

WTA



COMPETITION



CONCEPTUAL AND COMPLETED COMPETITION PROJECTS

Landmark Quzhou	Quzhou, China	People’s Government of Quzhou Municipality	2023	Guggenheim Helsinki	Helsinki, Finland	Solomon R. Guggenheim Foundation	2014
BSP Complex Restricted Area	Clark New City	Bangko Sentral ng Pilipinas	2022	Archipop!	Manila, Philippines	UST	2014
Carbon Market Redevelopment	Cebu, Philippines	CFI Cooperative	2021	House of Fairy Tales	Copenhagen, Denmark	Odense City Museums	2013
Seoul Biennale	N/A	Competition	2020	Royal Adelaide Hospital	Adelaide, Australia	Royal Adelaide Hospital	2013
UPLB Library	Laguna, Philippines	UPLB	2018	Taichung City Cultural Centre	Taichung, Taiwan	Taichung Cultural Center	2013
Seoul Animation Center	Seoul, Korea	Seoul Metropolitan Government	2016	Archstoyanie: Nikolas’ Belvedere	Kaluga Region, Russia	ArchstoyanieFestival	2013
Seoul Art Complex	Seoul, Korea	Seoul Metropolitan Government	2016	Vauxhall The Missing Link	Central London, England	Vauxhall One	2013
Bamiyan Cultural Centre	Bamiyan Valley, Afghanistan	UNESCO	2014	Public Library and Fine Arts Museum	Taipei, Taiwan	Tapei Fine Arts Museum	2012

LANDMARK QUZHOU

LOCATION: QUZHOU, CHINA
COMPETITION: INTERNATIONAL COMPETITION FOR CONCEPTUAL DESIGN OF LANDMARK QUZHOU
YEAR: 2023

QUZHOU GATEWAY

As ‘the City of the Future’, technology is the more dominant presence reflecting the site’s aspiration. However, the elements of nature still creep into the building as it fronts the lake. The intention is to introduce the water further into the plots as a continuation of the lake, but the buildings surround the nature as if it is a play in the game.

The site is positioned on the boundary of four provinces, therefore where the lines cross are where nodes or areas of activity occur.

This interface between the building fabric and the lake is another design strategy approach whereby the lake front is what connects the three plots together. Activating this space creates the social program, for the users by placing commercial establishments as well as areas for community exercises while fronting the lake.

The site is considered to have duality of views where the play of black and white stones are read 3-dimensionally. The sight line of the visual corridor from the transport hub showcases the built environment taking over. Glimpses of the lake are given via a gateway arch between the buildings linking the corridor to the site. By contrast, the view from the lake side, the sports park and central Eco valley displays a more open form. The nature that the built environment attempts to surround is connected to the lake and continues to thrive.

The Longyou caves, otherwise known as the Xiaonanhai stone chambers are referenced into the base levels of the site. These are 24 artificial sandstone caverns created over 2000 years ago. The caverns show the horizontal strata of the stone which give its signature appearance. This informs the aesthetic of the buildings, but also its relationship to the lake. On the base levels of the buildings, the floor plates are cavern like forms eroded away by the waters edge. This negative space is then infilled with the urban waterfront and programs along its edge.

Intended to be the gateway upon entering Quzhou, the tower acts as way finding upon approach of the city. The green arch is the portal leading on from the city garden corridor towards the activated lakefront with abundance of green and outdoor activity spaces.

The site contains two towers and low-level commercial buildings connected by an undulating landscape on the roof and the ‘gateway’ arch aligned to the city garden corridor. On plot 3 of the site, the tallest tower of the scheme which stands at 150m high is the main landmark building. The view from the approach of the station is not the tower in isolation but read as a composition with the buildings on the other plots. The view corridor reads as the center of a valley with the buildings leading the eye towards the gateway and lake.



ETERNITY TOWERS

The concept is based on the rules of the Go Game which originate from the region of Quzhou. Translated to English, it is ‘a game of surroundings’ whereby opponents attempt to claim the territory of the other. This is done by placing pieces referred to as stones which surround vacant areas of the board. One player assumes the black stones, while the other takes the white, and the game is played at the intersections of the grid rather than within the squares. The game is won by the player who has the most vacant intersections within their territory. In the case of the concept, the opposing players are represented by the built environment and nature.

In this scenario, the proposal is a series of buildings where nature is the more dominant presence on the site. This is in contrast to the neighboring buildings on the Intelligent Island, such as the Central Hospital and the Quzhou Public Health Center where the nature does not seem to integrate as much with the structures.

THE ETERNITY RULE AND TWIN TOWERS

A key incorporation of the Go game into the concept is the situation whereby the stones are organized in such a way that capture and recapture of a piece can occur indefinitely between opponents creating an ‘eternity’ space. The eternity rule prevents this from happening, and

forces the opponent to play elsewhere. Adding another layer to the Go Game concept, the towers are seen as rivals, and this ‘eternity’ space which is shared by the surrounding buildings is the central node of ‘unclaimable’ common ground in the form of an expo hall.

The layout of the masterplan is laid out initially according to the Go game board. The key view points from this site however warp the grid, creating contour-like lines. These lines inform the positioning of mounds around the periphery of the site looking towards the river. Beneath the mounds are commercial establishments which connect via a network below ground to the supporting buildings as well as the towers. At certain points, there are openings in the mounds to provide natural light to the buildings within.

Intended to be a pedestrian friendly site, the gentle sloping terrain incorporates walking as well as cycle paths to experience the site in various ways. Making the most of the fact that vehicles are via an underground tunnel, there are ample green spaces which echo the sports park, winding pedestrian paths, and cycle lanes.

As part of the effort of being a smart city, the intention is to use as much renewable energy as possible by employing the use of solar panels and rain harvesting.



CARBON MARKET REDEVELOPMENT

LOCATION: M.C. BRIONES ST., CEBU
CLIENT: CFI COOPERATIVE
YEAR: 2021
PLOT AREA: 2.7 HECTARES
STOREYS: FIVE (5)
STATUS: SCHEMATIC DESIGN

Based on the existing site and its conditions, we observed that the site is heavily underutilized. The current plan of the market primarily encompasses the perimeter of the site, leaving the core for the most part, void of pedestrian traffic and an undesirable location for market stalls; therefore requiring a much needed retrofitting.



Located within the heart of downtown Cebu City, lies the largest and oldest farmers' market, Carbon Market. Comprising of 2.7 hectares, our objective for this project is to give the Cebuanos a well-designed market structure to accommodate the needs of vendors and consumers alike, creating an environment promoting social interactions for all classes of people, and to establish the market as a tourist destination to attract local and foreign tourists.



SUPREME COURT COMPLEX

LOCATION: BGC, TAGUIG CITY, MANILA
COMPETITION: SUPREME COURT OF THE PHILIPPINES DESIGN COMPETITION

The Supreme Court is one of the most important buildings in the Philippines. It is a singular project that has many facets that make it interesting, and it is the totality of these facets that make it such a great building. So for WTA Architecture and Design Studio’s design entry, the building needed much thought. It was not just a symbolic piece of architecture, but a working institution.

We have used the idea of courts as the starting point for the Supreme Court Building. The various programs are arranged around and connected with a series of courtyards that serve as the primary organizing system. These courtyards allow us to create order and spaces to accommodate shifting numbers of people as well as shorten

the distances and travel time between various divisions.

The site lies within a community fragmented by walls and boundaries which dominate the landscape. We have been able to use this separation to inform our design process and allow us to give something back to the community by creating connections and catalyzing the growth of the surrounding barangay.

The social aspect of our design works beyond our site and emphasizes sight lines, pedestrian connections, preserved green spaces, and public spaces that redefine the urban



Office Space

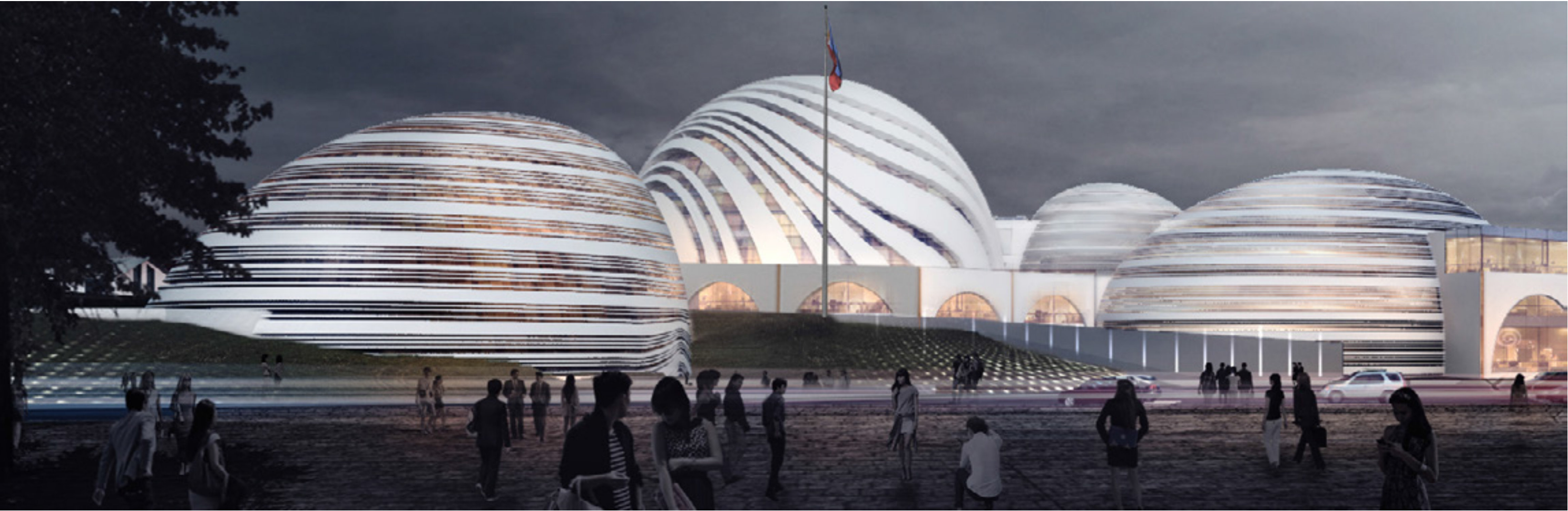


Dome lobby

relationship between the surrounding communities. It is a public-friendly space for people to interact with. The Supreme Court has to be incredible. It has to offer something inspiring and be an aspirational pinnacle for the people in the spirit of supreme courts and institutions around the world that are typified by domes and pillars as symbols, not of raw power, but enlightened authority.

Symbolic elements have been streamlined yet traditional forms were retained. The domes allow us to present the idea of a very Filipino gentility that embraces justice tempered with wisdom and compassion. Domes have a much smaller surface exposure than a rectilinear structure and allow for

greater passive cooling and thermal insulation as well as air penetration on site. By creating a series of linked domes that defines us not as an island nation but an archipelagic nation of connected islands sharing a common history, culture, and tradition, we are giving the Supreme Court its identity.



VARNA LIBRARY

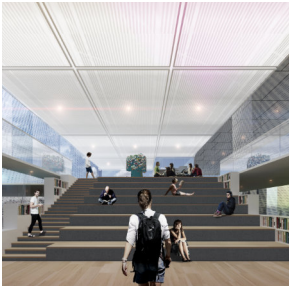
LOCATION: VARNA, BULGARIA
COMPETITION: VARNA LIBRARY COMPETITION
YEAR: 2015

Vauxhall Kinection is the firm’s entry to Vauxhall: The Missing Link Competition - Royal Institute of British Architects (RIBA) Competition organized by Vauxhall One in January 2013. The brief called for a new urban design concept encompassing the landscape, architecture, and urban realm of Vauxhall on London’s South Bank. Vauxhall Kinection revolves around the proposition that the missing link is the energy unearthing from the current bleak ground - the inherent energy that has always been there waiting to be allowed to seep out and flood Vauxhall with the vibrancy and intensity it used to exude during its heyday.

The design then enabled this energy to reactivate the character and life of Vauxhall. To do so, an energy link is formed by establishing character areas and linking them to result in a vibrant and active Vauxhall with a strong connection to the Thames River, Nine Elms, and the South Bank. The energy link starts with the Northern Gateway as the “Ignition” being a district embodying a rich historical and cultural character. The Central Embankment as the “Generation” has a hed development spine along the Thames River.



Terraces



Spanish steps



Exterior perspective



VAUXHALL THE MISSING LINK

LOCATION: VAUXHALL, CENTRAL LONDON, ENGLAND
COMPETITION: VAUXHALL ONE
YEAR: 2013

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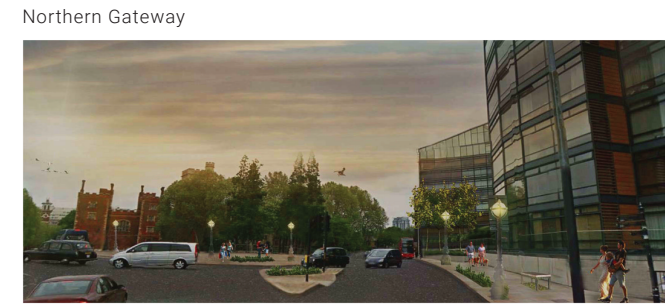
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embodying a rich historical and cultural character.

The Central Embankment as the “Generation” has activities integral to the people’s daily routine; Northern Gateway Central Embankment the Spring Gardens as the “Acceleration” has lively commercial venues and exciting character; Miles Street as “Stabilization” has its relaxed atmosphere; and Pascal Place as “Conduction” has a flexible nature ready to adapt to its changing surrounding.

These characteristics were translated into the urban furniture, archway focal activities, and the established development spine along the Thames River.







- LEGEND**
- PUBLIC MARKET**
 - WET GOODS MARKET
 - DRY GOODS MARKET
 - RETAIL SHOP
 - HOUSING**
 - DORMITORY
 - TERMINAL**
 - PUBLIC UTILITY VEHICLE TERMINAL
 - OPEN SPACE**
 - PARK
 - SUTUKIL (FOOD HUB)
 - PARKING**
 - PARKING SPACE

The 5-storey market structure rests on 3 adjacent blocks of land, housing wet goods, dry goods and retail shops. The lot across showcases an outdoor park for leisure and recreation. Bridging right above the park and the market is a jeepney terminal, an outdoor sutukil with an accommodation structure for the convenience of consumers and vendors. By applying tropical strategies in our design, we are able to create a sustainable design within the redevelopment fostering healthy social interactions among people within the area.



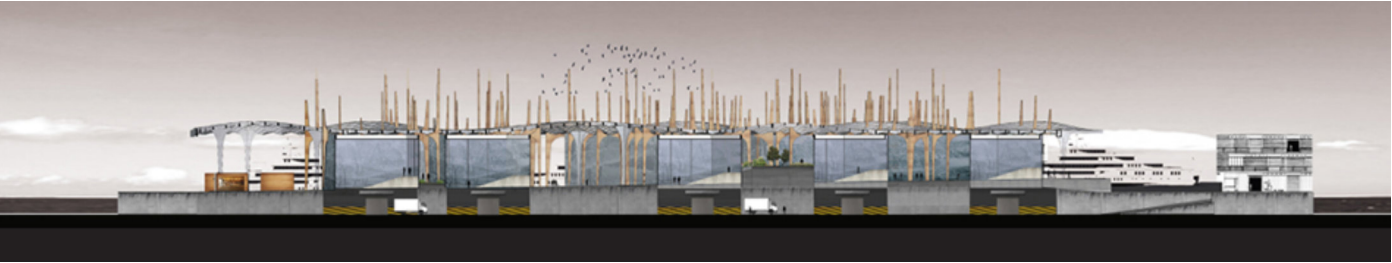
1. The Architectural Facade plays around with an exterior skin that envelopes the entire Market. The Porous Facade keeps the market open for natural light to brighten up the interiors, at the same time allows natural ventilation to flow through the spaces. Truly, a Building that Breathes.
2. The Market Complex features a high ceiling lobby that allows you to see frontages of market stalls from all levels and signage that direct you to sections segregated from dry goods to wet goods and many more. All these sections meet in this central Lobby for easy wayfinding and navigation throughout the Market Complex.
3. The Seaside Park is open for everyone with lots of open spaces for community activities for the market vendors and residents of Barangay Ermita, providing additional public open space to the area.
4. The Terminal houses all tricycle and jeepney transport vehicles that passes through the Market Complex. Since these are the main modes of transport around Barangay Ermita, we've furnished a terminal that services both the Market guests and the PUV drivers.
5. The Accommodation Block is a mix of facilities of both transient and permanent housing will be provided, boasting unprecedented views of downtown Cebu and a new and beautiful park. The steps will serve as an amphitheatre where flower vendors and parkgoers will enjoy.



GUGGENHEIM HELSINKI

LOCATION: HELSINKI, FINLAND
CLIENT: SOLOMON R. GUGGENHEIM FOUNDATION
YEAR: 2014
STATUS: COMPETITION

The Solomon R. Guggenheim Foundation was invited by the City of Helsinki to undertake a detailed concept and development study exploring the possibility of a Guggenheim museum in the Finnish capital. The study proposed an innovative, multidisciplinary museum of art and design, thoughtfully integrated in a prominent site on Helsinki’s South Harbor, which was reserved by the City of Helsinki in January of 2014 for an architectural competition to design the proposed museum.



ARCHSTOYANIE: NIKOLAS' BELVEDERE

LOCATION: KALUGA REGION, RUSSIA
COMPETITION: ARCHSTOYANIE FESTIVAL
YEAR: 2013

The object is along the fringes of the site where a delineated interaction between high-reaching trees and lower, smaller trees exist. Two of the four foundations for the object's main anchor are located within the depths of the denser cluster of trees- within the forest. The other two are quasi-exposed, sprouting like old tree trunks among the younger trees. Casted and built on site- these are the foundations.

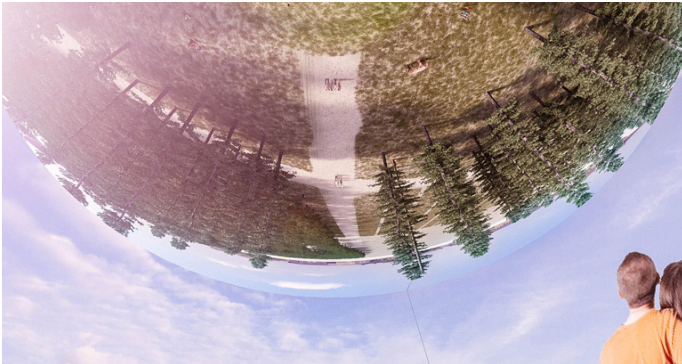
The base along with the 2.4m high earth mound are the only elements that are built on-site. The four posts, that vary in height (31.89m-26.60m-26.10m-20.85m) are built off-site, transported and installed. These are the pillars.

Somewhere, simultaneously, during the construction of the posts, the mound and the foundations-the mirror, an agglomeration of unexpected materials, is crafted-proving for a very efficient course of assembly. At its core is a 150mm x 150mm welded wire mesh with a diameter of 20m that is sandwiched by four angle bars that traverses its cross section and two angle bars that radiated from the object's center to halfway of its circumference. Its perimeter is braced with two adjoining angle bars that is pierced by two 20mm stranded wire cable that intersect each other and pierces out on to the other side.

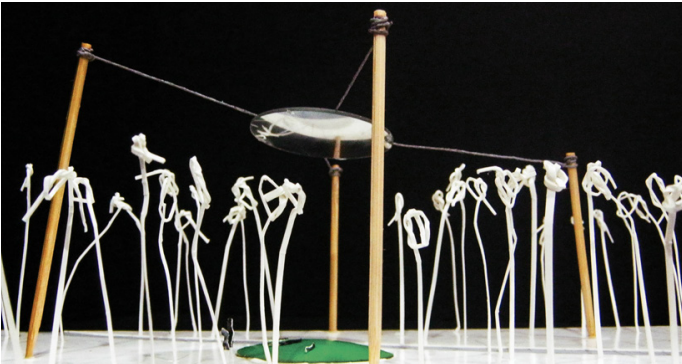
Then an army of used and new styrofoam boxes are stacked and glued to each other creating an almost half sphere. Its highest point is 2.4m. The assembly is mirrored on the other side of the mesh resulting in a saucer like object. After which an amalgam of old and new-seamed jute sacks are employed to hold the boxes together. The jute sacks are then fastened to the inner part of the circumferential angle bar.

After holding the boxes tightly the upper portion of the object is covered with a seemingly second-hand weather proof tarpaulin. The lower part is covered in a highly reflective metalized mylar skin a smooth surface that is then coated with a reflective paint to augment its reflectivity. This is the mirror.

The site, which now have four erected pillars is now ready to welcome its new object- a colossal lightweight, reflective object. This object would be erected employing the pulley mechanism mounted on the pillars. It is now complete. This is Sousveillance: Under Big Brother's Skirt.



Panoramic View



Concept



TAICHUNG CULTURAL CENTER

LOCATION:	TAICHUNG, TAIWAN
CLIENT:	TAICHUNG CITY, CULTURAL CENTER
YEAR:	2013
FLOOR AREA:	62,720 SQM
STATUS:	COMPETITION

WHERE ENDLESS WRITINGS MEET INFINITE STROKES

The honor and responsibility of having in possession a portion of man’s history, knowledge and culture – no other buildings fit the job more perfectly than a museum and a library. They feed people tremendous amounts of knowledge, present to man something of his own in ways more tangible, more real, more artistic.

Architecture for books and architecture for the arts are two typically separate programs. Their fusion proposes a new learning model where the truth that they are both learning and social spaces is highlighted. They challenge the people to go beyond what is written and explore what has been created, to go beyond what has been crafted and explore the how’s, what’s and why’s.

The aim is to create an architecture that invites curiosity and cultivates knowledge. The programs complement each other to allow users to respond well to these two challenges, providing them an experience more than just different, but more so fulfilling. Having the library and museum combined produces architecture more powerful, more influential than when taken separately. Man that has evolved is suited to architecture that has likewise evolved, thus the marriage between the two. It is a venue for a different kind of experience – far from just the scent of thousands of pages, or the drama of the aisles lined by displays.

A PART OF HISTORY IS DEEPLY ROOTED

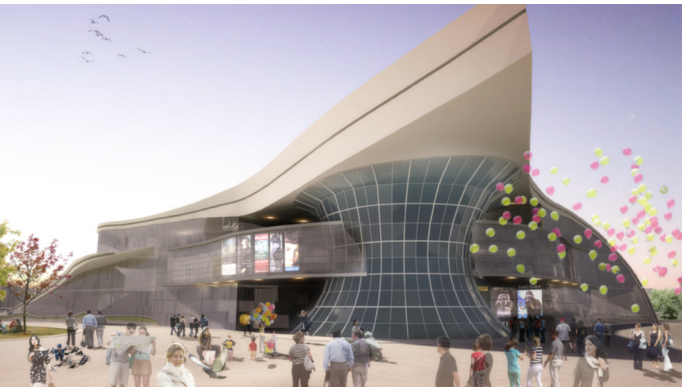
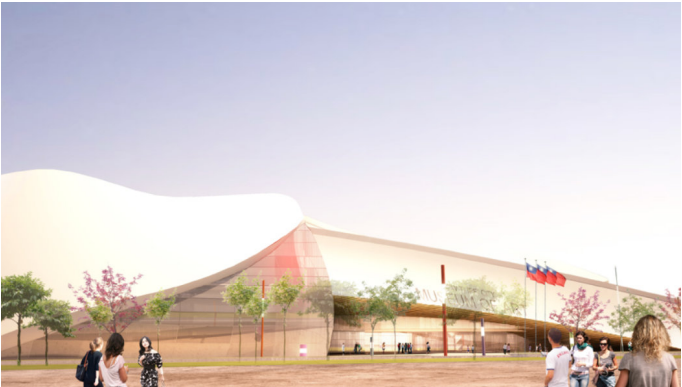
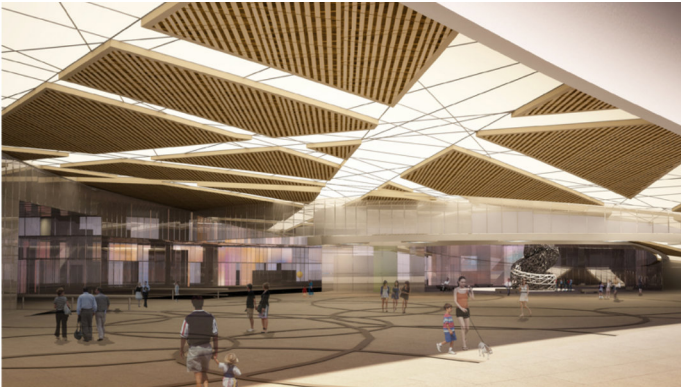
Elements of the past when integrated with the present subconsciously form a stronger bond, a stronger connection to people. One needs to consider the origins and basis of a culture before one can fully understand. Taichung is as it is now because of several factors and one of them is their inclination towards rice cultivation – a key player in the development of Chinese culture. This element is incorporated in the design by defining the phases of rice cultivation and using them as basis for deriving the various textures and materials of the green roof. The three main phases of rice growth are: vegetative, reproductive and ripening translated to roofing materials such as vegetation, solar panels and rice husk tiles respectively. All of these provide a touch of history on the architecture of the modern day.

A STRUCTURE OF PURE ARCHITECTURE

The collision of two planes as a reaction to the massive buildings surrounding them is a serendipitous metaphor for the convergence of the two equally powerful programs. The library and the museum create great impact and pressure upon each other apparent in the final form.

WHERE EVERYTHING MEETS

The challenge is in creating a connection between people and the library museum – how to steer their curiosity and interest. The key comes in providing various visual connections, establishing an indirect relationship among man, the library, the museum and then extending this concept a step further to connect to the landscape.



NEW TAIPEI CITY MUSEUM OF ART

LOCATION: TAIPEI,TAIWAN
CLIENT: CULTURAL AFFAIRS DEPARTMENT, NEW TAIPEI CITY GOVERNMENT
YEAR: 2012
FLOOR AREA: 41,583 SQM
STATUS: COMPETITION



The New Taipei Museum of Art Competition sponsored by the Cultural Affairs Department of the New Taipei City Government called for a design of a multi-arts center adequate for the area and city on an international level. This open ideas competition was launched August 2011 with the goal to come up with a creative and visionary scheme that aids in creating the city’s artistic icon for the new century.



RESEARCH



CONCEPTUAL AND COMPLETED RESEARCH PROJECTS

Book Stop 3	Ayala Triangle, Makati City, Metro Manila	Spanish Embassy of Manila	2024	Sulong Manila	Manila City, Metro Manila	City of Manila	2019
Bakuran	Venice, Italy Quezon City, Metro Manila	Venice Architecture Biennale	2023	Book Stop 2	Ayala Triangle, Makati City, Metro Manila	Spanish Embassy of Manila	2018
Tagpuan	Venice, Italy Quezon City, Metro Manila	Venice Architecture Biennale	2023	Rizal Library	Quezon City, Metro Manila	ADMU	2018
Carbon Market Redevelopment	Cebu City, Cebu	CFI Co-Op	2021	The Spanish Pavillion	Intramuros, Metro Manila	Spanish Embassy	2018
Tiny House	Not Applicable	Inno Realty	2021	El Museo Del Prado	Manila City, Metro Manila	Spanish Embassy	2017
The Book Nook	Taguig City, Metro Manila	SM Aura	2019	Social Geometry	Legazpi City, Albay	N/A	2016
Museo Pambata Reading Corners	Malate, Sta. Cruz, Intramuros & Q.C.	Museo Pambata	2019	Book Stop 1	Plaza Roma, Intramuros, Manila City	WTA Design Studio	2016

THE BOOK STOP PROJECT

LOCATION:	INTRAMUROS, MANILA CITY SAN SEBASTIAN CHURCH, MANILA CITY AYALA TRIANGLE, MAKATI CITY MOLITO, ALABANG, MUNTINLUPA CITY
CLIENT:	WILLIAM TI JR.
YEAR:	2016-2024
PLOT AREA:	9 SQM
FLOOR AREA:	9 SQM
STOREYS:	1
STATUS:	COMPLETED

The Book Stop Project reimagines the core program of a library as a place for books and reading, a space for human interaction, and a platform for learning. With an extensive collection, The Book Stop is a network of mobile spaces spread across the city each garnering far more foot traffic than the typical library. In a modern society where no library or bookstore can beat the collection of books that are available online, The Book Stop refrains from trying to reinvent the purpose of libraries. It instead works on rethinking the physical architecture and the distribution system of libraries, emphasizing casual serendipity and ease of access.

The project is a pop-up public library network that explores how libraries need to evolve to engage with and attract contemporary users and promote reading in the next generation, as well as galvanize communities by creating community events where people can interact and share ideas. The project is intended to serve three distinct functions with a social component, a research component, and a program prototype component.

The project maps out various public spaces throughout the city that have a high volume of pedestrian traffic. It serves

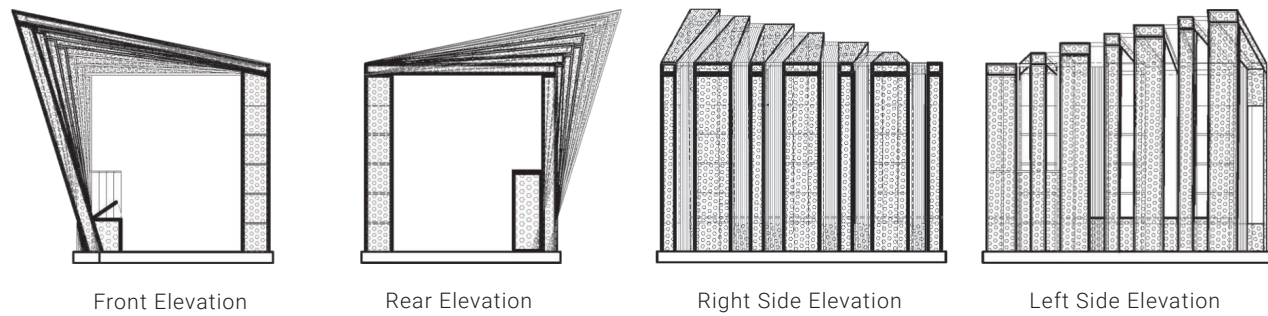
as a redistribution point for old books, allowing the open and free sharing or transfer of ideas from one person to another. Its mobility allows it to be placed in the most underserved areas and allows it to reach a broader slice of the population. It moves from neighborhood to neighborhood mapping and responding to local issues and creates a platform for civic discussion and community development.

As a research tool, it serves as a data-gathering center for the demand for public libraries in various neighborhoods. This allows planners and policymakers to determine where libraries can make the most impact and which communities can utilize them the most.

The Book Stop Project is a prototype that determines the role that libraries play in contemporary urban societies and the shape that they may take as society develops and grows. How have we changed in our interactions with libraries and what sort of network depth and breadth would be ideal for our cities? The project seeks to reinvent the place and space that a library embodies and not the platform itself which distributes books and encourages reading.

- 2016 World Architecture Festival Finalist (Small Projects Category)
- 2016 American Architecture Prize (Honourable Mention)
- 2016 WAN Awards Finalist
- 2017 Architizer A+ Awards Winner (Popular Choice Category and Institutional - Libraries Jury Category)
- 2018 Haligi ng Dangal (People's Choice Nominee)
- 2018 German Design Award (Excellent Communication Design Architecture Category)
- 2019 Green Good Design Award for Placemaking
- 2019 Design Anthology Awards (Cultural, Arts & Educational Spaces Category Winner)
- 2021 Good Design Award Philippines (Red and Green Awards)





The shape of the Book Stop 1 is a cubic form that is very dynamic.



A civic structure for everyone to enjoy.



The Book Stop 1 is a movable learning hub that breaks the boundaries of a typical library since it can be placed anywhere.

BOOK STOP 2

The roof of the 2nd iteration of the Book Stop Project was designed to be a seating area for its visitors.



A man sits while reading a book utilizing the main function of the Book Stop 2.



The Book Stop 2 used for a large group discussion just like in a normal classroom setup.





TINY HOUSE

LOCATION:

CLIENT:

YEAR:

STOREY:

STATUS:

NOT APPLICABLE

INNO REALTY

2021

1

COMPLETED



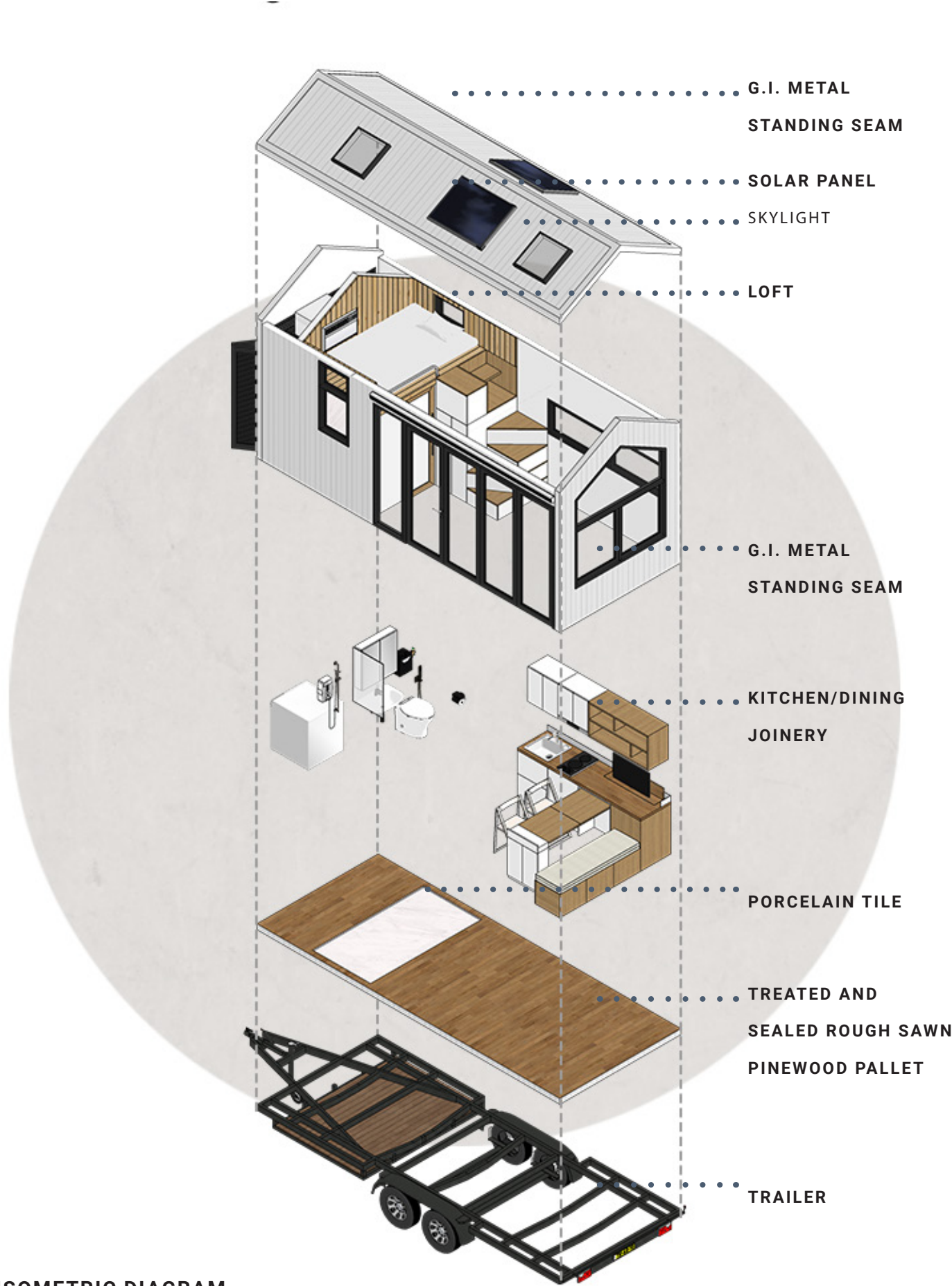
The project calls for a portable and habitable type of housing. Living tiny is more than just a simplified way of life, it aims to step towards living efficiently and sustainably. More than just reducing your carbon footprint, living tiny also allows you to live life on your own terms. This tiny house project is approximately 20 sq.m. including a loft floor. It has all the basic daily necessities that includes the following: a fully functional kitchen equipped with a cooking range, a sink, and a mini-fridge, a 32 inch LED TV, a window-type air-conditioning unit, and a fully functional toilet and bathroom unit. There is also a dedicated utility and laundry area to house laundry, power supply, water supply, and solar power equipment.



- LEGEND:
- | | |
|-------------------------|----------------------|
| 1. Living / Dining Area | 4. T&B |
| 2. Kitchen | 5. Laundry / Utility |
| 3. Stair | 6. Loft |



FLOOR PLAN



ISOMETRIC DIAGRAM

EL MUSEO DEL PRADO

LOCATION: INTRAMUROS, MANILA
CLIENT: SPANISH EMBASSY
YEAR: 2017
STATUS: COMPLETED

El Museo del Prado en Filipinas Travelling Exhibition takes the museum experience of one of the most important national museums of Spain into the public spaces of the Philippines. More than a frame for the museum’s art prints, it brings to the country a spatial experience of El Museo del Prado through an implied formation of its arches and vaults – walking through the series of the travelling exhibit modules is an interpretation of wandering through the vaulted galleries of El Museo del Prado. Moreover, as it provides shade and visual interest through its sail-like canopies positively reminiscent of familiar umbrellas, it appeals to the sensibilities of the Filipino people. It is elegant yet approachable; fresh yet familiar. It brings the institution closer to the public.

The concept of this traveling exhibit takes the basic elements of a museum and creates a module adaptive to the streetscape. Through a modular design that is both visually and functionally derivative of the Museo Nacional del Prado, the project achieves its goal of giving the public access to the museum’s rich collection of art.

Urban lifestyles are made richer by bringing our institutions to the people, making culture part of our everyday lives, and engaging more with the public., El Museo del Prado en Filipinas travelling Exhibit disseminates the museum experience to the street-level community. It makes prized art accessible to the general public.



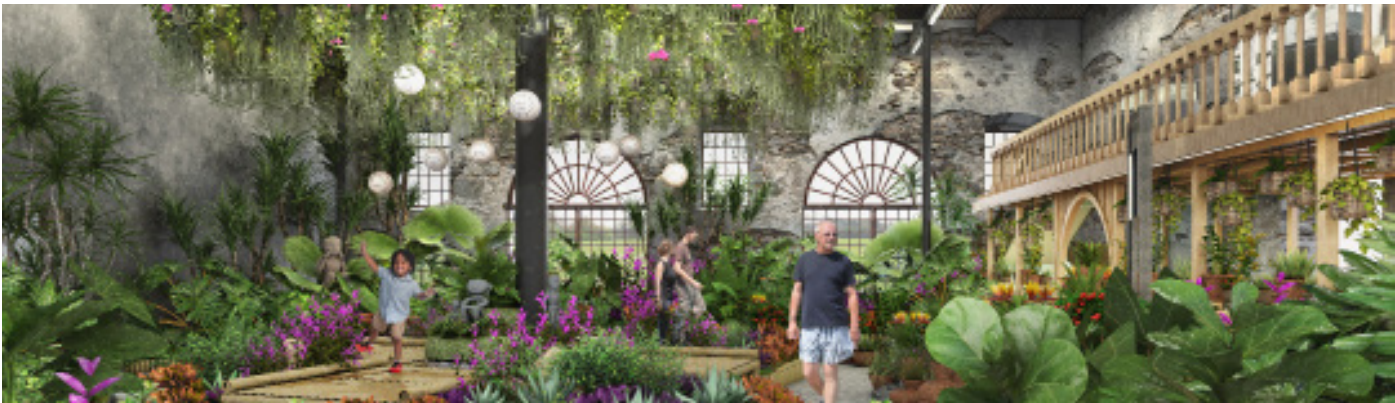
BAKURAN

LOCATION: VENICE, ITALY | QUEZON CITY, METRO MANILA
CLIENT: NATIONAL COMMISSION FOR CULTURE AND THE ARTS
FOR THE PHILIPPINE ARTS IN VENICE BIENNALE
YEAR: 2023

Bakuran is a curatorial proposal that creates a parallel between the plights of our local communities and OFWs by seeking to define the identity of Filipino gardens. The proposal seeks to build two parallel gardens – the Philippine Pavilion at the La Biennale di Venezia and one in the barangay of UP Village – connected through a virtual portal that enables us to show what Filipino gardens are like to the world. This, in turn, shines a light on the need for hyper local community gardens and the lack of available open public spaces in one of the world’s densest and most crowded cities.

'Bakuran at the Biennale' is a recreation of a Filipino garden that allows us to define and share the structure and elements that make it so. It explores the origins and concepts behind what a Filipino garden is and identifies it as a vital space that can be shared with the Filipino diaspora community. It is a showcase of our country's rich tropical heritage and a touchpoint for our countrymen abroad.

'Bakuran sa Bawat Barangay' will feature a pilot project in Barangay UP Village that allows us to catalyze the formation of vital community gardens to strengthen our barangays and promote awareness about nature and public space for the people who need them most. It will highlight the cost effectiveness of these pocket gardens and benefit the benighted communities where some children grow up without ever experiencing what a garden or public space is. It is an exhibit that embraces our social roots and brings in the underprivileged through upliftment.



TAGPUAN

LOCATION:

CLIENT:

YEAR:

VENICE, ITALY | QUEZON CITY, METRO MANILA
NATIONAL COMMISSION FOR CULTURE AND THE ARTS
FOR THE PHILIPPINE ARTS IN VENICE BIENNALE
2023

The built environment functions as the primary physical representation of our societies. Architecture must reflect the existing realities on the ground as a strong influence for the development of social infrastructure. Tagpuan examines the densest district in the world, its history and culture through its streetscapes, as a microcosm of the Philippines and a representative urban typology of how to live as Filipinos do in contrast to more common vertical urban growth patterns.

Tagpuan, meaning rendezvous or meeting point, is the intersection of Philippine life. The slice of Mata street develops a document of the organic processes and activities of daily Filipino life. Mata Street was chosen as the study block because it best represents the average Tondo alley. It most accurately boasts the lively Filipino street to a wider global audience.



SULONG MAYNILA

LOCATION: CITY OF MANILA
CLIENT: CITY OF MANILA
YEAR: 2019
STATUS: CONCEPT

Sulong Maynila: An Urban Regeneration of Historic Manila
Sulong Maynila is a vision of Manila’s future developed under the Office of Manila Mayor Joseph Ejercito Estrada together with WTA Architecture and Design Studio and Plaza + Partners. The project looks at the incredibly dense cityscape of Manila and focuses on 10 public sector initiatives to reinject a sense of growth and vitality into our city. The vision proposes a refocusing of public sector projects in the most catalytic and substantial opportunities that can redevelop Manila’s touristic and historical image as the cultural heart of our nation. These 10 projects are game-changers and each one of them was chosen for their financial and immediate feasibility, as well as the impact they would have on both their locality and the city as a whole.

6 Public Sector Initiatives by WTA.

- | | |
|-------------------|--------------------------------------|
| 1. Barangay Hall | Community Hubs |
| 2. Divisoria | Pamilihan ng Bayan |
| 3. Sulong Maynila | Green Matrix |
| 4. Sentro | Tondo Housing and Community Hub |
| 5. The Manila Zoo | The World’s First Vertical Zoo |
| 6. Sulong | The Manila Arts and Culture District |





Architecture must be a searing passion for new ideas as we strive and continue to make our cities beautiful.

WILLIAM TI, JR.
PRINCIPAL ARCHITECT

William graduated from the National University of Singapore (NUS) with a Master's Degree in Urban Design in 2012 and acquired his bachelor's Degree in Architecture from the University of Santo Tomas (UST) in 2002. He placed 12th in the June 2003 Architecture Board Exam and has been practicing architecture since. Together with friends, he formed a partnership in 2005, and finally founded WTA Architecture and Design Studio in 2007. In the 19 years of his professional career, he has worked on hundreds of projects ranging from retail shops and housing projects to large scale malls to condos as well as hotels and master-planned developments.

Currently, with a team of about 100 architects, engineers and designers, he has been working extensively on large-scale developmental work.

As a firm believer in sustainable planning and the advantages of urban living, he tries to imagine a better curated and more design-focused society where beautiful things and pleasant environments are ubiquitous, even in the densest city centers. He avidly collects superhero toys religiously reads comic books and fantasy novels. On the rare day off from architecture, he wanders around as a student of life, observing urban conditions.

Why does architecture matter?

Do we build for everyone when we create amazing destinations and grand institutions? Why do we constantly put barriers and restrictions in the name of safety and security? Globalization and rapid urbanization have wrought about a new set of situations and problems that requires change in what we build. Social Architecture strives to end this friction and loss of connection by breaking down the institutions, ushering them towards the people—it creates with communities in mind.

We believe that in the pursuit of social architecture, there is room to investigate this stream of thought. Social Architecture allows

us to rethink and reconnect with our institutions. It is an architecture that seeks to break down barriers and make public space truly public. The architecture of tomorrow must become more thoughtful and inclusive. We have long neglected the underserved, and in doing so, we have built up cities that continue to pull us apart. Architecture matters because we can change this. Architecture matters because it can create a built environment upon which a strong and responsible citizenry can be built.

We invite you to join us as we continue our journey to push for change through Social Architecture and a more meaningful practice.

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