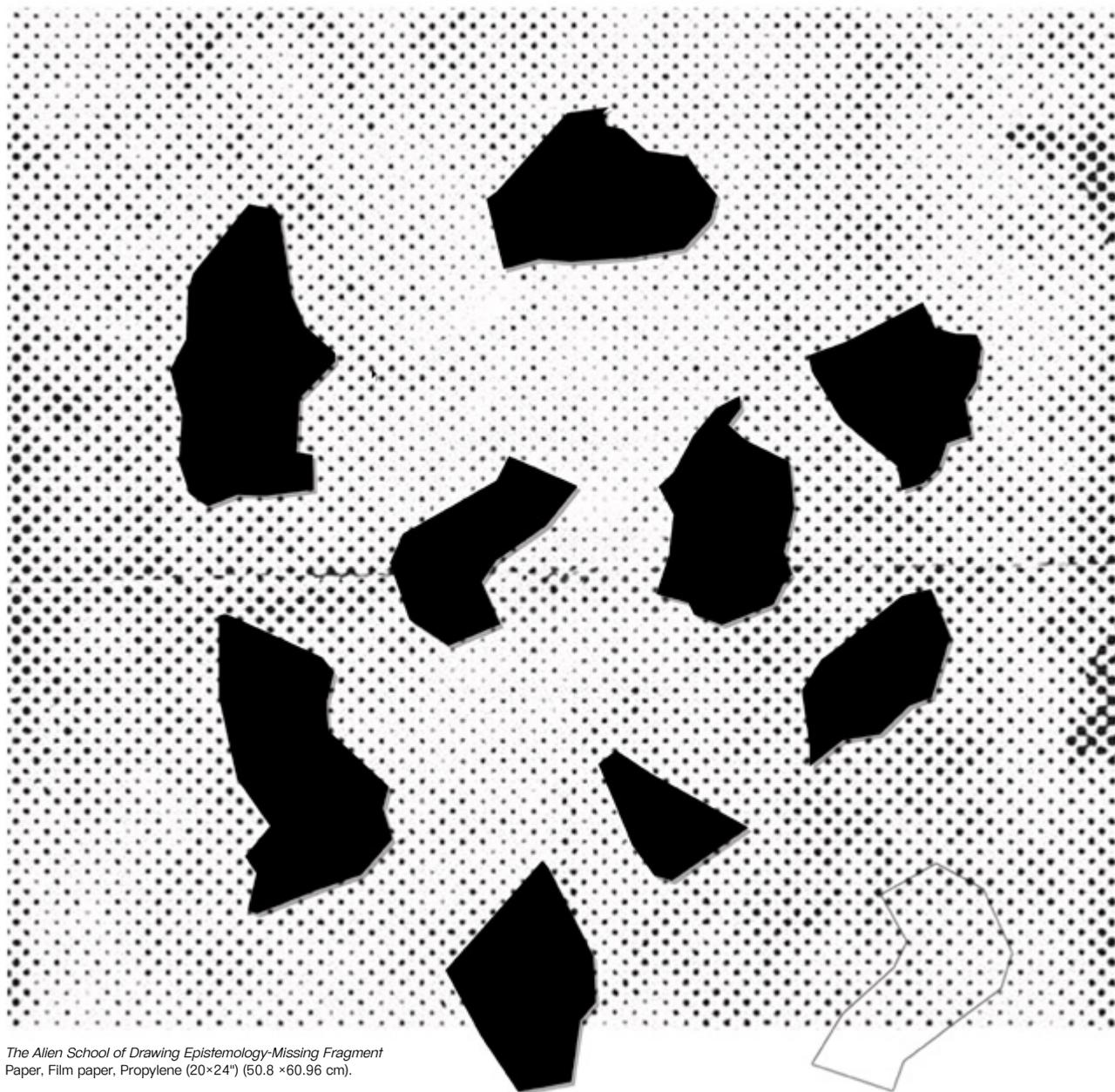


SIMIN SHE

FROM 2022

TO 2023

Ms.aad
GSAPP



The Alien School of Drawing Epistemology-Missing Fragment
Paper, Film paper, Propylene (20×24") (50.8 ×60.96 cm).

ARCHITECTURE

PROFESSIONAL WORK

SPATIAL DESIGN

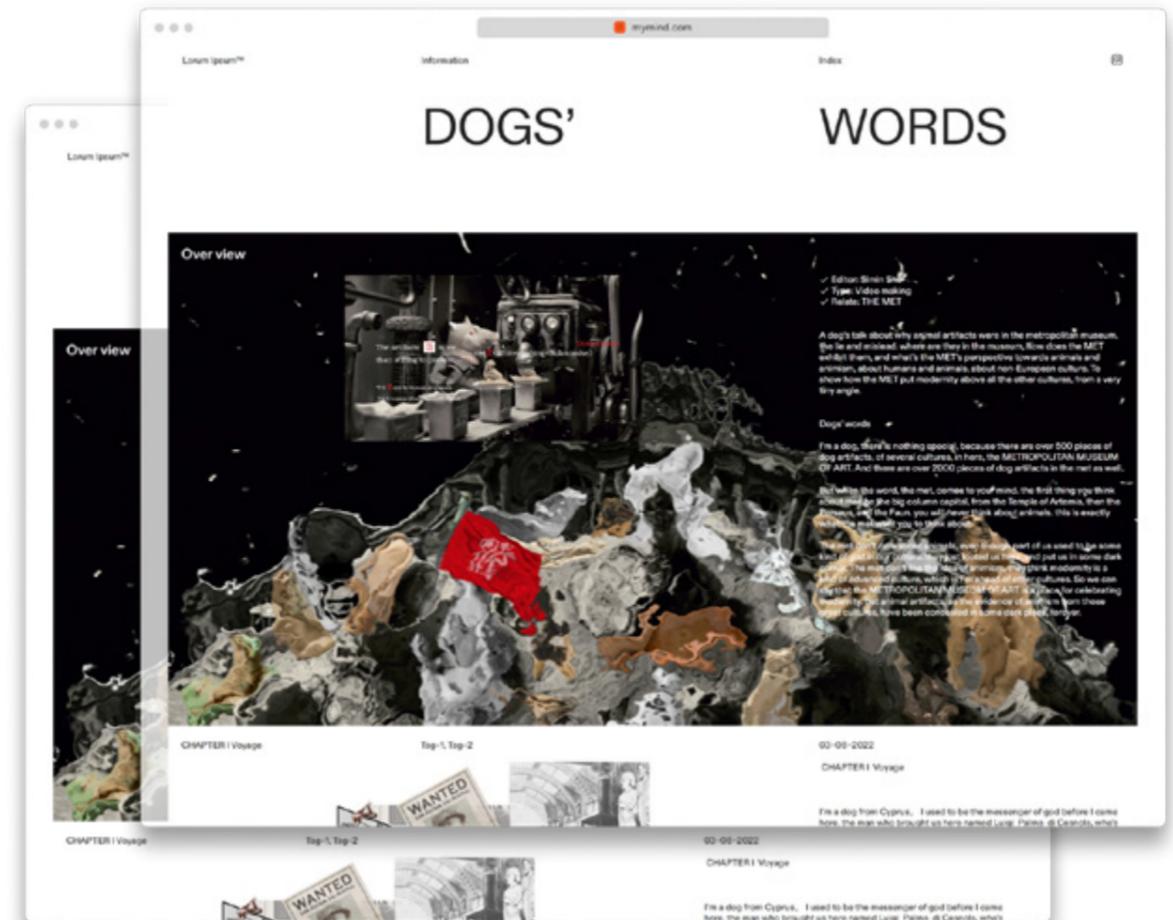
INSTALLATION

Graduate

PORTFOLIO

DOG'S WORDS'

2022, Summer
After Loudreading
studio, GSAPP
Prof: Cruz Garcia,
Nathalie Frankowski
Individual
Deliverable
website
Video



Phase I: Research of THE MET

Dogs' words

I'm a dog, there is nothing special, because there are over 500 pieces of dog artifacts, of several cultures, in here, the METROPOLITAN MUSEUM OF ART. And there are over 2000 pieces of dog artifacts in the met as well.

But when the word, the met, comes to your mind, the first thing you think about may be the big column capital, from the Temple of Artemis, then the Perseus, and the Faun. you will never think about animals. this is exactly what the met want you to think about.

The met don't care about animals, even though part of us used to be some kind of god. in our culture. they just looted us here, and put us in some dark corner. The met don't like the idea of animism, they think modernity is a kind of advanced culture, which is Far ahead of other cultures. So we can say that the METROPOLITAN MUSEUM OF ART is a place for celebrating modernity, but animal artifacts, as the evidence of animism from those great cultures, have been concealed in some dark place, forever.



Phase II: How did they get here?



I'm a dog from Cyprus. I used to be the messenger of god before I came here. the man who brought us here named Luigi Palma di Cesnola, who's the first director of the met

Cesnola collected over 35,000 objects from Cyprus and shipped them to the US illegally. Thus, Cesnola owned a large personal collection and sold 6000 pieces to the met.

His immoral acts did not ruin his reputation or career. In 1879 he was appointed director of the Metropolitan Museum.

The met published a book to introduce the Cypriot artifacts in the met and named it a collection of Cesnola.

In the book, the met calls cesnola a bold innovator for his brutal plundering of artifacts and justified that cesnola's actions were perfectly legal due to the lack of laws to govern the plundering of artifacts at that time
June 1872, we set off.

When the Ottomans heard that he intended to ship the artifacts to the US to sell them to the newly opened Metropolitan Museum, they prohibited the export.

Cesnola nevertheless quickly loaded a number of boats, which set off for the US. Five thousand pieces were lost in a shipwreck while countless others were smashed to bits on the rough sea passage.

The survived artifacts arrived in New York, which formed the first collection of the metropolitan museum



The met would like to present us as domesticated servants, as the fruit of modernization, that is, the fruit of man's domination of nature they use quite spacious room to present their triumph of modernity and submission of other species

THE MET conceals the artifacts which present animism in dark and narrow places. They are been abandoned.

" You know what? I want to be in a conspicuous place someday "

The hierarchy of THE MET blur the boundaries between human and animals.

Some human artifacts are not human in their perspective

The only difference is European and non-European.

"The Met presents over 5000 years of art from around the world for everyone to experience and enjoy."

It's a LIE, they just put the European culture in the front of everything and showing their privilege.



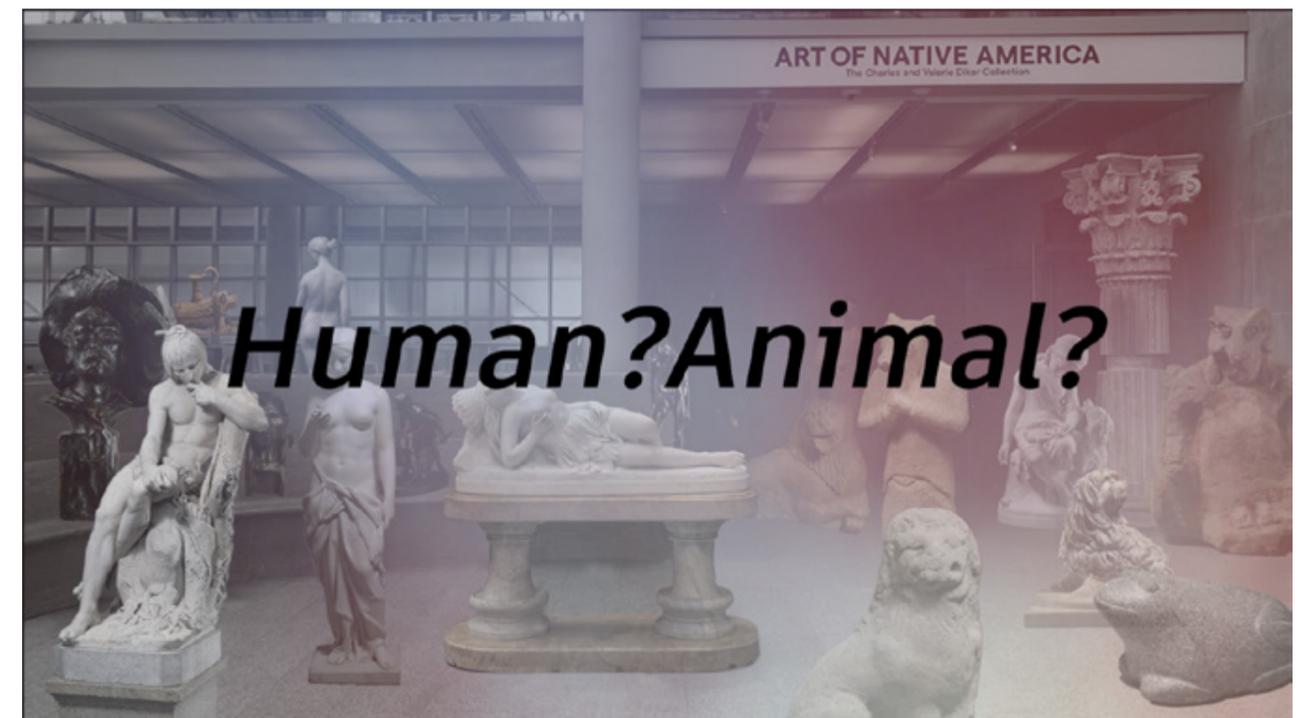
I created a formula to summarize the factor that THE MET hide the animals artifacts after they robbed them here. And unfortunately I found out that this regularity also applied to artifacts from non-european culture even they are presenting human. The dog on the left side is the main character of my video, who is standing in a invisible corner in THE MET now.



Phase III: What is it supposed to be?

"You know what? I want to be in a conspicuous place someday "The hierarchy of THE MET blur the boundaries between human and animals. Some human artifacts are not human in their perspective. The only difference is European and non-European.

A dog's talk about why animal artifacts were in the metropolitan museum, the lie and mislead. where are they in the museum, how does the MET exhibit them, and what's the MET's perspective towards animals and animism, about humans and animals, about non-European culture. To show how the MET put modernity above all the other cultures, from a very tiny angle.





senario

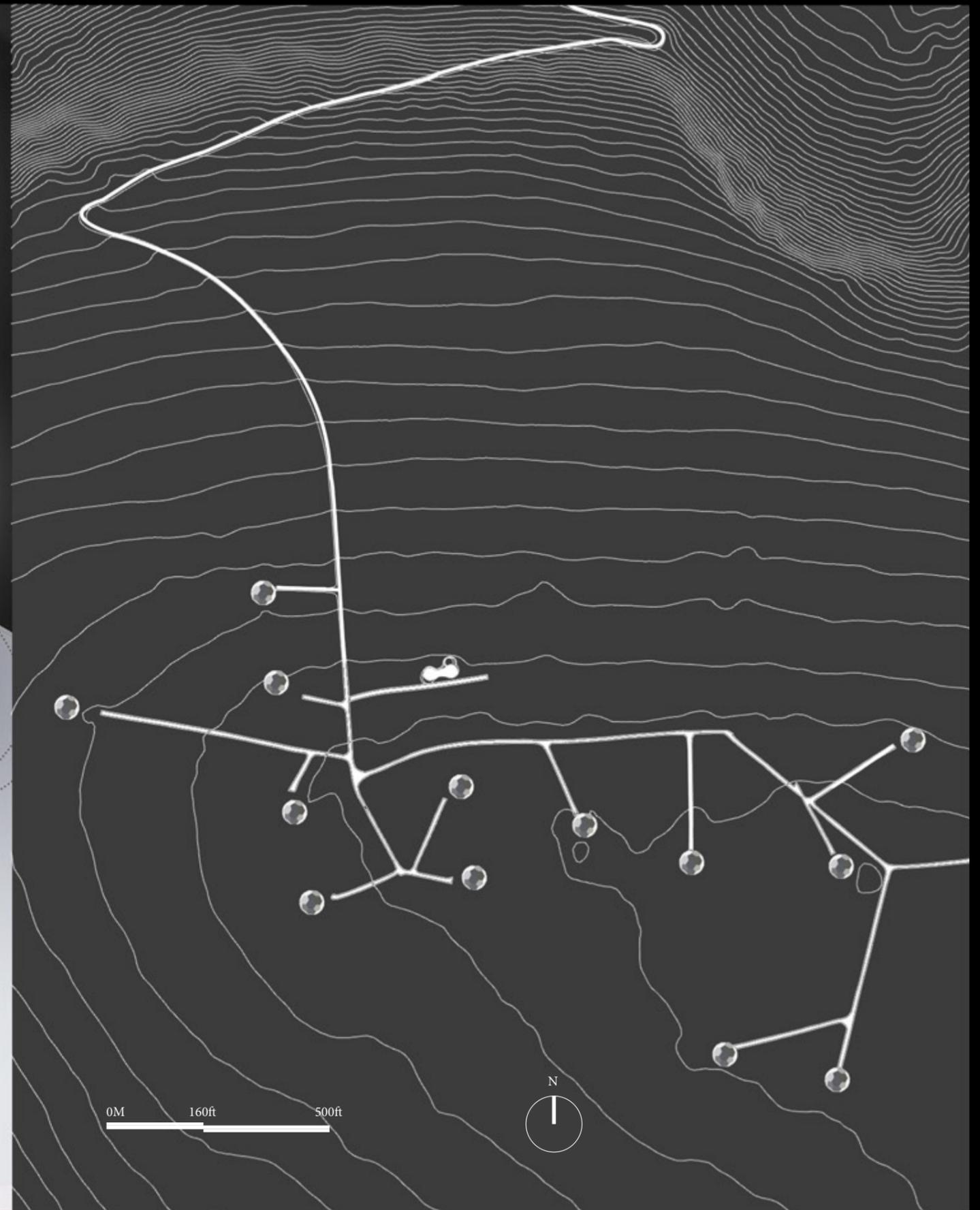
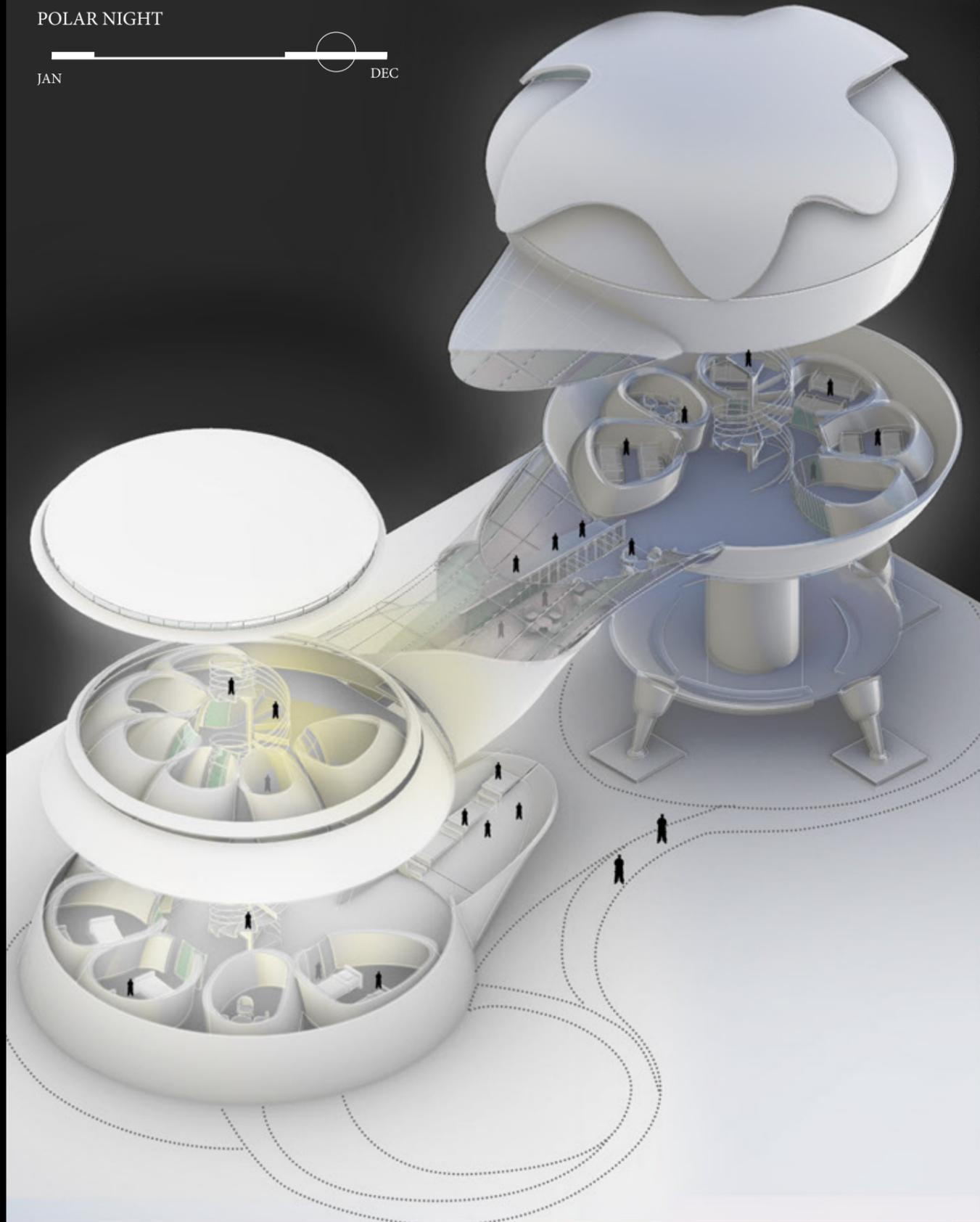


Arctic Training Institute

2022, Fall
Arctic studio, GSAPP
Prof: Leslie Gill,
Khoi A. Nguyen
Individual

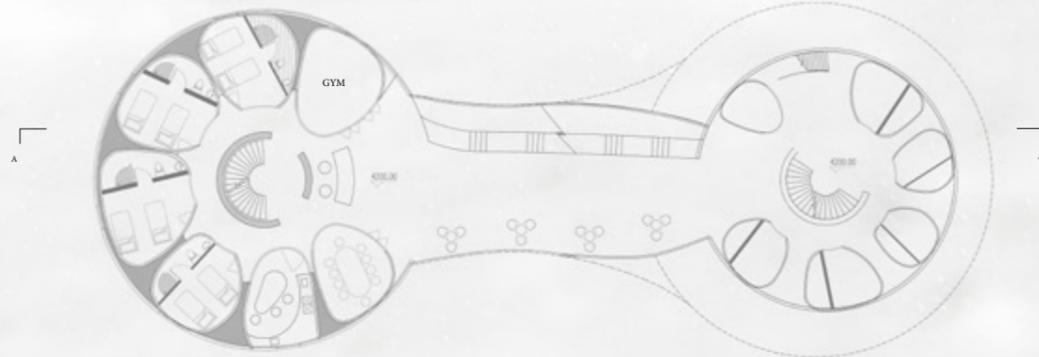


POLAR NIGHT

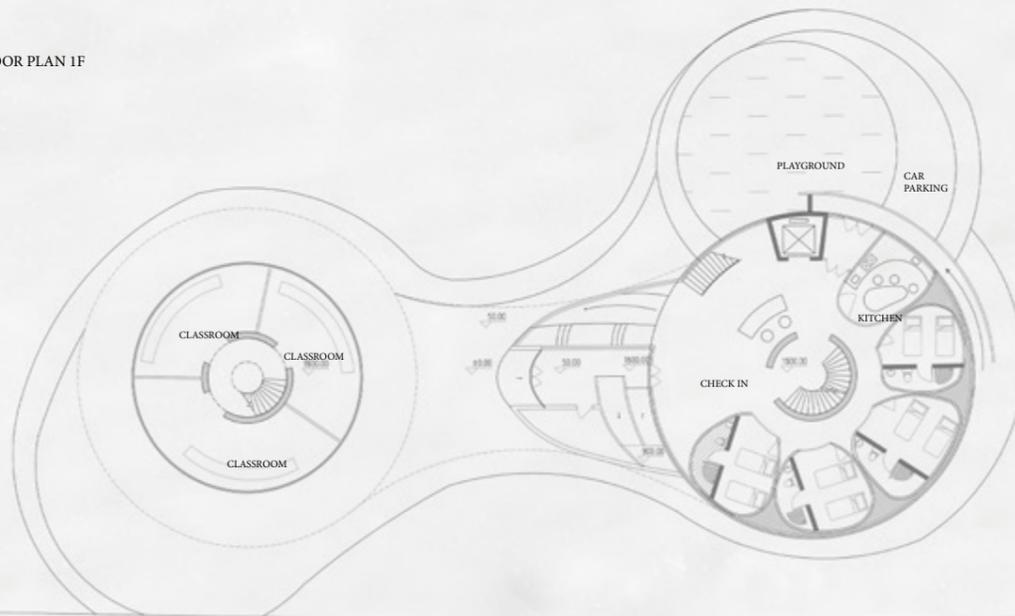




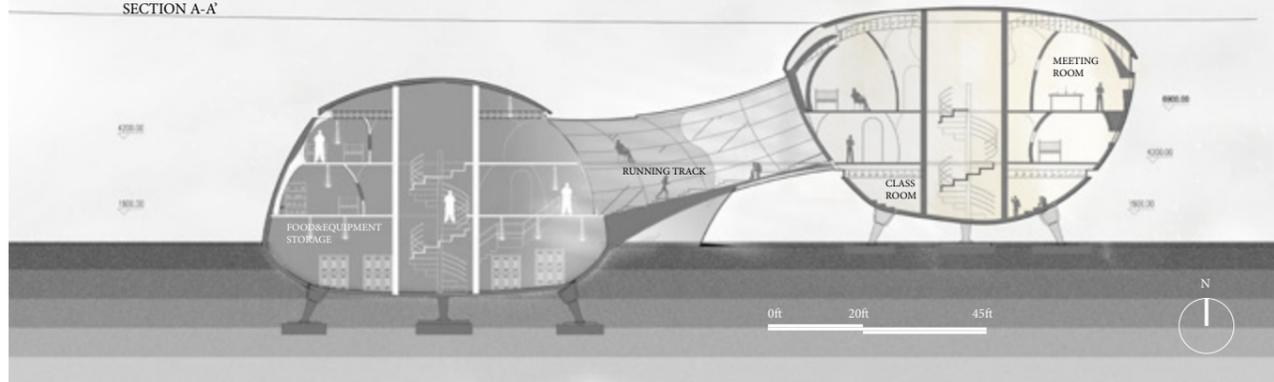
FLOOR PLAN 2F



FLOOR PLAN 1F



SECTION A-A'



ISSUE: Mental disorder of the travelers to arctic

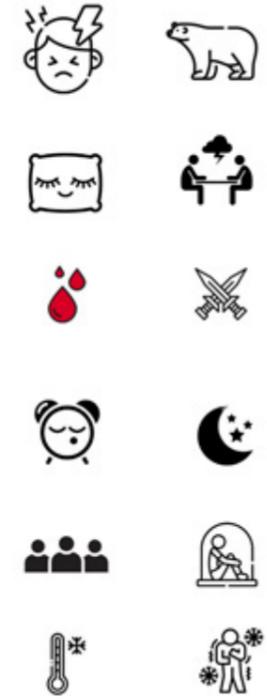
Research shows, people on arctic expeditions generally undergo **psychological changes**, resulting **disturbed sleep**, **Impaired cognitive ability**, **interpersonal tension and conflict**. These disorders may company with people for the rest of their **life time**

Historical Example: 1881-84, a scientific base on Ellsmere Island in the Arctic, the crew of the Greely expedition was driven to **mutiny, madness, suicide, and cannibalism**, because of mentally disorder leaving six survivors of a crew of 25 men.

Reason: Can not get used to the **all-darkness** and **all-lightness** environment, **Polar night** and **Polar day** lead to sleep loss, depression, anxiety.

Can not get used to **smaller community**, and **isolation** from the outside world, **away from home**

First time exposure to the **extrem environment**



PEOPLE: Vistors who plans their trip to arctic field station

Solution example: **Long-duration isolation experiments** in preparation of interplanetary missions, provide **Psychological support** of international crews.

Simulate the message delay and multilingual circumstance on MARS



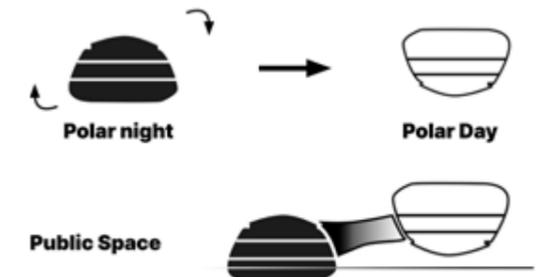
Place: Longyearbyne, Svalbard



Traning Station



Solution towards Arctic mental disorder: Arctic Training Station
Simulate the interpersonal distance and space
Simulate the all darkness and all lightness space

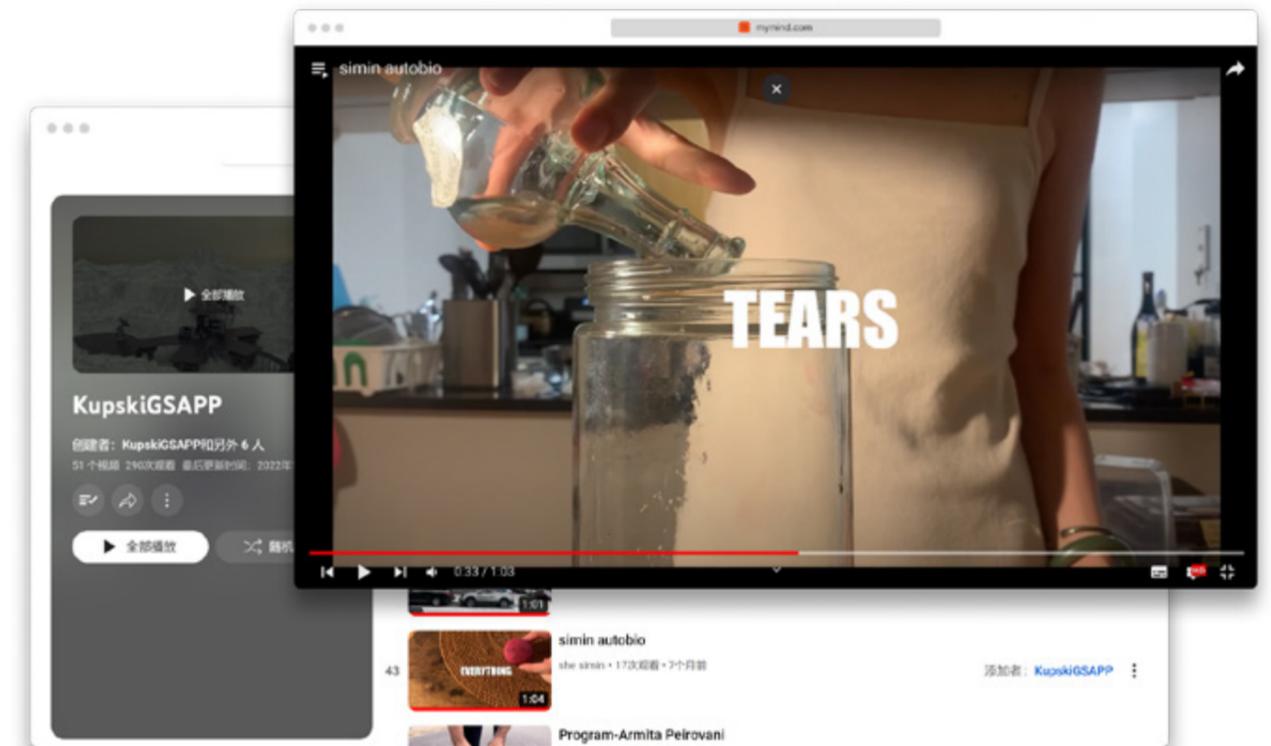


FINAL CAPTAIN BROADCASTING

*Final film basic on the final work in
Leslie Gill Studio

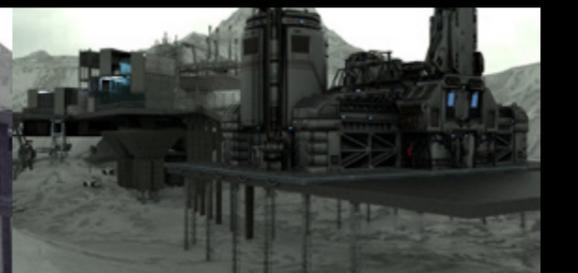
Graphic Architecture Project III
Graphic Narratives
Columbia GSAPP Fall 2022
Design Seminar: A4726
Instructor: Christopher Kupski

*Final film basic on the final work in
Leslie Gill Studio





Final Captain Broadcasting



PEEL AND RE/COVER

It's the spring studio in MS.AAD GSAPP. We reclaimed and embodied knowledge systems and to make a collective set of proposals within the spatial and cultural context of Salvador, Brazil. There's three phase in our Peel and Re/cover thesis.

I.Installation:

Sailing - From Vedio - Spatial, Acrylic,Pvc (17× 11") (43.2 ×27.9 cm).

II.Test Intervention:

Indigenous moment above Farol da Barra Lighthouse

III.Spatial design:

Indigenous knowledge Exhibition design

IV.Architectural Intervention design:

Indigenous knowledge journey

PEEL and RE/COVER

2023, Spring
Thesis of Im/possible
studio, GSAPP
Prof: Mario Gooden
Teamwork
Credit: Kan Lin



Phase I: Art work Investigation and recreation

Step 1: Investigate the artwork



The artwork is from indigenous artist Denilson Baniwa. An installation including a map on the wall, a canoe, and a video playing on the wall in



front of the canoe. The map was drawn by Denilson based on his own sailing experience on the river RIO NEGRO, how he perceives the scale

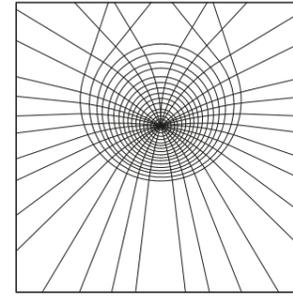


and distance of the river, instead of using the universal grid of length and direction. And he recorded his journey, the camera was set on the

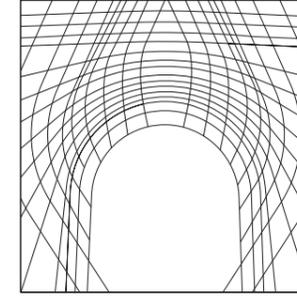


back of the canoe, which was the same perspective of the people in the canoe.

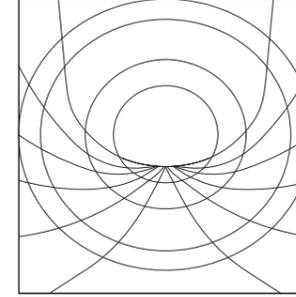
Step 3: New Grid



1



2



3

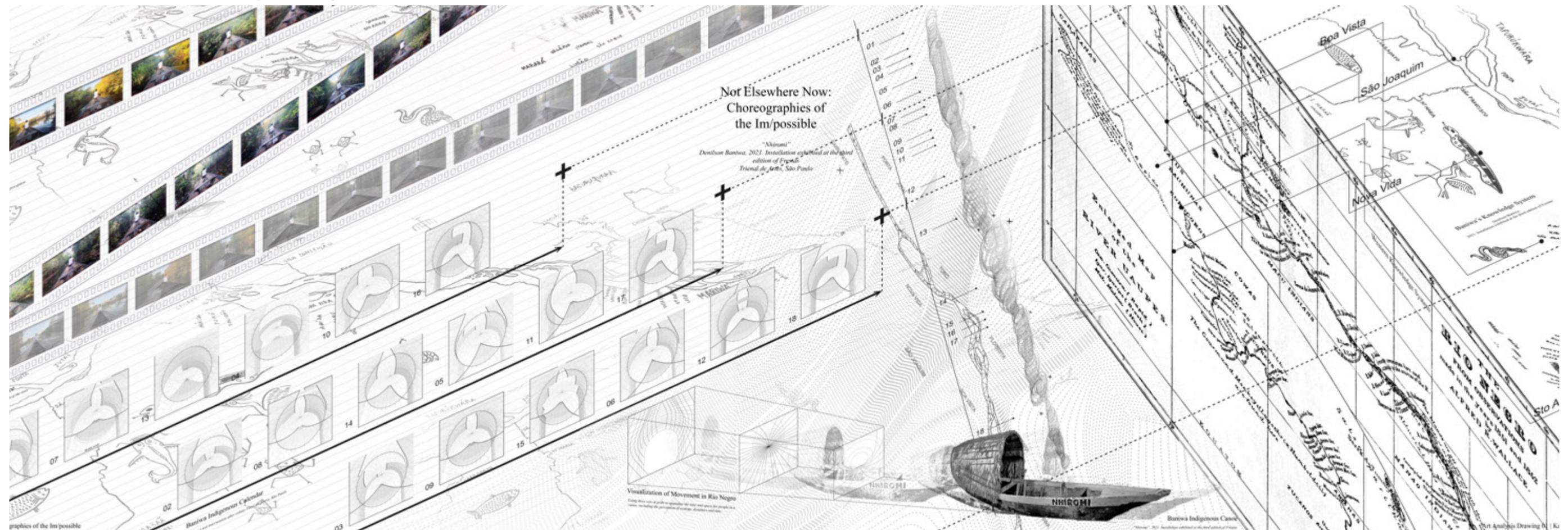
First we analyze the video frame by frame quantitatively, by overlapping a grid on it. We used the grid to measure the direction of the water, the enclosure of the trees and their shadow and the brightness of the light. Then we figured out another set of grid, basic on three system, which is water, shadow and light. These grids allow for a three-dimensional spatial experience to be described.

Step 2: Forensic the water, light and tree shadow

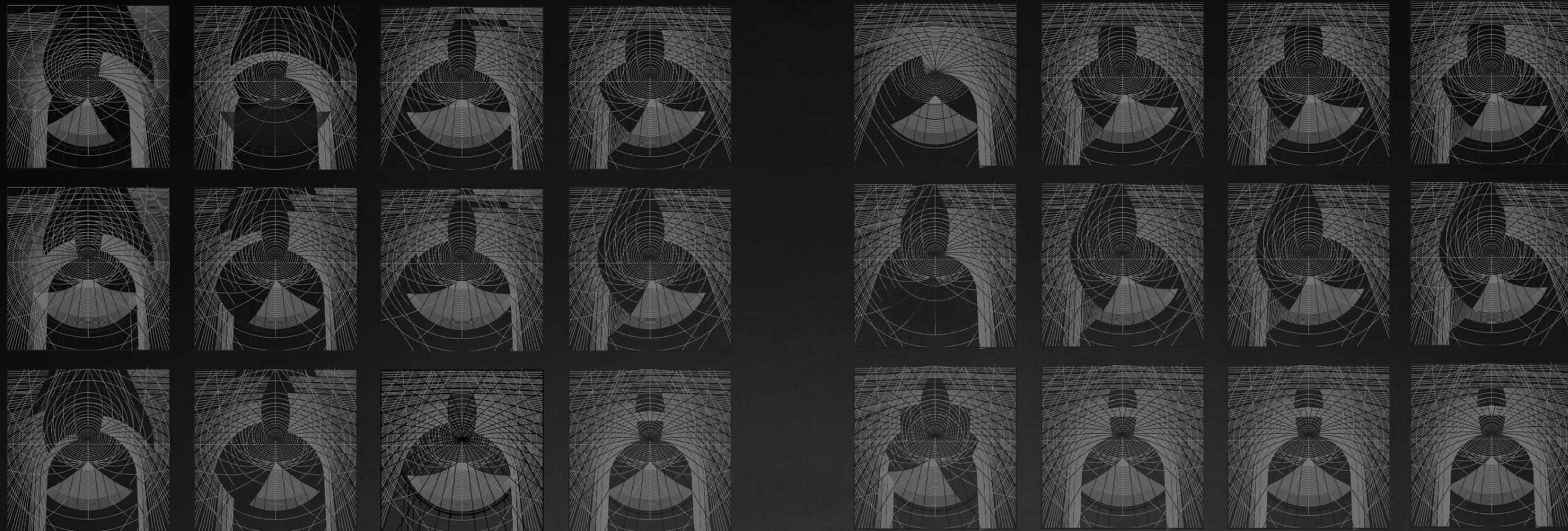


We extracted the insights from Baniwa's art work, investigated and analysed it. We proposed a new view of RIO NEGRO: river is not a flattened geographic element but a volume.

Draw out the work's internal relationships of concepts



When we compare the river volume drawing with the first western map of the Negro River, drawn by Alfred Russel Wallace, a British explorer who explored Brazil in 1848. It's obvious that the drawing based on indigenous knowledge is much more vivid and has more dimension.



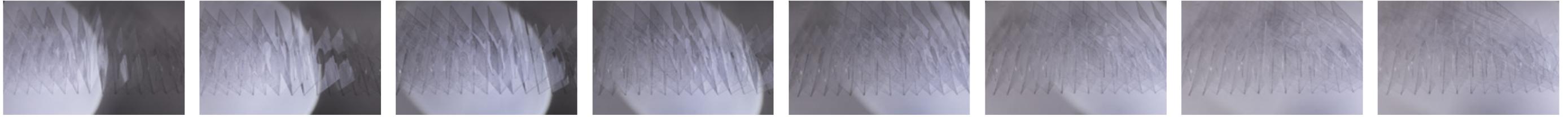
Water, shadow, light
 (3 system grid, layering together)



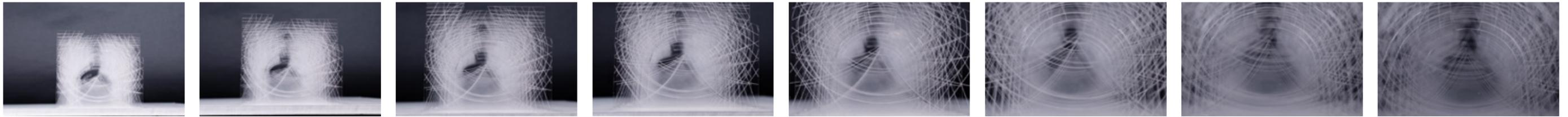
Sailing - From Vedio - Spatial, Acrylic, Pvc (17 x 11") (43.2 x 27.9 cm).

we borrow the transparent feature from the material Acrylic. We cutted each slice basic on the grid, created a void in the middle of them, imitating the space created by a moving canoe.

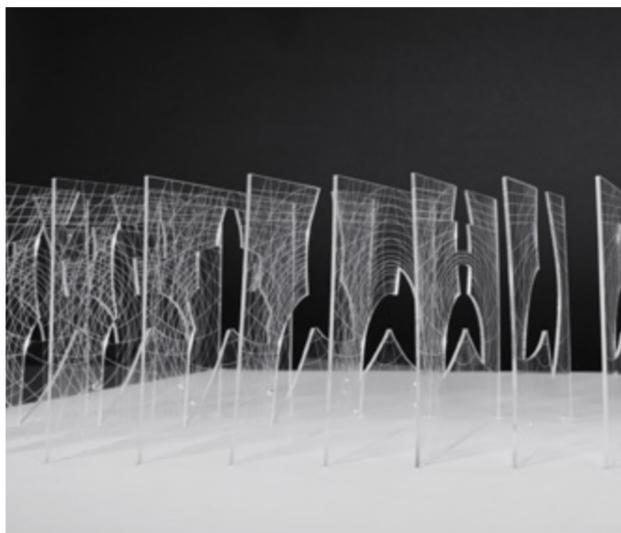
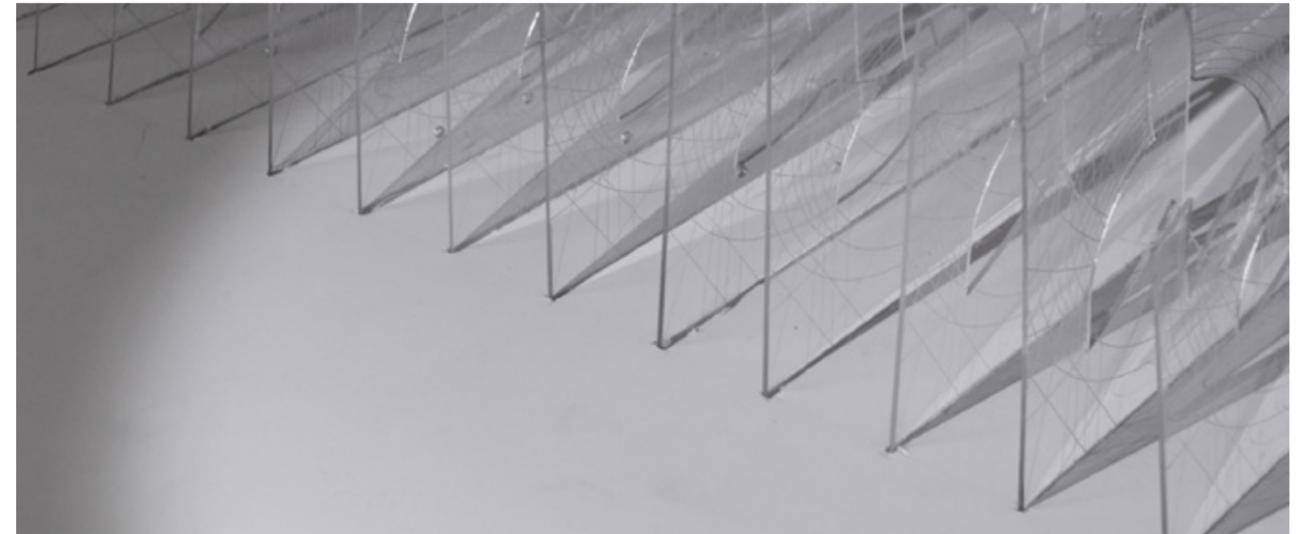
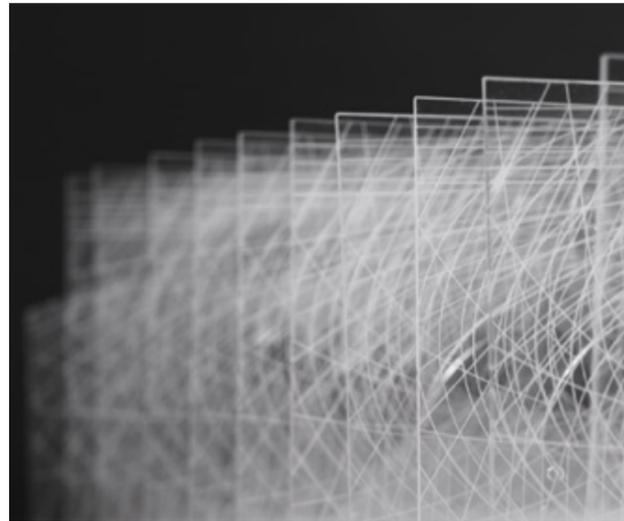
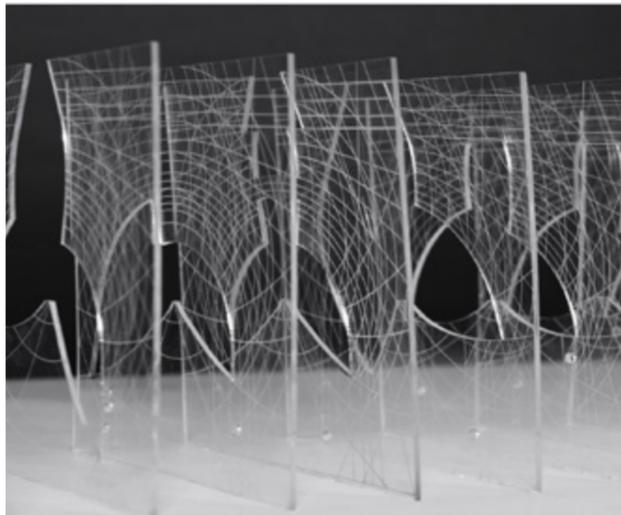
Movement :third-person point of



Movement : first-person point of view

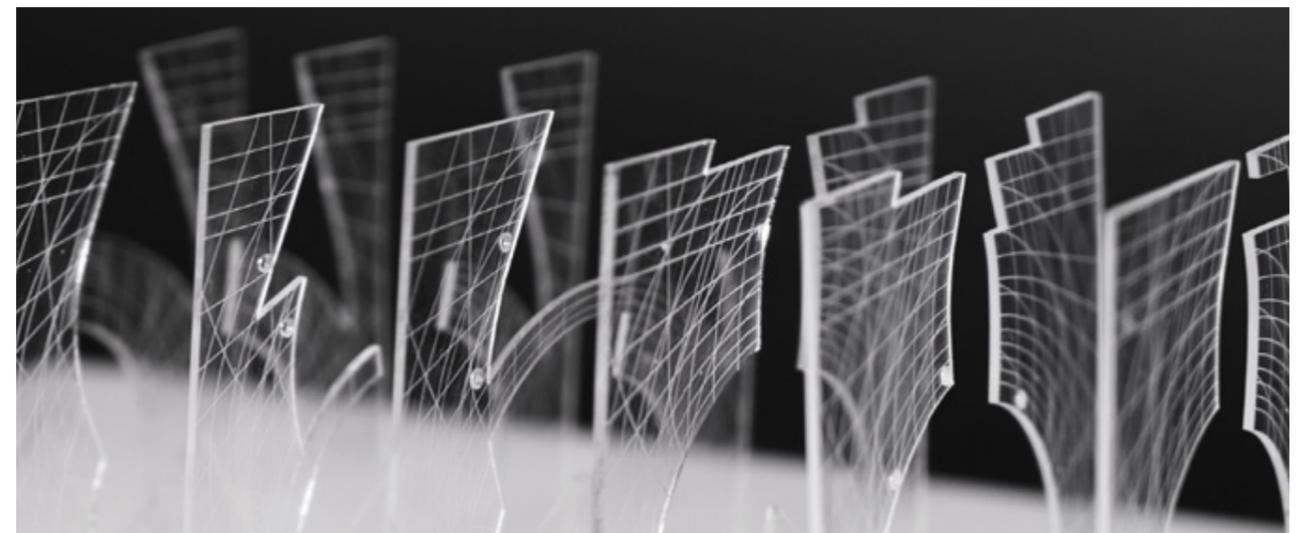
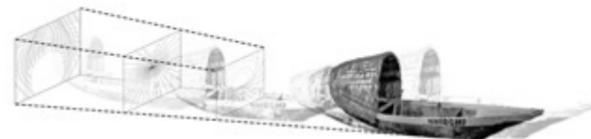


Detial



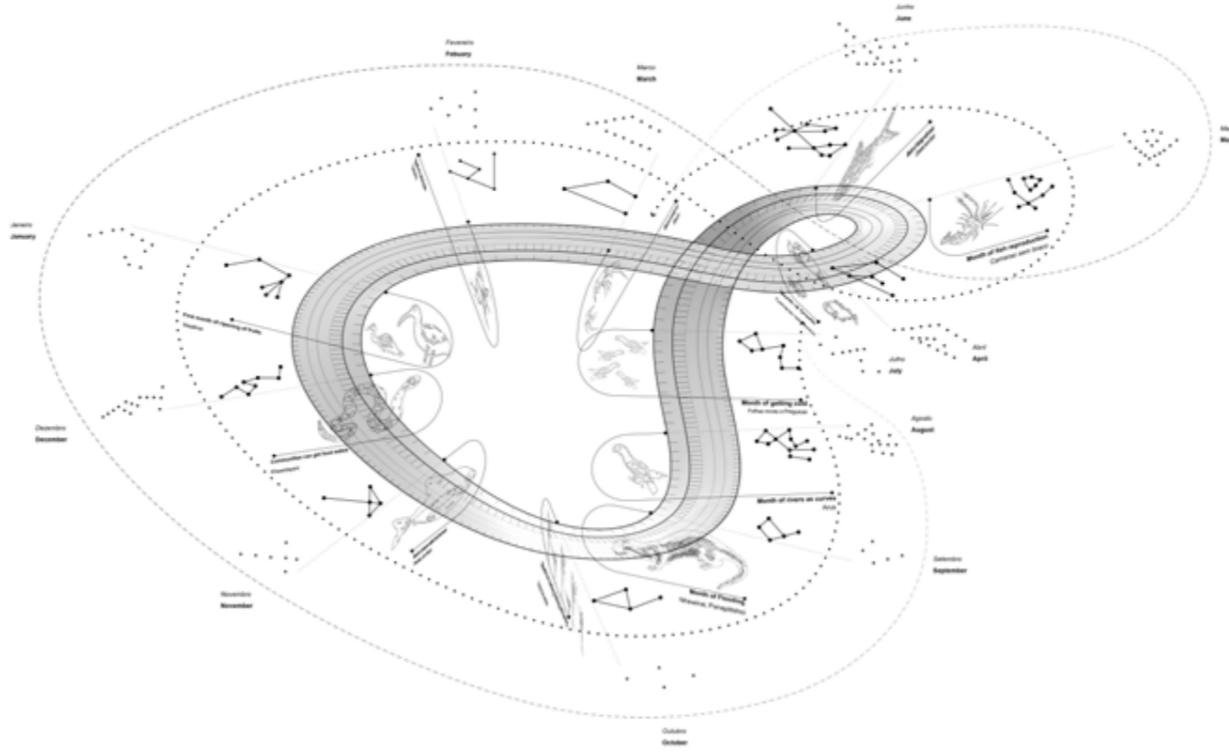
Material: Acrylic is a perfect material for shaping the void. It has the quality of transparency at the same time , you can feel the shape but the material wouldn't block your view. We chose it also because it has some similarity with water. And it can be the perfect carrier of pinto grid, so that it can shed the line on the PVC board underneath.

Light: We are using a moving light source to imitate the movement of the canoe. The shadow is changing though the slices are fixed.



Phase II: Architectural Intervention

A different knowledge system



In-linear way of time measurement

The artwork inspired us to dive into the way indigenous people navigate space and time, which leads us to our second part of our studio work, the test intervention to the site in Salvador, Bahia, Brazil. During our analysis of the artwork, we reached out to the artist of it. He introduced a very interesting way of indigenous Baniwa culture of navigating time. From their knowledge of agriculture, they found that the star will always go into a specific pattern.

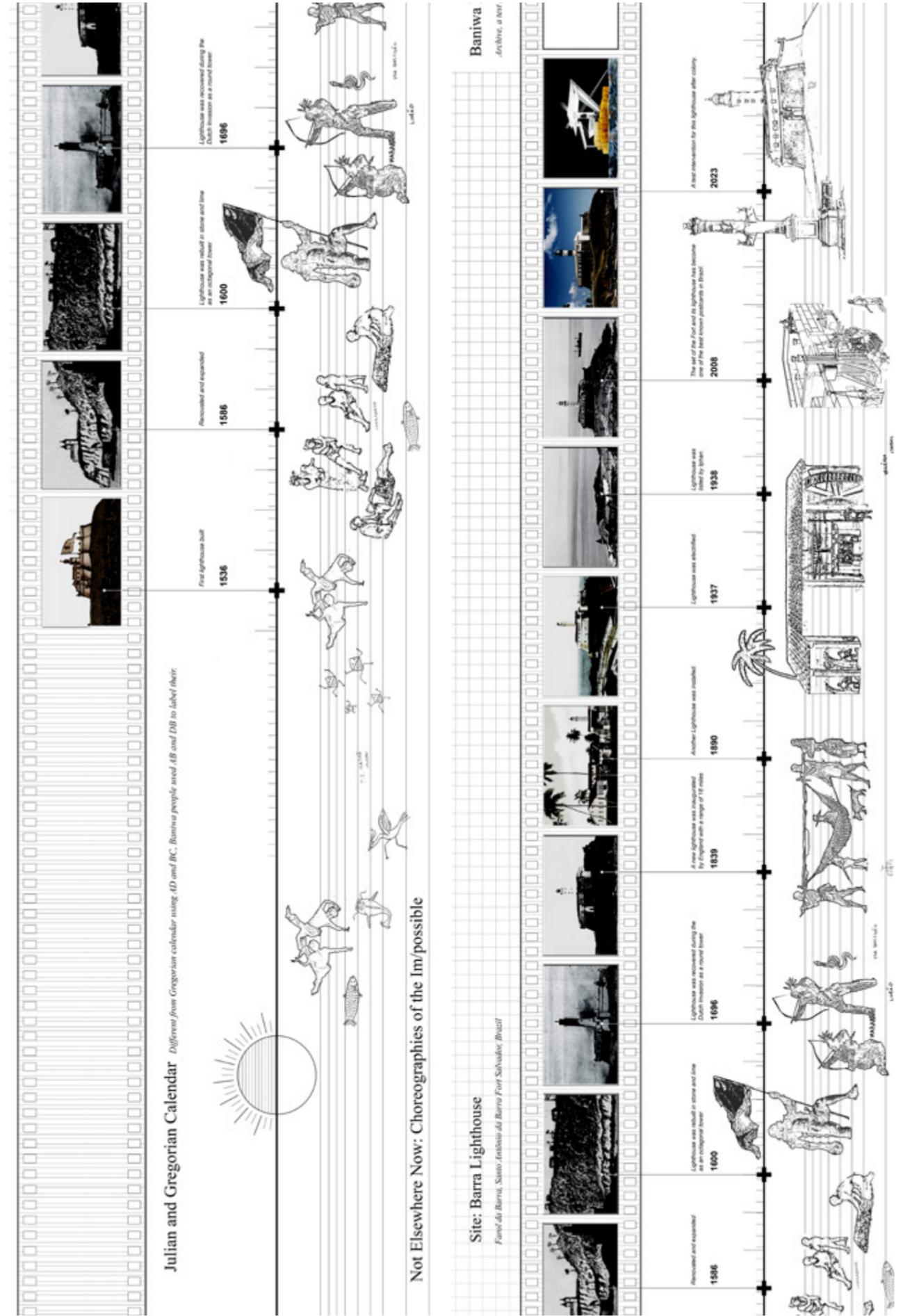
And we found this site in Salvador, Bahia, which is an abandoned lighthouse, built firstly by Portugal and then rebuilt by the Dutch, and then rebuilt by the British. It can be considered as a symbol of colonial history.

From our research we found that the baniwa people label their year in a very unique way

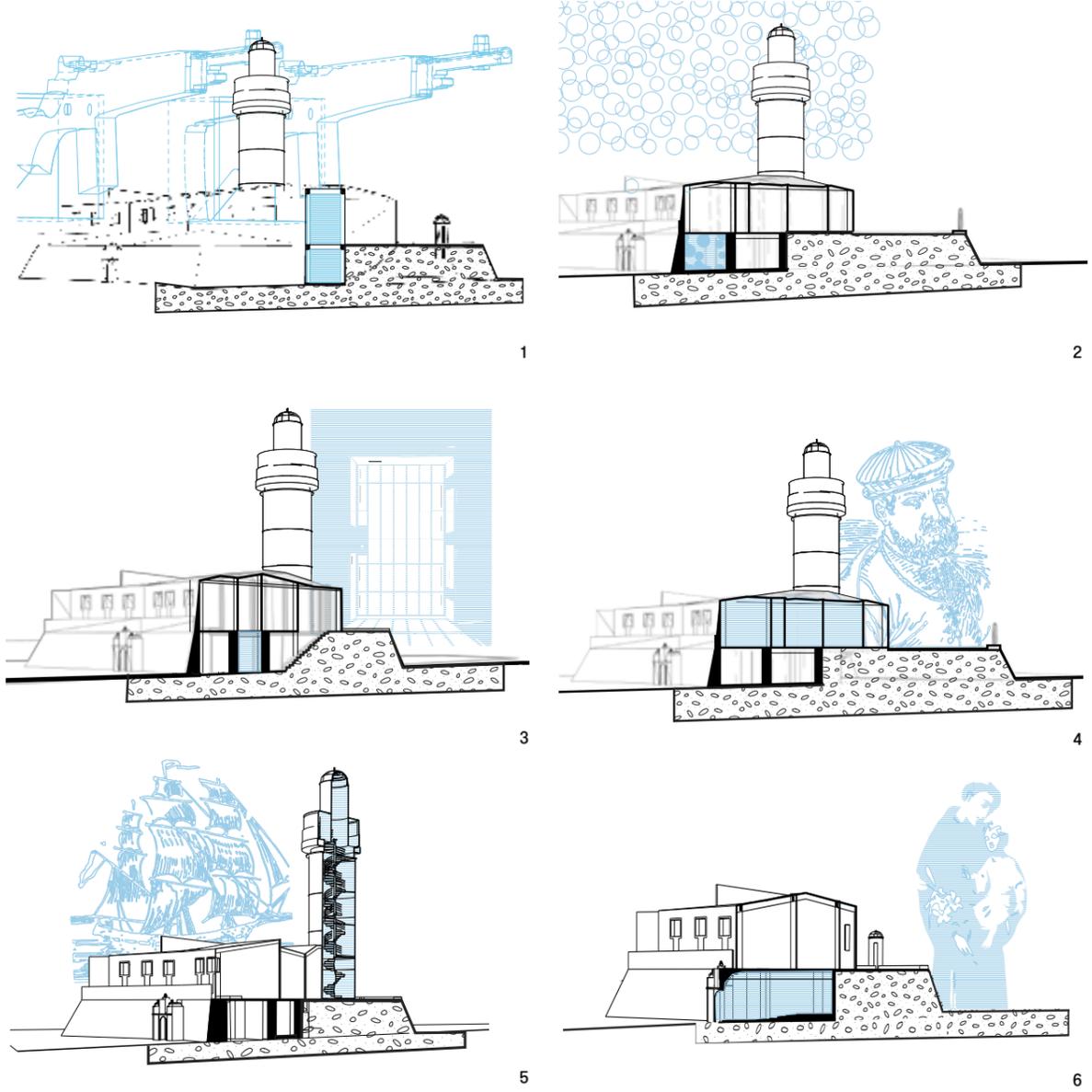


They are not using the AD BC in the Gregorian calendar, they are using AB and DB which stand for the year the white man arrived. Because after the white man arrived, everything changed for them. They are forced to be subject to the linear

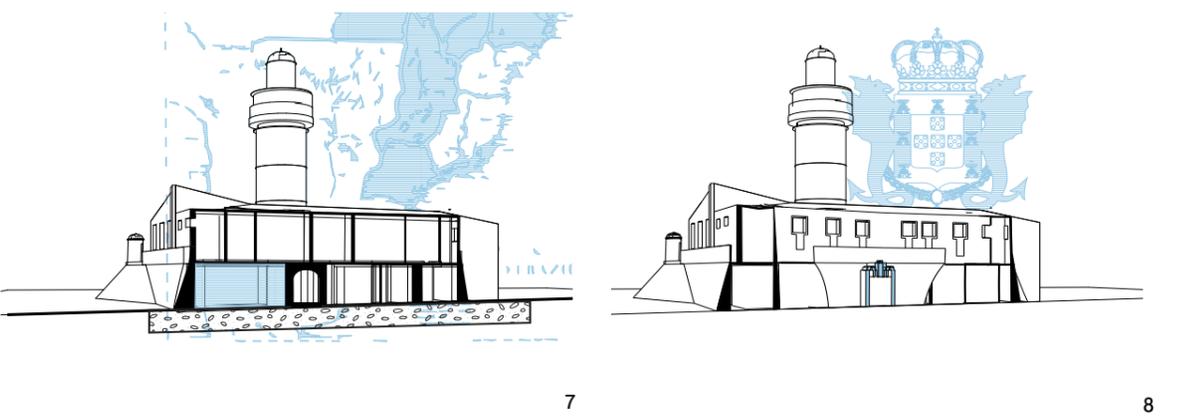
time system and some of them even have to call somewhere to know what exactly the time is. Back to our site, the Lighthouse can be considered as a flag, the Portuguese people found this place, they put a lighthouse here, the strong light of the lighthouse led their ships to come here to exploit indigenous people. That's the colonial way of using light. The light is strong and artificial.



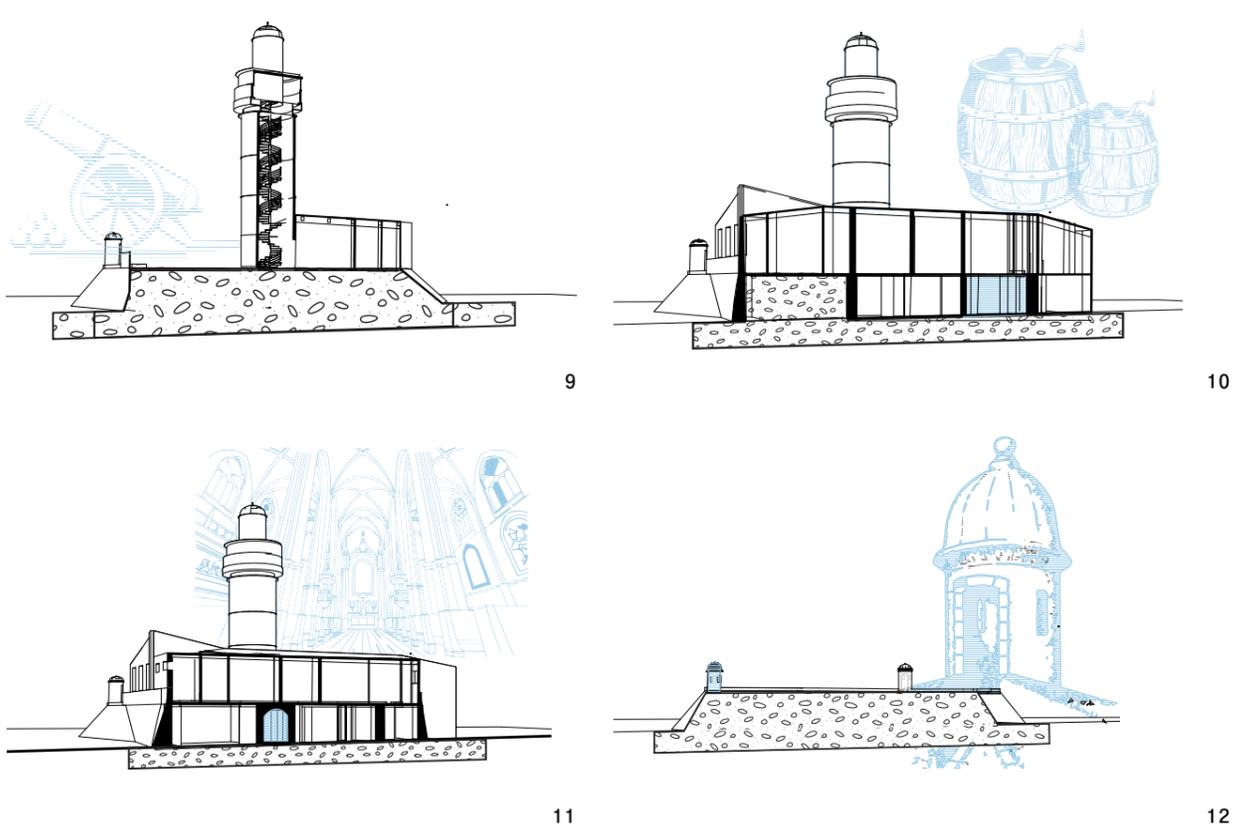
NE-SW SECTION



NW-SE SECTION

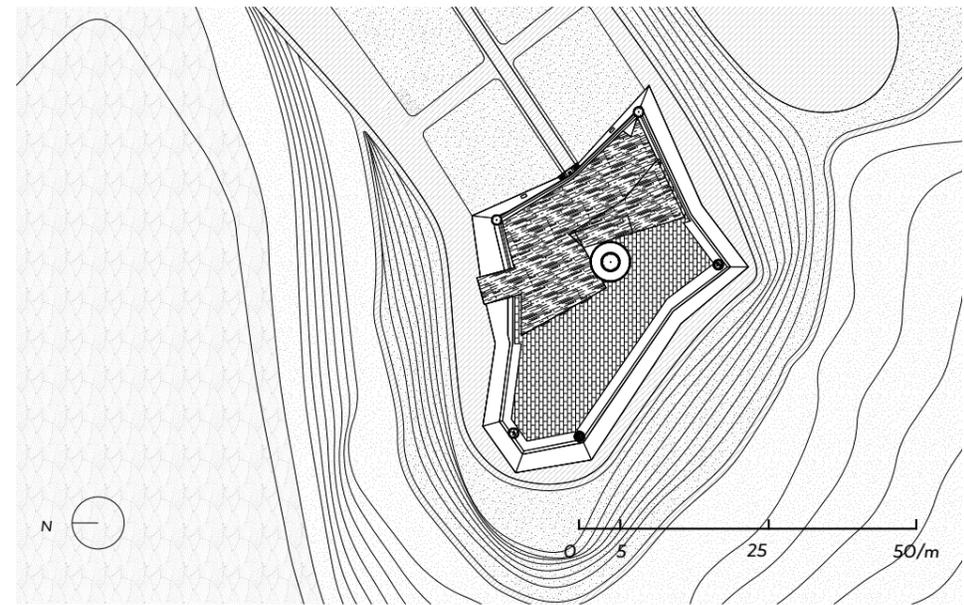


NW-SE SECTION



1591-1602 Military	1696-1702 Military	1756-1974 Religious&Imperial	1974-1996 Religious&Imperial
12	10	8	3
Fortification	Gun Powder	Entrance	Prison
	1	Shrine	Water Tank
	9	Arch Aisle	Map Room
	5	Governor's Living	
	Shooting Tower		
	Lookout		
	Lighthouse		

Historical Site



It was three layers overlapping on this historical site.

1: Military 2: Imperial 3: Religion

The lighthouse was first built as a fortification in 1501 to guard the entrance to the Bay of All Saints, during the time of the Portuguese Empire. Then The 10th governor of the state of Bahia, appointed by Portugal emperor converted the fortification into a star shaped polygon, and placed a lighthouse on it.

Because Portuguese Empire used Christianity as colonial tool, the building also has many religious features, they named the fort after the Portuguese priest Santo Antonio and erected his statue inside the fort.

Proposal

We are proposing a *Decolonize moment* in this Fort which was built for Colonial reasons. We peeled all the colonial layers and use the space as a place to show, preserve, archive the indigenous culture of Salvador. It will combine with two parts, one is a space on the ground, and the other one is the space close to the night sky.

1: Space on the ground

We made an opening on the containing wall of the old fort, so that people can come to the new lobby. The circulation in the *Decolonize moment* will be horizontal and navigated by the changing light. Just like what indigenous people did in their region.



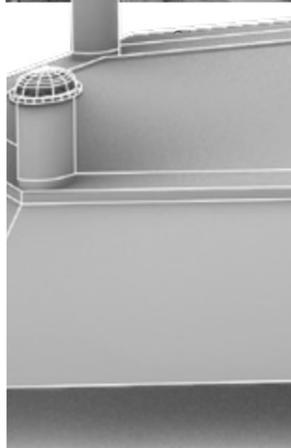
A. Old Arch aisle

1: Space close to the sky

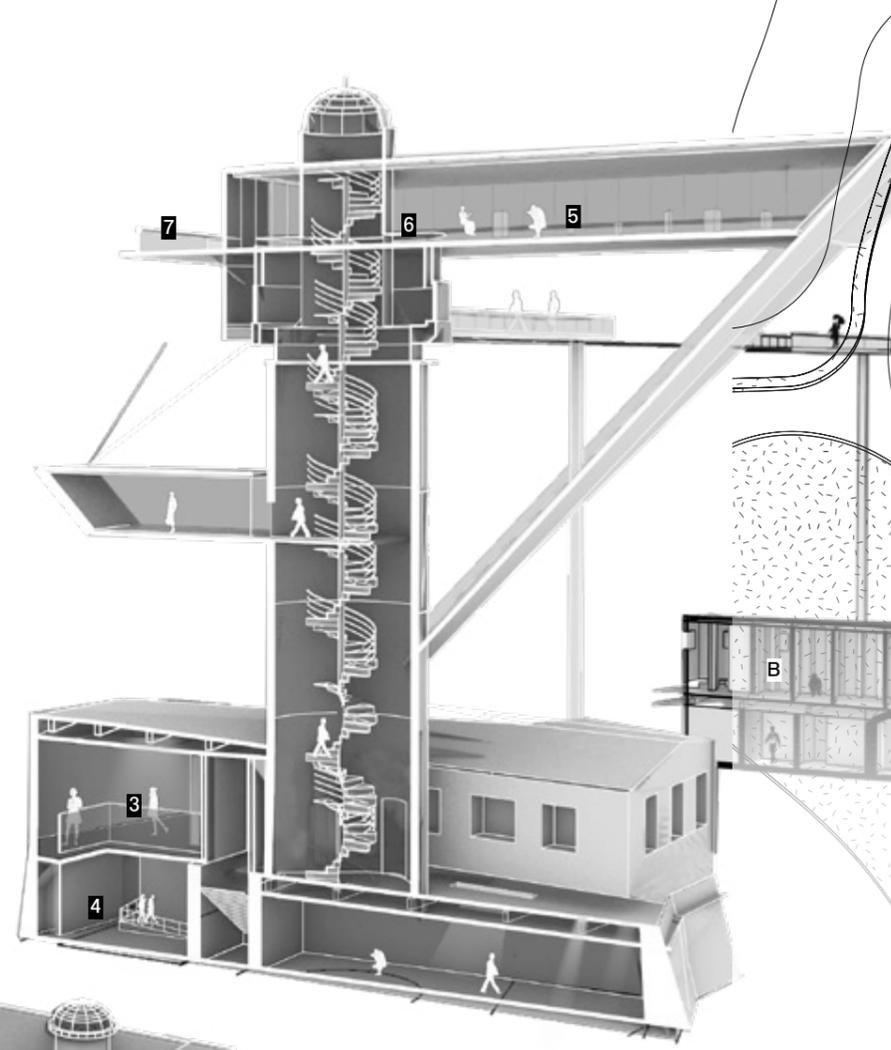
Then the lighthouse linked the space on the ground and the space close to sky. People will go up with the context of the exhibition they just saw on the ground. And then they will experience the unique way of how indigenous people perceive time and night sky, starlight as well.



B. Old Living room



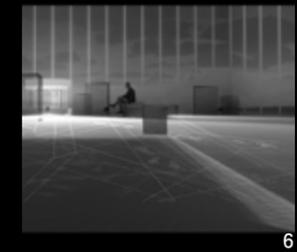
De-colonize Moment



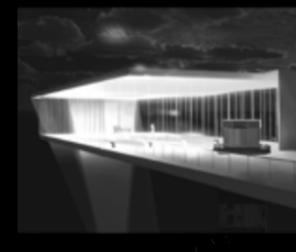
We are using cables and the lighthouse as a suspension structure. This gesture-like form can be a manifesto, which can deconstruct the lighthouse's figure to some extent. And the combination of horizontal and vertical circulation led people to go to the space near the night sky.



5



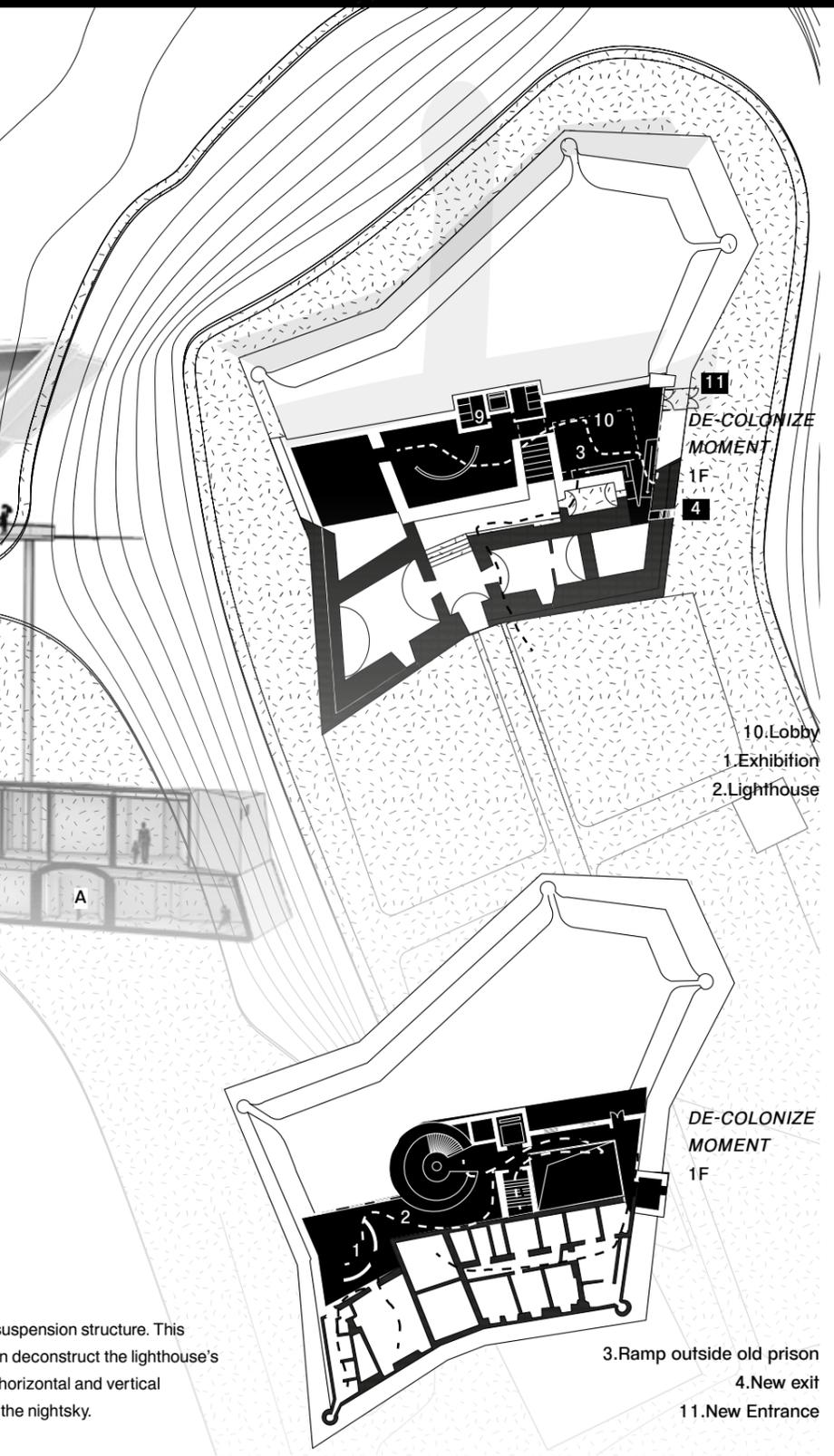
6



7

Indigenous Moment

- 1 Exhibition Area
- 2 Lighthouse
- 3 Outside Old Prison
- 4 New exit
- 5 Indigenous exhibition
- 7 Observatory

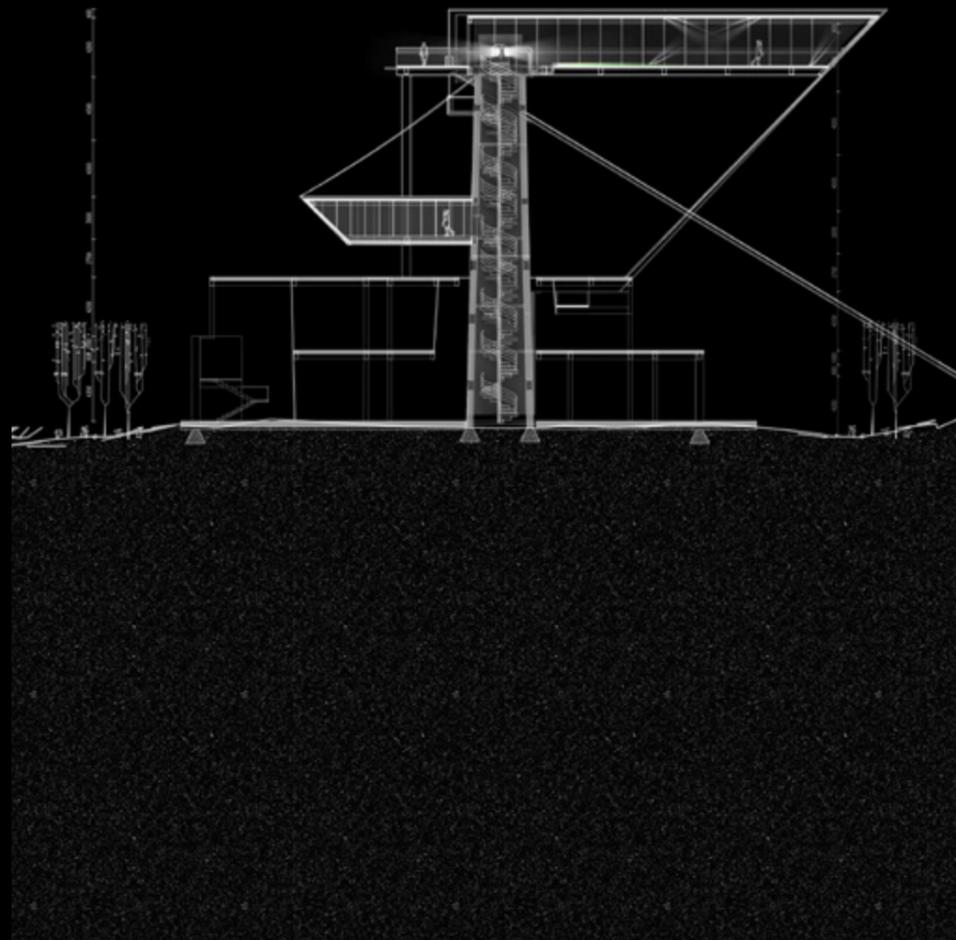


10. Lobby
1 Exhibition
2. Lighthouse

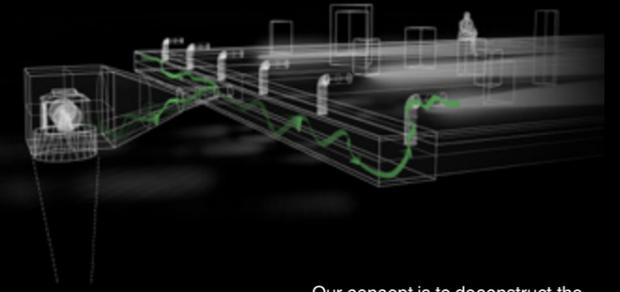
DE-COLONIZE MOMENT
1F

3. Ramp outside old prison
4. New exit
11. New Entrance

Architectural Intervention

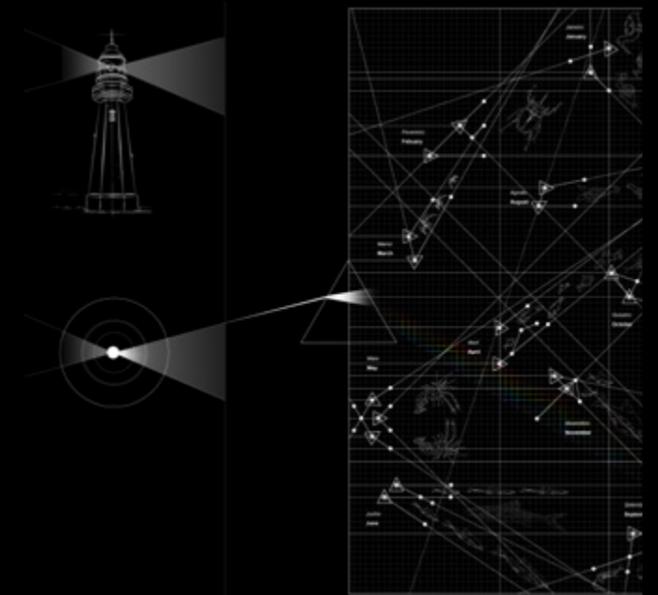


Technique to transfer the light

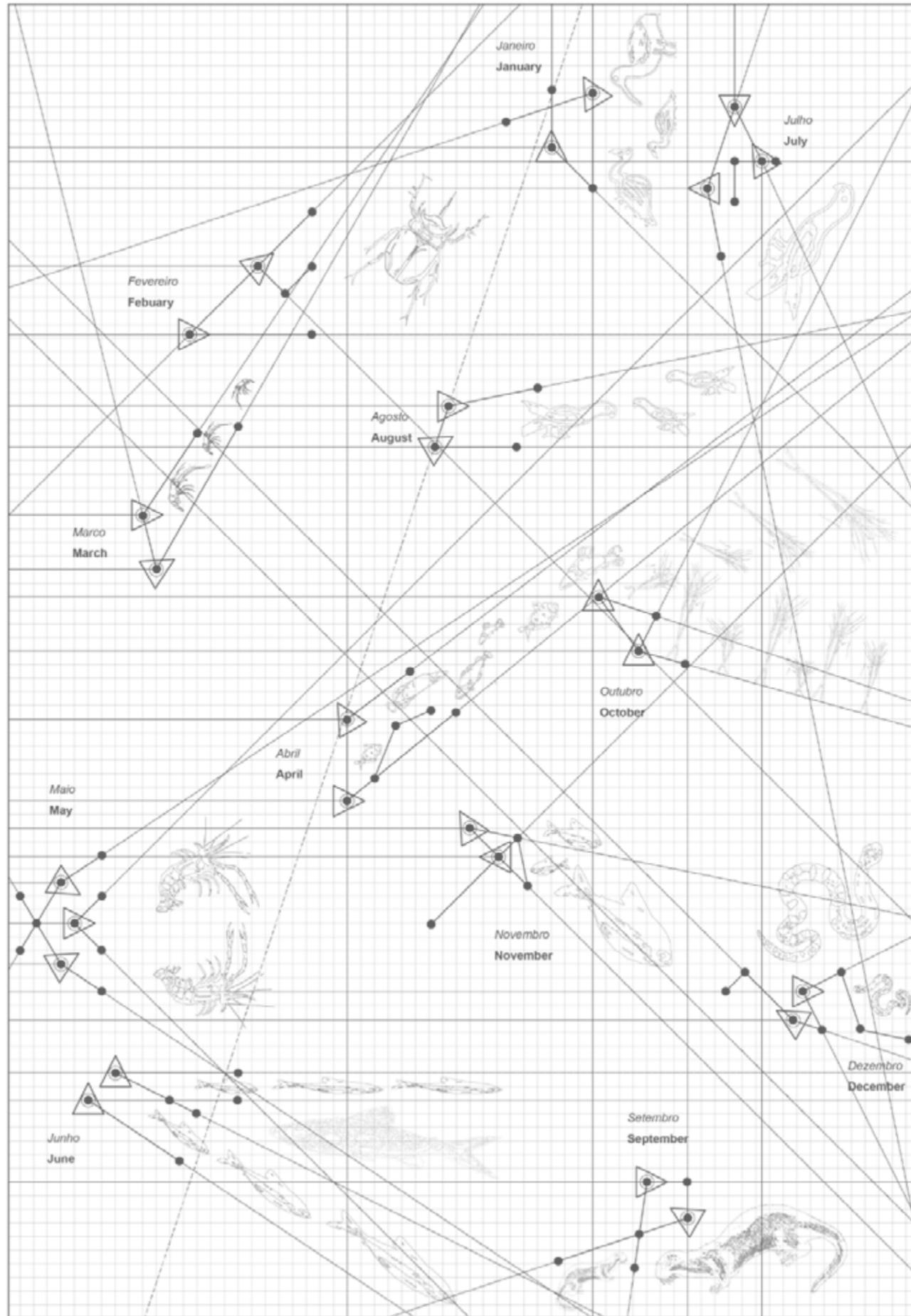


Our concept is to deconstruct the light from the colonial lighthouse. Using the reflective tube bring the light to the exhibition space .

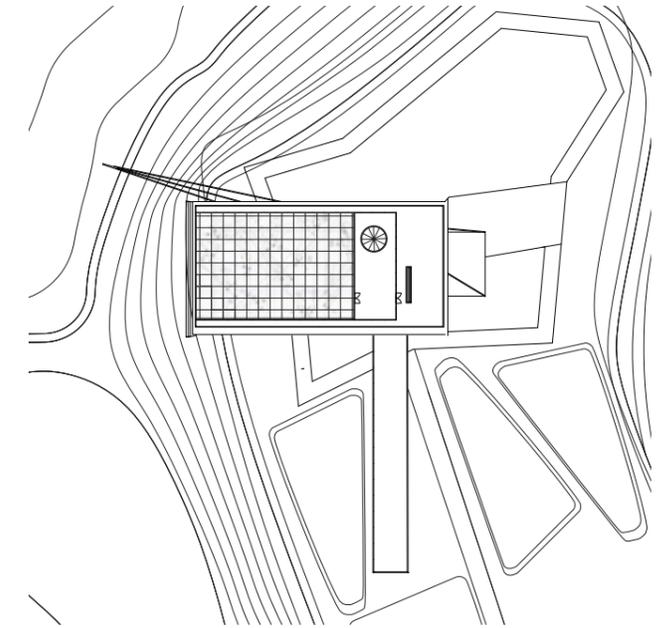
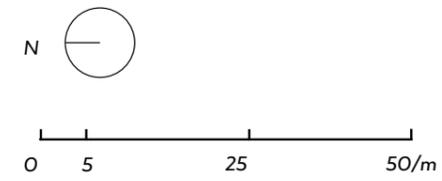
The convert of light



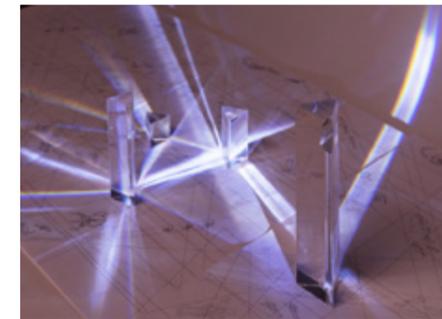
The light from the lighthouse used to be the symbol of power and it erased the night sky roughly. Now we transfer it into the light which show the indigenous knowledge .



Phase III: Spatial Design:Dispersion



Light Exhibition Plan



1



2

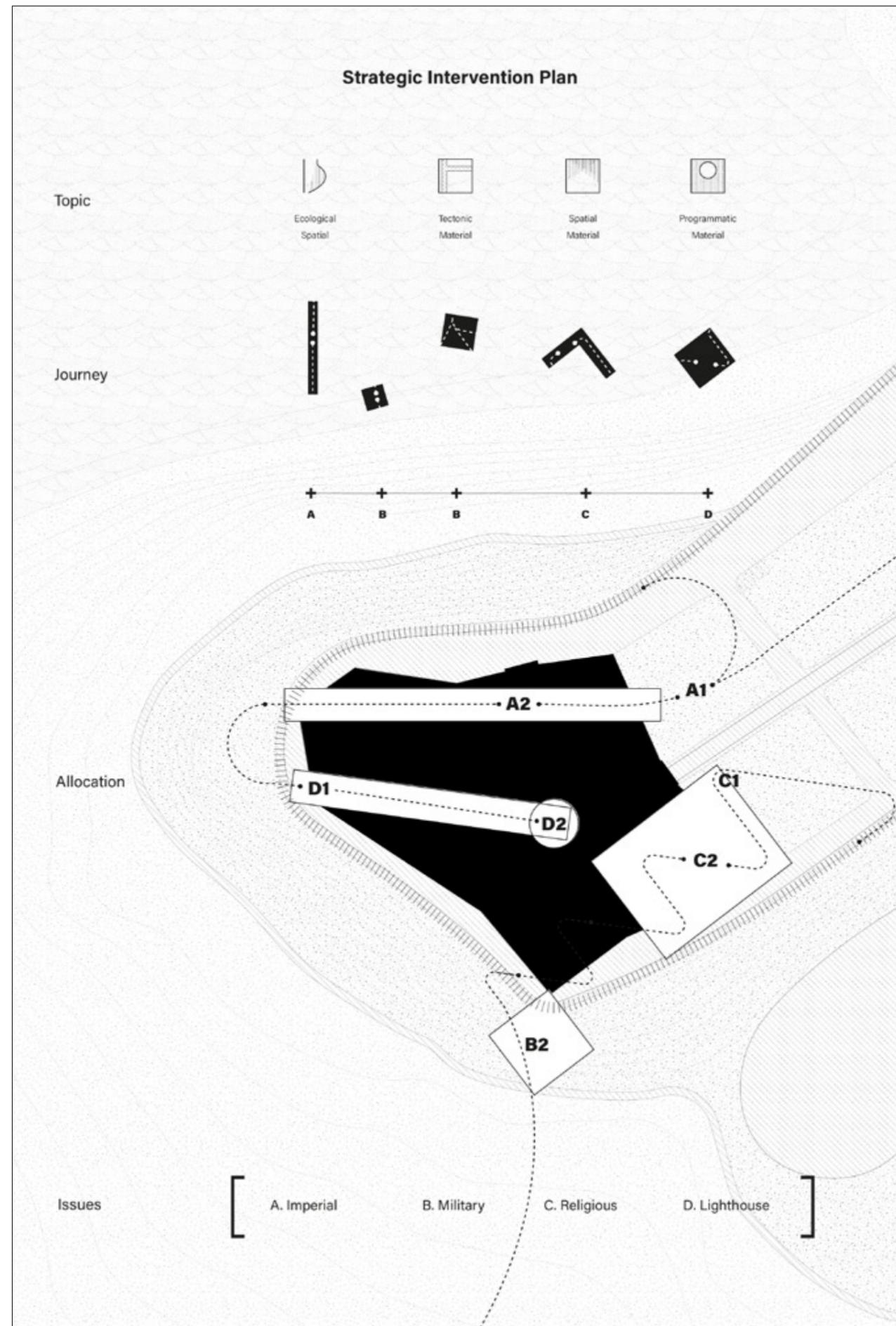
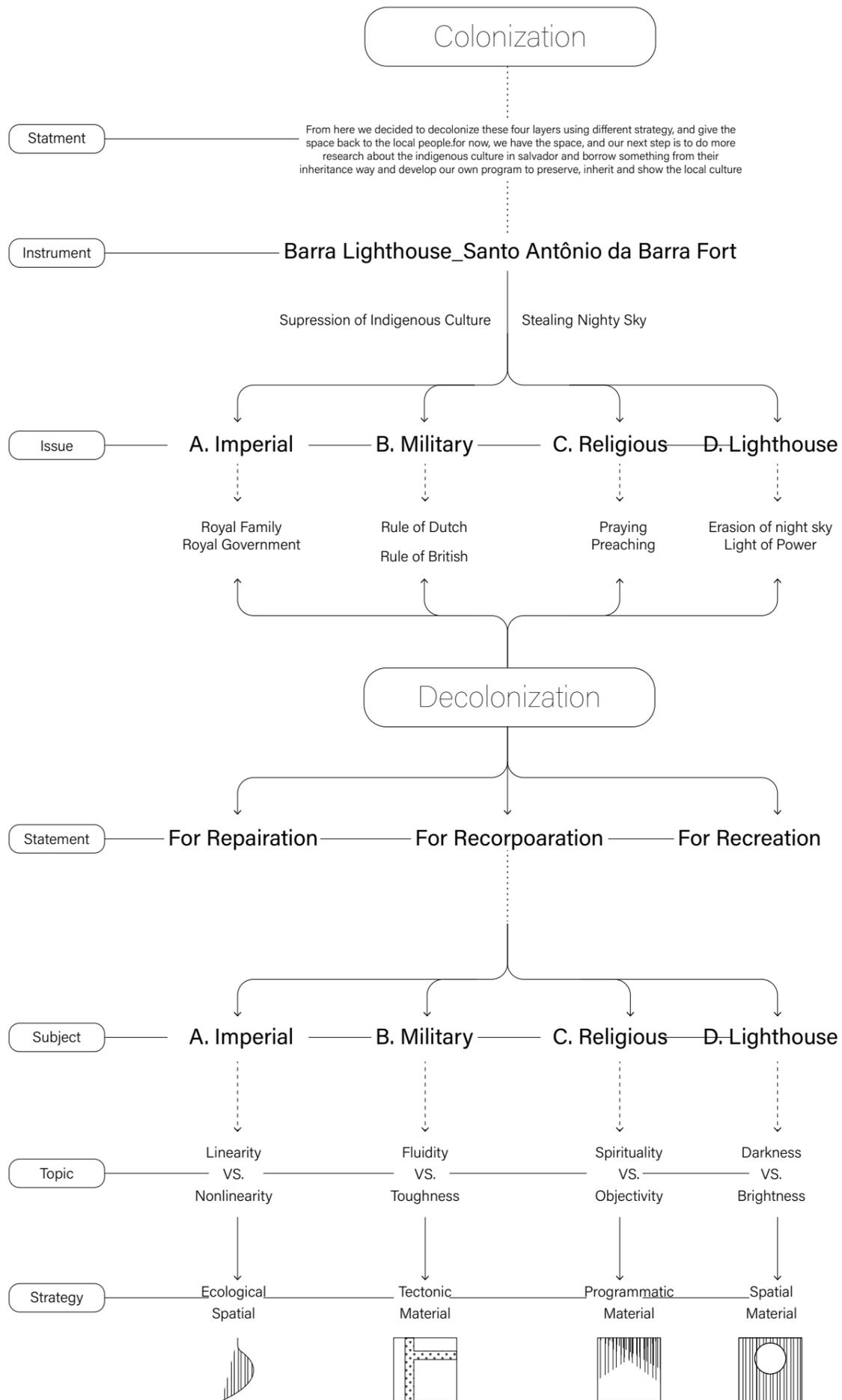


We test our idea of de-constructing light, The prism's ability to cause dispersion allows it to de-construct light into its constituent colors. The prism will be placed on the ground of the exhibition. For each one, their angle and distance between them

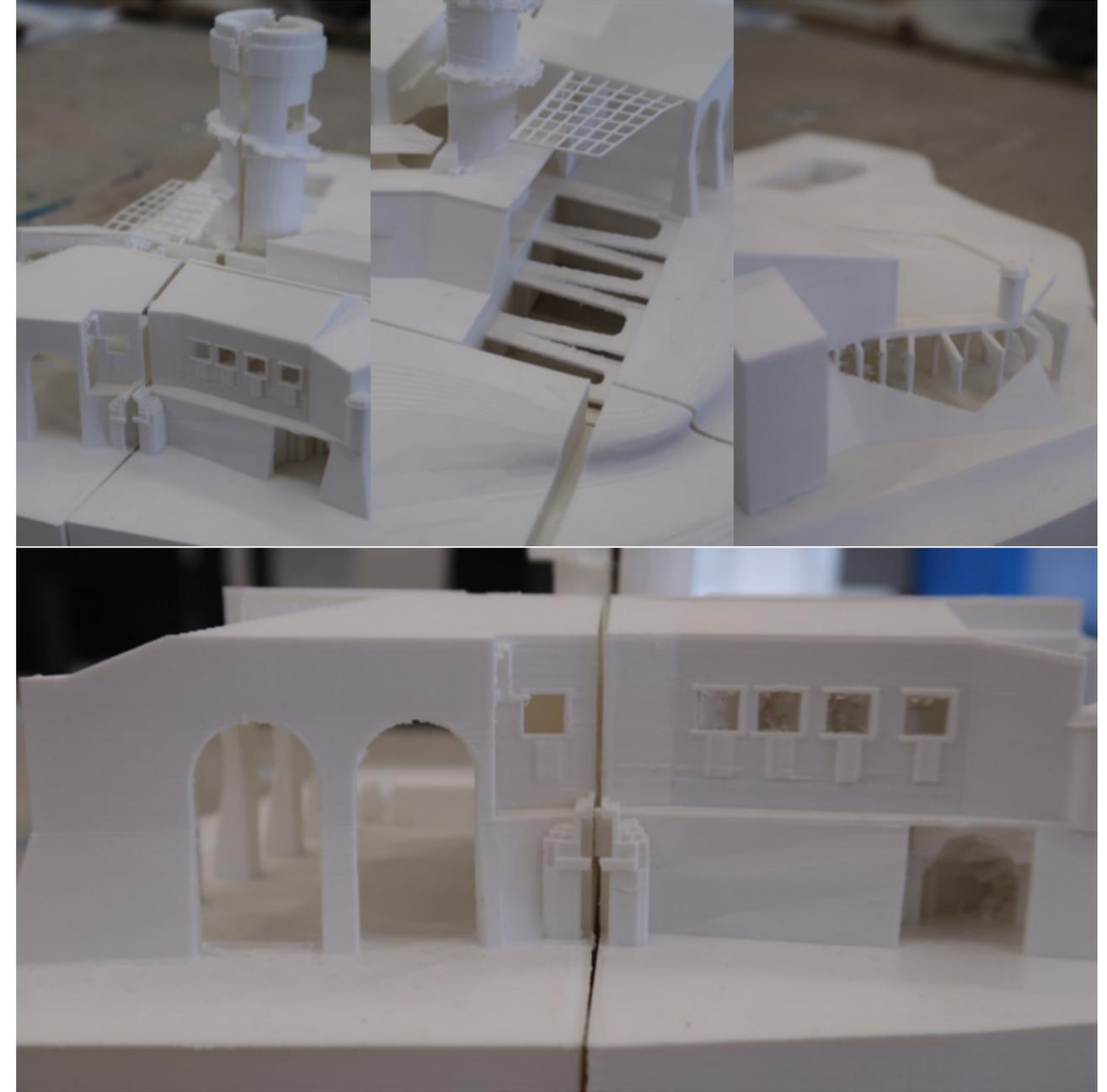
will be designed accurately. When the light goes into space from one side of the exhibition room, it will hit on the prisms so that the light will highlight the angle on the floor, which represents the star angle in the sky. Presenting the way indigenous people make time calendars. The prism will be designed as a furniture so that people can sit on it, once people sit on it, they will see their self's shadow show up on the star calendar. People can somehow interact with the visualized know-



ledge. And our architecture blocked the light from the lighthouse, so that when they walk outside, they can stay on the platform and see the starsky before colonization.



Phase IV: Architectural Intervention Design





Restoring the night sky



Restoring the knowing of water