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 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 gods 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. 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.

Phase III: What is it supposed to be?

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.

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

“Know what? I want to be in 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 lat side is the main character of my video, who is standing in an invisible corner in THE MET now.

The hierarchy of THE MET blur the boundaries between human and animals. Some human artifacts are not human in their perspective.

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
ISSUE: Mental disorder of the travelers to arctic

Research shows people on arctic expeditions generally undergo psychological changes, resulting in disturbed sleep, impaired cognitive stability, interpersonal tension, and conflict. These disorders may complicate with people for the rest of their life time.

Historical Example: 1981-84, a scientific base on Ellesmere Island in the Arctic, the crew of the Great Expedition was driven to mutiny, madness, suicide, and cannibalism, because of mental 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: Visitors 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: Longyearbyen, Svalbard

Villan Research Station
UK Arctic Research Station
ZACHINGER RESEARCH STATION
NICOLAUS COPERNICUS UNIVERSITY POLAR STATION
Training Station

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

Public Space

Polar Day

Polar Night
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
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: Artwork 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, and he perceived 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 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.

Step 3: New Grid

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 systems, which is water, shadow, and light. These grids allow for a three-dimensional spatial experience to be described.

Draw out the work’s internal relationships of concepts

When we comparing the river volume drawing with the first western map of the Negro River, drew by Alfred Russel Wallace, a British, who explored Brazil in 1848. It’s obvious that the drawing based on indigenous knowledge system is much more vivid and have more dimension.
Water, shadow, light
(3 system grid, layering together)

Sailing – From Vedio – Spatial, Acrylic, Pvc (17× 11") (43.2 ×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.
Light: We are using a moving light source to imitate the movement of the canoe. The shadow is changing thought the slices are fixed.

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 printed grid, so that it can shed the line on the PVC board underneath.
In-liner 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 their 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.

A different knowledge system

Phase II: Architectural Intervention

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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’s emperor, converted the fortification into a star-shaped polygon and placed a lighthouse on it. Because Portugal used Christian as a 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 built for Colonial reason, We peeled off 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.

2. 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.

We are using cables and the lighthouse as a suspension structure. This gesture-like form can be a minifesto, 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.
Our concept is to deconstruct the light from the colonial lighthouse. Using the reflective tube bring the light to the exhibition space.

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

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 knowledge. 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

Not Elsewhere Now: Choreographies of the Im/possible

[Diagram showing architectural intervention concepts]

- Reinsert: Reclaiming the Brewning of wars, the horizon and the night sky.

[Model of architectural intervention design]
Restoring the night sky
Restoring the knowing of water