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Selected Works
2024 BFA Parsons School of Design, New York
Minor in Fine Arts





Yoisho has established itself as a well-known restaurant over the years, but now it is undergoing a fresh new direction for its re-boot. As part of this transformation, we recognize the need for a logo redesign, but we believe that refreshing the concept goes beyond just visual elements. Redesigned under The 1984 team, I was tasked to create new logotypes.





Perpetually, In Fermentation

Perpetually, In Fermentation delves into the complex interplay of post-colonial identities within the culinary sphere of Indonesian-Dutch histories. This 18 × 29” book is encased in reflective metal sheets, and combines literature and research that explores the purpose of notation, the format of knowledge, and the documentation of the ephemeral.

*Click on the background to view a recording of the book.

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Postmodernism is a term coined by Marjorie Leitch that describes the realization that the "grand narratives" after World War II have been discredited. The "grand narratives" are the religious, moral, and cultural traditions of those who came before us. These experiences may "orientate" only by means of stories, and, as we grow up, we realize that these experiences are "constructed" by those who came before us. As we grow up, these traditions are "deconstructed" by those who came after us. This is the process of postmodernism. It is the process of deconstructing the past by its own contradictions. It is the process of deconstructing the past by its own contradictions. It is the process of deconstructing the past by its own contradictions.

Netherlands is a country often seen as a liberal nation, but ethnic political mobilisation largely continues to be defined by historical racism. The construction of Islamism, which was motivated by Dutch economic interests, was different as a 'winning coalition' that is, the coalition that Islamists were perceived to have backtracked on when Dijkster, de Graaafsma, and van der Stoep, would decline and moderate plans. Nations who had previously to being socially mobilised actually brought racism to a halt. Even an Islamic law has been shown through the number of policies to take down discriminatory actions that still recognise the glory days of Dutch colonialism.

FACTS
For those throwing a fit about the positions of powers in different industries in relation to individualism, collectivism, A collectivistic, collectivist emphasizes people in relation to others and are all about "us" and "we". People presumably lose their identities very easily as their roles and positions in important social groups.

[illegible]

ended this reading after encountering the "plethora" while working on my final paper. It wasn't until this thesis that I began to explore its research. Although the use of the movement as the historical frame of reference was significant, perhaps the most important was the focus of my research on the history of the movement. I don't want to read the history of this "movement" as the term itself raises issues that contemporary historians are

having been her perspective as the child of a family who survived the war, offers a reminder. In contrast, my under-planting of certain stories. The firstborn addresses her grandparents and their generation, who witnessed the concluding years of *Shofar*'s management. Accounts of violence during Japan and the Netherlands are not seldom shared. It becomes necessary to grant my parents, and I understand, kind of trauma. Most likely, they were in connection to the past in a larger manner. I recall all the migration of the land, leading to the sense that I might be the first generation who was allowed to feel like a survivor. Indonesia's history story is composed of two perspectives, coming in the form of a story as a "memory."

to emphasize my role here, which is to be an literary agent, where I aim to serve by connecting literature, research, and a community within the narratives of others. From the inspiration to request and create of work, my intention is not to appropriate your attention to myself but to facilitate readers of these stories, ensuring they are well served forward. In doing so, I aim to find the preservation and amplification of a quiet otherwise remote subject.

There is to define an aesthetic that takes
justice in identification without indulging in
sentimentality that is over-identification.

an emphasis on the 'authenticity' of innovation signifies a departure from a fixed scholastic preserving the physical. This apparent acknowledgement of art aligns with philosophical traditions and removed. But, how regional is art, in fact?

relative to women and study authors
in Dutch also found that was more than
in "arts" and "biomedical" have been
why it is through Peter that role in the
about the rest?

...is this consensus based on methods to preserve artifacts? Drawing connections to the previous paragraph does not seem like a self-

How do you determine what happens in the wilderness? For what is certain, it's what's around you, it's what's in front of you, it's what's behind you.

3. "Each Agentive Thematic has specific properties that serve to strongly reasserted the for other volitional agents that also have inherently volitional nature, entering the syntagmatic semantic landscape. From a syntactic, also requires the volitional role in the historical development of a main thematic, and the available subject position. This being said, the 'authentic' volitional participants are not the primary and the most of the volitional agents."

ally, while refusing to acknowledge that vehicle while refusing to translate its operation for the purposes of rail and roadway conditions for Western U.S. The book provides valuable insight of contemporary roadway construction, early into certain elements, such as frequent increased lane length construction, increasingly isolated.

Author's perspective as American citizen immigrant status as an art set willingness to understand why have, discussing transportation industry. This raises questions about whether or not it is to create such

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equally, but to give fixed paintings the importance of visual culture of visual culture with reference to the significance of photo-imagery to give that paintings representations. These artworks were attractive local attraction of different people and the artist's creative contribution to the

Therapeutic use of drugs under the largest transnational drug traffic network, called it.

The author did not follow the usual pattern, he thought.

He was, then, not confident to believe. Things take a different order in medicine for the medical social conditions of the social milieu.

These thoughts were still in his mind. They were still and

1964-1965, 1966-1967, 1968-1969, 1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2004-2005, 2006-2007, 2008-2009, 2010-2011, 2012-2013, 2014-2015, 2016-2017, 2018-2019, 2020-2021, 2022-2023, 2024-2025, 2026-2027, 2028-2029, 2030-2031, 2032-2033, 2034-2035, 2036-2037, 2038-2039, 2040-2041, 2042-2043, 2044-2045, 2046-2047, 2048-2049, 2050-2051, 2052-2053, 2054-2055, 2056-2057, 2058-2059, 2060-2061, 2062-2063, 2064-2065, 2066-2067, 2068-2069, 2070-2071, 2072-2073, 2074-2075, 2076-2077, 2078-2079, 2080-2081, 2082-2083, 2084-2085, 2086-2087, 2088-2089, 2090-2091, 2092-2093, 2094-2095, 2096-2097, 2098-2099, 2100-2101, 2102-2103, 2104-2105, 2106-2107, 2108-2109, 2110-2111, 2112-2113, 2114-2115, 2116-2117, 2118-2119, 2120-2121, 2122-2123, 2124-2125, 2126-2127, 2128-2129, 2130-2131, 2132-2133, 2134-2135, 2136-2137, 2138-2139, 2140-2141, 2142-2143, 2144-2145, 2146-2147, 2148-2149, 2150-2151, 2152-2153, 2154-2155, 2156-2157, 2158-2159, 2160-2161, 2162-2163, 2164-2165, 2166-2167, 2168-2169, 2170-2171, 2172-2173, 2174-2175, 2176-2177, 2178-2179, 2180-2181, 2182-2183, 2184-2185, 2186-2187, 2188-2189, 2190-2191, 2192-2193, 2194-2195, 2196-2197, 2198-2199, 2200-2201, 2202-2203, 2204-2205, 2206-2207, 2208-2209, 2210-2211, 2212-2213, 2214-2215, 2216-2217, 2218-2219, 2220-2221, 2222-2223, 2224-2225, 2226-2227, 2228-2229, 2230-2231, 2232-2233, 2234-2235, 2236-2237, 2238-2239, 2240-2241, 2242-2243, 2244-2245, 2246-2247, 2248-2249, 2250-2251, 2252-2253, 2254-2255, 2256-2257, 2258-2259, 2260-2261, 2262-2263, 2264-2265, 2266-2267, 2268-2269, 2270-2271, 2272-2273, 2274-2275, 2276-2277, 2278-2279, 2280-2281, 2282-2283, 2284-2285, 2286-2287, 2288-2289, 2290-2291, 2292-2293, 2294-2295, 2296-2297, 2298-2299, 2300-2301, 2302-2303, 2304-2305, 2306-2307, 2308-2309, 2310-2311, 2312-2313, 2314-2315, 2316-2317, 2318-2319, 2320-2321, 2322-2323, 2324-2325, 2326-2327, 2328-2329, 2330-2331, 2332-2333, 2334-2335, 2336-2337, 2338-2339, 2340-2341, 2342-2343, 2344-2345, 2346-2347, 2348-2349, 2350-2351, 2352-2353, 2354-2355, 2356-2357, 2358-2359, 2360-2361, 2362-2363, 2364-2365, 2366-2367, 2368-2369, 2370-2371, 2372-2373, 2374-2375, 2376-2377, 2378-2379, 2380-2381, 2382-2383, 2384-2385, 2386-2387, 2388-2389, 2390-2391, 2392-2393, 2394-2395, 2396-2397, 2398-2399, 2400-2401, 2402-2403, 2404-2405, 2406-2407, 2408-2409, 2410-2411, 2412-2413, 2414-2415, 2416-2417, 2418-2419, 2420-2421, 2422-2423, 2424-2425, 2426-2427, 2428-2429, 2430-2431, 2432-2433, 2434-2435, 2436-2437, 2438-2439, 2440-2441, 2442-2443, 2444-2445, 2446-2447, 2448-2449, 2450-2451, 2452-2453, 2454-2455, 2456-2457, 2458-2459, 2460-2461, 2462-2463, 2464-2465, 2466-2467, 2468-2469, 2470-2471, 2472-2473, 2474-2475, 2476-2477, 2478-2479, 2480-2481, 2482-2483, 2484-2485, 2486-2487, 2488-2489, 2490-2491, 2492-2493, 2494-2495, 2496-2497, 2498-2499, 2500-2501, 2502-2503, 2504-2505, 2506-2507, 2508-2509, 2510-2511, 2512-2513, 2514-2515, 2516-2517, 2518-2519, 2520-2521, 2522-2523, 2524-2525, 2526-2527, 2528-2529, 2530-2531, 2532-2533, 2534-2535, 2536-2537, 2538-2539, 2540-2541, 2542-2543, 2544-2545, 2546-2547, 2548-2549, 2550-2551, 2552-2553, 2554-2555, 2556-2557, 2558-2559, 2560-2561, 2562-2563, 2564-2565, 2566-2567, 2568-2569, 2570-2571, 2572-2573, 2574-2575, 2576-2577, 2578-2579, 2580-2581, 2582-2583, 2584-2585, 2586-2587, 2588-2589, 2590-2591, 2592-2593, 2594-2595, 2596-2597, 2598-2599, 2600-2601, 2602-2603, 2604-2605, 2606-2607, 2608-2609, 2610-2611, 2612-2613, 2614-2615, 2616-2617, 2618-2619, 2620-2621, 2622-2623, 2624-2625, 2626-2627, 2628-2629, 2630-2631, 2632-2633, 2634-2635, 2636-2637, 2638-2639, 2640-2641, 2642-2643, 2644-2645, 2646-2647, 2648-2649, 2650-2651, 2652-2653, 2654-2655, 2656-2657, 2658-2659, 2660-2661, 2662-2663, 2664-2665, 2666-2667, 2668-2669, 2670-2671, 2672-2673, 2674-2675, 2676-2677, 2678-2679, 2680-2681, 2682-2683, 2684-2685, 2686-2687, 2688-2689, 2690-2691, 2692-2693, 2694-2695, 2696-2697, 2698-2699, 2700-2701, 2702-2703, 2704-2705, 2706-2707, 27

and machinery.

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By actively integrating the perspectives of diverse academics and artists, and interrogating the parameters of “otherness” in a Western-centric world, the syllabus fosters a nuanced set of viewpoints.

*Click on the background to view a digital copy of this book.



I hosted a dinner that prompts participants to question conventional dining norms, attraction/aversion to the exotic/unfamiliar, and the performativity of fine dining experiences when presenting humble dishes. I also designed all of the assets (posters, animations, personalized menus, printed ephemera, and welded utensils).

*Click on the image to view the documentation.



A riso-printed, 4.5 × 7", do-si-do spiral bound comparative cookbook featuring menus interpreted through Dutch and Indonesian cooking traditions. The book features bookmarks to indicate which menu is vegetable/chicken/fish/beef-based. The recipes are written in Dutch and Bahasa Indonesia, and features an English translation beneath each line of text.

*Click on the background image to view the book.





In Praise of Hands is a coptic stitch bound book that features cropped images of hands sourced from well-known paintings and sculptures. It's an invitation to re-examine gestural expressions and intentions when they are isolated from their original context. They are organized through three categories—In Conversation, Yearning, and In Solitude, and are accompanied by poignant essays and poems. The book cover is made from laser-cut wood that mimics two hands in prayer, and acts as decorative book-end.

In Praise of Hands: In Conversation, Yearning, In Solitude

A three-part collection of cropped hands sourced from various notable paintings and sculptures spanning from the 1400s. Does the focus on the hands have the capability to change the overall nuance of a whole painting? When removed from their original context, can these gestural expressions be categorized differently from their original intention?



375 x 375 px
A 2500-year old carving
found in Persepolis, Iran.



223 x 223 px
Portrait of a Young Man
by Sandro Botticelli,
1482 - 1483. Tempera on
panel. 41 x 31 cm.



1200 x 1200 px
Raised hands of great
figures found in the Karnak
Temple, Egypt.

knowledge onto the hands so it can be studied, memorized, and stashed in a pocket.

Around the same time this mnemonic was made, another monk — in a Northumbrian monastery, halfway around the world — was developing a different system of manual knowledge. His name we do know: Bede. In 725, he published a treatise, *The Reckoning of Time*, in which — alongside discussions of shadows, moonlight, and the solstices — he laid out a method for determining when Easter would fall on any given year. This may sound like a trivial exercise, but, for Christians at the time,

it could hardly have presented a more important or vexing problem. To find the date of Easter — which falls after the Northern Hemisphere's spring equinox, on the Sunday immediately following the first full moon — one needs to reckon with planetary rhythms, which Bede mapped across his hands. The five fingers, he observed, contain fourteen joints, plus five nails — nineteen landmarks in all. This number tracks the metonic cycle: how many years it takes for the moon to return to the same phase on the same calendrical day. The joints of both hands taken together, minus the nails, gives you twenty-eight landmarks: the approximate length in years of a full solar cycle. In this way, Bede noted, the hands can *readily hold the cycles of both planets*. Beyond this basic set-up, he left the details obscure and didn't bother to include an illustration. (The technique, Bede wrote, is *better conveyed by the utterance of a living voice than by the labor of an inscribing pen.*)

10

11

306 x 306 px
Seated Figure by Henry Moore, 1930.
Bronze sculpture.

350 x 350 px
Standing Woman by Henry Moore, 1926.
Bronze sculpture.

540 x 540 px
Half Figure by Henry Moore, 1929. Bronze sculpture.



I've eaten blackberries
from your hand where
they're warm from July
and your hand.

"The Hay Out There
and the Hay in You"
by Christopher Citro

156

157



354 x 354 px
Reclining Woman by Henry
Moore, 1930. Green Hornon stone
sculpture. 41.3 x 94 x 59.7 cm.

94



270 x 270 px
Portrait of a Young Man by Sandro
Botticelli, 1482 - 1483. Oil on
canvas. 108 x 146.5 cm.

95



318 x 318 px
Eros and Psyche by Gustav Vigeland, 1908. Sculpture.

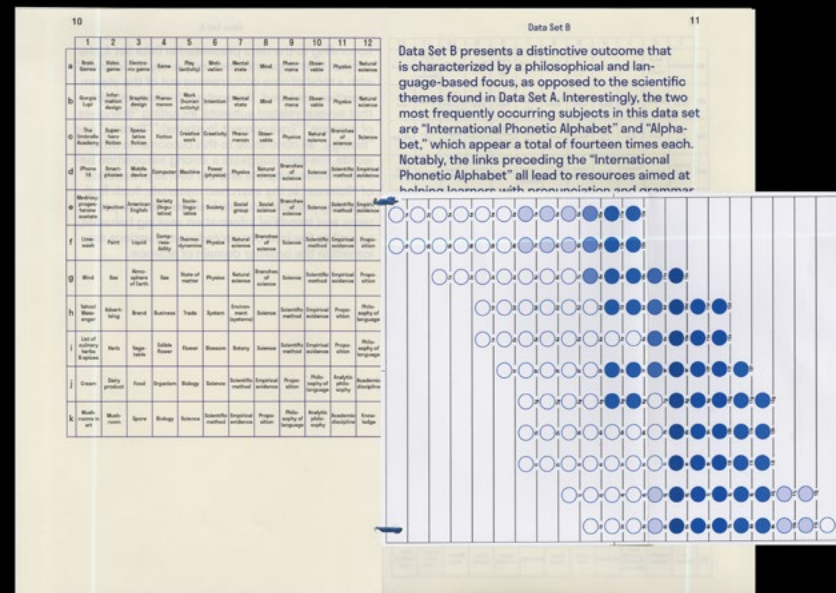
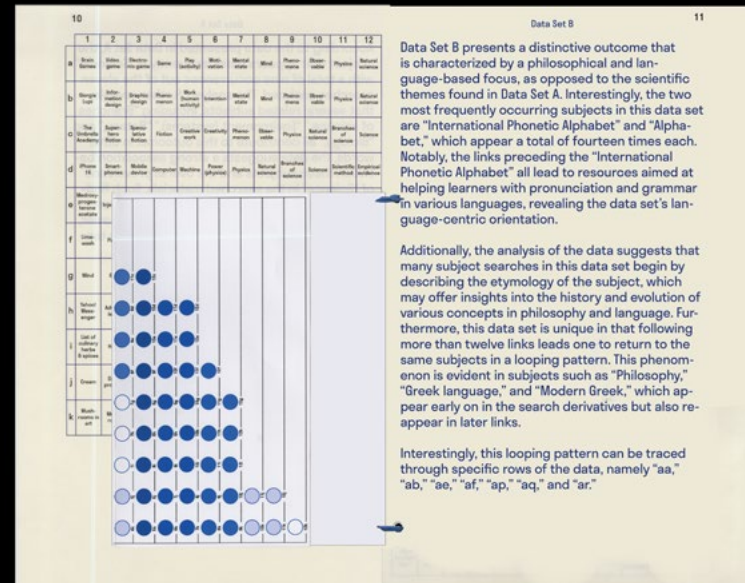
104

105

What if you could go for a walk through a website?

This book uses visual representations to display data on the hyperlinks embedded in each Wikipedia subject search. The results of each pathway are sorted into distinct data sets that illustrate how hyperlinks contribute to a user's research and how definitions rely on multiple other definitions. By doing so, it demonstrates that distinct subjects ultimately converge into a single learning curve and may help visualize the hierarchy of information.

(Read more about it on [page 3](#))



A small-scale exploration of internet geography. A collection of data sets that traces the circularity and repetition of information and knowledge through hyperlinks in Wikipedia. The book is bound through two rubber bands and a paperclip.

*Click on any image to view the full pdf. documentation.

when is a selfie no longer a selfie?

Klara Putrilia

About

(1) Advancements in technology, (2) learned etiquettes and behavior of cyberspace and digital architecture, and (3) shifts in surveillance spaces, are all just living metaphors for the Panopticon. Can a security camera selfie serve as a response to our acknowledgment (or perhaps ignorance) (or acceptance) of this overall overbearing awareness that we're always being assessed? What are these recordings designed to do? During this unassuming photographic exchange, who then becomes the photographer and the subject when we take a security camera selfie? Who is capturing who? Is it truly an image? Is it still a conversation? Are we simply contributing to a global panopticon by participating in the surveillance of ourselves? Or have we accepted it as a less intrusive dystopian reality because it's reflective?

52 ADJUSTING TO A CYBERSPACE ARCHITECTURE UNDER UBIQUITOUS SURVEILLANCE

Cyberspace has challenged traditional features of the Panopticon. The central guard tower was anchored in a fixed position in the environment, and the gaze of the Panopticon was limited to a specific radius. In this spatiotemporal reality, our submission to social media has successfully embodied the role of the centralized tower, functioning as pocketable Panopticons. We, the users, have become tools for technology, and the panoptic gaze extends to an almost limitless field of vision in the environment and cyberspace.

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How much is real
and how much is
imagined
surveillance?

BANKER ST, 2023

15



46 IS THERE A POSITIVE CONNOTATION TO THE TERM SURVEILLANCE?

Does posting the result of self-surveillance footage mean that we've embraced a contemporary culture of willing self-disclosure? Has the Panopticon's intent of surveillance transformed into one's desire of being watched?

Is the desire stronger than the fear of being monitored?

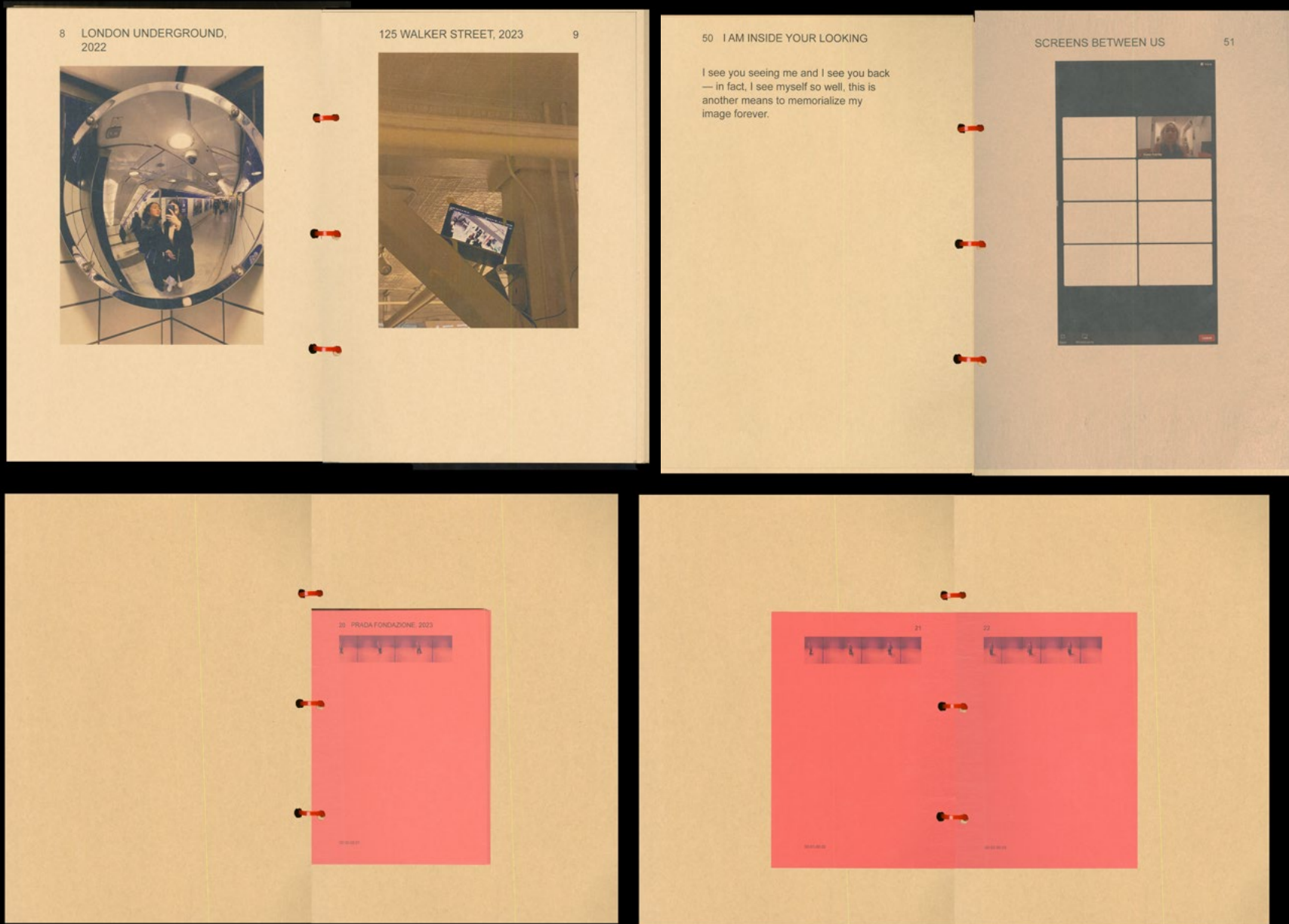
THANK YOU FOR ENGAGING WITH MY CONTENT!

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The first part of a two-series documentation of surveillance. Initially, the content followed a generative ruleset, wherein I would take a picture of myself in every reflective surface intended for surveillance. However, throughout the process of content-gathering, I started to question the line between ownership and the many categorizations of surveillance.

*Click on any image to view the full pdf. documentation.



The layout of the book is informed through print.are.na, and is bound together using cable zip ties.

*Click on any image to view the full pdf. documentation.

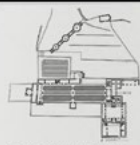


Fig. 6. The patio garden of Genesio.



Fig. 10. Map of Islamic empire drawn by Arab geographers.



Fig. 9. The above work of art is from the Timurid gardens, called "Prince seated in a garden", from 1425-1450 century. The bird is borrowed from a different Chinese painting during that particular time.



Fig. 11. 12th century CE painting showing a group of women in a Persian garden.



Fig. 13. Painting of an Islamic garden, showing the Mughal king Babur with his gardeners exploring new ways of gardening.



Fig. 12. Garden of one of the courts in Alhambra, Spain.



Fig. 14. Turkish painting: the gardeners brought a float, which consisted of a small rectangular garden on a wheeled cart. The "garden" is interesting because it is a good model of an idealized Ottoman garden at the time. On each corner there is a single cypress tree rising proudly, its top slightly bent. The ground was planted with grass and laid out with paths. In the very center was a pond with sprouts.

THE GARDENS OF THE TAJ MAHAL

"A famous article by Bejley on the Taj Mahal demonstrates how emblematic of power were an everyday Mughal obsession, and shows that the equation between architectural forms and celestial prototypes (always viewed in terms of the celebration of the deified image of the king) was the real spur to any architectural enterprise. What could not be stated by the orthodox Muslim, vizir of Allah, was left to the metaphor of stone. Playing continually on the ambiguity between Divine Throne and royal throne (an unbridled vanity) transformed tombs and monuments into symbols of glory and called for the laying out of gardens, replicas of the Qur'anic paradise, to exalt the figure of the holy demigod."



Fig. 15. Shows the Taj Mahal from the river bank.



Fig. 17. Showing the Taj with its beautiful orchards and Indian gardeners working in the gardens. It was painted around 1850 CE.



Fig. 18. Showing the gardens of the Taj Mahal extended beyond the river Yamuna.

THE GARDEN AS PLEASURE

The Muslims, in around the 14th century, took a turn towards the pleasure the gardens could provide. The Mughals turned out to be the ones in pioneering the art of garden designing for the purpose of pleasure. Babur, who somehow considered himself to be a gardener had built several gardens in his empire around the 16th century C.E. Later on, many types of gardens evolved like the Zanjana gardens, Shiraz meadows (hunting grounds), which actually was Islamic version of the Hunting grounds of the early Persians. In Bundi (Rajasthan), Rawala (Queen's cottage outside the city with a view of lakes and gardens), are very famous for their architectural as well as garden design.



Fig. 19. Shows the Rawala, queen's resting place meant for leisure. The fort is actually a Rajasthani fort, but the design is influenced from the Chahalgach concept. Built around 15th century.



Fig. 20. Painting in Bundi.



Fig. 21.

There are certain features common to all Iranian gardens:

1. The garden is laid out on a sloping ground.
2. The area of the garden is surrounded by a wall.
3. There is a main canal in it.
4. The area of the garden is divided into four parts.
5. There is a mansion or palace in the middle.
6. The planting of rose-bushes is common.
7. A close relation with nature is maintained in a simple manner and there is no internal or boundary line between the mansion and the rest of the garden, so that it cannot be seen where one begins and the other ends.
8. A large number of trees are planted for providing shade, and as a result the garden contains narrow walks.
9. Canals are so designed that the flow of water creates a sound.
10. The design of garden is based on the use of straight lines.
11. Provision is made for the flow of water to be visible, and grooves are cut in the bottom of the canals to cause the water to flow roughly as if it were flowing over rocks.
12. There are large number of fruit trees, the bigger the garden the more the fruit trees are planted.

One of the gardens designed mainly for religious purpose, which was influenced by religious factors was laid out during the time of Safavid dynasty.

This garden was unique in two ways:

1. It was laid out in religious precinct
2. It was a public garden.

The garden is 25km from Nishapur, and is called "Qadqad" because on the left hand side, in a southern portion of the wall inside the mansion, there is a piece of black stone on which two footprints have been carved. The Qadqad garden is composed of three sections which are described as under:

1. The area surrounding the mansion: this area is rectangular in shape and measures 132 by 115 metres. It is surrounded by walls. A canal which waters the garden enters from behind the mansion and, after filling a pool measuring 13 by 16 metres and flowing through several channels and four smaller pools around the building, takes its course along the main axis of the garden. The large pool is also used as a reservoir. All sections of this garden are on steep ground and it therefore consists of several different levels which are connected to another by stairs. Except for a few Apricot trees, the area is planted only with Plane trees and Pines.
2. The general area of the garden: this area is laid out on both sides of the axis in a symmetrical manner and on each side there are twenty booths for the use of caravans for pilgrims. The trees in this part are mostly Mulberry, which according to the common belief, were planted only for charity, so that everyone was free to eat their fruits. The axial canal continues through this area, and, after passing between two huge Plane trees, enters a pool measuring 11 by 5 metres. When this has filled, it again flows as a narrow canal along the axis. The Mulberry trees are planted in three distinct rows. The middle one, being a double row, lines both sides of the axial canal, providing shade in accordance with Iranian taste. The two other rows are planted in front of the pilgrim booths.



Fig. 27. Showing the stepped terraces of gardens of Qadqad in Nishapur.



Fig. 28. Showing the steep water channels in the gardens of Qadqad.



Fig. 29. Qadqad was a safe, sacred and affluent step along the Silk Road on the way to the sacred city of Meccah, over time, an entire complex of caravanserais, workshops, and rest houses were built there. The garden itself is linked to many religious legends. It has been regarded and developed into the form we see today, a landscape gemstone in the green fields of Nishapur, creating a unique historical space for travellers.

The Metaphor for Heavenly Paradise is a 116-page book that informs the philosophy and history of gardening in Islam. Its content lives within various-sized column grids and a tight margin within a 15 x 5.5" layout. The textures and transparencies of paper (including vellum) accentuate the process of learning informally and allow moments of reflection.

WATER CARRYING SYSTEM

Irrigation was essential for gardening in the dry climate of North Africa and Middle East.

Except during rainy season, water was drawn from catchment basins, rivers, canals, rainwater cisterns and even from water table itself.

Usually, the source of water was above the destination point, a surface canal led to a basin on high ground near the palace, where it could be released as needed, flowing by gravity into the palace and the gardens.

When the source of water was lower than the field, a garden or a residence where it was to be used, either a Noria(water wheel) or Shaduf (pole and lever) was used to lift the water in the buckets.

Alternatively, in some landscapes, a qanat (subterranean canal) could tap the elevated water at the base of the mountain and carry it underground for many miles to a human made oasis of farms and gardens. The mutual reliance on irrigation is but one indication of close connection between garden and farming.

Due to the ephemeral nature of plant life, no gardens survive from the medieval era, but historical descriptions, botanical treatise, agricultural manuals and even poetry reflects the importance of gardening.

QANAT

Type of underground irrigation canal between an aquifer on the piedmont to a garden on an arid plain. The word is Arabic, but the system is best known from Iran.

To make a qanat, one needs a source of water, which may be a real well, but can also be an underground reservoir (e.g., a cave with a lake) or a water-bearing geological layer, which can be recognized as a damp area in an otherwise arid region. When one has identified the source, a tunnel is cut to the farm or village that needs the water.

Shafts are added for three reasons: as air supply to remove sand and dirt, and to prevent the tunnels from becoming dangerously long. The shafts are not very far apart, and as a result, a canal seen from the air gives the impression of a long, straight line of holes in the ground - as if the land has been subjected to a bombing run.

Typically, the qanat becomes a ditch near its destination; in other words, the water is brought to the surface by leading it out of the slope. In fact, one creates an artificial artesian well and an oasis.

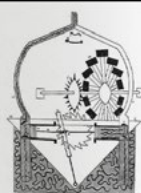


Fig. 25. Evidence for the continuation of a tradition of mechanical engineering as provided by a book on machines written by 'Tag al-Din' about the year 1552.



Fig. 26. Noria, water wheel of Cordoba.

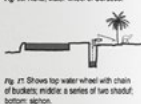


Fig. 27. Shows top water wheel with chain of buckets, enable a series of two shaduf, bottom, again.



Fig. 28. Showing working of a qanat.

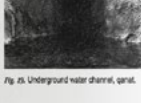


Fig. 29. Underground water channel, qanat.



Fig. 30. Outdoor of a qanat.



Fig. 31. Shows further distribution of water into the main settlement.



Fig. 32. Plan shows the remnants of a qanat network.



Fig. 33. Seville Spain with olive plantations; with the agricultural techniques which came along with Islam. Spain learned to grow olives. The above picture shows present day olive plantations.



Fig. 34. Shows the conception of the city of Baghdad at the time of the Abbasids around the 8th century C.E.

ISLAMIC CONTRIBUTIONS TO AGRICULTURE

When Abbasids took over the ruins of the Caliphate in 750 A.D., they moved the Capital from Damascus to the Sassanid city of Baghdad, a small town in central Mesopotamia. The Abbasid Caliph, Al-Mansur (754-75), built the new capital surrounded by round walls the city of Baghdad was the first circular city in the history, within 50 years the population outgrew the city walls, as people thronged the capital to become part of the Abbasid's civil service to engage in the trade.

After the defenses of the city were complete attention turned to how Abbasids would feed not just Baghdad, but the enormous population of the Empire.

The development of Agriculture under Abbasids then took place, which was a phenomenon.

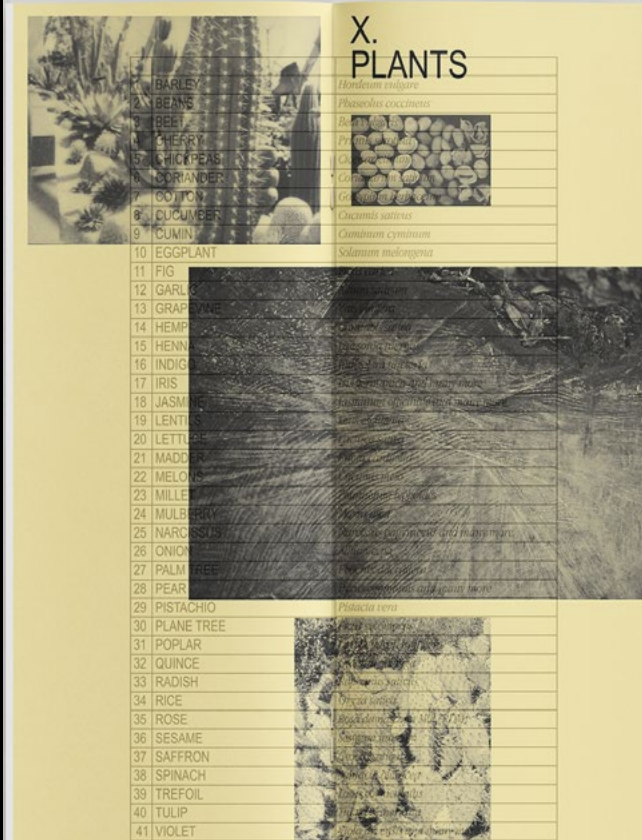
The scarcity of water had converted the barren Arab lands into a vast desert, which had never yielded any substantial agricultural produce. Agriculture in Arabia had been very primitive and was confined to those tracts where water was available in the form of springs. Medina, with its springs and wells was the only green spot in the vast desert.

The Abbasids dealt with this water scarcity by controlling the flows of Tigris and the Euphrates rivers.

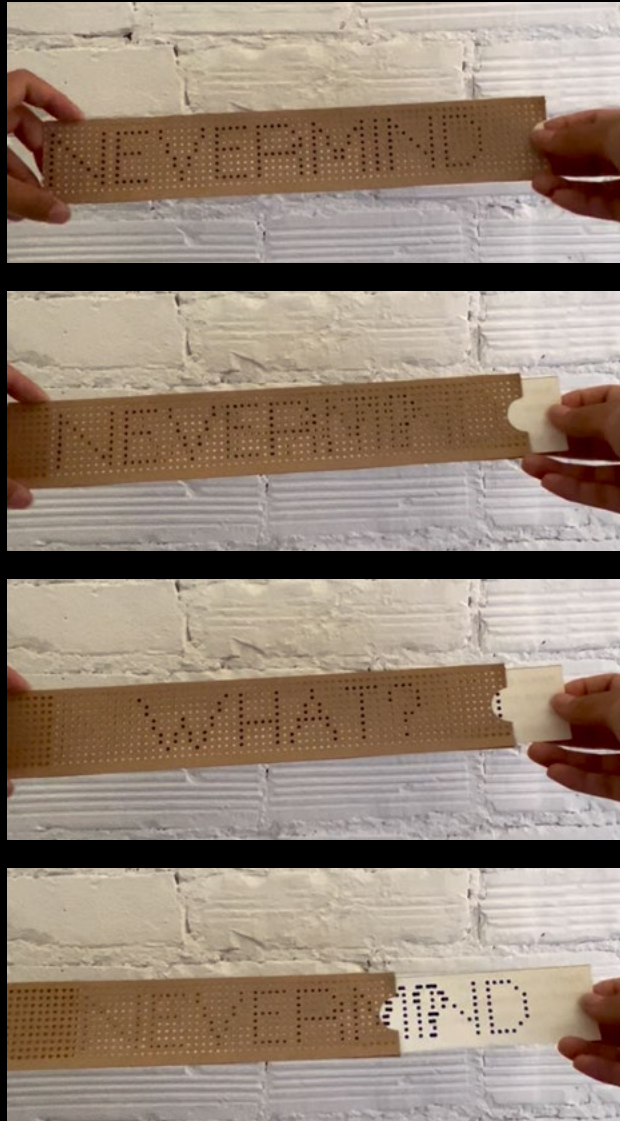
The Abbasids reconstructed the existing canals, lakes and reservoirs, which were first built under Hajjaj bin Yusuf in 702 C.E. After this, the swamps around Baghdad were drained, freeing the city off malaria. Muslim engineers perfected the water wheel and constructed elaborate underground water channels called 'Qanat'. Requiring a high degree of engineering skills, qanats were built some 20 metres underground with a slight inclination over long distances to tap underground water and more number of manholes were provided so that they could be cleaned and repaired.

The irrigation system in the land was thus greatly improved by digging a number of new canals, the largest of which flowed between the Tigris and the Euphrates. This canal was Nahr Isa (Isa canal) and was open to ships for transportation between Syria and Iraq. This led to navigation routes opening to India and Persian Gulf. The result of this was that, Abbasids set under motion an Agricultural revolution, which stimulated developments in other parts of the economy. Later on further studies and experiments were carried out to new agricultural practices, which are described below.

1	BARLEY
2	BEANS
3	BEET
4	CHERRY
5	CHICKPEAS
6	CORIANDER
7	COTTON
8	CUCUMBER
9	CUMIN
10	EGGPLANT
11	FIG
12	GARLIC
13	GRAPEVINE
14	HEMP
15	HENNA
16	INDIGO
17	IRIS
18	JASMINE
19	LENTILS
20	LETTUCE
21	MADDER
22	MELONS
23	MILLET
24	MULBERRY
25	NARCISSUS
26	ONION
27	PALM TREE
28	PEAR
29	PISTACHIO
30	PLANE TREE
31	POPLAR
32	QUINCE
33	RADISH
34	RICE
35	ROSE
36	SESAME
37	SAFFRON
38	SPINACH
39	TREFOIL
40	TULIP
41	VIOLET



The contemporary direction features Arial Narrow and Apple Garamond as its typeface. The balance of negative space, colored photographs, and bright yellow moments provide room for the reader to breathe.



A “monument” to stuttered words. My interest in projects related to speech dysfluency stems from my younger brothers, who live with this challenge. I’ve created several projects inspired by the word “NEVERMIND,” which my brothers often use when they give up on speaking. For this particular piece, I chose a format reminiscent of a bookmark, symbolizing our parents’ belief that reading aloud can improve speech. When the paper is pulled from its envelope, the words “NEVERMIND” and “WHAT?” appear, alluding to the abrupt endings of many conversations.



A playful theatrical response to *when is a selfie no longer a selfie?* I wore this three-layered lasercut acrylic signage around Central Park to see how people would react to a visible presence of surveillance. Selected images of people's interactions are printed and stored inside this book.

*Click on the background to access the full study.

Desire in a Bowl of Rice

desire-in-a-bowl-of-rice.com

00:05 00:25 01:08 02:11 03:30 03:35 03:47 04:45

05:21 05:49 06:19 06:46 07:13 07:18 07:23 07:30 07:37

07:44 09:15 09:20 09:30 09:32 09:36 10:13 10:30 11:31

12:05 12:10 12:17 12:24 12:51 14:02

14:09 14:31 14:49 15:10 16:10 16:26

18:09 18:17 18:35 18:46 19:20 19:39

19:45 22:18 22:22 22:30 22:35 22:51

23:19 23:30 24:04 24:11


25:08 25:11 25:43 26:15

26:22 27:05 27:32 28:11 29:20 29:52 30:03 31:13 31:32

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36:26 36:44 36:57 37:17 37:42 37:53 37:56 38:25 38:44

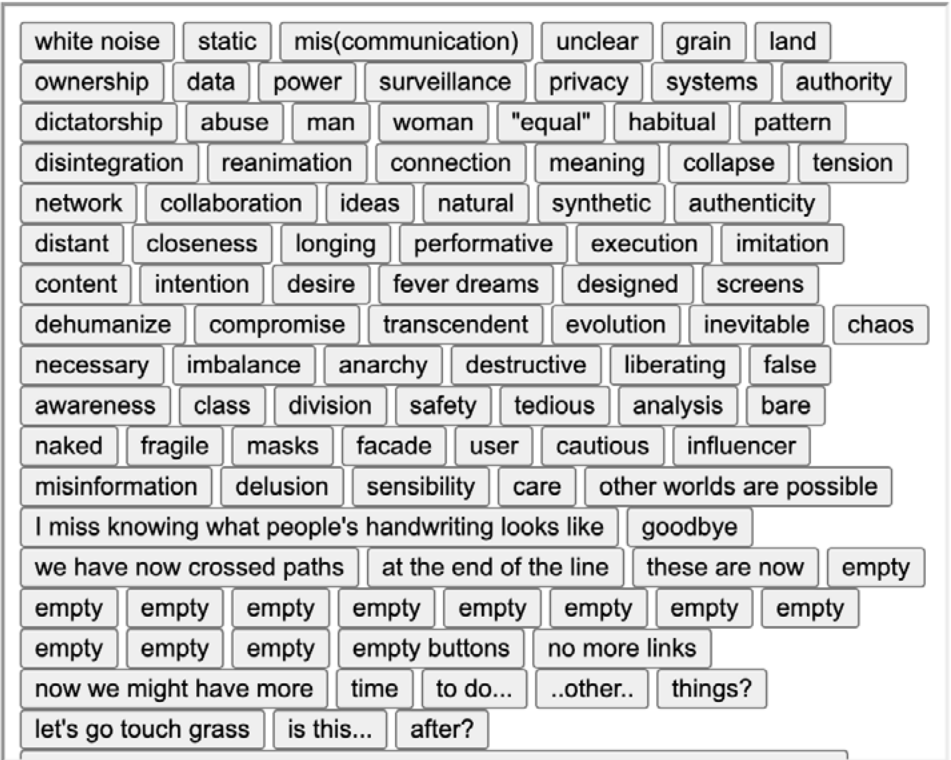
Desire In A Bowl Of Rice



A conditionally designed luncheon wherein chosen participants were only able to put select portions of specific Dutch food on their plate if they were able to answer prompted questions. These questions centered around wealth, class, privilege and histories.

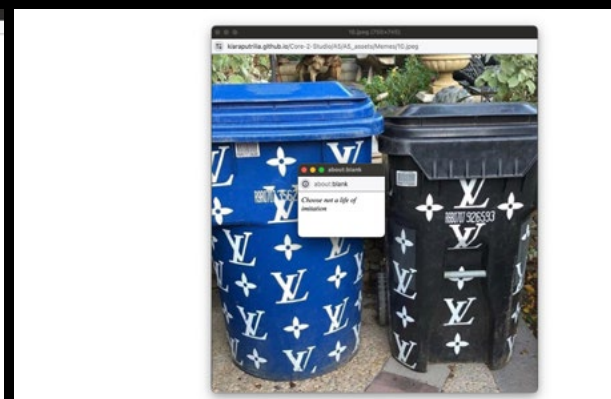
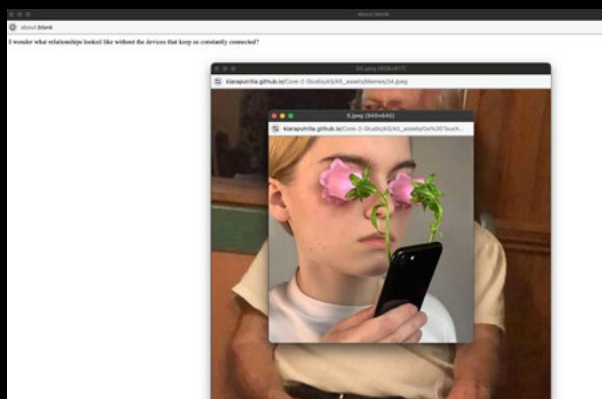
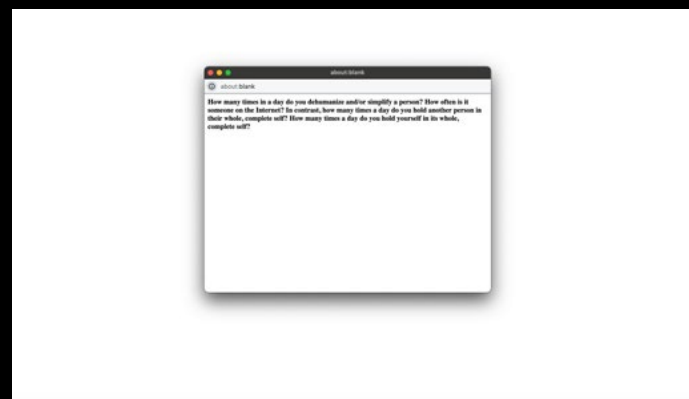
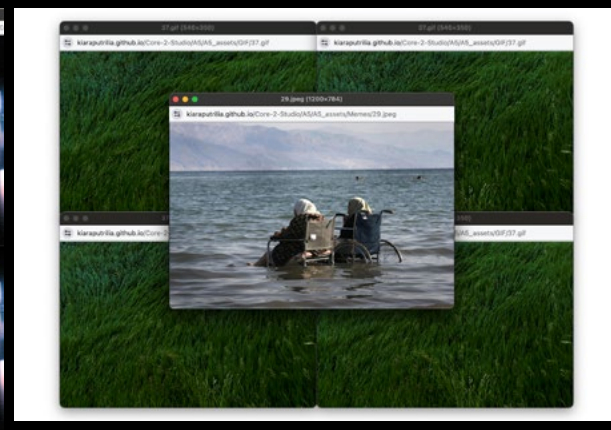
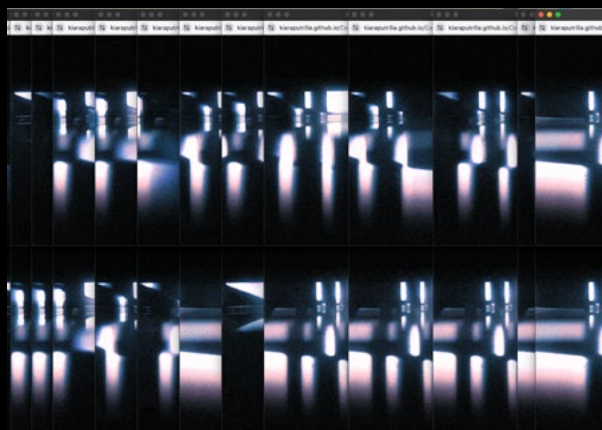
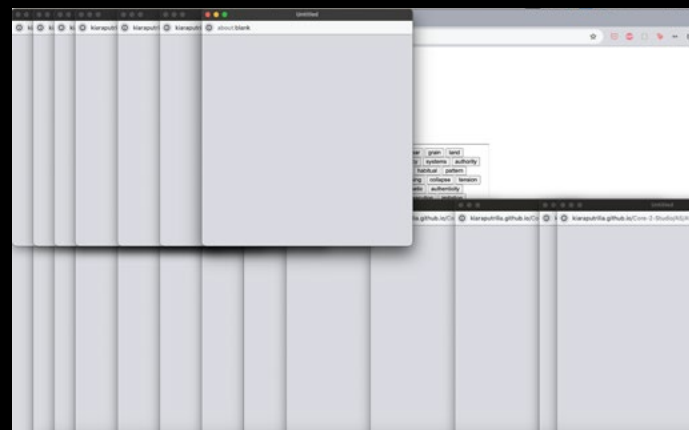
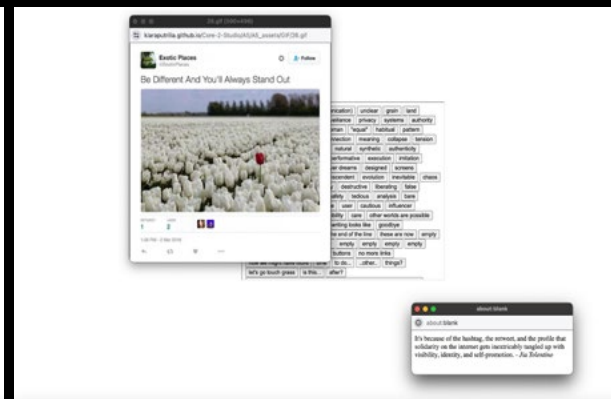
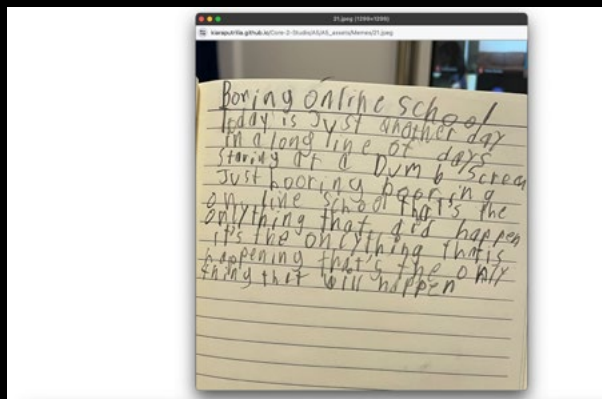
A conditionally designed lunch experience, where specific portions of Dutch food on their plates was contingent upon their ability to engage with prompts centered around class, privilege, and histories. The website is decorated with multiple timestamps to guide the audience with the different questions I asked, as well as my own commentaries.

*Click on the image to visit the live site.



Inspired by Nam June Paik’s commentary on technology, this website depicts the last page of the Internet. While several of Paik’s work involves physical screens, “We shall meet at our demise...” treats window screens as a form of overgrown websites and moments of tension. The website features 103 clickable buttons that mimic the endless Internet’s blackhole of hyper-links, broken links, and the origin of data. The curated information displayed here exemplifies repetition versus identity formation, where images, videos, and writings depict nihilistic and existentialist qualms.

*Click on the background to access the live site.



Thank you!