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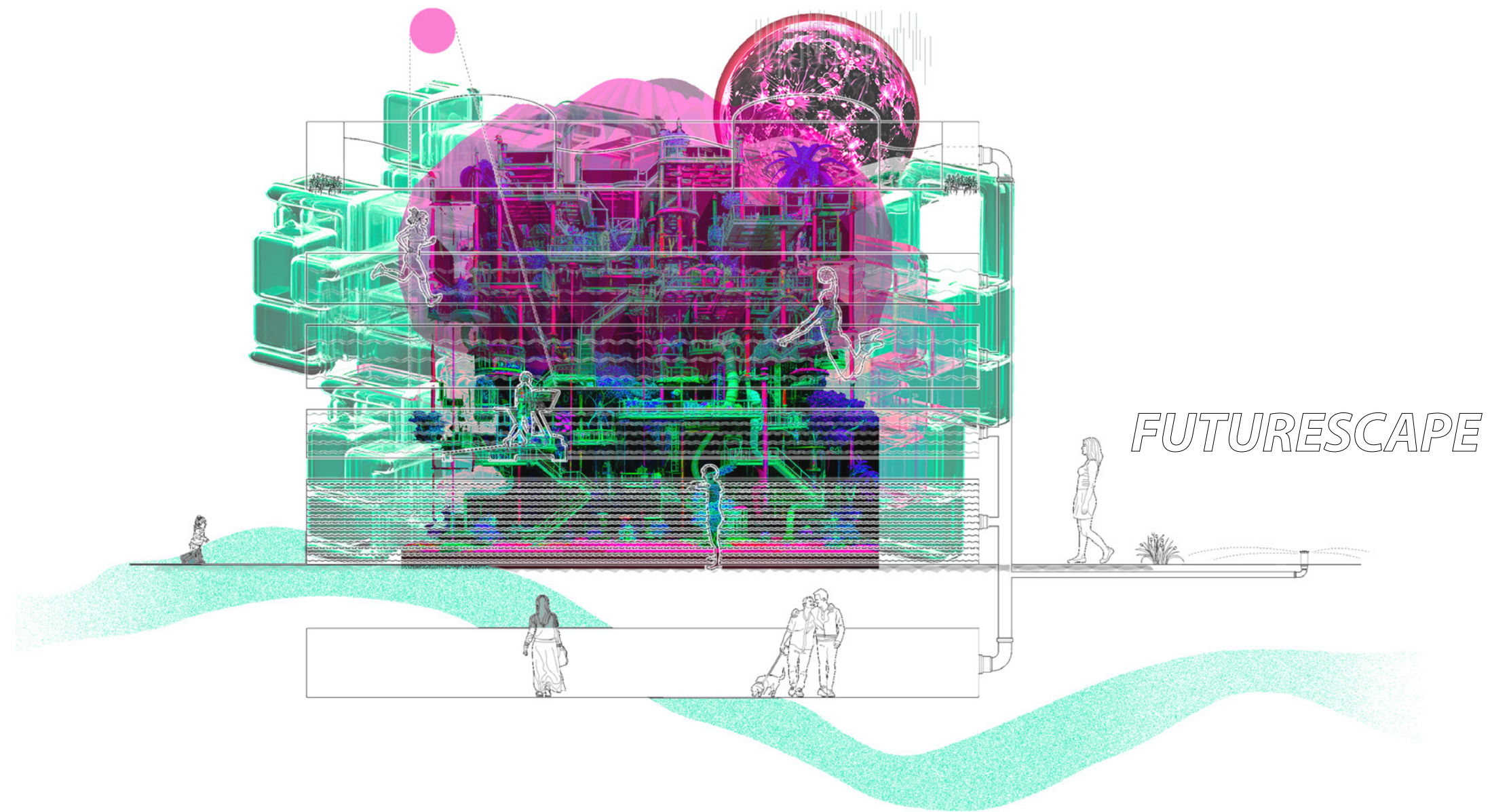
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~~SONO~~SONO NOSTALGIA

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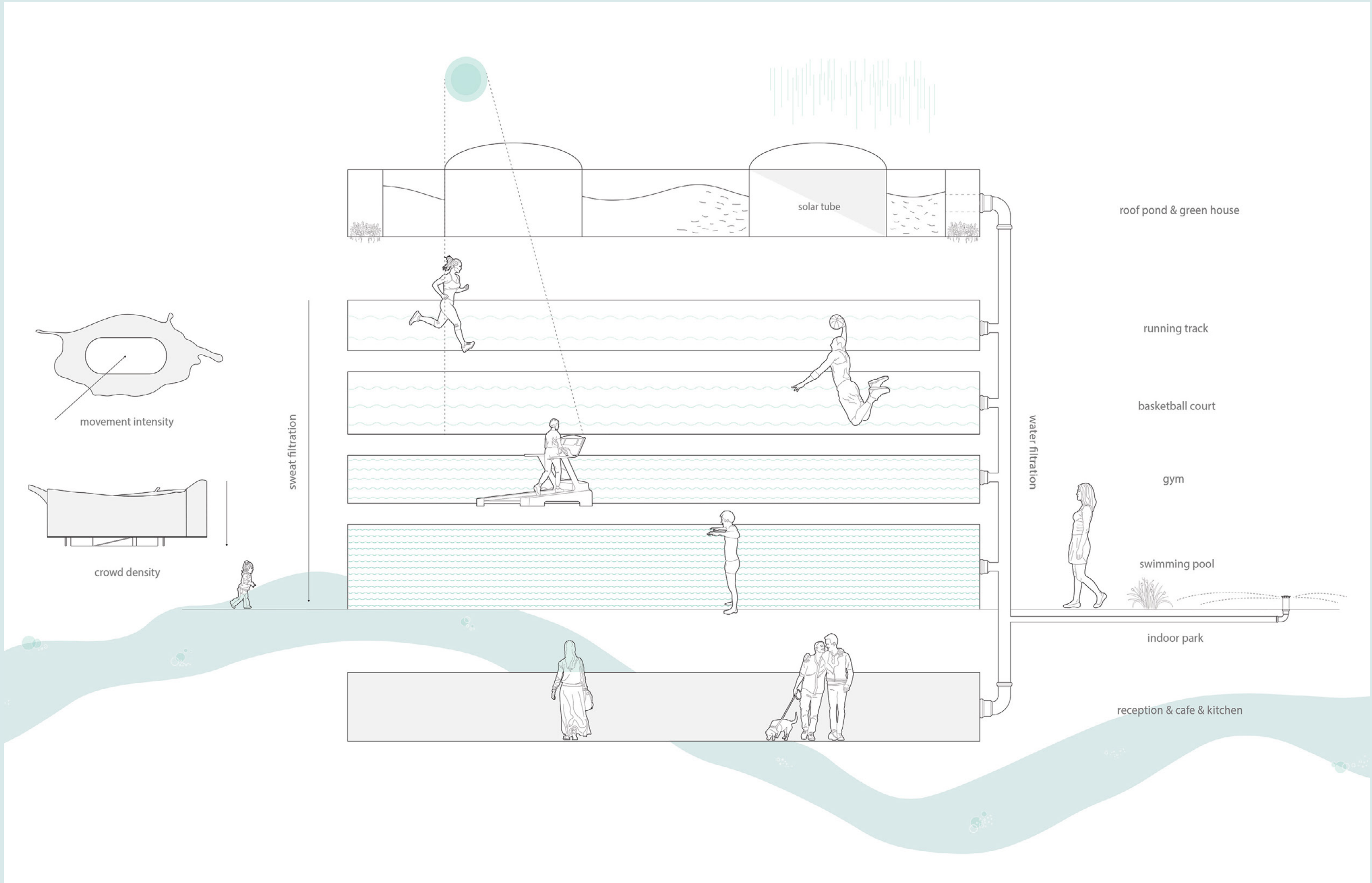
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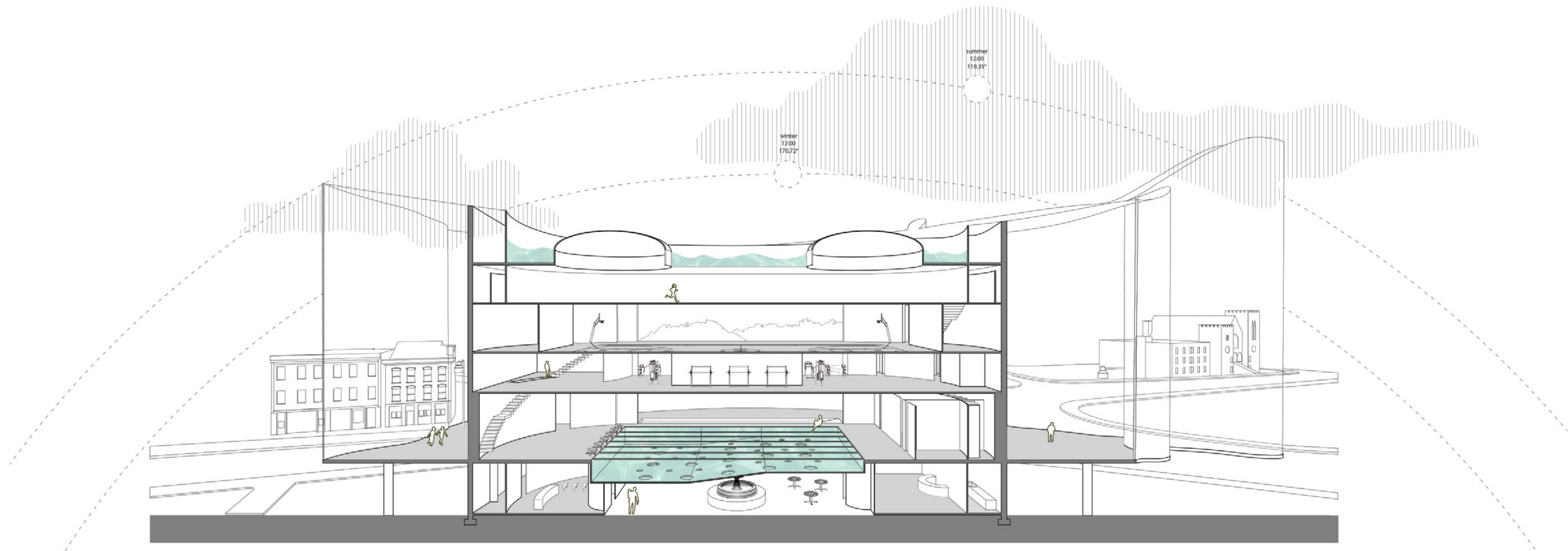
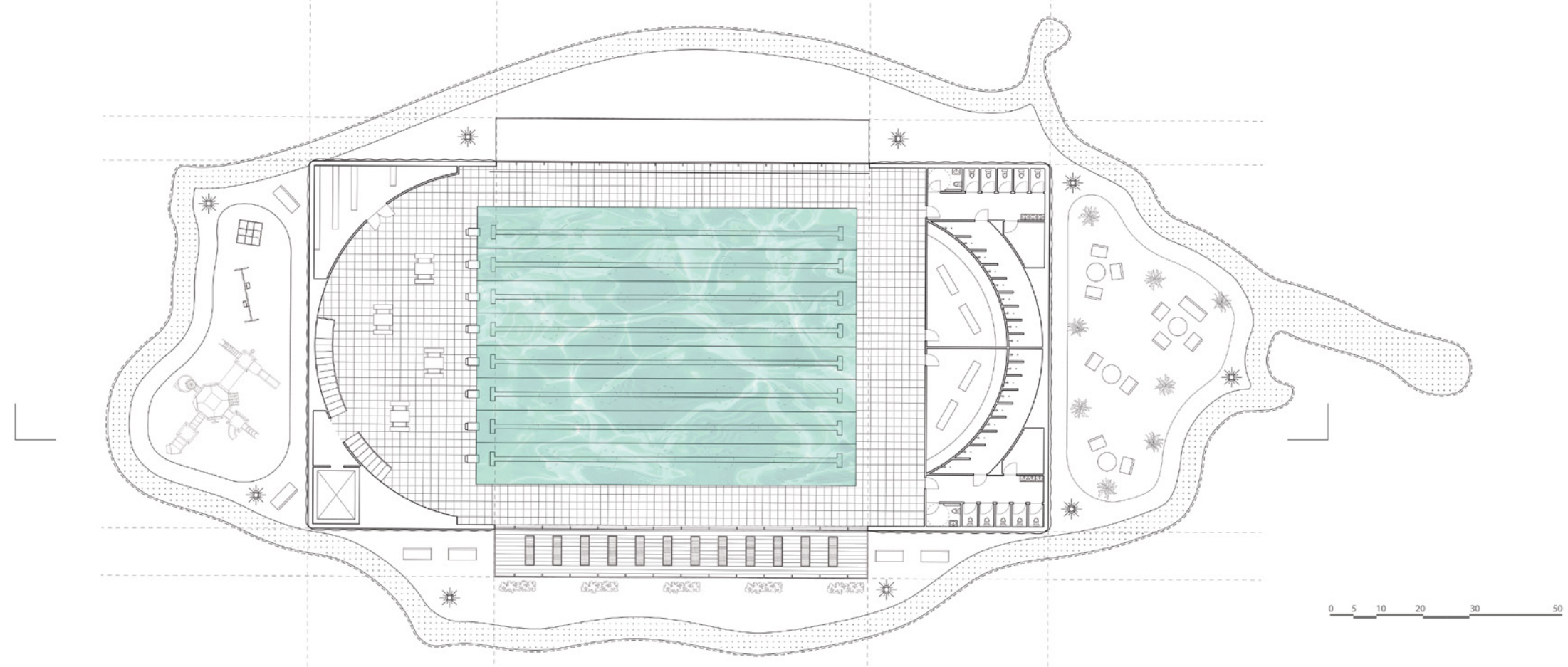
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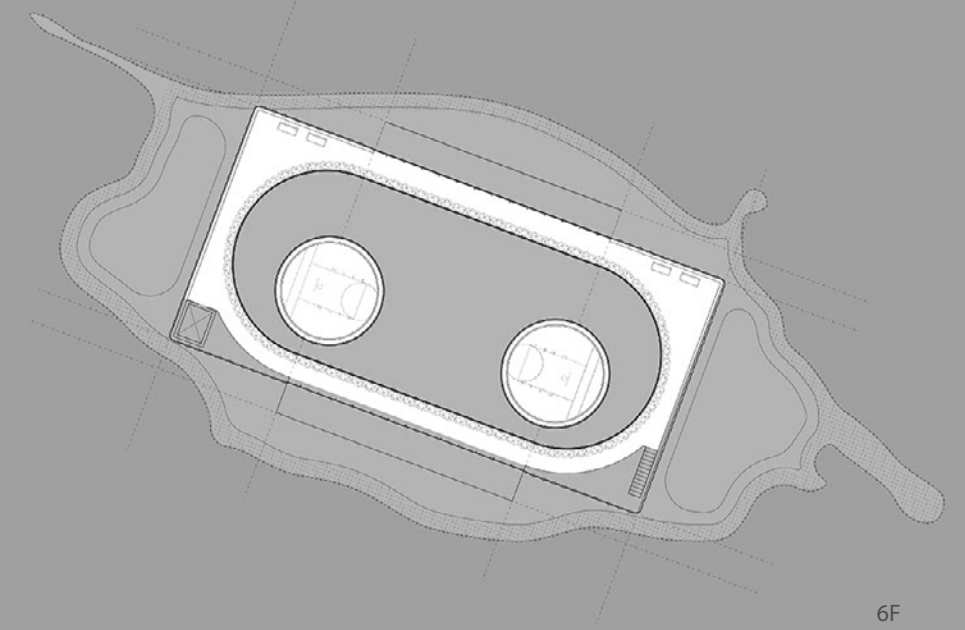
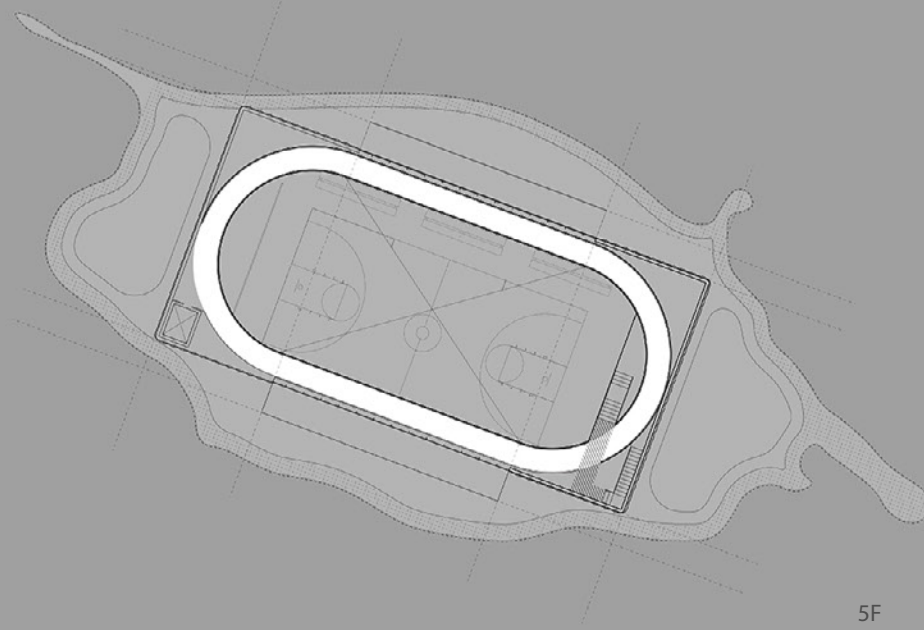
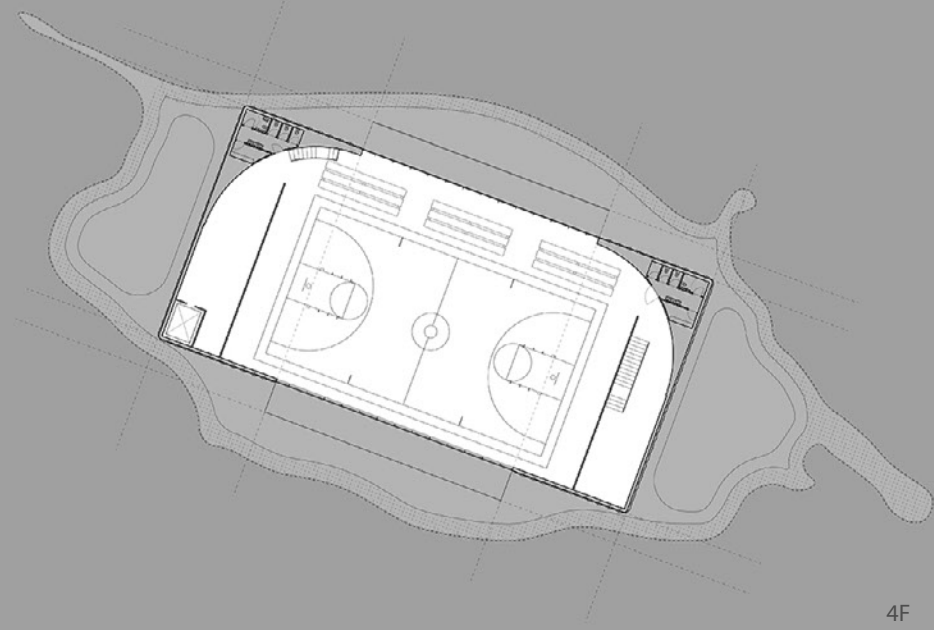
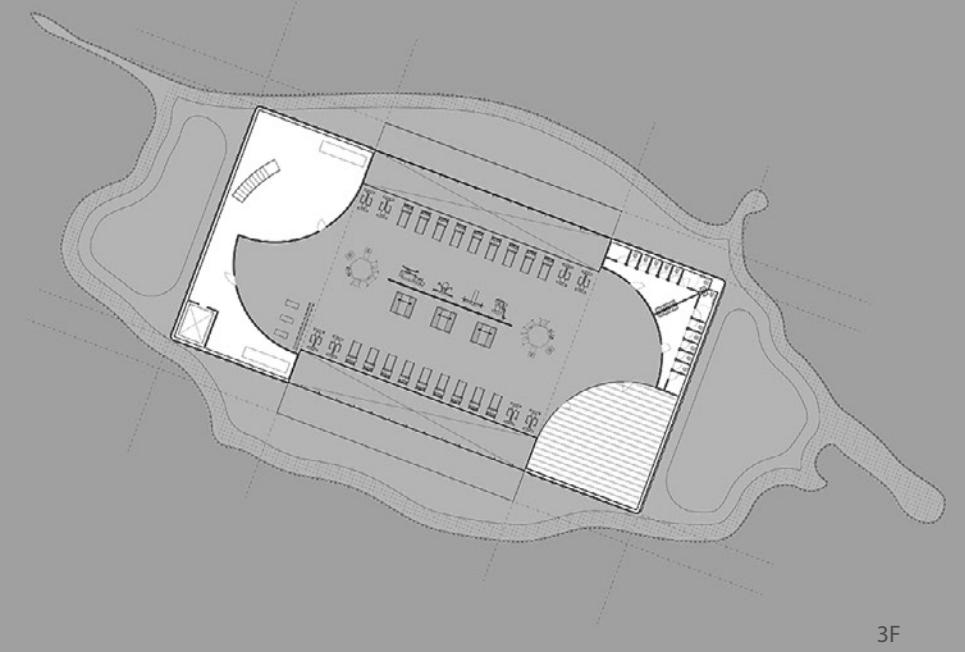
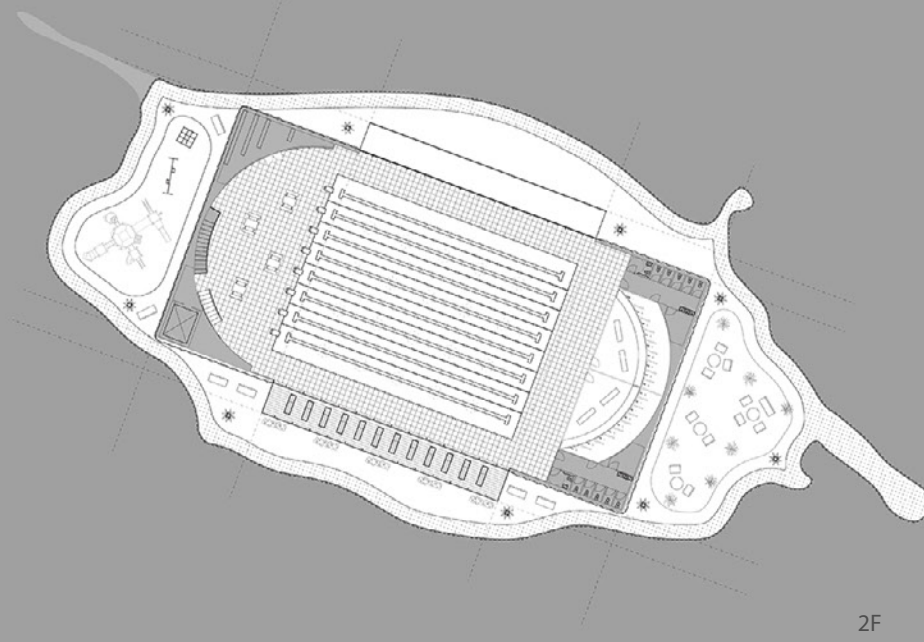
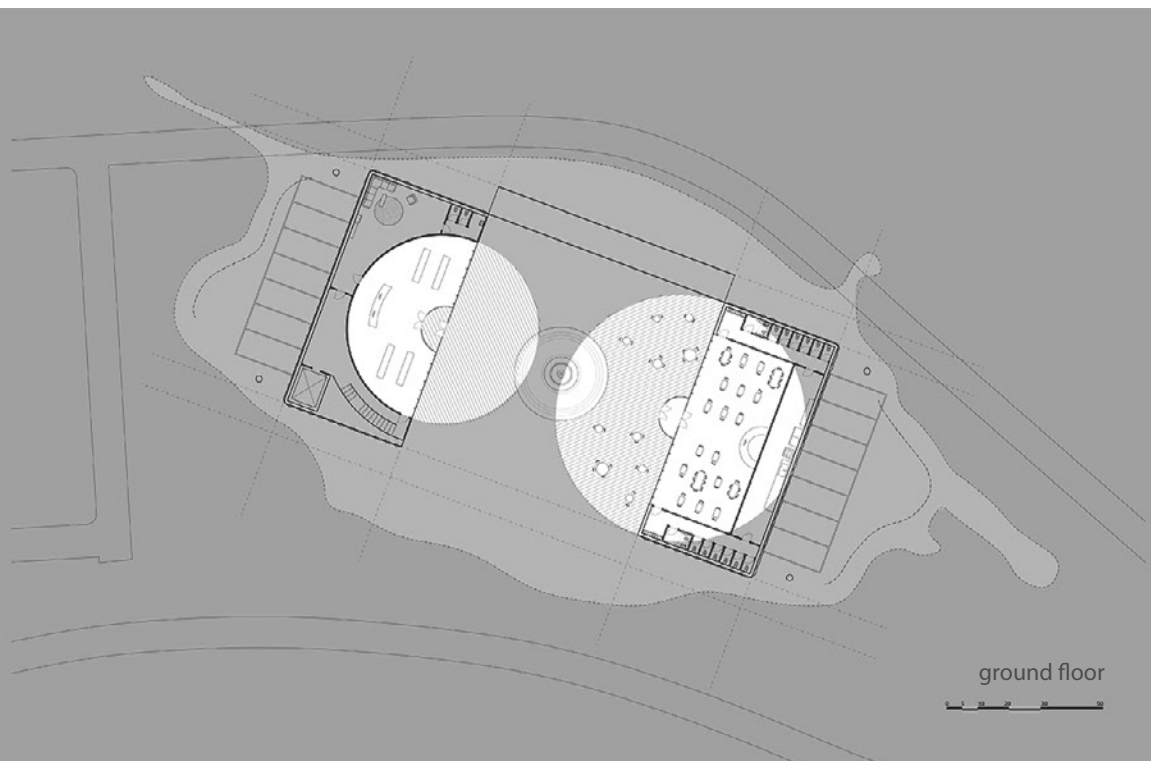


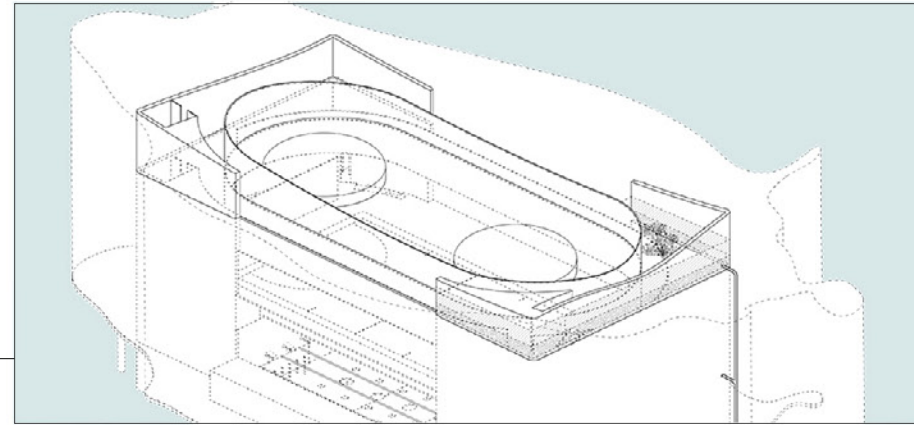
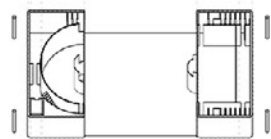
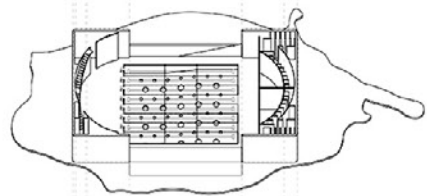
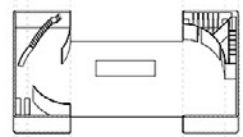
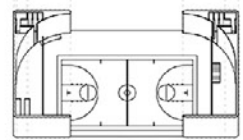
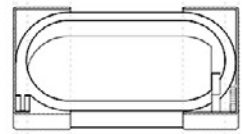
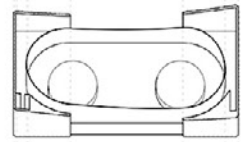
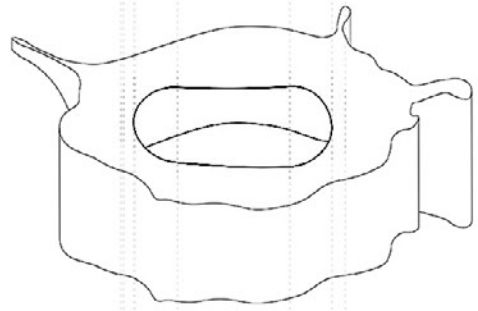
I designed a community center within Cincinnati's Lick Run Greenway. Drawing connections to precedent project, I focused on the unpredictability of natural resources, paralleling the erratic nature of water. My design highlighted nature's organic qualities, transforming irregular, unpredictable sequences into controlled systems in architectural design. The project aimed to methodically orchestrate these unpredictable elements within a building, emphasizing the essential cyclical order of the natural world. This approach allowed for a unique exploration of how architecture can interact with and reflect the dynamic characteristics of nature.

This project was designed around the loop exchanges of food, energy, water, and waste. I divided the design program into diet and exercise programs, integrating ideas from a precedent project's water cycle system into these two areas. For the diet program, I designed the circulation of water from nature to inside the building through the building's water system. In the exercise program, I metaphorically unraveled the water circulation system by incorporating the idea of sweat filtration.

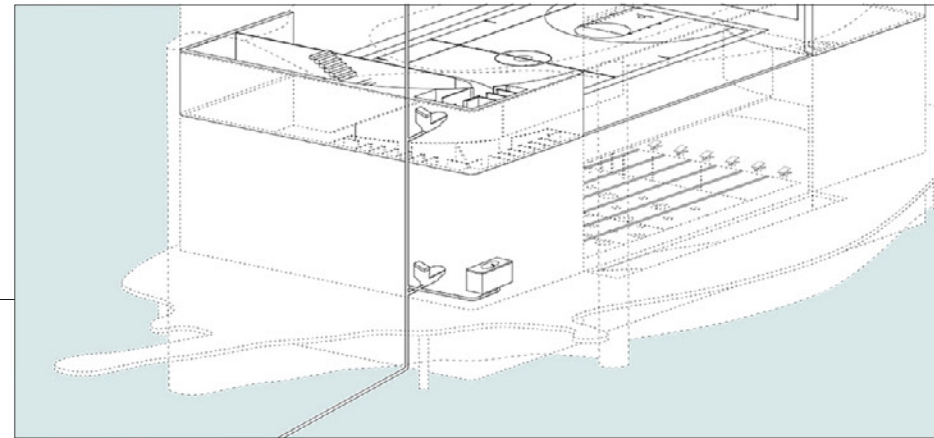




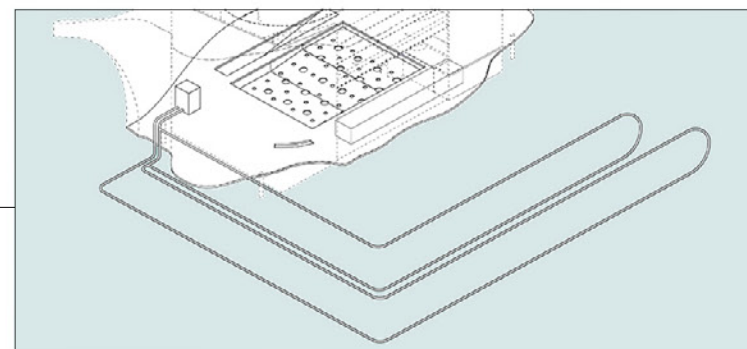




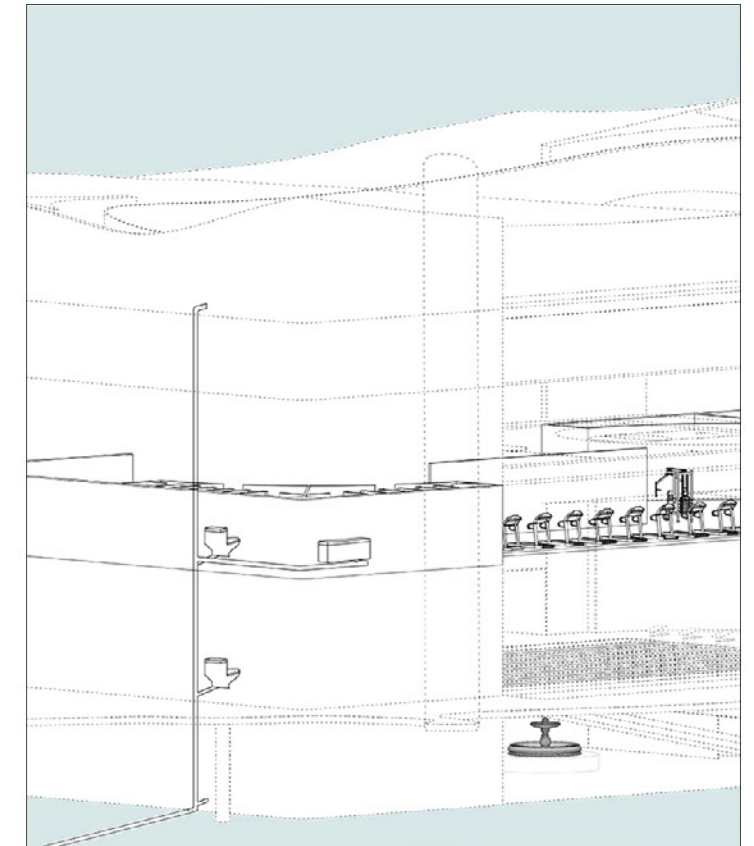
water purification



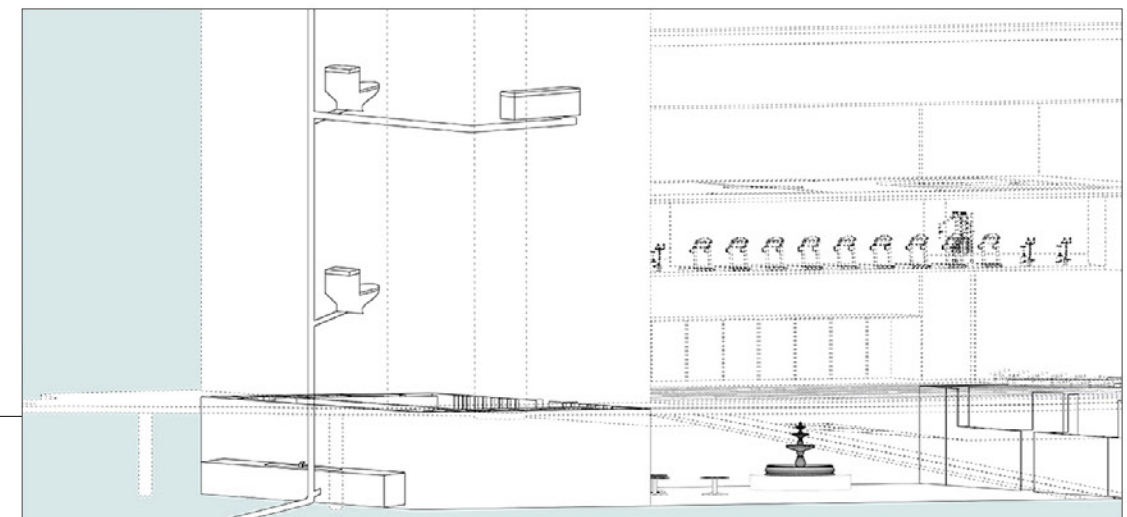
water filtration



geothermal



water filtration

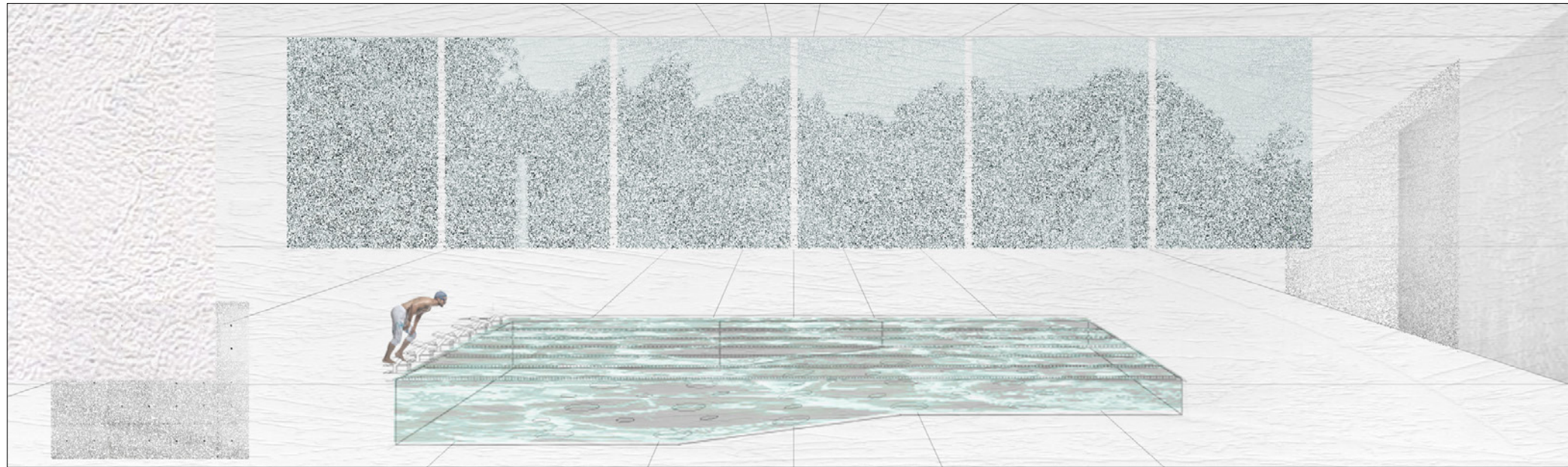


water filtration

basketball court 4F



swimming pool 2F

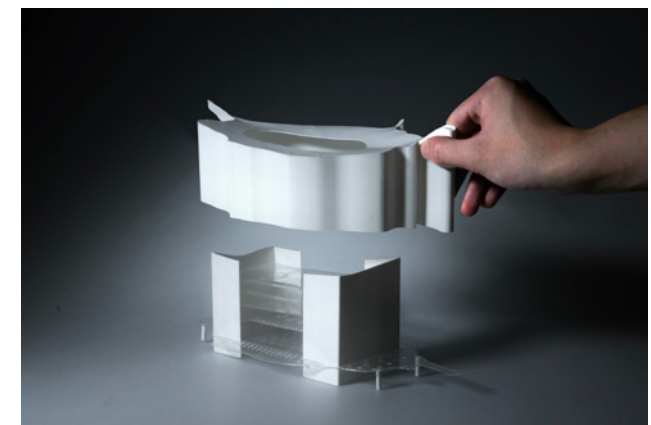
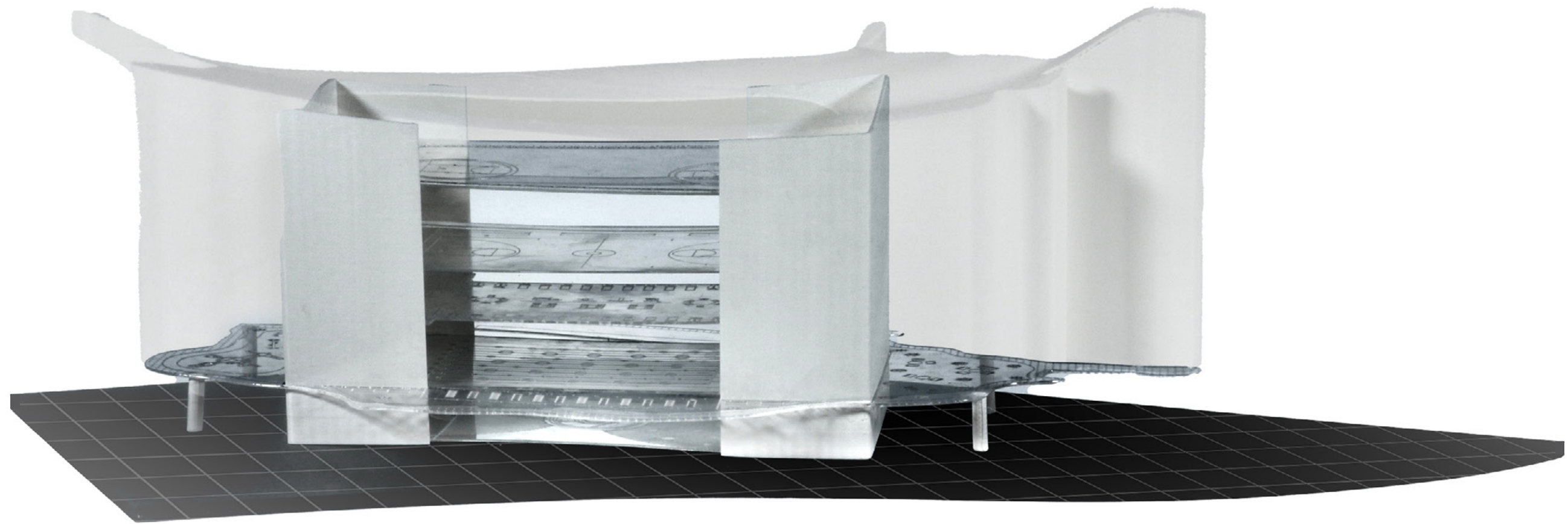


reception & cafe 1F



roof pond & green house 6F

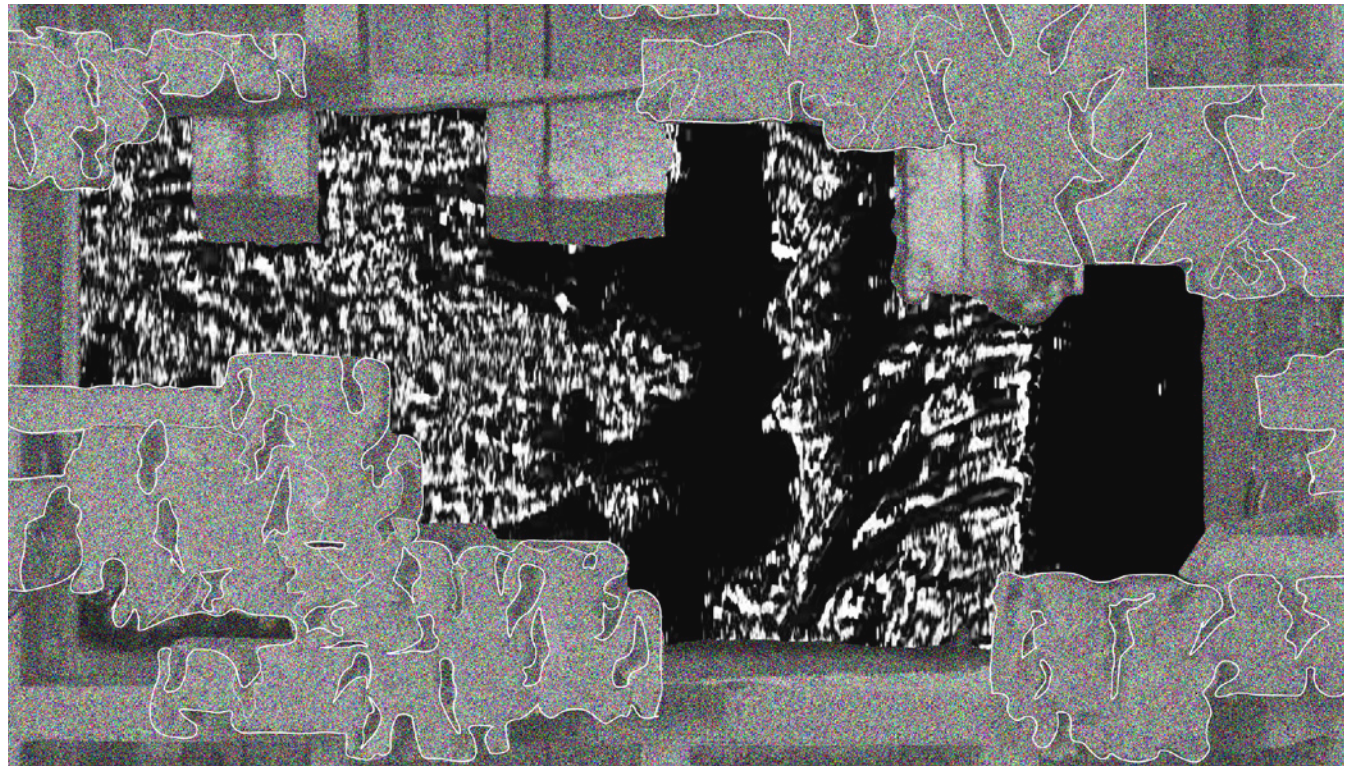
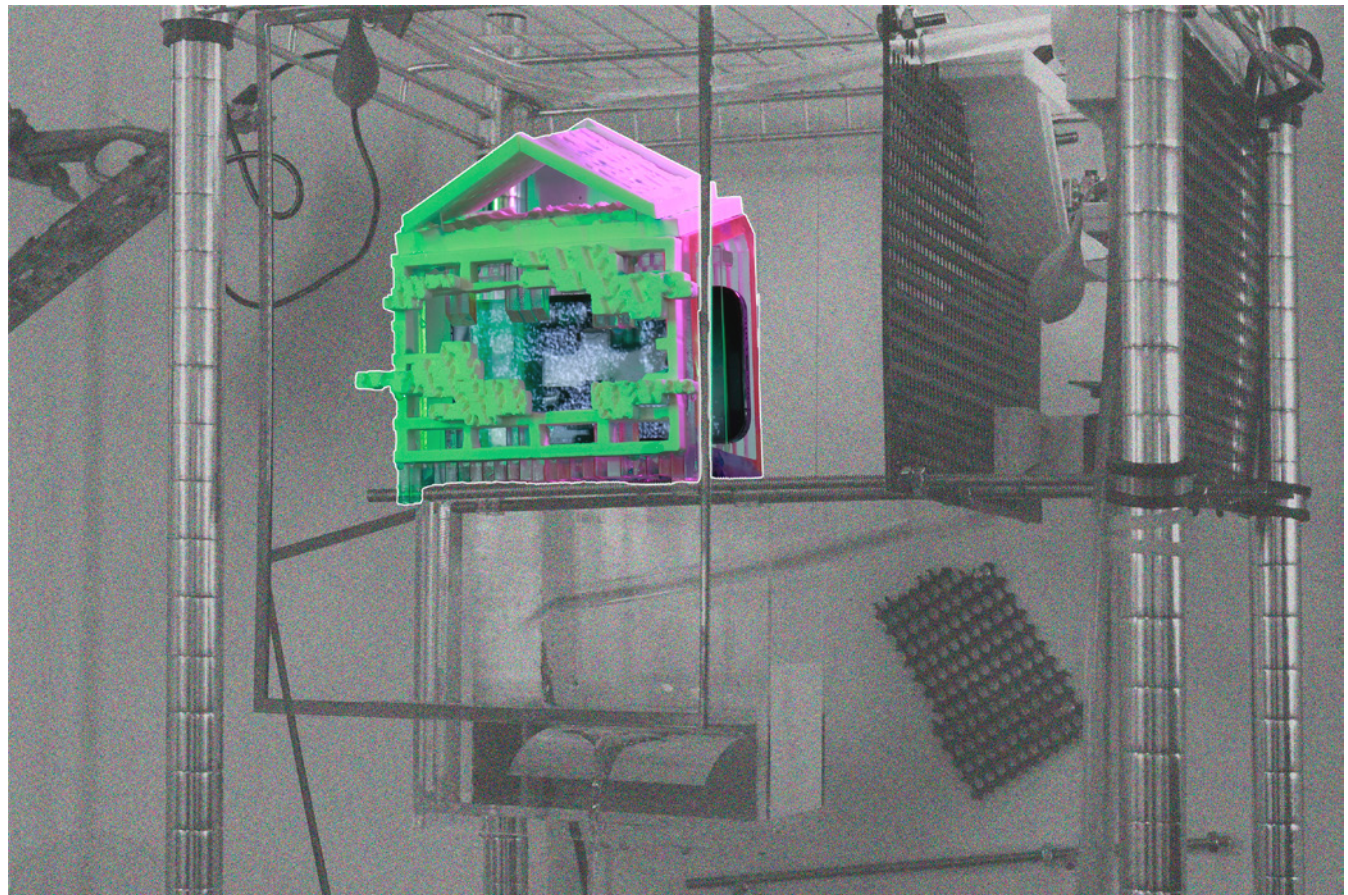
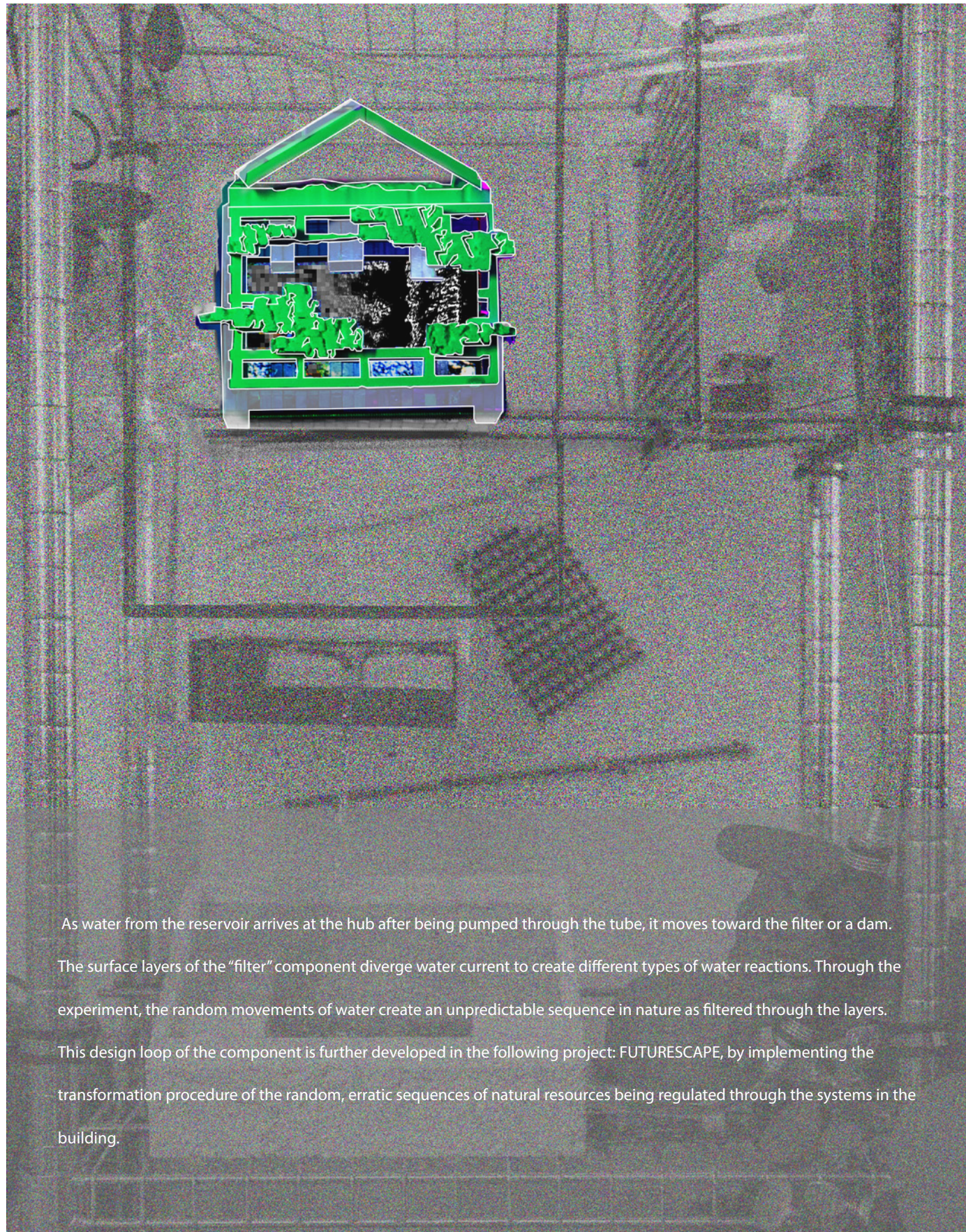


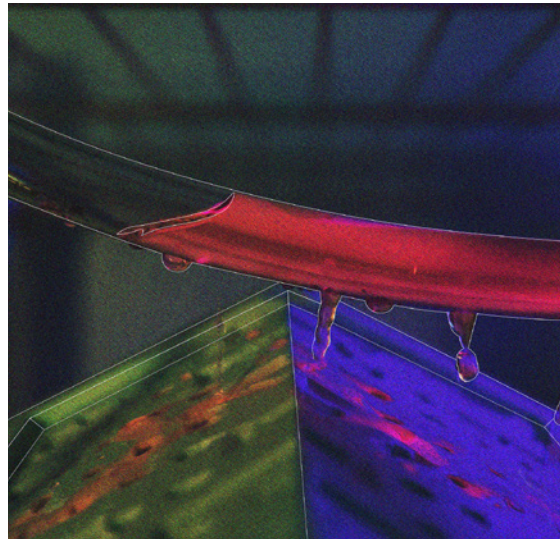




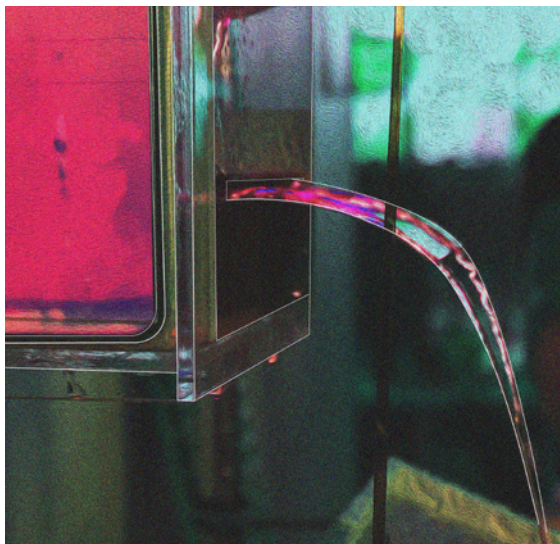
## *The LAB*

Through the utilization of a hand pump and the force of gravity, my group conducted an insightful investigation into the **behavior of water** as it traversed various diverging and converging mechanisms. Throughout this experiment, water exhibited two distinct modes of interaction: it either conformed to the shape of its container, resulting in a predictable volume, or responded to the characteristics of its surrounding surfaces, influenced by the interplay of surface tension and gravity.

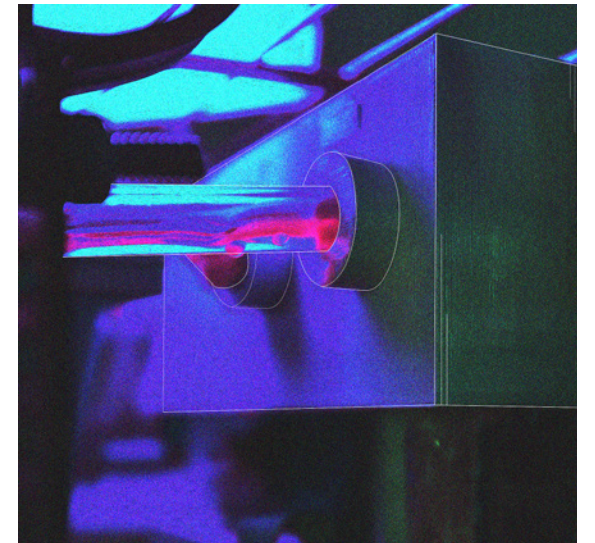
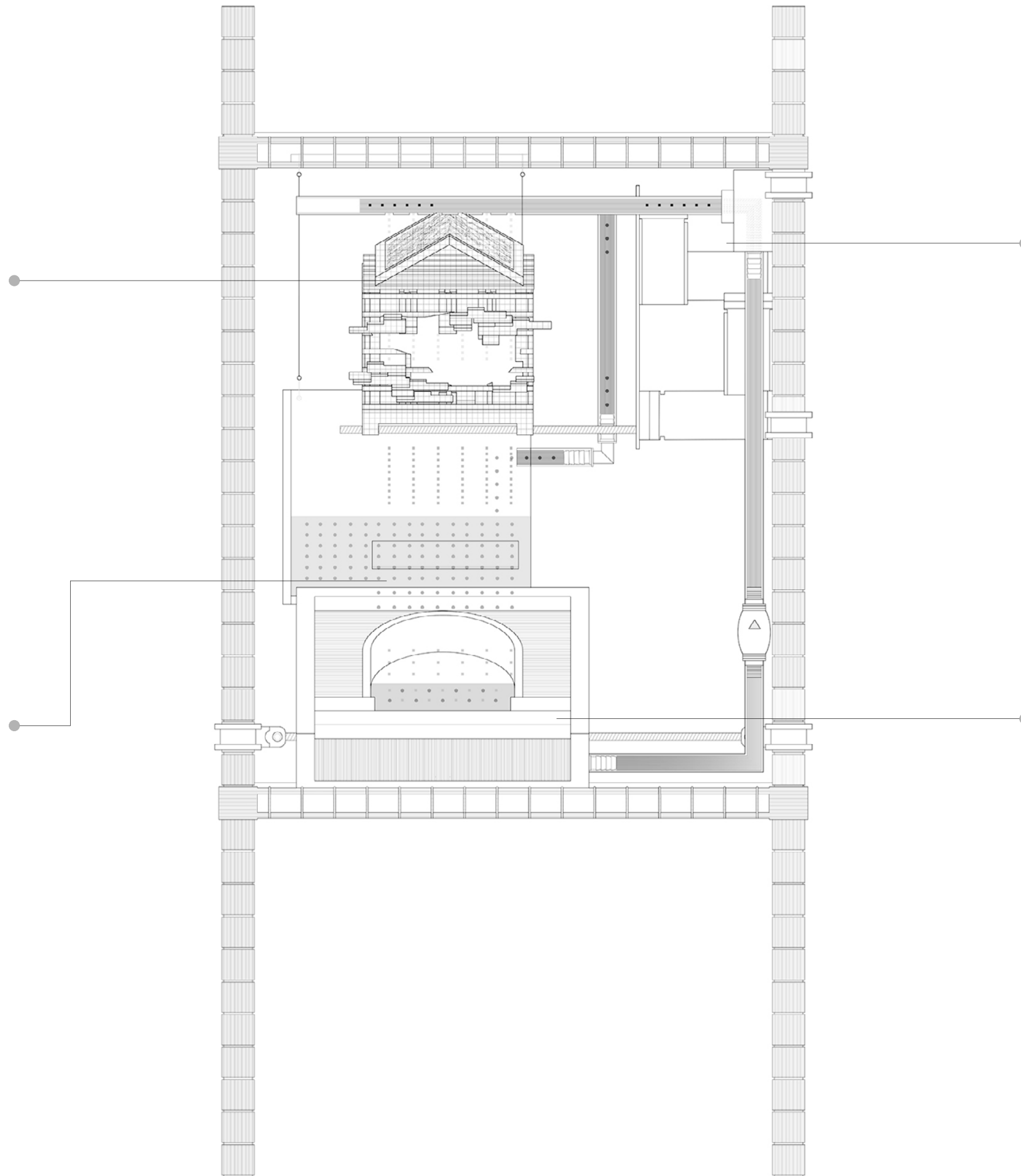




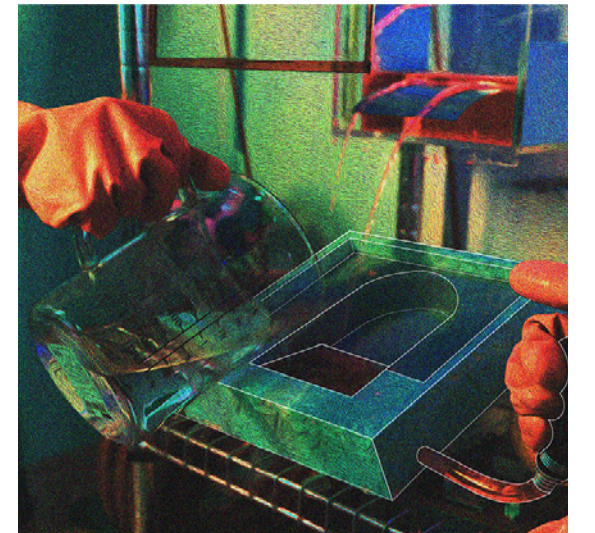
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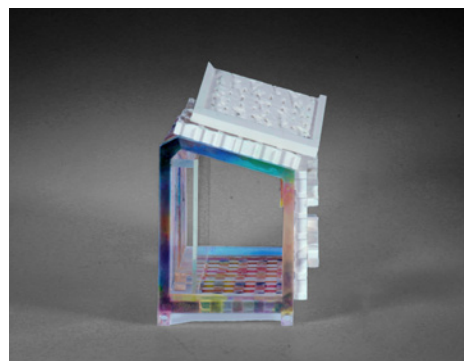
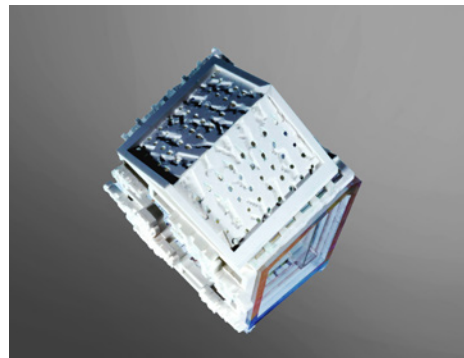
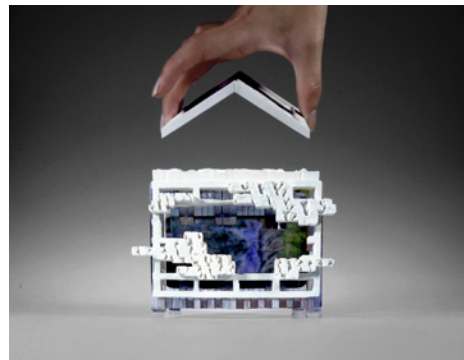
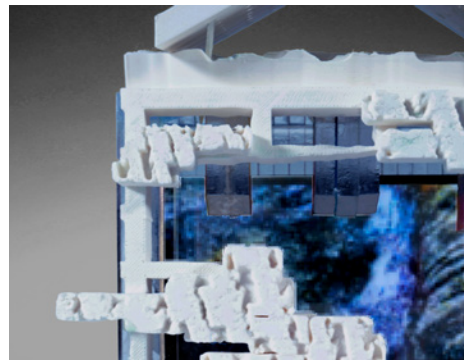
"dam"



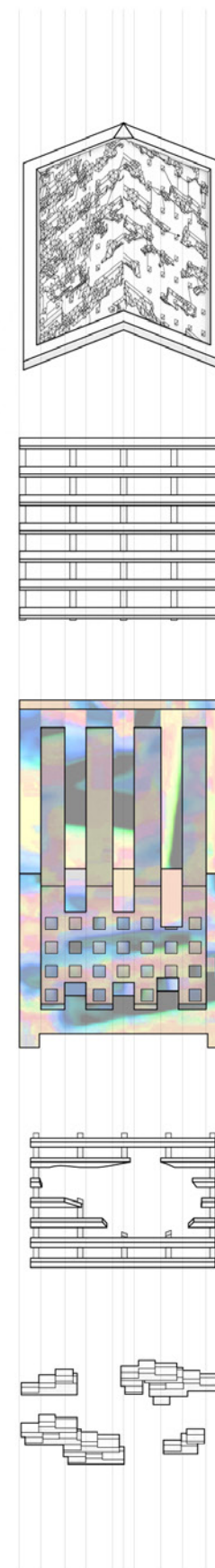
"hub"



"reservoir"



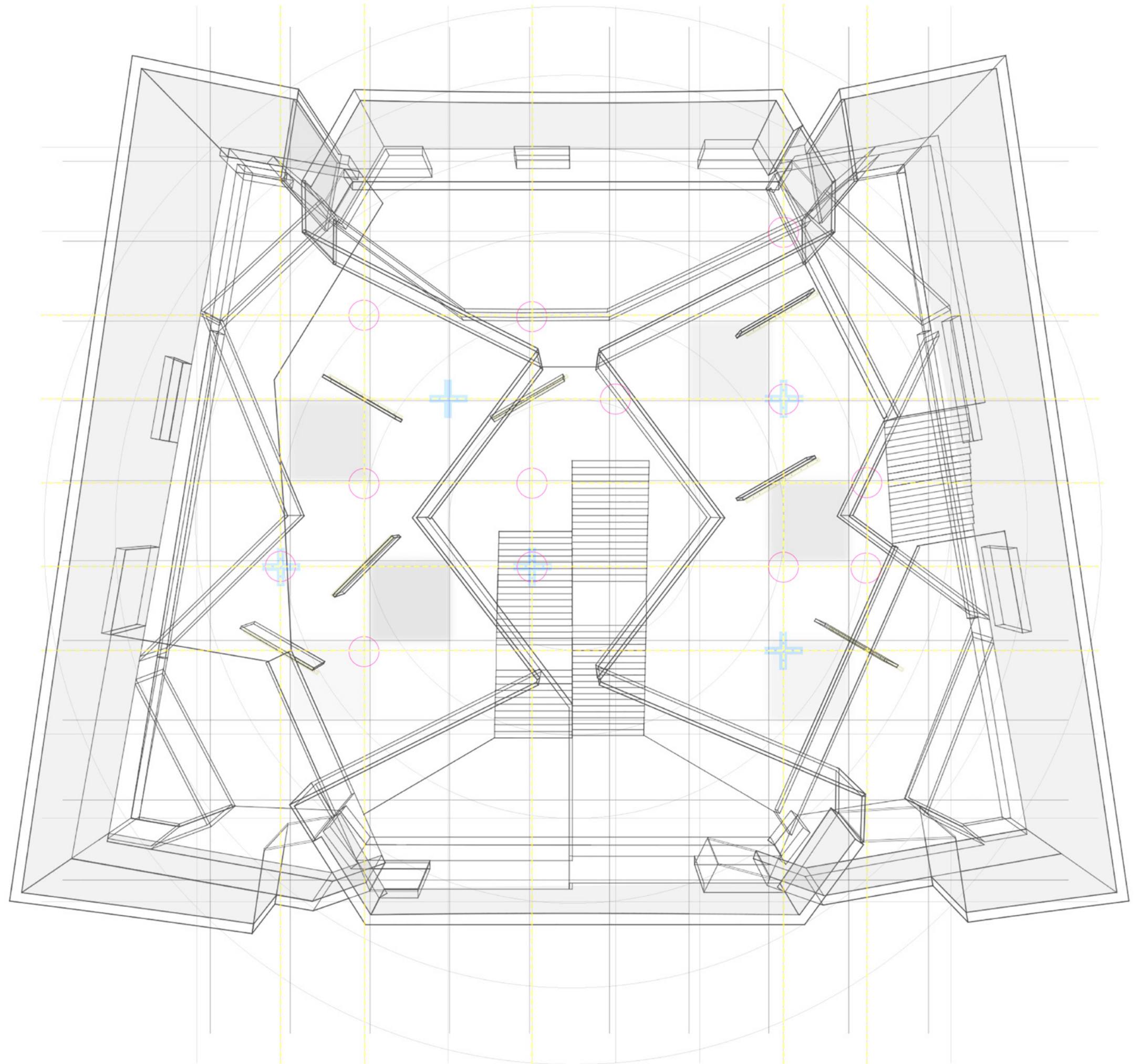
The component is designed to showcase **how water responds to different surfaces**. It does this through multiple layers that influence the movement of water in diverse ways. Similarly, the screen animation uses techniques akin to those in fabrication. By deconstructing color and texture, we can concentrate on each distinct attribute. This mechanism aims to **replicate various natural states of water**, such as its reactions to wind, elevation changes, and surrounding environments. This is achieved by recreating these conditions within the experiment.

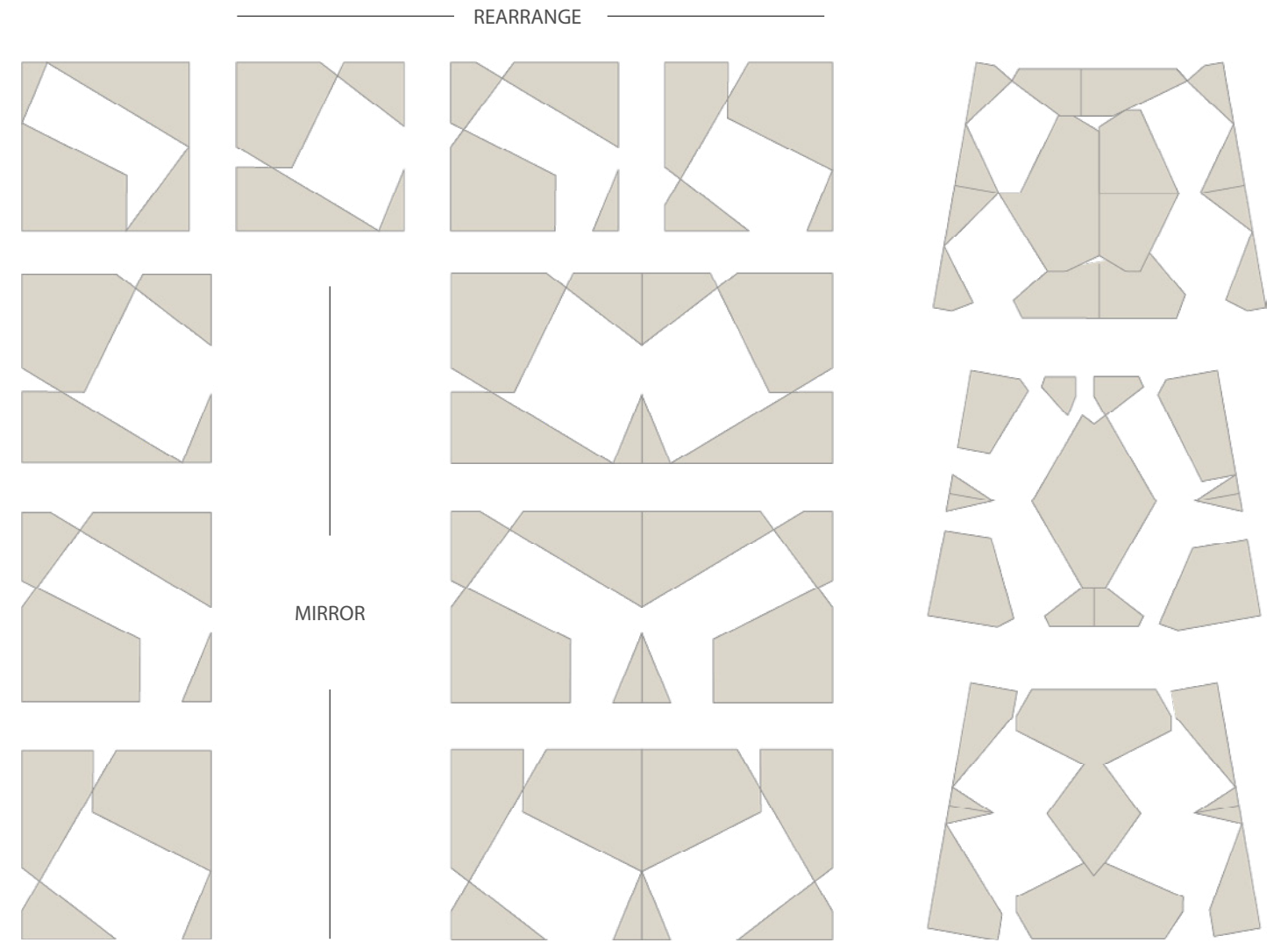
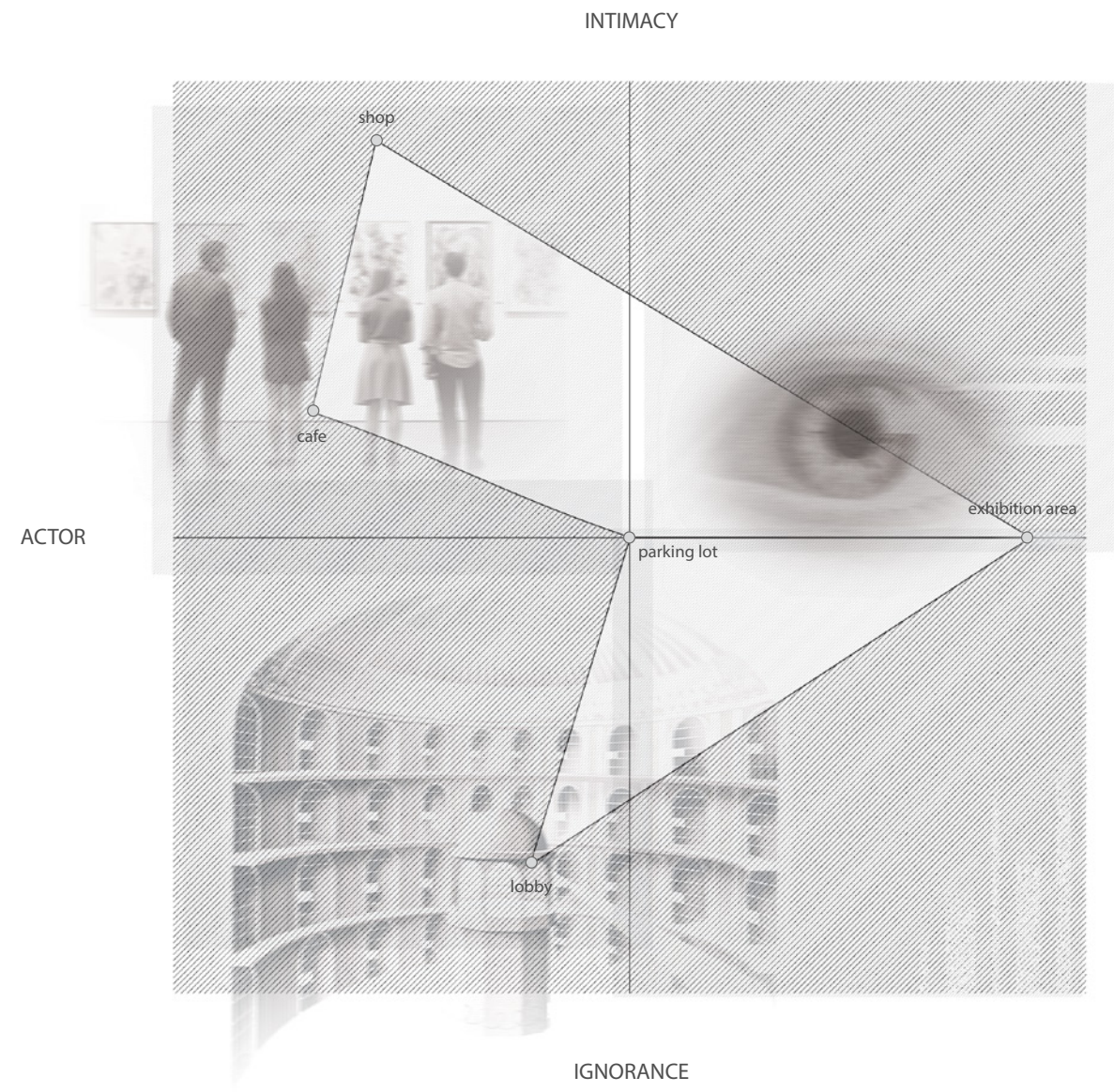


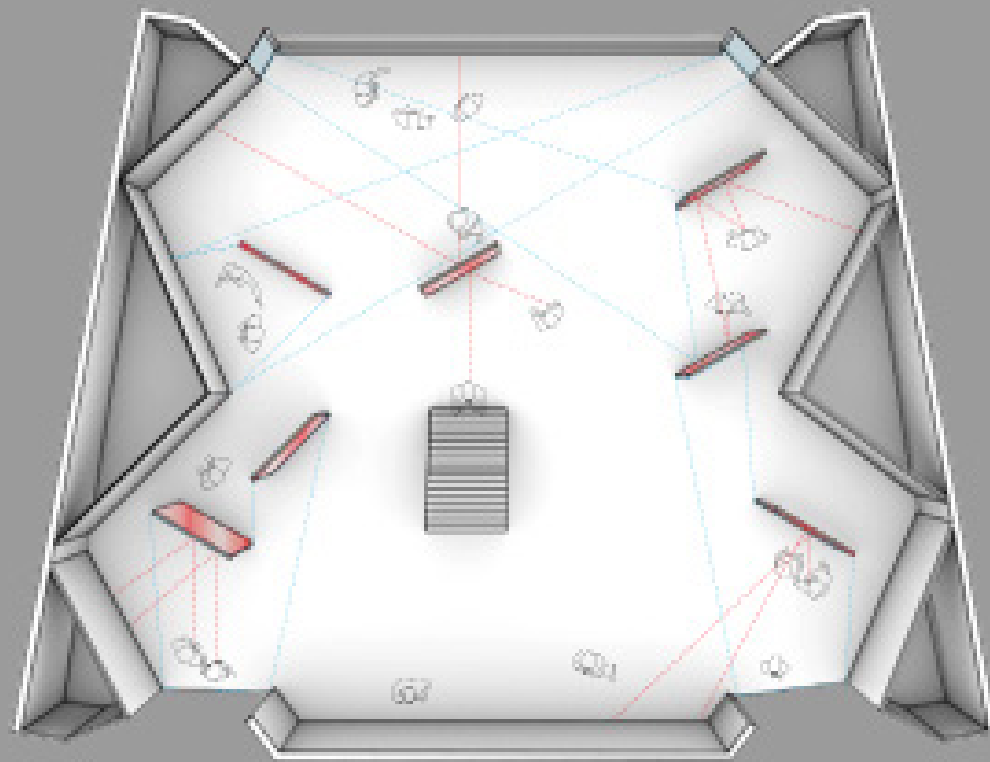
# PEEK GALLERY

The innate **human fascination with voyeurism** is addressed in this design of an art museum. This concept transcends the usual boundaries by facilitating a dual role for visitors: they become **both the observers and the observed within the gallery**. The design ingeniously marries the **voyeuristic tendency** with the essence of an art gallery, which is traditionally a space for reflective observation. **The goal was to satisfy the visitors' voyeuristic impulses while simultaneously enhancing the intrigue of the displayed art pieces.**

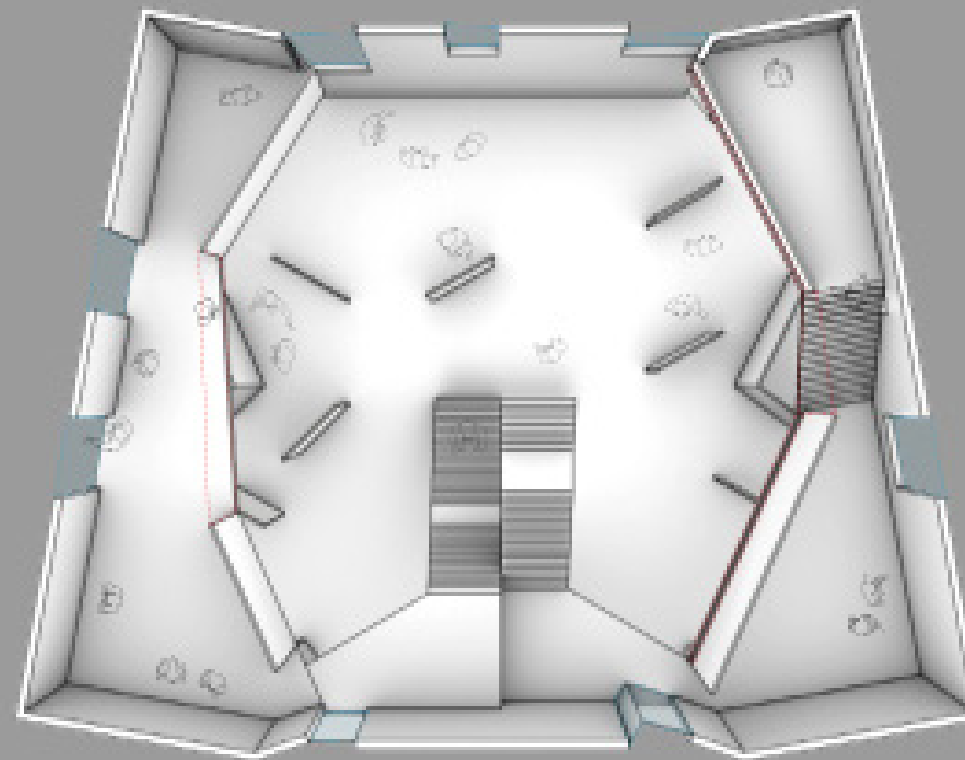
To achieve this unique experience, I strategically disrupted the typical layout and flow found in conventional art galleries. This disruption was designed to cultivate an atmosphere brimming with mystery and intrigue, focused around the key exhibits. The gallery thus transforms into a dynamic space that actively engages voyeuristic tendencies. However, the experience extends beyond mere art appreciation. It includes the observation of fellow visitors, creating a complex **interplay of gaze and presence** within the gallery. This intentional design fosters a multi-layered interaction between the art, the space, and the people within it, elevating the traditional gallery visit into an immersive, contemplative, and voyeuristic experience.



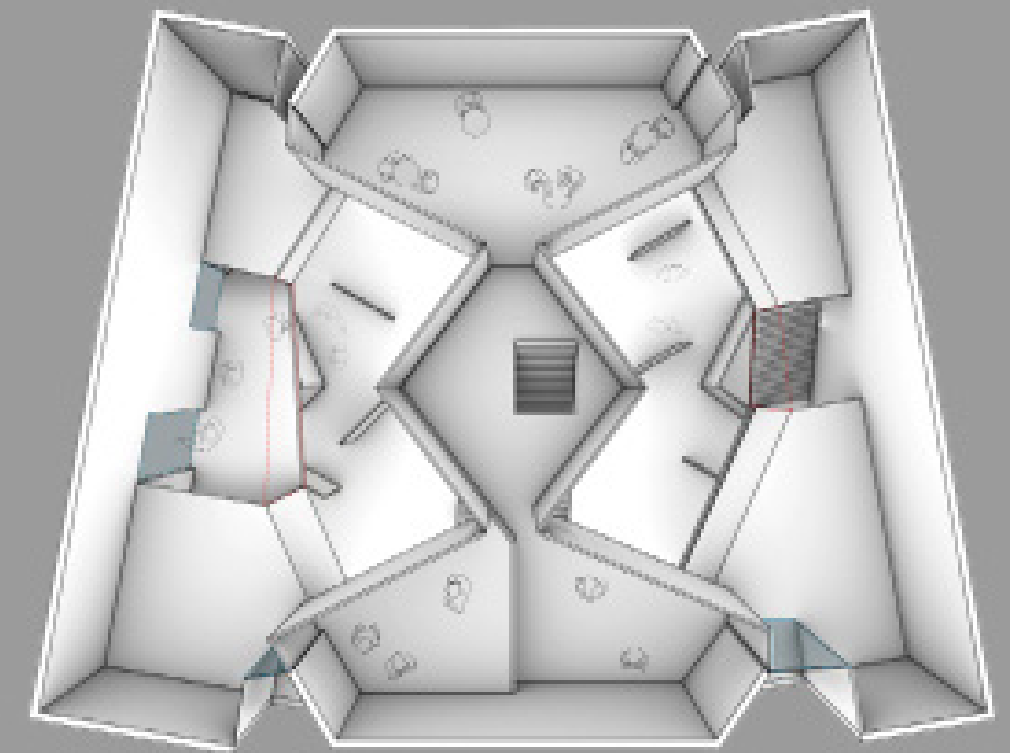




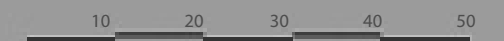
1F  
exhibition area



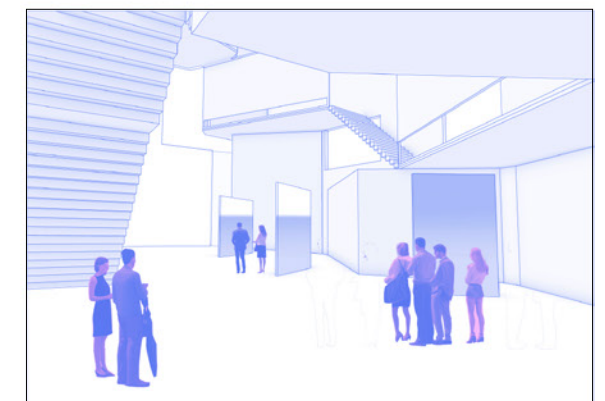
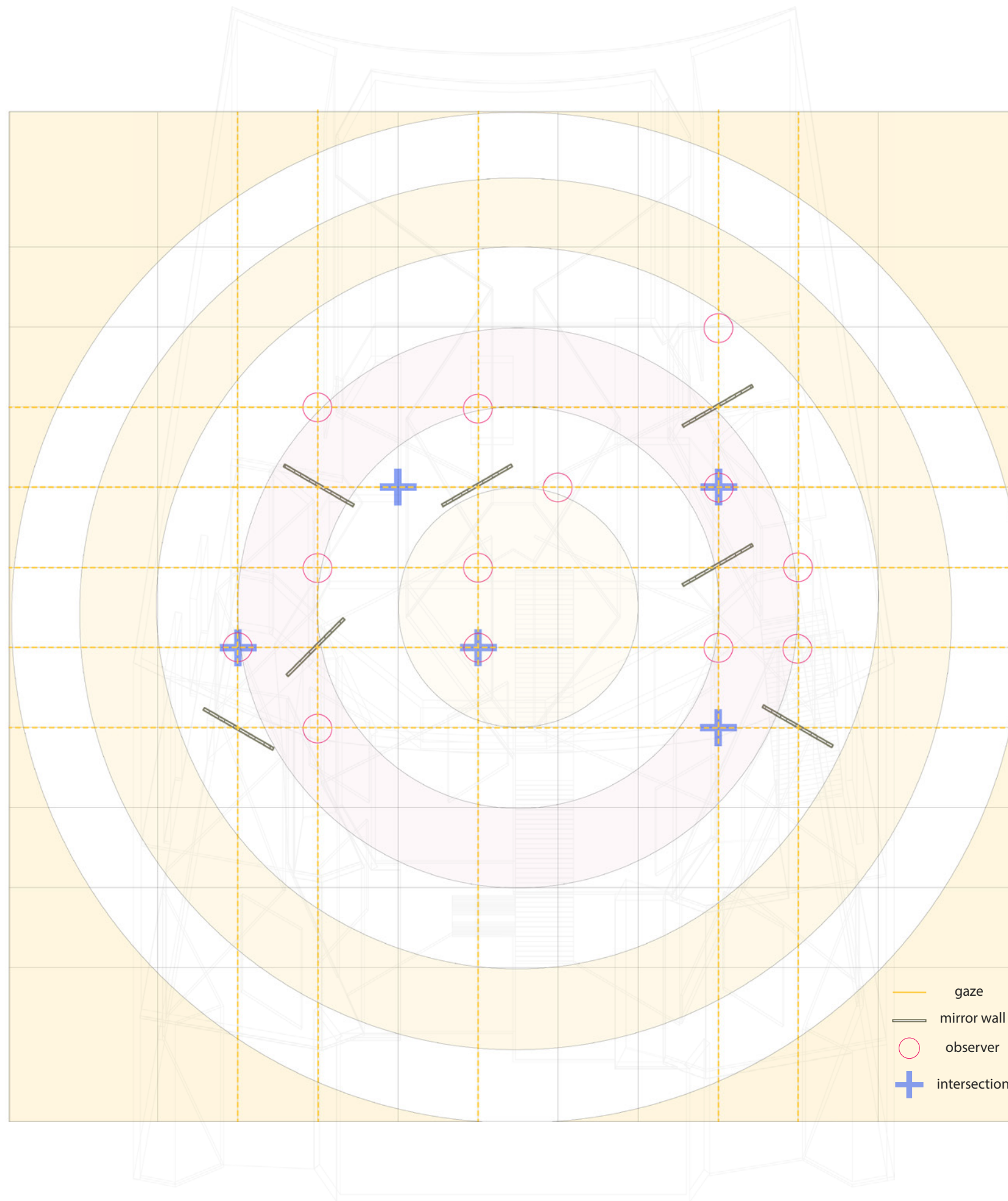
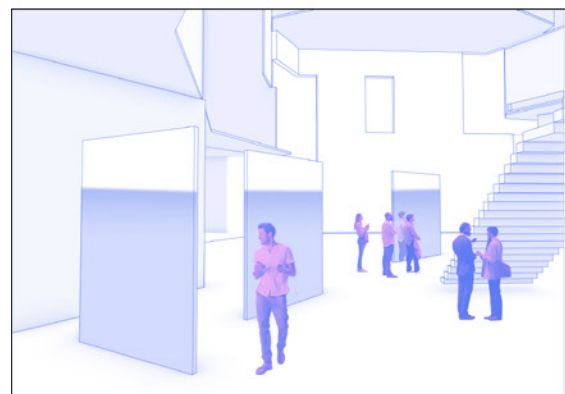
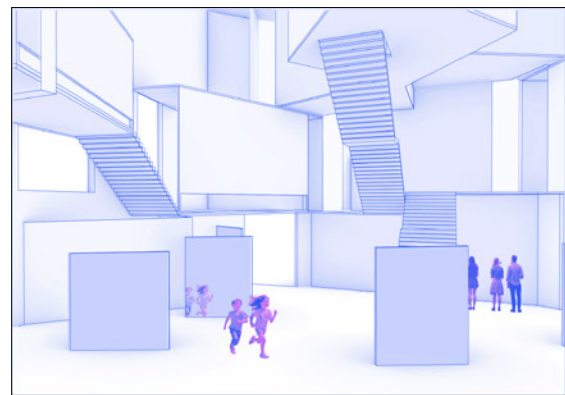
2F  
exhibition area



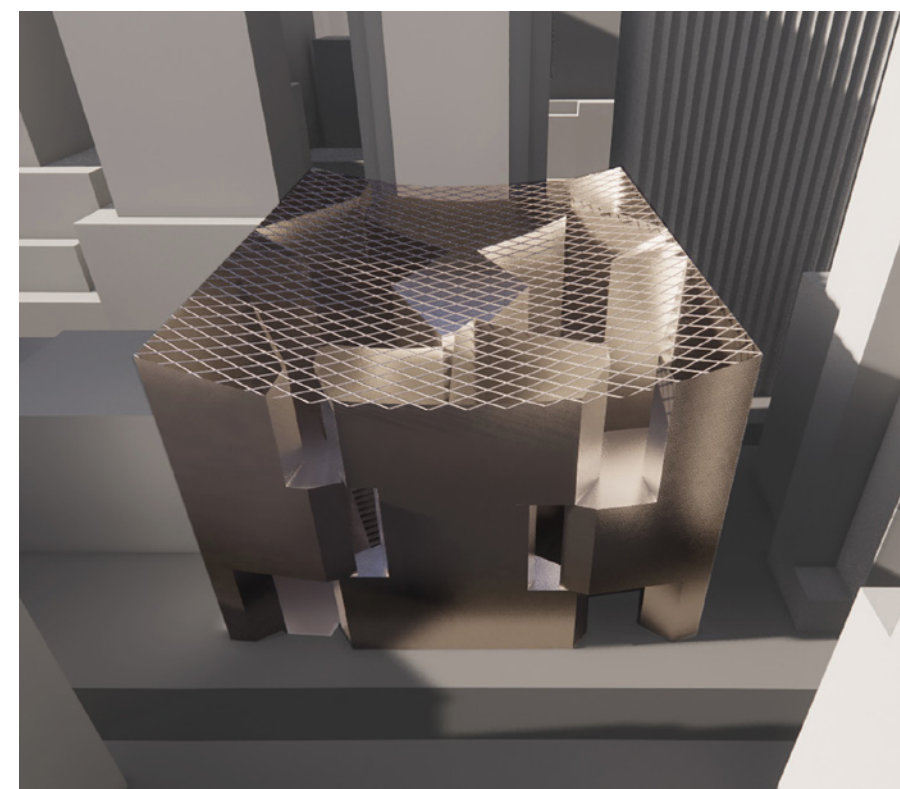
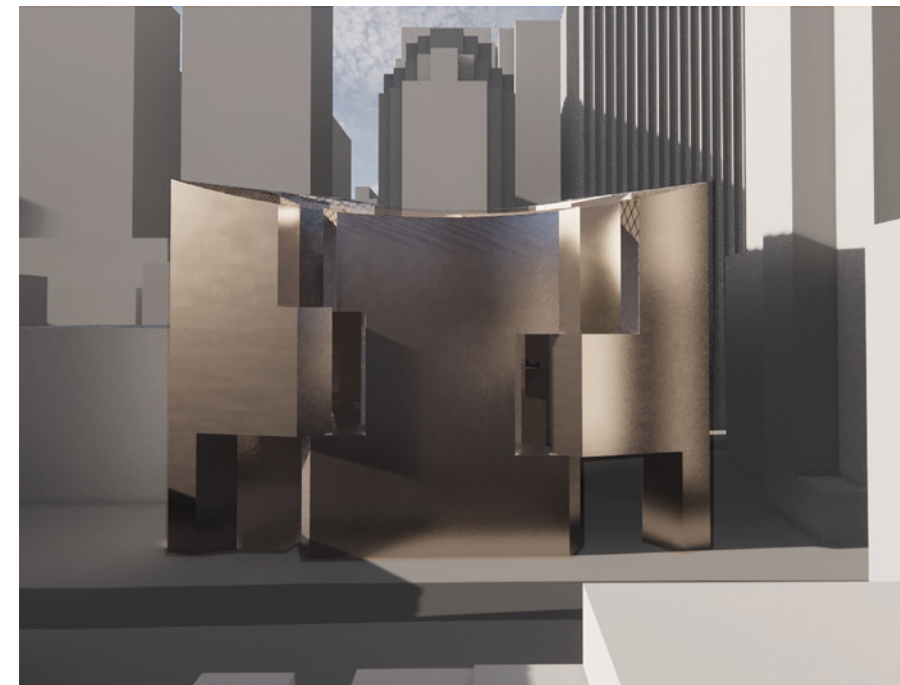
3F  
cafe & shop





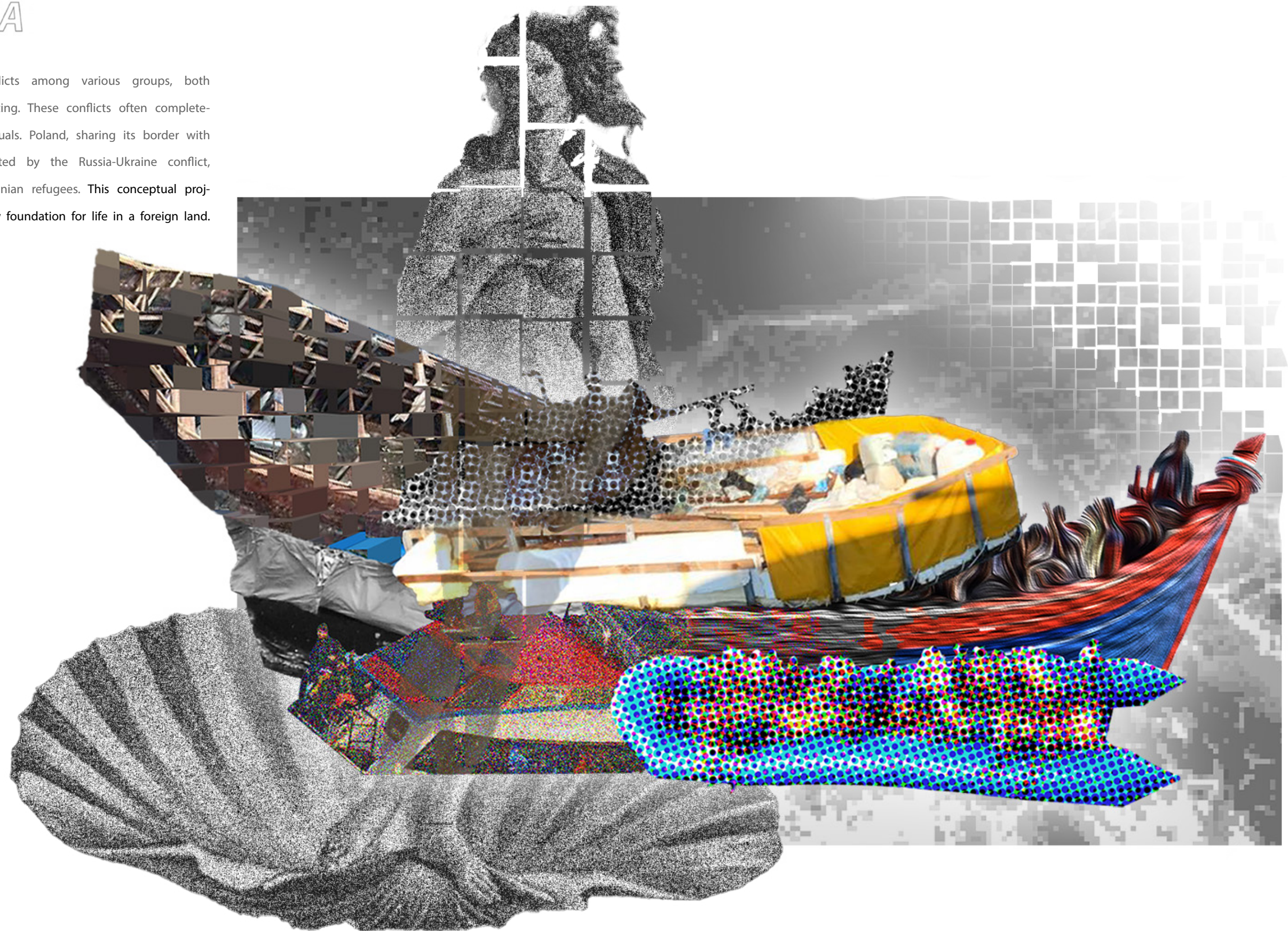


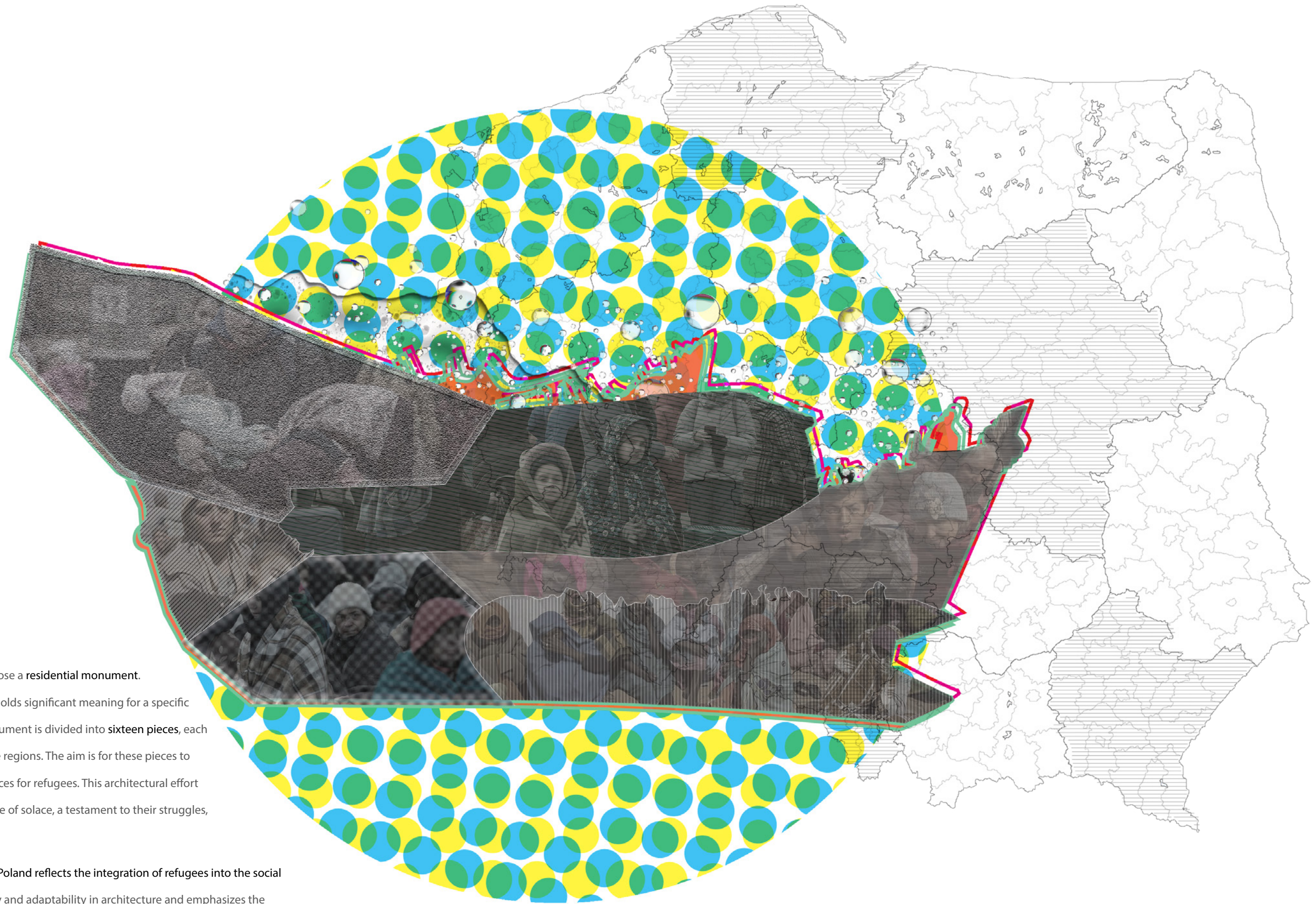
1F exhibition area



# NO[STALGIA

Throughout the world, political conflicts among various groups, both large and small, are continuously erupting. These conflicts often completely uproot the lives of countless individuals. Poland, sharing its border with Ukraine, has been significantly impacted by the Russia-Ukraine conflict, leading to a substantial influx of Ukrainian refugees. This conceptual project aimed at providing them with a new foundation for life in a foreign land.



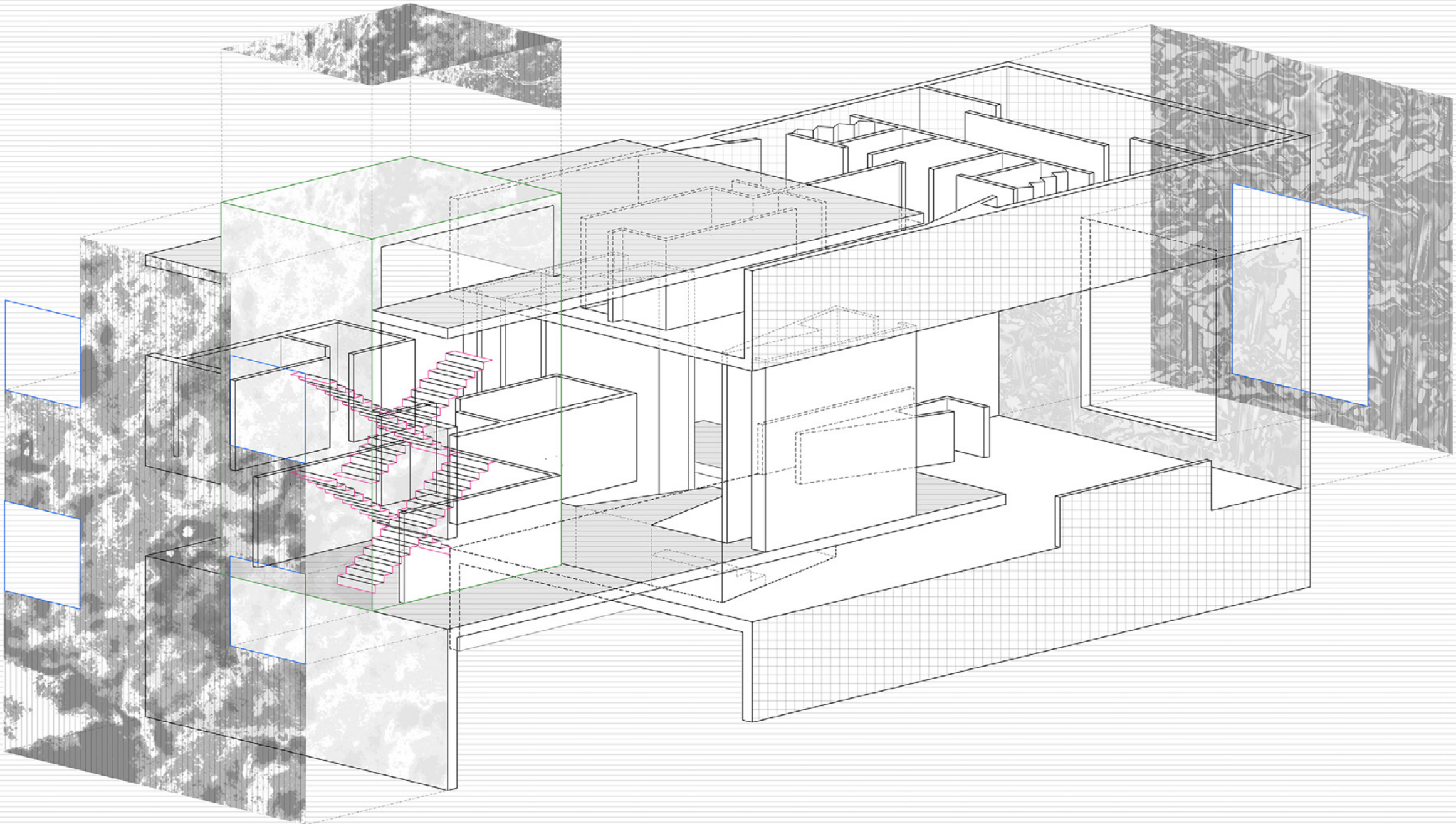


To tackle with the housing crisis of refugees, I propose a **residential monument**.

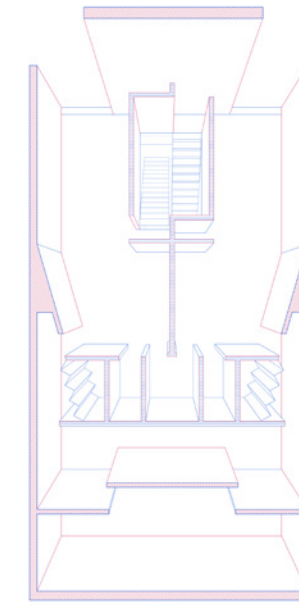
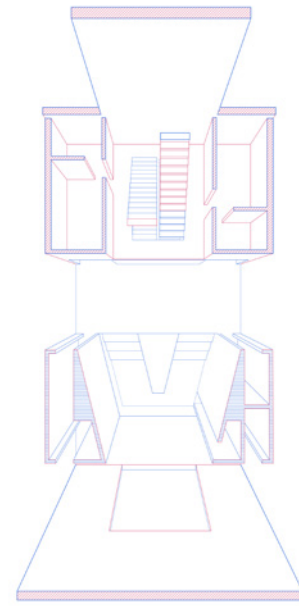
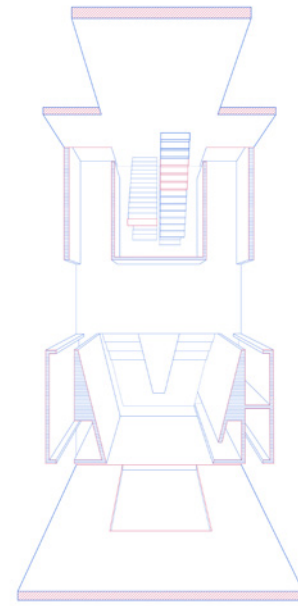
My goal was to design a monument that not only holds significant meaning for a specific group but also offers practical assistance. This monument is divided into **sixteen pieces**, each representing one of Poland's sixteen administrative regions. The aim is for these pieces to be placed in each region, serving as residential spaces for refugees. This architectural effort symbolizes not just a refuge for refugees but a place of solace, a testament to their struggles, and a foundation for a new chapter in their lives.

Placing this monument in various locations across Poland reflects the integration of refugees into the social structure. It highlights the importance of inclusivity and adaptability in architecture and emphasizes the potential of the built environment to heal and empower communities.

# MERGING SPACE



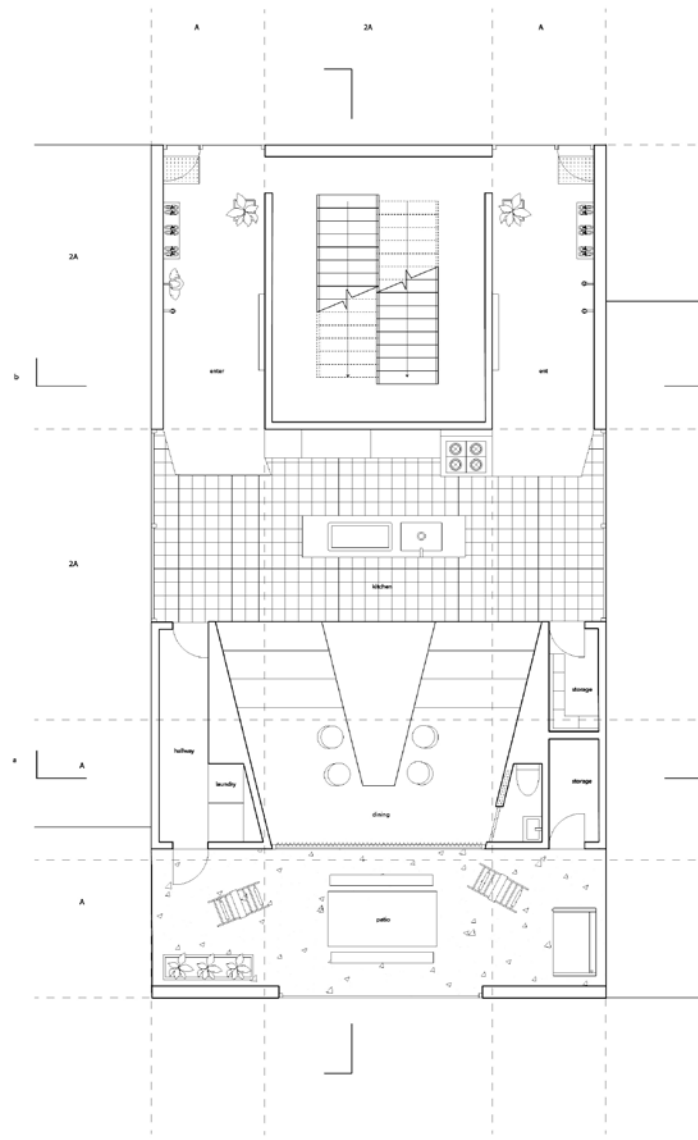
The Moriyama House is a fascinating example of ten individual buildings coming together within a defined boundary, each representing traditional house rooms like bedrooms and bathrooms. These buildings collectively create a unified living space within this larger context. In my model, I mirrored this concept by merging four openings into a single “vanishing point.”



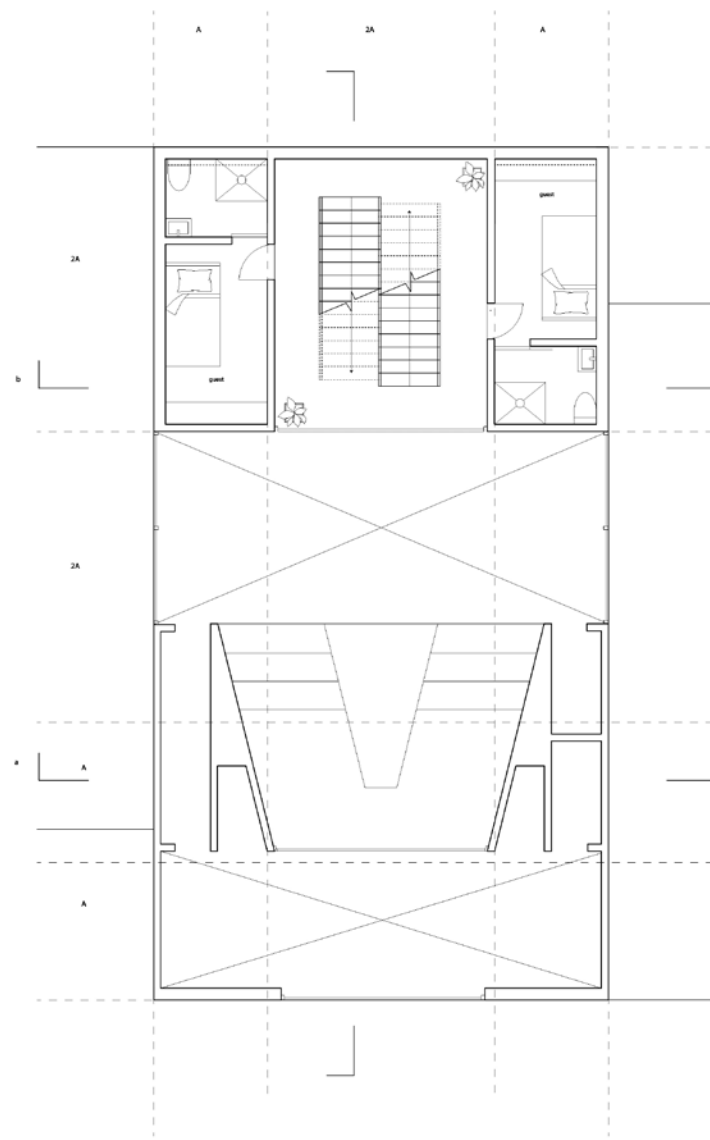
The house’s geometric design further emphasizes this concept, with multiple openings converging towards a central point through diagonally oriented systems. This architectural feature fosters moments of togetherness as inhabitants move through the house.

Designed for two siblings, the house features separate entrances through two distinct doors.

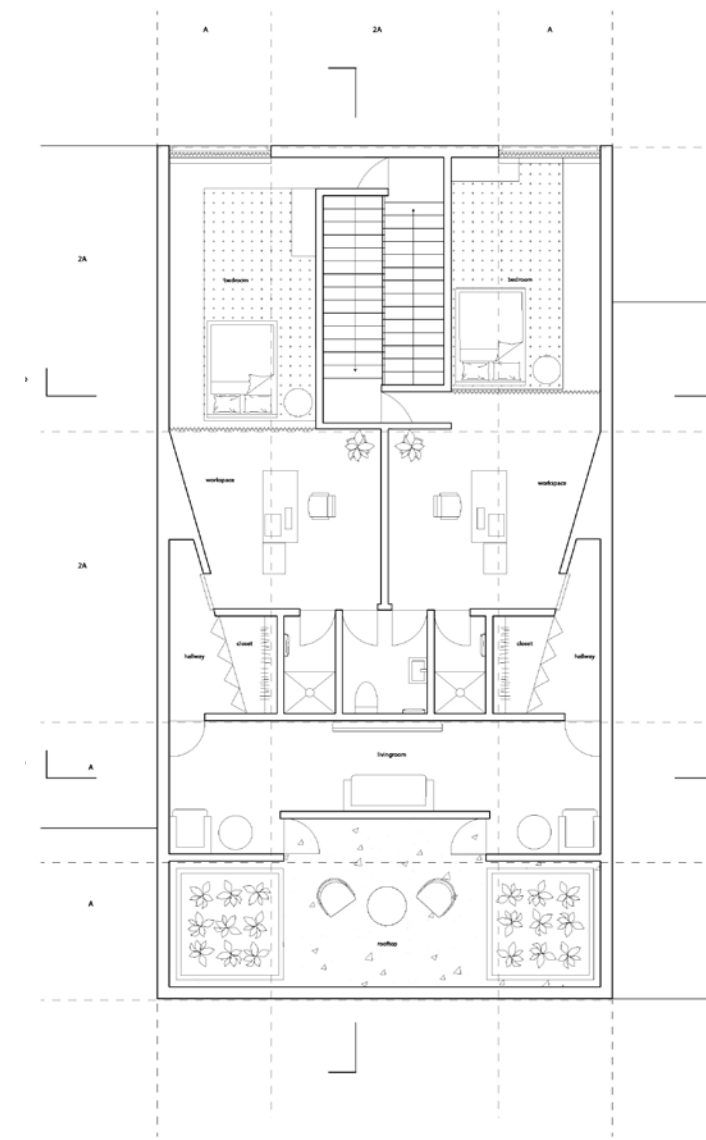
The siblings’ distinct starting points converge along a diagonal line, fostering a sense of togetherness throughout the house.



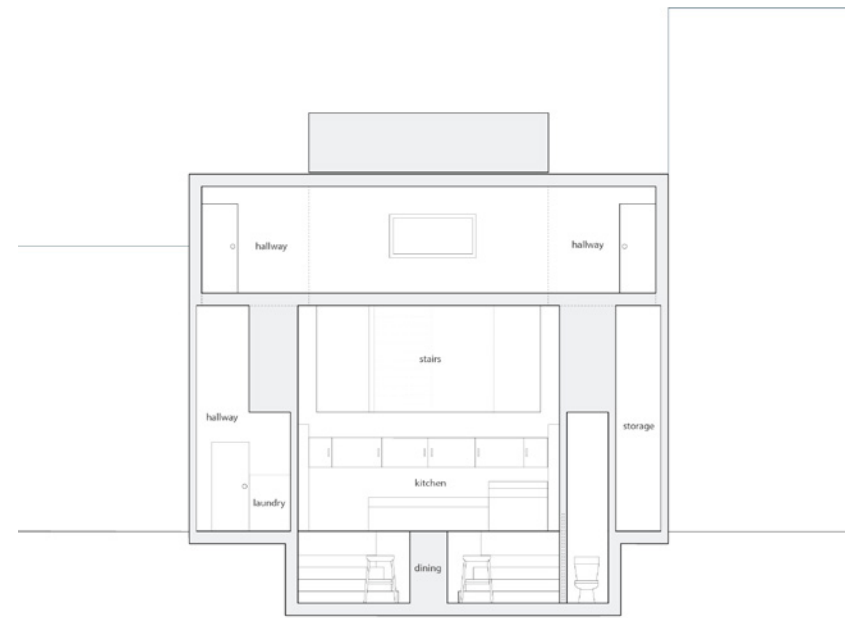
floor 1



floor 1.5



floor 2



section a



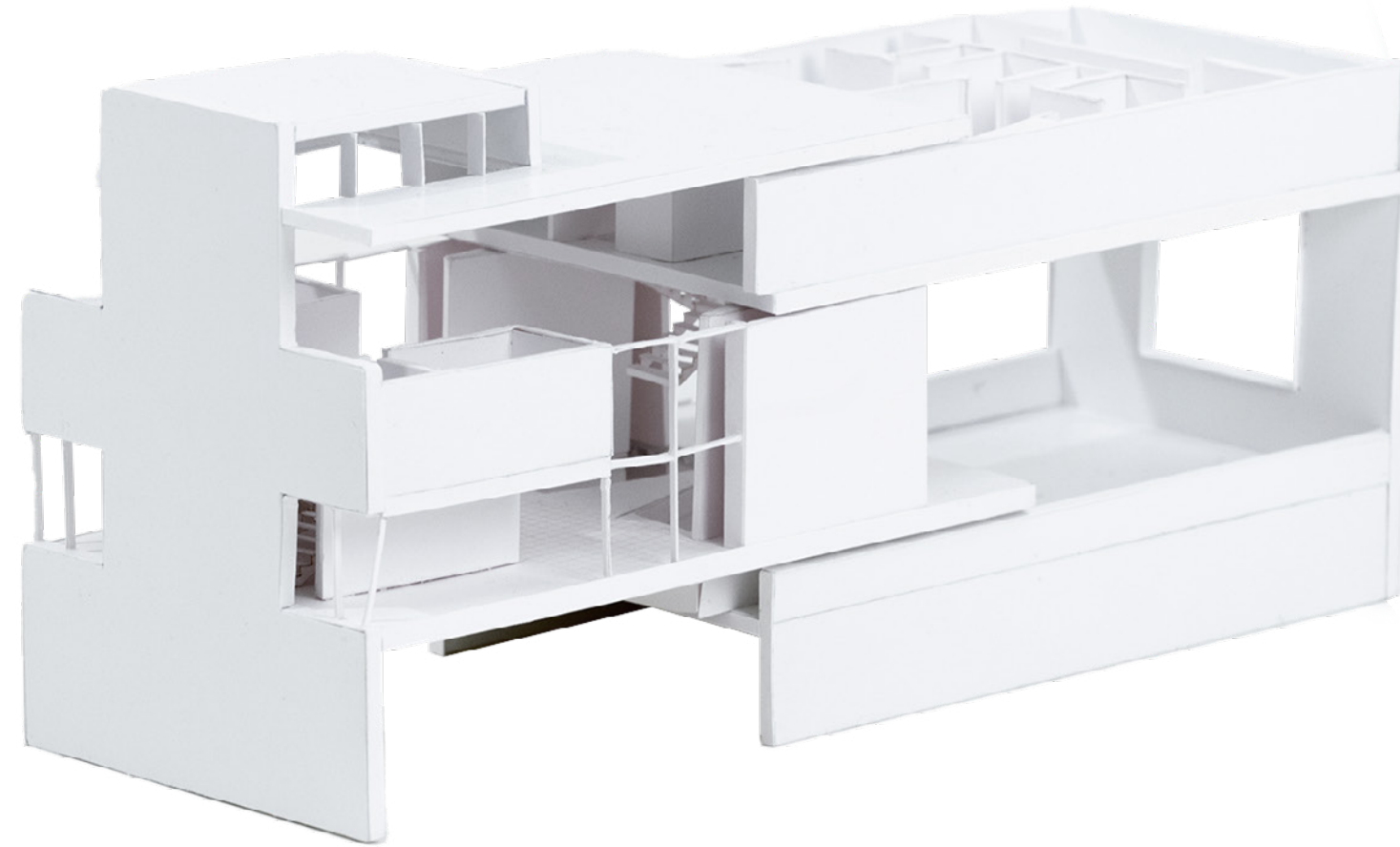
section b



long section



Core Model



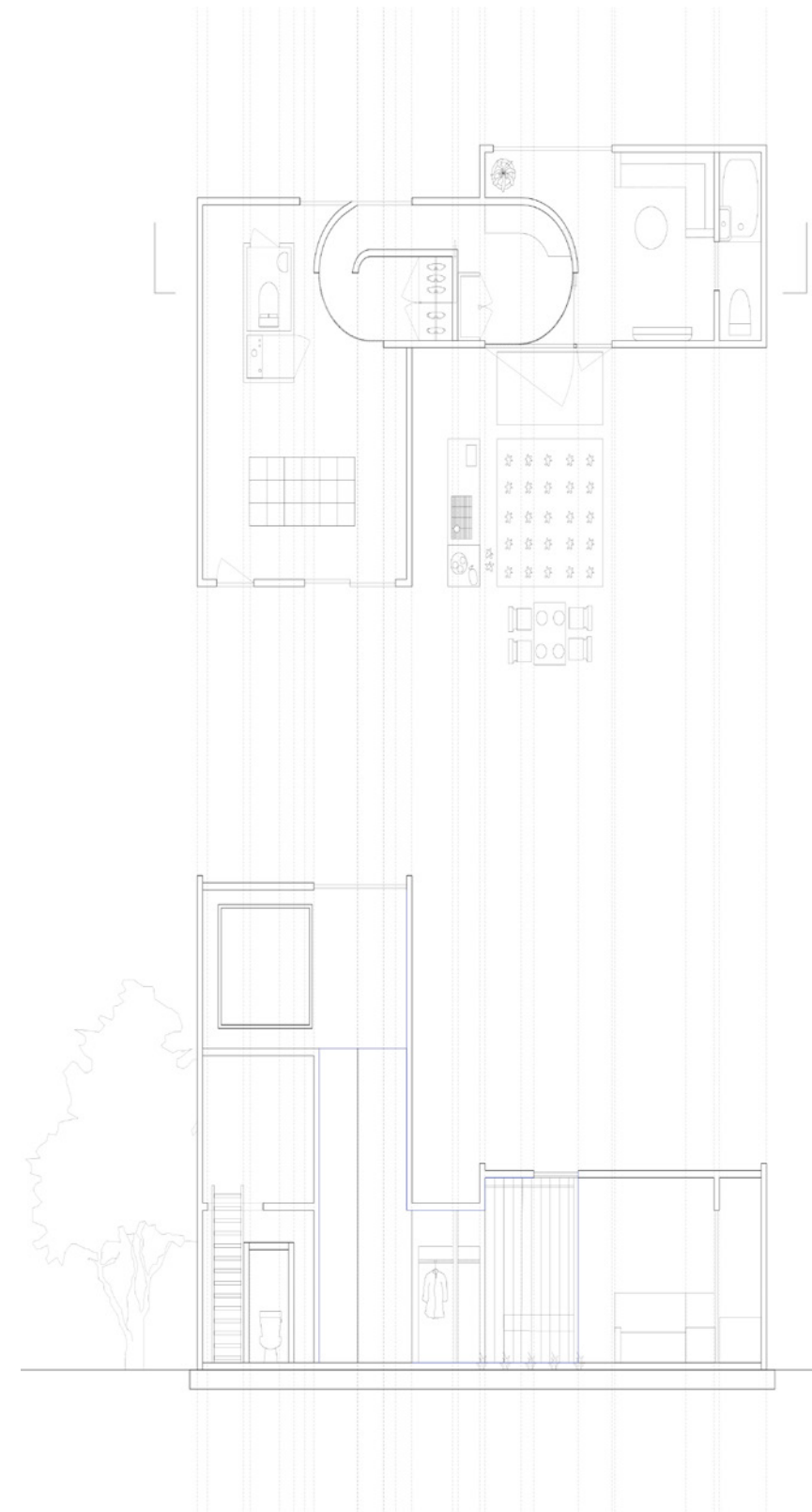
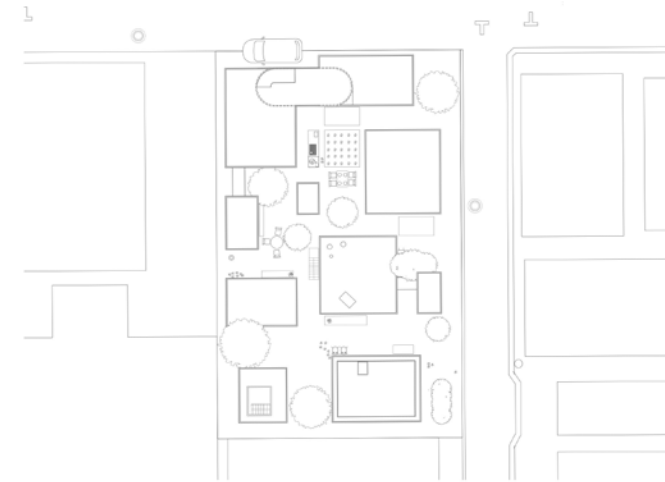
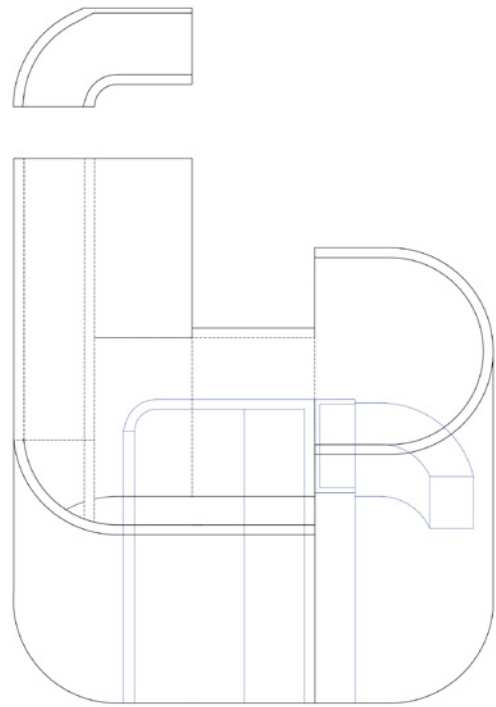
Core Model



Core Model







## ADDING SPACE

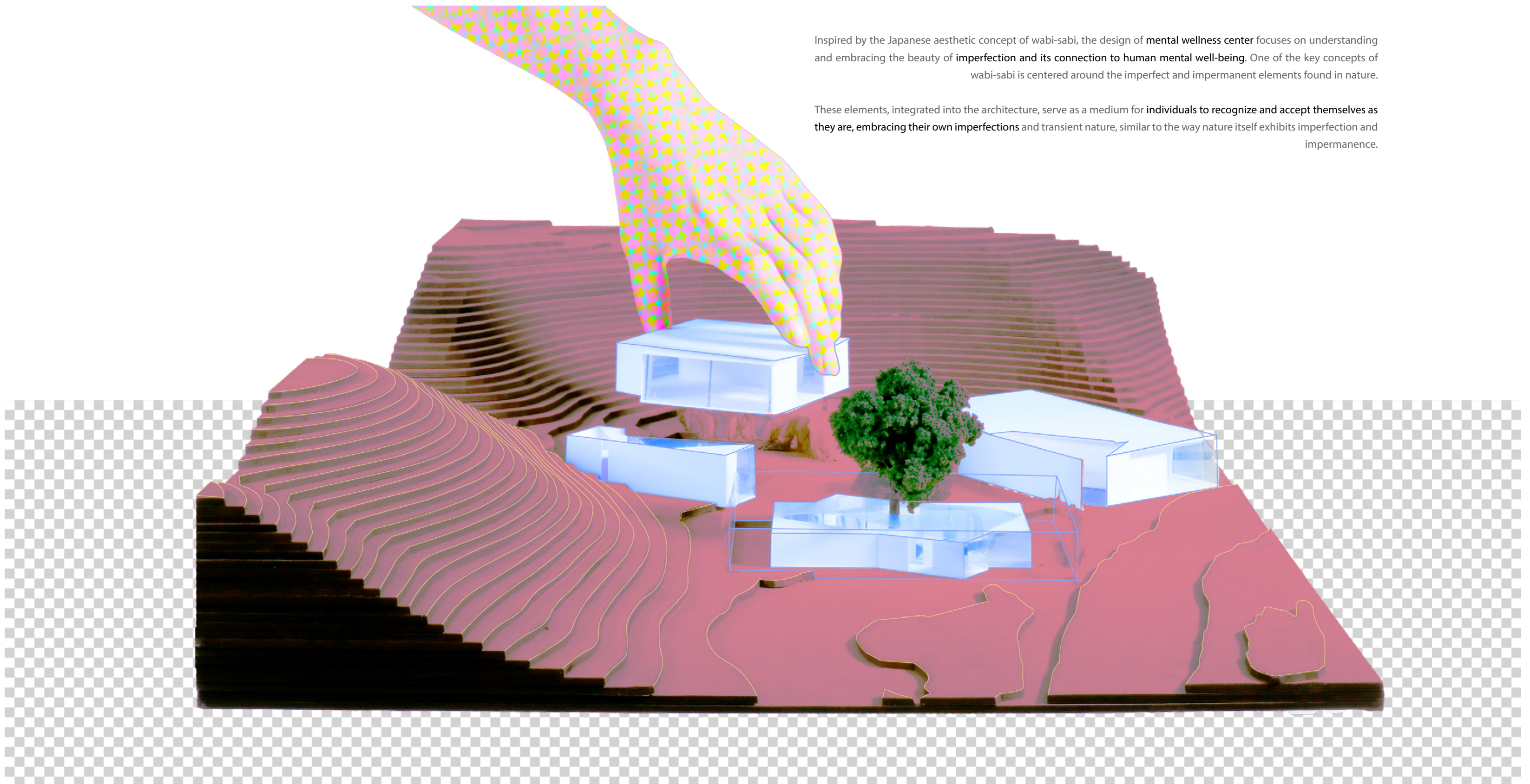
ARCH 312 UG1 Studio  
 Fall 2022 6 Weeks  
 Critic: Yojairo Lomeli

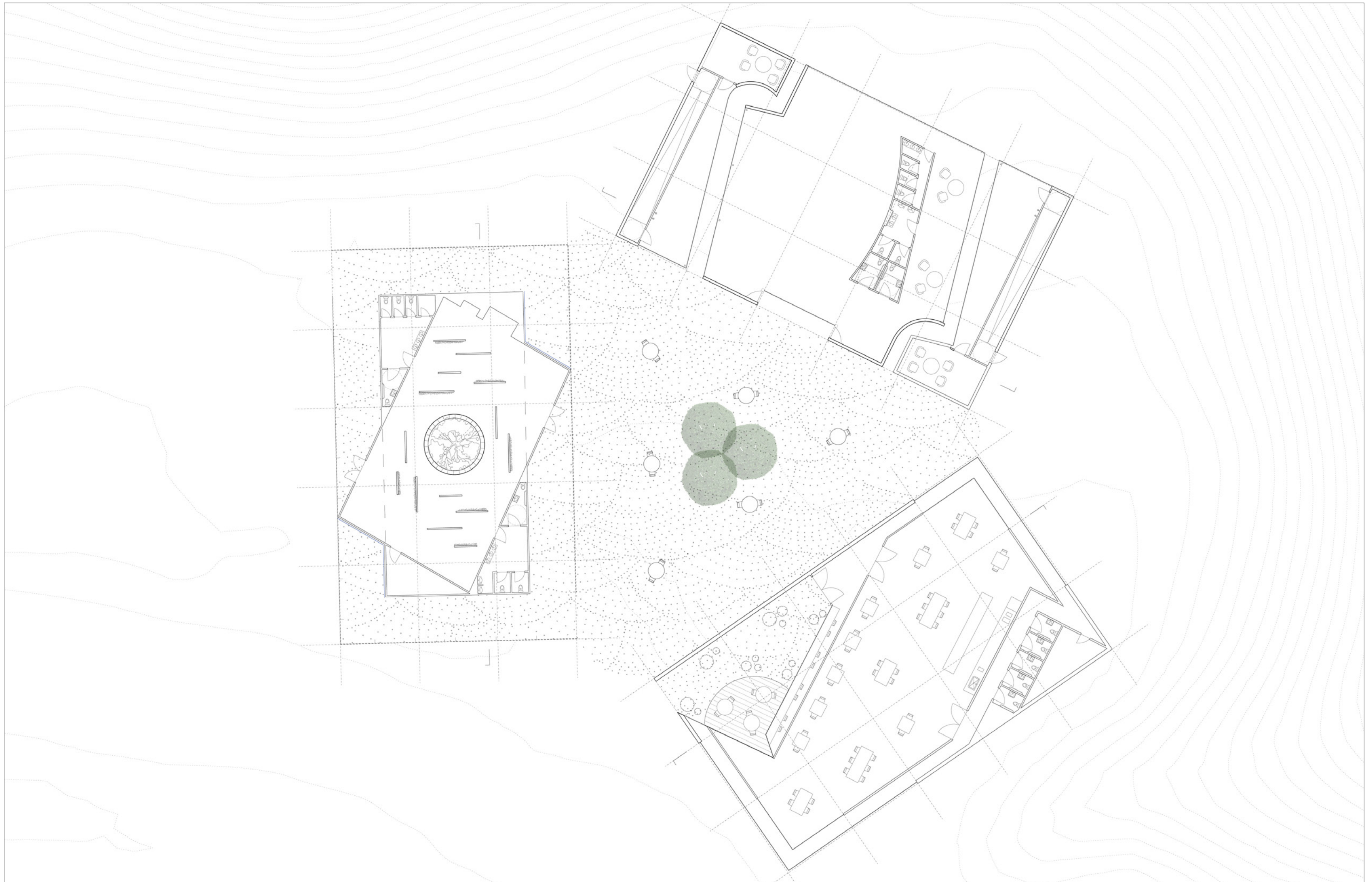
In this project, I added a “room” in an existing plan of Moriyama House. The space I created was a dressing room. As the Moriyama house is composed of individual buildings with different roles, there is not enough space for a storage. I placed a dressing room between a living and communal building with two back-facing closets. A family living in the bigger building can have their wardrobe, and their guests can hang their coats entering from the communal building. The space also performs as a passageway that connects two buildings.

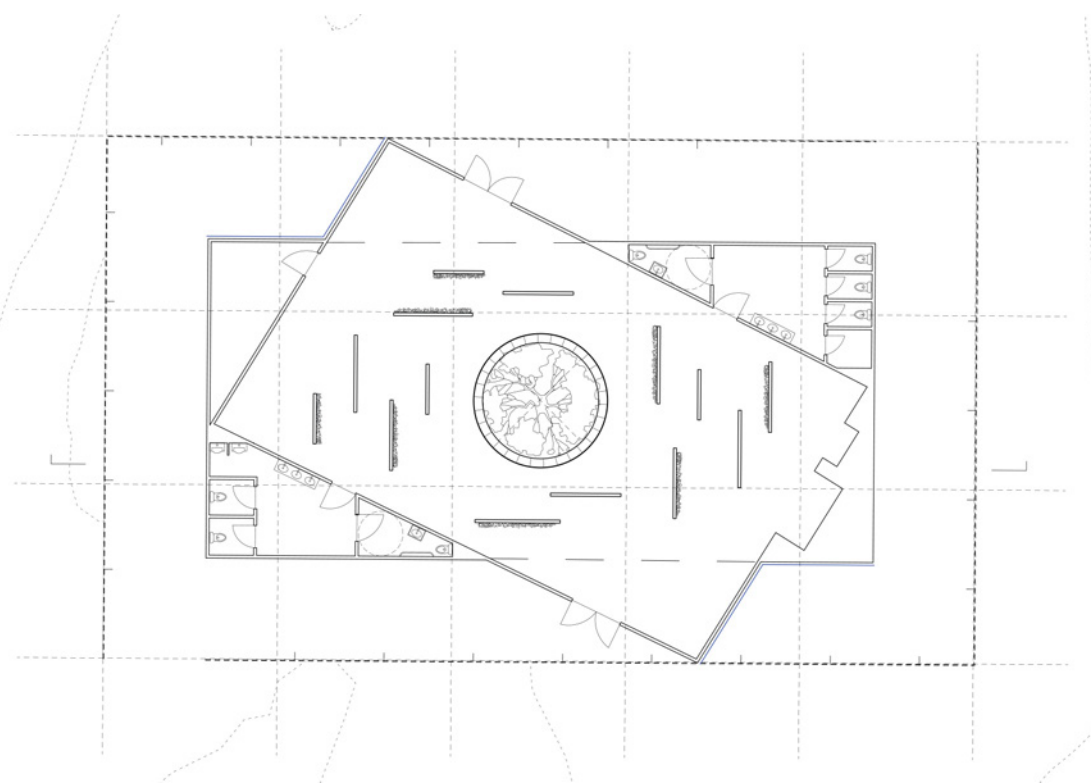
# WELLNESS?

Inspired by the Japanese aesthetic concept of wabi-sabi, the design of **mental wellness center** focuses on understanding and embracing the beauty of **imperfection and its connection to human mental well-being**. One of the key concepts of wabi-sabi is centered around the imperfect and impermanent elements found in nature.

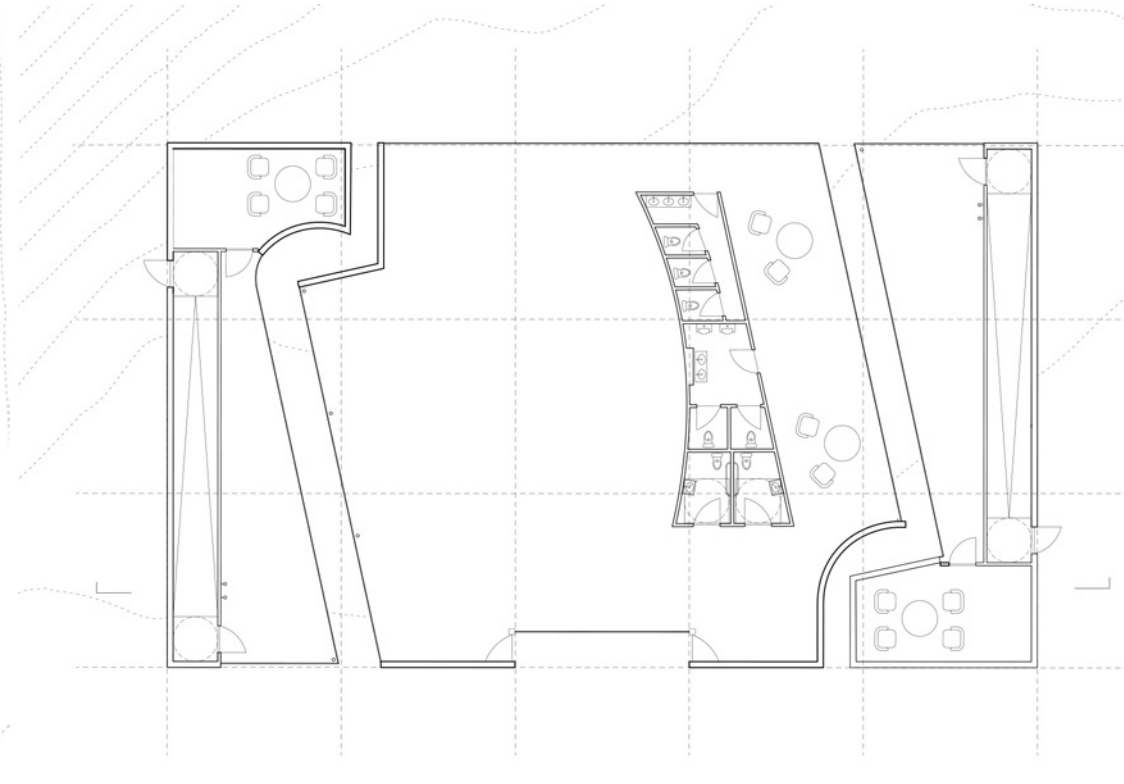
These elements, integrated into the architecture, serve as a medium for **individuals to recognize and accept themselves as they are, embracing their own imperfections** and transient nature, similar to the way nature itself exhibits imperfection and impermanence.



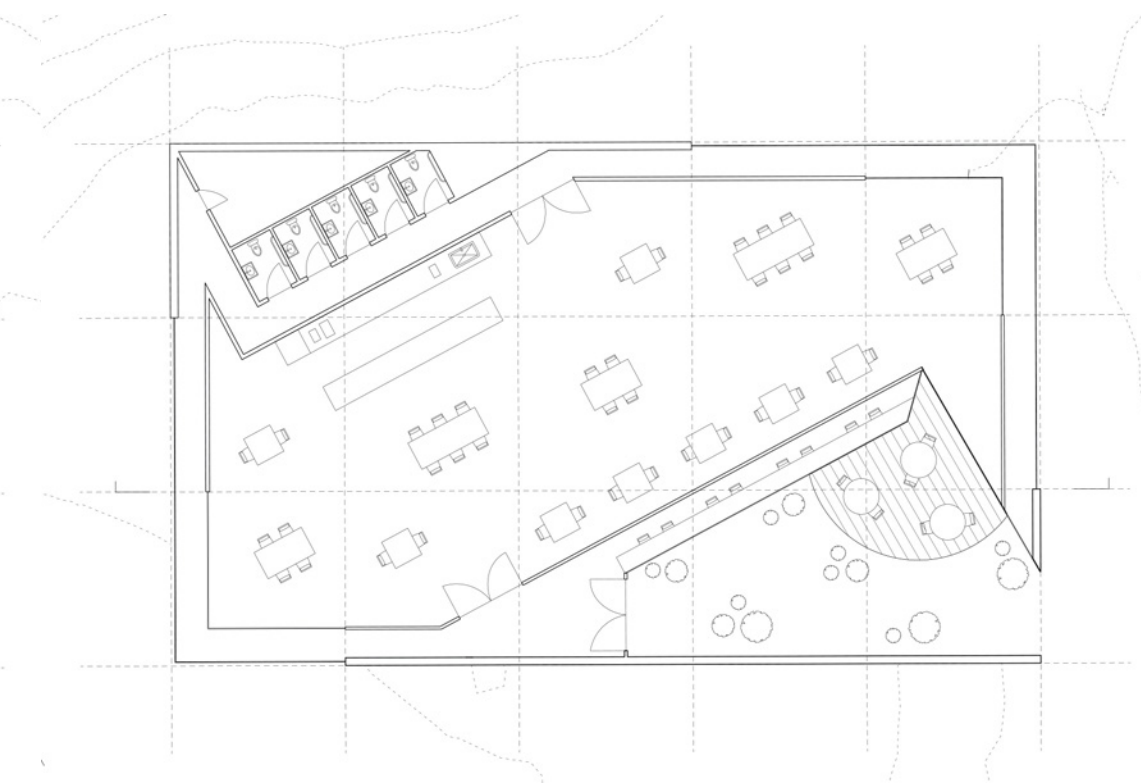




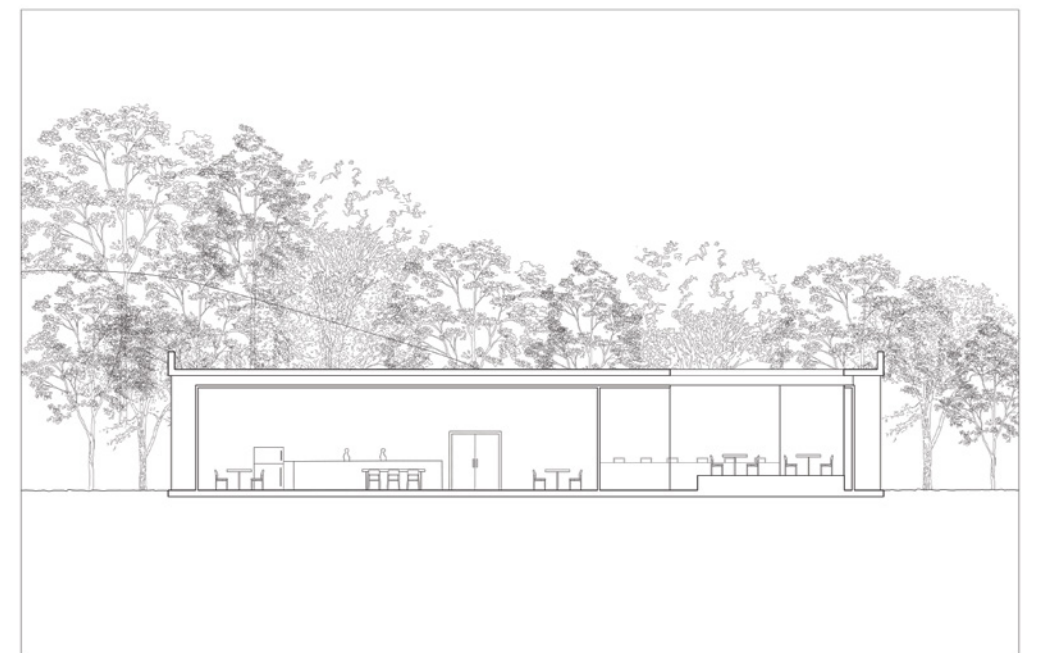
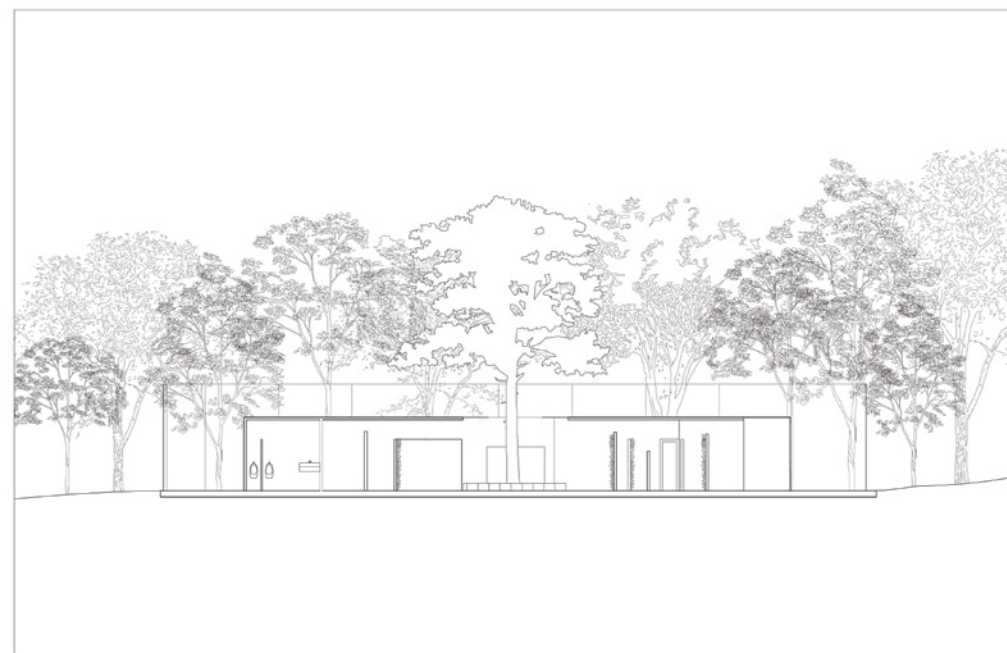
exhibition center

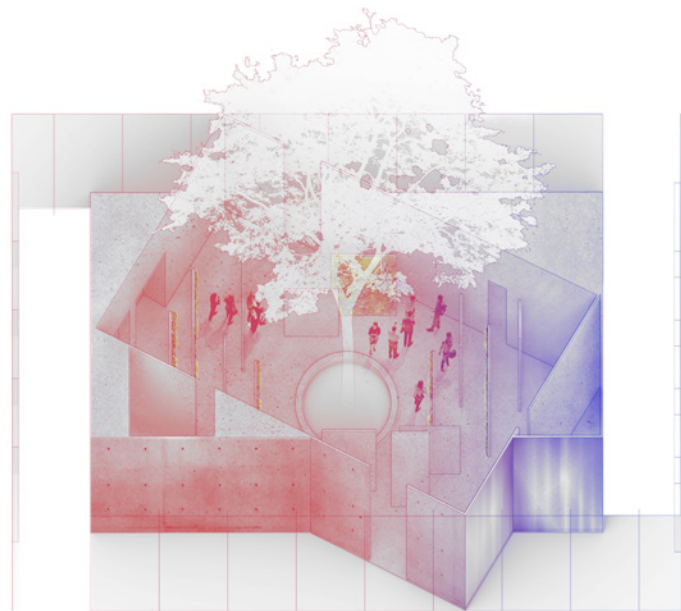
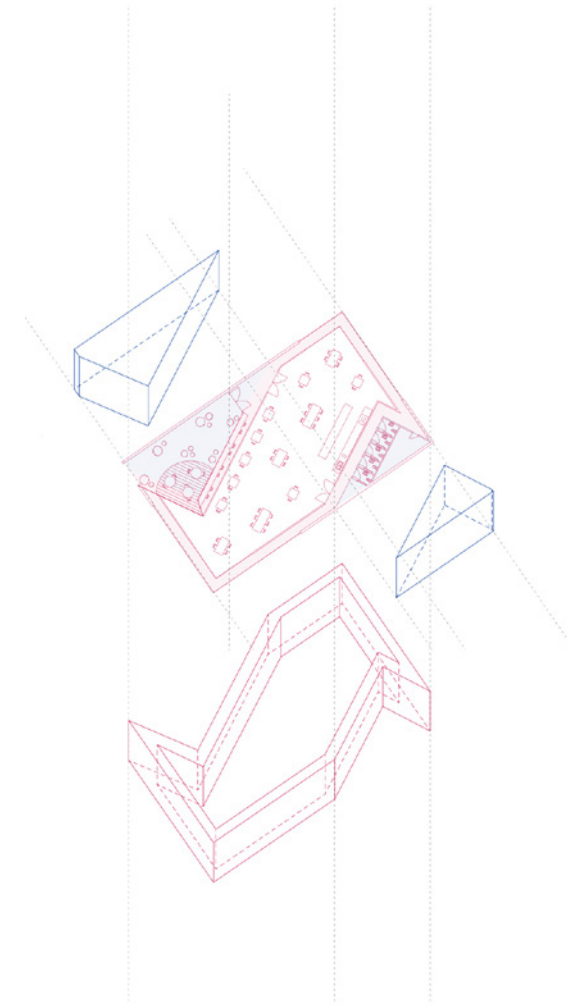
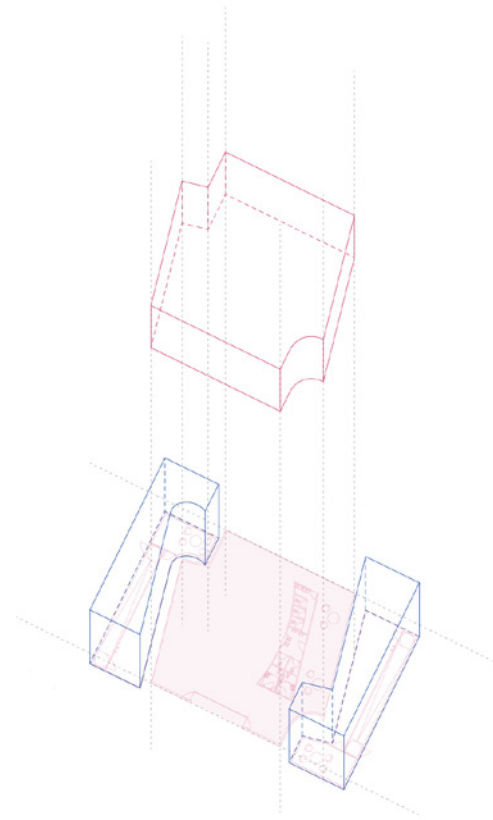
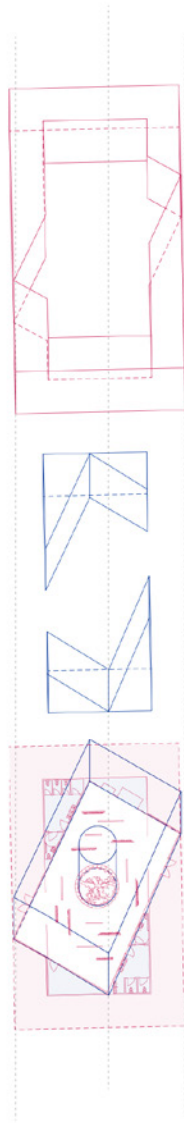


studio & treatment rooms

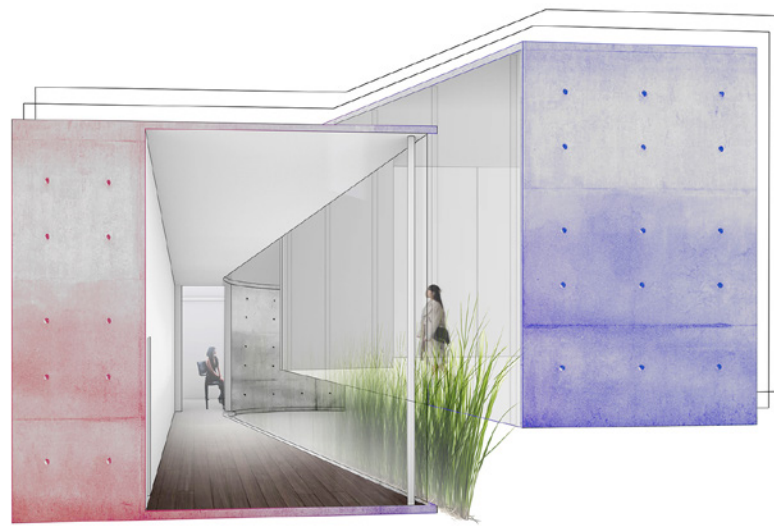


cafe

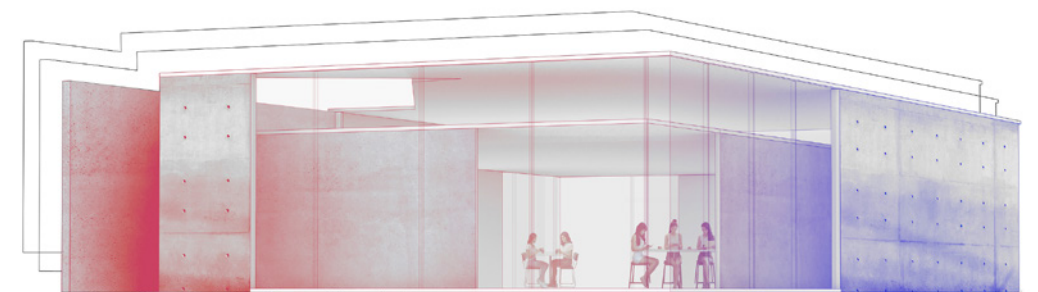




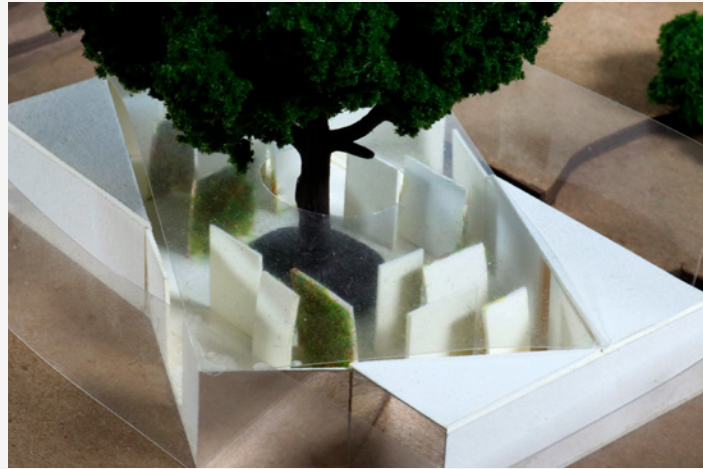
exhibition center



studio & treatment rooms



cafe



exhibition center



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