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M.S.Advanced Architectural Design
Columbia University

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01 Productive Fuzziness

Artist Incubator Village Design

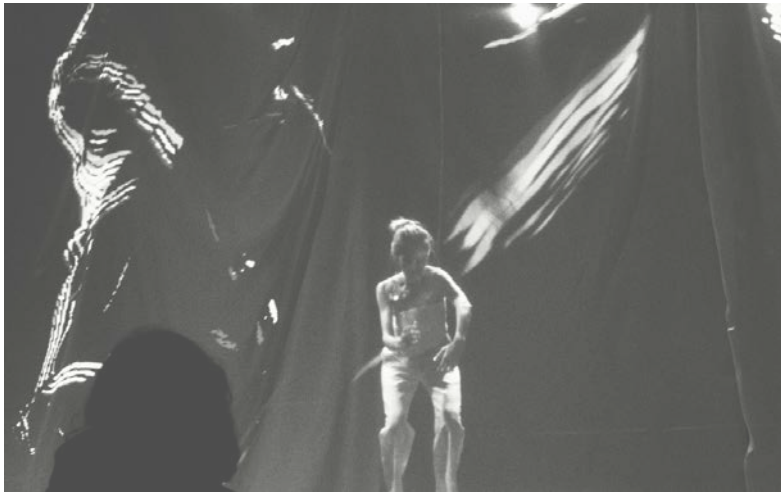
Advanced Studio VI
Semester: Spring 2024

Critics: Irina Verona, Jennifer Carpenter, Jerron Herman

Partner: Xinze Xu

Our design process is initiated by our analysis of disabled artists' works. We observed that the set boundary between senses could be unsettled, for instance, sound which usually perceived through hearing could also be felt as a vibration from skin.

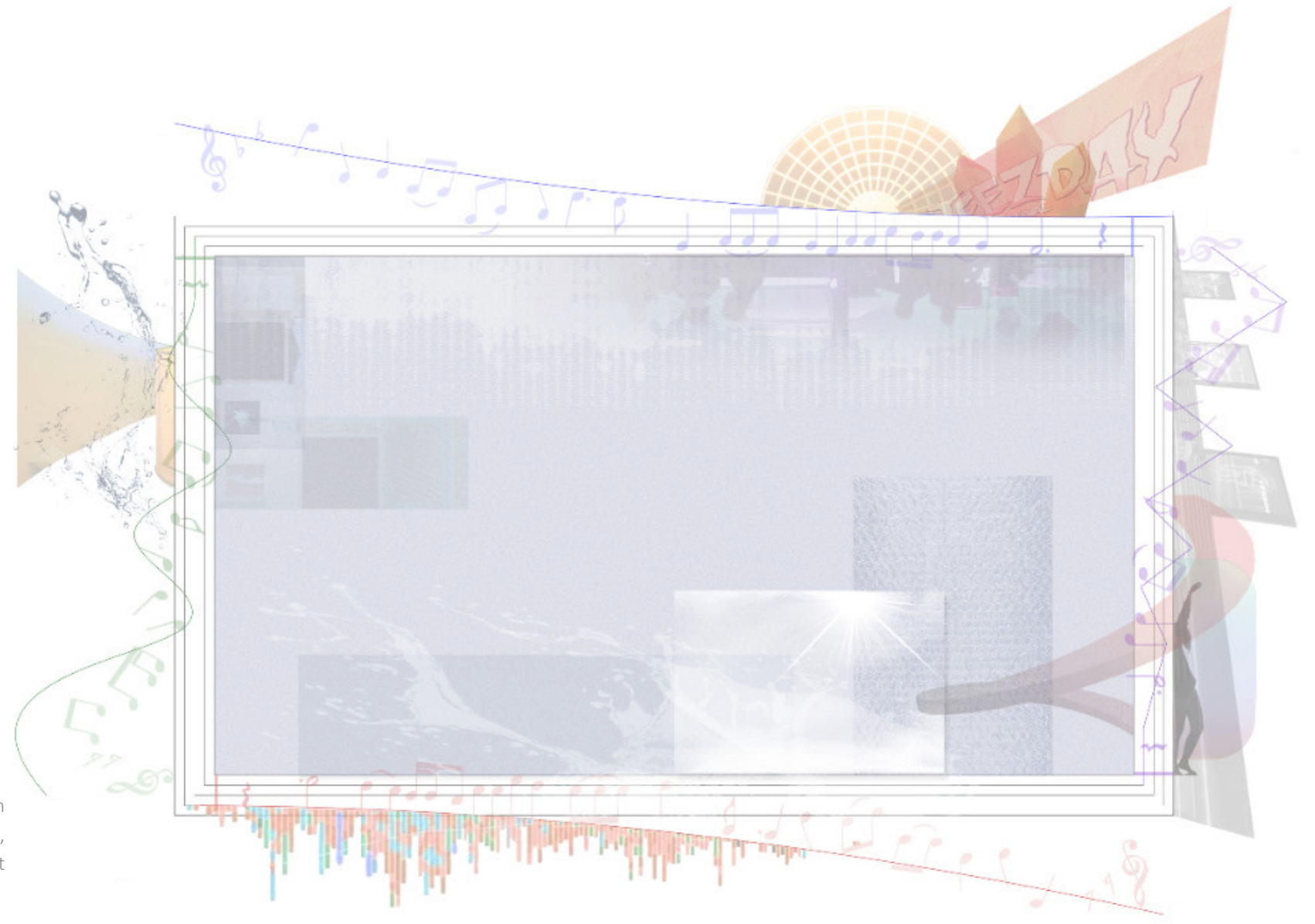
Thus, we took inspiration from the fuzzy boundary between diverse senses and developed it into our definition of disabled space. We define disabled space as a space with fuzziness embedded in its form, the interfaces it constructed, and the relationships it mediated. This fuzziness becomes a tool for contaminating the established boundaries among the trilogy of humans, space, and spirit, leading to retrospection on the definitions, including "disability," "human body," and "nature." The in-between spaces resulting from the fuzziness then become the sites of intriguing juxtaposition and rich opportunities.

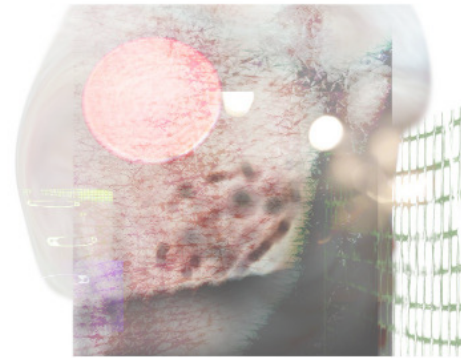
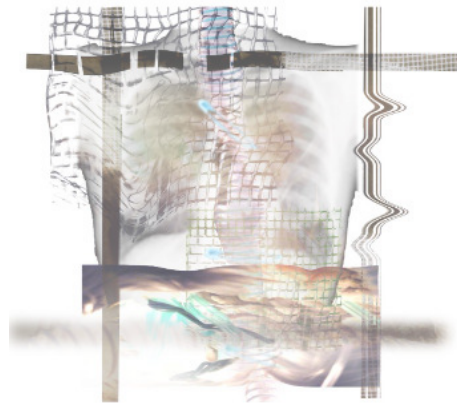


The walls of my room are curved, Yo-Yo Lin

'The walls of my room are curved' is a movement-generated sonic performance of the body living with a connective tissue disorder.

We thought disabled spaces would contribute to fuzzifying the boundary between neurodiverse individuals on the site, generating spaces and modifiable frames for the emergence of different levels of intimacy. In this sense, the fuzzy design transcends the concept of physical accessibility. It brings it to the spiritual level of how different people enter each other's worlds and inhabit collectively to establish a web of care.

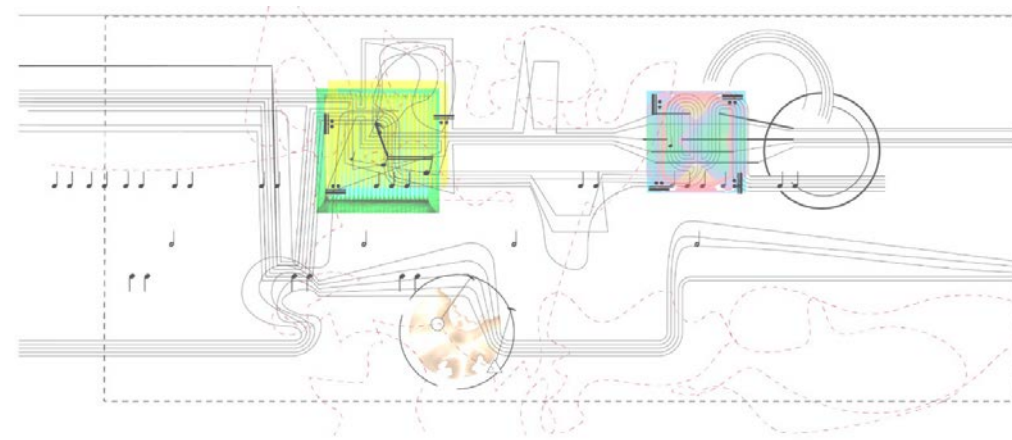




Beyond Access



Hope

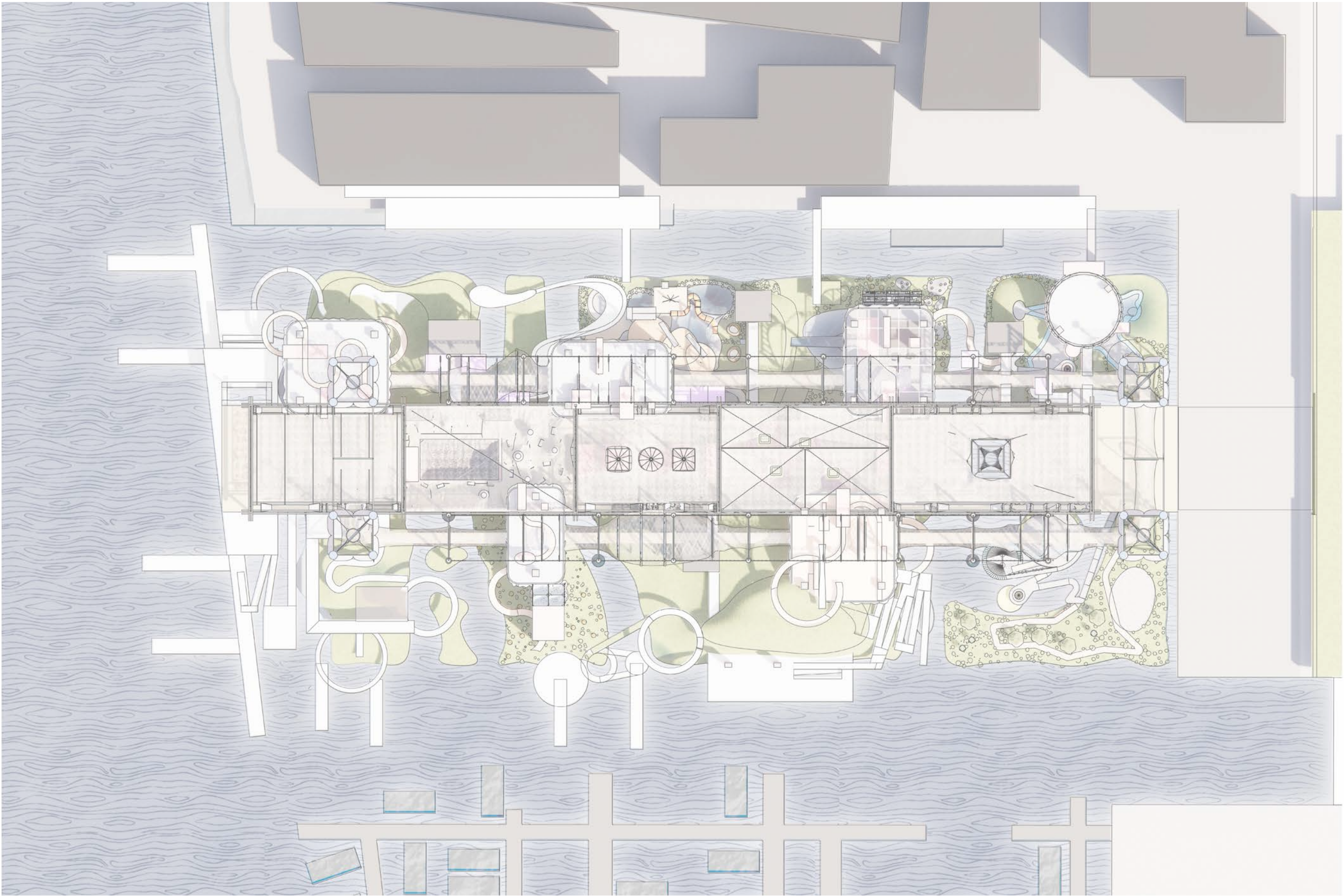


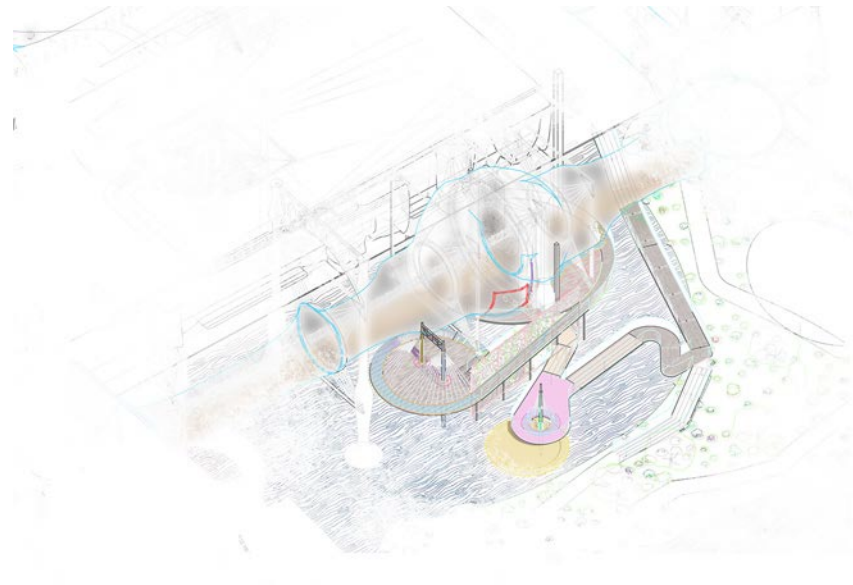
Notation Systems

Diverse tensions formed by the entanglement of the notations shed light on how we mediate bodies within our site.

Disabled Space

Space with fuzziness embedded in its form, the interfaces it constructed, and the relationships it mediated. This fuzziness becomes a tool of contaminating the established boundaries among the trilogy of humans, space, and spirit, leading to retrospection on the definitions, including "disability," "human body," and "nature." The in-between spaces resulting from the fuzziness then become the sites of intriguing juxtaposition and rich opportunities.





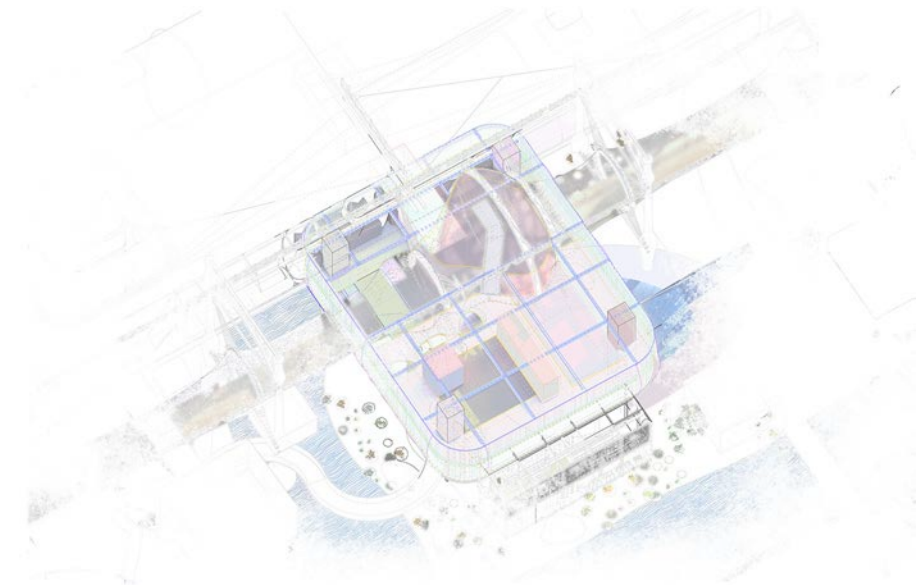
Contamination of Land/Circulation

A series of platforms and ramps with a floral wall could be observed within the boundary between the circulation and land system. These would lead to a floating deck on the water.



Contamination of Building/Land

In the space between the buildings and the land, there would be an outdoor kitchen/public dining area. Electronics and windpipes would be extended from the building and connected to the kitchen facility.



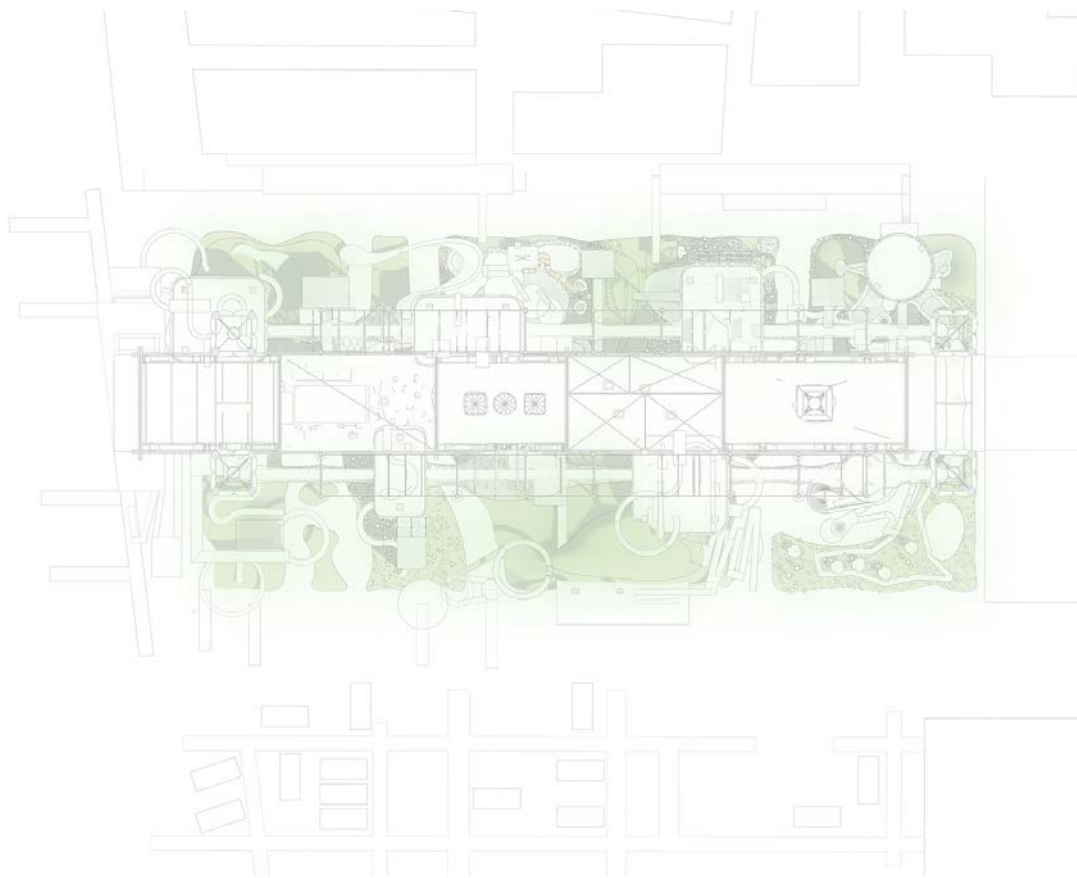
Contamination of Circulation/Building

When the circulation system meets the buildings, its form would be inflated to progressively evolve into a platform that connects itself to the indoor public space compound.

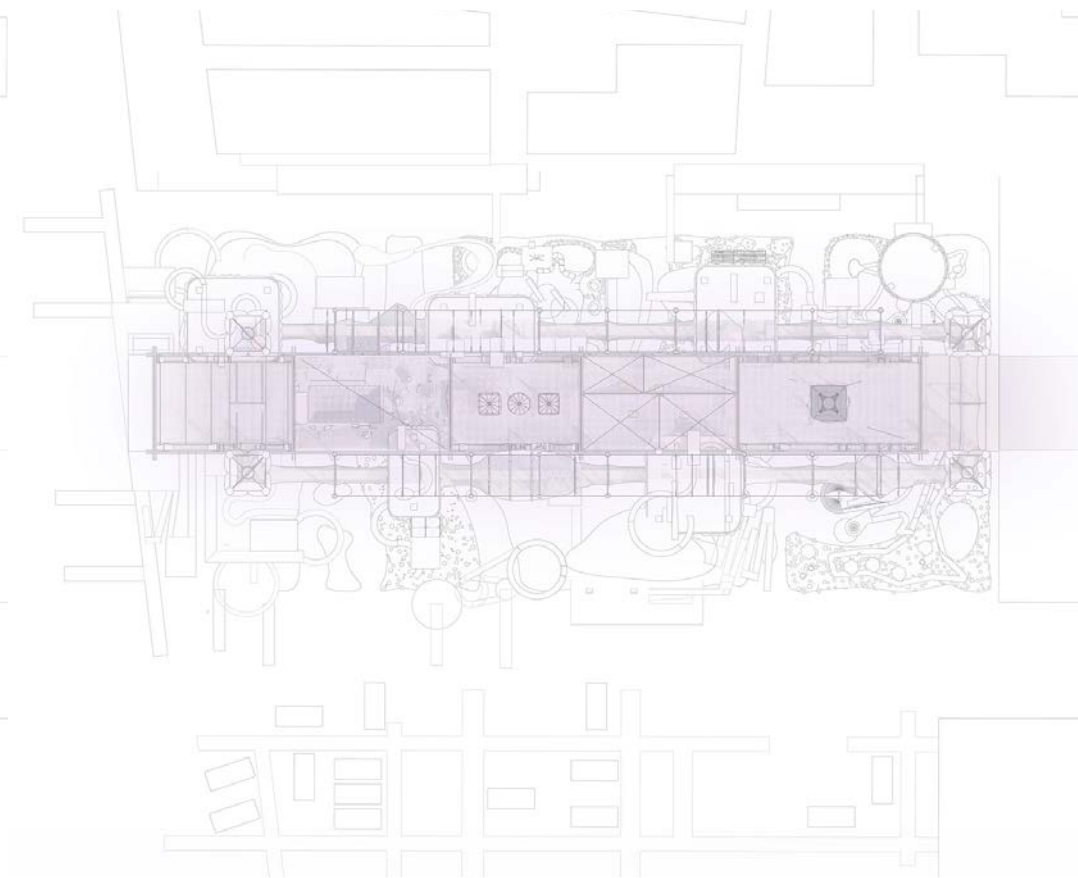


Contamination of Systems

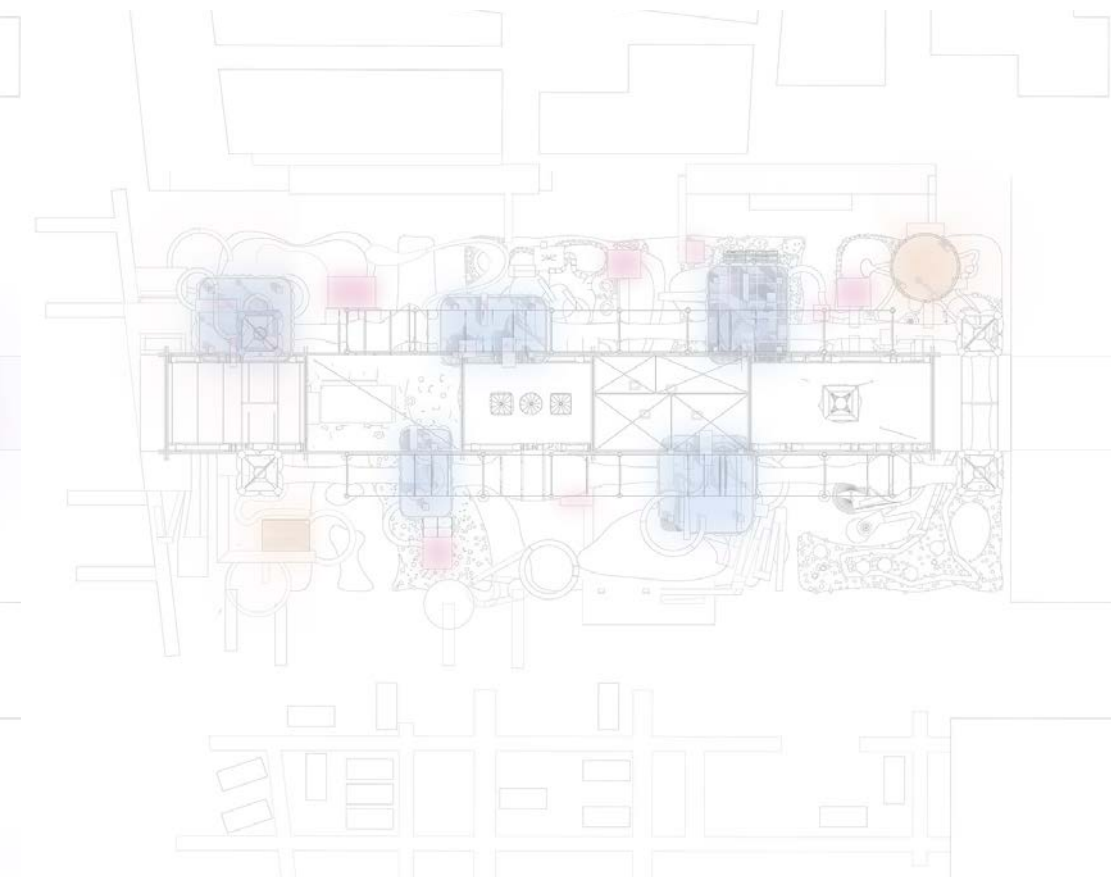
conceived a series of moments of conductive contamination among those systems to achieve the complexity and richness that are compatible with the neurodiverse community.



Dis/Abling the **Land**

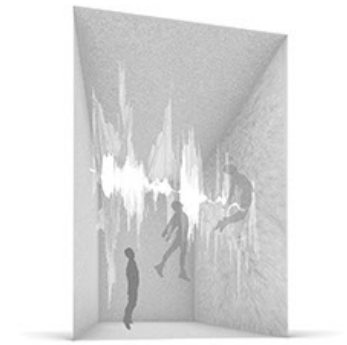
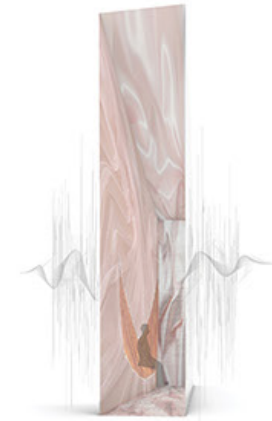
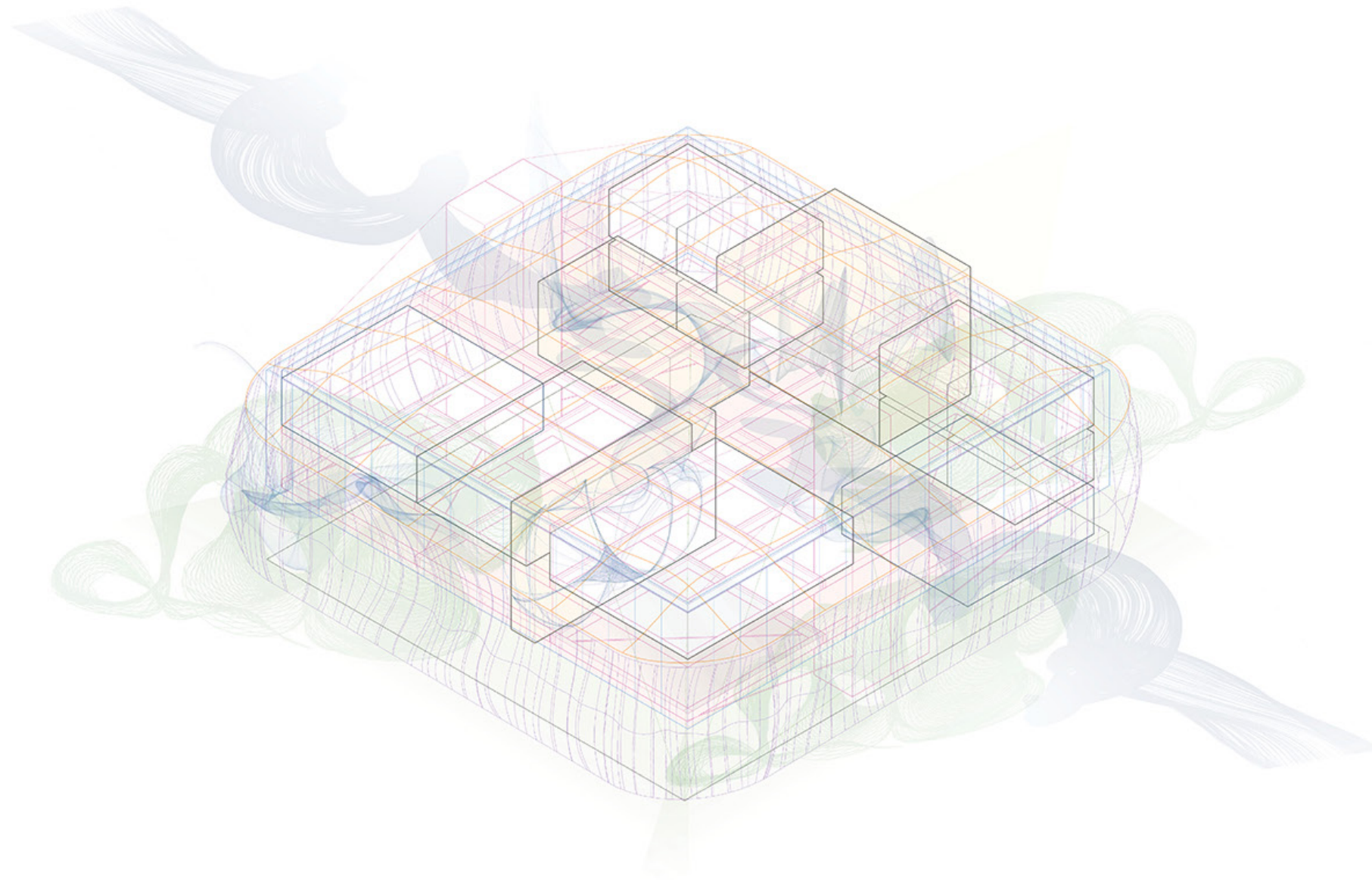


Dis/Abling the **Street**



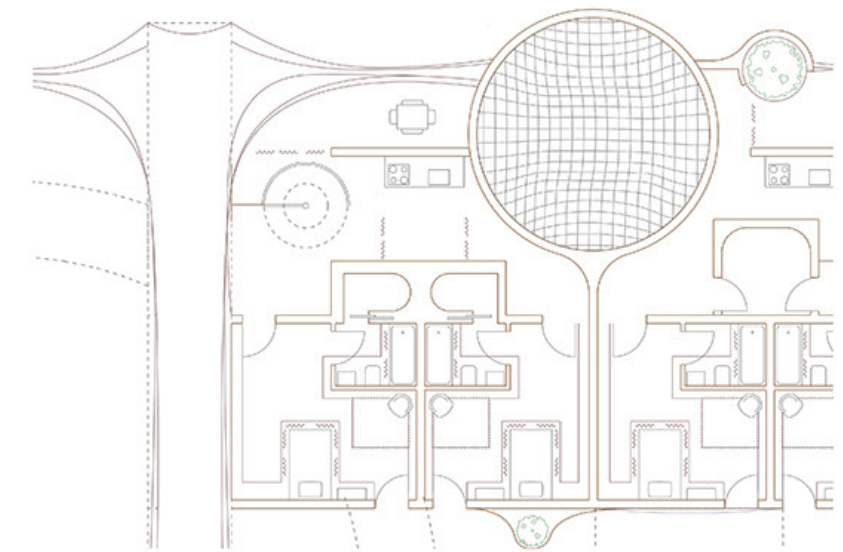
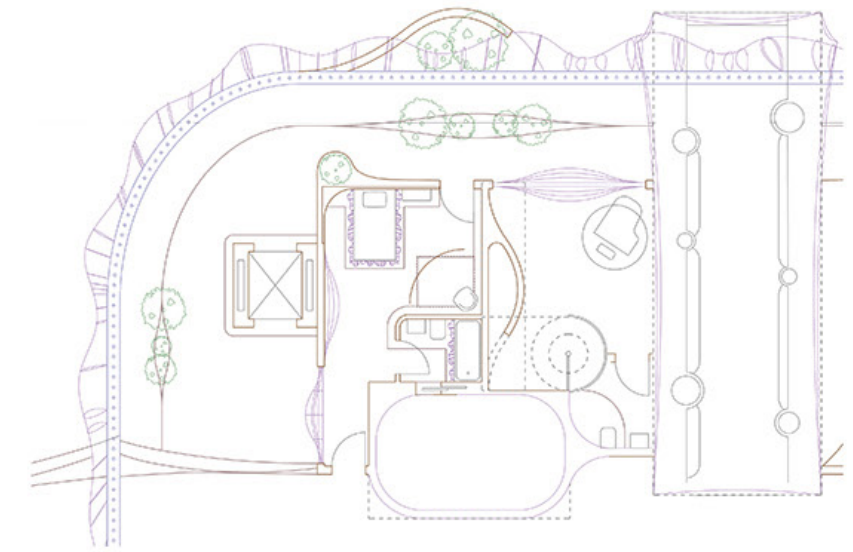
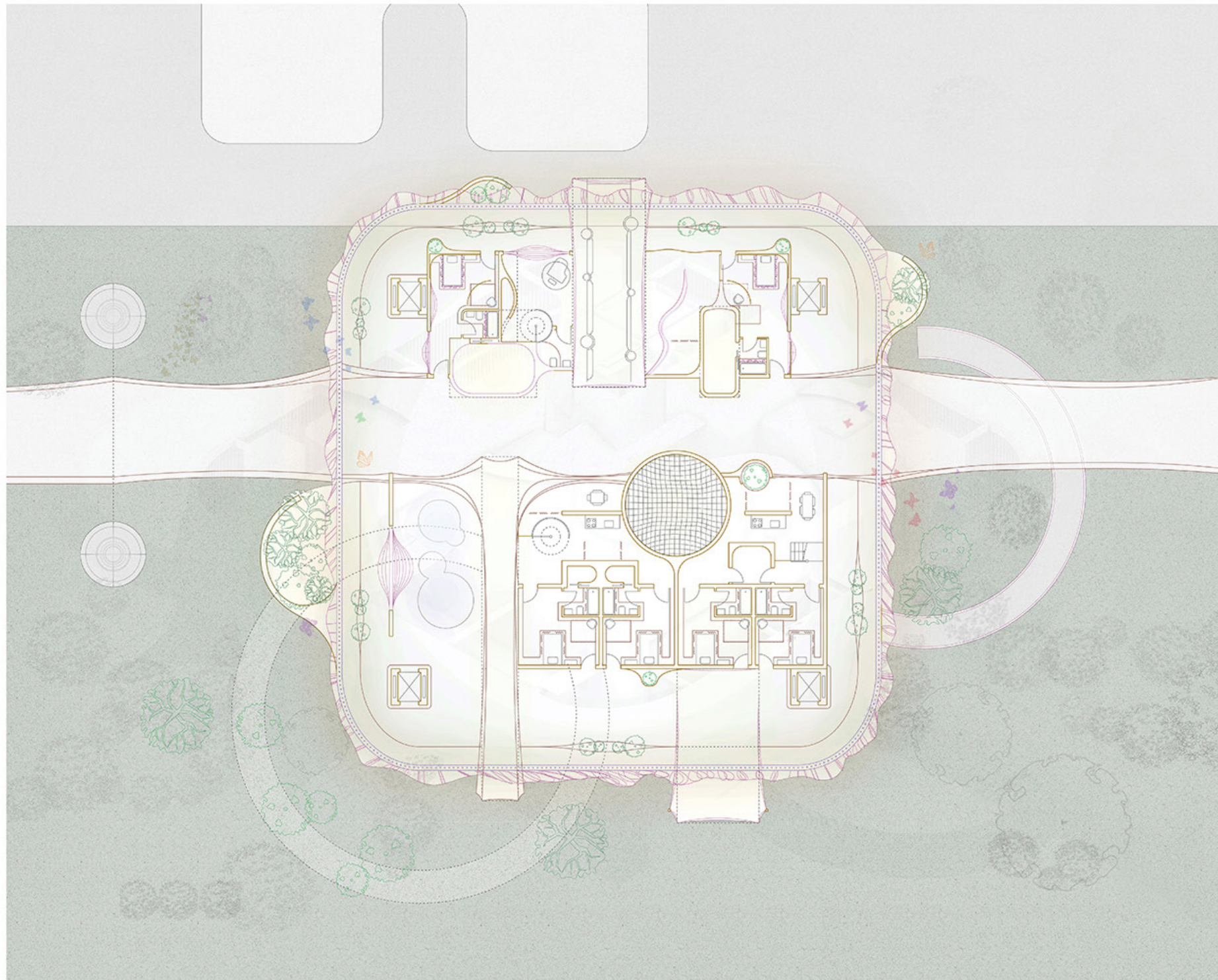
Dis/Abling the **Building**

Inspecting from a more detailed level, there are fuzziness characteristics and in-between moments in each system.



Fuzzy Buildings

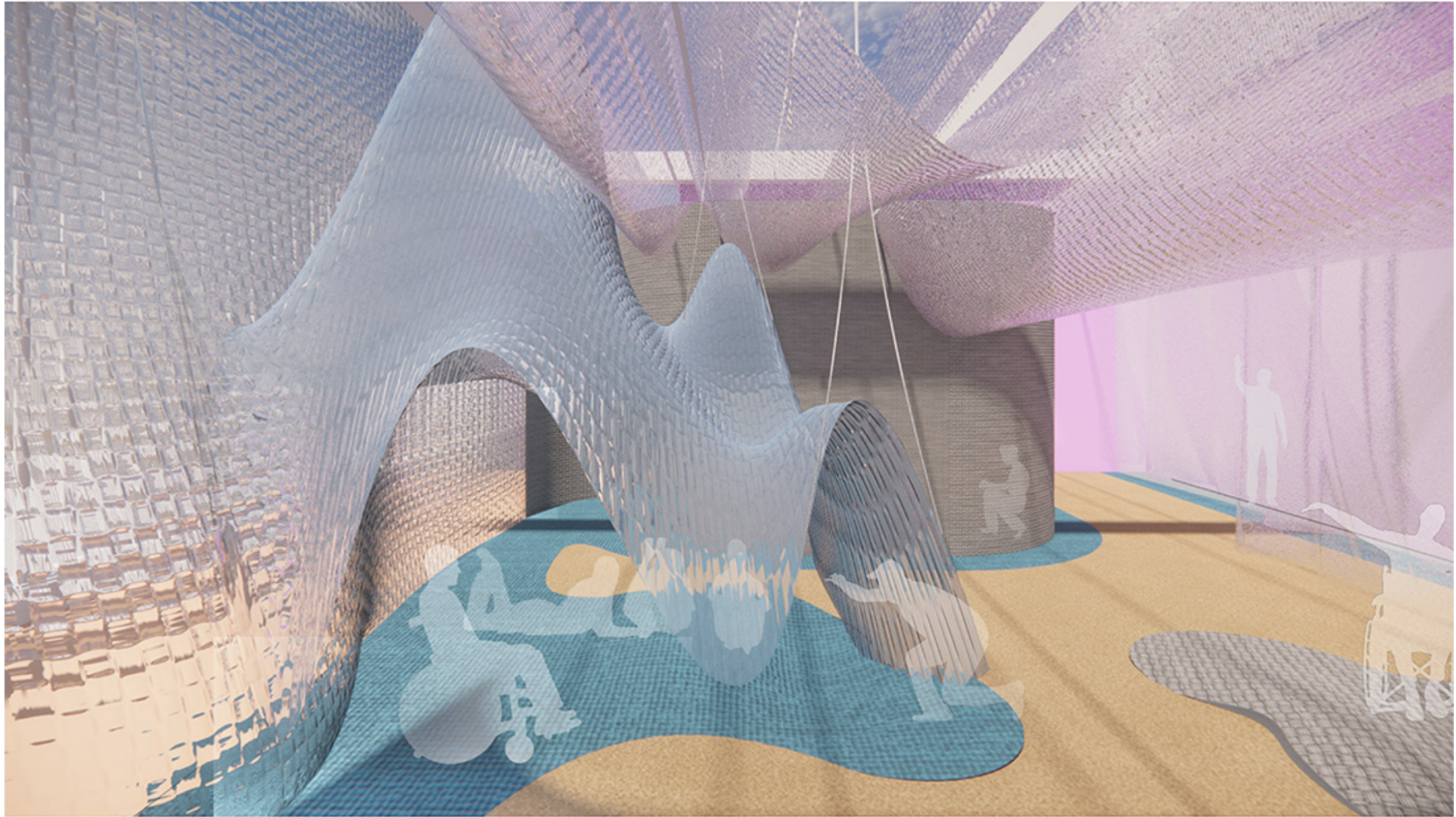
Such fuzziness is also demonstrated in buildings, no matter residential, practicing or performing. In the residential nexus, a series of sensory spaces are integrated into the structure and the residents' lives. You can always find a place to rest, to communicate, to gossip, to bounce on and off a fabric surface, to find nearly absolute silence, and so on.



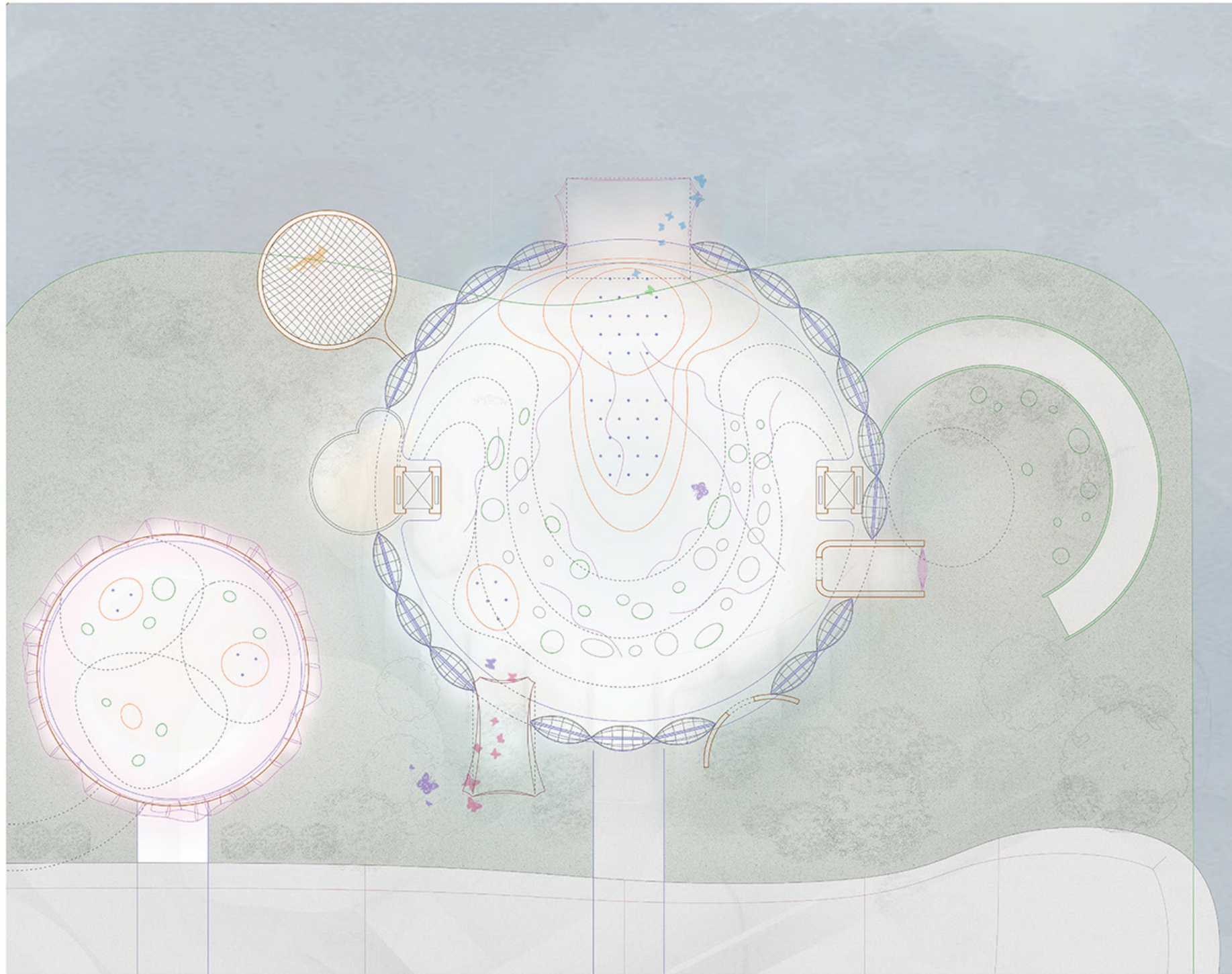
We envisage a series of scattered residential units would be contained by a permeable envelope and linked by a series of platforms and ramps. Then, numerous sensory spaces are conceived in the larger envelope. The plan also depicts how we design a sensory place characterized by its softness in the typical structure. Fabric, meshes, trampolines, and vegetation are employed to reimagine the physical definition.



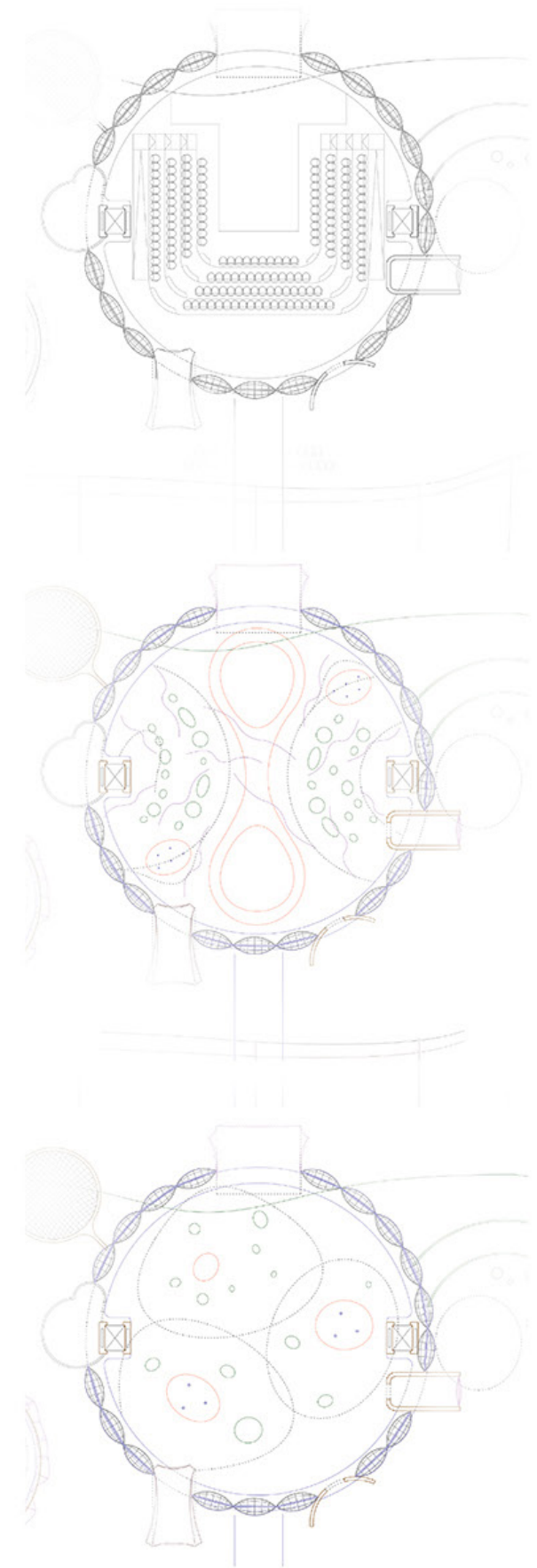
The bed is surrounded by a curtain attached to bells. Its adjacent surfaces are decorated with a different texture. You would also know your relative relationship to that bed by sound or texture. Safety and comfort are generated. The walls are curved and soft so you can lie down. And this structures are covered with greenery.

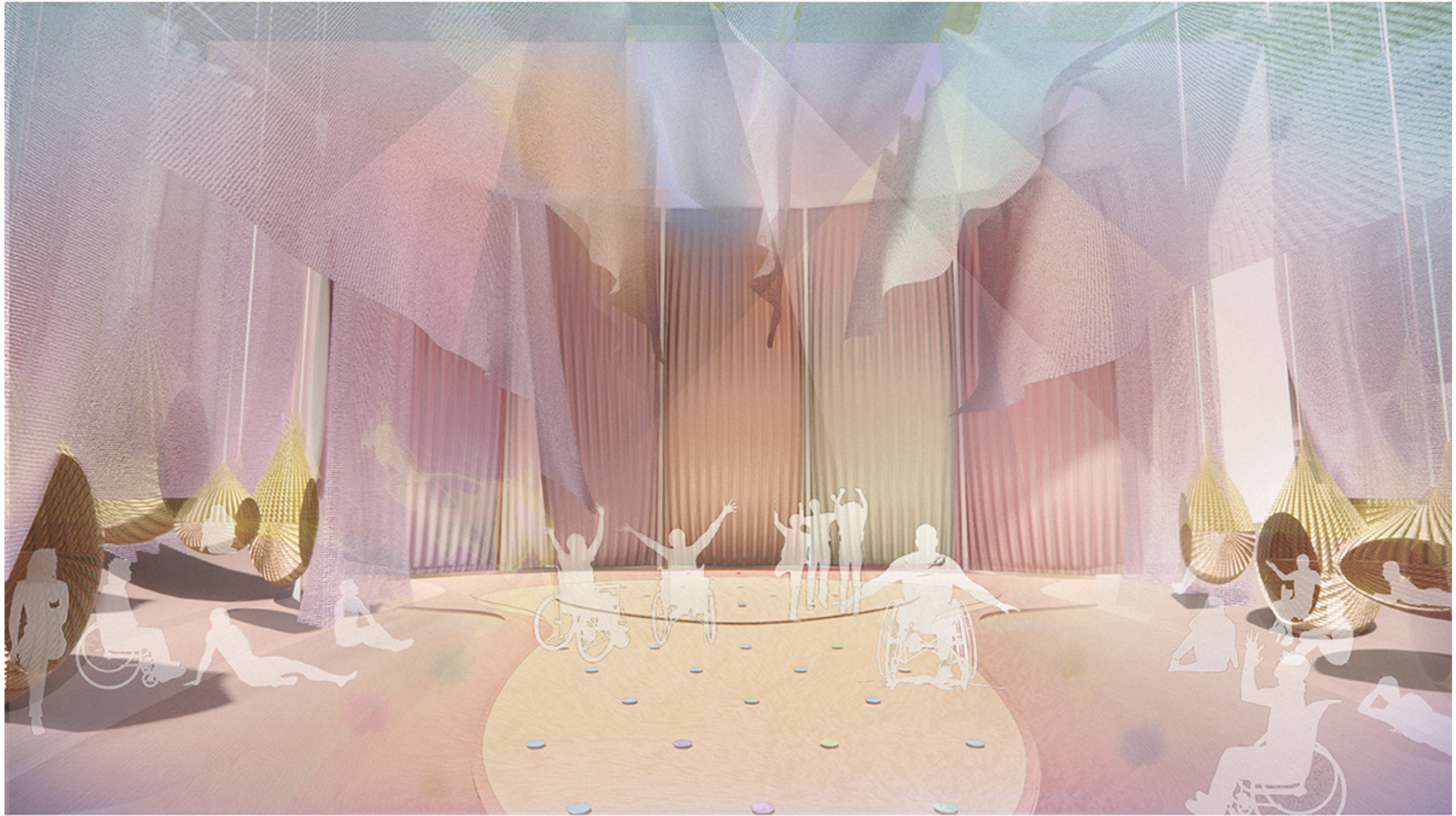


For the practice, different lightness, intimacy level, sound condition, and physical space could be imagined through the placement and rearrangement of the curtains. The freedom is given to the dwellers to recalibrate their practicing environment.

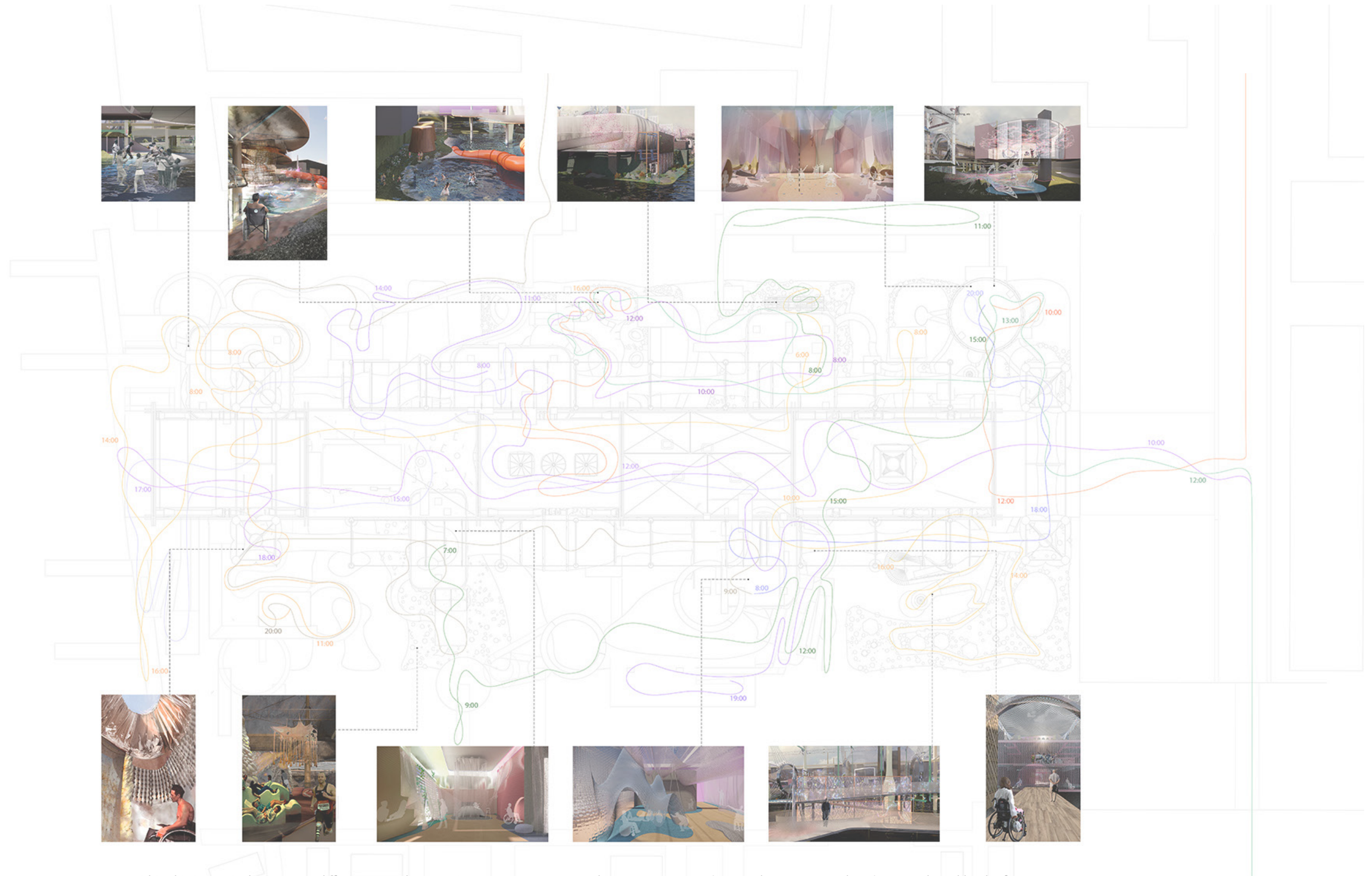


In the performance spaces, the concept of decentralizing is crystallized. The performing space could be rearranged so that the stage might no longer be the center but scattered among the audience. This allows for different ways of appreciation and conversation within the performance. Also, holds the potential to provide multi-sensory ways of perceiving the piece.

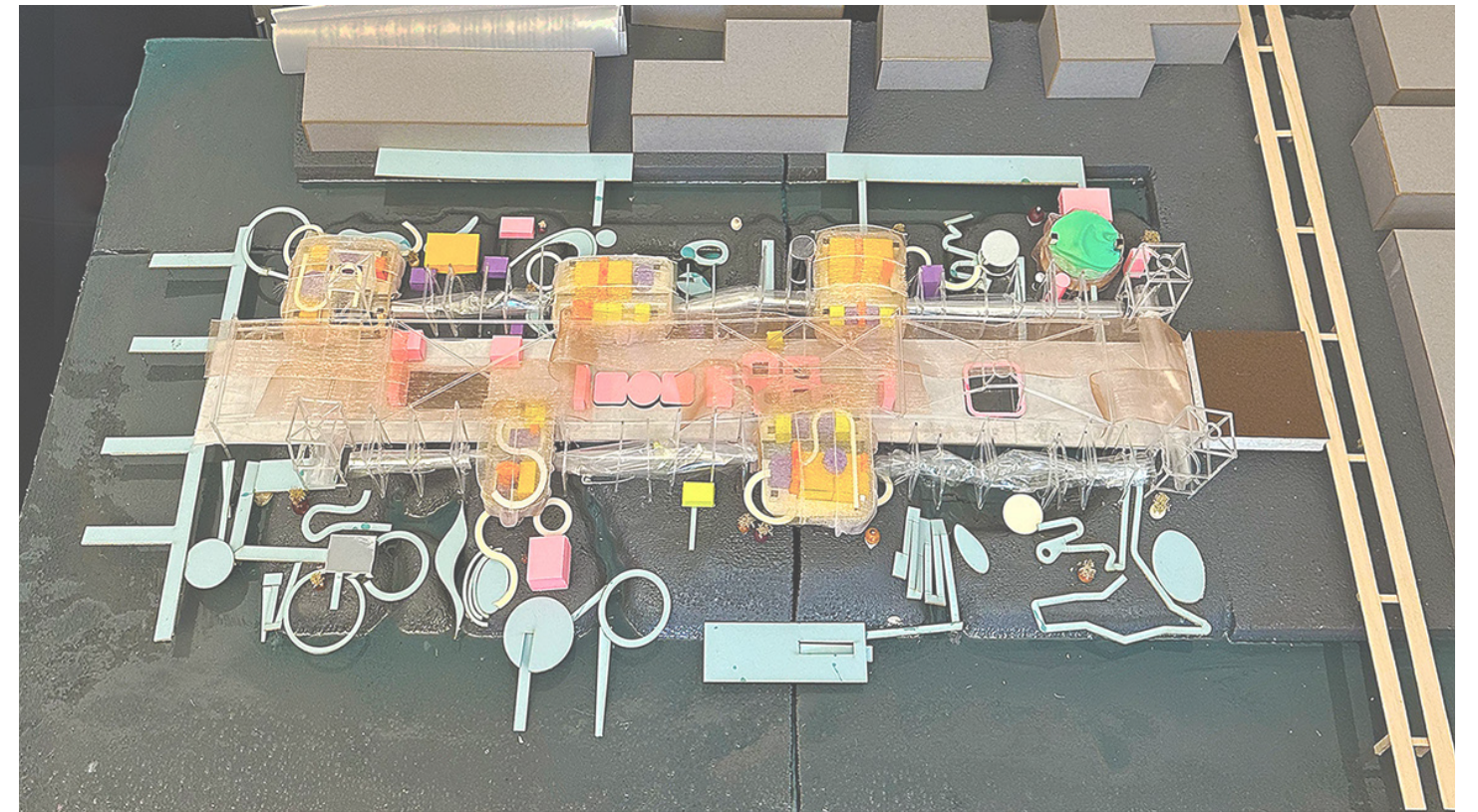




The anchor points on the stage serve as tactile singles for performers to roughly depict their location and the space around them. and the atypical seating is designed to release the tension of the participants' bodies. Their different forms also allow them to accommodate different bodies

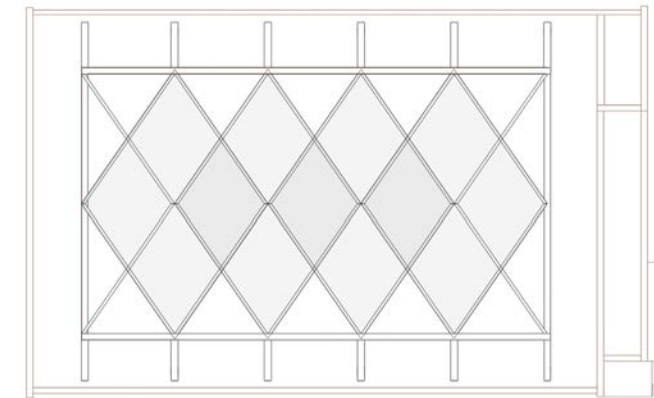
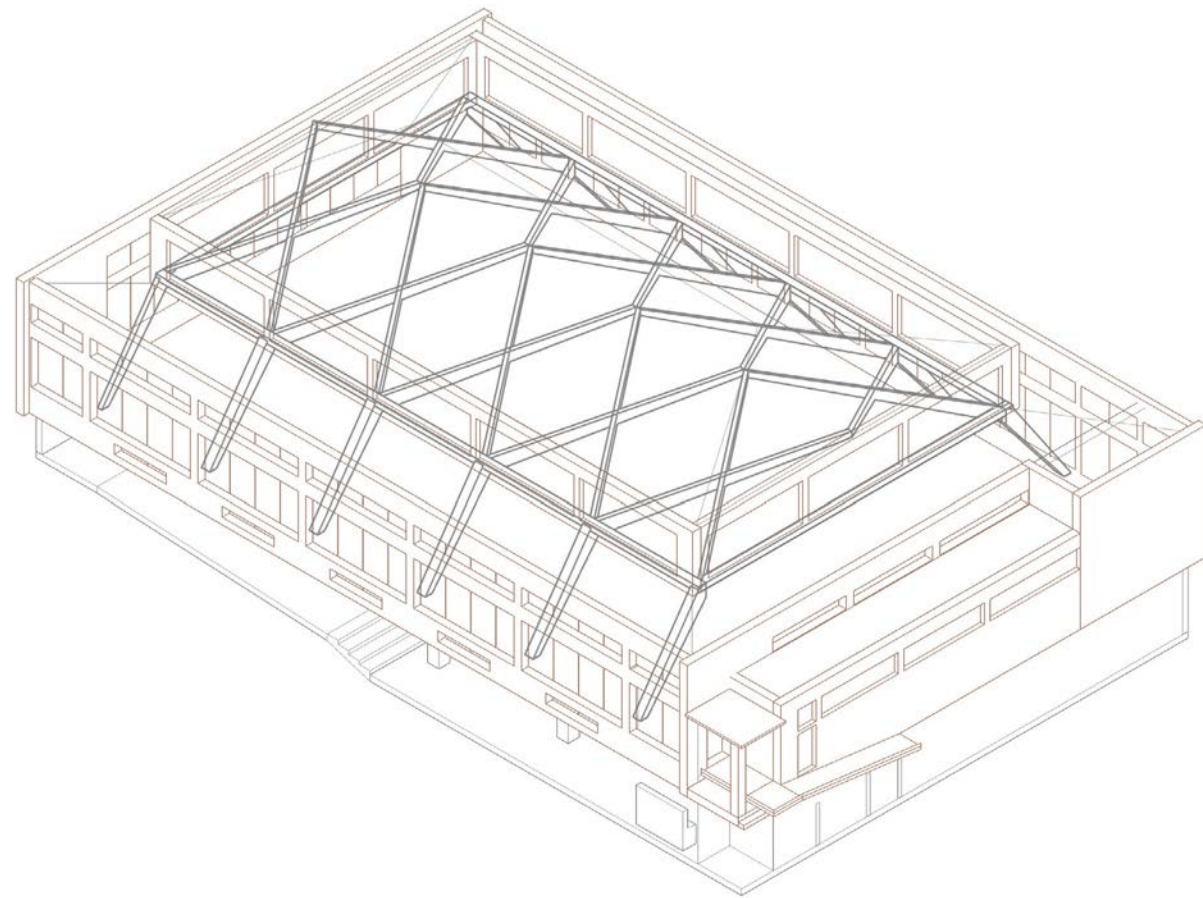


Within this intermingling system, different everyday experiences start to emerge. They converge sometimes and separate at other times, anchored by the fuzzy moments collaboratively constructed by the dwellers and us.



Multi-Sensory

Fragrance, warmth, softness, embrace, and tranquility, these scattering notes resonate with neurodiverse bodies, interweaving into a concerto of disabled spaces.



02 Museum of Water

Adaptive Redesign of the Building on the Venetian Island

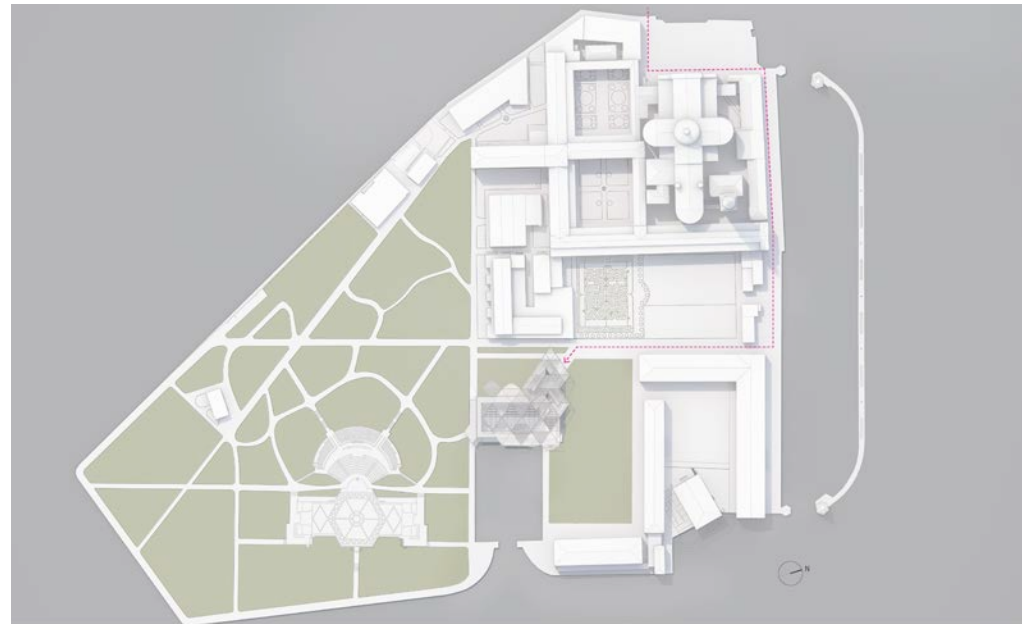
Advanced Studio V

Semester: Fall 2023

Critics: Mark Rakatansky, Jorge Otero-Pailos

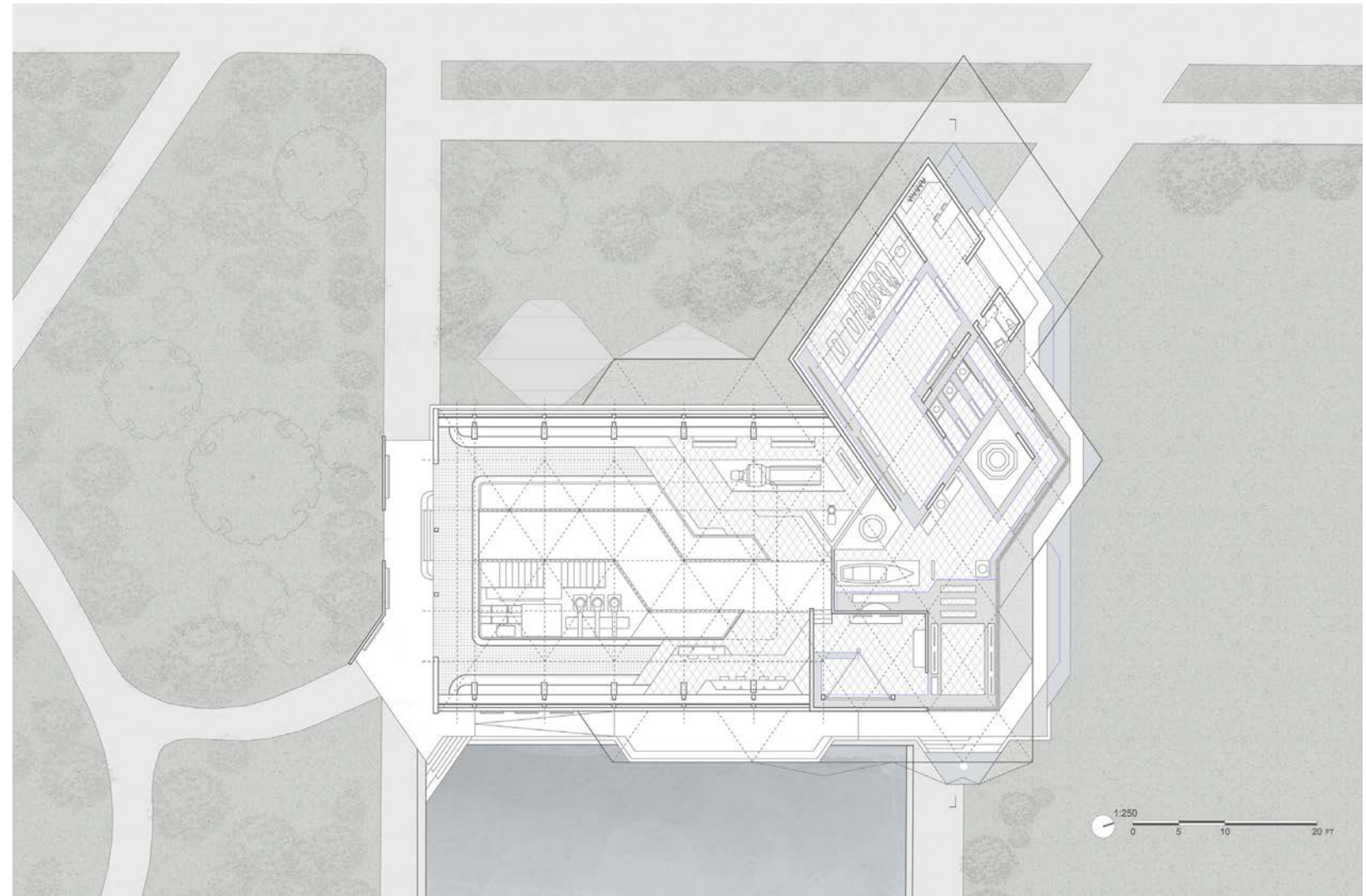
Individual Work

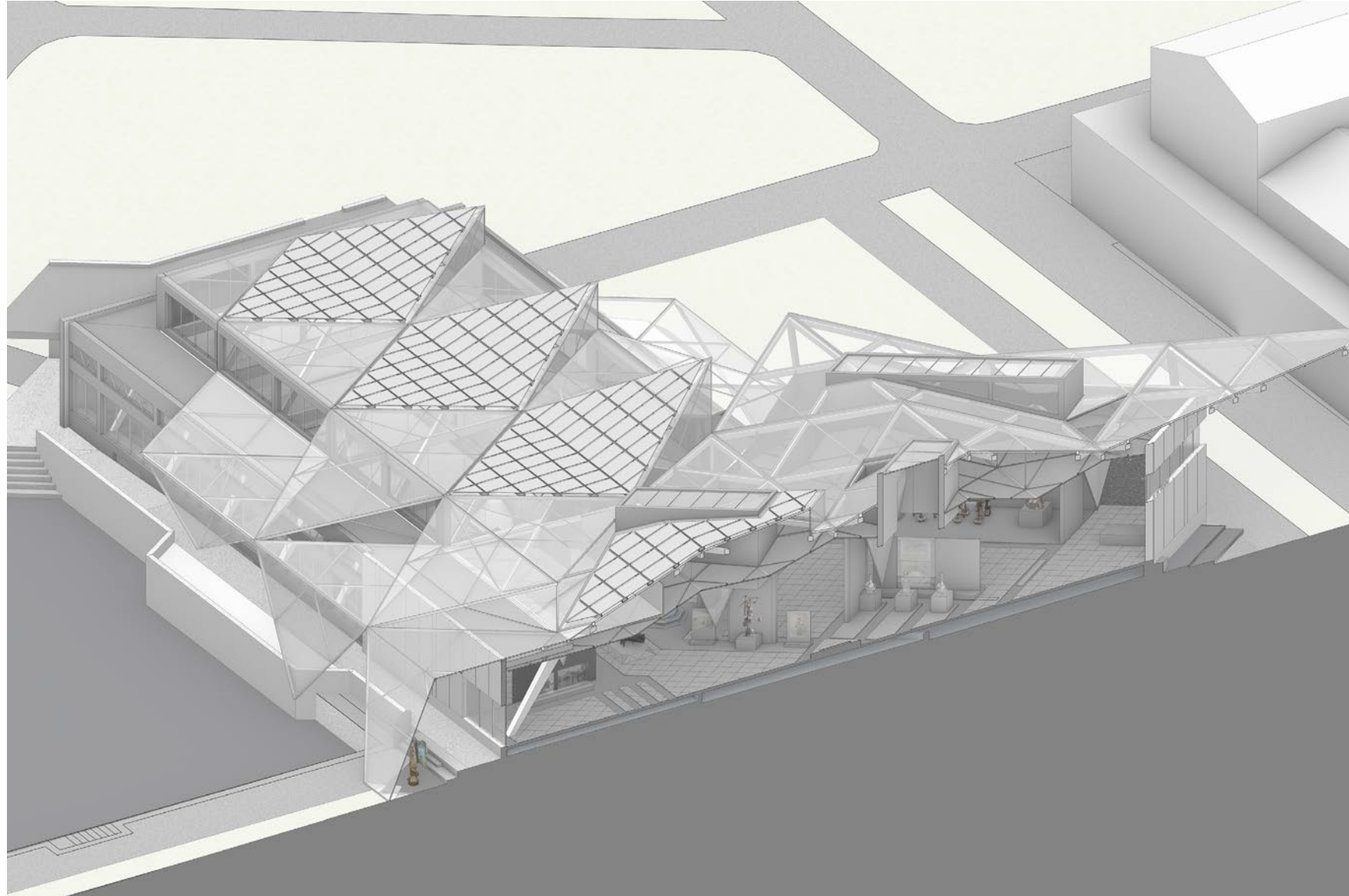
The project is to design a Museum of Water through the adaptive redesign of the Gandini Pool Building (Piscina Gandini) on the Venetian island of San Giorgio Maggiore. My design is derived from the extraction of the main geometry of the original building. From the perspective of plan, it can be seen that it forms multiple diamond shapes. I want to use the diamond shapes as the geometric element of the new building and use it to create relations between the old and new buildings.



For the site, I used diamond-shaped diagonals as the directions for the building entrance according to the main flow of people from the side. On the plan, the diagonals are also used to guide the directions and create space.

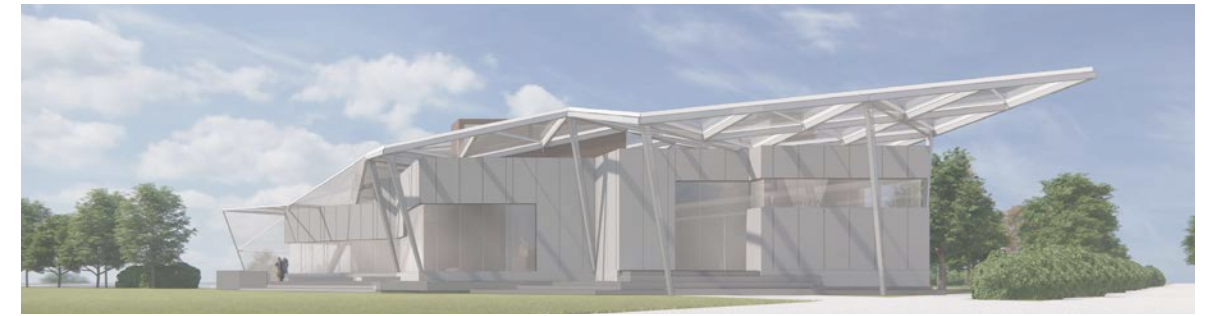
The new building mainly displays the history of Venice and the traditional way of collecting water. At the corner where the old and new buildings connect is the exhibition about plagues and floods. The traditional way of collecting water therefore needs to be changed. I give an implication through the transformation of diagonal and orthogonal to the way of collecting water from traditional to modern. And the exhibition in the old building is the exhibition of aqueduct and other modern water systems like water purification and drainage systems.

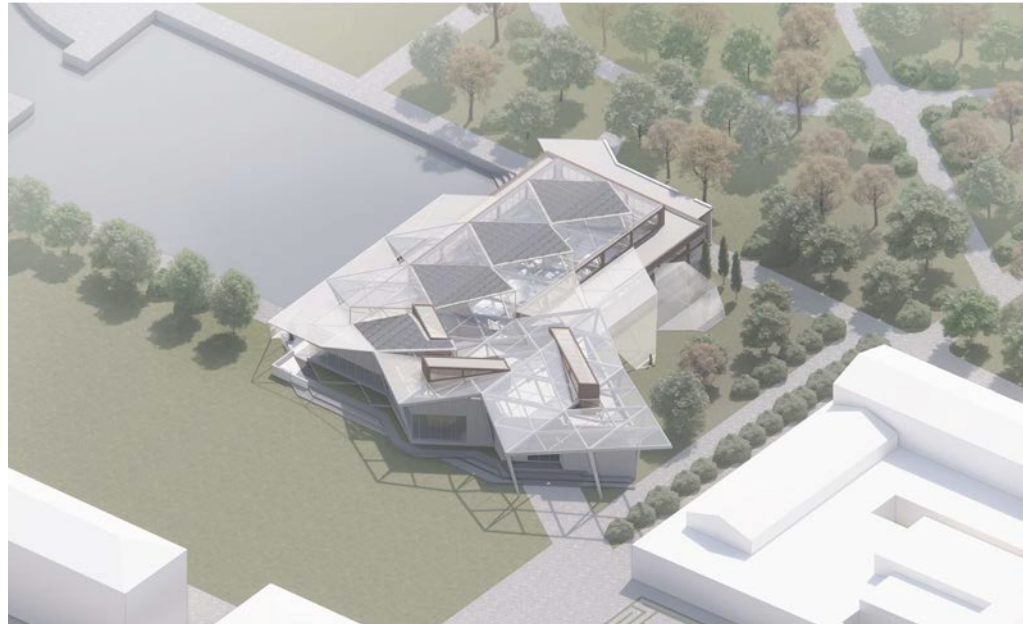




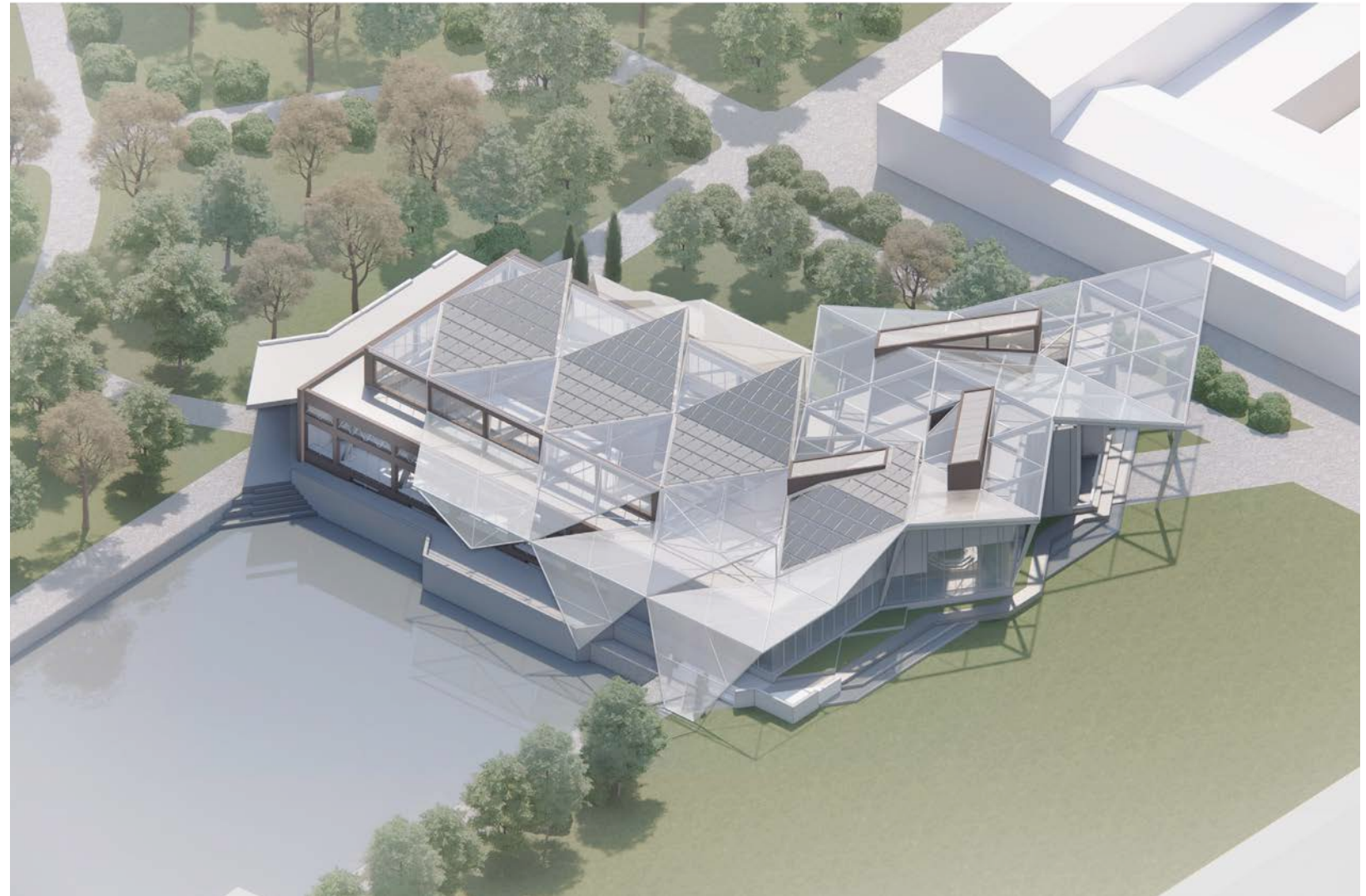
In the interior space, the geometry on the roof will extend indoors and form the exhibition together with the walls , and to bring the exhibition message to people.

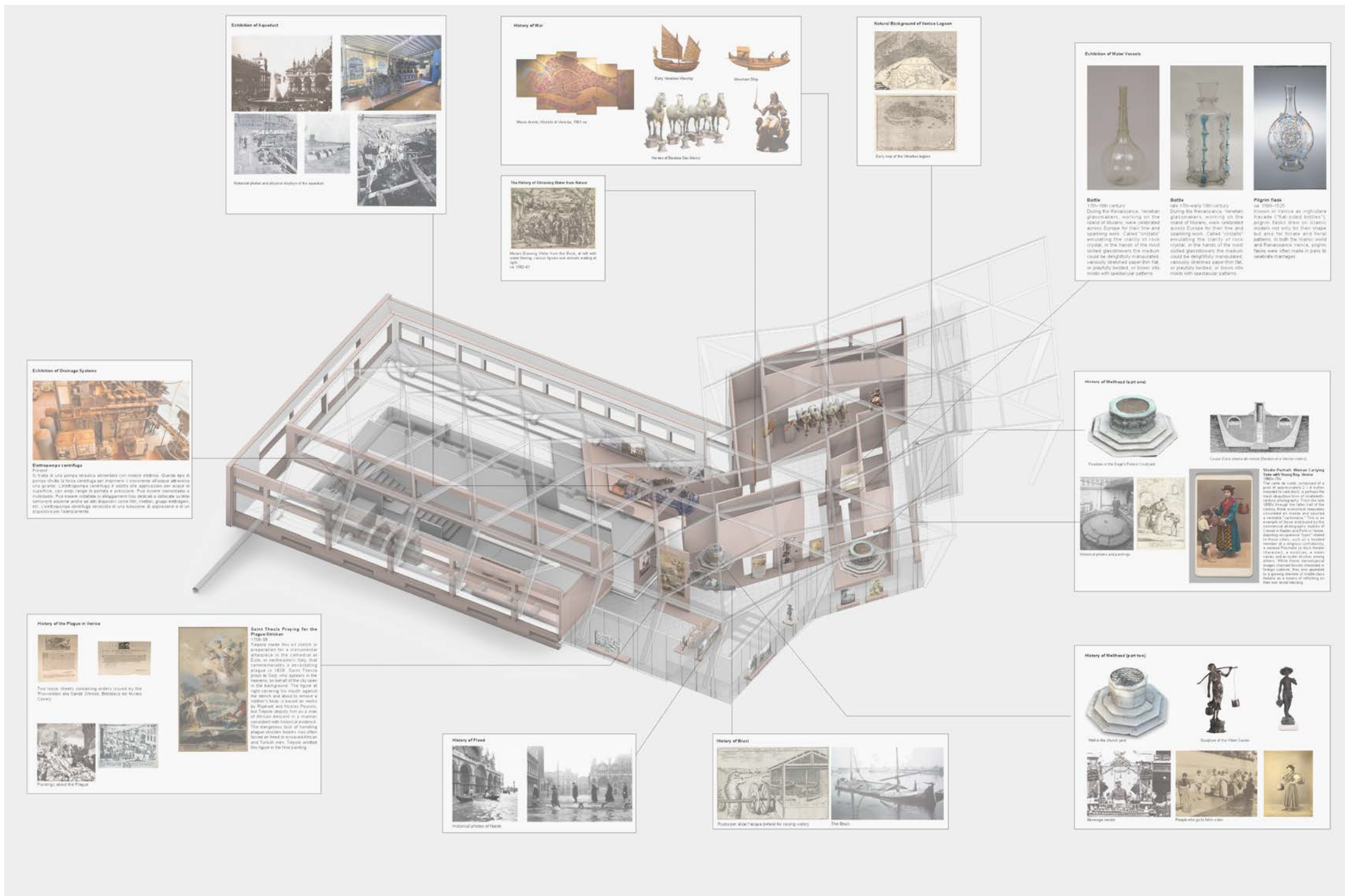
There are two rainwater collection troughs on the roof. I placed a stepped water storage tank at the base of the new building, extending to the water purification system area of the old building, and providing water flow to guide the circulation of indoor exhibitions. And for the roof panel, new structure, ceiling, and the floor, I used the diamonds to form different modules.





The geometry also makes the old and new buildings blend together externally. It extends to the roof and facade, which is mainly composed of solar panels, glass and metal mesh.





Exhibition of Aqueduct

Historical photos and physical models of the aqueduct

History of War

Early Venetian Ship
Merchant Ship
Battles during the Renaissance

Natural Background of Venice Lagoon

Early map of the Venetian lagoon

Exhibition of Water Vessels

Bottle
17th-18th century
During the Renaissance, Venetian glassmakers, working on the island of Murano, were celebrated across Europe for their fine and sparkling work. Called "cristallo" (emulating the clarity of rock crystal), in the hands of the most skilled glassblowers the medium could be elegantly manipulated, delicately etched upon thin flat or gently fluted, or blown into molds with spectacular patterns.

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Pilgrim Flask
16th-17th century
Known as Venice as "Spiritalia Franciae" ("the spirit of France"), pilgrim flasks were an Islamic model not only for their shape but also for floral and floral patterns. In both the Islamic world and Renaissance Venice, pilgrim flasks were often made in pairs to celebrate marriage.

Exhibition of Drainage Systems

Idroscopio canalicoli
Florence
It falls in line with a series of hydraulic systems that have evolved over time. This type of device is used to detect the presence of water in a structure, with simple devices in the past and more sophisticated ones in the present. The hydroscopic canalicoli are a type of device that is used to detect the presence of water in a structure, with simple devices in the past and more sophisticated ones in the present. The hydroscopic canalicoli are a type of device that is used to detect the presence of water in a structure, with simple devices in the past and more sophisticated ones in the present.

History of Wellhead (part one)

Fontana in the Doge's Palace Courtyard
Fonte Fontana di Santa Elisabetta in Venice (1562)

Stella Pasticcioli: Women Carrying Yoke with Young Boy, Venice 1860-70
The yoke was made of wood and was used to carry water from the well to the house. It was made of two long wooden beams, one for each hand, and was used to carry water from the well to the house. It was made of two long wooden beams, one for each hand, and was used to carry water from the well to the house.

History of the Plague in Venice

Saint Theobald Praying for the Plague Victims
1526-29
Theobald was a French nobleman who was killed in battle in 1170. He is the patron saint of the city of Theobald, and his feast day is celebrated on the 23rd of January. Theobald was a French nobleman who was killed in battle in 1170. He is the patron saint of the city of Theobald, and his feast day is celebrated on the 23rd of January.

History of Floods

Historical photos of floods

History of Bricks

Process for making bricks (before for raising water)
The Boat

History of Wellhead (part two)

Well in the Church yard
Supporter of the Well Courtyard

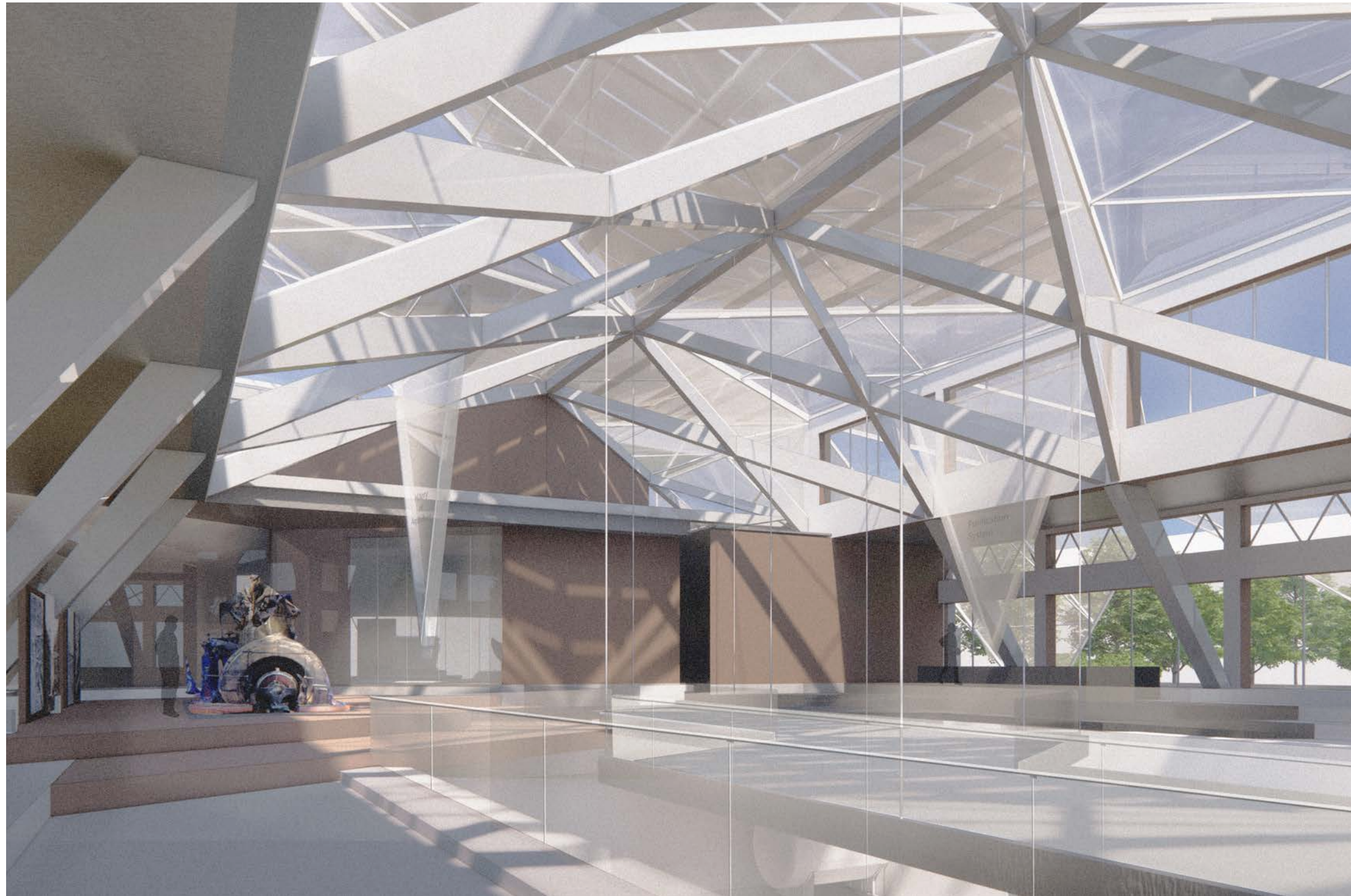
Storage machine
People who go to the well

In addition to the geometry, I am also interested about the separated relationship of the structure and the wall in the old building. so I try to create the relationship between the walls and structure from the original building to the new building, allowing them to have a richer relationship and jointly create the exhibition space.

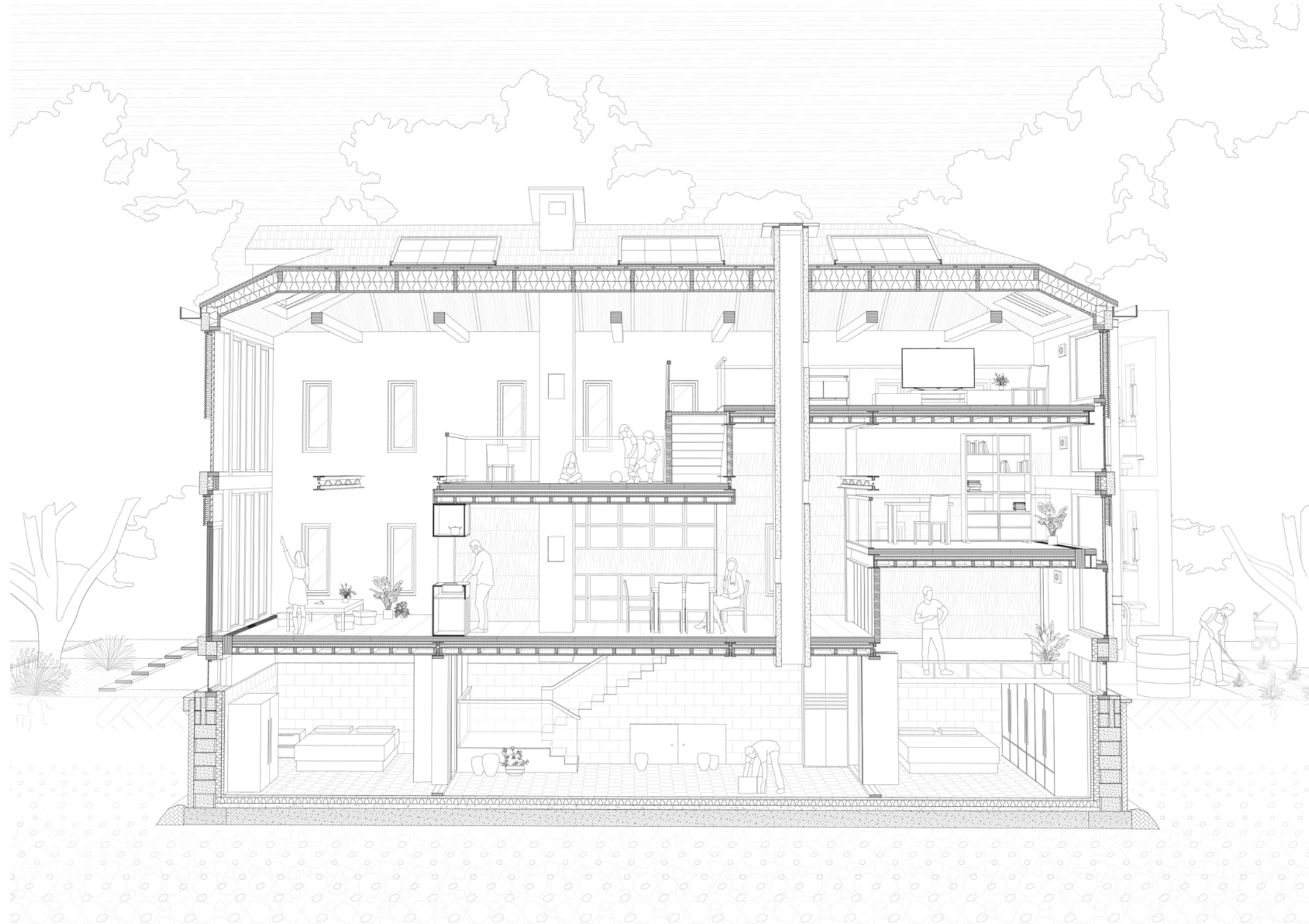


The interior renderings mainly show the diamonds extending indoors and forming the exhibition with the square wall.





A rendering of the old building. People can feel the difference in spatial experience when entering the old building from the new building.



03 Season House

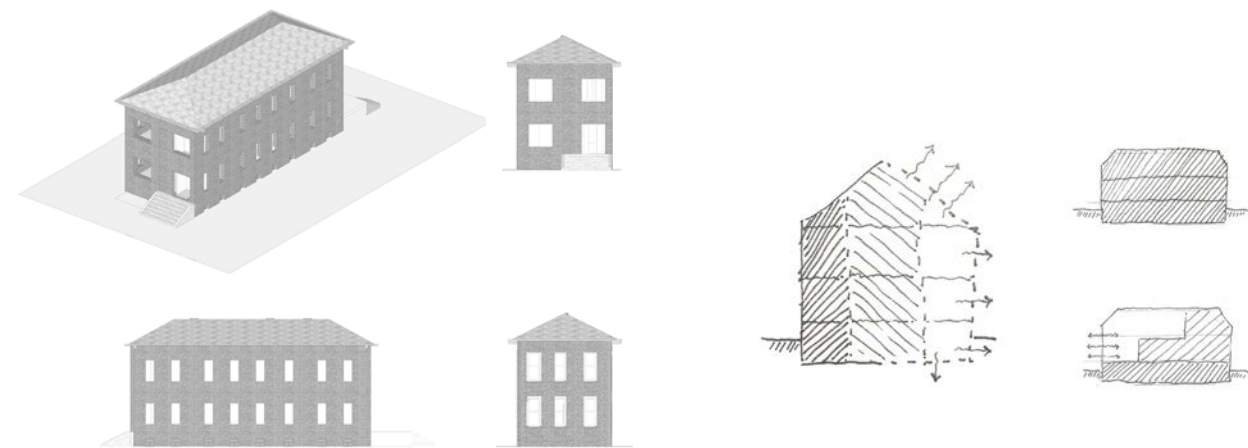
Residential Renovation in the Kensington

Advanced Arch Design Studio
Semester: Summer 2023
Critic: Fuminori Nousaku
Individual Work

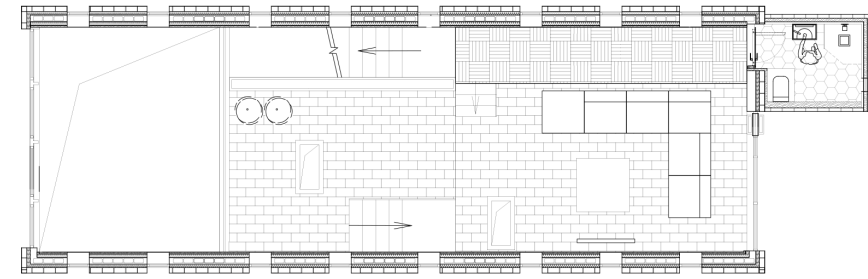
The project is to renovate the existing building, try to combine the passive house approach and the concept of eco-friendly to renovate the old house, so as to provide a return to the traditional lifestyle option without air conditioning or refrigerator, in order to create a residential prototype that can be replicated to impact the larger environment, for example, saving electricity and reducing the heat island effect.



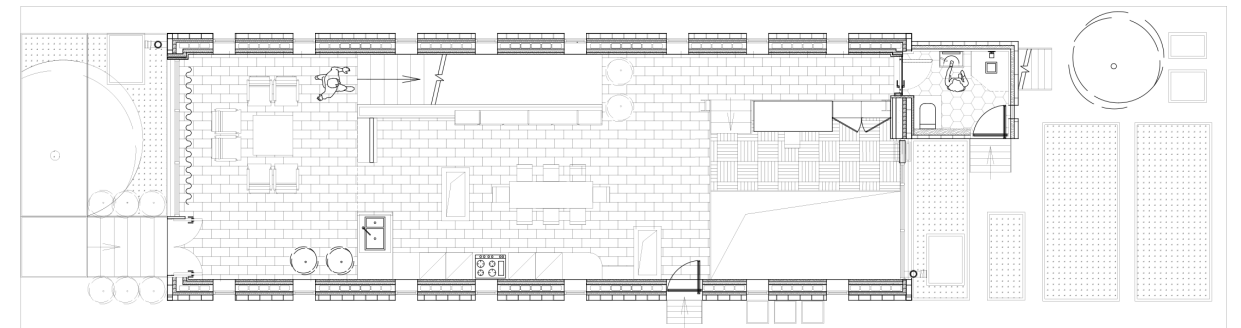
The location of the project in the Kensington area.



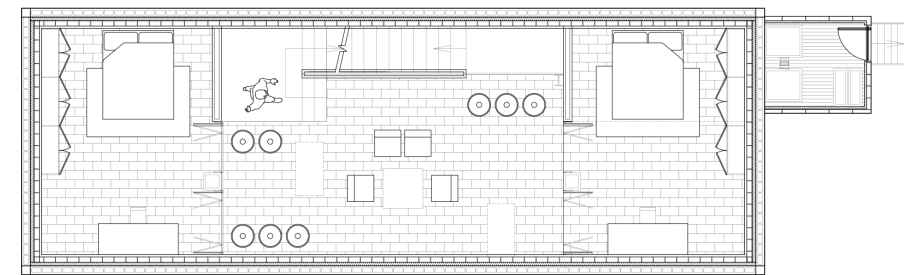
The main structures of the building are concrete masonry unit and brick veneer. I want to demolish some of the original structure, to turn the original space into a stepped form and to reduce the space partition, making the space more open and increasing the overall adjustment efficiency of the house.



Second Floor

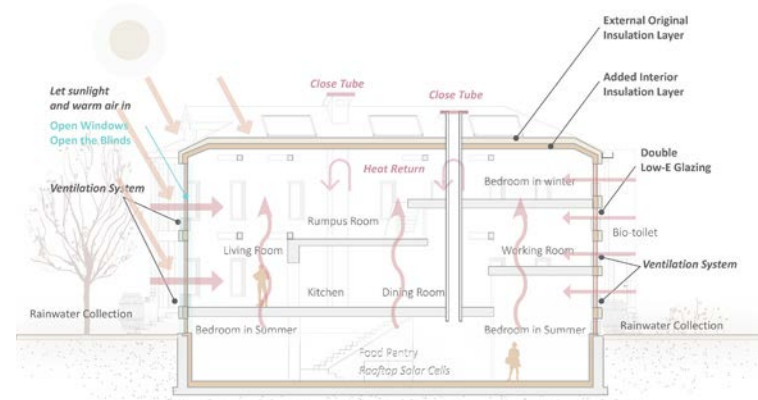
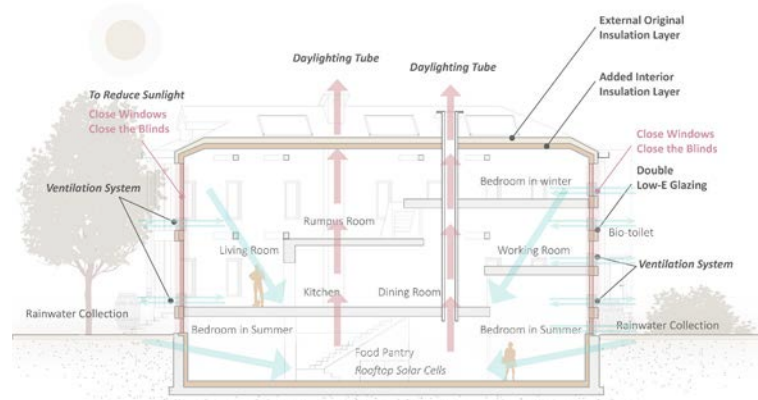


Ground Floor

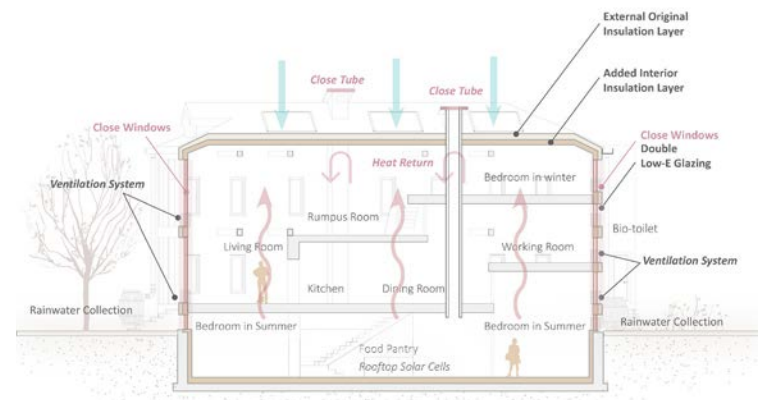
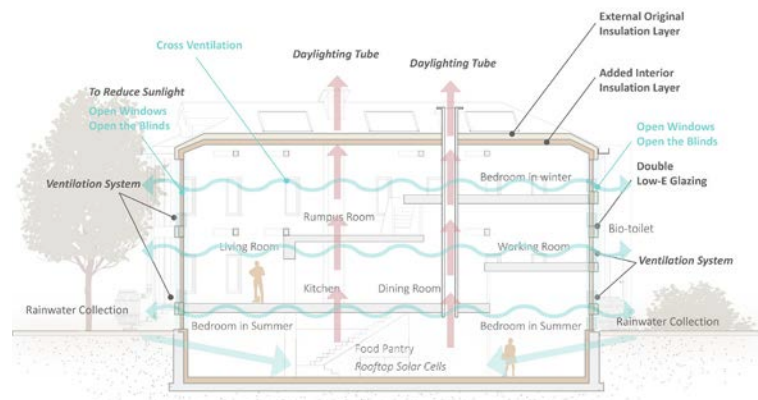


Basement

For the structure of the house, I demolished two walls facing the front yard and the backyard, and replaced them with double glazed glass. And add a new insulation layer on the basis of the original insulation layer.

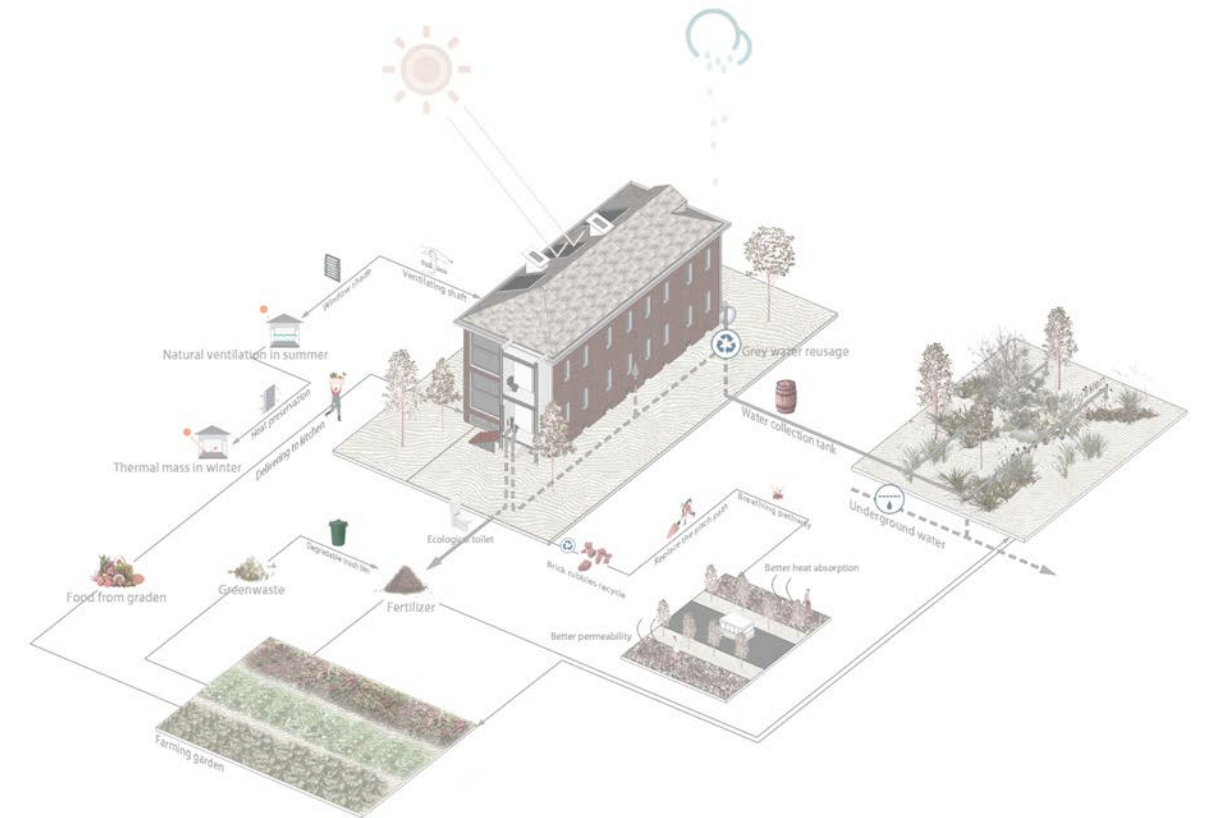


During the daytime in summer, the windows and shutters are closed, and the trees in the front yard are covered with leaves so that the indoor temperature is raised as little as possible by sunlight; at night, open the windows and shutters on both sides to ventilate the room and reduce the temperature. In winter, it is the opposite.



Combined with passive adjustment, the main living space will change spatially in different seasons. On summer days, the main living space is towards the lower half of the house.

Combined with the principle of cold air flow downward and Soil temperature-reducing properties to cool the room, it also has brick on the walls and ground of the basement to absorb heat. On winter days the main living space is towards the upper part of the house.



The space is switched between seasons. For example, the bedroom in winter may become a utility room or a laundry room in summer. In addition, I arranged two lighting wells and the visible light is refracted to the basement to bring lighting to the basement and help the indoor ventilation through its openings.

For the outdoor spaces, the front yard is used as one part in the passive regulation system, and the backyard is used as the space for planting crops.

04 Case Study

Transscalarities

Semester: Summer 2023

Instructor: Iván-Nicholas Cisneros

The National Museum of African American History and Culture: A Recognized Racial History

The development of the United States is inextricably linked to the multiracial makeup of American society. The National Museum of African American History and Culture, a recently built high-profile museum in Washington DC, seeks to symbolize a marriage of architectural form and political ideology that gives visibility to a marginalized people. Its location has built a bridge between the United States and African American culture, which seems to imply that an important but unnoticed history is now being recognized through the difficult process that harkens to the use of architecture as a gesture of reconciliation.

There are some special windows in the museum that the architect wanted to create as a metaphor for a connection, through which you can see the Congress, the National Archives and other monumental frames of the United States. The formal gesture framing congress harkens to the process by which the government decided to establish this museum. Due to social development and political needs, the government promoted the construction of the museum and appointed David Adjaye, a Ghanaian British, to design the museum but seemingly ignoring Adjaye's African British identity. They want to perceive the museum as emblematic of the community, but being designed by a person who is not part of the community. This approach seems to be a sweeping generalization and neglect of the intended target group.

When looking out the window to the National Archives, there seems to be a metaphor for the interweaving of African American history and American national history. The exhibition in the museum, from the brutal slave history in the

in the basement hall to African culture and art in the ground hall, aims to reflect a kind of atonement for the atrocities of the past, and the call for the attention of African culture in the present. The government hopes to let people see this neglected history and culture through the establishment of the museum, but ironically, the museum is partial and one-sided to the history and culture it is meant to represent and symbolize. They attempt to construct the overall narrative of African American with some personal collections and tiny stories.

In an architectural gesture, the museum used the Yoruba sculpture as a reference in an attempt to symbolize African American peoples, but the region from which this art form comes - Nigeria - is only one region in the whole West African slave trade network, which seems to be a practice that marginalizes or even ignores other African cultures from the time of slavery. Moreover, this problematic design approach seems to interpret African-American cultures as a cultural monolith.

In addition, the slaves sent to the United States were also sent to other colonial countries and regions in the Americas, so can we think that this museum can also be built in those colonial countries and regions to symbolize and commemorate the local history of African slaves? While the building creates the symbolism of the group which is meant to represent, this symbolism can sometimes be misleading. Keith Eggener mentions in a critique of critical regionalism: "Even so subtle and sophisticated a label as 'critical regionalism' could not help but devolve into a relatively facile and 'misleading mechanism.'" Due to its hasty generalization, the museum inevitably falls

into critical regionalism's contradictions, and becomes a "misleading regionalism".

It is also important to note that the museum does not present a complete history and culture, and there is something missing from the target community it is meant to symbolize. As is the case today, although in this society that promotes political correctness and freedom, racial injustice and neglect still exist silently.

Reference

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2. United States. *National Museum of African American History and Culture Plan for Action Presidential Commission Act of 2001*. [Washington, D.C.] : [U.S. G.P.O.] : [Supt. of Docs., U.S. G.P.O., distributor]. 2002.

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4. "Placing-Resistance-A-Critique-of-Critical-Regionalism-Keith-L-Eggener." Studylib.net, [studylib.net/doc/25503864/placing-resistance-a-critique-of-critical-regionalism-kei...](https://www.studylib.net/doc/25503864/placing-resistance-a-critique-of-critical-regionalism-kei...)

原金匯酒店轉為收容所: 本地居民抗議白熱化
Intense Public Opinion on Hotel 91 Shelter Construction: A Balance of Support and Opposition

收容所第12次進入唐人街
12 Homeless Shelters Stir Debate in Chinatown

1879
The City's Oldest Homeless Organization



1985
Early School Turned Into Shelter



2017
Overnight Adults Shelter Entered



1930
Early Shelter in Chinatown: Mutual Aid for Newly Arrived Chinese Immigrants



2006
Adults Shelter Entered Chinatown



1982
Early Protest Against Juvenile Detention Center in Chinatown



2009
Another Adults Shelter Entered Chinatown



Safe Haven homeless shelter at 91 East Broadway is moving forward
The city's Department of Homeless Services announced the addition of three homeless shelters to the Chinatown area in early 2022, which launched an aggressive outreach from the community.

2022 8th Shelter Entered Chinatown



City nixes plan for second Chinatown homeless shelter amid community opposition
The city's Department of Homeless Services announced the addition of three homeless shelters to the Chinatown area in early 2022, which launched an aggressive outreach from the community.



New York City Pulls Plug on Second Homeless Shelter in Chinatown
The Mayor's administration has backed out of the second shelter plan for the neighborhood, after protests from the community.

異議激烈成熱門話題多次刊登紐約時報頭版

Fiery Debate on Shelter Policy Grabs Front Page of The New York Times Repeatedly
'We cannot have 10 shelters': Chinatown pushes back on planned Grand St. homeless site



Adams cancels Grand St. homeless shelter in Chinatown allegedly due to Hotel Trades Council opposition

'We live in constant fear': Chinatown slams Grand St. homeless shelter plan as C.B. 2 concedes to write a resolution

WHY CHINATOWN HAS GENTRIFIED LATER THAN OTHER COMMUNITIES IN DOWNTOWN MANHATTAN: A PLANNING HISTORY

Nannan Xu
A Thesis Presented to the Faculty of Architecture and Planning COLUMBIA UNIVERSITY

During the exclusion era, the total number of Chinese in United States decreased from 107,488 in 1890 to 77,754 in 1922. Some voluntarily went back to China or were forced to leave, while others stayed. There were three reasons for them to stay: pay off their debts from coming to the U.S., send back money to support their family in China, and fight to support their families with a big wealth. They concentrated in Chinatown to find jobs, and they lived under the same family name and bond by cultural obligations to their ancestors. They lived in Chinatown also as an economic base. In order to avoid confrontation with the white working class, Chinese workers had to find jobs in the industries that did not directly compete with white workers, like commercial laundries and restaurants. In the 1920s, more 37.5% of all Chinese workers in New York City were engaged in laundry work (Zhou, 1992).

SETTING HOMELESS SHELTERS IN NEW YORK CITY 1551
city caused by an influx of low-income workers who would serve in the area to fill jobs created by the development. Similarly, in New York City (Chinatown), the City Planning Commission required one developer to financially contribute to industrial or rehabilitate 100,000 square feet as a condition for approval of construction of a residential building in the area. Lastly, a developer in D.C. was required to provide bicycle parking spaces, balconies, and repair systems to mitigate the development's negative impact on pedestrian safety, parking, and transit. Therefore, monetary and non-monetary incentives not only enable the City to hold developers accountable for the negative externalities they create but can also provide an opportunity to the mayor for the development of affordable housing and inclusive design. While it may be more expensive to site shelters in underdeveloped areas with high property values, the City can condition the approval of developers' plans on the funding of a nearby shelter in that area or other needs of the surrounding community.

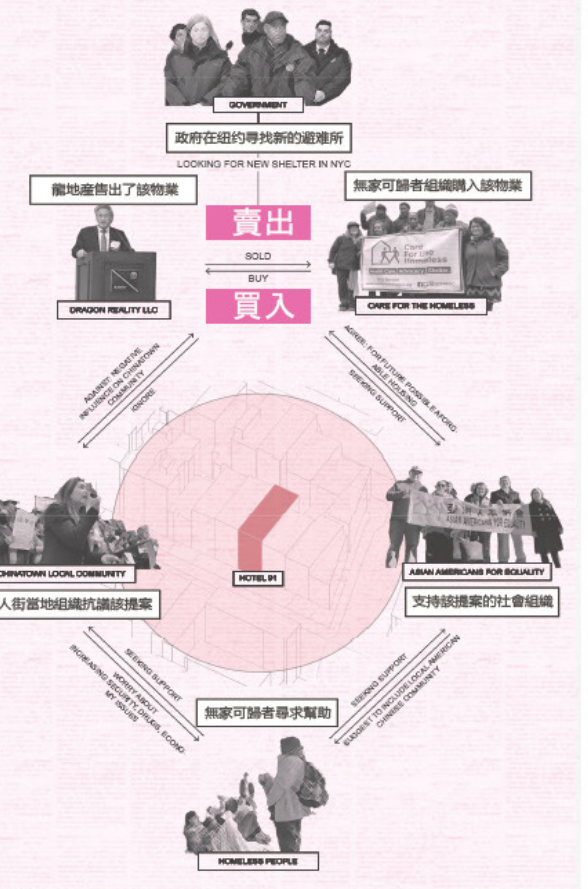
SETTING HOMELESS SHELTERS IN NEW YORK CITY 1541
The report references the borough-based argument that shelters located near shelter residents' home communities allow children to stay in their schools. However, the City Council fight back against this conclusion, asserting that a New York City Independent Budget Office study found that the number of homeless families placed near their youngest child's school had decreased even as shelters continue to flood low-income ZIP codes. The report concluded that this distributional inequity work in part because using LULUs in low-income, underserved neighborhoods is the "path of least resistance." That is, such neighborhoods are often perceived as having less political power. The report also noted that the financial and influence to prevent elected officials from voting to finance the shelters in these neighborhoods.

Legislation over the state decarcerates from the state plan that is in effect. In 2018, Governor Cuomo and the Legislature introduced the City for using a garage and finding housing in their neighborhoods, arguing that the new "affordable accommodations" are a good use of city facilities. The petitioners listed four goals: 1) drug treatment centers, and 12 homeless shelters located in their neighborhoods, claiming that their neighborhood had become a "de facto druging ground" for municipal facilities. Seeking to ensure the City from moving forward with the development, the petitioners argued that the additional facility would be a detriment to the community and have a generally negative impact on the social and economic state of their communities. The New York County Superior Court agreed with the petitioners and held that the City failed to engage in a fair, direct, and meaningful

本日頭條

原金匯酒店轉為收容所: 本地居民抗議白熱化

HOTEL 91
何去何從?
HOTEL 91 AT THE HEART OF COMMUNITY CONTROVERSY: STAKEHOLDERS CLASH OVER FUTURE DEVELOPMENTS IN NYC



05 Before & After-Hotel 91

PowerTools
Semester: Spring 2024
Critic: Jelisa R. Blumberg
Partner: Leslie Li

Our project centers on the transformation of the East Broadway Hotel 91 into a shelter. The left side of the booklist revealed that this is the twelfth shelter for single adult men to enter Manhattan's Chinatown, prompting a strong response from the local residents.

Following the government's announcement of the new shelter, Dragon Real Estate, the former owner of Hotel 91, sold the property to a shelter-operating company. Residents' protests have been significant, influencing the government to scrap two other planned shelter projects, although the conversion of Hotel 91 is now an undeniable reality, with construction currently underway.

This research compels us to contemplate if there's another way for local residents and the homeless to coexist beyond protests and marches. The community's need for more affordable housing raises the question: could we envision the shelter, upon fulfilling its social mission, transforming into low-cost housing to give back to the residents? Our project aims to explore these possibilities, seeking a harmonious solution that addresses both immediate social responsibilities and long-term community needs.





To address the transformation of the former Hotel 91, We've put together two models that show what the building used to be and what we want to do with it in the future. Our plan is to use the space on the ground floor to create a place that brings together the shelter and the neighborhood. When we looked around the area, we saw that not only is there a mall called east Broadway mall nearby, but also a lot of great places to eat.

Our goal is to make a place where food festivals can happen, where local sellers can share their food. This would help the people living in the shelter feel like they're a part of Chinatown and even give them a chance to work for a while, which helps everyone in the neighborhood help each other out.

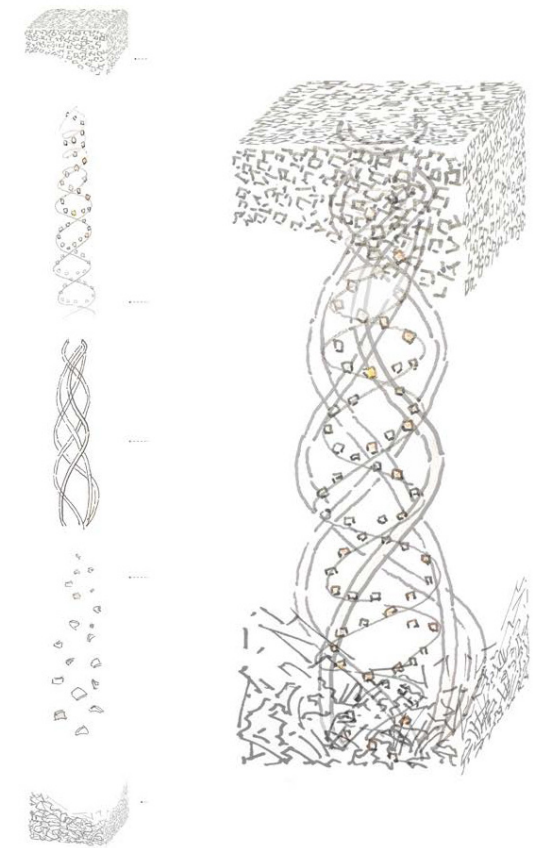
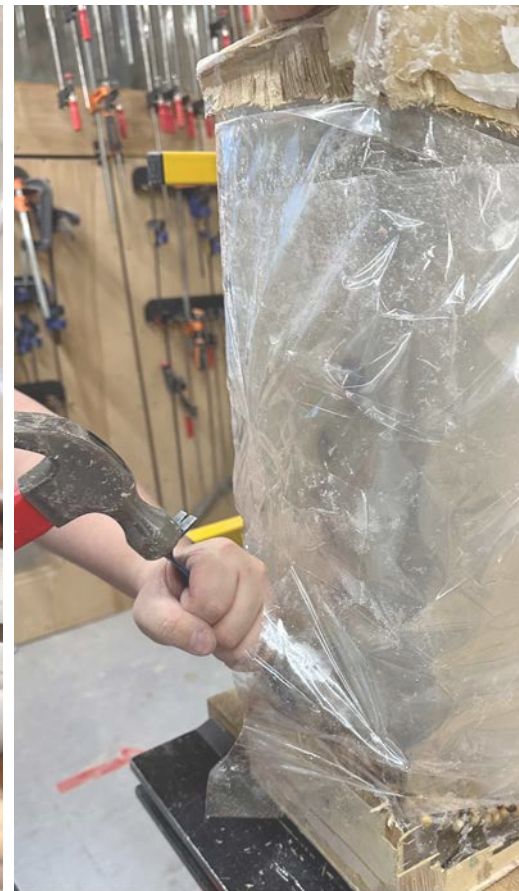
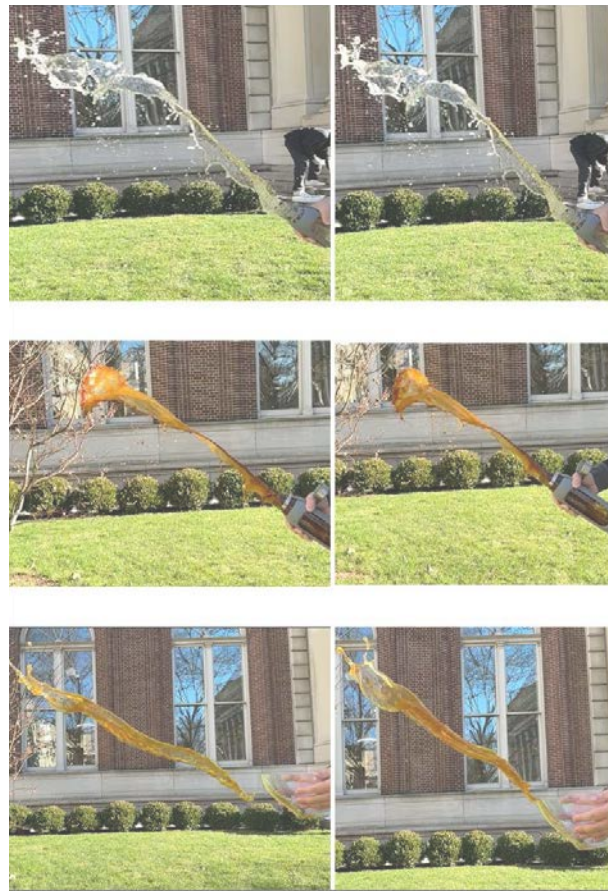
06 Obscured Path

Subject_Object

Semester: Spring 2024

Critic: Suchitra Reddy

Partner: Deliang Chen



The main subject we are exploring is the internal process one encounters when navigating through more than one cultural identity growing up. And how that process would look if it was visualized into an object. Going through life one thing that always stays and evolves with you is your heritage. Whether it is clear or not everyone has a heritage that they either consciously follow or go against.

Our heritage or culture is what defines us as a person. For some it is easy to define what culture they are from for others it becomes an internal battle to accept one over the other. For our project, we started with coffee and tea. We picked these two objects because they can both be traced back to two distinctive cultures. We picked them not to directly compare the cultures to one another but to use them as analogies to demonstrate two different cultural identities within a person. So that we could analyze how two different objects would contrast and compare to one another.



When we started the model we wanted to show a clear start and end with one end of the model being almost empty and you are only able to see the layers of complexity looking at the object and the other end is this great mass that is comprised of these wooden beads and bits and pieces of shattered coffee mug and teacup.

We thought the clear end would be the start representing how a person at the beginning of the journey is typically a blank page waiting to be filled but this blank page already has a multitude of layers from their surroundings. The mass at the end with color is the saturated page or person who has gone through the journey to find themselves. But as we made the model we realized that it could go both ways if you look at it from a different perspective. Both could be the final for a person and both could be the start.

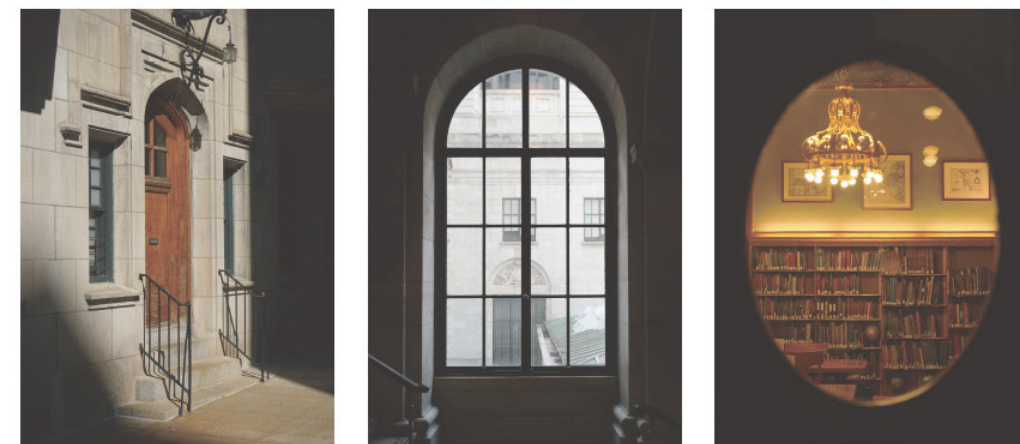
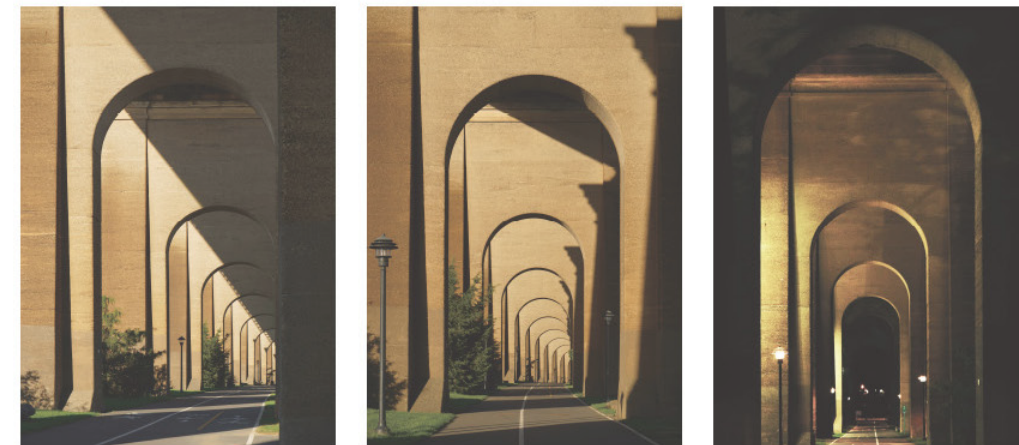
07 Shadow & Light

Architectural Photography

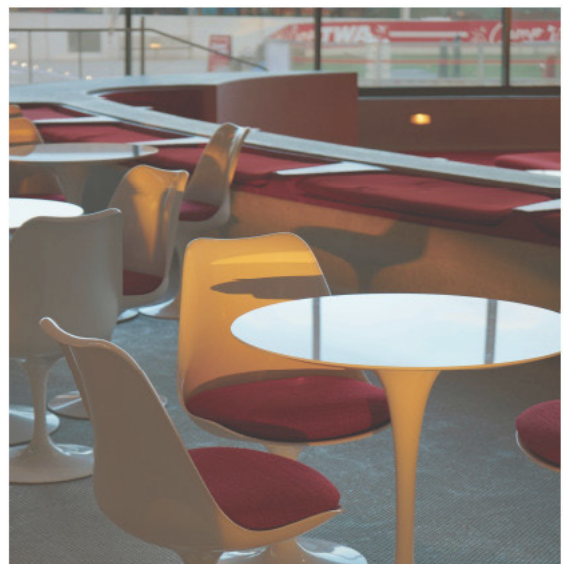
Semester: Fall 2023

Critic: Michael Vahrenwald

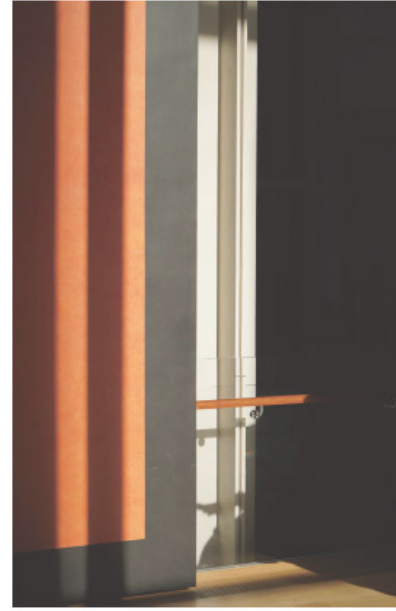
Individual Work



Discovering the relationship between light and shadow through the lens.



Internal open and airflow-like curve design try to add some "flying" feeling in every aspect. The illusion of being in different worlds in the same time and space was created by using unique colors.



Exploration of Narratives created by color and freeze-frame capturing the movement of different people.