IN-BETWEENNESS   *A PLACE FOR NO PLACE*

In-Between-Ness: A Space for No Place

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously punished or written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning except where due acknowledgement is made in the acknowledgements."

Attestation of Authorship: _____

Acknowledgement

Contents

Abstract

In-Between-Ness: A place for no place is a practice based research project that investigates the notion of in-between space. The focus of this project is to consider the nature of binary oppositions and the thresholds between, through the designing of memorial space. The key issue of this project is aimed at investigation of the nature of thresholds of dualism, contrasting dualities and binary oppositions. With help of this project, I attempt to discuss a design methodology by balancing the binarization in natural environment in terms of applying their principles to creating the space, meanwhile, making the space from outside

Visually the practical part of the exegesis will grow from process of spatial analysis and detailing by consulting with the key spatial binary oppositions of the site specific projects – Flat Alleyway and Wen-chuan Earthquake Memorial Park. Spatial arrangement and function, along with their codified details will be domesticated with concerns of the special character of the site and the consideration of scale, function, body movement, interior and exterior decoration aspects of the space. The result will be a cohesive range that represents new spaces by the meaning of In-Between-Ness.

Heuristic and practical projects are my main methodological approaches. My work does not seek to fix a solution by the notion of in-between, but open up area of ongoing discovery. The practical spatial design projects are regarded as a process of meditation for a self-development, which allows me to reconsider, renegotiate, reflect and renew my work throughout the practical process. In this way, hidden spatial codes can be brought out to the surface.

I'm not sure about the color   , about what I think of is between black and white. It's not a dividing line, not a color in gray. Then what is it?

Introduction

At the heart of in-between conception, it is a space of the AND which also functions as AND. It is a genuine interface between binary oppositions such as the real and the virtual, the borrowing and the lending, which is a dynamic open space, an enabling platform, a place of "permanent frenzy in nothingness, "or a place of "ceaseless innovation and change". Accordingly, I also would like to reconsider In-Between-Ness is nowhere in particular but everywhere at once and a space which is fundamentally and profoundly anti-spatial (Mitchell, 1996, p.8).

A space, where opposite forces meet, contains no place. "A place" – as Elizabeth Grosz put it in a nutshell – "related to other places but with no place of its own" (Grosz, 2001, p.91). It is an architectural absence, a real utopia –no place or space in between. For instance, there is no place for AND when we always mention about mind and body, inside and outside. The in-between space may be technologies, bodies, fantasies, politics, economics, and other factors that it plays on but doesn't direct or control. It may be within bodies, sexualities, consciousness, cultures which seek to exclude but which are the In-

Between-Ness of its own operations.

For me, in-between is meant to dissolve the languages of architecture that were always imprisoned in a dialectical synthesis (dualism). This dissolution lay in uninhabited land, a utopia, the boundaries of which were forever shifting.

This project is a continuation and extension of my previous undergraduate research. Datascape, conducted in 2005. It is an attempt to deal with similar themes but in real-time world and intends to achieve a more refined, subtle and sophisticated outcome. This involves a certain degree of restraint that is not reflected in my previous work. It is this aspect that presents me with one of the major challenges in this project.

The exegesis project intends to unfold the issues of dual space such as its nature and internal process of interaction with visitors. The way of interaction can be called reciprocal; it is a start when in-between space unfolds its flux, confliction and uncertainty. The practical part

of research is aimed to the creation of a space by the meaning of the conception which is dedicated to the work principles of binary processes such as absence and presence, past and future, mind and matter. This project is an attempt to unveil the nature of In-Between-Ness, to build the space that involves dualities and contradictions, at the same time, out of them. Accordingly, this approach implies engaging with a process of seeking for the In-Between-Ness as a process of self-balancing method through design development as it is not only a tool of creation but a methodology of creation. The series of works represent analytic, open-ended visual discourse that negotiates a philosophical balance that sits between creation and meditation.

The Flat Alleyway and the Wenchuan Earthquake Memorial Park are practice-based design projects. It is based on exploring through practice to develop a particular insight through such heuristic method rather than a creative product itself. As Patton suggests that "In heuristic methodology one seeks to obtain qualitative depictions that are at the heart and depth of a person's experience-

depictions of situations, events, conversations, relationships, feelings, thoughts, values, and beliefs"(Patton, 1990, p.132).

In this exegesis, each chapter addresses, in quite separate ways, the question: How is binarization conventionally and spatially understood as significant factor of In-between? What are the unspoken conditions underlying such conception? And is it possible to see dualism by the in-between position in quite other terms, terms that render more explicit than those unspoken conditions, so that it can be represented and inhabited in different ways? Moreover, How to render space and building more mobile, dynamic, and active by such conceptions?

The practical part of research is aimed to the creation of different memorial spaces which is dedicated to the work principles of contrasting dualities in reality such as remembrance and forgetting, past and future, light and shadow. Moreover, I have discussed the concept of In-between as methodological approach in the application of theory and practice. In the following content, the design approach

has similar content in order to achieve its destination. Though I have categorized them as conceptual and practical approach respectively, in actual application there is a crossover. Such categorization is intended only to suggest the core of their application.

This exegesis incorporates practice-based work. The practice-based work accounts for 80% with the exegesis compared with 20% of the thesis. Additionally, a CD with exegesis text and images, and two full visual documentation of practical work are included in this exegesis.

From the virtual to the real

In geometry, a vector is a line of fixed length but of no fixed position. It has definite dimensions but rotationally could start at any point whatever, and connect any point within its radius. In epidemiology, a vector is a specific means of transmission for an infection such as water, air or bodily fluids through which anyone could be connected to another. With technology, a vector might be the potential to connect one thing with another, a particular relation, but with no specified coordinates. Mckenzie Wark wrote a book Telegram from Nowhere, in which he notices the concept of vector, and believes that it can connect us in between and how vector functions as a media, which can potentially connect all the irrelative matters.

Similarly to Christopher Alexander's conception, he stated in his book "there is a fundamental inner connection between the balance of a system of forces, and our feelings about the pattern which resolves these forces" (Alexander, 1979). It comes about because our feelings always deal with totality of any system. If there are

imperceptible codes, imperceptible forces, imperceptible conflicts, lurking patterns, we can feel them there. Based on my experience of building the Datascape *, I see things in nature are possibly the
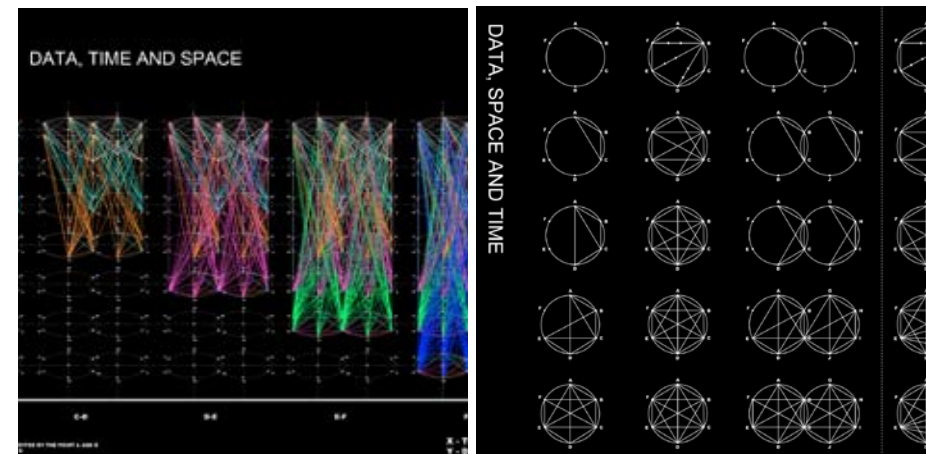
1.1 Ming Zhu. *Datascape: Data Travels.* Digital Diagrams. 2005.
Diagrams created for discussing spatial data pattern and its fluxibitity.

result of a complex set of simple computations. The structure of Chinese ancient architecture is based upon social hierarchy, which has been formed according to the provided size, dimension and spatial structure. By this reason, architects can restore one building by one of its components. This is the reason why Chinese Forbidden

City can be built within 3 years without any blueprint. Thus speaking of Chinese traditional architecture, the structure is all based on values and the entire values associate with certain natural and social codes.

In modern times when codes and architecture combine, digitization translates and re-transcribes the fluidity and flux by decomposing the analog or the continuous-currents-into elements, packages, or units, represented by the binary code, and then recomposing them through addition: analysis then synthesis. In virtual world, it involves the invention of things that makes thing. It is not that the virtual mediates between the human and the natural-for that is to construe the real as somehow outside either the natural or the human (which today is precisely its misrepresented place) instead of seeing it as the indefinite extension of both the human and the natural and as their point of superposition, the point of the conversion of the one into the other, the tendency of nature to culture, and offshoot of culture to the of nature.

The wide application of virtual technology doesn't mean to replace the real but replace its established functioning. Nowadays, the virtual pervades the real, which is its extension, and also extends the human into the material. The task before me is not simply to make architecture or to resolve relations into architecture, more and more framed and understood; rather, it may liberate matter from the constraint, the practicality, the utility of the real, to orient the real not so much to knowing and mediating as to experience and the rich indeterminacy of duration.

The questions ahead of me now are: what are the conditions of digitization and binarization? Can we produce the real based on the virtual? Is the virtual inherently simplification and reduction of the real? What in us is being extended by the concepts from the virtual world? What is it like when combing the virtual and realistic conceptions?

An architecture which integrates this interconnected IT infrastructure in a way that enables me to conceive buildings as quantum objects,

i.e., objects are able to be literally decoded in two states at once- ON and OFF, 1 and 0, real and virtual. However, my focus is not on the two sides of and, but the function of itself between dualism. There are the imperceptible line diving them, one binary term from its other, is the place of the excluded middle, the only space of negotiation between them, the only room to move, the only position from which to infiltrate into the self-defined term that establishes binary privilege, and thus into the orbit of the binary structure itself. I made in-between architecture, but they are architecture against architecture(Pochacker & Graz, 1995). It is an invisible space that makes numerous parallel virtual worlds visible. It is an upside-down space/world and as an enabling platform-for all.

Architectural signs as denotative and connotative according to codes, the codes and sub-codes are making different reading possible in the course of architectural history. I am inspired to test the focused methodology of using the contradictive codes to investigate the uses and possibilities of In-Between-Ness to perceive my surroundings and the world rather than following my vision and intuition. During thinking and practice of spatial design, I am convinced that the binarizations will lead me extend my grid out across open space, and project lines of movement across the boundary. Once we realized the existence of In-Between-Ness, it is easier to discover forces and balance them.

Without complete awareness of what the codes are doing or capable of. They all contribute from their own systems to the complex set of related systems as a whole. In this sense, even a traditional building process behaves like a swarm. But now we can learn from the new kind of science that we must build design processes on warming intelligent particles in the point cloud communication with each other. As humans we must learn to relate to the dynamics of super-fast real-time computational processes. We must build the computational tools for collaborative design and engineering in order to meet the rich expectations created by looking at the world from one or two levels up.

Making my in-between structures is similar to setting up a set of

computations. The only way to run the system is to find a methodology which is based on simple rules but generates complexity (Flachbart & Weibel, 2005, p.102). This awareness potentially turns me into a researcher on both the virtual and the real. I realized that I must set up particular systems and make them perform. Performative structure brings me back into the genetic world from which everything I see around me is generated. In order to see the next level in a natural environment, I must start form simple rules placed in a complex site and its environment rather than starting from a superficially complex structure without a clear concept of how to generate the data needed for a particular creation.

A concern I have about the gap between the virtual and the real is the impact it could have on further discussions on the emergence of spaces and a potential material could lead an open space to flux, to unequal exchange and eventually achieve a timeless way. Of course, my research is not to criticize or even refuse digital technologies, architecture, or understand both their limits. Perception, intelligence, and the technologies proceed along the lines of practical action, and these require a certain primacy in day-to-day life. But they leave something out: the untapped, unrealistic, useless, nonhuman, or extra-human continuity that is the object of intuition, of empirical attunement without means or end.

And therefore, there were many matters that remain in the dark at the beginning of human history such as DNA and all the micro-units. However, they were eventually discovered and cracked. They have revolutionized human world in many ways. Hence, designers need to take note of new development such as the discovery of brand new materials, and think about how it could affect the way they design and make.

Chapter 2

Methodology
Build from the outside

In order to illustrate the conception of In-Between-Ness, I cited the view of a coin, that is, the coin's existence is defined by its thickness but not its front and back. The thickness of the coin is just a prototype of the In-Between-Ness conception. In painting, the junction between two color fields can create an illusion-an afterimage at the invisible edge of the fields that produces an

Fig 1.2 Coin: a prototype of In-Between-Ness

optical stimulation. Similarly, the reverberation of sound produces another form of aftereffect - the echo. However, the In-Between-Ness is different in architecture from both painting and music. The In-Between-Ness in architectural space is not a literal perceptual or audible sensation, but a physically effective response that is felt by the body in space. This feeling is not arising from fact, but rather from the virtual possibility of architectural space. It is the undoing of the bounding conditions of presence.

Through the example of coin, I found that only to humanity, has the ability to connect and separate, and in the distinctive manner that one of these activities is always the assumption of the other. By choosing two words such as past and future, light and shadow, forgetting and remembering, we have already related them to one another in our consciousness. In my design process, I have emphasized these two together against whatever lied between them. And conversely, we can only sense those things to be related which we have previously somehow isolated from one another; things must firstly be separated from one another in order to be together. Practically as well as logically, it would be meaningless to connect those not separated, and indeed those types of activity. Therefore, I have an attempt in my practical projects, to allow visitors to physically or psychologically feel any moment, separating

the connected or connecting the separated, at first sight or after a period.

In my both projects, I think out an idea. As the body experience is main consideration of making a piece of in-between space, the experience of body during process of the space will become a significant factor to shape the space, which forced me to build from the outside. The space and the body are correlates: artificial or conventional, pragmatic conceptions, disconnections, that create a unity, continuity, and that constitute the world. They mirror each other: stability of one, the space, is the guarantee of the stability and ongoing existence or viability of the other, the body. My space is made for the body, made as manipulable for the body's needs. And the body is conceived on the model of the space, equally knowable and manipulable by another body, and the body is that which unexpectedly occurs to the space. In-between-ness is that which lies between bodies and the In-Between- space, the deepening investment of the one, the body, in the other, the In-Between-Ness.

In both Flat Alleyway and Wen-chuan Earthquake Memorial Park projects, my thought has firstly run through the whole assumed designing process. What is left out in this process of making/ reflecting is all that it is in matter, all that is outside the space: the flux of the real, duration, disturbance, contractions, and conflictions, the multiplicity of the real, all that is not contained by the space or by intellectual categories (Bergson, 1988, p.199). The uncontained and the outside of matter, of spatial structures, of things which is pragmatically unavailable for use, are the objects of different actions than that of intelligence. Though not nominal, the outside means beyond all possible experiences. It is simply what is beyond the calculable, the framed or contained. It is the outside that architecture requires but cannot contain. Bergson understands this outside in a number of ways: as the real in its totality, as mobility, as movement, flux, duration, the virtual, the continuity which places the human bodies within and as the material. What is now in question is how architecture is made of and that from which spaces are made.

A bridge connects the outside and the inside

In my view, the people who first built a path between two places should have made one of the greatest contributions. No matter just in mind, how often they might have gone back and forth between the two places, so to speak, the will of connection had become a shaping of things beforehand, a shaping that was available at every repetition to the will, without dependence on its frequency or rarity.

This achievement reaches its culmination in the construction by the notion of in-Between space. Here the human seems to be confronted not only by the passive resistance of spatial separation but also by the active resistance of a spatial configuration. By overcoming this obstacle, the In-Between-Ness space symbolizes the extension of our will and body. Only for us are the either banks of a river not just apart but separated; if we did not first connect them in our practical thoughts, in our needs and in our fantasy, the concept of separation would have no meaning. But natural form approaches this concept as if with a positive intention; here the separation seems imposed between the elements in and of themselves, over which the spirit now prevails, reconciling and uniting.

The In-Between-Ness becomes an aesthetic value as it accomplished the connection between what is separated not only in reality in order to fulfill practical purposes, but also in making it directly visible. It has an ultimate meaning elevated above all sensuousness. As a methodology, it could make architecture from the outside and also be able to bring the outside factors into a visible form in the same way with a work of architectural space with its "structure". Yet my In-Between-Ness space can also reveal its difference from the work of art, in the fact that despite its synthesis transcending nature, in the end it fits into the image of nature. For the eye it stands in a much closer and much less relationship with the contradictions that it connects than does.

The space of the alleyway and the memorial were brought together and separated from the whole remaining world. By virtual of the fact

that the structural forms, as it were, a linkage between the space of human beings and everything that remains outside it, it transcends the separation between the inner and the outer. Precisely because it can also be opened, its closure provides the feeling of a stronger isolation against everything outside this space than the mere unstructured wall. All the in-Between space sets itself a boundary, but with freedom, in such a way that it can remove this boundary again, and can place itself outside it.

Architectural Meditation on In-Between-Ness

Chapter 3

The first great thinker of the In-between-Ness is probably Henri Bergson, for whom the question of becoming, the arc of movement, is the most central frame. Instead of conceiving of relations between fixed identities, between entities or things that are only externally bound, the In-between-Ness is the only space of movement, of development or becoming: in my projects, the In-Between-Ness defines the space of certain virtuality, a potential that always threatens to disrupt the operations of the identities that constitute it.

An extraordinary film named "Spring, Summer, Fall, Winter… Spring…". The director uses the symbol as a mode of communication between mentality and physicality, and a threshold eventually leads viewers from reality into their self-consciousness. However, its very existence dose not speaks of its presence but absence, emptiness and nothingness, which can only help us achieve infinity. By understanding the door is an instructive experience, as an entrance to meditation.

The movie transforms the religionary idea of Middle Way and the conception of In-Between-Ness into details of spatial reality. The film takes place in a tiny monastery that resets sleepily on a raft in the middle of a lake, surrounded by verdant mountains. There, an elderly monk and a young monk spend their days cleaning the temple, praying, gathering herbs near the lake, and meditating.

3.1 *Spring, summer, fall, winter…and spring.* Film still images. 2004.
In Four Seasons. The different scenes in four seasons suggest that different sections on a natural life circle.The movie reflects ineffable spatial relations between different natural elements. An aged wooden door, for example, is set in the water at the entrance to the lake and sides of a temple, marking necessary pause between stages of worldly and religious understanding. It likely depicts passage and the real world, the physical and the spiritual, oneself and one's surroundings.

Every aspect of their lives is highly ritualized, as they have constructed their physical environment as a manifestation of the road to enlightenment.

Inspired by the door in this movie, I make the concept of "connection"

Fig 3.2 *Spring, summer, fall, winter…and spring.* Film still images. 2004.
The bedroom door in the floating monetary.

as the entry point of my topic of "In-Between-Ness". Meanwhile, through two different design practices, I have made in-depth study and used this conception to connect memorizing and forgetting,

past and future and discussed the derived unlimited possibilities. A concern I have about the "Door" concept is the impact it could have on defining a sense of an infinite spatial quality. The movie is one of the most important inspiration resources leading my earlier researches. The doorway can be seen in this movie t. Door and bridge are the same in function of connection, but different in philosophical significance. They are able to comprise the world and things outside the world and it reflects generosity, which contains a beautiful story that occurred at the lake in four beautiful seasons. Inspired by the door in this movie, I make the concept of "connection" as the entry point of my topic of "In-Between-Ness". Meanwhile, through two different design practices, I have made in-depth study and used this conception to connect memorizing and forgetting, past and future and discussed the derived unlimited possibilities. A concern I have about the "Door" concept is the impact it could have on defining a sense of an infinite spatial quality. The movie is one of the most important inspiration resources leading my earlier researches. The doorway can be seen in this movie t. Door and bridge are the same in function of connection, but different in

philosophical significance. They are able to comprise the world and things outside the world and it reflects generosity, which contains a beautiful story that occurred at the lake in four beautiful seasons.

Many modern artists and designers in the west like to, deliberately or accidentally, adopt opposite elements throughout their design conception. "Existing is not on either side but on the lines that divides (Maya, 2000, p.9)." Maya believes that the line takes on a dimensionality and takes on a sense of space and shape. By seeking for the line between the two sides, she never forces a design but takes it under her conscious control. It is a process of percolation, whose form eventually finding its way to the surface.

Lefebvre defines the monument as a third space. "The shifting back and forth between the two, and the flickering or oscillatory effect that it produces, are thus just as important as either of the illusions considered in isolation" (Lefebvre, 1991, p.141). Lefebvre's notion of an emerging "third space" makes the In-Between-Ness not only for other aspects or positions to emerge but also for the

two interplaying parts to be seen unfixed, perforated, and to be negotiated.

The practices of Anish Kappor and Carlo Scarpa (1906-1979) followed the oriental rules of the in-between. Anish Kapoor was playing with dualities: earth and sky, mater and spirit, lighting and darkness, visible and invisible, which are expressed by artistic installations and 3D forms. In Carlo Scarpa's point of view, the fundamental inquiry into any aspect of reality is the relationship between the parts and the whole, the fragment and the entirety, the detail and the indivisible unity of a deed, an object, or a thought. Their master pieces were not created with attempts of In-Between-Ness. Therefore, the conception about in-between is not necessarily a scripted principle but could be represented in a form. That is, the In-Between-Ness could be an artifact, a drop of water, a stone, a leaf, which can be seen everywhere.

By understanding those master pieces, I believe that the design process happens not so much by 'will' or effort. Through the above

examples, we can answer the question during design process "What it mean to give a logical consistency to the In-Between-Ness. It would mean realigning with a logical of relation. For the concept, as such, is not a middling being but a being of middle-the being of a relation. A positioned being, central, middling, or marginal, is a term of a relation. It may seem odd to insist that a relation has an ontological status separating from the terms of the relation. Consequently, though locating a harmonious balance, it will have a direct influence on both creative contribution of the spatial designer and their fulfilling of a commercial obligation.

Therefore, in design of Flat Alley and Earthquake Memorial Park, the linear space is the excluded middle, in particular, draws on the idea of turning space into which boundaries are not so much crossed but rather reconstituted and renegotiated. It is an unscripted space, whose becoming is propelled by its In-between-Ness, the always incomplete and continuously differentiating neither clearly space nor time but a kind of leakage between the two, the passage of the one into the other.

3.3 North Korea Board Station.
"In-between" can be reinterpreted as spaces and architectural structures, such as the buildings on boarder line. It takes dimension of politics and can be regarded as persisting in the middle of confliction of ideological, cultural and political systems.

3.4 The Great Wall of China.

The line between defense and aggression is one dividing two ancient nations as well as a compressed space between two ideologies. Nowadays, its existence is told to us as a tale/non-existence that happened on its either side. The presence of Great Wall is redefined itself as a line between the past and future.

26

Flat Alleyway

A period of by-gone days | A period of sentiment | A dream

Practial Projects

Project 1: The Flat Alleyway Project

In current urban city of China, design projects, such as urban planning and architecture design, always proceed upon experiences and refuse to carry its description to a conceptual level where a conflict situation is likely emerge. Urban cities in China are in the pain of rapid development but blithely destroy historic spaces-houses, temples, parks, or civil structures. The old will be brutally swept away if advantage or profit is to be found in it. Later, probably towards the end of the period of accelerated growth, this country, like other developing countries, will discover how such spaces could be transferred into service of cultural consumption, tourism and the leisure industry with their limitless prospects. When this happens, everything has already been demolished.

"Urban voids" is a global phenomenon of today's rapid urbanization. It is also a long term interest for urban people. The project inquires a strategy to convert urban void into opportunities in order to reorganize urban elements. This project presents the Flat Alleyway to demonstrates the 'in-between' strategy to heal urban void on the edge of different districts. It aims to generate urban public space on the line of urban territory and tries to use the In-Between-Ness to recognize, reconnect, refill, and transform spaces that formed by rapid urbanization. Daniel Libeskind is an example of an architect, who adopted "Void" as a concept in his Jewish Museum in Berlin. Cutting through the form of his Jewish Museum is the Void and the visitors traverse bridges which open into the Void space; the embodiment of absence. Daniel statues "You can fill in all the sites, but that doesn't mean you've filled the void" (Locayo, 2003). Therefore, the Void intends to go beyond distinctions, and transcend languages. This local project is going to addresses both architectural and sociological concerns and tries to discover the value of such void space, reestablishing connections of the public domain, and redefine meaning of spaces on territory lines.

On one hand, the site of the void space on the edge of the two districts is lived. It is unconsciously determined by this perceptual

field and contrasting systems. On the other hand, the space is whether or not it is realizable: the plan is projected onto the field of in-between thought (Fig. 4.1.4).To win insight into the special character of the void space, which I think is a natural in-between space, what space as urban in-between space would be, is thereby not asked, and less answered. In what way the void is, and whether being in general can be attributed to it, remains undecided. In my recent practical works in China, I have begun to think about the meaning and implication of the urban void in reality. New possibilities are thought as resulting from a way of balancing the forces within contradiction, confliction, and duality in urban environment. It is not only in terms of shaping structures and buildings by this concept but also in terms of new ways of thinking about methodology of urban planning and architecture design in order to solve existing problems in current China.

When compared with the abstract space of the experts (architects, urban people, planners), the space is subjective. As a space 'in-between' and 'subjective' is not calculated, but a representational one. It has an origin, and that origin is childhood, with its uncertainty and lacks. Living space bears the conflict between contradictions, but it has capability of balancing them, which the experts are hardly to achieve.

The importance of construction is also underscored by the re-creation of the entire Kuan and Zhai Alleyways-urban regeneration, job creation, tourist attraction. But beyond the demands for iteration and quality, the Flat Alleyway will offer substance for the imagination and the daring of the unexpected. The Flat Alleyway will provide new connections between the historic area and its urban surroundings and become an instantly recognizable, memorable place of encounter.

Detailing as In-Between-Ness

The architectural community has traditionally ascribed the maxim "God lies in the detail" to Mies van der Rohe. Meanwhile, as Jean Labatut, a French Beaux-Arts-trained Princeton professor of architecture notes: "whatever the air spaces, areas and dimensions involved, it is the precise study and good execution of details which confirm the architectural greatness" (Labatut, 1964, p.55). The detail tells the tale. Detailing is, surely, one of the most revealing components of changing spatial language. Details are certainly not just a matter of detail. In order to comprehend the meaning of 'In-Between-Ness', it is dramatically important to highlight and well consider the detailing. It expresses the process of signification; that is, the attaching of meaning to such natural urban void.

In the details are the possibilities of innovation and invention, and it is through these that the designers can give harmony to the disorderly environment generated by cultures from different periods. Careful detailing is the most important means for avoiding design failure on both dimensions of the ethical and that of the aesthetic. The art of detailing is the collection and the combination of materials, elements, components, and building parts in a functional and aesthetic way . The detailing in my practical projects aims to indicate the role of details as generators, a role traditionally belonging to the site and its history with its double-faced presence, as "modernity" and "nostalgia" are the basis for the understanding of role of details. That is to say the "construction" and the "construing" of such space are both in detail.

Monument as In-Between-Ness

"The affective level of body is bound to symmetries and rhythms and transformed into a 'property' of monumental space and symbols"(Leach, 1997, p.142).

Idea of 'In-Between-Ness' helps replacing a brutal reality, the lost and demolish of traditional alleyways during the developing and expanding process of urban city, with a materially realized appearance; reality is changed into appearance with the memory. Any object in old alleys- a vase, a bamboo chair may be extracted from everyday practice and suffer a displacement by transferring it into monumental space: the vast will become memory of particular period; the bamboo chair symbols the leisure life.

The shopping journey and the movements of spectators within the alley are considered as an act of monument. Visitors are bound to become aware of their own footsteps, and observe the codified details of space. They will contemplate and decode the symbols around them; and they will thus, on the basis of their own bodies, experience a total being in a total space.

The line between the monumental space and shopping action is required to be blurred. Shopping is to monument as everyday life is to festival, lived experience to the merely experienced, and so on. Hence, such a space is determined by what may take place there, and consequently by what may not take place there, moreover, what may be empty may turn out to be full.

Upon almost two years researches on the reconstruction project of Kuan and Zhai historic reserve, I thought again of some of the theoretical reflections I had made in the last year, for they seemed relevant to many aspects of the overall layout of the idea of 'In-Between-Ness'.
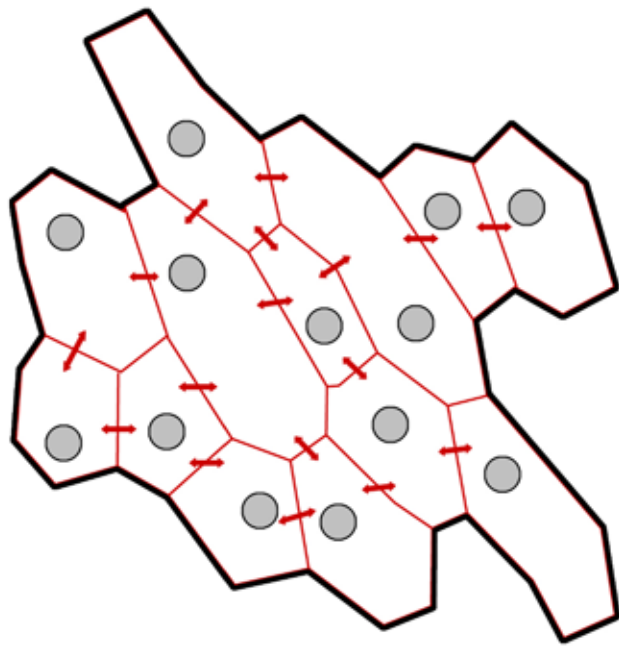
4.1:1 Ming Zhu. *Flux within Cell.* Digital Diagrams.

Organelle	Community Job
Nucleus	governor, town council
Mitochondira	Farmers, oil producers
Ribosomes	Architects, planners
Endoplasmic Reticulum	Any travel jobs
Golgi Bodies	A merchant or food market
Chloroplasts	Farmers
Vacoules	Suppliers, merchants
Cell Membrane	Militia, or a wall (defense)
Cell Wall	same
Lysosymes	Garbage collector
cytoskeleton	Town roads and buildings

The membrane in the city

The cite
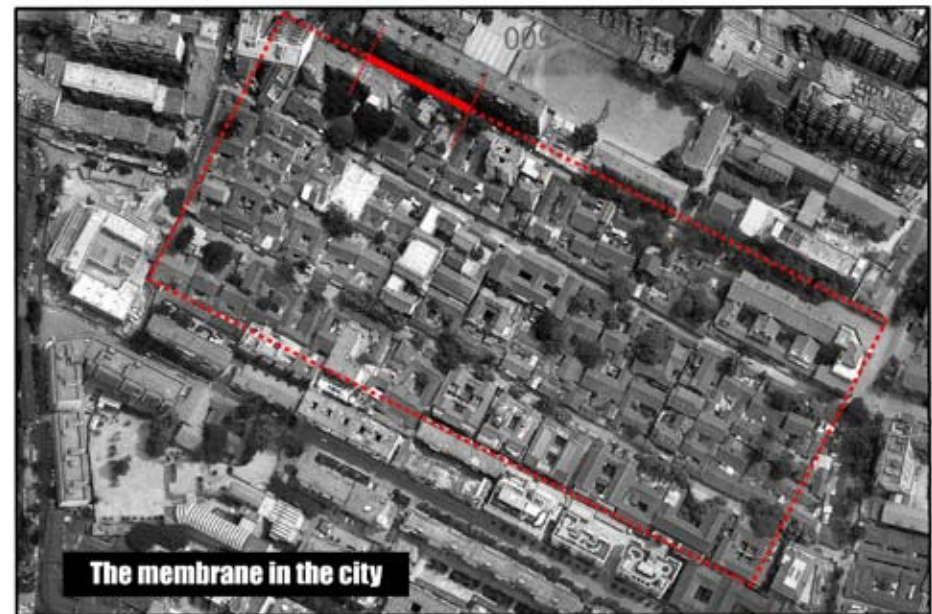
4.1:2 Ming Zhu. *Site Analysis.* Digital Diagrams. 2008.

Cells, the basic units of life, can be compared to a city. Cells are buildings and the breaking down materials. Cells release energy from foods, and then use the energy to make needed cell parts. Cells function to make your body operate like a well running city. The in-between space functions as cell membrane in different formats and appearances, which envelopes its particular information, controls the materials moving in and out, and separates its interiors from its environment. It is able to organize the information into a logically or naturally intuitive structure and give birth. It can either make a substance pass through freely to a limited extent or never pass through at all.

×2

Coventional shop

Chinese traditional shopping Style/Alley

+

Super-market

=
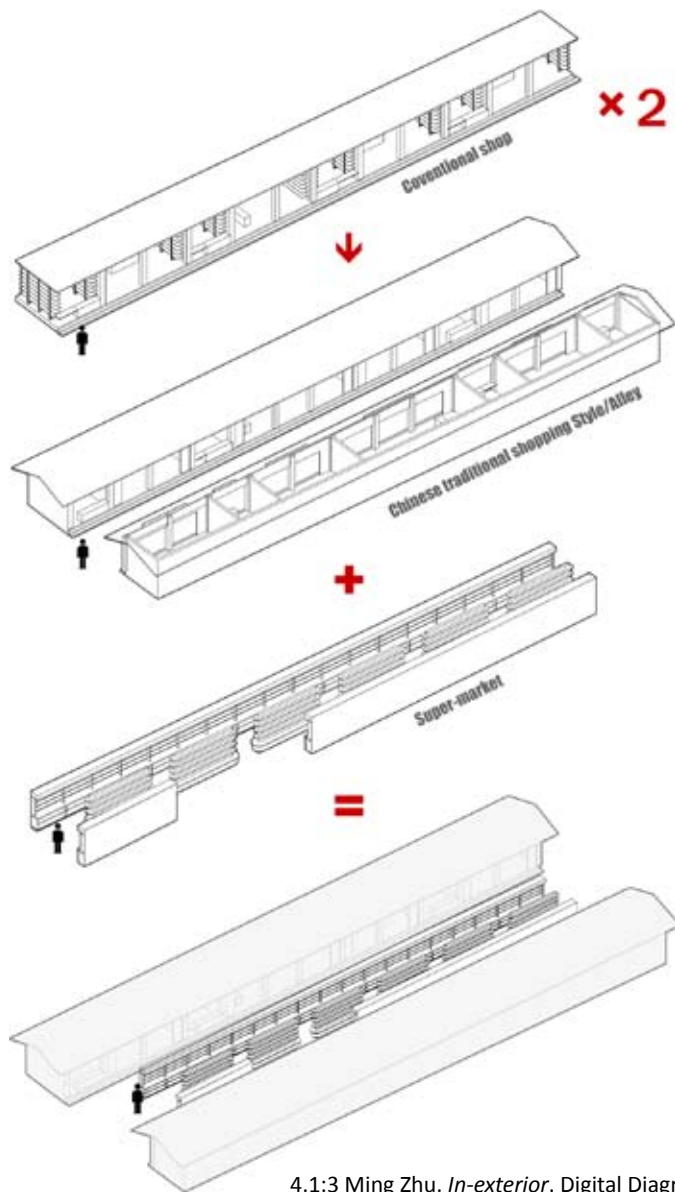
4.1:3 Ming Zhu. *In-exterior*. Digital Diagrams. 2008.

Urban Void

+   =   →   →   →

4.1:4 Ming Zhu. *From Surface to Space*. Digital Diagram. 2008.
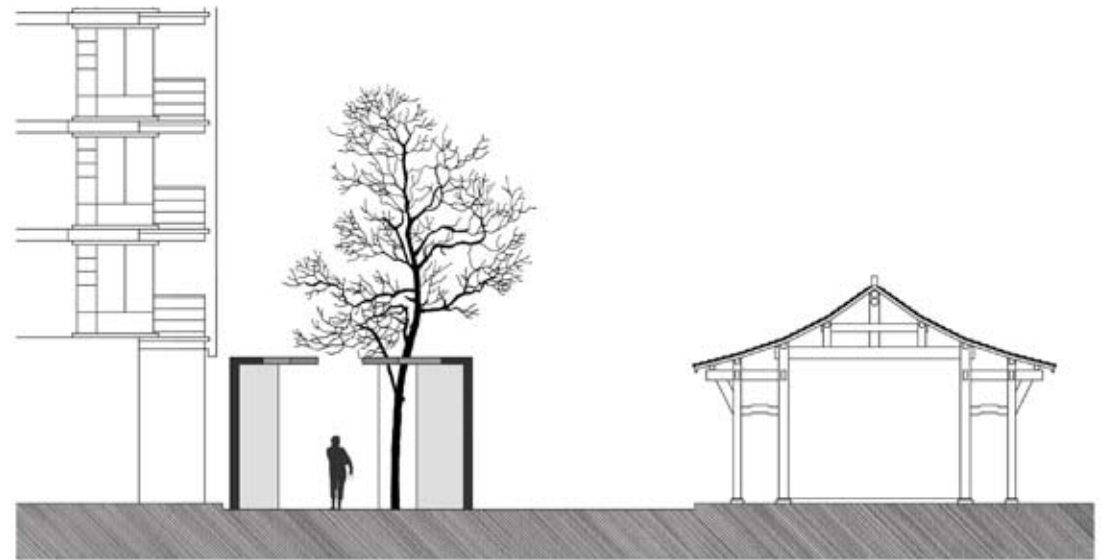
4.1:5 Ming Zhu. *Section in Site*. Digital Diagram. 2008.

In-exterior

The commercial style of Flat Alley is an outcome of combination of Chinese traditional shopping mode and Western supermarket mode. According to the confliction of the two modes, interiority and exteriority of the space support each other, meanwhile, deny each other.

Unseal the Wall/the Urban Void

The Flat Alley attempts to open the urban void (Fig 4.5) by the notion of 'In-Between-Ness'. The space has origin of in-between space and belongs to none of its environment, but potentially connected. It takes a new dimension of spatiality, a three dimension within two dimensions.

Skyline & Skylight

The only light source is coming from its narrow skyline between two facades. Besides alley's particular structural organization, the skylight is another element that gives sensibility of its spatiality.

The cite

In Chinese philosophy: "Learn the form, but seek the formless. Hear the soundless. Learn it all, then forget it all. Learn The Way, then find your own way". It is a heuristic device carries complexity of dualities. It is a line but as a puzzle. The line is required to be discovered, learned, and found its endless or endness.

The Structure
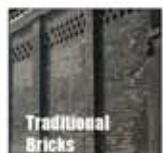
Traditional Bricks

Modern Concrete

An Material In-between

It is hardly aware of an "in-between" line even they are physically existing around us. And some formats of "in-betweenness" remain invisible. The combination of traditional bricks and refined concrete attempts to reveal its invisibility and give the space/line a sense of extention.

Furniture
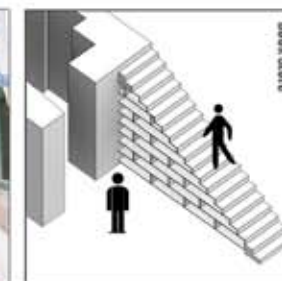
Book Store

The structure of original alley will be reserved and transformed into new functions, for instance, the stairs in old alley will be reused as book shelf and chair of readers in the book store.

4.1:7 Bei-jing Hutong.

4.1:8 Shang-hai Li Nong.

4.1:9 Cheng-du Alleyway.

Three Types of Alley Way

There are three types of Chinese Alley ways, Beijing Hutong /Alley, Shanghai Li-nong/Alley and Chuanxi Xiang-zi/Alley. They are different in streets and court-yard combinations, which contains the abundant meaning of Chinese traditional life-way.

Spirit within Small Alley Way

The small alley within Kuan-zhai District has been vanished along with the development of urban city. However, it is space of poverty but contains beauty of human life. The series of details stores are inspired by the original photographs of these non-existed alley ways in order to memorize the small alley-ways and the spirit within by retransferring its lights and structures into new modern appearance. It is a threshold between the past and future.

4.1:10 Ming Zhu. *Spatial Arangement*. Digital Diagrams. 2008.
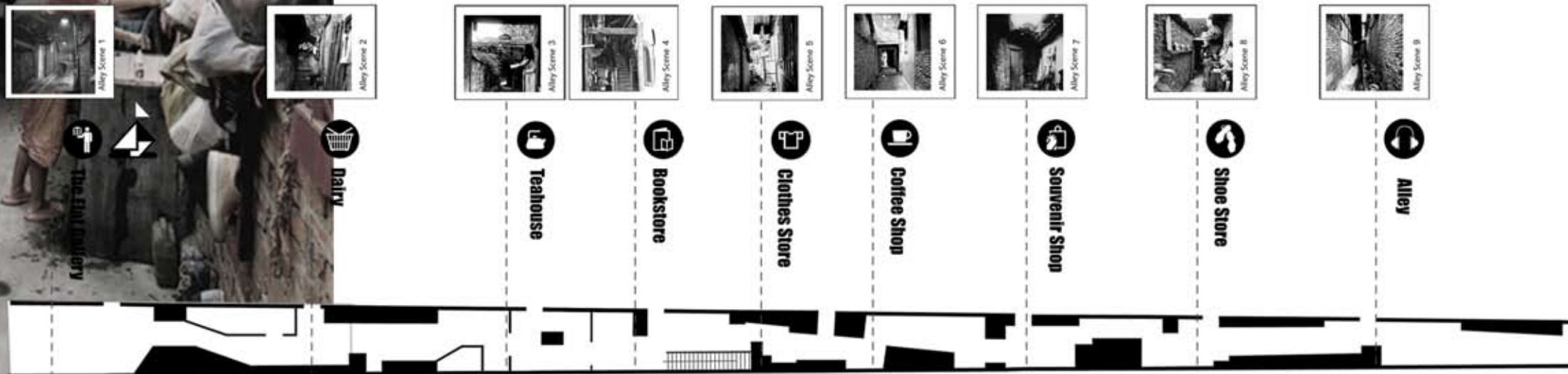
How time flies! The development of the modern urban life has been changing the traditional way of life of the people. High cement buildings are replacing the wood-brick-structured old tiled houses. The life of the neighborhood has become solely something in the memories of people with the disappearance of the 'fang-market', yet something more valuable to the people, for it not only displayed a certain culture but also related a period of ever-glorious Happy Time in the course of human civilization, which was simple, pure and true to life.

To commemorate the history, the corridor is set for the artists and photographers to manifest the culture of Kuan & Zhai district from different aspects.

4.1:11 Small Alleyway 1 / Scene 1

4.1:12
Art Gallery
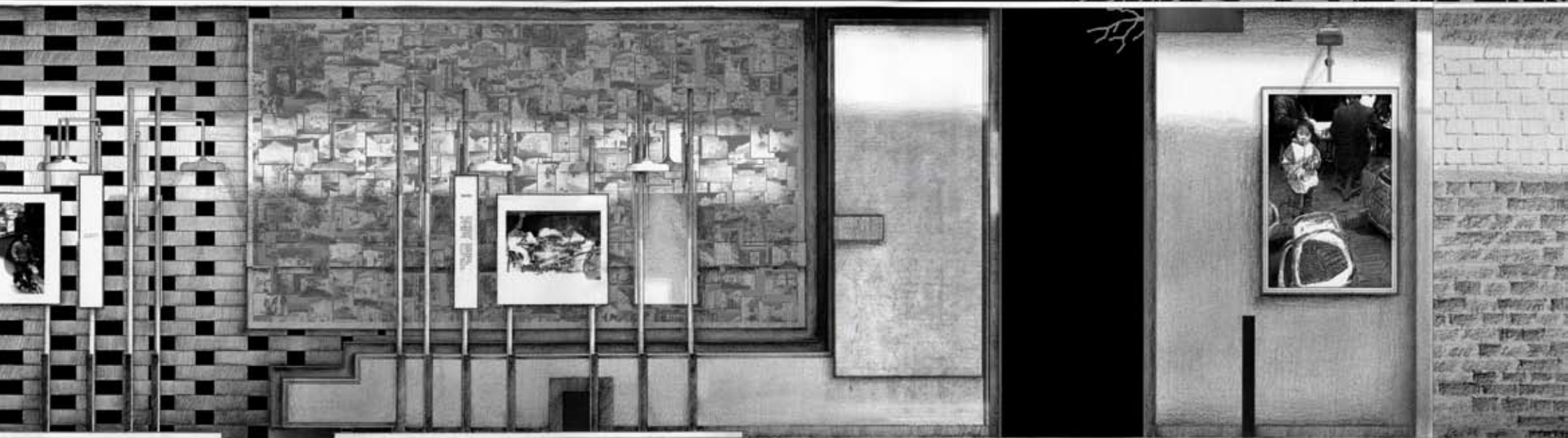
It is a valuable memory during the childhood of urban people. The colorful goods, cheap but good, stored in the jars, were nearly everyone's wants. If we collect all kinds of goods of that time, which is seldom seen in the market, every visitor will feel the simple and pure yearn of our childhood.

4.1:14 Small Alleyway 2 / Scene 2

4.1:15
Grocery Store

宽窄千� KUANZHAI DIARY

4.1:16
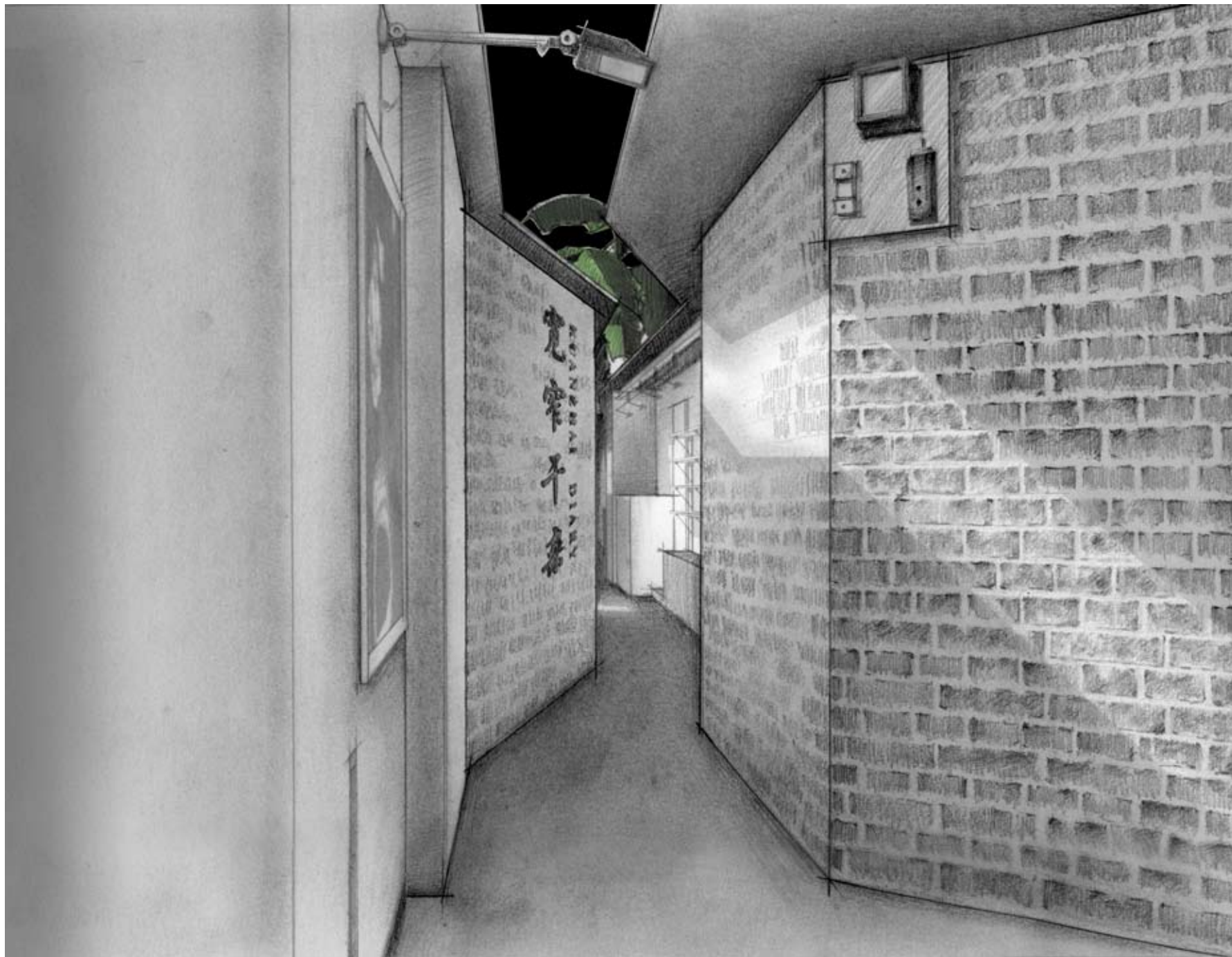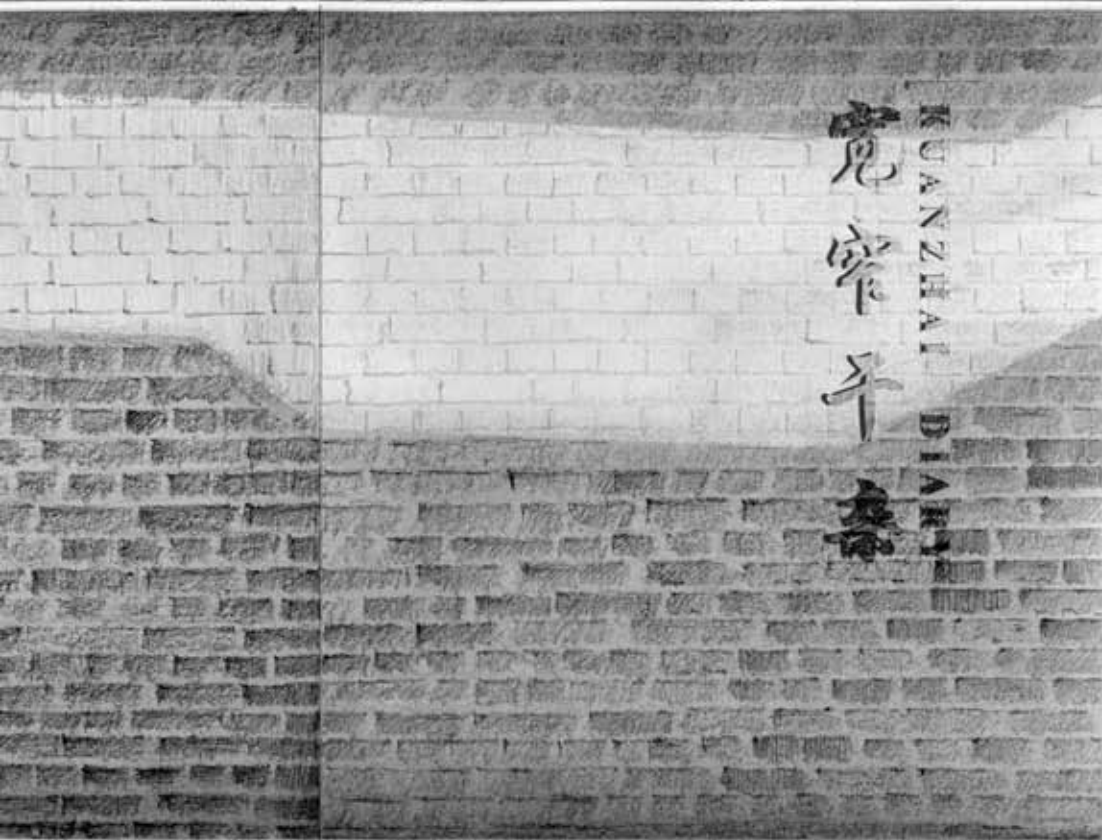
What is tea-house? It is a place for people to drink tea. You sit there and ask for a cup of tea to chat with friends, to exchange message and feelings to listen to the story-teller, to watch Sichuan Opera, play with birds, to read, to take a nap, to repose, to idle, or to enjoy massage or ear-picking service...

In Chengdu city where every place is filled with profound leisurely air and playful spirit, sitting in the tea-house or playing Mah-jong is only a drop of the ocean in the spiritual life of the citizens, but absolutely the most typical human phenomenon representing the character of a city.

4.1:17   Small Alleyway 3 / Scene 3

4.1:18
T e a   H o u s e

The corridor space marked with hard life in old times is represented as a book store as well as an exquisite library. Its collection tells stories and histories of this old city to help strangers discover its mysterious sides.

The big-character-blackboard is a typical way of Chinese style propaganda in old times. There are two famous Chinese sayings: Knowledge is power; knowledge changes our life.

4.1:20   Small Alleyway 4 / Scene 4
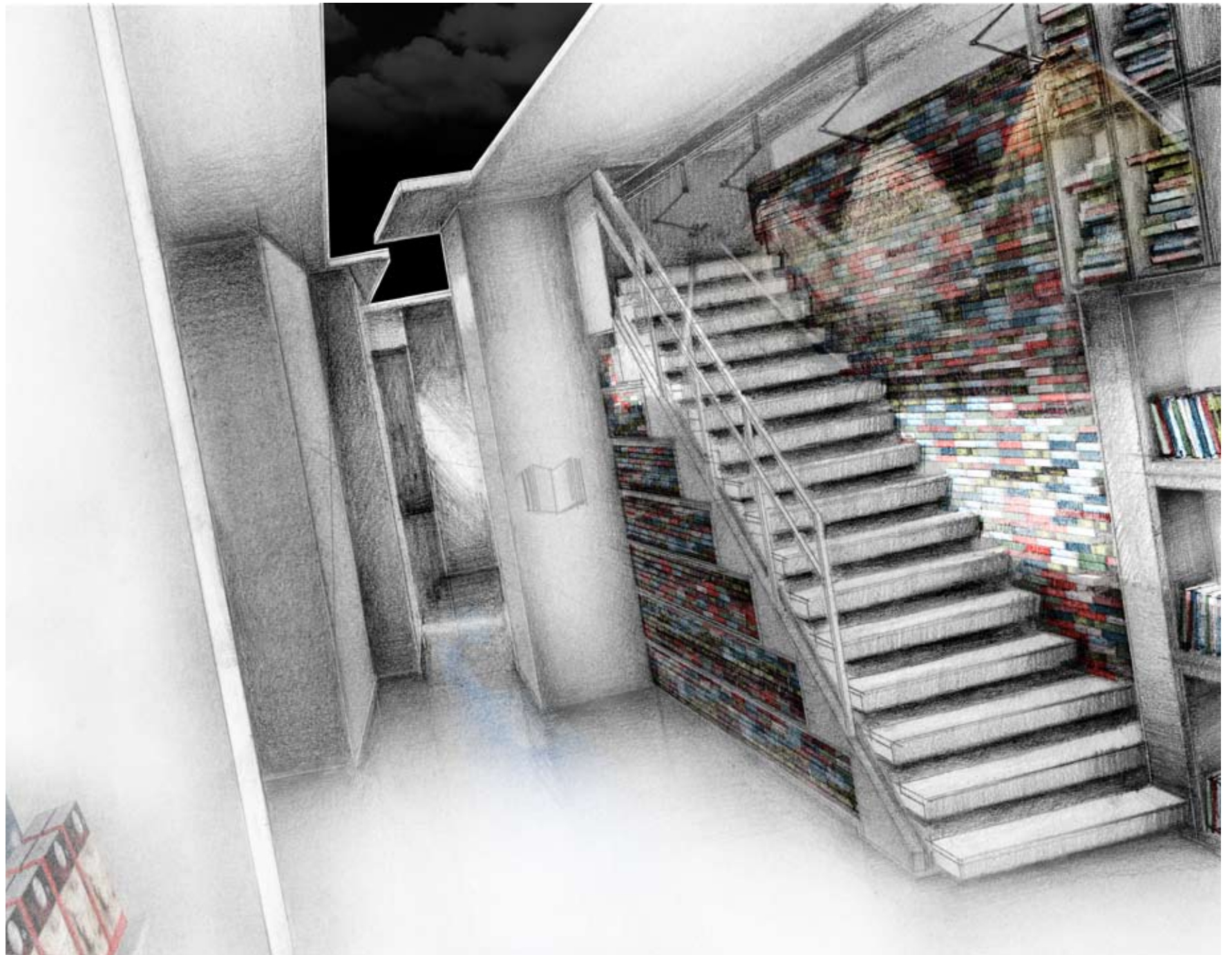
4.1:21
B o o k   S t o r e

平巷书店
Flat Alleyway Bookstore
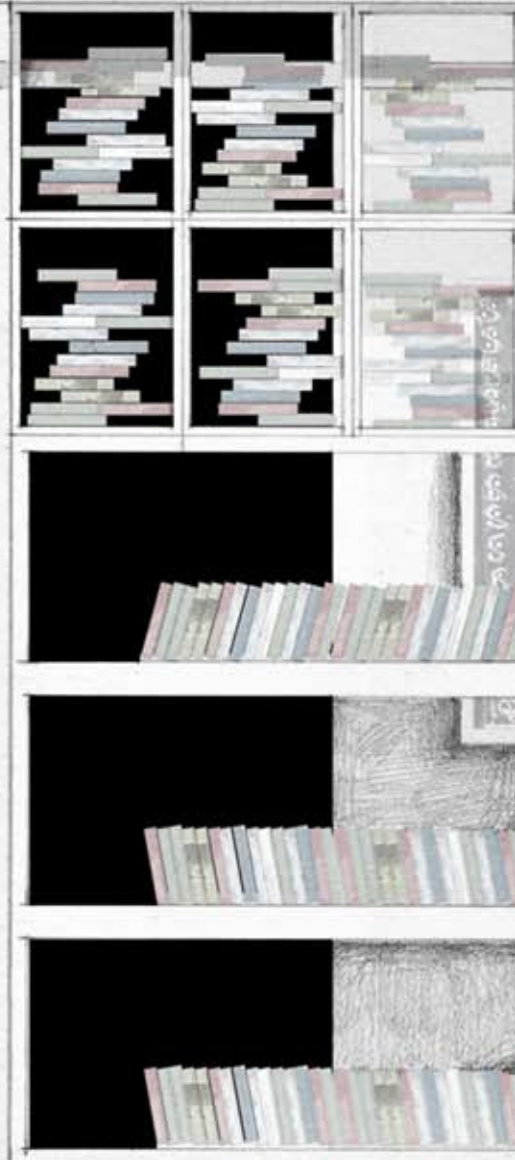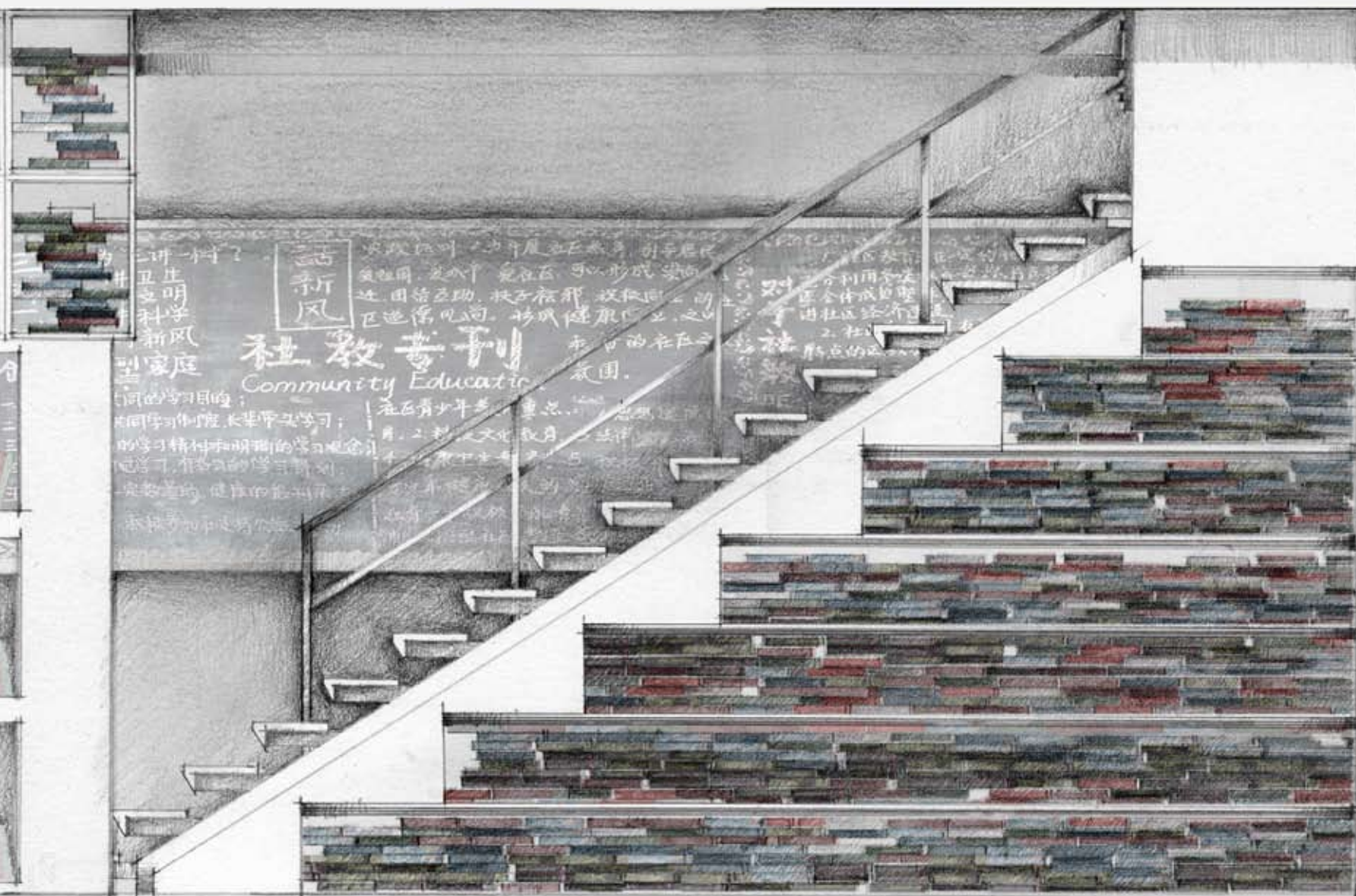
Clothes of different style find itself a new way of exhibition. A new fitting way -projection - saves the limited space.

4.1:23   Small Alleyway 5 / Scene 5

4.1:24
Clothes Shop

Male

¥80

¥280

¥680

4.1:25
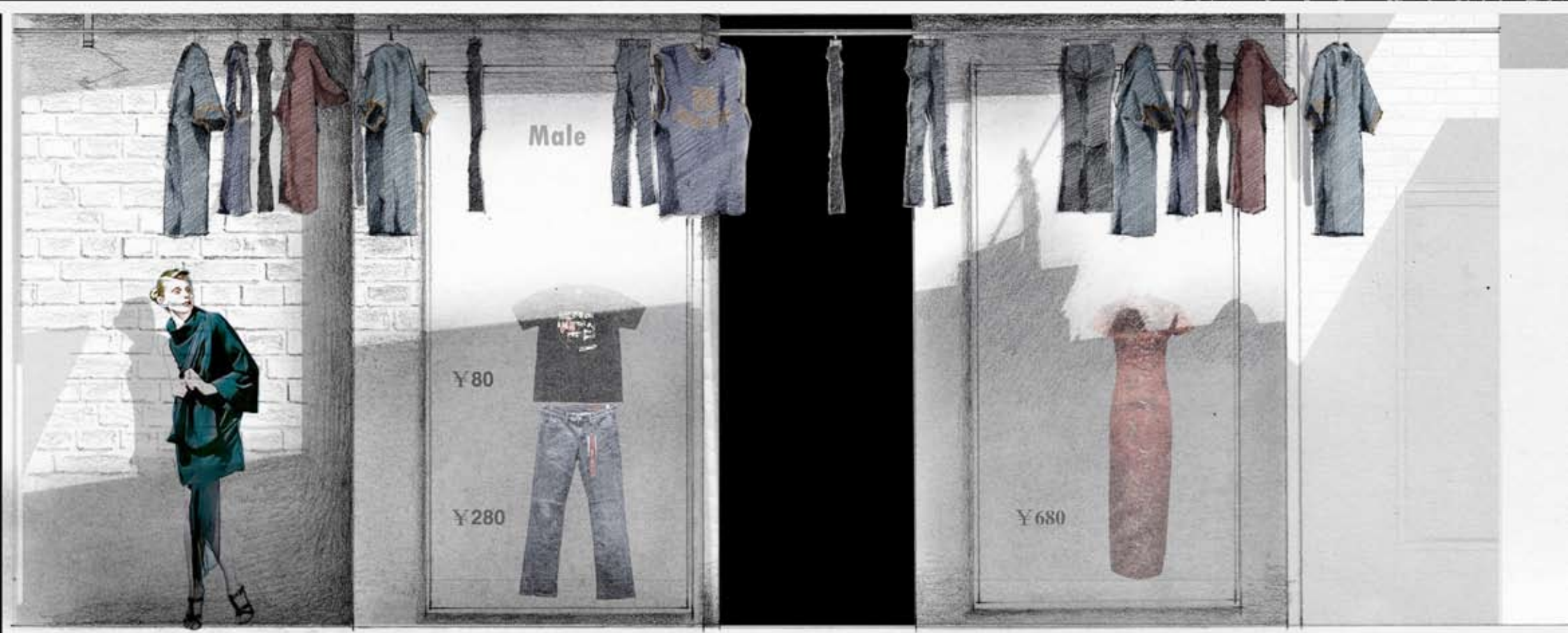
As the cheapest the most random material, the color striped cloth has been used by the poor people for any possible purposes. The color is vivid and bright. It is an iconic symbol of the low class. But between its blue, white and red, I can feel the personality of fortitude and persistence.

4.1:27
Coffee Shop
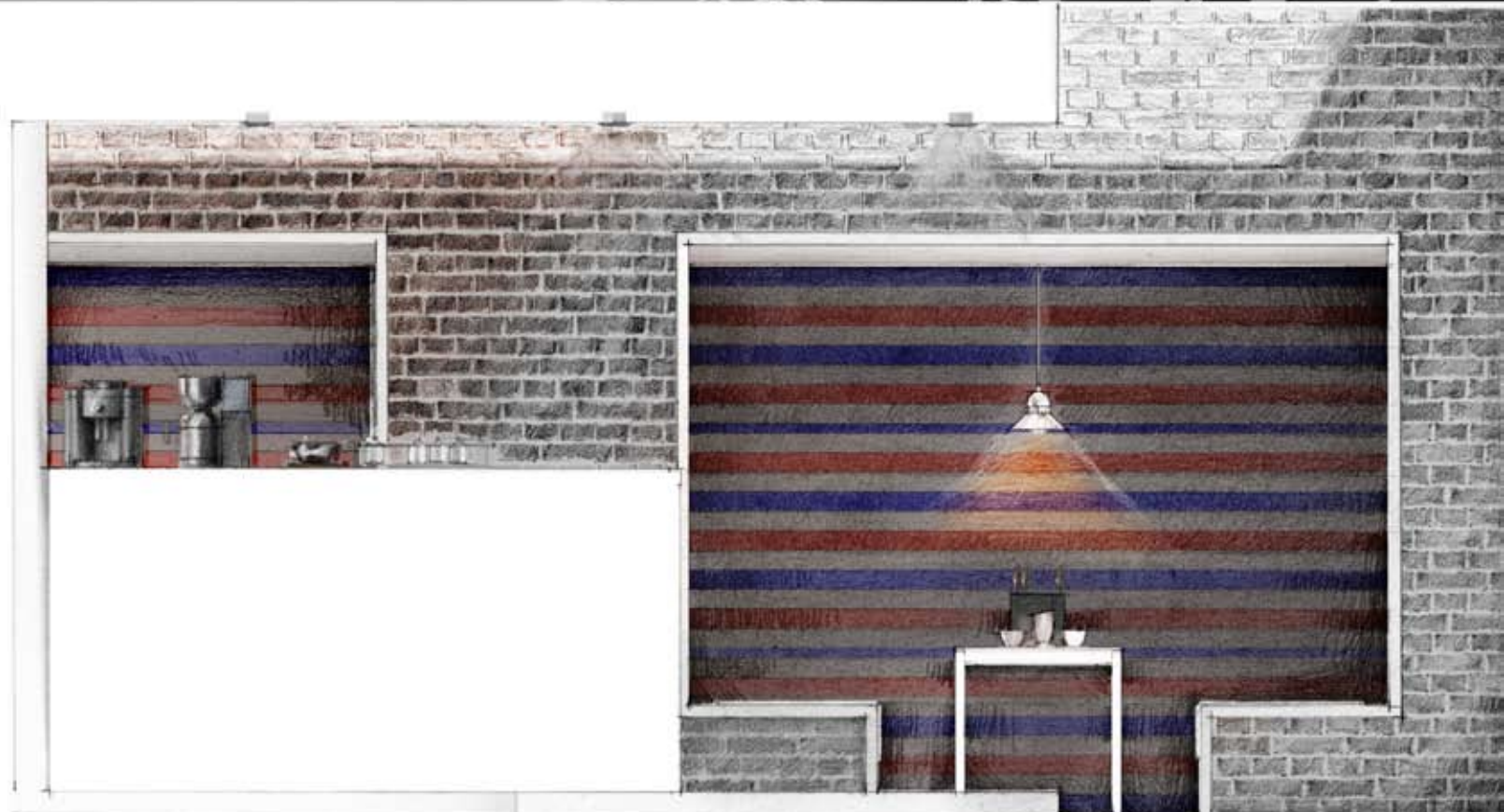
42 different courtyards in the area as a unique combination symbolizes the western architectural culture of China.

4.1:30
M o d e l   S h o p

In the alleyway culture, every part of building could be possibly turned into a new function/furniture.

A journey of a thousand miles begins with single step. The shoe store reveals the history of development of western Sichuan and Chinese shoes. From the grass shoe to modern fashion shoe, all displays the culture related to feet.

4.1:32   Small Alleyway 8 / Scene 8

4.1:33
Shoe Store

4.1:35 Small Alleyway 9 / Scene 9
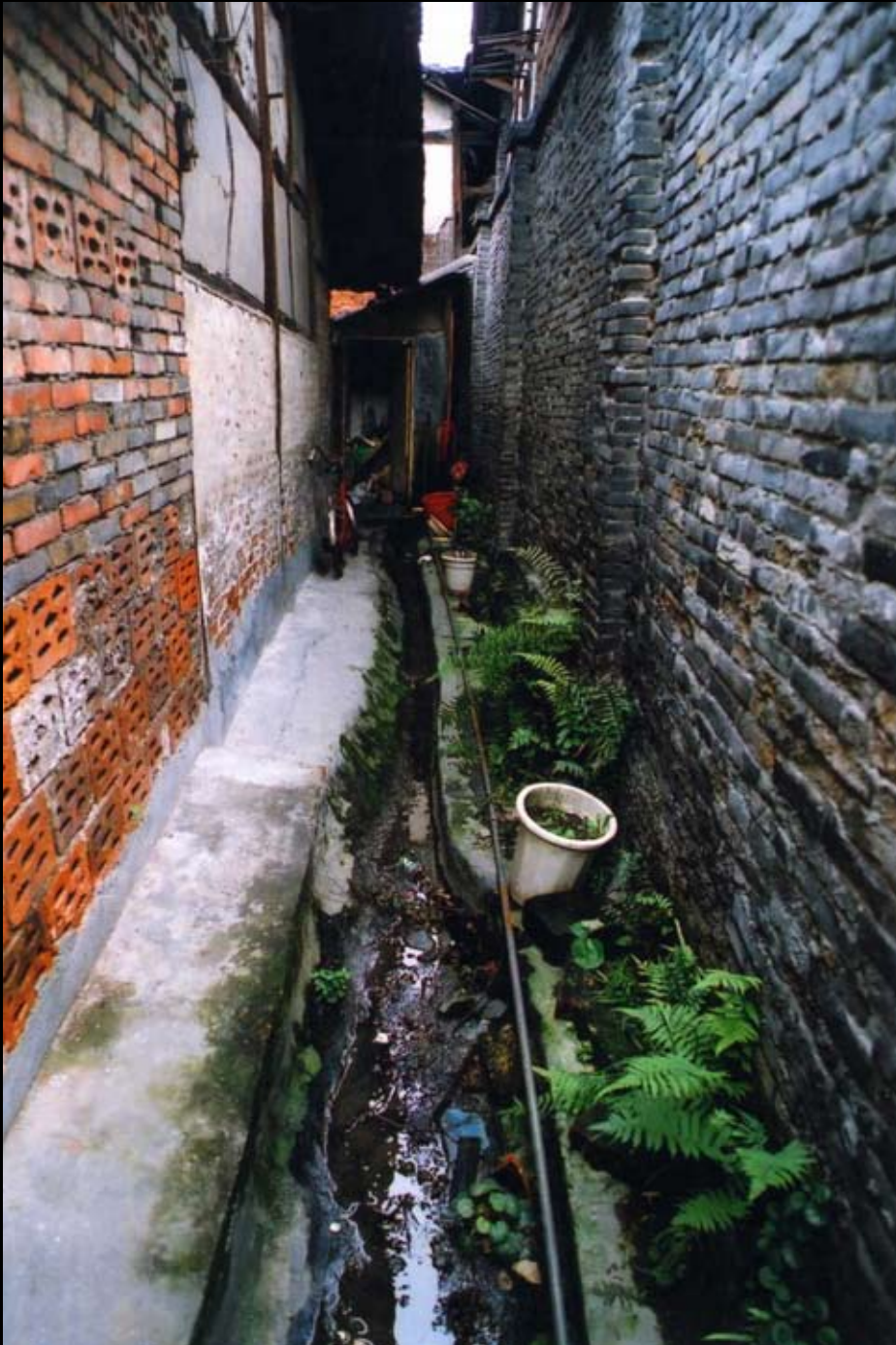
Besides the pictures, the sounds among the city can also be recalled in deep of our memories.

Cheng-du is an immigrant city and Kuan and Zhai Alleyway is an reduced image of this old city. It gathered different accents and local dialects, which unfortunately have been gradually disappearing and replaced by the official language - Mandarin. The characteristic yo-hos of street vendors, the backfence quarrel, and local dialects have been all kept here as intangible culture of Cheng-du.

4.1:37

4.1:39
Exterior Drawing

Memorial In Betweenness: Wenchuan Earthquake Memorial Park

Project 2: Wenchuan Earthquake Memorial Park

The Wenchuan Earthquake Memorial is designed for memorizing over 80,000 lives lost in earthquake of magnitude 8.0 on the Richter scale happened in Wenchuan at 2: 26 in the afternoon of May 12, 2008. Houses collapsed; chimneys broke; the land was unshaped with sand and water coming up; roads were cracked; railways were twisted; coalmine derricks were collapsed; rivers were blocked. Several towns and counties around my city collapsed in a second and were in ruins. I experienced such a national tragedy in person and feel there is something I must do to memorize every moment of the earthquake.

Unlike the Flat Alleyway, the Wenchuan Earthquake Memorial Park is not set to the nostalgia of yesterday, but to propel towards the future and the hope. The reactors of the visitors will be connected to their own view of the particular event. For example, if there is a cloud in the sky, some see it as a face, some as a fish or a monster. This building gives permanence to the figure of hope dressed in the guise of every visitor's response. The experience is dependent on the engagement of visitors with the implication of an ongoing moment and story line, for this moment and story are not over. It is not, in my view, a story to be told with a happy or an unhappy ending, but a story that continues over irreversible events in which every participant and visitor is implicated and made aware of. This in-between space provides the spaces for the involvement and participation of the public in an institution that communicated that profound meaning of humanity.

We learn that in forgetting nothing; we cannot know the meaning of anything we've remembered (Young, 1998, p.12). Hence, human body is an object operating as an in-between media, which has a particular subjective process that consists of the creation of new things by remembering and at the same time on basis of the experience of forgetting. In the –in-between space, the spatial form can be both visually stable and also lose its visual stability. Actually, it is easy for us to make swinging choices. Thus, there is no absolute thought-out route…or has been considered as no route space.

The notion of presence and absence, remembering and forgetting are fundamental for this project, which presents the true nature of a memorial. Also, the permanent trace always exists in the present environment, so environment of both earthquake reserves and crop fields must be a crucial component of the memorial space. The work "Oblivion" by Mac Auge is closely related to the area of memorizing processes. He writes:" what is inscribed in the mind is not the remembrance but the traces, the signs of absence" (Auge, 1998, p.20). Oblivion, in his words, is a necessary part of remembering. If we don't' forget, we cannot remember. After-image is a consequence of forgetting. As well, Auge (1998) wrote that oblivion could be perceived as a component of memory, the derivative of remembrance.

The memorial is about the placing and displacing of memory. The visitor is placed in the precarious equilibrium between the collected and the uncollected; the recollected and the unmemorable. They become aware of the work of the memorial.

In a site that is very familiar to the town, such memorial against forgetting the memorial is the retracting of the fatal moments during the natural disaster. The linear space is considered as a way of orienting and re-orienting ourselves in the logic of the time line and the space. This underground structure opens the space to an unknown journey, to its experience of what the "In-Between-Ness" means.

Moreover, the memorial is constructed as a set of physical spaces that inter lock, the reconcilable "time Zone." There are dimensions that are not purely in space, dimensions inscribed in time, which the lineament of the building and its construction presents. The conception with which I worked from the very beginning was that the physical space and form should give substance beyond the visible; a dimension that forms a permanent trace of past in the future, of exhilaration and tragedy, of the closed and the open, of fatality and hope.

2:28PM, 12th May, 2008
Wen-chuan Earthquake
Sichuan
China

4.2:1   Ming Zhu. *After Earthquake.* Digital Photographs. 2008.

Wenchuan

The site of Wenchuan Earthquake Memorial will be built on the the centre of earthquake strike zone along with a newly constructed county. The structure of this memorial will keep an extremely low gesture to its enviroment. The memorial should be considered as a modest artifical structures to the great nature but with infinite spiritual strenth of human beings beneth .

4.2:2   *Wen-chuan after Earthquake.* 2008.

4.2:3 Ming Zhu. *Cracks.* Digital Photographs. 2008.

理县
Li Xian

都江堰
Du Jiang Yan

汶川
Wen Chuan

茂县
Mao Xian

平武
Ping Wu

文县
Wen Xian

北川
Bei Chuan

什邡
IShi Fang

彭州
Pen Zhou

安县
An Xian

江油
Jiang You

青川
Qing Chuan

宁强
Ning Qiang

绵竹
Mian Zhu

崇州
Chong Zhou

成都
Cheng Du
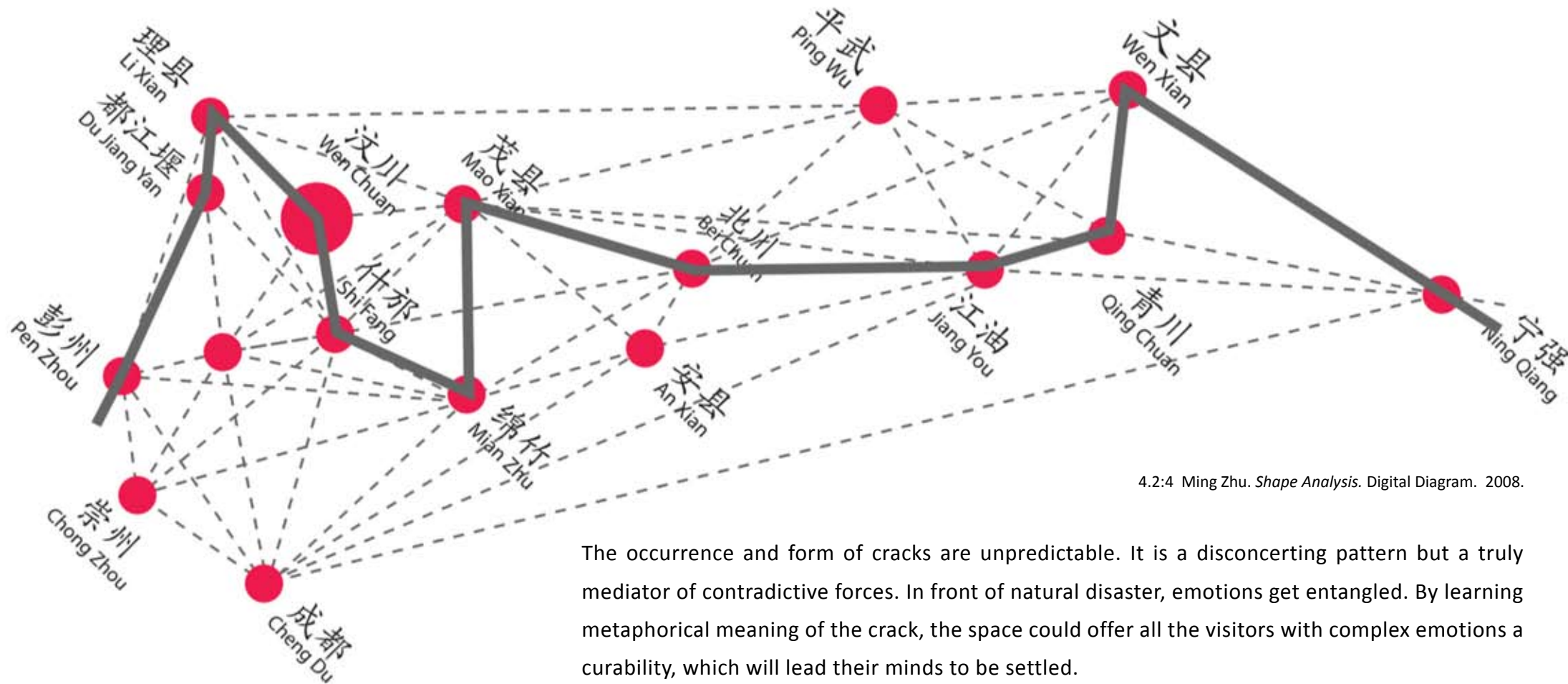
4.2:4 Ming Zhu. *Shape Analysis.* Digital Diagram. 2008.

The occurrence and form of cracks are unpredictable. It is a disconcerting pattern but a truly mediator of contradictive forces. In front of natural disaster, emotions get entangled. By learning metaphorical meaning of the crack, the space could offer all the visitors with complex emotions a curability, which will lead their minds to be settled.

Exit

Entrance

Spatial Arrangement

Crop Field | Memory Hall | Display Zone | Dark Section | Earthquake Reserve

Ground Level

Ground | Under Ground | Ground

Lights

Sky Light | Bright and Soft Light | Linear Sky Light | Light as a Dot | Dark Section | Sky Light

Materiality

Crop Field | Polished Concrete | Refined Concrete | Rough Concrete | Earthquake Rubble Reservation

Time Line

∞

12th May, 2008 - 12th May, 2009 | 72 Hours | 150 Seconds

Future | Presence/Absence | Anniversary Journey | The Critical Time for Survival | 12th May 2008

Emotional Journey

Hope | Peace | Comfort ← Sorrow | Despair/Hope | Suddenness

4.2:5 Ming Zhu. *Spatial Elements Analysis.* Digital Diagram. 2008.
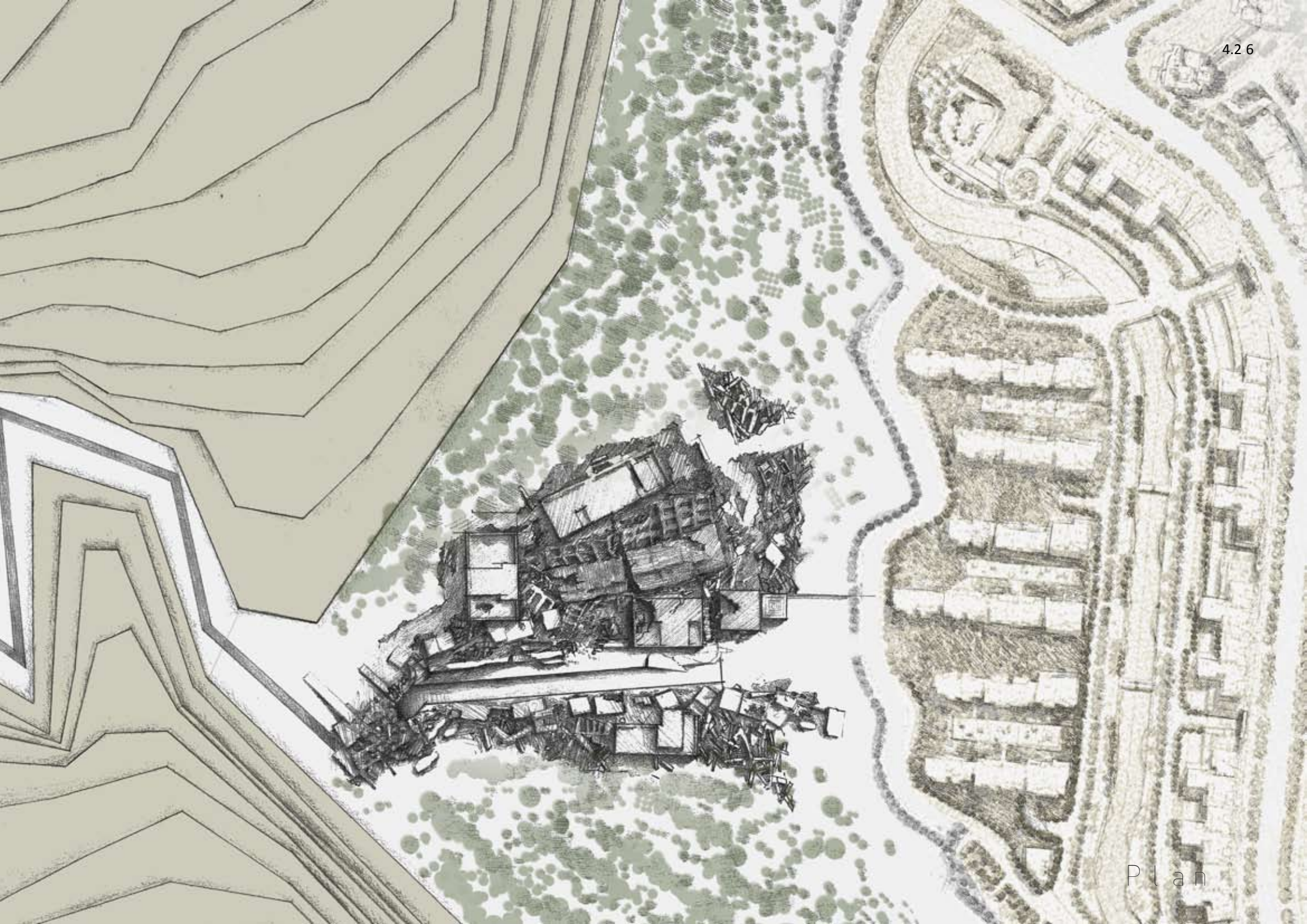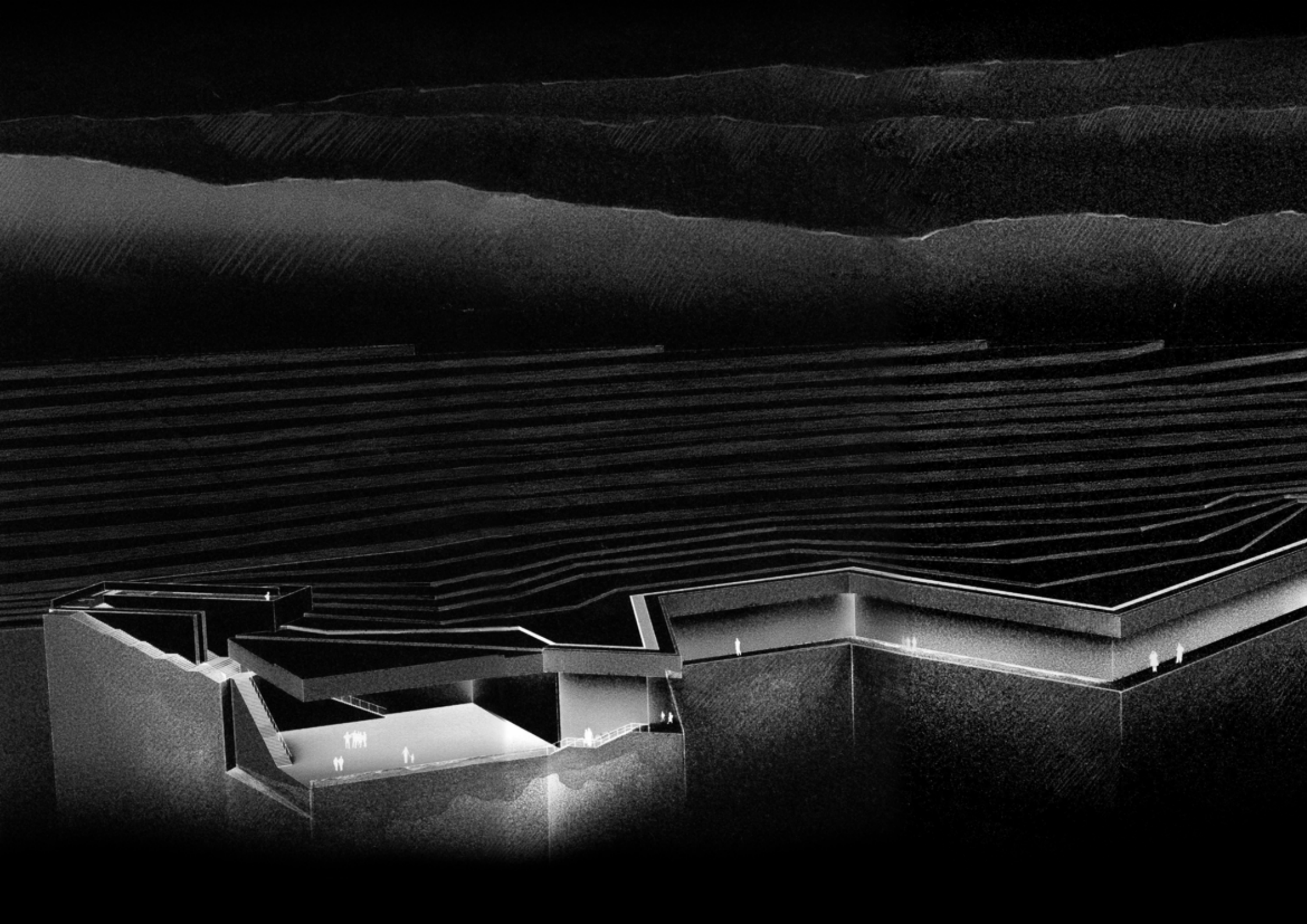
Underground Perspective

section

4.2:9

4.2:10

4.2:11

Wen Chuan Earthquake Memorial-Underground Entrance|Perspective

4.2:12

Wen Chuan Earthquake Memorial-Underground Entrance | Section

Wen Chuan Earthquake Memorial - Interior | Perpspective
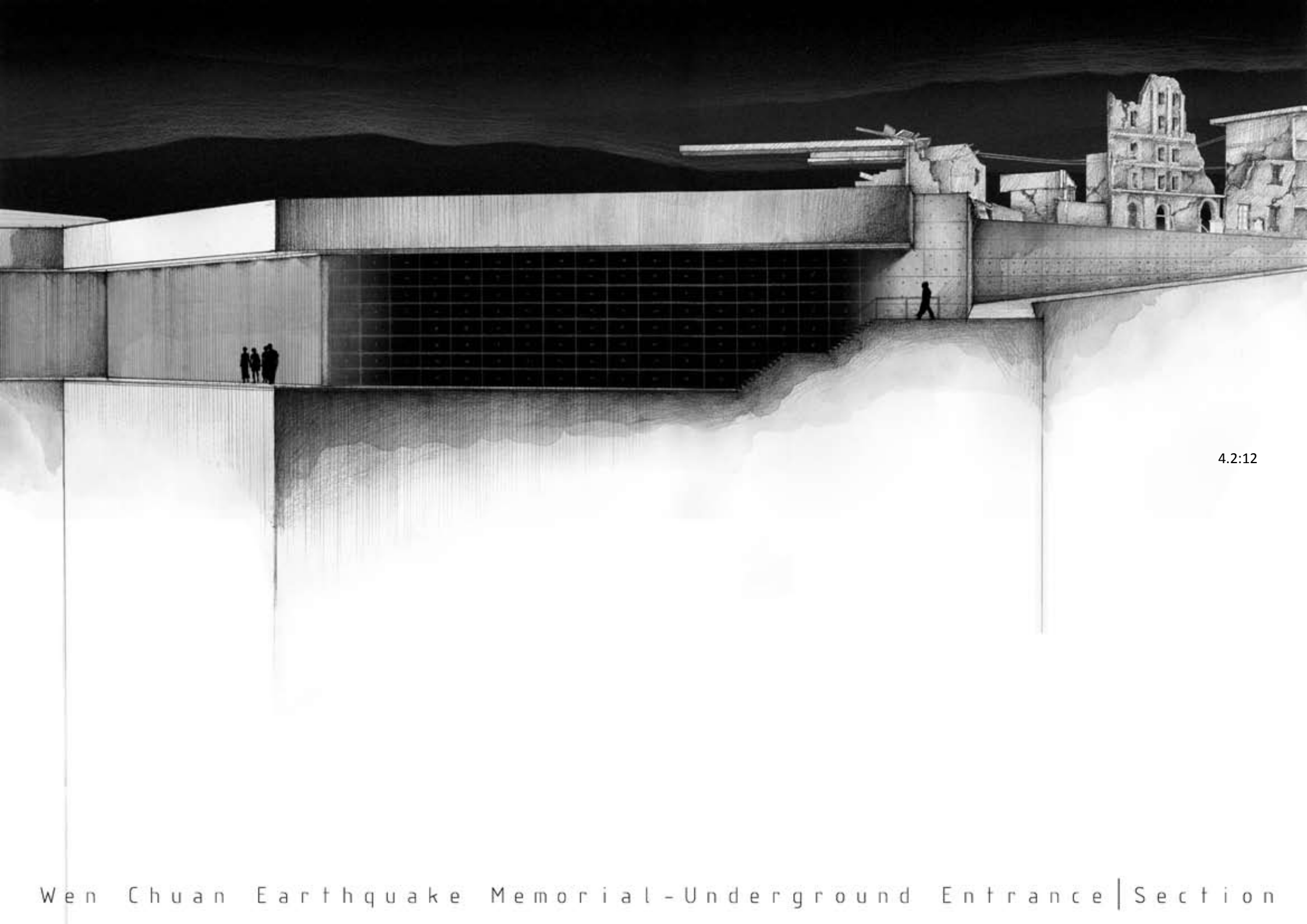
4.2:14

Wen Chuan Earthquake Memorial-Perspective | Memorial Hall

4.2:15

Wen Chuan Earthquake Memorial-Underground Entrance|Perspective
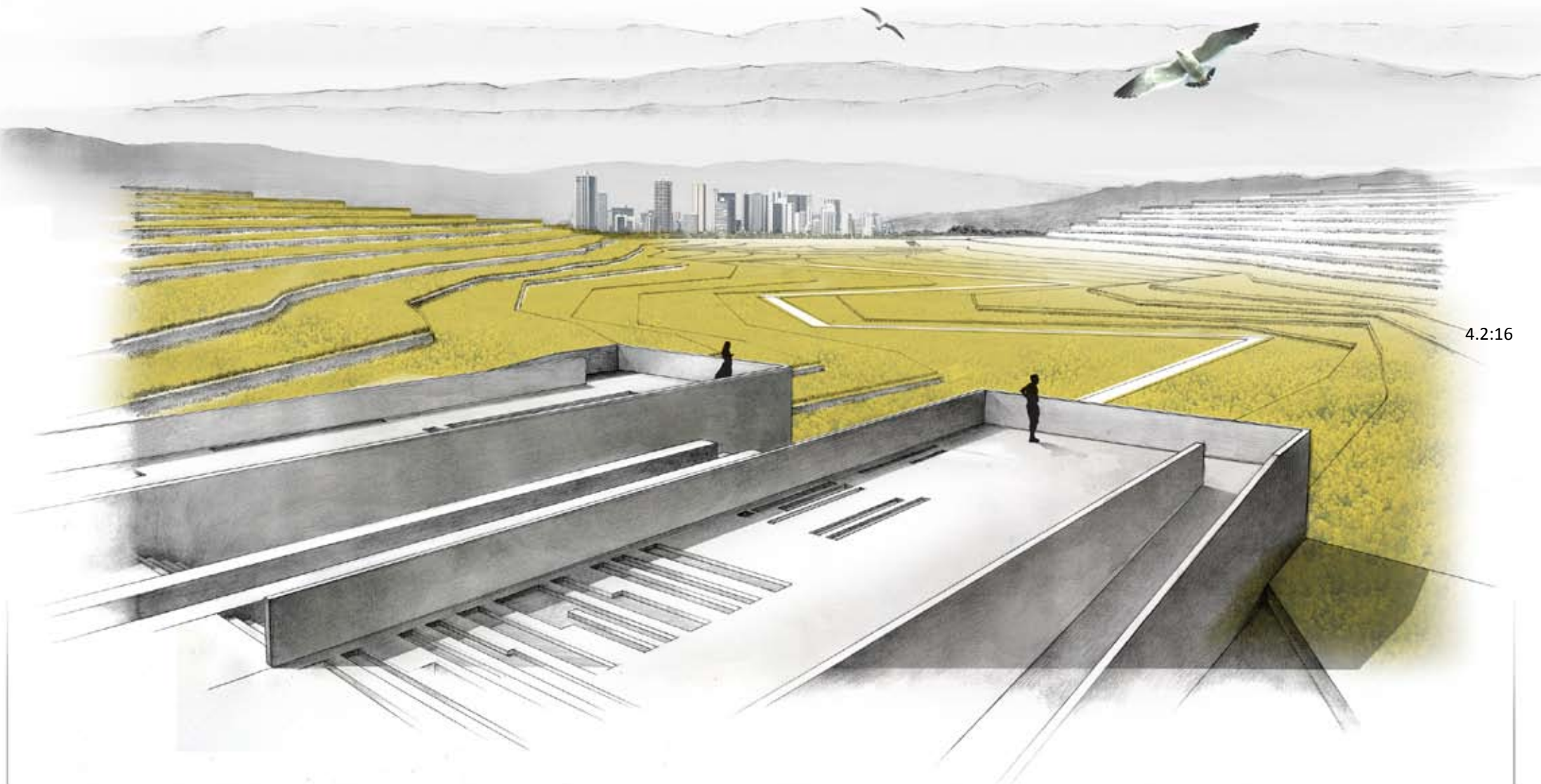
4.2:16

Wen Chuan Earthquake Memorial-Exit | Perspective
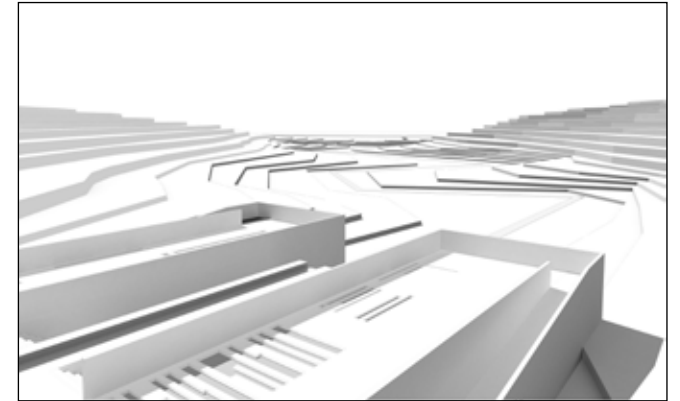
Rendering
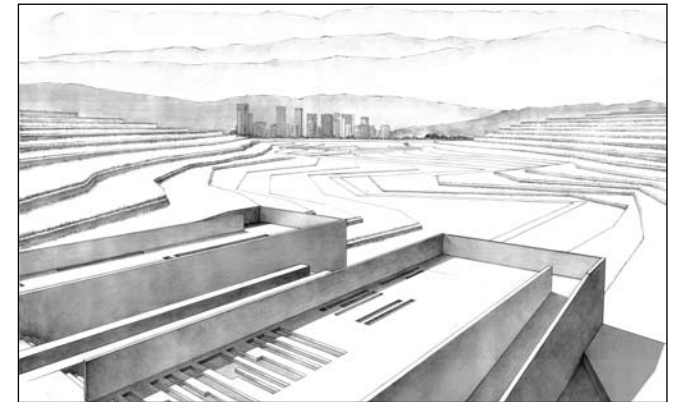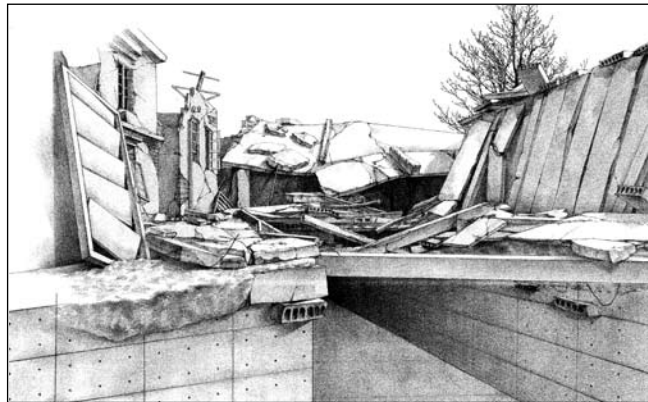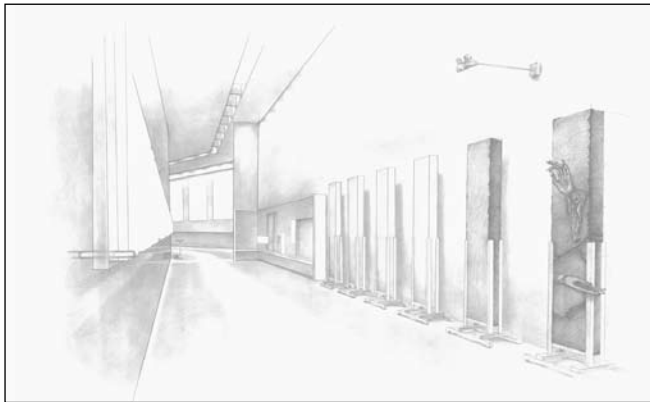
Sketching
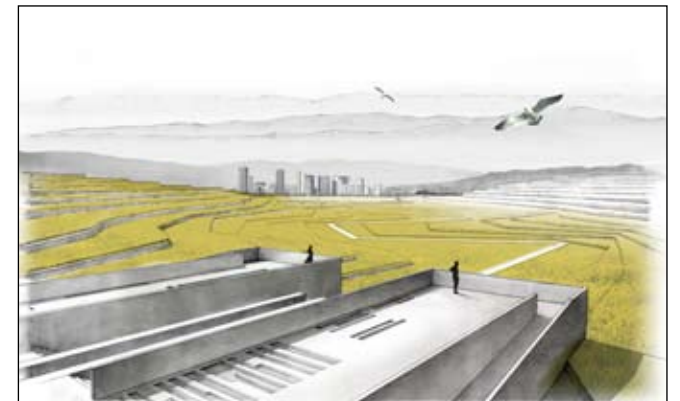
Photoshopping

Maybe I'm just asking you to pay closer attention to something between the origin and the destination.

Chapter 5

Comclusion

Through years study of spatial design, from virtual world to real world, I give my sufficient considerations about the code of contradictions and relativity about the fiction and reality, and how the concept can be practically carry out. As the media connecting virtual and real world, I always position myself as a conditioner between contradictive forces. Gradually, this way of self-balance and self-coordination become my design methodology. The animated scheme always comes from balanced physicality and psychology. I would be appreciated my motherland for offering me opportunities of practice and tolerance to discuss the concept of In-Between-Ness from different angles.

The In-Between-Ness of Flat Alleyway is a natural in-between space resulted from compression of different urban functional areas. I investigate and analyze its phenomenon from the outside of the space, such as modern and history, future and nostalgia, and other possible dualisms to fill the urban void up. In conceptual way and with abundant combination of contradictive codes to endow the void with spatial meaning, making it not only meets the commercial requirements but also possess philosophical meanings.

The linear structure of Wen-chuan Memorial Park comes from the image of cracking pattern, whose emergence is unpredictable. In this accidental result, the generation of the memorial space is conceptually different from the Flat Alleyway, which is form everywhere and nowhere with highly unforeseeability. The chance and occurrence of Wen-chuan Earthquake and site selection of Wen-chuan Memorial Park are both based upon the uncertainty of In-Between-Ness. As mentioned above, when the opposite forces meet, the In-Between-Ness likely comes out. Thus, the memorial space is theoretically shaped by the crash as well as the need of remembering and forgetting, happy and sorrow…from its outside. Simultaneously, I wish that all the emotional undulation will be eventually ceased from the inside of the space.

General speaking, In-Between-Ness means to reflect upon a

position, a relation, a place related to other place but with no place of its own. The in-between space is a strange space, which posed as the condition of all material existence. The position of the in-between lacks a fundamental identity, lacks a form, a givenness, a nature. Yet it is that which impulses, allows into being, all identities, all matter, all substance. The space of the in-between is that which is not a space, a space without boundaries of its own, which takes on and receive itself, its form, from the outside, which is not its outside but whose form is the outside of the identity.

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http://www.time.com/time/magazine/article/0,9171,1101030205-419741,00.html

Film:

Lee, S. J. (Producer), & Kim, K. D. (Director). (2004). *Spring, summer, fall, winter…and spring* [Film still pictures]. Korea: Sony Pictures.

*Datascape:

My previous spatial project. Through data collection, analysis and programming by 3Dmaxscript software, the input data can be represented by digital 3D model by following the provided rules of computer, which is titled as Datascape. The embryo of 3-D data model is made for discussion about the possibility that the real object and world are products of unlimited combinations of data, logic and disciplines.

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以開而敢　以开而合

IN-BETWEENNESS: OPEN THE OPENNESS | CLOSE THE CLOSENESS

ARCHIVE OF 2007

以關而散　以屏而合

IN-BETWEENNESS: Open the Openness | Close the Closeness
Installation Design | 20/02-02/05/2007 |

IN-BETWEENNESS: Installation for the Wide & Narrow Alleyway District
Digital Installation | 08/05-02/07/2007 |
Shao-cheng Square, Chengdu, China

IN-BETWEENNESS: Entrance Design for Mrvagada Art Gallery
Sketches and Card-board Modeling | 10/07-02/11/2007 |
Mrvagada Museum, Chengdu, China

以闢而闔　以閉而合

IN-BETWEENNESS: Open the Openness | Close the Closeness

Installation Design | 20/02-02/05/2007 |

A mysterious image in traditional Chinese tomb art, of a woman standing in an open or half-open doorway, has been inadequately treated by modern scholarship. It might manifest sexual significance of the image. It was considered licentious for a woman to go to the gate of her household and was expected to stay in the compound at all times, secluded and unseen.

Women in Half-openned Doorway: Collection of Zhu Cheng Stone Carving Art Gallery

In Jiangyong County of Hunan Province, China there was a unique type of writing used by women only called Nv-shu (Female Calligrahy) . It originated from the Chinese character system, but developed into a form of phonography. However, the women's writing died out in application because it has been replaced by the current Chinese character system, which is ideaographic.

Journey to Hu-nan: Seeking for the Truth of Female Calligraphy
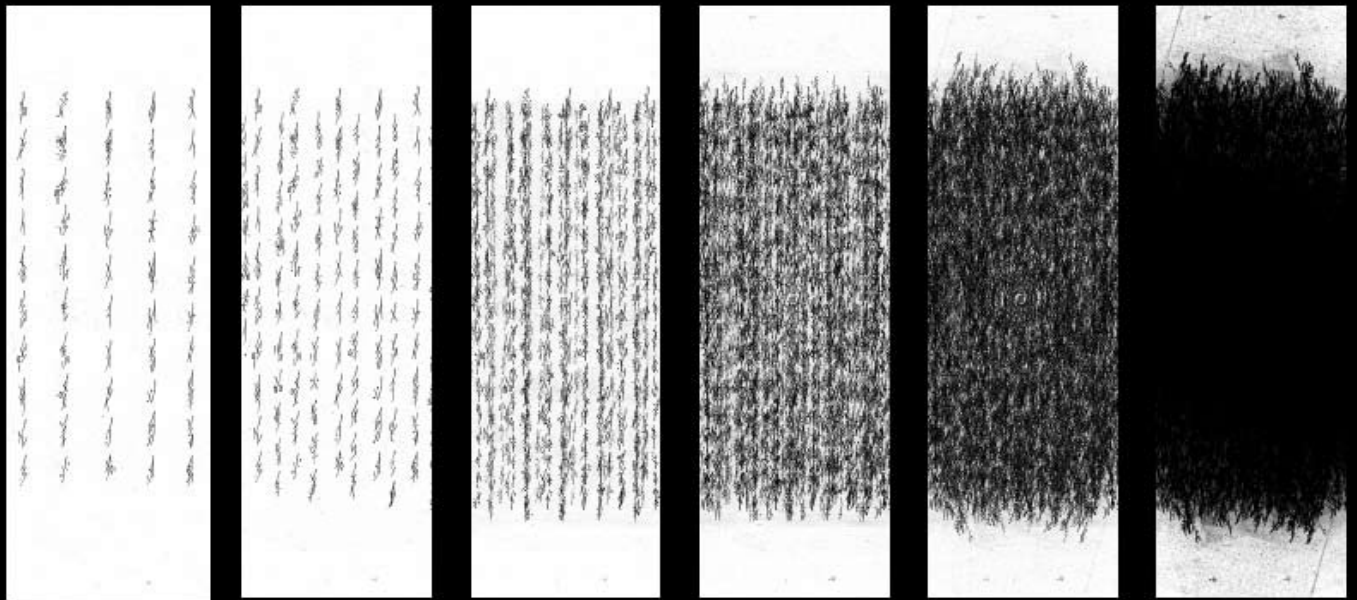
Female Calligraphy - A Scripted Code
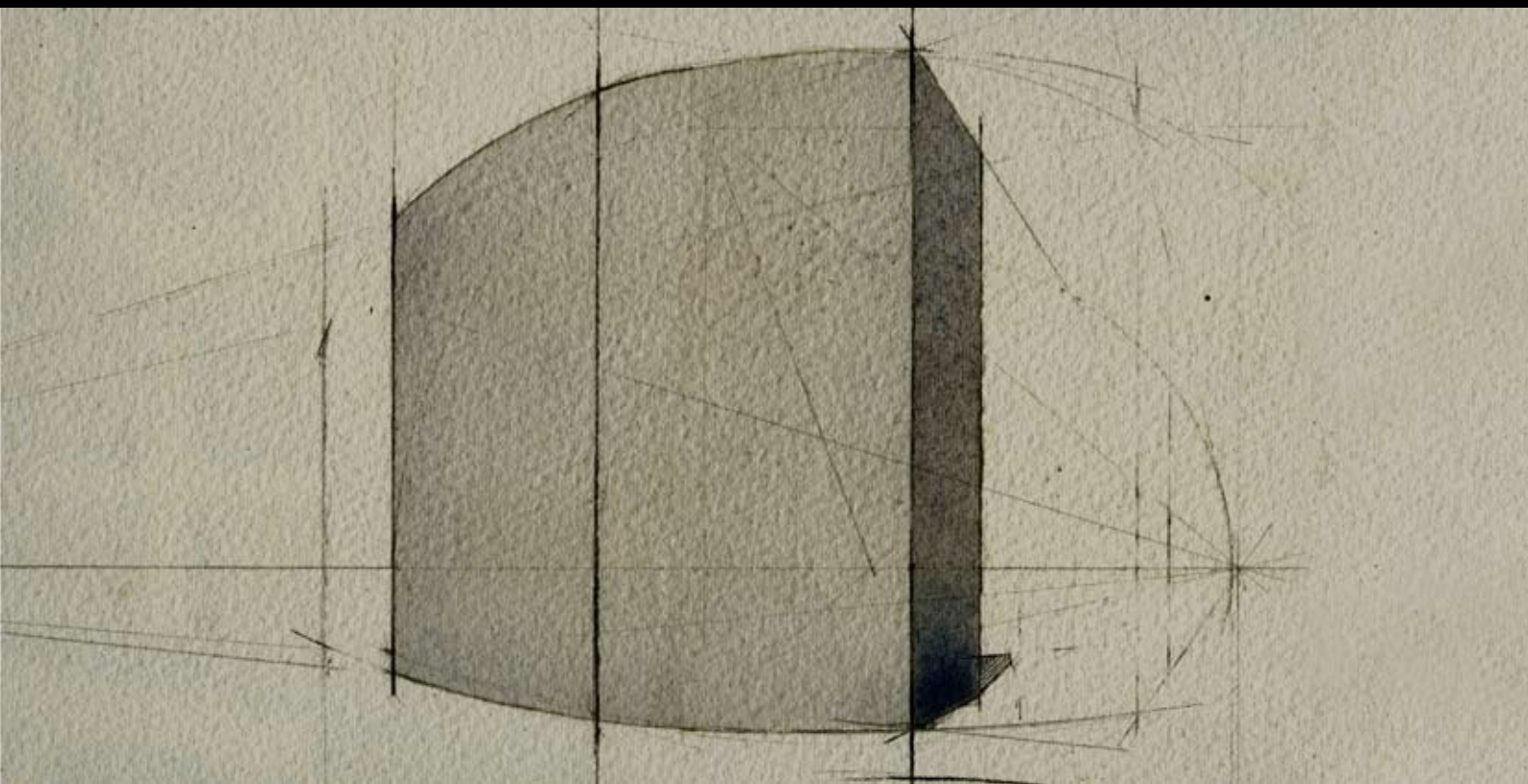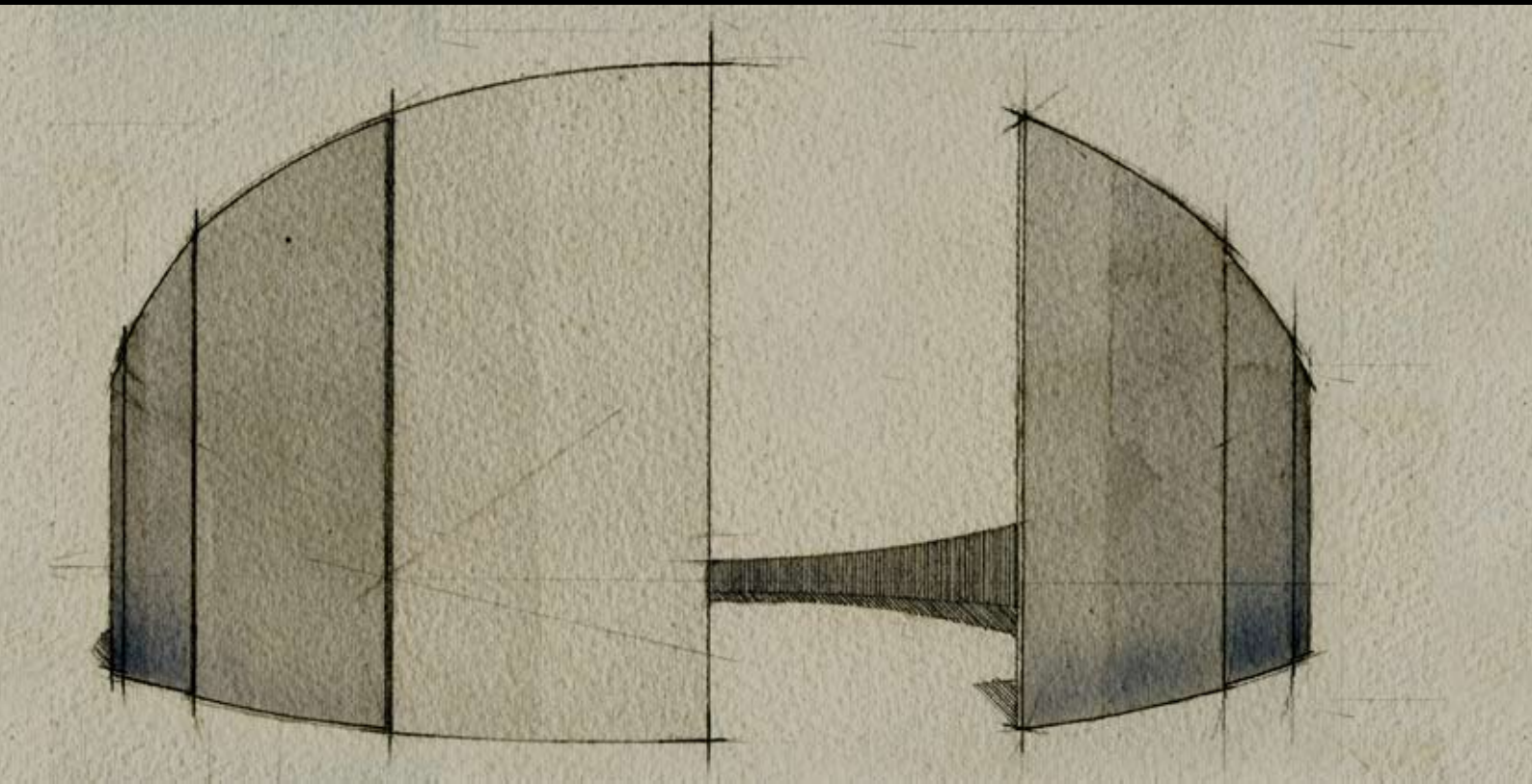
Device Installation - 1 | Drawing

The inspiration of my design comes from the understanding of Half-open Door and Female Calligraphy. I attempt to make the door open and enclosed simultaneously. In contrast, when a door is closed, a space is opened. It is a physical device with meaning of inspiration, which requires participants to interact with it. Between open and enclose, static and dynamic, ask and answer, we can set our minds free.

Device Installation - 2 | Drawing
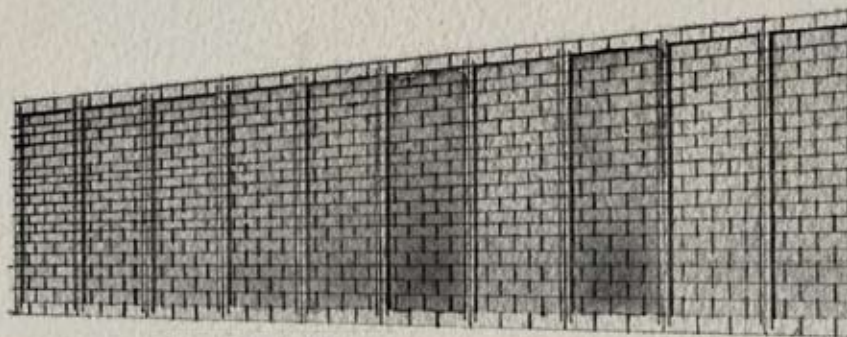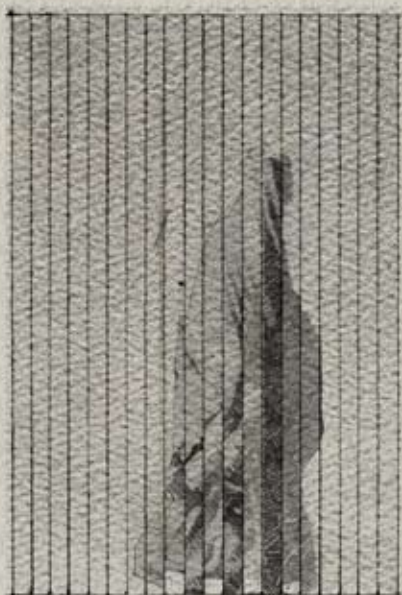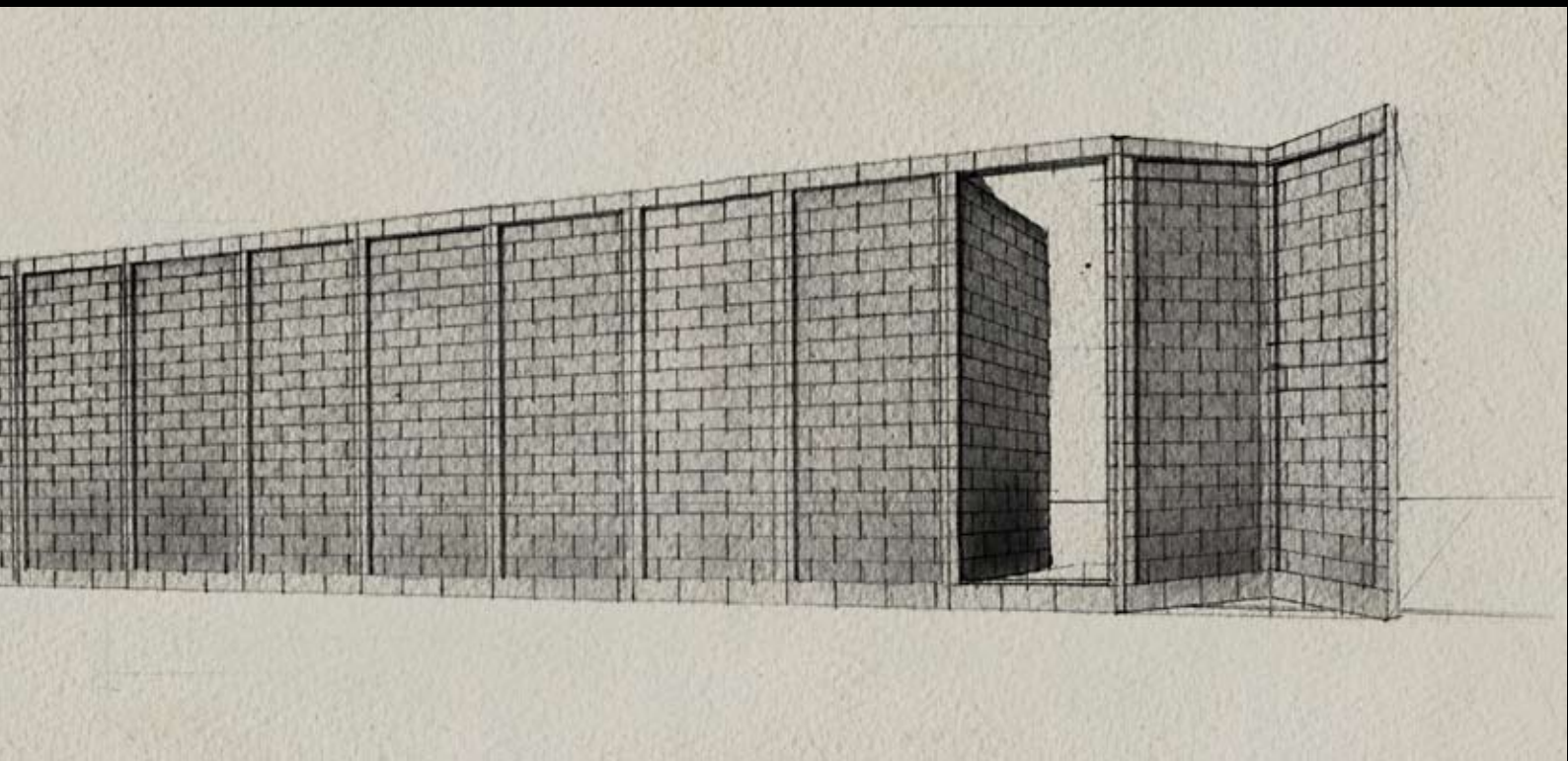
IN-BETWEENNESS: Sky of Ideaology

Digital Installation | 08/05-02/07/2007 |

Shao-cheng Square, Chengdu, China

1:500

Site View | Satellite Photo

The Wide

The Narrow

Tong Ren Road

Soundscape of Shao-cheng

Four-sided Courtyard

Soundscape of Shao-cheng

Shao-Cheng Square

Soundscape of Shao-cheng

A l l e y

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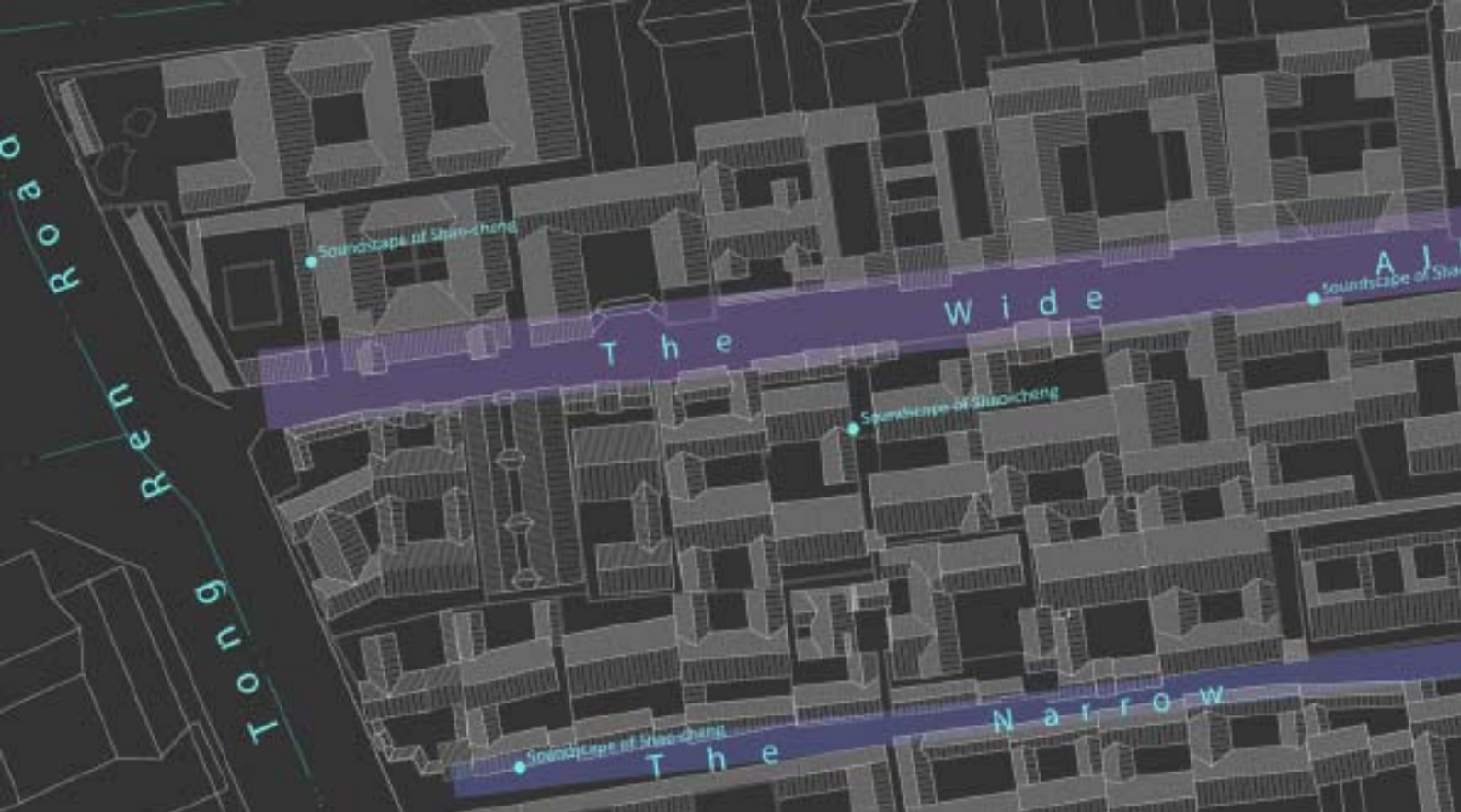
Enviroment Photos: Mixture of Architectural Styles

The underground digital installation is designed for Shao-cheng Square, which is at the entrance of a hisotric reservation district in Chengdu city: the Wide and the Narrow alleyways. This area is well known as a tourist site by its hisotrical background. In order to protect the heritage, projects reconstrcution are currently ongoing.
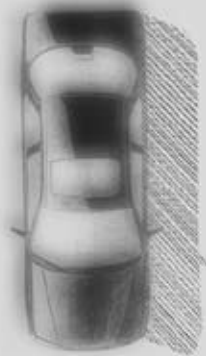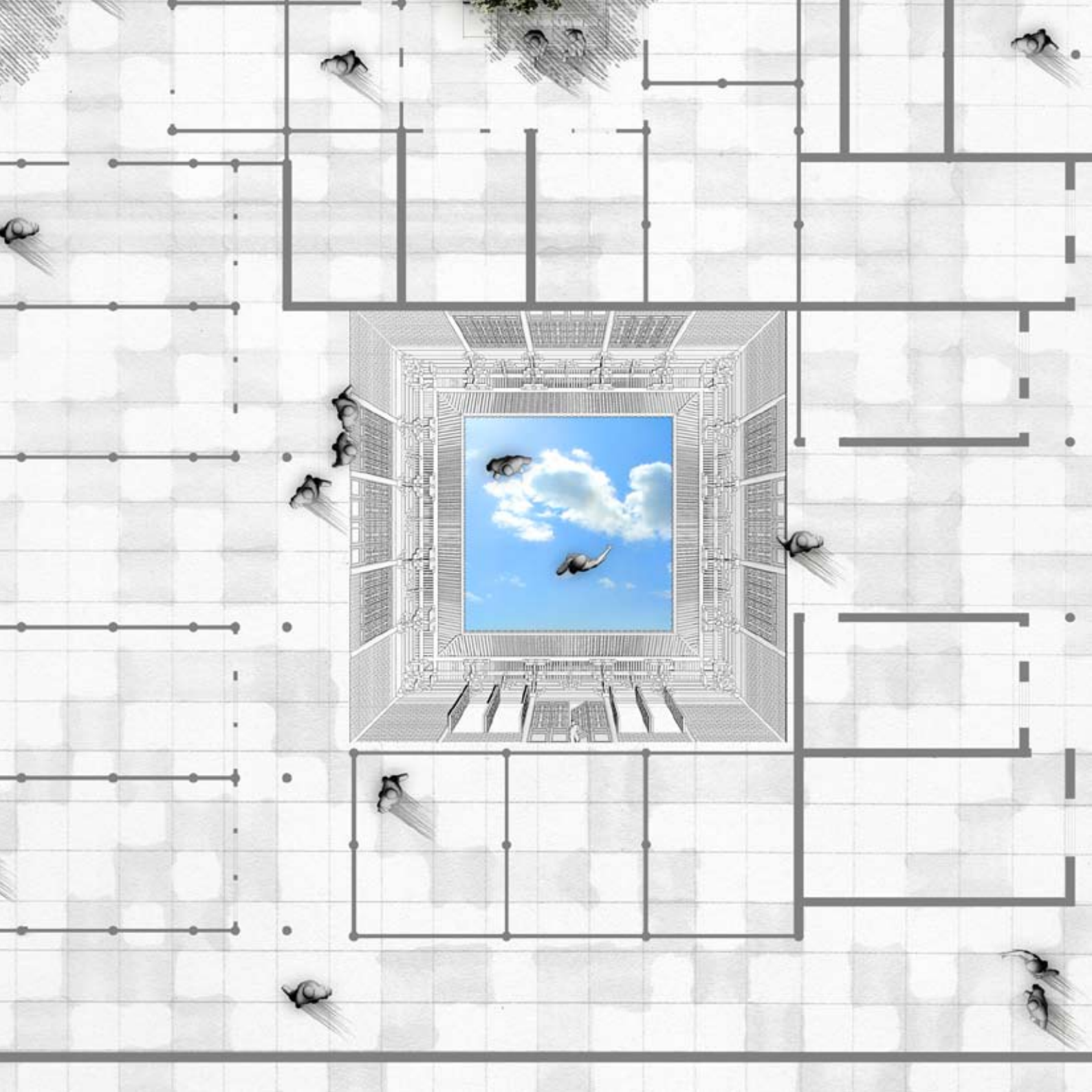
Plan | Night View

I do not intend to create anything above the ground because history is always discovered under the strata. The metalplan as well as the patio is considered as mars of memory about the site. Viewers are able to read history by walking above the plan and by looking and hearing from the patio. As we can see from the diagram, a path has been created by the meaning of the installation. We are in the middle of two skies: a sky of the future and a sky of the past. The aim is to invite people to discover and understand the traditional architectural heritage and more importantly, to allow them to experience the beginning of an interesting journey.

IN-BETWEENNESS: Entrance Design for Mrvagada Museum

Sketches and Card-board Modeling | 10/07-02/11/2007 |
Mrvagada Museum, Chengdu, China

Mrvagada museum was founded in early 2002, being a small-size private thematic museum aimed at collecting stone sculptures within the scope of the Silk Road. It is located at Pixian County on the Chengdu Plain in the west part of the Sichuan Basin,which is the sourceland of the ancient Shu culture.

Tibetan Buddha Bibble | Collection of Cheng Zhu
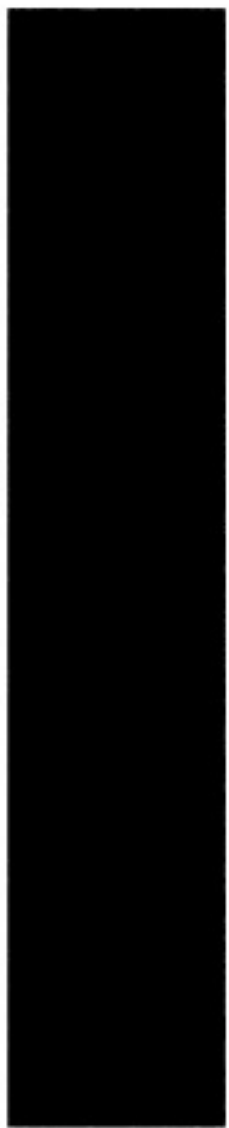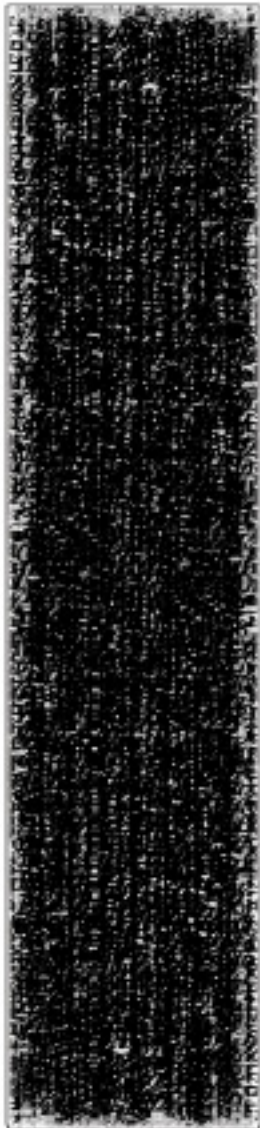
Inspiration: Tibetan Buddha Bibble
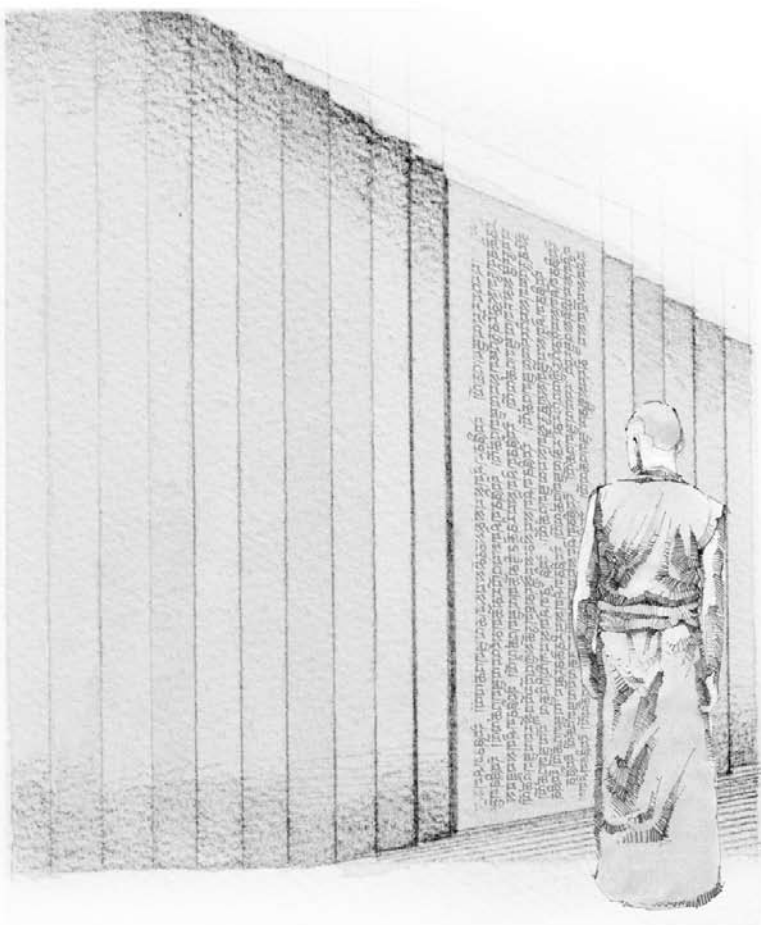
In reality, we are always traversing two poles: Yin and Yang, history and future, good and evil. Physicality and mentality of mankind are possibly product of complex combinations of Binary systems. Eventually, I am able to see the landscape through the binary numerals but not the decimal numbers any more. I realised that terriroty and boundary are generated by pre-setting two poles around us from beginning of everything. We can never run out of it. Either, we cannot add any other numbers to function the binary system. It is a metaphorical device to take the idea of Binary numerals. It allows viewers to rethink and rediscovery the nature from binary points, from its uncertainty and illegibility.
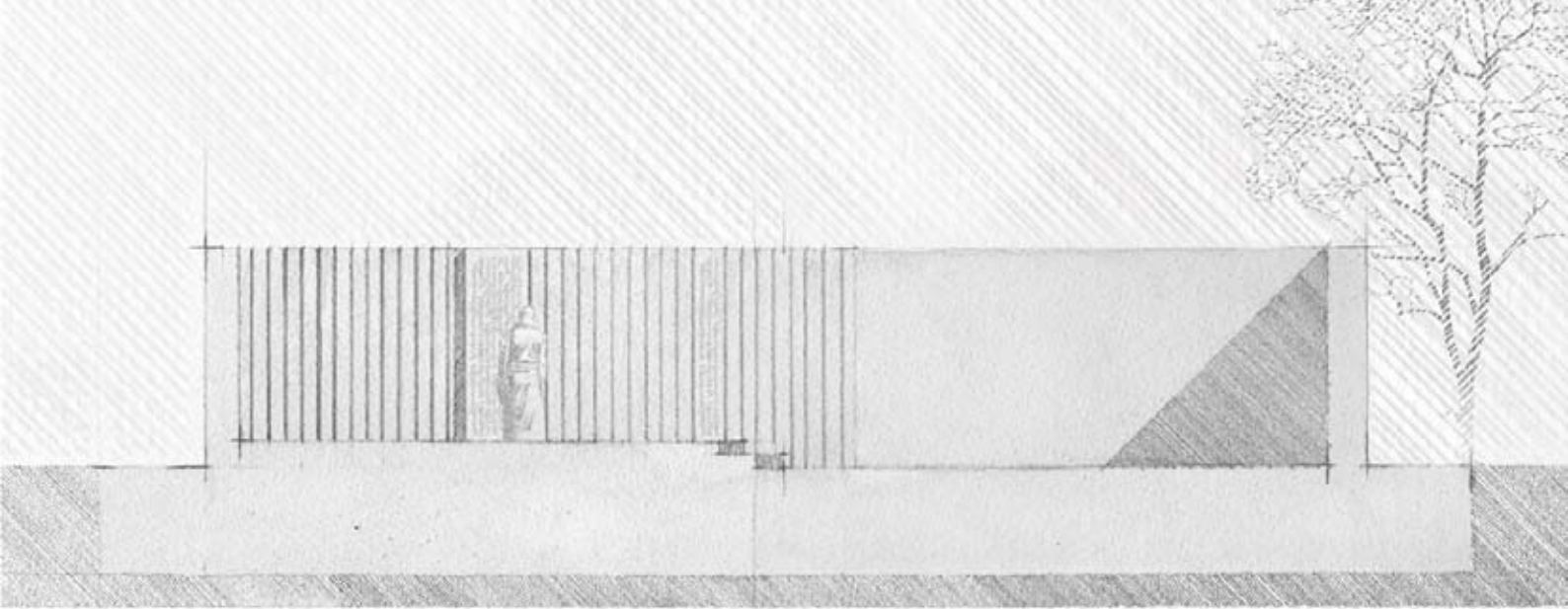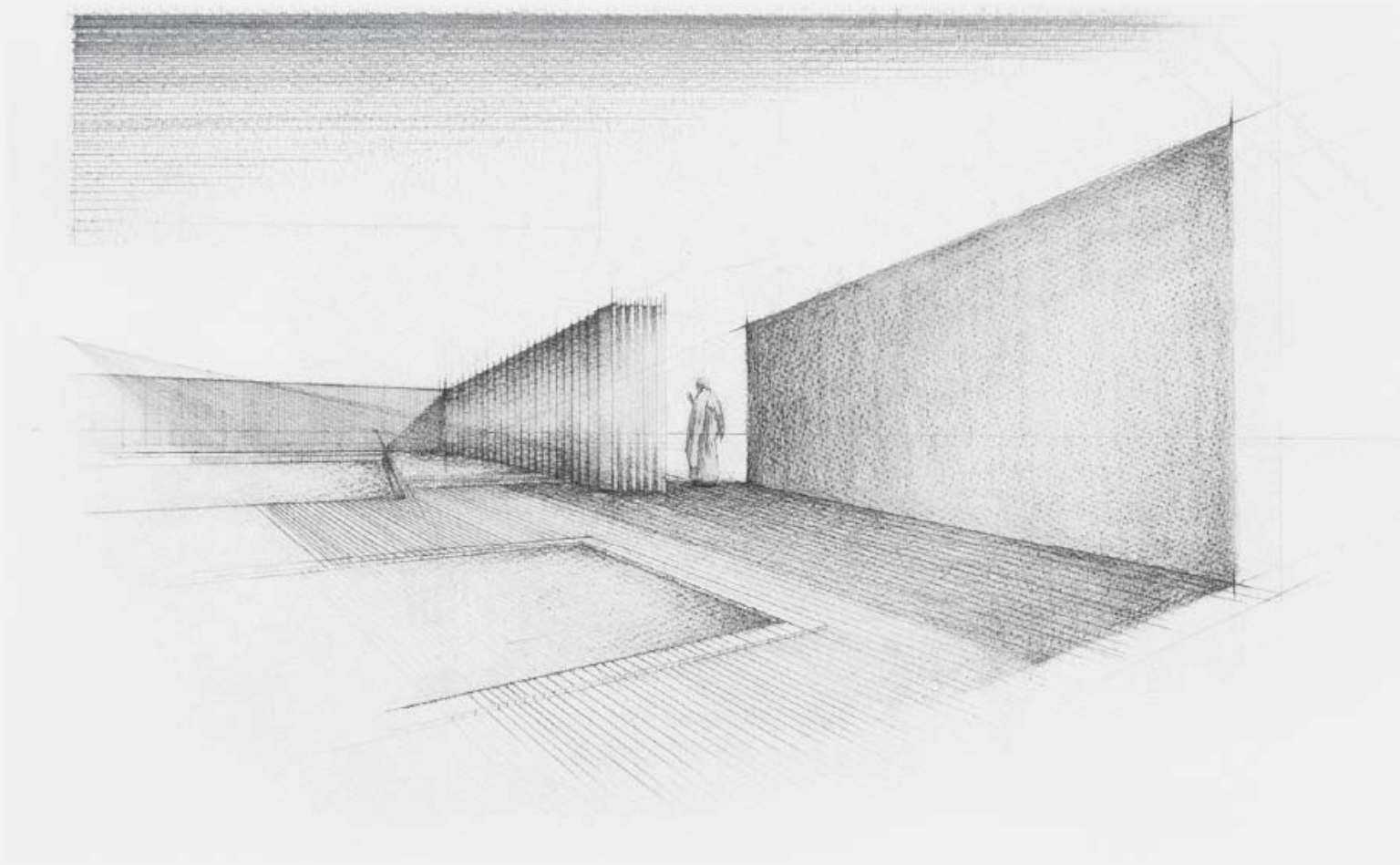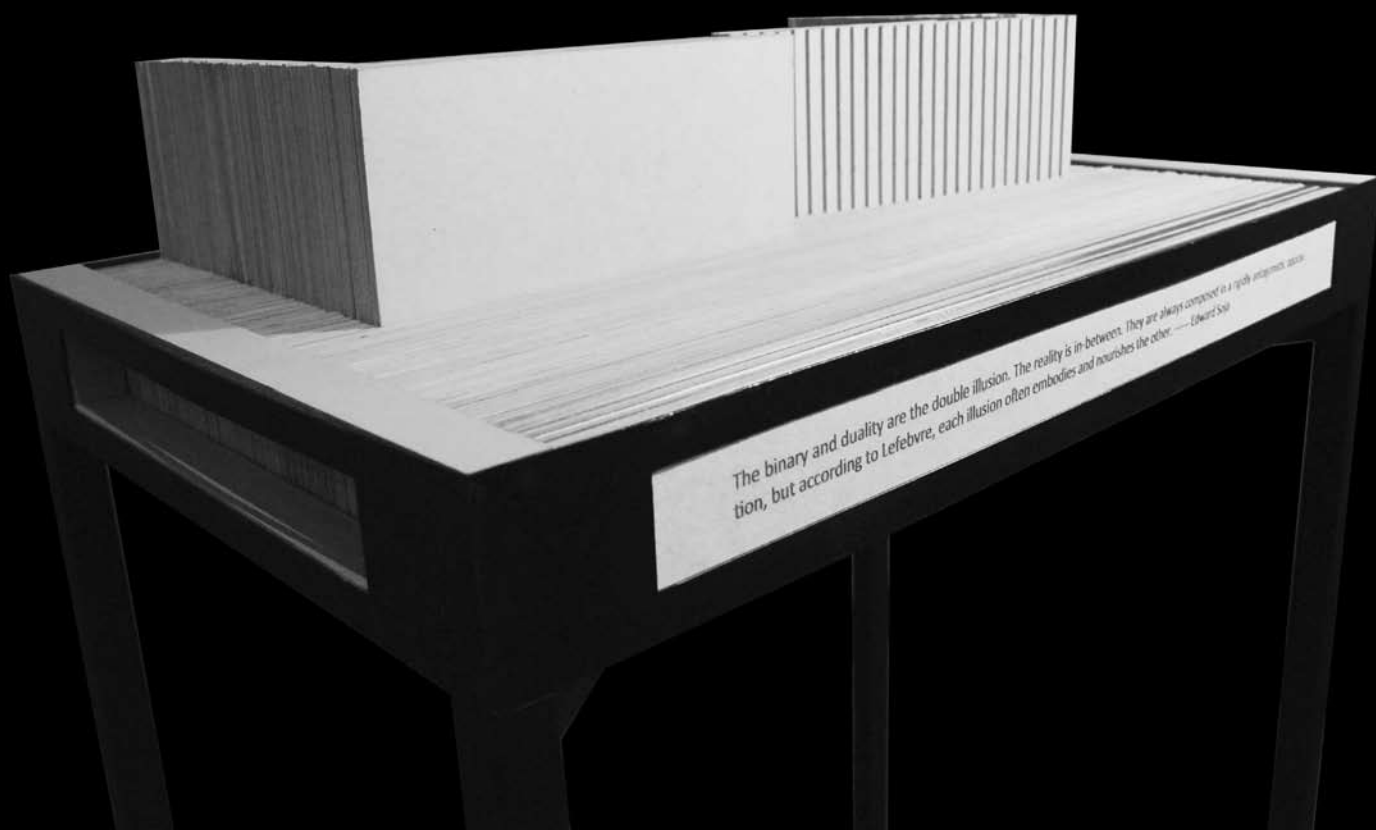
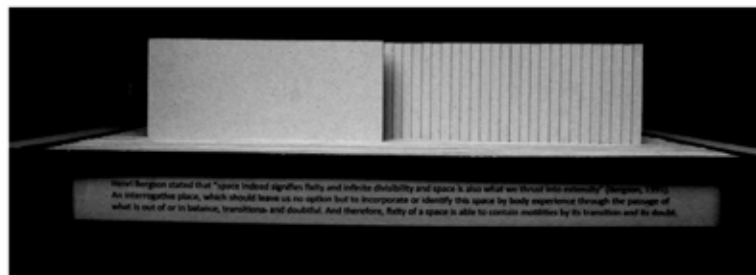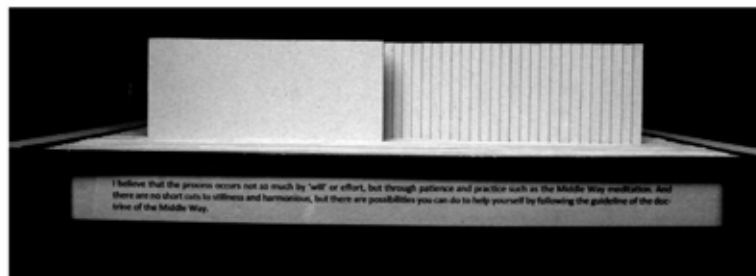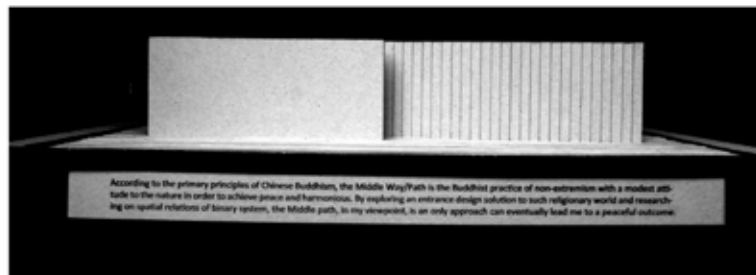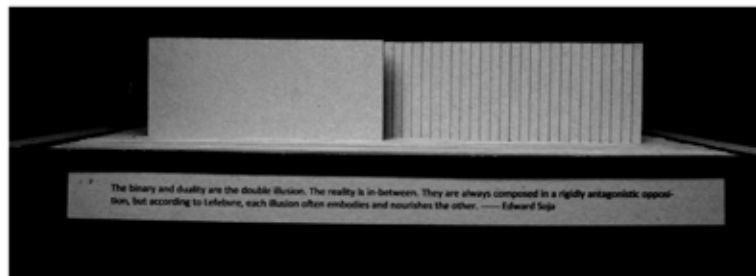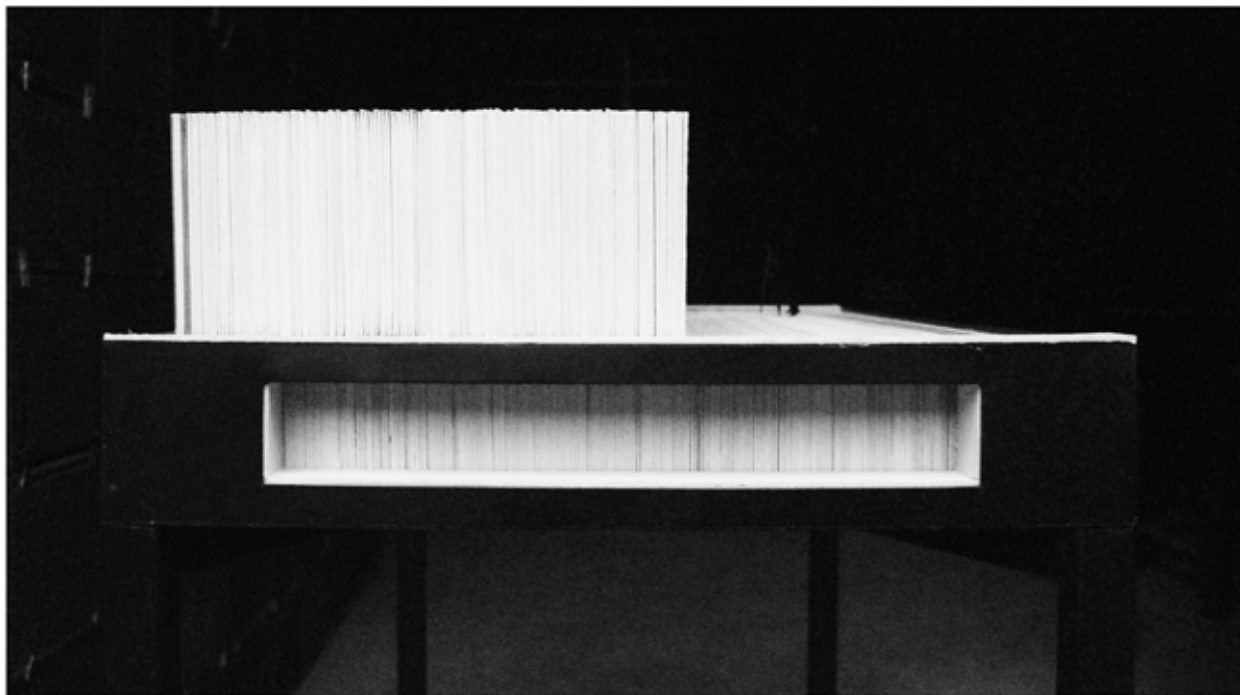*Section 1 | Drawing*
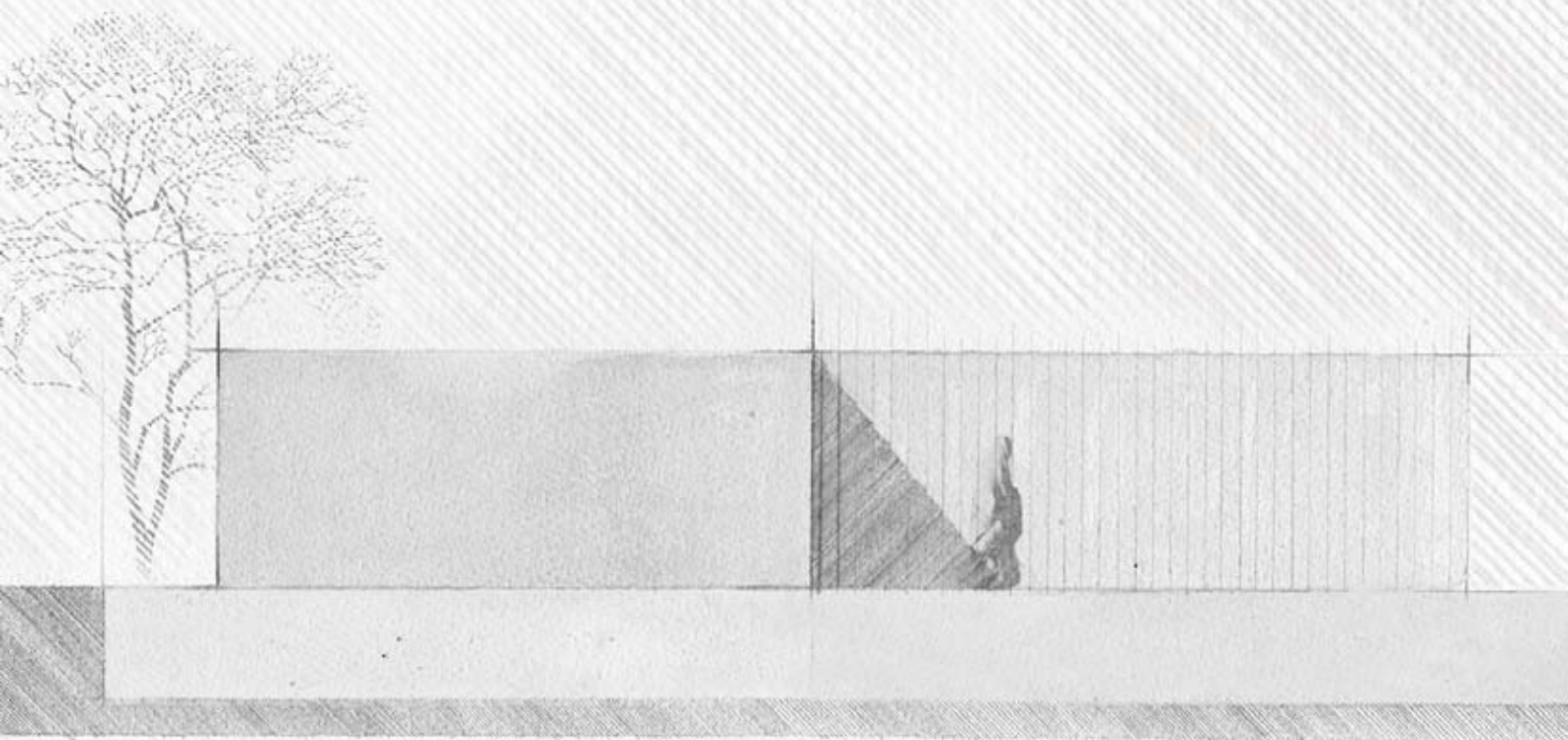
Section 2 | Drawing

Plan | Drawing
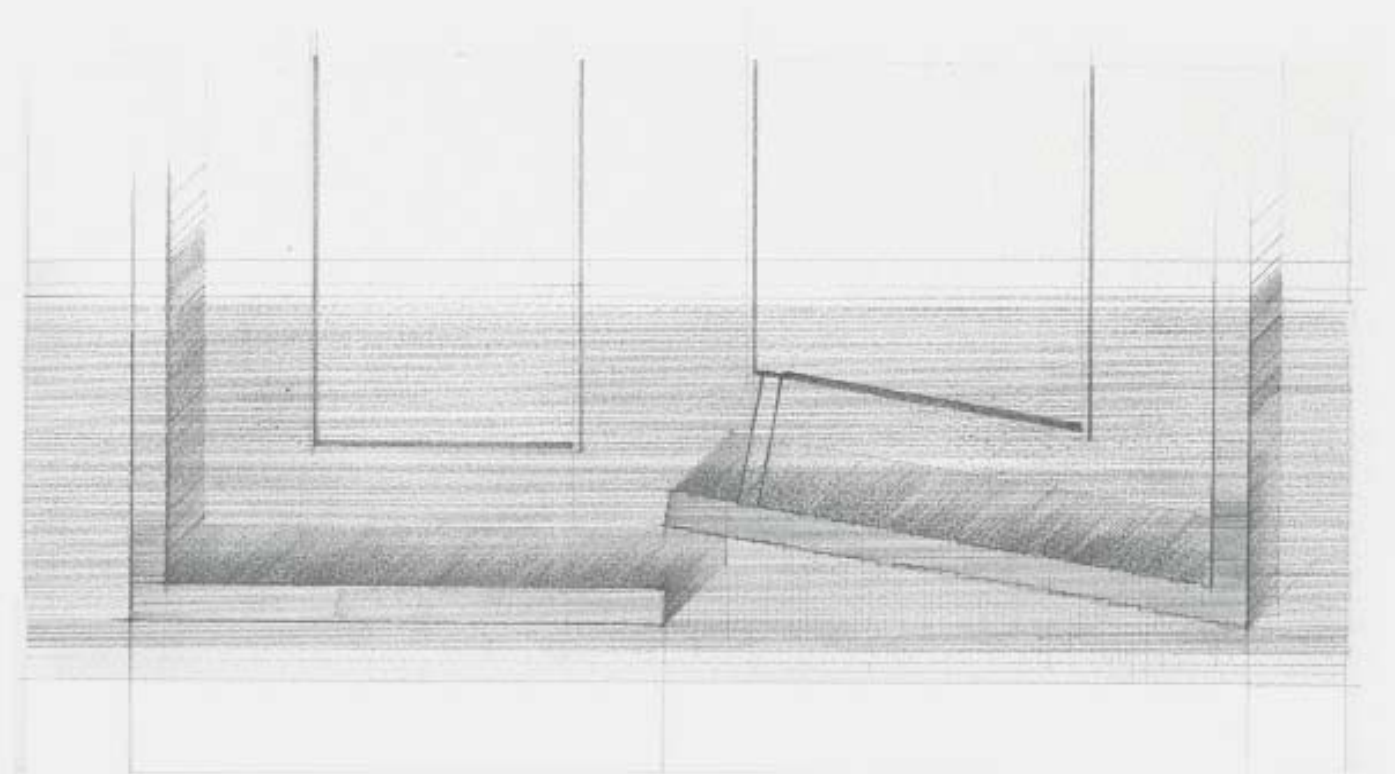
This design generated from the thought of duality like openess or closeness, texture or structure, overground or underground, lend or borrow, emptiness or fullness, permission or forbiddance.

The binary and duality are the double illusion. The reality is in-between. They are always composed in a rigidly antagonistic position, but according to Lefebvre, each illusion often embodies and nourishes the other. ——Edward Soja

Modeling #1

The binary and duality are the double illusion. The reality is in-between. They are always composed in a rigidly antagonistic opposition, but according to Lefebvre, each illusion often embodies and nourishes the other. —— Edward Soja


According to the primary principles of Chinese Buddhism, the Middle Way/Path is the Buddhist practice of non-extremism with a modest attitude to the nature in order to achieve peace and harmonious. By exploring an entrance design solution to such religionary world and researching on spatial relations of binary system, the Middle path, in my viewpoint, is an only approach can eventually lead me to a peaceful outcome.

I believe that the process occurs not so much by 'will' or effort, but through patience and practice such as the Middle Way meditation. And there are no short cuts to stillness and harmonious, but there are possibilities you can do to help yourself by following the guideline of the doctrine of the Middle Way.

Henri Bergson stated that "space indeed signifies fixity and infinite divisibility and space is also what we thrust into extensity" (Bergson, 1XXX). An interrogative place, which should leave us no option but to incorporate or identify this space by body experience through the passage of what is out of or in balance, transitions and doubtful. And therefore, fixity of a space is able to contain motilities by its transition and its doubt.

The binary inputs
Openness or closeness, texture or structure, overground or underground, borrow or return, division or unification

Modeling #2

The binary and duality are the double illusion. The reality is in-between. They are always composed in a rigidly antagonistic opposition, but according to Lefebvre, each illusion often embodies and nourishes the other.

———— Edward Soja

Modeling #3 | Hiding Bibble Panel

Henri Bergson stated that "space indeed signifies fixity and infinite divisibility and space is also what we thrust into extensity". An interrogative place, which should leave us no option but to incorporate or identify this space by body experience through the passage of what is out of or in balance, transitional and doubtful. And therefor, fixity of a space is able to contain motilities by its transition and its doubt.
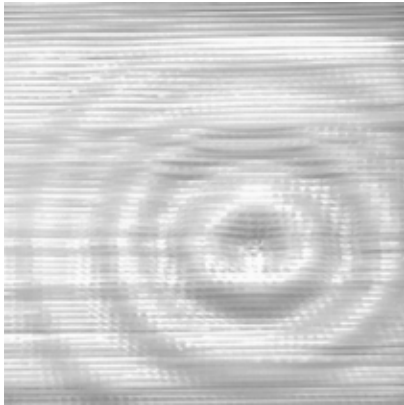
Visiting such a garden it gives our mind just enough information to feel comfortable. Here we can train our mind to stop jumping about from our unrelated subject to another. In this way, it is similar to the breath counting mediation. Calming water, allows the dirt to settle, and the water to clear.
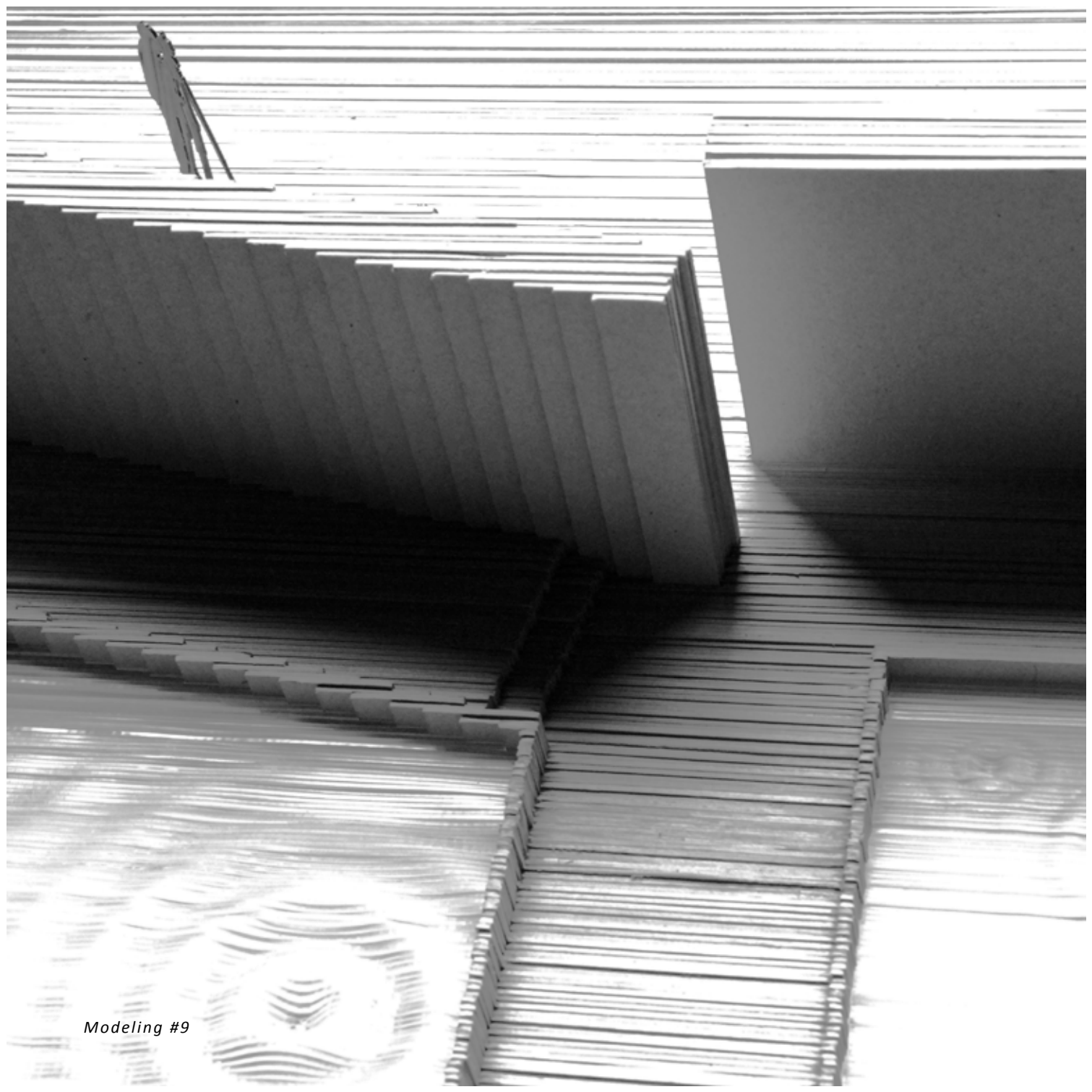
Cutting Slices | Ripple

Modeling #4

Cutting Slices | Structure
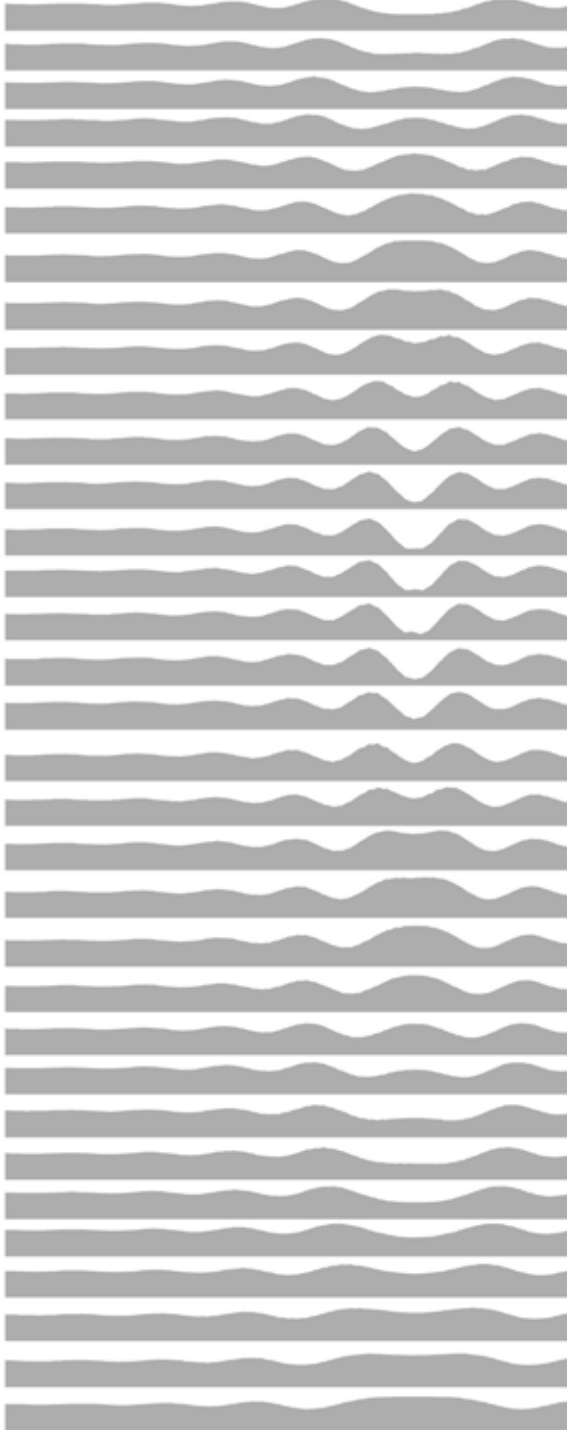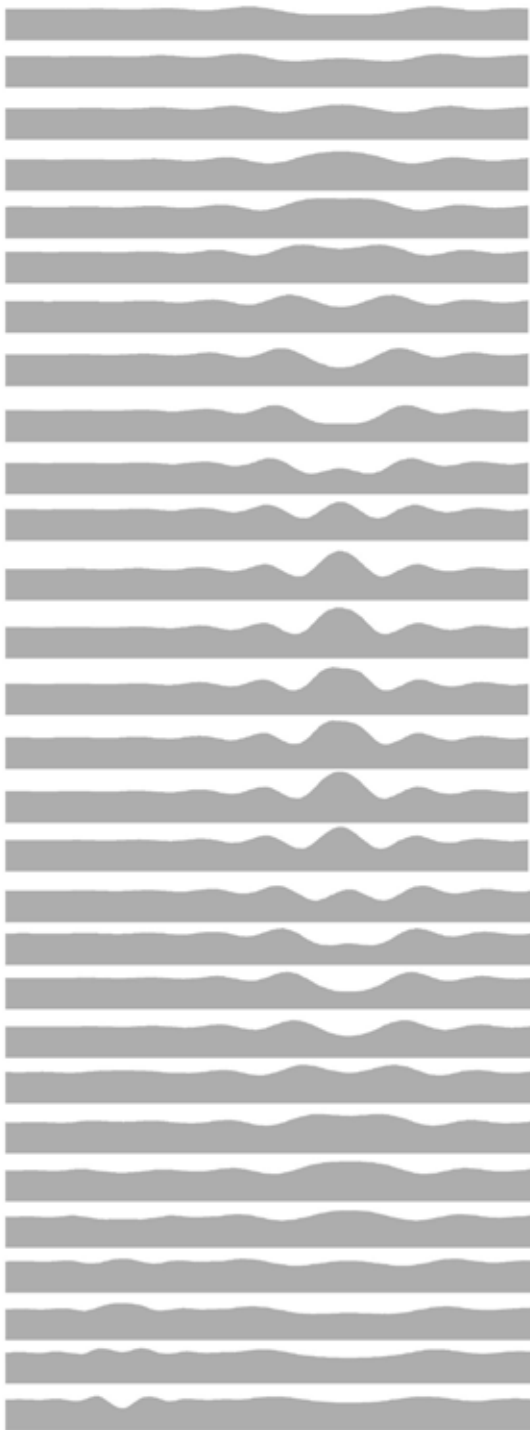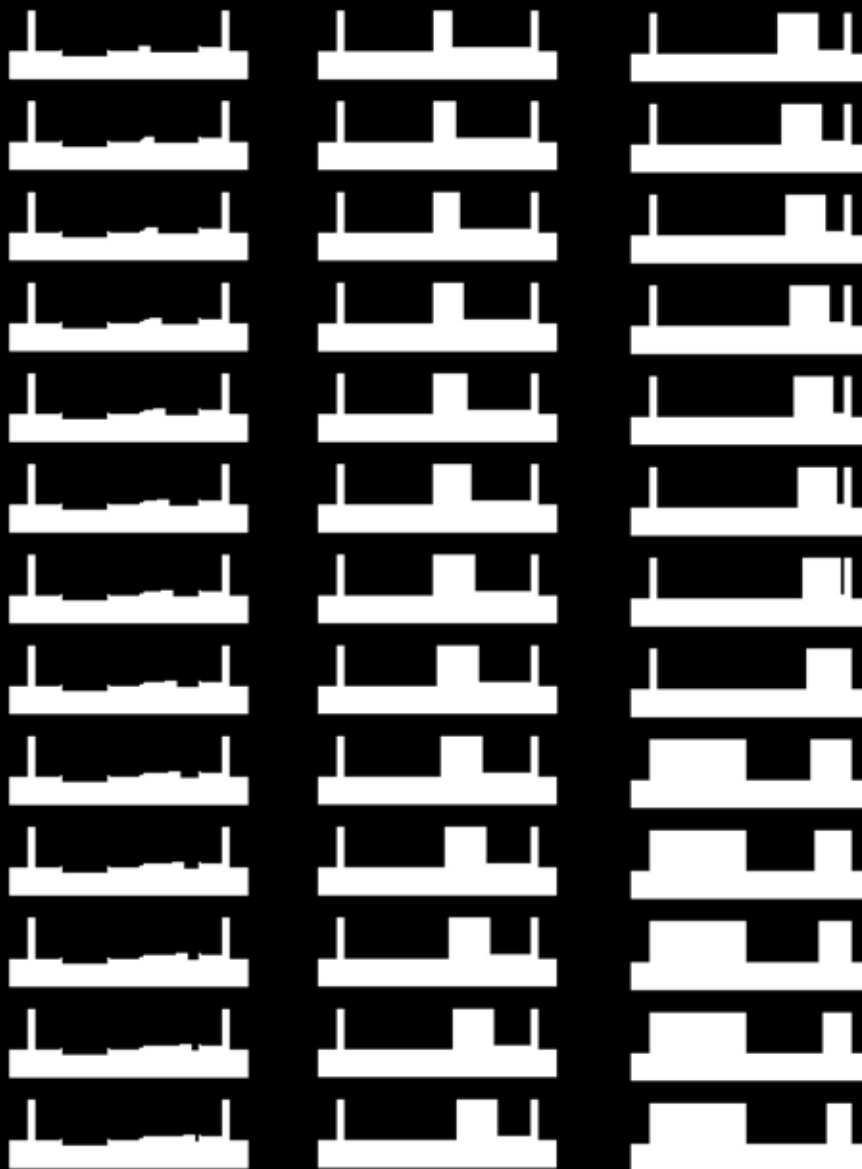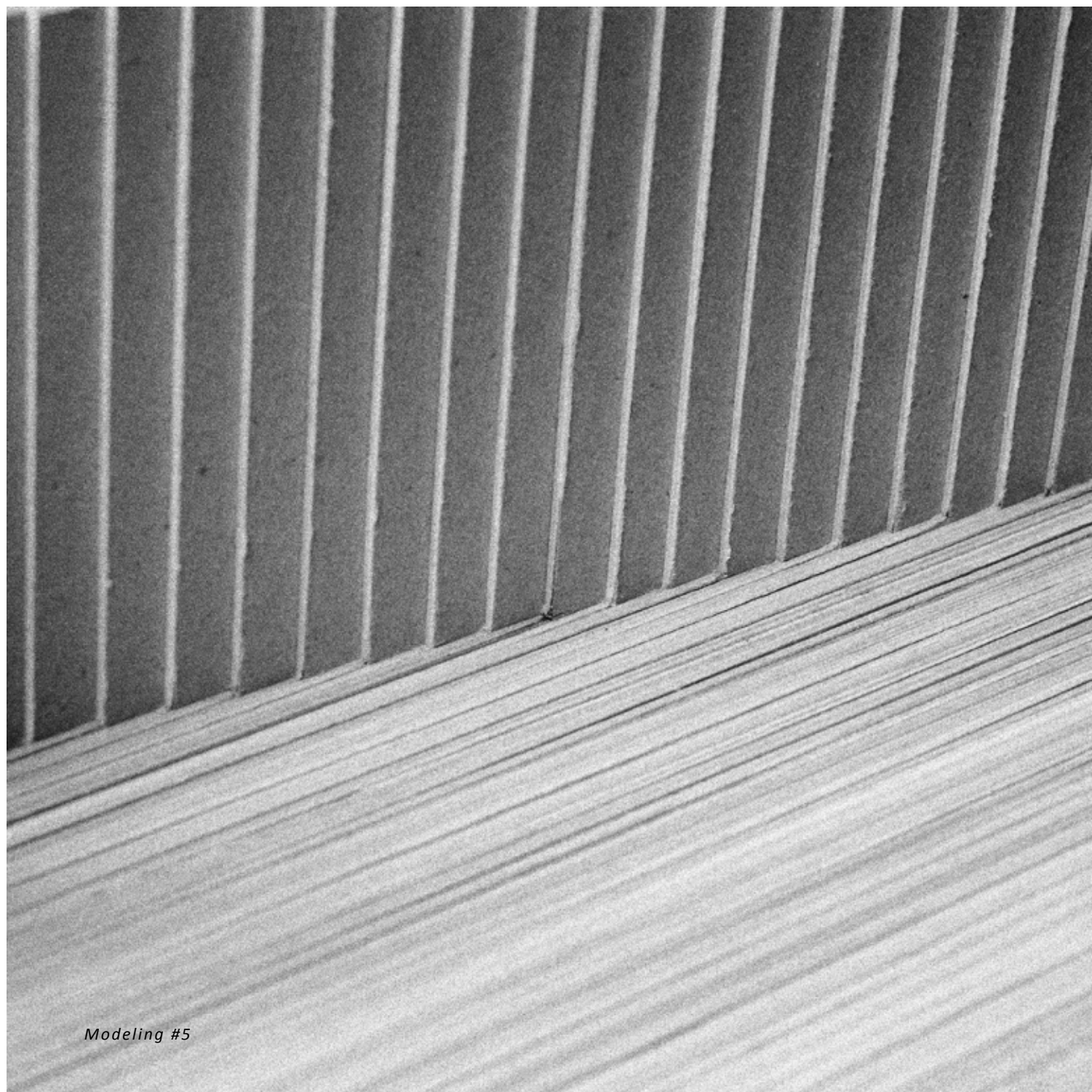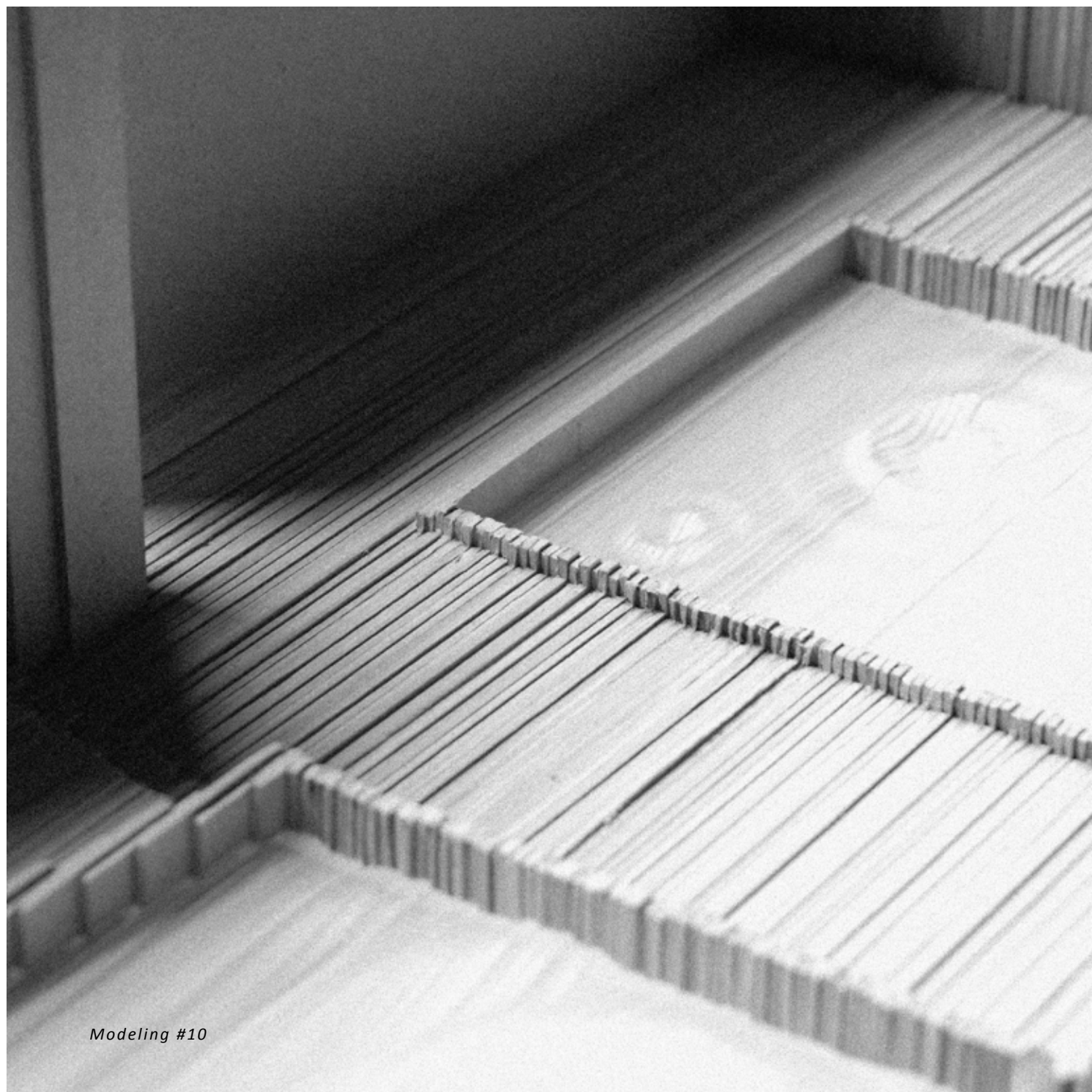
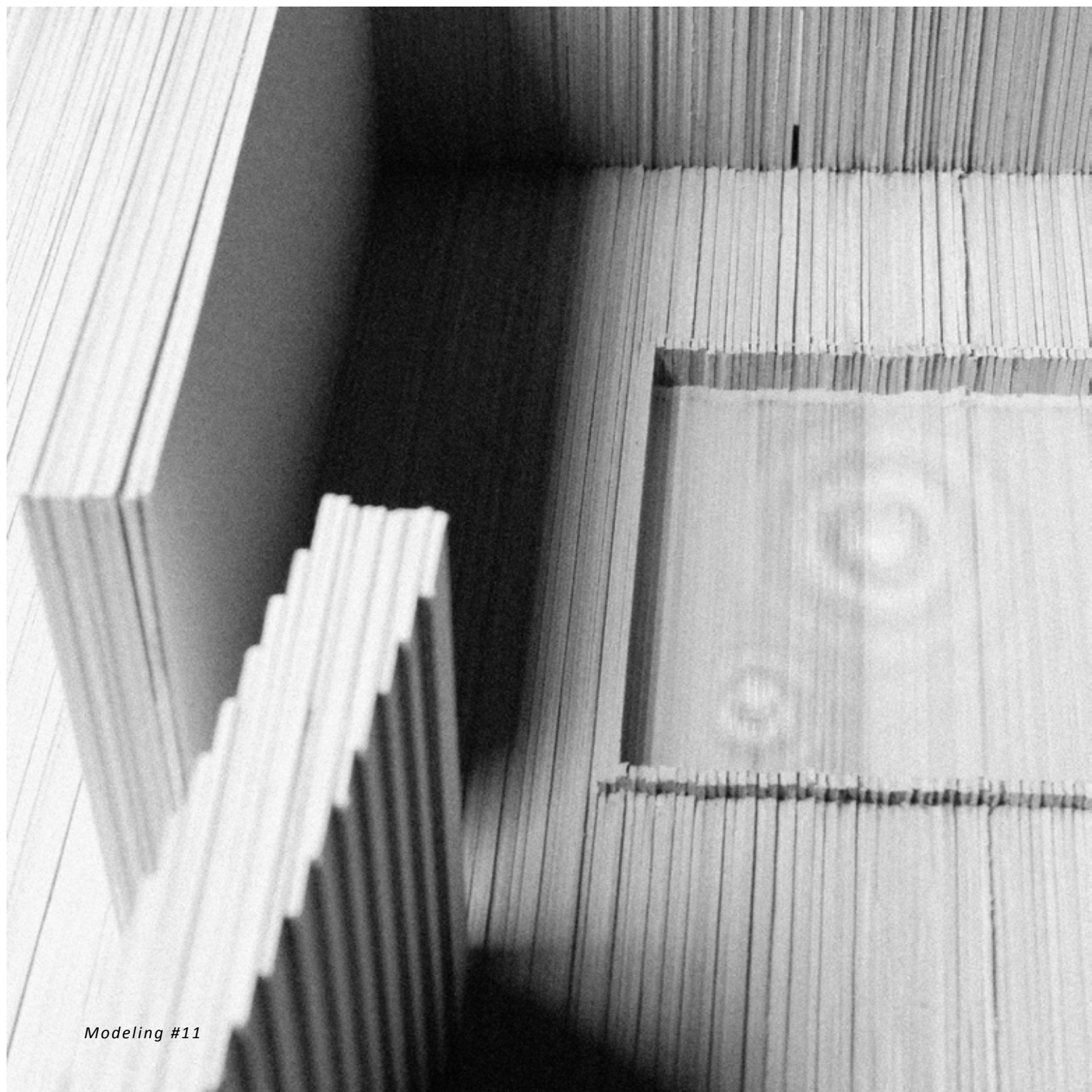*Modeling #5*
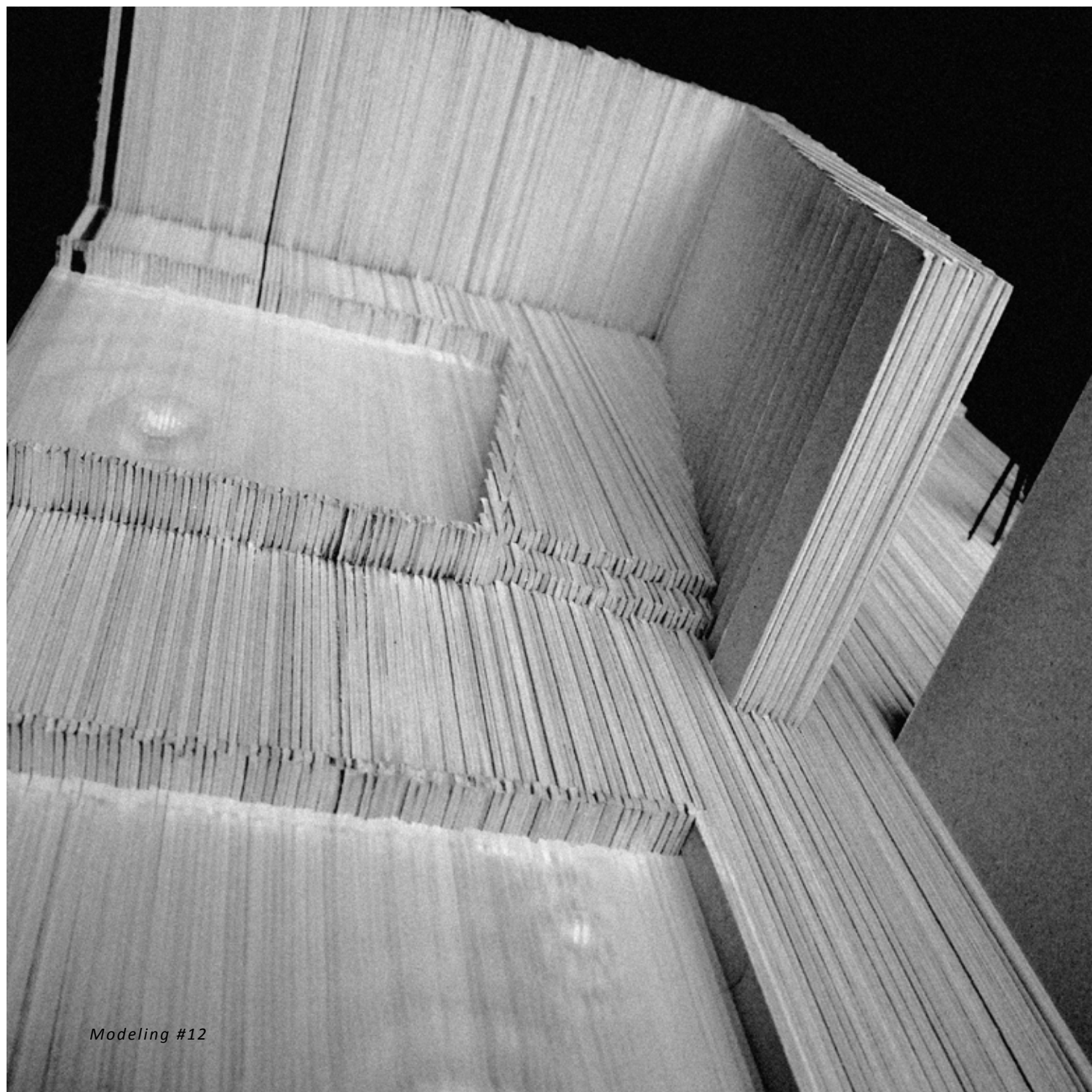
Modeling #5

Modeling #7

Modeling #8

Modeling #9

Modeling #10

Modeling #11

Modeling #12

Design Process

This Archive as a documentation of the exegesis is submitted to

Auckland University of Technology

for the Master of Arts (Art + Design)

Ming Zhu

2009