Portfolio of Selected Works 2013 - 2017
M.Arch 1 Candidate 2021
Massachusetts Institute of Technology
HOUSE OF CELEBRATION
Doreen Pozzio Batker
2014 - University of Sydney

HABITABLE BRIDGE
Multifaith Chapel & DVD Renal
2015 - University of Sydney

OPERA HOUSE STUDIES
Veroa's Grottoe Box
2015 - University of Sydney

HALF GATE
A Temporary Installation
2016 - External Exhibition

ICELAND CABINS
Competition
2016 - External Competition

STAIR ROOM BUILDING
Cór I Studio
2017 - Massachusetts Institute of Technology
HOUSE OF CELEBRATION
DAWES POINT BUNKER

The site of Dawes Point has always been, since the founding of Australia, an area of significance. At the site of the first gun battery and armed fortification, it has over the centuries transitioned from its military roots into the perceptual experience of the Sydney waterfront; a panorama capturing the beauty and landscape of the Sydney Harbour.

Integrated into the sloping terrain of Dawes Point, our building situates a public and private sanctuary; an epiphenomenal carving of concrete within the Earth which accentuates a natural extension of the slope.

Directing the outlook from the corridor of Dawes Point, an epiphenomenon of fanning caverns view the established Opera House, Harbour Bridge, and Sydney Harbour. These volumes, unique to their own right triggered the conceptual framework of simple volumes interwoven within a complex connection. Although spatially analogous and minimal, these volumes generate a collection of diminutive experiential spaces beginning with an epiphenomenal wall towards the bottom of an open courtyard, and ending within an experiential abode of meditation and minority.
HOUSE OF CELEBRATION

MULTIFAITH CHAPEL & DVD REPERT

The design seeks to reconcile the multifaith chapel with its own architectural expression—a architecture for the senses, cutting into the void and orienting us through darkness. Through our descent into earth we feel a brute physically converging, dragging on all sides, an opportunity for us to receive the building, and let us be received. Here, darkness materialises and light exudes. These spaces contain themselves with touch and sound: the murmur of a prayer, the footsteps of a stranger above, the cool of the rockwall, the subliminal engagement into a wider community. In direct contrast, the bridge facilitates the negative space of the DVD rental, a numb to what once was. Almost existing as rain, they stand in time and against it.

The final design envisages the structure after its collapse, all but reduced to rubble in certain areas. Creating a narrative whereby the new multifaith chapel has built around the remnants of the rain, receding arms (symbol of reflection) to the thing of rain as a "source of imagination". They have ceased to be resouces, instead transcending into pure materiality, losing all modes of expression.

Acknowledging the "shrink" of the DVD rental as a turbulent architectural programme, the conceptual design finds itself derived from the Buddhist Mandala, a fragmentary representation of life and death. At the rear end of the bridge, a void penetrates through, floating itself upon the gallery of the lowest level, inaccessible to all, the bottom-most platform. Found during high tides, floating pool of water that eats anything within its grasp. Over time the gallery finds itself washed away, leaving only intemate of water to reflect the viewers gaze down and up through the emptiness of the void.
OPERA HOUSE STUDIES
UTZON’S CONCOURSE BEAMS

The project re-exacts principles built upon utzon’s opera house by deriving a structural module from the concourse beams. the extraction of this structural module is intertwined with a series of mappings throughout the city and site to form the origin of a schematic design which is further extrapolated into a final design, drawing inspiration from the natural imagery it involves.

The final design draws from the imagery of the natural world: the construction of islands sheltered in mist, sheltered beneath a canopy of concrete arches. As we approach the structure from the domain, we descend forth into darkness. It is a physicality only associated with the underground, the weight of our steps as we fall away from light. Passing us we see a series of curtains, concealing the view in front of us, as if threaded in fog. As we move through the mist we are guided by the trail of the earth beside us, the blurred glimmer of light revealing itself as we cross each threshold until we are suddenly entered by a forest of concrete, stretching itself into a canopy.
Above: Concave beam variations - parallel perspectives.
1. External concrete frame (high impact content) in line.

2. Multi-Fit FF7E injectable mortar chemical anchor.

3. Multi-Fit anchor #657-S 3.5mm x 5mm.

4. Steel plate 6.5mm x 6mm.

5. Curtain hinge.

6. Cage 55.7mm x 3.2mm.

7. Drop sill.

8. Curtain.

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1. Curtain attachment to concrete detail (T 40).

2. Bottom: Steel frame attachment to concrete detail (T 190).
HALF GATE
A TEMPORARY INSTALLATION

Sitting on a rocky outcrop off the coast of Tasmania, Half Gate offers a vision of partial enclosure. Reversing ideas behind the notion of a boundary being a silhouetted site in direct contrast to the mirror in the sky, this installation presents a space where the sky, sea, and visitor converge, fragment, and rejoin one another. Fragmented and segmented, the duality of spatial experience offers variety and contrast. A notion of two distinct spaces in opposition to one another - one heavy, one light - delineated by the natural landscape of its context. Actively considering the immediate context it evolves and resides, Half Gate echoes the friction between art and architecture, examining structure, reception and materiality in site-specific ways. The circular geometry of the installation follows the boundaries of the stone walls that enclose it, while the massive concrete footings of the scaffold sit upon and the deep blue sea of the coastal marine the colours of the sky and land.
ICELAND CABINS

RECONNECTION TO NATURE

Iceland is a land of polarizing landscapes. Vague mountains of snow, steep cliffs, black sand beaches, the deep ocean and hills will all demand respect. However, yet harmoniously beautiful, each occur in an endless cycle of life—a landscape not conforming to our human vision. Our proposal is to marry a mountain alpine shelter of charred timber, that simultaneously works to minimize its presence within the country's natural terrain and complement it.

Prioritizing the site, the design protects notions of safety, bringing the ancient shelter integrated into Iceland's evergreen realm of pristine roof structures. This is an elemental experience from the outside world—a heighted interior structure encloses and extends against the elements, yet there is never an overwhelming sense of interiority.

A relationship into the cabin is isolated to the landscape which surrounds it. Openable doors gesture travelers to look outward, and the site, charred exterior encloses the design in the humble dignity of beauty and awe, an ever-consistent expression of the traveler’s footprint within the angular landscape.

Program: 30 sqm, 3 Sleeping Rooms, 1 Living Room, 1 Bathroom

In collaboration with: Levaone Studio, Rino Negri and Non-Know

All drawings shown were completed by myself. The project is a personal undertaking in 2020, I joined a master stud the conceptual direction and supervision of the designer.
This project is an undertaking of three design exercises of varying scales, programs, and architectural investigations. Considering the stair, the room, and the building, the progression is an attempt to reconcile architectural relationships starting with the construction of a small object and ending with the conception of a building. For the first exercise, the brief was to construct a stair to “there and nowhere”, focusing on the relationship between different modes and scales of representation. The models presented related to a pair of axonometric elevations drawings. Exercise two was an investigation into the room and understanding what might construct a room through minimal means. Constructed at a 1:1 scale, the rooms were equally performative as they were architectural, analyzing the idea of interiority. The exercise was a task in making and producing at 1:1 and generating design while in a collaborative. For the third exercise, a site in South Boston was specified with the brief of producing two theatres: a theatre in the ground, and a theatre in the ground.
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