

Graduation Portfolios

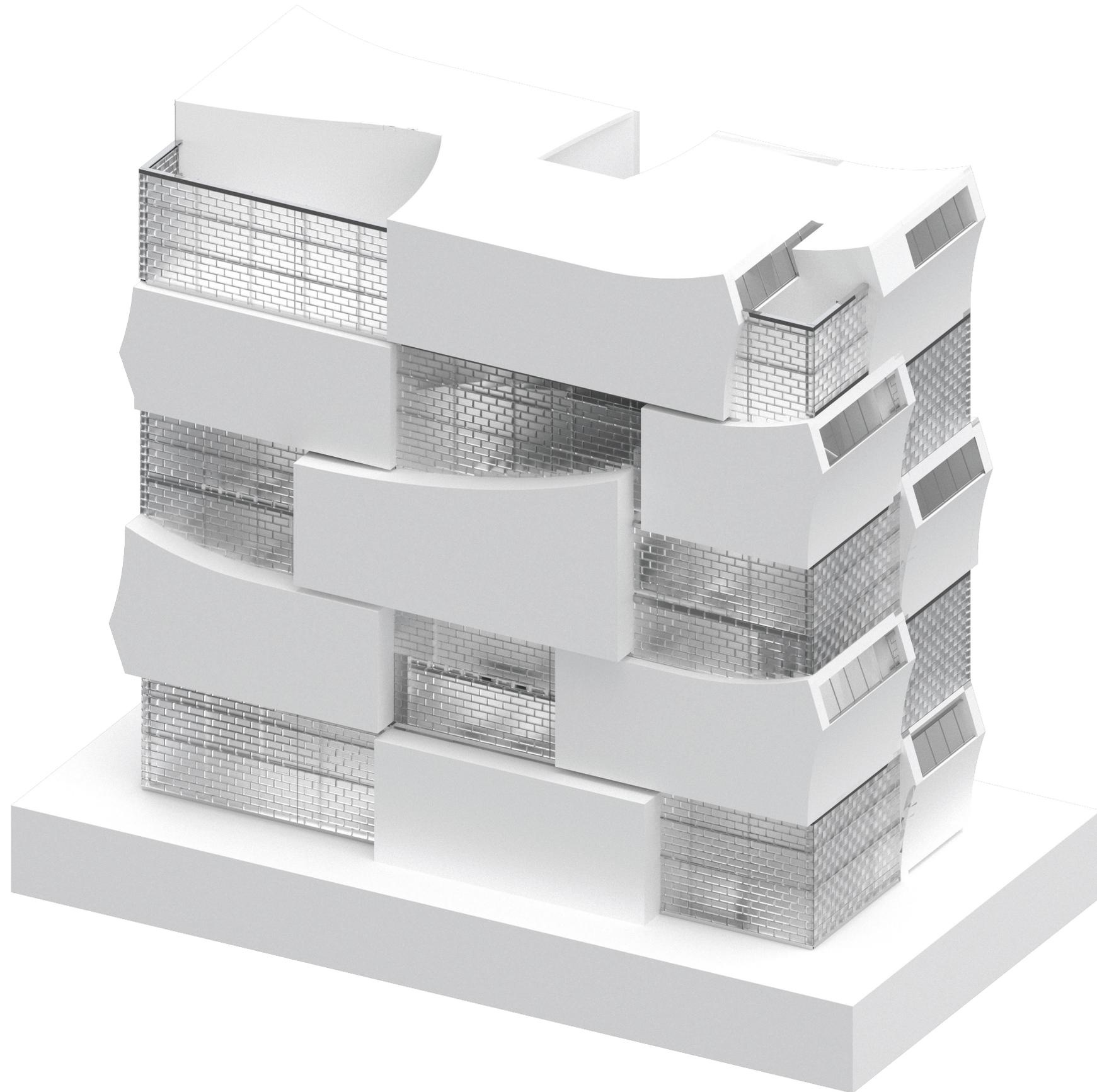
GSAPP MS. AAD 2020

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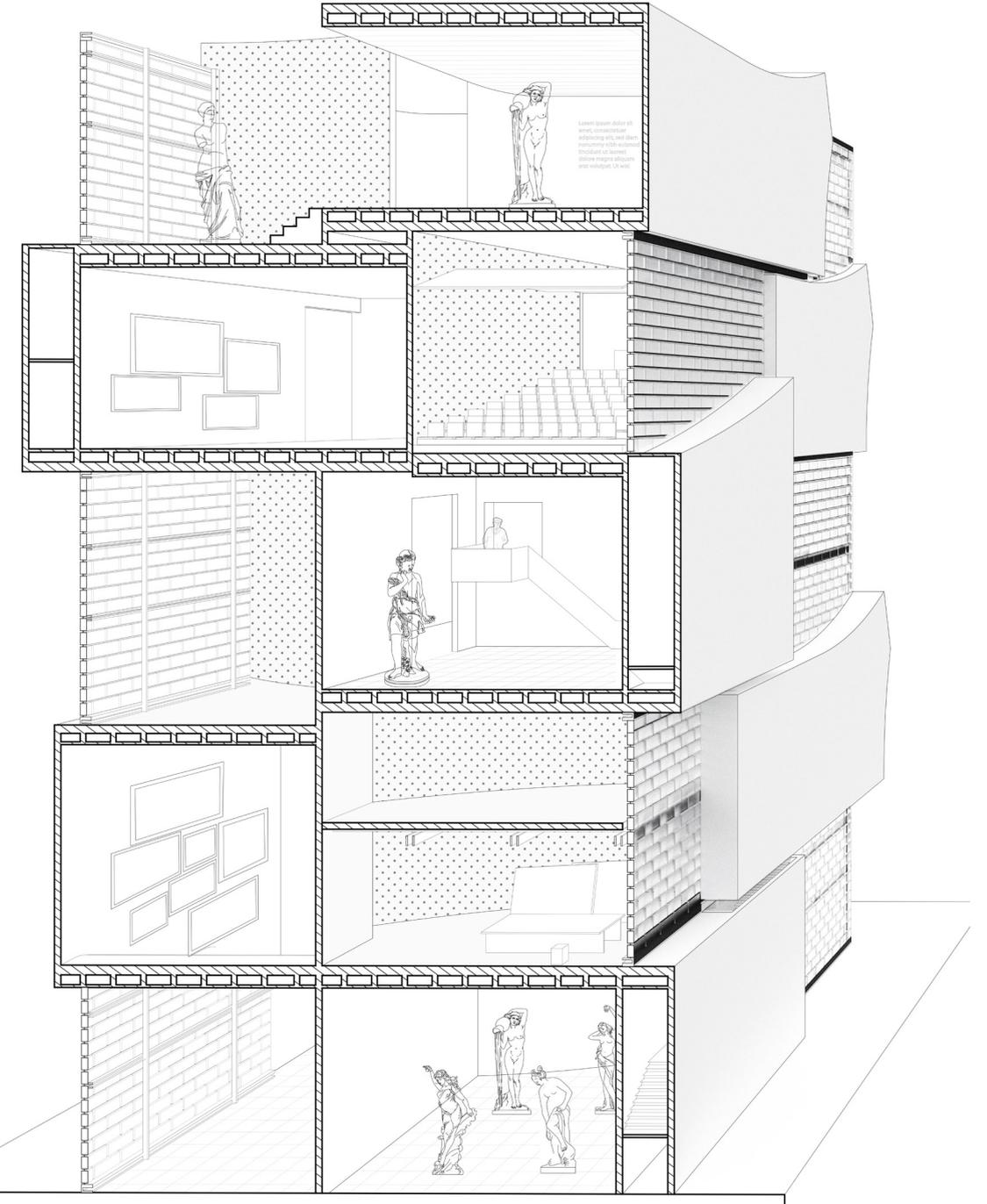
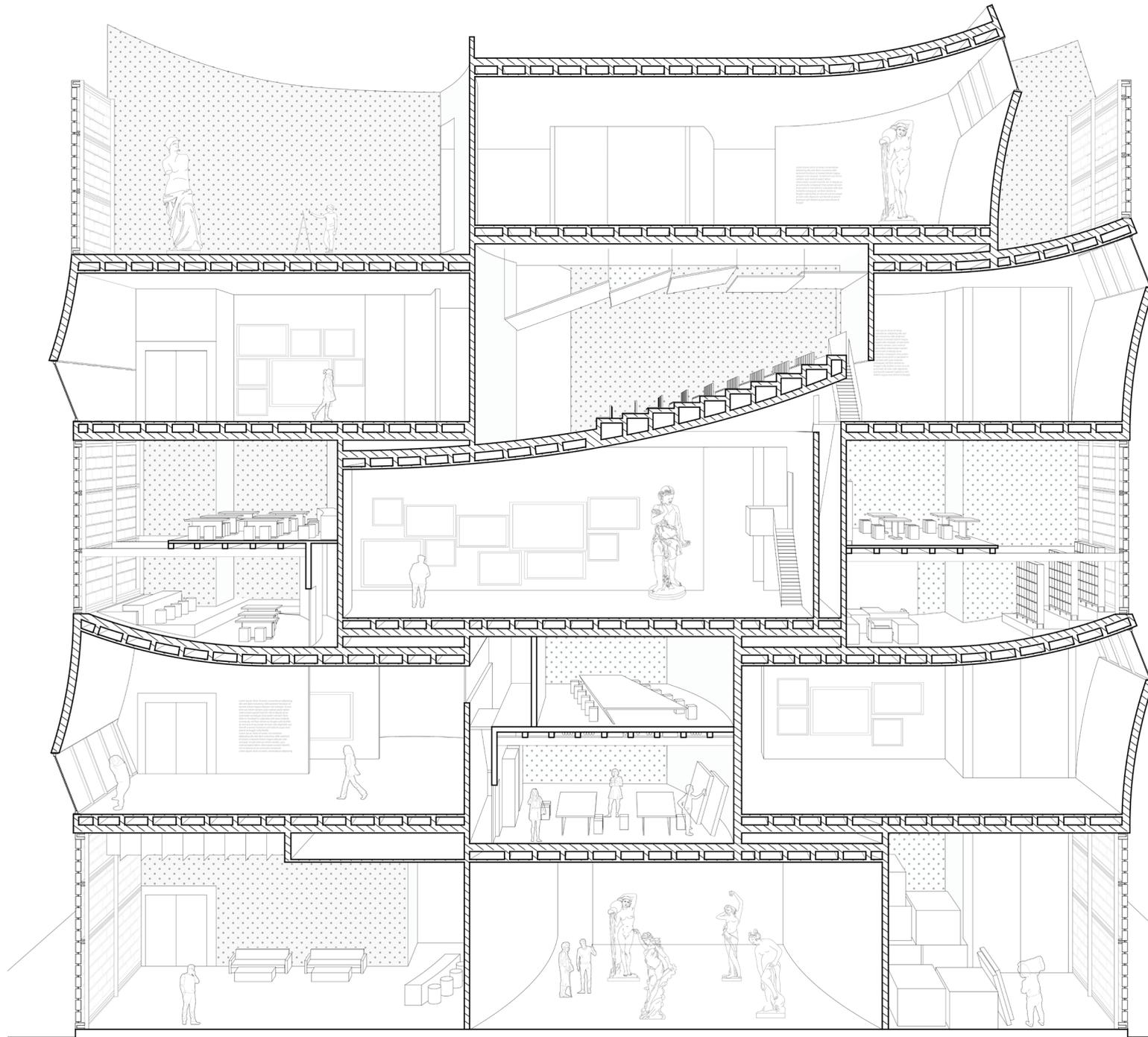
Museum with only gallery

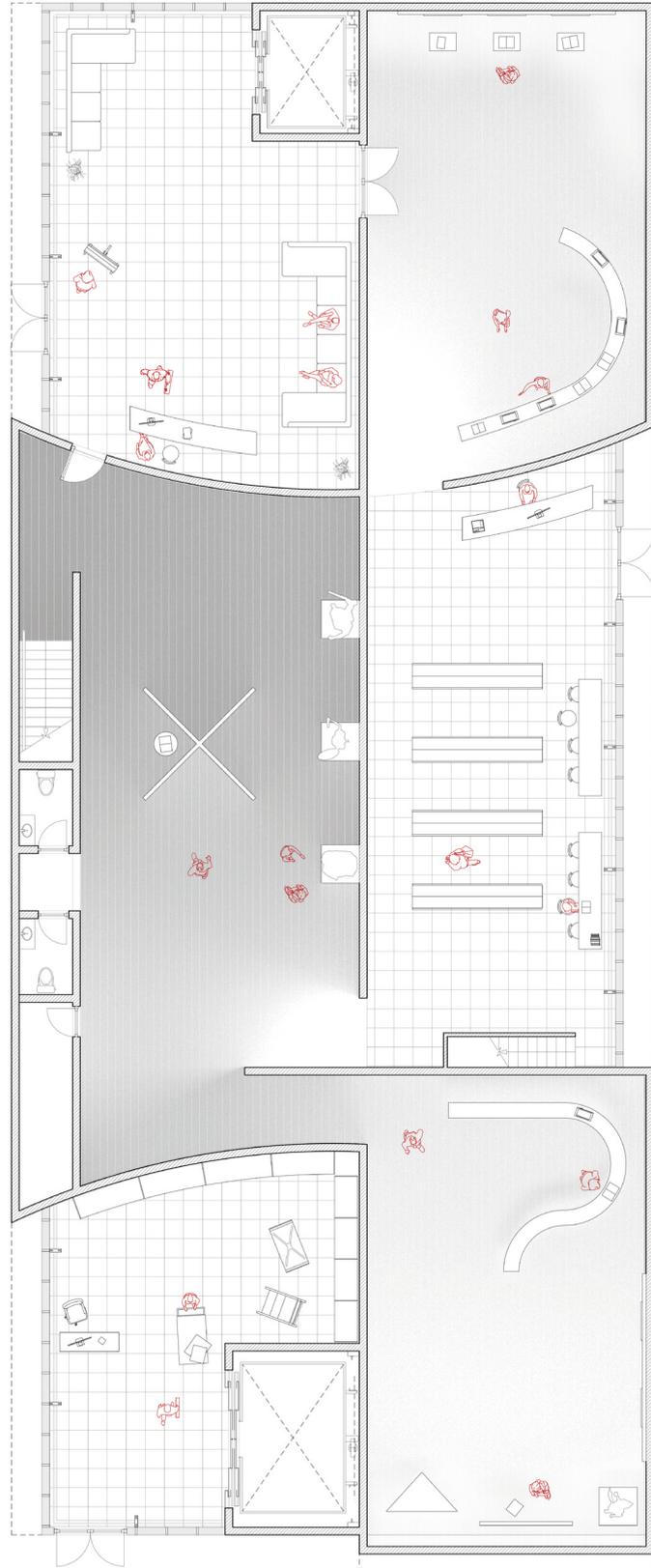
COUNTER-BRIEF

The White Box, the dominant twentieth-century practice regarding art museum interior design and architecture, makes objects untouchable and exclusive by displaying collections on a null white wall as a neutral canvas. On the contrast, the back of house is similar to black spaces, which are out of the cognition of visitors. Based this understanding, we analyzed 2 precedents, which are the Met Breuer and MUSAC Museum. In the precedents, we found the relationship between gallery and non-gallery is similar to black box in white space or white box in black space. Gallery and non-gallery share same boundary, which can be a wall or a floor, and they are shaping each other. They are figure-ground relation. So in this design, we started from an even checkerboard, in which black and white present gallery and non-gallery space, and we peeled the surface of gallery box to create connection between gallery and non-gallery, gallery and outside, gallery and gallery. The peeling walls and floors become special and active boundaries in the building, which are shared by both gallery and non-gallery, giving quality to the space. It can be regarded that the white gallery boxes are stacking in a big black space; it can also be regarded that galleries staggeringly connect together, while the in-between spaces become non-gallery spaces.

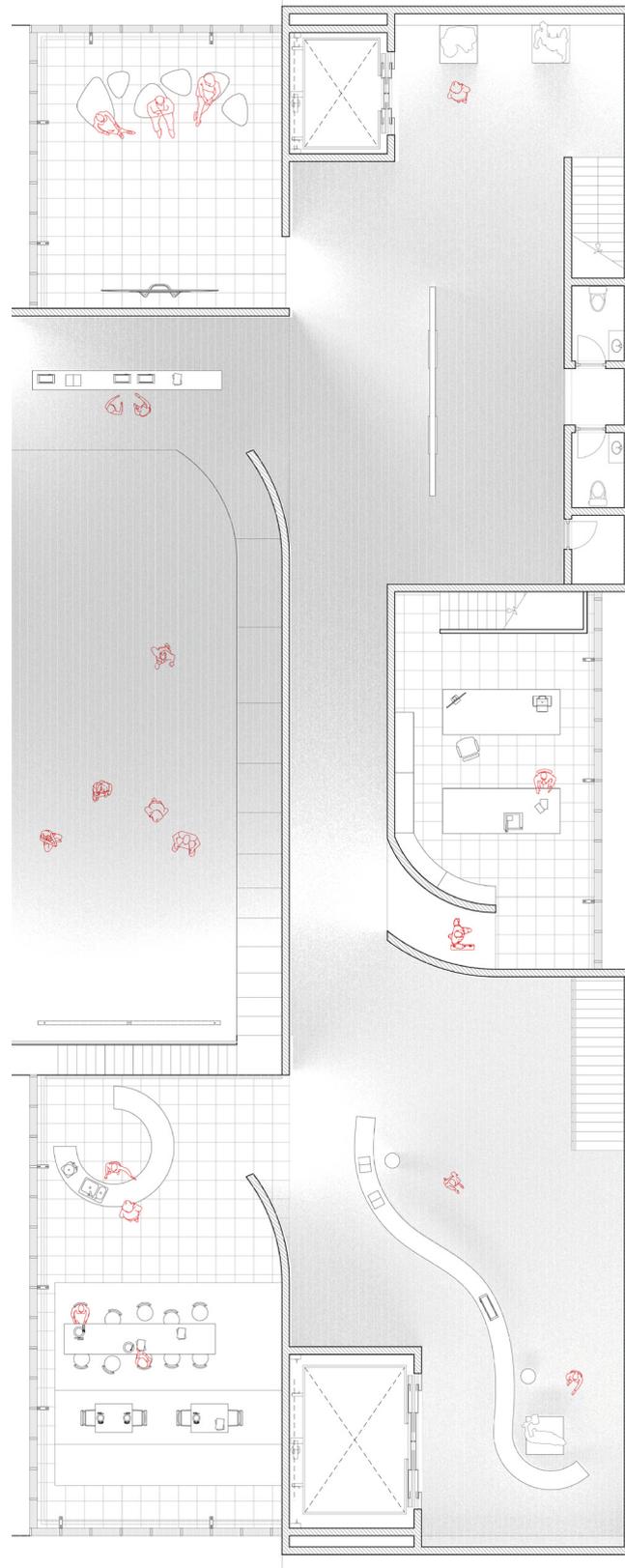


Sections





1st Floor Plan



2nd Floor Plan

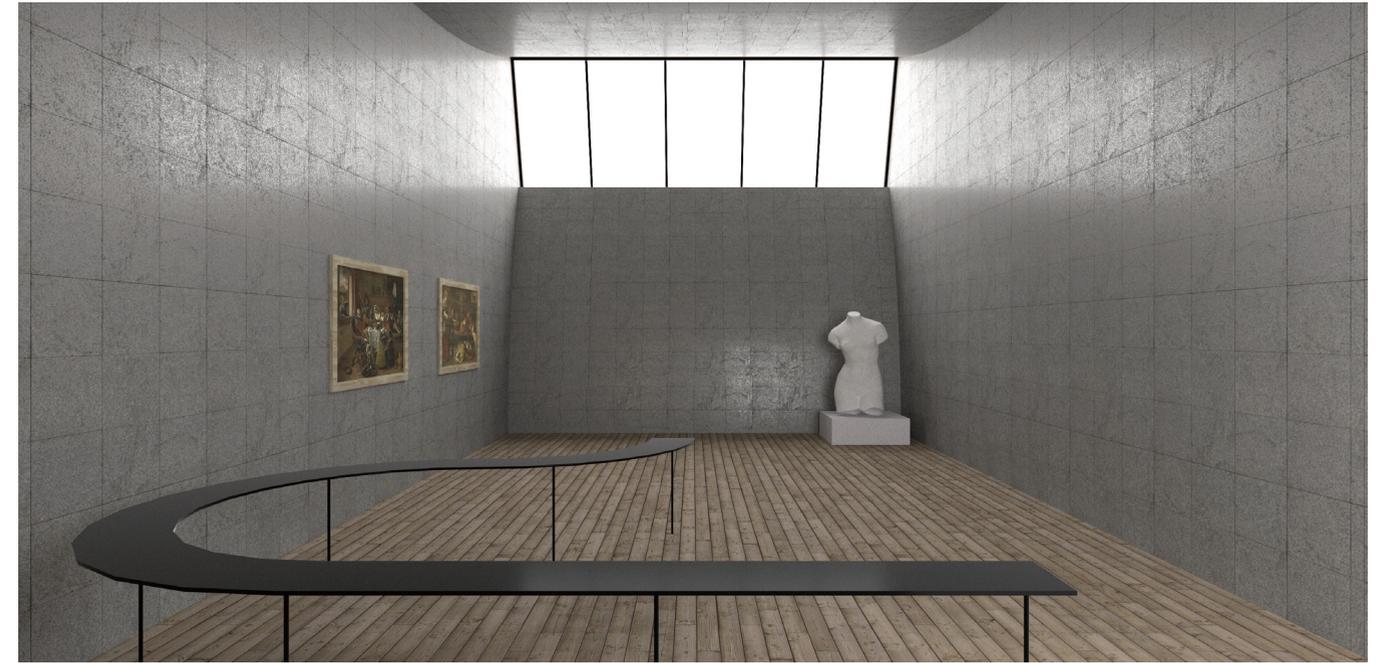
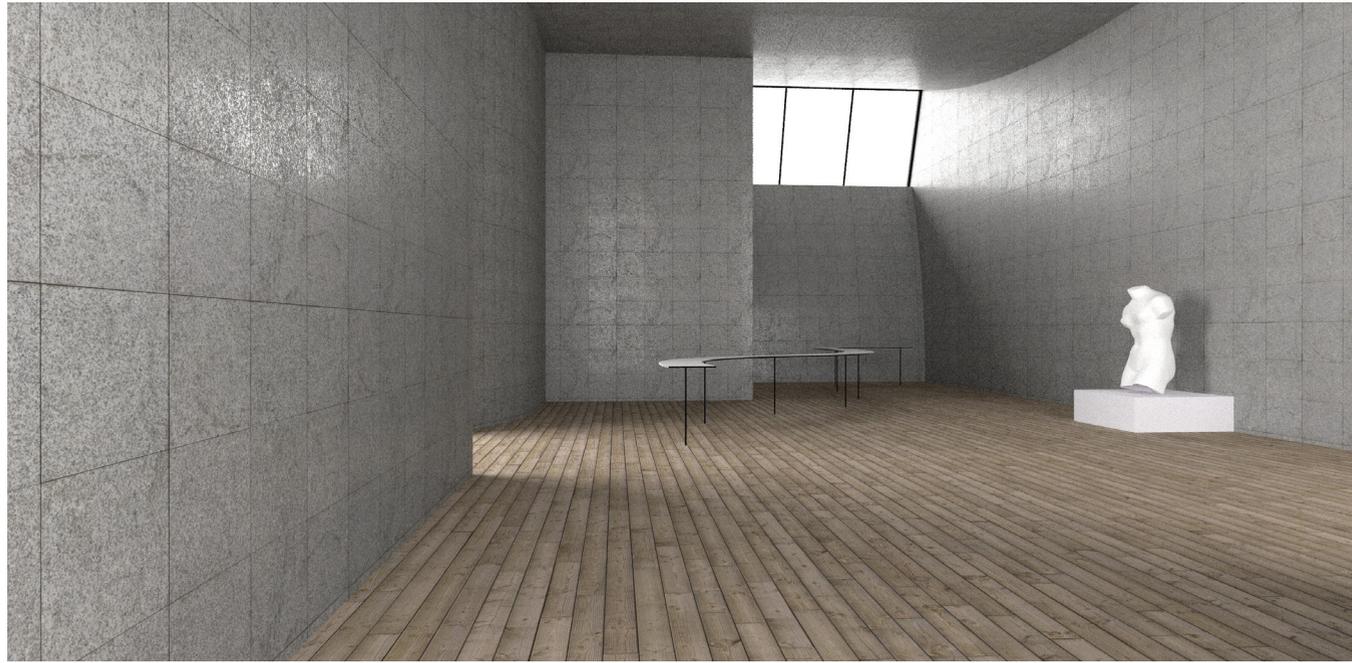


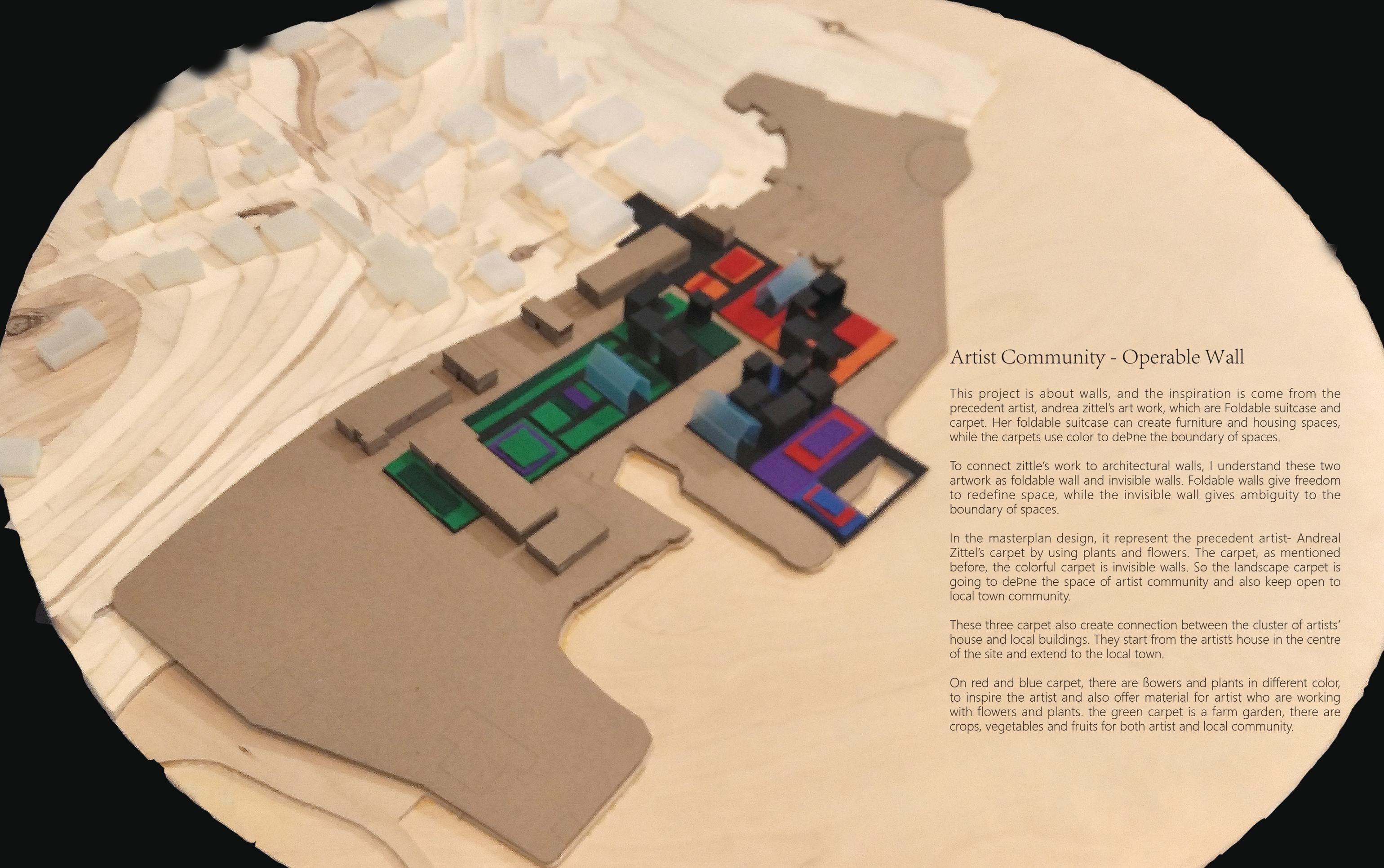
5th Floor Plan

Physical Model 1:100



Scenarios of Gallery Spaces





Artist Community - Operable Wall

This project is about walls, and the inspiration is come from the precedent artist, andrea zittel's art work, which are Foldable suitcase and carpet. Her foldable suitcase can create furniture and housing spaces, while the carpets use color to dePne the boundary of spaces.

To connect zittle's work to architectural walls, I understand these two artwork as foldable wall and invisible walls. Foldable walls give freedom to redefine space, while the invisible wall gives ambiguity to the boundary of spaces.

In the masterplan design, it represent the precedent artist- Andrea Zittel's carpet by using plants and flowers. The carpet, as mentioned before, the colorful carpet is invisible walls. So the landscape carpet is going to dePne the space of artist community and also keep open to local town community.

These three carpet also create connection between the cluster of artists' house and local buildings. They start from the artists' house in the centre of the site and extend to the local town.

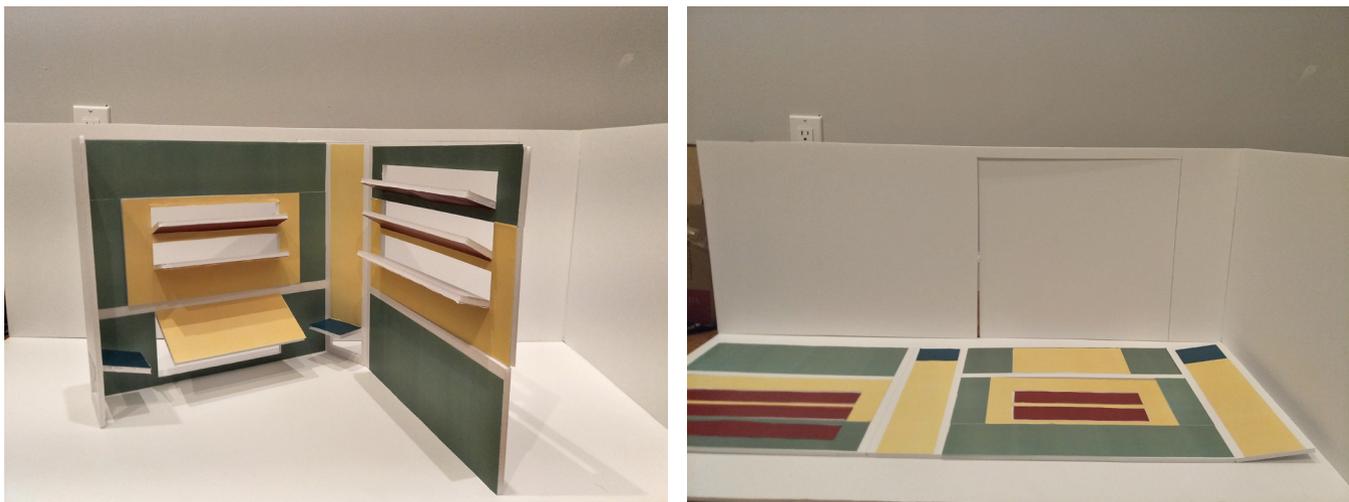
On red and blue carpet, there are Bowers and plants in different color, to inspire the artist and also offer material for artist who are working with flowers and plants. the green carpet is a farm garden, there are crops, vegetables and fruits for both artist and local community.

Precedent Artist and Her Works

Andrea Zittel (born 1965) is an American artist based in Joshua Tree, CA whose practice encompasses spaces, objects and modes of living in an ongoing investigation that explores the questions "How to live?" and "What gives life meaning?"

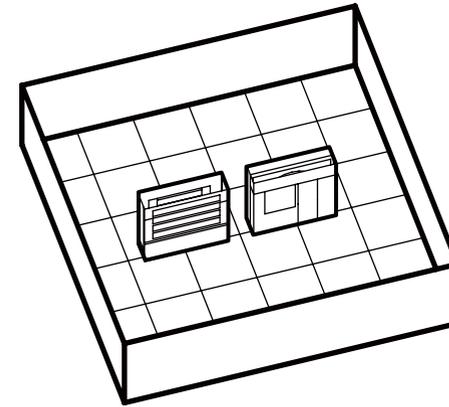


Wall Concept Study Model

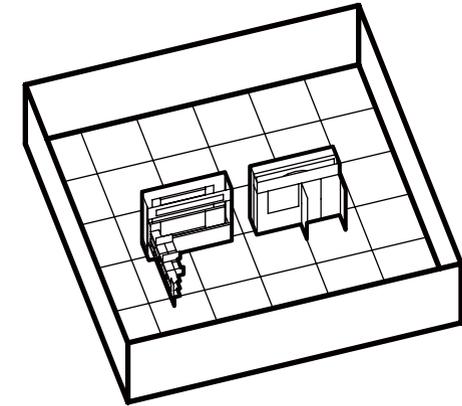


Multiple-use of Folding Wall

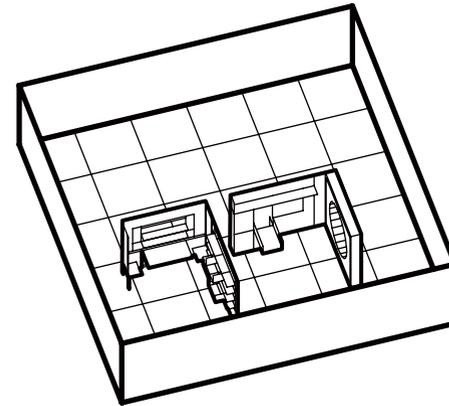
Closed Wall



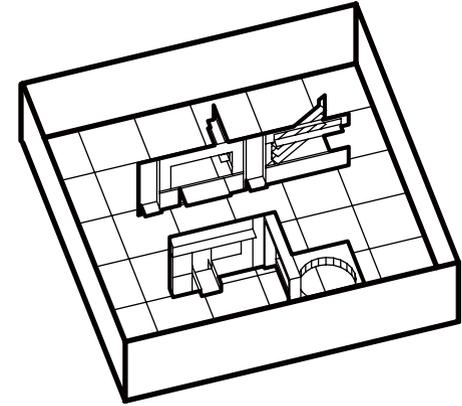
Used As Furniture



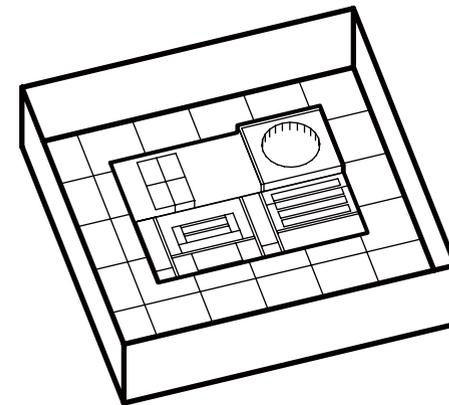
To Create Room



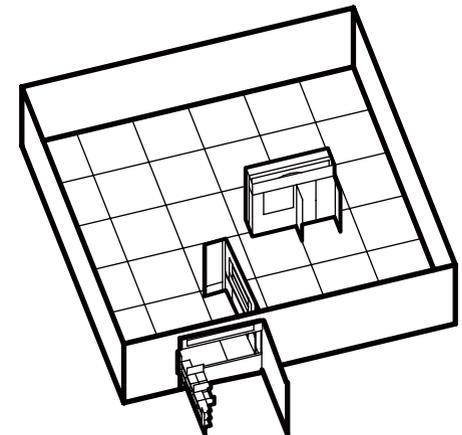
Multiple Ways To Divide Space



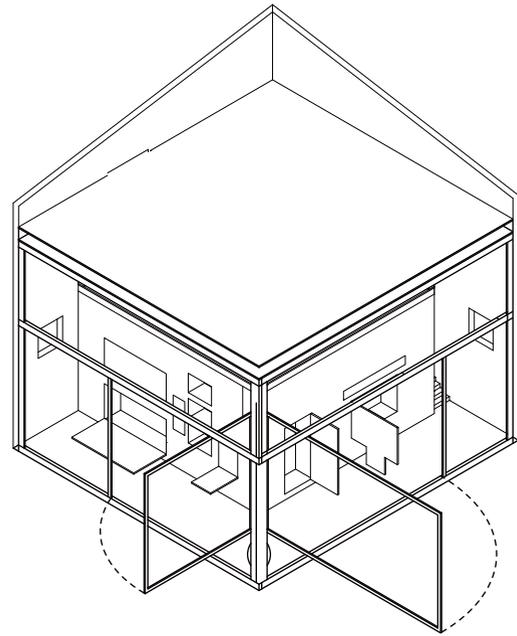
Use As Surface Of Floor



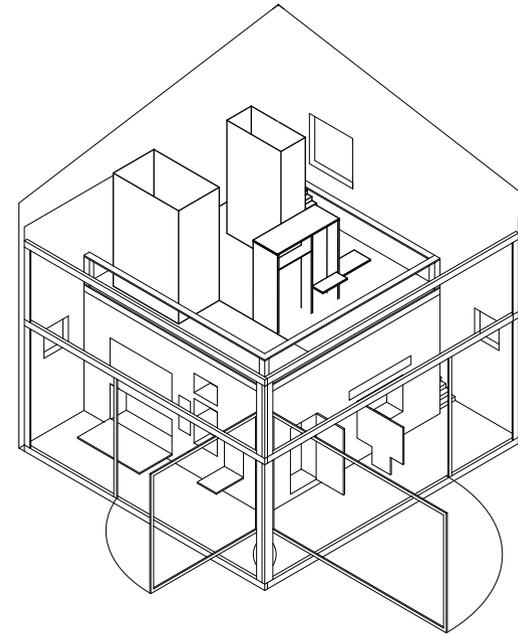
Become Part of Exterior Walls



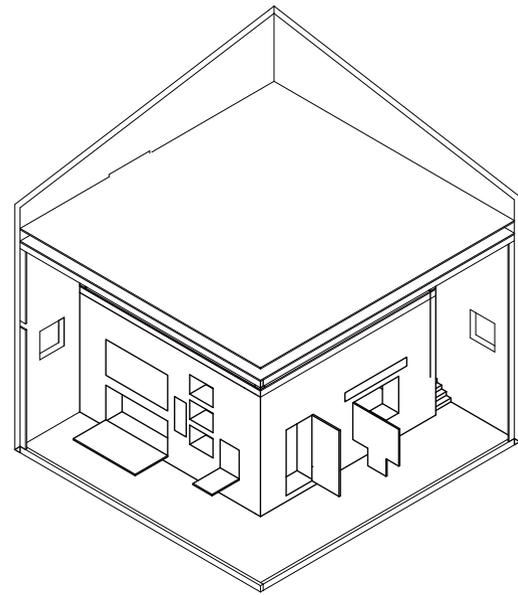
House Design - Three layers of operable walls



Exterior transparent operable wall
Wall between community and individual

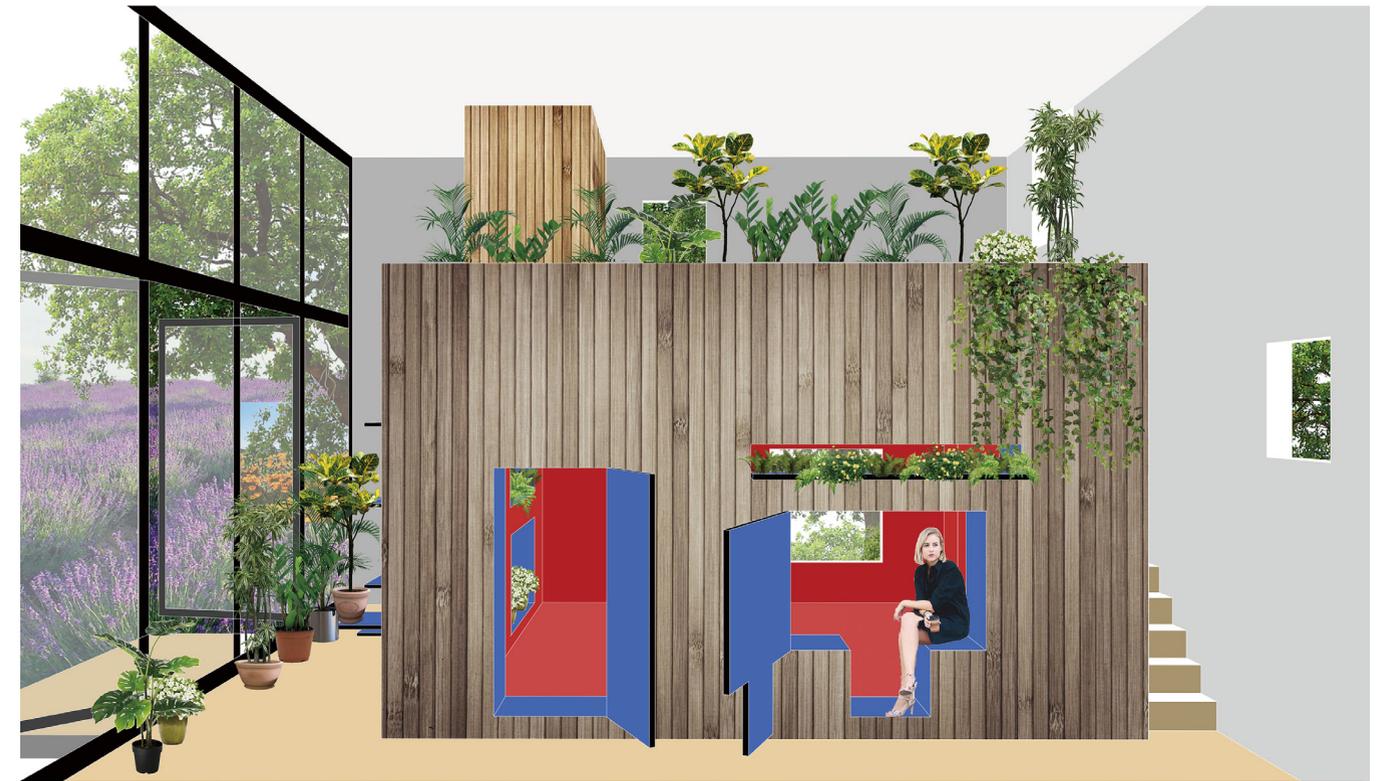


Domestic life space on the second floor



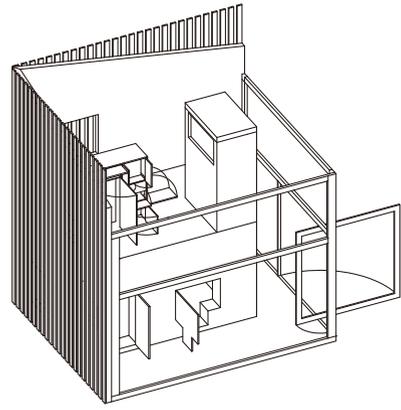
Interior solid operable wall
Wall between studio & house

In the architecture design, there are two layer of foldable walls. The exterior layer is the glass foldable wall. It give freedom to artists to decide how much openness they want to other artists. The interior layer of foldable wall is a thick and solid foldable wall, it gives flexible connection between artists' studio space and housing space. It also create furniture for the use in both side.

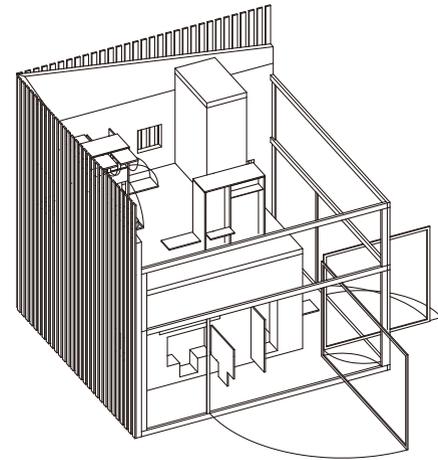




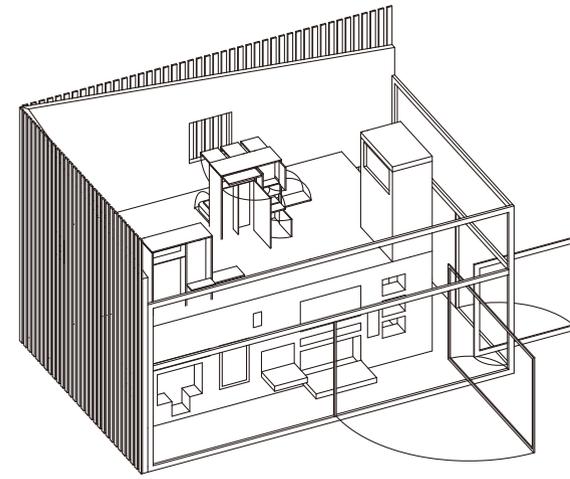
House Type



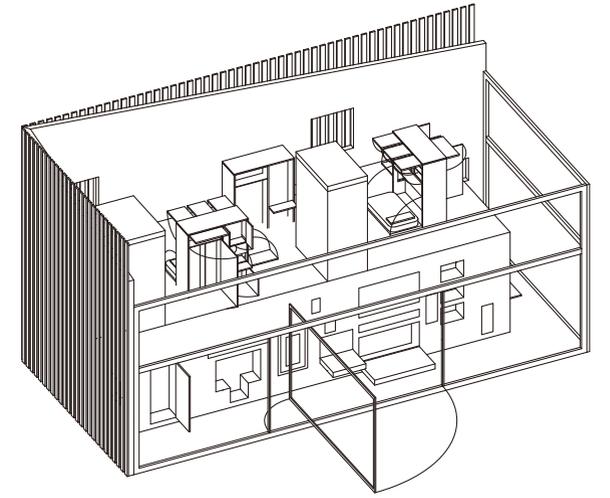
Type A: For one person



Type B: For a couple

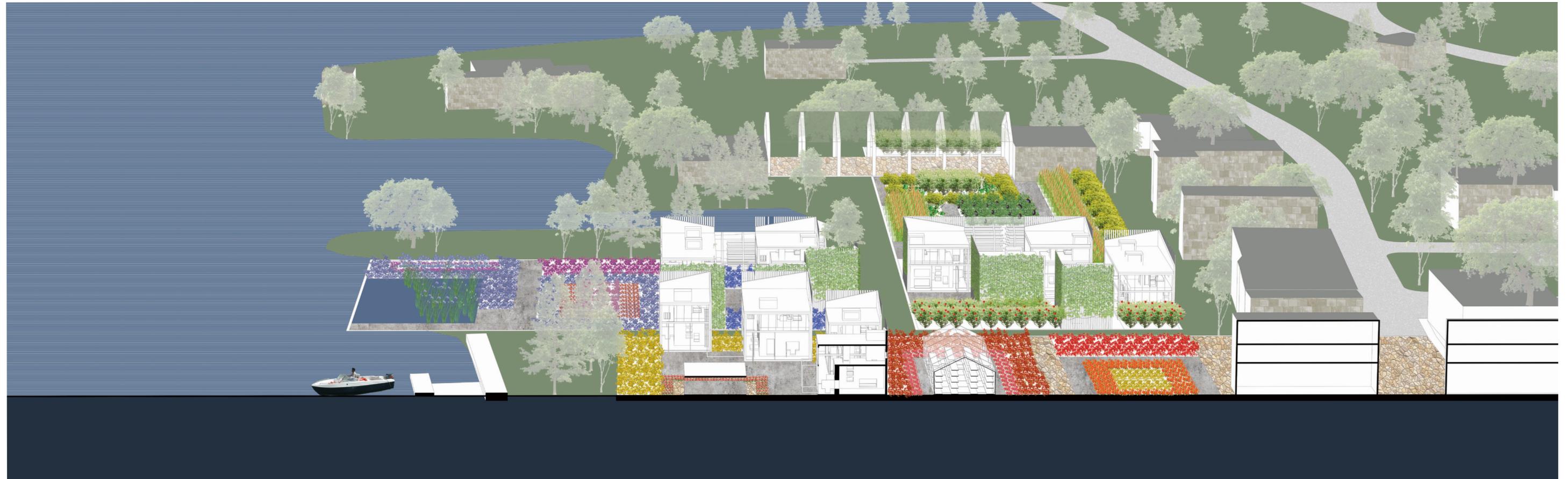


Type C: For a Family

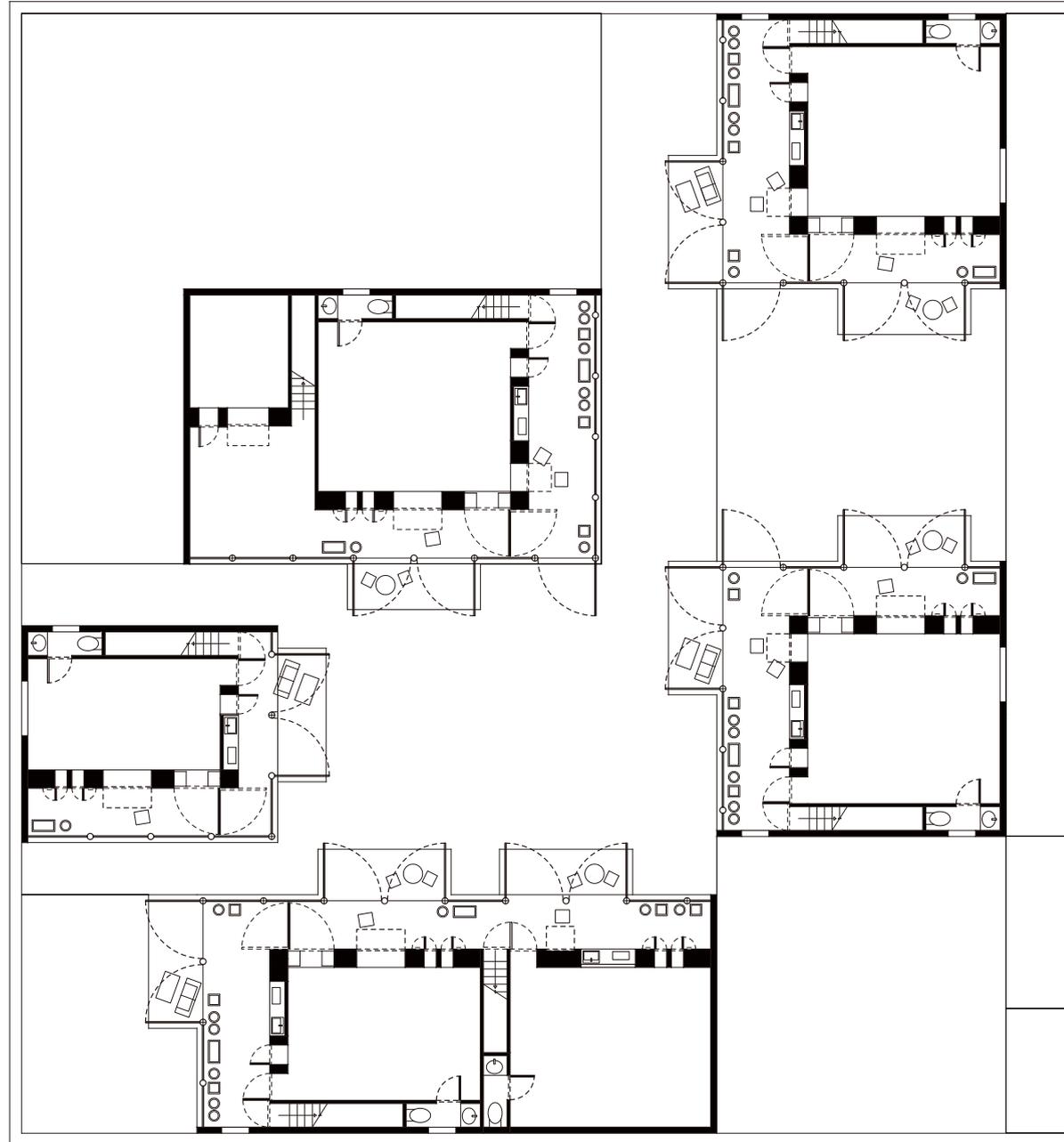


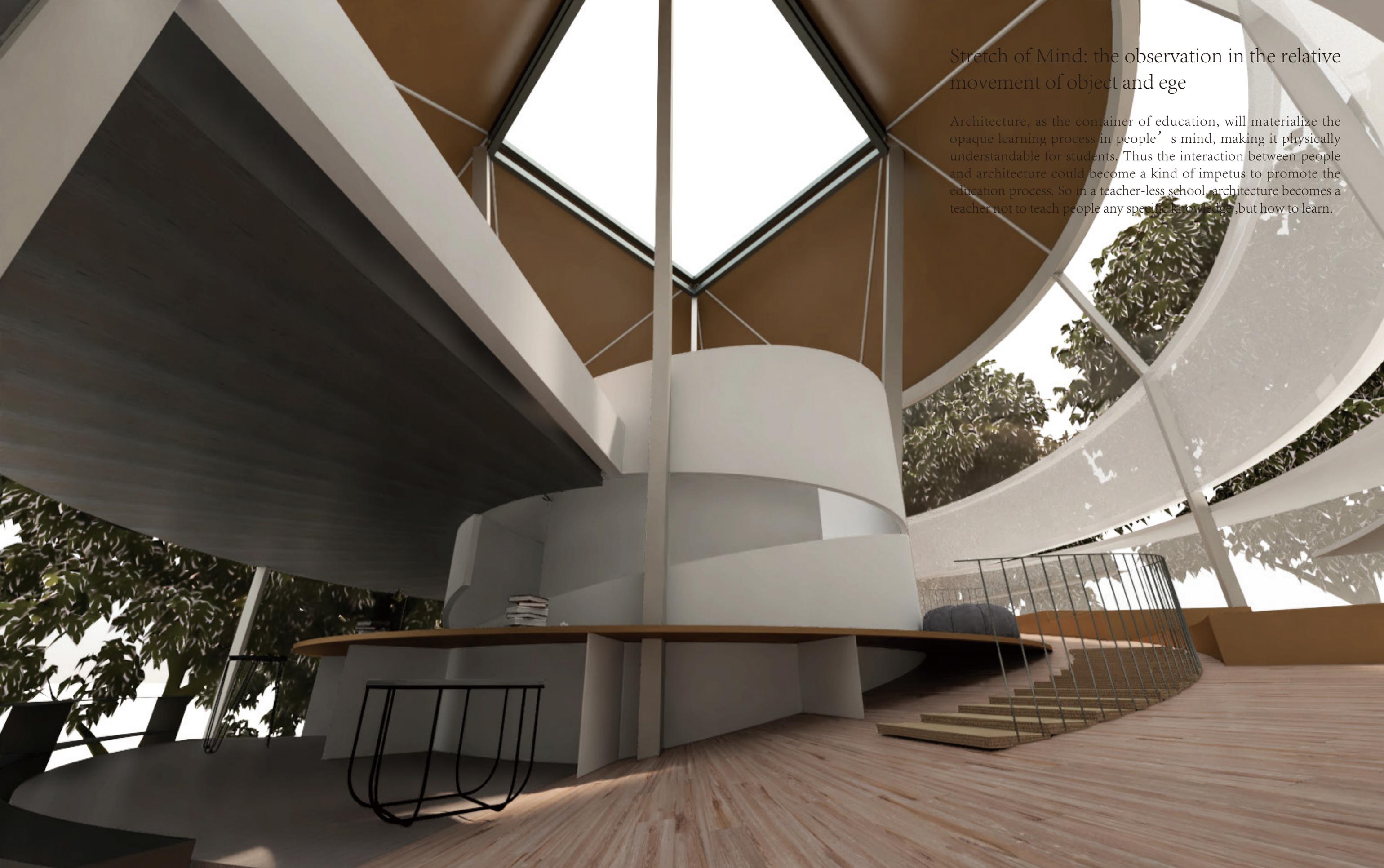
Type D: For Three People

Section



Ground Floor Plan



The image shows a modern architectural interior. A prominent feature is a large, curved white structure that appears to be a multi-level staircase or a series of platforms. The structure is supported by a central vertical column. The floor is made of light-colored wood. A large skylight is visible at the top, allowing natural light to enter. The overall design is clean and minimalist, with a focus on geometric forms and natural materials.

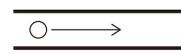
Stretch of Mind: the observation in the relative movement of object and eye

Architecture, as the container of education, will materialize the opaque learning process in people's mind, making it physically understandable for students. Thus the interaction between people and architecture could become a kind of impetus to promote the education process. So in a teacher-less school, architecture becomes a teacher not to teach people any specific knowledge, but how to learn.

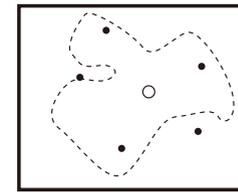
Education Process Hypothesis



STEP 1 Learning in "Vehicle"
 The environment of learning process is the outside world. Knowledge here is in the complicated context. This is the step for children to find their curiosities and interests.



STEP 2 Learning in "Corridor"
 This is a linear process to learn. This is a process to accumulate knowledge towards the question found in step 1.



STEP 3 Learning in "Museum"
 Compare and differ the new concept and previous experience. In this process, the connection between the new knowledge and existing knowledge system is built.



Education and Thought

John Dewey
 Minds, then, are not passively observing the world; rather, they are actively adapting, experimenting, and innovating; ideas and theories are not rational fulcrums to get us beyond culture, but rather function experimentally within culture and are evaluated on situated, pragmatic bases. Knowing is not the mortal's exercise of a "divine spark", either; for while knowing (or inquiry, to use Dewey's term) includes calculative or rational elements, it is ultimately informed by the body and emotions of the animal using it to cope.

Henri Bergson
 A COMPARISON of the definitions of metaphysics and the various conceptions of the absolute leads to the discovery that philosophers, in spite of their apparent divergencies, agree in distinguishing two profoundly different ways of knowing a thing. The first implies that we move round the object; the second that we enter into it. The first depends on the point of view at which we are placed and on the symbols by which we express ourselves. The second neither depends on a point of view nor relies on any symbol. The first kind of knowledge may be said to stop at the relative; the second, in those cases where it is possible, to attain the absolute.

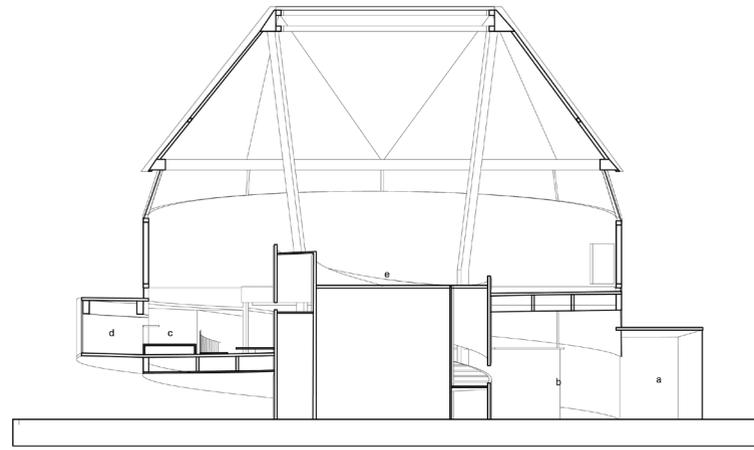
What is the role of architecture in the process of education?

The architecture space, as the environment of studying, is part of the knowledge, because people's sense organs are comprehensively working together; the mind of children will blend all the information they get in one moment, including the knowledge and the spacial experience.

For example:
 When a child is remembering a mathematical formula, he/she is also feeling the natural light from the window. When the child recall the formula, he/she also recall the natural light in his/her mind. When the child see the light again, he/she also link this light to the formula. The space, as the container of education process, is a part of the education. Space will remind children of their previous experience.

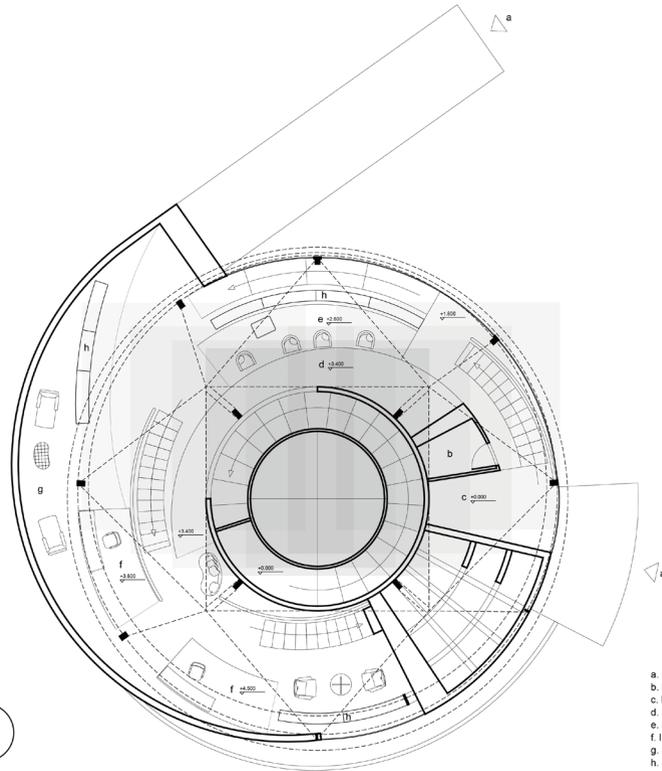
So the architecture design is to materialize/visualize the opaque education process in people's mind, making it physically understandable, so that the architecture is promoting the education. In a teacher-less micro-school, the architecture will push the learning process take place.

Section



- a. ENTRANCE
- b. LOBBY
- c. INDIVIDUAL STUDY PLATFORM
- d. SUNSHINE REST PLATFORM
- e. TOP PLATFORM

Plan

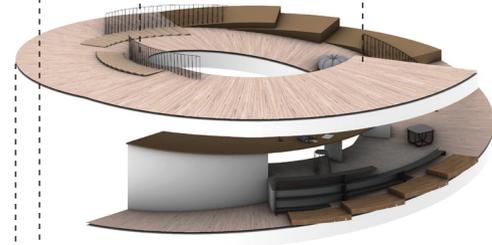


- a. ENTRANCE
- b. BATHROOM
- c. LOBBY
- d. SHARED TABLE
- e. DISCUSSING PLATFORM
- f. INDIVIDUAL STUDY PLATFORM
- g. SUNSHINE REST PLATFORM
- h. SHELF

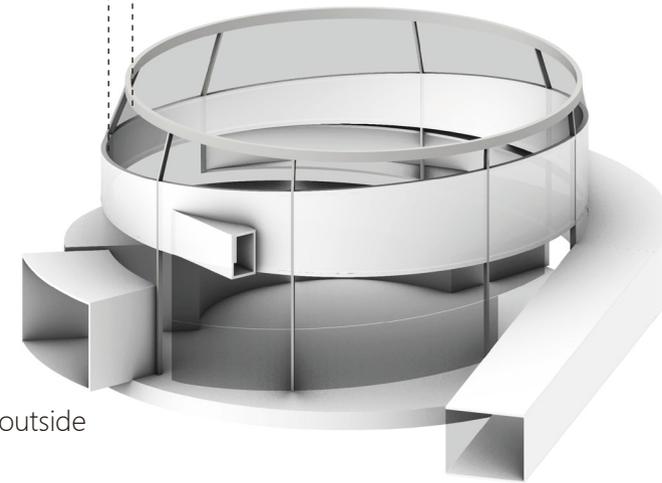
Thinking individually

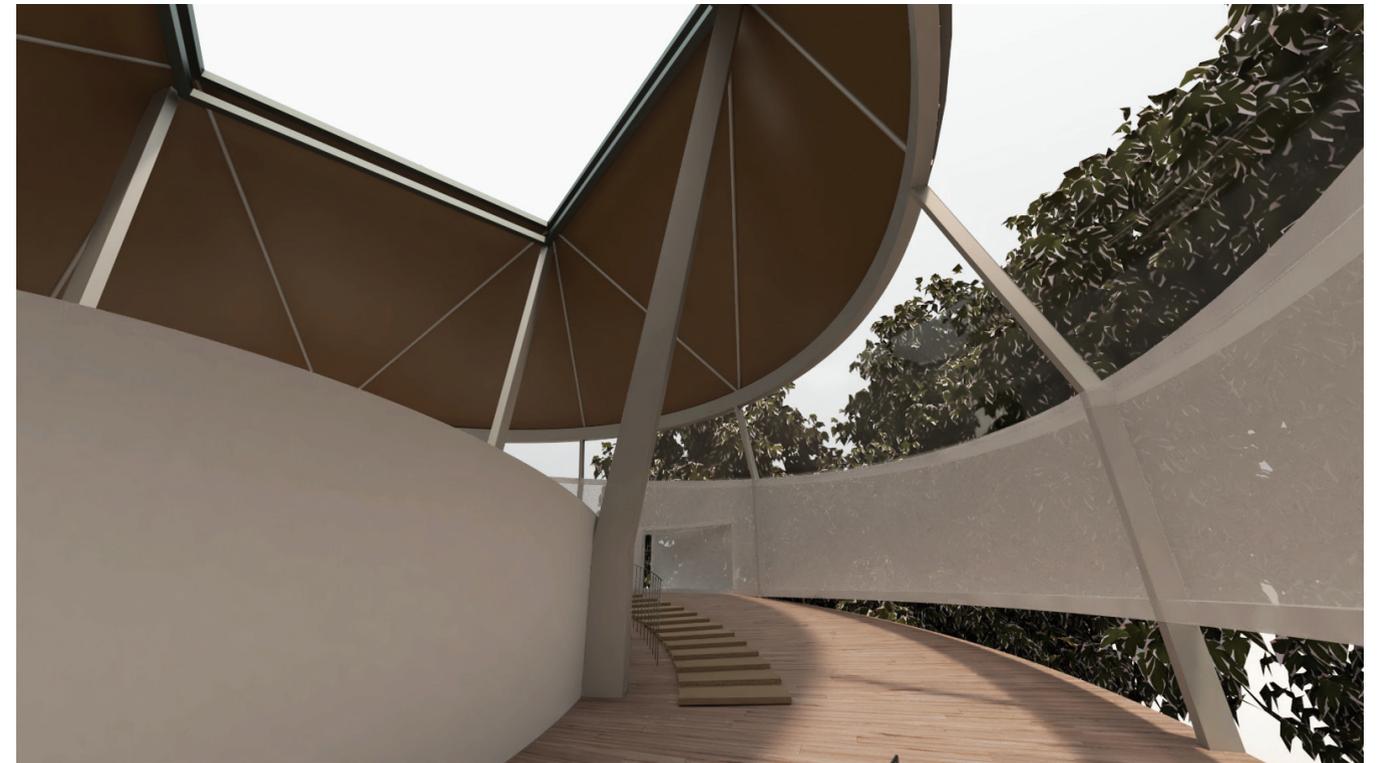
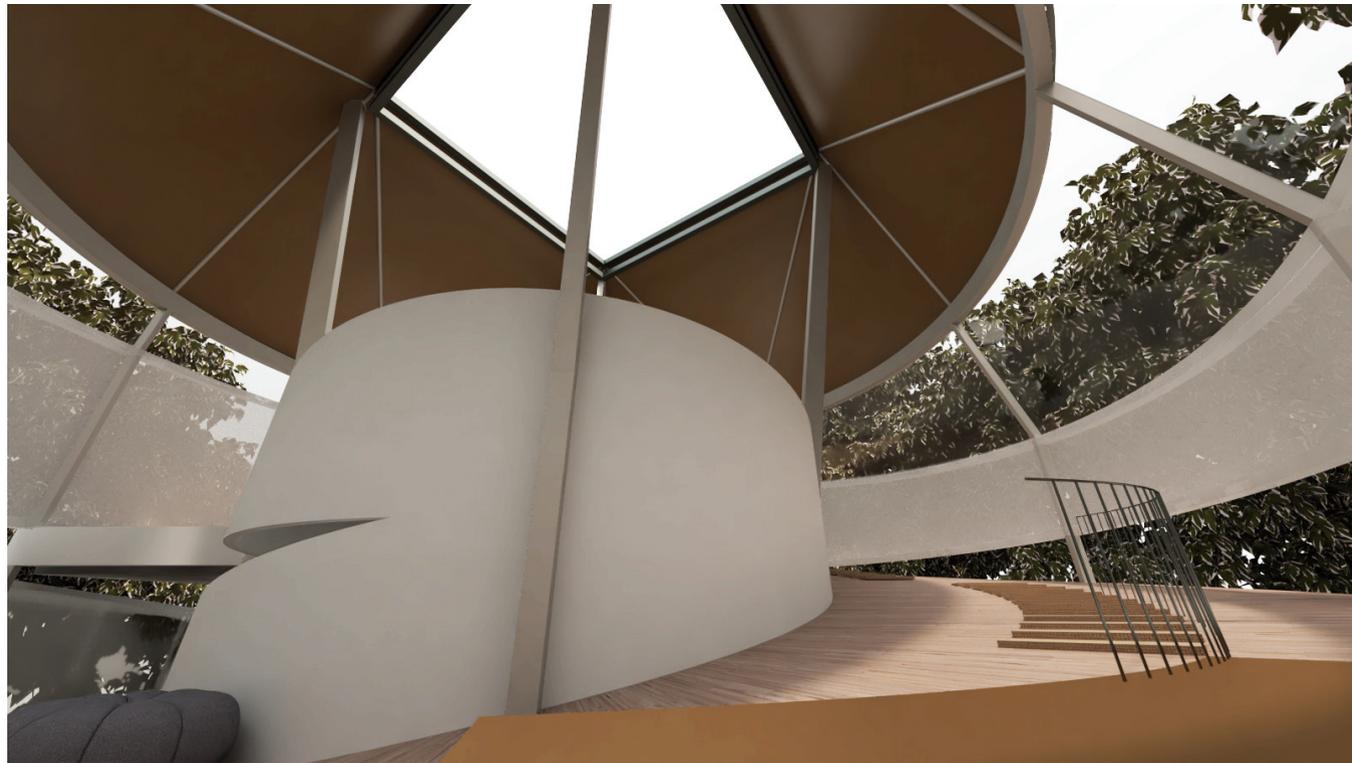
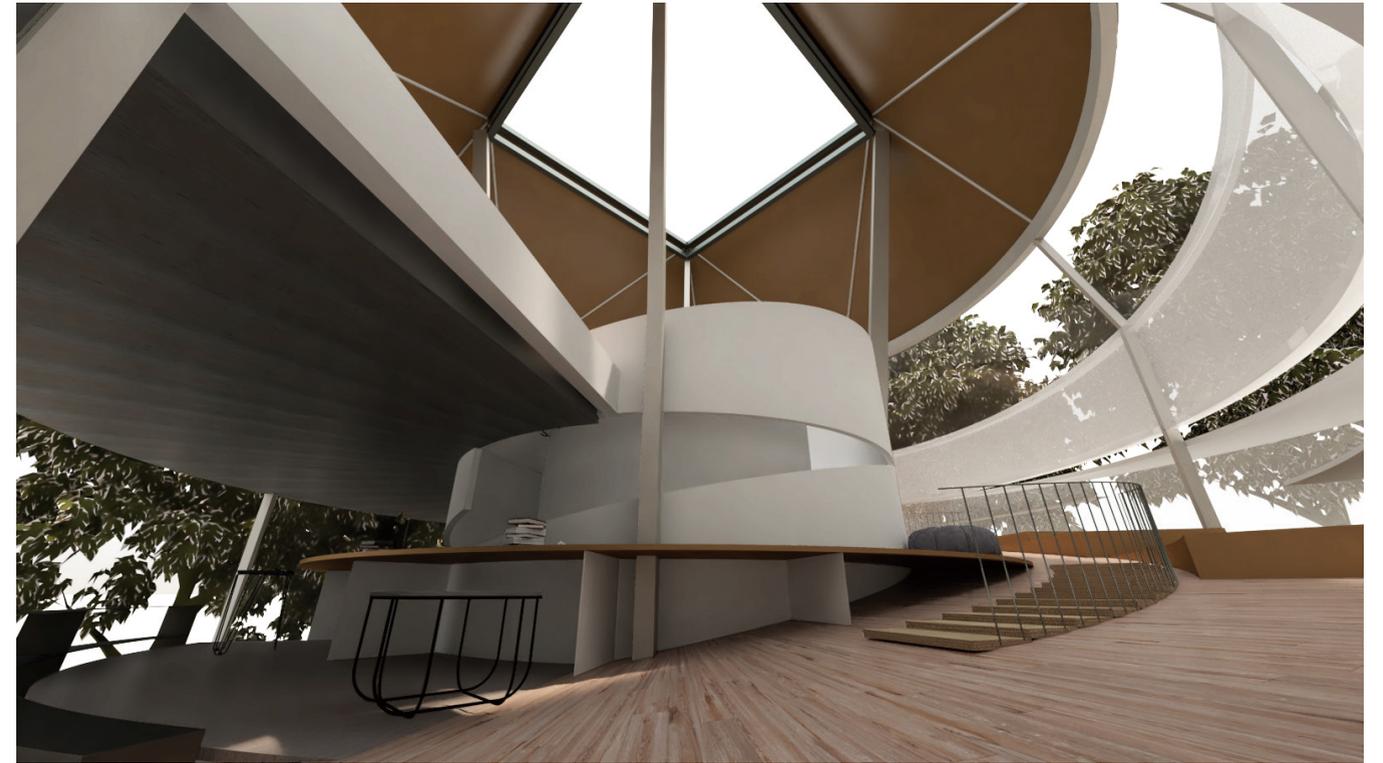
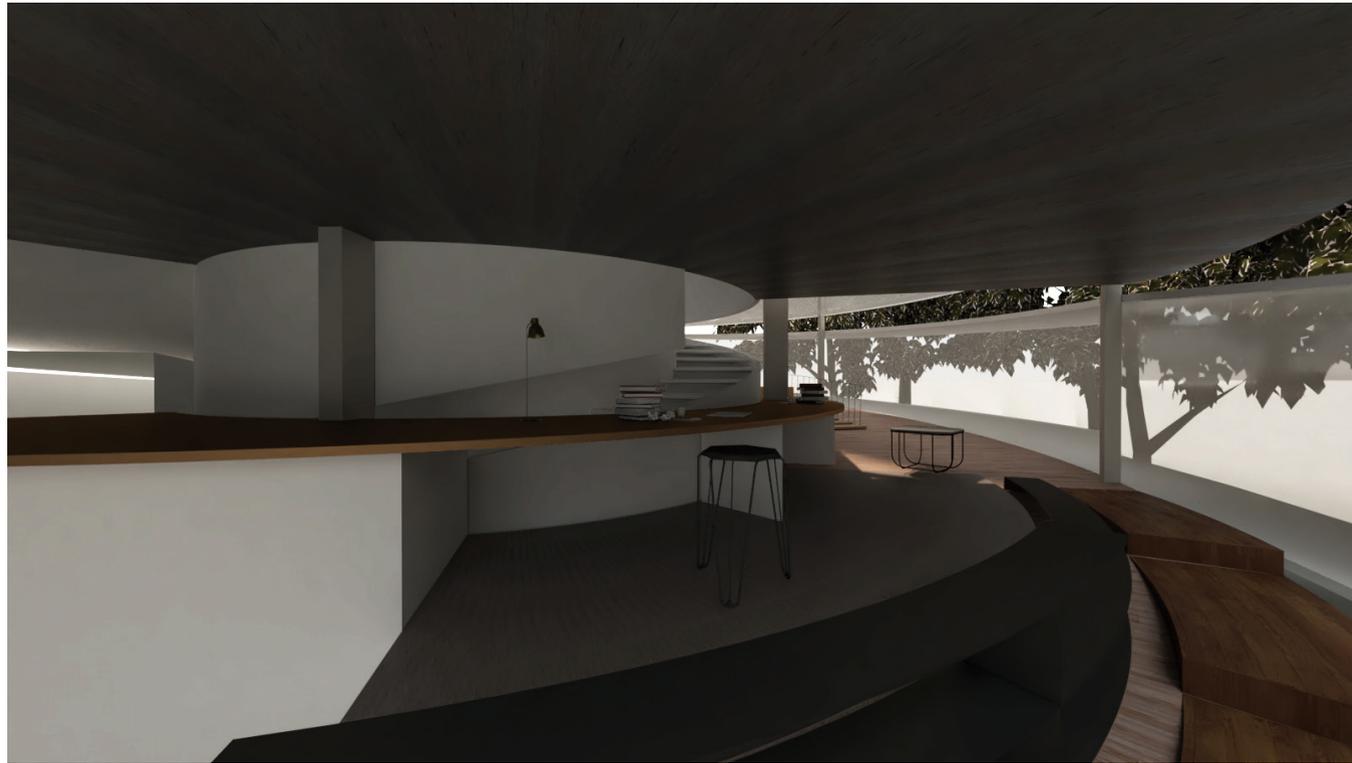


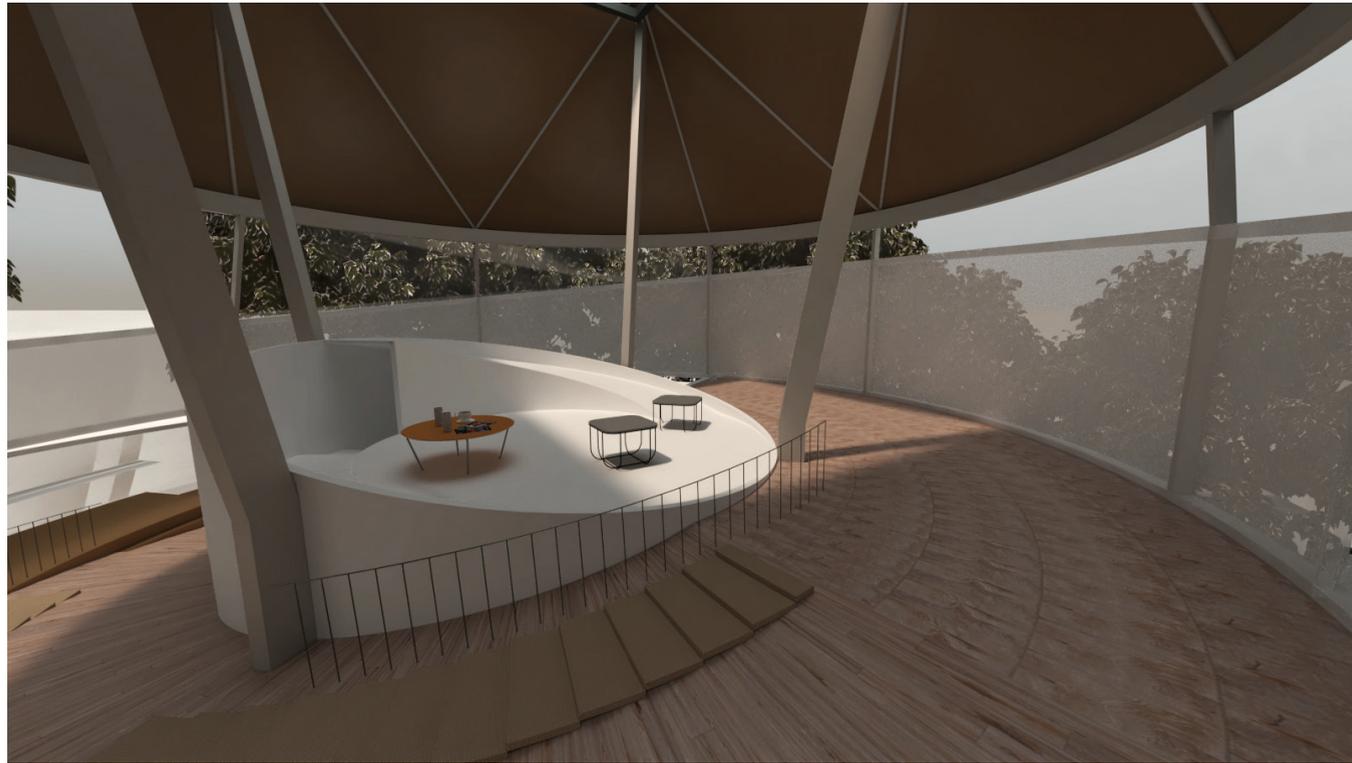
Accumulation



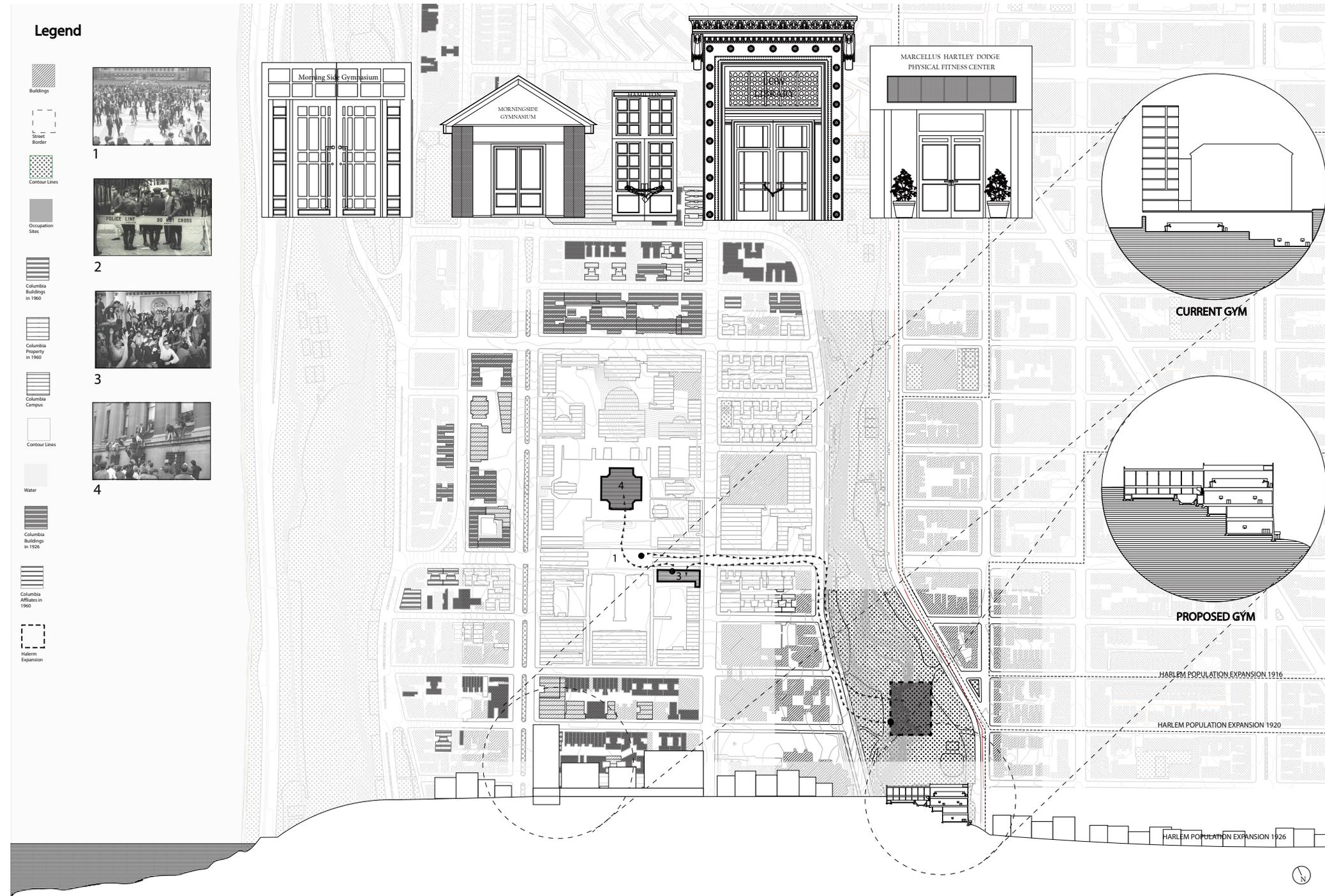
Seeing outside







Transscalarities: Community vs Campus - Dodge Fitness Center Proposal



Columbia vs Harlem

The spark to the student's protest in 1968 was not unforeseen. It was part of an amalgamation of historic, geographic and demographic strains, which all culminated to the ultimate reconsideration of the gym. In the 1920's, Harlem's growth extended into the vicinity of the Morningside Campus, all while it was expanding according to its increase in student body. As a white male institution setting foot in a majority non-white minority, its move was not well received. Robert Moses' racist planning left Harlem at a bigger disadvantage: out of 255 playgrounds, only one was placed in Harlem. Morningside Park was thus sandwiched between an elitist Ivy League Institution and a minority based community.

The 1968 gym proposal was located in Morningside Park, taking away scarce public park land from the community and only allowing public access on weekends. The topography of the proposal's site separated the Columbia and Harlem communities naturally and the gym would only have added to the boundary.

Protest Week

The protest began on April 23rd with a crowd forming at the main plaza of the campus. Angry at the consequences the Morningside Park Gym proposal would have, the students marched to the actual construction site in an attempt to stop the digging that had already begun by then. Faced with police and frustrated, the crowd turned back to the campus to occupy Hamilton Building in protest. Inside Hamilton building, the two activist groups, the SDS (student democratic society) and the SAS (the society of Afro-American Students) decide to diverge their forces and occupy separate buildings to clarify their intentions and demands. The SDS occupied Hamilton building while the SAS occupied the Low Memorial library.

By the end of the week, Columbia conceded to halting the construction on site, relocating the gym and dropping all charges against arrested protestors.

Accessibility

As well as a study of the Morningside gym proposal, this project is an analysis of many doors that define accessibility: Chained doors, unbuilt doors, hidden doors, doors on different elevations and doors with limited access. They all have the potential to help connect or segregate and they form a narrative where the main role is played by the implicit politics embedded in architectural planning decisions.

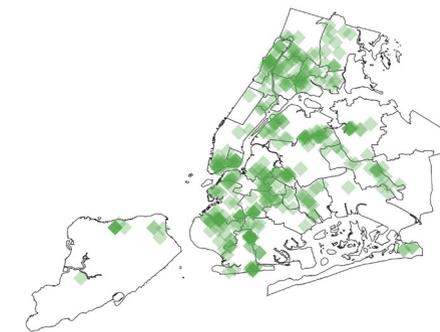
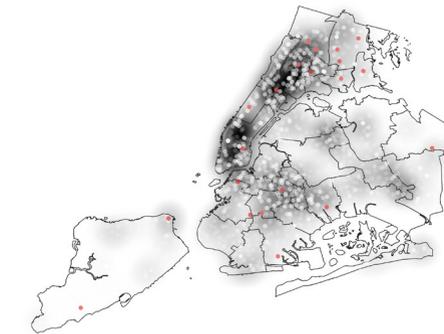
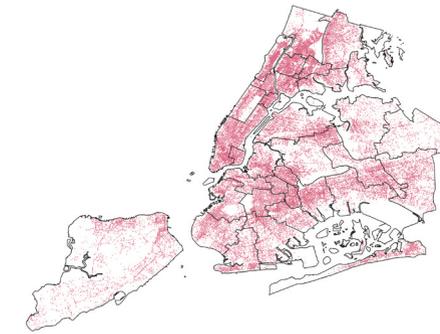
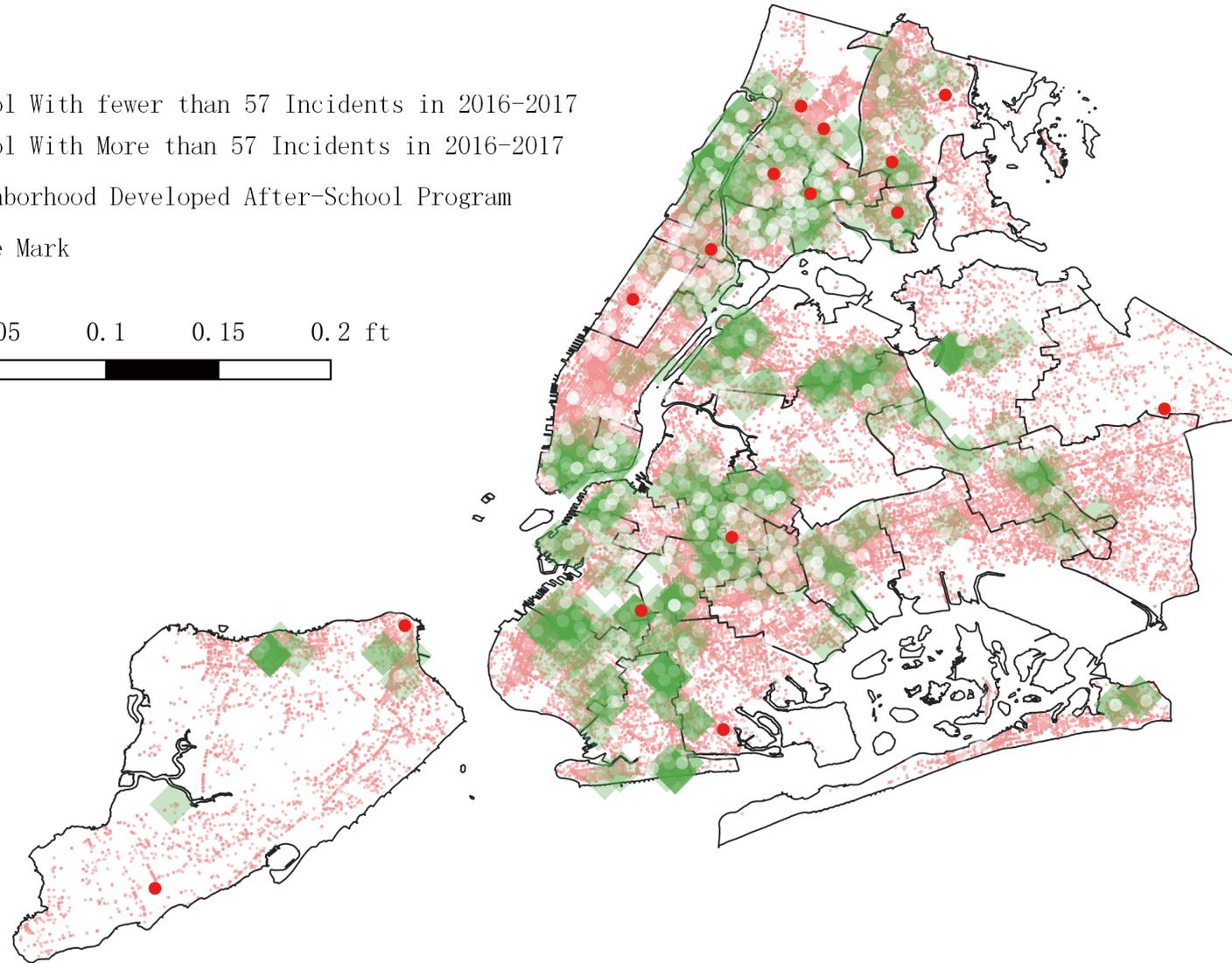
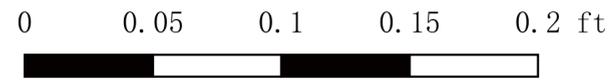
These events are considered a significant turning point in Columbia's history and its relationship to its immediate neighbor: Harlem. This case study materializes a moment in a tense history that's a much bigger issue than the architectural drawings they manifest themselves through here. The expansion of the community and the campus bring out deeper segregational injustices that become easier to pinpoint through architectural drawings and construction sites.

The Dodge Fitness Center is founded on the grounds of tension, both within the institution itself, and its immediate surroundings. In 1961 Columbia University, which is located in Morningside Heights, in the Upper West Side of Manhattan, was looking to provide its students with a larger gym facility, shown on the map. Today, the Dodge Fitness Center is located on 3030 Broadway, and is contained within the raised platform of the Morningside Campus of Columbia. This location was chosen not only through the University, but also due to the pressure of the student body's protest against an initial proposal in Morningside park.

Social Environment & School Violence Map

Legend

- School With fewer than 57 Incidents in 2016-2017
- School With More than 57 Incidents in 2016-2017
- ◆ Neighborhood Developed After-School Program
- Crime Mark



I. NYPD Crime Map (Historic) This dataset includes all valid felony, misdemeanor, and violation crimes reported to the New York City Police Department (NYPD) from 2006 to the end of last year (2015). The social context is gradually formed over a long period of time in the past. Thus to evaluate the crime environment, the crime data of the past ten years before 2016 will be presented.

II. 2016-2017 School Safety Report In 2016-2017 School Safety Report, the New York City Police Department (NYPD) has been tasked with the collection and maintenance of crime data for incidents that occur in New York City public schools during the 2016-2017 academic year. The data shows the most violent school had 114 incidents during this year, while 94.3% schools had fewer than 20 incidents. Thus we believe the severe school violence only take place in minority. So here, to visualize this data, the median number, 57 incidents is chosen as the standard to define a school as a violent school.

III. DYCD after-school programs: Neighborhood Development Area (NDA) Family Support This is a database of facilities in New York City, by agency and site, that offer NDA (Neighborhood Development Area) after-school "Family Support Programs," including immigrant services, legal assistance, domestic violence, health, housing and literacy programs for adults, seniors, young adults and children of all ages.

Abstract

School violence, as a significant public health problem, has a long-term negative impact on youth's life and local society. It is a complicated social issue comprehensively influenced by multiple factors. Among them, local social environment provides the context for school violence. Communities with high rates of crime and drug use teach youth the violent behaviors that are carried into schools. Children in violent neighborhoods tend to perceive that their communities are risky, and that these feelings of vulnerability carry over to the school environment, while in a well-organized community, the community environment could possibly also be a positive impact to reduce school violence. This research will focus on the school violence in New York and choose 2016-2017 academic year as the sample range, visualizing the data of school violence, crime environment and after-school program to assess the influence of social environment on school violence.

Research Conclusion

When the three information: crime in the city as a negative factor, after-school program as a positive factor and the violent schools, are presented on the map, it shows that the violent schools mostly locate in area with high crime rate or area without after-school programs. It also can be seen, in the areas with abundant after-school programs but also high crime rate, the after-school programs do not show evident help to reduce the school violence. So we might conclude that the crime rate is the major social environmental factor leads to school violence, while when the crime in neighborhood is not severe, after-school programs can help to prevent school violence. Since the social environment is not the unique factor responsible for school violence, and the social environment is also a very complex context, which can hardly be simply described as the joint action of crime rate and after-school programs, it might be too early to be conclusive. But this research can be regarded as a support evidence for predecessors' research.

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