ZIYI YANG

Architecture Designer
LEED Green Associate

EDUCATION

Master of Architecture (3 yr)
University of California,
Los Angeles, USA

Bachelor of Architecture (5 yr)
Tianjin Chengjian University
China

CONTACT

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norayang.design@gmail.com

Phone:
310-801-6326

LANGUAGES

Mandarin
(Native)

English
(Professional working
proficiency)

SUMMARY

Following graduate degrees in Architecture at UCLA, Ziyi (Nora) Yang practiced in fields of architecture and art. Ziyi is a junior architecture designer, a LEED Green Associate, and a painter now working and studying in Berkeley, California.

Ziyi has 8 years of educational background and 2 years working experiences in architecture industry. She specialized in advanced 3D modeling, hand modeling, concept visualization, and graphics. Ziyi studied under the tutelage of Neil Denari at UCLA, and upon graduating, moved to Bay Area to work at Marcy Wong Donn Logan Architects. At MWDL Architects, she collaborated with multiple project types, including ferry terminals, commercial offices, adaptive reuses, and restaurants. During years of learning and practicing architecture design, Ziyi is specifically interested in the improvement of the living environment, social equity, and sustainability of architecture.

EXPERIENCE

Architectural Designer (2 yr 3 mos)

9/2021 - Present
Full-time

Marcy Wong Donn Logan Architects (Historical Architecture Adaptive Reuse, Renovation; Urban Infrastructure Design)
Berkeley, CA, United States
Design Team: Making and editing small-scale to medium scale plans, sections, and diagrams; Modeling; Rendering; Project Promotion (Image and video post-production, competition); Project RFP/RFQ;

Involved Projects:

- **The Maclac Project Mixed-use, San Francisco, CA (on going, Building D completed in 2022)**
  3D Modeling, Rendering, Drawings, Design Development, Construction Documentation, diagram, site visit, meetings with consultants, project promotion.
- **Restaurant at Solano Ave, Berkeley, CA (on going)**
  Assisting Scheme design,3D Modeling, Rendering, Drawings, Design Development, site visit.
- **Berkeley Pier and Ferry Concept Design, Berkeley, CA (unbuilt)**
  3D Modeling, Rendering, Diagrams.
- **Seaplane Lagoon Ferry Terminal, Alameda, CA (completed in 2021)**
  Site Visit, Diagrams, video making, Project Promotion.
- **Rejuvenation of An Historic Powerhouse, San Francisco, CA (completed in 2019)**
  Diagrams, project promotion.

Architectural Intern (3 mos)

2/2018 - 4/2018
Part-time

Turenscape (Landscape Architecutre Design) Beijing, China
Competition Team: Modeling; CAD drawing; Case Study; Project Presentation Document;

Architectural Intern (2 mos)

3/2017 - 4/2017
Part-time

Tianhua Design Institute (Architecture Design& & Urban Planning) Tianjin, China
Design Team: Modeling; Rendering; CAD drawing; Project Presentation Document; Building Code Study;

SKILL

Architecture: Modeling: Rhino, SketchUp, Revit, Maya, C4D, Unreal Engine; Drawing & Video Making: AutoCAD, Adobe Suite; Rendering: Enscape, V-ray, Lumion, Keyshot, Octane;

Art: Sketch, Watercolor, Gouache, Oil Painting, Ceramic; Guzheng (Chinese Musical Instrument, Grade 10).

PORTFOLIO

Selected Works from 2018-2023

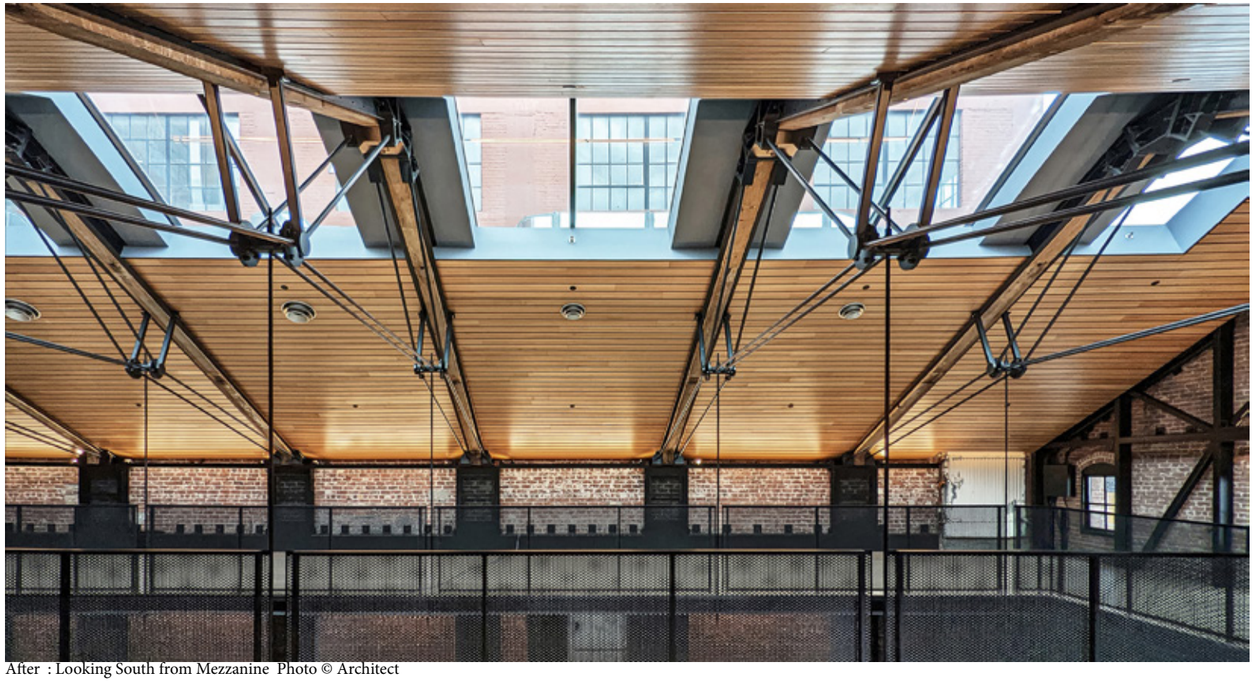
CONTENTS

PROFESSIONAL WORK

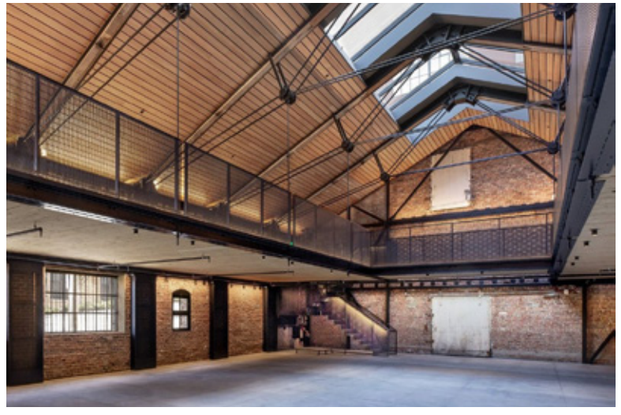
Maclac Project Mixed-use

Renovation & Building Design,
Partially Completed in 2022
San Francisco, CA

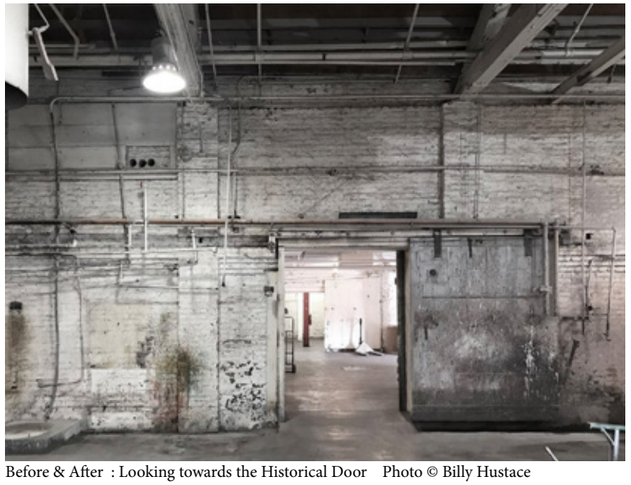
Photo © Billy Hustace

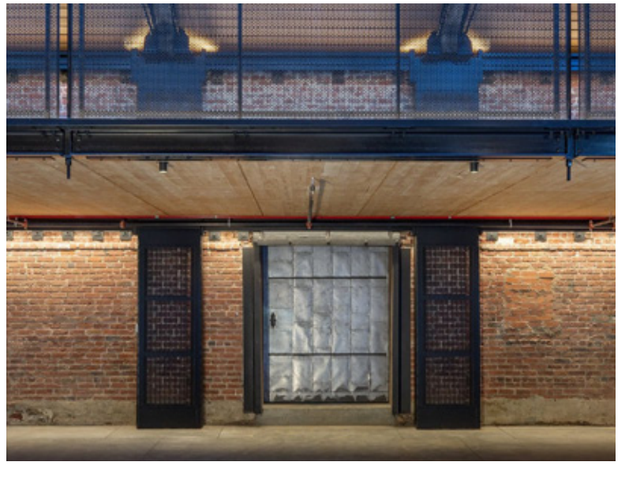


After : Looking South from Mezzanine Photo © Architect

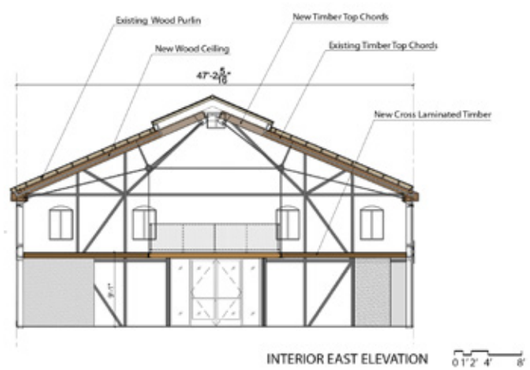


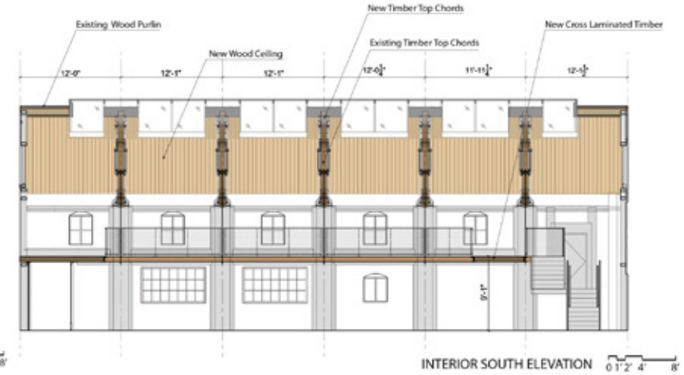
Before & After : Looking up from Ground Floor Photo © Billy Hustace



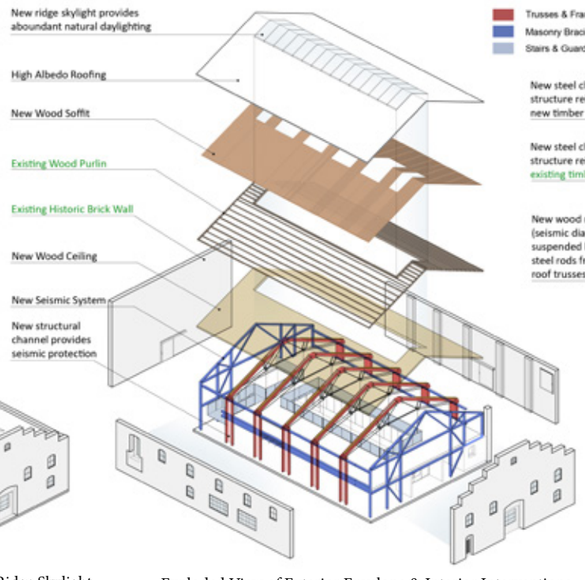


Before & After : Looking towards the Historical Door Photo © Billy Hustace





Historic Building Shell with New Ridge Skylight



Exploded View of Exterior Envelope & Interior Interventions

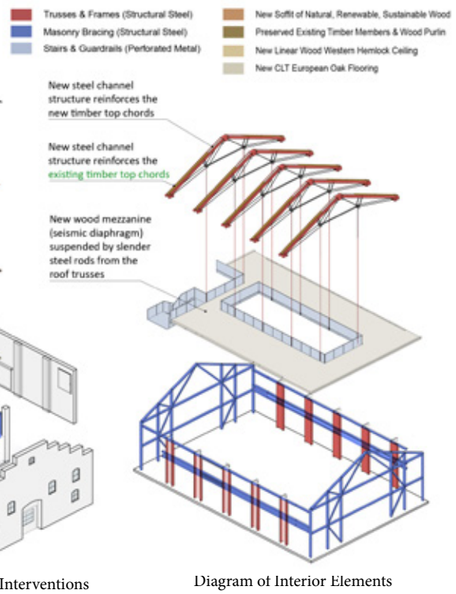


Diagram of Interior Elements

Project Description

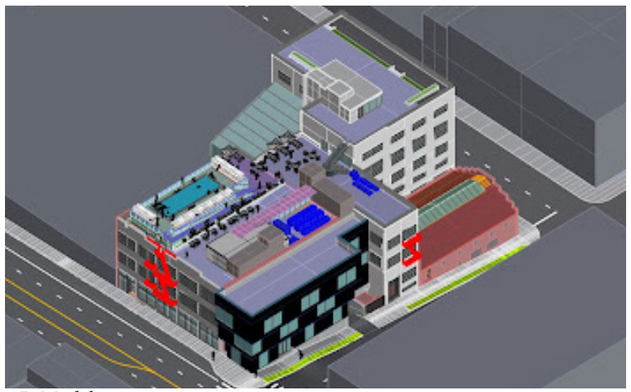
Constructed in 1906 by the R. N. Nason Company and long used by the McGlennon Company to manufacture lacquer and paint, the building is representative of San Francisco's reindustrialization after the 1906 earthquake and fire devastation.

The architectural rejuvenation accentuates the symmetric geometry of its historically industrial heritage by introducing abundant daylight through ridge skylights, providing architectural lighting designed to highlight the historic brick walls and steel roof trusses of the original building, and incorporating crucial seismic upgrading with structural diaphragms that double as an architectural level that creates usable floor area with exceptional vantage points of the building volume.

Responsible for

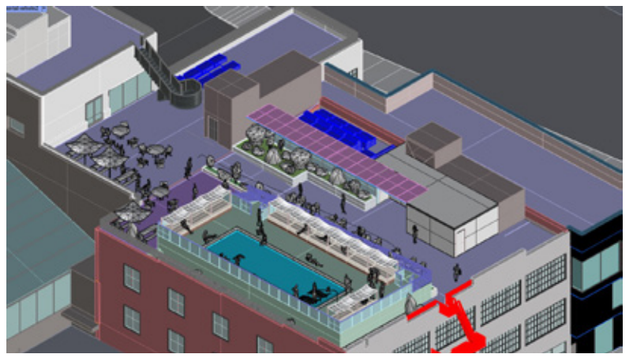
3D Modeling, Rendering, Drawings, Design Development, Construction Documentation, Diagram, Site Visit, Meetings with Consultants, Project Promotion (Awards Submission, Website).

Exisiting Condition - Photo © Billy Hustace



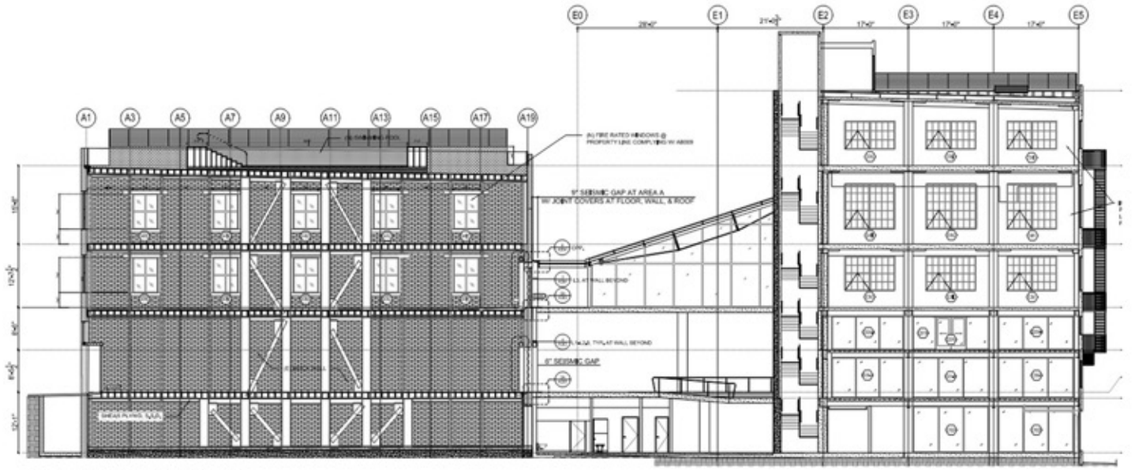
3D Modeling

Rendering

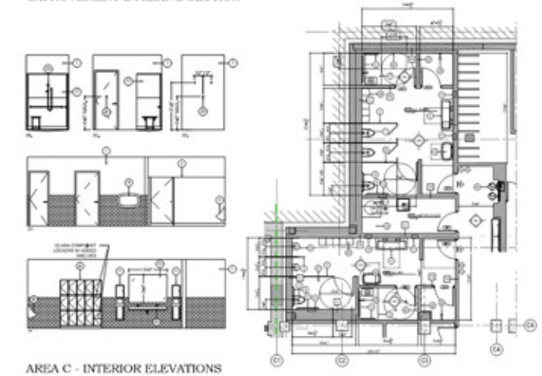


3D Modeling

Rendering

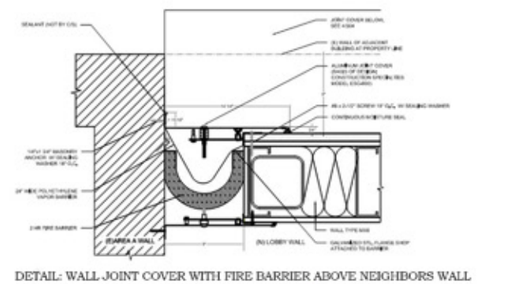


IMPROVEMENT BUILDING SECTION

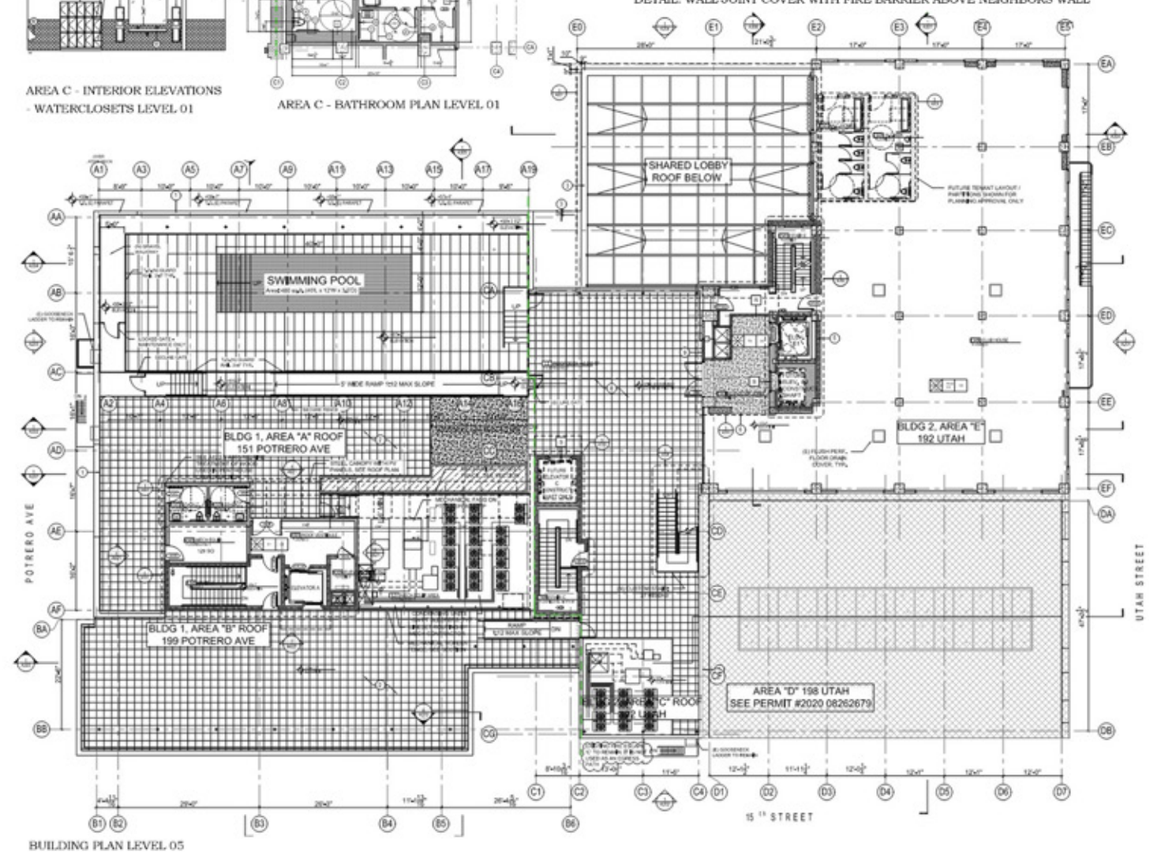


AREA C - INTERIOR ELEVATIONS
- WATERCLOSETS LEVEL 01

AREA C - BATHROOM PLAN LEVEL 01



DETAIL: WALL JOINT COVER WITH FIRE BARRIER ABOVE NEIGHBORS WALL



BUILDING PLAN LEVEL 05

PROFESSIONAL WORK

Rejuvenation of An Historic Powerhouse

Renovation, Completed in 2020

San Francisco, CA

Photo © Billy Hustace

Project Description

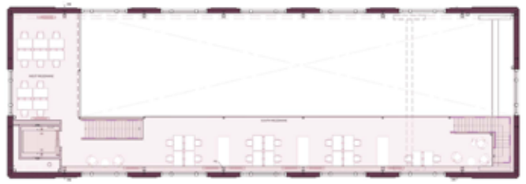
Constructed in 1912, the building's original purpose was to generate power and serve as an electrical substation that transformed and distributed electrical power for a 69-acre shipyard along San Francisco's waterfront. Its stylistically formal yet eclectic expression belies its highly industrial function. Despite being built to house machinery, the powerhouse was beautifully appointed, with 5-ton gantry cranes and mass timber framing alongside mosaic tile floors, hardwoods, marble, and brass.

The new design transforming the interior from an electrical powerhouse to a humane and uplifting environment for the technology workers. Architectural intervention match the existing building materials, but are intentionally modern, respectful and sensitive, the new elements are distinct from historic features, but maintain the color and material palette of the original powerhouse.

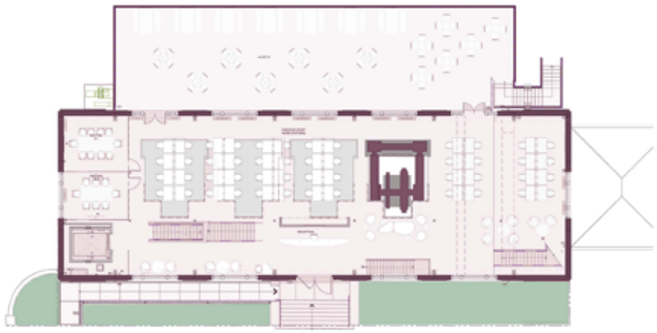
Many industrial elements like gear and craneway were remained, these elements do not imitate the Powerhouse's historic architectural features, but rather endeavor to enhance the original features of Powerhouse. The lower level, which does not have the benefits of the main level's lofty height and daylight, is where the importance of architectural lighting is especially significant.

Responsible for

3D Modeling, Rendering, Drawings, Construction Documentation, Diagram, Project Promotion (Awards Submission, Website).

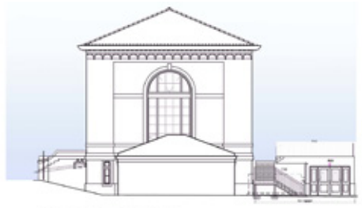


MEZZANINE LEVEL FLOOR PLAN



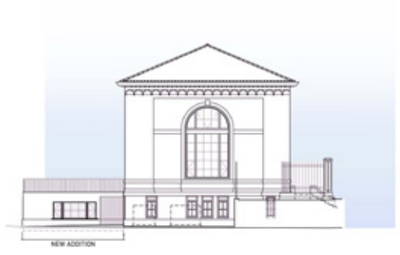
MAIN LEVEL FLOOR PLAN

LOWER LEVEL FLOOR PLAN

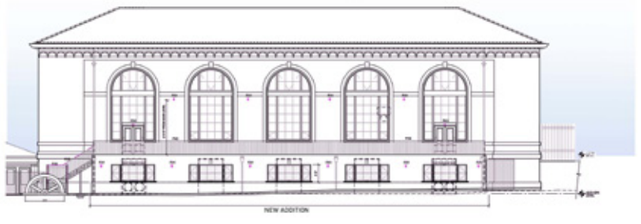


WEST EXTERIOR ELEVATION

SOUTH EXTERIOR ELEVATION

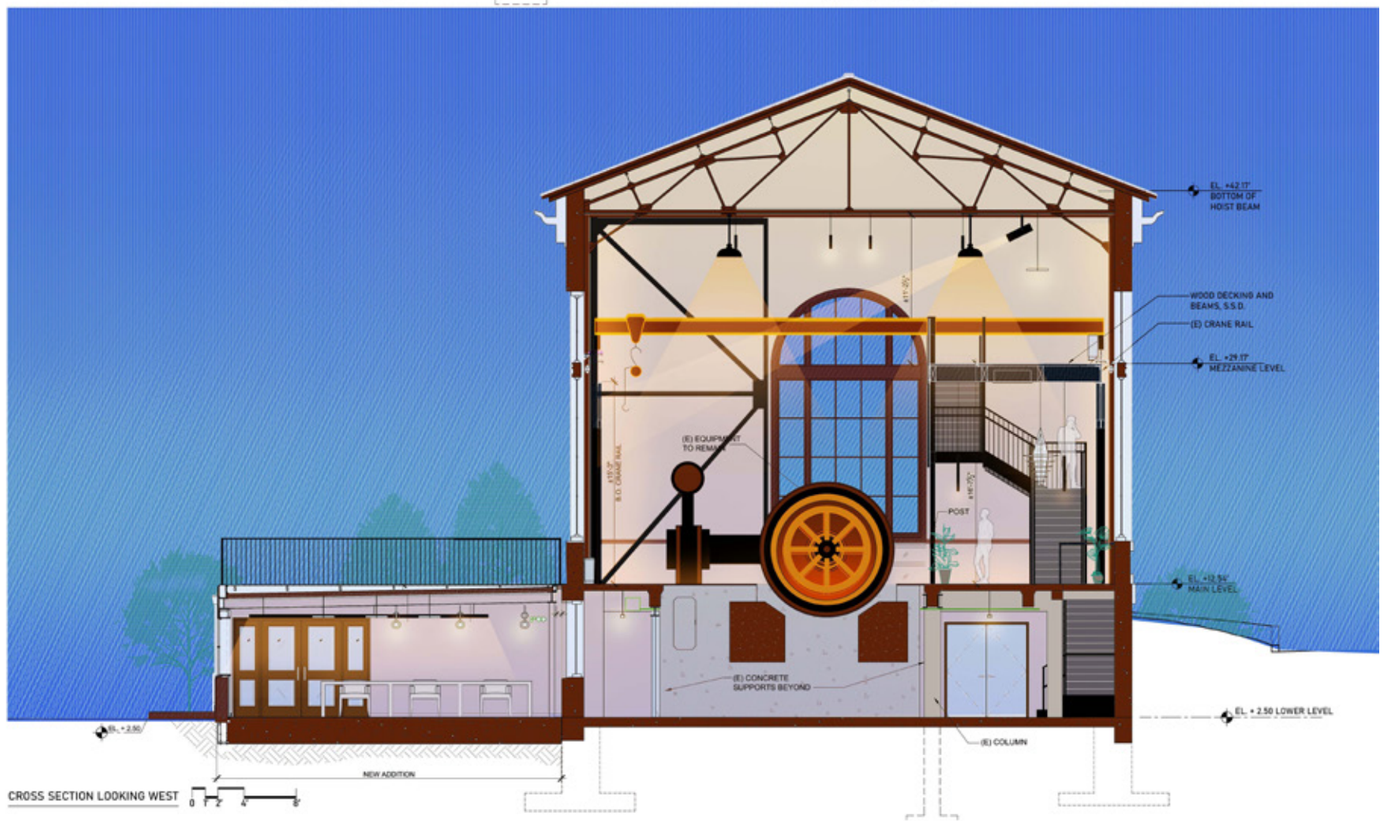


EAST EXTERIOR ELEVATION



NORTH EXTERIOR ELEVATION

CROSS SECTION LOOKING EAST



CROSS SECTION LOOKING WEST

PROFESSIONAL WORK

Restaurant at Solano Ave

Renovation, Ongoing

Berkeley, CA

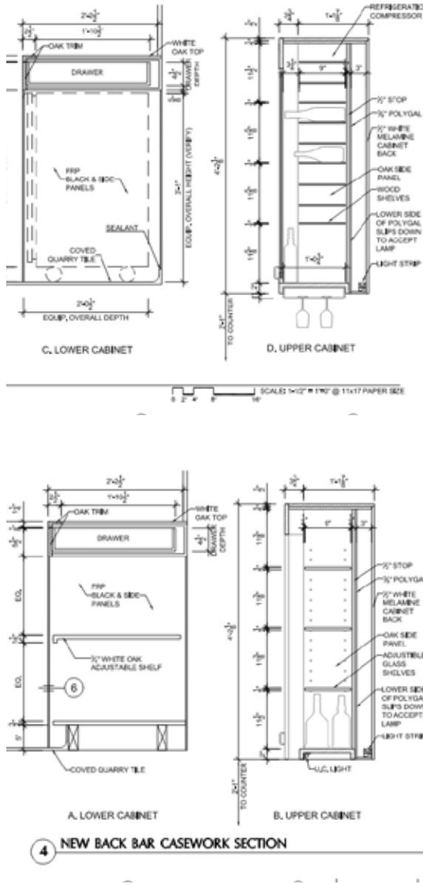
Existing

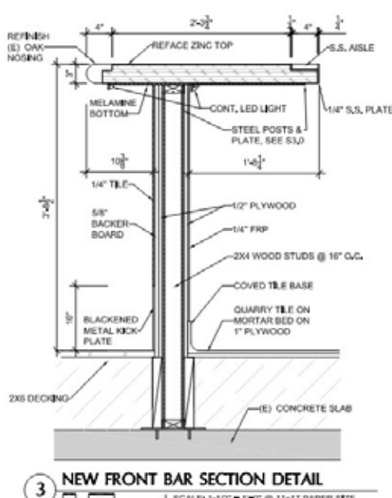
3D Modeling

Rendering

Responsible for

Assisting Schematic design, 3D Modeling, Rendering, Drawings, Design Developmetn, Site Visit & Measurement, Construction Documentation, Diagram.



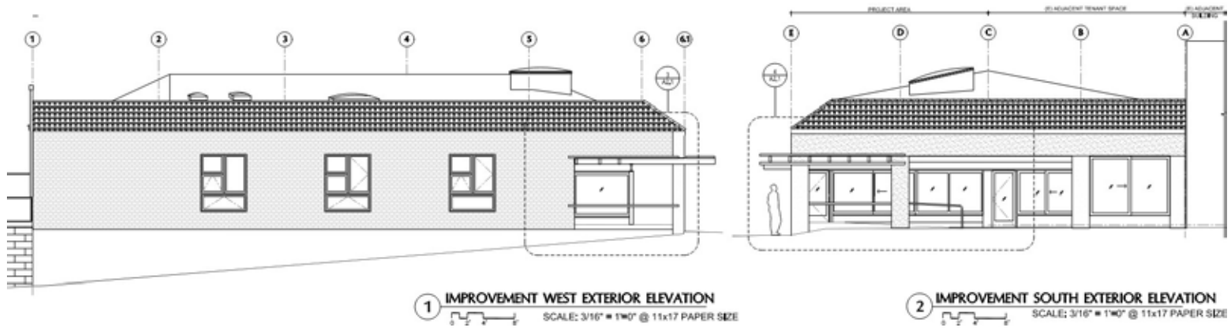


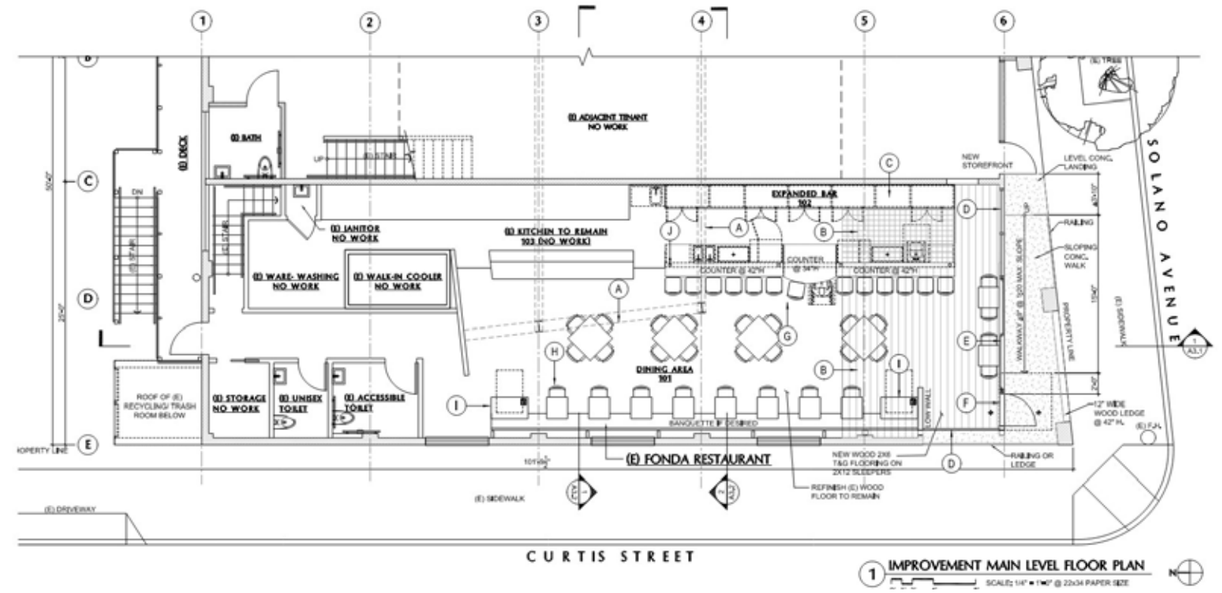
Project Description

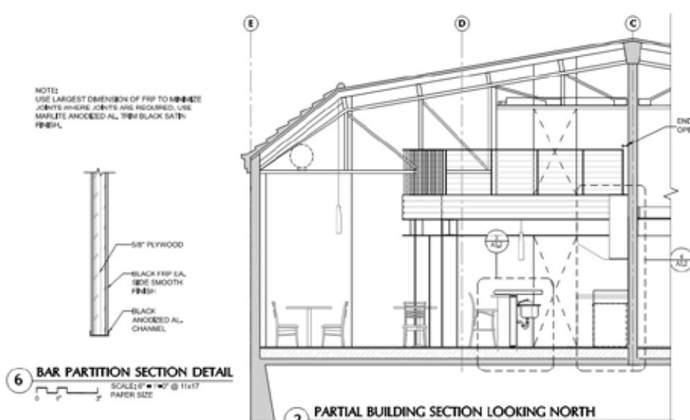
FONDA restaurant is a modern tapas restaurant and bar in the heart of Albany located on Solano Avenue. However, due to the aging of the building and outdated design, the restaurant is in urgent need of renovation and improvement. Specifically, the restaurant needs to address its poor lighting conditions and cramped space.

To meet these challenges, the new architectural design for FONDA will involve the removal of certain existing partitions to open up the space and maximize the indoor lighting area. Additionally, the use of light-colored interior decoration will create a modern and comfortable dining environment.

The renovation project will prioritize the restaurant's functionality and customer experience, with a focus on optimizing the restaurant's layout and improving accessibility. The new design will provide an efficient kitchen and bar area while maintaining a comfortable and inviting atmosphere for guests.







ACADEMIC WORK

Housing & Business

Individual Project **Graduation Design**

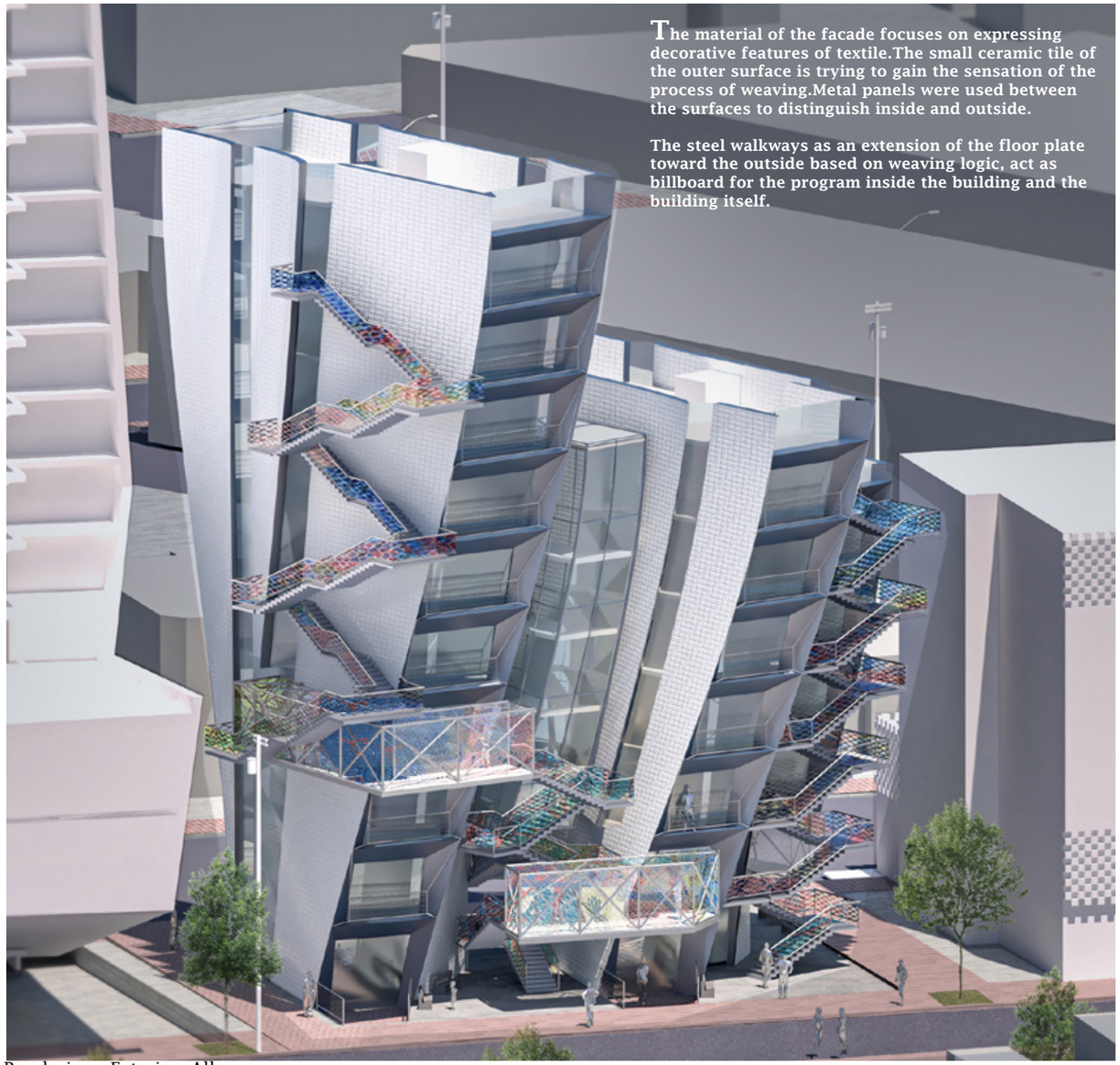
The studio focuses on creating a new urban fabric and renewing the vitality of the streets. The 12 students in the studio choose different programs conducted by different business and the specified land respectively, then built a small city jointly with 30% commercial and 70% housing restrictions for each building.

Rendering - Street Side

Due to the long history of various applications of textile, the development of textile manufacture had reached maturity in both the fashion industry and building industry.The project is a combination of housing and textile manufacturing studio.

Buidling Cross Section

The textile manufacture in a limited area of the project is mainly responsible for weaving of the spun yarn to produce textile, along with dyeing, printing and finishing of the textile. From these basic processes of textile, the business for the public includes: Recreating with recycled textile; Holding textile design exhibition; Teaching class online and offline, the class include costume design and creative design.
The site is located on Rose Avenue, Venice, LA.

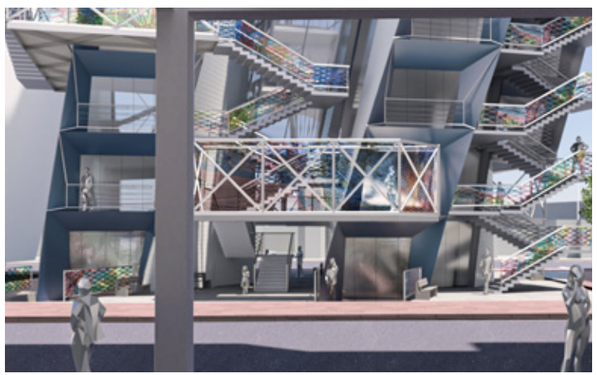


The material of the facade focuses on expressing decorative features of textile.The small ceramic tile of the outer surface is trying to gain the sensation of the process of weaving.Metal panels were used between the surfaces to distinguish inside and outside.

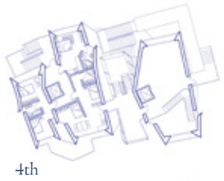
The steel walkways as an extension of the floor plate toward the outside based on weaving logic, act as billboard for the program inside the building and the building itself.

Rendering - Exterior- Alley

Rendering - Interior - Looking from Walk

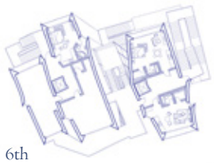


Rendering - Exterior - Looking from Alley



4th

5th

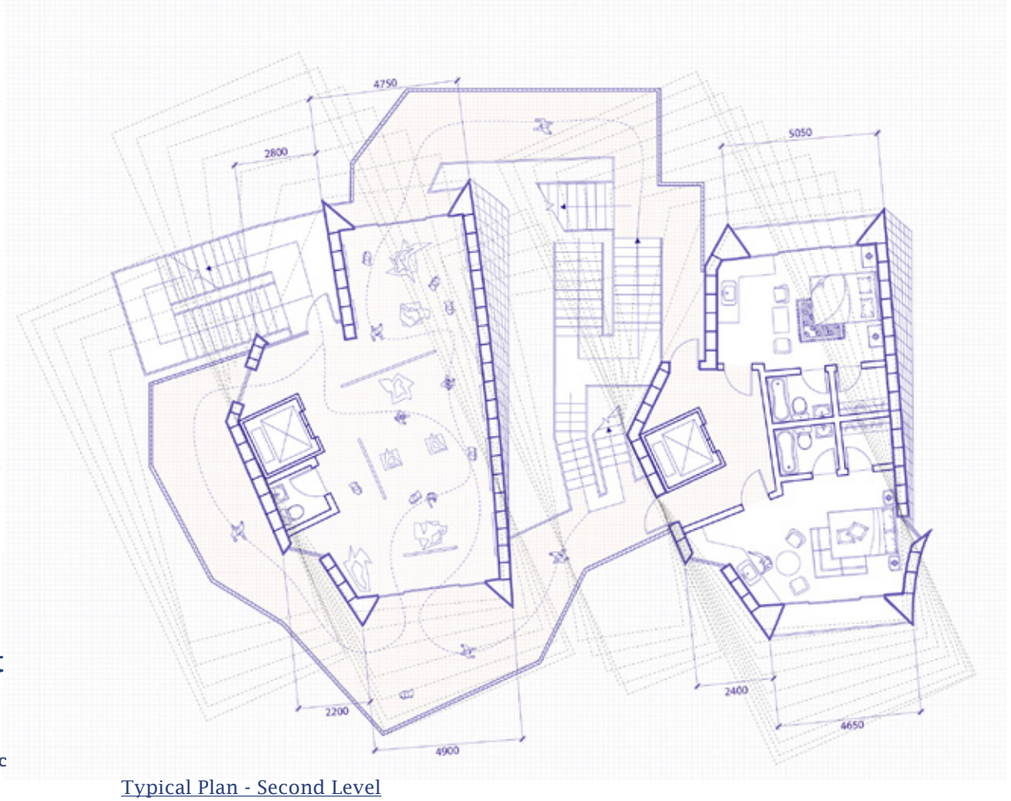


6th

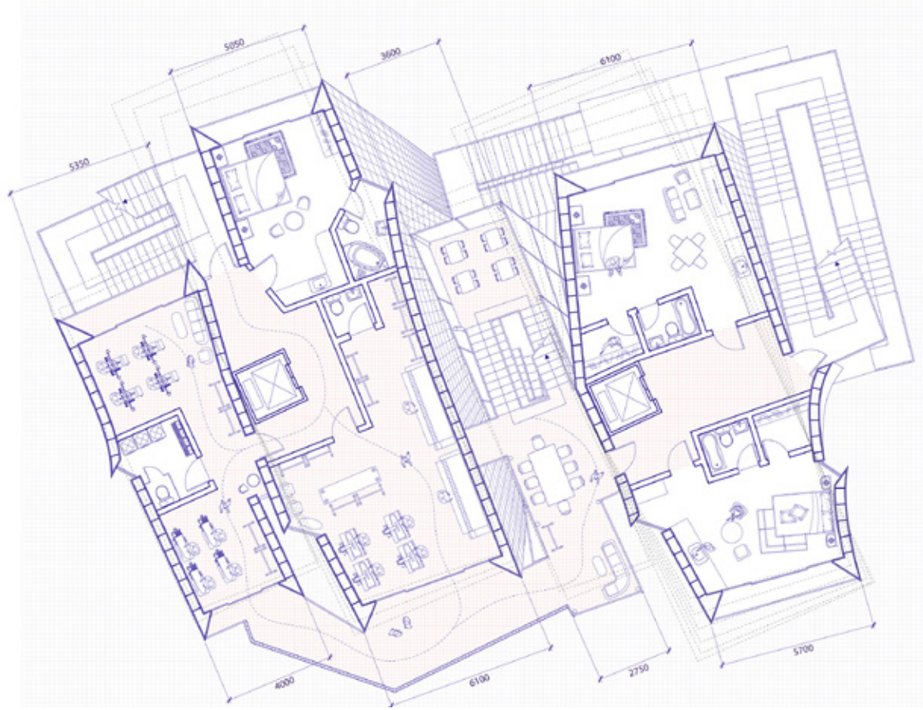
Concept & Development

The concept focuses on embodying the logic of the weaving form extracted from the process of spinning. Instead of only putting the weaving form on the facade, the project was trying to really realize the weaving logic of spatial design. At the scale of the city, it takes on the neighborhood and opens up a public space for the street to rest and visit.

The rotation of each floor gives residents more views toward the street. Endowing the building with a kind of dynamic form.The steel structure of the building is hidden in the walls. And the edge of the walls were tapered to get a thinner look from the outside.The textile design studio is separated from housing to avoid mutual interference, but having relatively free choices to walk inside the building.



Typical Plan - Second Level



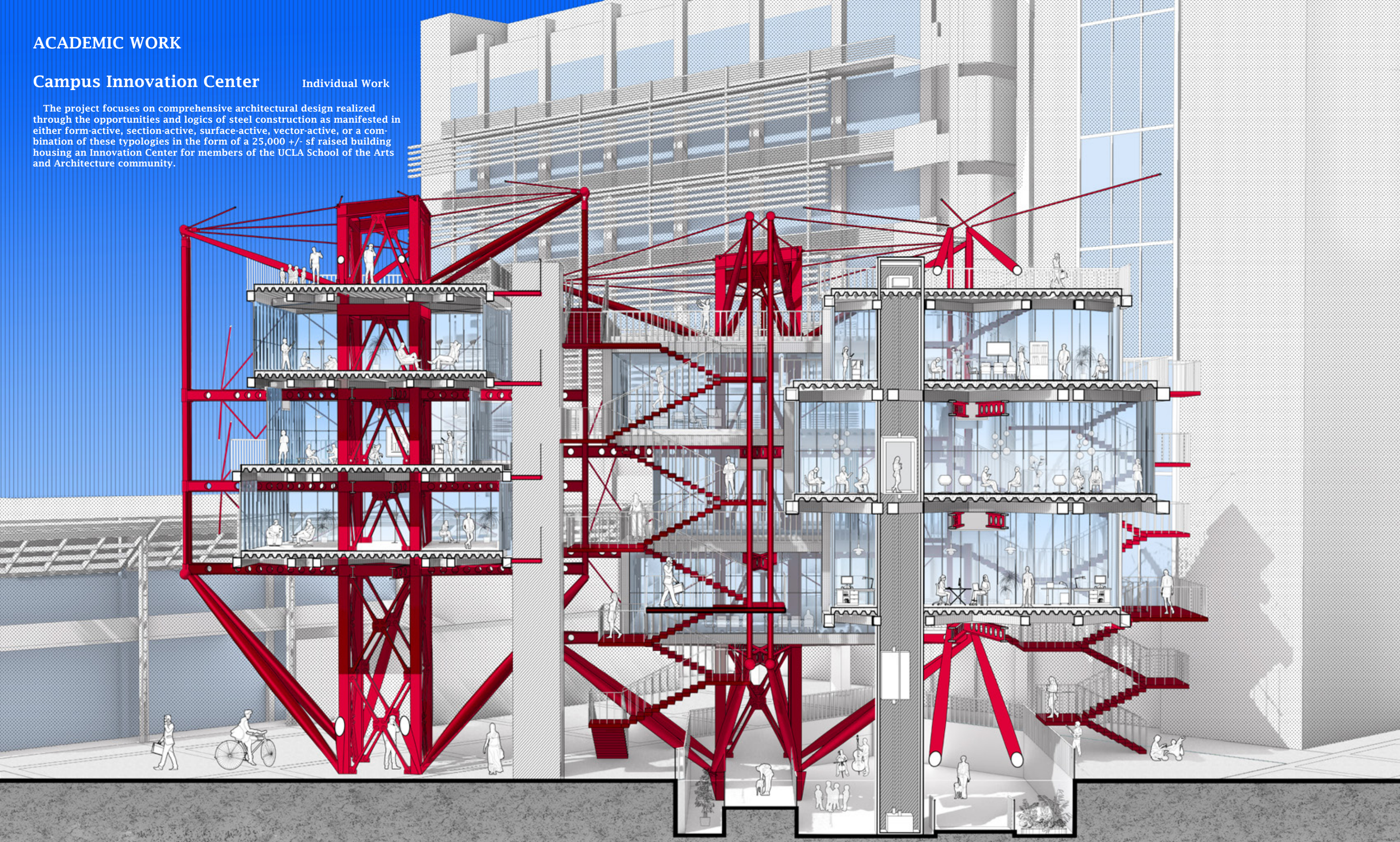
Typical Plan - Sixth Level

ACADEMIC WORK

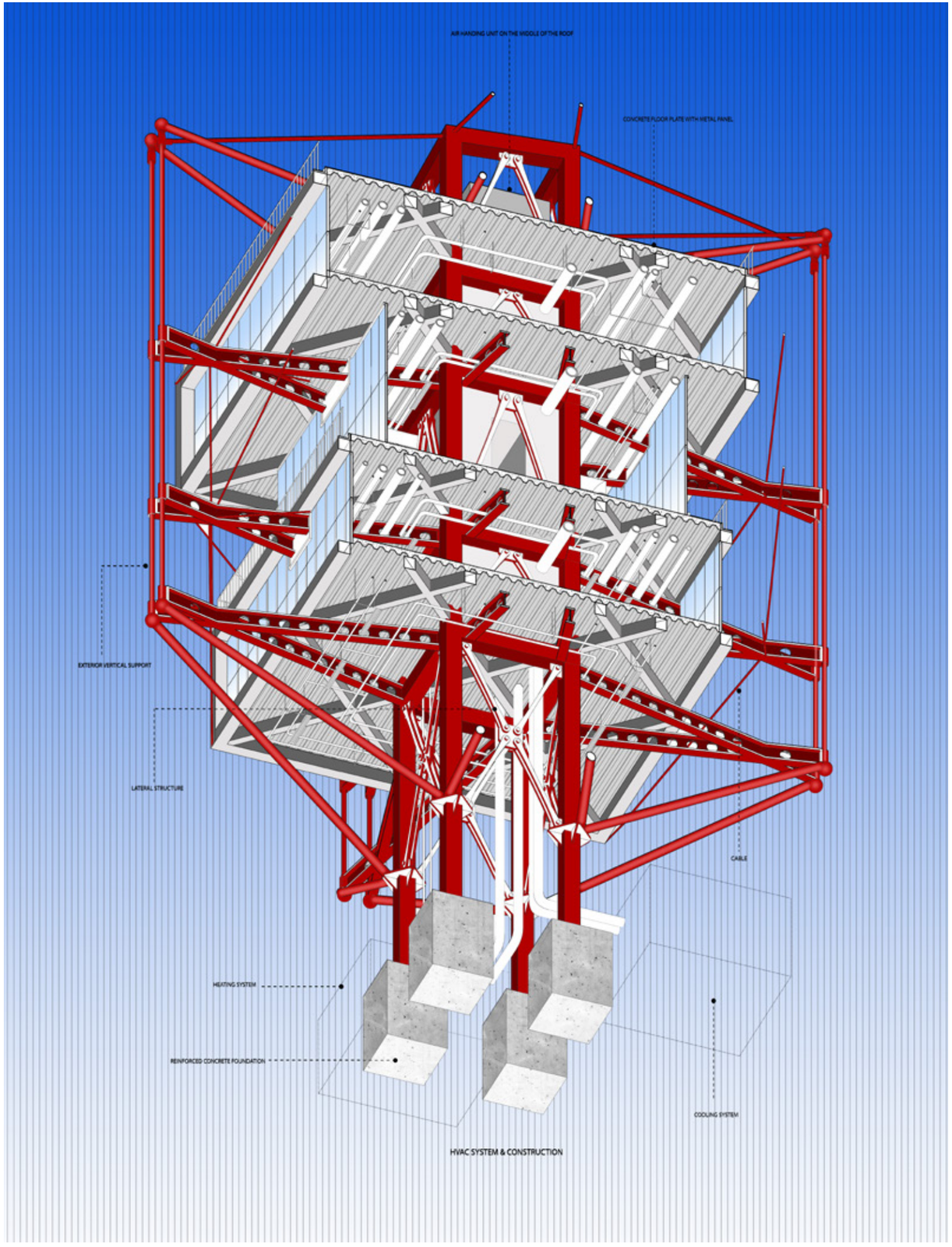
Campus Innovation Center

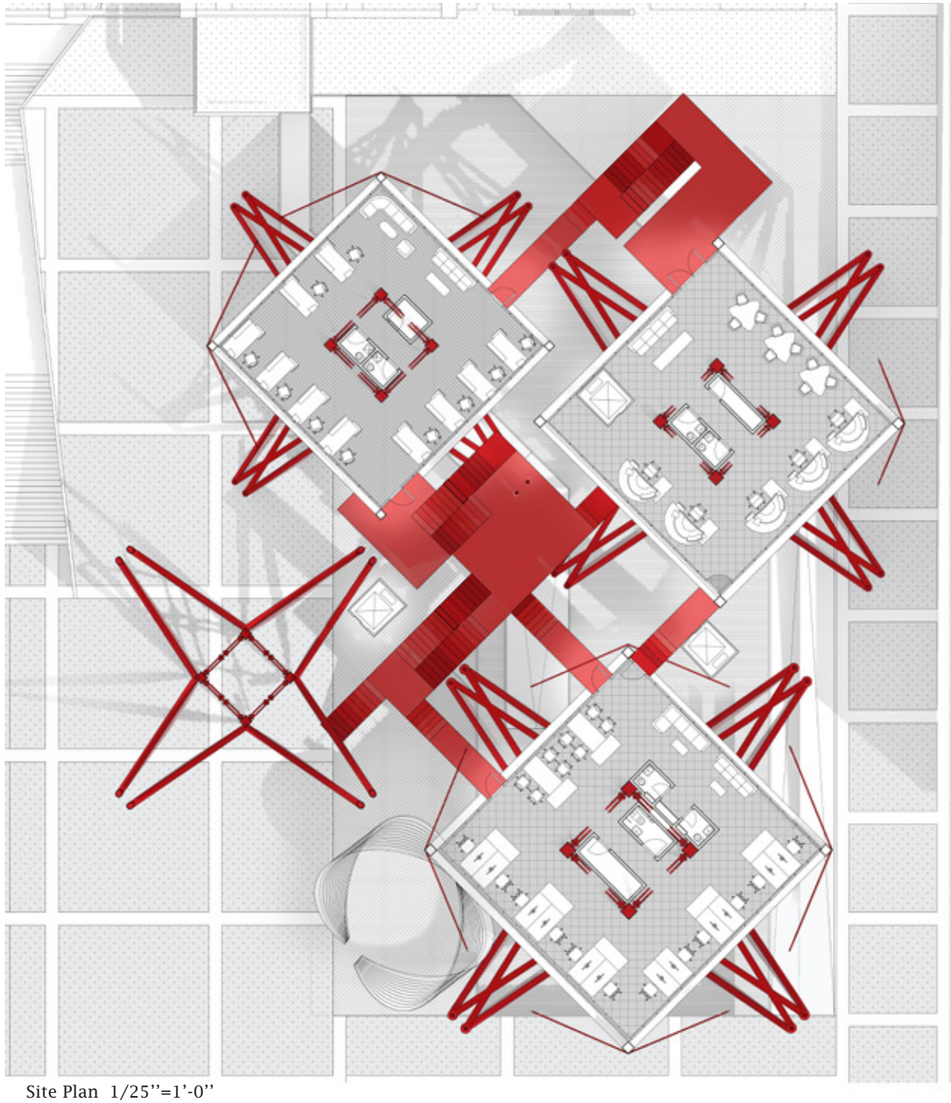
Individual Work

The project focuses on comprehensive architectural design realized through the opportunities and logics of steel construction as manifested in either form-active, section-active, surface-active, vector-active, or a combination of these typologies in the form of a 25,000 +/- sf raised building housing an Innovation Center for members of the UCLA School of the Arts and Architecture community.

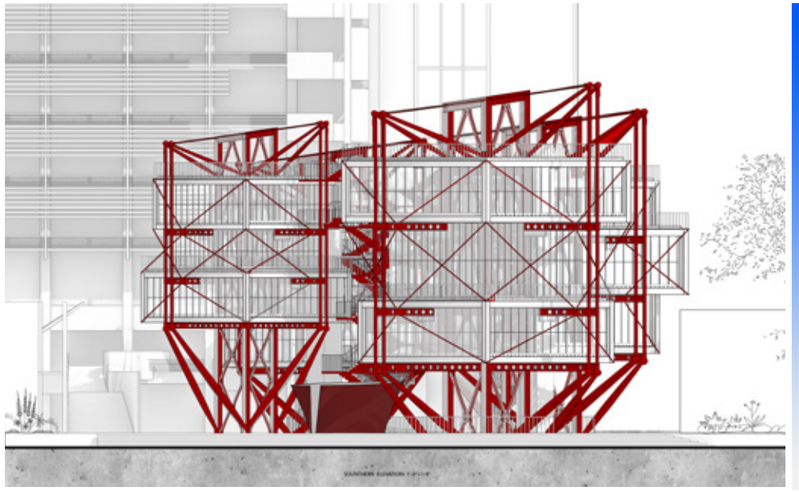


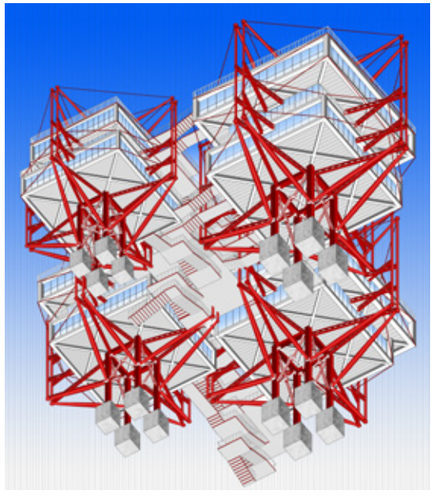
Perspective Section--Structure Diagram





Site Plan 1/25''=1'-0''





Concept:

This project is focusing on showing the strength of steel structure and building an extroverted, vibrant atmosphere for innovation center.

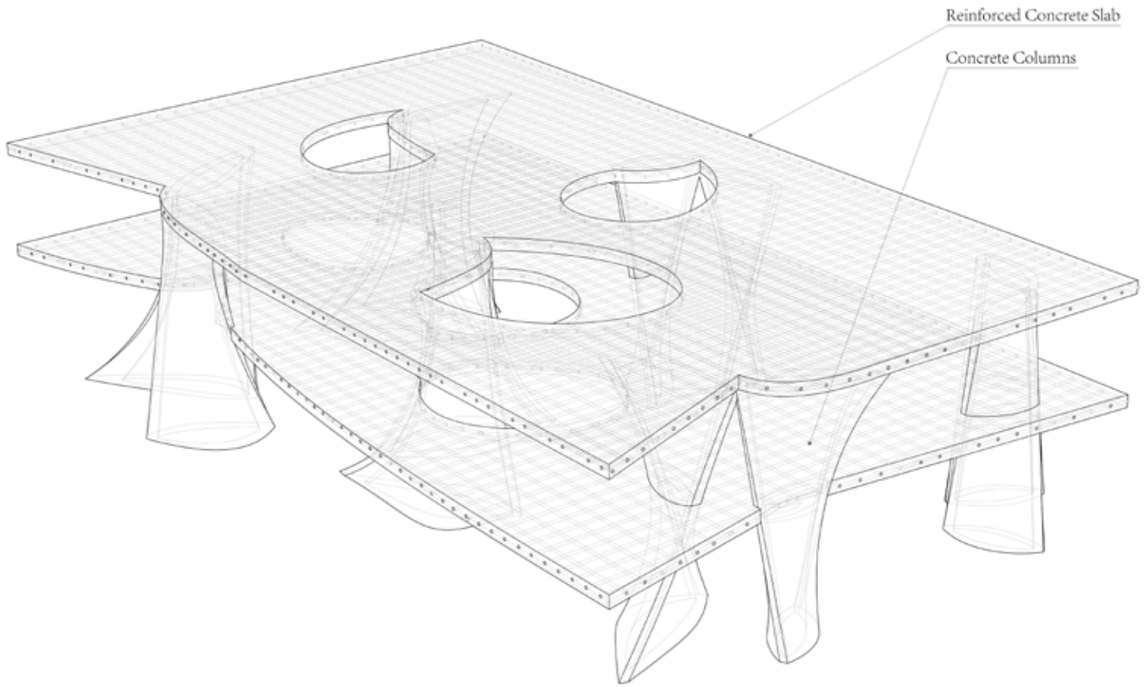
Organization:

The organization starts with 4 squares. By responding to the rotational movement of the sculpture on the site, each square is rotated 45 degrees and generate void spaces between the original and the regenerative geometry, along with the original sculpture, creating an active posture for students who are experiencing the innovation center.

Structure:

The structure of the building is made up of the red frame as the primary structure and white cubic frame as the secondary structure.

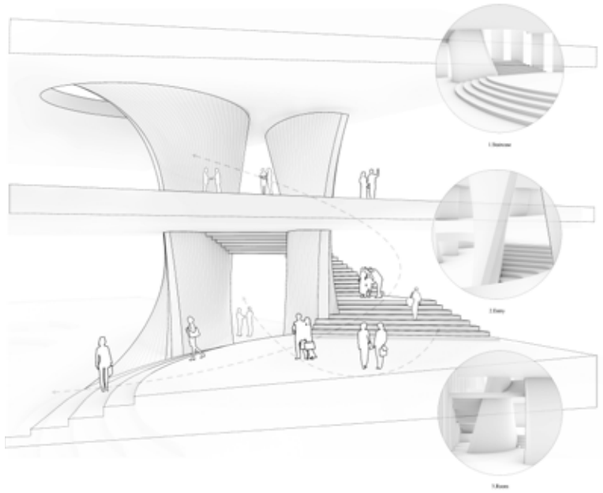
Each tower consists of crisscross I beams and vertical supports. To make the structure look lighter, each one vertical support out of room is replaced by two thinner support; Cables as tension members stabilized the secondary structure. The secondary structure functions as rooms situated within the main frame with reinforcement concrete floor plates and double glass curtainwall.

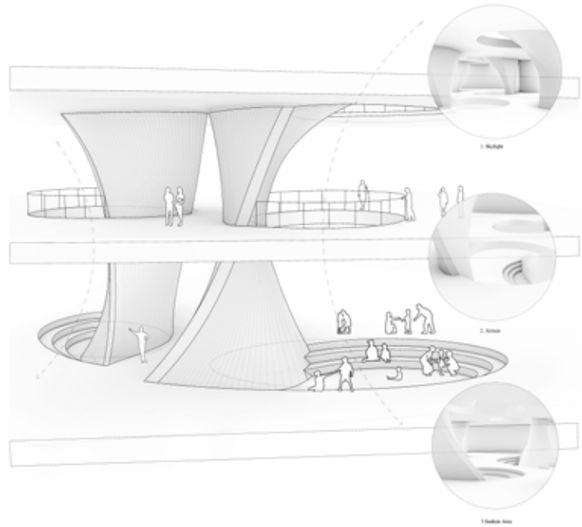


Structure

According to the considerations of the site and requirement, the building was designed as a two-story library, which offers community reading rooms and relevant support services.

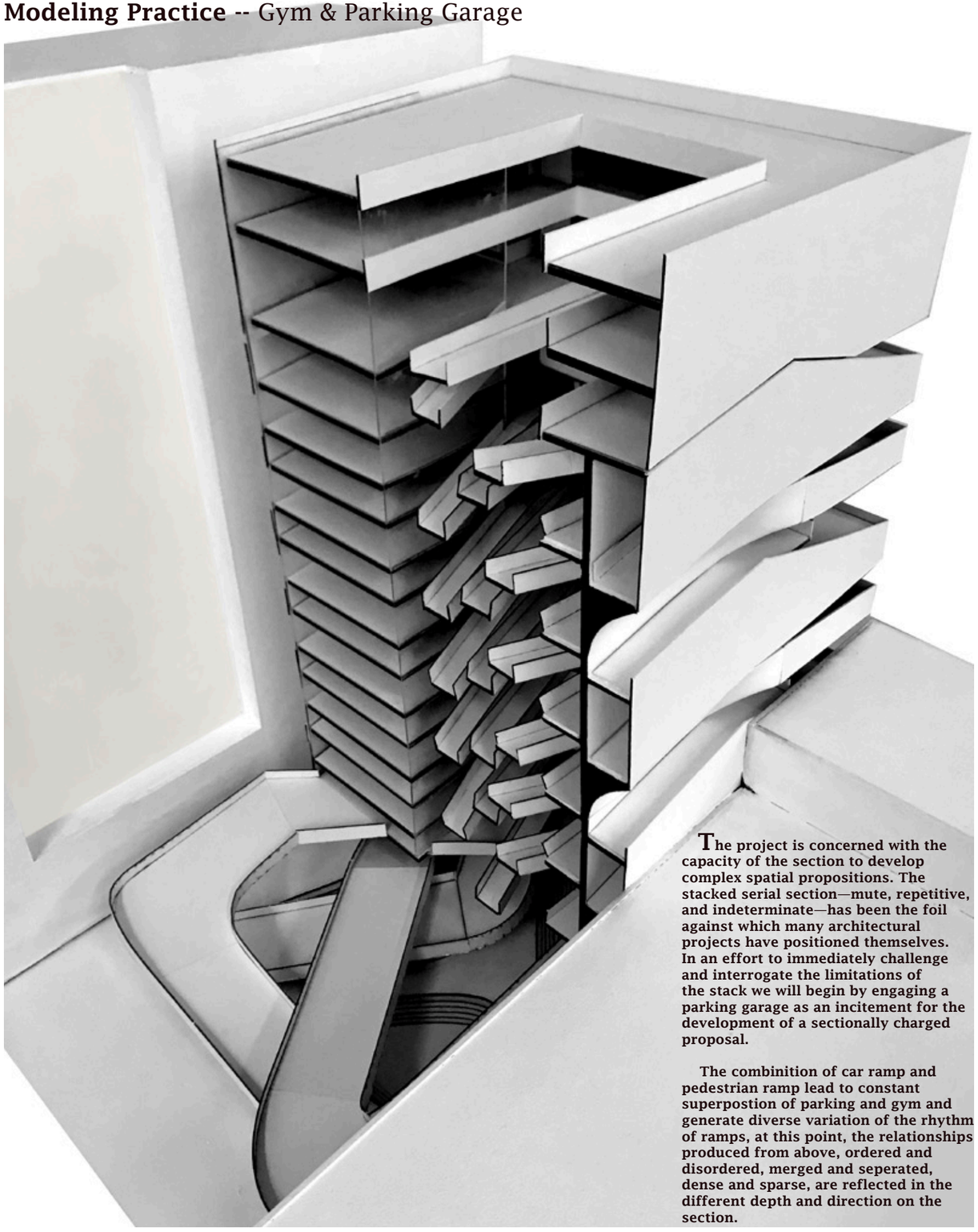
The concept of this project is that columns is not only a part of structure, also become a portion of walls or rooms for storaging and hiding pipeline of construction. Meanwhile, the project also focuses on the relationship between columns and space. By deforming, streching the columns along with the matrix generated from site analysis, a new kind of spacial form can be created to activate the spatial atmosphere.





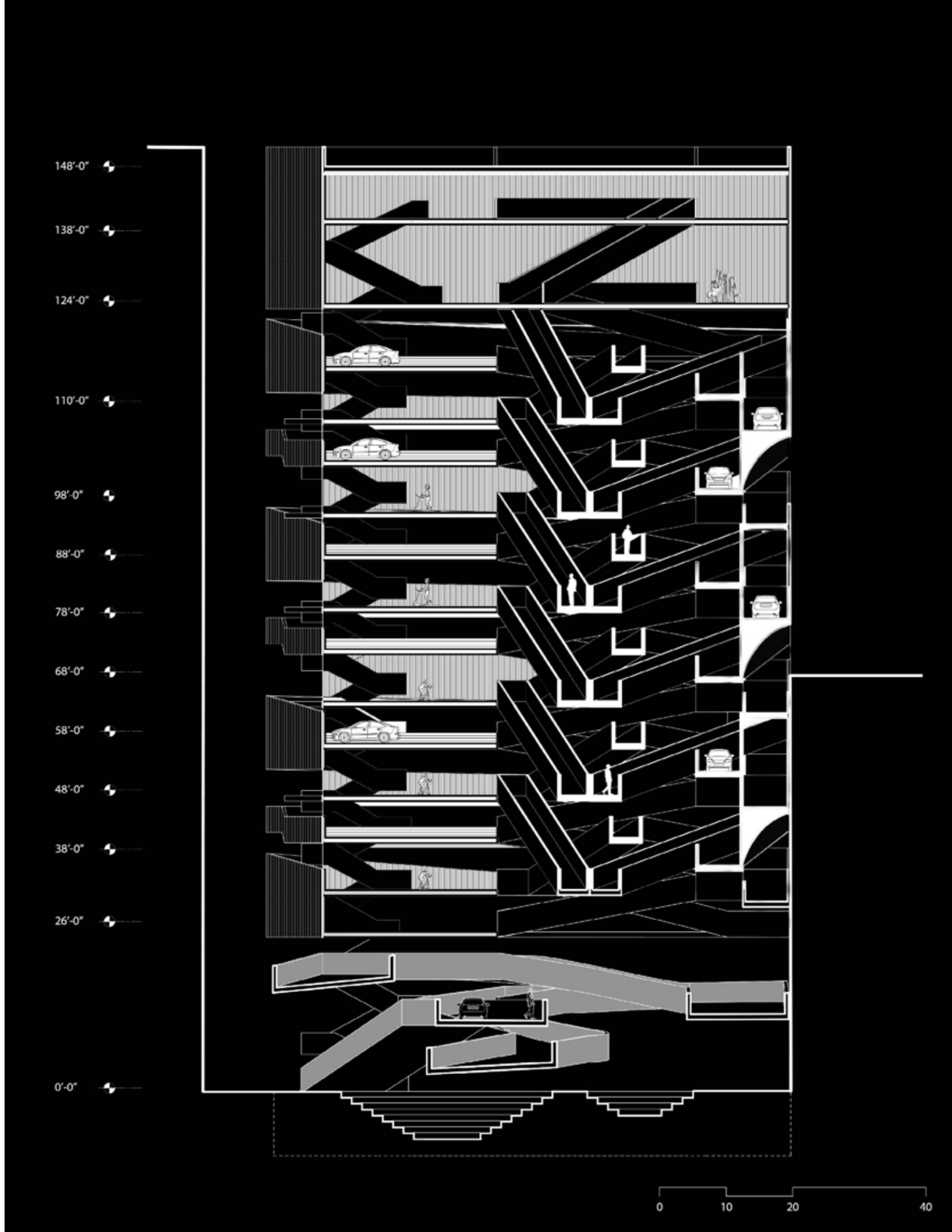
ACADEMIC WORK

Modeling Practice -- Gym & Parking Garage



The project is concerned with the capacity of the section to develop complex spatial propositions. The stacked serial section—mute, repetitive, and indeterminate—has been the foil against which many architectural projects have positioned themselves. In an effort to immediately challenge and interrogate the limitations of the stack we will begin by engaging a parking garage as an incitement for the development of a sectionally charged proposal.

The combinition of car ramp and pedestrian ramp lead to constant superpostion of parking and gym and generate diverse variation of the rhythm of ramps, at this point, the relationships produced from above, ordered and disordered, merged and seperated, dense and sparse, are reflected in the different depth and direction on the section.



ACADEMIC WORK

Ferry Terminal

Two-person Project

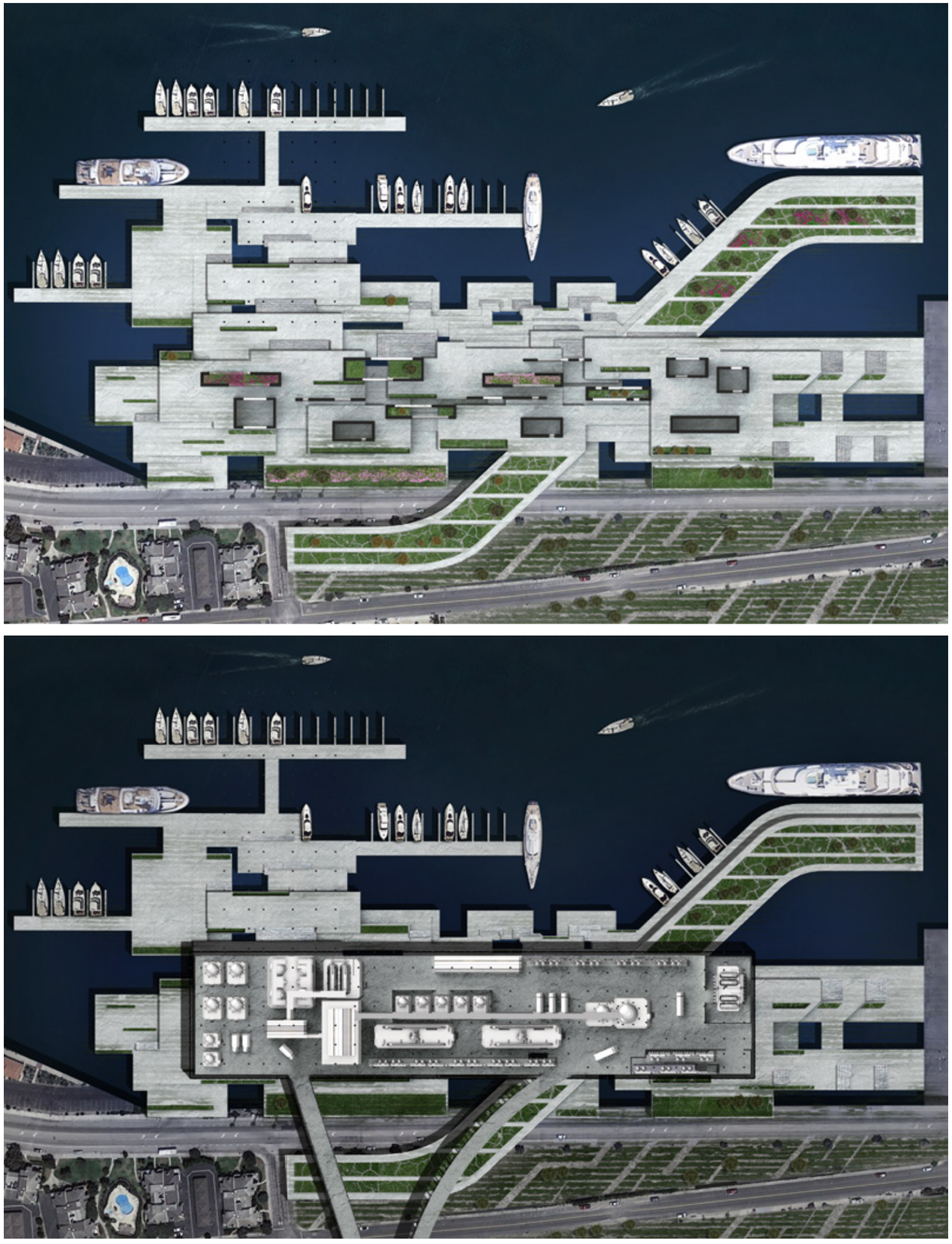
The Oxnard Waste Plant was witness of the history of Oxnard, California, a victim at the forefront of environmental change, and intrinsically, an ever-evolving part of the urban landscape. The Oxnard Waste Plant is a structure built in the past, to accommodate the demand for sustainability. It was elevated above the ground on pilotis, in anticipation of radical change. Over time, soil erosion and rising sea level had made an impact on the earth. As water level rises, soil begins to erode and be submerged.

An artificial ground is constructed to safeguard the site. A void, now found between the earth and the machine, provides a place for taking ferries.

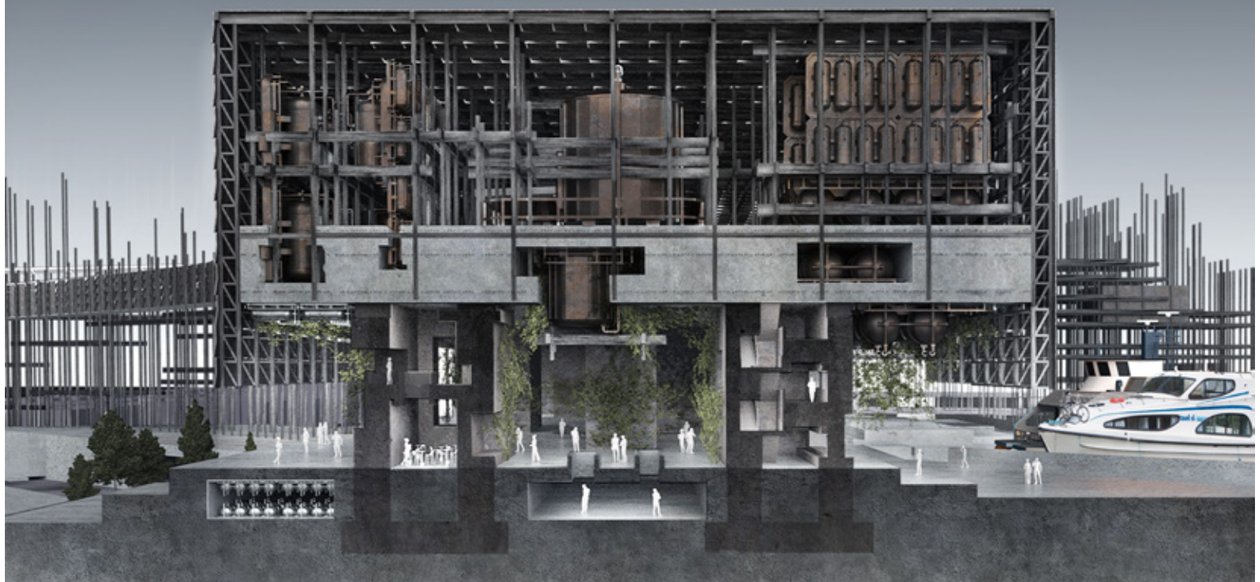
Scan Code to Watch The Project Video

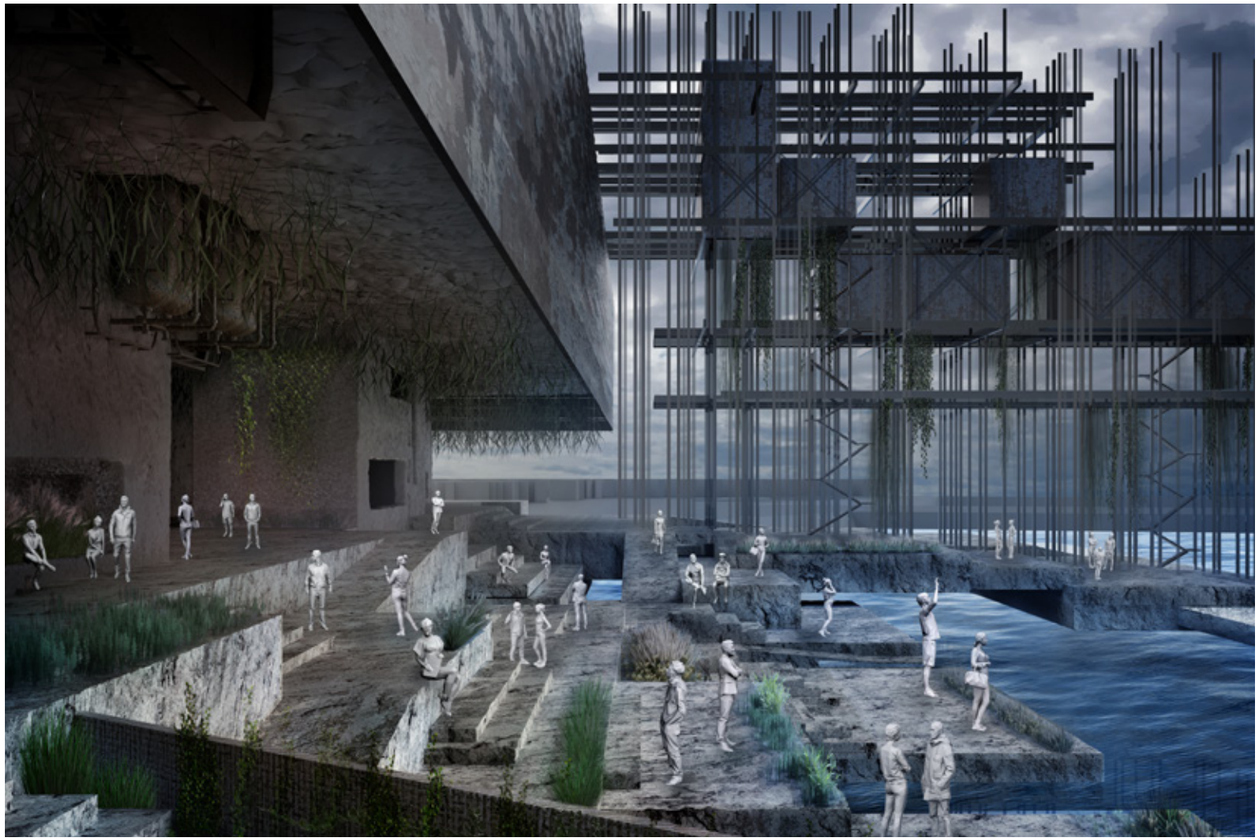
The site is situated between the Pacific Ocean and the Channels Harbor, making it vulnerable to changing terrain features. Marine wastes are collected and transported from the platform on the sea, through a truck bridge, to the waste processing units. The extended site also comprises parking, greening, and docks for small boats.

Departure and arrival are organized underground, accompanied by ticketing, luggage claim and retail on both the ground floor and the first floor. This arrangement liberates the first floor from its traditional role, and reserves it as a leisure space for the public. The third floor is where the existing waste plant continues to operate in isolation from the terminal. Trucks carrying the marine waste would unload on this floor, and return to the sea platform afterwards for a continuous loop.



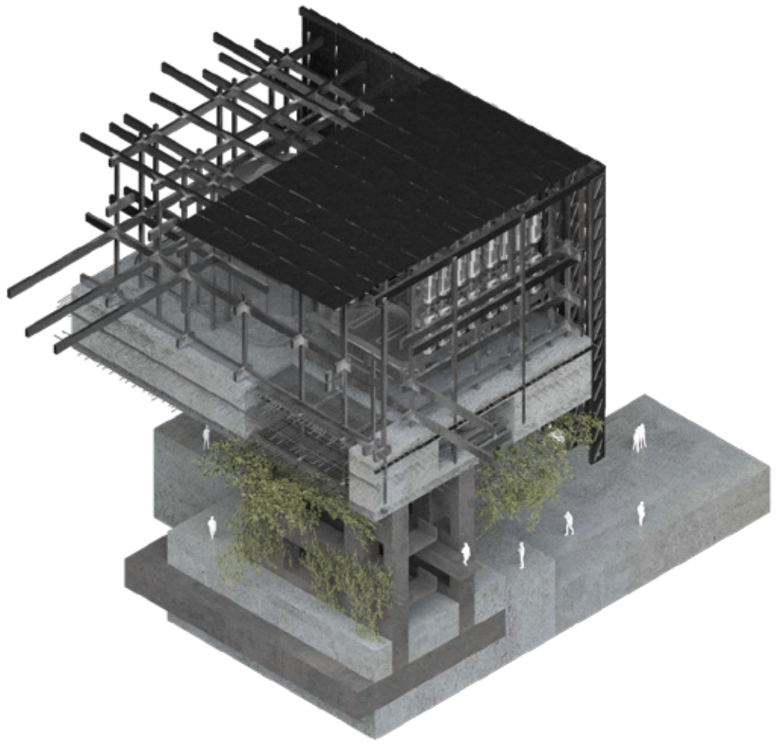
Solar panels on the envelope generate energy for the operation and isolate the machines from the outside. This indifference attitude produces a strong camouflage for the isolation between technology and humans which, in effect, are found to be interrelated with each other closely when entering the building.





Mechanical equipment sits on a giant structural slab, on which scaffolding emerges through the roof, wrapping around heavy mechanics operating in the open air.

The scaffolding as an historical artifact here is versatile and adaptable. It supports the ocean platform, the bridge and the machines, borrowing coherence to discrete objects built from different eras.

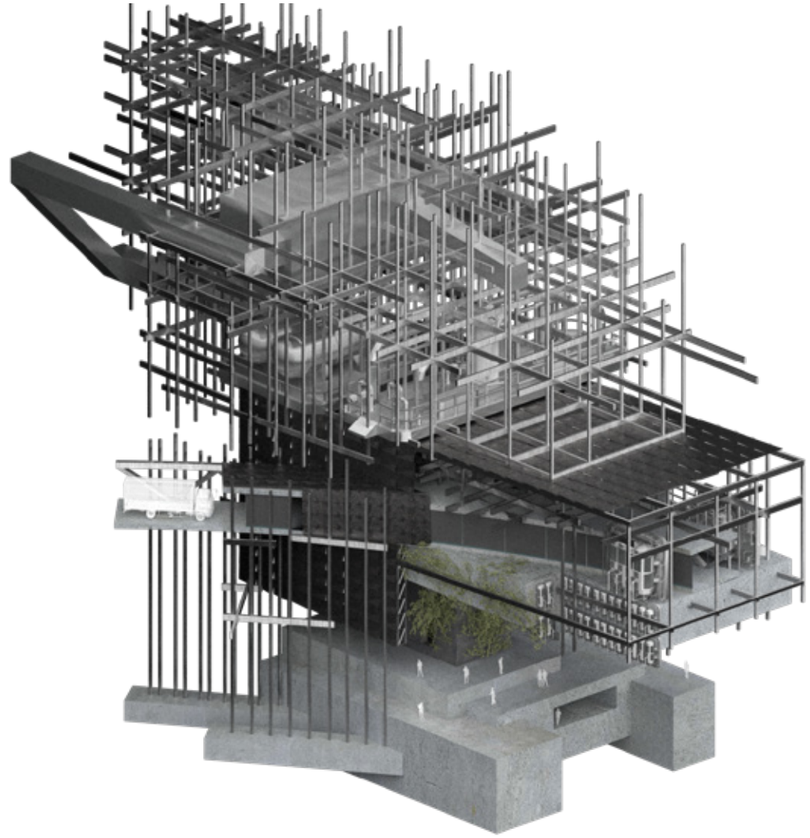


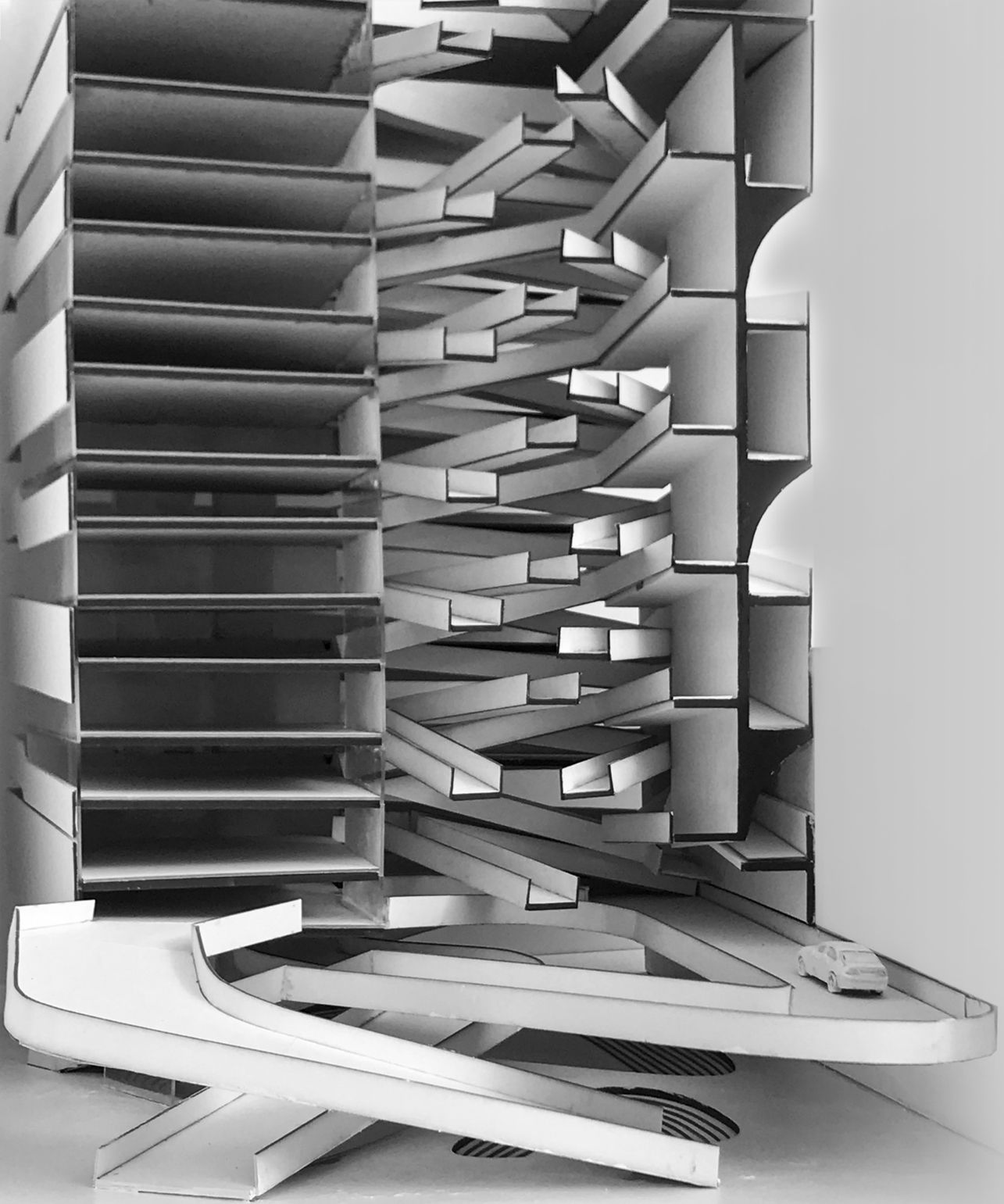
The Oxnard Waste Plant has always been prepared for changes in response to the external environment.

The ground for the ferry terminal is made up of multiple pieces of thick slabs arranged irregularly with wheelchair accessible ramps, making itself part of the landscape, building an relaxed atmosphere while possessing accessibility.

The space between the sea and the building is a secondary boundary. The waterfront path and water-viewing deck form a special place for people to stroll and talk. The scaffolding and containers from history become artifacts for the urban, providing cultural and commercial possibility for the future.

The building, as the production from the past and the incubator for the future, the combination of technology and human, advertises for itself with its composed and restraint nature.





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PORTFOLIO

Selected Works from 2018-2023

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