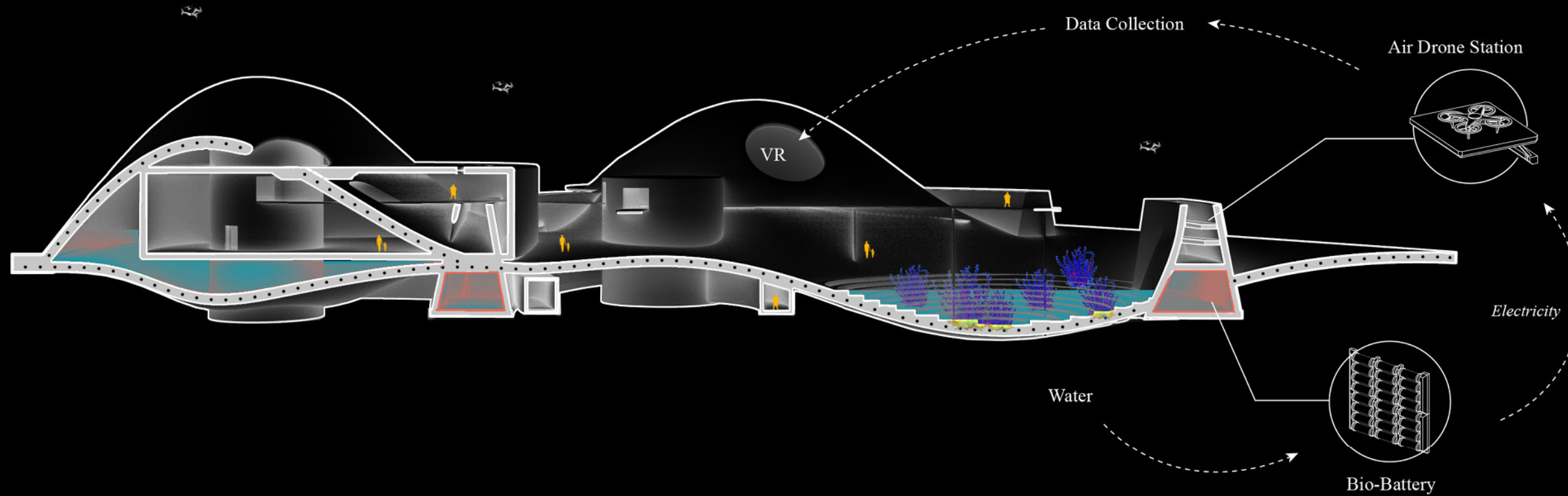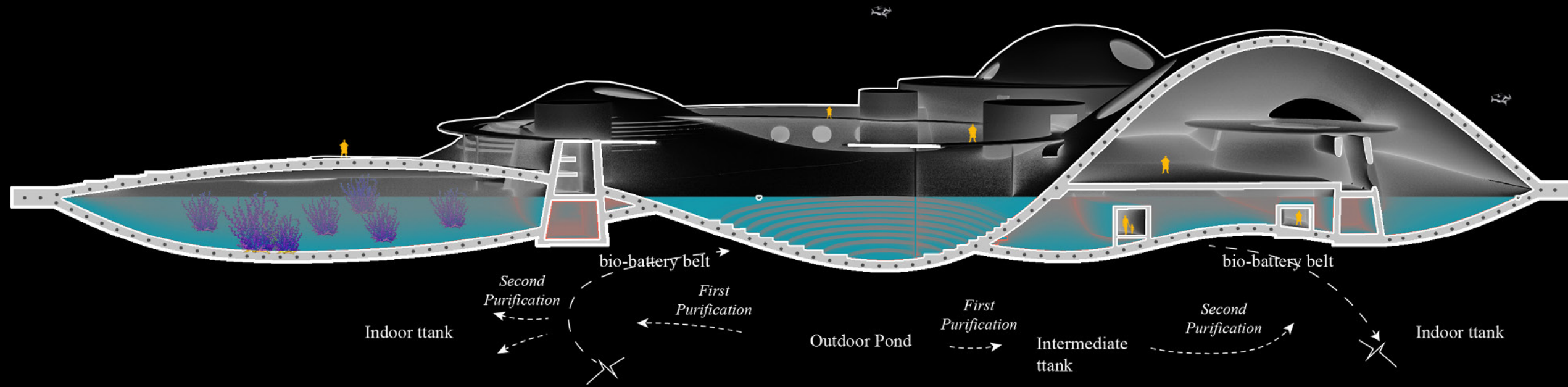# EYES OF
AMAZON
RAINFOREST

Fall 2022, ADV STUDIO V, Futurecurrent
Instructor: Vanessa Keith & Andrew Homick

Design for an indigenous village Shukuvena in the Brazilian
Amazon rainforest. The project is based on the theme of
Indigenous Futurism, decolonization, and nascent ecologies.
The project is a collaboration with Sachem Hawk Storm and
Sara Yawanaw à Bergin, chiefs of local indigenous tribes, and is
supported by Andrew Homick in VR.

Virgin Forest

Village

The original site of the village

Education Center

Visitor Area

Hunting grounds

Glamping Accommodations

Farming Ground

Eco-hostel

Village Farm Land

Tropical Climate Research Institute (outpost)

Wildlife Sanctuary and Visitor and Educational Center

Research

Forest Monitoring Center

bio-battery belt

Second Purification

First Purification

First Purification

Second Purification

bio-battery belt

Indoor ttank

Outdoor Pond

Intermediate ttank

Indoor ttank

Data Collection

Air Drone Station

VR

Electricity

Water

Bio-Battery
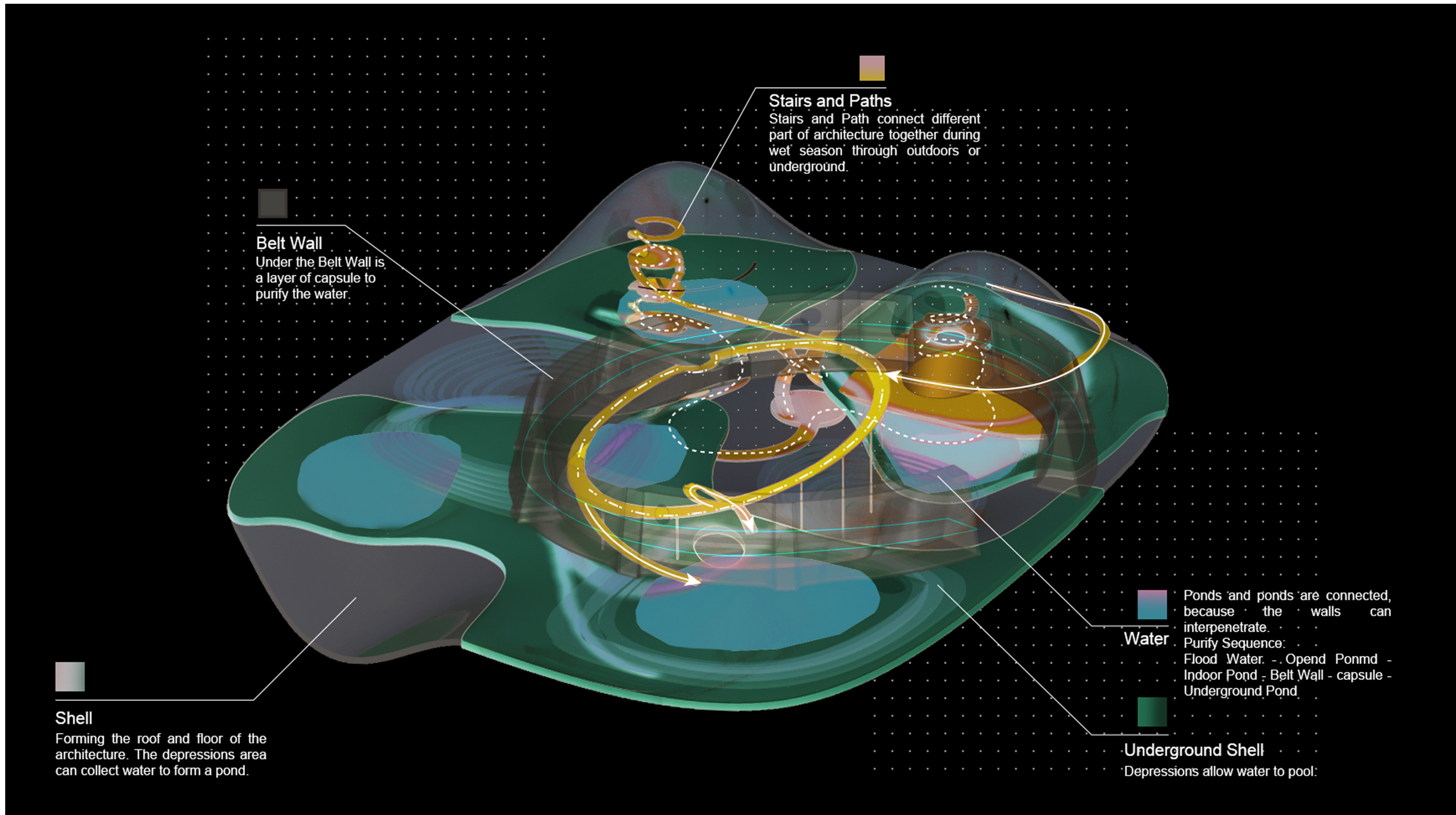
1. Rainforest Biosphere VR Experience Area
2. Observation deck
3. Bio-cell storage station
4. Rainforest soil interactive area
5. Information Center
6. exhibition hall
7. Bio-pool
8. Outpost
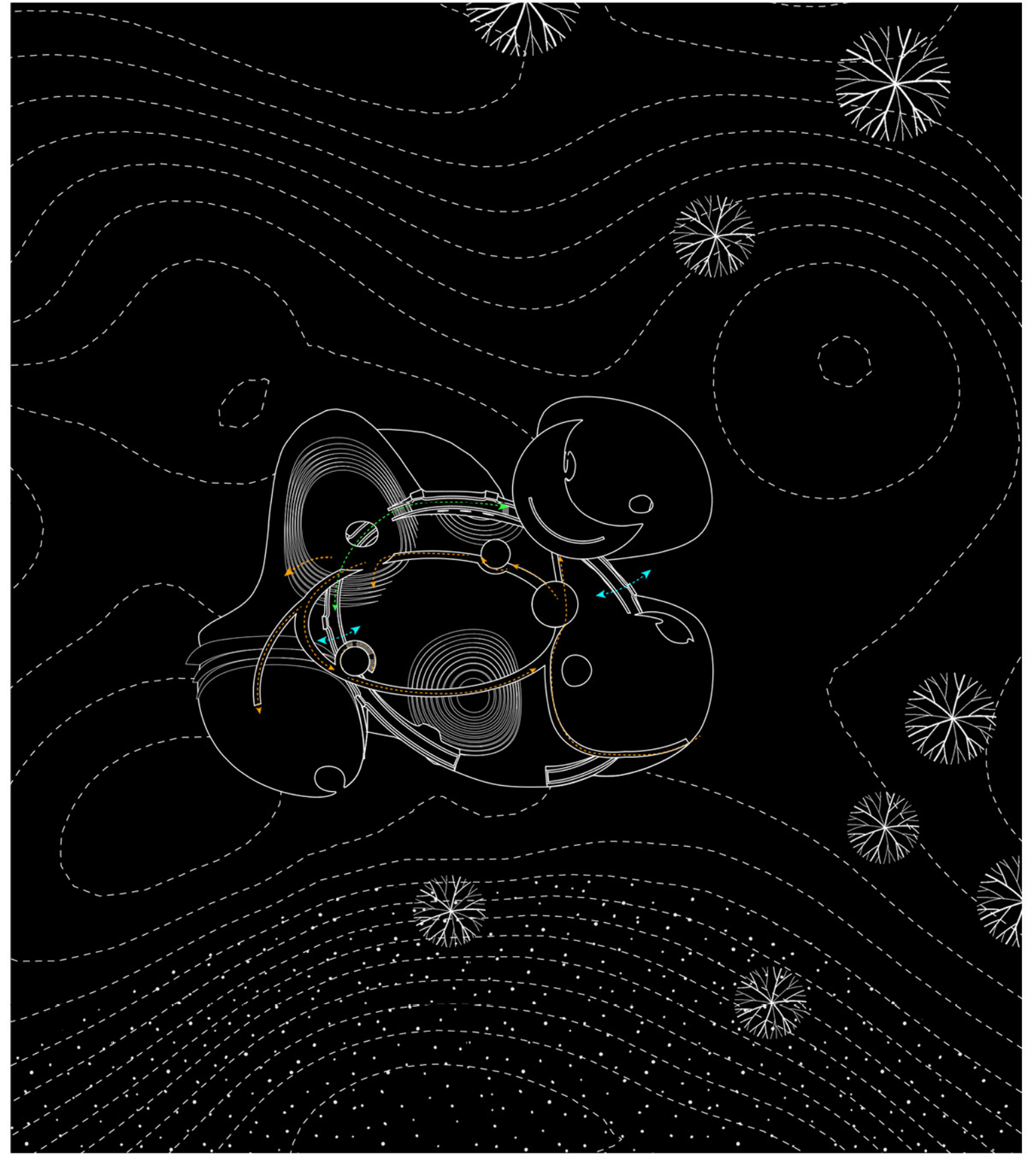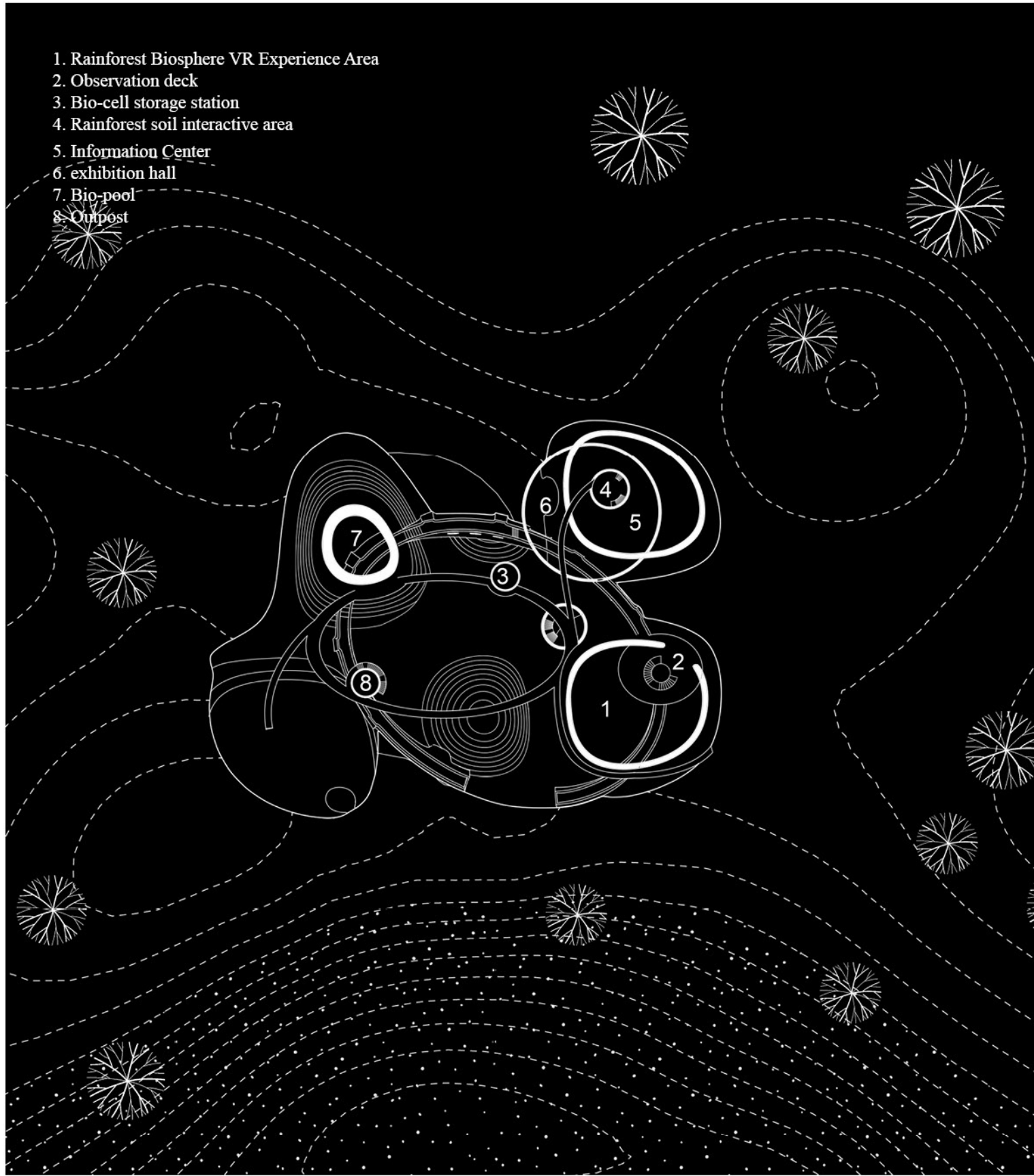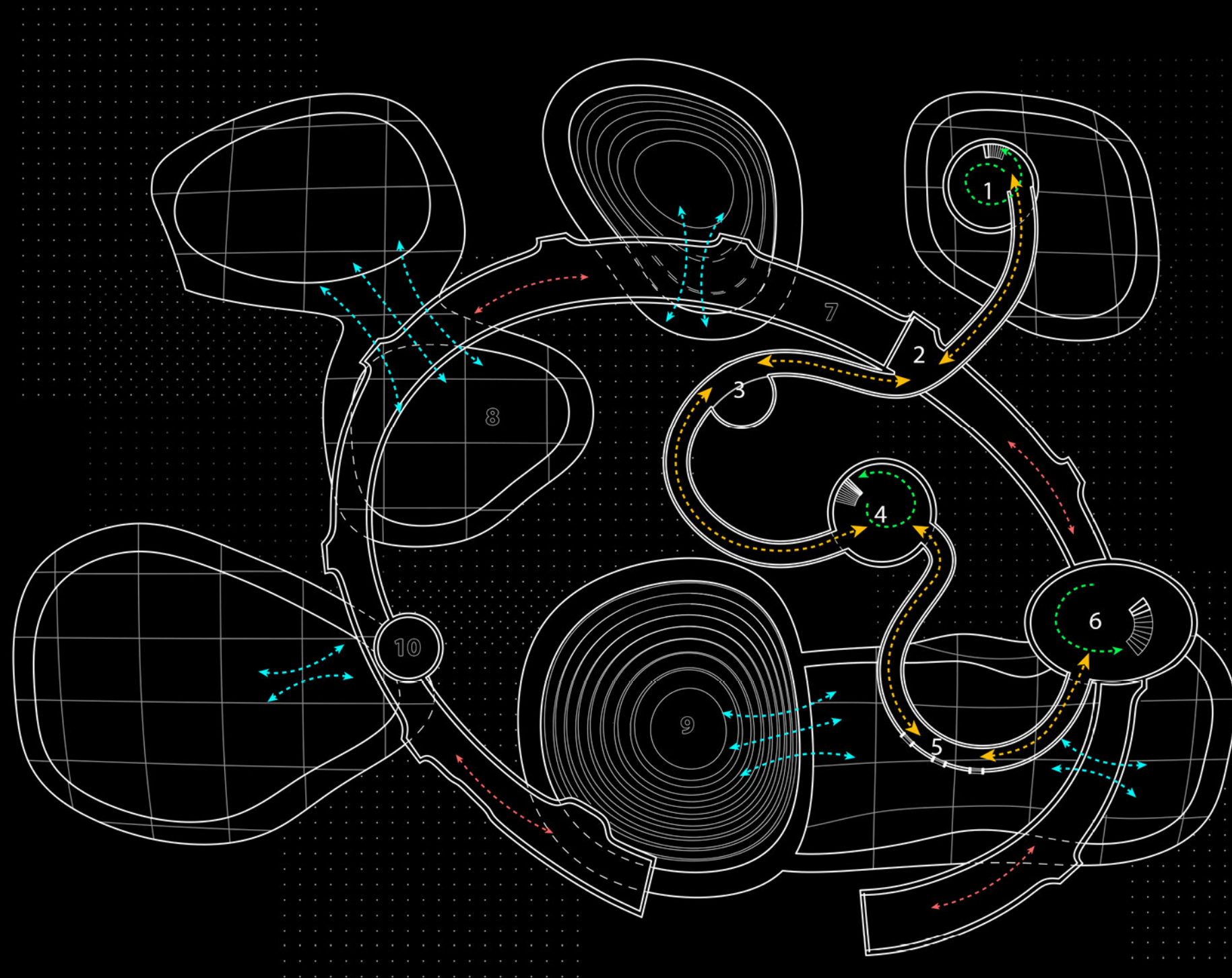
1. VR station
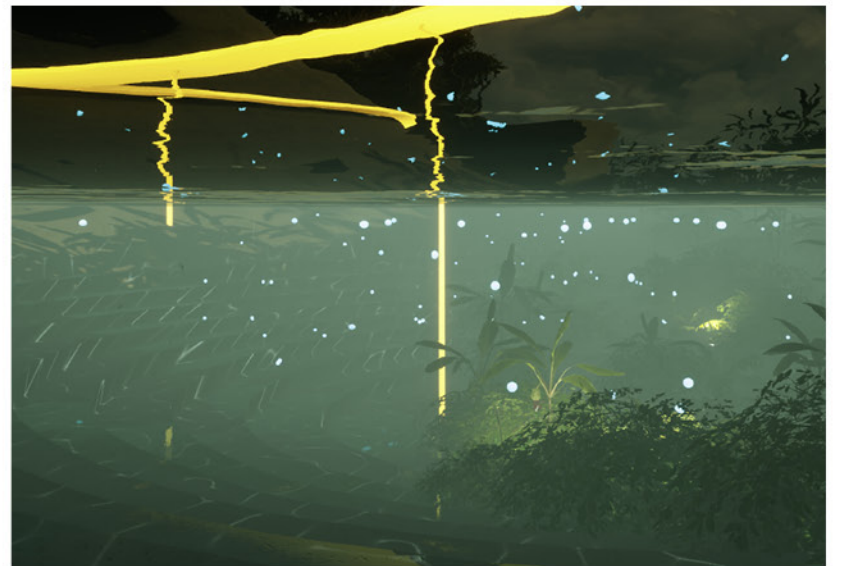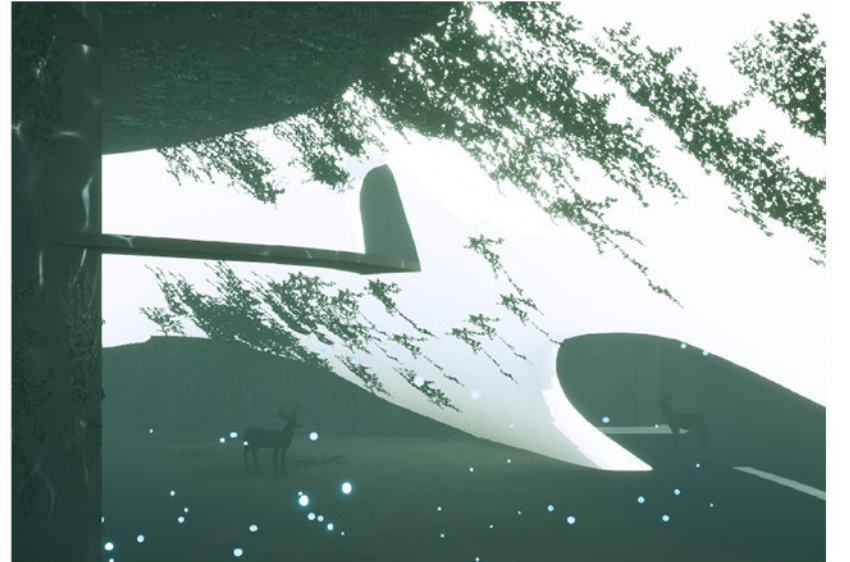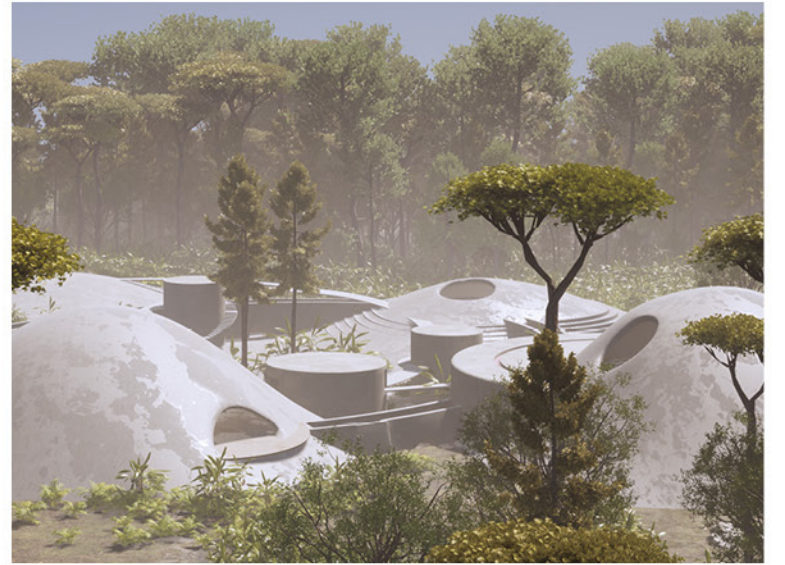2. Water Purification Device
3. Aquatic Animal Area
4. Rainforest Soil Area
5. Water Storage Visit
6. Souvenir Store

7. Biological Battery
   (purify water)
8. Underground Pond
9. Outdoor Pond
10. Rainforest Out Post
    (Research Labs)

Stairs and Paths
Stairs and Path connect different part of architecture together during wet season through outdoors or underground.

Belt Wall
Under the Belt Wall is a layer of capsule to purify the water.

Shell
Forming the roof and floor of the architecture. The depressions area can collect water to form a pond.

Water
Ponds and ponds are connected, because the walls can interpenetrate.
Purify Sequence:
Flood Water. - Opend Ponmd - Indoor Pond - Belt Wall - capsule - Underground Pond

Underground Shell
Depressions allow water to pool.

FUTURECURRENT ADV V STUDIO FALL 2022
[Wildlife Sanctuary and Visitor and Educational Center]
Site: Shukuvena, Brazil

VR headseat view

Visitors can experience the living environment of creatures in the rainfo

Visitors can experience the living environment of creatures in the rainfo

Visitors can experience the living environment of creatures in the rainforest through VR

The scenes, some virtual and some recreated through data taken by drones in the forest

But!

These scenarios are not all rosy.

Some gruesome scenes are captured by drones and shown equally for visitors.
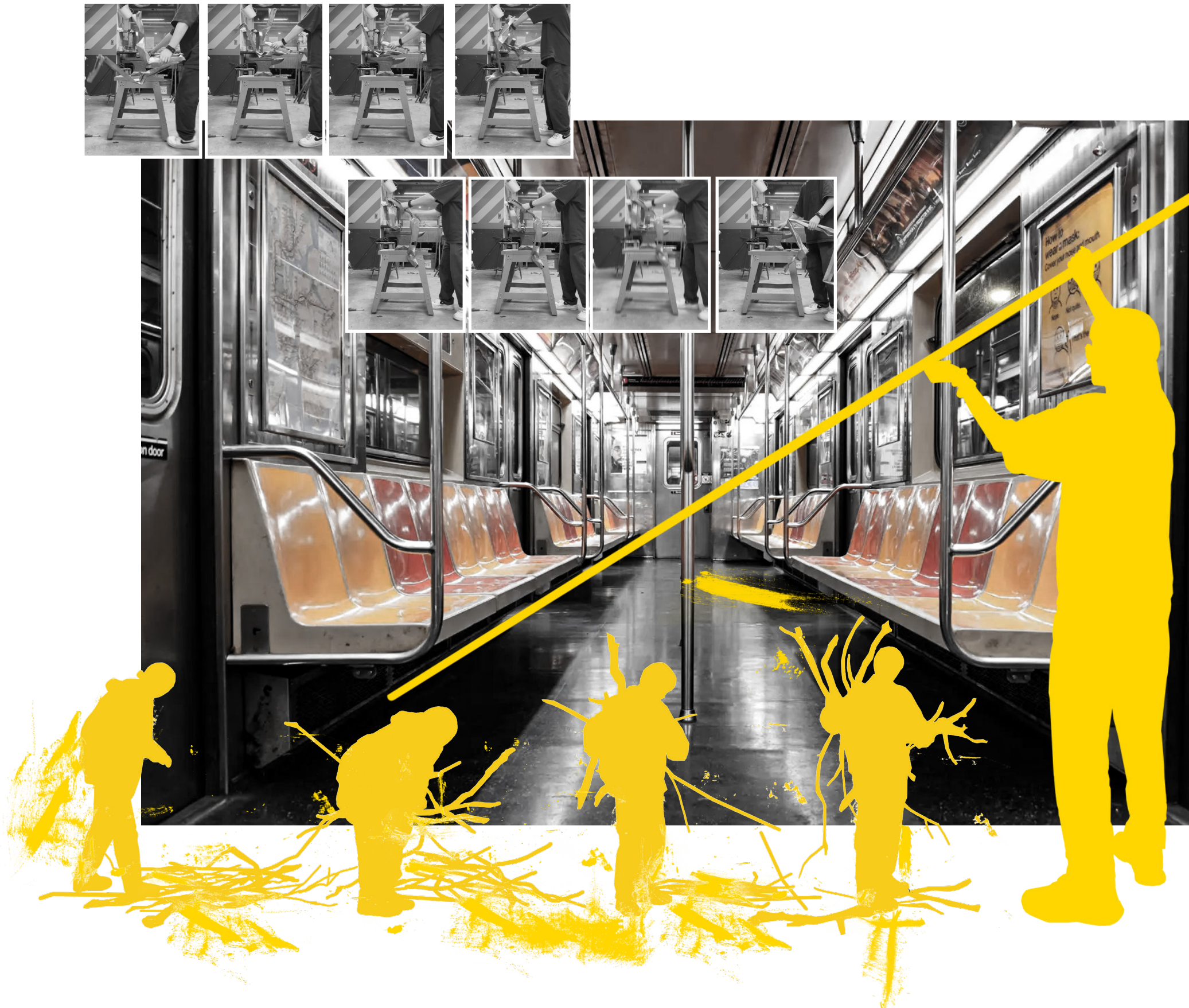
Such as the rainforest environment that has been affected by human behavior.

FUTURECURRENT ADV V STUDIO FALL 2022
[Wildlife Sanctuary and Visitor and Educational Center]
Site: Shukuvena, Brazil

Thank you!

This Is Not A Model!

Spring 2023, ADV STUDIO VI, Matters of Identity
Instructor: Ada Tolla & Giuseppe Lignano

This is not model, this is object! The project was
finally presented as a book, and an installation.

This book mainly summarizes the objects that I
created during the second half of the semester,
some of the prototype objects that I made during
the first half, some journal entries in a diary format,
ideation of my objects, my records of failures, and
my reflection during Kinne Week. This book is not
just about objects; it is also about the stories that
took place in the MAKER-GRAPH studio throughout
the entire semester.
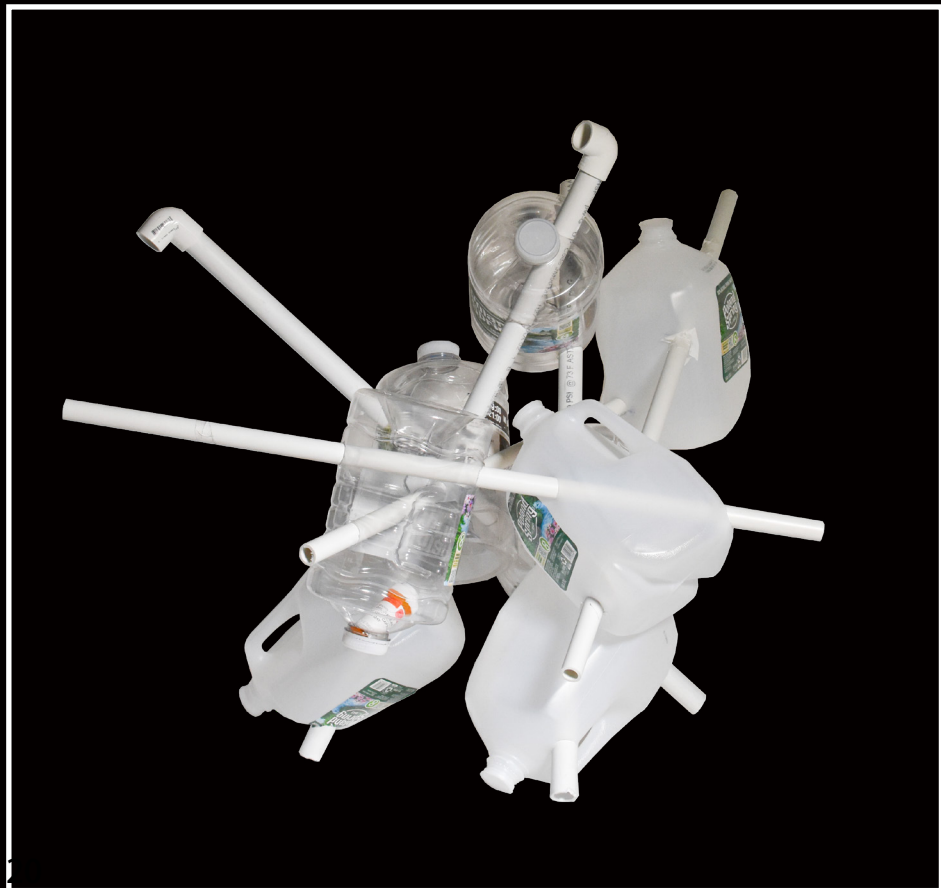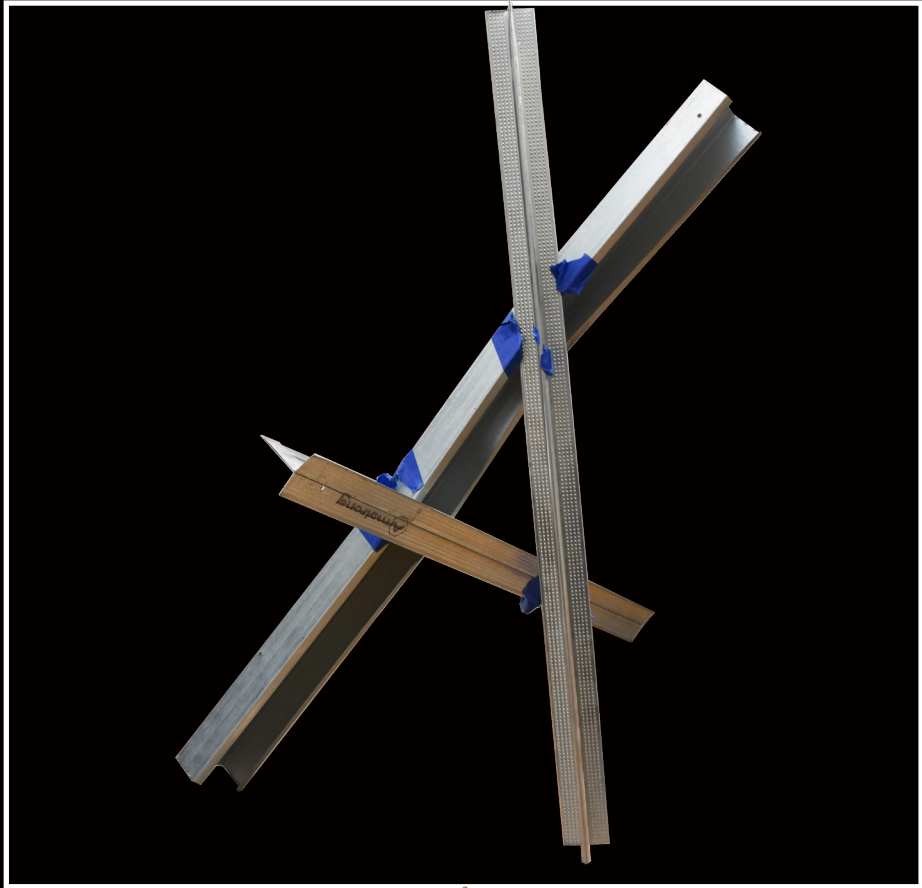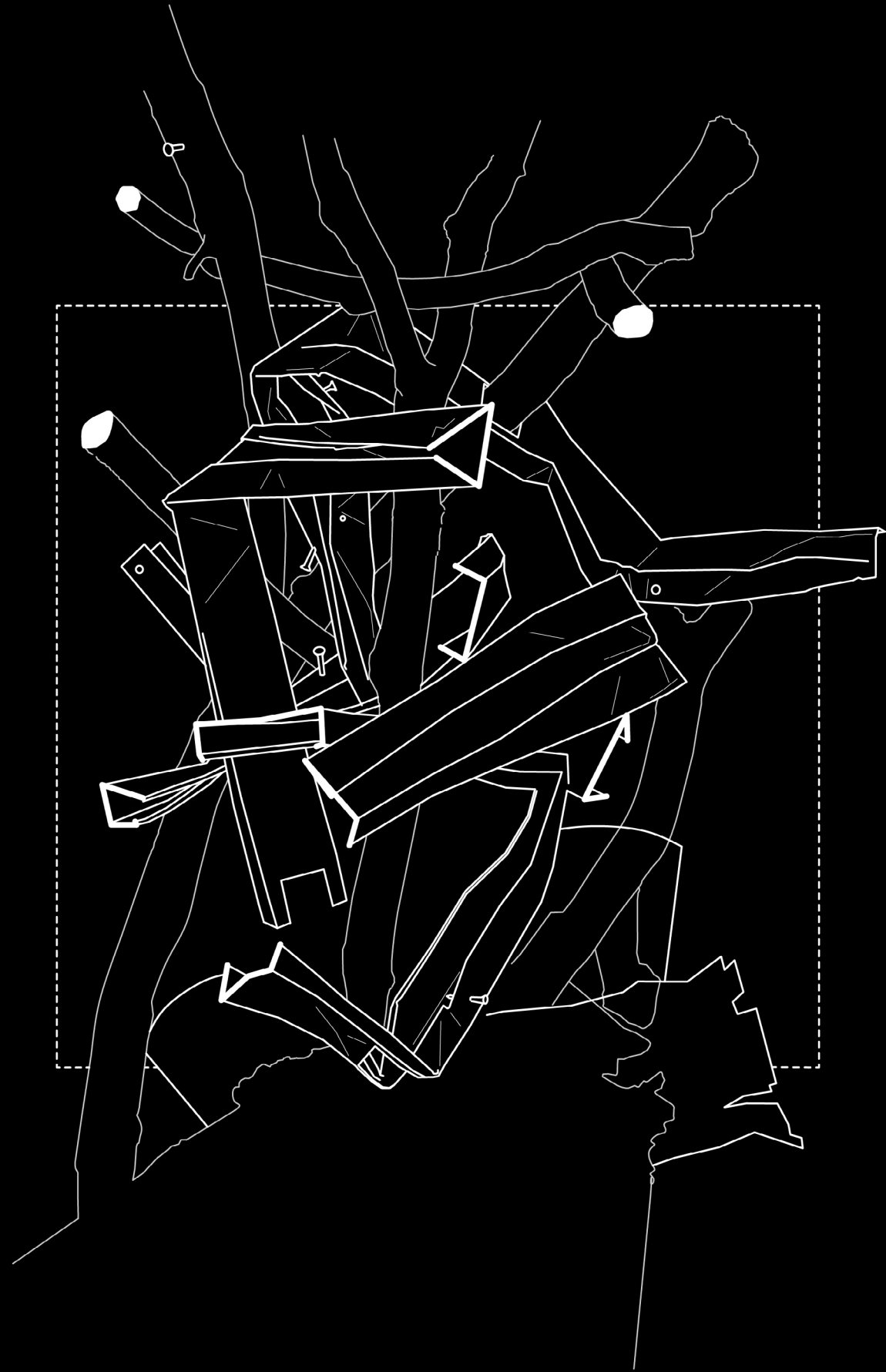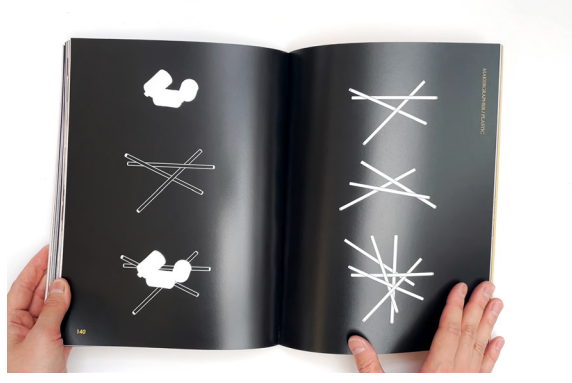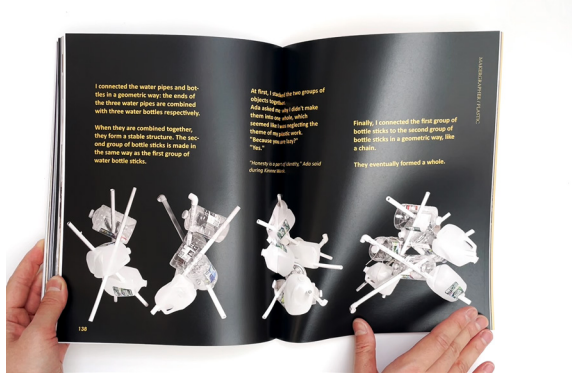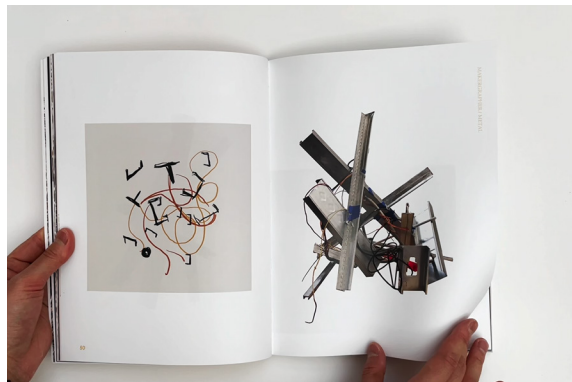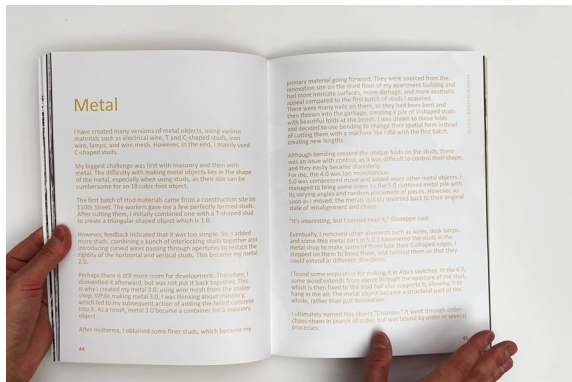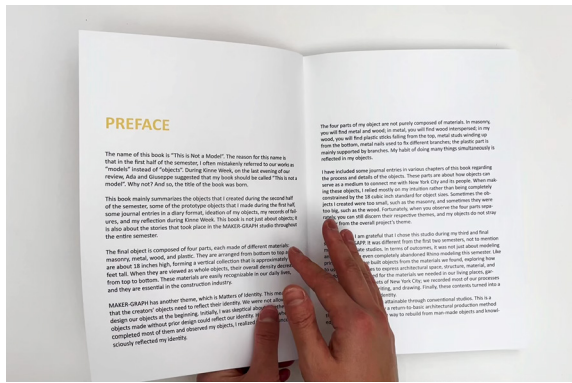
A GLANCE OF TEHRAN THROUGH THE WINDSHIELD

Fall 2022, History/Theory, The Arab City In Film
Instructor: Yasser Elsheshtawy
Collaborator: Anya Ray, Yifei Yuan

This thesis explores the intersection of urban spaces and film, focusing on the movie "Taxi Tehran" by Jafar Panahi. The goal is to examine how film, as a medium, can convey the essence of a city. By analyzing the road sections and landmarks depicted in the film, the urban characteristics of Tehran are scrutinized. In addition, the study investigates how the director utilizes urban spaces as a tool to drive the plot forward. This is achieved by analyzing the relationship between the story and its corresponding urban settings. Ultimately, the thesis aims to offer insights into how film can effectively capture the unique spirit of a city through the use of urban spaces.
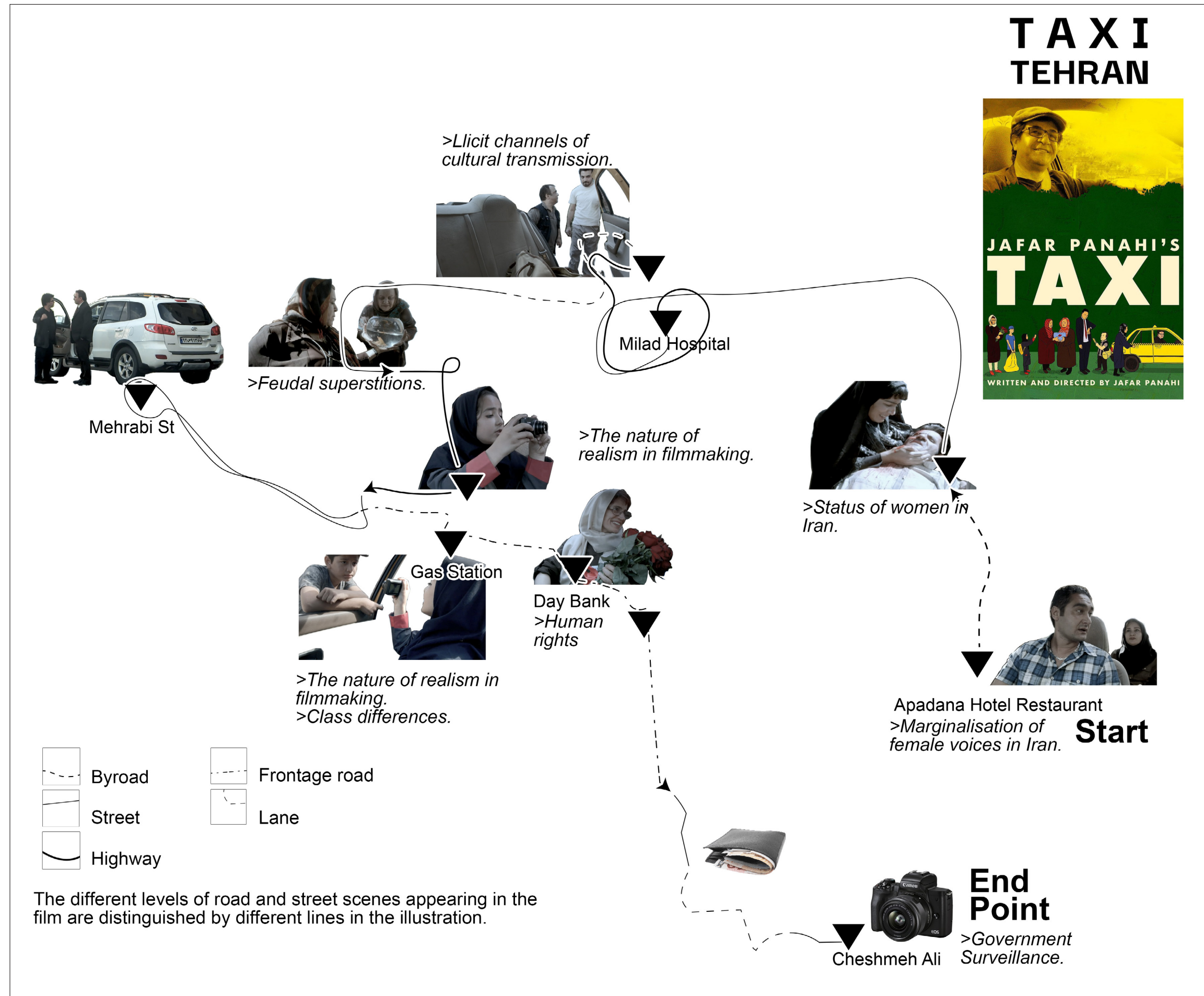

TAXI TEHRAN

JAFAR PANAHI'S TAXI

WRITTEN AND DIRECTED BY JAFAR PANAHI

>Llicit channels of cultural transmission.

Milad Hospital

>Feudal superstitions.

Mehrabi St

>The nature of realism in filmmaking.

>Status of women in Iran.

Gas Station

Day Bank
>Human rights

>The nature of realism in filmmaking.
>Class differences.

Apadana Hotel Restaurant
>Marginalisation of female voices in Iran.

Start

Byroad   Frontage road

Street   Lane

Highway

The different levels of road and street scenes appearing in the film are distinguished by different lines in the illustration.

End Point
>Government Surveillance.

Cheshmeh Ali

Pas Ghaleh — پس قلعه

Varish — واریش / وریش
Keshar-e Olya — کشار علیا
Sulqan — سولقان
Verdij — وردیج

Zardeband — زردبند
Lavasan — لواسان / لواسان

Tajrish — تجریش

منطقه ۳ District 3
منطقه ۴ District 4
District 22 — منطقه ۲۲
District 2 — منطقه ۲
District 21 — منطقه ۲۱
District 6 — منطقه ۶
District 7 — منطقه ۷
District 8 — منطقه ۸
District 13 — منطقه ۱۳

Khojir — خجیر
شهرک ویلایی زیتون

Danesh Town — شهرک دانش
Zarnan — زرنان

TEHRAN — تهران
THR

منطقه ۱۲ District 12
District 14 — منطقه ۱۴
District 18 — منطقه ۱۸
District 17 — منطقه ۱۷
District 16 — منطقه ۱۶
District 15 — منطقه ۱۵
District 19 — منطقه ۱۹

Saidabad — سعیدآباد
Ahmadabad-e M — آباد مستوفی
Badamak — بادامک
Baghestan — باغستان

Nasir Abad — نصیرآباد
Goldasteh — گلدسته
Chahar Dangeh — چهاردانگه
Morteza Gerd — مرتضی گرد
Salehabad — صالح آباد
Rey — شهر ری
Eslamabad — اسلام آباد
امین آباد
Tutak — توتک
ده ترکمن

Shatareh — شاطره
Dehshad Payin — دهشاد پائین
Irin — ایرین
Bahramabad — بهرام آباد
Chichaklu — چیچکلو
NASIMSHAHR — نسیم شهر
Moradabad — مرادآباد
جعفرآباد باقراف
Jafarabad-e Jangal — جعفرآباد جنگل
قلعه نو حاجی موسی
Khavar Shahr — خاورشهر
Eslamabad — اسلام آباد

Built-up Area Fronm 1891 to 1996

1891	1966
1921	1976
1941	1986
1956	1996
	unbuilt in 1996
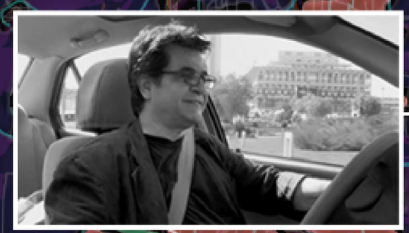
A Glance of Tehran Through the Windshield

By: Jingxian Huang, Anya Ray, Yifei Yuan

Prof. Yasser ElSheshtawy
The Arab City in Film
Fall '22 | COLUMBIA GSAPP

THE FILM

Taxi (full title *Jafar Panahi's Taxi*), also known as *Taxi Tehran*, is a 2015 Iranian documentary fiction starring and directed by Jafar Panahi. The film premiered in competition at the 65th Berlin International Film Festival where it won the Golden Bear and the FIPRESCI Prize. In 2010, Panahi was banned from making films and traveling for 20 years, so his niece Hana Saeidi, who also appears in the film, collected the award on his behalf. The driver of the taxi is the film director himself. He picked up several passengers while courses through the Tehran street and listened to the personal stories of the passengers.

CHAPTER 1: INTRODUCTION OF IRAN AND TEHRAN

Iran is situated in between Asia and the Middle East. It is the link between Asia and the Middle East geographically. To the West of Iran is Turkey, Iraq, and the extension to the Middle East countries such as Saudi Arabia. To the East of Iran is Turkmenistan, Afghanistan, Pakistan, and further away with India and China. Historically the Persian Empire and part of the Silk Road, the old Iranian cities such as Pasargad and Neishabour have been demolished and destroyed throughout history by the Islamic conquest of Iran, and the successive waves of Persian, Turkish, and Mongol invasions.

In 1925, the Pahlavi dynasty's plan to modernize Iran was unsuccessful and led to the turning point of the Iranian revolution of 1979.

"Famed for their handsome architecture and verdant gardens, the old Iranian cities of Pasargad and Neishabour were exceptional examples of early urban planning."

The revolution ended the age of the dynasty and began the modernization of Iran as a country with a government of parliamentary democracy. Ever after the revolution, Iran began its modern development and entered rapid urbanization after the 1960s. The huge population growth in the metropolitan area is due to the economic success during the 1960s as the discovery of oils became an economic resource, the growth of the importance of the Persian Gulf with better trade with other countries, and the process of industrialization and modernization within Iran.

Tehran grew to be the largest city and the capital of Iran, with a population of around 9 million in the city and 15 million in the larger metropolitan area of Greater Tehran. Tehran is the most populous city in Iran and Western Asia. It has the second-largest metropolitan area in the Middle East, after Cairo.

The historical city of Tehran is square-shaped in plan with irregular integration of narrow streets and clusters of traditional houses with courtyards of gardens and pools. The city is divided into sectors based on the functions and professions of the people such as government, residential, and business. During the rapid urbanization of the 1960s, Tehran expanded linearly as new avenues and highways were built up. The city changed its square configuration into a long bar in which the east-west direction is much longer than the north-south direction. Tehran incorporated a system of rigid division and grid in its urban fabric that overlaid on top of the historical old city, creating a juxtaposition of old and new city. The late response of urban planning to the city's growth created an uneven distribution of social, cultural, and economic development, inadequate to stabilize the urban expansion and strategically relocate the urban overload.
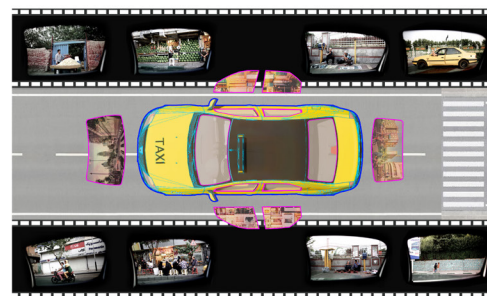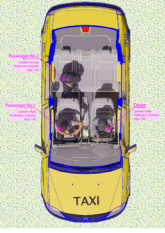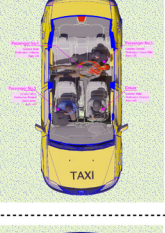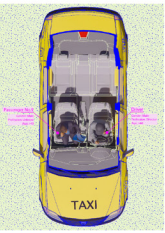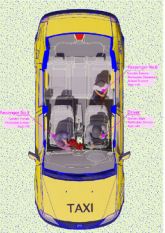
The film "Taxi" is a 2015 Iranian documentary starring and directed by Jafar Panahi. The film is made with a regular camera located at the front of a shared taxi, in which the director Jafar Panahi himself drives the taxi. The camera captured the passenger as the taxi was moving around in the city of Tehran. The film can be seen as a portrait of the Irianian capital Tehran and a documentary of the ordinary people and their life. The Taxi portrays director Jafar Panahi as he courses through the streets of Tehran while pretending to be a share taxi driver. He wants to hear a piece of his passengers' life and declines any payment for the services. The passengers include "Men and women, young and old, rich and poor, traditionalists and modernists, pirated video vendors, and advocates of human rights."

STORY 1	His earliest passengers include a conservative-minded man who supports capital punishment and a woman supporting its abolition. The man sat in the front and the woman at the back. They are arguing about the capital punishment and the current state of legal system. They disagree with each other and then start to question each other's occupation. The woman is a teacher and the man is probably unemployed.
STORY 2	A pirated video vendor named Omid who once lent foreign films not available in the country to Panahi. They talk about how certain movies are banned and they went to the residential area which looks very luxurious. The man sold some video to a young man.
STORY 3	An injured man and his wife asked to drive to the hospital. They didn't go to the nearest one but went to a hospital further away which costs less. They both insist on recording a last will due to their panic.
STORY 4	A pair of superstitious old women wanting to release their goldfishes to a holy spring.

|	
STORY 5	Eventually, Panahi picks up his niece Hana at her school. She discusses film-making and wants Panahi's advice on creating a short film for a school project; her teacher has talked about several rules on creating films in Iran, including the avoidance of *siahnamayi*, or portraying a dark image about the country. However, Hana's teacher also stated that people should create films as they see fit.
STORY 6	The two stop near a coffeehouse where Panahi meets with a family friend he has not seen for seven years. The latter inquires about a burglary he recently experienced and his dilemma of not informing the authorities about the thieves, whom he personally knows, as they are poor and have nothing else to lose. Meanwhile, Hana films a case of *siahnamayi* herself when she spots a boy who steals money from a couple of newlyweds and refuses to return them.
STORY 7	Finally, Panahi and Hana meet with Nasrin Sotoudeh, a human rights lawyer about to see the imprisoned Ghoncheh Ghavami and possibly convince her to give up her hunger strike. While adjusting her seat, Hana stumbles upon a purse belonging to one of the old women with the goldfishes. Sotoudeh decides to leave early so Panahi can deliver the purse, but not before giving him a rose as a goodwill for filmmakers. Panahi and Hana proceed to the springs and are able to return the purse; at the same time as this happens, a pair of thieves ransack the taxi, before the film cuts off.

CHAPTER 3: TEHRAN'S FACADES
A CHANGING BACKDROP

At first glance, Jafar Panahi's film, *Taxi*, appears to be a statement against the political and socio-economic unrest in present day Iran. Each story of the individual passengers in the taxi provide insight these issues whether it is about government censorship, as implied with the friend selling of pirated movies and the niece filming a young boy stealing (committing an illegal act), or women's rights, as highlighted when the injured husband insists on recording a will saying that he wants his wife to inherit his assets. Understanding these political and socio-economical implications, we can begin to understand how these implications, throughout the history of Tehran, have influenced the development of Tehran's architecture and vice versa. Through analyzing the urban facade, seen through the windshield, during each passenger's ride, a parallel between the social, economical and political identity of Iran and the urban facade can be made. In this sense, it can be argued that the unrest in Iran is reflected in the lack of organization of Tehran's urban facade

The urban development of Iran, as seen through the urban facade captured in the film, can be broken into three significant time periods, the Qajar period (1796-1925), the Pahlavi period (1926-1940) and the Islamic Republic period (1979-1988), that influenced modern Iranian architecture. While the Qajar period saw the introduction of Western architecture, such as public squares, streets and parks, its architecture can still be described as traditional Iranian architecture, having a focus on "introversion, centrality, and balance." The Pahlavi period of architecture saw the emergence of the middle class as well as a greater influence of western architecture. Much of the architecture of this time period focused on balance and simplicity, lacking in decoration. Following the Pahlavi

period, was the Islamic Republic period, in which the architecture was heavily influenced by the socio-economics of this time period. The Pahlavi period saw a shift to a postmodernist attitude as well as an increase in foreign influences due to the large number of wealthy people traveling abroad. Because of this, the architectural facades of this time period consist of a variety of architectural styles, and can be characterized as having a flat surface and lacking uniformity. (Khatami, 2, 6)
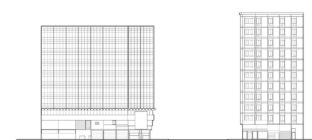
Looking more closely at the architectural facades depicted in the background of each storyline in the film, it becomes apparent the lack of organization in the urban facade as the background changes from scene to scene. The opening scene takes place along the outer boundaries of the city capturing, through the front windshield of the taxi, a wide view of two tall apartment buildings on opposite sides of the main street. Comparing these two facades, the building on the left side has a flat surface with a grid of windows covering almost the entirety of the surface, while the building on the right has a more volumetric depth to its facade, with the solid faced wall curving to meet the inset window. The building on the right also emphasizes a balance of solid surfaces to window openings over symmetry, a characteristic of the architecture of the Pahlavi period.

Following the opening scene, the scene to follow, of the taxi ride of a thief and a female teacher, captures an architectural backdrop of Tehran that highlights the unorganized urban facade of Tehran. In this series of scenes, along the same stretch of street, there is not only an apparent building height change, but also evidence of architectural characteristics from all three time periods. The facades of the earlier buildings have characteristics of the architecture from the Pahlavi period. They incorporate balconies, creating a relationship between the outside and inside and at the same time giving the building facade a three dimensional shape with the inset of the windows. Moving further down the street, the scene's background changes to low rise buildings that incorporate characteristics of architecture from the Qajar period. In these

buildings the main material consists of brick and there is a clear focus on centrality (in the fifth building elevation) with the central section of the building extruding further outwards and upwards. The fourth building specifically has a gable roof as opposed to the flat roof seen in many buildings from the Pahlavi period. Towards the end of the ride, the architectural backdrop changes again, reflecting the architecture of the Islamic Republic time period, with the lack of uniformity of the facade.

This constant change in the background architecture of each scene is apparent throughout the whole film, as the taxi moves from the outer boundaries of Tehran to the city center. In addition to the changing facade styles, a parallel between the passengers and the backdrop can be made. During the scene with the injured man, who appears to be of the working class and his wife, the architecture in the background appears to be low rise, single material buildings with little to no exterior decoration, and a bit run down looking. In this scene the husband explains how if he dies his wife will have nothing as the culture and system in Iran involves patrilineal inheritance. One could make a parallel between the lack of exterior decoration and run down state of the facades and the lack of assets the wife has as well as the working class status of the husband. Moving further towards the city center, during that ride with the driver's sister's daughter, Hana the backdrop buildings begin to grow in height to more mid-rise buildings. In this section of the film, the backdrop of buildings change from having facades that have a focus on centrality to buildings that have an emphasis on horizontality. Then in the last ride following the story of the female lawyer, the backdrop reflects more of the modern architecture of Tehran. In a way, the background architecture of this segment of the film can be representative of the lawyer's socio-economic status, who appears to be middle to upper middle class, based on the dressier attire and job title she has. The architecture here appears to be more modern as the taxi enters into the city center.

Opening Scene

The Thief and Female Teacher

The Injured Man and His Wife

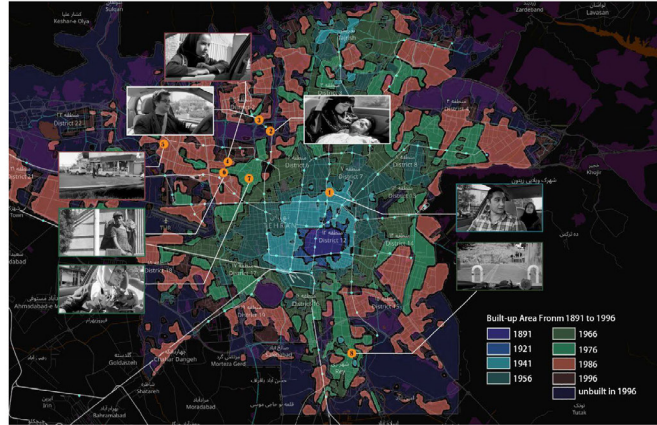*Driver's Sister's Daughter - Hana*

*Driver's Childhood Friend*

Female Lawyer

Chapter 3:
Urbanization of Tehran Through Dashboard

Co-existence and *Juxtaposition* of Old and New City

The mapping shows the relationship between the locations passed in the film and the urban expansion of Tehran.

The urbanization process in Tehran into three major periods: rapid (1921-1976), very rapid (1976-1986) and slow growth rate (since 1986)

The roads that cabs traveled covered almost these areas. Therefore, in the film, if we focus on the car windows, we will find that the scenery of the city outside the windows is always changing and contrasting. We can observe the urbanization process of different areas, which are recognizable, like the suburbs, the new city district, the old district, the neighborhoods of different classes.
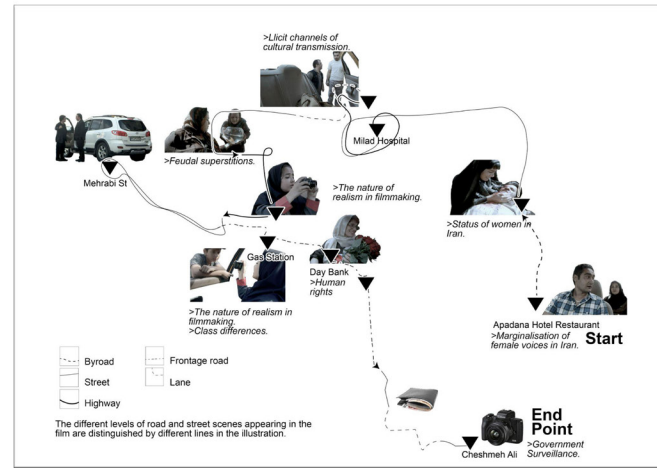
The diagram reflects the changes of urbanization in different road sections. The thin lines represent bypass, the thick lines represent mainstream and parkway, and the dashed lines represent neighborhoods or relatively narrow roads in the city.

These fleeting street scenes somehow reflect how the urban landscape has been influenced by historical political events such as land reform, revolutions, and demographic changes.

Urban Escape through Film

When comparing the screenshots in the film, it is not hard to find that the cab travels through many places, such as the beginning, the scene on the way to hospital, which are rather modern areas, but these areas are incoherent, they seem to be scattered in various parts of the city. This is because the spatial structure of Inner Tehran is described as a high-density city without a major CBD and a moderate polycentric structure.

episode 1 ... episode 2

At the beginning, the cab travels through the more developed central area of Tehran, which is in the map located in the middle of Tehran. After that, the cab passes through the bypass. Compared to the parkway, the streetscape seems more chaotic with more small retail stores. After that, the passengers are dropped off to reach the hospital and then leave. This area is a relatively new area and the view looks wider.

In these two episodes, which is driving in the neighborhood, the following neighborhood is more orderly, almost every family has its own yard, the exterior of most of the marble decoration. The difference between the rich and the poor in Tehran is reflected to some extent.

When the cab drives through the edge of the city, it passes through some open areas with wide roads and green belts. This is a strategy to control urban sprawl, i.e. the presence of green belts around the city, emphasizing compact cities and controlling buildings as one of the solutions to prevent the spread of Tehran.

In the end, the section of the road that the cab carries through is the most contradictory part of Tehran's urban development. This area is in the old city and affected by the population boom of the last century, so it is spatially dense and lacks infrastructure. This area is part of the old urban area to be renewed, and when cars drive in this section, it is more noisy than in other places.

Chapter 4:
Mise-en-scene in the Film

Mise-en-scene refers to everything that appears before the camera and its arrangement—composition, sets, props, actors, costumes, and lighting.[1] In the movie Taxi Tehran, the layout of the Mise-en-scene is simple. Most of the plot takes place in the car, which is about the interaction between passengers and drivers. The only changes are passengers and the street view outside the car window, which make up for the monotony of the scene.

Although in the film, most of the focus is on the interaction between passengers and drivers, not in the city. The background seen through the window in the film seems very random, however, when we observe it through the perspective of urban design and connect the urban cape with stories, it's not difficult to find the director's mind and metaphor on site selection.

As a semi-documentary film, mise-en-scene supports the "realness" of the film to a certain extent. Camera was mounted on the dashboard, and the cities passing by outside the car windows became the background boards, generating casual changes in scenery, light and sound. The film entirely with natural light, the light in the car will change due to the shelter of urban structures and time.

[1] "mise-en-scène". merriam-webster.com. Merriam-Webster. Retrieved April 20, 2020.

Metaphor
In the story of Omid, a passenger who sells pirated CDs, the car runs into the residential area. Although the element of the residential area has always been the background to pass through, it is only in this scene that the lens is given to a specific house's door and courtyards. Is "Home Door" a symbol of concealment?
Pirated discs are the main means of underground transmission of international films in Iran. They are secret, so they need to be hidden from the public. Therefore, the background of the story is in a relatively private courtyard and has a certain persuasiveness in the selection of scenes.

Contrast
In the scene of the boy, as a rag picker, is in contrast to Hanna in the car. Picking up the broken pieces with yellow bags, he broke into this residential area (like the rich area) which was neatly arranged and decorated with appropriately trimmed green plants. Someone was shooting a wedding, making the boy just like a heterogeneous element in the space. Part of the scene of the boy comes from the extension of the lens of Hana. She used her lens to photograph her peer, the scavenger boy. However, because of the boy's appearance, he picked up the money the groom dropped on the ground, which made Hana's lens not conform to the "film rules", making the scene Hana shoot will not meet the assignment requirements.
In this scene, the director connects the boy with the rich residential area by comparing them, and to some extent, reflects the class differentiation through the differences in space and characters (and the techniques used in this scene is like scene of innocent Algiers who were vilified and chased in the streets of the colonial area after the conflict between Algiers and colonists broke out in the Battle of Algiers).

Lighting
These urban constructions create light and shadows that render emotional overtones in some shots. For example, in the second group of passengers, the man suffered from a car accident and his wife took him to the hospital. Although the film does not specify the exact route, it is known from the passing cityscape that the car drives from the city to new urban district, and the dense urban buildings with Tehran's characteristics outside the window turn into an open landscape after passing through the tunnel, and we can infer from the distant winding mountains that the driver is driving to the north of Tehran.
Amidst these changes in the cityscape, the camera focuses on the man's face as the vehicle passes through the tunnel. The light inside the tunnel flickers on and off, hitting the man's face as he speaks his last words, the rhythm of light and shadow as if it were a candle swaying in the wind about to go out, suggesting that the man is dying. Jafar uses the light and shadows created by the urban landscape to render and drive the storyline, at this point I think he does so consciously.

Echo
The beginning and end of the film are both from the wide establishing shot inside a car, which adopts the form of antithesis, but the background is different.
The city was shot at the beginning, accompanied by the sound of traffic and the background music with Iranian characteristics (the wide-angle and background music shot from the camera perspective of Jafar inside the car only appeared at the beginning and the end), which explained that the background of the story was in a modern city.
In the end, the camera switches back to the wide-angle view again, but the urban background has obviously become the origin of Tehran Cheshmeh Ali, and a bright red rose is dotted below the picture. The red rose here may be a symbol of hope and strength, forming a clear contrast with the gray urban background.

Chapter 5: Historical Reflection

The film displayed the city as a background for various activities of the people. Its public space is almost all on the street level and separated from private and civil functions. In the film, the street level is compiled with small private businesses such as stores and cafes. It is very hard to identify where the Taxi is located in the city, as the facade is almost identical in all the places the taxi passes by. The only exception is where the taxi stopped at a luxurious residential area as the building looks like a replica of a European garden.

There is a division in forms of life and types of architecture between public and private space, and a distinction between production, reproduction and political action. The city becomes at the same time a continuous field of exteriorised publicity and a sequence of autonomous, privatized interiors.

At the street level of the city, any distinction between working and dwelling, production and reproduction, public and private, cease to exist. Tehran is a paradigmatic case of this phenomenon, in which private activities are exclusively interior. Commercial, productive and living activities are confined between the same architectural types, public at street level, and private raise above, which stretch throughout the city as a continuous field of urbanization.

CHAPTER 6: WHAT WE LEARN ABOUT TEHRAN FROM THE STREET THROUGH A MOVING VEHICLE

The film TAXI showcased the city as a backstage for different human activities. The buildings are acting as settings and tend to be somewhat further away from the lives of its people. Because of the historical master planning and uniformly developed residential projects, the city becomes seemingly identical and homogeneous in its appearance and function. In the film, the driver travels from the outer ring of the metapolis to the inner city center. As the scenery of the city changed from clay facade and low rise of similar small stores in the street level toward higher residential buildings with stone cladding and curtain wall commercial towers.

Tehran is an ever expanding metropolitan area. Due to the development of an extensive network of infrastructure it is constantly being densified and expanded in its periphery, shaping a linear stretch of urbanization enclosed between the Alborz mountain range in the north and the desert in the south.

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THE SIGN IN SIDNEY BRUSTEIN'S WINDOW

Spring 2023, Visual Studies, Virtual Disruption
Instructor: Nitzan Bartov

The objective of this project is to recreate the stage design of the theatrical production "The Sign" using UE5. This undertaking involves building upon an existing stage design with the goal of studying how non-actor and dialogue elements can be utilized to enhance the theatrical experience and better align it with the narrative and historical context of the story.

This project is a reinterpretation of
Lorraine Hansberry's play
"The Sign in Sidney Brustein's Window,"

exploring how non-actor
and non-dialogue elements
can create a more
immersive theatrical experience
for the audience.

Set in the Greenwich Village neighborhood
of New York City in the early 1960s,
the play tackles themes of
race, politics, and personal identity.

The daytime scene features
a spot line shining on the first chair,

which represents both specific scenes and
characters that interact with the male protagonist.

Floating bottles add to the ambiance.
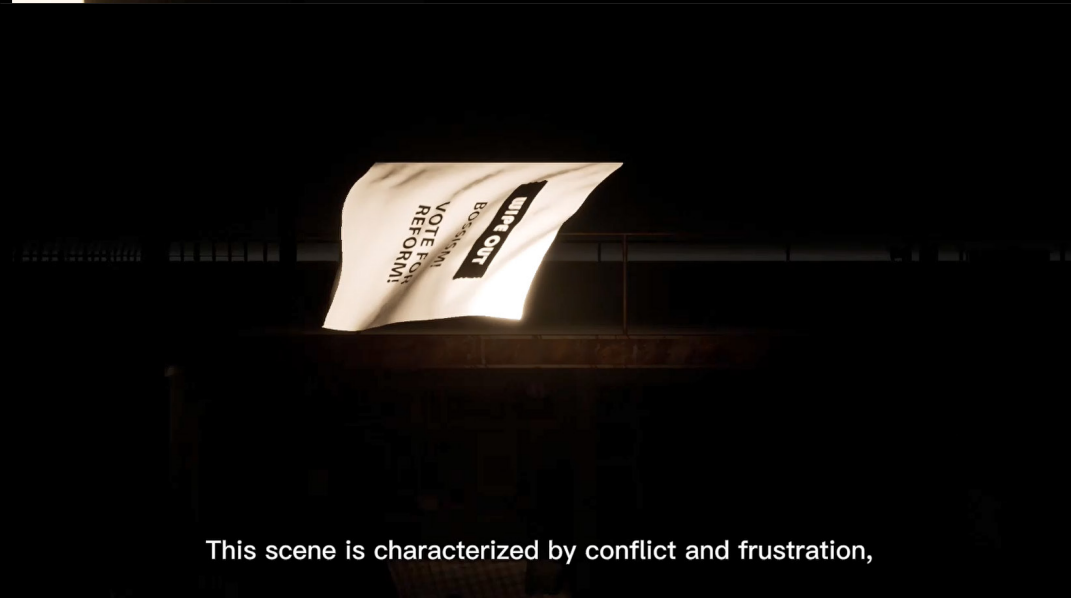
This scene is characterized by conflict and frustration,

The sign, which reads a popular slogan used
by civil rights activists in the 1960s,
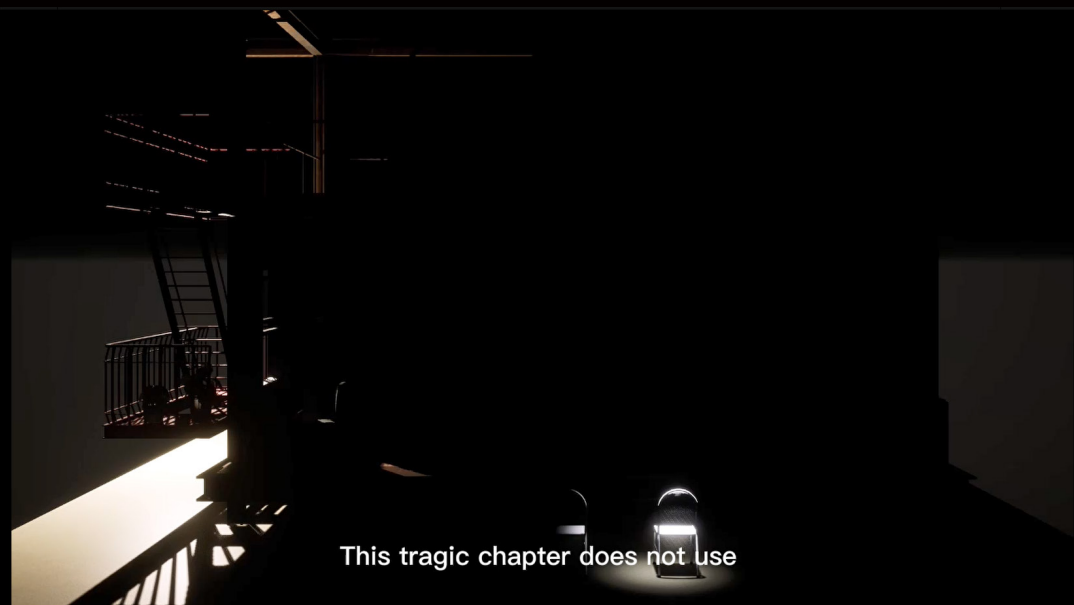
This tragic chapter does not use

outdoor lighting and shadows.

outdoor lighting and shadows.

The flickering of the lights symbolizes the character's death.
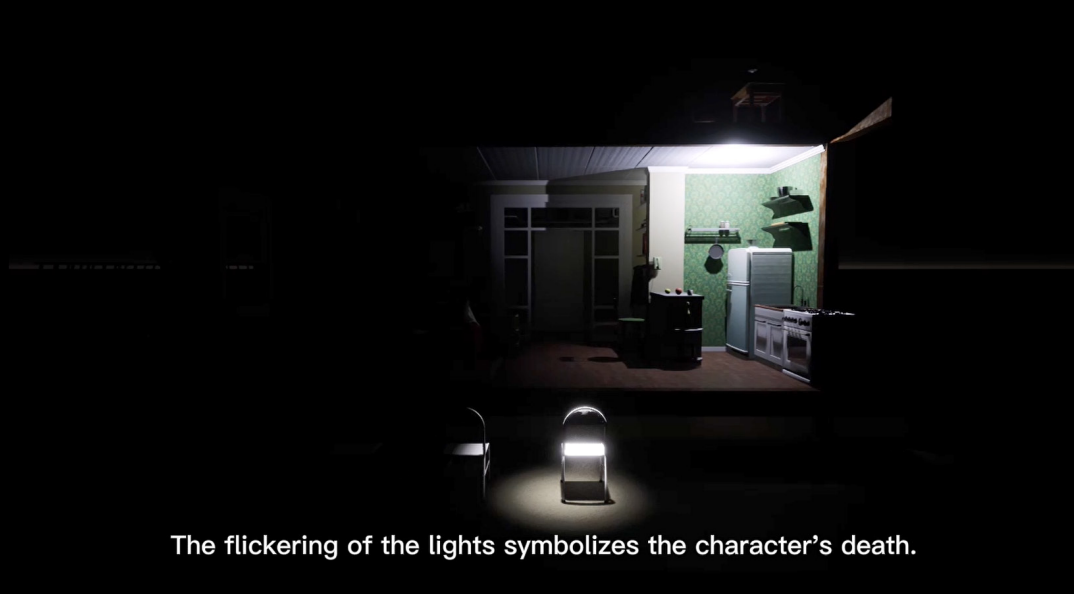
The flickering of the lights symbolizes the character's death.
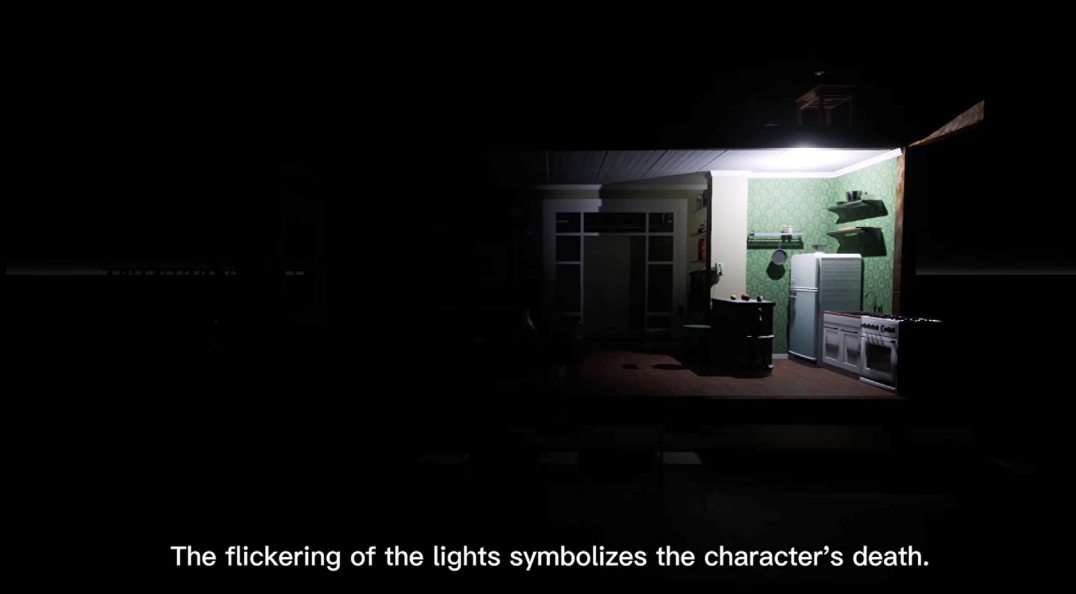
The flickering of the lights symbolizes the character's death.

The stage design reflects the context
of the setting in multiple ways.
In this project, I recreated the stage design
using UE5's assets, ray tracing, and
physics engine to examine how lighting
and set design can drive the development
of stage productions.
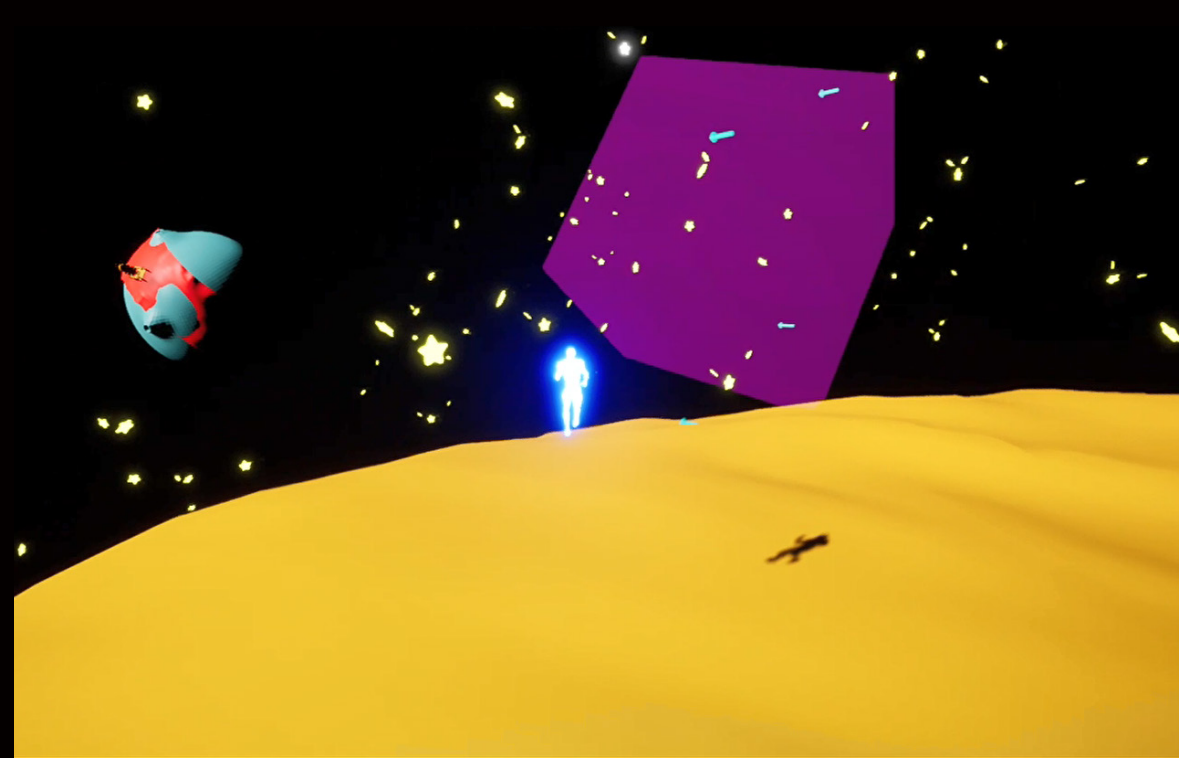
Anti-Gravity

Spring 2023, Visual Studies, Virtual Architecture
Instructor: Nitzan Bartov
Collaborator: Christina Huang, Qingning Cao

My role in this UE5-based game design project
is primarily focused on designing Blueprints.
With these Blueprints, I am implementing
a feature that allows the character to jump
between different planets, exploring how
changes in gravity affect the character's
spatial experience in space. Additionally, I am
investigating the impact of lighting on the
overall spatial experience, as it plays a critical
role in enhancing the visual appeal of the game.
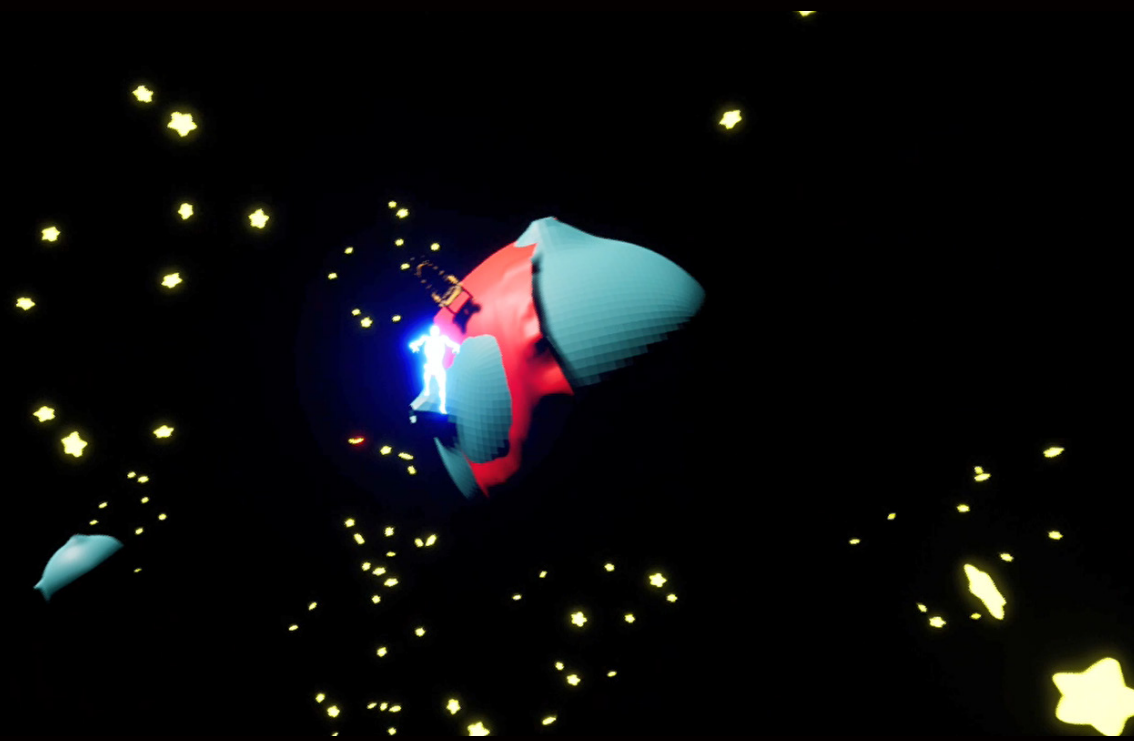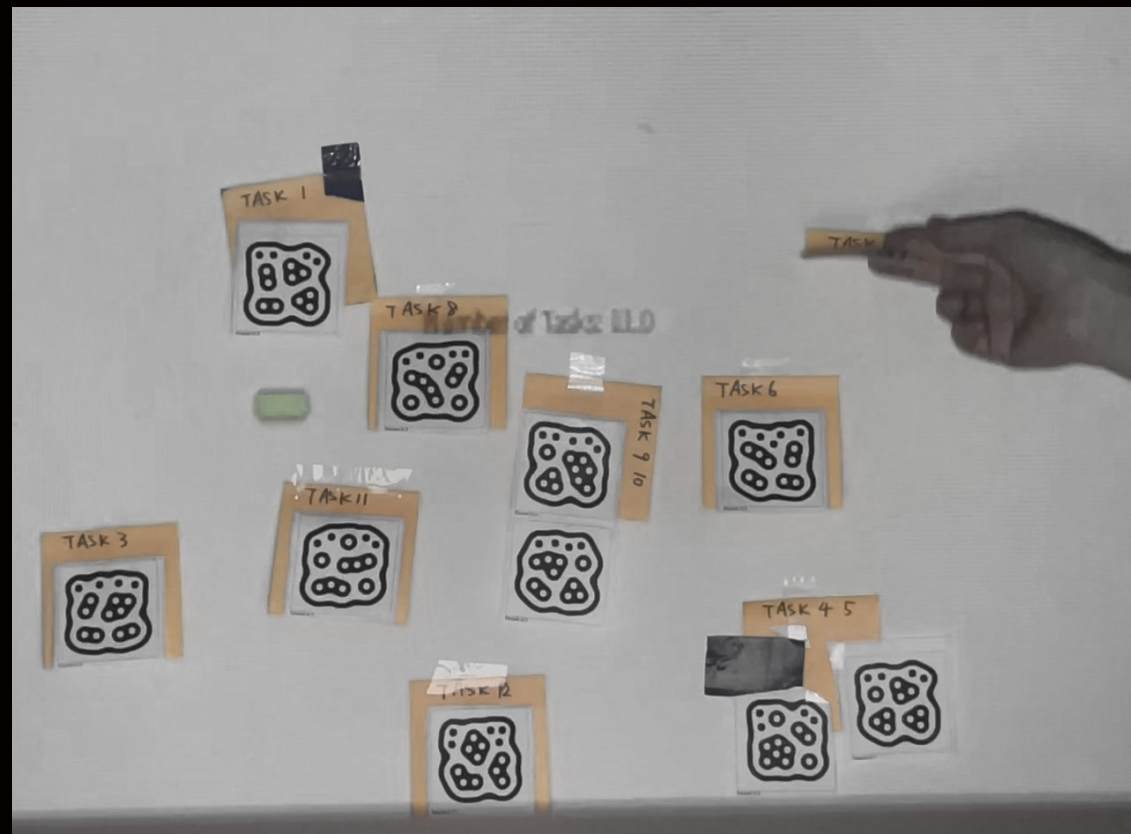
Chore-Check

Spring 2023, Visual Studies, Measuring the Great Indoors
Instructor: Violet Whitney
Collaborator: Taha Erdem Ozturk, Claire Navin, Juhi Kamra

The primary objective of this project is to tackle the challenge
of maintaining cleanliness and hygiene in shared apartments.
To accomplish this goal, the project utilizes ReacTIVision and
Processing technologies to capture and interact with markers
within the living space.

Have you ever encountered roommates like this when sharing an apartment?

They always forget to take out the trash when it's their turn.
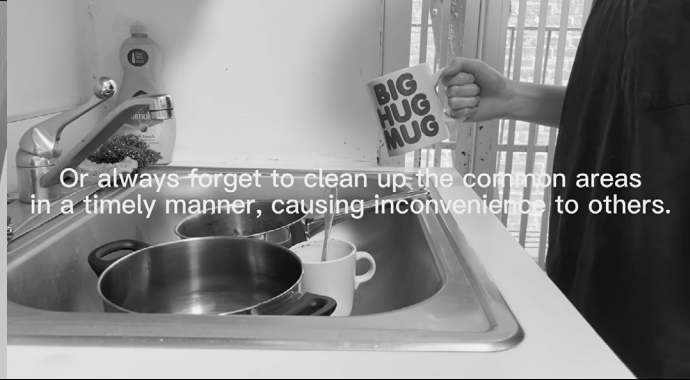
Or always forget to clean up the common areas in a timely manner, causing inconvenience to others.

Or always forget to clean up the common areas in a timely manner, causing inconvenience to others.
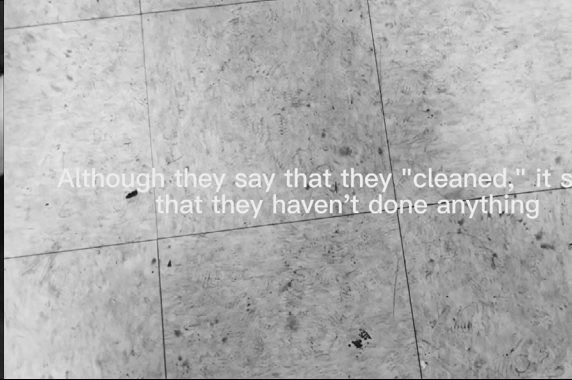
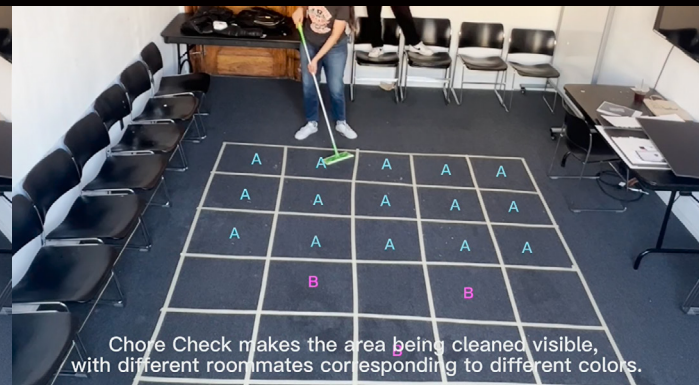Although they say that they "cleaned," it s that they haven't done anything

You can't stand it anymore, find yourself knocking on your roommate's room, and want them to come out and clean up.
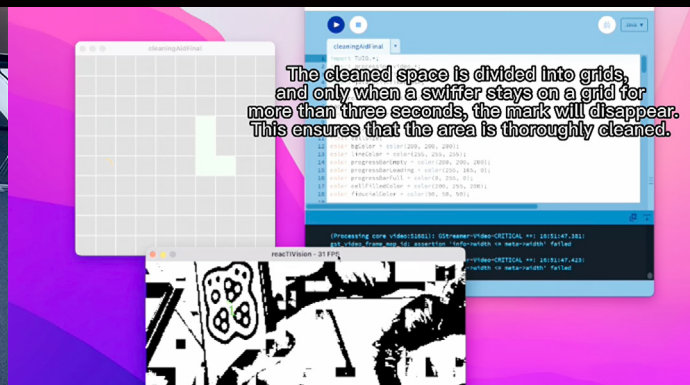
Don't worry!

Chore Check
has your back
;)
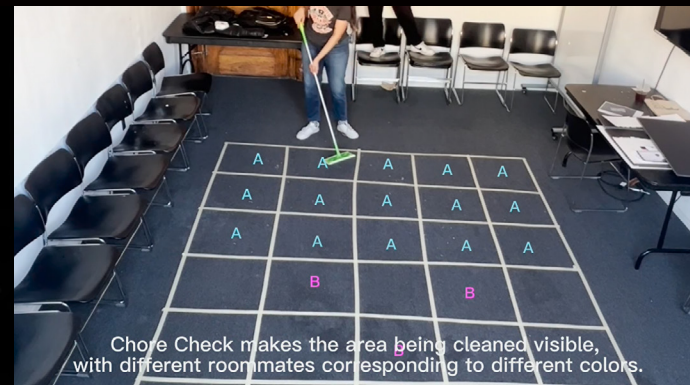
Chore Check makes the area being cleaned visible, with different roommates corresponding to different colors.

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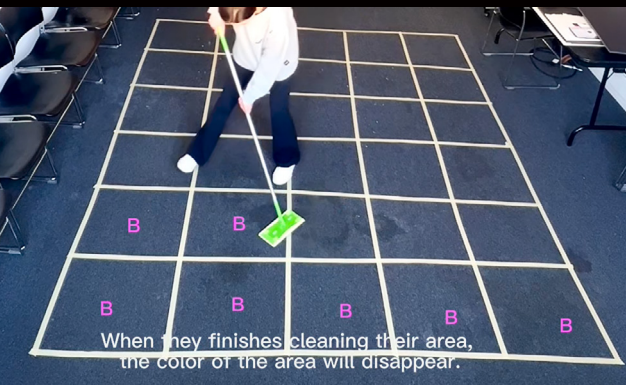
When they finishes cleaning their area, the color of the area will disappear.

The cleaned space is divided into grids, and only when a swiffer stays on a grid for more than three seconds, the mark will disappear. This ensures that the area is thoroughly cleaned.
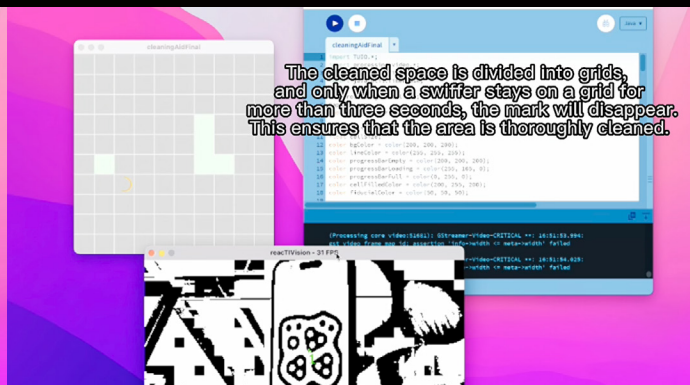
The cleaned space is divided into grids, and only when a swiffer stays on a grid for more than three seconds, the mark will disappear. This ensures that the area is thoroughly cleaned.
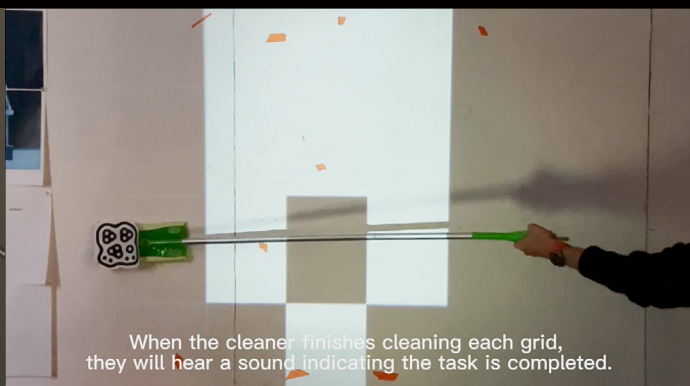
Chore Check has a feedback mechanism to make cleaning more fun.
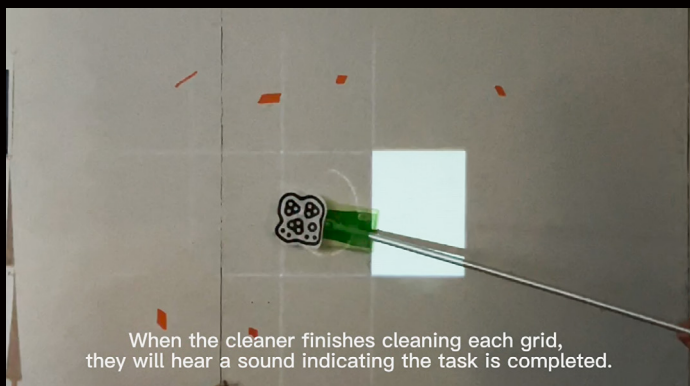
When the cleaner finishes cleaning each grid, they will hear a sound indicating the task is completed.

When the cleaner finishes cleaning each grid, they will hear a sound indicating the task is completed.

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Chore Check