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ARCHITECTURE

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ACHIEVEMENTS

- 2024.08 IARA Village Revitalization-  
Liaobu Season  
Exhibition – Our Space, Our Home ;  
Design – Urban Village Public Space Structures
- 2023.04 Architecture Exhibition -  
Valley Life: Urban form and process  
(Prague)  
AA London + ARCHIP  
“Civic assemblage” workshop
- 2022.06 The First Metaverse Interactive  
Architecture Competition  
Best Individual Award and Honorary Mention
- 2020.06 "Reshaping Spaces"  
Community Renovation –  
Best Design Award (Team)  
Anning City’s 2020 National Civilized City  
Initiative – "Reshaping Spaces" Jinfang Street  
Creative Civilization Action Plan

出  
版

PUBLICATION

- 2024 International Conference on  
Culture, Art Design, and Social  
Sciences(ICCADSS 2024)  
  
Urban Resonance: Reconsideration of  
Public Art and Civic Spaces in Financial  
Districts in the Post-COVID-19 Era

學  
歷

EDUCATION

- 2018-  
2022 悉尼大學  
The University of Sydney  
Bachelor of Design in Architecture
- 2018.12 同濟大學（交換生）  
The University of Tongji  
International Student Exchange Program 2018
- 2022-  
2023 建筑聯盟學院  
Architectural Assosiation of Architecture  
Master of Housing and Urbanism

實  
習

WORK EXPERIENCE

- 2020.06-  
2021.02 封林建筑事務所  
Intern Designer（Architecture）  
  
During my internship, I participated in the design phase of  
several projects and, together with my team, won first place  
in a community redevelopment design competition, which  
greatly enhanced my design skills and teamwork abilities.
- 2021.01-  
2022.06 上海油罐藝術中心  
Intern Curator Assistant（Art）  
  
During my internship, I managed the daily operations of the  
exhibition hall, participated in planning the 2021 Art Night  
Out New Year event, and served as the designer and project  
lead for the \*Vanished Wilderness\* event at Tank.

技  
能

SKILL SET

- Drafting/modelling  
AUTOCAD  
RHINOCEROS  
BLENDER  
SKETCH UP  
GRASSHOPPER
- 3D visualisation  
LUMION  
ENSCAPE  
TWINMOTION
- Presentation  
ADOBE INDESIGN(CC)  
ADOBE ILLUSTRATOR(CC)  
ADOBE PHOTOSHOP(CC)  
MICROSOFT OFFICE

ACHIEVEMENTS

成就  
经历



IARA Village Revitalization - Liaobu Season (2024)

Design – Urban Village Public Space Structures

As part of my participation in the "Liaobu Season International Construction Workshop," we conducted a 7-day field study in Hengkeng Village. Through site visits and environmental psychology workshops, we explored the concept of "home." Using the workshop's spatial design plans, we organized the exhibition "Our Space, Our Home" at Luanpo Ancestral Hall. In this space symbolizing traditional social ties, we initiated a dialogue on home, belonging, and aspirations for a better life.



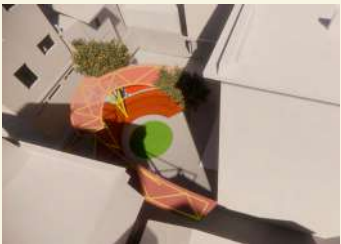




IARA Village Revitalization - Liaobu Season (2024)

Design – Urban Village Public Space Structures

Due to economic development, Hengkeng Village has a high density of new buildings, while older residences are underutilized, and some red-brick historic houses are gradually falling into disrepair. We plan to design three semi-open public spaces within the village, providing shaded and sheltered "pavilions" to create spaces for community interaction between new and old residents. The design will incorporate local history and culture to rekindle interest in the village's heritage and foster a sense of belonging.



Teamwork project (3)  
Successfully completed and implemented.



Architecture Exhibition (2023)-

Valley Life: Urban form and process (Prague)





MUA Design Awards 2022-1

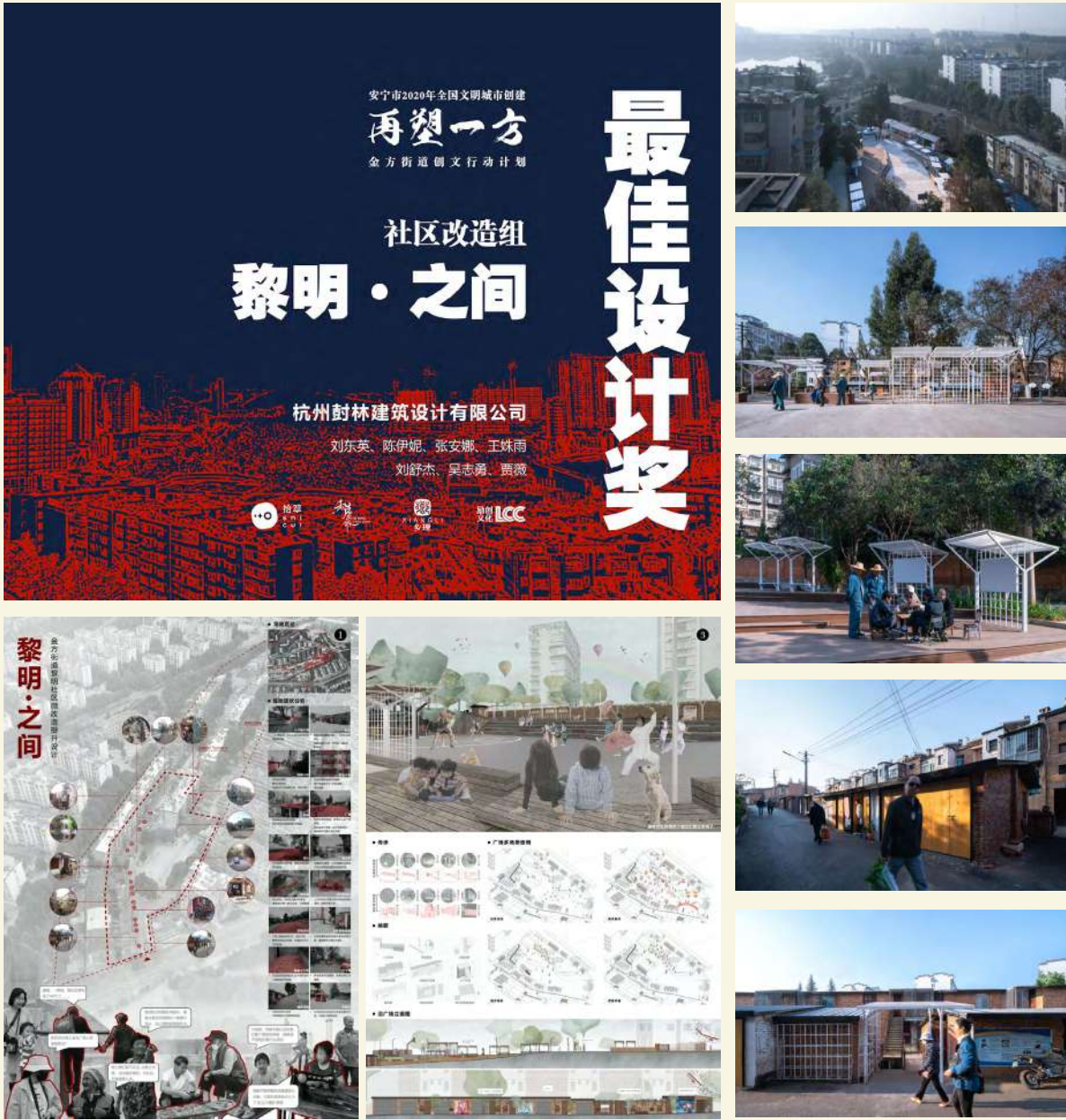
Never Drink Alone - A Bar in Metaverse

Never Drink Alone is the inaugural competition of the MUA Design Awards, organized by MUA DAO. It defines itself as an interactive architectural competition, featuring a format and content distinct from any mainstream architectural contest.



Anning City's National Civilized City Initiative (2020) -

"Reshaping Spaces"  
Jinfang Street Creative Civilization Action Plan (teamwork)



RESEARCH PROJECTS

研究经历

Urban Resonance: Reconsideration of Public Art and Civic Spaces in Financial Districts in the Post-COVID-19 Era (published)

In the post-COVID era, global financial centers are facing significant transformations, challenging traditional notions of urban space. This paper critically examines the public art and urban spaces of London's Canary Wharf, exploring how new forms of public art can serve as potential avenues for enriching civic spaces within these financial districts. We argue that outstanding public art not only mirrors the dynamic evolution of the urban financial landscape but also acts as a bridge fostering communication between commerce and community.

Are Slum Stereotypes Deepening The Injustice Done To Residents

This paper reevaluates the societal stereotypes associated with slums and their impact on urban development and the lives of residents. Through an in-depth analysis of the origins of these stereotypes, this study reveals how such perceptions exacerbate social inequalities and hinder inclusive urban growth. The article emphasizes that significant improvements in the living standards and social status of slum dwellers can be achieved through policy interventions and a shift in public perception. Advocating for a new perspective, the paper argues for recognizing and leveraging the potential of slums as valuable resources for urban development, thereby promoting more equitable and sustainable urbanization processes. This viewpoint offers important strategic directions for urban planners and policymakers aimed at fostering social integration and equality.

Elevating The Ordinary: The White Elephant Estate's Rebellion In Urban China

The White Elephant Estate, located in a mountainous city in western China, represents significant architectural and social value within the Chinese context. This essay explores the complex's history, design, and its transformation into a dynamic community space, challenging traditional views on social housing. By examining unique architectural solutions designed to adapt to the challenging terrain and promote community interaction, the essay reveals the complex's role as a model for sustainable urban development and social cohesion in contemporary China.

Adaptive Reuse And Continuity

This paper delves into the transformative potential of adaptive reuse in railway stations, exploring its impact on urban continuity across three dimensions: memory and time, long-distance mobility systems, and direct adjacency. Adaptive reuse not only preserves the historical and cultural essence of urban landmarks but also revitalizes them for contemporary use, enhancing urban performance and social cohesion. Through case studies, the paper demonstrates how adaptive reuse serves as a sustainable strategy for urban development, fostering a seamless integration of the past with the present and future urban fabric.



DESIGN PROJECTS

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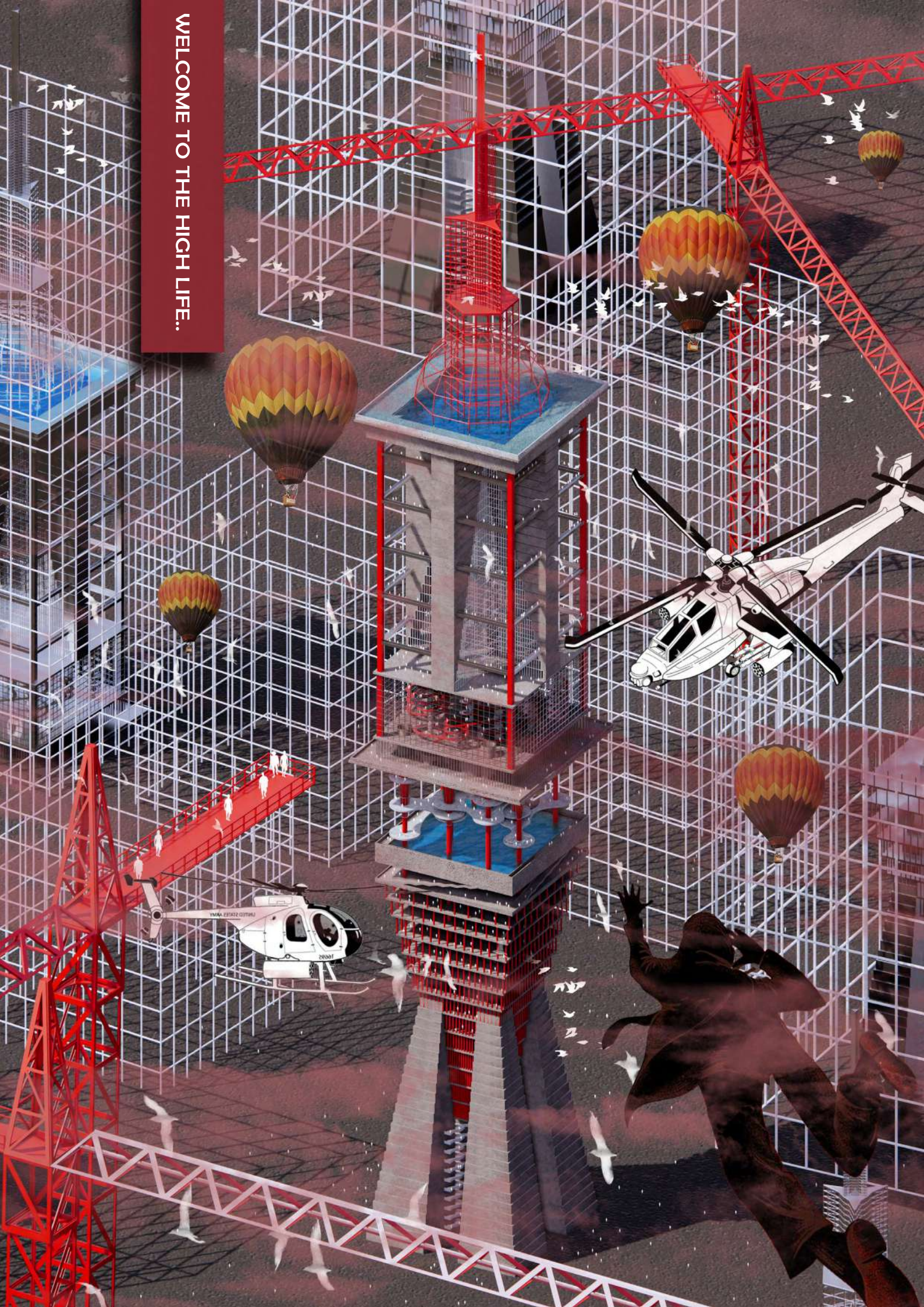
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WELCOME TO THE HIGH LIFE..



### Individual project

In the 1970s, when Margaret Thatcher was in charge of Britain, a skyscraper with its own living functions was redesigned to solve social problems. Dr. Robert Lane is persuaded to move in by Anthony Loy, the architect of the skyscraper. He plans to live a life of isolation and ease, and secretly falls in love with his neighbor Charlotte.

In a skyscraper where alcohol is the only currency and sex is the panacea for their troubles, the new resident has become the most intriguing celebrity. However the surface looks like the life that is stable with joy is broken gradually however secretly bad, the oppositional conflict that produces accident from time to time between building resident. Rob meets wilde, the head of the building's secret society, and wilde introduces him to the shocking truth behind the building's operation, which plunges him into the inevitable battle of killing and violence.



October 2020-December 2020

HIGH-RISE

2

YU  
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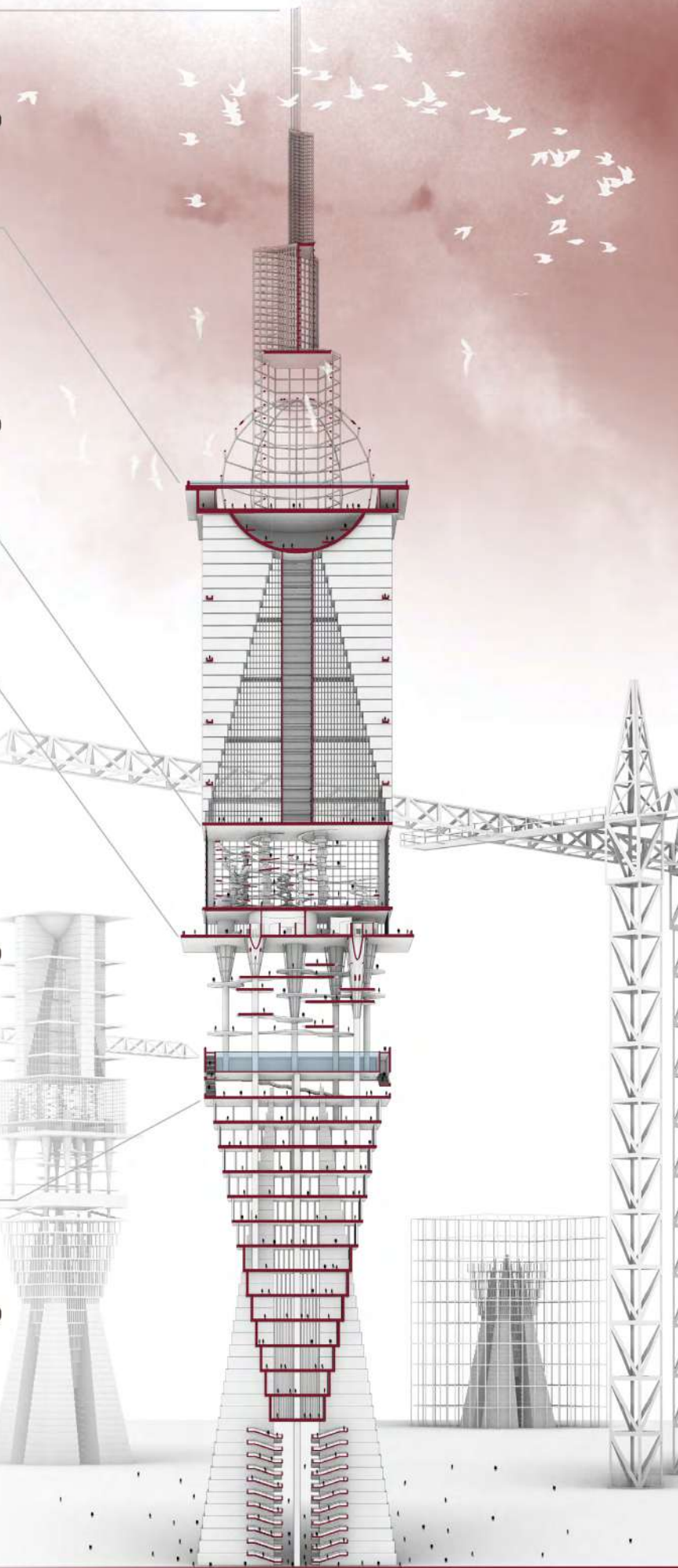
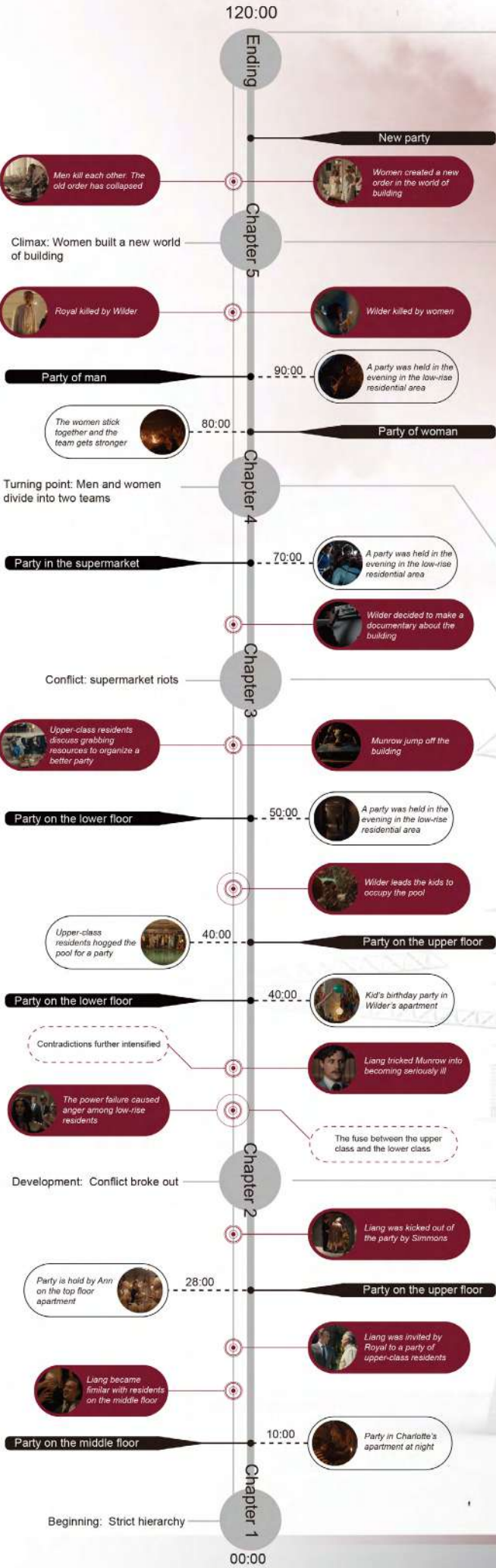
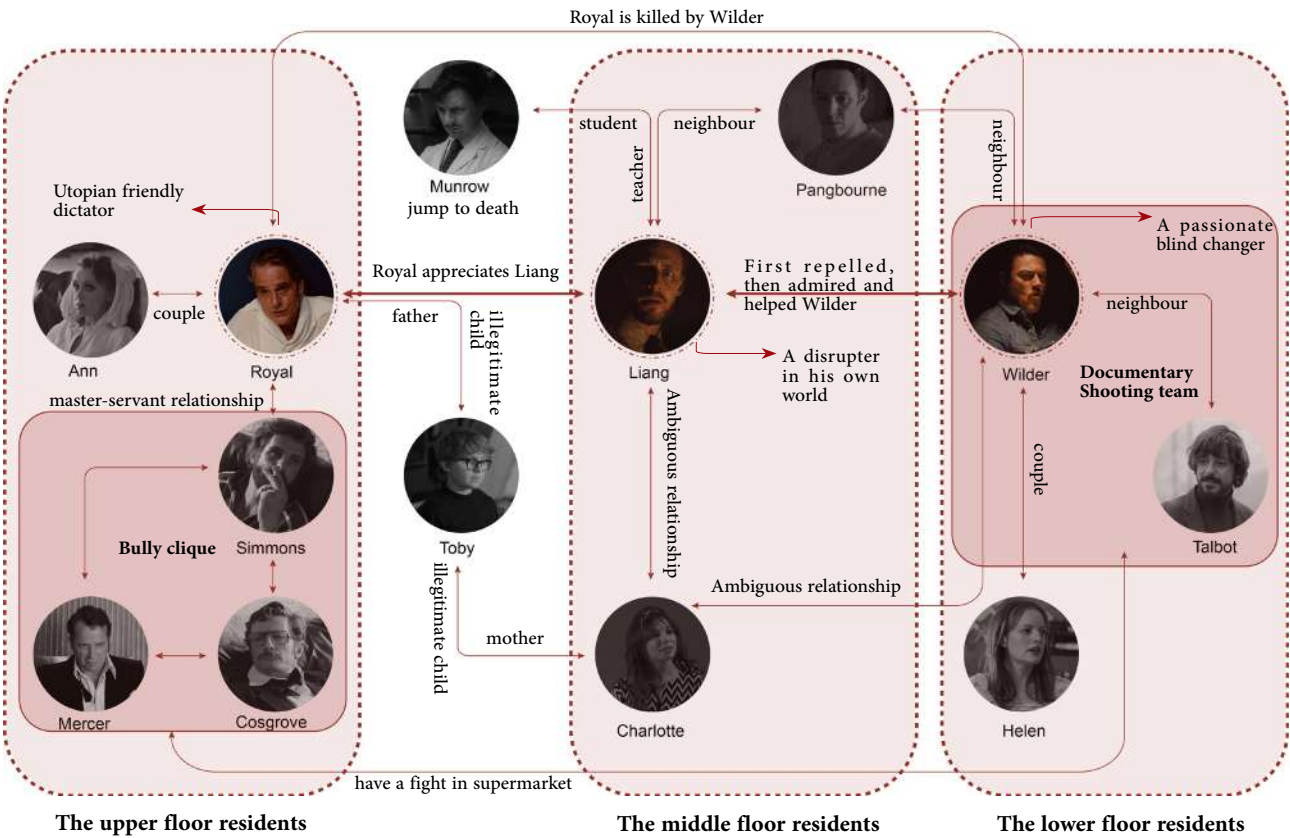


• THE MOVIE COLLAGE •



The movie "High-rise" tells the story about the class warfare and violence among residents in an isolated high-rise apartment building. With more than 2,000 individual apartments and the 40-storey building is connected by high-speed lifts to create a small society completely independent of the outside world. But this seemingly perfect world extraordinarily fragile, small power outages and petty neighbourhood disputes can cause conflict, as the conflict escalated, the people in the building is divided into three segments: live at the bottom of the little people, living in the middle of the middle class, and the rich have a top luxury apartment. The rules of the civilized world no longer apply here, replaced by the law of the jungle.

• ROLE RELATIONSHIP DIAGRAM •

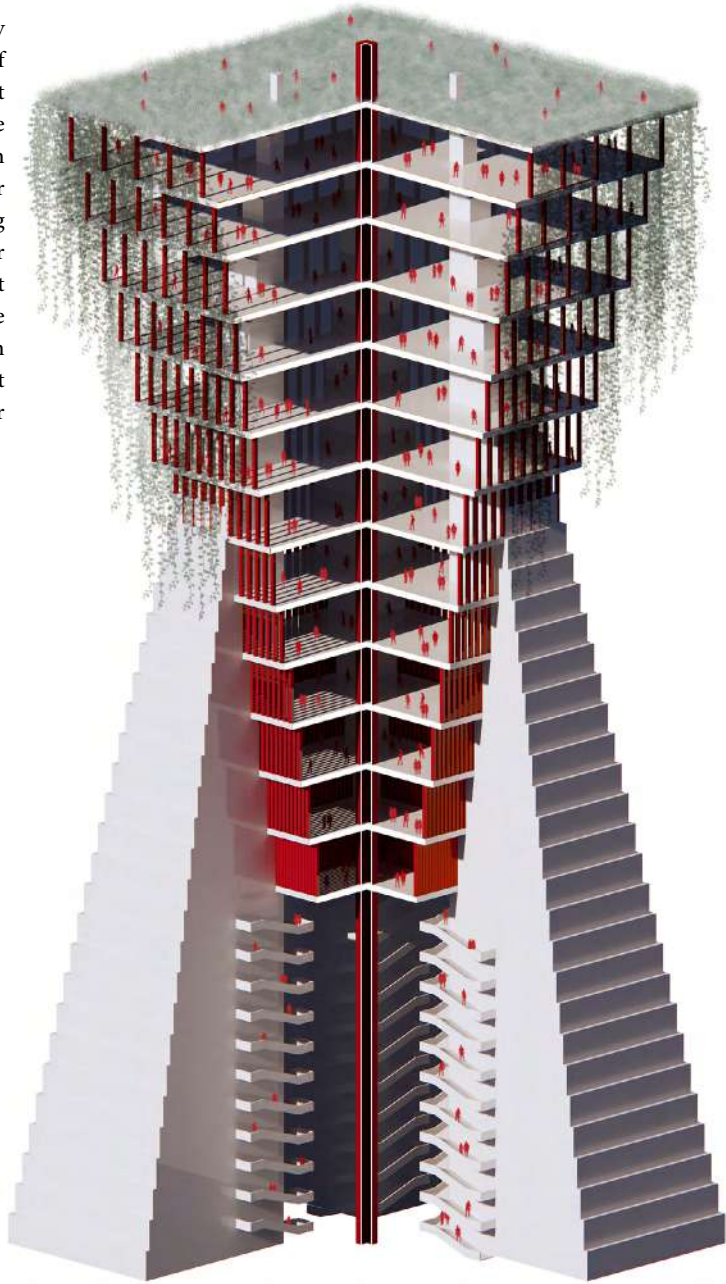




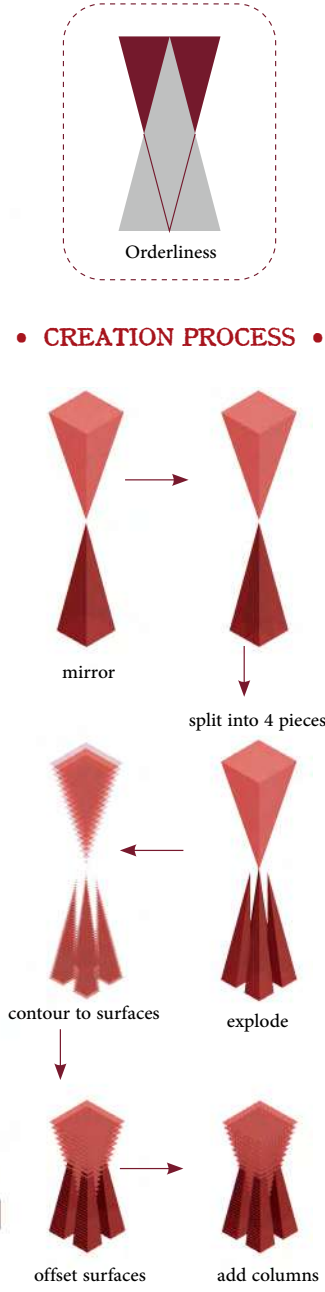
• CHAPTER 1 •

The first chapter mainly describes two parties of different classes. Different floors in the building are strictly hierarchical, with a large number of poor people and small living space, while the number of rich people is small but large living space. The upper classes lived in an orderly fashion, and did not allow others to enter their cliques.

• TARGET PLOTS •



• CREATION PROCESS •

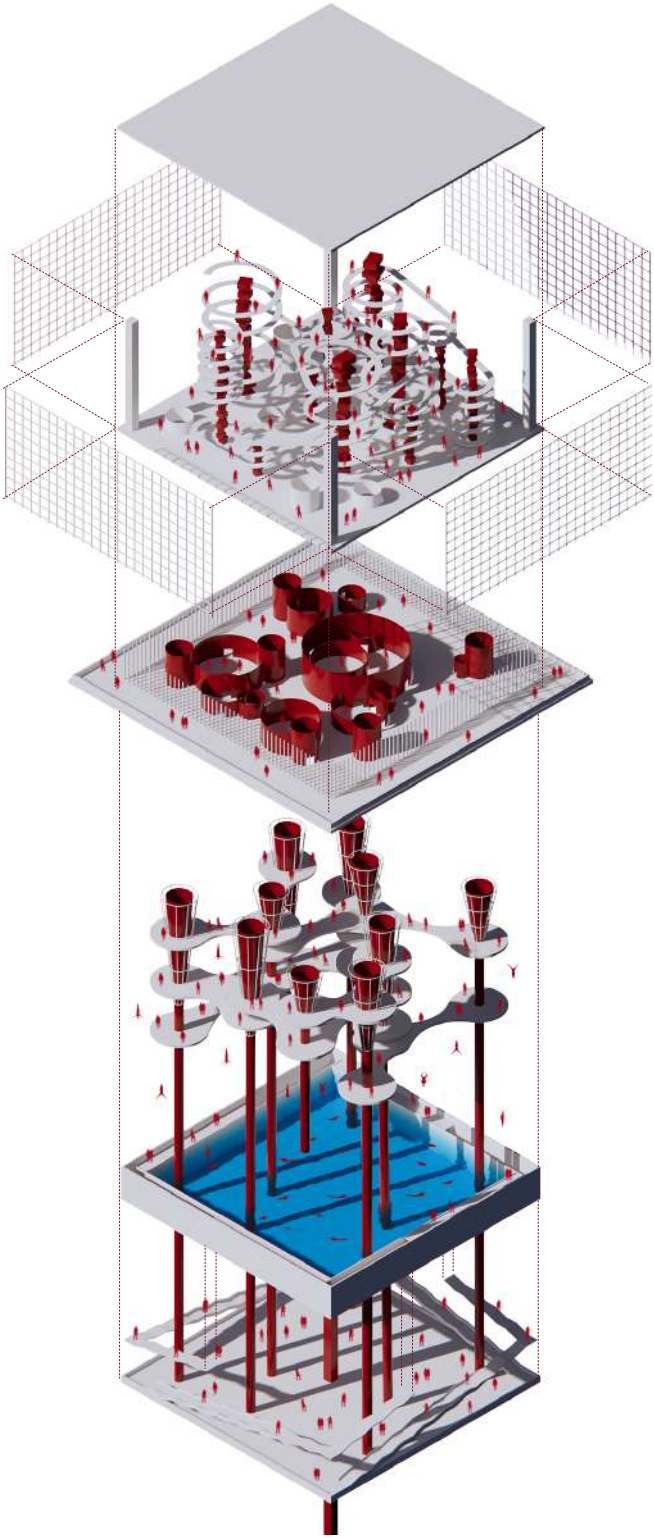


• RENDERING •



• CHAPTER 2 & 3 •

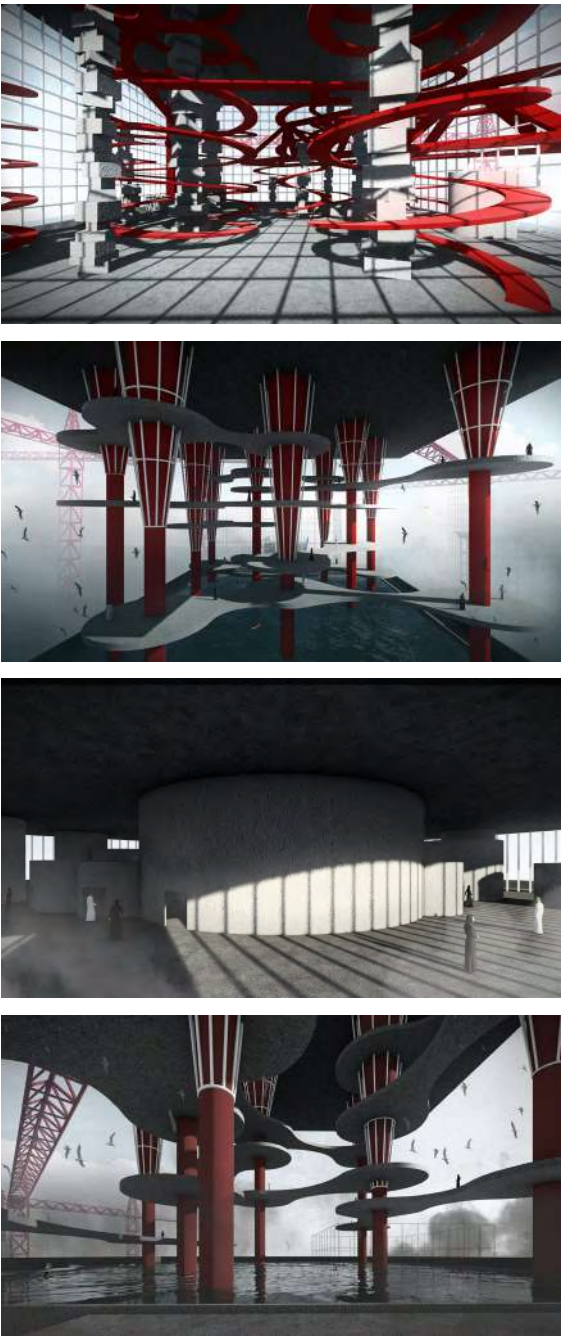
• TARGET PLOTS •



• AXNOMETRIC DRAWING •

The second chapter is the further development of the story. The conflict between the upper class and the lower class is further intensified due to the competition for the right to use the swimming pool, which leads to a series of riots and the destruction of the order of the building.

• RENDERING •





• CHAPTER 4 •



Turning point

The third chapter is the turning point of the plot. At this moment, the people in the building can be roughly divided into two camps: men and women. The men's camp is very chaotic, they start killing each other. Oppositely, the women's camp began to unite, foraging food from outside, isolating their children inside, and taking over the management of the building.

• TARGET PLOTS • CREATION PROCESS •



chaos man



chaos man



women make up the camp



women make up the camp



women make up the camp



The archetype of the triangle comes from the representation of class



The cube represents the skyscraper and intersects the triangle



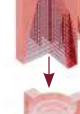
Cut into two pieces



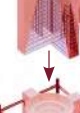
Mirror to four pieces



Grid column



Join a round gathering place

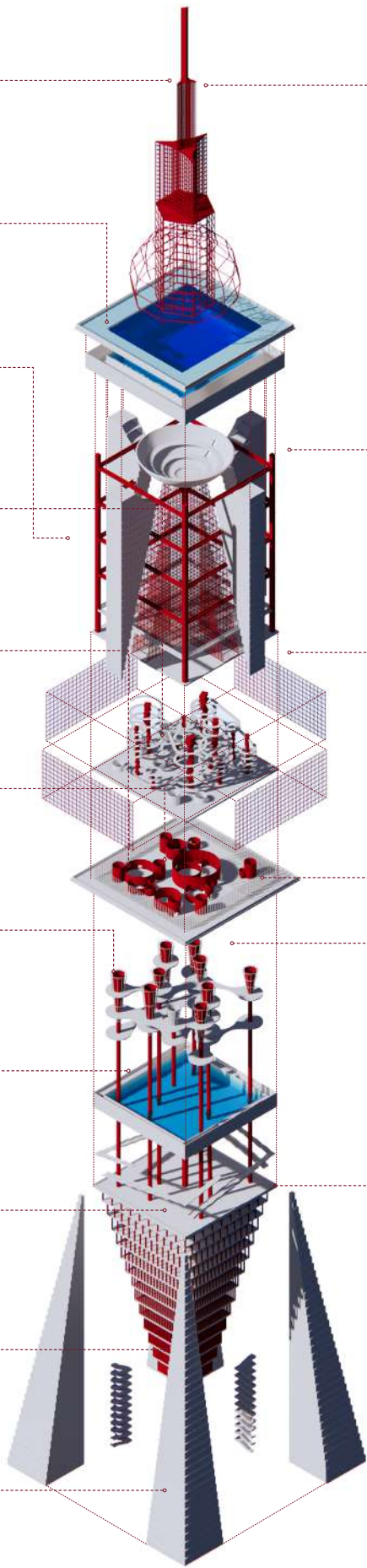


add traffic space

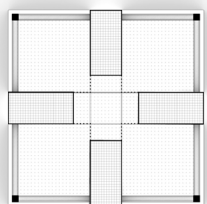


• AXNOMETRIC DRAWING •

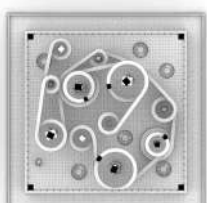
• CHAPTER 5 •



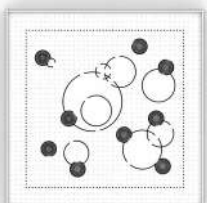
End: New world



Climax: Women built a new world of building



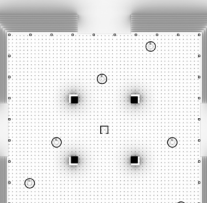
Turning point: Men and women divide into two teams



Conflict: supermarket riots



Development: Conflict broke out



Beginning: Strict hierarchy



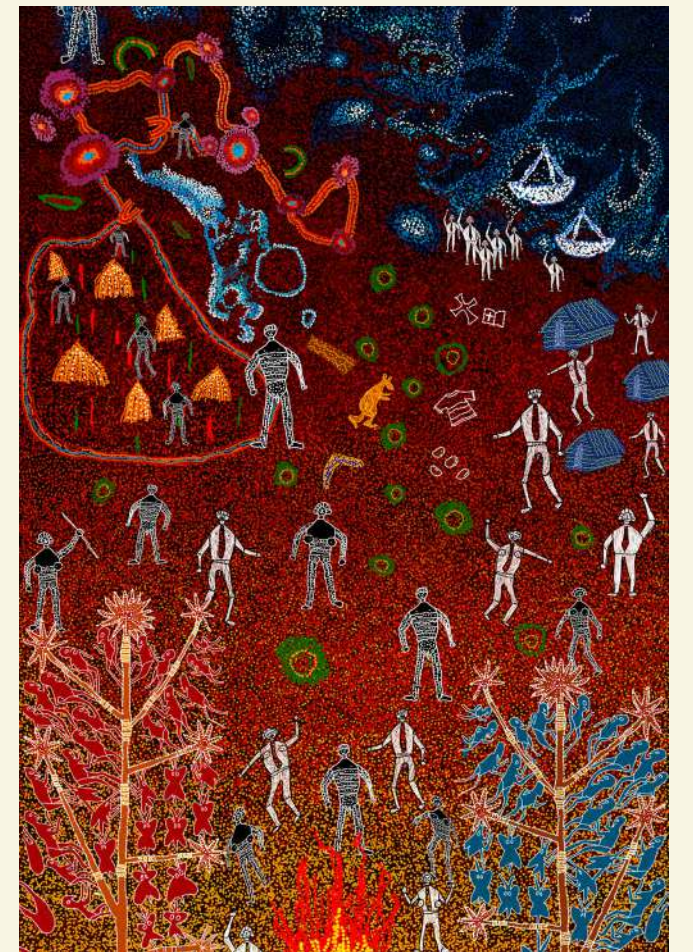


## Individual project

"Dream" and "homeland" are cornerstones of aboriginal culture. In Australian aboriginal culture, began in the world at the beginning of the dream in the era of divine ancestors created everything and eternal existence, the spirit in the modern world still energetic, human itself is part of the century dream, they created by the dream, also is the product of fantasy, and therefore have an obligation to take care of the land, and other performance in the form of dream.

For aboriginal tribal people living area is their "home", each of the tribes in blood relationship, the boundaries between each home with natural formation of mountains and rivers. Although each home is independent of each other, it can be connected by the dream road.

In the conceived indigenous Utopian world, Europeans communicated with aborigines on the Australian continent in a good manner and respected their culture. In addition, Europeans who were interested in aboriginal culture joined the aboriginal tribes, and the two cultures were well immersed and blended with each other and thriving developed. This story takes place in the background...

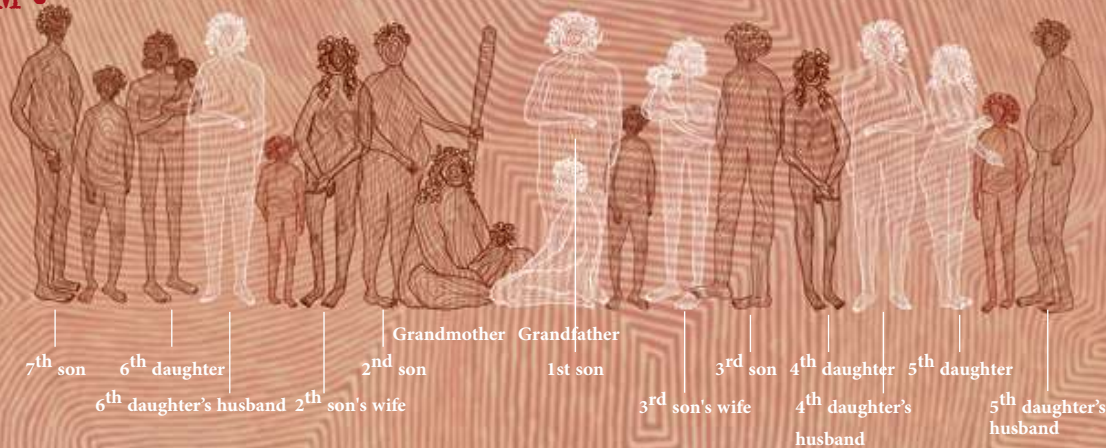


August 2020-October 2020



• FAMILY DIAGRAM •

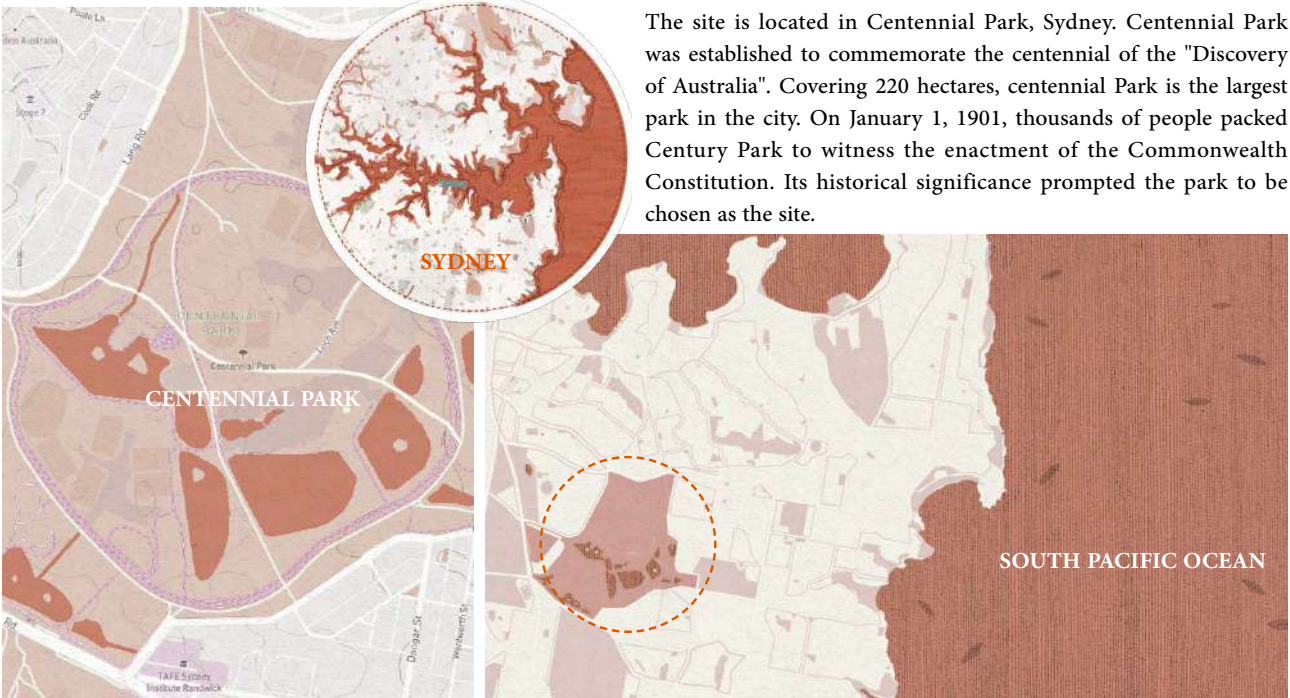
It was a multi-ethnic tribe, made more diverse by the addition of white Europeans. Although this family has different beliefs, different living habits, but they still live together in harmony because of love. This is a very typical family tribe in my vision of an Aboriginal utopia.



• ACTIVITIES DIAGRAM •



• SITE OVERVIEW •



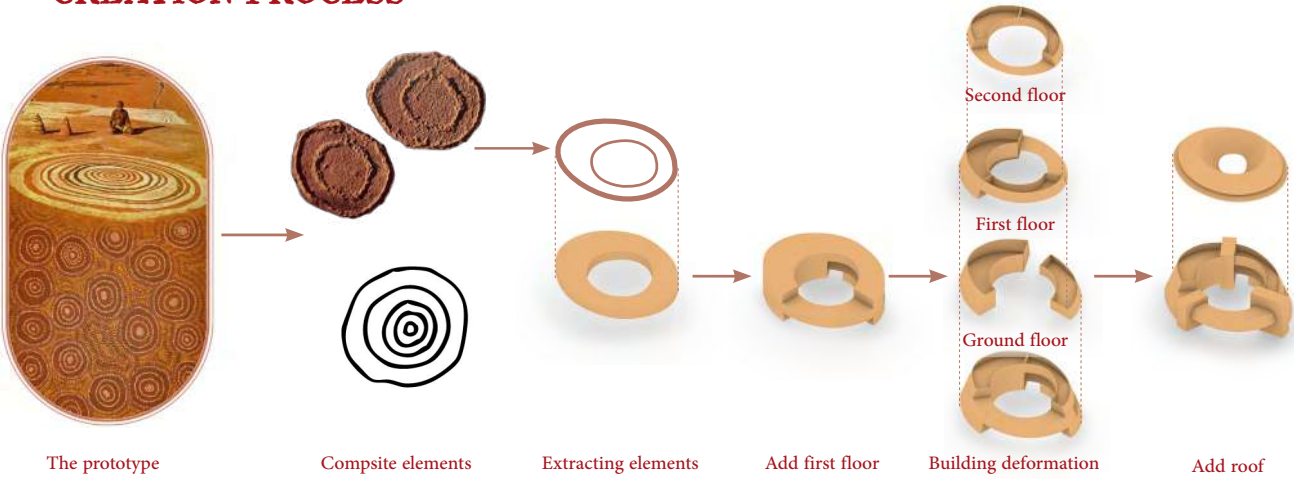
The site is located in Centennial Park, Sydney. Centennial Park was established to commemorate the centennial of the "Discovery of Australia". Covering 220 hectares, centennial Park is the largest park in the city. On January 1, 1901, thousands of people packed Century Park to witness the enactment of the Commonwealth Constitution. Its historical significance prompted the park to be chosen as the site.

• SITE ANALYSIS •

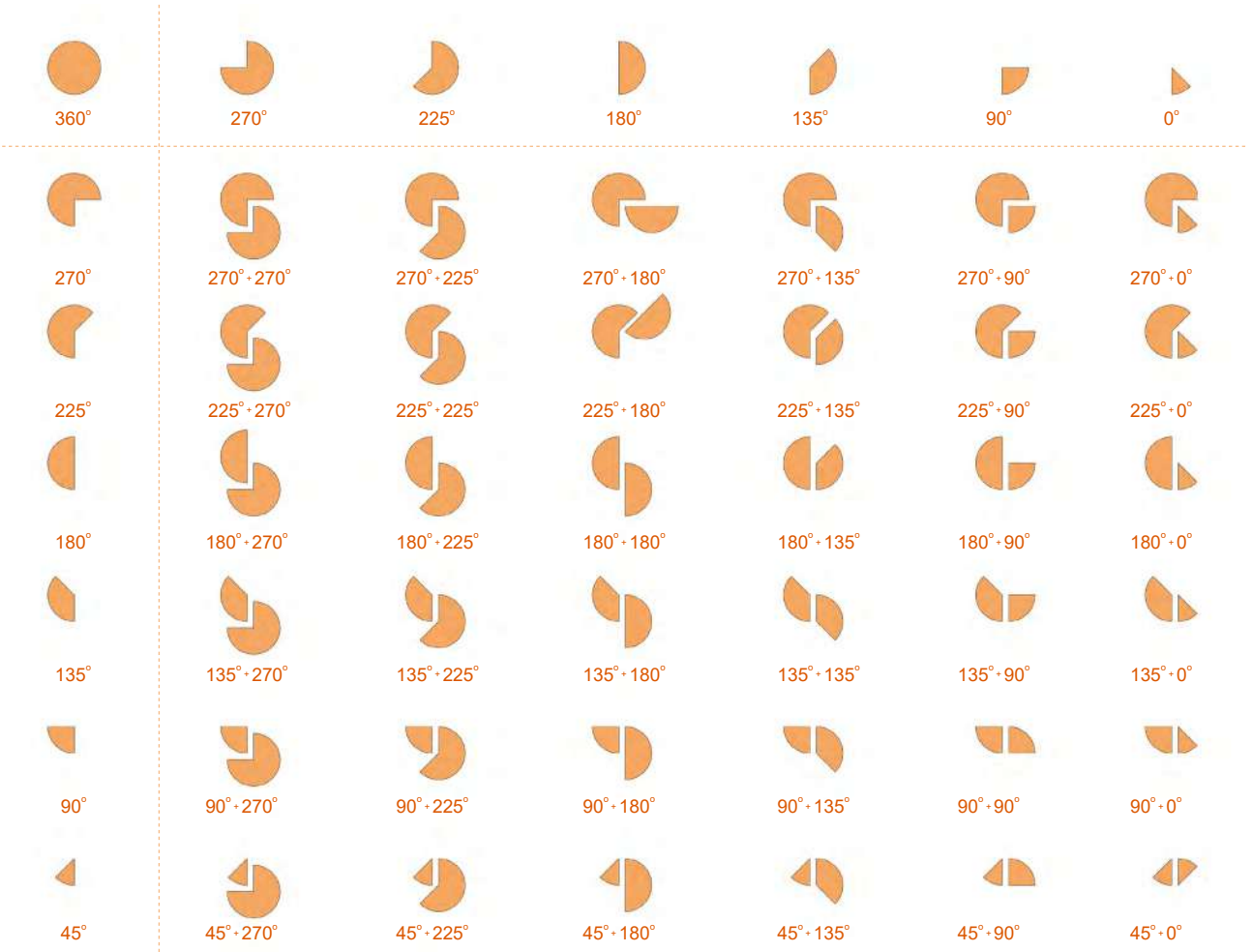




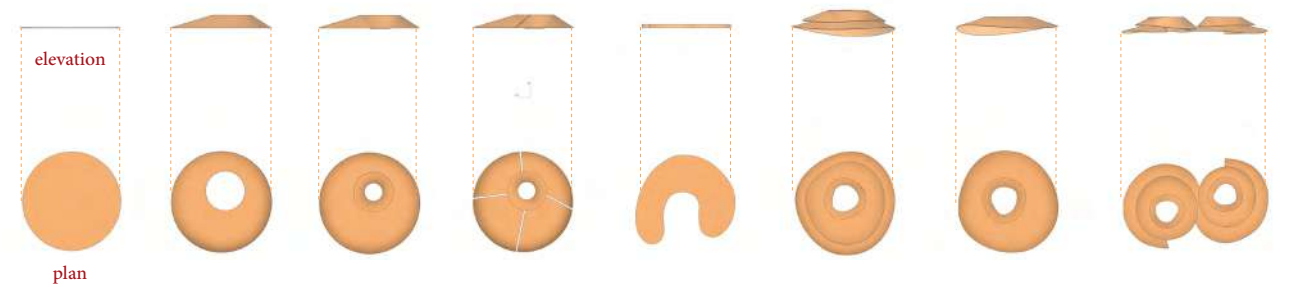
• CREATION PROCESS •



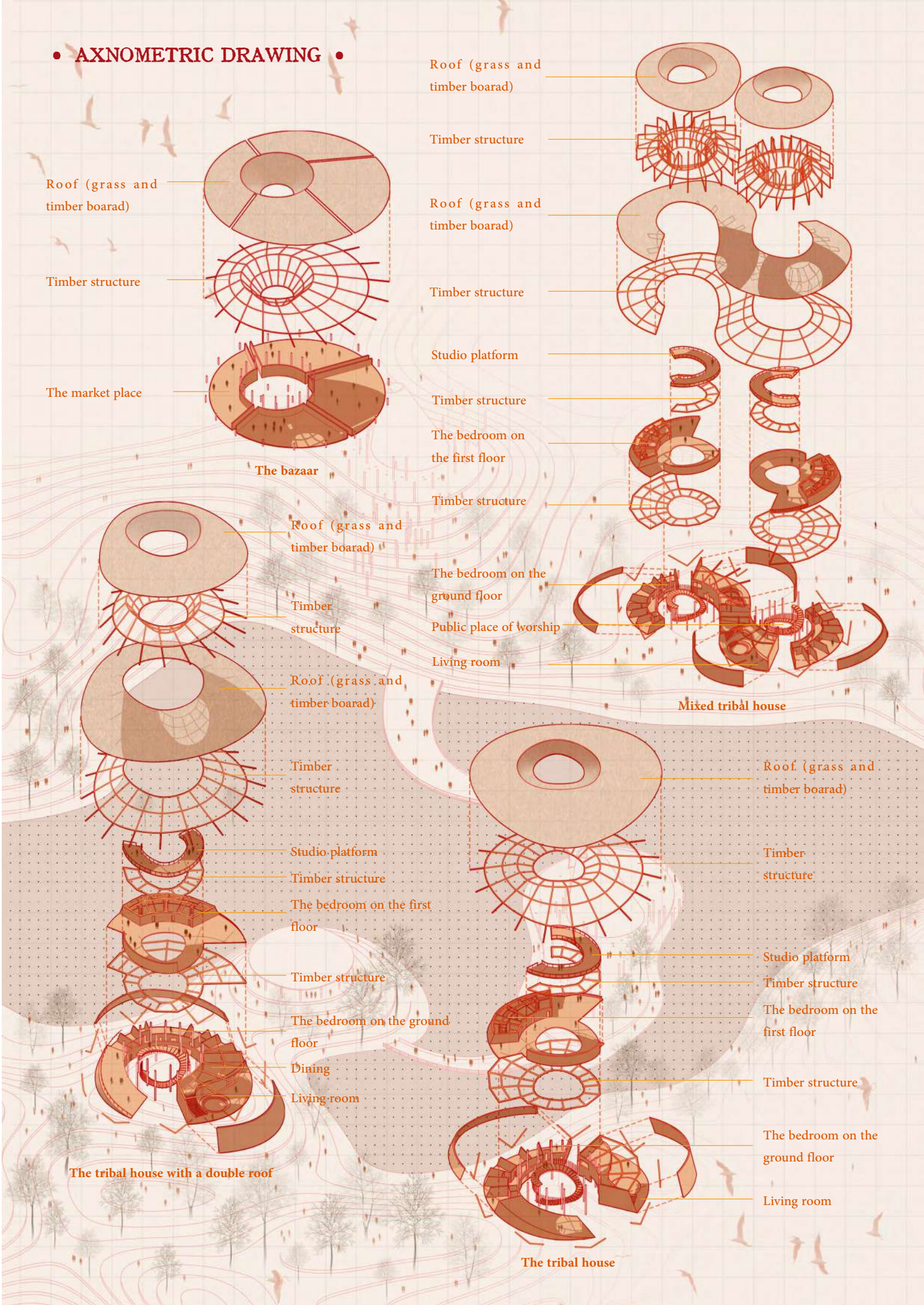
• COMBINATION PROTOTYPE •



• ROOF PROTOTYPE •



• AXNOMETRIC DRAWING •





• PERSPECTIVE SCENE 1 •

The picture depicts a shot of daily life in an indigenous utopia. At sunrise, the tribe's prime men hunt and fish around the house.

• PERSPECTIVE SCENE 2 •

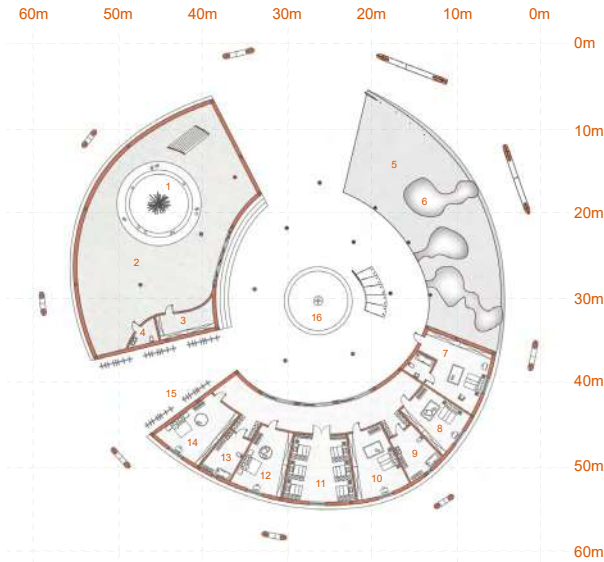
This picture depicts the sacrificial site. The sacrificial site is located in the open space in the middle of the lake, connected by a bridge to the surrounding houses. In the sacrificial site, there are large installations suitable for white people's faith, and around the site, there are wooden pillars used by indigenous tribes to commemorate the dead.

• PERSPECTIVE SCENE 3 •

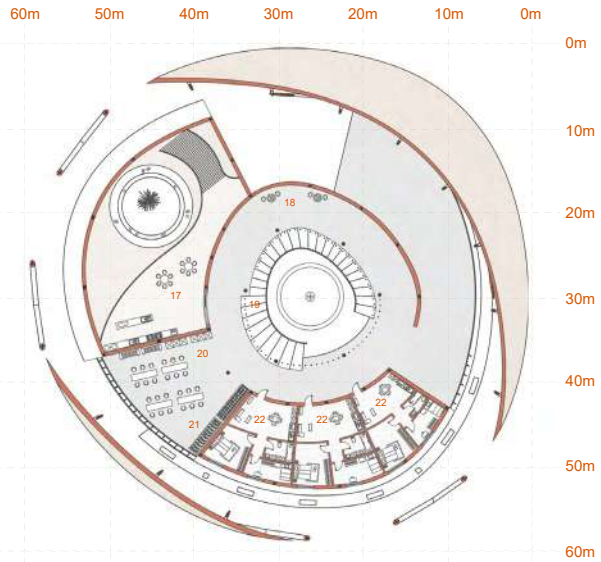
This picture depicts a boating scene in the lake, which is mostly made up of wooden pillars for indigenous people to worship. On the other side of the lake, there are tribal houses and bazaars for exchanging things.

• ROOF PROTOTYPE •

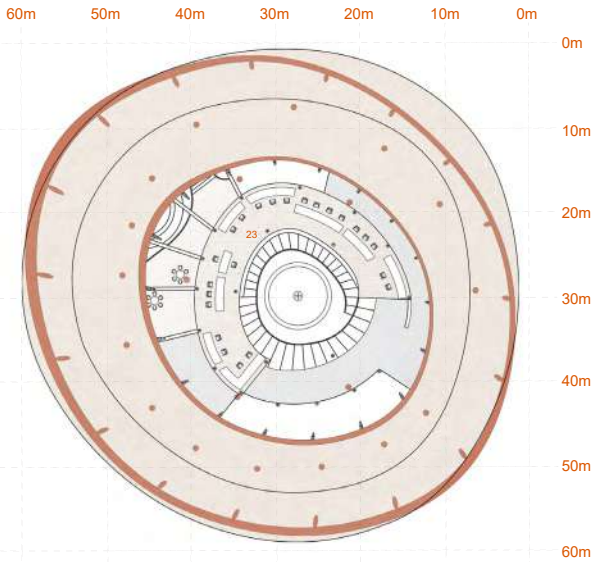
- 1. gathering space
- 2. living room
- 3. storage
- 4. toilet 1
- 5. ramp
- 6. cave
- 7. grandparents' bedroom
- 8. bedroom 1
- 9. toilet 2
- 10. bedroom 2
- 11. kids' bedroom
- 12. bedroom 3
- 13. toilet 3
- 14. bedroom 4
- 15. drying area
- 16. worship space
- 17. kitchen/dining
- 18.outdoor recreation area
- 19. spiral staircase
- 20. outdoor barbecue area
- 21. farming area
- 22. 3 suites
- 23. studio area



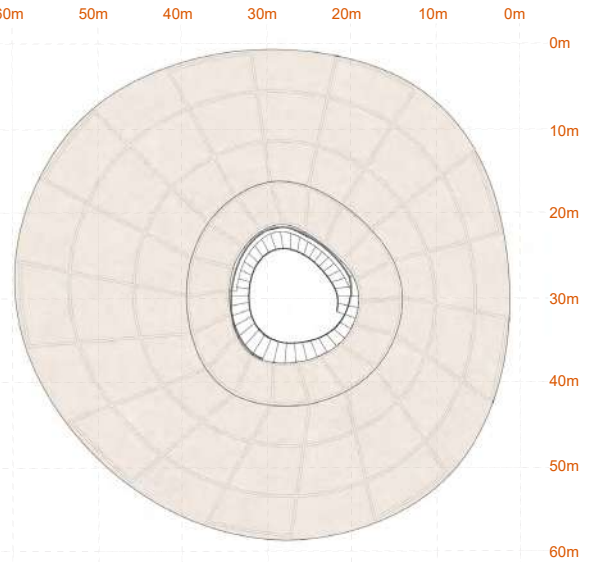
• GROUND PLAN •



• FIRST FLOOR PLAN •



• SECOND FLOOR PLAN •



• ROOF PLAN •





### Individual project

The project site is at 14-26 Wattle Street Pyrmont, an inner suburb that has gone and is undergoing considerable change as new multi-unit residential projects are constructed in an area characterised by large brick warehouse buildings, terrace housing, apartment projects and the Sydney fish markets. As the population increases and the demographic composition changes, there is increasing diversity and an opportunity to explore new building typologies and mixed uses.

The Urban oasis is a place for exercise, relaxation and entertainment in a club-like atmosphere operating from 5am till Midnight - bringing the restorative qualities of water to a dense urban area with a mix of swimming, floating, eating and relaxation.



March 2021-June 2021



• SITE OVERVIEW •



14-26 Wattle st, Pyrmont, NSW

Pyrmont was in proximity to the original settlement of Sydney, but the development was slow until the 1840s. Pyrmont was famous for sandstone and wharves from an early stage, it was the site of quarries because of the quality of the sandstone. Since the 20th century, Pyrmont became a working-class industrial and port community.

• SITE ANALYSIS •

19

Blackwattle Bay

Ultimo Public School

Light Rail

Residential Building

POPULATION DENSITY

Most people are local residents, forming a large people flow around the site.

LANDSCAPE

Wentworth Park is adjacent to the site. Luxuriant plantation is to the north and northeast of the site.

TRANSPORT MODE

Citizens have easy access to the site by multiple means of transportation.

URBAN ROAD SYSTEM

The Wattle Street extends by the site while other minor roads interweave with each other.

SYDNEY

• HISTORICAL ANALYSIS •

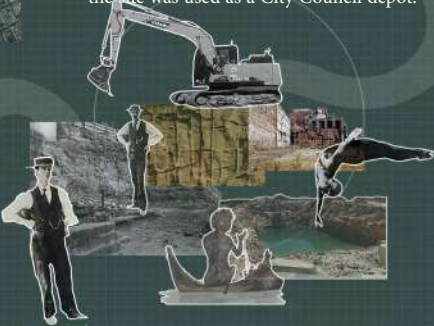
STAGE 2 ◀

Being a deep excavation below water level, "Hell Hole" would become a lake after rain. After its abandonment as a quarry, it was the scene of 'canoe races' on scaffold planks and exhibitions of high diving by local lads that dominated the site. Decades later, boys played soccer on the disused site. Local children not allowed to play ball in Wentworth Park on Sundays went to the quarry instead and kicked a leather ball stuffed with paper. After World War II, the pit was filled to the road level and the site was used as a City Council depot.



▶ STAGE 1

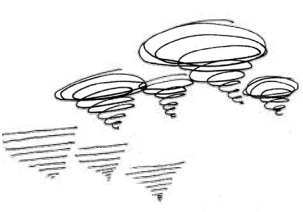
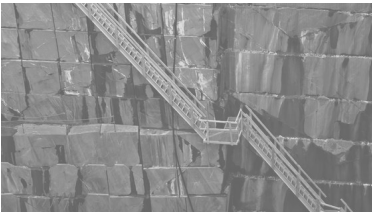
There is no secret to work out where aboriginal people originally lived. As their subsistence needed food and clean water, camps were usually located near the shore, especially during summer when fish and shellfish were the main food. Aboriginal people are known to inhabit this area long before the invasion.



▶ STAGE 3

Blocks of sandstone used in these buildings were quarried at McCaffrey's Stables which was known as "Paradise". Then they were placed under the Anzac Bridge to cool their heels for a while, where dragon boats are now stored. Later these blocks were sent to the masons trained by the master mason George Proudman under the Centenary Stoneworks Programme. Eventually, the sandstone was used to restore heritage buildings such as the gargoyles of the University of Sydney.

• MATERIAL •



Sandstone is used as swimming pool in this building, corresponding to the historical qualities of the "Hell Hole" quarry.



Timber embodies a sense of nature. Grid shell helps to strengthen the natural feeling, relating to the theme of cave.



20



• CONCEPT •



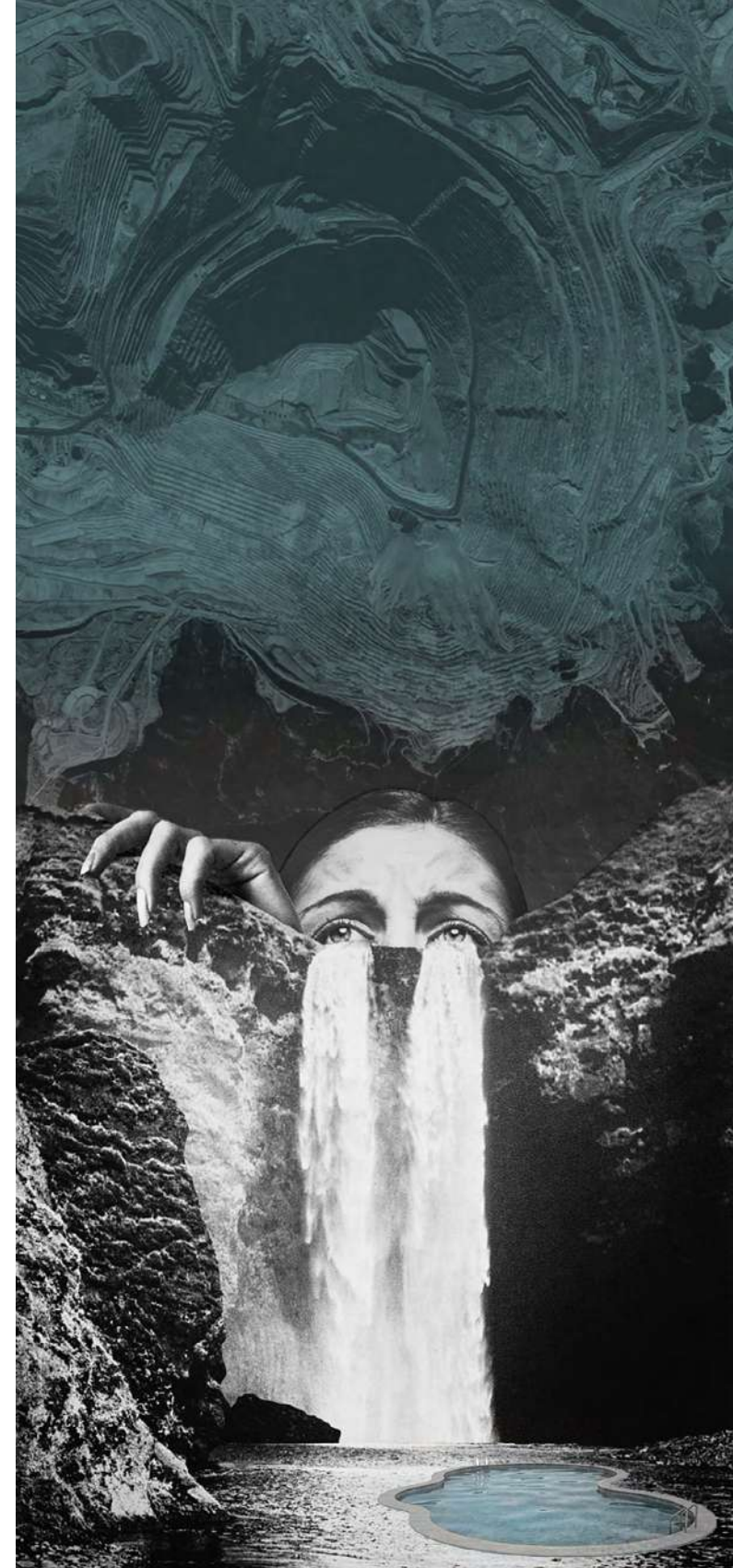
**Continuation**

By designing a natural landscape, the open site becomes an extension of Wentworth Park, implying the idea that all children can play equally here and giving a sense of freedom.



**Pool Underground**

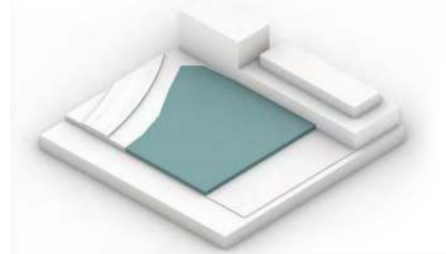
The typological shift from quarry to aquatic centre echoes what happened when it rained in quarry time. The design attempted to plan an underground swimming pool to mimic the bygone story as well as evoke memories.



**Sandstone Cave**

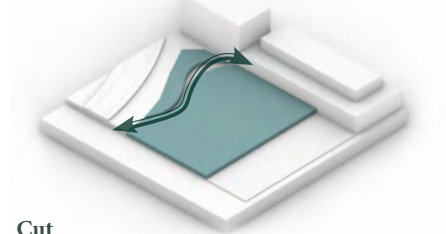
The whole building exists like an underground cave, continuing the natural state of the quarry pit, and the material selection also reflects this idea.

• CREATION PROCESS •



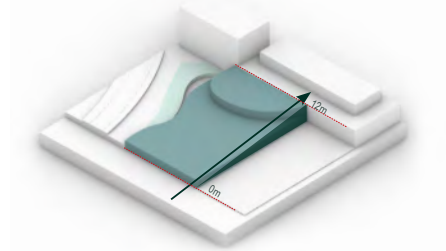
**Site area**

The green part is the site



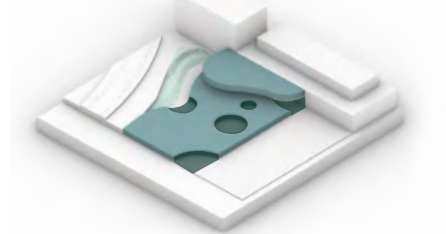
**Cut**

Modified the site boundary and divide the site into two parts: the public staircase and the main building



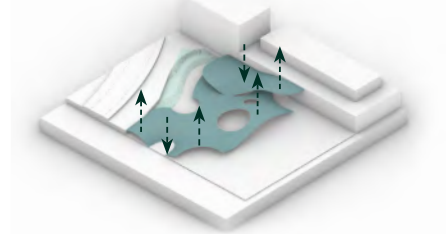
**Two floors**

In response to the change of the terrain, the building is divided into two floors



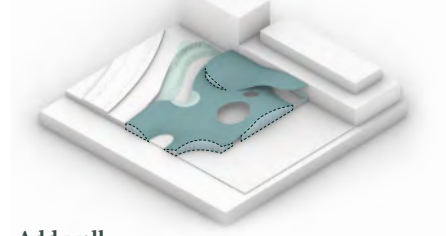
**Make holes**

Openings are made in the building volumes to create different spatial typologies and Windows



**Push**

Push down or up the building block to form the building roof



**Add wall**

Add wall to form the building



• MASTER PLAN •



1. Jones st to enter the building (grassland)



• GROUND FLOOR PLAN •

- |                                  |                           |
|----------------------------------|---------------------------|
| 1. cafe & restaurant             | 6. changing room & toilet |
| 2. grassland & celebration space | 7. back of house          |
| 3. main swimming pool            | 8. diving pool            |
| 4. rest stairs                   | 9. play pool              |
| 5. water landscape               | 10. outside pool          |



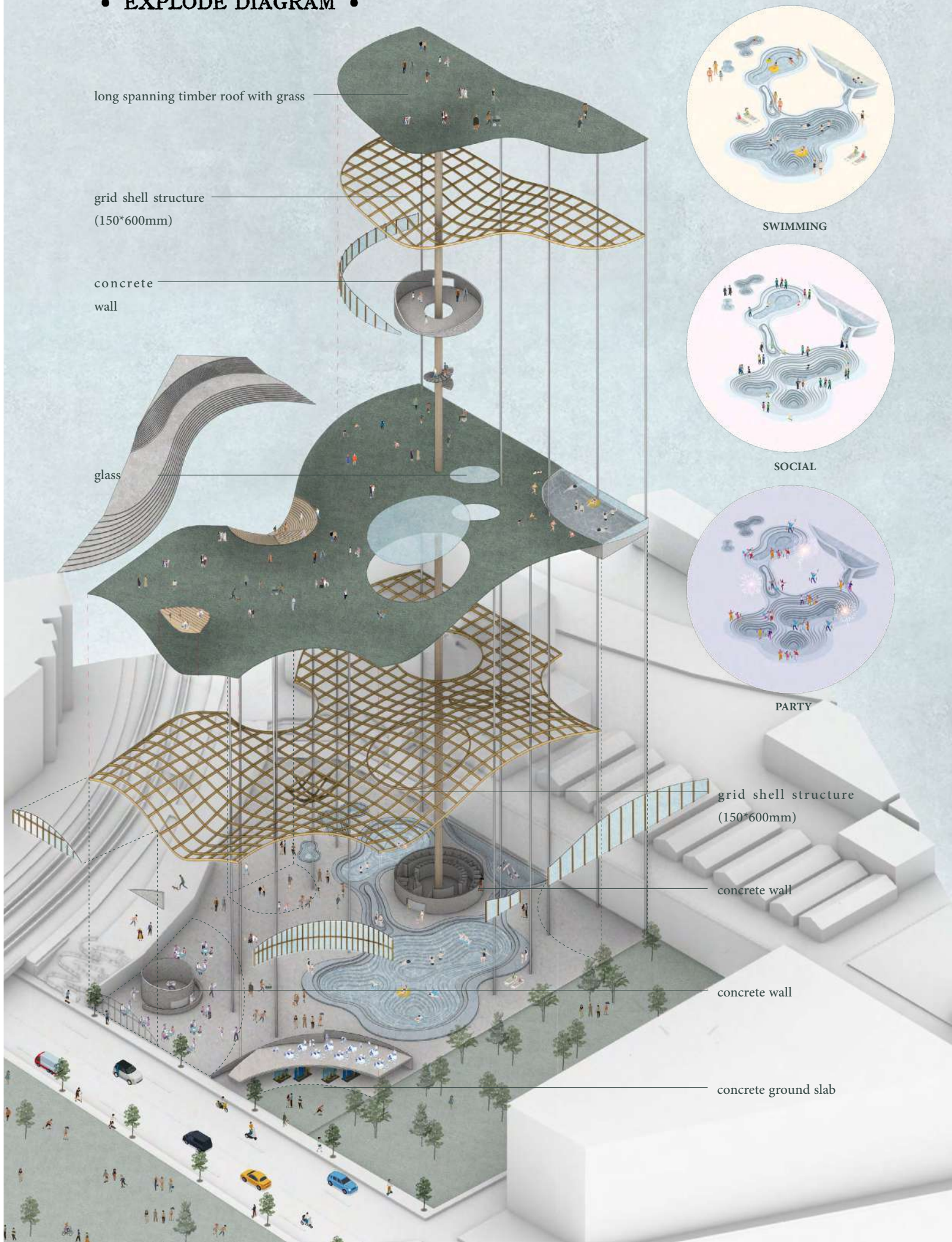
• SECOND FLOOR PLAN •

- |                                  |                            |
|----------------------------------|----------------------------|
| 1. cafe & restaurant             | 6. stairs to the 2nd floor |
| 2. grassland & celebration space | 7. staff rooms & first aid |
| 3. main swimming pool            | 8. outside pool            |
| 4. rest stairs                   | 9. lobby                   |
| 5. water landscape               |                            |

• ELEVATION •

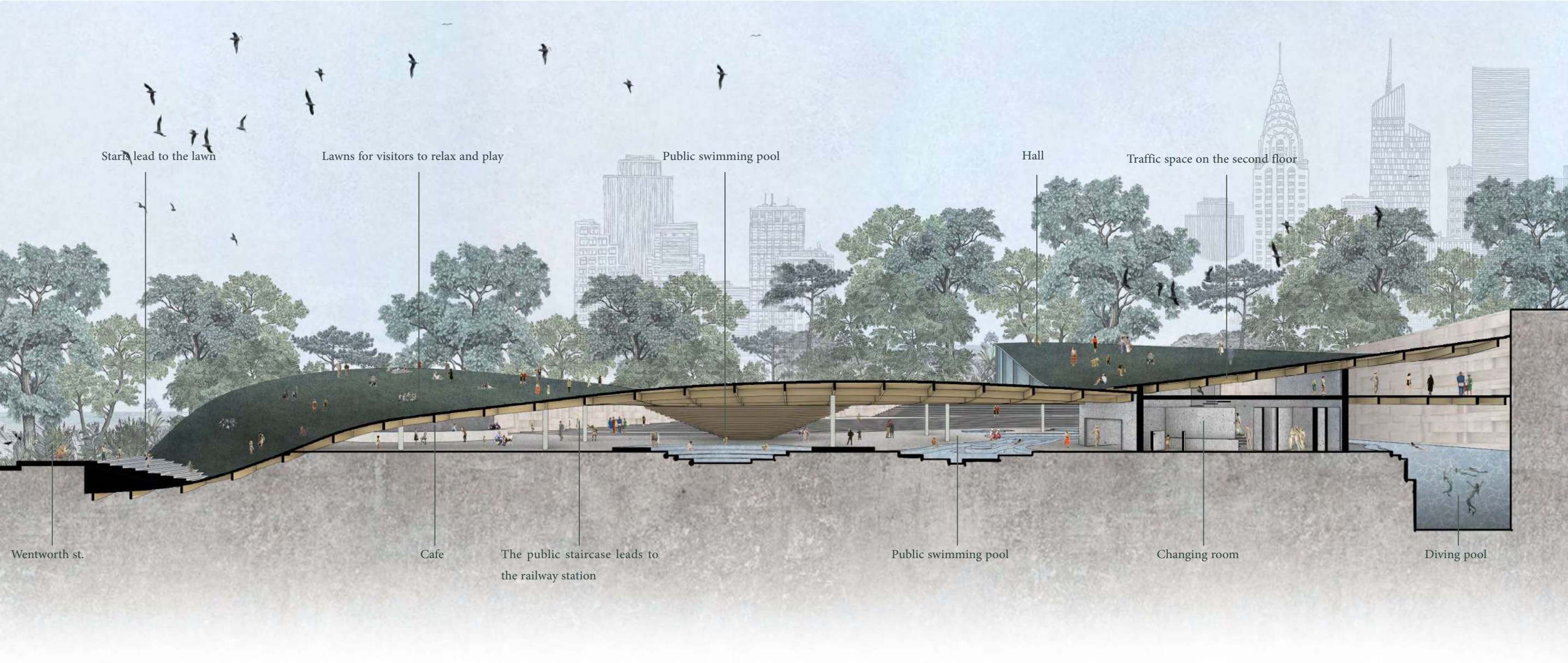


• EXPLODE DIAGRAM •





• SECTIONAL PERSPECTIVE •



• RENDERING •

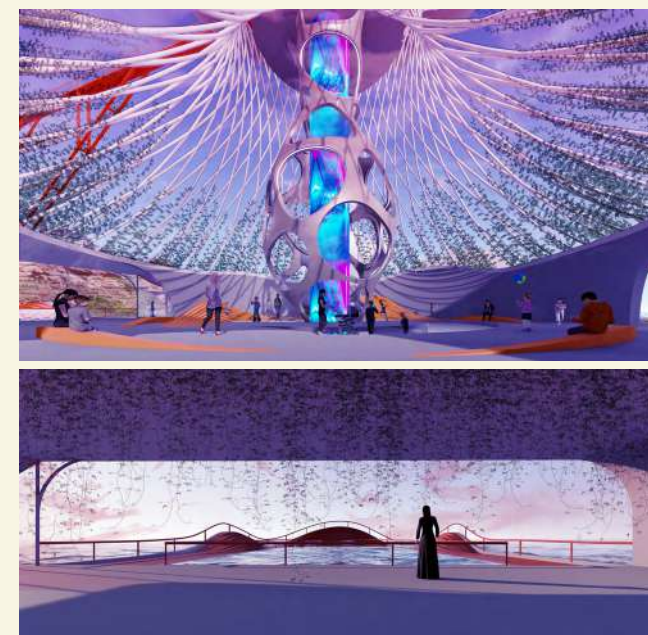






### Individual project

To break the stereotype of traditional theatre, the lighthouse is used as the medium and the ocean as the carrier to support the main body of performers— sea creatures and humans. A new kind of "performance" is carried in the form of drama to break the traditional definition of "performance". The time and field of the "performance" have great uncertainty, which can make the audience realize the "uncontrollability" of human beings to nature. I aim to create a performance place that can eliminate the sense of distance between the audience and the stage, break the boundary between the audience and the performer, then increase their interaction.



July 2021- October 2021



• CONCEPT COLLAGE •



Interaction between people and sea creatures

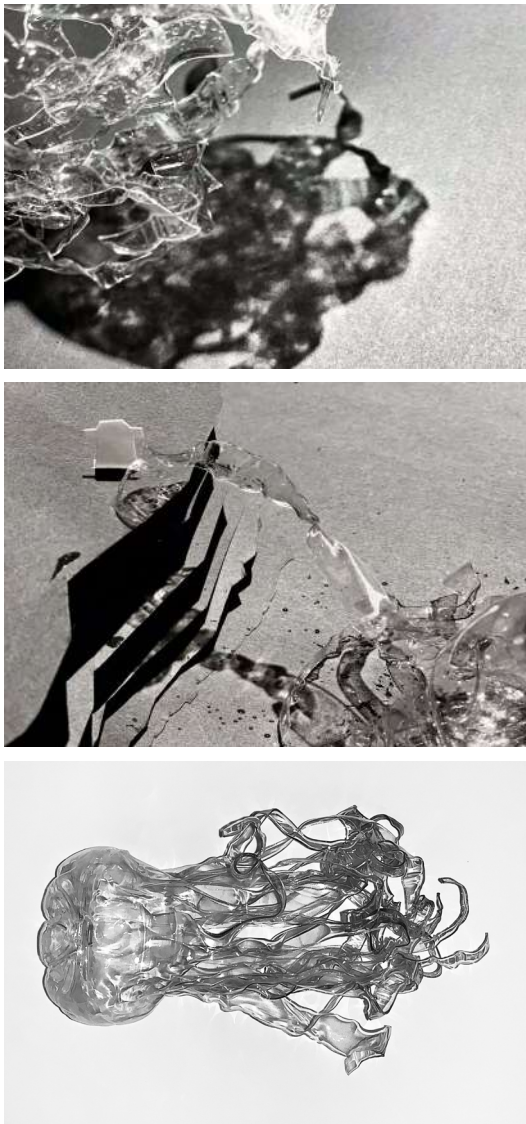


The echo between lighthouse and sea creatures

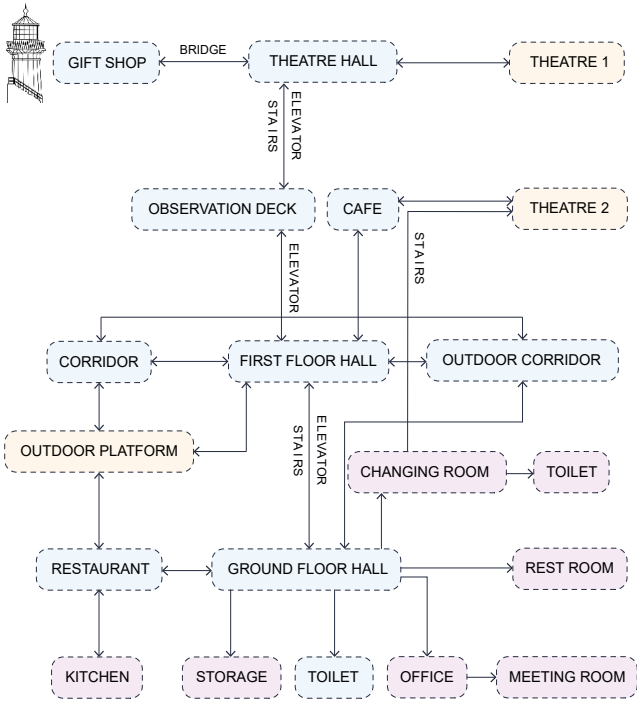


The feelings of people in the theater

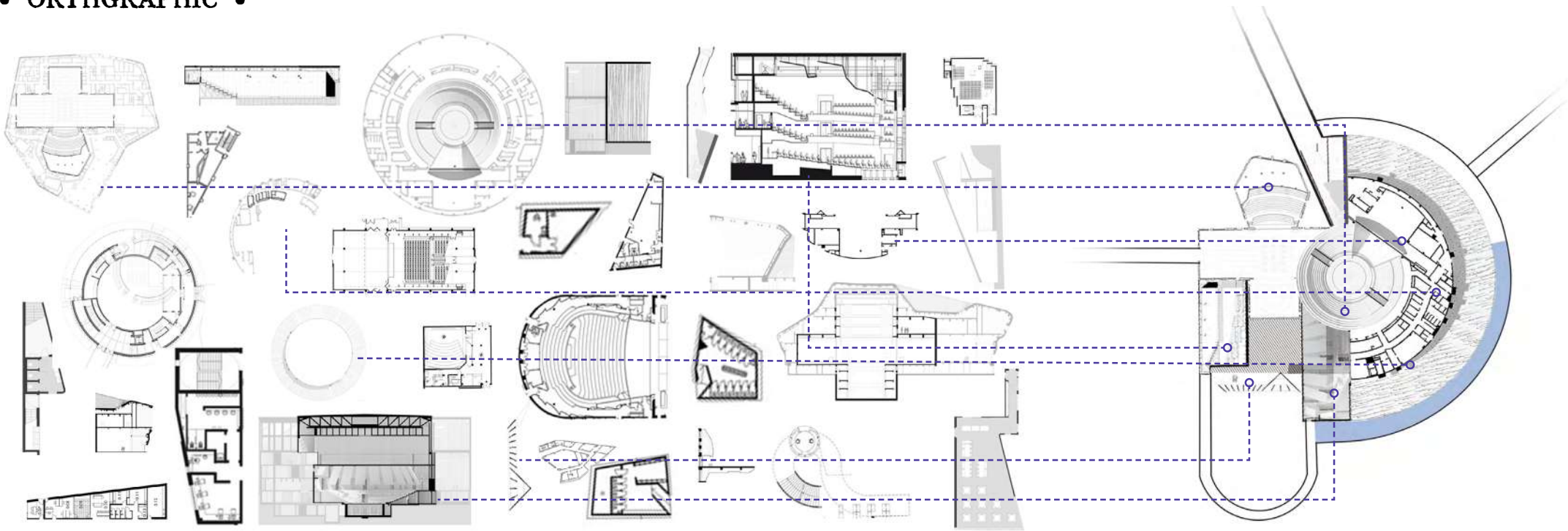
• CONCEPT MODEL •



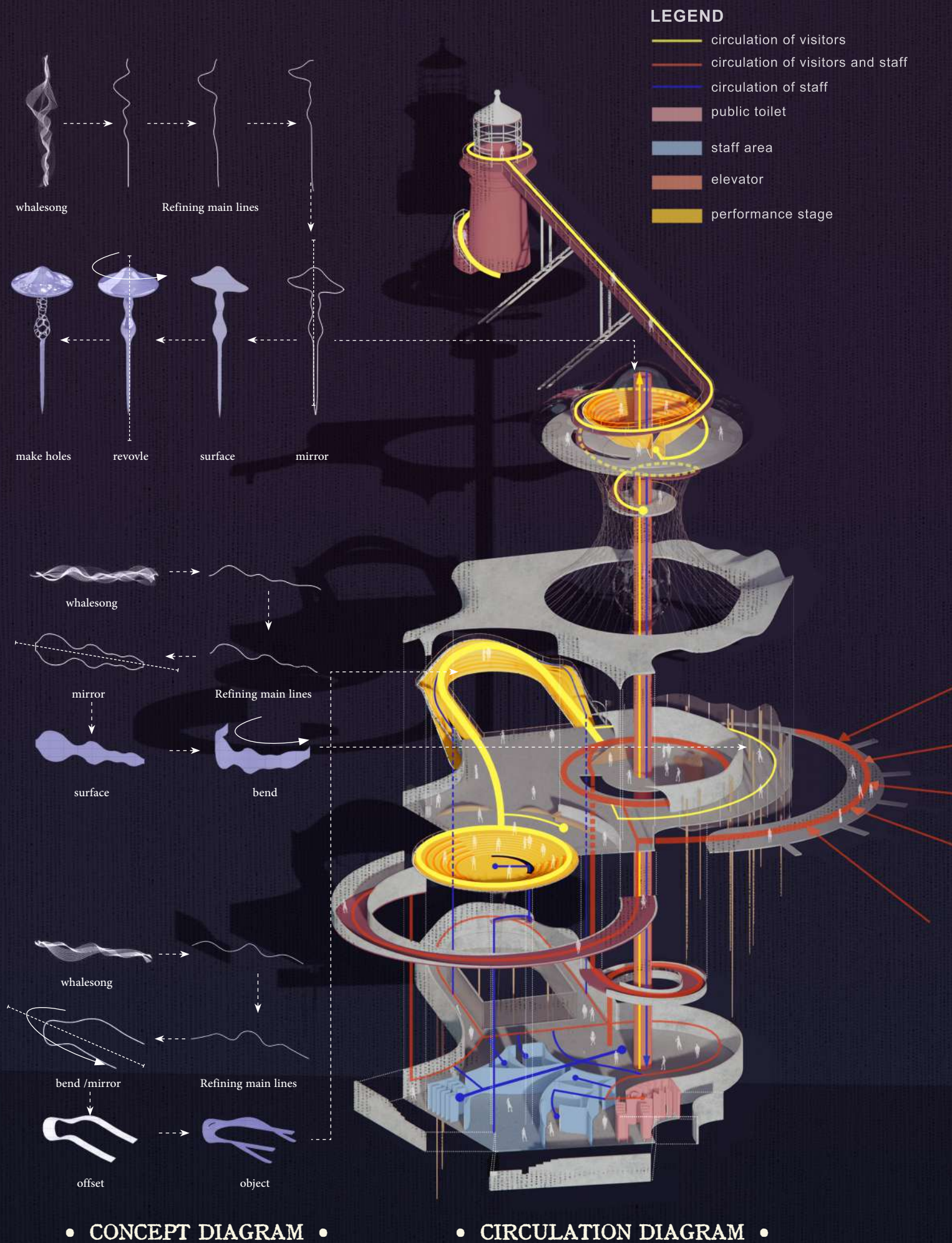
• PROGRAM •



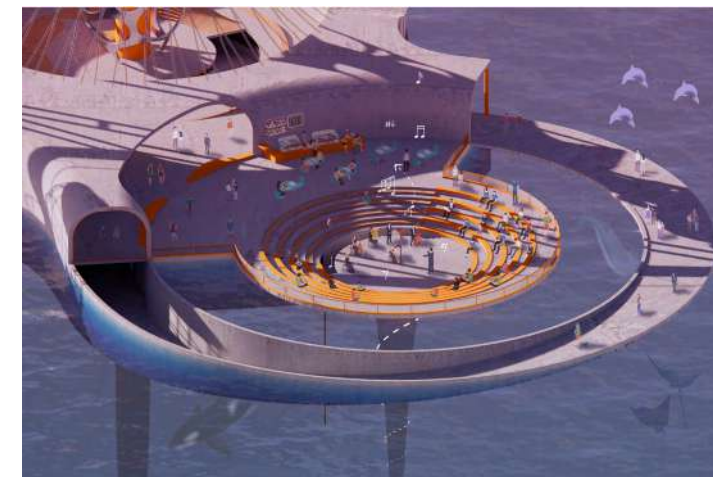
• ORTHGRAPHIC •



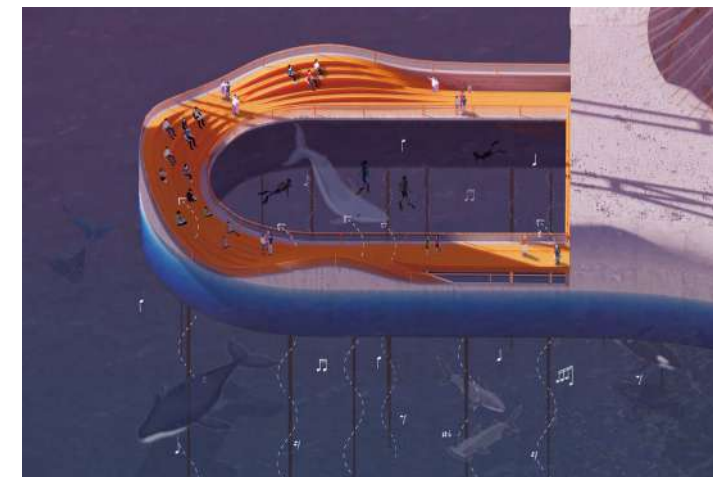




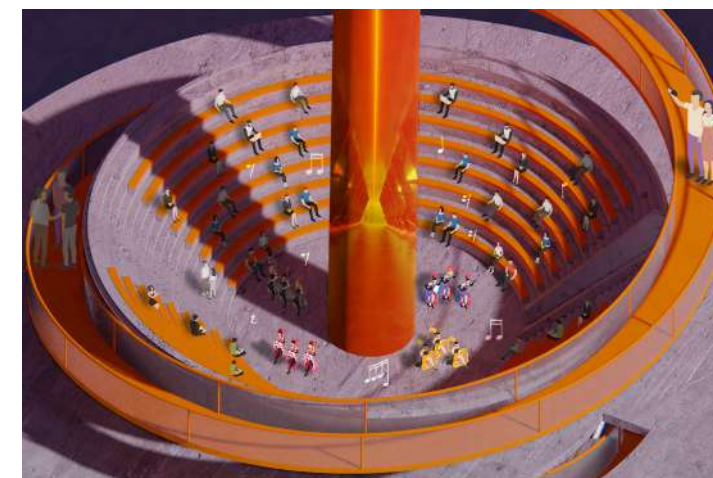
There are many acoustic pillars in the corridor, which can collect the songs of Marine creatures in the sea and transmit them to the building and expand. Tourists walking in the corridor can hear the "symphony" from the sea while enjoying the beautiful scenery of the sea.



Located on the ground floor, the outdoor theater is an open theater where visitors can enjoy an outdoor cafe, rest on outdoor seating, and watch the performers perform.

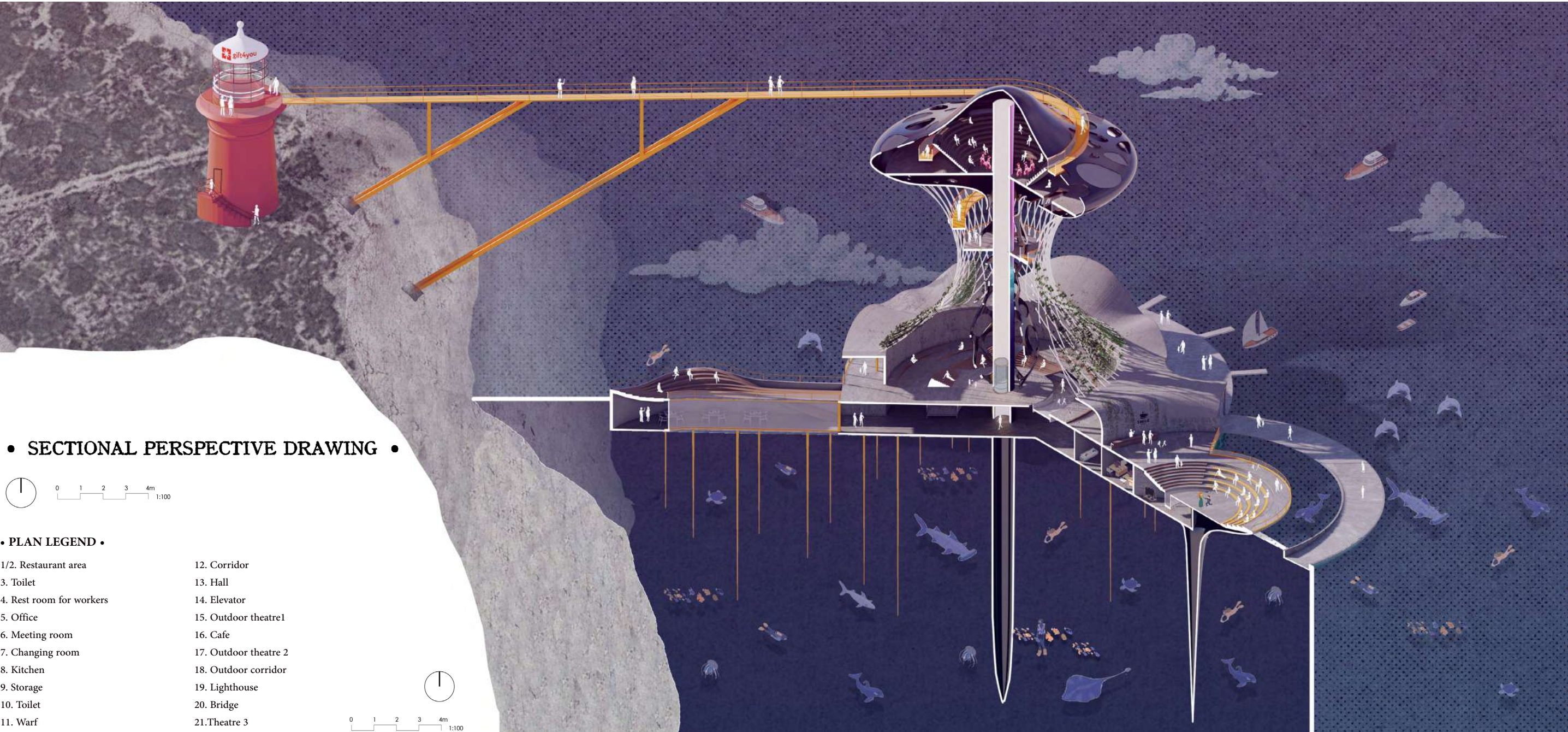


The sea stage is a stage surrounded by an outdoor circular walkway where visitors can sit on the stairs and enjoy the views of the sea, while the walkway serves as a transportation space connecting the Lower Ground floor and the First Floor.



The theater on the second floor is set in the air, and the elevator in the middle is not only responsible for the function of transportation space, but also the external luminous screen can be used for theater performance.

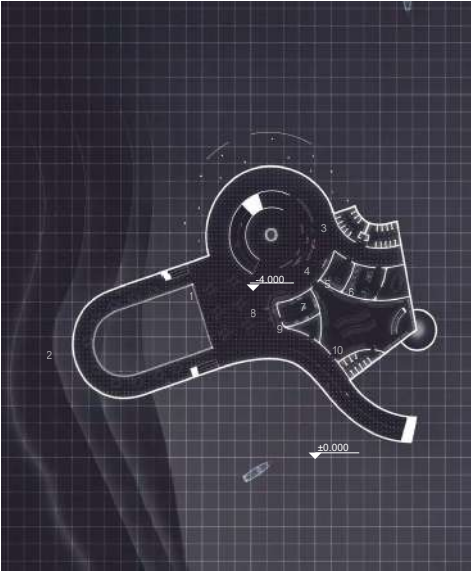
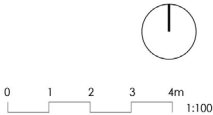




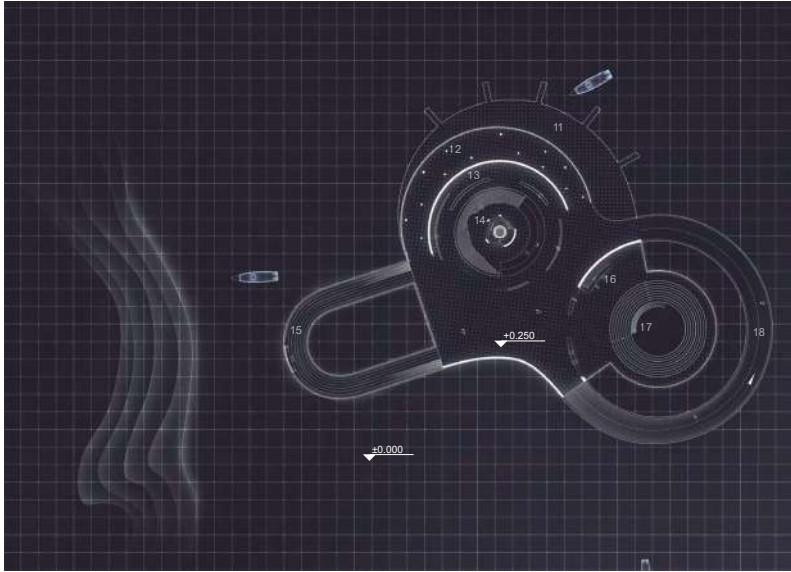
SECTIONAL PERSPECTIVE DRAWING

PLAN LEGEND

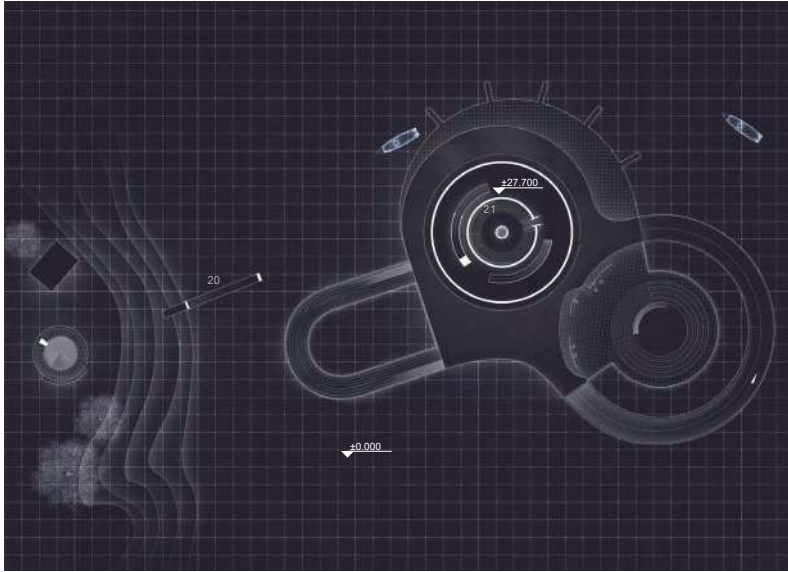
- |                          |                       |
|--------------------------|-----------------------|
| 1/2. Restaurant area     | 12. Corridor          |
| 3. Toilet                | 13. Hall              |
| 4. Rest room for workers | 14. Elevator          |
| 5. Office                | 15. Outdoor theatre1  |
| 6. Meeting room          | 16. Cafe              |
| 7. Changing room         | 17. Outdoor theatre 2 |
| 8. Kitchen               | 18. Outdoor corridor  |
| 9. Storage               | 19. Lighthouse        |
| 10. Toilet               | 20. Bridge            |
| 11. Warf                 | 21.Theatre 3          |



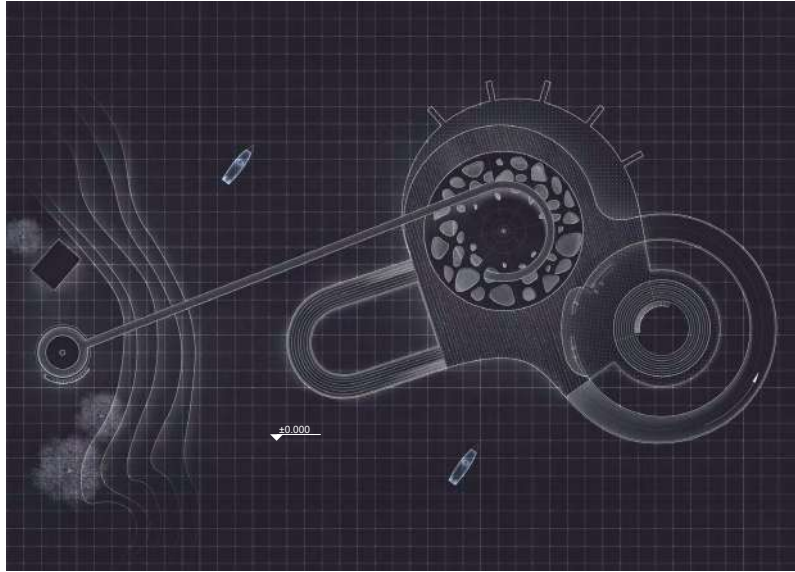
LOWER GROUND PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



ROOF PLAN



# PRAHA 5

## CIVIC ASSEMBLAGE: ENVISIONING THE ACTIVE CITY

### team project

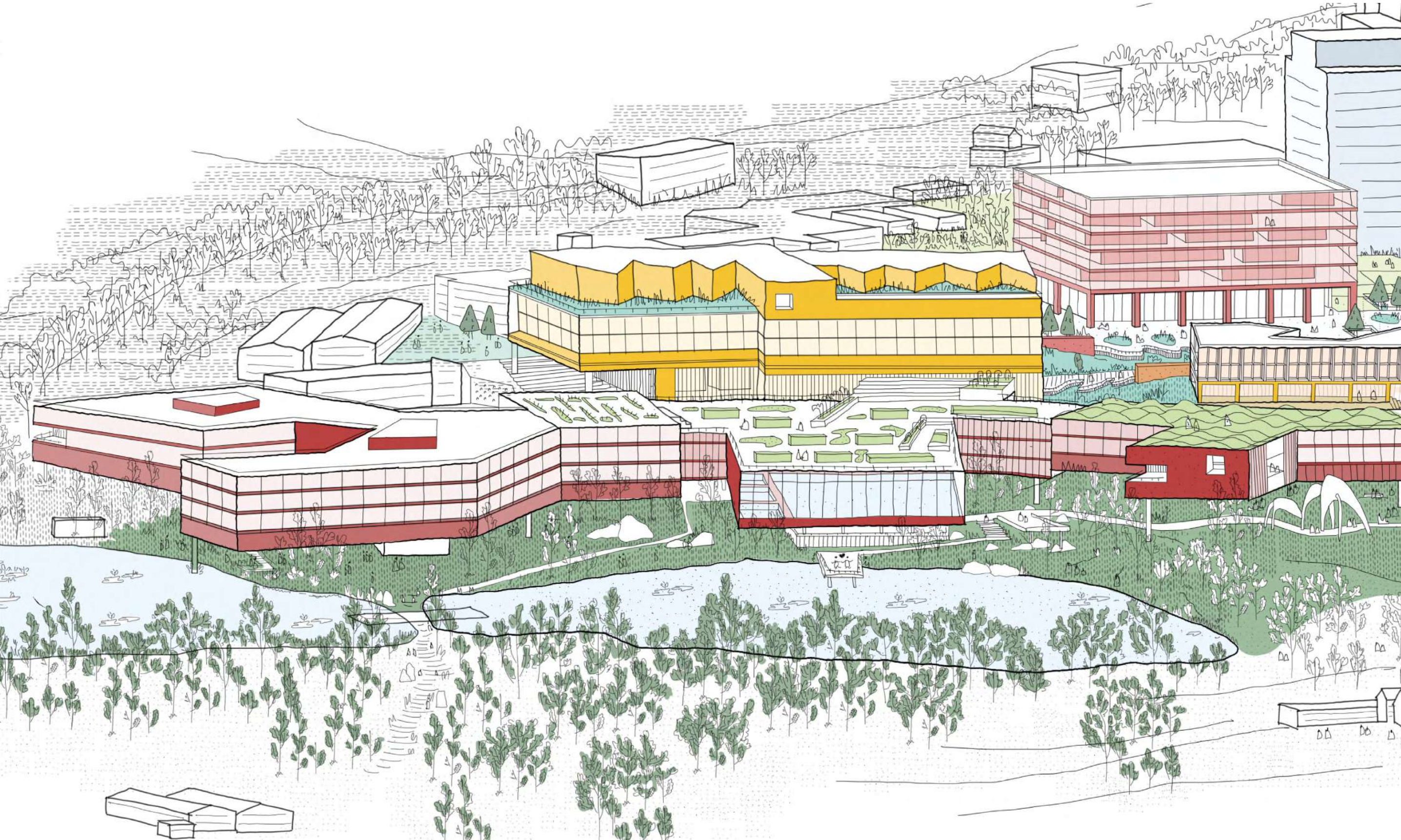
An urban assemblage is a cluster of buildings between approximately 2 and 5 hectares linking urban form and process. It occupies a scale that defines the immediate, material relations among buildings and landscape, private and collective inside and outside. It refers simultaneously to the assembly of actors and stakeholders in the development process and also to patterns of inhabitation that define future value.

Prague 5 between Motol and Klamovka district with a strong valley character. We might call it a "Valley District." An urban district is based upon multiple settlements and institutional or business clusters, linked by a common landscape and infrastructure. It may contain diverse urban morphologies and certainly a range of building types.

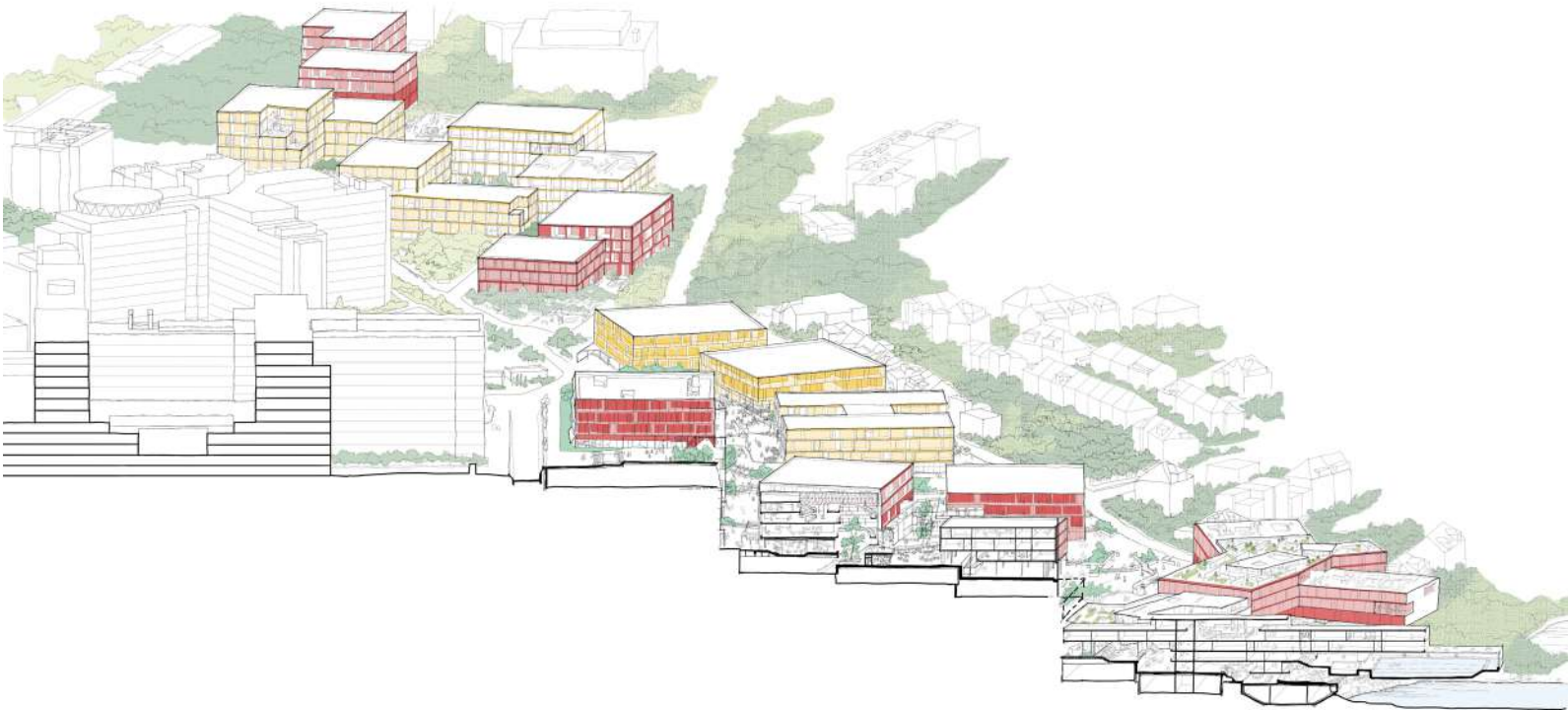
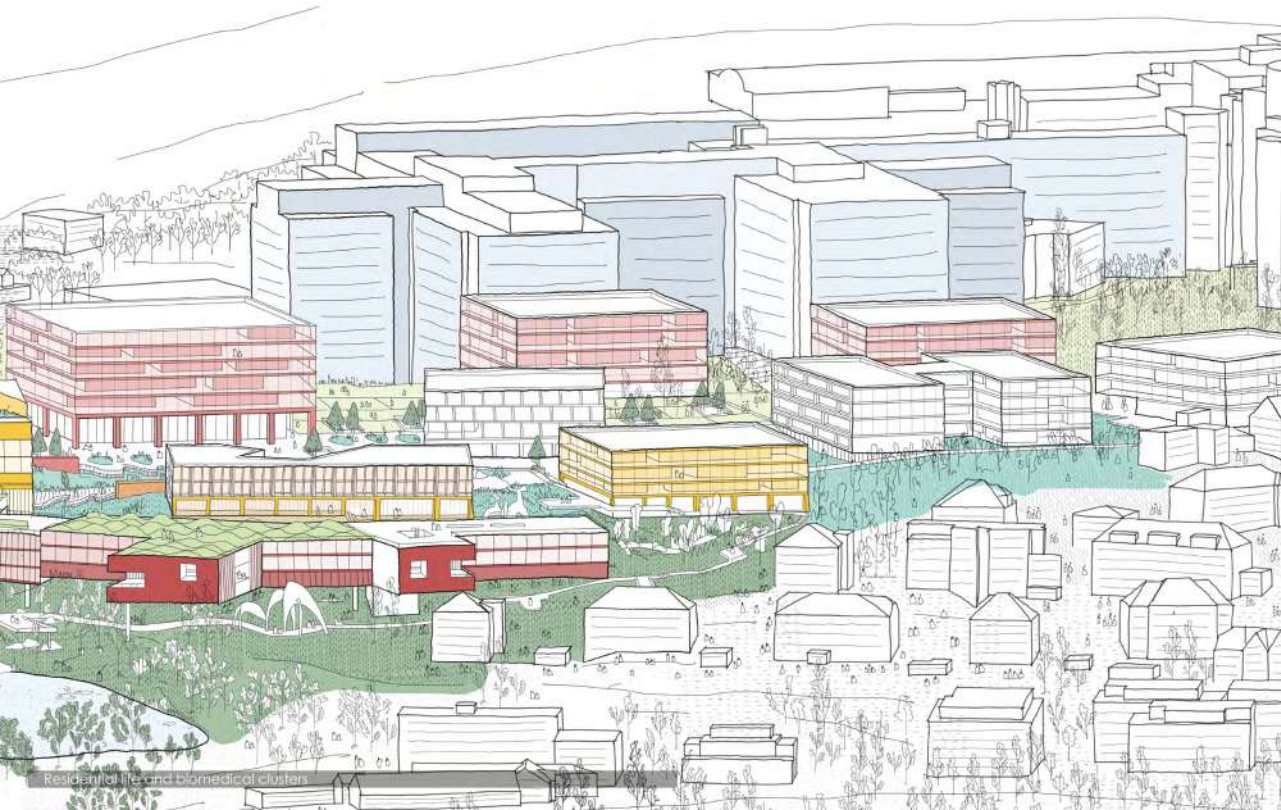


April 2023

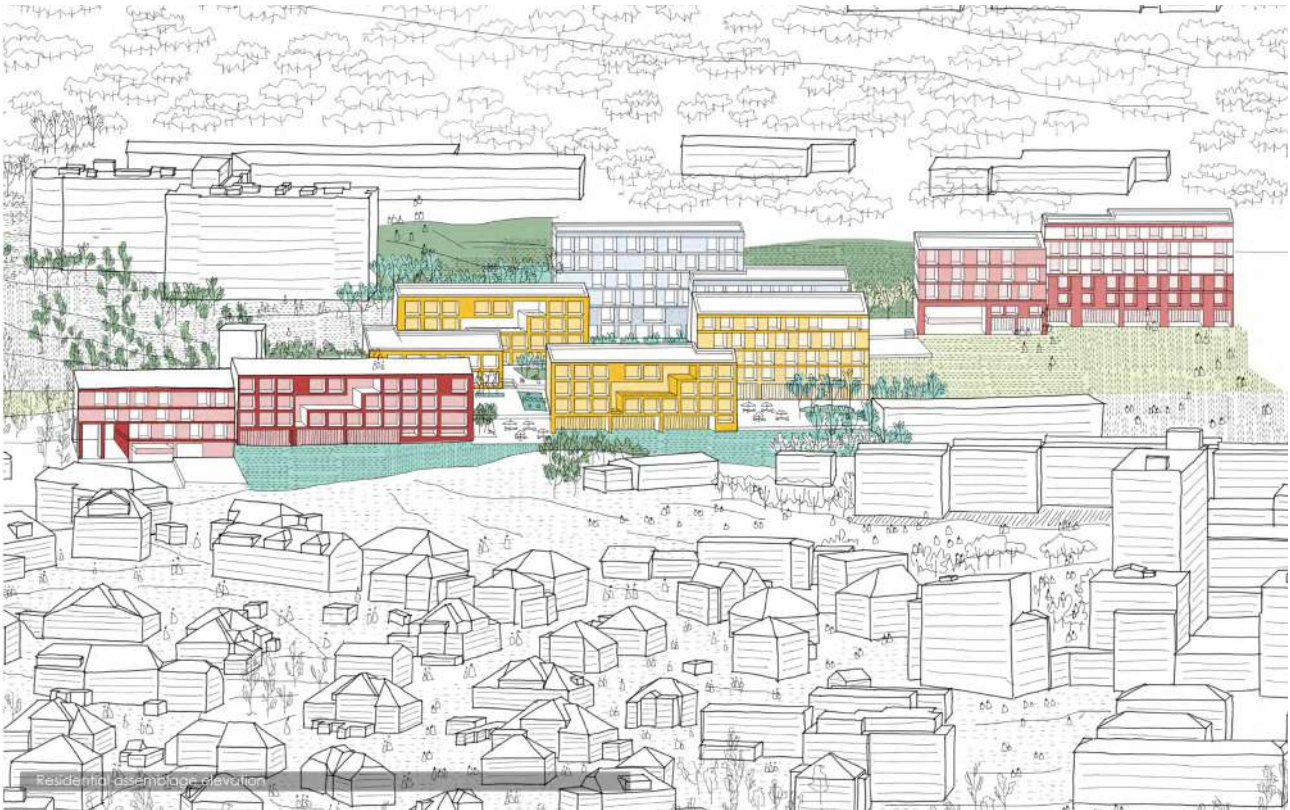










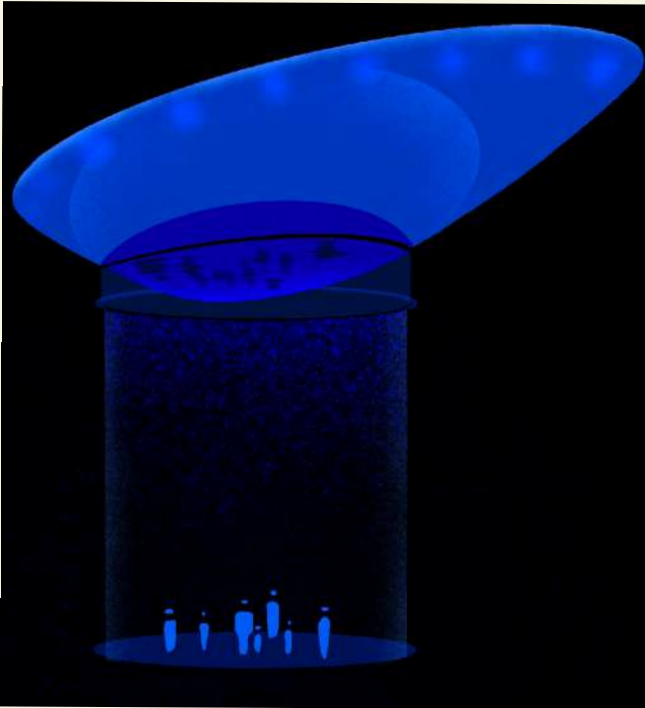




# From Financial Centre To Arts District: The Transformation And Challenges Of Canary Wharf

## Individual project

The Canary Wharf Group has meticulously selected hundreds of public artworks for the open spaces in Canary Wharf. However, a significant portion of these artworks has been disappointing, characterized by a lack of clear themes, diversity, community engagement, innovation, and interactivity. These critiques are not meant as accusations against the Canary Wharf Group, but rather as suggestions for enhancing the quality and appeal of the public art. In the following discussion, we will focus on the artworks in the Canary Wharf area.



July 2021- October 2021

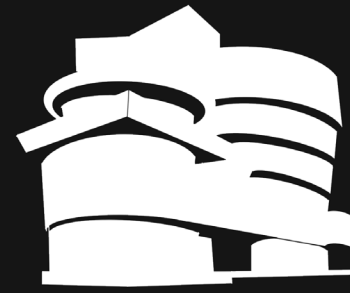


## EXAMPLARS — TYPOLOGY

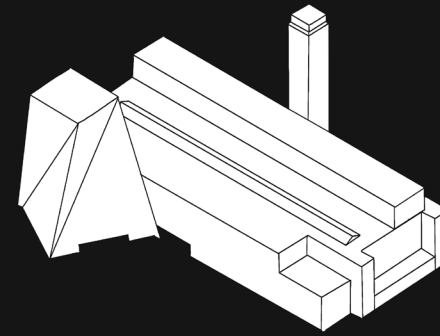
Art galleries are not only places where artworks are displayed, but also centres for cultural exchange and social interaction. From an architectural perspective, the design and function of an art gallery plays a key role in presenting artworks and providing an audience experience. When discussed from the perspective of circulation, different types of flow create different interior spaces, giving the viewer a different experience of viewing the exhibition.

The Guggenheim Museum is known for its famous spiral exhibition spaces. Visitors can follow a spiral path up the museum floor by floor to see the artworks on different floors. This circulation creates an immersive experience, allowing visitors to gradually discover different works of art with a sense of infinite loops. This streamlined flow design emphasises the freedom of choice and diversity of experience for the visitor. The interior circulation of Tate Modern typically employs a linear layout of exhibition spaces, with visitors moving sequentially through different exhibition areas along corridors and halls. Visitors are introduced to the museum through a sunken ramped entrance and are linked to the different pavilions by two vertical transportation hubs. The internal circulation of the new German National Gallery is designed with an emphasis on visitor orientation and mobility. With well-placed entrances and exits, visitors can follow a designated path through the exhibition and access the information they need through clearly marked guide signs and maps. The gallery has two levels, the lower level being the main gallery space and the upper level being the galleries surrounded by glass walls on all sides. Visually, the gallery is almost a covered open space. These features make the gallery a huge open space, transparent and multifunctional. Entering through the main entrance, it is difficult to fully realise that the museum has two floors. The building is reduced to several archetypal elements, requiring access to the ground floor via stairs to get to the galleries.

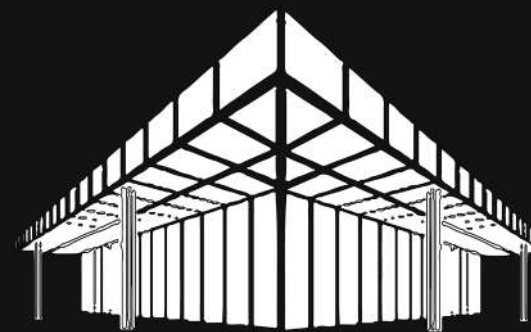
In general, the Guggenheim Museum, the Tate and the new German National Gallery show different characteristics in terms of their internal flow design. While the Guggenheim emphasises freedom of choice and immersion for the visitor, the Tate prefers a more linear and traditional layout of exhibition spaces, and the Neue Nationalgalerie focuses on visitor orientation and multifunctional spaces.



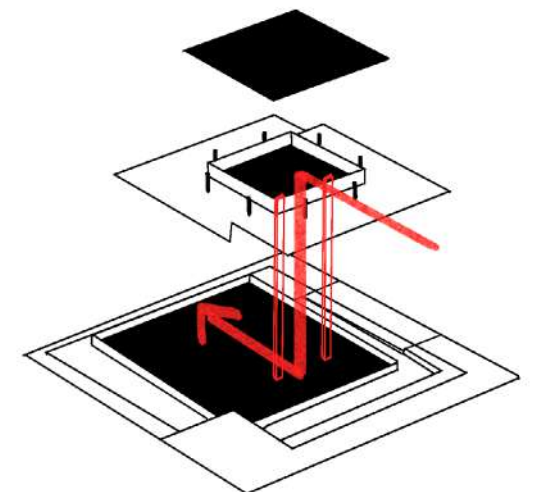
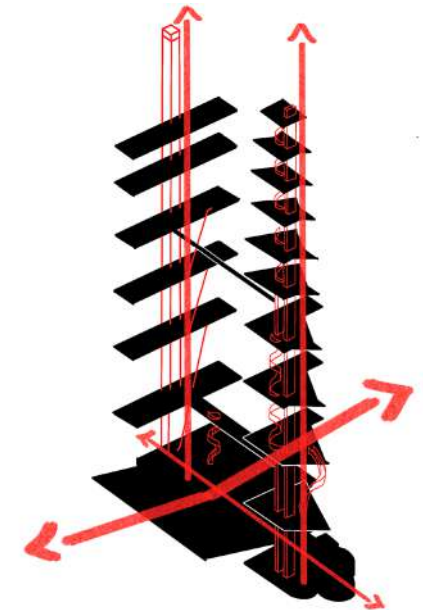
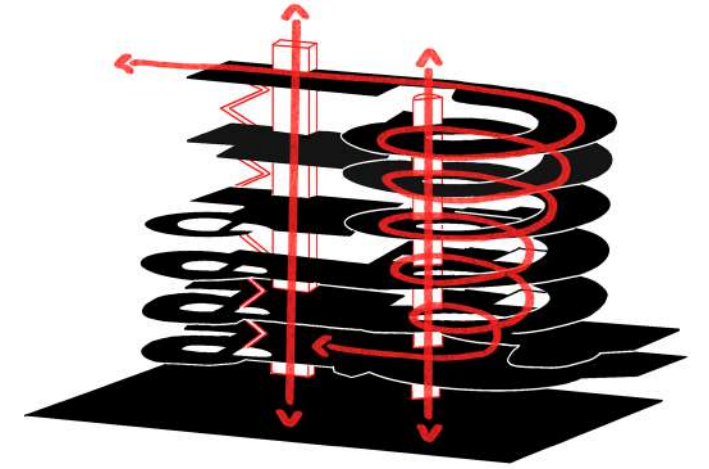
The Guggenheim Museum



The Tate Gallery



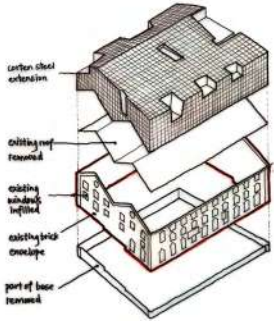
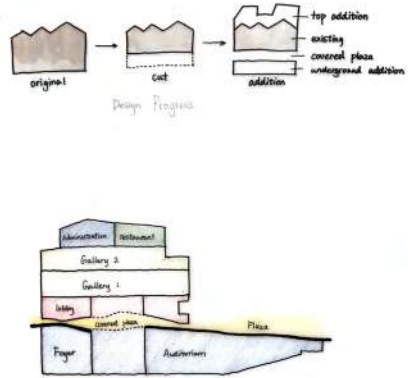
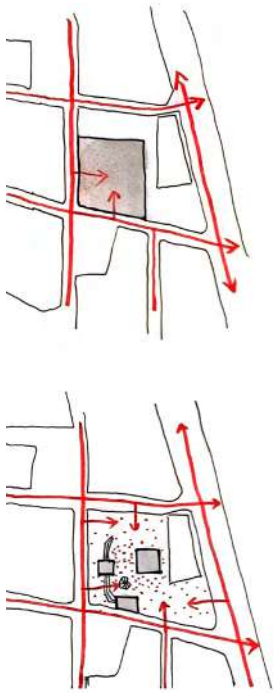
The Neue Nationalgalerie



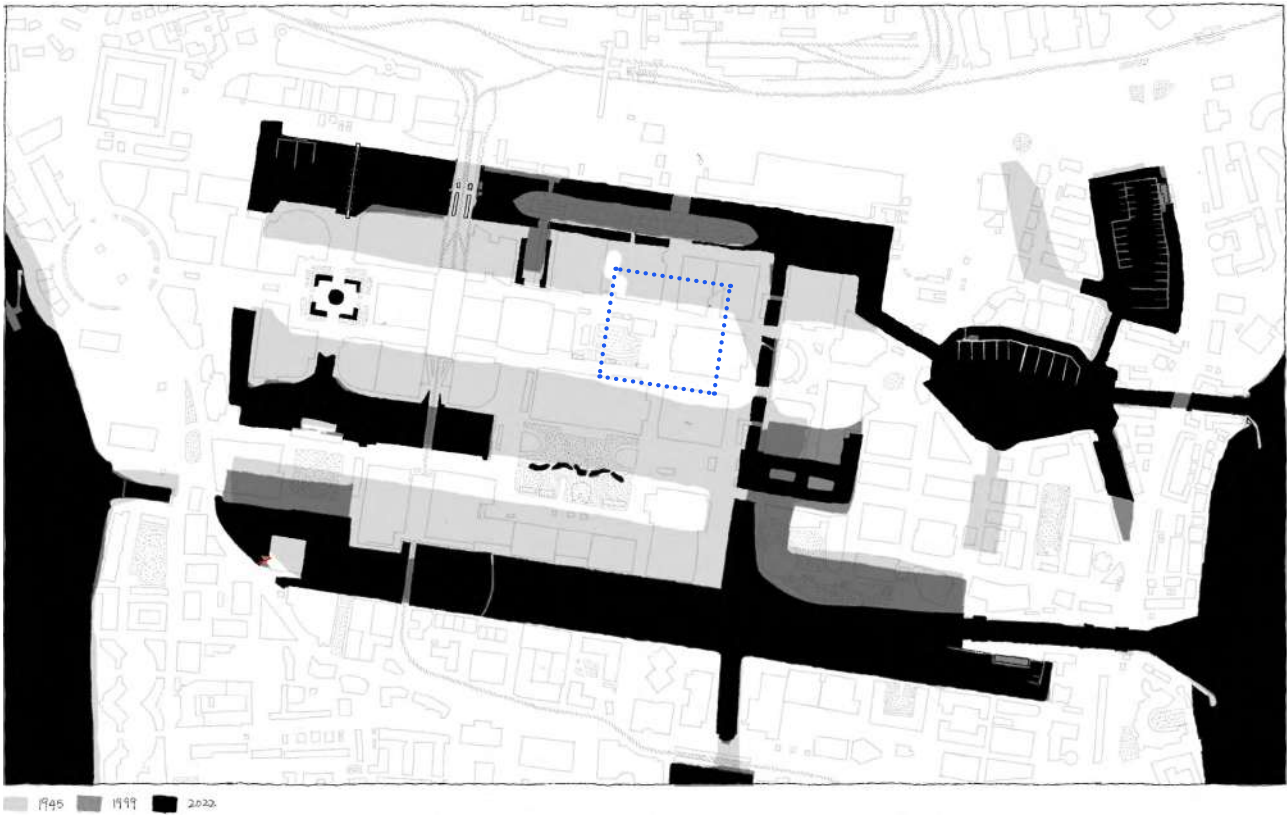


EXAMPLARS  
-  
NEIBOURHOOD

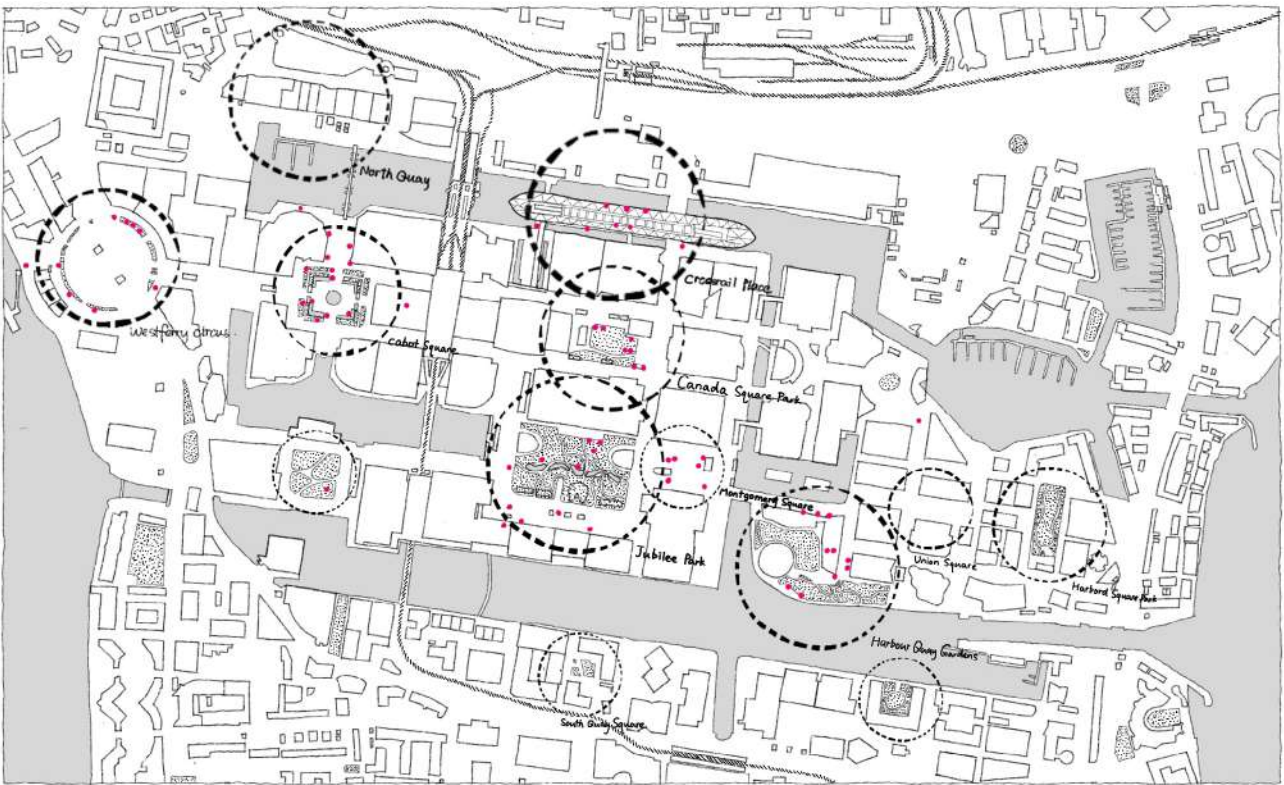
CaixaForum is a cultural centre in Madrid, supported by the Caixa Bank Foundation. CaixaForum was originally a 19th century electricity factory. During the renovation of the building, the industrial style and historical value of the original building was preserved and transformed into a venue for contemporary art and culture. In the process of adaptive reuse, the facade of the factory was retained, restored and renovated, and modern artistic elements were added to create a visual three-dimensional effect. And the building has been adapted to the needs of artistic and cultural activities by introducing modern functions and facilities, including exhibition spaces, a multifunctional studio, educational workshops, a café and more. By adding these features and facilities, CaixaForum has become a comprehensive cultural centre that combines art exhibition, cultural exchange and community interaction, and has a strong impact on the local community. Its completion has accelerated the links between neighbouring art galleries, effectively linking previously fragmented and unrelated art galleries on the map, out of the city and forming a grand triangle of art in Madrid.





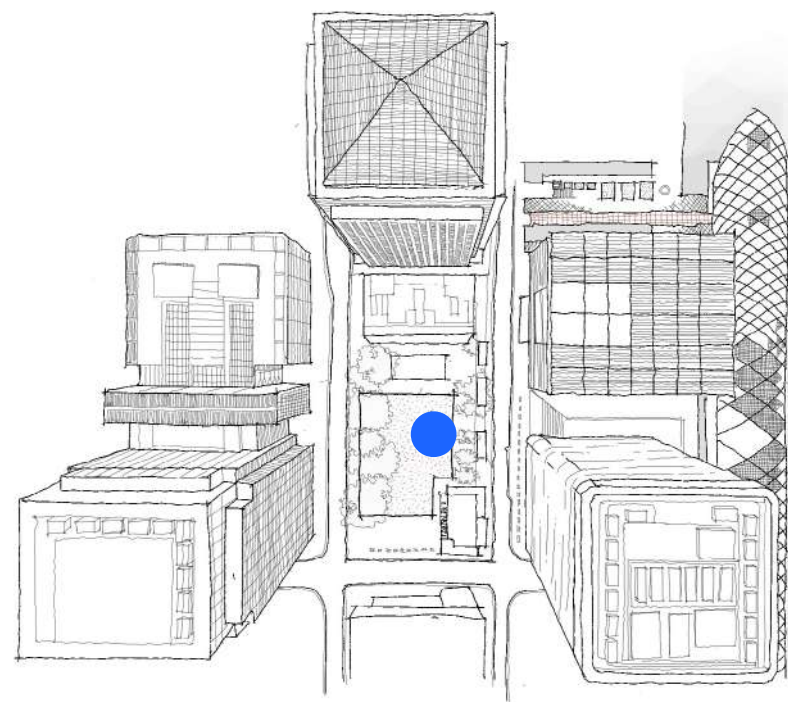


This plan shows the reclaimed land, much of which includes horizontally arranged underground shopping malls, stations and car parks.

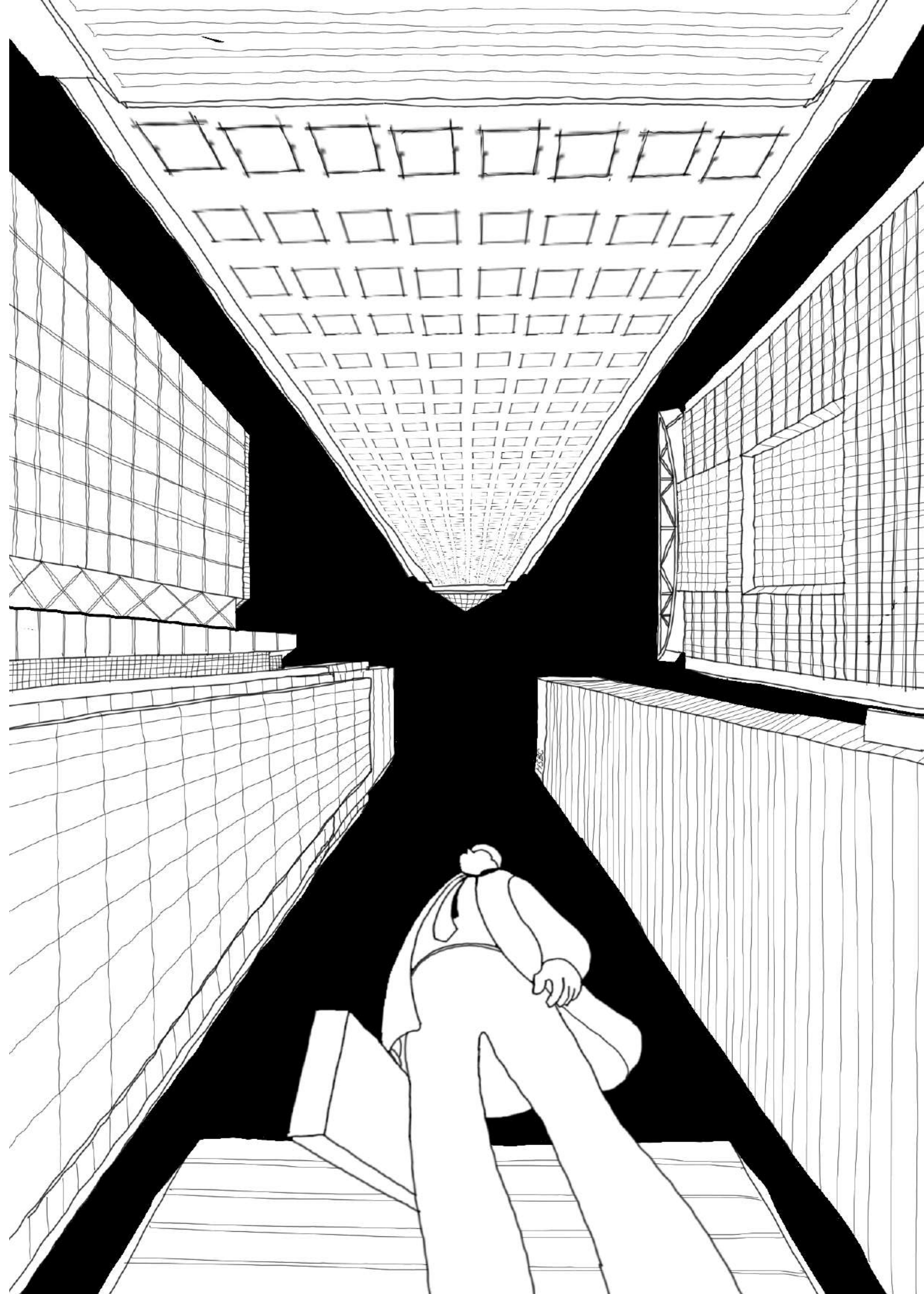


The Canary Wharf Group has carefully selected hundreds of public art pieces for the open places at ground level, But a large portion of the artwork is disappointing and connects to only unclear themes.

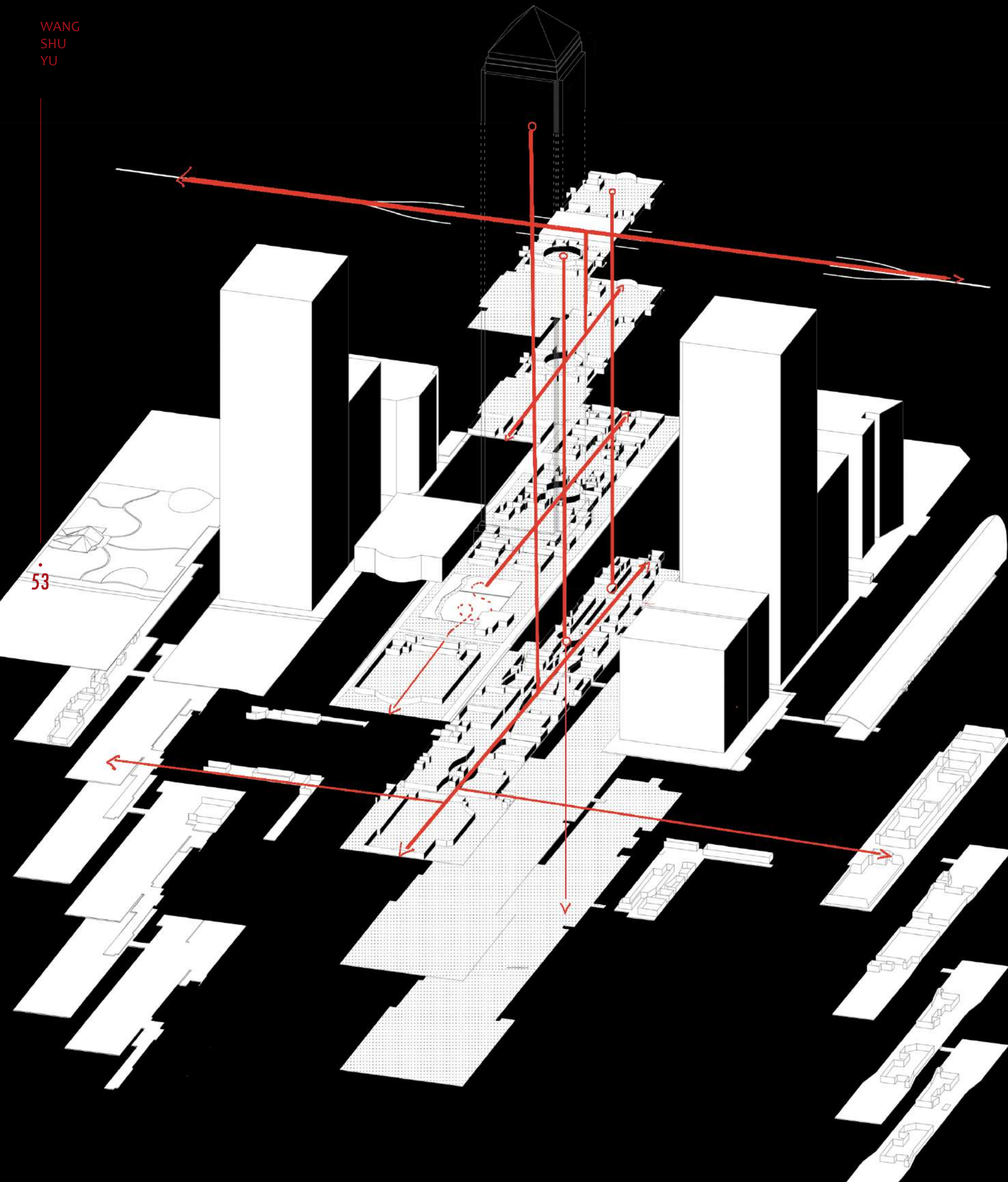




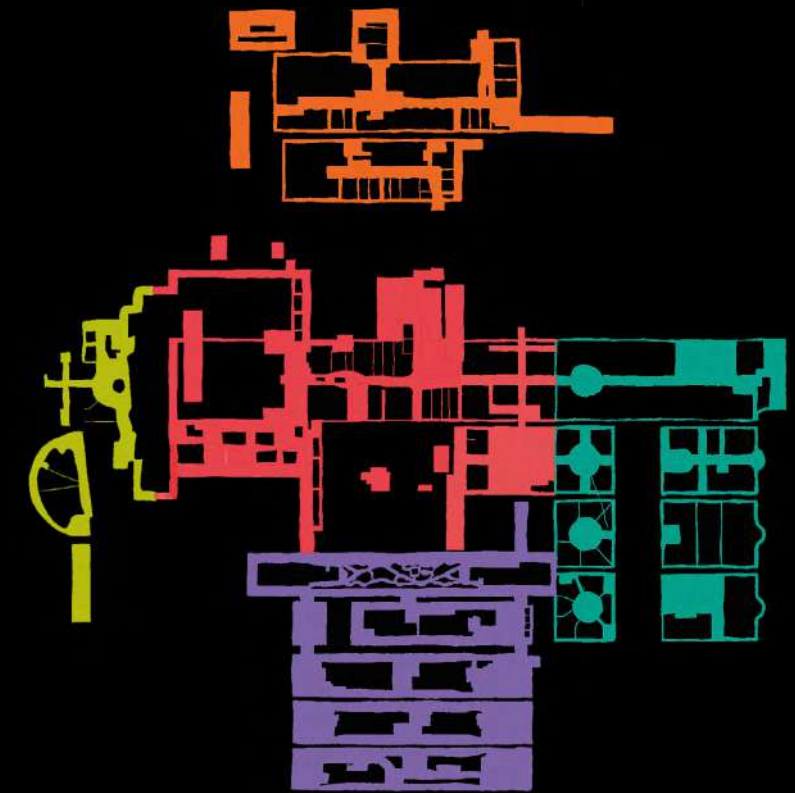
However, it is worth noting that Big Blue was dismantled in 2017 to make way for an outdoor public bar facility. Its absence is a regrettable loss for those who appreciated it as an integral part of the area. This also signifies a change in the art landscape of Canary Wharf, as it loses its connection to the underground region.







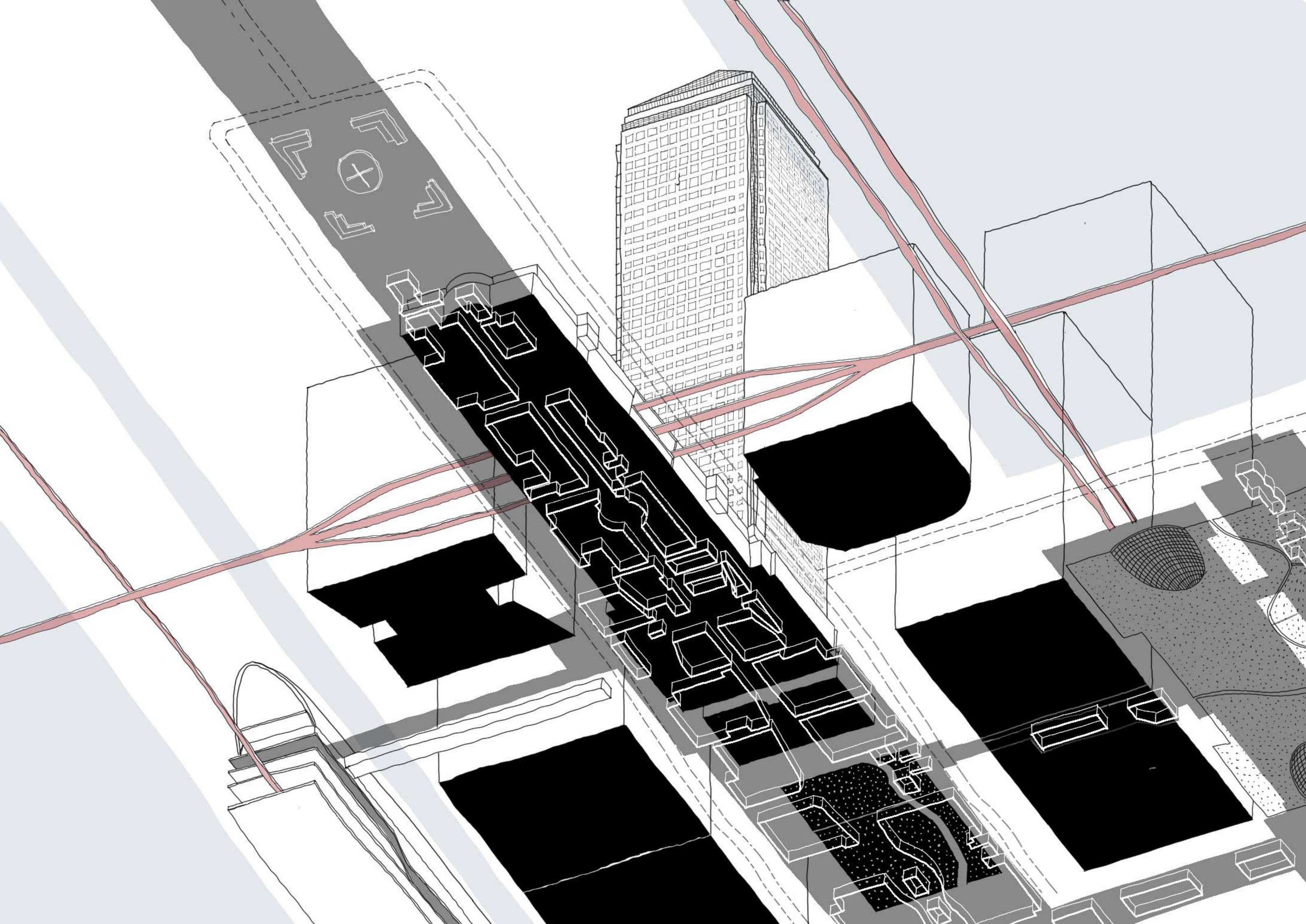
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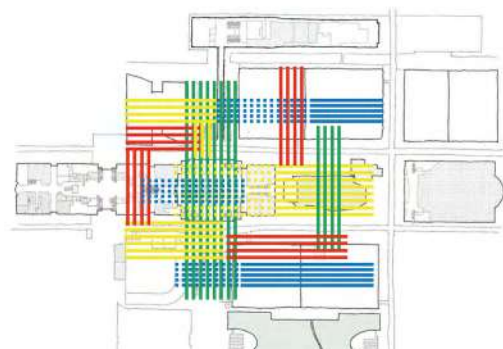
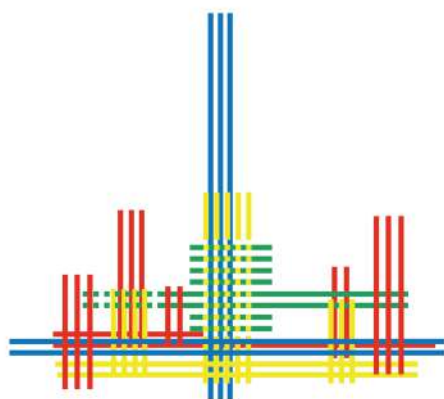
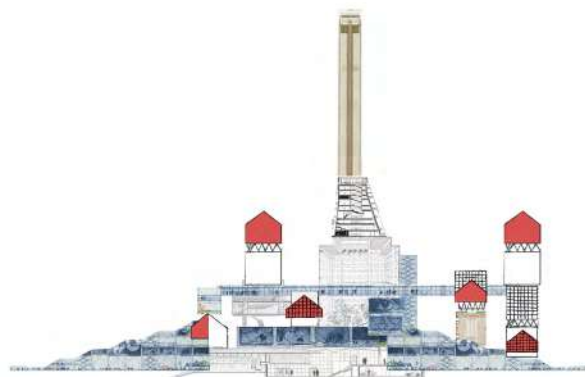
This diagram is an analysis of no.1 canada square in the centre of the canary wharf, its surroundings and the flow of the underground mall. The central axis of the underground mall is a major corridor that runs along the centre of the mall. This central axis runs through the entire mall, linking the different areas and shops together. However, this distribution may lead to a homogeneous and unvarying flow within the mall. Customers may feel monotonous and bored when walking along the axis, lacking the experience of novelty and exploration. If the central axis is too narrow or the shops are too dense, it may lead to congestion and crowding. Particularly during busy periods, people may bump into each other and block the central axis, causing inconvenience and an uncomfortable experience for customers.

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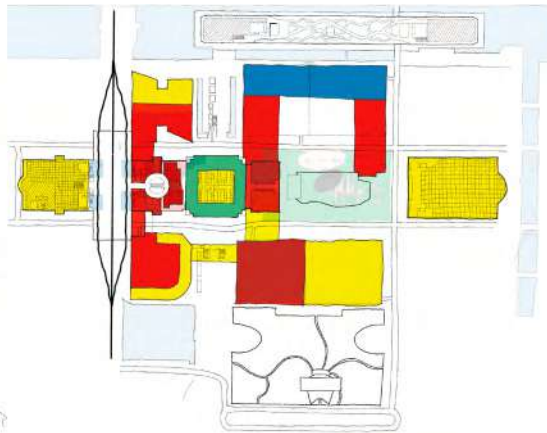
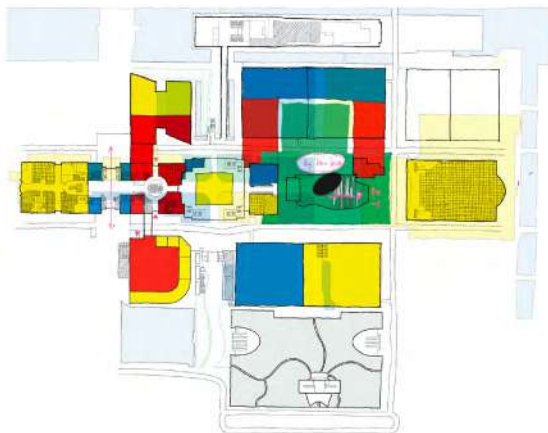
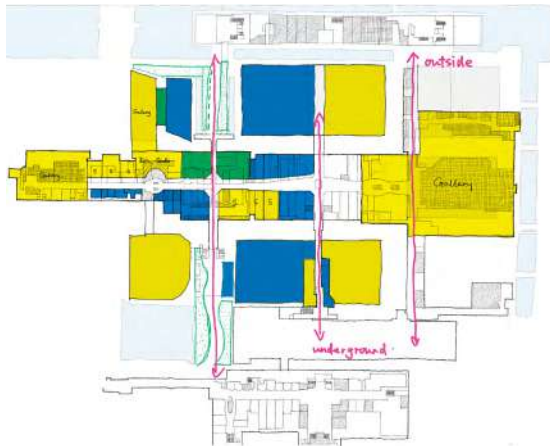








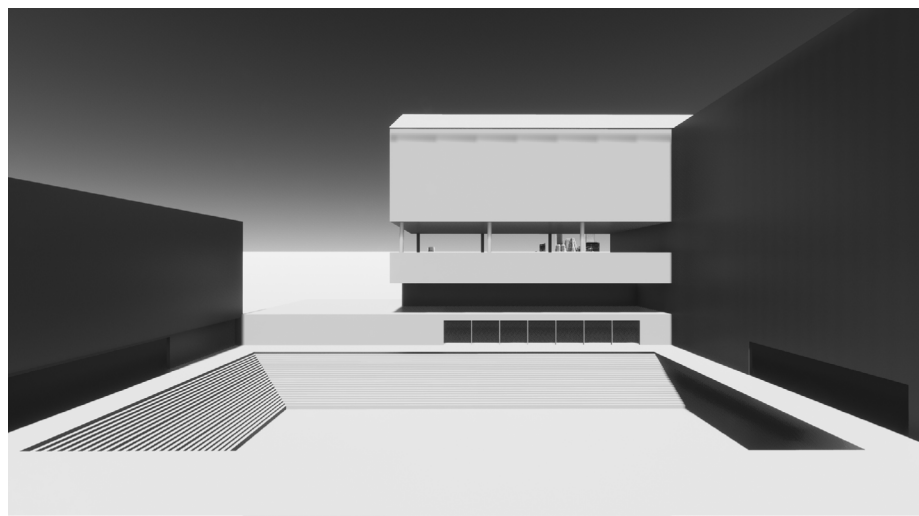
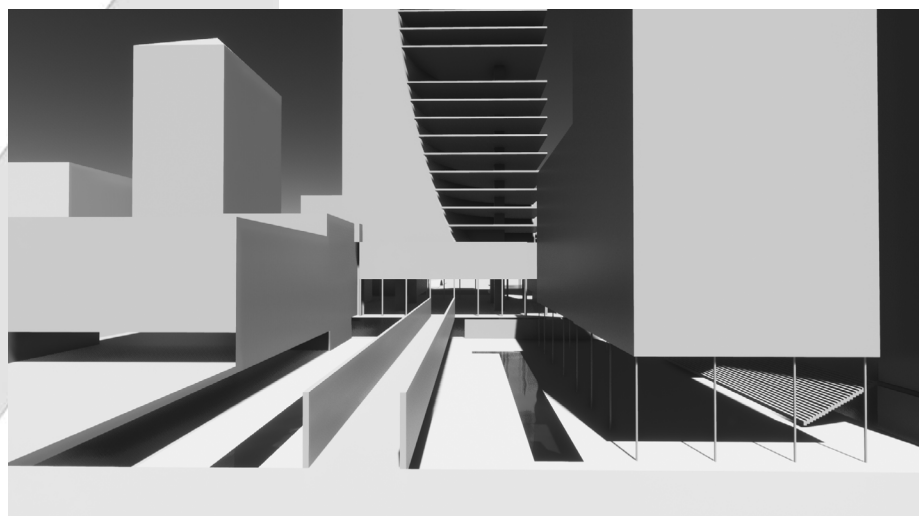
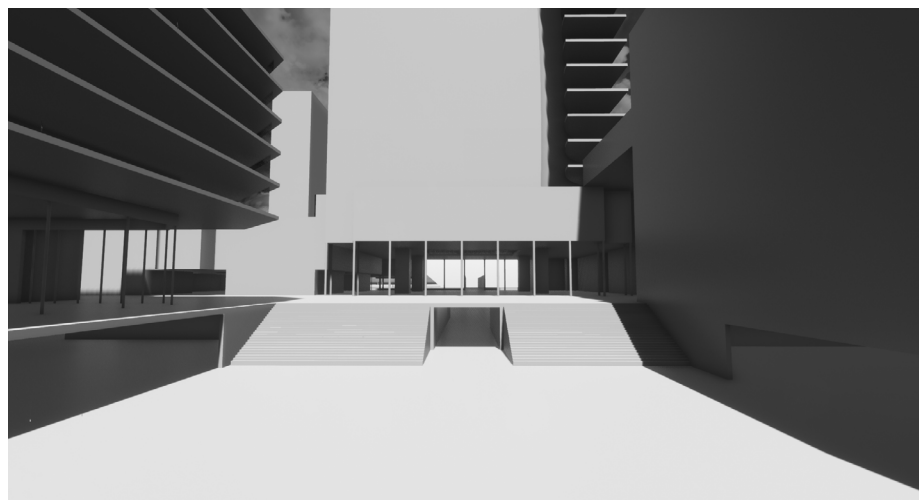
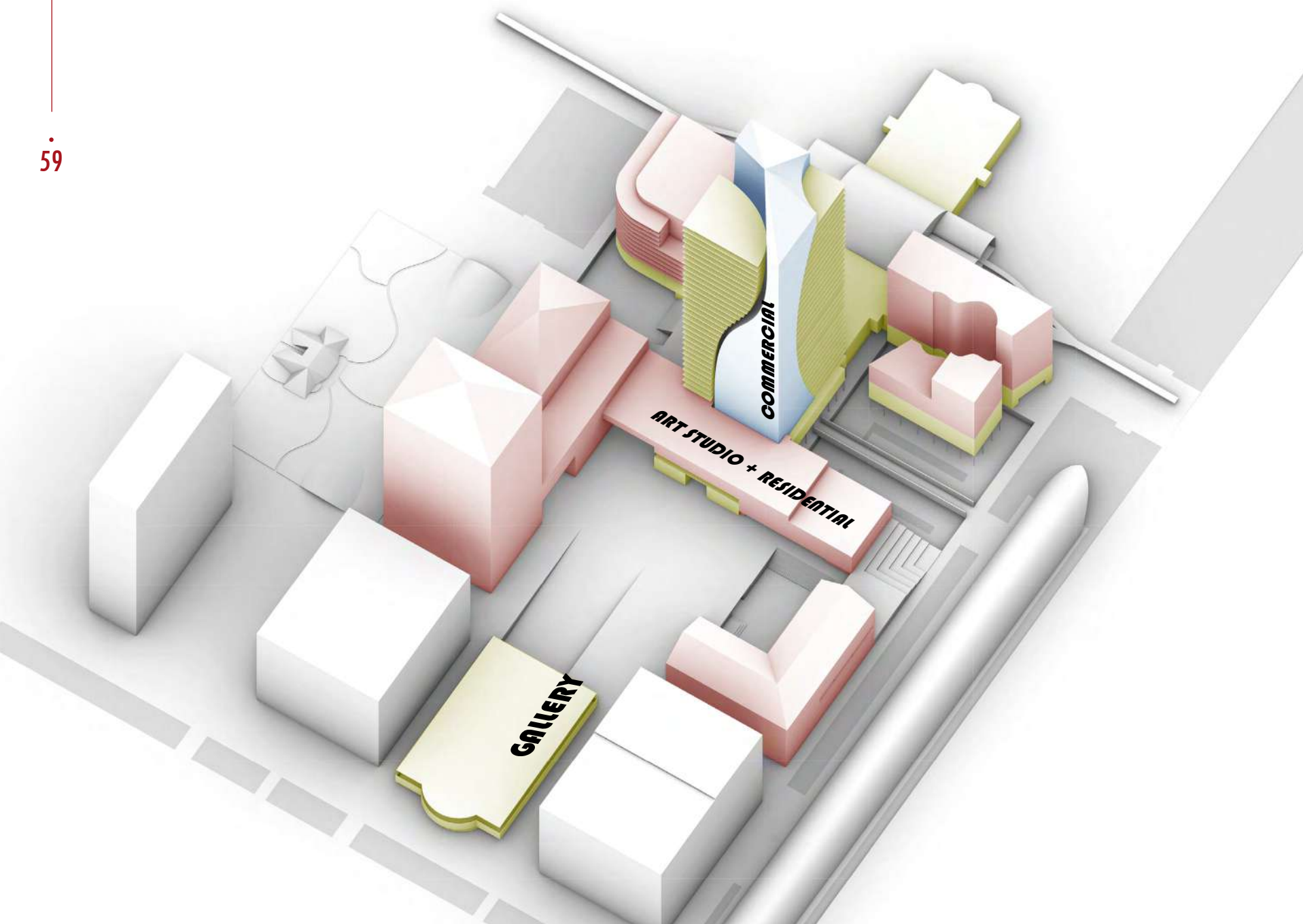
By cutting, slicing and recessing the heart of Canary Wharf, a variety of spaces with specific functions and forms can be created to transform it into an art-focused area. The cuts and slices can create multiple individual exhibition spaces for artists and institutions to display a variety of artworks and exhibitions. These spaces can be customised to suit different themes and styles, offering a rich and varied exhibition experience. Recessed spaces can become studios and workspaces for artists, designers and creative practitioners. These spaces can facilitate creativity and exchange, encouraging the development of artistic creativity and experimentation. By cutting and slicing into the ground, public squares and terrace spaces can be created for people to relax and gather. These areas can be used for art events, performances and community gatherings, promoting interaction between the arts and the community. Through the creation and use of these spaces, the heart of Canary Wharf can become an area of artistic vitality and creative inspiration. Such a transformation will attract artists, cultural institutions and audiences, promote the development and exchange of the arts, and bring a rich artistic experience to the community and visitors.



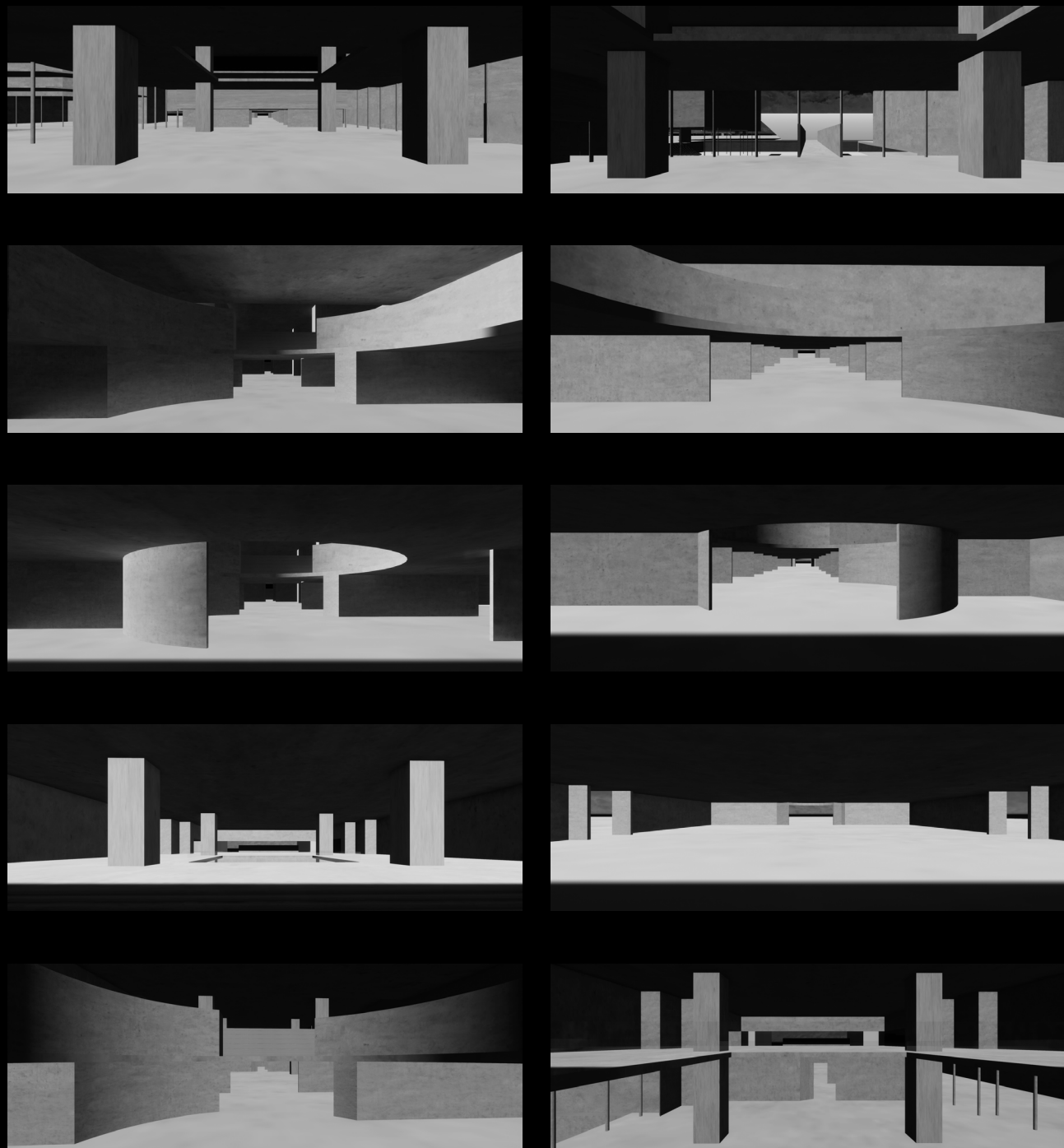


Known as 'England's first skyscraper', Canary Wharf's iconic One Canada Square symbolises the seismic shift in global neoliberal capitalism in the 1980s and the transformation of the docklands. As the Canary Wharf Group's only non-peripheral project, One Canada Square has the opportunity to be re-imagined. Although Canary Wharf Group's claims about the importance of public art have been challenged, they see an adaptive reuse strategy in a radical way by cutting and connecting out from the base of the skyscraper.

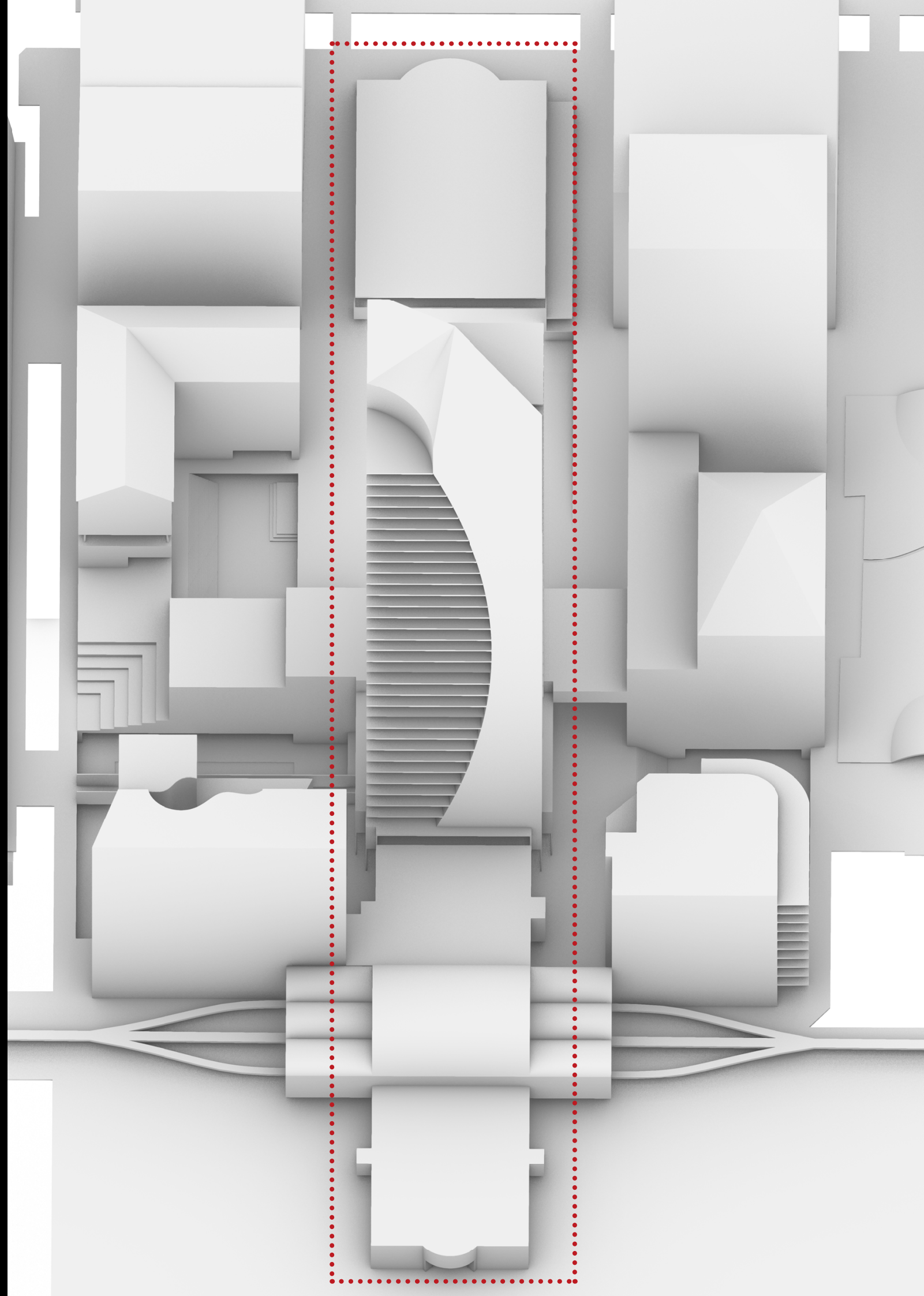
This axonometric drawing shows the change of area after the renovation of the area. The red areas represent the residential and art studio areas, the yellow areas represent the art gallery areas and the blue areas represent the commercial areas. By using the art gallery as a central point connecting the entire core area of Canary Wharf, a layout is created in which the art radiates from the surrounding area. On the right side of the diagram, three different public activity spaces are shown that have been created through adaptive reuse, with the aim of providing a richer public life experience for residents.







Through adaptive reuse of the mall section and the interior of One Canada Square, an otherwise monotonous layout can be made interesting, creating a variety of spaces that provide visitors with a diverse spatial experience. These spaces can be redesigned and transformed into art galleries or art studios, providing a creative and interactive environment for artists and visitors alike.





# Portfolio