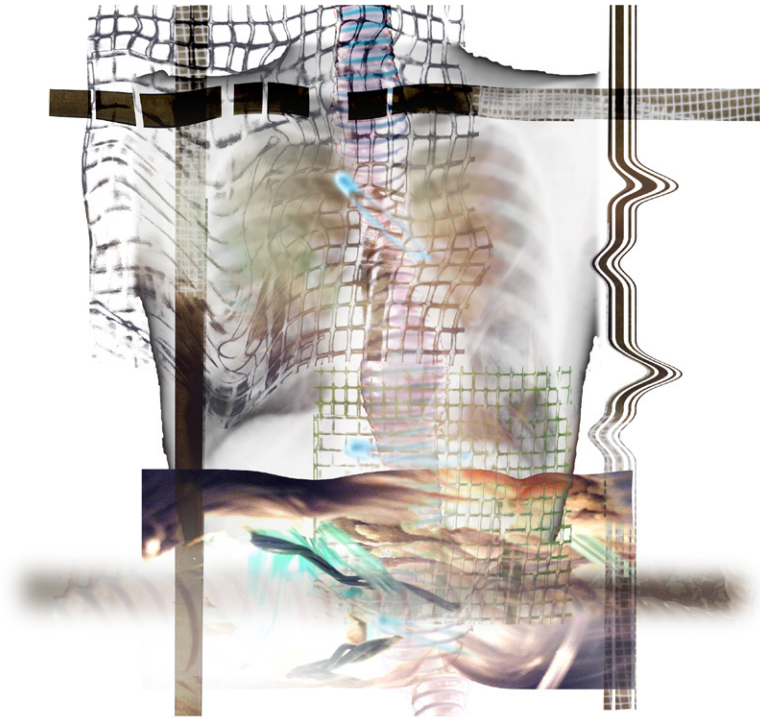


PORTFOLIO



Xinze XU, M.S. AAD, GSAPP, Columbia University

Productive Fuzziness

This project is designing a residency for disabled artists on the reclamation land called Nordhavn in Copenhagen. Serving as an residency, we hope the design would both be conducive to the neurodiverse community and interwoven into the lives of surrounding neighborhood in order to allow diverse forms of cohabitation and care.

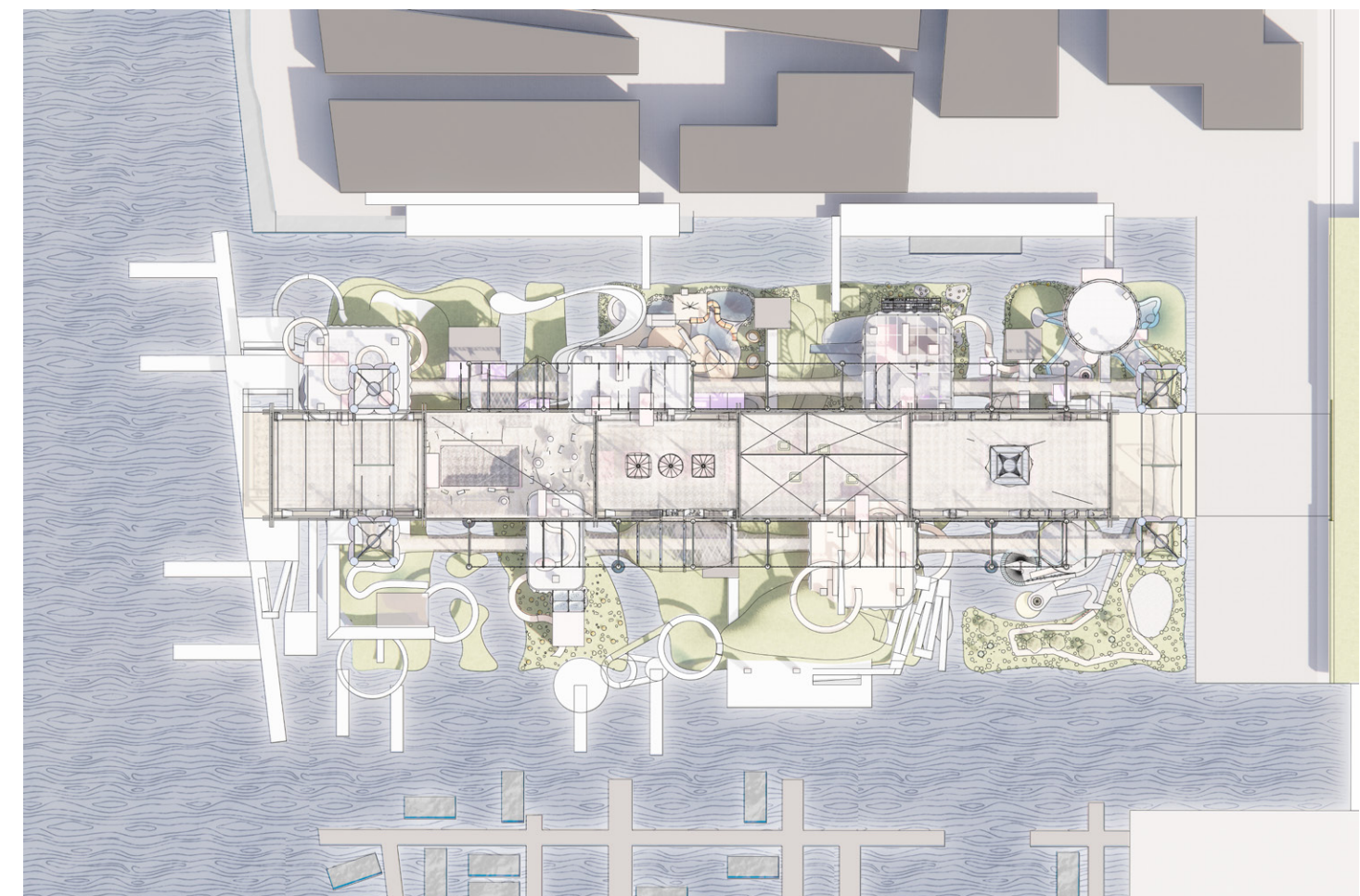
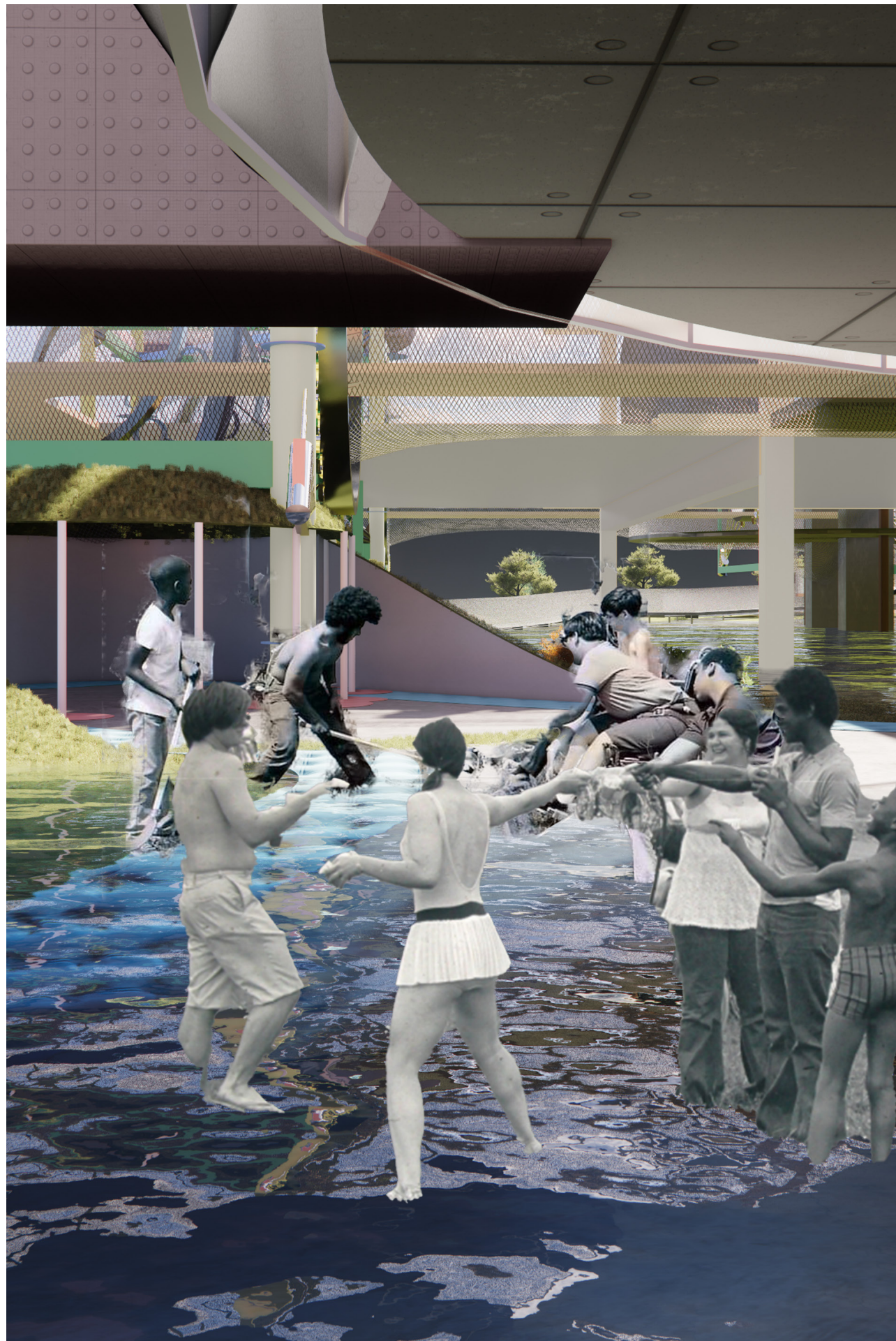
Inspired by the connection and fuzzy boundaries among different senses, this project is characterized by the fuzziness embedded in its form, its interfaces and the diverse relationships within it. Through such a fuzzy design, this project explores the disabled aesthetic and mutual construction of access intimacy with the expectation of triggering a paradigm shift to emphasis disability embodiment in the design process.

GSAPP
ADV Studio VI

24 Spring

Instructor:
Irina Verona, Jennifer
Carpenter, Jerron
Herman

Team Member:
Xinze Xu, Rui Chen

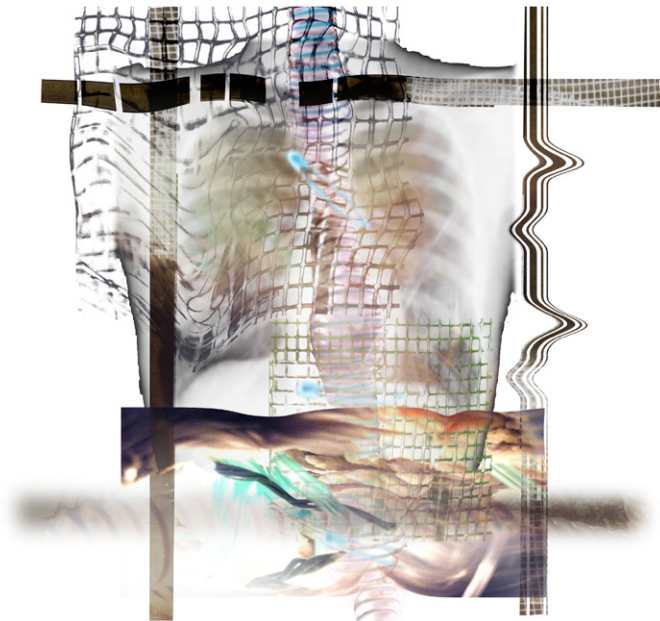


Site Plan

From the site plan, three interweaving systems, the land, the circulation and the building, could be discerned. Water is deliberately introduced into the site to create manifold relationships between bodies and it as well as to cope with the sea level rise issue, which jeopardizes the site in near future. The building complex proffers living, practicing and performing spaces for the artists.

Synesthesia Diagrams

From the study of disabled artists, we observed that the set boundary between senses could be unsettled, for instance, sound which usually perceived through hearing could also be felt as a vibration from skin. By constructing a more intermingled form of the sensory world, we explore the transformative potential embedded in these fuzziness relationships: one space could be inclusively enjoyed and catalyst manifold interpretations, possibly leading to share or discussion, could emerge from design.



Sound:

In a disabled space, the conventional method of hearing sounds would stop being the exclusive answer to this question. Perceived as a wave from its physical aspect, the sound is then interpreted as something that could be represented in myriad ways. The sound wave travels via diverse mediums across space, transcending the boundaries between people, buildings, and the environment. Rather than understood as a privilege or barrier for certain types of neurodiversity, to understand it as a wave unearthed its potential to generate the connections between neurodiverse bodies.



Dish:

I was thinking about what could conventionally be eaten and what could not. I guess the dish could be a compelling representation. Tasting is somehow like touching. The rough surface of a tongue rubs across another surface, and the electrons evoke the generation of a signal to one's brain. This investigation of feelings doesn't mean that only physical disability is taken into consideration, but focus on the nuance among how our nerves either trigger conduct or process what lies exterior of us. It also investigates various ways where our body extends itself to our realms. There would not be conclusions, but there might be representations. A fuzzier form of drawing, diagramming, and constructing.

Particle:

When describing a perfume, we said something like, irresistible scent of Wood Sage and Sea Salt: escape in the freshness of the windswept shore with this earthy and mineral fragrance.' It's just like how you go to a restaurant and describe a dish: what its ingredients are, what feeling it tries to convey, etc. I feel like I can taste the fragment.

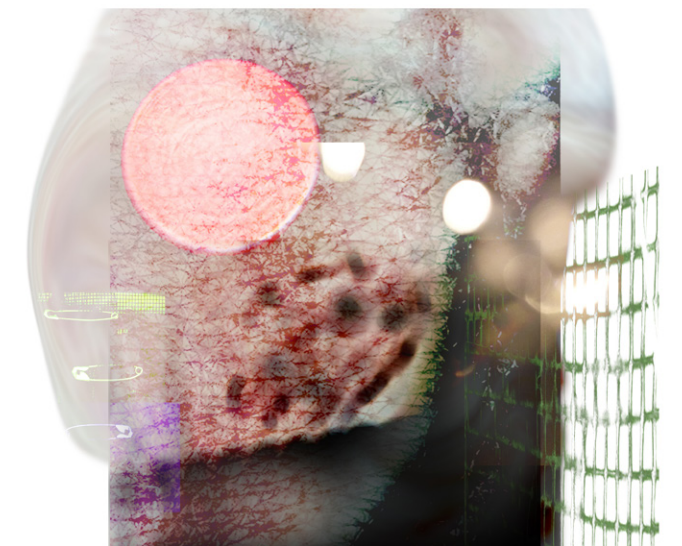
I believe it could be seen as while with a different feeling of details. Could seeking the smell of sea salt in a cologne be linked to finding the crystal structure of NaCl? Think about the atoms and the forces that link them. That's two worlds different but contaminate each other.

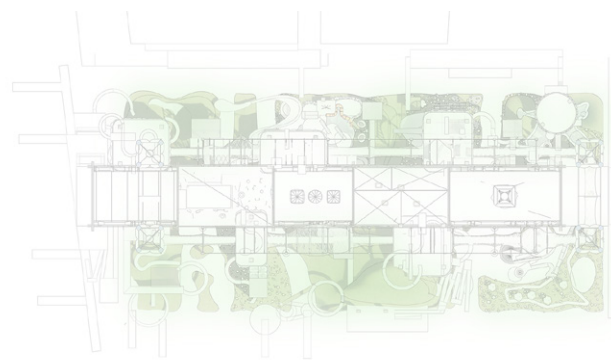
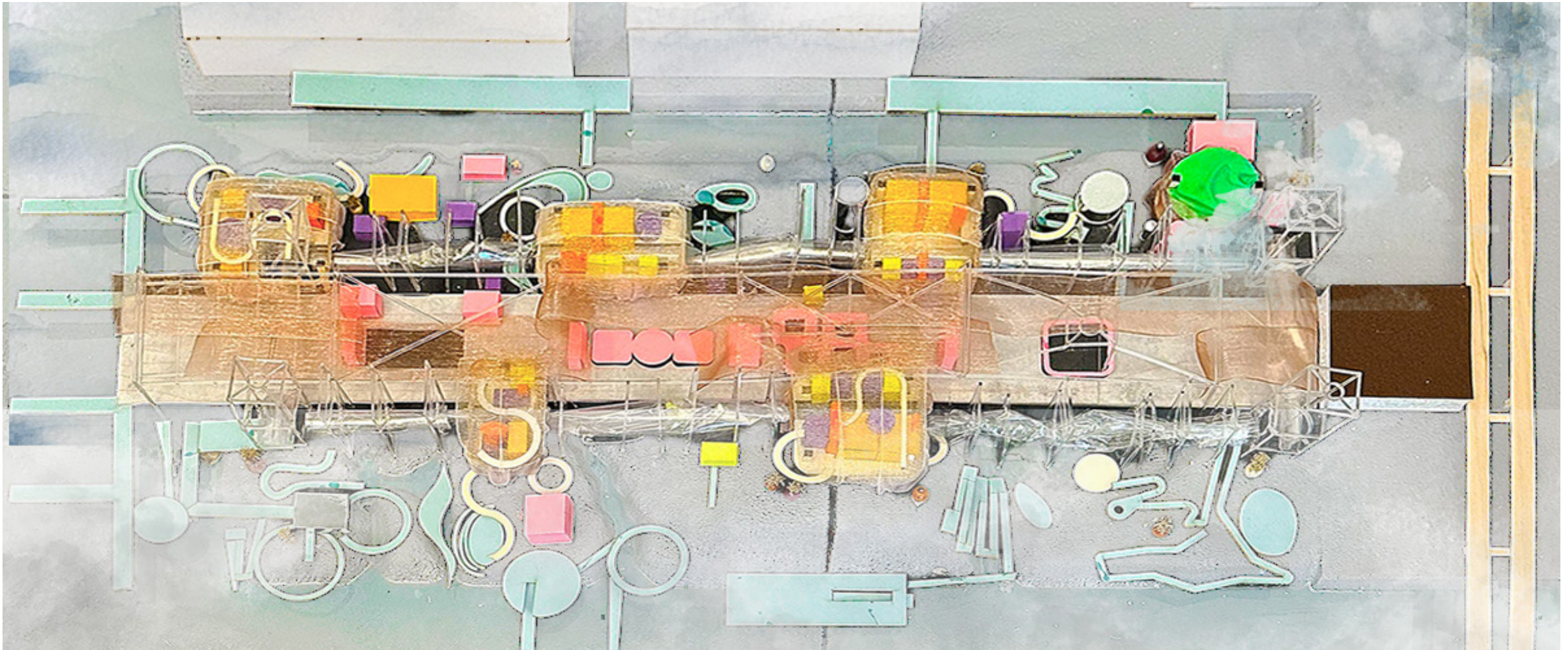


Texture:

through touching them. Seeing them, knocking on them to hear their sound, lying on them to feel how they change your bones, staying in a home made of them to experience warmth and cold, we unpacked and repacked ourselves in this world full of surfaces and textures.

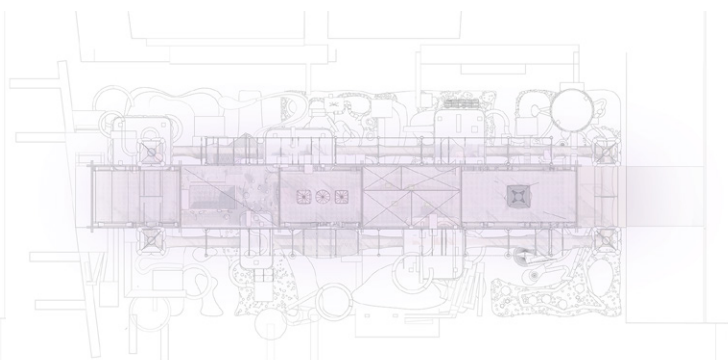
The way of feeling might also relate to the transient nature of textures. Touching a light bulb, you feel glass and aluminum, hard surfaces coming out of machines. Staying in a room filled with lights, you feel warm and sleepy. Does that remind you of the softness and fuzziness of your bed, where you lie down and wake up? There seems to be a connection from one feeling to another, one sense to another.





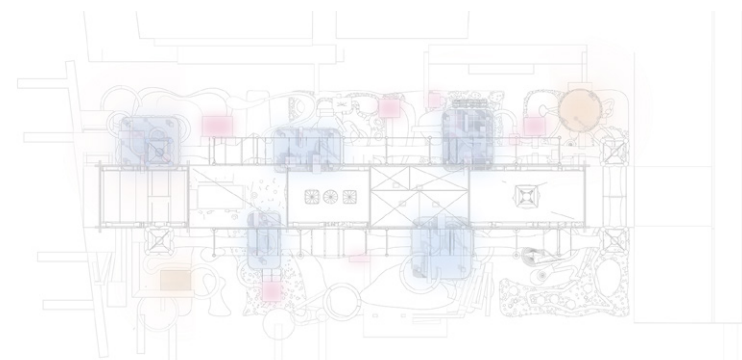
Dis/abling the Land:

By introducing water as well as various manner of navigating with it into the site, we unsettle the notion that city space is related to production and accumulation rather than playfulness and joy.



Dis/abling the Circulation:

Rather than a shortcut, a direct connection, a space manifested in its association with efficiency, we design a platform and a loop for meandering and pauses.



Dis/abling the Buildings:

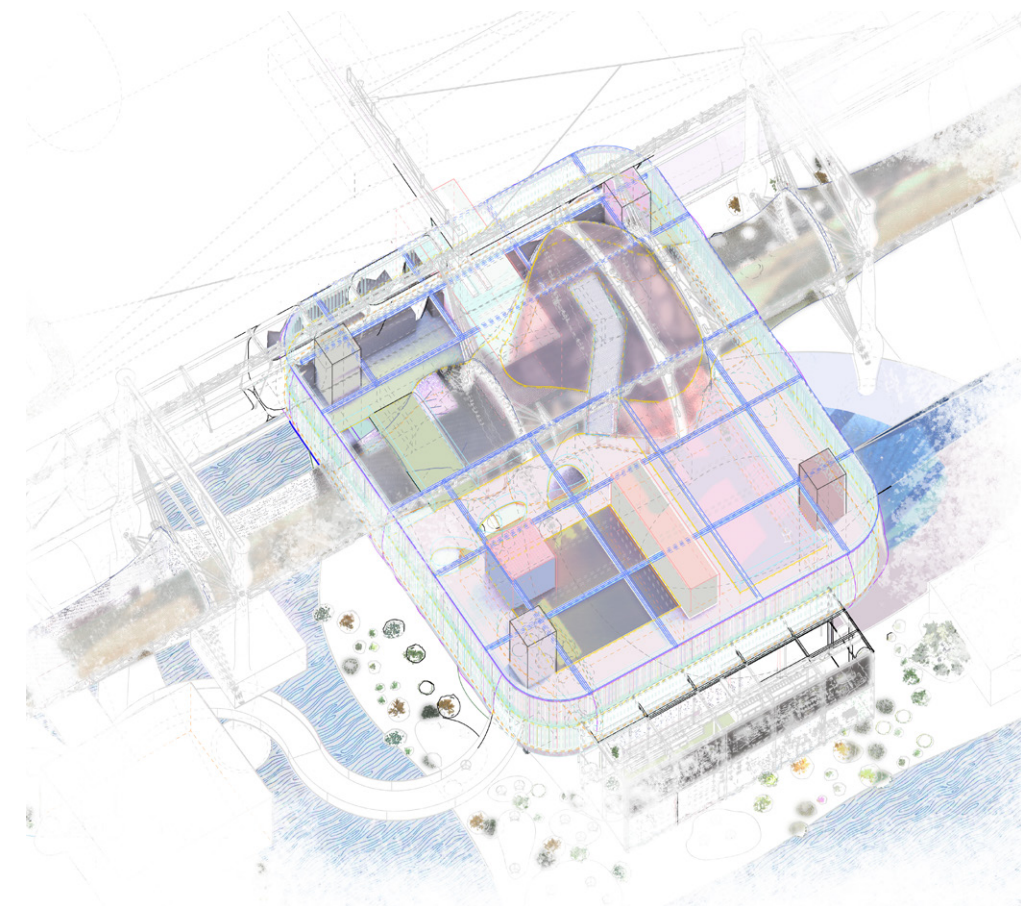
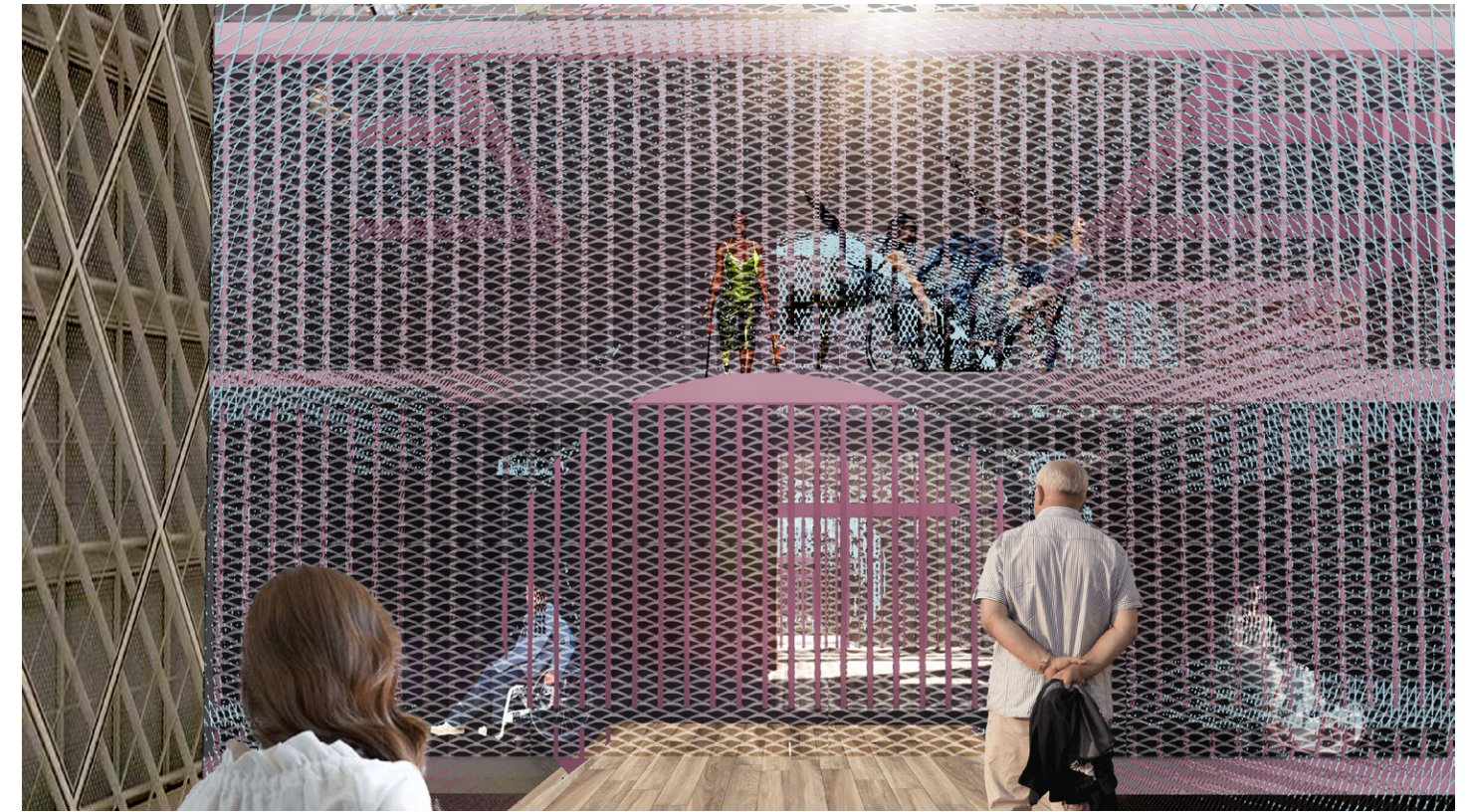
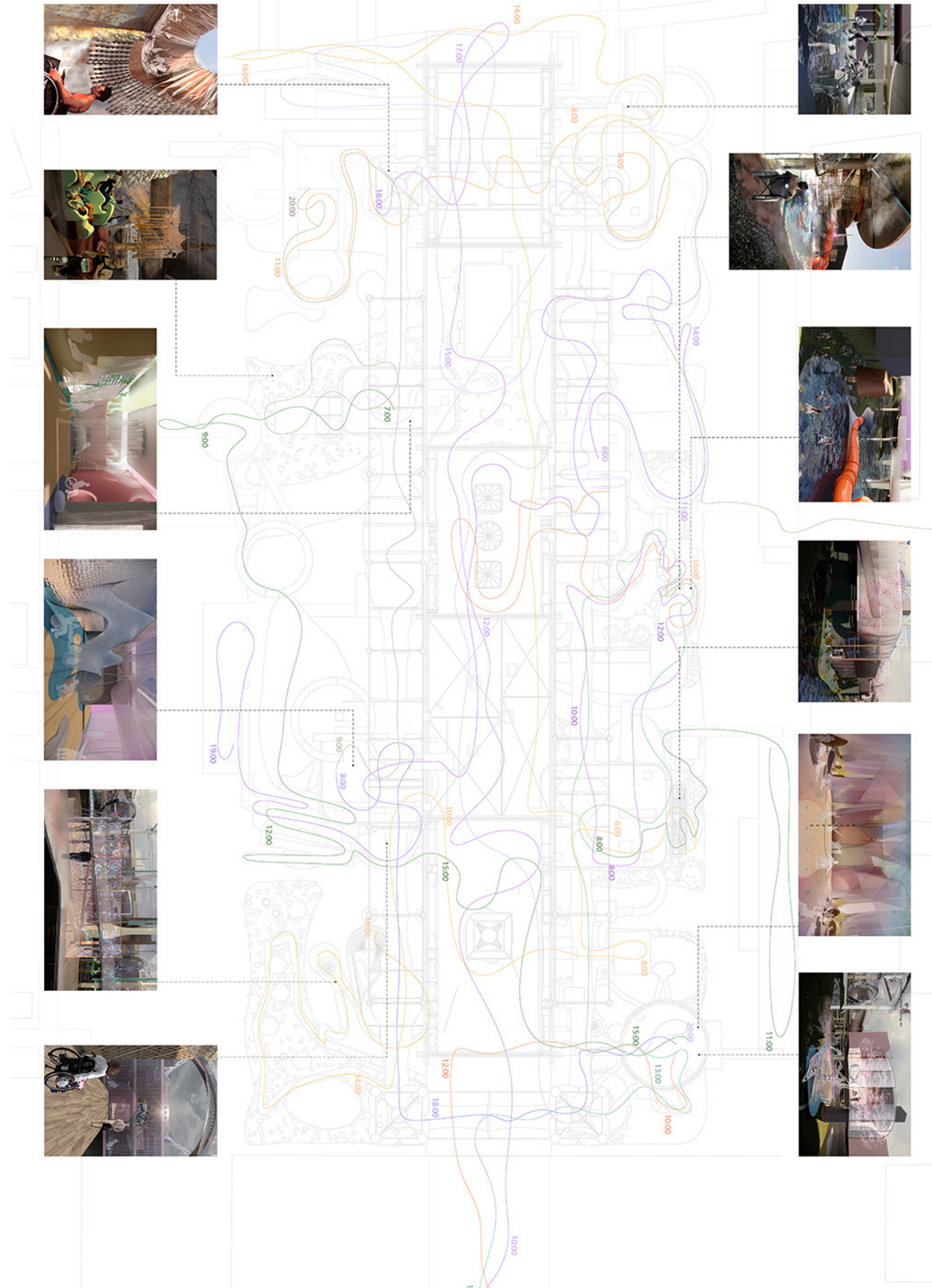
Rather than deliberately designed and managed for entering the real estate market, buildings are conceived as places that are notably free and open to possibilities.

**Juxtaposition of Systems
Fuzzy Definition**

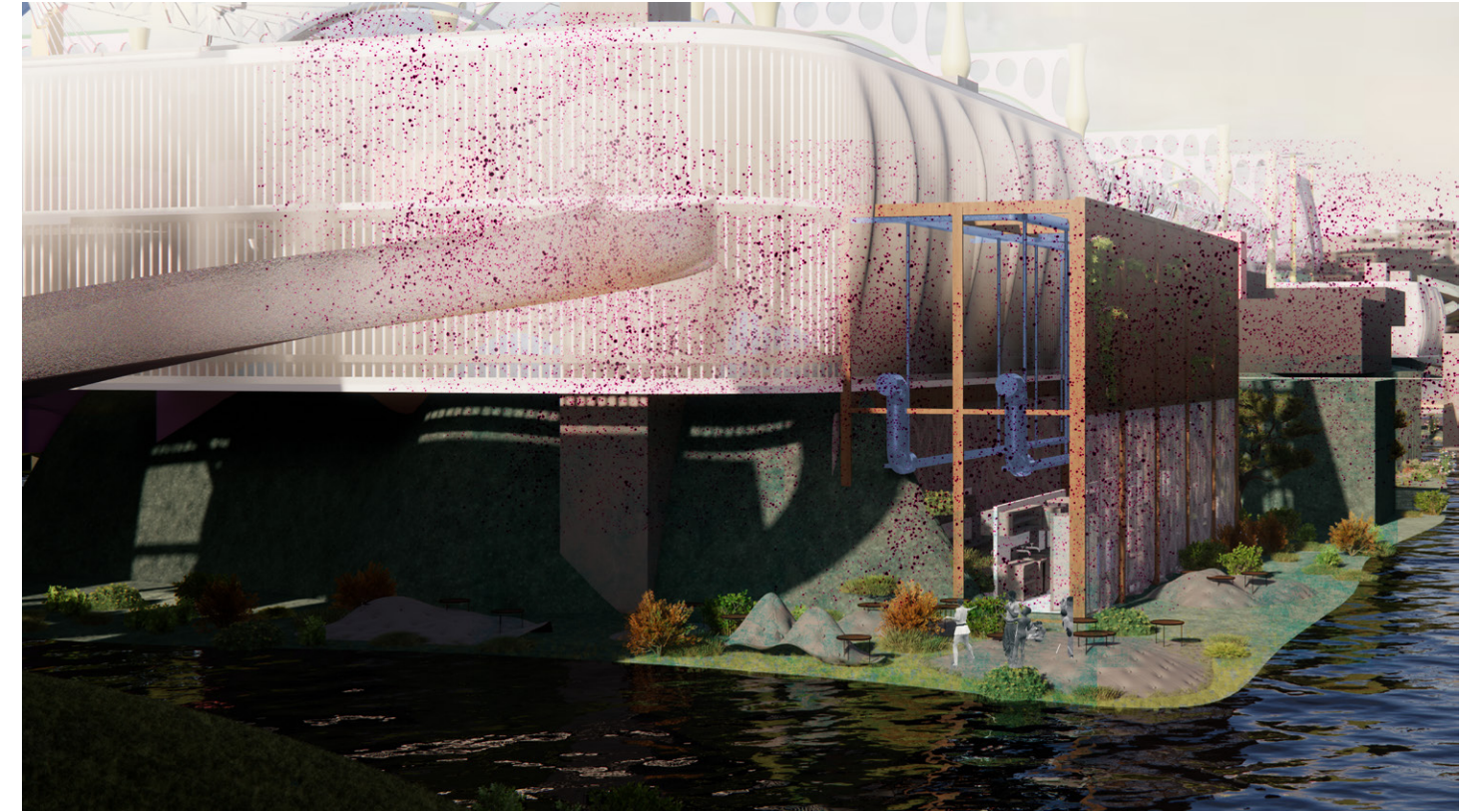
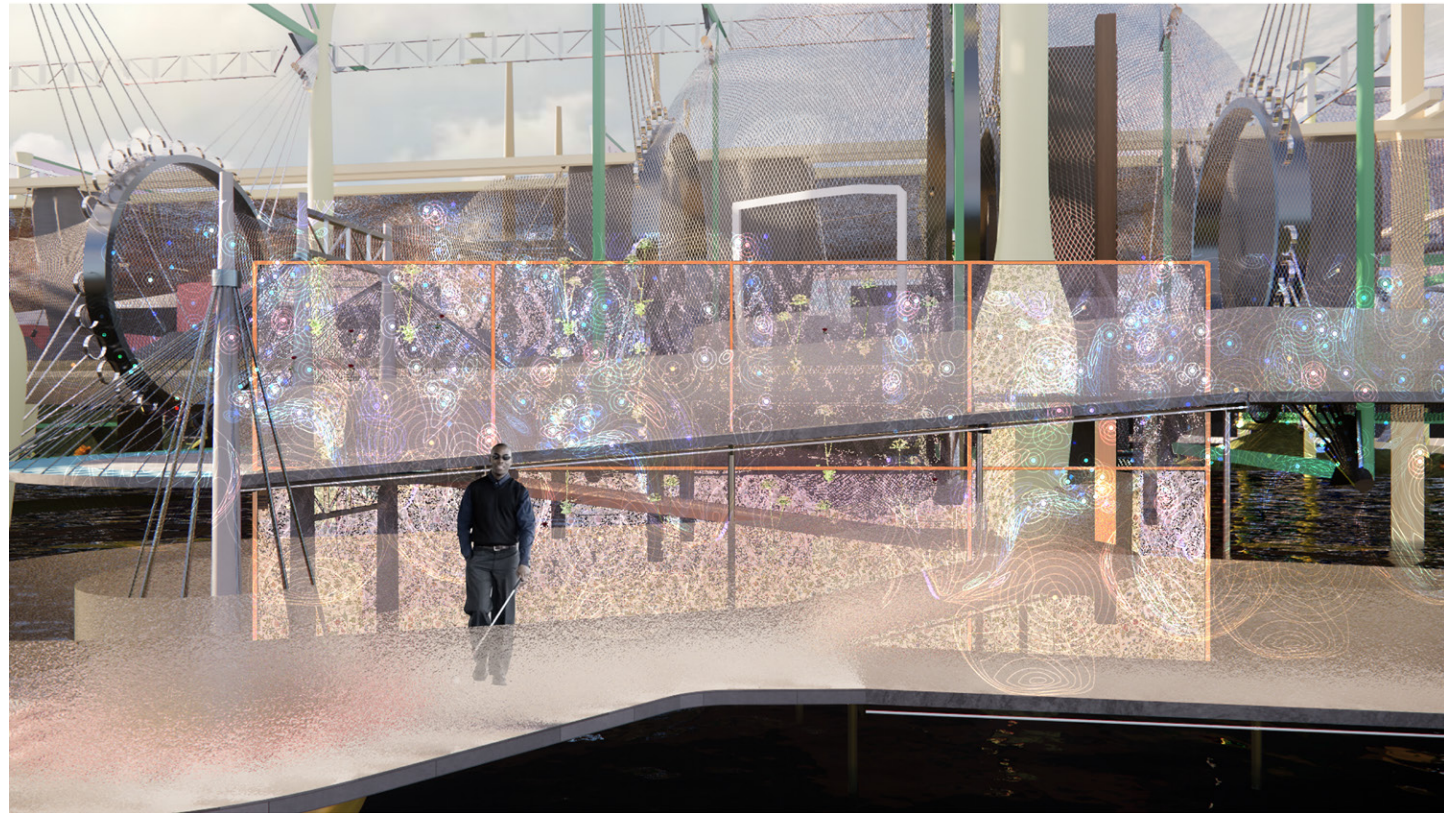
We were enlightened by the name of this studio, Dis/Albing Architecture, and consider that could be a fuzzy definition, where something is defined to both upset the paradigm and shift it to abundant opportunities. This definition is given to the land, the street, and the building in this project.

Contamination/Anchoring of Systems

We never envisioned that the system's layers were isolated but conceived a series of moments of conductive contamination among those systems to achieve the complexity and richness that are compatible with the neurodiverse community. The systems are anchored by nodes and moments we created within them.

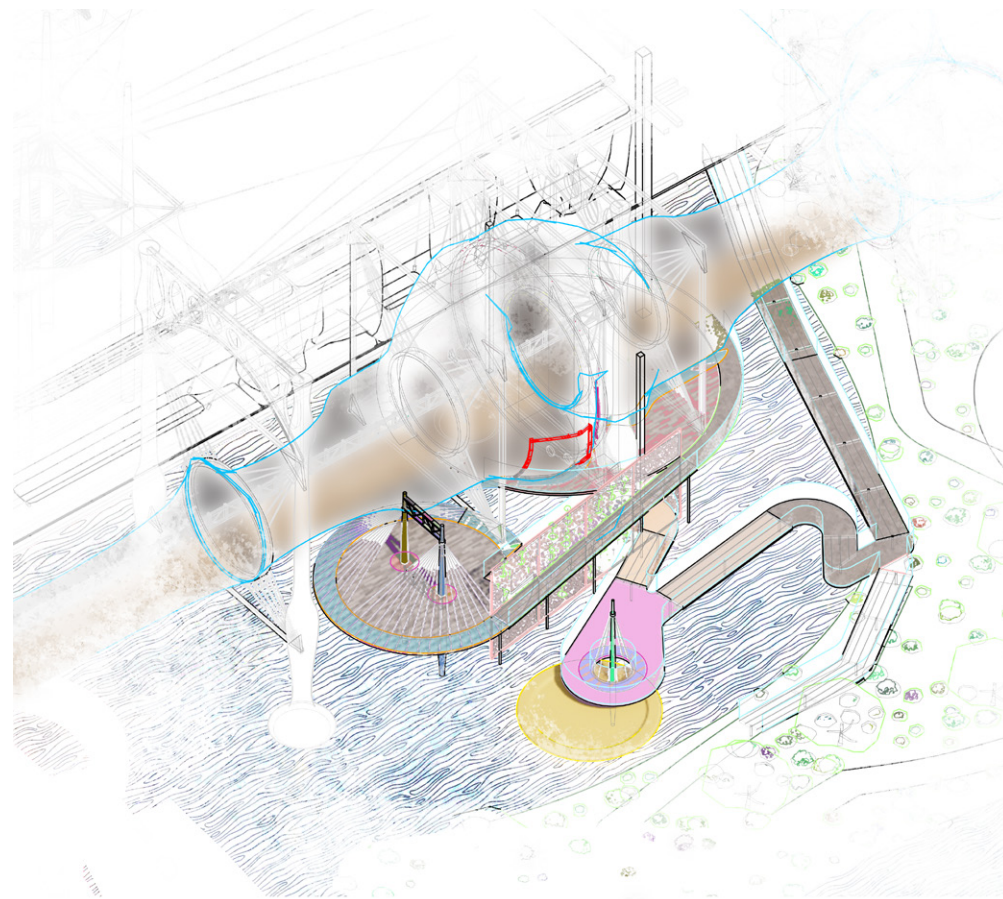


Inflated Platform(Circulation/Building):
When the circulation system meets the buildings, its form would be progressively inflated to progressively evolve into a platform that connects itself to the indoor public space compound.



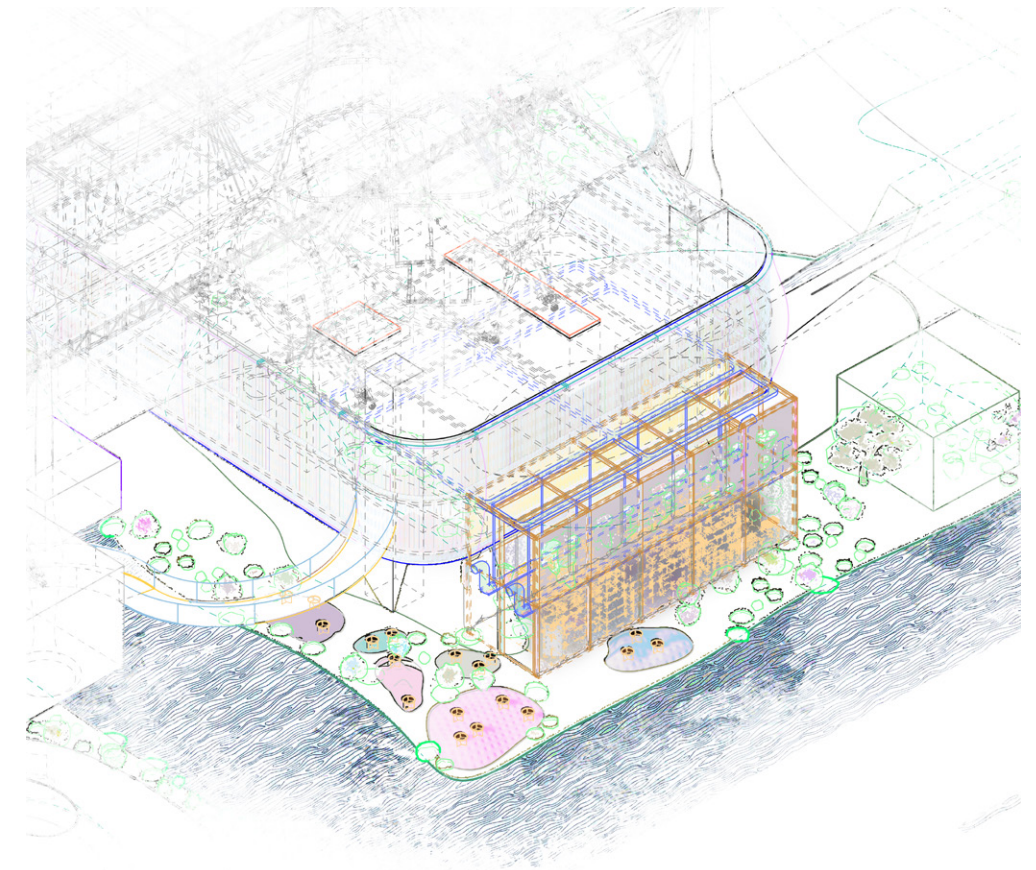
Floral Wall(Land/Circulation):

A series of platforms and ramps with a floral wall could be observed within the boundary between the circulation and land system. These would lead to a floating deck on the water. The liminal space between systems generates a intimacy between human and non-human actors.



Outdoor Kitchen(Building/Land):

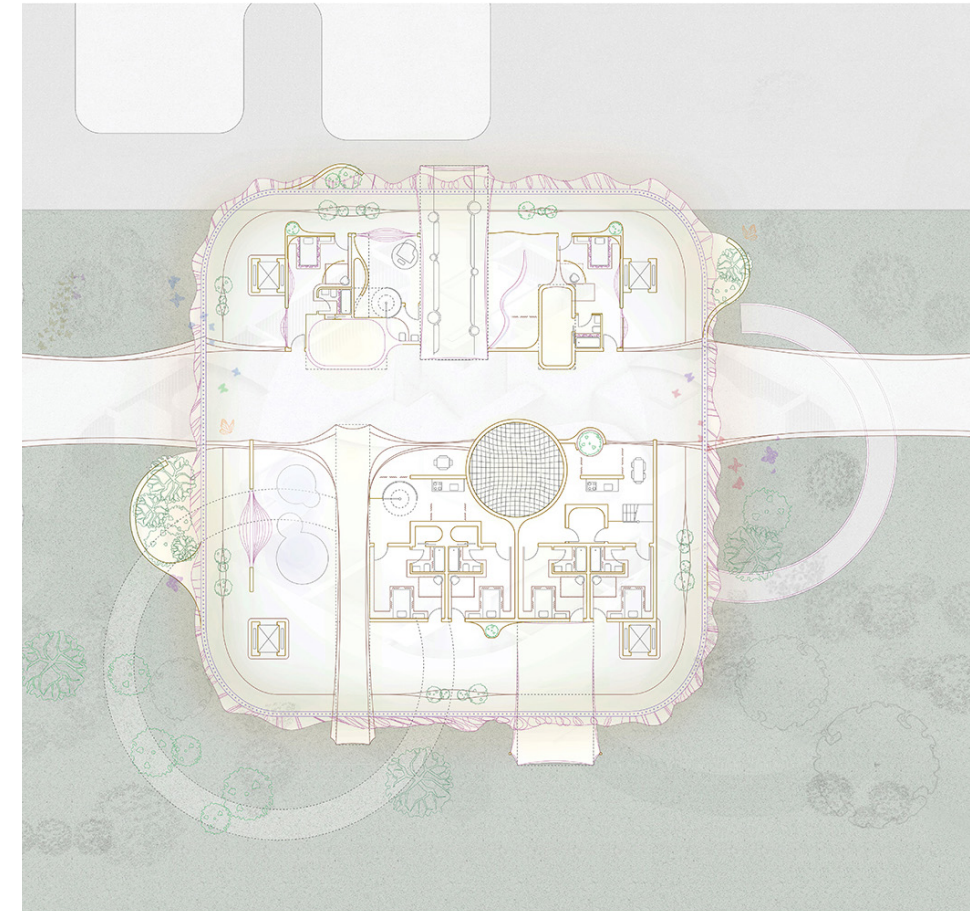
In the space between the buildings and the land, there would be an outdoor kitchen/public dining area. Electronics and windpipes would be extended from the building and connected to the kitchen facility. Communication between the cooks and the diners would also give a touch of publicness to the place.





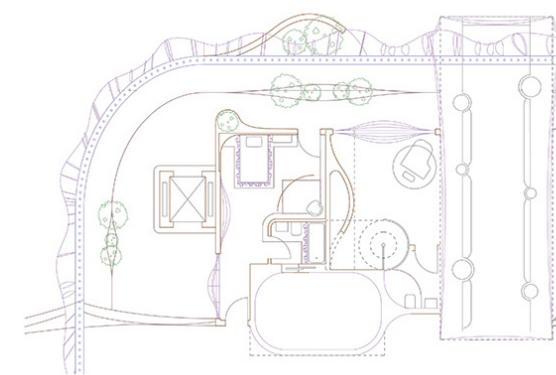
Living Space Interior Design:

The bed is surrounded by a curtain attached to bells. Its adjacent surfaces are decorated with a different texture. You would also know your relative relationship to that bed by sound or texture. Safety and comfort are generated. The walls are curved and soft so you can lie down. And this structures are covered with greenery.



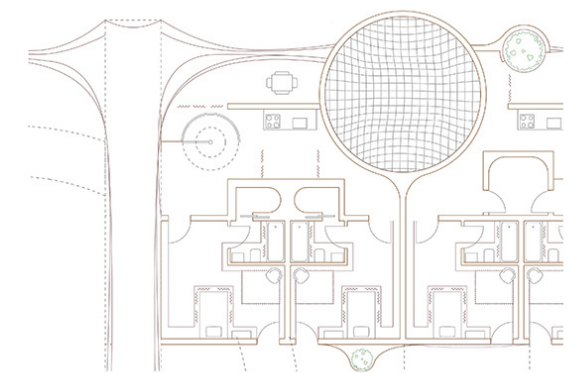
Living Space Design:

We envisage a series of scattered residential units would be contained by a permeable envelope and linked by a series of platforms and ramps. Then, numerous sensory spaces are conceived in the larger envelope.



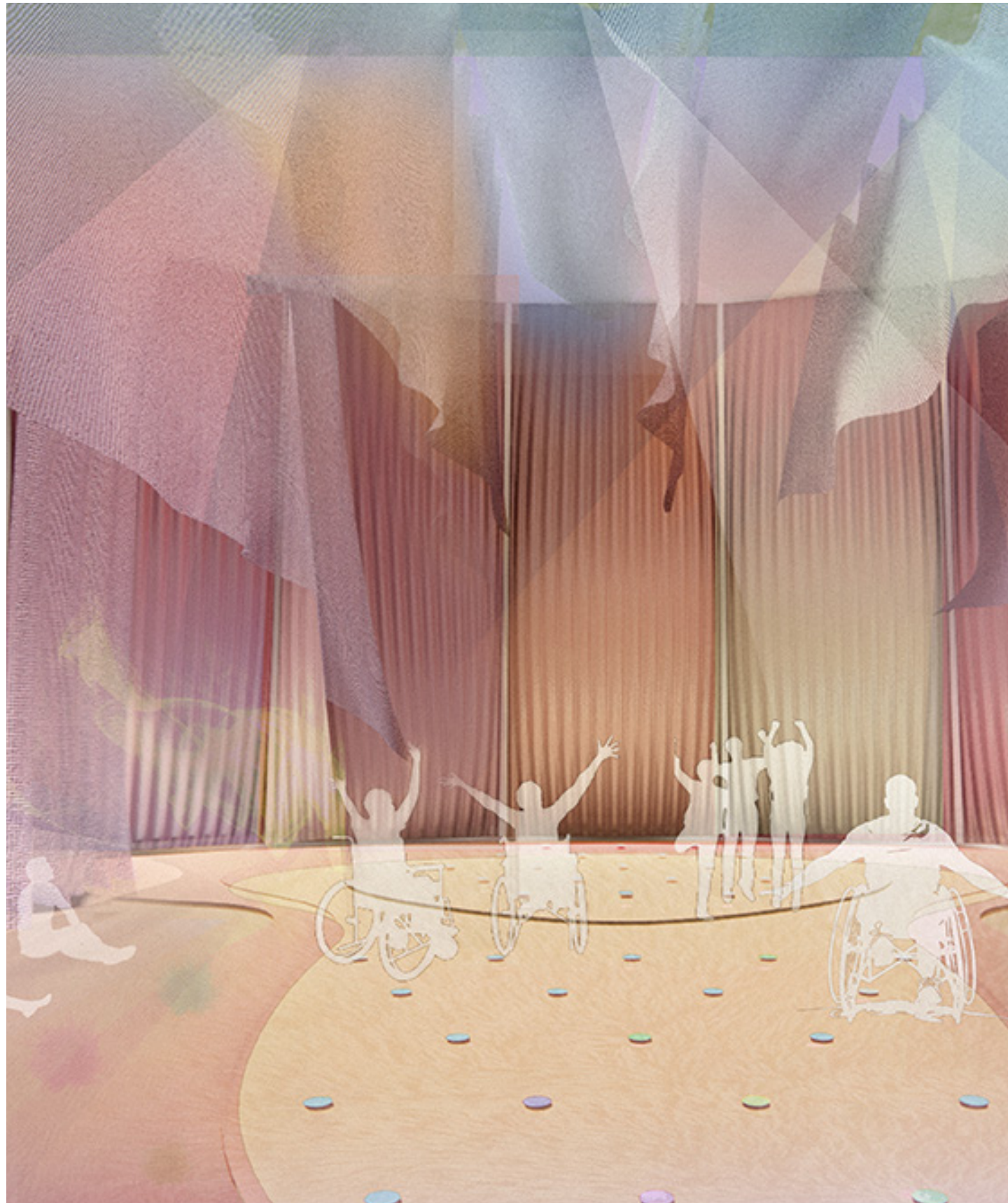
Sensory Space 1:

In the residential nexus, a series of sensory spaces are integrated into the structure and the residents' lives. You can always find a place to rest, to communicate, to gossip, to bounce on and off a fabric surface, to find nearly absolute silence, and so on.



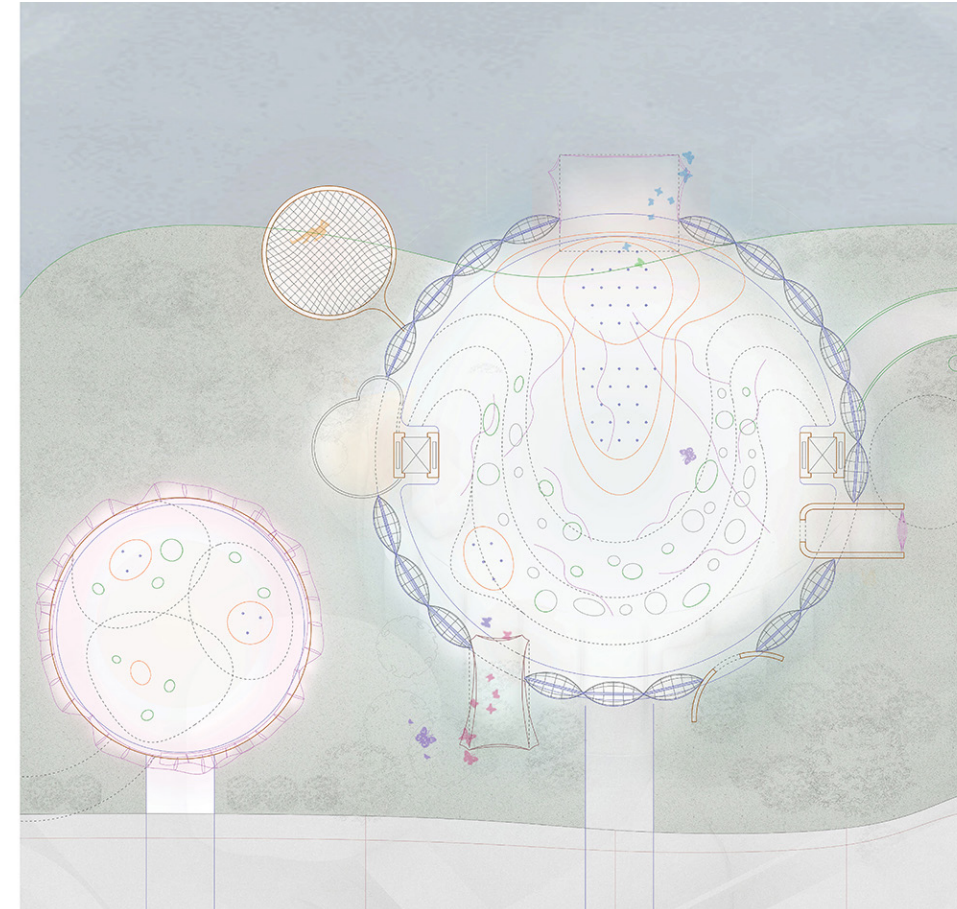
Sensory Space 2:

The plan also depicts how we design a sensory place characterized by its softness in the typical structure. Fabric, meshes, trampolines, and vegetation are employed to reimagine the physical definition.



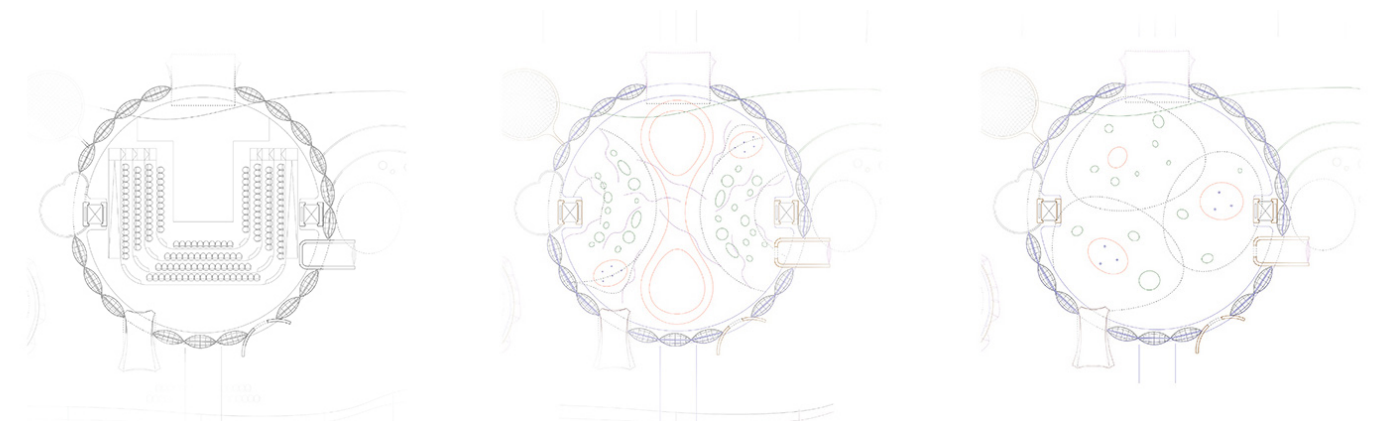
Performing Space Interior Design:

The anchor points on the stage serve as tactile singles for performers to roughly depict their location and the space around them. and the atypical seating is designed to release the tension of the participants' bodies. Their different forms also allow them to accommodate different bodies



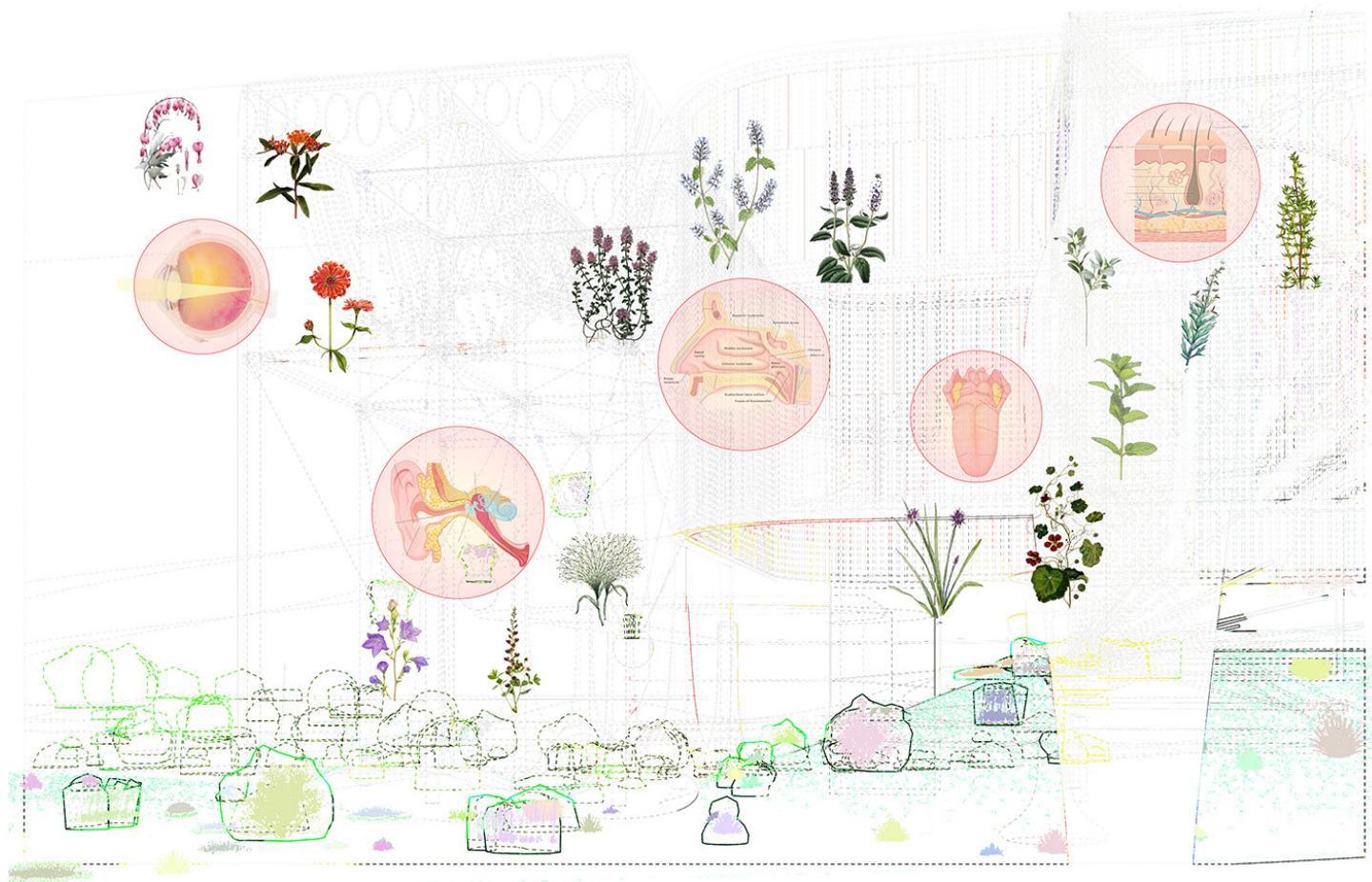
Performing Space Design:

In the performance spaces, the concept of decentralizing is crystallized. The performing space could be rearranged so that the stage might no longer be the center but scattered among the audience. This allows for different ways of appreciation and conversation within the performance. Also, holds the potential to provide multi-sensory ways of perceiving the piece.

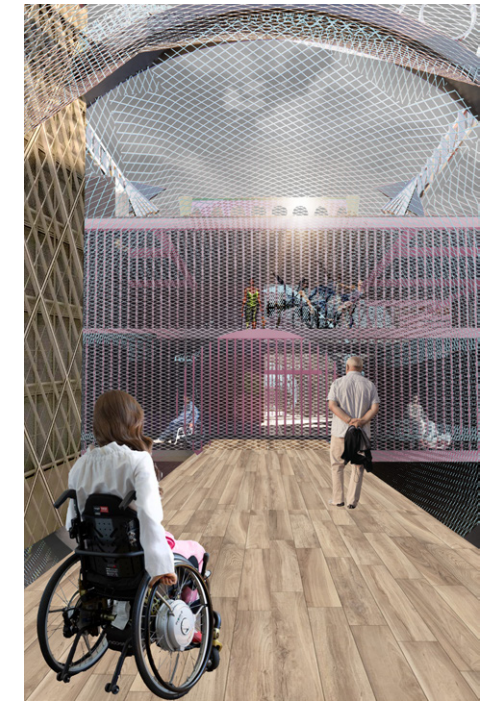


Flexible Stage Design:

The seating in the performance space could be rearranged responding to the nature of that particular performance. It could either be a more typical central theater, or form a series of archipelagos around the stage for a better participation of the audiences.



Fuzziness as Safety:
This fuzziness could be regarded as safety that provides its dwellers with comfort.



Fuzziness as Permeability:
This fuzziness could be seen as permeability, where people acknowledge the surrounding environment.

What's the Fuzziness about?

The fuzziness of the design is the key to construct a transscalar coalition of physical space, nature, human and non-human actors.

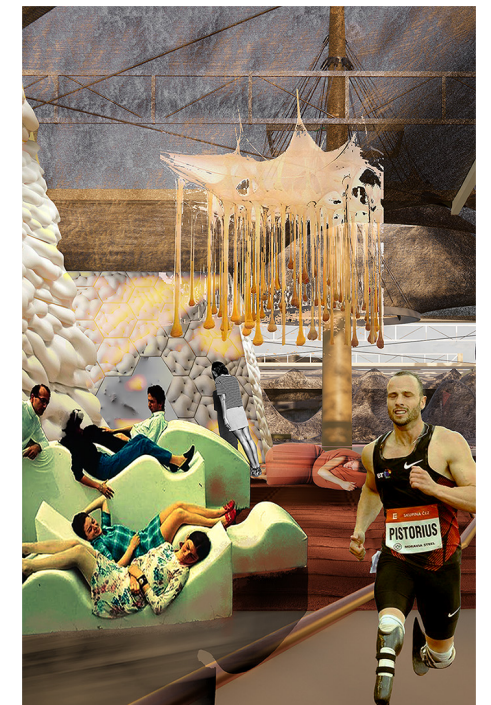


Fuzziness of Time:

We never confine the fuzziness to a specific time. For instance, the feelings related to the sensory garden on site would shift according to time, daily, and seasonally, collectively influenced by the lifecycle of each plant.



Fuzziness as Blurring:
This fuzziness could be seen as blurring that softens the boundary between humans and the so-called wild.



Fuzziness as Productive Cohabitation:
that provides the platform for a collective probing of collaborative niche construction.



**GSAPP
ADV Studio V**

23 Fall

Instructor:
Mireia Luzarraga,
Alejandro Muino

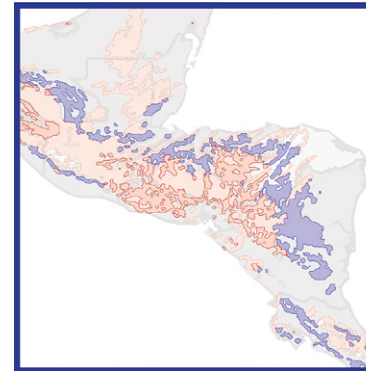
Team Member:
Xinze Xu

Arboreal Symbiosis

This project is attempting to tackle the issue of climate refugee and the geological relocation happening in the Americas. Thousand of farmers in the countryside lost their jobs and were forced to migrate illegally to the US because of the climate-induced sterile land and extreme sociopolitical environment.

Adopting a new form of coffee plantation that allows for a close alliance between human and non-human actors, the farm could gain resiliency against ever-deteriorating environment in Guatemala. With reliable income, the project would mitigate the migration process and prevent humanitarian tragedies along the migration route.

Central America Dry Corridor



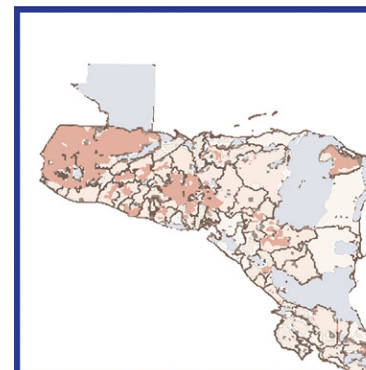
Guatemala Coffee Production



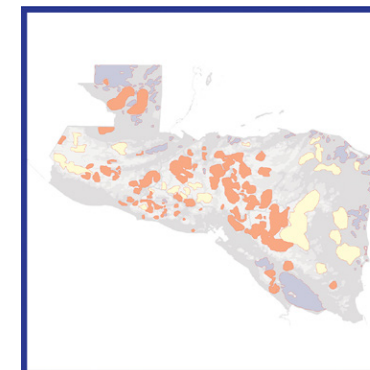
Guatemala Coffee Production



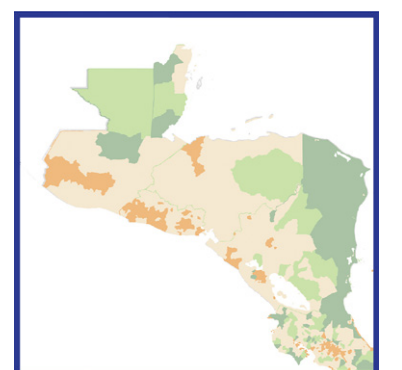
Cartels Distribution

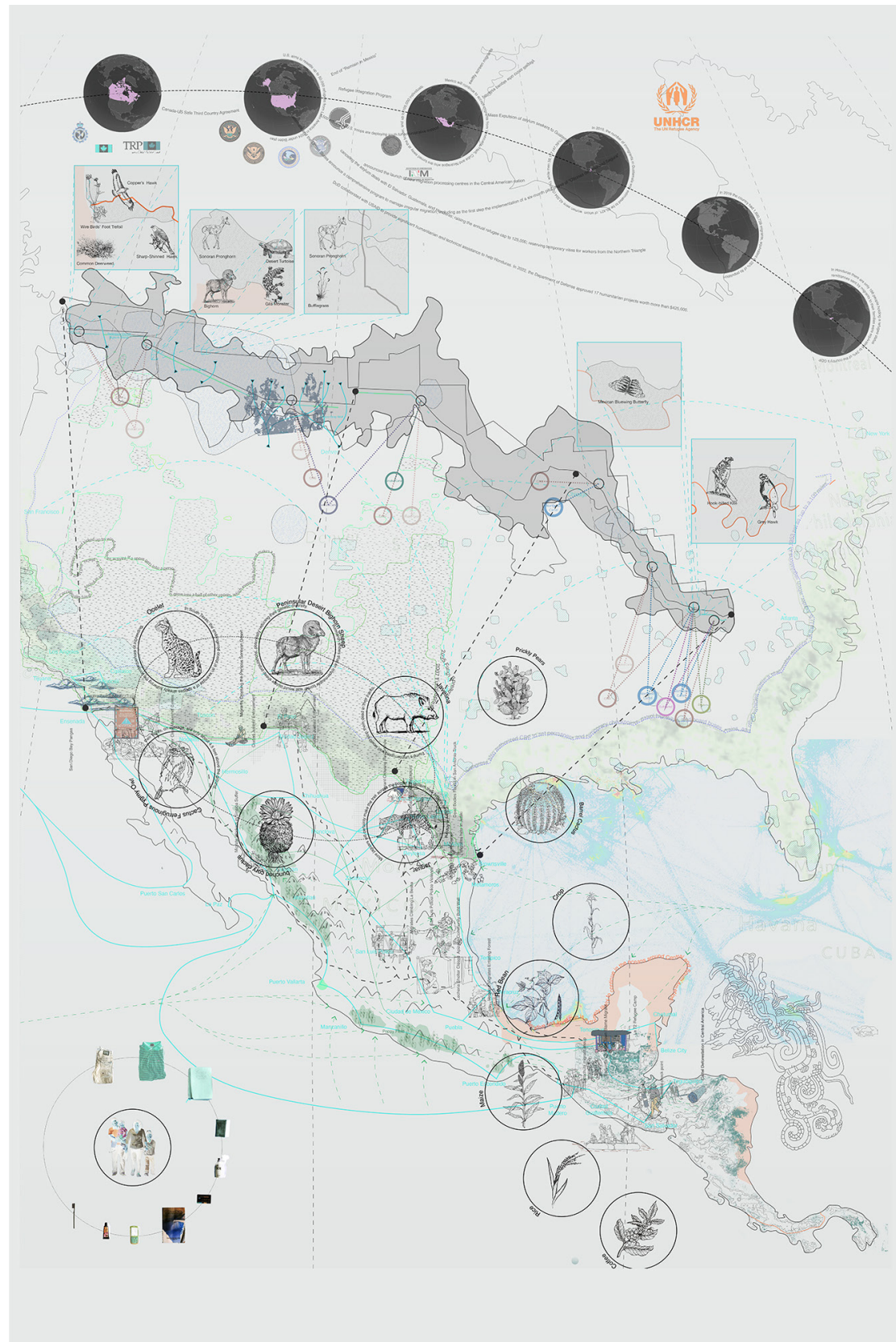


Food Insecurity



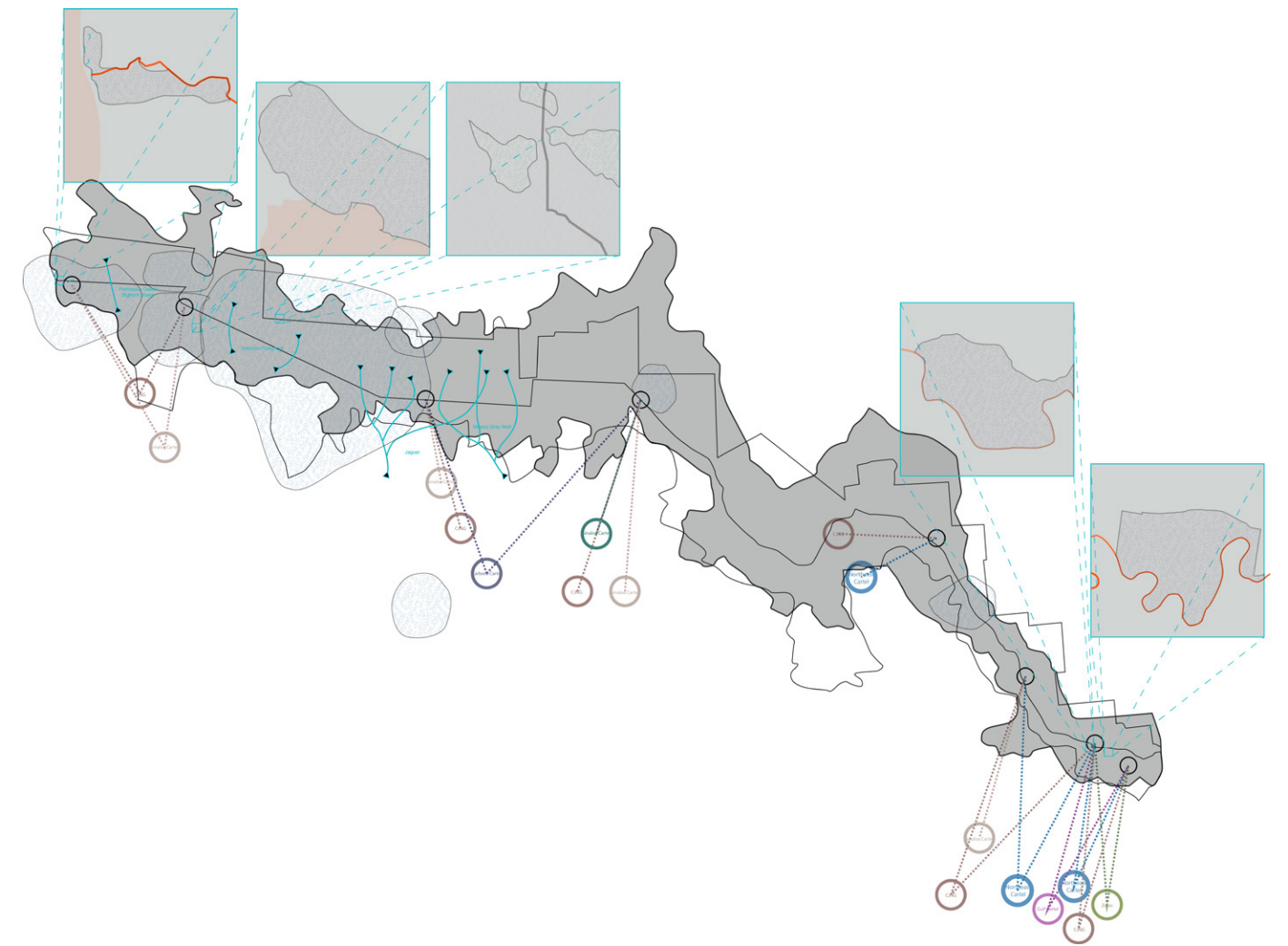
Population





COSMOGRAM:

The technique of cosmogram is adopted to map out the entangled agents around the site.



Borderline Issue:

The US Mexico Border Wall, this controversial project has disrupted fragile ecosystems and imperiled jaguar, javelina, ocelot, and peninsular desert bighorn sheep migration. The border wall has been erected intermittently by both parties since 1910. With CBP's practically unchecked power within 100 miles of the border, these enforcement facilities may be political negotiating weapons, showing the US government's arrogance and ignorance.

Environmental Crisis:

Mass migration also strains the ecosystem. Untreated waste in refugee camps causes infections and sewerage contamination. The high congestion and scarce food supplies in detention cells have caused many humanitarian disasters.



THEATER OF OPERATIONS:

The compound issue in the Central America could not be magically solved out of a single solution. So a series of strategies are formulated to teckle the reality.

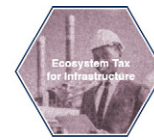
Technology Attack:

The constant communication in the technological fields could equip central American countries of updated toolsets to encounter migration issue.



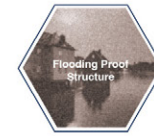
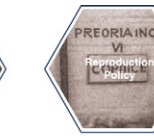
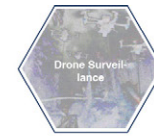
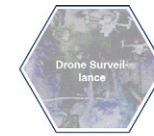
Financial Attack:

Controlling the situation with market tools. Set up organizations, foundations and deploy tax for eco unfriendly firms.



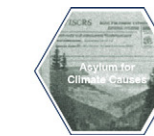
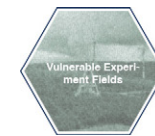
Migration Aid:

Contributing to the humanitarian assistance during the whole lifecycle of climate migration. Attempt to mitigate the problem



Environment Aid:

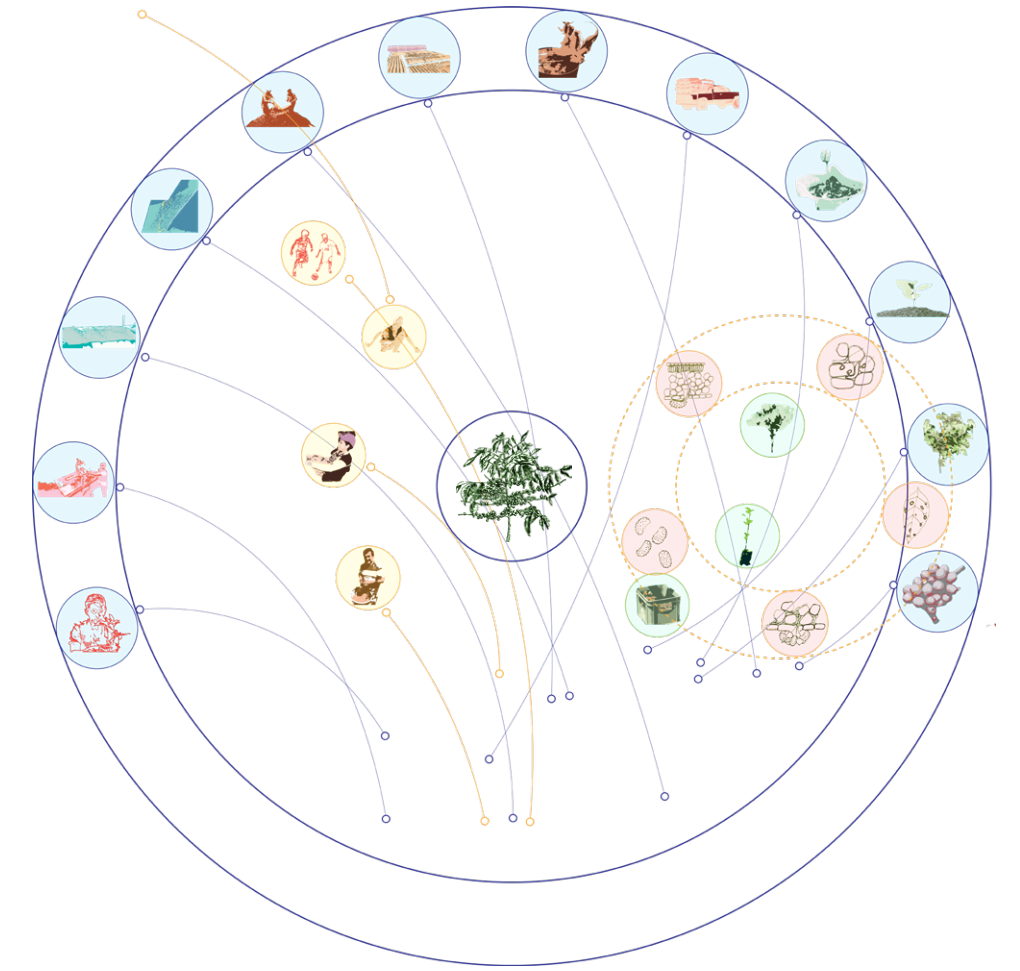
Trying to utilize the environmental hazards and develop a productive side of those disasters.



Site Analysis:

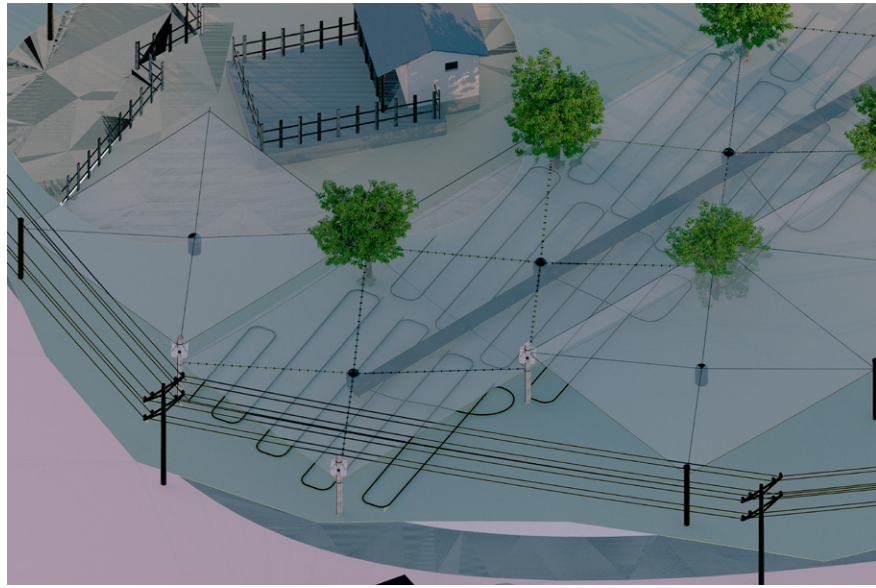
The final attempt to mitigate the migration issue is through working on the source countries that the tension and conflict exists. The Huehuetenango region, where most dislocation happens is chosen as the site for this project. Through investigation, we understand that most of the migrants are composed of rural residents whose land becoming unproductive due to the shift of climate patterns and lose their job opportunities because of the general shrinking of the coffee industry.

The analysis exhibits the ordinary layout of a coffee production village. There are residential houses for workers and farm owners, Buildings that hold special facilities for coffee plant treatment and a bunch of vehicles and devices for coffee picking and drying process.



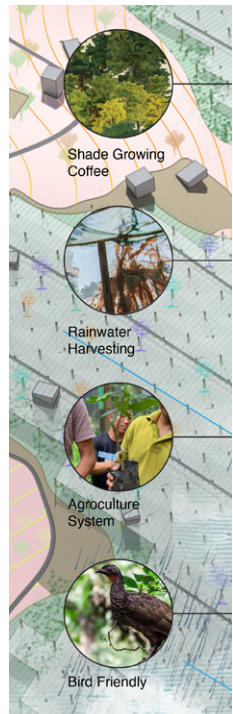
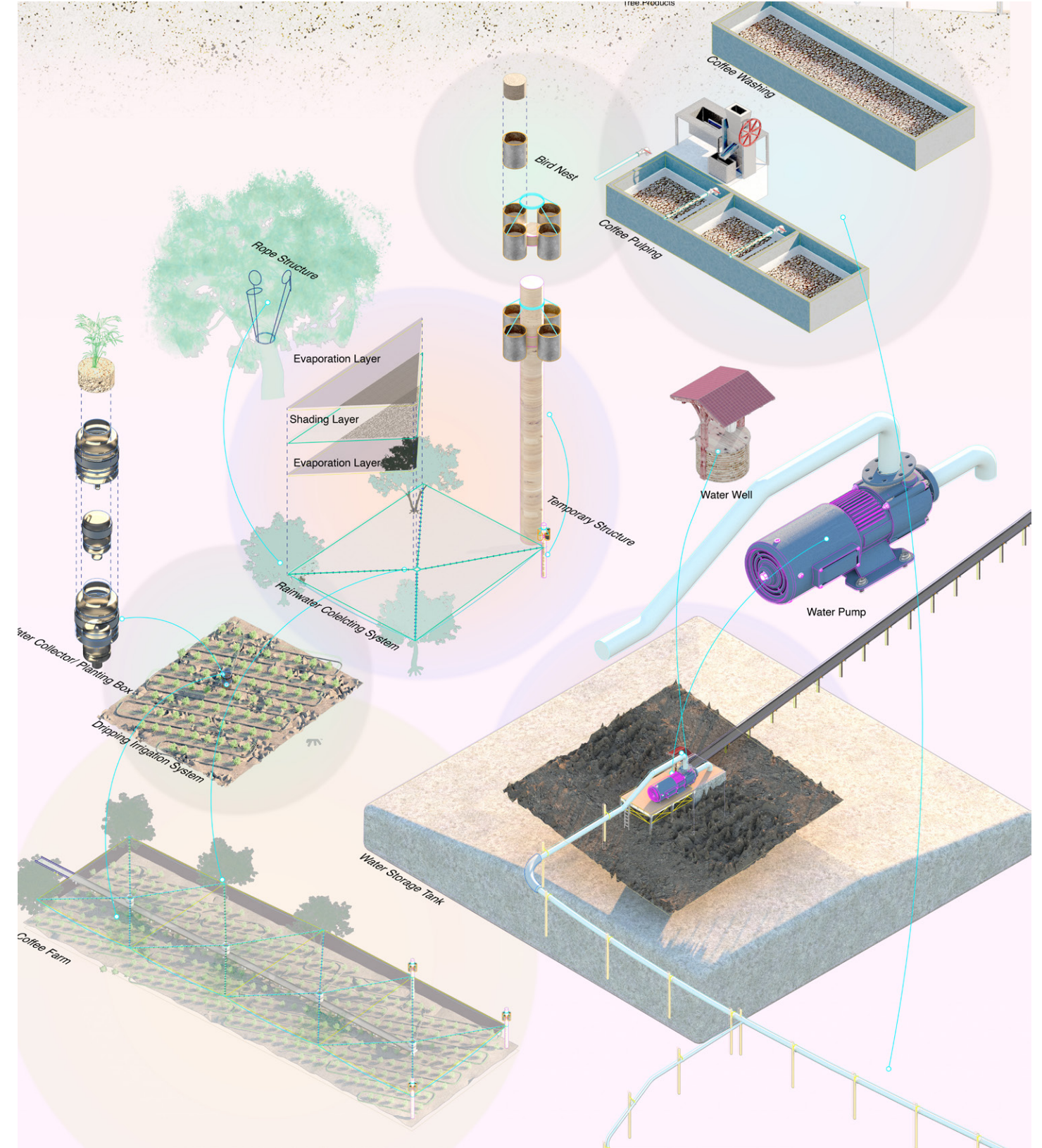
Entangled Agents:

To address this, the idea that coffee is an economic crop isolated from the ecosystem must be challenged. We should value the ecosystem's complexity as an opportunity. Trees, birds, bacteria, water, and humans all contribute to coffee production.



Agroforestry System:

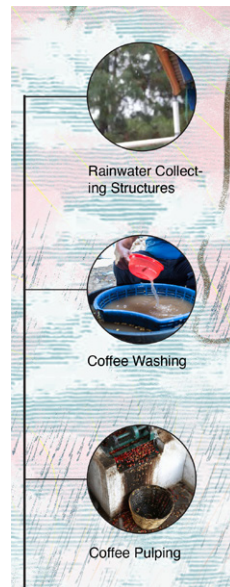
The initiative aims to reforest the farm and create an agroforestry system because no artificial technology can match nature's adaptability. The tree gently gathers and keeps water, sustains soil nutrients, and prevents erosion. Eco-tourism can benefit from its birdlife. The nearly symbiotic method maintains the value and beauty that can not be duplicated by design.



Rainwater Harvesting:
A common infrastructure of rain-water collection.



Community Building:
The method incorporated the community into a coalition of coffee plantations.



Coffee Plantation:
The syste enhances the procedure of coffee production, making it more resilience.

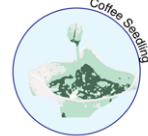
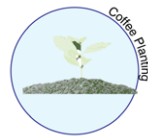
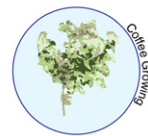
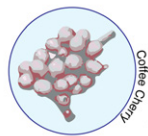
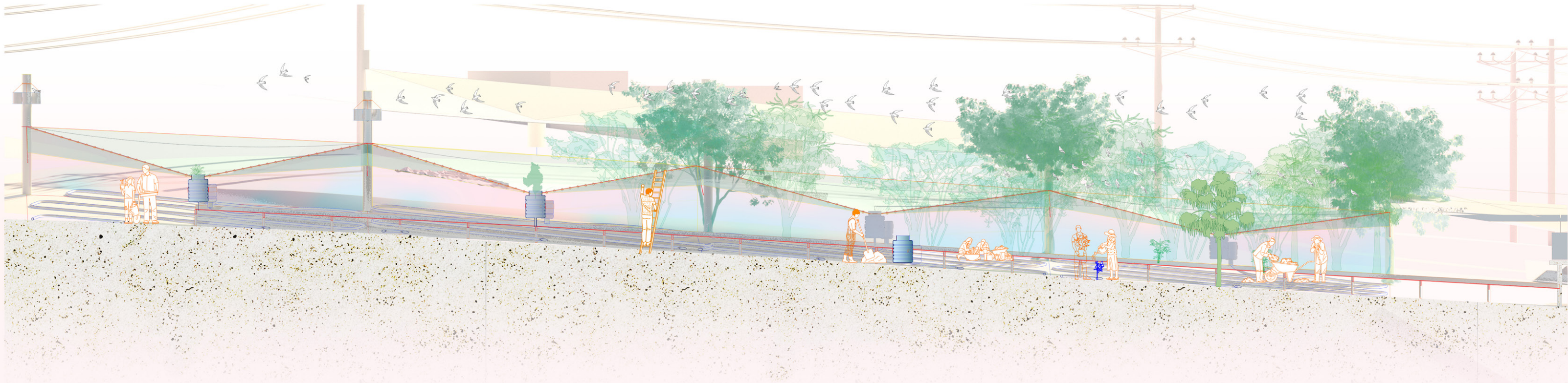
Section Design:

The initiative aims to reforest the farm and create an agroforestry system because no artificial technology can match nature's adaptability. The tree gently gathers and keeps water, sustains soil nutrients, and prevents erosion. Ecotourism can benefit from its birdlife. The nearly symbiotic method maintains the value and beauty that can not be duplicated by design.

Therefore, the design is trying to start a transformation. This design is more dynamic than static. The soil-filtered water collector at the heart of each rainwater harvesting device is a plant incubator.

The collectors' trees would be planted on the farm. The unit's load-bearing columns would be replaced by the tree.

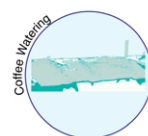
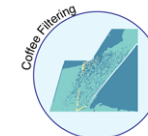
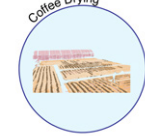
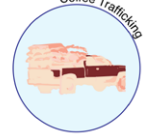
Under the structure, a thermal comfortable communal space is facilitated.



Coffee Cycle:
From coffee seedling to its picking.

Community Cycle:
The production processes.

Water Intensive:
Coffee filtering and watering.





GSAPP
 ADV Studio
 Summer

23 Summer

Instructor:
 Cruz Garcia, Nathalie
 Frankowski

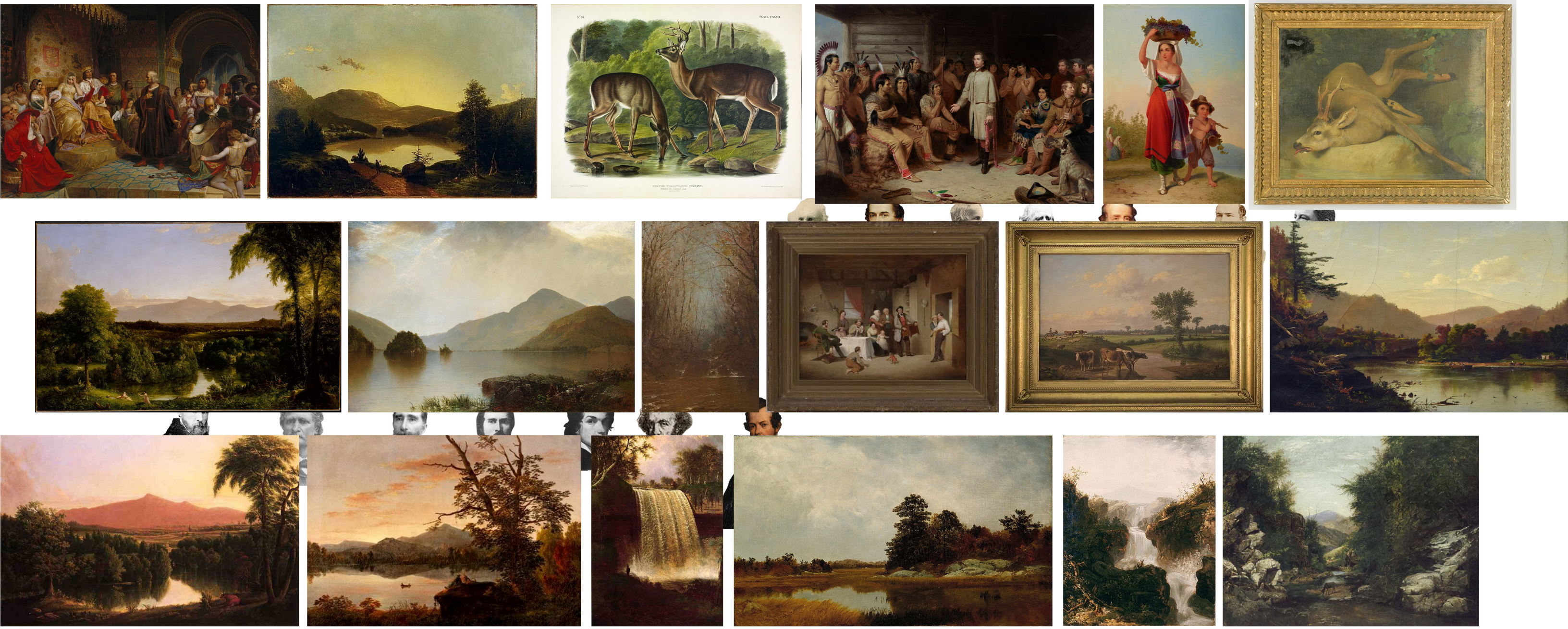
Team Member:
 Xinze Xu

The Apollo and Five Dollar

This project is investigating on the American Art Union, an organization that wish to uplift people's taste for art. The union existed in the antebellum period. Even though it sounds like an organization for artists, its members are mainly merchants and politicians. They covered a series of industries, including railways, shipping, and presses.

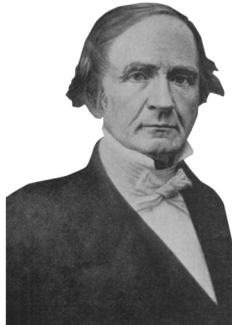
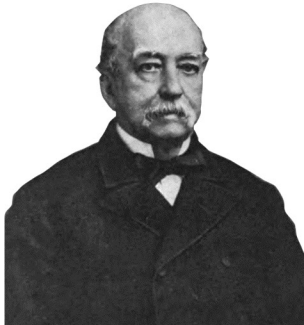
Freeze Frame Anima-
 tion





The Organization of the Union

The art union adopted multiple strategies to allure people to join the union. With five dollar membership fee, the union members could not only receive engravings and publications annually but also have the opportunity to participate in the lottery of artworks. The union claimed to be non-profit, however, the taste of art they forged actually benefit the business of the union members. The image of a unified expanding nation could benefit the railway and steamboat contracts of its members such as ProsperWetmore and Marshall O. Roberts.



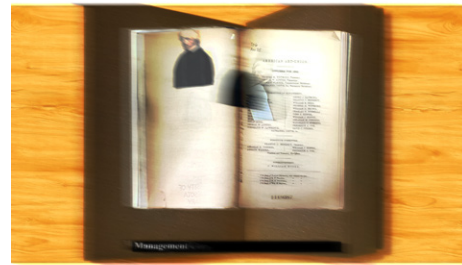


American Art Union Logo
Exhibiting the logos and titles of the American Art Union, showing its historical development.



Annual Exhibition
Exhibit the artworks collected by the union, juxtaposing them to make comparison.

Management Committee
Its powerful members and their distribution across the United States.



Artist
Show how artist are controlled by the union. And how their theme of work changes under such control.

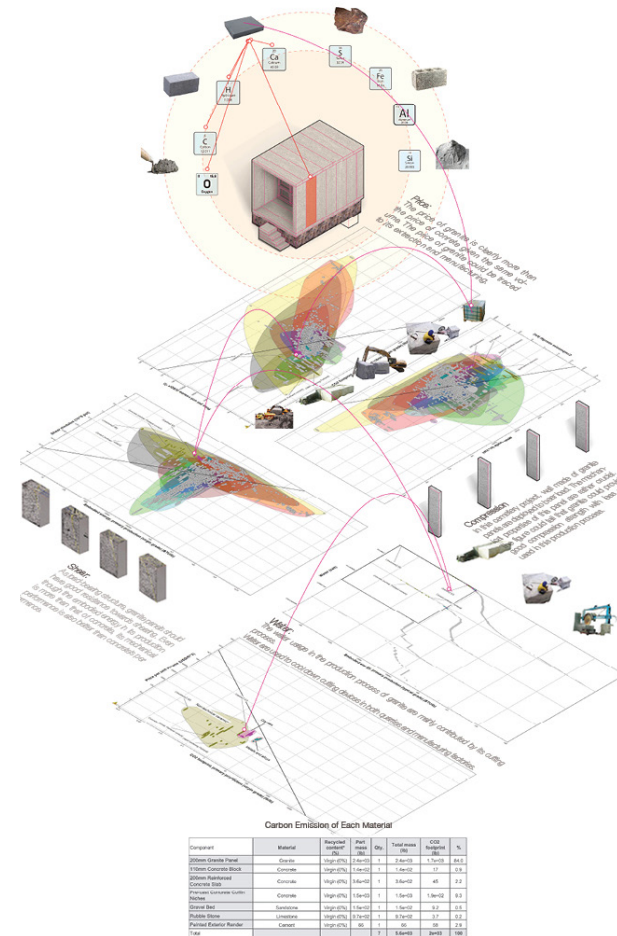
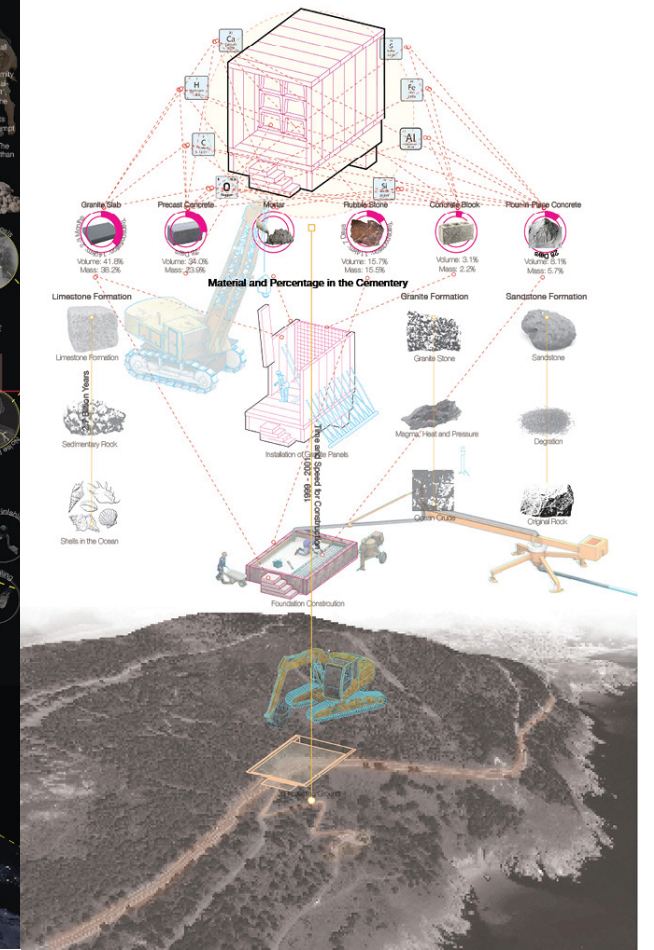
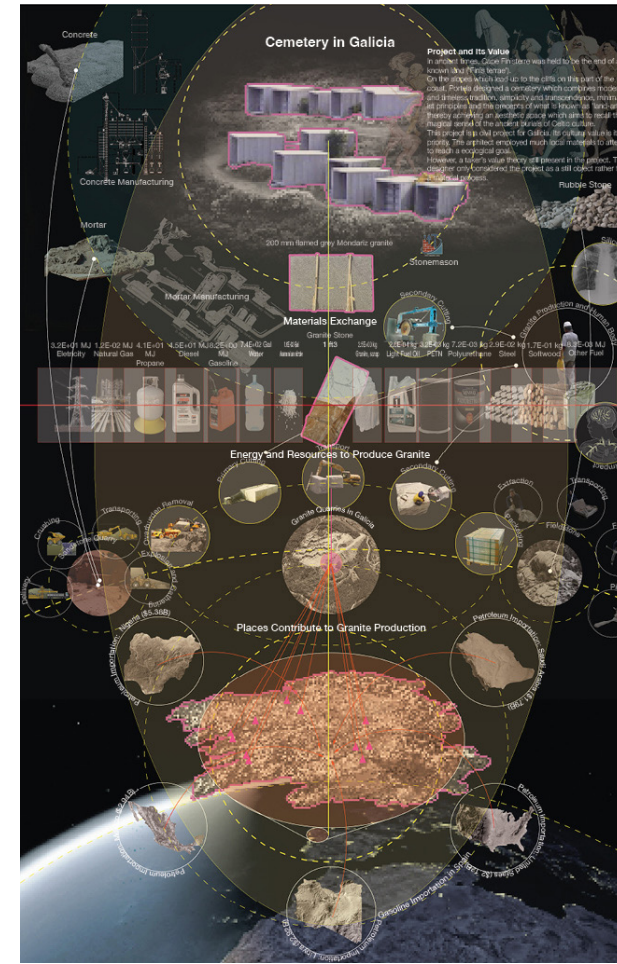


Building America
Full numelist of its subscribers across the country.



Membership Fee
Show the 5 dollar membership fee of the Union. And show the work collected by the union become a sort of legacy preserved in multiple museums.

Other Works -
Quarantine Unit Design, Village
Planning, and Material Study



23 Fall
Construction Ecologies in the An-
thropocene
Instructor:
Tommy Schaperkötter
Team Member:
Xinze Xu, Mengqi Xiao

Material Study
Investigating the Cemetery in
Galicia, tracing the material
production processes of granite
and other materials. Also,
show the value and rift embed-
ded in that extraction process.

Using the EcoPack software,
comparing different materials
according to their performanc-
es and physical qualities.