

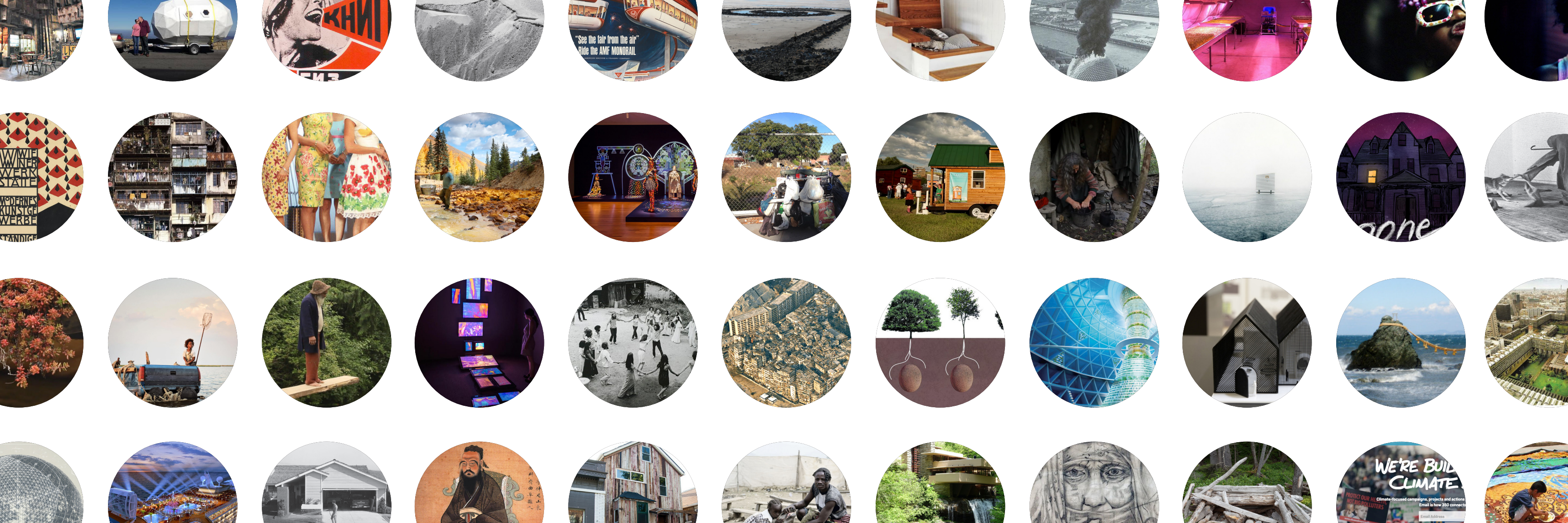
**Shelter
Studio**

Spring
2016



**Modern
Primitive**

Exchange



**Modern
Primitive**

Exchange

**Shelter
Studio**

Spring
2016

**syracuse university
2016**

department of transmedia

canary lab

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to dwell

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Lindsay Jones +
Mackenzie Connor

Kalia Barrow

:this book is thinking. What is thinking?

-Edward Morris, founder
of The Canary Lab

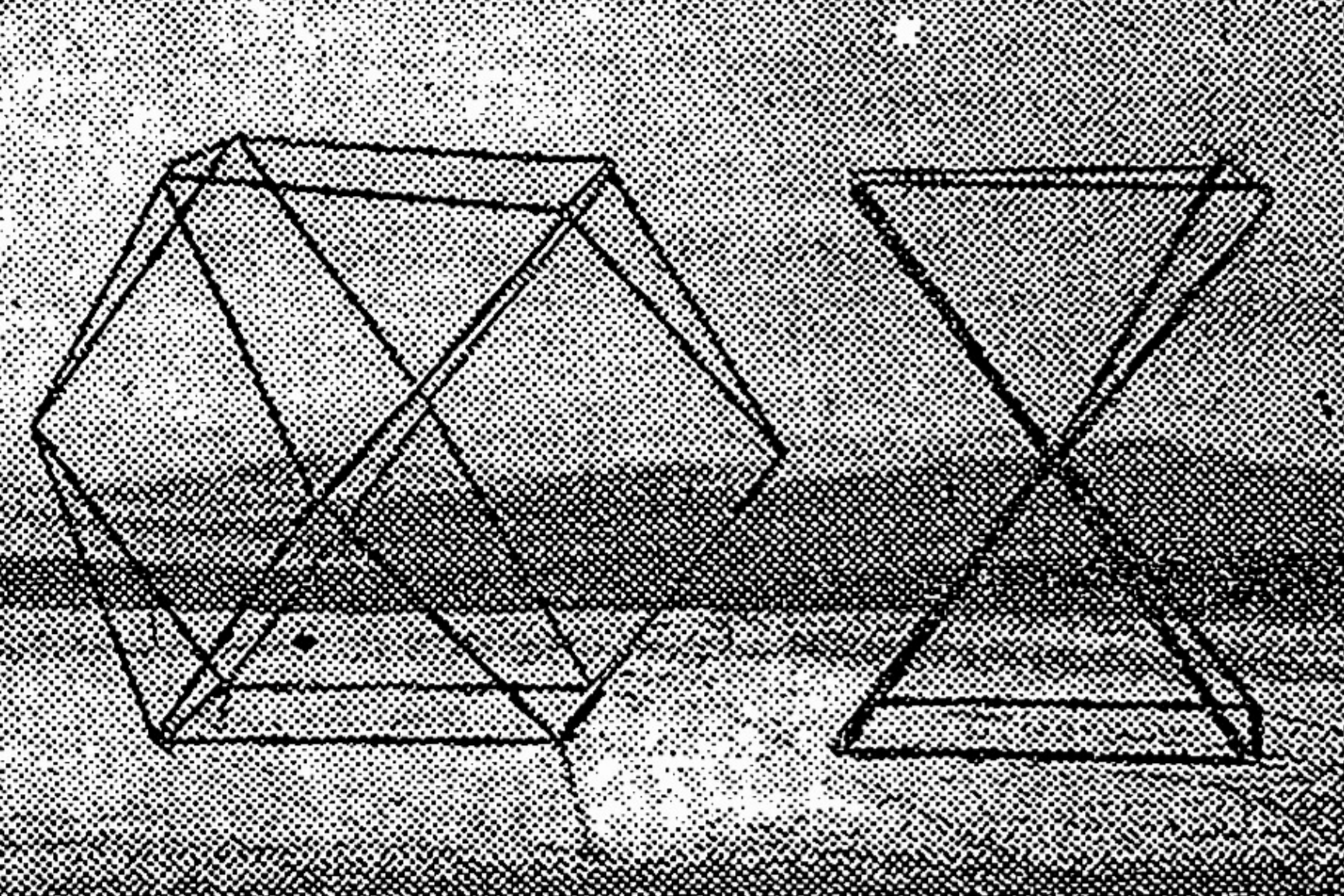
Image via Mary Mattingly from her WaterPods Project.
Mattingly visited the Canary Lab studio this spring.

This book represents a semester's worth of thinking about the question of shelter. The thinking happened through reading, blogging and the making of original projects. We say this book represents that thinking (rather than "contains" or "encapsulates", etc.) because the thinking itself is air and disperses, intervovles with other air and trails off into an ecology of ideas. So the book is indexical to that thinking of the class rather than being a summary of it. The thinking is what is important, more than pictures of it -- our continued thinking and whatever responsive thinking we are able to produce in others.

The keynote address for the class was Heidegger's Building, Dwelling, Thinking. We began the class by reading that and ended it by reading it again. Accordingly, the two chapters herein are simply organized into thoughts about Building and thoughts about Dwelling.

Brief notes on what building and dwelling mean (to Heidegger, to us) preface each of these chapters.

Thinking is a type of questioning. For Heidegger this is always a questioning towards essence, but we did not find that to be the case for us. A questioning does not have to be towards essence and it certainly does not have to be always, as it was for Heidegger, an uncovering of something lost, something in the past, something pure. We found that it must be a listening, a seeing, a cultivating and a care. These things must always happen in the present and with hopes towards the future.



to build:

Edward Morris

To build for Heidegger is to construct with the intention of dwelling. So obviously that begs the question “what is dwelling?” and we deal with that in a separate chapter. Yet, even if we leave off ‘dwelling’ we see that building for Heidegger is not just any sort of construction it is construction with intent, with care. Care for what? That is for us to say, us in the present moment. It is expression of values. What do we value?

For many years, we faced a ferocious sort of cynicism known as postmodernism, a symptom of neo-liberal capitalism. All utopian projects were suspect and silly. We perceive now a dialectical turn, in which utopia is being recovered not as a form but as a desire, not as a project but a projection (cf. Fredrick Jameson and others). Something to strive for, to build towards, even if we know we don’t arrive.

The projects and blog posts in this chapter deal with the building as material fact, the edifice of shelter, but have in mind the inadequacy of “mere shelter” as a defense from the meanest physical elements.

:House of Cards

Peter Smith

This series of images portrays a digitally created landscape used from the newly forecasted buildings models of the Apple and Google Headquarters that are waiting to be built. Along with this a 3 dimensional pallet shack sculpture has been super imposed into the composition to create a conversation between the fragility of our industrial system that shelters our societies and the technological advancements that the future holds. This relationship will take care and careful consideration as we move into the future so the House of Cards we built will not collapse.



Apple 1, 2016

Apple 2, 2016



Google, 2016



Alternative Building Materials

I have been interested in alternative methods of construction that use discarded materials of industry for home construction. Here are a few examples that I found interesting in reference to history as well as modern design.

First are the shacks constructed in the 1930's in a makeshift shantytown known as Hooverville as a result of the great depression.

Another project that uses pallets to create shelter for the homeless. This is an interesting concept that would be affordable in the right climates depending on insulating substrates.

Here is an alternative of an affordable combination of materials called Papercrete. This is used throughout the country to create long lasting insulated structures or dwellings.

PETER SMITH



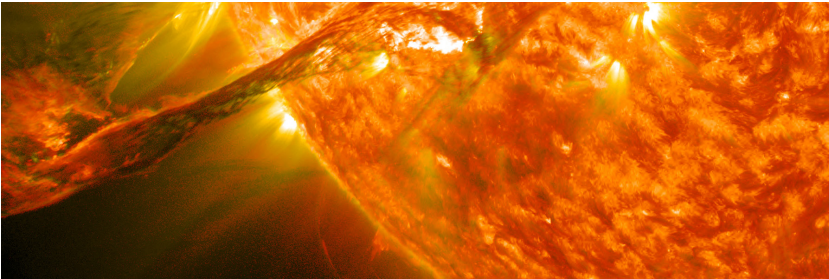
:Arise

Gang Chen

In 2300, due to persistent abnormal activity of the sun, the Earth's sea level continues to rise while crustal movement becomes more and more frequent. Foreseeing the disastrous consequences, scientists design a series of floating structures intended to shelter people from extreme weather and for providing sustainable energy.

While urbanization and our over-symbolized society is numbing, our status as dwellers is called into question. This project is just a glance at the adventures that human beings may face in discovering this planet again. Every structure designed in this project is self-protecting and self-sustainable and combined in order to maximize effectiveness. This project considers individualism and collectivism. People can leave the community by detaching via the 'Capsule', but also have the choice to return and join the community at any time. This is an envisioned community structure in an extreme post-apocalypse situation. Fortunately, each individual is not alone.





In 2300,
Due to persistent abnormal activity of the sun,
the Earth's sea level keeps rising and crustal movement becomes more and more frequent.
Foreseeing the disastrous consequences,
scientists design a series of floating structures for sheltering people from extreme weather
and for providing sustainable energy.

Capsule

A one person use diving chamber.
Can generate electricity while rolling in the wave.
The strong sustain ability of Capsule makes it possible for individuals to survive in sea.
Even when they are detached from the main ship group.
Capsules can be connected with each other for generating energy for the Floating City.



Wencher



Sailing mode:

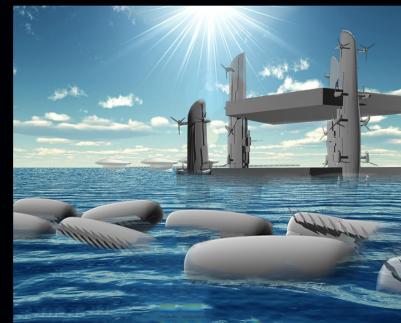
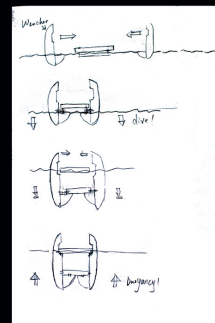
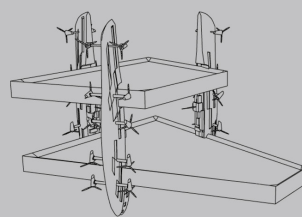
In this mode, the load structure is evenly distributed in the bottom of the ship.
This makes it no difference with other ships.

Suspension mode

In this mode, the load structure is concentrated in the Tail.
This makes it suspended in the water.
In this mode, Wencher is able to connect to other ships,
to make a gigantic structure.

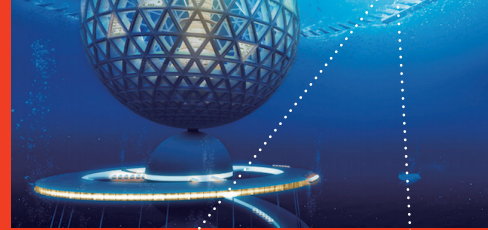


Propeller can rotate its direction,
make it a wind turbine in suspension mode

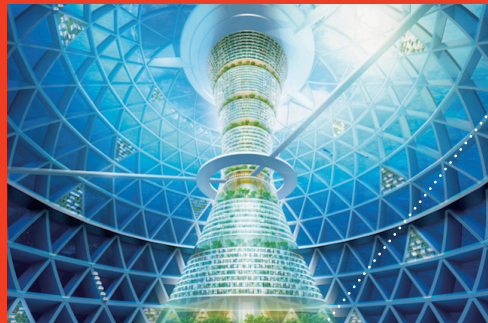


Floating city

Underwater City/Utopia

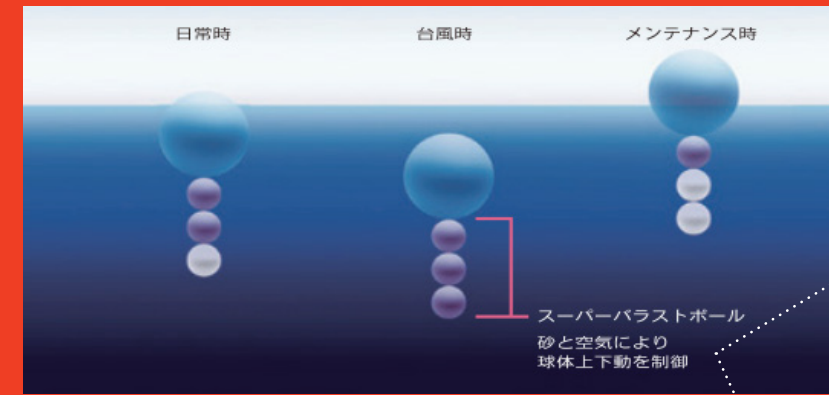
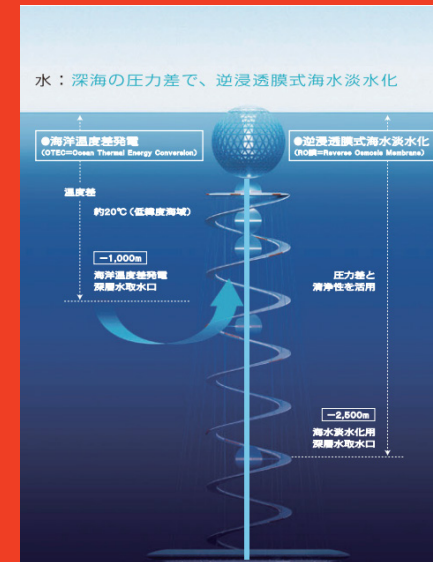


Can hide into the sea surface when typhoon come.



Use "reverse osmosis membrane" technology to desalinate.

Use Ocean thermal energy conversion to generate power.



Actually this is not a city down in the bottom of the sea, its like an extended idea of those plastic ball floating on the water. Except the city is anchored by cables.

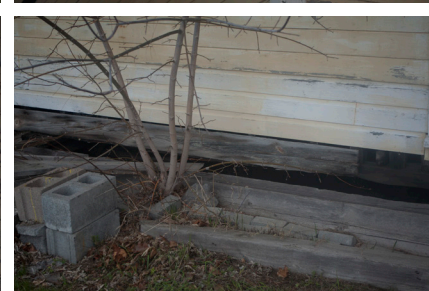
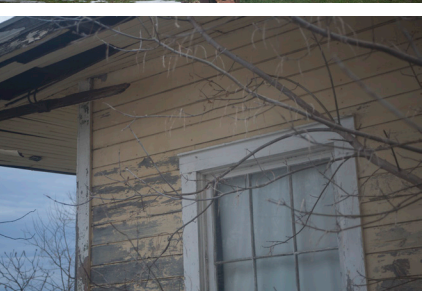
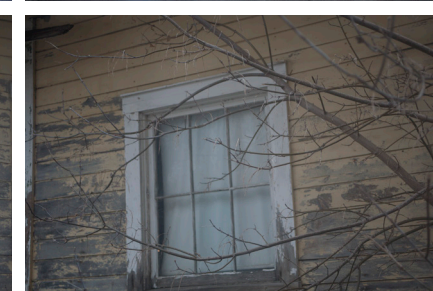
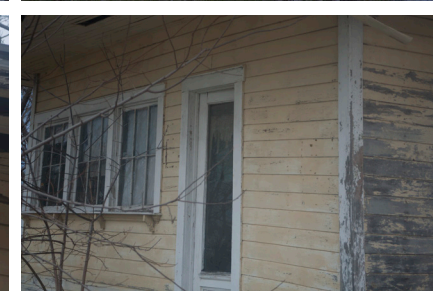
GANAG
CHEN

:Old Tiny Home

George Lambert

I found the detail and character of this building quite striking. While some might simply see a dilapidated building, I see the history and evolution of this structure into its current state. I wanted these photos to illustrate the wear and degradation caused by time, the elements, and general disrepair. This is more than merely a crumbling structure; I see this location akin to a sculpture; shaped by its original builder, as well as the passage of time and its surroundings. I wanted these photos to help illustrate the details, lines, and composition created by the wear and destruction this building has experienced; moreover, I wanted to capture the beauty that's often inherent in destruction and disrepair. This little, old house represents the coalescence of structure and art to me. While this was an act of human construction at one point, this structure is now crumbling and being influenced most prominently by nature and its surroundings. This work is important to me because these photos represent the deterioration of shelter as well as the ways in which something can become beautiful through decay. Ultimately, this building was conceived and constructed by man but shaped by nature; the confluence of human design and nature's influence is what gives this little, old house its character and what elevates this to a work of art. I simply wanted my photographs to capture the essence and detail therein so that others may see this structure as I do.





:The Building

Sasha Batorsky

I love working with clay; it is one thing that has been constant in my life. Always on the side, ceramics was more of a hobby except for a brief stint after college when I was dead set on making it as a potter. The career didn't work out but the clay has stayed around in my life. I have always been interested in architecture and archeology. I was really lucky and my parents traveled a lot when I was young. Pompeii and various ruins were always my favorite. One of my professors assigned Cradle to Cradle to read and that pushed me off a cliff I have never been able to come back from. This book is all about design and the environment and rethinking how we think- Rethinking how we design; this book is all about a net positive world. Somewhere between my interest in clay, architecture, and design I ended up researching Clay houses. That is what I wanted to build; I wanted to build a giant sculpture. From this search I discovered an entire niche Green Building world- Natural Building. A whole group of people who believed that a healthy living environment that treaded lightly on the earth was both important and possible.



The Site: 731 W Fayette St. in the Near Westside of Syracuse, NY

“My question to myself as an artist has always been, ‘How do I make something that engages my city—that creates art where people don’t expect to find to it? And how can we change what’s valued and how we value it?’” - Swoon

My proposal was chosen. I still have the blue pen that I signed all the papers with.

Home Headquarters is a non - profit focused on home-buyers education/ funding and community revitalization. They were running a program that had been tested in other Rust Belt cities: Rust belt cities are places that were factory towns at one point, but when the businesses shut down, out went the money and many of the people. The program was to help revitalize the Near West Side, a neighborhood in Syracuse, NY.

How could they change how this part of town was being valued? I had one idea and HHQ was ready to support it.

“We could think of this world as a big sculpture; it is always being shaped.”
- Rick Lowe

I plan to rehabilitate a property in the Near West Side with green building methods- specifically Natural Building methods. During the construction, community members will be able to participate in workshops and learn about these building methods. The community will be empowered by learning skills to help them take care of their own properties. At the very least, people will begin to think critically about their day to day living environments. I want to help shape the neighborhood into a resilient, sustainable, and healthy community.



Garden Work Party with community members to prepare and plant a Hellstrip Permaculture Food Garden.



Garden designed with community input gathered through surveys in both English and Spanish.

I am looking to help change the narrative of the community. Art can work on problems that do not seem to belong to any other profession. Art can shine a light on problems and create a conversation. This project opens a discussion and offers a potential solution. This project addresses climate change, environmental equality, and the right to dignified housing.

“What I was interested about in art, was the idea in [it], that [art] had the capacity to change lives.” Rick Lowe



Natural Building workshop in VT: Finish Plaster Techniques and Clay Paint application.



Natural Building Workshop in NY: How to build and earth oven.

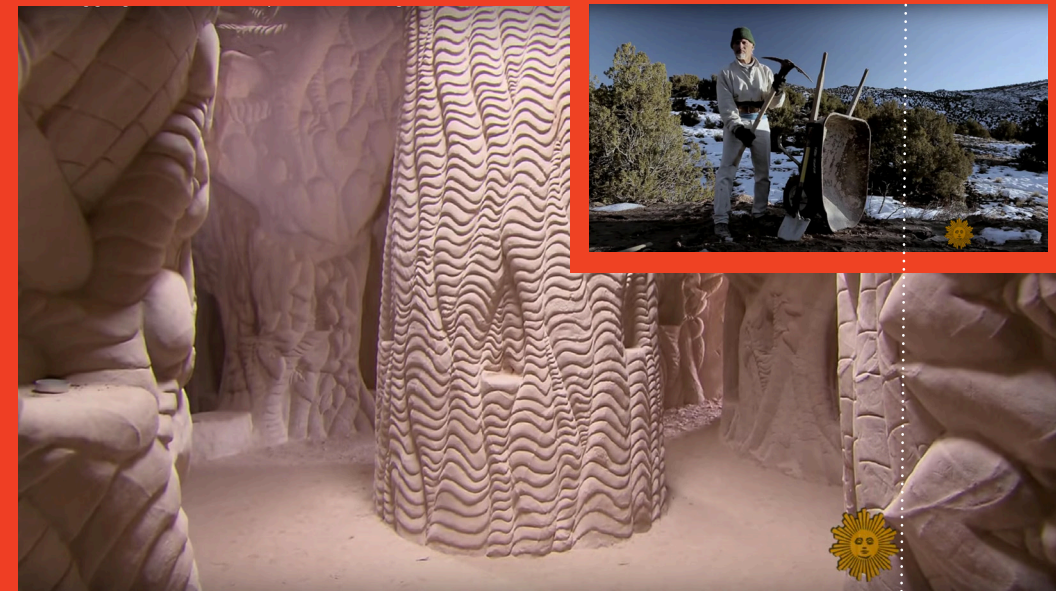
Heidegger: Baun, Wohnen, Denken

carving vs marking vs seperating

After WWII, the Deutscher Werkbund (German Association of Craftsmen), was reinstated and held a Colloquium (1949) This was the second... Man and Space... people were thinking about rebuilding after WWII

Its initial purpose was to establish a partnership of product manufacturers with design professionals to improve the competitiveness of German companies in global markets. The Werkbund was less an artistic movement than a state-sponsored effort to integrate traditional crafts and industrial mass production techniques, to put Germany on a competitive footing with England and the United States

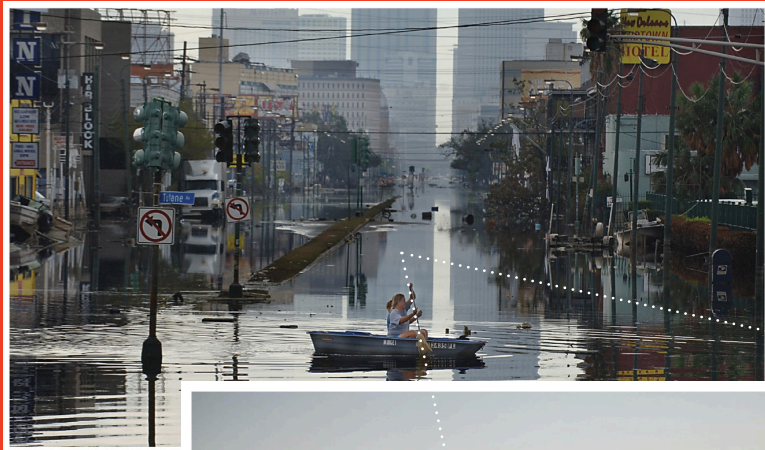
Around WWI style, culture and social housing dominated discussions. Around WWII, the theme was "man in an ahistorical context".



In Heidegger's keynote speech at the "Man and Space" Darmstadt Colloquium of 1951 hosted by the Deutscher Werkbund, he addresses the intersection of Building and Thinking as the definition of Dwelling. This seems to be In Heidegger's keynote speech at the "Man and Space" Darmstadt Colloquium of 1951 hosted by the Deutscher Werkbund, he addresses the intersection of Building and Thinking as the definition of Dwelling. This seems to be closely related to contemporary discussions of Design and Collective Consciousness. Dwelling is our being alongside our need for "cultivating" and "constructing." Closely related to contemporary discussions of Design and Collective Consciousness. Dwelling is our being alongside our need for "cultivating" and "constructing."

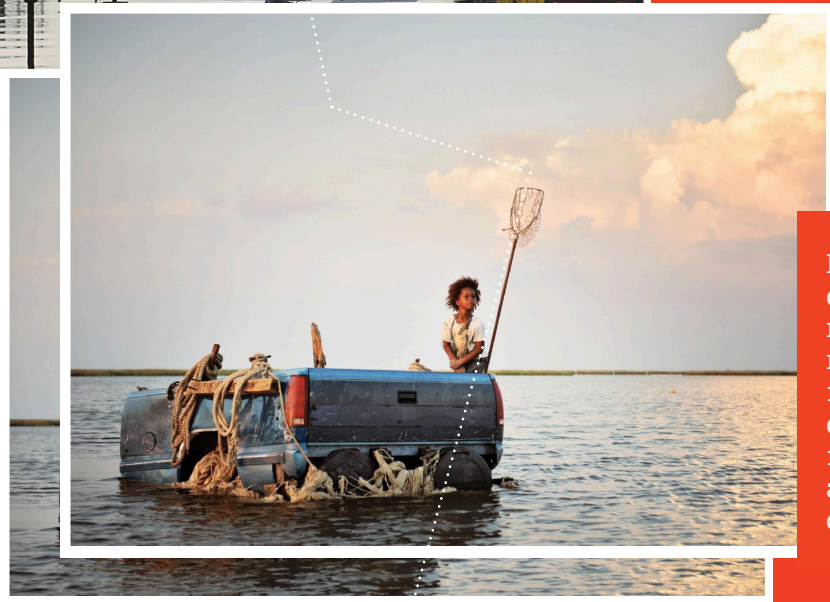
SASHA
BATORSKY





The Chaotic Shelter

The Loan Warrior vs Community Living



Katrina was a moment of rapid destruction, destroying the lives of many. Post Katrina, some families received aid while others were forgotten. The urban and bay area decay projected on the screens of family televisions across America and exposed the a huge misfortune of what shelter became to many.

While looking through Caledonia's work, the juxtaposition of compositions between shelter in her urban setting vs shelter in places destroyed by natural disasters has a very strange and eerily close aesthetic to cinematic dramatization. Let's think about the romanticism set behind the chaotic structures built under the "influence of trauma" (aka none) vs pieces of art constructed to stimulate the same sensorial experiences.



Where is the line drawn between social active awareness and a crude commentary on honest public distress?



RYN
ADKINS

:New Earth Resiliency Training Module (NERTM)

:Tent City, Syracuse 2016
Class Project with Tattfoo Tan

One of the goals of the class was to build something and get some hands-on learning, even if that hands-on learning was re-absorbed conceptually.

This project was part of New York-based artist Tattfoo Tan's New Earth Resiliency Training Module (NERTM). New Earth Resiliency Training Module is a program that teaches an ethos of self-reliance and of living closer to the earth, especially within an urban environment. The class was joined by several students in the Architecture department and learned how to build several iterations of simple tents.

The resulting tent city installation suggests contemplation of what is necessary for human living; what is our present state of technology vis a vis these necessities; and what is the monad of architecture. Further the massing of tents suggests some kind of nomadic enclave or refugee camp. (Syracuse accepts about 1200 new refugees to the city each year). The literal blankness of the canvas was an invitation to passersby to project their own beliefs, superstitions and prejudices.



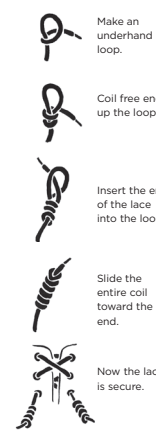
NERTM KNOT TYING

REASON: Civilization is held together by knots. It sounds like a wisecrack — but if you take a look around, you can see that your shoelace knot with those two bunny-eared loops create an ingenious little mechanism—taut enough to keep your feet snugly sheathed but with a built-in quick-release that can free them in an instant, with a single tug on a string. Your necktie is a knot. Your hair itself might be plaited into a braid—another knot. On the breakfast table a cinnamon bun is another knot. Knots are an ancient technology. In other words, knots are ubiquitous — so threaded, as it were, into the fabric of everyday life that they are easily overlooked, hidden in plain sight.

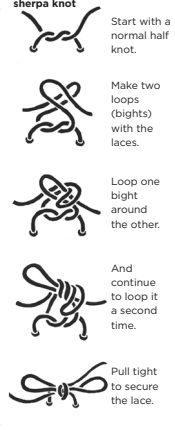
Knot-tying: an exercise in physics and in metaphysics, a homely everyday activity that can also be a science experiment, a work of art, and something along the lines of a spiritual practice.

SHOE KNOTS: Below are two basic knots that will be useful. The first knot is to manage the rest of the length of your boat shoe string. The second is to tie a quick release shoe knot that won't untie on it's own. *Shoe lace can be used to start fire in a bow drill. See Fire Starting page.

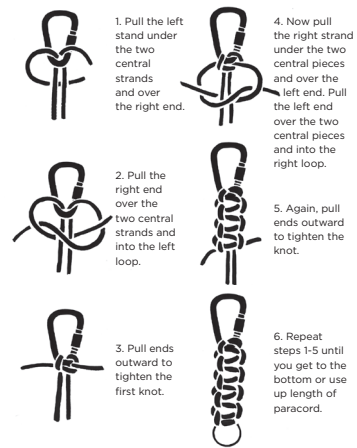
Boat shoe knot to manage the rest of the shoe string.



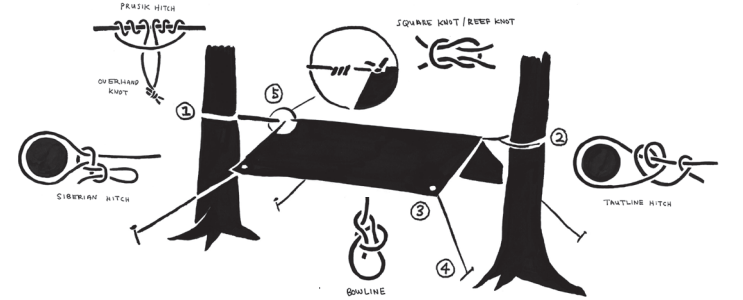
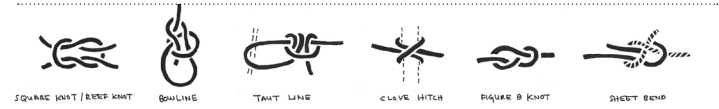
NON SLIP quick release shoe-lace knot / surgeon knot / sherpa knot



TOOLS: Carabiner, paracord, scissors, lighters, keychain rings.



6 KNOTS THAT ARE A MUST-TO-KNOW

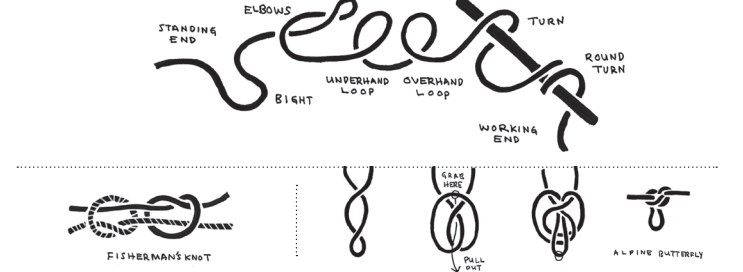


KNOTS FOR YOUR TARP AND TENT: Please refer to *Modern Material Module* and *Shelter Module* for materials and structure design respectively. In this module we'll cover the four basic knots you need to set up your tent or tarps. 1. Start the ridge line with a Siberian Hitch, you can even do this knot with heavy gloves on. 2. You can end it with a tautline hitch. 3. Tie a bowline on the grommet and pull the line out to secure with a peg. 4. You can add a tautline hitch to make the tent taut at all times. 5. Make a prusik knot on the ridgeline and secure to the grommet with an overhand knot or square knot. Pull away to make the tarp taut.



SIBERIAN HITCH: Wrap the rope on your open palm twice. Point your hand downwards and then tilt it pointing forward. Squeeze your thumb through the coiled rope and in the same motion grab the tail end of the rope and pull through to make a half loop. Pull the rope taut. Now you have a Siberian hitch with a quick release.

ANATOMY OF KNOTS





NERTM SHELTER

REASON: Shelter is a basic human necessity for survival, just as important as food and water. It provides us with shade from the sun, protection from wind, rain, and cold, as well as privacy to rest our body and recharge our mind. When traveling lightly, or in an emergency situation, it is important to know how to quickly create a basic shelter.

TOOLS: You can create a simple shelter with no more than a tarpaulin, vertical support system (trees, sticks, tent poles, tripod, etc.), rope, ground stakes, and some ingenuity. A tarp can be made of canvas, woven nylon tent fabric, plastic painter's sheeting, or even DIY fused plastic fabric. Ideally it has a 1:2 width to length ratio, but other proportions can work depending upon the design of your shelter.

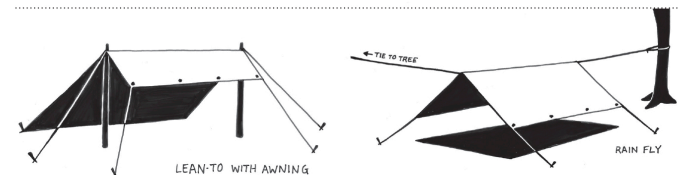
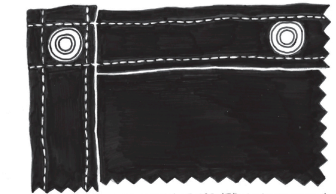
PREPARE: Find a flat section of ground, cleared of any rocks or sticks that will make sleeping uncomfortable. Find 2-3 sturdy sticks, approximately 3'6" in length, to use as vertical supports. Alternatively find 2 healthy trees spaced 10-12 feet apart. Make sure there are no dead branches overhead which could fall on you. Consider the direction of the prevailing winds so that your shelter walls will provide maximum protection.

METHOD: To create a simple lean-to shelter, first stake down the corners on the shorter end of your tarp. Prop up the other end of the tarp using a support pole positioned at the first grommet hole one space back from the corner. Loop a guyline rope over the pole's tip and stake it out. Do the same for the other corner. You should have a basic lean-to structure with a loose flap hanging down the front. Stake out the corners to create an awning. Reposition supports and tension ropes as necessary to stabilize your shelter.

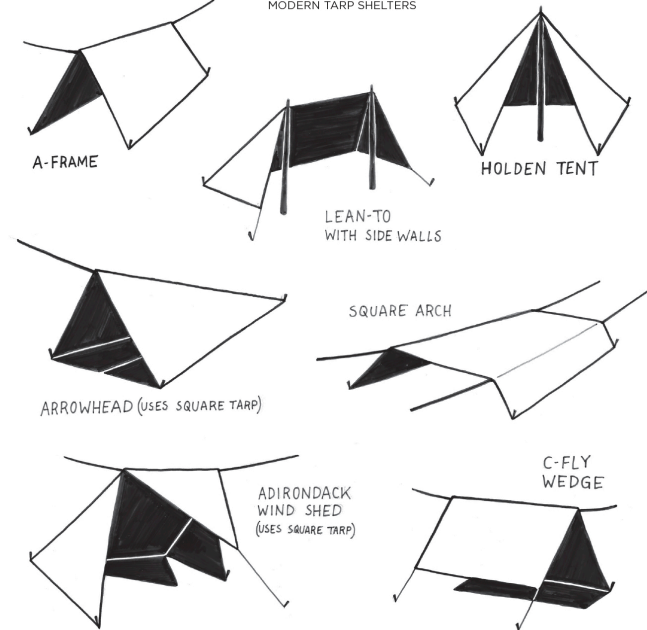
Alternatively, to create a basic rain fly, string a rope horizontally between 2 trees, at least 4 feet off the ground. Drape the midline of the tarp over the rope lengthwise and stake out guylines from all 4 corners.



STITCHED EDGES & GROMMETED HOLES

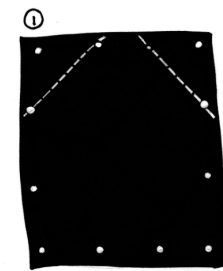


MODERN TARP SHELTERS

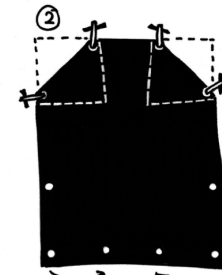


PRIMITIVE SHELTERS. DEBRIS HUT. You may need a few hours to gather materials to build this primitive shelter but it is worth the effort in a longer term situation. Start with a long ridge pole around 15' long and two Y shaped branches for structural support. Push the end of the ridge pole down to the dirt and combine with the Y poles at the other end. Start lining up the thick logs as walls along the ridge. Then add another layer of smaller branches and end with leaves and debris as deep as 2 feet thick. Select dry debris and start to pile it in the interior space as insulation and bedding. Finally remember to add a door. You can weave one from vegetation or simply use your jacket as one.

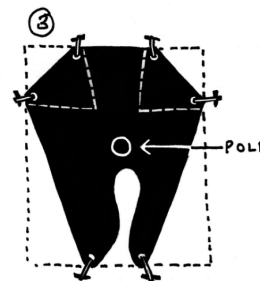




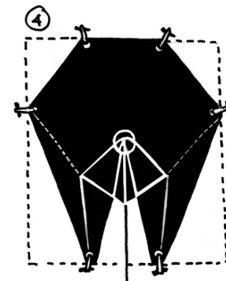
FOLD THE TOP TWO CORNERS UNDER THE TARP



MOVE THE TWO FAR CORNERS TO THE POSITION OF THE INNER GRAMMET

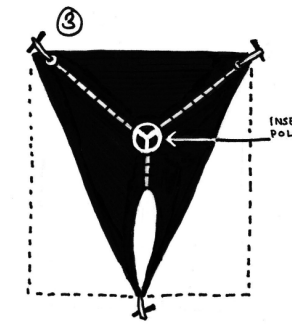
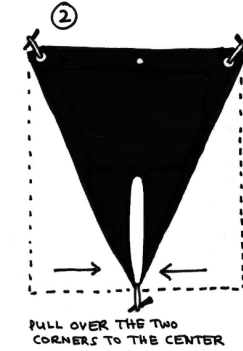
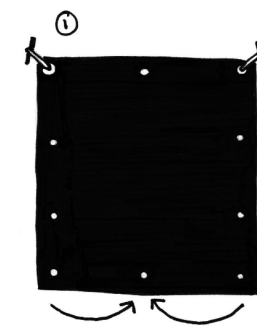


INSERT A POLE AT THE CENTER OF THE TARP

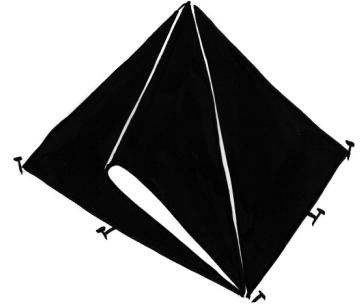
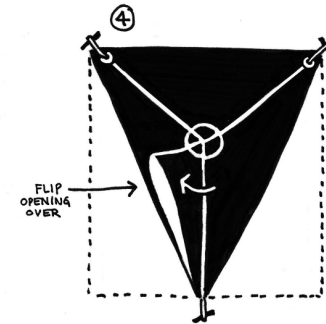


PULL THE TWO CENTER GRAMMETS BACK AND PULL THE CENTER GRAMMET OUT





MAKE A PYRAMID BY HAVING CENTER POLE







to dwell:

For Heidegger, thinking belongs to dwelling, and building is done with the intent of dwelling. So everything comes back to dwelling. Dwelling is the fundamental act of culture and culture at its root means to cultivate, to nurture, to care. To dwell means to stay in place; to be at peace. It means both a sparing (passive) and a preserving (active). It means first of all to make a clearing and then understanding that clearing as a gathering. For Heidegger what is gathered is the fourfold, meaning earth and sky and also mortals and divinities.

To put it more simply and sidestepping the theological register (which we don't reject out of hand), dwelling means living within dignity. Right off the bat, we found that shelter had two primary connotations: the edifice, yes, but also the emotional sheltering, the being at home. Safe. Spaces are necessary for dwelling. Building makes the space. But the intention, the thinking, is the breath of dwelling.

:Stories

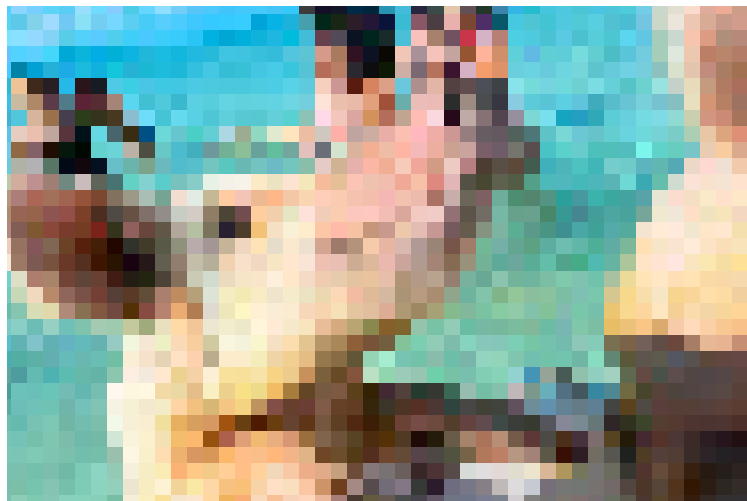
Phia McDonnel

Shelters as both an entity and an idea are held on such a high pedestal because of the mental and physical implications shelters have—they both are and represent a sanctuary or safe place, a key to survival and even a suggestion as to one’s place in society. Because of the inferences and notions associated with shelter, we as humans often feel the need to shelter other things, be it books, pets, works of art, etc. By providing shelter it adds some sort of importance to whatever object or animal is being sheltered and comfort to whoever is doing the sheltering--regardless of if what is being sheltered requires this shelter or not. These images show animals that have transitioned from being the ‘sheltered’ to sheltering themselves, and in turn become global tourist destinations for observers to see, watch and admire the ‘novelty’ of these animals surviving and thriving on their own.



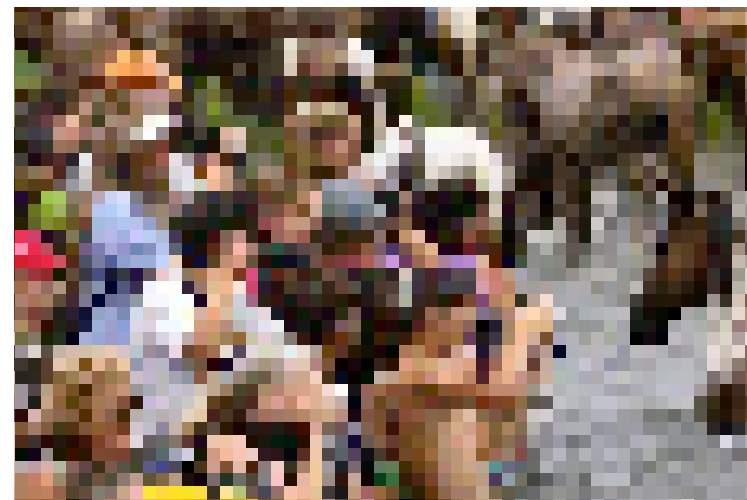
Cattle Story:

In 1793 and 1794 Captain George Vancouver gave four bulls and eight cows to the Hawaiian King Kamehameha I. Until the year 1830 the king placed a “kapu”, Hawaiian taboo, on the hunting and killing of these feral cattle. By 1846 25,000 cattle roamed the rolling hills of Hawaii and began to overtake the landscape. In 1832 King Kamehameha III invited trained livestock herders from California and Mexico to train native Hawaiians into managing these thousands of livestock. This led to the development of the modern Hawaiian cowboys or “paniolos”.



Pig Story:

On Big Major Cay, an island in the Bahamas, a colony of over 50 feral pigs live, thrive, and swim in the warm ocean waters. The pigs and piglets live freely, however no one is exactly sure how they got there. One theory is that the pigs were left on the island by a group of sailors who originally planned to come back to cook and eat them, but were unable to do so. Another theory is that there was a nearby shipwreck and the pigs swam to safety. Regardless, the pigs live, procreate and continue to survive on the island alone, without any humans or any other animals.



Horse Story:

Southern folklore states that the horses of Assateague are survivors of a shipwreck that happened off the coast of Virginia. However, a more realistic explanation is that these horses which have prospered on this remote island for over 400 years despite polarized weather and mosquito infestation- were brought over by mainland owners to avoid taxation and the fencing laws of livestock. These wild horses are split into two primary herds; one stays on the Virginia side with the other on the Maryland side and separated by a fence at the state border. For over 100 years, during the last weekend of July the horses on the Virginia side swim across the Assateague Channel. This event, which usually lasts three minutes typically draws over 40,000 spectators and is broadcast nationally.

Mass Production

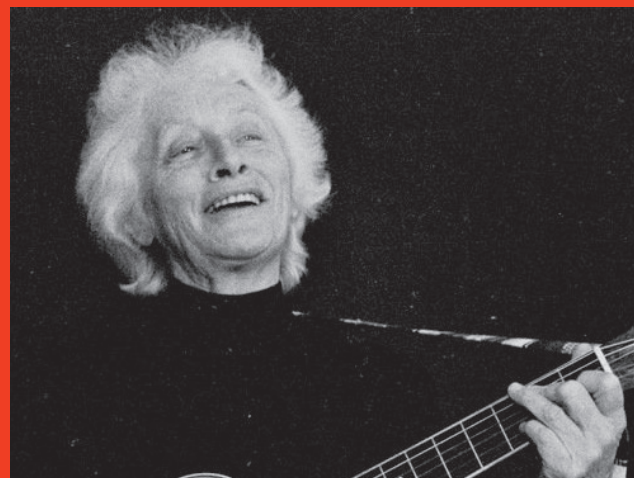
Mass production of homes and thinking of homes as machines.



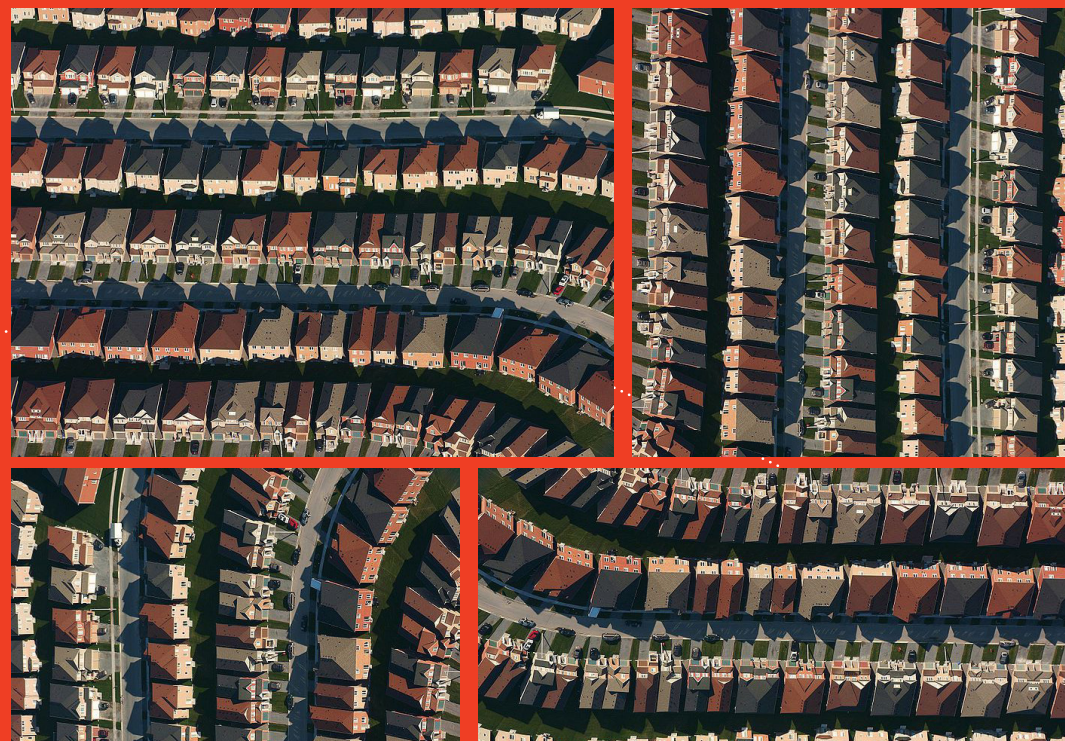
Suburbs formed in the 19th and 20th century because of the improved railroad systems—making commuting more feasible. In contrast, suburban homes can also enact a sense of conformity.

A formula for a home: suburbs

Ticky tacky houses



Little boxes on the hillside,
Little boxes made of ticky tacky,¹
Little boxes on the hillside,
Little boxes all the same.



There's a green one and a pink one
And a blue one and a yellow one,
And they're all made out of ticky tacky
And they all look just the same.

PHIA
MCDONNELL

:Retreat

Michael Hicks + Adriana Bianchi

“The subject has always just left the shack.”

This is how the poet and writer Lisa Robertson begins *Playing House: A Brief Account of the Idea of the Shack*, an essay concerning the work of Vancouver artist Liz Magor. Magor’s work, in part, has been concerned with the construction of spaces as a commentary on both the politics of independence and the pitfalls of isolation. To be isolated is not only to make a political statement, but to be in conversation with a whole history and ecology of small-scale dwelling - of frugality, of distilling the living of life down to its essence.

As Adriana and I are photographers, we’re both very enchanted with the unique tensions inherent in our medium - between what’s real and what’s constructed, between the uncanny and the commonplace, as well as the voyeuristic nature of looking. We took the idea of Liz Magor’s work “Messenger” and sought to apply it to our own work. We wanted to create a fixed view through a window, like Magor, and through it we would draw the viewer into own little mystery of who dwells there, as referenced in the above Lisa Robertson quote.



The window, for us, was a way to create this very conscious looking in for the viewer, to keep them outside the space while creating tension and mystery through details and curated props. Our initial idea was for a man to inhabit the space. Ever since Thoreau set foot on Walden Pond, there's been an archetype of the solitary man in the woods, and we decided to play with that a bit in some of the gendering of the props - a giant beer stein, old VHS tapes of GI Joe and Steve McQueen. A portrait of Jesus was a reminder of a spiritual type of shelter that this person might seek. We also decided to place a pair of very feminine bright blue sequined dress shoes under the table, to both complicate the idea of a solitary man in the space, and to create a sense of incongruity - what would those be doing in an imagined cabin in the woods?

When reflecting on the work, we realized how different props in a space related to each other, and how important that was. Creating props that were strongly gendered one way or the other would carry a certain connotation, as would creating more of a balance. Could a solitary person in the woods somehow be mistaken for a couple? We realized how potentially loaded each and every object became, and it was a challenge to populate a space that was open enough to intrigue the viewer but still had a strong character to it.



Lisa Robertson and the Shack

“Rousseau’s solitude” is a reference to Jean Jaques Rousseau’s late period volume, “Reveries of a Solitary Walker”, where he expounds on the virtues of solitude while wandering the streets of Paris and observing nature.



“A shack describes a relation of the minimum to freedom.”

“A shack is the natural language of architecture. By natural we mean original.”



This excellent photo series by Scott Peterman comes to mind:

I love this idea of the shack as the ur-structure, and got me thinking about ice shacks, and how they’re made out of necessity, the reason being to shield those ice fishing from harsh elements. Thus they contain a sparseness and simplicity of design that gets to the heart of what Lisa Robertson was talking about in her description, while also containing much variety between them, reflecting the personalities of their owners.

MICHAEL
HICKS

Response

Le Corbusier



ADRIANA
BIANCHI

Le Corbusier's "Mass-Production Houses" and "The Manual of Dwelling" reminds me of The New Topographics photography movement of the 1970s.

The New Topographics all depicted urban or suburban realities undergoing change.

Joe Deal is one of the founding artists of the New Topographics movement. He dealt with the radical ways in which the American West was being reshaped by development.

Bill Owen's photography series, Suburbia, is a collection of words and black and white photography of suburban Livermore, California life in 1972.

"What Tiberio has done is to assemble a typological survey of how the other half lives in the Twenty-first century crisis of bleeding borders and uncomfortable crusades of xenophobia against the displaced."



:The Displacement of a nomad in modern society

Lindsay Jones + Mackenzie Connor

nomad

Pronunciation: /`nō,mad/

Noun

1 A member of a people having no permanent abode, and who travel from place to place to find fresh pasture for their livestock.

A person who does not stay long in the same place; a wanderer.

modern

Pronunciation: /`mädərn/

Adjective

1 Relating to the present or recent times as opposed to the remote past: 'the pace of modern life' 'modern U.S. history'

1.1 Characterized by or using the most up-to-date techniques, ideas, or equipment: 'they do not have modern weapons'

1.2 Denoting a current or recent style or trend in art, architecture, or other cultural activity marked by a significant departure from traditional styles and values: 'Matisse's contribution to modern art'



ATM

CHASE



CE DEPOT

PRICE RITE





Insider vs Outsider

A reoccurring concern of artists is to deal with issues of marginality

LINDSAY
JONES

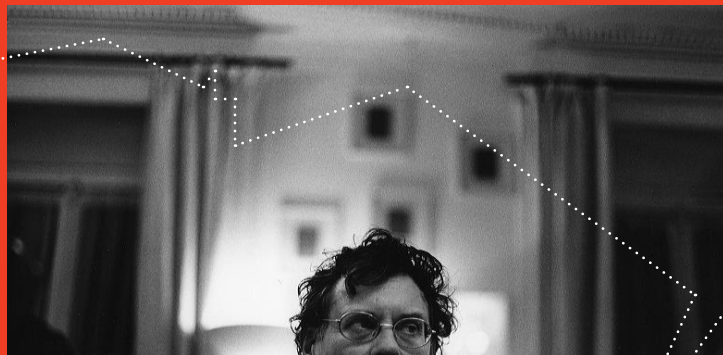
“Photographers have always sought out marginalized subjects... Whether Photographers tend to pray upon vulnerable people... socially, economically...”
-Walker Evans

Outsider as voyeurs and insiders considered to be confessional (a part of it all) Voyeur- a person who enjoys seeing the pain or distress of others



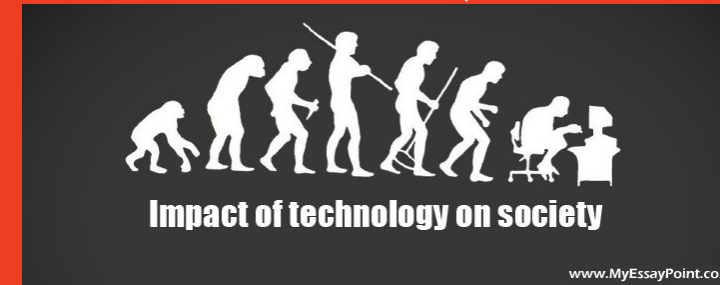
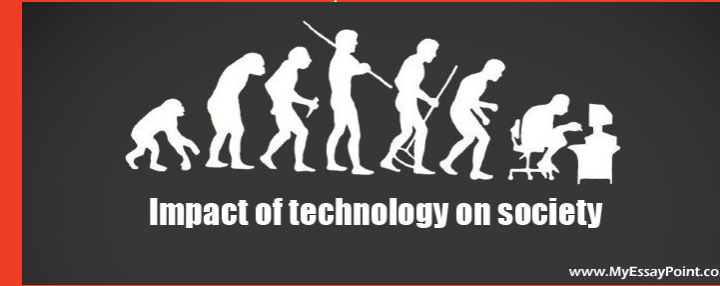
Guattari

Guattari talks about how our environmental problems are the result of other issues. He breaks these down into the three ecologies: Mental, Social, and the Environment. He introduces the reading telling us that as individuals and collective human beings, we're changing the way we're living in a negative way. The relationship between subjectivity and exteriority has been compromised. The essences of these issues are the human and his response to technological advancements, not the technology itself. The rapid advancement of technology was able to consume us through our fascination. It led us to shut off our socially engaging characteristic that we have as humans and resulted in negatively affecting a diverse amount of relationships that once allowed us to benefit and progress off each others intellect.



MACKENZIE
CONNOR

"Obviously it would be inconceivable to try and go back to the old formulas, which relate to periods when the planet was far less densely populated and when social relations were much stronger than they are today. But it will be a question of literally reconstructing the modalities of 'group-being'."



:Think Shelter

Kalia Barrow

Think shelter...
etymologically, physically, symbolically, ideologically.

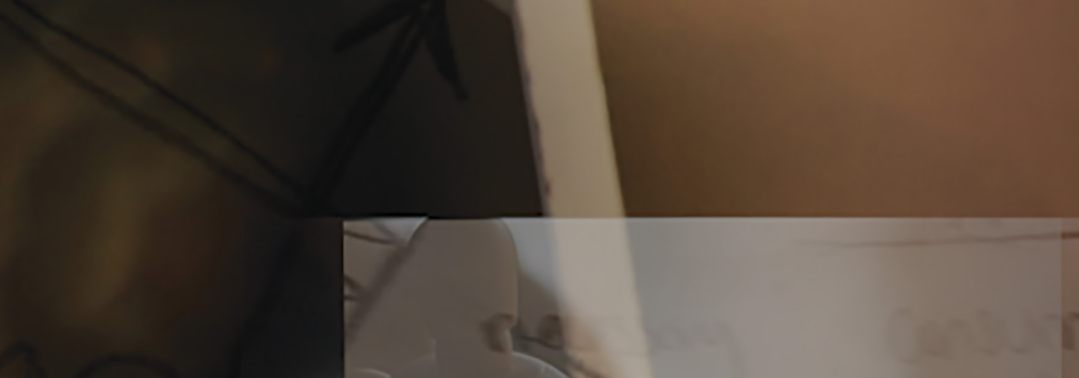
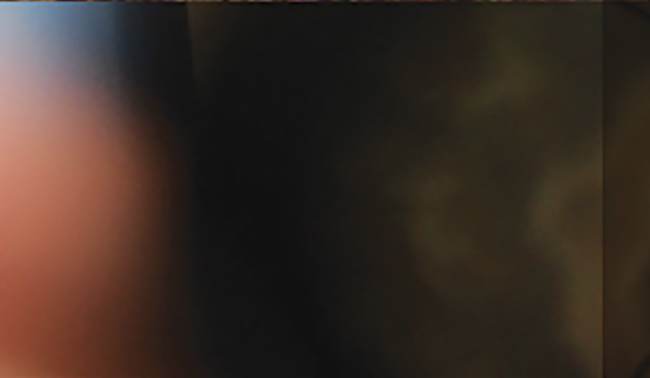
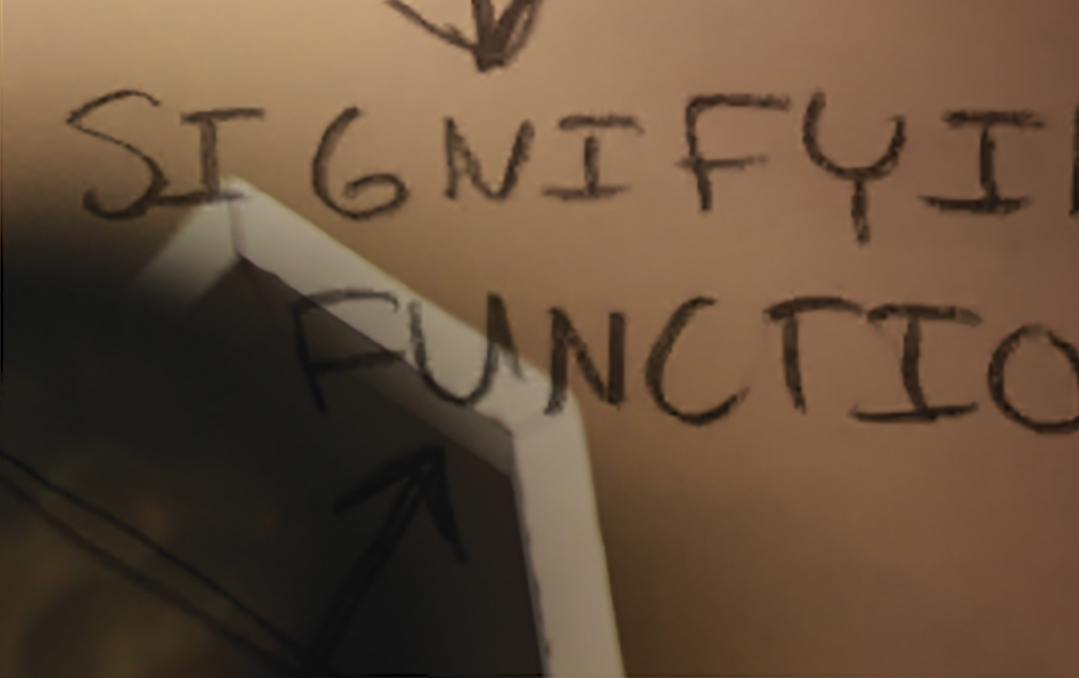
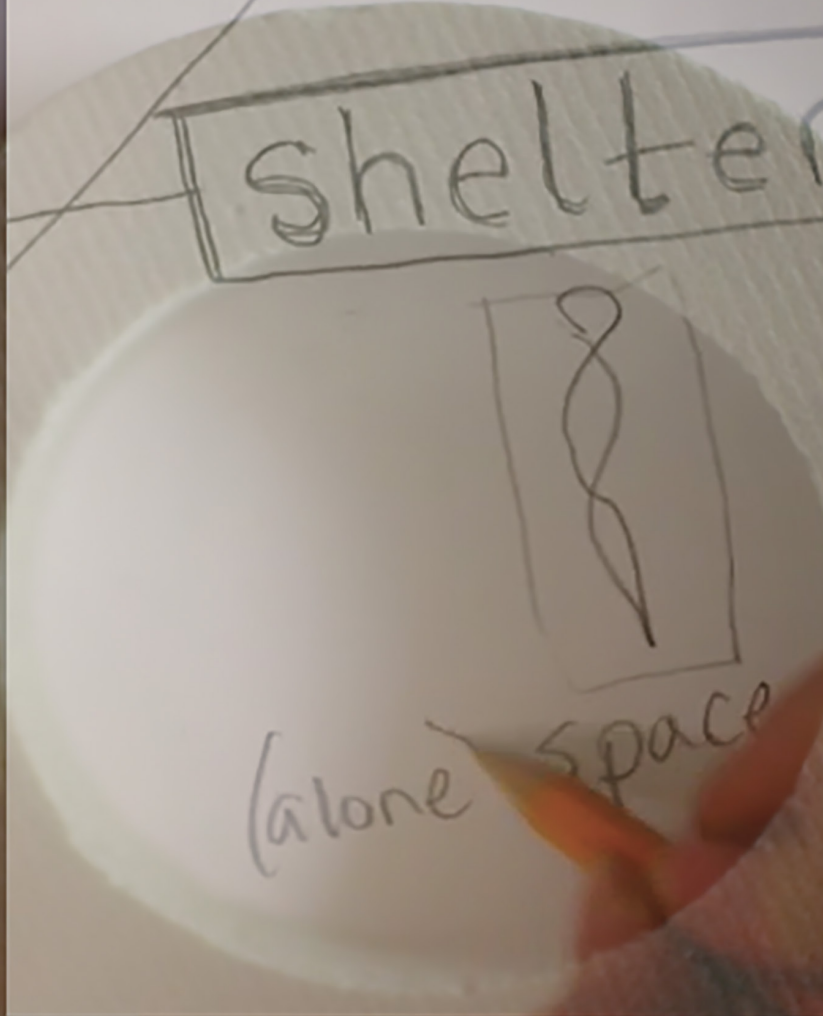
Information is nonlinear:
thoughts moving, networking, jumping.
Thoughts affected by outside forces.
Thoughts coming in and out of focus,
swinging in and out of center,
finding direction.

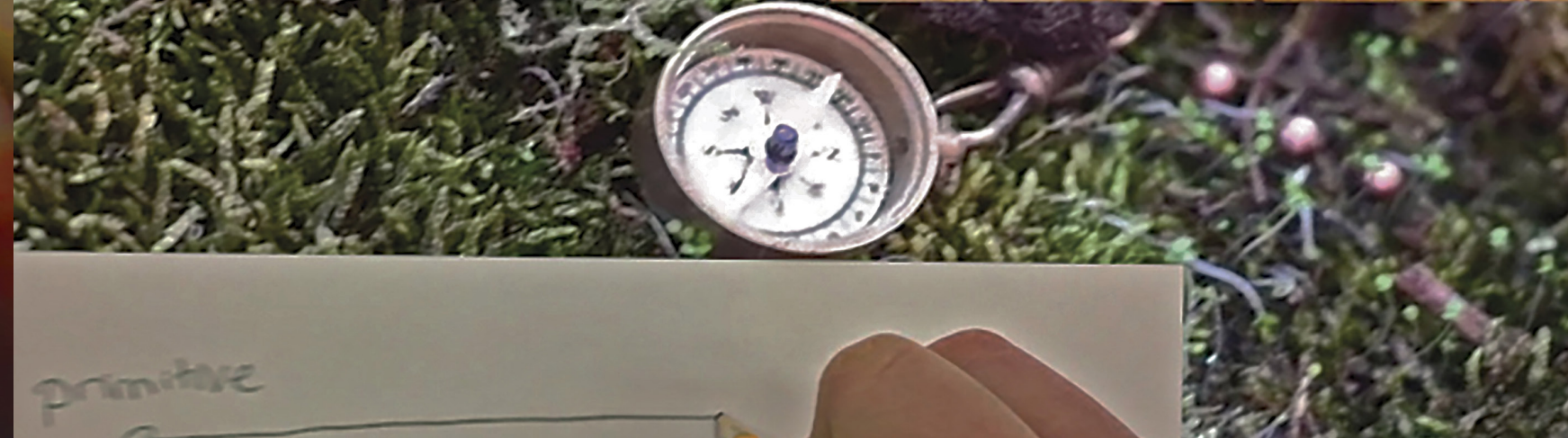
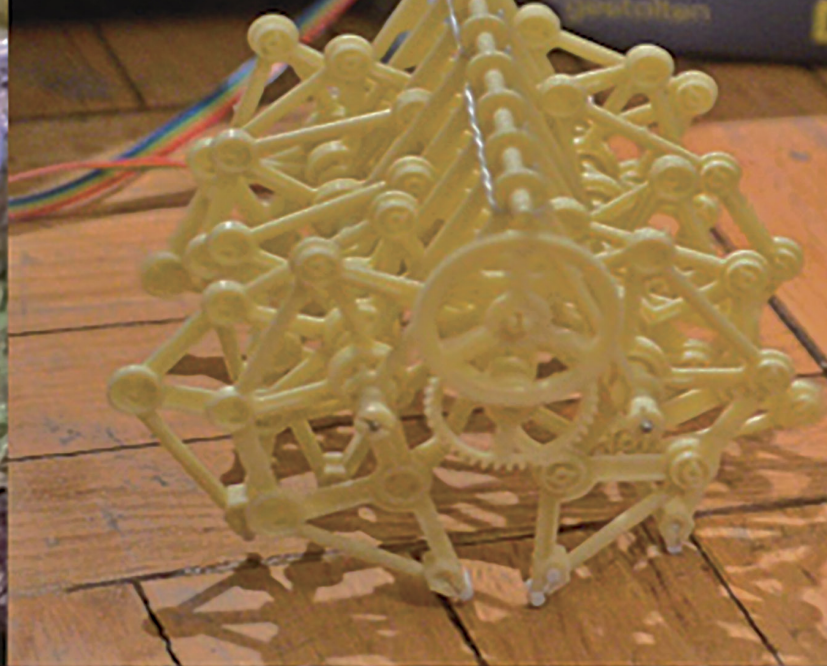
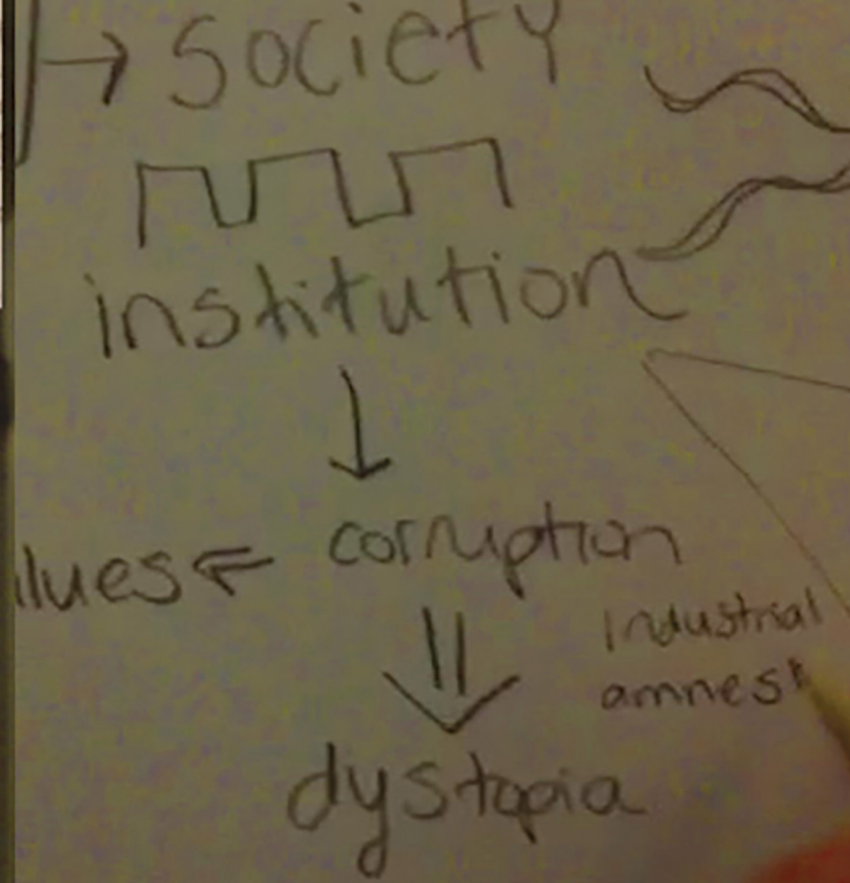
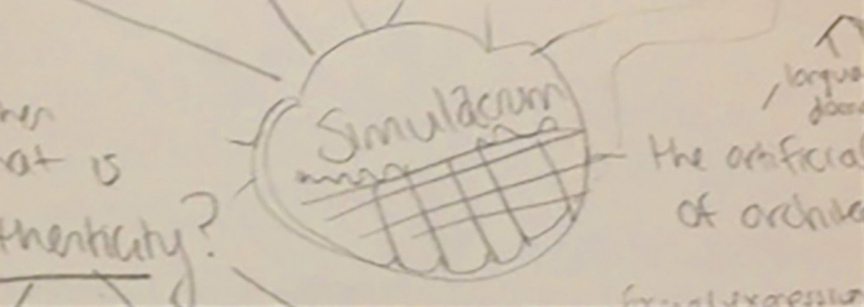
How do we collect information?
How do we integrate it into the psyche?

Shelter is...

Map the thought, make it a system-
ecological.







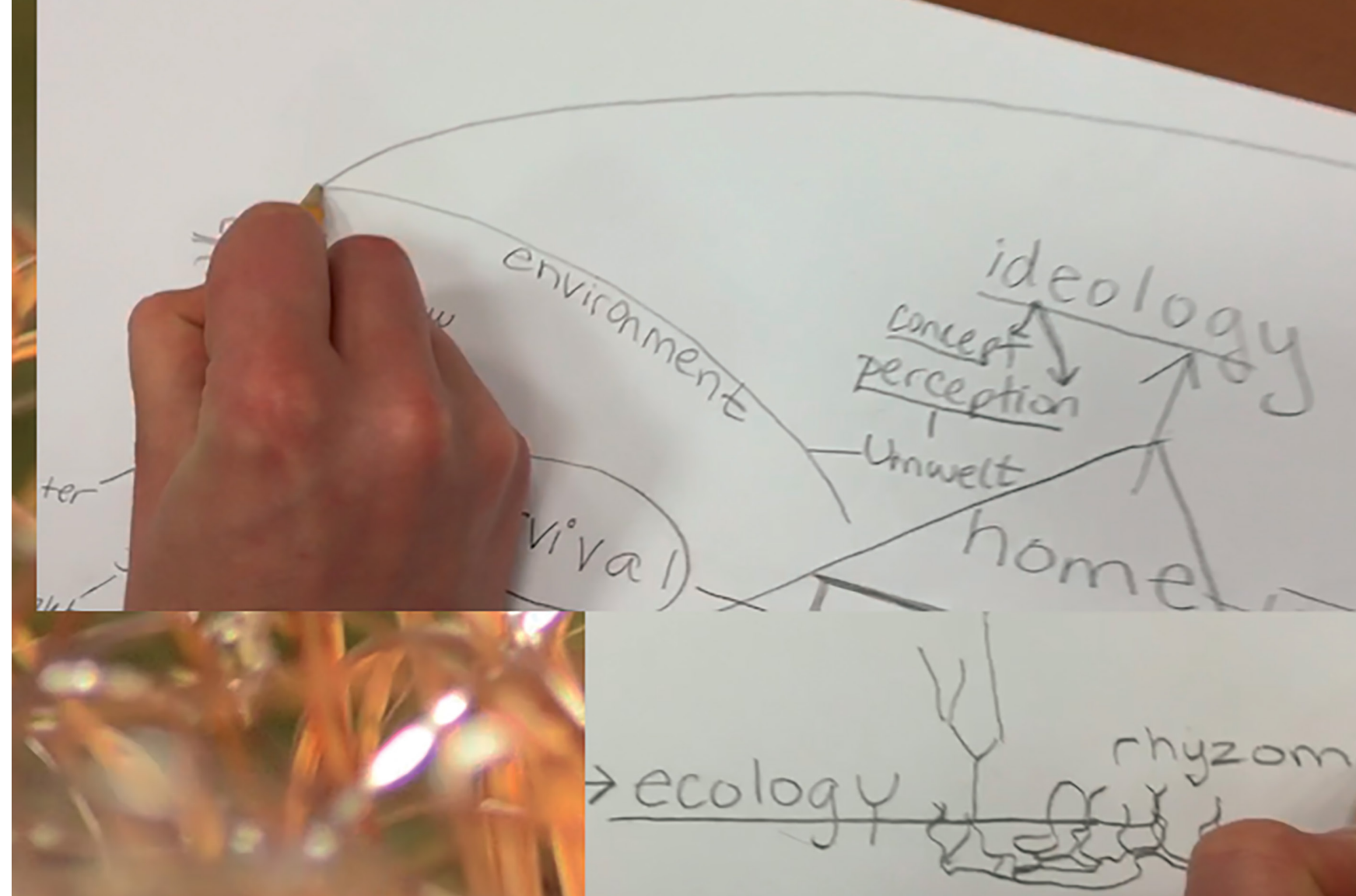
Sharing with others. The audience sees chaos.
How to convert a process and its subjectivity into more objective learning and teaching?

Film- a movement of visual language. Contemplative sequencing.
Animation of thought.

Returning to research. Laying out milestones for thoughts. Where do they start, where do they lead?
Pencil to paper.

Is the story more about the drawing of the map,
or the art of the images?

Install in a scene. Loop it.
Notice what you notice. Notice what you notice the second time around. And the third.
The unconscious noticed things too.



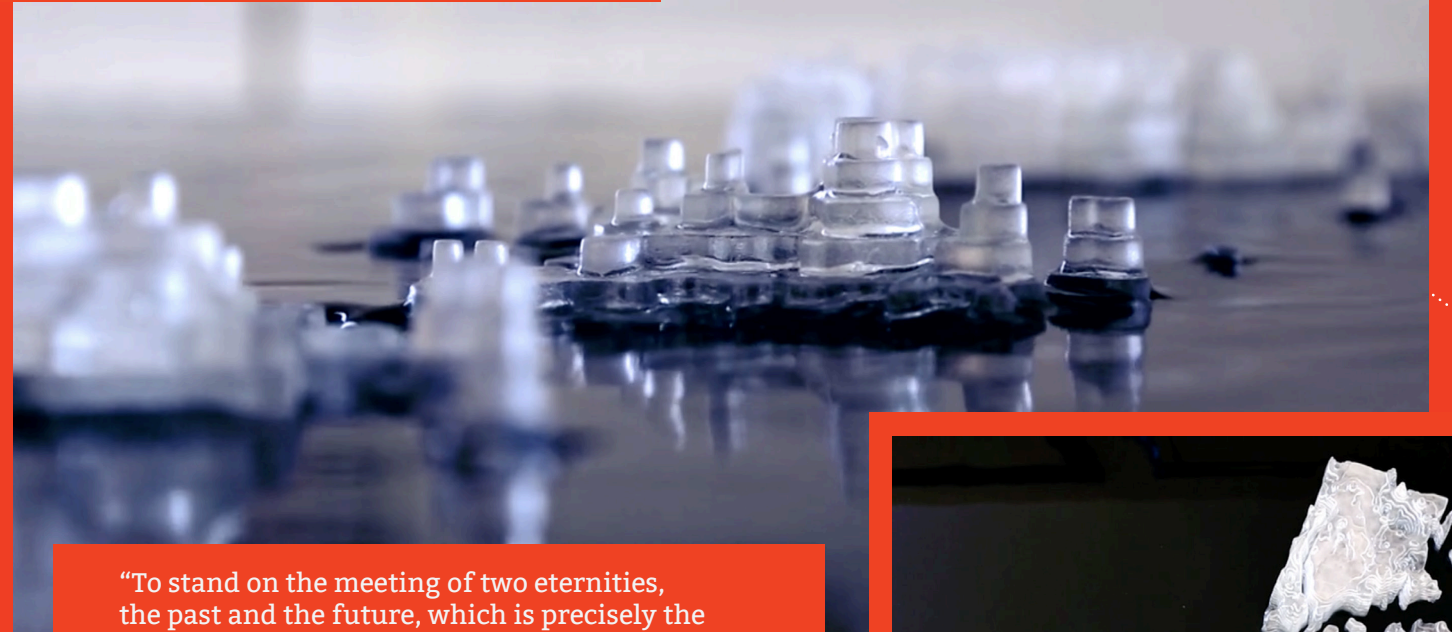
°SIMPLICITY°

less stuff. less
work. less
expense equals.
more time. more
money. more joy.
less is more.

to Be a philosopher
& a surveyor

“The cost of a thing is the amount of
what I will call life which is required
to be exchanged for it(Thoreau, 24).”

KALIA
BARROW



“To stand on the meeting of two eternities,
the past and the future, which is precisely the
present moment (Thoreau, 14).”

I have a difficult experience understanding and
balancing the weight & significance of the past,
present, & future. Especially in dealing with the
present for a better future... I think much of the
human race has this problem. I thought this
chart showed a nice visualization of what we are
dealing with, so that we may understand it and
leverage it all more positively & effectively.





:Home Not Home

: Class project in collaboration
with HopePrint

The refugee crisis was in the news a lot during the course of our semester. Accordingly, it emerged as one of our focal points. Syracuse is one of the cities in the United States that accepts a given number of refugees for resettlement each year. The exact number of refugees to be placed in Syracuse is determined in advanced and refugees cannot elect their destination city (though they can move later, of course). As a class, we decided that we would like to learn more about the situation of refugees in Syracuse. We reached out to HopePrint, a Syracuse 501c3 that “empowers resettled refugees to thrive through practicing hospitality, personalize mentorship and community collaboration.”

In a series of brainstorm sessions, the class conceived a prompt for a night of conversation and engagement with the HopePrint community. One prompt was addressed to a gathering of women that meet Monday nights at HopePrint called Her Village. We asked participants to bring an object that meant home to them. Four discussion leaders from our class also brought objects that meant home. To our surprise many people wore their object! So we had a sort of impromptu fashion show and quickly assembled a portrait studio. A lively discussion ensued, alternately serious and festive. Meanwhile, across the street another group of students from our class led an excited crew of HopePrint kids in a ceramics exercise. As per the adult session, kids were asked to sculpt something that meant home to them and they had a lot of fun during this.

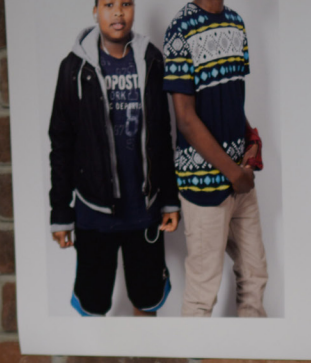
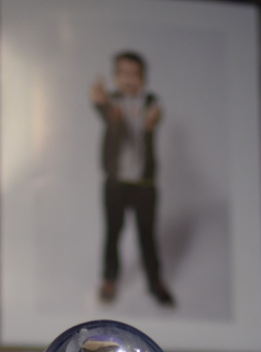
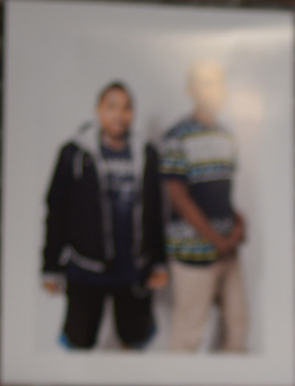
As part of this engagement we helped HopePrint organize an exhibition for their annual gala that represented this night of exchange. We displayed photographs and objects from that night as well as other objects that were collected in subsequent interviews- these were displayed on pedestals. Also on view were a selection of the portraits and on each table at the gala were ceramics that the children had made.











:About the Canary Lab



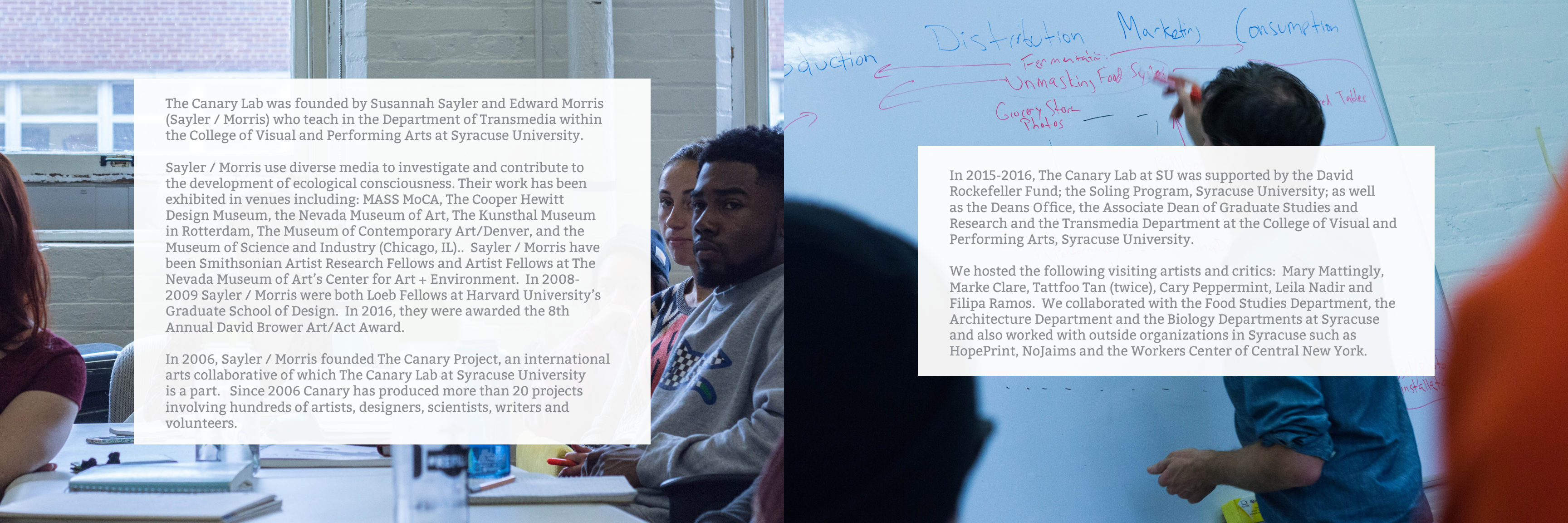
**-Edward Morris and Susannah Saylor,
co-founders of The Canary Lab**

The Canary Lab at Syracuse University is a hub for ecological thinking, making and doing through research-based, interdisciplinary art and media.

Housed within the College of Visual and Performing Arts / Transmedia Department, The Canary Lab hosts a variety of programming and offers courses open to students across the university. Each semester, we focus on a particular topic (food, shelter, animals, climate change, etc.). Students read, research and make projects in response to that research often in collaboration with each other. The cross-pollination of ideas results in publications such as this one, exhibitions, events, or public interventions designed by the class.

The Lab creates additional programming related to each semester's themes, including workshops, sponsored speakers, symposia, visiting artists and events. Further, the Lab supports relevant student projects beyond the semester and carries out multiple collaborative projects both within the University and with outside partners.

We define ecological thinking as understanding interrelatedness through a process of questioning and revealing. Like Guatarri we believe that there is an ecology of ideas just as there is an ecology of plants and animals. Such thinking is necessary for working through the most pressing, systems-related problems of our age, such as climate change, species extinction, capital accumulation and poverty. We believe in the arts as part of the humanities. We believe in the value of contemplative forms of knowing that complement information and the sciences.

A person is writing on a whiteboard with a diagram of a food system cycle. The diagram shows a cycle of arrows: Production (left), Distribution (top), Marketing (top right), Consumption (right), and Unmasking Food Systems (bottom). A red arrow points from Unmasking Food Systems to Production. Another red arrow points from Production to Distribution. A third red arrow points from Distribution to Marketing. A fourth red arrow points from Marketing to Consumption. A fifth red arrow points from Consumption to Unmasking Food Systems. There are also some other notes on the whiteboard: 'Fermentation' written above the arrow between Distribution and Marketing; 'Grocery Store Photos' written below the arrow between Unmasking Food Systems and Production; and 'at Tables' written to the right of the Consumption label. The person writing is wearing a blue shirt and is seen from the side. The whiteboard is in a room with windows in the background.

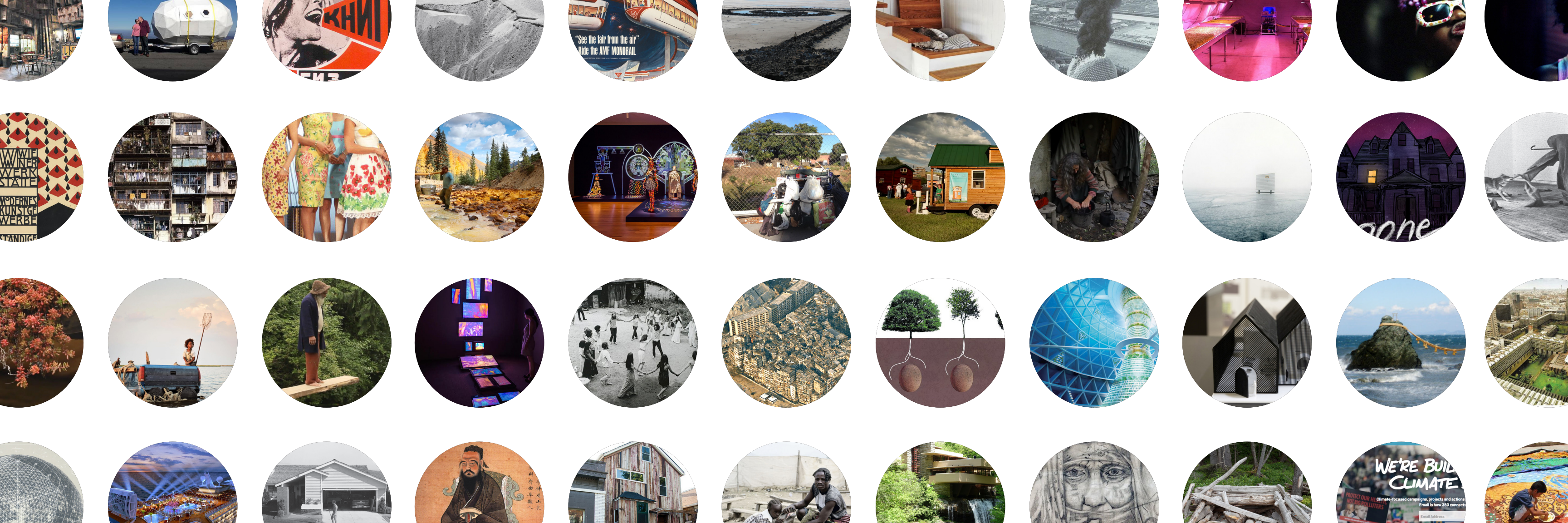
The Canary Lab was founded by Susannah Sayler and Edward Morris (Sayler / Morris) who teach in the Department of Transmedia within the College of Visual and Performing Arts at Syracuse University.

Sayler / Morris use diverse media to investigate and contribute to the development of ecological consciousness. Their work has been exhibited in venues including: MASS MoCA, The Cooper Hewitt Design Museum, the Nevada Museum of Art, The Kunsthal Museum in Rotterdam, The Museum of Contemporary Art/Denver, and the Museum of Science and Industry (Chicago, IL).. Sayler / Morris have been Smithsonian Artist Research Fellows and Artist Fellows at The Nevada Museum of Art's Center for Art + Environment. In 2008-2009 Sayler / Morris were both Loeb Fellows at Harvard University's Graduate School of Design. In 2016, they were awarded the 8th Annual David Brower Art/Act Award.

In 2006, Sayler / Morris founded The Canary Project, an international arts collaborative of which The Canary Lab at Syracuse University is a part. Since 2006 Canary has produced more than 20 projects involving hundreds of artists, designers, scientists, writers and volunteers.

In 2015-2016, The Canary Lab at SU was supported by the David Rockefeller Fund; the Soling Program, Syracuse University; as well as the Deans Office, the Associate Dean of Graduate Studies and Research and the Transmedia Department at the College of Visual and Performing Arts, Syracuse University.

We hosted the following visiting artists and critics: Mary Mattingly, Marke Clare, Tattfoo Tan (twice), Cary Peppermint, Leila Nadir and Filipa Ramos. We collaborated with the Food Studies Department, the Architecture Department and the Biology Departments at Syracuse and also worked with outside organizations in Syracuse such as HopePrint, NoJaims and the Workers Center of Central New York.



Spring
2016

Shelter
Studio



Exchange

Primitive
Modern