QUE ZHANG

PORTFOLIO
ADVANCED ARCHITECTURAL DESIGN
SELECTED WORKS FROM 2022-2023
GSAPP

01 | [WASTESCAPE]

02 | The Expected Unexpected

03 | Sheeler, Precisionism and the Technical Sublime

04 | [BECOME A FESTA: REWEAVING RYUKYU]
[LOCATION] MANHATTAN, NY
[ACADEMIC] 2022 SUMMER, ADV STUDIO
[INSTRUCTOR] DAVID MOON
[COLLABORATOR] NUOFAN XU

01 [WASTESCAPE]

Speculative Urban Infrastructure

If you view an apartment building on the lower east side, you throw your trash out into the streets like in other high-rise apartments. But unlike the conventional trash, waste is not disposed of in a mechanical vacuum building system that brings the waste to the ground floor and years later at the facility, the whole process of the mechanical vacuum system. When the ground floor is raised, the system, one can rarely spot trash or waste bags lying on the streets, as common in other areas of NYC.

Nuolan Xu
Why there are so many scaffolding in NYC

In the Corona and Flushing area, scaffolding are used for replacing billboards. These scaffolding last for a few months or even years. Scaffolding is part of the process of building and the scope can vary, depending on the size of the building and the height of the facade, from the top to the bottom. These scaffolding will interact with the building facade, the height of the scaffolding, and the size of the building.

Every five years, every building in New York City must submit documentation to understand how long scaffolding can last. Because Local Law 11 affects scaffolding, building owners and contractors, and the city, they need to pay more attention to the conditions of scaffolding. If scaffolding is not well maintained, it can cause injury to pedestrians on the sidewalk, falling construction debris, and fines. So is this growth of scaffolding because building owners want to build their buildings faster or because scaffolding is part of theMeanwhile, the scaffolding has appeared in Times Square, the area of the building is made of steel pipes and is located in the lower Manhattan area, which is a place of business. New York has so many scaffolding because of the economic boom of the 1980s. The scaffolding is part of the process of building and the scope can vary, depending on the size of the building and the height of the facade, from the top to the bottom.

Scaffolding in NYC

The scaffolding in the Corona and Flushing area is part of the process of building and the scope can vary, depending on the size of the building and the height of the facade. There are many scaffolding in the Corona and Flushing area, which is the area of the building. These scaffolding can last for a few months or even years. The scaffolding in the Corona and Flushing area is made of steel pipes and is located in the lower Manhattan area, which is a place of business. The scaffolding is part of the process of building and the scope can vary, depending on the size of the building and the height of the facade, from the top to the bottom.

In the Flushing area, scaffolding is used for rebuilding the building. These scaffolding are made of steel pipes and is located in the lower Manhattan area, which is a place of business. The scaffolding is part of the process of building and the scope can vary, depending on the size of the building and the height of the facade, from the top to the bottom.

In the Corona area, scaffolding is used for rebuilding the building. These scaffolding are made of steel pipes and is located in the lower Manhattan area, which is a place of business. The scaffolding is part of the process of building and the scope can vary, depending on the size of the building and the height of the facade, from the top to the bottom.
02 [The Expected Unexpected]
SKETCHES OF UNEXPECTED PROGRAMS

QUE ZHANG | PORTFOLIO
Typology

Combining two types of typology will bring infinite possibilities to this project; they cross and fuse.
There are 2 different movements:
A series of joints between blocks to engage the grids to be an inseparable whole.
A ribbon connects the sphere to the in-between space of the matrix.
Movement

Creating unexpected interactions within expected storylines makes movement complex and fun while still being convenient and flexible.
Introduction: Photography and Painting

The painting, Skyscraper, depicts a corner of New York City in a few neat blocks of color. The painting appears to have been drawn entirely out of thin air with a concept for the contemporary vision. However, when a photograph with an identical perspective is placed alongside the painting for comparison, it becomes clear that the outline of the building in the painting corresponds precisely to the photograph, which means that it is a simplification of the actual scene - as if the photo had been put into Photoshop with a filter of some kind. The author of this painting, Charles Sheeler, was known for his paintings and photographs as an artist active in the 20th century. This would seem to explain his extreme demand for stylistic precision. At a time when photography was well established, Sheeler’s quest as a painter must not have been limited to the perfect reproduction of an objective object. Where did he get the precise color blocks in his paintings? Why were his subjects mostly industrial buildings and cities?
A turning point in art: New Realism

From the perspective of art history, the cult of technology brought about by industrial development and modernization guided a significant shift in the art of painting. This shift did not occur only in the choice of objects but also in the attitude of creation. Radical artists who predated Sheeler argued that from the creation of art to its development into 19th-century realist painting, art remained in a phase of imitation and repetition of forms found in nature. The worship of the natural world drove primitive people to depict the ripples of rivers in their murals, just as it drove realist painters to delicately depict the splashing mist of Niagara Falls. Both were based on observing “natural forms,” and both sought to reproduce them perfectly. The attitude was the same. Only the technique had improved. Art was thus trapped in an infinite process of convergence to the real nature.

Perhaps it was the advent of early photography and the maturational machinery that, while dissolving the fundamental meaning of reproducing nature, made sensitive artists sense that humanity was moving away from its dependence on nature.

Futurism, by depicting dynamics, attempted to merge the beauty of the human body, which represented the classical, with the beauty of the machine, which represented the modern.” It is here that the two worlds have come together.” At the same time, Cubism, born by Cézanne, concentrated on the dismantling of natural forms and their reorganization. Futurism and Cubism questioned the repetition of art and thus stood on the threshold of non-objective art. Abstract geometric patterns were used extensively to exclude the objective image’s intuitive influence. At the moment of completion of the painting, forms that did not exist were given new life. The artist was given the freedom to manipulate reality. In the first decade of the 20th century, Hillel visited Michael and Sarah Stein, patrons of Pablo Picasso and Georges Braque, in Paris. The Cubist style of the latter two significantly influenced Sheeler’s later work. It also became interested in the urban spaces that Italian Futurism was so keen on.

After moving to New York City, Stein, patrons of Pablo Picasso and Hillel, visited Michael and Sarah the first decade of the 20th century. The artist was given the mission of completing the painting, intuitive influence. At the moment to exclude the objective image’s non-objective art. Abstract geomet-

ism questioned the repetition of art and thus disrupting the structure of the objective as they did. For Sheeler, this allowed him to use the structure of the painting to represent actual reality. His Precisionism style is also known as Cubist-Realism.

As an example of the “industrial sublime,” in the 1930s, Sheeler painted the famous scene at the Ford Motor Company’s Rouge plant from his photographs. At first glance, his 1930 painting American Landscape looks calm, like a traditional idyllic landscape, yet it veers away from Futurism and Cubism, which sought instability and dynamism. However, all the themes in the painting are the result of American technical prowess.

Industrial Pastoral Painting: The Natural Sublime to the Technical Sublime

Precisionism painting is a eulogy of social progress by the artists represented by Sheeler, and its aesthetic is intensely American. The calm, traditional idyllic landscape experience sought by his paintings is in line with the appreciation of the natural sublime in the United States during the 18th and 19th centuries. This aesthetic appreciation of the natural landscape carried a different religious, gender, and nationalistic meaning in the United States than in Europe, thus establishing the American natural sublime.

In the 1st century, in an anonymous Roman text, “On the Sublime,” the author argues that the sublime is “the echo of a great mind” and uses the ocean, the Danube, and the Rhine as examples. This is the earliest recognized “sublime” law. Later, in the history of the development of the “sublime” standard, Kant made a significant mark; he said, “sublime objects can certainly cause fear, but the sense of sub- lime is not, after all, from fear. We call a powerful object sublime, not because it is terrible, but because it raises our spiritual power beyond the usual scale. The sublime does not reside in any object in nature but in our hearts. Thus, the practice of the “sublime” is a response of the mind. As with the transference of art, the observation of nature is weakened as people’s practice shifts to violent creation and industrial production.

The new technical sublime was likewise a response of the mind. For example, in his painting Golden Gate, Sheeler represents the image he had in mind of the Golden Gate. Rather than choosing a panoramic composition to represent the majesty of the Golden Gate Bridge, Sheeler chose to depict “what the eye can see” from the perspective of a viewer on the Golden Gate Bridge, where his vision is composed of reinforced concrete and a series of elements that make up the structure of the bridge. This composition’s form and content align with the aesthetic characteristics of the technological sublime - to reveal the beauty of the whole from a partial perspective. This artistic aesthetic phenomenon reflects the psychological recognition of machines’ efficient production and operation. Moreover, Sheeler’s aesthetic ultimately falls on the experience of the space constructed by these static mechanical creations and buildings.

For most of the sublime, the viewer always translates the volume of space into energy and prowess. For example, with the advent of the metropolis, the space defined by towering skyscrapers can be translated into a sense of the sublime. However, the “sublime” is also a sense of people’s power, an ex-
pansion of the power of their own will. In Nye’s book, The Electric Cityscape, this sense of the sublime is the awe and respect generated by the technology of the “human collective,” including oneself. It can provide a sense of superior self-worth. The light-drenched, gigantic city prompts them to conceive something more powerful and massive than their senses can grasp. It is, in another phrase, a “romance of numbers.” In this context, the “sublime” of the individual and the cluster is linked through the bridge of technology. This feature makes the difference between the technical sublime and the sublime of the past.

Ultimately, it can be learned that the Precisionism represented by Sheeler is influenced by Futurism and Cubism, thus focusing on the abstract processing of the real world. The precision and simplicity of its product represent the spirit of the American technical sublime. However, the aesthetic tendency toward static beauty is correlated to the American aesthetic tradition of the natural sublime.

Bibliography
04  [BECOME A FESTA: REWEAVING RYUKYU]

[LOCATION] OKINAWA, JAPAN
[ACADEMIC] 2023 SPRING, ADV STUDIO
[INSTRUCTOR] PATRICIA ANAHORY
Becoming a Festa: Reweaving Ryukyu

This project is an architectural deconstruction and expansion of Ryusou, the traditional Ryukyu costume, under a series of issues related to land resources and cultural heritage, and thus conceives a parade, festival, and carnival that reweaves traditional Ryukyu culture and identity.

Ryusou is a reliable historical document, and the richness of the exotic fibers and motif archetypes used in Ryusou allude to the trajectory of the archipelago’s culture as it continues to integrate other cultures and develop. In an architectural interpretation of Ryusou’s new vision: yarns are fibers and the land on which plants grow. The pattern is the island of culture and the ocean currents of arrival. Weaving then becomes the process of bringing everything into the same narrative.

Ryusou’s narrative touches on the severe issues of the Ryukyu community on the island: The tough fibers used to make a particular type of Ryusou come from the tide-release forests that have fought land erosion for centuries. On the other hand, Ryusou has also been used as a basis for identifying and discriminating against Ryukyuans by native Japanese communities in the past. In the past 20 years, protests against the U.S. military bases in Okinawa have become a breakthrough for Ryukyuans in their quest for autonomy and identity. Because the presence of the base is not only an occupation of Okinawa’s precious land resources but also reveals the Japanese government’s continued disregard for Ryukyuans civil rights issues.

Faced with such a complex situation, Ryusou is to serve not only as a record of the historical coming of the Ryukyu people but also as a banner of celebration that can shape the cultural confidence of future Ryukyu people. A friendly cultural procession that lasts several days and passes through several stations with Ryusou as the yarn was conceived. Moreover, in the process, architecture challenges its ability to interpret and construct relationships beyond the material. The festival will be a journey to reweave the narratives above scattered in different dimensions.