

Field Notes:

In the *Middle* of Something

Between Dartmouth Harbour walk and E.C.
Purdy Building - Nova Scotia Hospital

Xavier Wang
Fall 2020

MDes-6071
Instructor: Angela Henderson

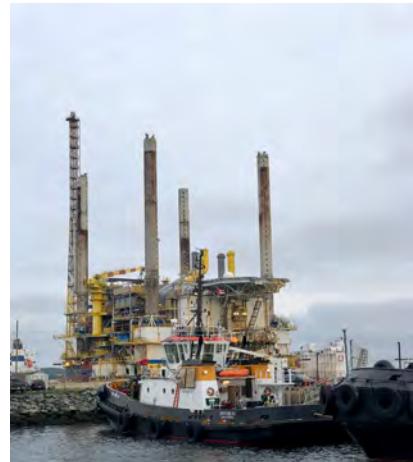
Chapter 1: Field Notes

Context:

After exploring several distinctive locations in Halifax and Dartmouth, the green space between Dartmouth Harbour walk and E.C. Purdy Building-Nova Scotia Hospital attracted me. I found *it/Kin* so charming.

The surrounding environment is very complicated. It is near the sea, with railroad tracks, an industrial wharf, several hospitals, community colleges, large parking lots, and transit stations for the public transportation system.

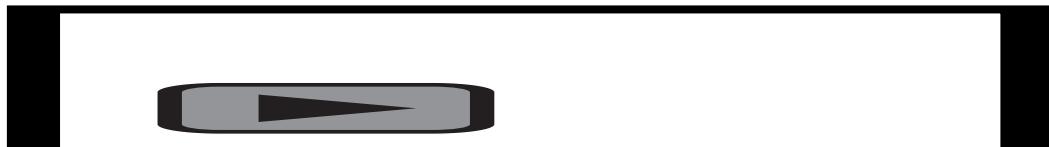
You can see some of the areas I mentioned in the 180 panorama at the bottom of this page.



*In the noisy and tranquillity, I choose the latter.
If it is caused by human factors, I would rather choose natural noise.*

What I heard:

I like music so much that the seagulls; crows; unknown little black birds; big beetles; mosquitoes and the cool breeze from the beach are the first *Kin* to welcome me. These voices are so loud that the sound of the waves has been drowned by them. Being immersed in such an environment, only passing vehicles occasionally affect a person's mind. Could be a *contemplative space* for both parties.



Open with Acrobat to play multimedia file in this PDF



What I saw:

I saw a variety of insects, flowers, birds, shrubs, trees, wood, weeds, fungi, stones, very small amounts of metal products and unpleasant man-made garbage in this green area.



Moss / feather



Shrubs / trash



Leaves / disease



Seeds / peel / ant view



Seeds / peel



Leaves / stalk



And more...

Crow / far beyond



Broken stake / bolt



Weed / pine needles



Gravel / sewer / ant view



Sewer / steel / ant view



Lupine / grass



Forsythia / asphalt



Asphalt / pine needles

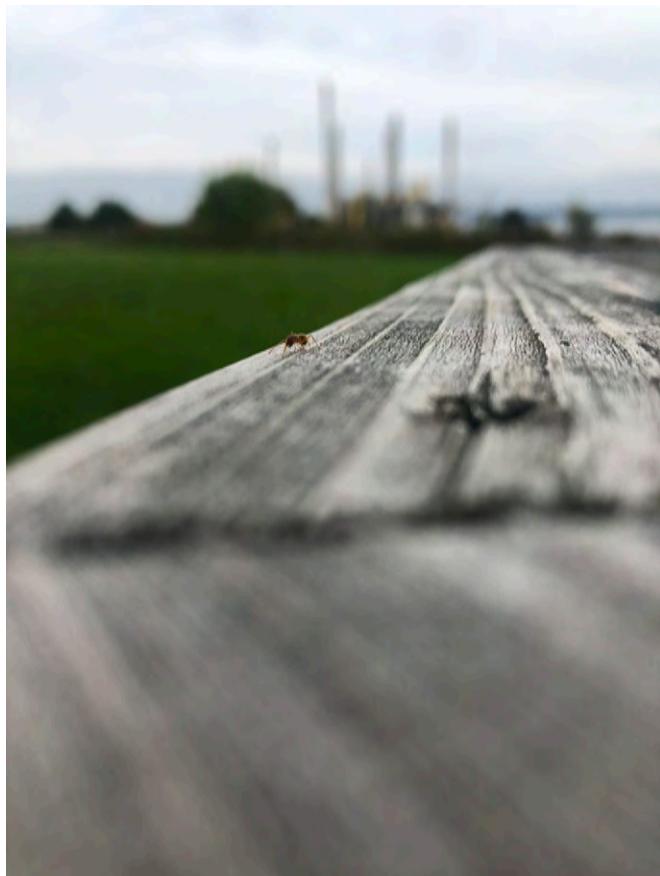


What I felt / How I approach:

Lying on the soft sloping grass, stepping on the ground mixed with broken branches and gravel, leaning on the mottled and wet wooden planks.

I took photos and videos from different biological perspectives. It should be empirical research with a comparative interdisciplinary. And use paint knife, *forttage*, clay, shovel, brush, tap, portable microscope, charcoal, chalk, etc. to *record* and *analyze* the site.

Ant / indigenous

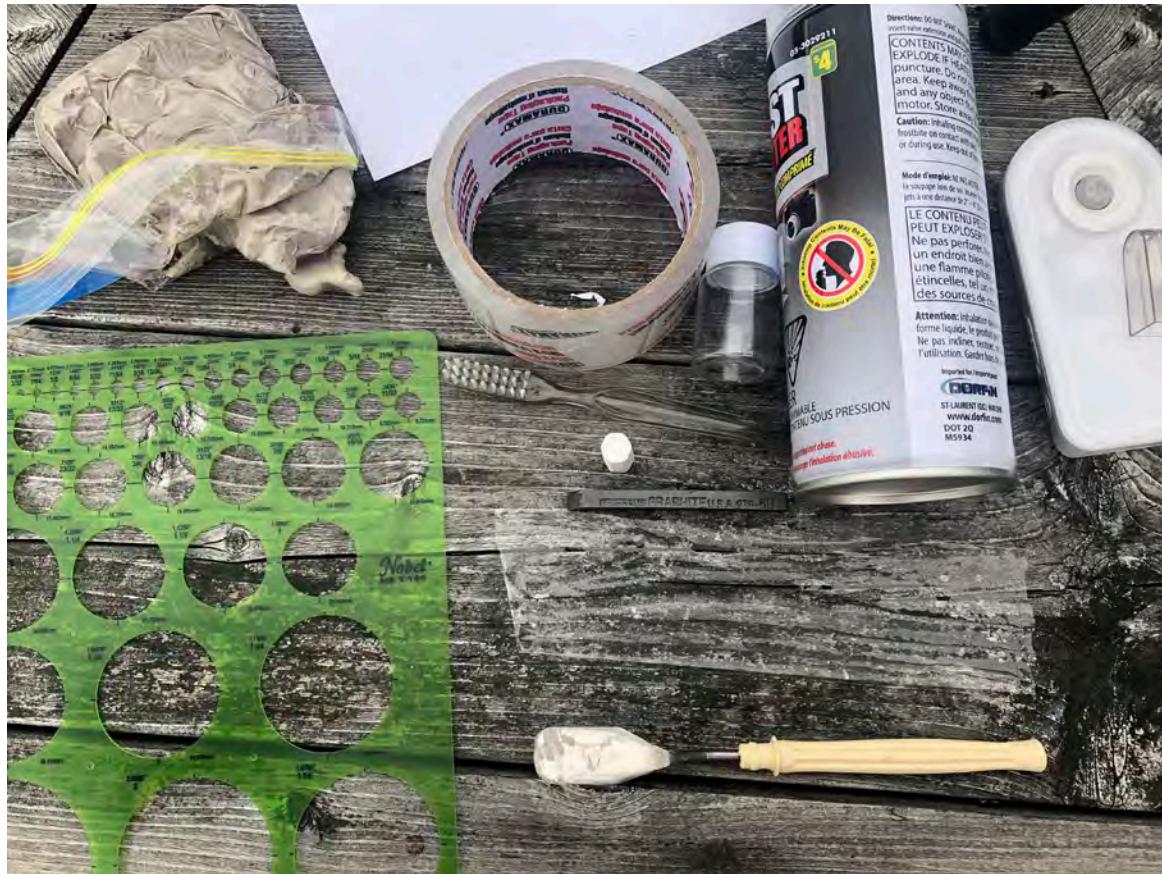
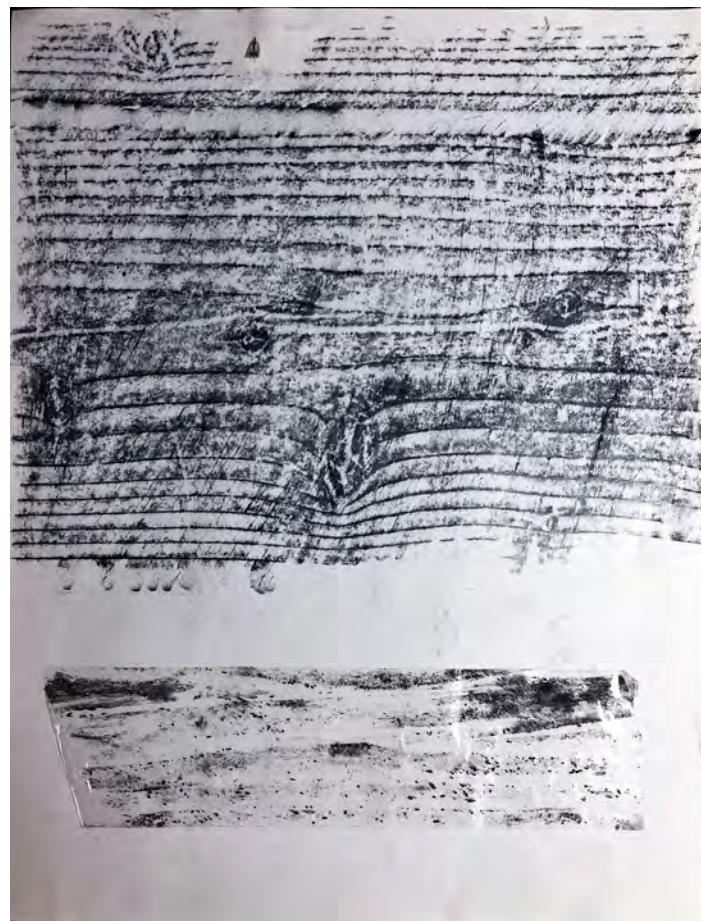


Moss on the tree / symbol of no air pollution



Forttage / analysis

Compressed air and brushes slightly clean the left side surface, while the right side remains as it is. The actual results of the two methods of extracting on-site samples are relatively small.

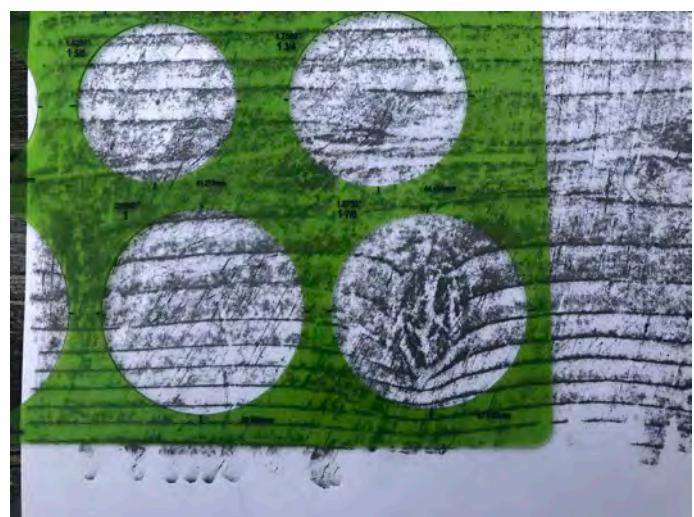


As part of the on-site information collection, the collected size, texture, and graphics have the potential to become *design* elements after being refined and polished.

Transfer fungi / moss on paper



Notable texture / size

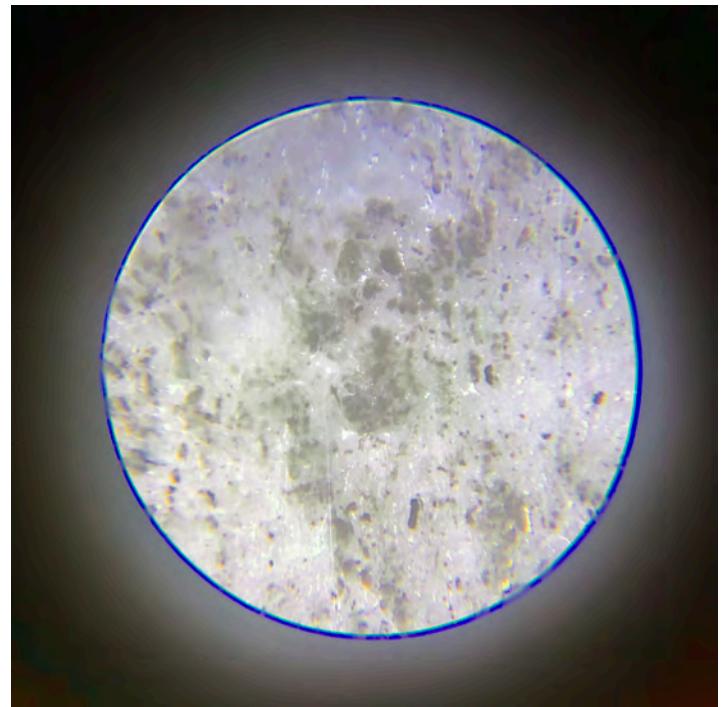
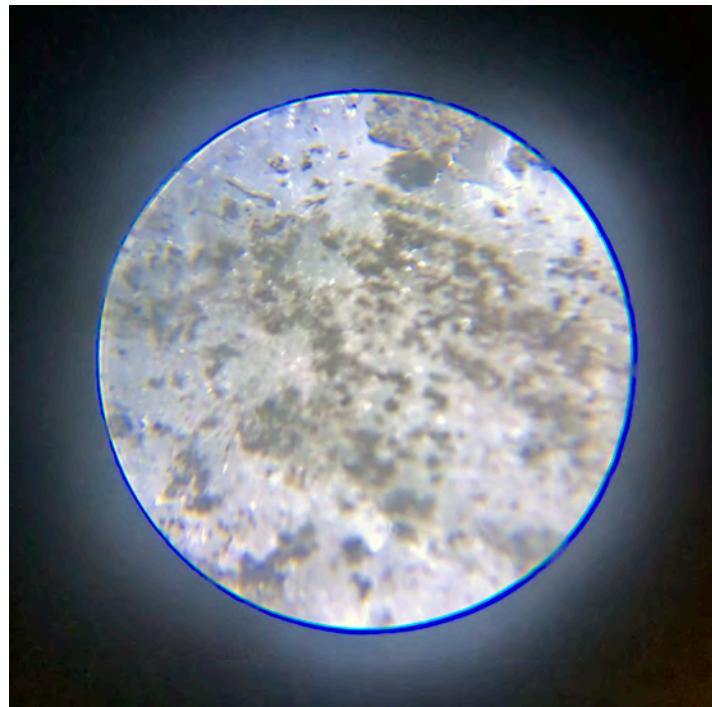


Amateur microscopy observation



The collected samples were observed 200X with the equipment, and the characteristics of the distribution and appearance of the flora were explored at the micro-level. This has potential design applications. Two microscope pictures respectively show the density and arrangement of colonies and moss in different locations (relatively close) on a wooden board.

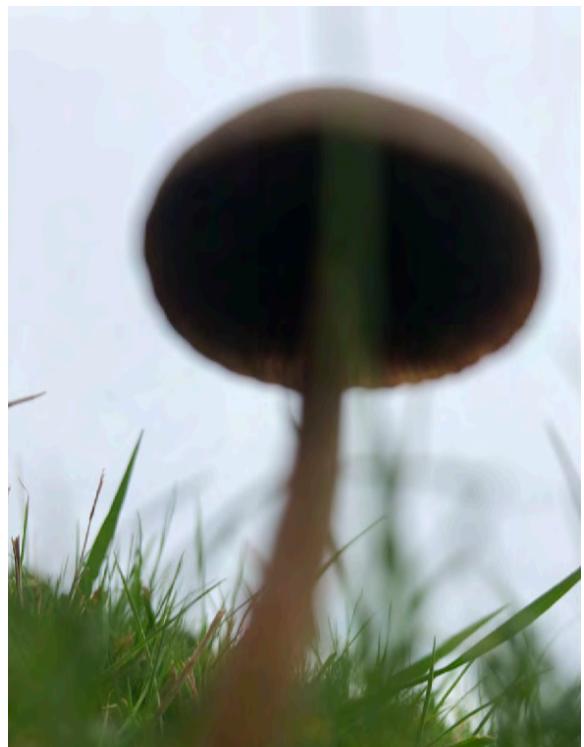
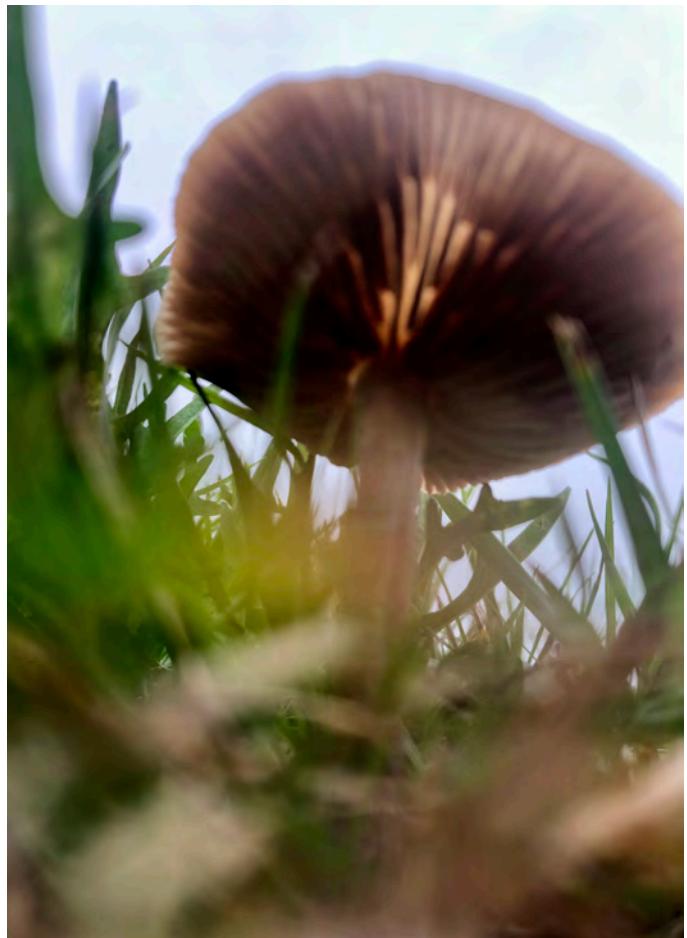
The wooden boards here are all artificially constructed, and fungi, moss and insects all live in harmony here, and they *support* the existence of other life.



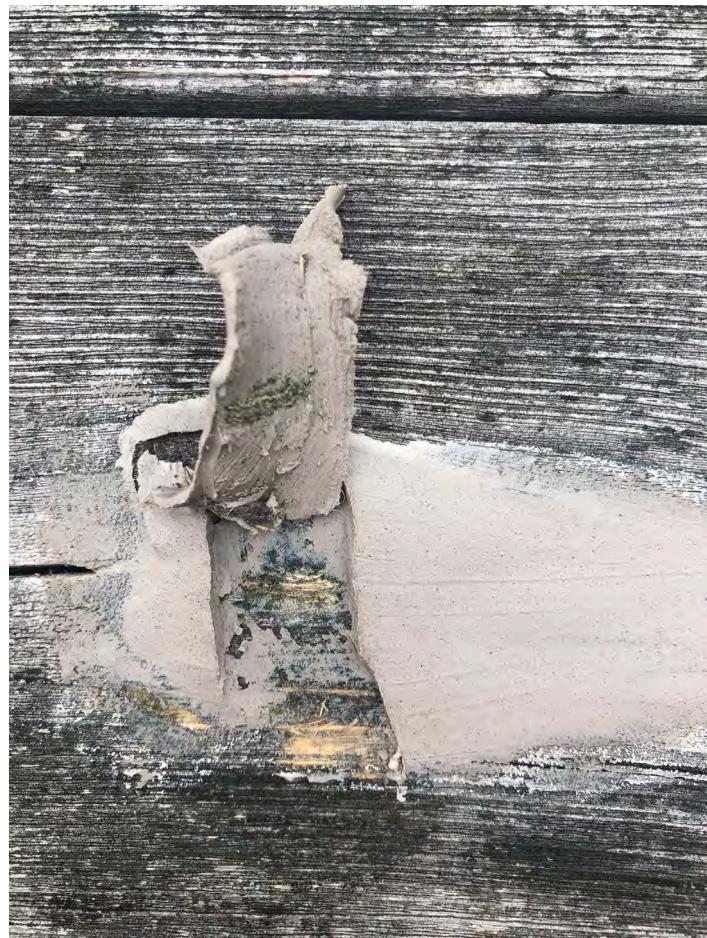
Fungi / mushroom on site



Ant view



Clay / and the foundation of the wood board



What did I take / left:

I *collected* harmful garbage left by human factors found on the scene. But like the fruits discarded by other people, I didn't touch them. Because they have their place in the environment - *reciprocal / symbiotic relationship*, they are inseparable from fungi, insects and birds. These fruits hope that his seeds will be spread by insects and birds and at the same time provide them with food.

I also *picked up* the moss, leaves, gravel, and soil that had fallen off and separated, and put them in a bottle, hoping to keep observing them to gain a deeper understanding of their characteristics and possible changes.

I *left* some of my footprints, the air I breathed, the surface I touched. And the panicked ant focused by the huge mobile phone.

Kin / sample? NO!



Garbage / unpleasant



What did I smell:

Fruit / seed : Honeyed - Sour / Subtle

Moss / Fungi : Savoury - Bitter / Strong - Overwhelming

Flowers : Sweet - Flat / Subtle

Soil : Refreshing / Mild

Bottles of *Kin*:

24 Hour : Refreshing - Forest like / Mellow

48 Hour : Forest like / Mild

72 Hour : Forest like - Rotten / Mild

...

24 Hour



What is the next step?

Heat map; embodied mapping... of the living creatures / environment.

Field Notes:

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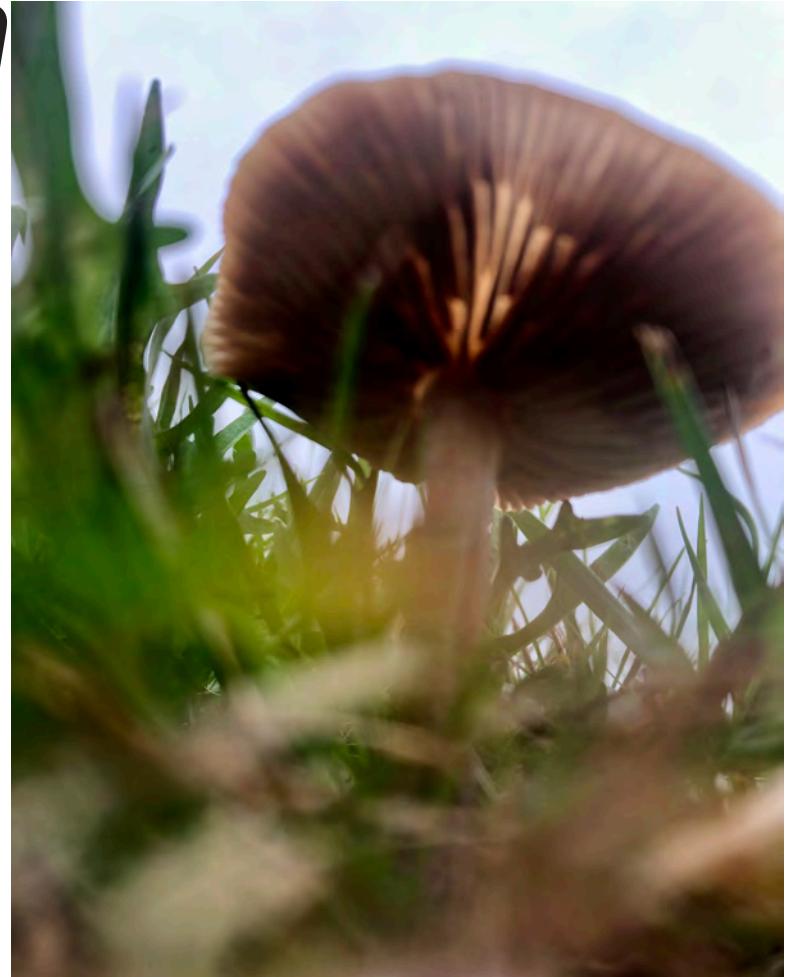
Between Dartmouth Harbour walk and E.C. Purdy Building
- Nova Scotia Hospital



Chapter 2

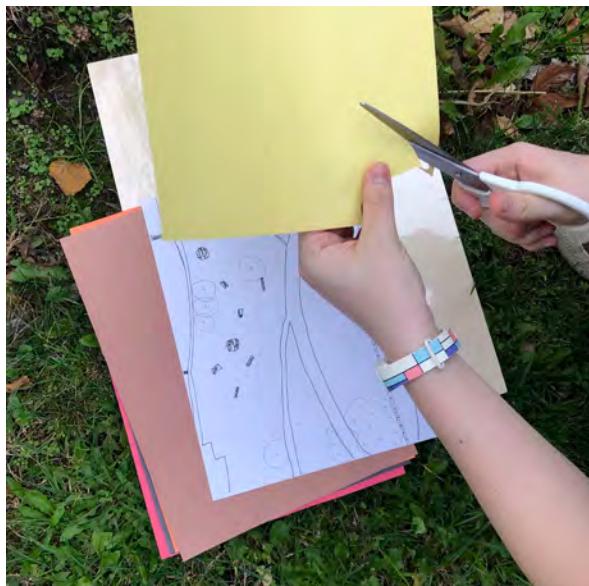
Go under nature's skin

'Lean'



Embodied Mapping of
In the *Middle* of Something
Between Dartmouth Harbour walk and E.C. Purdy
Building - Nova Scotia Hospital

Xavier Wang
October 2020



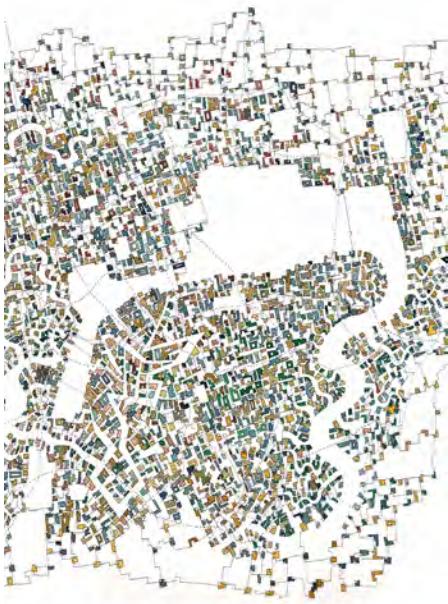
Embodied Mapping idea testing



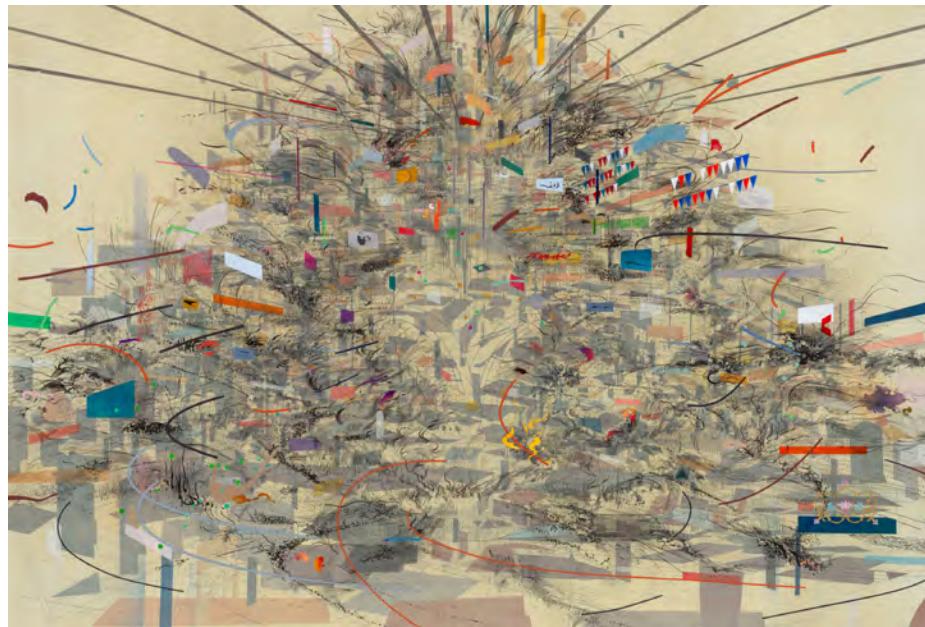
Dim colours are not welcoming (human factors) our more than human kins, bright colours are where our relatives always are.

The balance between stable(still) and fragile(momentum)

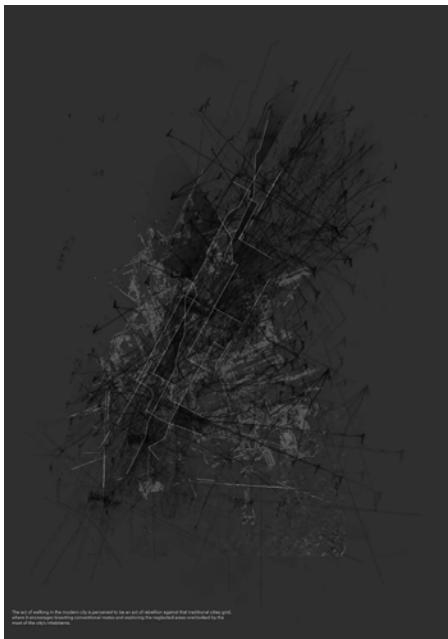
'space' is both physical/spiritual spatial



1



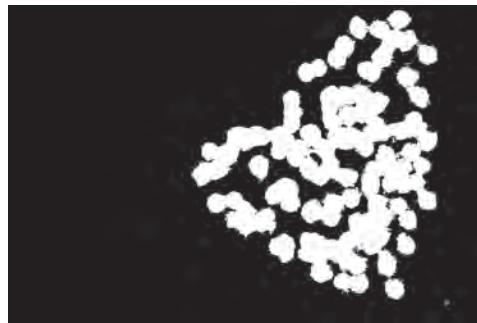
2



3



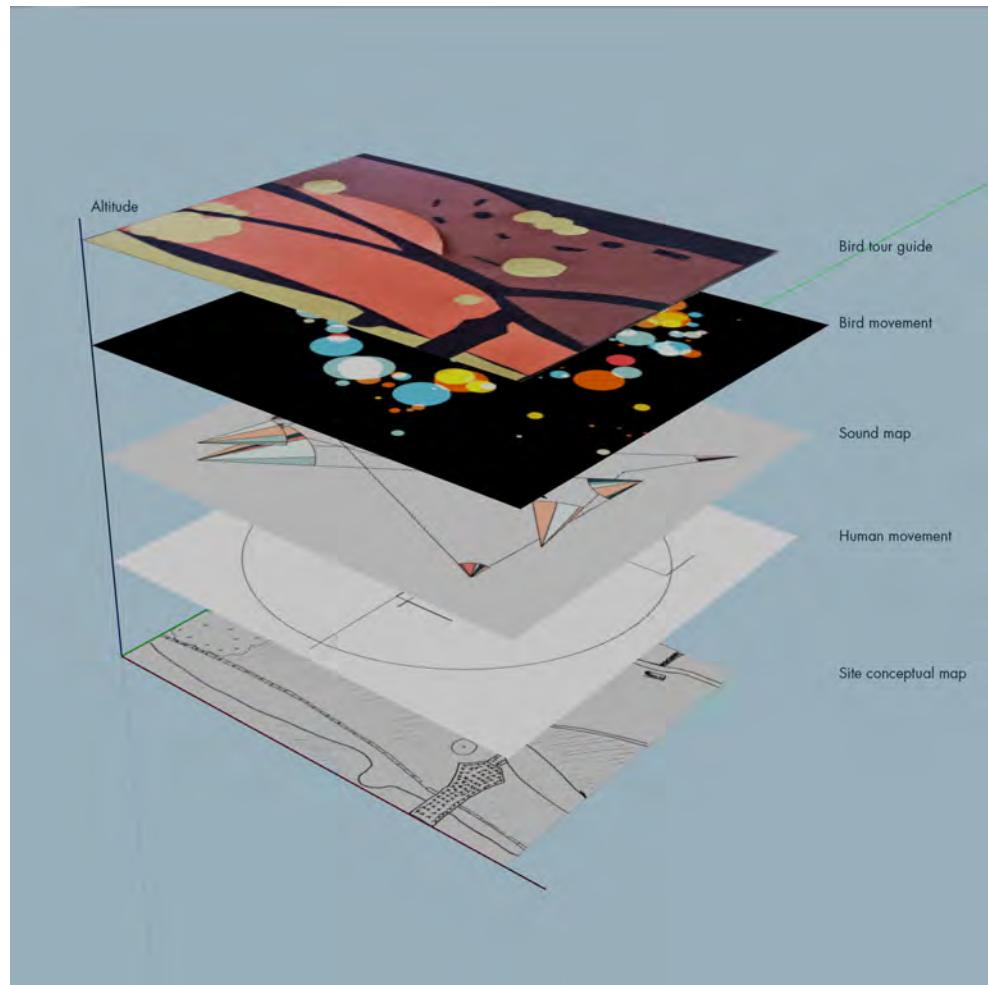
4



5

Theme and color reference

- 1: Fabrice Clapiès 2017, The probability of a city, <https://geo-graphique.tumblr.com/post/166847358994/systematic-traces-drawing-watercolor>
- 2: Julie Mehretu, 2003, Empirical Construction, https://www.moma.org/collection/works/91778?artist_id=25414&page=1&sov_refferrer=artist
- 3: Psychogeography
- 4: <http://www.nurvero.fr/oeuvres-contemporaines-pour-du-graphisme-en-maternelle-a107264050>
- 5: Psychogeography



Series of the Embodied Mapping



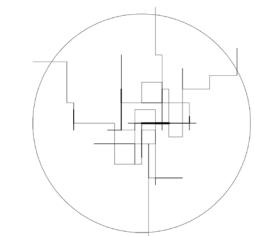
Bird tour guide



Bird movement



Sound map



Human movement



Conceptual Site map



Bird tour guide

Contrast
Our *Kin* & Human

Hair/fur

I am in the arms of our more than human kin, and I regard these little furry friends as natural hair/fur. In the color contrast, the lighter the area is, the more *Kins* and fewer humans. The dark areas are human factors that exclude our *Kins*. There are some feelings of 'hegemonism' brought about by human-centered design. But trying to understand nature, 'Go under nature's skin', the process of making maps is exactly what we understand/challenge/change this phenomenon.



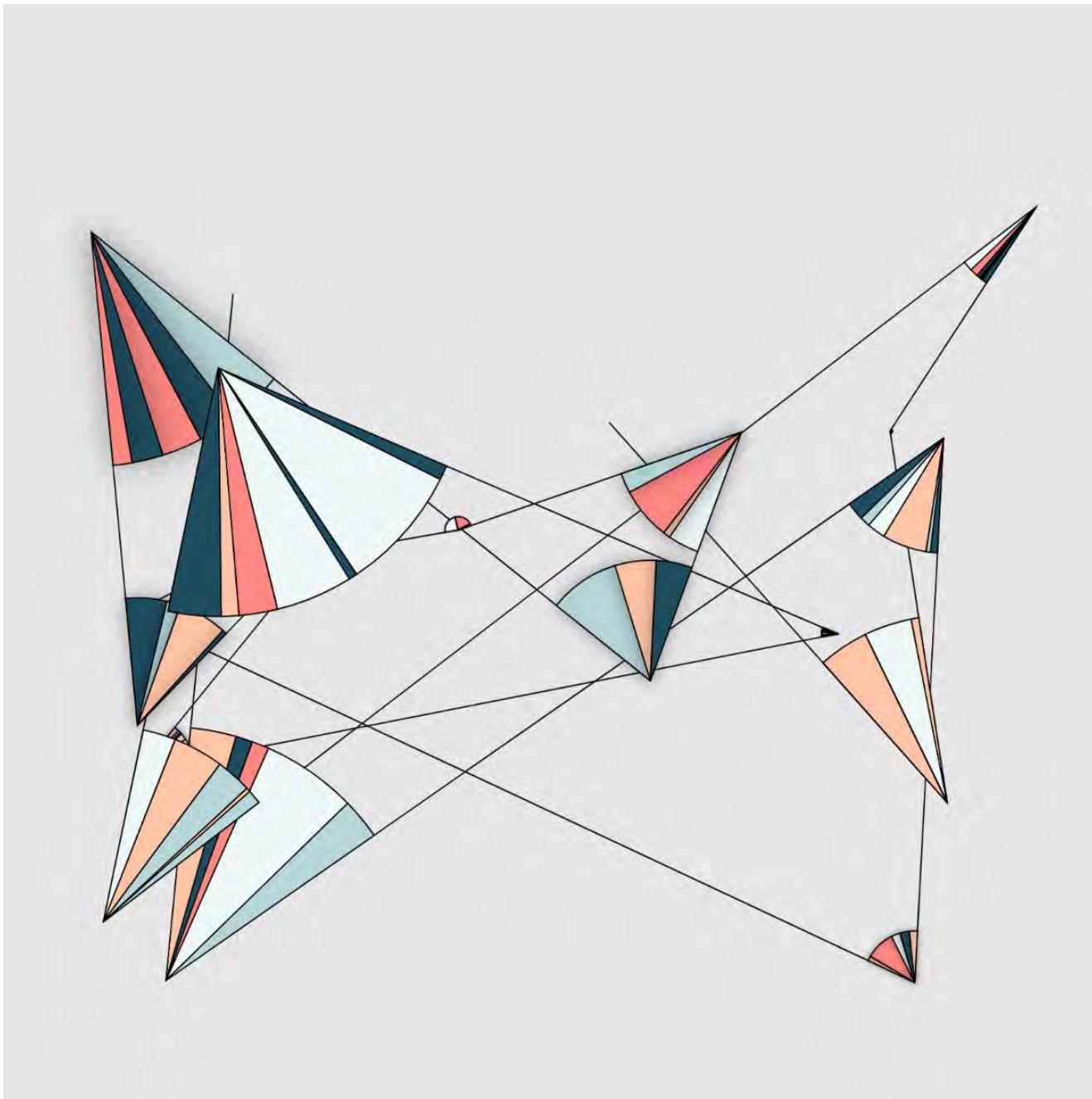
Bird movement

Immersed in the
unknowns

Continuous repeating circle

Skin

Now we go further, when we immerse ourselves in it, we also step into the '*unknown*'. I observed that when I was on site, the activities of these birds appeared far away from me. I approached, they retreated. In contrast, seagulls and crows usually surround me and want to be fed. The circles in different colors in the picture represent the range and trajectory of their movements around me (in distant) when I am in the center of the picture. Of course my depiction is idealistic. But here the '*unknown*' is shared, nature, *Kins*, myself. I consider these activities as '*natura's skin*' itself, she is superficial and floating on the surface; full of change; vast; yet '*unknown*'.



Sound spread

Sense the nature
simultaneously and continuously

Separated/overlaped sector

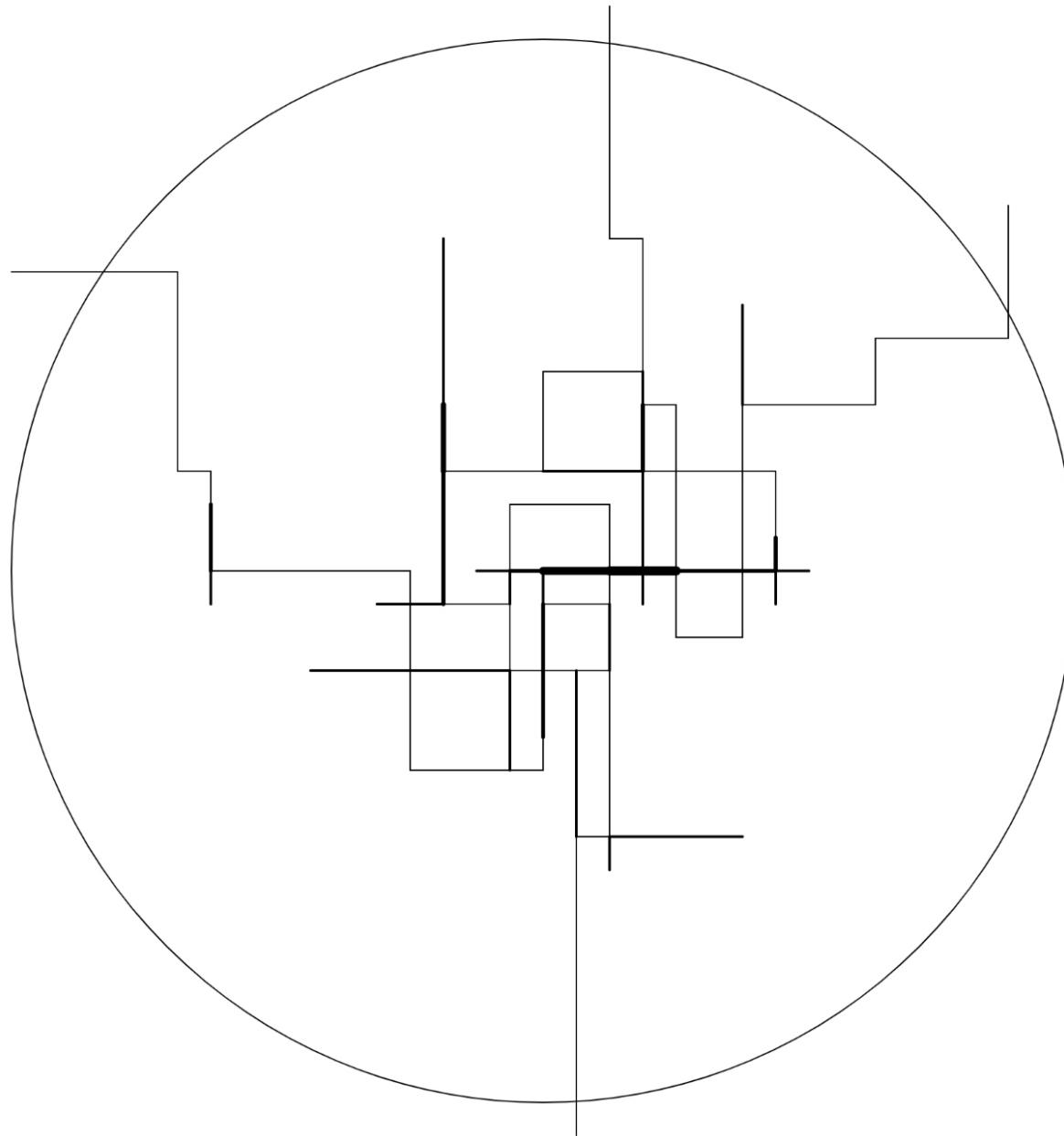
Muscle

As I mentioned in the field notes,
'In the noisy and tranquillity, I choose the latter.

If it is caused by human factors, I would rather choose natural noise'.

This work uses a separated/overlaped sector to portray my sense of hearing. In the center of the picture, I perceive the simultaneous and continuously natural sound feedback in all directions. I interpret it as nature's '*muscles*', she is full, sometimes tense, sometimes relieved, separated from each other and connected at the same time.

Human movement

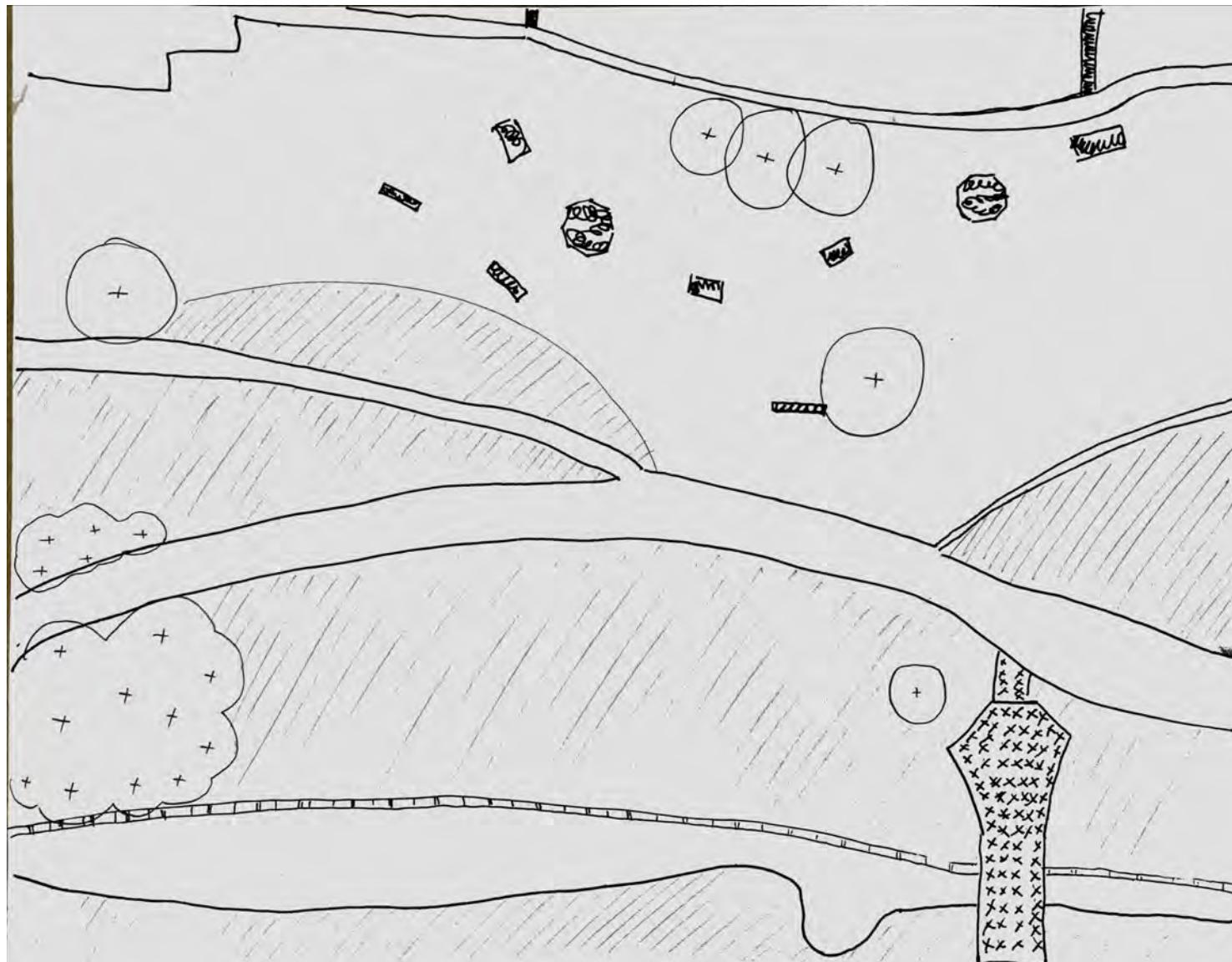


Feet on/above trail and void

Metrical and jointly

Nerve

This work describes human interaction, which is the only one of these five works that is dominated by actual data metrics and self-consciousness. Although nature is not completely passive, she is constantly changing my route through trees and wind and my *Kins* direction. But I also see this practice as the nature's '*nerve*', I am (part of) nature. Different thicknesses represent my exploration of different lines on the map. The practitioner is me, and the participants and providers are nature.



Conceptual site map

Capture/intention

YEMV

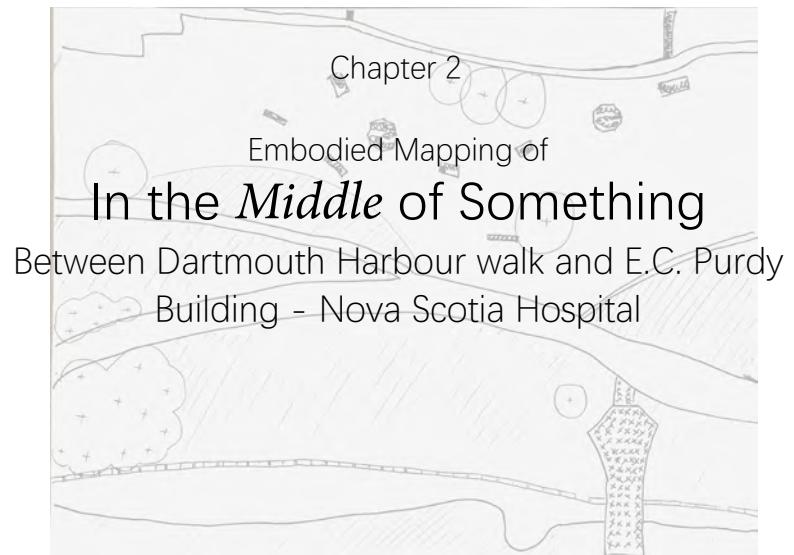
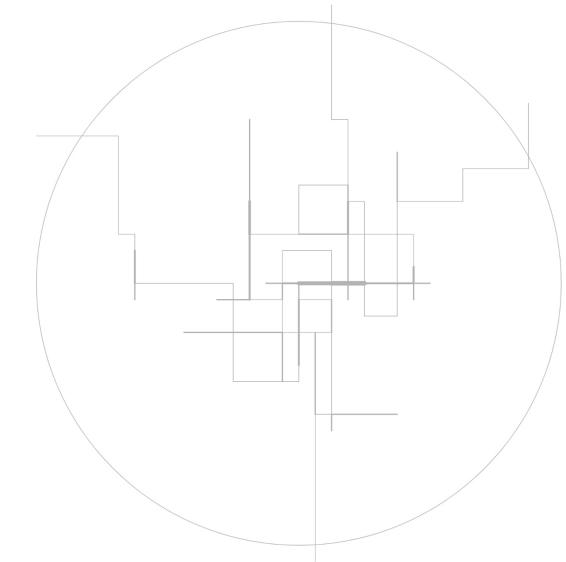
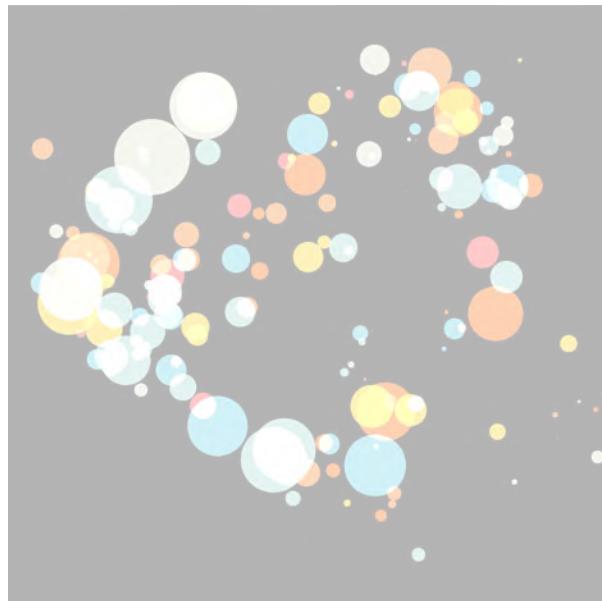
Skeleton

This work is the very foundation of this project.

All other works are meticulously carved on top of it, it is *lean/thin*, and *lean on* other works.

It is my abstract concept of that place. It is both the source and the nature's 'skeleton'. I also think it is complex, meaningful and unique. Referencing to Julie Mehretu's practice, I think your experience may vary, the way we capture and understand is various.

In the end, these 5 works express my understanding of nature in the process of making maps from 5 levels. Nature helped me, more than human Kins helped me. By integrating into this process, this project was born.



Chapter 3

Levelling the elusive



Digital Mapping of
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Xavier Wang
November 2020

'Rational' tools - Apparatus

1. Ultrasonic sensor for distance measuring
2. Infrared Thermal Camera for tempresture viusalization
3. Spirit levelling



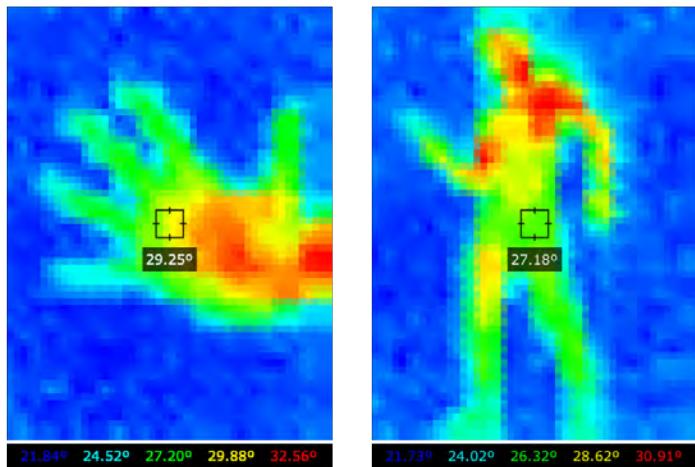
Theme and color reference



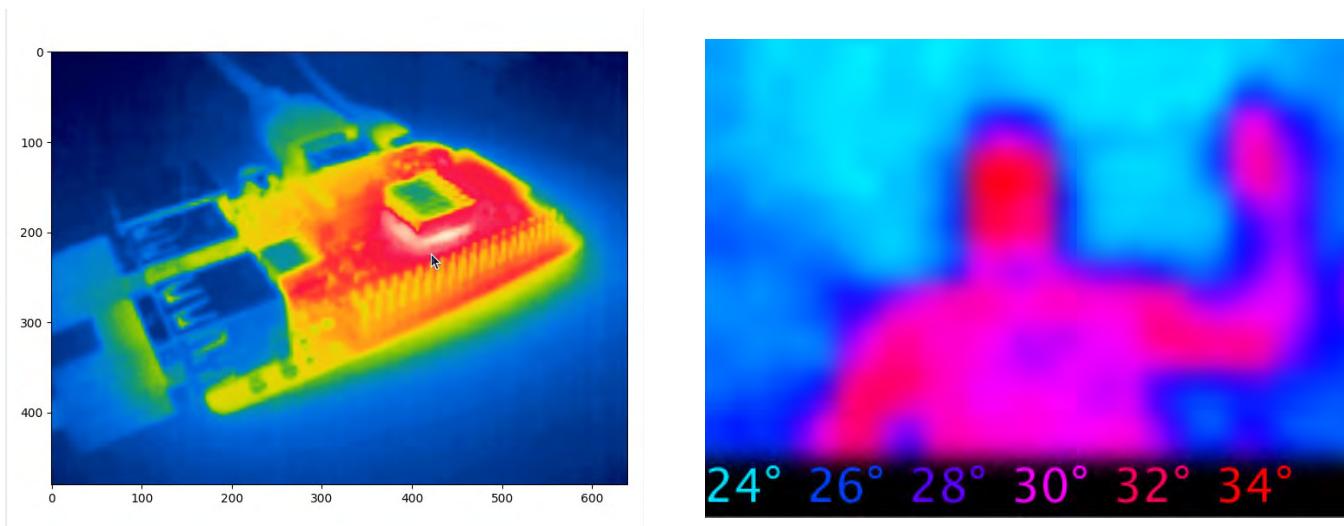
Top: <http://www.nurvero.fr/oeuvres-contemporaines-pour-du-graphisme-en-maternelle-a107264050>
Bottom: Andrew Howe, Frankwell Quay Utopia, Shrewsbury, UK, collage, 2020

Infrared Thermal Camera for temperature visualization

Captured raw image



After algorithm interpolation processing



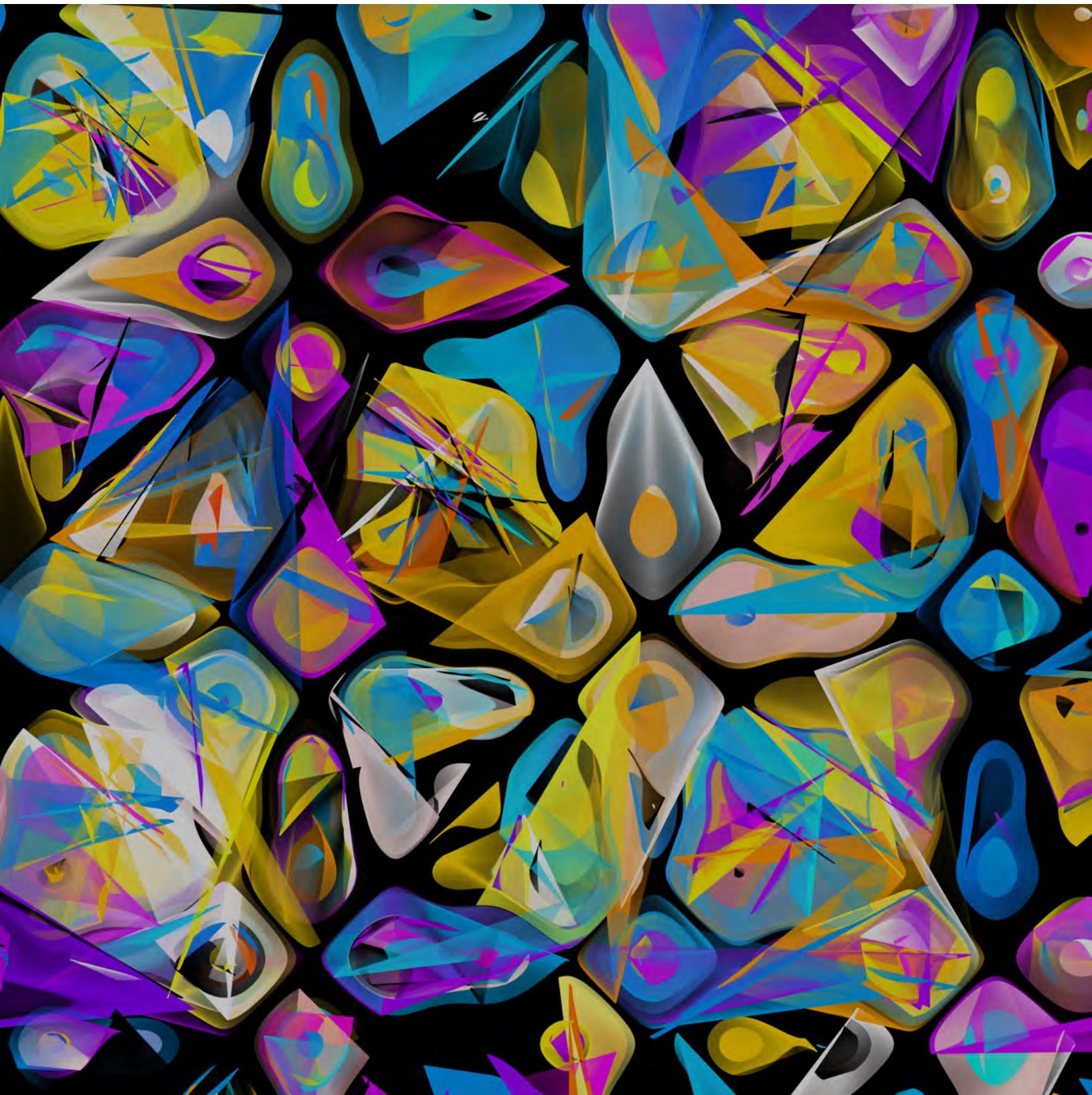
Sunday morning sunshine



Friday afternoon delights



Monday evening Nocturne



The three works use the same *aesthetic* method and *measurement* tool. When using thermal imaging to level this area, the main considerations include humans. When I constructed the picture, I exaggerated the actual temperature scale to reflect the different colours. When ccomposing the images, different subjects are considered in different areas, and I divide them by the size of the graphics. In *Sunday morning sunshine*, under the combined effect of reduced vehicle activities and good weather, the number of people and small animals who came out increased greatly. During my conceptualize process, these activities gave me different colour themes and graphics. In *Friday afternoon delights*, I kept piecing together small areas one by one, with the intention of expressing the impact of different cities Urban Design and Pandemic on humans and small animals. In *Monday evening Nocturne*, I intend to use different tones and graphics to show that when the activities of humans and Kins decrease, this area is still full of life.

Although the three works use my measurement tools abstractly, they mainly depict the content that is invisible to the human eye in the process of *levelling* different elements. Let me also define it as "*the elusive*", which is also a kind of "observation" that is not directly observed with eyes. Linked to Chapter2, this sets of images is an extension of *nature and our spirit*.

I think, therefore I am(*Cogito, ergo sum*). I fundamentally rethink that I have servral natural connection, and I also *question* the relationship. But I am also a member of nature, so spirit and thinking dose exist.

Chapter 3

Levelling the elusive

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Chapter 4



Afterwords

Project
In the Middle of Something
Between Dartmouth Harbour walk and E.C. Purdy Building
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In the course of this project, I tried many tools and concepts that I didn't know and didn't use before. The most important thing is the knowledge of nature and awareness of the *more than human kins*.

Such different perspectives and perspectives provide a new way of creating the entire project. I don't put myself at the center of the project, but listen and observe more. Think of myself as a *participant* in the project and natural *porter*. From personal experience and interaction, immerse myself in a different experience, which is the source of creation (helped me a lot) and a way to contact/connect/bond and understand nature. Although I have been talking about nature, it also includes myself. When exploring various phenomena of nature, I mobilized my five senses, deeply felt the charm of nature, and made me question the relationship between myself and my intentions. Let me also try to connect nature and human. For example, understanding animals and plants as a part of nature similar to the human body and spirit. *Cogito ergo sum*. And learning other people's creative and creative ways, their motivations and rhetoric are also very helpful.

And as I said at the beginning of the project, '*In the noisy and tranquillity, I choose the latter. If it is caused by human factors, I would rather choose natural noise.*' I hope that the world will not be silent at any time, but be full of life.

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