

SHUNCHENG ZHANG
Selected Works
2024-2025

Preface

"The Unity is Submarine."

- Barbadian poet Kamau Brathwaite

Contents

01

ARCHIVES OF RESISTANCE: A LOUDREADING takeover of historical narratives

Mother City of The Evil Fruits: Research Analysis on Colonization

02

Reverse Logistics: Dealing with the Unwanted Stuff of our Digital World

Atlantic Arcade: Spatial Gamification

03

Small Footprints : Architecture of Clinic

Diabetes Clinic: Daily Shine

04

Seminar of Section

Aranya Art Center: Ritual of Water



ARCHIVES OF RESISTANCE: A LOUDREADING takeover of historical narratives

Instructor: Cruz Garcia; Nathalie Frankowski

Studio Critic: Xiaoxi Chen; Marco Ferrari;

Isabel Flower; Daniel J. Roche; Natalia Viera

Summer 2024, Columbia GSAPP

**WHY IS A CHINESE PILLOW
EXHIBITED IN THE STATES?**



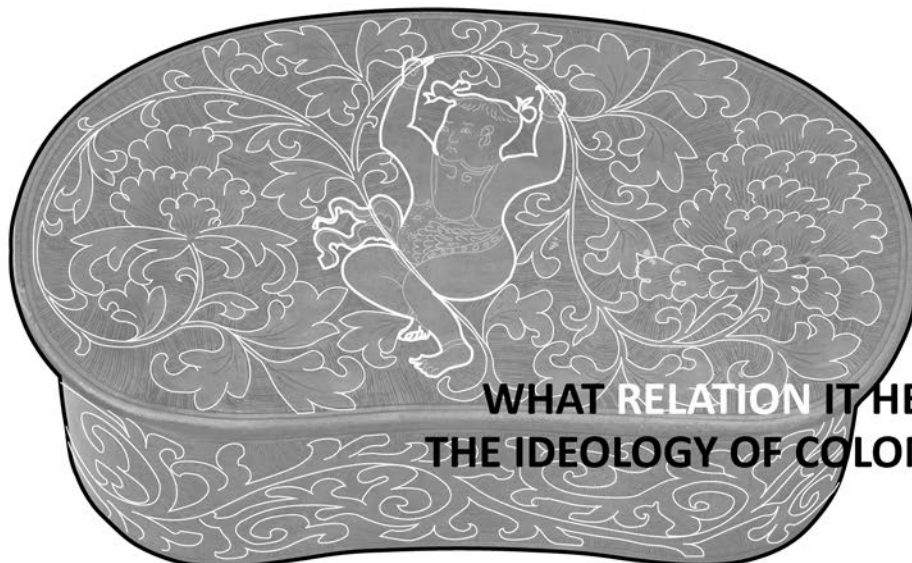
[Mother City of the Evil Fruits]

Artifact of LOUDREADING:

Porcelain Pillow with Incised Decoration

Time & Location: Song Dynasty, China

Found in: Brooklyn Museum, Asian Gallery 2F



**WHAT RELATION IT HELDS WITH
THE IDEOLOGY OF COLONIZATION?**

LOUDREADING as a Research Methodology

Pillow with Incised Decoration

ASIAN ART

On View: Asian Galleries, West, 2nd floor (China)

Male children are often portrayed in Song ceramics and textiles, symbolizing good fortune and the wish for male progeny for many successive generations; peonies symbolize prosperity and honor. Peonies with meandering vines like these represent continuity and are a pun for "ten thousand" (*wan*), as in the phrase "ten thousand ceaseless generations" (*wandai*).

MEDIUM Stoneware with slip and lead glaze

- Place Made: China

DATES 960–1279 C.E.

DYNASTY Song Dynasty

PERIOD Song Dynasty

DIMENSIONS 5 1/2 x 14 3/4 x 8 5/8 in. (14.0 x 37.5 x 21.9 cm) (show scale)

COLLECTIONS Asian Art

ACCESSION NUMBER 2001.6.2

CREDIT LINE Bequest of Mr. and Mrs. Myron S. Falk, Jr.

CATALOGUE DESCRIPTION Bean-shaped pillow with incised and shallowly carved surface decoration on the center and sides surfaces. An infant boy with his arms raised above his head and clutching a flowering peony vine is the central motif of the pillow. Set against a background of faintly incised striations, the figure is flanked by two flowering peonies. A meandering leaf pattern decorates the sides and is also set against a striated background. A green glaze covers the surface except at the base. The image of an infant boy grasping peony flowers was a design motif on ceramics and textiles during the Northern Song dynasty (960–1127). The motif of male children associated with flowers symbolizes good fortune and the wish for male progeny for many successive generations. The inclusion of the peony flower in these images is less common than the representation of lotus flowers since the depiction of children grasping lotuses expresses the auspicious sentiment directly - the Chinese character for lotus, *lian*, is a homonym of the Chinese character for succession. It is also believed that the motif of young boys afloat with flowers was initially Indian in origin and reached China with the inception of Buddhism but held meaning to the Chinese in a way unrelated to Buddhism. On pillows, the images of male children surrounded with flowers functioned in one sense to inspire the production of many male offspring.

EXHIBITIONS

- Arts of China



Pillow with Incised Decoration, Song Dynasty
lead glaze, 5 1/2 x 14 3/4 x 8 5/8 in.
Museum. Bequest of Mr. and Mrs. Myron S. Falk, Jr.
Commons-BY (Photo: Brooklyn Museum)

The LOUDREADING process started from the reading of the artifact description itself; from a quick read, the artifact is a generous gift from an elite couple from New York City; but if one gives the description a closer examination, the stories and the hint of colonization is revealed.

A wounded history is now to be Loudread.

The research of the artifact began from the investigation of a series suspicious keywords found in the artifact description:



960–1279 C.E. Stoneware with slip and
5/8 in. (14.0 x 37.5 x 21.9 cm). Brooklyn
s. Myron S. Falk, Jr., 2001.6.2. Creative
yn Museum, 2001.6.2_transp5221.jpg)

SONG CERAMICS

Secular

Hard Pillow

MALE PROGENY

Downfall of Economy

Uprise of Confucianism & Filial Pity

PEONY

LOTUS FLOWER

Literati Drawing

Religious belief

VINES

INDIAN

Generation

Sanskrit

INFANT BOY

BUDDHISM

Mahakala to Makulak

BEAN-SHAPED PILLOW

Burial Object or Cooling device?

CLUTCHING

Sense of Control

INCISED, CARVED SURFACE

Origin of the pillow

GREEN GLAZE

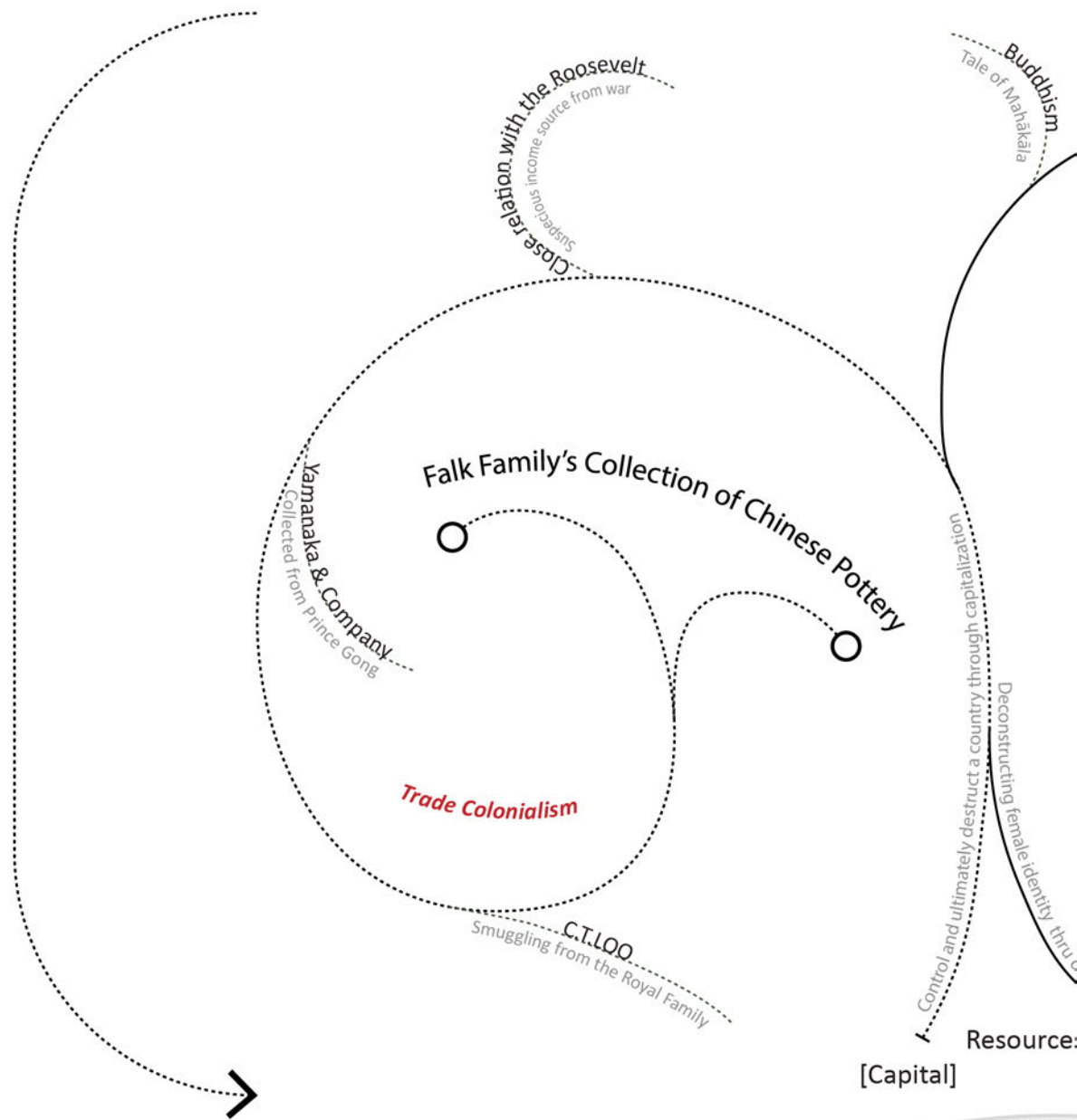
BROOKLYN MUSEUM

NYC, Metropolitan

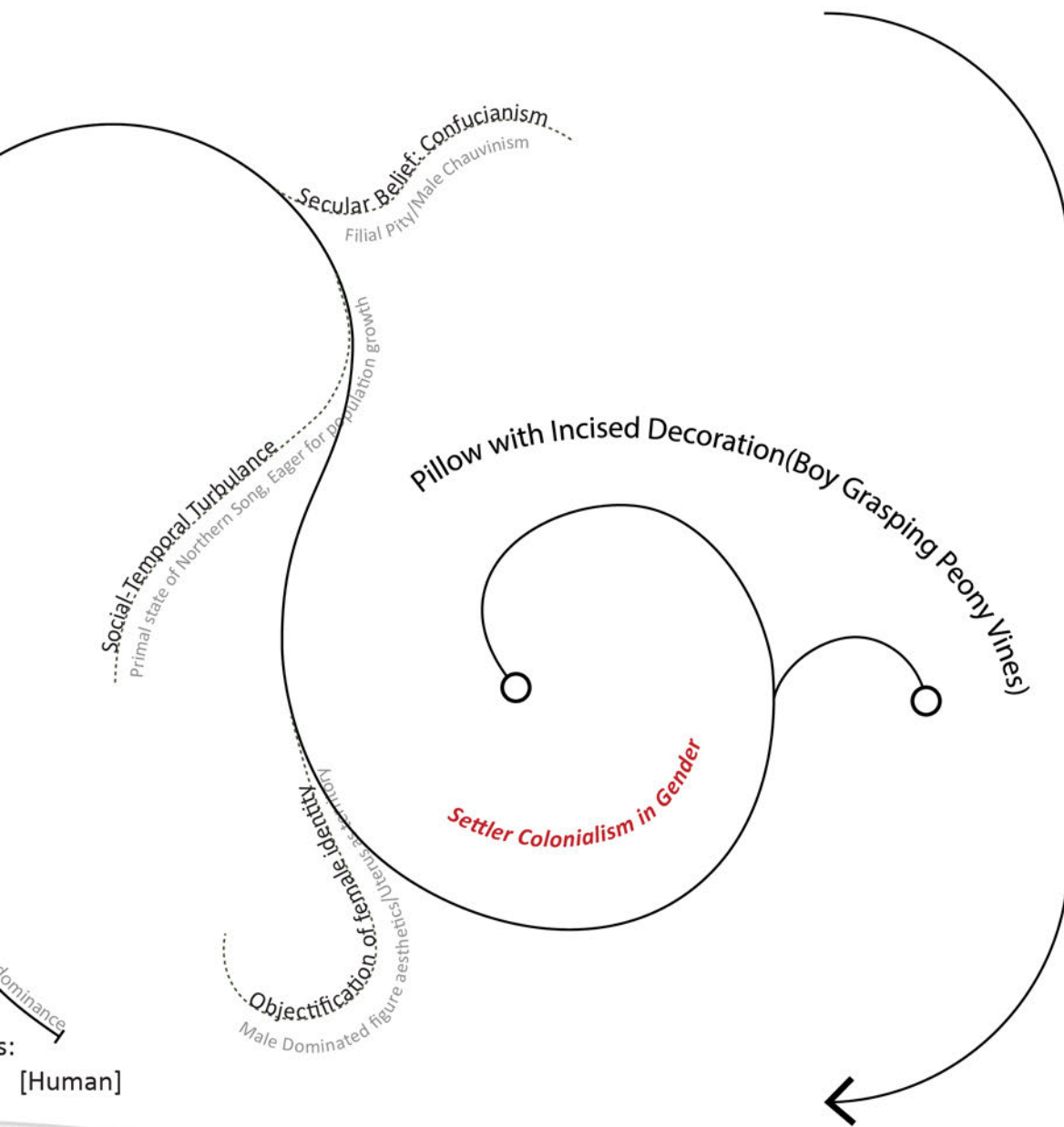
MR. & MRS. MYRON S FALK.JR

Story of the Couple's Asian Collection

Trace of Colonialism Following Two Narratives I



Pillow with Incised Decorations

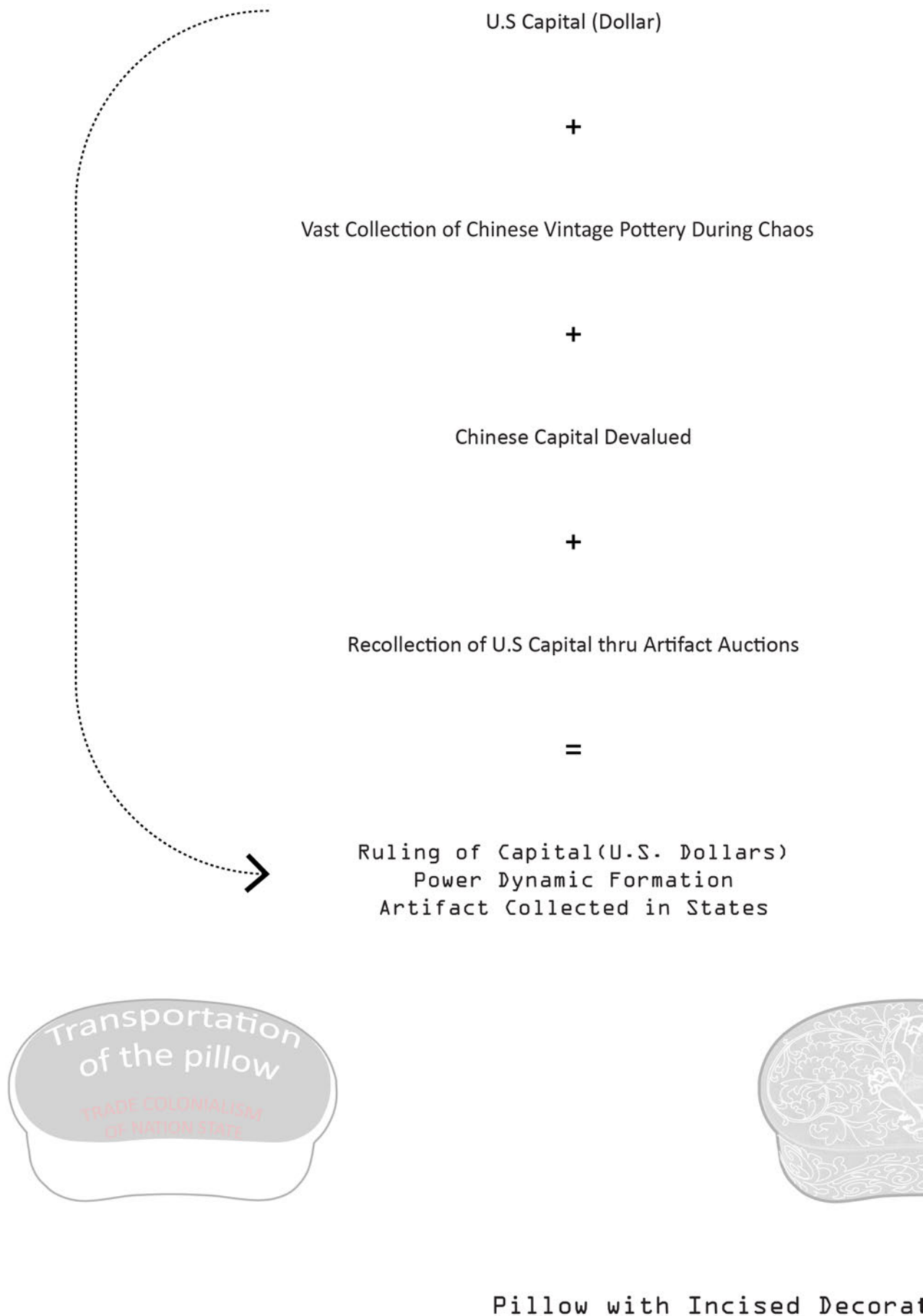


dominance
s:
[Human]



tion in Brooklyn Museum, NY

Trace of Colonialism Following Two Narratives II



Subordination of Female Value

Boy

+

Objectification of Female Figure

Pillow

+

Objectification of Female Organ
as Tool of
Reproduction Worship

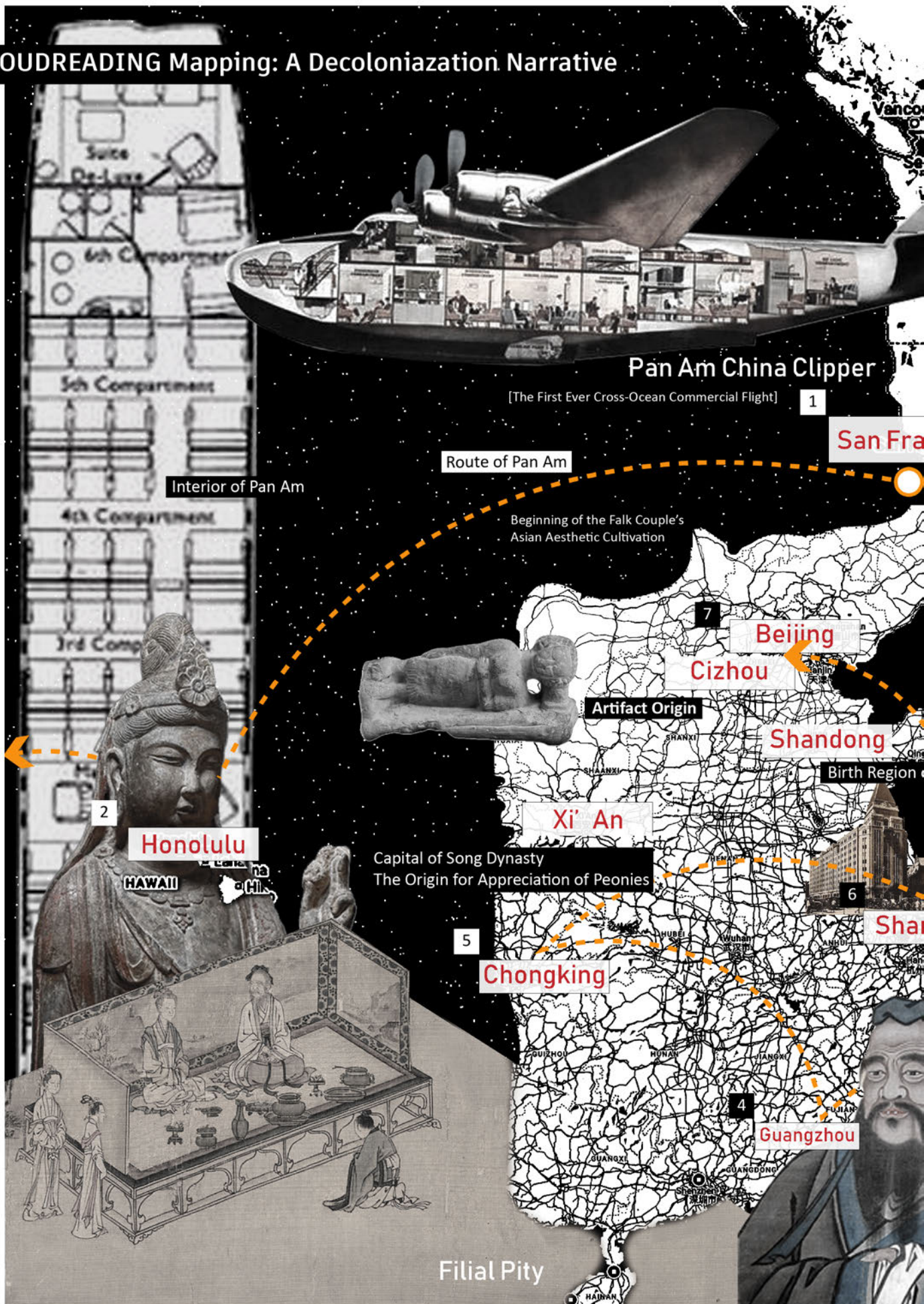
Decoration of Continuous Peony Flower

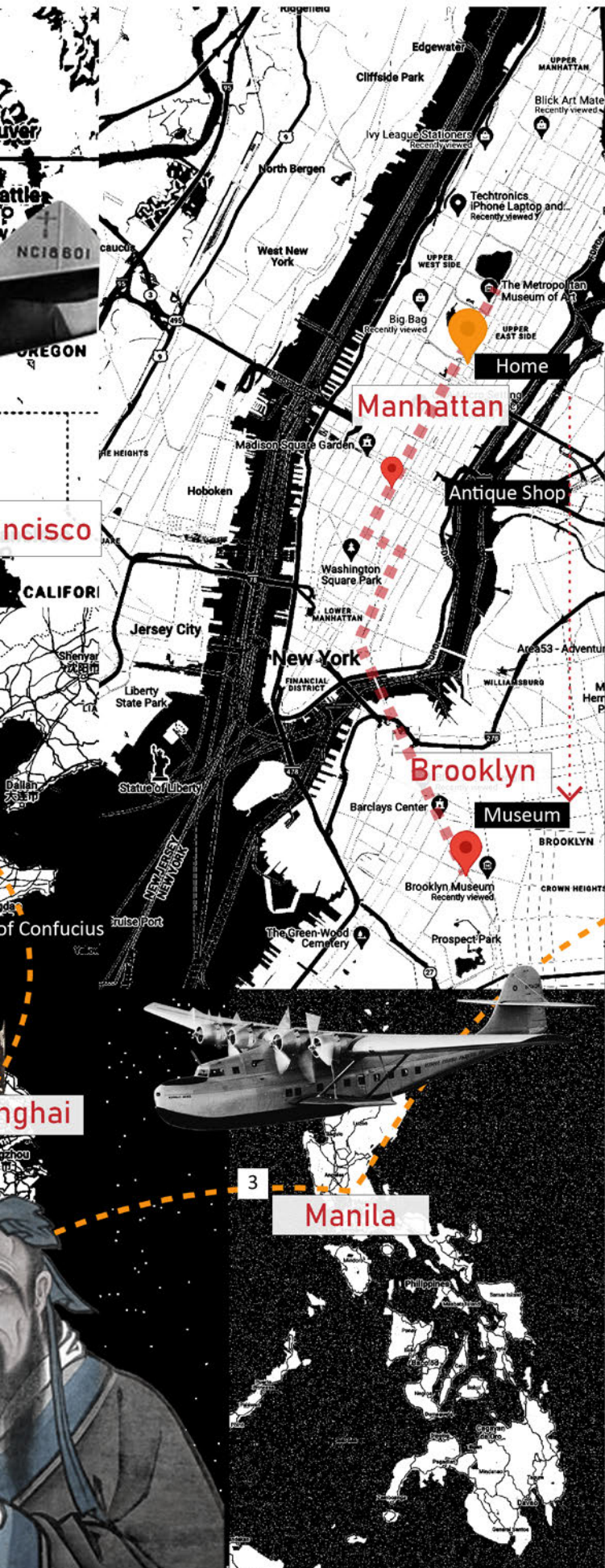
=

Pillow with Incised Decoration



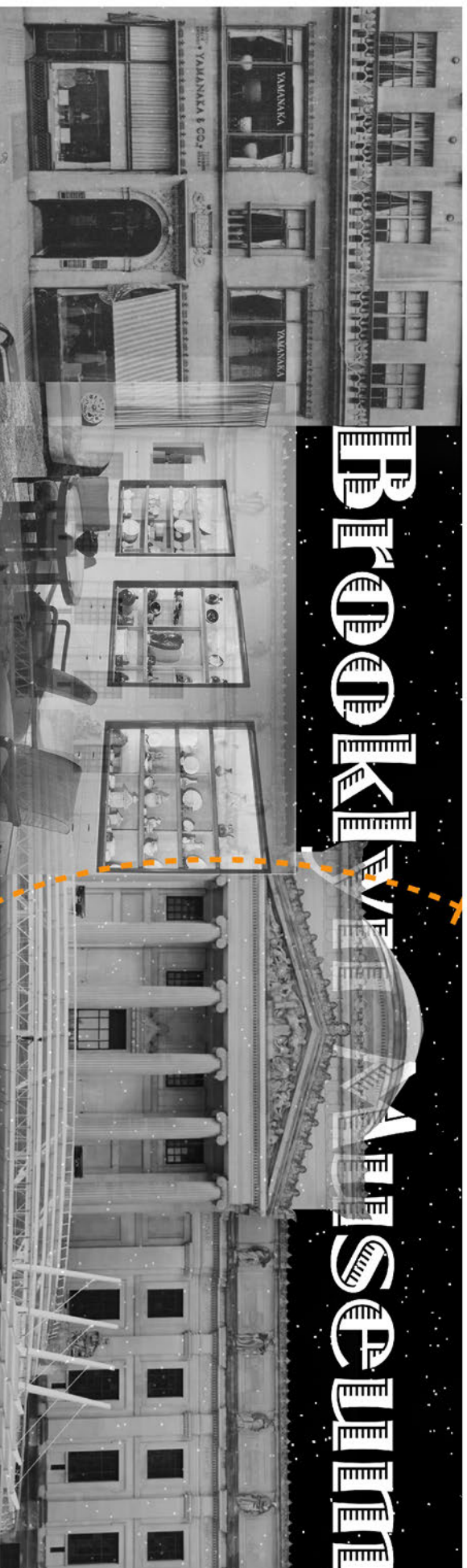
LOUDREADING Mapping: A Decolonization Narrative





Yamanaka Co.

17 E 66th St, Home of the Falk Couple



Mother City of The Evil Fruits

➤ On the term “Metropolitan”

➤ THE ARTIFACT

➤ Description

➤ Methodology

✓ Keywords:

SETTLER COLONIALISM IN GENDER

↳ PILLOW

↳ BOY GRASPING PEONIES

TRADE COLONIALISM IN NATION STATES

➤ (Re)Illustration

➤ Artifacts

➤ Citation & Reference

About
Email

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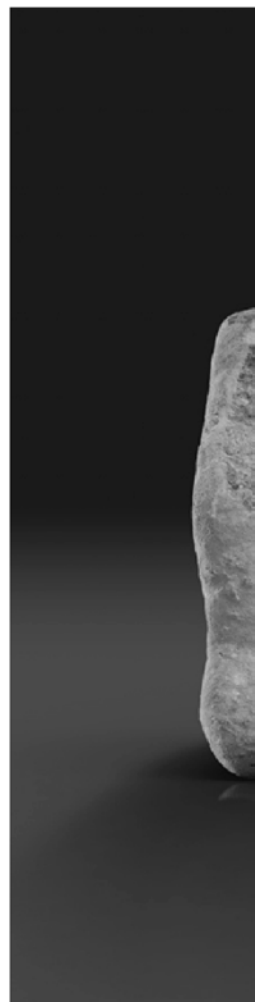
Archive of resistance

A LOUDREADING takeover of historical narrative

A Hard Pi

How to U

Woman Lies Side-w



low

Use:

way to avoid destroying their hairstyle, which takes a lot of effort to make back in the days.





North



Return Category:
Apparel + Home Improvement

2645 Atlantic Ave

UNITED STATES POST OFFICE
EAST NEW YORK, BROOKLYN

15465 sqft, single floor



North

Reverse Logistics: Dealing with the Unwanted Stuff of our Digital World

Instructor: Cyrus Peñarroyo

Studio Critic: Ivi Diamantopolou; Amelyn Ng; Bryony Roberts;

Emanuel Admassu; Mark Tsurumaki

Fall 2024, Columbia GSAPP

Back to The Future: Real-life Arcade Game Experience

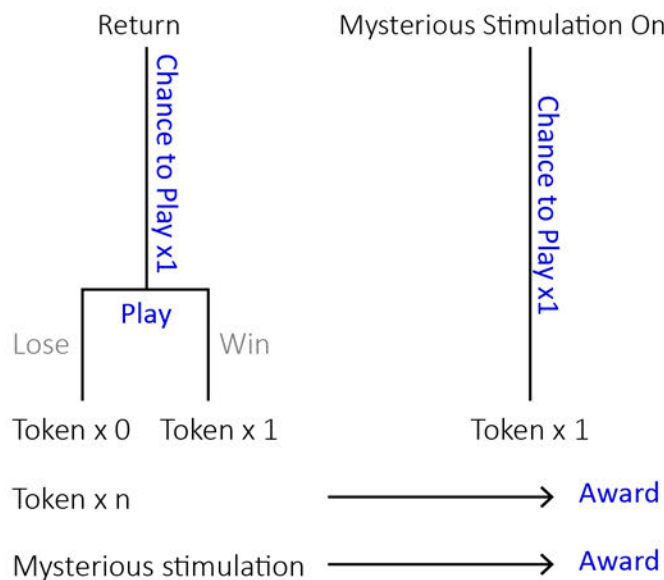


Gamification Design

Dynamic

Necessity of Return
Instant Feedback(Award/Education/Experience)

Mechanic



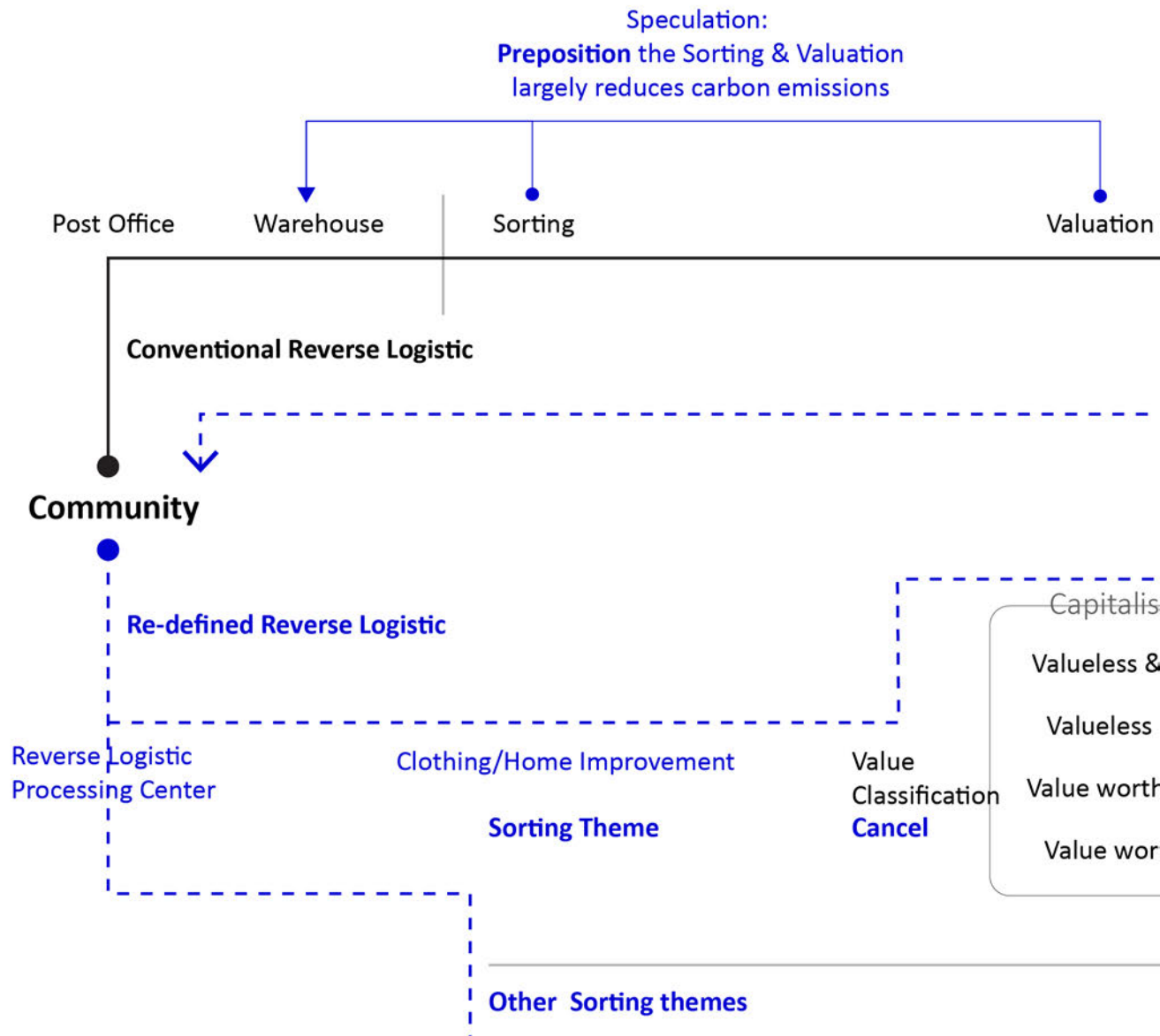
Note:

To prevent addiction that causes more returns, an anti-addiction mechanism is inserted into the game file system.

Anti-addiction mechanism: The frequency of return will be monitored to prevent game addiction.

Once the frequency is above 3 times each month, the chance to play will be cancelled until the coming month.

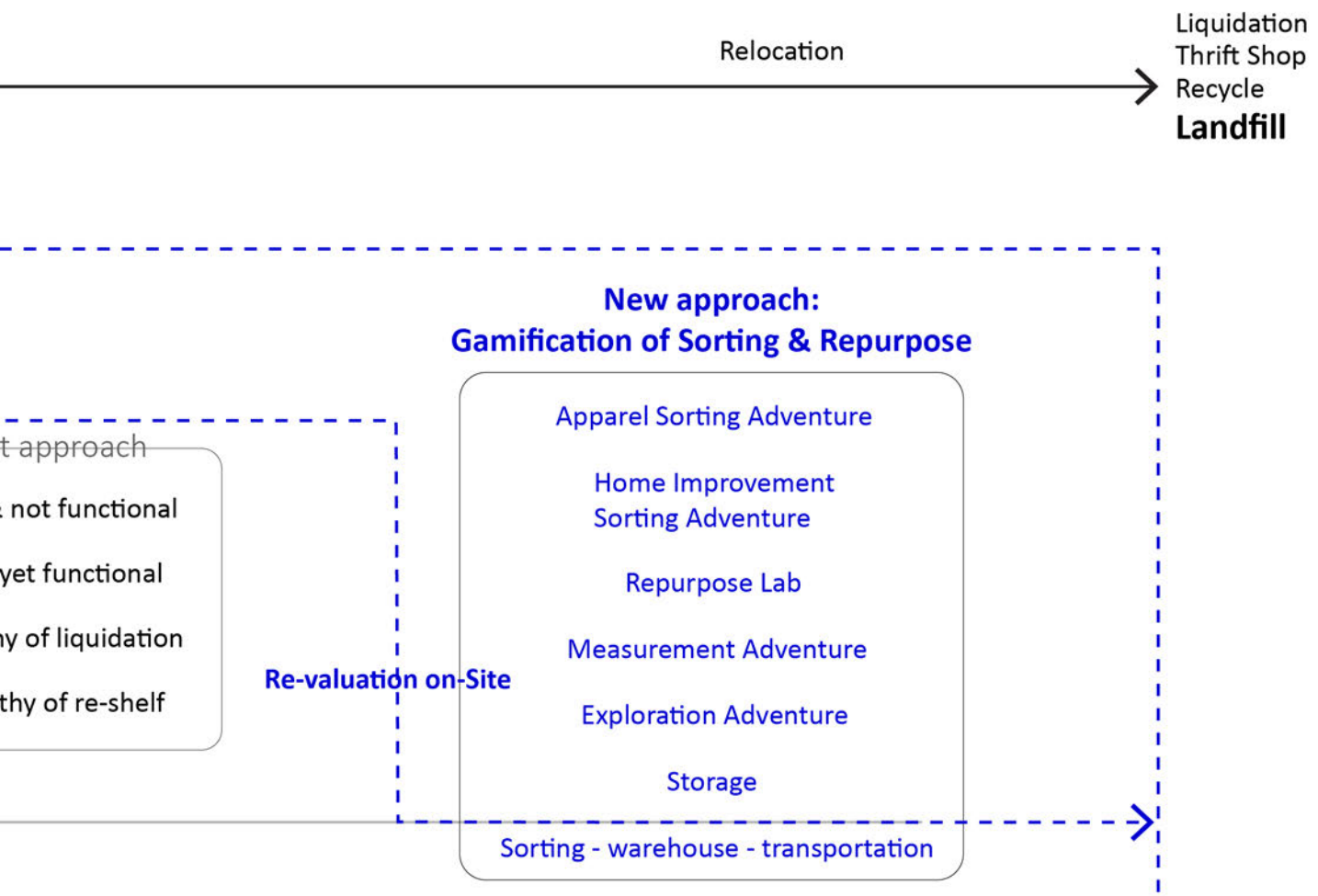
Re-defined Reverse Logistic



Conventional understanding of Reverse Logistics:

Returning purchased goods back to their original retailers, whose destinations are often chaotic, mysterious, most importantly far away and not sustainable. The process involved long distance of traveling through logistic cargos from post office to multiple warehouses, then relocation to places including liquidation warehouses, thrift shops, recycling facilities and majority goes to landfill with a brand-new condition.

Such process is accessed in a value based decision-making logic, the one that dominates in the capital market. Not efficient yet cheap. The environmental consequences, if can be measured by capital, however, is priceless : for MONEY CAN NOT REVERSE SAFE AIR AND CLEAN WATER FOR EVERYONE.



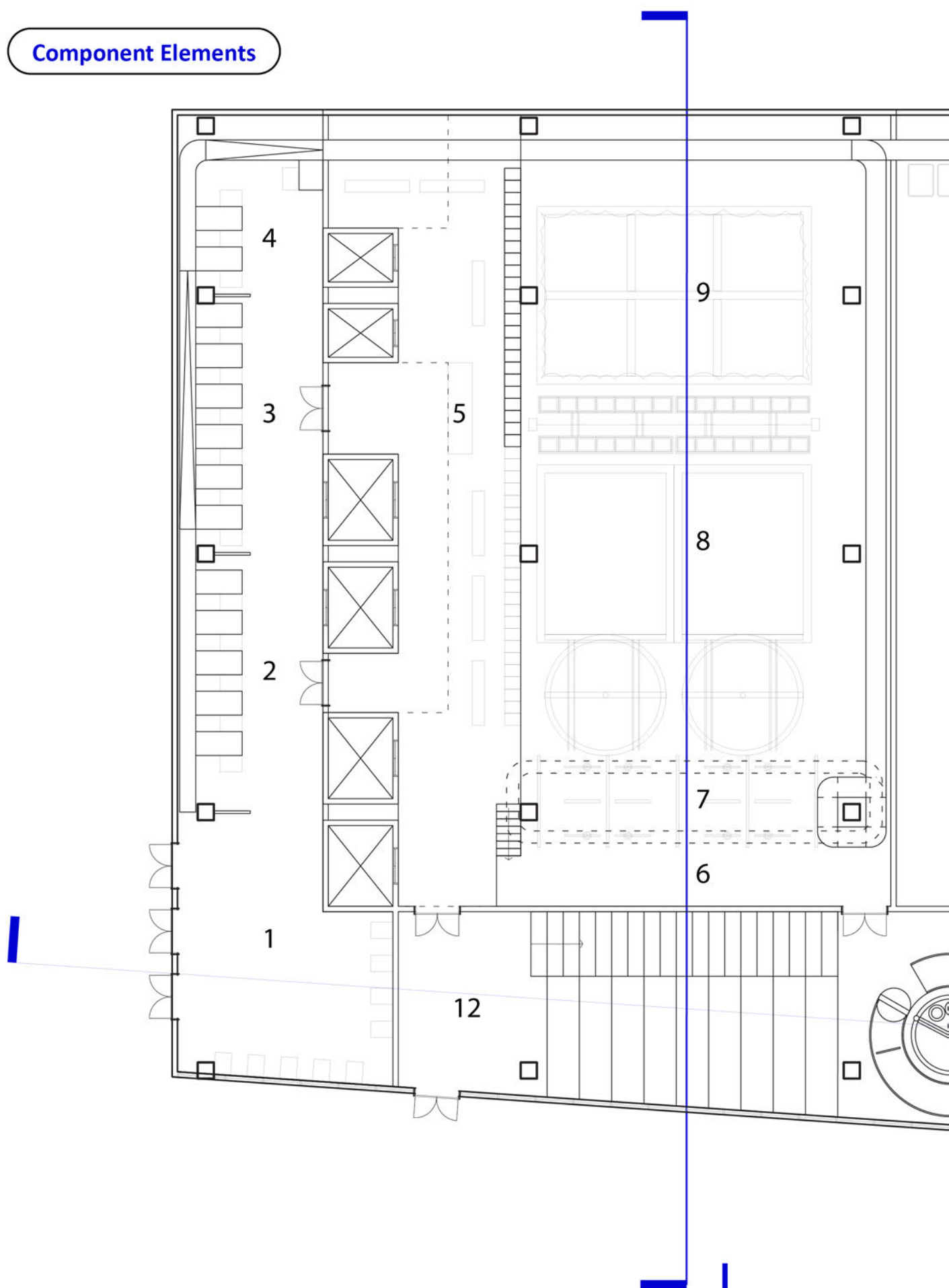
Re-definition:

Reverse logistic aims in bridge the cognition gap between digital age and physical reality by providing **on-site solution of unwanted goods** while also paying efforts in mitigating the negative psychological impacts caused by digital age through **changing the perception of time using strategy of gamification**.

The destinations of returned goods are clearly identified by on-site categorizing, sorting, re-valuating and re-directing.

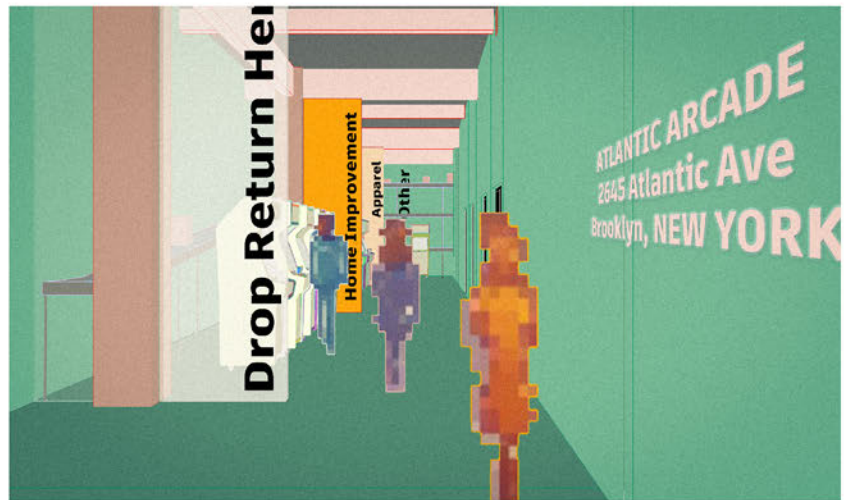
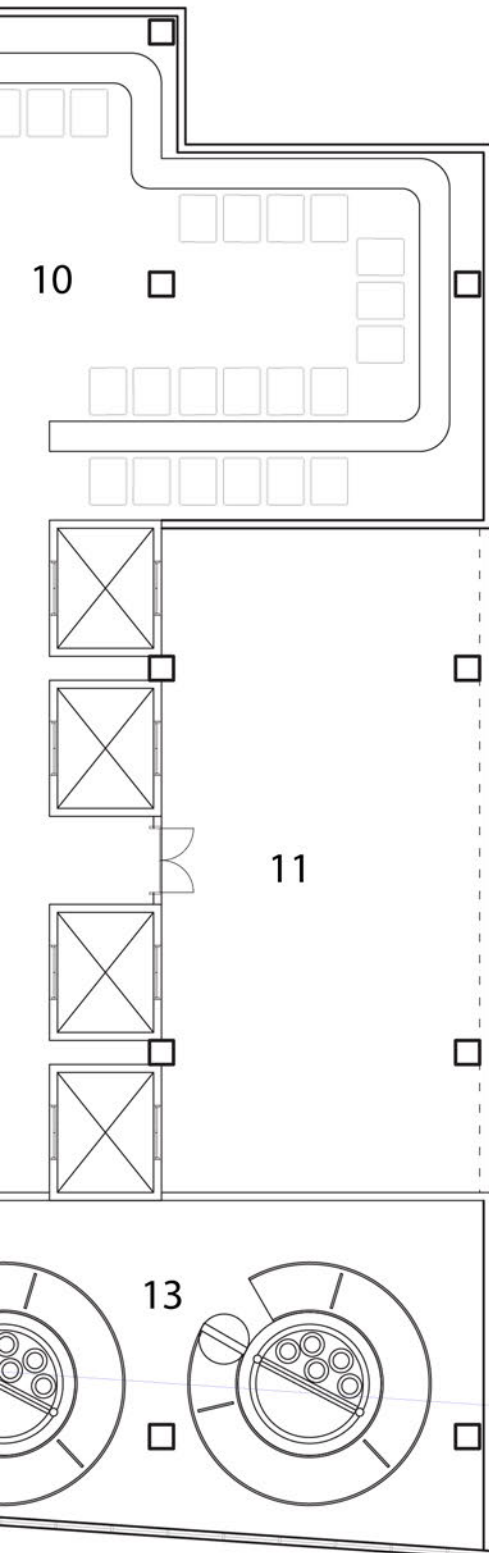
With various sorting **categories themed**, post offices became **a self-sufficient recycling system** of returned goods that initiate the return of goods **back to community**.

Component Elements

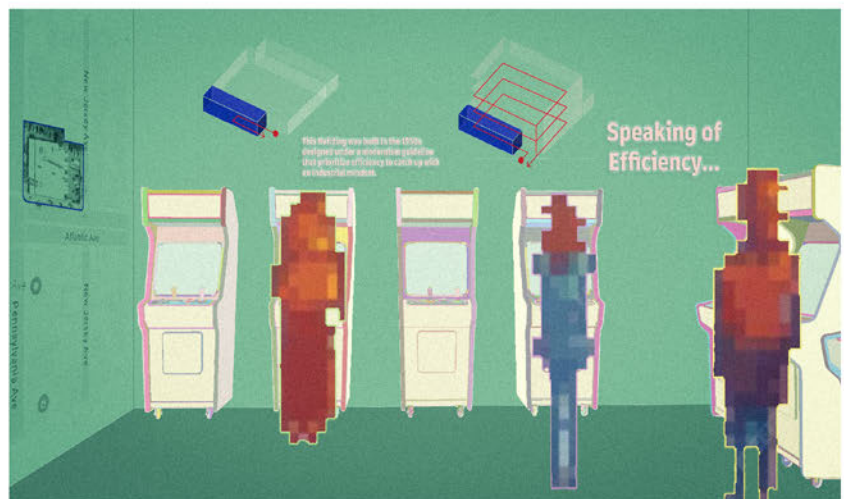


First Floor Plan

Scale: 1" = 16'



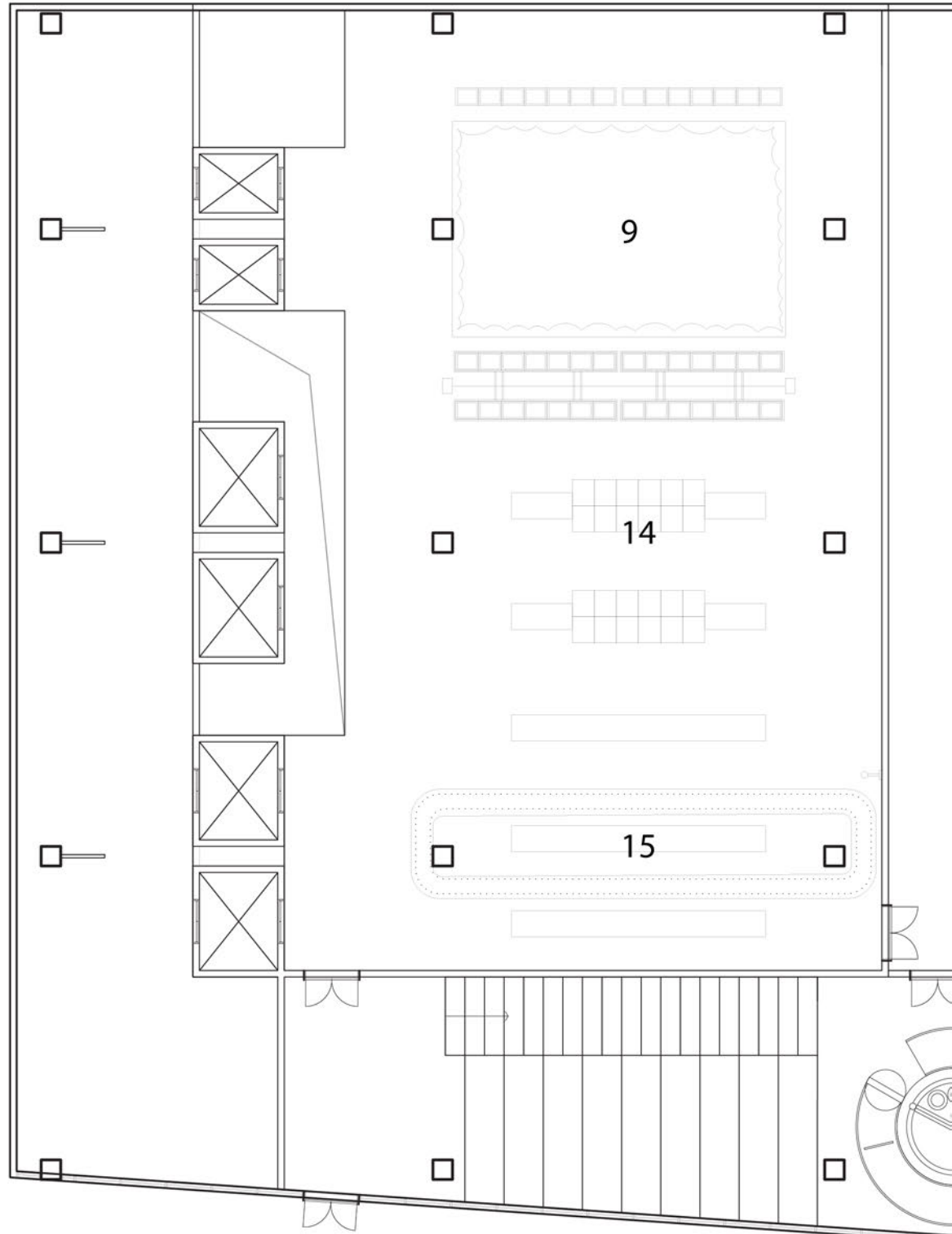
Entrance: Return Interface



Entrance: Return User - Loading Interface

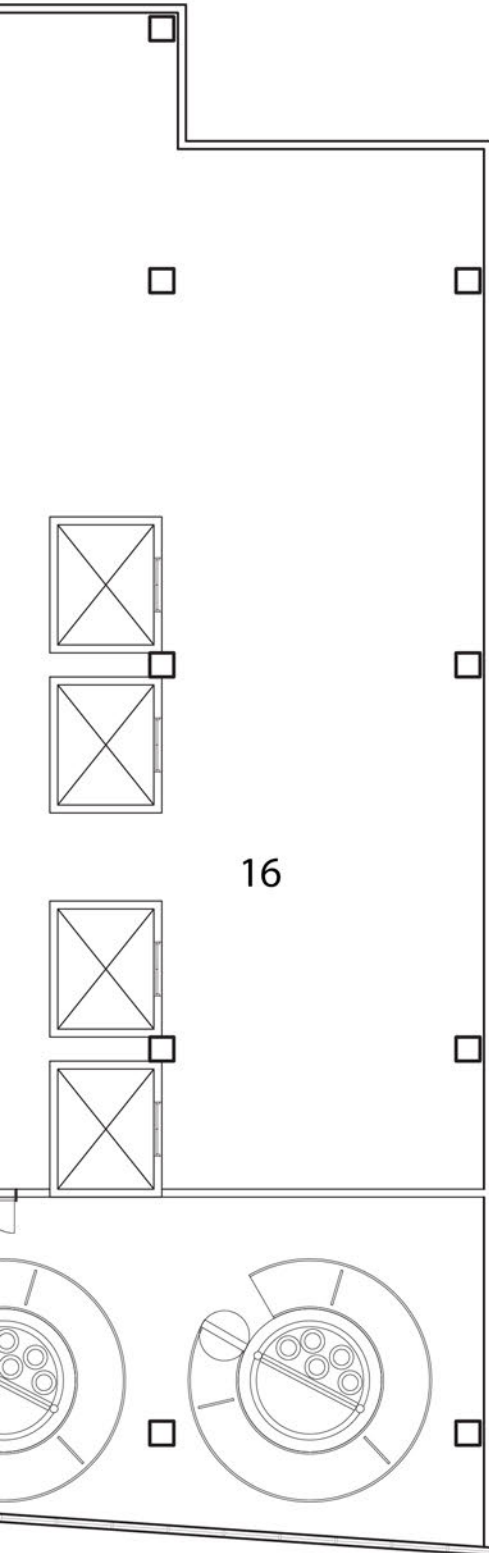
- 1 Entrance, Read & Load
- 2 Return: Others
- 3 Return: Apparel
- 4 Return: Home Improvement
- 5 Information Desk
- 6 Elevated Platform for Apparel Adventure
- 7 Sorting: Tag cut
- 8 Sorting: Stain & Color
- 9 Sorting: textile
- 10 Sorting: Others
- 11 Loading Dock
- 12 Repurpose Lab
- 13 Measurement adventure

Component Elements



Split Floor Plan

- 9 Sorting: Textile
- 14 Laundry Area
- 15 Repurpose Preparation
- 16 Warehouse



Apparel Sorting I - Tag

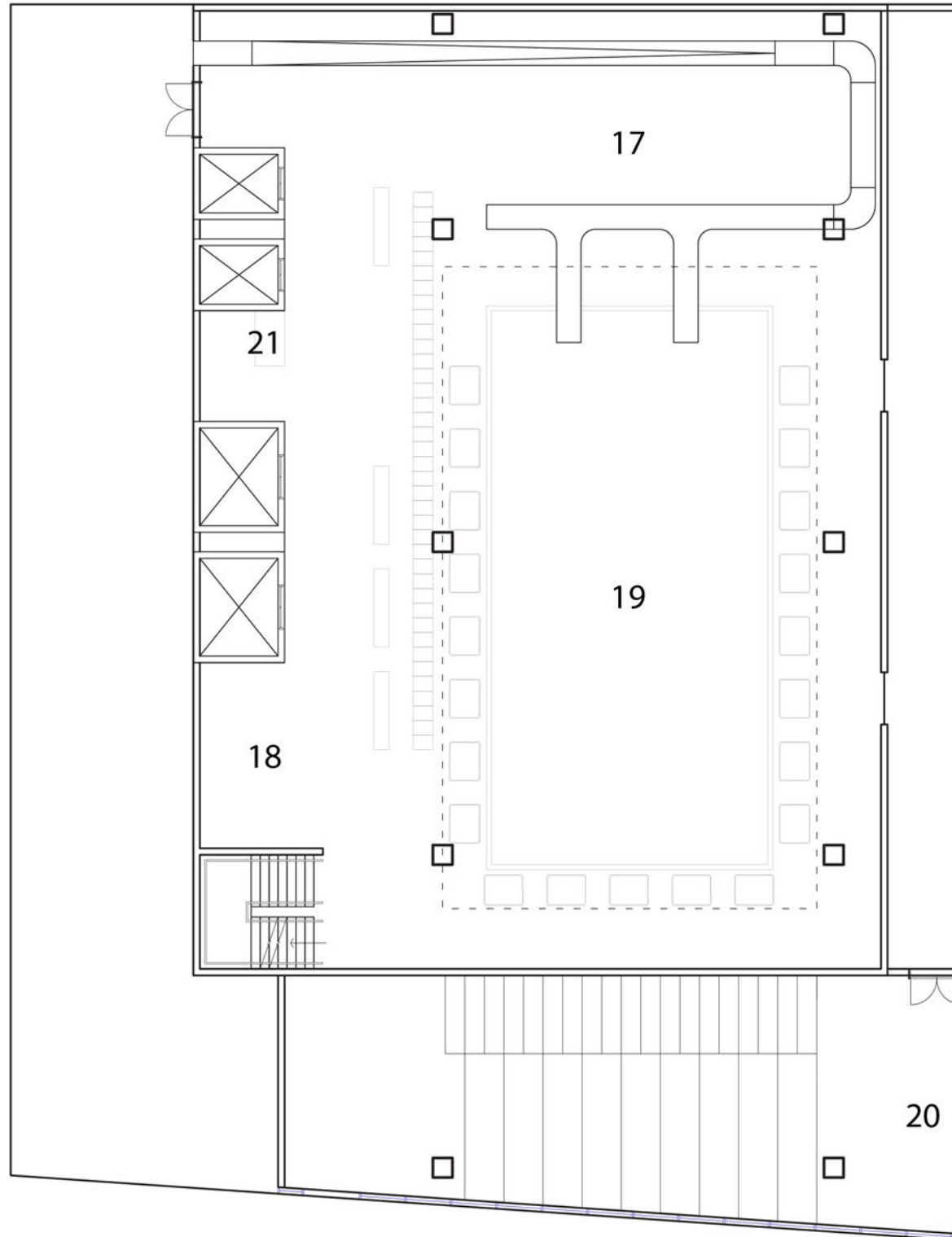


Apparel Sorting II - Color



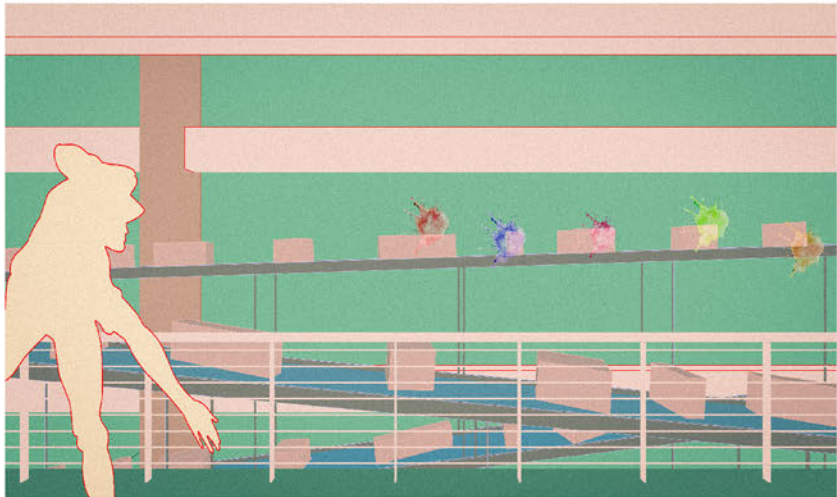
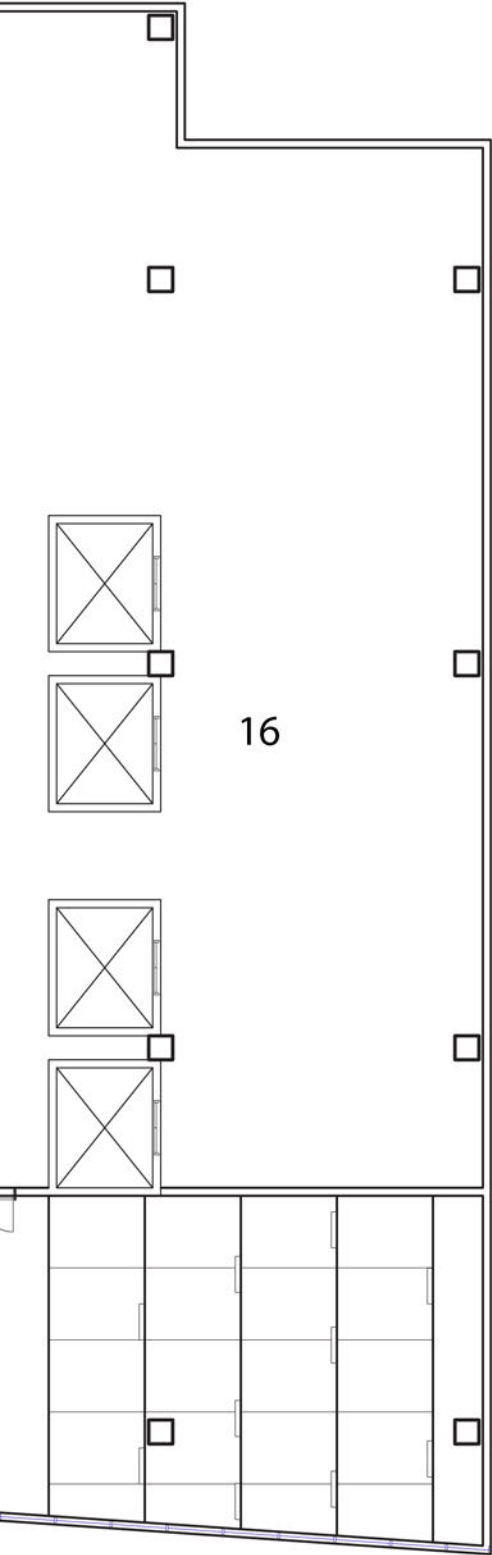
Apparel Sorting III - Textile

Component Elements

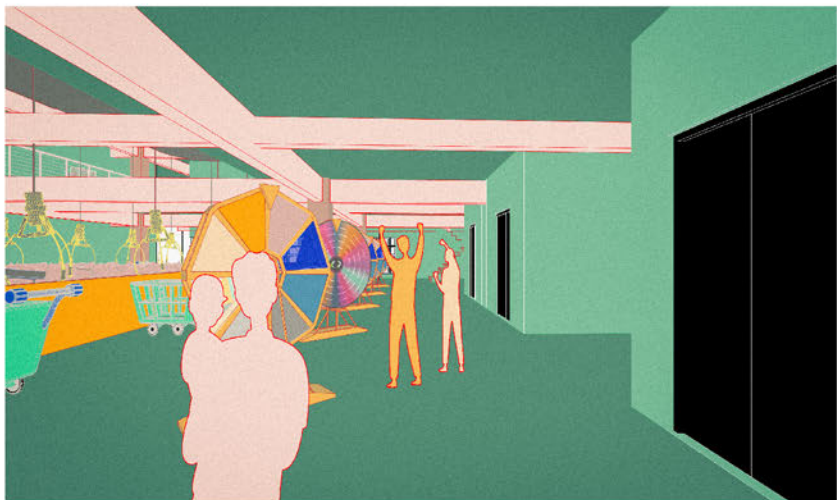


2nd Floor Plan

- 17 Sorting: color code Sub-Category
- 18 Assign: Sub-category
- 19 Sorting: Sub-category
- 20 Award access
- 21 Information desk



Home Improvement I

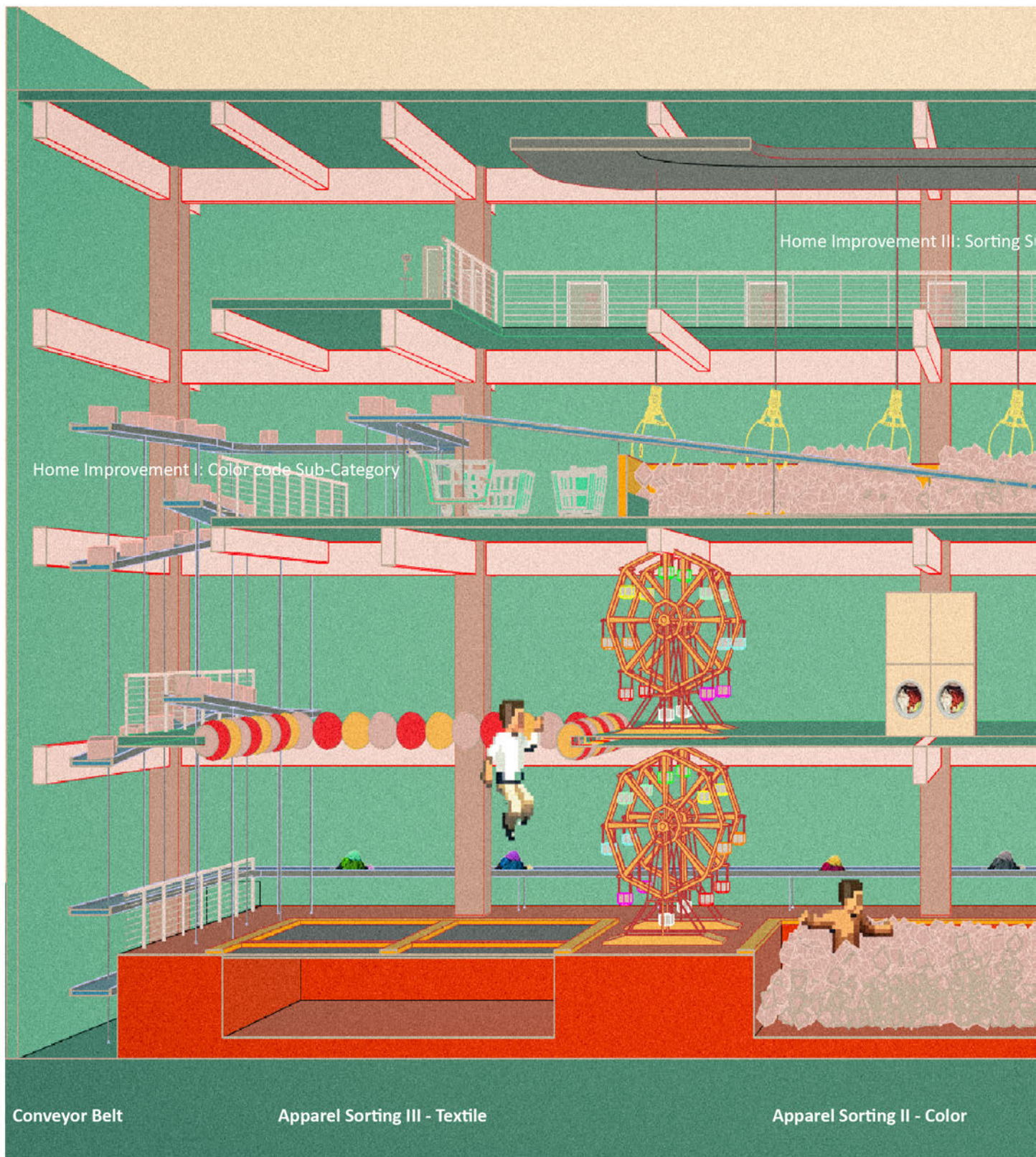


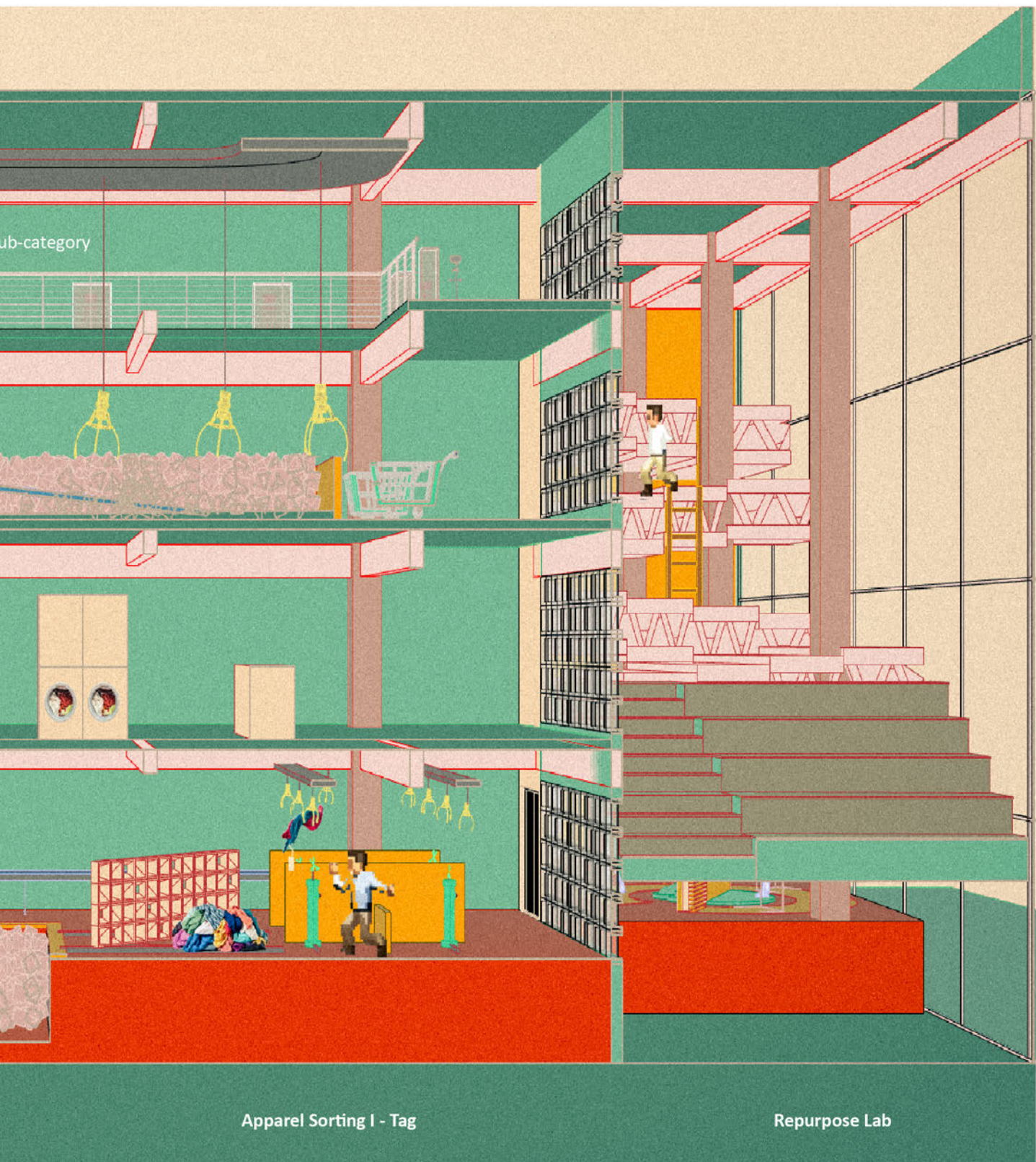
Home Improvement II



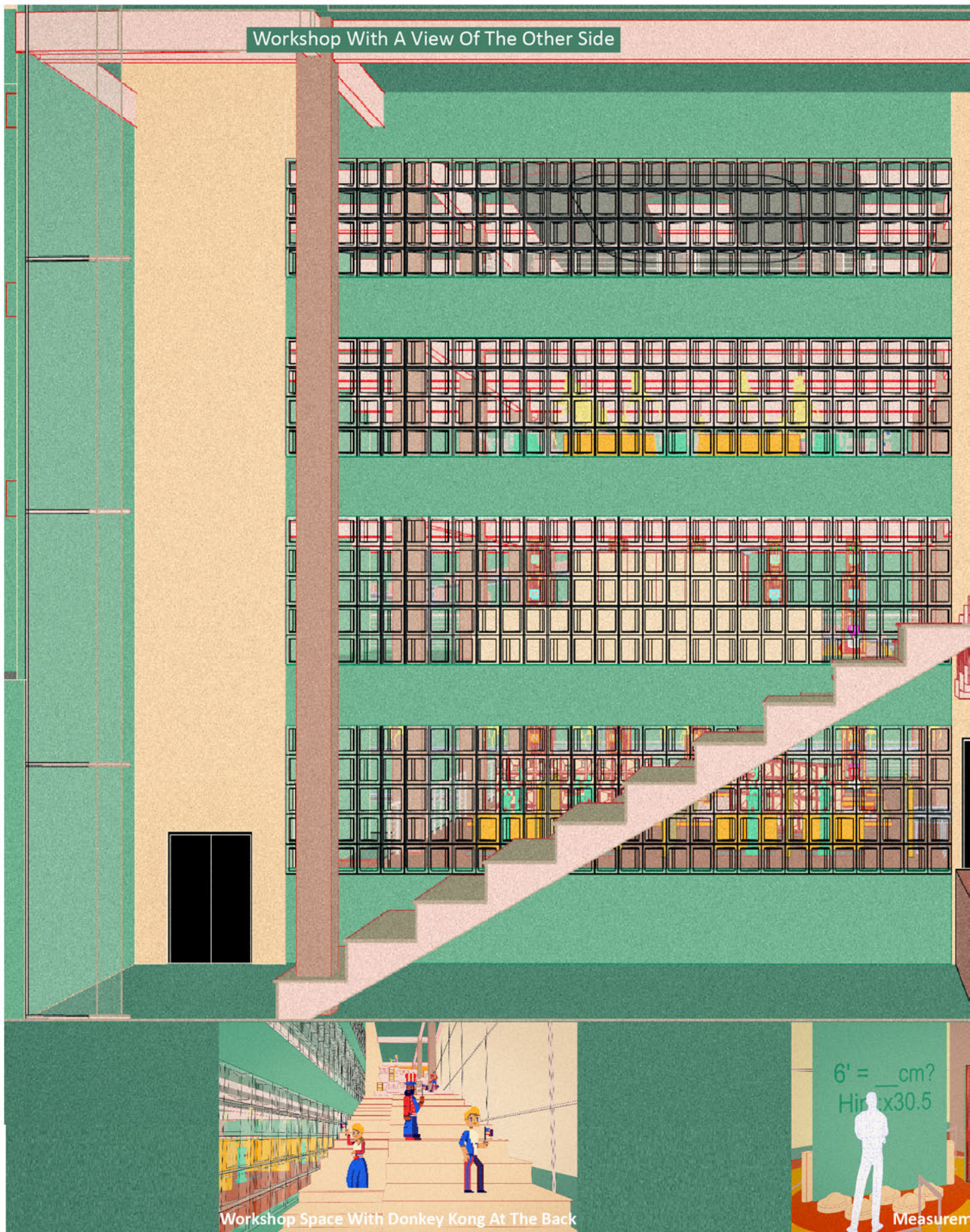
Home Improvement III

SECTION PERSPECTIVE I

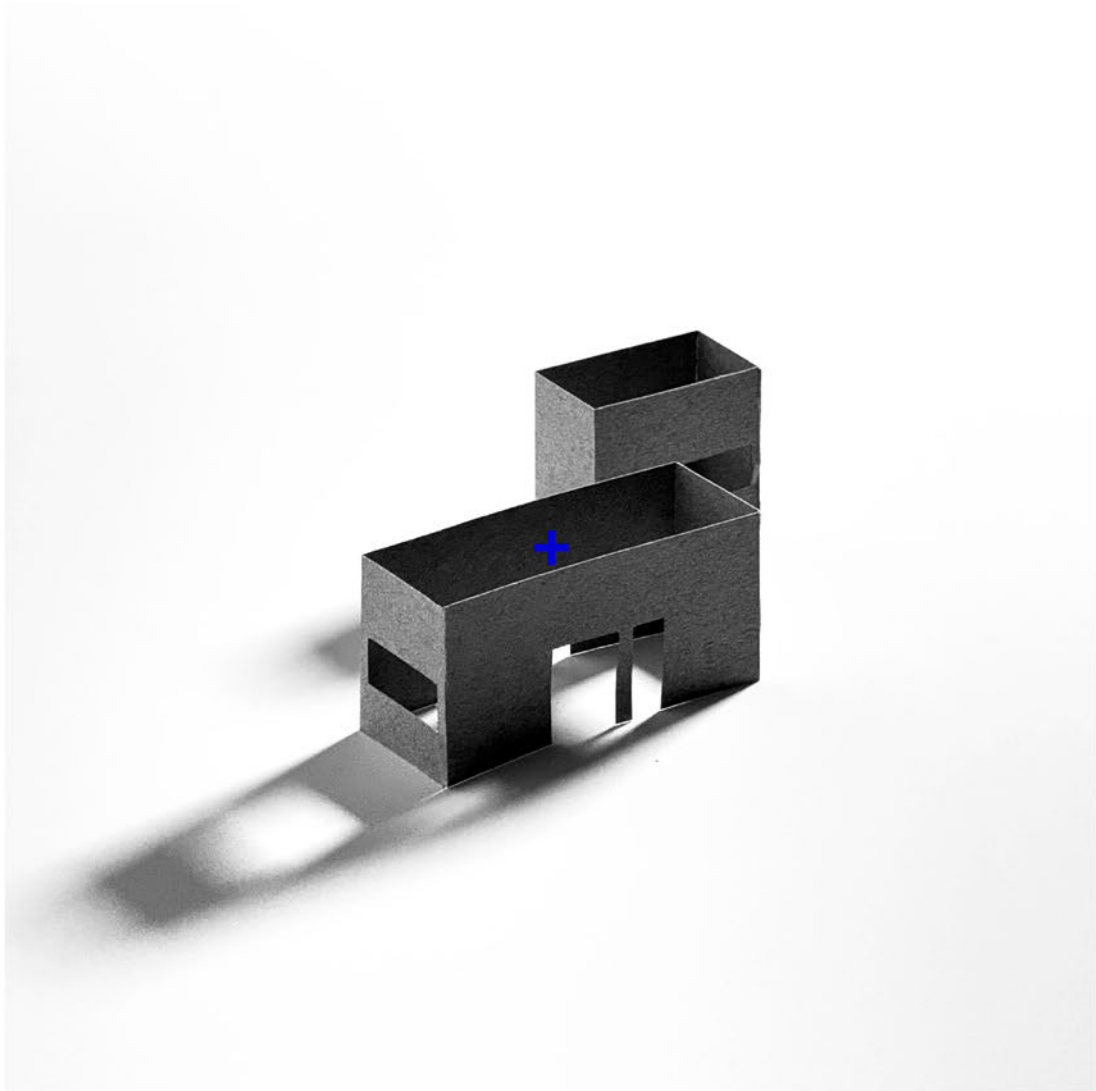




SECTION PERSPECTIVE II







Small Footprints : Architecture of Clinic

Instructor: Hilary Sample

Studio Critic: Tatiana Bilbao; Mimi Hoang; Karla Rothstein; Mario Gooden; James Wood;

Maria Ruis; Emma Sumrow; Dr. Lee Issacsohn; Anthony Clarke

Team: Yiu Lun Lee & Shuncheng Zhang

Spring 2025, Columbia GSAPP

“... In contrast to infectious conditions, diabetes was being framed as an individual responsibility - not as a condition requiring urgent societal solutions or one bound by ethical mandates for global action.

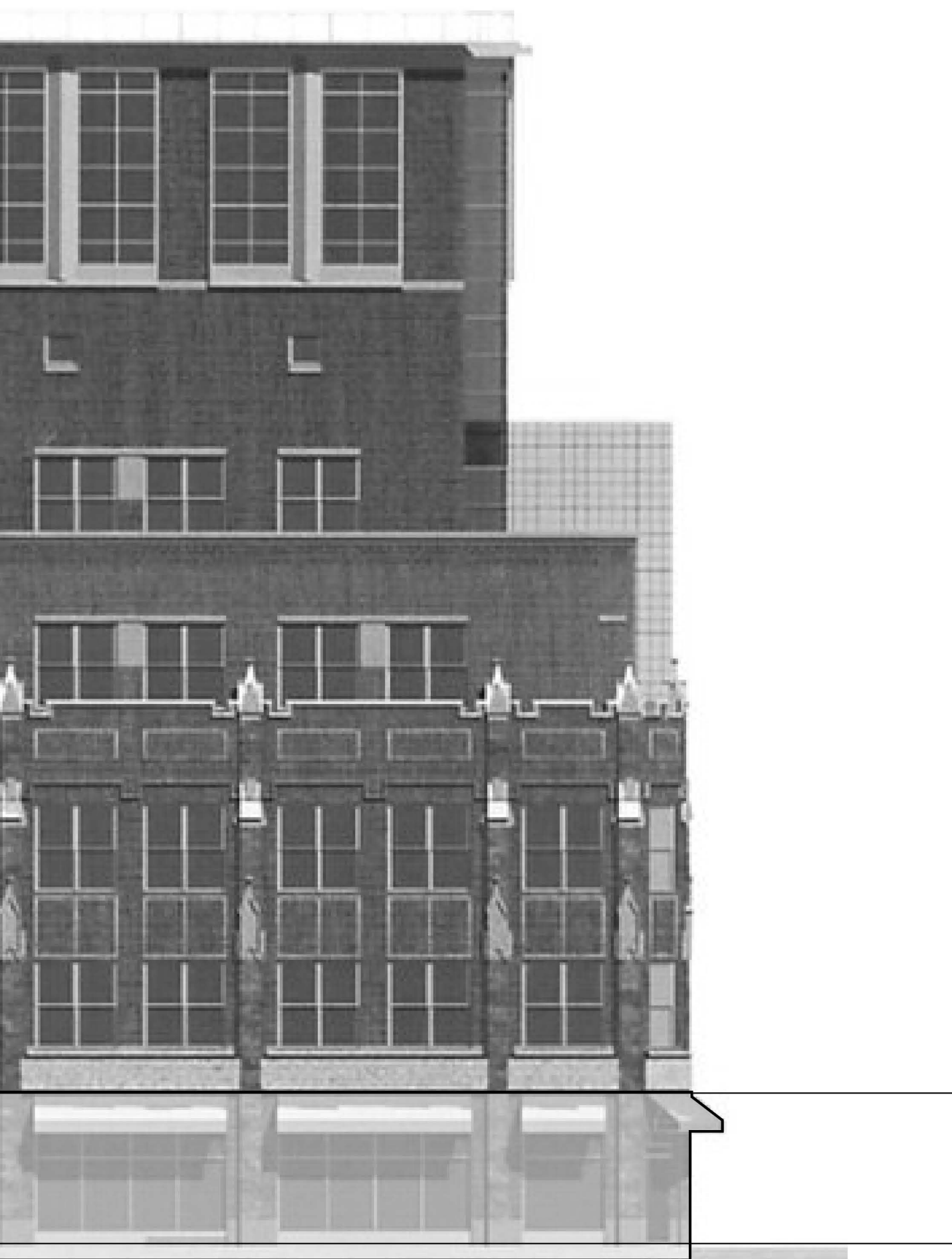
...

The discovery of insulin profoundly changed the lives of people who had access to it - but also the lives of people who didn't. It is one thing to live with a condition for which no treatment exists; it's another to live with the knowledge that lifesaving treatment exists but is out of reach. Attributions of responsibility (and blame) have deeply affected how patients and families seek out care and imagine their futures.”

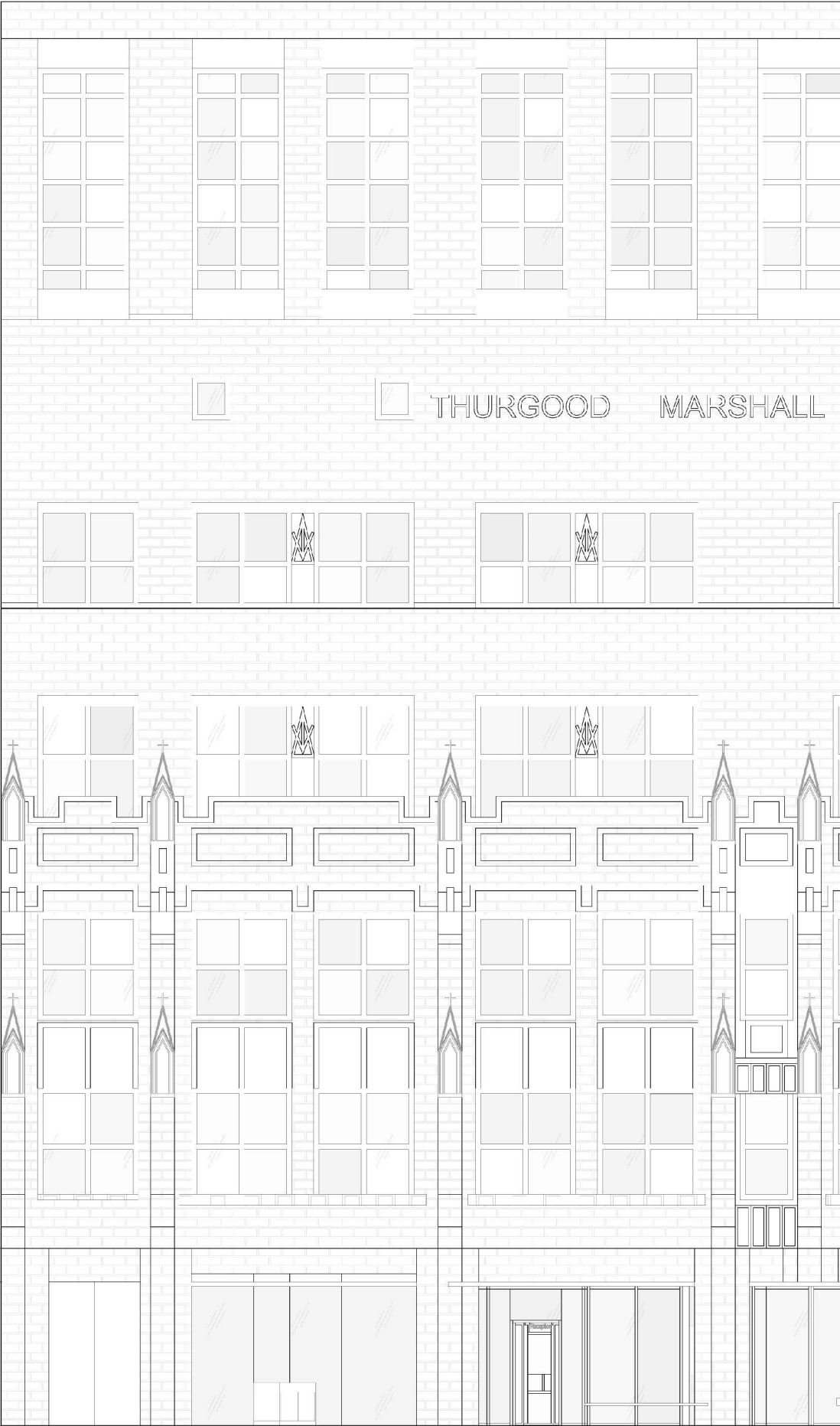
*One Hundred Years of Insulin for Some
Dr. Amy Moran-Thomas*

Elevation: Existing Condition



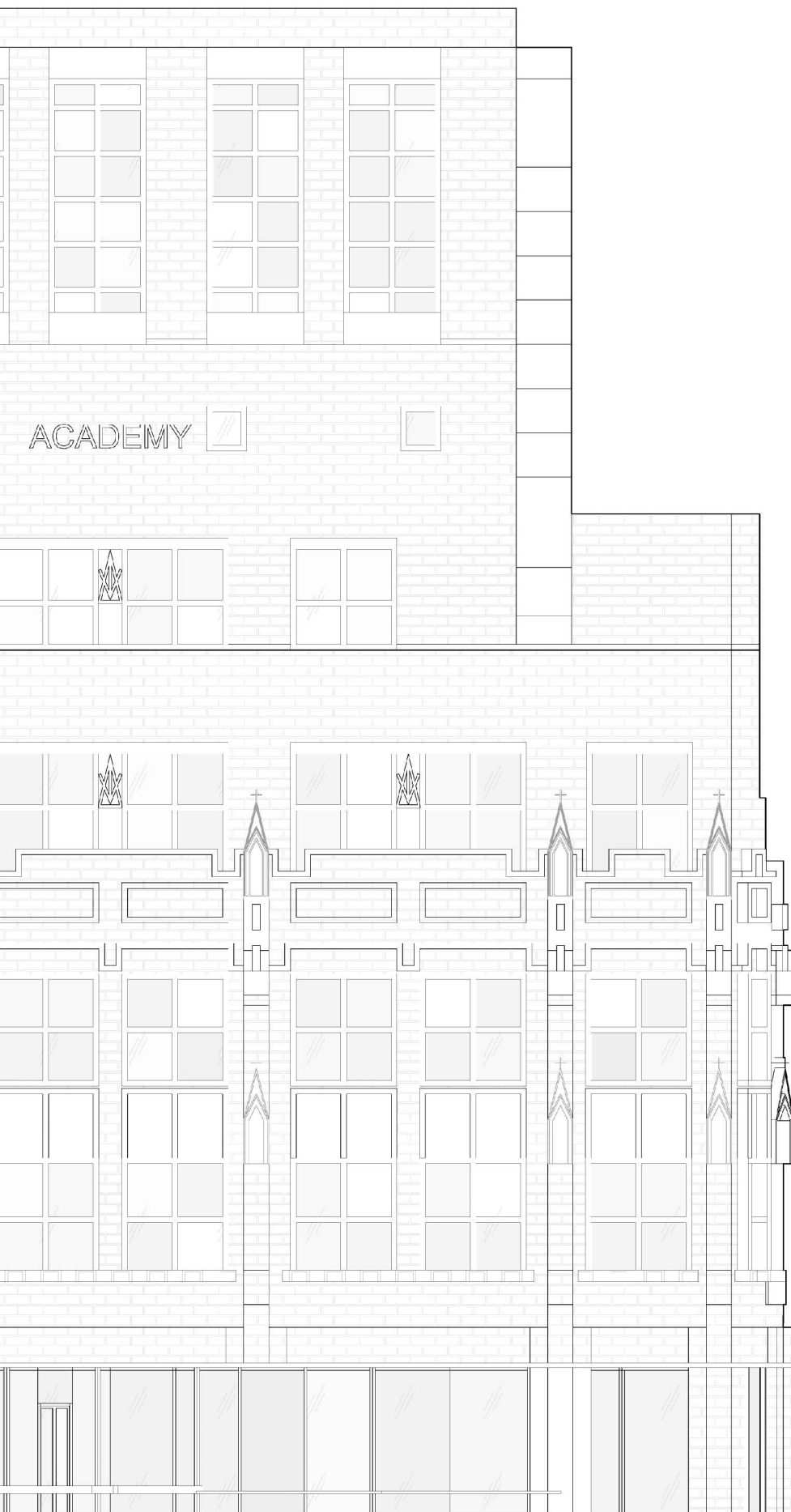


Elevation: New Condition



2nd Floor
Ceiling

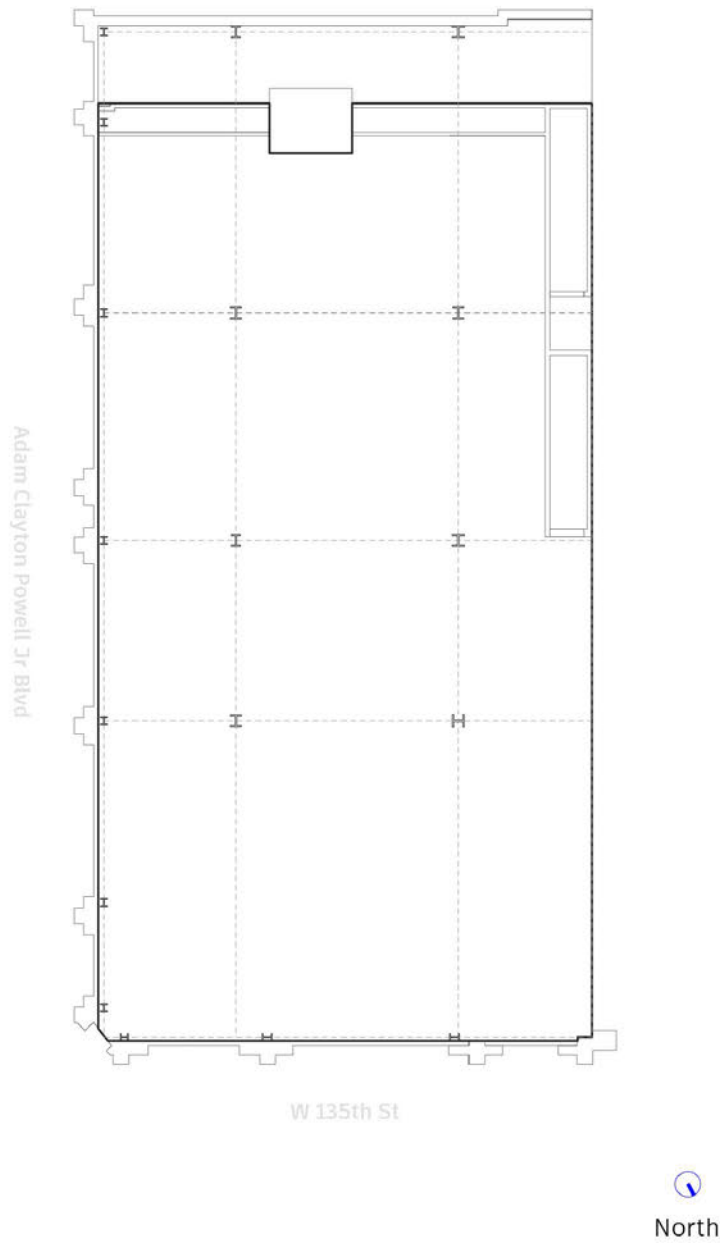
Ground Floor



2nd Floor
Ceiling

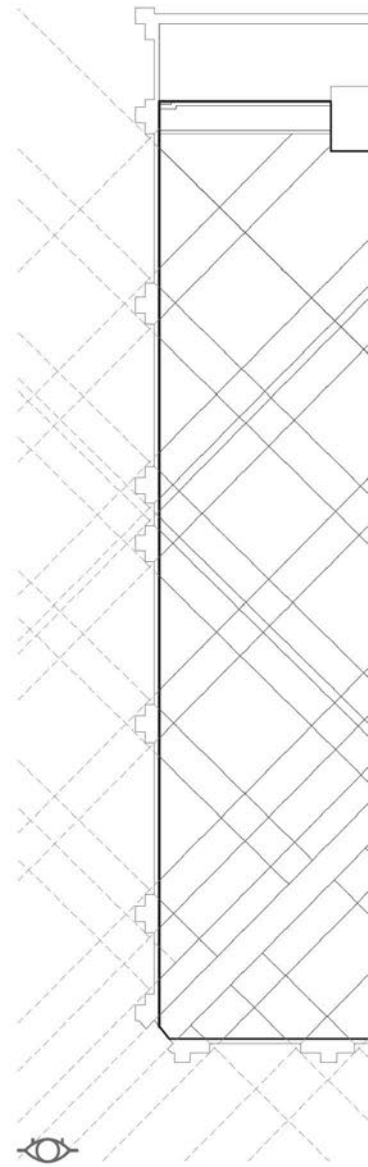
Ground Floor

Generating Logic

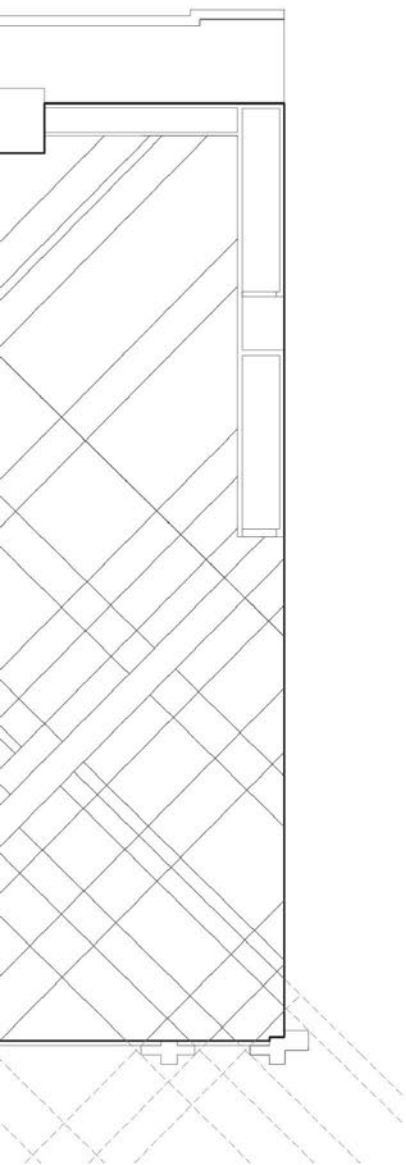


Existing Condition

0

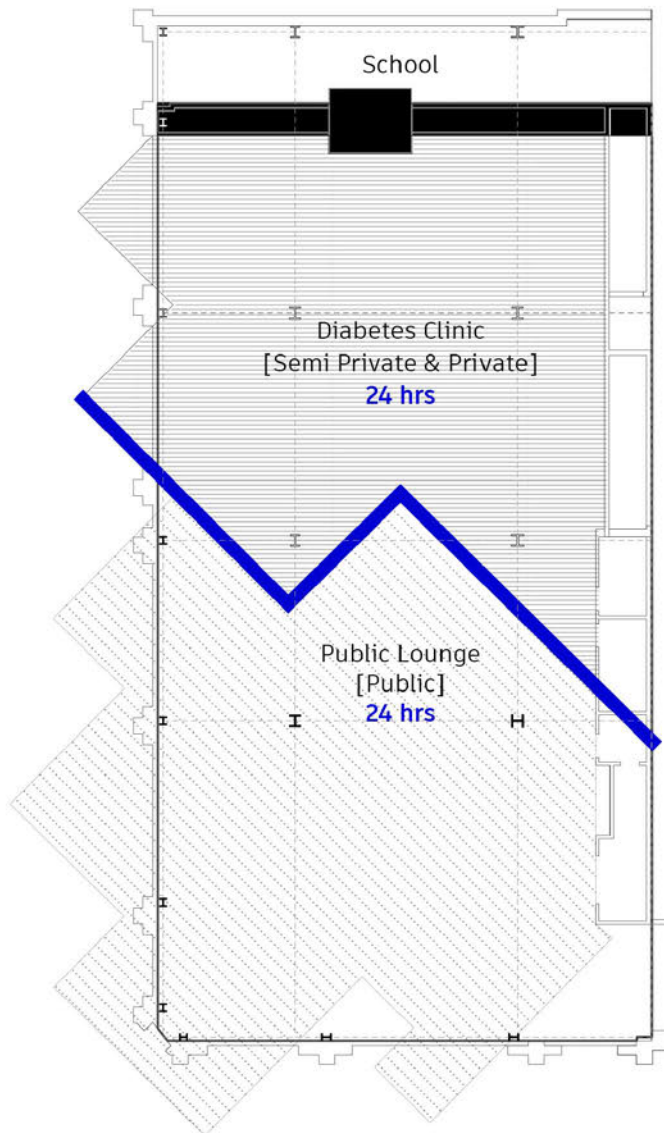


Hint
Potentials in



of A Corner :
n Storefront Visibility

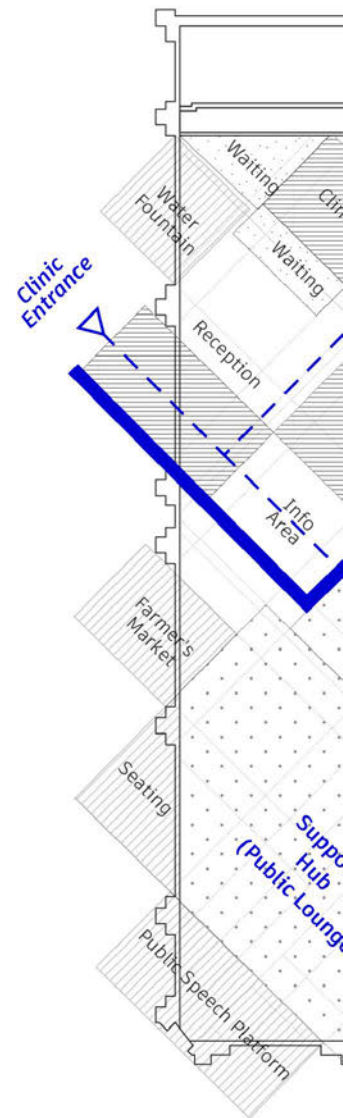
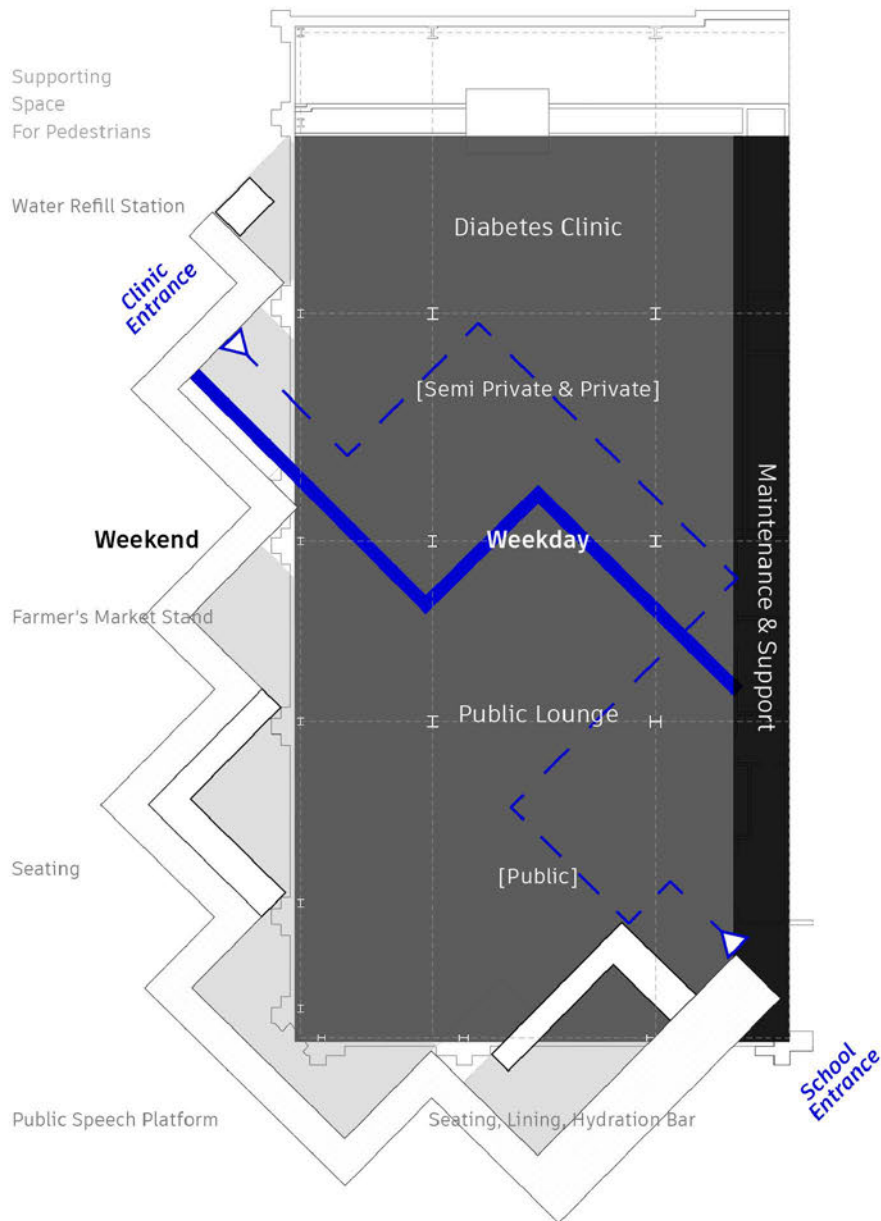
1



Time-Space Quality:
NS Direction

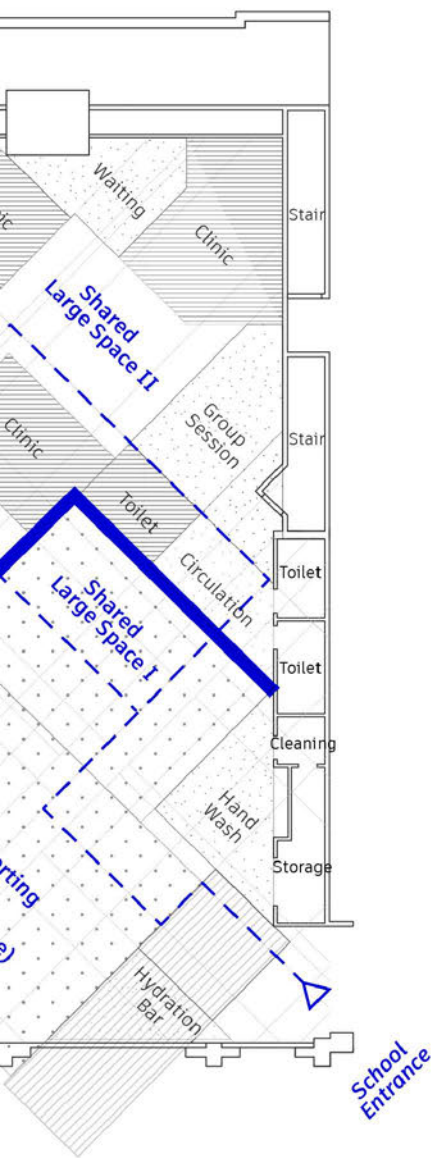
2

Generating Logic

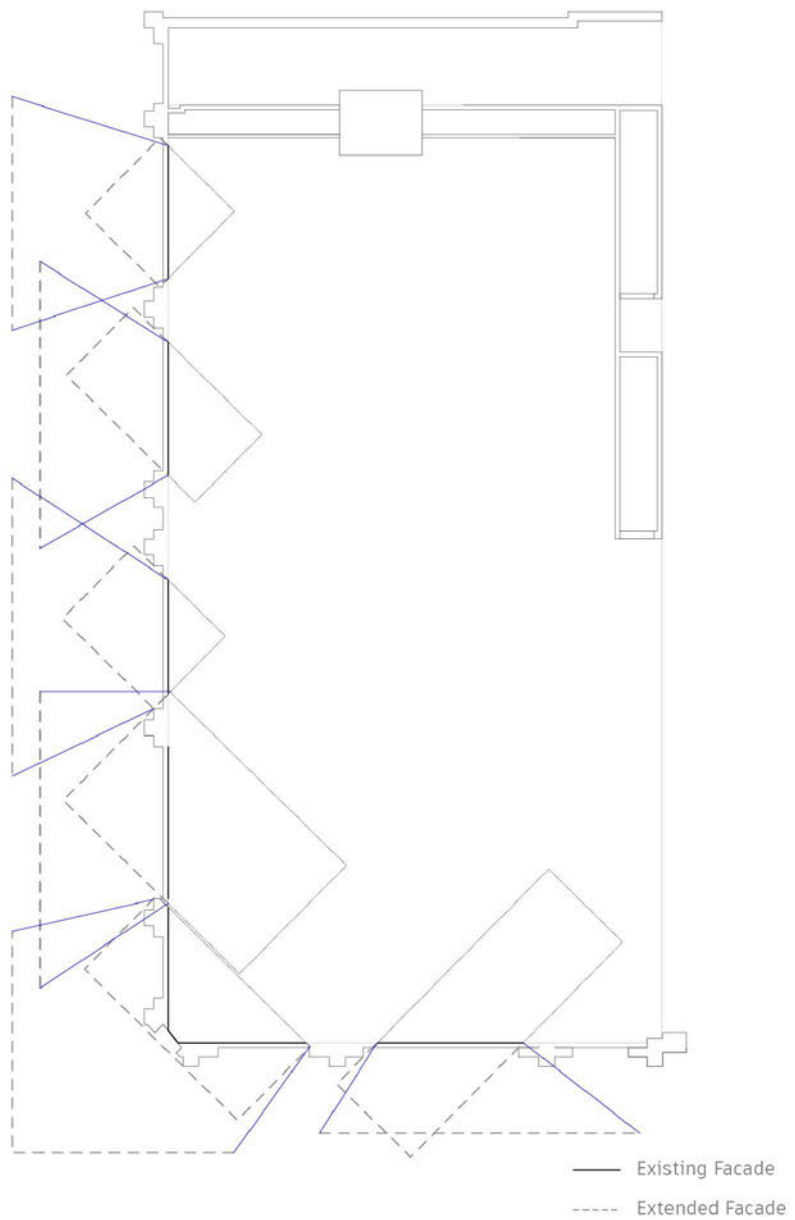


Time-Space quality:
EW Direction

Pla

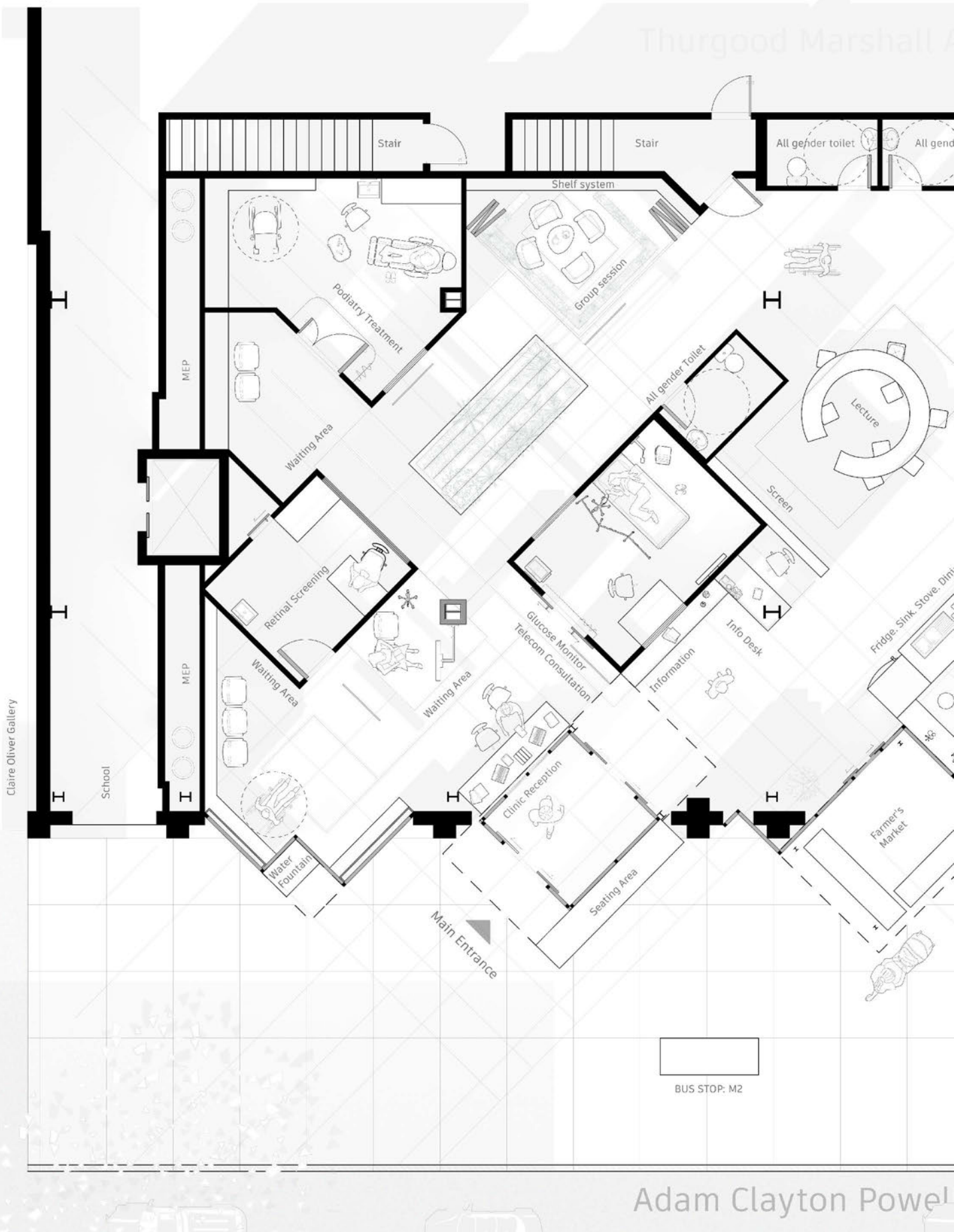


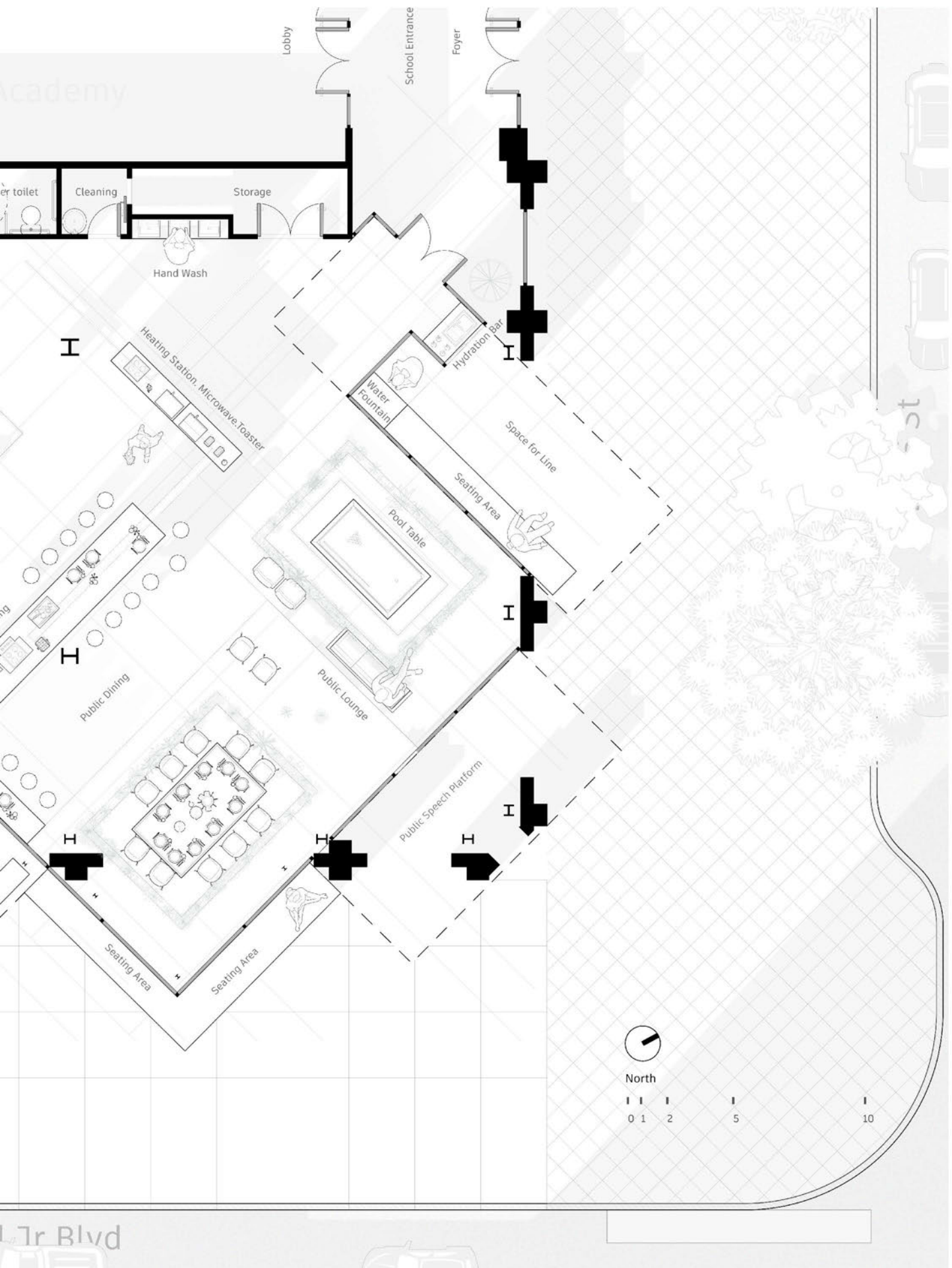
Placement of Programs



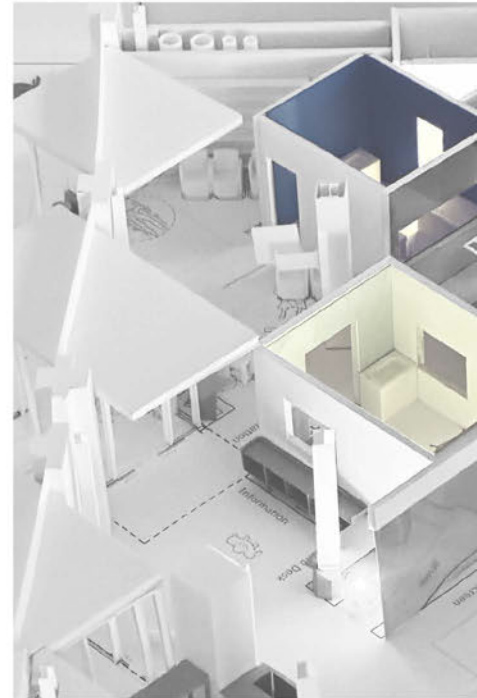
Extension of Storefront

Plan





Model & Render



Model

Clinic Facade:
Water Fountain

Clinic
Retinal Screening, Glucose

Render

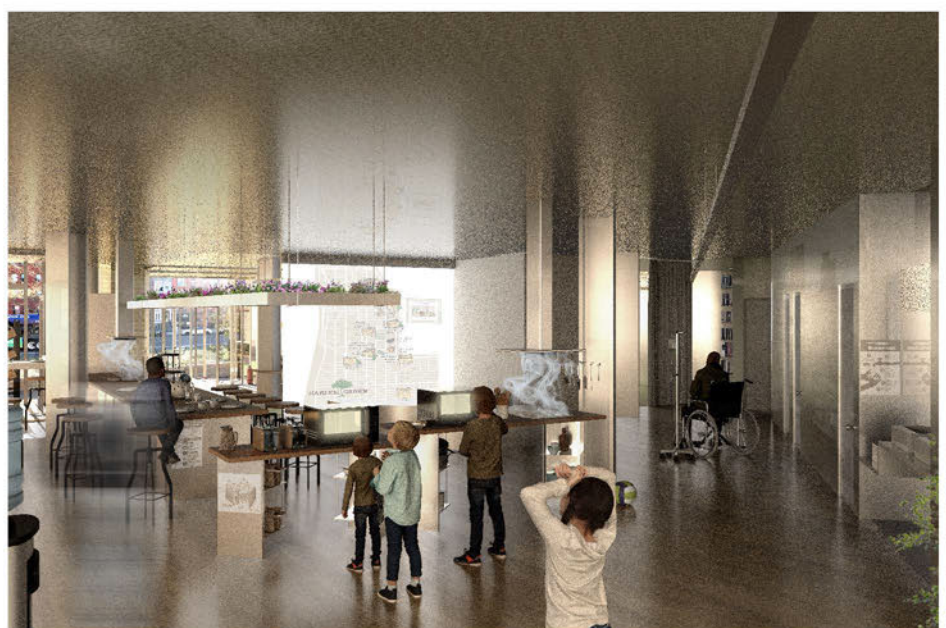
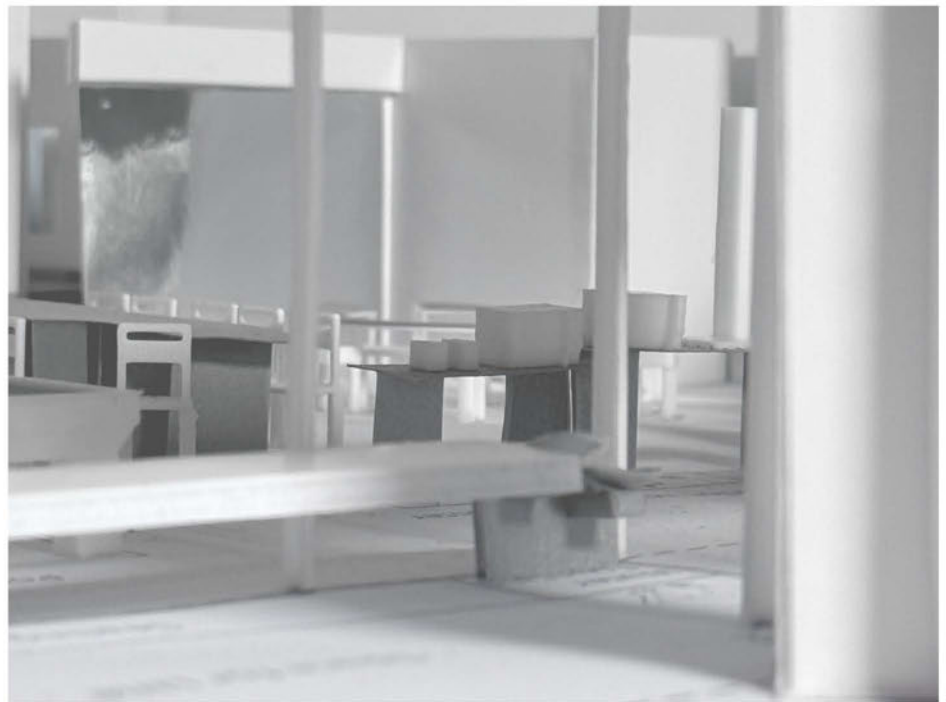
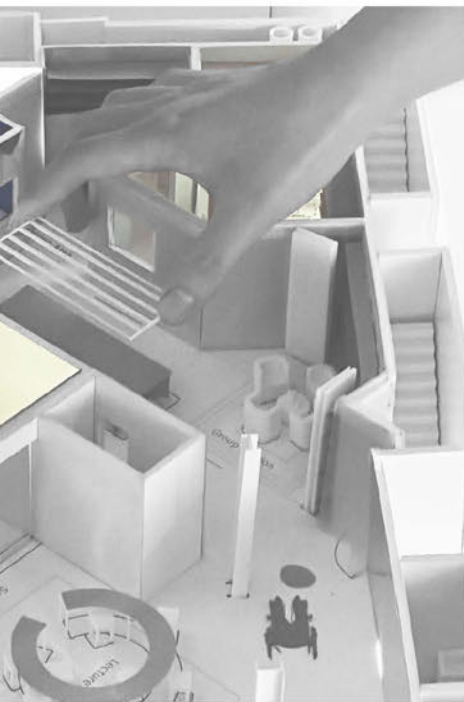
North-East Facade

Clinic
Info Area

Key Concept

Spatialized Facade

Prevention



nic :
Monitor, Podiatry Treatment

nic :
Perspective

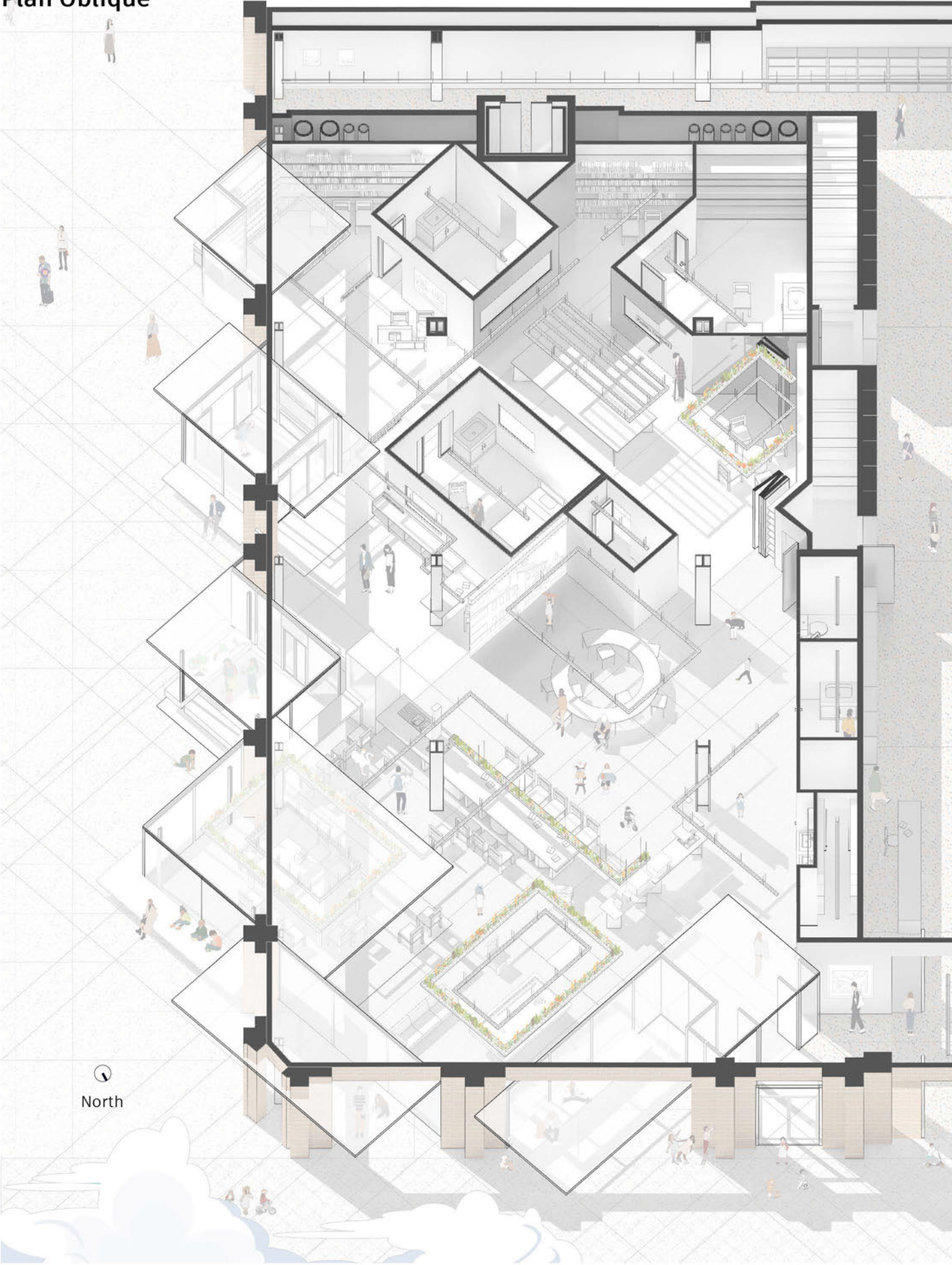
ve Clinic

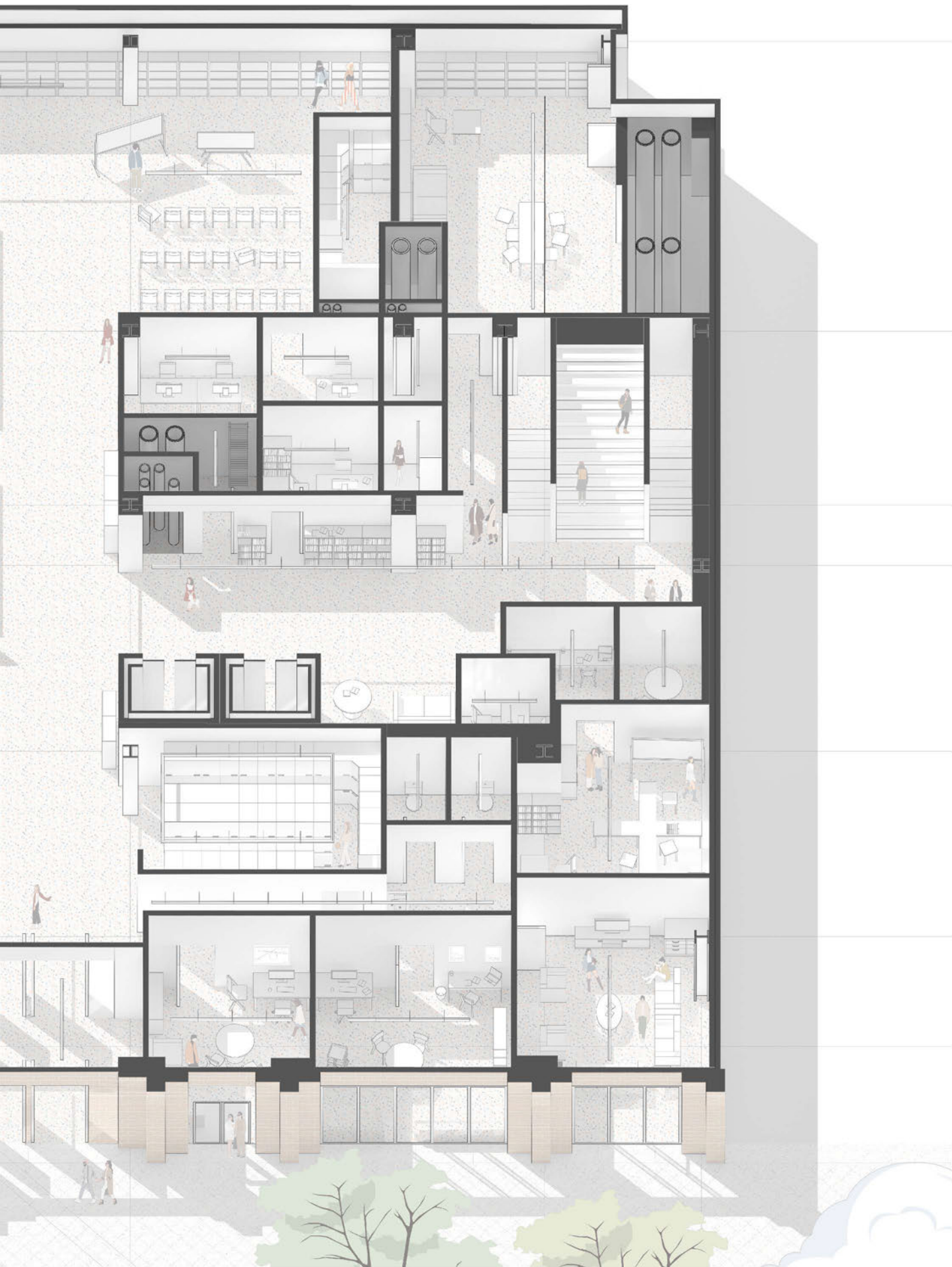
Lounge Entrance:
Hydration Bar

Public Lounge:
Heating Station

Daily Routine

Plan Oblique





Precedent Study :
Maggie's Center Gartnavel - OMA
Model & Book

Things Learned:

Importance of [Landscape]
 Differentiated Spaces from [Simple Geometry]
 [Practical & Emotional] Support
 Design of Program Determines [User Perception of Time]

[Preface]

As the legacy of Margaret Kezwick Jones, a terminally ill woman who suffers cancer with a realization of how the surrounding environment of a patient might affect negatively towards one both psychologically and physically, the concept of Maggie's Center, a space supporting cancer patients is raised.

[1]

WHY IS LANDSCAPE AND NATURE THE KEY CONCEPT?

"Sometimes, all that a person can bear, if they are in some distress, is to look out of the window from a sheltered place, at one branch of a tree waving in the wind. We would like to try to be as much representative as possible to look out from wherever one can be in the building, even if it is to be an isolated 'planted courtyard'." A quote from the Maggie's Center letter clearly identifies the associated needs that this place gives to Rudolf.

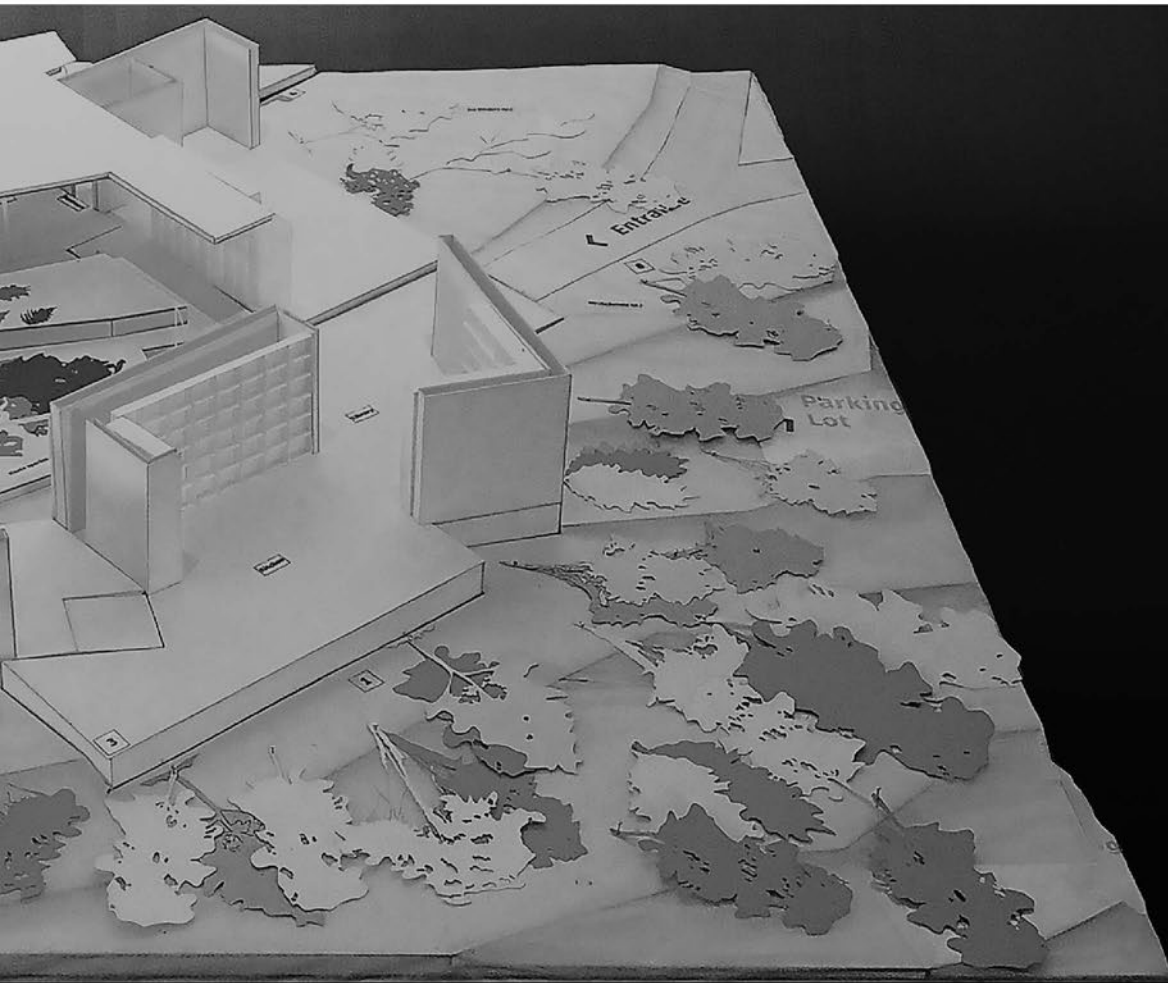
The brief also mentions the 11 Glass Courage and a few others of trying to see cancer patients to accept the fact that one gets cancer and that acknowledge to read of help of cancer society in finally step inside the building, a moving environment of the surrounding culture is key to provide a reflecting and learning garden.

[2]

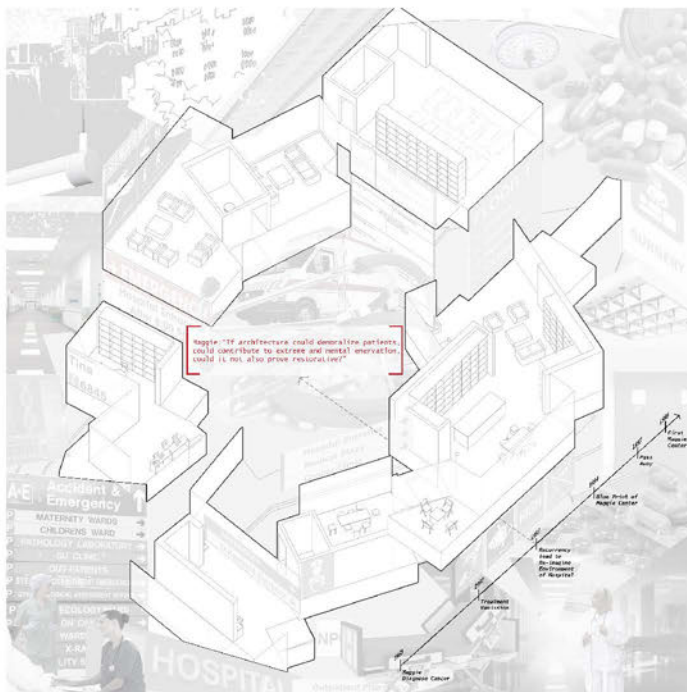
ALIGNMENT AS A STRATEGY BETWEEN ENDS

Created within the Maggie's Center, the building is a space that is designed to be a place where people can be in the building, even if it is to be an isolated 'planted courtyard'." A quote from the Maggie's Center letter clearly identifies the associated needs that this place gives to Rudolf.

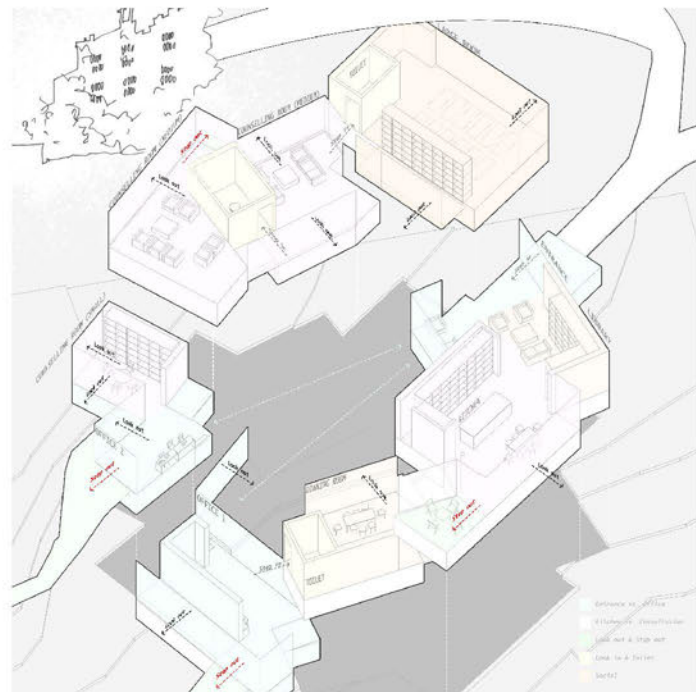
- Importance of [Landscape]
- Differentiated Spaces from [Simple Geometry]
- [Practical & Emotional] Support
- Design of Program Determines [User Perception of Time]



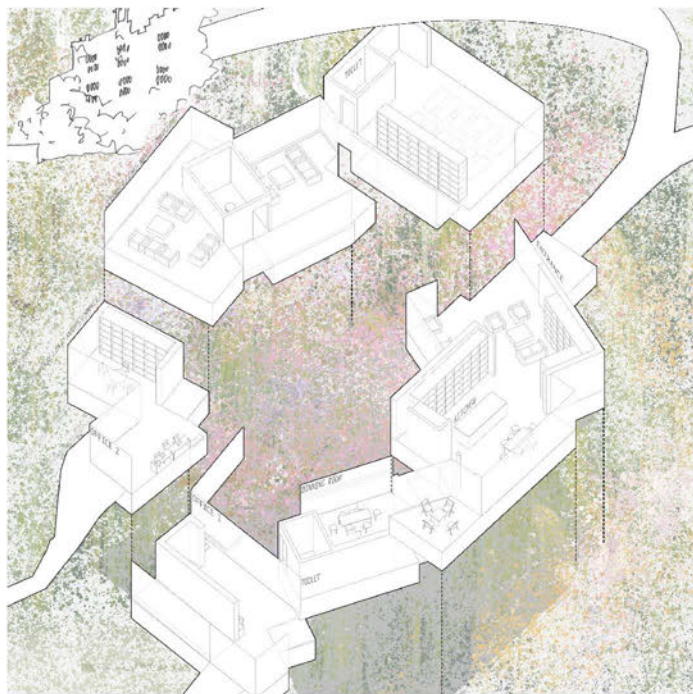
Precedent Study : Maggie's Center Gartnavel - OMA Research Diagrams



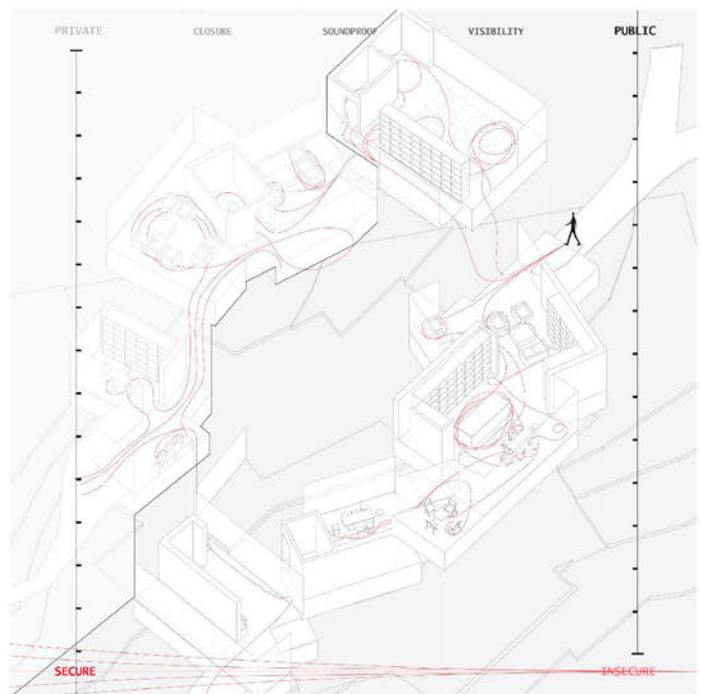
Story of Maggie Jencks
The founding of Maggie's Center



Perception of Time
Through Design of Program



**Sensory of Time
Through Design of Landscape**



**Security Level Deposition
Along Time Spent Inside**

Seminar of Section: Aranya Art Center

