

Romeo & Juliet

To interpret an old time love story under contemporary context, when look around Vienna, the palm house was chosen as the steel and glass structure represents modern architecture as an obvious contrast to ancient stone buildings. Then when we think of the classical theatre play of Romeo and Juliet, balcony is the most eminent element. The gesture of having Juliet on higher level and Romeo on lower level also represents the old time courtesy of love. Therefore the gesture is implied here through hierarchy of staircase. It will be an open theatre with audience sitting scattered around staircase for 360 view of the play.





m2

I was interested in studying people's reaction when I push into their comfort zone. So I went for limited spaces like lift, entrance and staircase. I wanted to see what people would react when I put the m2 to already limited space, would they behave normally or push themselves to a more uncomfortable way of moving. The result is interesting as people would really avoid standing on this shining surface even though the space left for them is already very limited, like they need to stand on their toes to fit in. One of them told me it is because surface is so shining that they don't want to make it dirty.



Personal Object

My interpretation of personal object is that, it is part of me, it has personal identity.
It is something that friends would laugh at when they see
It is something that acquaintance would recognize and think me of
It is something that other people would know me by

It is also part of act. When we first presented our personal object, with bare hand, I told them, I will put on a magic show, and pulled the earring out from my ears.

- My friend laughed hard as they know I love this kind of 'designed' earrings
- Acquaintances said oh of course you wear these everyday they are so obvious!
- Others learnt my obsession with earring.

I started to collect these earrings since I started working more as a symbol of release and independence. An expression of personality under a collectivism social environment.



African Wax Print

- Geometry : Repetition + Combination + Visual Effect
- Color: Bold + Vibrant



African Wax Print Colonial History

How Batik from Indonesia Became Popular in sub-Saharan Africa

With the large landmass of Africa between the European mills and their Indonesian destination, the boats made stops along the way to refuel, purchase supplies, and sell their fabrics to the West African communities at the ports. Over time they learned their fabrics were more popular in sub-Saharan Africa than in Indonesia, so colors and designs began to adapt to the African preferences to cater to the tastes of this new market.



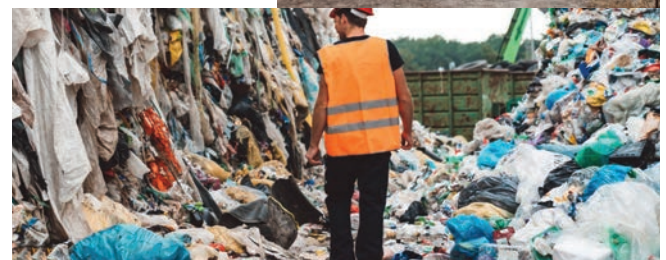
African Wax Print Post-Colonial Reflection

Reflective of local hopes, dreams, politics and everyday life

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Reflective of Contemporary Global Problem

- Plastic
- Fabric





African Wax Print Geometry & Color

title: VLISCO 1:1 EXHIBITION

category: surface design

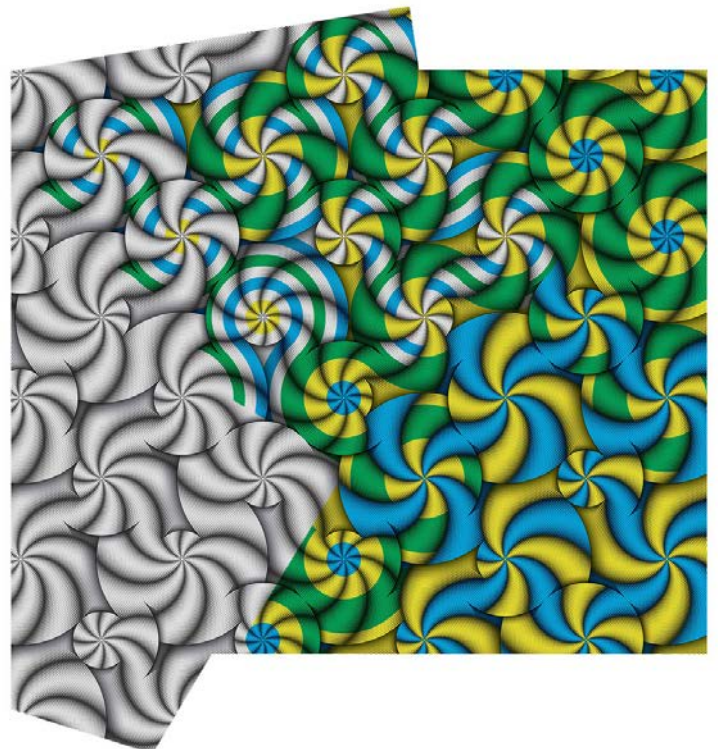
cooperation with: Studio Harm Rensink

year: 2016

commisioned by: Vlisco Netherlands
B.V. and the Gemeente Museum Hel-
mond

Photography: GJ van Rooij

Award: WINNER DUTCH DESIGN
AWARDS 2017



Recycling and reuse of garbage

With “El Anatsui: Triumphant Scale”, Haus der Kunst shows the most comprehensive and detailed presentation of El Anatsui’s oeuvre thus far. Occupying the entire East Wing, the exhibition comprises key works from five decades of the artist’s career. At the core of the exhibition, which focuses on the triumphant and monumental nature of El Anatsui’s groundbreaking oeuvre, are the bottle-cap works from the last two decades, with their majestic, imposing presence and dazzling colors. The exhibition also presents the lesser known wood sculptures and wall reliefs from the mid-1980s to the late 1990s, ceramic sculptures from the 1970s, as well as drawings, prints, and sketchbooks. Fascinated by the museum’s monumental architecture, El Anatsui has created three works especially for this exhibition, among them the installation “Second Wave” on the building’s façade.

The exhibition reveals the artist’s tireless preoccupation with the question of how a contemporary sculptural concept can be developed from the rich plastic innovations of classical and traditional African art. El Anatsui has persistently worked to transform the formal and sculptural possibilities of African sculptural idioms and, over fifty years, he has repeatedly revised and reinvented his material and compositional techniques to astonishing effect – from the early smaller wooden reliefs with their incised markings and broken ceramic forms, to the monumental outdoor cement sculptures, and, more recently, the vast and spectacular metal wall and floor works, which blur the boundaries between sculpture, painting and assemblage. In El Anatsui’s hands, light, form, color, porousness and corporeality merge into awe-inspiring and triumphant works of art.



Wax Print Technique & Application

Tradition



Simple Tool (On Site Choice)



Vibrant Color



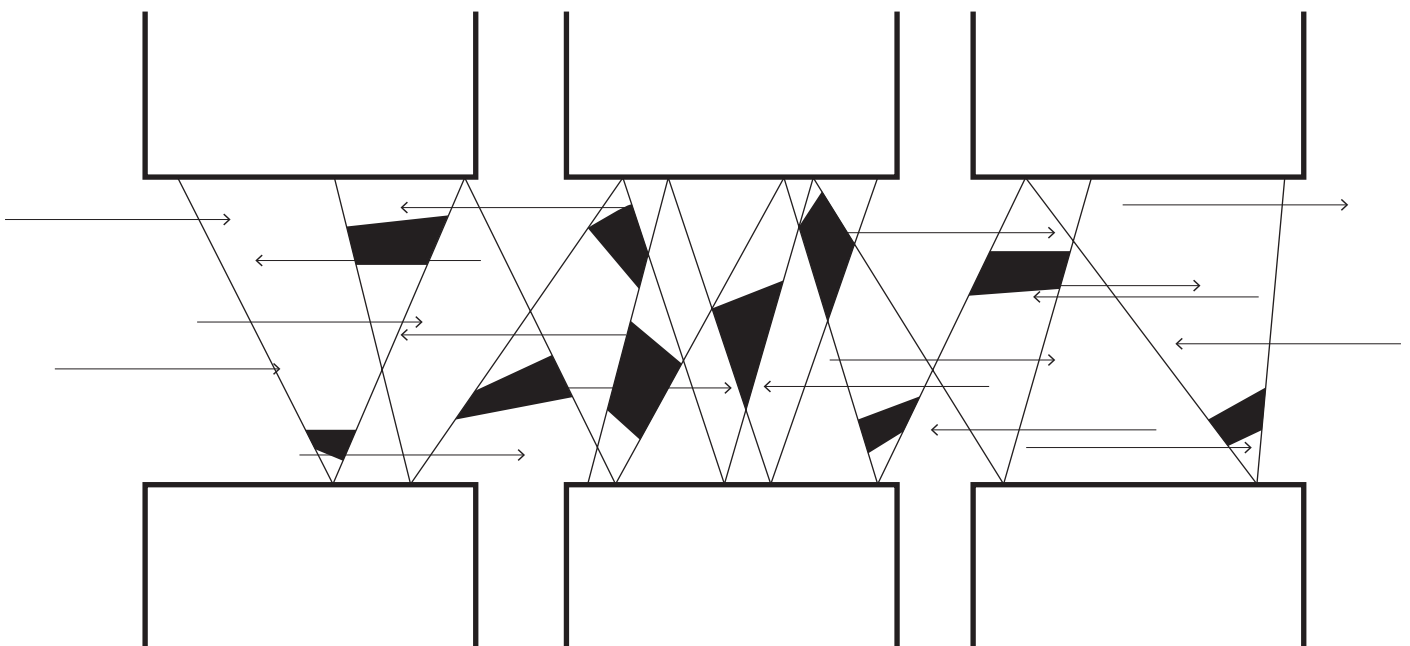
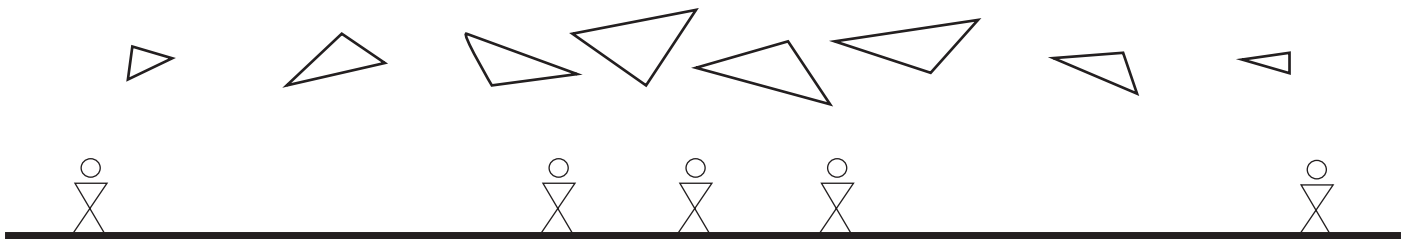
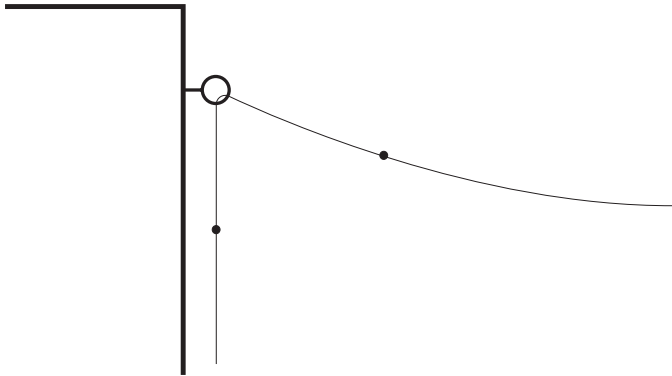
Impulse Creation



THE CURTAIN (Kinetic Spatial Intervention)

(with Zach)

Human interaction with the curtain creates a visual effect, highlighting the performance.

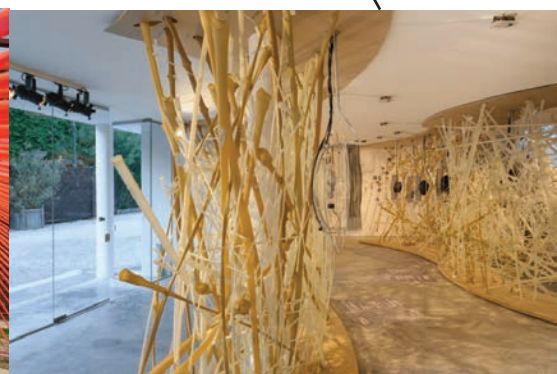


Textile Technique Application



'fabric rope technique'

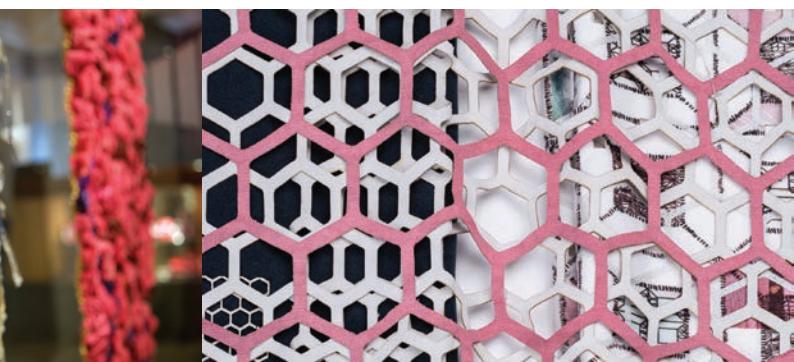
Tension Structure



Semi-Structure--Hanging 'Curtain'



'Pattern'



Site Choice: KAPORO BEACH

This is a lot similar to the installation Zach and I thought about. Also I am quite interested in making an entrance towards beach. It can be a super narrow experience before people enter the wide free sea/beach which creates a strong contrast between them. Also the pushing of people's comfort zone echoes with my 'square meter' experiment (put m² into lifts, a very limited space to see how people would react on that. One reference I was thinking of is this:

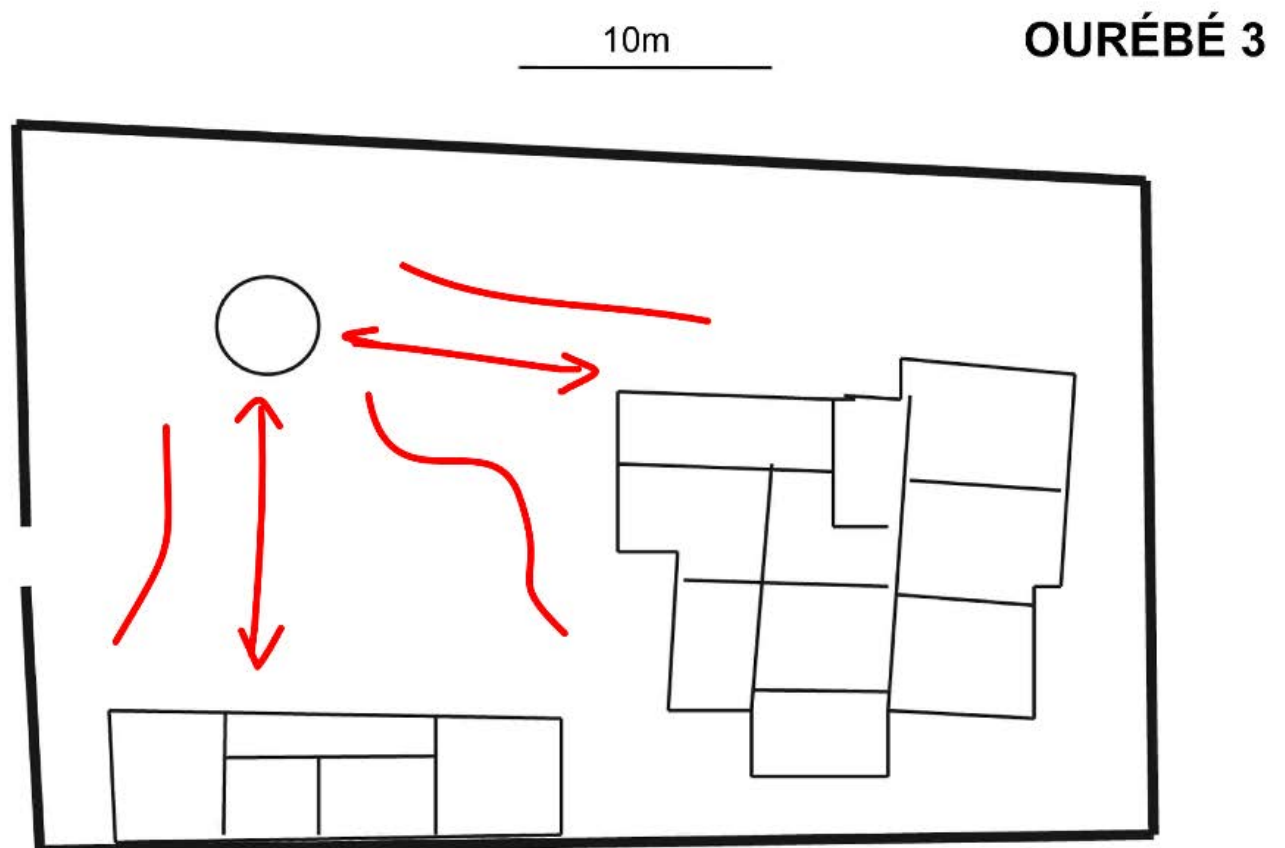
<https://www.aspect-studios.com/project/meeting-place-laneways-george-hidden-networks-x2/>

I know it's membrane but the trying to push narrow space to be even narrower and see people how to interact with the super limited space interests me. Also the play with light and shadow.



Site Choice: Ourebe 3

The circle 'stage' and background structures itself forms a theatrical atmosphere. And I would be very interested in studying the physical/visual/subtle connections between the circle and background. it can be elemental connections, for example only color/textile forms that connects only parts of both spaces, and intrigues more activities between these two.



Site Choice: TERRAN NONGO

I am interested in this as the spaces among trees and how children/people make use of this naturally formed space is super playful and nice. It would be great that I can investigate on how people use the space (football, etc), the activities already happening in the space and using installation as a playful intervention, on circulation/color/light and shadow, etc. It could be the 'tension structures' I listed in the pdf, but more of using the space given as basis.

