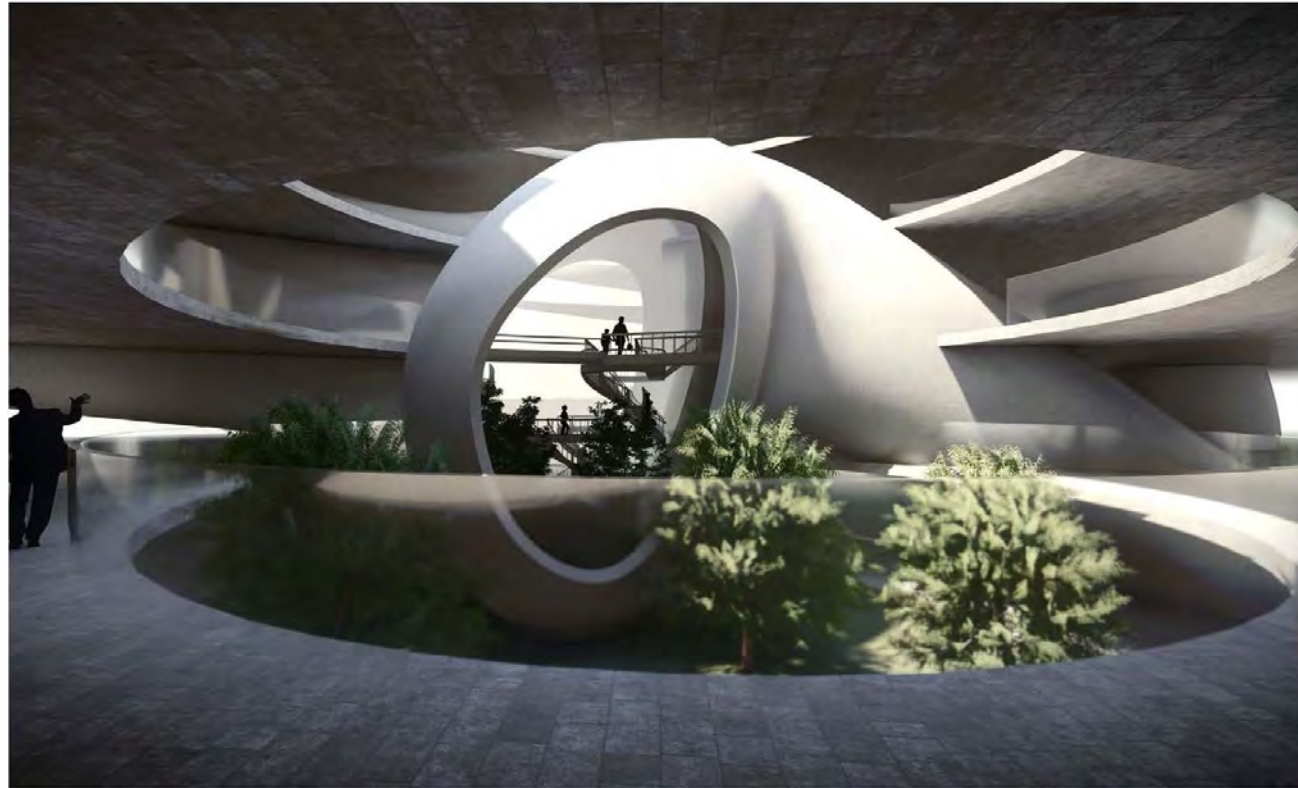


# PROJECT 1

# **PROJECT 1**



## OASIS VERDANT ARCADE

INTEGRAL DEVELOPMENT DESIGN, SUMMER 2023

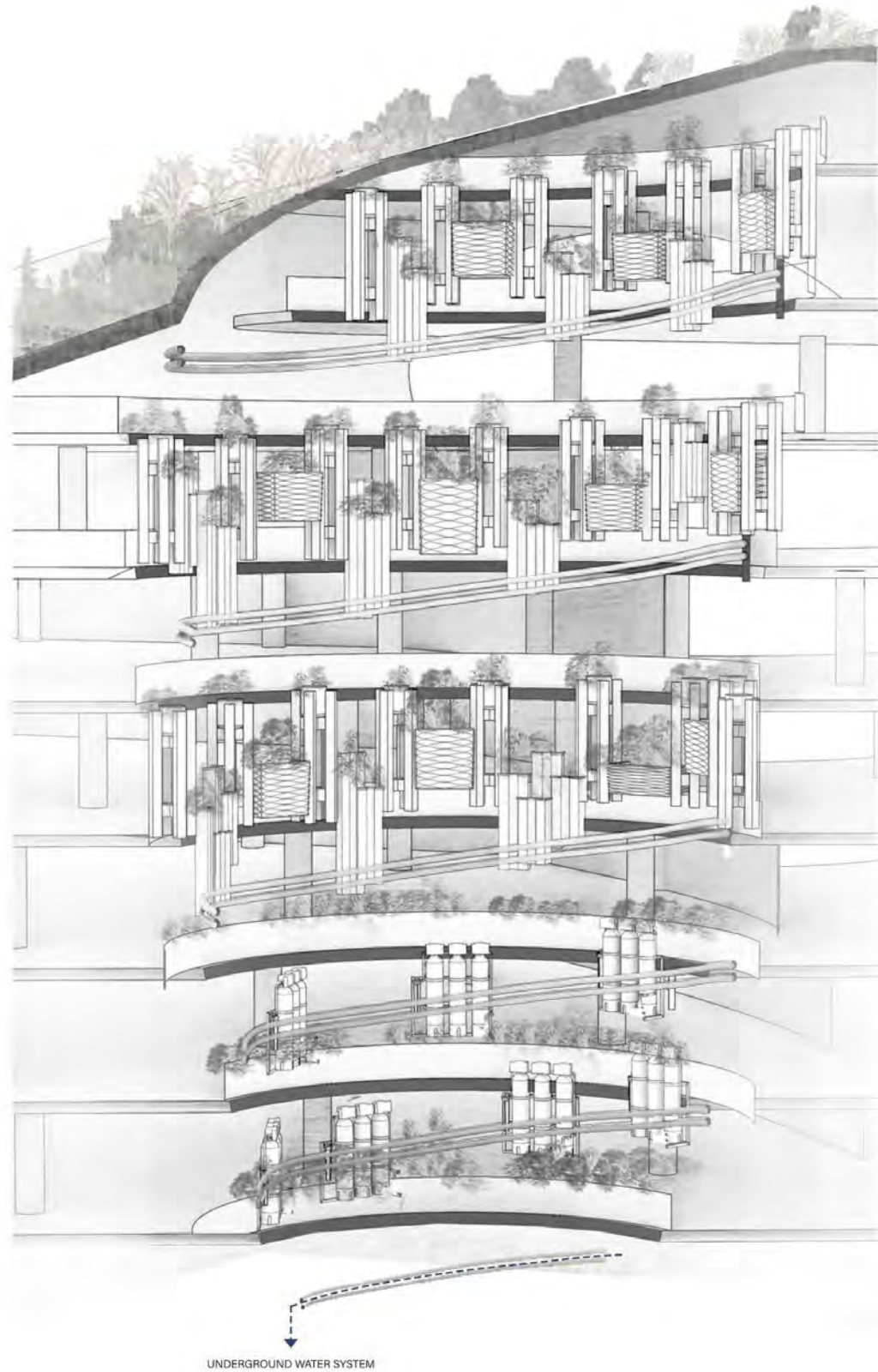
COLUMBIA UNIVERSITY

INSTRUCTOR: ANUPAMA KUNDUO

GROUP WORK, MOST DONE BY MYSELF: HE MA, TIANYU LYU

Inspired by Auroville's principles of collective living and sustainable resource management, our project redefines ownership, emphasizing a symbiotic relationship between humanity and land. It envisions a self-sufficient utopian community that respects nature and promotes a sustainable lifestyle. This eco-community, integrated into the landscape with adaptive architecture and terraced designs, maximizes natural light and scenic views while minimizing environmental impact. Utilizing local materials and green technologies, it blends into its surroundings, embodying environmentally responsible living. The community focuses on shared spaces for communal activities, advocating collective land ownership for a more equitable, interconnected existence.

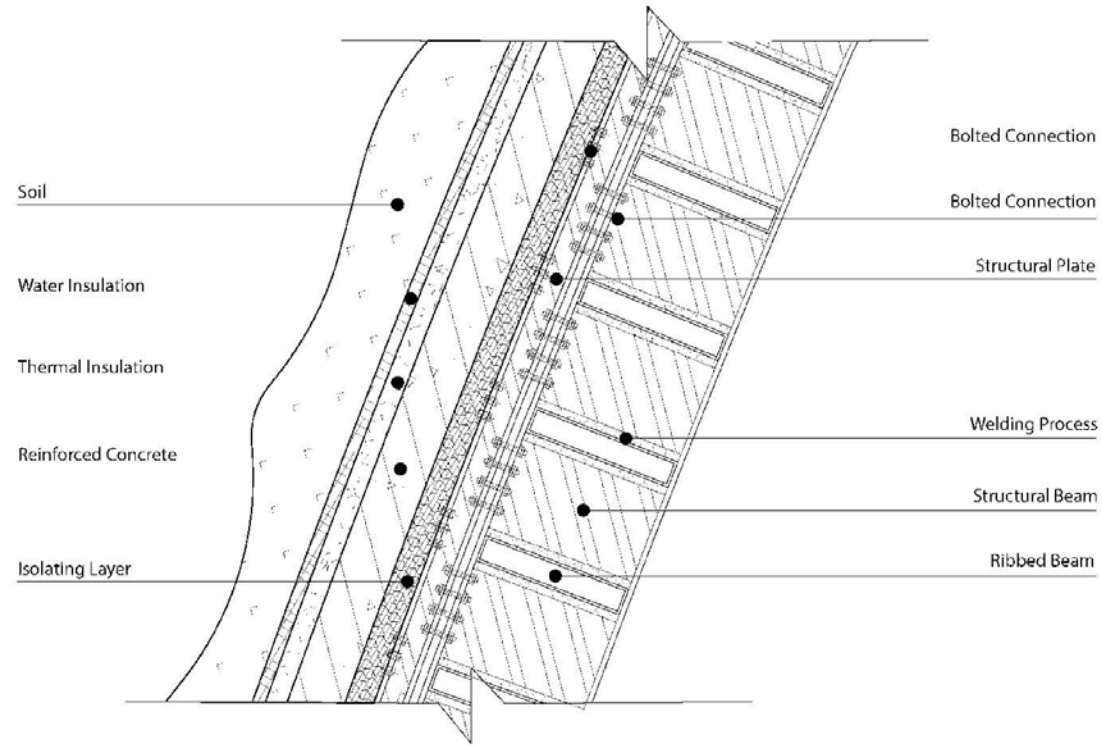
Special attention is given to harnessing natural wind for cooling and ventilation, reducing reliance on artificial systems. A comprehensive water management system, including rainwater harvesting and wastewater recycling, supports irrigation and non-potable water needs, further reducing environmental footprint. Solar panels and renewable energy sources ensure energy self-sufficiency, creating a cycle of natural resource utilization that promotes sustainability and ecological balance. This utopian community demonstrates that through innovative design and technology, it's possible to live harmoniously with nature.



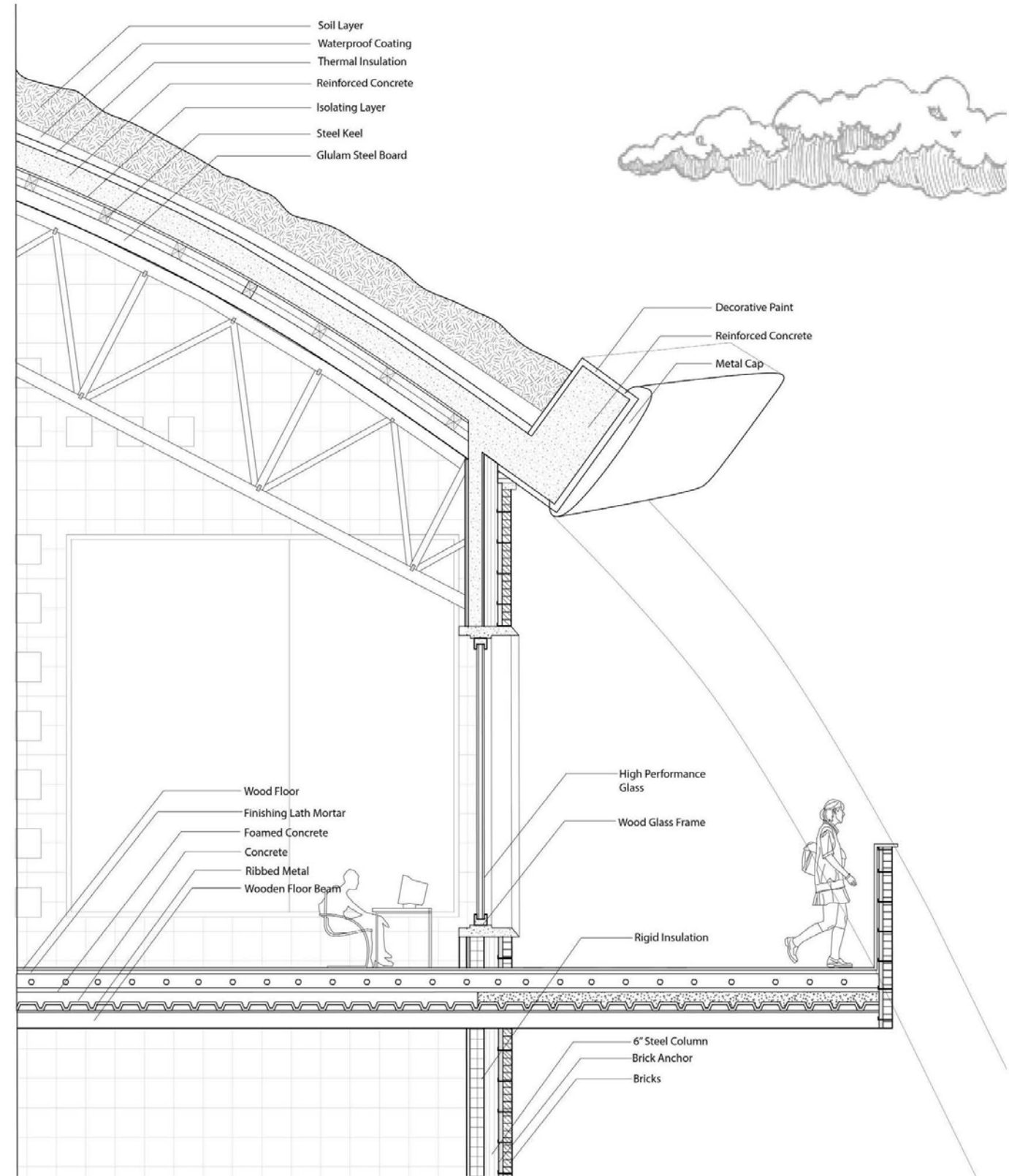
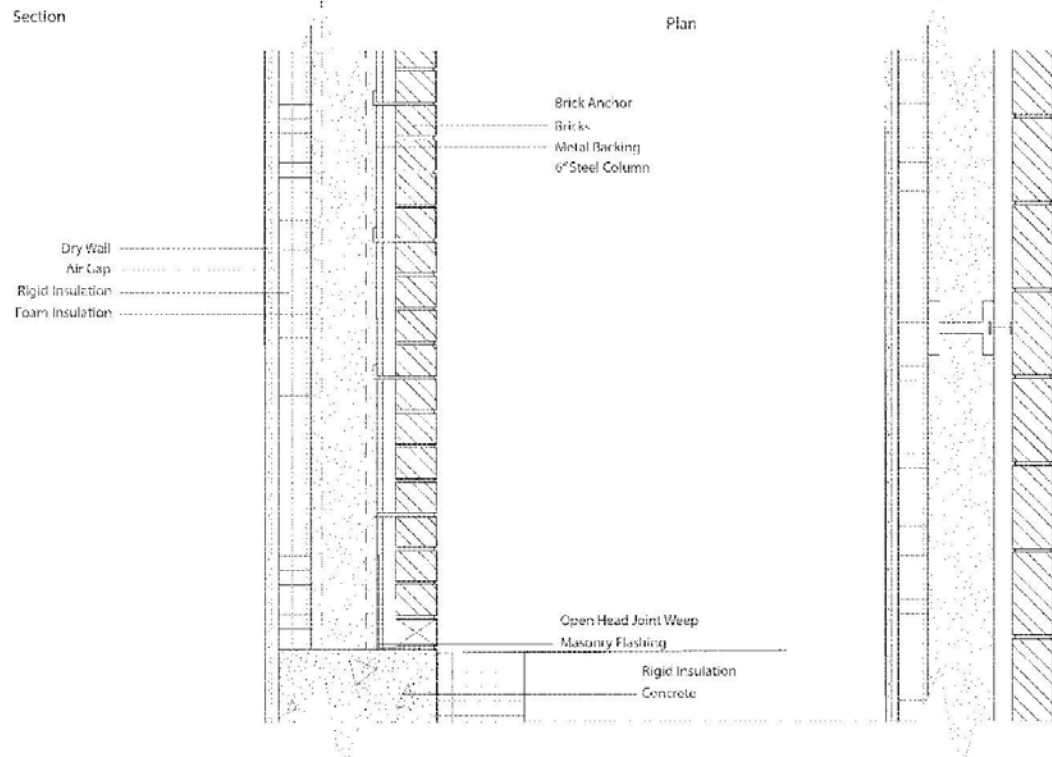
- MOVING BED REACTOR AND UV FILTERS
- SAND
- CARBON
- PLANT

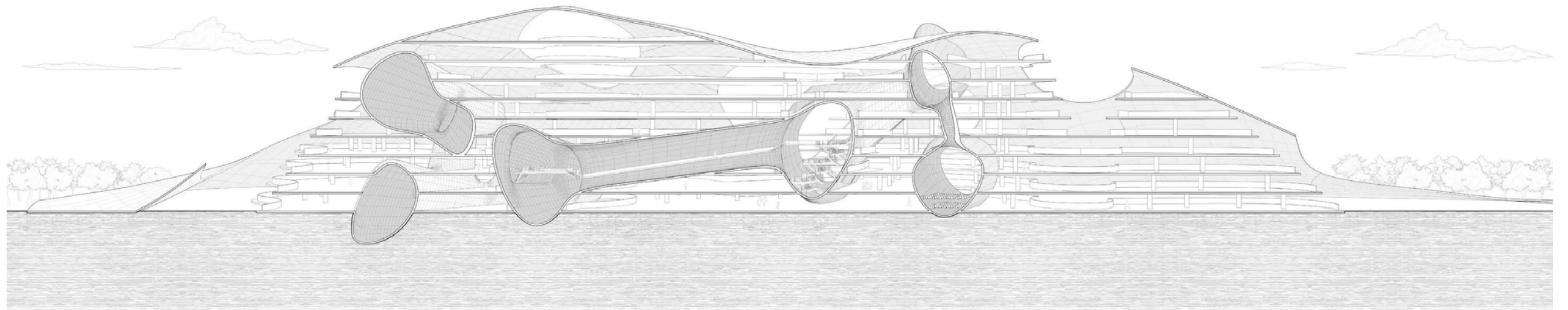
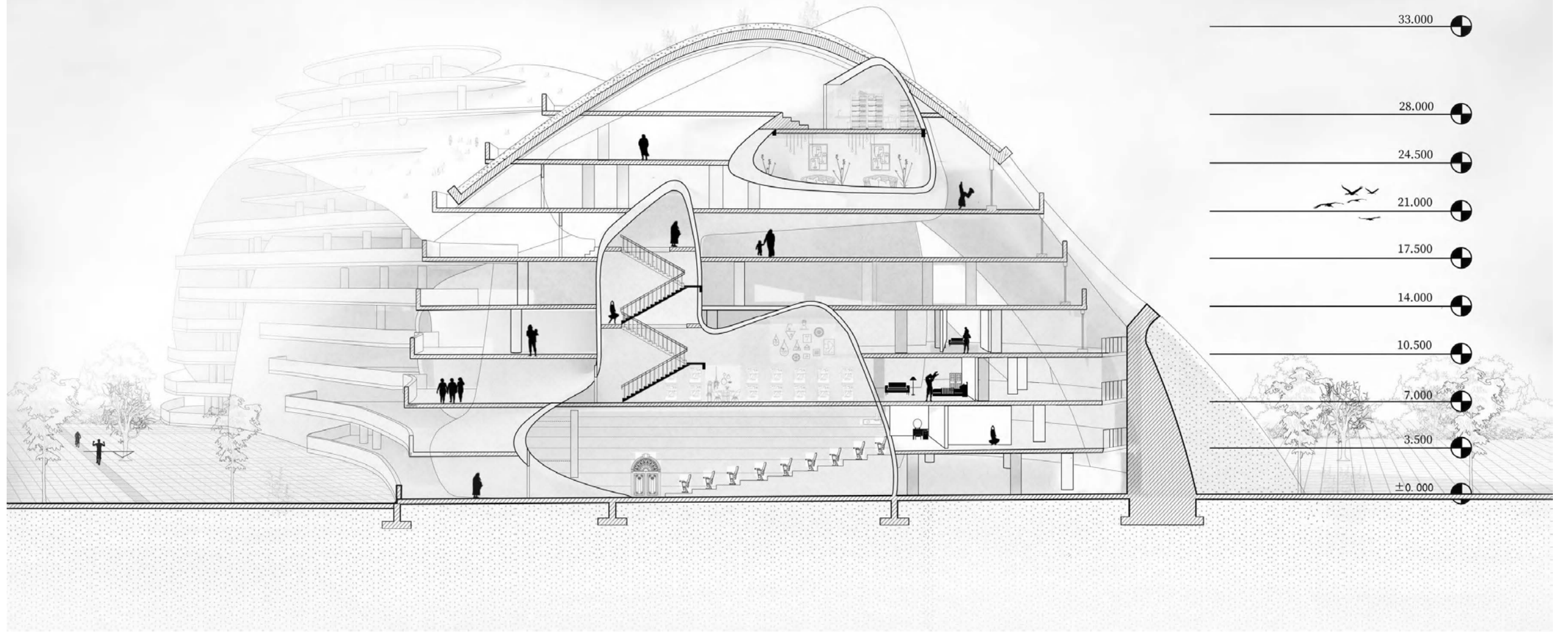


Exterior Wall Details



Interior Wall Details







# PROJECT 2

<https://drive.google.com/file/d/1SfkPuBDaBeW-faVFerIMgSeemYWm9OtZ/view?usp=sharing>



1

## PROJECT 3

“但是太阳，它每时每刻都是夕阳也都是旭日。当它熄灭着走下山去收尽苍凉残照之际，正是它在另一面燃烧着爬上山巅布散烈烈朝辉之时。那一天，我也将沉静着走下山去，扶着我的拐杖。有一天，在某一处山洼里，势必会跑上来一个欢蹦的孩子，抱着他的玩具。

当然，那不是我。

但是，那不是我吗？”

史铁生 《我与地坛》

*"But the sun, it is every moment is the sunset is also the rising sun. When it goes out and walks down the mountain to collect all the pale and residual light, it is burning on the other side to climb up the mountain top to spread the intense sunshine.*

*On that day, I too will walk down the mountain in silence, holding my walking stick. And one day, somewhere in a hollow, there is bound to be a bouncing child, clutching his toys.*

*Of course, it wasn't me.*

*But wasn't it me?"*

*Tiesheng Shi - 'Me and the Earth'*

" STRUGGLE "  
OBSESSION

HE MA OLIVER







海边的日落是一场盛大的告别仪式，是向逝去的白昼致敬的瞬间。那最后一缕阳光，如同最后的温存，延续着日间的辉煌，直至最终沉溺于海平线之下。在那一刻，现实的锋利边缘开始模糊，世界仿佛被一层柔和的纱幕覆盖，所有尖锐和粗糙都转变成了一场宁静的梦境。

这是一种平静的归宿，宛如海绵吸收了所有的响声，留下的只有无边的暗夜和无法言喻的空间。这片刻的魔法，是日落给我的恩赐——一种超脱现实的安宁。这或许也解释了为什么我对日落比日出更为着迷；日出虽带来光明，但同时也带来了无遮掩的现实和生活的苦难，一切都明晰而真切。

日落的魅力在于它的含蓄与神秘，它不仅标志着一个周期的结束，也承诺了新的可能，即使那只是一段必须穿越的漫长夜晚。



*Sunset by the sea is a grand farewell ceremony, a moment of homage to the passing day. That last ray of sunlight, like a final warmth, continues the splendor of the day until it finally drowns below the sea horizon. In that moment, the sharp edges of reality begin to blur, the world seems to be covered by a soft veil, and all the sharpness and roughness is transformed into a tranquil dream.*

*It was a calm homecoming, like a sponge absorbing all the loud noises, leaving behind only the infinite darkness of night and unspeakable space. This moment of magic is the gift that the sunset gives me - a peace that transcends reality. This may also explain why I am more fascinated by sunsets than sunrises; although sunrises bring light, they also bring the uncovered reality and suffering of life, all clear and true.*





*" isolated island "*



一座用水泥建造的孤岛。  
自由与束缚之间的微妙平衡  
这座坚硬而永恒的岛屿，是自由精神的堡垒。  
不屈不挠的生命力和对纯粹存在的渴望。  
它并非完全与世隔绝，而是被无数布条紧紧包围，这些布条轻盈而脆弱，  
但其数量之多，纠缠之深，构成了一股无法逃脱的力量。

它们记录着苦难、欲望、梦想和失败。它们环绕着这座混凝土小岛，既  
束缚了它，也证明了它的存在。

"自由不是摆脱枷锁，而是被我所爱的东西束缚"。

自由与束缚。  
生命的复杂性和多样性。  
坚韧与永恒。  
无法逃避的苦难与纷争。

061423

*An isolated island constructed of cement.  
A delicate balance between freedom and bondage.  
This island, hard and timeless, is a bastion of the free spirit.  
Indomitable vitality and a desire for pure existence.  
Not entirely isolated, it is tightly surrounded by countless, these strips  
of cloth, light and fragile, yet with their number and entanglement they  
constitute an inescapable force.  
A record of suffering, desire, dreams and failure. They surround the  
concrete island, both binding it and justifying its existence.  
"Freedom is not being free from chains, but being tied to what I love."  
Freedom and bondage.  
The complexity and diversity of life.  
Resilience and eternity.  
Inescapable suffering and strife.*

061423







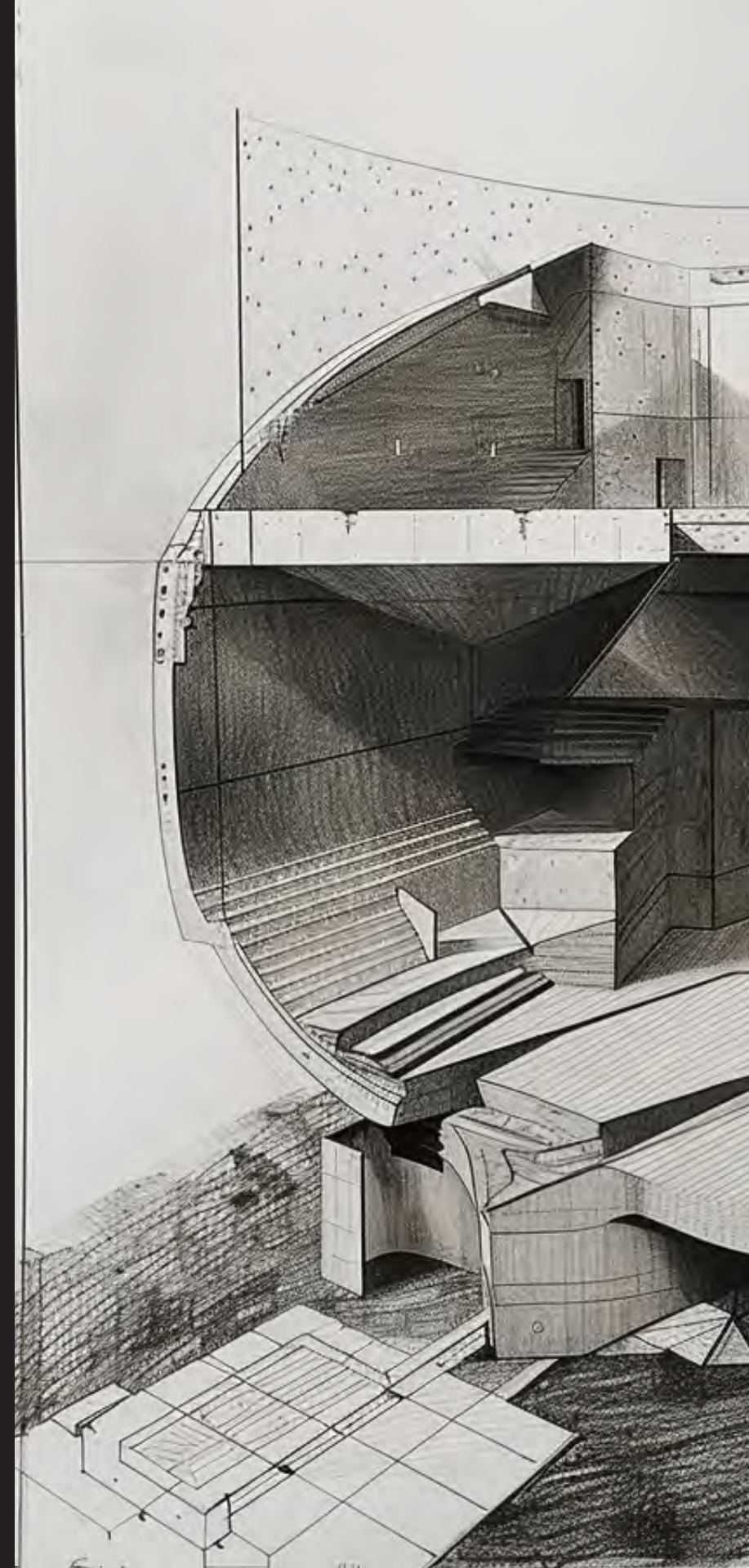
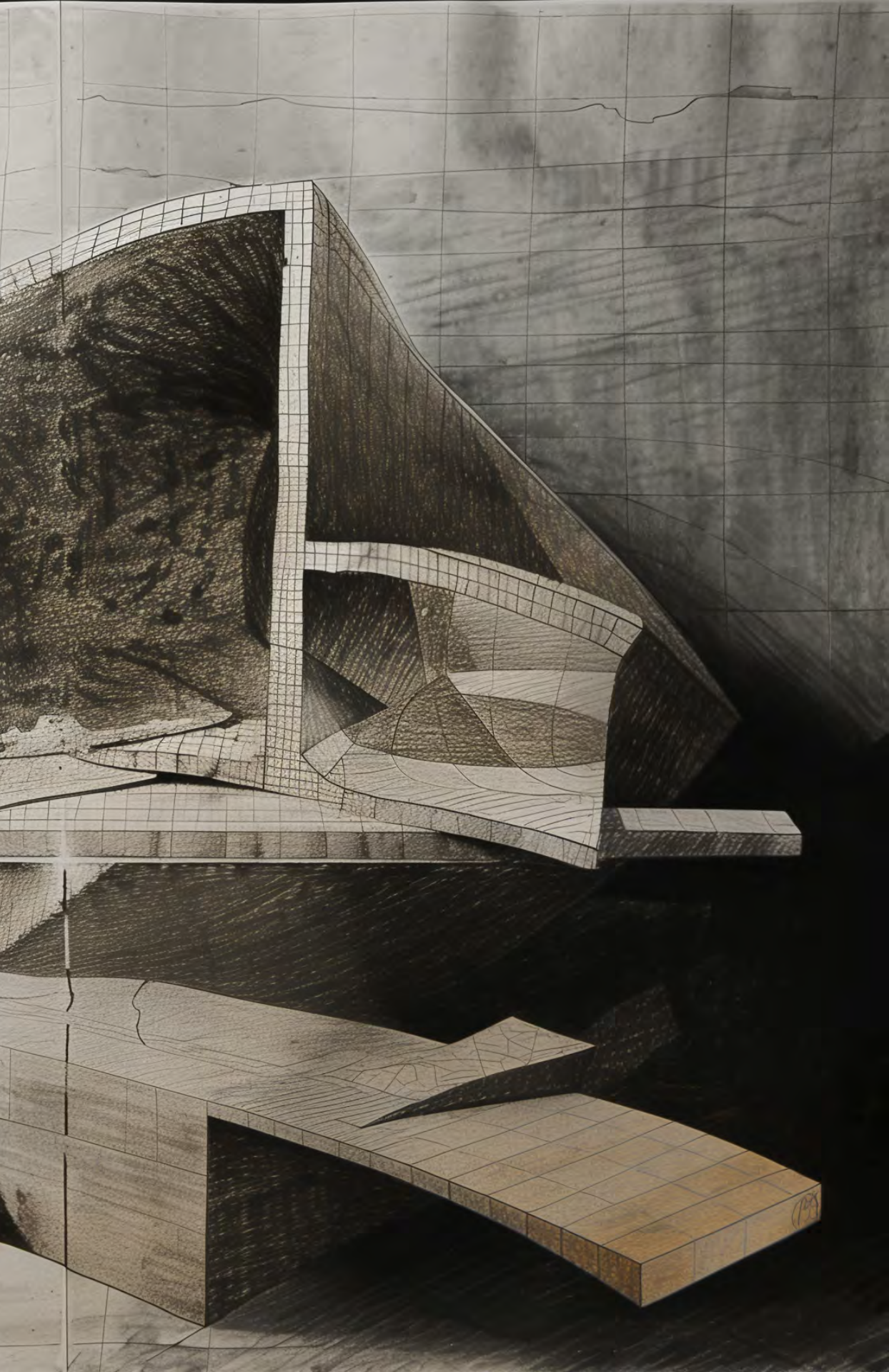














尾声隐于幕后，问终何处？

"等待"，回响在空寂的舞台。

"那之后？" 又一问，探寻未来。

无后，无续，等待自成画。

"等待的果，又当如何？" 疑惑重重。

等待本身，便是答案之中。

"难道非悲？" 问中带刺。

非悲，乃是秋，静美而长。

*The finale hides behind the curtain, where does the end lie?*

*"Waiting," echoes on the desolate stage.*

*"What comes after?" Another question seeks the future.*

*No sequel, no continuation, waiting forms its own tableau.*

*"What about the fruit of waiting?" Puzzlement prevails.*

*Waiting itself is the answer within.*

*"Isn't it a tragedy?" A thorny question is posed.*

*Not a tragedy, but autumn, serene and enduring.*

**BOOKLET 2 MYSELF**  
**"OUT OF FOCUS"**  
**HE MA OLIVER**

" OUT OF FOCUS "  
*OBSESSION*

*" distortion "*

在我的感知世界中，“扭曲”不仅仅是一个词，而是我与生俱来的视觉现实。因为我患有微视症——一种神经性疾病，它在我极度紧张时引发视觉的纵向拉伸。这种视觉扭曲让我对贾科梅蒂的艺术作品产生了深深的共鸣，自幼就对其作品着迷。

"从远处看，这里就像一片杂草，杂乱无章。靠墙有一尊圣母玛利亚雕像，守护着周围的一切。我后退，它就前移；我走得越远，它就走得越近。我脚下的这座小雕像就像从汽车后视镜中看到的路人：它正在消失。我徒劳地向它走去，它却与我保持距离。这种远距离的疏离感让观者不敢跨越大厅、草坪或林间空地的漫长距离。它们表现出某种奇特的凝滞感，这种凝滞感来自贾科梅蒂看到同类时的态度。他不是愤世嫉俗的人。这种麻木是恐怖、欣赏或敬畏的结果"。

- Jean I. Paul, "Modern Times," 1954

*In my perceptual world, "distortion" is not just a word, but my innate visual reality. I suffer from micropsia, a neurological disorder that triggers a vertical stretching of my vision when I am extremely stressed. This visual distortion resonates deeply with Giacometti's artwork, which I have been fascinated by since childhood.*

*"From a distance, the place looks like a jumble of weeds. Against the wall is a statue of the Virgin Mary, guarding everything around it. When I move back, it moves forward; the farther I go, the closer it comes. This little statue at my feet is like a passerby seen in the rearview mirror of a car: it is disappearing. I walk toward it in vain, and it distances itself from me. This long-distance detachment deters the viewer from crossing the long distances of the hall, the lawn or the forest clearing. They exhibit a certain peculiar stasis that comes from Giacometti's attitude when he sees his own kind. He is not cynical. This numbness is the result of terror, admiration or awe."*

*- Jean I. Paul, "Modern Times," 1954*



*"Diego seated" - Alberto Giacometti 1949 - 1950*

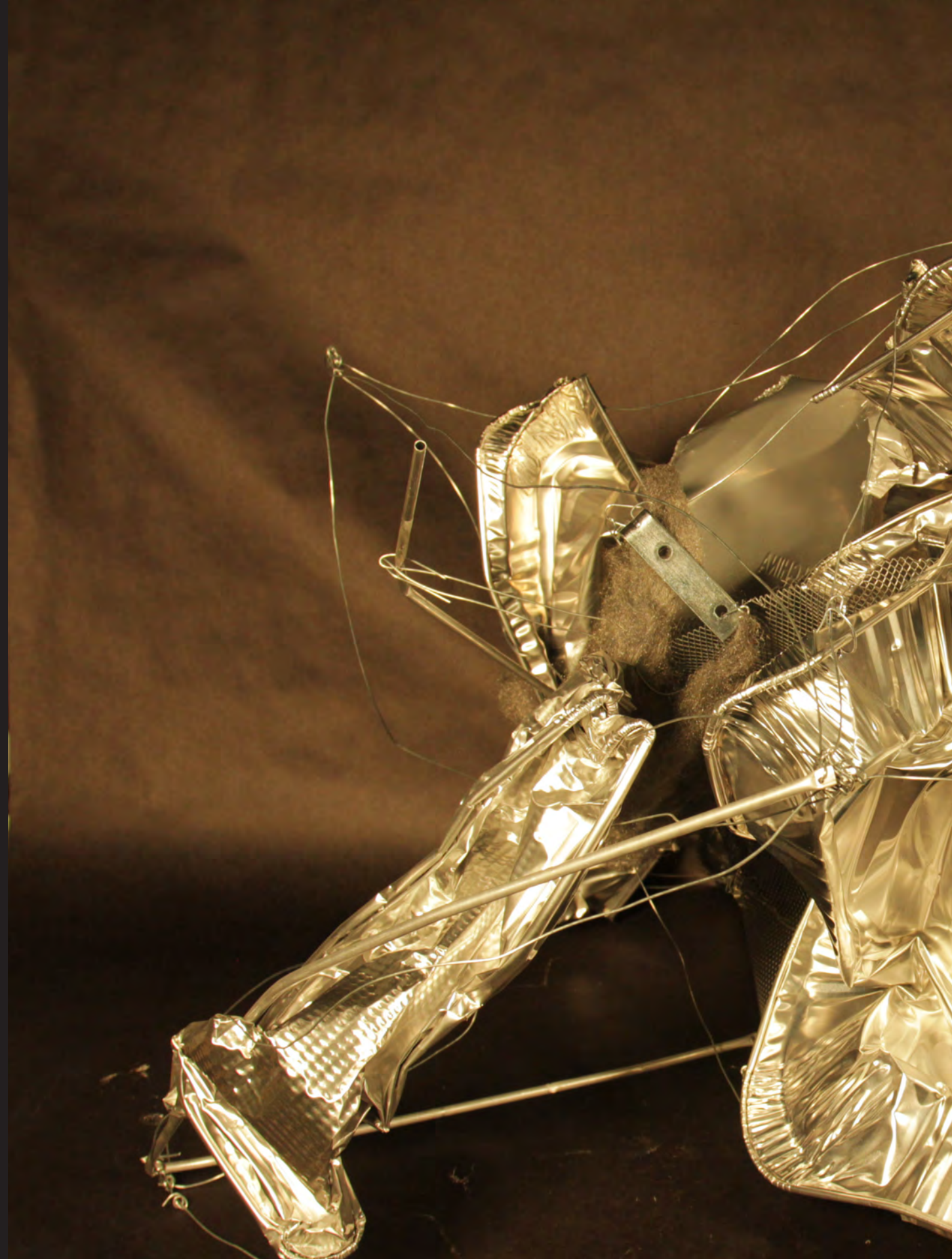


Alberto Giacometti, 1953



"The Tree" - Alberto Giacometti 1950









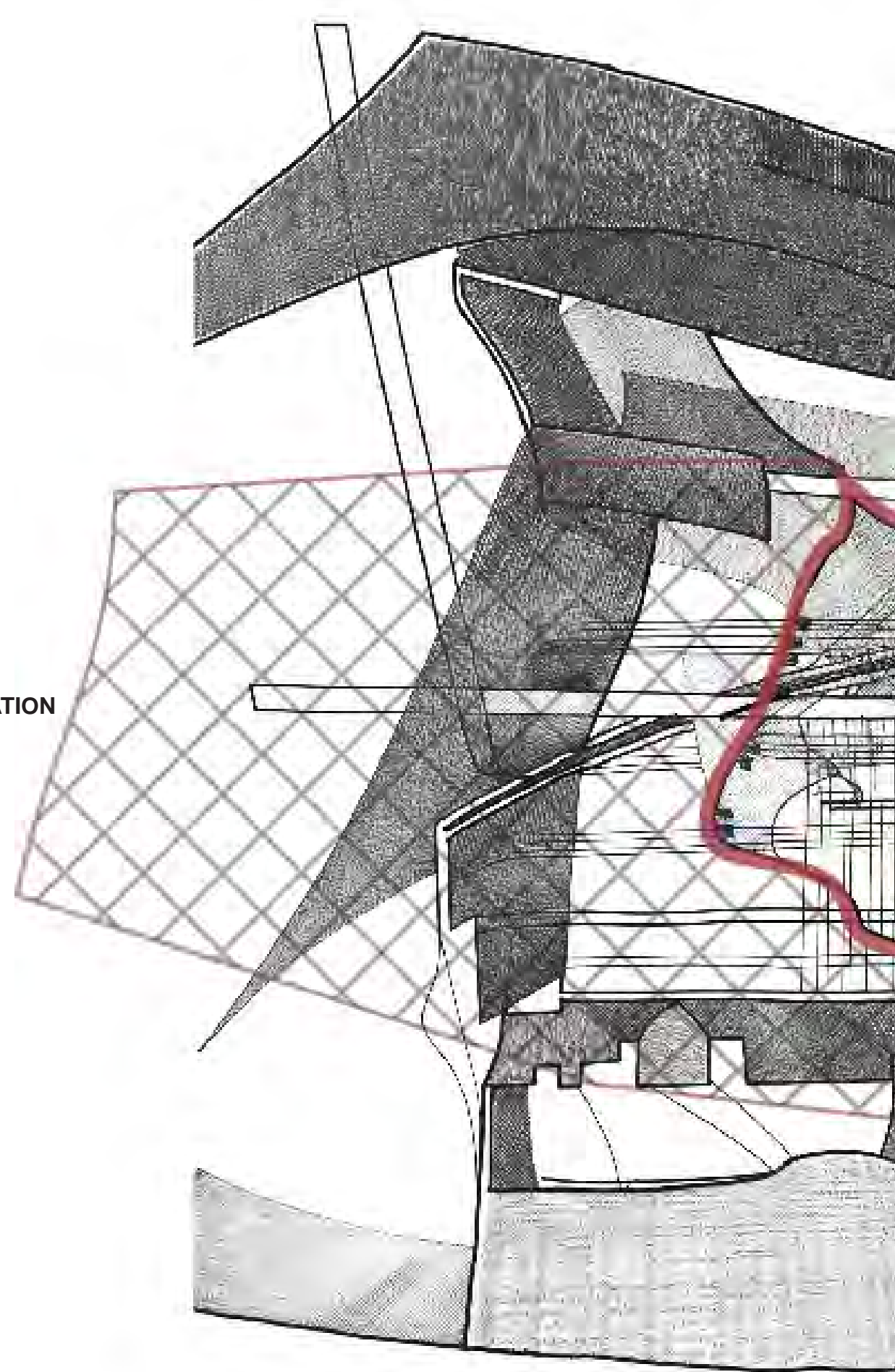


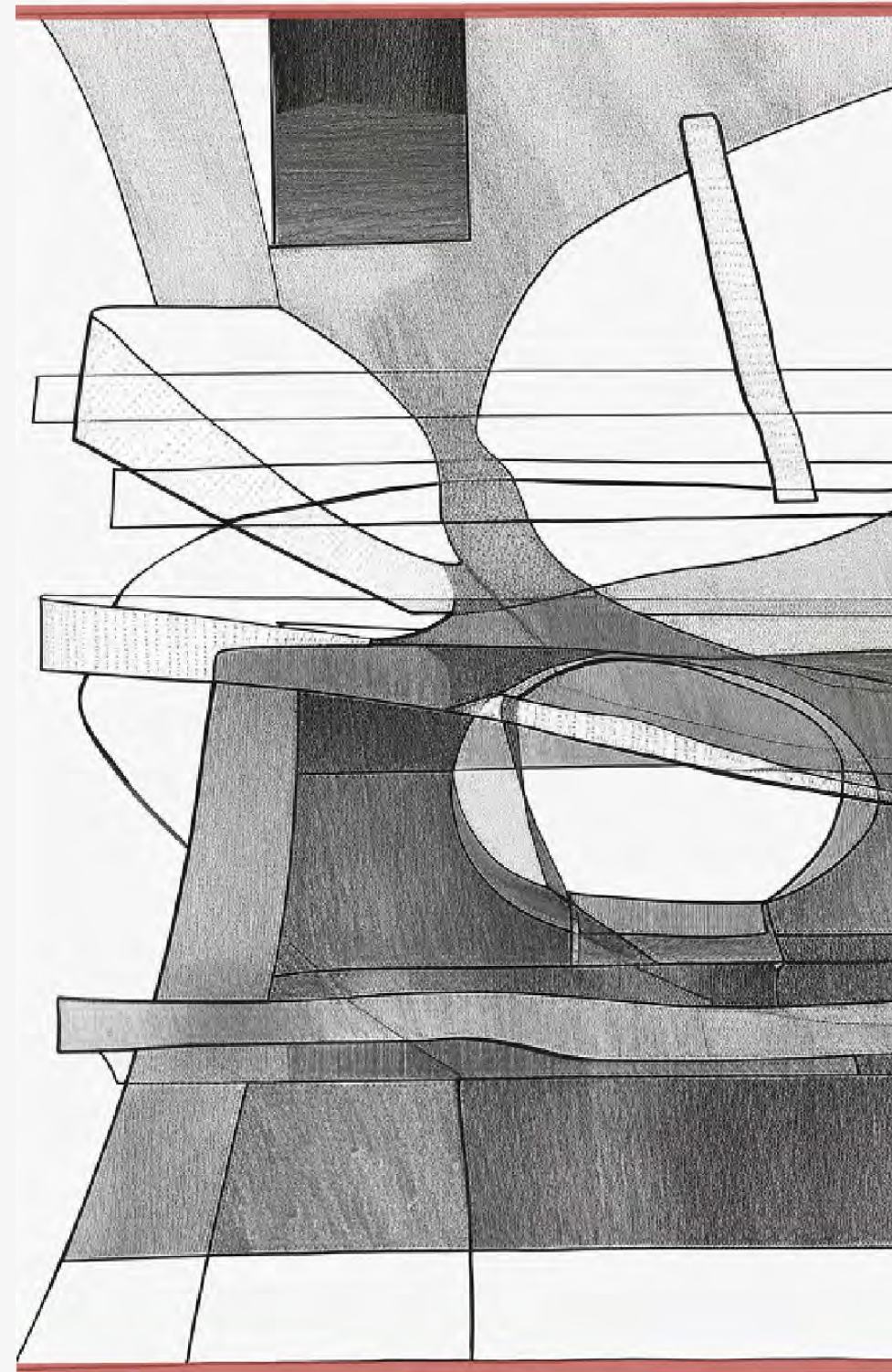
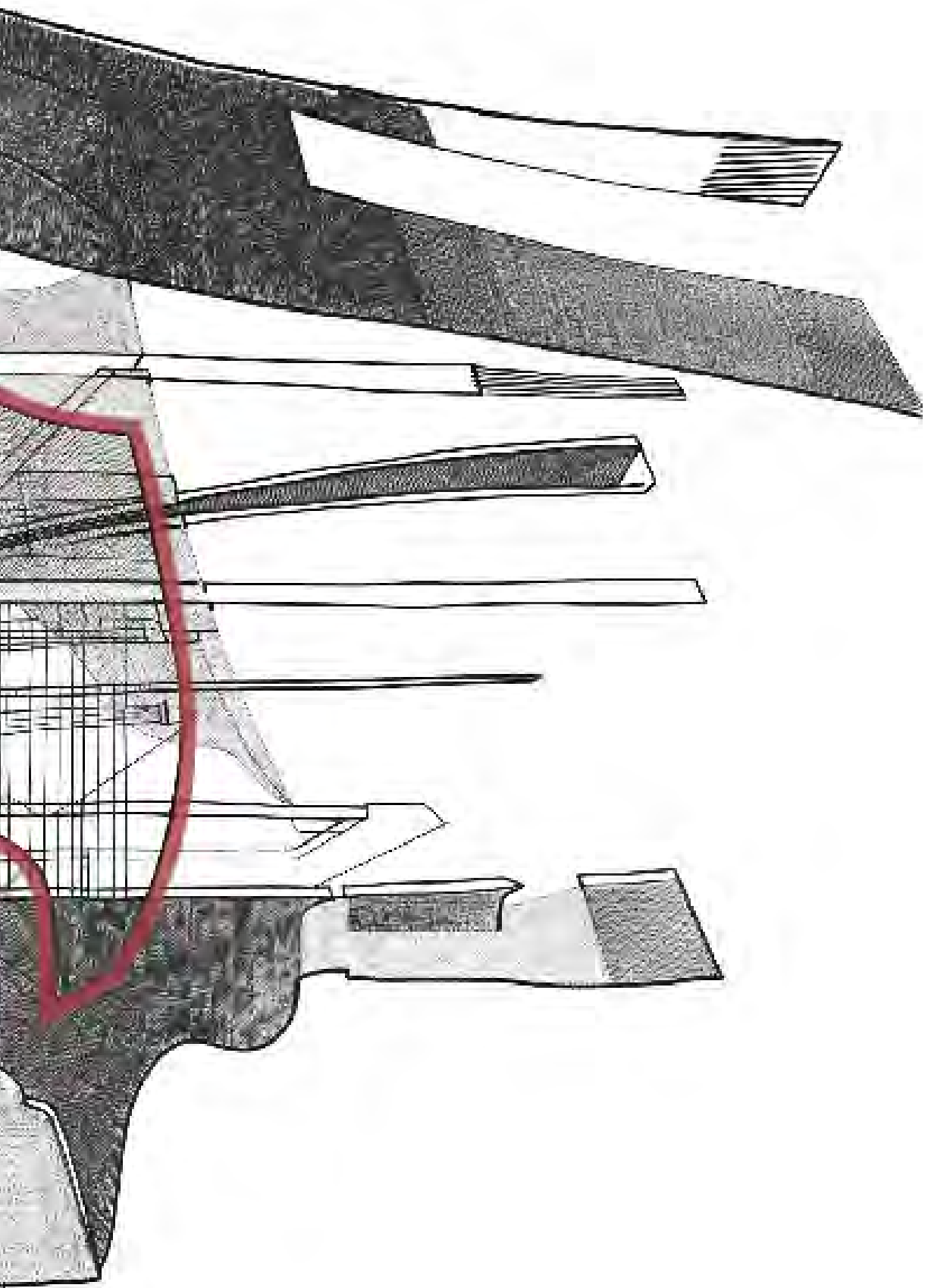




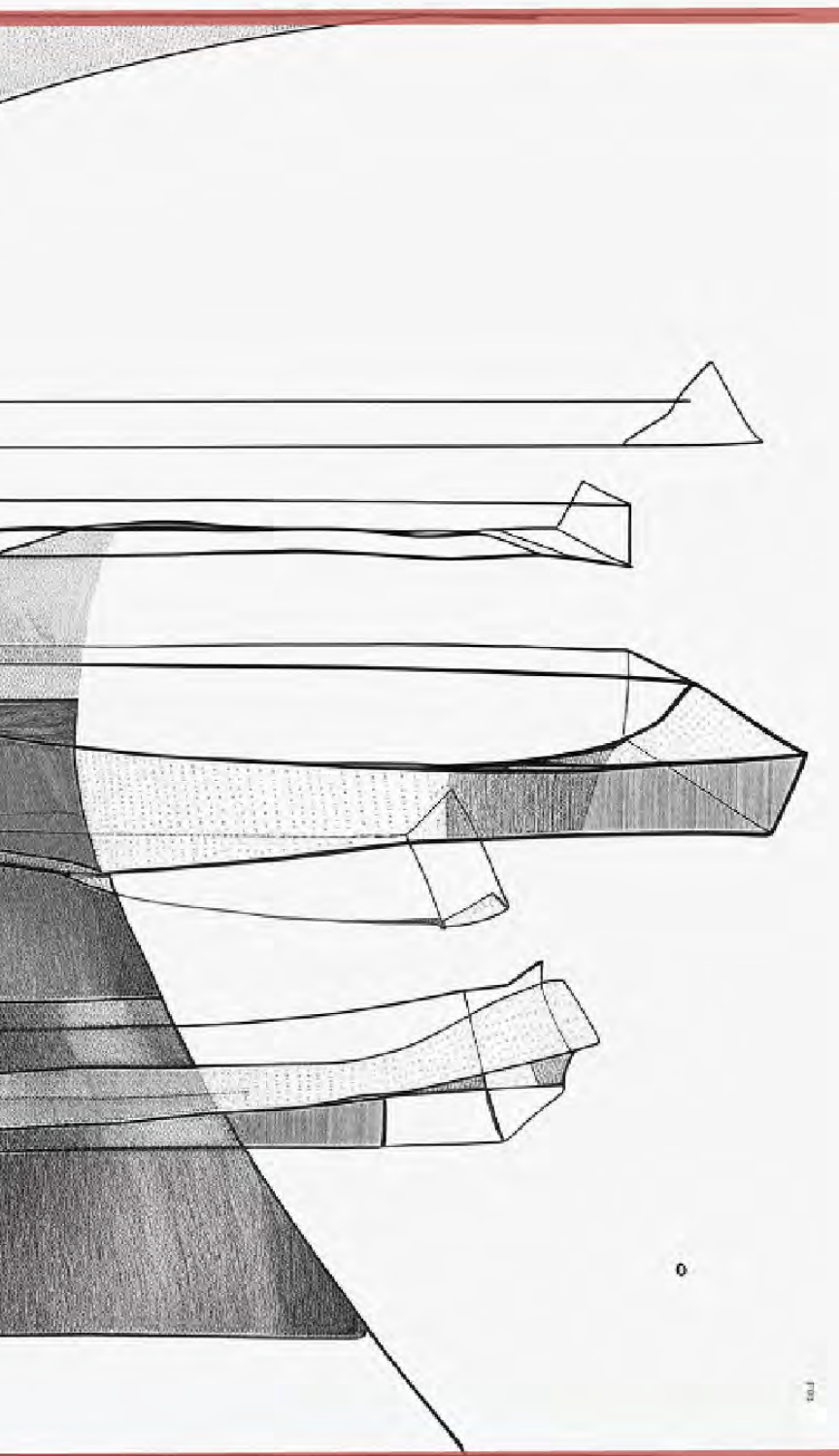


ILLUSTRATION









当我们无法选择未来时，我们会珍惜选择过去的权利。记忆的动人之处在于，它可以被重新选择，可以与那些不相关的往事重新组合在一起，从而获得全新的过去。这就像人们总是在无限接近幸福的那一刻感受到幸福一样。也许我认为这就是人性的卑劣之处，所以我学会了专注于当下即将成为永恒的每一刻。生活中似乎没有幸福与不幸，所有的情感构成了活着的我们，生活就是活着，带着炽热的情感安静地活着。

*When we cannot choose our future, we cherish our right to choose our past. What is so moving about memories is that they can be re-chosen, that they can be put back together with those unrelated past events, thus gaining a whole new past. It is just like people always feel happiness at the moment when they are infinitely close to it. Perhaps I think this is what makes human nature so despicable, and so I've learned to focus on each moment of what will soon be eternity in the present. There seems to be no happiness or misfortune in life, all the emotions make up the living us, life is just living, living quietly with passionate emotions.*

生活在这个世界上，我就像一片飘零的树叶，静静地躺在时间的河流里，不愿被风吹起，也不愿被水漂走。我的过去，就像河床上的石头，沉重而坚硬，每一块都刻着不同的故事，但我不愿去触碰它们，更不愿拿起它们给别人看。也许，对我来说，过去就是过去，已经发生，无法改变，也无需再提起。

我不是一个喜欢谈论过去的人，不是因为我害怕别人听到我的故事会怎么看我，而是我觉得每个人的内心都有一个沉默的地方，那里藏着最真实的自己。我不想通过讲述过去来寻求别人的同情或理解，因为我相信真正理解我的人会在沉默中听到我的声音，感受到我的存在。

我希望别人看到现在的我，而不是过去的我或未来的我。我希望别人接受真实的我，无论好坏。因为在这个复杂多变的世界里，能够真实地面对自己和他人，已经是一种难得的勇气。

041623

**BOOKLET 3 MYSELF  
" EMBRACING "**

*In this world, I am like a drifting leaf, lying quietly in the river of time, unwilling to be blown up by the wind or floated away by the water. My past, like the stones on the riverbed, is heavy and hard, and each piece is carved with a different story, but I am not willing to touch them, much less pick them up and show them to others. Perhaps, for me, the past is the past, it has already happened, cannot be changed, and does not need to be brought up again.*

*I am not a person who likes to talk about the past, not because I am afraid of what others will think of me if they hear my story, but I think that everyone has a silent place inside themselves, where our truest selves are hidden. I don't want to seek others' sympathy or understanding by telling the past, because I believe that those who really understand me will hear my voice and feel my existence in my silence.*

*I want others to see me as I am now, not as I was in the past or as I will be in the future. I want others to accept the real me, whether good or bad. Because in this complex and changing world, it is already a rare courage to be able to be true to oneself and others.*

041623

在这个空间里，枯木与纸张，简单而静默地并置在一起，共同构成了一幅生与死的对比图。枯木，光秃秃的枝干伸向空中，每一寸裂缝都记录着时间的痕迹，它们静静地伫立着，仿佛已经离开了生命的喧嚣。而纸，轻轻包裹着这些枯木，它的存在似乎是对枯木的一种安慰，也是一种对比——生命的脆弱与死亡的永恒。

这种对比不是为了表现生命的顽强，而是为了更深入地探讨生与死本身。枯木代表死亡，是终结，是静止，是不可逆转的状态。另一方面，纸张虽然脆弱，却承载着生命的可能性，它的存在提醒我们，即使是最终的结局，也有其自身的价值和意义。

*In this space, dead wood and paper, simply and silently juxtaposed, together they form a picture of the contrast between life and death. Dead wood, bare branches and trunks reaching into the air, every inch of cracks are recorded traces of time, they stand quietly, as if they have left the clamor of life. And the paper, gently wrapped around these dead trees, its presence seems to be a kind of comfort to the dead trees, but also a kind of contrast - the fragility of life and the eternity of death.*

*This contrast is not to show the tenacity of life, but to explore life and death itself more deeply. Dead wood, representing death, is the end, the stillness, an irreversible state. Paper, on the other hand, though fragile, carries the possibility of life, and its existence reminds us that even the ultimate end has its own value and meaning.*

**BOOKLET 3 PROJECT**

*" Nurturing "*











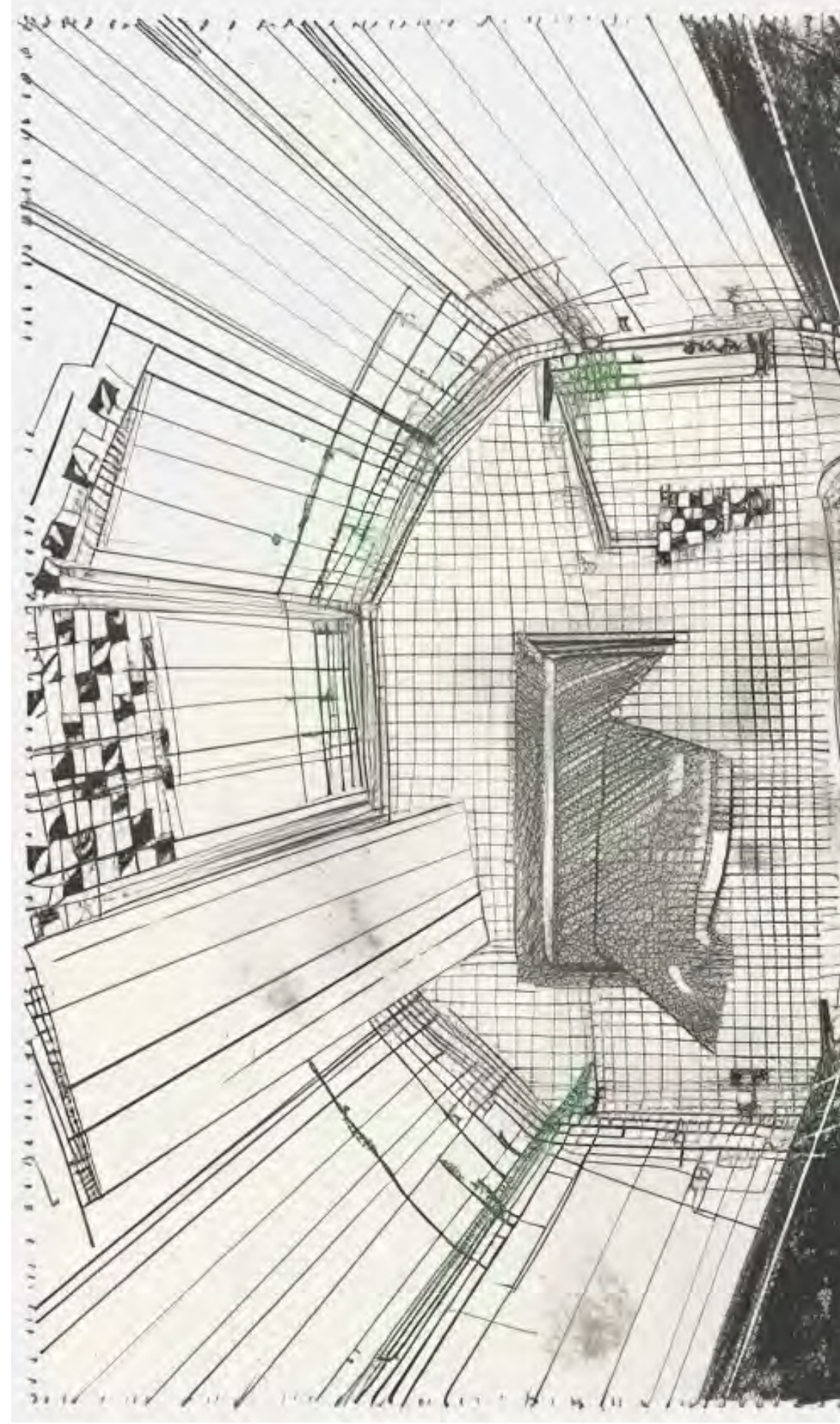


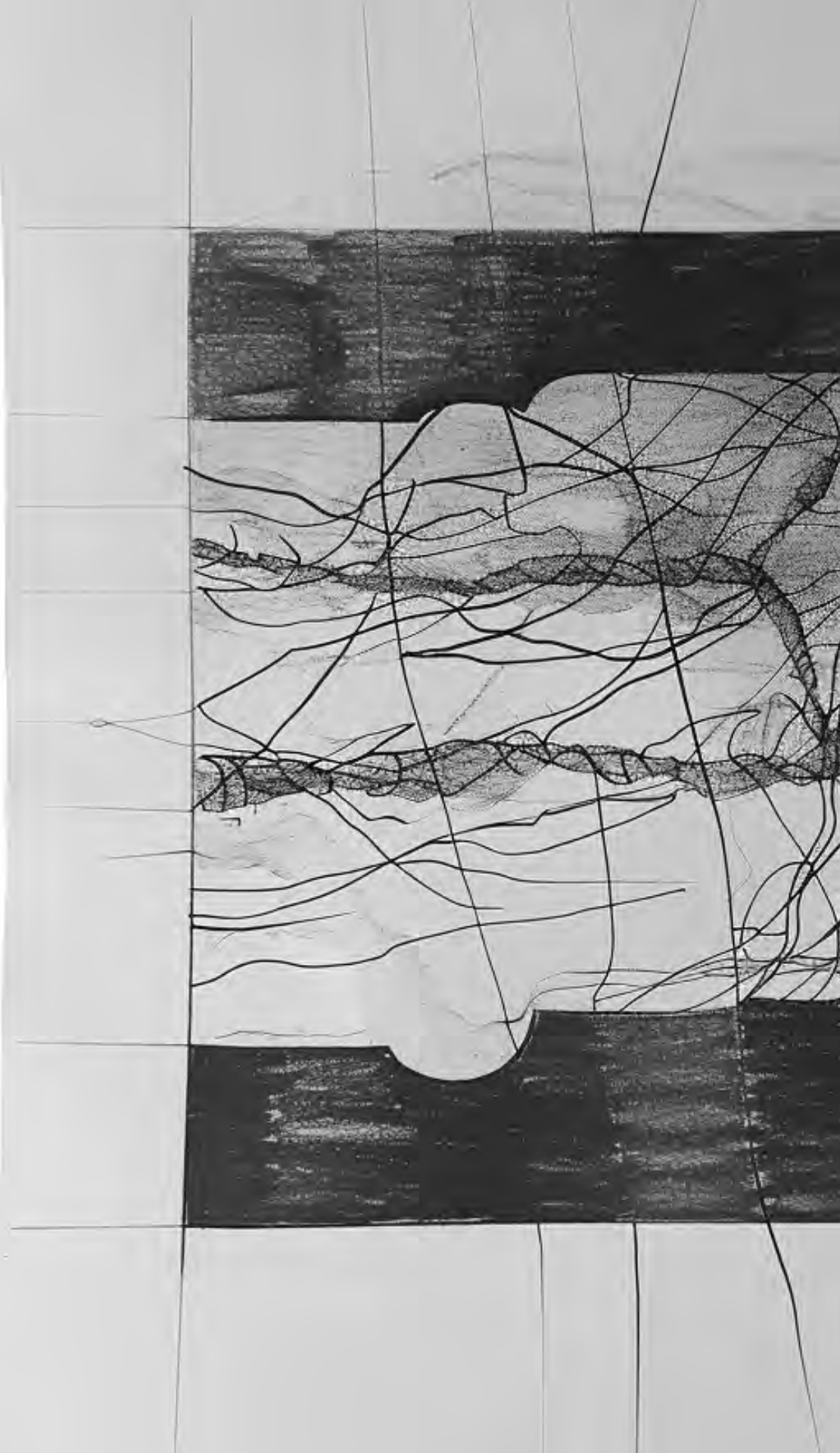
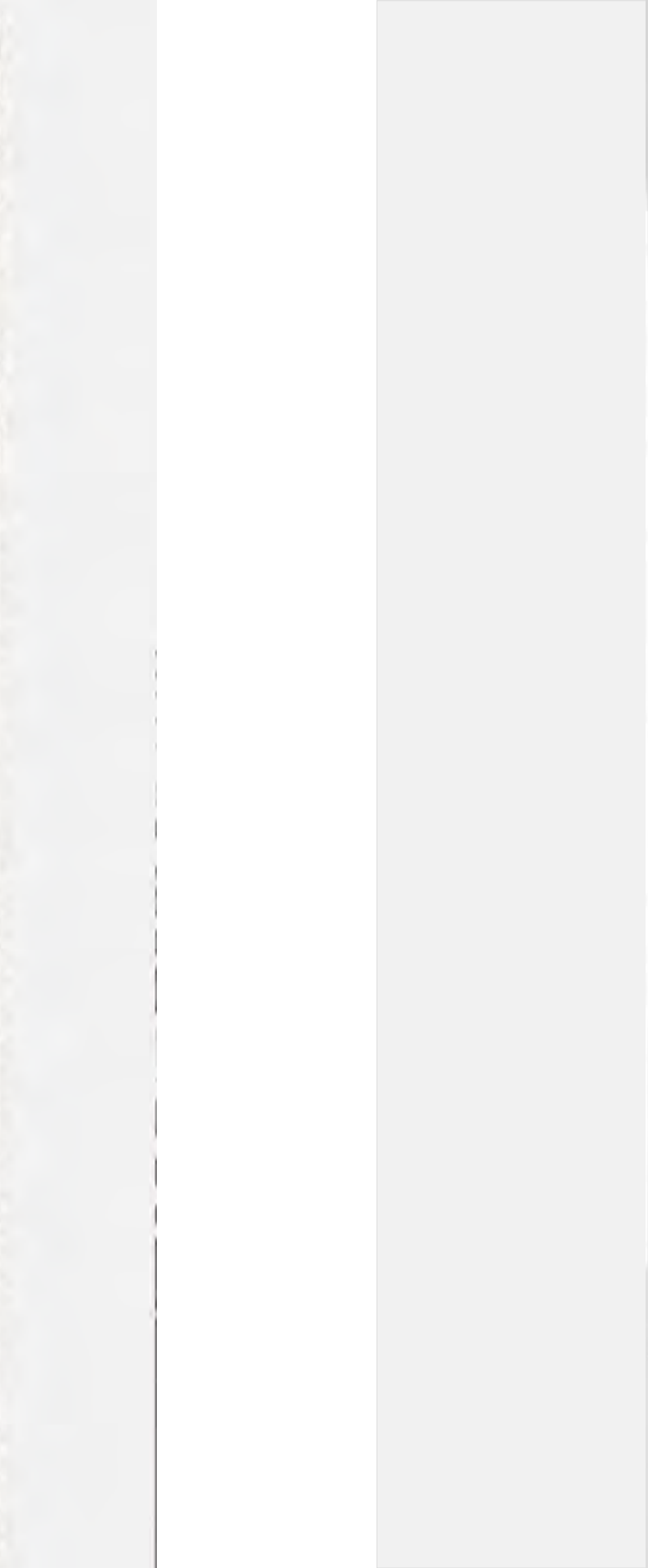
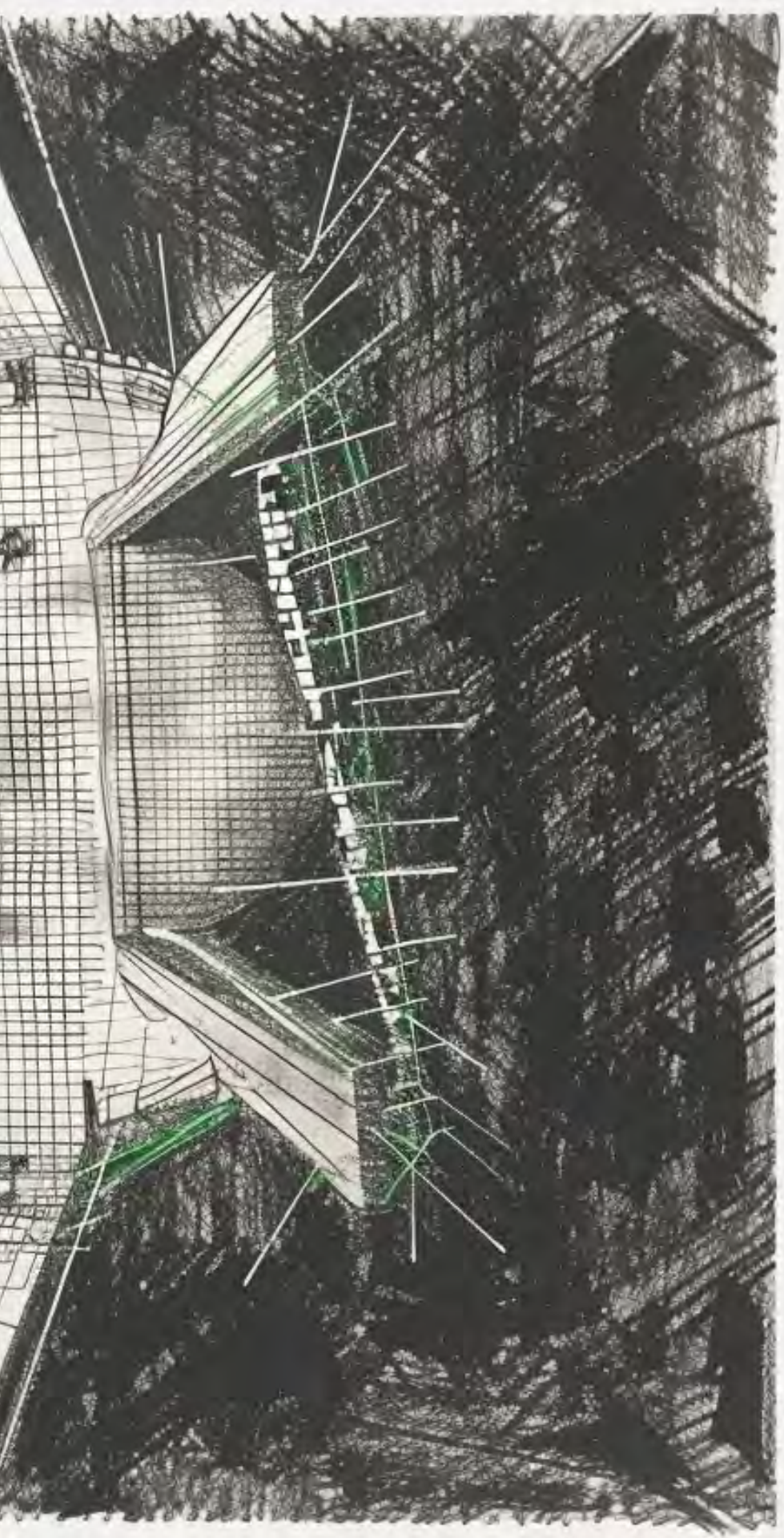


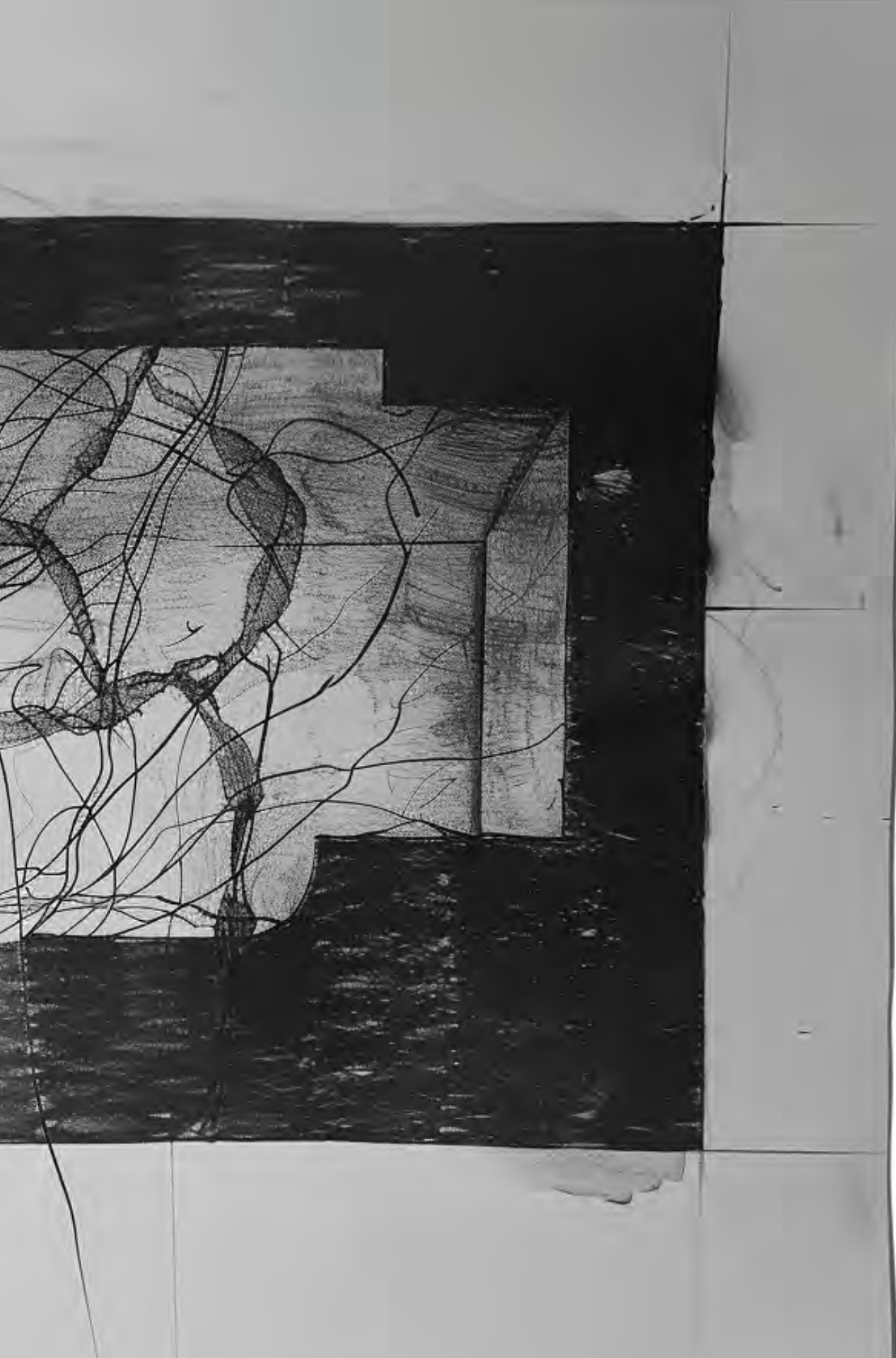




ILLUSTRATION







4

"生命是一个过程，一个超越自我局限的过程。  
限制的过程。这就是命运，对我们每个人来说都是  
一样的。"

在这个过程中，我们会遭遇痛苦，超越  
限制，感受幸福。"

史铁生 —— 《我与地坛》

*"Life is a process, a process of transcending one's limitations. This is destiny, and it is the same for all of us, in which we encounter pain, transcend limitations, and feel happiness."*

*Tiesheng Shi -- Me and the Temple of Earth*

在那些漫长的与世隔绝的日子里，我开始深刻反思自己的生活。过去，我总是沉浸在那些给我带来悲伤的回忆，而忽略了那些令我欣慰的时刻。但与世隔绝给了我一种超越孤独和无聊的麻木感，一种深刻的无力感、一种对未来失去所有期望的绝望。然而，正是在这种绝望中，我突然意识到唯一能拯救我的人就是我自己。人生的意义远不止是简单的快乐和悲伤，而是如何面对这些情绪，如何在困境中发掘自己的力量。如何在逆境中发掘自己的力量。我意识到，真正可怕的不是困难本身，而是对生活失去热情，对未来不再抱有希望，从而产生的麻木感。对生活失去热情，对未来不再抱有希望。"极度悲伤就像极度快乐一样；它们都是情绪，而拥有情绪情感是非常宝贵的东西。我曾经非常担心我曾经很担心自己对绝大多数事情都漠不关心，担心自己会变成行尸走肉。会变成行尸走肉，而这种令人麻痹的情绪情绪，并不是因为我不配拥有这种情绪情绪波动，而是因为因为我根本不在乎，或者说，我已经麻木"。

上海的隔离日记

**BOOKLET 4 MYSELF  
" TRANSPARENCY "**



*During those long days of isolation, I began to reflect deeply on my life. In the past, I had always dwelled on the memories that brought me sadness and ignored the moments that comforted me. But isolation gave me a numbness that transcended loneliness and boredom - a profound sense of powerlessness, a despair at the loss of all expectations for the future. Yet it was in this despair that I suddenly realized the only person who could save me was myself. Life is about much more than simple happiness and sadness; it is about how to face these emotions and how to tap into your strength in the face of adversity. I realized that the real fear is not the difficulty itself, but the numbness that comes from losing enthusiasm for life and no longer having hope for the future. "Extreme sadness is just like extreme happiness; they are both emotions, and having emotions is a very valuable thing. I used to worry a lot about my indifference to the vast majority of things, that I would become the walking dead, and this paralyzing emotion was not because I didn't deserve the emotional turmoil in the grand scheme of things, but because of quite simply not caring, or, rather, being numb."*

提到塑料，我首先想到的是它的透明性，仿佛一窗清晰的视界，可以穿透物质直达本质。这种透明性引发了我对自身情感表达的深刻思考，我为何如此重视能看见和被看见的情感真相？如同我对观看众多电影的热爱一般，有人曾说电影是一项伟大的发明，通过观看一部电影，仿佛在相同的时间里经历了三重生活，感受他人的人生，他人的喜悦、悲伤、妒忌和得意。思考这些情感的根源，是一件极富吸引力的事。这种对情感深入的探究，正如透明的塑料那般，让人看清真实，也让我在反思中，逐渐理解自己对这些生动情感的专注所源自何处。

*When I think of plastic, the first thing that comes to mind is its transparency, as if it were a window of clear vision that could penetrate the material and go straight to the essence. This transparency triggered me to think deeply about my own emotional expression, why do I attach so much importance to the emotional truth of being able to see and be seen? As with my love of watching so many movies, someone once said that cinema is a great invention, that by watching a movie, it is as if you are experiencing a triple life in the same amount of time, feeling other people's lives, other people's joys, sadnesses, jealousies and triumphs. It is extremely fascinating to contemplate the roots of these emotions. This in-depth exploration of emotions, like transparent plastic, allows one to see the truth, and allows me to reflect and come to understand where my preoccupation with these vivid emotions stems from.*

**BOOKLET 4 PROJECT**

" TRANSPARENCY "



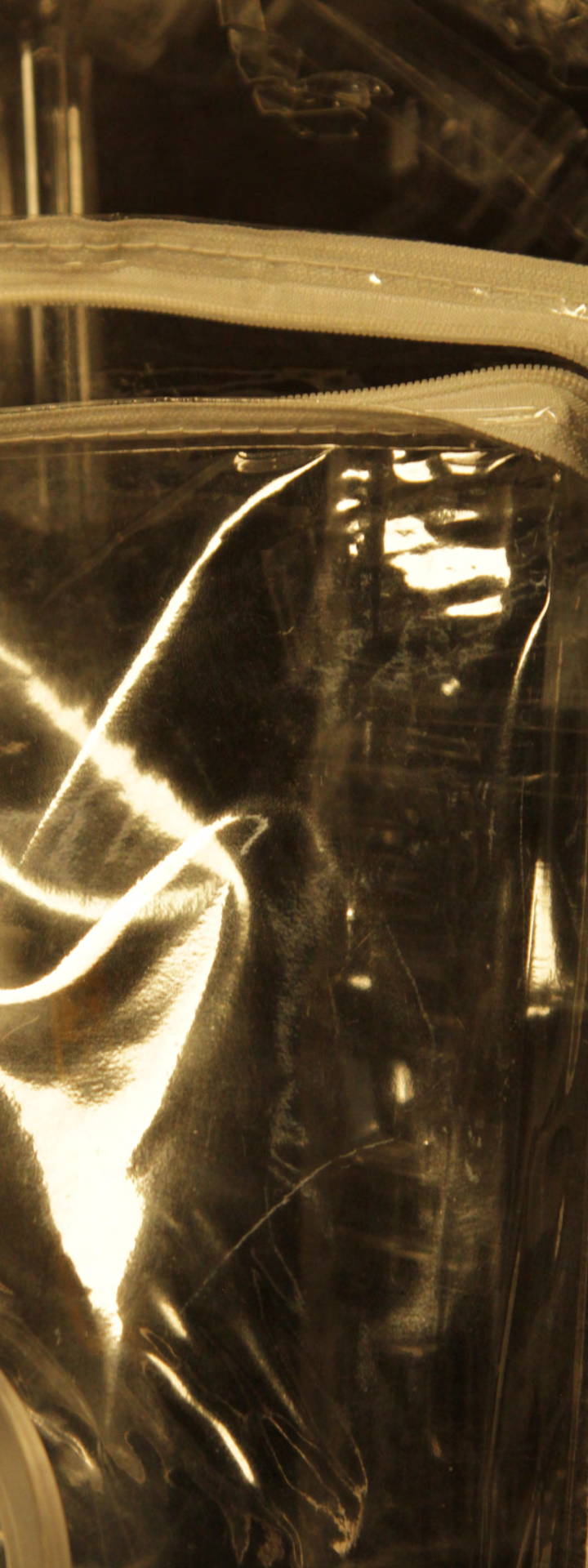


TO EN

天然美容  
ジャスミン茶

Jasmine Green Tea  
Unsweetened

5oz (1.06 pt) 500 ml



**K** **MIN D**  
Amount per serving  
**Calories 150**  
Serving size 1 cup (240ml)  
% Daily Value\*

BY 02/21  
PLANT #36













**ILLUSTRATION**







BEST WISHES TO YOU ALL.

**THANK YOU**

**HE MA**  
huh - mah