

NEGOTIATING THE THREE FACES OF EVEREST

An Architectural Wunderkammer

NUS MArch Thesis Report
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For Everest and her people, wherever



ABSTRACT

Everest is critiqued as an extreme subject of the Wunderkammer (*Site*) through the reconstruction of the mountain in the eyes of three protagonists – the Climber, the Sherpa, and the Refugee. The epistemology of the Wunderkammer is illustrated through an architectural lens, producing atmosphere from unconventional non-spatial prefaces, questioning the limits of architectural representation. The Wunderkammer is an object of architecture, in its most compressed and powerful form: a design intervention with no traditional building in sight, but a morphology of spatial effects.

The architectural Wunderkammer negotiates and reinterprets the ways one views the landscape of Everest through altering the spatial perception of the viewer using the toolset of an Architect: drawings, diorama models, spatial setup, and the curation of the viewer's experience.

Here, the architect introduces a curated experience of contradictions and relationships encompassing the atmosphere, rather than an addition or alteration to the mountain – a better interpretation of the protagonist's spatial perception in the context they were placed in.

Hence, when the fragments of the Wunderkammer are pieced together as one, they reveal the existence of spaces, objects, forces, and truths seen differently by the three protagonists that humans would otherwise never be able to perceive on a trip to Everest.

The Wunderkammer of the architect's remote journey on Everest from the eyes of the Climber, Sherpa, and Refugee shows a contested yet shared mountain that holds three different meanings to each of the protagonists.

Keywords: Wunderkammer, Remote Atmospheres, Contradictions, Relationships, Curation



ACKNOWLEDGMENTS

This thesis represents a childhood dream, a fascination with the Himalayas that has stayed throughout since an expedition to the mountain range of Rishikesh; I am sure the me in 2011 would not have ever imagined we would be here, creating our own Wunderkammer of Everest today.

To Dr Lilian Chee, thank you for your unwavering support throughout this year, guiding me to explore with your expertise and knowledge, pushing me to understand architecture beyond its conventional boundaries.

To Prof CJ Lim and all whom have mentored me before, I am grateful to have learnt and grown from my 5 years of architectural education, your teaching and guidance have been integral to my journey.

To Ian, Zihao, Anthea, Yong Chern, Emma, it was a blessing to have you all around throughout this final year, thank you for always being here to cheer me on amidst it all.

To my Friends, without your 20 missed calls I would still probably be knocked out on the sofa, seriously.

To my McDonalds Studio, thank you for the stim beacons.

To my Family, thank you Clarabelle for helping me in all my models always, Dad for always buying cake for me during stressful times, Ahma and Ahgong for taking care of me through sleepless nights, and Bacon for being the best emotional support animal around.



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Climber
Sherpa
Refugee

THE WUNDERKAMMER PROCESS OF THE ARCHITECT

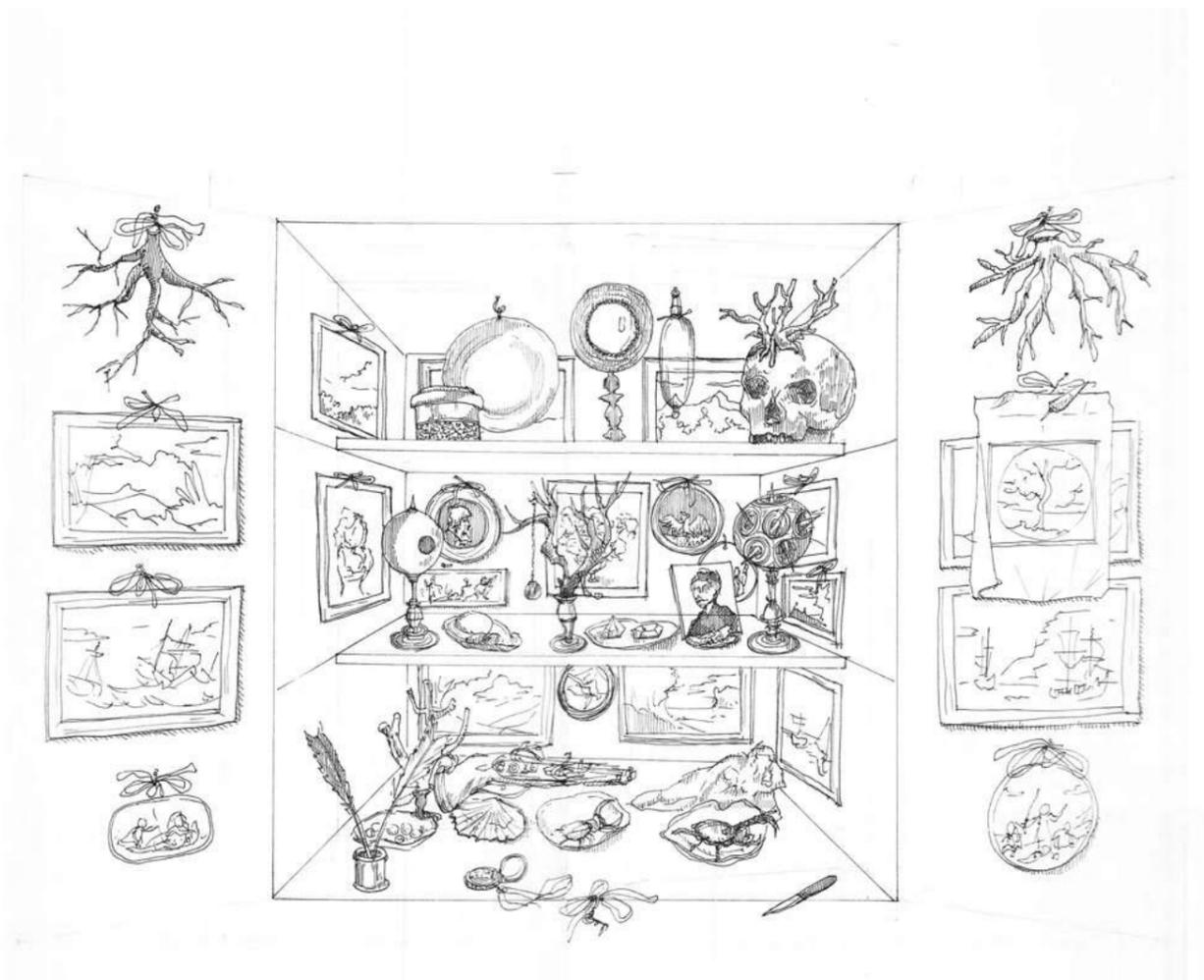
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Contradictions
Curation
Process

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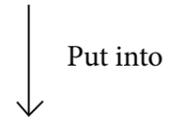


PREMISE

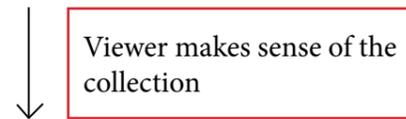
The Wunderkammer Process
The Role of an Architect
The Constructed Wunderkammer

PREMISE: THE WUNDERKAMMER

CATEGORY OF OBJECT Artificialia Naturalia Scientifica Exotica Mirabilia



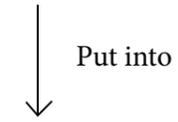
Wunderkammer
eg. Cabinet, Room, Suitcase



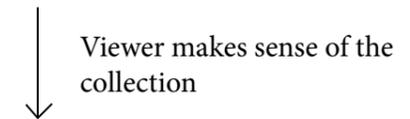
The purpose of the Wunderkammer is to aid the viewer in linking unconventional fragments together to create new myths and ideas of the objects.

EVEREST: THE ARCHITECTURAL WUNDERKAMMER

CATEGORY OF OBJECT Anecdotes Reports Stills Audio and Moving Images



The Architectural Wunderkammer
eg. Site



The purpose of the Architectural Wunderkammer is to aid the viewer in linking fragments to produce space from unconventionally non-spatial items.

MAKING SENSE PROCESS

Architects have always pieced together fragments (remotely, or not), eg. climate, fabric, dimensions, humanistic issues to produce spaces. This process of piecing together and making sense of the fragments as a whole is the same as how the viewer makes sense of the collection in the Wunderkammer, a process usually not shown but an important skill for the future Architect to learn in order to be creators of space and atmosphere.

By using Everest as an extreme site and landmark, the epistemological process of the architectural Wunderkammer is made visible.

The Three Faces of Everest Constructed through Curation - Relation - Contradiction:

Climber - Backpack

Sherpa - Mandala

Refugee - Khata Scarf

The Architect adopts the viewpoints of these three characters, using architectural techniques to create the conditions and spaces to visualise, reconstruct and read the atmosphere and space of Everest.

THE TRADITIONAL ROLE OF AN ARCHITECT

MEDIUM

Drawings

A prior act of thought

A consequent manual for the arrival of architecture

A technique/theory

A visualization of spatial relations

A projection

A reference

Models

An idealization

A 3-Dimensional Reconstruction

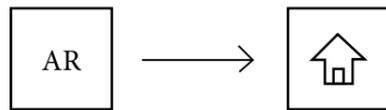
A transmutation

Fastidiousness about the purity of the traditional architectural vision encloses itself within its own compound, denying it communication with anything else to preserve its integrity.

With our minds fixed on the predominance of architectural language, we limit our spatial imagination before the confines of the medium, not enabling us to new modes of architectural representation that would be more capable in reproducing remote atmospheres.

POSITION

Architect designs for a client or purpose by deciding what they need (sole authorship), creating drawings and models that the architect is able to comprehend and use



PUSHING CONVENTIONAL ARCHITECTURAL REPRESENTATION AND ROLES BY USING THE MEDIUM OF A WUNDERKAMMER

MEDIUM

1D - 2D - 3D

Numerical Data
Words
Sounds
Textures

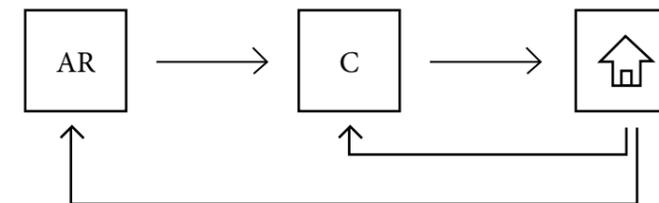
Drawings
Maps
Paintings

Models
Objects
Videos
Climate

To understand a subject and reconstruct atmosphere, one needs to have all three dimensions within the architectural representation. The change in mediums is able to emphasize and show difference in the constructed objects, each telling a different aspect of atmosphere. These reconstructed objects are then able to alter the perception of spatial conditions according to what the architect envisions them to be.

POSITION

Architect starts from the position of the client, understanding the site through their perspective, then translating it so that architects and clients are both able to read it (dual authorship)



THE CONSTRUCTED WUNDERKAMMER

A curated reconstruction of the Everest journey through the three protagonists by the Architect through:

Drawings
Diorama Models
Archives (The Guidebook of Everest)
Spatial Setup

The Drawings and Diorama Models are architectural material, constructed from Everest through the remote understanding of the three protagonists, a versatile medium that is able to be read in different views of the characters. This medium will be used to explore relationships and contradictions in the thesis.

The Guidebook of Everest is a supplementary read that gives context to the fragments of the Backpack, providing evidence in different mediums (anecdotes, reports, stills, audio and moving images) that help to make sense of the objects inside.

The spatial setup allows the Architect to curate the viewer's experience, recreating how she understands Everest through the three protagonists for the viewer to experience.

*The Three Faces of Everest Constructed through
 Curation - Relation - Contradiction:*

Climber - Backpack

Sherpa - Mandala

Refugee - Khata Scarf



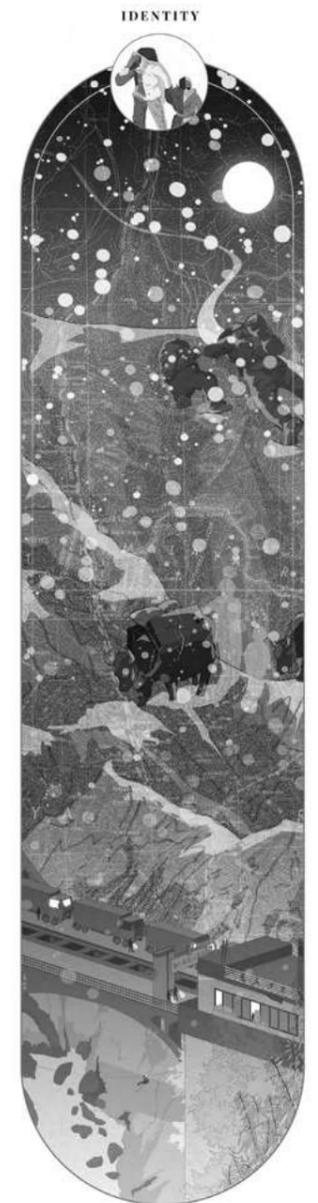
THE CLIMBER
 GEIR JØNSSEN, 43

The Climber, Geir Jønsen, a 43 year old active climber and mountaineer from Norway. He sacrifices his ego and surrenders to the reality of Everest, where his dream of summiting the highest mountain in the world remains clouded in doubt. At the brink of daylight, Jønsen and his Sherpa manages to reach the summit, barely catching his breath as the new dawn rises. He finally sees the truth of this landscape, as glamorous as it may sound, is actually littered with death and privilege. Excessiveness runs throughout the mountain, with those clinging on to their ego and selfish dreams eventually diminishing to a dot in the snow, returning back to their original spot in nature.



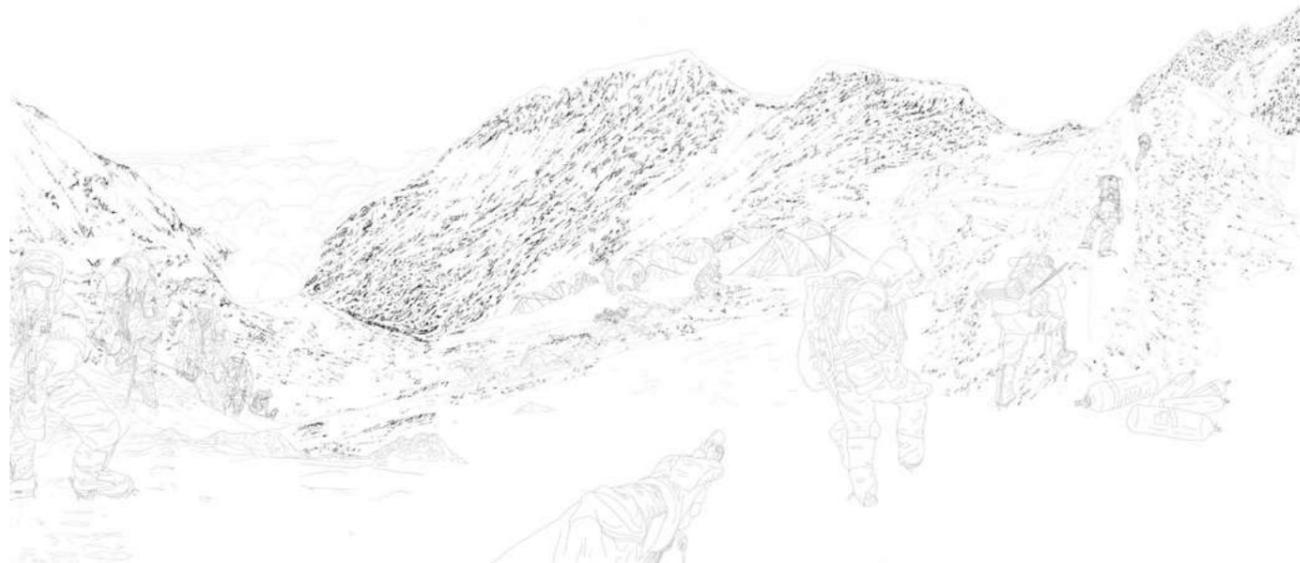
THE SHERPA
 CHHIRING SHERPA, 29

The Sherpa, Chhiring Sherpa, a 29 year old Nepalese from the town of Dingboche, has been a porter since he was 15. The word 'Himalaya', Sanskrit for 'abode of snow', has always been a familiar place for him - where the commercialisation of Everest helps feed his family. He sacrifices his belief in his religion to step into the Beyul of Everest, a sacred land which resides the goddess Sagarmatha, in exchange for his livelihood. The Sherpas perform a Puja ceremony to ask for the blessing of Everest in the safe passage to his first summit, a journey which is contradictory to his religion yet essential. He can only atone for this journey through making sure that everyone comes down the mountain unscathed, guiding them to safe refuge, a part that he must play as unfamiliar it seems.



THE REFUGEE
 FATHER, TENZING, 30
 DAUGHTER, YANGDOL, 6

The Refugees, Father Tenzing and Daughter Yangdol, head off without her mother and brother, in hope of following in the footsteps of the Dalai Lama, escaping the cultural genocide of Tibet. They make a 21 day perilous journey across the Himalayan range, on to the Nangpa La pass, a passageway to freedom into Nepal. Survival of the pair is demonstrated through resourcefulness, where the refugees sacrifice their identities to stay undercover while engaging the season of snow as a cloak. One would never know the exact route the refugee travels, a clandestine operation only told through recounts, traces and remains in its myth.



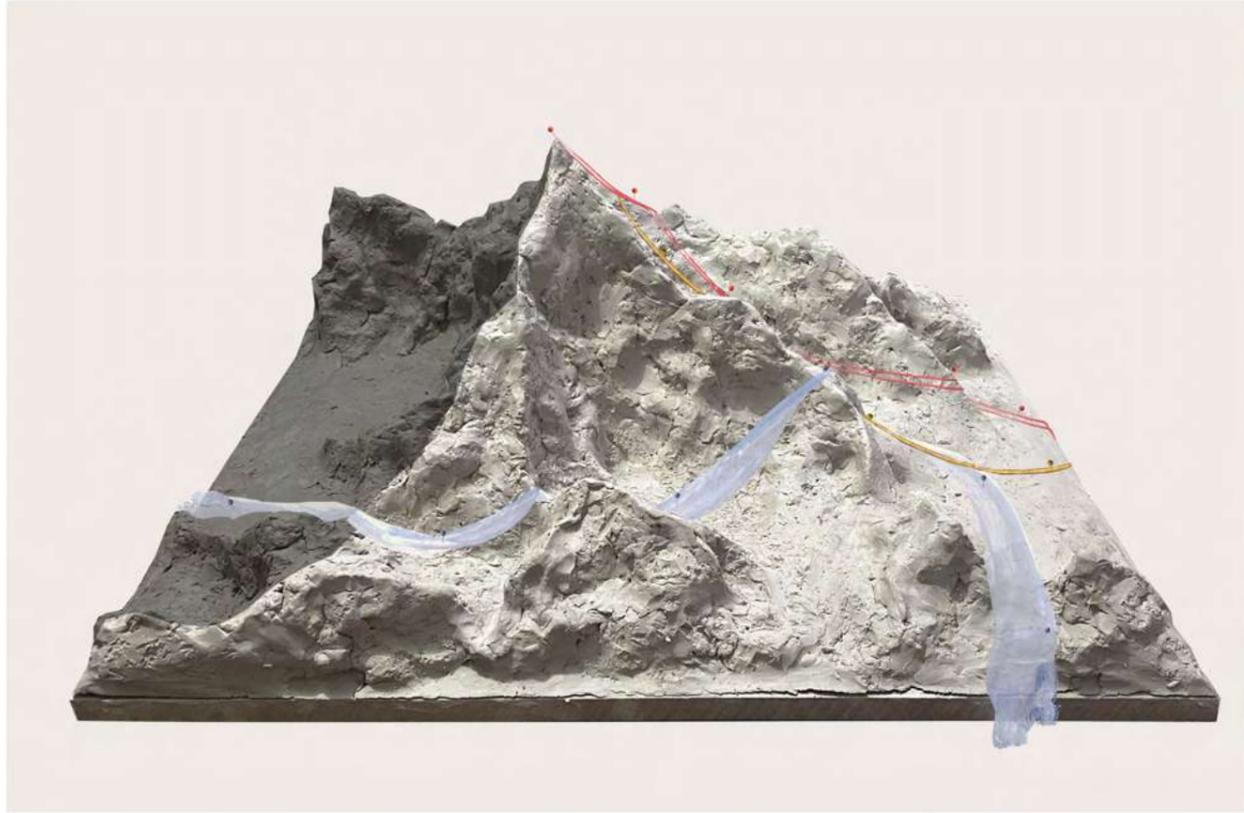
THE WUNDERKAMMER OF EVEREST

Climber
Sherpa
Refugee

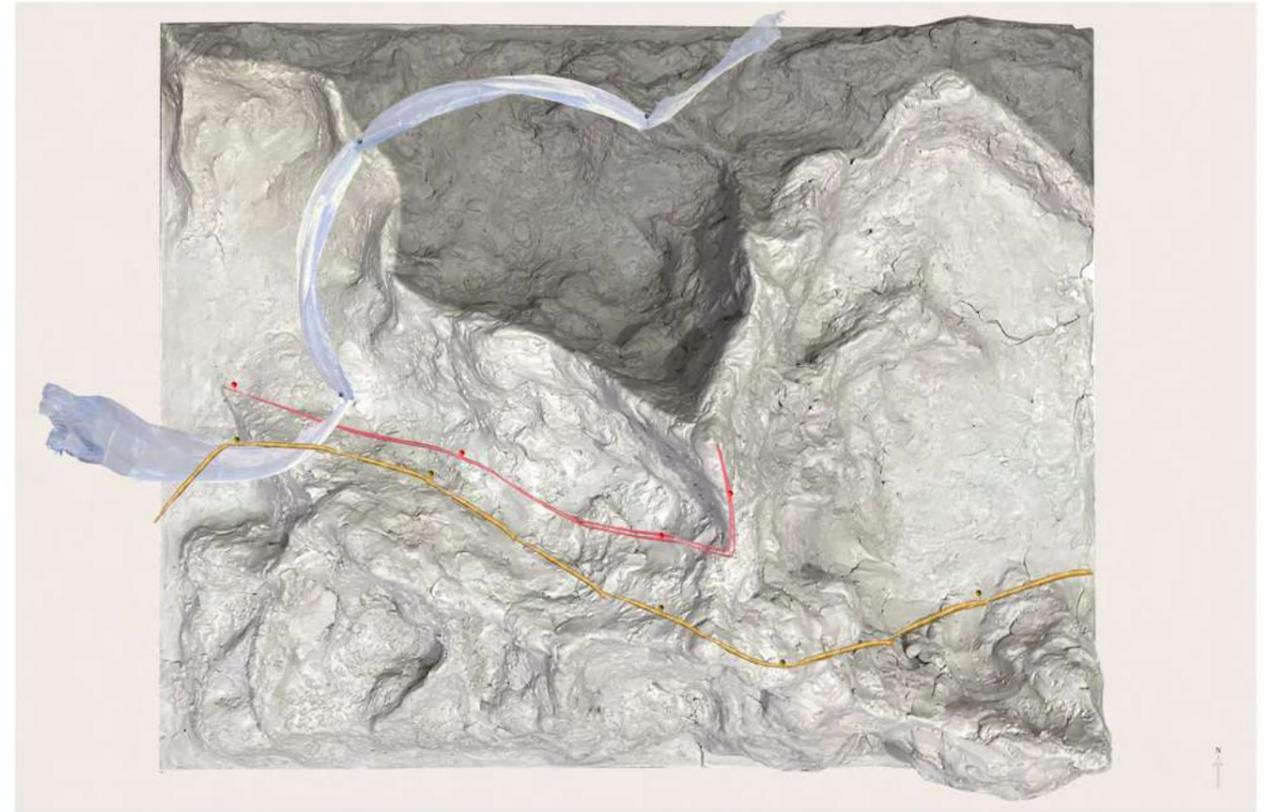


CLIMBER - BACKPACK

Central to the journey of the climber is a vessel, the backpack. This backpack has been filled by the climber with items needed for their survival on their ascent up. Items are prepared, collected and thrown away from the backpack constantly along the route. He moves and experiences the mountain through his technicality and presumptions. Becoming part of the landscape, the climber navigates the whole structure through the multiplicity of routes and layers created, finding his way through the mountainscape depending on the path they choose - running in parallel with the others or diverging from them.

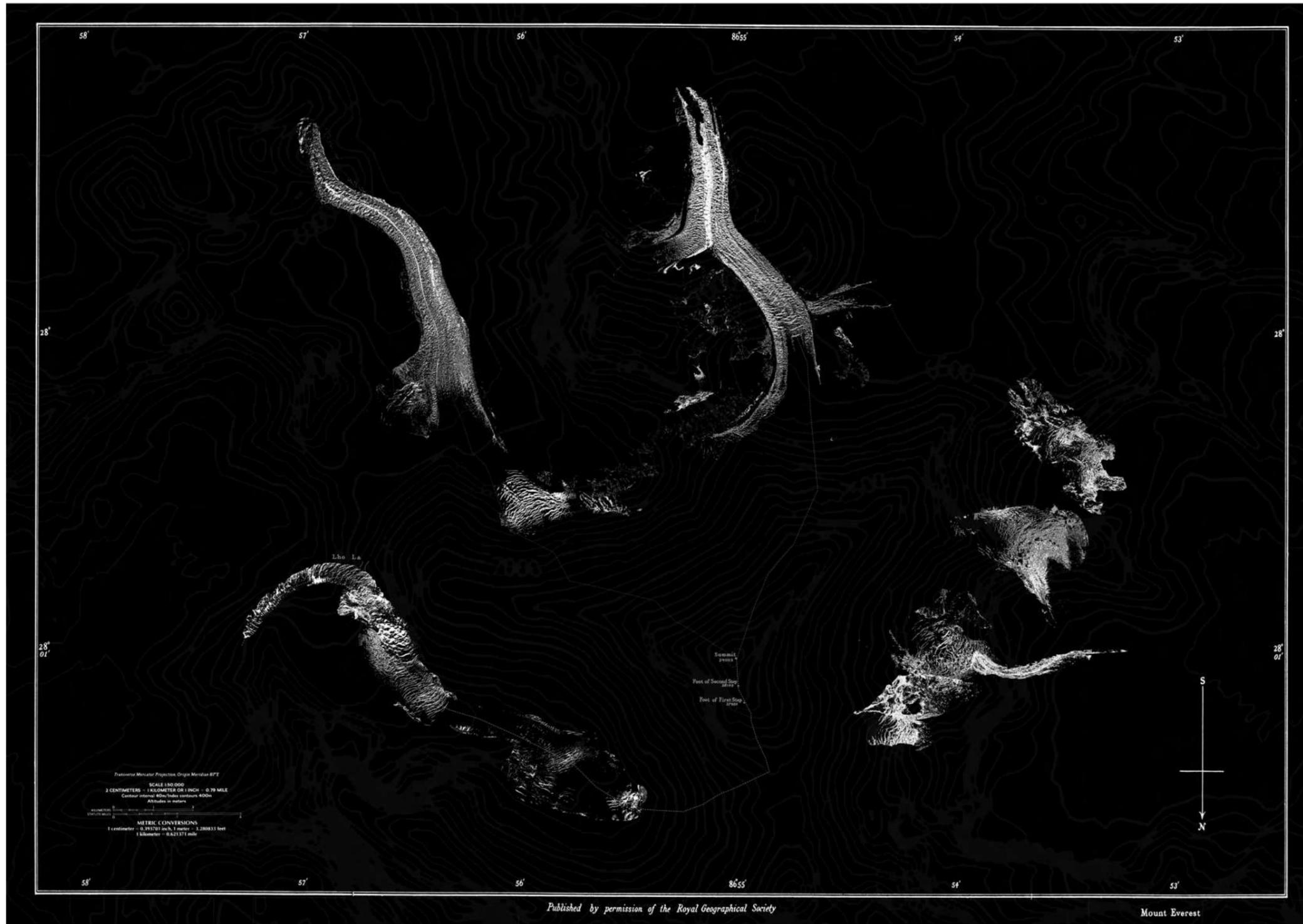


ASSEMBLAGE OF THREE ROUTES THAT CONSTRUCT THE MYTH OF EVEREST



ASSEMBLAGE OF THREE ROUTES THAT CONSTRUCT THE MYTH OF EVEREST
SCALE 1:40000

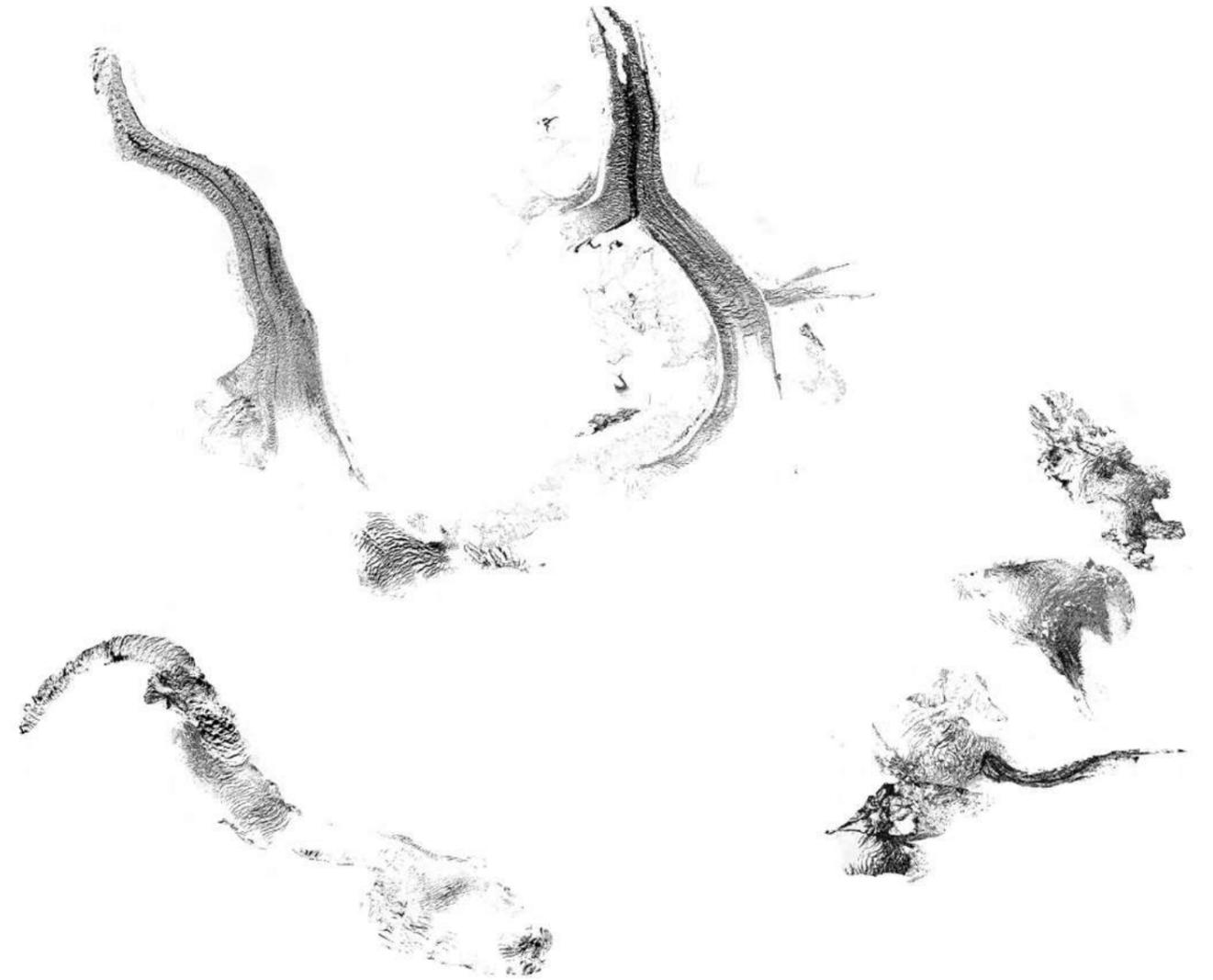
Figure Ground of Openings on Everest



The openings on Everest represent opportunities for paths, with the Khumbu Icefall being the hardest and most dangerous landscape to maneuver and lead climbers through. The icefall is constantly in motion and unable to be mapped with certainty, requiring swift navigation and knowledge of the landscape - as new crevasses open and others get cloaked over with a light blanket of snow.

Figure Ground of Openings on Everest

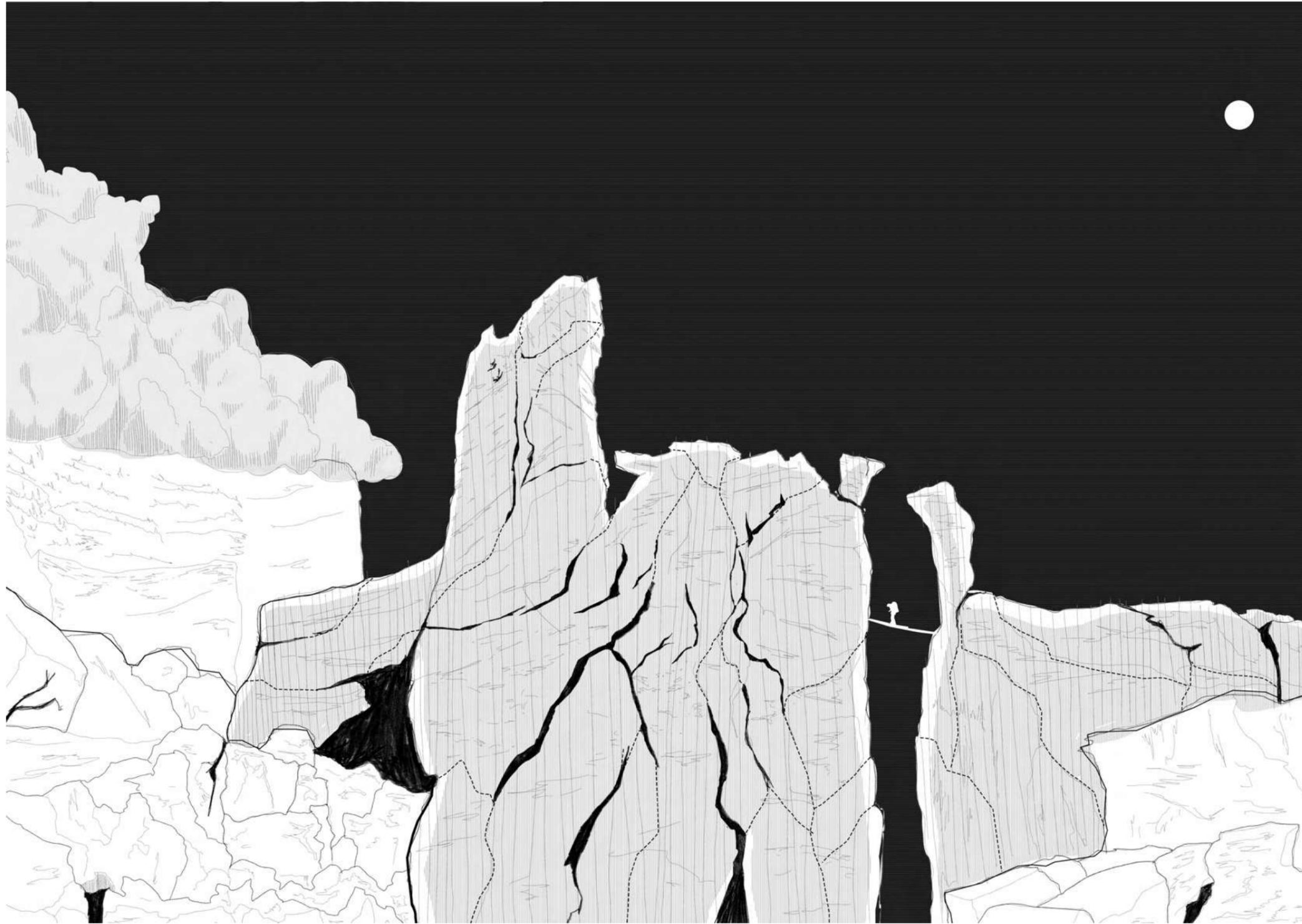
The Sherpa navigates through these transitional openings, leading with their sensing and experience - when to diverge paths and when to lay down ladders for technical maneuvering. These openings give opportunities to enter the mountain, with most of them agglomerated at the entrances of Everest's faces.



Variations of the Openings on Everest

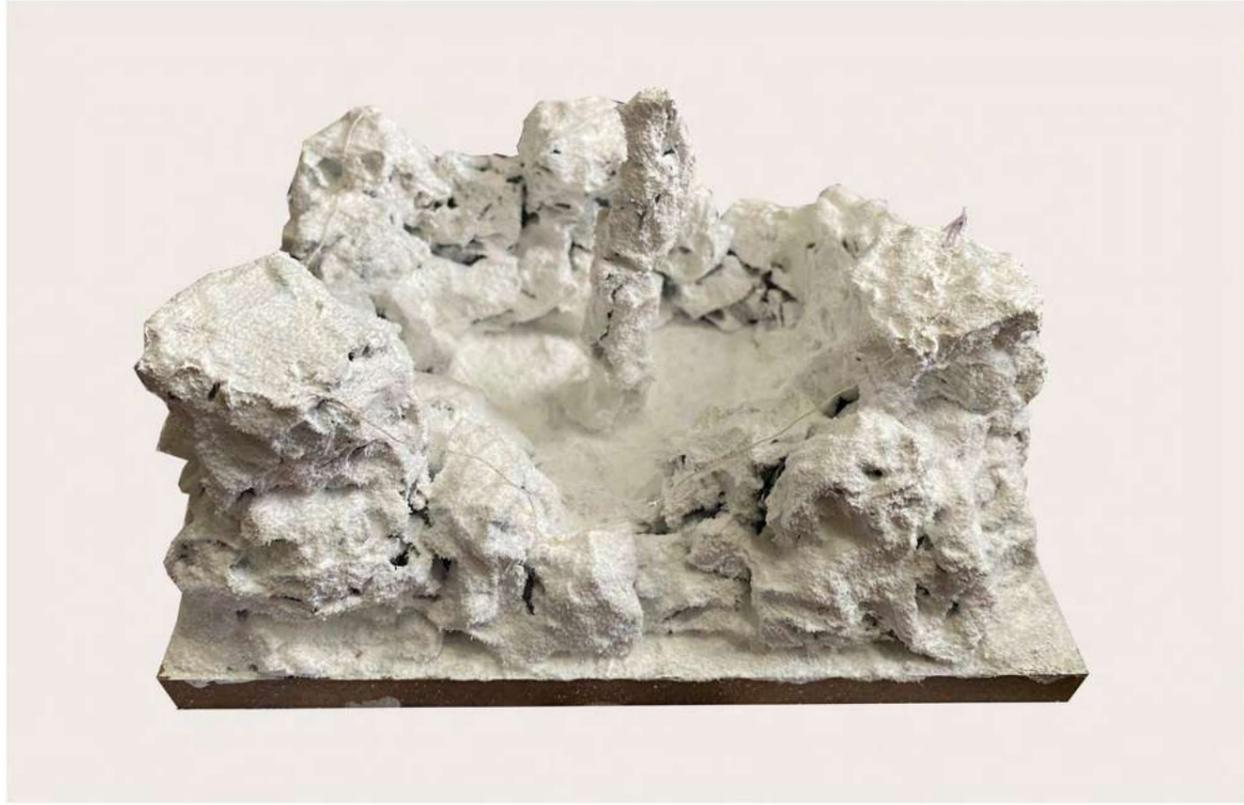
Snow, in its many forms, is one of main materials used to craft Everest's unique landscape. In this series of aerial photographs, different types and forms of snow create openings on Everest for the Sherpa to navigate through.





Section of a Crevasse in the Khumbu Icefall 1:150

The avalanche onto the Icefall, a crevasse opening, the collapse of a serac.
A cyclical phase that transitions within the icefall due to the openings within the glacier,
between the glaciers, and with the glaciers.



AN INVERSE ICEFALL
SHERPA



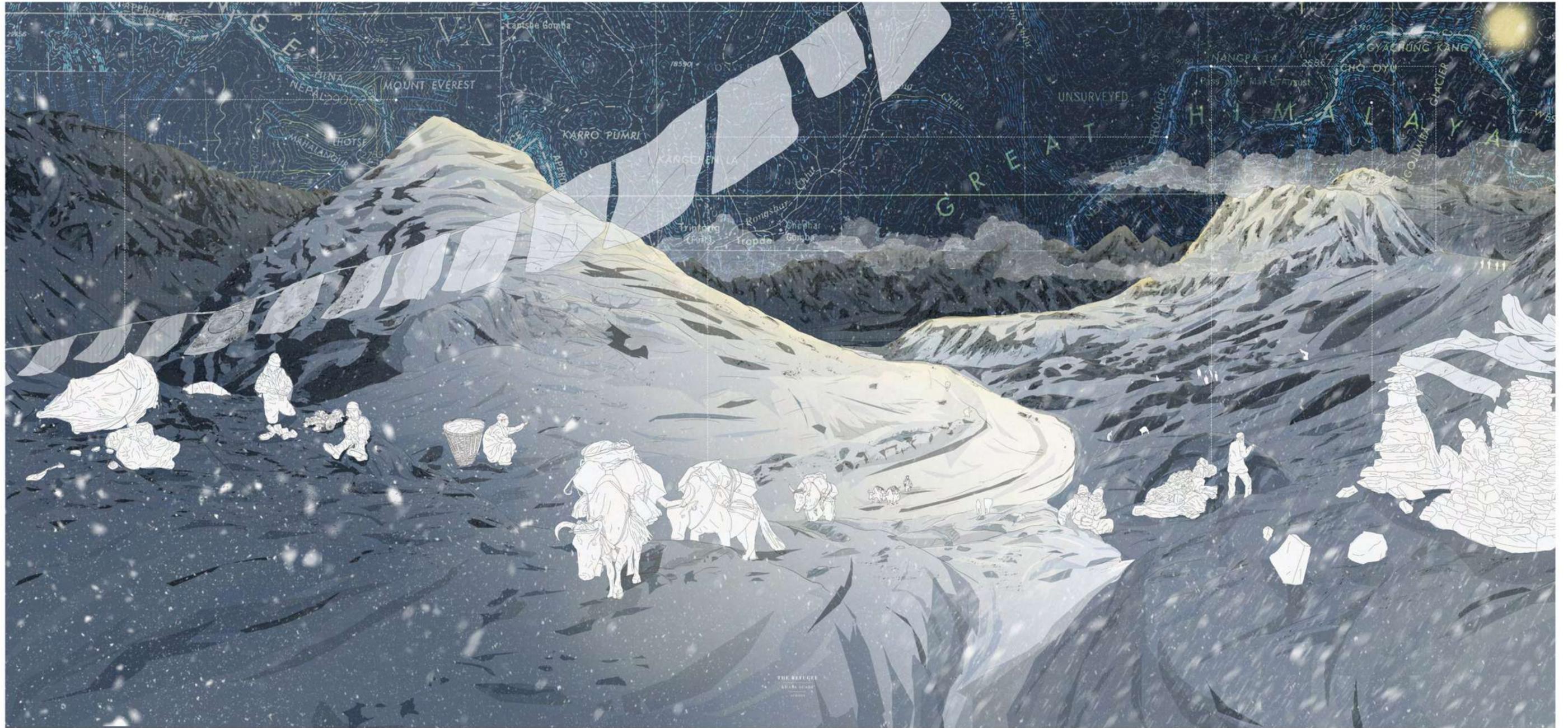
THE TWO FACES OF EVEREST
CLIMBER



AN INVERSE ICEFALL
SHERPA



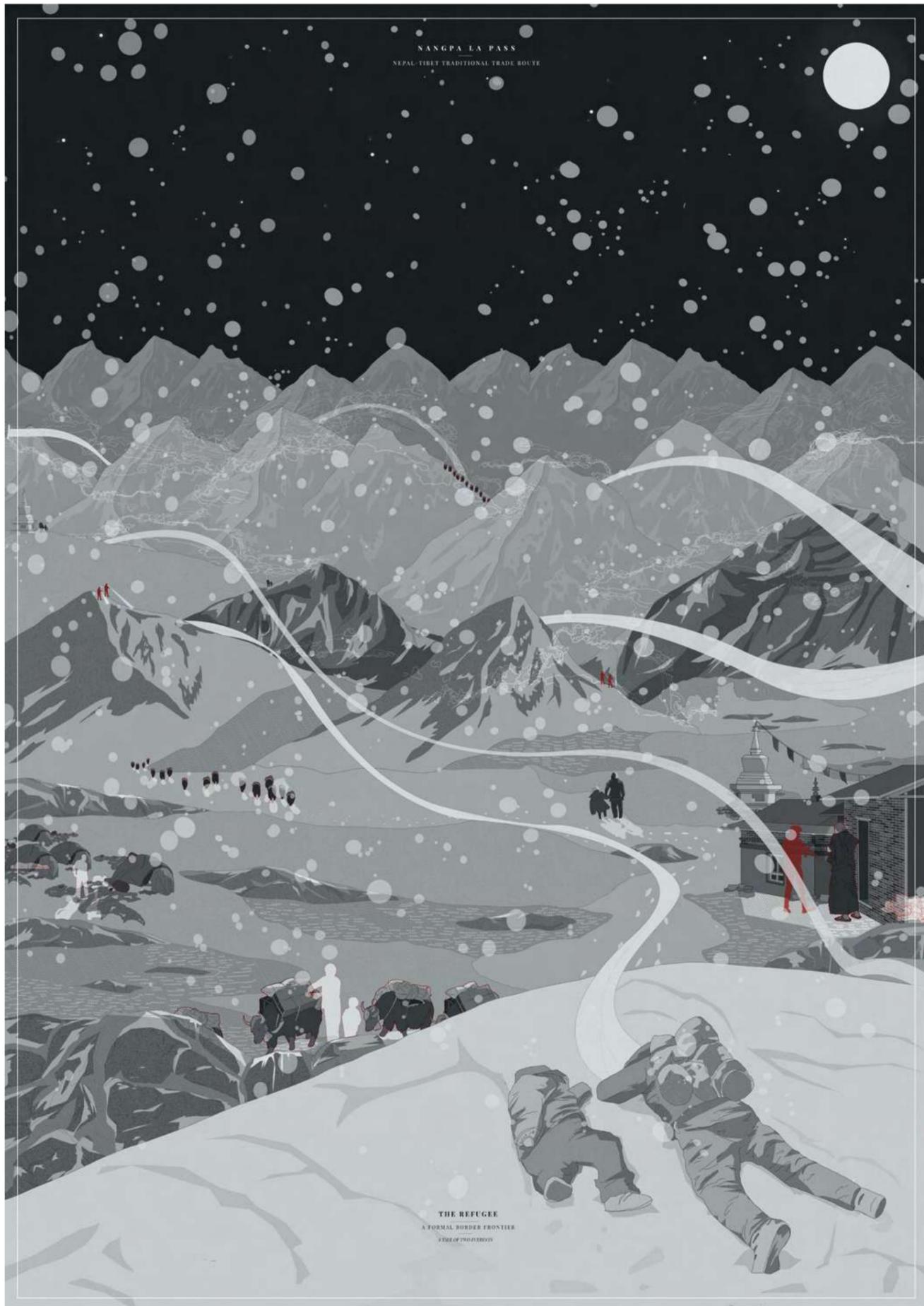
THE TWO FACES OF EVEREST
CLIMBER



REFUGEE - KHATA SCARF

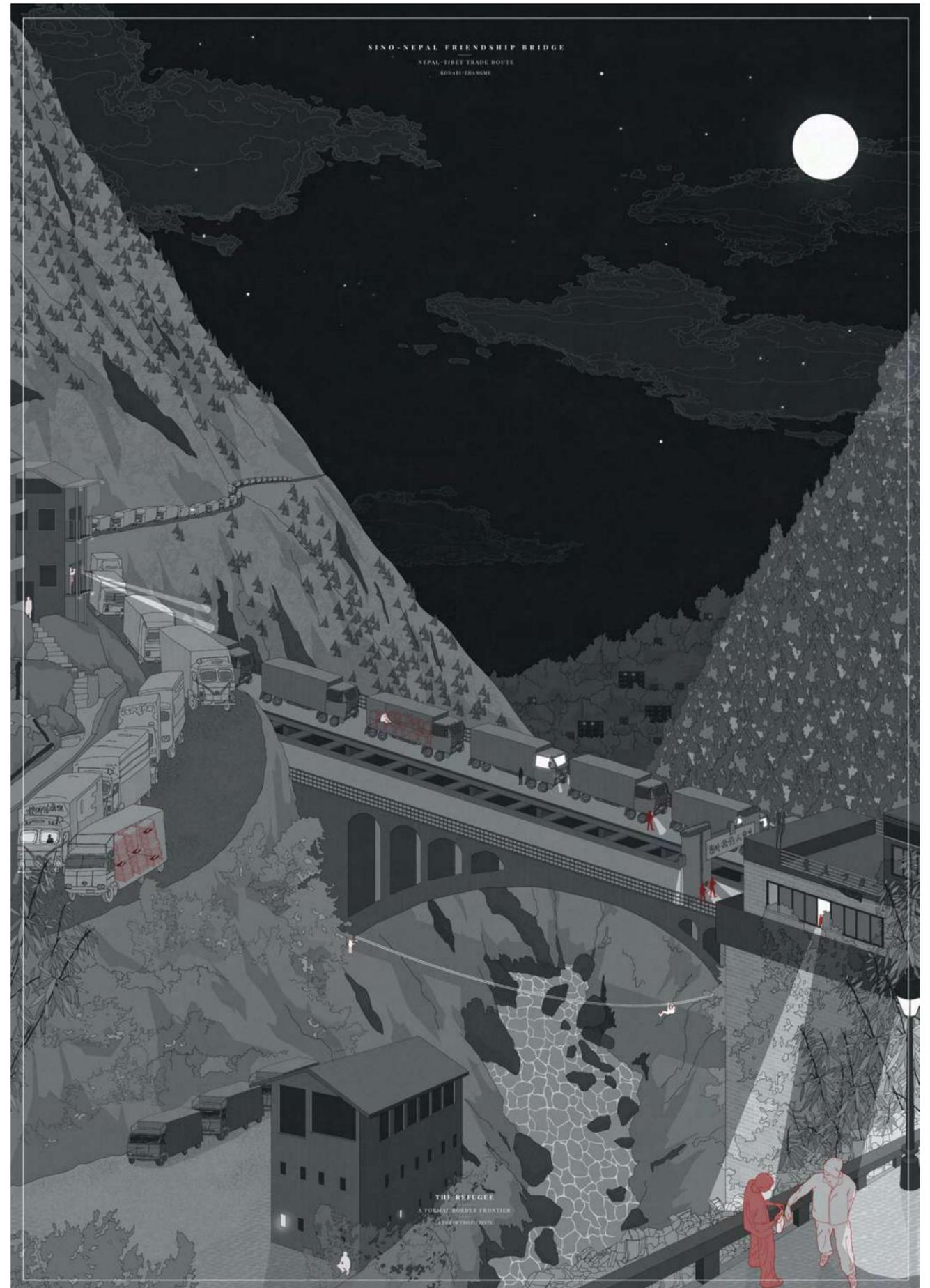
The Refugee receives a Khata scarf from their loved ones as they embark - a symbol of safe journey and passage, the trace of the refugee across Everest in their hope of crossing the perilous mountain. They hide underneath, stagnant because they seek refuge in the mountains, and camouflage in her blanket of snow. They show their transient presence in between layers, and in the hidden enclosures of Everest, semi-open to the sky at times, using their versatility to survive their journey across.

NANGPA LA PASS
NEPAL-TIBET TRADITIONAL TRADE ROUTE



THE REFUGEE
A FORMAL BORDER FRONTIER
A STATE OF PROGRESSIVE

SINO-NEPAL FRIENDSHIP BRIDGE
NEPAL-TIBET TRADE ROUTE
BOHARI ZHANGHE



THE REFUGEE
A FORMAL BORDER FRONTIER
A STATE OF PROGRESSIVE

**ROUTE OF THE TOURISTS
AND CONSTRUCTED ROUTE OF THE REFUGEES**
TINGRI DZONG

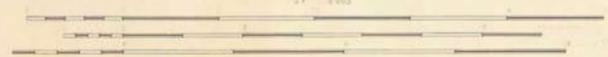
EDITION 2-AMS

REFER TO THIS MAP AS:
NH 45-14
SERIES 1:500



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(CHINA NEPAL)

THE DELINEATION OF INTERNATIONAL BOUNDARIES ON
THIS MAP MUST NOT BE CONSIDERED AUTHORITY



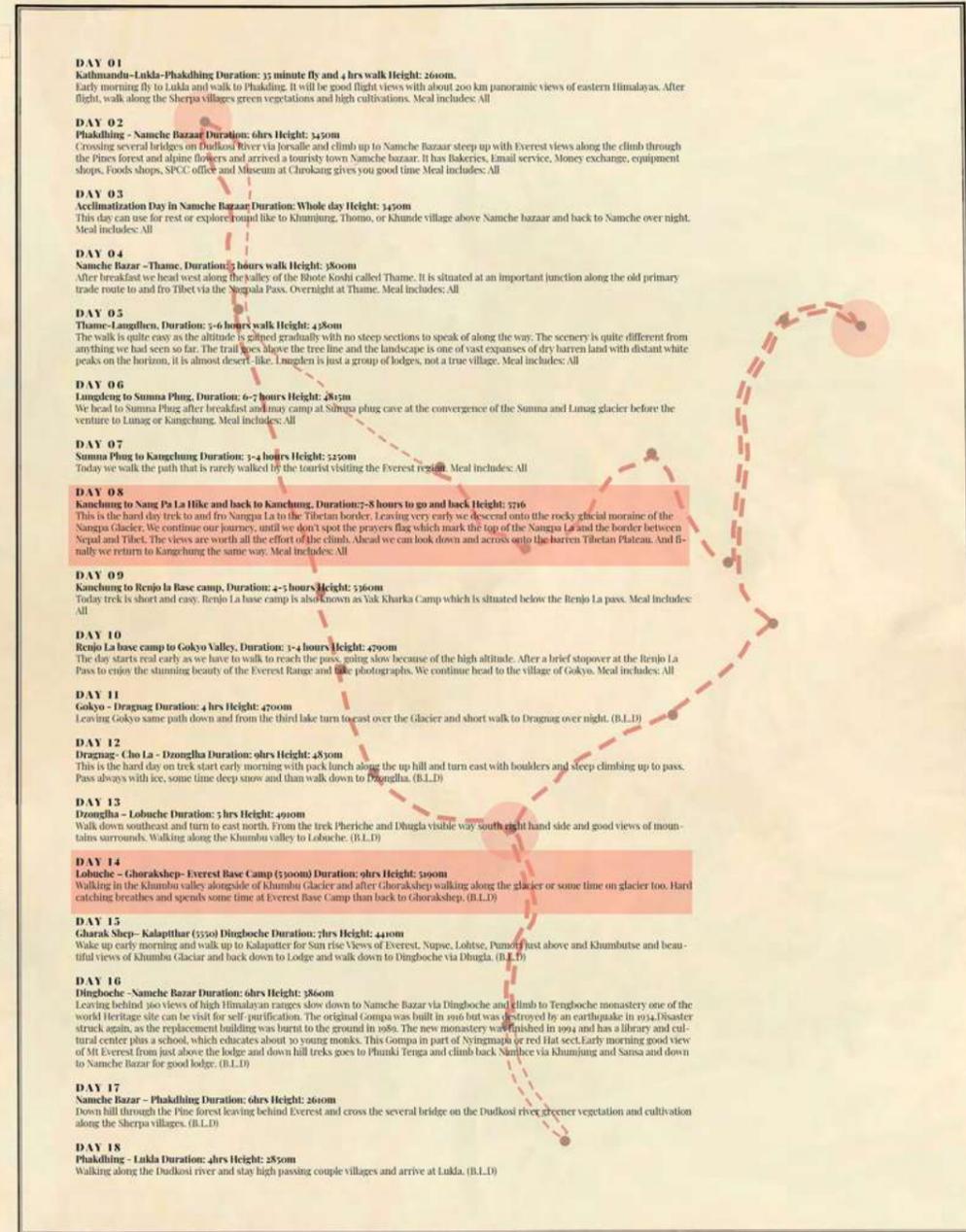
CONTOUR INTERVAL 500 FEET
RELIEF PARTIALLY SHOWN BY FORM LINES
TRANSVERSE MERCATOR PROJECTION



TINGRI DZONG

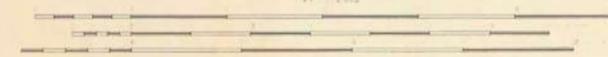
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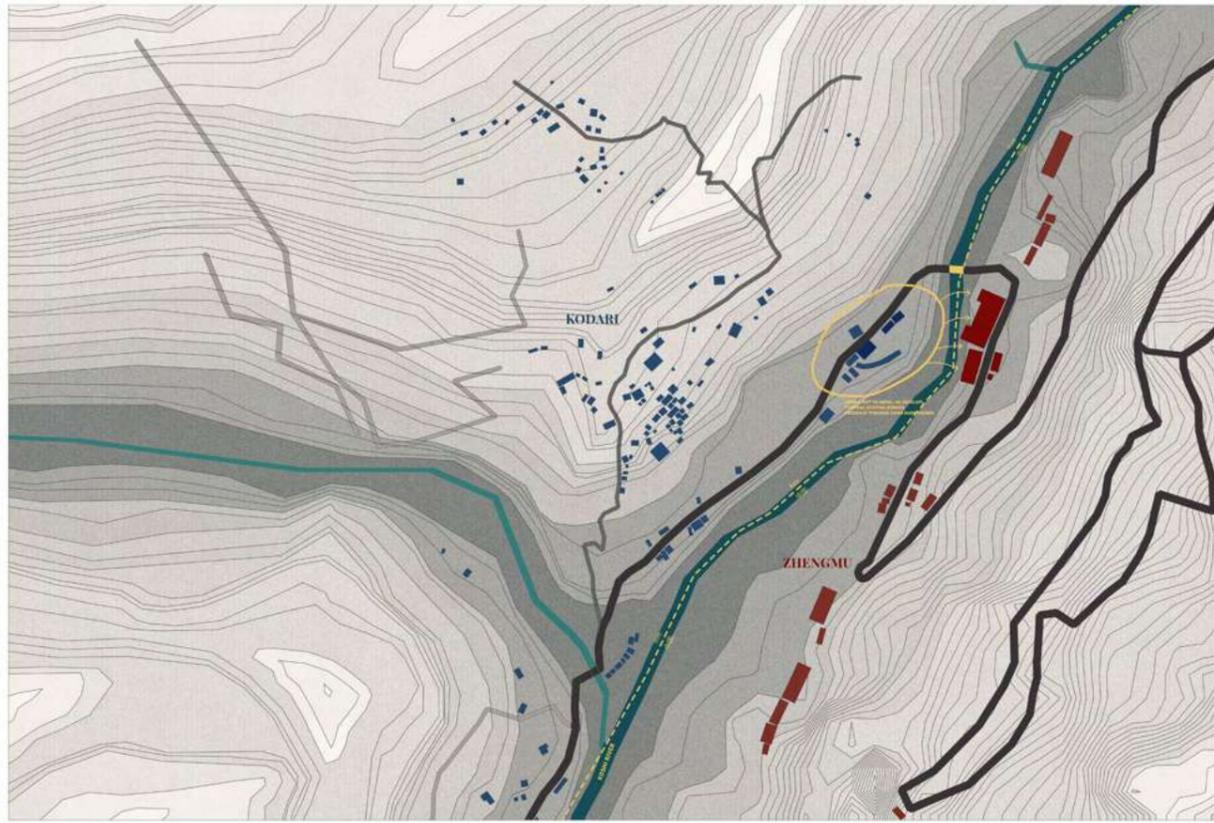
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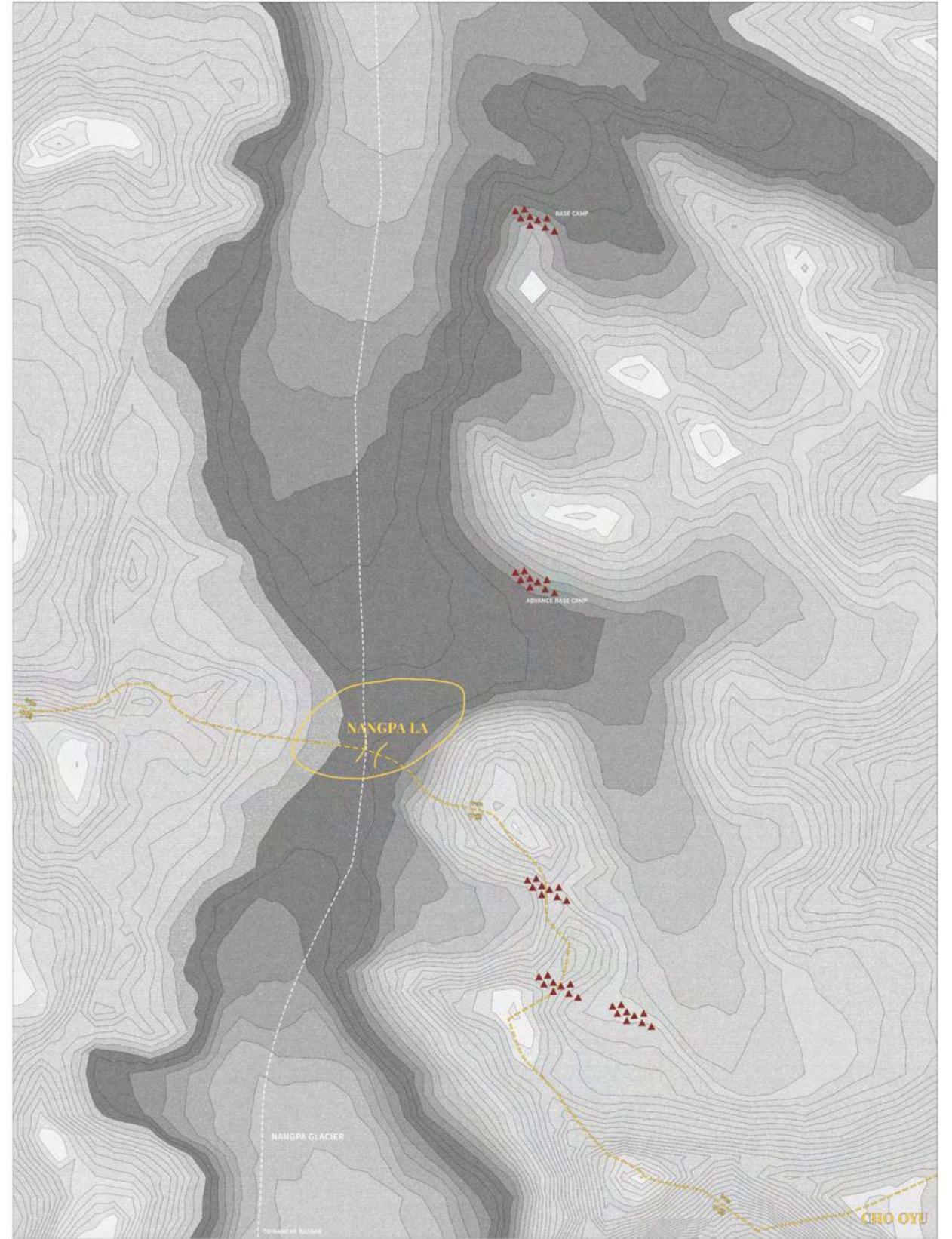


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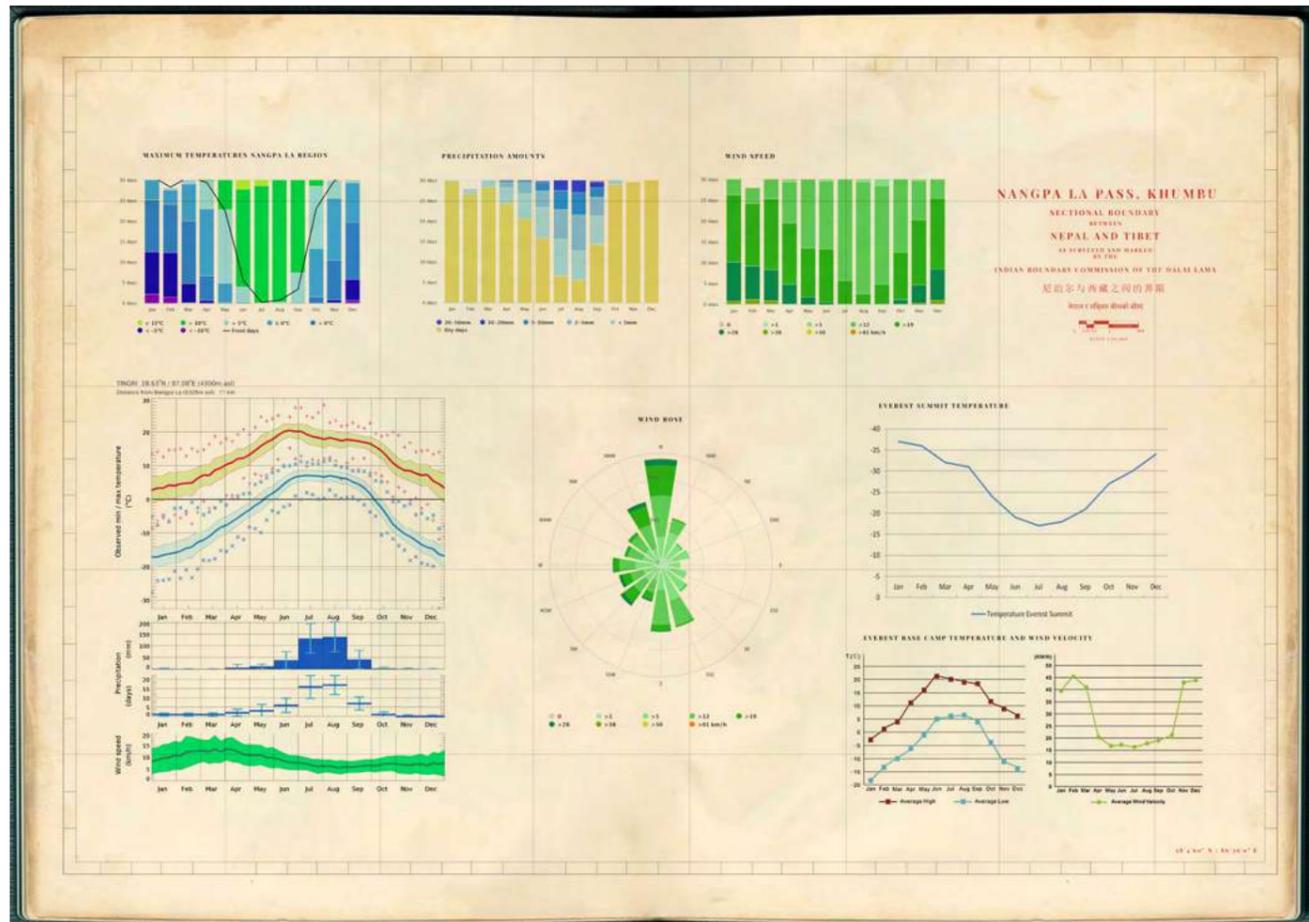


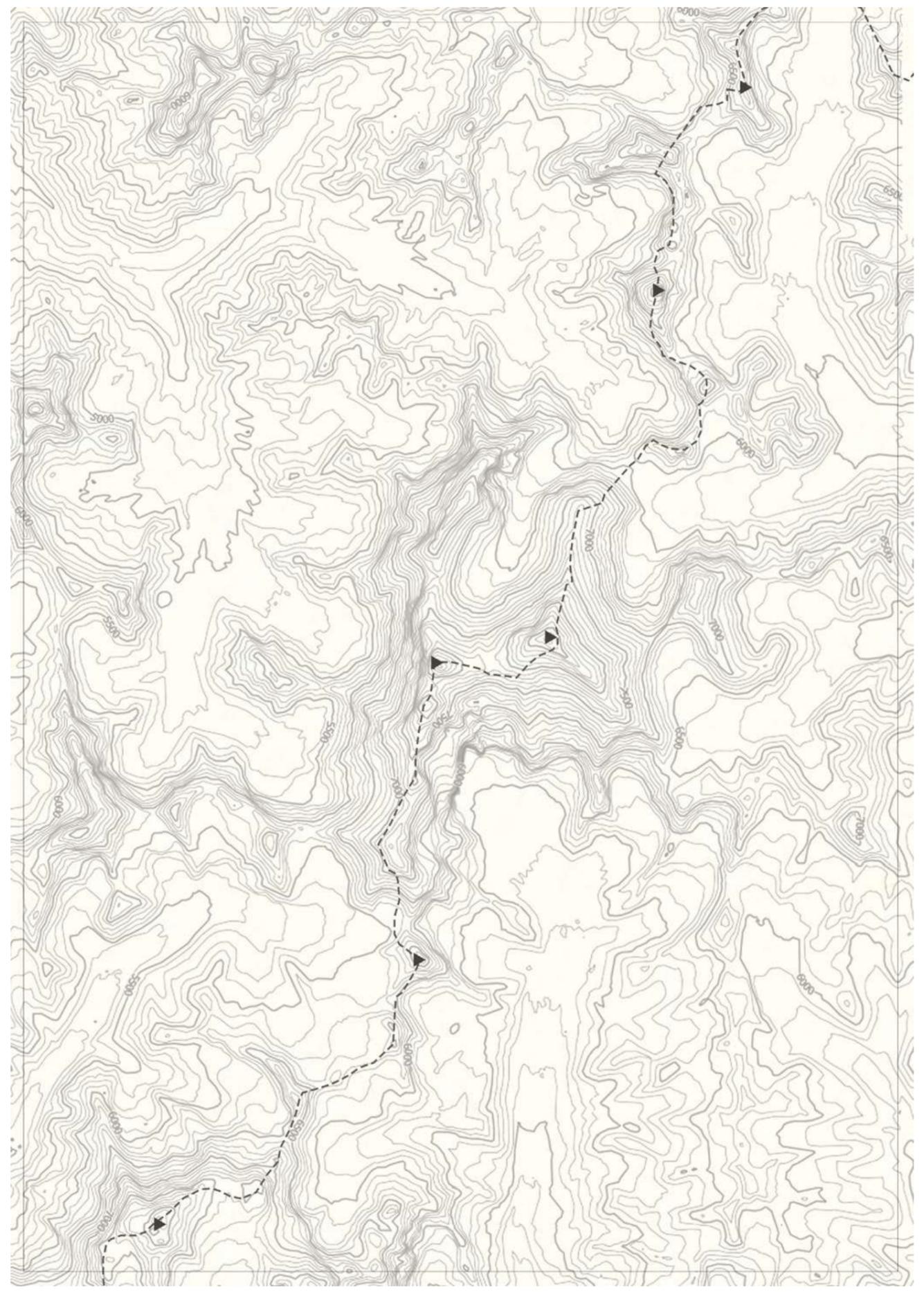


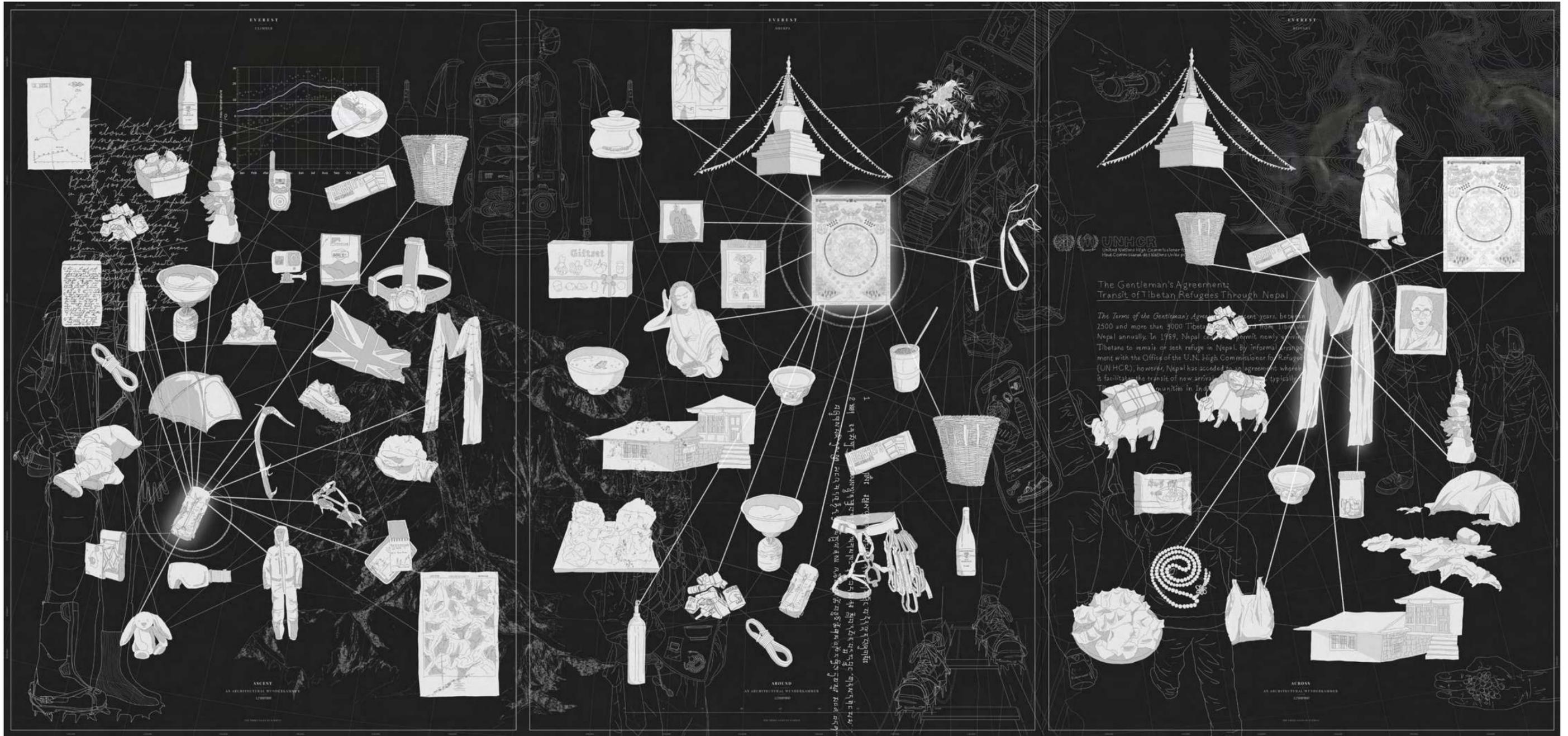
SINO-NEPAL FRIENDSHIP BRIDGE, ZHENGMU-KODARI
SCALE 1:20000
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NANGPA LA BORDER
TIBET-NEPAL BORDER
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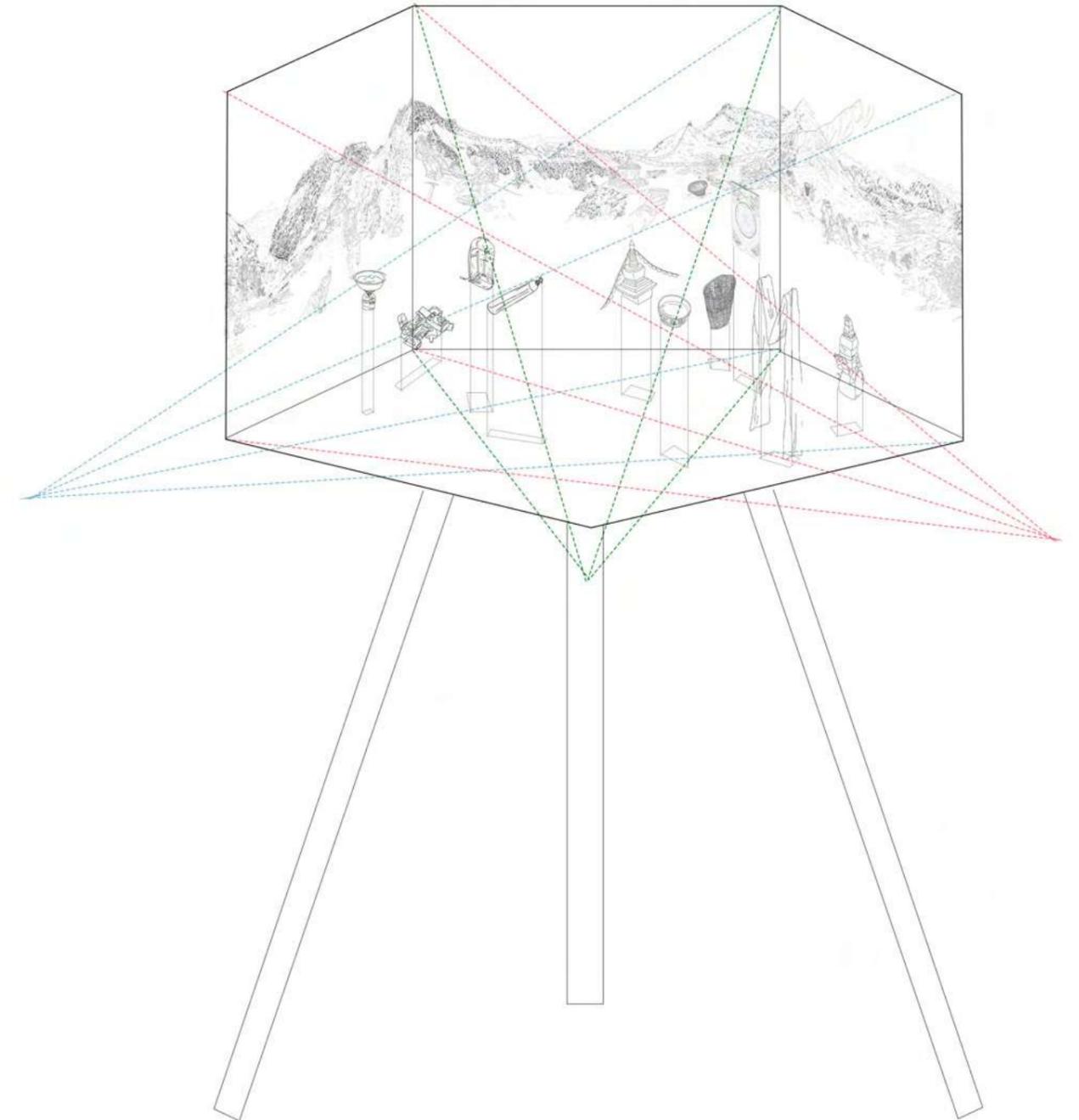
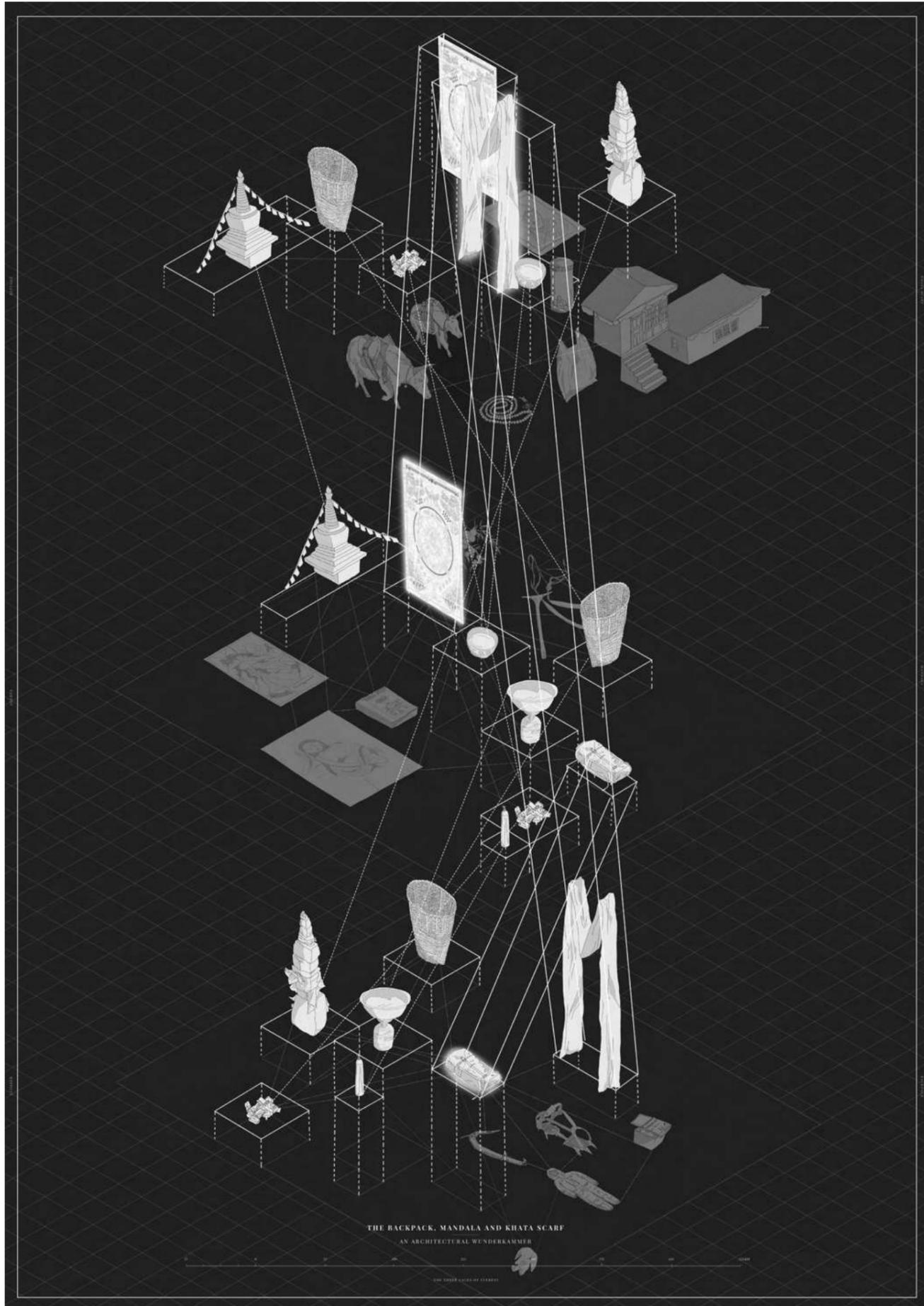






RELATIONSHIPS WITHIN EACH PROTAGONIST AND THEIR ARTEFACTS

CONTRADICTIONS WITHIN THE THREE PROTAGONISTS



CURATION OF THE TEN KEY OBJECTS

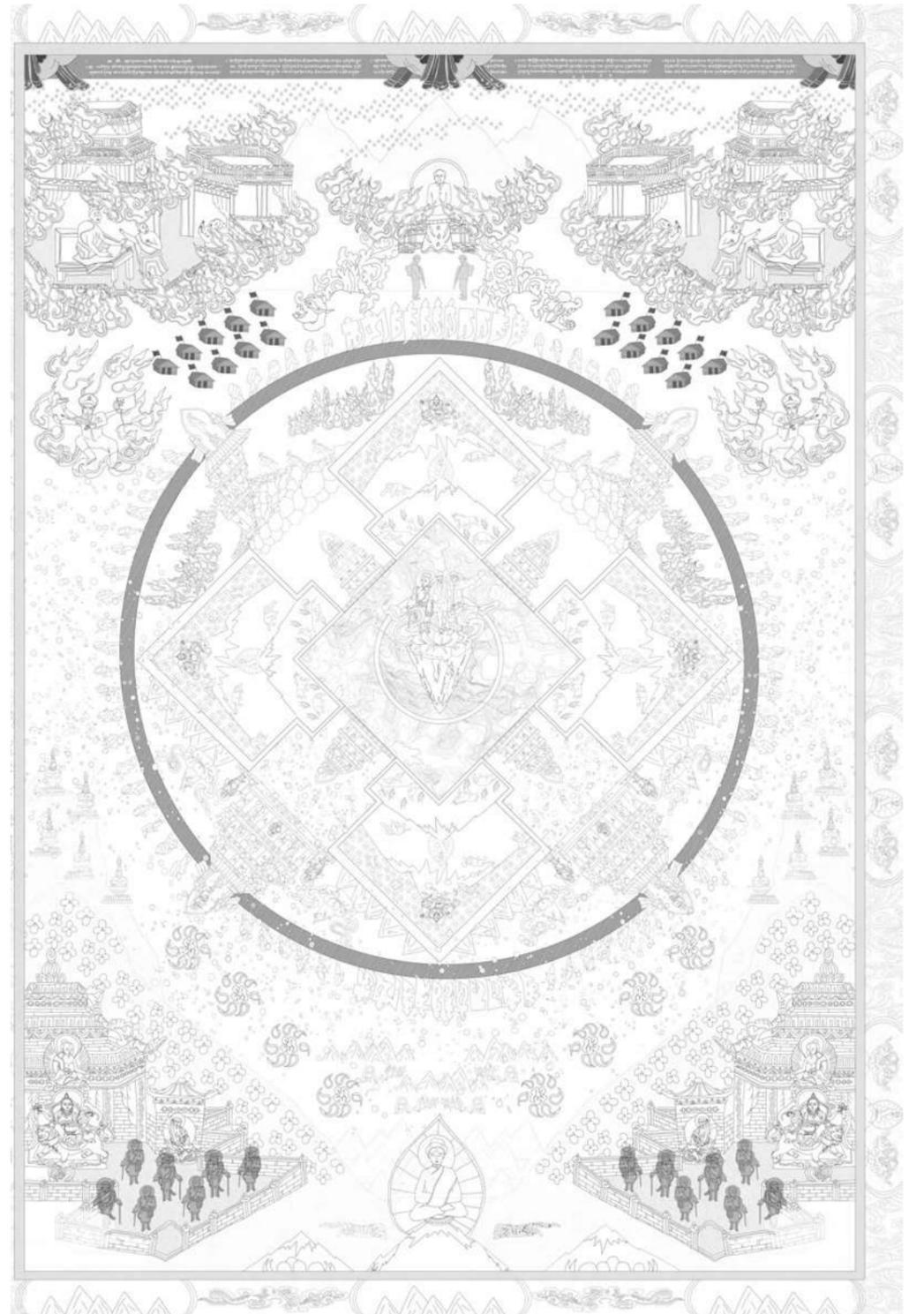


Climber's Backpack





Mandala





Khata Scarf





Mani Storn Cairn



Sherpa Doko Basket



Rubbish



Oxygen Bottle



Burner



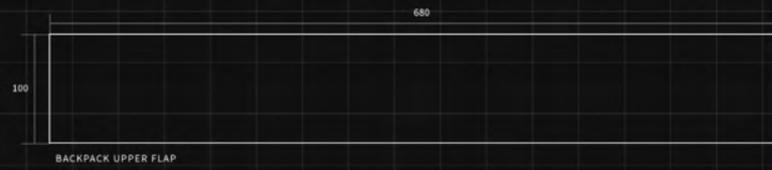
Stupa



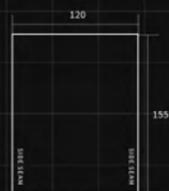
Butter Tea

PROCESS

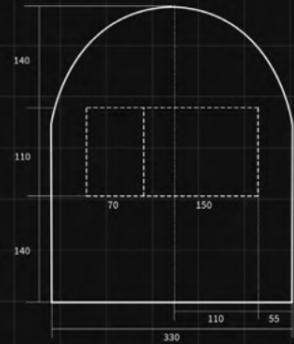
BLUEPRINT OF A BACKPACK



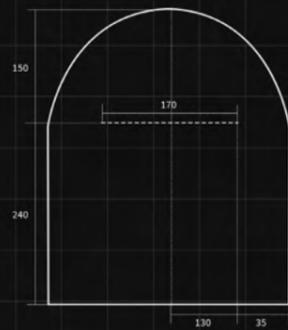
BACKPACK UPPER FLAP



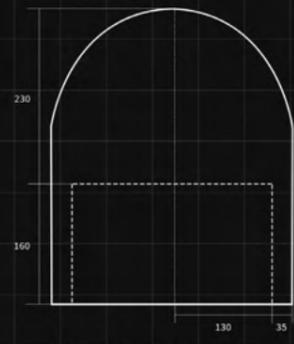
BACKPACK SIDE POCKETS



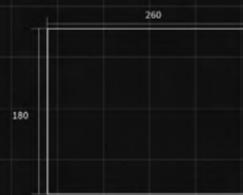
BACKPACK INNER LINING (FRONT)



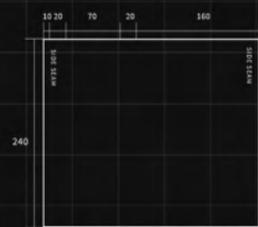
BACKPACK INNER LINING (BACK)



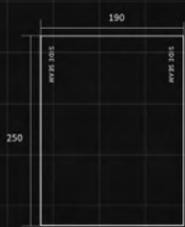
BACKPACK OUTER (FRONT)



BACKPACK OUTER POCKET



BACKPACK INNER POCKET (FRONT)



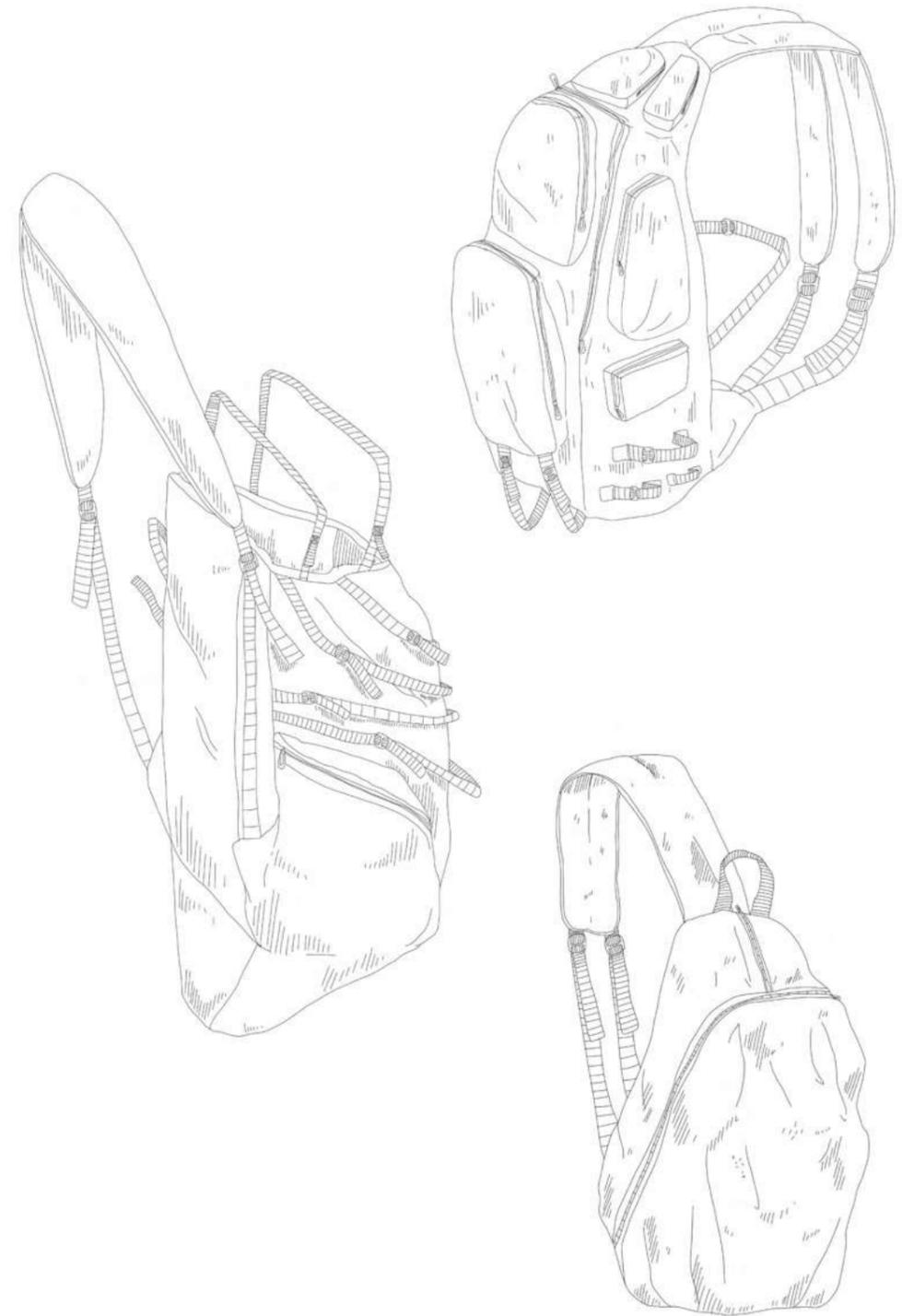
BACKPACK INNER POCKET (BACK)

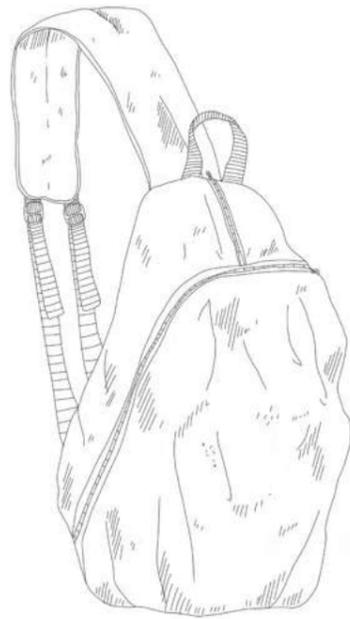


BACKPACK BOTTOM



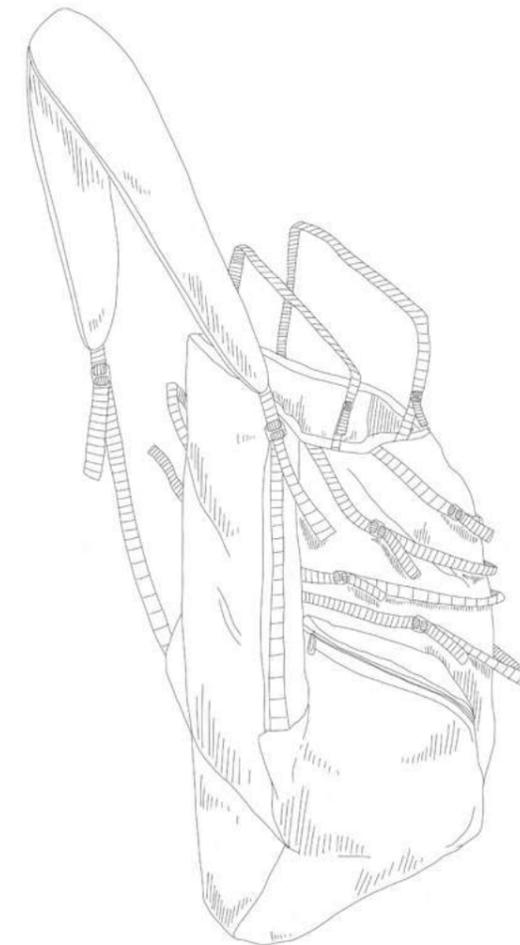
BACKPACK STRAPS





THE REFUGEE'S BACKPACK

The Refugee lifts her Backpack filled with sustenance, attached closely to her body, her essential guide to survival. Everything is stored carefully inside, with the weight of her possessions tugging on one of her shoulders, reminiscent to the traditional Tibetan Sherpa dress just like the tolung (pouch-like space) which once held the day's essentials. The Backpack is zipped open and unravelled to form a small tarp that is just enough for her to rest on and thin enough to feel the snow underneath her head - open to the sky and its elements as the Refugee seeks to find enclosure.

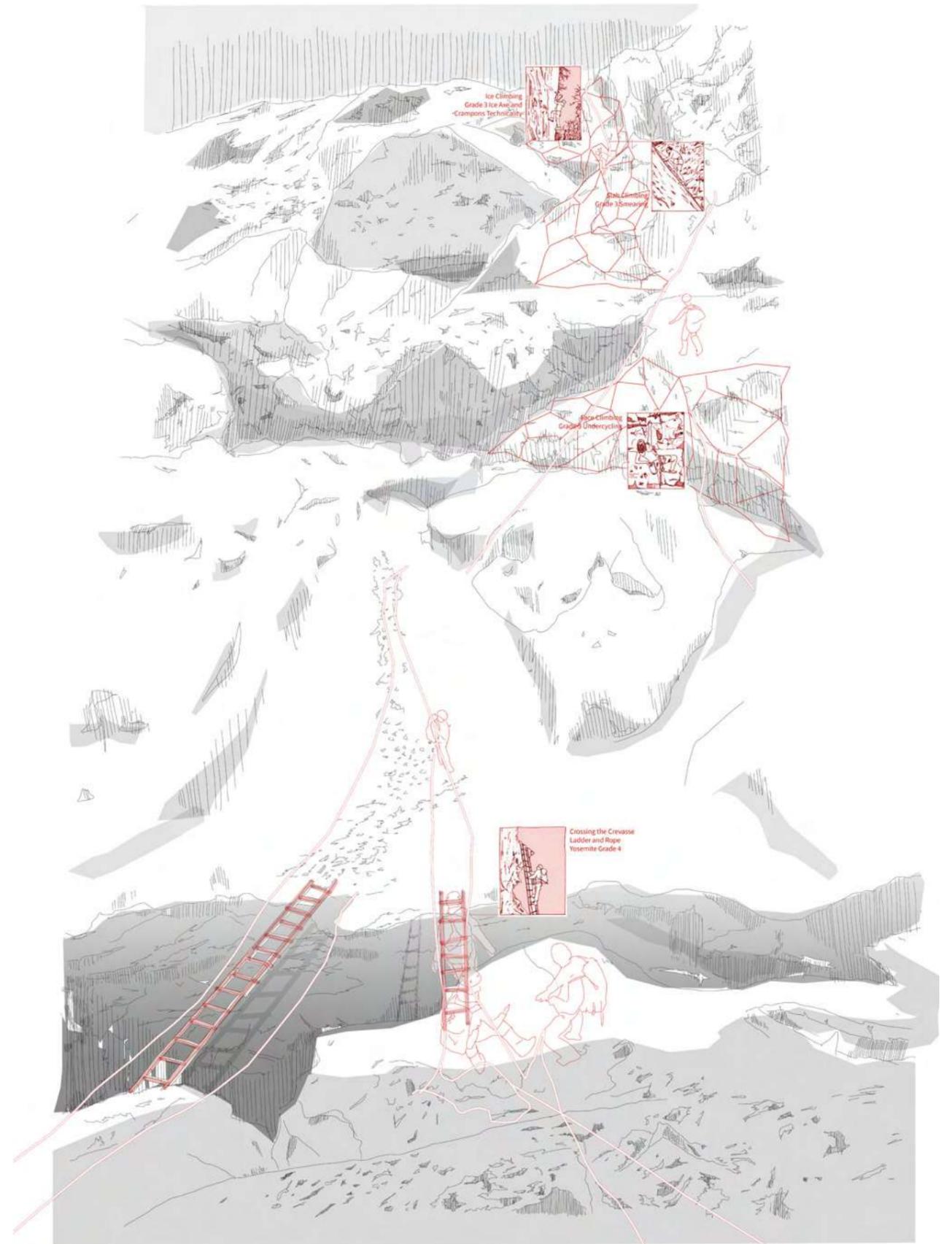


THE SHERPA'S BACKPACK

The Sherpa lugs his Backpack using the namlo, a head strap that helps to lift some of the weight off his load - the commercialisation of Everest being their main source of income, a guide and porter of the Himalayas. The base of the Backpack is triangulated for ease of rest, where the tokma, a T-shaped walking stick, is put underneath the Backpack. Many straps go around the open-top Backpack, where the capacity of it can be easily expanded and the objects piled upon are secured with straps for the journey ahead.

The Climber's Backpack

Made for the bright, white environment of high peaks, Smith Optics' I/O Interchangeable Polarized Goggles (above) will shield the Climber from the unforgiving sun. A "rim-less" design increases field of vision, while anti-fog coatings and vents will help keep her vision clear. The Climber is able to see the big picture, the entire route from his perspective and triangulate the path ahead according to the climbing typologies of the Khumbu Icefall.



The Refugee's Backpack

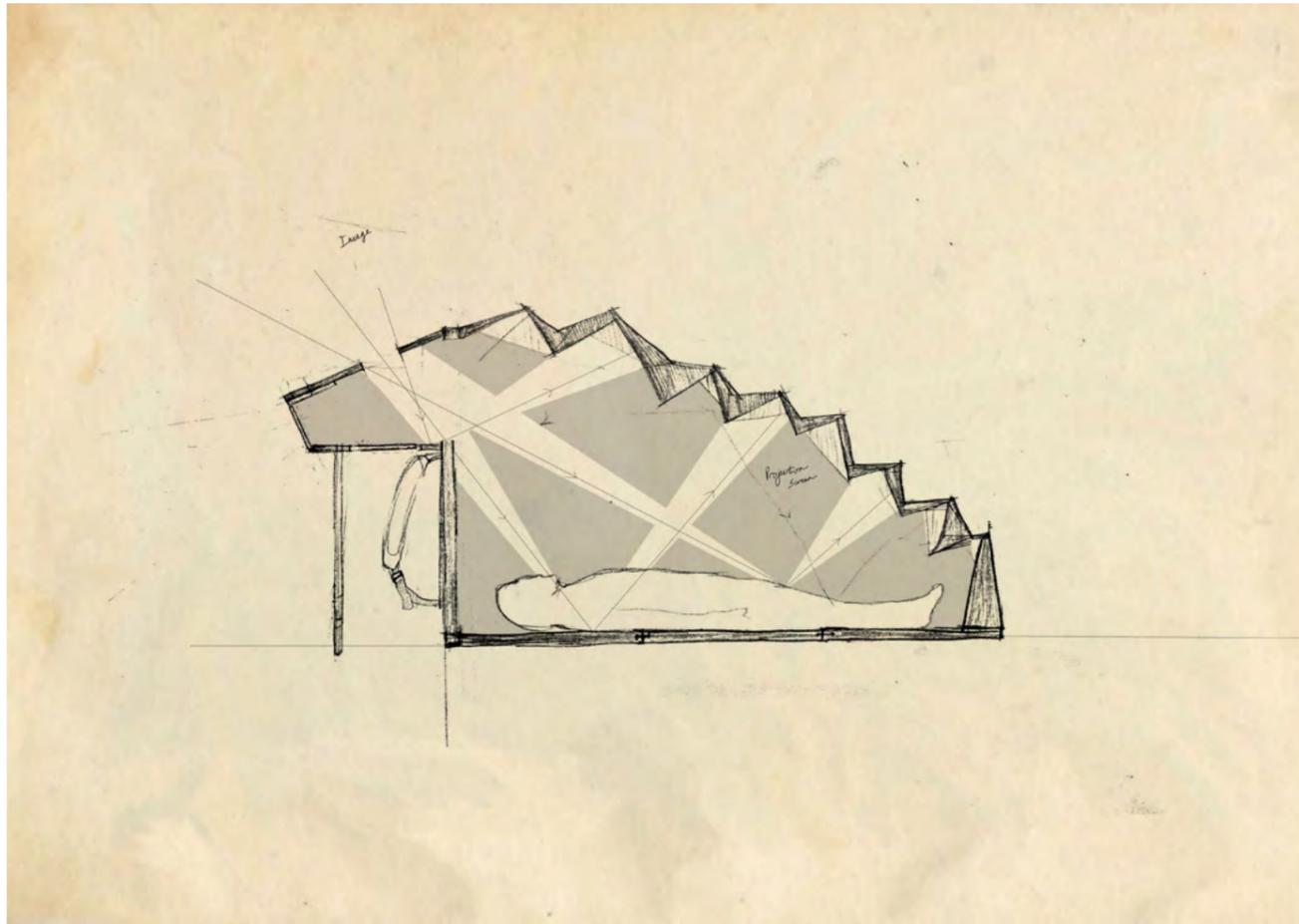
A fake pair of 'Ray-Bans' bought in Lhasa, with slides that when seen through these lens of the Refugee show the negative space of the landscape, as if they were crossing at night - enclosures and traces of people - important details to the Refugee in their journey.



The Sherpa's Backpack

Aviator-style goggles with darkened glass lenses tries to protect the Sherpa from UV rays and snow blindness. The pinhole glasses blur the surroundings of the Sherpa, only allowing him to concentrate in finding the certain path ahead, putting the Sherpa under the harsh conditions, where their sensing leads them to the openings of the Icefall - both opportunity and danger.





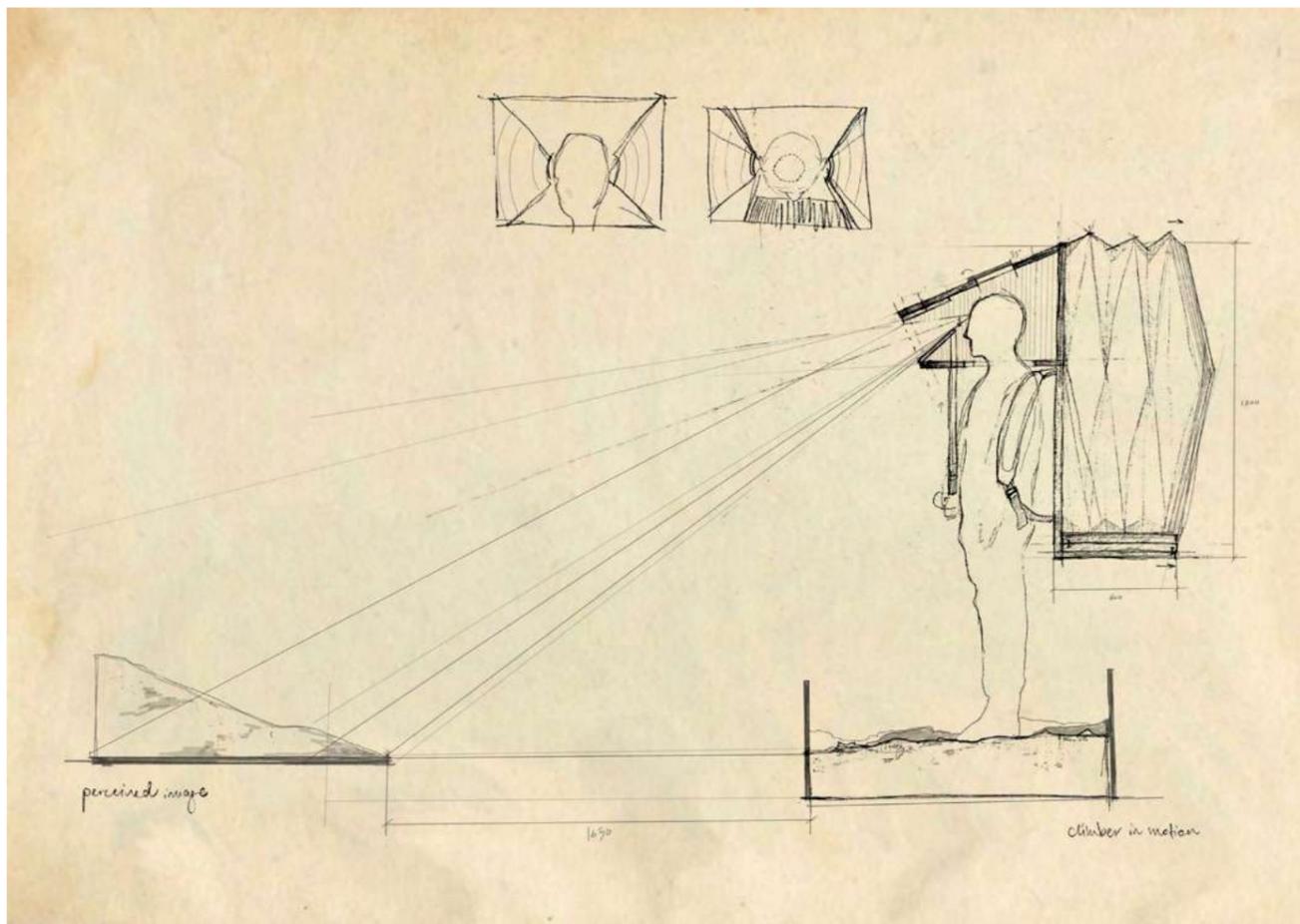
The Climber's Backpack – Tent

Surfaces and Technicality – Delusion and Inexperience

The Climber reads Everest through surfaces, using their technicality to navigate up the mountain.



The person puts the backpack on, fastening the straps to their body and stepping into the tub of 'snow' with crampons fastened to the base of their shoe. The backpack feels sturdy, just alike to the aluminium external frame backpack used in the famed first American team's 1963 Mt Everest ascent, able to carry excessive amounts of whatever the climber could need.



The Climber's Backpack – Tent

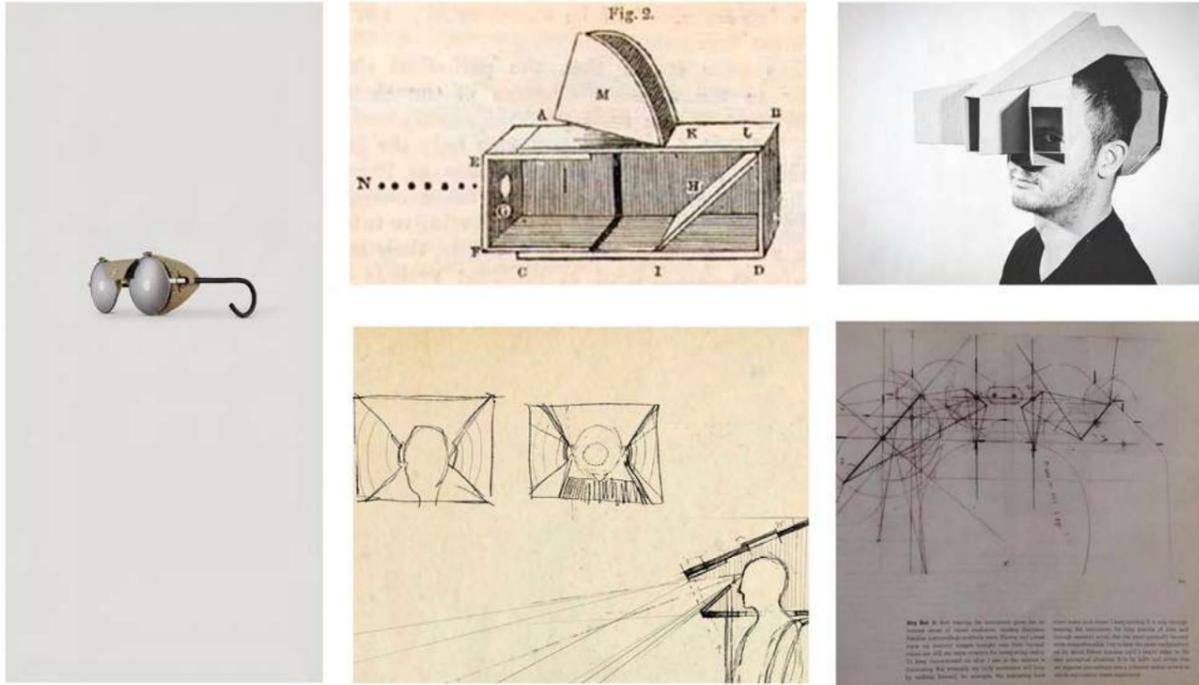
**Surfaces and Technicality –
Delusion and Inexperience**



The image is inverted, the summit of Everest not only being the highest point of the earth but signifying that the top has more importance than the base to the climber. The tent is refuge for the climber after a whole day of endless navigating and serves as a reminder of the climber's unwavering eventual goal, conquering the mountain through its summit.

The Climber's Eyewear of Distortion

The Climber looks at Everest from different scales, unable to discern themselves from the massive landscape, distorting their physical and mental journey to the summit. The mirrored images and different auditory experiences alter the spatial perception of the Climber, the viewing device aimed 35 degrees downwards. The im lack of oxygen in the death zone, the hypoxia creating confusion in elongating and repeating surfaces. Only being able to look at the ground, one is wary of each step on the perilous mountain coming from inexperience, textures and gradients of snow moving along like an endless journey.



The Sherpa's Crampons of Transience

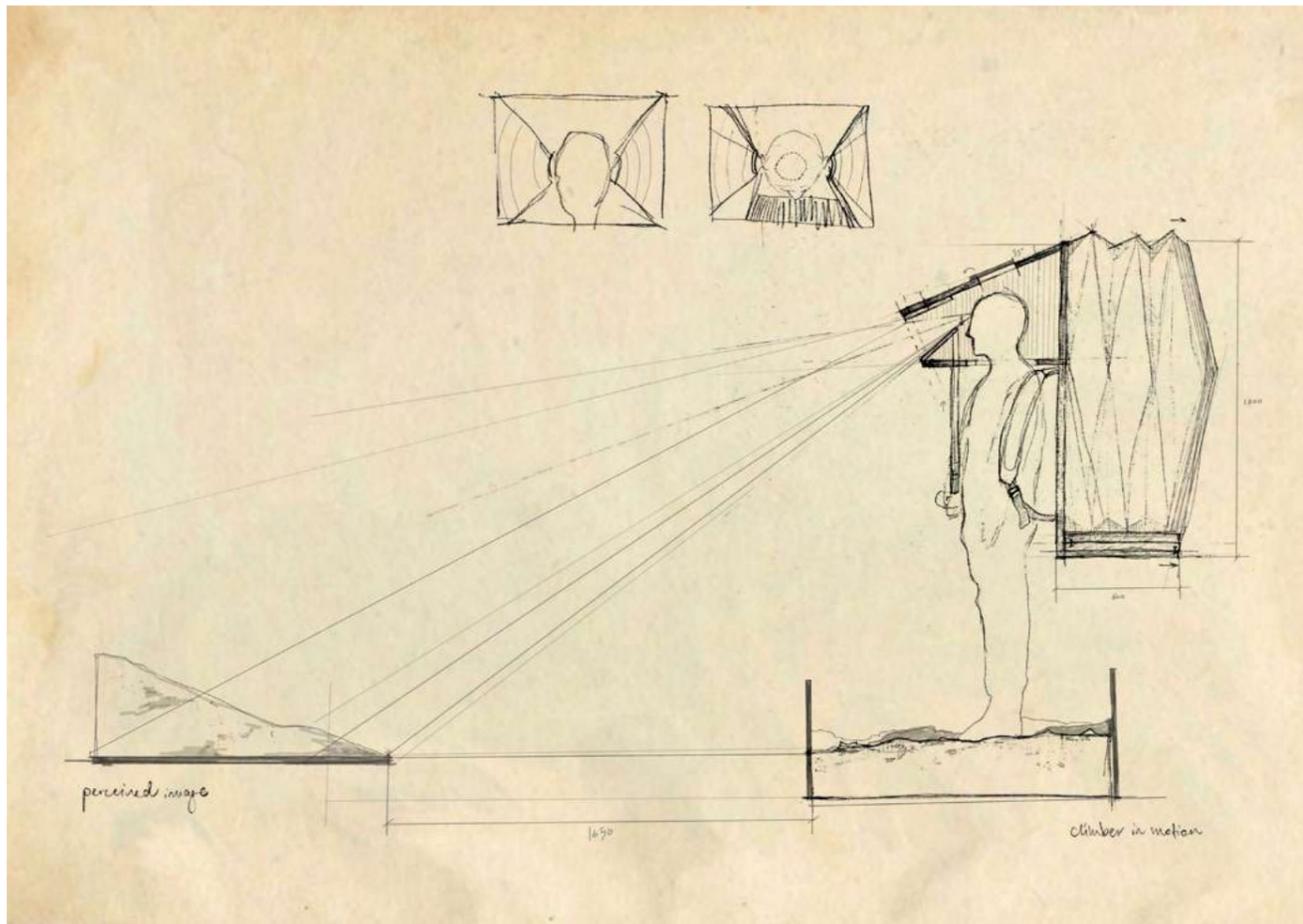
The Sherpa's Crampons form the basis of their work, navigating the perilous terrain of Everest, subjecting themselves to the risks and opportunities the openings of the mountain give. They walk the same path every season, wearing the same pair of crampons till they are deemed no longer usable. The Sherpa's footprints are erased by the people and covered by snow - either walking first or last in the climbing order, always being forgotten and taken for granted. The footprint is a marker of time, with their soles being worn down season after season; forming different imprints on Everest yet keeping a clean trace on the mountain, their sole belief with respect to the mother goddess of Chomolunga, Sagarmatha. Their heavy footsteps guiding those who follow after them, laden with responsibility, determination and dread, for being a Sherpa was not a choice, but a necessity.

The different attachments of the Crampons can be changed for specific purposes, textures and openings - each offering an implied narrative through the footprints it produces, but what is real and what is illusionary remains untold.

Note: wanted to create a device that would encompass many different kinds of footsteps - be it varying in quantity, shape, depth etc. to show the insignificance and ephemeral transience of the Sherpa on the mountain. The crampons are accompanied with texture models while the footprints would then be drawn into drawings.



Fur is tied to the bottom of the Crampon to make it wider, leaving less defined tracks - those that look like old ones. The fur gets heavier as the snow melts on it, making the footsteps heavier. The Juniper branch is tied onto the back of the Crampon, covering the deeper holes left from the spikes of the crampon, making a shallow trail that would be more easily covered by blowing snow.



The Sherpa's Crampons of Transience

References

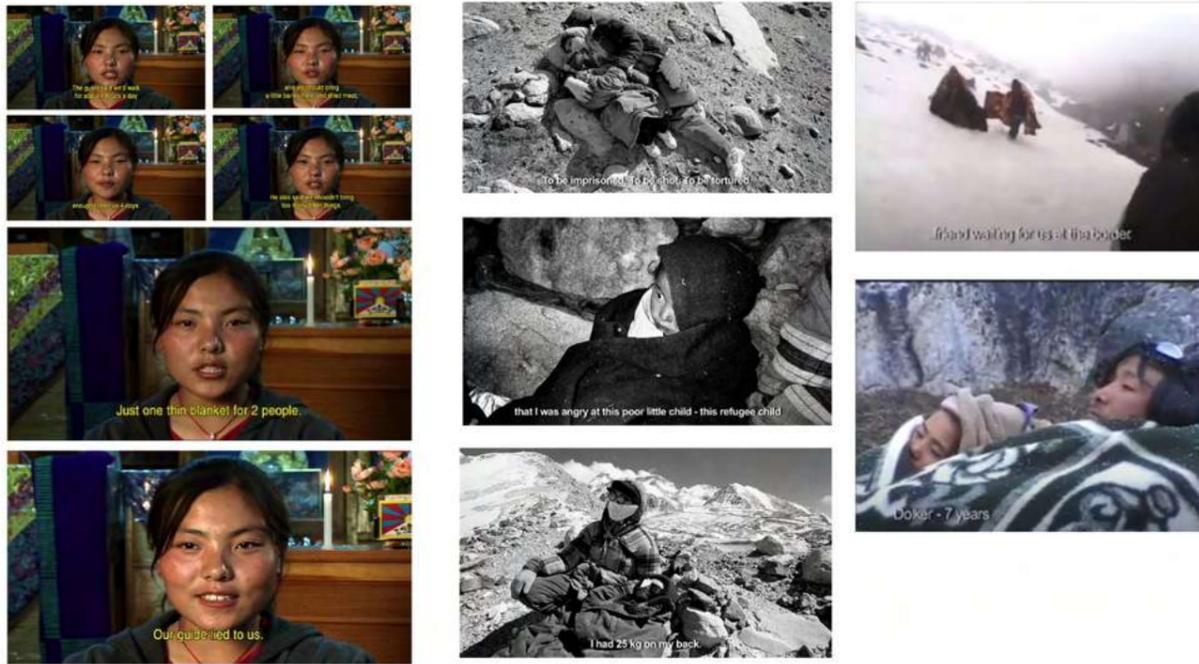
Right: Snow Melt patterns ; Left: Shoe covers that alter the footprints



The Refugee's Blanket of Versatility

Premise

The documentary 'Tibet: Murder in the Snow' talks about a Refugee's struggles to cross the border - with little to no equipment and insufficient food and water. Through their journey across to Nepal, the Refugee seeks enclosures to hide in, camouflaging themselves within the snow while finding refuge and rest upon a thin blanket. With the little that they have, the Refugee uses their versatility to make do with what they have, running away from the oppression of China on Tibet.



The Refugee's Blanket of Versatility

Materiality of Blanket - Construction of Camouflage unique to the Refugee

Tulle is used as one of the materials as representative of the White Kata Scarf, a symbol of purity and a gesture of safe journey in Tibetan Buddhism



Using the opacity of Tulle to create shadows

Using the medium of Tulle and Relief Printing to cast shadows

Using Tulle in layers to represent time/space

The Refugee's Blanket of Versatility

Construction of the Blanket top as a hanging tensile structure - with frames/hangers



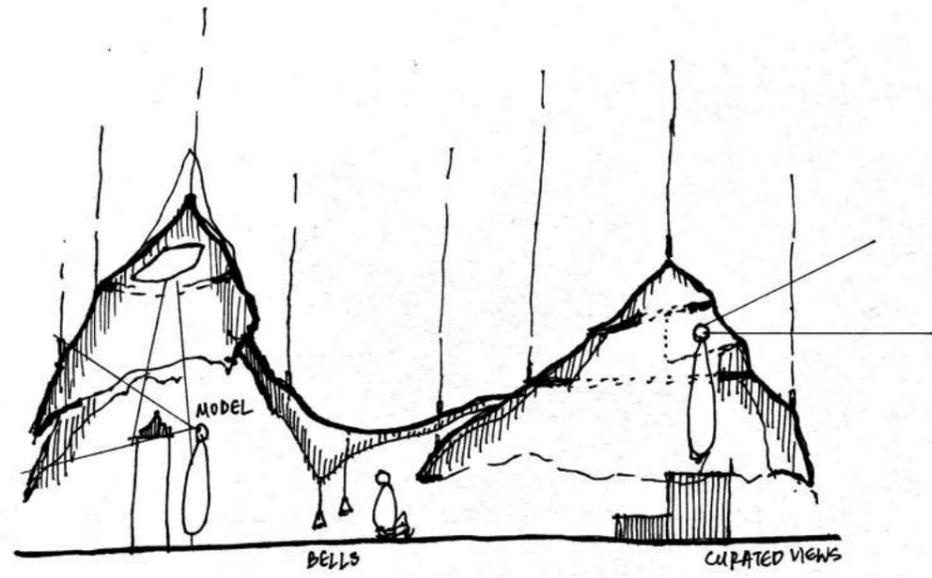
The Refugee's Blanket of Versatility

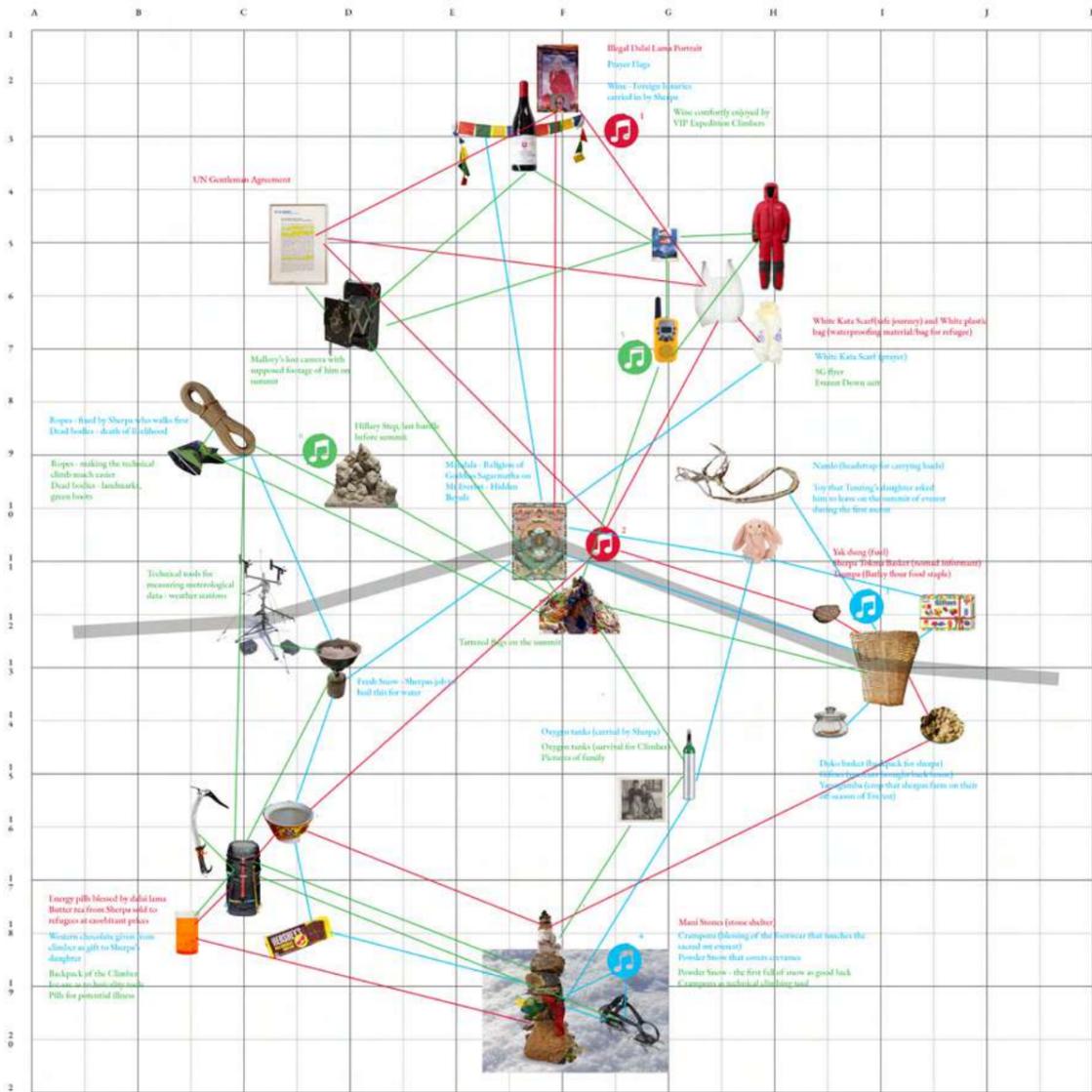
At first, watched from a distance, the Blanket camouflages itself as the mountain range with its many peaks. As the viewer comes closer, the form dissipates, transforming itself into a Blanket of enclosure and refuge.

The space within the enclosure is softened through the translucent fabric, providing safe space within the shadows that it casts. The bells ring as the structure is disturbed, with every precarious movement captured and signified through sound. The ringing reminds the Refugee about their religious rituals, and their eventual goal in reinstating their lost culture as they circumbulate Everest.

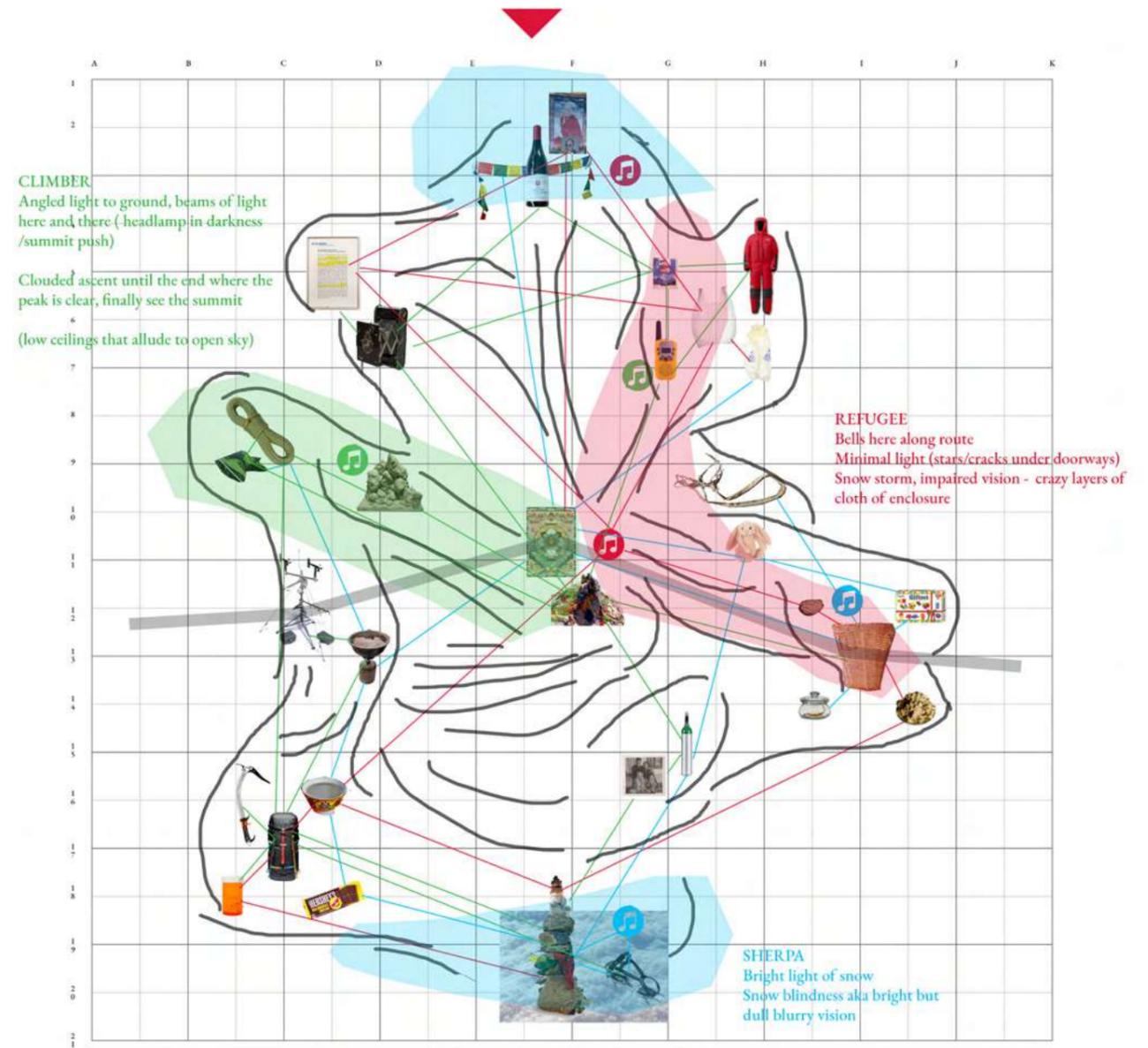
One seems vulnerable within the fragile structure, alike to the Refugee that seeks camouflage in the specific landscape and instance in which they would have been the most defenseless. Because not showing up is, at times and places, both a strategic necessity and a step towards their aspiration.



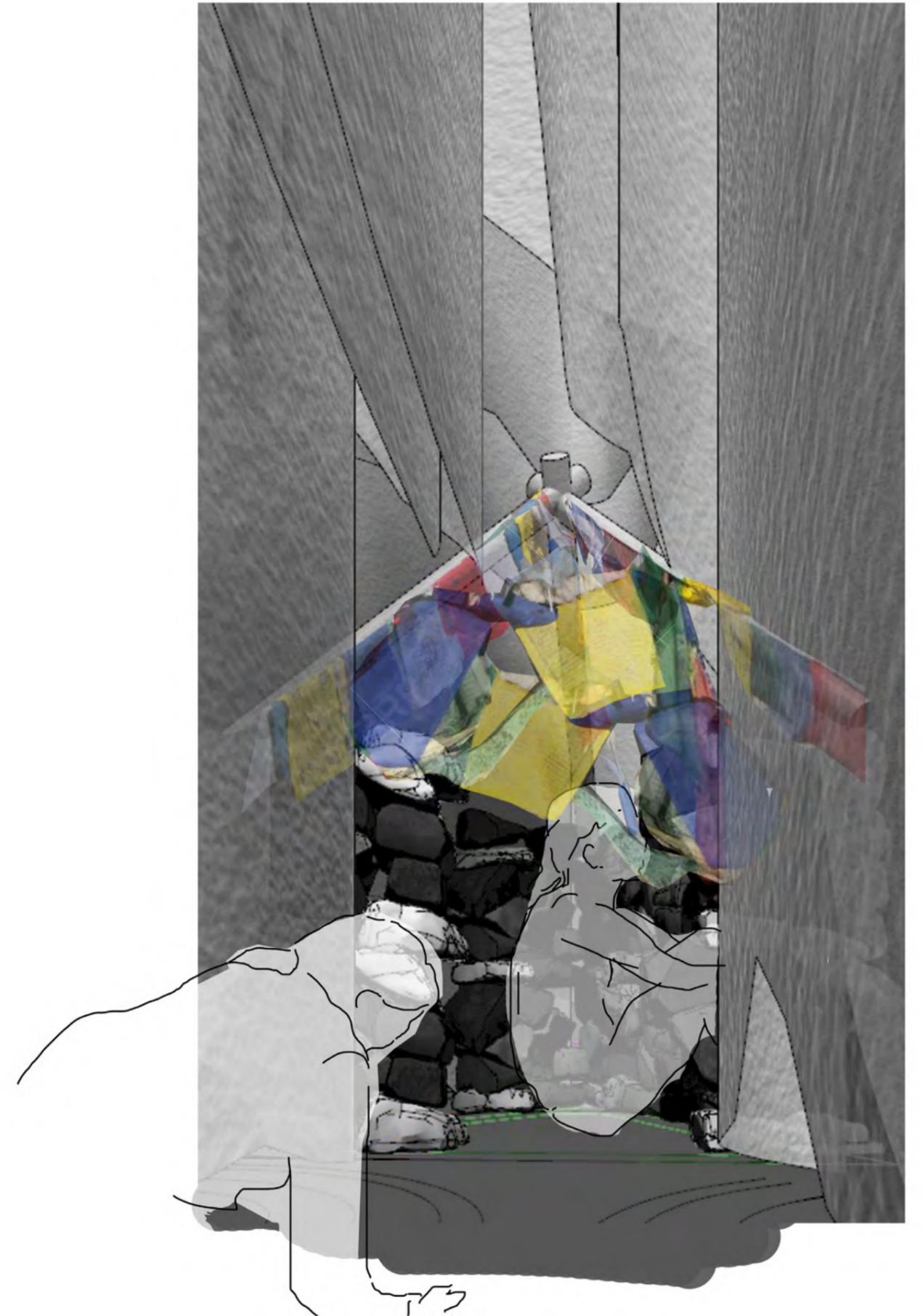
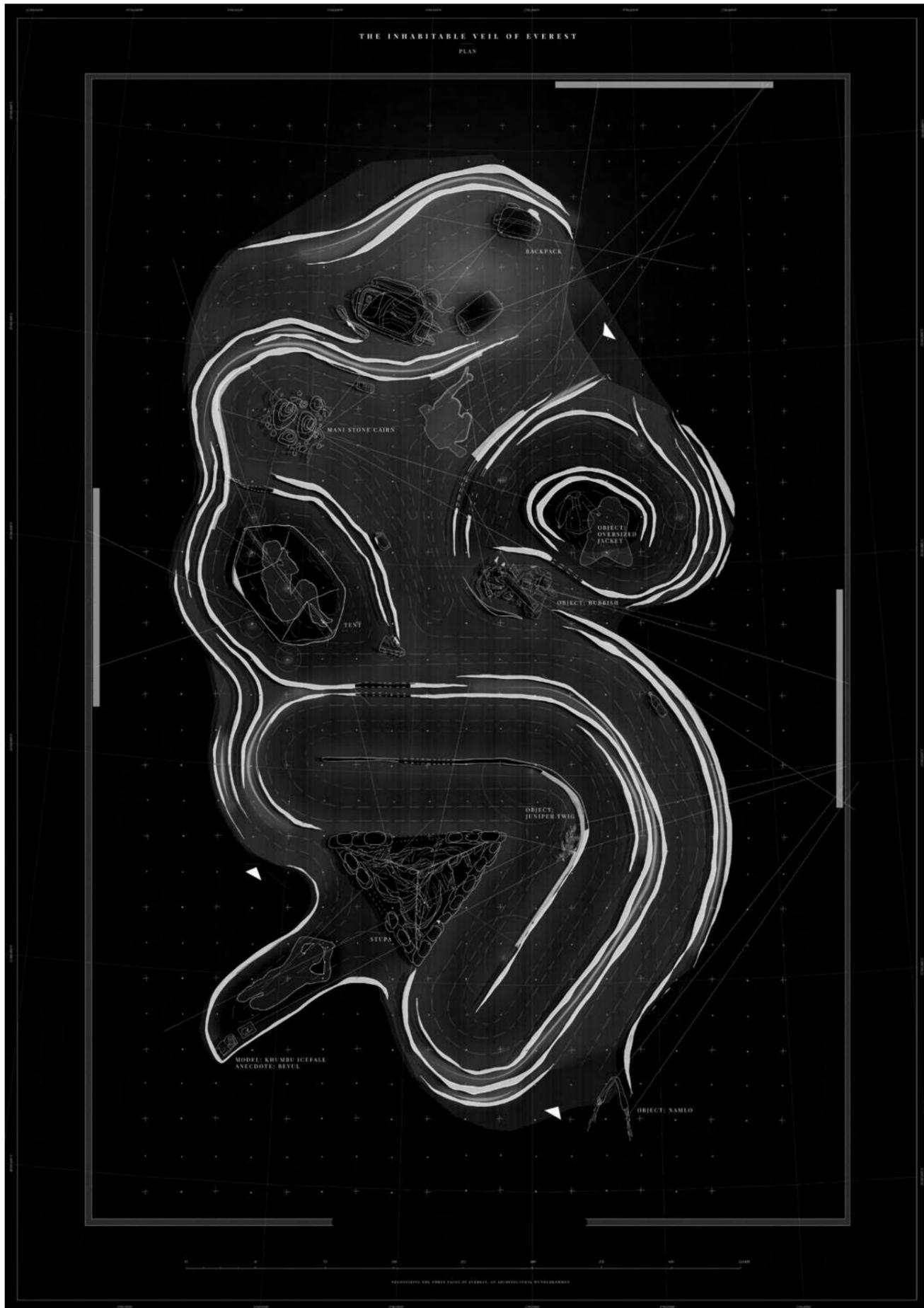




- Sound:
1. Chinese military base (PAP) - Barking dogs and trucks pulling in
 2. Cautious footsteps on scrunched loose rock and stones/snow
 3. Yak Caravan on a pass
 4. Puja ceremony
 5. Walkie talkie: Conversations on a mountain with family
 6. Climber's breath at death zone: Panting and oxygen respirator



- Sound:
1. Chinese military base (PAP) - Barking dogs and trucks pulling in
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 3. Yak Caravan on a pass
 4. Puja ceremony
 5. Walkie talkie: Conversations on a mountain with family
 6. Climber's breath at death zone: Panting and oxygen respirator



APPENDIX A: THE GUIDEBOOK OF EVEREST
Supplementary Archives

TABLE OF CONTENTS

ANECDOTES

Journals/Recounts
Books
Dialogues

REPORTS

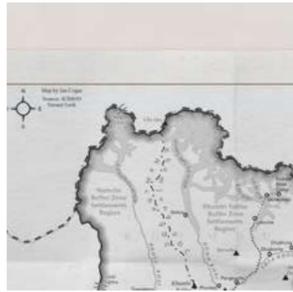
Technical
Topographical and Geographical
Anthropological
Political

STILLS

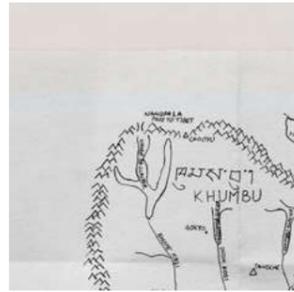
Naturalia
Objects
Photographs
Paintings
Film Stills

AUDIO AND MOVING IMAGES

Ambient Sound
Videos
Animation



RTO 01



RTO 02



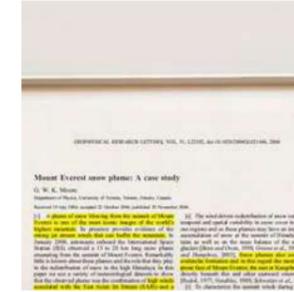
RTO 03



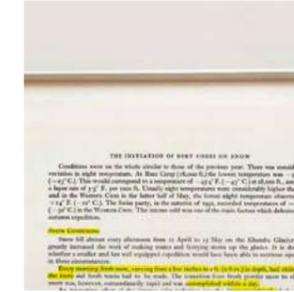
RTO 04



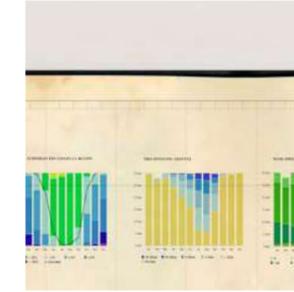
RM 01



RM 02



RM 03



RM 04



RTO 05



RTO 06



RTO 07



RTO 08



RTO 10



RTO 11



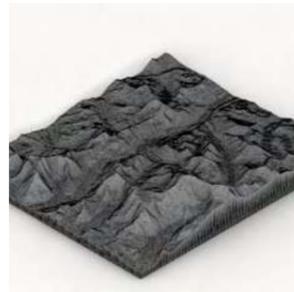
RTO 12



RTO 13



RTO 14



RTO 15



RTO 16



RTO 17



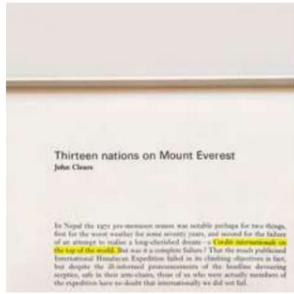
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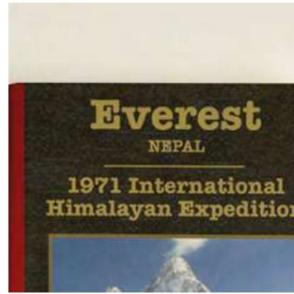
RTO 19



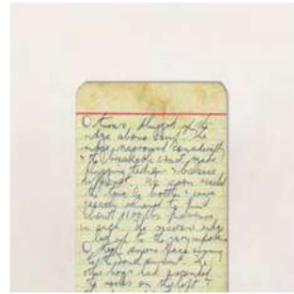
AJR 01



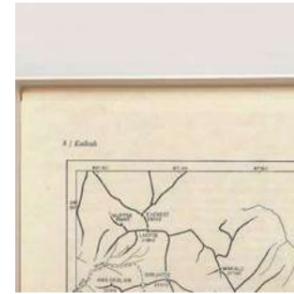
AJR 02



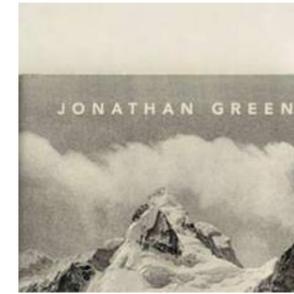
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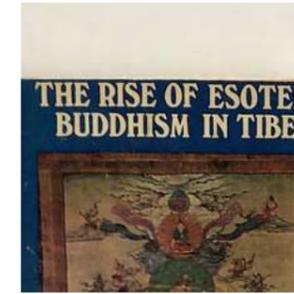
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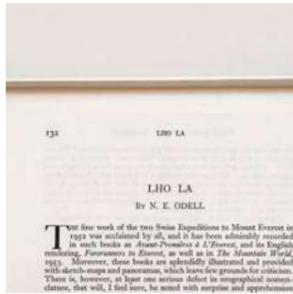
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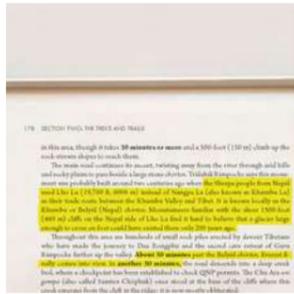
AB 02



AB 03



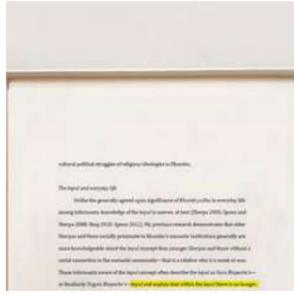
AJR 05



AJR 06



AD 01



AD 02



SO 01



SO 02



SO 03



SO 04



SO 05



SO 06



SO 07



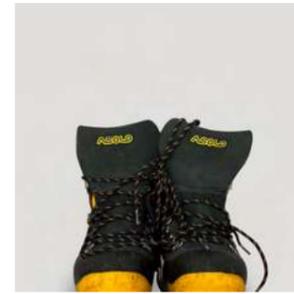
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SO 09



SO 10



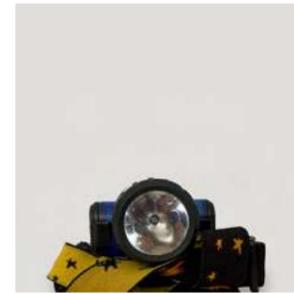
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SO 12



SO 13



SO 14



SO 15



SO 16



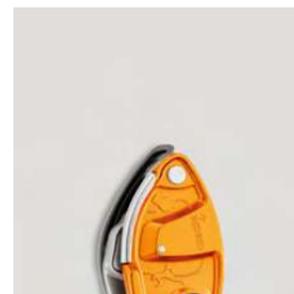
SO 17



SO 18



SO 19



SO 20



SO 22



SO 23



SO 24



SO 25



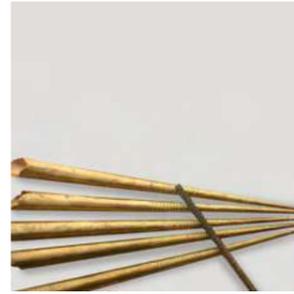
SO 26



SO 27



SO 28



SO 29



APPENDIX B: A TALE OF TWO EVERESTS
A Divided Mountain

CONTENTS

Premise: The 21st Century Wunderkammer in Power, Capitalism and Myth

A Tale of Two Everests: A Divided Mountain

The Hidden Refuge of Everest: Finding the Promised Beyul of Khembalung

The Native Sherpa: A New Power against the State of Oppression

The International Tourist: Capitalism on Everest as a Subterfuge

The Tibetan Refugee: Restoring the Belief of Myth as Subversion of the Power of Everest

Epilogue: The Peripheral Route of Everest

Glossary

Bibliography

Appendix

PREMISE: THE 21ST CENTURY WUNDERKAMMER IN POWER, CAPITALISM AND MYTH

¹Cura means to take care of something in Latin

Berlyne DE. (1954). "A theory of human curiosity". *Br J Psychol.* 45 (3): 180–91.

²MONDZAIN-BAUDINET, Marie-José, « CURIOSITY, History of Art », *Encyclopædia Universalis* [online], July 16th, 2016. URL : <http://www.universalis.fr/encyclopedie/curiosite-histoire-de-l-art/>

³ The collections comprise four categories : « naturalia, which gathers natural objects and creatures together [...] ; exotica, which comprises plants and exotic animals ; scientifica, which groups the scientific instruments ; artificialia for the objets created or modified by humans.[...]

BOETSCH, Gilles ; BLANCHARD, Pascal, « Du cabinet de curiosité à la « Vénus Hottentote » : la longue histoire des exhibitions humaines » in *L'invention de la race: Des représentations scientifiques aux exhibitions populaires, sous la direction de BANCEL, Nicolas ; DAVID, Thomas ; THOMAS Dominic, La Découverte, 2016, 548 pages.*

⁴ The spectre is its physical manifestation, but its corporeal form is always animated by the spirit of the idea.

Derrida, Jacques. *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International.* New York: Routledge, 1994

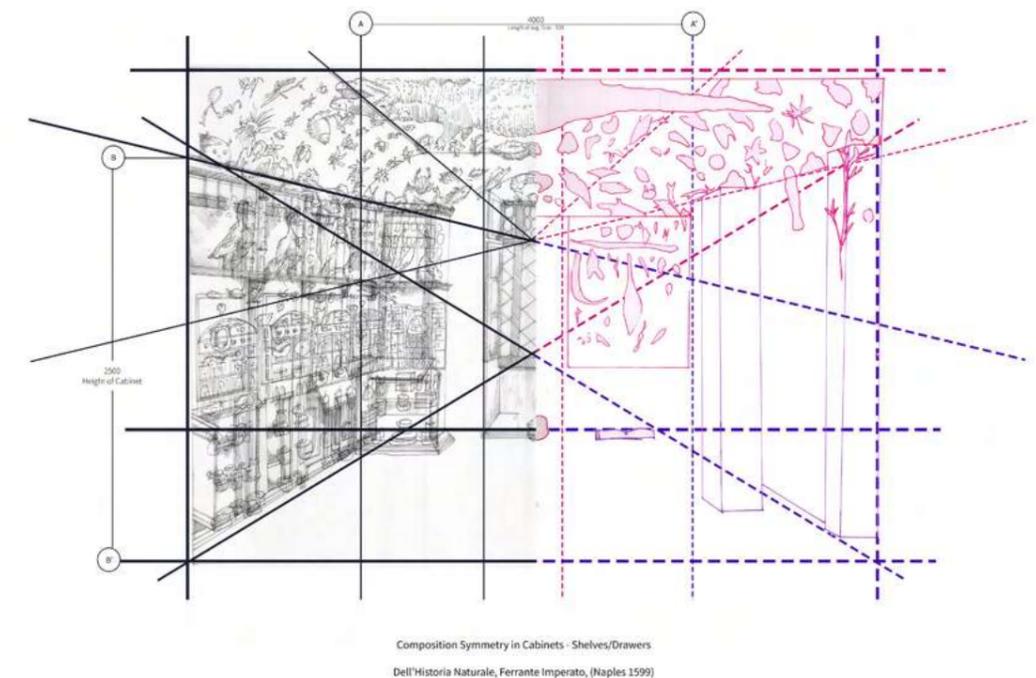
The Wunderkammer, also known as a Cabinet of Curiosity, stems from the derivation of the Latin term 'curiosus' from 'cura'¹, where curiosity motivates the desire of knowledge as much as it helps to apprehend the world, in which the curious person cares about the state of the subject and the nature of the object². It is a collection of rare and peculiar objects assimilated from the four categories of 'naturalia, exotica, scientifica and artificialia'³ displayed in a medium that invokes curiosity in the viewers through its deliberate curation and composition. By looking at the Wunderkammer as a method of looking at a subject through its relationship with the collector, collection, and viewer himself; its relationship with power, capitalism, and myth behind its significance in the 21st century is rediscovered, alike to Derrida's spectre in the reappearance of an old idea in a new body⁴.

The 21st century Wunderkammer appears to be another instance of capitalism's ability to discover and exploit resources, creating power for the collectors whilst enticing them into the cycle of the innate desire to collect more objects to add on to their status.

Through the curation and collection of the Wunderkammer, idiosyncrasies of the collector as well as his cultural, social, and economic dispositions are reflected, condensing all the knowledge into a medium paralleled to the consolidation of power⁵ – allowing the 'cabinet' to encapsulate the microcosms of the world perceived by the viewer.

Dell'Historia Naturale in 1599 was a collection that signified the wealth of its collector, the physician Ferrante Imperato, through how he managed to condense the natural history of the world into a room as a representation of his discovery, finding cures for human illnesses with animals, at a time where travelling was rare and much of the world's species was yet to be explored and discovered. This meant that collectors that could afford and have mastery over their collections were looked at as well-travelled and knowledgeable by the community as they had the 'curios' to make sense of the world, a 'godly' feeling that 'commoners' of low curios and status could never encounter.

⁵ Vladimar Tr. Halfstein, "Bodies of Knowledge: Ole Worm & Collecting in Late Renaissance Scandinavia," *Ethnologia Europaea* 33, no. 1 (2003): 6.



Composition Symmetry in Cabinets - Shelves/Drawers
Dell'Historia Naturale, Ferrante Imperato, (Naples 1599)

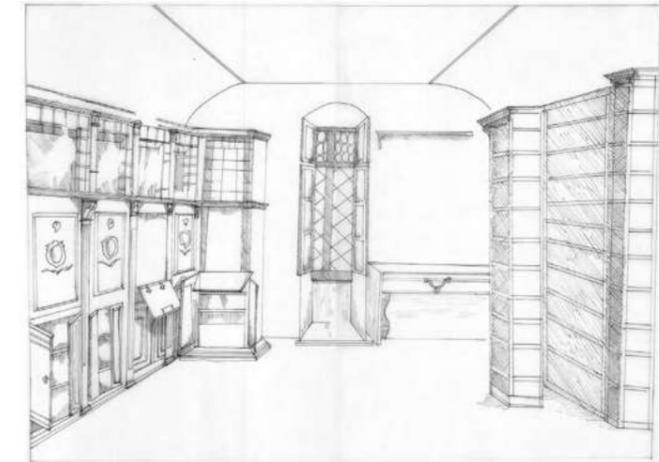
⁶ Jacques Derrida, trans. by Geoff Bennington and Ian McLeod, 'Parergon', in *The Truth in Painting* (Chicago and London: The University of Chicago Press, 1987), pp. 15-147 (p. 73).

However, this relationship between power and capitalism of the collector acts as a subterfuge in the 21st century Wunderkammer, where this medium works otherwise for the viewers. Objects that have been put in the Wunderkammer are automatically mythicized and glorified through its medium and composition with its surrounding objects even though these narratives may be false and instead appropriated for the collection's benefit. The Wunderkammer is then used as a device to conceal and reframe the capitalism governing it through allowing the viewer to look at everyday objects through such a lens, creating their own unique and non-conventional collections to create new power within themselves through belief instead. This notion is talked about by Derrida, where a work of art, in this case the objects, are inseparable from its frame, but that the frame may assume various forms in the viewers eye, re-framing one's collection within an approximation of their original parameters⁶. The viewer no longer needs to feel the need to own or collect what others have created, but instead uses their perspective from what others have collected through the influence of capitalism to view things in their own myths.

Thus, this thesis uses the lens of the Wunderkammer as a premise to investigate the site, Everest, by looking at how capitalism ends up working for the myth instead of the power of others, where the myth of the landmark of Everest becomes the architecture of new power.

Further explorations of the Wunderkammer are included in Appendix A: The Method of the Wunderkammer and Appendix B: The Explorations of Origins through the Wunderkammer

Layer: Cabinet



Layer: Objects
Cabinet



Layer: Category
Cabinet Outlines
Composition





A TALE OF TWO EVERESTS: A DIVIDED MOUNTAIN

Everest, as the 21st Century Wunderkammer lies at the intersection of two tales – the capitalistic rule of China on the Tibetan region and the mythical practices and beliefs of the Nepalese.

The summit of Mount Everest sits exactly on the border between Nepal and Tibet, a landmark that is part of the most contested piece of land between these two nations.

Chomolungma, the Tibetan and Nepalese name for Everest, meaning ‘Goddess Mother of Mountains’, was once a celebrated myth and fantasy for its unattainable peak, turned into an experience and attraction through its commercialization.

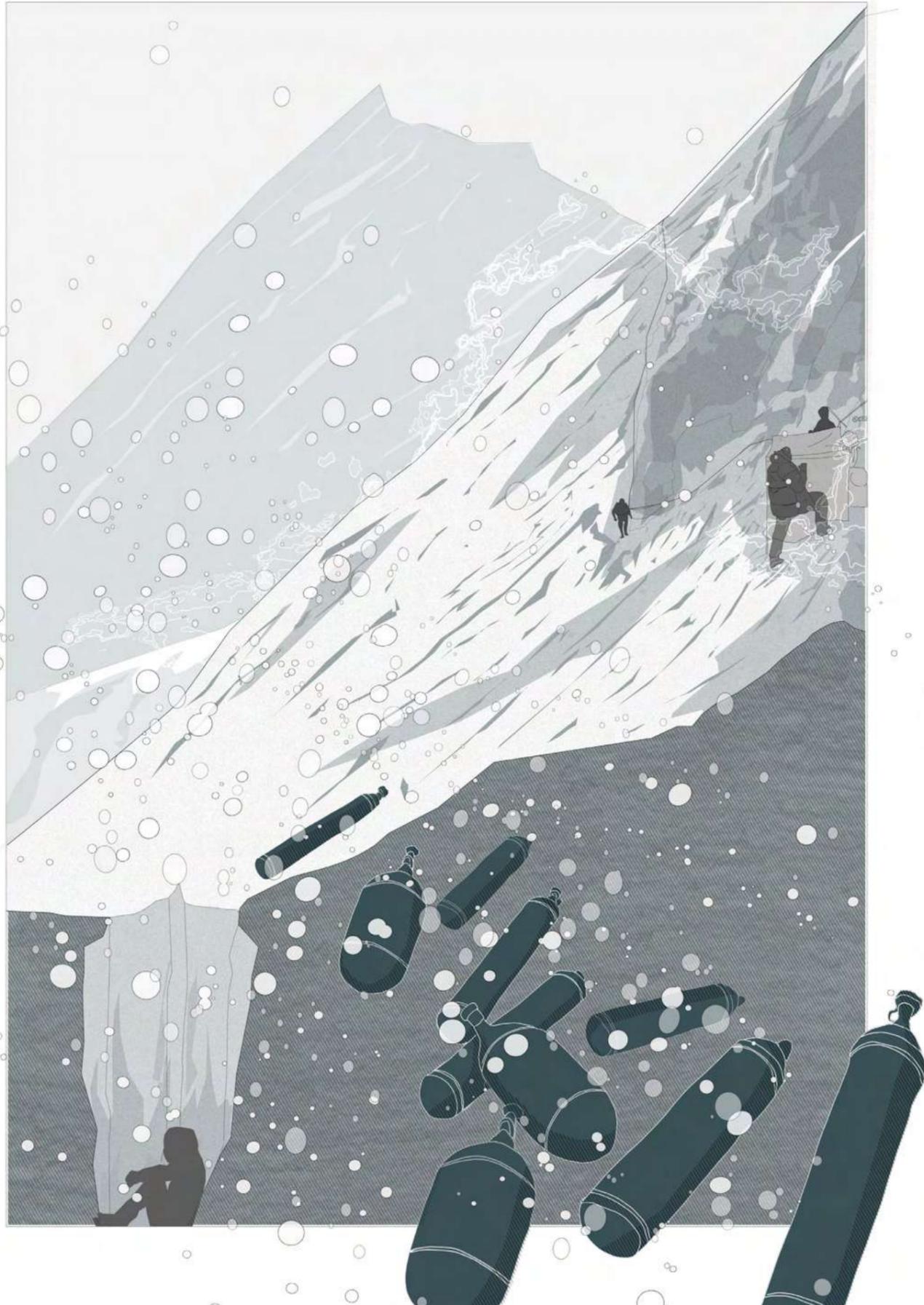
One of the first decisions to make before climbing Everest would be to choose the side one would attempt the ascent from, either from the Nepal’s South face – where you would have to take a ten-day trek up the Khumbu valley to base camp to trace the popular route of Hillary and Norgay’s first summit ascent with the aid of more experienced Sherpas, or Tibet’s North face – with the newly paved roads that bring you straight to your hotel at base camp and more stringent safety permit regulations⁷.

Tibet, officially known as the Tibet Autonomous Region of the People’s Republic of China, has a history of contestation with Nepal on Everest’s height and demarcation of boundaries, in particular the ownership of the summit⁸. Tibet has more recently undergone major modern developments on its side of Everest, such as installing controversial 5G Huawei network towers that may become a magnet for tourism on the North face,

⁷A Tibetan mountaineering license is needed to climb Everest, this license includes having climbed another 8000m peak before.

“Permit to Climb Mount Everest: What Permits & How to Get the Permit.” Accessed November 19, 2020. <https://www.topchinatravel.com/mount-everest/mountaineering-license-for-climbing-mount-everest.htm>.

⁸The Times of India. “China Trying to Consolidate Position in Tibet by Highlighting Mt. Everest on Tibetan Side, Says Expert - Times of India.” Accessed November 19, 2020. <https://timesofindia.indiatimes.com/world/south-asia/china-trying-to-consolidate-position-in-tibet-by-highlighting-mt-everest-on-tibetan-side-says-expert/articleshow/75655174.cms>.



a tool for military activity in the Himalayas⁹ and a spur in Tibet's culture erasure, questioning this bone of contention between Nepal and China. The development of Tibet into the Himalayan range merely acts as a facade for the human rights violation of the Himalayan range merely acts as a facade for the human rights violation of the 'One-China Policy' against the Tibetan people, where the sinicization of Tibet¹⁰ and the prohibition on their religious autonomy is uncovered behind the curtain of China's huge investments.

Tibetans are too shrouded in the cultural genocide¹¹ to be able to recover their traditions of belief in myths, such as the rituals and practices that were once part of their everyday routine. One of the myths in Tibetan Buddhist folklore that have been eradicated due to the oppression of Tibetan culture is the myth of the Beyul, a promised land hidden in the Himalayas, blessed by Padmasambhava for his followers to seek refuge in when the Dharma is under threat¹².

After the 1959 Tibetan uprising, the 14th Dalai Lama escaped to India to seek asylum in fear of Chinese persecution and oppression, with waves of Tibetan exodus following in his footsteps to surrounding countries such as Nepal¹³. The common route taken by many of these refugees include crossing the Nepal-Tibet border through the Nangpa La pass in the Himalayas, a traditional trade and pilgrimage route connecting the Tibetans and Nepalese Sherpas in the Khumbu region just about 30km northwest of

⁹Schneider, Ari. "The World's Highest and Fastest Cell Service Could Have Geopolitical Implications." Slate Magazine, July 29, 2020. <https://slate.com/technology/2020/07/mount-everest-5g-china-tibet-nepal-border.html>.

¹⁰ In reference to the programs and laws which force "cultural unity" in Tibetan areas of China, including the Tibet Autonomous Region and surrounding Tibetan-designated autonomous areas. The efforts are undertaken by China in order to remake Tibetan culture into mainstream Chinese culture.

¹¹ "Dalai Lama: 'Cultural Genocide' behind Self-Immolations." BBC News, November 7, 2011, sec. Asia. <https://www.bbc.com/news/world-asia-15617026>

¹² Orofino, Giacomella. "The Tibetan Myth of the Hidden Valley in the Visionary Geography of Nepal." *East and West* 41, no. 1/4 (1991): 239-71. Accessed November 19, 2020. <http://www.jstor.org/stable/29756979.4>

¹³ Chaurasia, R. S. *History of Modern China*. Atlantic Publishers & Dist, 2004.

¹⁴ Encyclopedia Britannica. "Nangpa La | Pass, Asia." Accessed November 20, 2020. <https://www.britannica.com/place/Nangpa-La>.

¹⁵ Green, Jonathan. *Murder in the High Himalaya: Loyalty, Tragedy, and Escape from Tibet*. PublicAffairs, 2010.

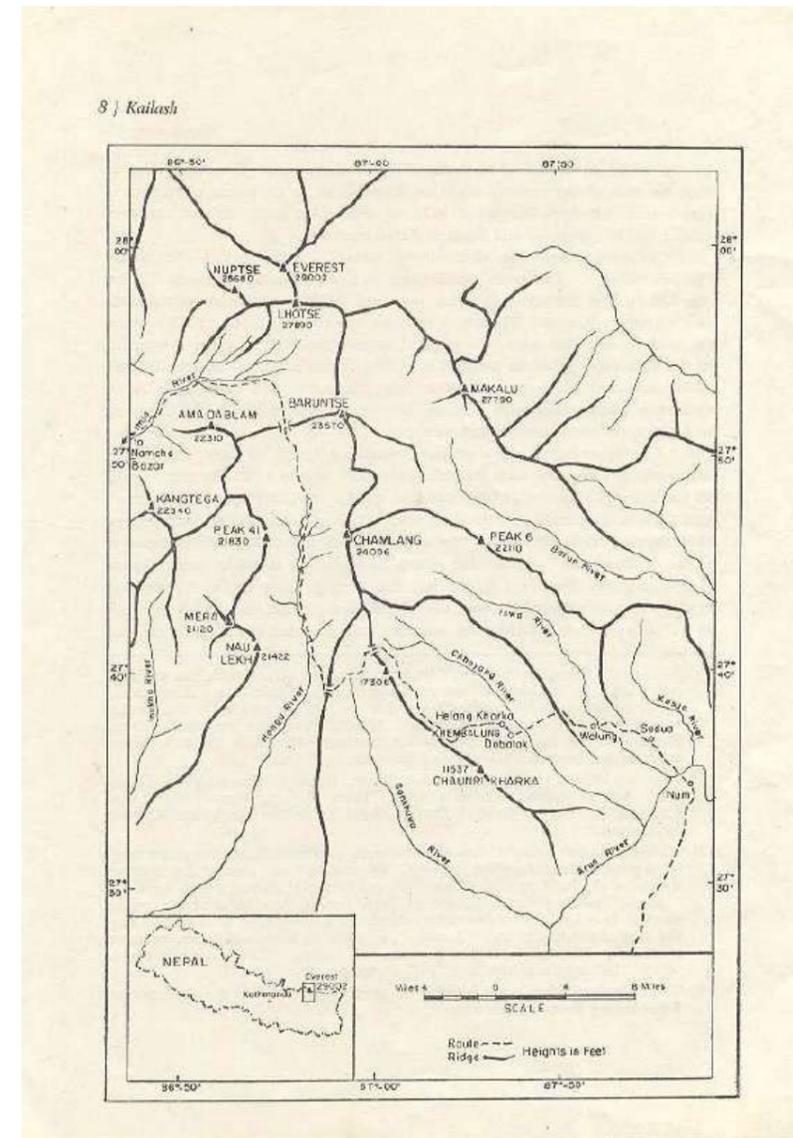
¹⁶ Barthes, Roland. *Mythologies*. Translated by Corinne Barthes. Rosny-sous-Bois (Seine-Saint-Denis): Bréal, 2002.

Everest ¹⁴. This route has since become increasingly challenging to cross due to fear in the increase in border military surveillance accounting to an incident in 2006, where tourist climbers caught Chinese border guards open fire on a helpless group of refugees, which resulted in the death of a 17 year old nun and many other missing refugees that remain unaccounted for ¹⁵.

The lack of belief in escaping Tibet coupled with the fear of Chinese persecution has led to many not being able to make it across, ending up in the same vicious cycle of oppression in their homeland – with many of their children lacking a Tibetan Buddhist education whilst their hope in preserving traditional culture seemingly dissipates with time. In *Mythologies*, Barthes theorized the subversion of a myth through the production of an alternative myth ¹⁶, where the journey to Everest is no longer looked at as a capitalistic conquest to the summit by the international tourist but instead a pilgrimage of the Tibetan refugee to the Beyul through the belief in its myth. This resurfaces a mythical ritual fundamental to the Tibetan religion, recreating hope, and motivation through the Beyul located on the site of Everest for the refugees.

Capitalizing on this theory, the thesis project aims to establish an alternative route for the refugees through the creation of a subterfuge on the divided mountain and its original myth played out by the three stakeholders and themes: Power-Sherpa, Capitalism-Tourist, Myth-Refugee. Subversion against the power of China's oppression in ones' religious autonomy is carried out through the deceit of capitalism on the

mountain, where the Wunderkammer of Everest appears to work for the power of China but instead contributes to the myth of the refugee. Everest's myth is a key to the hidden Beyul, a bridge between Tibet and Nepal played out through the camouflage of a divided mountain and the two tales of the Tibetan refugee and the international tourist both guided by the Sherpa.





THE HIDDEN REFUGE OF EVEREST: FINDING THE PROMISED BEYUL OF KHEMBALUNG

In line with the beliefs of the Nyingma school of Tibetan Buddhism, Beyuls are physical hidden valleys scattered in the Himalayas with a secret sacred core and an outer area, created by Padmasambhava when he first brought the teachings of Buddhism from India to Tibet. A thousand years ago, the Beyul of Khembalung was revealed to Tibet's Buddhist King¹⁷, where it was prophesied by Padmasambhava¹⁸ to be a heavenly refuge during times of war and catastrophe in Tibet when their Buddhist practices would be in danger. Khembalung was pictured as 'a remote paradise, with food and everything one needs for meditation'¹⁹, a pilgrimage and refuge for Padmasambhava's faithful followers, where the physical and spiritual worlds intersect with each other and one can 'live a life of happiness from the enemies of their religion, free of all earthly suffering'²⁰.

Every Beyul comes with its own neyig, a guide with texts on the location of the Beyul, a sacred scroll hidden under rocks, caves, monasteries, and stupas. With the neyig, one can go on an arduous journey of initiation to find the Beyul, but only those whom are highly realized in Buddhist practice can experience the holy manifestation there, whereas most pilgrims only see the few holy places associated with the Beyul, not the hidden land itself. The Beyul can only be opened by a specific prophesied Lama at a prophesied time of need, whereby parts of Khembalung was first opened in the fourteenth century by Rindzin Godem in his discovery of the neyig near a monastery²¹.

¹⁷King Trisong Detsen

¹⁸ Britain, Royal Geographical Society (Great, and Stephen Venables. Everest: Summit of Achievement. Simon and Schuster, 2003.

¹⁹ Baker, Ian. The Heart of the World: A Journey to Tibet's Lost Paradise. Souvenir Press, 2006.

²⁰ Ibid. 12.

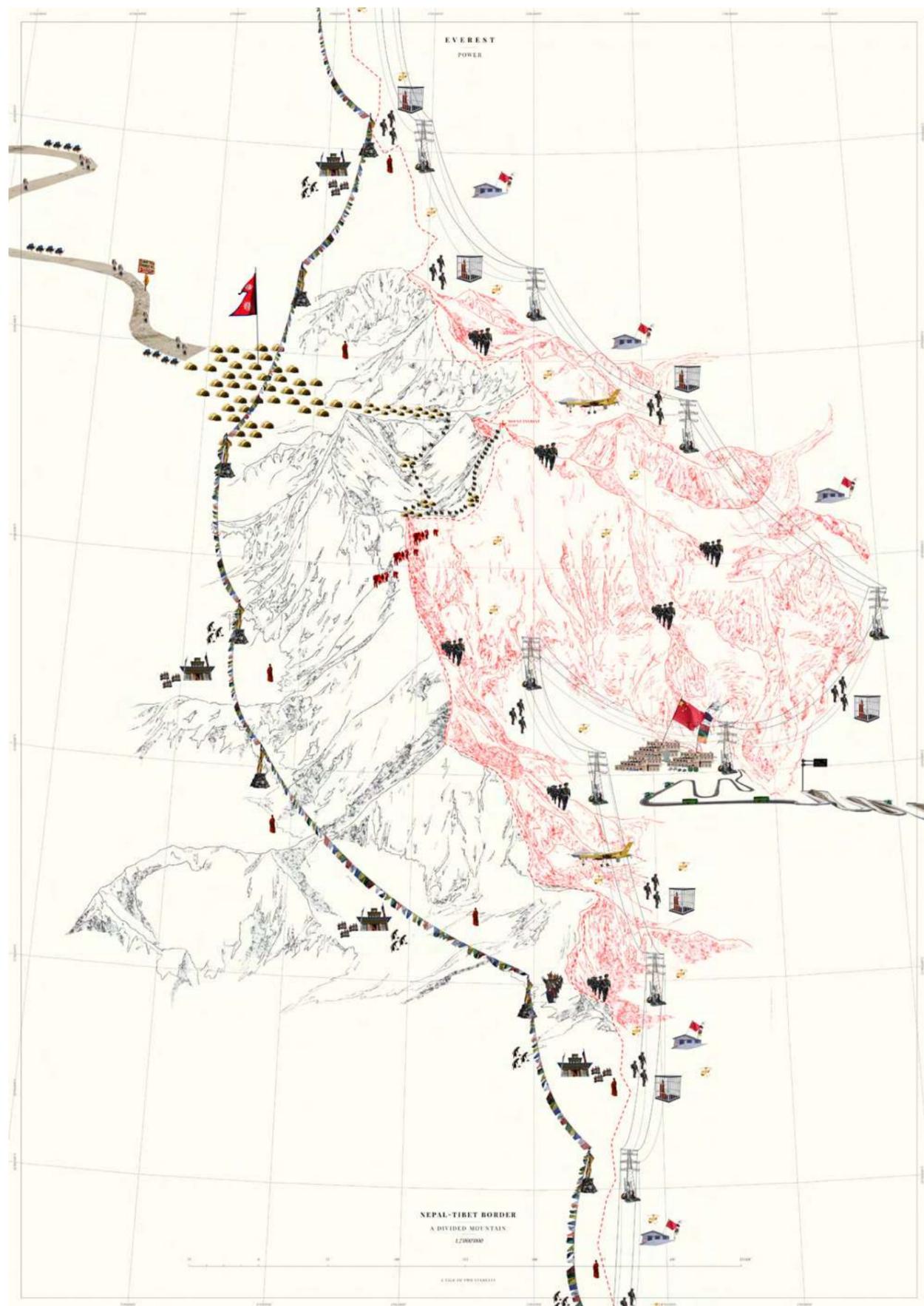
²¹ Ibid. 18.



The time has come for the refugees of Tibet to escape to Khembalung, China's oppression has put the Dharma under threat and the gates of the Beyul must be opened by the prophesized one, the Sherpa, to welcome the refugees back into their promised land.

²² REINHARD, J. Khembalung: The Hidden Valley. Vol. 6, 1978.

The location of Khembalung is said to be on the southern slopes of Everest, where two of the four gates of can be found on Nepal's South and West face of Everest according to the neyig²². The Sherpa becomes the guide to freedom, instilled as a new power against China, leading the way to open Nepal's gates of Khembalung for the Tibetan refugees to seek solace at. The international tourist acts as the subterfuge of capitalism working for the power of China, whereby the commercialization of Everest camouflages the actual goal operating behind it – the successful pilgrimage of the Tibetan refugees to Khembalung. Through the help of these two stakeholders, the Tibetan refugee revitalizes the belief in their mythical rituals and practices through the pilgrimage, restoring their cultural identity and religious autonomy to their ethnicity.



THE NATIVE SHERPA: A NEW POWER AGAINST THE STATE OF OPPRESSION

Sustenance in the Snow

Sherpas, known mostly as high-altitude mountain guides, but also defined as an ethnic group of eastern Tibetans who resettled in the Solu Khumbu Valley five hundred years ago, in a district that is now part of modern Nepal²³. Both cooperation and conflict between Sherpas and International tourist-climbers have always been part of Everest's mountaineering history, where the 1953 first summit ascent included Tenzing Norgay²⁴, which played a vital part in the successful expedition to the top of the world.

Many of Everest's summits would not have been possible without the Sherpa's guidance, where the reality of a guided climb is that these Sherpas do most of the hefty and specialized work such as being 'Icefall Doctors'²⁵ and making key decisions on when to go forth and to withdraw. Alike to the journey the Tibetan refugees take to cross the Nepal-Tibet border, both parties require a person of assistance to guide them throughout their journey, leading them both to destinations that give them freedom.

The native Sherpa becomes the new symbol of power against China's oppression of Tibet – where the experience of being able to successfully open the gate of the Khumbu Beyul and rejuvenate their lives from scratch sets them as the right prophecies to open Khembalung's gates for the refugees.

²³ Everest Report: A Curse, a Fight and the Aftermath - Alpinist. Com." Accessed November 20, 2020. <http://www.alpinist.com/doc/web13x/wfeature-everest-2013-full-report/2>.

²⁴ Hillary, Edmund. Nothing Venture, Nothing Win. Hodder and Stoughton, 1975.

²⁵ Icefall doctors navigate the Khumbu Icefall at Everest by fixing ropes and ladders, and setting up routes

²⁶ Skog, Lindsay. "Beyul Khumbu: Sherpa Constructions of a Sacred Landscape," January 1, 2000. <https://doi.org/10.15760/etd.2180>.

²⁷ ORTNER, SHERRY B. High Religion: A Cultural and Political History of Sherpa Buddhism. Princeton University Press, 1989. <https://doi.org/10.2307/j.ctv141643p>.

²⁸ Ibid. 26

²⁹ Messerschmidt, Donald A. "Sherpa of Khumbu: People, Livestock, and Landscape. By Barbara Brower. Studies in Social Ecology and Environmental History. Delhi: Oxford University Press, 1991." The Journal of Asian Studies 53, no. 2 (May 1994): 583–84. <https://doi.org/10.2307/2059896>.

³⁰ "Yarsagumba: Biological Gold." Accessed November 20, 2020. <https://thediplomat.com/2014/08/yarsagumba-biological-gold/>.

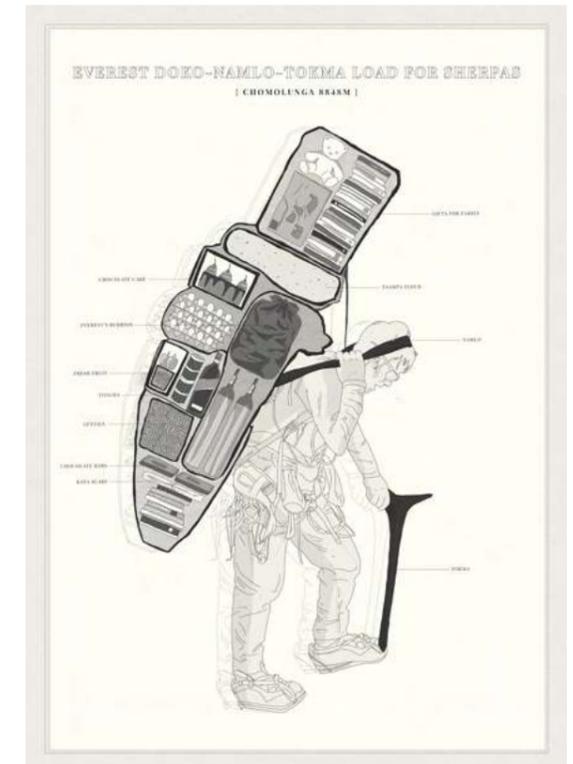
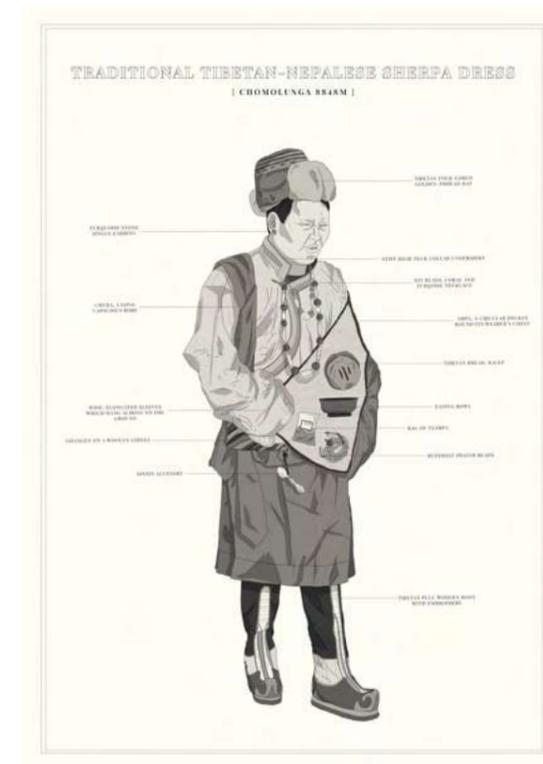
³¹ Rajbhandari, Binayak. "A Review on Yarchagumba Distribution and Collection in Nepalese Himalaya," July 1, 2019.

³² "Cordyceps Sinensis Medicinal Fungus : Traditional Use among Tibetan People , Harvesting Techniques , and Modern Uses," 2011. /paper/Cordyceps-sinensis-Medicinal-Fungus-%3A-Traditional-%2C/311d-4f58742f2ffe76830277756fc-71e58cd7c00.

The Khumbu region is a Beyul nestled in the Himalaya under the shadow of Everest, where Sherpas that migrated from Kham, Tibet started to populate the landscape through a variety of mythical spirits and deities that governed their everyday routine²⁶. They structured their early lives in a new land with their belief in their religion from Tibet, Nyingma Buddhism, to respect the Beyul as a sacred place that provided them refuge in place of the threats due to the invasion of the Mongol army towards their Nyingma beliefs back in Tibet²⁷. Through the mutual respect of the Beyul and the Sherpas, new opportunities such as the booming tourism and agriculture sectors were presented to them as presents of wealth from the Khumbu deities²⁸ towards rebuilding better lives in Nepal.

During the off seasons of Everest, Sherpas live a life of subsistence, where farming is their main source of income²⁹. The Yarsagumba crop is a caterpillar-fungus fusion, a rare form of cordyceps³⁰, is only found in the Himalayan region at altitudes of 3000-5000m. This crop thrives on lower temperature and snow for its growth and development³¹ unlike other usual crops such as potatoes, that perish when snow falls. Yarsagumba is an object of exploitation and power of the Chinese, where the harvesting of this high value medicinal herb by the Sherpa is eventually being sold for nine times the price in China, as a measure of wealth and power to be able to purchase and consume the herb³².

Their successful attempt in providing sustenance for their new lives in Khumbu using snow as a medium of their work through the Yarsagumba crop and Everest's mountain tourism, gives them the ability to be able to open the gates to Khembalung as they are highly realized in the Buddhist practice, reinstating them as the new power of Tibetans against China's oppression, a guide to freedom of hope and refuge.





THE TIBETAN REFUGEE: RESTORING THE BELIEF OF MYTH AS SUBVERSION OF THE POWER OF EVEREST

Rituals of Snow

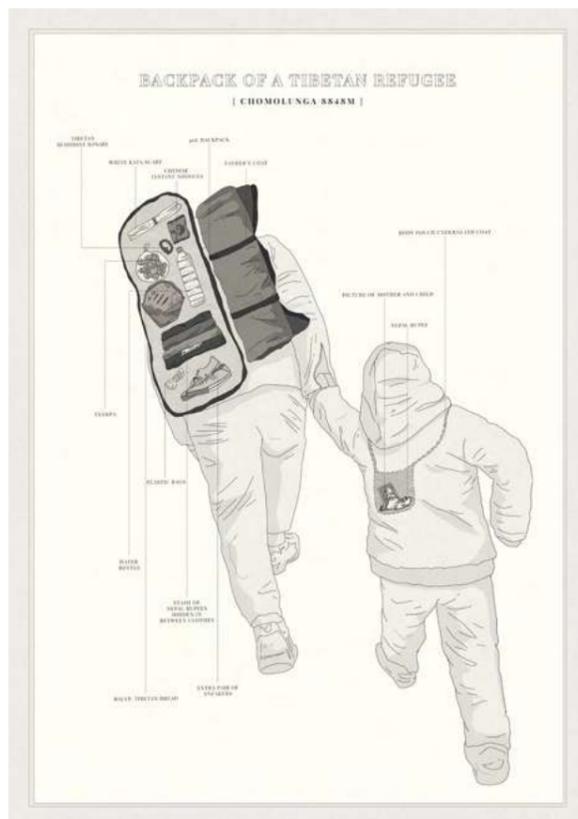
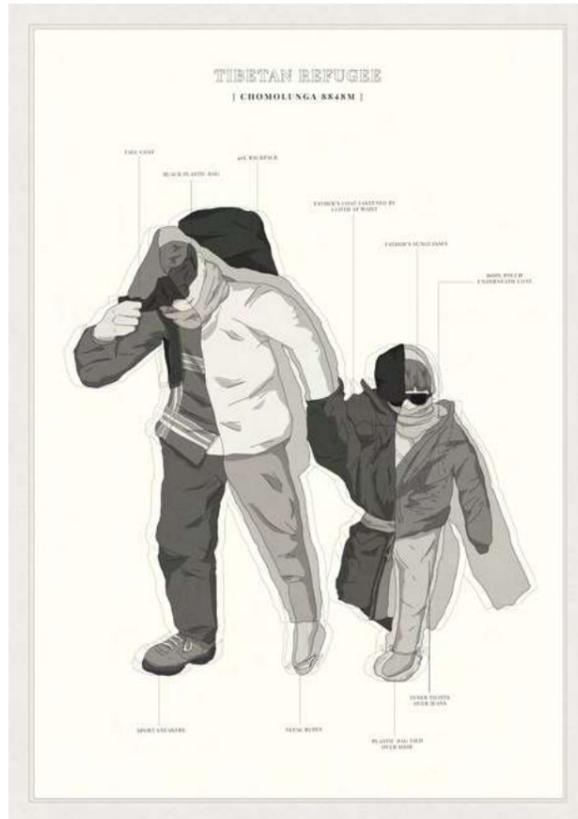
A snow pilgrimage – the ritual which the Tibetan Refugee goes through before being able to reach religious enlightenment in the refuge of the Khembalung, a test of their belief in the myth as a subversion of China’s power on Everest. During this snow pilgrimage, the refugees slowly regain parts of the rituals and practices that they once had in Tibet through the self-realization in the course of the journey and also by the Sherpa as a guide to their cultural identity that they once celebrated publicly.

³⁸Ibid. 12

³⁹Ibid. 22

Esoteric Buddhism governs the religious enlightenment of the Khembalung, where three levels of Tibetan esotericism are envisioned: external, internal, and secret³⁸. The external level would be the refugee when they first start on the journey, only being able to look at fragments of the Beyul through ordinary sensory experience like anyone else, not bestowing any spiritual power within themselves.

As they progress through the pilgrimage, the belief of the rituals and practices that govern Khembalung arises in them, as they progress to the internal level, which is one that can only be enjoyed through oneself, where the possibility of having sight of Khembalung and its promised refuge creates a empowering of spiritual power within the refugee. This is practiced through the items of rituals such as the white Kata scarf that is brought along with the refugee as a sign of respect and religious offering to the gods for safety throughout the journey and the Juniper shrub that is used as incense, all familiar



everyday items that help to create the unfamiliar image of Khembalung in the refugee's mind, making the pilgrimage to the Beyul an easier one.

Snow protectors of the mountain, such as the deities like Miyolangsangma, the Tibetan goddess that lives on top of Everest, and Milarepa, the protector of the mountain, are fundamental in creating the religious belief of the myth of Khembalung³⁹ and also protecting the Beyul from unwanted guests – “There’s a guidebook to Khembalung, but if the wrong kind of people try to follow it, snow leopards (Milarepa) will attack them at the mountain passes and drive them away.”⁴⁰

At the secret level of esoteric Buddhism, which would be the final destination of reaching Khembalung itself, the refugee reaches a high level of religious enlightenment, where Khembalung resonates with the refugee's dream of returning home to Tibet, no longer differentiating between themselves and state. The physical geography of the Beyul becomes a mystical vision alike to a mandala representing the Buddhist universe⁴¹, observable in the landscape of the four gates of the Beyul in Buddhist practice through the physical manifestation of one's religious fulfilment and autonomy. Everest morphs into the gate leading to the Khembalung Beyul, where the refugee finally reaches their destination – restoring their cultural and religious autonomy through starting new lives in the Khembalung. This acts as their subversion in China's power over Everest, where they have restored their myth of Everest within themselves, using the cover of capitalism to their benefit while deceiving China's stance on their power over Everest.

⁴⁰ Jackson, Rodney. “SNOW LEOPARD CONSERVANCY Annual Report 2009, Sacred Sites and Ancient Legends - Powerful Forces for Conservation.” Snow Leopard Conservancy, 2009. https://snowleopardconservancy.org/pdf/annual_report2009.pdf.

⁴¹ Stutchbury, Elisabeth. “Perceptions of Landscape in Karzha: ‘Sacred’ Geography and the Tibetan System of ‘Geomancy.’” *The Tibet Journal* 19, no. 4 (1994): 59–102.

EPILOGUE: THE PERIPHERAL ROUTE OF EVEREST

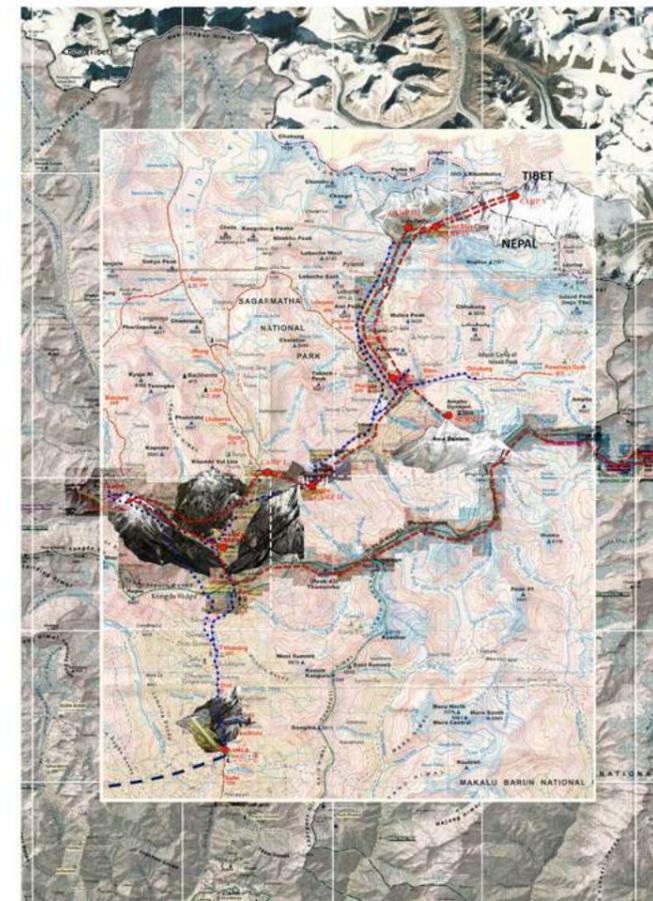
Perhaps there is more to success than reaching a summit?

Everest is the 21st Century Wunderkammer intersected within two tales, a divided mountain that creates the subterfuge of capitalism for her bridge between Tibet and Nepal, where the myth of the once unattainable mountain has shifted its focus onto the myth of the Khembalung Beyul within itself. The capitalism of Everest works in the refugee's favor as deceit for the Chinese persecution, while the Sherpa, as a guide of freedom, leads the refugee to their promised land – restoring their belief in the rituals and practices of the myth. Through the myth of the landmark, Everest becomes the architecture of new power against China's oppression of Tibetan autonomy.

Throughout thesis prep, the premise of the Wunderkammer was explored, therefore leading to Everest as a site whereby myths in relation to landmarks and power in architecture was discovered as the theme of the thesis. To know that Tibetans are exploited in their own land through China's governance and invasion, and that Nepal's efforts to help them remain silent due to the pressure from China, I reimagine the new relationships that could possibly arise from the new myth of the Beyul that would engage in some way to help these refugees in search of their religious autonomy.

My fascination with Everest as a landmark of origins will continue to fuel me forward in this project, while the subversion of the original myth through creating an alternative myth will form the narrative of my project through the three stakeholders – the native Sherpa, the international tourist, the Tibetan refugee. Snow becomes the unifying everyday object that brings together the strategies of sustenance, camouflage, and pilgrimage.

Perhaps Everest's peripheral route would become the metaphor for the architecture of power against the subversion of the One China Policy of Tibet?



In Search of the Everest Origin: The Possible Journeys

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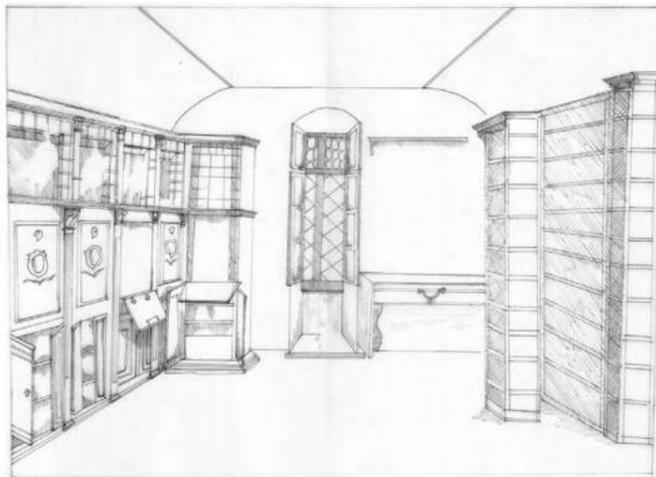
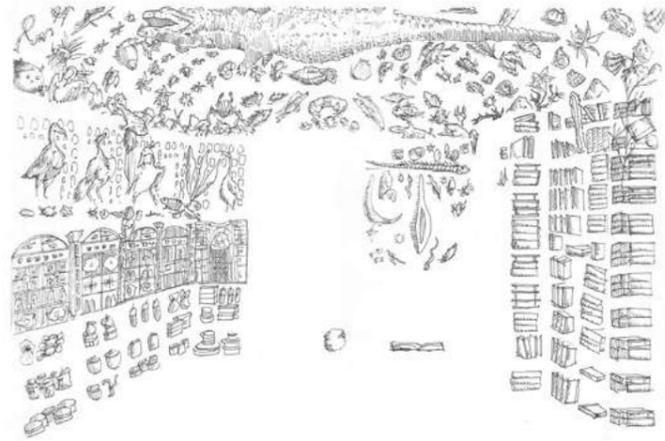
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APPENDIX

Appendix A: The Method of the Wunderkammer

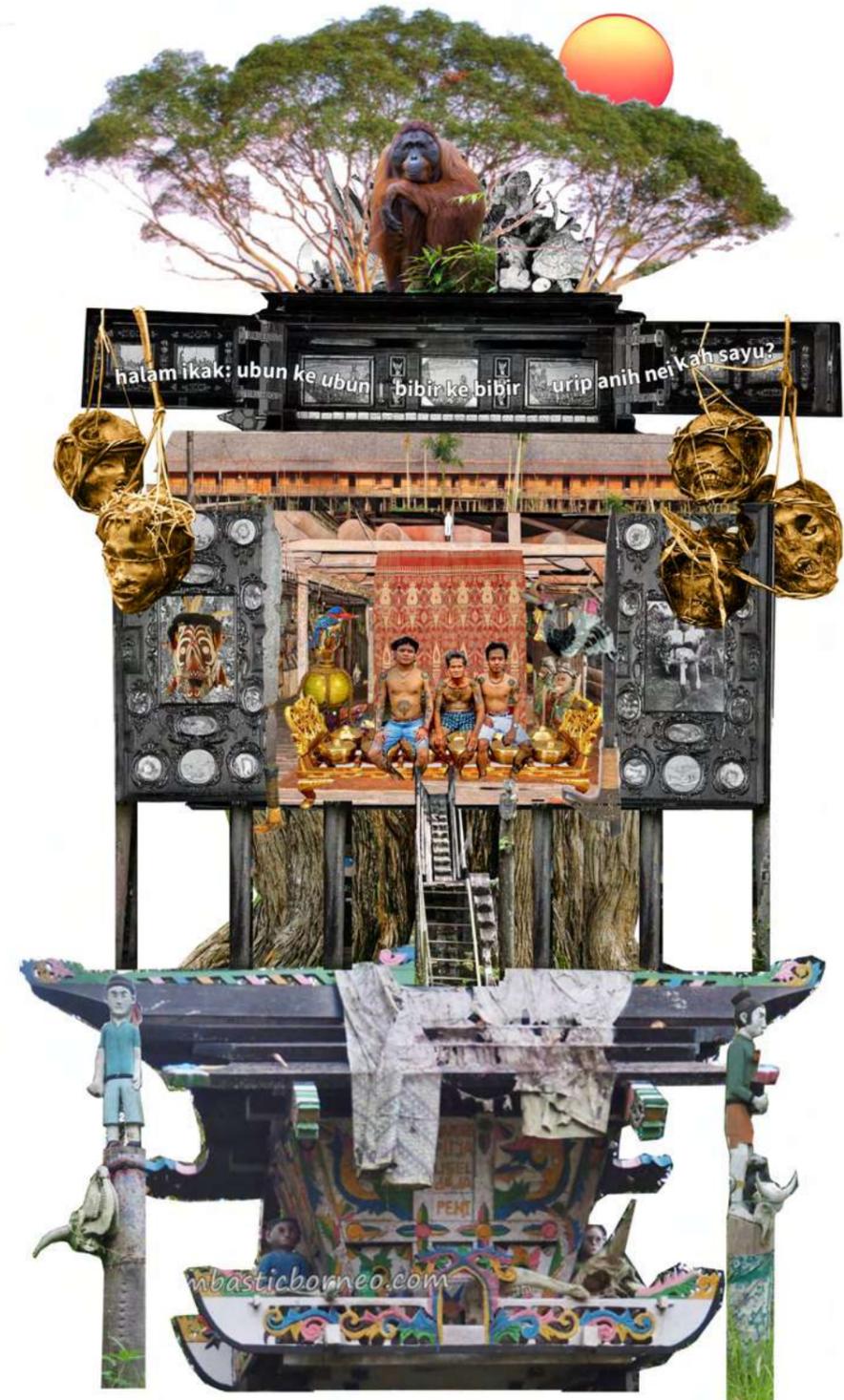
Appendix B: The Explorations of Origins through the Wunderkammer

Appendix C: The Studies of Natural History

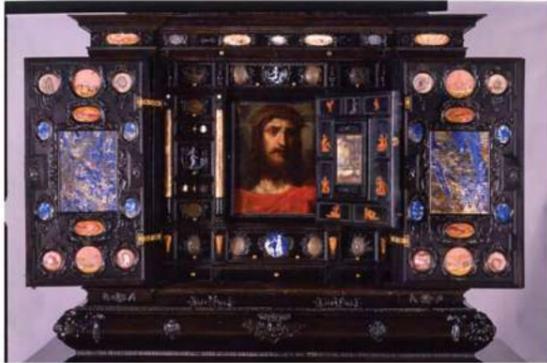


APPENDIX A

THE METHOD OF THE WUNDERKAMMER



Iban Dayak Longhouse as a Cabinet of Curiosities
 (ref. Augsburg Art Cabinet)

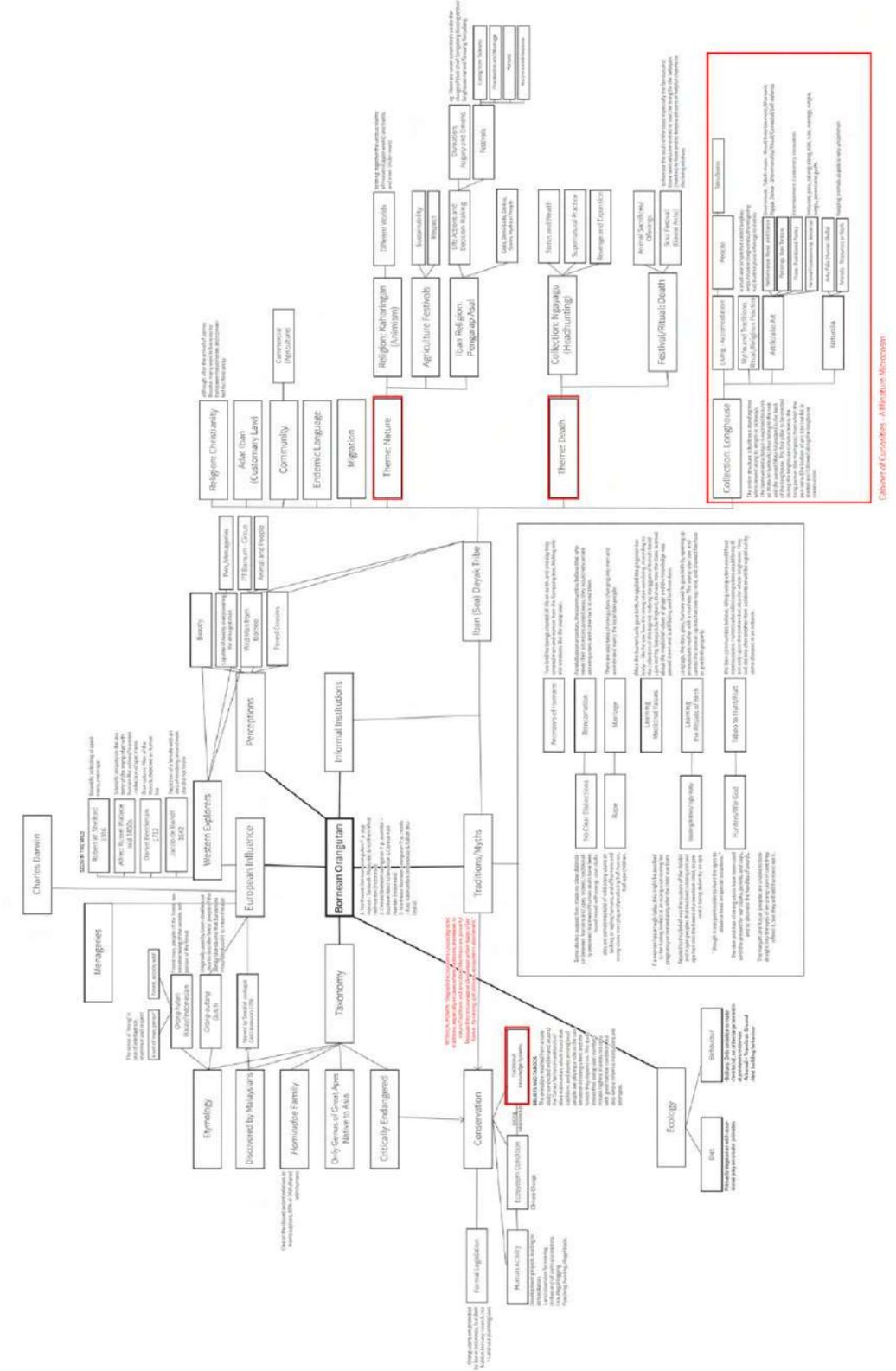


Augsburg Art Cabinet
 Philipp Hainhofer, Augsburg Sweden, 1632

"Some consider it to be the eighth wonder of the world" wrote creator Philipp Hainhofer (1578-1647) about the Art Cabinet when it was handed over as a gift to the Swedish king Gustavus Adolphus (Gustav II Adolf) following his march into the town of Augsburg on the 24th of April 1632. This Cabinet of Curiosities is the only one of Hainhofer's cabinets manufactured during the first half of the 17th century with its collection of objects still intact.

The upper part of the Cabinet, corpus, rests upon an under section of drawers and compartments and can be rotated with the assistance of a kind of ball bearing. This allowed people to comfortably sit back in an armchair and watch while the Cabinet rotated. There is a drawer that can be turned into a step ladder, making it easier to get to the top part of the Cabinet. The many objects could be studied at the fold-out table in the under section. There was a small cushion to rest one's arm if the work became tiring - showing that these cabinets showed ergonomic purpose and also as a performance.

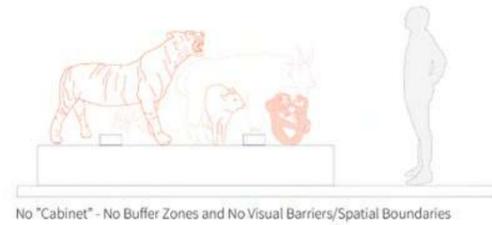
The Cabinet has also been crowned by a "mountain" formed out of material from the animal and mineral kingdom. On top of the mountain sits an exotic - by the standards of the day - and particularly exclusive Seychelles nut.



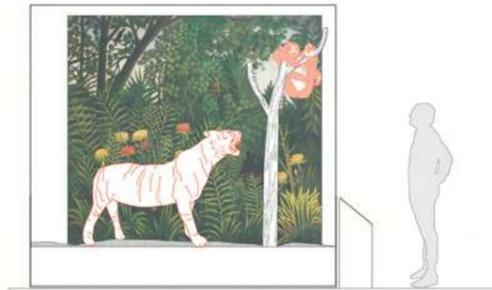
Cabinet of Curiosities - A Museum Microcosm

CONSTRUCTION OF A CABINET OF CURIOSITIES

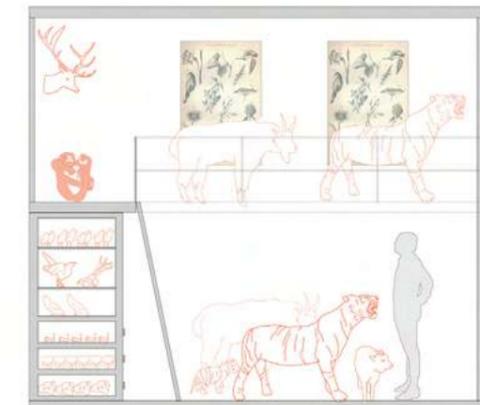
A) CABINET
BUFFER/BOUNDARY



No "Cabinet" - No Buffer Zones and No Visual Barriers/Spatial Boundaries



In a "Cabinet" - Small Buffer Zones (Glass Panel-Object) and Visual Barriers/Spatial Boundaries around the Glass box



In a "Cabinet of Curiosity" - Significant Buffer Zones (Taxidermy-Ladder-Cabinet Drawer-Object) and becomes a Visual/Spatial "Window" into the inquiry of the Cabinet (i.e. the curator and their microcosm that shows you the entire world in their eyes and through your own inquiries)

CONSTRUCTION OF A CABINET OF CURIOSITIES

A) CABINET
MATERIALITY OF CABINET

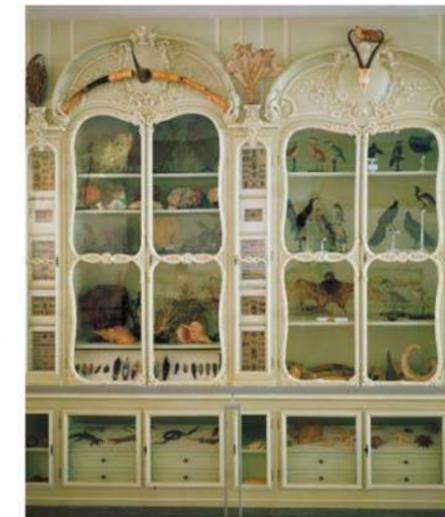
Metal Framing



Left from top: Echographie by Maissa Toulet 2007, Natural History Museum of Paris 1986, Signification (Hope, Immortality and Death in Paris, Now and Then) by Damien Hirst 2014

- Bold steel framing
- Scientific representation
- Clinical
- Cold

Wood Framing

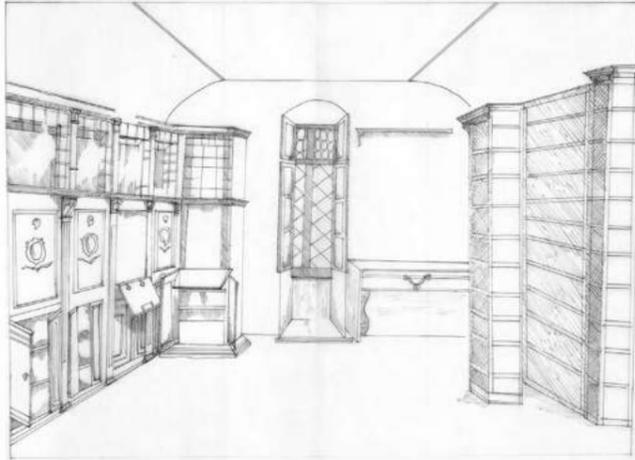


Right from top: Ted Baker Campaign Poke AW2015, Cabinets by Massimo Listri 2020, Cabinet of Bonnier de la Mosson 1730s

- Ornamental Cabinets
- Artistical, craftsmanship representation
- Warm

CONSTRUCTION OF A CABINET OF CURIOSITIES

A) CABINET
SHELVES/DRAWERS



Layer: Cabinet



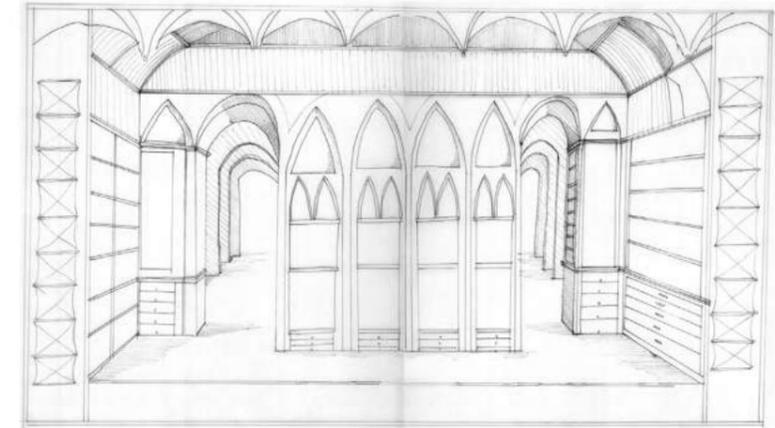
Layer: Objects
Cabinet



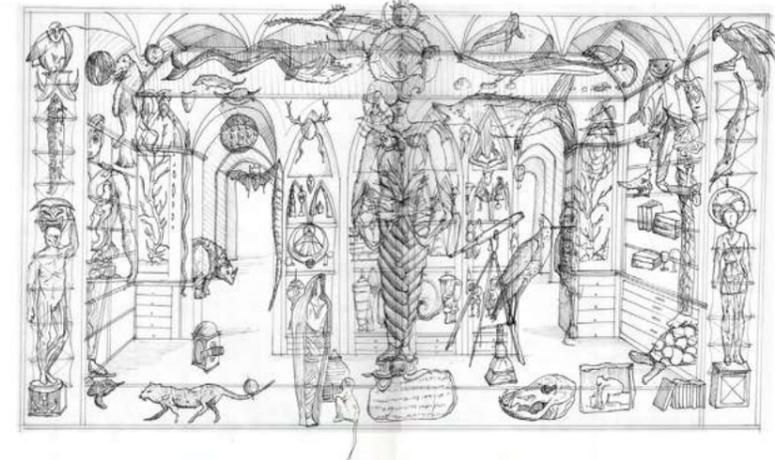
Layer: Category
Cabinet Outlines
Composition

CONSTRUCTION OF A CABINET OF CURIOSITIES

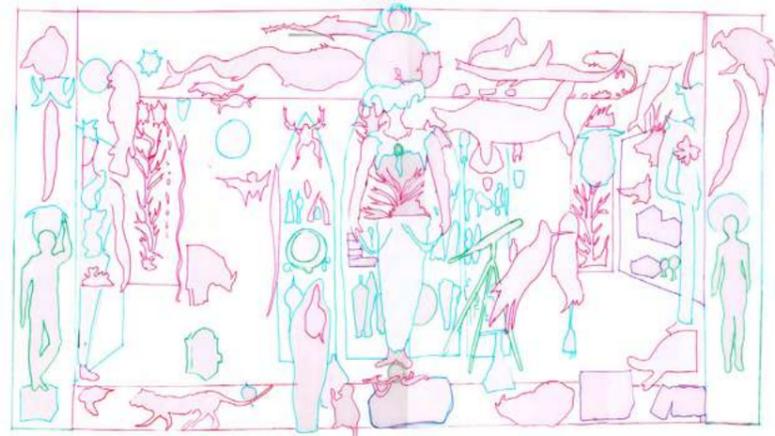
A) CABINET
SHELVES/DRAWERS



Layer: Cabinet



Layer: Objects
Cabinet



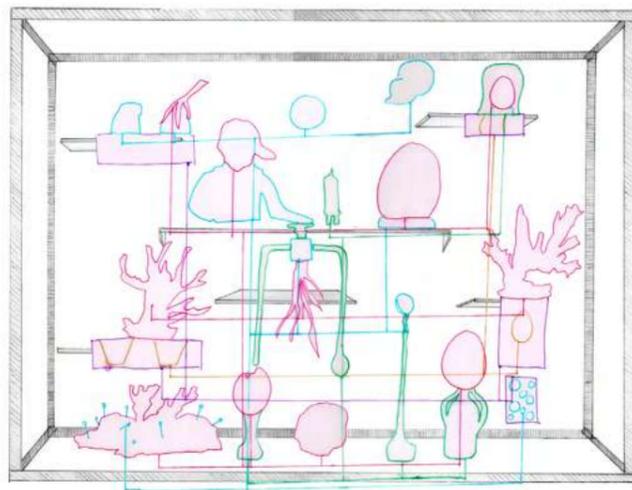
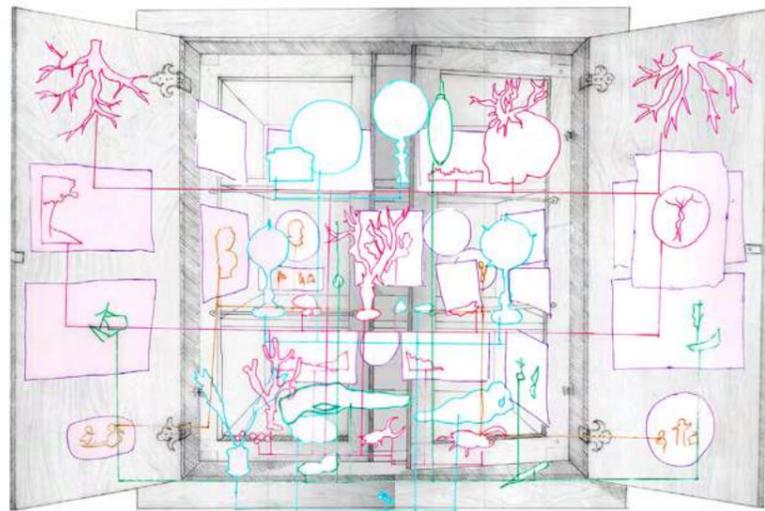
Layer: Category
Cabinet Outlines
Composition

CONSTRUCTION OF A CABINET OF CURIOSITIES

A) CONTENTS
FLAT ONTOLOGY

For DeLanda, then, flat ontology signifies an ontology in which there is only one ontological "type": individuals. A flat ontology, one made exclusively of unique, singular individuals, differing in spatio-temporal scale but not in ontological status.

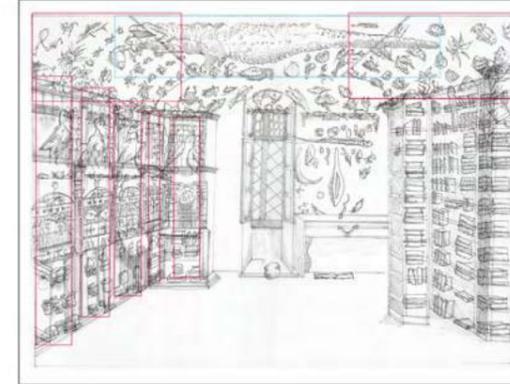
The flatness of flat ontology is thus first and foremost the refusal to treat one strata of reality as the really real over and against all others. It doesn't forbid or reject talking about interesting correlations among objects such as the relation between atoms and a rock or a person and the neuronal web of the brain, but it does hold that this is a relation between objects, not a relation between appearance on the one hand and reality on the other hand. In this respect, flat ontology endorses Latour's thesis that "nothing is, by itself, either reducible or irreducible to anything else" (Irreductions, 1.1.1)



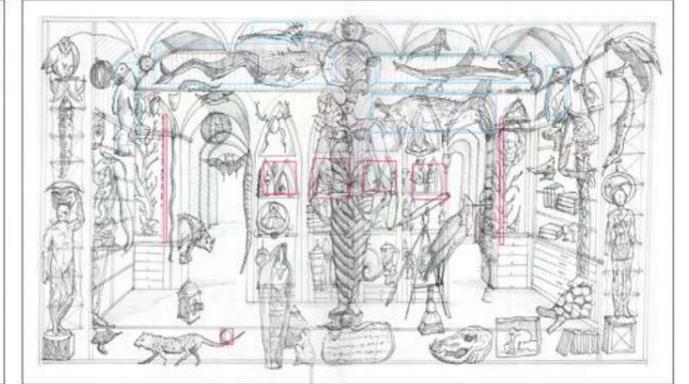
CONSTRUCTION OF A CABINET OF CURIOSITIES

A) CONTENTS
TREATMENT OF DIFFERENT SCALES OF OBJECTS

MACRO SCALE



Dell'Historia Naturale, Ferrante Imperato, (Naples 1599)



Wunderkammer II, Erik Desmazières, (France 1998)

LARGER OBJECTS

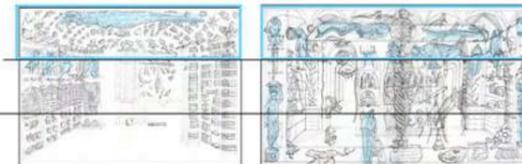
1. Large objects (Usually regarding Naturalia or hybrids including Naturalia) can be hung from ceiling



2. Large objects usually are in the center of the cabinet's composition

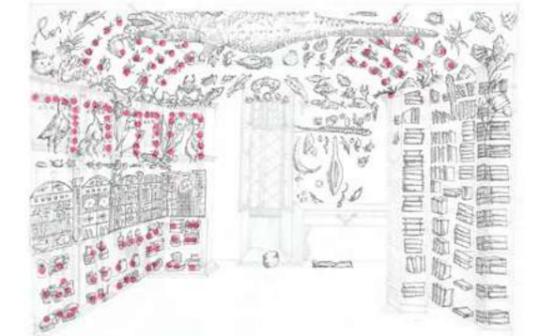


3. Large objects are positioned mostly in the top third of the composition

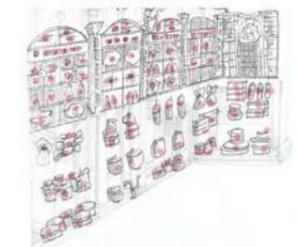


SMALLER OBJECTS

1. Smaller objects are composed together in a succession of patterns



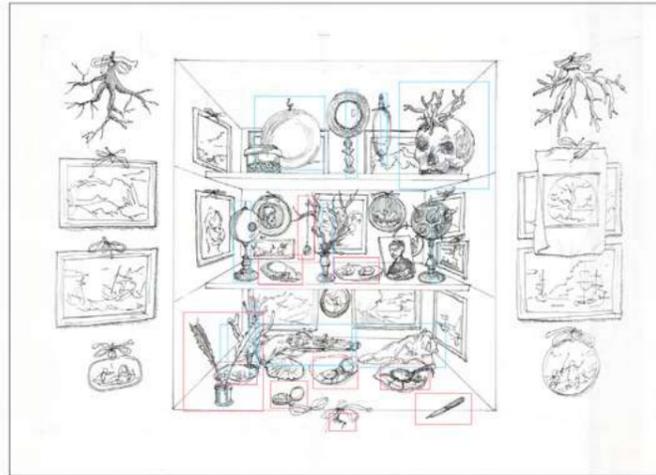
2. Smaller objects are usually not freestanding and kept in organized "containers" - they are often replicated and repeated



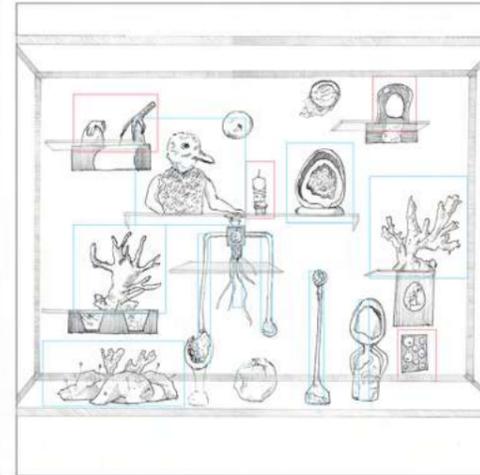
CONSTRUCTION OF A CABINET OF CURIOSITIES

A) CONTENTS
TREATMENT OF DIFFERENT SCALES OF OBJECTS

MICRO SCALE : CABINET



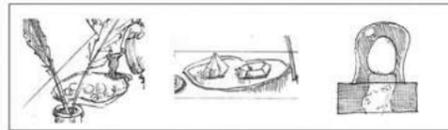
Cabinet of Curiosities, Domenico Remps, (France 1690)



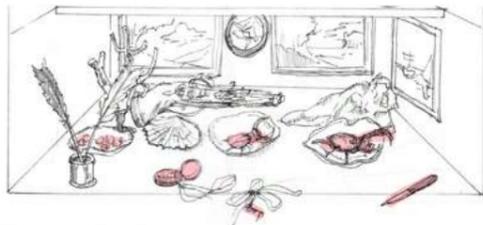
Echographie, Maïssa Toulet, (France 2007)

SMALL OBJECTS

1. Loose items are to be put together on/in secondary receptacles and grouped according to categories together (eg. bunch of pearls on a small dish together)



2. Small objects are placed in front of other layers, often in the foreground



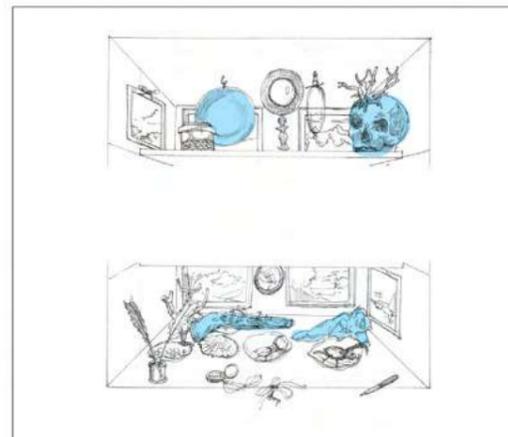
3. Small items can be emphasized through combining the use of another object from a different category - creating a hybrid



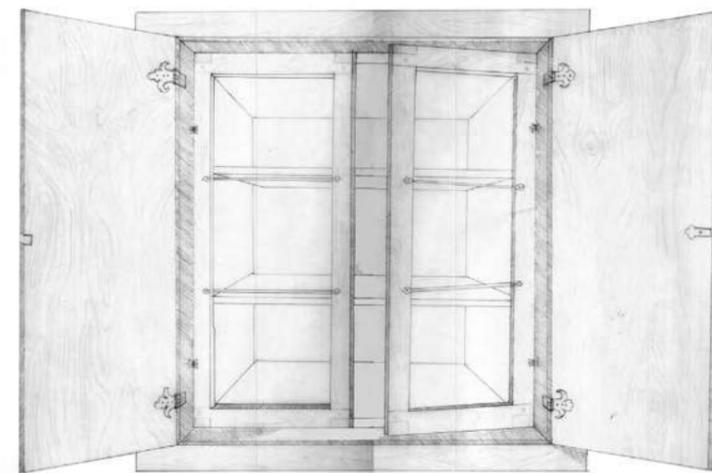
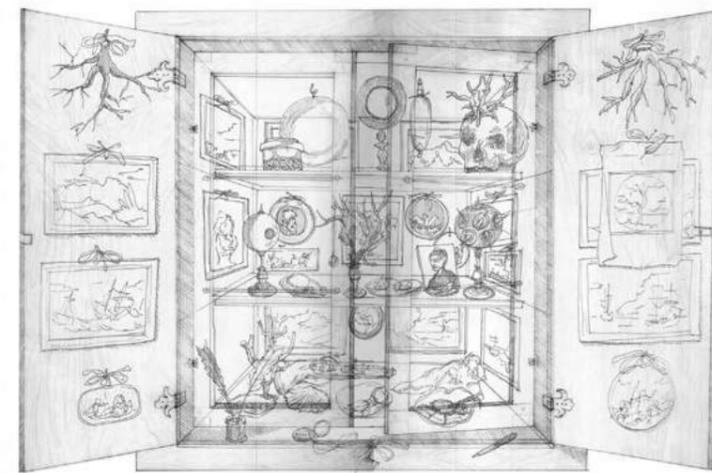
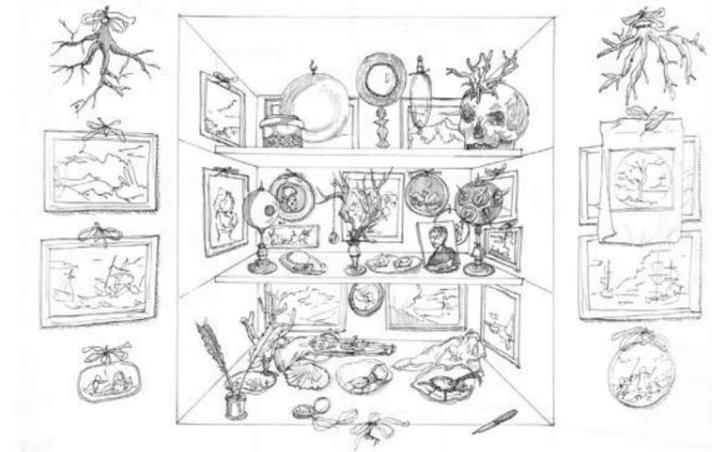
Religion, Craftsmanship (Artificialia), Naturalia, Science, 2D Representation

LARGER OBJECTS

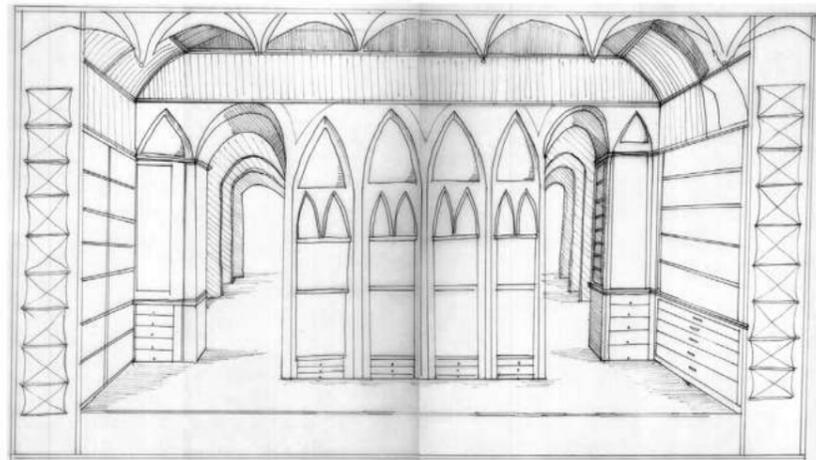
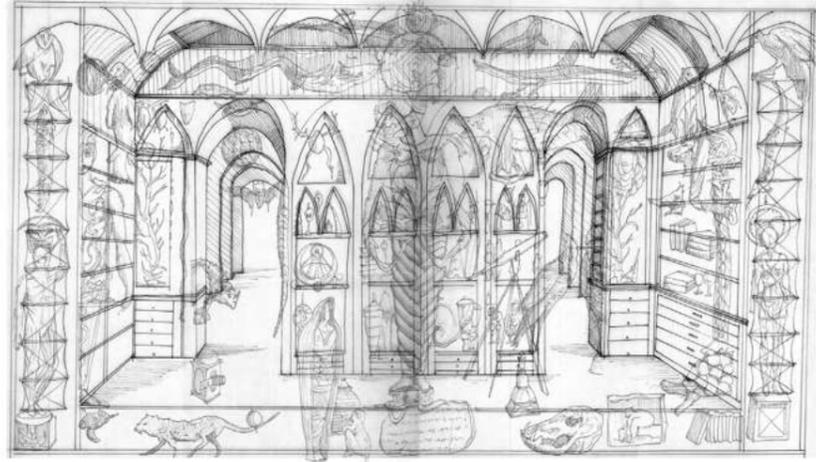
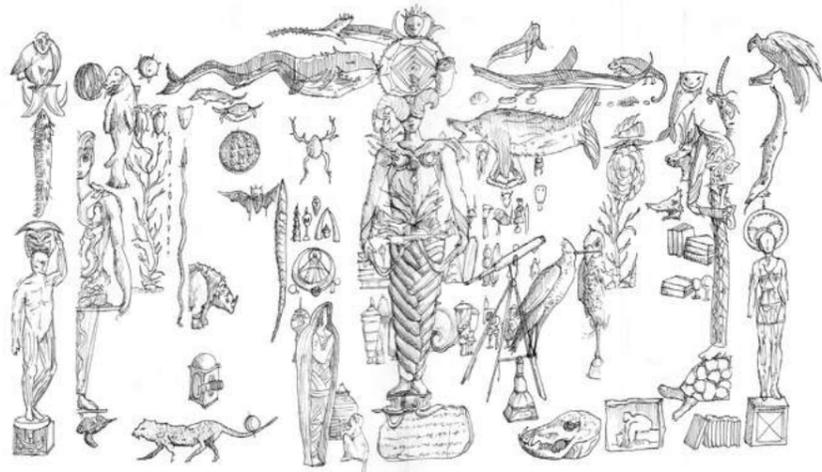
1. Unobstructed view of larger focal objects closely related to the 'theme' of the cabinet - either foreground or prominently in background



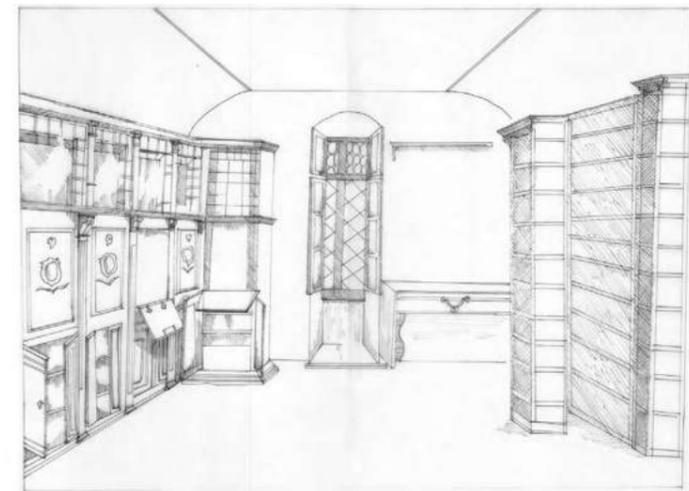
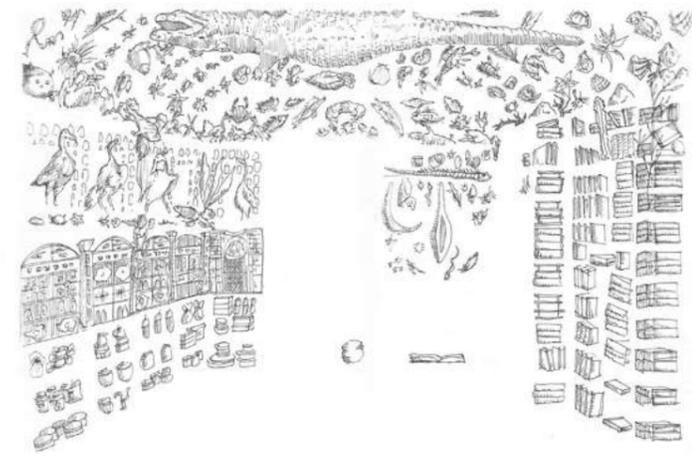
2. Vertical forms are grouped and placed together



Cabinet of Curiosities
Domenico Remps, (Venice, 1690)



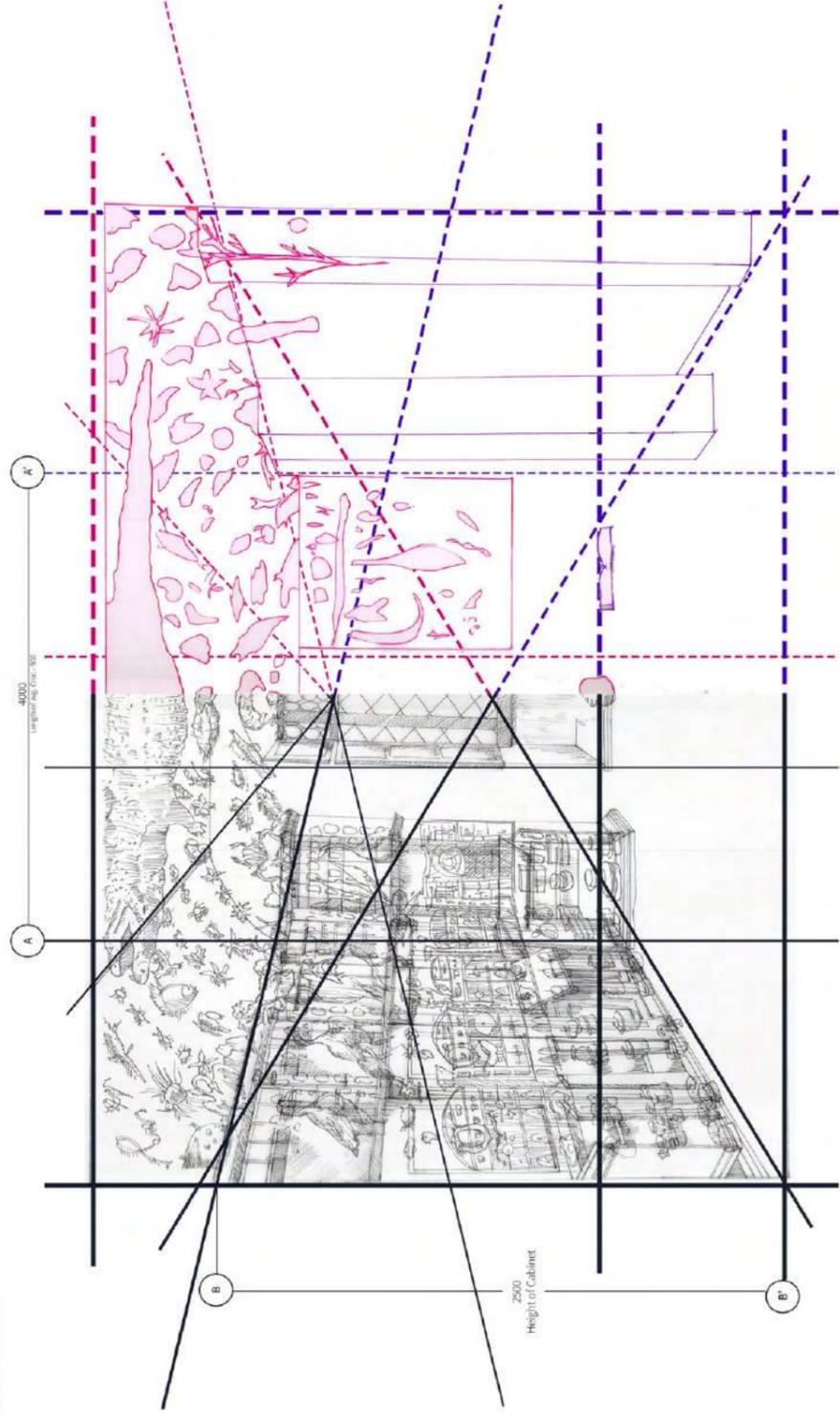
Wunderkammer II (Cabinet of Curiosities II)
Erik Desmazières, (France 1998)



Dell'Historia Naturale
Ferrante Imperato, (Naples 1599)

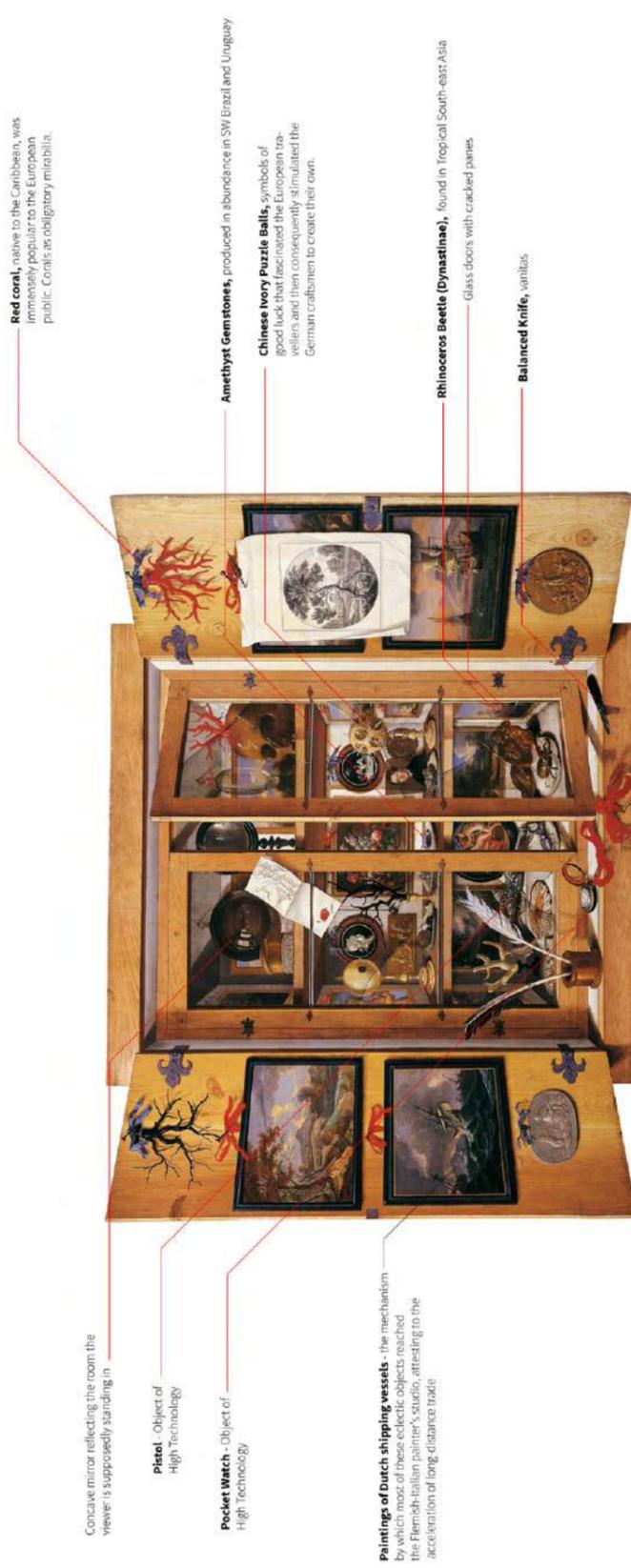
B) CONTENTS

1. Theme of Cabinet
2. Category: Religion, Craftsmanship (Technical), Naturalia, Science, 2D Representation
3. Dense Composition: All surfaces are utilized
4. Organized Disorder: Symmetry in composition of the classification system
5. Placemaking: Objects are equally real, but not everything is equally represented, no hierarchy in order



Composition Symmetry in Cabinets - Shelves/Drawers
 Dell'Historia Naturale, Ferrante Imperato, (Naples 1599)

Region: Colombia (Medieval), Naturalia, Science, 2D Representation



Red coral, native to the Caribbean, was immensely popular to the European public. Corals as obligatory mirabilia.

Amethyst Gemstones, produced in abundance in SW Brazil and Uruguay

Chinese Ivory Puzzle Balls, symbols of good luck that fascinated the European travelers and then consequently stimulated the German craftsmen to create their own.

Rhinoceros Beetle (Dynastinae), found in Tropical South-east Asia

Glass doors with cracked panes.

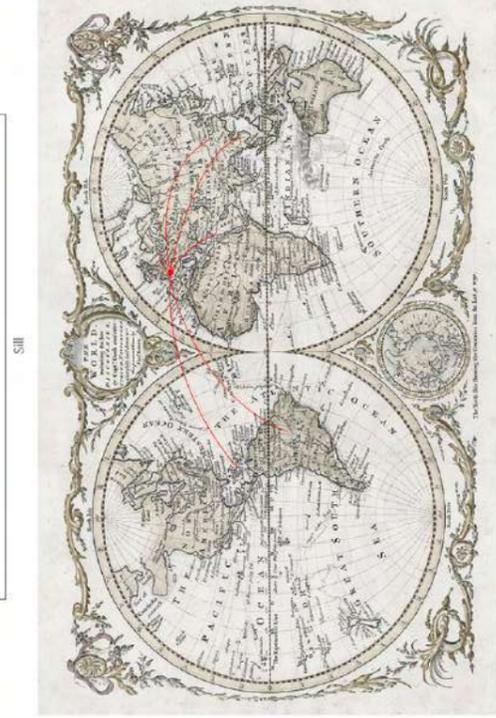
Balanced Knife, verticils

Concave mirror reflecting the room: the viewer is supposedly standing in

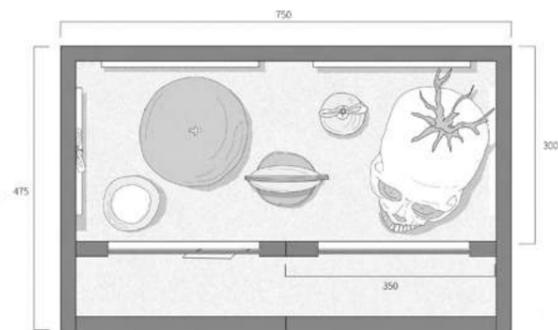
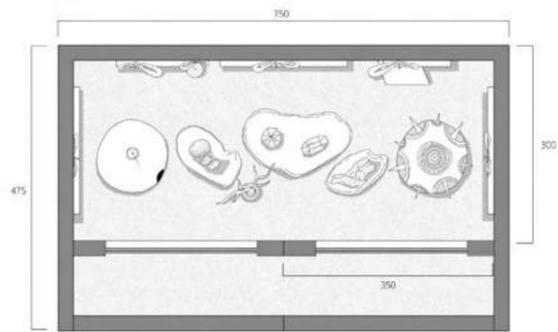
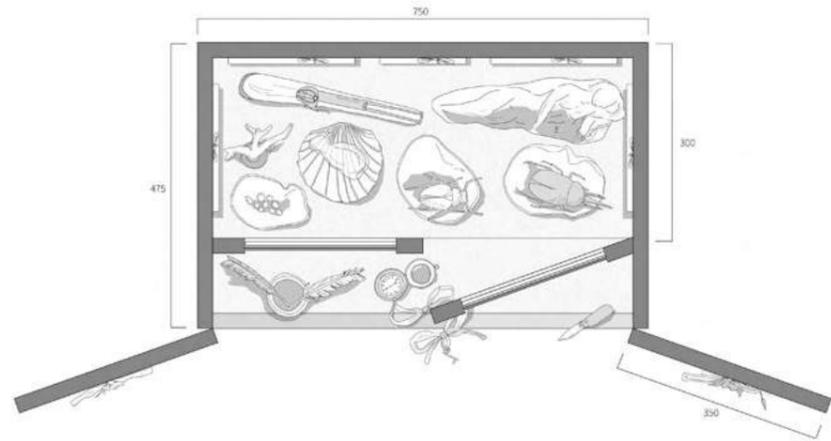
Pistol - Object of High Technology

Pocket Watch - Object of High Technology

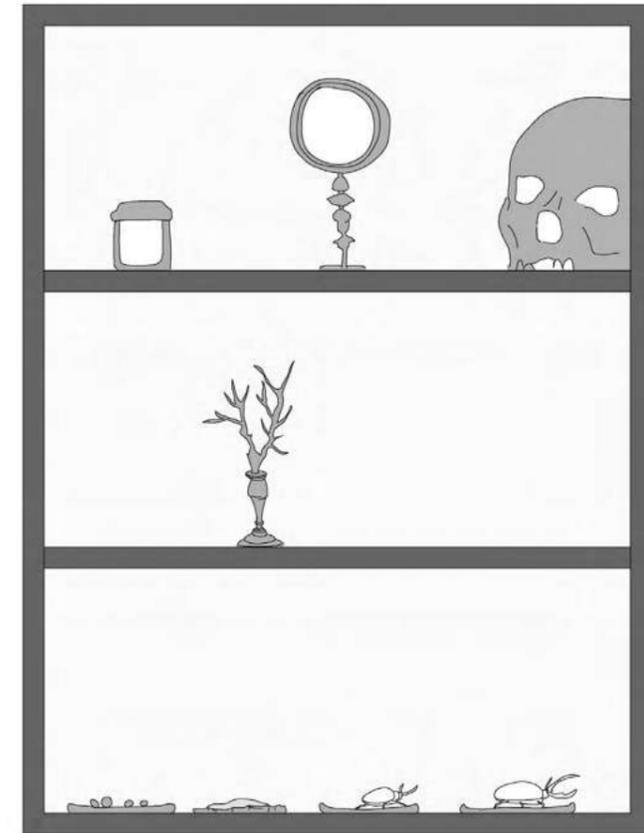
Paintings of Dutch shipping vessels - the mechanism by which out of these selected objects reached the Flemish-Italian painter's studio, attesting to the acceleration of long-distance trade



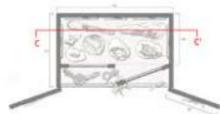
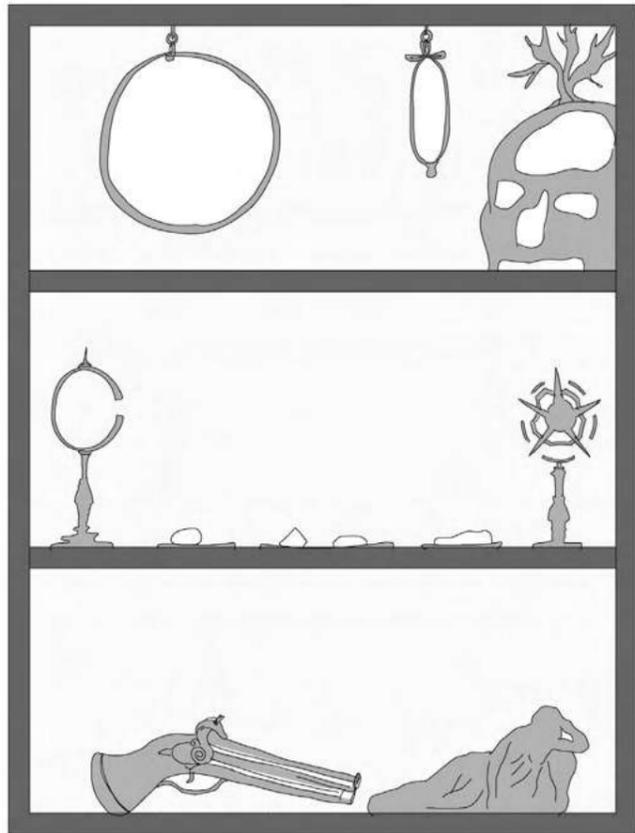
Still



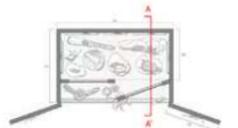
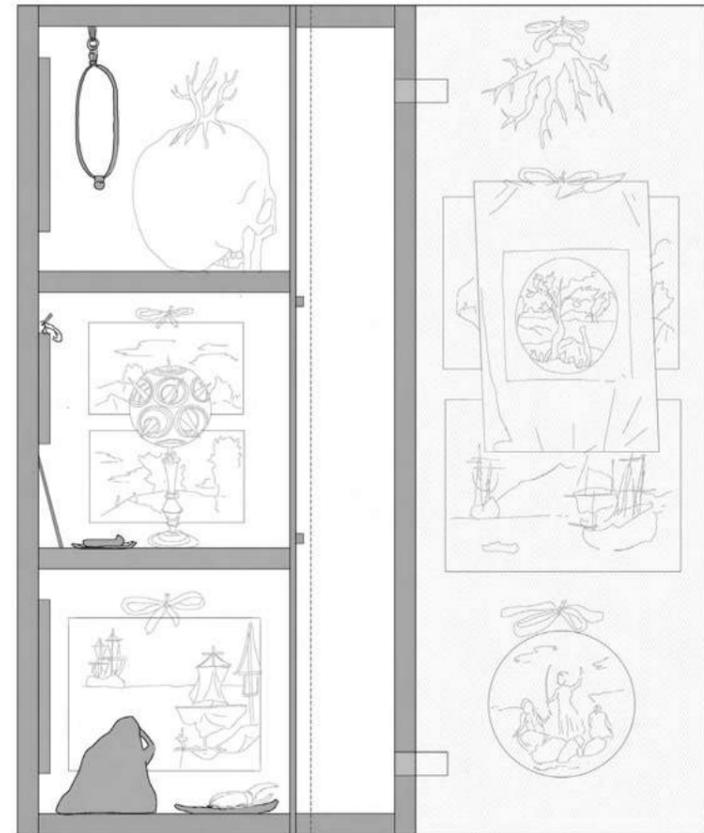
DOMENICO REMPS, CABINET OF CURIOSITY, 1890s
 PLAN OF SECOND SHELF
 0 2.5 5 10 20cm
 SCALE 1:5



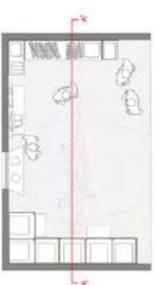
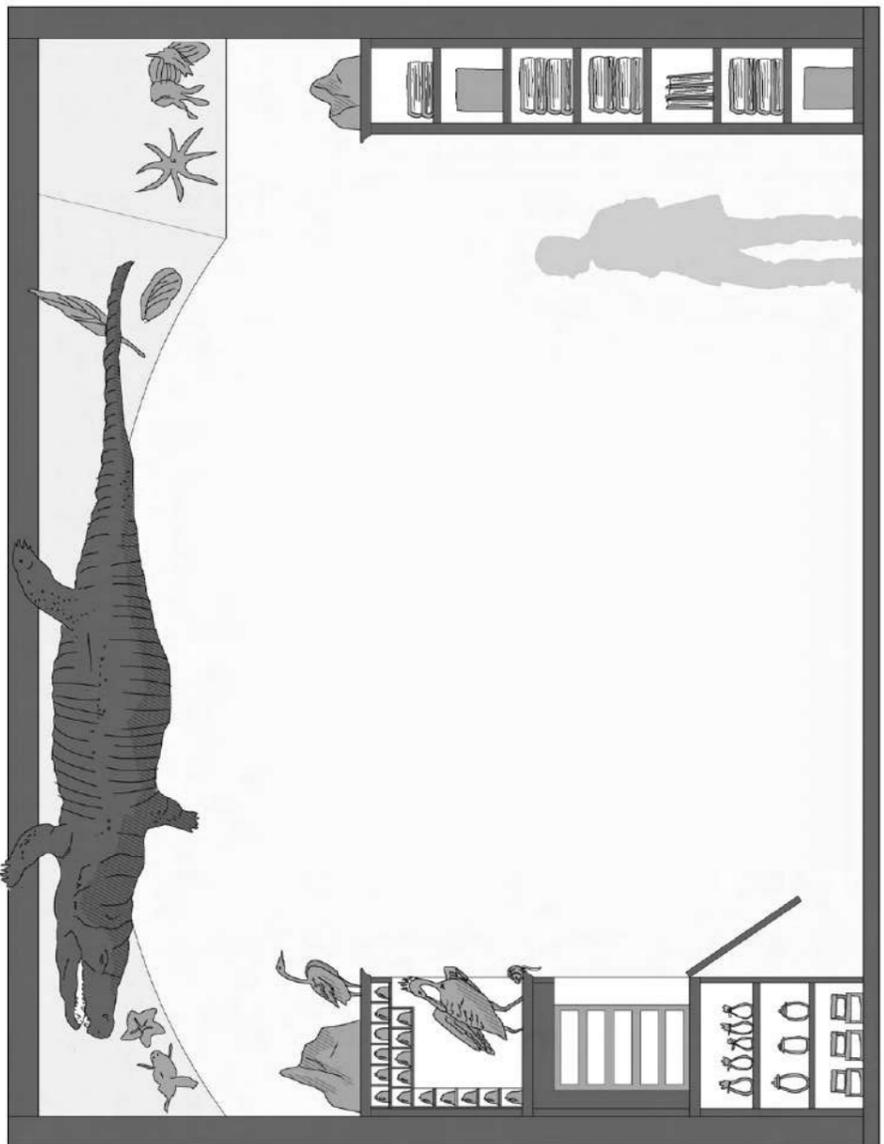
DOMENICO REMPS, CABINET OF CURIOSITY, 1890s
 LONG SECTION B-B' - FRONT LAYER
 0 2.5 5 10 20cm
 SCALE 1:5



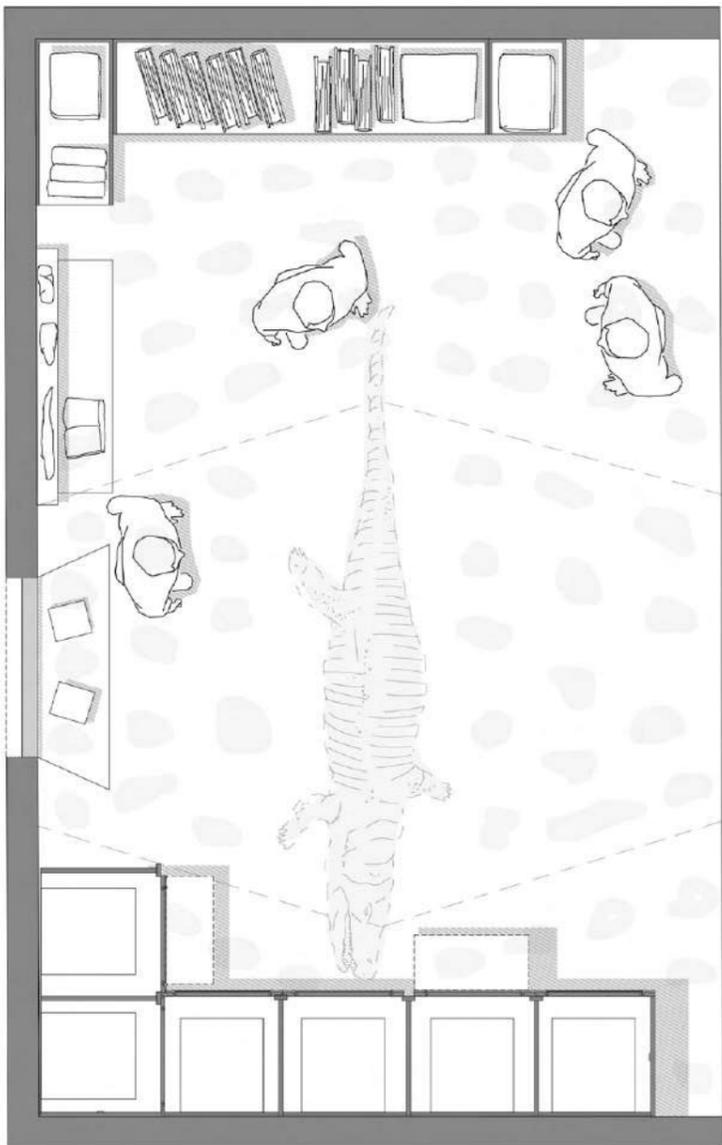
DOMENICO REMPS, CABINET OF CURIOSITY, 1690s
LONG SECTION C-C - BACK LAYER
0 2.5 5 10 20cm
SCALE 1:5



DOMENICO REMPS, CABINET OF CURIOSITY, 1690s
SHORT SECTION A-A
0 2.5 5 10 20cm
SCALE 1:5



FERRANTE IMPERIO, DELL'ISTITUTO NAZIONALE L. 1209 NAPLES
 MODEL SECTION A-A
 0 1 2 4 8cm
 SCALE 1:20



FERRANTE IMPERIO, DELL'ISTITUTO NAZIONALE L. 1209 NAPLES
 FLOOR PLAN 01/02/03
 0 1 2 4 8cm
 SCALE 1:20

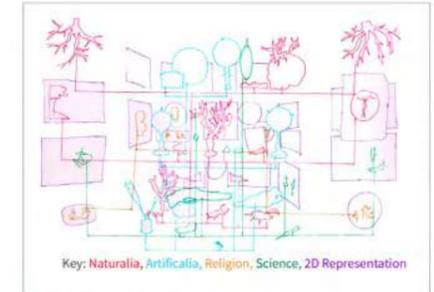


Before 8,848M , Author's Own, Shadow Box Assemblage

Method for the Creation of the 21st Century Wunderkammer: The Suitcase Curation and Collection

Curation

1. Drawing unexpected relationships - Having every object from each genre in peculiar pairings: Naturalia, Artificialia, Religion, Science, 2D Representation



2. Theme of Wunderkammer: Armchair travel
a) Pilgrimage
b) Expedition
c) Leisure

3. To act as a microcosm: A personal reflection of oneself through the world

Initial Wunderkammer of 16 - 17th Century

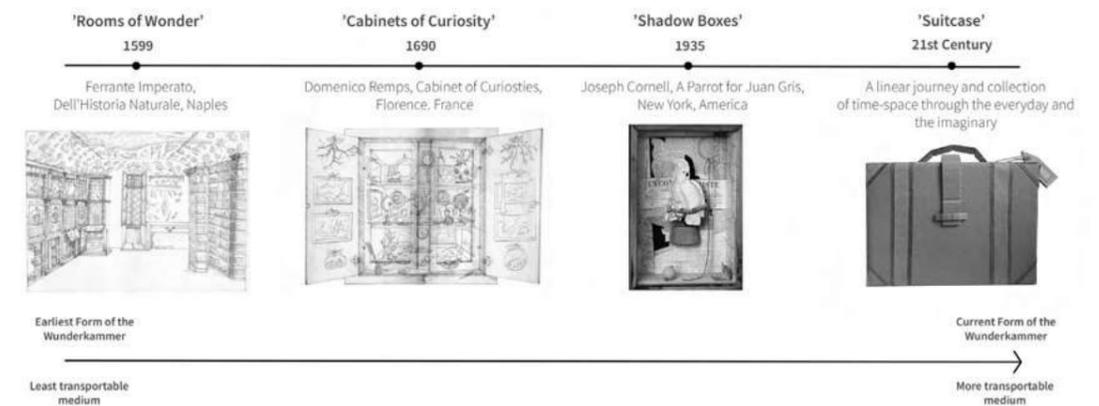
Absolute truth about the universe
Imperialism: To find out more and acquire what has not been found yet - gaining respect and status

Current Wunderkammer of 20 - 21st Century

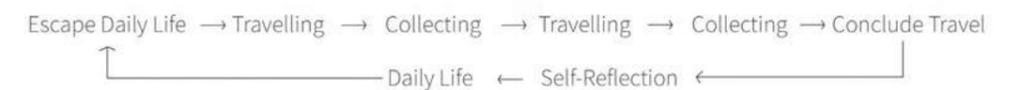
Absolute truth about oneself through the universe
Personal anecdotes: To find out more about oneself on known journeys - explorations of a space whose aim is to invoke experiences and stories that cannot be repeated

Collection

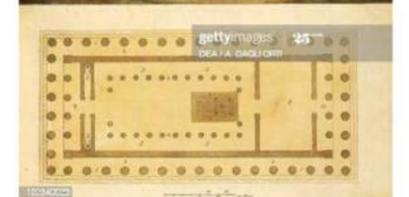
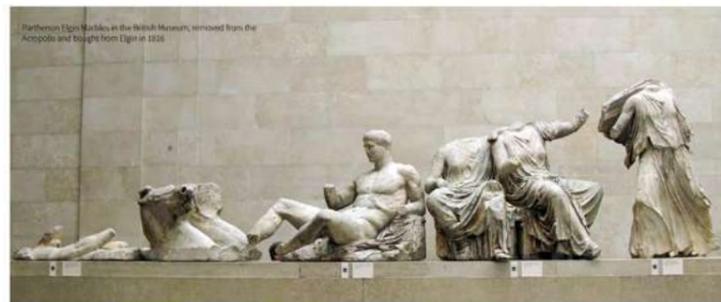
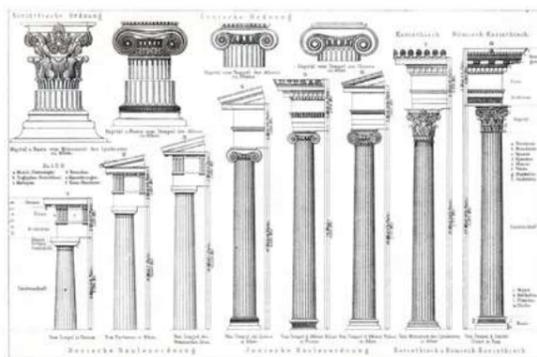
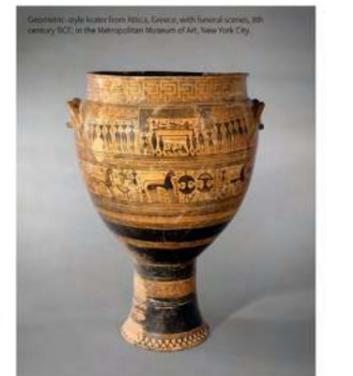
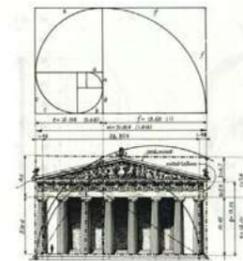
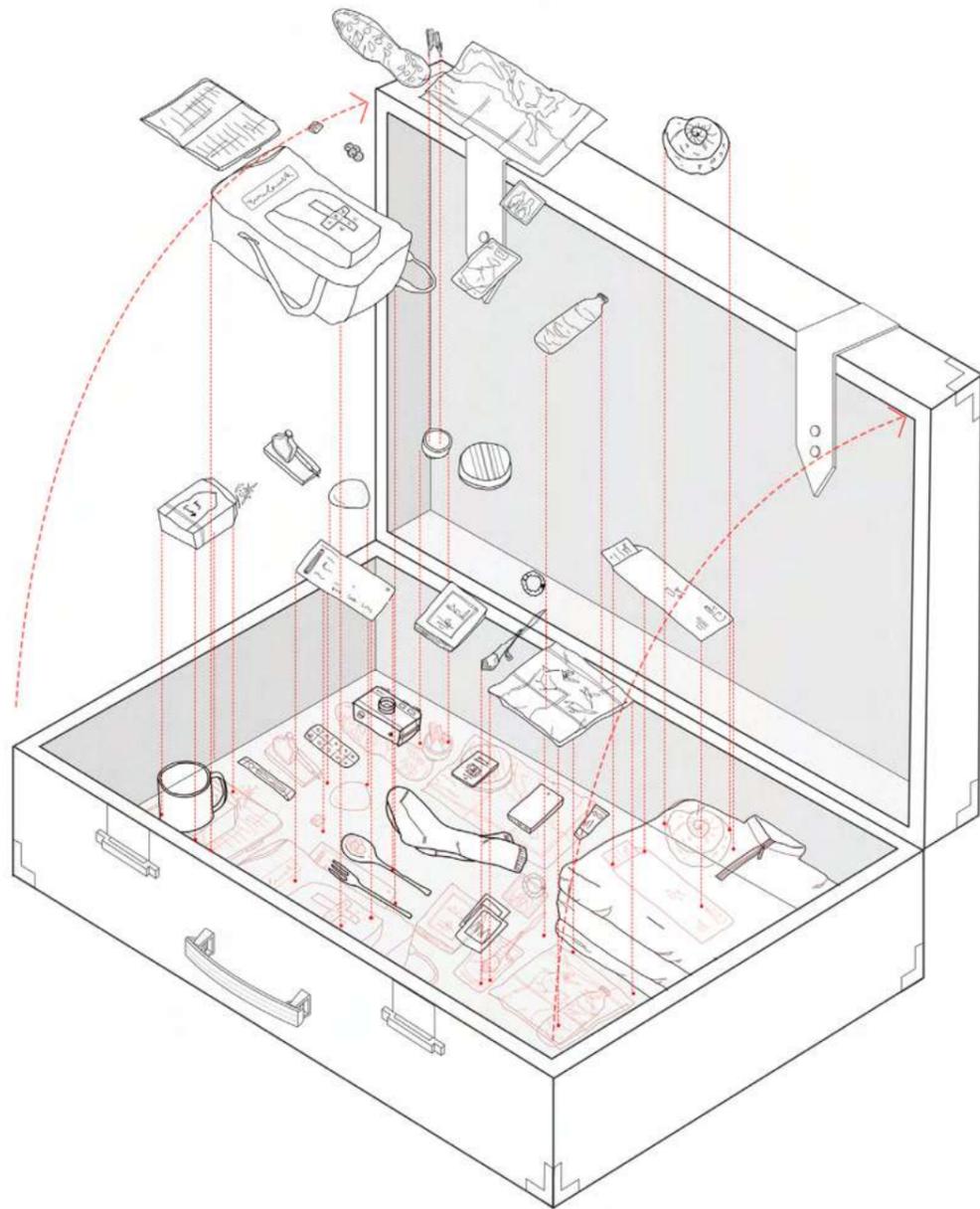
1. Size of Medium: Becoming more transportable through time

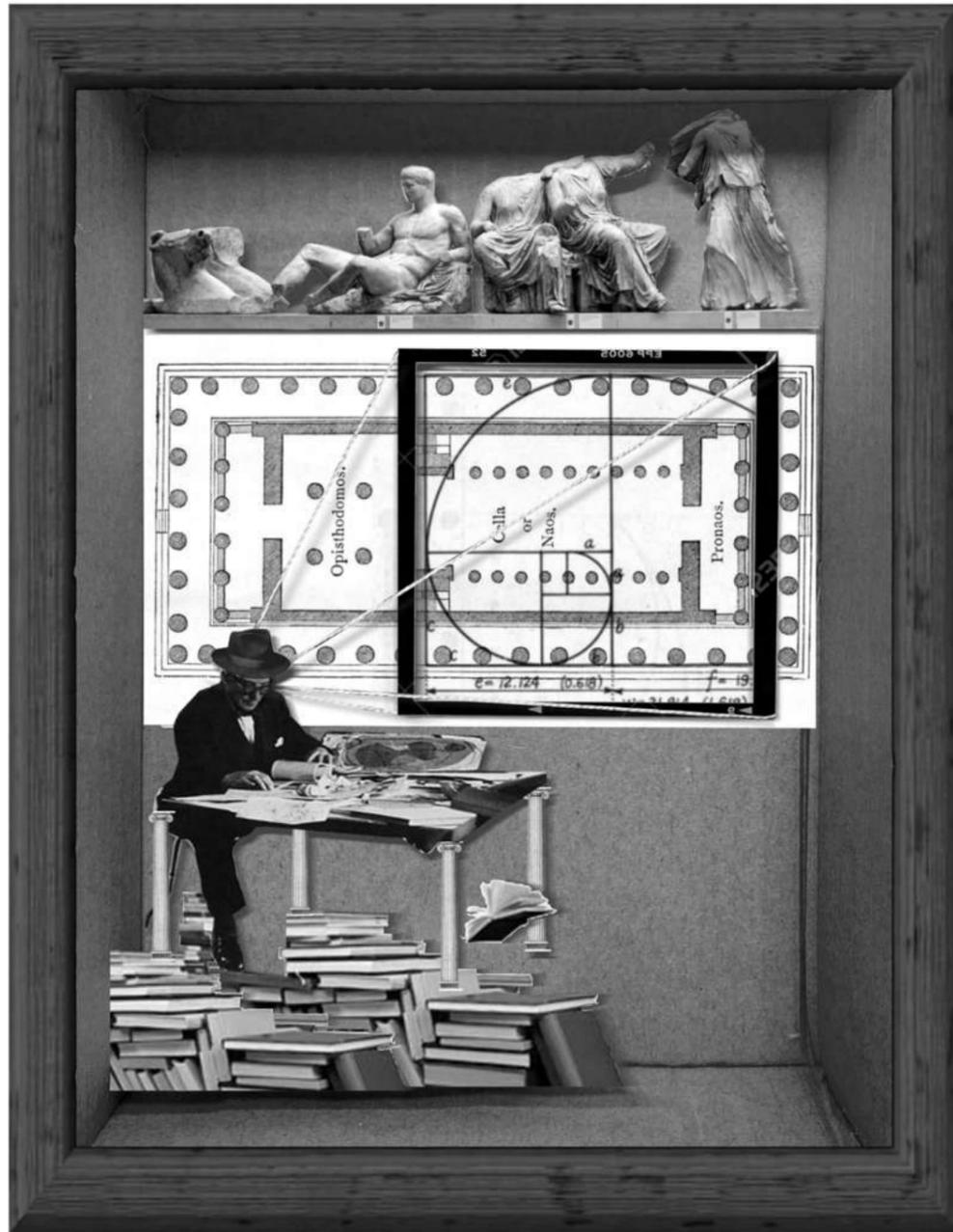


2. Journey of collecting the object: Purchase? Gift? Through exploration? Trade?

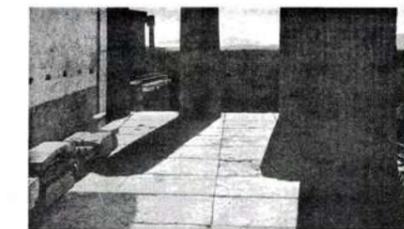
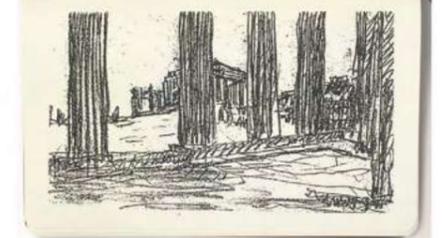
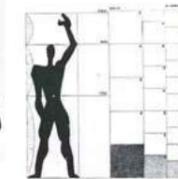


before the journey to the acropolis - le corbusier

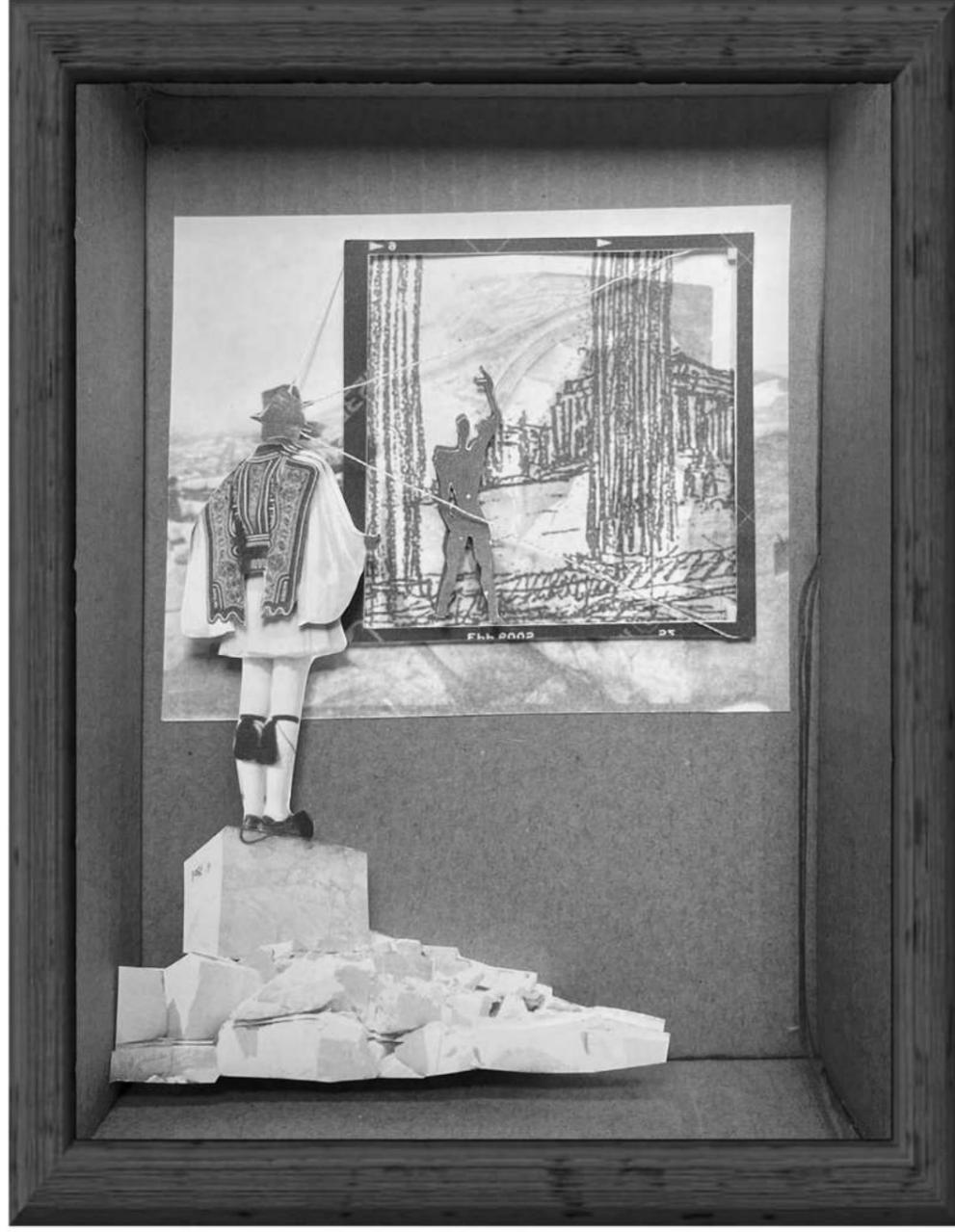




the journey to the acropolis 1911 - le corbusier



THE PROTHILOS
 From a white concrete block. From a white cylindrical column. From a white floor, from
 walls. From a white ceiling with the strips that make up the air. From a plastic system that spreads its effect
 over every part of the construction. From a unity of line that results from the unity of the material, used in the unity
 of the general action.



Voyage d'Orient carnet, Le Corbusier, 1902 - 1911.
Sketch by Le Corbusier showing his itinerary with symbols showing the categories of industry, culture and folklore.
Journey mapping on a European Map of the 1900s with the actual stops and movement of Le Corbusier's Voyage around Europe (Italy, Greece)

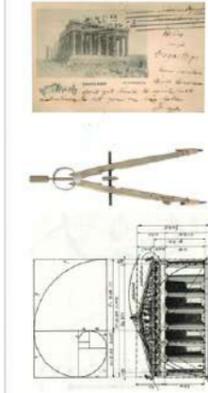


Four Great Places in Buddhism, Author's Own, 2020
 Journey mapping on a Indian and Nepal Map with the four stops and movement of my pilgrimage experience, showing the items collected along the way



TRAVEL - PILGRIMAGE / EXPEDITION

before journey



Manifestation of Greek architecture as the absolute beauty of architecture

- Corbusier's Belief: Constructive harmony in its proportion and geometry. The Golden Ratio
- Medium: Physical books, Museum visits, Guidance from his art teacher, first hand accounts of people who have been to the Acropolis (No formal architectural education)
- Corbusier's Quest and Wonder: Creation and search for the most ideal form in architecture

Acropolis: Proportion and Dimensions



Initial shock and obsession of its existence, followed by self-reflection and a realization of difference

- Corbusier's Belief: The Acropolis as a spiritual transcendence of all simplified notions of the Classical, refusal to trap the building in dry categories of structural rationalists
- Medium: Three weeks moving about in different lighting conditions and timings at the Acropolis in "meditation", creating sketches and B&W Photos - Rarely mentioning dimensions, approximating the actual scale
- Corbusier's Quest and Wonder: Creation and search for the most ideal form in architecture from personal investigations and not illustrate pre-formed or borrowed concepts

Acropolis: Not about dimensions but a mixture of disciplines.



Initial wonder and exploration, followed by self-reflection and a realization of difference

- Corbusier's Quest and Wonder: Creation and search for the most ideal form in architecture from personal investigations and not illustrate pre-formed or borrowed concepts

Acropolis: Not about dimensions but a mixture of disciplines.



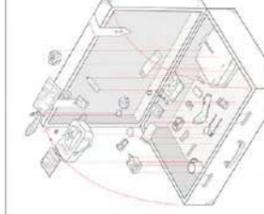
Manifestation of Everest as the absolute beauty of nature



Initial wonder and exploration, followed by self-reflection and a realization of difference

Acropolis: Not about dimensions but a mixture of disciplines.

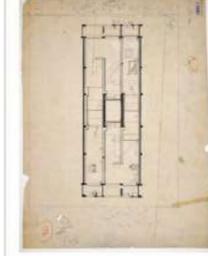
during journey



Everest as a pilgrimage and expedition, a collection of the journey

Acropolis: A distant yet familiar memory between the past and future

after journey



The Acropolis as the greatest impression in the memory of Corbusier

- Corbusier's Belief: The Acropolis as a machine, being one of a kind of its beauty at any period. To learn from history without imitating it.
- Medium: Memories and lessons learnt along the journey, creation of Unité d'Habitation in Marseille as an extension of the Acropolis, in the writings and theories of his books (eg. Vers une Architecture, 1923)
- Corbusier's Quest and Wonder: The links between the past and the future, between classical knowledge and futuristic thinking

Acropolis: A distant yet familiar memory between the past and future

Voyage d'Orient caméiste,
Le Corbusier, 1902 - 1911
Focus on the Acropolis,
Greece

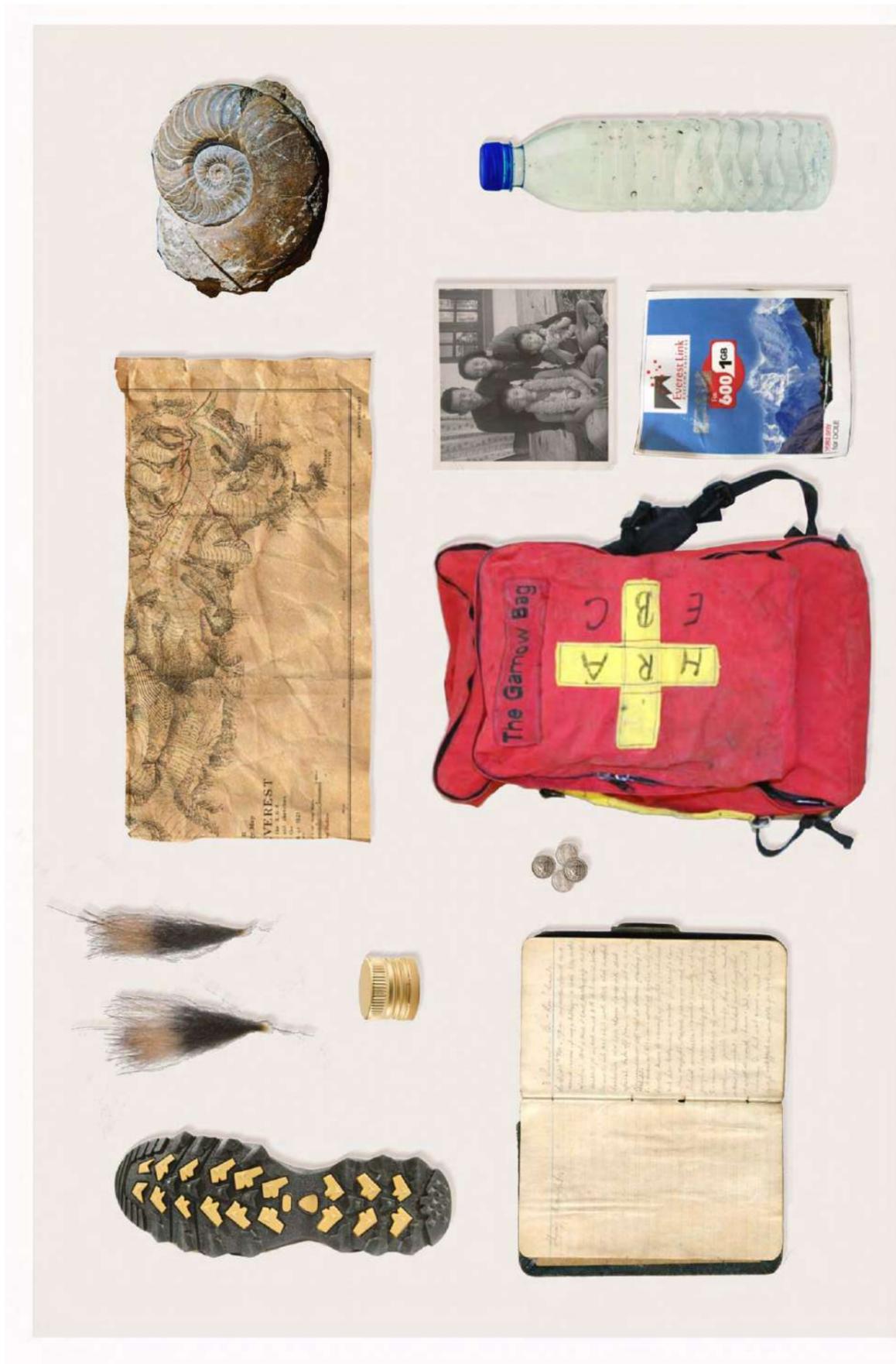
Mount Everest
Pilgrimage- Expedition:
"Not because it's there",
Annabelle, 2020
Nepal, Tibet



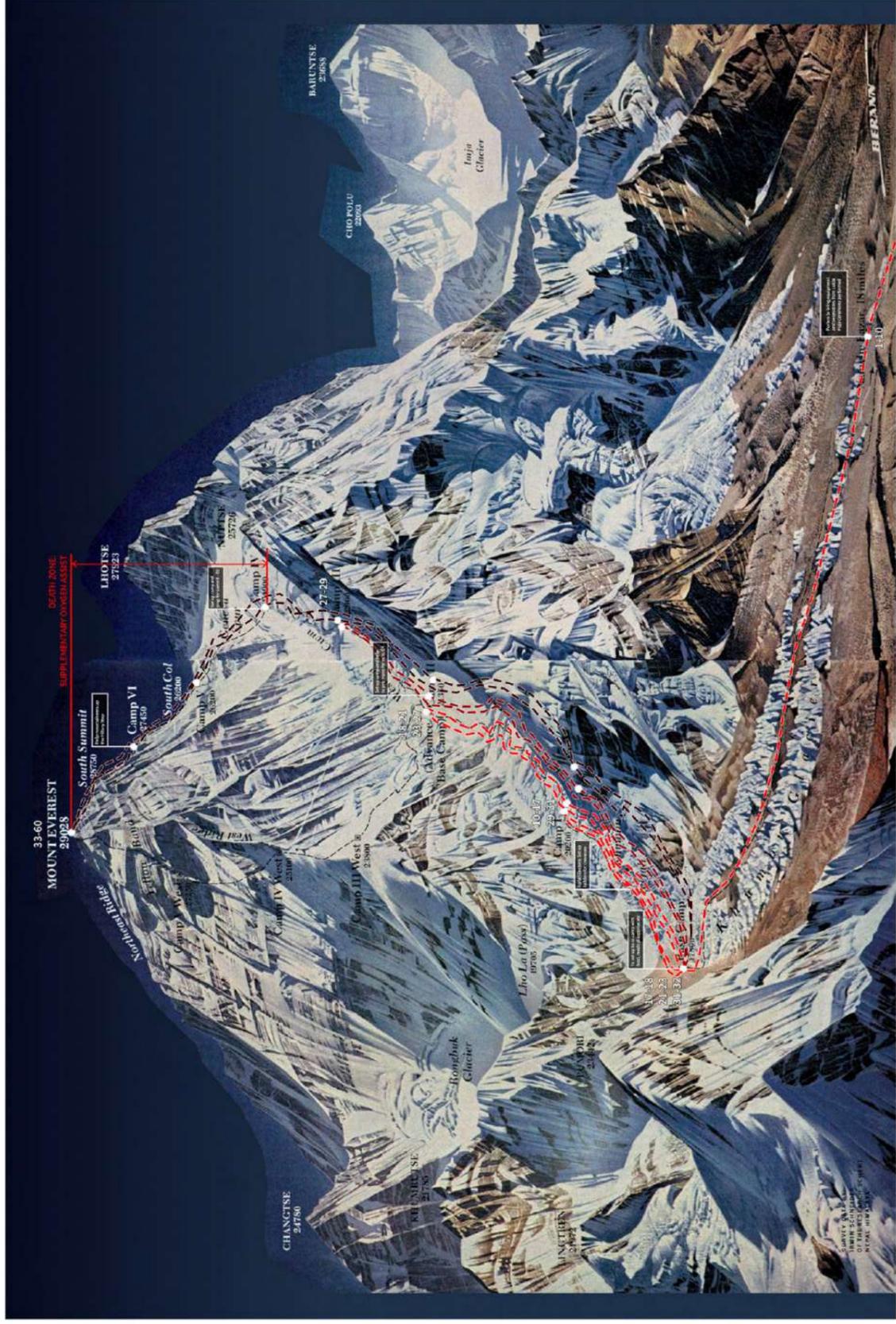
Mount Everest Pilgrimage- Expedition, Author's Own, 2020
Journey mapping on a Washburn Topographic map with the five camps and movement of my experience, layered with the first ascent of Everest.



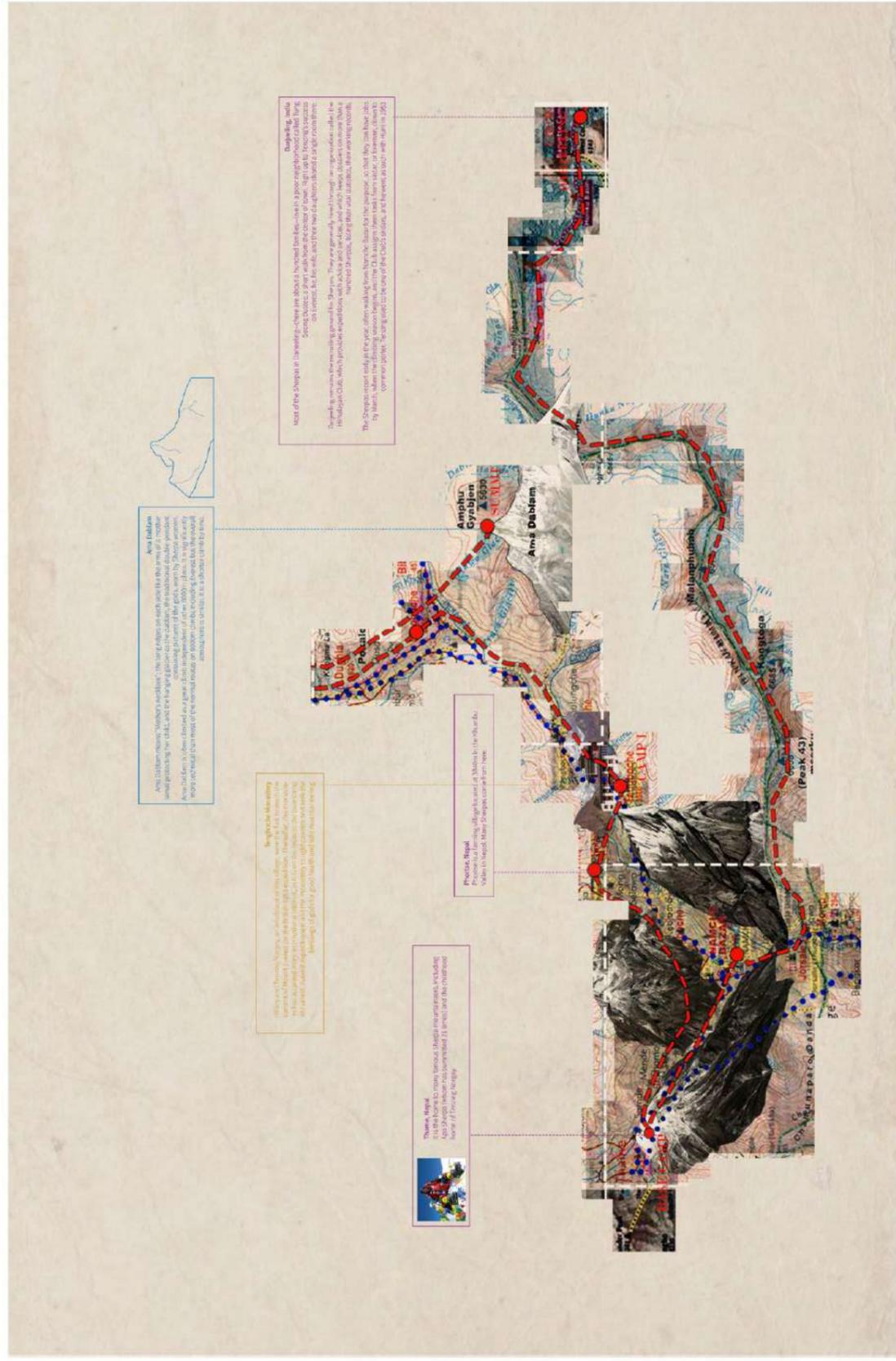
Everyday Objects collected through the Imaginary, Author's Own, 2020
Familiar objects to imagine unfamiliar encounters with



Imaginary Objects to be collected, Author's Own, 2020
Unfamiliar objects collected to feel familiar to the journey



Journey of an Everest Climber with a Sherpa
Two month acclimatization period with summit attempt



In Search of the Everest Origin: The Possible Journeys

armchair travel

impossible site for architecture?
Translating an iconic landscape through an architectural lens? travel in place?

corbu - parthenon: his sketchbook
hillary - everest: his journal? things left behind on the mountain? his relationship with tenzing?
wunderkammer

guided route - ownership of one's journey

Link between Corbusier and Everest

-the idea of appropriating the journey to fit best into one's narrative

Why Everest?
with a parallel to Corbusier and the Wunderkammer

Glorification through the Wunderkammer
-Idolize situations with subjective curations

Mystification through the Wunderkammer
-fake beliefs
- the imagined journey VS the factual journey

corbu - parthenon: his 3 week meditative journey compared to the Great Panatheneas, a hellenic rite of passage of goddess Athena, through the acropolis
hillary - everest: the summit as an unknown but in fact has been attempted and routes have been drawn (not by hillary) prior to the ascent, "following in footsteps"

Site to conquer without a context
eg. Parthenon and the self - having nothing between

Write oneself into the history of the monument
- Corbu with Parthenon
- Hillary with Everest

The return to the origin - a pilgrimage
- metaphysical and spiritual journey rather than the physical one

**1953 British Mount Everest Expedition
Edmund Hillary and Tenzing Norgay**

Edmund Hillary

Interest in mountaineering after a 1935 school trip to Mount Ruapehu, then becoming a beekeeper.

- Expeditions:
1. 1939 Mount Ollivier in Southern Alps
 2. 1948 Aoraki/Mount Cook
 3. 1951 British reconnaissance expedition to Everest
 4. 1952 Unsuccessful Cho Oyu attempt
 5. 1953 British Mount Everest expedition - successful summit attempt

Tenzing Norgay

At the age of 19, he eventually settled in the Sherpa community in the village, named Tungsung Basti in the Darjeeling District of the Darjeeling metropolitan area.

- Expeditions:
1. 1935 British Mount Everest reconnaissance expedition as a high-altitude porter
 2. 1936 British Mount Everest expedition
 3. 1947 Unsuccessful Everest Summit attempt with Canadian and another Sherpa
 4. 1947 Swiss expedition of Kedarnath as a sirdar after he rescues someone
 5. 1952 Swiss Mount Everest Expedition where he reached the then-record height of 8,600m as a full expedition member
 6. 1953 British Mount Everest expedition - successful summit attempt



1953 British Mount Everest Expedition

The 1953 British Mount Everest expedition was the ninth mountaineering expedition to attempt the first ascent of Mount Everest, and the first confirmed to have succeeded when Edmund Hillary and Tenzing Norgay reached the summit on Friday, 29 May 1953.

On returning from the summit, Hillary's first words to George Lowe were "Well, George, we knocked the bastard off"

Although Hillary and Tenzing represented their triumph as belonging to a team effort by the whole of the expedition, there was intense speculation as to which of the two men had actually been first to set foot on the summit of Everest. In Kathmandu, a large banner depicted Tenzing pulling a "semi-conscious" Hillary to the summit.

Tenzing eventually ended the speculation by revealing in his 1955 (ghost-written) autobiography *Man of Everest* that Hillary was first.

After this Hillary himself wrote that following his ascent of the 40-foot Hillary Step, lying just below the summit:

I continued on, cutting steadily and surmounting bump after bump and cornice after cornice looking eagerly for the summit. It seemed impossible to pick it and time was running out. Finally I cut around the back of an extra large lump and then on a tight rope from Tenzing I climbed up a gentle snow ridge to its top. Immediately it was obvious that we had reached our objective. It was 11.30 a.m. and we were on top of Everest!

Shipton commented on the successful ascent: "Thank goodness. Now we can get on with some proper climbing."



Critique on Hillary

1. Hillary Step - Acknowledgement of the West but not the natives?

"Leaving Tenzing to belay me as best he could, I jammed my way into this crack ... took a firm stand on the ledge and signalled to Tenzing to come on up. As I heaved hard on the rope Tenzing wriggled his way up the crack and finally collapsed exhausted at the top like a giant fish when it has just been hauled from the sea after a terrific struggle". - Recount by Hillary 1953



2. Hillary as the first guided 'tourist' by Tenzing?

Tenzing as a companion to the summit to Hillary? Or his companion to the summit was Hillary?
Tenzing having more experience on Everest and the figuring out of routes towards the summit itself compared to Hillary - a beekeeper?
Hillary using wealth and money to compensate for this fact? His philanthropy?

Critique on Summits in the 21st Century

1. The Domesticated 'Unknown'

However formless or unknown the places an explorer visits : how "unknown" was the summit of Everest for Hillary?
Everest as a bigger, richer challenge 50 years ago - The unknowns were larger, the margins slimmer, the personal effort greater.
Main 2 routes always used, amongst 15 routes and new route opportunities

1921, 1922, 1924 British Mount Everest Expedition Perhaps the first to summit: George Mallory and Andrew Irvine

1921: First Reconnaissance Expedition

The first British expedition—organized and financed by the newly formed Mount Everest Committee—came under the leadership of Colonel Charles Howard-Bury, with Harold Raeburn as mountaineering leader, and included George Mallory, Guy Bullock, and Edward Oliver Wheeler.

It was primarily for mapping and reconnaissance to discover whether a route to the summit could be found from the north side.

"We are about to walk off the map..." - Mallory to his wife

Mallory was the first person to set foot on the mountain and reach the North Col at 7020m before set back by strong winds. However, **Mallory's experienced eye saw a feasible route to the summit** but more feasible for a fresher party.



1922: First Attempt

The second British expedition, under General Charles Granville Bruce and climbing leader Lt-Col. Edward Lisle Strutt, and containing Mallory, returned for a full-scale attempt on the mountain

On May 22, they climbed to 8,170 m on the North Ridge before retreating. **They were the first humans to climb above 8,000 metres on a mountain.** The scope of this accomplishment is reflected by the fact that there are only 14 mountains on earth—the eight-thousanders—that reach and exceed 8,000 metres.

At that moment, **Mallory and Strutt had exceeded the summit of all but five other mountains on the planet.**

Mallory's Mountaineering Background: introduced to rock climbing and mountaineering as a student in college, he was a University professor whilst honing his skills as a climber in the Alps and the English Lake District.



1924: Mallory and Irvine

The third British expedition was led by Brigadier-General Charles Bruce, although becoming indisposed as a result of a flare-up of malaria, he relinquished leadership of the expedition to Lt-Col. Edward Norton, with Mallory promoted to climbing leader. Geoffrey Bruce, Howard Somervell, and John Noel returned from the previous year, along with newcomers Noel Odell and Andrew Irvine

On June 8, Mallory and Irvine left their high camp (C-6 at 26,900-ft) to attempt the summit, using Irvine's modified oxygen apparatus. Odell, climbing in support below, wrote in his diary that at 26,000-ft he "saw Mallory & Irvine on the ridge, nearing base of final pyramid" climbing what he thought at the time was the very difficult Second Step at 12:50 p.m.

It was the last time the two were seen; whether either of them reached the summit remains a question that has reverberated through the decades.

Speculation of the first ascent - Mallory's body found in 1999, lost on Everest for 75 years

The image of his wife Ruth which he intended to put on the summit was not in his vest. He carried the picture throughout the whole expedition—a sign that he might have reached the top. Since his Kodak pocket camera was not found, there is no proof of a successful climb to the summit.



The collage features several key elements:

- Facebook Post (Center):** A post from 'WVP Everest Expedition 2021' with a 'BUY NOW' button. The text includes: "SEVEN MOUNTAINERS SET TO ATTEMPT THE EVEREST SUMMIT IN 2021...".
- Facebook Group (Right):** A page for 'Everest Dream - The Mount Everest Group' with a description: "This is the most exciting and ambitious project in the history of mountaineering...".
- Instagram Posts (Bottom):** Multiple posts showing photos of the mountain, climbers, and expedition gear.
- Advertisements (Right):** A prominent 'BUY NOW' button and text: "STAND ON TOP OF THE WORLD! Pay to get personal photos taken by the world's best photographers...".

