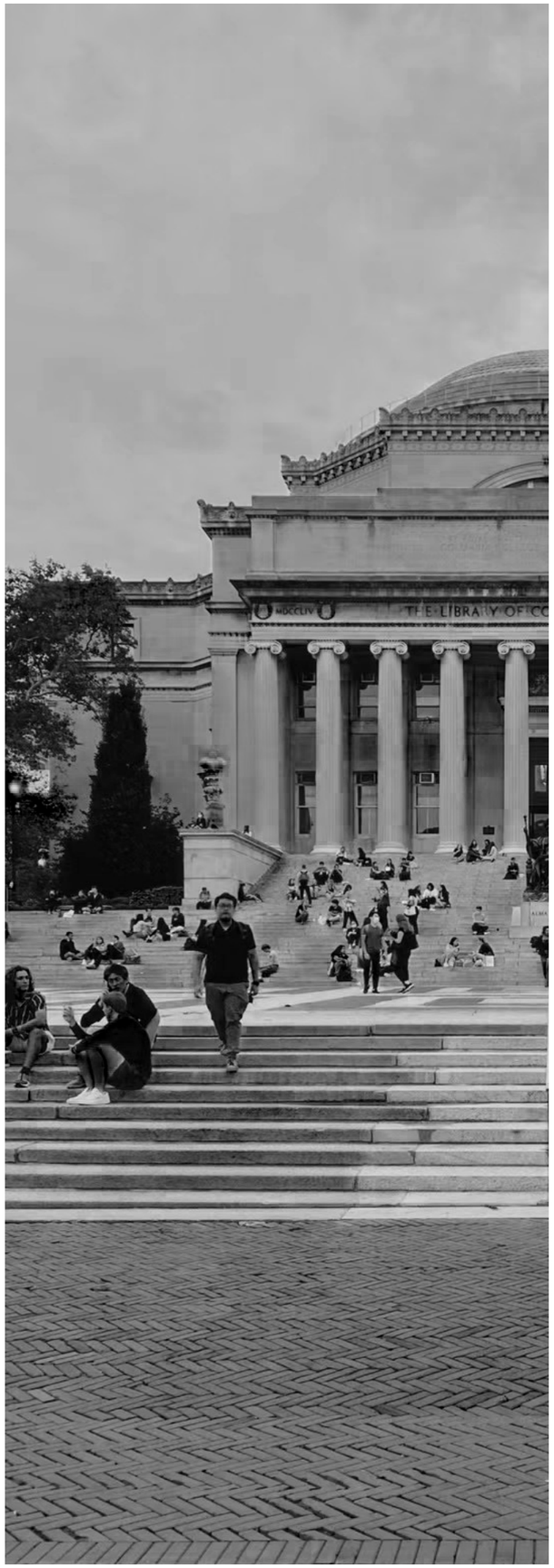


PORTFOLIO

MSAAD

CAN YANG

Content

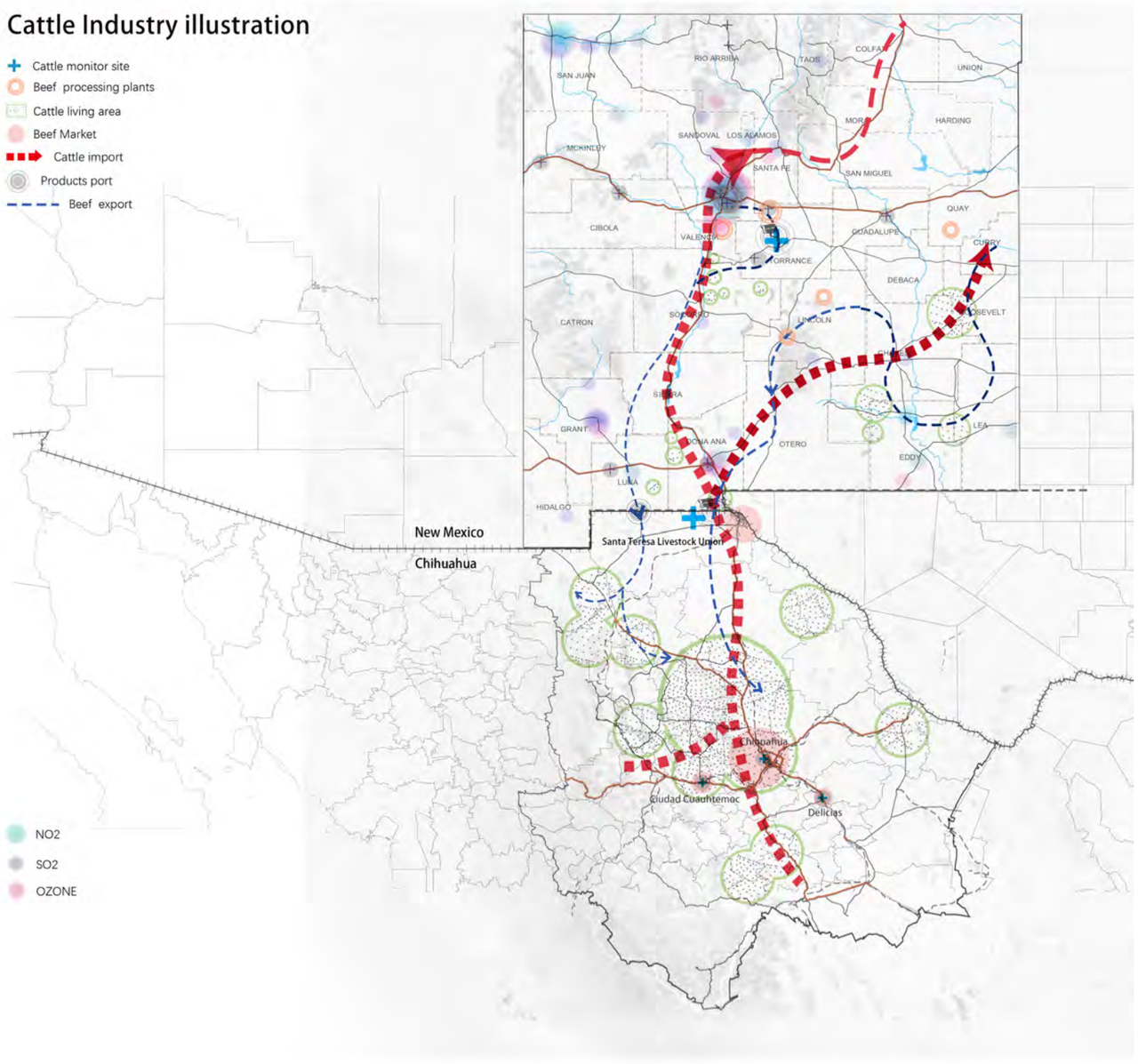
Borderland Biostructures studio: Ersela Kripa + Stephen Mueller

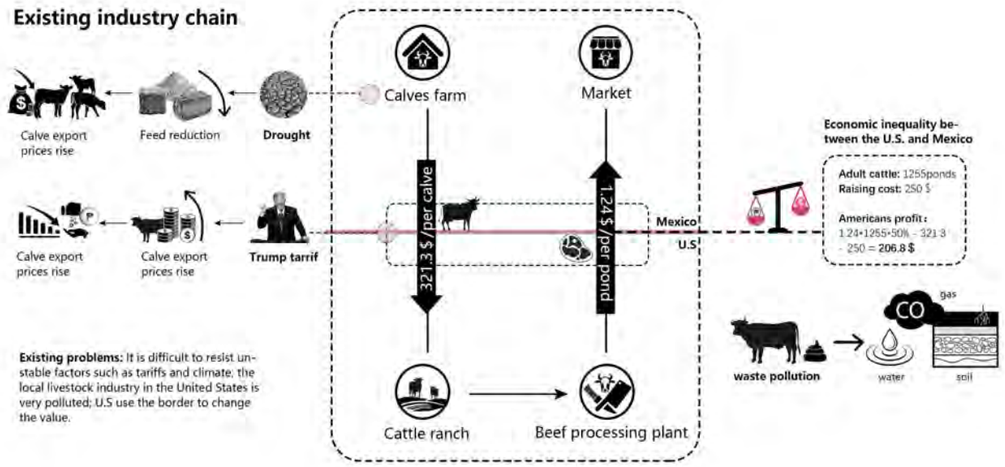
Students: Can Yang & Wanqi Jiang

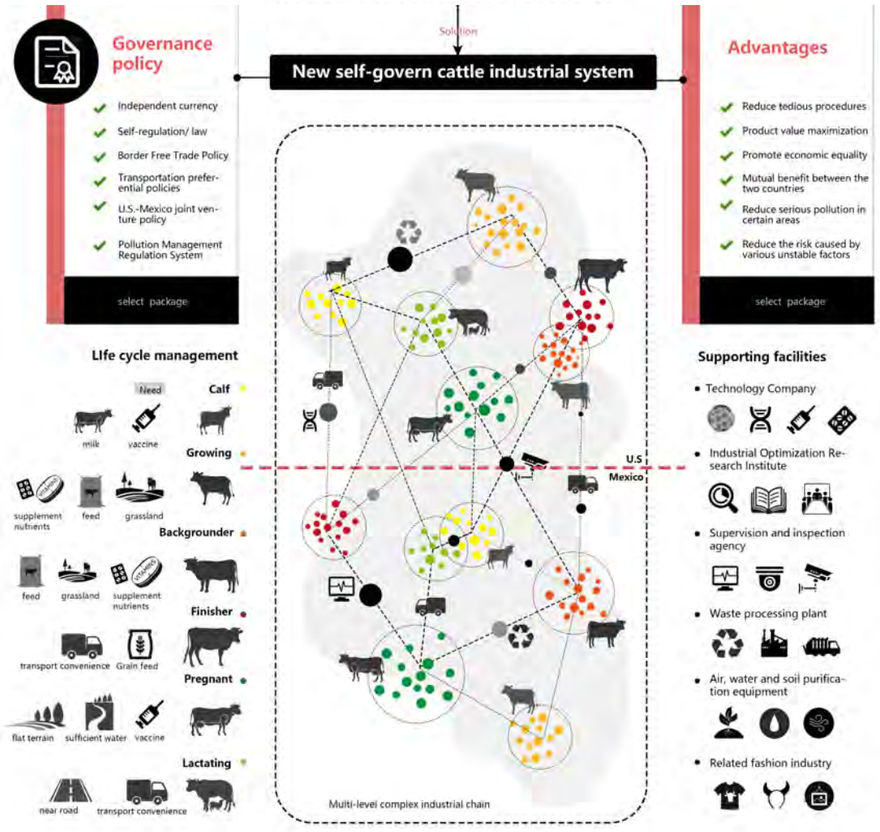
Cattle Life Journey

Borderland Biostructures studio: Ersela Kripa + Stephen Mueller

Students: Can Yang & Wanqi Jiang







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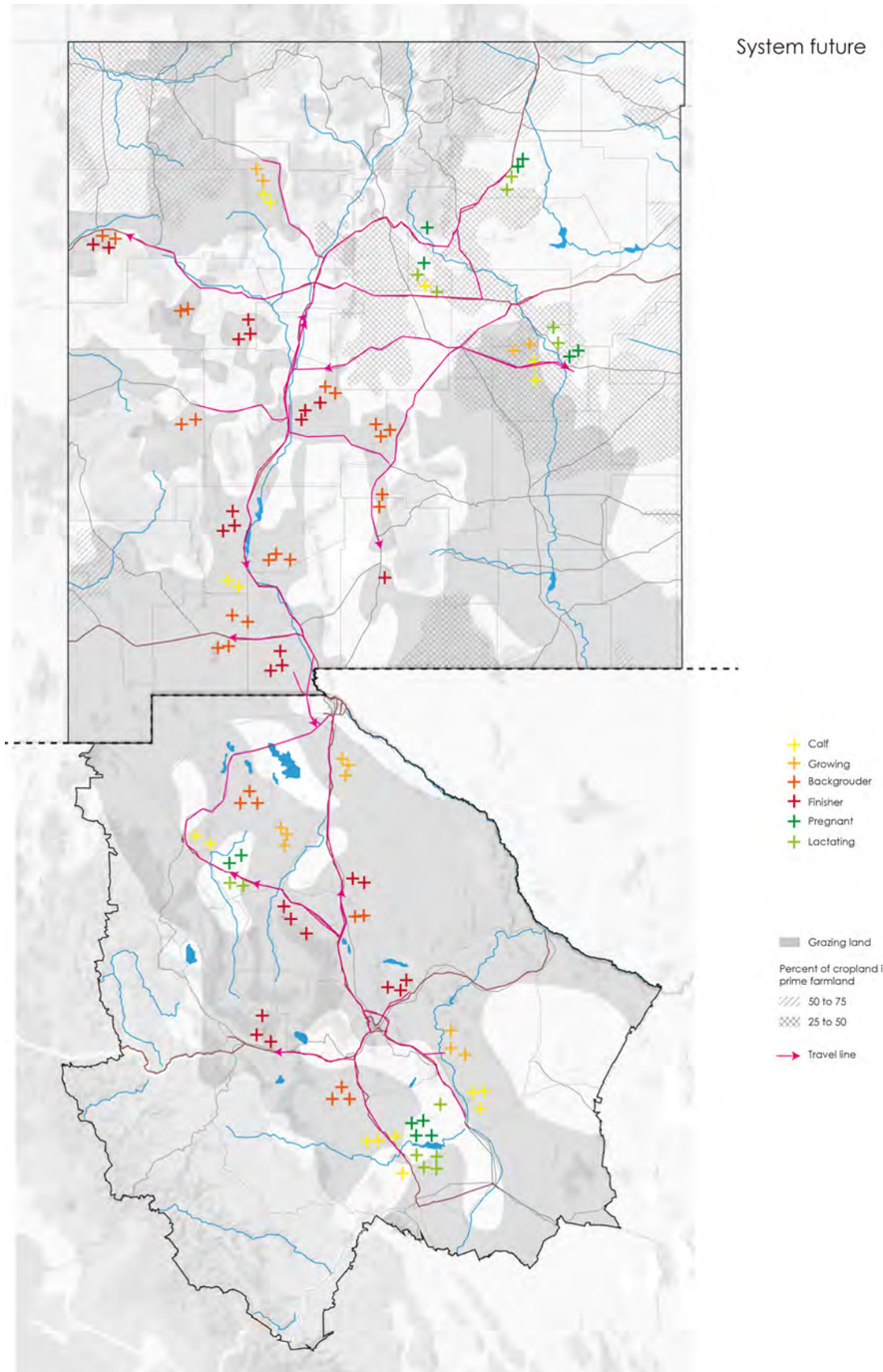

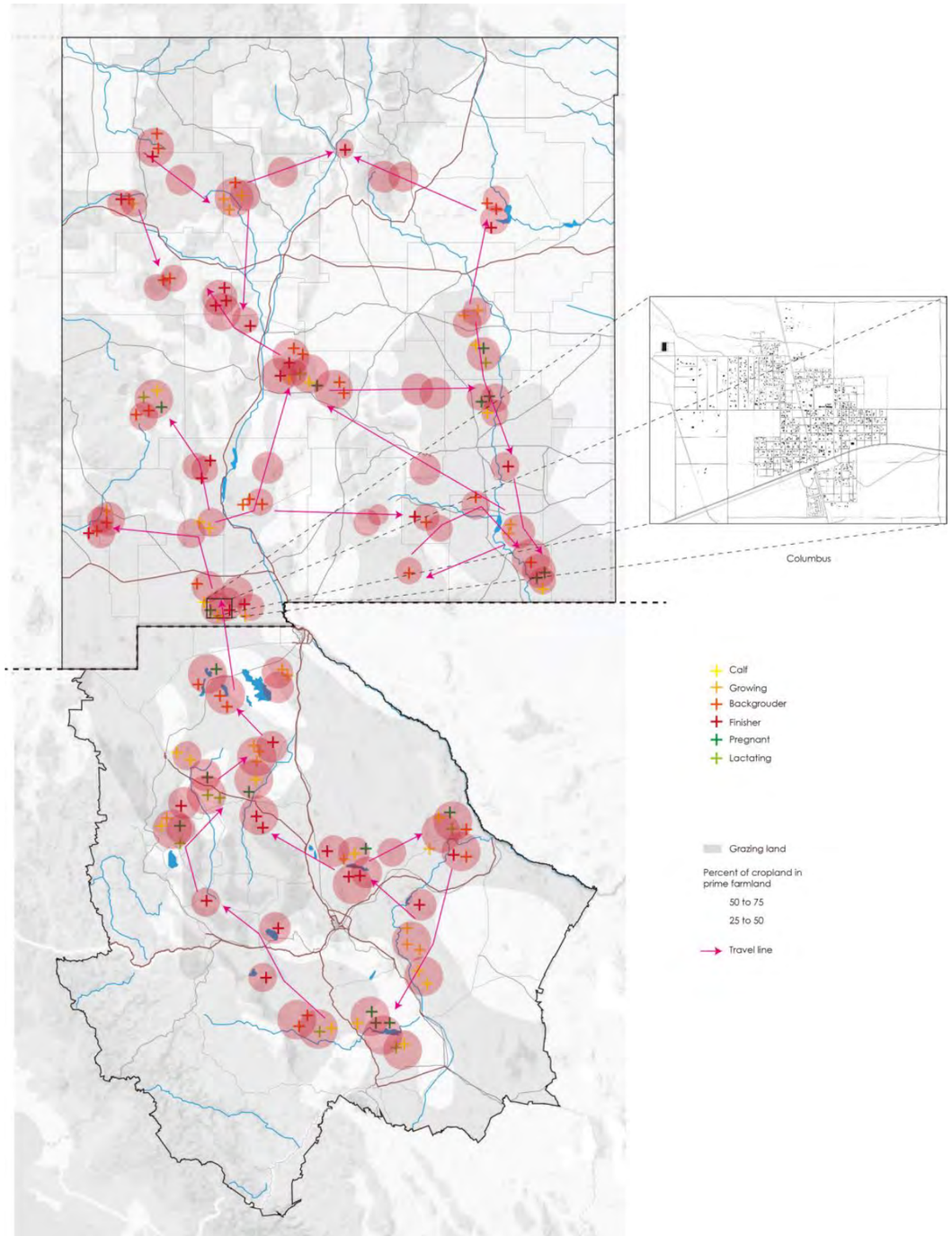

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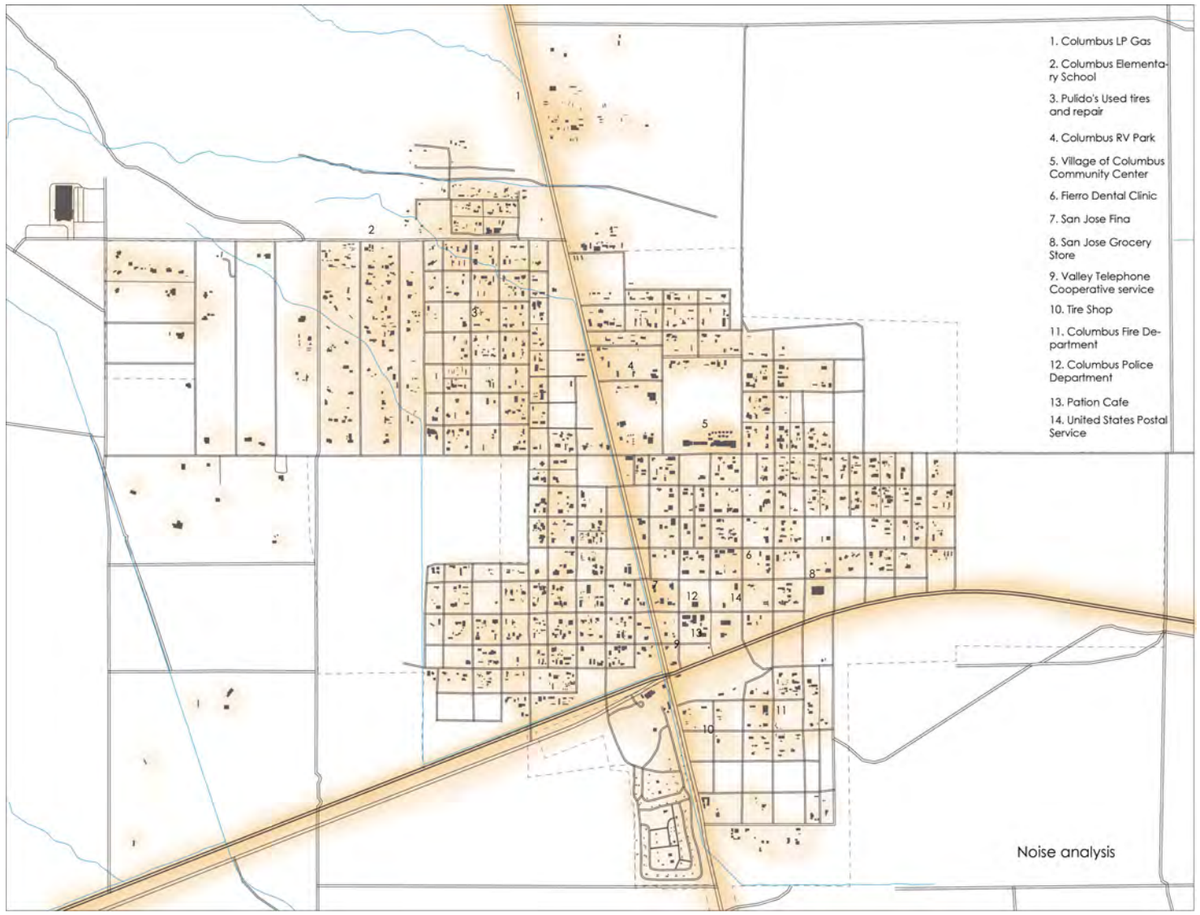

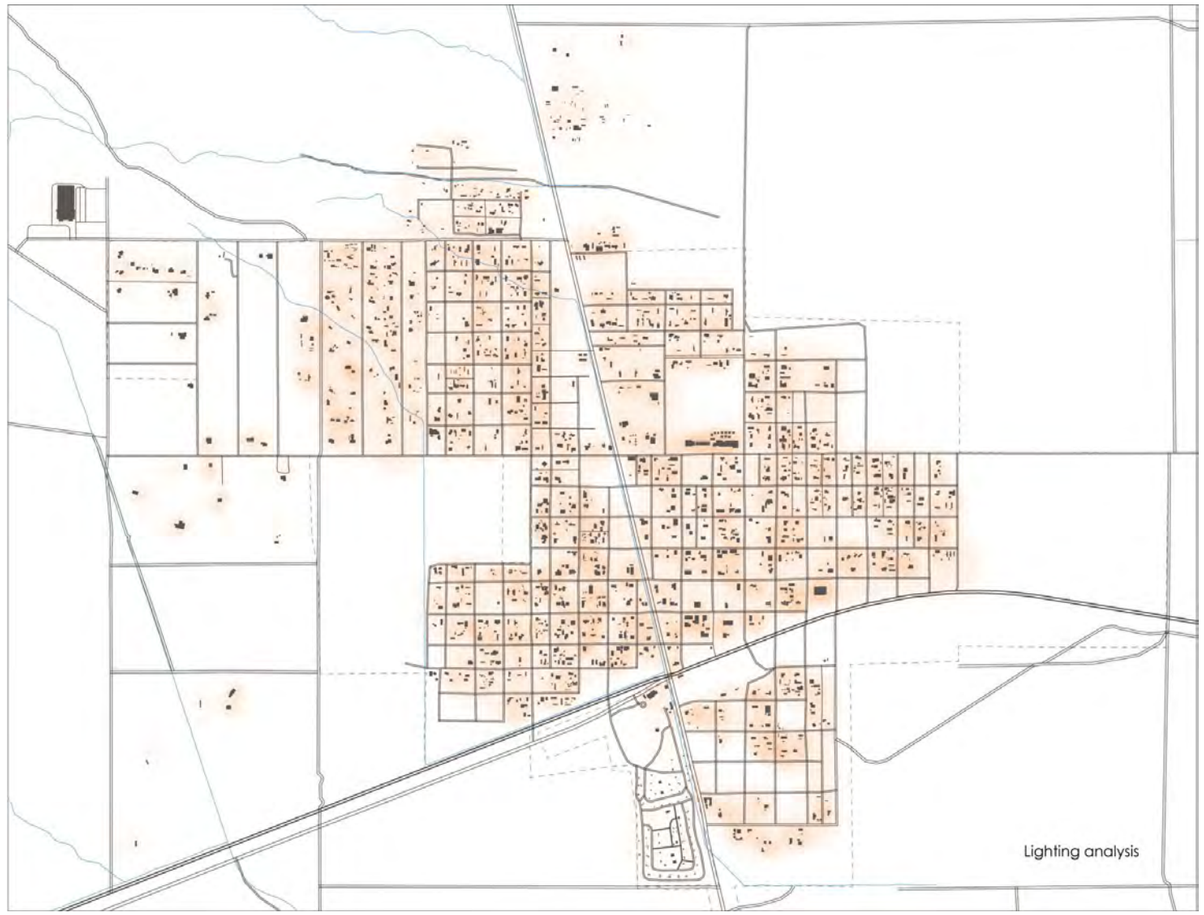

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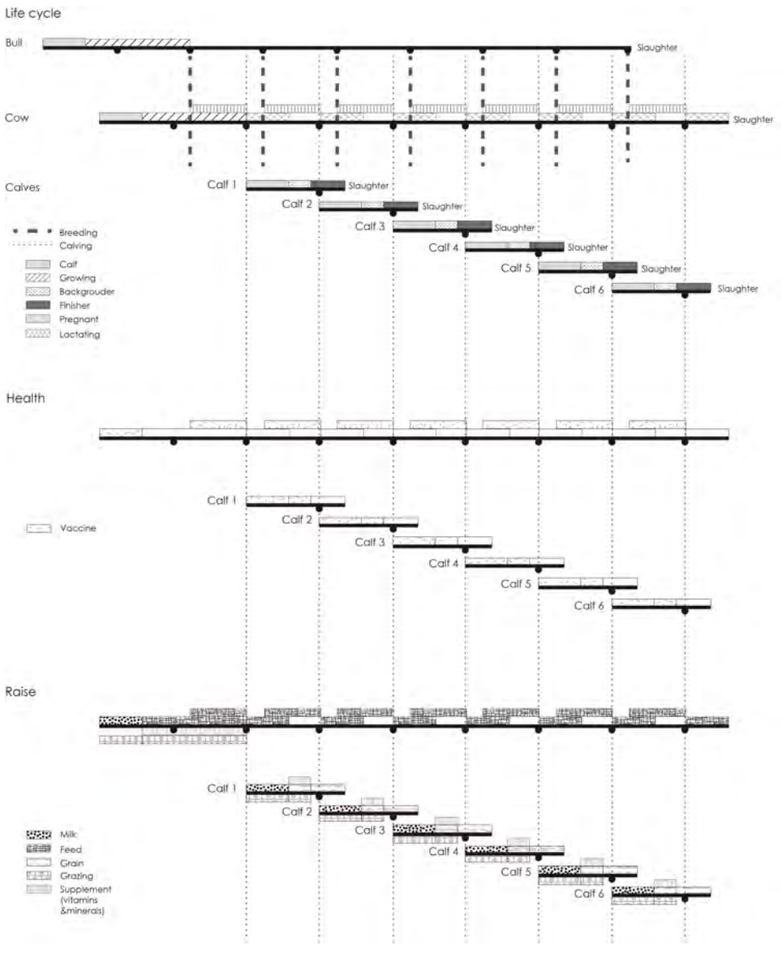

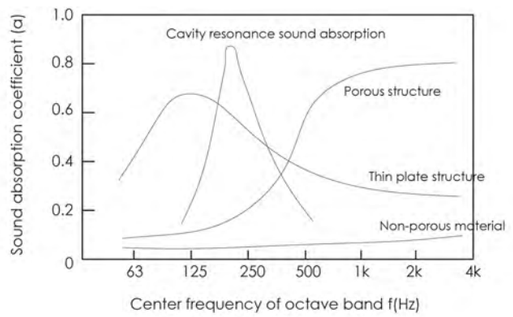

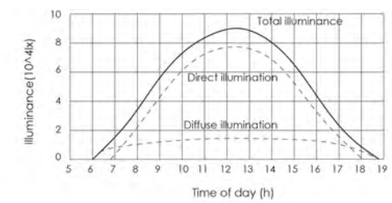

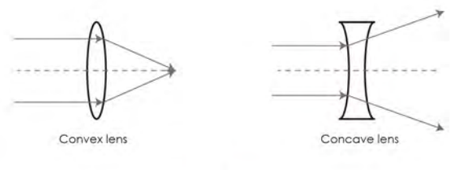

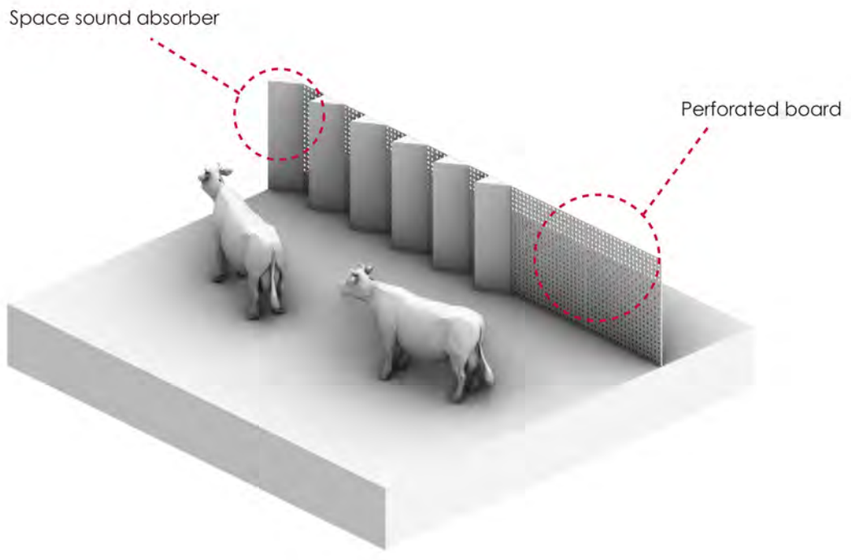

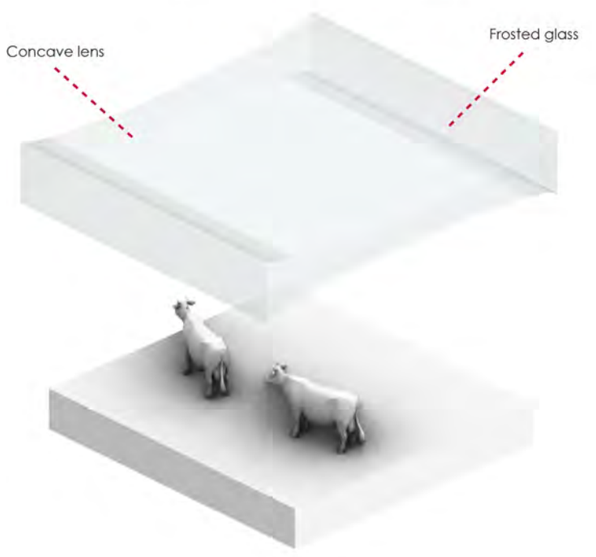

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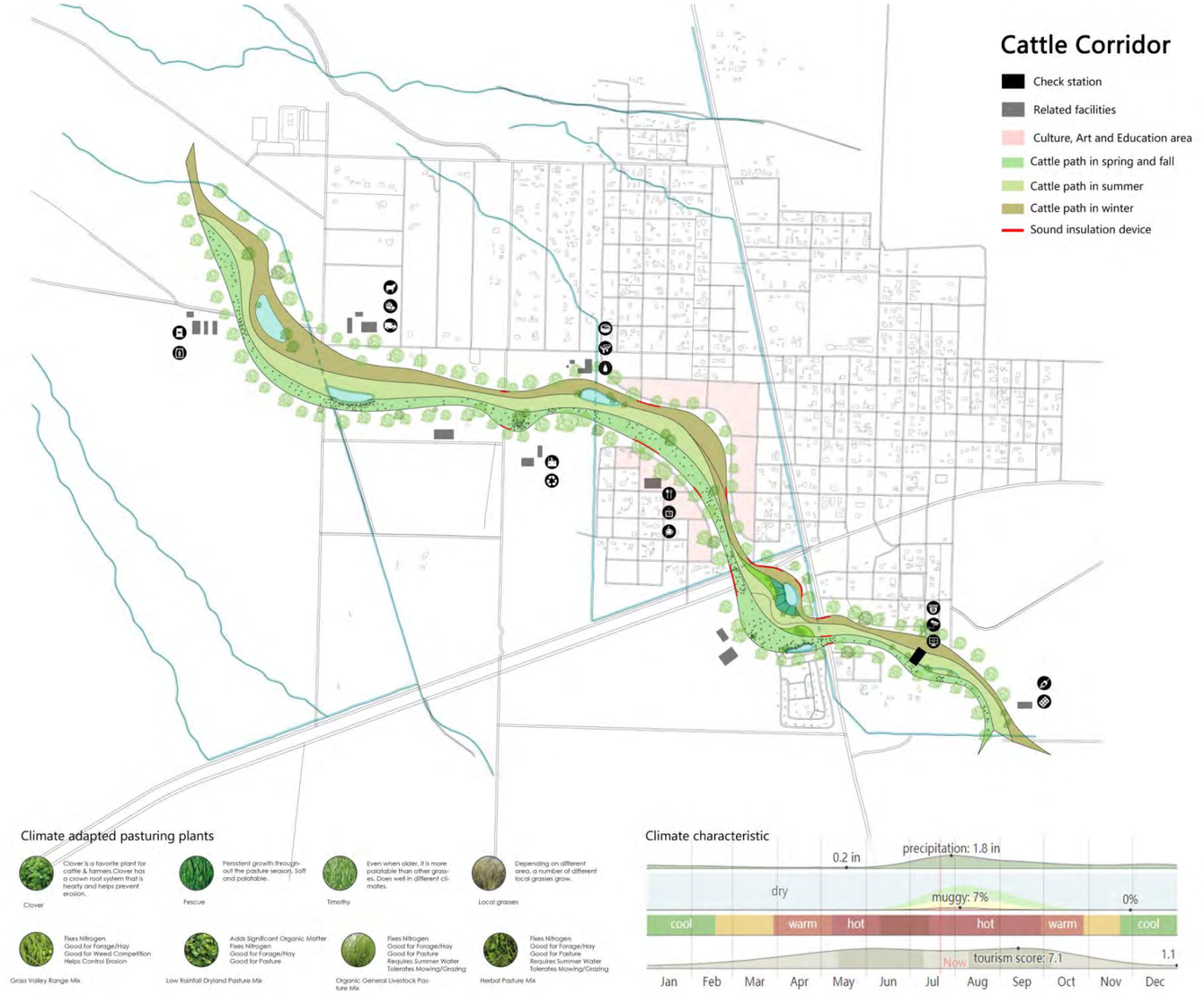

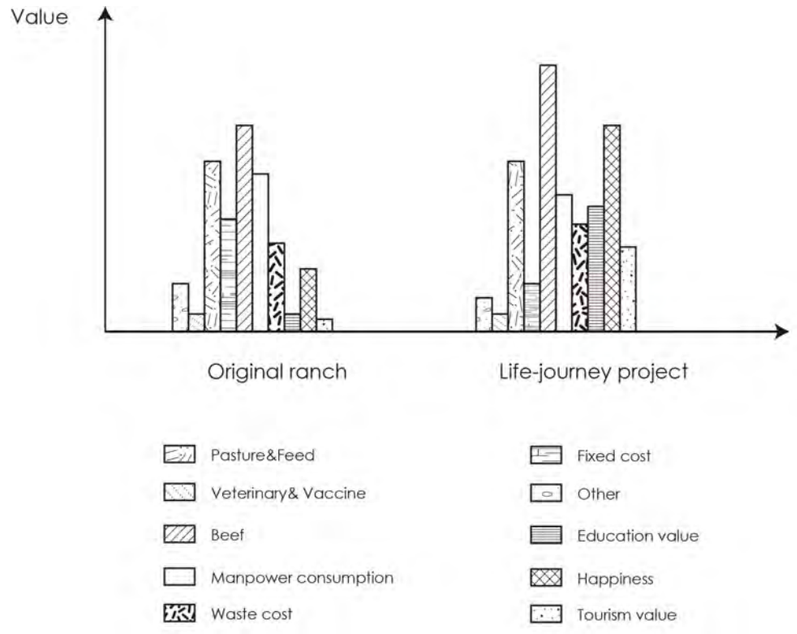

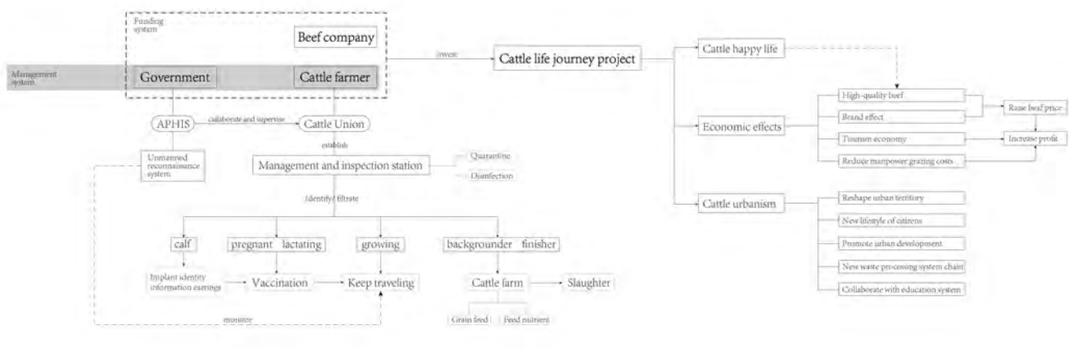

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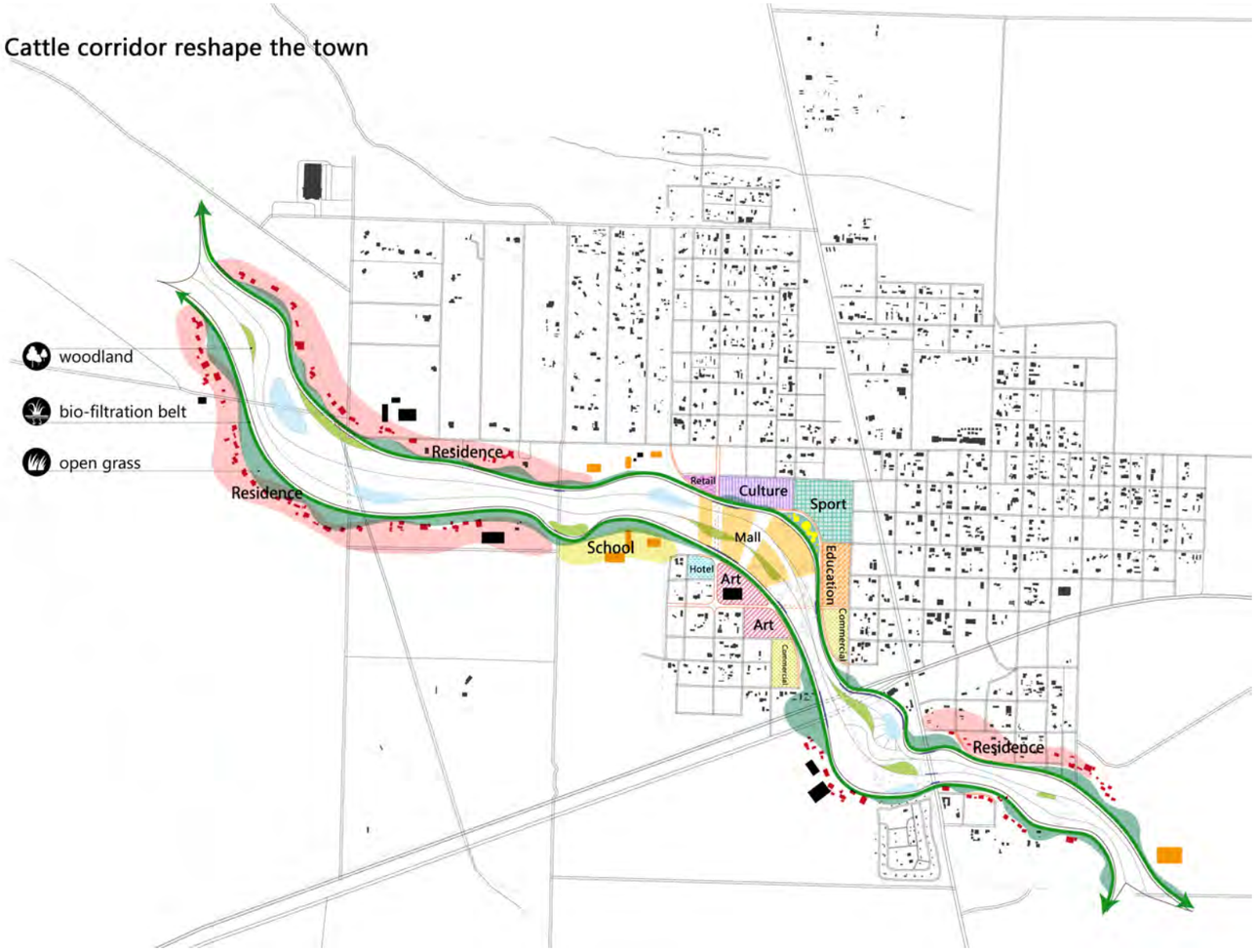
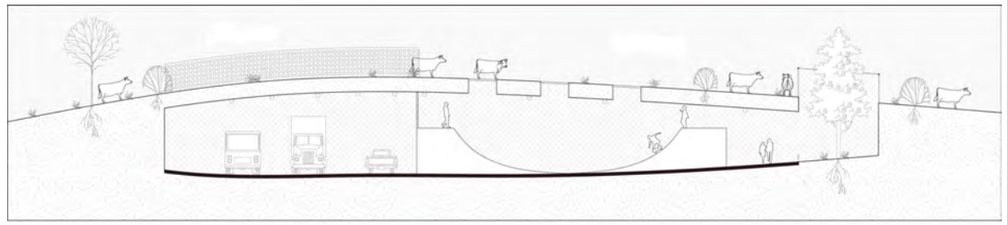
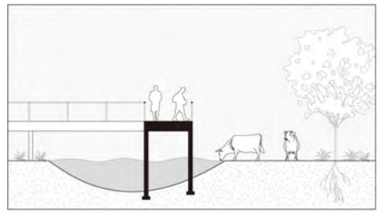
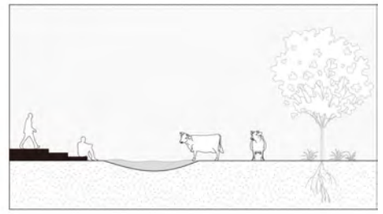
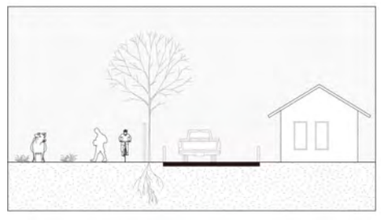


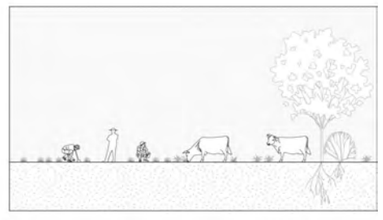

Highway

Playground


Water corridor


Shallow water


Bikeway


Experimental field

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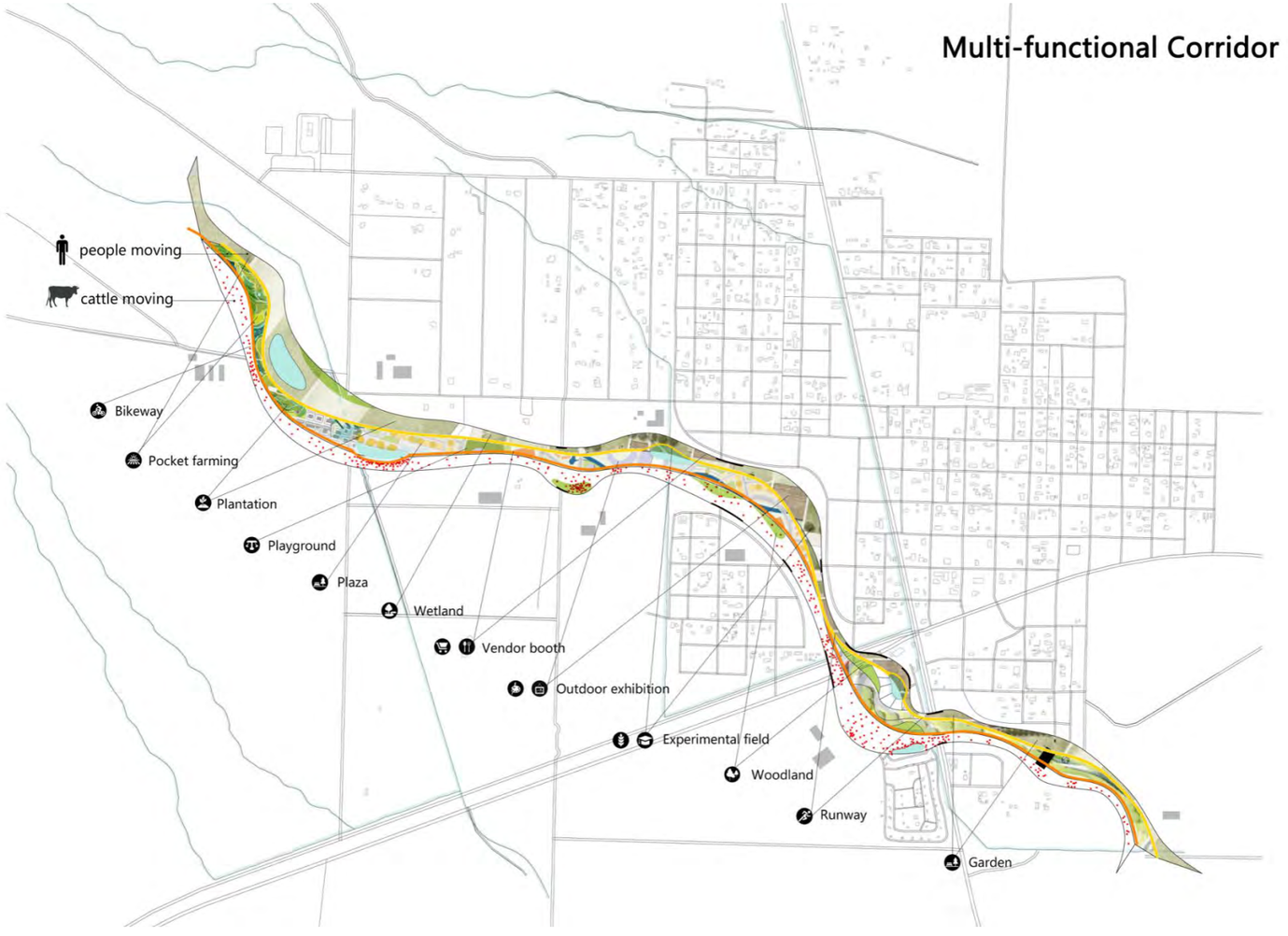

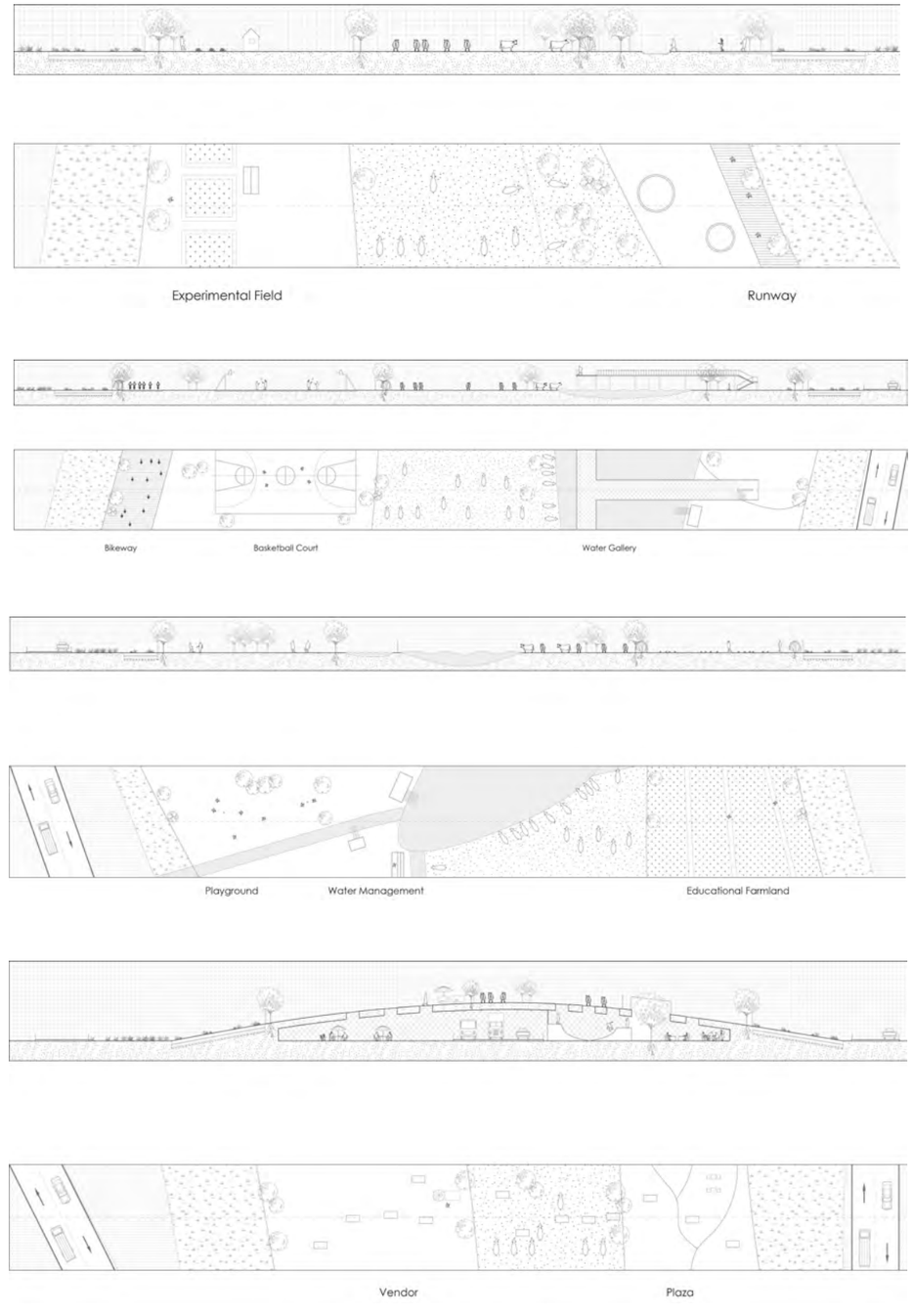

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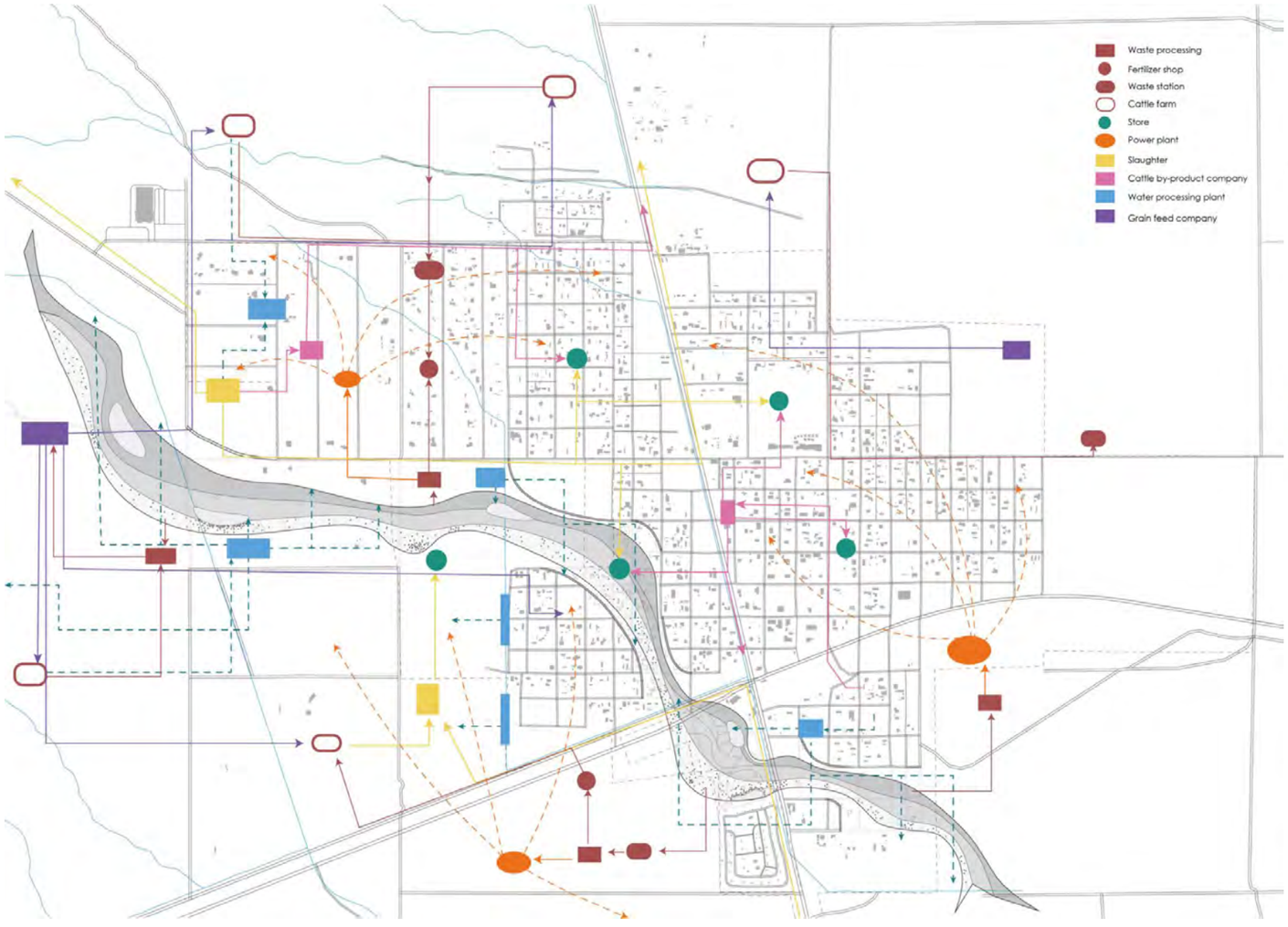
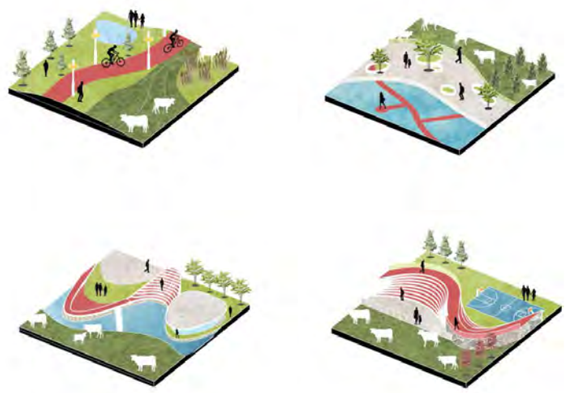
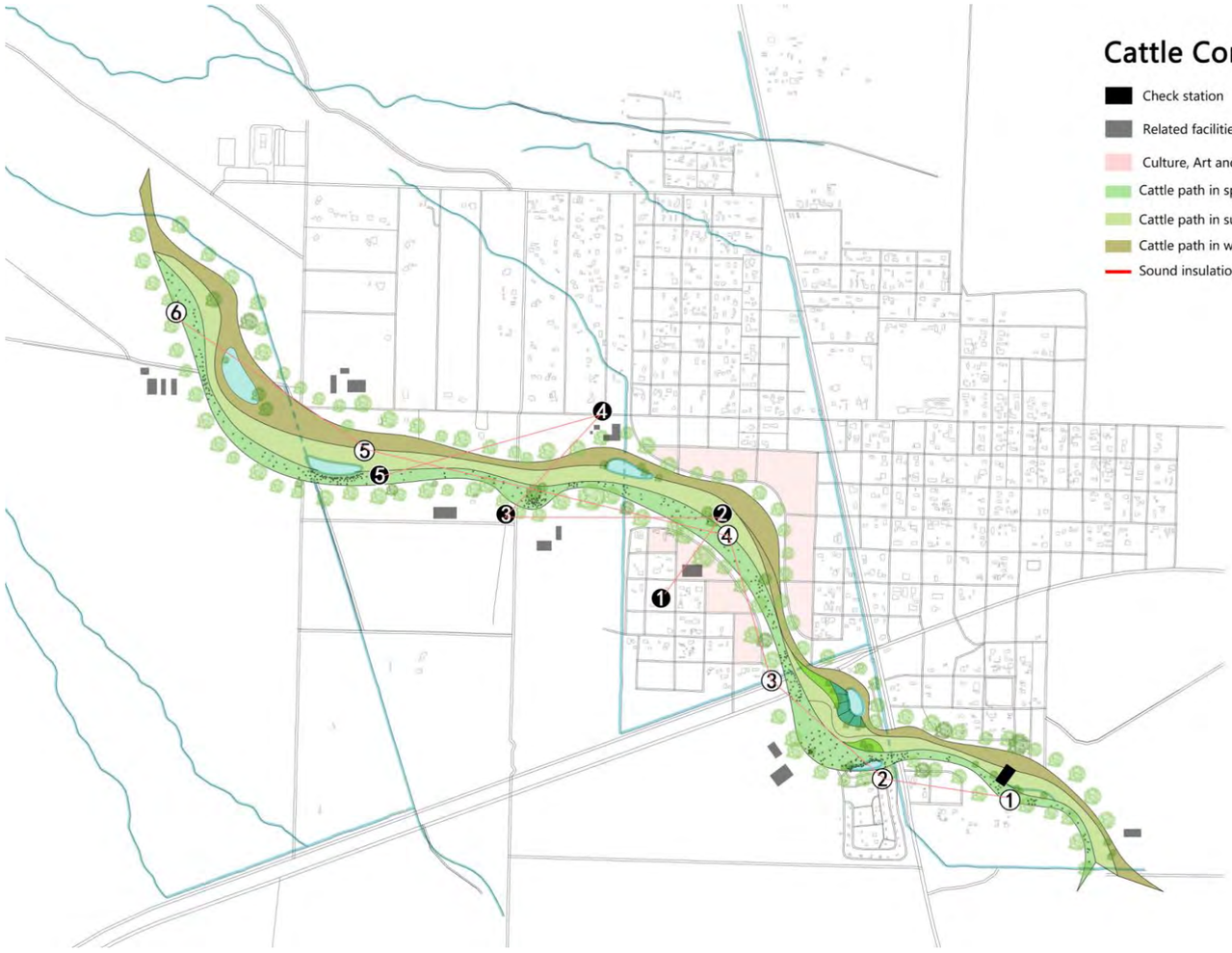


Interaction between cattle and people



Borderland Biostructures studio: Ersela Kripa + Stephen Mueller

Students: Can Yang & Wanqi Jiang



Beyond Countryside Interview

Can Yang

Abstract: The countryside seems to be a place that is gradually being ignored by people. The city owns half of the population with 2% of the land, and the countryside has always been an area that occupies a large area. In fact, rural areas now have new opportunities and potential. For example, the introduction of technology has re-established the connection between the city and the countryside, and has also helped improve people's quality of life.

Key word: countryside, China, modernization,future

Countryside, The Future is an exhibition that took place at the Guggenheim Museum in New York, and the exhibition period is from February 20th to August 14th, 2020. This exhibition is organized by Rem Koolhaas and Samir Bantal, Director of AMO, the think tank of the Office for Metropolitan Architecture (OMA). They put forward the view that Countryside is where the future is being built[1]. We invited Samir Bantal to discuss the topic of the countryside and related information about the exhibition.

Figure 1: Image of "*Countryside, The Future"* exhibition, by Guggenheim Museum website.

Figure 4: The XPlanet UAV displayed at the "*Countryside, The Future*" exhibition is one of the latest achievements of the UAV system developed in China for farmland management. Picture provided by MANN/Central Academy of Fine Arts.

Q: Since modernization is mentioned, what is the relationship between the countryside and modernization? The introduction of modernization may have negative effects on the countryside, such as the destruction of the ecosystem. Many people also believe that the premise to introduce modernization is not destroying the rural traditions. Should the countryside join the modernization process?

Samir Bantal: Perhaps due to some unsuccessful or failure, people are suspicious of rural modernization, but I still think that modernization is a necessary process even if this process has experienced failures. The process may need to be improved, we also need to correct it and improve life. Some people might think that under the introduction of modernization, the countryside will become an efficient-driven life. But I think modernization is just a way to make people leisurely. For example, farmers can intelligently manage farmland with the help of digitalization. The introduction of such modern technology can give villagers a better life

Q: Why do you want to study the topic of rural areas?

Samir Bantal: In 2020, we are faced with two important tasks: one is to question the necessity of total urbanization and rediscover the possibility of rural areas as a place for human survival and resettlement; the other is that we should use new imagination to stimulate this possibility[2]. Koolhaas wrote in *Ignored Realm* that 'Countryside was a canvas on which every movement, ideology, political bloc, and individual revolutionary projected their own intentions'

Q: What is the definition of countryside? For example, in ancient China, the difference between the city and the countryside may be the boundary between the moat and the city wall. But nowadays, there seems to be no such geographical separation. Living in the suburbs of the city, even if there is farmland, it still feels like it is not in the countryside.

Samir Bantal: The "countryside" in the exhibition or discussion is not the village in the conventional cognition, but refers to all non-urban areas that are generalized, not yet occupied by cities, and occupy 98% of the earth's surface. The term countryside includes rural and other remote areas [2].

Q: Is the countryside a closed concept? In China, when talking about the countryside, it feels like a closed area. It is because in China, the countryside is an acquaintance society, people are familiar with each other, which is very different from the city. Does this situation hinder the connection and development between the countryside and the city?

Samir Bantal: We have a Chinese case in our "*Countryside, The Future"* exhibition to show how a city and a village can communicate closely and mutually benefit each other. China has invested heavily in countryside infrastructure and is carrying out a digital revolution in the countryside (such as Alibaba's countryside e-commerce platform). There are also other online platforms connecting different rural communities, connecting high-speed rail between countryside and cities... The above are some win-win models, which promote the development of tourism and cultural exchanges; promote the relationship, interaction and mutual benefit between cities and countryside areas [4]. Such results also show that today's countryside may not only be a closed concept. With the help of various means, it is possible to create connections between one countryside and another countryside, between the countryside and the city, and break the seemingly closed state of the countryside.

experience. And there is a theme in the "*Countryside, The Future*" exhibition, called "Nature/Conservation", which shows a series of models to deal with global warming. People can use representation and calculation technology to predict which areas in the world need to be protected and which areas could be developed. These sophisticated technologies can help us avoid or deal with the crisis we face [4].

Modernization may have some delicate sides, and we need to recognize the possible consequences of this. At the same time, we also need to improve modernization. After realizing the fallacy of modernization, we need to fix it in a smart way and continue to promote new ideas.

Figure 5: A picture depicting precision farming in the "*Countryside, The Future*" exhibition. Image provided by OMA.

References:

[1]:https://www.theguardian.com/artanddesign/2020/feb/11/rem-koolhaas-rural-countryside-the-future-guggenheim

[2]:https://www.guggenheim.org/teaching-materials/countryside-the-future/experimentation-in-the-countryside#_edn1

[3]: https://www.guggenheim.org/exhibition/countryside

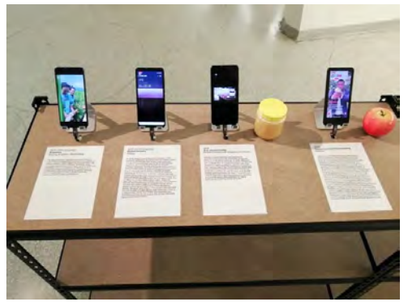


Figure 2: Four mobile phones show China's Apps and digital platforms, Kuaishou, Tiktok, Taobao and ant forest Those platforms connect countryside and cities.The picture is provided by Mann / Central Academy of fine arts.

Q: In what ways do you study the issue of the countryside? What did the aforementioned "*Countryside, The Future"* exhibition express, and what is its purpose?

Samir Bantal: Through five major themes: Leisure and Escapism; Political Redesign; (Re-) Population; Nature/Preservation and Cartesianism [5]. The exhibition wants to explore the political, economic, social, and cultural changes experienced by the countryside as the background of the rise of artificial intelligence and automation, political radicalization, and global warming.

The purpose of the exhibition is also to bring more attention to countryside development, especially to bring the issue of countryside back to the political agenda. Because, especially in European and American countries politicians seem to have completely left the countryside behind. But before, both China, Germany, and even the United States had their own views and plans for countryside development. Countryside is now undergoing many changes, but these changes do not seem to have attracted the attention of the power centers in the cities. The purpose of this exhibition is to divert people's excessive attention to the city, so that people can turn their attention back to the countryside again, and thus escape from the urban culture and the inherent preference for city life

Figure 3:Countryside planning in different countries, by Beyond countryside lecture, Samir Bantal, AMO.

Q: How do you view and evaluate the development trend of Chinese rural areas and the global countryside areas in the future?

Samir Bantal: In the case we investigated, China is a country with a vision of countryside development, a comprehensive goal and a comprehensive understanding of countryside development, and it actively pays attention to and protects the survival and development of countryside areas. China pays attention to the population living in rural areas, and the management method is not fragmented. When dealing with complex issues like rural development, China's integrated approach seems more appropriate. In the exhibition, we showed the policies implemented in different aspects of countryside development across China from different perspectives, covering content related to countryside tourism development, countryside cultural development, agricultural modernization, and land rights[4].

The future rural development may be combined with modernization. Use modernization or digital revolution to help achieve further development .

[4]:https://baijiahao.baidu.com/s?id=1663952948708680600&wfr=spider&for=pc

[5]:https://www.guggenheim.org/press-release/rem-koolhaas-and-amo-explore-radical-change-in-the-worlds-nonurban-territories-in-the-guggenheim-exhibition-countryside-the-future

[6]: https://www.guggenheim.org/exhibition/countryside

Cross-Scalar Solutions:
From Oysters to Urban Resilience

Can Yang

In SCAPE's Oyster-Tecture, a small scale creature, an oyster, is used to try and change the state of a large environment. Oysters have the function of purifying water and the ability of self-growth. If the oysters became a self-sustaining population, the structure could grow over time on its own. In addition to filtering water sources and resisting waves, these biological barriers can even provide a living environment for other organisms such as shrimp. Just through the reproduction of oysters, huge changes in the ecological environment could be brought about[1].

SCAPE's use of oysters reflects not only their capacities to clean water, but also their long history. Although most people don't associate New York City with oysters today, in the 1700s the city was famous for them. It is estimated that trillions of oysters once surrounded New York City. Oysters were food for rich and poor alike: sold by street vendors and expensive restaurants and served in all kinds of ways. Oysters even have a history as a building material. Pearl Street for example, in spite of its name, is actually paved by crushed oyster shells[2].

The site of Oyster-Tecture is the Gowanus Canal, which is one of the most polluted waterways in New York. It is located in New York Harbor and is one of the many places affected by Hurricane Irene, 2011. Pollutants include coal tar waste, heavy metals and volatile organic compounds. Pollution poses a threat to nearby residents, preventing them from using the canal for fishing and entertainment[3].

How do oysters clean the water? A single oyster can filter 50 gallons of water a day according to the US National Oceanic and Atmospheric Administration. Oyster is a filter-feeding organism, with small zooplankton, diatoms and organic debris as the main food. Water enters the gills; the suspended particles in the water are stuck by mucus; the cilia and tentacles on the gills send the small particles to the mouth, and throw the large particles out[4]. Oysters filter water to absorb nutrients, which helps to grow their shells[5].

SCAPE's initial proposal was to achieve the Oyster-Tecture concept through a system of marine ropes. Through the sea rope weaving method, a huge network can be woven[6]. These networks would be seeded with oyster larvae so that oyster can continue to grow freely on the network. With relatively small architectural interventions, a new climate protection infrastructure would be formed: artificial oyster reefs. In the project's vision, a watery regional park will appear near the canal. With the help of the oysters, people would be more willing to engage in activities and entertainment on the canal.

But there are still some questions about the project such as will the mass reproduction of oysters change the structure of the now well-formed ecosystem? Oysters were in a large number in the 17th century in NYC. It is possible that the restoration of the oyster population would not damage the local ecosystem, but may increase the diversity of the ecosystem. This problem may require more experiments to consider in the future.

Figure 1 :General idea of the Oyster-Tecture, from Space official website.

Figure 2 :Pearl Street in the 17th century, from the NYPL digital collection.

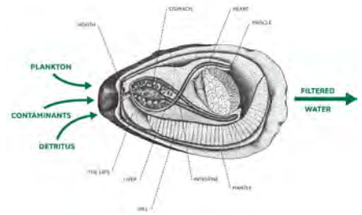


Figure 3: Physiological structure of oyster to show how the oyster can filter the water, from Space official website.

Figure 4: The similarity of oyster life cycle and strategy, from Space official website.

Figure 5: Future view of how human and nature can coexist harmoniously after oysters' big work, from Space official website.

Notes:

[1]:https://www.scapestudio.com/projects/oyster-tecture/

[2]:Mark Kurlansky(2006), The Big Oyster: History on the Half Shell Book

[3]:https://zhidao.baidu.com/question/1644885103573083860.html

[4]:https://99percentinvisible.org/episode/oyster-tecture/

[5]:https://medium.com/proofofimpact/how-oysters-help-to-keep-oceans-clean-54356e0bbf02

[6]:https://www.youtube.com/watch?v=Y4xCpqVa-6I

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Michael J. Chiarappa(Fall, 2007),New York City's Oyster Barges: Architecture's Threshold Role along the Urban Waterfront in Buildings & Landscapes: Journal of the Vernacular Architecture Forum , Fall, 2007, Vol. 14 (Fall, 2007), pp. 84-108

Mark Kurlansky(2006), The Big Oyster: History on the Half Shell Book

Means of Adapting to the Environment:

Makoko Floating School

Can Yang

What makes a building a building? People usually think that buildings need to be built on land. But Makoko lacks roads and land. Kunle Adeyemi's floating school is located in Makoko, which is a water-based community in Lagos, Nigeria's most populous city, located in the center of a lagoon that has existed for the past 100 years. The buildings there are built on fixed stilts, and the transportation method is mainly water canoe. Residents make a living from fishing and saw milling[1]. Whole trees from all over Nigeria, float on the Lagos State Lagoon[2],water plays an important part in the economy here.

Because there are not enough primary schools to meet the growing population in the area and are prone to severe flooding, Kunle Adeyemi hoped to help Makoko expand its dilapidated kindergartens and elementary schools. Adeyemi's design proposal is to create schools that can also be expanded and adapted to other uses, such as community centers, clinics, markets, entertainment centers or housing[3].

Due to changes in tides and water levels, the architect decided to float the building. The floating system is made from a large number of plastic buckets found in Lagos. The system consists of 16 wooden modules, each of which contains 16 barrels, a total of 256 reused barrels[4]. These modules create a 100 square meter platform that provides buoyancy for the building and its users. Although the building is fixed at first in a stationary position, it can be moved by towing. In the case of highly fluctuating tidal and water levels, floating seems like a much better solution.

The building has three floors and a staircase on one side connects all three floors. The first floor is an open game area for school breaks and gatherings, and it is also a community space in spare time; The second floor is an enclosed space that can accommodate two to four classrooms, providing enough space for sixty to one hundred students; and the third floor is a semi-enclosed workshop space [8].

This project is a model to show a simple building could have architectural strategies for dealing with very complex environmental contexts. Despite the floating system, the design of the building also follows a triangular shape to ensure stability in the water, and the roof shape is very suitable for humid and rainy climates like Makoko[2].

When the project was proposed, some critics were concerned about the possibility of fire,this was particularly a concern given the use of wood. In response, Kunle claimed that these two issues have been resolved as much as possible, with temporary columns and telescopic steel anchors used to stabilize the structural combination under adverse conditions. For long-term docking, fixed anchoring systems are still under consideration. The wood used is treated with anti-corrosion and fire prevention[2].

However, after completion in 2013, the building only existed for three years and collapsed due to heavy rain. Although the school only held about four months of practical courses in its three-year life span, it remains relevant as a model of architecture adapting to the environment[8].

Figure 1: Makoko Floating School, from NLÉ official website

Figure 2: The project uses barrels to achieve the purpose of floating,from NLÉ official website

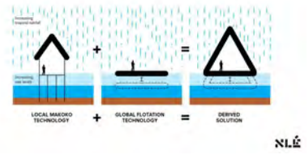


Figure 3: Design formation process, from NLÉ official website

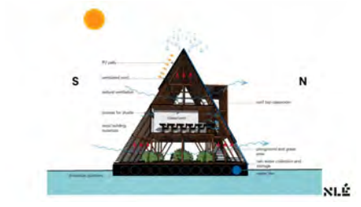


Figure 4: Section of Makoko Floating School, from NLÉ official website

Figure 5: The school collapsed in 2016, from NAIJ.com

Notes:

[1] :https://www.archute.com/makoko-floating-school-by-nle-architects-in-lagos-nigeria/

[2] : https://karimahashadu.com/makoko-sawmill/

[3]:http://archive.nytimes.com/www.nytimes.com/interactive/2013/05/26/magazine/26look-lagos.html?_r=2&emc=edit_th_20130526&nl=todaysheadlines

[4]: https://publicdelivery.org/makoko-floating-school/

[5]: https://urbannext.net/makoko-floating-school/

[6]:https://www.archdaily.com/890330/a-deep-dive-into-the-sad-story-of-the-makoko-floating-school

[7]:https://gallery.mailchimp.com/75e591db8b22aa2c51b6c7278/files/161130_Makoko_Floating_School_FAQs_and_appendices.02.01.pdf?utm_source=NL%C3%89+December+Newsletter+2016&utm_campaign=4f74efd607-EMAIL_CAMPAIGN_2016_12_20&utm_medium=email&utm_term=0_9abf1e2bfb-4f74efd607-

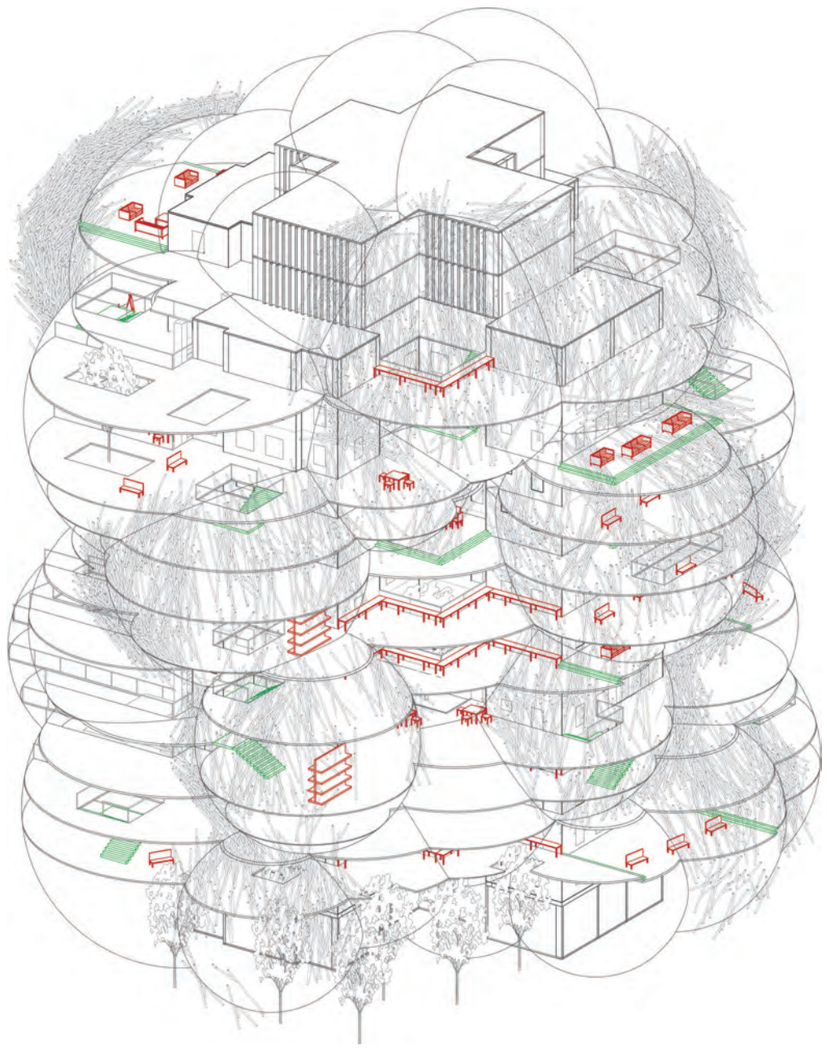
[8]:https://www.designboom.com/architecture/nle-architects-floating-school-in-makoko/

Studio

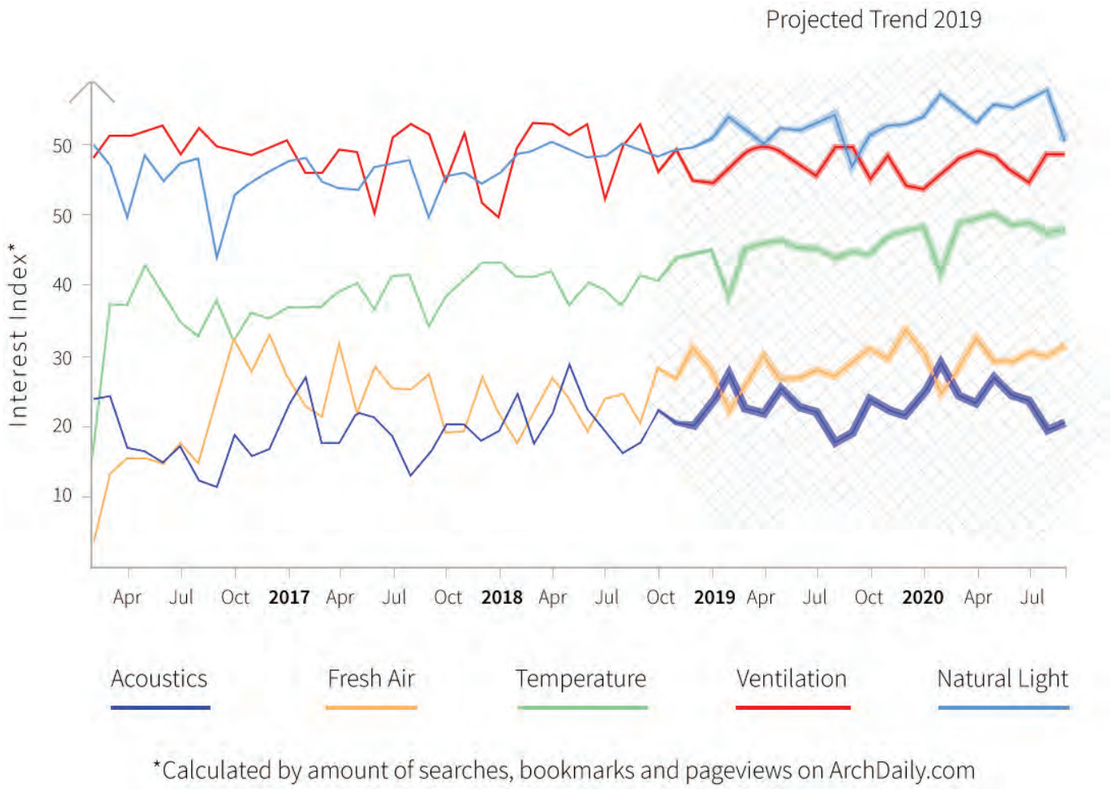
Fall Semster

Stephen Burks

Student: Can Yang



Comfort Project



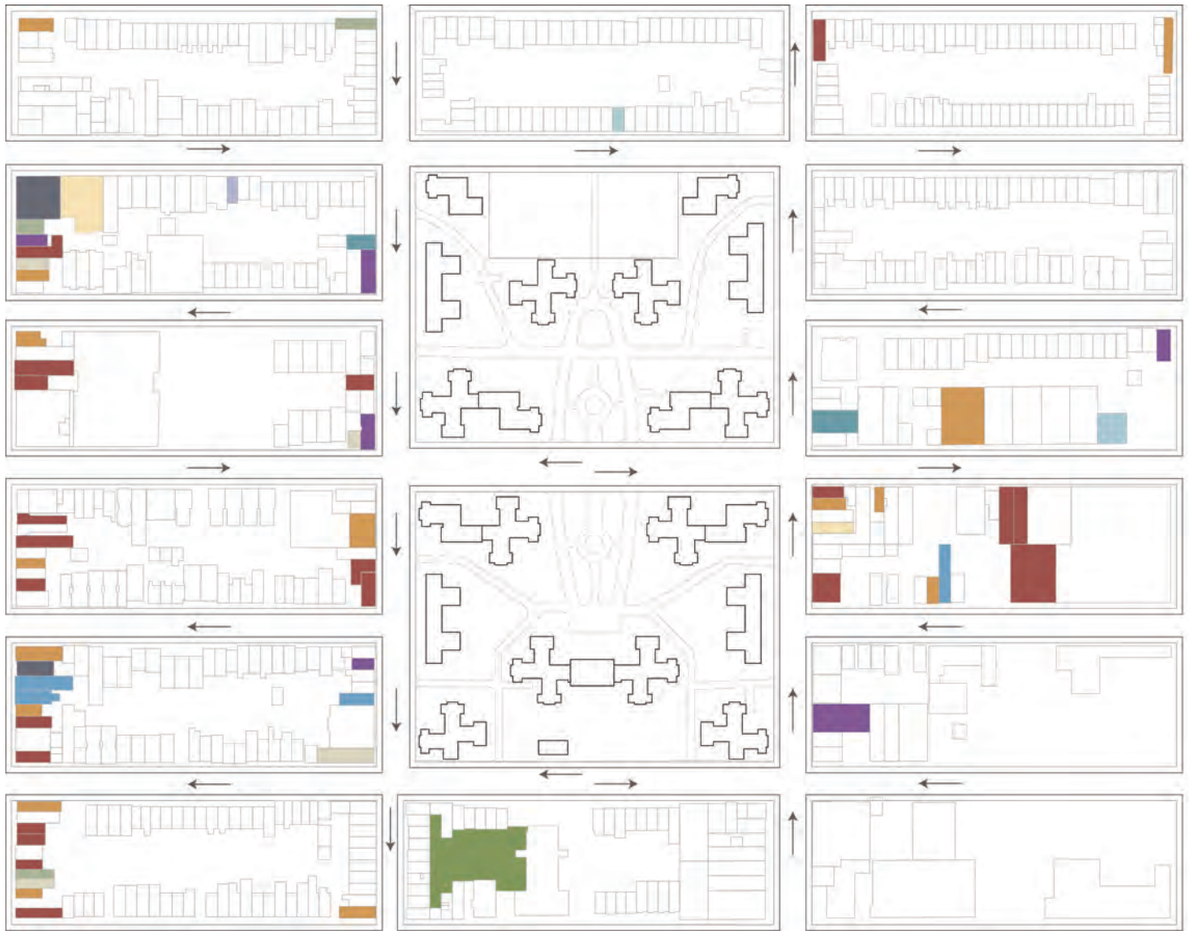
In 1934, the New York City Housing Authority (NYCHA) was established. NYCHA housing was initially designed to house the working class and working poor, not the destitute.Gowanus Houses were built in 1948 and completed in 1949. They consist of 14 buildings.There are many reports and posts that show frequent crimes near gowanus houses. And in the process of field investigation, we also saw police cars stationed permanently in the site to prevent crimes.

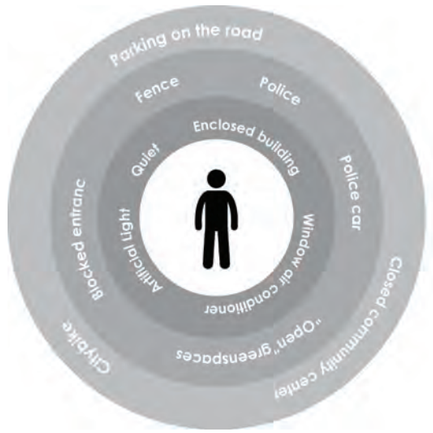
A foreign student (me) came to NY, read the crime, knew the crime map for the first time. Wondering how the crimes affecting the residents. How the crime affecting the site.

Instead of making a crime map on the site.What I am trying to do is to make the residents living here feel comfortable through architectural method. Changing the way that the people there see themselves and the way that the people outside see them.

Stephen Burks

Student: Can Yang





Stephen Burks

Student: Can Yang

Studio

Fall Semster

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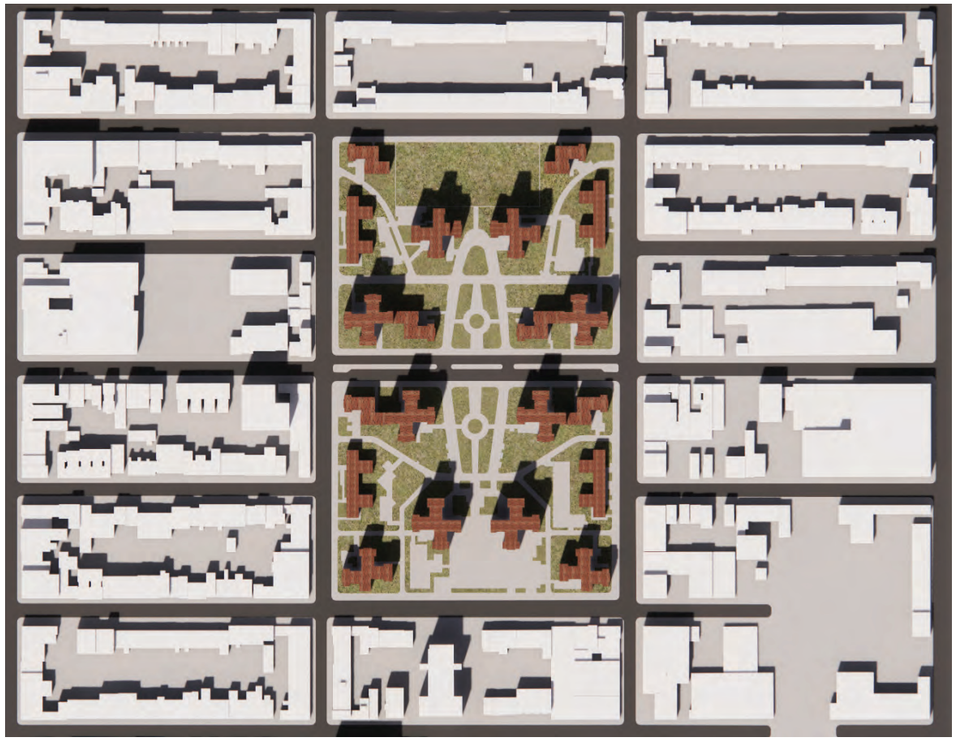

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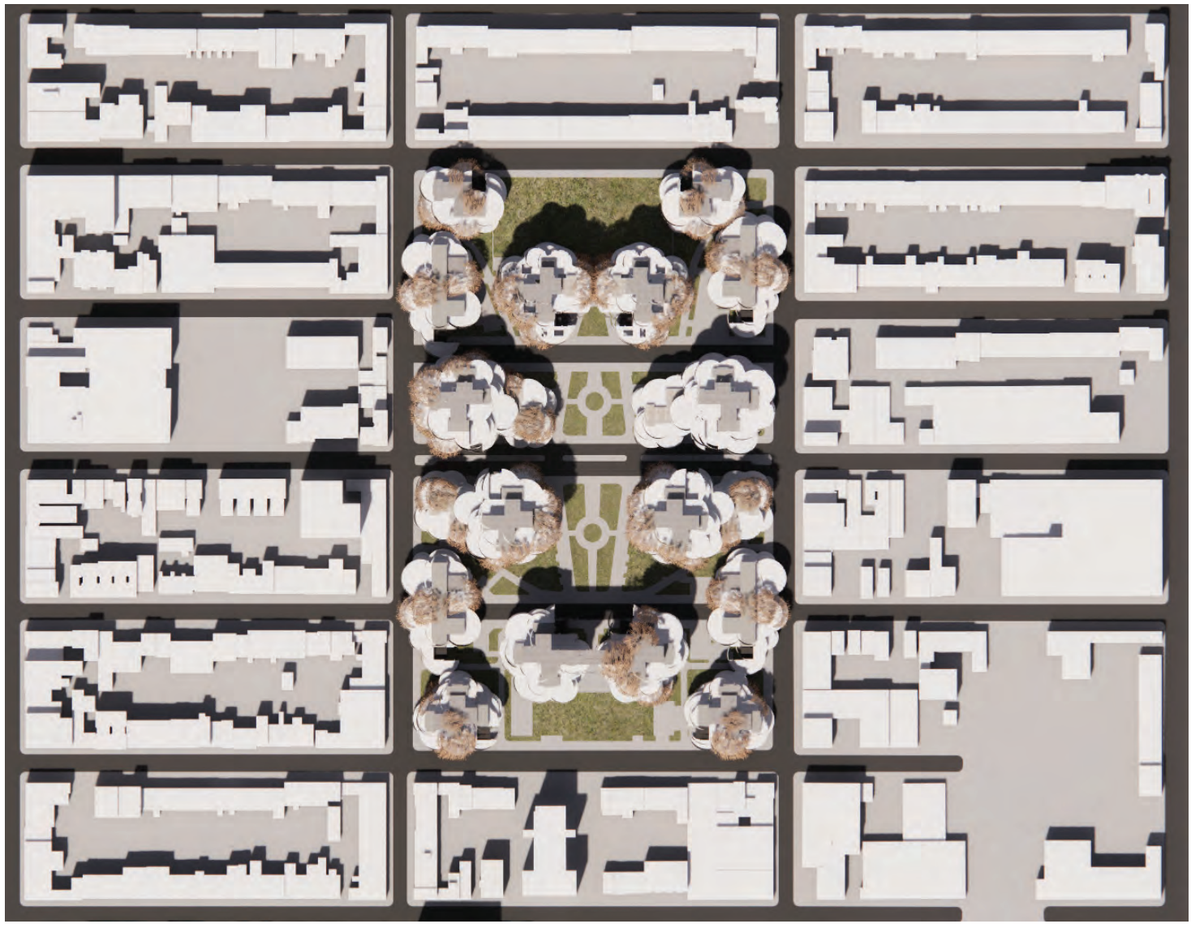

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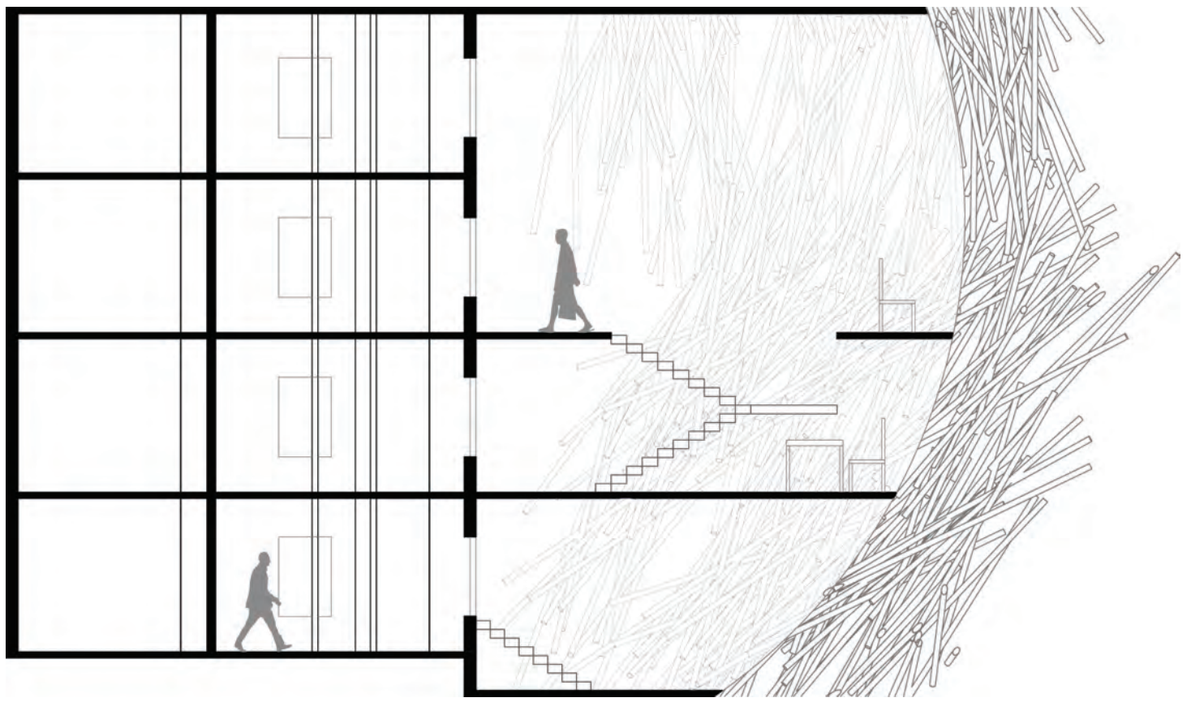

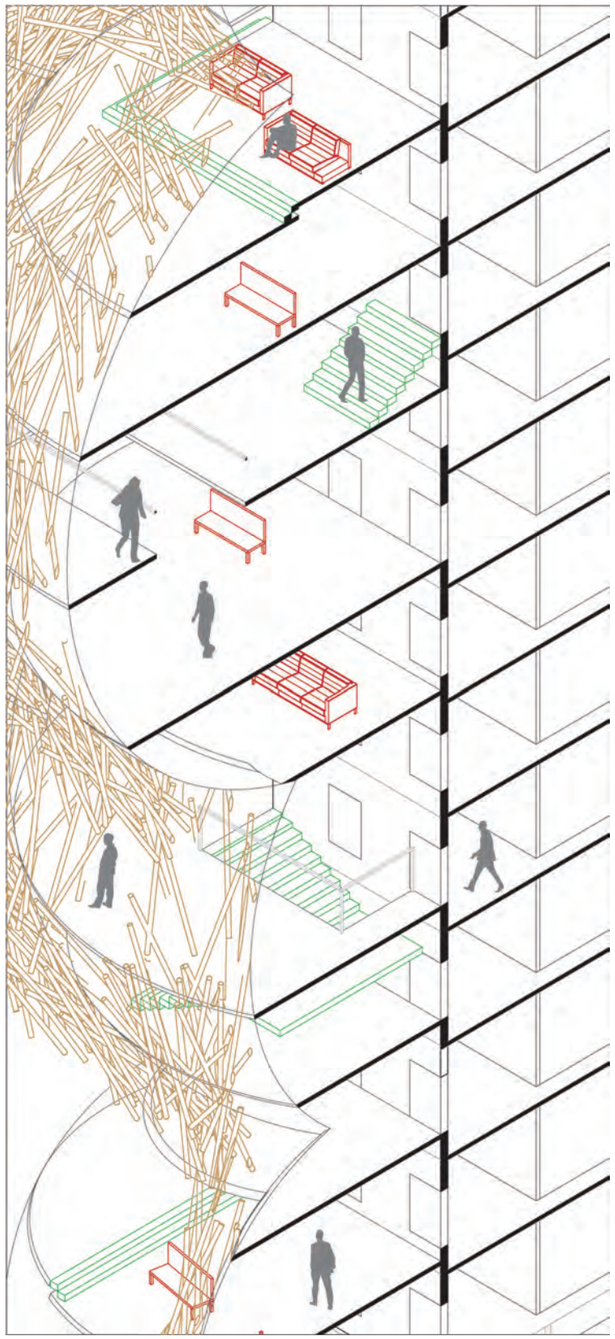

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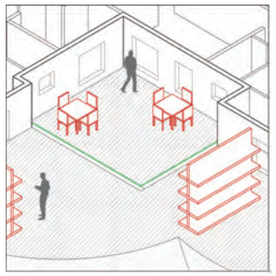
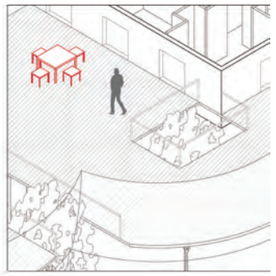
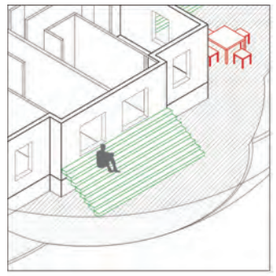
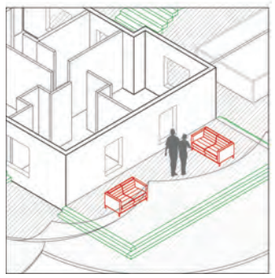
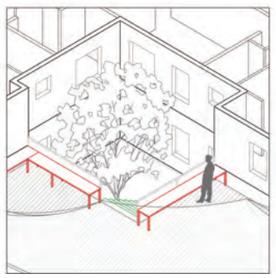
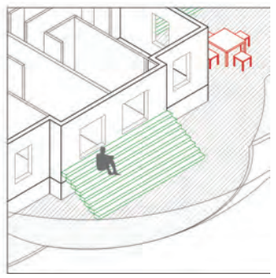
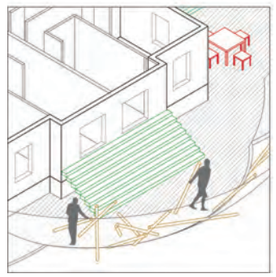
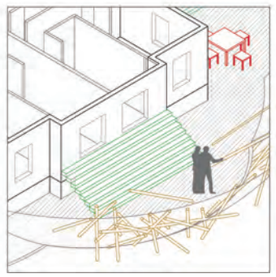
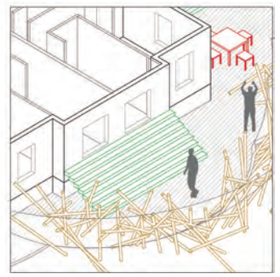
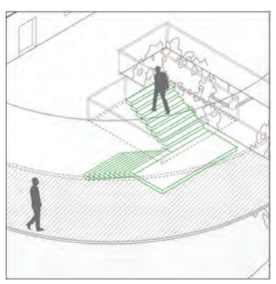
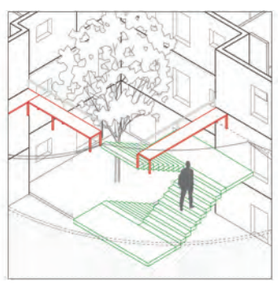
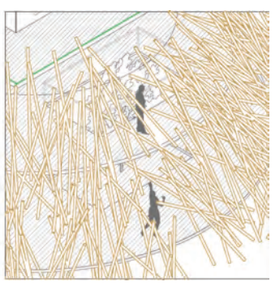


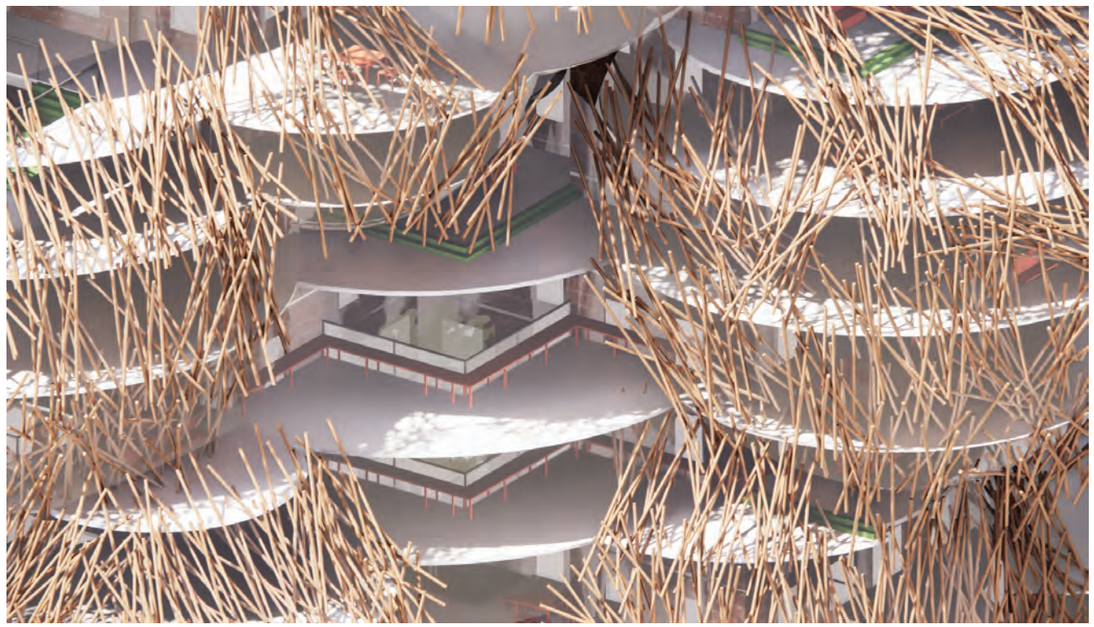












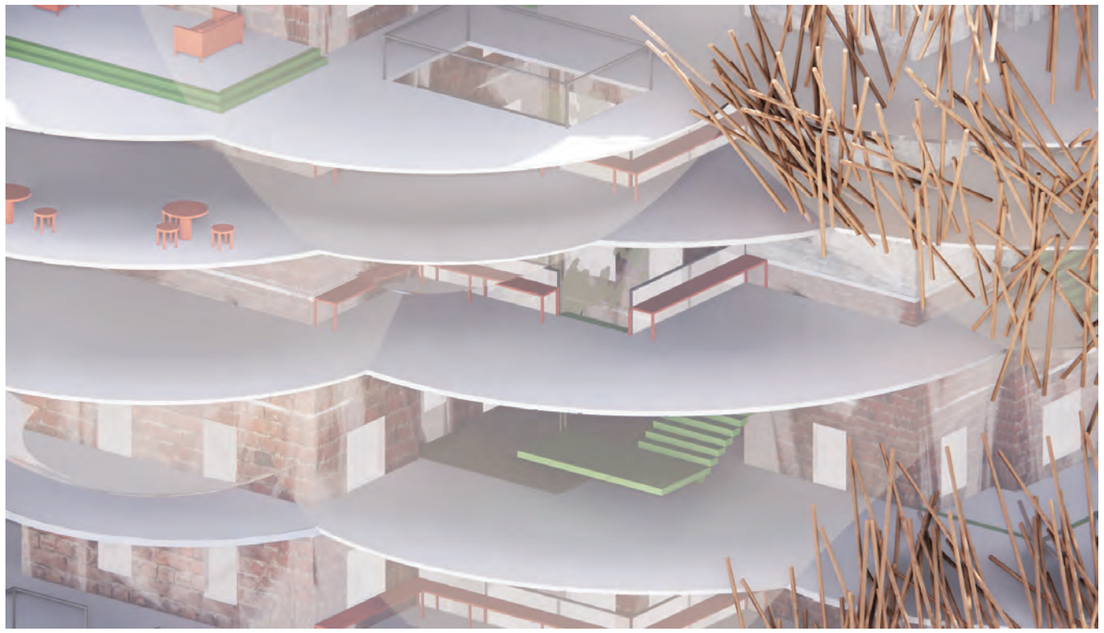
Studio

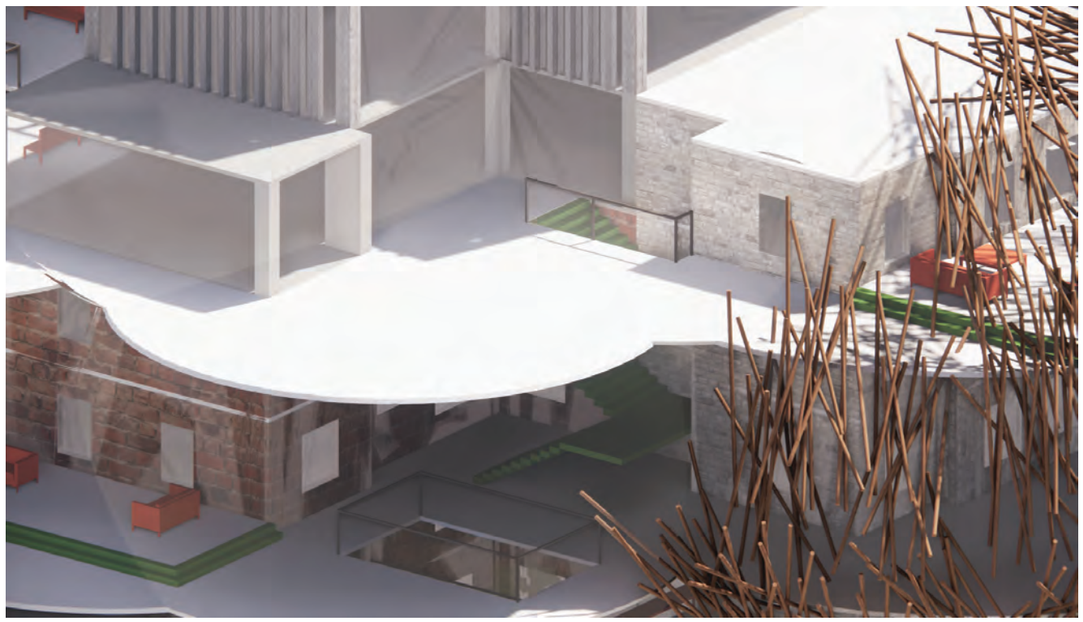
Fall Semster

Stephen Burks

Student: Can Yang







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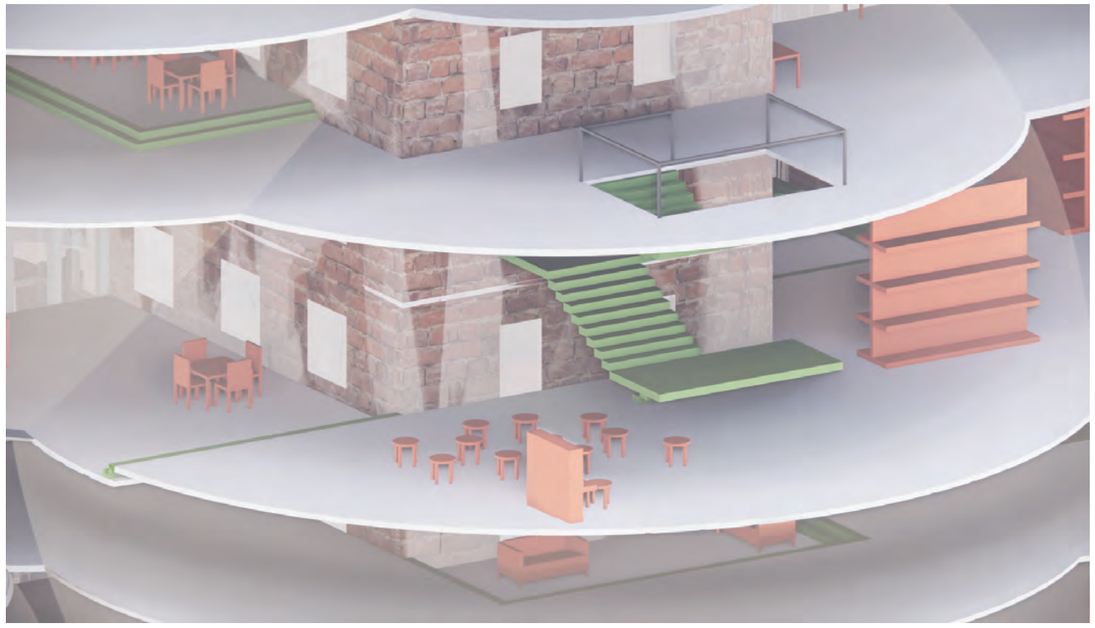


Rethink of Sant'Andrea al Quirinale

Can Yang

Abstract: Sant'Andrea al Quirinale was designed by Gian Lorenzo Bernini and completed in 1670. People talk of Sant'Andrea al Quirinale as an important building example of Baroque Architecture. This passage uses the technique of architecture to try to rethink and analyze Sant'Andrea al Quirinale.

Key word: columns, sculpture, painting

The floor plan of the church is oval. When we look at the oval plan, usually people's attention will be in the center of the plan. But at Sant'Andrea al Quirinale, the real focus will be at the altar on the short axis. In the altar of the church, there is a painting and some sculptures next to the painting.Additionally, the entrance of the church is on the short axis, facing the altar, normally the entrance of an oval church will be on the long axis. Bernini put the entrance in a different way.

Figure 1:The oval plan of the Sant'Andrea al Quirinale. The altar is at the location of the dotted circle on the top.

When people get into the church through the entrance, they can clearly see the altar in front of their view. How did Bernini transform people's attention from center to altar? The first thing I would like to talk about is light. There is a natural light behind the altar, on the lantern. People can't see it when they enter the church, unless they stand closer to the altar. Below is an image about what the altar will look like when the altar is without light and darker. Clearly the painting and those sculptures are more obvious when there is natural light behind them.

Figure 2: The view when visitors enter the church through the entrance.

Figure 3: Photoshopped picture to show how the altar will look when there is no natural light behind.

The altar is separated from the main area of the church under the dome using two pairs of Corinthian columns. I draw the outline of the Corinthian column in the section. Corinthian columns have their own proportion. The height of the column body is 10D, while the base diameter is D. When I analyzed the Corinthian column in Sant'Andrea al Quirinale in front of the altar. The diameter of the base is a little bit larger. When the height of the column is 10D, the diameter of the base is 1.16D, which is larger than the normal Corinthian column. Compared with the pilaster in the main area, the Corinthian columns in front of the altar not only enlarge the diameter of the base, but also enlarge the body of the column. The dotted line drawing on the section is to show how the real proportion will be looked like. If the pairs of Corinthian columns are in their real proportion, it is obviously thinner than Bernini's design.

Figure 4: Section of Sant'Andrea al Quirinale, from Julia M. Smyth-Pinney.

Figure 5: Emphasize the outline of pairs of Corinthian columns and the pilaster.

Figure 6: Analyze the diameter for the base of the column and the height of it.

Figure 7: Compared with the dotted line which shows the normal proportion of the Corinthian columns.

Figure 8: Shewing how the real proportion of Corinthian will be looked in the section of the church.

Why did Bernini enlarge these pairs of columns in front of the altar? In book *Bernini : flights of love, the art of devotion* page 104, Giovanni Careri said "The Corinthian columns of Sant'Andrea increase in girth in order to reinforce their function of support against the aggression of the milky body of light that has penetrated into them and weakened them. "[1]. Also, the author mentioned the difference of color for the Corinthian columns. "Their proximity to the site of the martyr's miraculous transformation has forced them to react by growing stouter at the bottom.This proximity is also what has caused them to take on a rosy coloration and has allowed the light to penetrate into the marble. "[2] on book *Bernini : flights of love, the art of devotion* page 97.

Figure 9: Dotted line shows not only the base of these columns are enlarged, but also the body of these columns are enlarged.

Clearly the pairs of Corinthian columns are pink, while the pilasters near them are white. Additionally, there is an obvious line which separates the pilaster. The texture on the pilaster didn't fill into the whole body, from the stigma to the base. Also, this line demonstrates the separation between the color of pink and some original white color of the Corinthian columns. The densest concentration of the white speckles seems located at the area where the most pressure is felt.[3]

Figure 10: Two pairs of Corinthian columns are pink while the pilaster near them are white.

Figure 11: The separation of the dotted line.

The main idea of the altar is to show the painting Martyrdom of Saint Andrew (1668) by French painter Guillaume Courtois, showing Saint Andrew is tied on a cross. It is worth noting that usually the cross is usually vertical, but the cross in the picture is diagonal.

Figure 12: The painting and sculptures next to it.

Behind the painting, there are some small sculptures, angles. Some have an upward trend, as if intending to slip away through the window behind. Some are looking at the painting. Some are trying to hold the frame of the painting to visitors. Actually, when we look closer, instead of holding the frame, the angle is pushing against the frame, trying to show the painting to the visitors. Using these motions of sculptures, Bernini wants visitors to focus on the painting in the altar.

Figure 13: A photoshopped picture to show what the altar will look like without these small sculptures.

Additionally, there is a sculpture on the top of the altar. The sculpture's name is Saint Andrew ascending to the sky on a cloud, by Antonio Raggi. Raggi is Bernini's student, probably the sculpture is based on the design of Bernini. Actually, the figure of this sculpture is the same in the painting, Saint Andrew.

Figure 14: A view of the location of Saint Andrew sculpture.

The sculpture is on the top of the painting, showing a movement of the figure from the painting on the bottom to the pediment on the top. The sculpture breaks through the pediment using his body. In the sculpture, Saint Andrew is standing on a cloud, showing the weightlessness of the cloud. And Some of his clothes are still on the pediment. But with his movement toward the top, feeling that the pediment, or the architecture is the last boundary between earth and heaven, which he is trying to go to.

Figure 15: Saint Andrew ascending to the sky on a cloud, by Antonio Raggi

The cloth on or off the body of sculpture, on or off the pediment, these movements have the same feeling of another sculpture, Mary Magdalen, by Bernini. The site of the sculpture is in the Chigi Chapel of Siena Cathedral. Mary was a prostitute before, the cloth on or off her body, and some pf the cloth is under her feet. The motion of her feet is trying to step on her clothes, showing she want to stop the sex work history under her feet.

Figure 16: Mary Magdalen by Bernini, in Siena Cathedral, Siena.

The expression of the movement for sculpture is also used on the top of the dome. On the dome there are also some sculptures. When we look closer to the structure of the dome, the rib of the dome didn't touch the basing at the bottom of the dome. The ribs usually play a structural role for the dome, and they need to be touched down on the basing. For this situation, what holds the structure of ribs? These sculptures are using the flowing vine trying to hold the ribs. Clearly these flowers don't have the real power to support. But in visitors' view, these little sculptures are trying to do the supporting work.

Figure 17: The interior of the dome in Sant'Andrea al Quirinale.

That reminds me of the work done by Michelangelo, using the figure as part of the frame. Detail of prophet Daniel, Sistine Chapel. These little babies behind are trying to use their body to hold the columns, which seems they didn't do their work seriously, they are talking and playing with others. And one baby is holding the book hard.

Figure 18:Detail of prophet Daniel by Michelangelo in Sistine Chapel.

There is an architecture debate of Sant'Andrea al Quirinale, which is talking about the relationship between architecture and decoration. In the book *Bernini : flights of love, the art of devotion*, the author mentioned that on one hand, Robert Pane, criticized the decoration of the church because it limits the clearly defined spatial differences, and it also conceals the structural defects of the building. On the other hand, other scholars praise the decoration for letting the church become theatrical and add the value of the scene seen by visitors.[4]

In the altar, we already saw that the painting is not the painting itself. Painting can surpass itself and create the Saint Andrew sculpture. The stucco sculpture breaks through the architecture and he opens his arms, trying to fly toward the top of the building, which combines the building together, Using these three types of art: painting, sculpture and architecture. Beinini creates a theatrical feeling in a church.

Notes:

[1]: *Bernini : flights of love, the art of devotion* page 104, Giovanni Careri

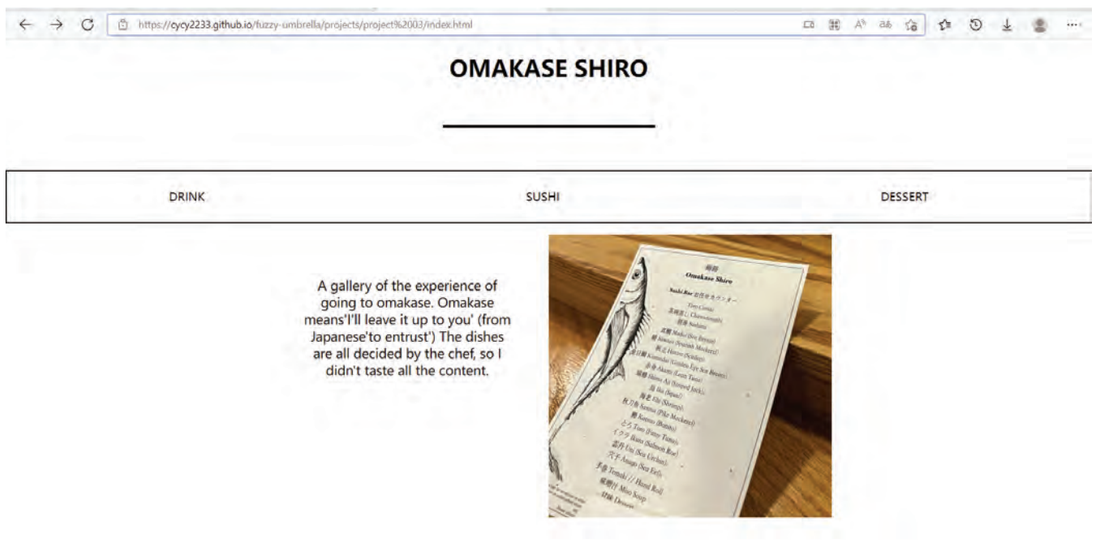
[2]:*Bernini : flights of love, the art of devotion* page 97, Giovanni Careri

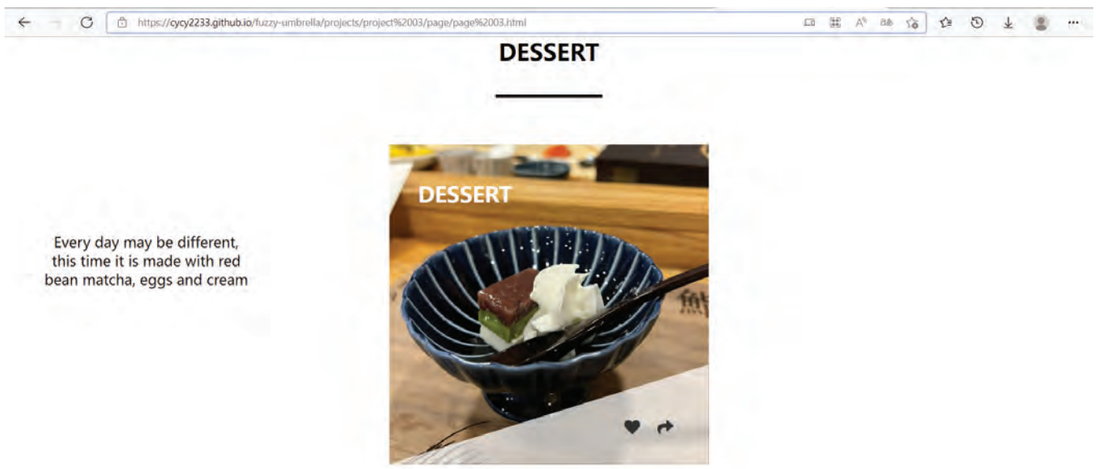
[3]:*Bernini : flights of love, the art of devotion* page 96, Giovanni Careri

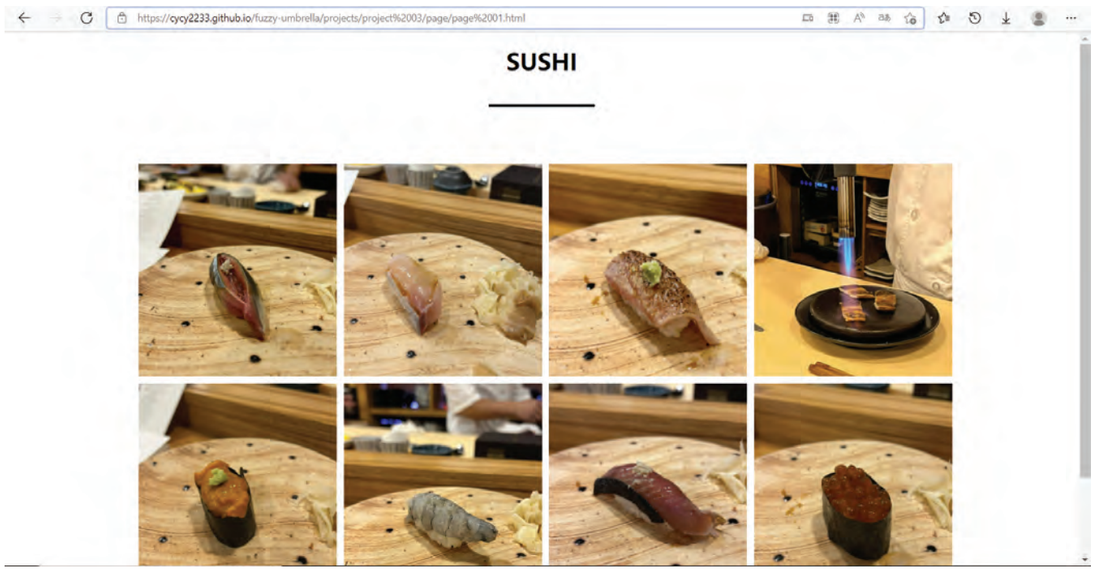
[4]:*Bernini : flights of love, the art of devotion* page 89, Giovanni Careri

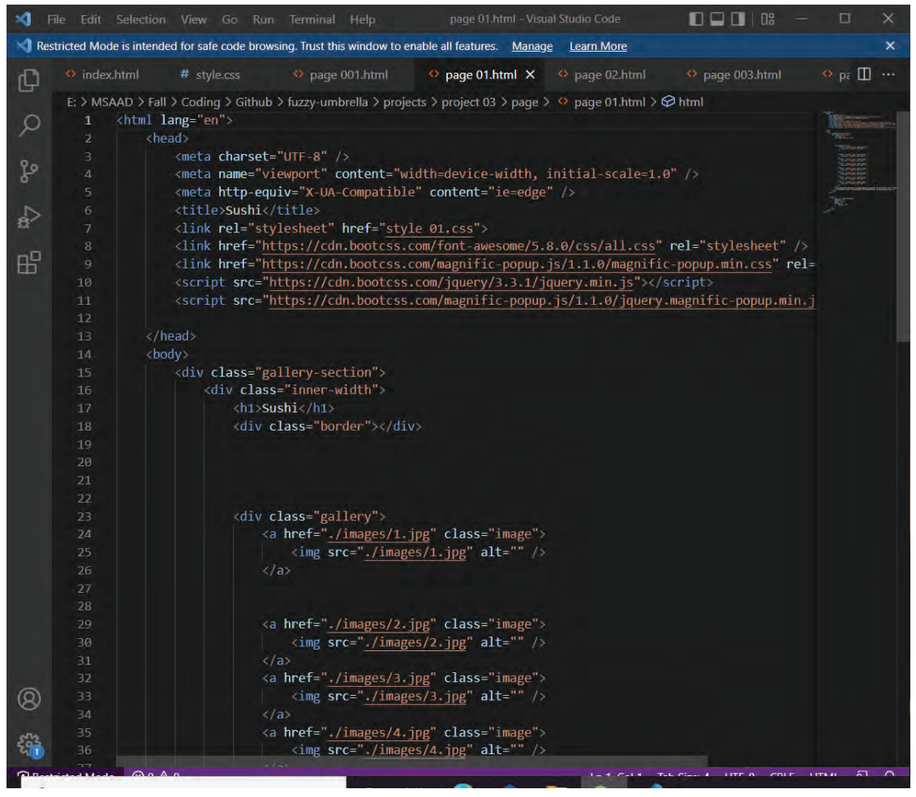
Celeste Layne

Student: Can Yang









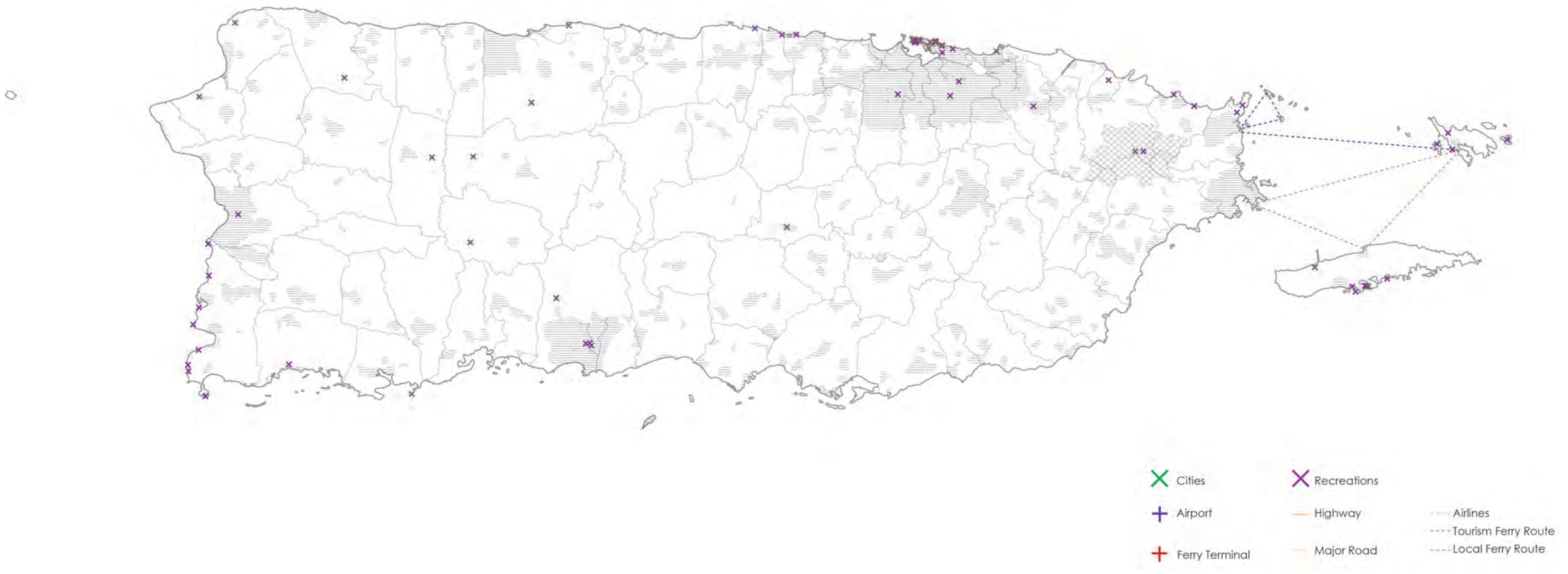
Justin Garrett Moore + Oscar Oliver-Didier + Andrew J. Padilla

Students: Shelly xu & Can Yang

Legacy of Care

Justin Garrett Moore + Oscar Oliver-Didier + Andrew J. Padilla

Students: Shelly xu & Can Yang



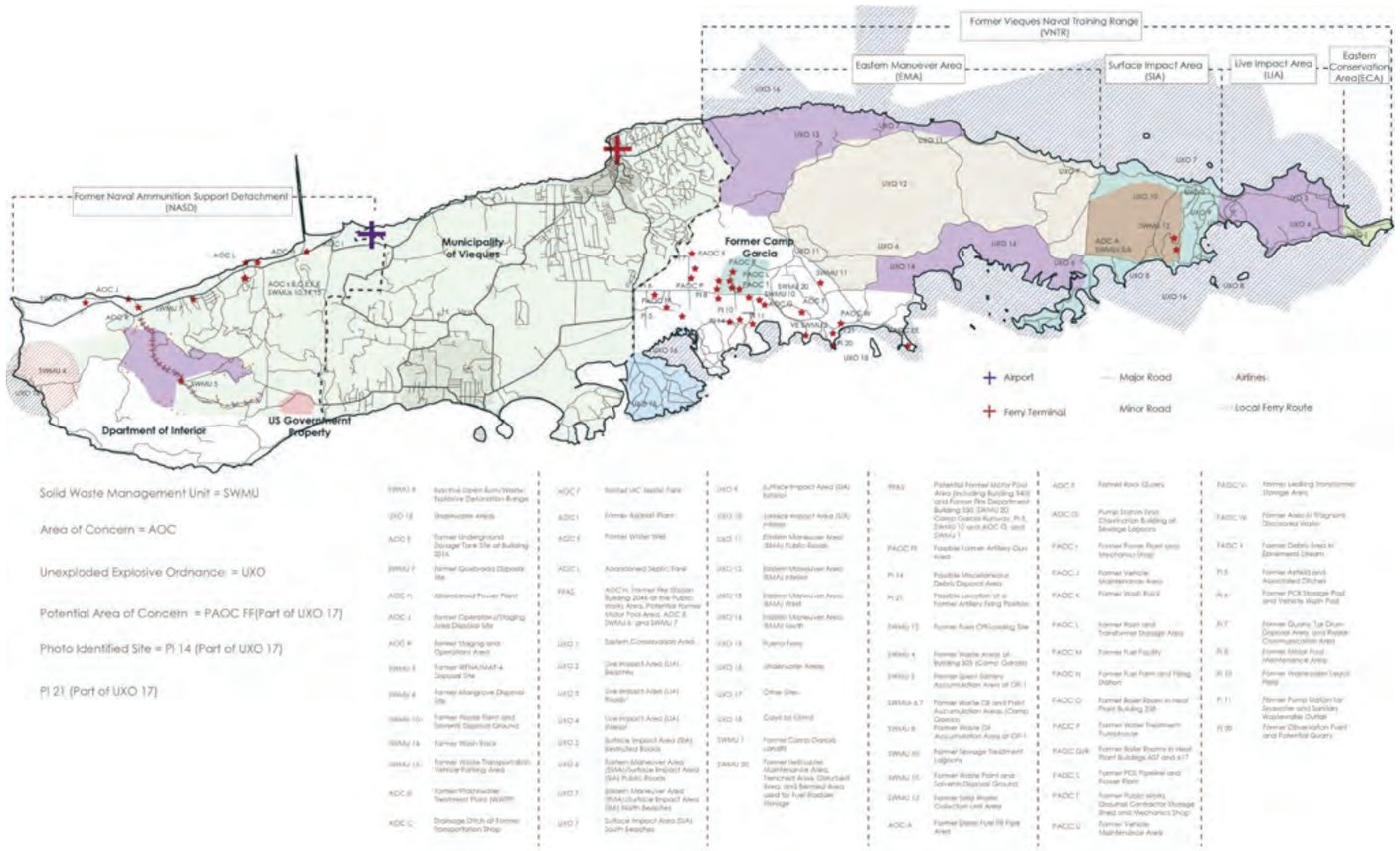
purpose Healing & Care

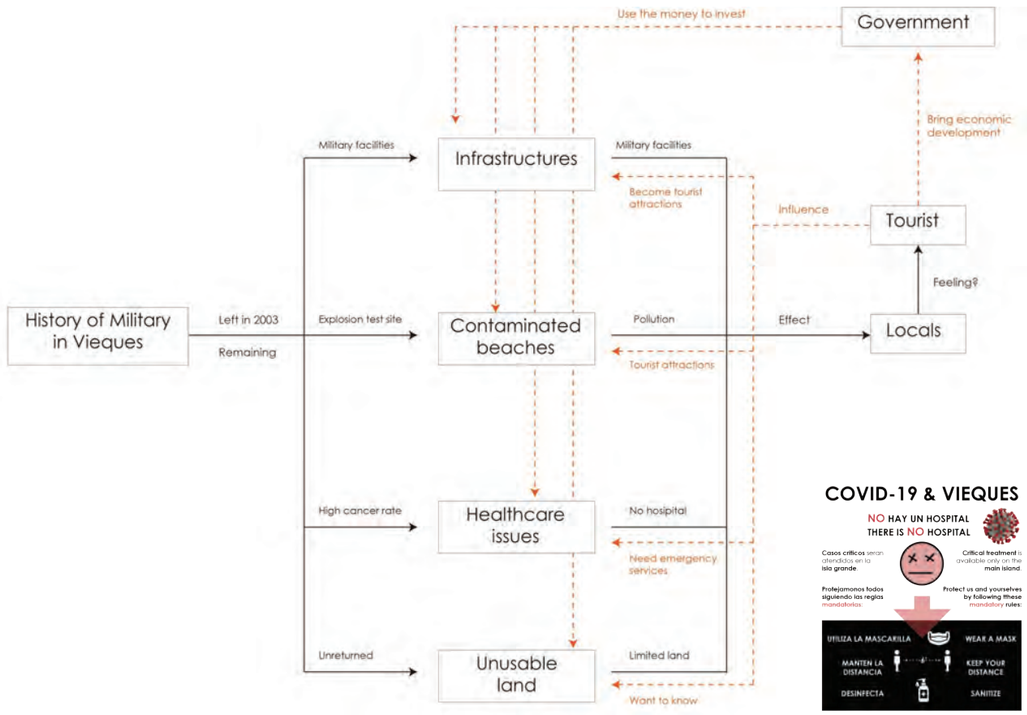
Mission: To provide essential healing and care on a daily-life basis for both locals and tourists in Vieques, by renovating the abandoned site of former camp into a healthcare compound, which helps improve local health rate and facilitates self-sufficiency on Vieques, while symbolizing an empowered healing gesture of decolonization.

Vision: Transforming abandoned military camp into a caring & healing compound that solve the caring needs in all sorts of dimension for both locals and tourists while boosting long-term engagement of retrieving former military land on Vieques.

Justin Garrett Moore + Oscar Oliver-Didier + Andrew J. Padilla

Students: Shelly xu & Can Yang





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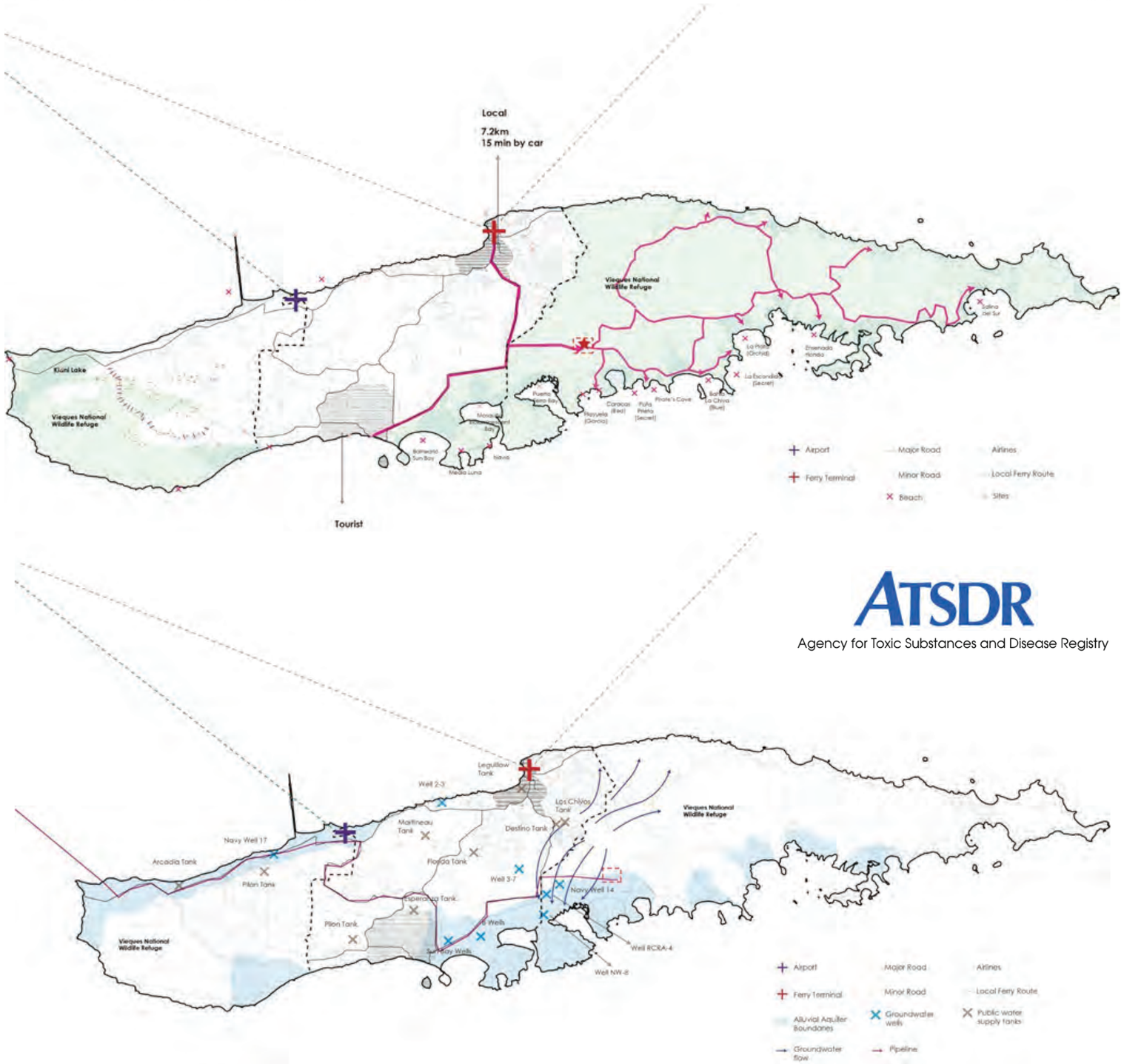

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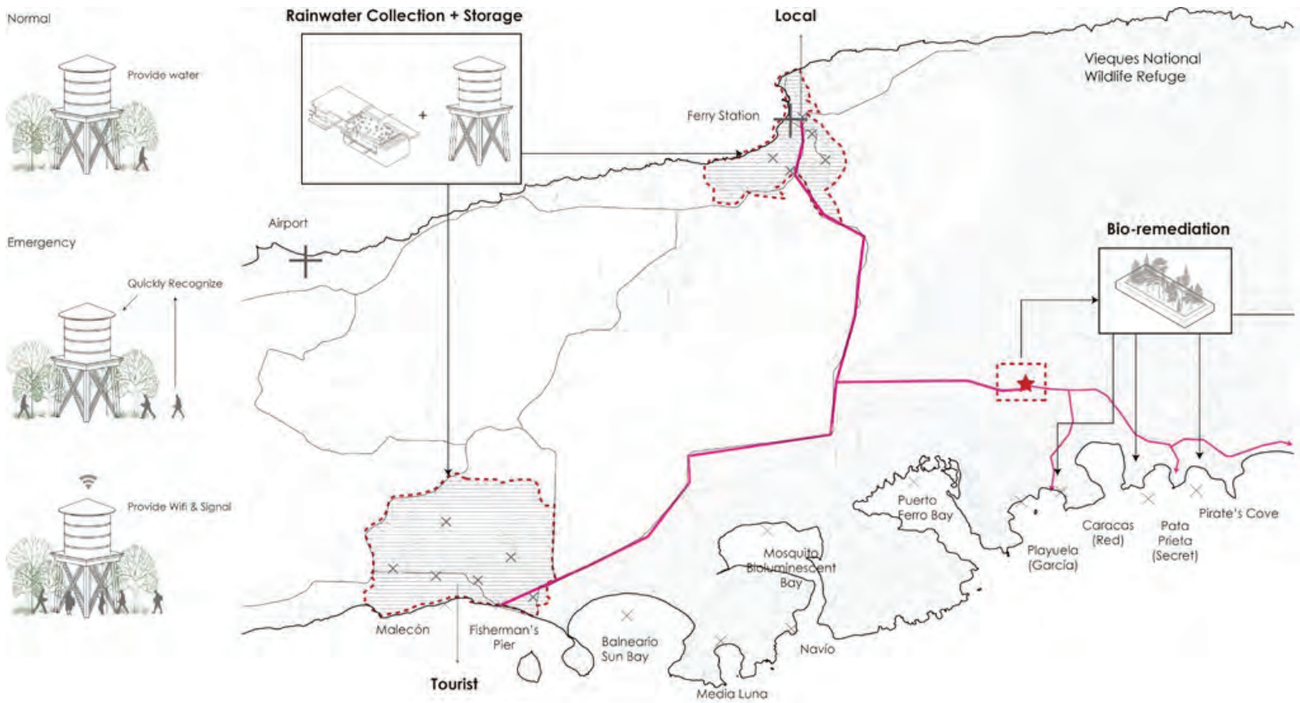
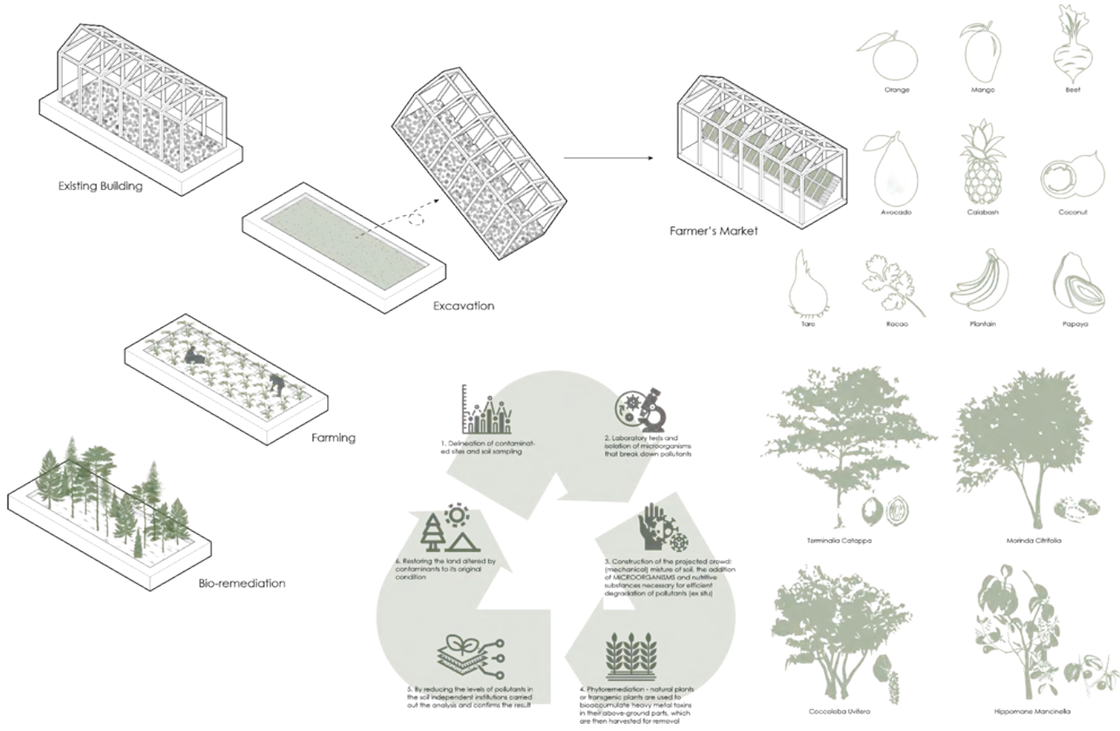
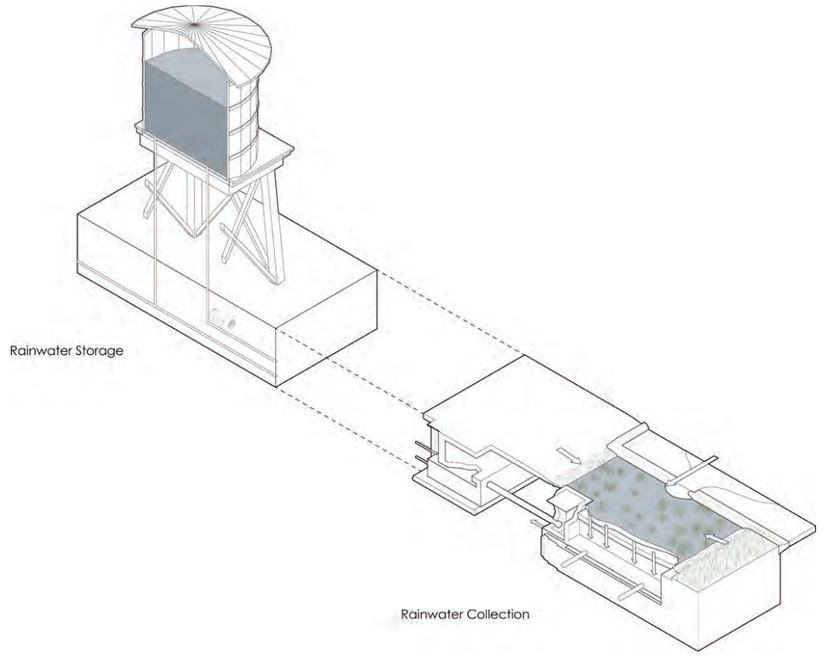






Studio

Spring Semster

Justin Garrett Moore + Oscar Oliver-Didier + Andrew J. Padilla

Students: Shelly xu & Can Yang

In 20yrs

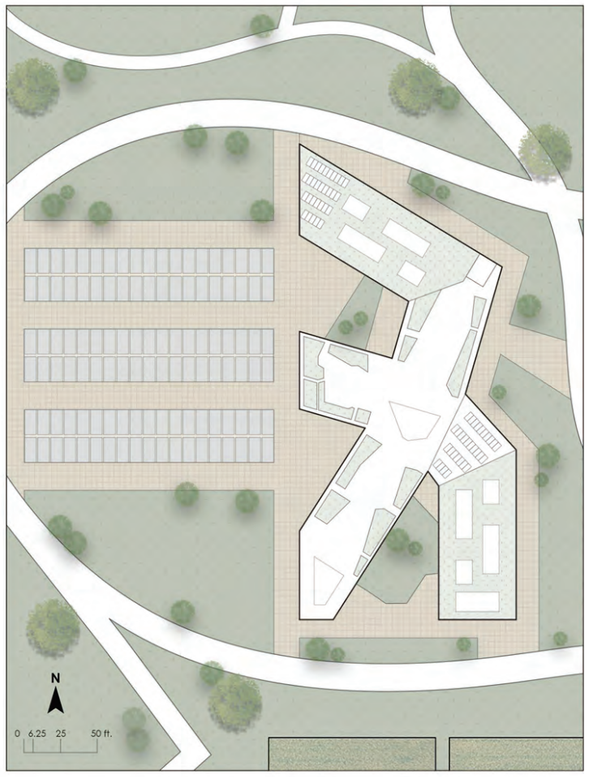
In 50yrs

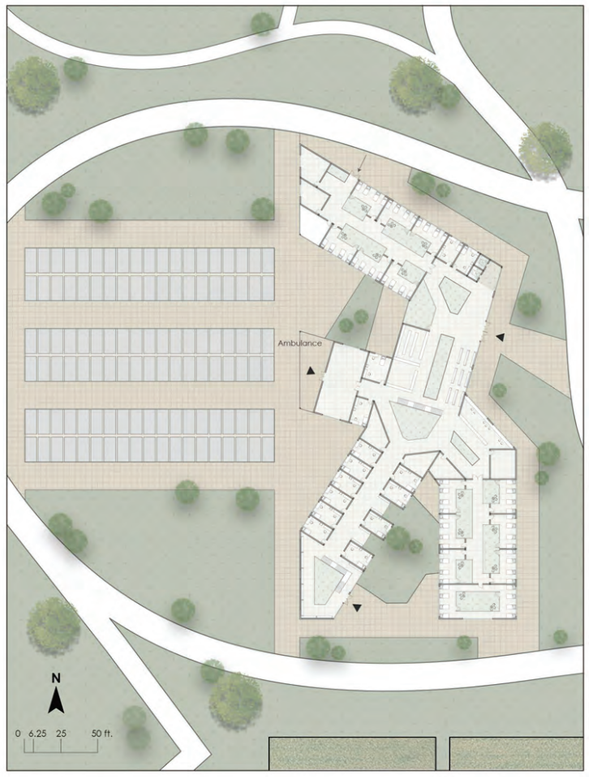
Studio

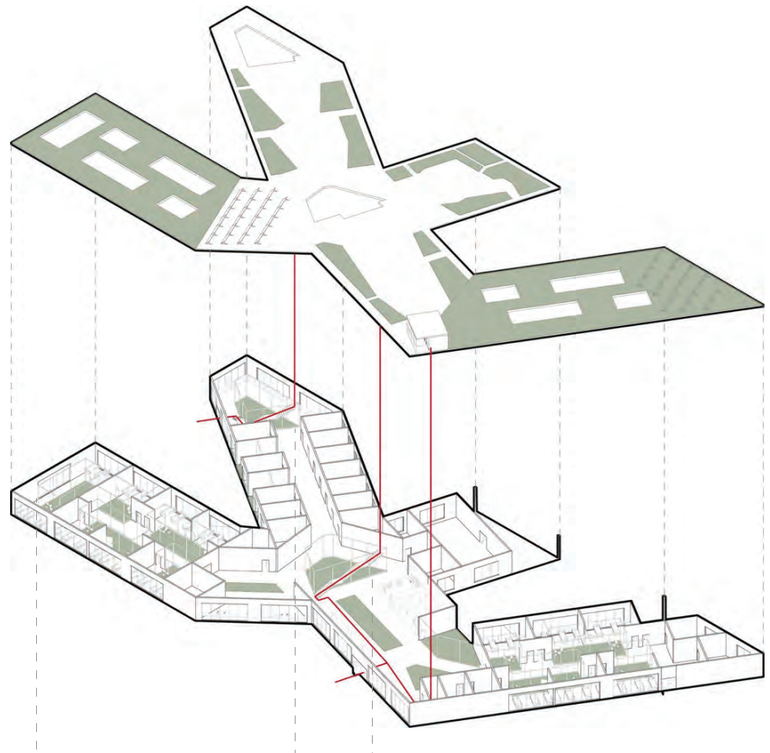
Spring Semster

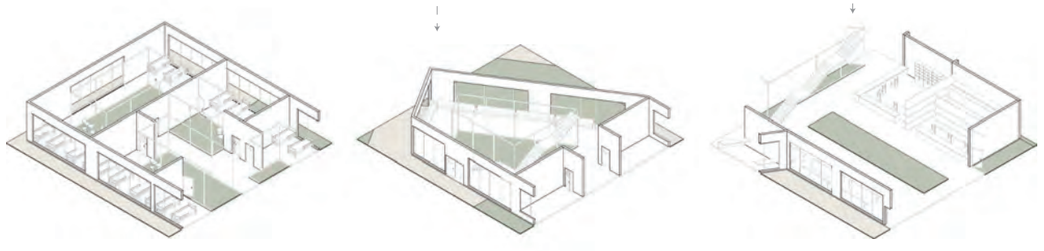
Justin Garrett Moore + Oscar Oliver-Didier + Andrew J. Padilla

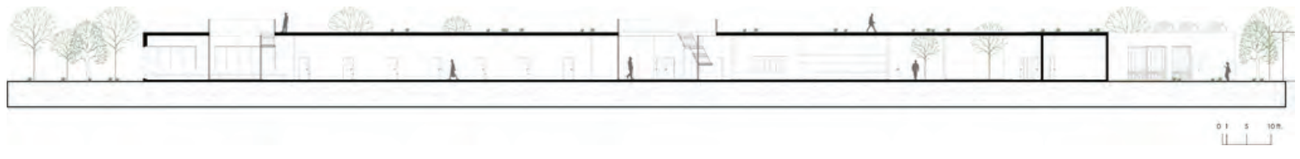
Students: Shelly xu & Can Yang











Studio

Spring Semster

Justin Garrett Moore + Oscar Oliver-Didier + Andrew J. Padilla

Students: Shelly xu & Can Yang

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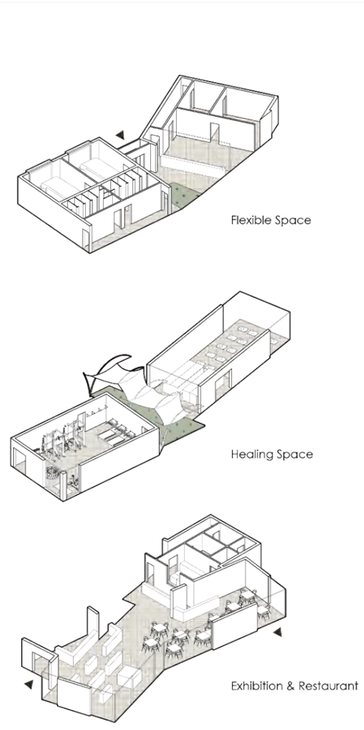

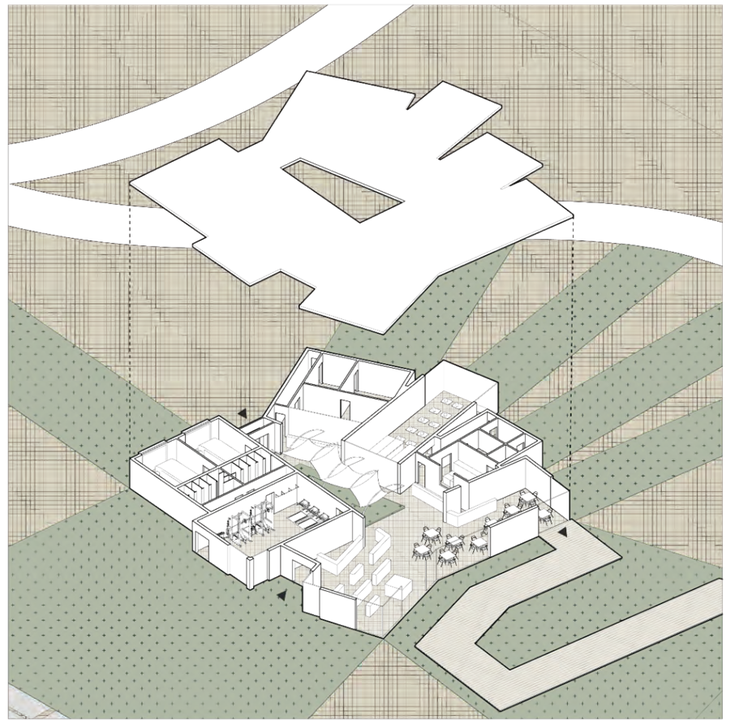

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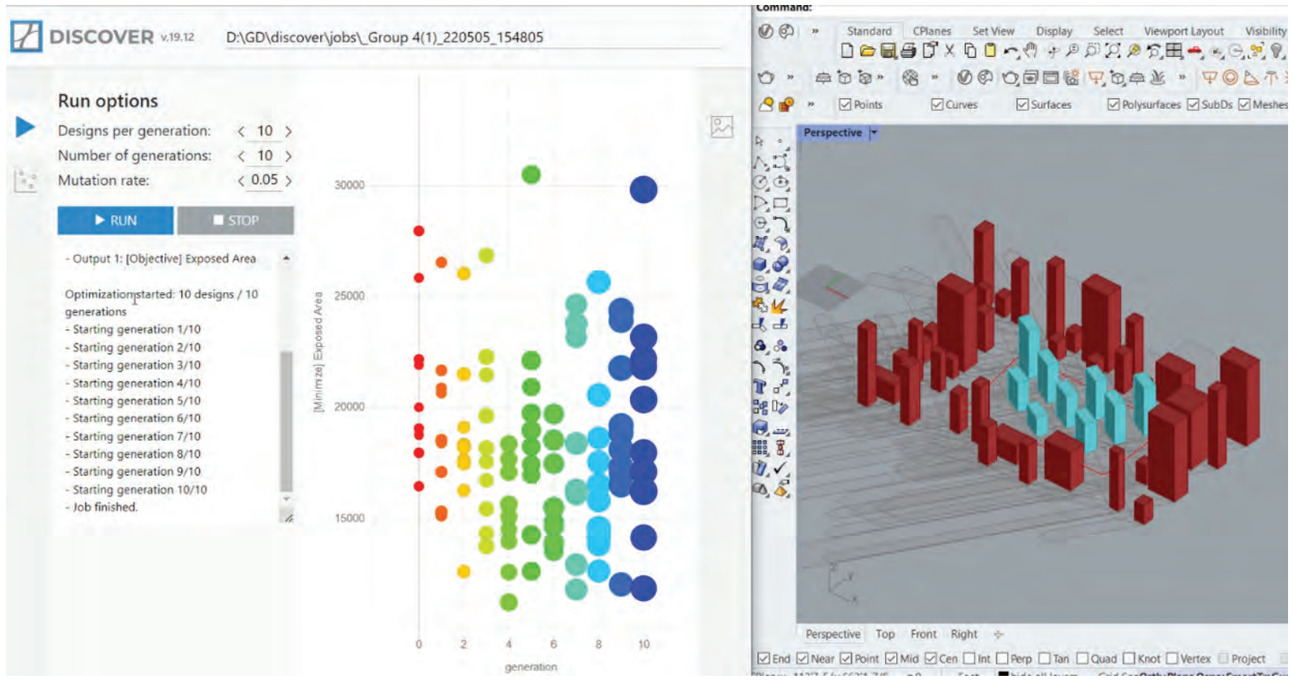
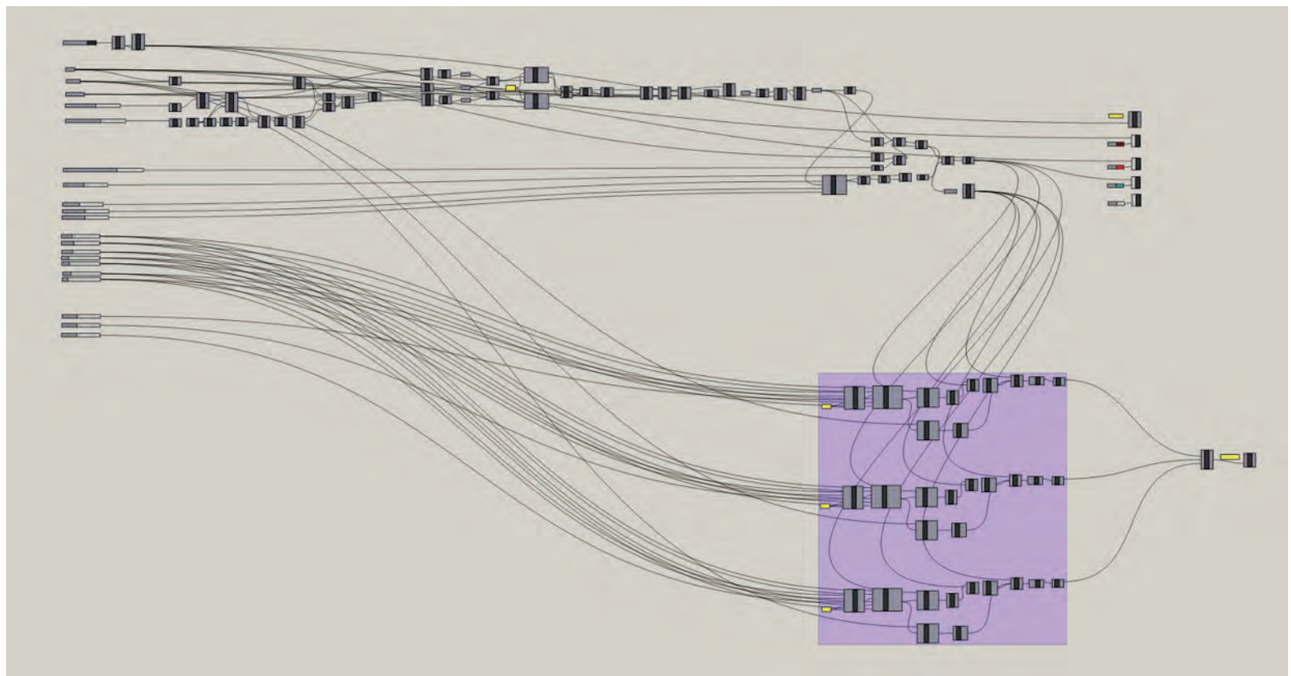
Generative Design

Spring Semster

Danil Nagy

Student Can Yang, Jialu Deng, Qingyang Yu,
Wenxuan Xu, Yinlei Pang





Virtual Architecture

Spring Semster

Nitzan Bartov

Student Can Yang, Jialu Deng, Yingying Zhou