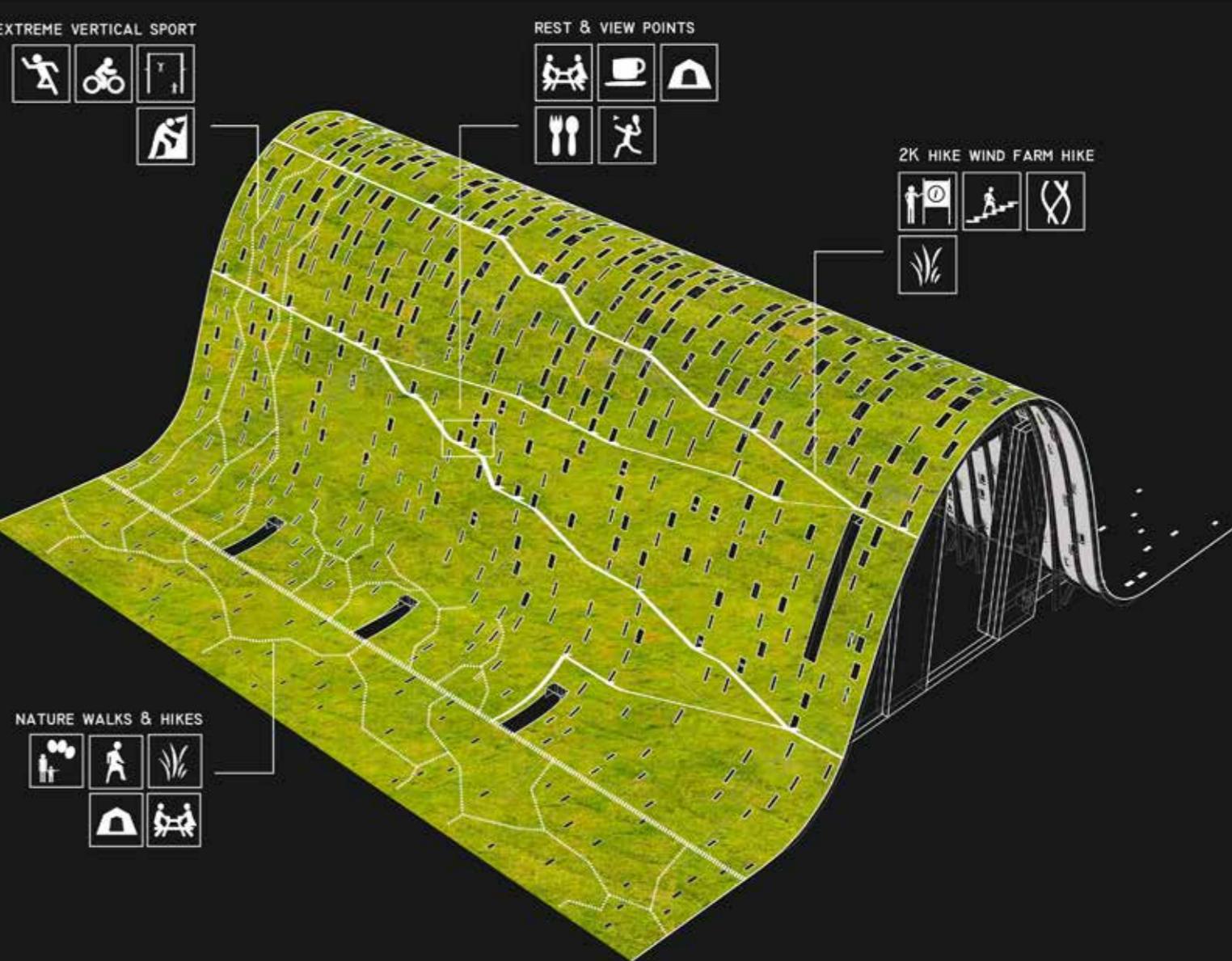
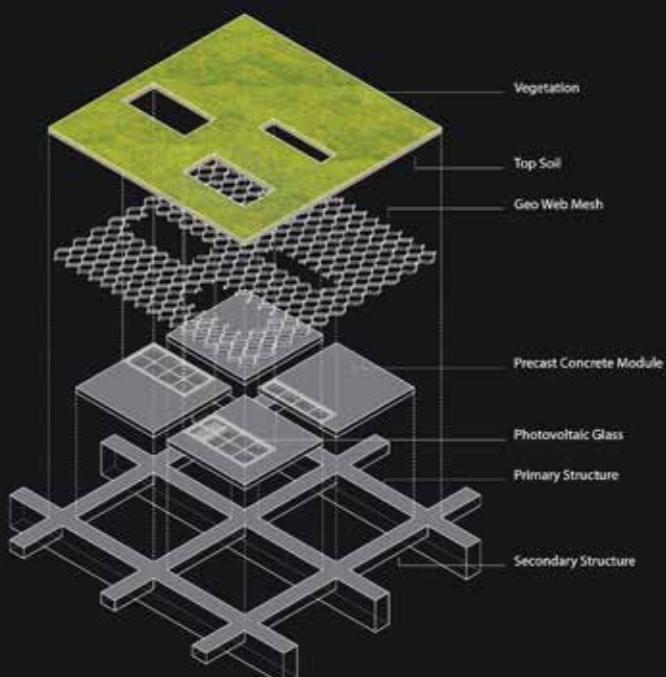
2.



Above: Modules and encoding scheme based on solar exposure and program mappings.

1. Bottom Left: screenshot of custom paneling tool generates perforation pattern based on solar data, as well as light and program constraints.

2. Bottom Right: images of landform model

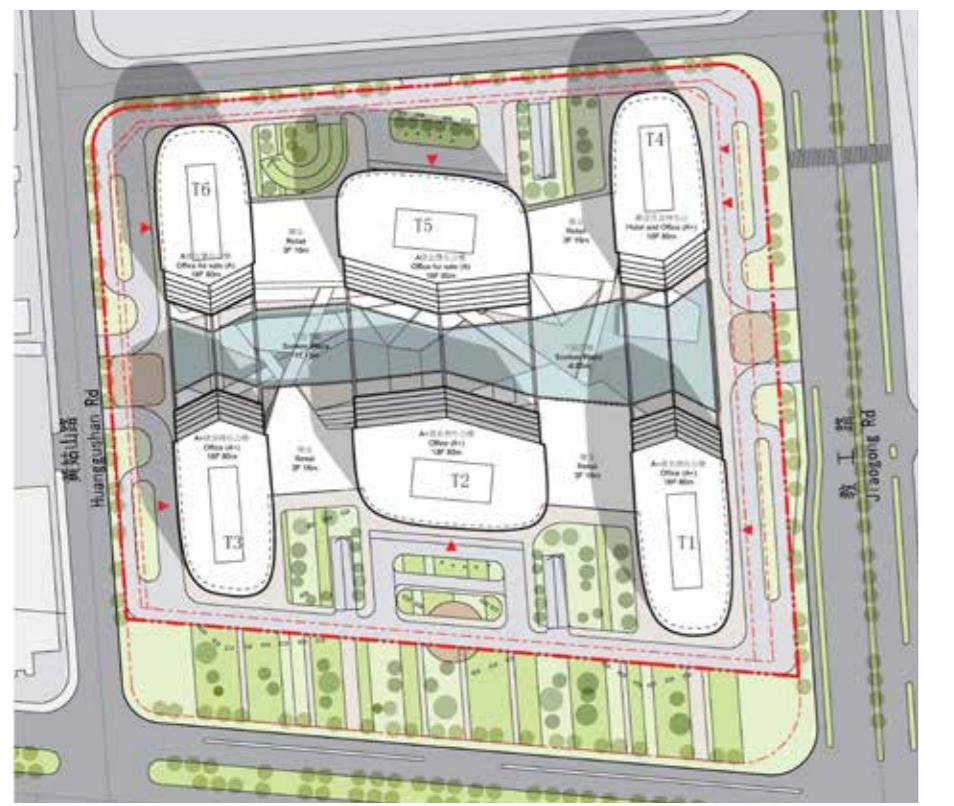


Above: programmatic diagram of green-roof. program is mapped on to surface according to grade, plantings, and sun exposure.

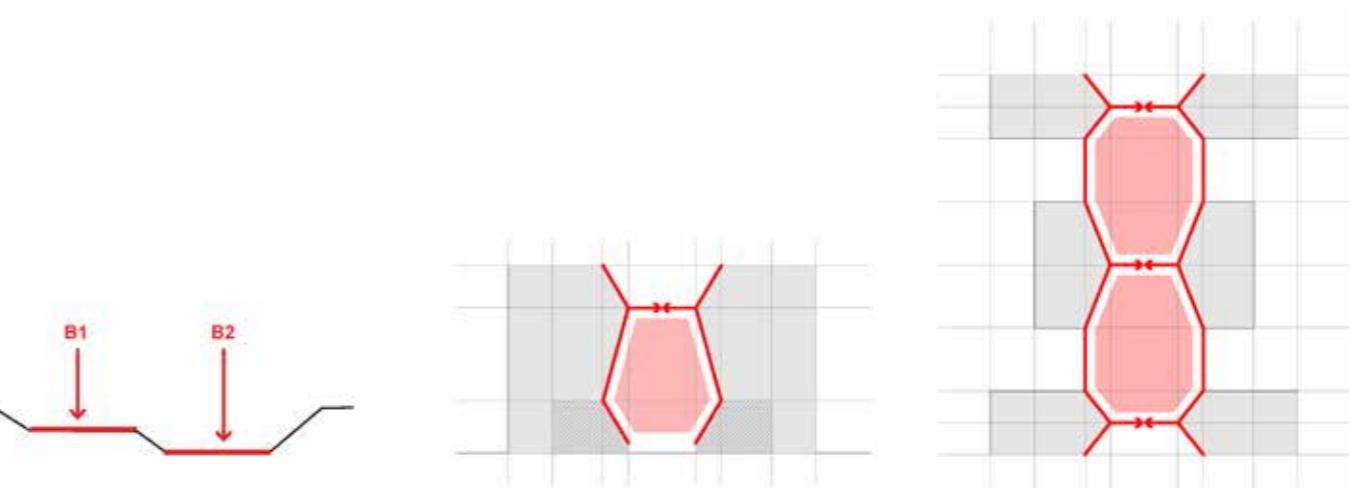
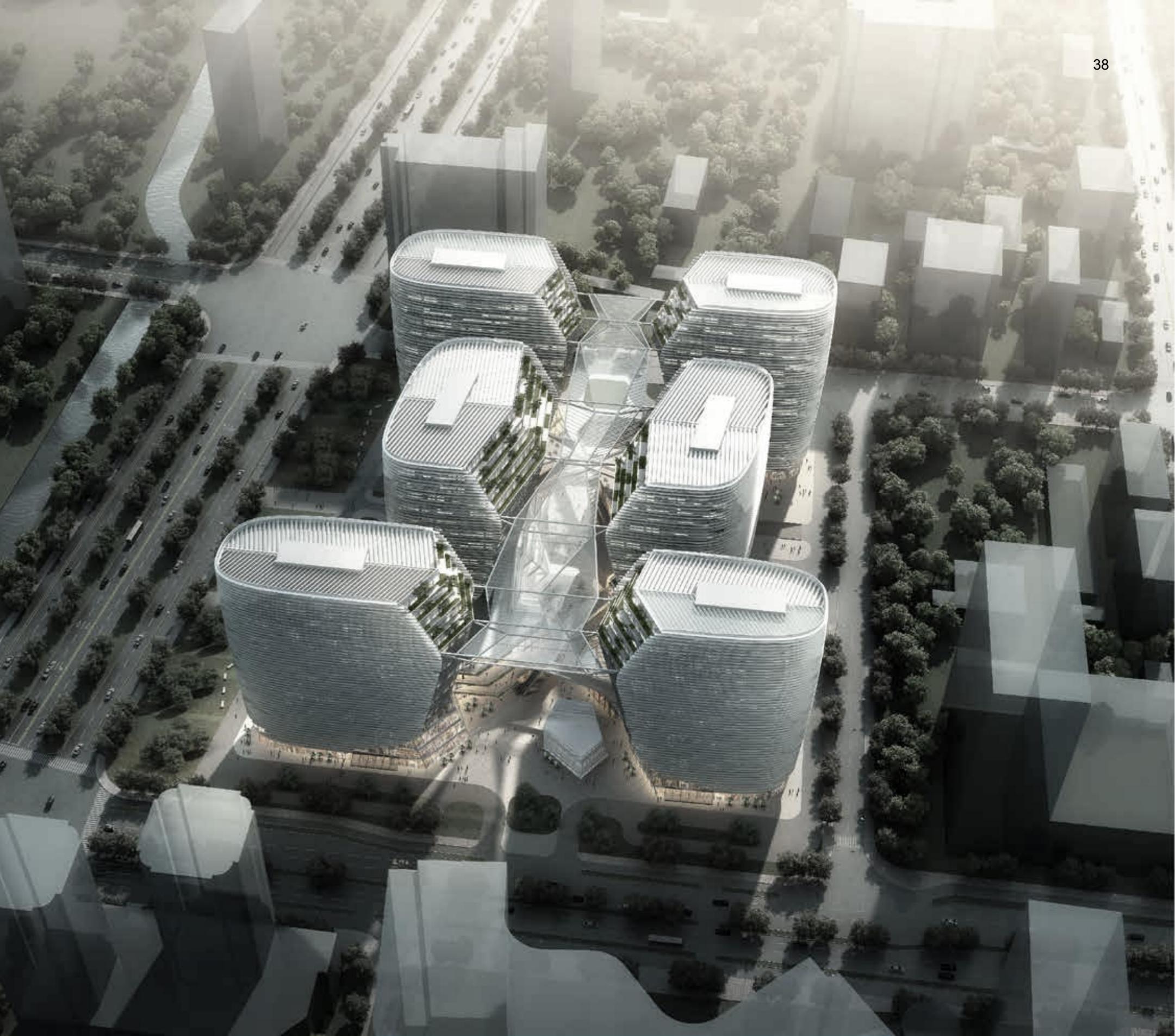
HANGZHOU SOYE SOFTWARE PARK

Mixed use software park to include space for office, hotel, and outdoor retail park in Hangzhou. By connecting key public entry points on the east and west of the site, we create a large retail street cuts through the length of the site. This responds to existing traffic flows and activates new ones creating an internal negative space for commercial and leisure activities. By pushing tower volume back in three places we create hexagonal negative space that enclosed the internal street, while also creating opportunities for terracing on the top of the tower and retail levels. By pulling tower volume forward we then create hexagonal negative space in plan the creates a dynamic internal space that opens into plazas and closes into sculptural streets. this also opens up street plazas to increased levels of natural light. By pushing ground plane down with exposed valuable retail fronts on basement levels to internal street, while strengthening the negative space defined and creating highly dynamic 3-dimension experience for shopping moving along the street. Finally, Retail levels are terraced creating rich and playful sculptural spaces with covered and open-air green break-out spaces for public seating that overlook internal street and establish dramatic bridging opportunities that facilitate closed retail loops on all retail levels. Offices and hotel are also terraced on upper floor levels creating balconies for internal sky gardens that are stepped back to receive natural light.

Project Scope: Mixed-use software park, Hangzhou, China | Role: Senior Architectural Designer, Team leader | Contribution: Concept Design

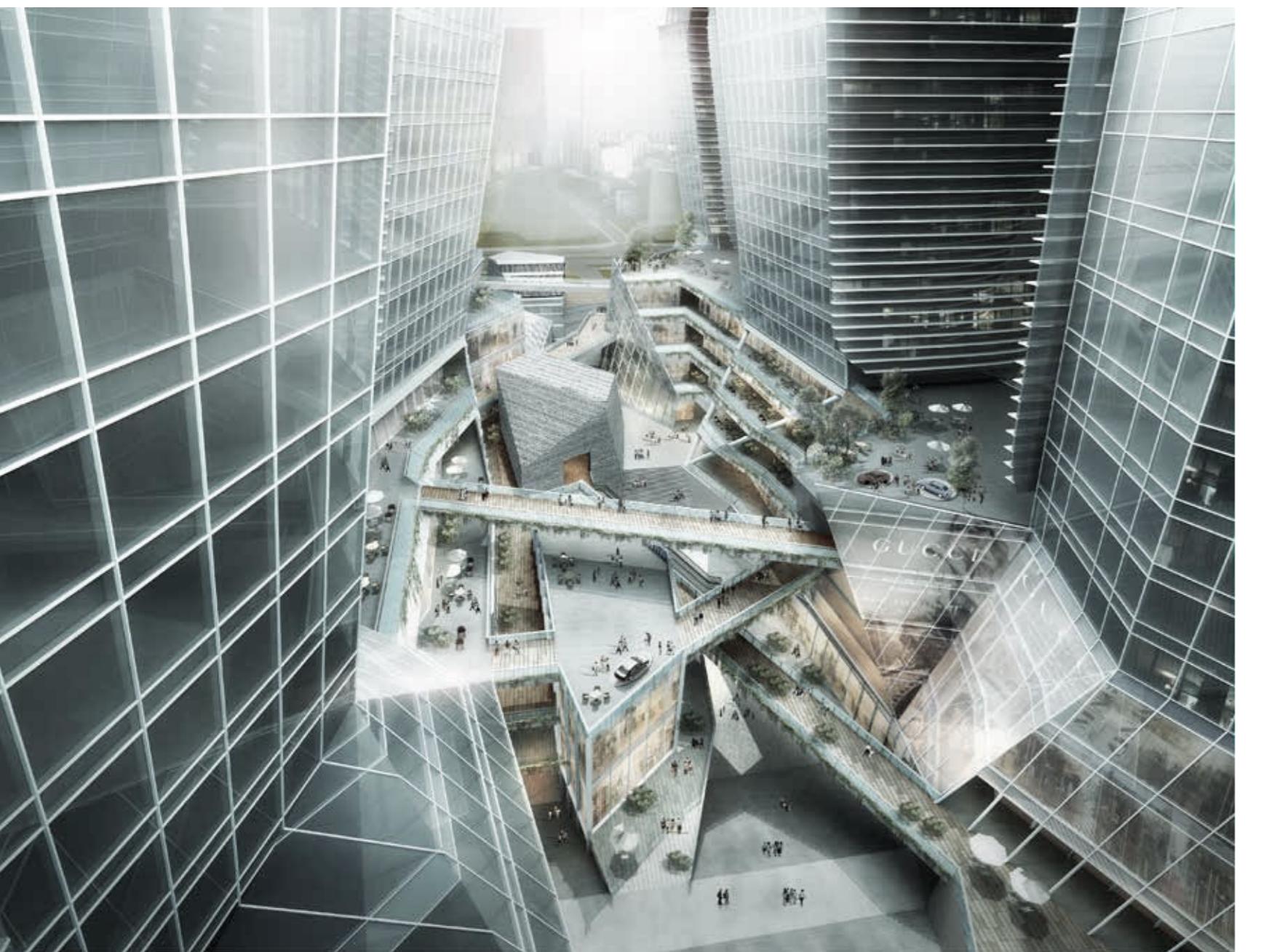


37



above: bird's eye rendering
opposite: site plan

text and images courtesy of Aedas
more at <http://www.aedas.com/en/architecture>



opposite: retail street
left: formation diagram series

text and images courtesy of Aedas
more at <http://www.aedas.com/en/architecture>



above: concept reference images
opposite: view from across street

text and images courtesy of Aedas
more at <http://www.aedas.com/en/architecture>

Louvers with integrated PVC panels are installed on roof to collect solar energy and mitigate electrical load of towers. Application of high performance solar shading devices on outer facade glazing provide layer of solar protection, while redirecting diffuse light into building reducing reliance on electric lighting. Raised canopy extends the length of the street creating partial weather protection, and an interactive surface for led display, further activating retail street and creating a dramatic lighting effect that speaks to high-tech orientation of



CHENJIACI CULTURAL VILLAGE AND PARK REDEVELOPMENT

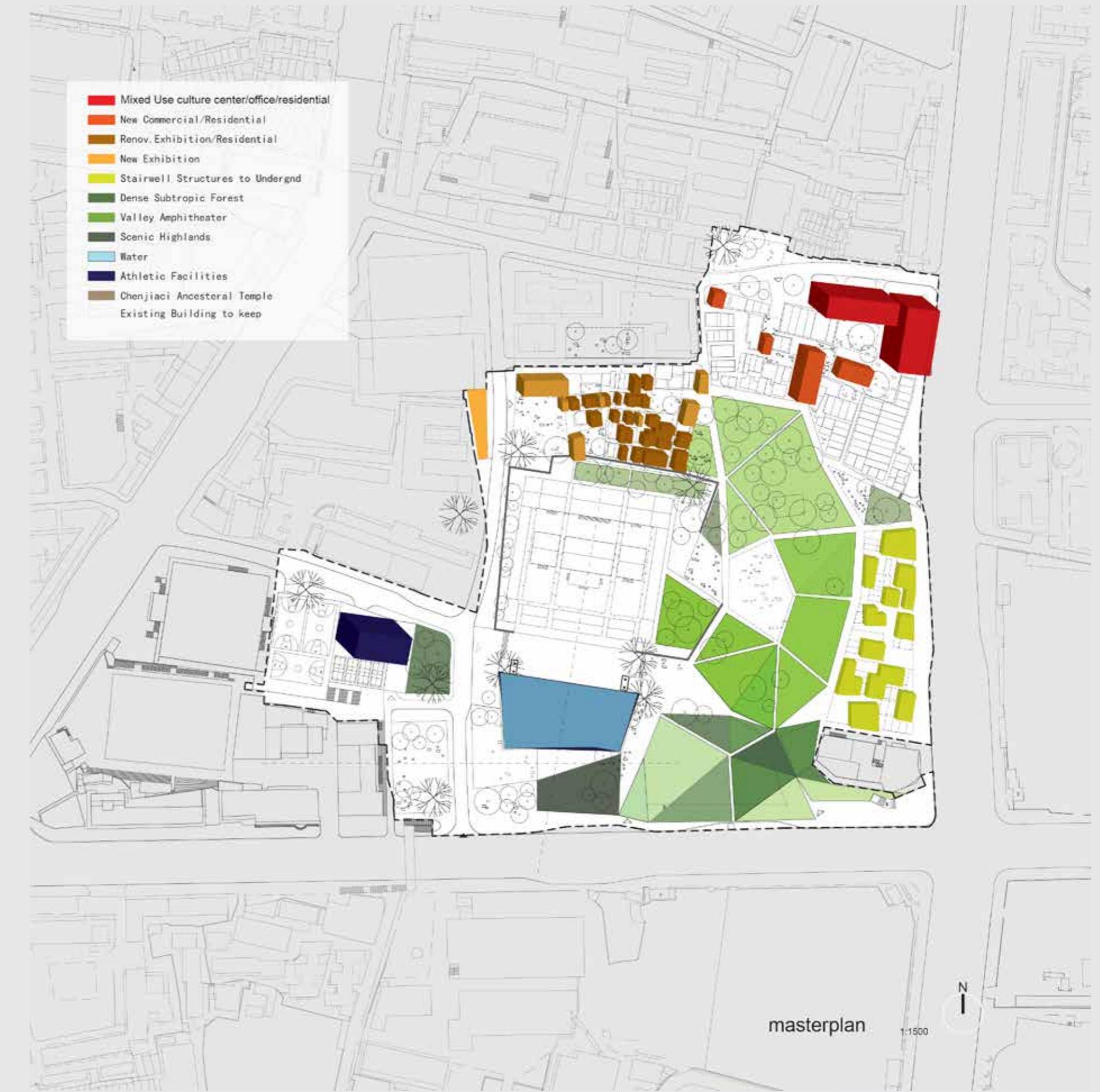
The cultural square of Chan's Ancestral Temple (CAT) is intended to be a multi-programmed tourist site that is rich both in historical architecture and civic culture. Our design proposes to divide the land around the CAT, the core of the region, into five spaces with different programs: history space, exposition space, culture space, sports space and civic activities space. Through rebuilding, revitalizing and transforming the five spaces, we aim at creating a new spatial organization that consists of one core, one museum, one stripe, one street and multiple points, restoring the historical features of the CAT to the largest extent and revitalizing this area through tourist and commercial propositions. [text by node]

Scope: Redevelopment of Cultural park & Square of Chan's Ancestral Temple, Guangzhou, China
 | Collaborators: Node Architecture and Urbanism, Doreen Liu (principal in charge), Jiebin, Huang, Shaoli Lin | Contribution: Concept/schematic design, masterplan for landscape/park nodes | Role: consulting architect for Node Architecture and Urbanism, in charge of landscape nodes



top: diagram of park zones
 right: views from park
 opposite: masterplan

images courtesy of NODE Architecture & Urbanism



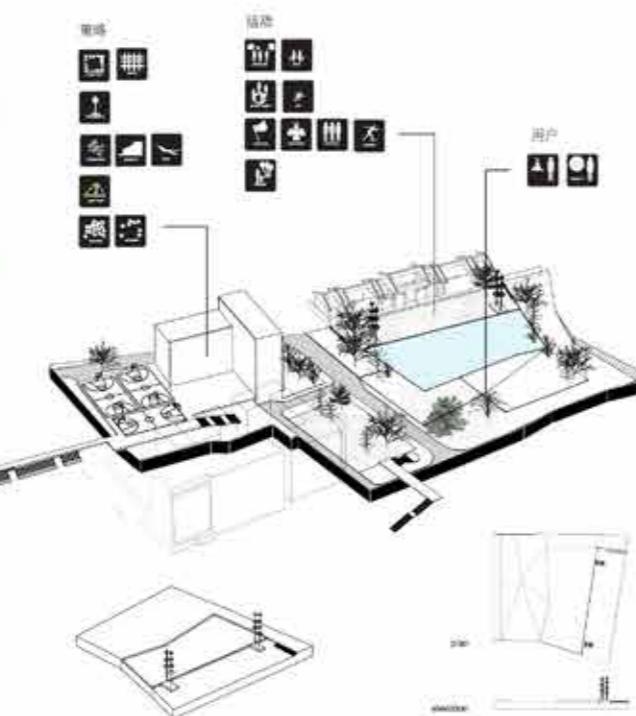


no.1

高地

升起的石台地区下形成了以陈家祠为背景，并引人入内。在地面上游人可以享受着广阔无垠的景色，更可一览陈家祠的韵味。

在石台的地方，游人可放风筝、打羽毛球等活。小路引领着人们到野餐和休息的理想地点。

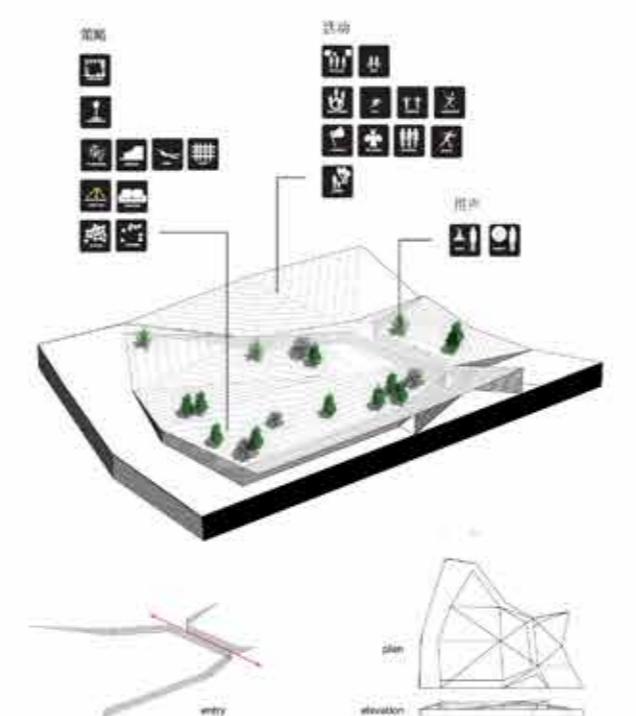


no.2

高地

升起的石台地区下形成了以陈家祠为背景，并引人入内。在地面上游人可以享受着广阔无垠的景色，更可一览陈家祠的韵味。

在石台的地方，游人可放风筝、打羽毛球等活。小路引领着人们到野餐和休息的理想地点。

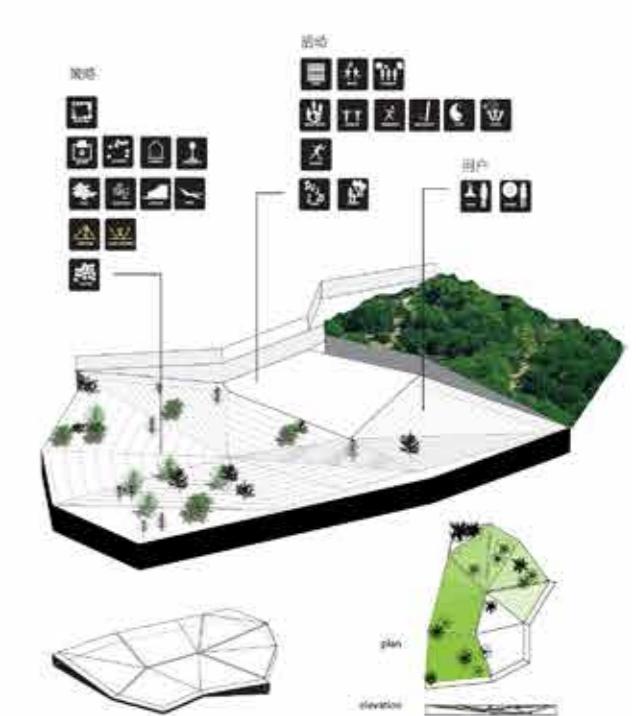


no.3

自然剧场

按照自然景观形成了一个以陈家祠为中心的大型广场，广场可以举办大型活动、集体运动和游戏，是一个理想的社交场所。

陈家祠被塑造成了一个美丽的背景衬托着这个社交场所。地面上游人可以在陈家祠中的健身手环，不光可以让外行人窥视陈家祠，也可让游客观看广场的情景。



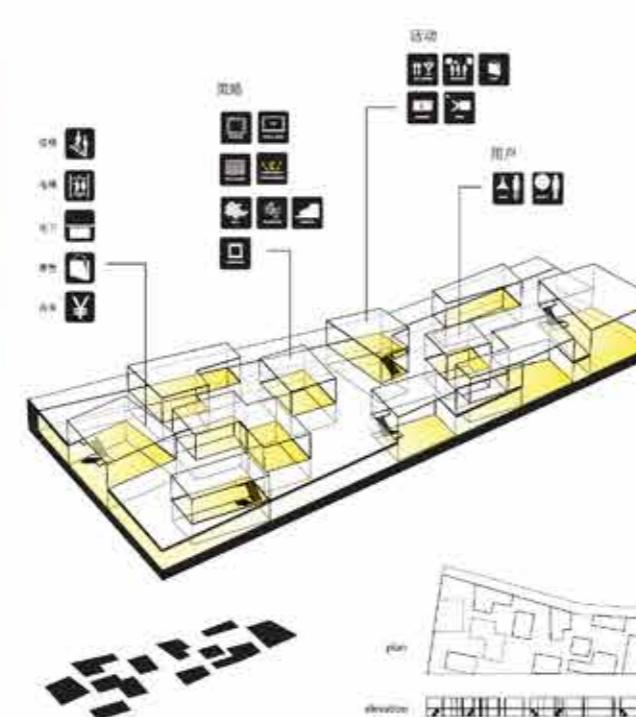
no.4

广场

通透的结构通过地块形成地面与地下的连接。

晚上，地底下的照明使这结构变成一个景观中的发光体。在日间自然光投射时的地下购物中心，在夜里结构阻挡人的视线，惹起迷人的好奇心。

绿化屋顶把结构融入景观中。历史的痕迹使这些结构与最近的文化区内的建筑形成功关系。



no.5

现有森林

树提供最佳的避阴处。

这是游客聚集、交游、运动和下棋的好地方。

弯曲的小路穿过多处林带形成自然步行道并穿插于各个休闲空间中。

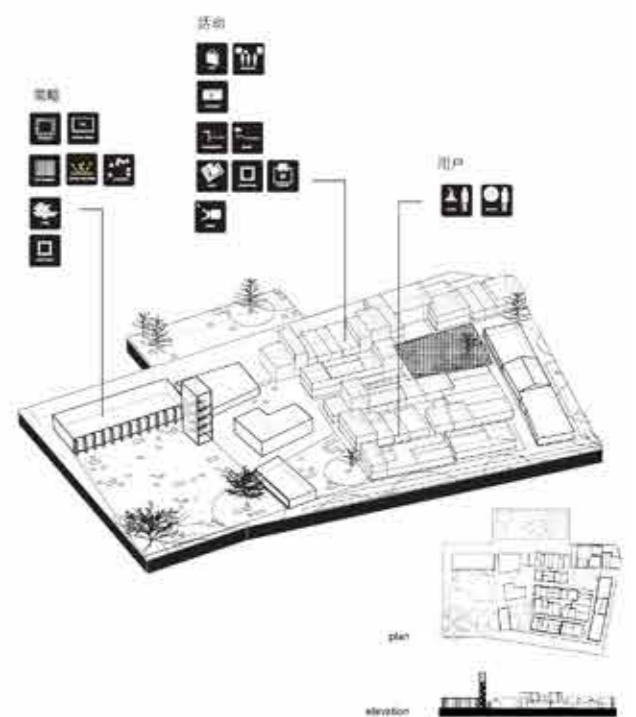


no.6

自然剧场

坡地自然景观形成了一个以陈家祠为中心的大型广场，广场可以举办大型活动、集体运动和游戏，是一个理想的社交场所。

陈家祠被塑造成了一个美丽的背景衬托着这个社交场所。地面上游人可以在陈家祠中的健身手环，不光可以让外行人窥视陈家祠，也可让游客观看广场的情景。

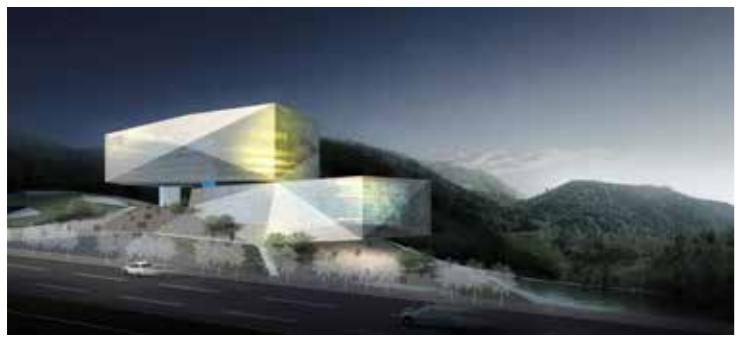


GUANGXI MUSEUM OF FINE ARTS

36,000 m² museum of cultural art comprising 18,000 m² of Exhibition Space and just under 3000 m² of interior public space. Remaining area split between public facilities, office space and storage. 35% of total volume was buring and 65% above ground. The Museum is designed to integrate with the terrain, i.e. to embed part of the museum functions into the mountain, then follow the moutain slope to organize the circulation from the waterfront to the mountain top, thus create the impressive cantilevered building feature and form the corresponding axis at the head of the "dragon vein".

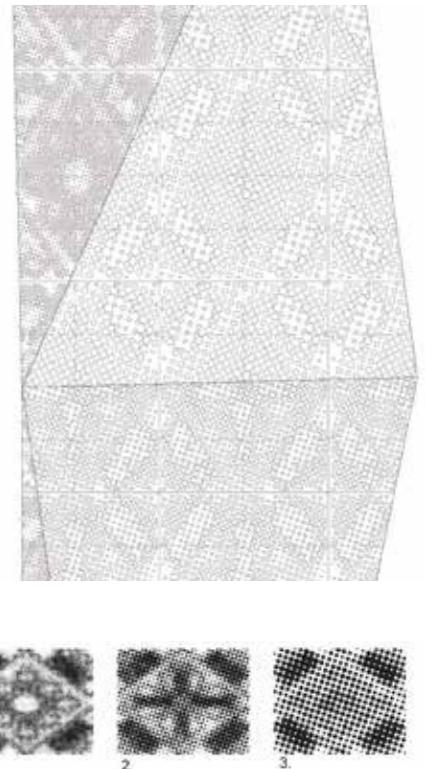
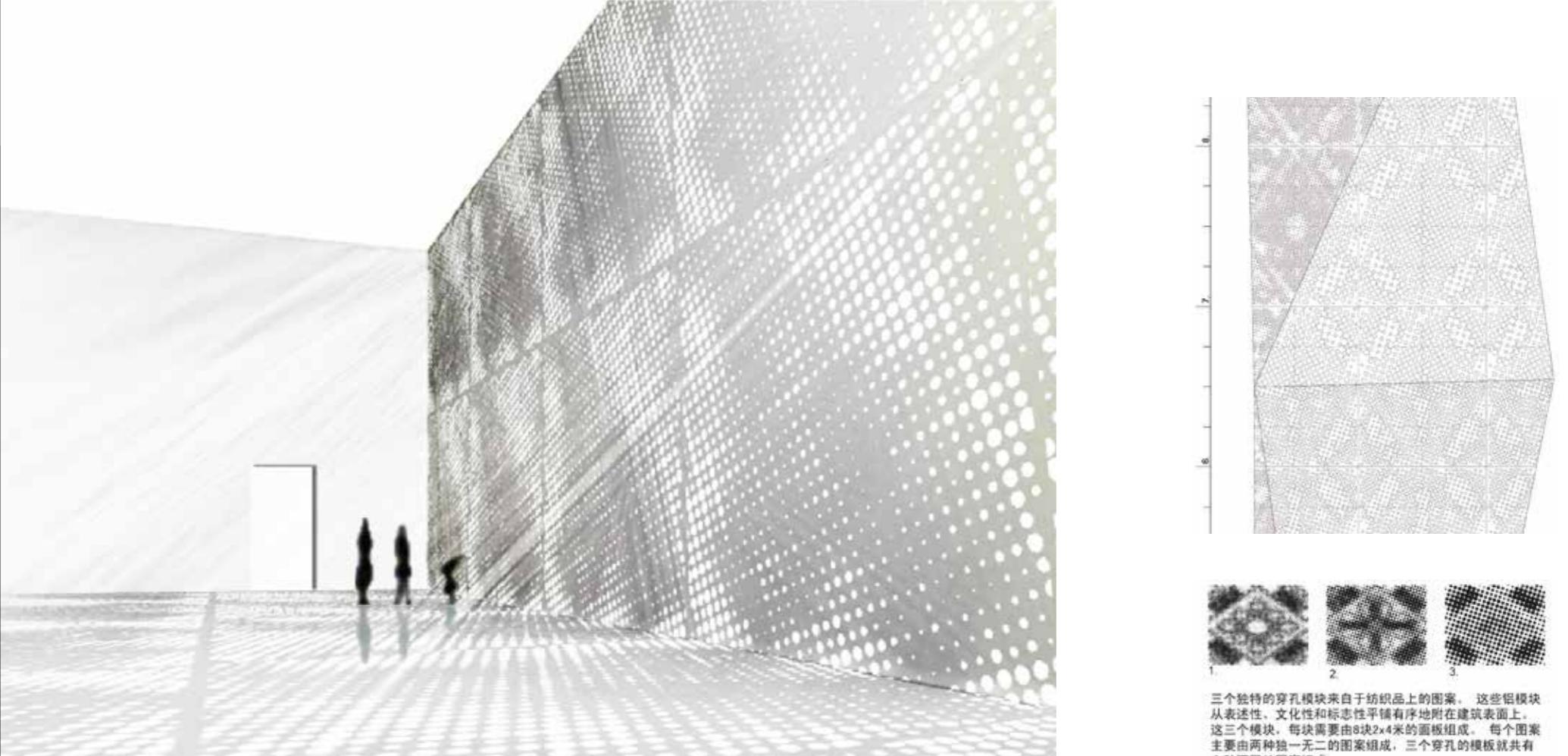
I participated in development of concept, schematic design and initial massing, In charge of design and development of building Envelope and landscape as single continous triangulated skin. Perforation pattern derived from traditional rug patterns and constructed with 2.5 x 4m perforated aluminum panels. Quilted effect from triangulation also recalls traditional rug pattern. pattern tiles are approx. 8x8m and consist of 8 perforated aluminum panels, 2 of which are unique. 3 unique pattern tiles of varying transparencies then yield a total of 6 unique aluminum panels.

Project Scope: Design / Analysis of Building envelope | Collaborators: NODE Architecture and Urbanism | Roles: Design Consultant for NODE | Contributions: Concept/schematic design, massing, incharge of landscape and envelop design

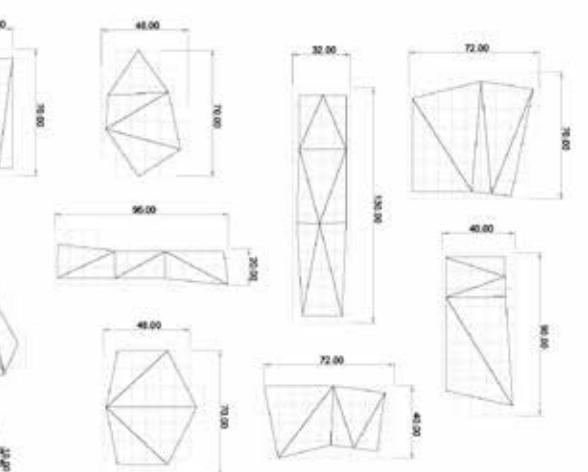
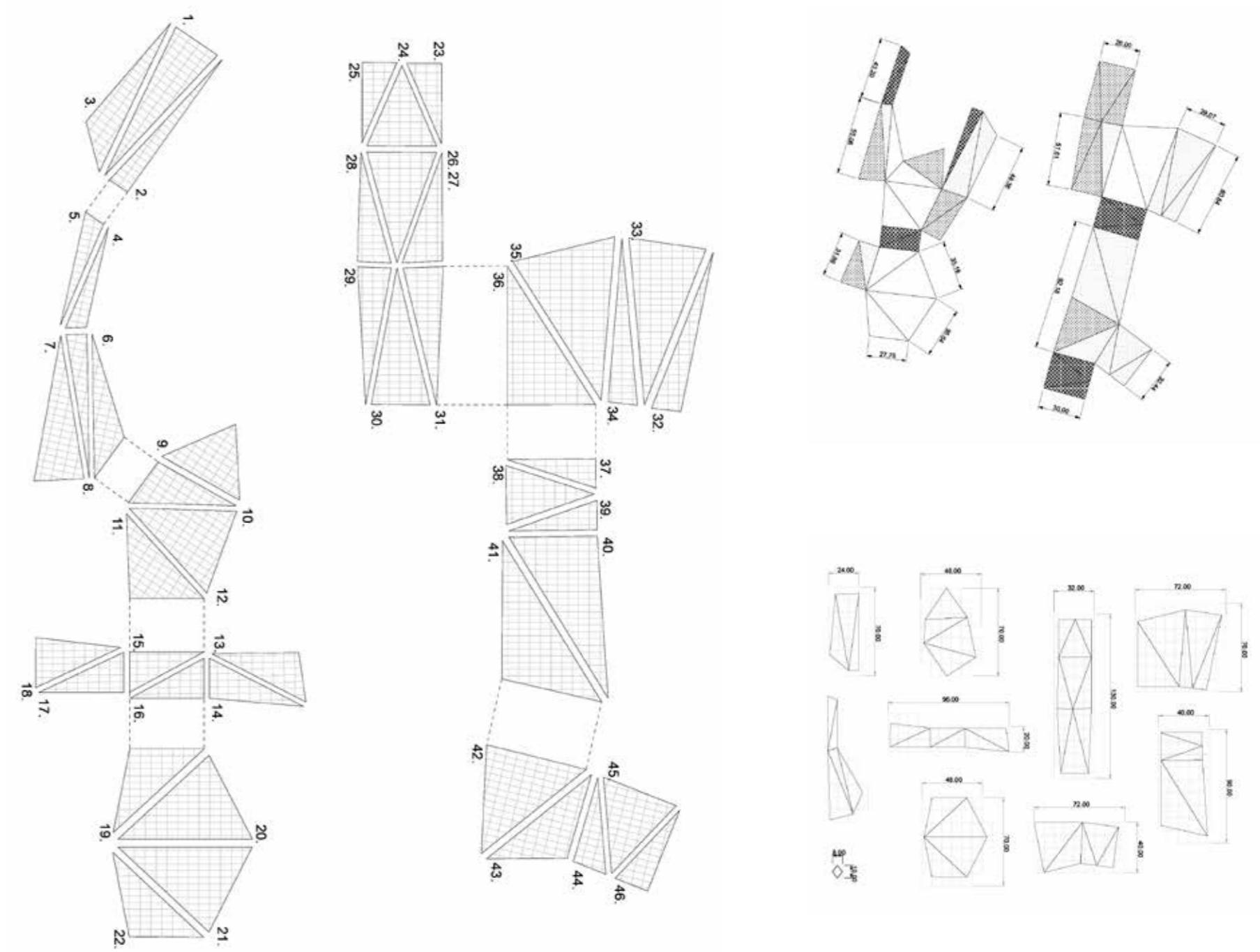
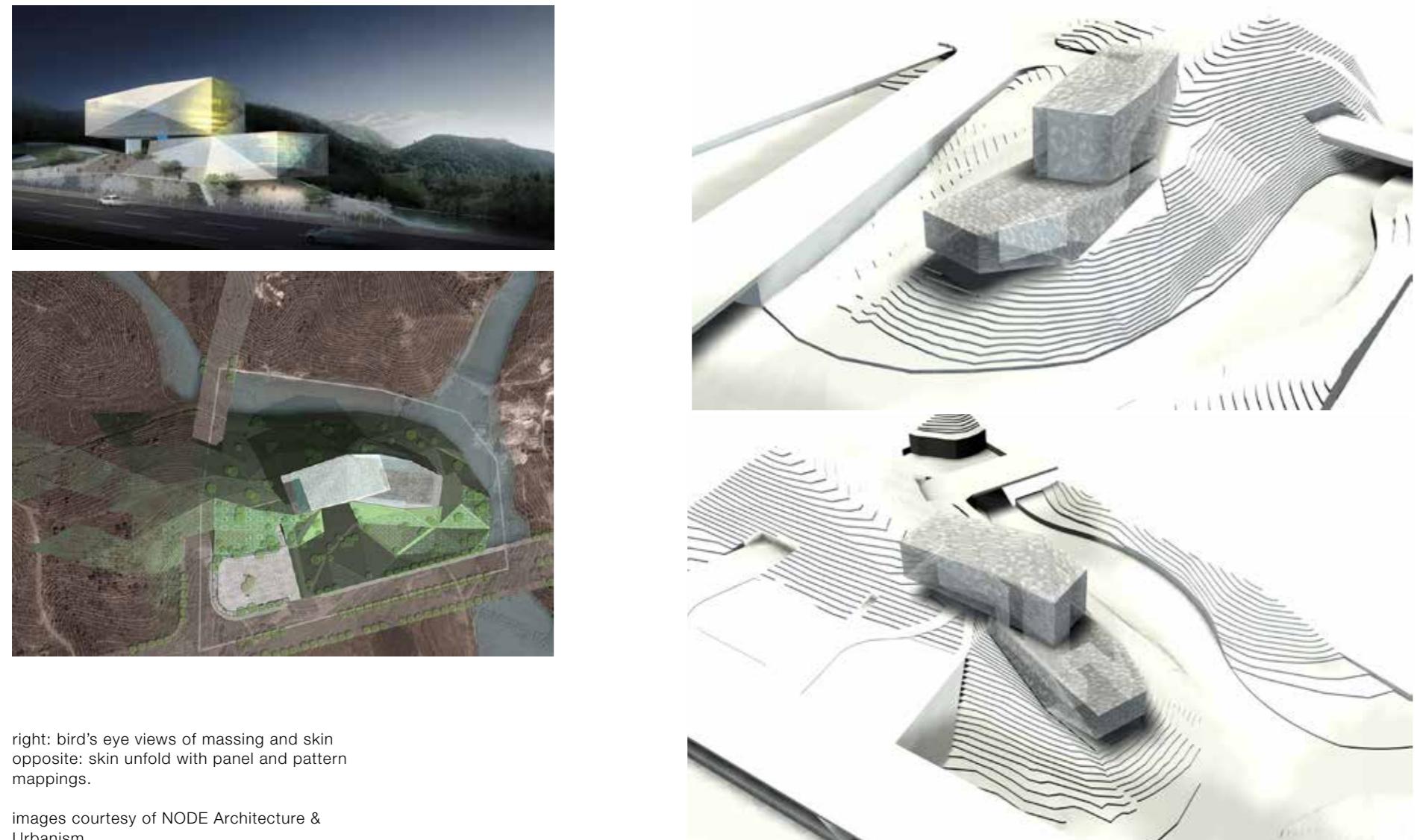


right: bird's eye views of massing and skin
opposite: skin unfold with panel and pattern mappings.

images courtesy of NODE Architecture & Urbanism



三个独特的穿孔模块来自于纺织品上的图案。这些铝模块从表达性、文化和标志性平铺有序地附在建筑表面上。这三个模块，每块需要由8块2x4米的面板组成。每个图案主要由两种独一无二的图案组成，三个穿孔的模板就共有六种不同的图案组成。



SAMPLING: JAZZ TOWERS, BAOTOU

Jazz Towers is one of the many urban typologies within the BTCBD City of Plazas. The project responds to issues of gated development by placing a horizontal commercial perimeter block to surround the ten vertical residential towers, which allows both protection and accessibility. An open plaza harnessed by the horizontal band and on the roof of ground floor parking structure is inserted in the center. It provides public space for the residents on a higher 'ground', as well as linking to the social network of open spaces of the master plan.

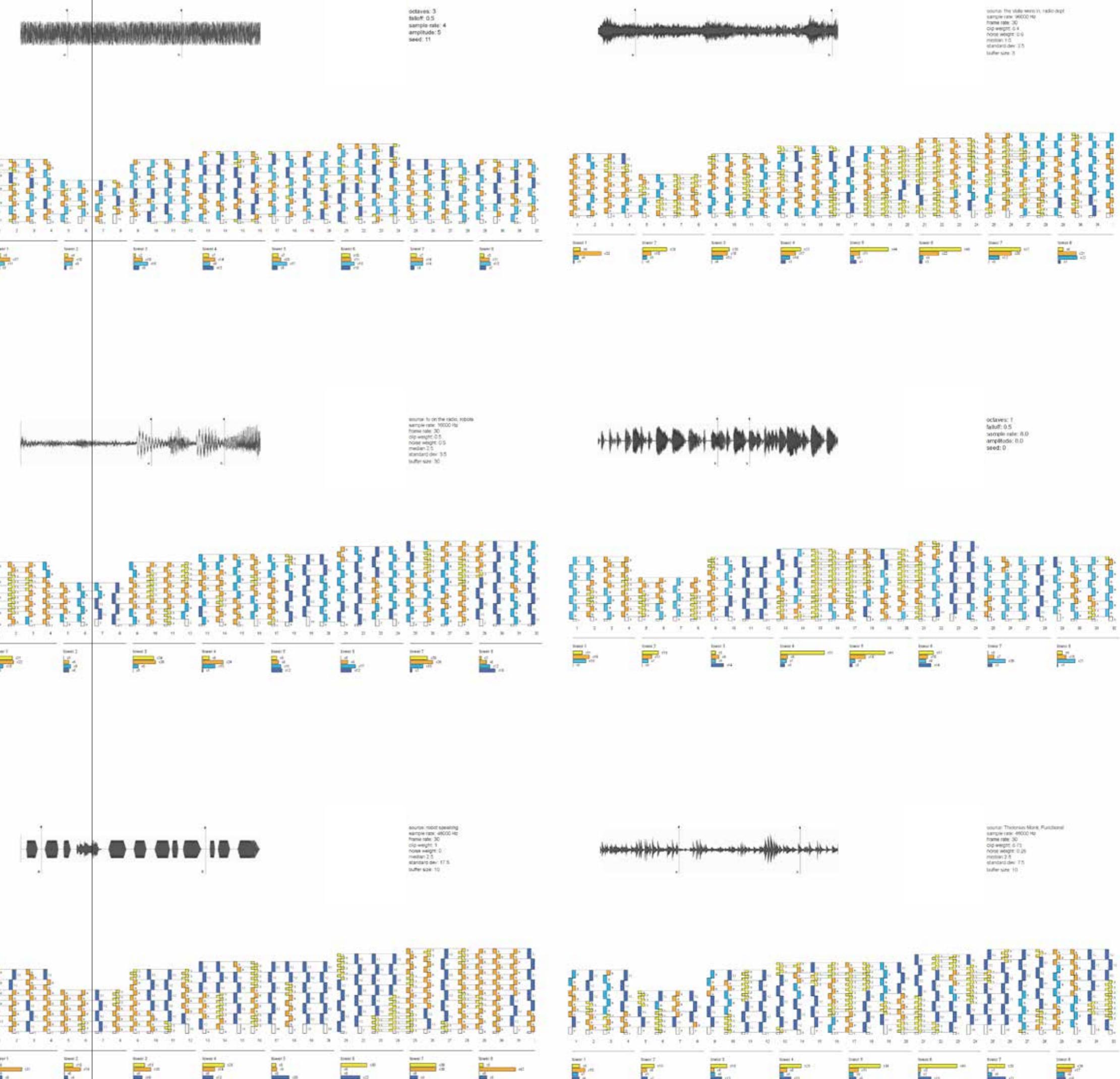
The towers, measured 18m x 18m with central cores, are proposed with open plan for flexible unit layouts. The corners of the towers cantilever out 1.5m to provide each space with its own unique perspective increasing connection from the interior space to the city. Inspired by the spontaneous yet systematic structure of Jazz music, the cantilever view-boxes are composed on the elevations of the towers through parametric calculation of Jazz musical sound wave. The musical rhythmic façade allows spacio-temporal movement by placing strategic architectonic elements in space to influence human moving and visual patterns. When one meanders around the "Towers of Interlocking Views", it evokes a sequence of harmonic spaces as well as the dynamic and free energy of urban life.

Scope: residential towers | Collaborators: OPEN Architecture, LI HU (Principal in charge) | Role: Consultant for OPEN
| Contribution: Custom design tool



1. building elevations
2. architectural model

text and images courtesy of OPEN Architecture
more at <http://openarch.com/task/1456>



BEING THERE

"Sensors of all kinds are now becoming tiny, inexpensive, and network-enabled, and they are increasingly being integrated into very large-scale sensing systems"² and mobilized by robotic devices. The Miami police currently uses small flying drones manufactured by Honeywell as "an extra set of eyes"³ And the US Army in a 41 million deal with BAE, a British Defense Company, is currently developing robobugs, an army of miniature robots modeled after spiders, dragonflies, and other insects to "provide enhanced awareness for soldiers, by extending their eyes and ears."⁴

As wireless bandwidth increases, and embedded and mobilized sensing systems become available to the consumer, William Mitchell warns of a schizophrenic mode of existence akin to being at the "focal point of a global personal panopticon."⁵ where we are surveying and being surveyed at all times. The same way telephones "stretch our speech production and reception system around the globe and multiplies its points of presence,"⁶ remote sensing extends, augments, and proliferates our remaining four senses.

How will this mobilization of the senses effect the way people are social and the way society inhabits space? And of interest is how will public space as a physical construct of architecture and urbanism participate in this new form of engagement? The digital revolution of the late 20th century and early 21st century has already transformed social engagement. "People no longer expect social and communal exchanges in the urban and public space... People may physically be in these public spaces but they remain isolated."⁷ Even in populated public space the mobile phone is the dominate form of communication. Real social engagement is now electronically mediated and remote, taking place in the office or on the bus with a mobile device. This erosion of the physicality of social structures has led some to claim that public space as a physical construct no longer exists. At the very least we can must concede that public space and community are no longer localized and strictly physical. This has affected a dematerialization of self, but also represents a potential for liberated forms of interaction. "Dematerialization delivers us from servitude to places and things – and, it undermines the regime of physicality."⁸

Robotic extension of self within this 21st century context begs important questions: what is the relationship between the real, virtual and remote? Does the mobilization of the senses effect a virtual extension of self into the physical world? That is, if the ubiquity of wireless communication represents a dematerialization of the physical self then does the mobilization of remote sensing systems constitute a virtual re-materialization, and does it represent a further detachment or re-engagement with the physical environment? Furthermore, how does it affect the nature of "being there" as a perceiving subject, and how should phenomenal space adapt to a fragmentation and proliferation of the senses?

2. William J. Mitchell, *The Cyborg Self and the Networked City*, (MIT Press: Cambridge Massachusetts 2003) 30

3. Juan Villalba, Miami police department spokesman

4. Steve Scalera, program manager in an interview with British Daily News

5. Mitchell, x

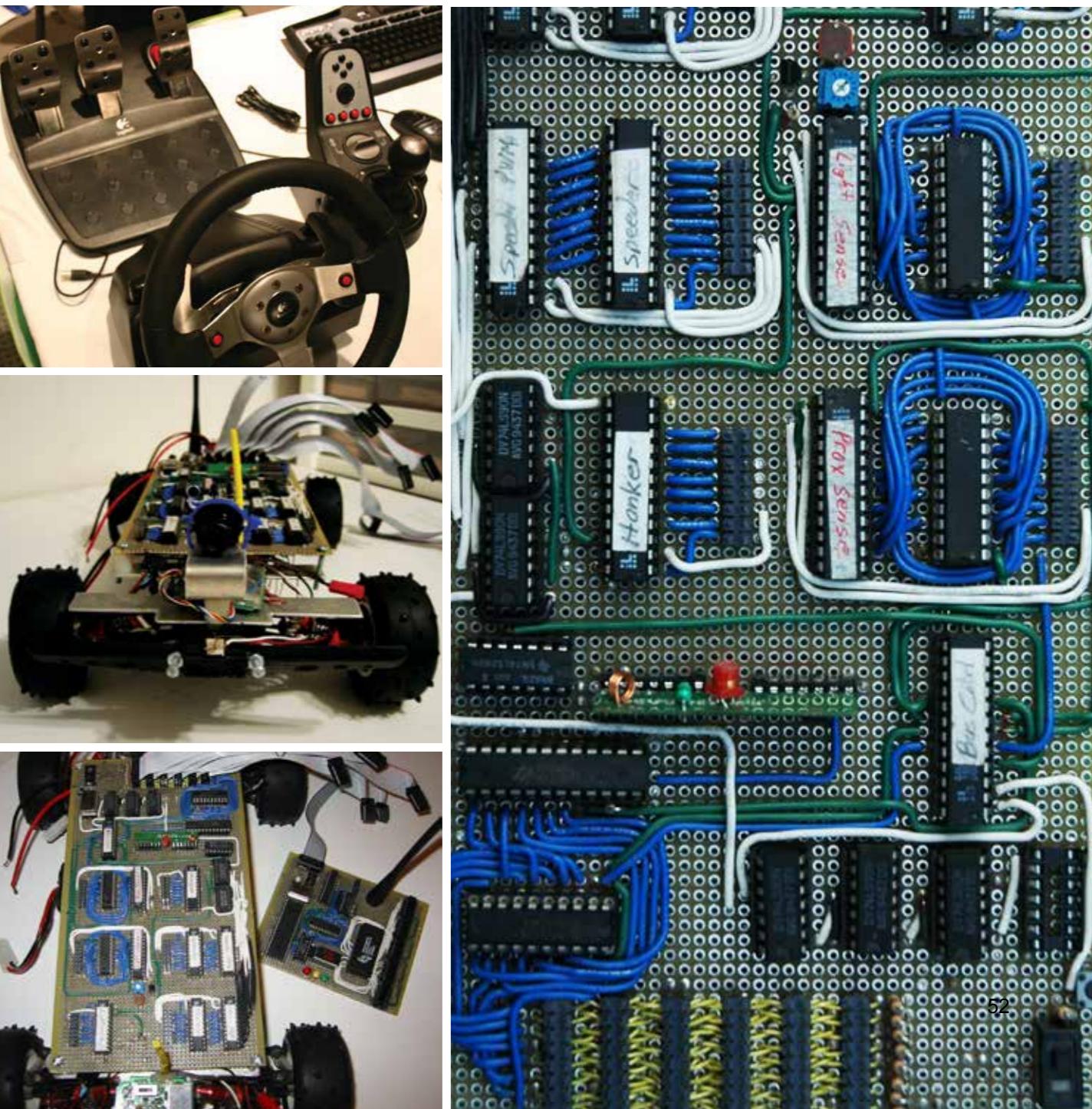
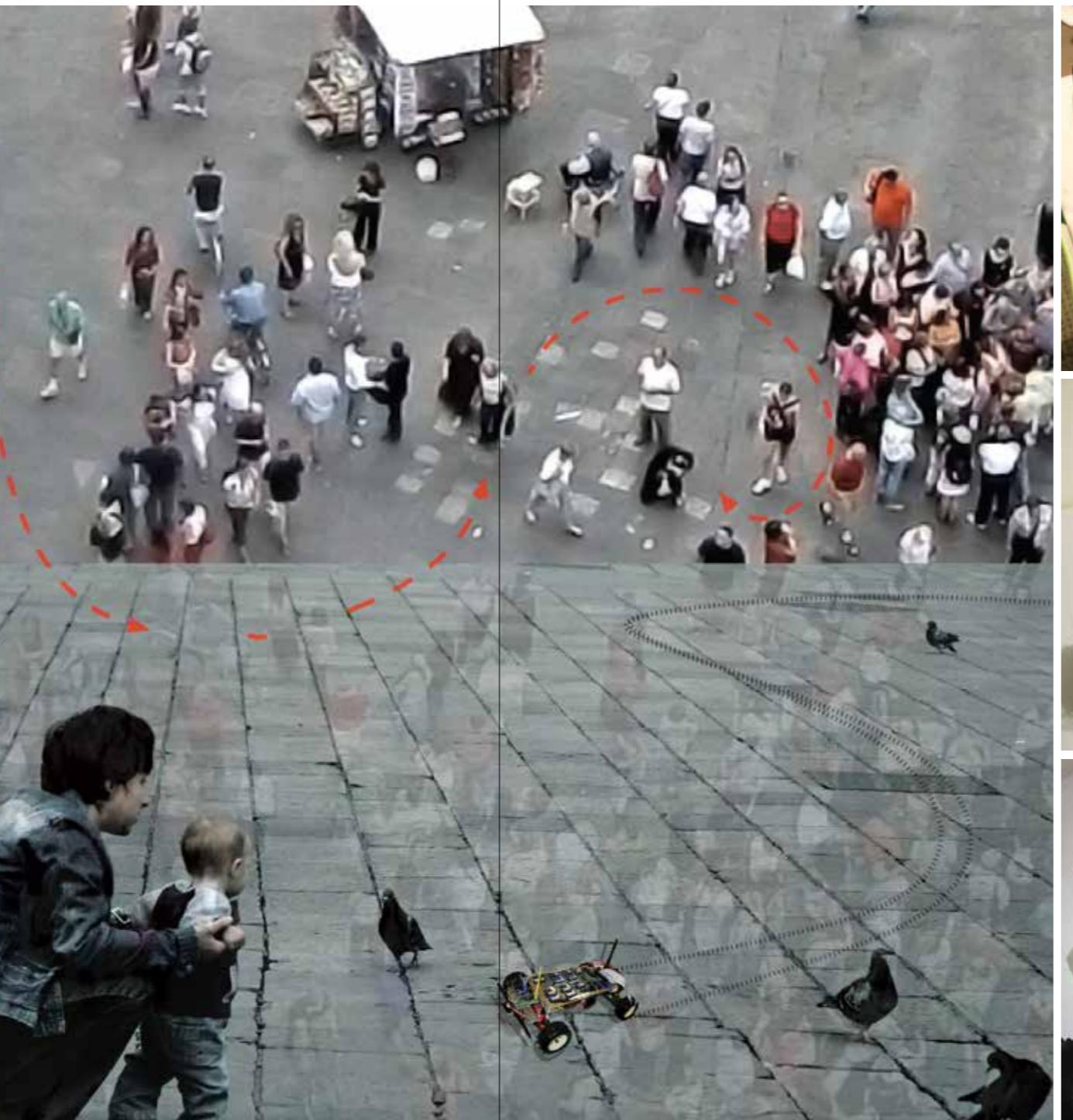
6. ibid., x

7. Noriyuki Tajima, "Tokyo Catalyst: Shifting Situations of Urban Space," *Perspecta 38: Architecture After All* (2006): 84.

8. Mitchell, 84

These are some of the themes and questions provoked by this research project. A semi-autonomous Terrestrial Rover is unleashed on the city equipped with four senses and cable of wandering, executing routes, and remote control while avoiding collisions with a proximity sensor and collision avoidance intelligence. It moves through the city scape largely unseen interacting with the physical environment and relaying real-time video from 3.2 inches off the ground.

Scope: Design and fabrication of prototype car | Collaborators: Kevin larsson, Matt Zobe, James K. Peckol | Contribution: design, Hardware programming/testing



SYRACUSE: RECOVERING THE HIGHWAY

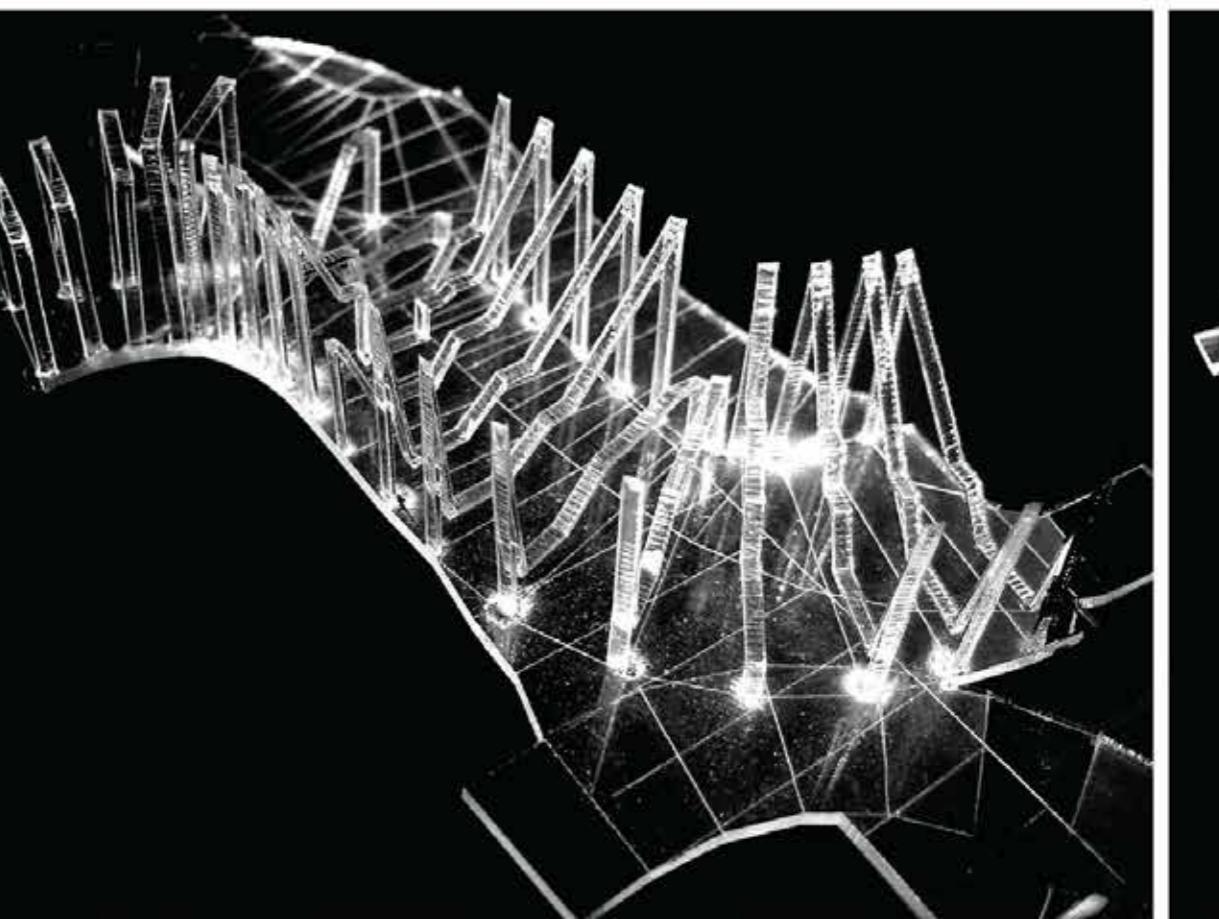
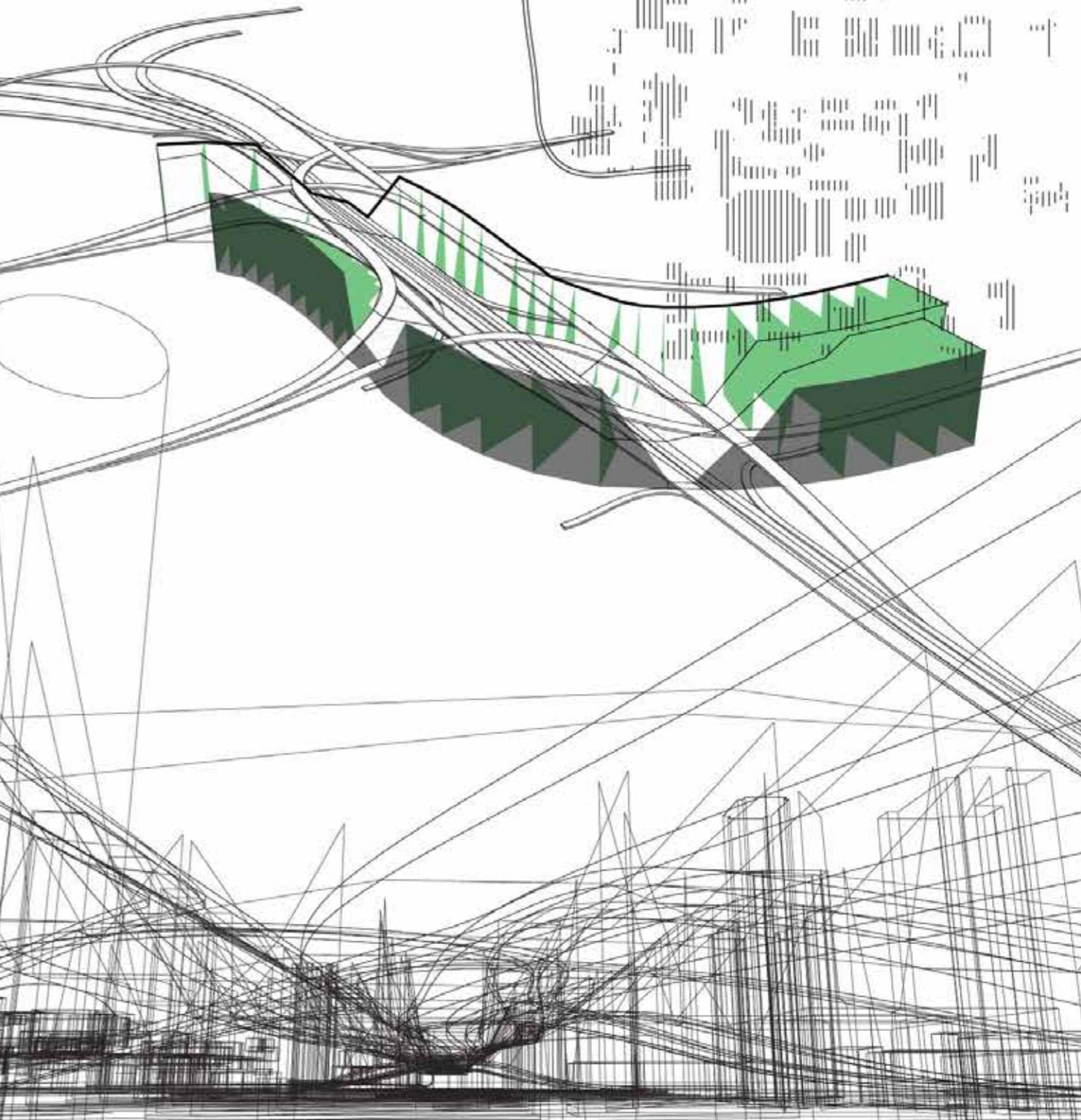
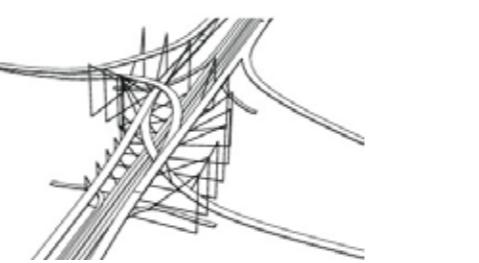
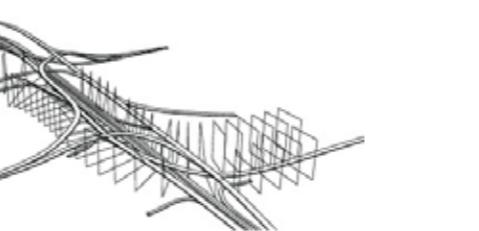
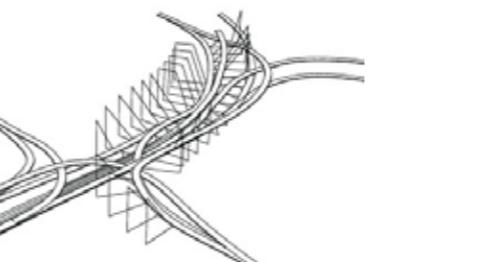
Architecture is conventionally employed to design the places where infrastructure is not or to create the illusion the infrastructure is not where it is. In Landscapes of Infrastructure, Elizabeth Mossop calls for a reexamination of infrastructural space, and a recognition of its role as a part of the inhabited city:

all types of space are valuable, not just the privileged spaces of more traditional parks and squares, and they must therefore be inhabitable in a meaningful way. This requires the rethinking of the mono-functional realm of infrastructure and its rescue from the limbo of urban devastation...¹

The history of Syracuse is the history of traffic infrastructure. Syracuse grew from a small settlement to a boom town as a transportation hub on the Erie Canal, then to an industrial city as a major crossroads on the railway network which replaced and expanded the canal network.² Today, Syracuse is located at the intersection of Interstates 90 and 81, roads spanning the width and breadth of the US.³ While traffic infrastructure has consistently served Syracuse's public and private interests, the urban role infrastructure has played in the city has steadily degraded. The canal was celebrated, the highway is disregarded. The canal served a unifying function, as a symbol of prosperity and focal point of public activity and private venture. It attracted development, generated new urban forms and sponsored new forms of urbanism. The highway is a physical and psychological barrier severing connections, detracting development and transforming post-industrial Syracuse into an archipelago, characterized by the islands of downtown Syracuse and Syracuse University.

The Erie Canal Short Block typology was both an opportunistic response to a unique set of conditions created by the Erie Canal, as well as a meditative agent moderating the devise effects of a physical barrier. Highway 81 is currently responsible for an analogous division of the city, however, the relationship of the highway to the city and the manifestations of the division constitute a very different set of conditions. This project attempts to locate a typological system analogous to the Short Blocks in its ability to occupy an niche condition and restore a lost dialogue between two halves of a divided city.

Scope: Architectural Design, Zoning strategy | Collaborators: Ivan Rupnick, Terrance Goode
(Academic advisors) | Contribution: Project conception, design, text



1. Elizabeth Mossop, "Landscapes of Infrastructure," in *The Landscape Urbanism Reader*, ed. Charles Waldheim, 163-177. (New York: Princeton Architectural Press, 2006), 171

2. The Erie Canal was the first major transportation route between the Atlantic ocean and the interior of the United States. The Canal was a prime factor in the rise of New York City as the major port of the U.S., and resulted in the explosion of small canal settlements into large transportation hubs and later industrial cities.

3. Interstate 81 runs north-south through Syracuse, and forms a physical and psychological barrier between downtown and University Hill, an issue both Syracuse University and local politicians are trying to address. Interstate 90 runs east-west, connecting Seattle to Boston.

4. Manuel Gausa et al., "in-between," the metropolis dictionary of advanced architecture (Barcelona: Actar 2003) 334

5. To be explicit, these are zoning envelopes, constrained both geometrically, and typologically.

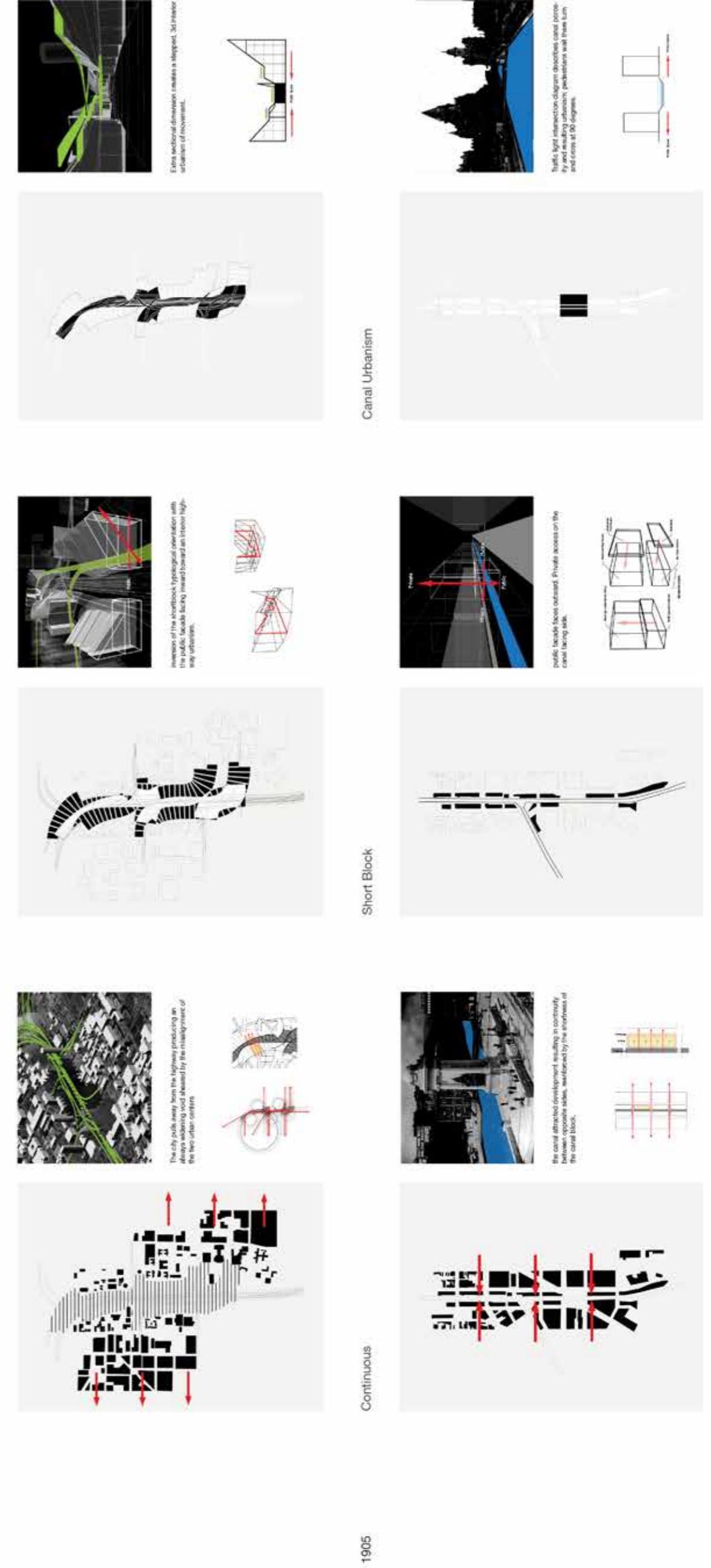
6. Elizabeth Mossop, "Landscapes of Infrastructure," in *The Landscape Urbanism Reader*, ed. Charles Waldheim, 163-177. (New York: Princeton Architectural Press, 2006), 173

Formally, compared to the canal and railroad, the highway condition is scaled in plan, and multiplied in section. This scaled 3-dimensionality, unique to the highway explodes the potential paths of movement through and occupation of the "barrier condition" the highway represents. An extra sectional dimension means we are not restricted to a traffic light intersection diagram that describes canal and railroad porosity: pedestrians wait their turn and cross at 90 degrees. And as architects, we find that spatial opportunity always accompanies scalar shifts. The highway is no exception. Furthermore, the spatial potential on the interior of the highway footprint, suggests an inversion of the Shortblock typological orientation with the public facade facing outward and private access on the canal-facing side. Rather, the highway block faces inward toward an interior highway urbanism. Lastly, 19th century industrial development was inside out, with the canal at the center, and relatively unconstrained externally, hence [industrial] explosion and boom [town] serve as indexical descriptions of the development. That is the canal preceded the city. The post-industrial condition is dramatically different. The city is preexisting and urban sites are heavily constrained externally. This is true of the void condition the highway fosters, as well as of connective projects in general that are fundamentally mediative and necessarily derivative:

In architecture, the 'between' centers its interest on what mediates – the architecture of relation and tangency. It is the urbanism of open systems, architecture without limits, without clauses, open to phenomenology of landscapes... It is the ideal response for a project contaminated by the environment around it. It originates there, where (or starting from) the conditions are not precise, but ambiguous, confessed, misapplied, hybrid, uncertain. A project that originates in this grade of confusion, for example that of our peripheries, tries to tinge itself or imbibe this or that; it tries – this 'in between' project – to attract everything towards itself that it can use to make its own space.⁴

This project took, as an initial condition, typical Syracuse Zoning envelopes, distributed them along Existing and Proposed paths of reconnection in unused usable space and systematically adapted them to the constraints imposed by the highway, the city, and our urban agenda. The incremental transformation evolved into an urban & zoning plan that fills the highway void with usable, commercially viable envelopes, and transforms the highway void into an urbanism that celebrates the highway's legacy as an infrastructural agent of urban development by embracing its aspects: movement and sound.⁵ Furthermore, it attracts pedestrian activity and economic development by taking advantage of its position between two urban centers and potential as an urban armature linking them together. It reconnects the two halves of the city with something that originates from, and is contaminated by, both of them, but is explicitly neither. Unlike the downtown, and university districts it mediates, this is an urbanism of intimate spaces, shaded by the highway, and filled with the white noise of traffic. Buildings press in creating alleys, and expand out creating open spaces, while always responding to and encouraging automotive and pedestrian traffic patterns that flow unimpeded through and around each other, contributing to this phenomenal space of movement and ephemeral activity. As Elizabeth Mossop points out:

The significance of the automobile must be dealt with rather than ignored in a nostalgic yen for a pre-car urbanism or blindly embraced for its romantic associations. It is time to engage with these landscapes that have been so poorly served by design.⁶



INFESTED PUBLIC INTEREST

As Western cities become increasingly private, architecture must reconsider its role in the public sphere. Increasingly architecture is employed as an instrument for maximizing investor profit, while public agendas get pushed aside. Wolf Prix argues that architects can resist this debasing trend by exploiting the transistor-like capacity of architecture: "The model of the building as object is replaced by the idea of an urban transistor - an architecture that is capable of amplifying the urban spaces adjoining it through its own transistor-like spatial organization." [5]

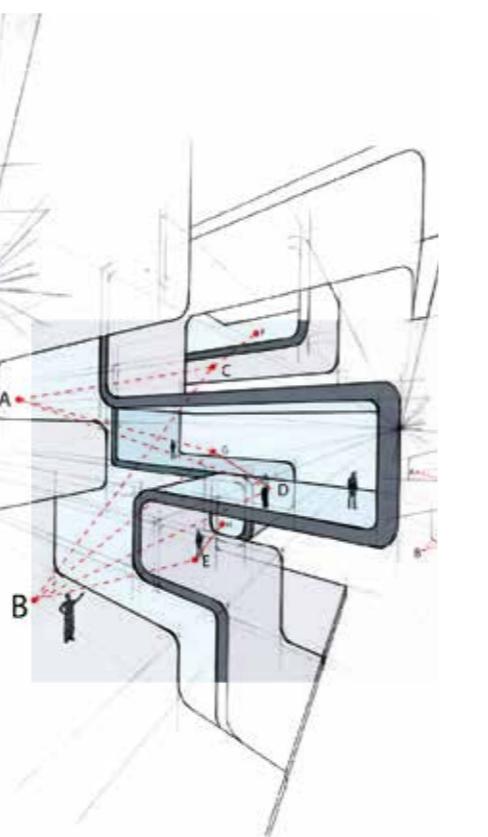
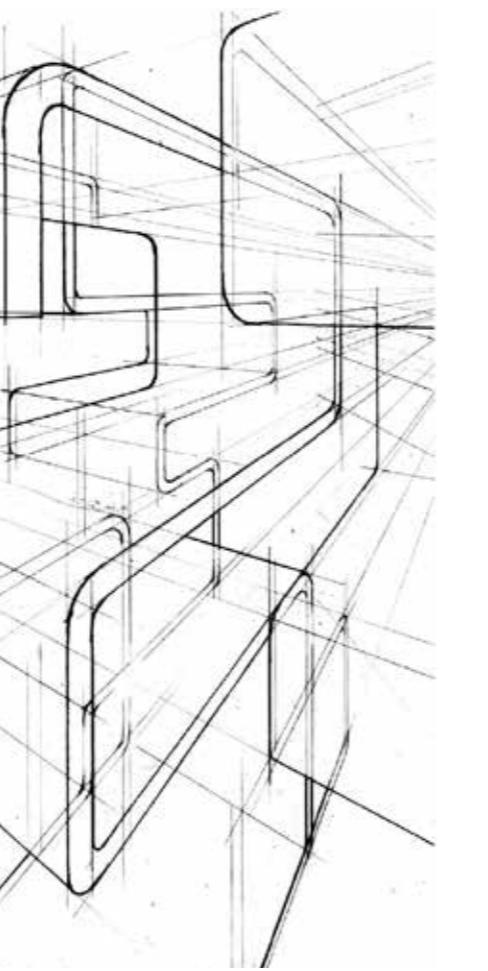
Our proposal for an art museum and artist studio, endorses this model of an informal public agenda, and attempts to serve it through the manipulation of the building envelope as the boundary between public and private spheres. Specifically, it exploits the unique capacity of the wrapping surface to intermesh, simultaneously separating and unifying—delineating program while challenging boundaries—carving out public space and infesting private space with a public agenda. Infestation also became an operative word for describing the fragmented extension of the surface out of the building into the city as a framework for unanticipated forms of appropriation, while ostensibly extending the museum's scope of influence as brand and promotional banner for current and upcoming exhibitions.

Scope: Architectural Design, Museum and design studio | Collaborators: Kristiana Leniart, Tyler Hinkley, Ted Brown (advisor) | Contribution: Concept/schematic design, text, design of wrapping surfaces

"Philadelphia is a city of old industrial plants, old row houses, and old communities still organized around traditional ethnic and racial lines, and still excluded, in part, from the benefits of globalized economic structures; and from a declining industrial job base in an era of de-industrialization and privatization."¹

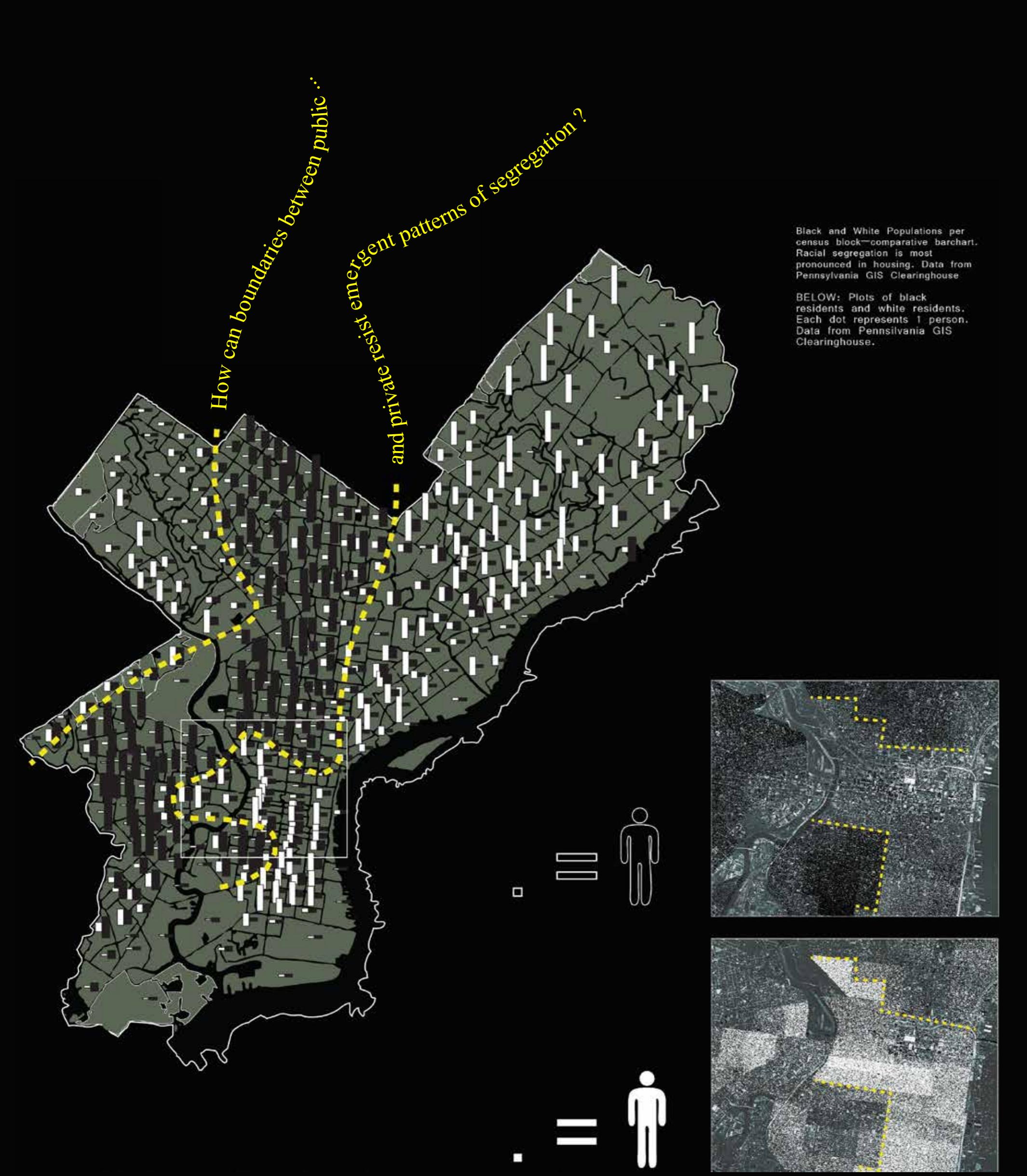
Philadelphia's shift to post-industry has increased rather than decreased divisions among classes, races, and neighborhoods in both the city and suburbs. This divisiveness is not because the region is more heterogeneous than in the past. As Carolyn Adams points out: "Philadelphia was never united by a single political and civic agenda; it was always composed of separate communities (city of neighborhoods)."² However, in the past there was a network of localized linkages created by an industrial economy that served to hold the region together. "The vast web of economic interconnections between firms and sections of the city helped to establish social and political cohesion in a diverse citizenry."³ The Global city does not serve that same unifying function because the industries it supports and jobs it generates substitute global linkages for what were previously local linkages. This condition is exacerbated by increasingly privatized development patterns that disconnects many of the city's neighborhoods from the "structures of opportunity."⁴

Aerial images, with their ability to reduce cities to patterns, conceal the socioeconomic reality of the contemporary landscape. "Aerial images lay everything bare, and yet by their reduction of things to a marvellous pattern they smooth out the complexity and contradiction of being in a body."⁵ A satellite image of Philadelphia does not



1. Carolyn Adams, et all, Philadelphia: Neighborhoods, Division, and Conflict in a Postindustrial City (Philadelphia: Temple University Press 1991), 26

2. Carolyn Adams, et all, Philadelphia:



register the discontinuity that post-industry suffers from. Rather, it suggests a continuous matrix of localized difference. The city, as seen through this conceptual framework, can be understood as a globally connected and locally unified aggregate of intensities. This project appropriates this benign representation and employs it as a productive medium of local connection, capable of manifesting spatial relationships and cultivating localized linkages, by carving out public space and infesting private space with a public agenda, as well as provoking speculation by reformulating the post-industrial city as a globally connected and locally unified, however spatially fragmented, networked distribution of episodic engagements—between agents of public and private interest.

When the surface appears in the city, it takes the form of installation, structure, infrastructure, pattern, form, sponsored, and unsponsored. It cultivates public engagement by serving as a banner and framework for organized public exhibition as well as unanticipated forms of expression and appropriation. The continuous surfaces that extend into the museum, fragment and disjoint as they extend out from the museum and into the city effectively extending the museum's scope of influence on, and by, the public city, replacing the model of privatized art consumption with mutual dialogue and public expression.

Within the museum, it exploits the unique capacity of the wrapping surface to intermesh, simultaneously separating and unifying—delineating program while challenging boundaries.^[7] This capacity is further enabled by the asynchronous relationship between the three surfaces. This generates strong relationships by overlapping wrapped spaces, effectively shifting private spaces outward and penetrating public spaces inward, creating moments of physical overlap, and visual connection, blurring or intermeshing the distinction between public and private. This is particularly meaningful in the context of the museum, in which people are forced to interact in a non-physical voyeuristic manner, offering the voyeur privileged views, and framing museum goers as both subjects and objects.

Neighborhoods, Division, and Conflict in a Postindustrial City (Philadelphia: Temple University Press 1991), 26

3. Ibid.

4. Ibid, 27.

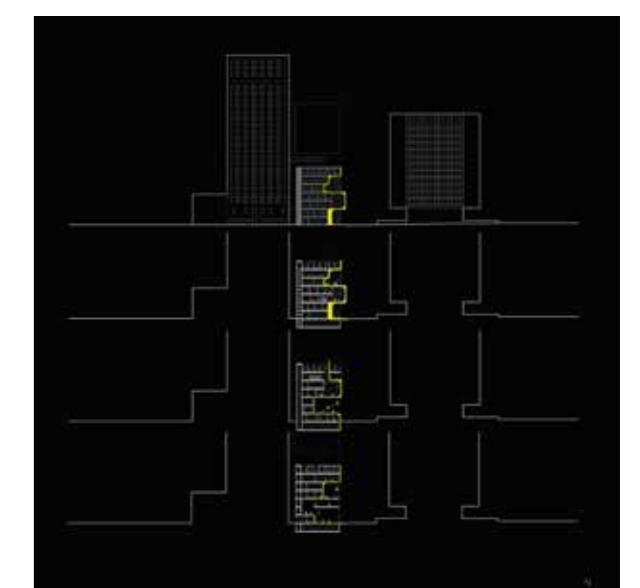
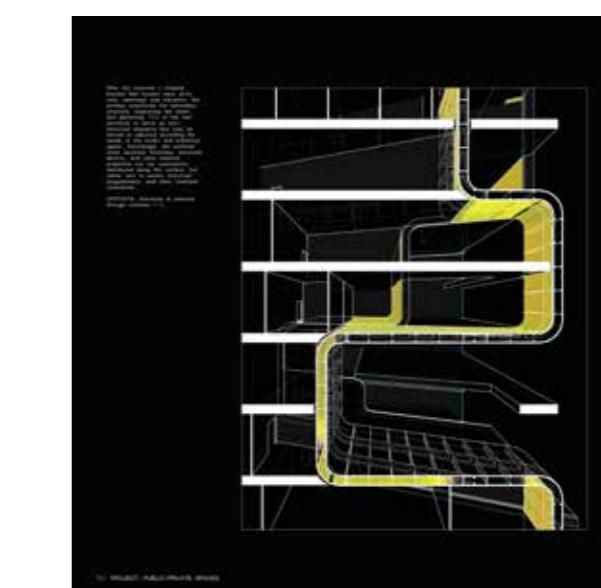
5. Wolf Prix, "b5 2 c6: Public Space," in The State of Architecture at the Beginning of the 21st Century, 18-19 (New York: The Monacelli Press, 2003) 18

6. Richard Weller, "An Art of Instrumentality: Thinking Through Landscape Urbanism," in The Landscape Urbanism Reader, ed. Charles Waldheim, 69-85. (New York: Princeton Architectural Press, 2006), 75

7. See Diller & Scofidio's Eyebeam, New York; OMA's Kunsthall, Rotterdam.

Left: Black and White Populations per census block—comparative barchart. Racial segregation is most pronounced in housing. Data from Pennsylvania GIS Clearinghouse. Plots of black residents and white residents. Each dot represents 1 person. Data from Pennsylvania GIS Clearinghouse.

Right: Concept



Office website for OPEN Architecture. Site built using drupal, opensource cms and framework to showcase projects and publish news and events. All content generalized as relational nodes and cross-linked to related content by project type, date, tag, etc. Typical content item page, shown opposite, with gallery and project description. Smaller thumbnails and short description of content related by project below. At bottom, dynamically generated fact sheet, with project details, collaboratoin credits and team members listed by role.

Project Scope: Office Website | Collaborators: OPEN ArchitecTure, Li Hu, Wenjing Huang | Role: WEB Design / Developement, UI/UX, Interaction Design | Contribution: Design and Developed website with weekly progress reviews with Li Hu and Wenjing.

The screenshot shows a grid of project thumbnails and event details. Projects include OceanCenter Shenzhen, Energy Center Shenzhen, and High School Attached to CNU Beijing. Events include Li Hu being nominated for 'Future 50' and giving lectures at Tsinghua University and Tsinghua University.

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PRE-OPEN

简体中文

OPEN work. Scroll down to explore related content. Click tags for listing of similar works.

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TREEHOUSE, CHANGLE, CHINA, 2009
POSTED: 2011.01.18

Treehouse in leaf-shape of groups of three to five, similar yet different, are scattered in between the gaps among the beach-side forest connected by an elevated pedestrian system. Floating among leaves and branches with shadowy views of sunshine and ocean, "treehouse" looks like a romantic attempt in dwelling design, but in fact is an experiment by OPEN architecture to reflect on the ancient subject: the co-existence between man and nature. The actual proposition of the project is seaside villas for the NetDragon company executives.

In 2009, OPEN was invited to join a competition for the masterplan of the Netdragon Headquarters and Supporting Facilities. Along the ocean, the site is a vast virgin beach with beautiful sceneries. There was a dense windbreak along the shore, but due to farming and development in the recent years, some parts of the forest have been destroyed. The original concept proposed by OPEN, which was also carried out in the subsequent design proposals, is to build in a way that minimizes its impact on the environment and facilitate harmonic co-existence between human and nature.

[read more](#)

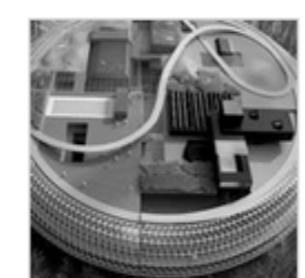
TAGS: PROJECT ARCHITECTURE RESIDENTIAL



NET DRAGON CAMPUS MASTERPLAN
POSTED: 2011.01.23

The project is situated on a stretch of virgin beach by the East China Sea. The client, Netdragon Websoft Inc., one of the biggest online gaming companies of China, wanted to...

TAGS: PROJECT MIXED-USE PLANNING & STRATEGY



NET DRAGON HEADQUARTERS
POSTED: 2011.01.17

The project was to design a new headquarters on a virgin beachfront site for Netdragon Websoft, one of the top online gaming companies in China. The creative nature and the...

TAGS: PROJECT OFFICE ARCHITECTURE



BEEHIVE DORM
POSTED: 2011.01.17

Inspired by natural beehives which are perfect creations mathematically and structurally, BEEHIVE was conceived as a prototype for dormitories or boutique hotels. The hexagon...

TAGS: PROJECT RESIDENTIAL ARCHITECTURE

FACTS

Year: 2009
Location: Changle, China
Floor Area: 180
Type: Architecture
Program: Residential
Client: Netdragon Websoft Inc.
Status: Ongoing

CREDITS

Principal In charge:
Li Hu,Huang Wenjing
Project Team:
Julia Mok,Lu Chen,

COLLABORATORS

Structural Consultant:
Xiao Congzhen / CABR Tech

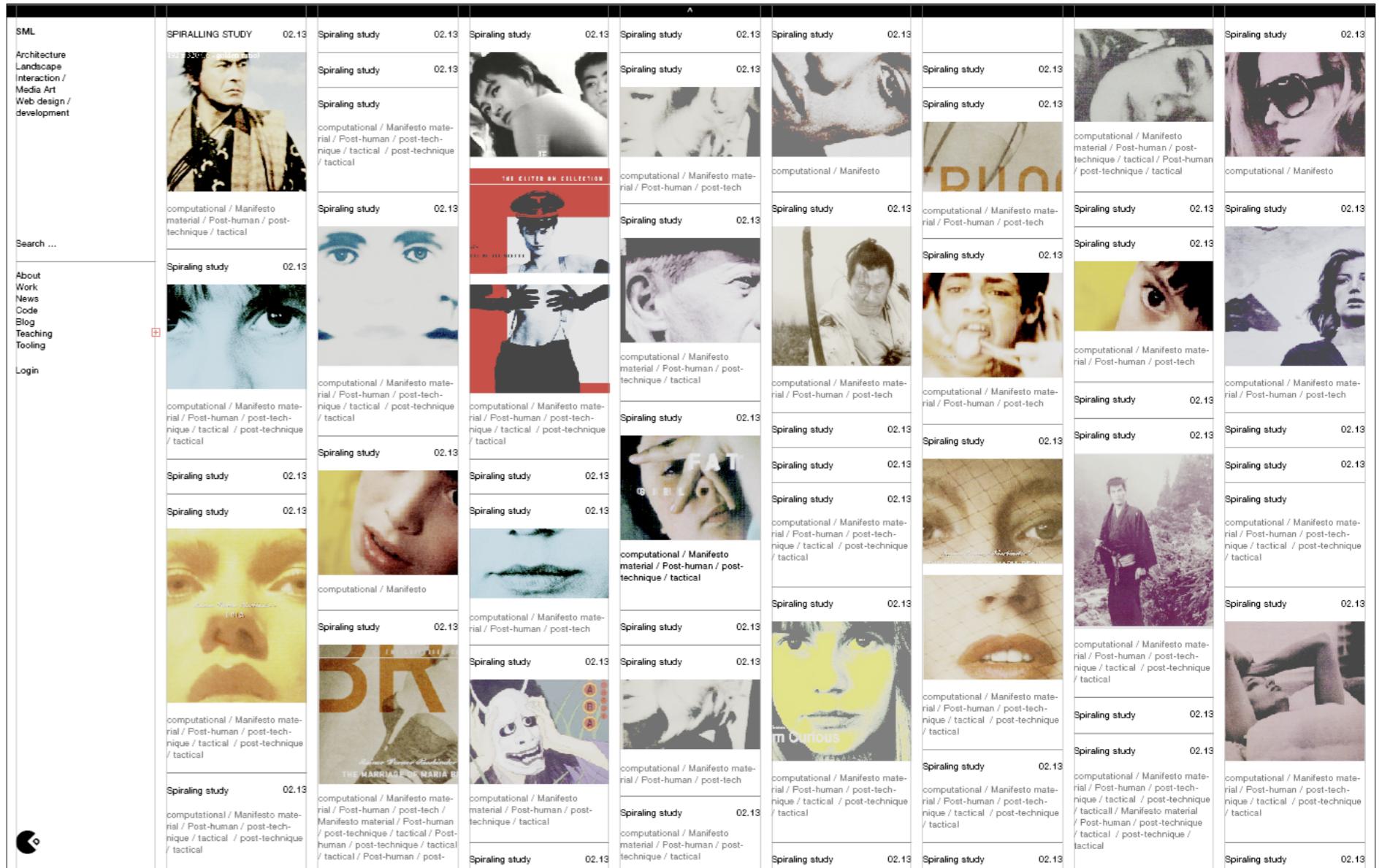
Left: Typical project content item page.
Opposite: From left to right, front page, events listing, project listing, and tabular listing of projects.

portfolio platform to showcase visual content and share resources. site was built with drupal cms and web framework. Existing porfolio platforms are generally project-oriented and organized with simple tagging schemes and sometime categories/folders to group projects. The idea behind sml was to provide a ideoesyncratic platform for publication of visually-biased works that allows for a greater degree of structured decomposition, while expressing a non-linear project narrative that better reflects the creative process as a collection of related tasks that move toward resolution rather than as a linear sequence of elegant steps. The practical benifit of decomposing projects and formalizing them semantically is that ability to search for similar pieces of content across projects and link to content relationally. Site design and project in generally was influenced by powerfull and equally beautify social platforms like behance and cargo collective, but is aligned more fully with semantic web principles (structure) over web 2.0 standards (accessability).

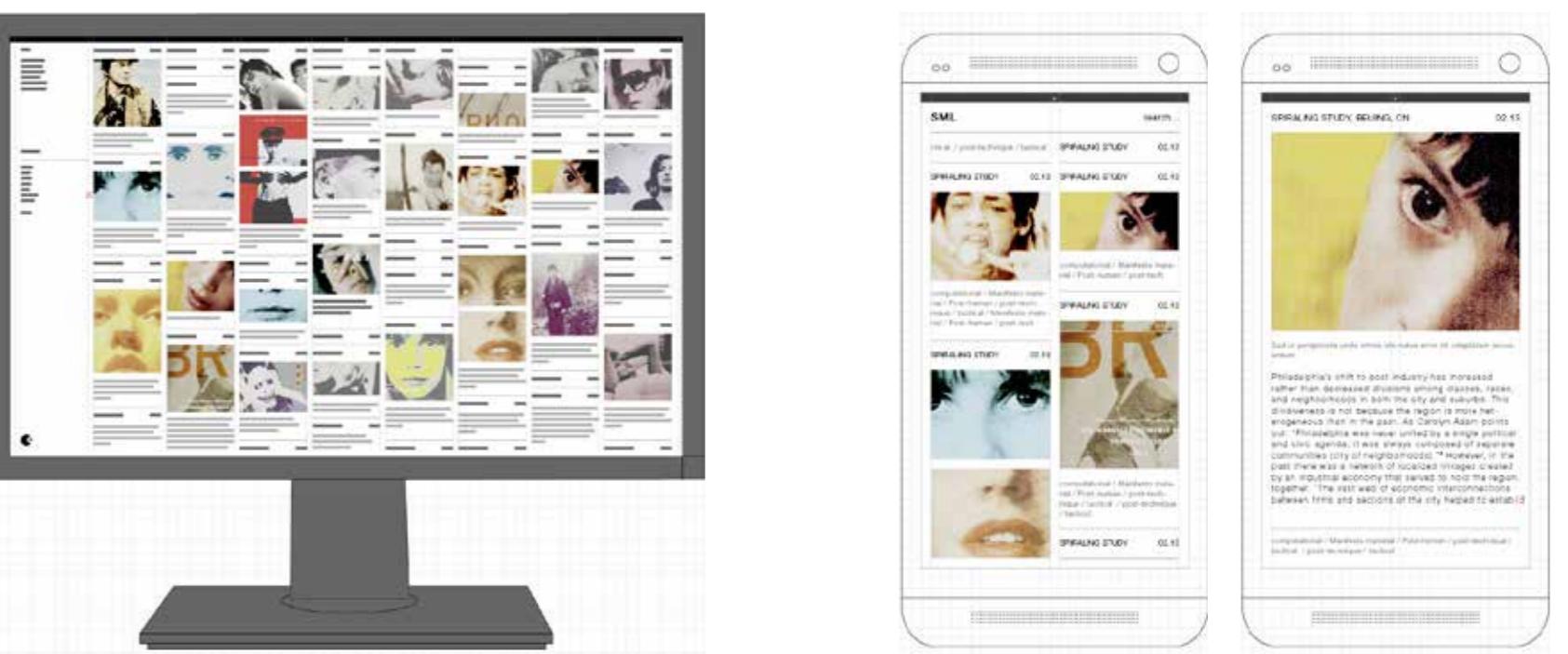
Project Scope: Portfolio Website | Role: WEB Design / Developement, UI/UX, Interaction Design | Contribution: Design and Developed website | Status Off



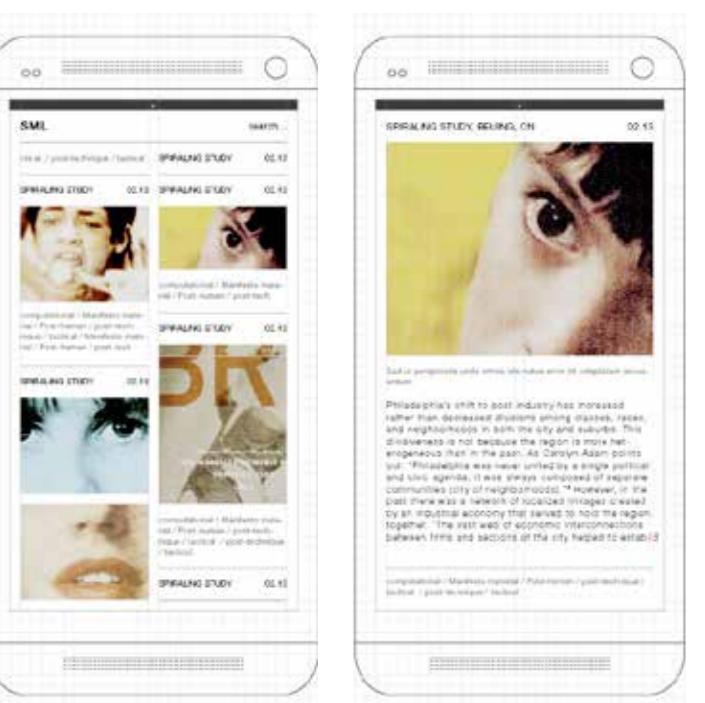
Right: Folding Layout Formats
Opposite: Front page concept



1.



2.



3.

4.

ARCHIVE ONE

Research platform for collaborative writing/annotation and reference management. Built on semantic mediaweb principles. Structured relationships are pulled out of page, as separate page or sub-object. This allows you to define relations between concepts on any page, not just the subject. This also allows for complex relations, beyond sub pred obj, perhaps sub pred obj prep, or maybe add source information about the fact (ie according to). By sourcing fact you also resolve the problem of competing assignments, actually you encourage them, ie. x=y according to this article, x=z, according to that article. The practical value is added flexibility, fewer dependencies. The essay may now have multiple representations or none at all. Content is related semantically to the essay(concept), but does not duplicate the essay properties(author, publisher, etc.), so there is no synchronization issue when properties are added or changed. In my particular application, I am decomposing texts into many smaller pieces and in some cases recomposing them. A very simple example would be taking an excerpt from one essay and using it as a quotation in another without duplicating it. This requires that I create a new page(or subobject) for the excerpt(with its very own content page) and transclude it into both locations: back into the original and into the new. Without a clear separation of concept from content I would have to carefully keep track of what semantic information is transferred, ie. the excerpt should have the same author as the original essay but not the new. This is manageable with selective transclusion, but it gets real messy way fast and requires duplication of structured data. By making the conceptual distinction between concept and content, this all goes away, I just transclude the content, which points back to the concept, a container of highly structured data.

Site has two basic types of pages: articles (content - unstructured/annotated bodies of text) and topics (containers for structured data). Topics have types, ie. property sets. And articles link to topics. Topics then relate articles, by aggregating references to given topic. So using the example of an essay. There would be a page titled "Some essay". "Some essay" would have an author, publisher, publication date, etc. It would also have a property, "content" or smth, that links to a page titled "Content:Some essay", which contains nothing but the annotated body of text. There is an ontological argument for this kind of conceptual division. It goes like this: "Some essay" is not a body of text, it is a concept, ie. a name that signifies something real. The textual content then is then an instance of representation. Accordingly, the properties, author, publisher, etc. belong to the concept not the content. In other words, "Some essay" "has a", rather than "is a" particular body of text.

Scope: Open Research Platform built with Semantic media wiki (SMW) | Contribution: Research, ui design, development

Meta

archive one

An archive is a project domain, ie. top-level container for related projects. Projects may belong to one or more archive, but typically don't. Menu below lists projects in domain and links to project description & contents further down page or onto project page. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

/archive created by/

Jelly fish, Sea Horse (2008)

/contributors/

Projects are collections of content items. Projects may be thematic issues, pending compilations, catalogs, or anything else that makes sense.

/contact/

jellyfish@gmail.com

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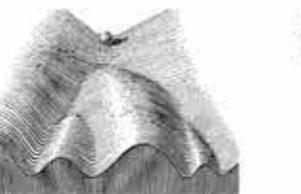
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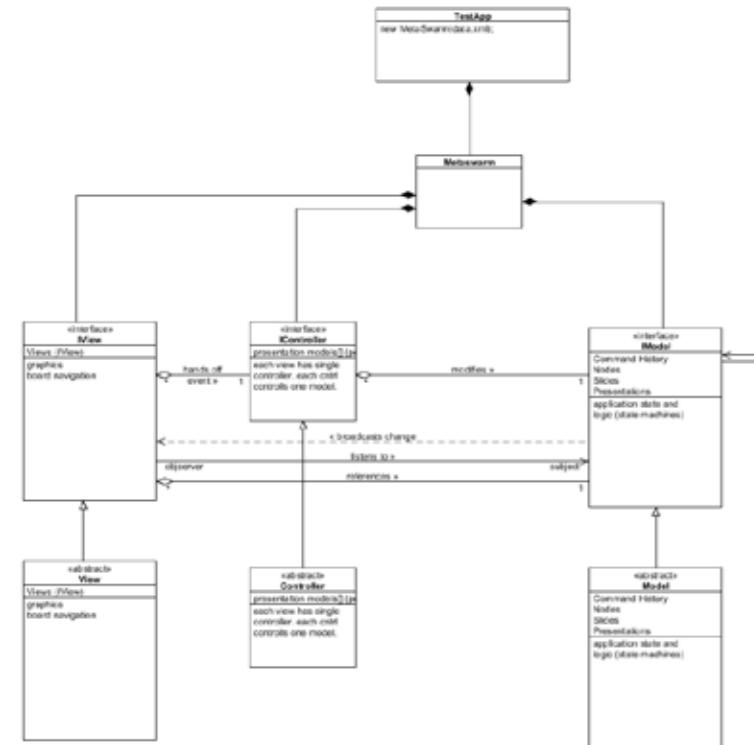
FORK

Architecture industry has been historically slow in adapting to changing cultural/technological landscapes. This is the case with collaborative modes of design and production. applications like morpholio have emerged to fill this vacuum with some success. meanwhile architectural practice has adopted the language of sharing without the internalizing any of the forms. still cling to outmoded practices, intellectual property rights, trade secrets, selective publication, expertise hording, etc... However, hermetic design and traditional modes of collaboration, are not the only option or the way forward.

The alternative is real transparency: source-code publication, tool/resource sharing. also needed is an analog to the practice of “forking” a project. These practices create a culture of shared assets and distributed intellegence challenges the hegemony of institutional prestige and priveledged education models that perpetuate a condition of imbalance. Forking enables individuals and small groups to do big things by taking existing work and building on it. Some things needs to be worked out, e.g. much greater citation standards are needed to sort out the credit. Here architects can learn from the scienctic community. design granularity is also needed. designers should release sourcecode, resources, documentation, etc... With increasing decentralization and democratization of knowledge and tools, the playing field is leveled, winners are those that can mobilize intellegence not just those with priviledged access to it in the first place.

[draft]

Context / Scope: visual collaboration/communication platform built with actionscript3
 Contribution: ui design, software development



fork

Visual Communication /
 Collaborative Design /
 Non-linear Presentation



