selection of works



mingda

MINGDA

mail@mingdaliu.com
0433971601

mingdaliu.com

Education

University of Sydney — **M.Arch**
Feb 2025 - Dec 2026

University of New South Wales — **B.ArchSt**
Graduated with distinction
Feb 2021 - Nov 2023

Royal University of Fine Arts — **Exchange**
Finished with high distinction
Jan 2023 - Feb 2023

Skills

3d Modelling:
- Rhino
- Archicad
- Revit
- Physical model making

Visualisation:
- Lumion
- Twinmotion
- Vray
- Architectural photography

Graphic Design
- Illustrator
- Photoshop
- InDesign
- Dreamweaver

Experience

Ozaki Studio — Wollongong, NSW
Internship Nov 2023 -

- Refurbishment of an Office Building in Sydney
- A Terrace House Renovation in Sydney
- A Family Home in Sydney's Northern Beaches
- Comp NOW NOW: Beyond the Classroom 2025
- Comp NOW NOW: Our Homes 2026 (Honourable Mention)

UNSW ARCHSOC (Architecture society)
Marketing subcommittee Feb 2023 - Nov 2023

- Developing branding
- Organizing 2023 Industry Cocktail Night

UNSW Buddhism Society
Designer June 2022

- responsible for the design of the annual performance poster

Short film production
Photographer June 2022 -

- Performing in short film for UNIBUDS annual performance
- Assist in shooting Short film *"Paranoia"*

Achievements and Awards

- Dean's List of Academic Excellence 2022
- Arts & Social Sciences Work Integrated Learning Travel Award
- Student Choice Award in Street Life Study Project 2023
- Selected to present Studio 5 and Studio 6 projects at UNSW annual exhibition "Luminocity"

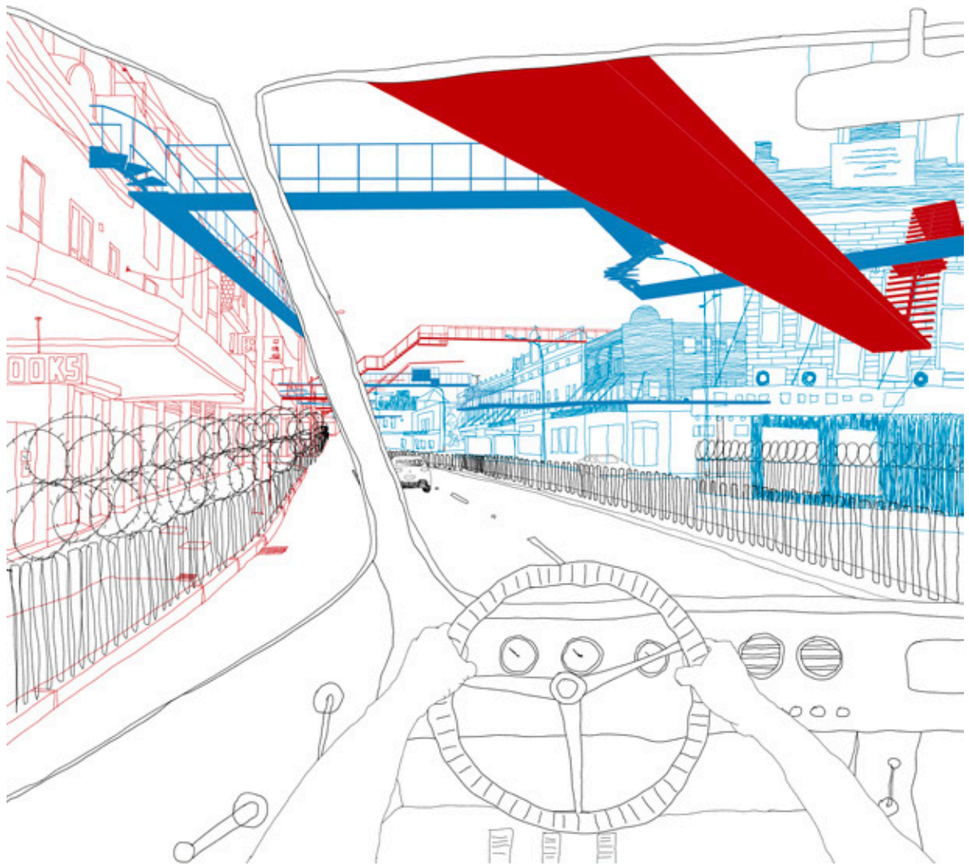
Content

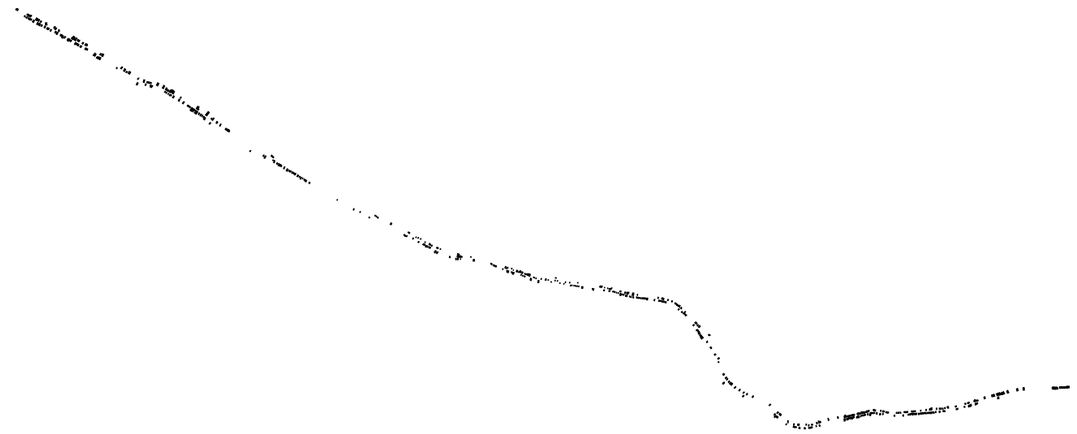
01 A Cliché Love Story
02 A Ridge Line
03 Omnipotent Youth Society
04 Cable Temple

01 A Cliché Love Story

Parramatta Road, NSW
Aug - Nov , 2026, Rhino + Archicad
Tutor: Chris L. Smith + cc Williams

Multiple Bridges on Parramatta Road





Parramatta Road is not a border. Yet it divides, separates and organises the lives on either side. What if the road were treated as one?

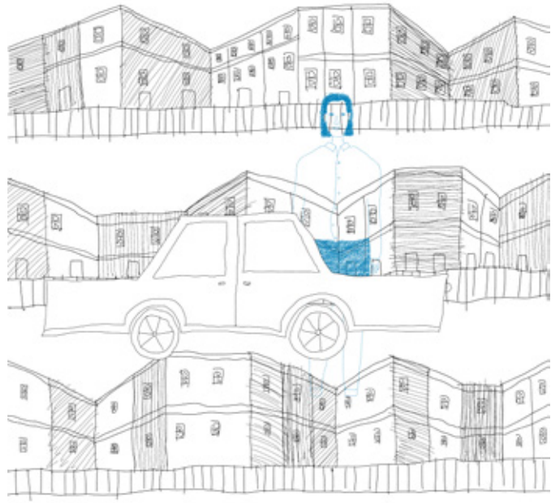
Taking inspiration from political border conditions such as the Berlin Wall and the buffer zone in Cyprus, this project imagines Parramatta Road as a territory of division. Rather than attempting to overcome this division, it exaggerates its logic, turning an ordinary urban road into a speculative experiment on the absurdity of borders.

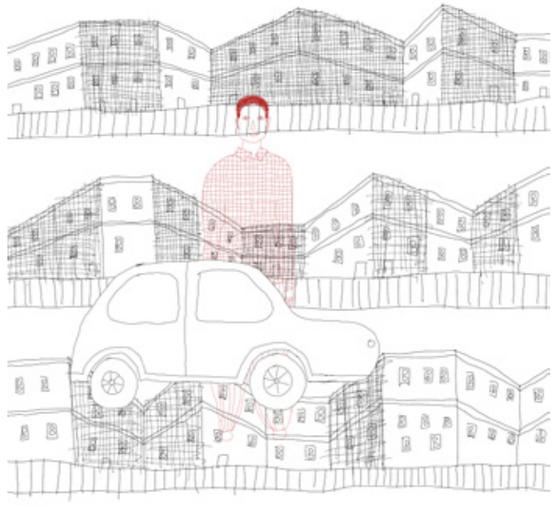
Vacant shops along the road become the starting points for a series of architectural plug-ins. Each intervention reaches across the road, allowing people to cross from one side to the other. Yet every plug-in belongs to the opposite side from the building it extends from. The architecture connects what the border separates, while the rules of the border continue to determine who owns what. Connection becomes an act of contradiction rather than reconciliation.

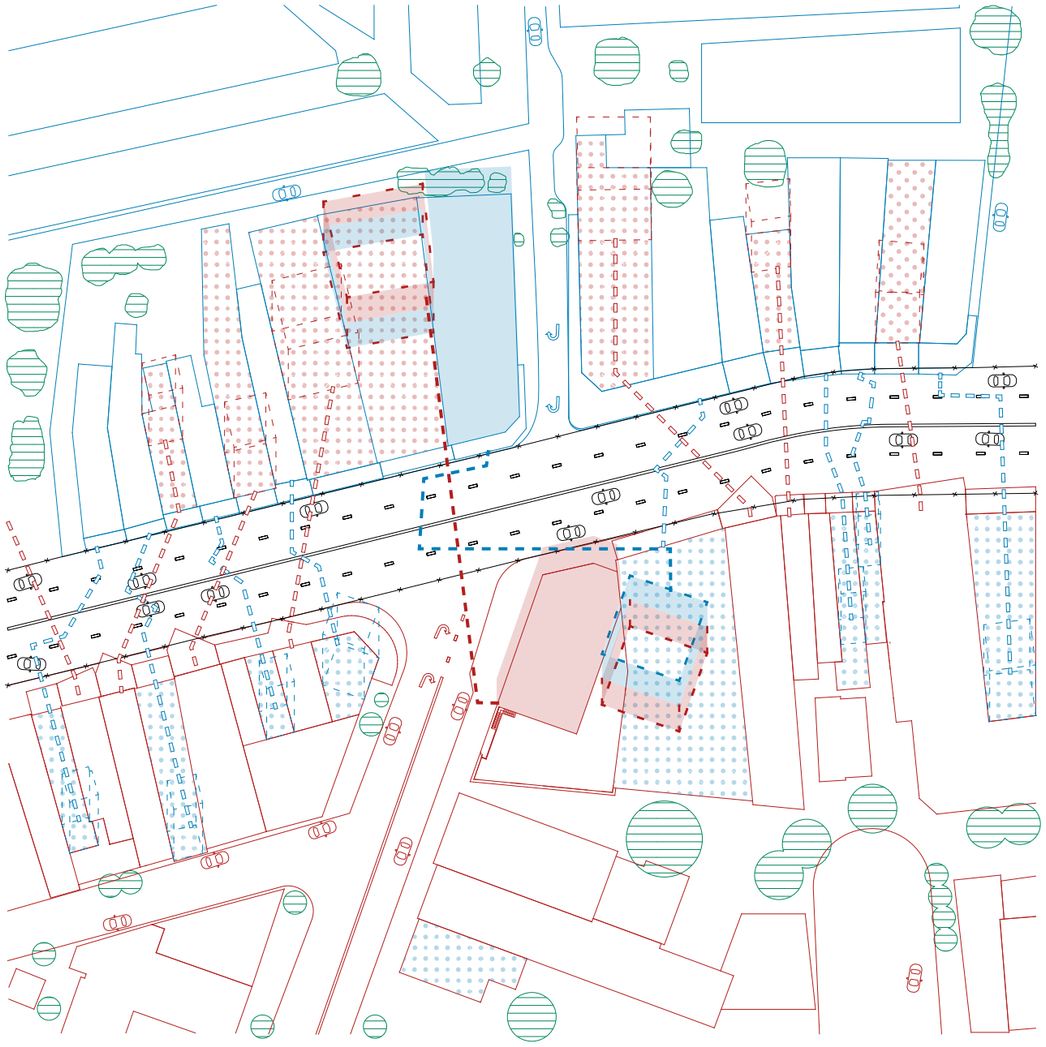
Beneath this urban experiment lies a more intimate question: how can different lives occupy the same architecture without being made the same?

The project does not promise freedom from division, nor does it assume that connection will produce understanding. Instead, it asks what happens when people become entangled in a system that both connects and separates them. Architecture becomes neither a solution to the border nor merely an instrument of control, but a means of exposing the contradictions through which we live with difference.

The result is an architecture of intense adjacency: a condition in which separation and connection exist simultaneously, and where the border is no longer simply crossed, but occupied, extended and made strange.

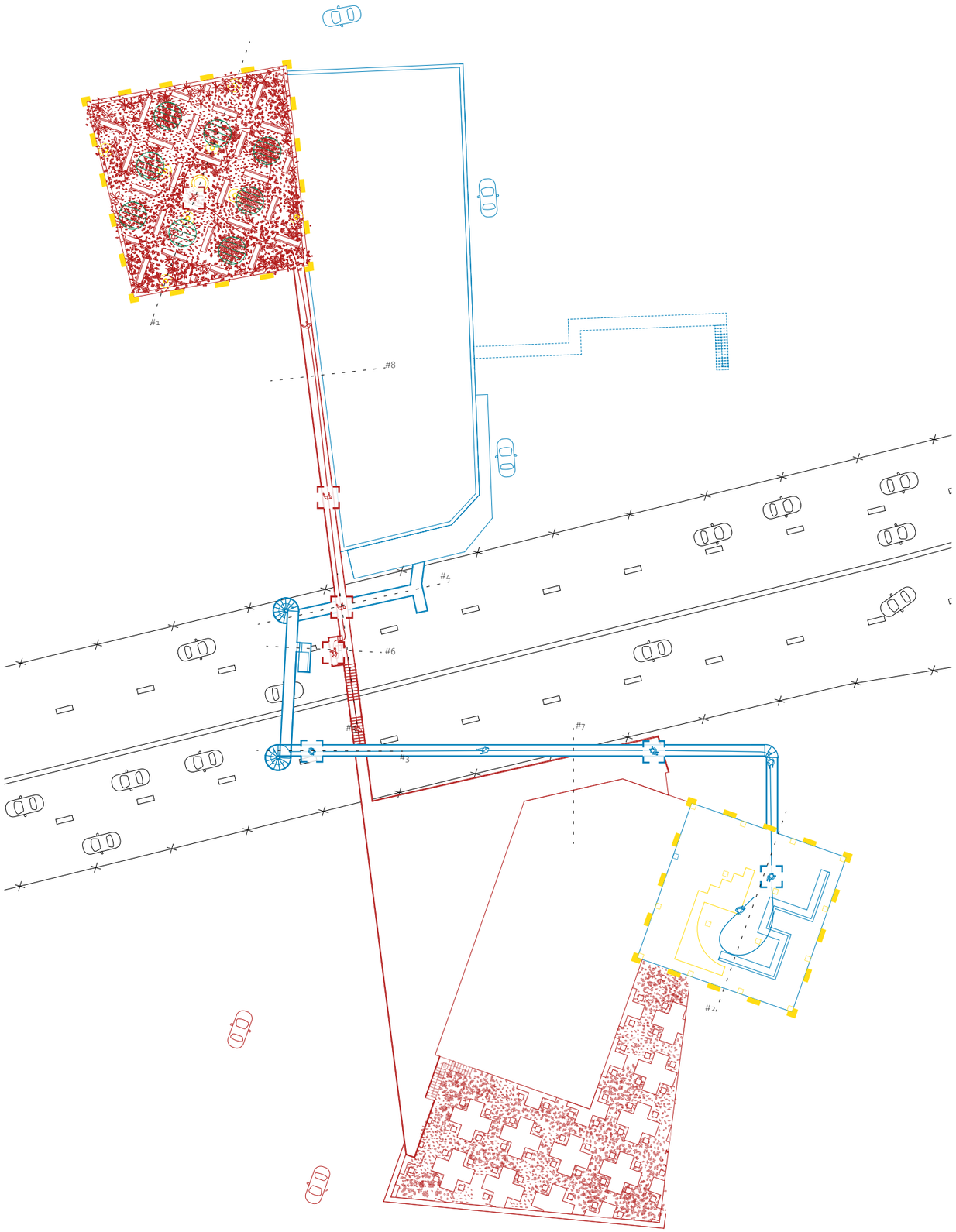




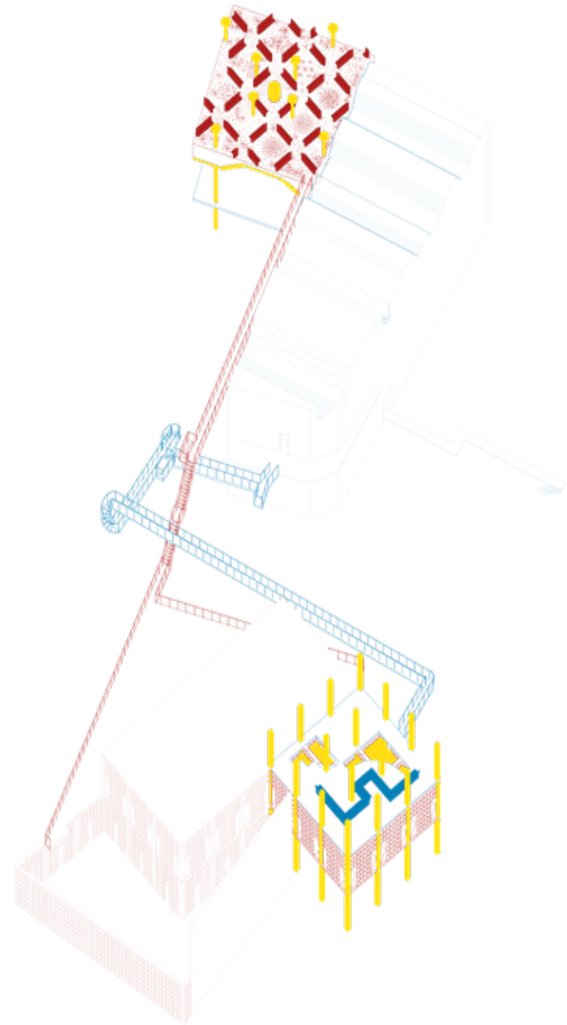


Parramatta Road provides the setting for this investigation. The design problem is the mismatch between visual nearness and the opportunities for everyday exchange across a traffic corridor. UrbanGrowth NSW's 2016 consultation account identifies reduced traffic, improved public transport, and more appealing streets and public spaces as community priorities (UrbanGrowth NSW, 2016). The thesis treats the road as a possible boundary within urban life, rather than assuming that its north and south sides constitute two uniformly opposed social groups. The divided city of the narrative deliberately exaggerates this condition to test its architectural consequences.

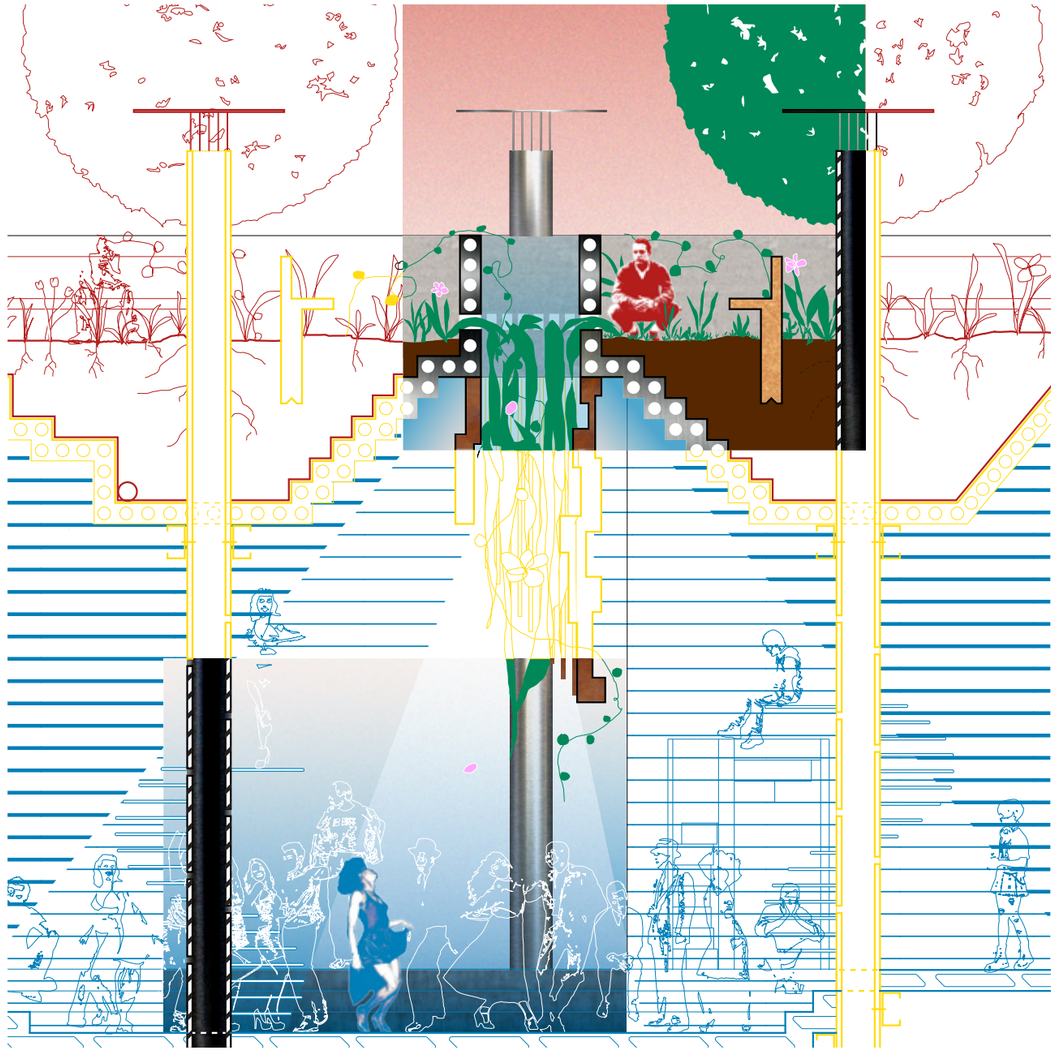
1:1,000, north is up to the page.



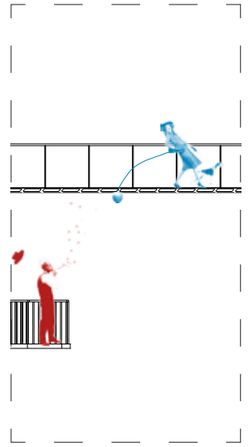
1:600, north is up to the page.



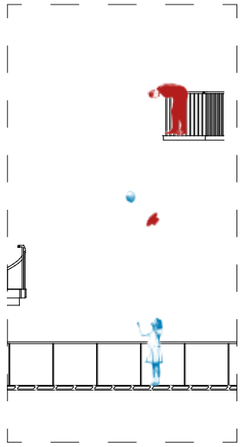
Every afternoon, Evelyn smokes on a platform outside the building opposite. From Hugo's upper-floor window, its entrance is out of sight and its façade appears closed. Only a bass pulse and fragments of music escape. He watches her finish her cigarette. He does not yet know her name, her voice, or her story. He knows only what the gap between their buildings allows him to see and hear. Looking becomes curiosity; curiosity becomes fascination. He begins to call that feeling love.



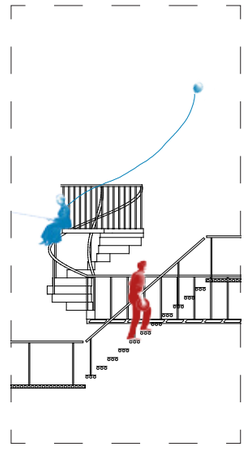
1:50



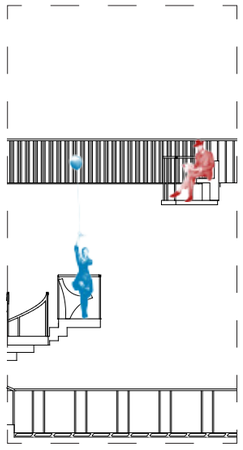
#3



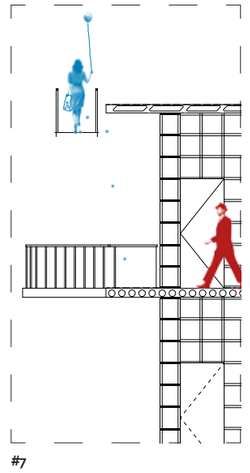
#4



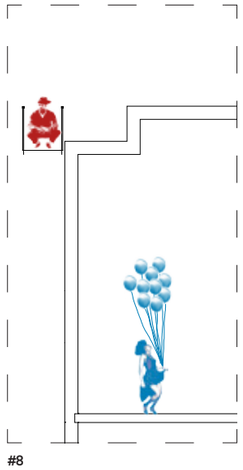
#5



#6

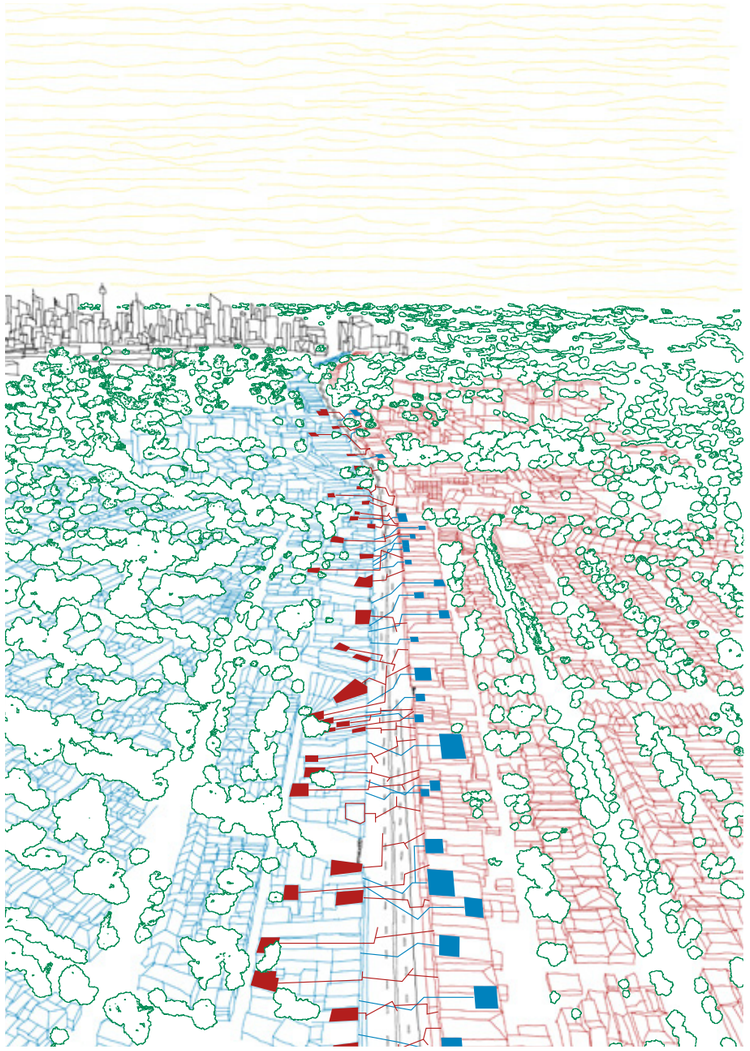


#7



#8

1:100



Visualisation,



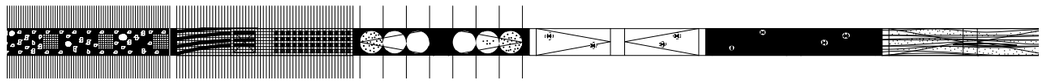
1:300 model,
Screen board, Plaster, Crayon

02 A Ridge Line

A Civic Bathhouse in Sydney

101 Goulburn Street Carpark, Haymarket, NSW 2000
Aug - Nov , 2025, Rhino + Archicad
Tutor: Jessica Spresser + Peter Besley



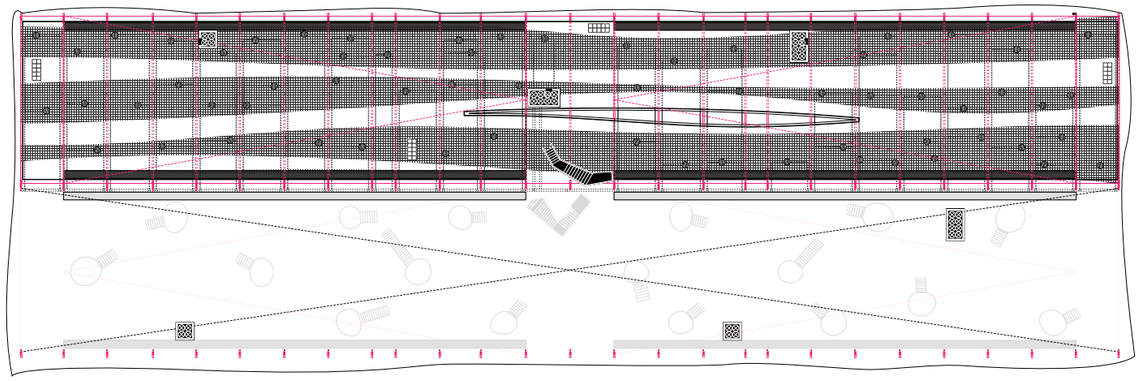


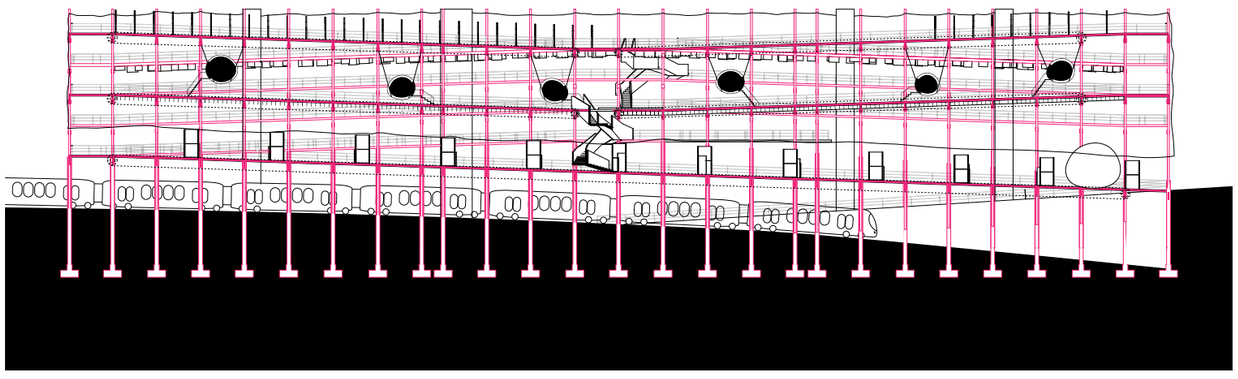
1:4000 plan

The project transforms Sydney's 101 Goulburn Street carpark into a contemporary bathhouse, recasting a symbol of car-domonated urbanism as a civic space of reflection and encounter.

The design negotiates between solitude and collectivity, offering spaces for both introspection and shared experience. Just as the carpark once held countless isolated vehicles within a collective grid, the bathhouse reframes this condition, moving from proximity without intimacy to a series of individual and communal rituals.

Archizoom's No-Stop City serves as an intellectual reference point: where the carpark embodies the homogenised, consumer-driven logic of late-capitalist infrastructure, the bathhouse appropriates and subverts it.



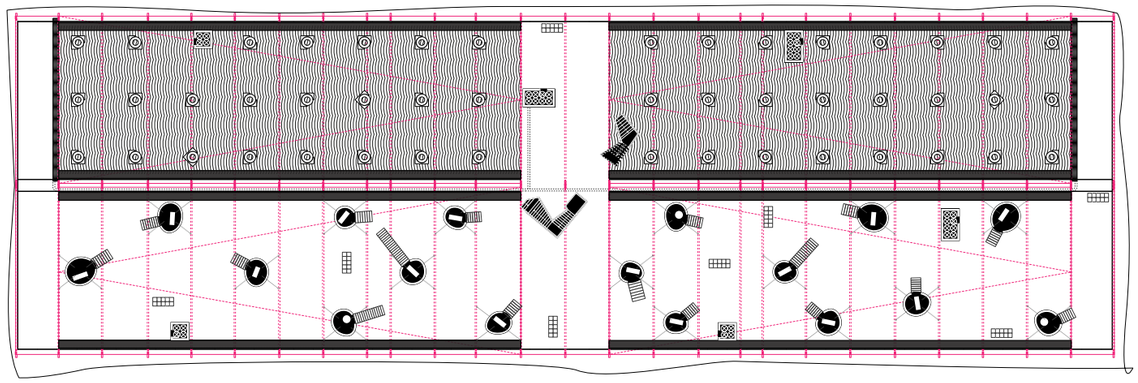


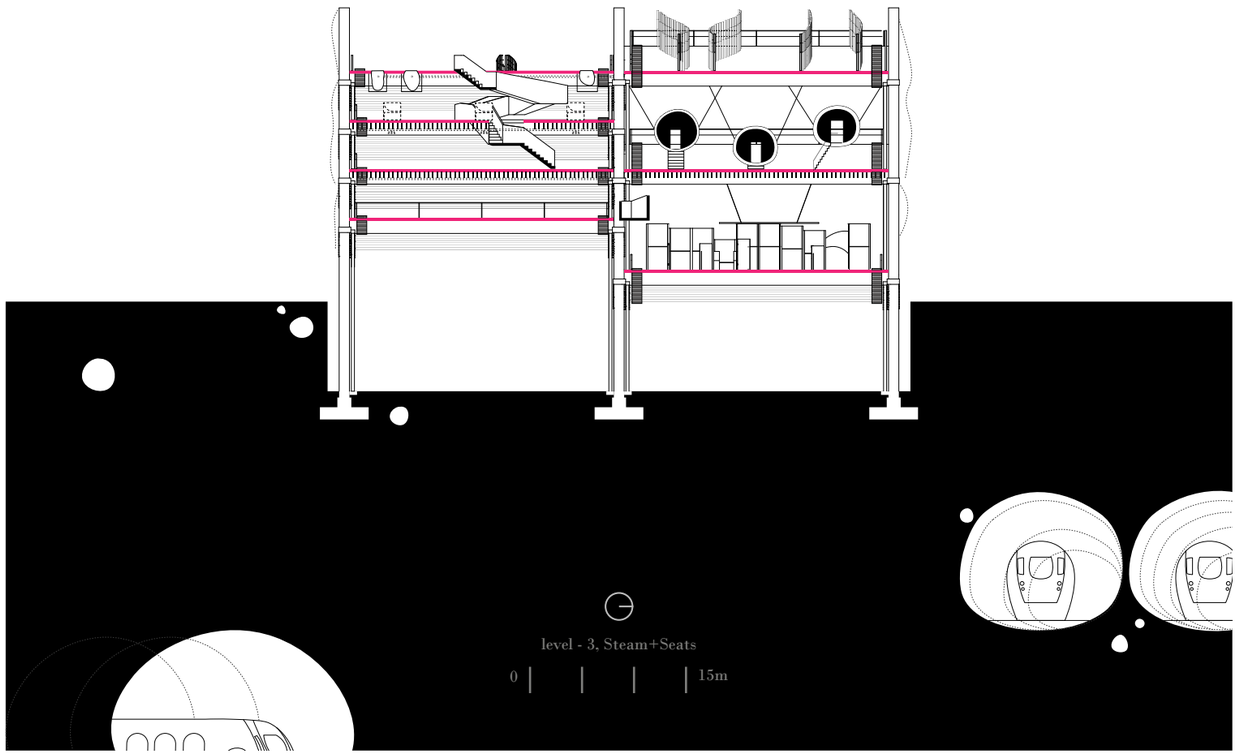
level - 4, Bath

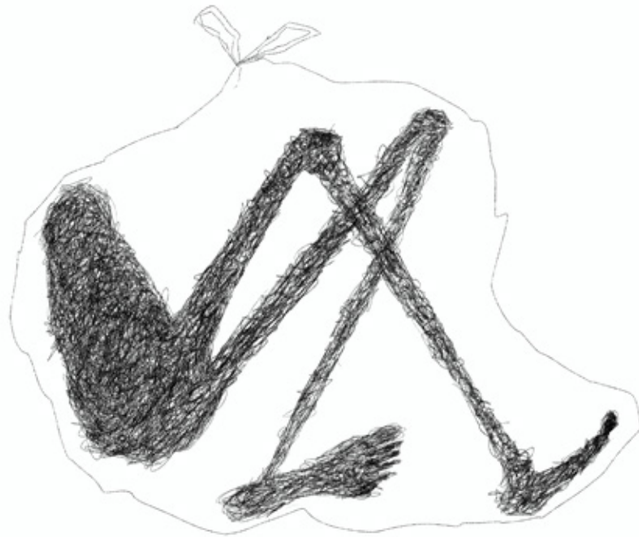
0 | | | | 15m

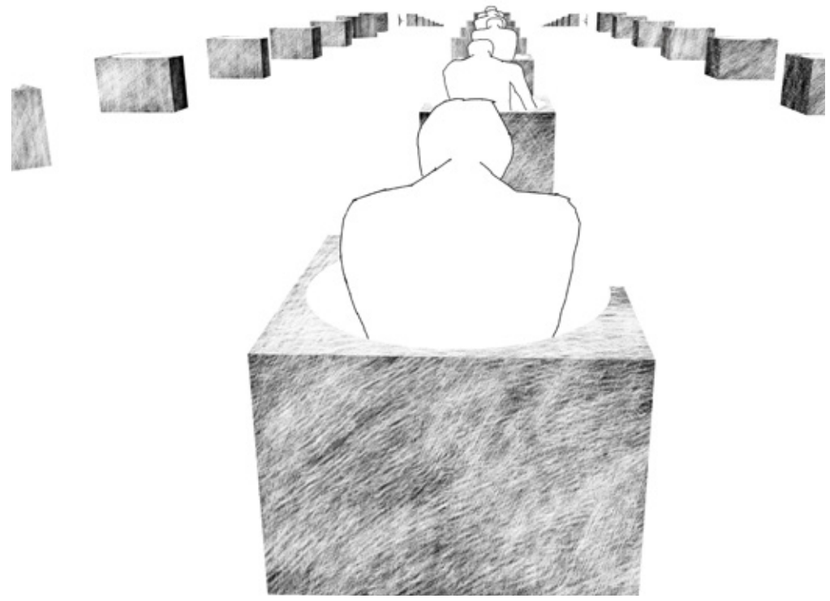


Render, Steam







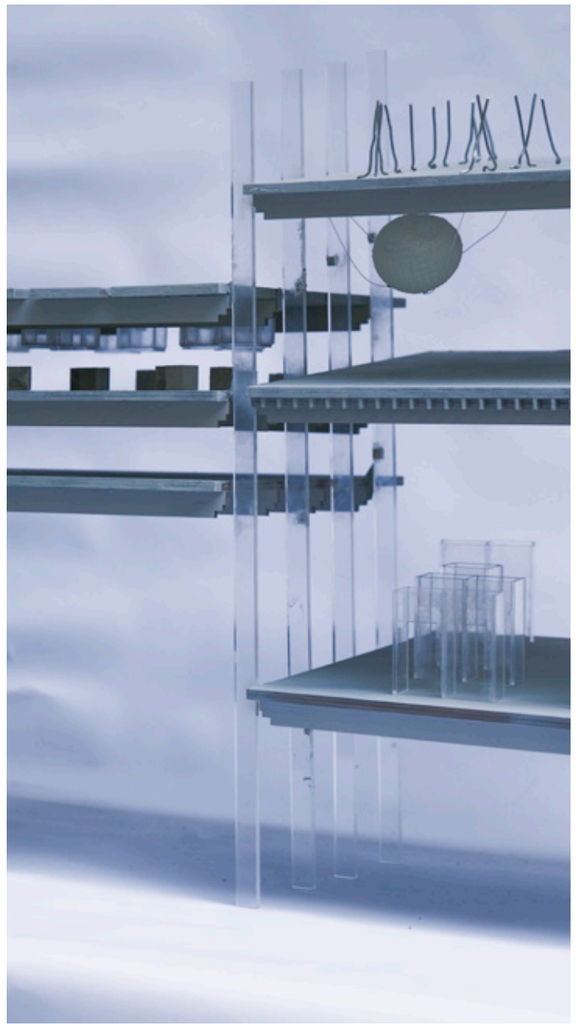


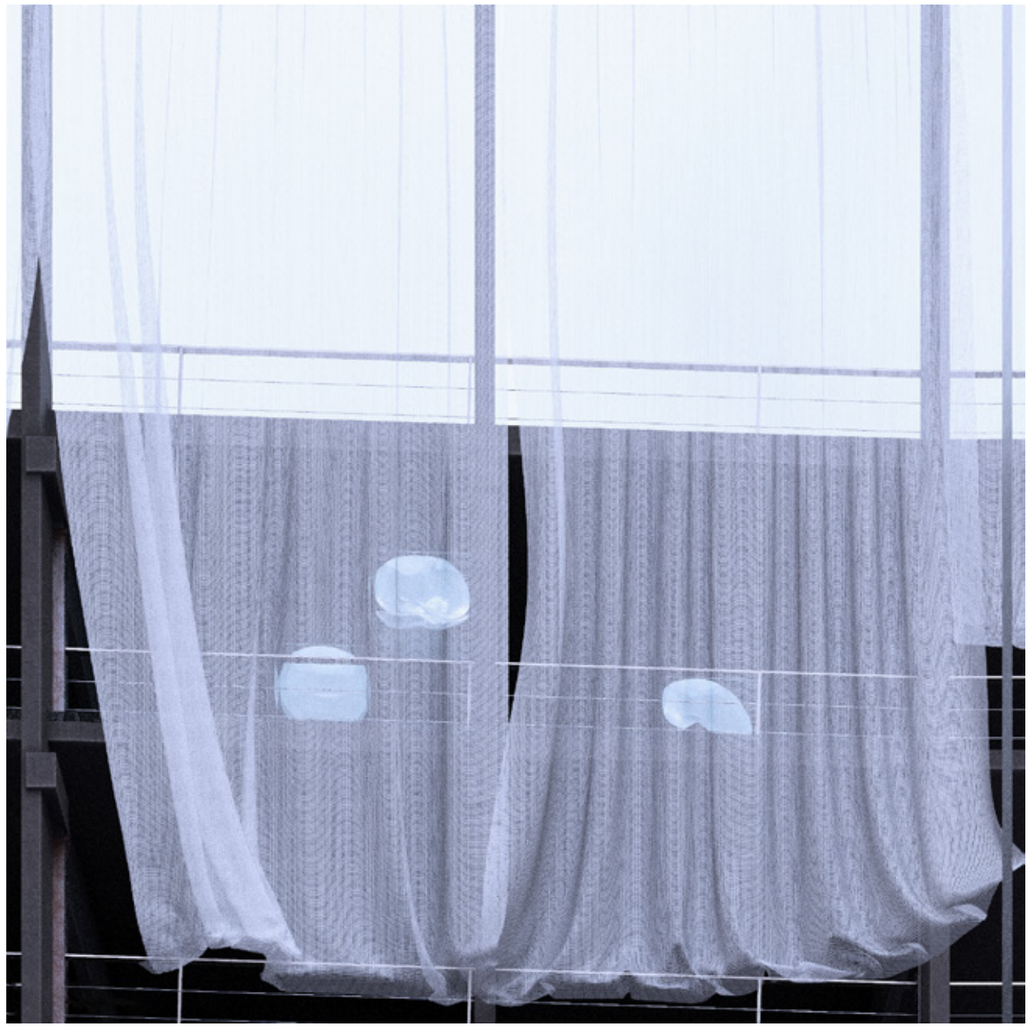
Concept sketch,
Top: A man in a bag
Bottom: Non stop seats



1:500 model,
Plywood, Acrylic, Fishing line, Nylon net, m8 Bolt

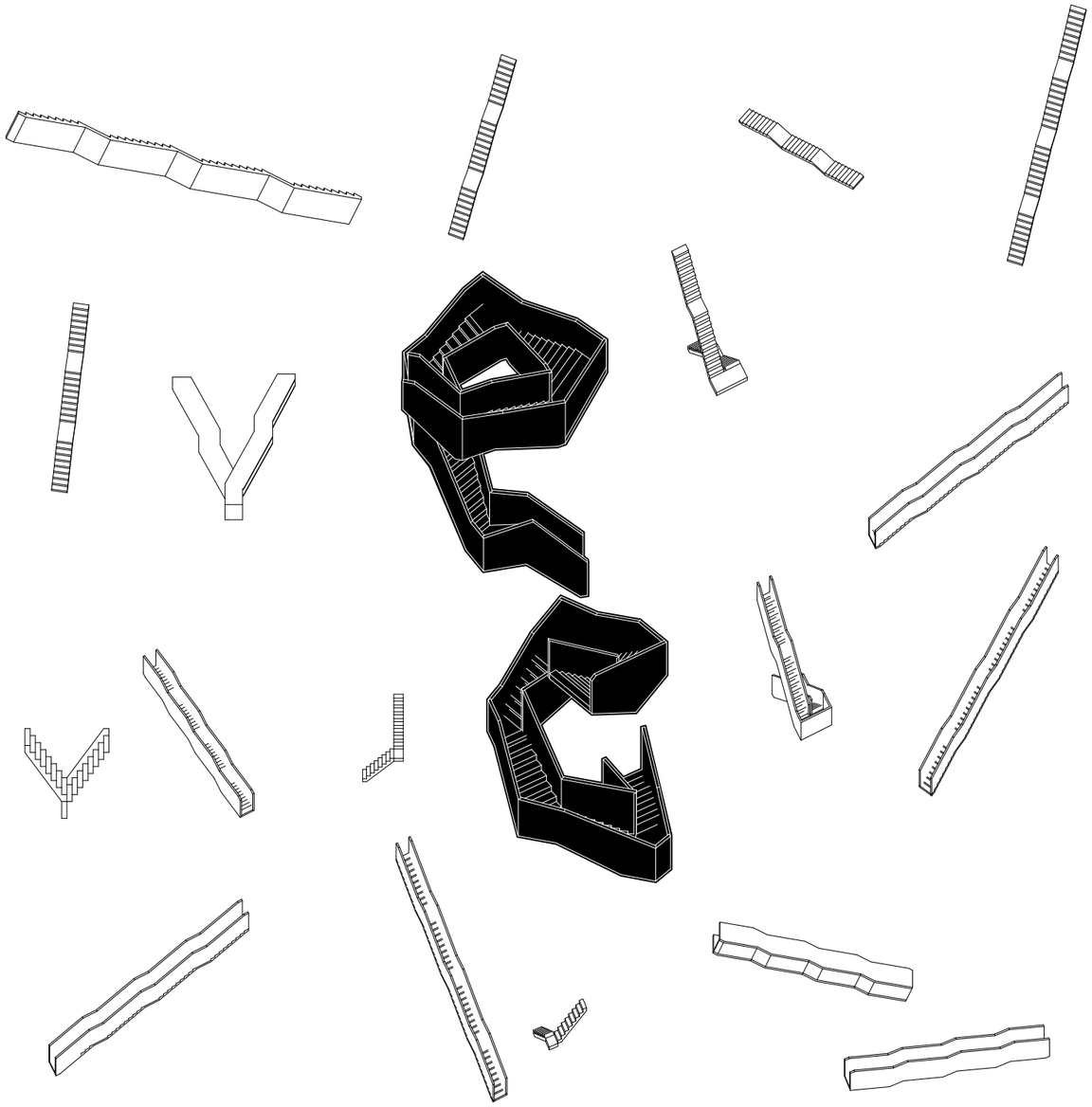


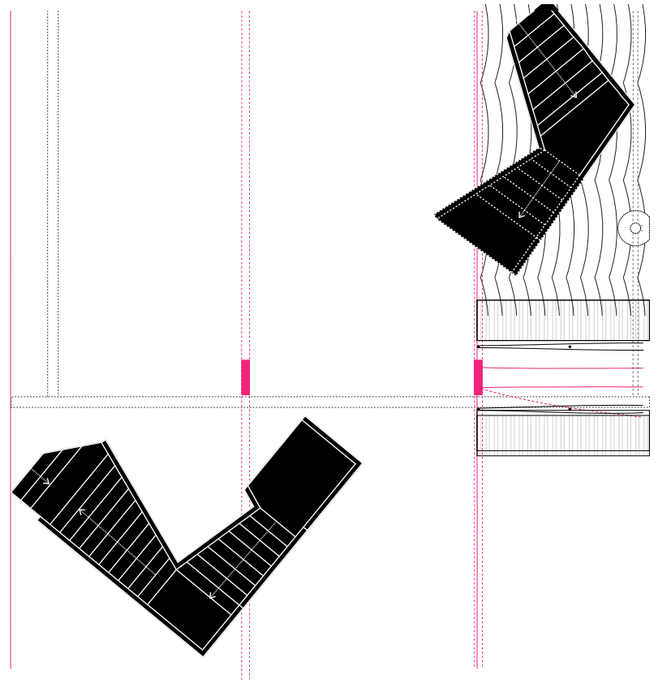


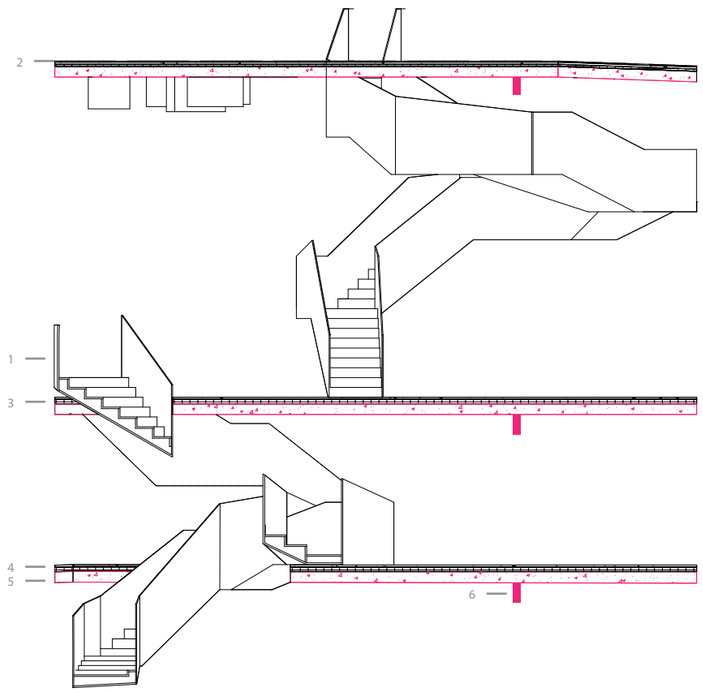


1:50 Section model,
Plywood, Acrylic, Wire, Nylon net

Render, Facade







The central stair design employs steel as a contrasting material to the surrounding concrete structure, which connects the floor plates and defines the building's central circulation core. 1.12 mm Powder-Coated Welded Steel Stair, 2. 12 mm Tile Finish, 3. Cement–Sand Screed, 4. Waterproofing Membrane, 5. Existing 200 mm Reinforced Concrete Slab, 6. 800 mm Deep Reinforced Concrete Beam



03 Omnipotent Youth Society

USyd Student Residence

G08 Car Park, Darlington, NSW 2008
Feb - June, 2025, Archicad
Tutor: Jessica Spresser

This design begins not with form, but with the land, the community, the users and the **music**. Like a song composed of many layers: intro, verse, pre-chorus, chorus, bridge, and outro, the building may not mirror every section exactly, but invites each person to find their own rhythm within it.

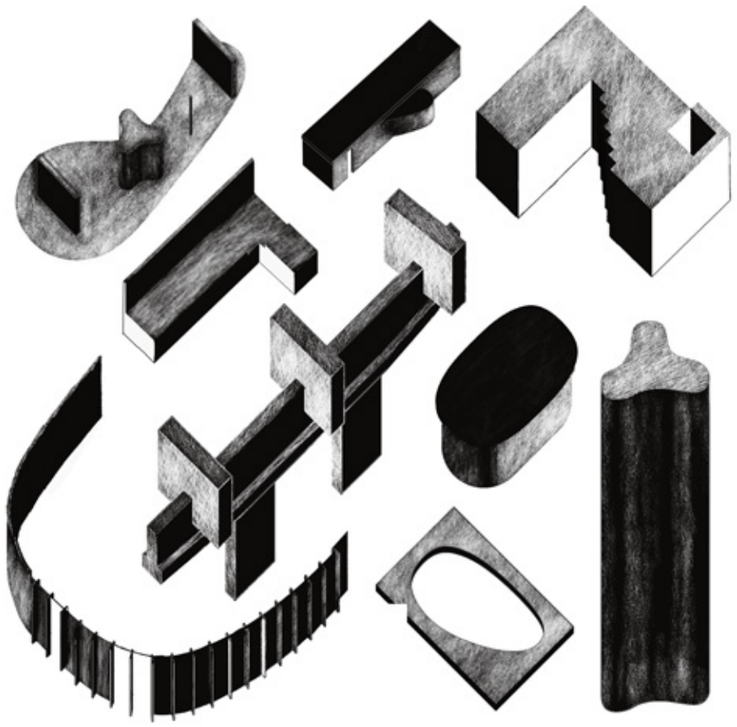
A typical plan reveals five unfolding layers. To the north, a repetition of rooms marks the intro a tight rhythm that grounds students with structure and clarity. As the journey continues into the verses, the tension loosens: bedrooms begin to breathe,opening into shared communal spaces, softening the tempo and leading gently into the chorus. Here lies the courtyard a sweeping, rational curve that becomes the heart of movement, an open space for gathering and flow.

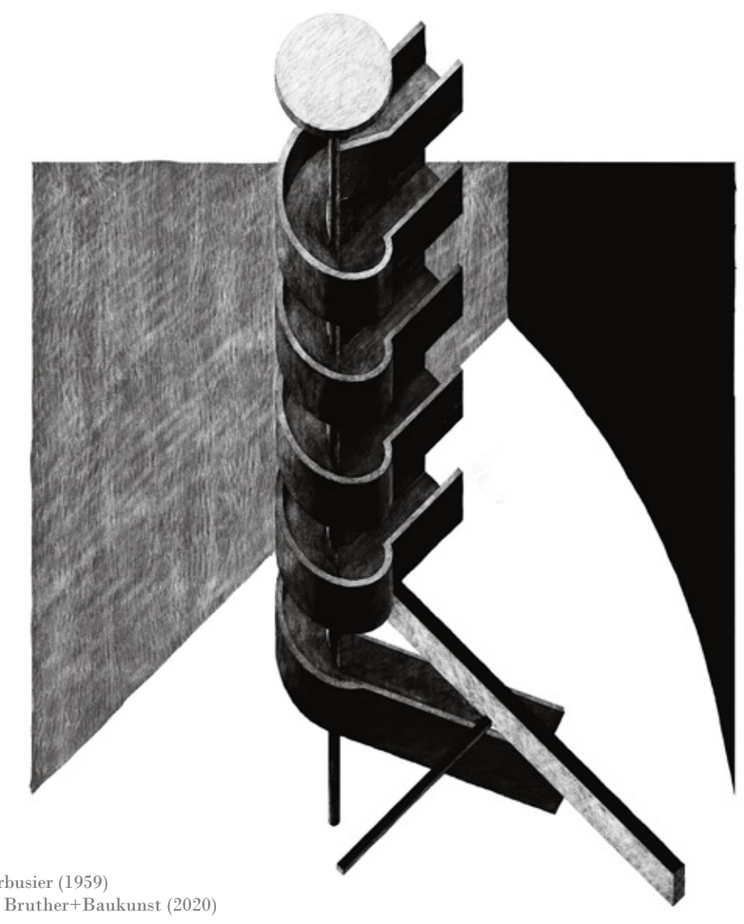
Further on, the bridge emerges: a sequence of expanded communal rooms that deepen the collective experience. At the end, the outro echoes the beginning repeating rooms once more, but reshaped, reframed, like a familiar melody played in a new key.

Each small bedroom is a note, distinct yet part of a greater harmony. Together, they compose a living song that resonates beyond the walls. The façade becomes a score, translating internal rhythm to external expression. In concrete, the music is carved brutal yet quiet, echoing the well established brutalism of the University of Sydney while speaking in a new, humbler tone.

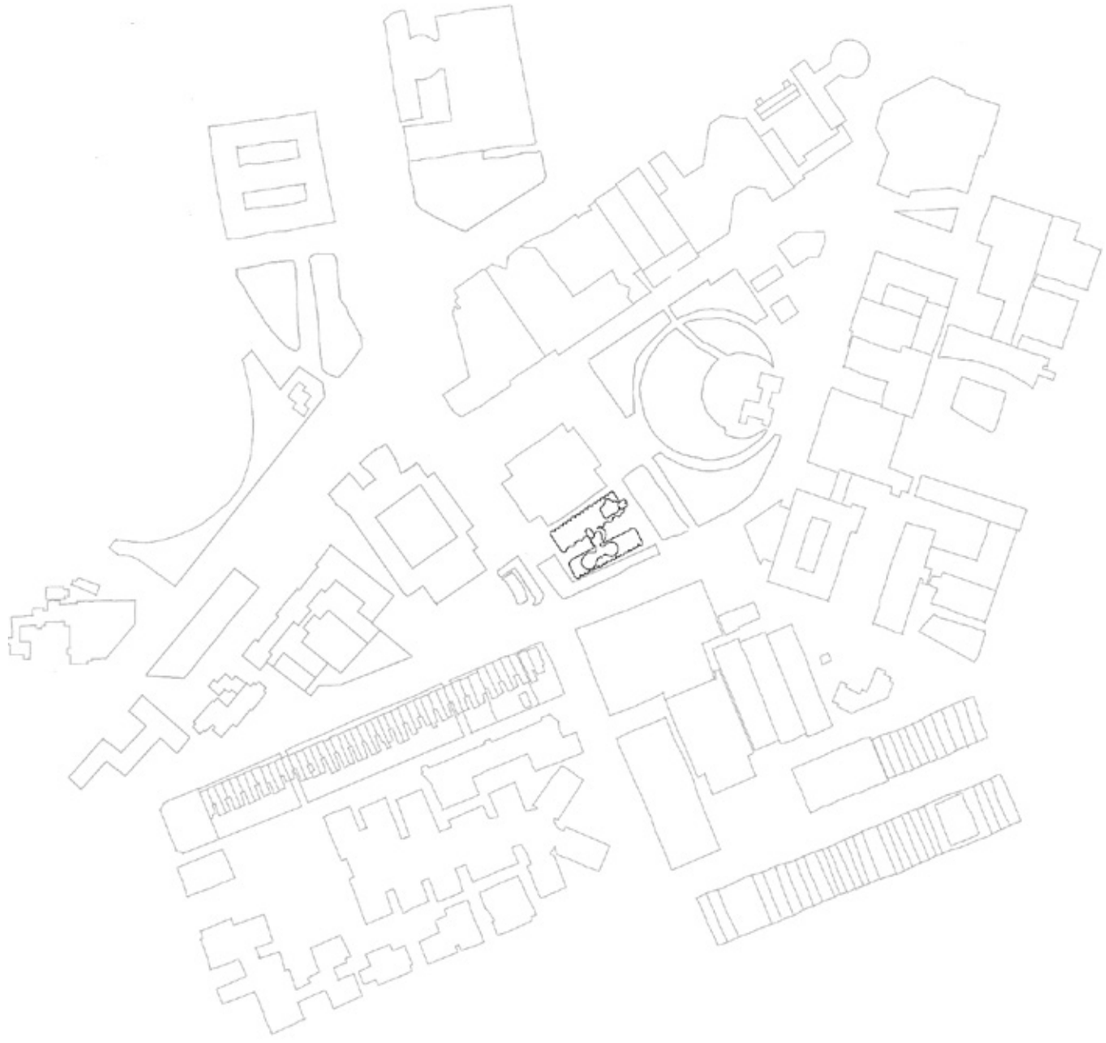
At the ground, the song returns to earth. Here, architecture meets tradition. Inspired by the Aboriginal smoking ceremony, a sunken pit becomes a natural place of gathering an architectural and emotional anchor. The lobby flows in organic language, a reminder that design must listen to people, must respect the deep pulse of humanity.

This building is a composition, shaped by land, community, and rhythm. Like a song, it moves through tension and release, guiding users through space with purpose and emotion. It translates structure into feeling, and architecture into experience. In the end, it reminds us that good design doesn't just occupy space it resonates with the people who move through it



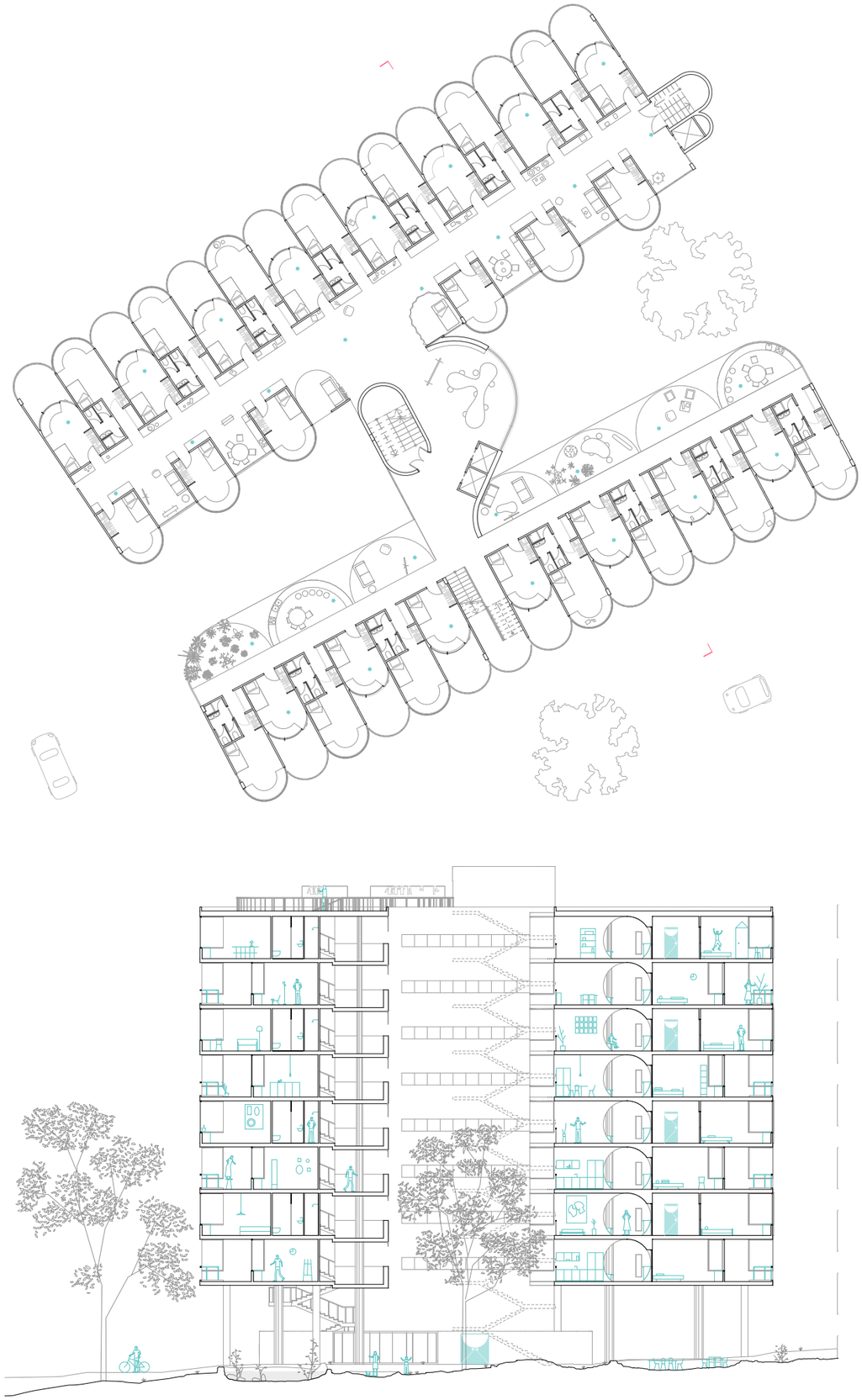


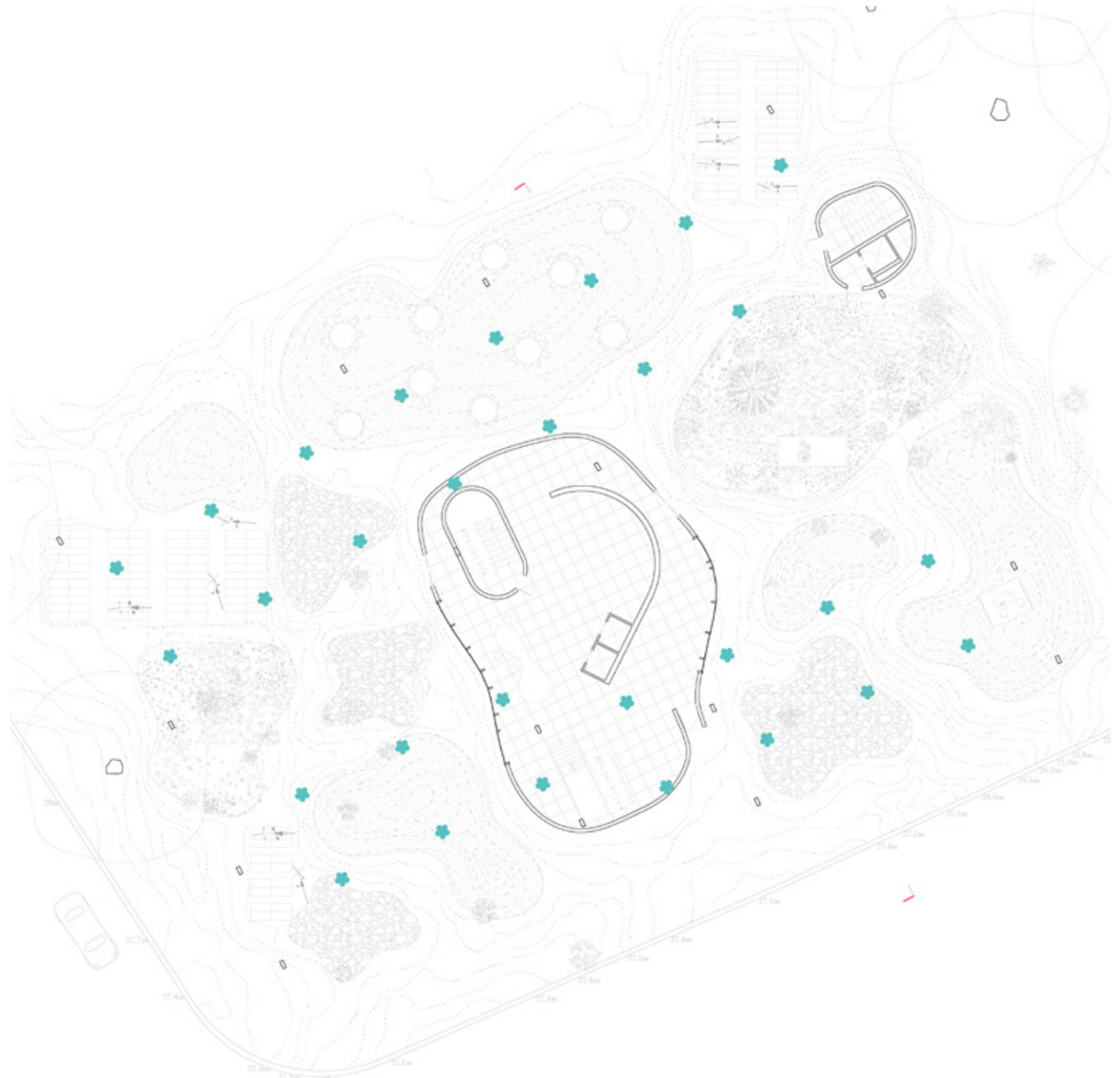
Precedent studies,
Top: House of Brazil, Le Corbusier (1959)
Bottom: Student Residence, Bruther+Baukunst (2020)



The site is located at the G08 Car Park on Maze Crescent, within the University of Sydney's Darlington campus. It sits adjacent to the Biosciences Building, a significant Brutalist architecture designed by Farrant & Morre Architects. Facing the expansive Cadigal Green one of the largest green reserves on campus the proposed form opens toward it, drawing inspiration from Brutalism while expressing it in a more contemporary architectural language.

1:2000 Site plan

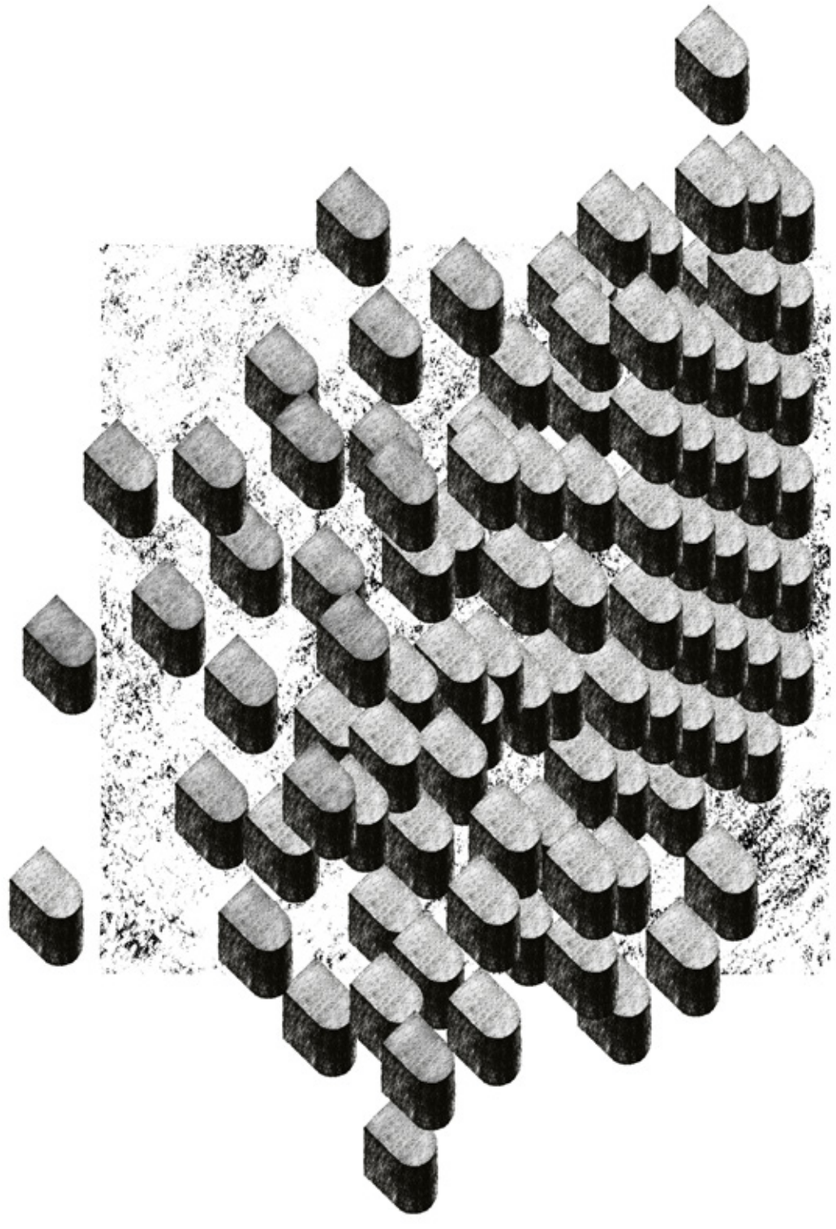


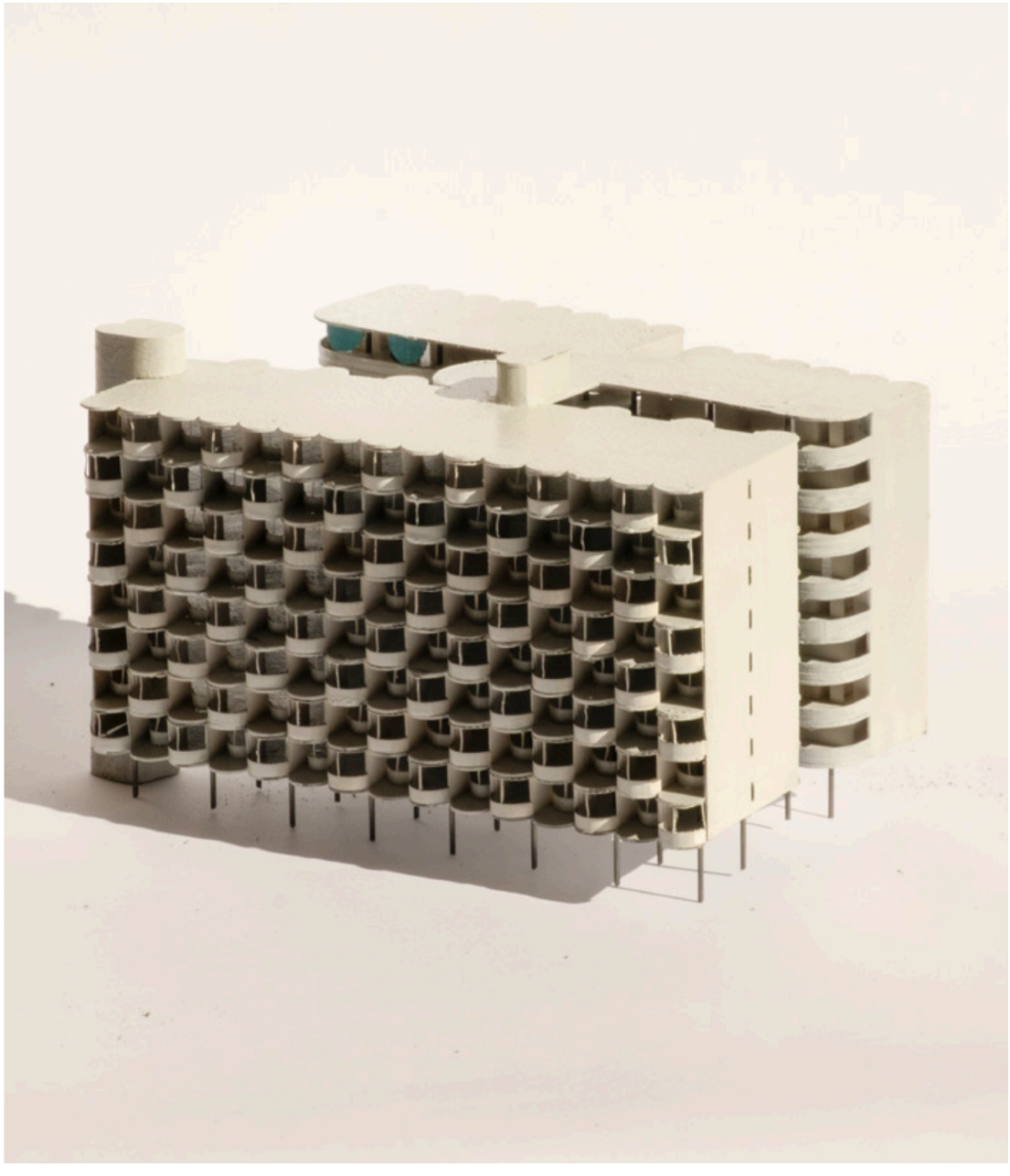


At the ground, the song returns to earth. Here, architecture meets tradition. Inspired by the Aboriginal smoking ceremony, a sunken pit becomes a natural place of gathering an architectural and emotional anchor. The lobby flows in organic language, a reminder that design must listen to people, must respect the deep pulse of humanity.

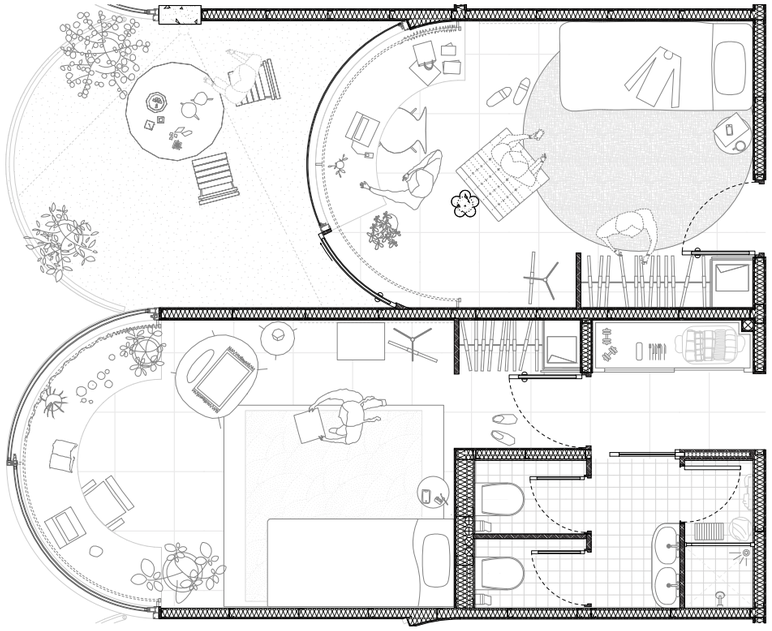
1:500 Typical plan + Cross section

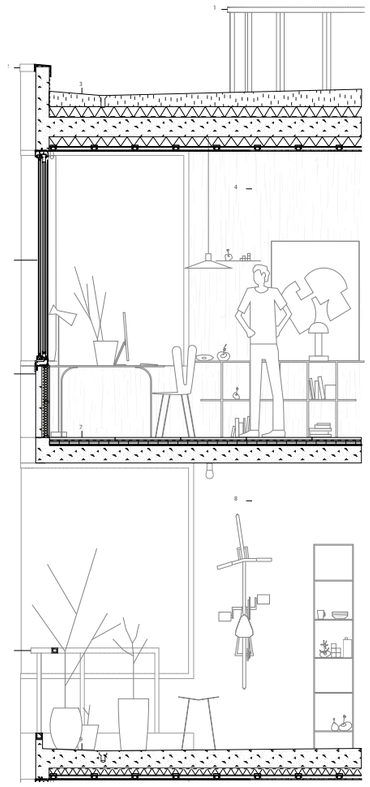
1:400 Ground plan





1:200 model,
Box board+Steel rod + Card

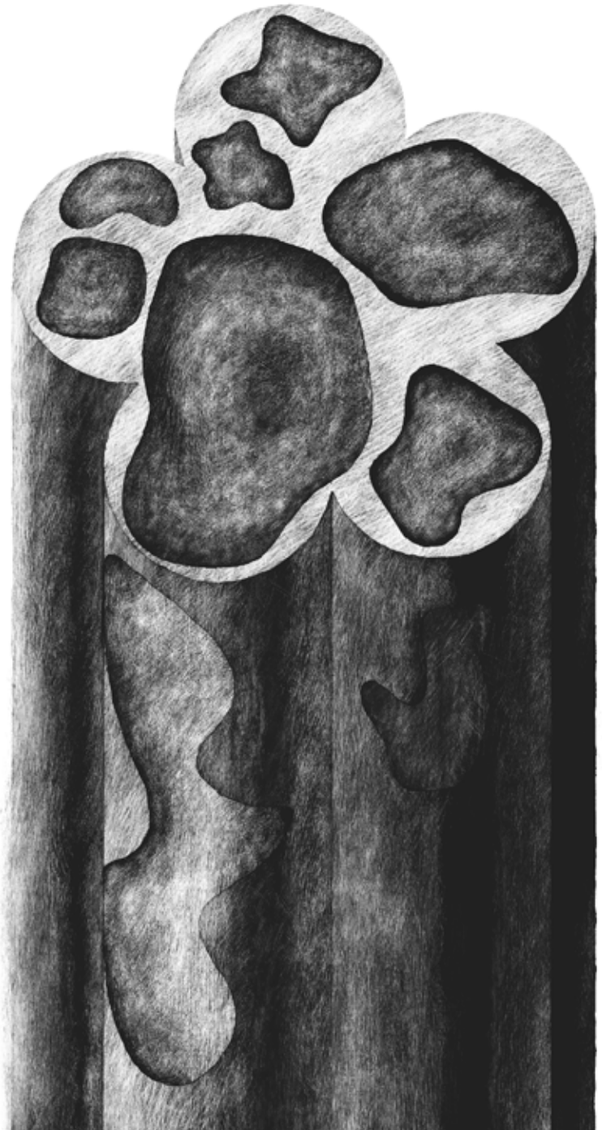






1 40/6 mm flat steel baluster, chrome finish; Ø 6 mm baluster rods
2 sheet zinc coping
3 roof construction:
reinforeced concrete parapet
gravel
drainage
drainage mat
100 mm xps thermal insulation
geotextile
250 mm reinforeced concrete slab
100 mm xps thermal insulation
50 mm service cavity
bulkhead ceiling:
30mm × 50 mm ceiling section
timber ceiling panel
4 oriented strand board
5 sliding window insulation glazing:
6 mm toughened glass
9 mm cavity
2× 4 mm mm laminated safety glass in aluminium frame
6 facade construction:
120 mm prefabricated reinforced concrete element, acid-etched surface
7 floor construction:
carpet tile flooring
30 mm screed
70 mm eps impact soundproofing
250 mm reinforeced concrete slab
8 120 mm prefabricated reinforced concrete element, acid-etched surface
9 balcony construction:
drainage
250 mm reinforced concrete slab, polished finish
30 mm screed
70 mm xps thermal insulation
50 mm service cavity

1:70 Unit plan + Facade section



04 Cable Pavillion

Bungambrawatha Community Centre

Noreuil Parade, South Albury NSW 2640
Jun - Aug, 2023, Rhino
Tutor: Toshio Ozaki

This studio aimed to design a community centre in a regional view of architecture and explores architects' roles in engaging communities. Albury, situated near the Murray River, historically holds historical significance rooted in Aboriginal heritage. Legend attributes the river's creation to Ngurunderi pursuing Pondi, the Murray Cod. Geographically, the Murray River served as a crucial transportation route, particularly during the gold rush era. The arrival of the railway in Echuca in 1864 altered transportation patterns.

The river serves as a connection, linking individuals and locations across time. This inspired me to view the site as a focal point of connection. Positioned precisely on the banks of the Murray River, the concept of a bridge emerged, symbolizing profound connections and facilitating human movement. Given the different elevations on each side and the site's possibility to frequent flooding, an elevated structure presents a solution, effectively mitigating these issues while blend with the surrounding river gum trees and bushland.

The Murray River exerts a significant influence on the site. Throughout history, it holds a prominent place in Aboriginal people's mythology as their mother river. Being the longest river in Australia, it serves as a physical boundary between New South Wales and Victoria.

Beyond its role as a geographical divide, the river functions as a vital connection, linking various towns along its course and facilitating the transportation of goods and people by ship. Additionally, it serves as connecting Albury and Wodonga and transforming them into twin cities. In the context of this project, I envision the river as a potential catalyst for a new connection, fostering increased social interaction and creating opportunities for diverse activities within the site.





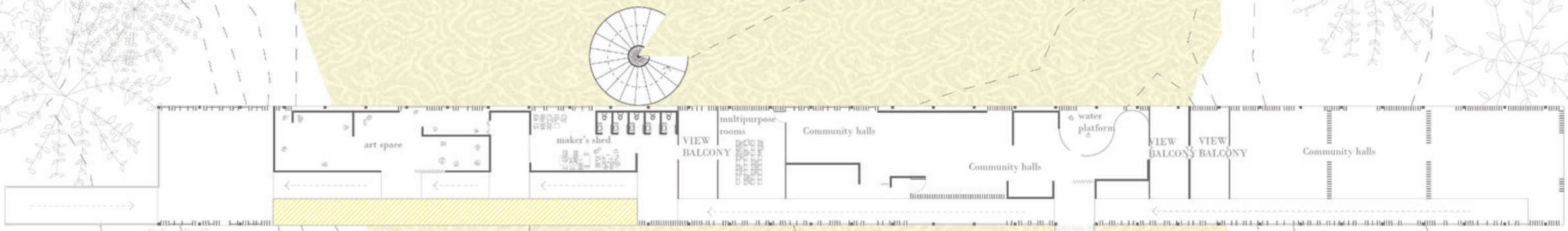
1:2000 massing model, cork+balsa



water- gather point of people

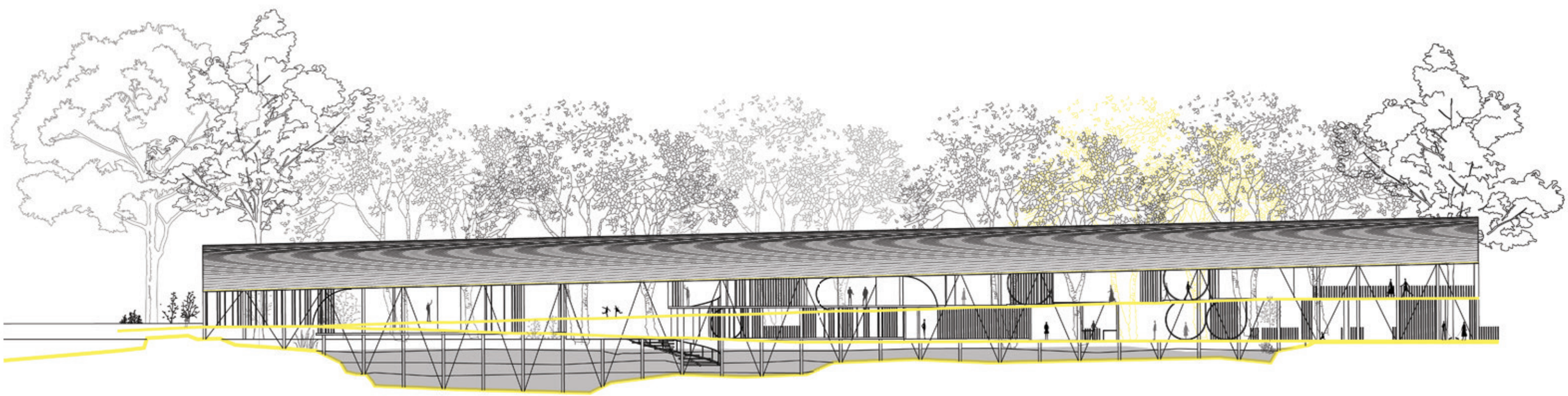
engaging with the bush

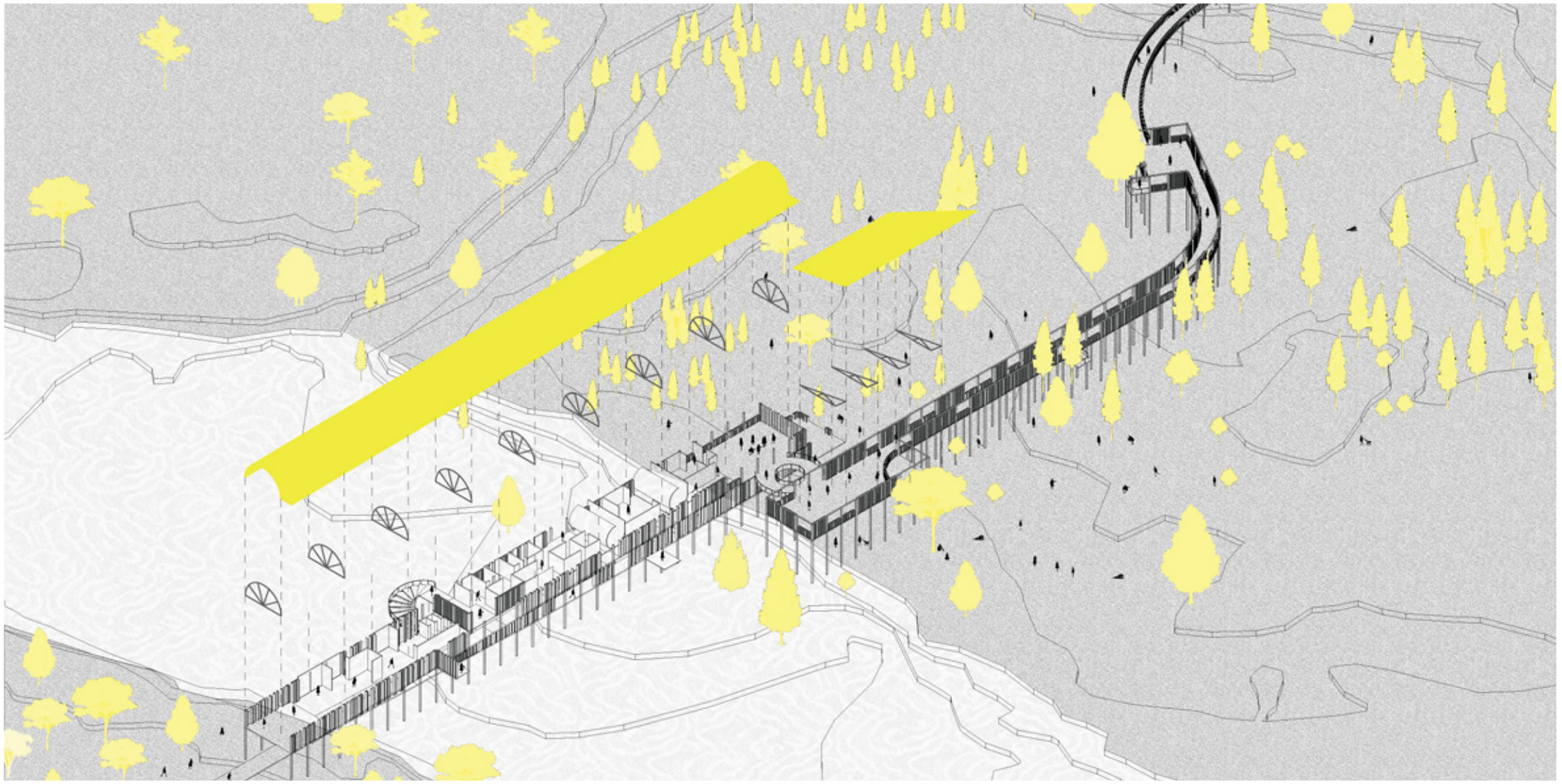
interact with water

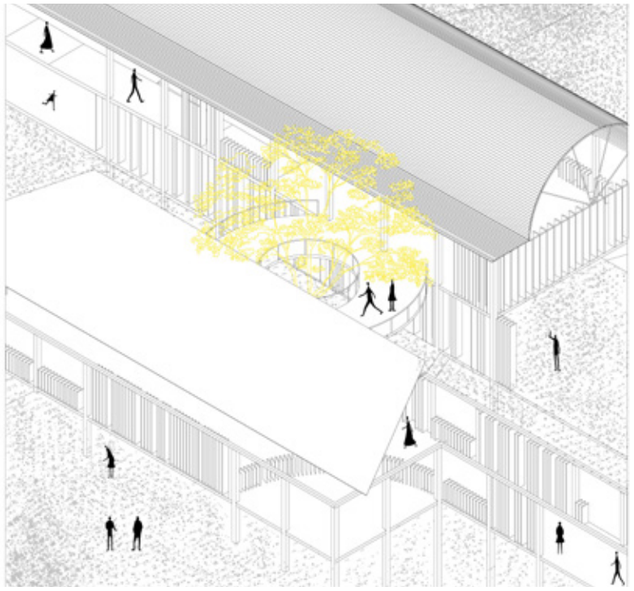


0 2m

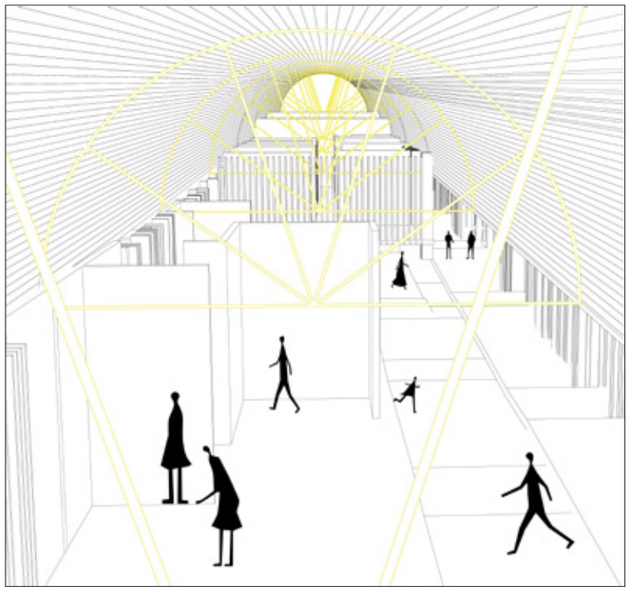
ground floor plan





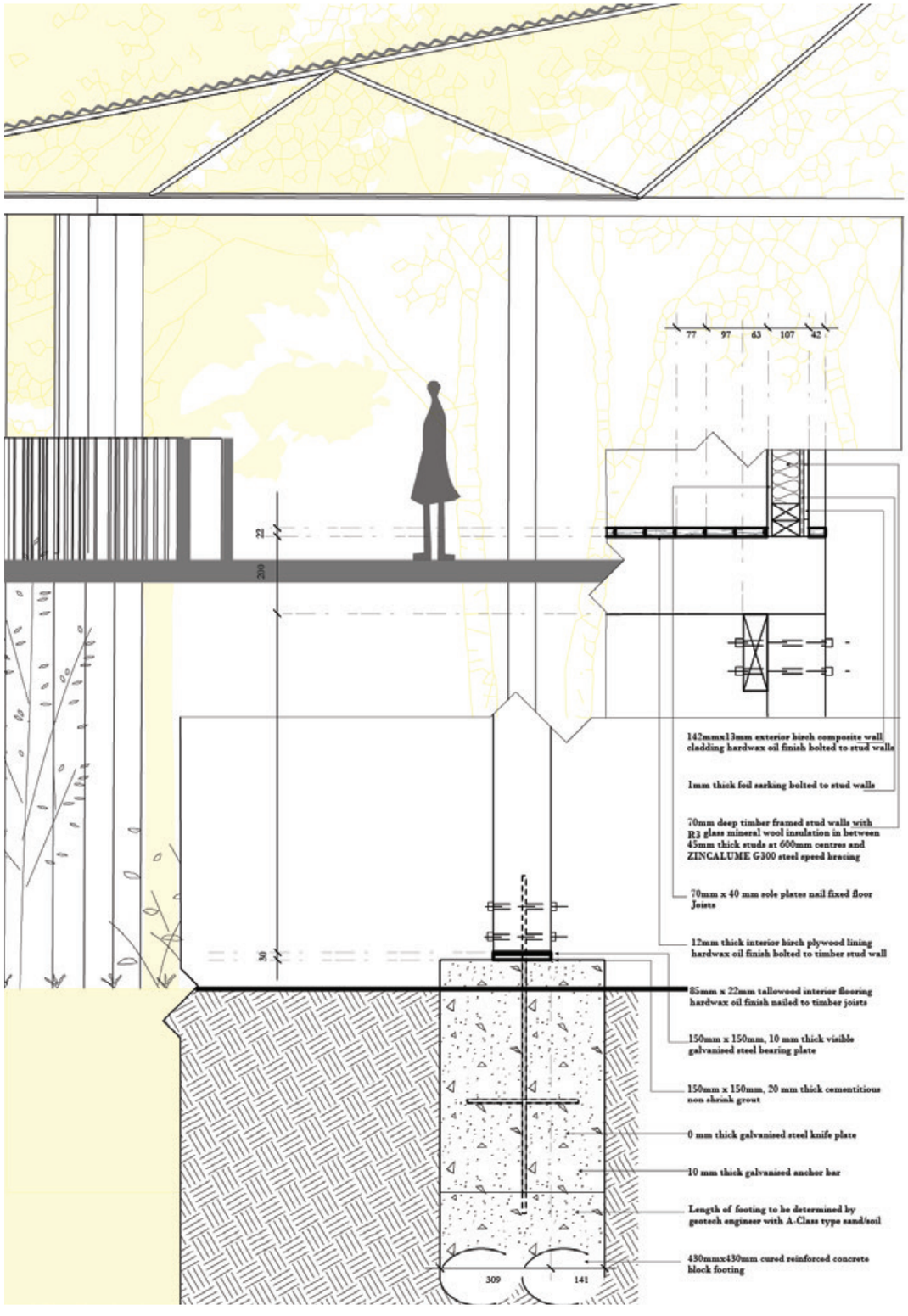




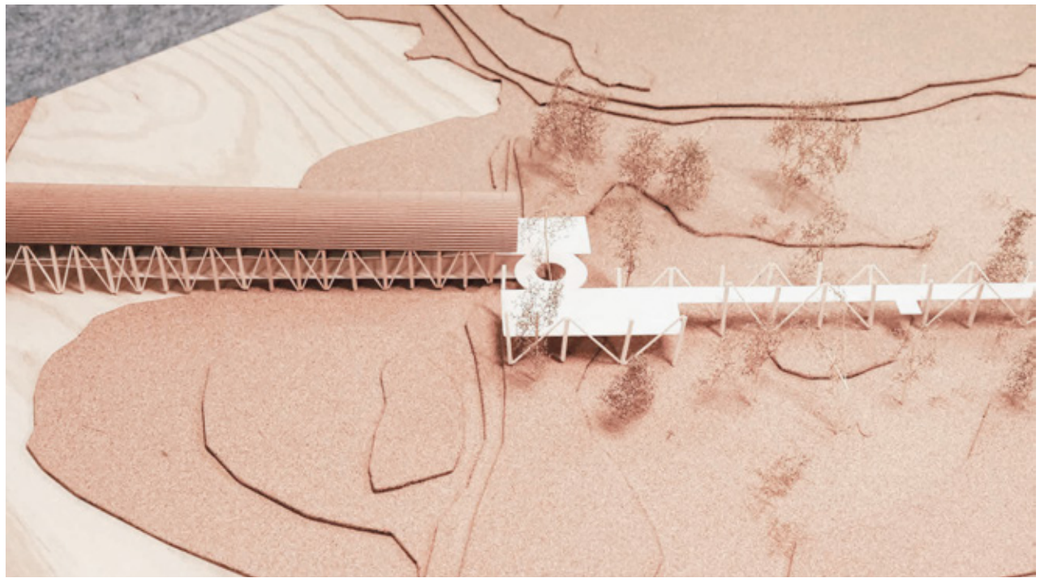












1:200 handcut model, cork+balsa

