

Anran Li
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hello@anran.li

EDUCATIONAL EXPERIENCE

Massachusetts Institute of Technology
Master of Architecture
Sept 2015 - Present
Stanford University
Bachelor of Science in Architecture
Engineering with Honors
September 2011 - June 2015
Oxford University
Brasenose College, Study Abroad
March - June 2013

PROFESSIONAL EXPERIENCE

Behnisch Architekten, Boston
Full Time Intern, January - February 2014
Physical modeling
United Design Group, Shanghai
Full Time Intern, June - September 2014
Concept, parametric modeling
Kotaro Horiuchi Architecture
Full Time Intern, June - September 2013
Concept, parametric modeling, rendering
Maison F, World Architecture Awards 18th Cycle
Field Architecture
Full Time Intern, June - September 2012
Building information modeling, graphics
Sophia Gray Award exhibition and publication
University of Guam, College of Natural Sciences
Research Apprentice, June - August 2009
Award-winning project on *Oryctes rhinoceros*

RESEARCH / COMPETITION EXPERIENCE

Project Based Learning Lab
Researcher, September 2013 - Present
BIM collaboration software development
AEC Global Teamwork Competition
BIM Coordinator, Apprentice, January - May 2013
Solar Decathlon 2012-2013
Architecture, Design, and Business Teams
Seismic Design Stanford Team
Design and Visualization, 2012 and 2013 Teams

PUBLICATIONS

Hukou, Nonmingong, and Urbanization in China
Author, Stanford Undergraduate Research Journal, 2015
Lost: An App for Discovering Places
Designer, iOS App Store, 2014
Sustainable, Age-friendly Cities: An Evaluative Case Study
Co-author, ASCE Proceedings, 2012

COMMUNITY EXPERIENCE

Architecture Student Council (MIT)
Member, 2015 - Present
Committee on Land and Buildings Development
Undergraduate Representative, 2014 - 2015
STanford ARchitecture TEam Design (STARTED)
Founder, December 2013 - 2015
Virtual Design and Collaboration Workshops
Host, September 2013 - 2015
Architectural Design Core (Stanford)
Student Mentor, 2012 - 2015

AWARDS

The Goodwin B. Steinberg Prize
For Leadership and Design, Recipient, 2015
7th Annual Swinerton Sustainability Challenge
For Sustainable Design, Winning Team, 2013
4th Annual DPR Challenge
For Value Engineering, Winning Team, 2013
2013 Solar Decathlon
5th Place Team
2012 Seismic Design Competition
9th Place Team, 2012

LANGUAGES

English - native speaking and writing
Chinese - fluent speaking, limited writing
Japanese - moderate speaking and writing
Python 2.6 - moderate in geometry and data processing

EXPERTISE

Minimum 80 hours of experience for each skill
4D: Dynamo, Grasshopper, Diva, Vasari, CFD, Unity
3D: Revit, Rhinoceros, 3ds Max, SketchUp
2D: Watercolor, Photoshop, Illustrator, InDesign
1D: Python 2.6, C++, Arduino

Portfolio 5.0.1

For updates and more,
visit anran.li/portfolio

[CONTACT INFORMATION]

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WINGED BOX

A damaged block of chakte viga prompted me to challenge its orientation on the lathe.

[AXON: PROCESS]

Changing the orientation presented the challenge of mounting the block onto the lathe.

(1) A digital model is made to test various axes.

(2) The block is cut using a plane perpendicular to the axis located where the axis exits the wood.

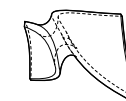
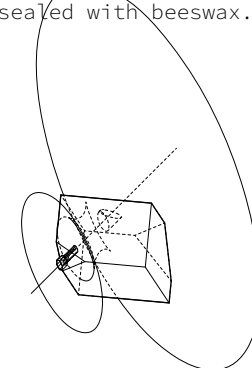
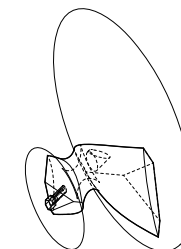
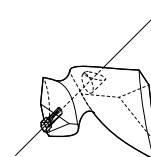
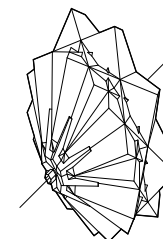
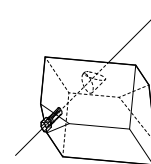
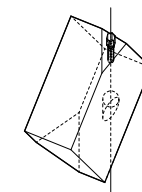
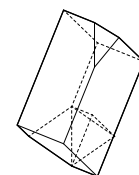
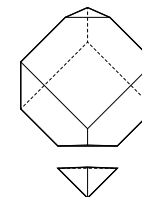
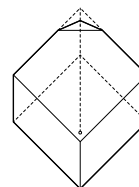
(3) The wedge is used to extend the base footprint.

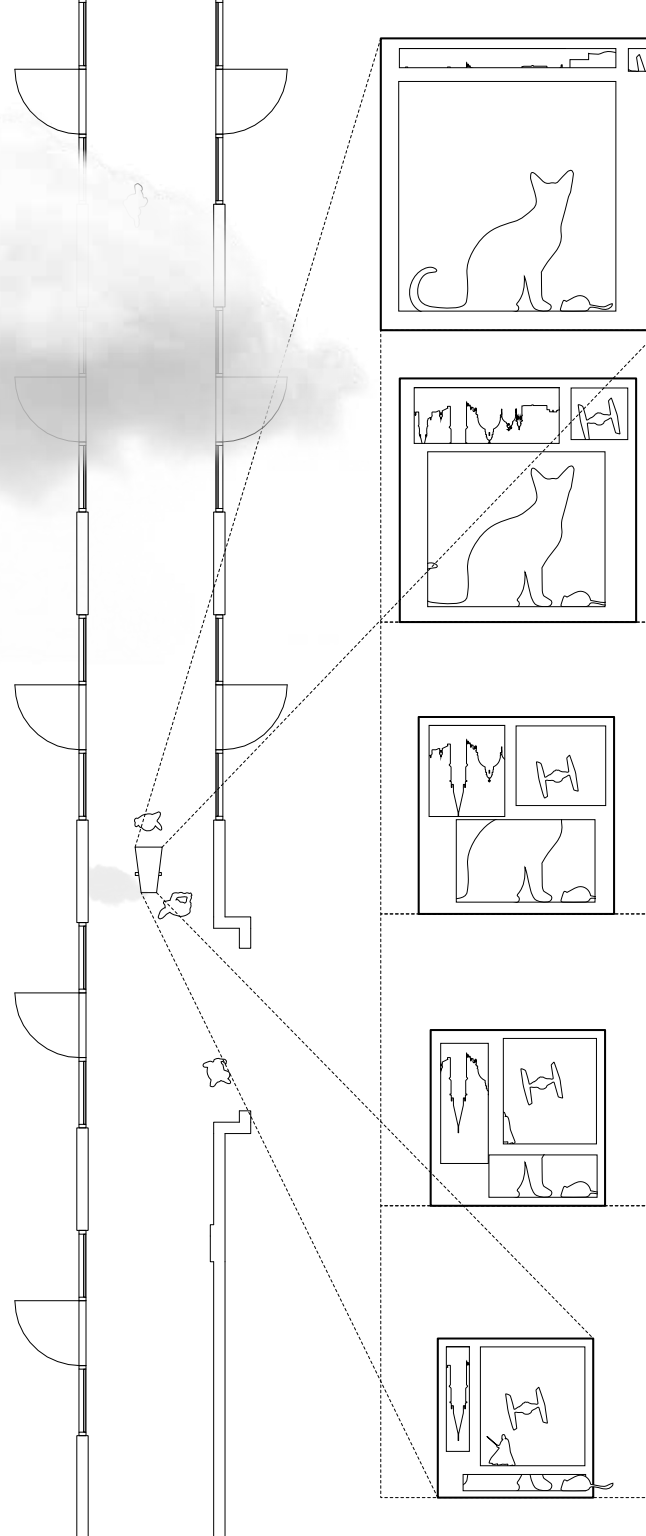
(4) This allows the block to be tapped and drilled. From here, the wood was slowly worked on the lathe and sealed with beeswax.



[FOUND]

Unexpectedly, the turned piece can be laid flat and balanced on more than eight faces. This is a result of the remaining surfaces of the original block pointing towards the center of gravity.





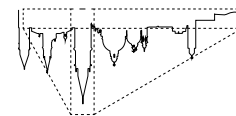
TANGENT APERTURES

Apertures that regulate, comprise, and model a space.

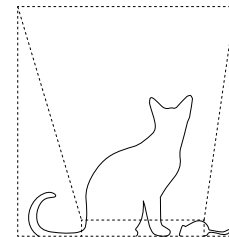
[INSTRUCTOR]
William O'Brien, Jr.

[SPREAD]

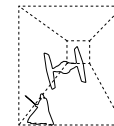
A cloud, floating above the spread, casts a shadow in the photo and the floor plan.



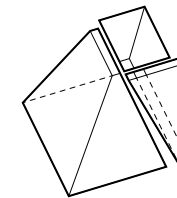
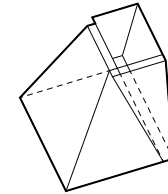
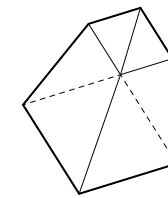
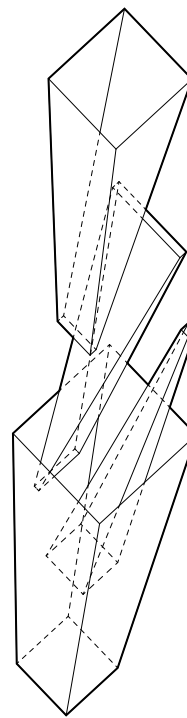
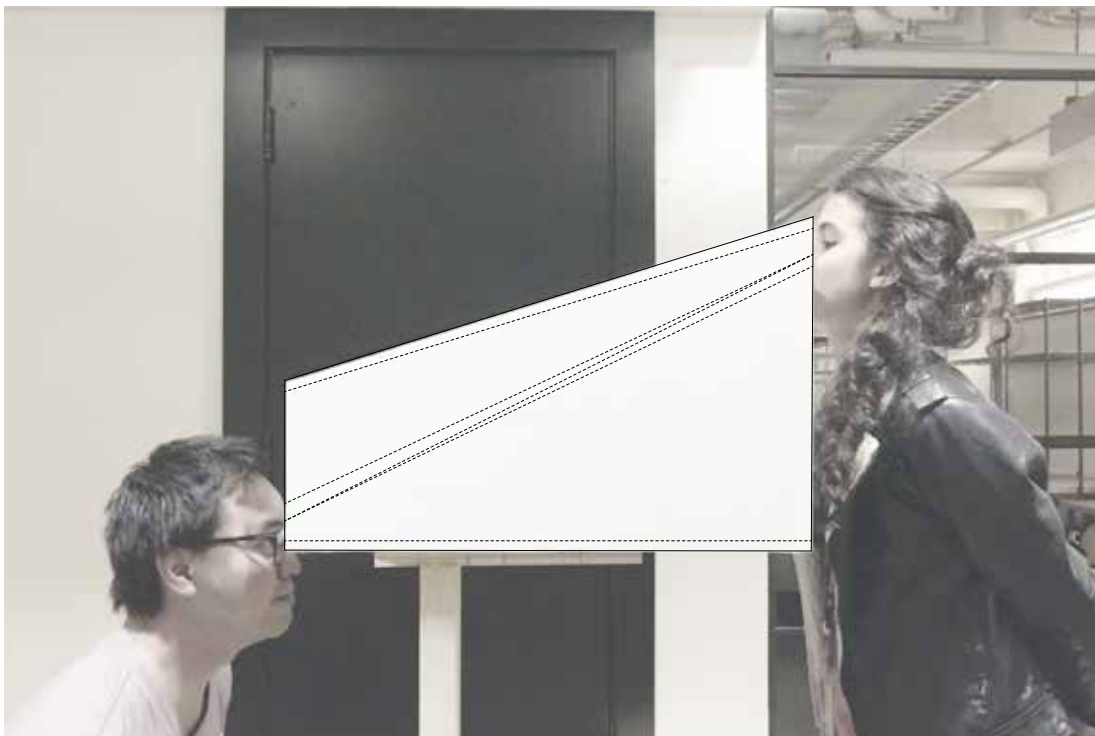
[SCENE 1: REGULATE]
A city's horizon is reduced to its citadel.



[SCENE 2: COMPRISE]
How the cat and the mouse lived together.



[SCENE 3: MODEL]
Death Star's new exhaust port (it's a trap).



[DRAWINGS]

The squares are divided into three rectangles each such that the lofting of each set of rectangles is tangential to one collapsed diagonal.

The reading of these geometry is lost until each piece is isolated. The fitting of these three apertures are shown in the cavalier projection.

[TOP MIDDLE]

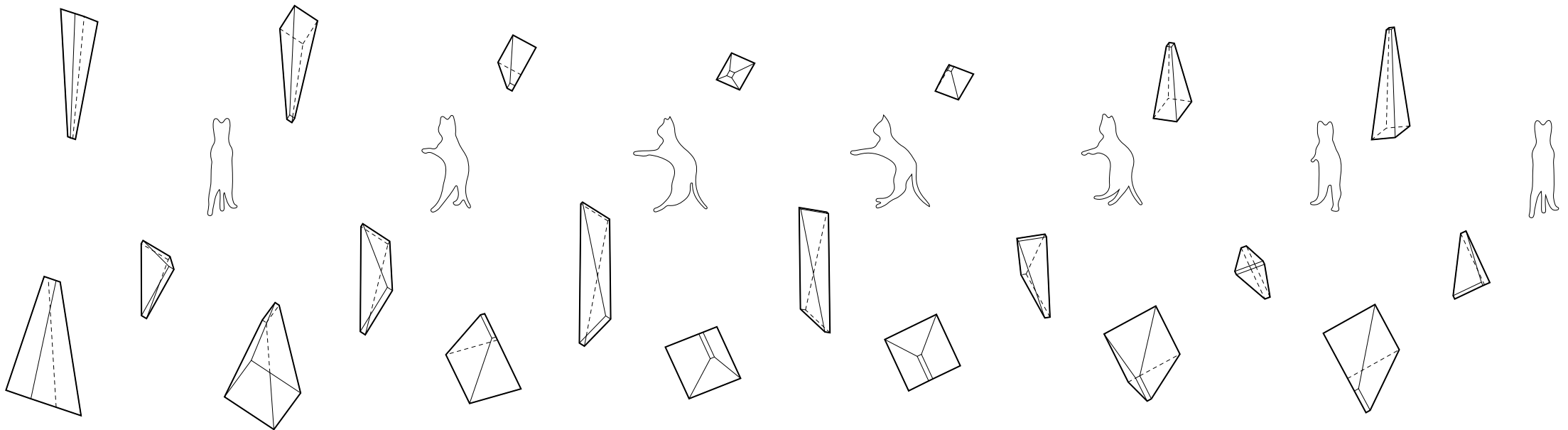
Exploded cavalier projection showing how apertures are packed.

[Top RIGHT]

From top to bottom: merged, joined, separated.

[BOTTOM]

Axially consistent rotation of the three apertures, captured when edges collapse.

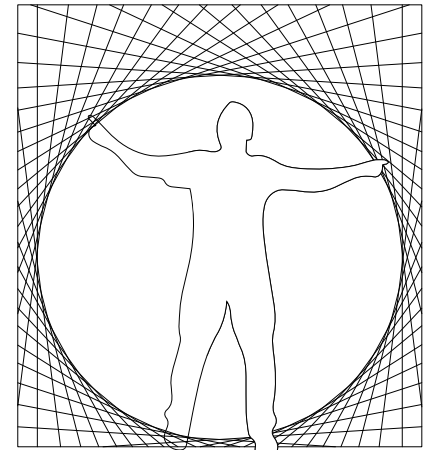
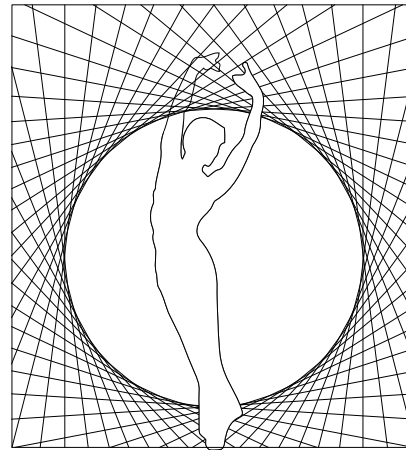
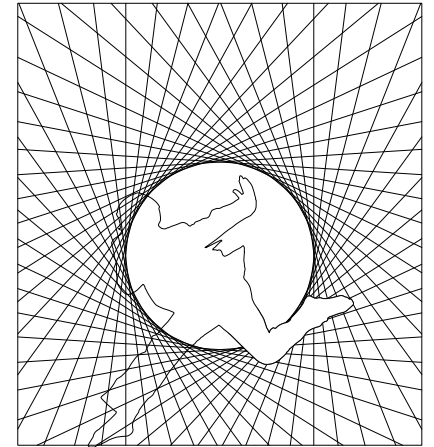
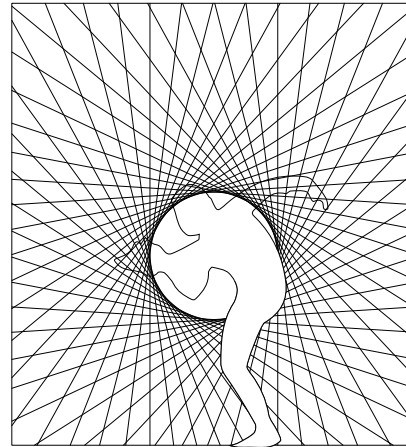


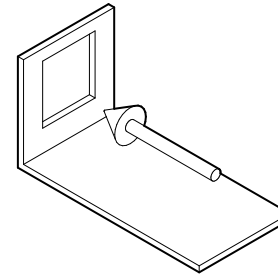
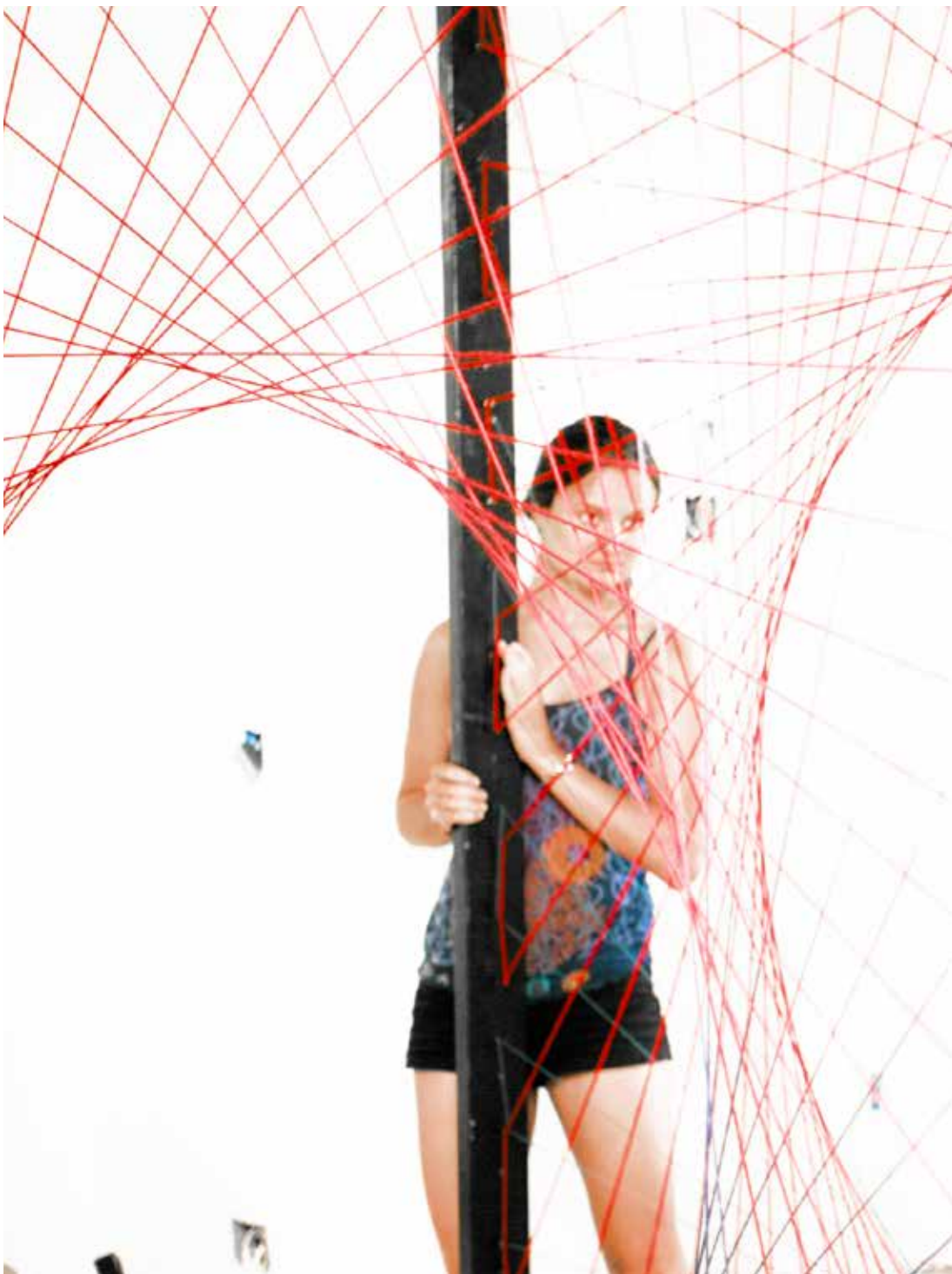


HOMAGE TO THE CIRCLE

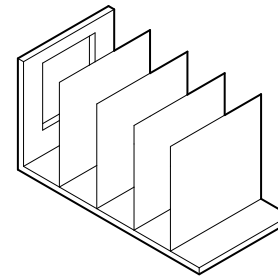
Making light, color, and
space with string.

[INSTRUCTOR]
Beverly Choe
[TEAM]
Alex Landeros
Kelsey Lange
Hannah Brown

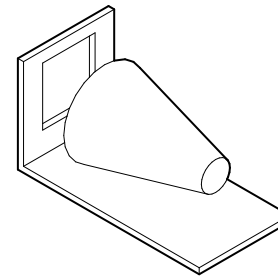




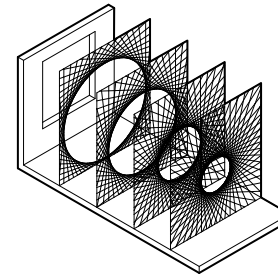
[DIMENSION 1]
DOOR TO WINDOW / CONDITION
In a small, empty room, we have the movement of the viewer from the door to the window.



[DIMENSION 2]
DARK TO LIGHT / DRAWING
With each frame, planes grate with movement, capturing changes in saturation and luminosity.



[DIMENSION 3]
SMALL TO LARGE / SPACE
Spatial qualities are created to augment the captured ones.



[DIMENSION 4]
THEN TO NOW / EXPERIENCE



FAMILY FOREST

Vertical living scheme for a family of six. The architecture is mimetic of its forest habitat. A field of windows regulates communications.

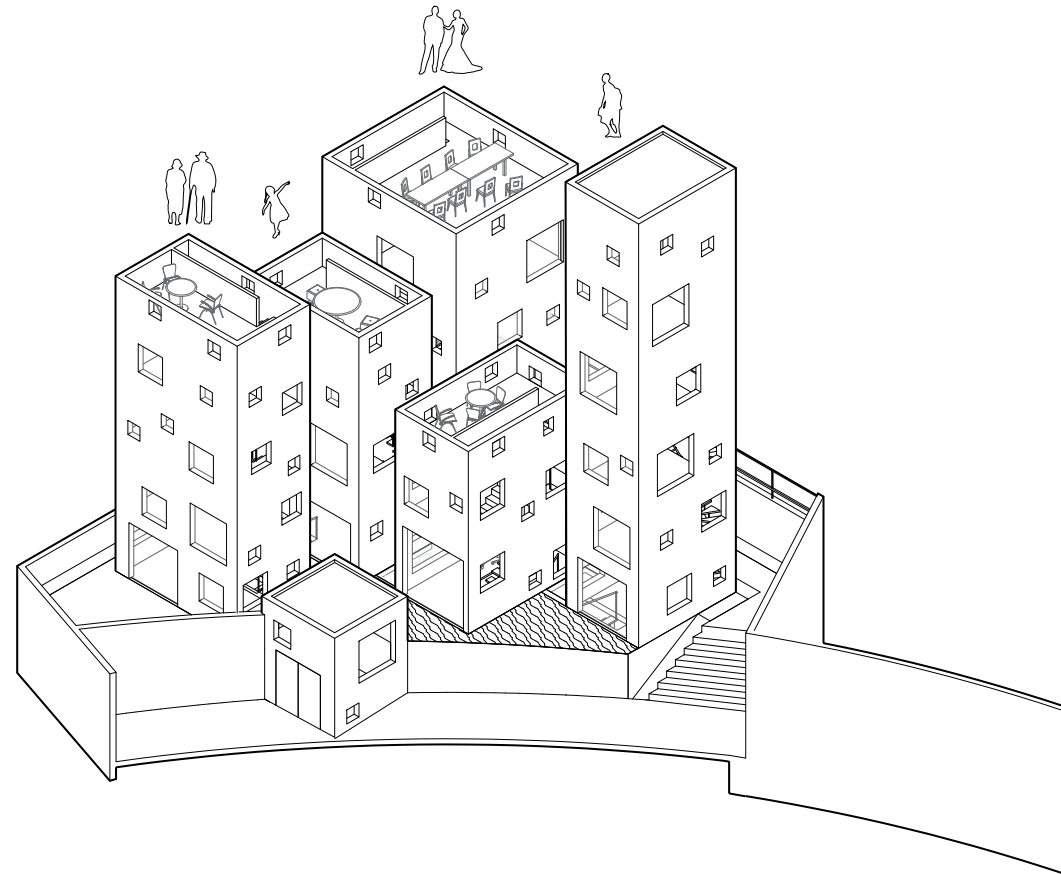
[PRINCIPAL]

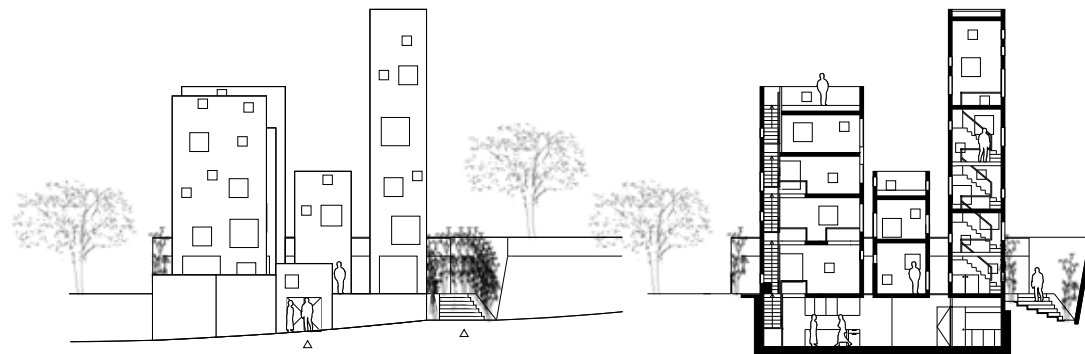
Kotaro Horiuchi

[TEAM]

Mohamad Alzabadani

Catherine Tran



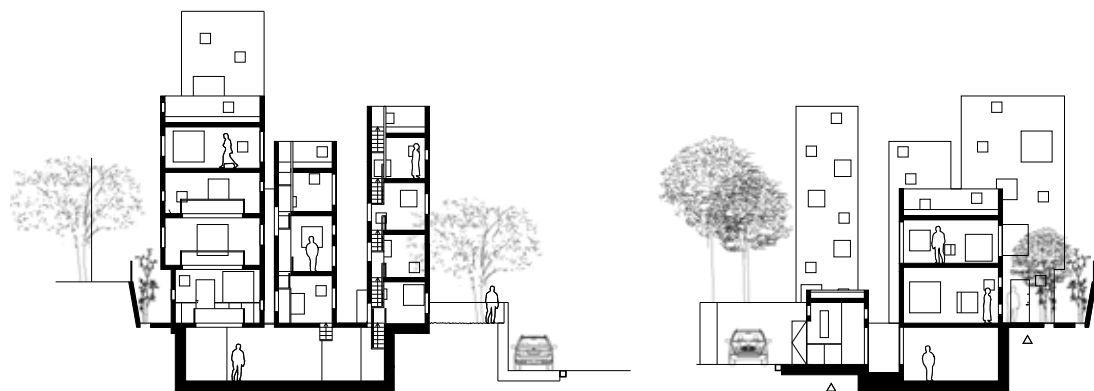


[ENTRANCES]

In addition to a public entrance, a private entrance leads to the garden.

[LIVING SPACE]

Five staircases connect each tower to the shared facilities and spaces in the basement.

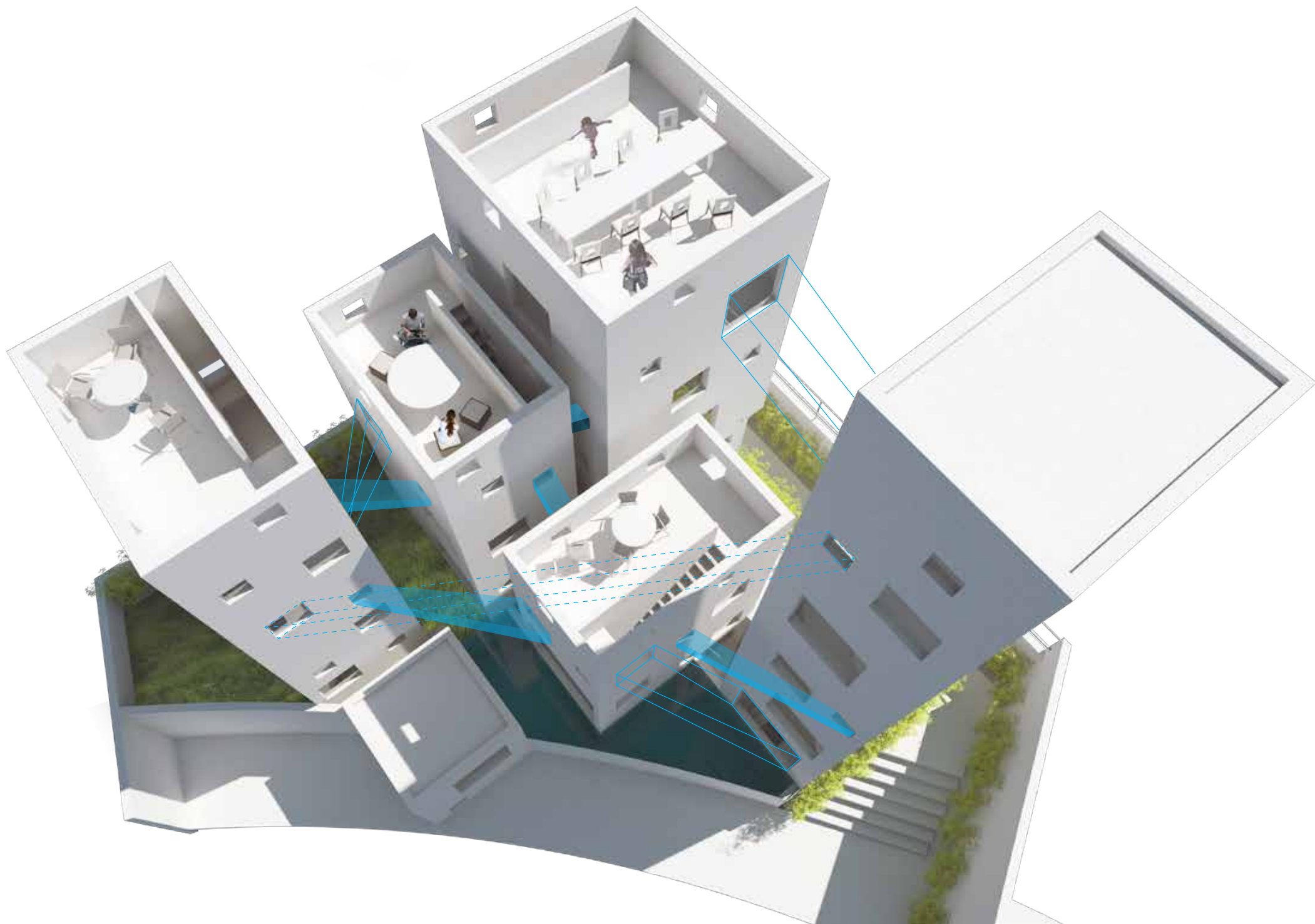


[LOUNGES]

From the garden level, each tower hosts a small lounge.

[POND]

The pond connects all five towers and is visible as an aquarium from the basement.



(ASTERISK) *QUAD

An interdisciplinary arts quadrangle for mixing engineering and humanities students at Stanford.

[Instructor]
Bryan Shiles (WRNS)
[Collaborator]
Julia Schubach

[SPREAD]

A figure ground drawing is overlaid on a study model of student paths. Unlike dormitories, classrooms do not comprise a mixture of "fuzzies" and "techies."

[LAYER: PHYSICAL MODEL]

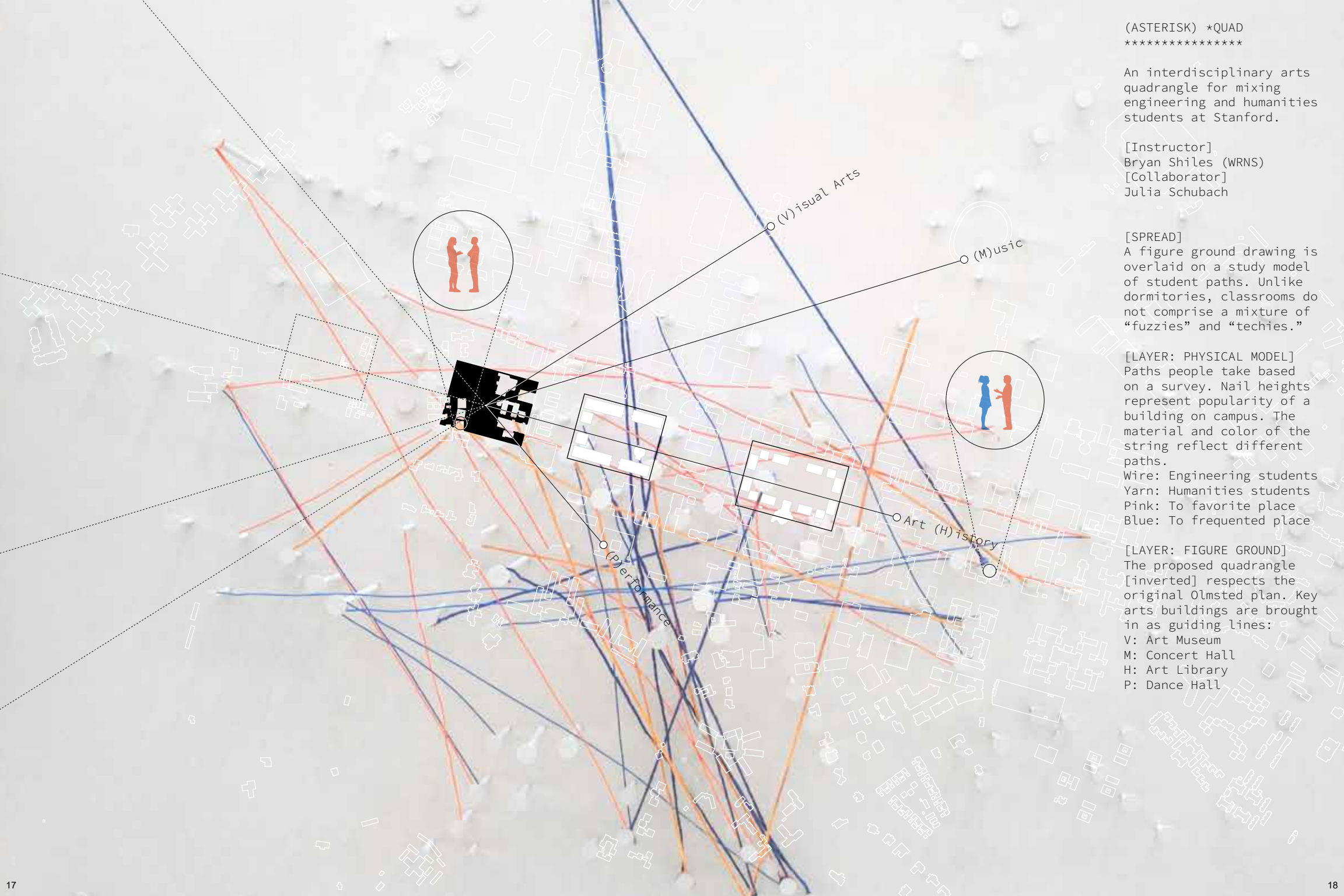
Paths people take based on a survey. Nail heights represent popularity of a building on campus. The material and color of the string reflect different paths.

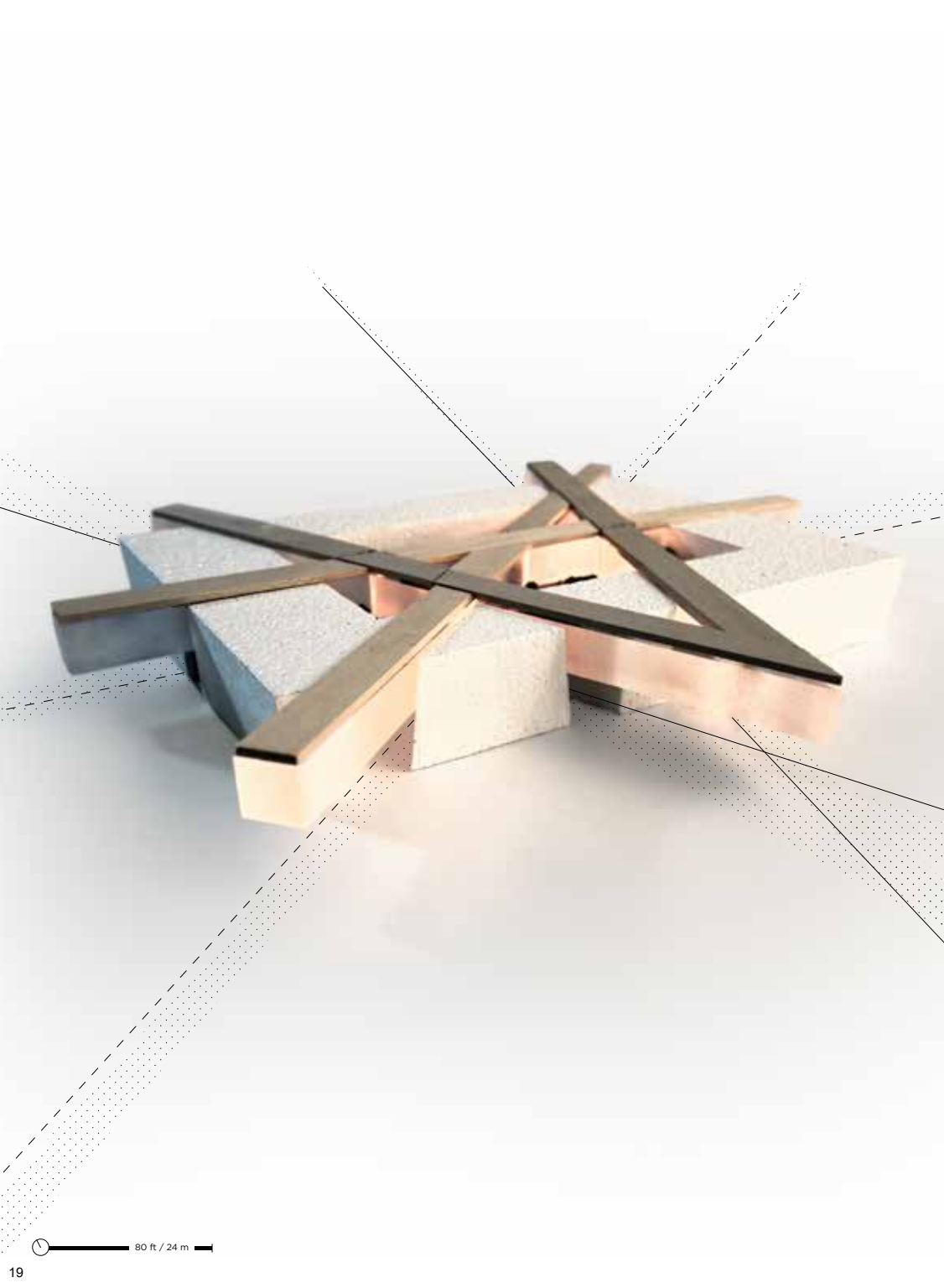
Wire: Engineering students
Yarn: Humanities students
Pink: To favorite place
Blue: To frequented place

[LAYER: FIGURE GROUND]

The proposed quadrangle [inverted] respects the original Olmsted plan. Key arts buildings are brought in as guiding lines:

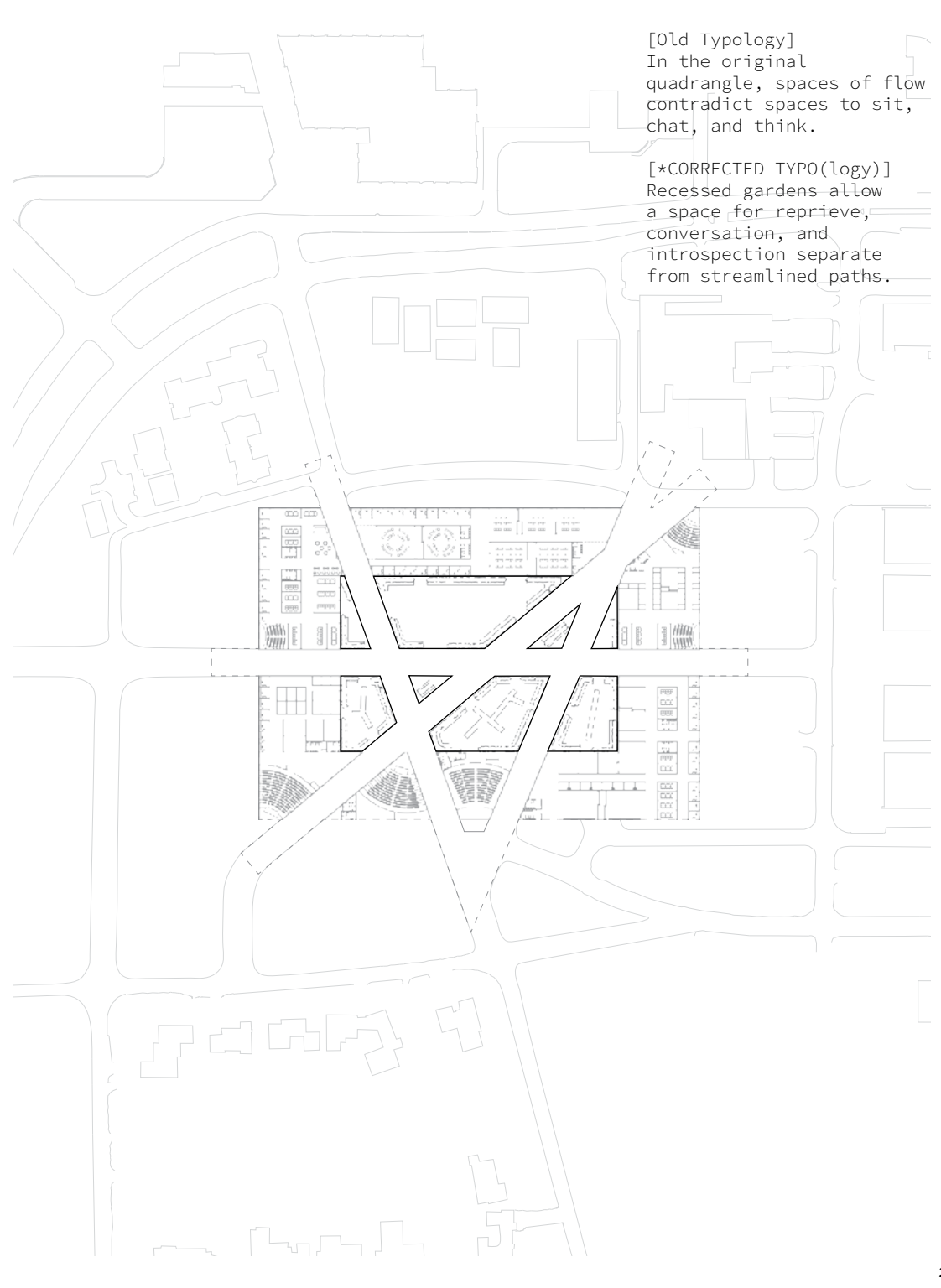
V: Art Museum
M: Concert Hall
H: Art Library
P: Dance Hall

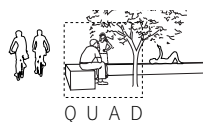
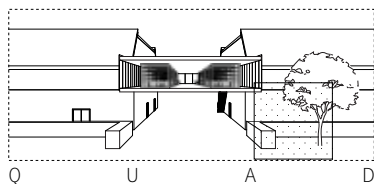
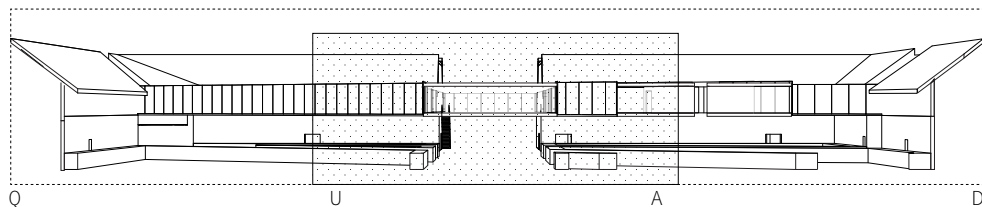
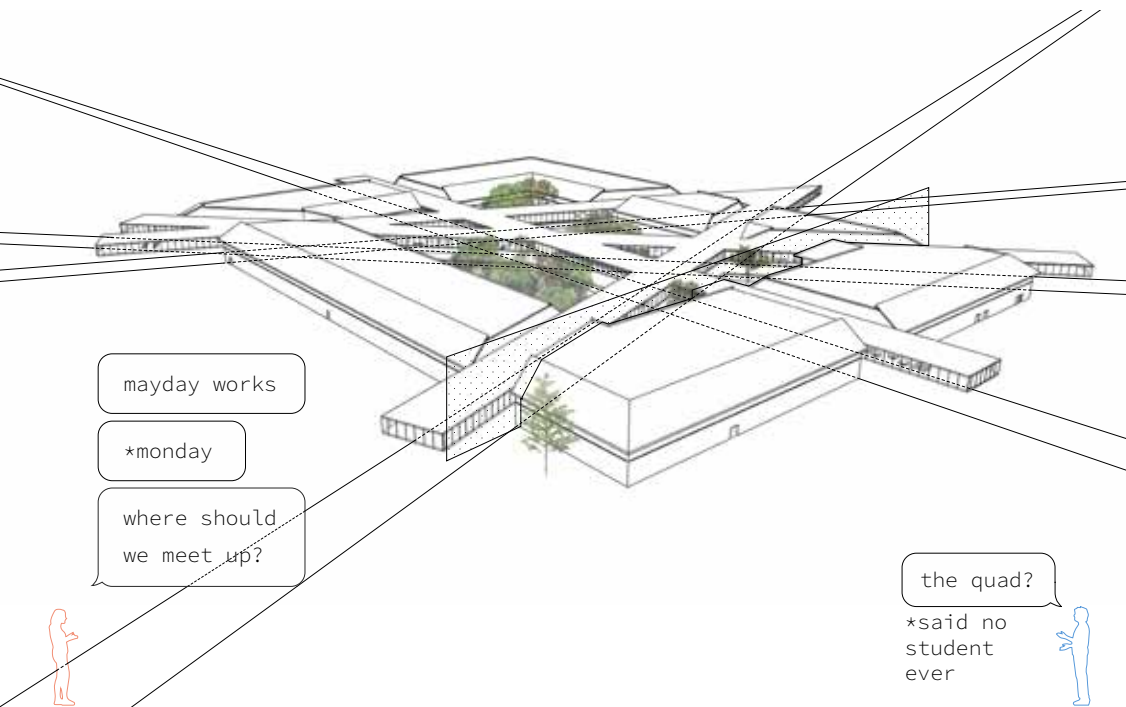




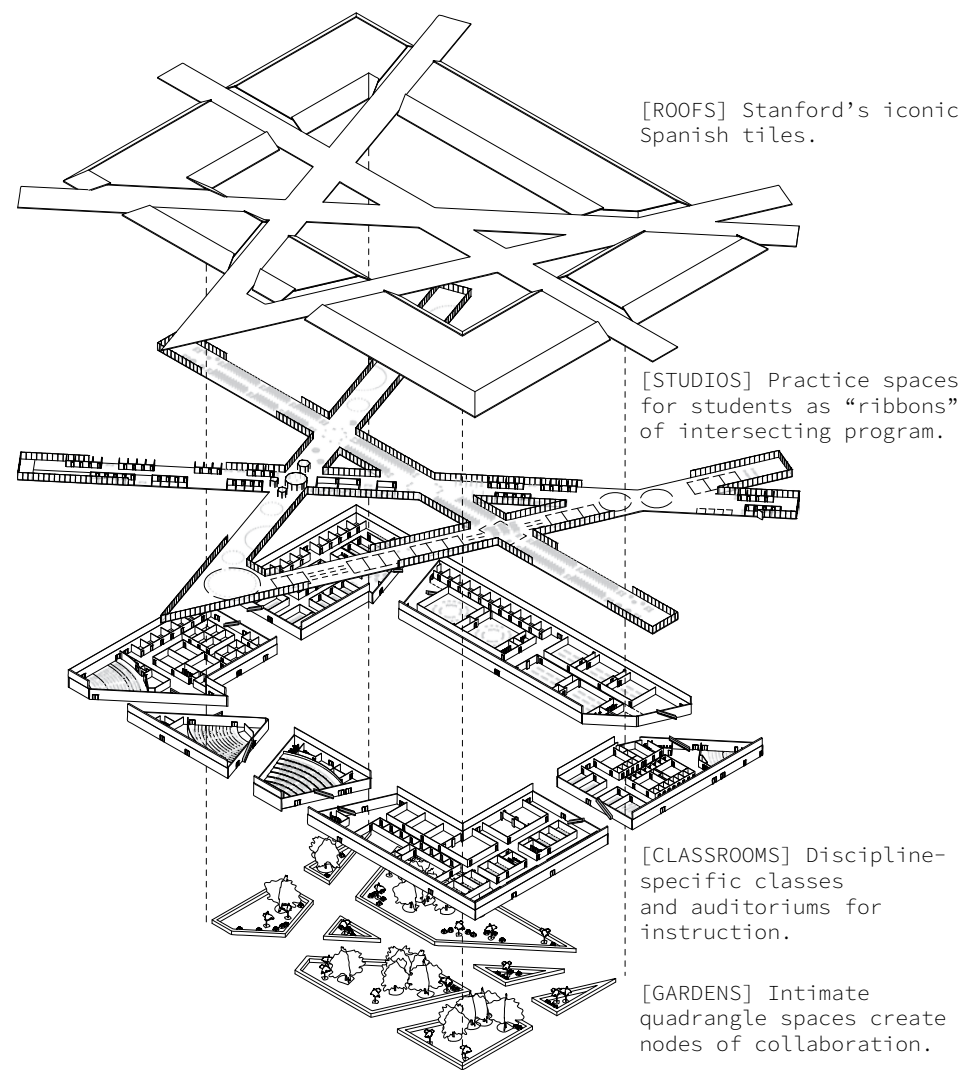
[Old Typology]
In the original
quadrangle, spaces of flow
contradict spaces to sit,
chat, and think.

[*CORRECTED TYPO(logy)]
Recessed gardens allow
a space for reprieve,
conversation, and
introspection separate
from streamlined paths.





the *quad



[KEY]
 (V)isual Arts
 (M)usic
 Art (H)istory
 (P)erforming Arts

[LEFT: Floor Plan]
 [RIGHT: Space Plan Matrix]

