



— # IN THE SEA —

QINGYANG FAN

ANTHROPOCENE

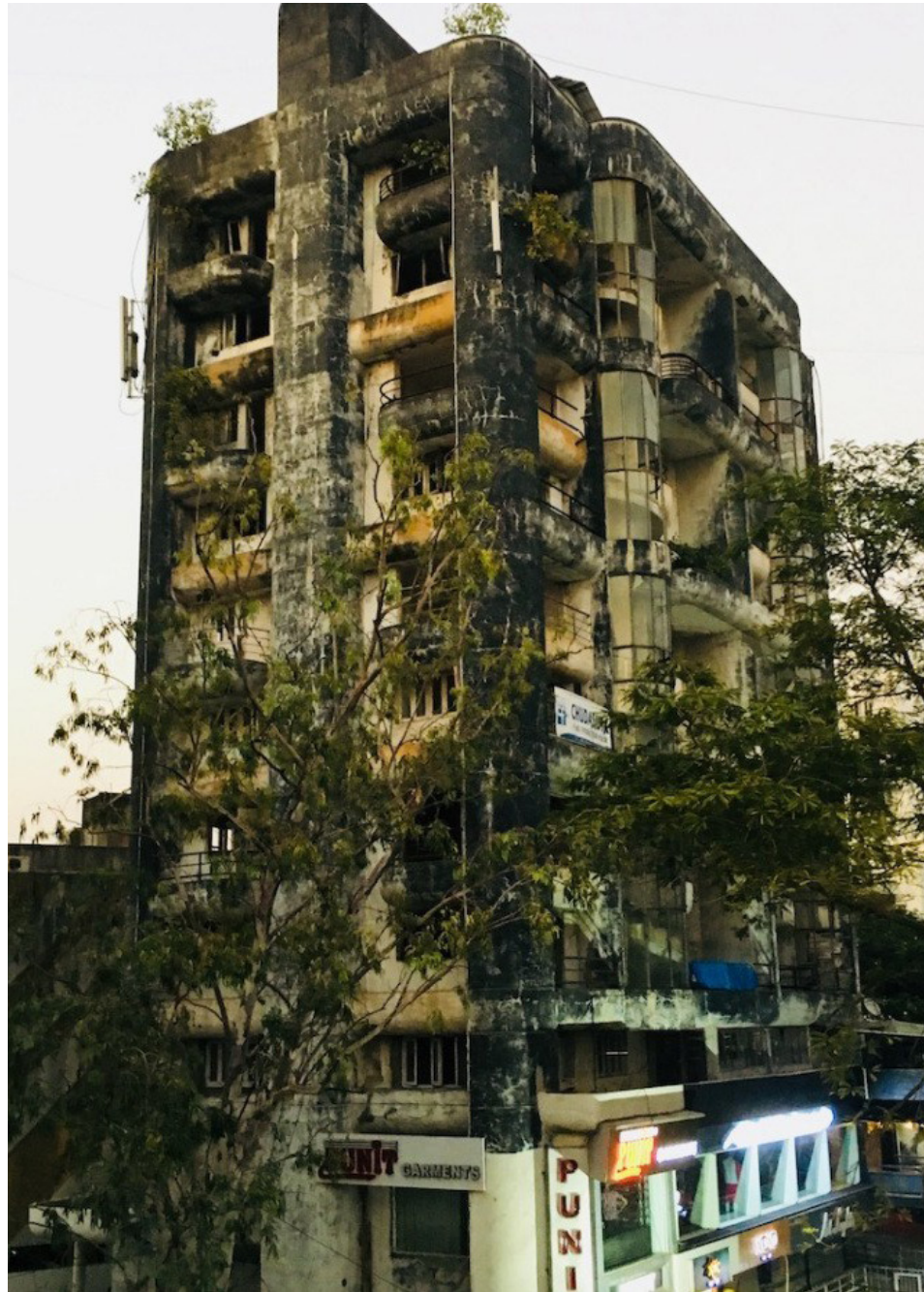
Columbia University GSAPP

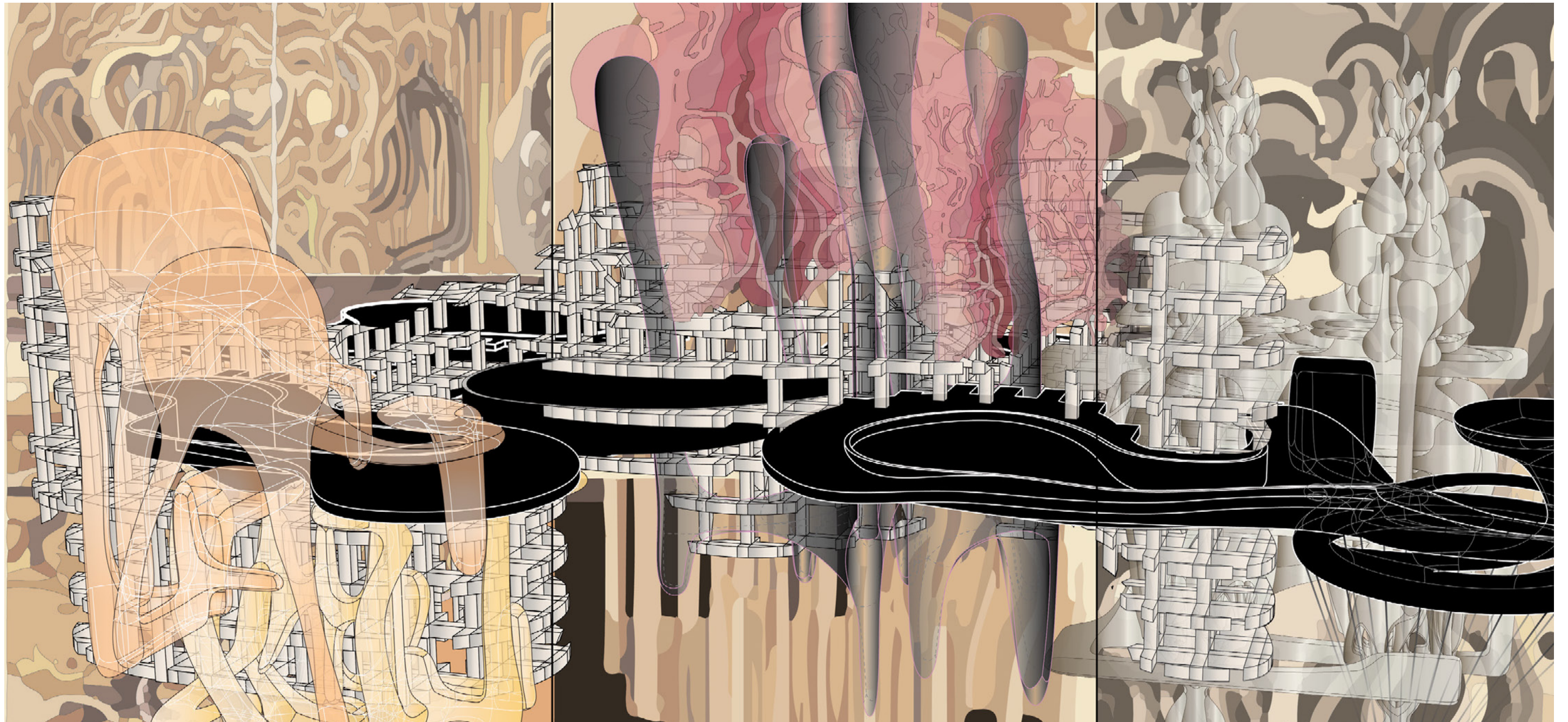
Untethered Studio
Professor :Michael Loverich Antonio Torres
2023 Summer
Qingyang Fan

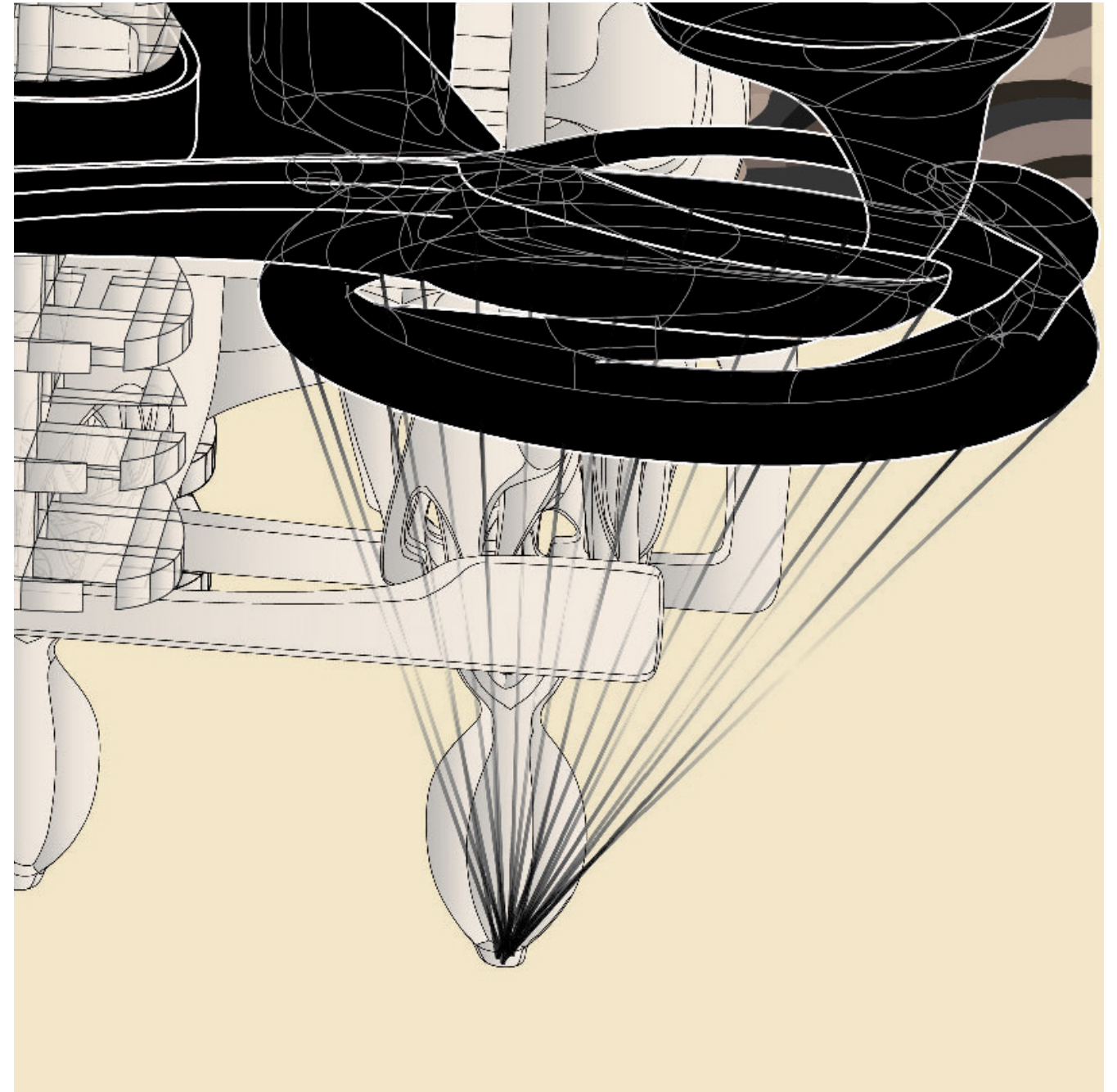


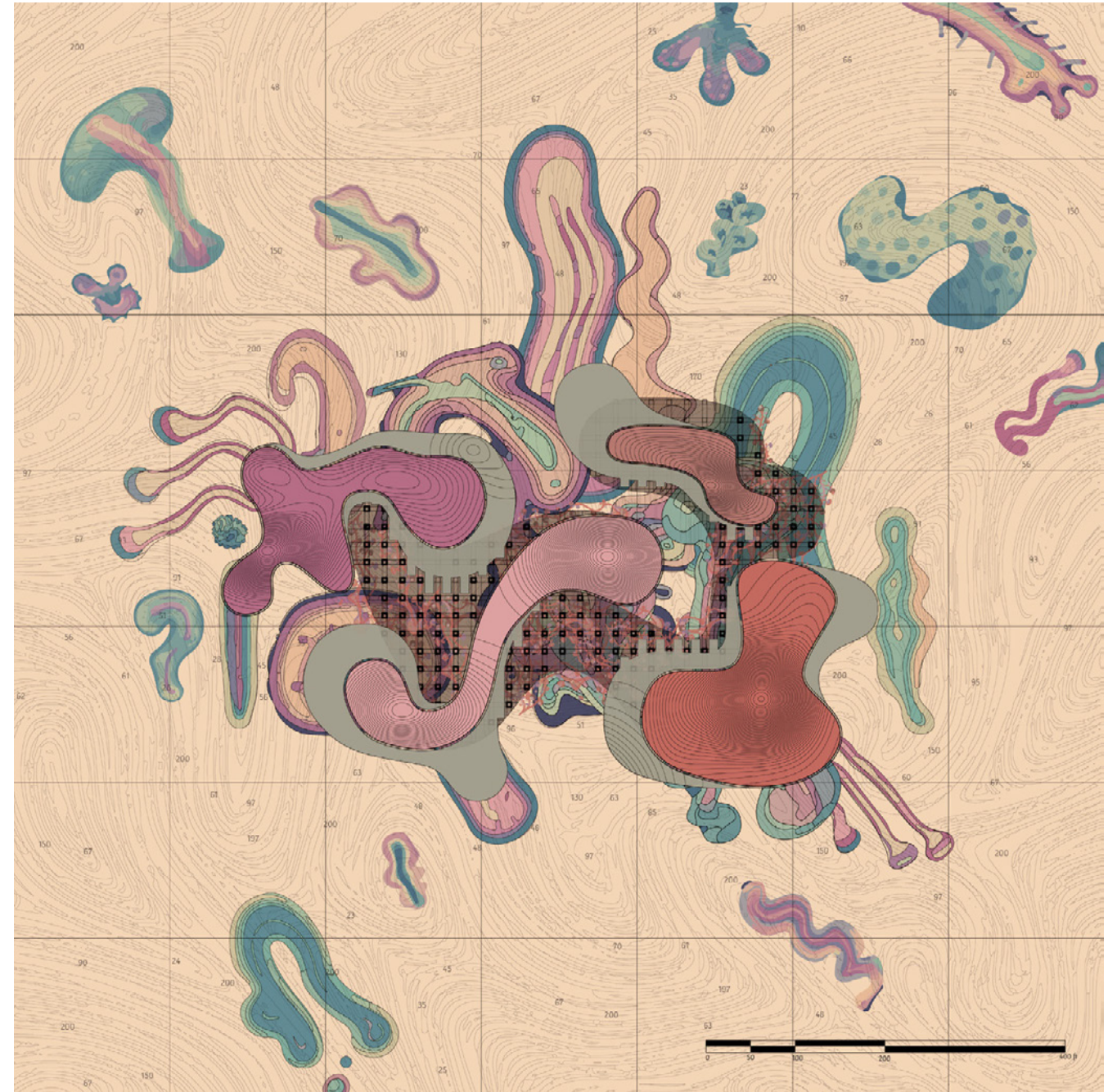


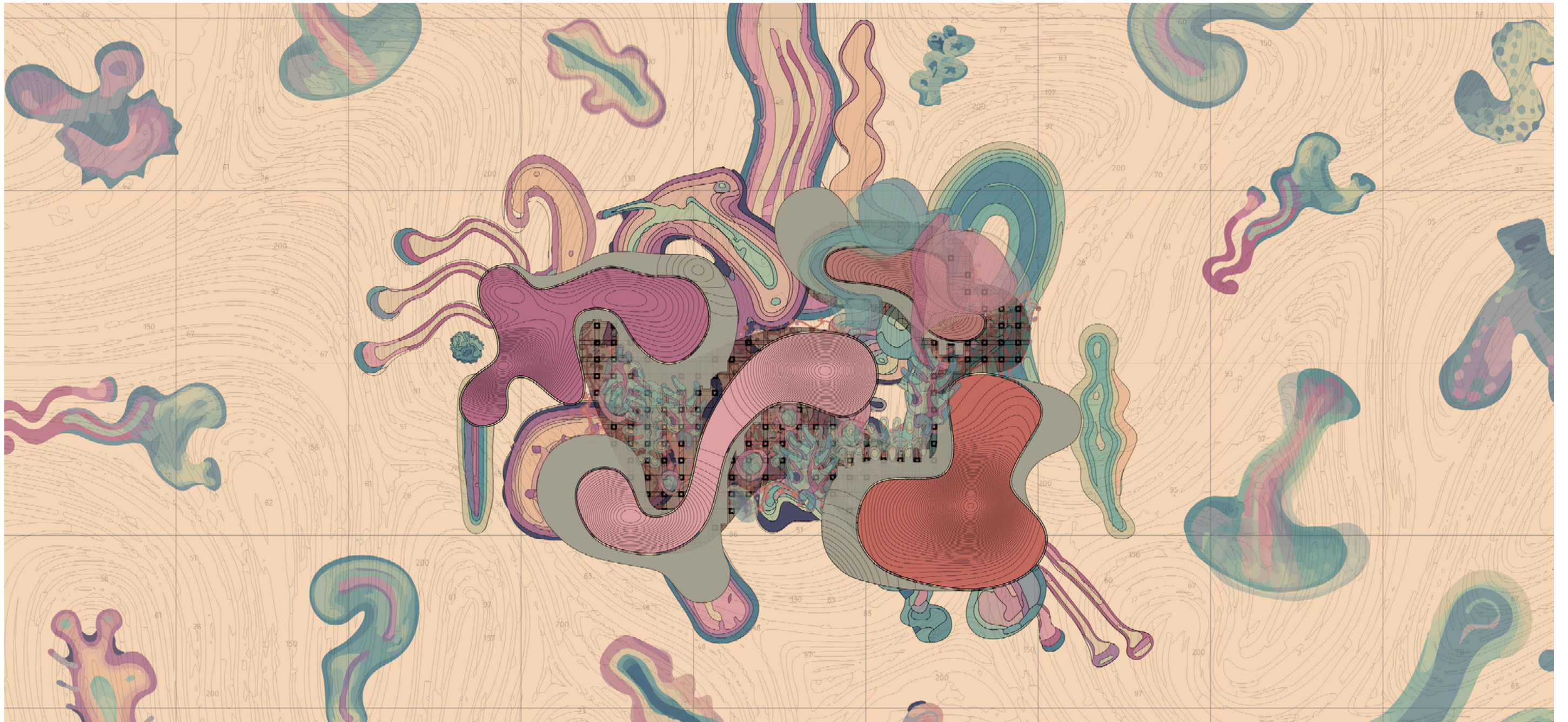
SPECIES EXTINCTION

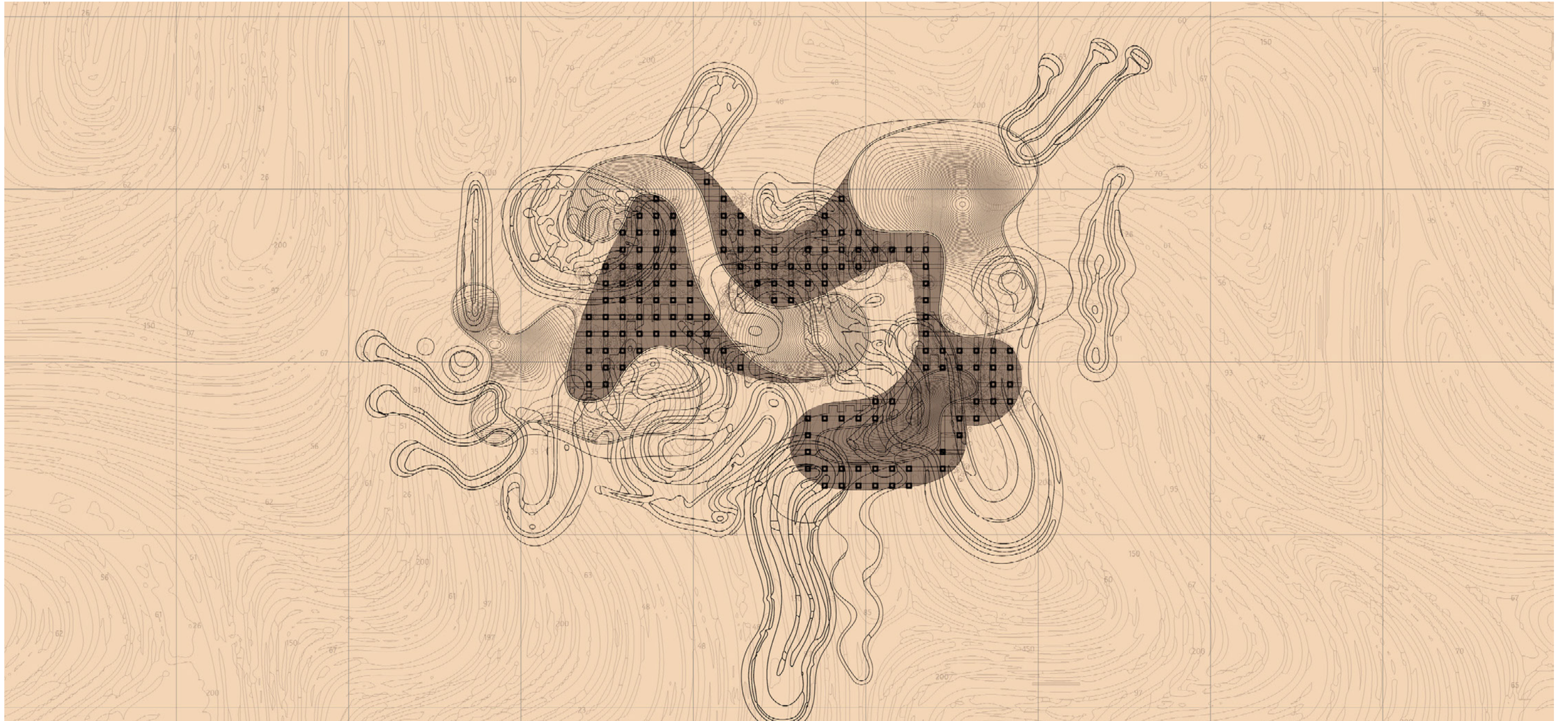














Stage One



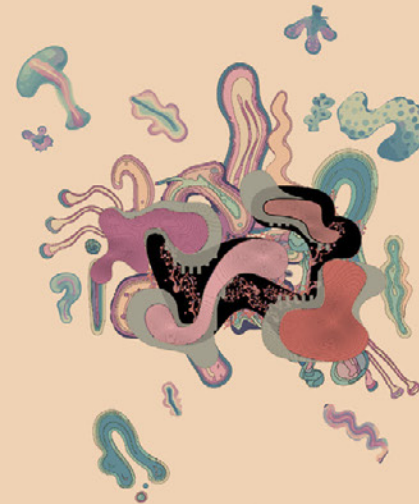
Stage Two



Stage Three



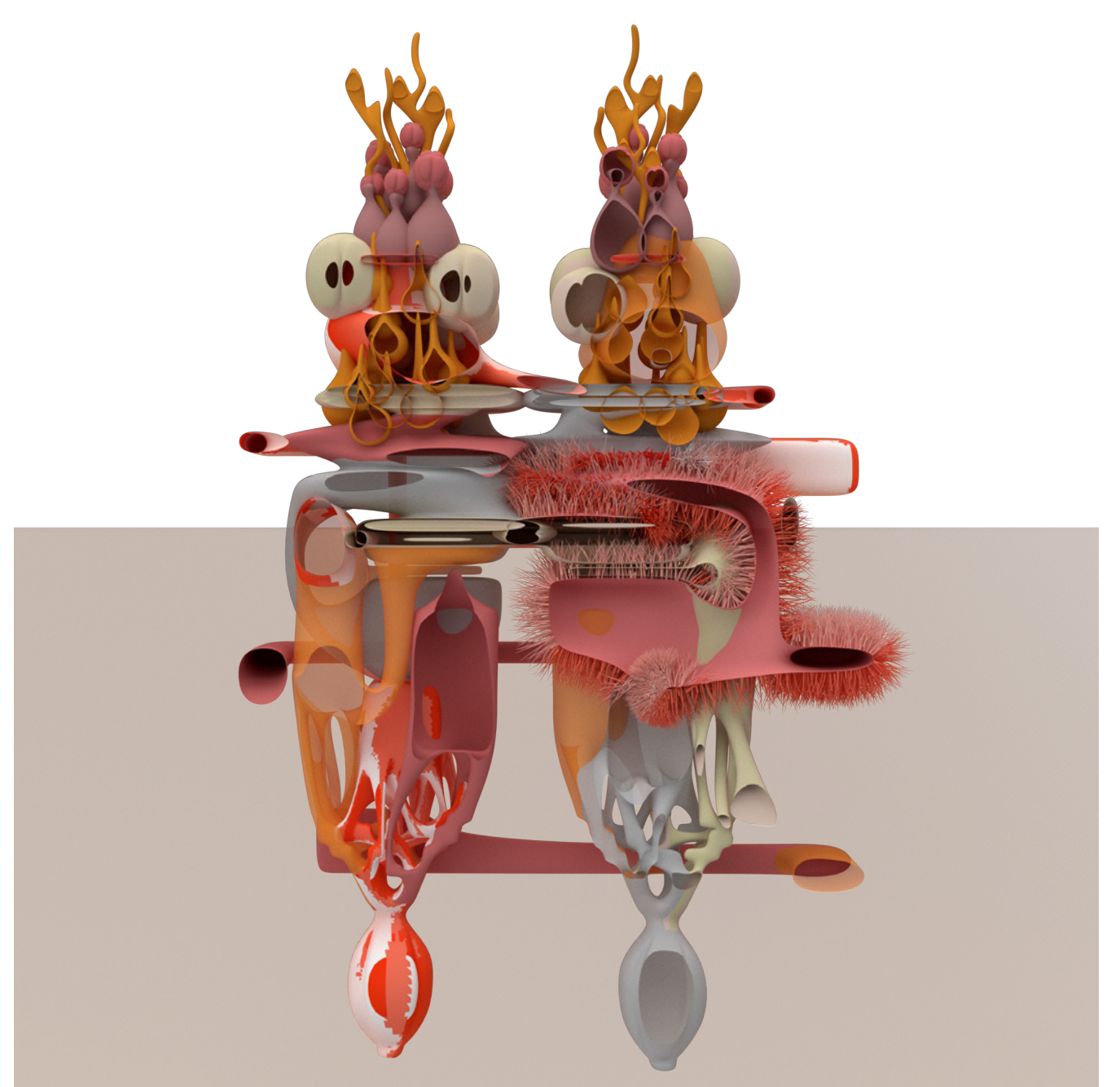
Stage Four

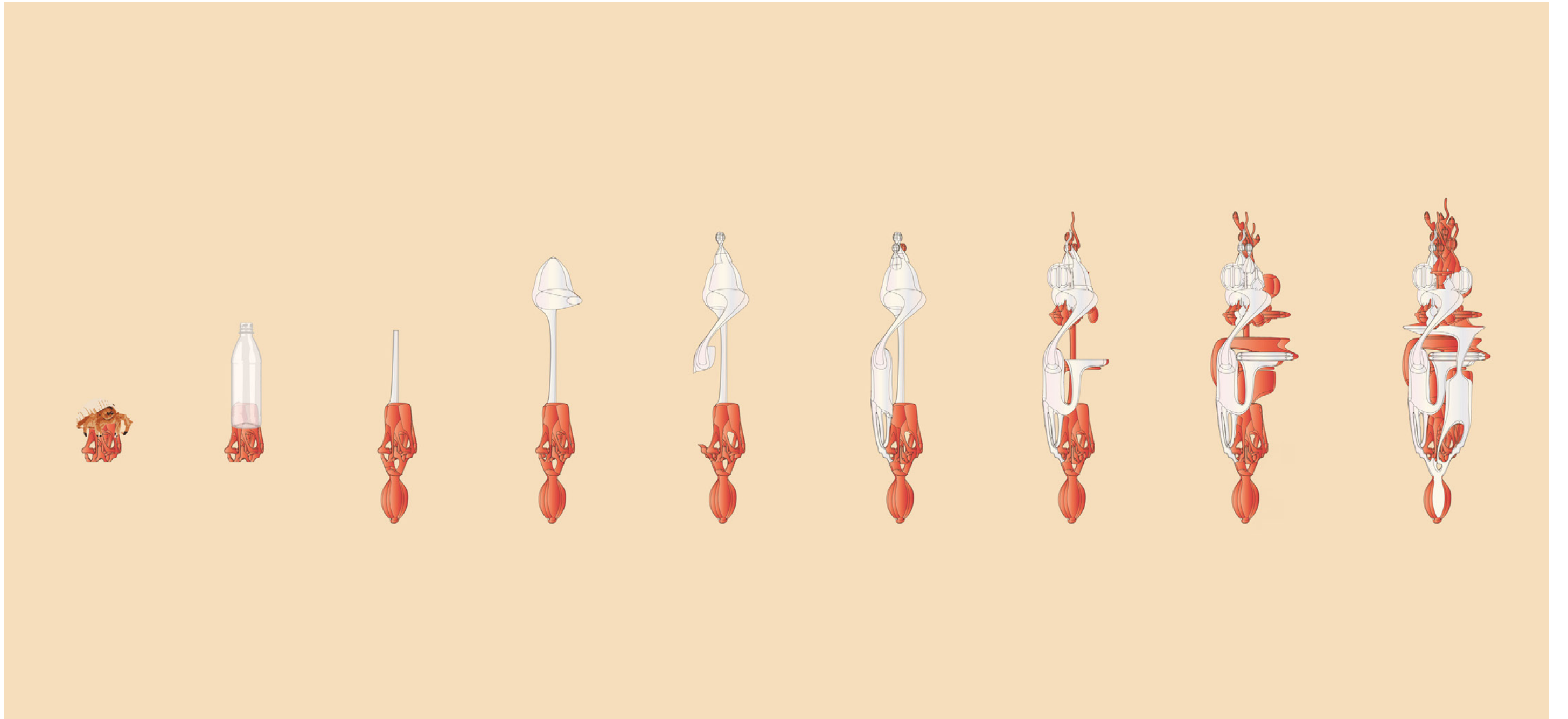


Stage Five



Stage Six















A detailed, colorful illustration of a cell, showing various organelles like the nucleus, mitochondria, and endoplasmic reticulum. The colors are primarily shades of purple, pink, and red, with some blue and yellow accents. The style is artistic and somewhat abstract, with some elements appearing to be layered or overlapping.

— # AROUND THE CELL —

QINGYANG FAN

MICROSCOPIC OBSESSION

Columbia University GSAPP

Art of Poetic Environmental Architecture

Professor : Yusef Agbo-Ola

2023 Fall

Qingyang Fan



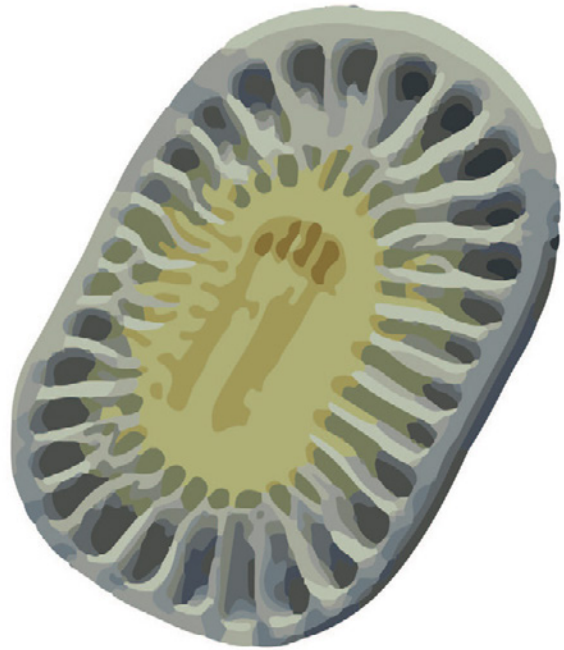
Micro Organism People Timesquare Esthesis

Commotion
Bustling
Raucous
Teeming
Thriving
Hubbub
Buzzing
Hustling
Frenetic
Noisy
Chaos
Crowded
Fast-paced
Clangorous
N/O/I/S/E

Serenity
Tranquility
Calming
Harmony
Quiet
Gentleness
Relaxation
Solitude
Zen-like
Easiness
Placid
Soothing
Balanced
Undisturbed
Repose

Micro

01



02



01
Drawing
inspiration
from the
behavioral
patterns and
forms of
these micro-
organisms

02
One can
discover
moments
of silence
amidst the
cacophony

Silence

sense of tran-
quility amid
the relentless
deluge of in-
formation





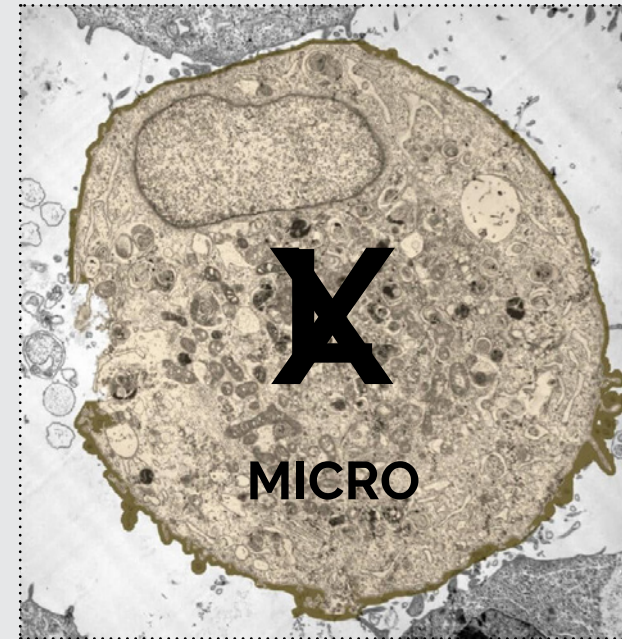
03

03

In the wake of these progressions, human beings have increasingly devoted themselves to the relentless pursuit of their material desires. These human needs are conspicuously scattered throughout urban landscapes, persistently clamoring for attention like constant screams.

S M L

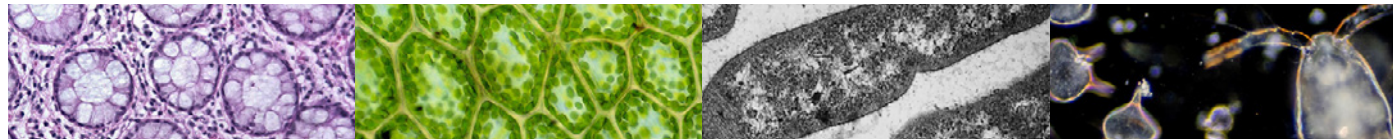
04



04

Material satisfaction and environmental abundance satisfy human beings' desires. Things that were originally created or perceived solely for survival gradually serve only superficial pleasure. Unfortunately, many people these days complain about the difficulty of achieving happiness, just as most people complain about the abundance of city life. Perhaps the next step in development is not more or more complex, but less and more microscopic.

05



Animals Cell		Plant Cell		Bacterial Cell		Plankton	
Cell Wall	Absent	Shape	Rectangular	Shape	Different shapes	Shape	Different shapes
Vacuoles	Smaller vacuoles	Plasmids	Absent	Nucleus	Absent	Nucleus	Absent
Plastids	Present	Plastids	Present	Plasmids	Absent	Plasmids	Absent

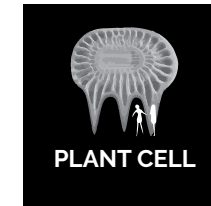
06



ANIMALS CELL

$$V+I/Va$$

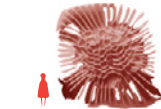
$$= AC$$



PLANT CELL

$$N+E*CW$$

$$= PC$$



BACTERIAL CELL

$$BN-S$$

$$= BC$$



PLANKTON

$$L+PW+PP$$

$$= PC$$

05

Although bacteria have no sensory organs in the classical sense, they are still masters in perceiving their environment. A research group has now discovered that bacteria not only respond to chemical signals, but also possess a sense of touch.

06

Determining the impact of microorganisms within urban settings and assessing the challenges they encounter involves the application of diverse formulas.

Changing the way cities are Expressd

In comparison to other animals and plants, there is no fundamental disparity in the composition of human organisms.

I maintain that the ultimate goal of human development should not be limited solely to the pursuit of efficiency and monumental success in material progress. Amidst the cacophony of these pursuits, perhaps there lies an opportunity for humans to slow down, to reconnect with the world, and to engage in more contemplation and observation along the journey towards their desires.



07



07
In reality, people are troubled by information problems

09



09
The world should contain more feelings in the microbial design concept.

08



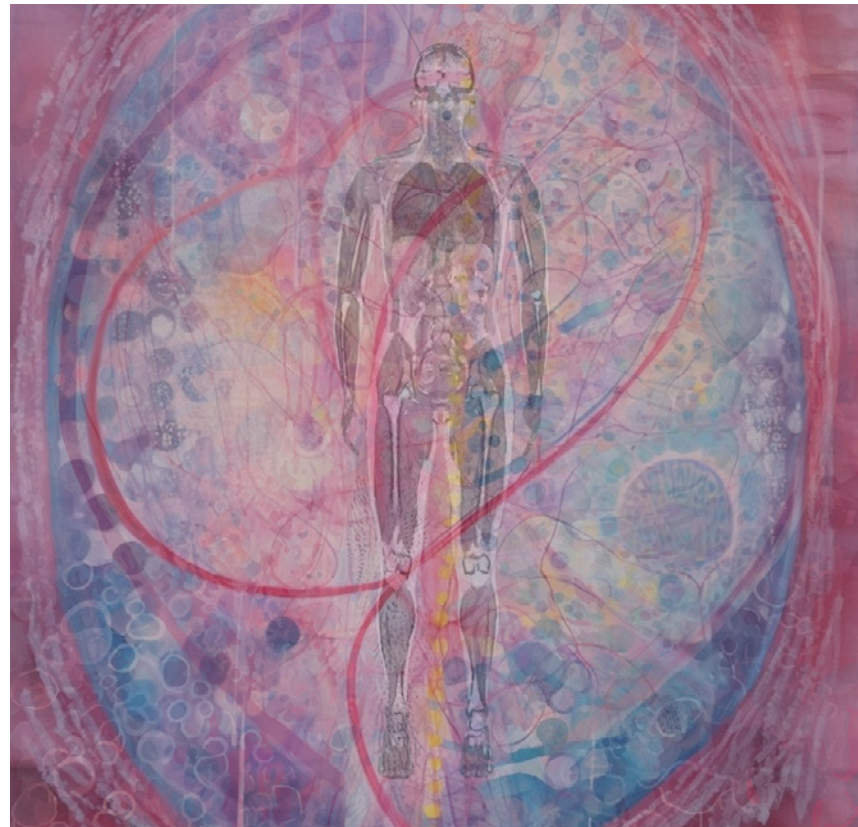
08
Maybe we don't need so much information

10



10
People may have a better survival experience in this strange atmosphere.

11



11
Human
senses and
microbes
are gradually
merging.

12



12
In this
process,
perception
will be am-
plified and
thoughts will
be cleared.

13



13
Cities will be slowly integrated from hard concrete into soft shells.

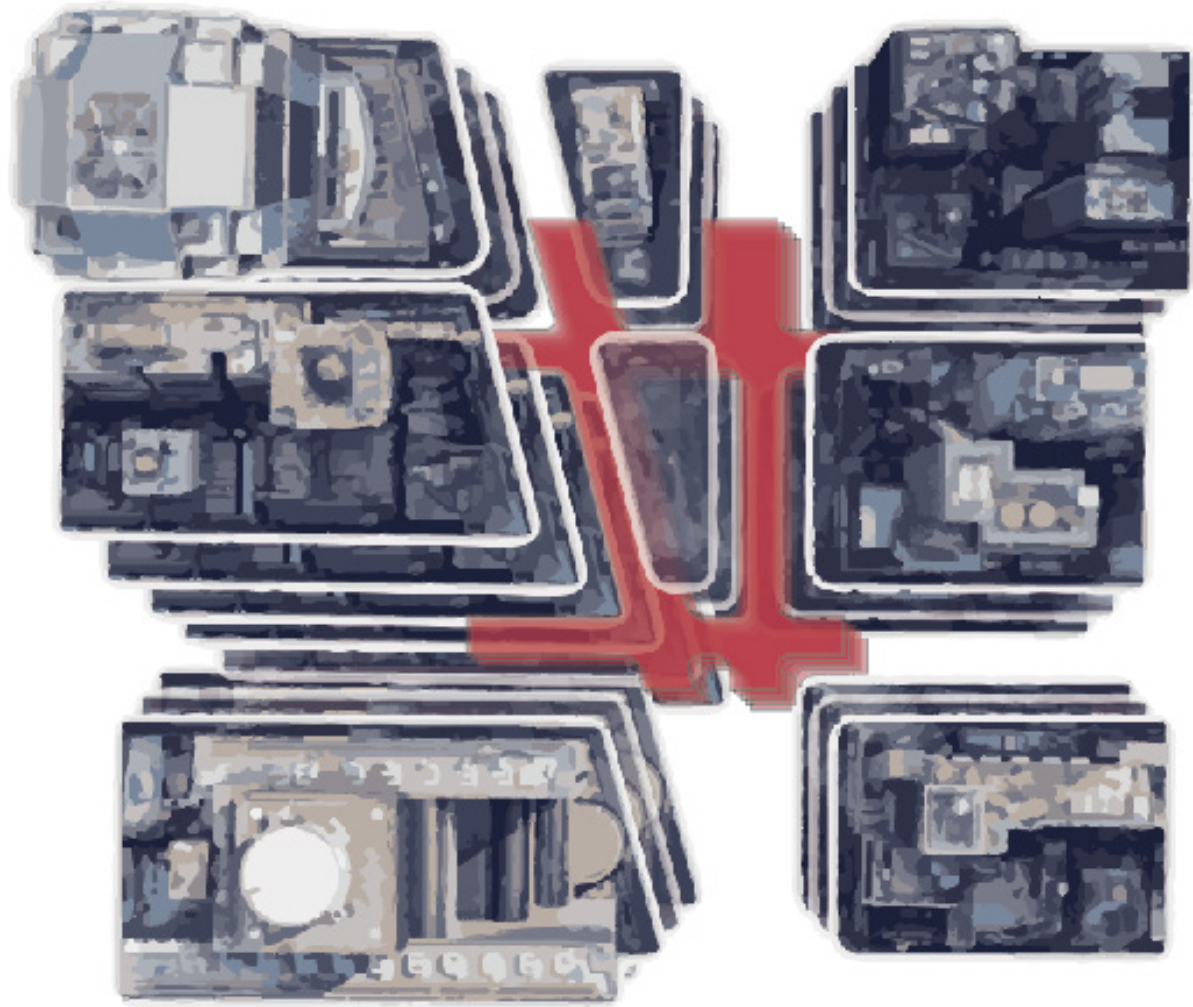
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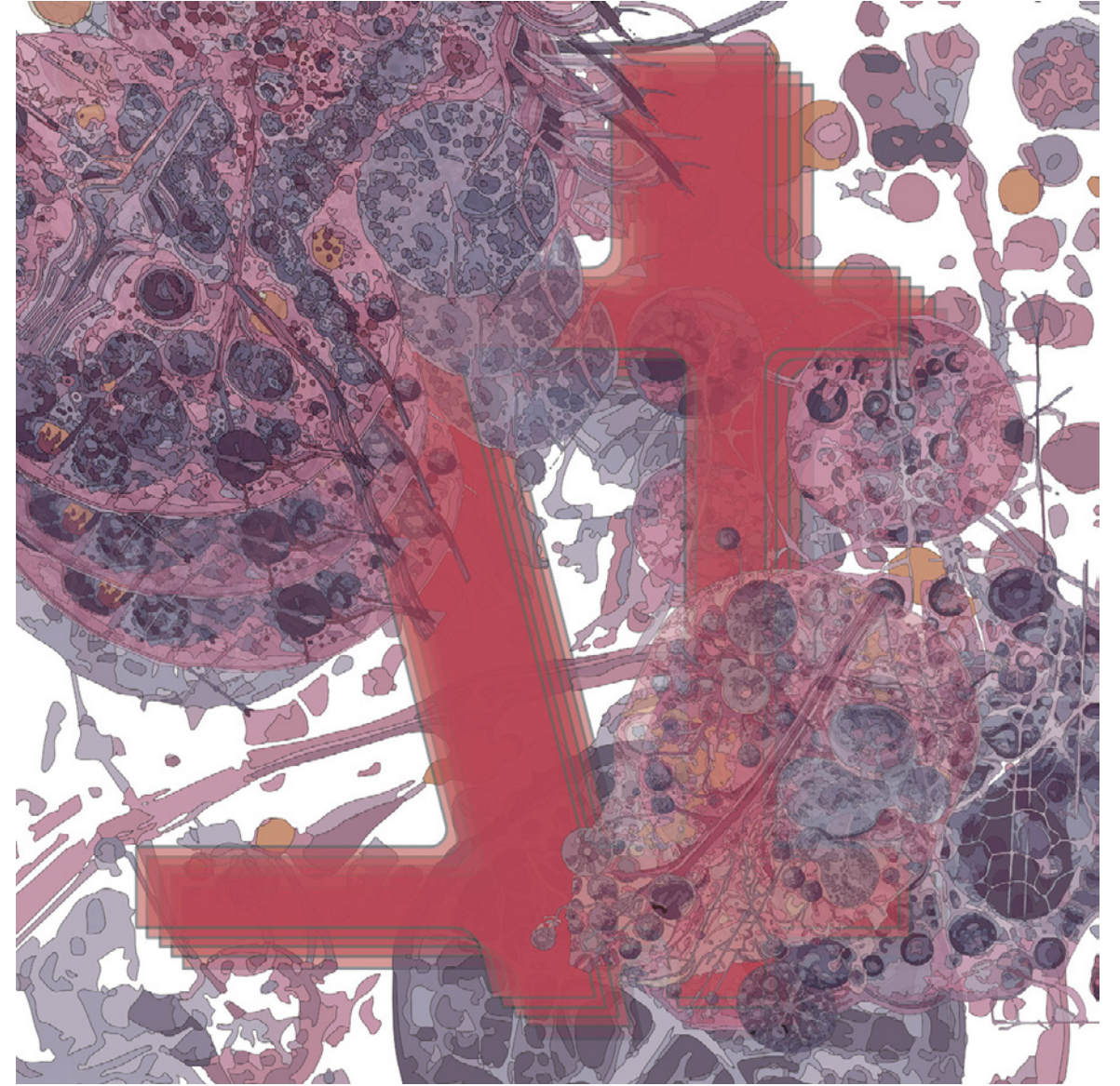
14
What walks on the ground are not cars and other vehicles, but creatures that lead people's thoughts forward.



14



15



14
The original
ecology of
a city is like
a network
of layers of
rules.

15
Organisms
will break ex-
isting rules.



18

19



18
 The link between living
 and non-living things
 slowly merges the two.

19
 Eventually perception in
 all spaces will be what
 ultimately dominates.





— # BETWEEN WALL —

QINGYANG FAN

EXPERIMENTS OF NEW & OLD

Columbia University GSAPP

Architecture: A Reality Stranger than Fiction
Professor : Michael Bell
2024 Spring
Qingyang Fan



TABLE OF CONTENT

Graduate School of Architecture,
Planning and Preservation
Columbia University

Architecture 4106
Spring 2024
Professor of Architecture:
Michael Bell
Studio Mentor:
Cohaul Chen
A Reality Stranger than Fiction

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INFO
fanqingyang233@gmail.com
(315) 863-9855

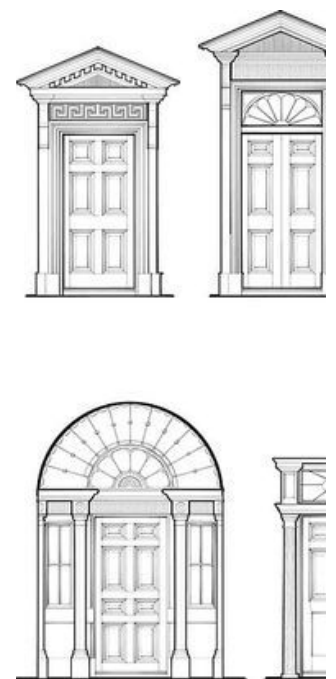
ADDRESS
4322 Queens St, Long Island City, NY 11101

HOUSING AS SCULPTURE

Victorian Architecture

When designing this Housing Project, the Victorian architecture in Los Angeles caught my attention. This design method that is completely different from modernism still attracts people's attention. I think this may be another development direction of modern Housing.

Decoration & Personalization & Modern & Privacy & Sculpture



4

Our Project

Sed sollicitudin enim arcu, a facilisis dui mattis sed. Proin imperdiet gravida ullamcorper. Duis malesuada justo a nibh laoreet.

10

Our Project

Sed sollicitudin enim arcu, a facilisis dui mattis sed. Proin imperdiet gravida ullamcorper. Duis malesuada justo a nibh laoreet.

17

Our Project

Sed sollicitudin enim arcu, a facilisis dui mattis sed. Proin imperdiet gravida ullamcorper. Duis malesuada justo a nibh laoreet.

6

Our Project

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14

Our Project

Sed sollicitudin enim arcu, a facilisis dui mattis sed. Proin imperdiet gravida ullamcorper. Duis malesuada justo a nibh laoreet.

20

Our Project

Sed sollicitudin enim arcu, a facilisis dui mattis sed. Proin imperdiet gravida ullamcorper. Duis malesuada justo a nibh laoreet.



BETWEEN WALL

It's like being locked in an unperceivable dark space.

The emergence of humans has changed life and the way objects perceive the environment. Efficiency and rules reigned supreme.

The changes that life and objects made to the environment during the initial stages of life on Earth.

SCULPTURE

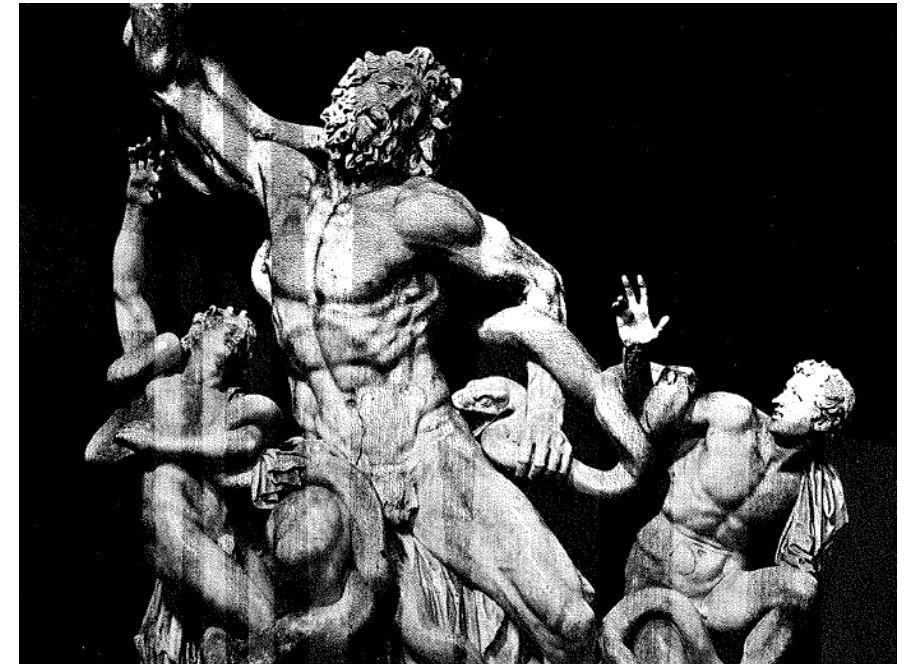
Why Sculpture

Architecture and sculpture have always been linked. Early architects were also often excellent sculptors and painters. Therefore, many early buildings have a lot of sculptural beauty. Buildings with sculptural and aesthetic significance are also more likely to be remembered and yearned for, because the pursuit of beauty exists deep in people's hearts. Unfortunately, beauty cannot be accurately defined most of the time, and everyone may have different standards.

I think this is because everyone's growth environment and education level shape a different worldview. The different definitions of beauty are the inevitable result of these differentiated living environments. Therefore, I think that perhaps it is not that beauty and decoration have undefinable standards, but that people's living environment and attitudes have infinite possibilities.

No one will give up their pursuit of life, and architecture should not give up its pursuit of beauty and sculptural meaning because of everyone's differences.

Architecture may have the same perception of the world as humans or other life forms

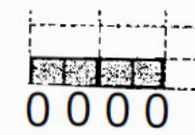
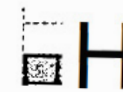
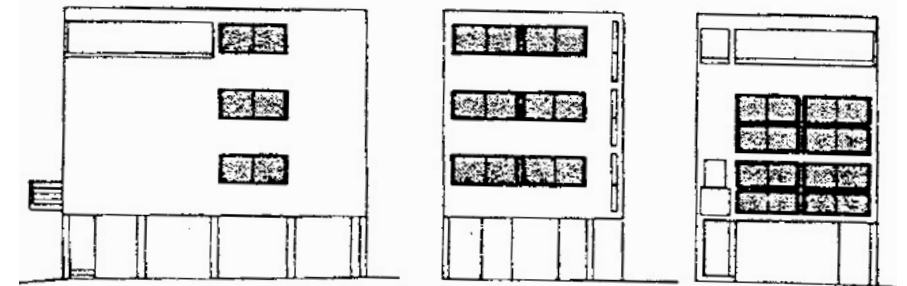


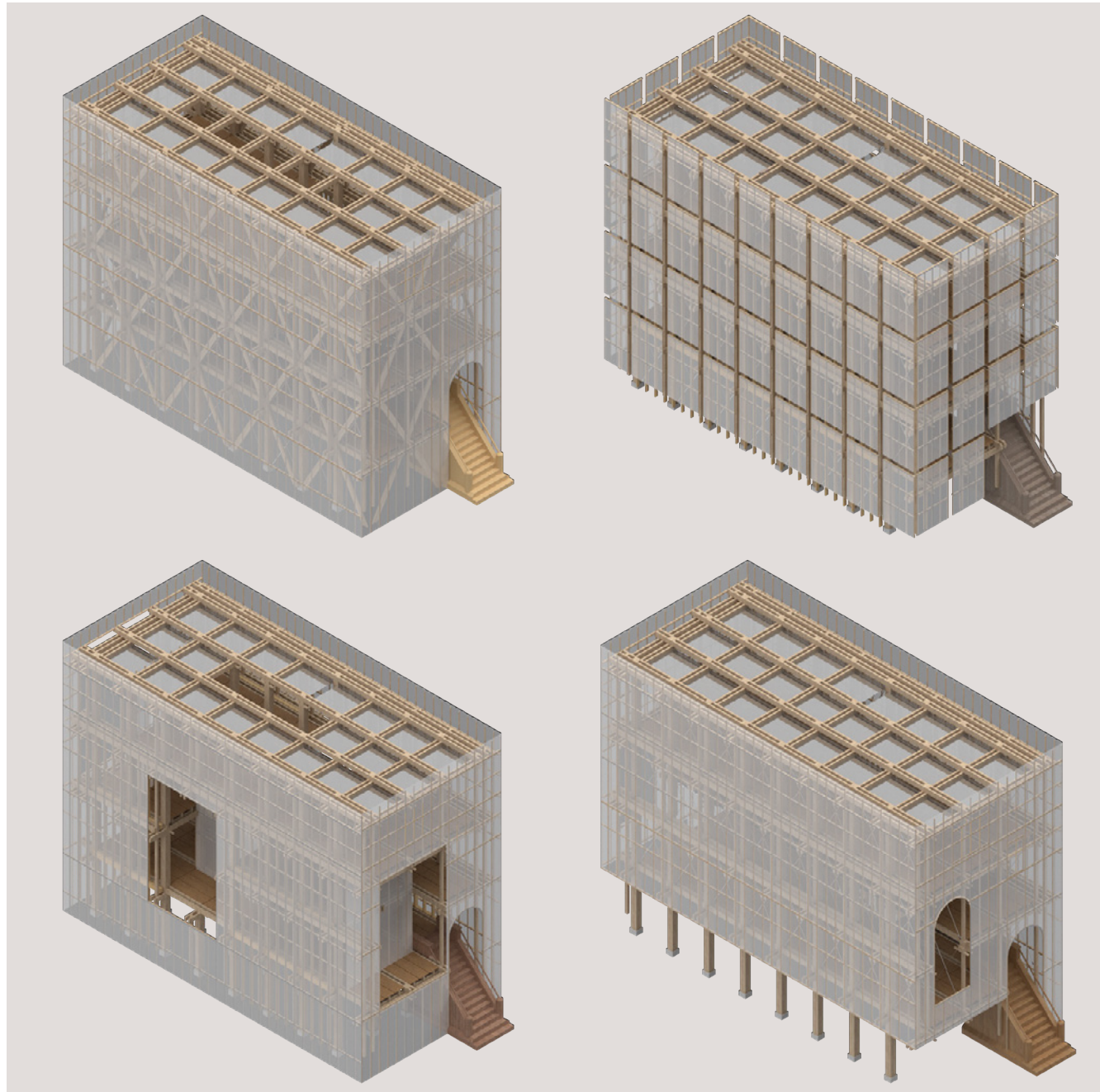
The perspective of observation is an important indicator in defining a sculpture.

Appreciating a work from different angles can lead to completely different experiences.

This concept is reflected in the architecture in the openings of windows and doors, which are linked to lifestyle and definition.

For example, vertical windows and flat windows will provide different information to people. How to use design to meet people's needs for perspective is what this design focuses on.





RIGHT OF EXPRESSION

Personalization and Sculpture

Generally, in history, the buildings of power institutions and religious places are more sculptural. Power institutions like strict symmetry because such an arrangement makes people feel authoritative. Religious places are good at using light and decoration to show mystery. If the functionality is not considered, people can feel the message that the building owner wants to convey by observing. However, the houses of ordinary residents usually lack this sculptural quality. Part of the reason may be that the low productivity in ancient times forced people to mainly consider the use function of the building. Another part of the reason is the restrictions on the architectural form by the authorities. For example, in ancient China; there were strict rules for the architectural specifications that civilians, officials and emperors could use. No one could break this rule. It can be said that at that time, any building was a sculpture symbolizing power. Today, more and more designers emphasize the functionality and practicality of buildings. This design inten-

tion without mixed emotions has intentionally or unintentionally leveled the power between power institutions and civilians in architectural expression in some aspects. However, the significance of sculpture is not only the expression of power, but also people's unique views on art and life. In the last century, many affordable houses were built in countries around the world. This house designed for efficiency and convenience solved many housing problems. However, more and more people have expressed their disgust with this model. This may be because this kind of building model, in order to meet the needs of standardized and rapid construction, oversimplifies the classification of human life patterns. In this kind of housing, people feel that they are also part of standardized production. Any needs beyond the standard will be continuously reduced, which is like the suppression of ordinary people's expression in the new era. This project hopes to change this phenomenon. Looking for new ways out for standardization.

Sculpture
out of standard

HOUSE #1

Full Package of INTERIOR #1

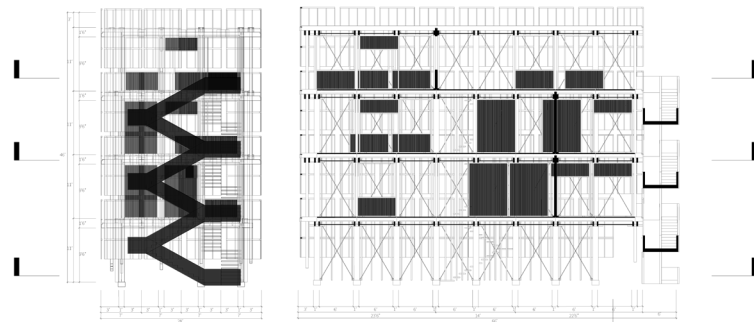
frame, oak, maple; upholstery; nailheads, carpenter nails. Movable curtain walls and fences allow for freely combined rooms. Clear vision.

THE PAINTED LADY

San Francisco, CA 94117

HOUSE TYPE

Single family house



HOUSE #3

Full Package of INTERIOR #3

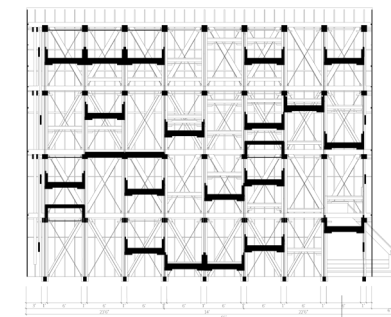
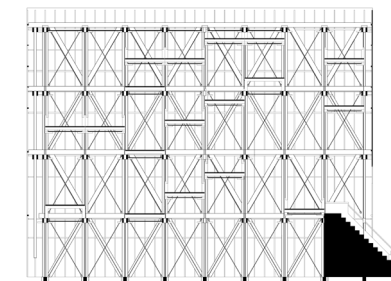
frame, oak, maple; upholstery; nailheads, carpenter nails. Liftable floors, wallless structures, furniture and architecture are integrated into one.

THE PAINTED LADY

San Francisco, CA 94117

HOUSE TYPE

Single family house





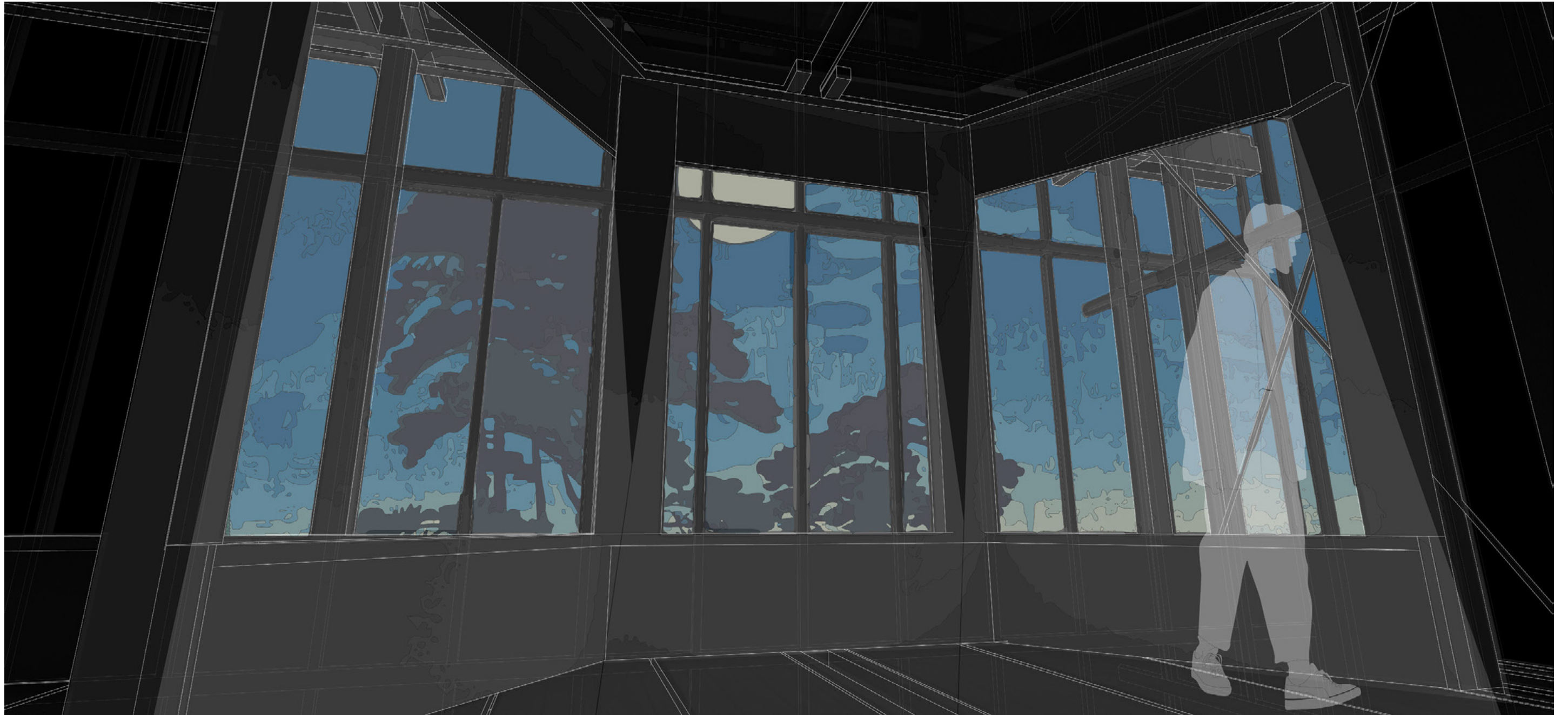
CITY & ARCHITECTURE & SCULPTURE

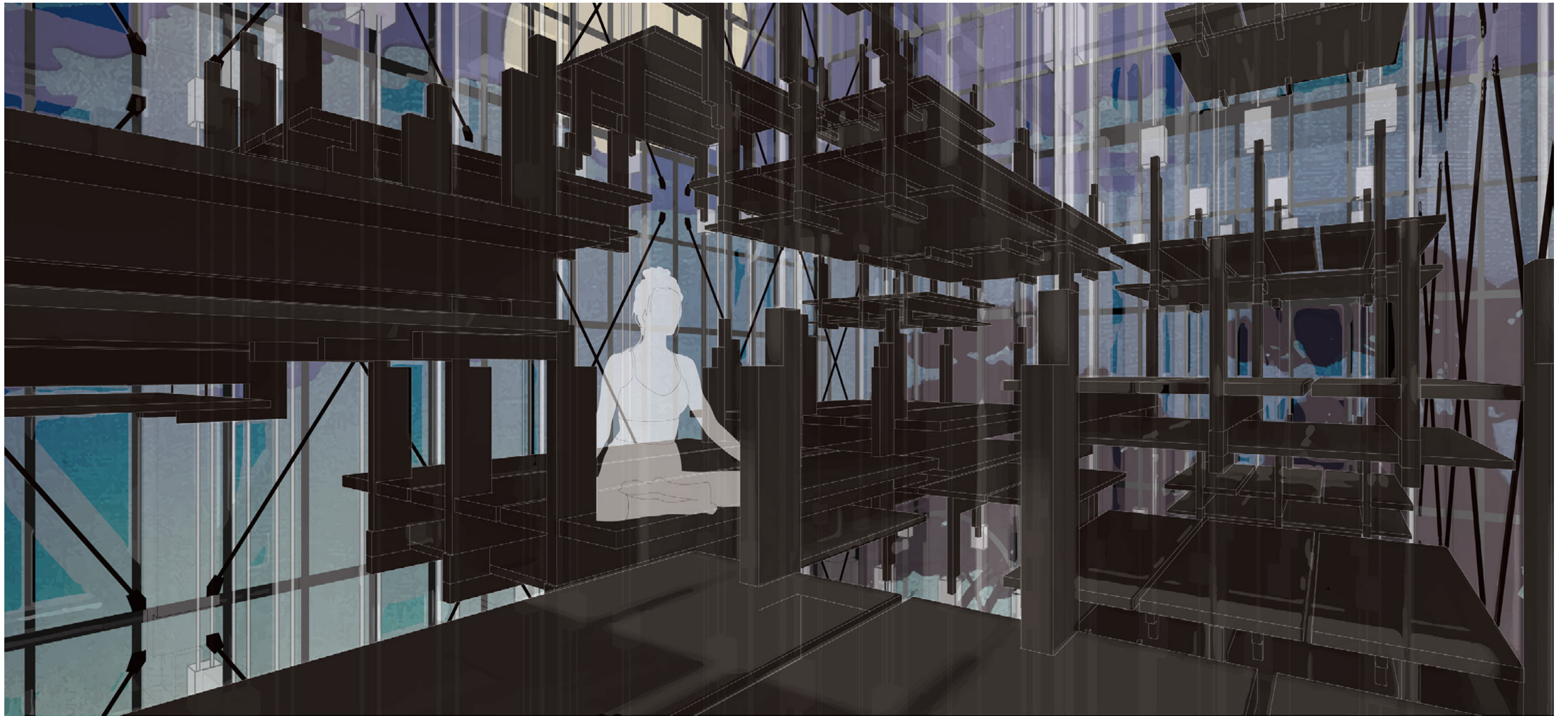
From inside to outside and from outside to inside.

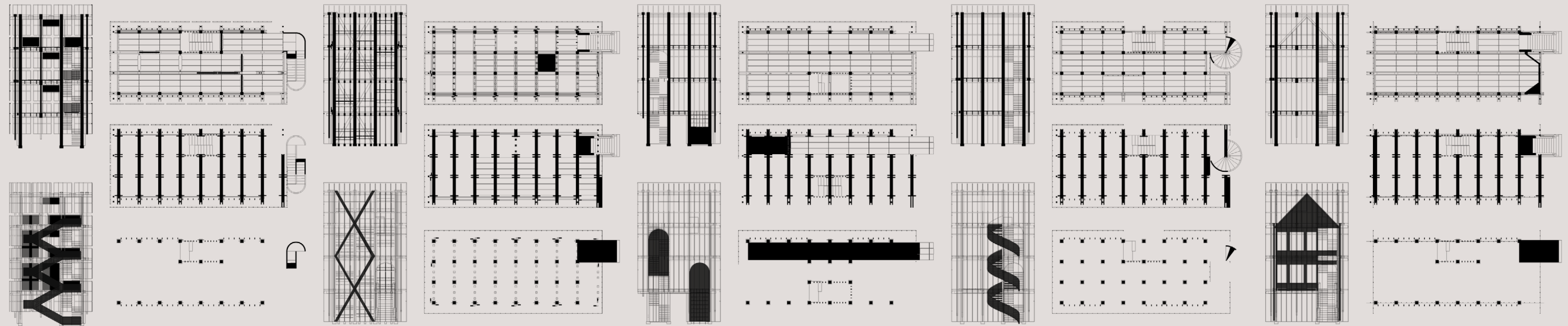
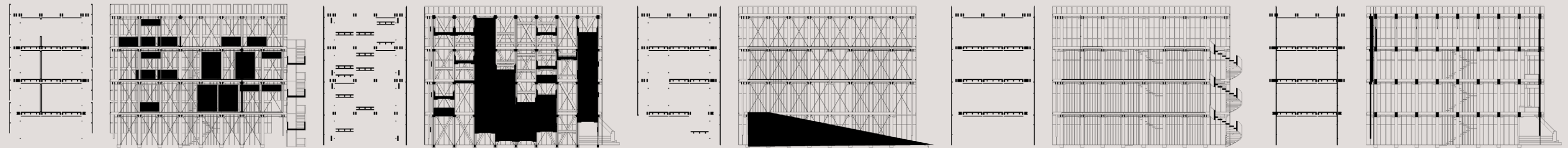
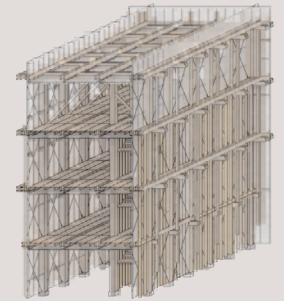
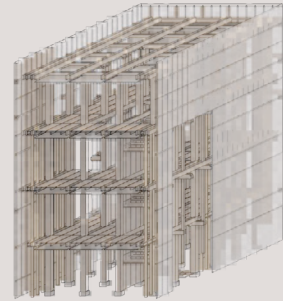
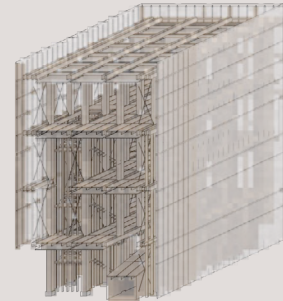
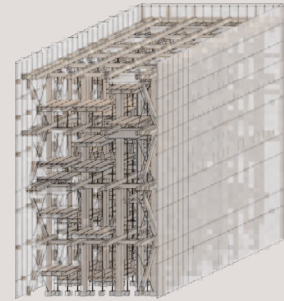
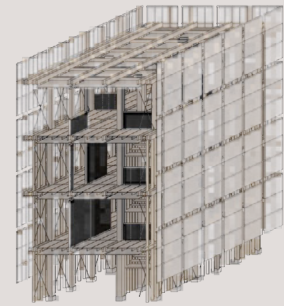
Before urbanization, when people chose housing locations, they often chose places that were integrated with nature. Seeing beautiful surroundings from the window can make people more happy. In the city, this freedom of choice in design is greatly diminished. People can't even decide the orientation of their houses.

The area around the house changed from open land and woods to housing and commercial buildings for other residents. When the surrounding scenery cannot be changed, how to filter this information is a design direction that modern housing can consider.

In this project, the building will filter out the complex urban patterns through a variety of translucent exterior and interior walls. Let residents have a purer space. The housing itself is also kept as clean as possible to provide an uncluttered view of the city.









Architecture may be constructed in a way that they can grow and react like living things. They use different shapes and materials to perceive elements in the world.

STRUC- TURE

To Show?

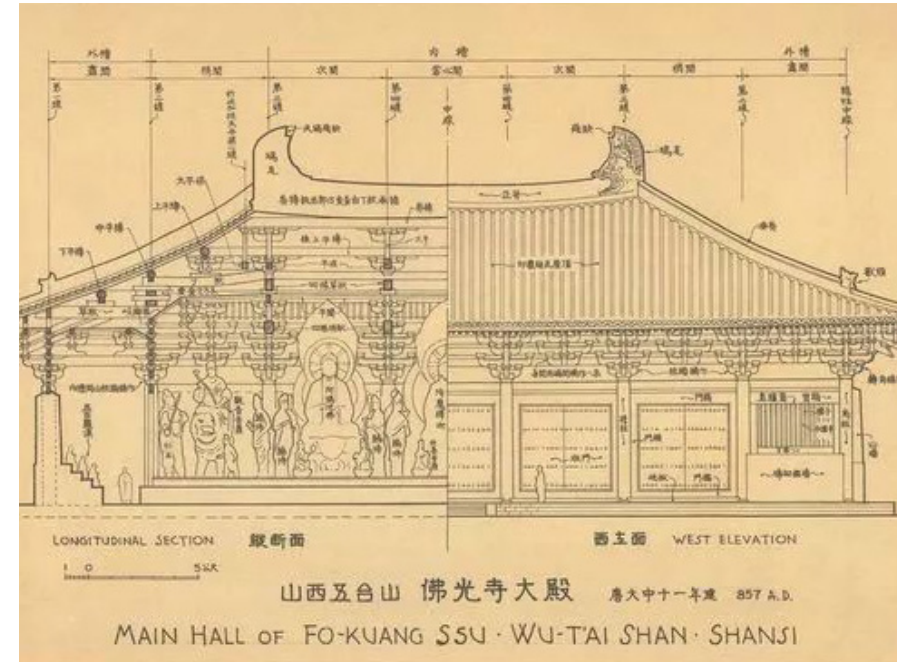
In most buildings, people tend to experience the feeling of space first. However, the composition of space cannot be separated from the combination of structures.

In order to achieve a certain spatial effect, many early buildings often required specific structures to achieve sufficient strength.

Over time, advances in materials and mechanical research have eliminated the need for many structures to be exposed. Many architectural choices completely hide these details that are irrelevant to the spatial and functional experience. There are also more structures that have gradually become decorative patterns rather than parts that truly serve the space.

I think this trend is a shortcoming of design, so in this project the space and the structures that make up the space will be displayed in front of people at the same time.

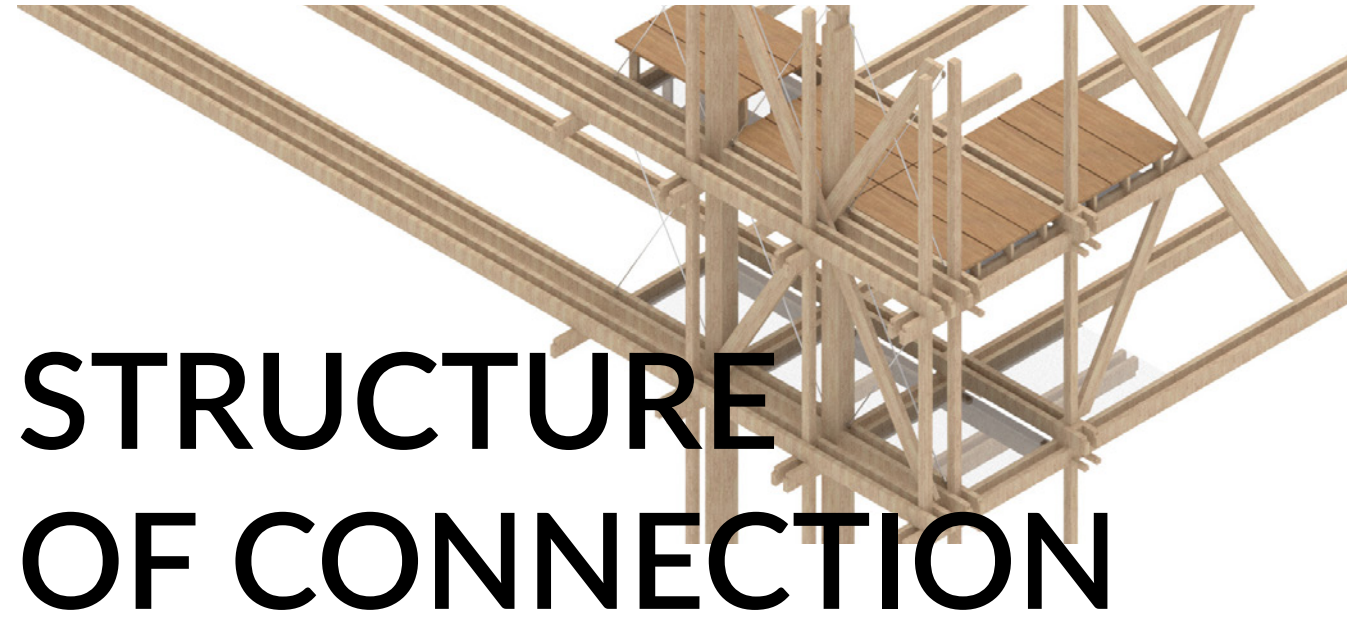
Shapes that intersect with structure



Structure and space will become one. Structures will be visible to the maximum extent possible.

In this model, the structure is not just a behind-the-scenes person who assists in completing a perfect space, but a performer who stands and dances in front of the space.





STRUCTURE OF CONNECTION

JOINTS



JOINT FLOOR

#20240001



Made of:

frame, oak, maple; upholstery; nailheads, carpenter nails

Size:

24"W x 80"D x 2"H

Color:

frame, distressed natural; upholstery, beige.

JOINT ROOF

#20240002



Made of:

acrylic frame, oak, maple; upholstery; nailheads, carpenter nails

Size:

78"W x 78"D x 2"H

Color:

frame; upholstery, transparent.

JOINT STAIRS

#20240003



Made of:

frame, oak, maple; upholstery; nailheads, carpenter nails

Size:

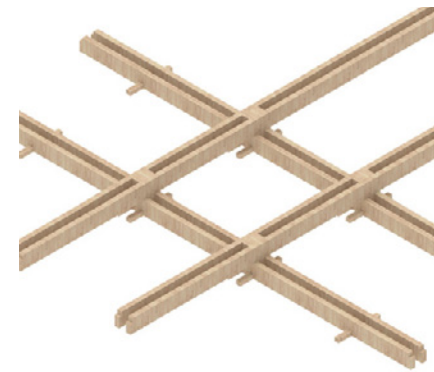
2"W x 4"D x 44"H

Color:

frame, distressed natural; upholstery, beige.

JOINT BEAMS

#20240004



Made of:

frame, oak; upholstery; nailheads, carpenter nails

Size:

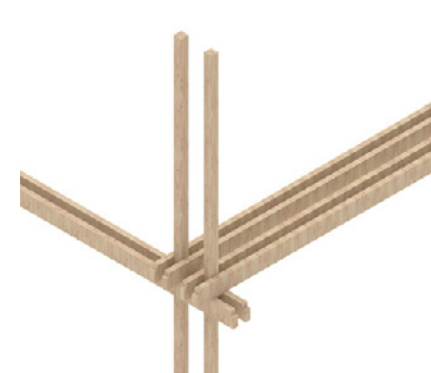
4"W x 58"D x 10"H

Color:

frame, distressed natural; upholstery, beige.

JOINT SUPPORT

#20240005



Made of:

frame, oak, maple; upholstery; nailheads, carpenter nails

Size:

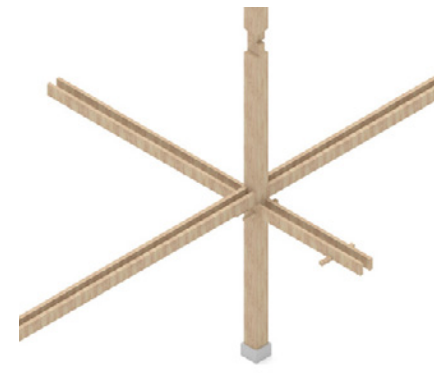
4"W x 4"D x 44"H

Color:

frame, distressed natural; upholstery, beige.

JOINT COLUMN

#20240006



Made of:

frame, oak; upholstery; nailheads, carpenter nails

Size:

1"W x 1"D x 44"H

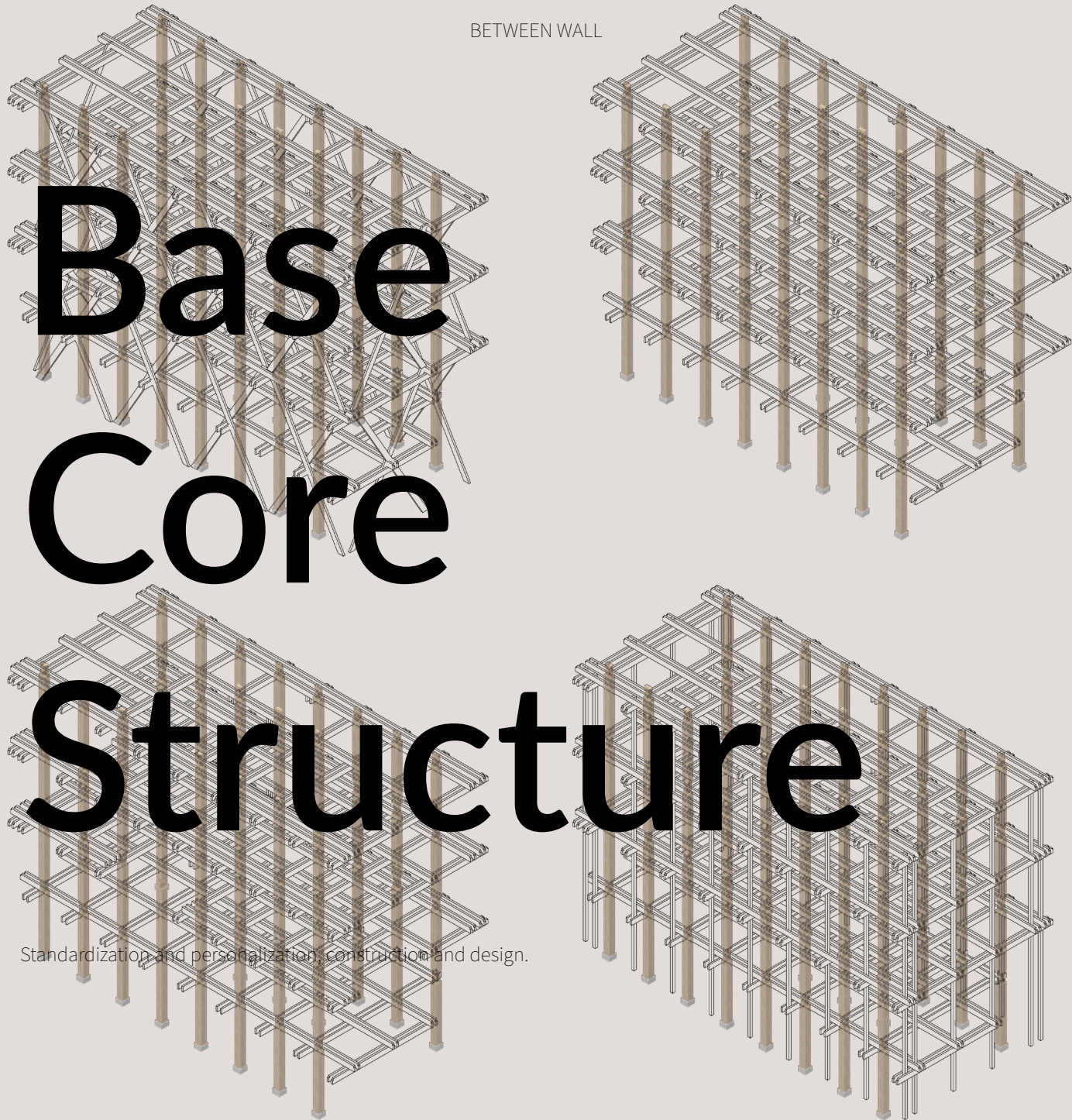
Color:

frame, distressed natural; upholstery, beige.

Base Core

Structure

Standardization and personalization, construction and design.



*Pre
Personalise*

The interplay between structure and space often results in a harmonious relationship. Unique spatial requirements frequently necessitate specialized structural support systems, particularly evident in expansive public edifices like airports and museums where bespoke frameworks are commonplace.

However, as diverse as these spaces may be, they inevitably fall short of catering to the infinite spectrum of individual aesthetics.

What inspires awe in one person may leave another indifferent.

This inherent subjectivity underscores the challenge of designing spaces that resonate with everyone equally.

Nowhere is this more apparent than in the realm of residential architecture, where bedrooms, despite being the most intimate of spaces, often lack distinction, resembling cookie-cutter replicas devoid of personal flair.

The root of this homogeneity lies not only in the convergence of aesthetic preferences but also in the rigidity of architectural design processes.

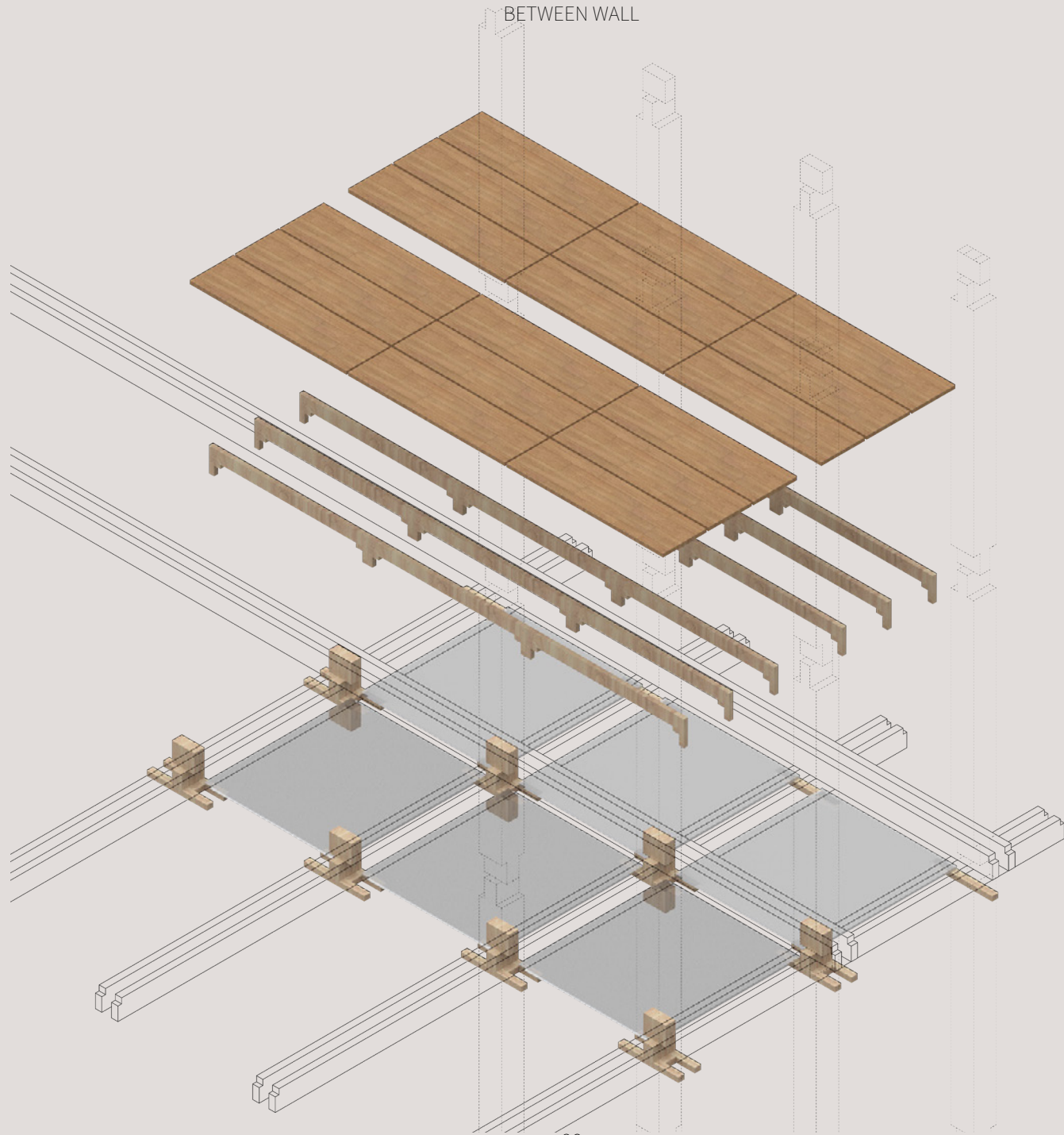
Traditionally, buildings are conceived within fixed parameters, limiting the scope for customization and adaptation.

Yet, in a world as diverse as ours, where every individual brings their unique set of preferences and needs, such rigidity stifles creativity and restricts the potential for architectural innovation.

The benefits extend beyond mere aesthetic diversity. Embracing this model could revolutionize the way we build, making construction more efficient, cost-effective, and sustainable.

By standardizing certain aspects of the building process while allowing for flexibility in others, we can streamline construction workflows, shorten training times for workers, and reduce the overall capital investment required.

BETWEEN WALL



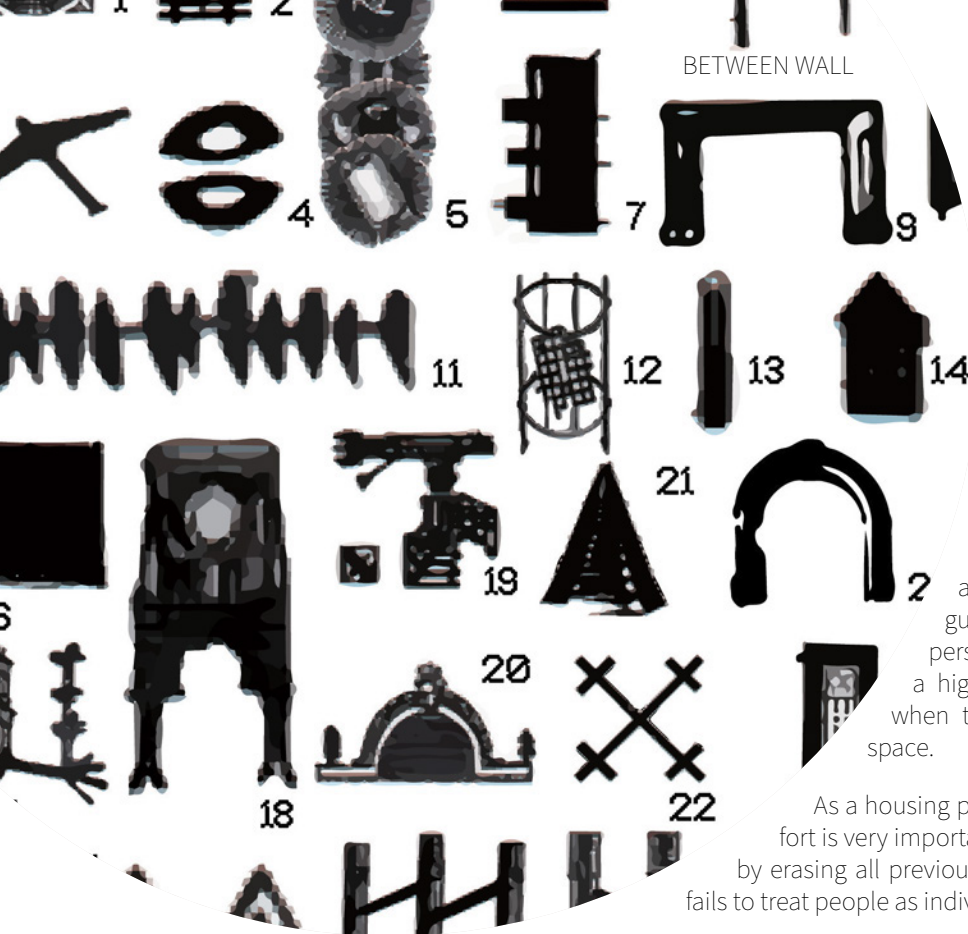
STUDIO #3 / SPRING 2024

STRUCTURE DETAIL

Proin id quam lorem. Sed in diam egestas, mollis sapien sollicitudin, ullamcorper eros. Suspendisse eu nisi ipsum. In ex nisi, finibus vitae congue aliquet, elementum eu tellus.







BETWEEN WALL

MEMO- RY

Emotion and Efficiency

Memory is an important basis for distinguishing each different personality. People feel a higher sense of comfort when they are in a familiar space.

As a housing project, providing comfort is very important. The space created by erasing all previous ways and memories fails to treat people as individuals with emotions.

Many tools evolve to become more efficient, just as machines. But architecture or housing is not just a tool, it is also the sustenance of people's lives and souls.

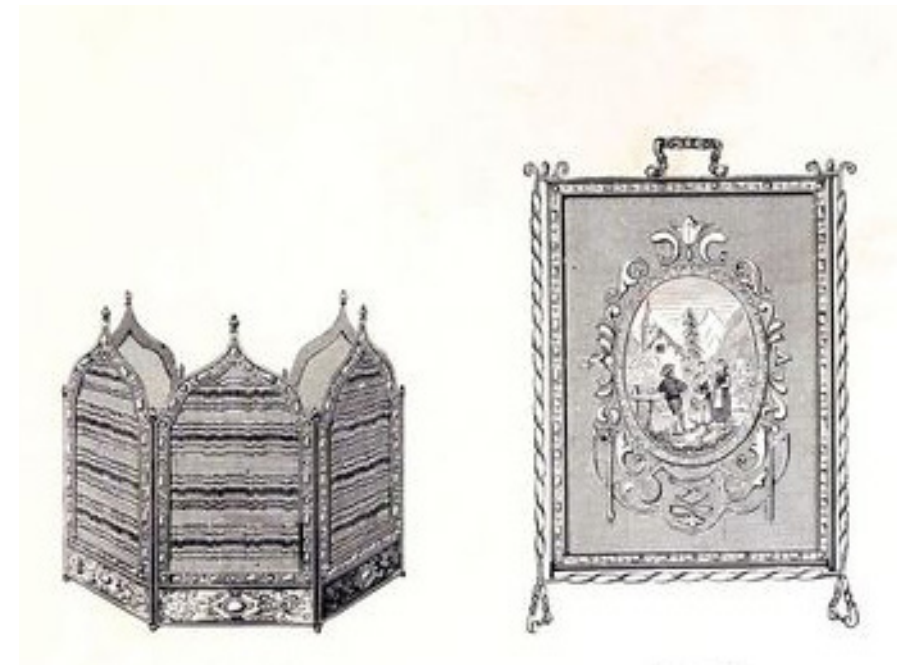
Human beings will throw tools aside after using them, but housing is always with the user.

Unless humans can become like machines, architecture as a carrier of humans should provide some unreasonable space to provide necessary help for those lifestyles and ideas that are not effective enough.

Therefore, in this case, the combination of new and old becomes very important. How to create a modern house and retain the memory of the past is a design direction worth exploring.

Is emotion a sacrifice for efficiency?

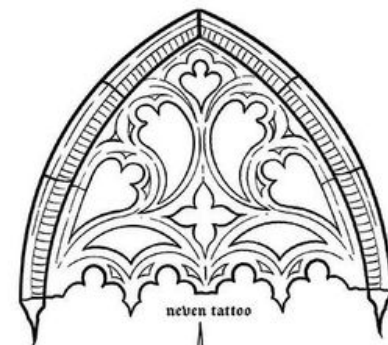
Are different aesthetics a waste of resources?



As an important carrier of culture, architecture has become people's collective memory. Even if many people have not seen those famous historical buildings in person, they can still imagine them in their minds.

Modern architecture can provide everyone with different imagination space and differentiated designs from this perspective.

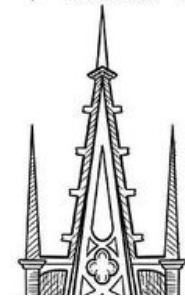
Everyone can add whatever elements they want to the frame, just like buying different pieces of furniture.

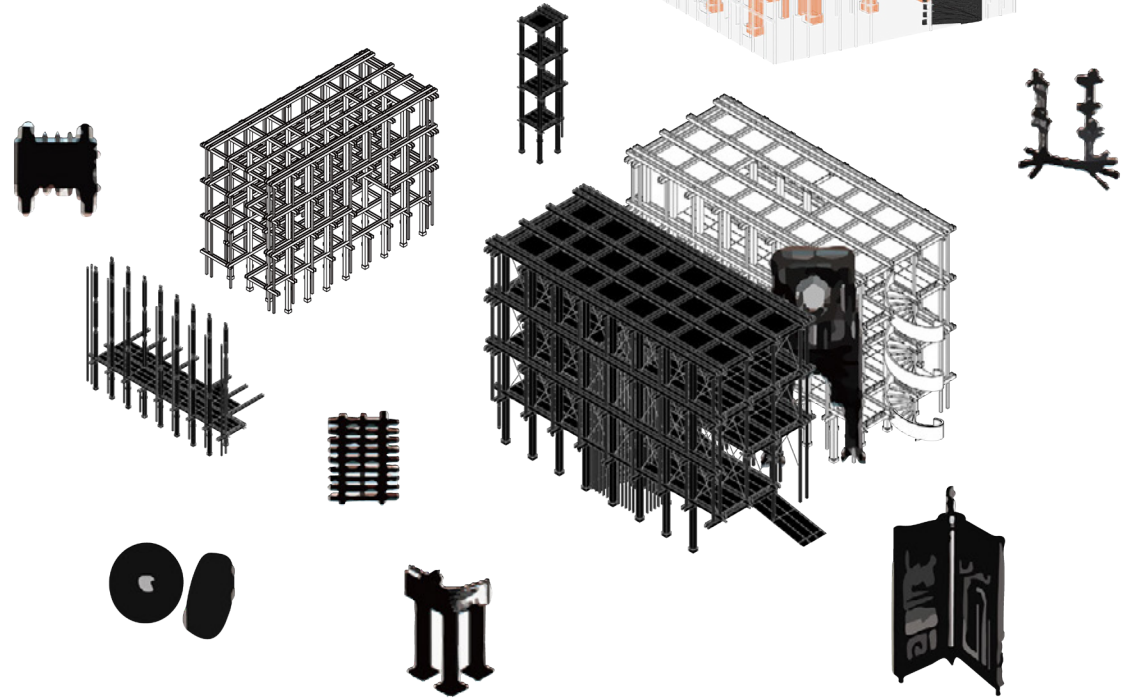
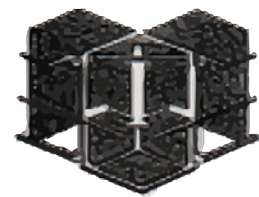
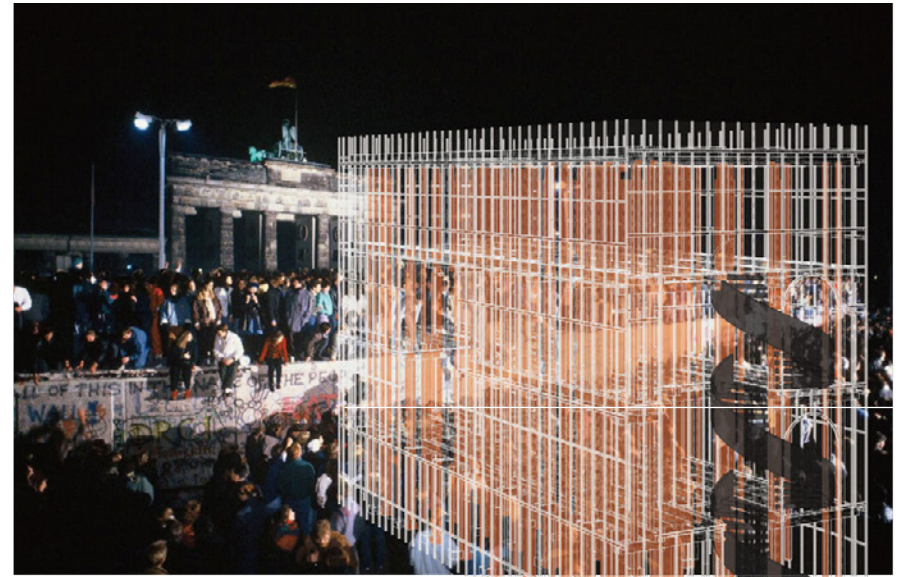
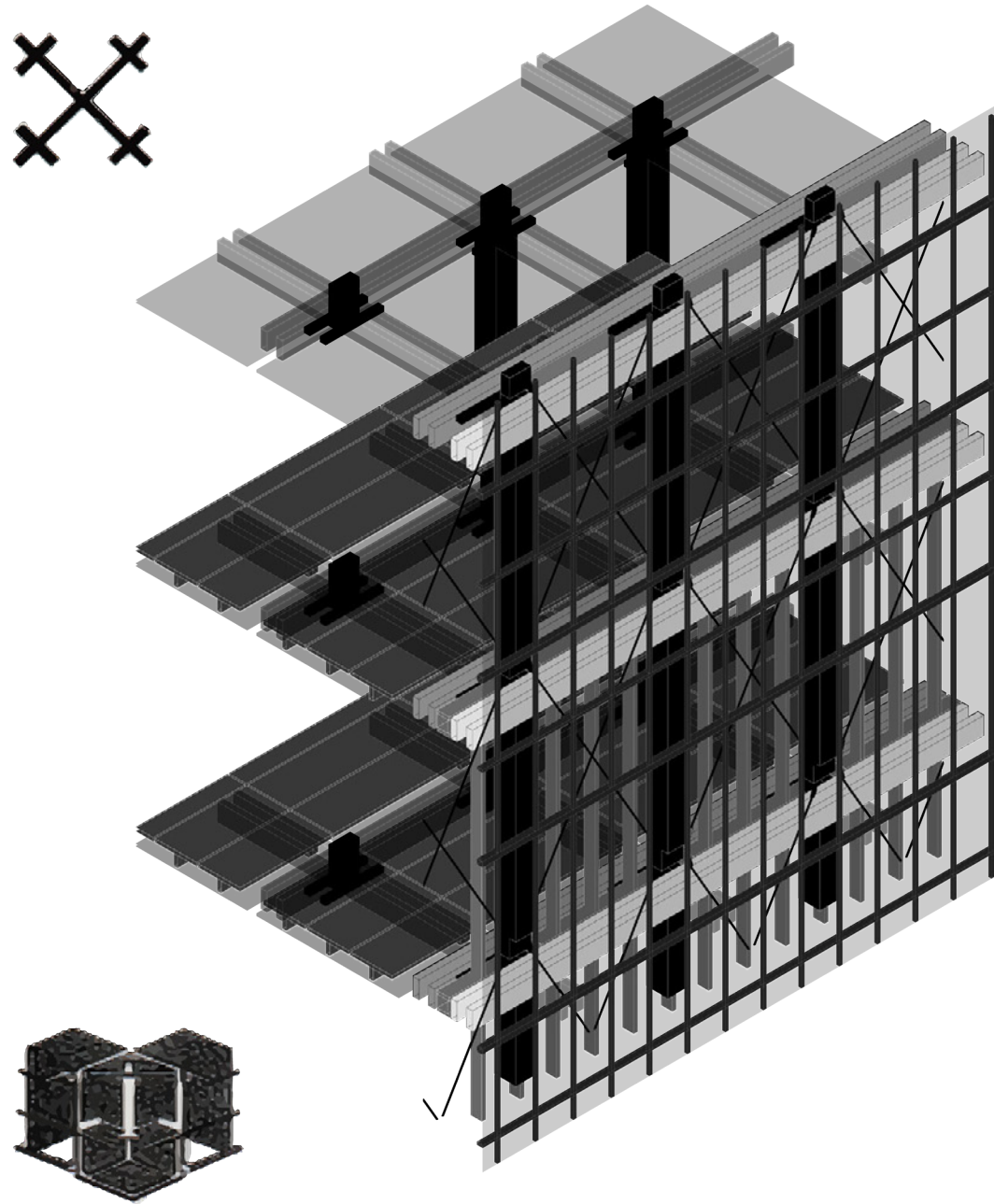


neven tattoo



neven tattoo



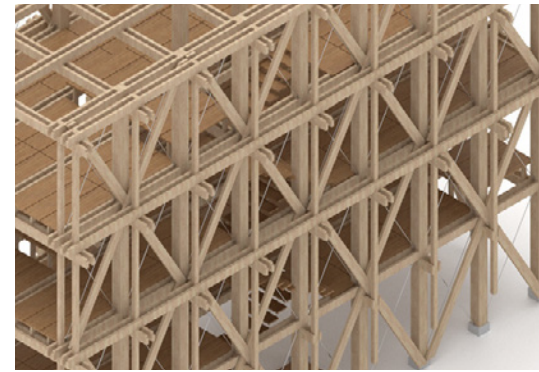




Roof Preservation



Wall Preservation#1



Wall Preservation#2



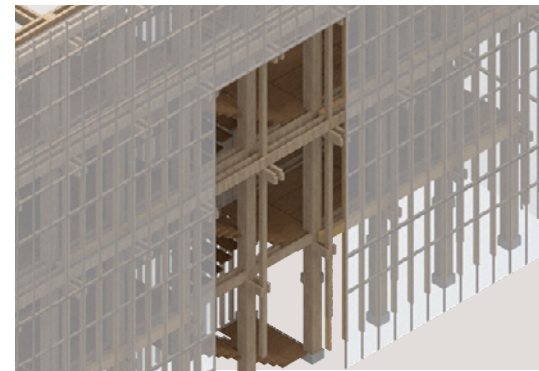
Wall Preservation#3



Window Preservation



Stair Preservation#1



Stair Preservation#2



Wall Preservation#4

Roof Preservation

#20240011

Made of:

Maple

Size:

2"W x 4"D x 44'H

Color:

frame, distressed natural; upholstery.

Wall Preservation#1

#20240012

Made of:

Maple

Size:

2"W x 4"D x 44'H

Color:

frame, distressed natural; upholstery.

Window Preservation

#20240013

Made of:

Maple

Size:

2"W x 4"D x 44'H

Color:

frame, distressed natural; upholstery.

Stair Preservation#1

#20240014

Made of:

Maple

Size:

2"W x 4"D x 44'H

Color:

frame, distressed natural; upholstery.

Wall Preservation#2

#20240015

Made of:

Maple

Size:

2"W x 4"D x 44'H

Color:

frame, distressed natural; upholstery.

Wall Preservation#3

#20240016

Made of:

Maple

Size:

2"W x 4"D x 44'H

Color:

frame, distressed natural; upholstery.

Stair Preservation#2

#20240017

Made of:

Maple

Size:

2"W x 4"D x 44'H

Color:

frame, distressed natural; upholstery.

Wall Preservation#4

#20240018

Made of:

Maple

Size:

2"W x 4"D x 44'H

Color:

frame, distressed natural; upholstery.

INTERIOR DESIGN # 1

House Without Corridors

Continuity of space and overlap of views.

Designing a house without corridors presents a unique opportunity to rethink the traditional layout of residential spaces.

By eschewing the conventional linear pathways that connect rooms, architects can create more open, fluid environments that prioritize flexibility, connectivity, and spatial efficiency.

Instead of compartmentalizing living areas into discrete rooms with separate circulation routes, the house without corridors embraces a more interconnected layout, where spaces flow seamlessly from one to the next.

This fluidity not only enhances the sense of openness and continuity but also encourages spontaneous interaction and exploration among inhabitants.

Without the need for dedicated circulation spaces, rooms can be more efficiently organized, maximizing

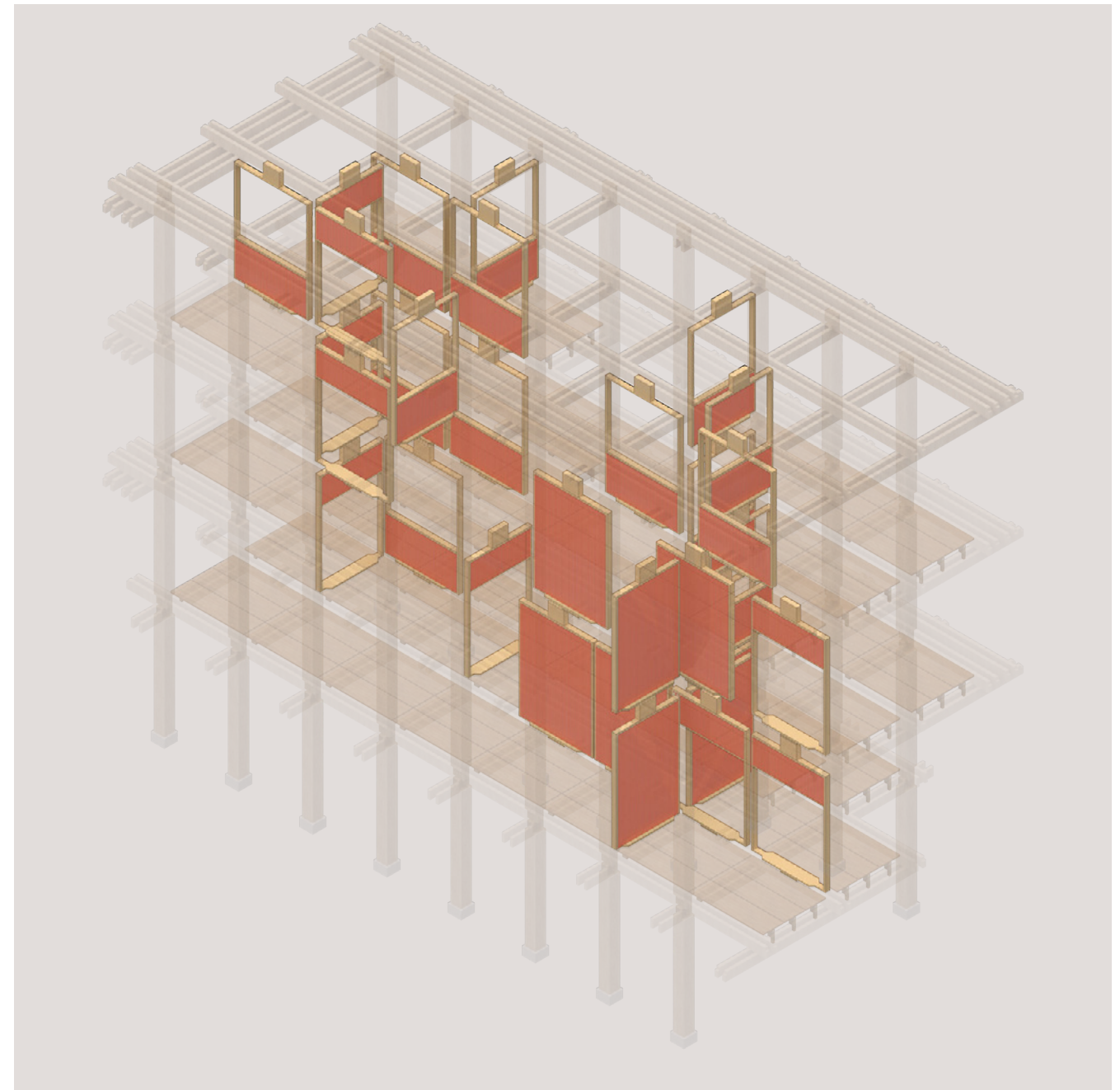
both the functionality and perceived spaciousness of the dwelling.

This allows for a more compact footprint without sacrificing comfort or livability, making it particularly well-suited for urban infill projects or constrained sites.

The house without corridors blurs the distinction between public and private realms, fostering a more integrated and sociable living experience.

Rather than relegating circulation to peripheral areas, it becomes an integral part of the social fabric, encouraging interaction and engagement among occupants.

This sense of connectivity is further enhanced by strategic placement of windows, doors, and visual connections that invite natural light and views into the heart of the home.



INTERIOR DESIGN # 4

House Without Walls

*The change of height, the disappearance of floors,
The function of housing.*

Designing housing without walls presents a fascinating challenge to conventional architectural norms. Such an approach fundamentally reimagines the concept of shelter, blurring the boundaries between indoor and outdoor spaces while redefining notions of privacy, security, and community interaction.

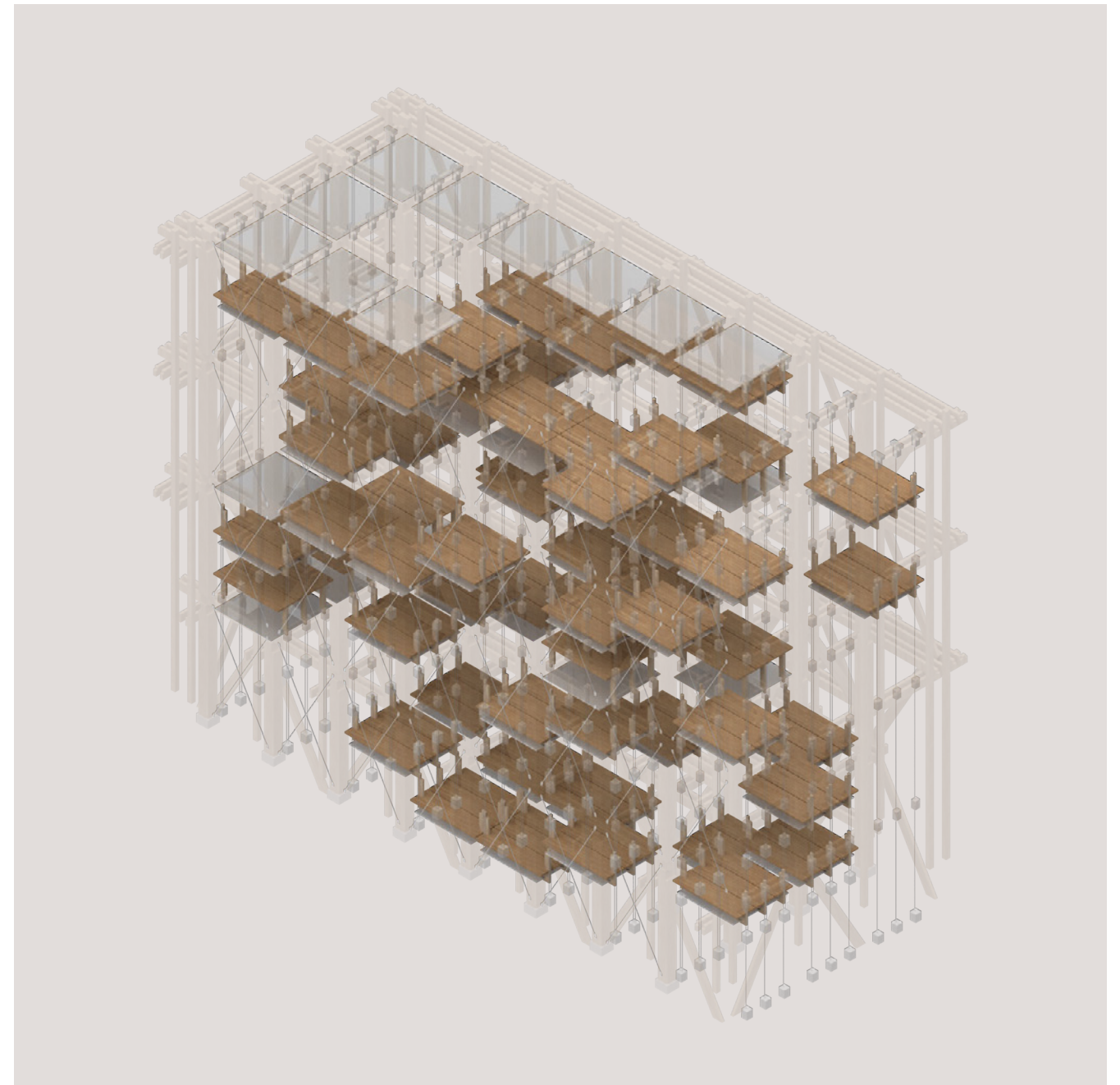
In this paradigm, the traditional division between interior and exterior spaces dissolves, fostering a sense of continuity and harmony with the surrounding landscape.

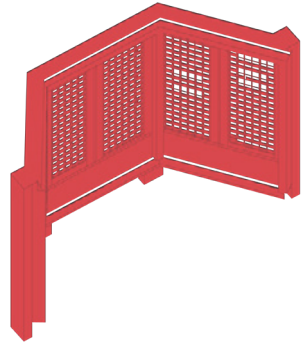
Residents are no longer insulated from the sights, sounds, and sensations of nature but are instead immersed in it, blurring the distinction between domesticity and wilderness.

From a design perspective, housing without walls opens up a realm of creative possibilities, allowing people to play with light, texture, and materiality in innovative ways.

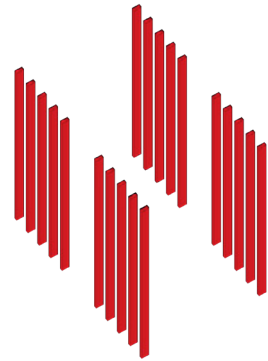
The emphasis shifts from enclosing space to defining it, with architectural elements serving as subtle delineators rather than impenetrable barriers.

This creates dynamic, ever-changing environments that respond to the shifting rhythms of nature and human activity.

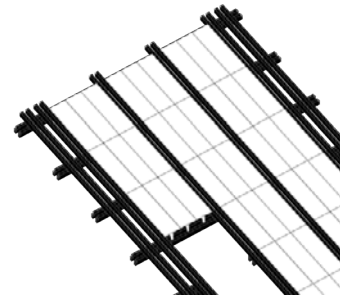




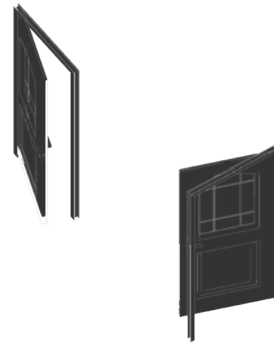
Reused Window



Reused Pillar



Reused Beam



Reused Door

Reused Window

#2024019

Made of:

Oak

Size:

11"W x 5"D x 10"H

Color:

Red

Reused Pillar

#20240020

Made of:

Maple

Size:

11"W x 7"D x 11"H

Color:

Red

Reused Beam

#20240020

Made of:

Maple

Size:

6"W x 50"D x 1"H

Color:

Black

Reused Door

#20240021

Made of:

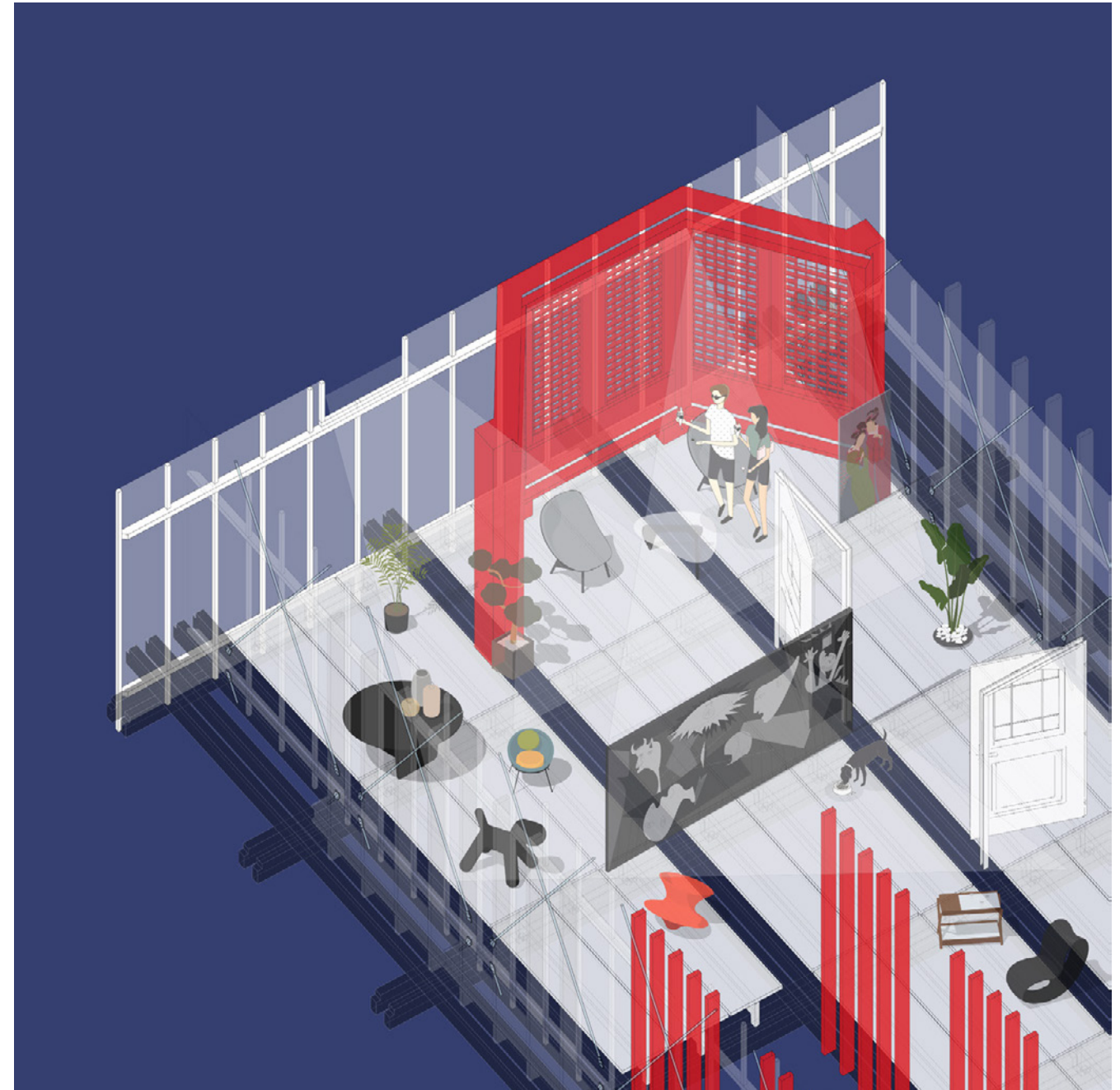
Oak

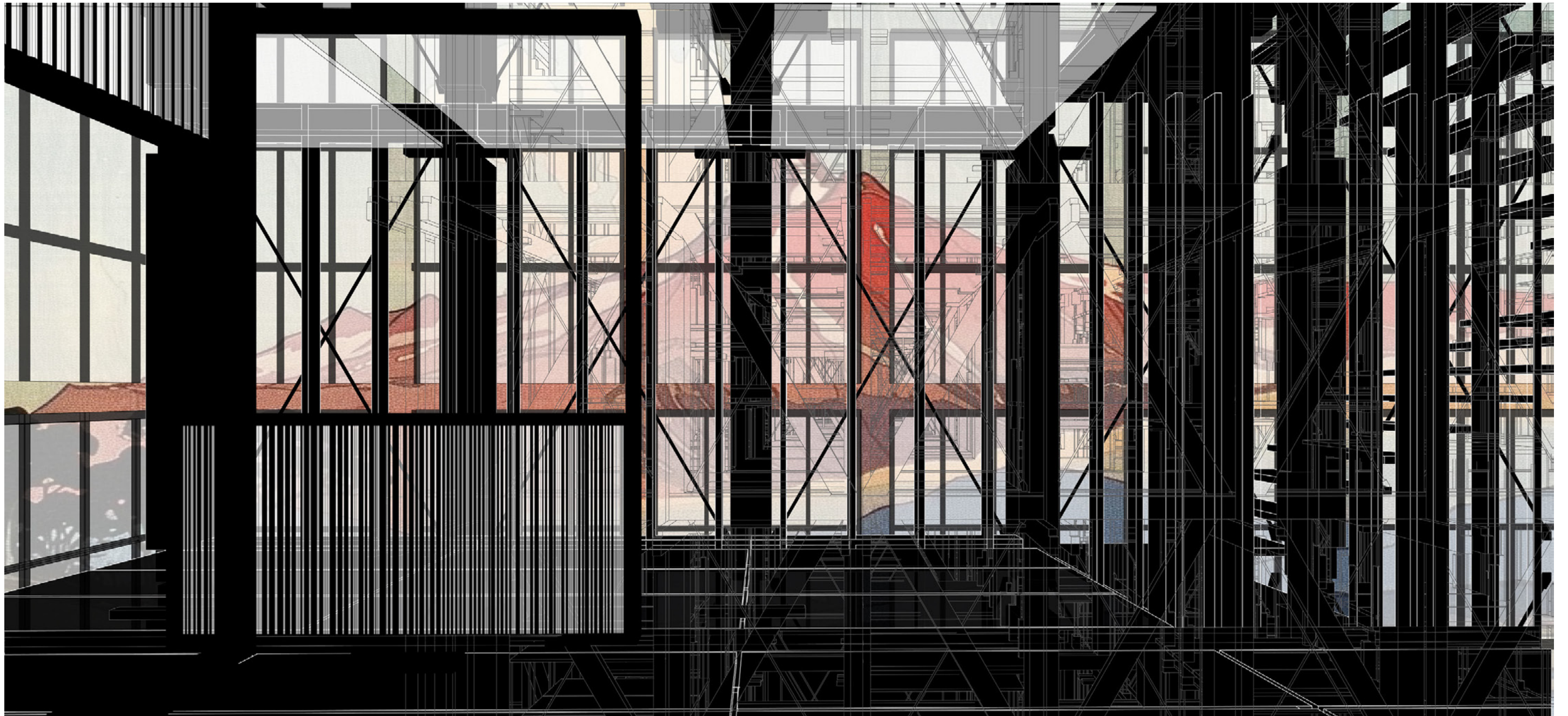
Size:

36"W x 5"D x 80"H

Color:

Black







• • •

Thanks

Qingyang Fan

Columbia University
GSAPP

• • •