

# PORTFOLIO

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GSAPP, MSAAD 2024-2025



## Black Masquerad Ball Decolonial Museum Tour

GSAPP Summer 2024  
Advanced Arch Design Studio  
Crit: Cruz García & Nathalie Frankowski  
Individual Work  
Location: The Metropolitan Museum of Art

My project showcases the mask collection at the Metropolitan Museum of Art. It is divided into two parts: a video and a website. The story reveals how the Met, a place where people seek knowledge, has acquired its artifacts through violence and invasion. It exposes how capitalism controls the circulation of cultural objects.

The narrative centers on a golden mask from Peru. In the story, people at a Black Masquerade Ball in 2024 come face to face with this mask and are confronted with its past and possible future. The timeline begins in 1532 with the European invasion of Peru. The mask's journey reflects the country's colonization and the ongoing looting and black market trade that still exist today. It also shows how some Peruvians have sold smuggled artifacts to the United States in exchange for money.

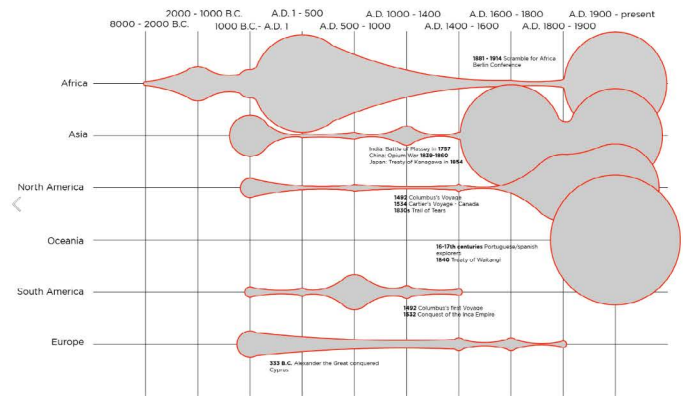
The story warns that if capitalism and human desire remain unchecked, a fourth world war may erupt. In this imagined future, the Met is destroyed, and the golden mask survives only as part of alien records about Earth. The website provides additional context and details. It helps viewers better understand the logic behind the video and the deeper meaning of the story.

<https://metpoleonmask.cargo.site/>



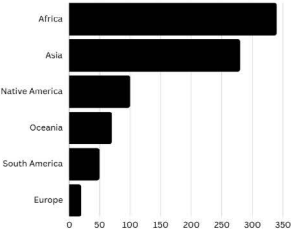
# BLACK MASQUERAD BALL

Nearly 1,000 pieces of masks in the MET  
Do you know HOW they came here?



World Mask Distribution in the MET

Essentially, most of the collections are coming from Africa, Asia, Native America, South America and Oceania.



## Interesting Masks

Here, I have selected a few interesting masks to talk about their history and meaning. The video has focused specifically on this gold mask from Peru.

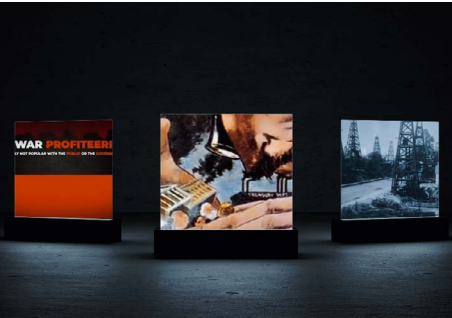
Click those pictures to know more about them.

- ↳ Meaning of the gold mask
- ↳ Story behind the gold mask



## Showcasing the Gold Mask in Masquerade Ball

I want to talk about the violences around this mask in order to make this mask present in the MET. It has compared to other looted artifacts from Peru. While some of the artifacts are tracked back by Peruvian government, this one has been in the MET since 1974. The MET is not giving it back to Peru.



The website explores how many masks in the Met's collection were taken from other countries through acts of colonialism. The golden mask from Peru is one of them. Institutions like the Met act as a mask for capital itself. They present themselves as museums that educate the public, but in reality, they hide the violent histories behind these objects. The stolen artifacts are trapped in these institutions and can never return to their rightful origins.



The photo shows a replica of the golden funerary mask worn by Lambayeque elites, displayed in a museum in Peru. It also depicts aspects of their daily life. The Lambayeque people had a rich religious culture. They worshipped multiple deities and placed great importance on ancestor veneration and beliefs in the afterlife. Funerary masks were part of the burial garments of elites, such as rulers, priests, and high-ranking warriors.

These masks symbolized the social and spiritual status of the deceased. They were believed to protect the dead from evil forces and guide them on their journey to the afterlife. The mask was an essential part of their post-death cultural practices. Once removed from the burial site and its original owner, the mask loses its meaning. In a museum setting, it can no longer serve the purpose it was created for.



Gold Mask in Sicán National Museum, Peru

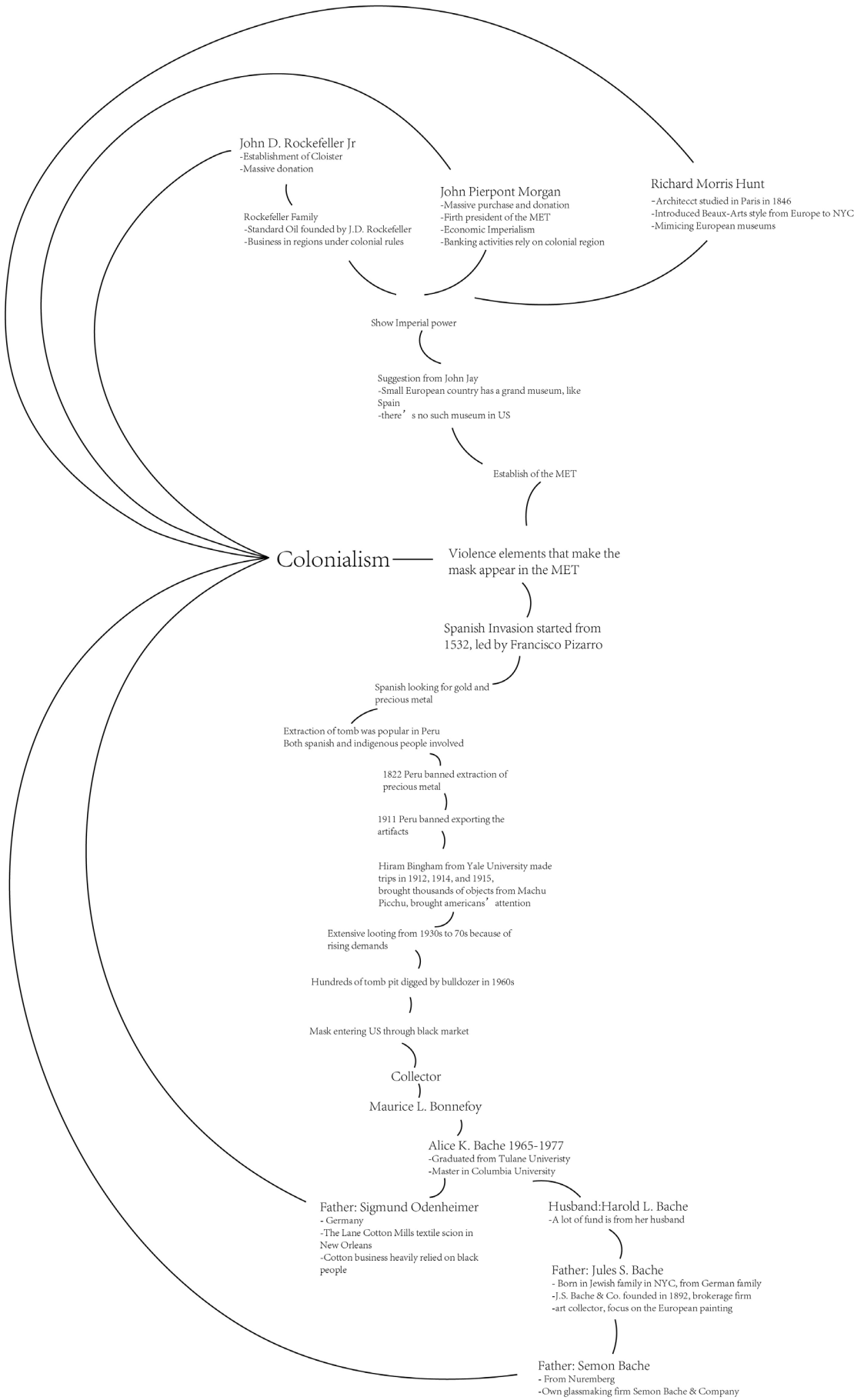


Gold Mask in Metropolitan Museum of Art, United States  
NOT ON VIEW

By comparing the features of the two masks, it is clear that they come from the same historical period. Yet today, the mask at the Met is not even on display—it sits in storage, gathering dust. When an artifact in a museum can no longer fulfill its intended purpose, perhaps it is time to ask whether it should be returned to its place of origin, where it can regain its meaning.

The relational diagram makes it clear how stolen artifacts have circulated through the hands of capitalists over time. Even in the 1800s, when Peru already had its own government, people still found ways to steal what they saw as valuable. Through trade driven by profit, the mask eventually reached the hands of a powerful capitalist family. It became one of many trophies—no longer serving its spiritual or cultural role, but instead functioning as a symbol of wealth and power.

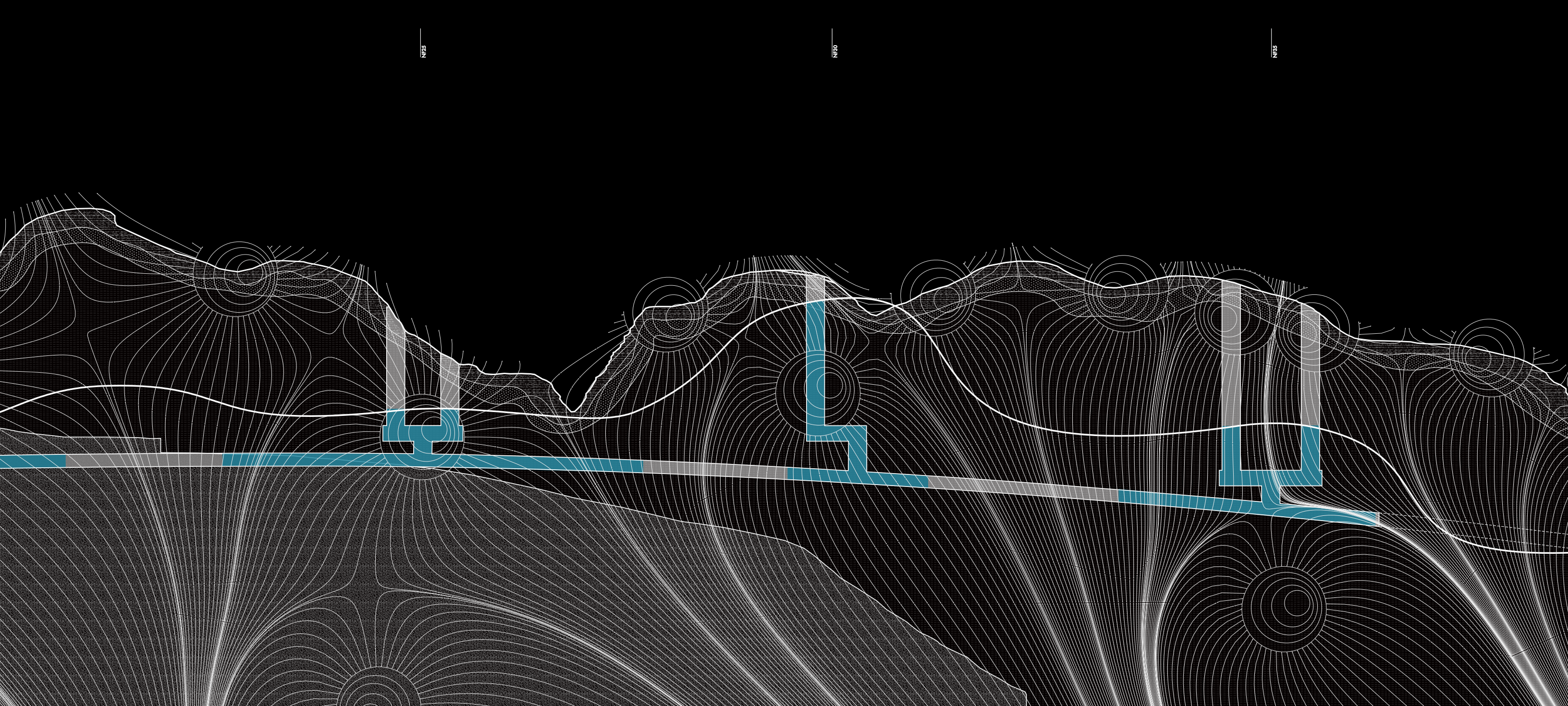
Layer by layer, these transactions built a system of concealment. The Met became a mask for certain people, and those people, in turn, became a mask for unchecked desire.











# Superconducting Super Collider Super Sonic

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## Deep Listening Sound Experiment

GSAPP Fall 2024  
Advanced Studio V  
Crit: Lindy Roy  
Teammates: Ziqian Xu, Haoyu Wu  
Location: Waxahachie, Texas

The SSC, a relic of Cold War politics, stands as a massive, ready-made architectural structure. Its design is highly distinctive—a continuous network of tunnel-like forms, with vertical shafts embedded in the ground, connected by curved horizontal passages. The long, dark underground spaces naturally shape the way people experience them, creating an intense and unique sensory environment. Because of this, we aim to make as few architectural interventions as possible when using the site.

Our approach begins with deep listening, allowing us to learn from the region's intelligent ecosystems and the often-overlooked sounds that inhabit it. The entire project revolves around sound as its central theme. When we shift from simply hearing to listening, does our state of mind change? And as individuals—each in our own isolated “silo”—can this practice help us break down those barriers?





Transportation Noise

Biophony

Daily life Anthropophony

N15

N20

N25

N30

N35

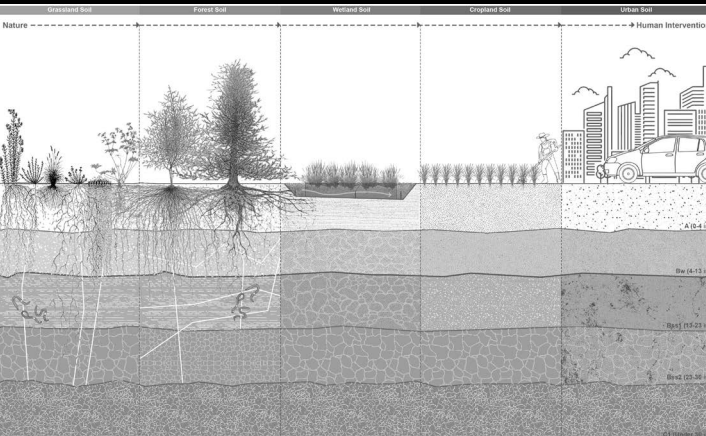
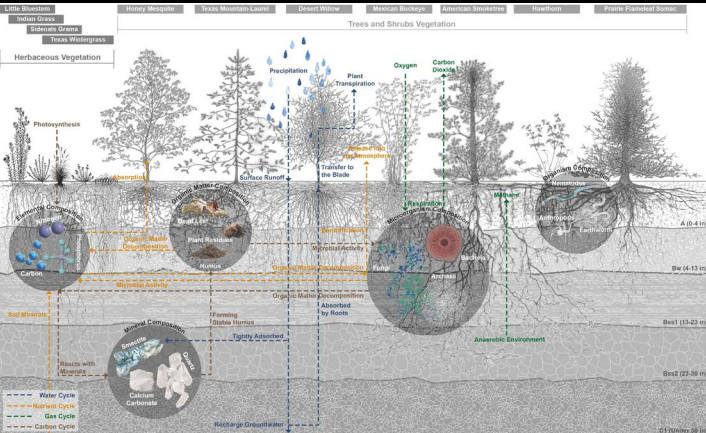
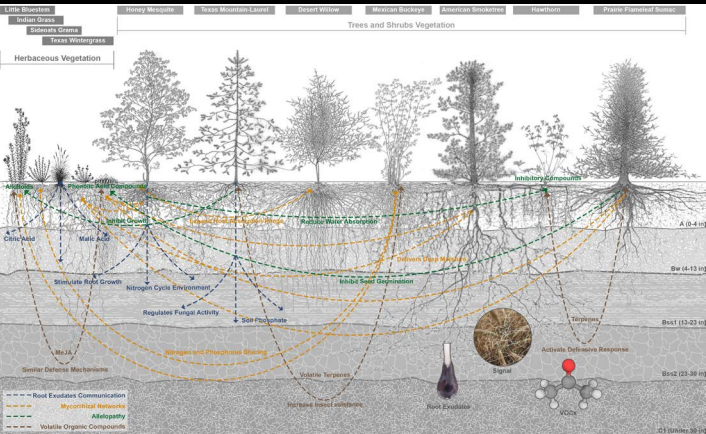
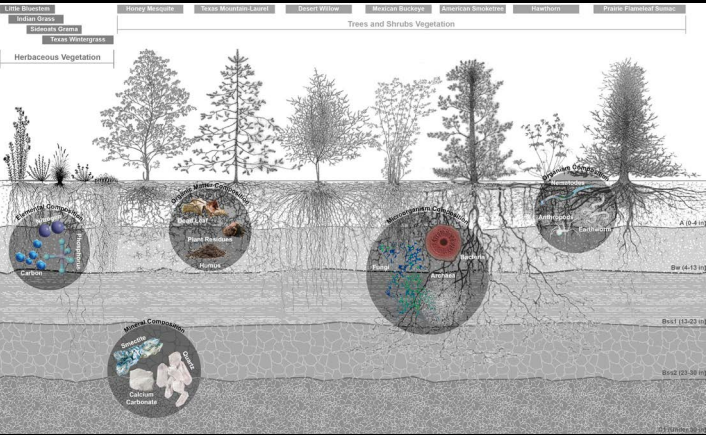
N40

N45

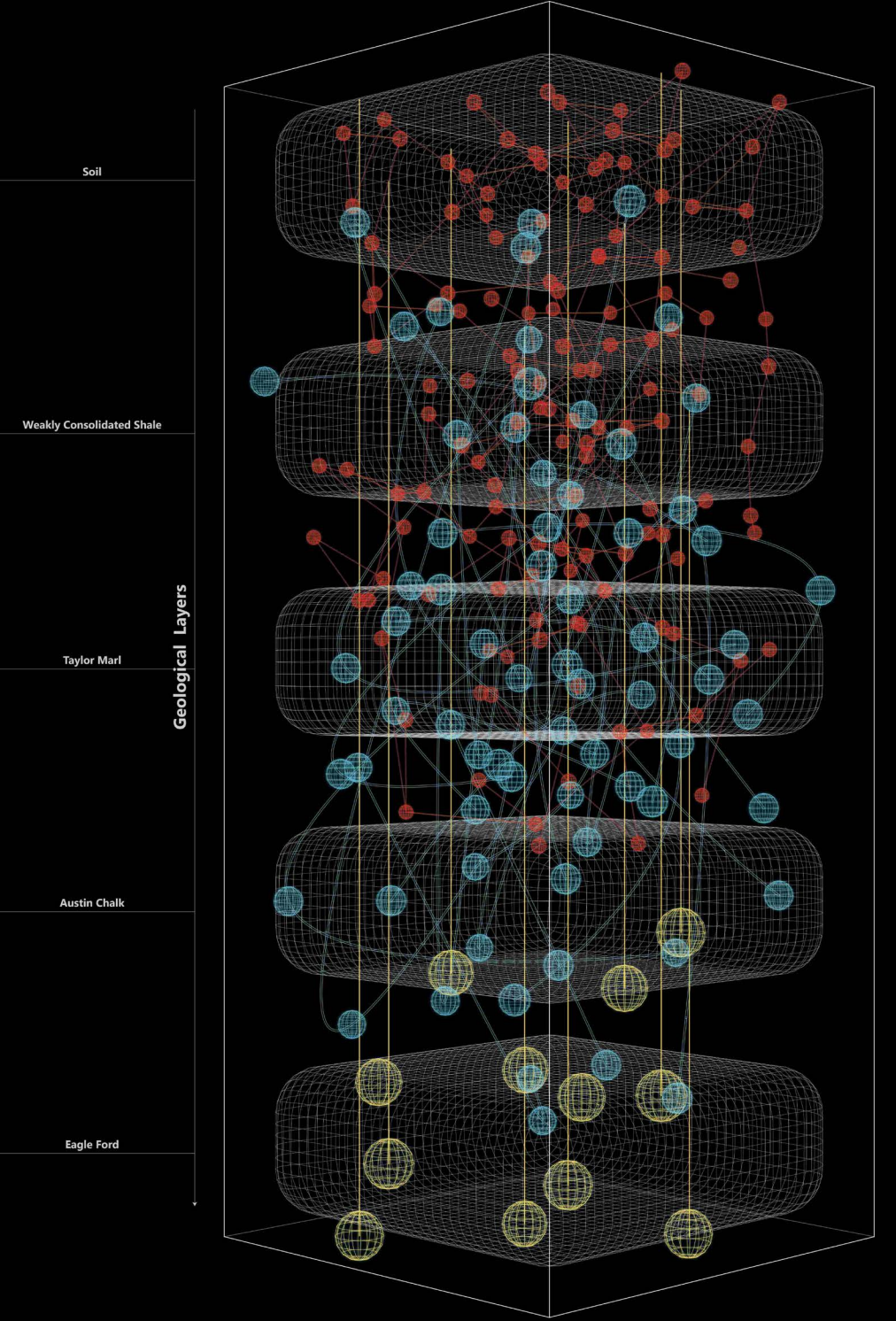
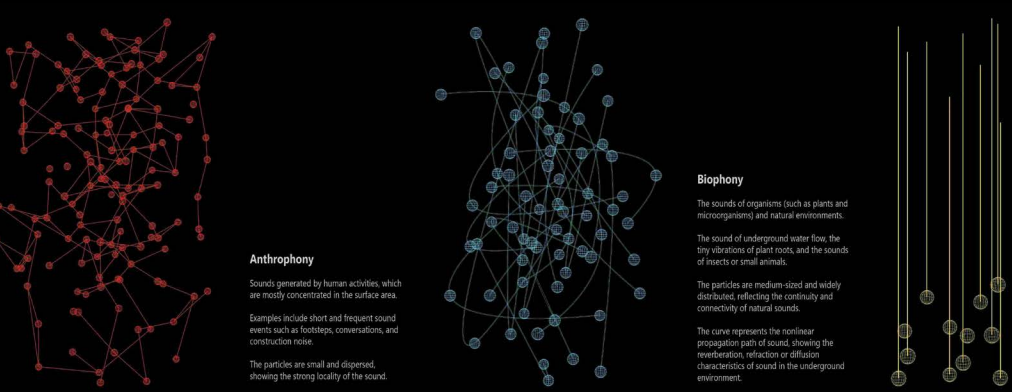
N50



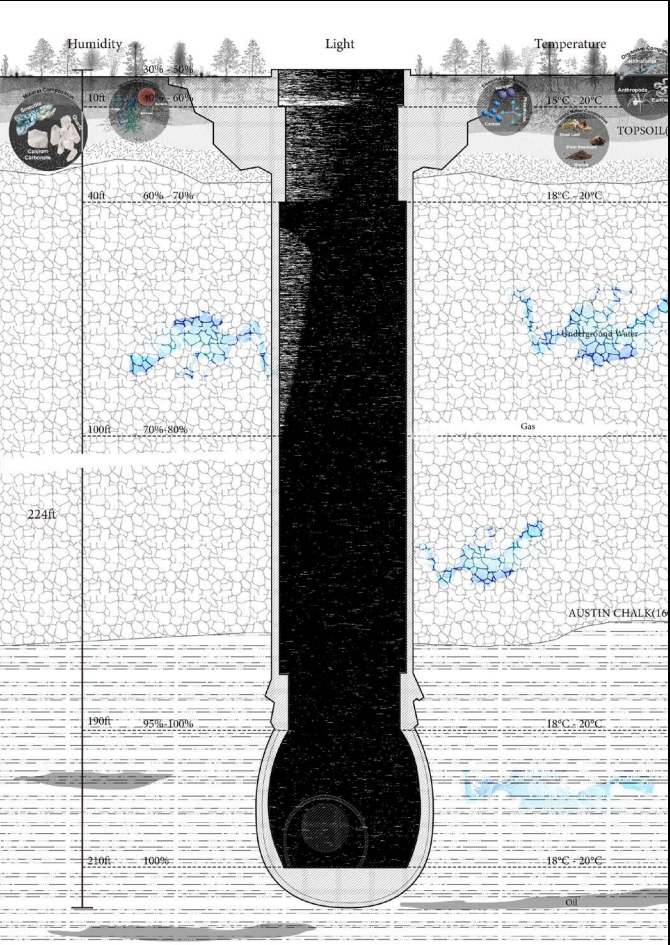
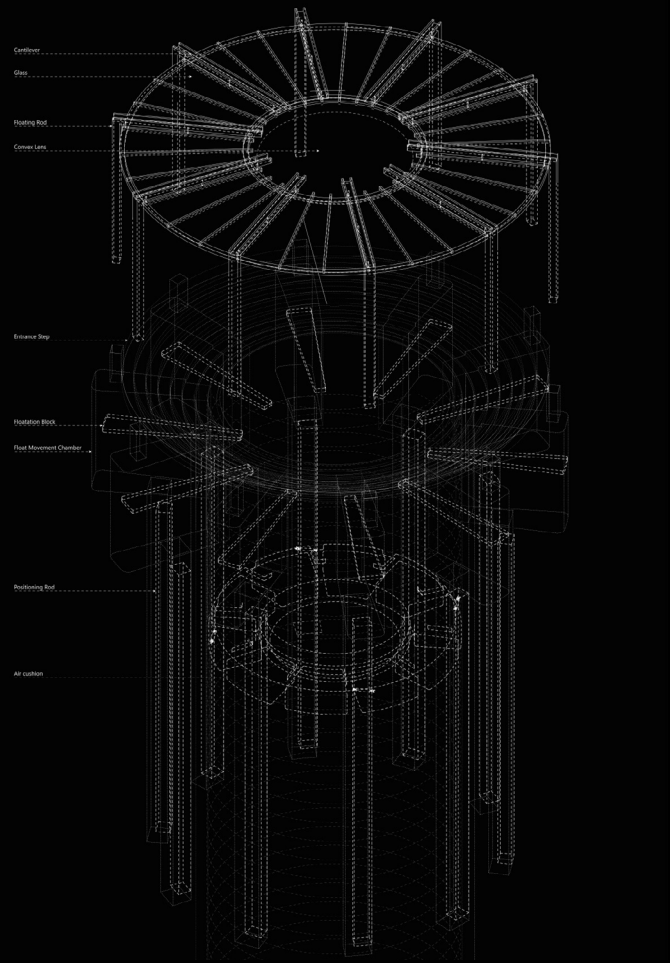
Soil Intelligence Network



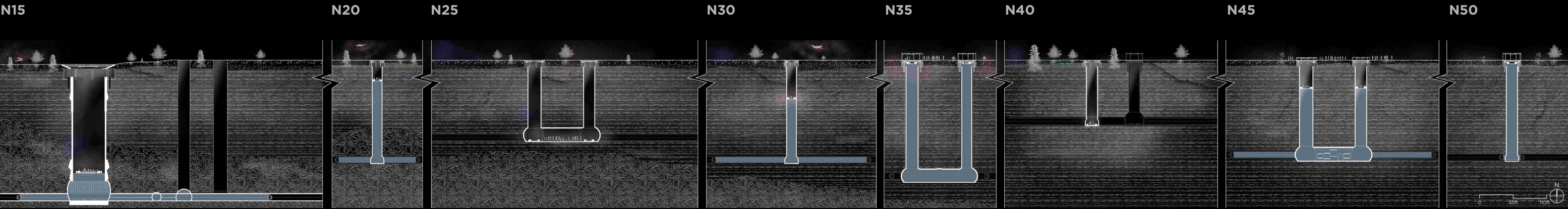
Acoustic Niche Geological Distribution



How little You Can Do







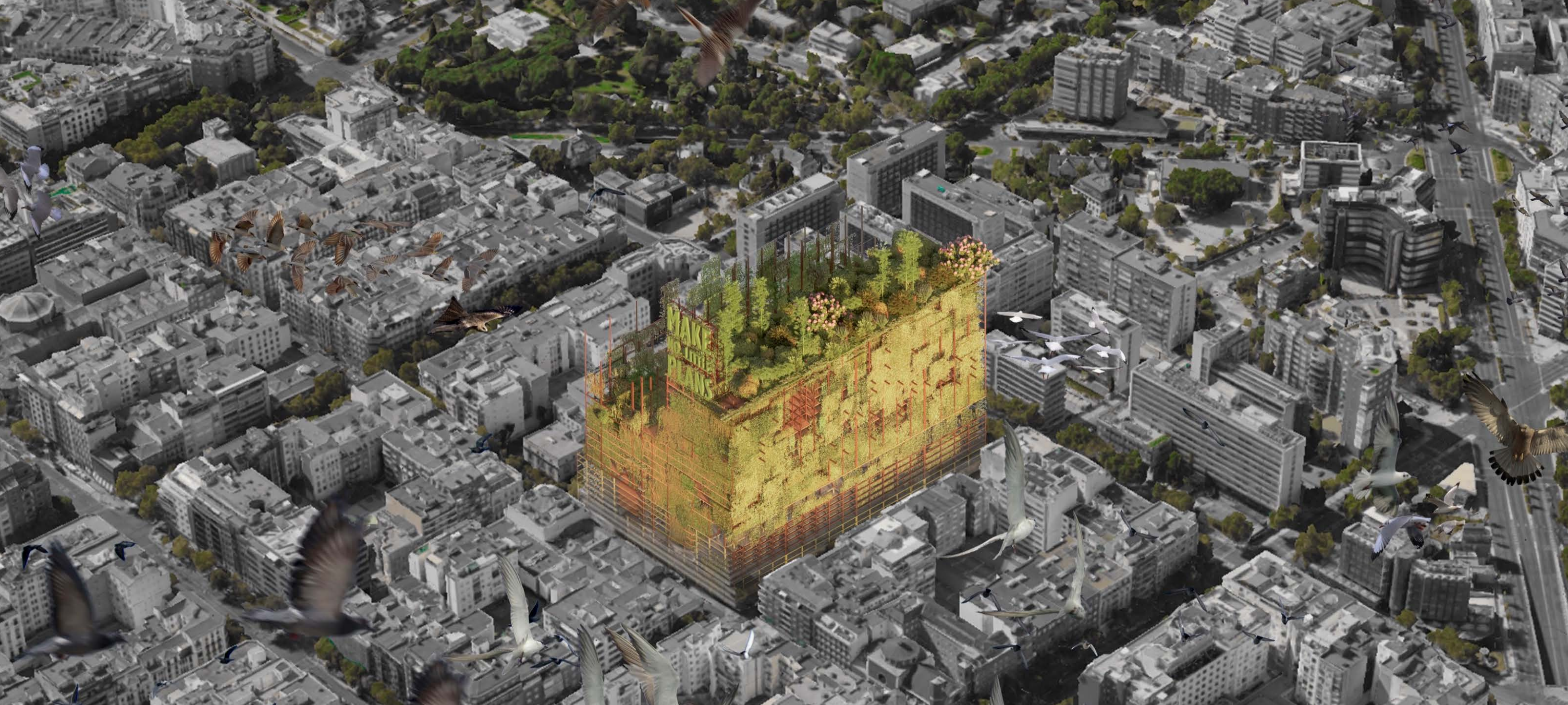
Hear What You Cannot Hear



Way to Deep Listening (Video Clips)







## Open Housing: Wild Edition

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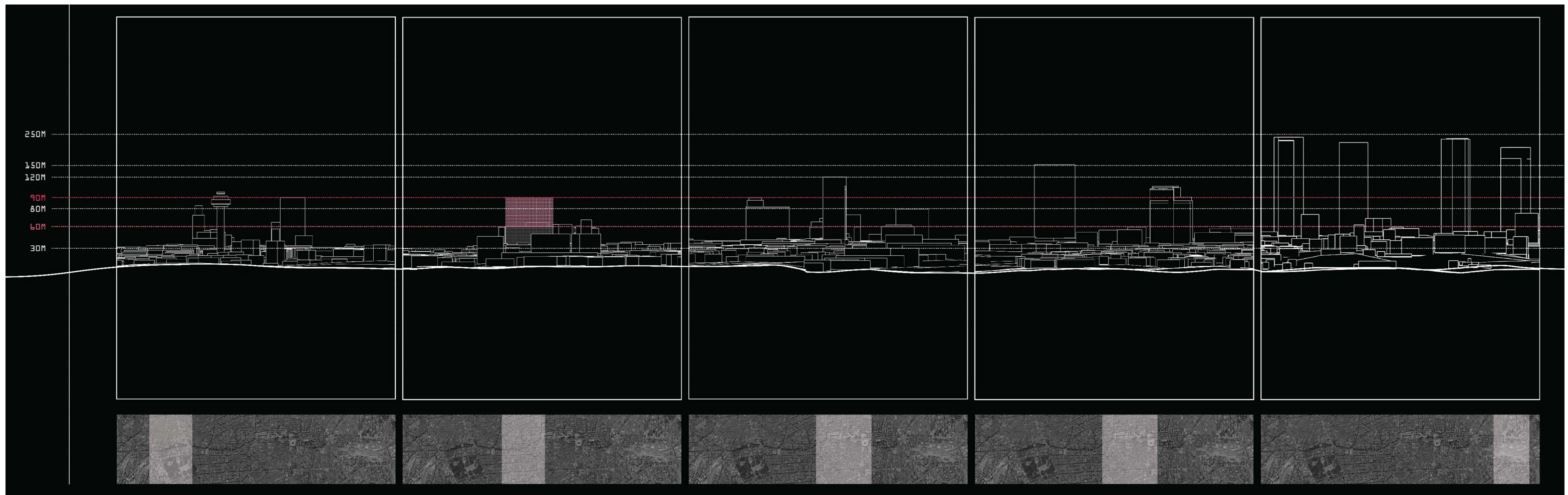
### A Bird Monument

GSAPP Spring 2025  
Advanced Studio VI  
Crit: Juan Herreros & Óscar M. Caballero  
Teammates: Anzhi Li, Runqing Xi  
Location: Madrid, Spain

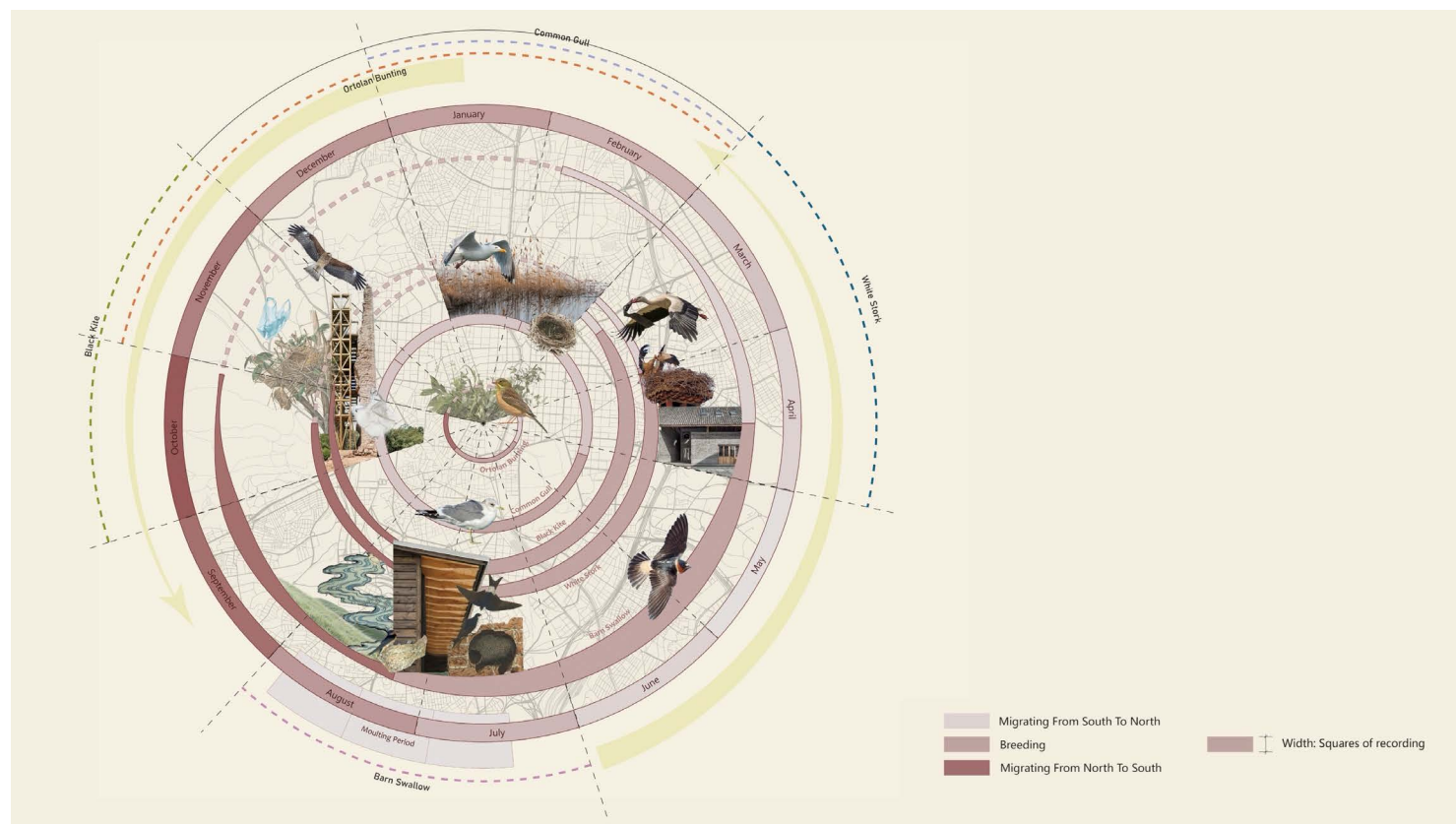
Can birds reclaim their visibility in the city? This project explores a new kind of monumental community where humans and birds live together. It is a structure so large and distinct that birds flying above it can be seen from any corner of the city. We imagine a lifestyle where people live as closely as possible with birds, which means spending more time outdoors.

This is a building without a clear boundary between interior and exterior space. We hope to redefine the way people live. By placing bathrooms and wash areas outside, we ask whether this can create a new way of inhabiting space—one that encourages openness, shared rhythms with nature, and new forms of daily life.

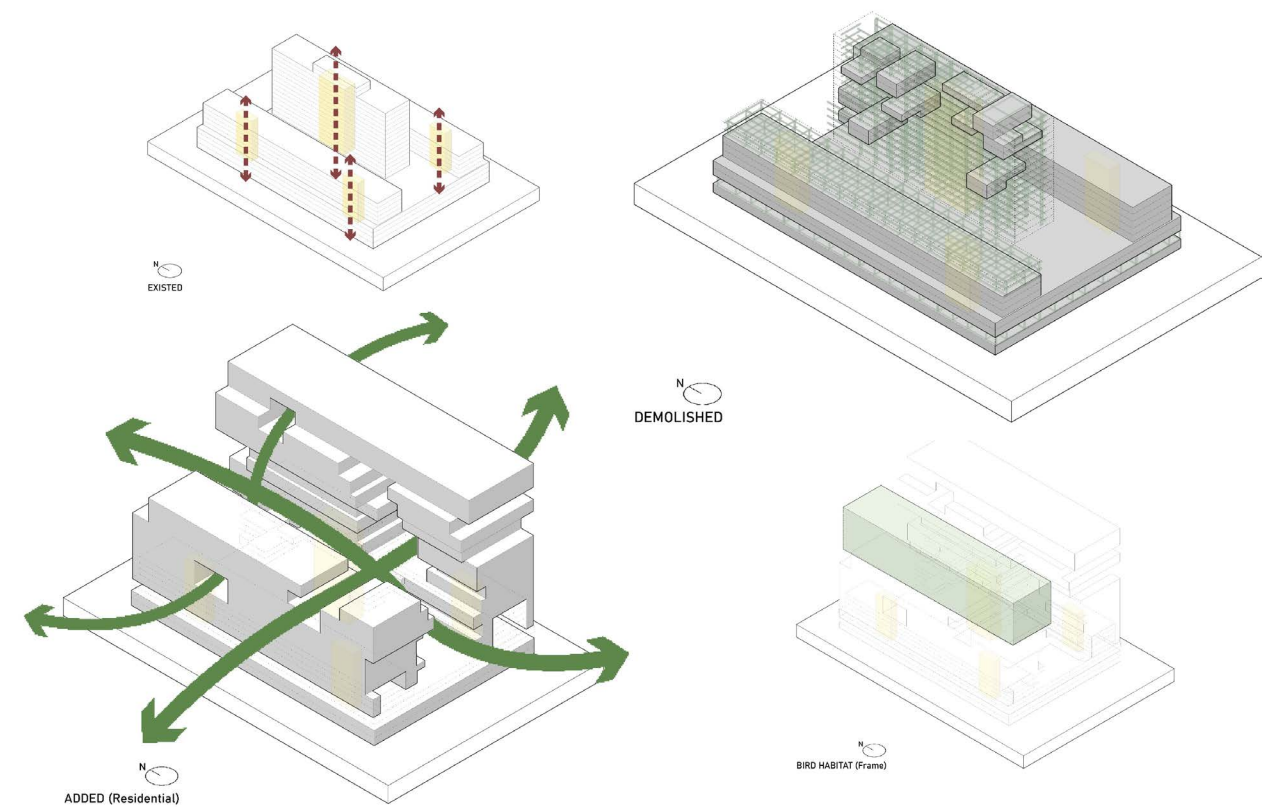




### Urban Typology (Height)



## Selected Bird Species

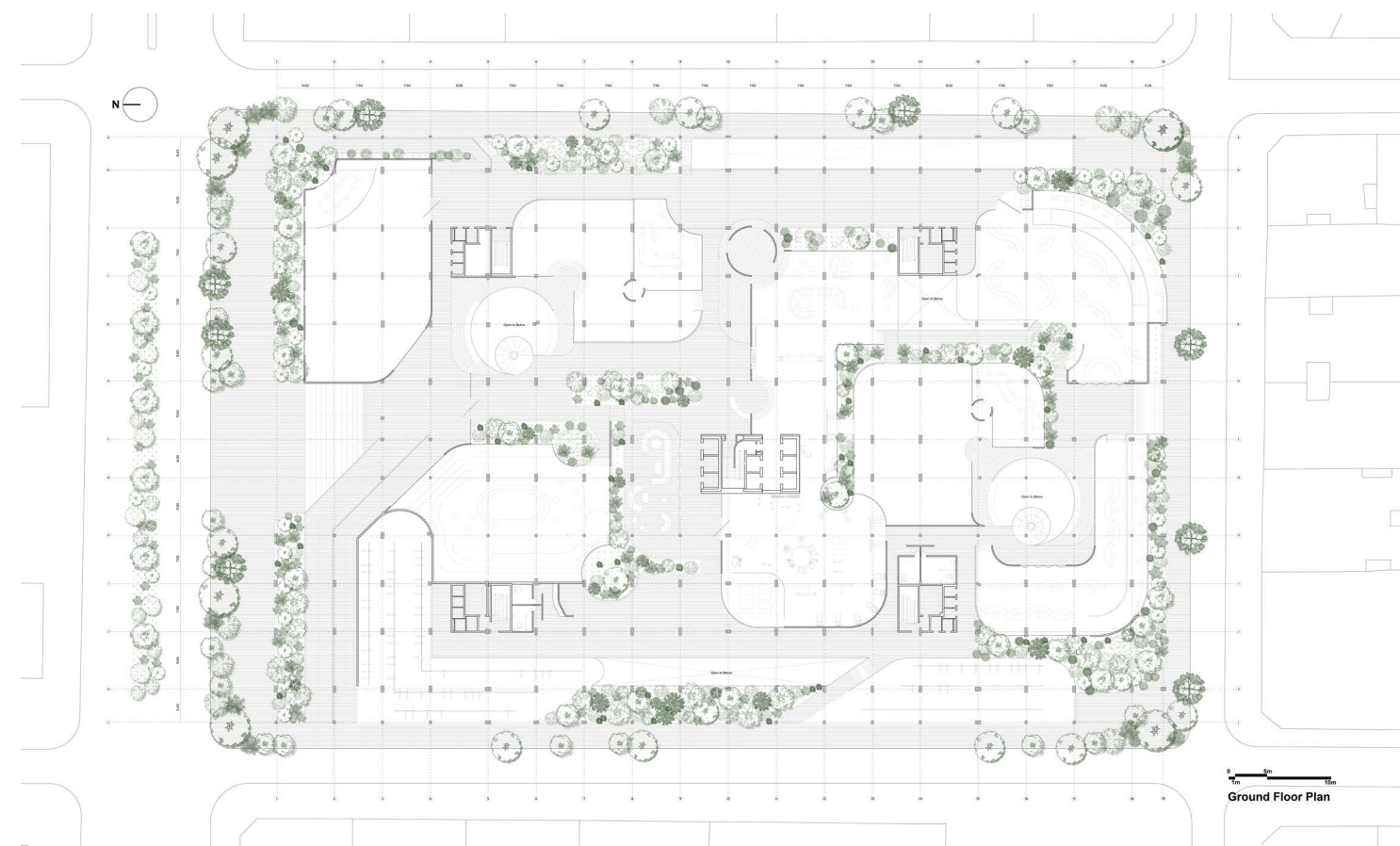


## Reconstruction Methodology





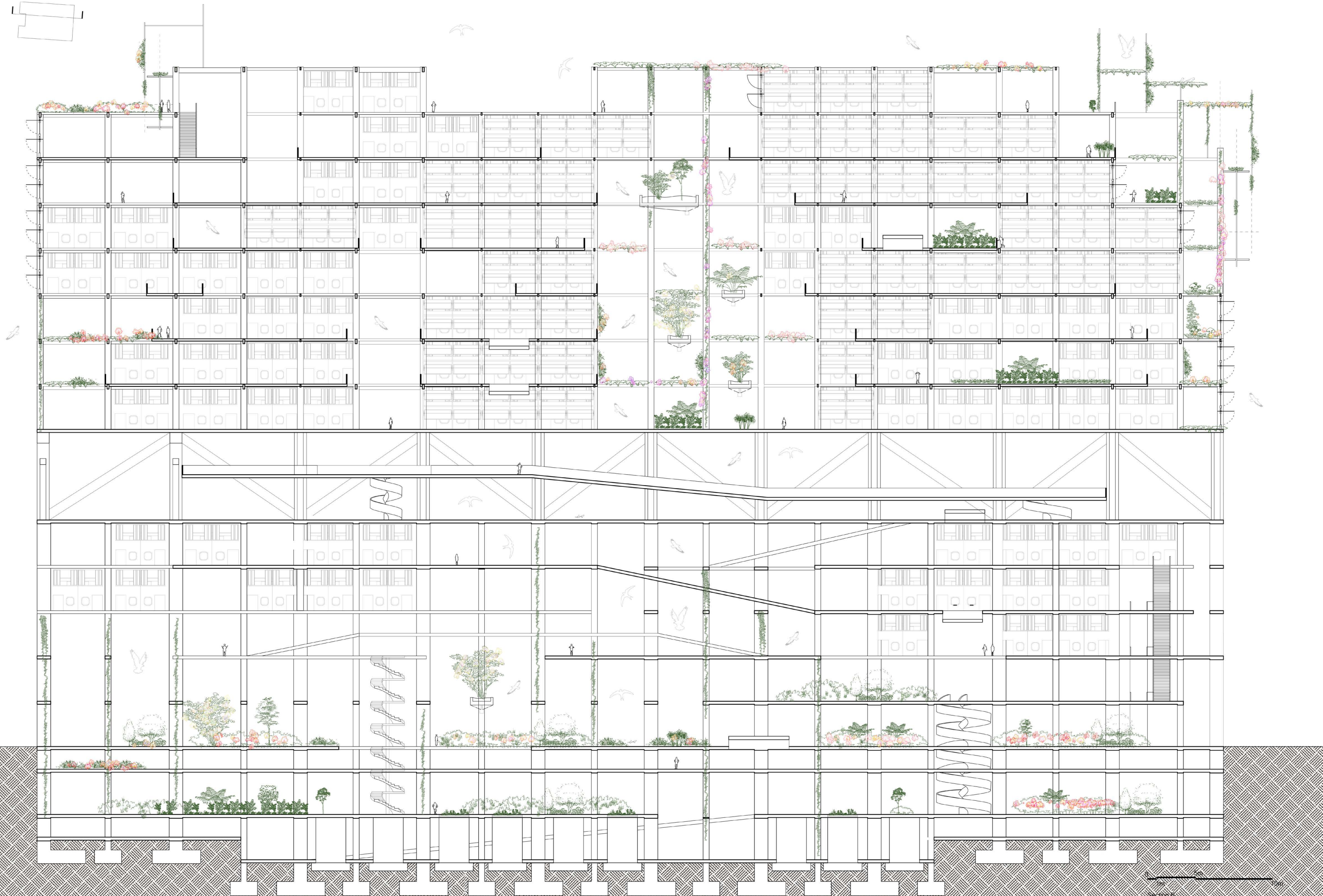
Ground Floor Plan



Ground Floor Day And Night Life







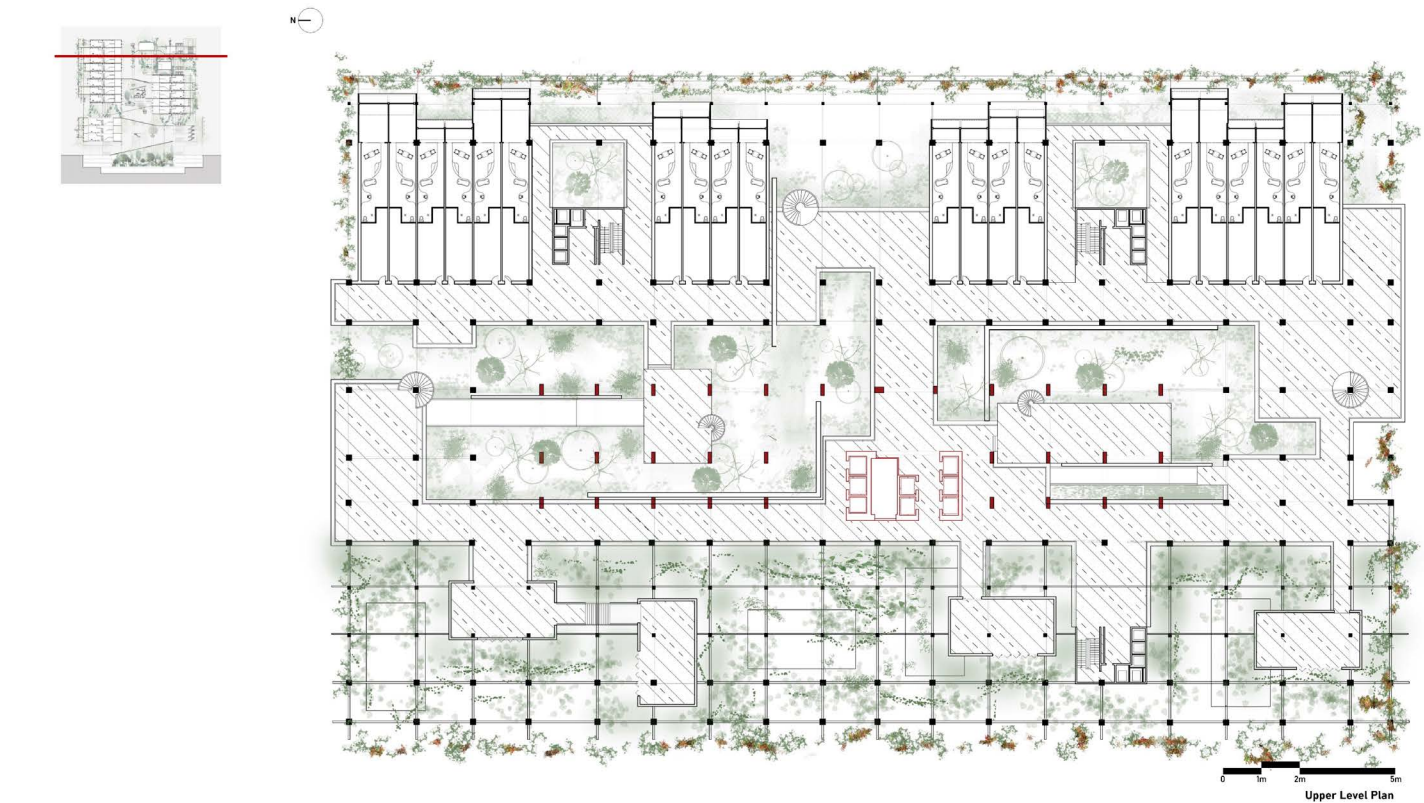
20m  
SECTION E



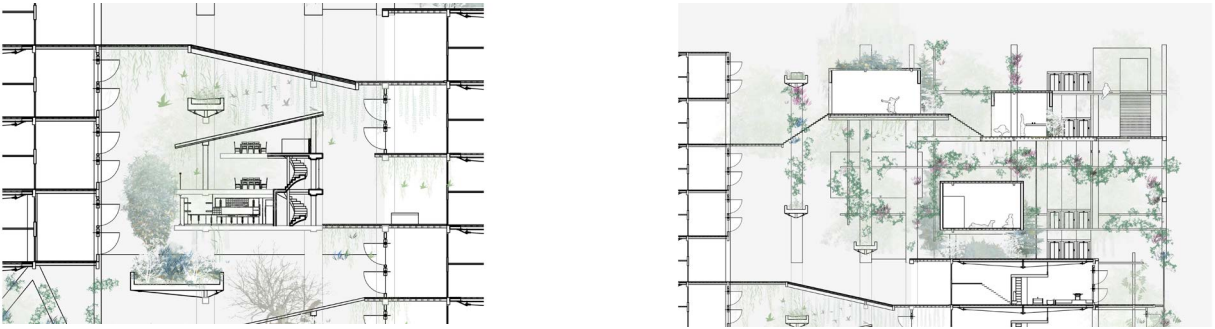
Mid Level Floor Plan



High Level Floor Plan



Zoomed in Section

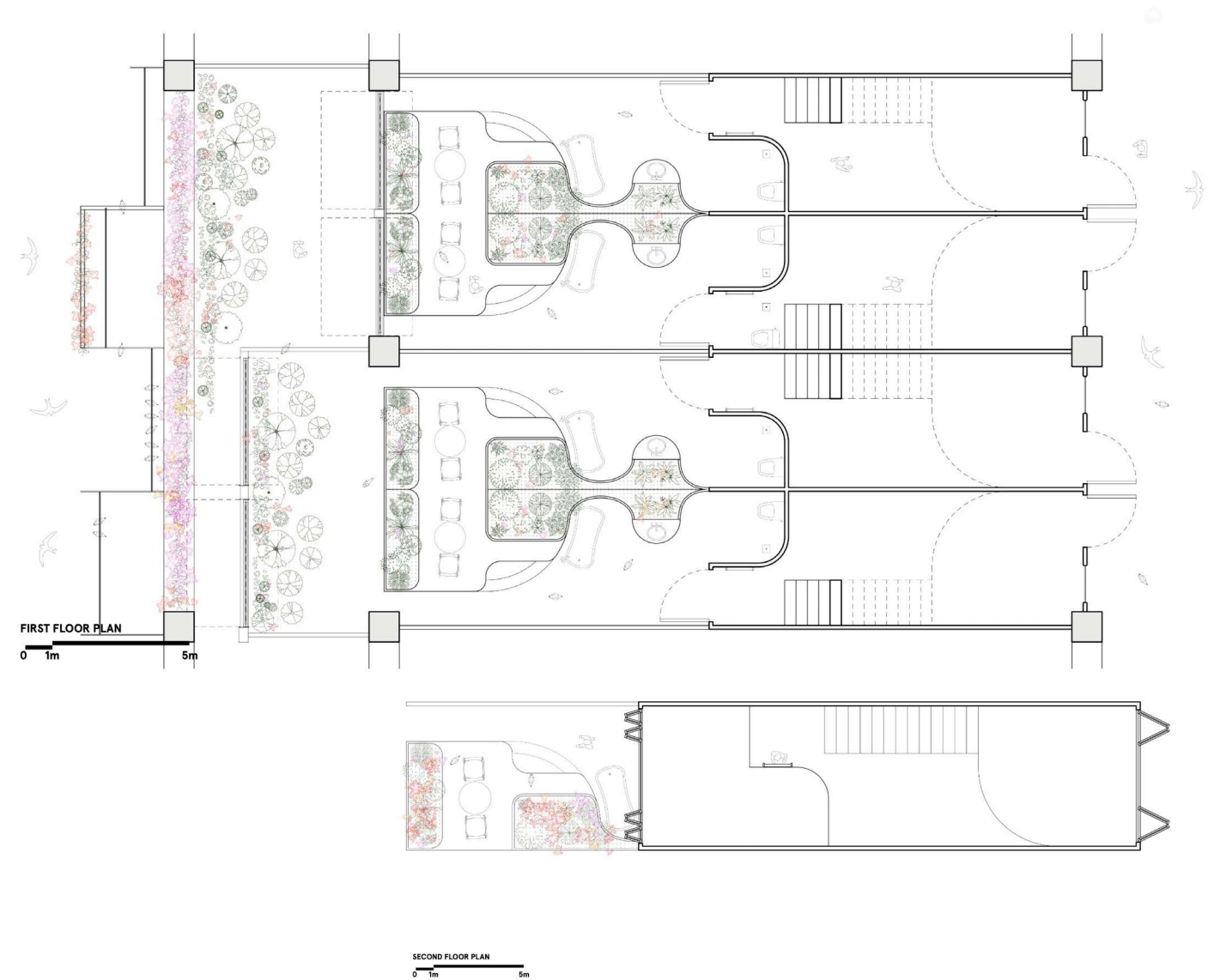


Bird View At Atrium

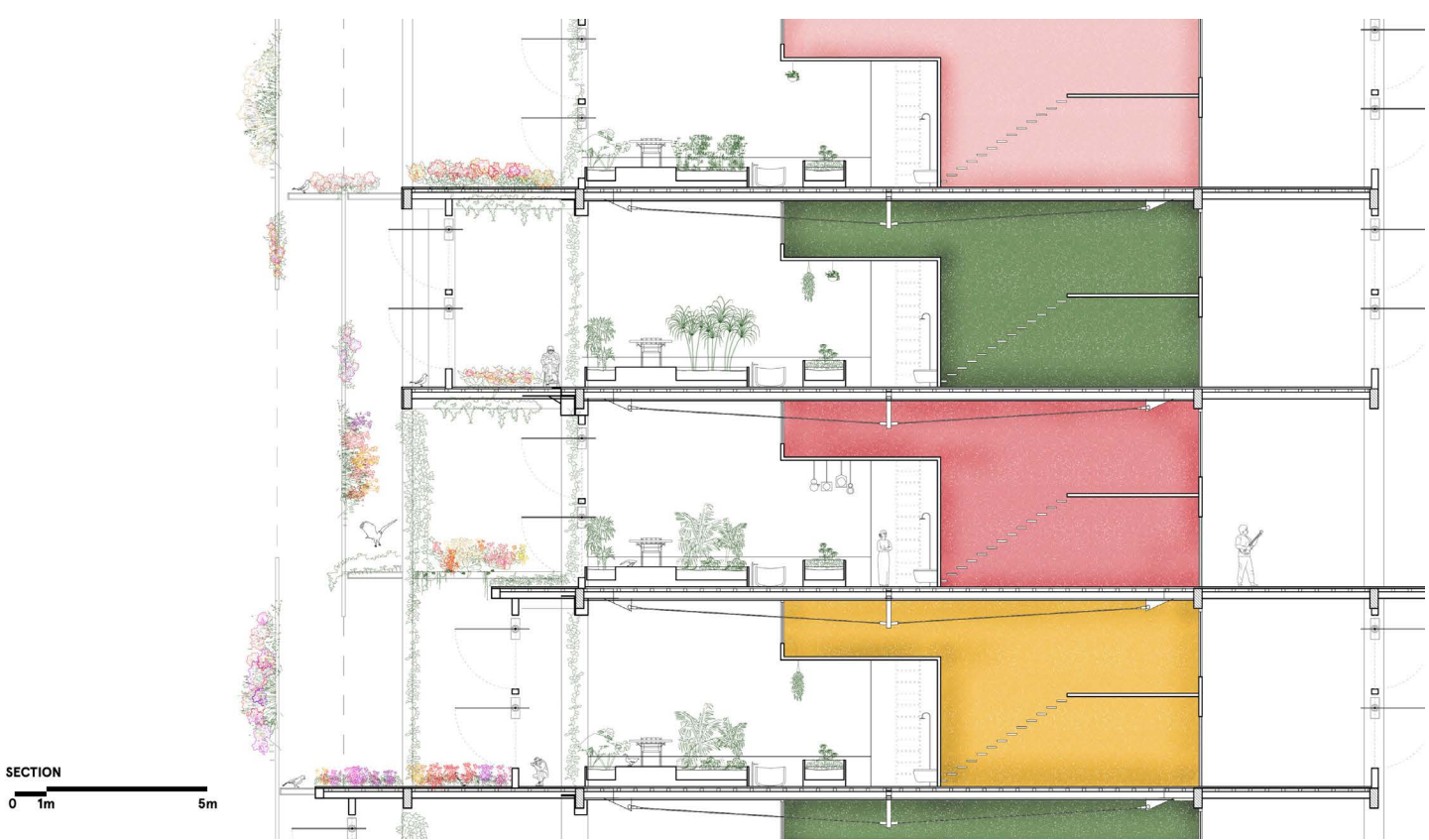




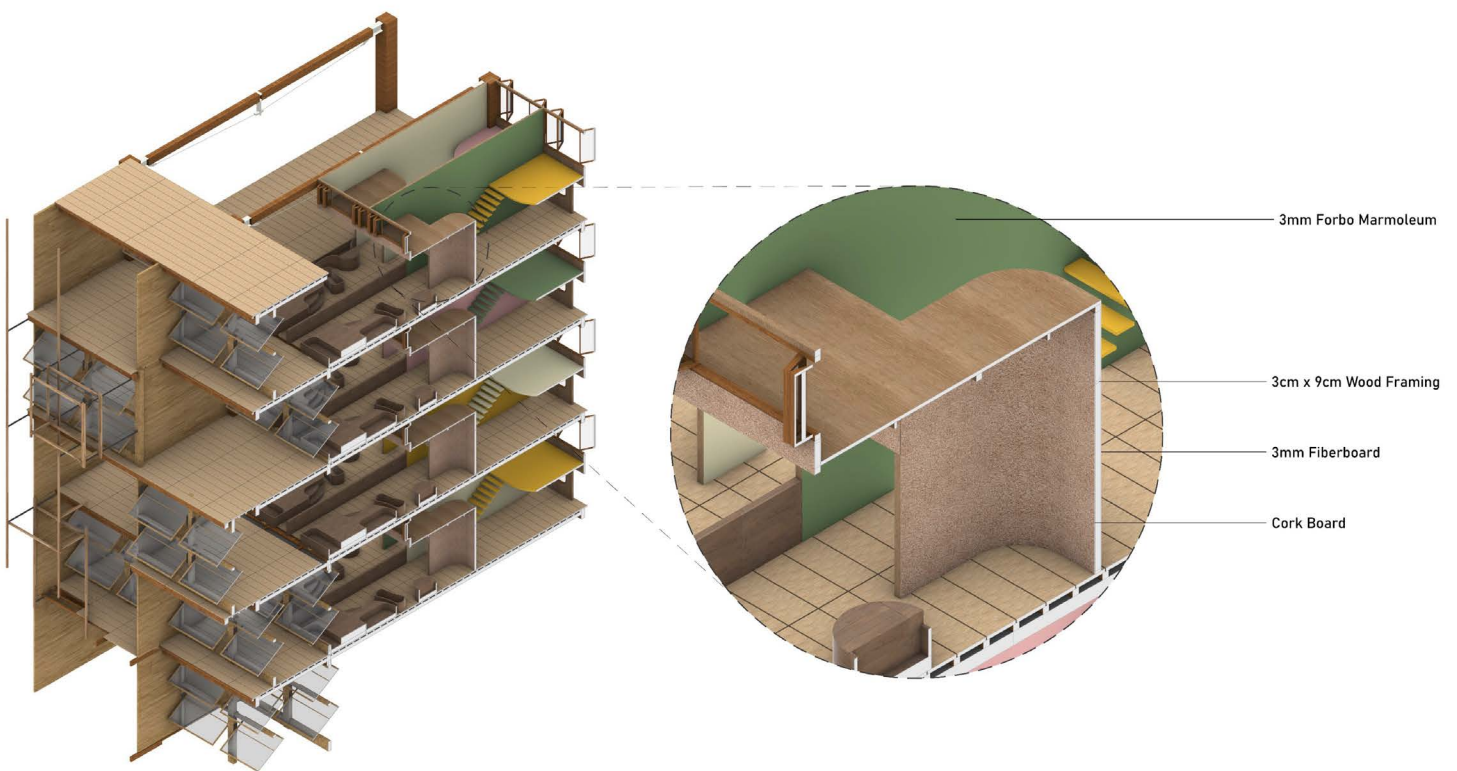
Unit Plan



Unit Section



Unit Axon



Amazing Bath Experience In the Backyard





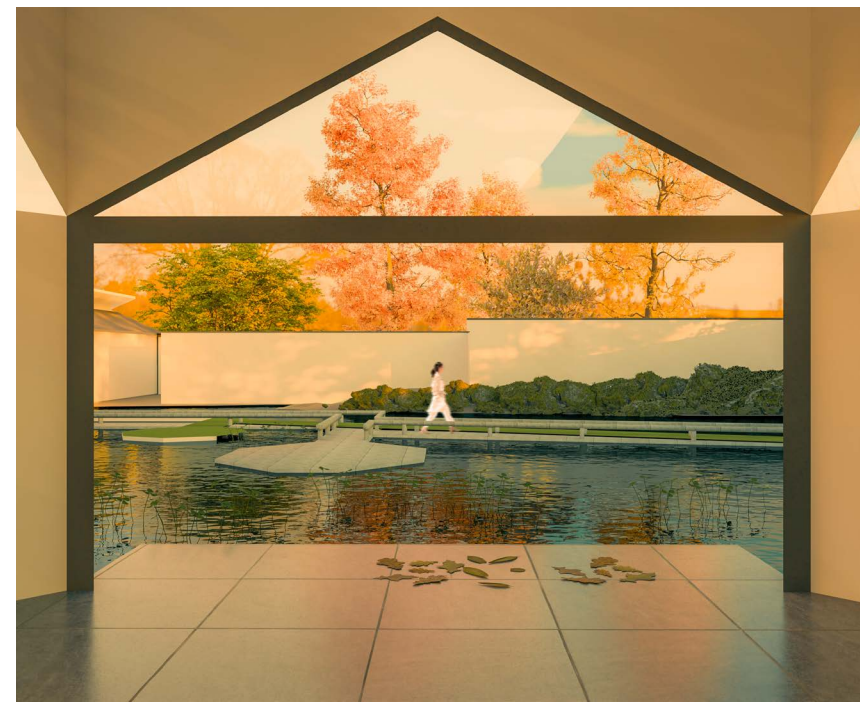


## Rendering Systems

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### Study of Blender

GSAPP Fall 2024  
Elective  
Instructor: Seth Thompson







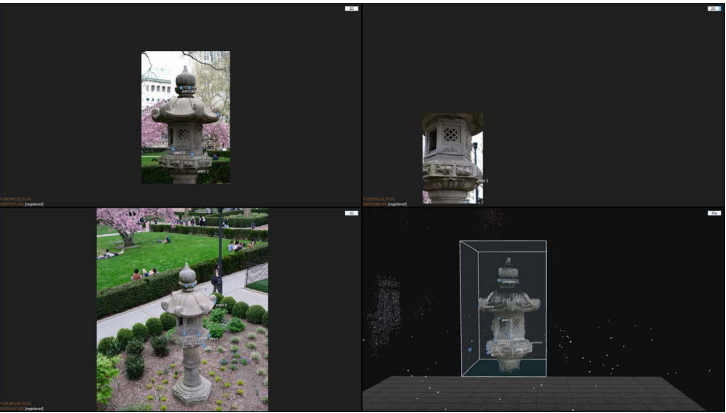
Digital Heritage Documentation

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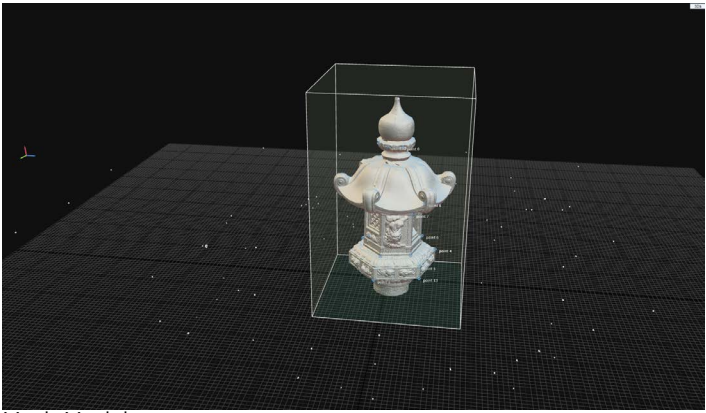
Study of Digital Preservation Techniques

GSAPP Spring 2025  
Elective  
Instructor: Bilge Kose

Photogrammetry Practice



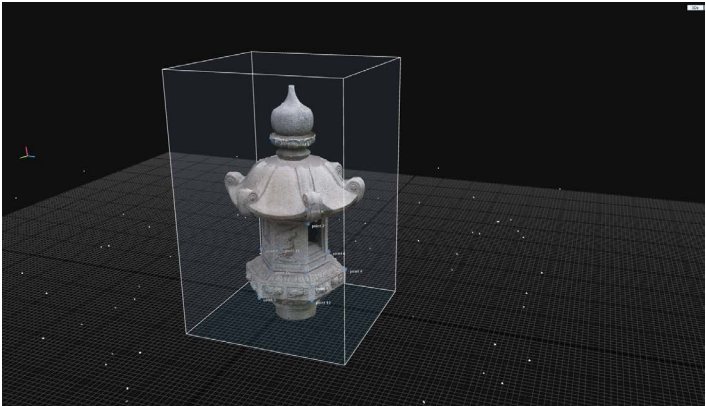
Adding Control Point



Mesh Model



Location on Site



Adding Texture



I used the photogrammetry method by first taking photos of the object from all angles. Then, I imported the images into Reality Capture for processing, which ultimately generated a 3D model.

The most challenging part of photogrammetry for me was realizing I had used two different focal lengths when taking the photos, which made the image matching process extremely time-consuming and difficult. Additionally, reflective or glossy materials proved hard to capture accurately—even under overcast skies—often requiring me to reshoot entire sections. Even after completing the photo set, I was never fully confident whether I had collected enough data to successfully generate a 3D model. The entire process was filled with uncertainty and required constant trial and error, which made it both frustrating and rewarding at the same time.

Photogrammetry is better than laser scanning for small objects or performances. It is more flexible and easier to move. However, it has material limits. Shiny or reflective surfaces are hard to capture well. Still, it is a cheaper option and works well for low-budget projects. It is good for fast documentation, but you need to plan carefully and take consistent photos.



Building Condition and Material Assessment



3D Laser Scanning Orthophoto of Tin Pan Alley



In comparison, we also learned 3D laser scanning, using Faro Scene to process the scanned data.

Field investigation is essential because it allows me to physically engage with the materials and make more precise assessments than would be possible through photographs alone. During our visit, we were able to be invited inside the building to closely examine the columns, which significantly aided our understanding of the construction materials.

On-site observation reveals subtle details that are often missed in secondary sources—such as patterns of material weathering, nuanced variations in brickwork, and the interaction between architectural components. Being physically present allows for a tactile reading of the building's condition and transformation over time.

This direct engagement is especially critical when studying urban structures with layered histories, where traces of aging, renovation, and preservation coexist within a single facade.