

april 2016

LINK

MAGAZINE

BCIT & BEYOND



KEVIN CHEN

MADDY ADAMS / MICHAEL YAP

AMBER SHAO

BECOME A VOLUNTEER

BOINGY BOINGY

THE EASTSIDE FLEA

BILL REID: COLLECTED

15,000 SALMON

SYRIAN REFUGEES

JIAN GHOMESHI TRIAL

PLUS

- Marketing Monsox
- Photographic Memory
- LINK awards
- Canucks Clean-up



Here's to all the good times we've shared. (photo: maddy adams)

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The temperatures outside may be going up, but BCIT's Kevin Chen is still freezing. (p. 6)

(photo by steph brosky)



LINK

MAGAZINE

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Write to us with your ideas,
questions or comments.
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EDITOR'S LETTER

CUT YOUR TEETH.

It certainly hasn't been easy, but you've made it through. Perhaps you've got a few finals left, or a summer internship, but nonetheless you've made it through another year at the infamously workload-heavy BCIT.

I applaud you, for this is not easy, and yes, you should feel pretty good about yourself. But as you head out into the world, free of long Timmies lines and depressing stucco walls, remember to look down when washing your hands and keep in mind where you got those callouses. Remember where you pulled 13-hour days in the library. Remember where you endured excessive lectures babbled on by your least favourite instructor. Remember

where you cut your teeth, kid. No matter where you go, acknowledge your roots, and wallow in your humbleness, for everyone on your way up the ladder has gone through the same trials and tribulations you have.

Just because you worked hard, doesn't mean you deserve anything, for everyone else has gone through the exact same shit in order to sit at the same desk as you. If you're ever feeling full of yourself just think: the next person in line has also had to wait in the cold for the bus, or has defended a parking spot while drenched in the greyscale, post-apocalyptic Burnaby rain of BCIT.

Everyone changes in life, it's inevitable, but those callouses will always be there (at least subliminally) and they'll remind you of where you came from, what town you were raised in, and the school where you learned to be a tough, hardworking human being.

Good luck out there and I hope we meet again soon, somewhere up the ladder.

— Calvin A Jay
Senior Editor



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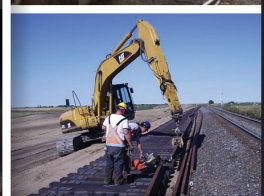
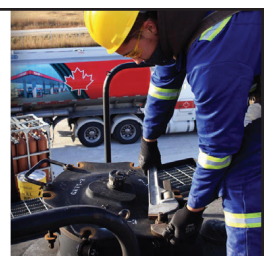
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Fin-al Mention

Okay we swear, this is the last time we'll use a pun to remind you that **James Flory** is still in Finland, and still blogging up a storm. Lately he's been taking in museums and opera houses, celebrating Easter like it's Halloween, and sailing to Stockholm. Spend some time catching up with James' activities, with each thoughtful and thorough blog post more inspiring than the next.



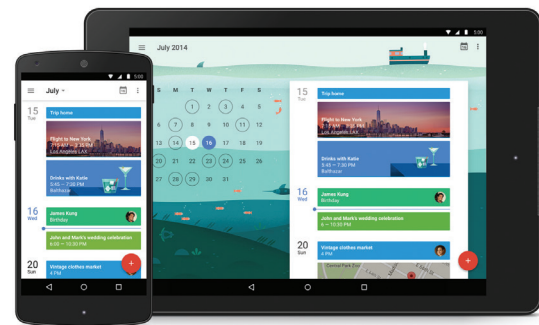
Eating Our Feelings

Michael Pinter is just cleaning up the final proverbial crumbs from his BCIT plate, getting ready to settle his tab, and we're feeling a little sentimental looking across the table at our favourite dining partner. The man has eaten his way through most of the Lower Mainland in the spirit of food journalism this past year and we've enjoyed every morsel of his delicious blogs. Good luck out there buddy, it can be a bland and flavourless world sometimes, but hey, at least we'll always have that brunch at Forage.



Smart Writing

This past year **Amy Tom** has done due diligence on some of the best apps and tech to keep you productive in the classroom, at your job, and in your home. Without her blogs, we might have sent that regretful email and not known we could take it back. We might have missed that appointment we forgot to put on our calendar, and we might not have know about a new trend in "smart writing." Thanks for keeping us organized Amy — you will always hold a special colour-coded place in our heart.



RT

@bojanaaaaaa

#BCIT this Sunday is full of marketing students stressing over @Geoffrey_Bird assignments #beentheredonethat 🤔🤔

@FinnHoya

You can add associate degree program dropout from #BCIT to my resumé. Feeling disappointed and elated at the same time.

@TamzV

Boom! Done school. Who says you can't take 8 courses at once!? #BCIT #ineedajobnow



TOP HONOURS



We've had the incredible fortune of working with some amazing BCIT students this year, telling the unforgettable stories, sharing the unique viewpoints, and giving a voice to the issues and ideas that make this school so special. We'd like to take this opportunity to highlight some of the more memorable contributions from this past year in print and online, and say a heartfelt thank you to everyone who picked up a copy of the magazine this year and celebrated BCIT and Beyond.

SILVER PEN AWARD

2015/2016 Winner

Laina Tanahara

The Silver Pen award is a \$500 cash prize given out by the BCIT Student Association Publications department to the student contributor at *LINK* magazine who's writing exhibited the highest overall level of quality and community impact.

Select Writing Credits

HPV: The new gender-biased disease (November 2015)

Defensive (December 2015)

Oscars So White (February 2016)

Select Editing Credits

Is Hillary Clinton A Feminist? (by Roshini Nair, February 2016)

Society Needs Supergirl (by Joseph Huang, March 2016)

Genetically Modified (by Alex Lamb, March 2016)

STRONGEST LINKS

MOST IMPACT

The Most Difficult Question You Will Ever Have to Ask
by Sally Barber
(september 2015)

MOST MUSICAL

The Dark Side of the Moon
by Jakob Schmidt
(december 2015)

BEST ADVICE

Models & Monsters
by Shakiel Mahjouri
(january 2016)

MOST HONEST

Inside the Mind of an Introvert
by Alice Han
(november 2015)

MOST CONSCIOUS

The Ghomeshi Precedent
by Roshini Nair
(april 2016)

BEST PHOTOGRAPHY

Stephanie Brosky
(various)

BEST ARTIST

Epifania Alarcon
(various)

BEST BLOG

Travel Journal: Finland
by James Flory
(linkbcit.ca)

HUNGRIEST

Michael Pinter
(linkbcit.ca)

HEALTHIEST

The Truth About Organics
by Diego Gonzalez
(february 2016)

MOST ADVENTUROUS

Biking Bolivia's Death Road
by Diego Gonzalez
(january 2016)

MOST ATHLETIC

Colton Davies
(various)

MOST TECH

The Internet of Things
by Jarell Alvarez
(march 2016)

BEST COVER

Dora Kola / 604 Cartel
photo: Stephanie Brosky
(february 2016)

MOST USEFUL

Cheap (but good) Wine
by Estefania Duran
(october 2015)

BEST INTERVIEW

Pitch Perfect
by Calvin A Jay
(february 2016)

A HUGE THANK YOU TO ALL OF OUR GREAT CONTRIBUTORS THIS YEAR:

Sally Barber	Roshini Nair
Sov Sin	James Flory
Miranda Chen	Amy Tom
Mat Paget	Eduardo Gonzalez
Wafé Gara	Kelsi Carleton
Jess Gowans	Tavia McQuay
Caitlin Prins	Kal Opré
Brandon McLean	Shakiel Mahjouri
Andrea Liu	Adesugba Folake
Jarell Alvarez	Flavia Chan
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Alexandra Riegher	Joseph Huang
Paulina Jaszczewska	Alice Han
Alex Lamb	Kurt Tadeo
Amber Shao	Maddy Adams
Michael Yap	Evgeny Demin



FREEZE FRAME

Do what moves you. As cliché as that sounds, it's exactly what 19-year-old Architecture and Building Tech student **Kevin Chen** is choosing to do with his life. This is reflected through both his school work and his passion for breakdancing. As we experience success, it tends to get real easy to start feeling full of ourselves, however Kevin comes across as genuine – shrugging off successes like receiving the President's Entrance Award from BCIT as well as his impressive sweet spin moves self-choreographed for breakdancing. When I caught up with Kevin for an interview, it seemed as if every muscle he moved had the ability to build into dance, from the simple scratch of his head, to the tilting of his chin.

interview **calvin a jay**

portraits **steph brosky**

What got you into breakdancing and b-boy culture?

When I was in Grade 6, I watched the movie called *Step Up 2*. There was a lot of breaking in [the movie], and that inspired me. I was attracted to the power moves, the spinning stuff, but now I can say that's not my favourite part of it.

What about the musical aspect of it. Did that attract you?

At first the music was just kind of mediocre to me, a lot of drum breaks that I was exposed to. But over the years I've acquired a lot of different kinds of breaking music that's not generally for breaking, but I do it anyway because it's nice to expand.

Do you try to match your dancing to a beat? Or do you find a track and model your dancing after that?

Every song has a different feel to it; your moves and your style adapt to the mood of that song. So I just play whatever I like to listen to... Breaking has four general categories of moves: "Top Rock" (the standing part of the dance), "Footwork" which leads into "Freezes," and then there's the "Power moves" —the famous spinning moves you see all over the place.

Is there a tight-knit community in Vancouver surrounding breakdancing?

There's definitely a vibrant community out there in the world especially in Korea and in Japan. But in Vancouver, it's pretty small. There used to be a guy, Arthur Tiojanco, who used to throw a bunch of b-boy events in Vancouver, but he moved to Toronto, so there's been a decline in events... I think [the community] is dying. There's nothing happening here really; there's no big competitions.

Would you refer to breakdancing as more of an art form and a dance, or more as a sport or gymnastics?

I definitely see it as more of a dance and as an art form. But in a way I guess you could call it a sport, like in competitions where it's settled by points.

Do you use breakdancing as a sort of solace or refuge from life?

I do use dance as a way to relax and to channel some energy out.

You received the President's Entry Award at BCIT, and you're enrolled in Architecture and Building Tech. How has this affected your work ethic?

To be honest, I'm not fully interested in my program. After graduating I plan on getting my diploma in Law Enforcement.



Why do you want to do that?

I've always been interested in law... This architecture thing is kind of like a family thing; people in my family are in the field. When I was younger I was pretty set on doing it as well. But after I graduated high school I suddenly had a crisis. I was thinking to myself, "Do I really want to do this?" I got interested in law enforcement. But as far as the award impacting my work ethic; I wouldn't really say that it does. I am thankful for it of course.

Jacob "Kujo" Lyons, a professional breakdancer and acrobat once said: "Because everyone watches the same videos online everybody ends up looking very similar... It used to be that you could tell what city a b-boy came from by the way he danced. Not anymore... It's what I call the international style or the YouTube style." What are your thoughts on this?

It's kind of true. There are certain b-boys that have really big names out there that everyone likes to watch... So when there's all these famous people and all these new dancers just watching the same people, they get inspiration off the same style and they end up looking like their idols. But as for the city thing, I can see why he would say that. For example, in Toronto there's a crew called the Supernaturalists and their crew bases their style on flow, complexity, and thready footwork. "Thread" as in: they make a hole somewhere with their body and they put something through it. Their footwork is really intricate. So you can tell someone is from Toronto by the way they do that. But now everyone has the same kind of moves. Especially power moves.

Do you have ideas when you're making a new move?

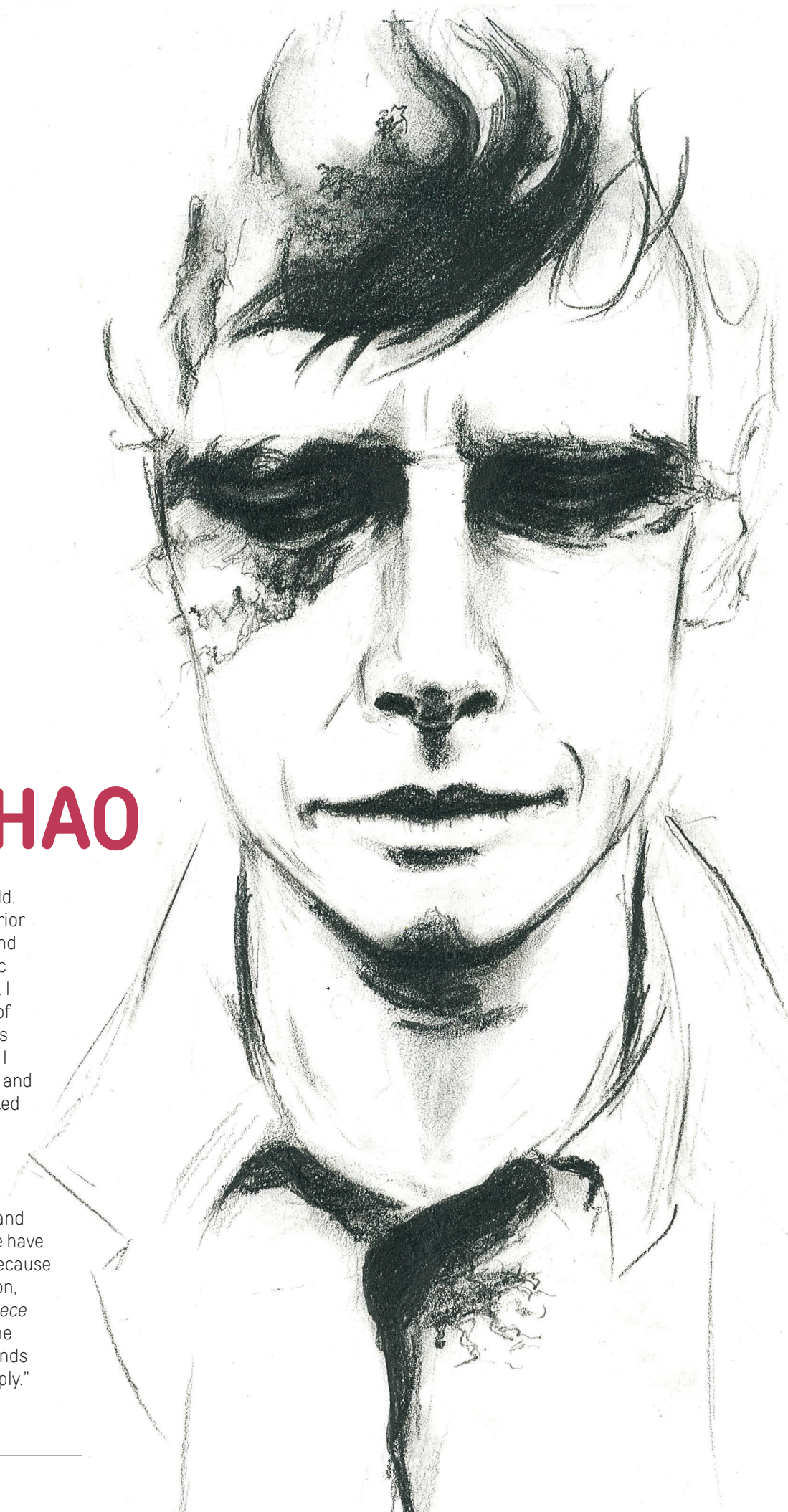
When I make a move, I just make something that I like the way it looks. But I have concepts that I try to make moves out of. For example, the one that I just made recently was— let's say I'm doing footwork and I get into a position but instead of taking another step to try and make more moves, I just stay still and keep that position and spin with it. I try to do something instead of trying to add another step. So it's like expanding on part of a move.

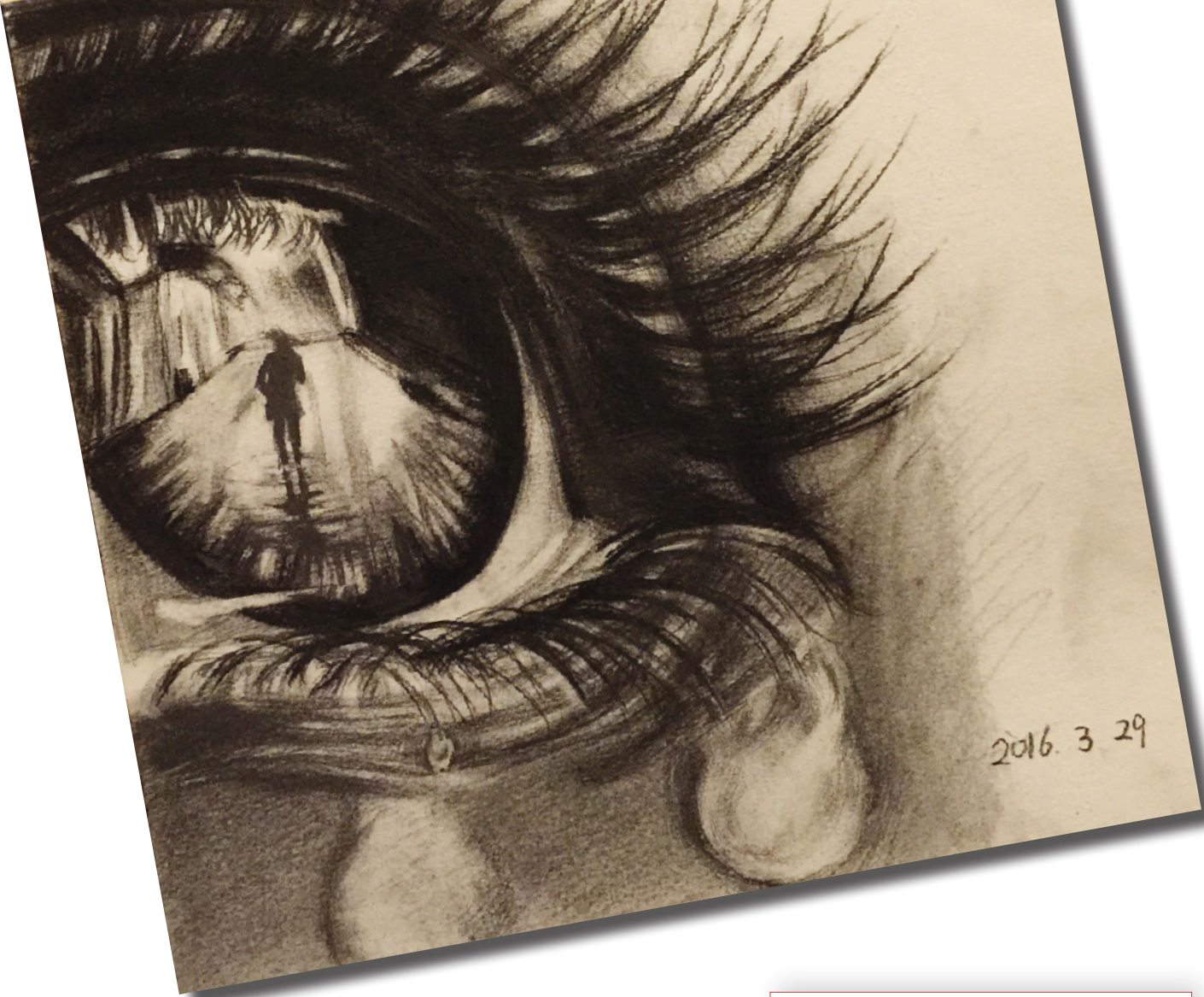
Kevin will be hosting Hastings Culture Clash Vol. III this summer at the Hastings Community Centre. Highlights of the event will include free open-level dance workshops on hip hop for anyone who wants to try it for themselves.

PORTFOLIO:

AMBER SHAO

"My name is Amber Shao, and I am 22 years old. I am an international student taking the Interior Design program at BCIT. I like to go outside and exercise in my spare time, and building plastic models with my friends is my favourite hobby. I have a model hobby group, and there is a lot of fun when we get together and share thoughts and the experience of building models. When I was a child, I was really into comic and anime, and I spent a lot of my time watching them. I started practicing drawing cartoon characters and dreaming of becoming a cartoonist some day. After entering secondary school, I began to take professional drawing training because I decided to apply for an art school, and I actually really enjoyed it. Cartoon and anime have always been my favourites since I was little because they give me not only happiness and relaxation, but also encouragement and comfort. *One Piece* is my favourite manga. The personalities of the characters are sharp, and the unshakable bonds between the characters always move me deeply."





Looking for something a little more meaningful this summer?

TRY

VOLUNTEERING

Summer jobs come in all shapes and sizes. Some of you will be looking to pick up where your program left off, taking a job in your field, while others are more inclined to ease up during the summer break, painting houses or cutting just enough lawns to fund your beach habit.

Whatever your motivation, one oft-overlooked opportunity is volunteering. Sure, it's not going to help you put a dent in your student loan, but the return on investment you'll get for your resume, your network, and your soul is unparalleled to any summer job.

"Volunteering is a great way to develop your skills, knowledge, experience and network," says BCITSA Career Specialist Alexandra Gunn. "You also gain references, which is important if you're a recent grad with not a lot of work experience."

Be smart about your choice though, as not every volunteer opportunity will offer you the same value, depending on the organization. "There are a number of volunteer opportunities available through not-for-profits/charities, from general help, to skills-based positions, and leadership/board positions," reminds Gunn. When it comes to for-profit operations however, Gunn advises that you be more aware of your official status: "If a person is performing 'work' as defined by the Employment Standards Act, then the intern or volunteer should be paid."

So how do you find the right fit for you? Connect with a BCITSA Career Specialist like Alexandra. They can direct you to postings, resources and your best-fit organizations. You can also check out the BCITSA Career Services website (bcitsa.ca/careerservices) which lists a number of online resources as well as Career Track, BCITSA's online job and volunteer portal (bcitsa.ca/careerservices/careertrack).

There's a perfect volunteer opportunity out there for you somewhere. Here are a couple of our favourites to get you thinking:



Big Brothers Big Sisters

Big Brothers / Big Sisters

Make an enormous impact on a child's life by spending 2-4 hours a week with a boy/girl aged 7-14. Go hiking, biking or just hang out. You can also mentor in math, or connect specifically with aboriginal youth.

bigbrothersvancouver.com
bigsisters.bc.ca

Canadian Red Cross

The largest humanitarian organization in the world with 20,000 volunteers, the Red Cross guarantees you a professional and impactful experience with great oversight from mentors and recognition for your hard work. They are currently seeking extra support for refugees.



**CANADIAN
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redcross.ca

Writers' Exchange



Vancouver Writers' Exchange

Hang out with kids, writing, crafting and planning activities that enhance their literary skills and give them the confidence they need to succeed. Most of these kids are at-risk youth, and really benefit from spending time with positive role models who can relate to their experiences.

vancouverwe.com

App Camp for Girls

The mission of this week-long summer camp is to empower girls by providing engaging and accessible educational programs in software development. Their vision is for gender equality in the software development profession. Camp consists of hands-on experience in app creation led by role models from the industry. Individuals who self-identify as female, trans, or gender nonconforming are encouraged to apply.



appcamp4girls.com

SPAWNING A LEGACY

The next chapter of Guichon Creek is just beginning.

by dan post

LINK's been tracking the movements of Guichon Creek and its greatest caretaker, Mark Angelo, for decades. From little gutter, to large pond; small stream to rushing creek; modest cohort of interested student environmentalists to what is now the flourishing BCIT Rivers Institute. But as much as we've been tracking the progress of this unrelenting little creek that could, Guichon Creek has been tracking the changing culture and social attitudes that run along its banks.

Guichon Creek as a symbol for society's evolving temperament towards nature is by no means metaphoric. Rather, quite literally, a reflection of the times we live in and the ideologies that define each decade. In the 60s, that reflection was of the underside of VW Beetle — that ubiquitous peace-loving vehicle of choice for North American hippies — straddling what was little more than a polluted drainage ditch, three indifferent young men perched upon its rooftop. The 80s saw reflections of sunlight on beer cans bobbing down the moat alongside innertubes manned by careless youth sparing no expense on their lavish demonstration of pure recreation and bad music. All the way up to today, and the reflections of little faces in the ripples, watching with utmost curiosity as 15,000 chum salmon in the same stage of the life cycle as them, race off through the now revitalized habitat, underneath the last remaining underground sections of the creek, and out to sea where they will become adults and, hopefully, return to campus once again some day. Now *there* is a metaphor an alumni association can really sink their teeth into.

This year, Angelo and the caretakers of Guichon Creek ushered a new term into the campus lexicon by completing the initial phases of a process called "daylighting" (fits perfectly into our new government's theme of "sunny ways," don't ya think?). Not one to be the last on the boat, BCIT has responded to the shifting tides of global environmental awareness and reclamation of natural spaces once destroyed by society's pursuit of progress, and so over the next few years the pavement (our mistakes) will literally be torn up (an apology) and some day soon the creek will flow freely from one side of the Burnaby campus to the other (reconciliation). This is a metaphor I can get behind, and *LINK* will surely be there, resting on a bench alongside the waterway, welcoming home the salmon.



photo courtesy BCIT Archives



BILL REID

How a cultural synthesis changed Haida art forever

Sculptor, engraver, carver, writer — Bill Reid was one of the most important First Nations artists of our time. For those who are unfamiliar with his work, just pull one of those twenties from your wallet and flip opposite Queen E. to admire his glorious and iconic sculpture, *The Spirit of Haida Gwaii*. Reid's search for the transcendent manifested itself in his restless pursuit of the origins of Haida culture. He was driven by the smoky, mysterious world of First Nations civilization; a time, place and people that kept no written records and were almost lost to the mists of time. It was a relentless curiosity that gave birth to decades of magnificent work.

by Jakob Schmidt

Reid's parents seldom mentioned his Haida roots and Bill grew up without any knowledge of his ancestry. Through relatives, he began to see glimpses of a culture that had been: gold and silver jewelry worn by his aunts with unmistakably Haida designs.

It's hard to imagine what Bill's world would have been like today. It was a world that trivialized First Nations culture — or rather, what was left of First Nations culture. It was a world in which some of the great First Nations warriors had died destitute as circus sideshows. Haida culture was sinking away and much of the establishment had spent years actively trying to make it sink away.

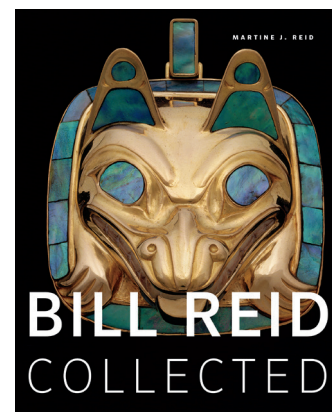
It wasn't until age 23 that Bill was formally introduced to his ancestral roots with a visit to his Mother's village, Skidegate, where he met his Grandfather Charles Gladstone. Gladstone was a carver and an engraver who still clung on to skills taught to him by the renowned artist Charles Edenshaw, Bill's Great Uncle. With the information highway of the internet at our fingertips, I think it's hard for us young folks to even parse how precariously Bill's heritage and ancient artistic techniques were tipped towards oblivion.

Gladstone and the visit to his village sparked a revelation for Bill. As he said himself in 1991: "Haida culture has been wrecked. Their language is gone. Their mythology is gone. The genealogies of the big families are lost. If they're going to find their way back to the world of cultured men, then they have to begin at the beginning."

While working an unassuming job at CBC, Bill began a career of art in Toronto where he took a jewelry making course and began to find his way back to the world of cultured men. With little to go on, Bill had to learn how to create his own art by studying and copying what fragments of Haida art that had survived in museums and in books. In 1958, Reid resigned from the CBC and began a UBC project to reconstruct a Haida village with master carver Mungo Martin. It was during this project Reid first learned how to carve totem poles, some of which you can find today on display behind the Museum of Anthropology.

Traditionally, Haida art is a two-dimensional art form. Even the majestic totem pole exists on a mostly vertical plane. Again acting as a mirror of Canadian culture, it was Reid's marriage of Western training and his First Nations roots that gave birth to a new three-dimensional style. Many tried to crush his Haida roots, while at the same time, many Haida artists are bound to strict traditional rules. Reid, with his huge bronze sculptures like the breathtaking *Jade Canoe* inside YVR airport, broke through both of these somewhat stodgy cultural identities and found a way to unite them.

Reid's art was essential in reintroducing traditional First Nations art back into Canadian culture. More than that, it does what all great art should do; it reminds us of our shared humanity. It works to unite and inspire all races and cultures, because it took a synthesis of culture to create. Towards the end of his life, afflicted with Parkinson's, Reid's shaking would only cease when he began to draw. It seems to me that image is a bigger metaphor than perhaps I even know.



Bill Reid: Collected
by Martine J Reid
Paperback; 168 pages
130 colour photographs
douglas and mcintyre (2016)



Dr. Martine J. Reid was Bill's wife for the majority of his artistic life until his death in 1998. Her new book *Bill Reid: Collected* is part analysis of his art, part pocket photo gallery. I had a chance to speak with Martine about Bill's impact and attend the launch of her book at the Bill Reid Gallery (639 Hornby St., Vancouver)

So how did you and Bill first meet?

We met in Vancouver. I am from France and I came as a doctoral student at UBC. I worked among the Kwakwaka'wakw people on the West coast of the continent. I met him exactly in 1975 when I came and he invited me to visit him in 1976 in Haida Gwaii when he was carving his totem pole. I went and the rest is history.

I was reading about Bill's life and it seems that in early life he was barred from his roots.

Yes, his Mother was a victim of residential schools and did not see any pride in raising their children in the Haida tradition. She raised them as westerners. He kind of knew that he was Haida, but he didn't know what it meant culturally. When he was in Toronto... he thought: 'Maybe I could make jewelry like the bracelets I've seen worn by my female relatives.' It is interesting because he actually spent his life digging out what his Mother had buried.

So would you say that by doing his art he was connecting with something in his culture?

Absolutely. I believe in the power of art to find yourself and I'm convinced that at the end of his creative journey Bill had found his 'Haidaness.' In *The Raven and the First Man* not only did he release Haida people out of the clamshell, but by breaking the rules of Haida art – which were really quite contained – he broke not only the shell of the convention, he gave birth to himself. It's clear he died as a Haida person.



(l to r)
photos by Kenji Nagai
*The Milky Way Necklace, 1969 ;
Dogfish Woman Transformation Pendant, 1982;
The Raven and the First Man in Onyx, 1986;
Xaxada—Haida Dogfish Woodcut, 1994.*



“He actually spent his life digging out what his Mother had buried.”

Do you think that's what he was searching for in the art?

This was an unconscious search. I don't think he was really looking for his roots. He found his roots at the end of his journey. His interest in the arts started with a pure curiosity. That curiosity developed into a very strong interest. I see that developing into love and then into passion. This art form: he wanted to bring it out to the world because this was an art form that was not very well known at all. He was looking for the source. For the origin of the art form. This is why at some point in his life while he was very sick with Parkinson's disease he decided to carve a canoe! Twenty meters long! He was convinced that maybe – because these people were a maritime civilization – the canoe would hold the secret.

Do you think the Parkinson's had any effect on his art, or informed his art in any way?

It is hard to say. His work was quite amazing, that this man was able to carry on regardless. His art transcended his condition. As soon as he would take a brush to paint a form line the shaking would stop. His art was showing more life. It's so interesting. This man was sometimes frozen in time with this cruel disease but he always managed to bring more life and more dynamics into his art. So Parkinson's, as you say, played a role in his artistic career.

So he found something he was searching for. Do you know how that manifested itself? Did he find a peace with it?

I think he was at peace. You know, when you see *Joy is a Well Made Object* – he was quelled only by the joy of making it. Don't forget he was also a writer. Many of the pieces that he wrote were accompanied with beautiful poetry and prose that goes along with the work. He was also a humanist. I think in that way he got some satisfaction because he wanted to improve the Haida people's condition. Their population went from ten thousand to five hundred after colonization. They lost tremendously, not just in human lives but in the cultural traditions. He wanted to bring back their humanity. He restored what made the Haida people a great people. Bringing back skills and pride in who you are.

PHOTO FEATURE

/ Michael Yap

// Maddy Adams

(this page)

Michael Yap

Architecture (*graduating 2016*)

"If a picture is worth a thousand words, how many words are in a drawing? As someone who loves traveling and art, I am always looking for that thousand-word moment to visualize on paper. From the mundane to the spectacular, it's not hard to find new, sketch-worthy places in every city I visit. Next time you're in a new place, try putting that phone down and picking up a pen. You never know what'll happen."



(opposite page)

Maddy Adams

New Media (*1st Year*)

Madeline Adams is a wedding, portrait and candid photographer based in Metro Vancouver.

She enjoys experimenting with different cameras, lenses and mediums. Whether she has a DSLR or cellphone in hand, she is always taking photos and waiting to capture a perfect moment. She sees the world in colours, shapes and patterns. Madeline loves graphic design, multimedia collage, dogs and travel.



the ghomeshi precedent

by roshini nair

A disaster. If you are an advocate for sexual assault survivors, that's been the predominant way of describing the Jian Ghomeshi trial. Ghomeshi, a former CBC radio host, was on trial for the sexual assault of three different women and on March 24, 2016. He was acquitted of all charges.

For context, the three women were part of a group of women who had come forward levelling allegations of sexual misconduct against Ghomeshi after he was fired from the CBC in October. The firing crystallized the rumors which had swirled for years in the Toronto media scene about Ghomeshi's "shady" character, ones that made journalism programs hesitate to send female students to intern on his show. By the end of November 2015, the police had enough evidence to formally charge Ghomeshi.

Women's groups and feminists applauded the bravery of the women coming forward, some after years of silence. They chided the fact that it took so long for anyone to do anything, but geared up for the trial. Ghomeshi—along with Bill Cosby, Woody Allen, or R. Kelly—fit that familiar narrative: a charismatic, powerful man who preyed on vulnerable women and got away with it. His trial was the opportunity to change that narrative, to make sure Ghomeshi didn't get away with it.

But it turned out drastically different. With talented defense attorney Marie Henein on his side, Ghomeshi emerged free. So what went wrong?

In the judgment, Justice Horkins wrote a scathing assessment of the credibility and reliability of the women who accused Ghomeshi of sexual assault, referring to their post-assault behaviour as "odd". He explained that in a criminal case, a judge can only convict if he is absolutely sure of the accused's guilt. The women's stories were flawed, details

appearing and disappearing and withholding certain facts that later came to light.

Advocates said that the women were traumatized, and didn't remember minute details of an event that happened over a decade ago. The defense eviscerated their testimony with details, like proving the type of car one witness remembered Ghomeshi driving was only bought a year later. But it was other bigger details – like contacting Ghomeshi after the alleged abuse, sending emails and flowers, and then not disclosing any of this to the Crown – which sent the judge over the proverbial edge. About one witness he said: "She ultimately acknowledged that she left out things because she felt it didn't fit 'the pattern'...She was prepared to tell half the truth for as long as she thought she might get away with it."

That "pattern" comment is interesting, because despite the relatively progressive nature of Canadian sexual assault laws, the application of these laws is still imperfect. The women in the Ghomeshi trial changed their stories to conform to a certain pattern of understandable, "acceptable" behaviour. They were responding to the idea that there is a way society expects a victim of sexual assault to behave: like cutting off all contact, immediately acknowledging the assault and calling out the assailant, maybe reporting the incident to the police right away. But real life is more complicated than that, especially intimate partnerships where these kinds of incidents of sexual violence take place. In these cases, people usually don't stop what they're doing and immediately call up their lawyer and ask them how to proceed. It's a grey and confusing, sometimes unbelievable situation to be in and the dynamics of a relationship are much more subjective and mixed.

And while the judge's reaction to this was a curt "tell the truth, the whole truth and nothing but the truth", it is hard to know if it really is that simple.

Would the court – a supposed bastion of objectivity and fairness – be able to fully understand an abusive relationship, as messy and complex and subjective as it is? It remains unclear, and unfortunately after this trial, sexual assault survivors might find it even more difficult to trust their stories with the legal system.

"people usually don't stop what they're doing and immediately call up their lawyer."

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MONSTER SQUAD

by jarell alvarez

Most classes consist of term group projects which, as we all know, are lame and redundant, often ending up in the recycling bin and nowhere near the world outside these walls. Stepping into my Digital Design course at BCIT, I was expecting much of the same thing, but this class was different. Our instructor, Aimee Chung, presented us with an idea that sounded provocative, enticing, and catered to the real world.

The challenge: create a real brand, and design a digital marketing campaign around a bunch of sock puppet monsters called MONSOX, launching Aimee's real world handcrafted product line into an online platform.

For the rest of the term, we divided ourselves up into groups and took on different facets of the company. I took sole ownership of the storytelling team, in charge of creating the entire "world" for Monsox.

It seemed crazy, being given three months to work on an entire startup company and bring it to market with so many moving parts including audio and video, marketing/branding, designers, web development... all in one class.

The foundation of Monsox started with Aimee making sock creatures last summer and venturing into a market that hadn't been riled up lately. The water was a little stale, but hope and passions were high. The process, for Aimee, was at the heart of the idea: get her away from the computer and work on creative crafts.

The core of Monsox is this: to inspire kids, teens and young adults. We wanted to teach them that it's cool to be unique, independent and curious about their world, and yet still be resourceful and thoughtful about the environment around them. This concept of individuality is what we express through different storylines of the Monsox characters, and through an exploration of their world. The Monsox motto is: Button Up For A Journey.



The process was at the heart of the idea: get her away from the computer.

The collaboration process we embark on every Wednesday is very unique, creating a real brand and products that can be sent to market. Unlike some startups where one person is calling all the shots, Monsox was set up with a very democratic management structure, with Aimee mentoring team-leads of each group in the direction they set forth for themselves. No other class is creating a process like ours, setting ourselves as a benchmark for potential future projects throughout BCIT.

Each group presents their work from the week, getting feedback from the other groups in typical board meeting fashion. Teams are encouraged to take ownership of their goals and have weekly check-ins. This encourages accountability among the teams. We also used real-world tools to communicate across teams, with apps like Slack.

Adhering to the expectations of a real market has been tough throughout these months, with the question always floating over our heads: will Monsox rise to the top and be a success? Only time will tell, but at the very least, we've had a lot of fun and I'm proud of all the individual efforts that went into this process.

The market is laid out for us, all we have to do is launch this ship for the world to see.

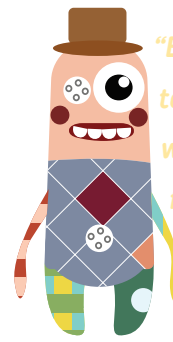
Storytelling Jarell Alvarez
Marketing Jason Ng
 Aaran Manansala
 Alan Lin
 Diane Wu
 Eric Ma
 Owen Song

Web Development Kurt Tadeo
 Andrew Park
 Nick Drzewiecki
 Hark Grewal
 John Wang
 Xaiver Zhang

Audio and Video Matt Lehti
 Cam Farion
 James Kropp
 Evan Meyer
 Grace Yaru

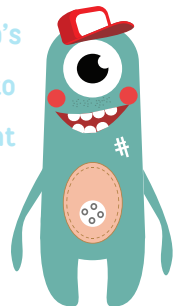
Design Derek Fu
 Curtis Tsui
 Cathy Han
 Cara Wu
 Rebecca Wu

additional help Justine Fowler

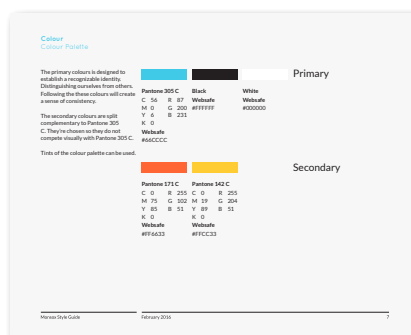
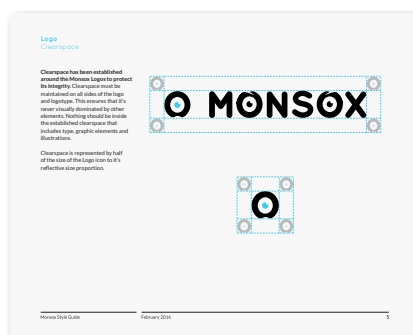
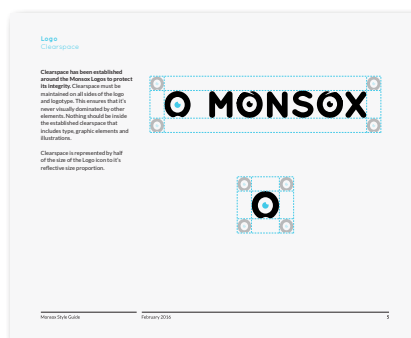
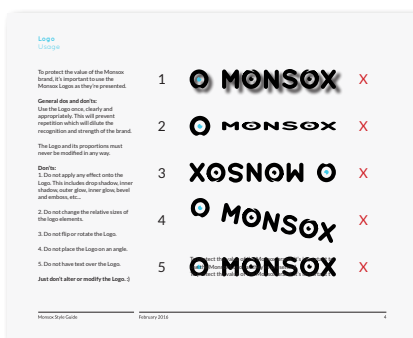


"Being there with the different team members through each week, watching the challenges they faced and the successes they enjoyed. Our goal was to see it all come together, and keep a record that says 'we were there.'"

"With a team of the group's best developers, we strived to create a functional website that adheres to design standards, as well as integrates each team's work all in one place."



"We wanted to bring Monsox to life by sharing the progress of each character development through the power of social media."



Go deep into the world of Monsox, exploring the unique stories and characters created by this talented team.

www.monsox.com

Facebook: Monsox
Youtube: Monsox Creative
Twitter: @MonsoxCreative
Pinterest: Monsox Creative

REMEMBER ME?

by Joseph Huang

What's the best way to hold on to your special moments? A couple of decades ago, it was through storing pictures in photo albums. Fast-forward to the present, and our storage methods have evolved into USB drives and Facebook or Instagram posts. It's easy to get swept away with all of these technological changes and forget just how important a good old-fashioned printed photo is.

Yes, social media has the ease of sharing your special memories instantly with friends, and pen drives offer a longer-lasting alternative to prints. With current technology, there's virtually no cost to the number of pictures you want to take — not to mention the freedom from having boxes piling up with photos. Such use of technology though comes with pitfalls as photographer Jen Bullied, owner of Viva City Studios, explained:

"I can't tell you how many clients I have that will tell me they have photos they meant to print but just didn't have time and so they sit on a DVD or a flash drive." She pointed out how as time passed, unique memories lost their charm as they became buried under hundreds of other social posts. "Our Facebook timelines and Instagram accounts grow to unimaginable sizes... we never really have the time to sort the special from the mundane." So what better way exists for preserving our most precious memories than by transforming them into prints?

Having a physical print affords the unique sensation that comes by touching an object rather than just looking at it. Haptics, the science of touch, aims to discover the importance and effects of touch in our lives. Discoveries show that not only is information-gathering enhanced when physical contact is made, but stronger emotions are conveyed and retained as well.

A study into physical and digital media marketing was conducted by Temple University in Philadelphia. The research showed that people who were given physical marketing materials like paper brochures, responded more emotionally and were more invested in the content. In addition, the participants remembered the physical ads longer than the digital ones. All this isn't meant to downplay the advantages of digital photos, but it does show why physical photos are unique and necessary: they afford an enhanced emotional connection that no digital photo can. That small photo of a loved one in your wallet that peeps out whenever you open it; holding a framed picture on your desk that reminds you that no matter how much stress there is at work, there's a family to go home to. And thirty years down the line, that family group shot will still be there, exceeding the lifetime of any technology we have right now.

Life should never be taken for granted, and neither should our photos. Take as many as you can, but don't forget the really special ones — and try to get those printed. Technology and social media will change but the memories we want to cherish don't. In the end, what is a photograph but to be remembered?



Now and then we hear about how we should reduce our sodium intake in order to prevent diseases as we grow older. But despite popular belief, the main contributor to unhealthy levels in your system is not the salt you put on your food, but the salt that's already in it. Instant meals, cured meats, prepared foods... these are the real culprits. Allow me to help sprinkle out some truth about sodium.

by **diego gonzalez**

This is not the kind that's killing you!

Sodium in Your Body

Sodium is one of the body's major electrolytes that controls the fluid amounts in the body. It prevents dehydration. We only need about 2,000mg per day, yet our regular diet contains far more than this.

Sodium and Your Health

Kidneys work as a blood filter. A high-sodium diet will disrupt this balance, causing less water to be filtered, therefore elevating the pressure in blood. First risk: high-blood pressure.

As high-blood pressure keeps overworking the kidneys, they will start failing which will bring heart failure, along with pulmonary edema: water in your lungs. People of African-American and South-Asian descent are 3 to 5 times more likely to suffer than Caucasians.

Sodium in Your Diet

But how much sodium are you eating now? A regular raw cup of rice needs one teaspoon of salt (1,700mg), and it would be enough for 4 portions, so 400mg each. Soy sauce per teaspoon is 900mg.

And the King of Sodium? Instant noodles with a whopping 1,200mg of sodium in just half a serving. But how many times have you eaten a half serving of noodles? So you're really getting 2,400mg per bowl!

Other high-sodium products in our pantry: bacon (1,500 to 2,000mg), cheese (500 to 900mg), wheat or whole wheat bread (250 to 600mg), tomato sauce (500 to 700mg), cereal (10 to 500mg), and the list keeps going.

Sodium in the Future

The idea is not to convince you to stop adding salt to your food. The idea is to create awareness, so you decide whether or not

to look at the Nutritional Facts in your food. The average person in Canada eats around 3,400mg per day. That is more than double the lower limit we are supposed to consume.

The future may look promising. Tokyo University is developing the Electro Fork, which will send small electric shocks to your tongue that can stimulate your taste buds and simulate the salt flavor, lowering your need to eat salt.

But before you have the Electro Fork, you can start reducing your sodium intake gradually. The guidelines are: choose products with 300mg of sodium or less, the lower the better. Use less salt, buy low-sodium products (soy sauce, canned fish, ham), and please try to avoid instant meals. Remember that a small step here will take you a long way in the future.

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MARHABAAN BIKUM FI KANADA:

*My experience volunteering
with a Syrian refugee family.*

by **Iaina Tanahara**

She looks up at me expectantly with her aquamarine eyes, outlined by her long thick lashes that reach towards the sky like flora hungry for the sun. She raises her arms and forms a “T” with her body and I know exactly what she wants. She doesn’t need to say a thing.

I pick her up from her underarms and swing her high into the air, spinning her around maniacally as she shrieks with laughter. The sound that emanates from her communicates pure unabashed happiness—first a high-pitched squeal followed by staccatos of bubbly giggles.

When I finally put her back down on her own two feet, she stumbles around drunk from dizziness, those lakes for eyes rolling to the back of her head for added effect. When she regains her center of gravity, we go through the whole routine again. No words are exchanged, but we’ve communicated fluently in the language of play.

Even if she did say something, it wouldn’t matter. I don’t understand anything that comes out of her lips, and that’s because she only speaks Arabic. She is one of 26,262 Syrian refugees that have come to Canada since November 4th, 2015.

Her name is Basma. She is five years old, and she is sandwiched between her two brothers who are only a year apart from her. She also has a younger sister who is two. Basma's parents don't speak any English either, but her father has just begun taking classes and her mother is on the waiting list. Once they become more proficient in English, they'll be able to search for jobs. Until then, they receive the same monthly income from the government as anyone on welfare does.

I volunteer as a settlement mentor to Basma's family through the Immigrant Services Society. My role is to basically be their friend. Along with another volunteer who can actually speak Arabic, we try to ease their transition to life here by helping them navigate things like public transit and getting a library card. We are also the people they can ask about where to get mint and okra seeds to plant for the summer, or how a coupon they received from the grocery store works.

But mostly, I play with Basma and her siblings. It requires no Google translate app, though I do try to teach them some English words along the way. At the beach, I hold Basma up in my arms and point at the passing boat. "Safina," she says. "Boat," I reply. She replicates with something that sounds more like, "bōt," and we laugh.

We trade words and phrases, my English for their Arabic. The word I've used the most is "shukraan" which means "thank you." And this is because this family has been so generous with me. When I come to their home, I am greeted with Arabic coffee. Before I met them, I had never tasted the thick shot glass-sized coffee, but it is dark and delicious. It would be a waste to put any milk in. It's always accompanied with something to eat, either biscuits or something Basma's mom has baked. I don't want to take away from what little they have, but I know it would be rude to refuse.

Last time I was at their home, I was treated to dinner. We had dolmas and kousa mashi—stuffed grape leaves and stuffed zucchini—and ended the night with shay. I ask Basma's mom to teach me how to make dolma because hers is better than any I've ever had at a restaurant. She says we can do it next time, and now we are becoming fluent in the language of food.

Their generosity and acceptance of me into their family is profoundly touching. I do not know the specific details of what their life was like before they came here, but I do know that one does not

“It is not my place to ask what the past was like, but to help ensure their happiness in the present.”

flee their home unless they have no other choice. I also know that since the civil war began, over four million other Syrians have fled their homes. 300,000 have been killed.

Though I am intensely curious, I refrain from asking what life was like before Canada. My presence in their life is to aid their transition to a permanent life here, where they can wake up each morning feeling like this is home. It is not my place to ask what the past was like, but to help ensure their happiness in the present.

And when I twirl Basma around in the air, and she smiles and laughs without any hint that behind those aquamarine eyes there are memories of tragedy, I know I am doing my job.

EASTSIDE FLEA

UPCYCLED

by Laina Tanahara

What started as a dream to bring a DIY, thrifting-inspired vendor fair to Vancouver's vintage-loving locals has reached new heights this month with the opening of a venue the likes of which Vancouver has never seen. After three years as a semi-regular weekend event, the East Side Flea Market is saying goodbye to its travelling pop-up fair, and setting up a permanent home in Main St's iconic Ellis Building.

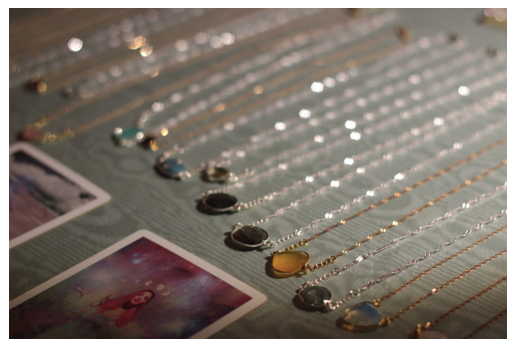
Before the ESF took over the 10,000 sqft space (1024 Main St. just north of Terminal), The Ellis Building had previously been occupied for 80 years by the Main Street Sheet Metal Co. and was becoming dilapidated and sitting unused. Until Jill Whitford and her partners Ezra Kish and Morgan Ellis came along. "It had lime green walls that hadn't been touched in years," Whitford explains. "It was just super dirty and industrial with some parts that had wallpaper from the 1940s. It's hard to convey how rough it was."

She's right. Looking at the space now at the ESF's Grand Opening, it's hard to picture it decrepit. The once-grungy lower level workshop has been transformed into a marketplace swarming with people and vendors hawking everything from vintage clothing and ginger beer, to shotguns from the 1950s purposely rendered useless to be deemed a collectable and not a firearm. The top floor: home to artist studios where local talent can ferment their creativity into unique products to sell at the next event.

Before moving into the Ellis Building, the ESF was a travelling market, popping up at places like East Van's Wise Hall and UBC's student union building. But a permanent location was always the goal. "In the city, it's hard to find a venue that's affordable, big enough, and has enough character," Whitford says. "But this venue takes us to the next level; we can reach a lot more people."

Right now, there are no plans to travel around again since the permanent space was such a large undertaking. But Whitford doesn't rule it out entirely, saying that if they have the capacity, it could still be an option.

*Catch the next East Side Flea Market on May 21st and 22nd.
If you're on the hunt for an alcohol infusion kit or denture adhesive
from the 1940s, there's probably no better place to find it.*





BOINGY BOINGY

photo : Scott McAlpine

You can watch
Charlie's appearance
on the Den online at:
**[cbc.ca/dragonsden/
pitches/boingy-boingy](http://cbc.ca/dragonsden/pitches/boingy-boingy)**



Photo courtesy: Jeff Vinnick / Devin Manky (Vancouver Canucks)

Canucks Turn a Corner in '15/16 Season

by colton davis

It was a season with a lot of losing for the Canucks, who finished 31-38-13; a lot more losing than the fan base is accustomed to.

In fact, their 51 combined losses this season (38 in regulation, 13 in overtime or shootout) is the most in the team's franchise history. The Canucks iced a lot of worse teams in their early years in the NHL, but with ties so frequent in the 1970's, they didn't lose nearly as much as they could have (and they still lost over 40 games most of those years).

Nonetheless, the Canucks of 2015-16 won the fewest number of games over a full 82-game season since 1999-00, when they only had 30.

Despite the team's struggles to win games consistently, score goals, or limit teams to not having a shooting gallery most nights, there are positives that will come about from enduring tough-watching hockey all season.

Apart from obtaining a top pick at this June's NHL draft, a number of young players took a step this year in being foundation players next season and beyond – and some other players project to be not far off.

Bo Horvat is through two NHL seasons and looks like he'll be a top-six forward for a long time. Ben Hutton grew in leaps and bounds on the blue line in his rookie season, and could very well be a top-four defenceman next year. Jake Virtanen trended upward in his development all season, and fellow rookie Jared McCann turned a lot of heads and battled to hang around for a full season of pro hockey.

You can go down the list. Sven Baertschi had stints of brilliance and could become a solid scoring forward if he continues his rate of developing. Emerson Etem is a young forward who has lots of work to do on his game, but showed an uncanny work ethic down the stretch of a season that was essentially meaningless. Nikita Tryamkin debuted in mid-March, and the big Russian brought a presence that hasn't really ever been around on the Canucks blue line.

Not to be forgotten is goalie Jacob Markstrom, who had a breakout season in the Canucks crease. The 26-year-old started a combined 43 NHL games in parts of the last four seasons, and started 30 games this year with much improved numbers. The former 31st overall Florida Panthers draft pick in 2008 pushed Ryan Miller for the main starting duties at points this season, and was reliable during times when Miller was injured.

Of course, there are lots of kinks to be sorted out in Vancouver. Among those is management's apparent fear of the word "rebuild," which may stem from ownership's demands, as no one is really clear on what the commitment is at the top of the organization.

In a season with more negatives than usual in Vancouver, there's still lots of positives for the Canucks to build on heading into a longer-than-normal golf season this summer.



DARK SOULS 3 PlayStation 4, Xbox One, Windows (fromsoftware)

"YOU DIED" will be one of the first messages you will see from *Dark Souls 3*, and definitely not the last. It is the third installment in the *Dark Souls* franchise and overall fifth action RPG title developed by FromSoftware. *Dark Souls 3* has a lot of hype to live up to, but it definitely has the talent and lore to back it up.

Dark Souls 3 has very little tutorial to help players and immediately throws you into the world to fend for yourself against unknown creatures. The gameplay is similar to that of its predecessors, which

uses a hack-and-slash style gameplay similar to *Dynasty Warriors* or *Devil May Cry*, but is more strategic and much less forgiving.

Each strike and movement you do in combat may reward or severely punish you which ultimately results in death, but thankfully, not a "game over." The game is built around the premise that the player will die repeatedly, and that it is natural. Learning from the mistakes in order to improve and move forward rewards you with progressing through the game, as well as the sense of accomplishment for having beaten that one boss you spent

hours trying to beat—and boy does it feel good. But just when you think that you've faced the hardest one of them, guess what's waiting for you behind the next big door? That's right. An even bigger, stronger boss of course.

It seems that *Dark Souls 3* is just as difficult as was expected. But what comes with this difficulty is deep storytelling, a beautifully crafted world, a challenging multiplayer experience, and engaging fights, that keep you on your toes and rewards your efforts.

Oh and one last thing... Praise the sun!

— kurt tadeo



ENTER THE GUNGEON PC, Mac, Linux, PS4 (dodge roll)

Guns are one of gaming's longest-running conventions. Dating back to some of the earliest titles of the medium, firing projectiles at enemies is just something we all expect at this point.

What if some developer decided to make a game based entirely around guns? No, I'm not referring to your average military or sci-fi shooter. I mean a game based entirely around the concept of everything gun-related. As you can tell by the name, *Enter the Gungeon* has its heart set on the topic of firearms, and never lets it go.

Enter the Gungeon is yet another entry in the ever-expanding "rogue-like" genre; the levels and power-up locations are all procedurally generated, and if you don't make it, you have to restart from the beginning. These types of games are being released at a staggering rate, and honestly, are getting a little stale at this point. However, I was pleasantly surprised by *Gungeon*.

It's a top-down shoot-'em-up that can approach bullet hell territory at times, especially during boss fights. Like many rogue-likes, there are tons of weapons, power-ups, enemies and bosses. What sets it apart is the sheer amount of polish put into every aspect of the game.

Every object you can interact with is logged in your "Ammonomicon," each with its own unique description. My favourite weapon in the game so far is the banana; the game justifies its existence because bananas are, well, sort of shaped like guns. That's hardly the beginning of the absurdity that runs throughout this game. This fun attitude paired with a bright and colourful art style makes this a very approachable title.

If you're up for another rogue-like, *Enter the Gungeon* is worth your time. It's far from groundbreaking, but the amount of love put in by the developers shines through every bullet-littered screen.

— brandon mclean

