PORTFOLIO OF SIXUE CHEN
GSAPP MSADD 2022-2023
2022 SUMMER
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DEFORMABLE STREET
A Resilient Street Installation
NEW YORK MANHATTEN

After COVID-19, the distribution of spontaneous street activities in New York changed. Some spaces for spontaneous activities, such as food vendors and street performance spaces for street performances, were occupied by private merchants, such as the expansion of restaurants that led to traffic jams, which created a chaotic and congested status quo on New York's streets. Our design strategy improves the coexistence of activities by systematizing the street infrastructure. Spontaneity within the system is maintained by providing sufficient infrastructure to allow not only spontaneity, but also the coexistence of all street activities and urban elements in a harmonious and orderly manner.
RESTAURANT TYPE 1
- Second floor restaurants change with curtains.
- Curtain's length can change based on different weather conditions.
- The curtain can be completely close, more space will be released for eating.

MULTI-USE
- This type of unit can be transferred front and back.
- The unit can be transferred in any scale to fit what restaurants need.
- Since they are fully close, the release space can be used for vendors and relax.

RESTAURANT TYPE 3
- This type of unit can be transferred left and right.
- The furniture inside can be placed into the wall.
- Since they are fully close, the release space can be used for parking.

RESTAURANT TYPE 4
- This type of unit can be transferred front and back.
- The unit can be transferred in any scale to fit what restaurants need.
- Since they are fully close, the release space can be used for relax and playing.

RELAX TYPE 1
- This type of unit is mainly used for resting and relaxing.
- The unit can be close to a wall, furniture can be placed into the wall.
- Besides the books, some flexible furniture can also be stored in the unit.

RELAX TYPE 2
- This type of unit is mainly used for reading, book reading, and relaxing.
2022 FALL
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GREEN POCHE
Biotenical Skyscraper
NEW YORK MANHATTEN

Poche is an architectural word to describe the thickness of the wall, it can be used in section and plan drawings. But on the other hand, poche can also describe the difference between two separate elements in architecture, for example, to explain the opportunity between materials, spaces, and façade. From those pictures, it looks like two elements are against each other, I call it invade and erode. So if we keep that thinking and move to a large scale, to think it in urban and landscape aspects, things become interesting.

It is necessary and NYC’s responsibility to have this plants united nations, in one hand to tell people not only in NY but in the world to notice the disappear greens and educated them, in other hands ironically represent the green’s revolt.
The fragments of identity were scattered in rows across the cold iron. From the tension between the fragility of the ceramic shards and the timelessness of the metal scaffolding comes a poetic whisper: this is the song of the bard, telling a long story; it is the story of the shattered and scattered semblance of life, which Ashes to Ashes early but ends in a soulful restructuring.

Translating one’s poetics form the rich, complex and distant heterogeneity of Chinese culture reveals its own impracticality and conceals the risk of its utter failure: it can not be understood. Not so for Janis Kuronis, whose art is rooted in the universal language of existence and thus touches all dimensions of human sensibility, the strings of the most intimate contact.

Perhaps because of his “Hellenistic” nature, embedded and tinged with a sense of nakedness of origin, it is not hard for Kuronis to imagine clues, sifting through discarded elements and wasted material, in which every Chinese word can identify itself. Not in the overwhelming monuments of the past, nor in the vast history he has traced, but in the rarefied fragments of vast experience. Millions of home furnishings and accessories destroyed during the Cultural Revolution are being rediscovered in markets across China today, patiently searched for by their original owners. Amid the apparent kitchen waste, many are searching for identities they have lost over the years. What is most fascinating about these extraordinary works is that Kuronis places them in a confrontational relationship: an empty uniform jacket and a row of exquisite teacups, a gentle haiku juxtaposed with the death drama of the fragility of life, all of which are subtly encapsulated in tragedies. They are equally sublime. A work that reminds us that a pharaoh’s soul weighs as much as a feather conjures up feelings and emotions common to all mankind, a feeling that art should not give up.