



PORTFOLIO
SUN YIMING

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M.arch 2016-2018 University of Southern California
B.arch 2011-2016 Tianjin University

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VERTICAL CAMPUS

-01/2017-04/2017
-Los Angeles, US
-Architecture

DEVIL'S ADVOCATE

-09/2017-12/2017
-Los Angeles, US
-Architecture

COHERENT SEQUENCE

-03/2014-05/2014
-Tianjin, China
-Architecture

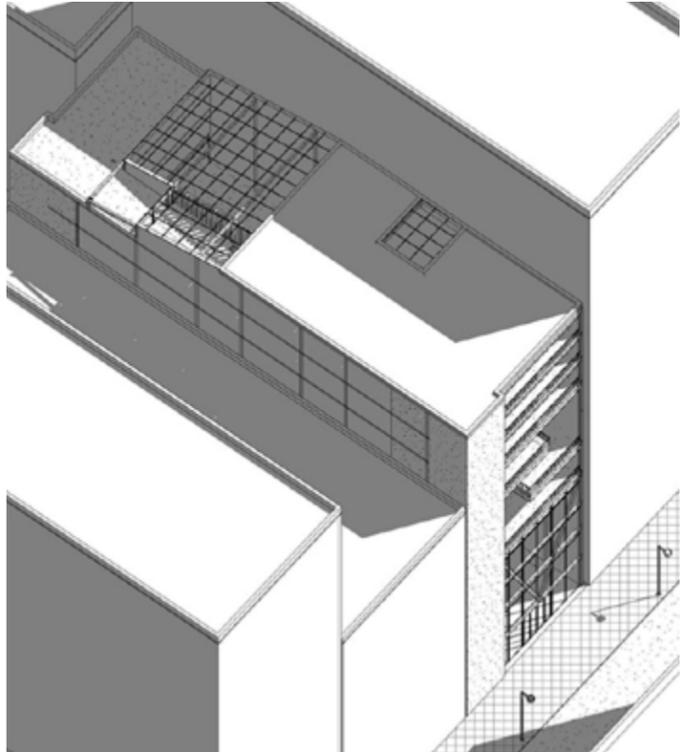
LIGHT & ALGORITHM

-Awarded
-10/2013-01/2014
-Tianjin, China
-Architecture

STRING SPACE

-08/2016-12/2016
-Los Angeles, US
-Architecture

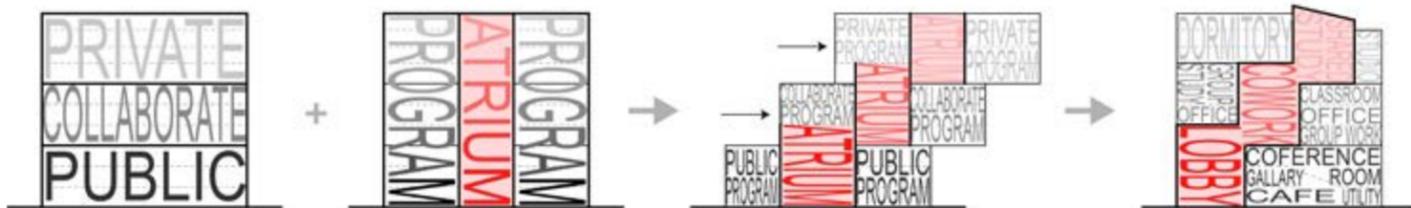
OTHER WORK



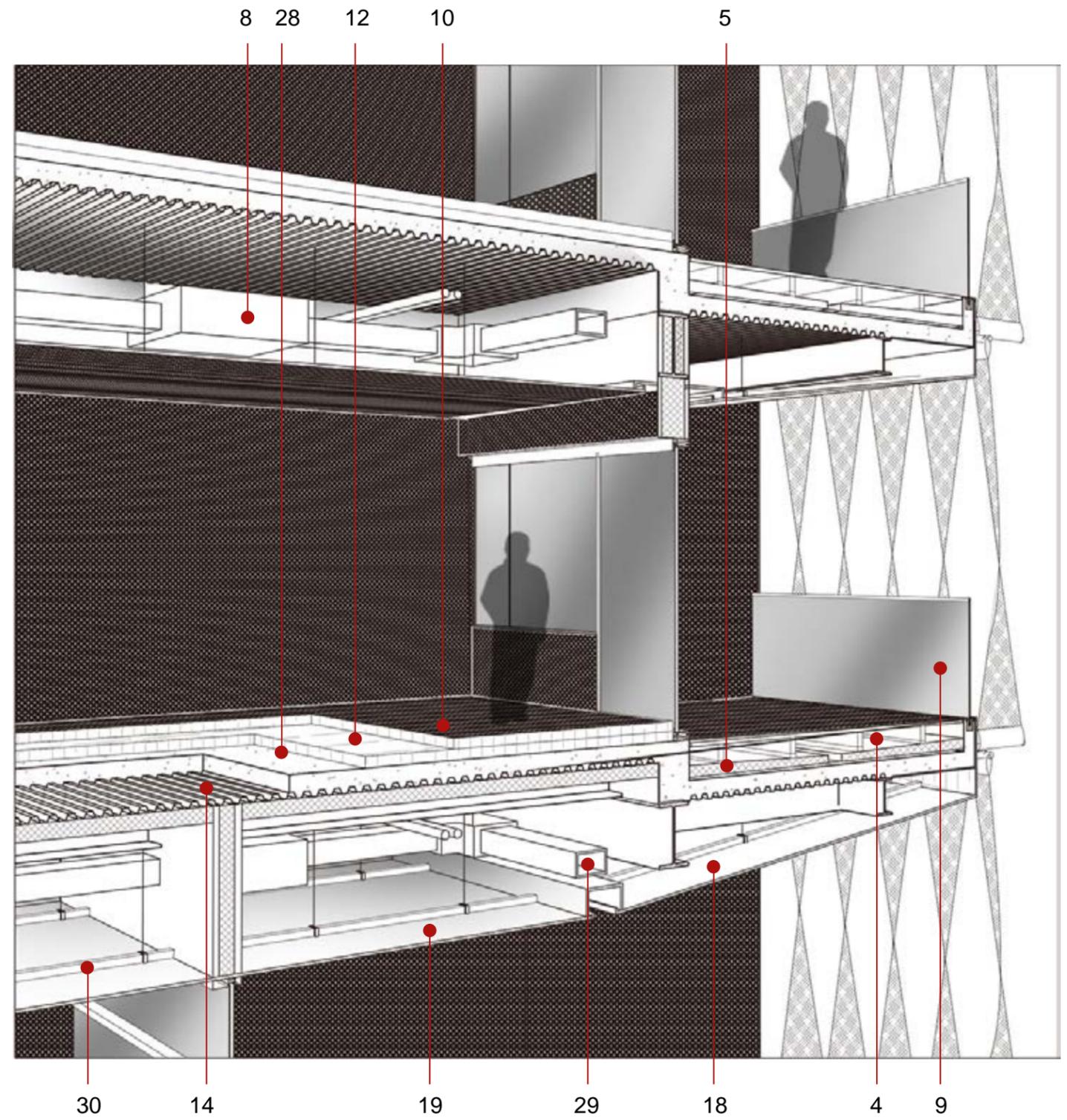
VERTICAL CAMPUS

Date: 01/2017-04/2017

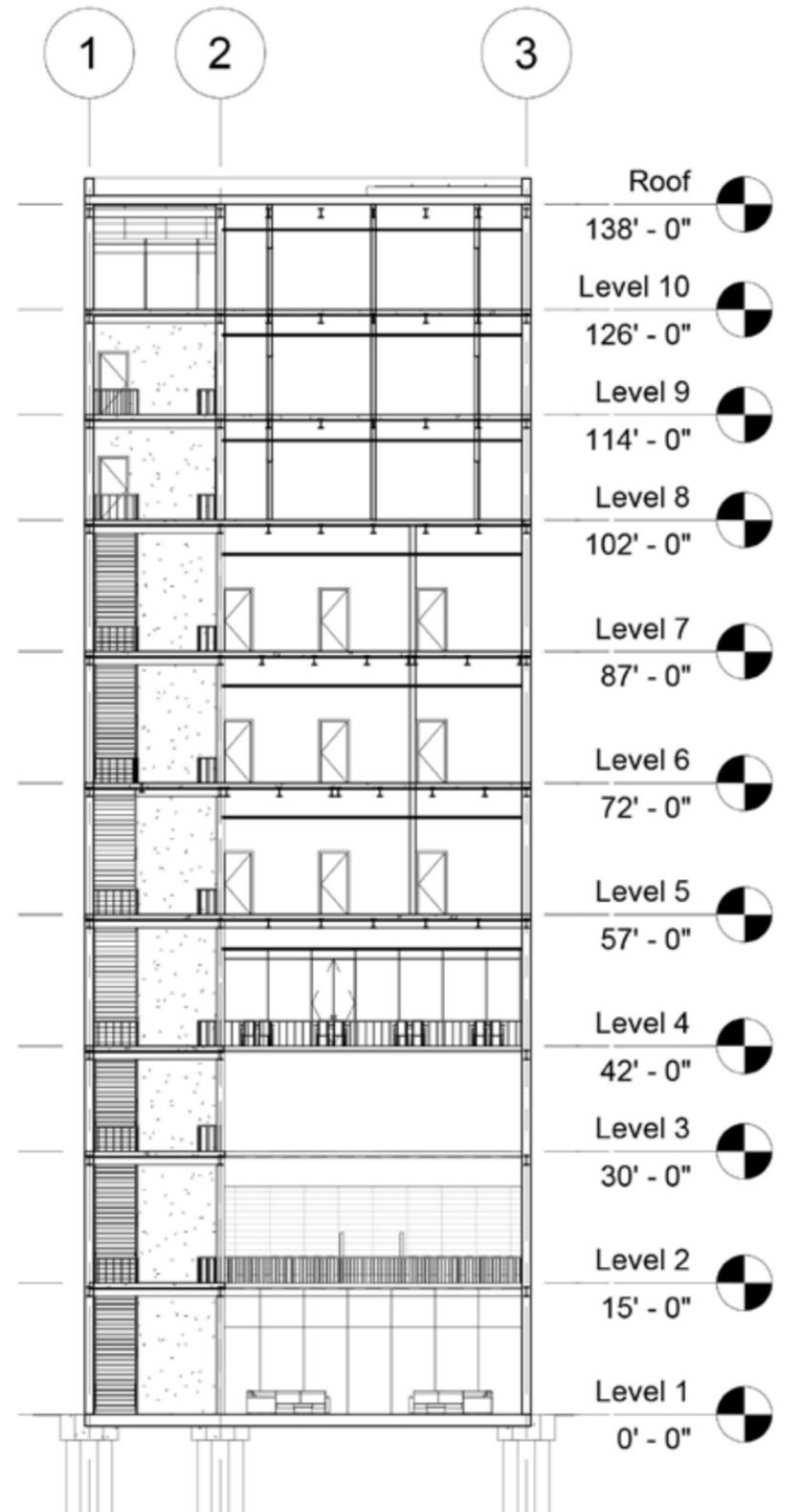
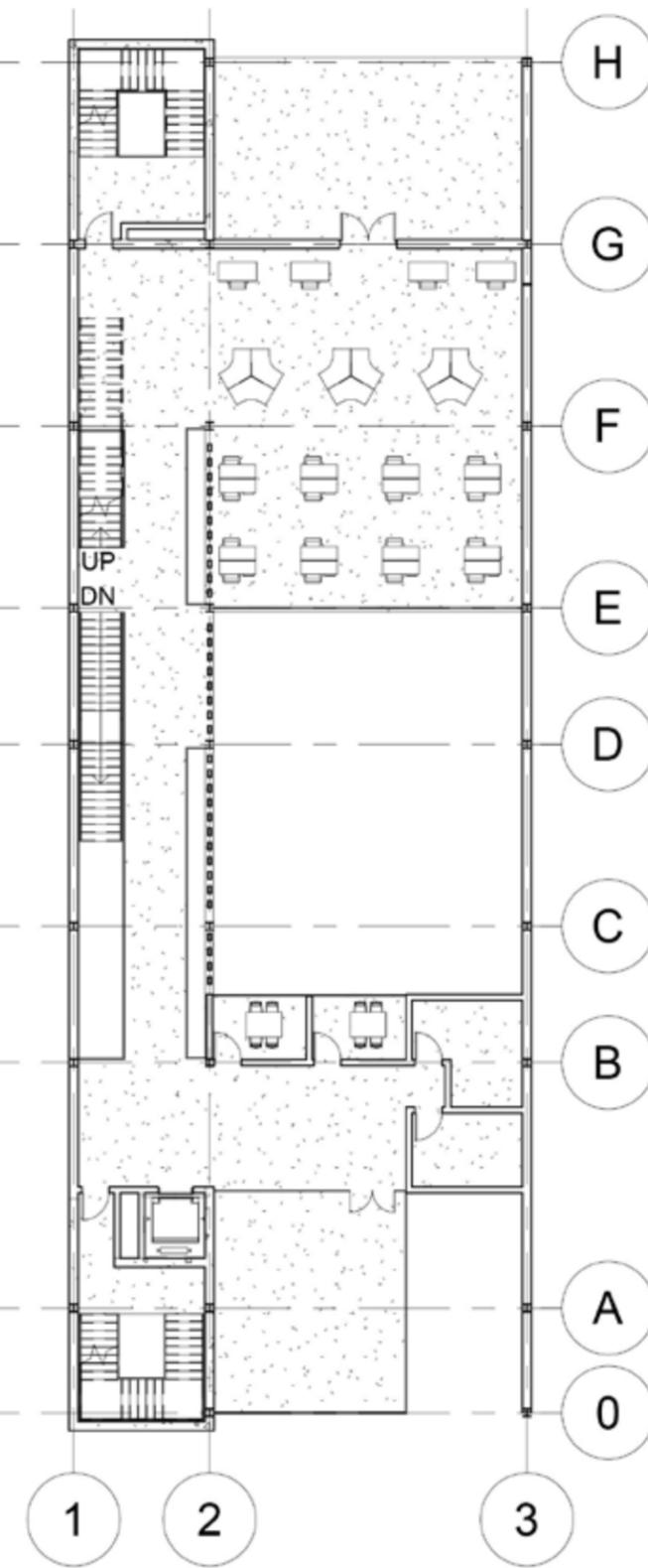
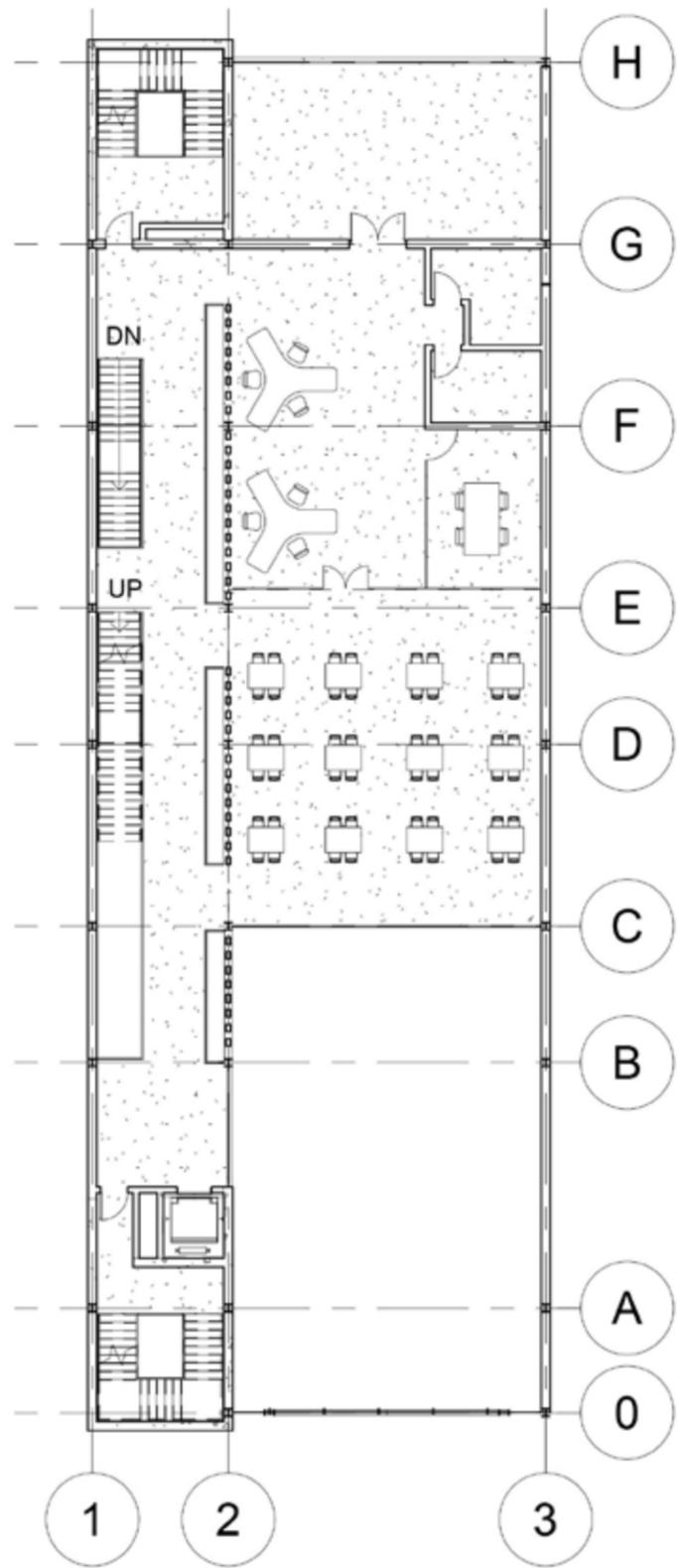
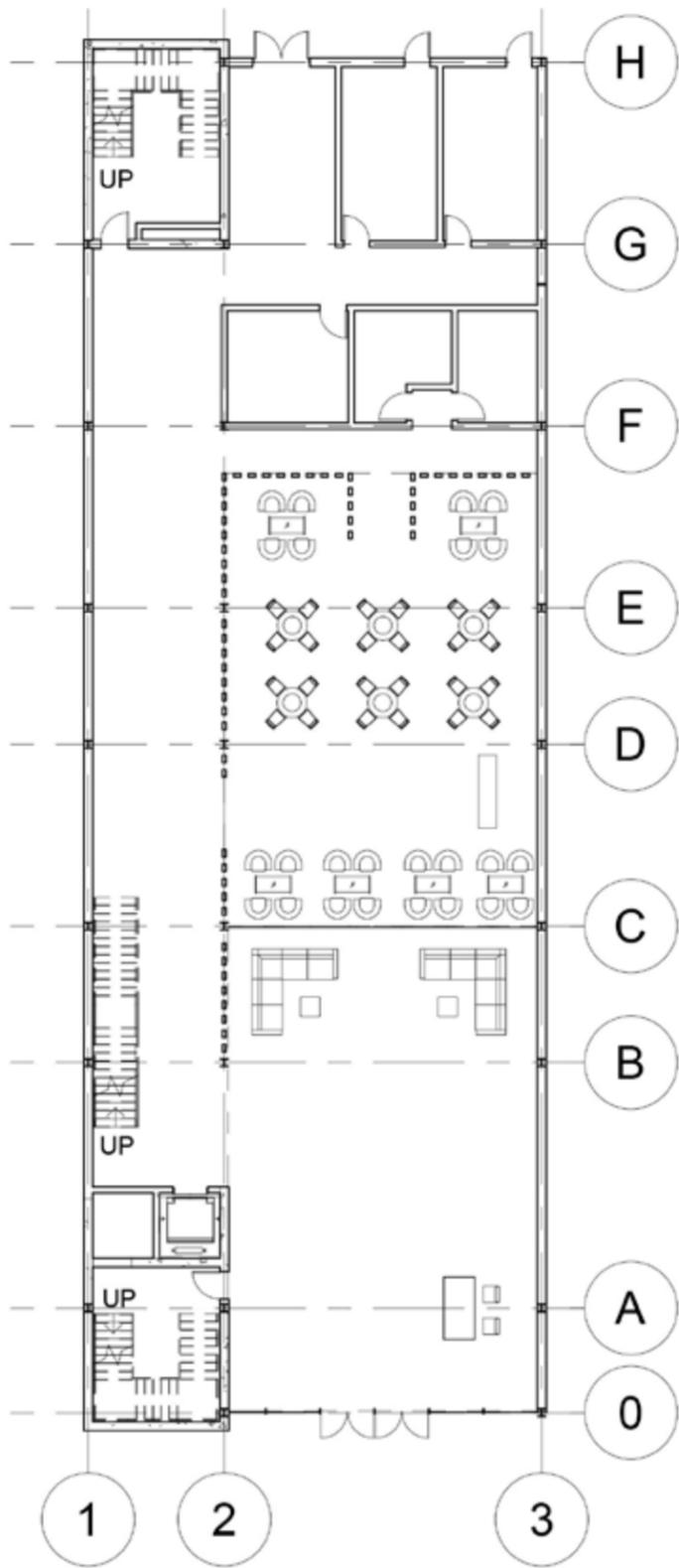
As the project is a vertical campus, we try to organize the public space and programs vertically. There are three program partitions: public, collaborate and private, each partition shares an atrium, then we strengthen the ties between the atriums and urban context, apply sunlight into the building and create view connection.

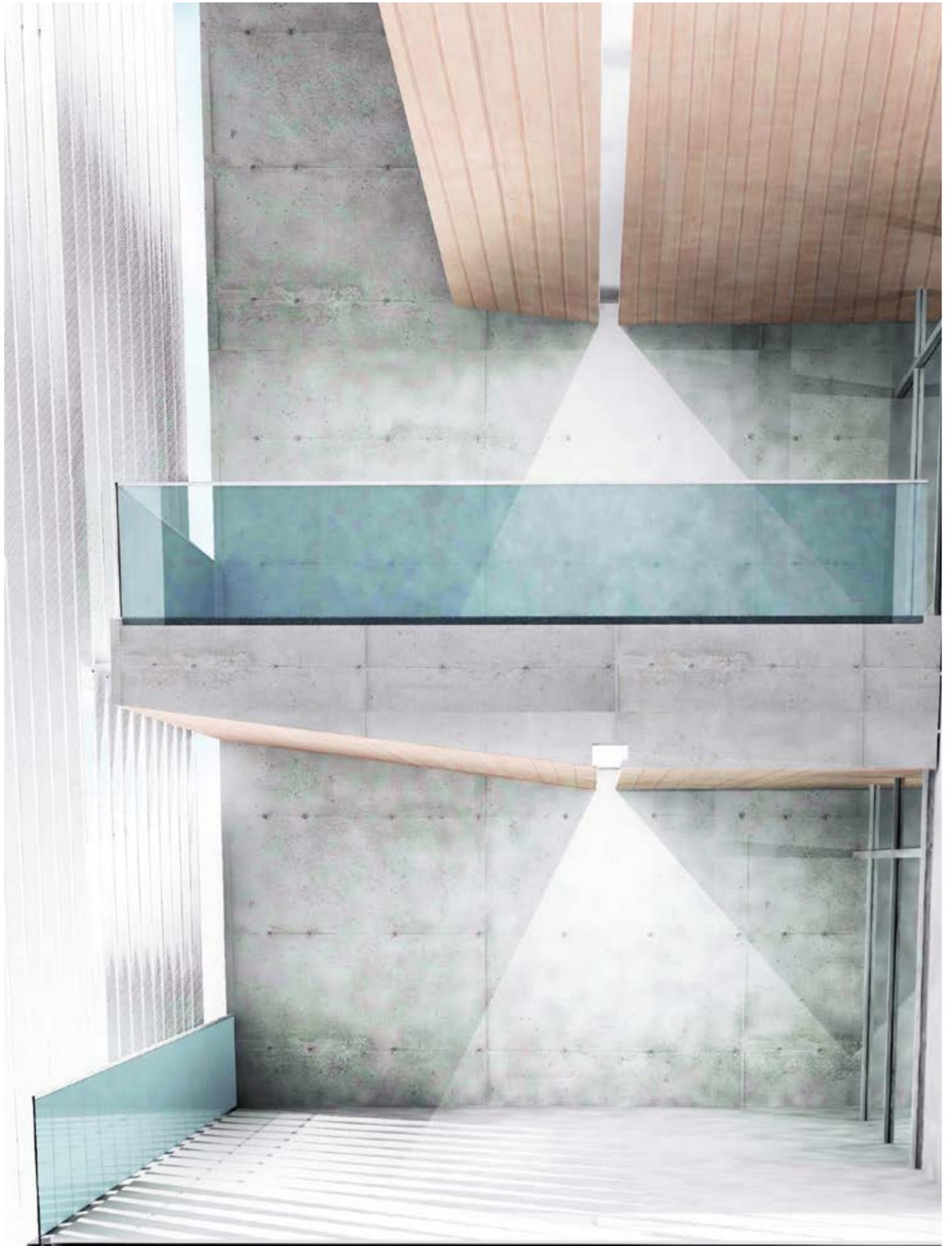
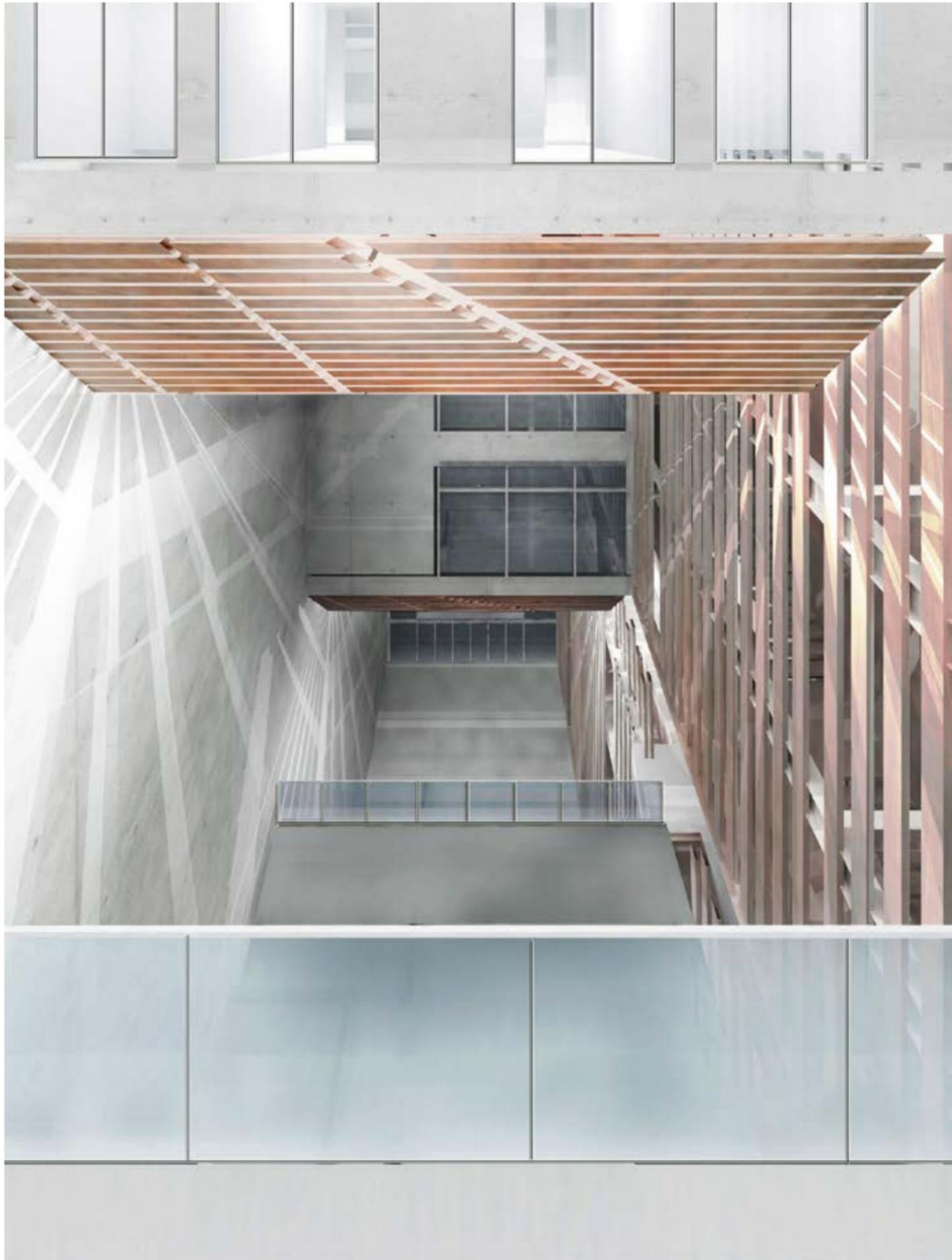






- | | | | |
|-------------------------|---------------------------|--------------------------|----------------------|
| 1. Parapet Metal Coping | 9. Glazing Handrail | 17. Metal Stud Frame | 24. Drip |
| 2. Blocking | 10. Wood Flooring | 18. Parklex Ceiling | 25. 4" Drain |
| 3. Flashing | 11. Metal Angle | 19. Wood Ceiling | 26. 14'x14' Pile Cap |
| 4. Waterproof Membrane | 12. 3/4" Plywood Subfloor | 20. Double Pane | 27. 3' Pile |
| 5. Rigid Insulation | 13. Drain | insulated Glazing Facade | 28. Concrete slab |
| 6. Carbon Kevlar Facade | 14. Steel Decking | 21. Sealant | 29. Duct |
| 7. Cable Tray | 15. W18 Steel Beam | 22. Weep Hole | 30. Channel |
| 8. F.C.U. | 16. Steel Connector | 23. 4" Concrete Slab | |



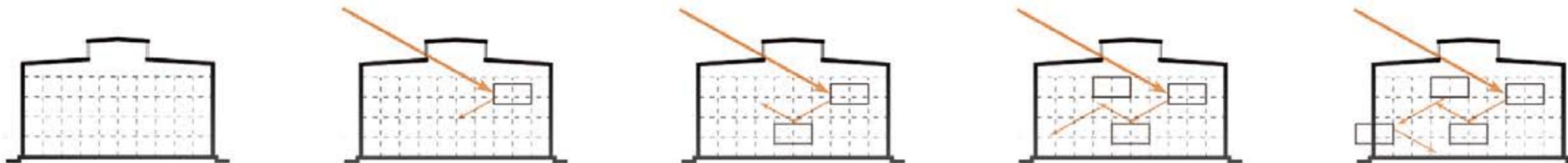




LIGHT AND ALGORITHM

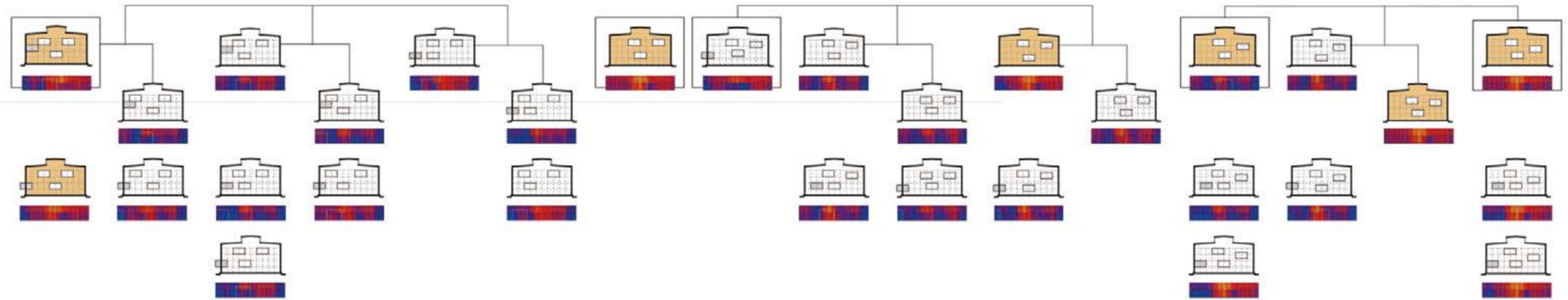
Date: 11/2013-01/2014

With the transformation of the industrial age, the architects ought to consider the revitalization of the abandoned industrial factory. Based on the original structure as a unit, insert studios in the vertical direction, create a variety of public spaces, allowing different visual and spatial penetration in space. Evoke new ways of usage with continuous penetration and overlap between different functions, in order to weave a new form of urban settlements. Following the principle of light reflection and using the reflecting panel in the upper layer placed by parametric calculated, obtain a homogeneous light environment in lower space.

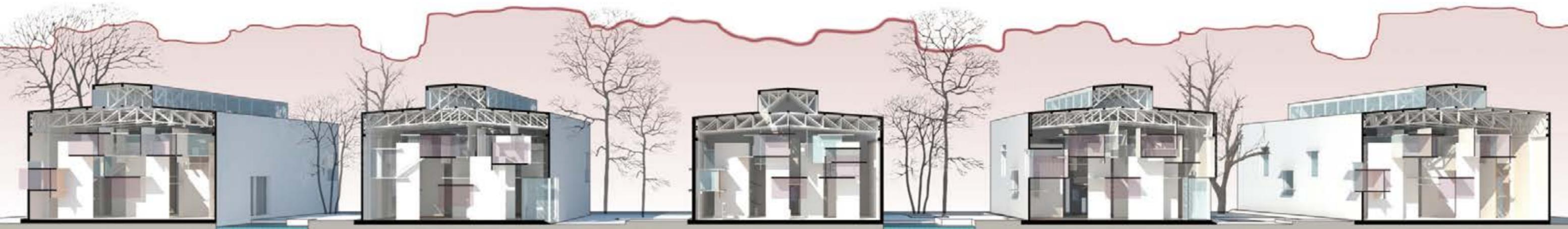


Algorithm:

- Do the segmentation according to the original beam frame(6 metres), in terms of the height,each layer is divided according to body size (3 metres).
- In the horizontal direction, move the box by 3m every time, if the light can reach the dark area in each side by 1-2 times reflected, and verified by ecotect, then the position is effective.
- Conversely, move the other boxes, and do the verification one by one.

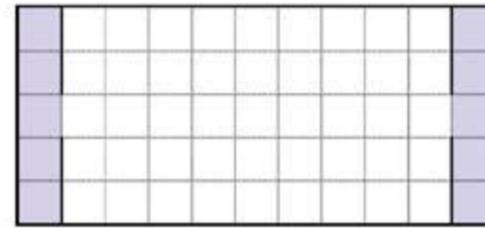
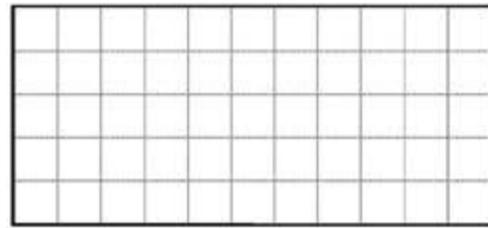


Sections:



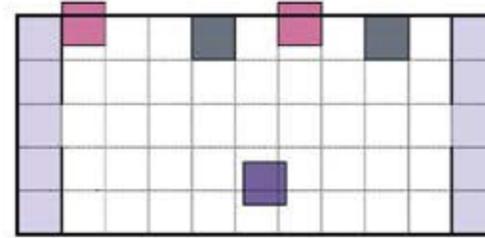
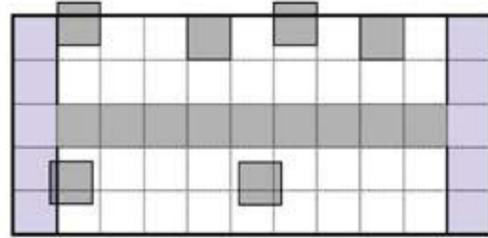
1st Floor

Entrance & Utility



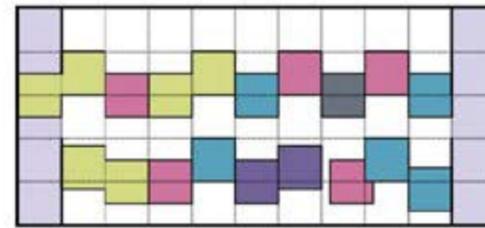
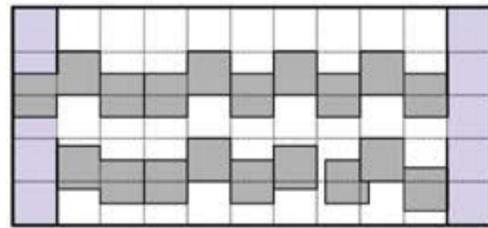
2nd Floor

Studio 1
Studio 2
Studio 3



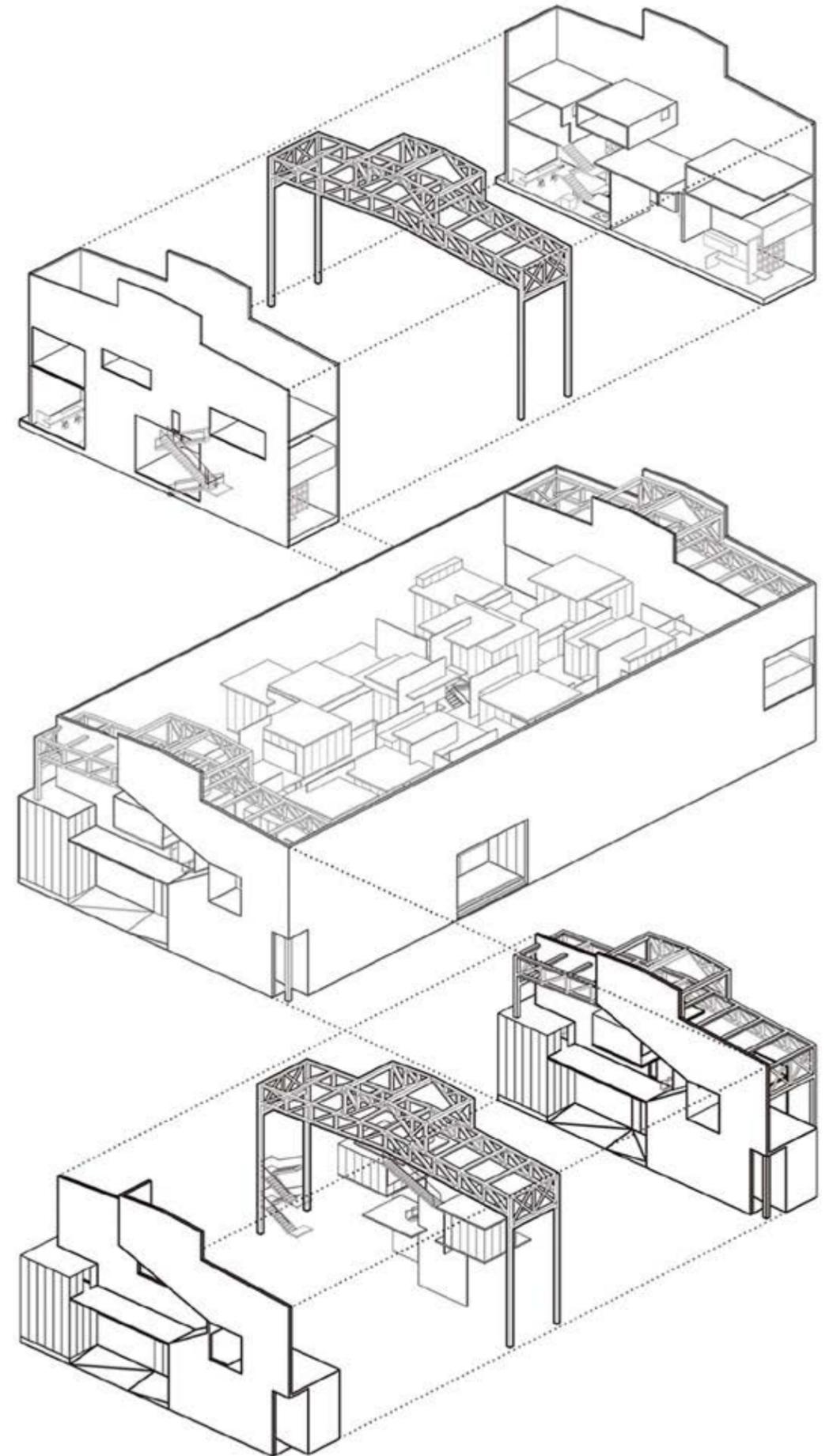
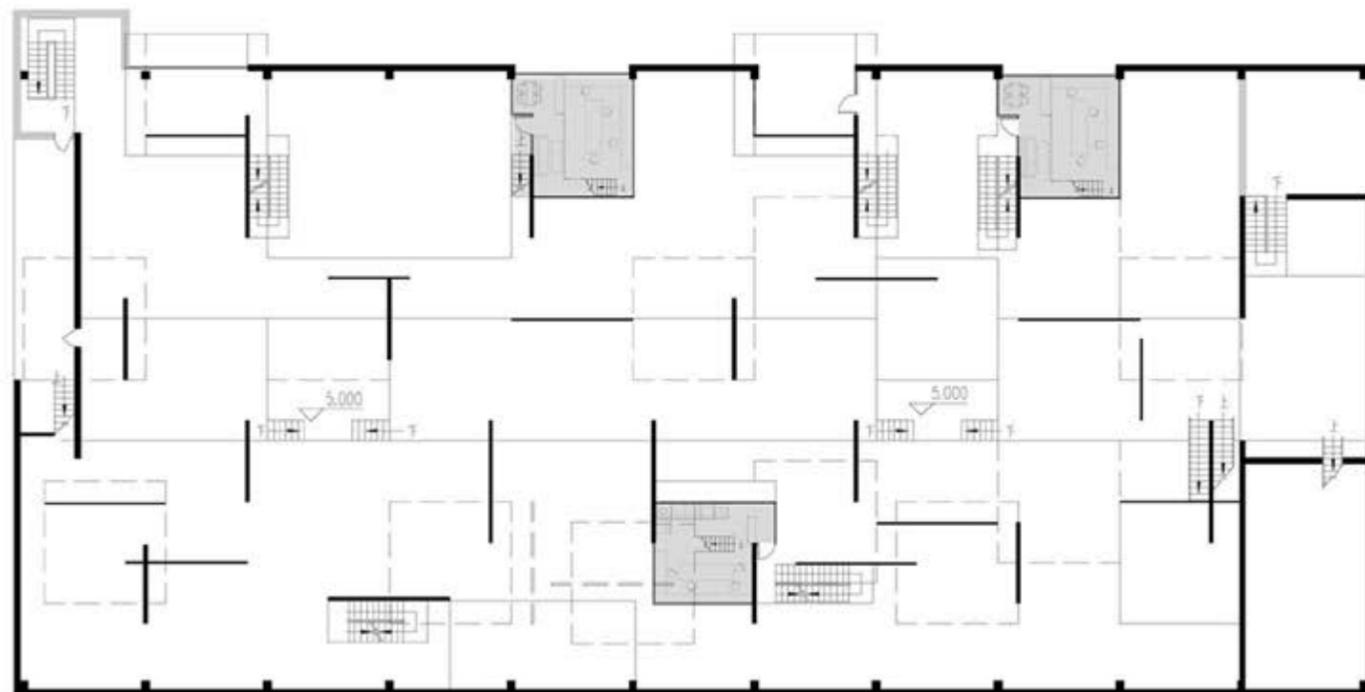
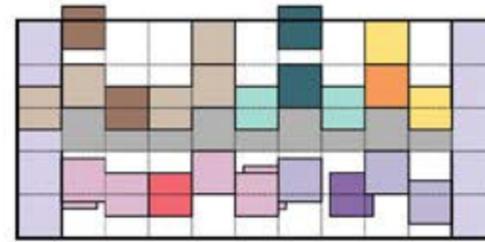
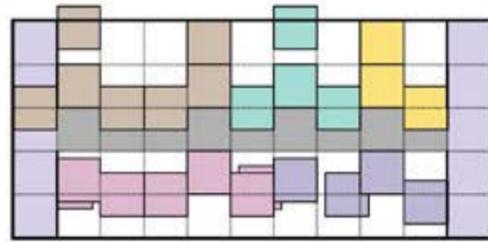
3rd Floor

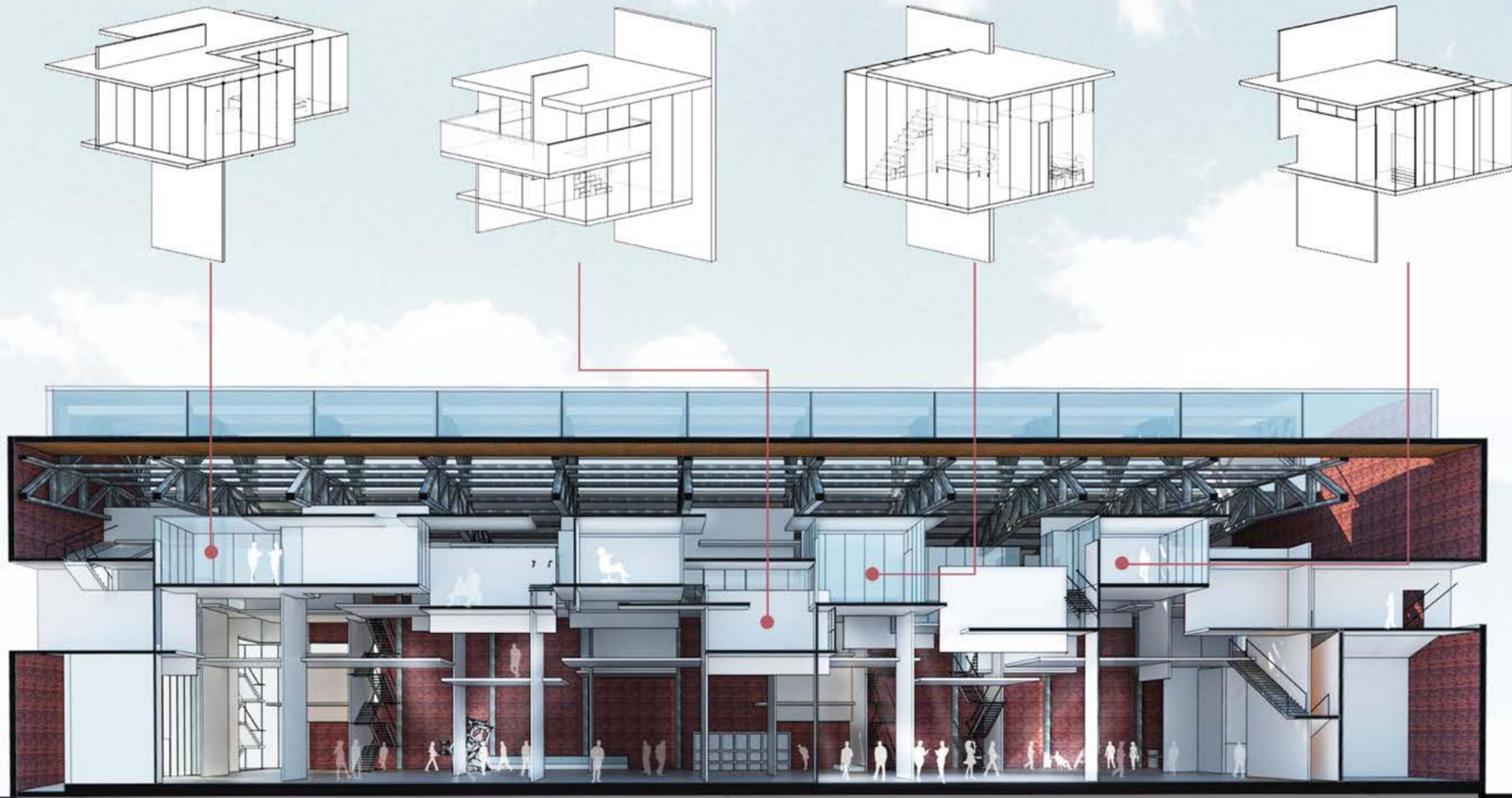
Studio 1
Studio 2
Studio 3
Studio 4
Studio 5



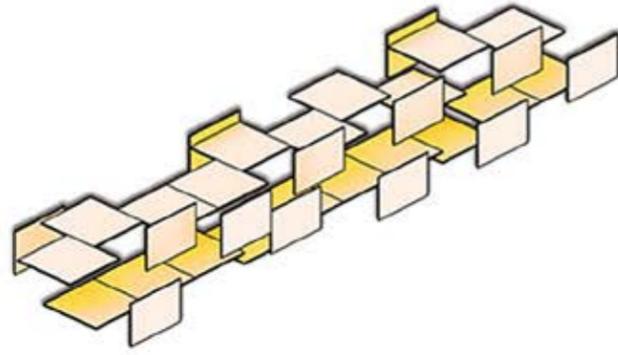
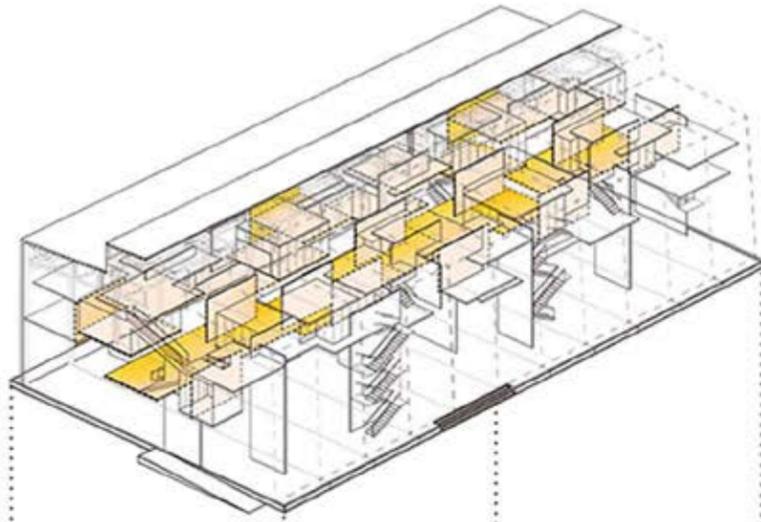
2nd & 3rd Floor

Group 1
Group 2
Group 3
Group 4
Group 5
Terrace Studio

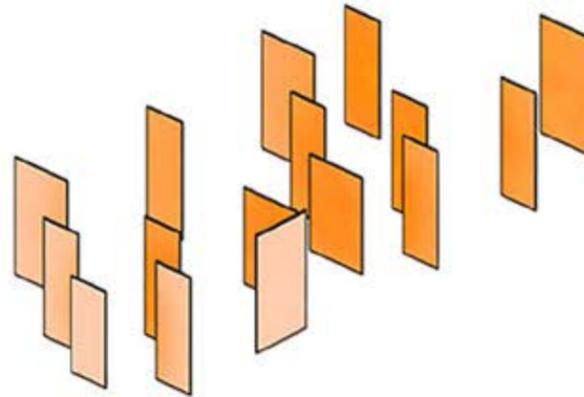
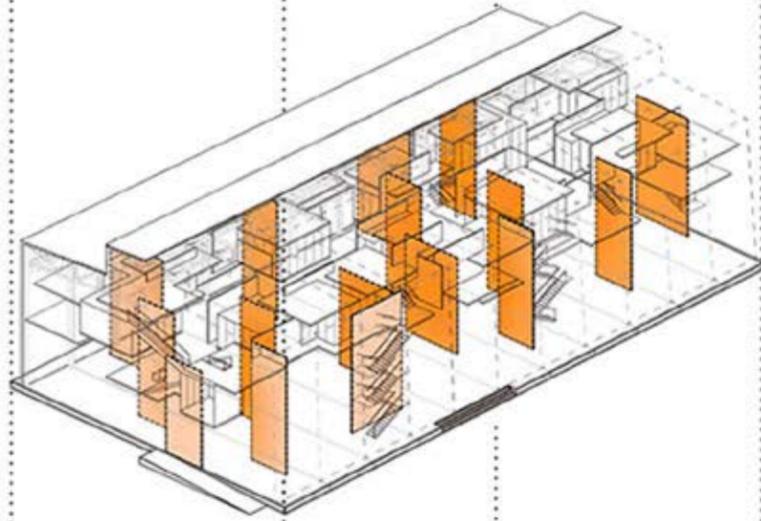




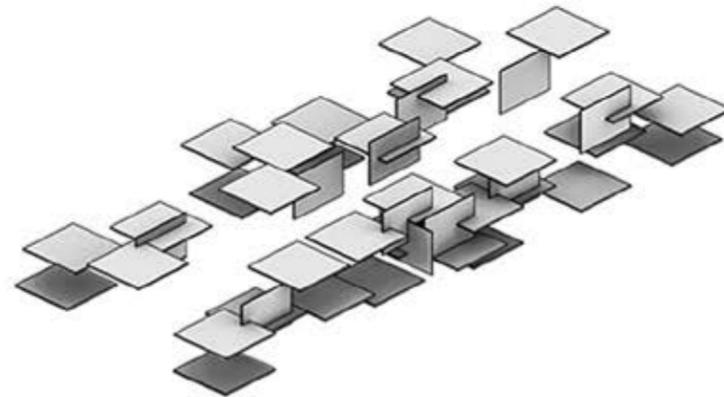
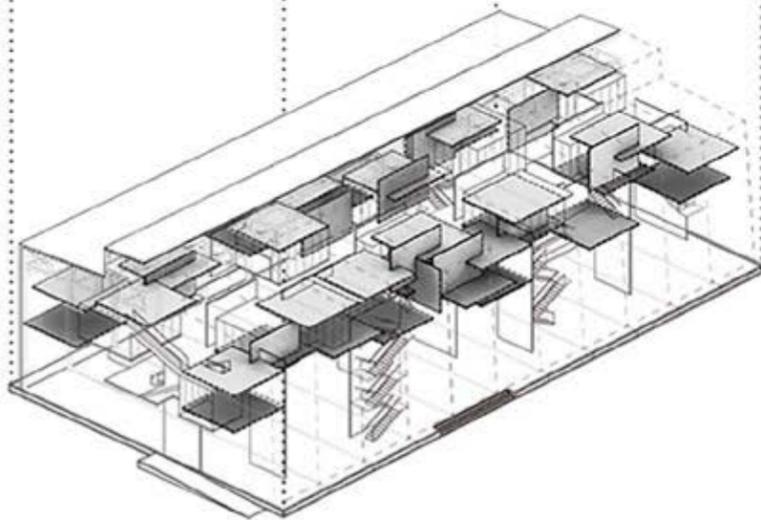
Reflecting Panel

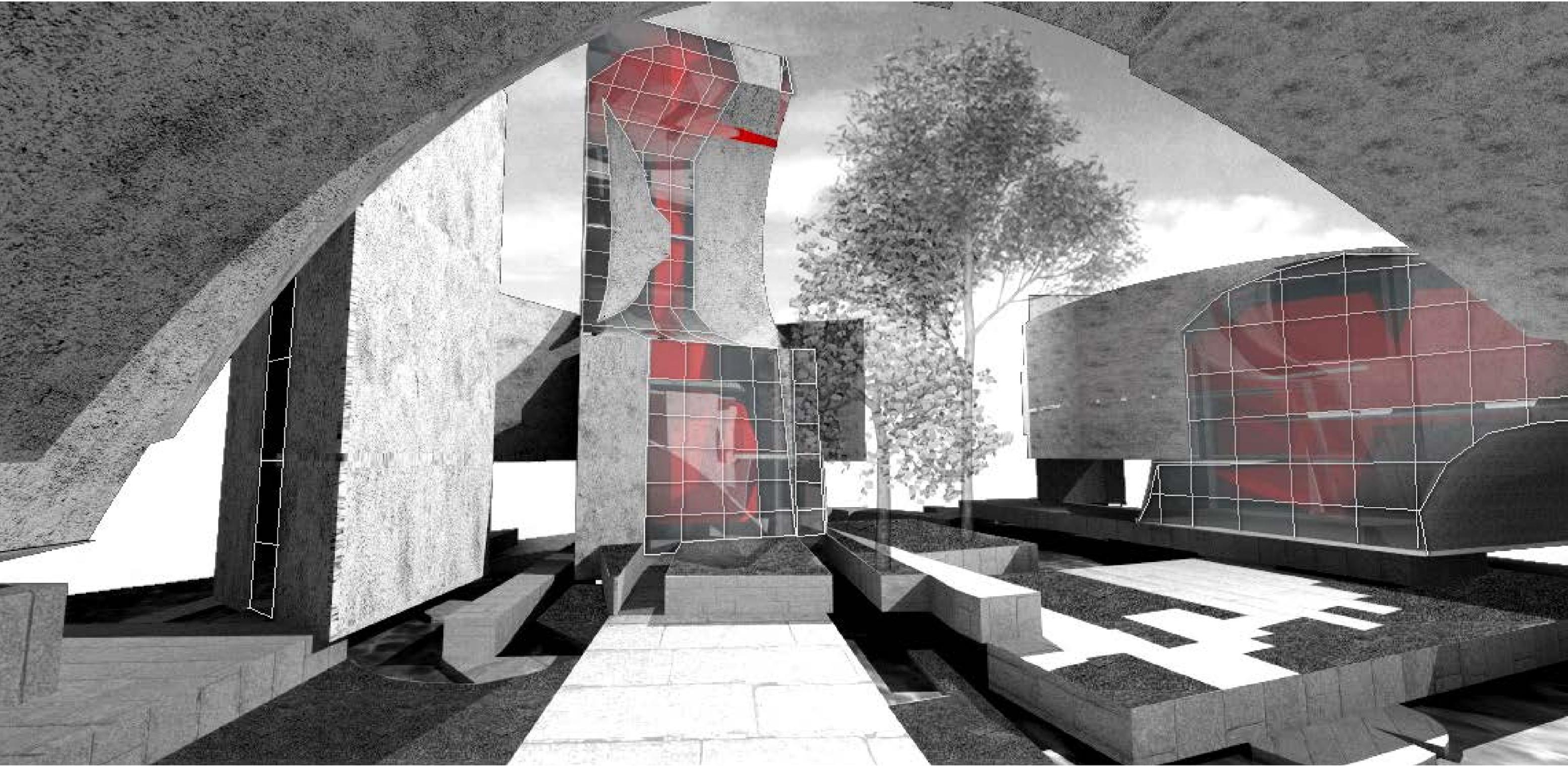


Supporting Panel



Enclosing Panel





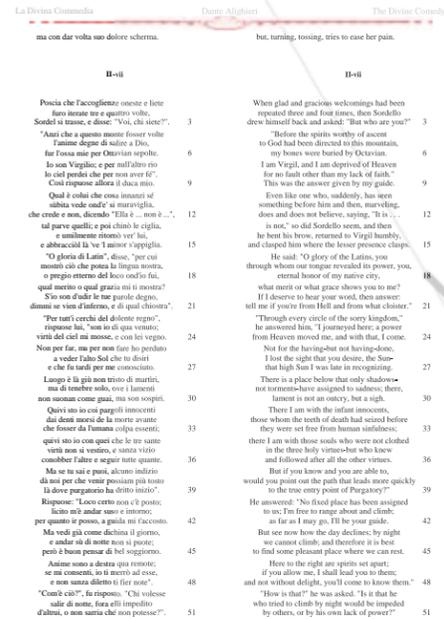
DEVIL'S ADVOCATE

Date: 09/2017-12/2017

The issue at hand for, Devil's Advocate, is the search for a non-originary architecture that does not rely on traditional modes of classical representation, imaging and or creation as a means to construct a framework for context to both be the object for contextualization and as its own context.

The studio is framed by the reading of the Divine Comedy by Dante Alighieri. This narrative/poem has for all intensive purposes produced our image of good versus evil. This construction of reality contains all the classical architectural representational signs and yet is absent of any real context, it is a "non-context." The goal is to understand its tools, techniques, and potency which allowed it to provoke such a provocative and yet architectural framework for society to imagine through the tools inherent to architecture itself.

Phase 1
from text to drawing

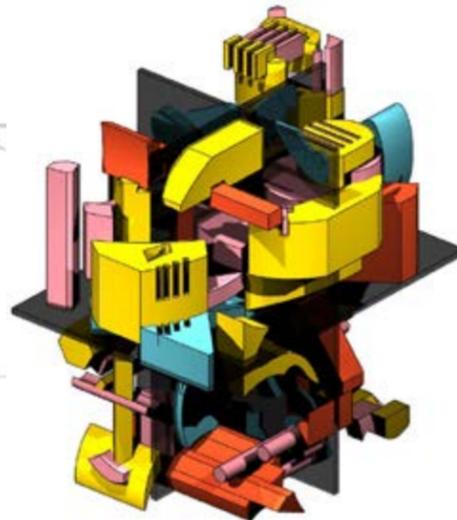
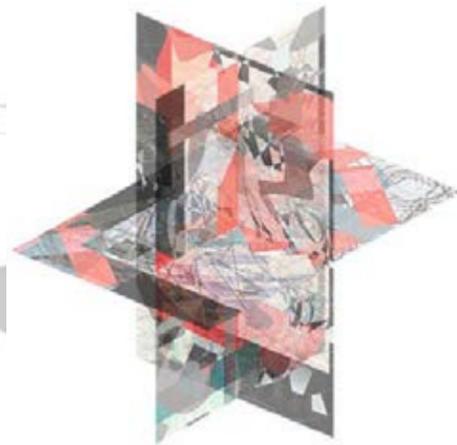


- 1, If there is number in the text, draw circles.
- 2, If there is a word refer to a place, draw a triangle.
- 3, If there is a R, copy a shape (circle or triagnle), and rotate.
- 4, If there is a S, copy a shape (circle or triagnle), and scale.
- 5, Make a grid according to the sentences on that page.
The line number in the grid = The line number of the text on that page
The row number in the grid = The word number in each line.
- 6, If there is a E, choose a shape (circle or triagnle), move to right.
- 7, If there is a W, choose a shape (circle or triagnle), move to left.
- 8, If there is a word refers to a person, choose a shape. Intersect all the chosen shape and hatch them.
- 9, If there is a diaglogue in the text, draw a square and give it a colour
- 10, If there is two section on that page, then copy the whole drawing and intersect them. There area of the two part according to the length of each section.



Phase 2
from drawing to model

The drawings become the plane in the model, choose figures and shapes on the drawing and extrude them from the planes. The massings intersect with each other and create some spatial moment. The model reflects the Purgatory part of the Divine Comedy. The story remains in the model. The sequence of each corner of the model is organized by the narrative of Divine Comedy.



Leaving the hell, Dante sail on a sea..... *the mountain is so sheer. A huge wall come through the mountain, the cliff is uneven,at the top a stone is like a bridge, connected the two parts of the mountain,* the other side can't be seen because of the *huge wall.*a little connect between the two sides of the mountain. From this mountain, there are connections to each terrace part by the holes and volumes.

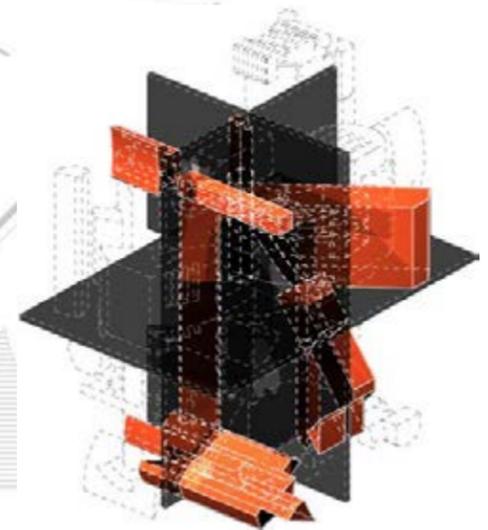
They try to find a *slow step way* to climb up the mountain. They see some souls and sheep, after talking with the souls, they find their way in an opening hidden by grapes..... *The valley is full of flowers and grass, they are colorful.*

.....they can see a sheer wall with a gap in the distance. When they come near, they find that the gap is *the gate for the Purgatory.* keep climbing up the mountain and go to *the second, third, and forth terrace.*The soul leads them to a place, where they see a swamp, something is climbing up and it becomes smaller and more clear, finally, *it flies away and vanish through a crack of two stones.* *but they can see a mirage of the first five terrace floating in the distance, it looks like the mountain before the earthquake happens.*

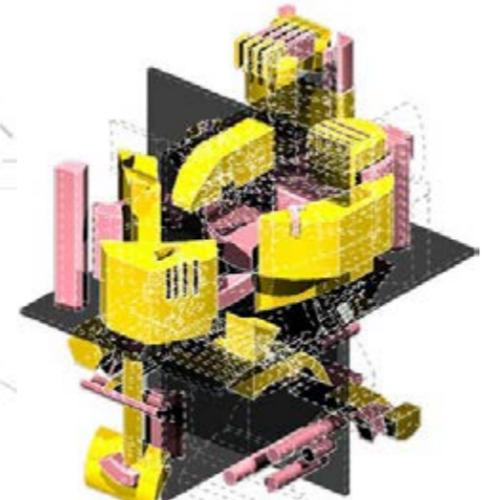
..... arrive at the 6th terrace of the mountain, where they see *a tree full of fruit on it.* Souls under the tree are eager to get the fruit but there is no way to get the fruit. *an overhanging cantilever, which dangles a plank road towards the fruit,* but it doesn't touch the fruit either.

They leave the 6th terrace and *drop through a tunnel.* When they get the end,the sun shed its first ray when they get to the 7th terrace. They see the fire. *They climb up in the fire.*.....They arrive at the top of the mountain,.....get into *an ancient forest and see a stream.* Its little waves bent to the left and grass along its bank. *several waterfalls like the columns go down from the river.* The river comes from the sixth terrace of the mountain.

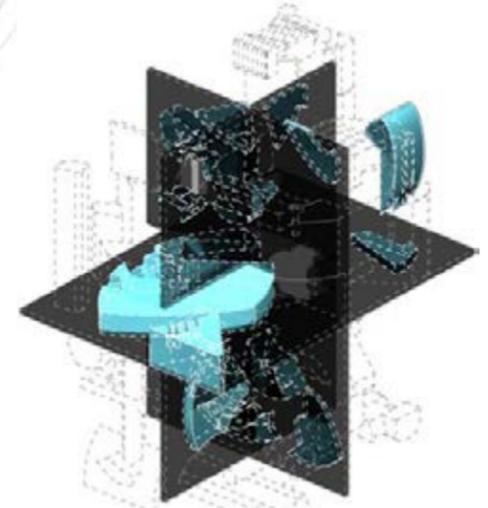
From a tunnel, they can get back to the beginning of the Purgatory. The sea shore



circulation



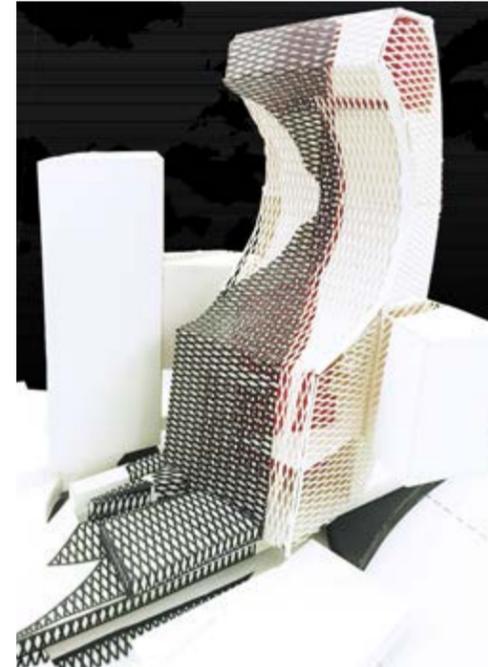
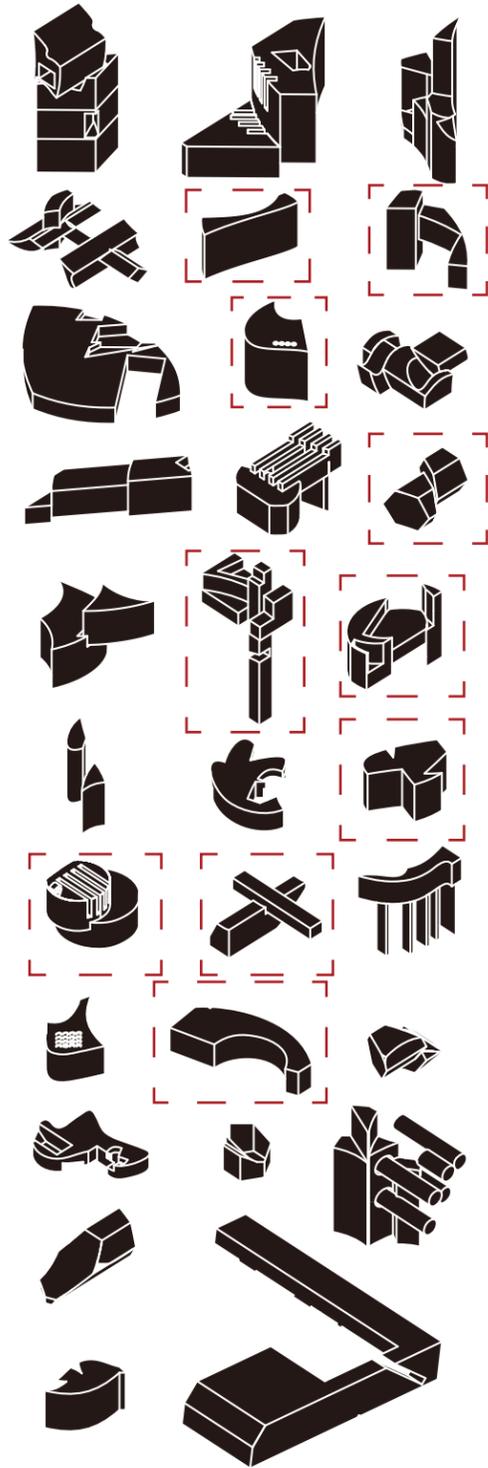
scene



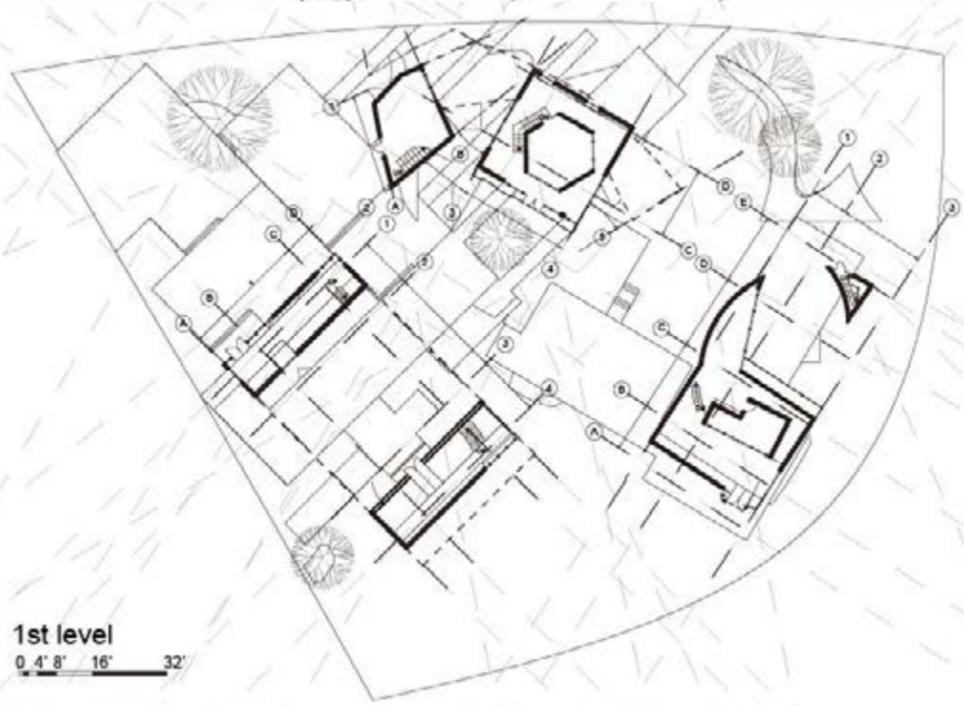
landscape

Phase 3
from object to building

Dismantling the model into objects, selecting 2 objects from the model, one as the exterior shape and the other one as the interior space. The intersection and the separation of the two shapes create different spatial experience of an architecture.



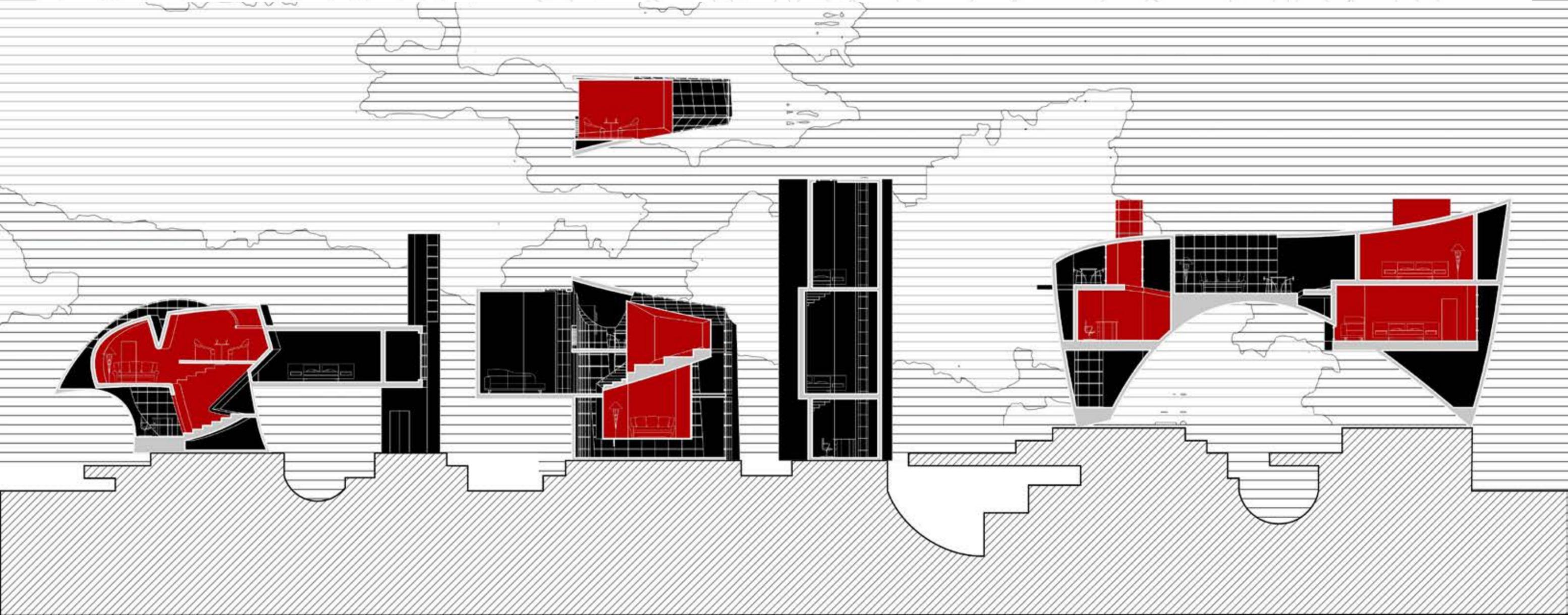
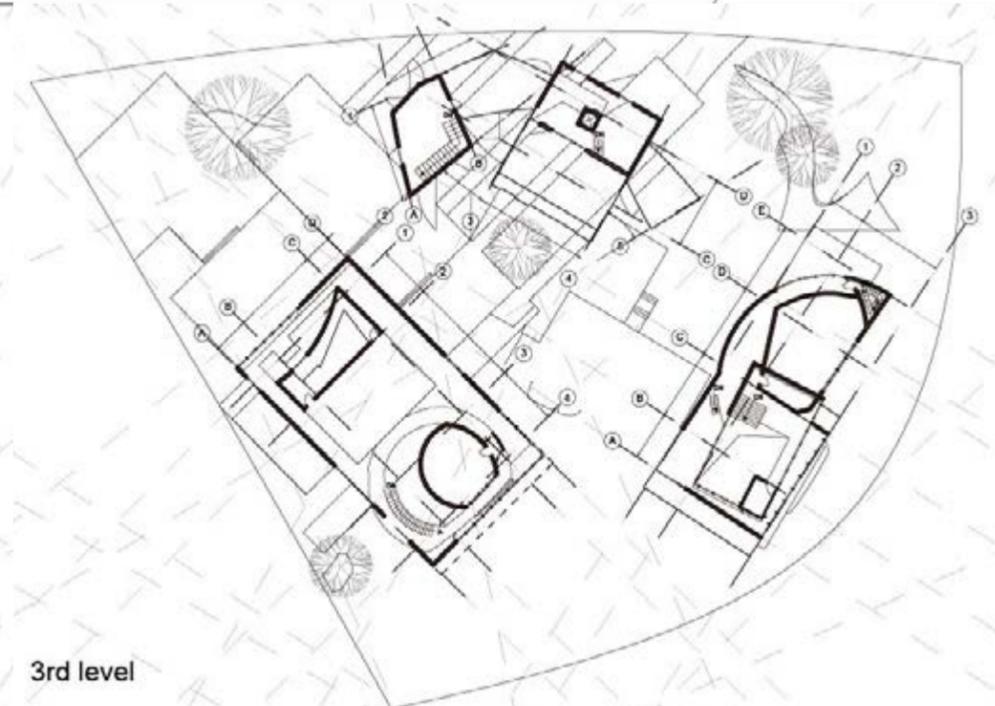
1st level
0 4' 8" 16" 32'

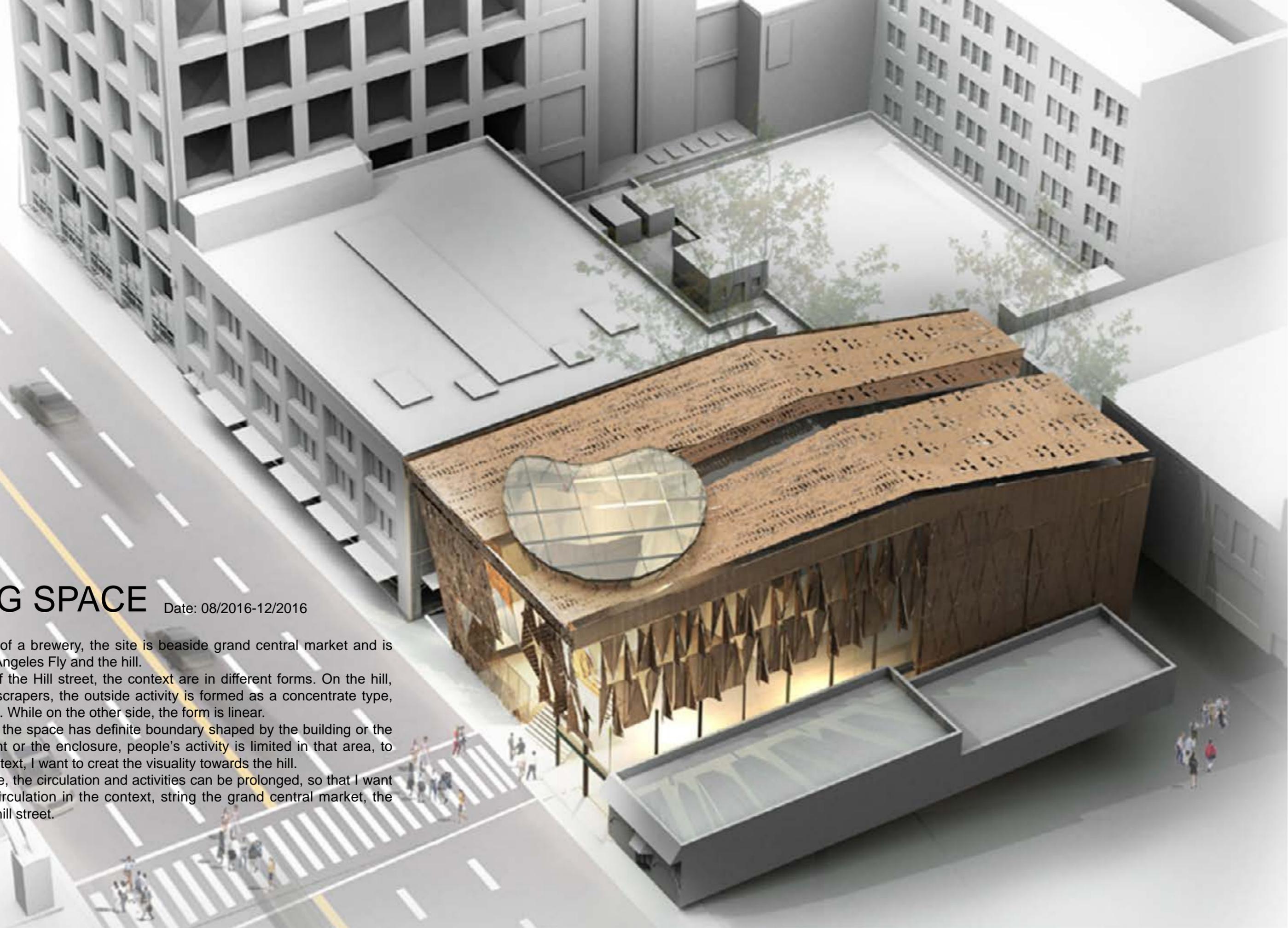


2nd level



3rd level





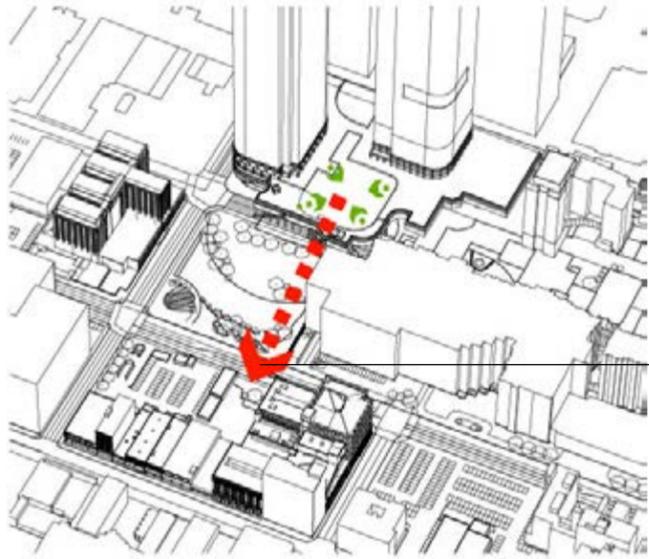
STRING SPACE

Date: 08/2016-12/2016

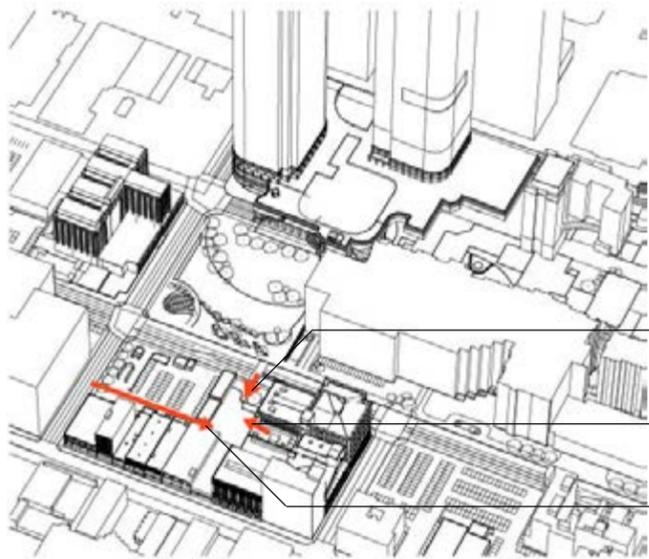
This is a project of a brewery, the site is beside grand central market and is opposite to the Angeles Fly and the hill. On the 2 sides of the Hill street, the context are in different forms. On the hill, between the skyscrapers, the outside activity is formed as a concentrate type, such as the plaza. While on the other side, the form is linear. For the first type, the space has definite boundary shaped by the building or the different on height or the enclosure, people's activity is limited in that area, to response this context, I want to create the visuality towards the hill. For the linear type, the circulation and activities can be prolonged, so that I want to reshape the circulation in the context, string the grand central market, the brewery and the hill street.



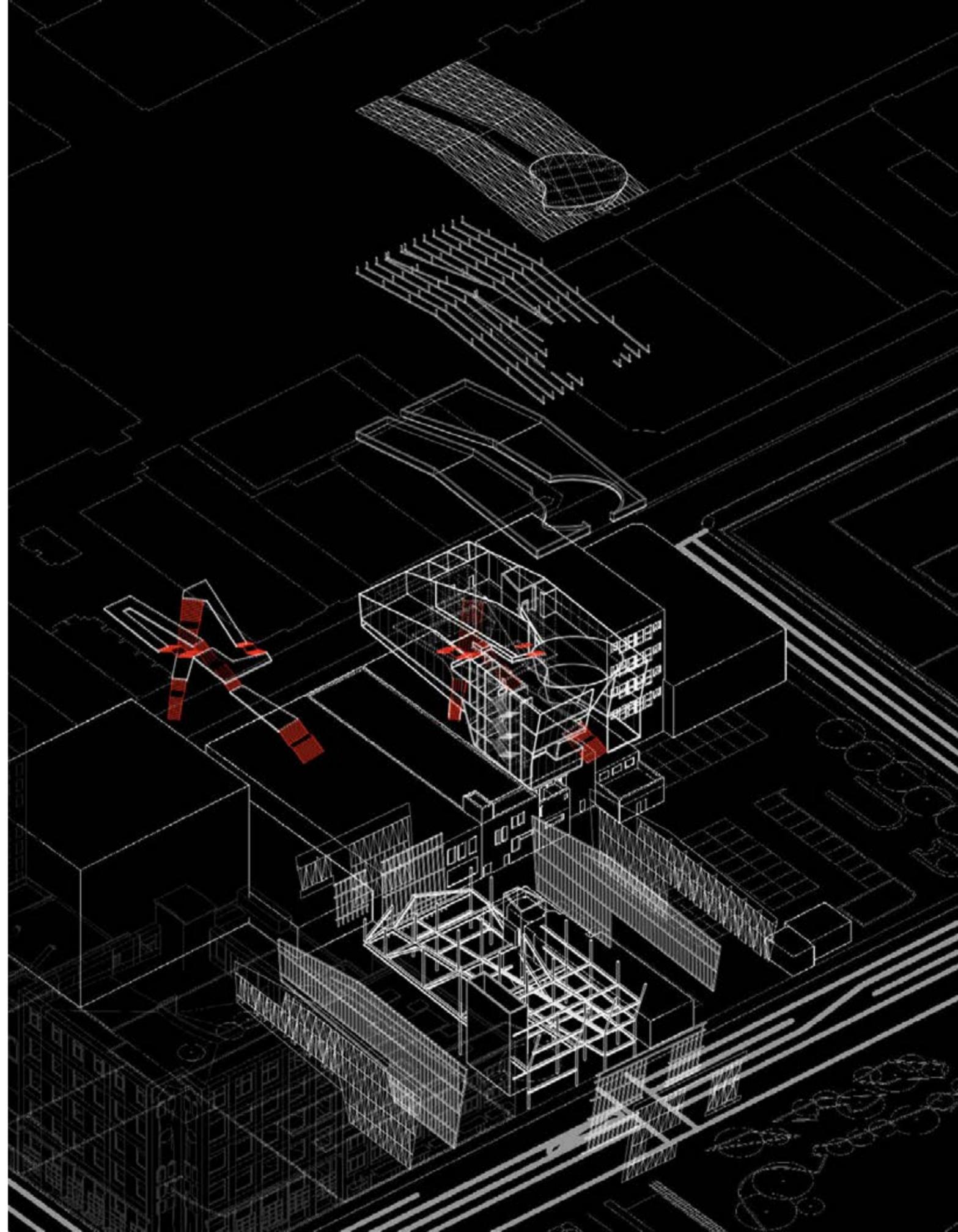
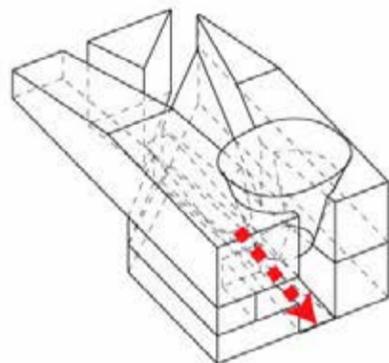
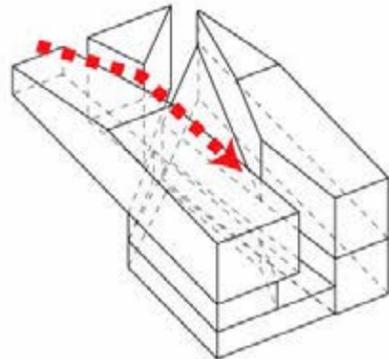
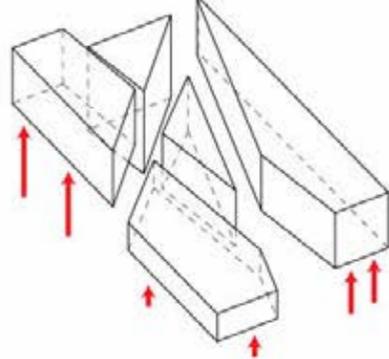
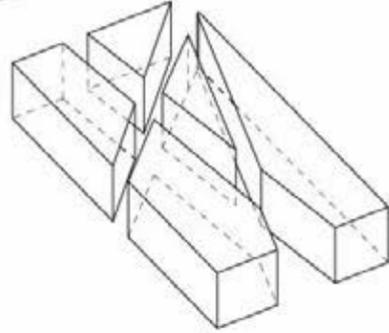
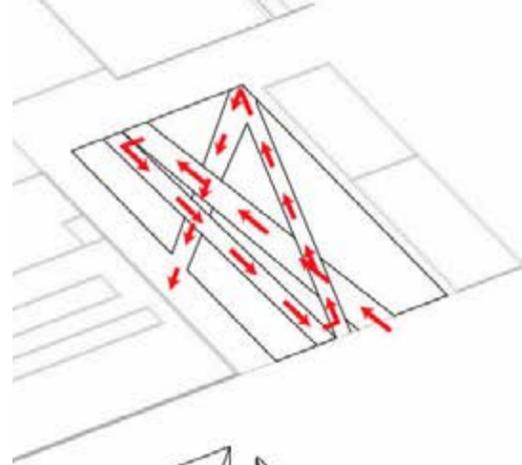
Circulation around the site

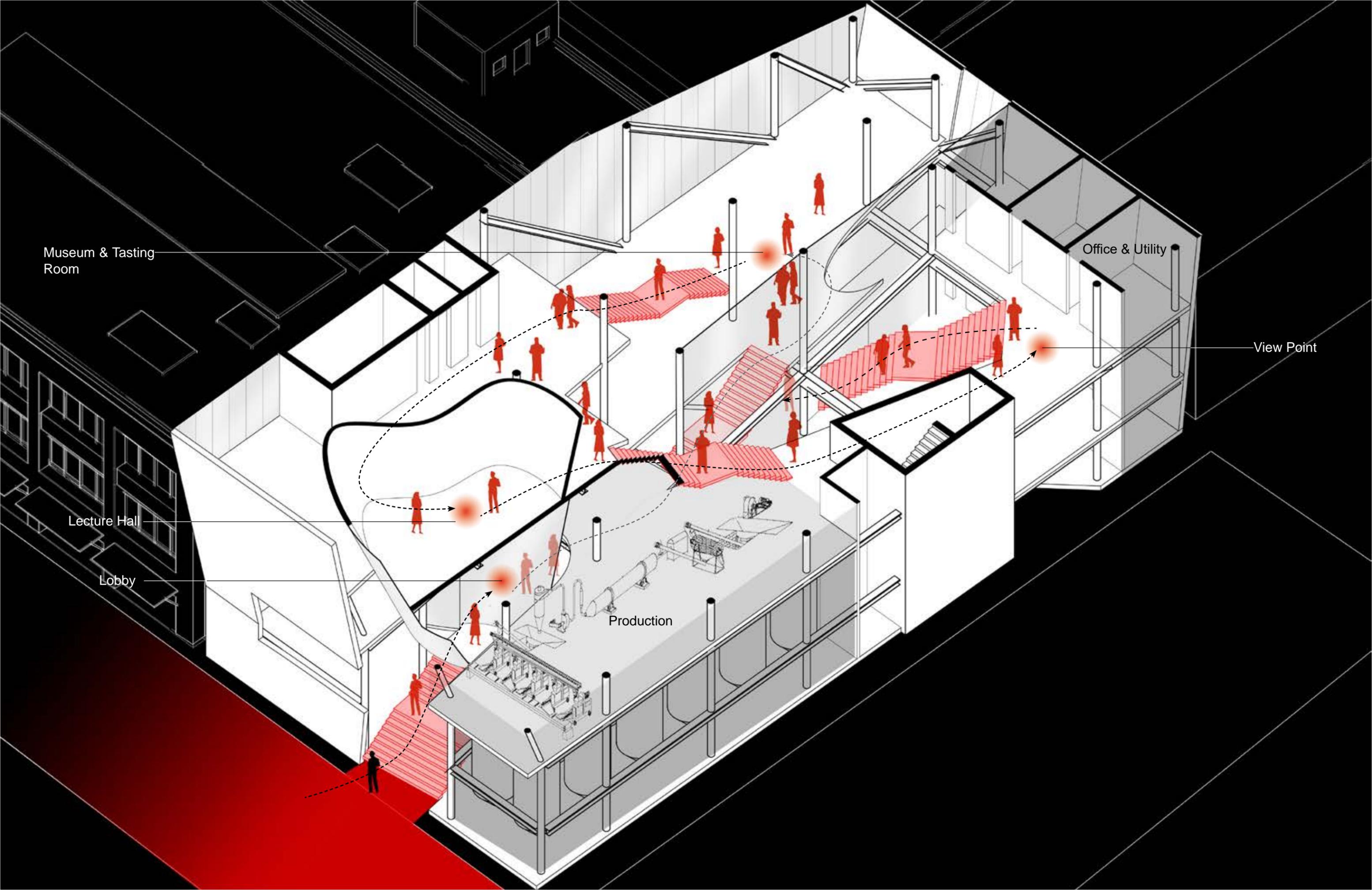


View from bunker hill



Main Entrance
Access from the parking
Connect with the market





Museum & Tasting Room

Office & Utility

View Point

Lecture Hall

Lobby

Production



Section 1-1

Section 2-2



Elevation 1

Elevation 2

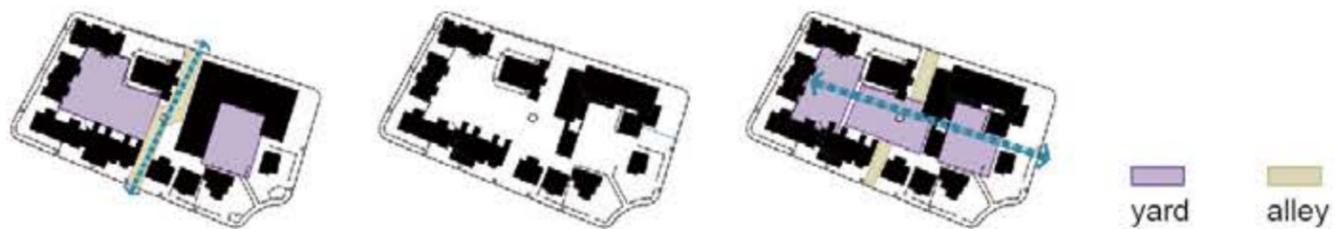




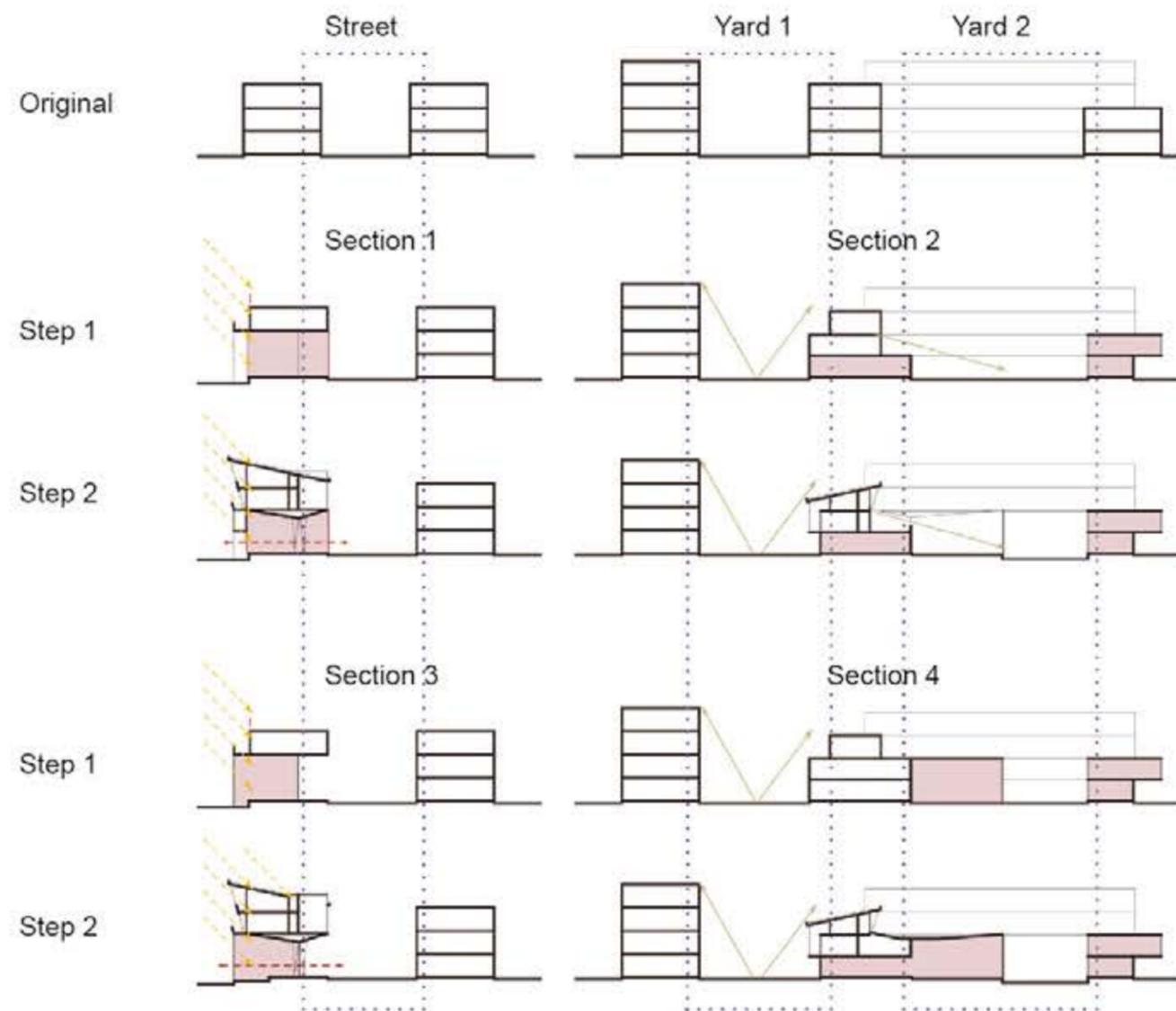
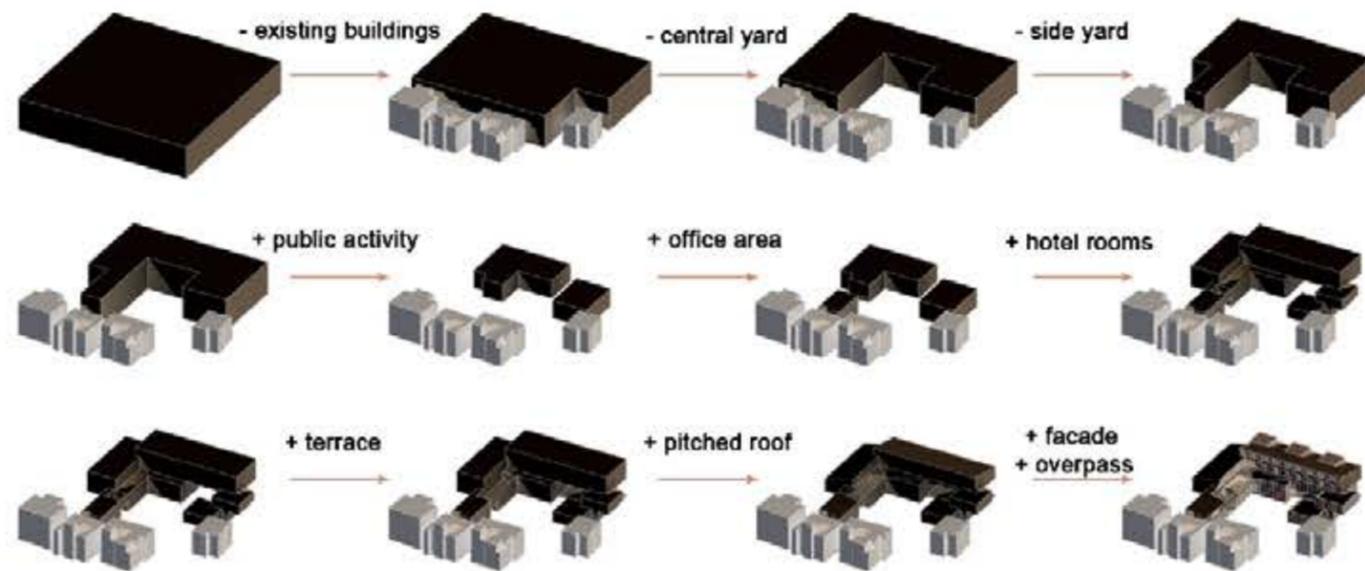
COHERENT SEQUENCE Date: 03/2014-05/2014

This studio's task was to design a hotel at a chosen site in the concession historical district. The spatial sequence around the site is disorder, which lead to uncomfortable space for outdoor activities. The building aims to manage the relationship between interior and exterior, exterior and exterior space to create a series of connected open space.

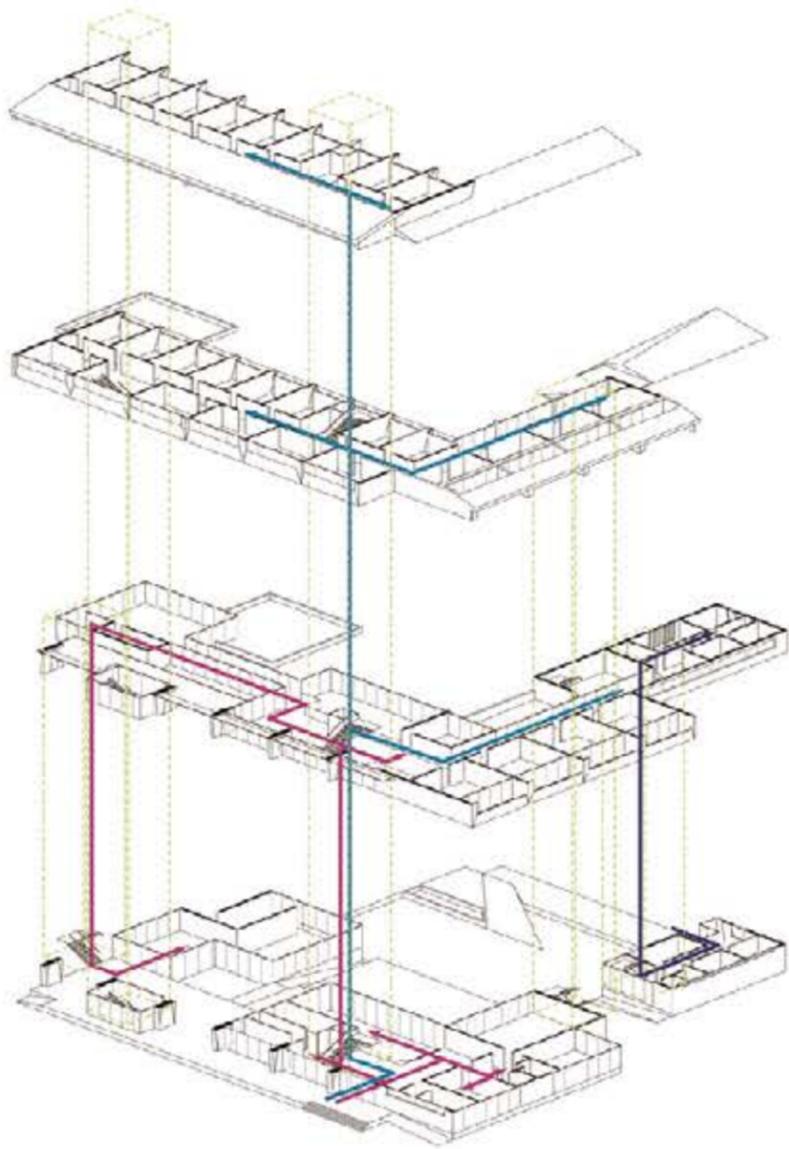
Site Analysis:



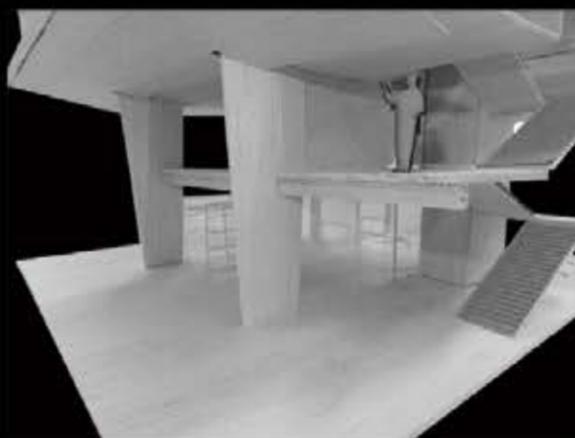
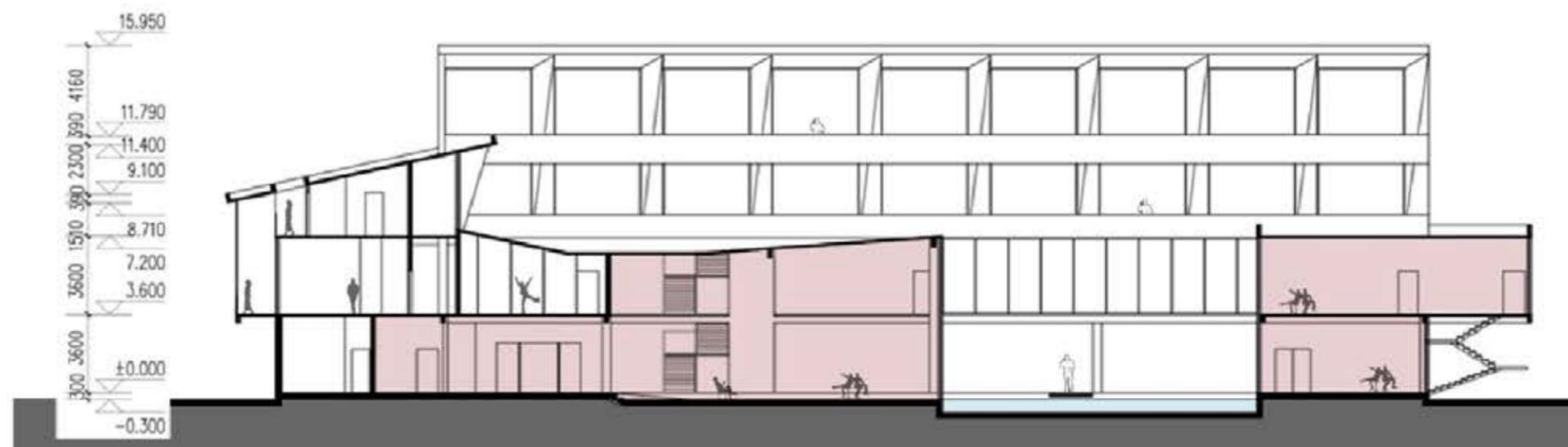
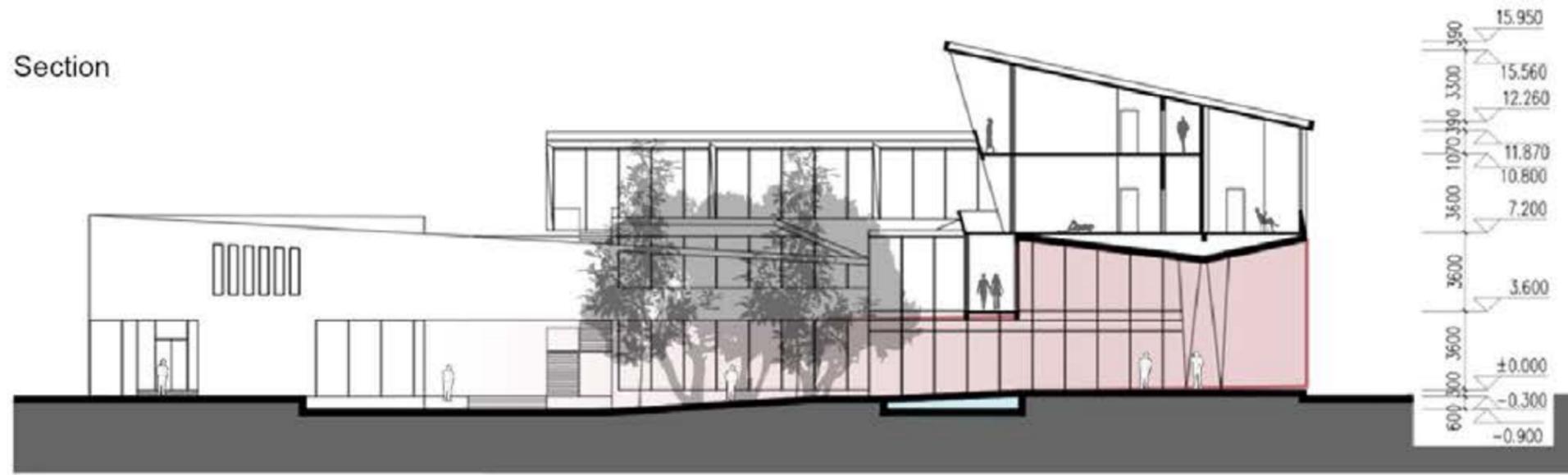
Syntax Sequence:



Isometric Plans



Section



PROFESSIONAL WORK

-07/2018-02/2019

-SLS Design, South Pasadena, CA

LANDSCAPE PROJECT

TRANSITION-PERMEATION

-10/2015-02/2016

-Bordeaux, France

LAND ART

-03/2016-05/2016

-Bordeaux, France

HAND DRAWING

OTHER WORK

PROFESSIONAL WORK



Meijing Resort, China
Project from BIAD

Work on construction documents,
Elevation and plan drawing
Do calculations and check with the code (plot
ratio and greening rate, etc.)
Preparing presentation documents.



351 Adena, Pasadena, CA
Project from SLS Design
Multi-family

Participate in SD phase,
3D modeling,
Plan, elevation and detail drawings,
Prepare for submittal



110 Chapel, Alhambra, CA
Project from SLS Design
Mixed-use

Participate in SD phase,
3D modeling and elevation
Assist in material selection, color and material boards

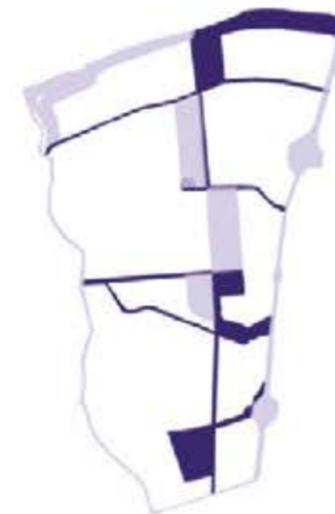
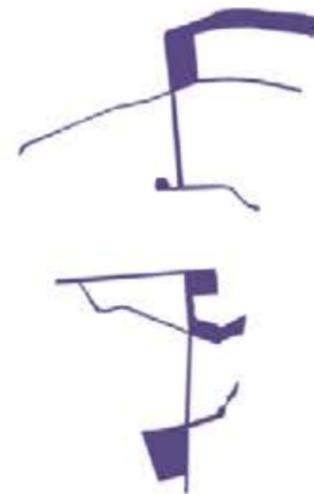
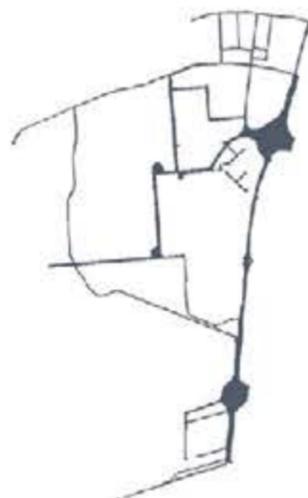


TRANSITION-PERMEATION Date: 03/2015-06/2015

The site is located at the north of the city of bordeaux, burgundy, bruges and the towns. The issues of project spaces which are waiting for the future is not now stabilised. These spaces are in tension between two approaches of spatial development of the urban agglomeration of Bordeaux.
 The goal of our project is to find out the answer of those question: First, opportunity and conditions for the establishment and definition of a recreational nature in the lake? Second, the problem of the industrial area of bruges in fill in marsh area the project development. the conversion? recovery? Third, the issue of a comprehensive project in what sense can be defined, and include a draft set of bruges in the west to the river?

Analysis

Strategy



EXISTING NATURAL SPACE
 -Nature Reserve
 -Forest
 Lake, stream and Garonne River

EXISTING STREETS
 -Highway
 -Residential through-traffic

EXISTING-PROPOSED PUBLIC SPACES
 -Existing camping field, exposition park and sports place
 -Potential for new function(s.g. EDC, hiking)

PRIORITY ZONE DEVELOPMENT
 -The edge of river, lake and stream
 -The space along the roads

INFRASTRUCTURAL CHANGES
 -The highway limits the expansion of urban area
 -Along the "black stream", there is a transition band to protect the natural area.
 -Continuous streets access to the natural activity space.

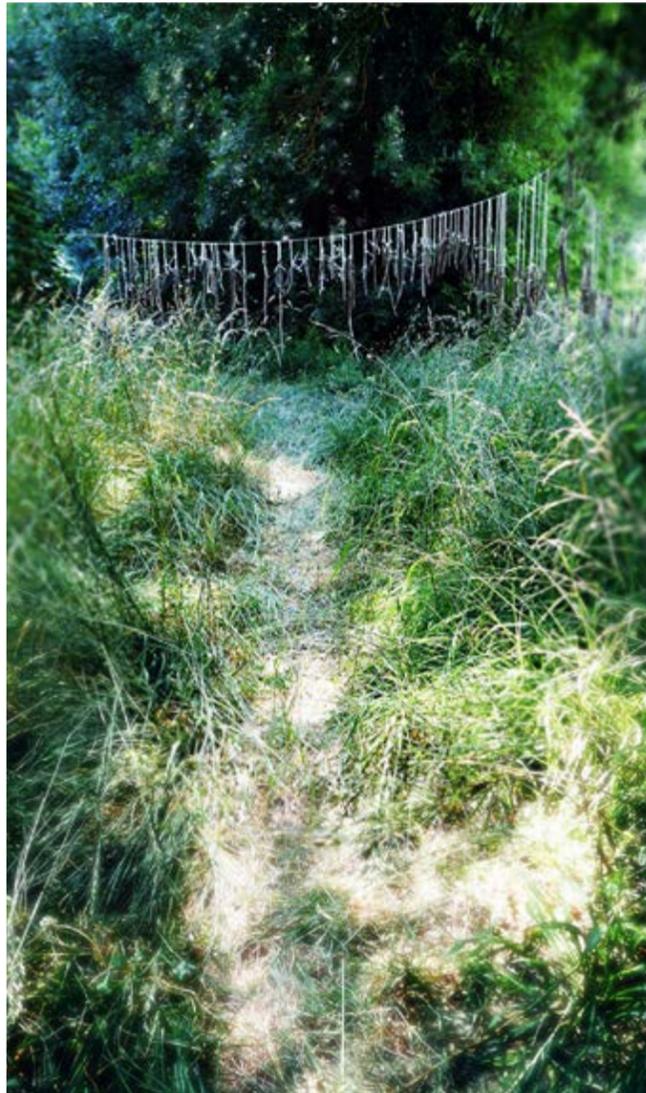
FUTURE GREEN
 -An east-west axis and several green line according to the road network sign the infrastructural of the whole area



LAND ART

Design & Make up
2015
Bordeaux, France

"Land art" expanded boundaries of art by the materials used and the siting of the works. The materials used were often the materials of the Earth including for instance the soil and rocks and vegetation and water found on-site.



HAND DRAWINGS

