

Ruodi Zhang

PORTFOLIO

Columbia University

Master of Architecture

RUODI ZHANG

Contact

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About me

Bachelor Of Architecture:
Iowa State University

- Head of Propaganda Department, Chinese Students and Scholars Association
- Chinese student event planning team members
- WAI Thinking Tank Exhibition Vietnam
- team members
- Venice Architecture Biennale Research and Curation team members

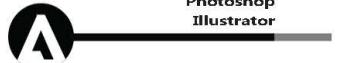
Master Of Architecture:
Columbia University

- WAI Thinking Tank Digital Exhibition Team members

Skills



Premiere 2 yr
AfterEffect 4 yr
Dreamwaver 6 yr
Lightroom
InDesign
Photoshop
Illustrator



Physical
Laser Cutting | FDM 3D Print | Wood Crafting |
Mold Casting (Concrete, Plaster, Resin, Wax)
Photograph | Interview

Language
Chinese | English

Interest
Feminism | Systematic Problem | Public Space

Statement

I am Ruodi Zhang, a graduate student in architecture at Columbia University with a Bachelor of Architecture degree from a five-year undergraduate program. With a strong interest in exploring systemic issues and building a diverse knowledge network, I am particularly curious about the potential of architecture and its interdisciplinary collaborations.

Experience

ARCHITECTURE DESIGN

Bryony Robers | independently Analysis and Design | Reproduction Justice Network

Fall 22

The project aims to promote positive women's group behavior and facilitate greater community cohesion by utilizing Collective Labor to dismantle rigid family structures.

- Analyze data to inform efficient US women's reproductive rights and enable informed decision-making.
- Collaborate on space planning and interior design projects, optimizing functionality and achieving project-specific objectives.
- Refine design strategies through field visits and research to enhance modeling for precise solutions.

Italy Exchange Education | International Project in Rome | Student Accommodation

Spring 21

Build accommodation and art museum for international students in Rome's traditional neighborhood park. Renovate park for better aesthetics & functionality.

- Analyzed and integrated local culture and architecture, contributing to the team's successful completion of the project.
- Led the selection and elaboration of design strategies for spaces, resulting in a cohesive and functional design plan.
- Responsible for precise mapping, AutoCAD, and post-work, ensuring accurate and high-quality design documentation.

Des Moines Contemporary Art Museum | Art Curation | Architecture Project

Fall 20

Designed a modern art gallery for downtown Des Moines, bringing together its fragmented collection of artists.

- Conducted research and measurements to create compliant style plan, resulting in a structurally sound design.
- Optimized space, circulation, and structure based on requirements, resulting in efficient use of space.
- Calculated thermal energy and arranged HVAC and plumbing details, resulting in an energy-efficient design.

Fashion Gallery of Chelsea District | Project Group Leading and Cooperating | Architecture Project

Spring 20

Provided place to invite artists and fashion designers to collaborate on small scale showroom-based exhibitions.

- Led a team throughout the process of conceptualizing, designing, and implementing interior and functional spaces.
- Conducted thorough site inspections and surveys to inform the development of construction documents.
- Collaborated with a team to create project models, renderings, and post-production work in the process.

Internship

International Architecture Intern | Organization and Co-operation | Multi-projects

Summer 18

Participated more in teamwork and time management, and participated in more group discussions during this internship at the same time.

- Contributed to team in design process, resulting in innovative and functional spaces.
- Conducted site inspections, resulting in accurate project plans and successful completion.
- Collaborated on project modeling and rendering, resulting in high-quality visual representations.

International Architecture Intern | Building Code and Drawings | Architecture Project

Summer 19

Conducted for the drawing and post-production work, and had direct contact with the construction documents when participated in the internship for the second time.

- Contributed to field investigations, ensuring timely completion of projects.
- Coordinated communication between teams, ensuring efficient division of labor.
- Adjusted task progress to suit situation at hand, resulting in smooth project implementation.

Curation

Coexistence | Visit Venice Biennale 2021 | Collective Curation and Research

Fall 21

Attended the Venice Architecture Biennale and created and curated the exhibition on this topic, exploring the theme of coexistence from deep ecological perspective.

- Produced exhibits based on thorough research, sparking meaningful conversations.
- Contributed to exhibit design, resulting in a well-designed and impactful exhibit.
- Brainstormed with team to develop new ideas, resulting in successful and innovative projects.

WAI Thinking Tank | THE MET | Postcolonialism

Summer 22

Focuses on the Met's built environment and how the text of the exhibit's description places other cultures and visitors under Western-centric values to educate viewers.

- Produced postcolonial videos and exhibited them in Vietnam, reaching a wide audience.
- Provided valuable feedback on the MET's postcolonial perspective, contributing to diversity and inclusion discussions.
- Contributed to public web exhibition, showcasing innovative ideas and contributing to critical discourse.

RESEARCH

Philosophy of Architecture and Space | Research And Architecture Of Venice | Essay

Fall 20

Explored the architectural space philosophy in utopian architecture and its influence and summarized the influence of architectural theory in the last century on the present.

- Analyzed Metabolism architecture, resulting in actionable recommendations for sustainable design practices.
- Conducted in-depth study on theory and social concepts, contributing to critical discourse and providing insights.
- Envisioned implications of utopia in architectural education, informing new pedagogical approaches.

Content

01 Fashion of Your Own:

Fashion Gallery of Chelsea District

02 Art in Local:

Des Moines Contemporary Art Museum

03 Female in Community:

An Act Of Immersing Oneself Under The Control Of Nature

04 Nature Is An Architect:

An Act Of Immersing Oneself Under The Control Of Nature



Fashion of Your Own:

Fashion Gallery of Chelsea District

Optional Studio | Iowa State University | 2020 Spring

Location: Chelsea District, New York City

Instructor: Bosuk Hur

Team: Zhaoyue Chen

Fashion is a silent language, which is the most direct self-expression of everyone. When people choose how to decorate themselves, they often

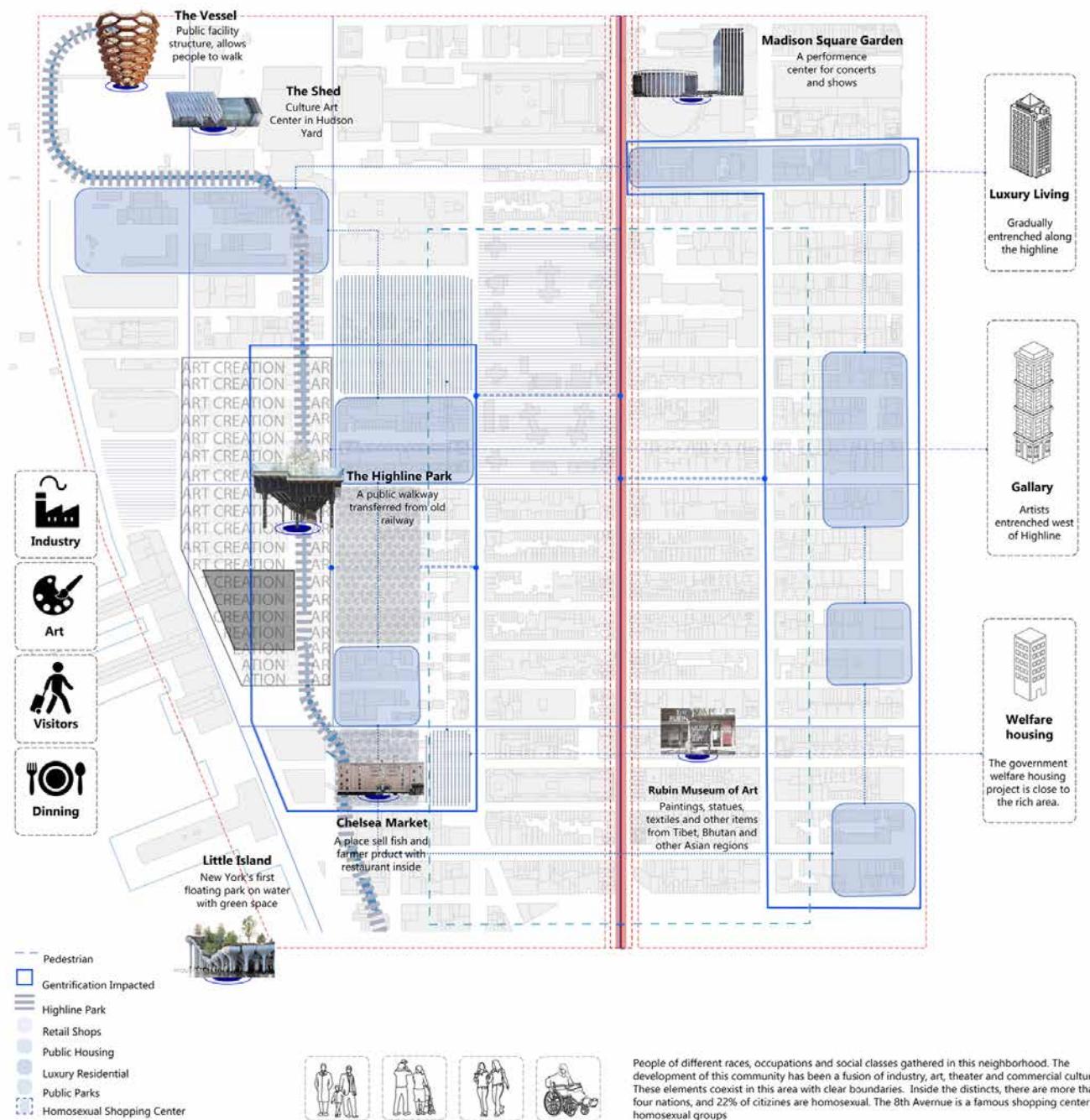
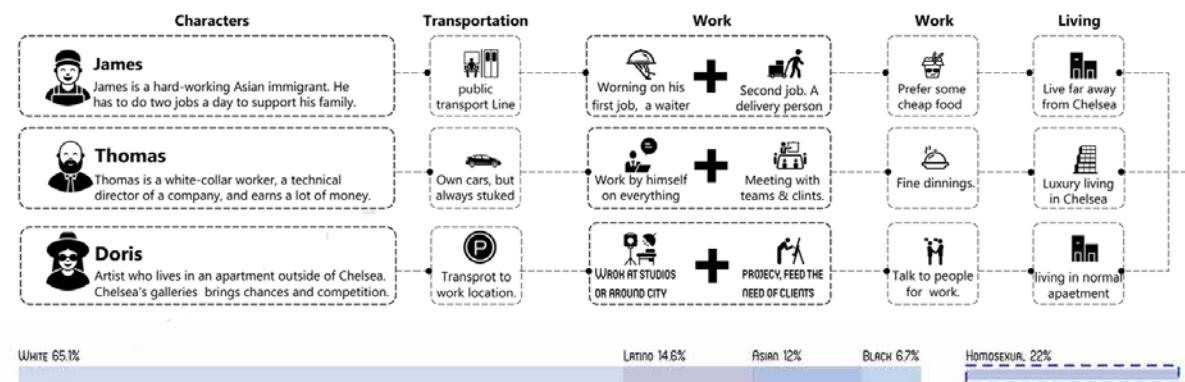
I. Site Analysis

The site of this project is in the southwest corner of Chelsea, adjacent to many art galleries. Highline provides a higher entry point for the site. Hudson Pier is on the opposite side of the project, and Little Island is the best corner of the entire site's vision.

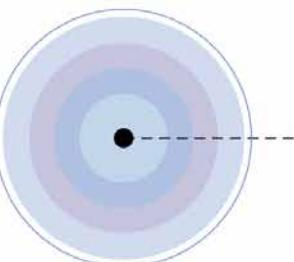
The Site itself is a storefront left over by some industries in Chelsea, and it is a low-rise building. These brick buildings have become incompatible with the surrounding environment. This project is to demolish scattered buildings on this land and rebuild a project needed in New York.

People and people, groups, and groups are composed of society. Cultures and cultures, races and races coexist in the same urban area, but they do not overlap. The crowds in some cities are always dense and silent, rubbing shoulders with thousands of people every day without ever having a conversation.

In the many buildings, everyone is surrounded by invisible bubbles, forming their boundary. The Chelsea neighborhood of New York is such a place.



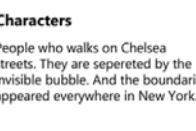
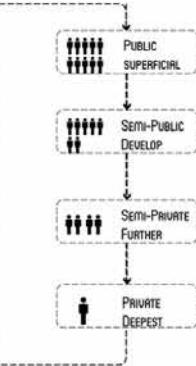
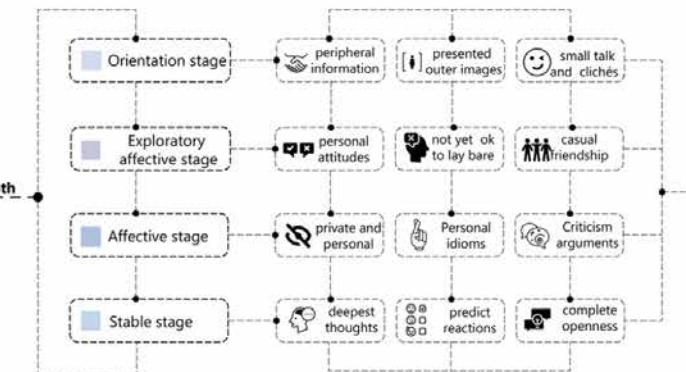
II. Project Concept



Social Penetration Theory



Housewife



Characters

People who walks on Chelsea streets. They are separated by the invisible bubble. And the boundaries appeared everywhere in New York.

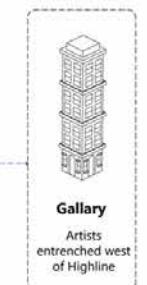
II. Project Concept

Orientation stage

When people gather in the site, they can first shop through the fashion pop stores on the site and get in touch with our items. In this stage, people can establish shallow common topics through the facilities in the site. Participants in the project can quickly find the premise to communicate.



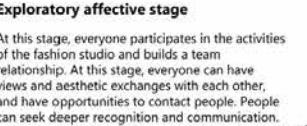
Luxury Living
Gradually entrenched along the highline



Gallery
Artists entrenched west of Highline



Welfare housing
The government welfare housing project is close to the rich area.



Exploratory affective stage
At this stage, everyone participates in the activities of the fashion studio and builds a team relationship. At this stage, everyone can have views and aesthetic exchanges with each other, and have opportunities to contact people. People can seek deeper recognition and communication.



Affective stage

After some exchanges in the project, it is worth looking forward to. People can find truly like-minded people in the work together, and can engage in entertainment activities together in their leisure time, and deepen the content of the exchange in the process.



STABLE STAGE
This is the end of this project, but not the end of its influence. During this Final Show, there may be some people who have the opportunity to establish stable friendships and express themselves actively. This project has its power can be transmitted farther.



I. Concept of Boundary

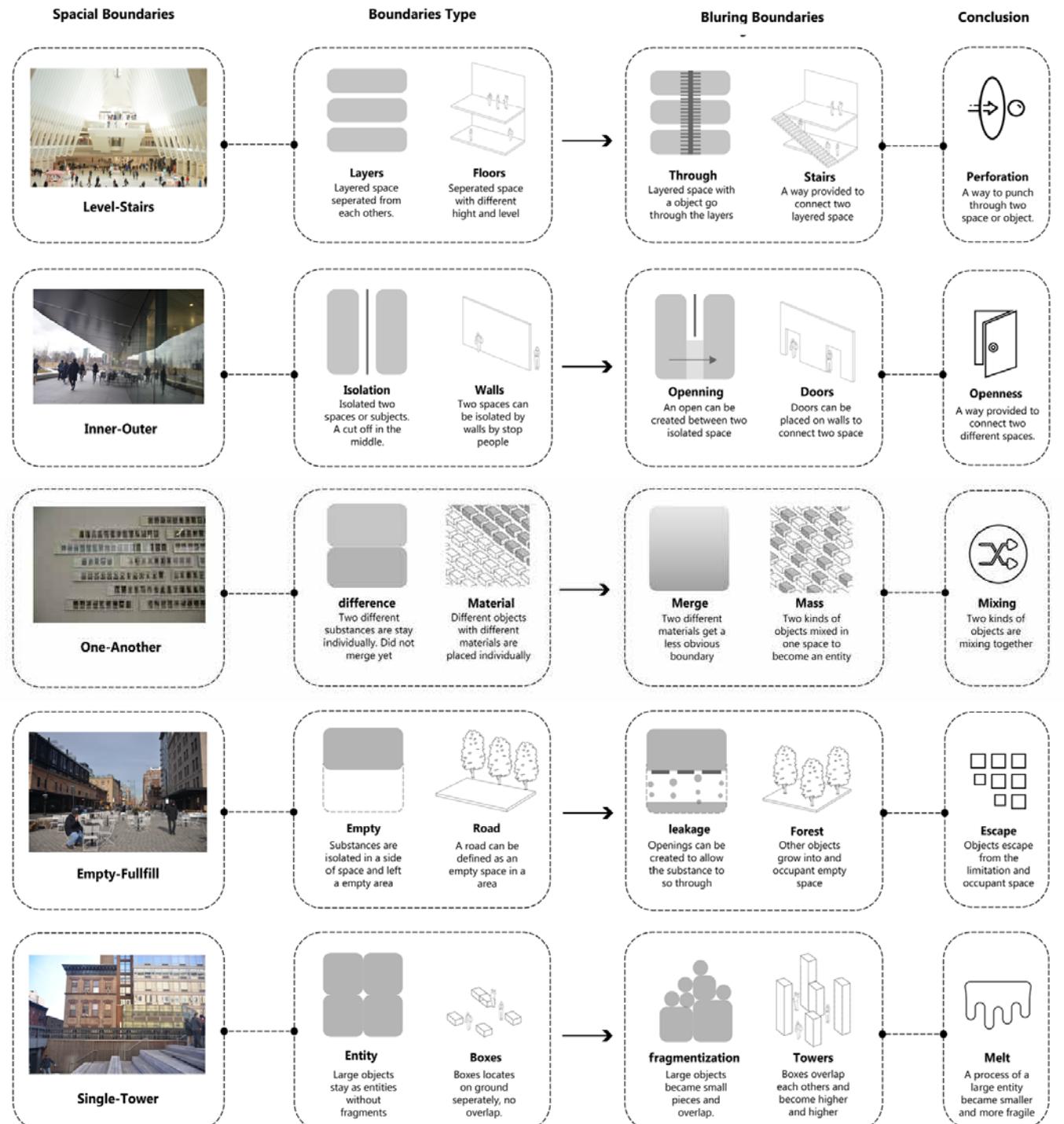
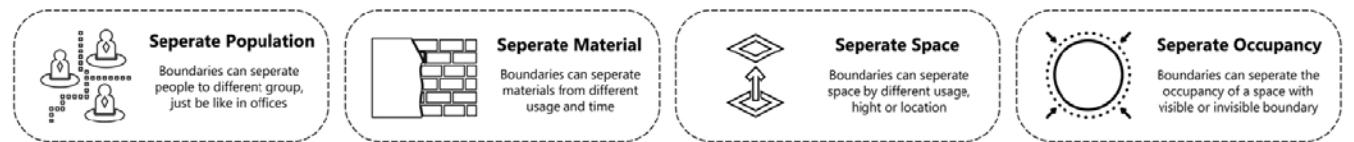
Boundary share the sense of that which divides one entity or space from others. In the social sense, this division based on different demands and social activities. Or in religious sense, separate sacred on one side and profane on another. Sometimes, boundaries are considered as a threshold. Boundaries give us the sense that the spaces and society are not homogeneous, therefore we can have a better understanding of individual and particular realms. In architectural speaking, boundary is regarded linear component of the city that is not considered a passage, which is indicating the division, separation, or limitation of space, but it is also used to express the concept of spatial perception.

Boundaries exist between various objects, even between nothing and being. There is a boundary between space and space in our daily life, there is a boundary between light and darkness, and a boundary between people.

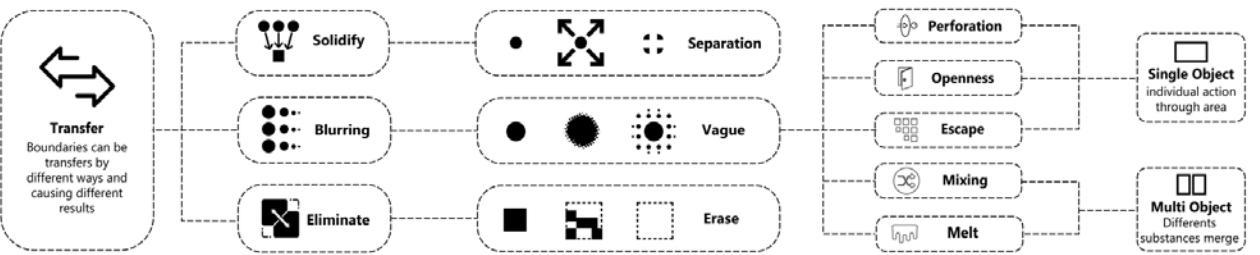
The boundary is divided into strong and weak. The gradual weakening of the boundary may mean that two things gradually merge. When the boundary between two groups, two substances or two spaces gradually blurs, disappears and disappears, the two substances gradually become a whole from two individuals. In this process, many different techniques can be used to achieve this. Through different methods and different processes, the boundary is blurred and two different substances are given a chance to merge.

Fusion is not just a physical concept, it is the same as a boundary. Spiritual fusion is also fusion, and there are spiritual boundaries before fusion. Just like between culture and culture, crowd and crowd, class and class, spiritual boundaries can be solidified, blurred or eliminated. When the boundary is blurred, the independence of the group can still be maintained to a certain extent. In the process of fusion, the degree of blurring of the boundary can be

II. Physical Boundaries

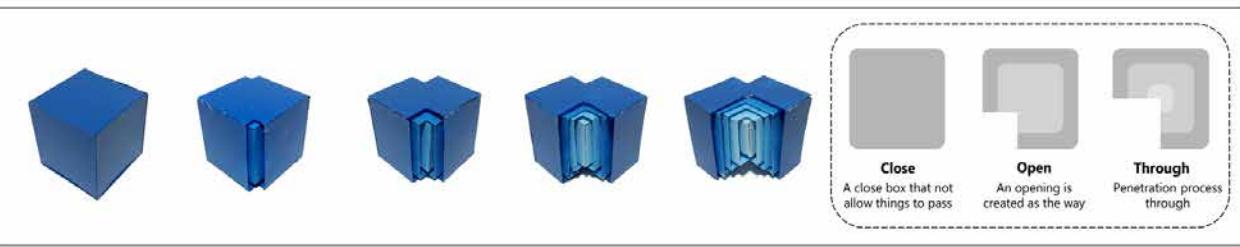


III. Transfer of Boundary



The original boundary can always be changed and adjusted. Boundaries can be strengthened, weakened and eliminated, and different behaviors produce different results. When the boundary is reinforced, the group relationship can be more fragmented. When the boundary is blurred, it actually makes contact between groups but retains their independence, and when the boundary is eliminated, it means the creation of new things. In the project, we are more intended to discuss about blurring boundary.

Blurring boundaries means bringing different cultures and people into contact. This is based on a series of spatial understanding of boundaries, because in architecture we can use the concept of space to guide people to contact and move forward. This exploration model can be applied to future designs in terms of function and appearance, thereby realizing the unification of design concepts and design results. Overall, blurring boundaries can be seen as the solution of the problem exists in public.



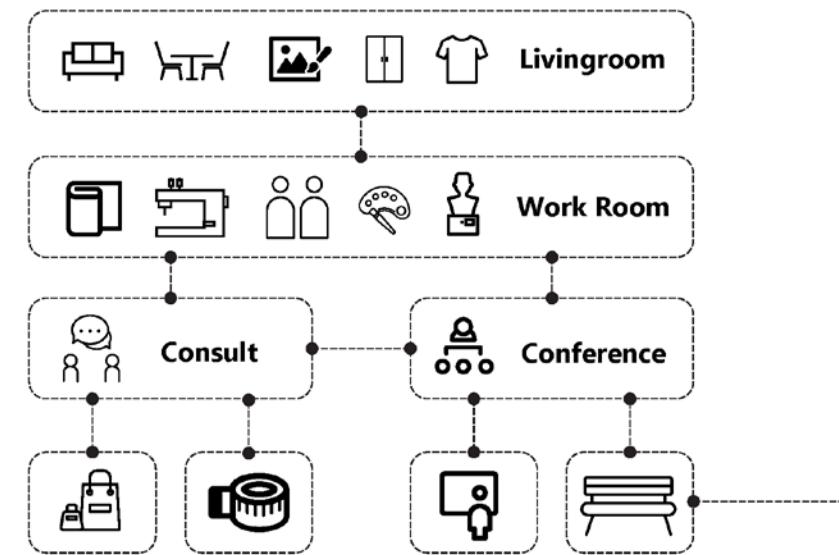
I. Programming

The design of the entire building facade changes according to its corresponding spatial function. For a more public space, because the space is more open, the corresponding arched opening is larger and single. For a more private space, its space is more scattered and hidden, so its corresponding arched openings are smaller and more diverse.

The interior of the building space can be summarized into four different areas corresponding to different blues. Together, it can be seen that the concept of penetration in the project is reflected in the architectural function. The whole building is centered on the runway, which gradually becomes more private, and the contact with fashion is also deeper.

People are more than welcome to communicate about fashion through different functions in various spaces. The core of fashion is self-expression. Under the package of the medium of fashion, people are directly given a bridge of common communication, an opportunity to understand each other and the beginning of the elimination of prejudice.

The in-depth process of social interaction is permeable, and the implementation of the project is also permeable. We respect the process required for social interaction.

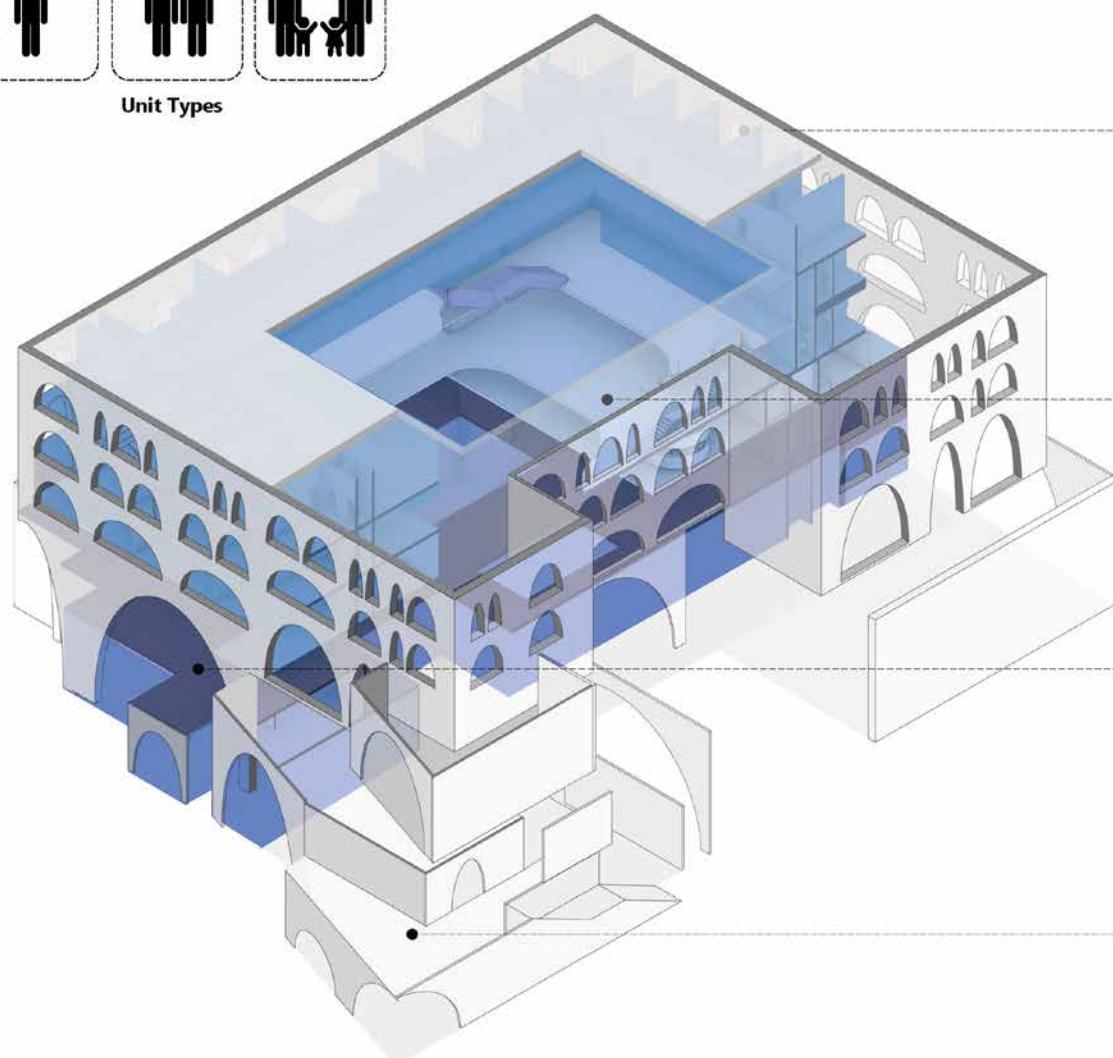
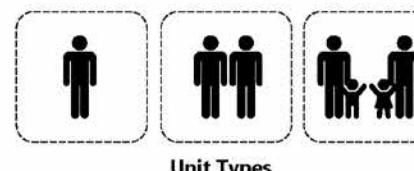
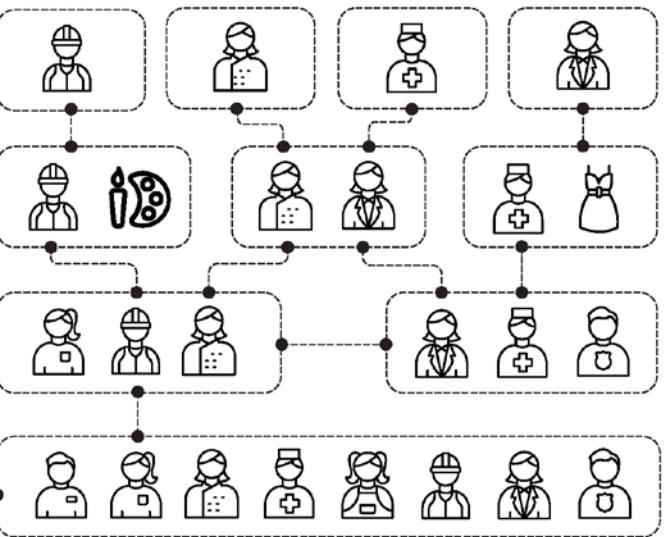


II. Spaces

For different spaces, their carrying functions are different, and these functions are part of the process of penetration. Everything starts on the first floor, and the people who shuttle between the store and the exhibition are connected because of fashion. In the theory of social penetration, they can use this topic to break through the most shallow communication.

The process of jointly completing a self-expression fashion show is complicated and delicate. People not only have more opportunities to communicate, but also more opportunities to explore themselves. In addition to the most superficial social, fashion is a weapon to break the shell of people's self-protection in social interaction.

Communication in leisure time is the most relaxing and effective. This is also the last link of our penetration. At this time, apart from the common topics we gave, there is more room for their exchanges to discuss themselves. Fashion encourages them to express themselves, and their selves can really collide in this space.

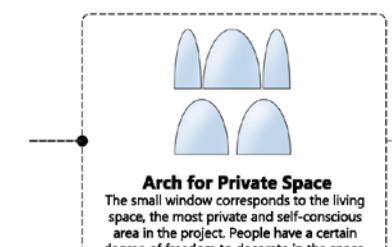


Type 1

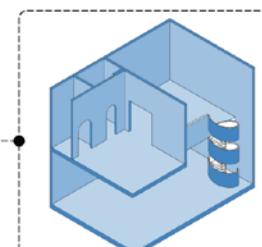
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Type 3

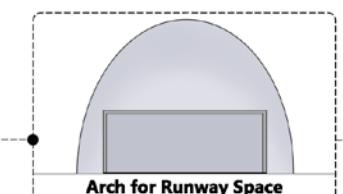
Type 4



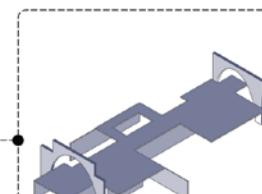
Arch for Private Space
The small window corresponds to the living space, the most private and self-conscious area in the project. People have a certain degree of freedom to decorate in the space.



Arch for Semi-Private Space
Behind such windows is a semi-private space, a space for residents to drink coffee, discuss and communicate together. This space is a relaxing communication space between people.

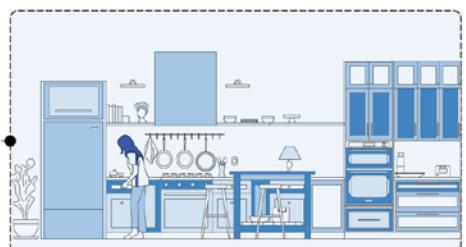


Arch for Runway Space
The largest arch corresponds to the most central and public Runway, which is the place where the core of the entire project is displayed. This is a concentrated display of self-expression.



Arch for Public Space
The last kind of arch corresponds to the public space on the first floor. Retail and exhibition are the beginning of the project and the beginning of people gathering.

Living Unit
The living space can be divided into upper and lower floors, which can adapt to a variety of living modes.

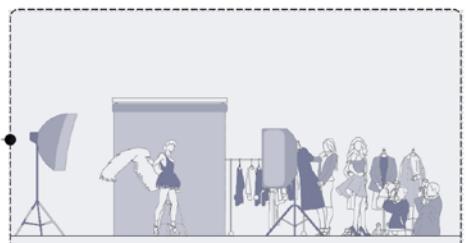


Residential Cafe
This is a public space in the residential area, providing a communication space for residents.



Runway & Walkway

This is the stage and aisle of the public space, providing space for the fashion show.



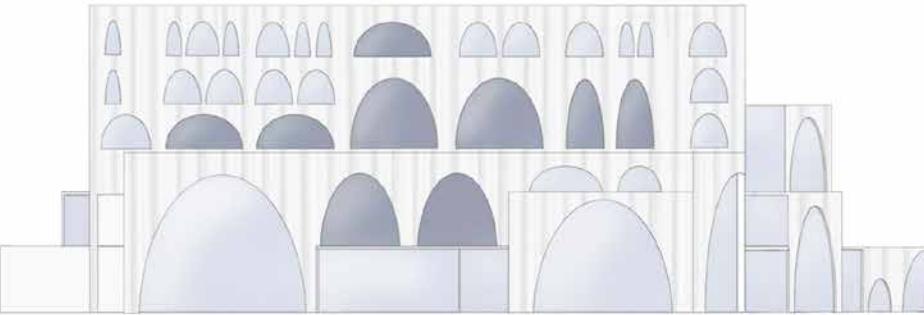
Exhibition Room

This is an exhibition space, where people shop and watch art exhibitions.

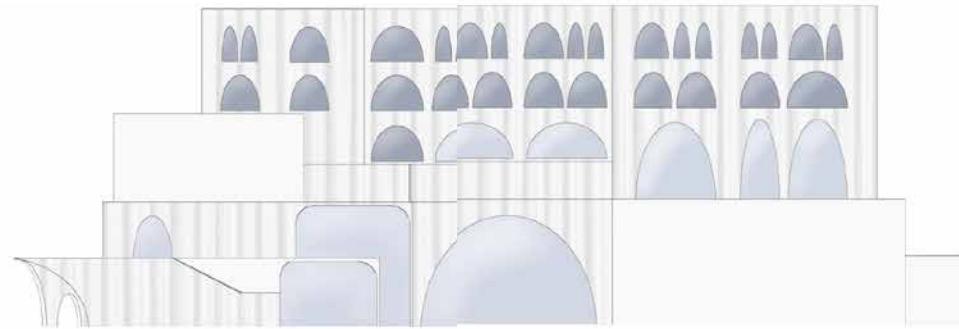


I.Facade

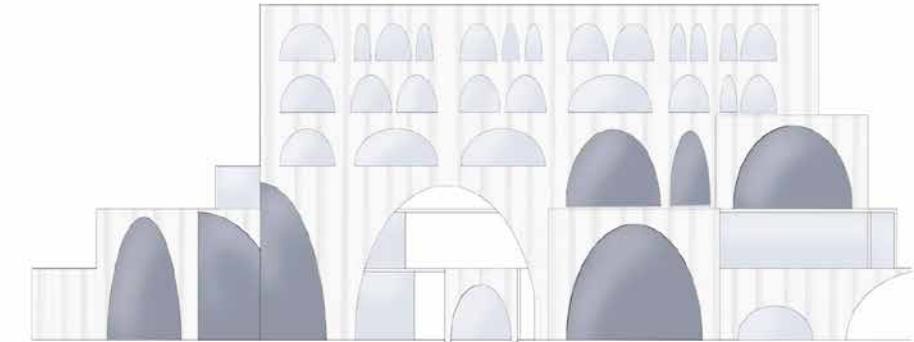
The design of the facade is inseparable from the structure of the internal space. The function of the internal space determines the design of the facade. The facade can be a reflection of the internal space to a certain extent, and the composition of the changes in the size and number of external openings can reflect the core concept of the project-penetration.



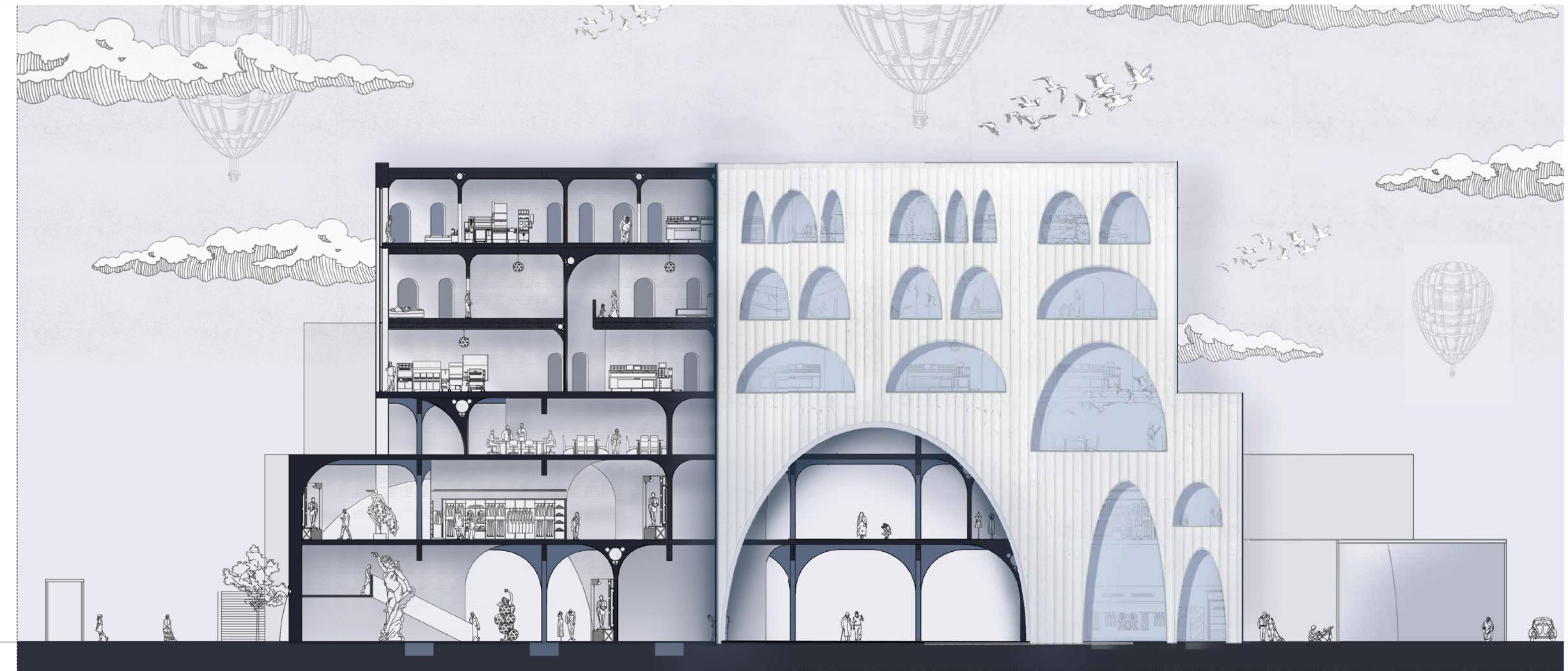
South Facade There are relatively more studios arranged on the south side, so there are more medium-sized arches



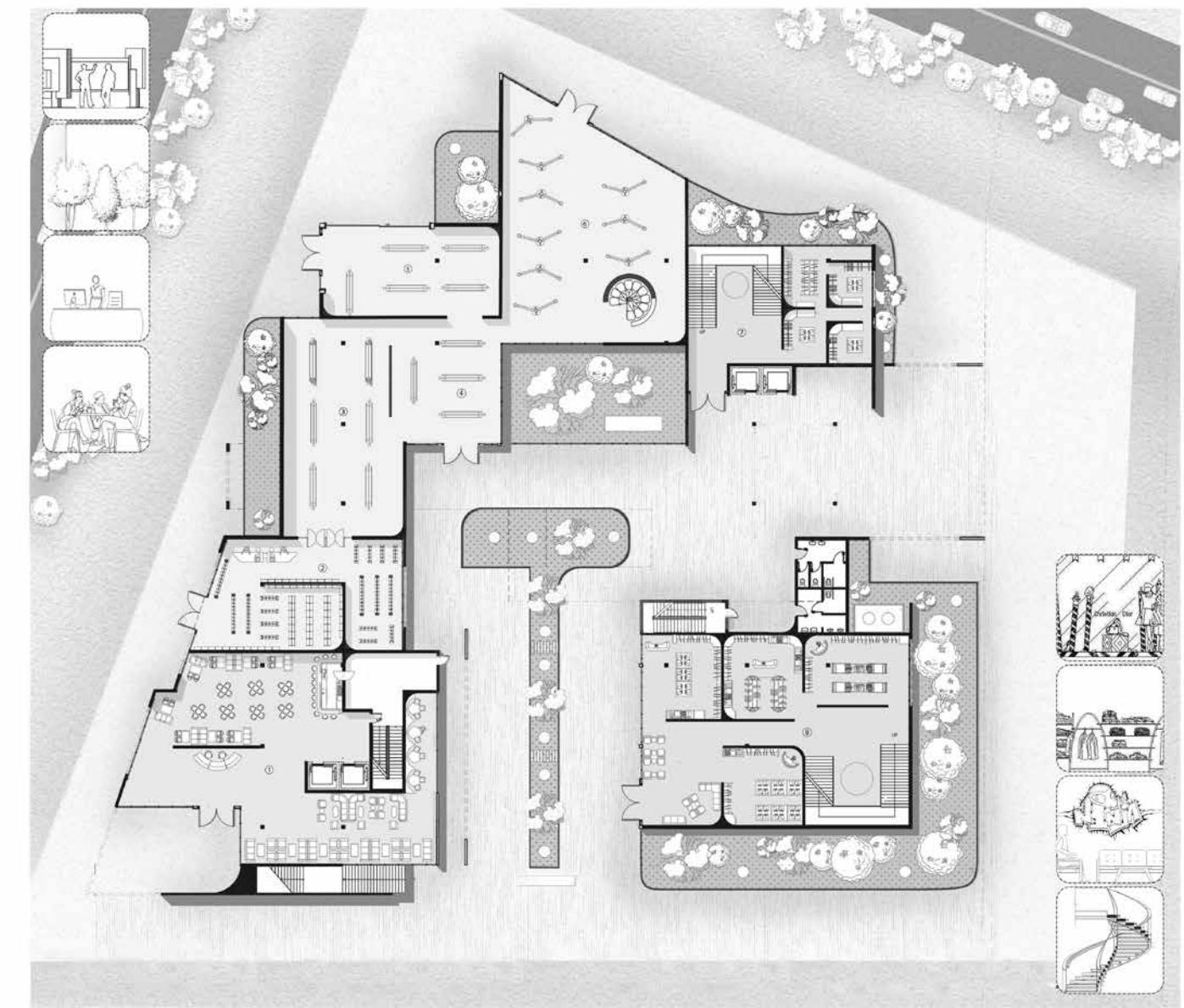
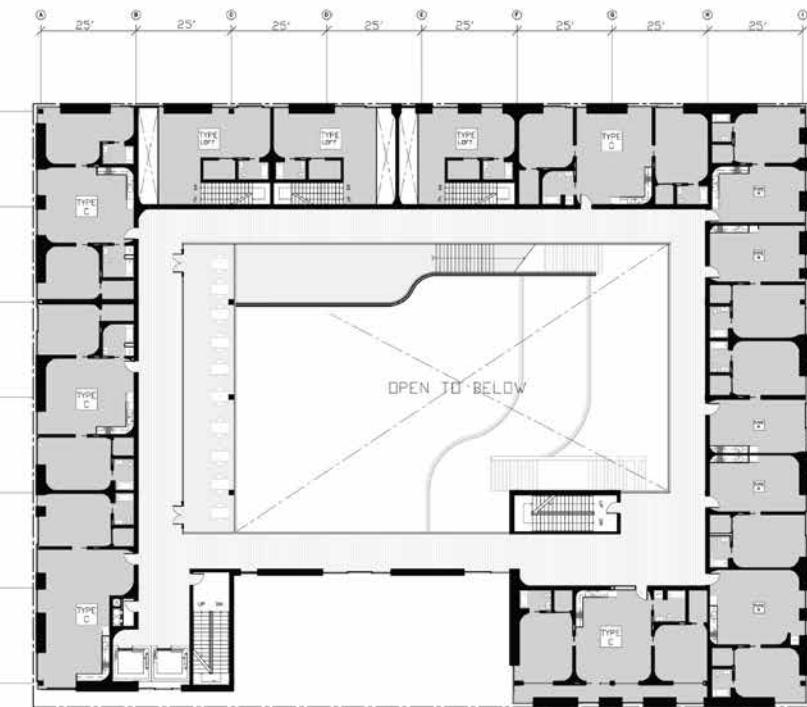
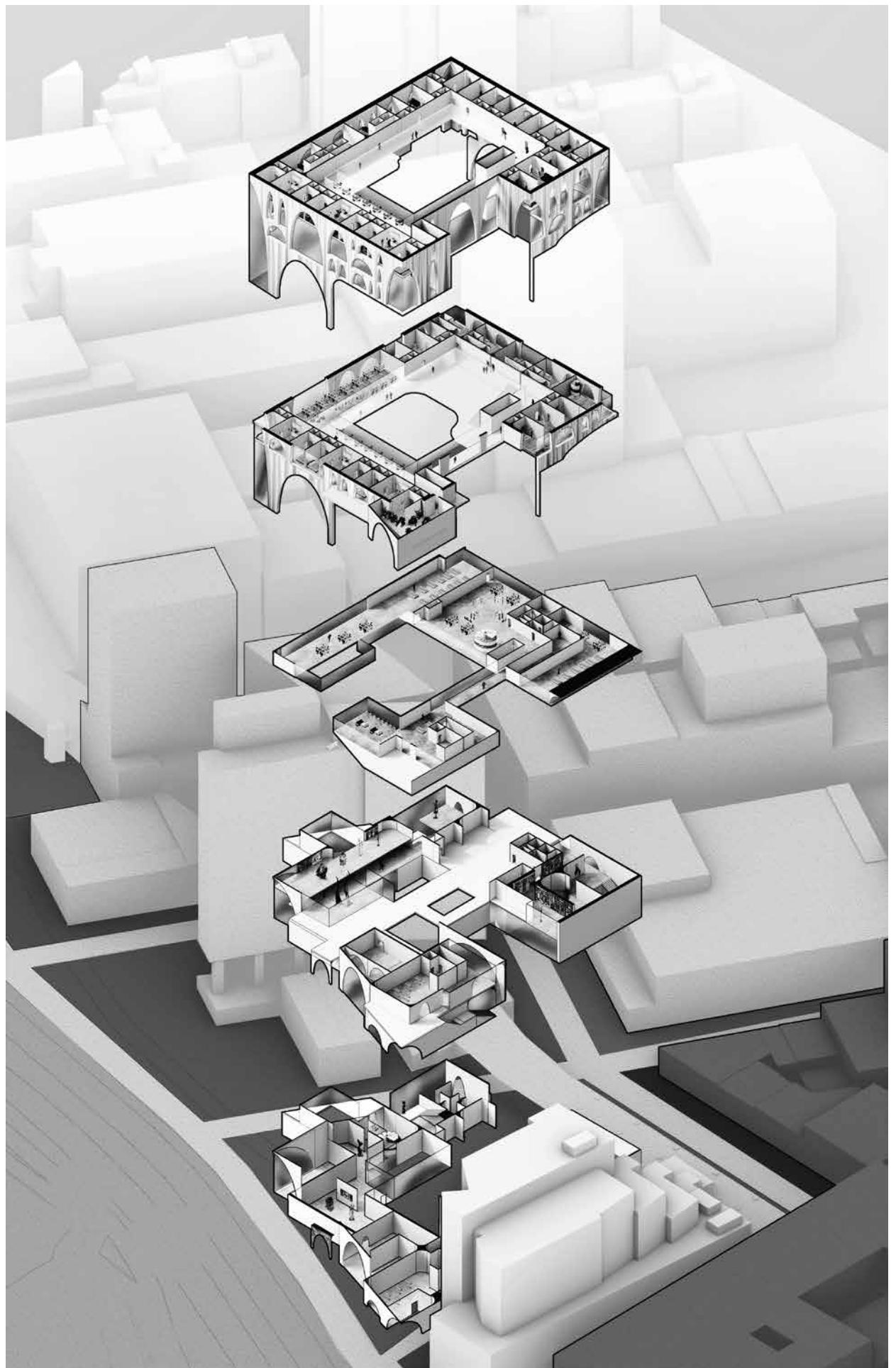
North Facade The north facade contains more private space, so there are more small-sized arches

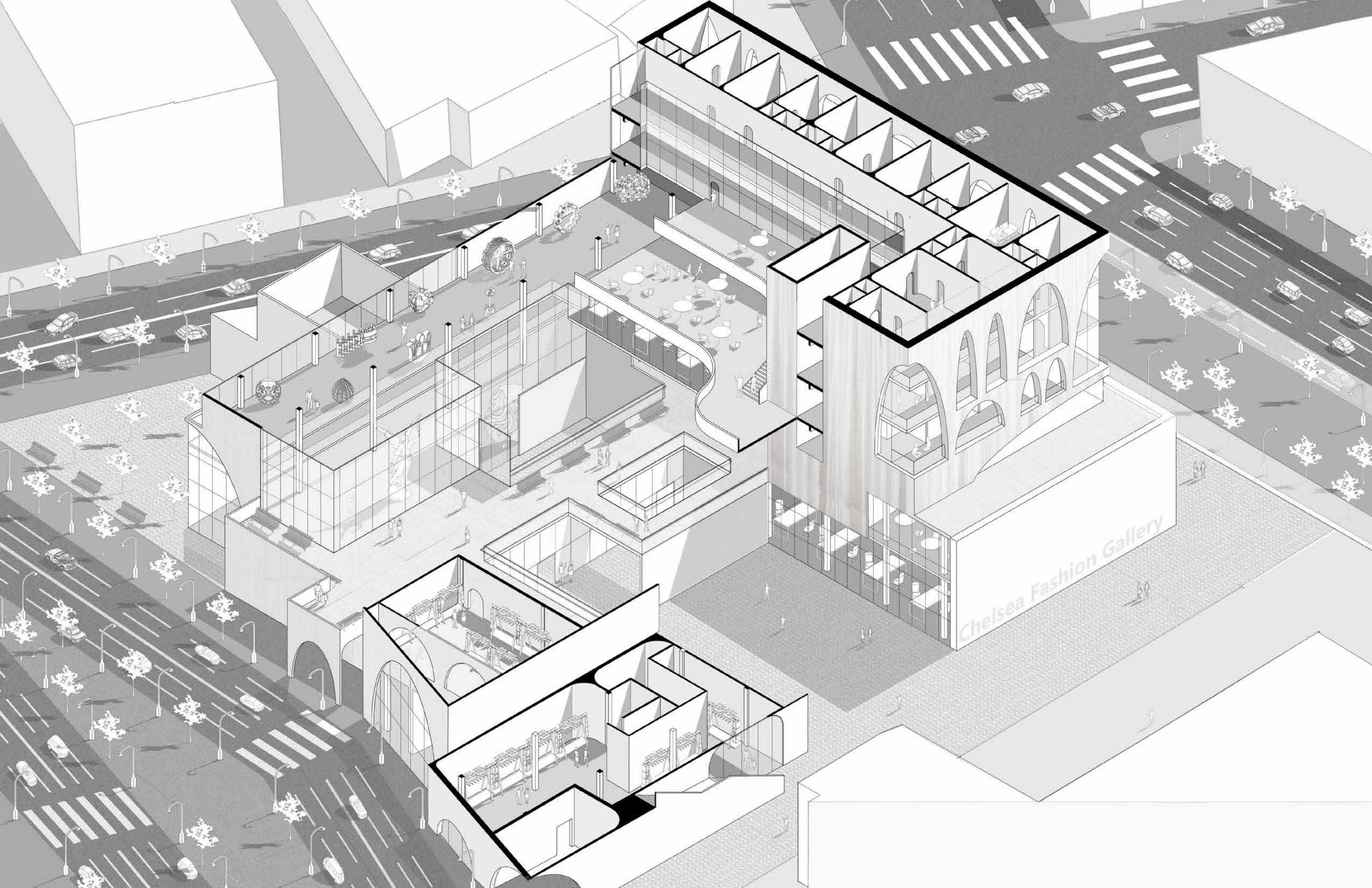


East Facade A lot of exhibition spaces are arranged on the west side, so the big arch at the bottom of the building is denser





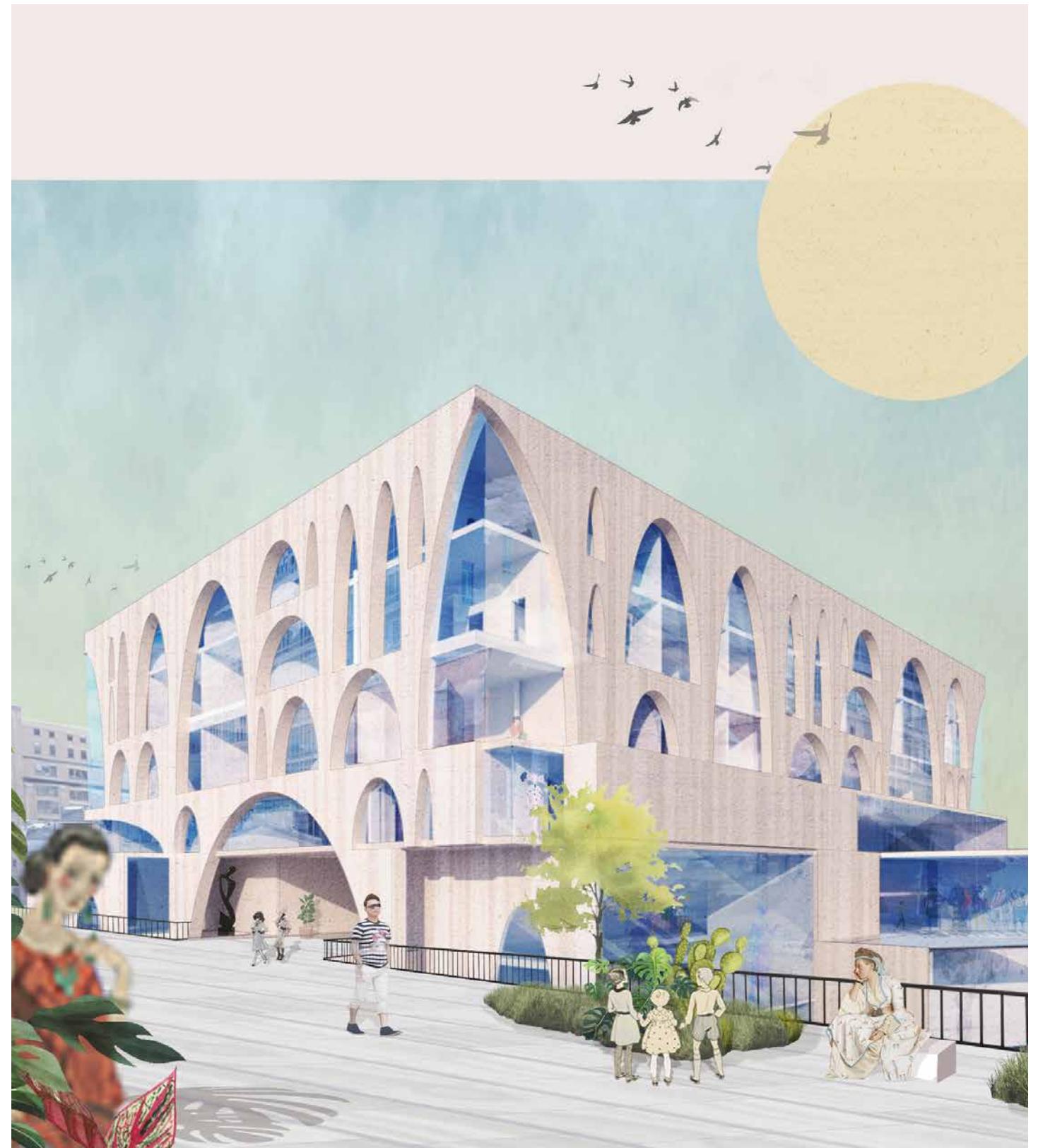






Interior View

The render of living room of housing area



High Line View

The render of facade from High Line Park



Night View

The Public Space And Pop Shops At Night



Art in Local:

Des Moines Contemporary Art Museum

Optional Studio | Iowa State University | 2020 Fall

Location: Pappajohn Sculpture park, Des Moines, Iowa

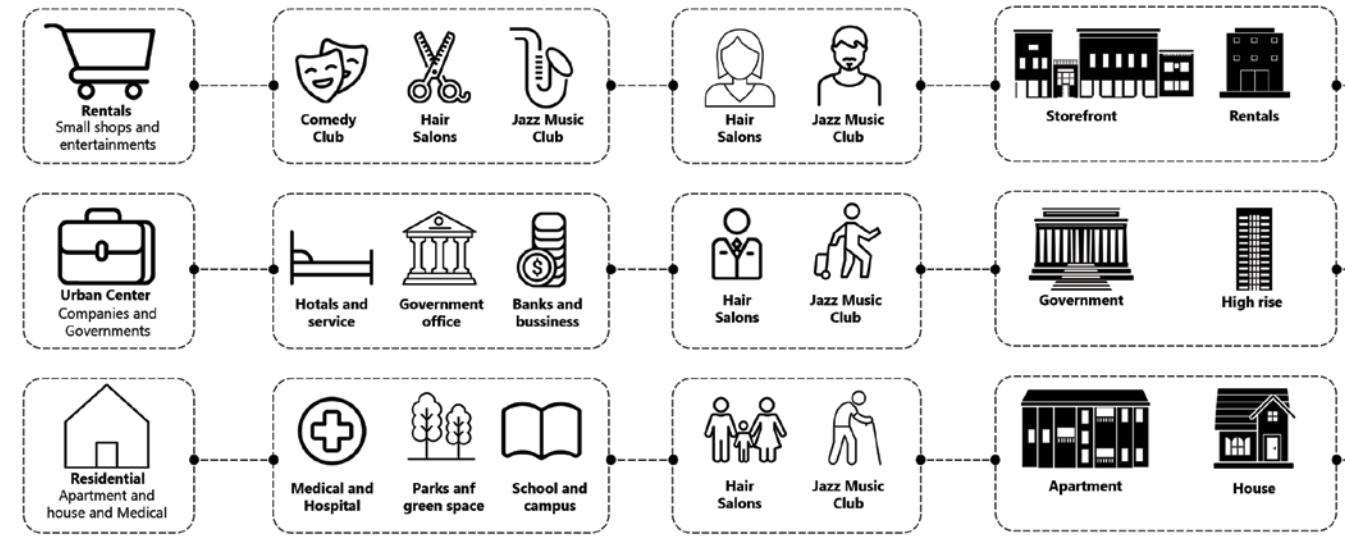
Instructor: Thomas Leslie

Team:Fengxue Xia

Des Moines contemporary art museum. Located near papa john sculpture park, it is a three-floors building. Designers use the language of rhythm and movement to entire buildings and landscapes. Its smooth curves and dynamic forms characterize this program. The design aims is to encourage neighbors residents to have a new community to relax and learn together; the site tourist trade is thriving. When designing the building, we prioritized the block-shaped functional arrangement to guide the flow of people to the middle of the site, and generate more interaction with our environmental design.

I. Site Analysis

Des Moines, Iowa is a city that has inherited its history and developed continuously. The buildings in the past have been transformed by modern technology and survived. The buildings of the 21st century have also built the solemnness of reinforced concrete in the center of the city. The block of Pappajohn Sculpture Park is like a center, surrounded by buildings with different functions from different eras. Small retail stores, small companies, community healthcare and public facilities converge in this venue, and are distinct in different types of buildings.



II. Block function & Art Relevant

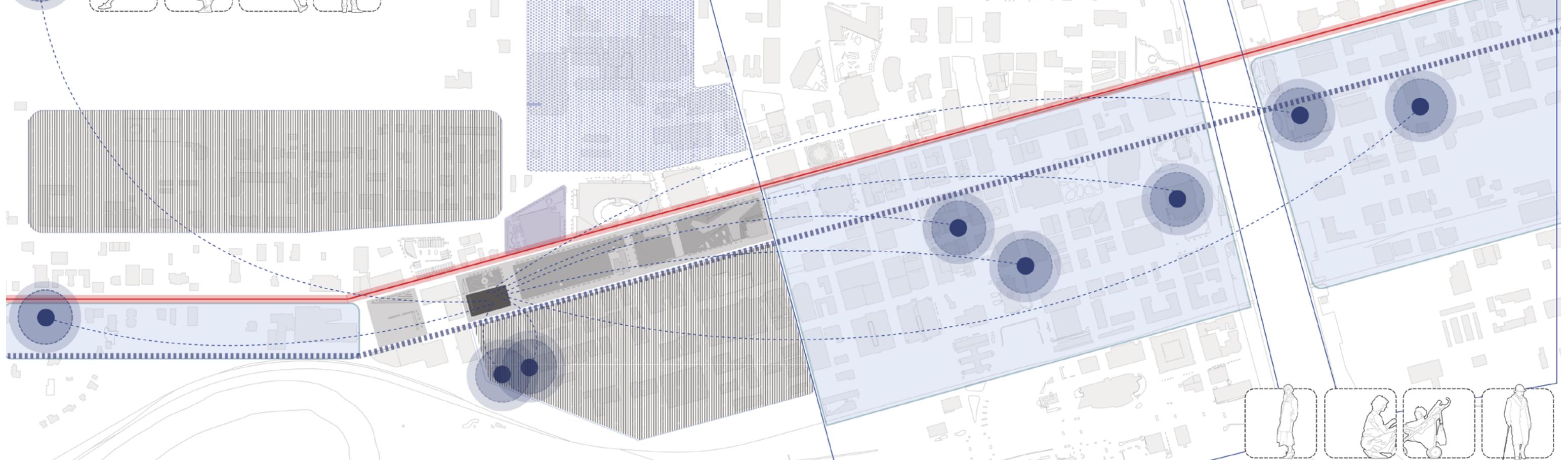
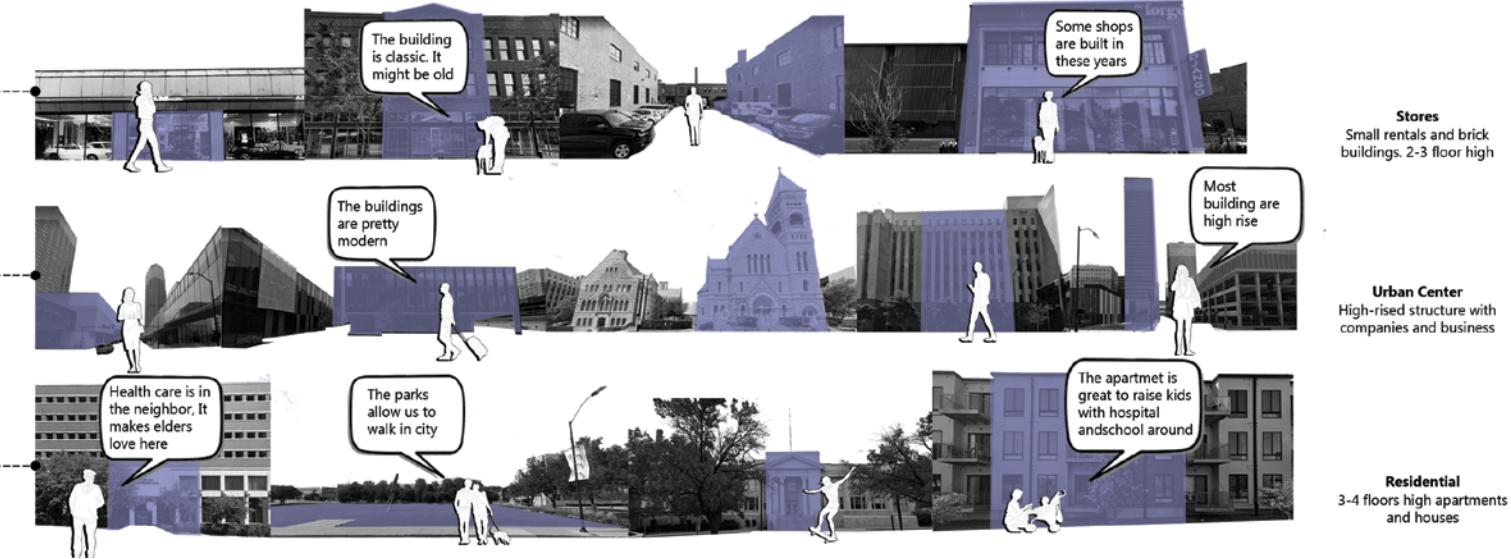
In the community near the site, small galleries or art studios are scattered along the driveway, and different independent artists create silently in the corners of the city. However, such a decentralized model makes independent art difficult to be discovered and understood by the public because of the lack of a platform for display. When we analyze the public service facilities around the site, we can see that parks, hospitals, schools, homeless shelters, etc. are clearly marked and allow people to reach quickly. However, none of these facilities are related to art.

Art is not missing in the community, it is just not seen. The art of artists evolves with generations, and so does the community. However, people do not have a place or a way to record such changes. For the community and the people living in it, life is mobile, history is mobile, and art is also mobile. As an intersection of various public facilities and various urban areas, Site may be able to fill in a piece of art and record puzzles.

II. Shared Space

The red-bricked block on the south side is a place for relaxation. Hair salons, comedy theaters, jazz clubs and many dining facilities form this block. It is a place for the working people nearby to relax and enjoy life. On the north side is a mixed block of small companies and residential areas. The medical facilities of an entire block make families and the elderly prefer to live here. On the west side is a corporate office building, white-collar workers and office workers strictly fulfill their schedules every day. To the east is a park of several blocks, which is one of the few public facilities in the city.

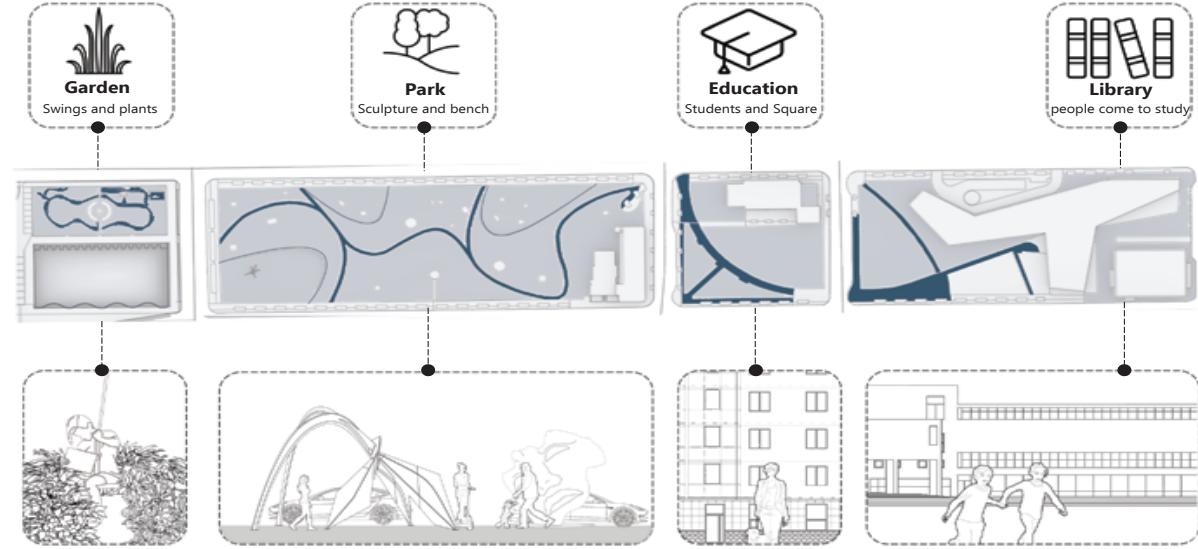
The open-air space of this place is difficult to carry the social space needs of the community, and it is not a high-quality choice for conferences, exhibitions, community networking, or institutional meetings. Especially when there are a large number of young people and elderly people in the community, their needs for green space and meeting places need to be met separately. Although Renzo Piano has been designed and completed in the vicinity of this place with a gathering function, it is not easy to open to the outside world.



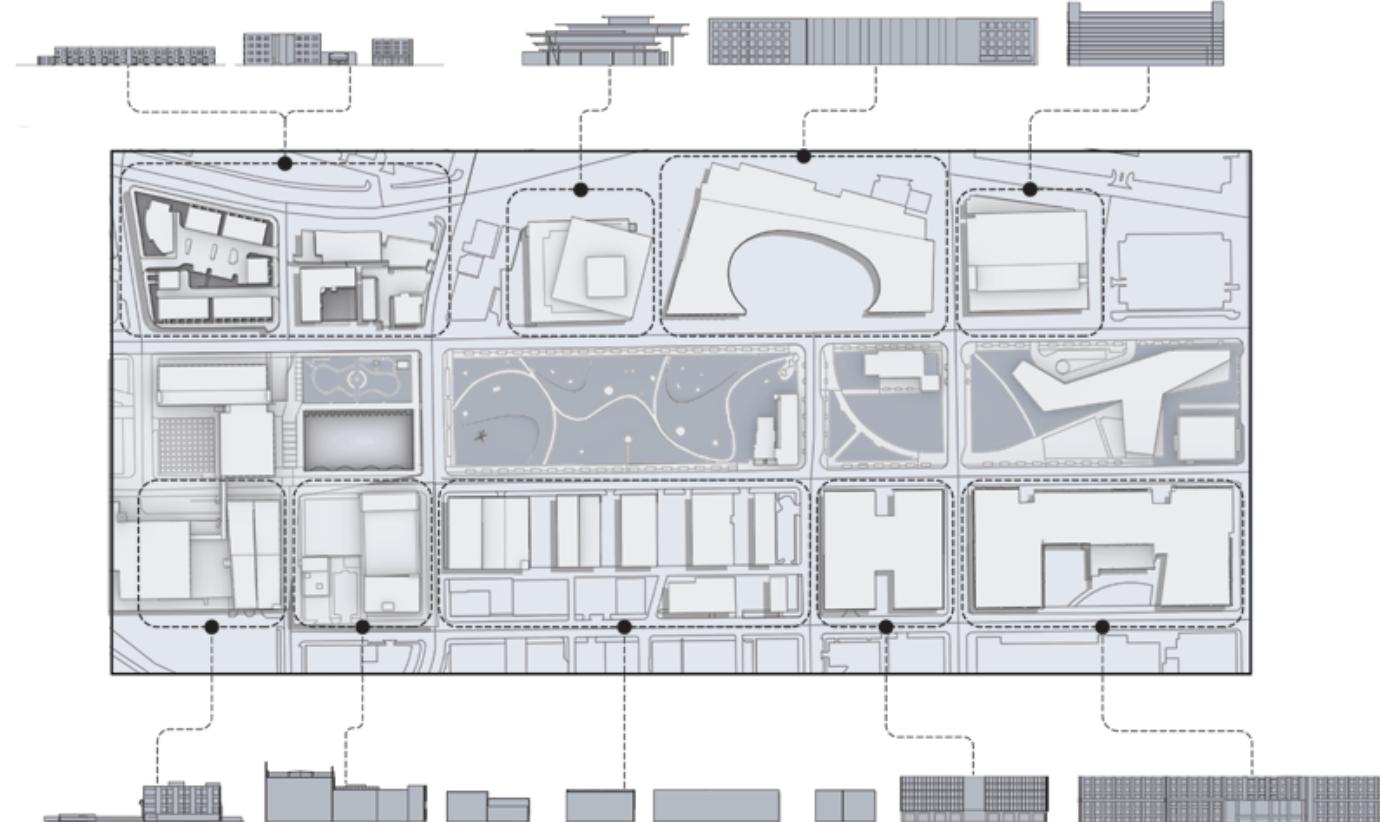
I. Site Function

For this site, its pattern can be said to be very distinct. Several blocks centered on Pappajohn Sculpture Park have created a series of public service spaces with the theme of curves. The area where our project is located is also part of the entire complex, which is a complement to the community facilities. Therefore, the function and responsibility of this building is to create a new kind of energy for community life.

Public Space & Site Pattern

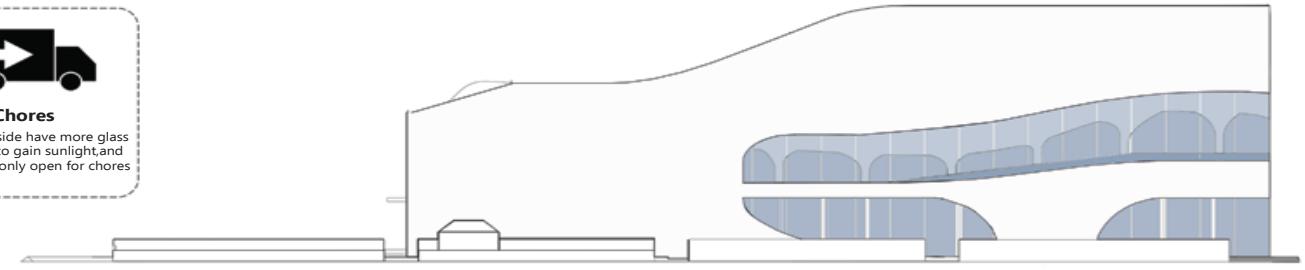
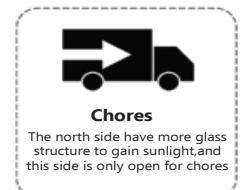
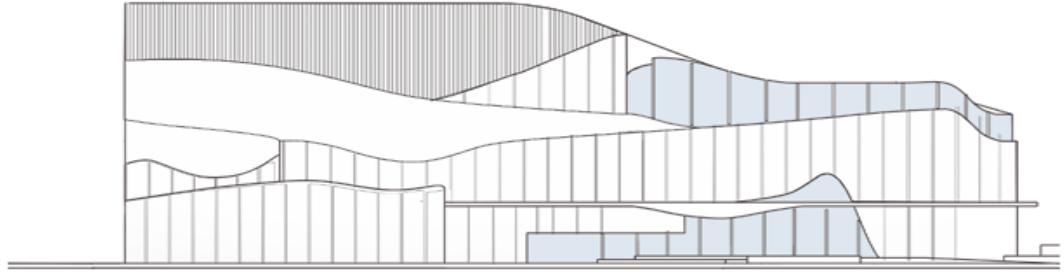
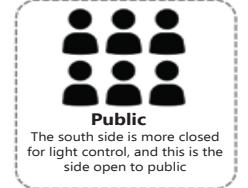


Condition Building Pattern



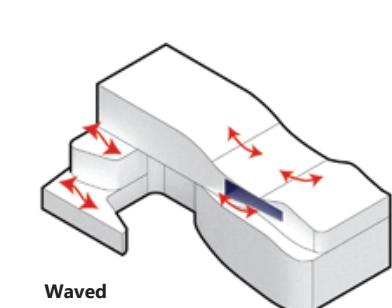
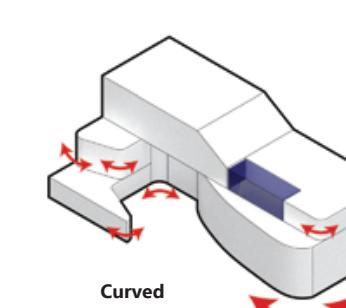
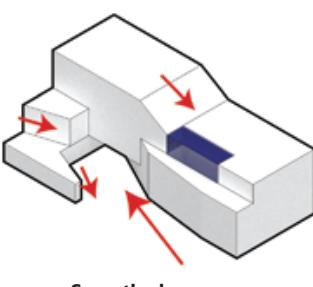
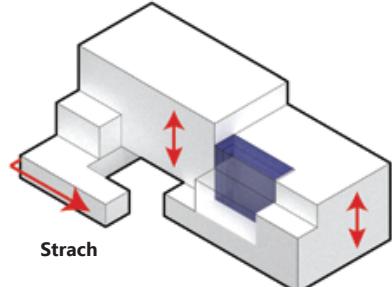
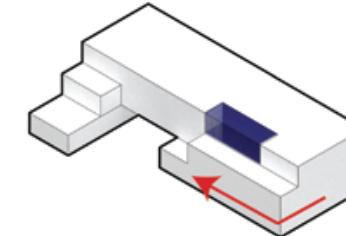
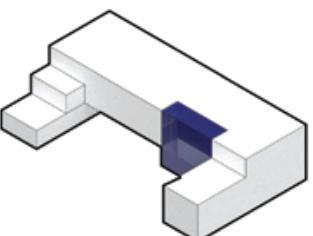
II. Building Strategy

The form of this project inherits and transforms the characteristics of the site, mapping the characteristics of curve, continuation and cascading to the building, making it more integrated with the site on the basis of function and space. Analyzing the buildings around the site, it is not difficult to find that the boundaries are relatively straight and clear, while the curve elements of the public service area in the middle contrast with it.



III. 3D Massing

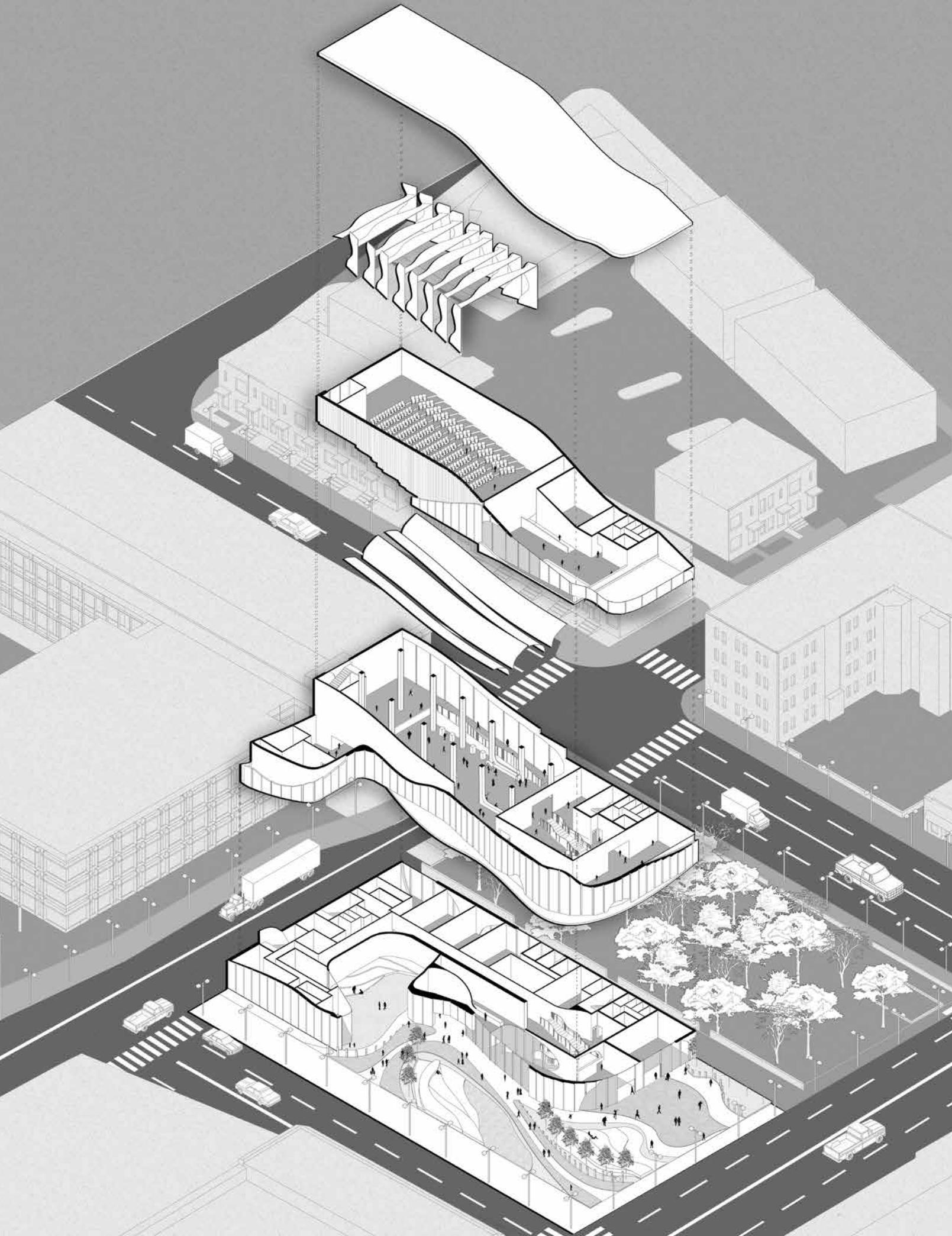
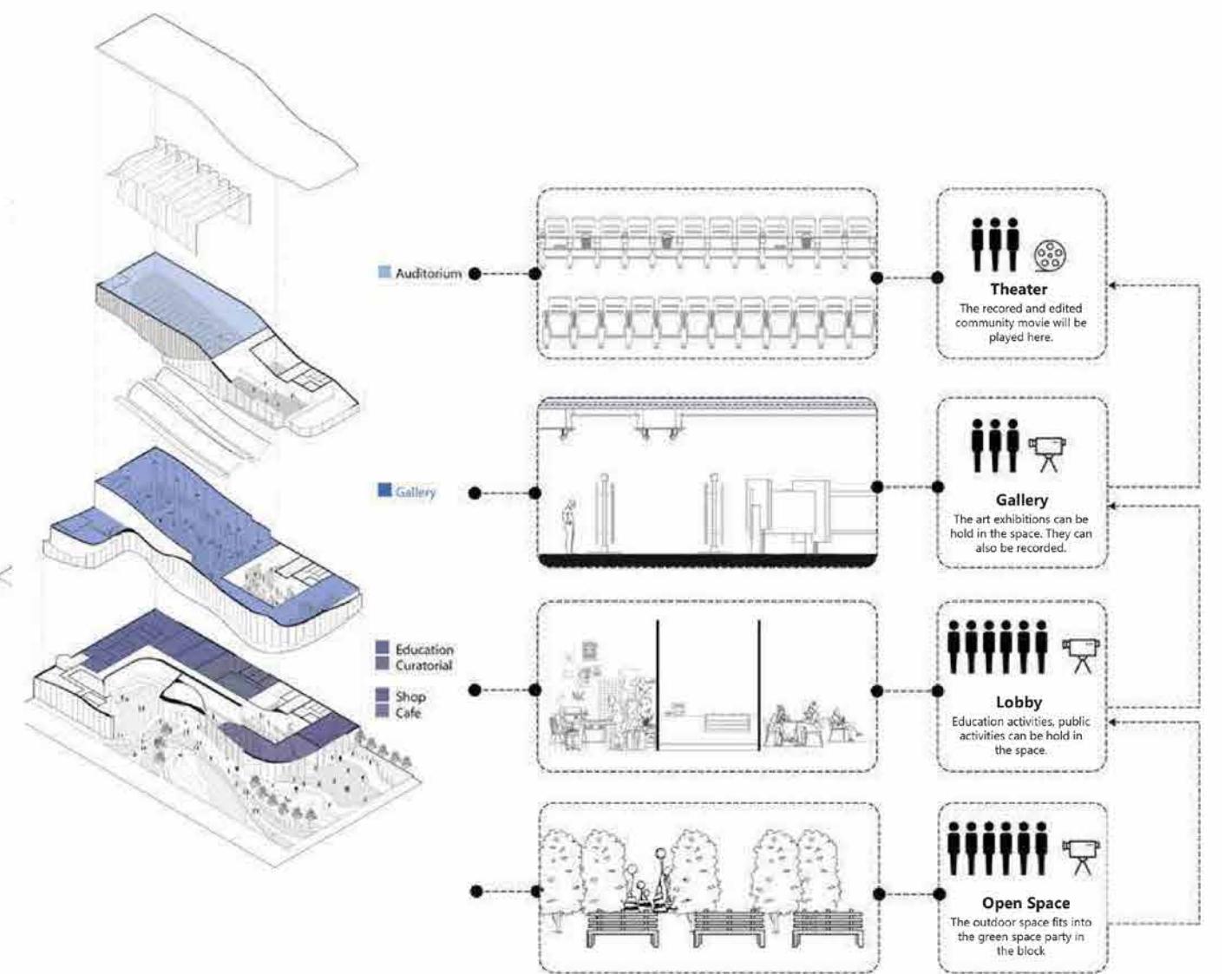
The overall shape of the building emphasizes continuity and fluidity, and the architectural space changes according to the spatial shape required within it, stacked and then connected to form a curve.



I. Project Design

We placed the cafe and shop in the direction facing the Pappajohn Sculpture Park, and the hall was arranged in the middle of the site for easy display and identification of the entrance. The entire second floor is an art gallery, while the third floor is mainly an auditorium and mechanical room. People will enter the site from the crossroad on the southeast side, enter the building through the landscape road, and use the stairs inside the building as the primary movement line.

When designing the building, the block-shaped functional arrangement to guide the flow of people to the middle of the site is prioritized, and generate more interaction with our environmental design. To this end, we bend part of the function of the building to the middle area of the site. After that, we brought the flow of people to the art gallery on the higher floors. Finally, according to our volume, we used the curve elements from the site to give the design a sense of fluency.







II. Facade Render

This is from the locust street daytime view. Visitors can see our facade strategy, use vertical patterns, and cooperate with the window frame scale and distance to achieve the most continuous rhythm feel to the entire building. During night, we use curve light strategy for the entire landscape and facade to highlight our building language, considering the extreme weather like night raining and winter snowing, we assign those small sculptures and ground light as a guidance for visitors walking to the museum lobby.



II. Gallery Render

At the center of the gallery, the curving ceiling design helps visitors experience this interior level gradient in this gallery and focus on the deck gallery as a center view. We assigned a deck gallery to highlight the center view. So when visitors enter the gallery, they could have a clear mind of this gallery layout, and they will be able to choose to go to the deck gallery through the ramp or not once they enter the gallery.



Female in Community:

Female neighborhood in Bronx New York

Optional Studio | Columbia University | 2022 Fall

Location: Bronx, New York City

Instructor: Byrony Roberts

Team: Ruodi Zhang

Women's labor in the family has been gradually ignored in the past history. They use their time and energy to create more time resources for men, but they are despised in economic production labor. This project is about how to use women to build a women's community to break the long-term oppressive labor environment for women and give them the opportunity to join a social environment where men do not have to exist. Maybe we can't change the fact that women are tied to gender roles for the time being, but we can try to change the family structure, which is the smallest form of ownership, as the first step.

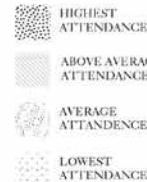
I. Analysis

Women living below the poverty line in the U.S. tend to be single-handedly responsible for household labor and childcare while working. The energy and time he and she need to spend are incalculable, but their lives are not easier. Instead, they need to work twice as hard to make ends meet. In New York, women of childbearing age and women who have given birth face the same problems: living in poverty, lack of health insurance and medical services, and long hours.

In such an environment, women's life is undoubtedly oppressive. In order to further study the situation of women and break down the hierarchical fortress of feminist theory, I chose the Bronx in New York as the project location.

It has the largest number of poor single mothers in New York, and a relatively large number of women of childbearing age and family units. Women's labor is well illustrated here: they spend time working during the day, and most likely manual work. When you get home, you need to cook, clean the house, take care of the kids, and maybe look after the elderly. Families here often need the help of relatives, and retired women have to join their children's families to help them take care of their children in order to maintain their normal work.

WEEKLY RELIGIOUS SERVICE ATTENDANCE IN USA BY STATE



PERCENT OF POPULATION BELOW THE POVERTY LINE IN USA BY COUNTY

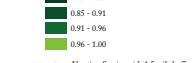


Birthplace Female Population



Subway Line

Birthplace Female Insurance Coverage Rate



Abortion Service with 1.5 mile buffer

Subway Line

Median Household Income



Subway Line

Affordable Housing

Source: U.S. Census Bureau, 2016-2020 American Community Survey 5-Year Estimates
<https://data.census.gov/cedsci/>

Source: Abortion Federation, 2020. Abortion provider by state, abortion by service provider

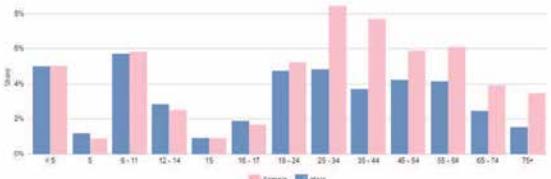


Median Household Income

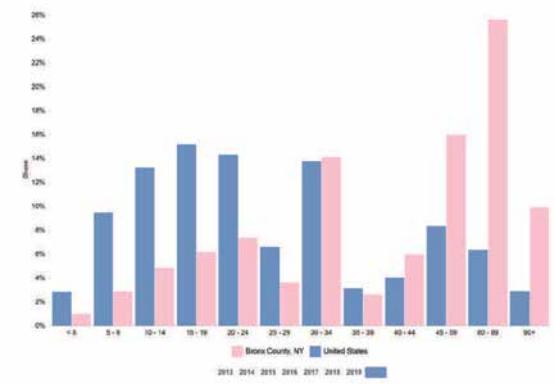
\$2.0k - \$29.5k \$29.7k - \$42.2k \$42.4k - \$59.2k \$59.4k - \$80.4k

2012 2014 2016 2018 2020 2022

Regional Income



Poverty By Gender





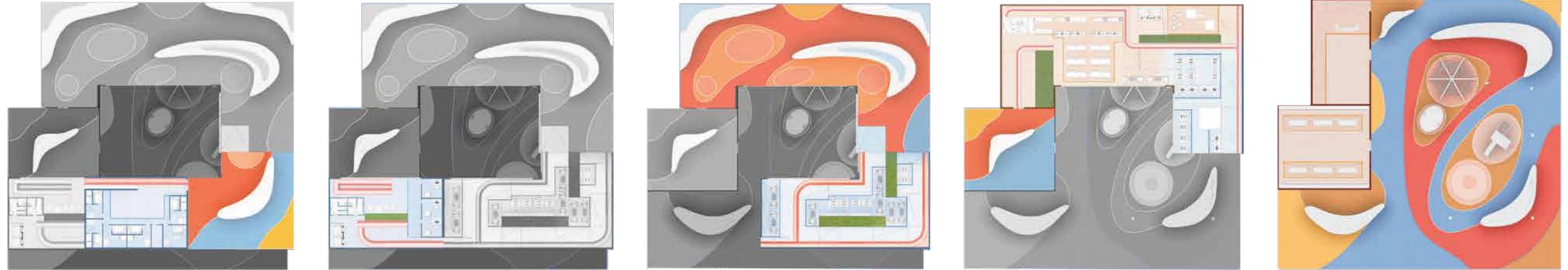
I. Section

In this project, I designed a total of five parts. From bottom to top, it gradually becomes more private as the floor increases. The largest space is given to the collective kitchen, which allows people to cook together and serve the community voluntarily. As an important part of folk houses, the kitchen has long been criticized as a space that restrains women, and at the same time it is often regarded as a "female area". This facility has more connections with women after automation. Women are portrayed as responsible for the kitchen.

In addition to providing space for public labor, this building uses ramp as the space organizer to divide the space into six floors for convenience. The design of the ramp also provides convenience for mothers who need to take care of children and the elderly, and makes the space safer.

People can move more freely in the space. The ramp blurs the boundaries of the space and at the same time dissolves part of the privacy and the plasticity of the environment, so I added the design of the curtain to the design. In addition to adding some vibes to the space, their biggest role is to ensure the privacy of the small space and play a part of the role of sound insulation.

I wanted to keep the overall environment of the design fresh and gentle, allowing people to find a sense of belonging in the facility. As an important part of increasing social stickiness, this facility needs to provide a comfortable experience. And there is a lack of public spaces in the community that can provide such an atmosphere.





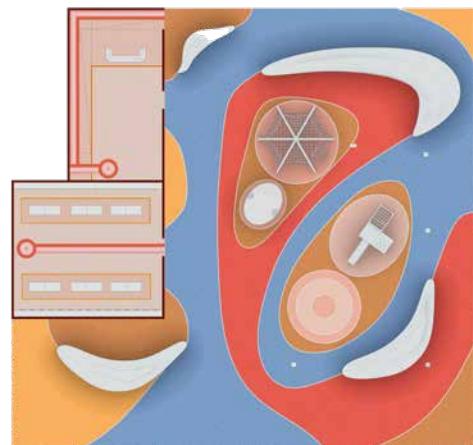
Site Front View

The Playground And Square For All Public



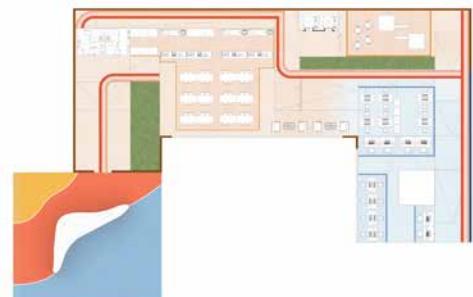
Top View

The Rooftops Are Also Activity Area For Users



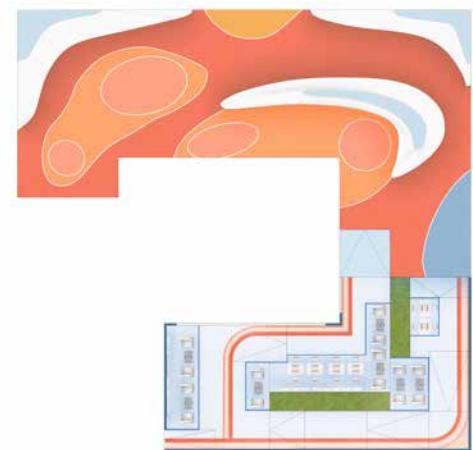
Play Ground Floor

The playground, laundry room and gate



2nd and 3rd Floor

The collective kitchen and interior playground



Fourth Floor

The relaxing area for reading and talking



5th and 6th Floor

The mental care center and temporary living



Nature Is An Architect:

An Act Of Immersing Oneself Under The Control Of Na-

ture

Optional Studio | Iowa State University | 2021 Fall

Location: Los Angeles City

Instructor: Mitchell Squire

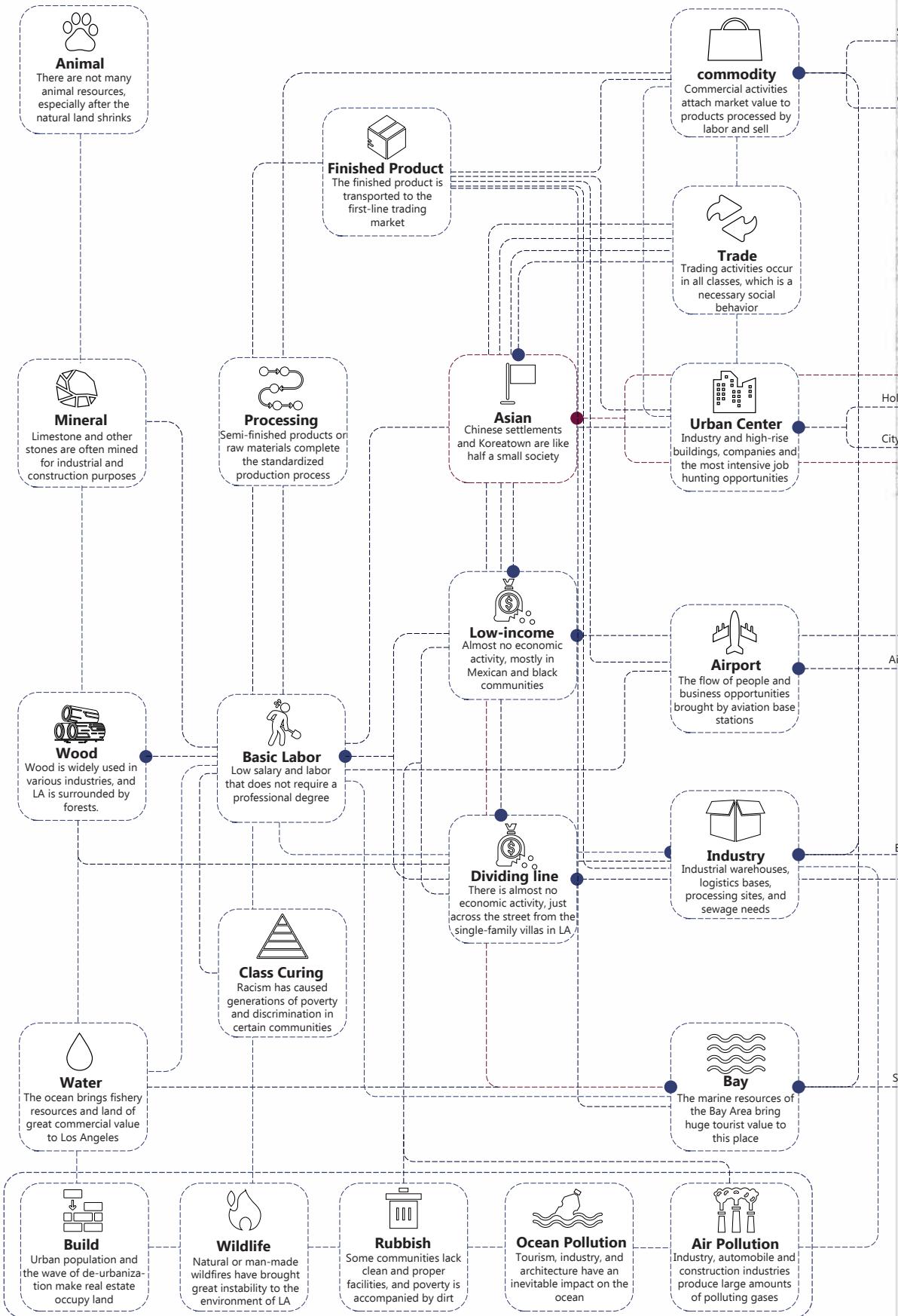
Team: Megan Van Dalen, Ruth Kuswara, Angie Espinoza

The evolution of a posthuman society, where we leave the anthropocentric mindset and enter the realm of biocentrism, began with the fabrication of a machine. This machine allows people to enter the realm of ambiguity, where memories about their past relationships with nature become vague and distorted. The machine stimulates the body and reveals visual and audible illusions, embedding a new reality within their minds that changes the entirety of their relationship with nature. In this futuristic world, the new city regenerates itself and maintains homeostasis within the Earth's environment. At this point, humans will allow nature to be their guide for how they should act and an energizer that inspires them to thrive. Humans will learn to live and thrive according to how they are wired to be with the mindset of nature.

I. Site Analysis

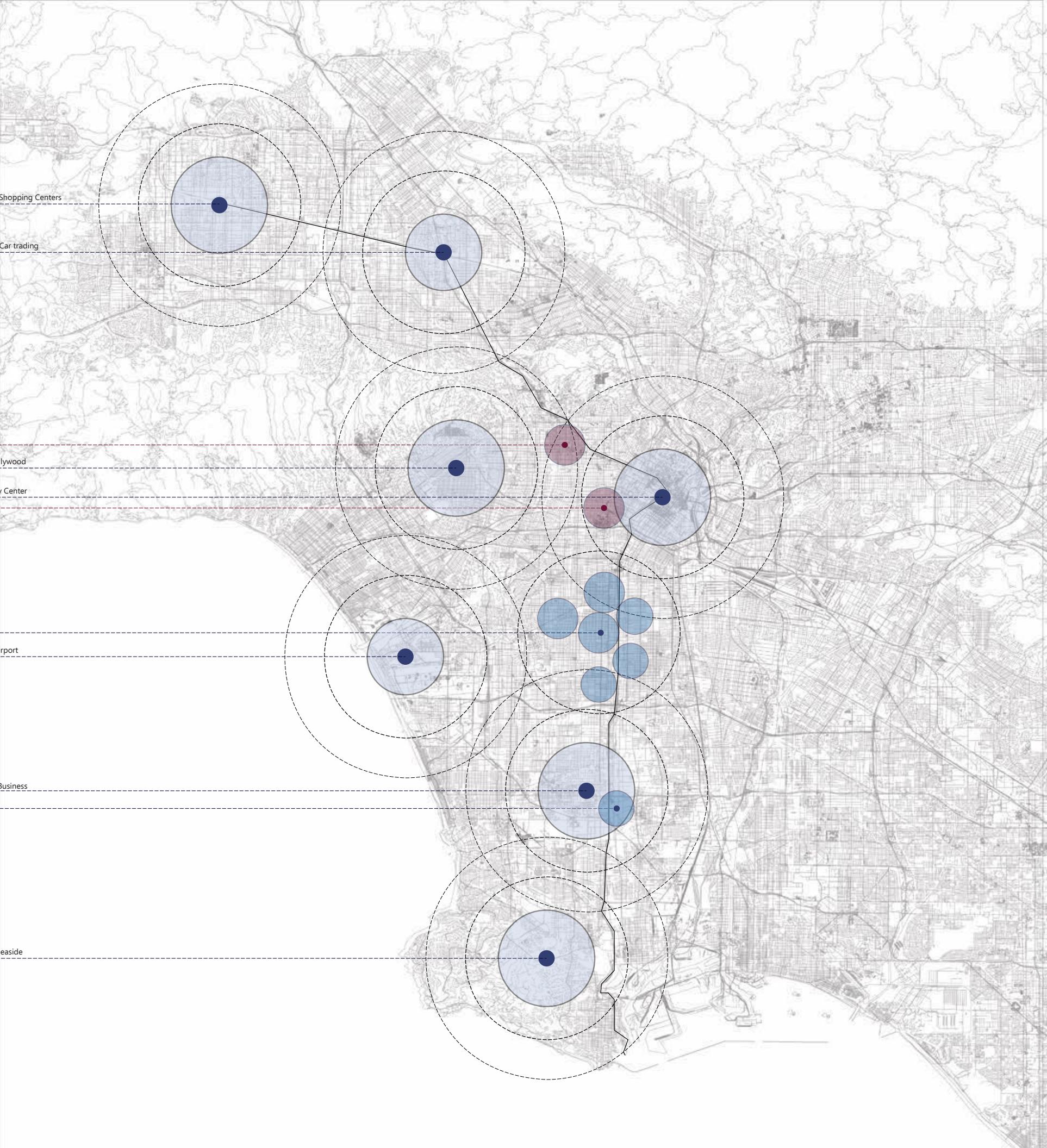
Utopia & Dystopia are a sort of conceptual trap that thrives off each other. A utopia is a place that does not exist, but we would be thrilled to live in; and a dystopia is a place that we would never like to inhabit. We try to create our utopia by using the grid as a structure and placing it anywhere we think we can. Unfortunately, that utopia becomes a dystopia for everyone. What remains is an ordered dystopian society that does not allow us to rebuild.

My concept revolves around the connection and interaction between humans and plants within Los Angeles. Right now, there is a hierarchy issue where plants fall at the bottom. In order to move towards a utopia, there needs to be a shift, so they are more balanced. Without each other, some plants and humans will die.



The development of a city is always inseparable from resources. People mine and transport from quarries, leaving huge pits with depressions and then building high towers in the city. The same is true for communities. An industry that can use waste resources to create the materials needed by the city and integrate these low-level communities into the urban economic system may be helpful to the low-level communities. We will give the needing communities an advantage through this action, hoping that these communities can gain economic and social status worthy of being respected.

What if our utopia is an upside-down world? The world we live in today is built on a foundation of governmental policies, rules & regulations, and political subsistences that creates a layered society, where a positive and a negative side exists.

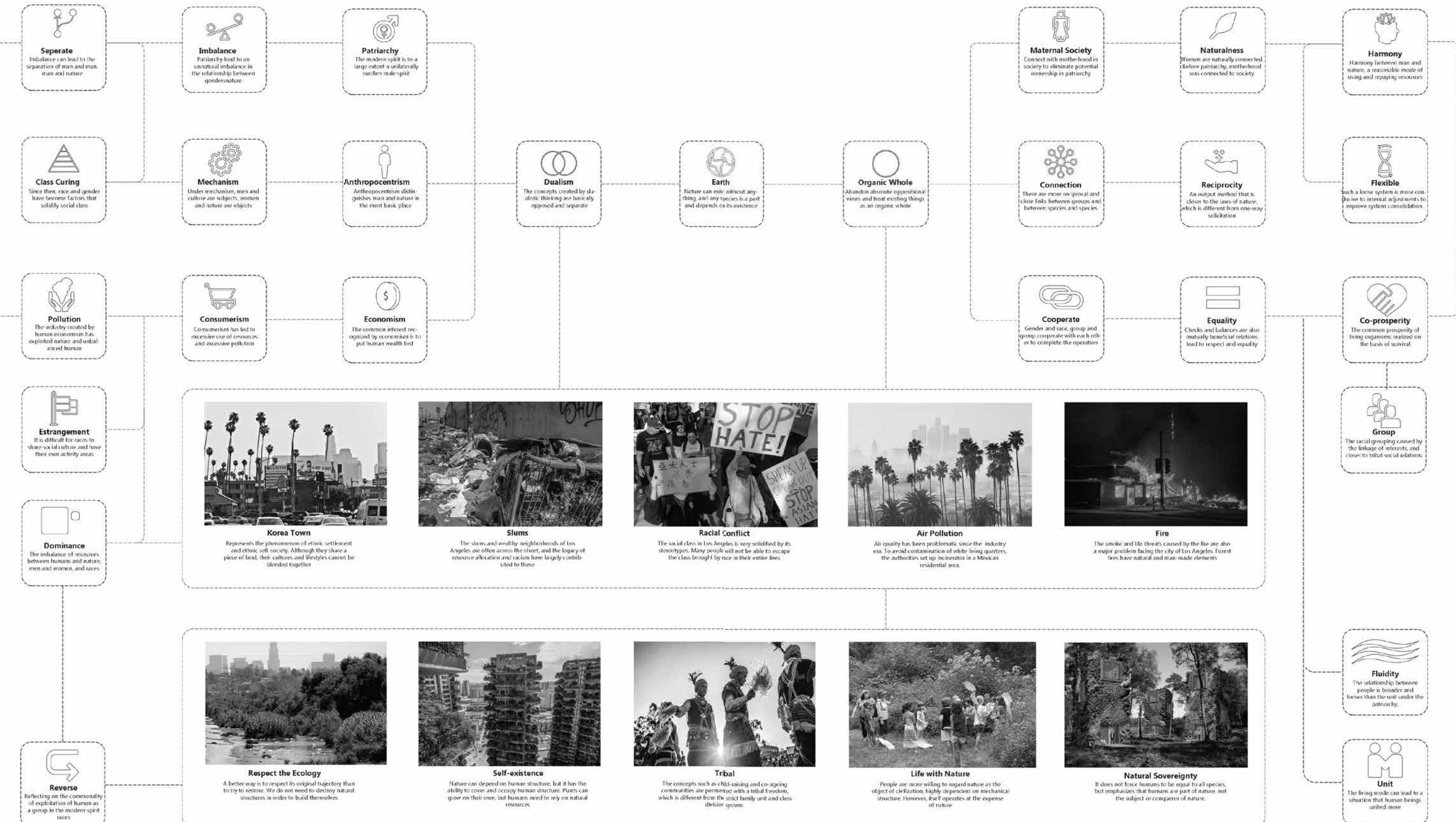


I Survive vs Survivance

Human beings have developed a class system and a centralized power system from the perspective of egoism in history. Social conflicts caused by conflicts of interest can be found in various historical periods.

"As mentioned above, cooperation and egoism are inextricably linked and have influenced community life since the dawn of time. The goal of cooperation was always the survival of the species, even at the cost of the death of individuals. In turn, egoism resulted from the self-preservation instinct and targeted actions aimed at the survival of the individual, even at the expense of the other representatives of the species."

The earth provides us with an abundance of natural resources for us to govern and utilize for good, yet often times our selfish desires tend to take control over our thoughts and our actions. What was originally intended to be good became bad. We want to manipulate; we want to make it better, yet we wind up destroying the delicate balance of nature. Why is that true of us? It is because we tend to see the world through our own lenses; how would that benefit me? Everything we do, everything we create is an answer to that question. Consequently, the earth and all that lives in it fall into indefinite chaos of global warming, social injustice, economic imbalance, and all other issues that we see today.



I. Site Analysis

People are more than welcome to communicate about fashion through different functions in various spaces. The core of fashion is self-expression. Under the package of the medium of fashion, people are directly given a bridge of common communication, an opportunity to understand each other and the beginning of the elimination of prejudice.

The in-depth process of social interaction is permeable, and the implementation of the project is also permeable. We respect the process required for social interaction.

The design of the entire building facade changes according to its corresponding spatial function. For a more public space, because the space is more open, the corresponding arched opening is larger and single. For a more private space, its space is more scattered and hidden, so its corresponding arched openings are smaller and more diverse.

The interior of the building space can be summarized into four different areas corresponding to different blues.

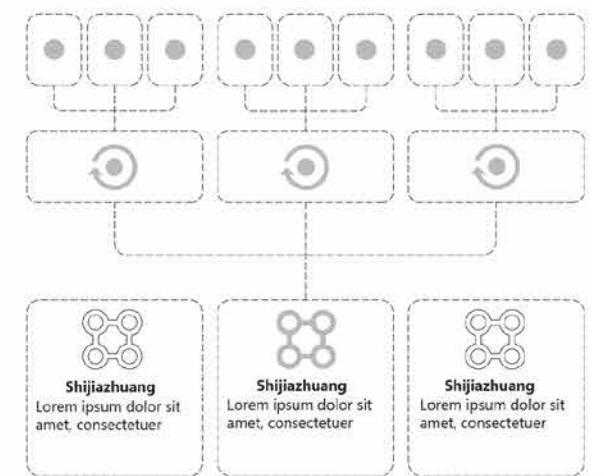
Our interpretation of survivance revolves around the idea of immersion. Humans have been living on earth intending to escape ambiguity, yet it turned out to be a vicious cycle of knowing and not knowing. Let's try to turn our perspectives to when we were a child. Little children believe that they know everything about the world around them. They did not know that their knowledge of the world was only limited. Like a child, we like to believe in a concept of truth based on our understanding of the world around us. The world we live in today is built upon the notion of human assumptions or based upon the limitations of human understanding towards nature.

We have been attempting to fix our past mistakes for millions of decades. But, our attempts have been proven null. We are attempting to fix a problem in which the core of the problem itself is our attempts to fix. Then, would the solution towards a better world lie upon the non-existence of all human species? If that is the case, it will defeat the sole purpose of discovering survivance because humans, in and of themselves, are intrinsically valuable. Instead of eliminating humans, what would happen if humans began to live as part of nature - not standing on opposite sides of the spectrum, but together as one? As we began to speculate on how such a world might exist, we began to dive deeper into the notion of immersion. The act of immersion allows one's whole being to be fully integrated into a particular situation or condition. The result of an act of immersion is discovering new perceptions and knowledge about the matter in which they are immersed. Allowing the body to be immersed in a vulnerable position of ambiguity brings it to a humbling position towards accepting truth (i.e., immersion → ambiguity = clarity).

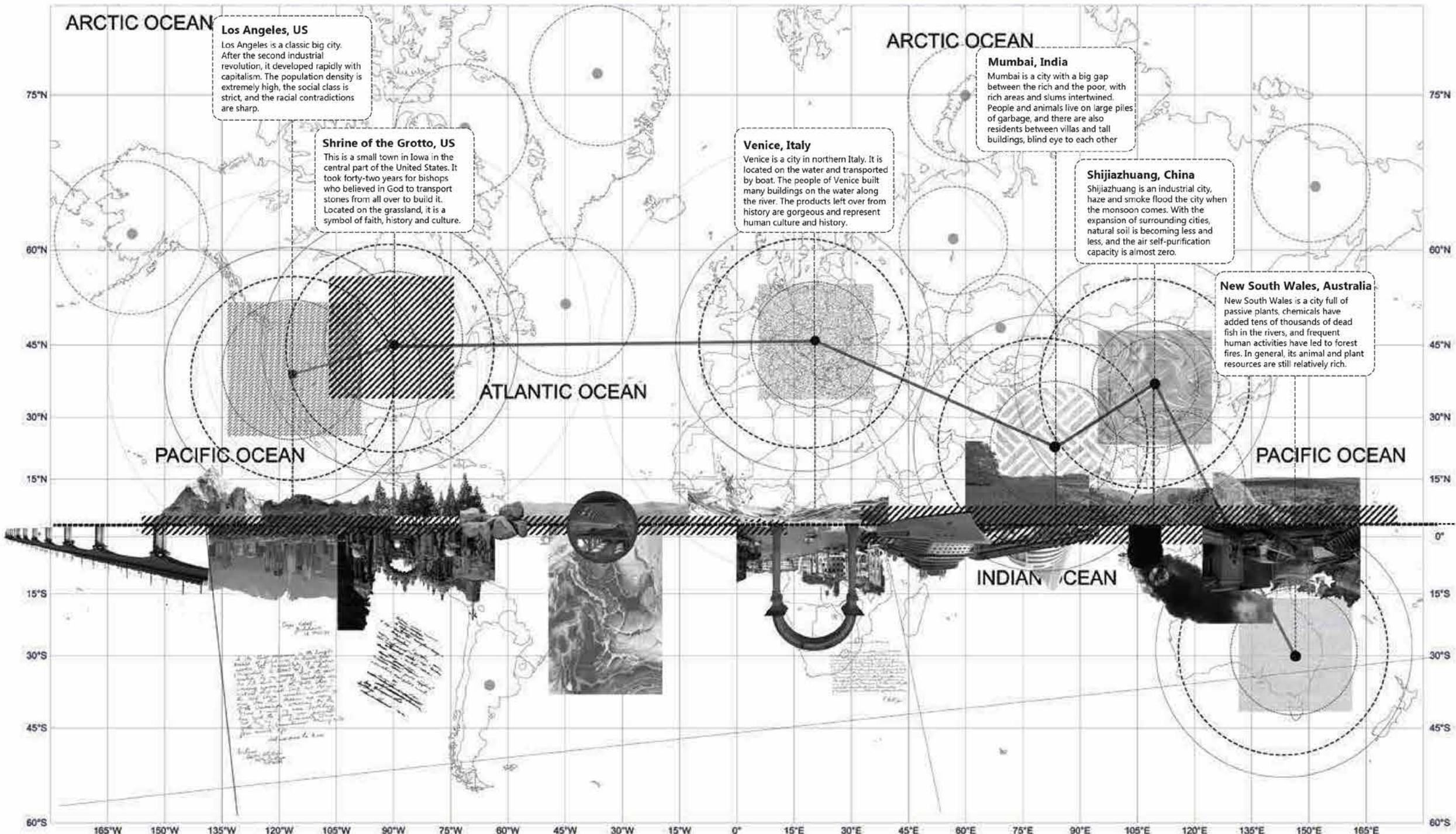
The current discipline of architecture is centralized around human architects and clientele. Suppose the problem revolving around the built environment is the progressive depletion of nature caused by human actions, then why is nature not a part of the equation towards finding the answer? Understanding this, the agency of our imaginary, fictive architecture should accept a wider scope of participatory elements, including human and nonhuman actors, where nature performs the role of an architect and human performs the role of a client.



Nature Takeover City



The model unit will be grouped as an entity, and each entity can be sensed by nature individually.



II. Question

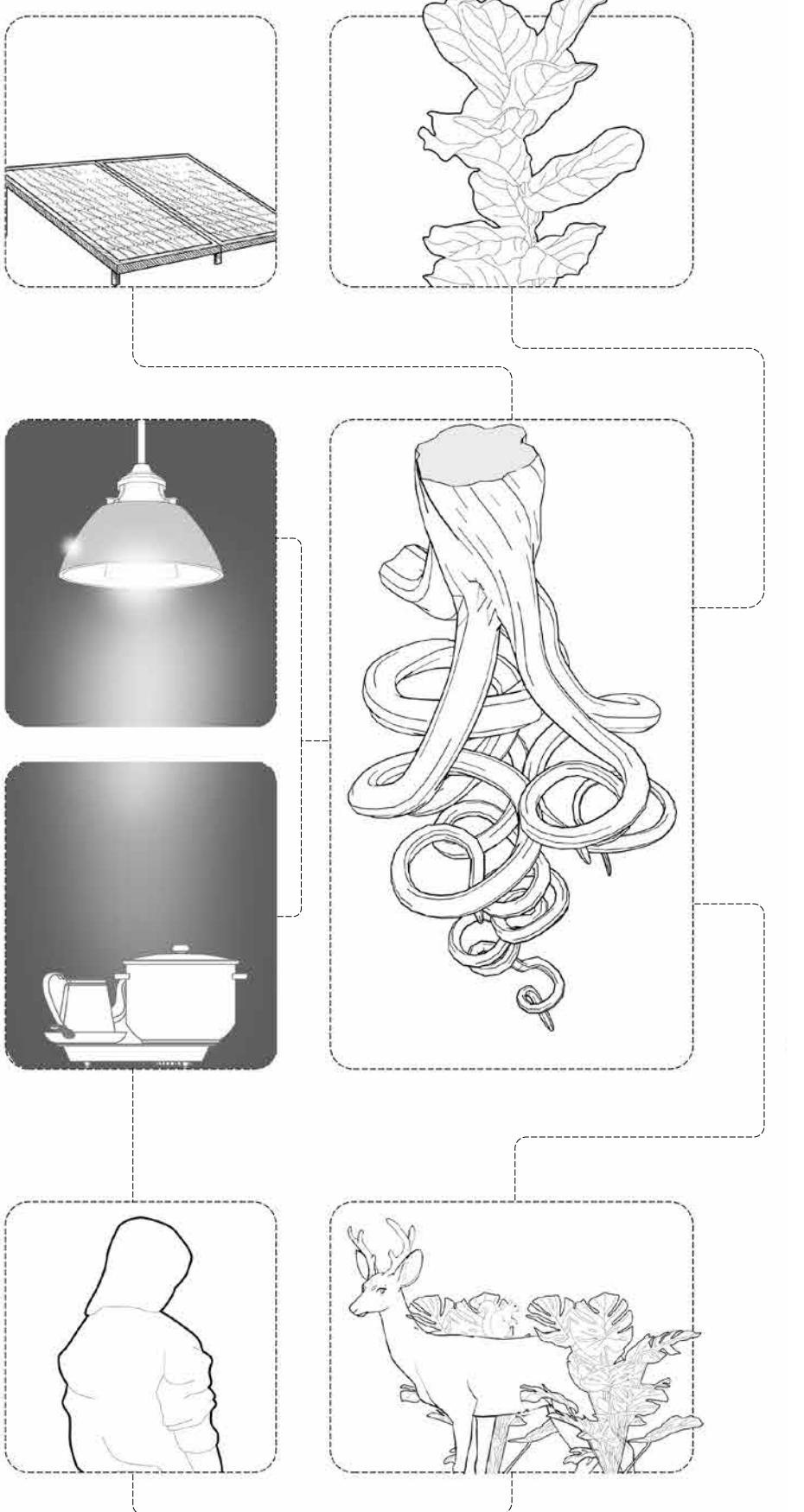
The rigidity of the political and economical systems in our world today created an imbalance between living beings and nature, which results in the exploitation of resources and the creation of the conditions that we live in today. Can the redesign of the systems of the world reinstate the relationship between living beings and nature? We intend to discover what is able to survive by investigating the existing balances and imbalances of people and nature within our sites by studying an equally coexisting way for all survivors.

I. Building System

Hundreds of years went by, and here we are in the new world, where nature is eminent. The world looks different, doesn't it? It's almost unrecognizable anymore. In the new world, nature is the architect. What we imagine when we think of a building today - heating, shelter, energy - are all provided by nature in this new world. The difference is that it can no longer be exploited.

Nature, the architect, directs the way we live by creating the spaces we need and using them. It provides natural energy that is then transported into the architecture for people to use. The sun, water, and natural systems create renewable energy that powers our phones, fans, hairdryers...everything! But, when we use too much of it, it gives us a warning. So yes, nature limits our lives. I'm sure, as much as we do not want to be controlled by anything or anyone, sometimes it is better.

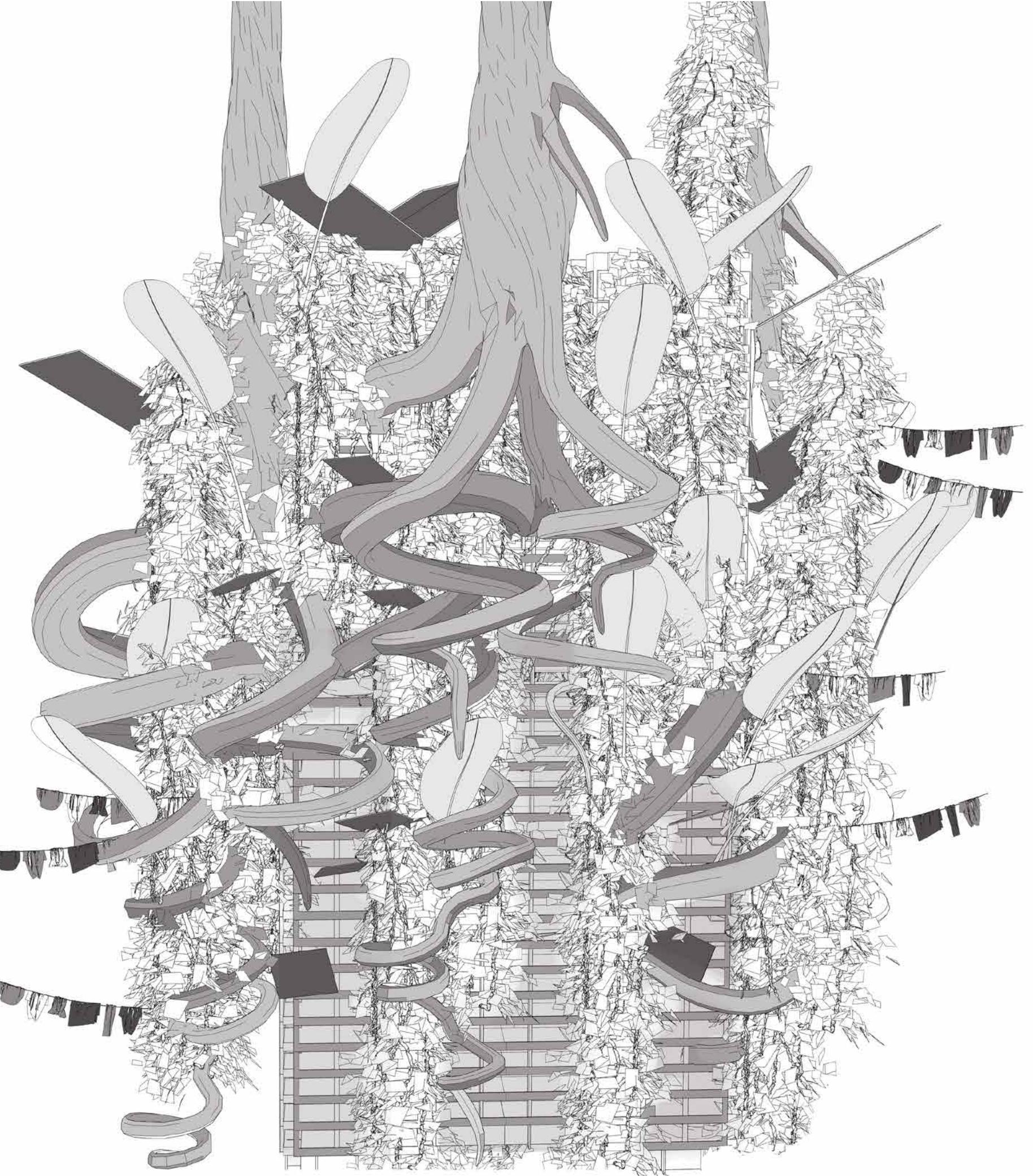
The top leaf is where the plant receives solar energy, and the solar energy generates electricity in the process of converting it into bio-sugar



This current is expected to be used for power generation in the future. However, the power generation capacity of plants is limited, which also limits people's space for activities.

When the energy usage in a unit exceeds the power generation capacity that the plant can bear, the plant will jointly vibrate and issue a warning

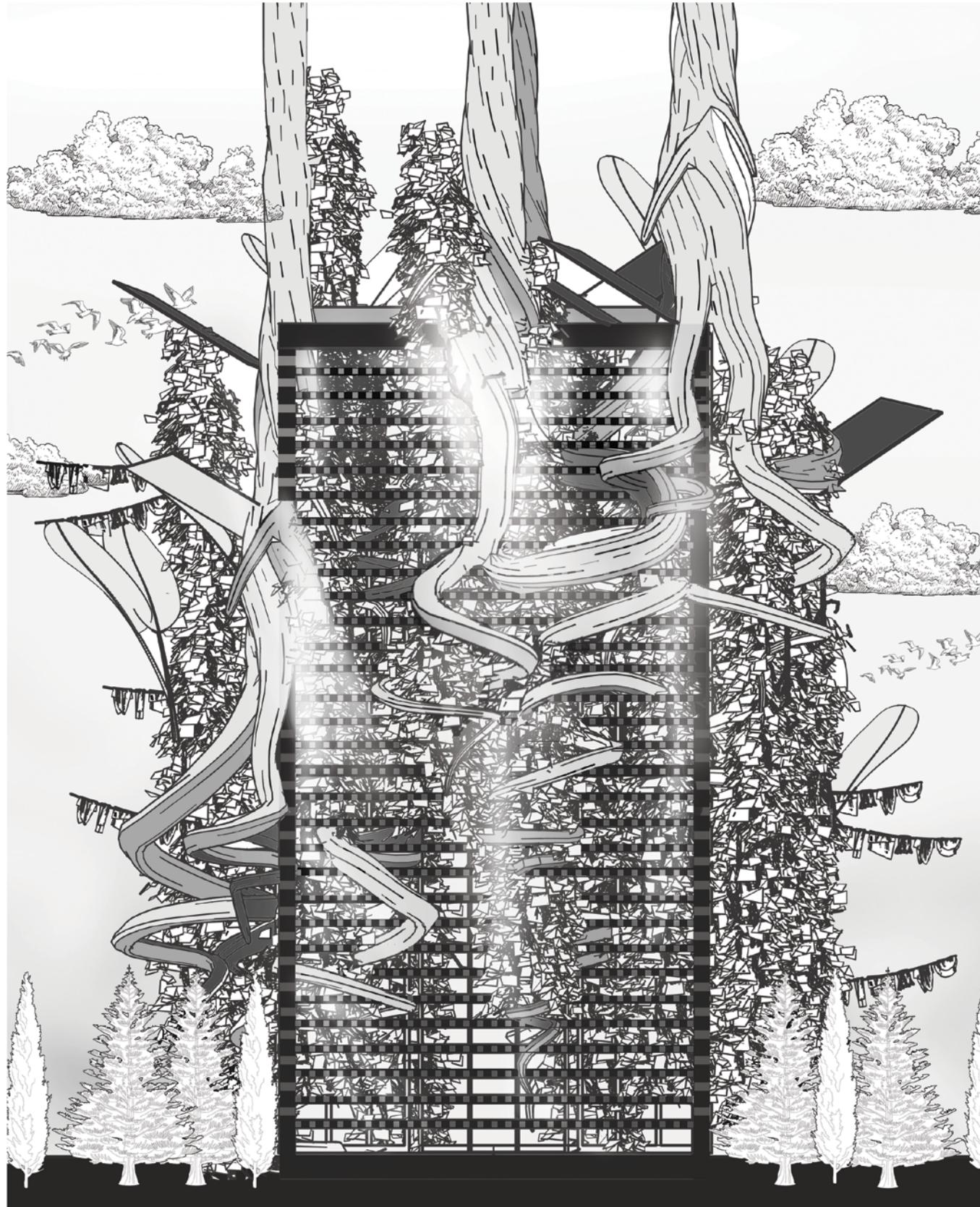
Humans and animals are in the same energy system and are part of the sharing system. Humans no longer hold the sovereignty of nature, but a part of nature



I. Spatial Quality

The future of nature is unclear due to the fact that everyone has a different past with it. Letting yourself be immersed can be the beginning of a change in how we perceive and interact with nature. The process of understanding nature allows your previous memories and experiences to be distorted in order to form a new, better relationship where you are forced to make sacrifices instead of nature making sacrifices for you. An act of survival is to distort past memories to make way for future lucidities.

Because of humans' ignorance, a machine was created to overthrow their reality. Because of humans' irresponsibility, they were to lose something most valuable to them - past memories. The machine stimulates the body and reveals visual and audible illusions, embedding a new reality within their minds that changes the entirety of their relationship with nature. The new future reveals a world that does not revolve around humanity - a world where humans are able to sacrifice for the good and wellbeing of other living (or even non-living) beings.



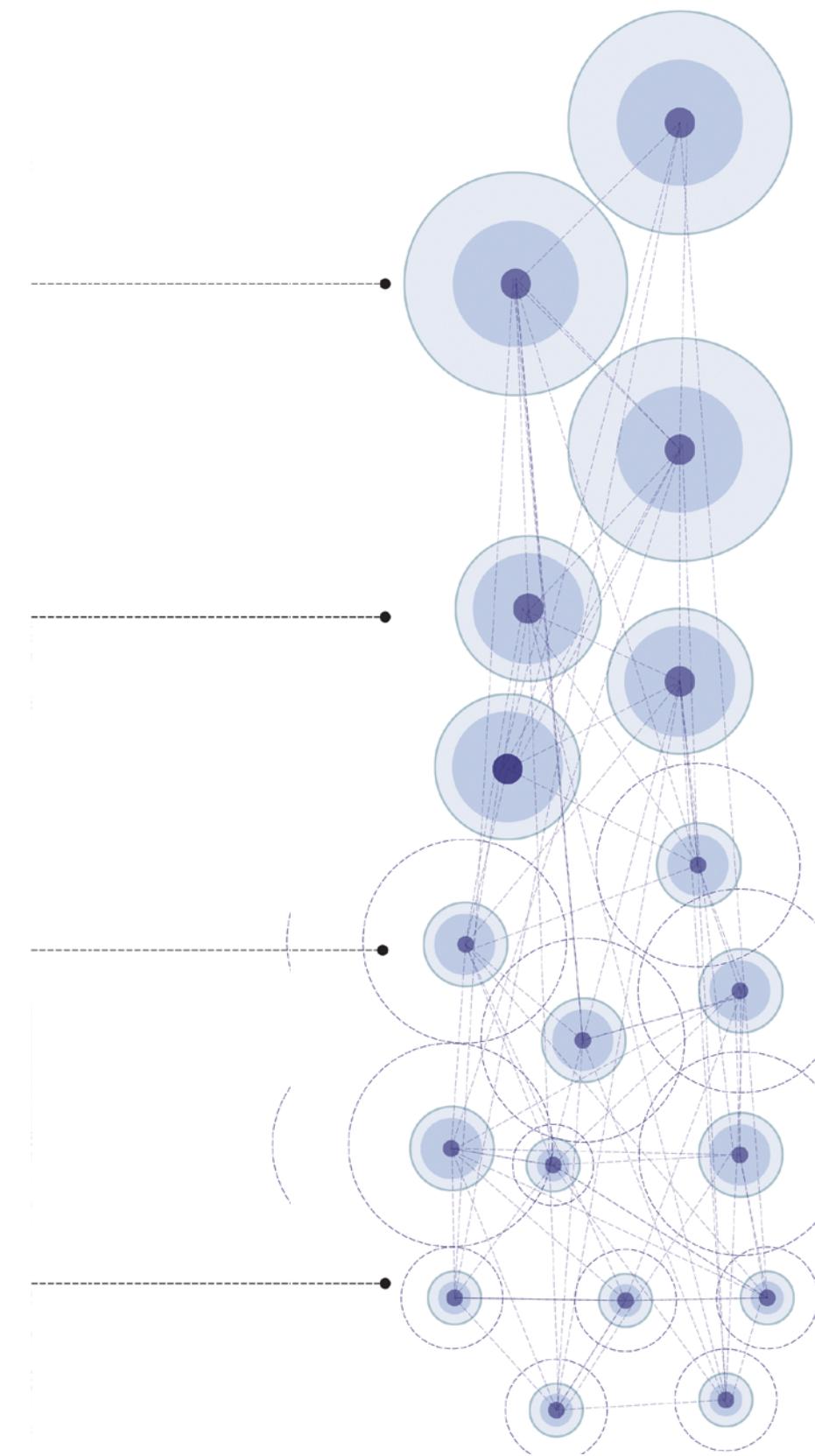
II. Details

Our architecture is designed to connect and "read" nature's diary. By truly understanding how nature feels through communication we can know its needs and wants rather than thinking of ourselves. The machine takes in nature's information and runs it through to either be archived so that it can communicate with humans or processed to help revive nature. The best of nature is archived in order to represent how the future of nature can be and to give a glimpse of it to humans. Within the factory, nature and humans are fully

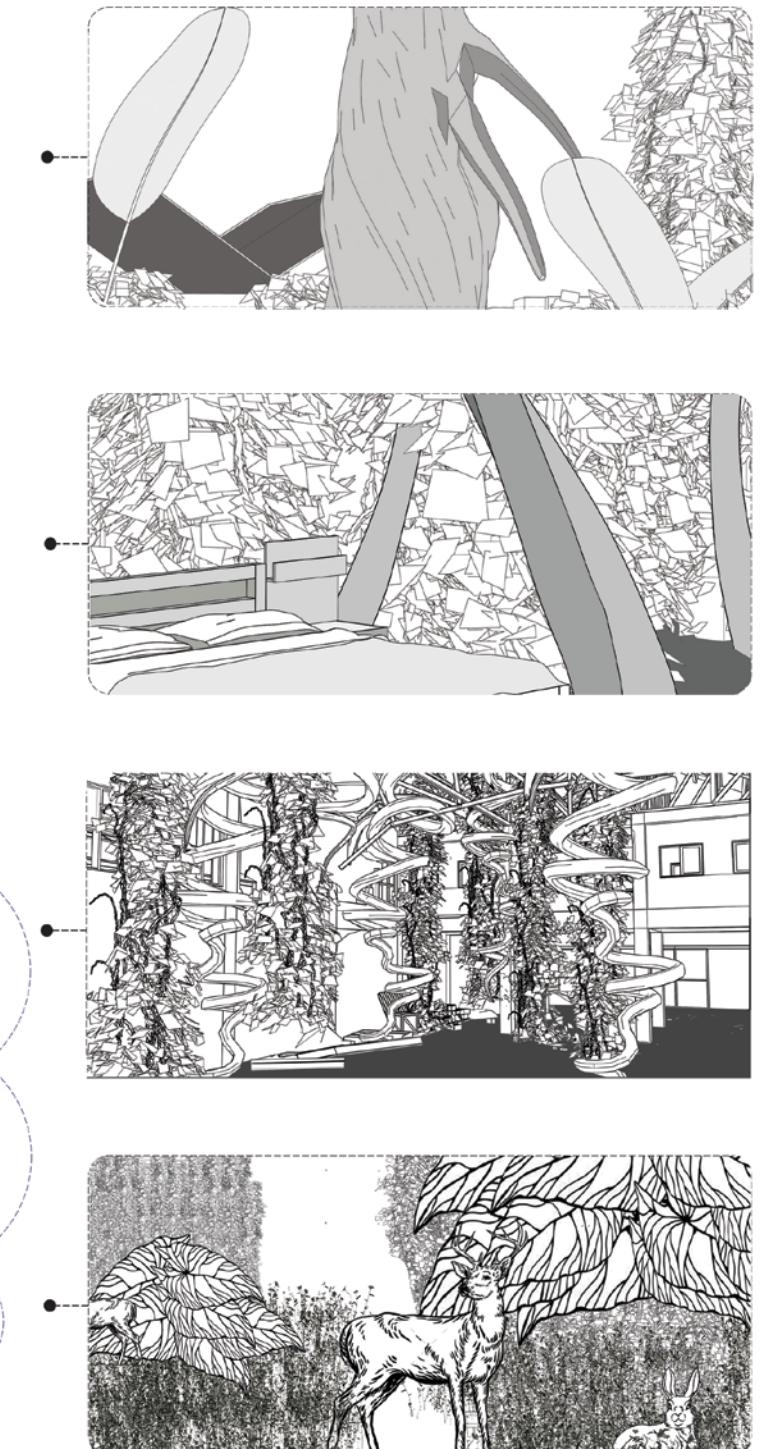
immersed and receive a burst of energy that only nature can provide. These experiences within our architecture are carried out into any site and will eventually revitalize what is our nature.

With the architecture, we sought to create a world where nature and the city live in unison with one another, where they help one another. There is no separation between the two.

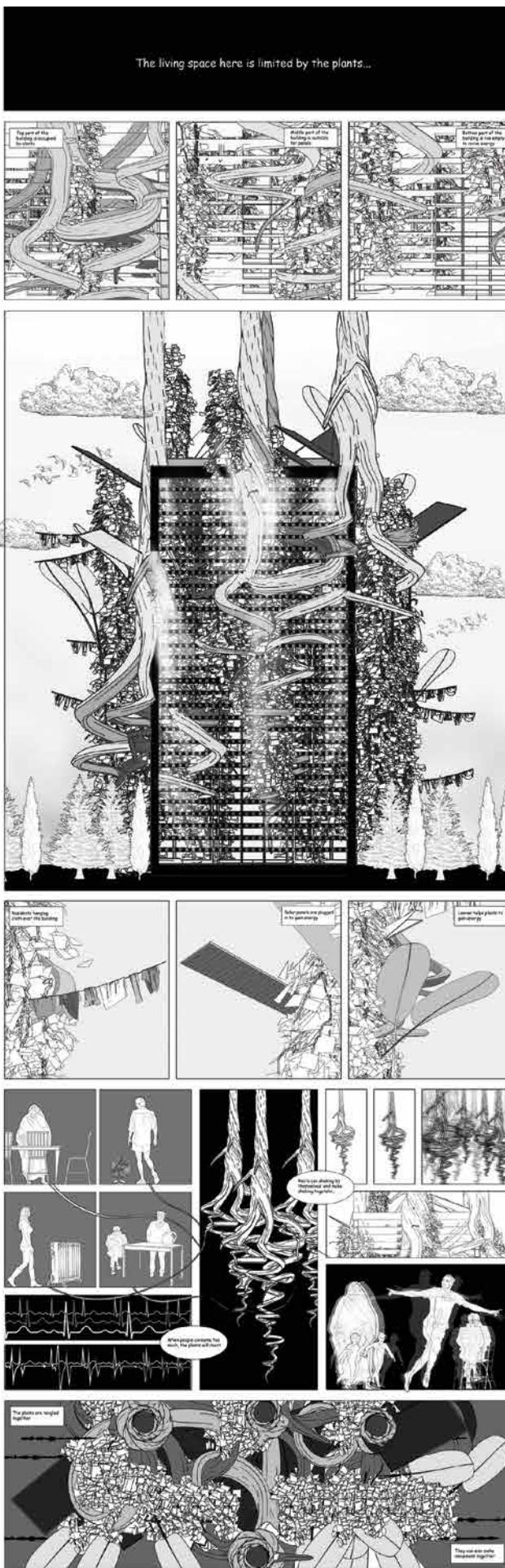
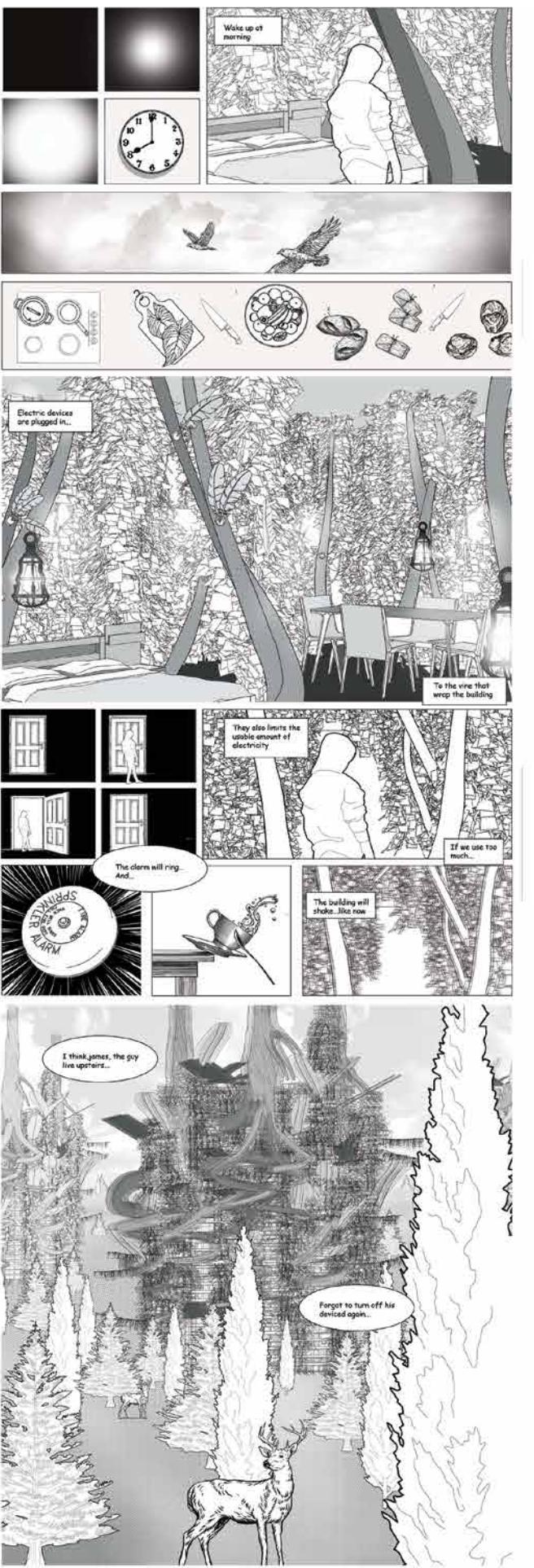
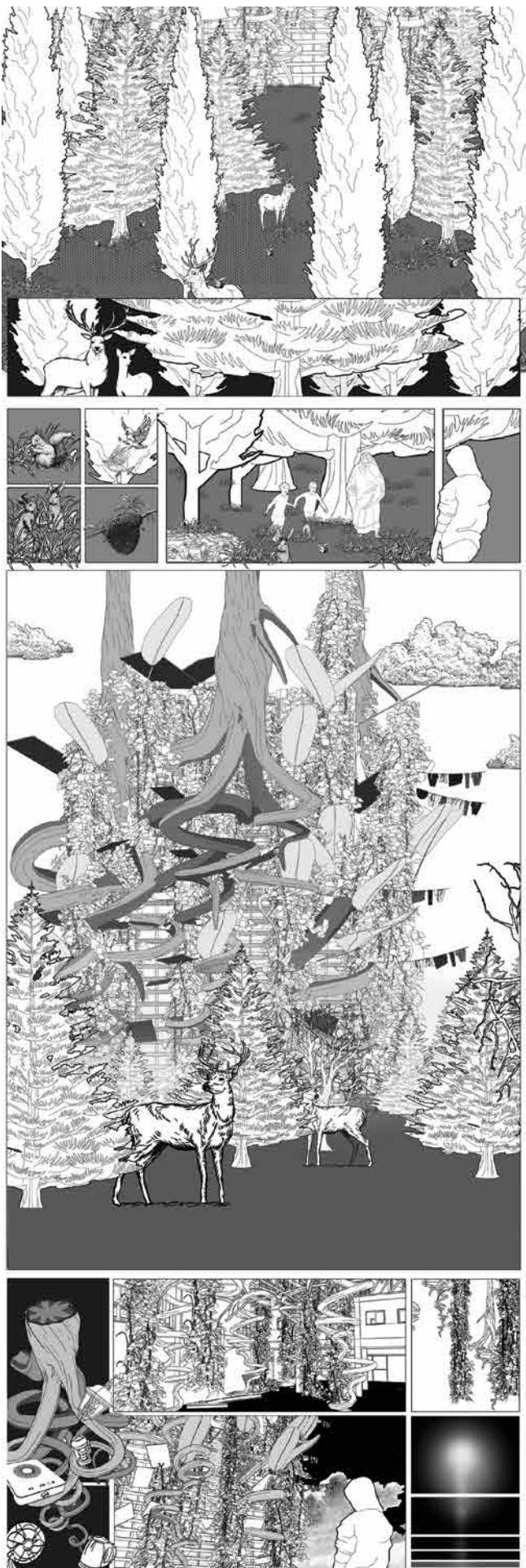
Energy Carving Mode



Spaces







I.The Comics

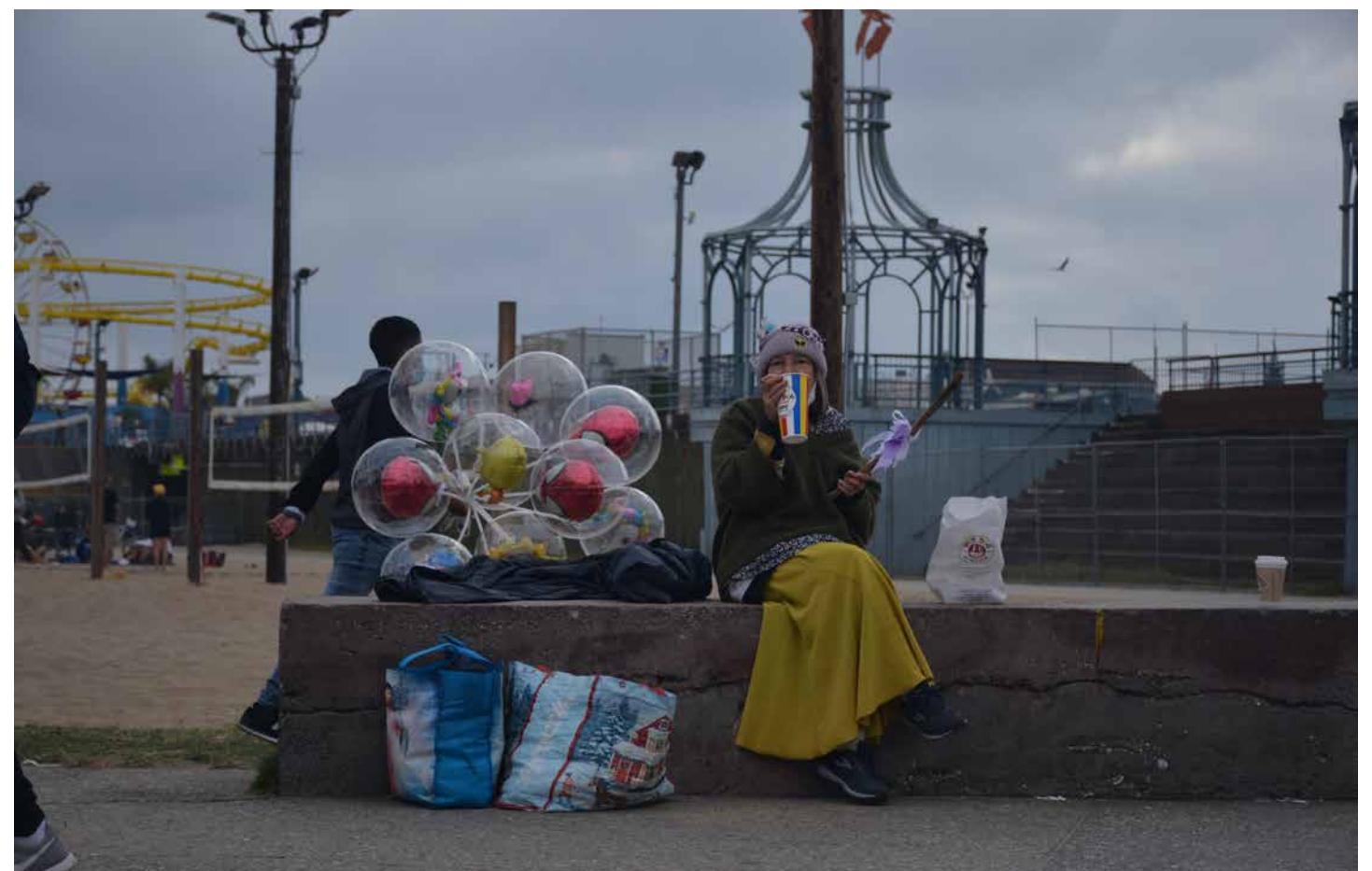
Our architecture, which takes the form of a machine, marks the beginning of the future world, where humans are no longer in control of the built environment. As nature takes over the role of an architect, the world will maintain its regenerative systems, and humans will be able to see and learn from nature in its truest form.

The evolution of a posthuman society, where we leave the anthropocentric mindset and enter the realm of biocentrism, began with the fabrication of a machine. This machine allows people to enter the realm of ambiguity, where memories about their past relationships with nature become vague and distorted. The machine stimulates the body and reveals visual and audible illusions, embedding a new reality within their minds that changes the entirety of their relationship with nature. In this futuristic world, the new city regenerates itself and maintains homeostasis within the Earth's environment. At this point, humans will allow nature to be their guide for how they should act and an energizer that inspires them to thrive. Humans will learn to live and thrive according to how they are wired to be with the mindset of nature.

An act of survavance is immersing one's whole being into the state of ambiguity to make way for future clarities; it is about losing the freedom to gain freedom.

We want to end with these key questions that we have been attempting to discover through this project: 1) Instead of resisting ambiguity, what if we let it immerse our entire being? 2) When we immerse ourselves into nature, would we begin to know it well enough to live in harmony with it?

Photograph:
Critical Views of Daily Life







THE MET

Video Projects:
Performance Based On Research



WHO AM I

