



Gypsum+Textile - Better Together

Group members:

Ananya Sebastian

Ruixiao Li

Siyang Liang

Jianan Wang



permanence



rigidity



stability



calm

purity



adaptability



GYPSUM

Gypsum is a mineral made of calcium sulfate dihydrate. It is used in construction for plaster, drywall, and other building materials. It's also used for molding and casting.

Behind the Scene

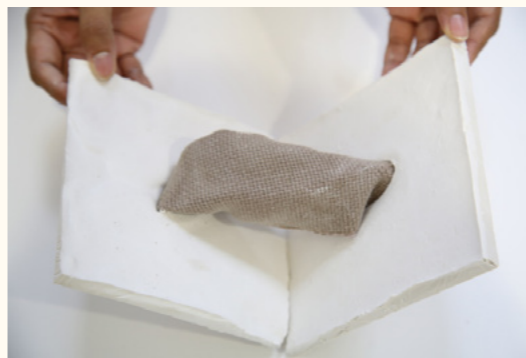
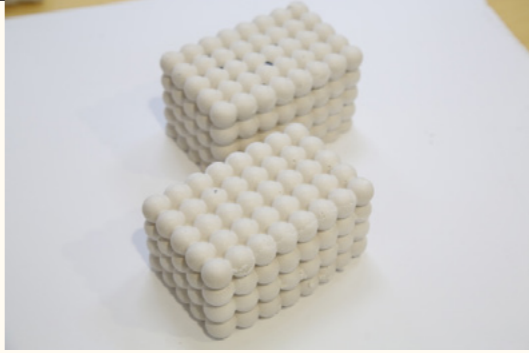


Behind the Scene



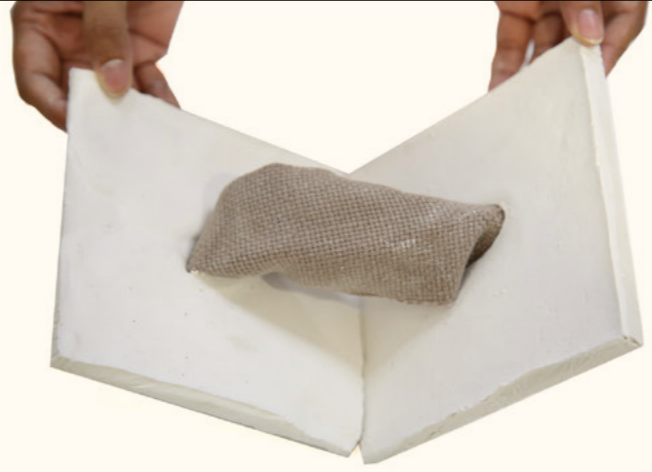
The Border







01. IN EVERY TRACE



02. STORY IN THE SEAMS



03. ON EDGE



04. CROSS WIRES



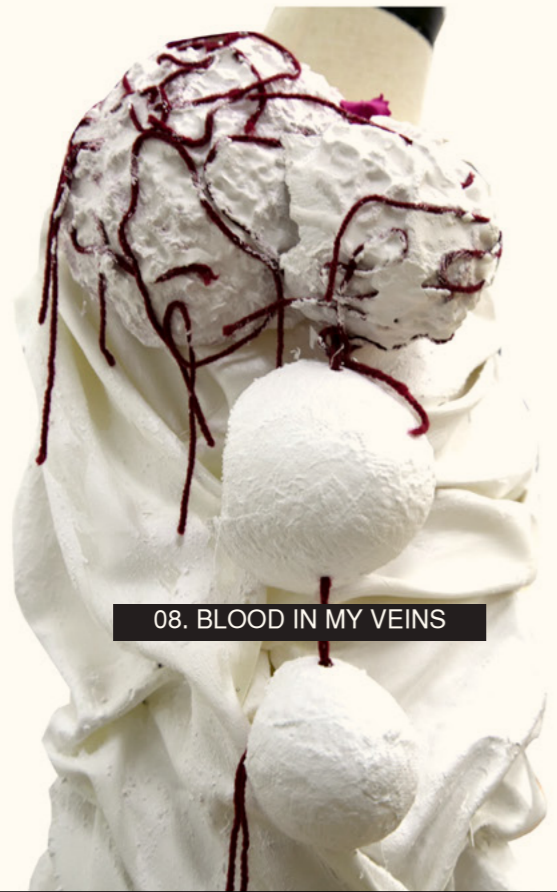
05. PEEL BACK MY LAYERS



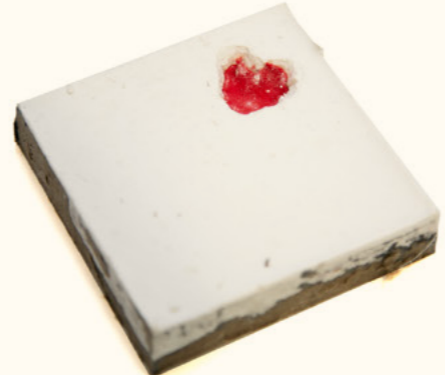
06. SOCIAL DISTANCING



07. ATTACHMENT (T)ISSUE



08. BLOOD IN MY VEINS



09. CROSS MY HEART



11. GIVE AND TAKE



10. BREAKING WITHOUT U



12. STITCHES

(A)mend

Reuse primer

Group members:

Mandy Barbari

Amy Teigen

Ruixiao Li

Bansal, Arshia

In this group project, we reimagined and repurposed a stone lamp and a brass doorknob by exploring their textures, forms, and adaptability. Balancing creativity and functionality, we transformed them into sustainable and aesthetically pleasing designs that retained their essence.

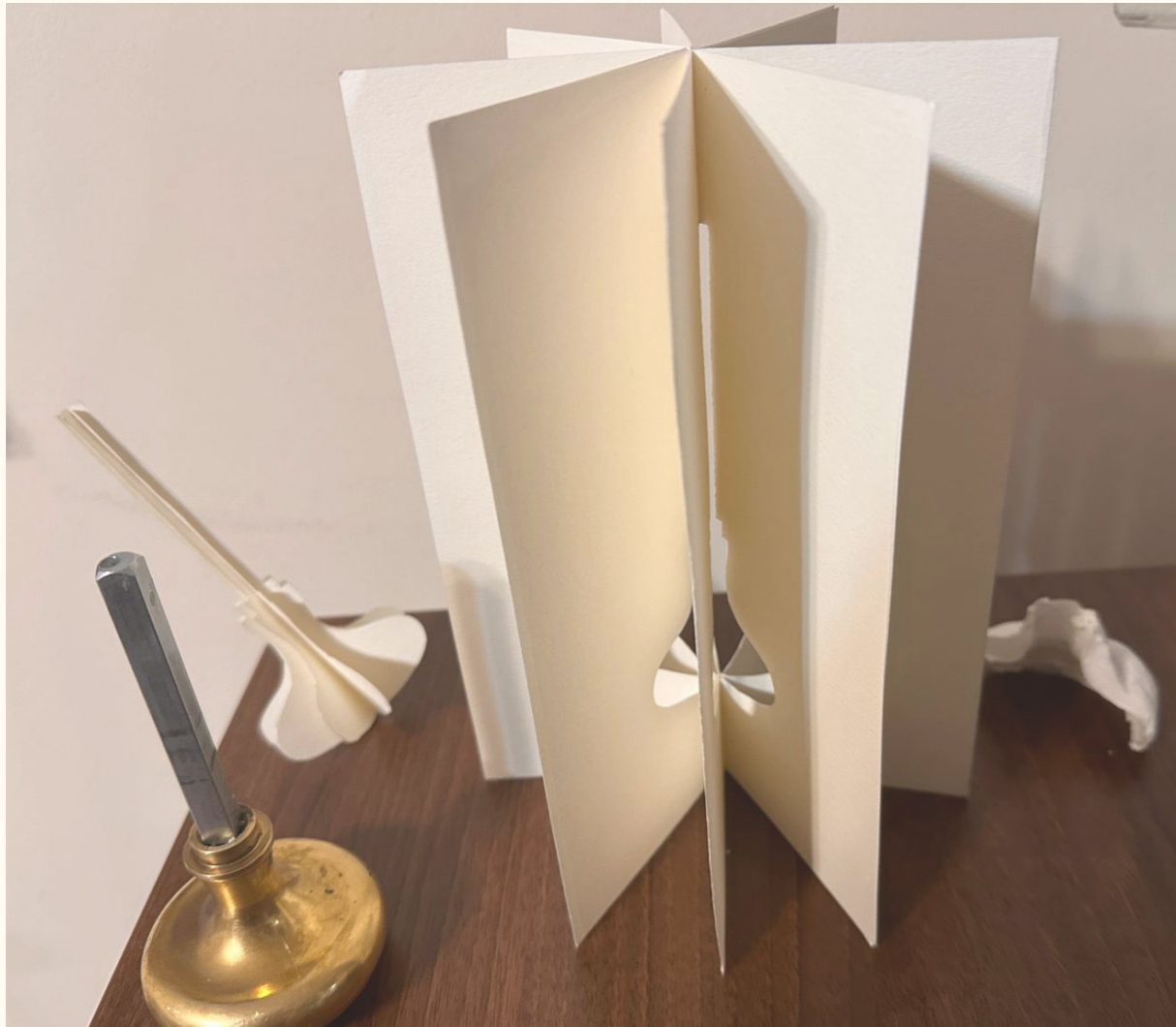


Memory itself is fragmented and incomplete

Our initial idea was to try using them for cooking.
These explorations laid the foundation for creatively reinterpreting these models.



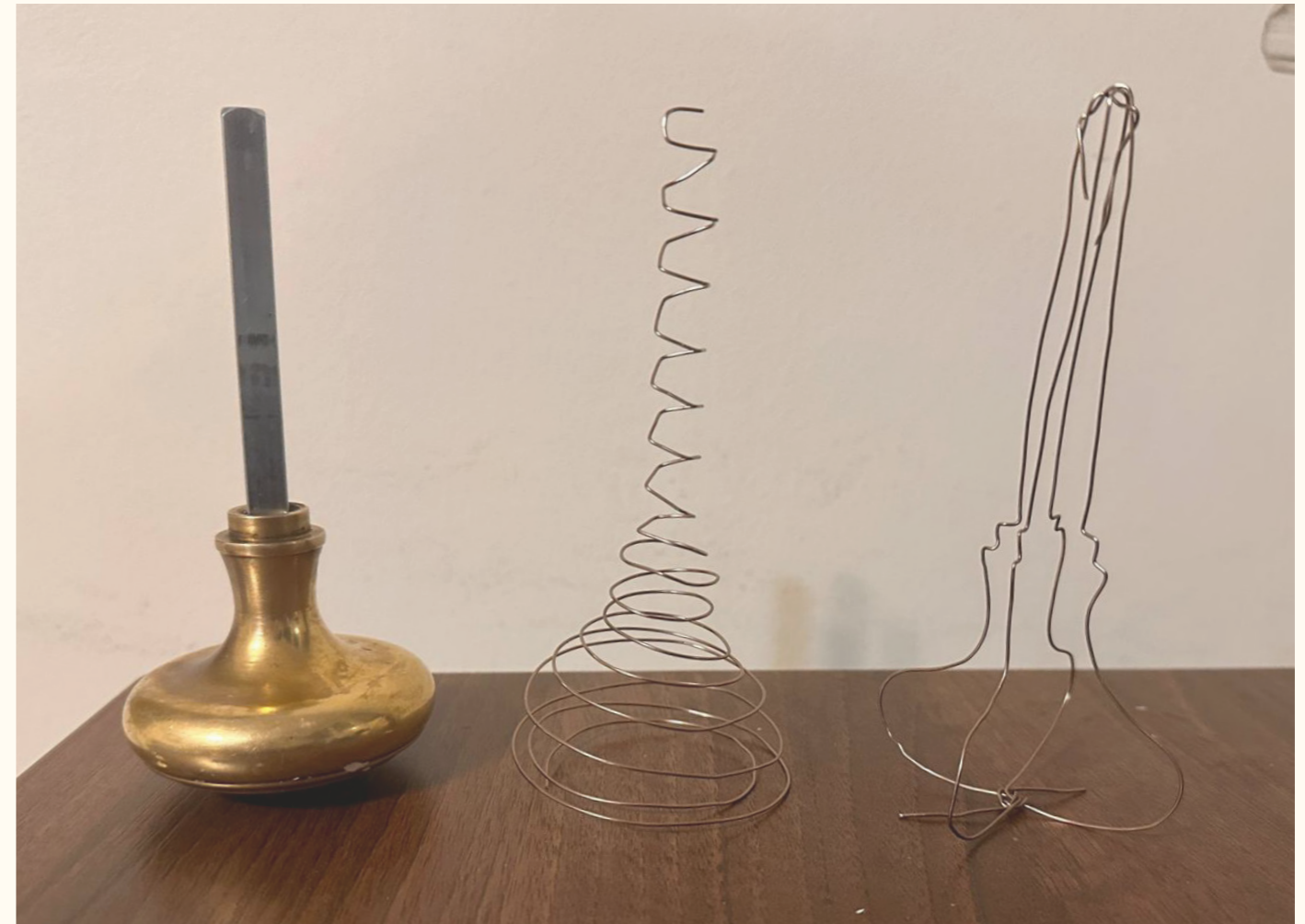
Process

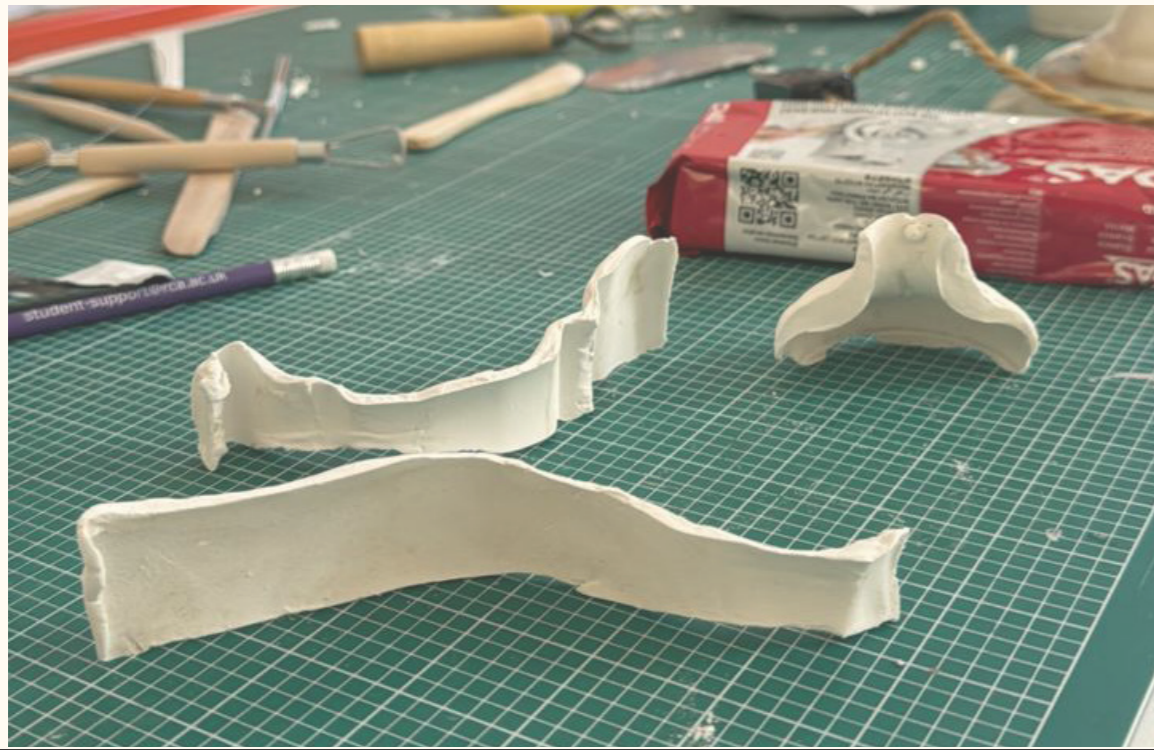


Then we started from the shape of the object itself. Because these objects are all "round", they all have a rotation axis inside. We created the model we wanted based on this commonality.

Since this material has a very beautiful outline, most of our experiments are based on the profile.

These two paper things appear as a pair, they show the relationship of positive and negative forms in space; These two wires are also a pair, and when I was making them, I was thinking of the latitude and longitude of the Earth.







“next week”

The Last Piece of Paper

Group members:

Yuxuan Wang

Ruixiao Li

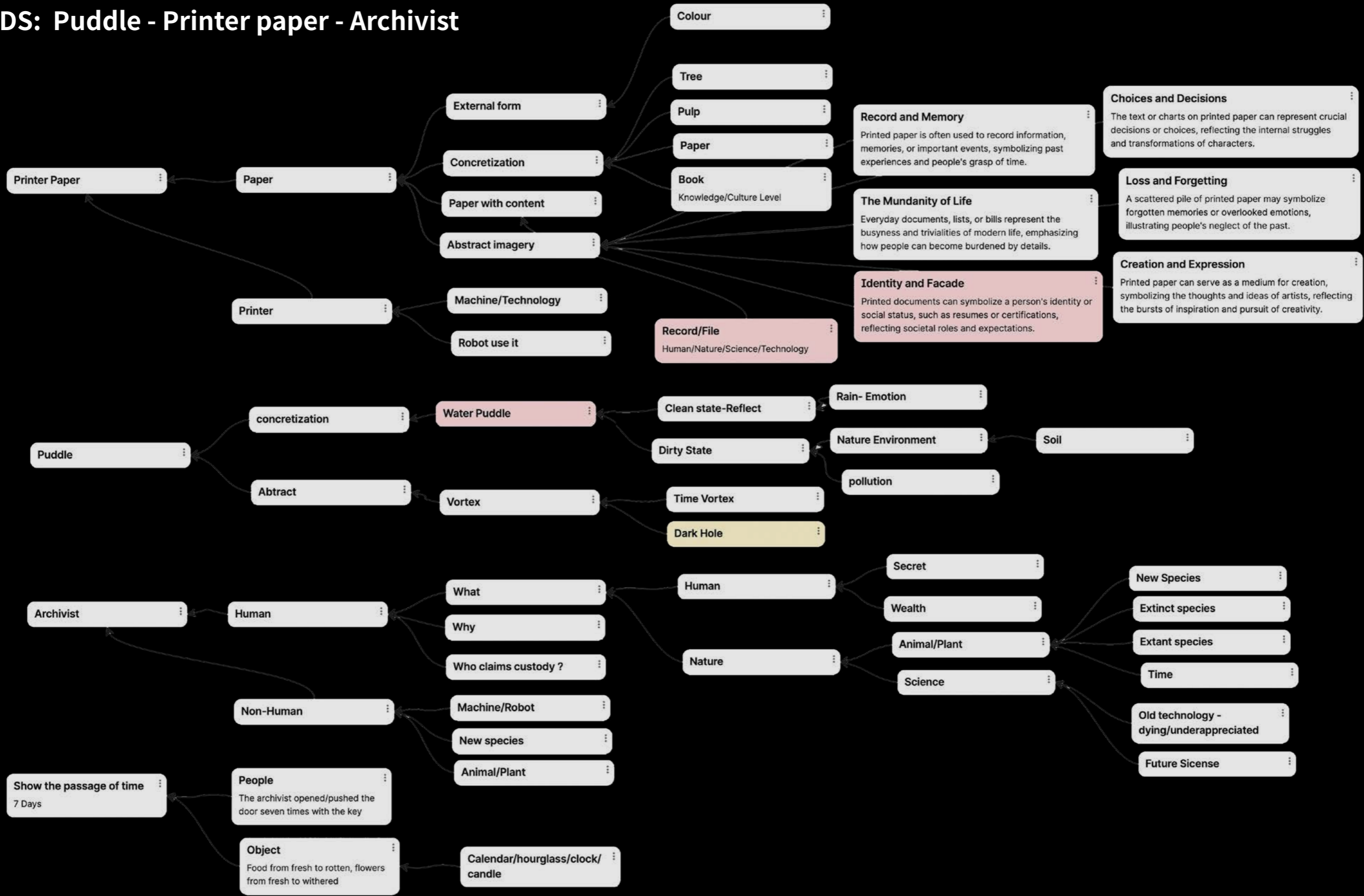
Tianyi Huang



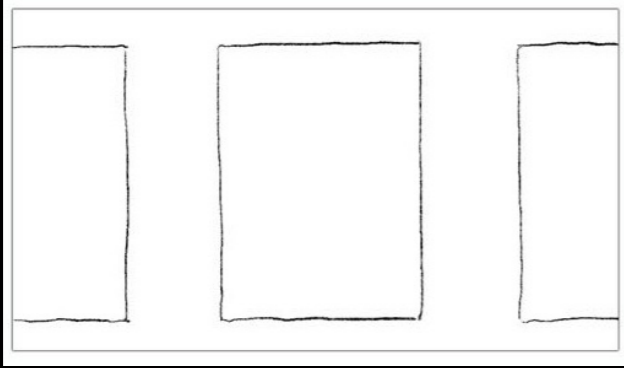
In a future where paper has long disappeared the last piece of paper flew out of the window due to the negligence of an archivist. It witnessed the Curiosity, conquest and destruction of passers-by, their first exposure to paper. In the end, the paper carrying the weight of history and traces of modernity returned to the archivist.

This work explores themes of relationship between human beings and nature. In the future, even if the status of nature is improved, humans will not stop their desire to dominate and conquer,

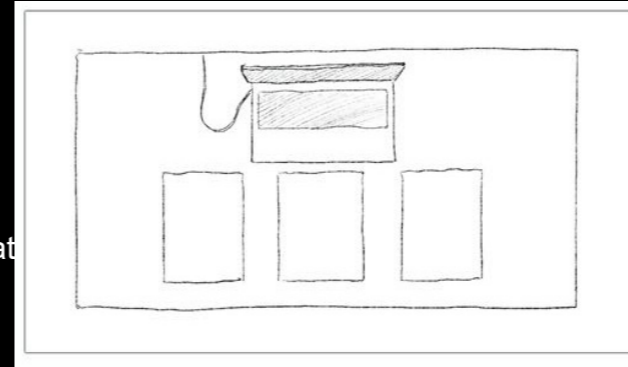
KEY WORDS: Puddle - Printer paper - Archivist



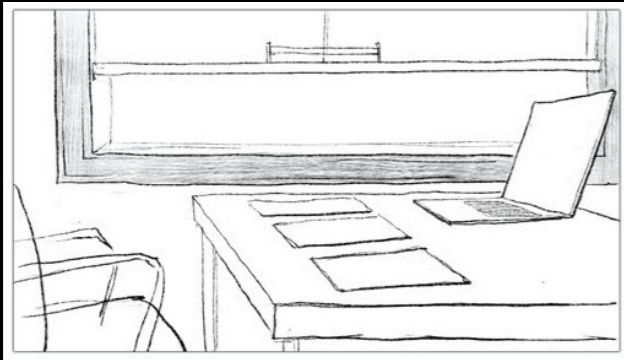
Storyboard - Scene 1



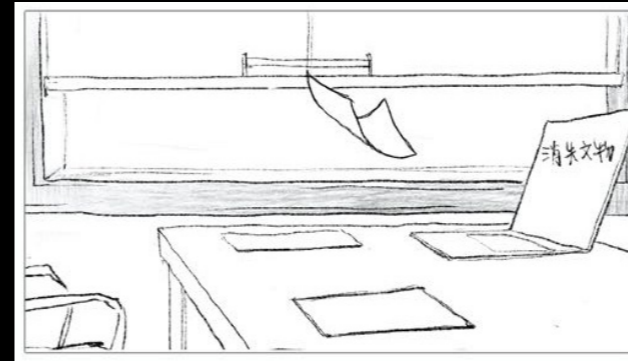
The archivist is sorting out the objects that have disappeared in the future society.



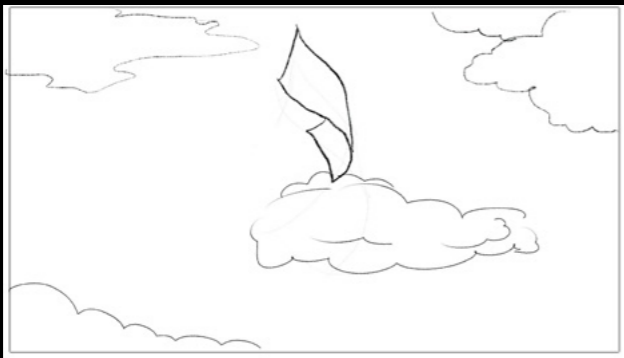
In the middle is "paper", which is the last piece of paper in the world.



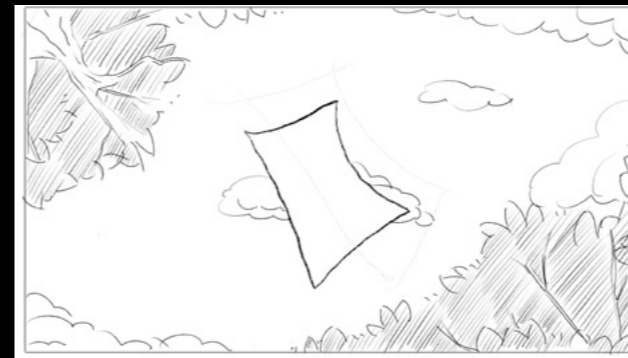
The archivist walked away



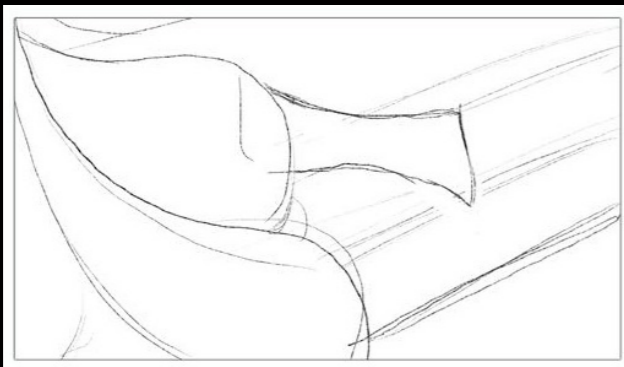
A gust of wind blew, and the paper flew away.



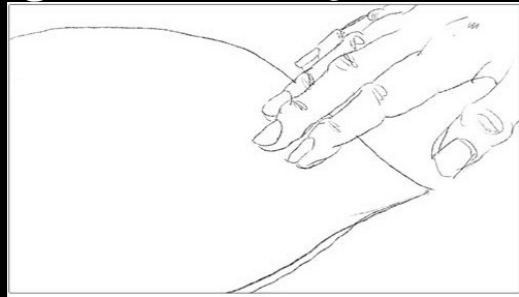
Floating in the wind all the time.



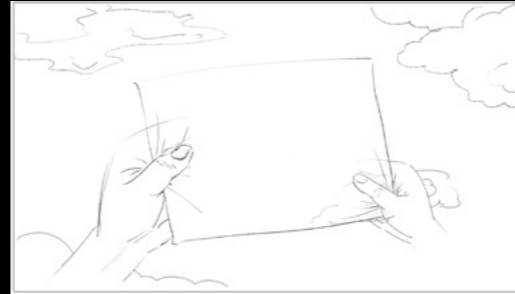
Until it fell on the chair.



Scene 2 Stage 1: Curiosity & Probing



Because this is the last piece of paper, because no one knows what it is. One picks up curious to explore, to touch.

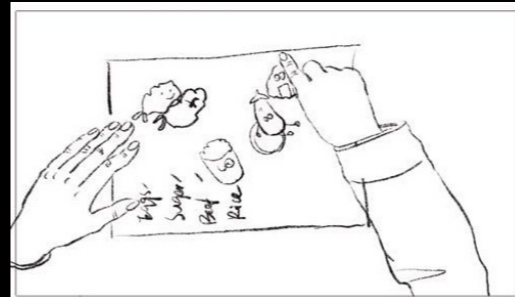


Touch

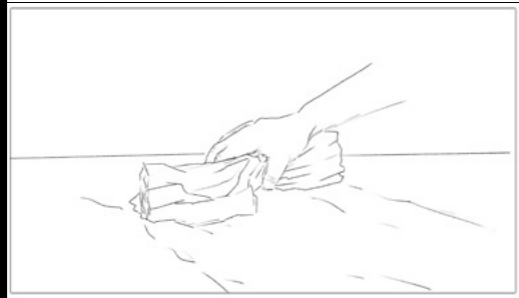
Stage 2: Breaking boundaries



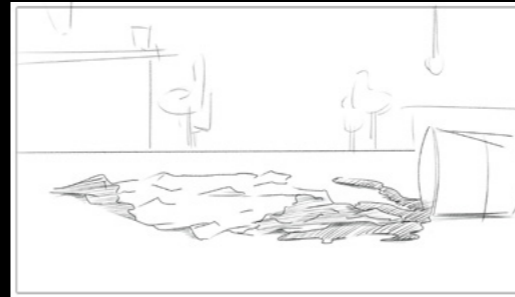
Shopping people try to turn into a shopping list.



Children paste stickers.

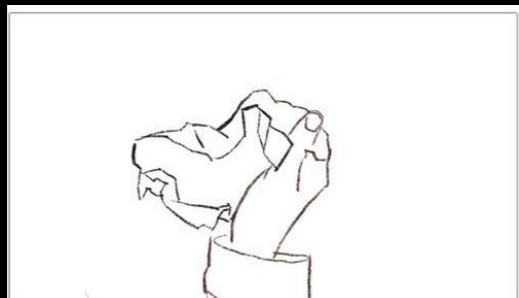


People use it to clean

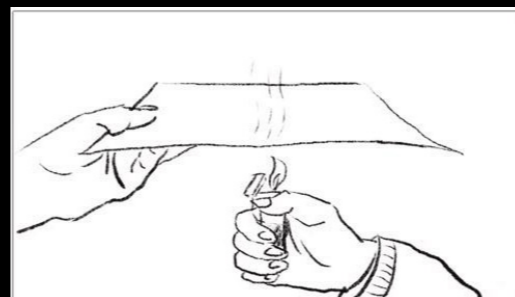


People use it to clean

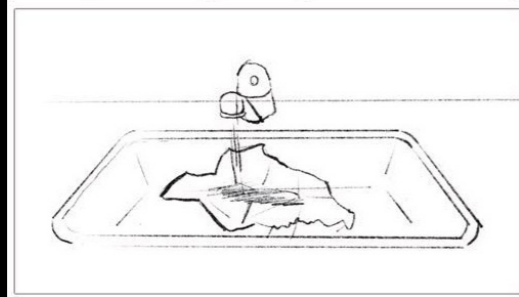
Stage 3: Destruction & Lose control



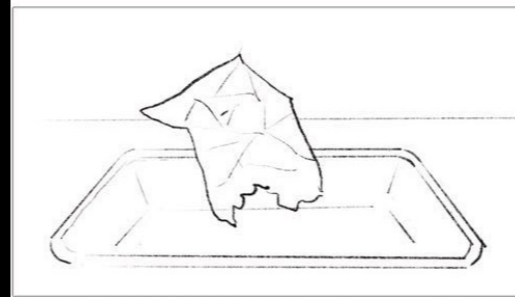
People tried to change the shape of the paper and roll it into a ball.



People try to use fire.

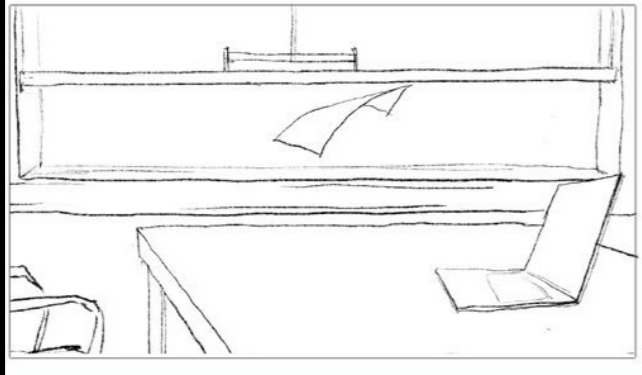


People put burning paper into a puddle.

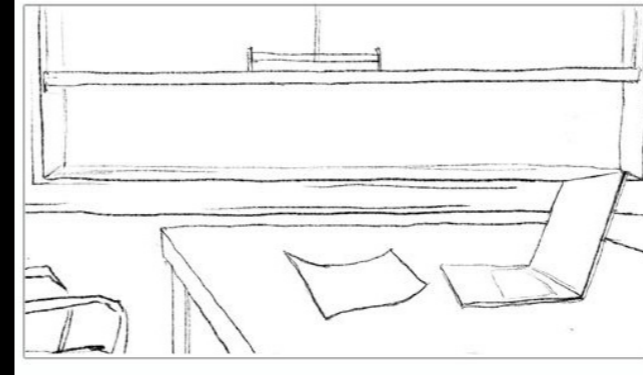


The paper is dried.

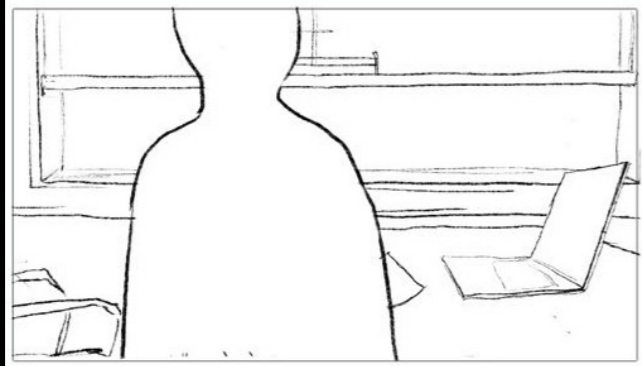
Scene 3



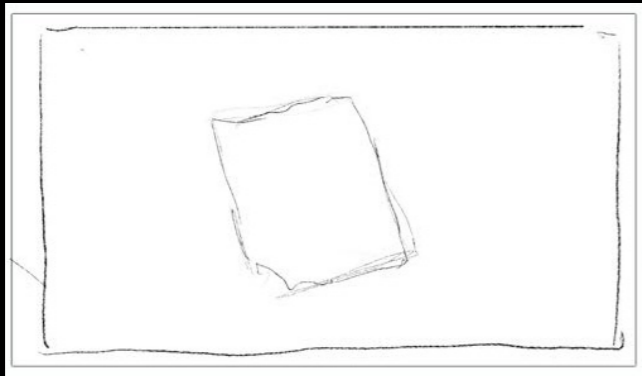
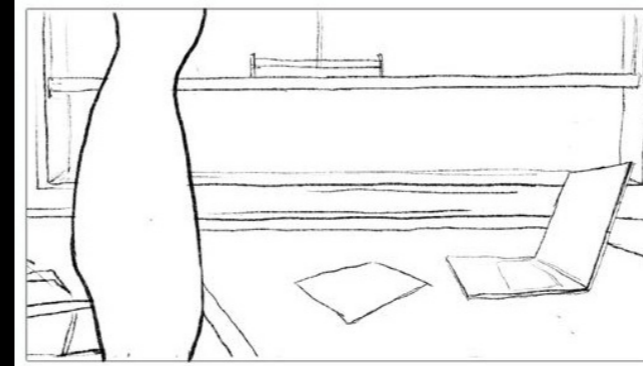
Unexpectedly, after a trip, the paper flew back again.



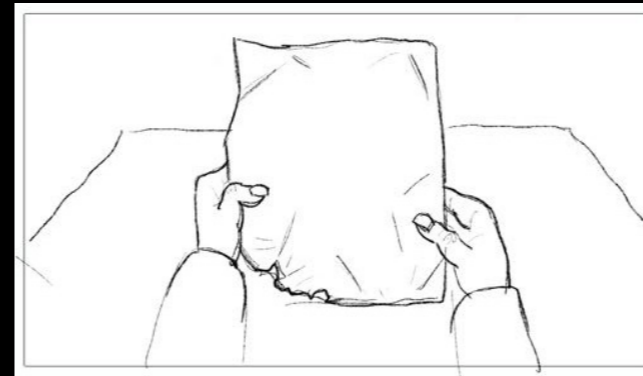
It fell into its original position.



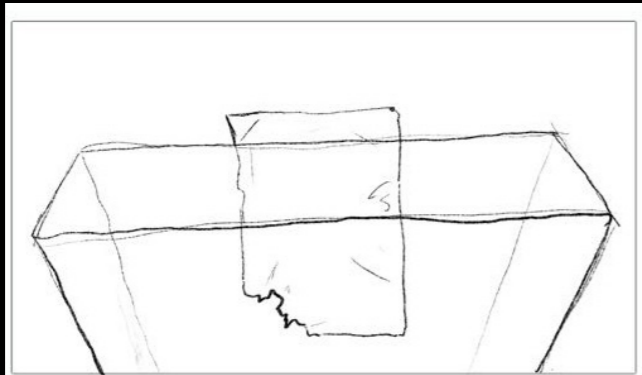
The archivist came back and saw this paper.



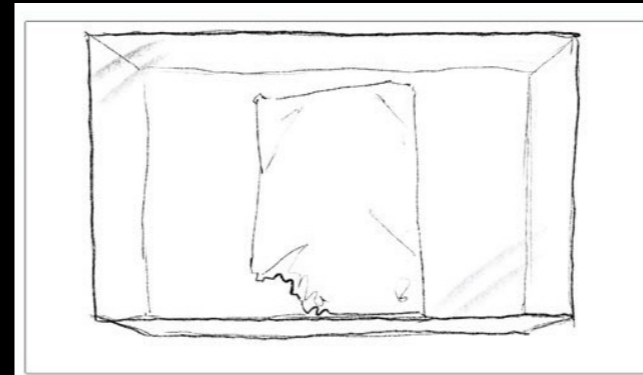
It is already full of traces.



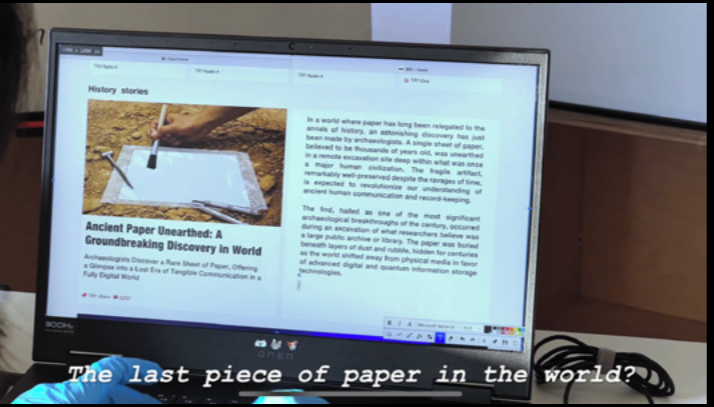
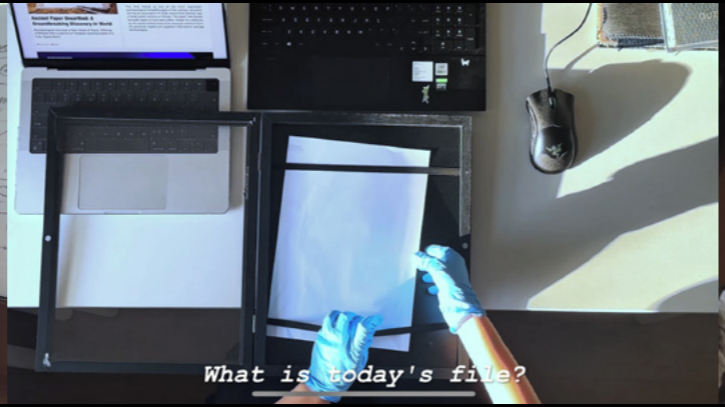
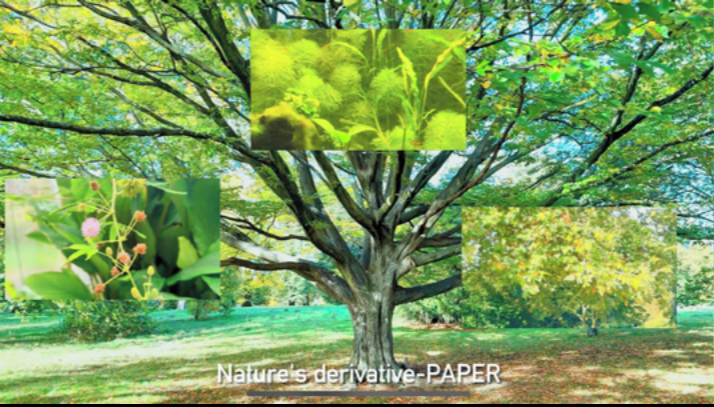
The archivist almost can't recognise it.



The archivist sighed and saved it again.

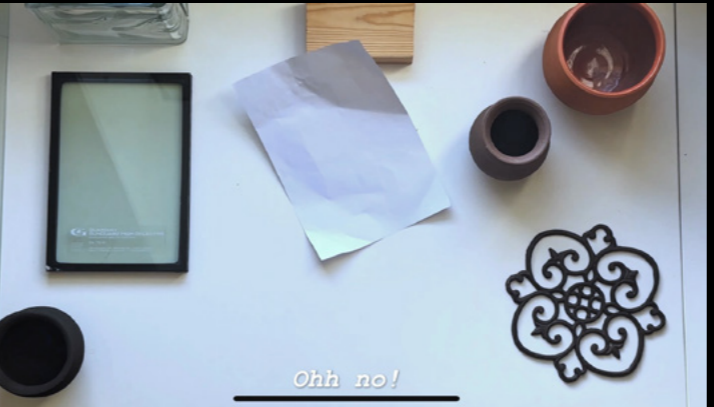


Because this is the last piece of paper.



What is today's file?

The last piece of paper in the world?



What is paper?

Ohh no!



It's blown away!



It's blown away!



What's this?



Can it be touched?



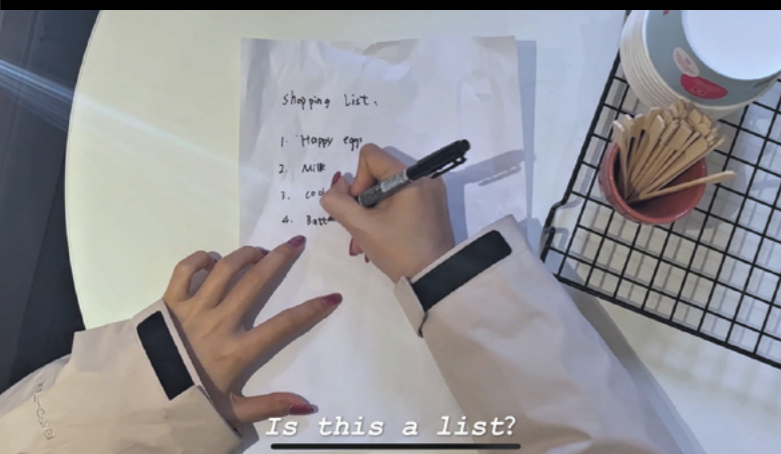
Be smelled?



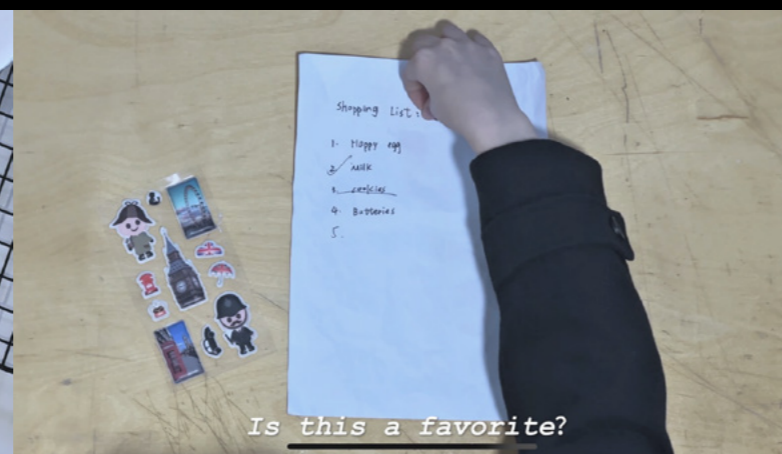
Be heard?



Be torn?



Is this a list?



Is this a favorite?



Is this a toy?



Is this a coaster?



What's this?



Can it be burned?



Damn, it won't go out.



Oh, it's back!



Why are there so many marks?



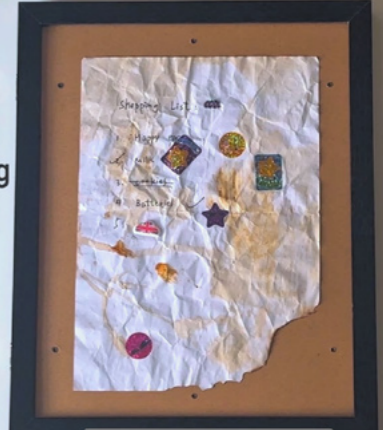
Let's make these marks part of the paper.

Credits

Yuxuan Wang

Ruixiao Li

Tianyi Huan



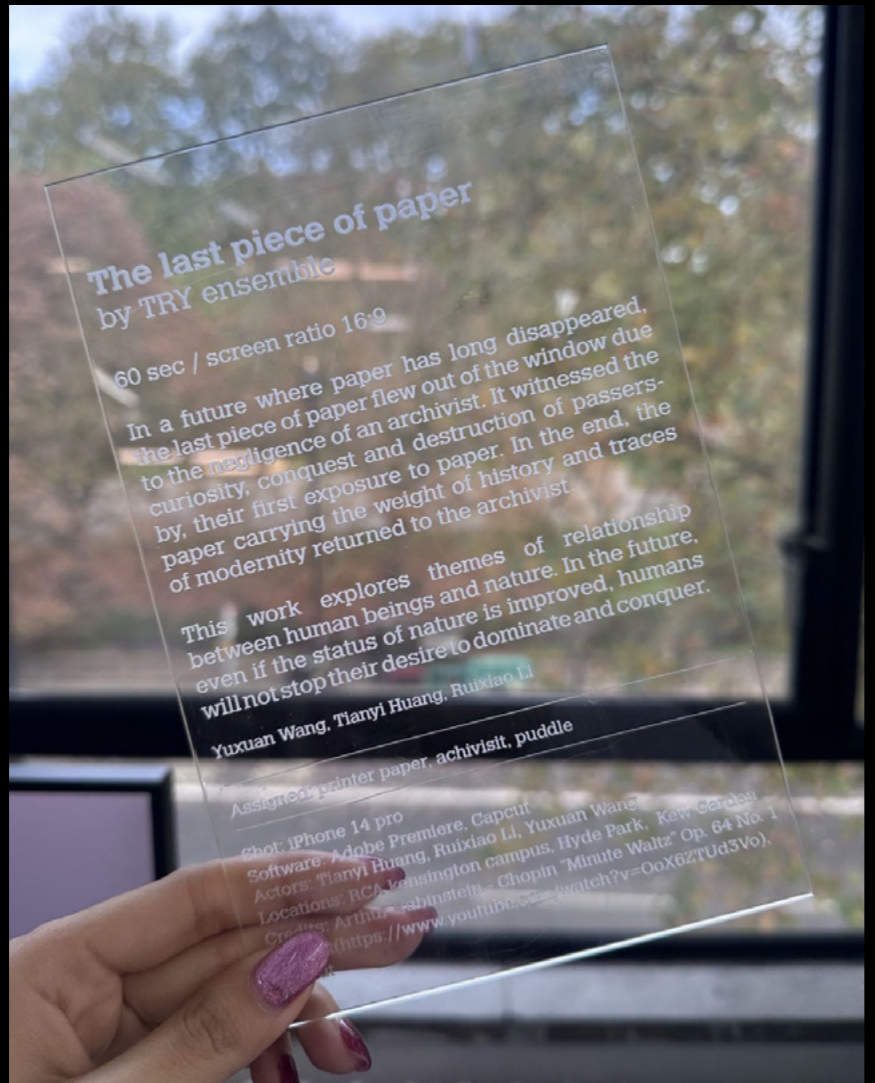
Assigned

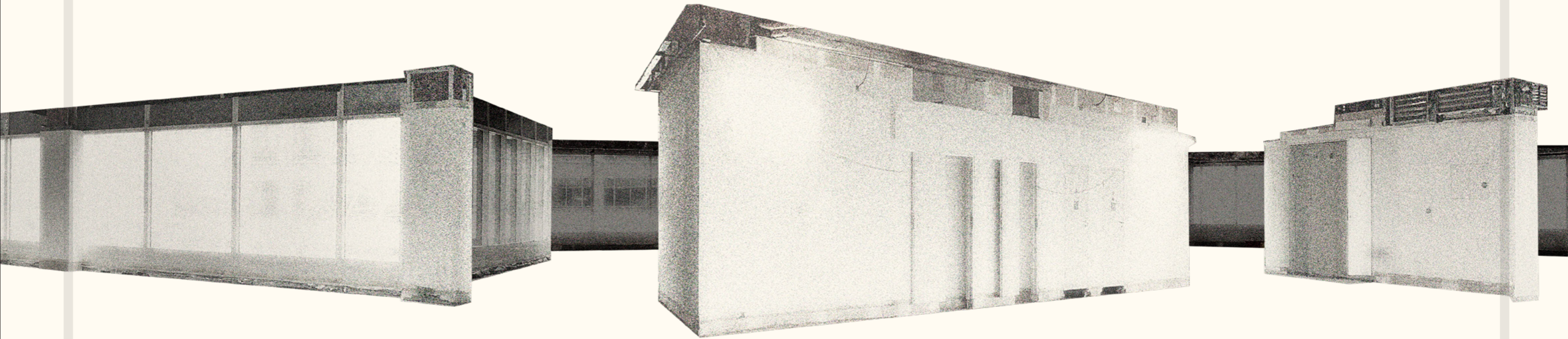
Puddle

Achivist

Printer paper

Behind the Scene





Memory Field - Corners of Cognition

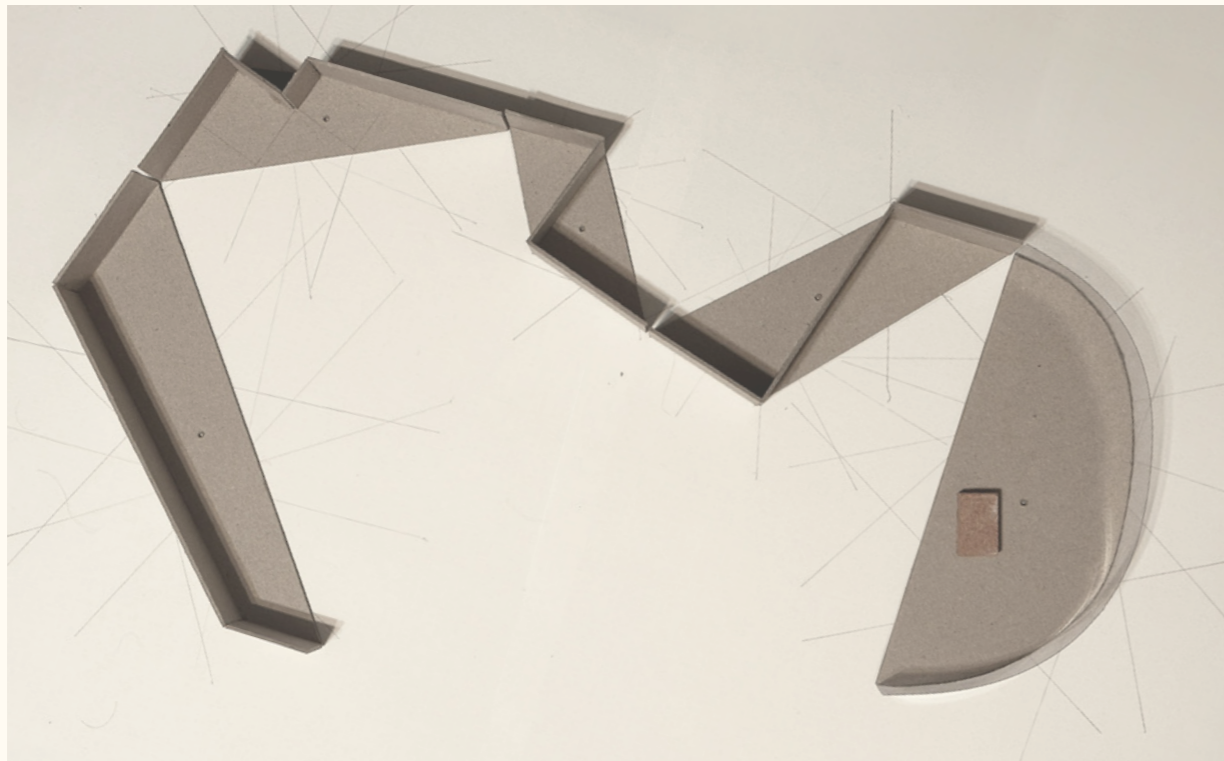
Exploring Patterns of Spatial Memory and Reconstructing the Surrounding Environment

The site is located in a building in Canary Wharf. The interior is rough. My focus is on the shape of the space.
How much will I remember once I leave this building?
I started to make this Compression artefacts with this self-question.



Creating and Testing the Corner Models

I chose some unique corners, sharp angles, and curves from the space. Simplify the features by ignoring straight walls.

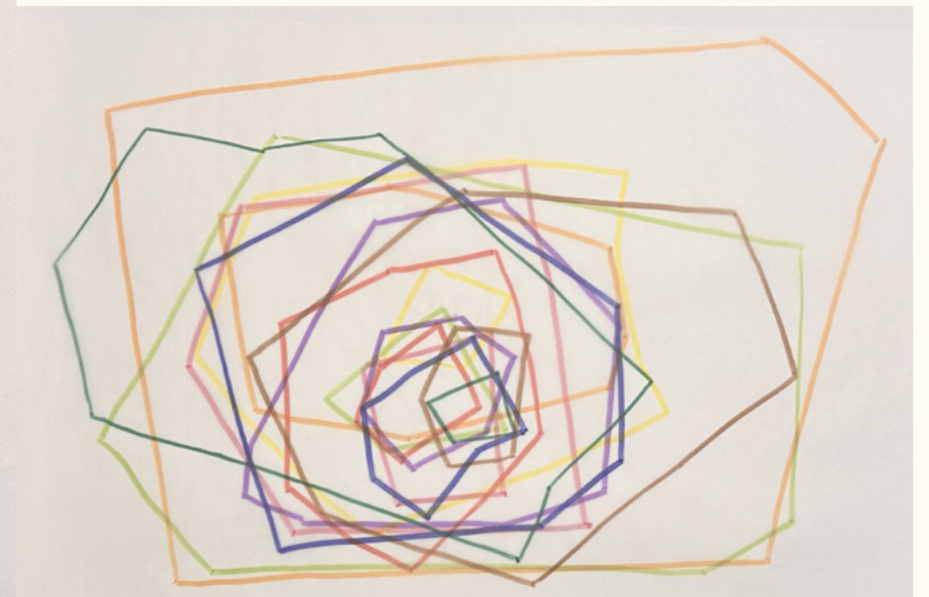
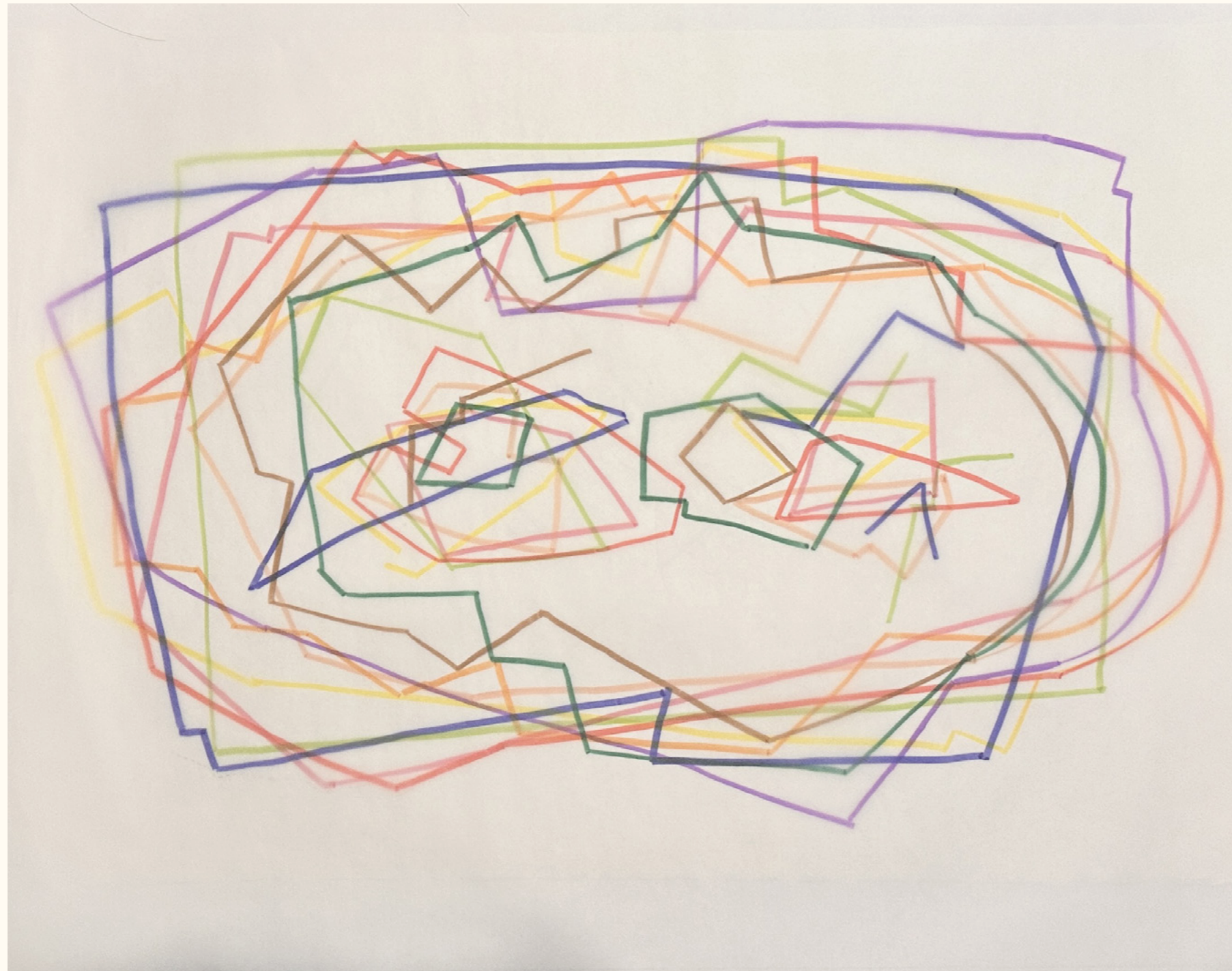


Participants were asked to reconstruct the space using the corner models based on their memory.



The "Imaginary Floor Plans" from Memory

Results were recorded as sketches of memory-based floor plans. Participants consistently remembered distinct features such as U-shaped turns or curved balconies. Simple areas with straight walls showed significant variation or were entirely omitted.



Memory itself is fragmented and incomplete

Dogville(2003)

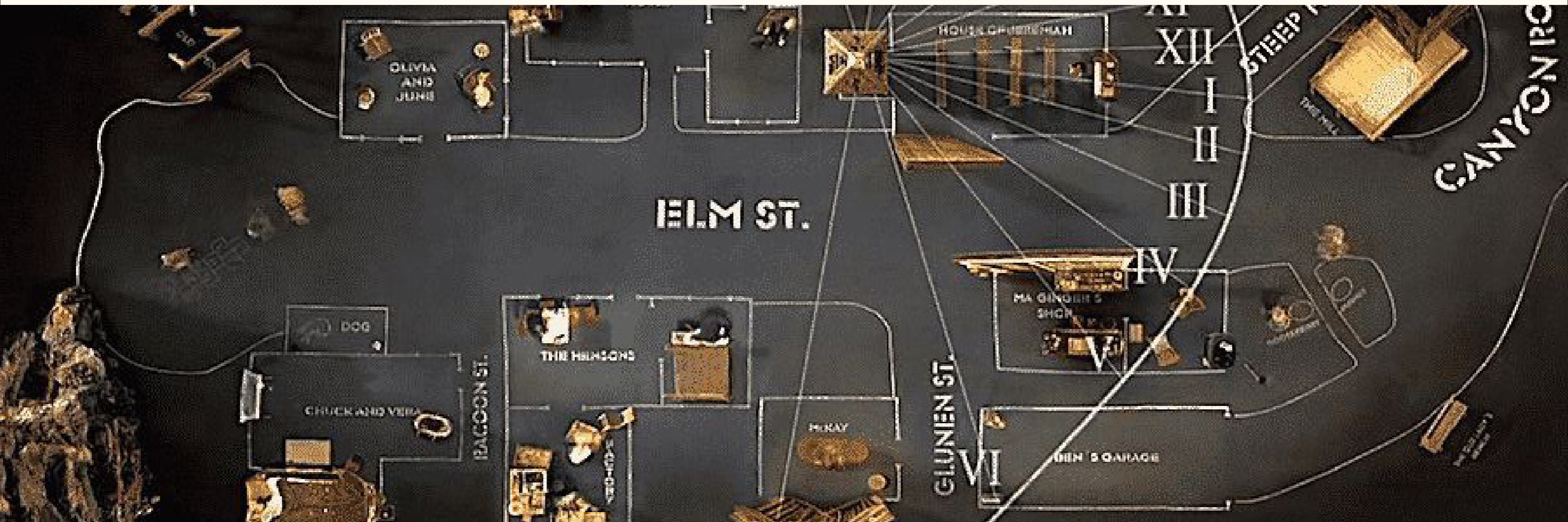


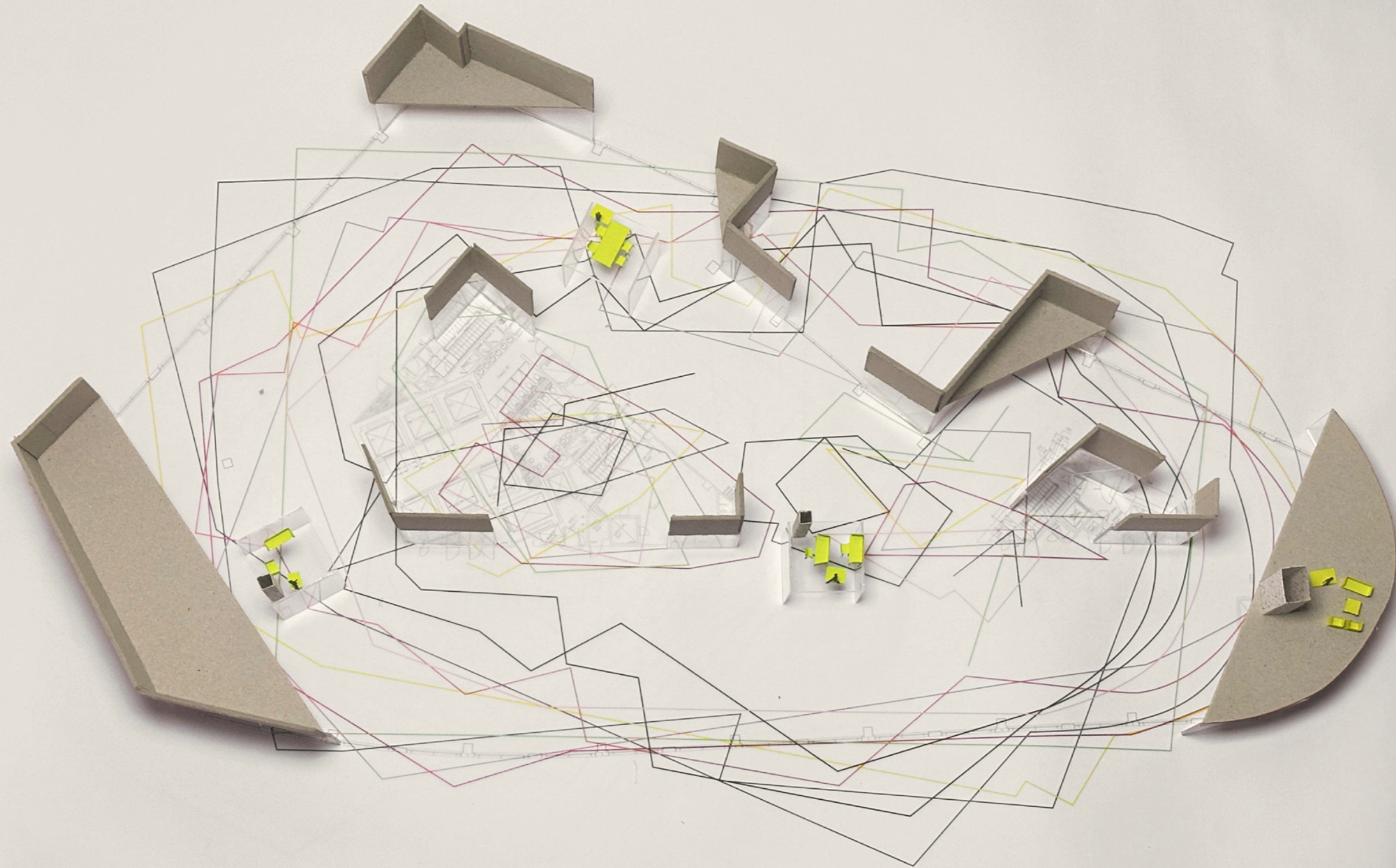
I took inspiration from the set design of the movie Dogville, which uses simple floor markings to define space without constructing physical structures.

This approach encourages viewers to imagine the space instead of being constrained by tangible forms.

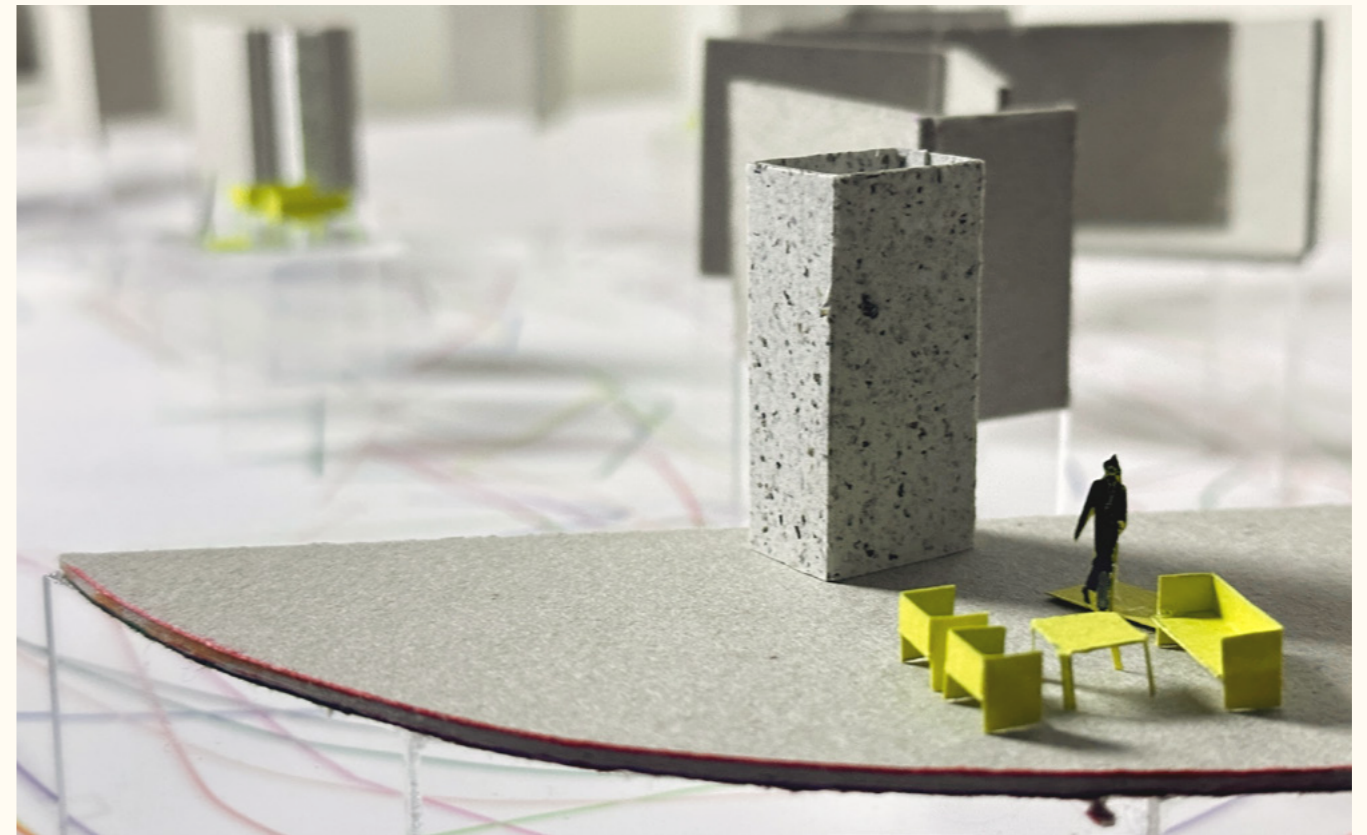
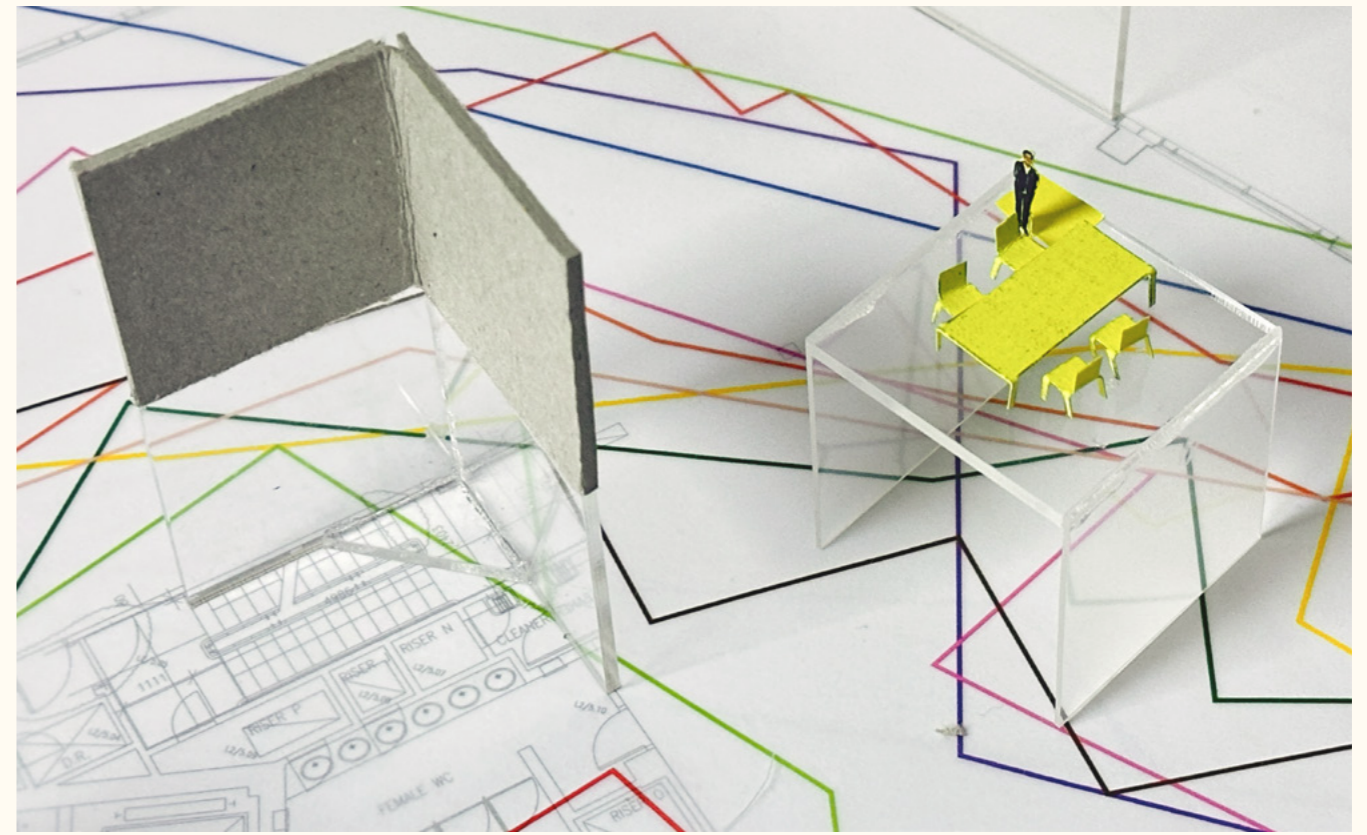


That's why I chose to present the comparison between memory and reality using flat floor plans, while the corner models serve as symbolic elements to highlight the key points preserved in memory.

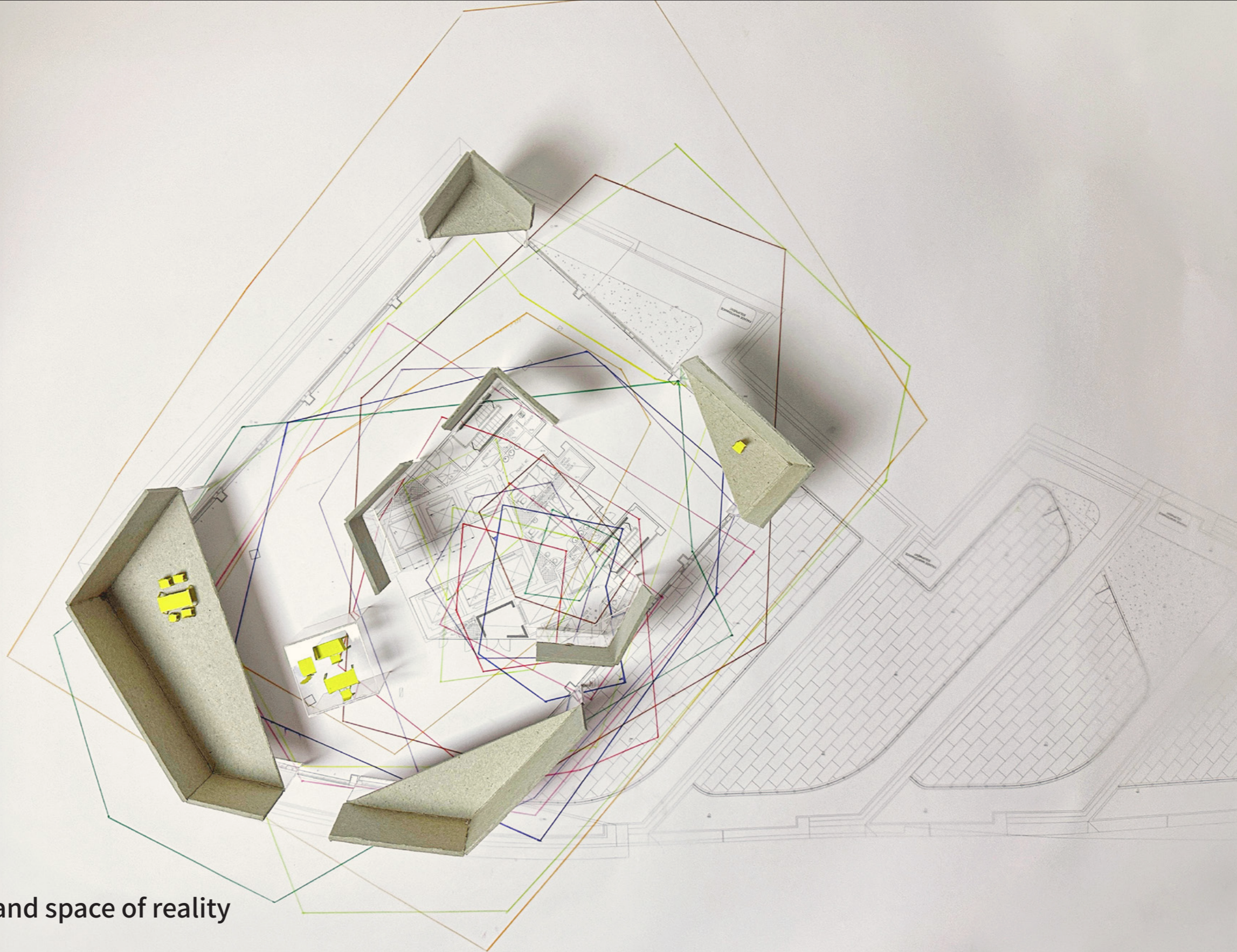




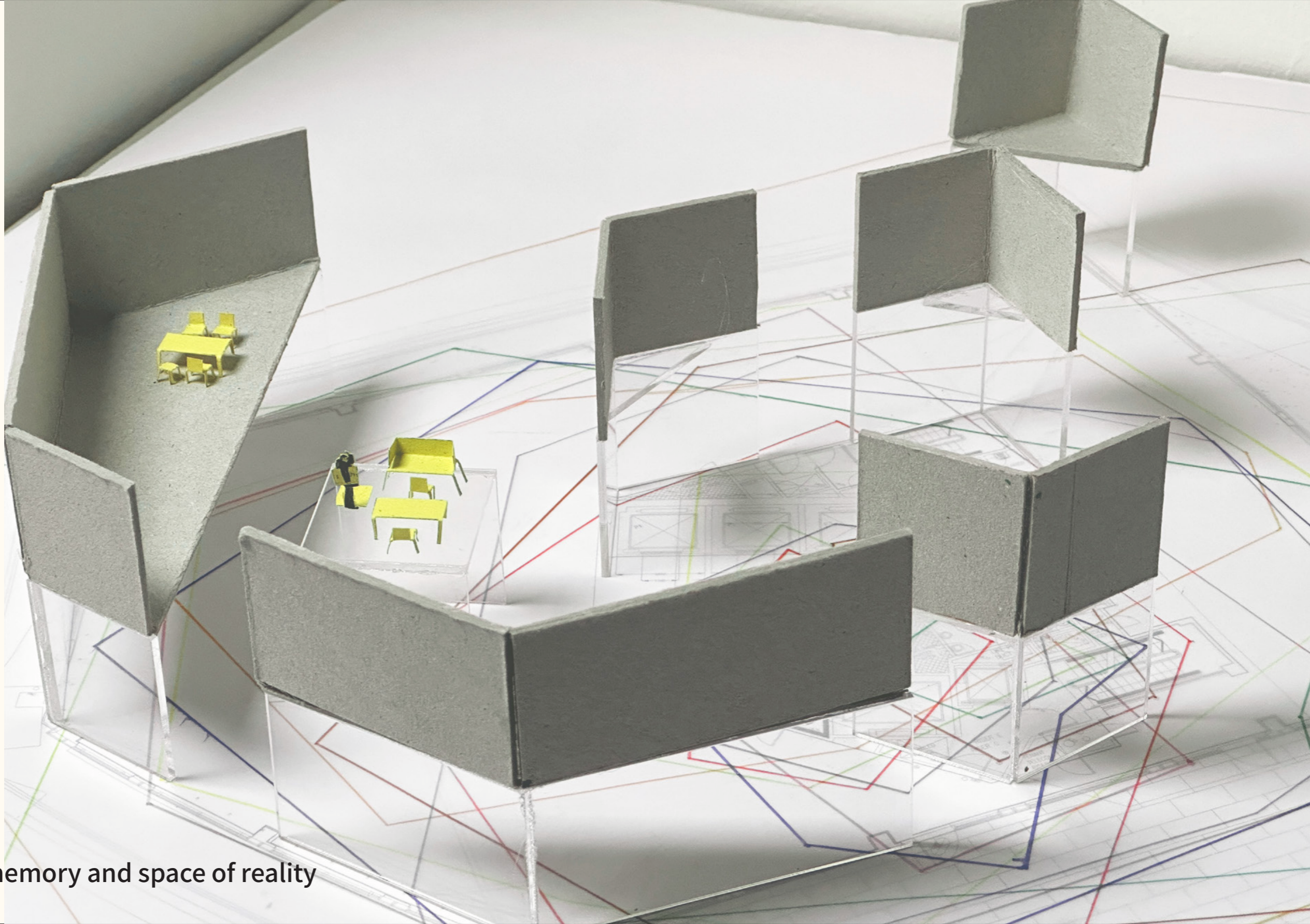
Space of memory and space of reality



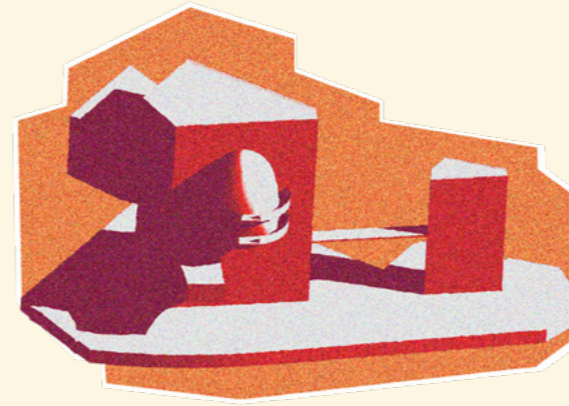
Space of memory and space of reality



Space of memory and space of reality



Space of memory and space of reality



Stage Machine

By inserting multiple movable stages into the existing core, the design transforms the tower into a multi-theatre vertical performance hub, supporting immersive, simultaneous, and adaptive performances.



Map of London's Theatres

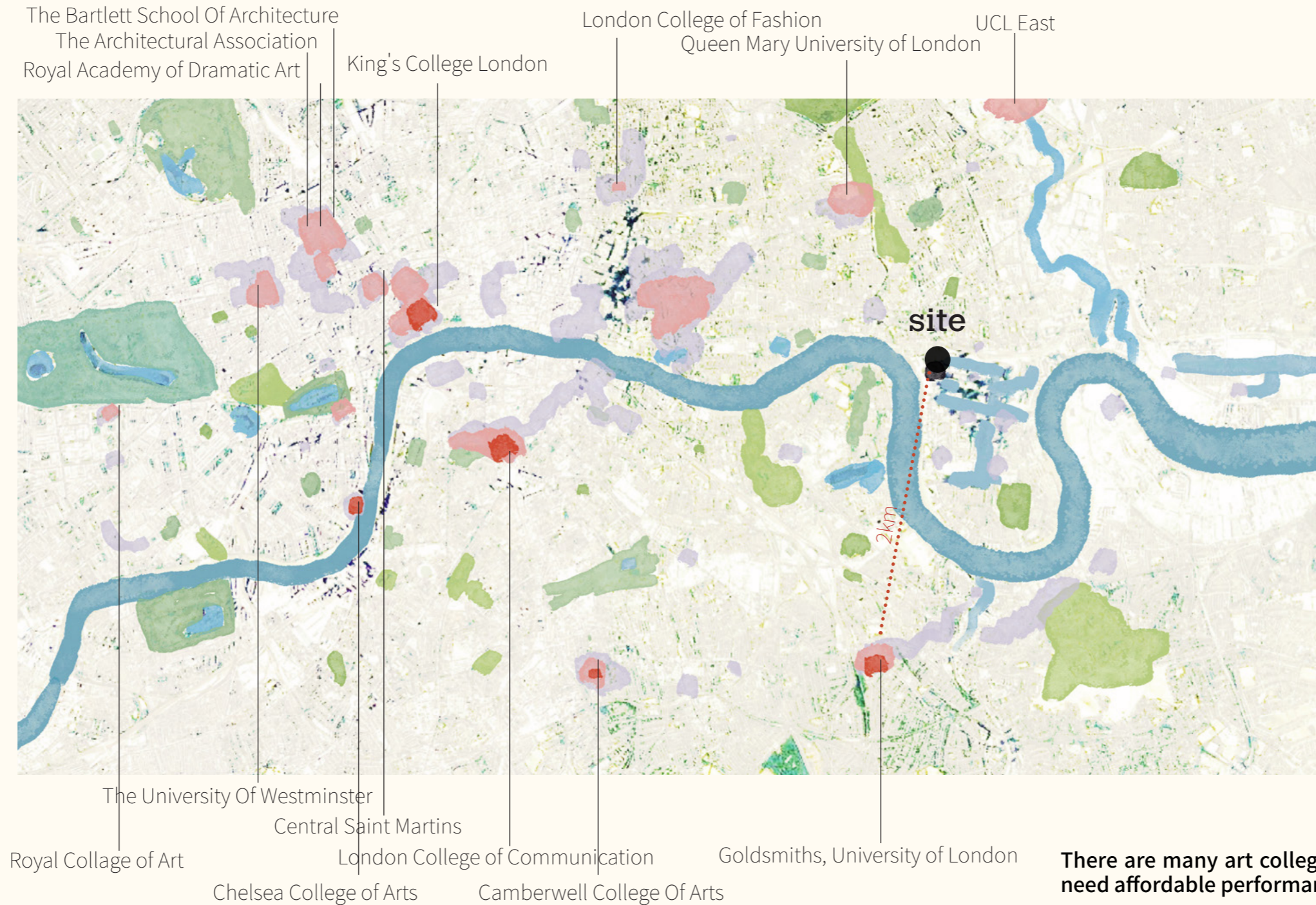


As can be seen from the map, most of London's theaters are concentrated in the **West End**, which is a famous drama and cultural center in London, famous for its rich and diverse drama performances and historic theaters. The number of theaters in the eastward area gradually decreases, and there are almost no theaters in the Canary Wharf area.

Theater can be said to be one of the important **symbols of London culture**, and its history can be traced back to the famous **Shakespeare's Globe Theater in the 16th century**. London's theaters not only carry a profound historical culture, but are also an important stage for modern art creation.

Taking London's West End and Southbank Centre as examples, theaters can effectively activate urban culture and commerce.

Map of major universities (arts)



There are many art colleges nearby, and young artists need affordable performance and experimental spaces.

User Analysis



Office worker

Canary Wharf is an area dominated by business activities, with a large number of office workers constituting the main population group. Their daily work is **fast-paced** and their entertainment needs focus on **short and efficient forms**. The theatre can provide a way for them to **relax and balance** their work and life by offering **midday skits, after-work plays, or concerts**.



Neighborhood residents

There are also residential areas near Canary Wharf where there is a potential demand for **arts education and cultural activities**, especially among families and young people. The theater can be an important place for **family weekend outings** and **community gatherings**.



Artistic creators and cultural organizations

The smaller theatre also provides a **more affordable** performance and presentation space for independent theatre groups, musicians and cultural institutions (compared to the West End), while also **enriching the theatre's programme diversity**. Provide flexible stage and backstage space to adapt to **different performance needs**.

Case Studies

National Theatre -Southbank Centre

Open workshop, urban living room, inviting the public to participate in the theatre



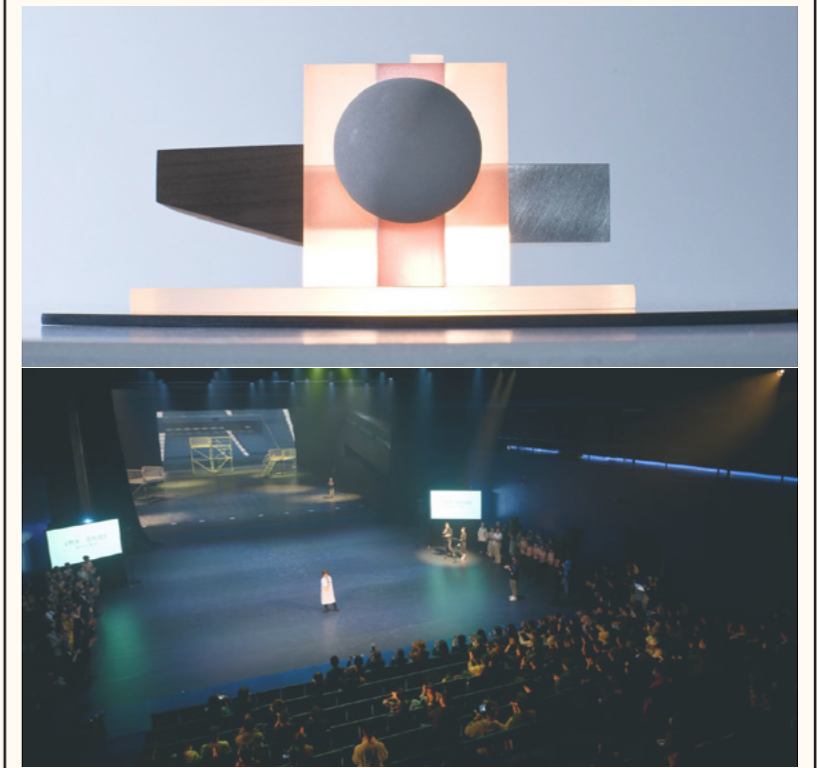
Royal Exchange Theatre -Manchester

Suspended theater inside the building, open backstage

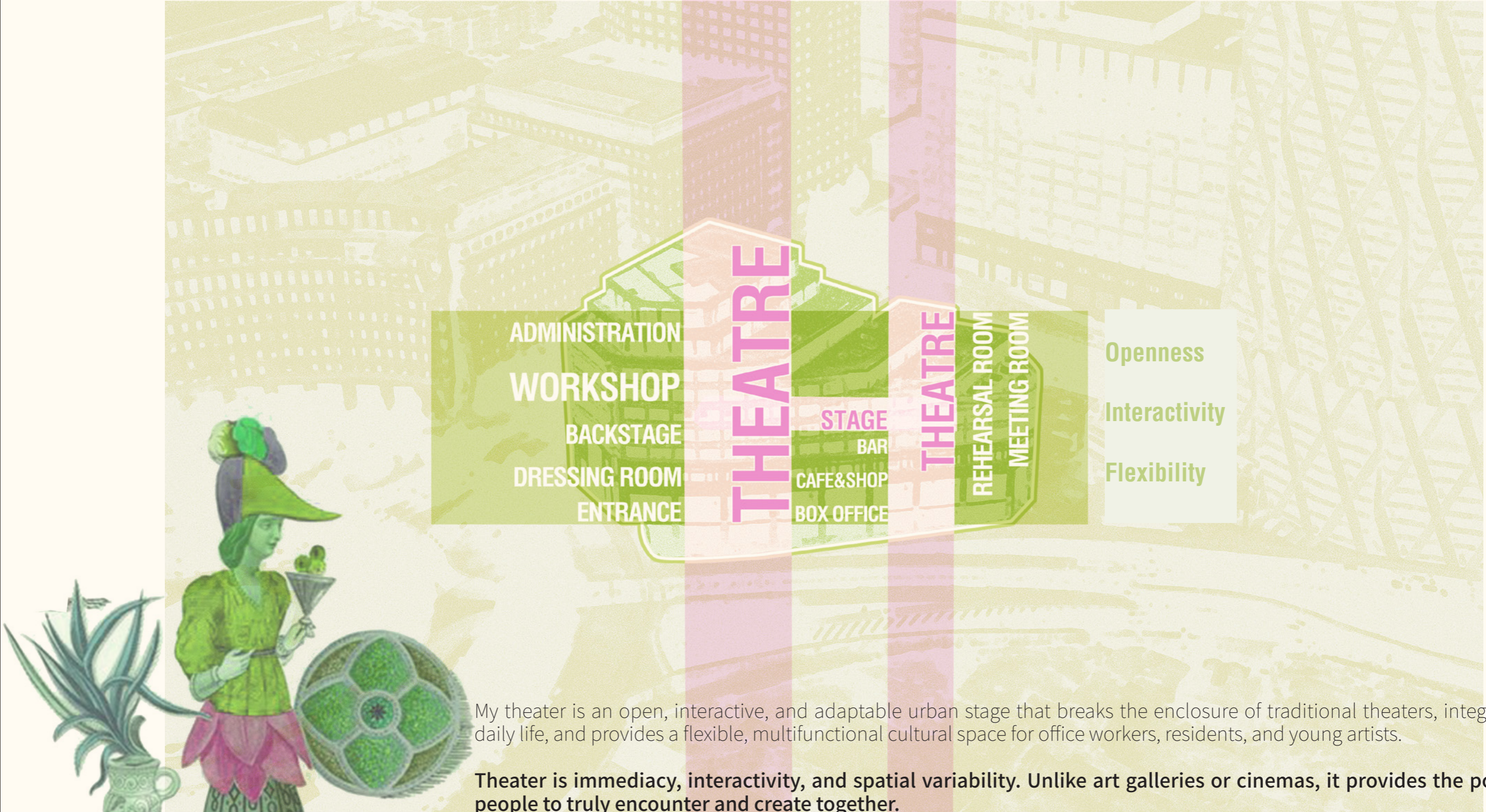


Taipei Performing Arts Center -OMA

theaters can be modified for unsuspected scenarios and uses, three performance spaces may be merged



Programmatic Diagram

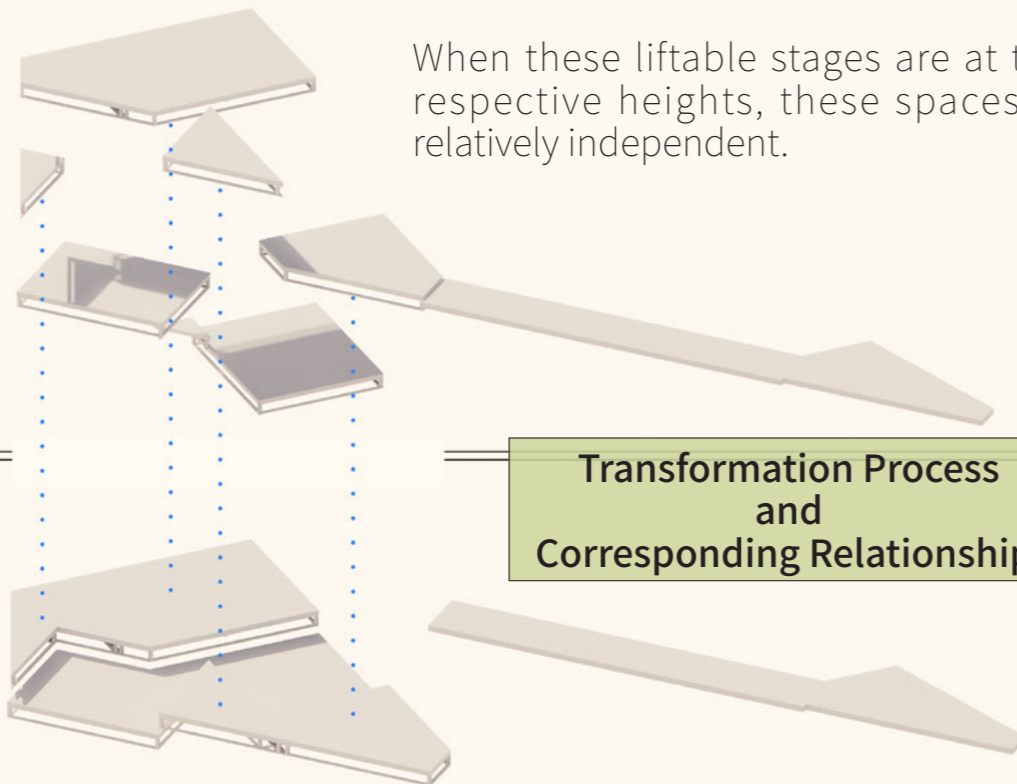
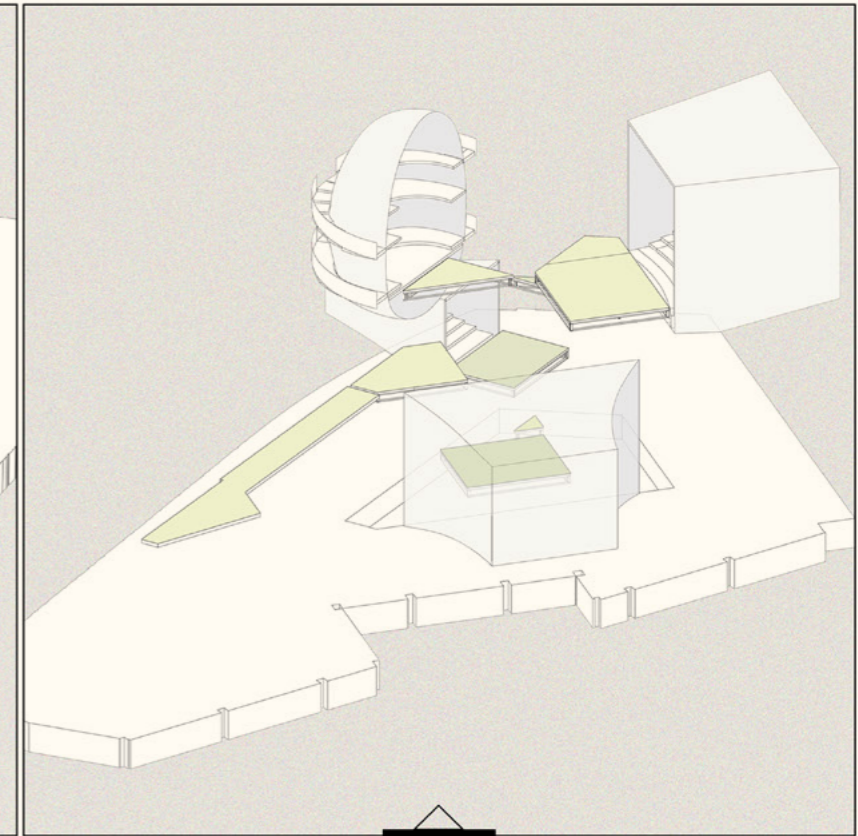
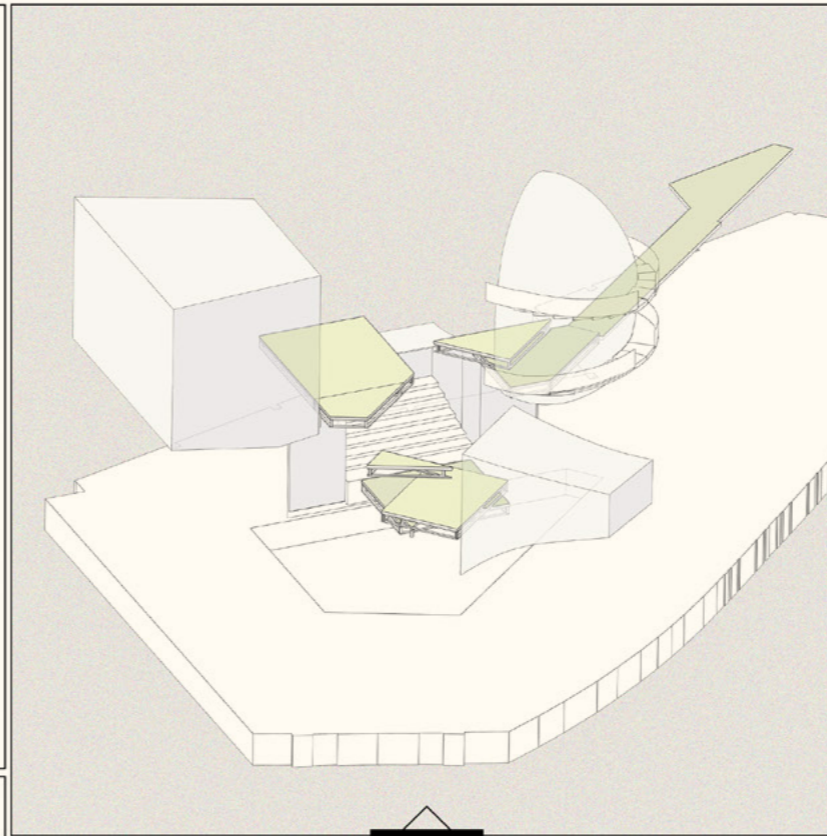
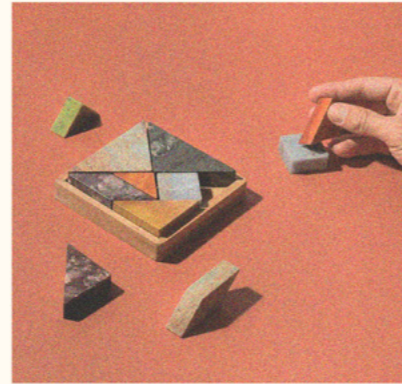
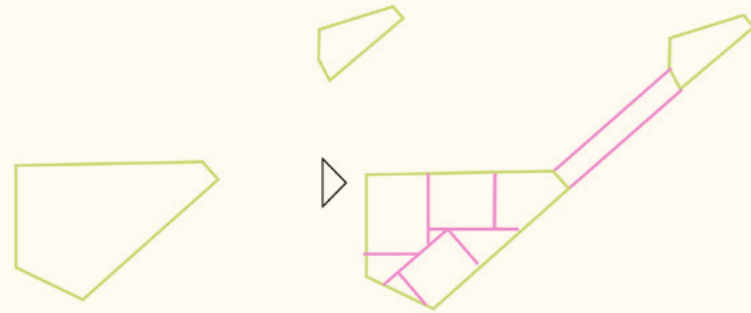


My theater is an open, interactive, and adaptable urban stage that breaks the enclosure of traditional theaters, integrates art into daily life, and provides a flexible, multifunctional cultural space for office workers, residents, and young artists.

Theater is immediacy, interactivity, and spatial variability. Unlike art galleries or cinemas, it provides the possibility for people to truly encounter and create together.

Stage Structure

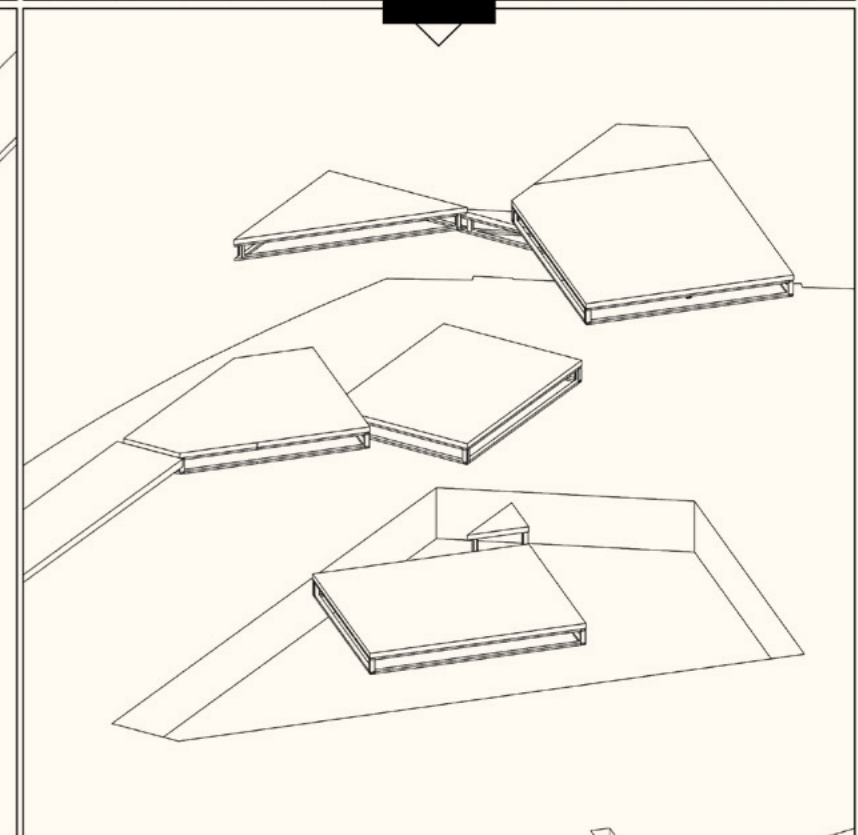
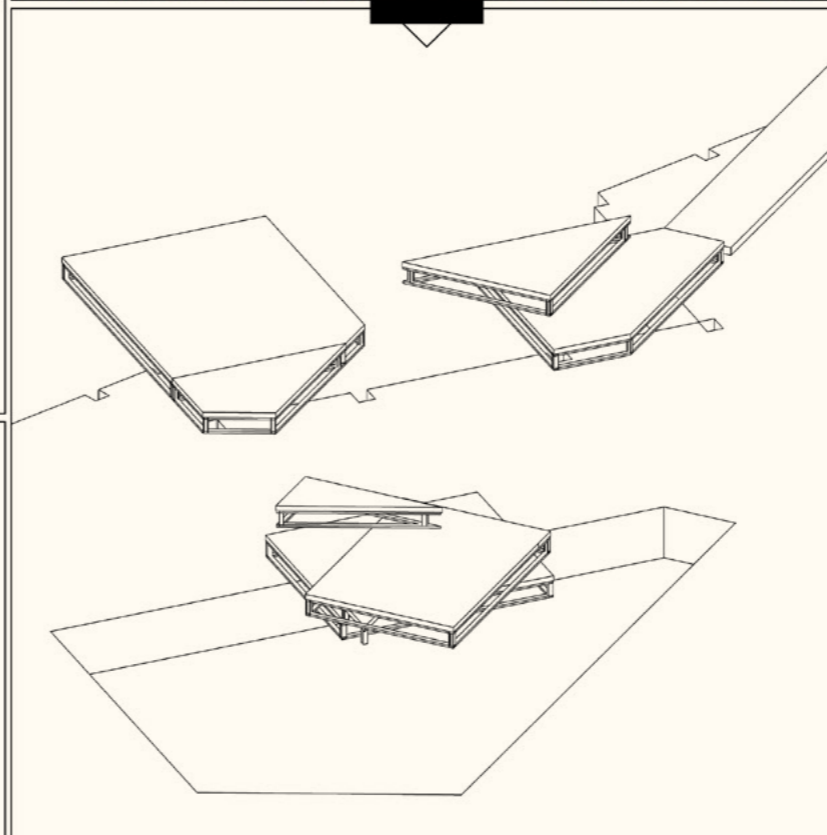
Utilize the space of the two existing cores and fill the interior with a movable stage plane. The shape of the platform also needs to take into account the performance space in multiple directions.



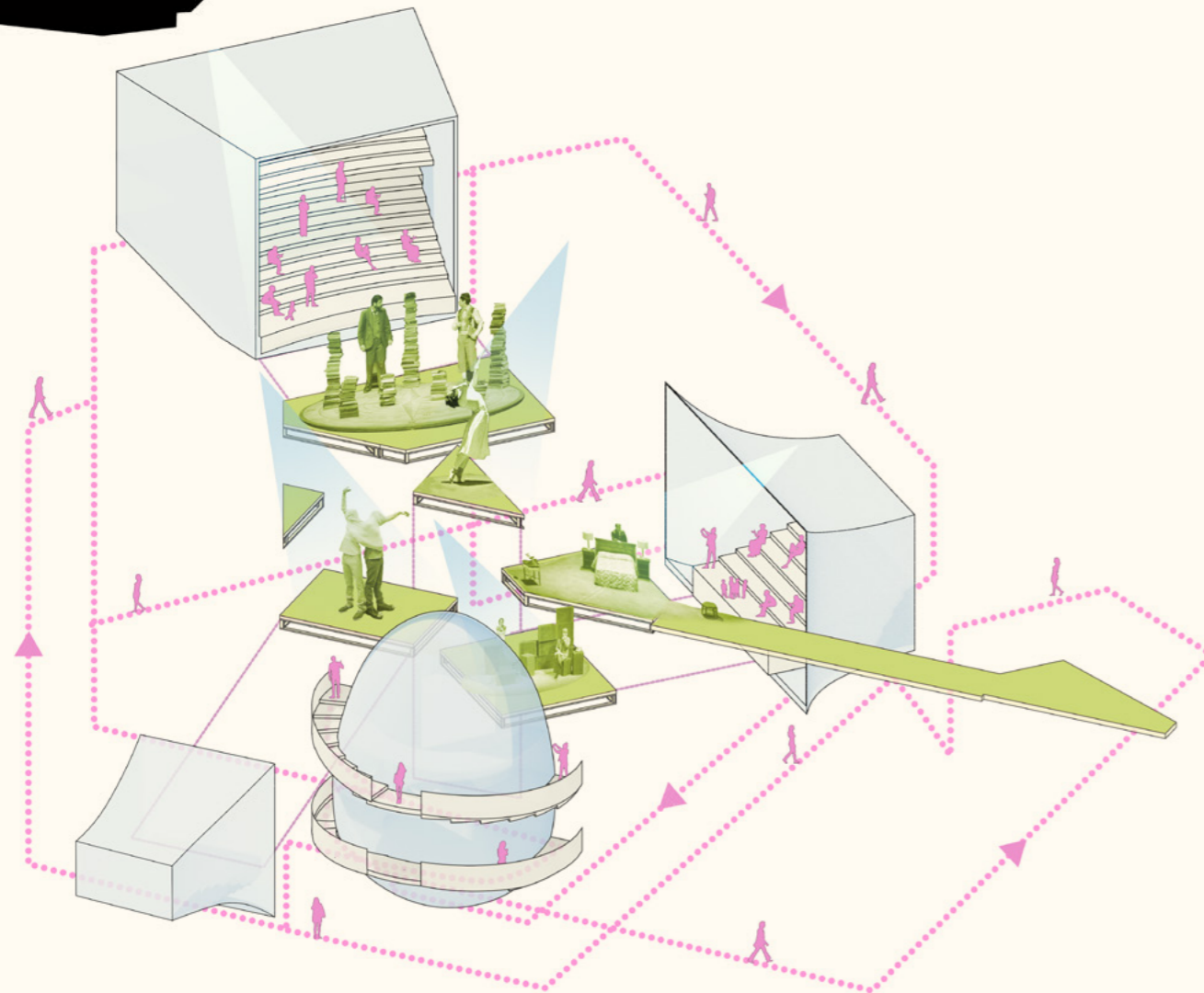
When these liftable stages are at their respective heights, these spaces are relatively independent.

Transformation Process and Corresponding Relationships

When necessary, they can be lowered to the first floor together to form an overall stage space with different heights.



Operational Modes

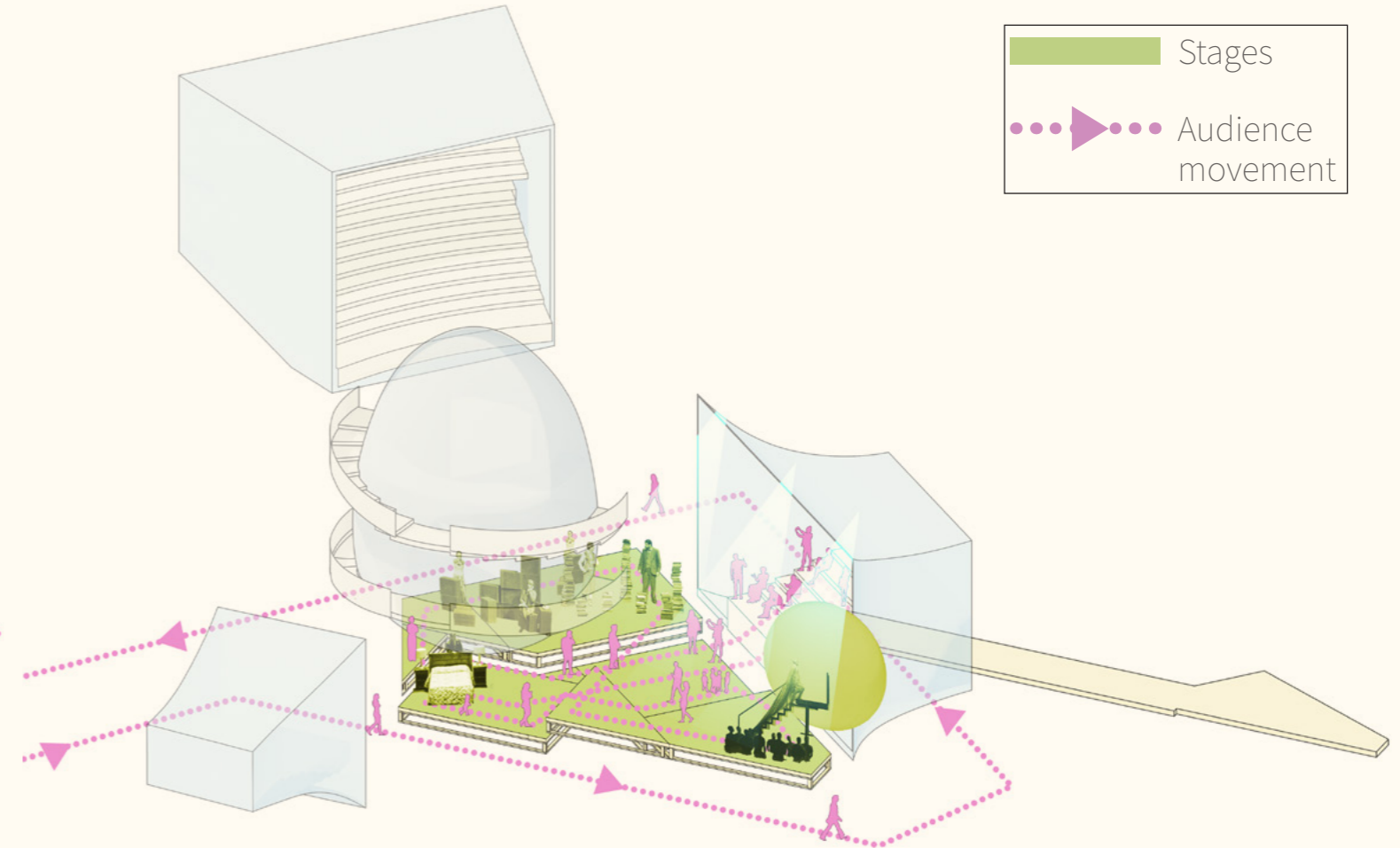
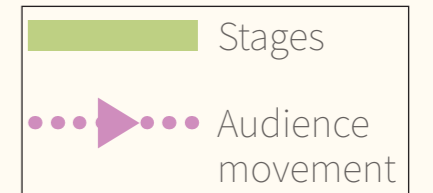


1 Performances - 5 Scenes

Mobile Audience

Simultaneous Performances

- Looping performances ensure that audiences never miss any part of the show, regardless of when they arrive.
- Audiences can freely choose the order in which they watch different performances.



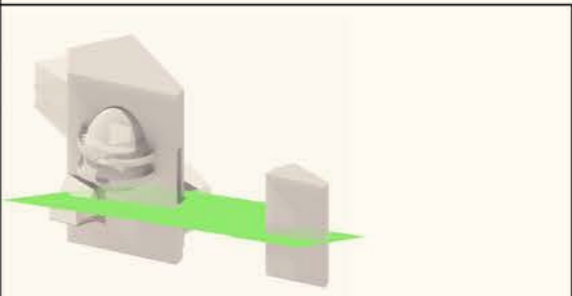
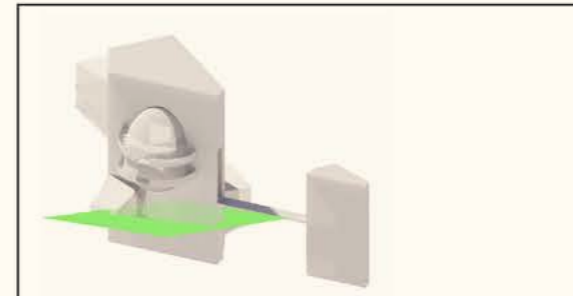
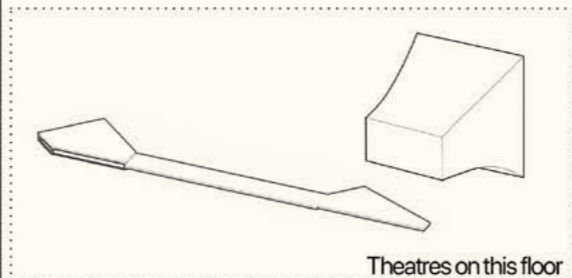
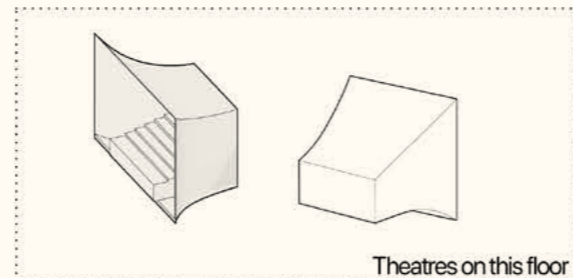
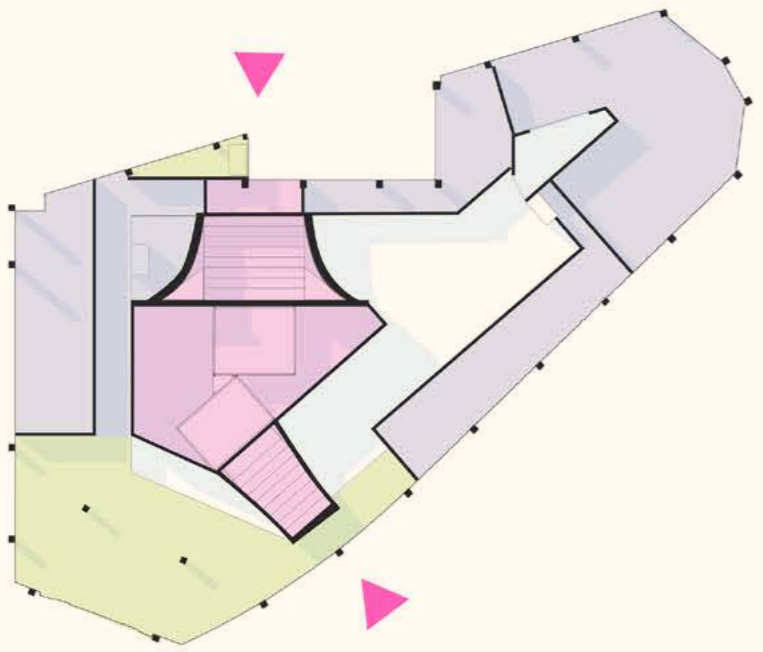
1 Performance - n Scenes

Static Audience

Immersive Performance

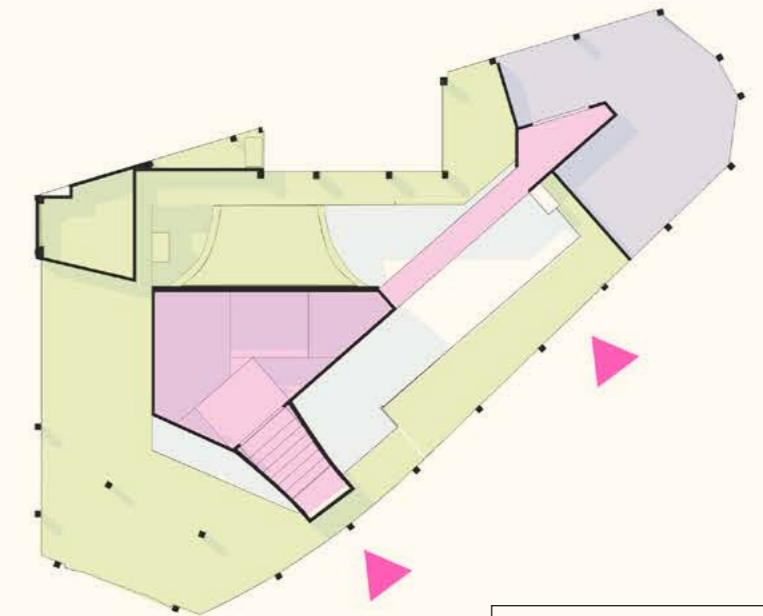
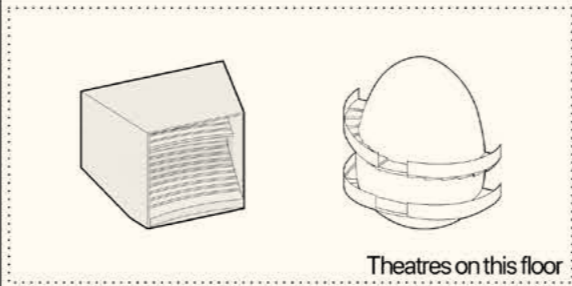
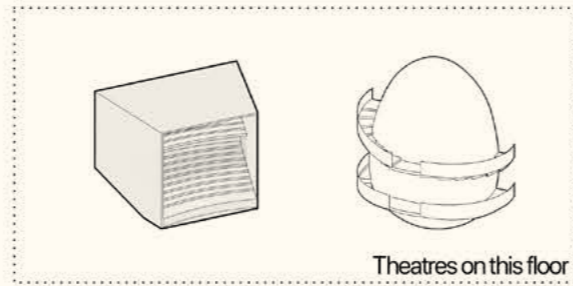
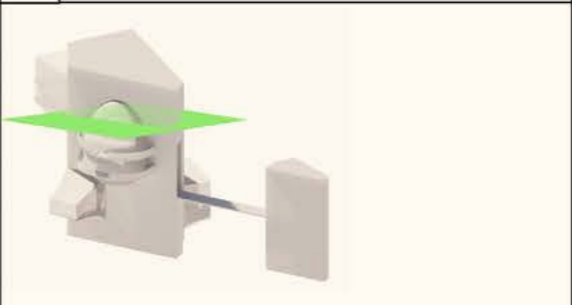
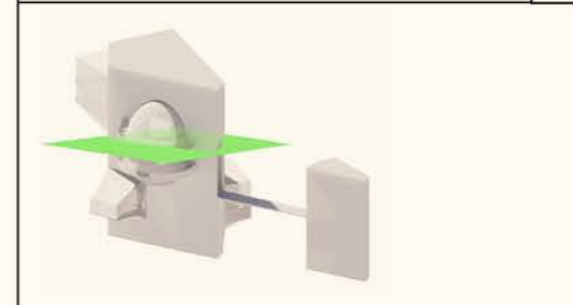
- The audience enters the core and shares the stage with performers, breaking the traditional separation of performers and spectators.
- The other four theater spaces remain closed, forming a single immersive environment.

Key floorplan

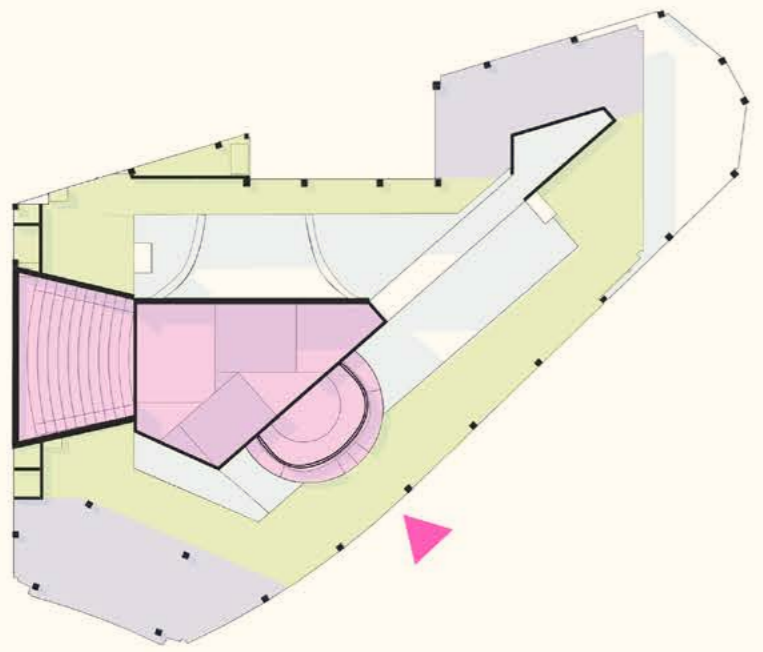


1st Floor Theatre and Backstage **1**

The Narrow and Bridge Theatre **2**

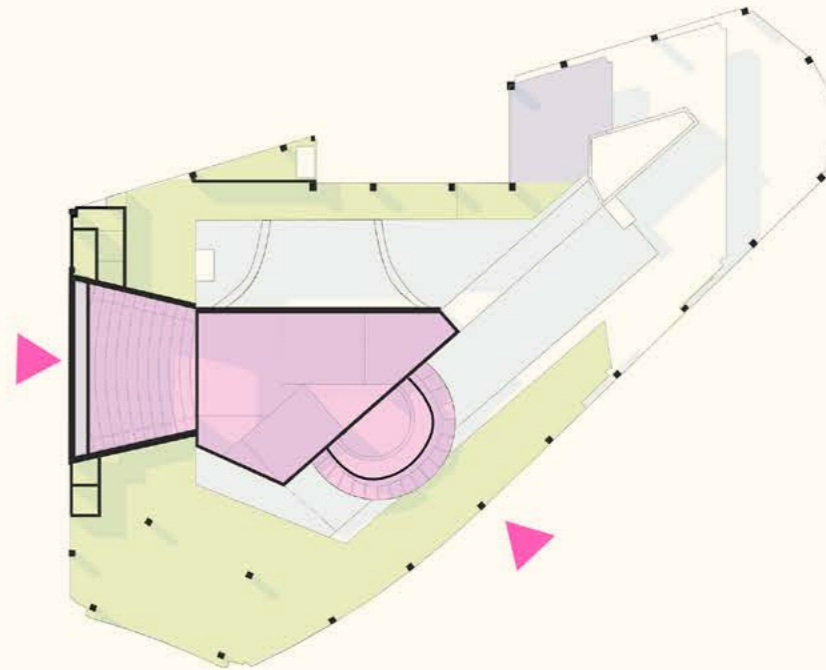


Back of house
 Theatre
 Public



Main Theatre and Opera Hall **3**

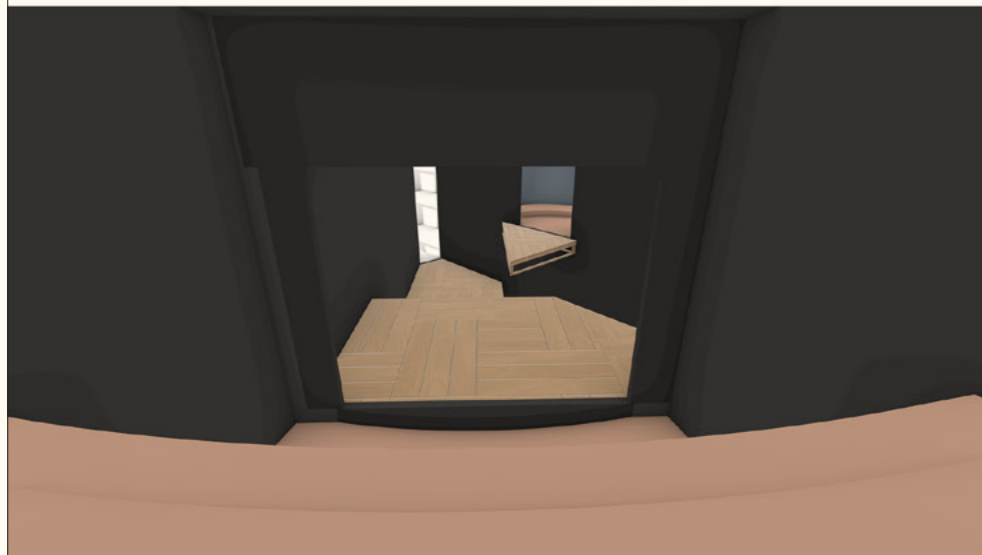
Main Theatre and Opera Hall **4**





01 The opera hall has a narrow and high stage entrance and three levels of auditorium where the audience stands to watch the performance.

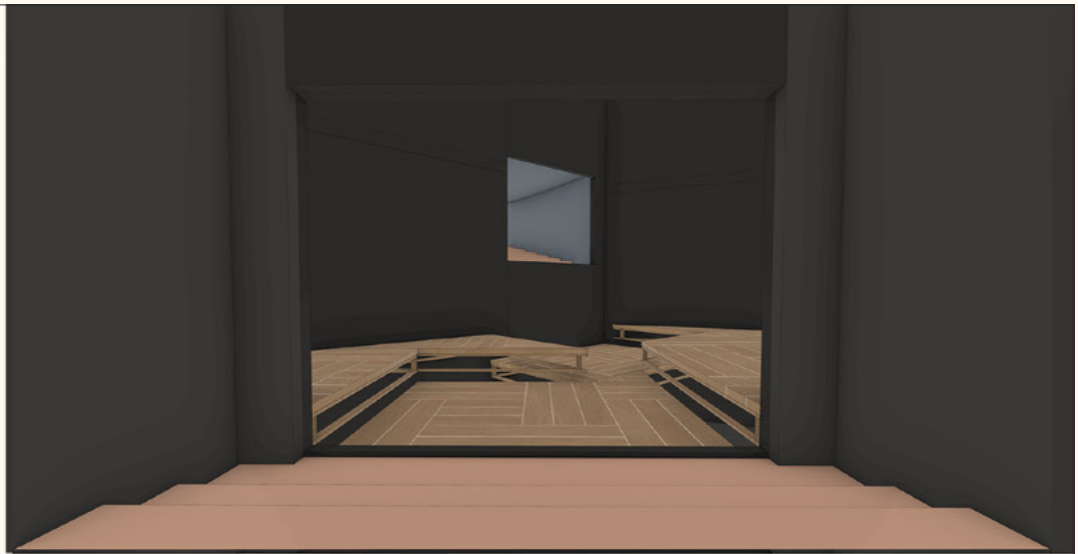
02 The main theater has the largest number of seats, with two floors and can accommodate more than 250 people.



Perspective and Experience



03 Looking down from the fly tower, you can see that the stages of each theater share the existing core of the building.

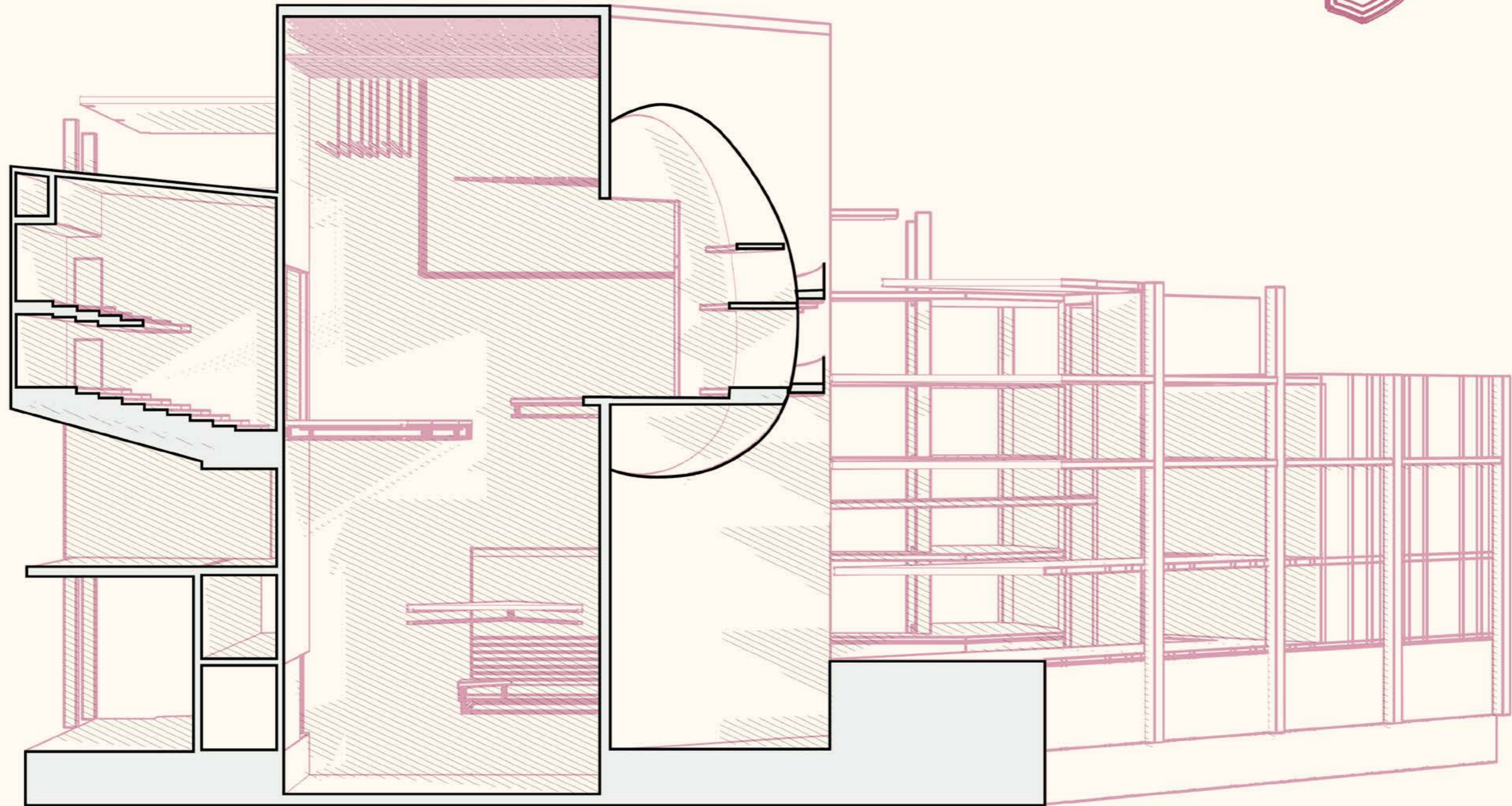


04 The ground floor theatre is the only one where audiences can enter the core, where they can choose to sit on the steps or sit on the stage.

05 This narrow and long theater is suitable for hosting community activities, and the auditorium has a gentle slope.



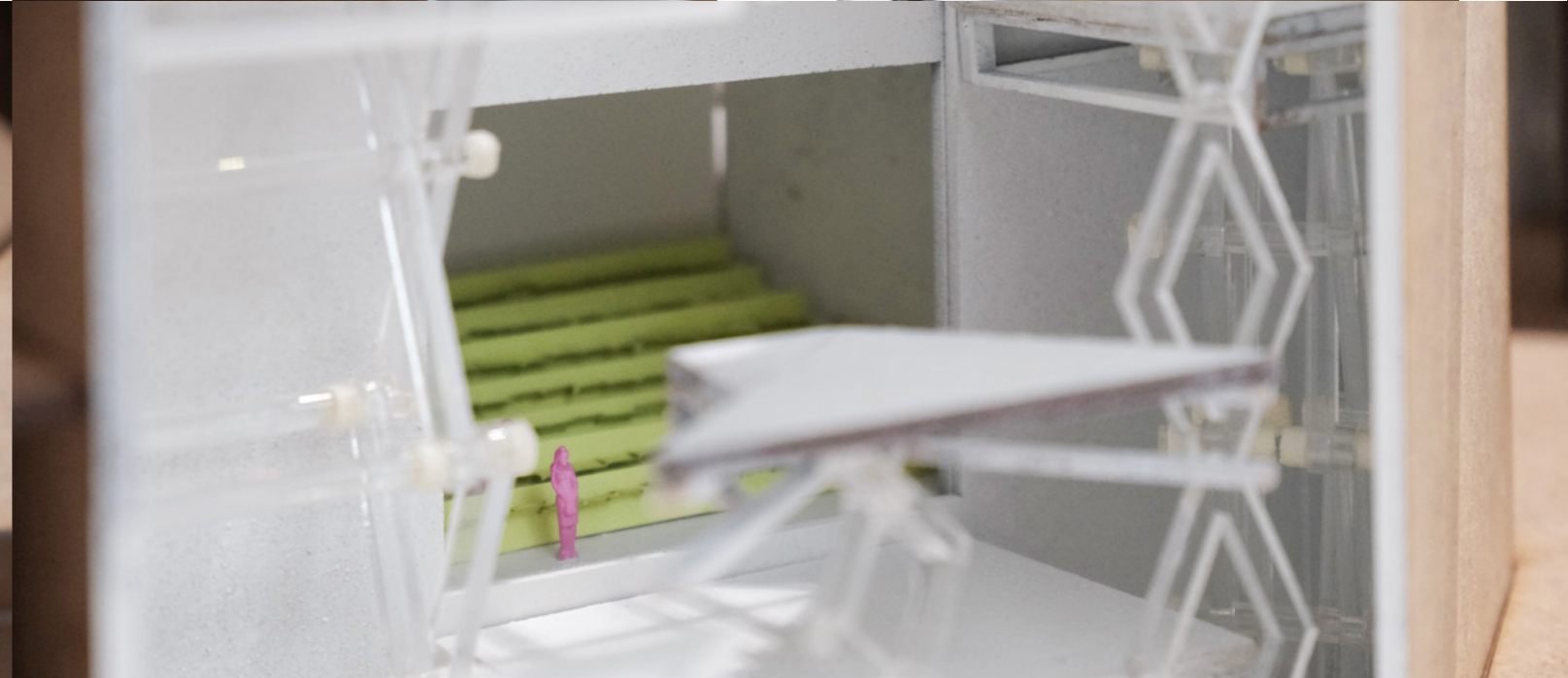
Digital Section Model



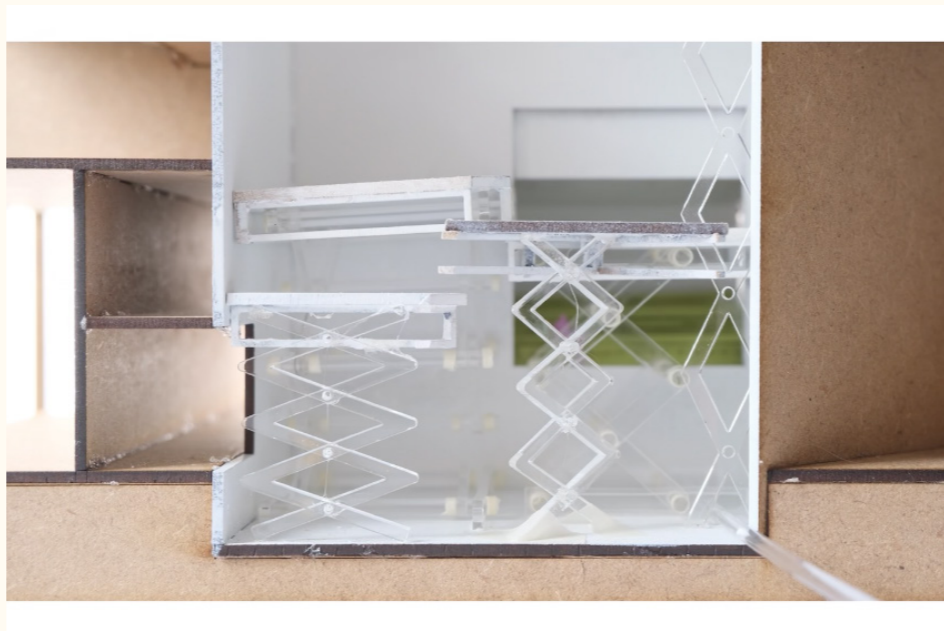
Physical Section Model



Physical Section Model



Stop Motion Animation - Moving Stages



https://drive.google.com/file/d/1pmt6Z6rdTVcTLWTaNd_muKJ8hh7HoN-o/view?usp=sharing

SEMESTER 3



Core Act

Infrastructure for Immersive Theatre





Chapter 1 — Why Immersive Theatre Here?

Chapter 2 — From Challenge to Opportunity

Chapter 3 — Design Strategy

Chapter 4 — Final Proposal



What is Immersive Theatre?

Immersive theatre **breaks the boundary between audience and performer.**

It invites the audience into the story world, allowing them to **move, interact, and participate.**

The space is not a passive container, but an active storytelling medium.



Origin

Immersive theatre can trace its roots back to masques of the 16th and 17th centuries --court performances that blended dance, music, elaborate sets, and audience participation.

These early experiments aimed to engulf the spectator in a total theatrical environment, breaking the boundaries between audience and performer.



Origin

Immersive theatre can trace its roots back to masques of the 16th and 17th centuries --court performances that blended dance, music, elaborate sets, and audience participation.

These early experiments aimed to engulf the spectator in a total theatrical environment, breaking the boundaries between audience and performer.



Canary Wharf lacks cultural facilities

Canary Wharf is London's iconic financial district—efficient, vertical, fast. But beneath its surface, cultural infrastructure is almost entirely absent.



site

If there was a theatre ?

With high-density office population, growing residential towers, and increasing post-work leisure demand, Canary Wharf holds strong potential for new forms of theatre embedded in everyday life.

site



ALMA

Core Act



Chapter 1 — Why Immersive Theatre Here?

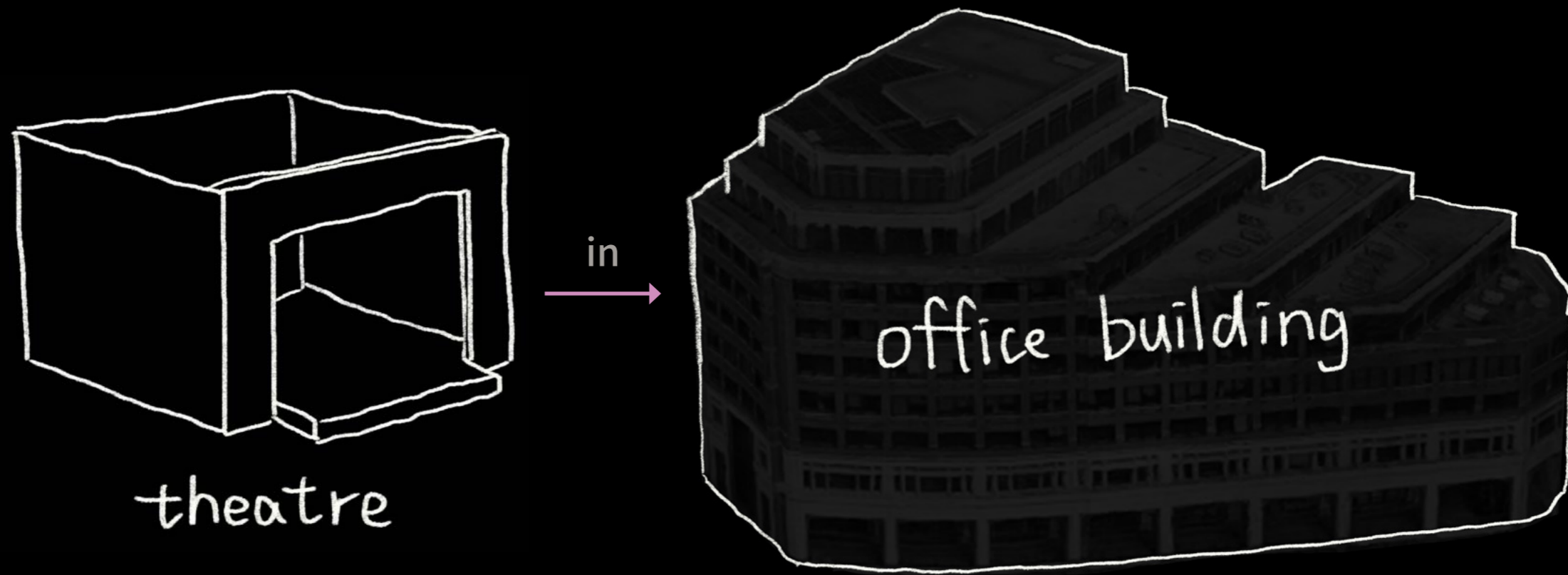
Chapter 2 — From Challenge to Opportunity

Chapter 3 — Design Strategy

Chapter 4 — Final Proposal



There is no suitable place to accommodate the traditional theater box.



This conceptual shift marked the beginning of my design strategy—turning a building's leftover vertical infrastructure into a stage for future narrative possibilities.

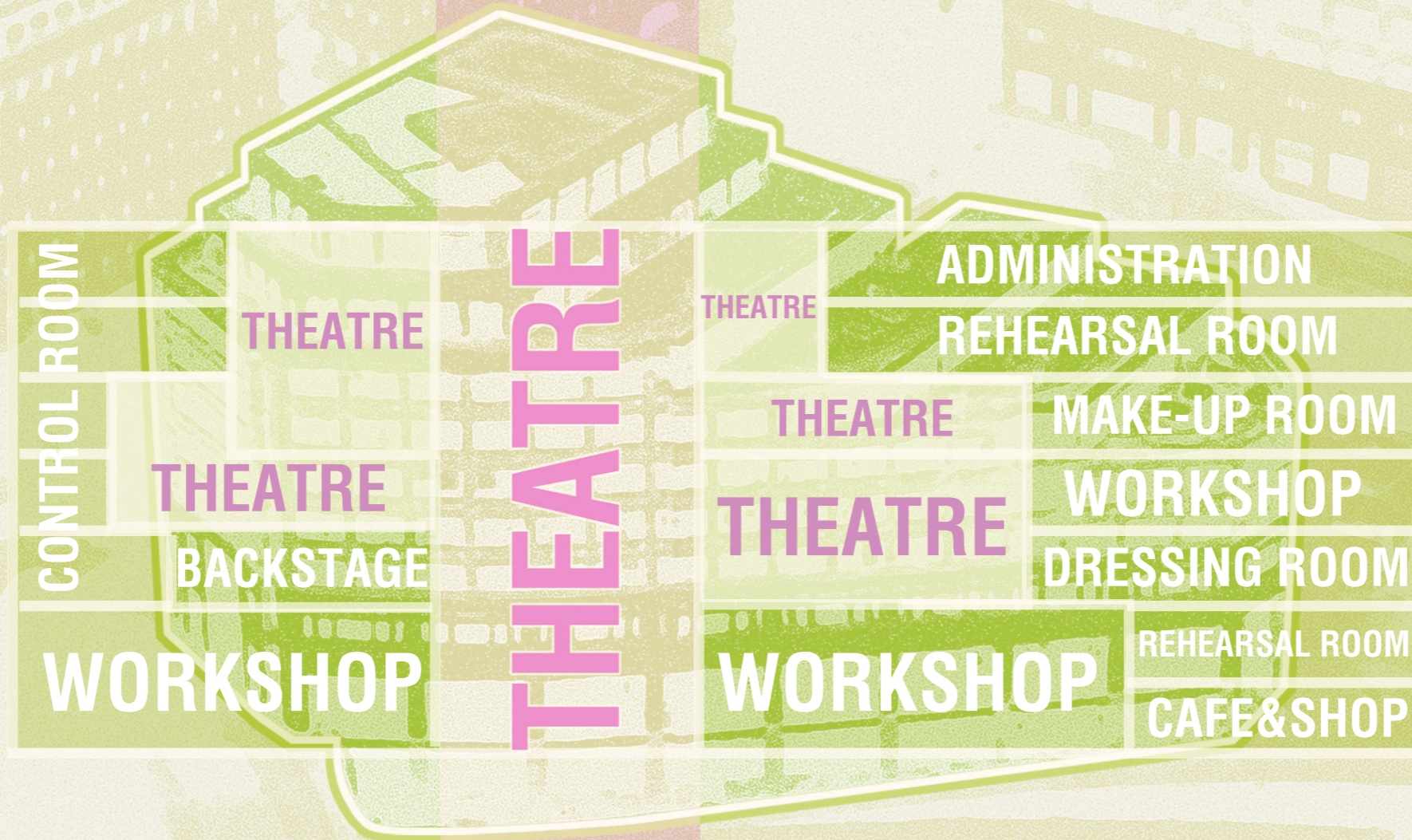
Starting point-Core



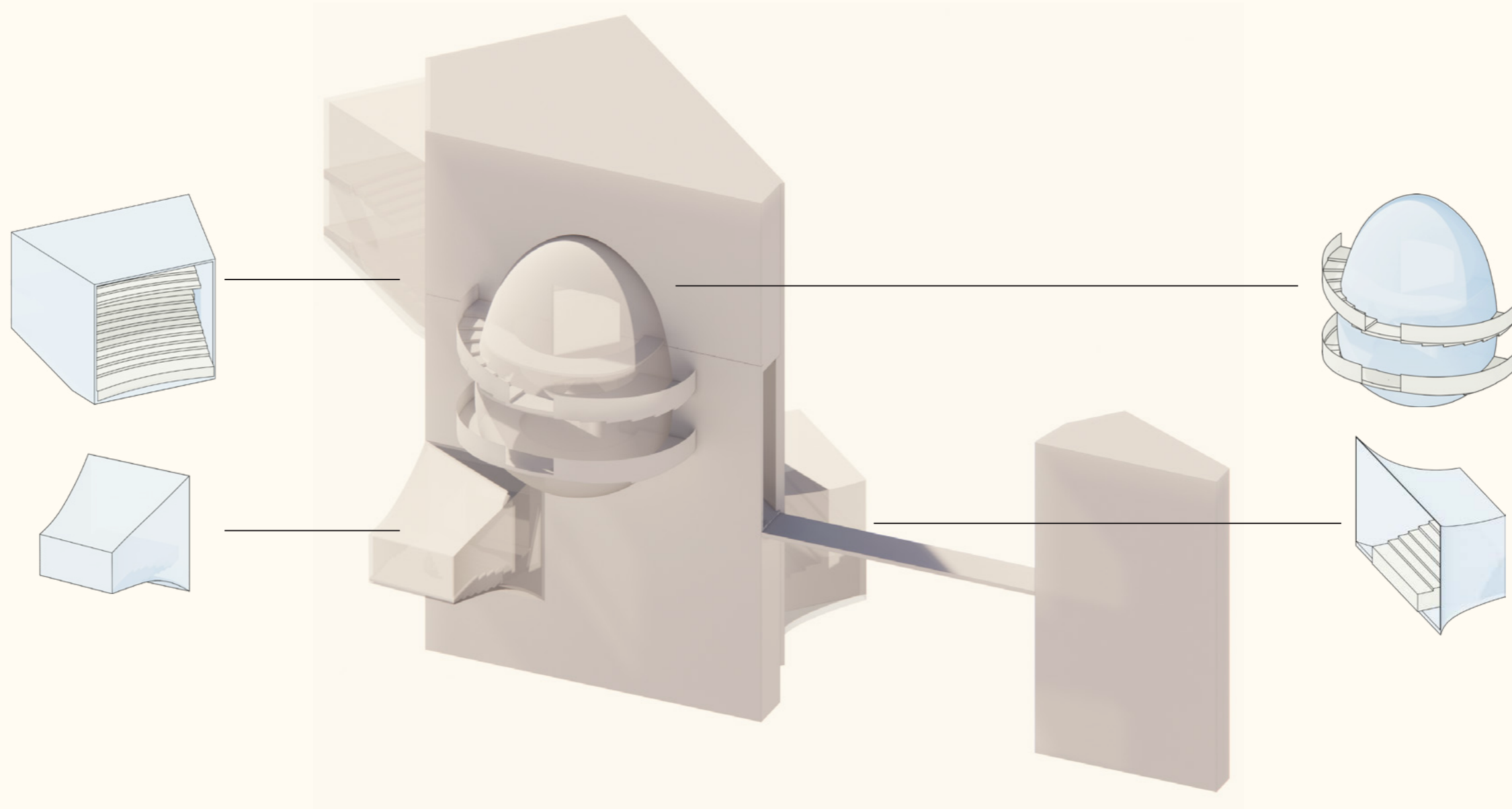
Original Use → Theatrical Potential

The existing high-rise core is a typical vertical service shaft—solid, rigid, and unused. I see it as a spatial spine that can be reprogrammed into a theatrical system.

Programmatic Diagram



Semester2 - Theatre Attached



Last semester, I attached some auditoriums around the core, trying to turn the core into an integrated vertical theatre.

Refining the Role of the Theatre

Previous Semester—a vertical theatre prototype based on the transformation of a high-rise core



From Theatre To Infrastructure



However, as the project evolved, I began to shift the focus from “designing a theatre” to “designing an infrastructure”

Not a fixed narrative, but a system that empowers directors and artists to create their own performances.



Chapter 1 — Why Immersive Theatre Here?

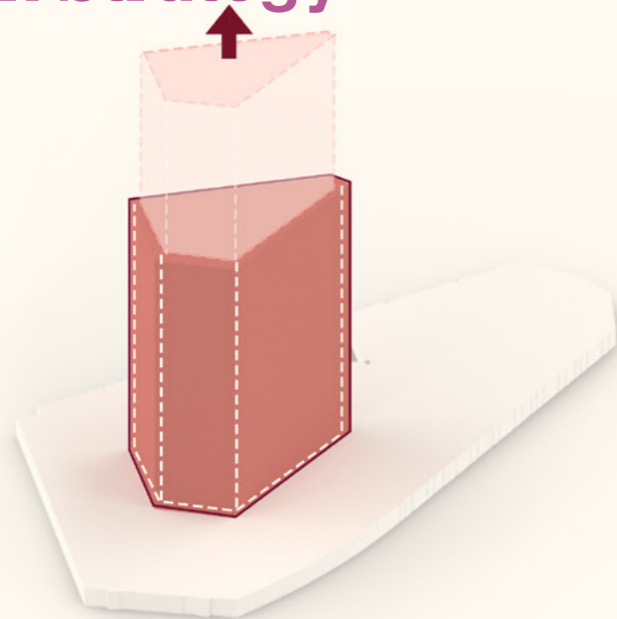
Chapter 2 — From Challenge to Opportunity

Chapter 3 — Design Strategy

Chapter 4 — Final Proposal

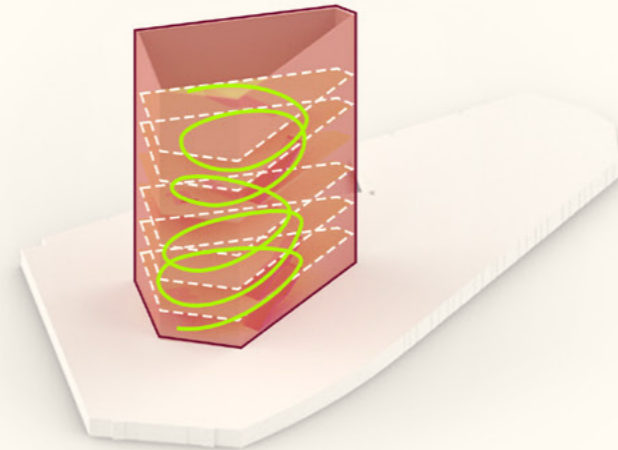


Design Strategy



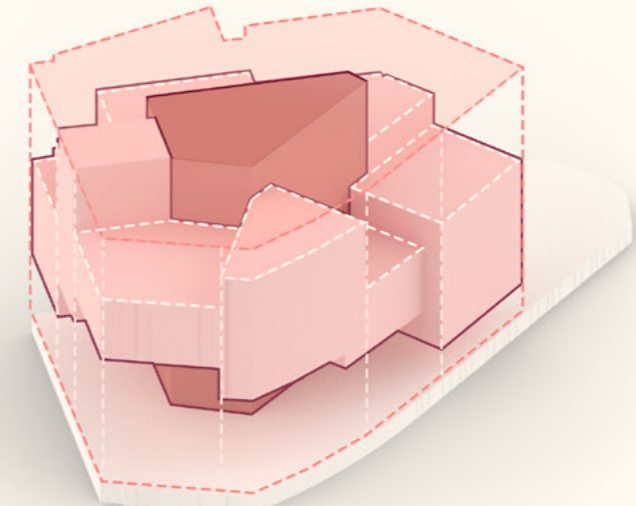
Core Emptied

Core interior cleared to make room for theater.



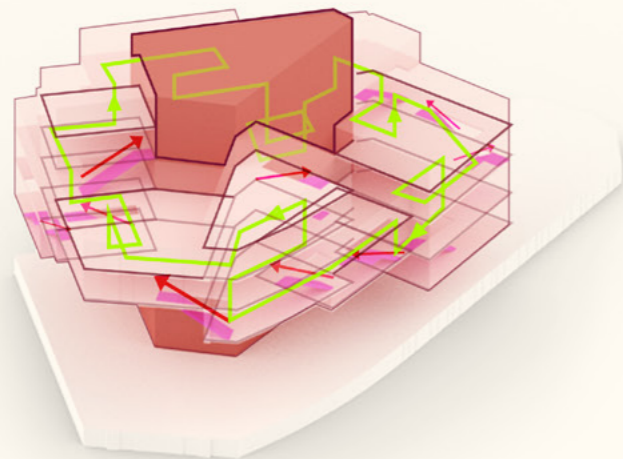
Vertical Theatre + Circulation Inserted

variation of floor height to create flexibility.

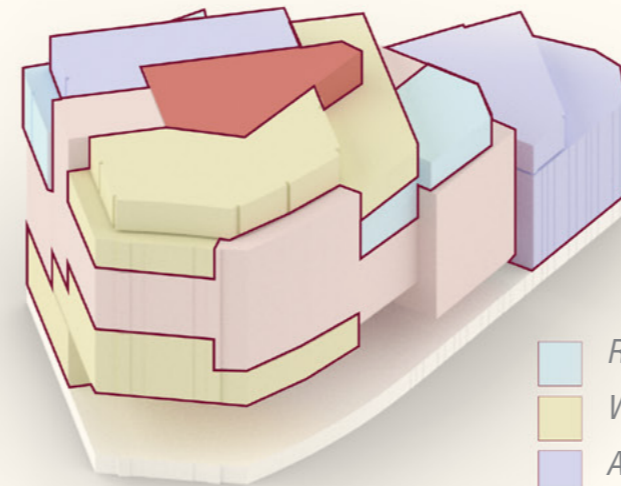


Additional Stages Bolted On + Reshaped To Offer Spatial Variety

Surrounding rooms added to extend the theater.

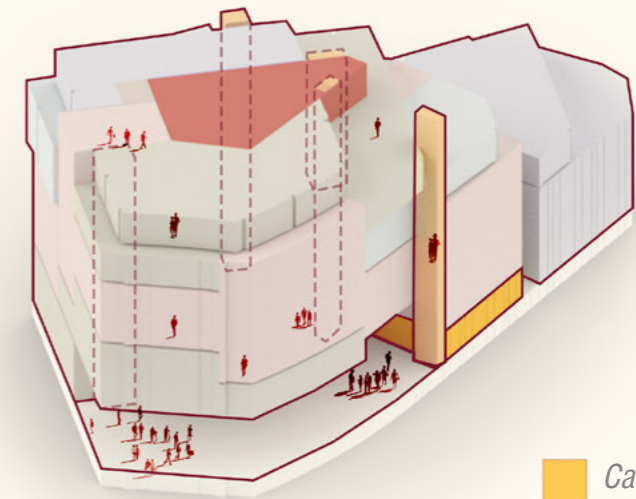


Additional Circulation Added To Create Immersive Flow



BoH Spaces Added

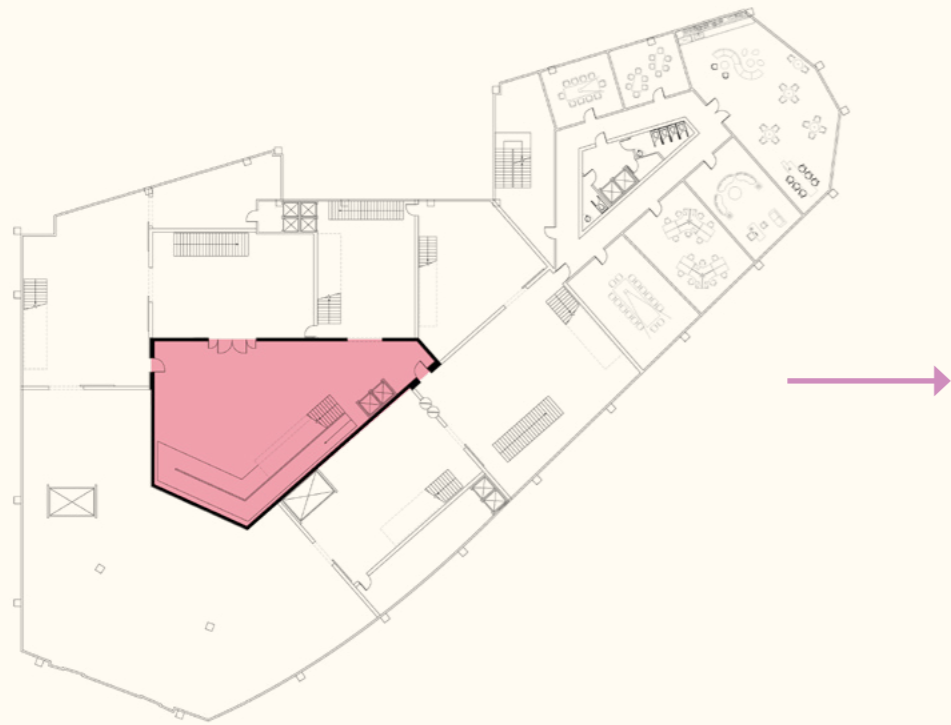
Supporting programs are integrated into the form.



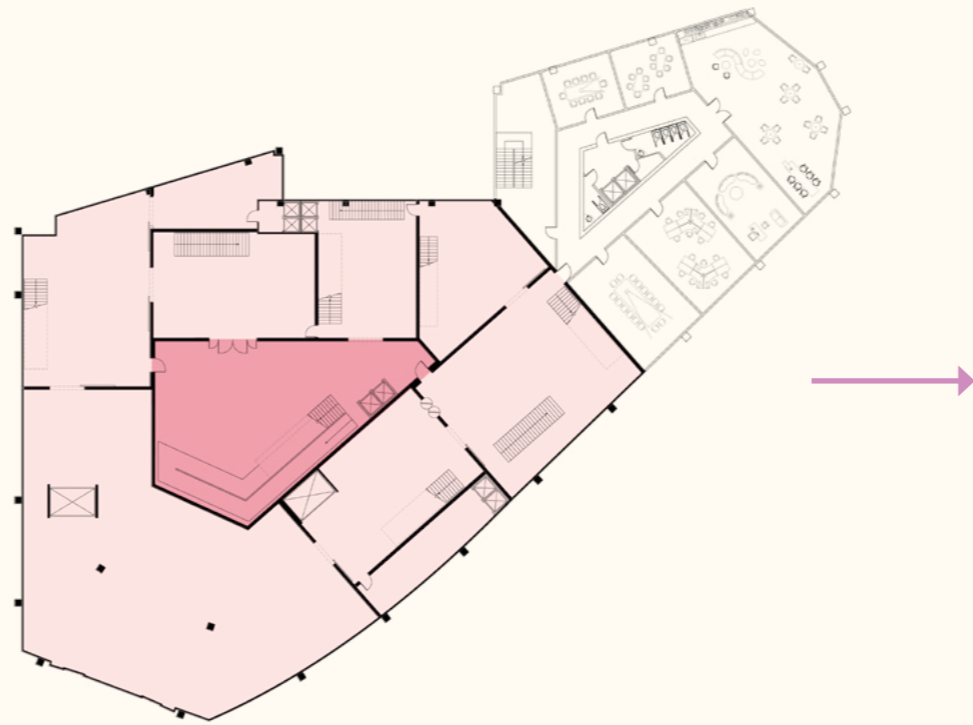
Public Spaces With Cafe Activate Ground Floor

Elevators and vertical circulation systems are added to complete both audience and staff movement paths, forming a fully operable immersive theater building.

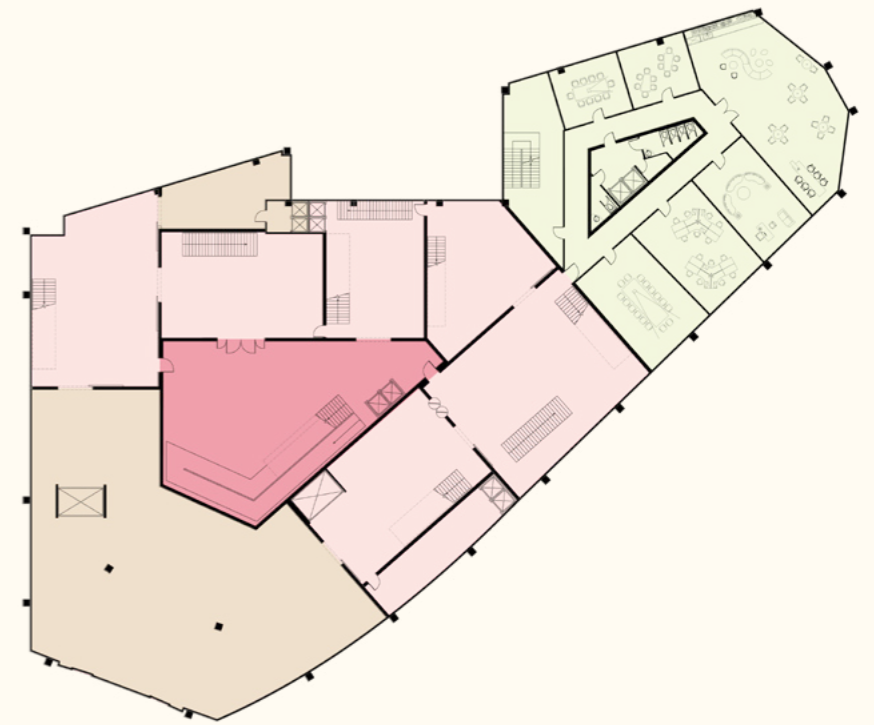
Design Strategy



Core



Additional Stages Bolted On



BoH spaces added



Chapter 1 — Why Immersive Theatre Here?

Chapter 2 — From Challenge to Opportunity

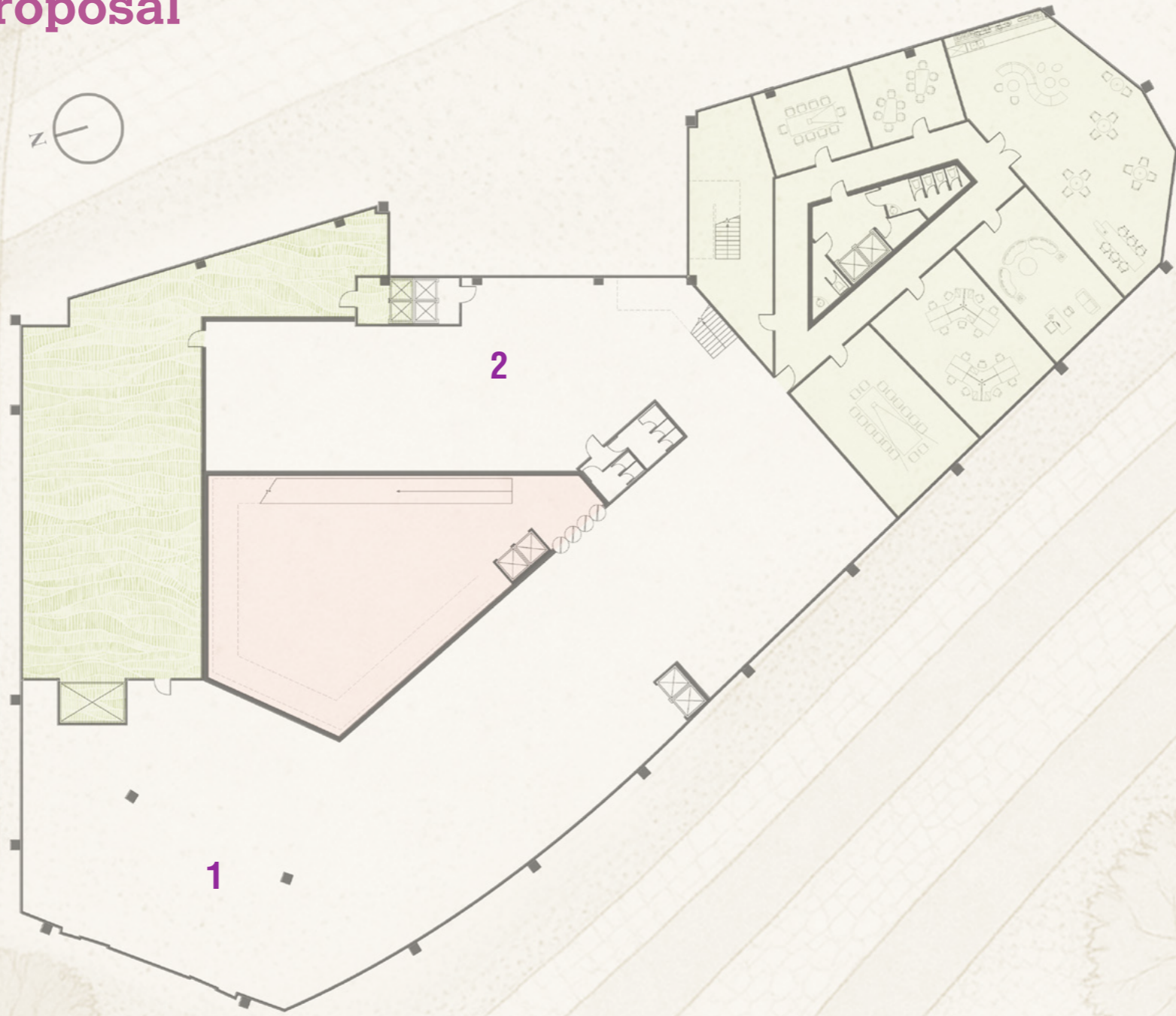
Chapter 3 — Design Strategy

Chapter 4 — Final Proposal







Chapter 4 — Final Proposal

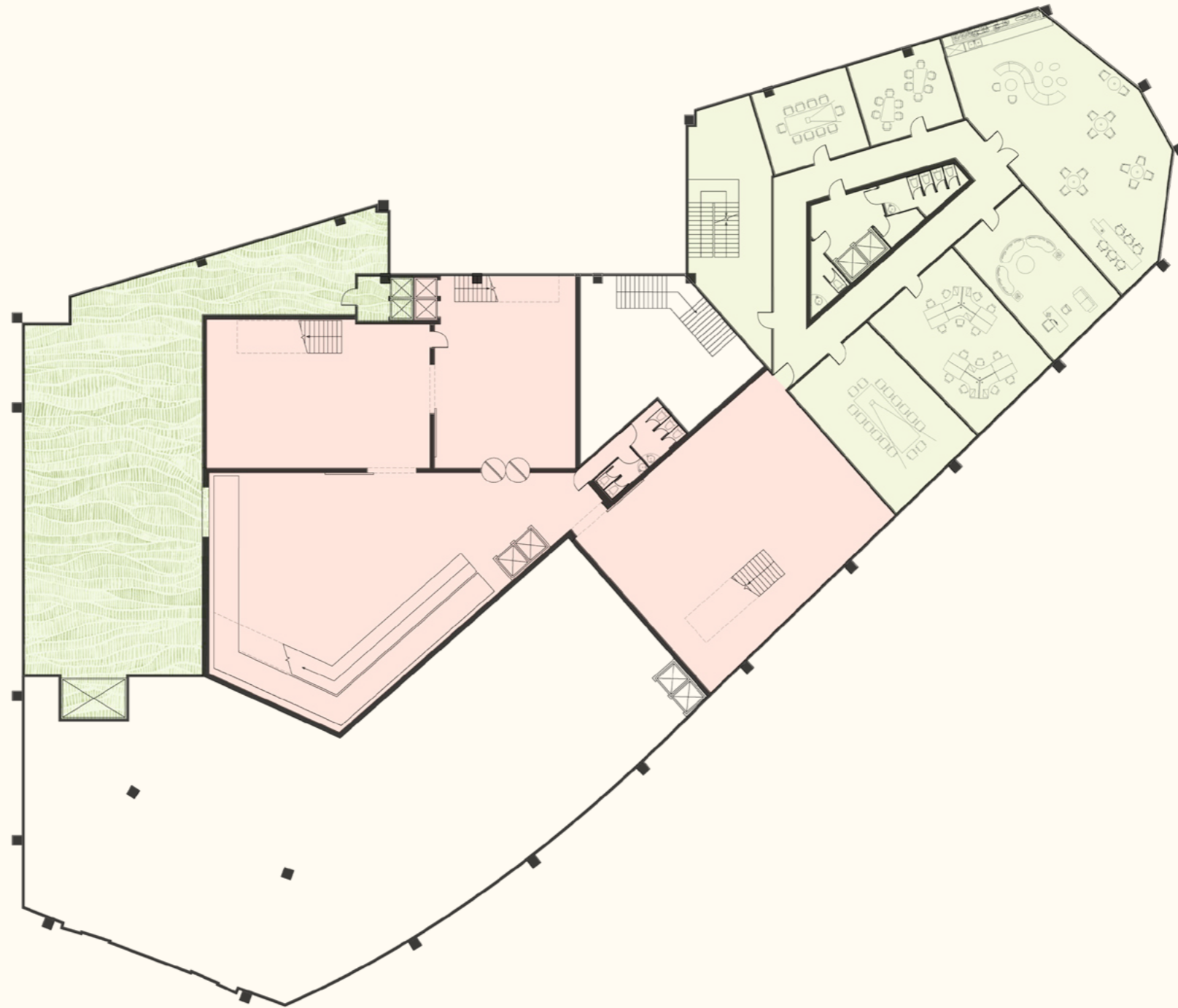
Floor Plans







Ground plan

-  Public
-  Back of house
-  Workshop
-  Theatre
- 1 Entrance
- 2 Shop

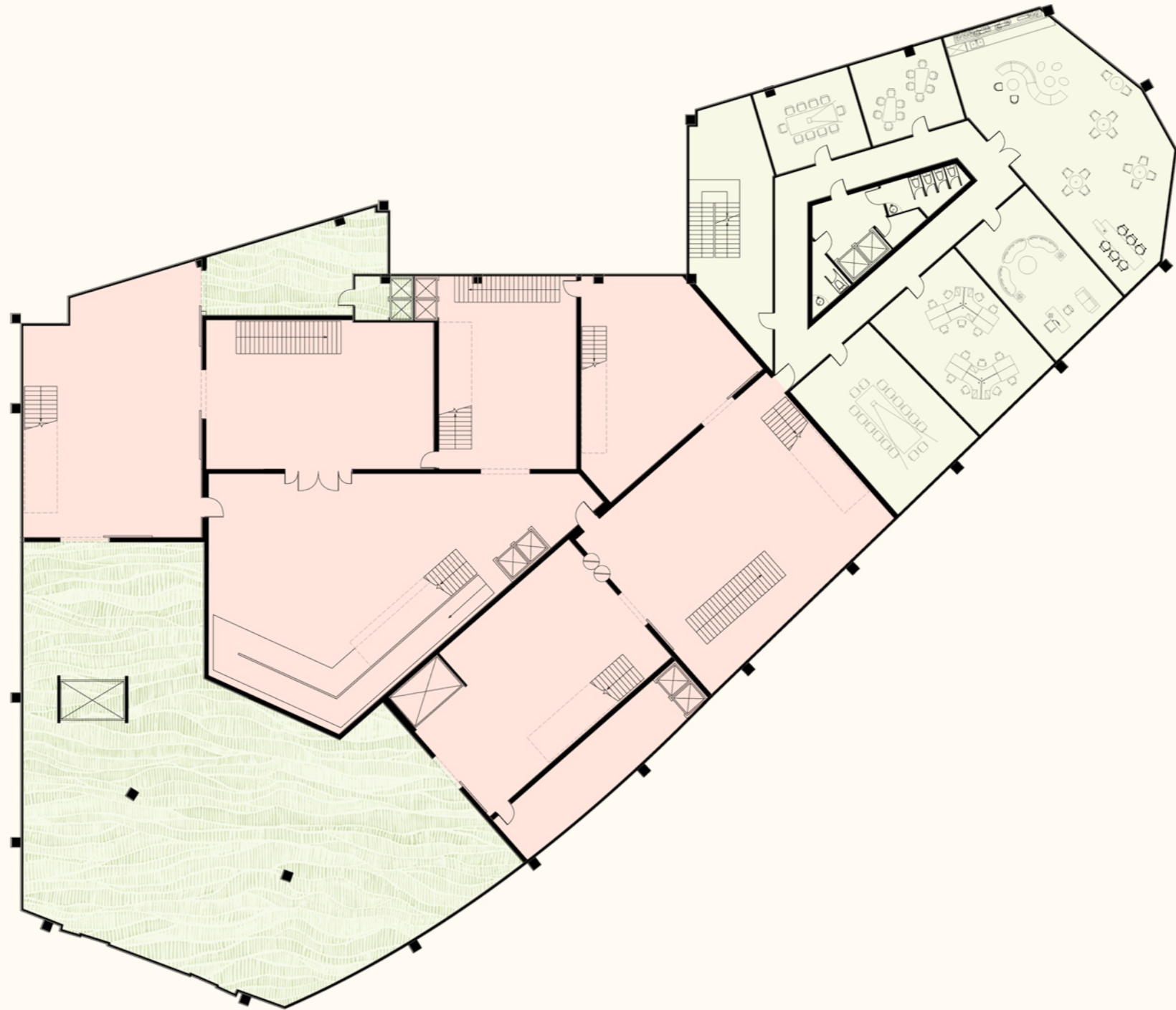
Floor Plans






First level plan

-  Public
-  Back of house
-  Workshop
-  Theatre

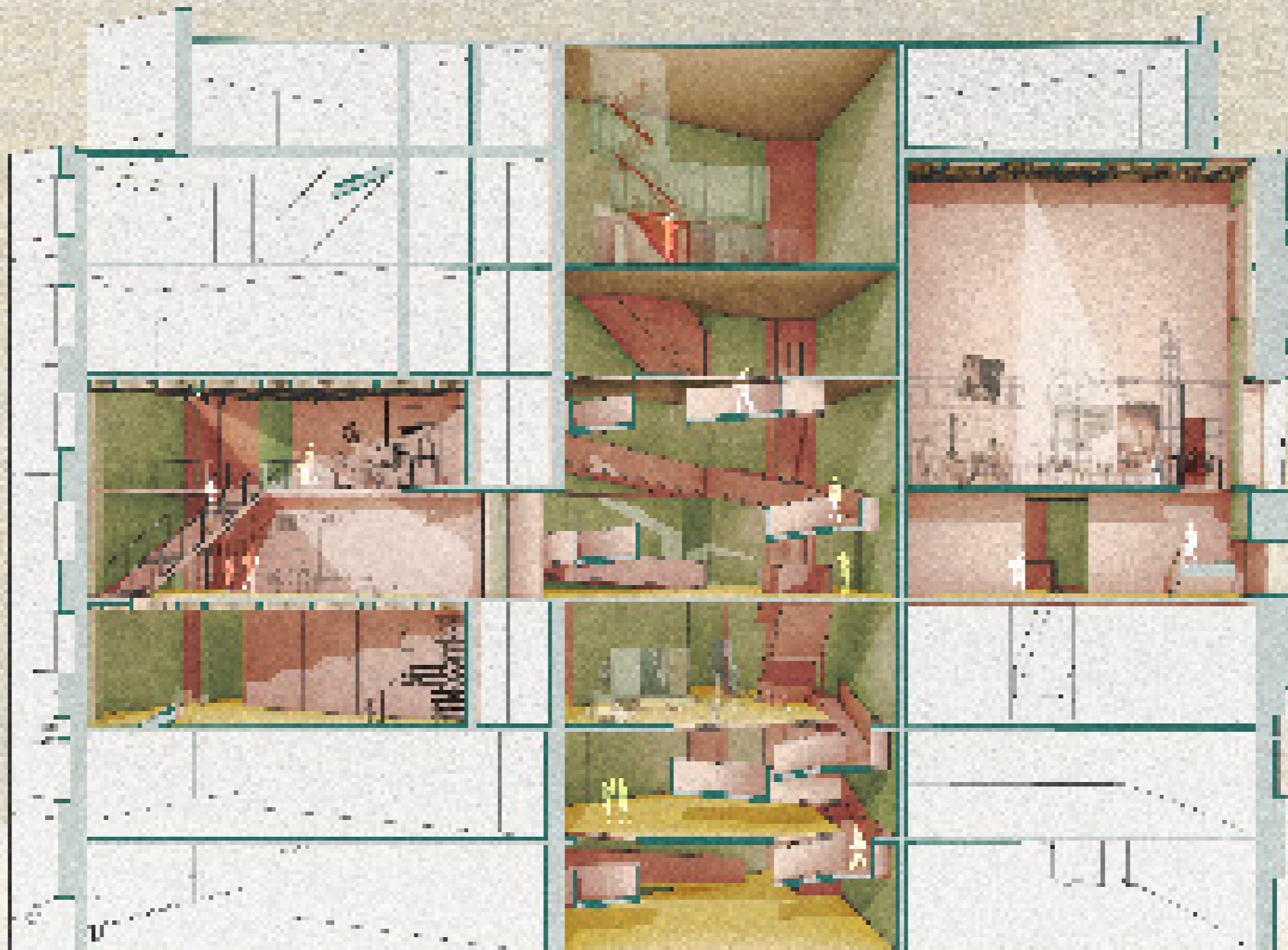
Floor Plans



-  *Back of house*
-  *Workshop*
-  *Theatre*

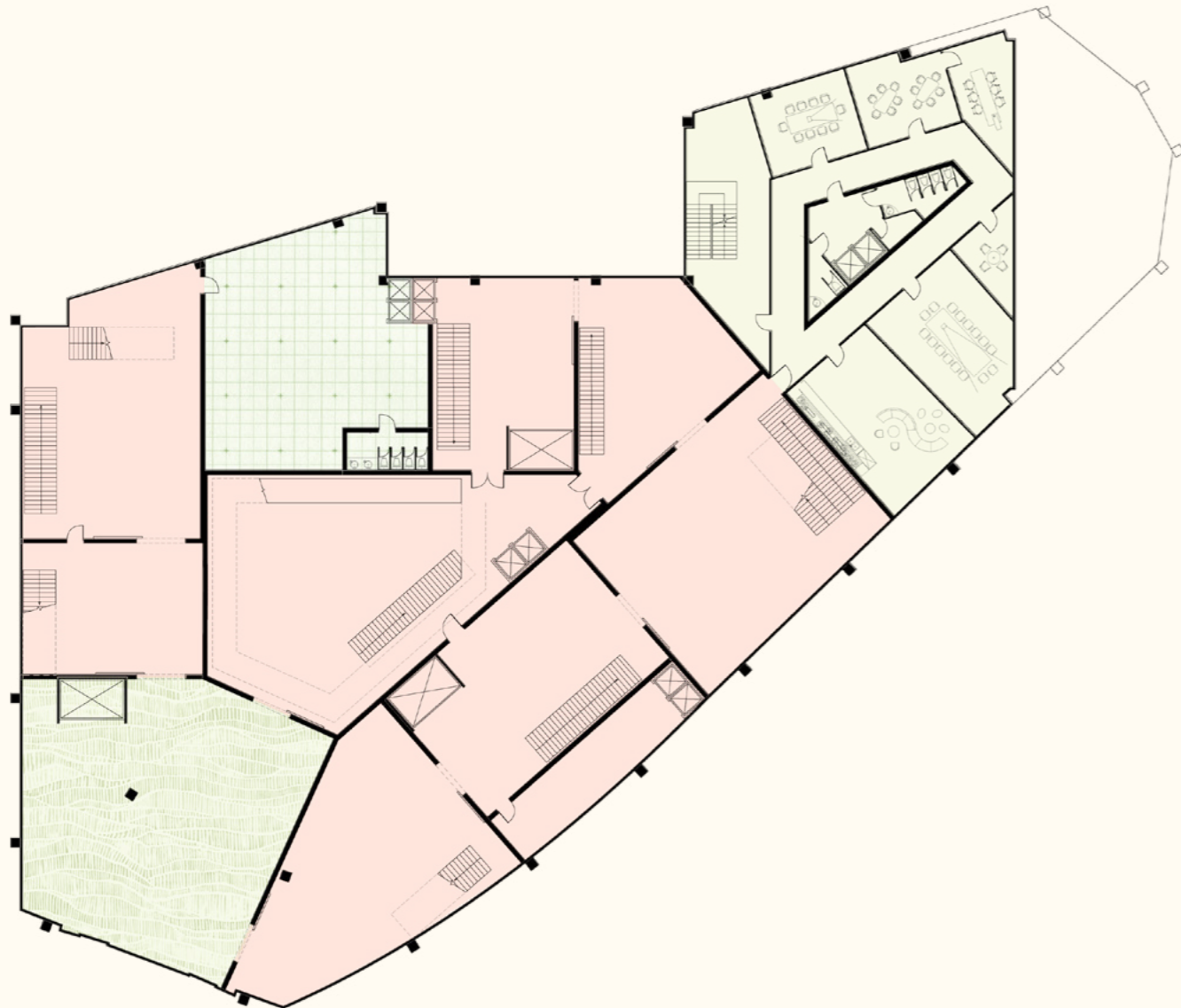
Second level plan











Floor Plans



Third level plan

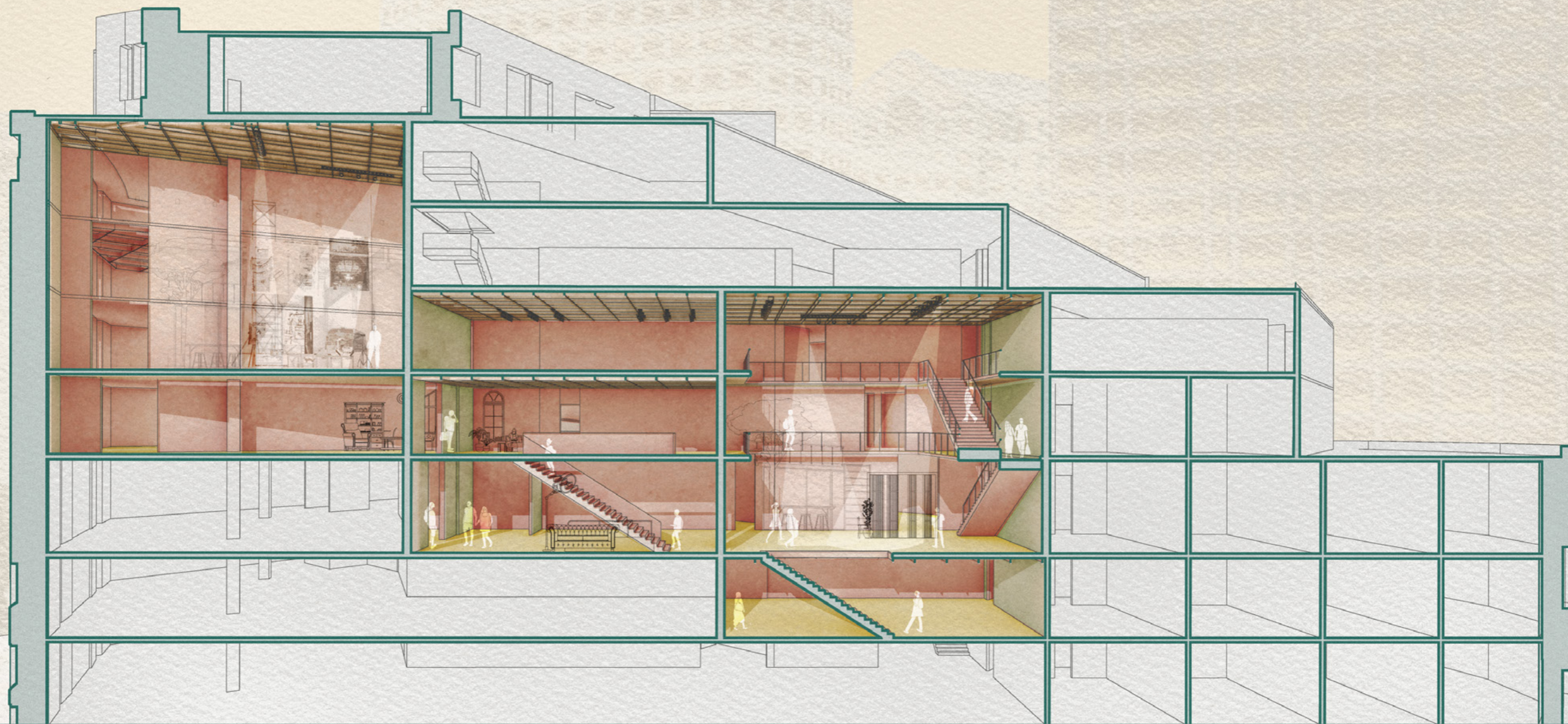


Fourth level plan

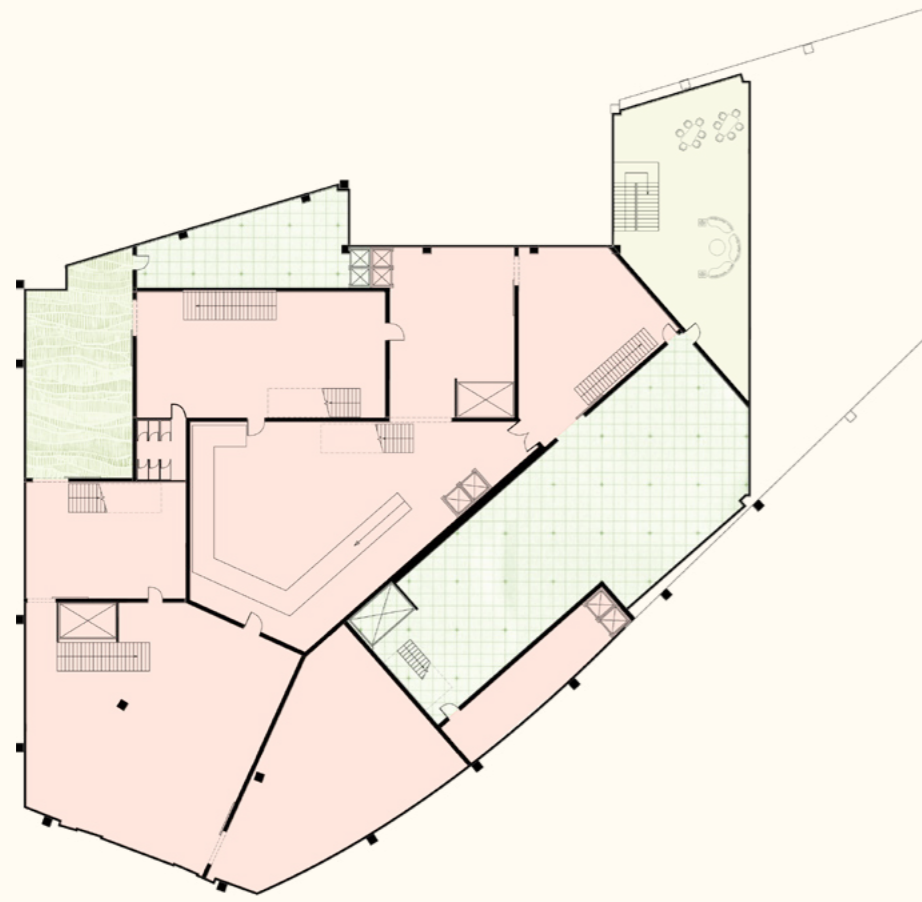
-  Back of house
-  Workshop
-  Rehearsal room
-  Theatre



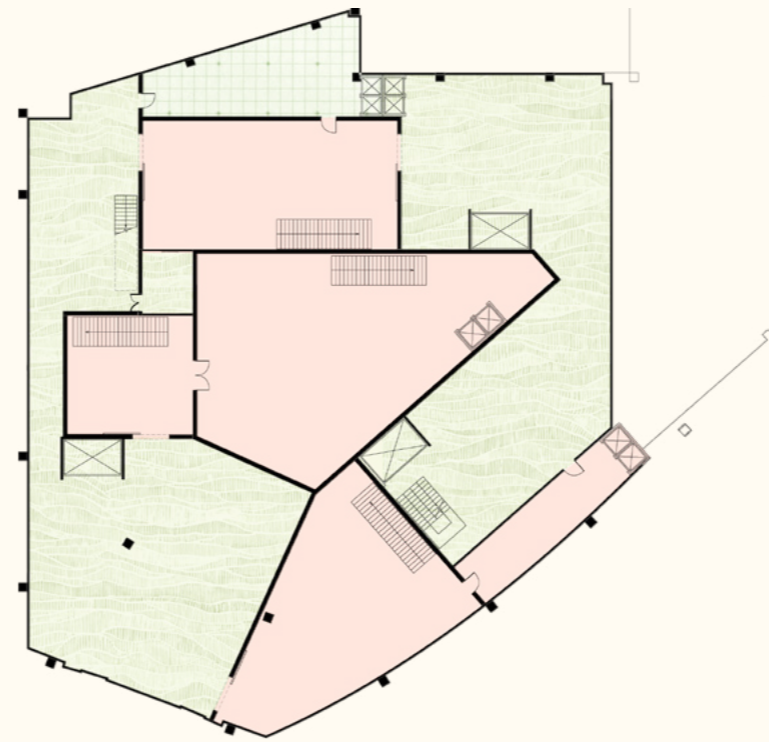




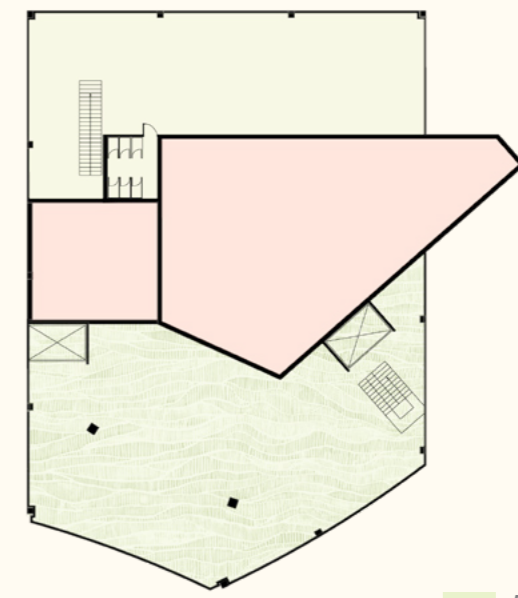
Floor Plans







Fifth level plan

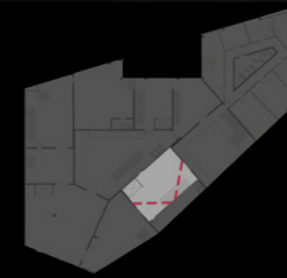


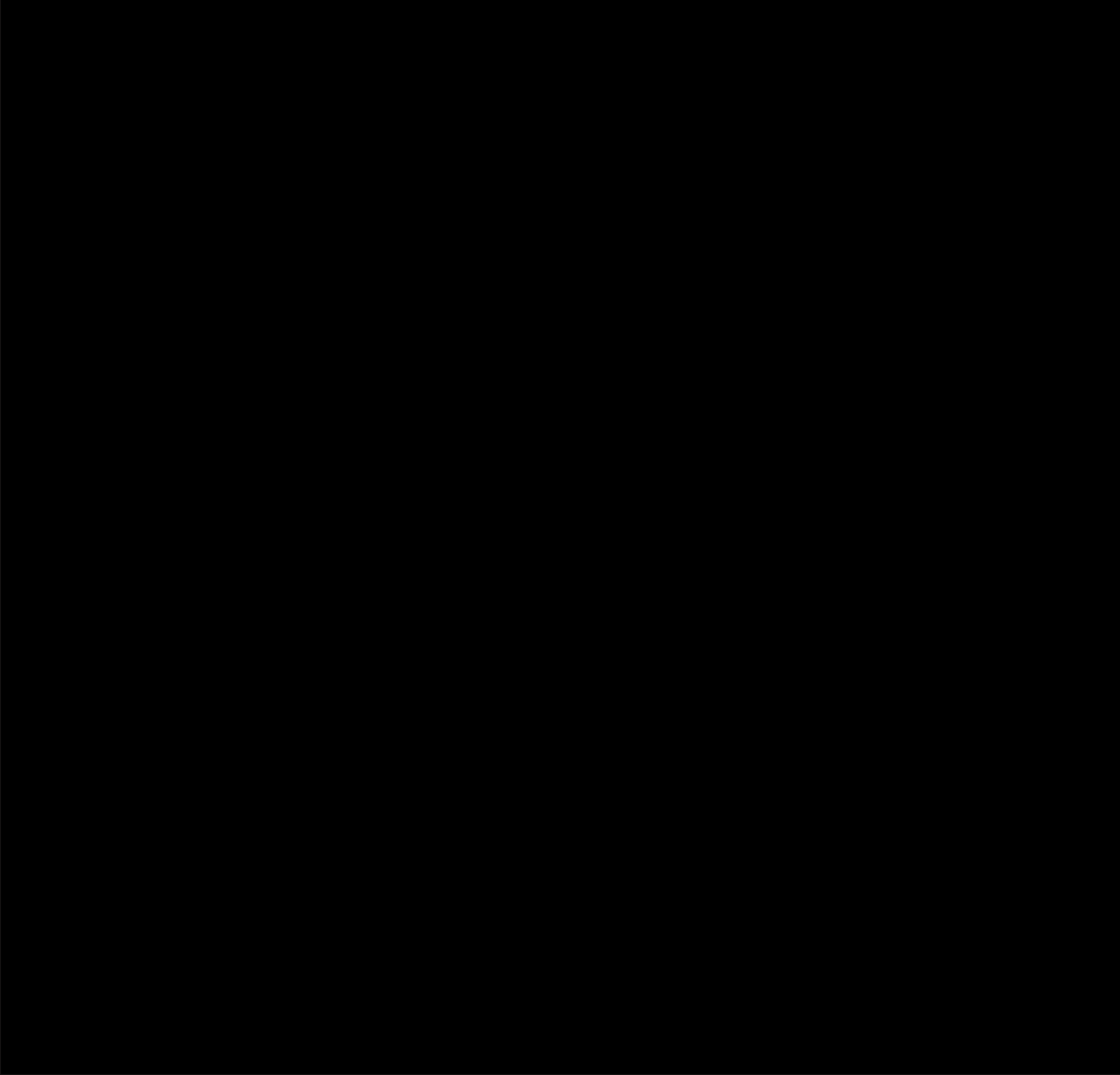
Sixth level plan



Seventh level plan

-  Back of house
-  Workshop
-  Rehearsal room
-  Theatre



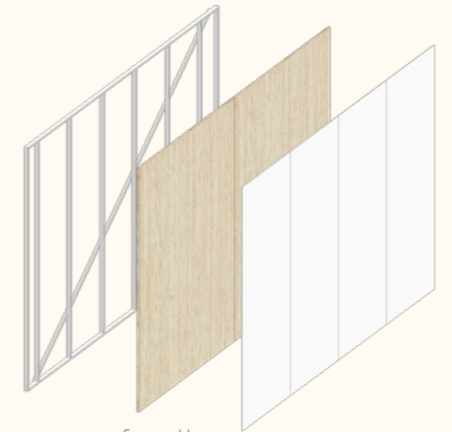




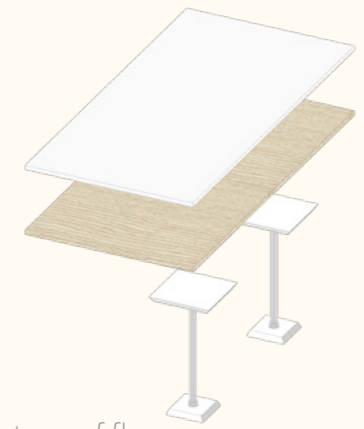
Flexibility through Material



Metal studs + Plywood backing + Plasterboard

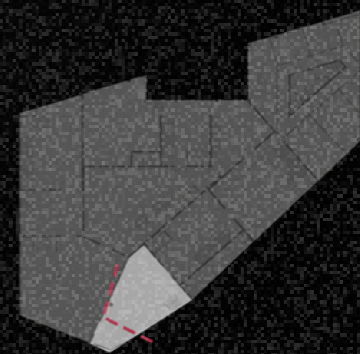


Structure of walls



Structure of floors

“A room that lets you mess it up.”





Not a building, but a machine.
Not a space with a story, but
a space for stories.

Split Section Model







The journey ends.

