

PORTFOLIO

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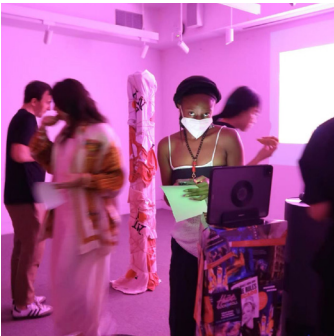
Architecture thrives on the negotiation between opposing forces—order and chaos, permanence and transformation, tradition and innovation.

Every site, material, and spatial condition holds layers of tension—between history and modernity, function and abstraction, structure and expression. Rather than seeking clarity, we embrace complexity and ambiguity, recognizing that they are inherent to the built environment.

These tensions are not obstacles but catalysts for design. By working within these dualities, architecture transcends mere construction, becoming a dynamic, self-contained organism.

The aesthetic simplicity comes from inner complexity.

1.Chaos
2024 Summer



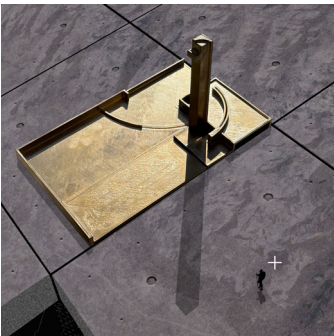
2.Dual Fissure
2024 Fall



3.Palladio
2025 Spring

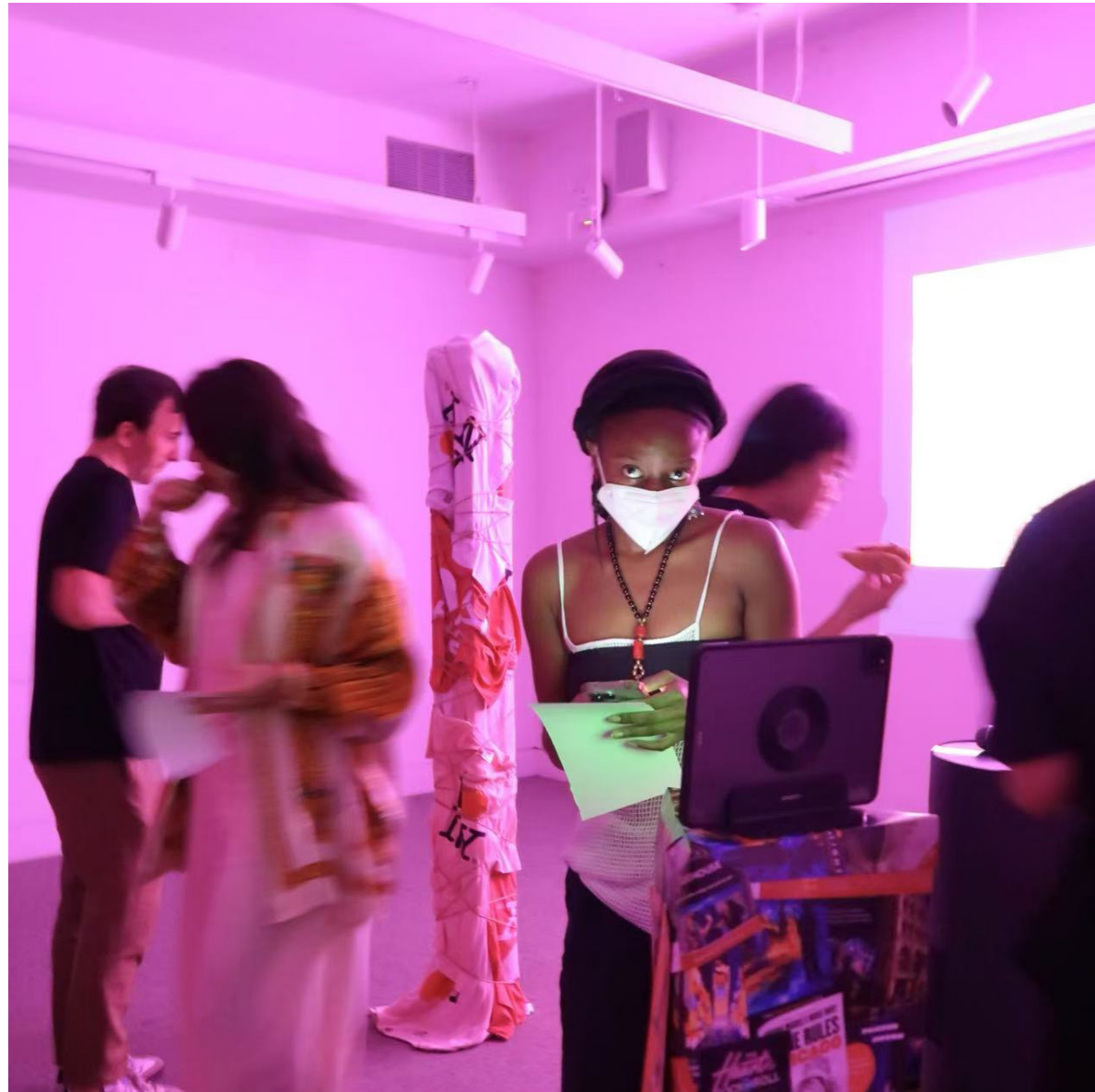


4.Liminal Ratio
2024 Fall



5.Reflection
2025 Spring



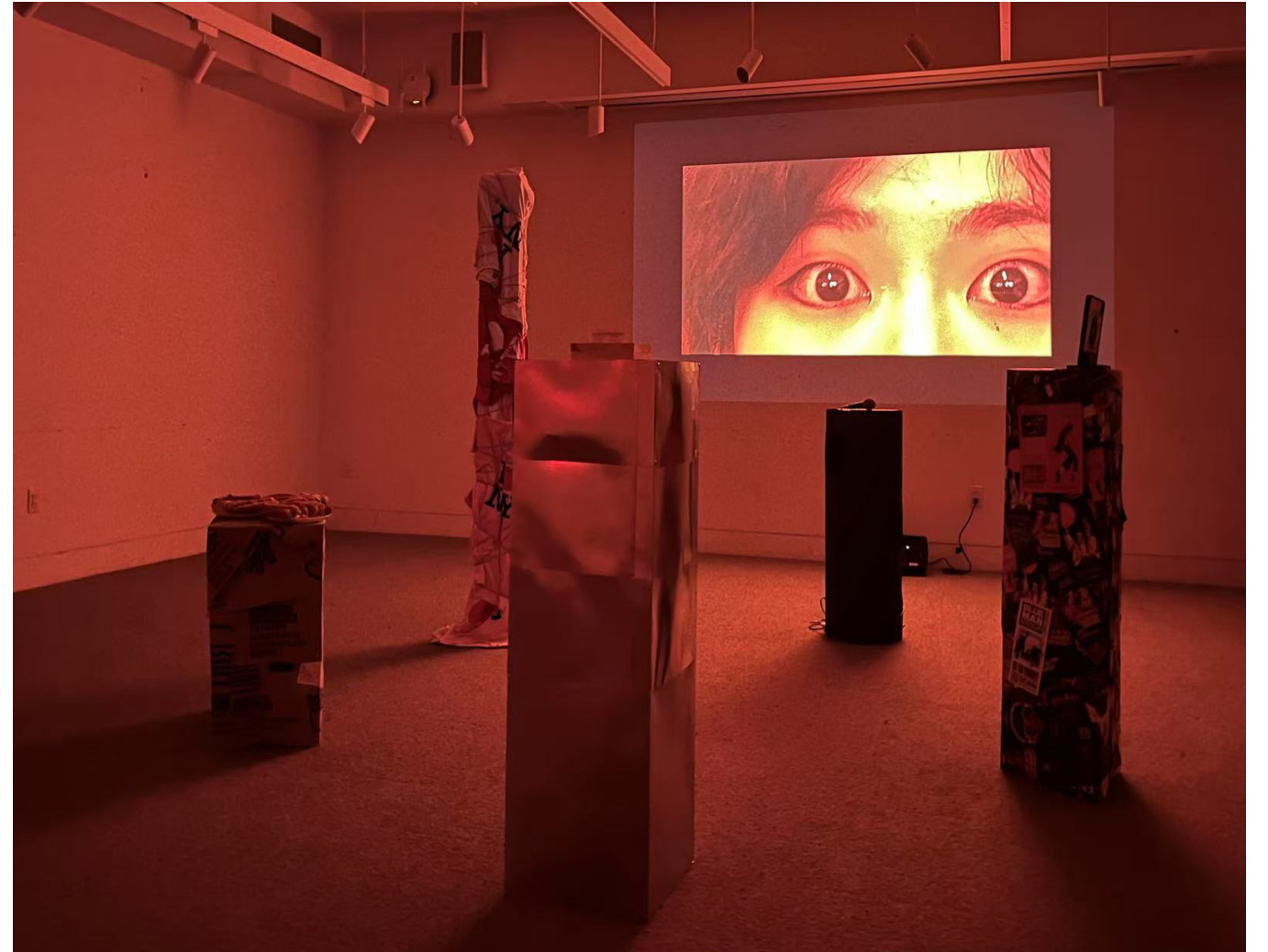
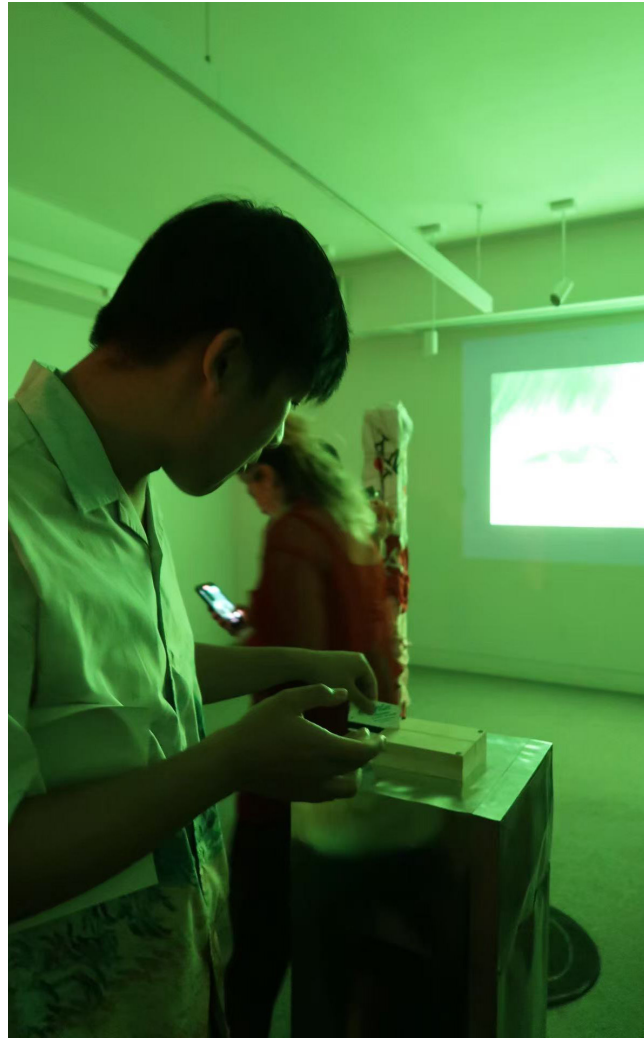


01

Chaos *2024 Spring*

Instructor: Michelle Shofet, Larissa Belcic
Site: Time Square

Amidst the visual and auditory chaos of Times Square—a space saturated with motion, color, noise, and commercial spectacle—we uncover an unexpected sense of the sublime. This installation captures that tension: between overstimulation and stillness, between the overwhelming and the transcendent. By tuning into the five senses, we reframe Times Square not as a site of disorientation, but as a field of heightened perception. Smell, touch, sight, sound, and even taste become portals through which the everyday disorder reveals moments of awe. Through layered sensory elements, this piece seeks to distill the raw, erratic energy of the square into a spatial experience where chaos becomes clarity, and the mundane becomes sublime.





02

Dual Fissure

Fall 2024

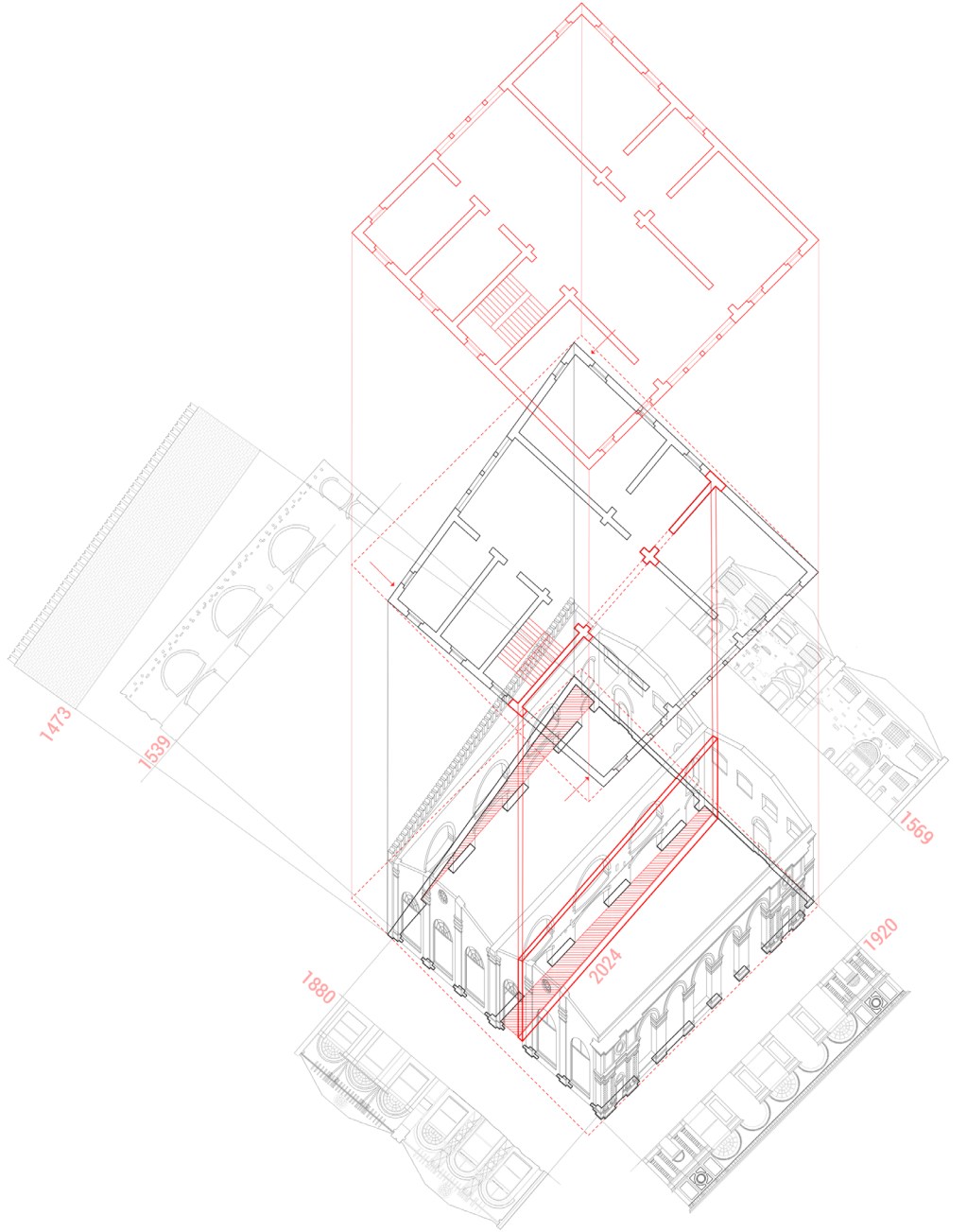
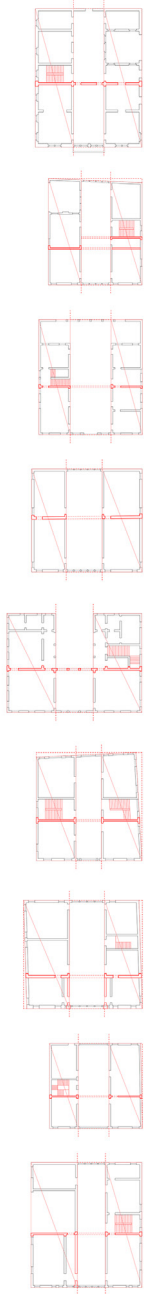
Instructor: Mark Rakatansky, Jorge Otero-Pailos
Site: Galeazze in Arsenale, Venice

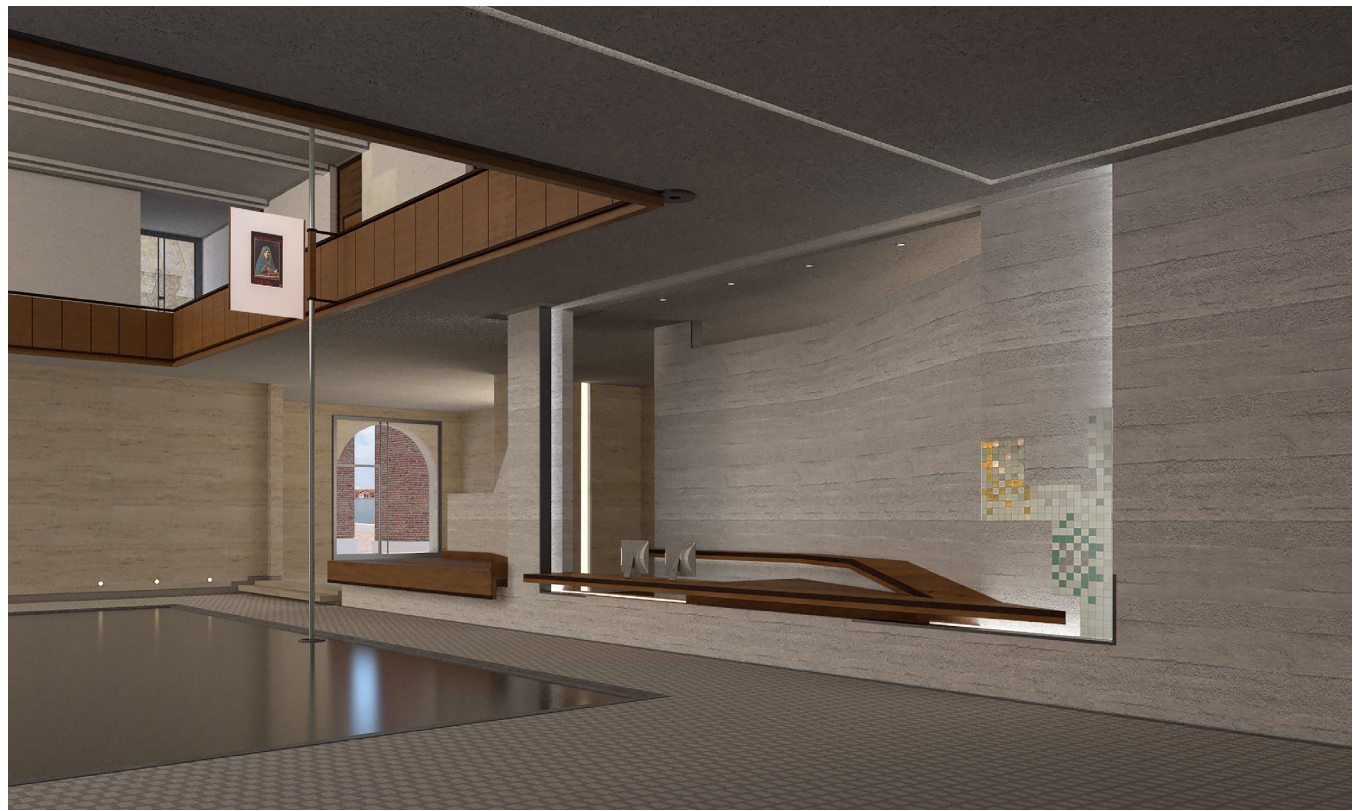
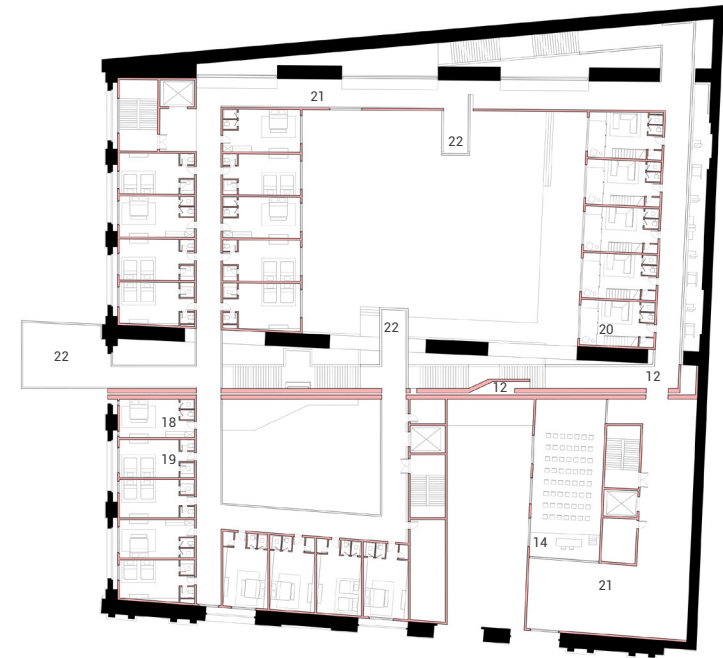
The Arsenale is the earliest large-scale industrial area in history. Galeazze, as the shipyard in it, is now abandoned and has become an exhibition area for the Venice Biennale along with other areas of the Arsenale.

The intervention is a hotel combined with a craft workshop, by playing with the relation that Galeazze's transformation from the historical flow of goods (ships in and out) to today's flow of culture (people in and out).

Venetian domestic typology reveals that many later residential forms, including hotels, stem from the Palazzo-Fontego. Thus, by conceiving the Ideal Palazzo-Fontego through geometric proportions and spatial relationships and overlapping it with the existing site, interaction and deformation emerge in response to the context.

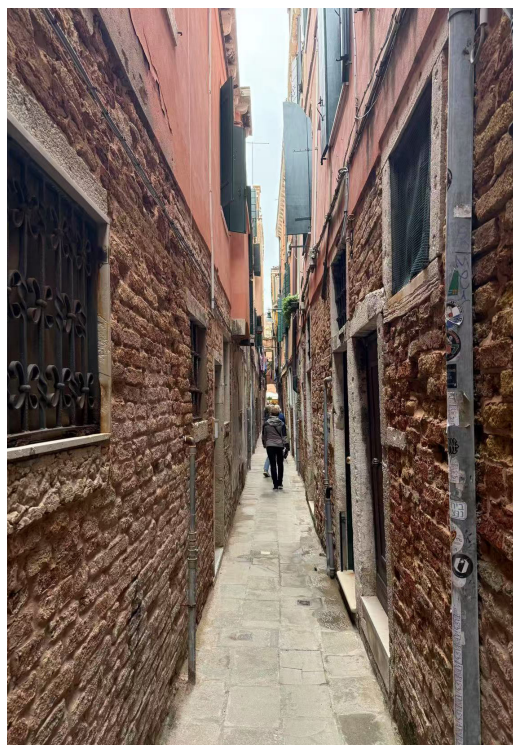
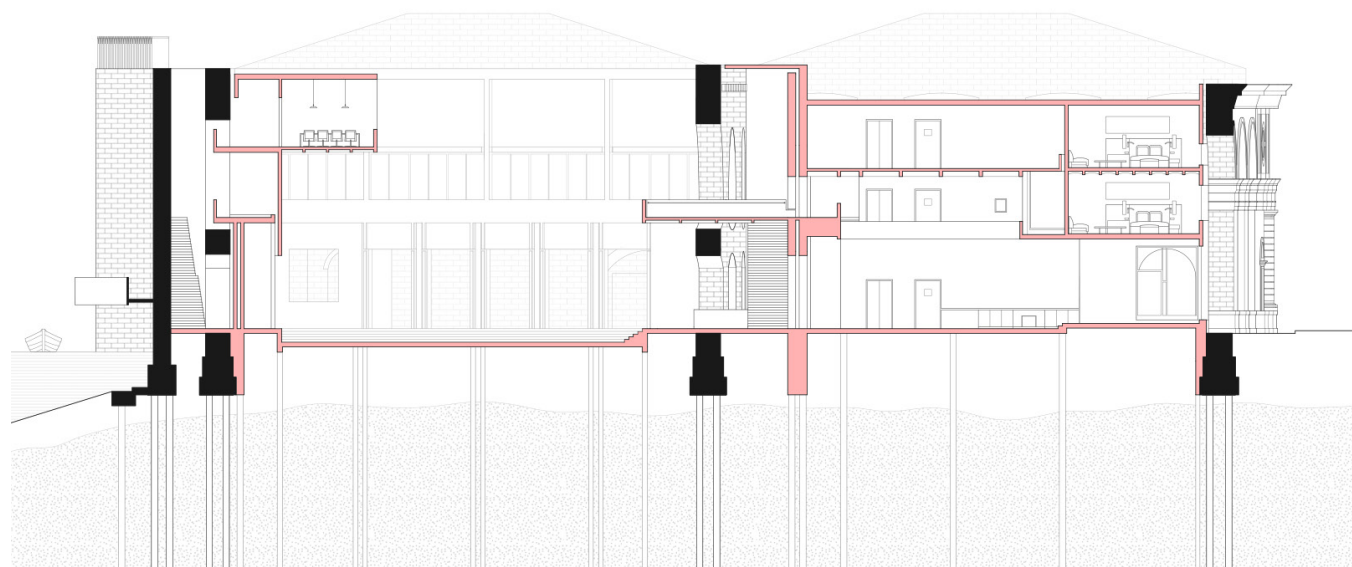
The main wall of the Ideal Palazzo-Fontego, interacts with the Galeazze wall, generating a fissure that both divides and connects, echoing the architectural forms of Galeazze and the Arsenale wall. This fissure serves as the spatial and conceptual framework of the hotel, applied at varying scales to create a layered architectural dialogue.







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03

Palladio

2025 Spring

Instructor: Mark Rakatansky

Palazzo Chiericati was located on the eastern edge of Vicenza at the time of its construction, rather than in the city center as it appears today. Opposite the site lay a wide open space used for the timber and cattle trade. This area, known as "The Island," was surrounded by the nearby Retrone and Bacchiglione streams and functioned as a river port. Situated in such a unique setting, the loggia of the Palazzo Chiericati could simultaneously open toward the expansive countryside across the river and connect the building to the surrounding urban fabric. This dual condition lends the palazzo an inherent ambiguity—positioning it as both a palazzo and a villa.

The design of the Palazzo Chiericati underwent multiple stages of development. Initially, the patron envisioned a facade that incorporated a portico. However, four months after Palladio completed the first version of the plan and elevation, Palazzo Chiericati was granted permission to occupy a strip of public land extending approximately 4.6 meters in front of the existing house. This area, however, was designated strictly as a public arcade, but the patron recognized both the benefits and public significance of this action. Thus, In the final design, Palladio responded to the constraints of the site and reconciled the competing demands of a monumental portico and an open public arcade. He adapted themes from antique architecture and his previous villa design to generate new formal expressions.





04

Liminal Ratio

2024 Fall

Instructor: Steven Holl, Dimitra Tsachrelia
Site: Old Bilingsgate Walk, Madagascar

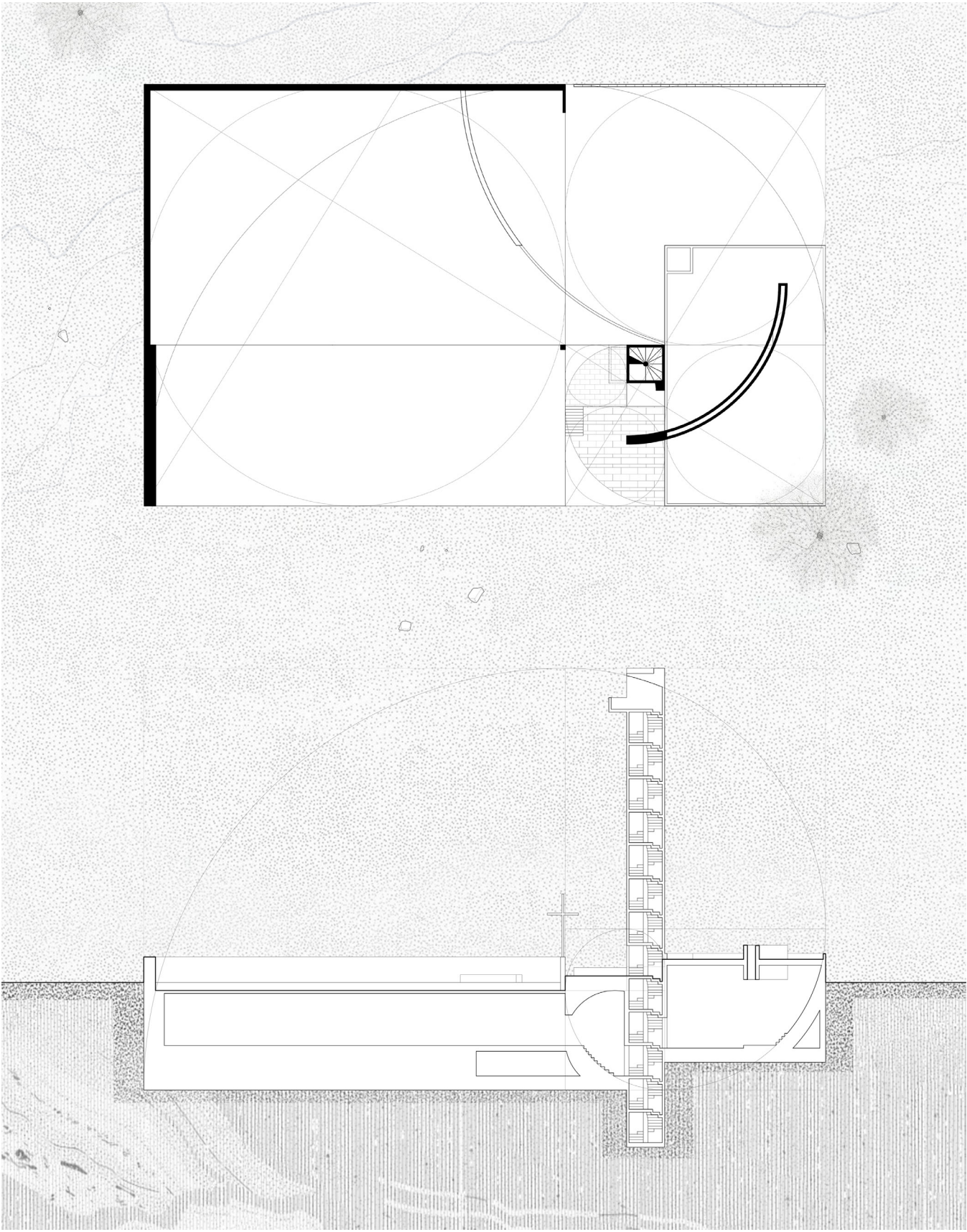
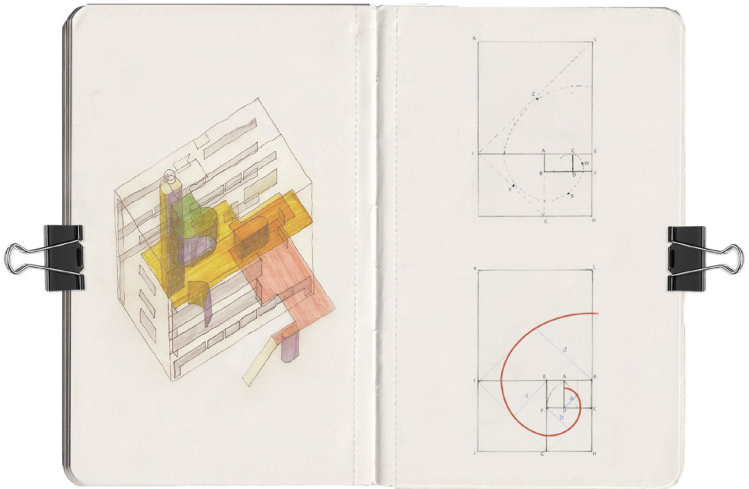
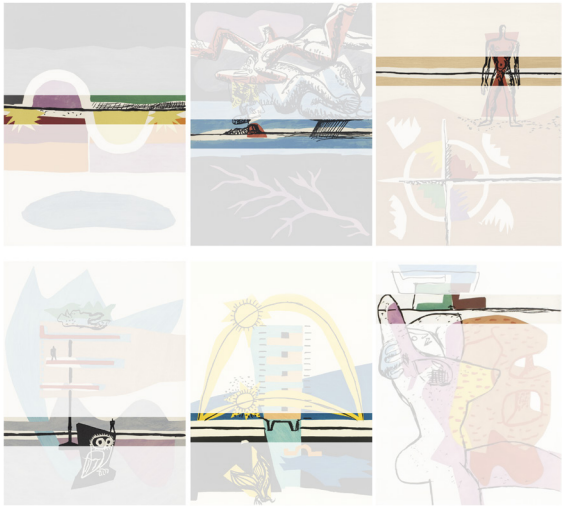
Le Corbusier's artistic evolution appears drastic and almost illogical when viewed in the context of his earlier works. However, analyzing both his early and later artistic periods reveals an unexpected depth to his creative development.

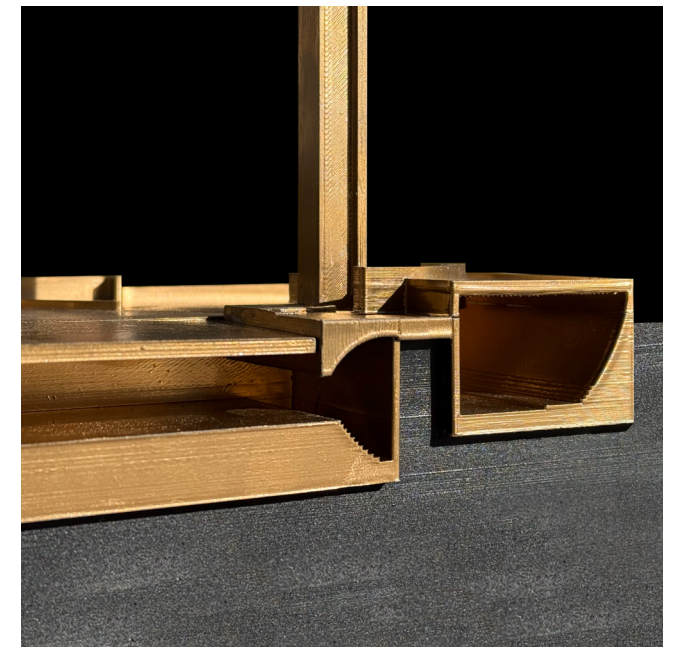
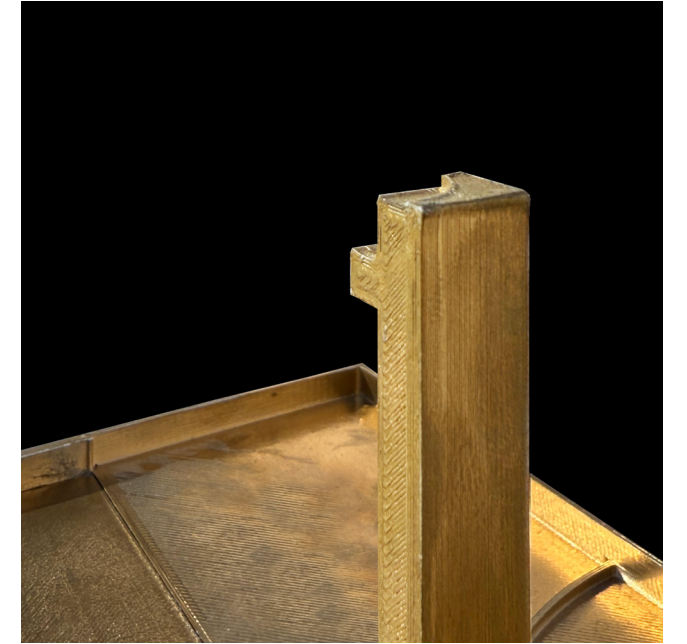
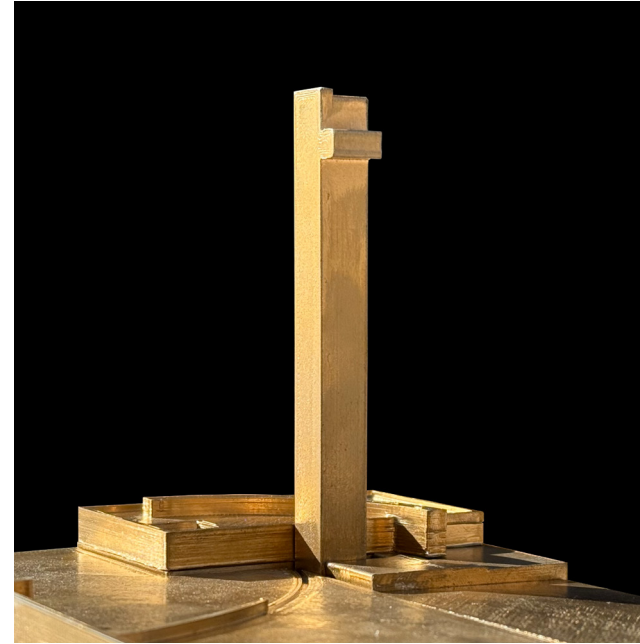
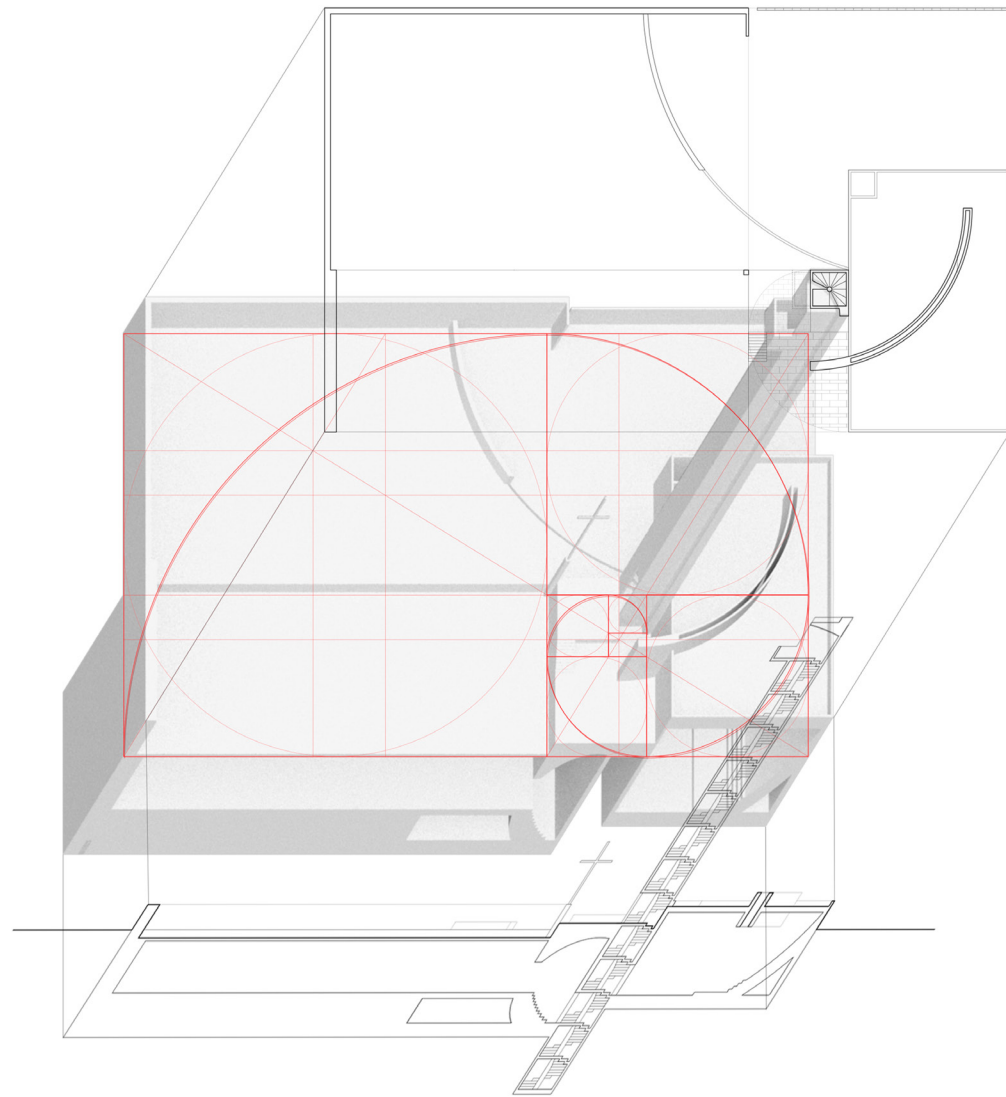
In his early work *Modulor*, Corbusier incorporated the golden ratio, but rather than adhering strictly to a mathematical framework, he used it as a guiding reference. In his later work, *The Poem of the Right Angle*, despite the abstract nature of both text and imagery, recurring themes emerge.

The cemetery takes inspiration from Chapter A1 (Environment). In This chapter, the sun's movement divides time into day and night with precise rhythm. Reflecting this cyclical nature, the composition is inverted, integrating both above- and below-ground spaces to emphasize duality.

Corbusier's interpretation of the golden ratio is applied to establish spatial harmony. Proportions and curves are adjusted based on function, ensuring a balanced relationship between form and use. The golden ratio framework informs the plan, section, and axonometric drawing simultaneously.

Men may affirm this
beasts also
and the plants perhaps
And on this earth alone
which is ours
The sun master of our lives
far off indifferent
He is the visitor – an overlord
he enters our house.
In setting good evening he says
to this mossy earth (oh trees)
to these puddles everywhere
(oh seas) and to our lofty
wrinkles (Andes, Alps and
Himalayas). And the lamps
are lit up.
Punctual machine turning
since time immemorial
engenders every instant of the
twenty-four hours cycle the gradation
the nuance the imperceptible
almost providing
a rhythm. Yet brutally
he breaks it twice –
morning and evening. Continuity
is his but he
imposes an alternative –
night and day – these two phases
rule our destiny:
A sun rises
a sun sets
a sun rises anew







05

Reflection

2025 Spring

Instructor: Thomas De monchaux, Gabriela Carrillo
Site: Mexico City

We were interested in Mexico's demographic transformation, particularly the rapid aging of its population. In 2015, the median age was 27.9; by 2050, it is projected to rise to 42. During the same period, the proportion of people aged 65 and older is expected to triple, reaching 20.2%—a shift that will significantly increase the dependency burden. In a context of limited social resources and persistent age discrimination, sustaining a livelihood in old age becomes increasingly difficult.

Color, however, is not static. It shifts between object and background, between daylight and nightfall, between memory and the present. This dynamic nature led us to investigate a historical site, where we analyzed its color palette, materiality, and lighting conditions. Our mapping integrated multiple perspectives to capture the spatial character of the buildings best. For example, the pink hue on a white façade was caused by light reflecting off an adjacent red wall. A color grid on another pink building presented a worm-eye view of its lively balcony. The unique patterns and chromatic relationships revealed the distinct material choices and architectural expressions of each structure.

