

ACTIVISTIC  
THEORETICAL  
TECHNOCRATIC  
MATERIAL  
FINANCIAL

**SPATIAL** ————— **agency**

ARTISTIC  
POLITICAL  
GRAPHIC  
ENVIRONMENTAL  
CURATORIAL

selected works 2022-2023,  
Columbia GSAPP

Ziqi (Tony) Feng

# 1 TERRESTRIS EMANCIPATUM

adv arch design studio  
SUMMER 2022

# 7 GRAPHIC ARCHITECTURE PROJECT III

FALL 2022

# 11 THE VIADUCT(s)

adv studio V  
FALL 2022

# 21 X INFORMATION MODELING

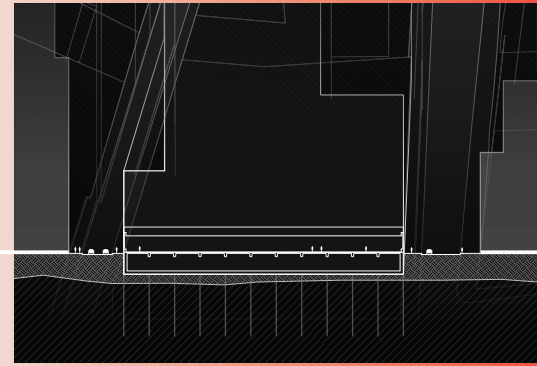
SPRING 2023

# 25 MITTE 15 DISABLED

adv studio VI  
SPRING 2023

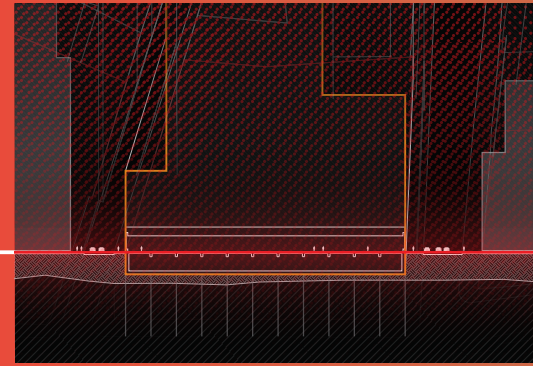
# 33 GENERATIVE DESIGN

SPRING 2023



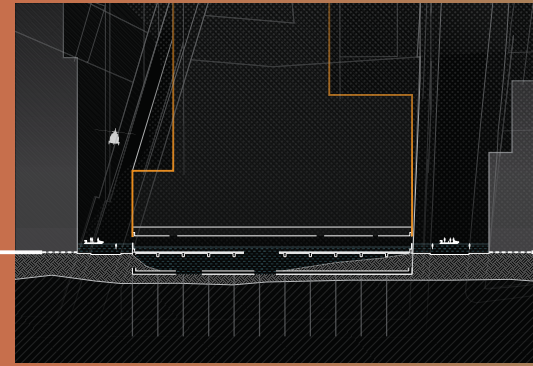
initial

building completion



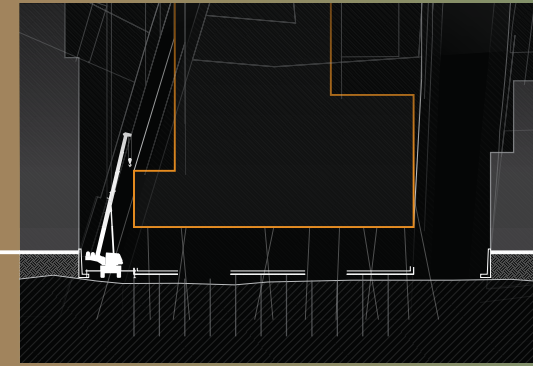
expansion

formation of merged, homogeneous sensed field



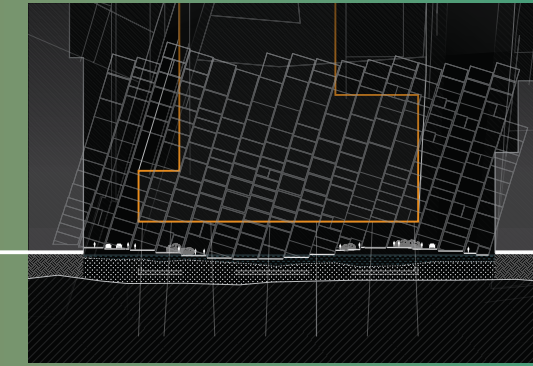
corrosion

future stormwater infiltration renders lower part of the building unusable



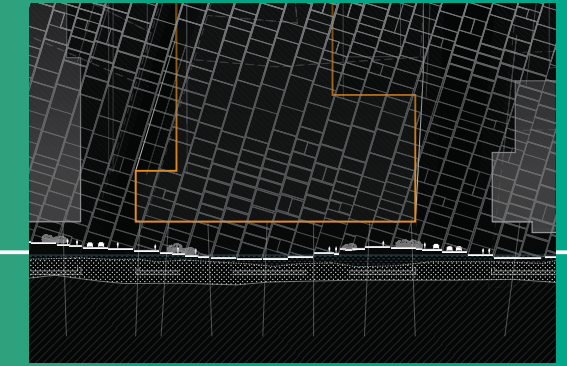
demolition

ground floor and basement demolished



renewal

implementation of modular, porous common ground embracing stormwater flood and disrupts sensor effectiveness



renewal II

common ground expands from building to urban scale, defining new figure-ground typology

This project starts with inspecting the expansion of both visible and invisible private thresholds in lower Manhattan, and aims for a more equitable urban landscape by reimagining the figure / ground typology.

The evolution of buried, invisible sensors could allow the omnipresent, three-dimensional evaluation of both individual and crowd movements. Together with physical boundaries and barriers, the sensed field opens up possibilities to define and control the population in addition to privacy violations. The physical connection of the buildings, the ground, and the heavily engineered geological layers as a homogeneous, volumetric entity serves as the very foundation of control, spatially in the form of property lines and sensorially as the sensed field.

Rather than providing a technocratic solution, this project targets the issue in the architectonic manner by proposing the physical detachment between the building, the ground plane and the engineered geology. Seeing the instability of the periodic stormwater flooding in downtown Manhattan as an opportunity, the project imagines the demolition of ground and underground floors of existing buildings, which eventually leads to a new building typology with minimal footprint on the ground. The project further proposes a modular, unstable ground plane, detached from the geologic layers composed of demolition debris. Various material and architectonic strategies embrace instability and deny the perpetual, stable control of the ground, effectively emancipating the ground plane so that everyone owns the ground, while no one owns the ground.

*Signature Urbanisms*

prof. Ersela Kripa and  
Stephen Mueller

adv arch design studio  
SUMMER 2022



plate 1: ground level

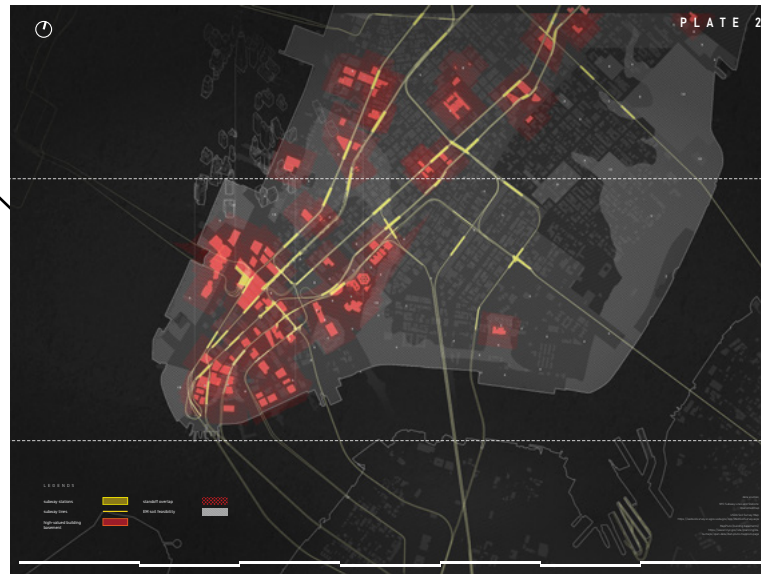


plate 2: one story underground

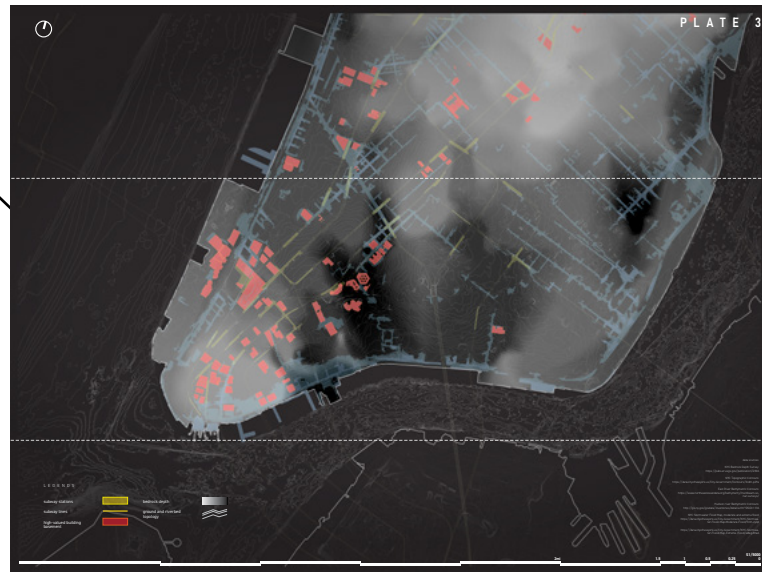
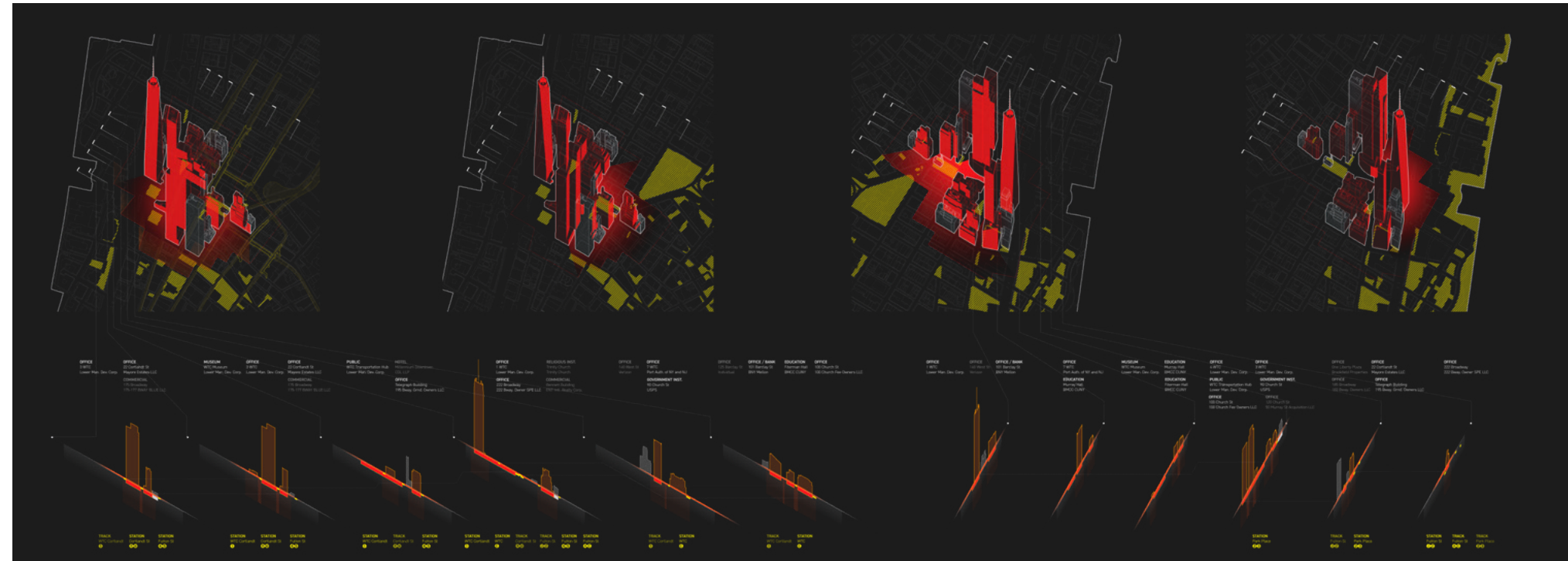


plate 3: deep underground

maps, downtown Manhattan

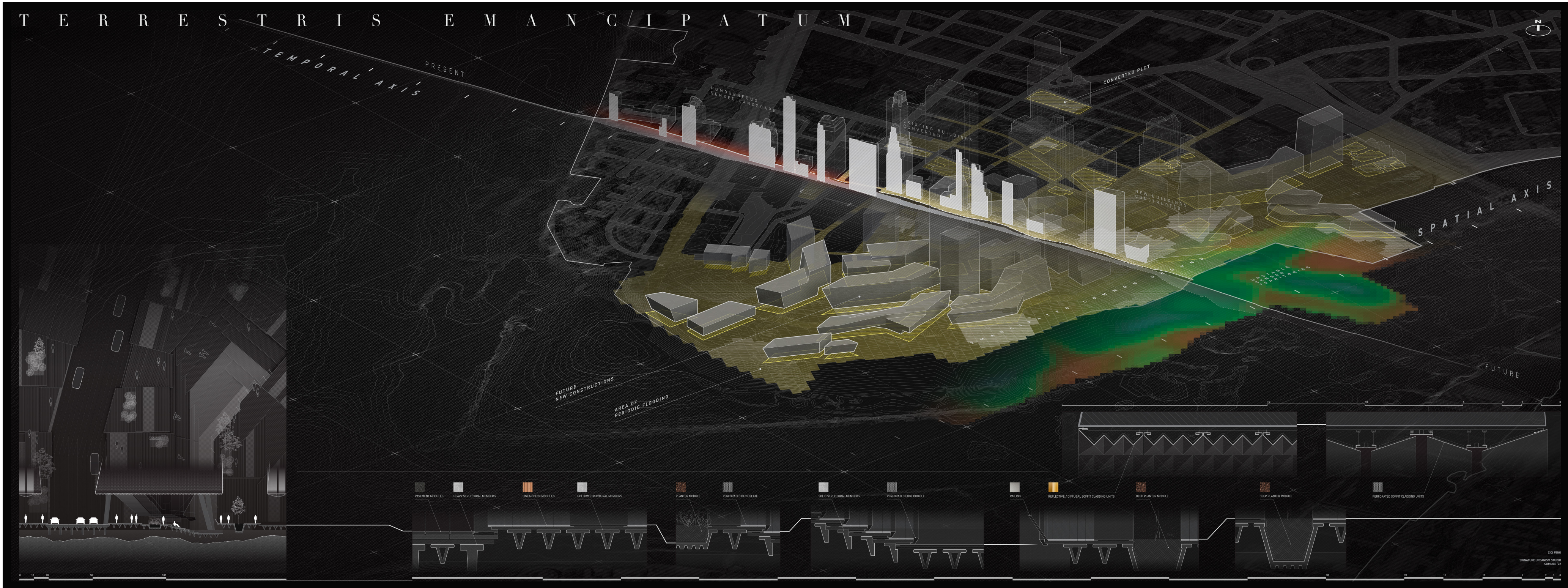
high-valued buildings and the speculated expansion of the sensed field



diagrams, WTC complex case study

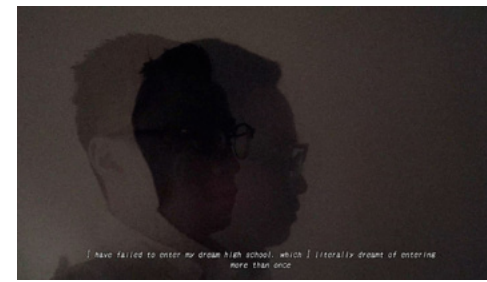


diagram, downtown Manhattan

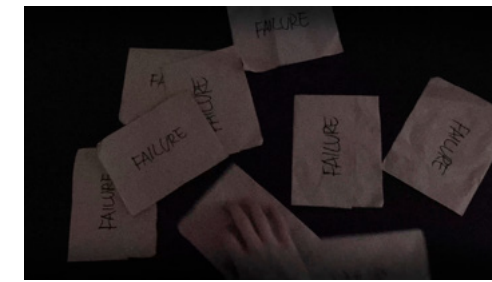




screenshots, final video



biography 1



biography II 2



context 3



seam 4



procession 5

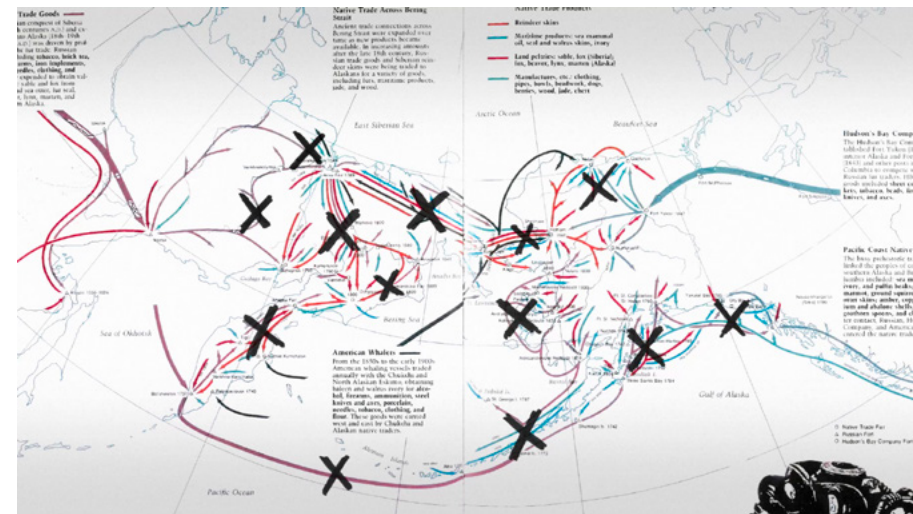


midterm review 6

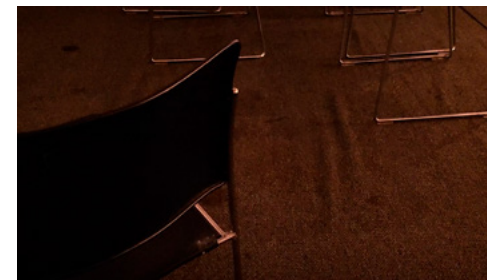
prof. Christopher Kupski

video link: <https://youtu.be/-967JcezFJs>

FALL 2022



7



dialog 7

- video link:
- <https://youtu.be/OmtbJ995ejQ>
  - <https://youtu.be/CScUr-D9laY>
  - <https://youtu.be/a-jTNUWM28U>
  - [https://youtu.be/xZEDnuG\\_OaQ](https://youtu.be/xZEDnuG_OaQ)
  - <https://youtu.be/9vasOqNfhFI>
  - <https://youtu.be/LeIXk7bp2Fw>
  - <https://youtu.be/uWCNIJ4ONgo>

screenshots, weekly videos

# GRAPHIC ARCHITECTURE PROJECT III

8

Reading presentation GAP R F22

# TAKE A STEP BACK

**FROM THE WORLD:**  
Fragmentation / abstraction of continuous event as way of understanding the world.  
Comprehension from discontinuity, cutting as design per se

**FROM THE WORK:**  
Change of perspective (non-continuously).  
Become outsider, embrace subconscious (same for audience)

**FROM THE METHOD:**  
Do more with least, leave space for interpretation  
Deconstruct existing perspective (shuffling frames)  
Limitations and opportunities of tools

Ziqi (Tony) Feng 1

Reading presentation GAP R F22

## THERE IS NO ARCHITECT'S ARCHITECTURE

Bernard Tschumi, **RED IS NOT A COLOR**

**FORMFINDING + ARCHITECTURE**  
Tschumi seemed to suggest an open-ended approach to architecture, yet his experiments were but precise control of the space and of its inhabitants. However even if the inhabitants' bodily movement could be totally controlled, their perception of the space will still vary from the architect's original vision. The nature of architecture has determined that it could only act with a step back, unlike movies where control may be extremely tailored.

## WHY CAN'T A STUDY ALSO BE A NARRATIVE?

Nelson Goodman, **TWISTED TALES**

**NARRATIVE SIMPLY NARRATES**  
The author suggests that when sequential organization is overly-modified, narrative will lose its identity and being turned into a study. ("Not every narrative will survive every copiosity", p. 113) However such view may be a bit narrow-minded: what is the boundary between a narrative and a non-narrative? Could storytelling per David Benjamin, with all the reinterpretation as the story being inherited, disqualify as a narrative?

Ziqi (Tony) Feng 1

Reading presentation GAP R F22

Alain de Botton, **HOW PROUST CAN CHANGE YOUR LIFE**

**EXCESSIVENESS ALLOWS STORYTELLING**  
Even bland contents, once interpreted by the author, could be expanded and transformed into designed stories. The overdependence on abbreviation has resulted in expansion considered as inappropriate, yet the latter allows the author to discover the "hidden" contents in the seams of the compressed mass - which may become design inspirations.

# CONTENT

Ziqi (Tony) Feng 1

Reading presentation GAP R F22

WAI Think Tank, **NARRATIVE ARCHITECTURE MANIFESTO**

**AWARENESS THROUGH EXPOSURE AND EXAGGERATION**  
The author suggests an architecture that may be seen as the continuation of postmodern doctrine: an architecture that criticizes by exaggerating what's being criticized. Such magnification allows the criticized to be more visible and hence exposed. But does Narrative Architecture seek to provoke solutions, or does it envision the architecture industry going into a state of anarchy, into a continuous loop of intra-criticizing?

# IDEAL

Ziqi (Tony) Feng 1

Reading presentation GAP R F22

## PROGRESSIVE TARGET

THROUGH

## REGRESSIVE METHODOLOGY

Vermeulen & van der Akker, **NOTES ON METAMODERNISM**

**IMPOSSIBLE TARGET TO TRIGGER POSSIBLE CHANGES**  
We do see the trend of criticism being utilized as a tool to promote positive changes in the 21st century - as with Narrative Architecture. But the trend could also be seen as a compromised solution of the creative society getting itself out of the pessimism of the postmodern. By resorting to an exaggerated yet reduced romanticism - and representing social visions in formal / visual ways, do we simply lose our courage to make these social statements that address directly where it hurts? Do we lose our agency so much that we could only argue in such discreet ways?

Ziqi (Tony) Feng 1

File presentation GAP R F22

William Kendrige, **AUTOMATIC WRITING**

**GRAPHIC > STRUCTURE**  
Working with charcoal drawing allowed reinterpreting conventional methodology of our (temporal) and introducing the strategy of dissolve (spatial). Such dichotomy were further tested in the work itself with the drawings (objects) and the text (information).

Holly Herndon, **CHORUS**

**PERCEPTION LAYERED**  
Layering of how the desktop, as one of the space that we interact with the most, were perceived by the 3D scanner with the "subjects of highlight" that defines the desktops, as well as the virtual space perceived by our eyes through the screen.  
(\*No some of the objects being flat simply due to technical limitation!)

Ziqi (Tony) Feng 2

File presentation GAP R F22

Jacques Tati, **MON ONCLE**

**BOUNDARY-CROSSING**

The dogs, the wagon, M. Hulot's bicycle, the car, M. Hulot and Gerard themselves and even M. Argel at the end has all been trans-boundary elements that moves between the modern and the old part of the town. Such act of boundary-crossing introduced bits and pieces of one world into the other, created conflicts, and reinforced the movie's overall satirical theme.

Ziqi (Tony) Feng 2

File presentation GAP R F22

Errol Morris, **THE THIN BLUE LINE**

**ALTERNATIVES AND AMBIGUITY**

**WHO IS THIS "HE"?**  
The ambiguity of the narrative from multiple perspectives allows, or rather forces the audiences to actively participate in their own investigation of the case. Narrative here becomes a tool of story-forging rather than storytelling - the "truth" was never explicitly suggested but remained open to interpretation throughout the whole film.

Ziqi (Tony) Feng 2

File presentation GAP R F22

Joachim Trier, **THE WORST PERSON IN THE WORLD**

## WE ARE WHO WE ARE TURNED INTO

**IDENTITY FROM CHANGE**  
As Julie stated in the beginning, the identity of the characters in the movie is never conveyed in the conventional manner but through life-changing events. These events do not turn one person into another but instead reveals who this person truly is - similar to the macarons of Proust. Such strategy is further reinforced by the absence of time, as no clear clue is given about how many years has passed between the events, nor do the characters seem to age.

Ziqi (Tony) Feng 2

File presentation GAP R F22

Lord & Miller, **SPIDER-MAN: INTO THE SPIDER-VERSE**

# ANIMATION HONEST TO ITSELF

THE FRAME AS COMIC PANEL

Animation, especially 3D animation, has a tremendously larger degree of freedom on techniques compared to traditional films. Unlike the majority of other animated films that are mere animated versions of traditional films, this one fully embraced itself being an animation that is derived from the original comic. The frames were used as canvas while graphic effects - unorthodox to traditional films - were used extensively as narrative tools. Even frame rates were reduced in most of the cuts, and differs between characters, backgrounds and scenes - achieving a comic-like temporal quality.

Ziqi (Tony) Feng 1

*Are  
icebergs  
free?*

# THE VIADUCT(s)

adv studio V  
FALL 2022



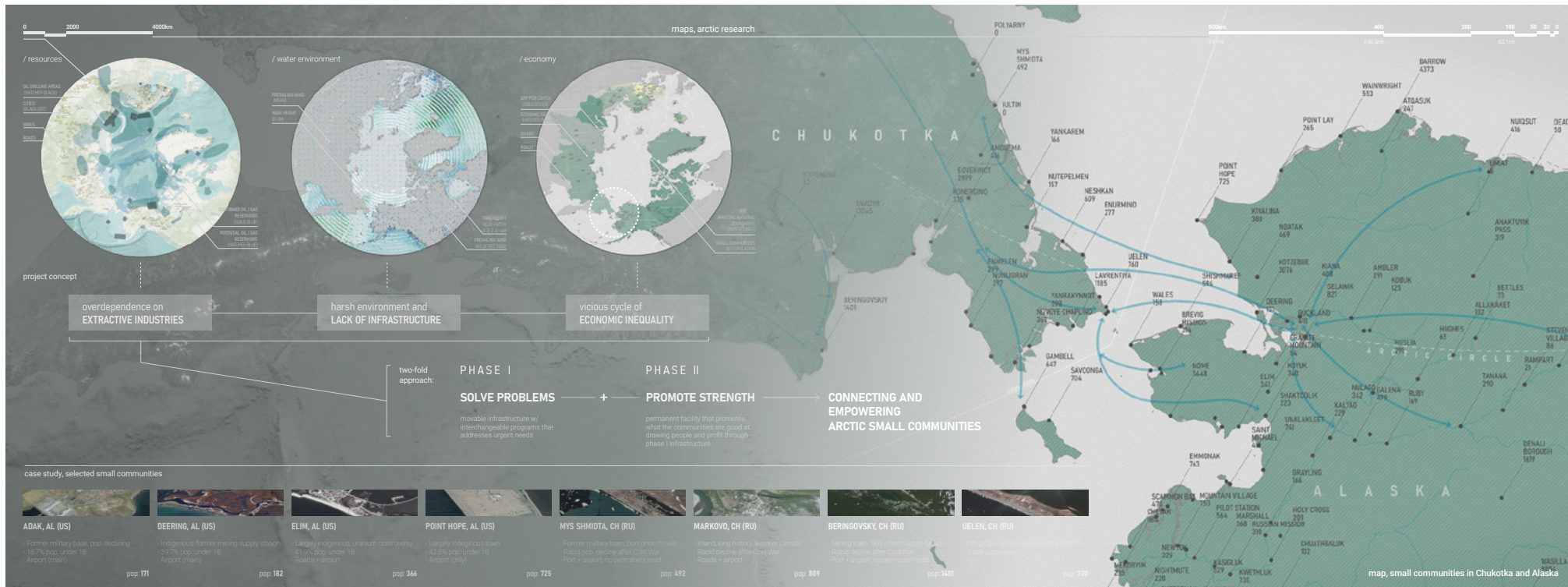
prof. Leslie Gill and  
Khoi Nguyen



phase I  
solving problems

+

phase II  
promoting strength

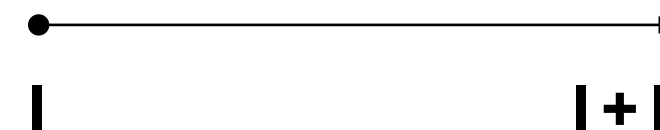
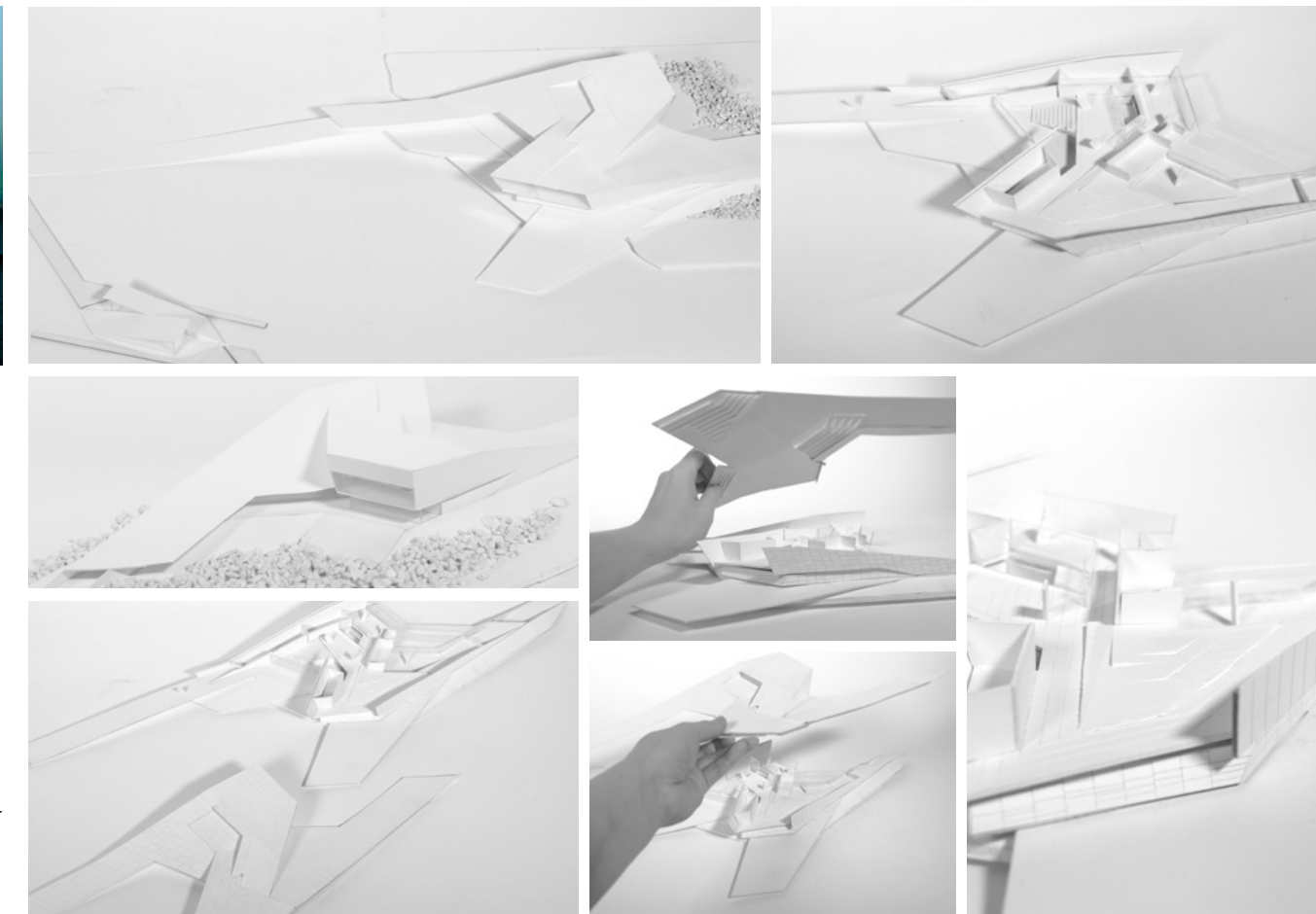
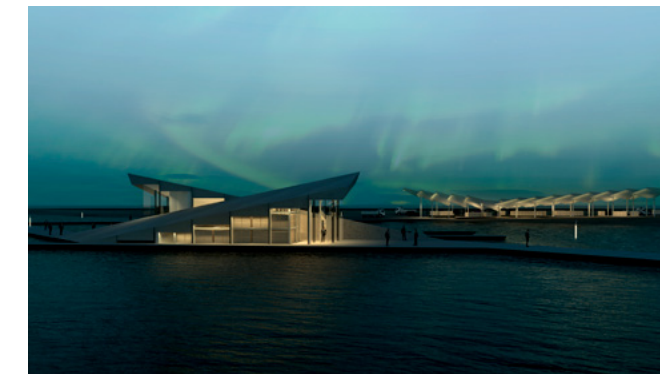


diagrams, research and project concept

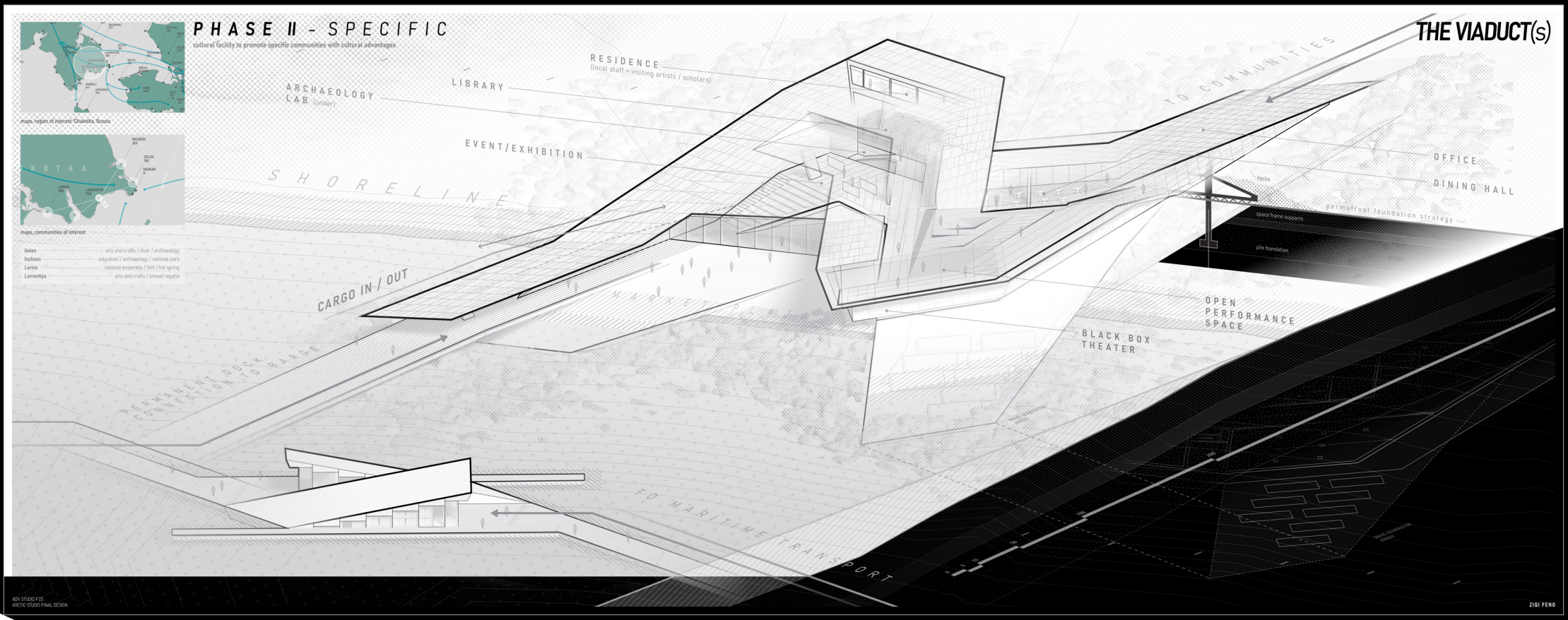
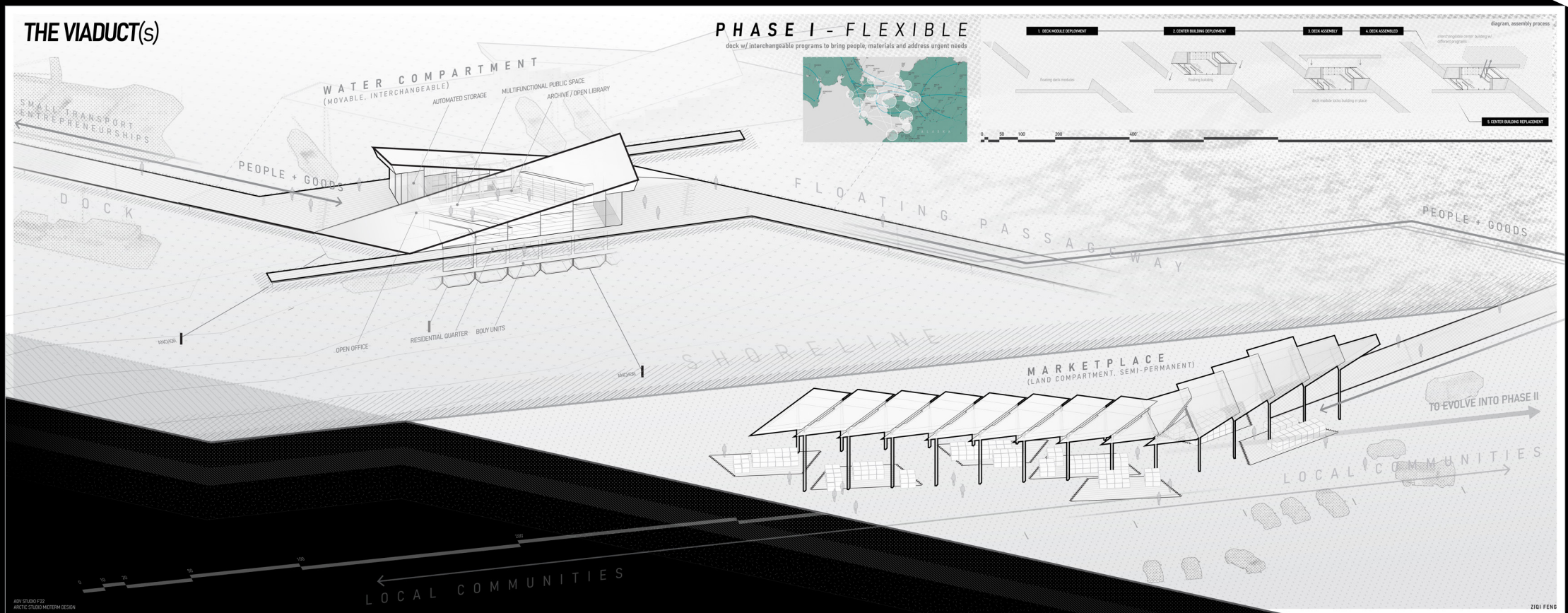
rendering, phase I



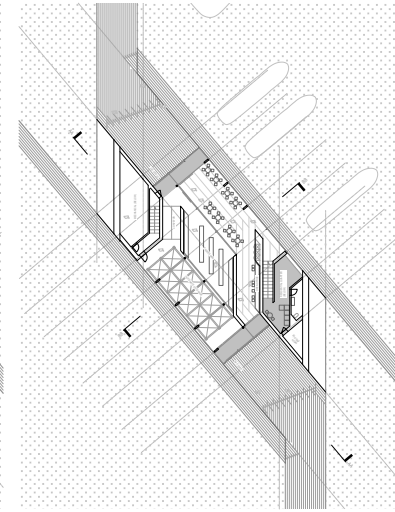
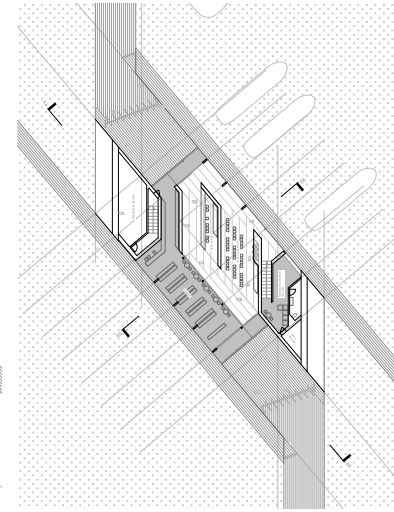
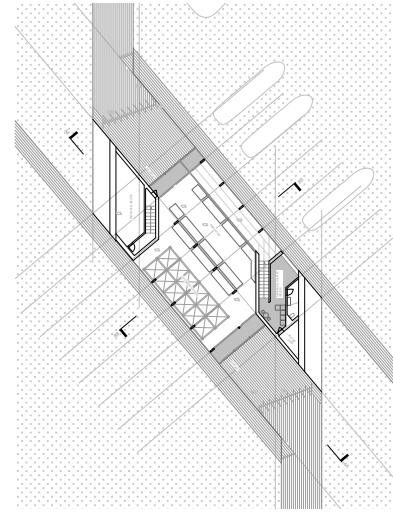
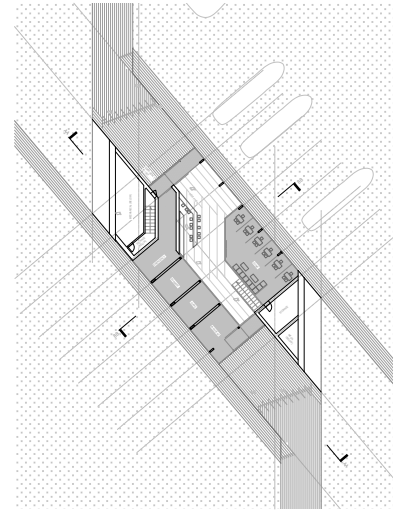
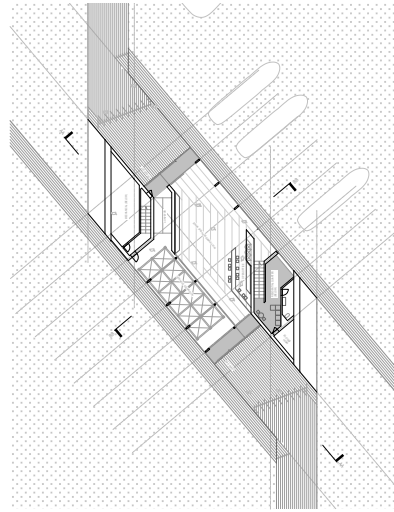
photo, physical models, phase I + II



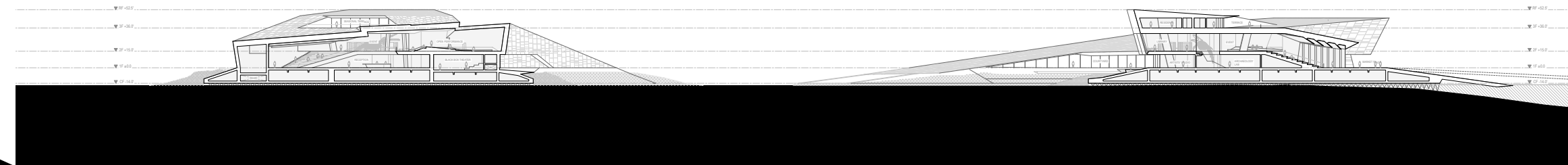
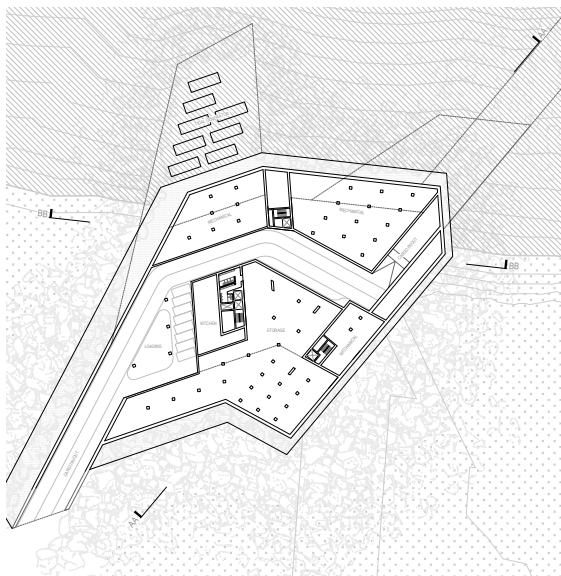
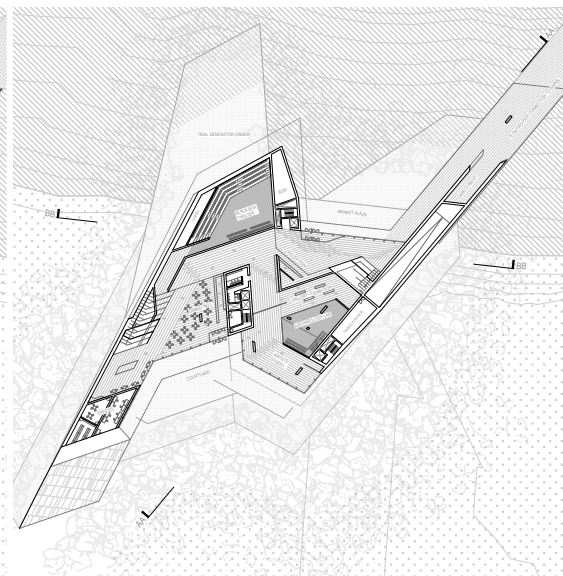
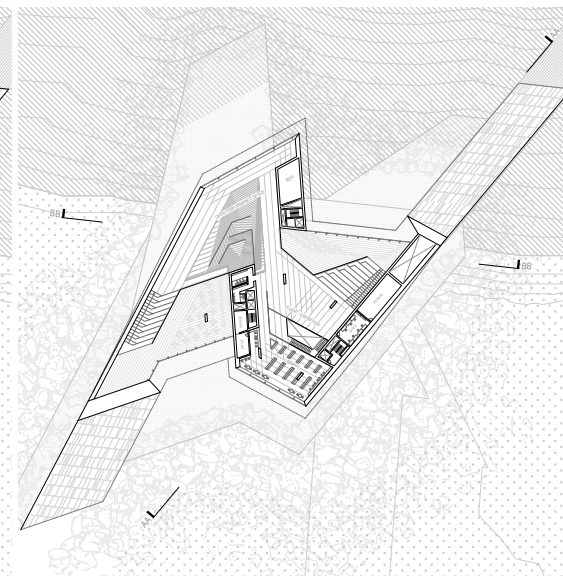
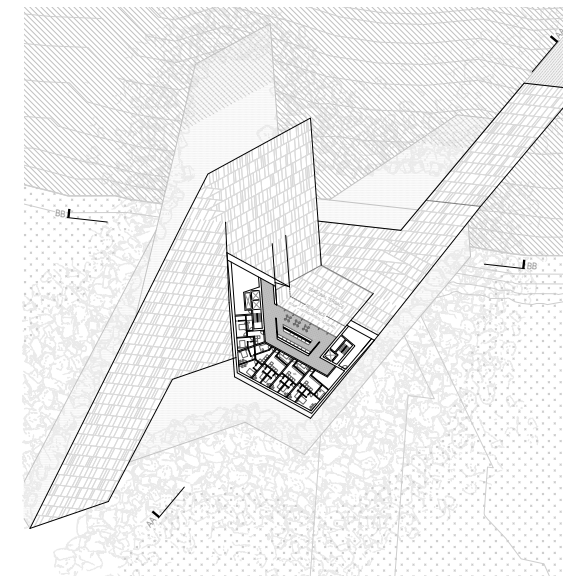
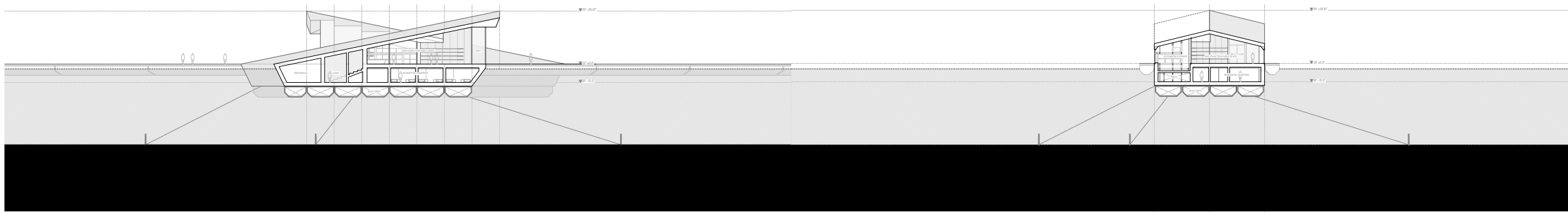
phase I  
solving problems



phase II  
promoting strength

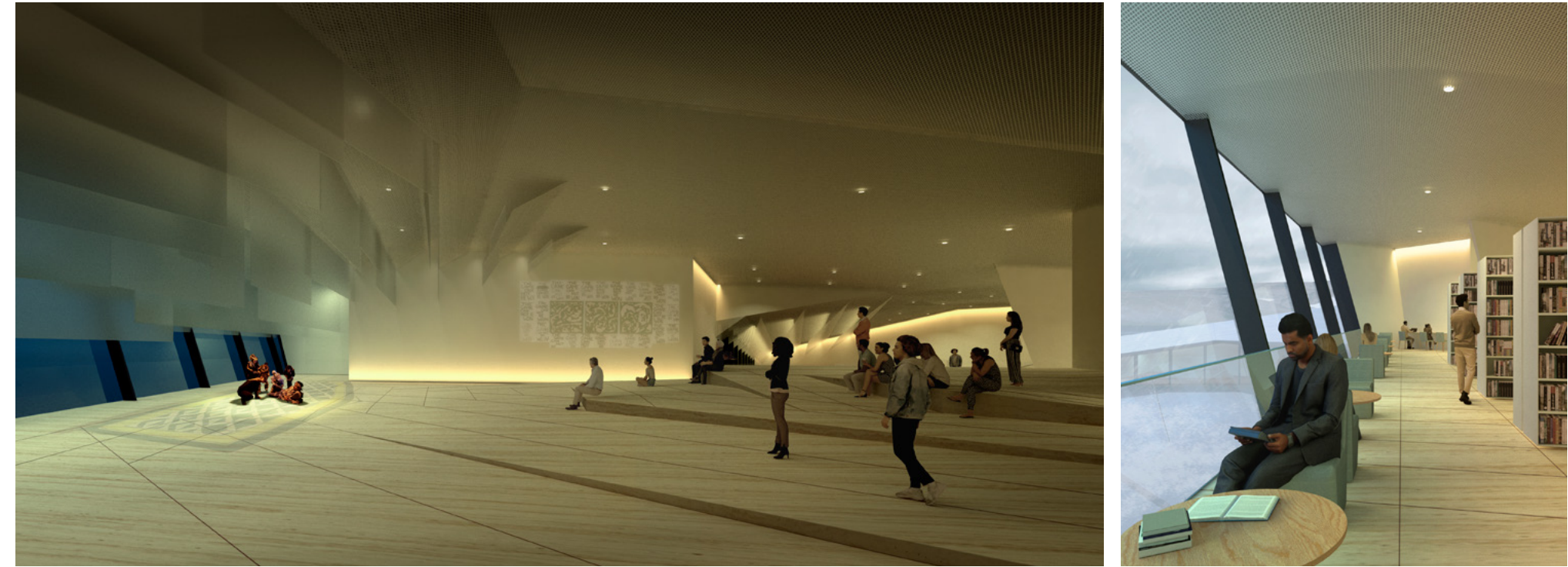


phase I  
solving problems



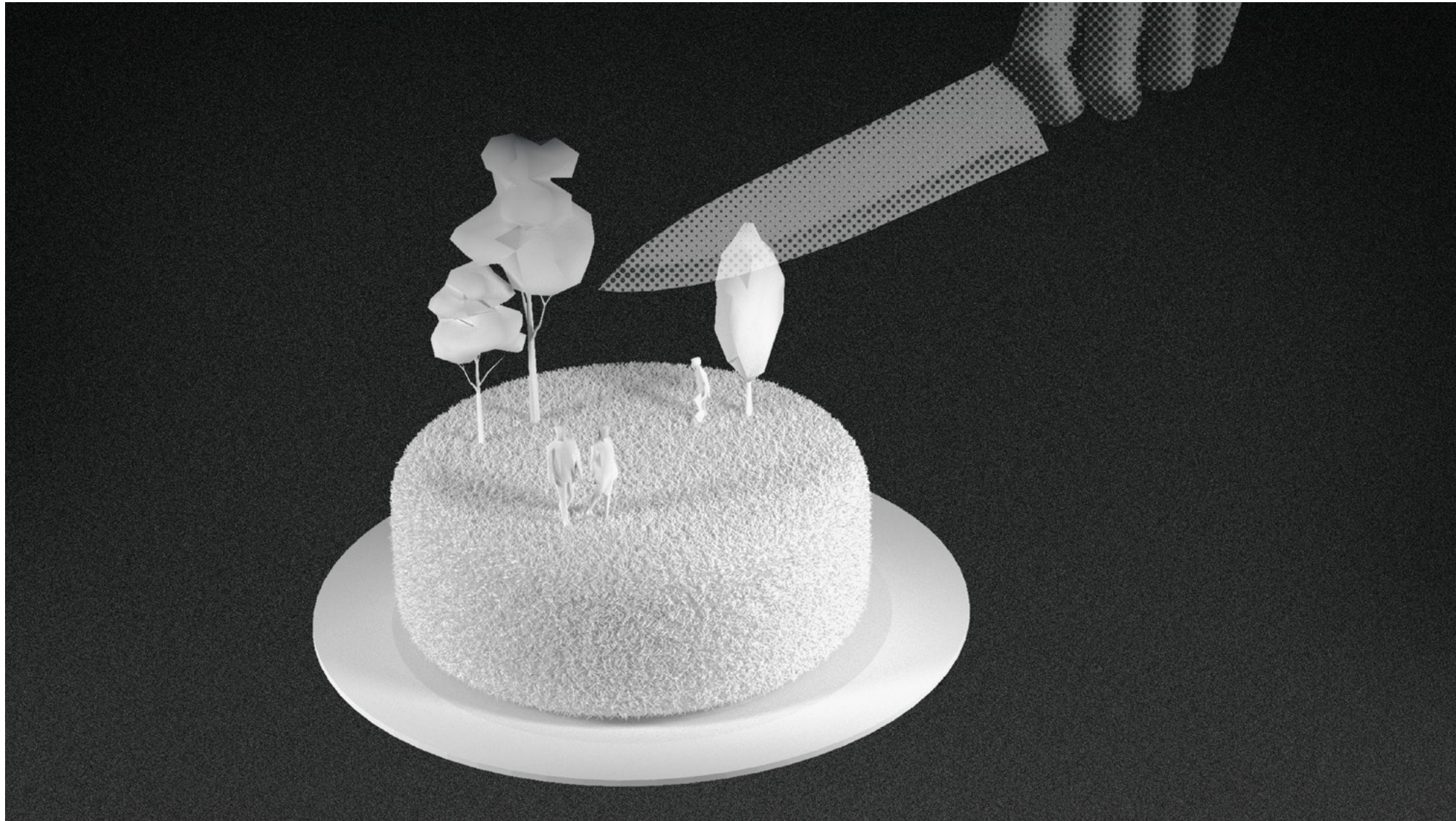
phase II  
promoting strength





rendering, phase II interior





top: select design options (144 in total)

Our tool generates design options for residential developments with affordable housing that is adjacent to public green spaces. Each option is associated with various scores regarding the quality of life for non-affordable and affordable housing residents alike. The tool aims to provide a wide range of design options in which developers / local authorities may use to balance profit with fairness for low-income residents.

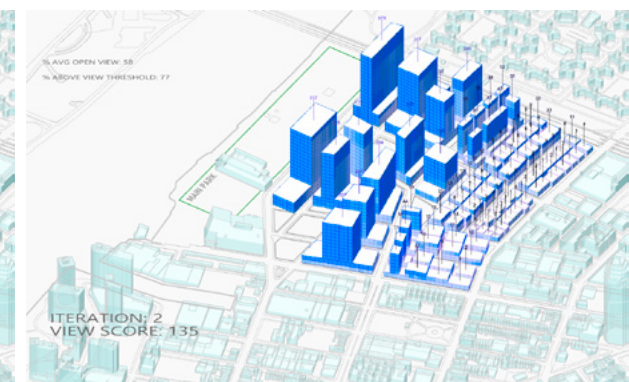
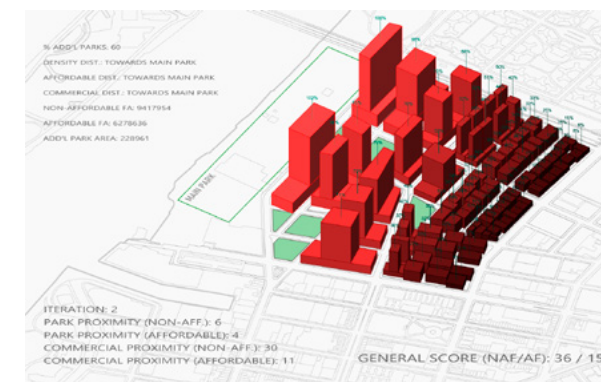
# X INFORMATION MODELING

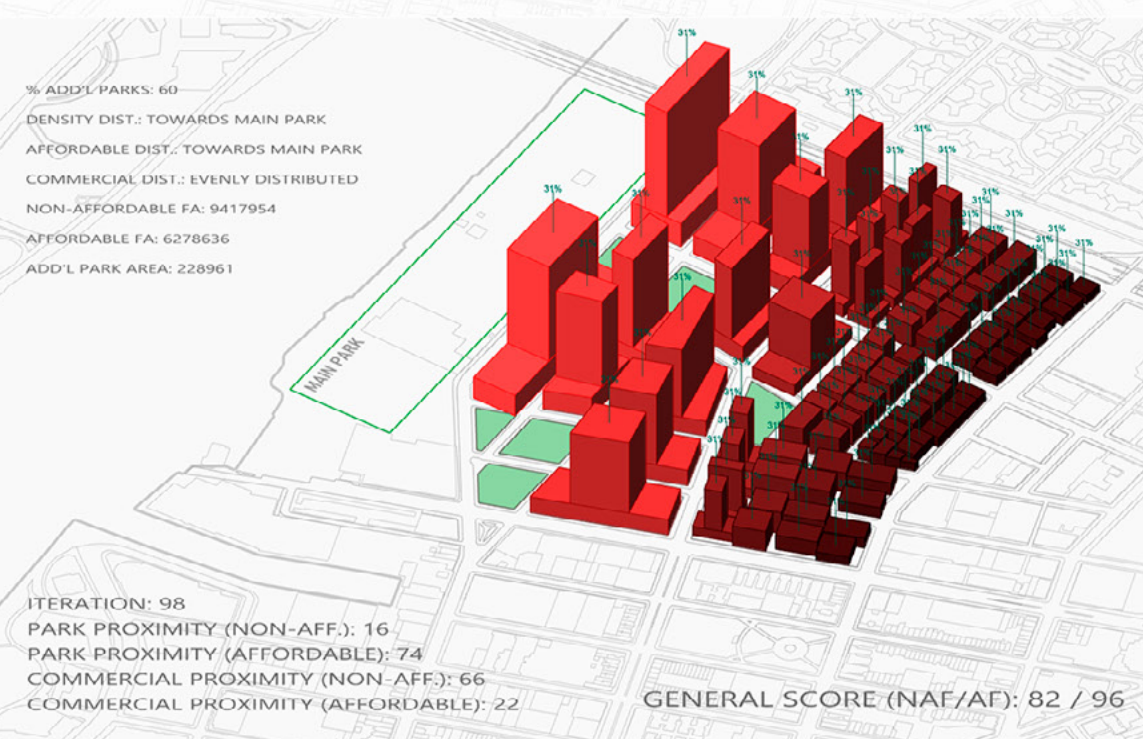
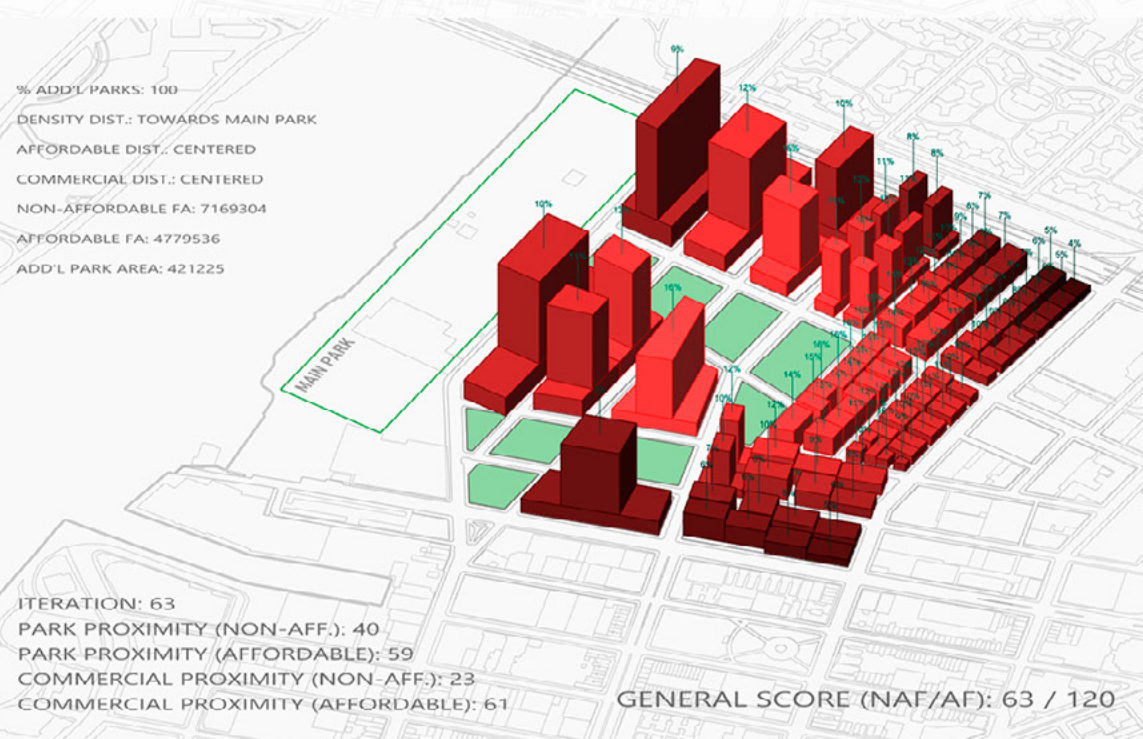
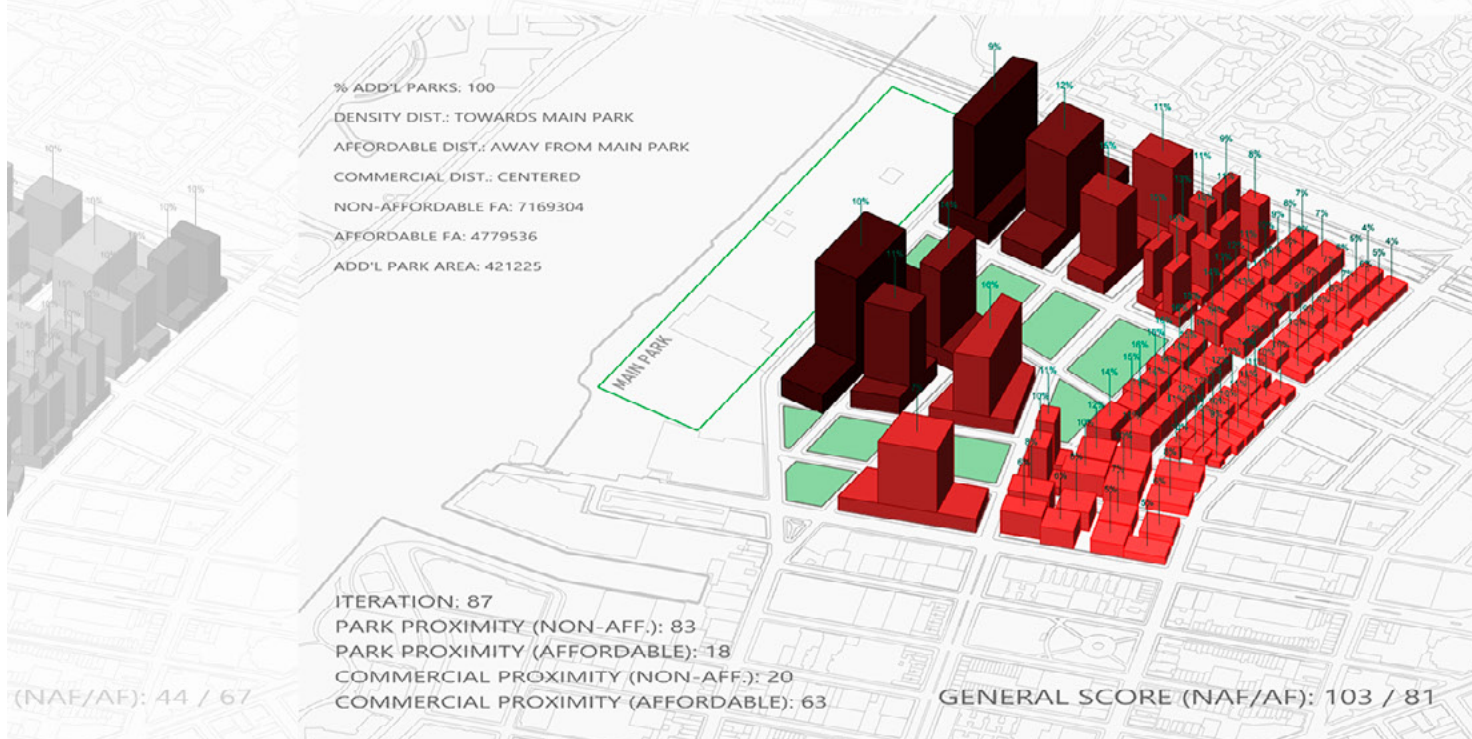
group members:  
Agnes Anggada, Ziqi Feng

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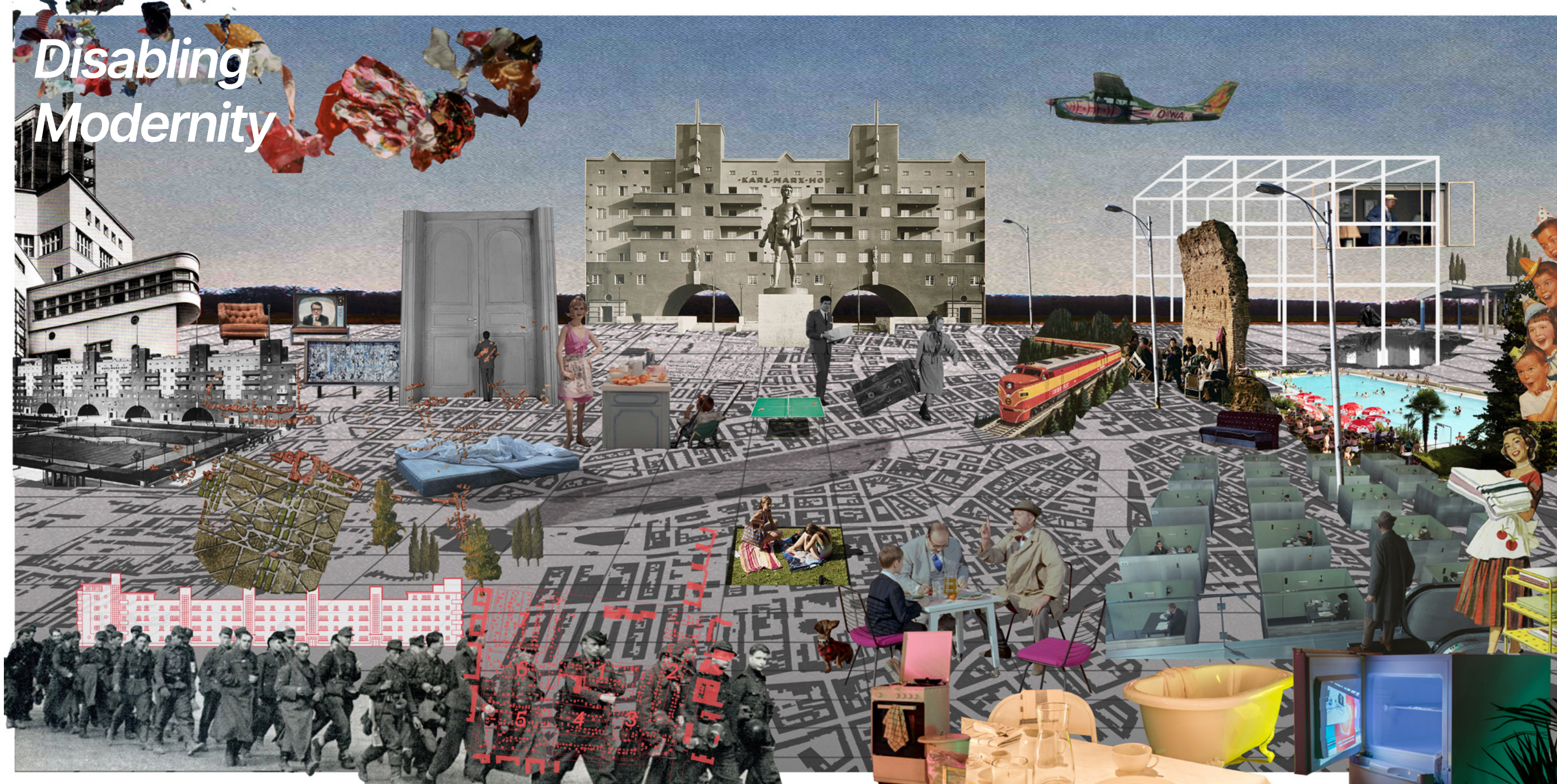
prof. Snoweria Zhang

sample design options (main / daylight / views)





final optimal design options



*Disabling  
Modernity*

# MITTE 15 DISABLED

group members (pre-midterm works):  
Zhuofei tang, Zhikang Liu, Ziqi Feng

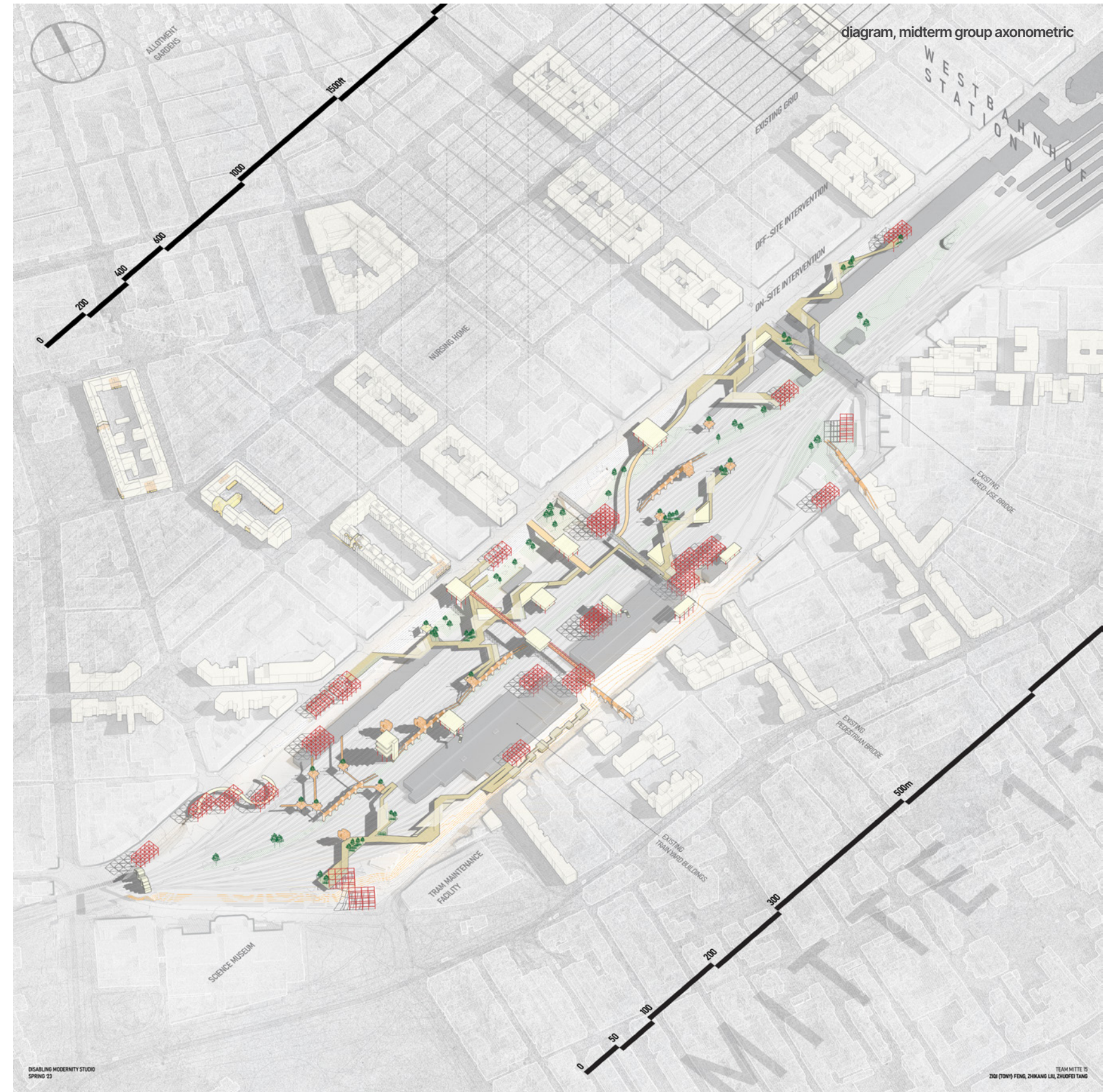
prof. David Gissen

collage, group project concept  
credit: Zhuofei Tang

adv studio VI  
SPRING 2023



collage, masterplan concept  
credit: Zhuofei Tang

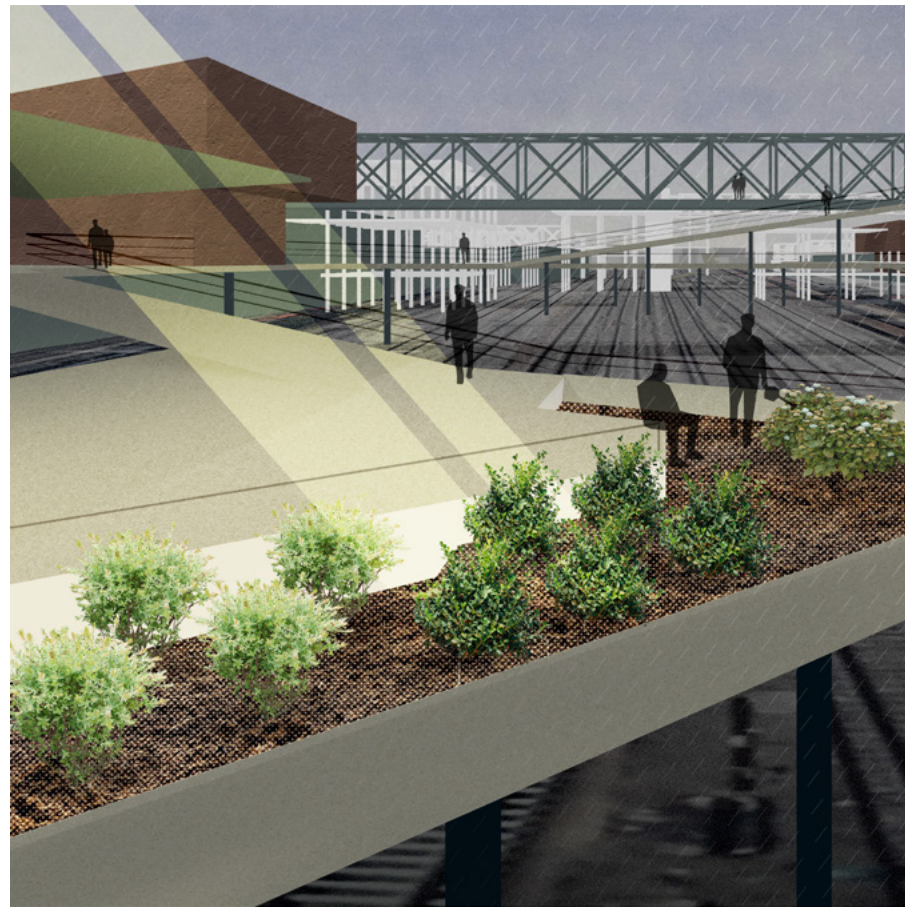


diagram, midterm group axonometric

DISABLING MODERNITY STUDIO  
SPRING '23

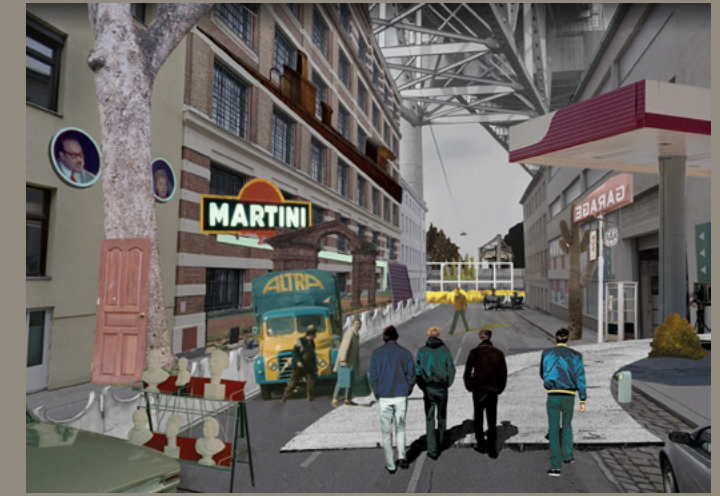
TEAM MITTE TO  
ZIQI (TONY) FENG, DIKANG LI, ZHUOFEI TANG





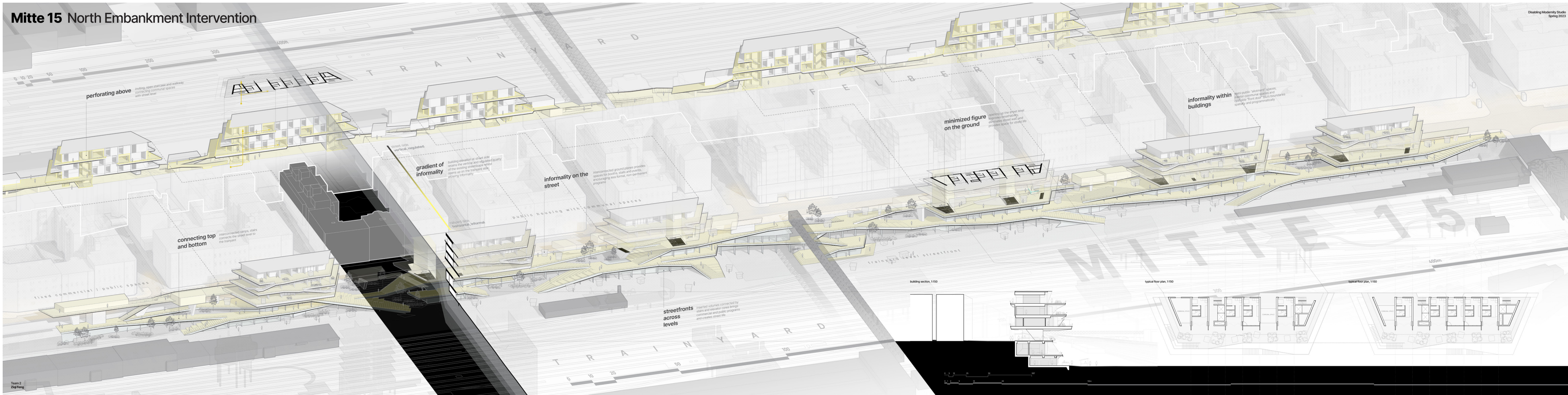
collage, network concept

collage, masterplan concept  
credit: Zhuofei Tang

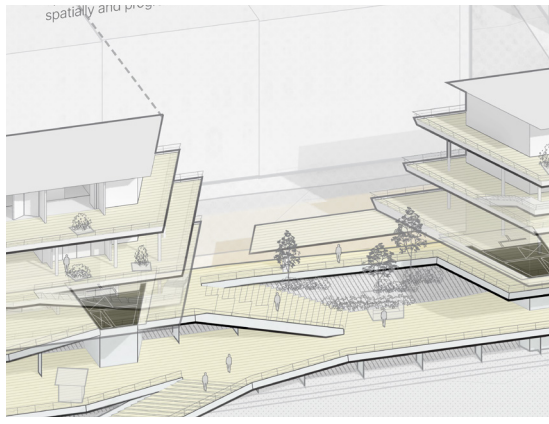
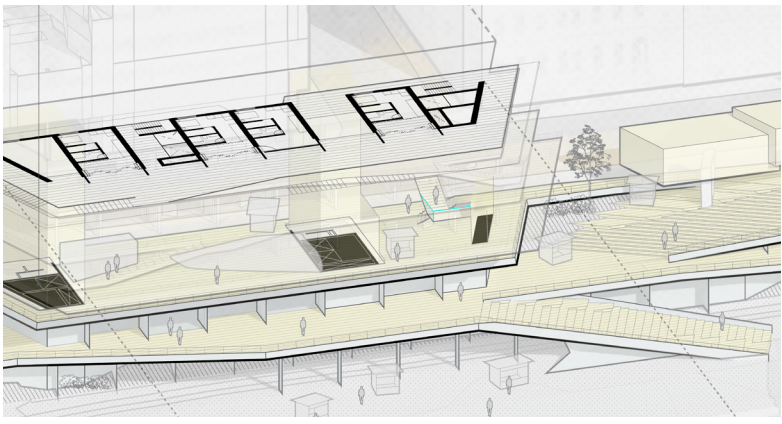
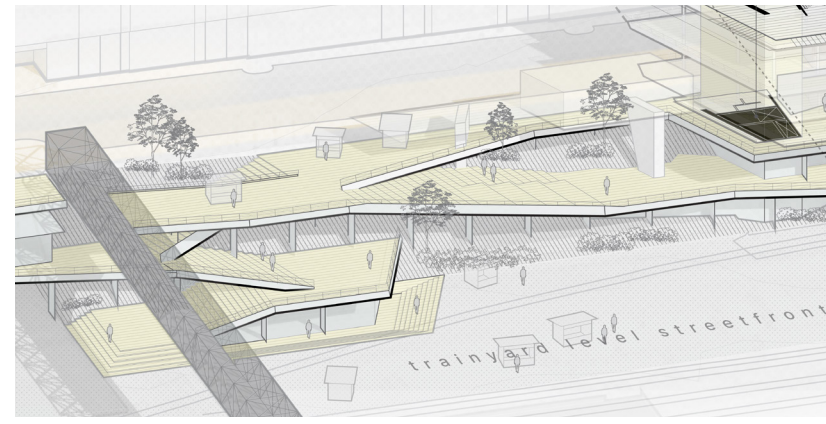
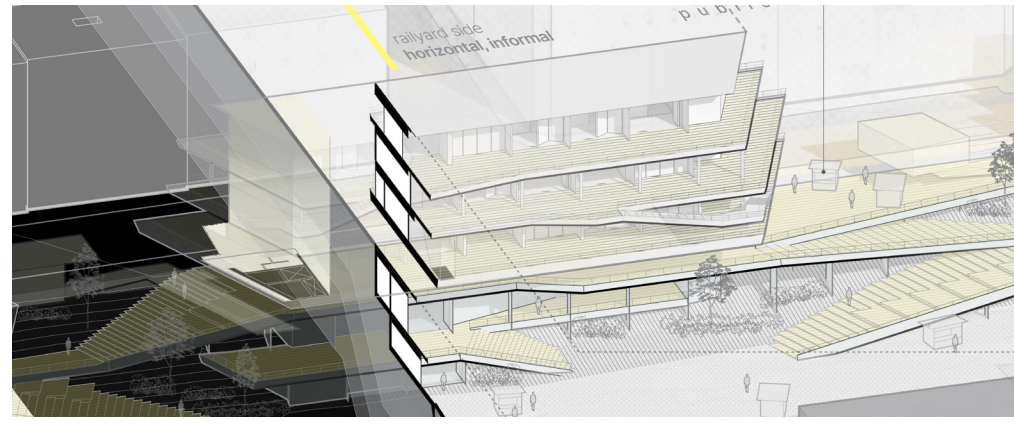


# Mitte 15 North Embankment Intervention

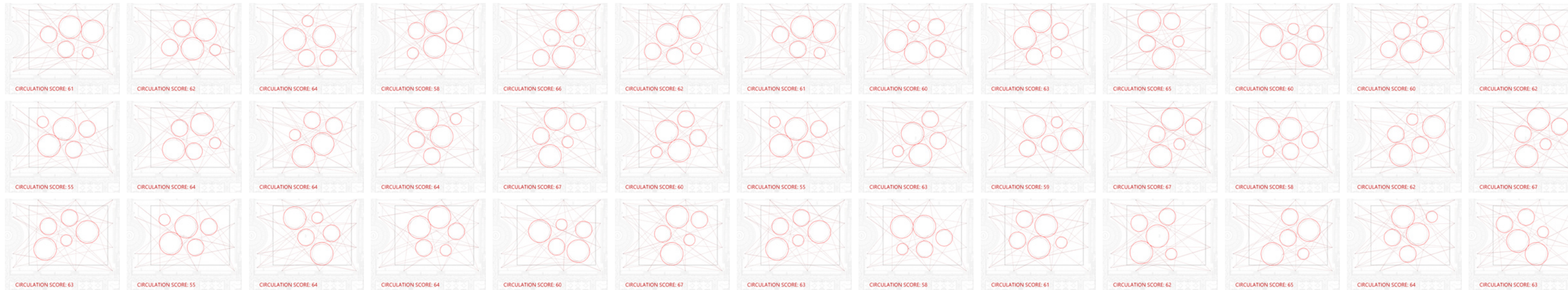
Disabling Modernity Studio  
Spring 2023



final axonometric and drawings



# GENERATIVE DESIGN



step 1:  
circle packing and shortest path optimization, programs

1



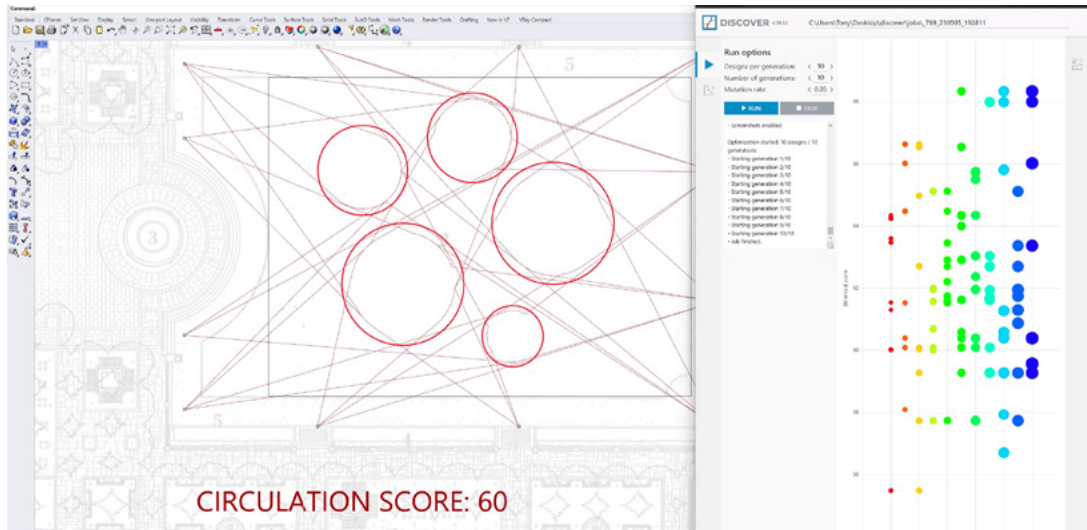
Through circle packing, shortest path algorithm, and orientation optimization, our tool aims to derive the optimal stall layout for various of occasions at the central lawn of Bryant Park. We have broken down the design process into three parts -- program layouts, stall layouts and stall orientations, and used generative process in each step for the optimized design. We hope that the tool would provide useful references for the park administration on organizing events and festivities.

prof. Danil Nagy

group members:  
Steven Fei, Ziqi Feng, Jie Lai, Yufei huang, Weiyu Xu

SPRING 2023

screenshot, optimization process



2

step 2:  
circle packing and stonest path optimization, stalls

step 3:  
stall exposure and orientation optimization

3

rendering, final optimized stall layout  
credit: Weiyu Xu

