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2019 - 2023

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The new cloister challenge the conventional power and authority of museums that traditionally exhibit treasures collected from overseas. Instead, the new Met Cloister will serve as a bridge that narrows the distance between the community and the museum. Moreover, the new Met Cloister will play a vital role in reflecting the diversity and voices of the people within their collections and surrounding communities. Many of the religious fragments that comprise the Met Cloister collection were originally sourced from various monasteries and cloisters constructed along the Camino de Santiago, a sacred pilgrims’ route. These fragments were later compiled into what we now recognize as the Met Cloister.
CLOISTER RENOVATION, ADV VI

**Original Met Cloister**
Looks like a castle resting on the top hill of Tryon Park.

The design preserves part of the original met cloister while incorporating an infinite circle to connect programs.

**Timeline of Met Cloister**

1914 - 1927
Original Met Cloister

1927 - 1930
Original Met Cloister

1938 - Now

1983 - 1896

1983 - 1896

Original Met Cloister

In 1983, an OHM design for a new building not sustained in the city. The Cloister Chapel was designed and in 1990, the cloister was opened. The design was not sustained.智能手机的原貌

The building floats above the ground, creating an abstract gesture that contrasts with the medieval context.

The cantilever entrance serves as a grand gateway for visitors.

**Fragment’s Position inside Original Met Cloister**
The architects who designed the Met Cloister used a trick with materiality to blend the original fragments with new construction, creating a seamless sense of homogeneity throughout the museum. This is exemplified by the Cuxa cloister, here is a unfolding drawing show the oringinal fragments, but it is almost impossible to differentiate between the original fragments and new constructions in reality.

When I examine the history of medieval cloisters, I discover a strong affinity between the local community and these religious institutions, which provided both practical services and spiritual support to the secular world. However, this tight affinity between the local community and the Met Cloister has disintegrated in modern times. The museum now primarily functions as a showroom that exhibits fragile fragments from Europe, further distancing the institution from its local communities.
The roof system served as collective balconies with multi-functions could be accessed by artisan residency and botanic school.

Building on the problems identified in my research, I propose a series of contemporary programs to address the issues raised earlier. The Patio, for instance, serves as a multifunctional plaza, while the Beacon is a history and art archive tower open to the public. The Poche offers a group of continuing study spaces, the Bubble is a restaurant with charity services, and the Nest is a housing space for resident artists.

In addition, I propose minimizing the ratio of exhibition space to allow artists and the community to become the dominant characters of the contemporary Met Cloister. This approach not only reflects the museum’s diversity, but also challenges the inherent authority of the museum and positions it as a valuable resource for the surrounding community. The design strategy aims to reintroduce the Met Cloister, not only conceptually, but also spatially.

The design preserves part of the original Met Cloister while incorporating an infinite circle to connect programs. The building floats above the ground, creating an abstract gesture contrasting with the context. The cantilever entrance serves as a grand gateway.
An artist-in-residence is the new met cloister recruits artisan, provide housing, workshop, various resources for half year, so those artisans will create art pieces and get inspiration in this unique site. When done right, everyone can benefit from an artist residency: the museum gains new knowledge, ideas, products, and audiences, the artist-in-residence gets special access to the museum’s collections, spaces, and expertise to inform their own work. Artist-in-residence reinterpretate the life of contemporary monks who are on the pilgrimage toward the route of art.
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INTRODUCTION
The Fall 2020 Core 3 architecture studios are focusing on housing in the Melrose neighborhood in the South Bronx, NYC.

The “Living Rooms Housing” project grounds a broad and heterogeneous notion of housing as everything within a constrained architectural focus on the interrelated components of housing: rooms. We mine its potential to produce new forms of domesticity and collectivities in architecture. As a corollary to the room, our project also focuses on the contemporary definition of poché.

Through the site investigation, we find that a large area of public space in the Bronx is facing vandalism and inaccessibility, so we generate inner public space by curving out from residential towers. The inner large public space is broken down into smaller communal courtyard spaces with individual personalities. There are some hinge spaces carved out from each residential towers, which are served as public intimate rooms. Therefore, we get an exterior room catalog, rooms for a community event, rooms for a small gathering, and rooms for an intimate conversation.

MELROSE HOUSING IN THE BRONX
Living Armatures, Living Rooms
Columbia University

Sept 2020- Dec 2020
CORE 3
Team Work
Advisor: Eric Bourgo
Role in Team: Design & Plan & Section & Detail & Renders
When we carve out void and living space, the two different grids will come out with some smaller gap space between outside and inside. In a conventional context, they usually are regarded as thickness poché, but we try to treat poché as a living gap room instead of a solid wall. We defined them as intimate third space. Not only define rooms from the outside in, we also design them from the inside out. This diagram shows the catalog of those third space abstracted from plans. The depth of those intimate space is all under 10 feet. They could be windows and balconies. We classify those intimate space in a different hierarchy based on the depth of them.
MELROSE HOUSING IN THE BRONX, ADV V

2FT-3FT ALCOVE WINDOW

3FT-5FT ALCOVE WINDOW

5FT-10FT BALCONY
We have many cantilever hinge space, so we come up with checkboard opening pattern that cooperated with structural design. This diagram shows one portion of the facade. You could see the overlapping structure, post-tension cables hidden inside the prefabricated sheath-walls, which offer a column free space. There are two different grids. As for the generic one, the window following this grid and paralleling with the street, would be in large and rectangular opening. As for those windows that follow the diagonal grid, they are in a carve out shape.
The museum explores the spatial typology based on the Wigwam, the Native American dwellings. I try to transform the phenomenon and features of Wigwam into the project. Neither enclosure and columns in the Wigwam are straight. Also, Native American utilize barks flatten by heavy tones as insulation, and insert barks inside the gap between skeleton. They will also leave a aperture upon the roof for leaking smokes out. Those characters trigger me a lot when I design the museum. Another important clue in the site is the split rock. Those heavy and rustic rocks squeeze the negative and narrow space.
The entrance of museum is extruded by curvy and oblique walls, the experiment is similar to the split rocks. Then visitors will enter a bright and open lounge with the reception. The zigzag corridor will introduce people to two different exhibition halls. The structure of one faced to the east is exposed, curator could take advantage of the flexible space, like setting exhibition walls between each columns. Thinking about the rainwater, the inverted cone roof with gutter could drain rainwater into the mini courtyard inside the module.

There is also a larger courtyard inside the exhibition hall. The whole space was divide by the timber wall into a loop sequence, also with some separate cells for video display and mechanical purpose. The end of the corridor is the restrooms and staff office.
The section cut of exhibition hall with inverted roof aperture shows how the light shape the space, and the distribution of mini courtyard for the drain of rainwater. The roof was constructed and covered by the wood tiles, which is similar to the wigwam. The structure here was hidden and covered by the plywood.
La Goulette is one of the most significant ports of Tunisia. La Goulette is located on a sandbar between the Lake of Tunis and the Mediterranean sea. The project strives for inclusivity of the broader community of La Goulette, also to preserve the joyful fish and multi-religious culture.

In 1536, Charles V established Spanish dominion over the region for about 40 years until the arrival of the Turks. At that time, La Goulette was constructed for military purpose. Now the Military Fort Karbala became a historical icon in La Goulette. People from three different multi-religious will celebrate Madonna of fisherman in the front of the fort.
The property of Waqf is Kharraka Fort integrated with a fish market, a restaurant, a soup kitchen, the multi-religious worship space and some public space. The Waqf asset is supported by the La Goulette government financial agency. Moreover, the La Goulette government will operate the fish market.

The Waqf assigns the reward to fishermen, adherents from different religious communities, and the neighborhood of La Goulette and tourists. The fish market and public space could be switched into a concert stadium in August 15th to celebrate the assumption of Mary. At the end of the ritual, adherents and visitors could enjoy summer festival and cook local food in the collective kitchen for blessing harvest for next year. Portions of profits earned by the event and fishes remainder would be dominated to the soup kitchen for the poor.
The framework used to cast the pavilion could be reused to produce more vault structure in terms of both population and economic growth of La Goulette in the future. Given it's a modular system, duplicated vaults could be placed around the town as urban plug-in furniture.

The shell pavilion roots inside the plaza and sprawl out the fort, become a canopy for procession in the day of assumption of mary. As we know, the fort is composed of the huge amount of earth inside, so the fort itself could be switched into a framework for casting concrete shells. The hole dug for casting can be preserved and reconnected with existing chambers inside the fort, becoming a new worship space for adherents from different religions.
The proposal reserve the original ‘H’ plan to follow the context of surrounding buildings. Several twisting atriums punch into the old system. The animation of the school’s innerspace makes a contrast with the outside. The physical conception model creates an overview of one atrium. The transformation of the thickness of the wall shapes the space. Thin walls divide the space, and thick walls contain chambers. The difference in programs also controls the thickness of the walls.
Section collage plays the role of encouraging the creation of dynamic space. Build a spacial coherent between atriums and programs hanged on them. It also shows how dynamic objects interfere with the inner space.
Two entrances through courtyards connect the school with the community. The left courtyard is more like a park. The twisting walls have a similar spacial quality with atriums inside the school. Classrooms are set in two wings of the building. Unconventionally, these classrooms are framed by atriums and existing brick walls. Space has more potentiation to power pedagogy revolutions. Classrooms could be super long or continuous.
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INTRODUCTION

The main category of residential building in 110-150th street is cooperative houses building. 100 years ago, almost all of them are already into disrepair. The main issues are security, problem and loss of indoor public space compared with modern luxury buildings. I redefine those unoccupied interstitial space and transform them into collective public space including functions like a gym, reading space and gathering space. In the 1 to 1 physical model, I choose the concrete core to facade system to resist. The facade system is consisted with concrete panel including nine pieces of concrete transparent bricks.
CIRCULATION DESIGN

At the same time, the project also try to architecturally embrace further the dichotomy inside-outside. It clarify the different level of privacy and define two interwoven circulations that allow the public to access the programmatic elements without disturbing residential living there. The privacy level changes vertically. Two skeleton stairs merge on the roof top finally.
In the 1 to 1 physical model, I chose the core wall facade system to realize. The facade system is constructed with concrete panels including nine pieces of concrete transparent bricks.
1:30 WINDOW SYSTEM MODEL

Show how window system interfere with the existing internal space.