



Portfolio

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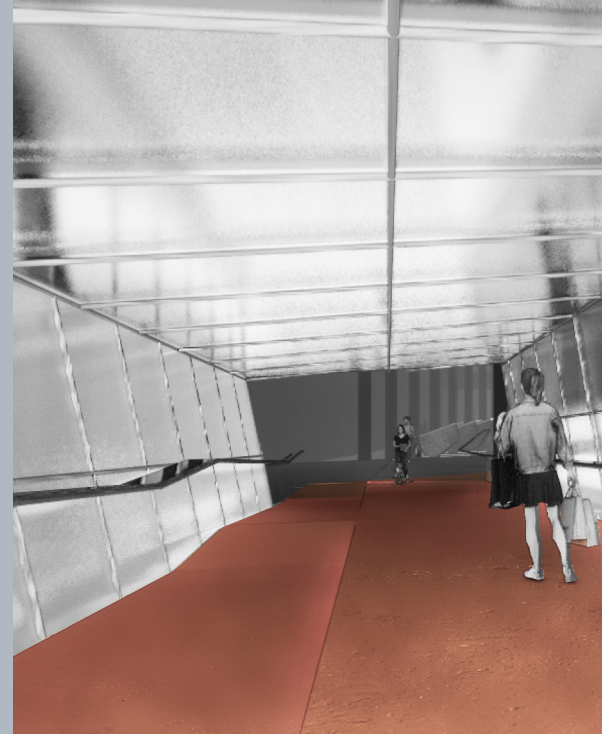
Pratt Institute

hello
there

wwelc

ome

contents

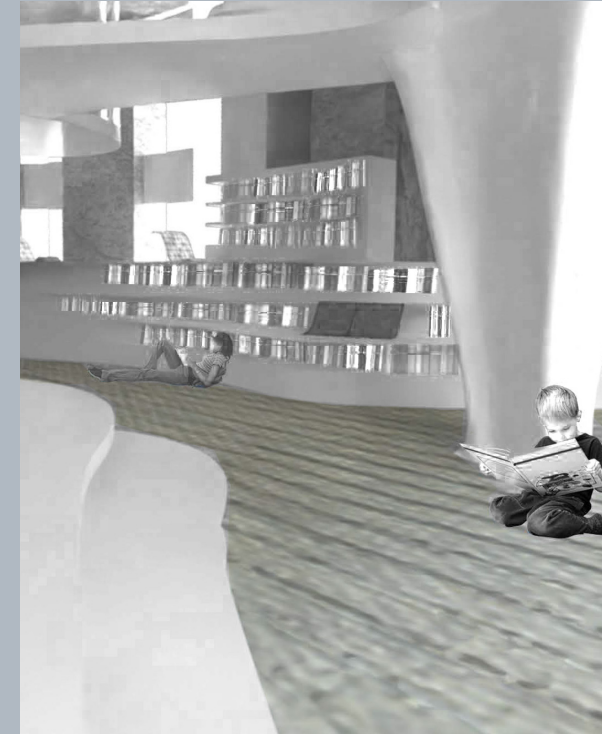


disoriented reality

Disoriented reality is an underground public space located in the Lowline. The project was inspired by Tschumi's Music Pavilion.

6-21

01



quiet space

Brooklyn Public Library project that becomes a space for meditation.

22-35

02

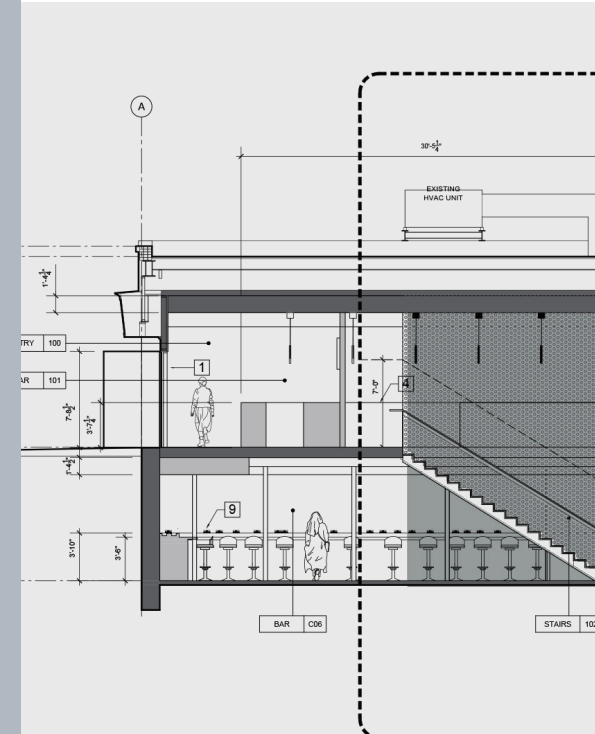


weaving though porcelain

A hostel project located in China. This project preserved the old tulou and being enhanced by the new communal structure.

26-49

03



observation cafe

A project where a comepleted drawing set was produced.

50-61

04

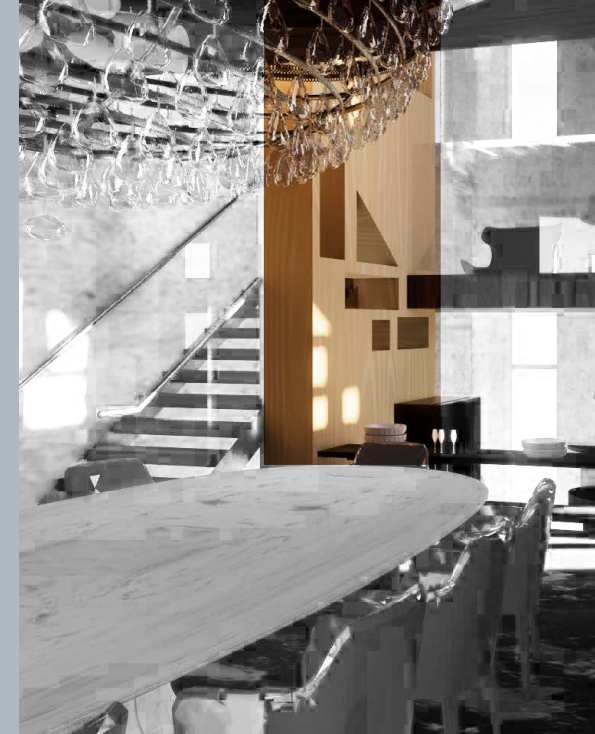


exclusive vs. inclusive

An office project that has two sets of system, one is exclusive side while the other is inclusive.

62-75

05



split-level

A house for a Chinese family where it's privacy level increases when the number of floors increase.

76-93

06

public

disoriented reality



underground

public space

Disoriented reality is about transporting the user from the busy ground floor to the underground public space. This lowline also serves both the people living in the Lower East Side and the visitors because it has an additional resting amenities just like the airport lounge area (individual sitting space, storage locker, and restroom). The new lowline is a place where it opposes the reality of the world on the floor above by taking the strategy used in Bernard Tschumi's Video Pavilion. While Tschumi created the deformation of the pavilion by tilting the whole volume, this lowline only took the envelope of the main circulation that transports the user to create the same effect. The deformation strategy is also being continued in some of the zones in the lowline to create an artificial-like public space that will take the user's mind away from the reality.

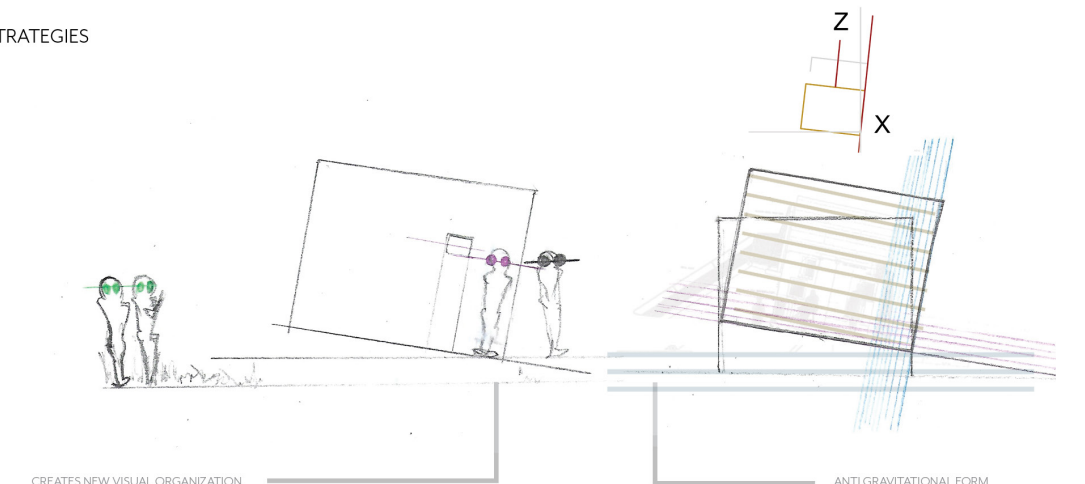
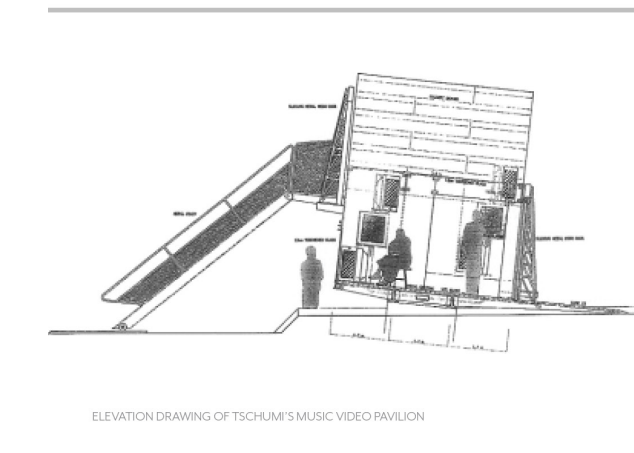


music video pavilion

Bernard Tschumi

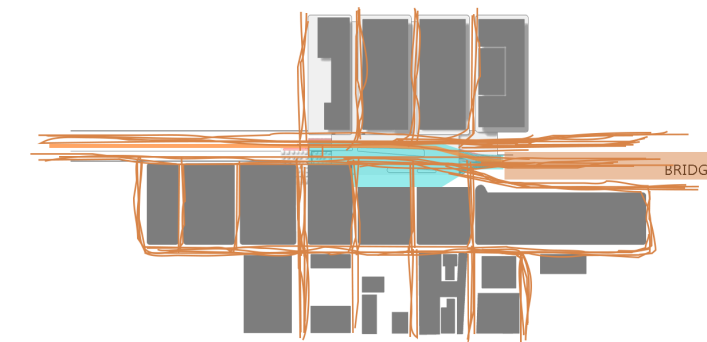
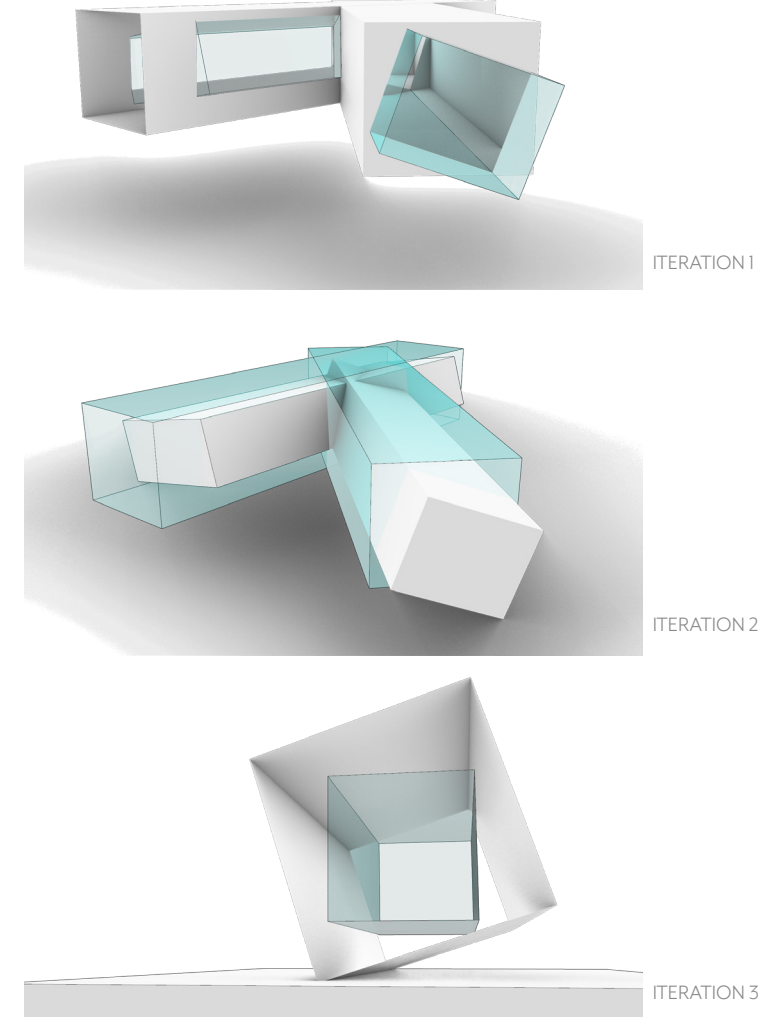
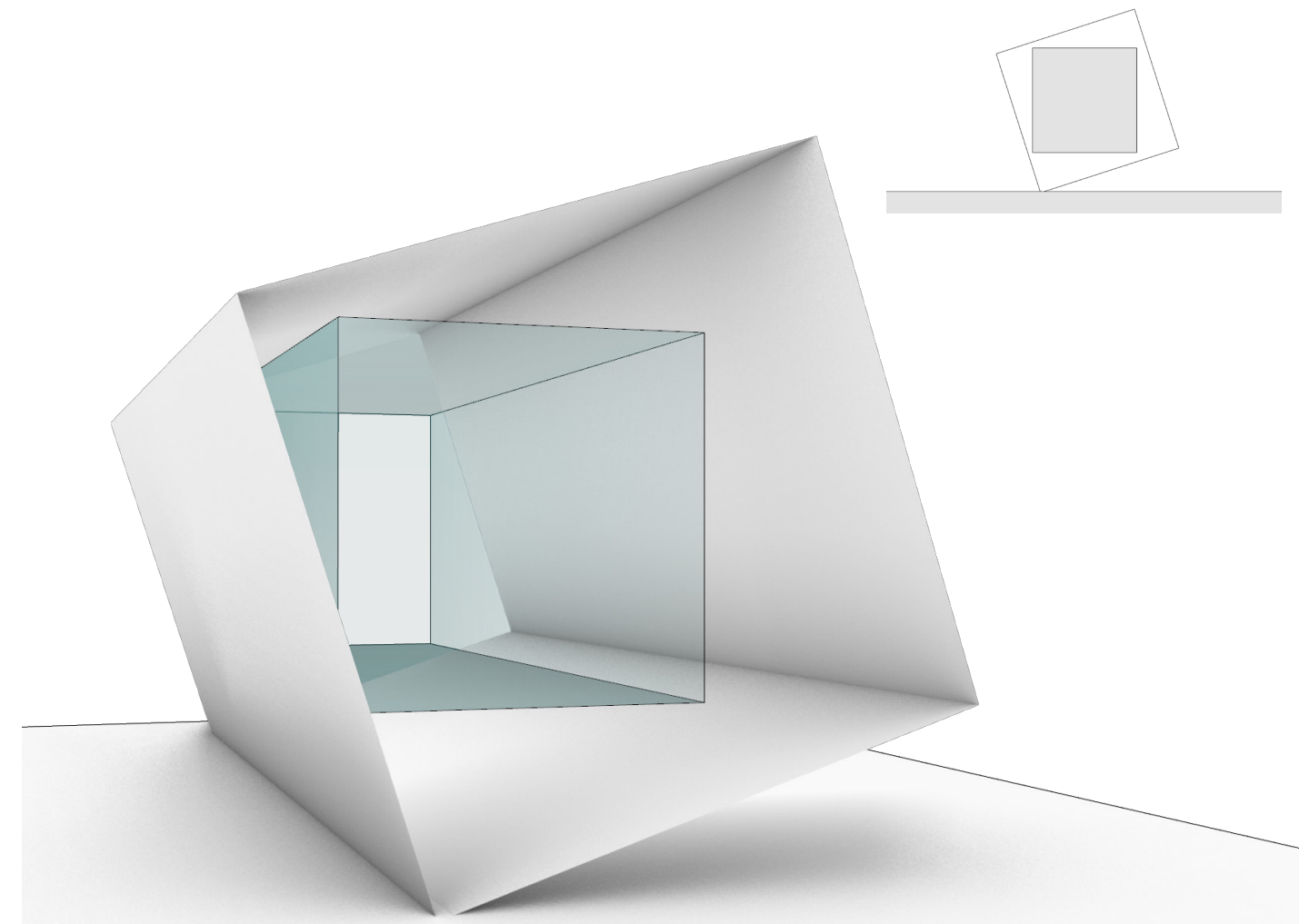
Physical deformation will bring a new visual organization to the audience. This is achieved by tilting the surface (wall or floor) or the whole volume. The tilting of volume will bring more effect to the visual as not only the body will be tilted, their sight will be tilted as well. However in Tschumi's work, he never try to follow the common X, Y and Z axis because he wanted to work closely with the physical deformation of the space and its effect on human visual. Therefore, he tilted the X and Z axis to produce a new visual grid and an anti-gravitational form.

TSCHUMI'S MUSIC VIDEO PAVILION USES PHYSICAL DEFORMATION STRATEGIES

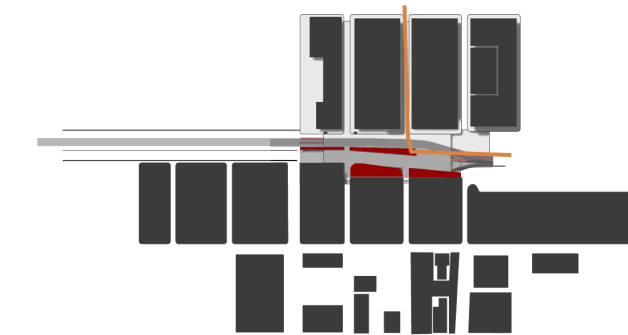


physical deformation

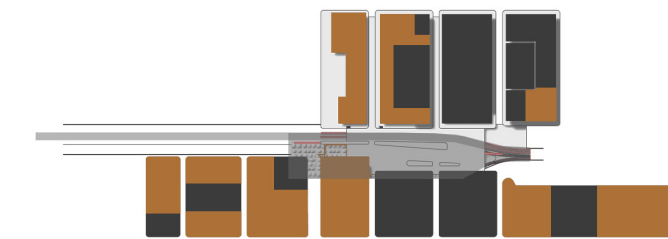
Anti-gravitational visual with floor parallel to the ground



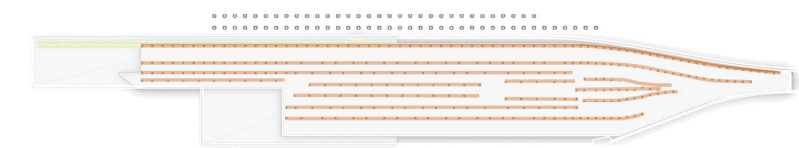
TRAFFIC CIRCULATION



PADESTERIAN AND BIKE LANE



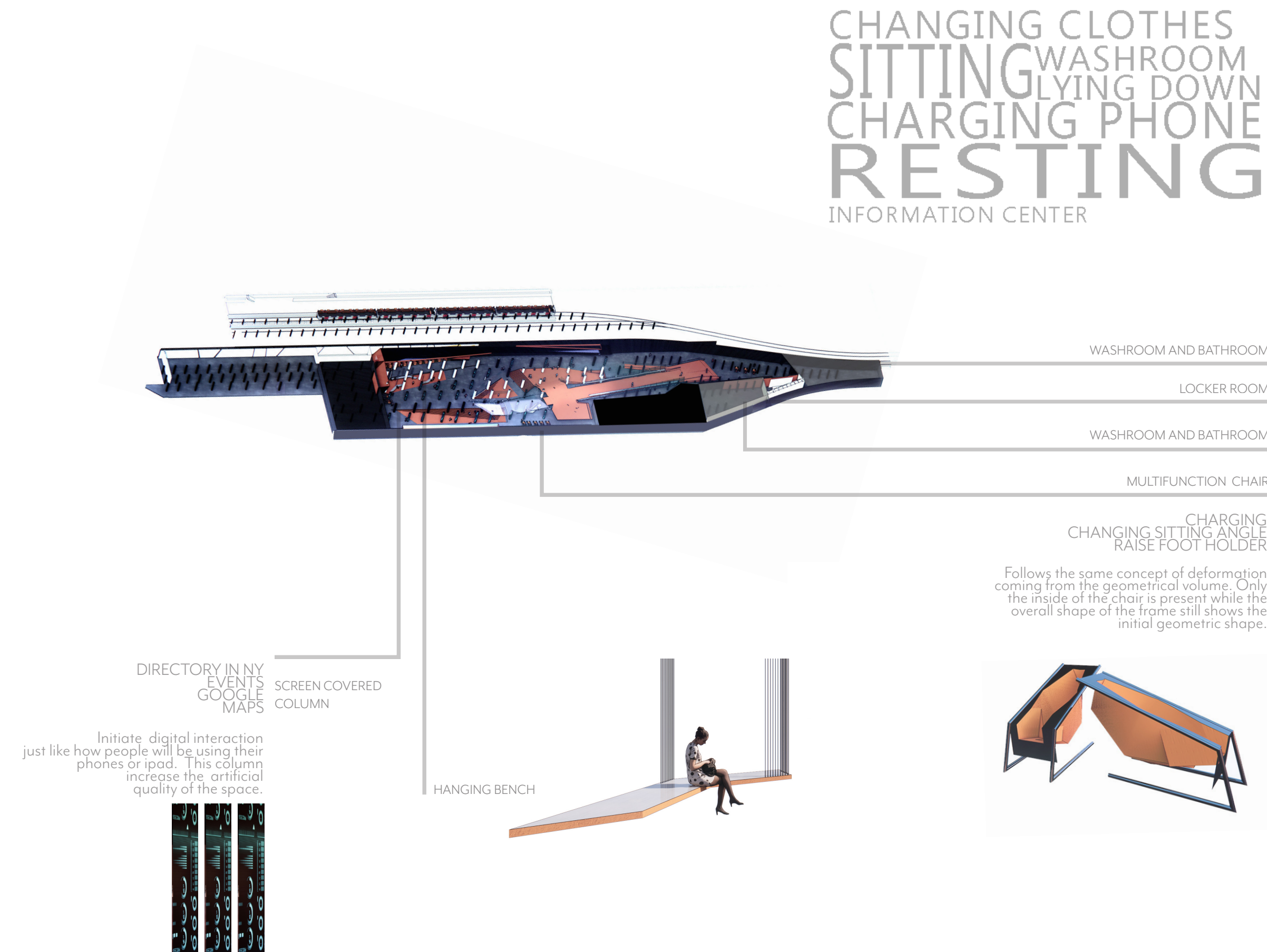
PUBLIC PRIVATE



COLUMN LOCATION

location

Lowline, New York, USA



sections

MAIN ENTRANCE

SECONDARY ENTRANCE

STEPS SEATING

MAINTENANCE ROOM

ramp detail section

GLASS ENVELOPE CORNER DETAIL

GLASS ENVELOPE CENTER DETAIL

INTERIOR ENVELOPE
ELEVATION

EXTERIOR ENVELOPE
ELEVATION

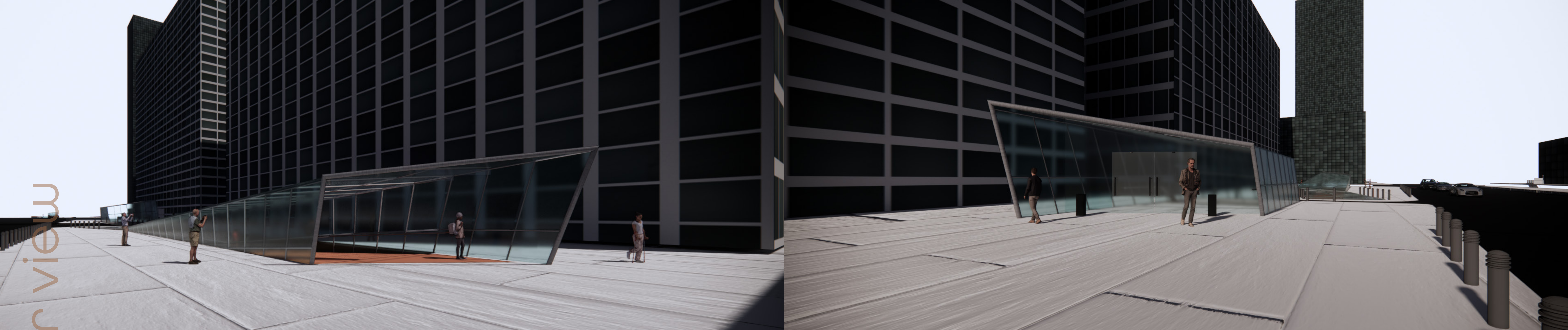
SUBWAY RAILWAY

BUILT-IN RESTING CHAIR

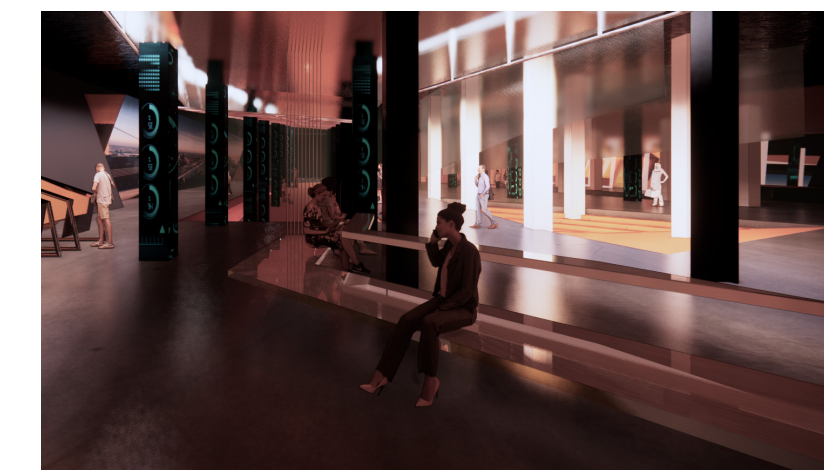
HANGING BENCH

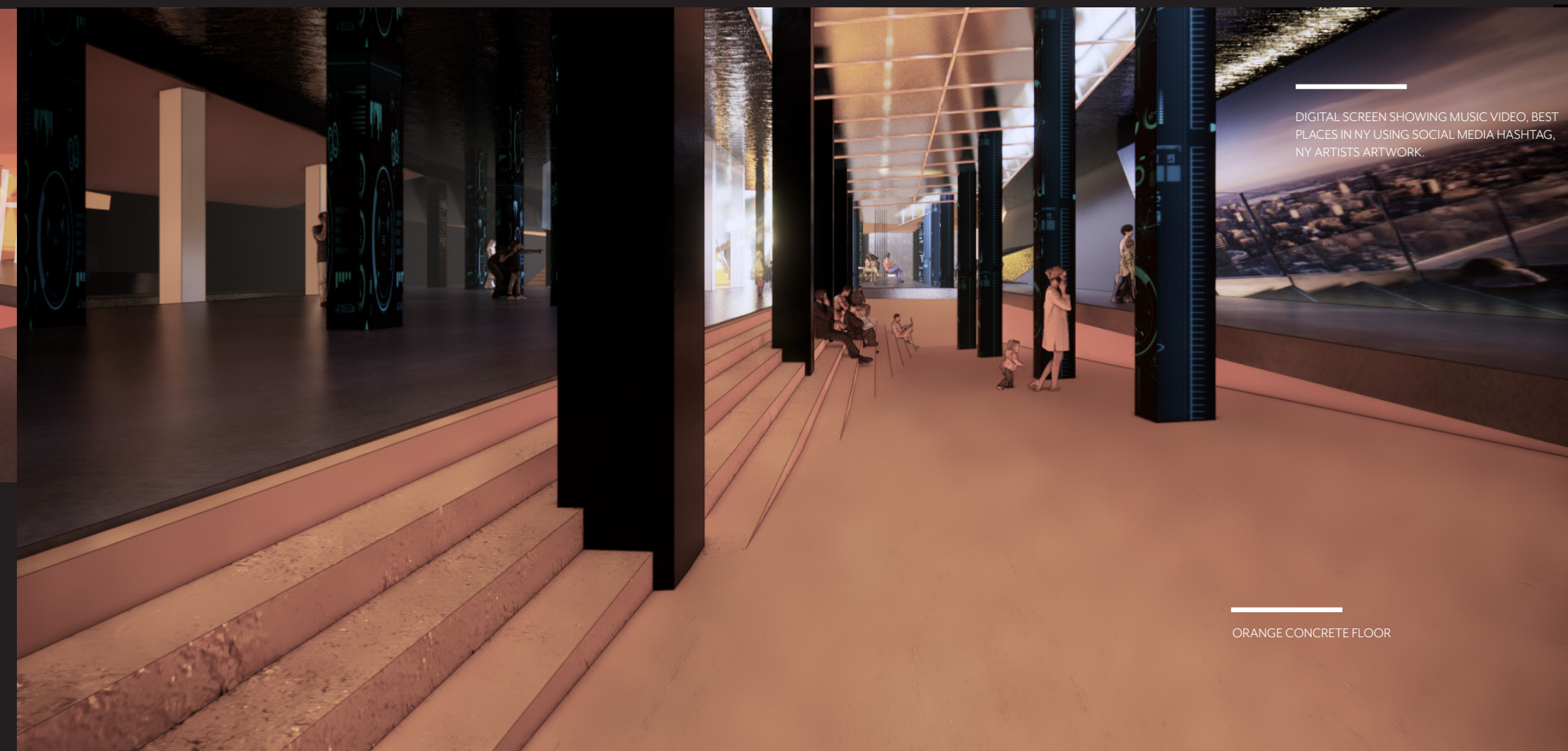
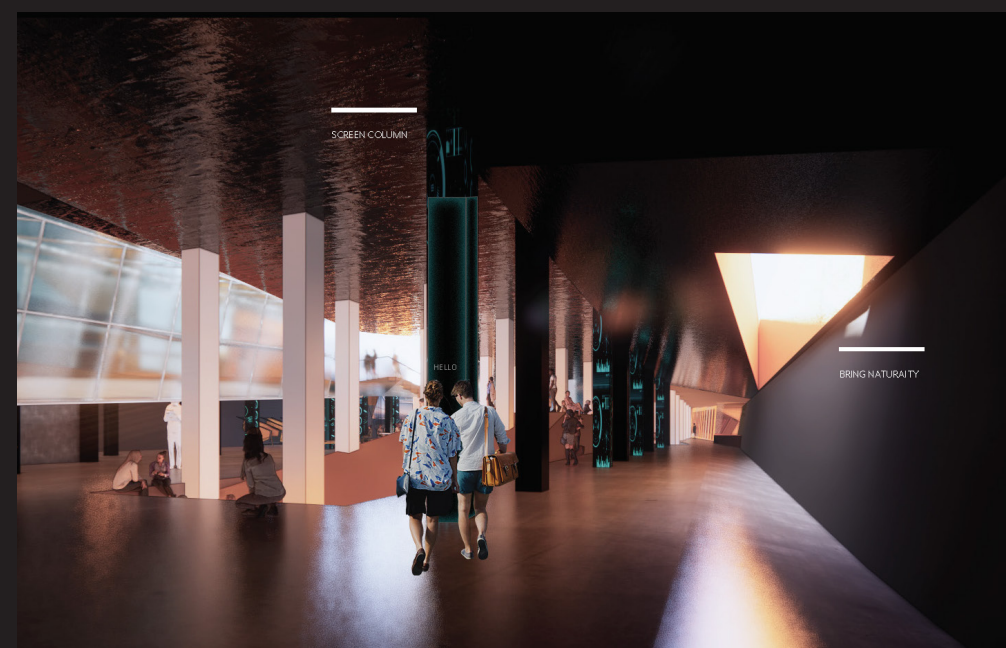
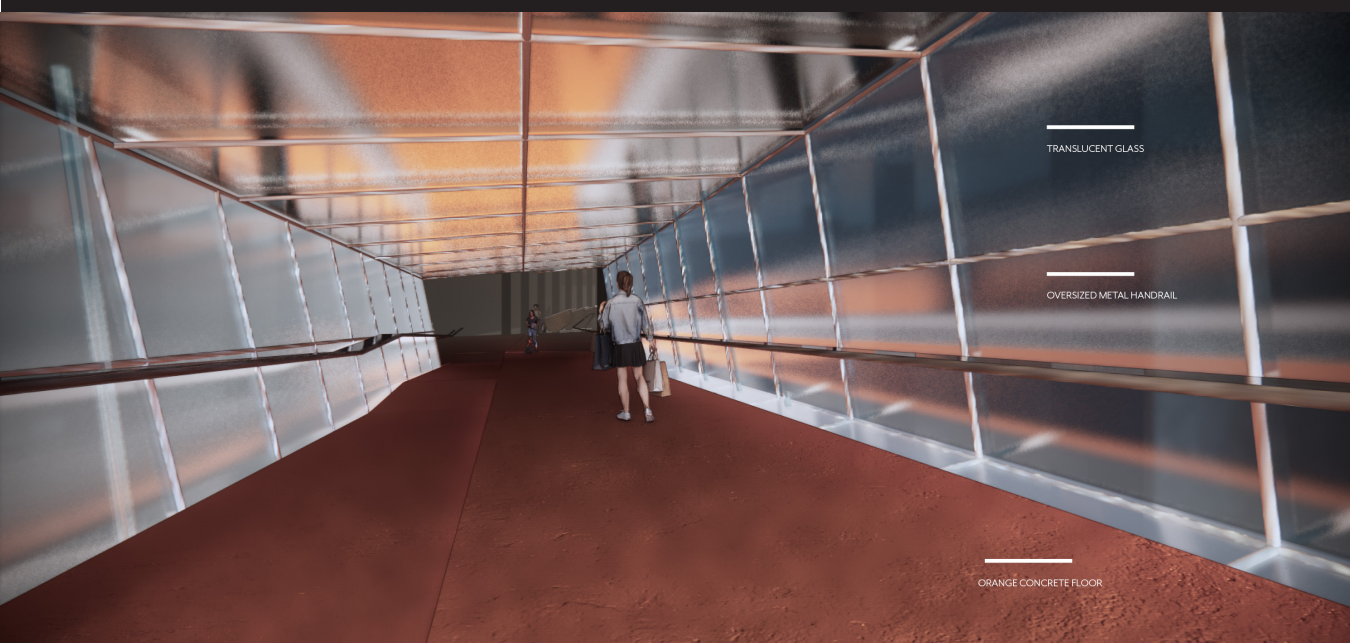
STEP SITTING

exterior view



The material is reflecting on my concept of disorientation where it is about **getting away from the reality of the normal material**. The **orange concrete** is used so that it **competes with the natural concrete floor** and thus **creating artificial look space**. This theme is what I seek for in my project because I want to get away from the normal natural like materials. Another important materials that will be used is the **textured metal sheet on the ceiling**. Other than indicating the infinity effect from its reflecting characteristic, it also somehow looks like the water ripple that is also will become impossible if we were to put it in the ceiling. This effect could enhance the artificiality of the public space too. Other than that, a lot of the **columns will be covered with screen** so that they attract people to interact with the space.





Area underneath the ramp. This zone's floor is the reflection of the ramp's floor and it is the main sitting area in the space. In front of the sitting area, there is a big screen to show what people are posting about New York City in their social media. This screen also gives information to the tourists and the locals on the new shops or spots in the city.

TEXTURED REFLECTIVE METAL,
WATER VISUAL EFFECT

ORANGE CONCRETE FLOOR

NATURAL COLOR CONCRETE FLOOR

public

quiet space



meditation
center

This project is about providing a space for the community to be together and meditate themselves before, after or while doing their work in the library. The main meditation space is enclosed by the smooth organic shape of the stairs on the first floor. For the second floor, the floor plate was based on the shape of the stairs or shelves on the first floor. The form flipped with the original design of the Pacific Branch Library.

library as





location

Pacific Branch Library, 25 Fourth Ave., Pacific St, Brooklyn,
NY 11217, USA



Existing structure



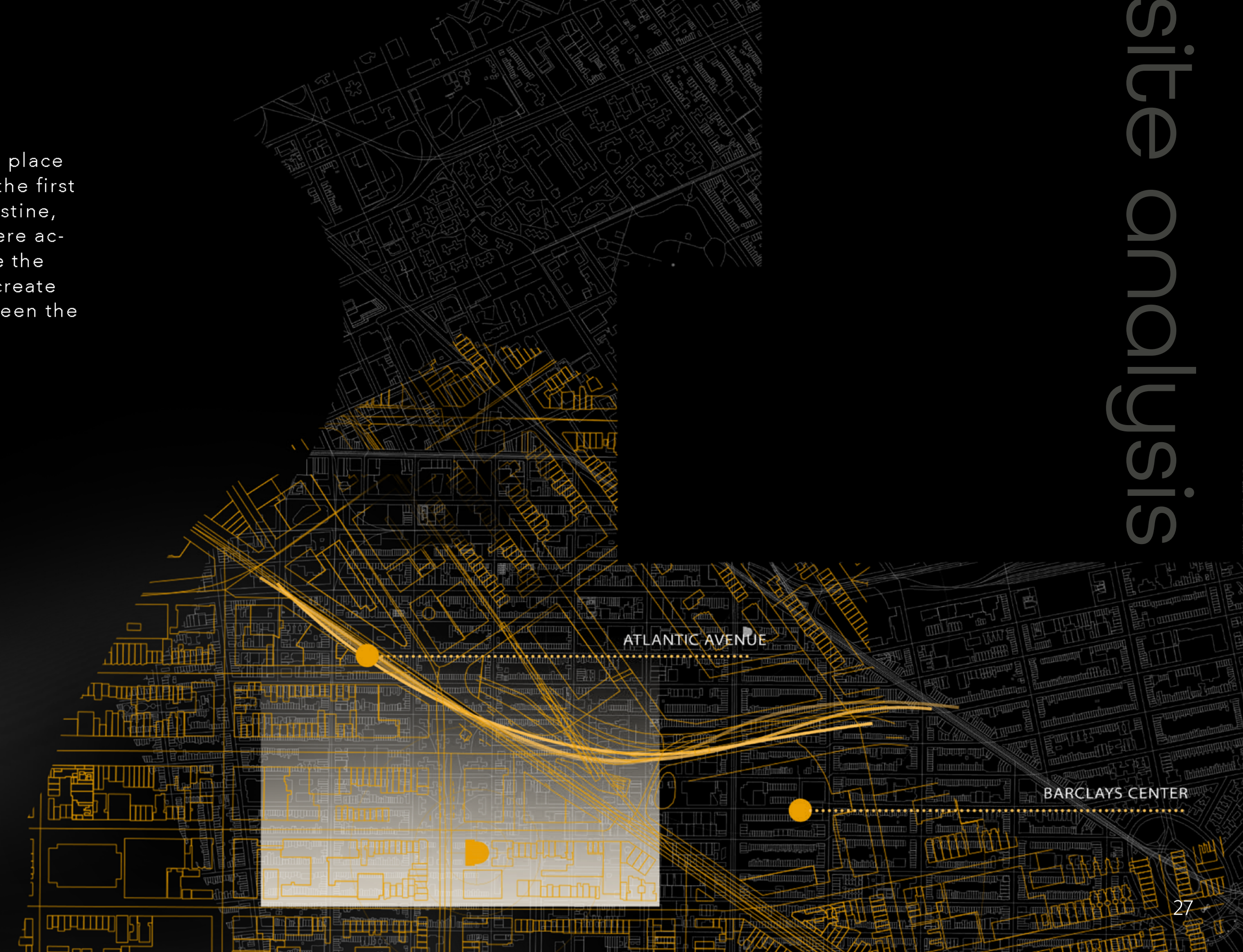
Proposed structure

project artifact



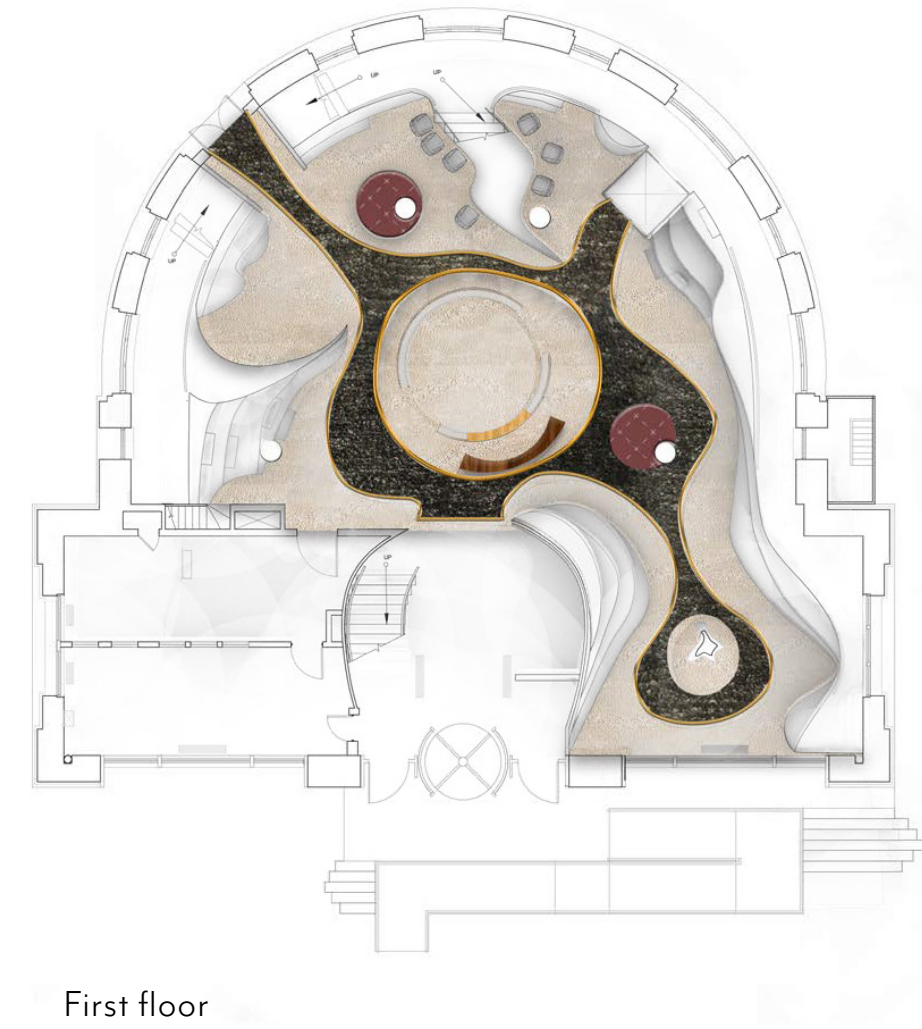
location analysis

Atlantic Avenue has been one of the oldest place for Arab's community in the US. They have the first Lebaneseimmigrant untill most recent, Palestine, Syria, Egypt and Turkey. So having them there actually brings in the main idea of making the the library as also a meditation center as they create an incredible impact of mix of culture between the East and the West.

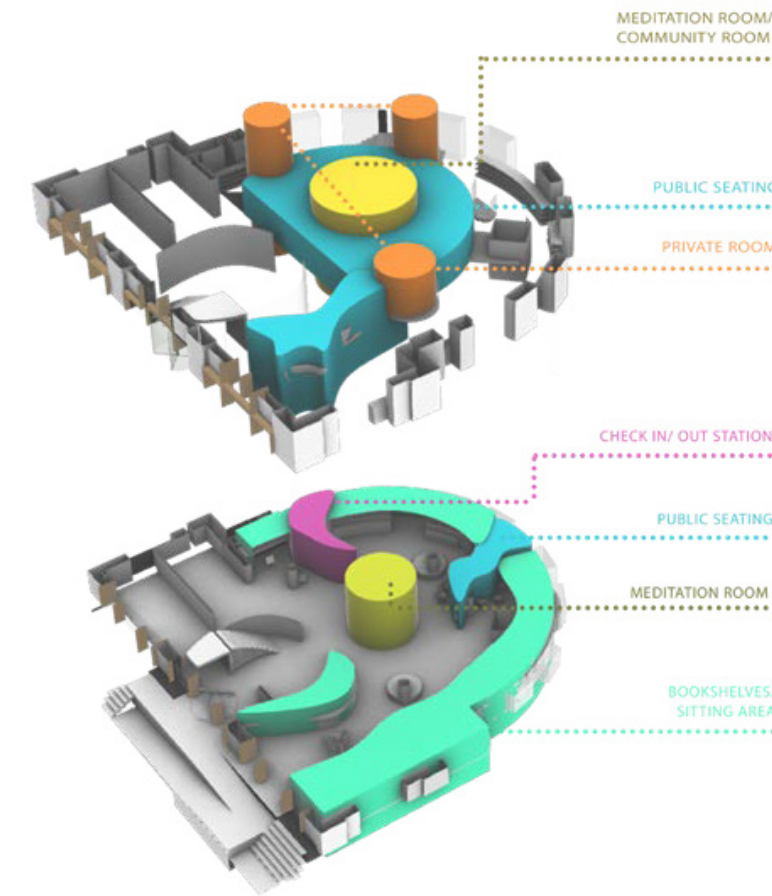


site analysis

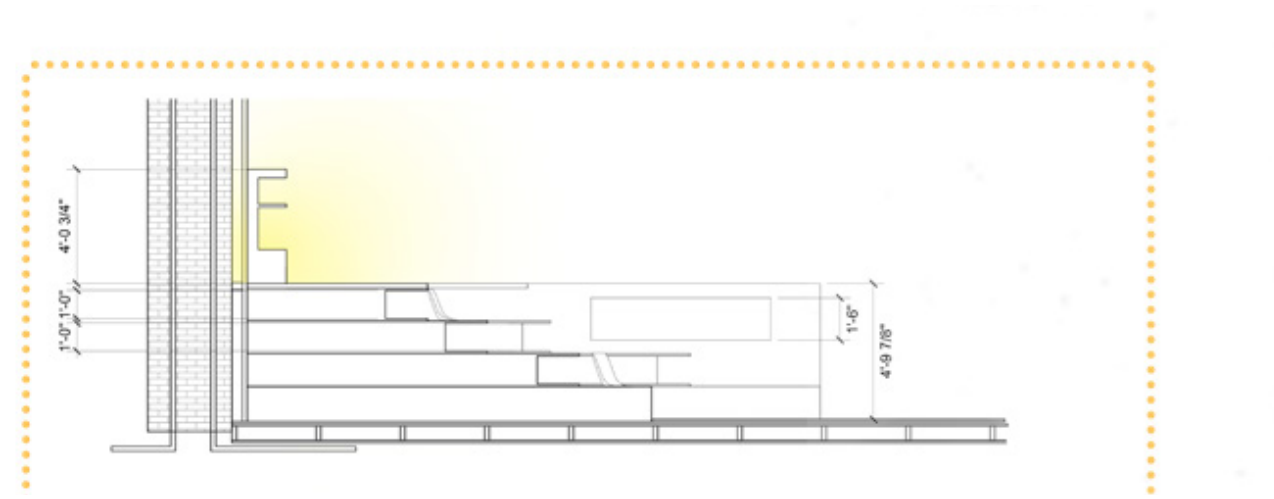
Floor plan

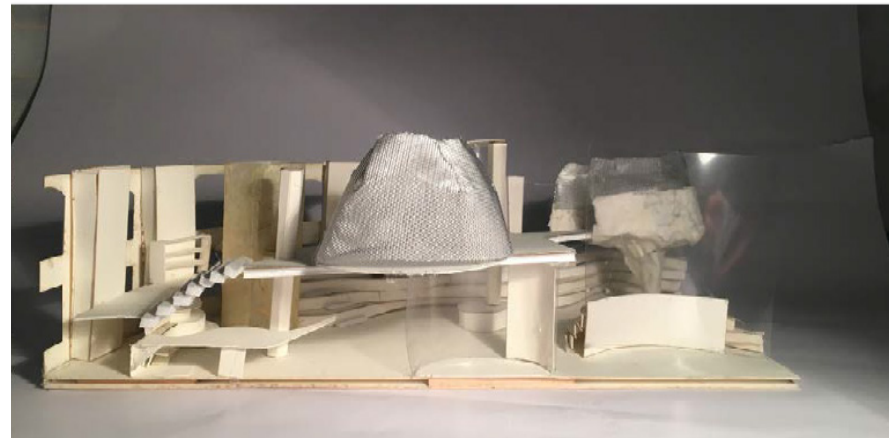
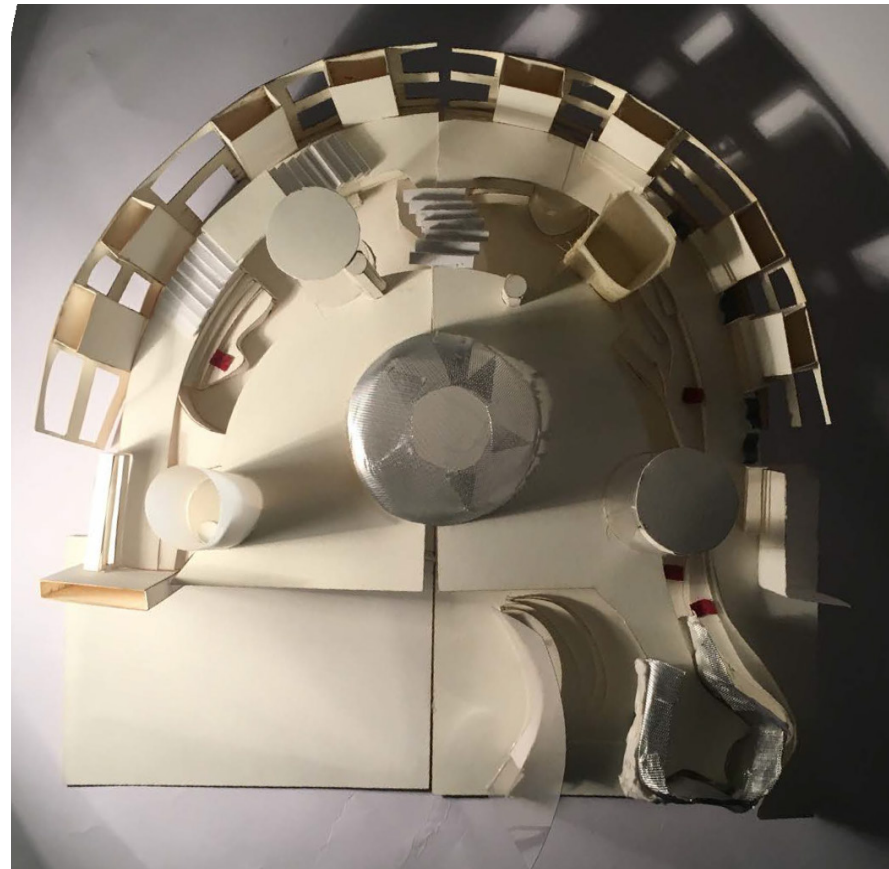


program diagram

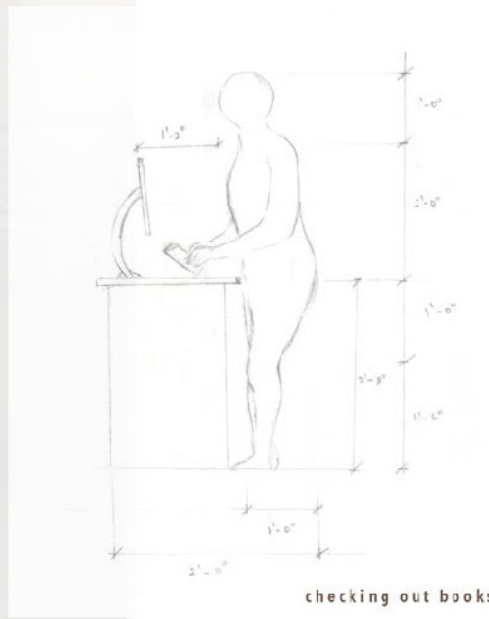
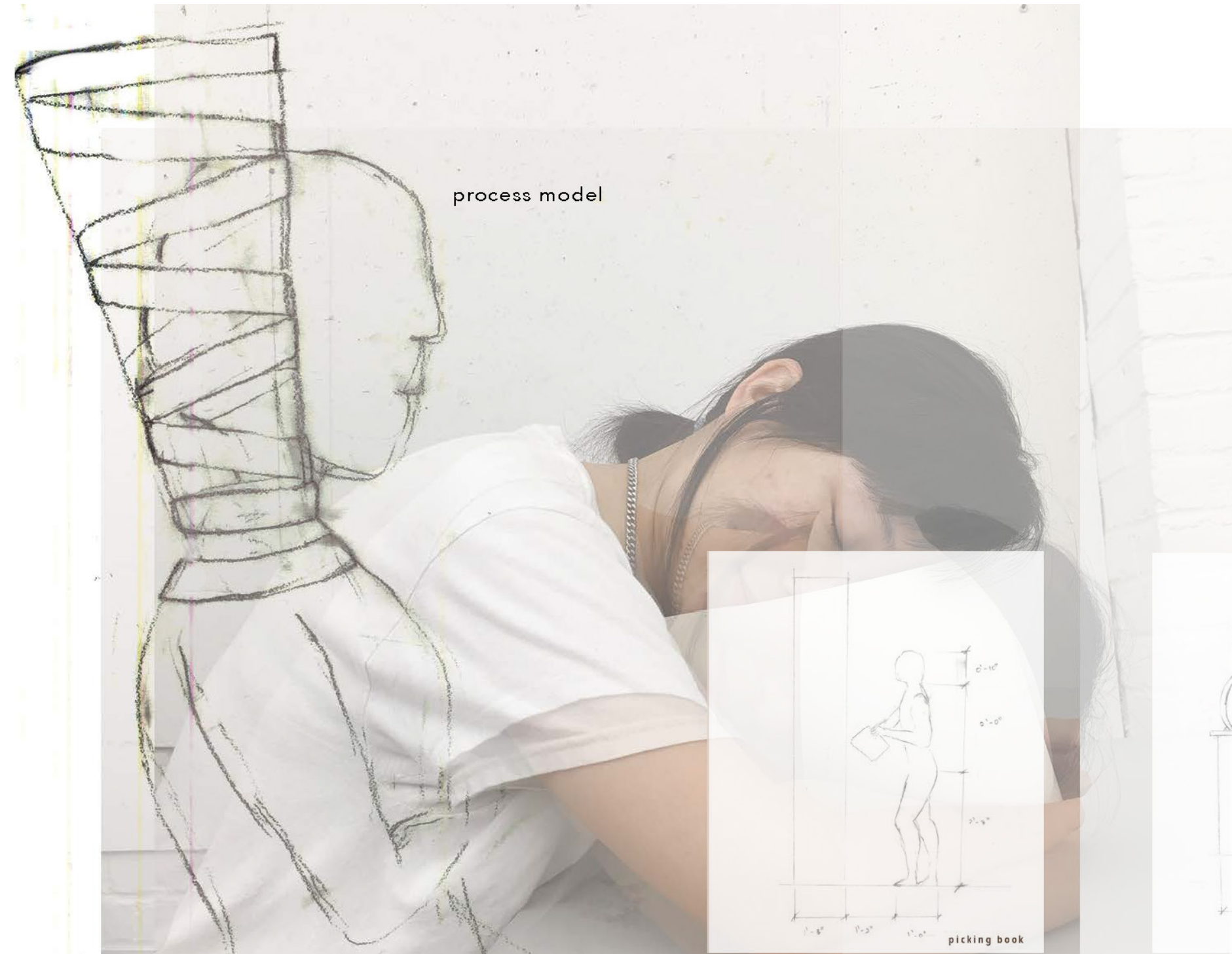


stair detail





materials palette







weaving through porcelain

in
Chenxi Tulou
a hostel

Inspired by the culinary culture of the Hakka and the motion of sharing dishes, this hostel interweaves paths of the guests and the local residents through walkways that intersect and meet at the public programs located in the “bowls”. The design aims to immerse the guests fully into the culture by placing the guest rooms within the residential rooms so that there are more interactions between the two groups.

We derived our form from the motion of the teapot pouring into a teacup, especially because the Fujian region is known for their tea production. In the diagram, the teacup and pot become the bowls, and the weave becomes the tea, the connecting element between the two. For some of these bowls, the interior is characterized by a shade of tea as you will see in the perspectives.

*Responsibility: Lighting diagram/RCP, Floor Plan development, Design Concept

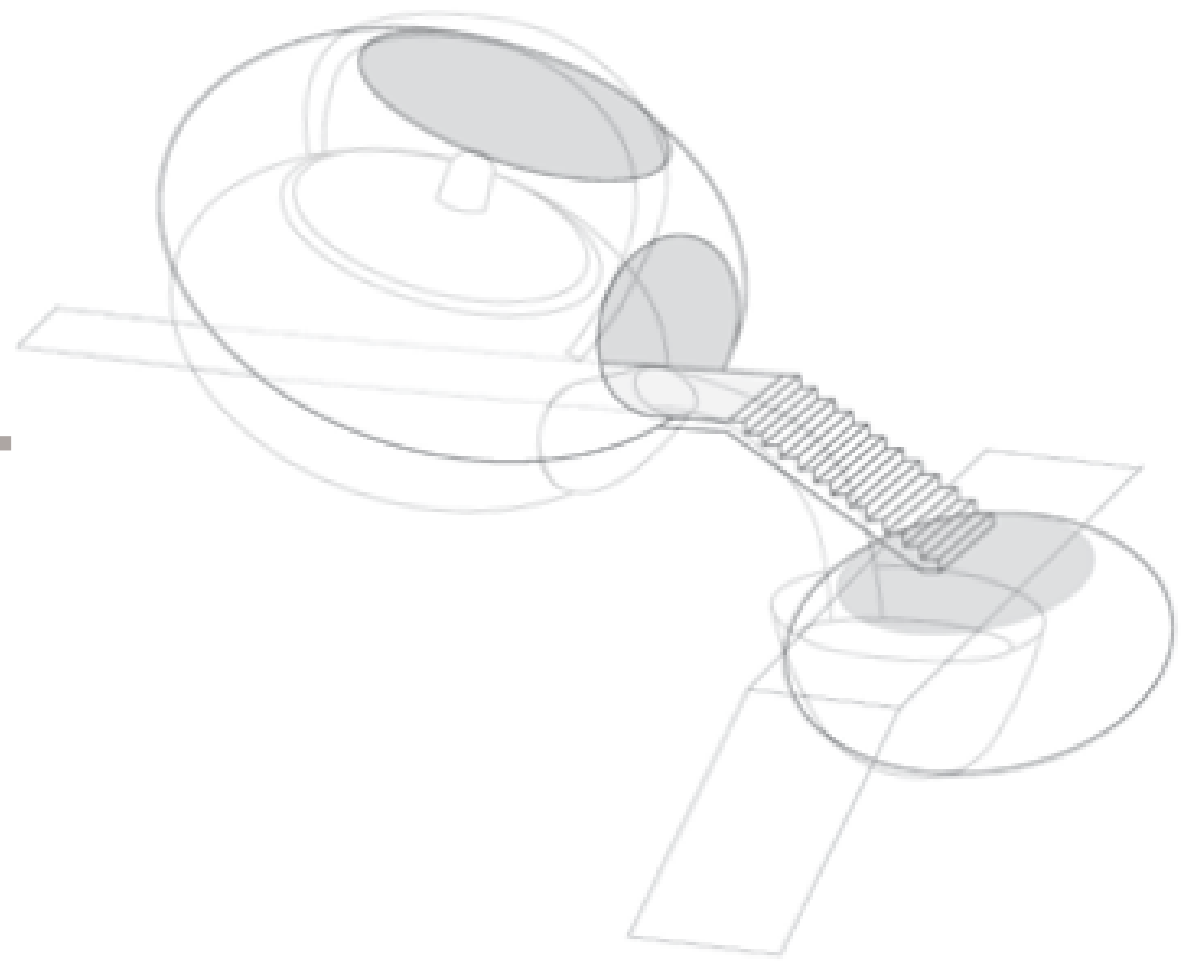




The artist takes 2D Chinese calligraphy and creates 3D forms.
 This piece is not only dynamic, but also spatial as it creates thresholds within the strong circular curves.
 The strong diagonals and curved shapes are indicative of the forms of the hostel design, which aims to create a home for everyone, locals and tourists alike by combining the traditional ways of tulou living and modern contemporary living.



Home
 Calligraphy motion by Chua Boon Kee



Inspired by the culinary culture of the Hakka and the motion of sharing dishes, this hostel interweaves paths of the guests and the local residents through walkways that intersect and meet at the public programs located in the “bowls”.

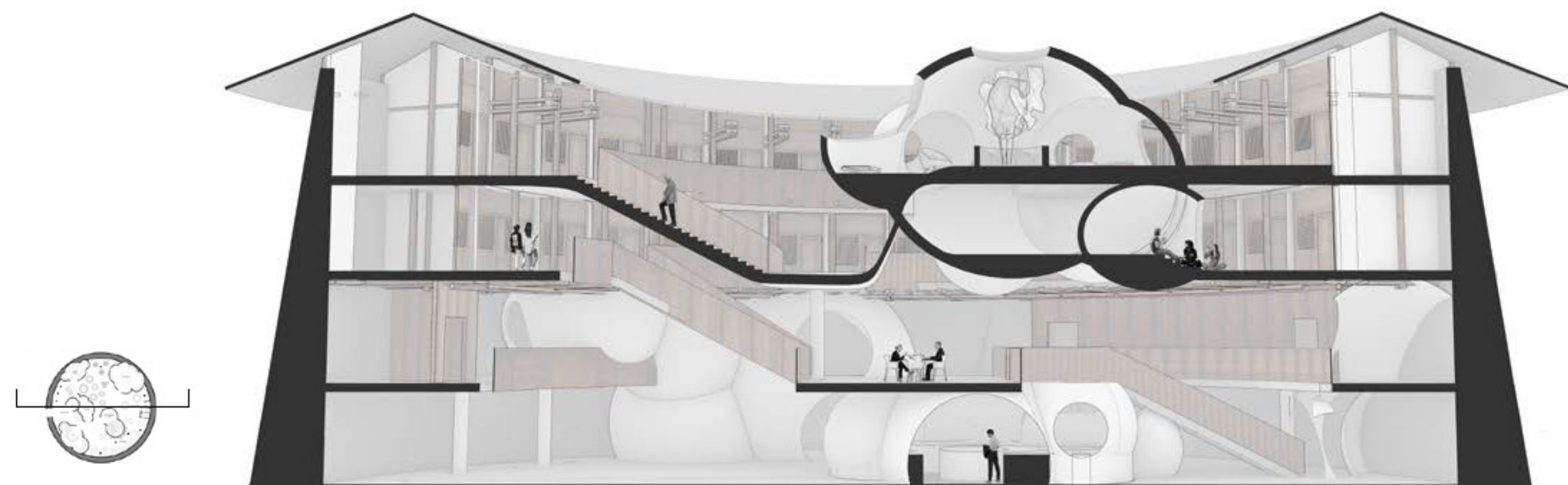
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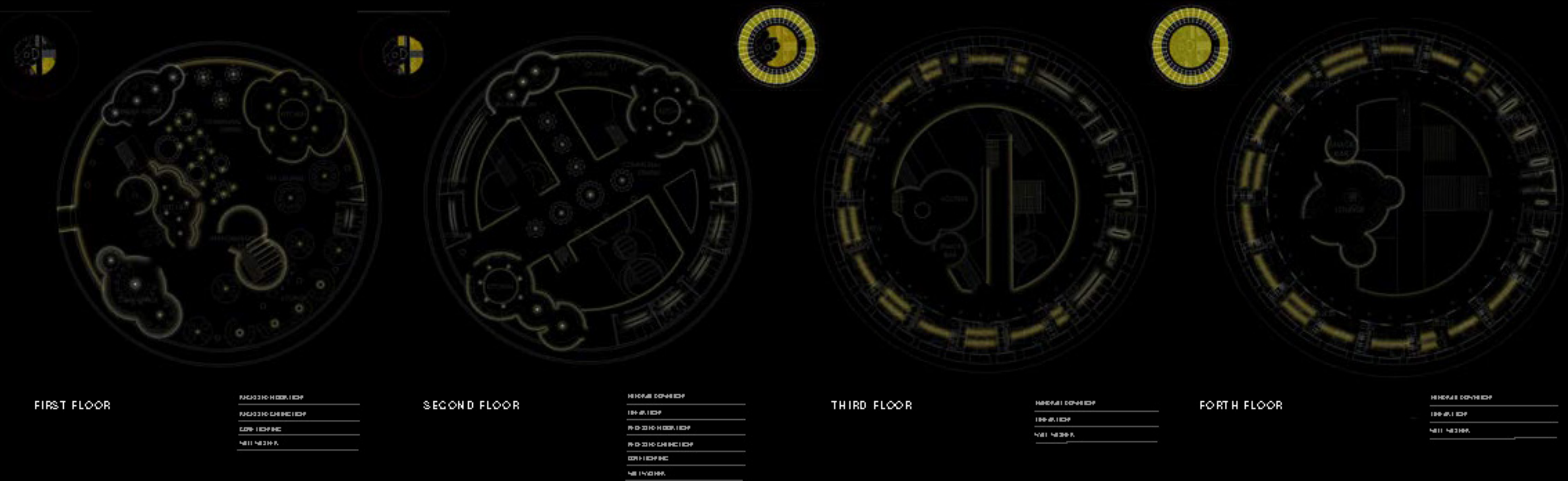
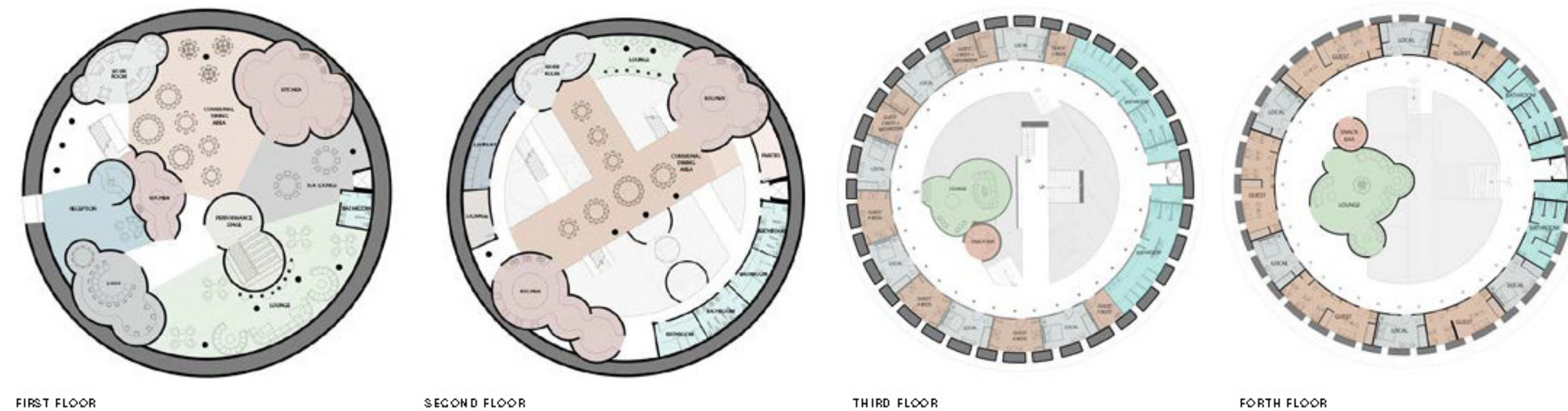


When you overlay the floors and look at them from the top down, a weaving pattern occurs. The pattern was taken from traditional weaving patterns of the Fujian region. The pattern is used often in their baskets and dress.



Our material palette was drawn from the existing palette of the tulou. The primary material in the space is the wood that wraps around the tulou in the raiks and walls. We also used ashcrete as a contemporary alternative for stone flooring they have now and kept existing clay walls. Pops of red and gold can be seen throughout the space, inspired by the paper lanterns in the tulou aslo known as colors of luck. Woven rygs and lights can also be seen in th epace which can be a method of including the local craftman to contribute to our project







Main cooking area. This is the area where the tourist and locals will engage in the most. The form comes from the shape of the pot that is also a significant object used in sharing food within the Hakka culture. Porcelain is used to make the wall for the space to support the locals since it is one of the biggest source of minerals found in the area.





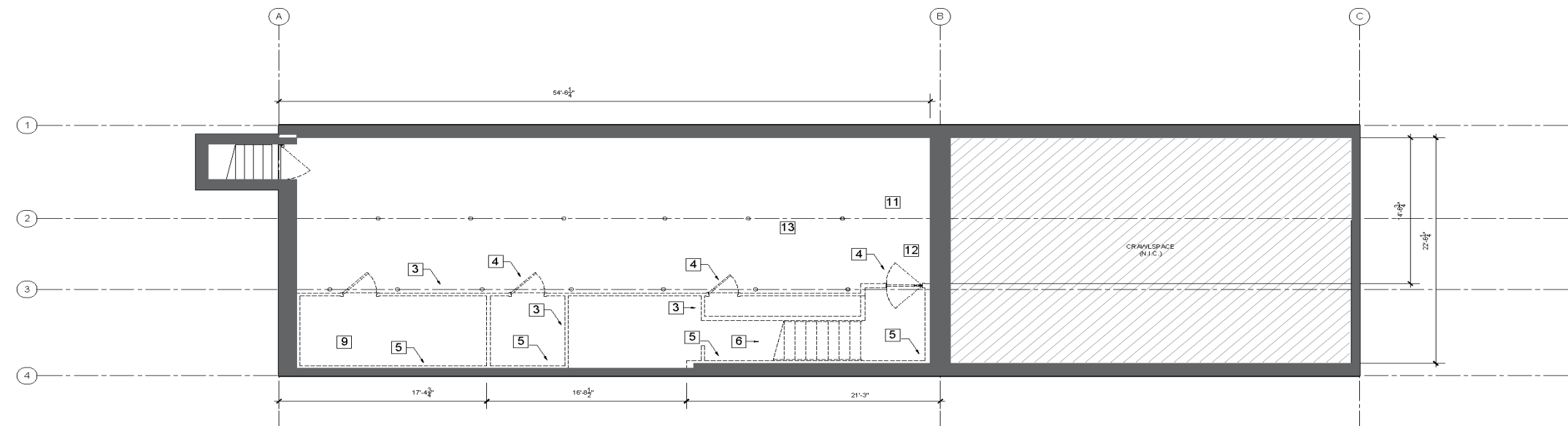
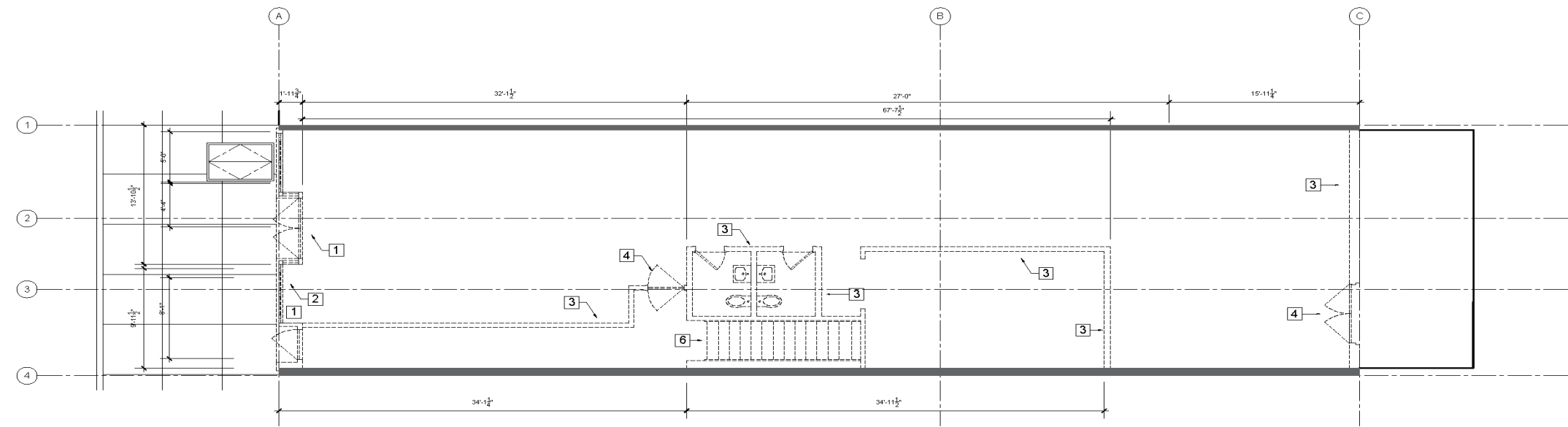
observation cafe



drawing set

This is a group project of two and it consists of drawings for the whole project. Some of the drawings include: plans, sections, elevations, rcp, detail drawings and millwork drawings.

a



GENERAL NOTES

NOTE

1. REMOVE THE ENTIRE FRONT FACADE

2. REMOVE THE ENTIRE BACK FACADE

REMOVALS SHEET NOTES

1. ENTRANCE TO BE REMOVED

2. FRONT FACADE TO BE REMOVED

3. WALL TO BE REMOVED

4. DOOR TO BE REMOVED

5. FINISHING WALL TO BE REMOVED

6. STAIRS TO BE REMOVED

REMOVALS LEGEND

NOT IN PROJECT SCOPE

EXISTING PARTITION TO BE REMOVED

EXISTING SINKING DOOR TO BE REMOVED

EXISTING PARTITION TO REMAIN

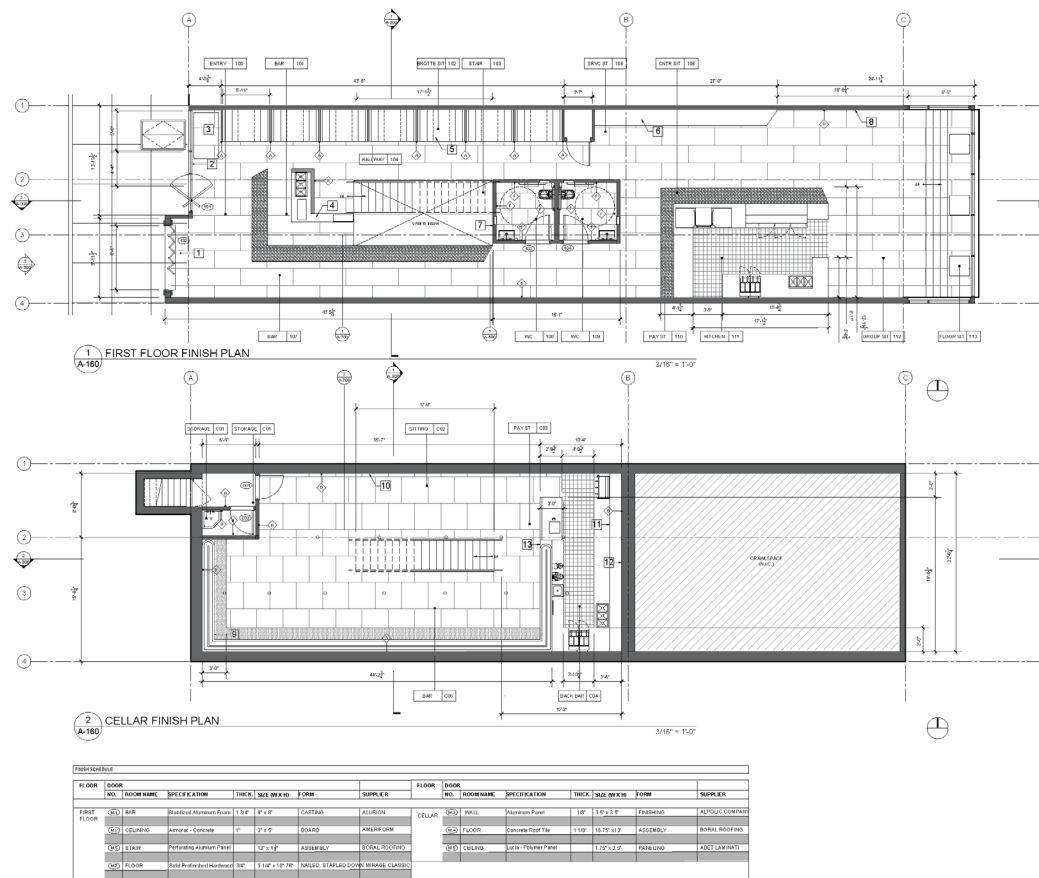
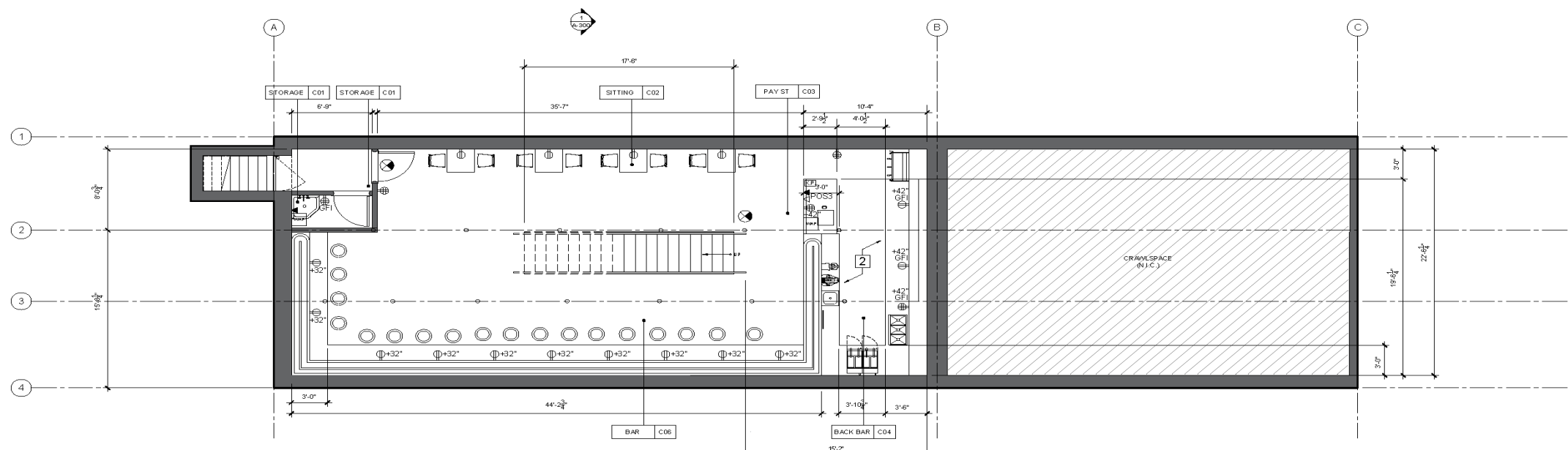
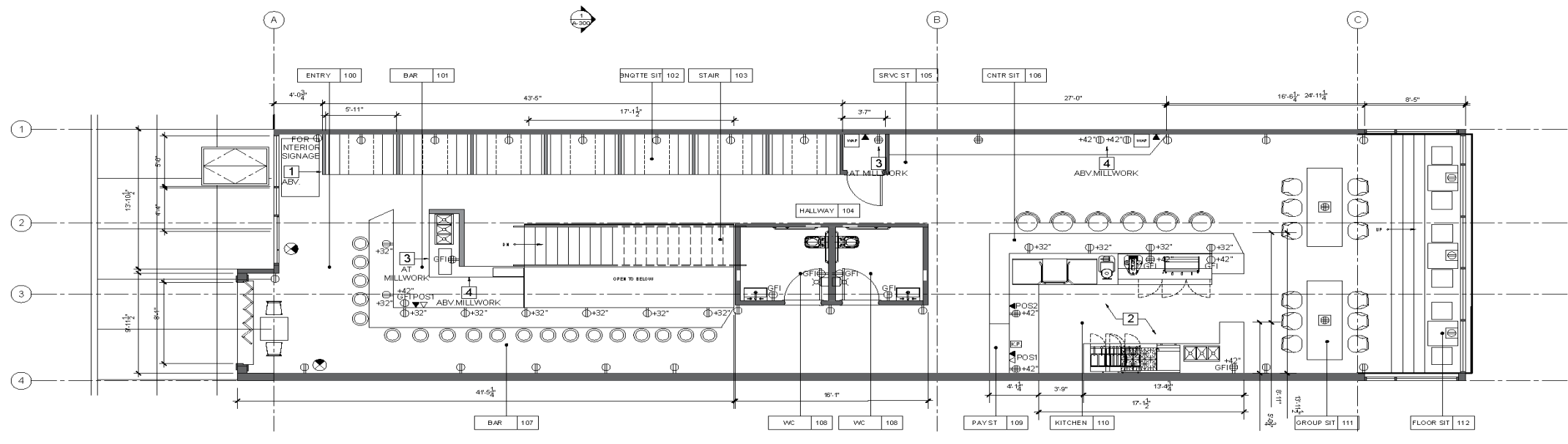
EXISTING RATED SEPARATION

EXISTING DMDO DOOR TO REMAIN

EXISTING FIRE ALARM PULL STATION

EXISTING FIRE ALARM SOUNDING TRICORD

EXISTING EXIT SIGN











demolition plan


power & signal plan

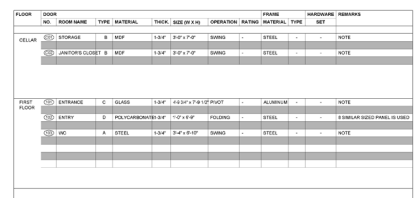
finish plan



CONSTRUCTION LEGEND

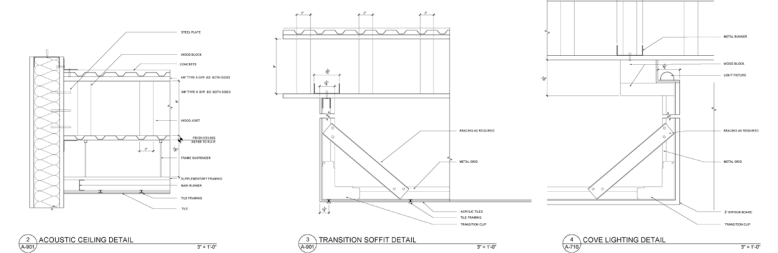
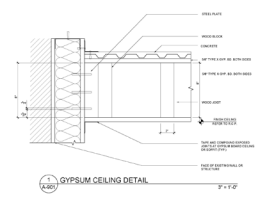
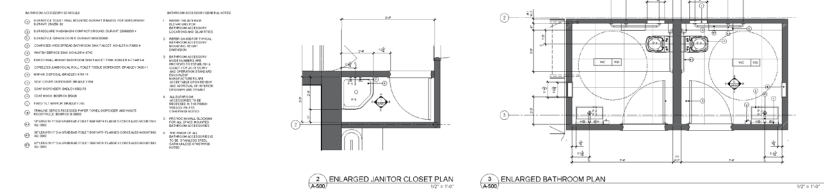
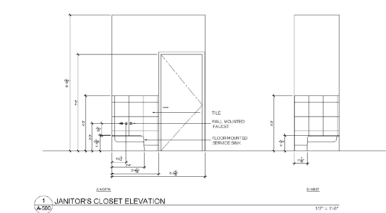
NOT IN PROJECT SCOPE	
EXISTING PARTITION TO REMAIN	
EXISTING SLIDING DOOR TO REMAIN	
RATED SEPARATION	
NEW Gypsum BOARD PARTITION	
NEW SLIDING DOOR	
NEW SWING DOOR	
FIRE ALARM FULL STATION FIRE ALARM HORNB/STROBE	

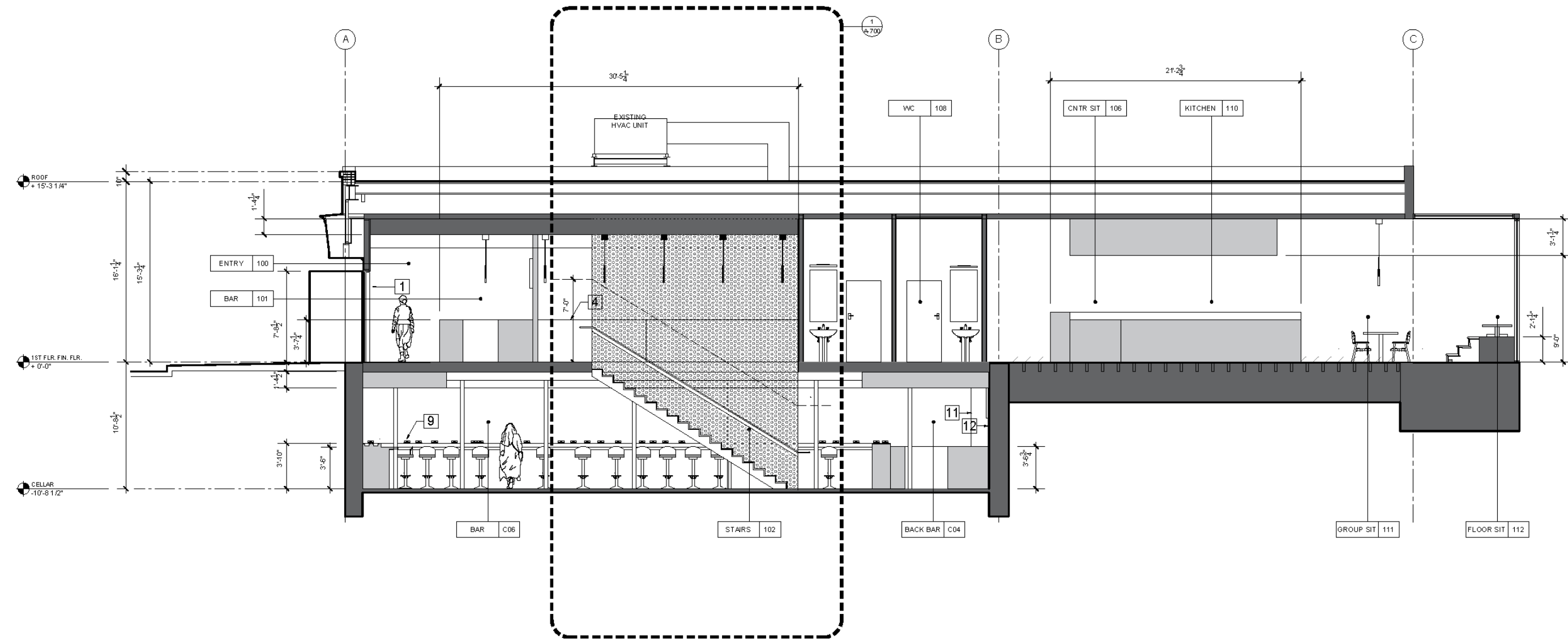
EXIT SIGN 



STUDENT WORK SHEET	NAME OF STUDENT/NO. NAME
1. Reference A 100 across Floor Plans for door height.	Provides 100" for doors with 7'-0" of height.
2. Note:	Provides 100" for doors greater than 7'-0" of height.
3. Note:	Provides 100" for doors greater than 10'-0" of height.
4. Note:	
5. Note:	

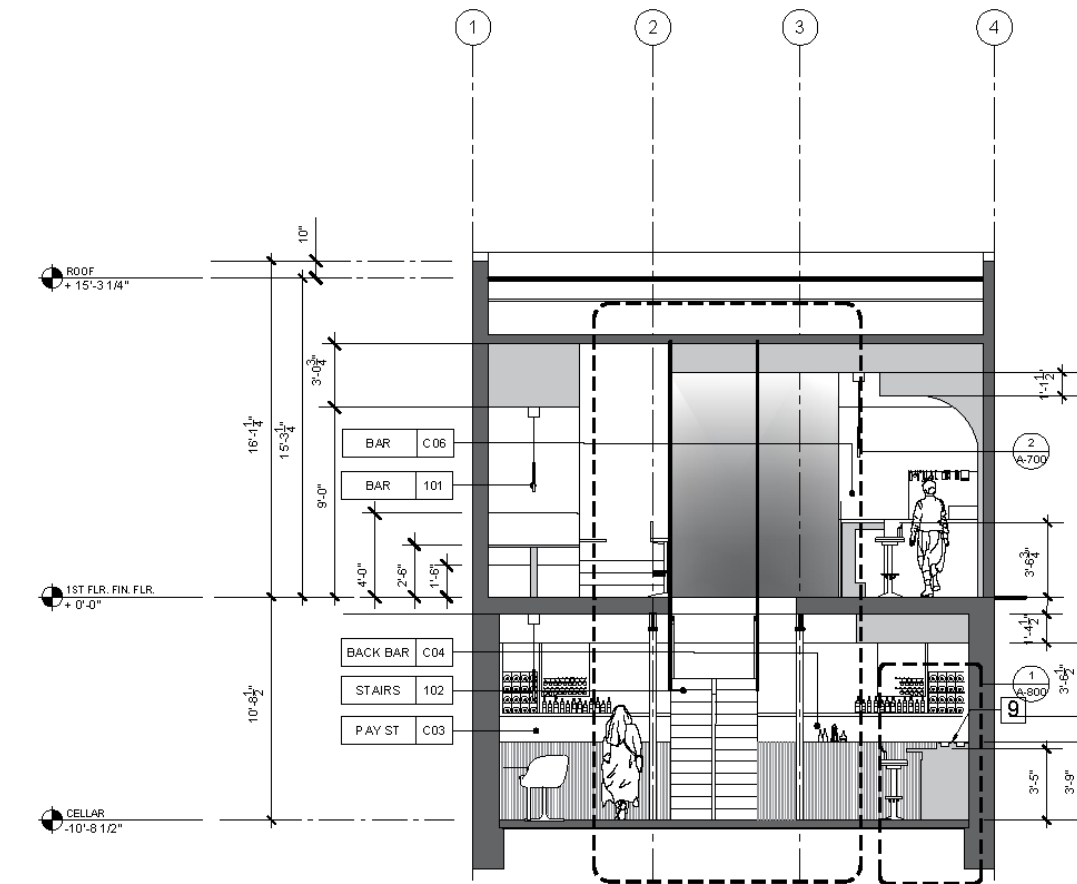
CAPTION: R010101							
FLOOR	LIGHT FIXTURE	ROOM NAME	LOCATION	THICK.	IN (H x W)	COLOR CODE	SUPPLIER
FIRST FLOOR	①	BARNDILE IT	DAMIANE LBS PENDING	20	23 x 23	102 LBS 4000 122V	TECHNOLIGHT
	②	BALB GABING	715 DASH A WALK, WALK	14	17.5 x 17.5	30 3000K	TECHNOLIGHT
	③	HTCHEN	IF LED DOWN	1.4	1.9 x 3.3	30 3000K	TECHNOLIGHT
	④	RESTRON	WALL, SCENE TRIMS BATH	17	20.4 x 3.6	3000K 175 Medium	TECHNOLIGHT
	⑤	RESTRON	ABOVE EDOOR LBS DOOR	14	14 x 17	3000K 14	COOPER LBS
CELLAR	①	BACB BACB	ELEMENT 9' LED WALL W/0-3'7	n/a	n/a	30 3000K	TECHNOLIGHT
	②	HTCHEN	BRUNDED LED DOWN	2	1.50" x 8.64"	4000 4000 122V	TECHNOLIGHT
	③	STORAGE	ELEMENT 9' LED DOWN	2	1.5" x 8.2"	30 3000K	TECHNOLIGHT
	④	STORAGE	ELEMENT 9' LED DOWN	2	1.5" x 8.2"	30 3000K	TECHNOLIGHT

[illegible]



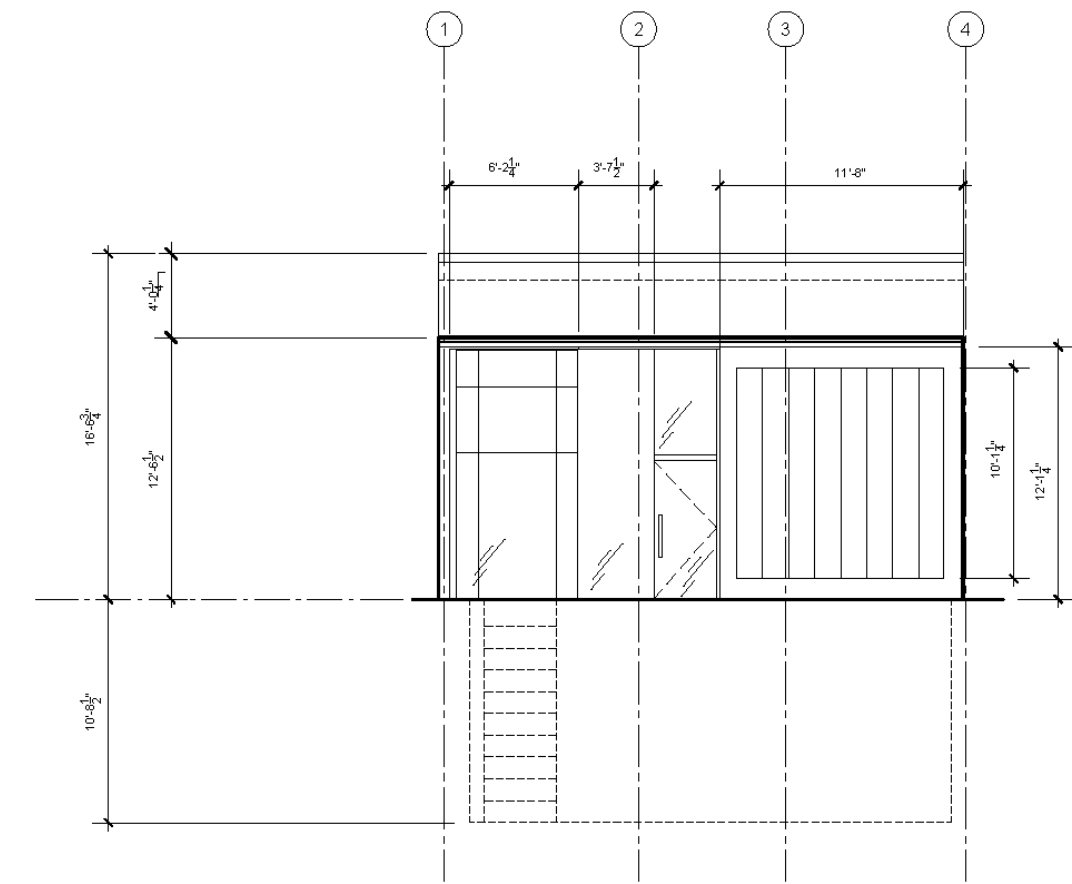
1 BUILDING SECTION (LOOKING SOUTH)
A-300

3/16" = 1'-0"



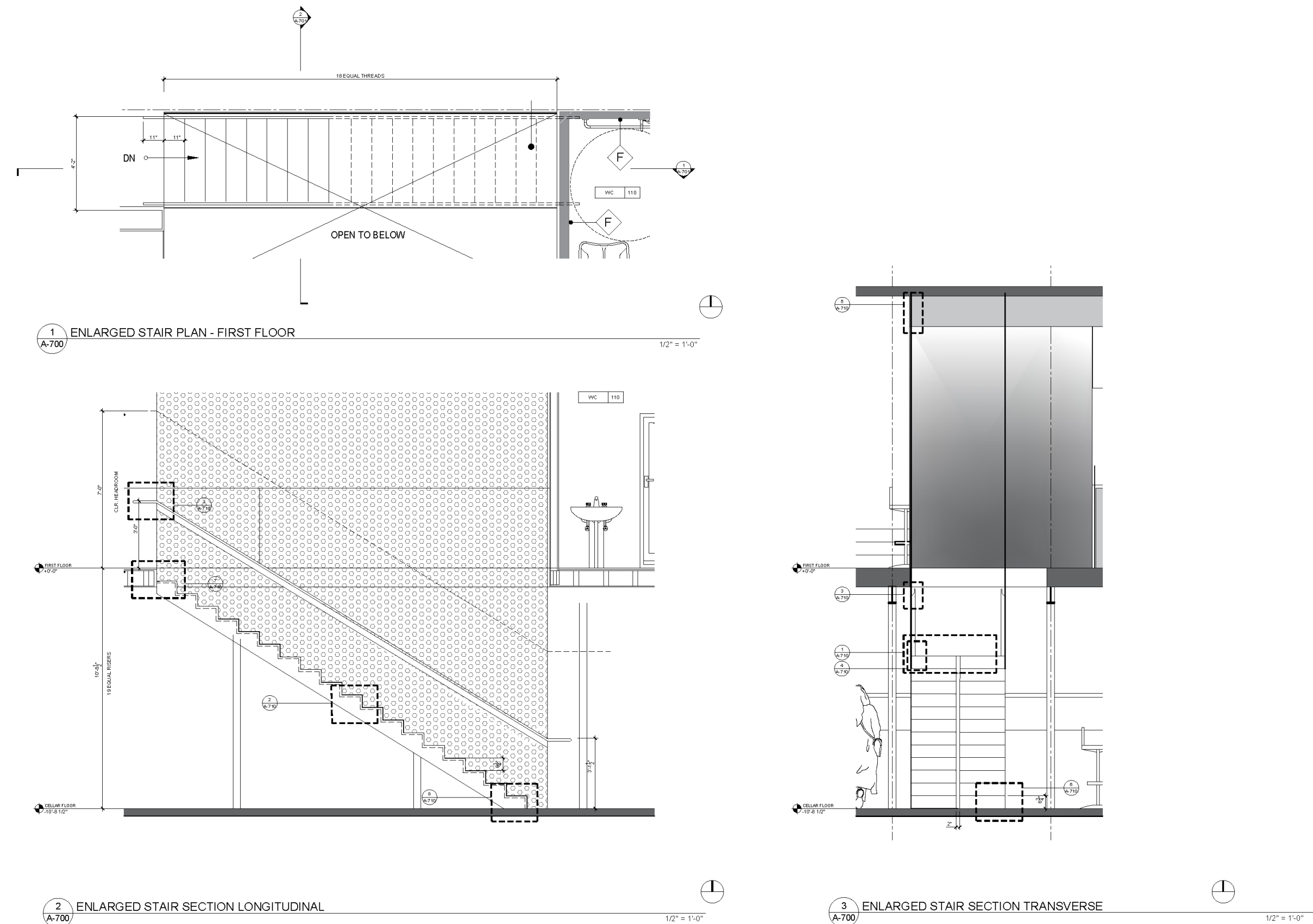
2 BUILDING SECTION (LOOKING EAST)
A-300

3/16" = 1'-0"

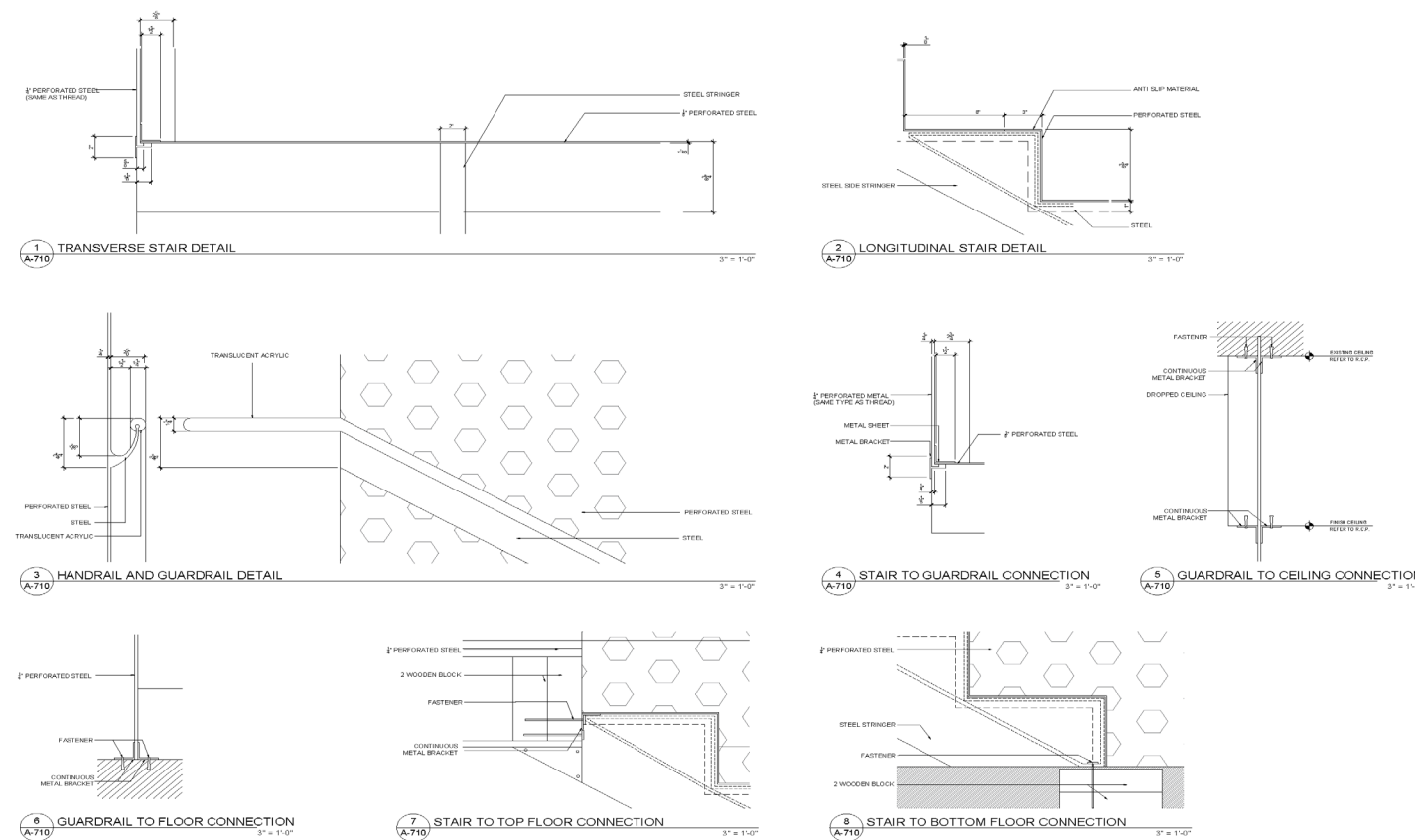


3 BUILDING ELEVATION
A-300

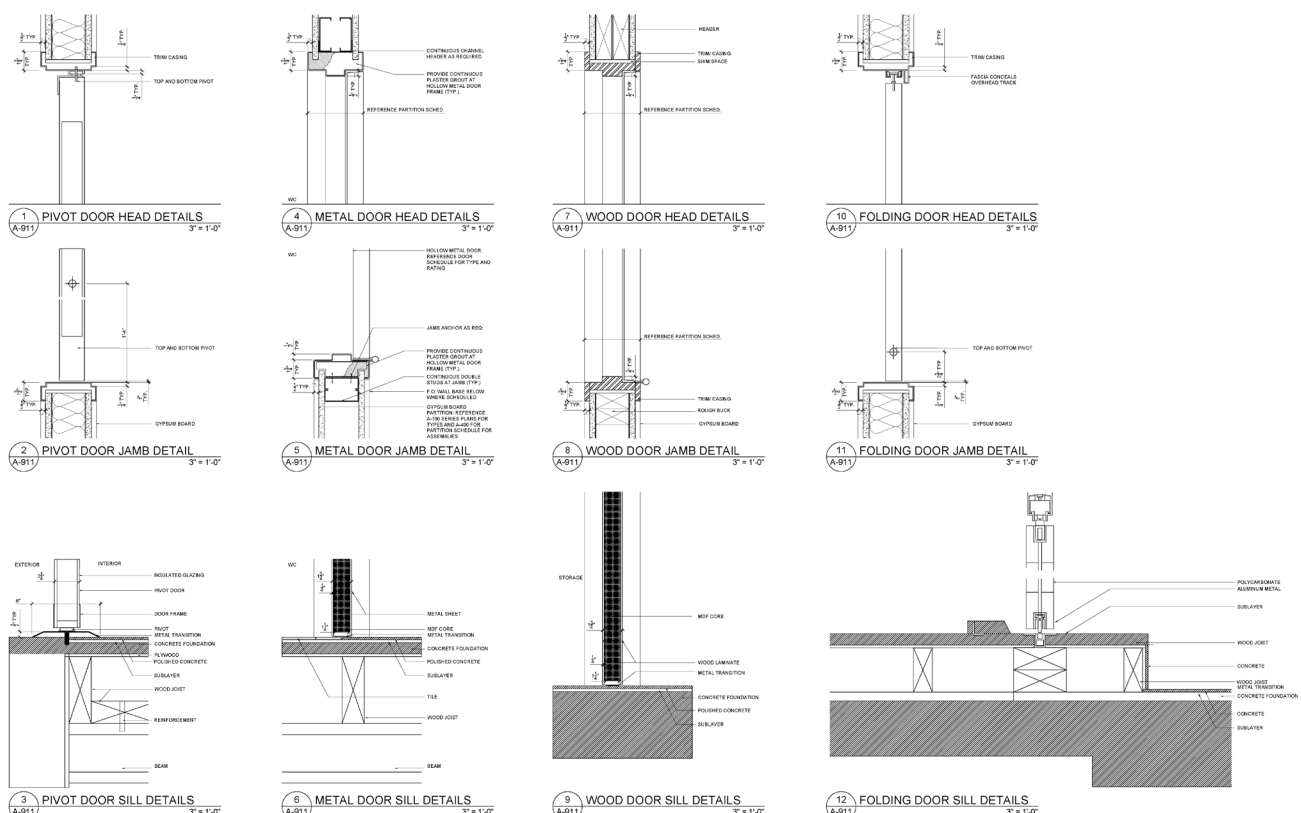
3/16" = 1'-0"



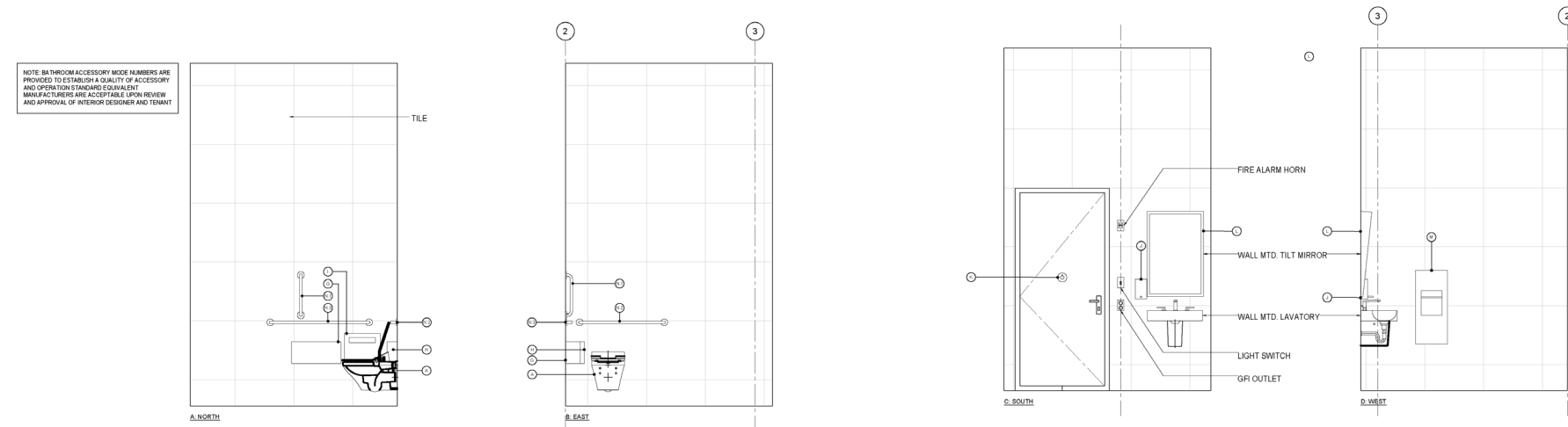
stair details



door details



bathroom elevations



exclusive vs inclusive

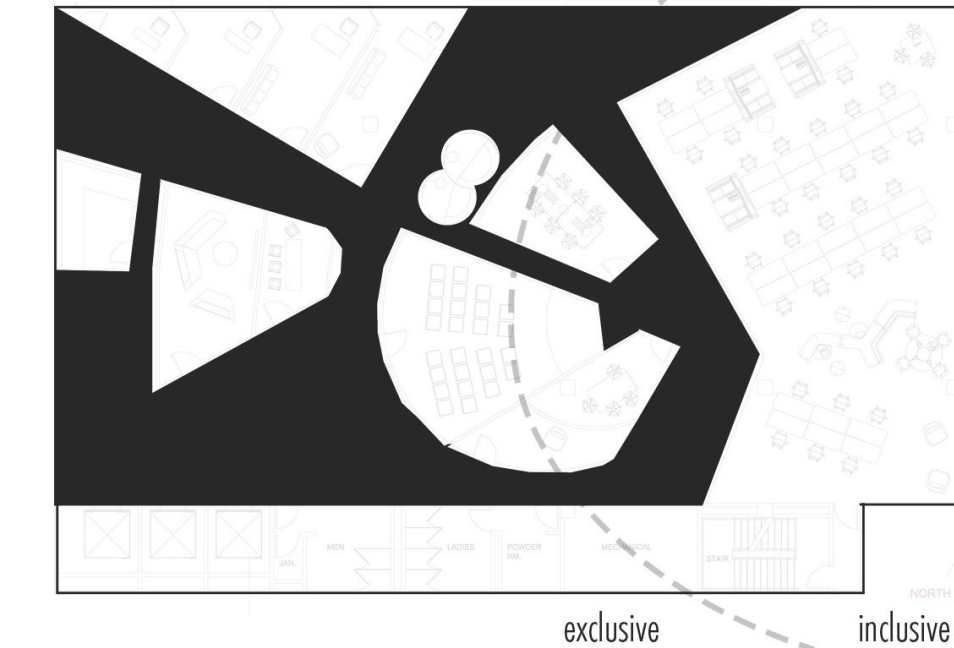


for the United Nation

The office is exclusive at one side and inclusive at the other side with the common public spaces in the center to dissolve the relationship between the two. The layout ensures that both sides can enjoy a healthy environment in the natural sunlight while they work (goal 3 of the UN Sustainability Goal: good health and well being).

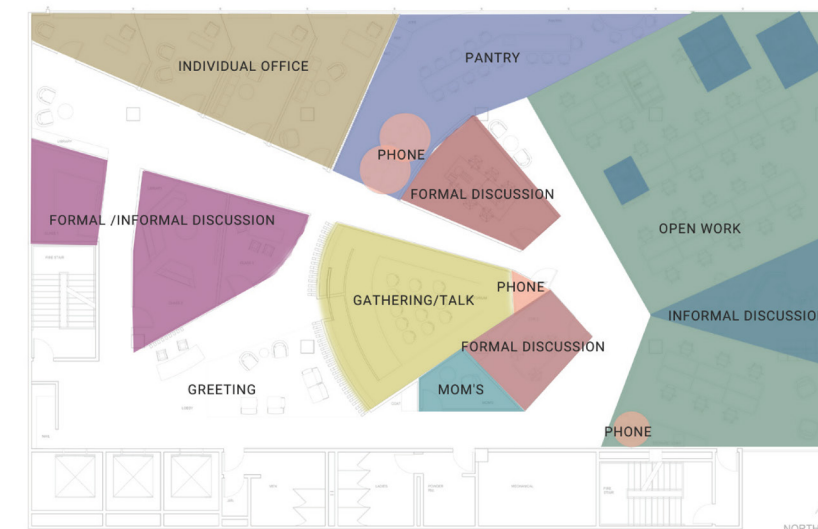
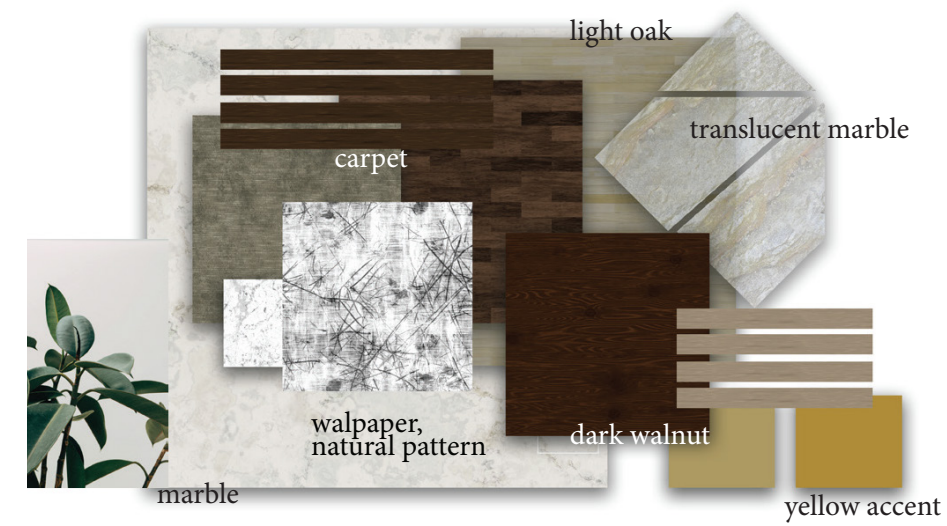
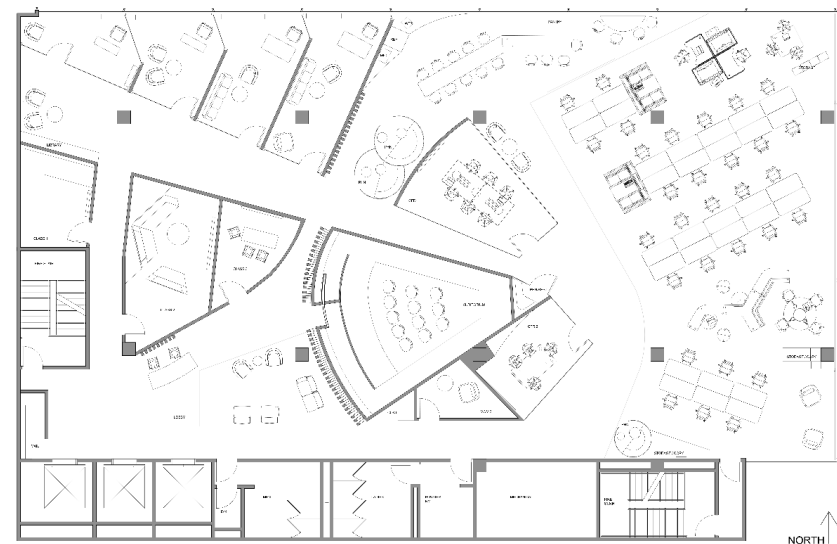
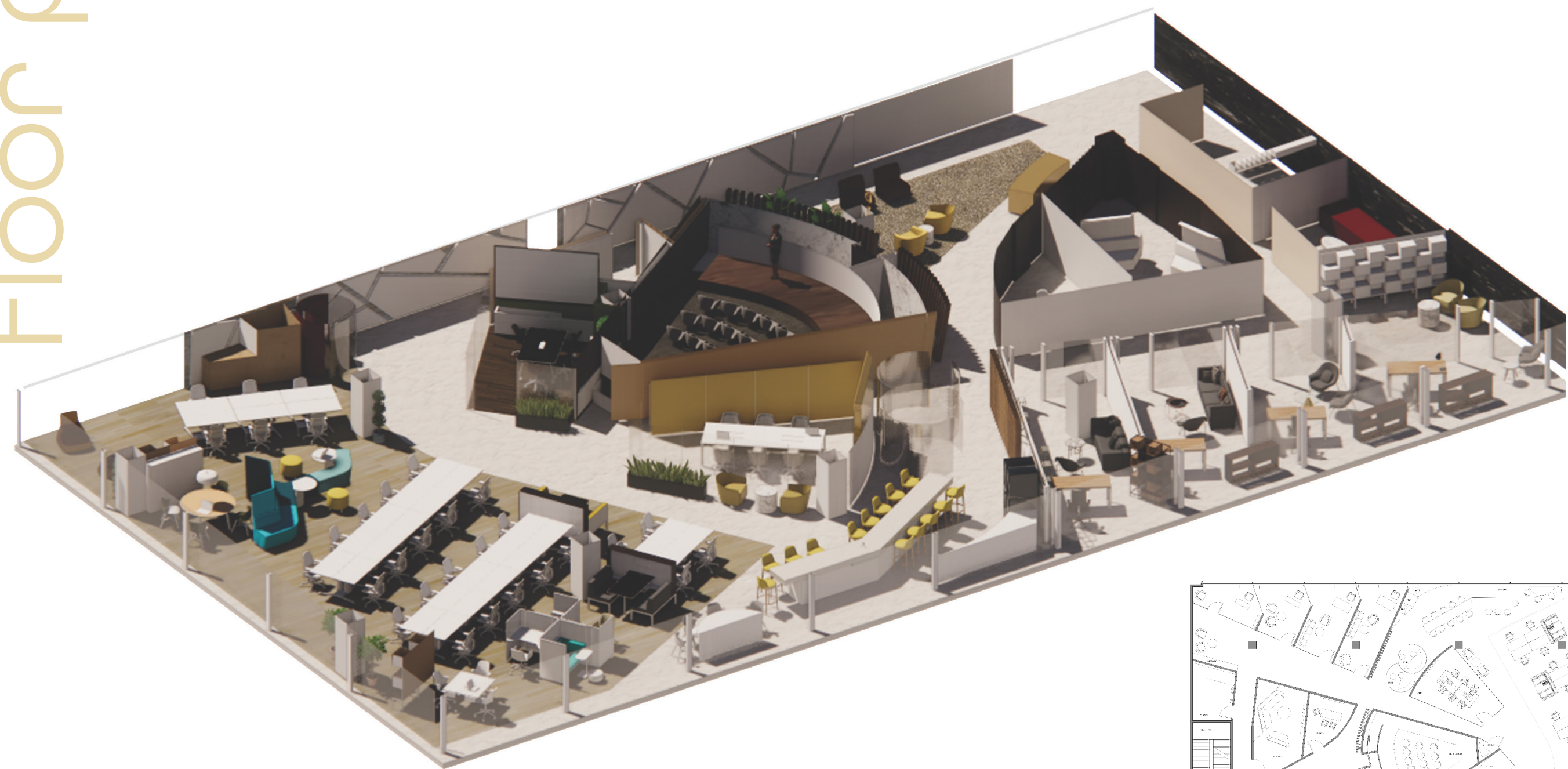
an office

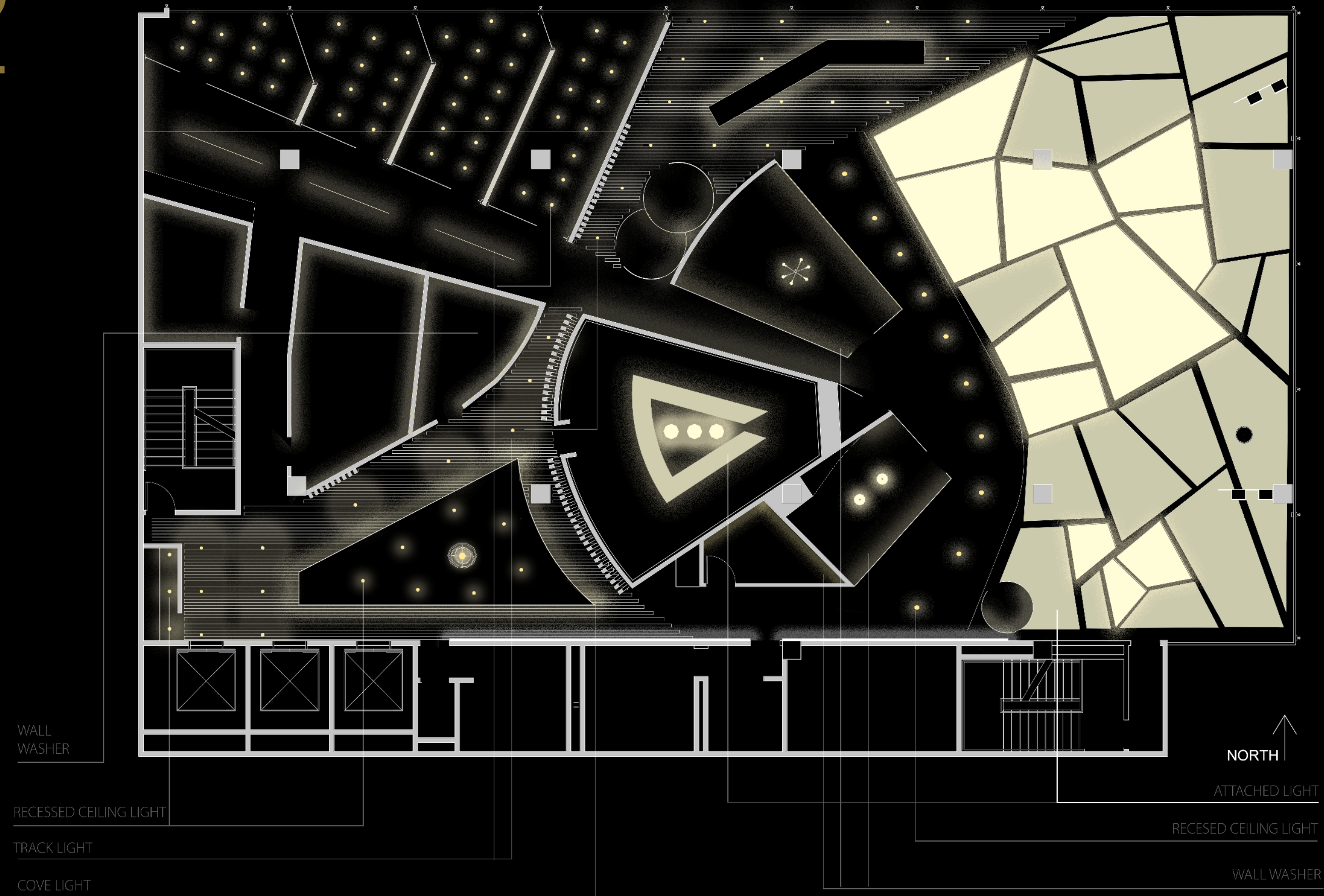




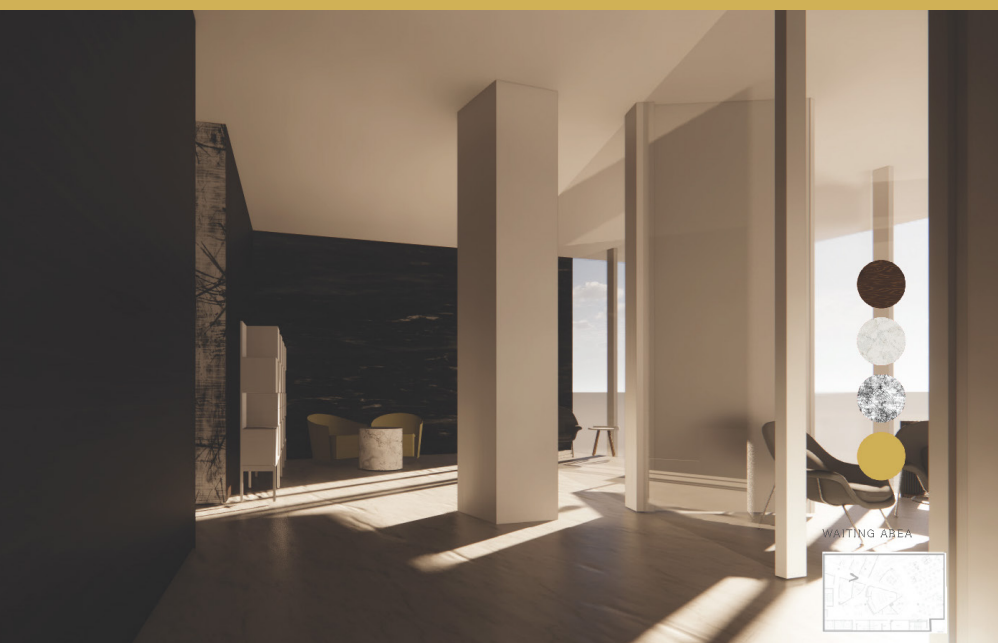
exclusive vs inclusive

The design is exclusive on one side and inclusive on the other side with the common public area at the center to dissolve the two relationship while both side working healthily enjoying the natural light









Discussion Space. This is one of the two discussion spaces and it uses yellow to brighten the employees mood. It also uses gold and white finish to match the warmh of the yellow.



private

split-level



residential project

for

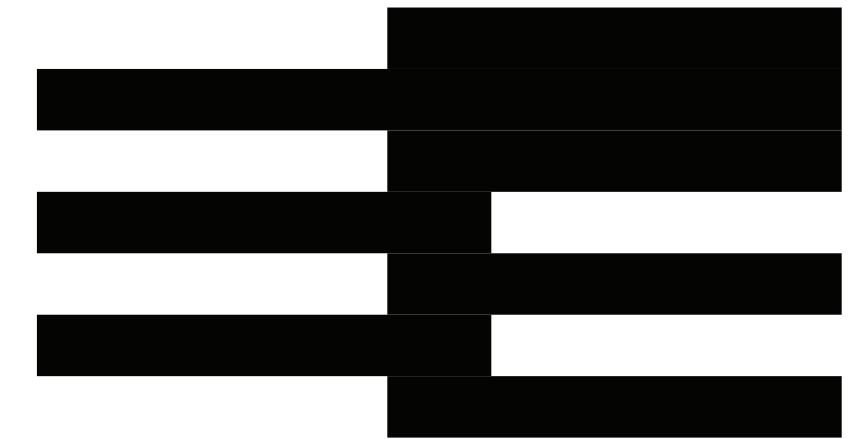
a family with
restaurant business

This house is made for a three-generation Chinese family. The family runs a business on the ground level and the first floor is dedicated to the kitchen to help with the cooking preparation before the Chinese restaurant opens. The main idea of the house is about splitting the levels to create more common spaces that are classified by different programs. The private spaces for this house are located at the top two floors.

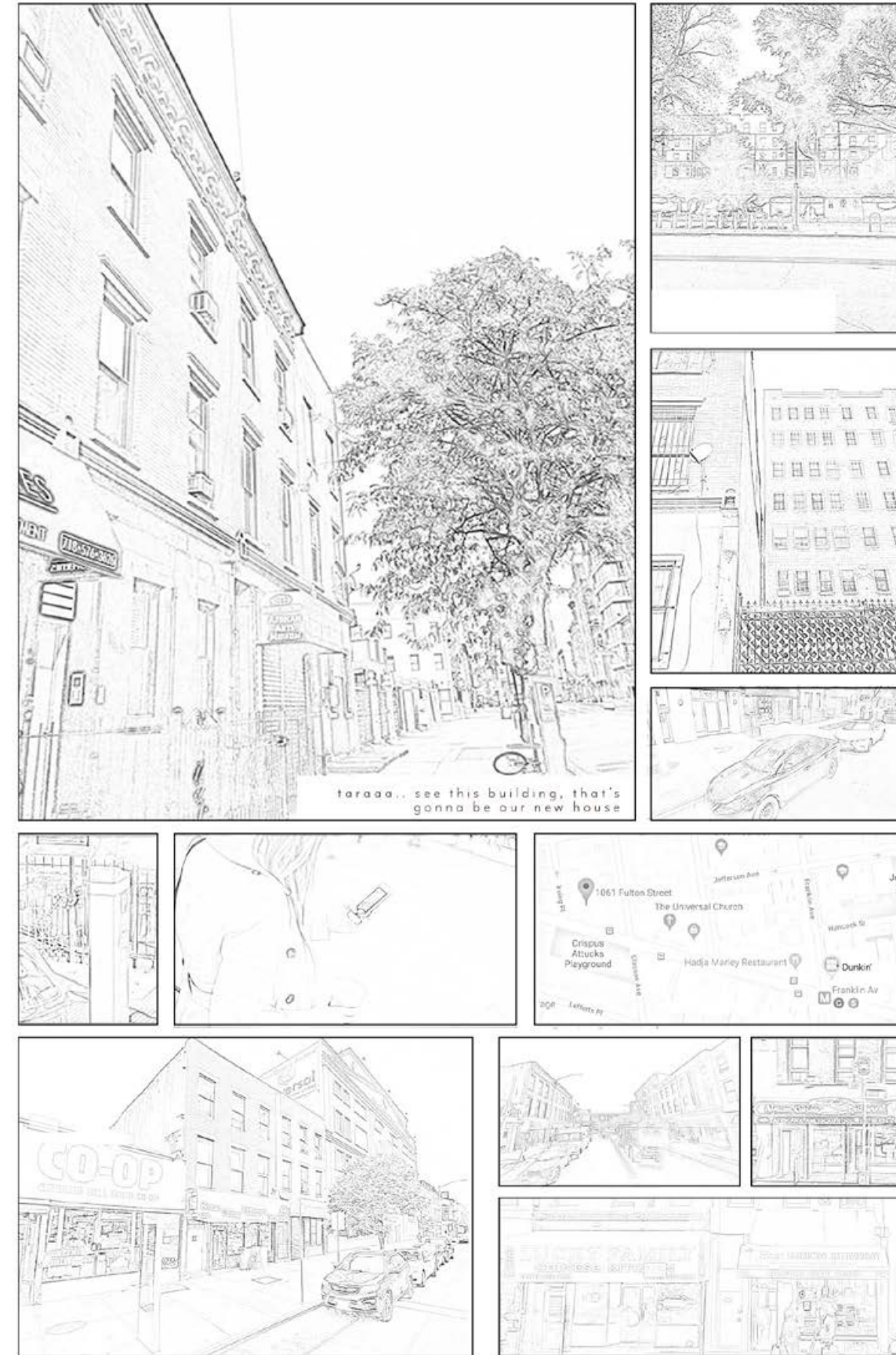
06



Each floor plate is split in the center and the house becomes more private towards the top. The second last floor is where most of bedrooms are located while the topmost floor has another bedroom popping out from the rooftop.



concept



natural light (existing)

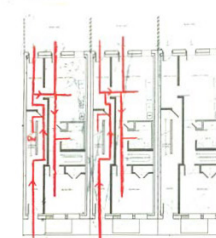


morning



evening

circulation (existing)



bedroom

living room, bedroom

living room

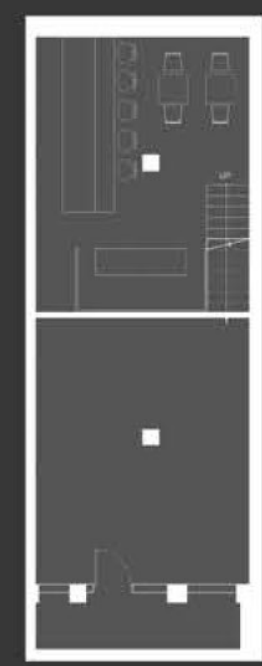
dining room

kitchen

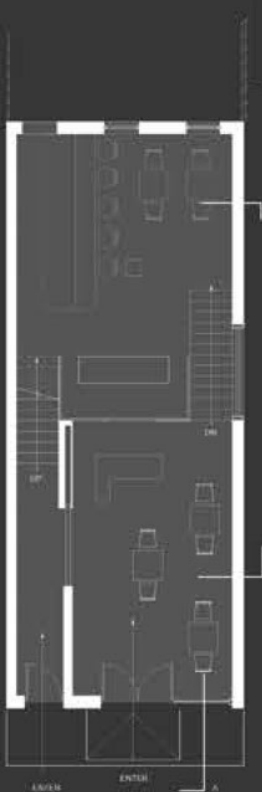




PLAN



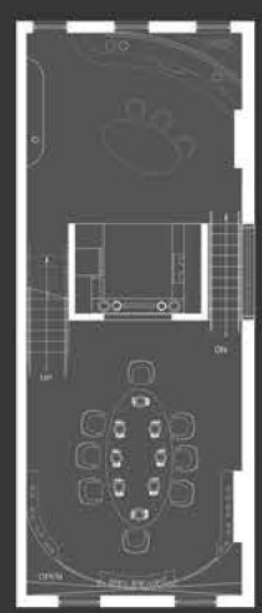
BASEMENT



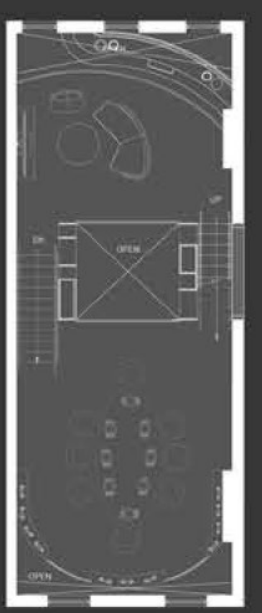
LEVEL 1



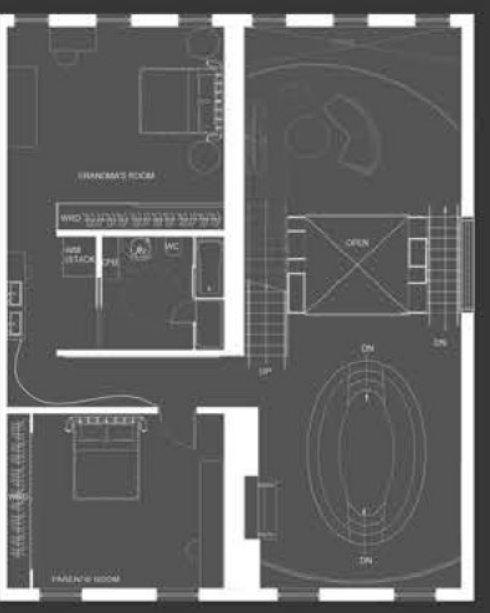
LEVEL 1.5



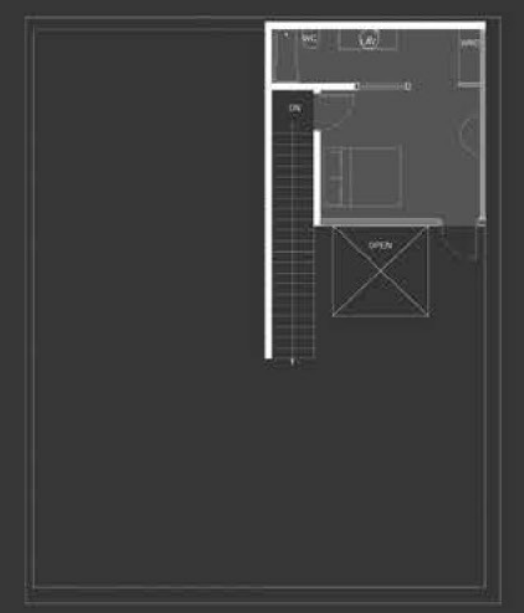
LEVEL 2



LEVEL 2.5

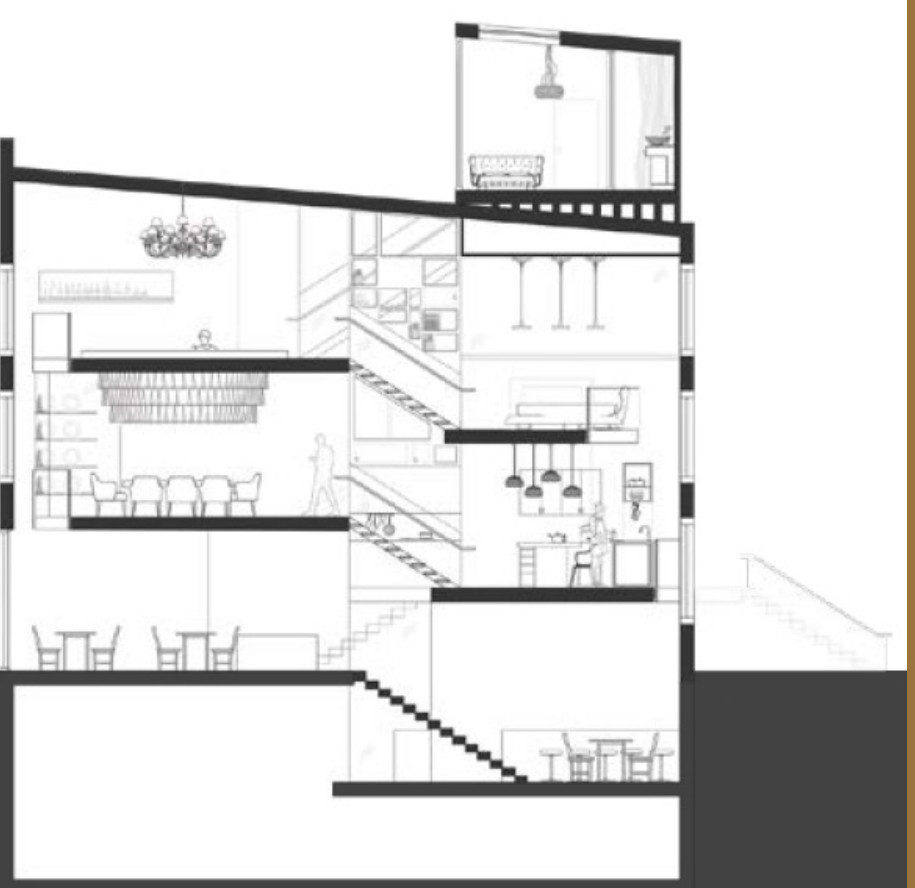


LEVEL 3



ROOFTOP

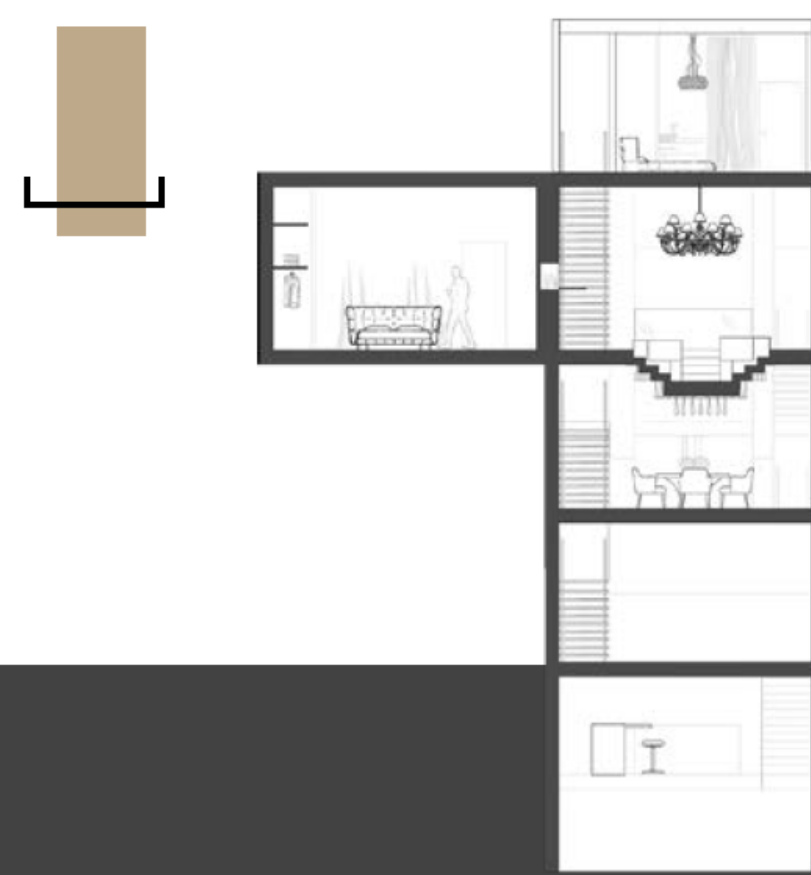
plan & section



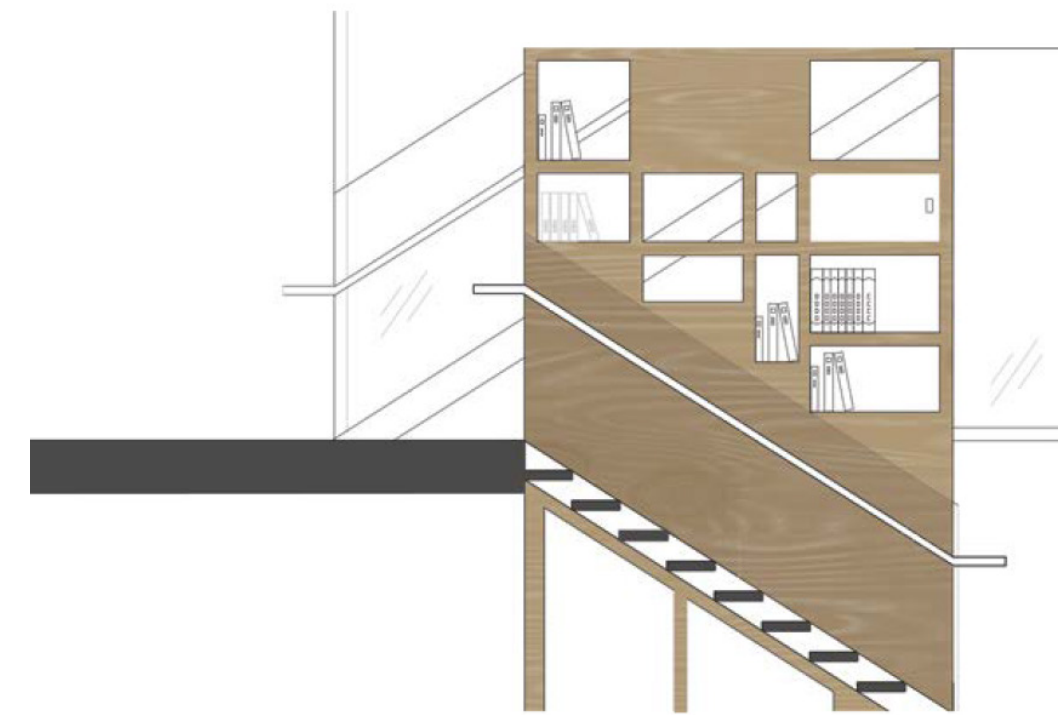
SECTION A



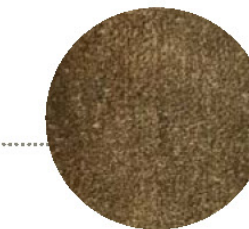
SECTION B



SECTION C



STAIR SECTION



carpet, living room floor and bedroom



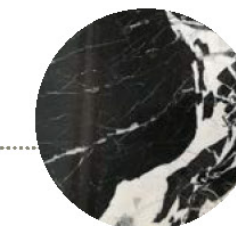
marble, dining room floor



dark oak, kitchen cabinets and living room floor



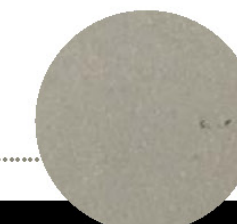
brass door handle and concrete wall



marble, kitchen countertop



brass, handrail



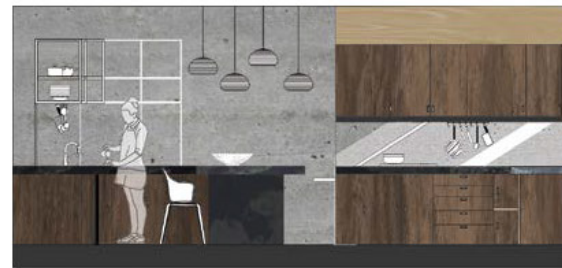
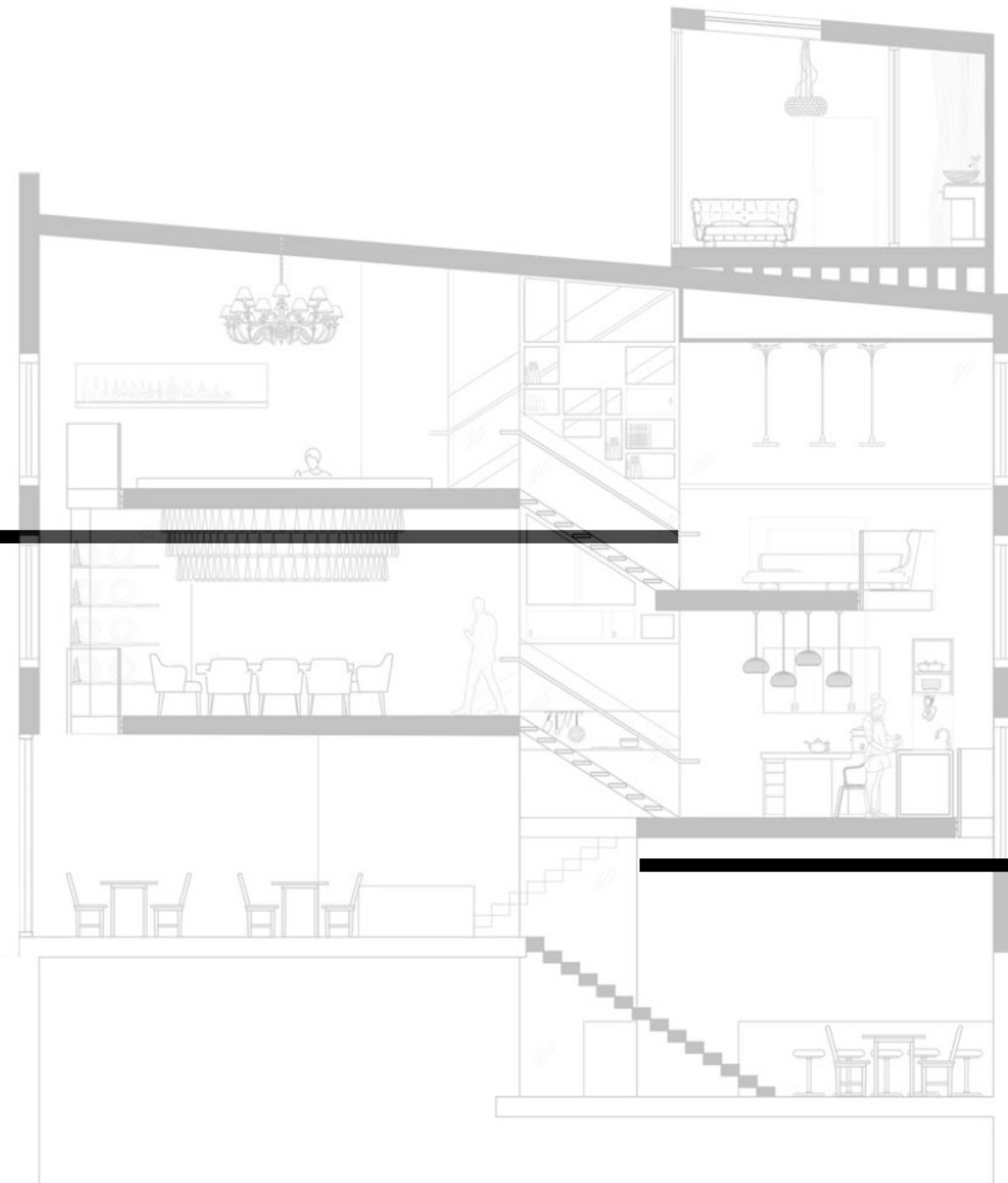
ceramic, kitchen



brass, transition between floor and wall

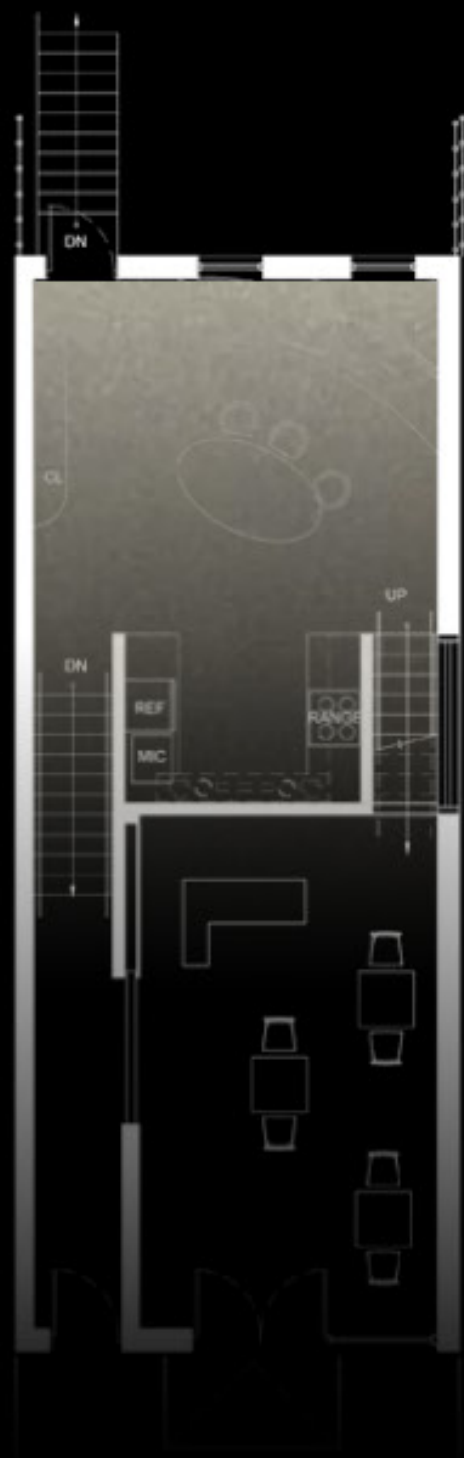


BEDROOM ELEVATION
LEVEL 3



KITCHEN ELEVATION
LEVEL 1.5





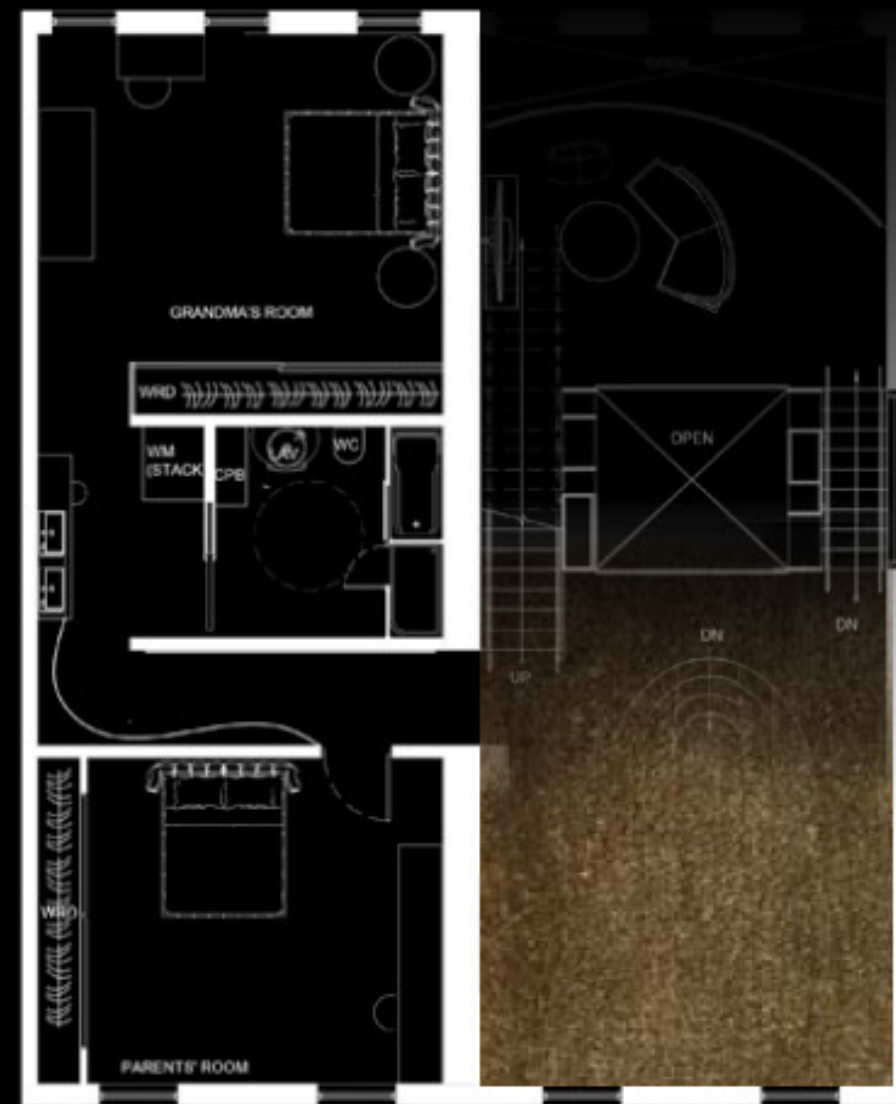
CONCRETE
LEVEL 1.5



MARBLE
LEVEL 2



MEDIUM OAK
LEVEL 2.5



CARPET
LEVEL 3



MEDIUM OAK
ROOFTOP



Dining area overlooking the cooking area. This space is the first two floors after the restaurant. The cooking area is close to the business floor so that the owner could easily bring the prep food down to the business floor everyday before the restaurant opens.



thank
you

