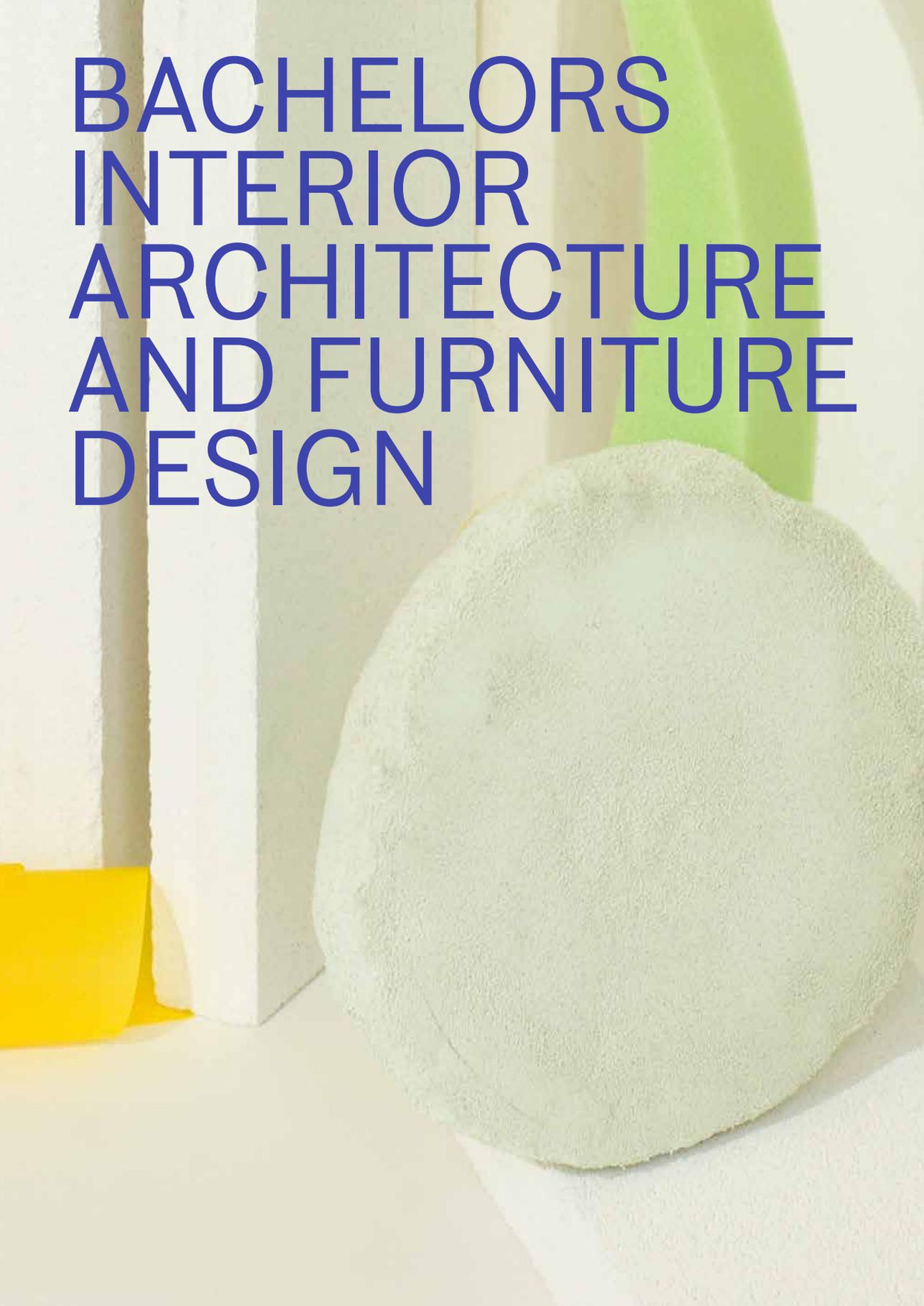


BACHELORS INTERIOR ARCHITECTURE AND FURNITURE DESIGN



INTERIOR ARCHITECTURE AND FURNITURE DESIGN

LONG LIVE THE NEW FLESH

We are the new Generation. We do not function as a collective, speaking with one voice. No, we are aware of being part of multiple voices, different perspectives and opinions. We respect the other and otherness. This is our basic attitude; it is what drives our curiosity and what will make us find our ways.

So, watch out! We will infiltrate.

We work with what is given: a material, a system, a gesture, a memory, a place. From there we start a new narrative, reframe the context, introduce a new perspective and activate overlooked qualities. Our objective is not necessarily utopian. One might even say that we are kind of old-fashioned in our quests since we do not believe in 'newness' for the sake of the new. We build upon our diverse cultural heritage. We are practical and sometimes naïve.

We react on what is missing.

We have learned to find the potentialities. We observe. Interior Architecture and Furniture Design are not bound to strict rules. Nor is the outcome certain. It just defines the scale on which we operate. We all use different tools to create and communicate. Some of us are more process-oriented, focusing on organic or repetitive methods. Others bring in the senses, like smell or sound, to enrich an experience. Some of us play with form, scale and color to generate new ornamental elements, or use surprise as a tool to design.

We design new narratives.

You shouldn't always take our work literally. There is a blurred line between what you see and what it is representing. Could it be that the chair is a reflection of humankind's genetic and cultural revolutions? Does a frozen gesture entice observers to make up their own story?

Is the focus on a group experience not actually a moment of personal reflection? Could this human processed material be seen as nature? And do you realize the moment that you forgot where you are, you are actually in the moment?

We can be critical.

We like to contribute to society in a positive way. Our work sometimes raises questions beyond its material or spatial appearances. It could be understood as objects or situations for discussion about future developments. We rethink the way social housing is developing; how the overload of images we receive every day has an effect on how we see things; and we take interest in forgotten rituals or construction methods to show what we have lost. The built environment opposed to the natural environment is also an important theme. Could redefining the boundaries between them help us to understand the future? We do not believe in one solution, there are many and we provide just a part of them.

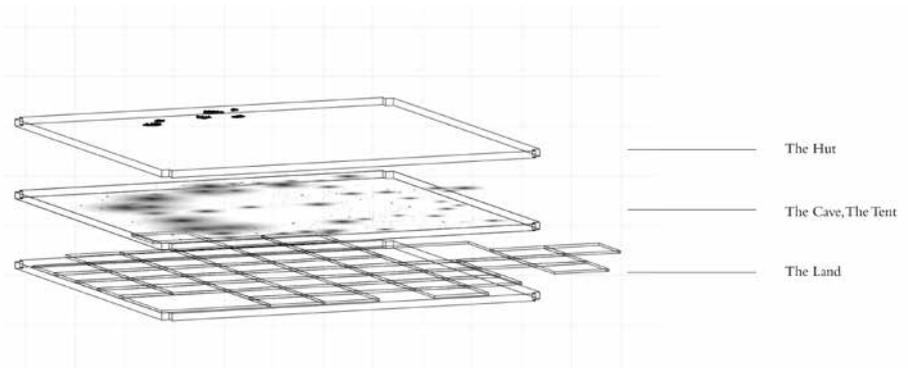
We craft experiences.

Starting out from our own personal curiosities, our own wonderings - sometimes sparked by an eagerness to learn, sometimes by a romantic notion of life - brings about many surprises. In fact we define our own truth, we design our own 'Wow'-factor and this is what we like to share. We always create for somebody: the observer, the collective, the general public or an individual. In the end the experience, the moment of connectivity between what we have created and how it is perceived, is what matters.

[Long Live The New Flesh in collaboration with Joanna van der Zanden \(interview\) & Ernie Mellegers \(graduation year team leader of the Department\)](#)

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Internship:
 Superuse Studios

Project

A Tale of the Emerging Landscape

A three dimensional study/story about an evolution of the environment. A walk through three phases of configuration and reconfiguration: 'The Land', 'The Cave and Tent' and 'The Hut'. 'The Land' is the beginning, the source. One gets to explore the

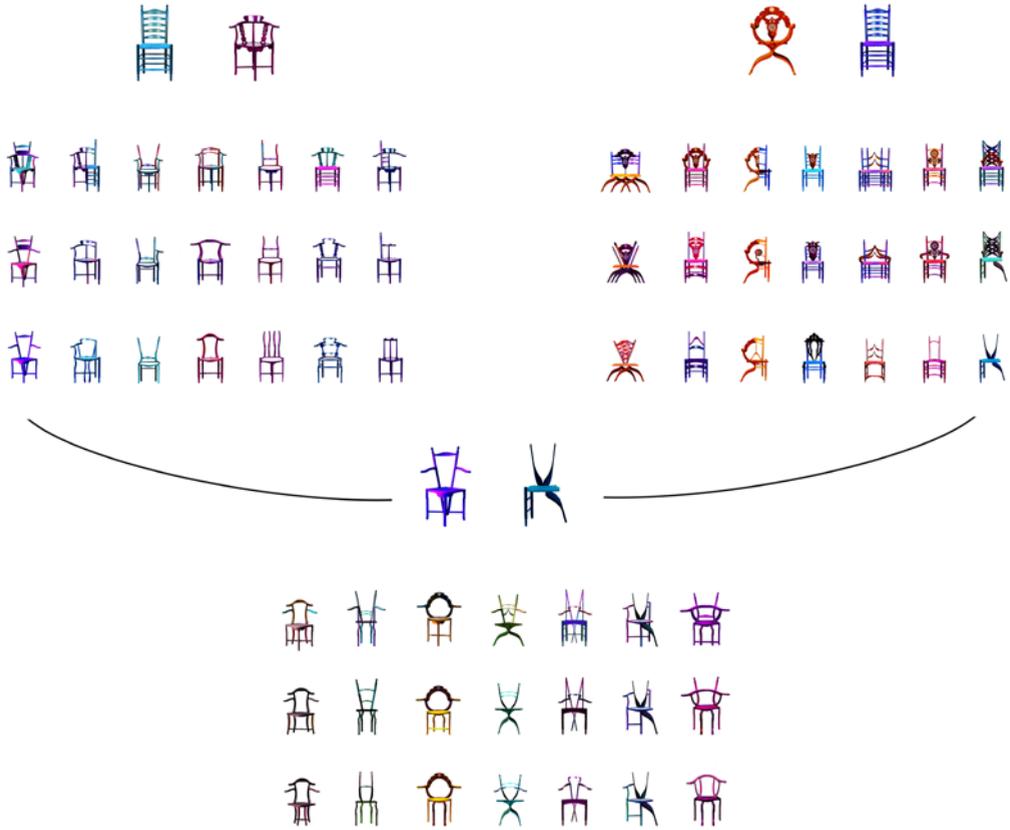
irregularity of a newborn terra, where the differences between man-made and natural elements remain unanswered and blurred. 'The Cave and Tent' tackle information harvesting throughout the patchwork of various contexts and express the effect on the land. 'The Hut' finalises and encapsulates the complexity of the modified land. Typology grows from the characteristics of the terra. Here is where settlements appear and the irregularity of the Land meets the strict, straight lines of Man.

Thesis

First Encounters: Landscapes and Morality

What is natural and what is artificial? The conceptions of nature have

been steadily changing over time, and it is important to understand that the human world and the natural world are both continuous and complementary. Since man first encountered his environment with a conscious mind, he began classifying, organising and using the natural world to fulfil his needs. This notion has not yet managed to fully disengage us from the attitudes that see nature as separate to human life. In this paper the natural landscape and the city are illustrated. By flowing through these two contexts, the separation between the artificial and the natural is quelled. Here, nature is defined as an all-pervasive system, with man as its element and morality as his drive.



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Internship:
Studio Manon van Hoeckel

Project Cross-Breeding Program

I choose to look at the chair as if it is a species coexisting in the habitat of humankind. Looking at it in this way poses the question whether it has a DNA like we have. Is it affected by its surroundings and external forces?

Taking a chair out of its natural surroundings and placing it in another, seems to cause differences in the further evolution process of the chair. The inspiration derived from new paths of development result into next generations with small mutations or entirely new breeds within the chair species. Each path of development consists of multiple cross-roads leading to unlimited variations.

Thesis The Cultural DNA of a Chair

The chair is not an object in isolation, but rather conforms to its context. Types of construction and

perception of beauty have appeared to be fluid and determined by developing technological inventions, references in architecture, nature and developments of other furniture pieces. Is the presence of the chair influenced by changing cultural perceptions about moments of gathering and the arrangement of space? Could it be the case, the chair is a physical reflection of humankind's genetic and cultural evolution?



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Project

Irregular Wall

Through the advancement in the production technology of building materials, all the elements have become standardised and perfect. When building walls, the human behind the building process becomes almost invisible.

'Irregular Wall' is a project that analyses the boundary between technolo-

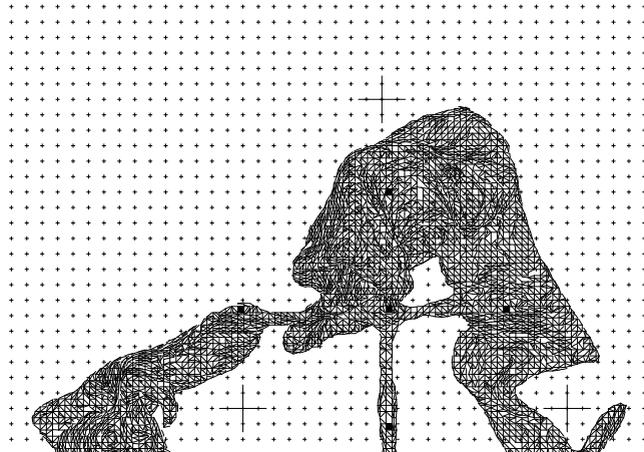
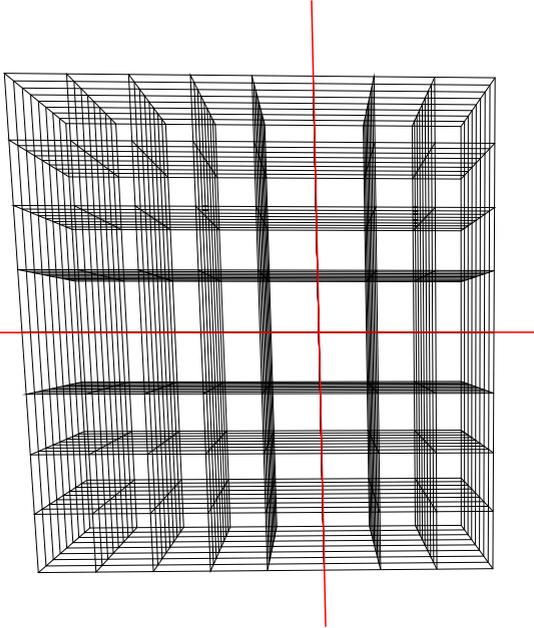
gy and craft. It investigates the most regular and unchanging building element - a brick. By interfering in the production process, when brick reaches its standard shape but is still wet and flexible, I start the building process of my wall. By having a dialogue between the material and me, I turn the regular blocks into irregular fitting elements. By doing so, I bring the lost human touch back to the wall's building structure.

Thesis

Between Glass and Screen Walls

The essay focuses on different material walls and the messages they carry, and marks the cognitive shift

of the term 'wall' in the past century. With the use of glass, the Modernist architects altered the term of 'wall' to a still physical but invisible boundary. Today, with the advancement in security cameras, we have reached the same transparency and visual control with bricks as the Modernists have done with glass. We can observe the outside by sitting in a space with no windows through our screens and security cameras. They are capable of enclosing spaces with immaterial and invisible walls.



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Internship:
Studio Knol

Project

I have a dream free from gravity

"It is equally fatal for the mind to have a system and to have none. It will simply have to decide to combine the two" - Friedrich Schlegel
There are two elements in defining the static of my work; the grid and the freeform. Through their relation to each other, space in-between,

time, movement and the positioning of the inspector's eye, the two languages collide and confront one another. The defining space is a choreographed space and an homage to the poetry of architecture. The objects are neither a reference to a building nor to an object as they are a collection of scaleless abstracts.

Thesis

Simulated Ignorance

In the 'post-truth' era there is a need for an element of objectivity and truism. This has been my motivation behind addressing a secret lingo that voices the oscillation between subjective

and objective. A secret lingo that is essential in retinal art and design communication.

I define the secret lingo as a form of 'Irony'. In the research into the work of artists and designers, I have reinforced the idea that Irony is most effective when manifesting itself in architecture.



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Project

Bridge to Nowhere

'Bridge to Nowhere' is showing the beauty of voids and makes the visitor aware of these unique places within the city. Ten bridges are

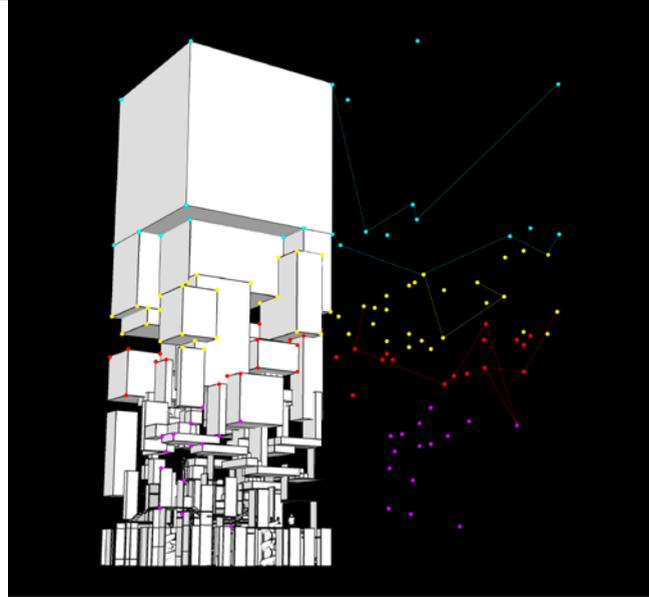
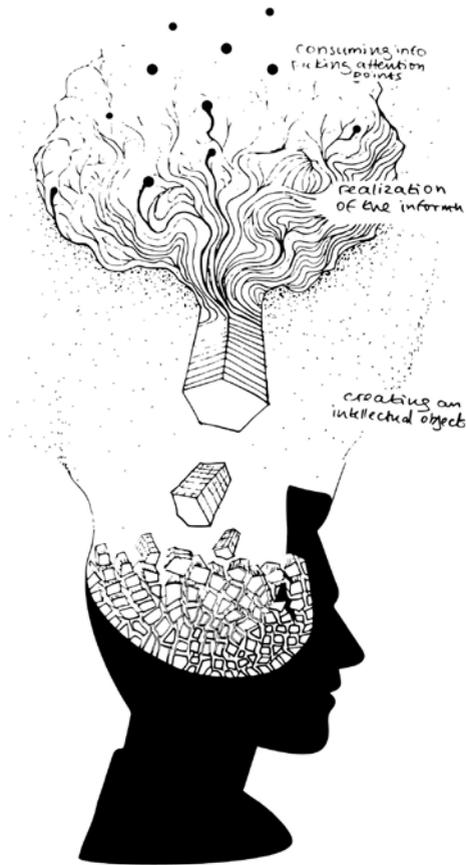
forming a family in the landscape along the borders of the Nieuwe Maas in Rotterdam. The bridges are located in ten 'voids': places that are not yet totally filled in and regulated. Places still open for interpretation. The bridges are placed in such a way that they focus on their surroundings. They don't go anywhere but they invite the visitor to walk down to the end and experience the environment from a point of view that normally can't be reached.

Thesis

The Inclusive City. Preserving the uniqueness of places in our cities.

"Everywhere in a city there are hidden possibilities. An empty plot

could become a small city park and an ordinary street close to the city centre can become a lively promenade for pedestrians. Those possibilities of spaces pop up at every corner, as long as we are looking closely at our environment and focus our attention on the potentials of those spaces. Constantly asking ourselves to imagine how our cities could look." The paper evolved out of a fascination for places that already have an unique and special character as well as by places that have unused potential.



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Project

Monument to the Intellect

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes" – Marcel Proust

Where is a path that leads to 'new eyes'? I suggest that the Thinking path will bring you to the knowledge

and the knowledge will bring to you a new vision. In the culture of ubiquitous media when we only passively watch...when will we take the Thinking path to gain a knowledge? I consider thinking as a way to shape a three-dimensional vision on the world.

Monument for the Intellect is a translation of a thinking process into a spatial experience. The effort that people take in order to climb to the top floor is a metaphor for the effort we take to think.

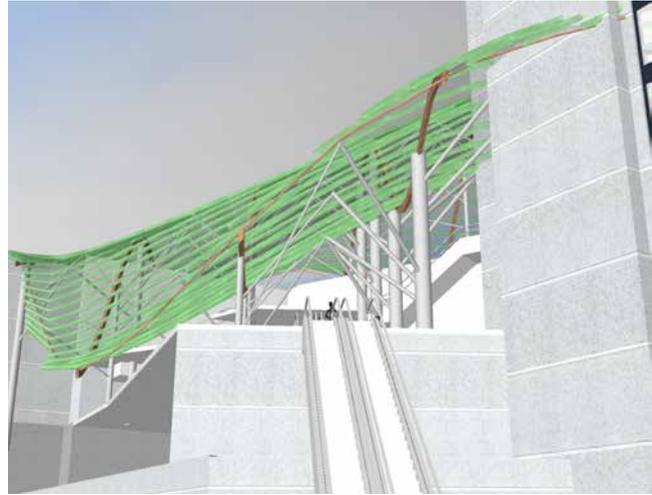
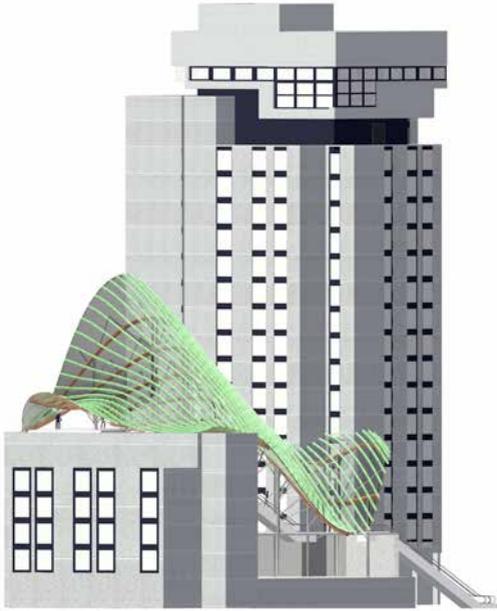
Thesis

Trip-tych

Today we live in the epoch of digital Renaissance where every day we get overloaded with ubiquitous

visual information. Due our inquisitive nature we get addictive to consume more eye-candies, we get "hungry" for new images. I consider watching as a passive way to travel, a way to reach stars without leaving the couch.

The outcome of my research is that visual life experience builds a different personal invisible inner world. By staring at the screen we build up a flat past, a two-dimensional state of mind. If you build an active life experience, you create a three-dimensional volume of the past.



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Internship:
 Schoots Architecten

Project

Recreating Circulation

Already from my childhood, nature and systems intrigue me, causing my interest to grow towards sustainable systems.

It's yet not the highest priority to integrate sustainable systems. Therefore I want to show that a sustainable system can be used as design tool. As case study I use the algae tube farm. Algae tube farms don't only use CO₂ to create clean energy, but reuse own waste as well. To give public exposure to this tool, I am going to design a form of parasitical architecture attached to NH hotel in Utrecht, with the purpose to add value to the NH hotel itself, its surroundings and at the same time to promote the algae farm as design tool.

Thesis

symbolic influences

In my thesis I researched how iconic buildings combined with green technology communicate, how public support can be optimized and how it becomes a statement for a new way of thinking, creating new opportunities, and redefine the notion of representation. Therefore, these new design tools can be deployed with as much exposure and support as possible.



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Project

The City Caravan

Strict urban planning and the desire for all space to be regulated, has led to the rapid decrease in street culture. In order for a city to maintain a healthy informal public life, a fluid and openly accessible platform,

a third space, needs to exist. This is an aspect of the city that I have greatly missed in the past couple of years, along with the freedom to participate in this experience anytime I want. In order to improve the degrading informal public space, there needs to be more use of interventions that allow for a growth in street life.

Thesis

Point Zero: The Third Place

In every person's daily life, there exists a brief moment of hesitation that is created when they are wandering the streets of the city. Within

this hesitation there exists an innate desire to belong into some kind of... some sort of... difficult-to-pinpoint... place. My interests lie within this vague context; the development of architectural design and the potential impact that it can bring.

Through the consequences of modern day industrialization and urban development, many of these places have slowly disappeared and the importance of their value forgotten. Replaced with hubs of capitalism and walls of hierarchy within our society.



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Project

Between Curtains

You might be seduced by the appearance of *Between Curtains*, but do not let that happen. The aesthetic experiment is about the creation of a veil around the individual in today's society. A veil that is created and constructed by the individual itself. The closed-off facades captured

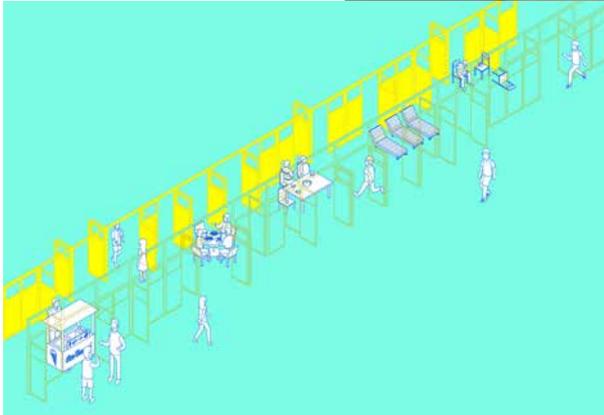
during photographic research in Mariahoeve are a physical example of this phenomenon. Where the representation of the Self on social media could be seen as a metaphorical example, do these filtered images represent real life or fictional life? *Between Curtains*, is the translation of this observation. Where in today's society we rather are seduced by the aesthetics than to confront and dive deeper.

Thesis

The Individual & The Group

The thesis is an exploration of Dutch social housing and Dutch detached housing and what we can learn from

both through the ages. By taking social housing as a metaphor for the group, and detached housing as a metaphor for the individual, I tried to find an answer on what is more important: the individual or the group. My visits to each social housing project found in this thesis, served as a starting point of the graduation project. What surprised me, is that where there is a certain idea of creating a community, most individual houses seem more turned towards the inside than having an open connection towards the community, mainly created by curtains and blinds.



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Internship:
 100 architects

Project

Everywhere Nowhere Here

Being the stage hosting the acts of daily life, public space has always been shaped by its citizens, with markets, discussions, performances or even idling. Nowadays, planners who still follow the modernistic ideal try to regulate public life by getting

rid of it altogether. As citizens have gradually lost their rights to use the public domain, this has led to the rise of digital alternatives.

My project explores the possibility how these disparate layers of modern cities can reunite. Together with an online community, users can “program” and manage their own public spaces to suit different purposes: shops, gatherings, food vendors etc. Nothing is permanent here and everyone has the liberty to claim and dwell.

Thesis

Fractured City

Spontaneity is a collaborative dance, free spirit within order,

the Macguffin of side street life. The level of spontaneity contributes greatly to a healthy city.

In the quest to unveil the causes of either lifeless or over-congested public spaces, my thesis has explored the catalytic role of public spaces in propagating civilisations in the past, which in contrast has become marginalised in the present. This may sound like a dim future for public space, but as a consequence of this marginalisation it leads to the flourishing of virtual networks as alternatives. Therefore, it is worth exploring how designers can exploit the omnipresent digital network as a tool to reconnect people in physical public space.



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June14 Meyer-Grohbrügge &
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Project
TRG district

An attempt to make an immersive and coherent experience from fragmented architectures of post-soviet housing typology

Thesis
End Game

A search for an optimal way of an aesthetic appreciation and understanding, so it can be developed into a design method.



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Internship:
Studio Floris van der kleij

Project

The ever-changing home **Celebrating diversity and change**

Modular systems have been around for a while, creating a more flexible and adaptable alternative to conventional housing. The downside is that many of these systems feel temporary and miss a sense of personality/home/ warmth/ character.

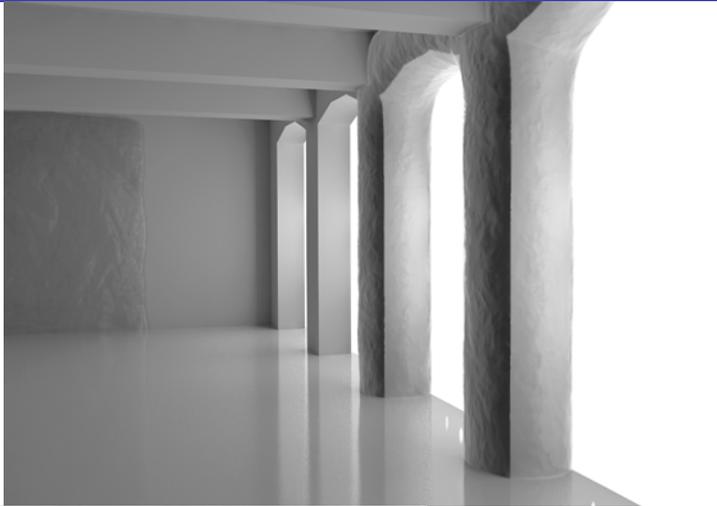
With my modular system I attempt to combine the comfort and personal sense of a conventional home with the flexibility and possibilities of a modular house, using a Japanese-inspired wooden construction. The wooden construction is part of the aesthetics of the house and is easily adaptable, so you can increase, extend and change your home over and over again. The parts are interchangeable, stimulating people to engage in collective building and re-using materials.

Thesis

When wood meets architecture

Architecture is one of the few art forms that engages directly with all

of our senses. It is not only about constructions and lay-outs, it is a form of expression as well. The beauty of wooden constructions is in the details, the joinery and the finish. Because wood is so widespread, many different cultures developed their own way of using this material. I want to see the differences between techniques, aesthetics, the symbolic and historical meaning. By looking into Dutch and Japanese constructions I expect to find out what influence a population has on the use of wood, not only as a building material, but as a form to express a culture.



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Internship:
Studio Judith Seng

Project

Plane of translucency

The reciprocal contact between us and objects or environments occurs on the surface. In interior design, surfaces are not only decorative elements but can be perceived as independent entities. In Plane of Translucency, I explore

this mediation and create a material intervention that uses surface design as a method to generate space. Transparency asserts a transitional effect and becomes an integral part of the wall.

Shaped within the existing architecture, it allows multiple understandings of what a space can be.

Thesis

The abstract communication of a message

How do we visualise the immaterial? Ever since primitive times, man has found his way to record time and send messages to future generations. Within time, cave drawings

partly disappeared. They didn't remain in the past but left a suggestion that they are not only evidences but a type of visual language. These evidences evolved into a concept in contemporary art.

By choosing three different mediums: painting, photography and performance art I researched ways of perceiving imprinting and tracing as a technique to define this language. Further on, different systems and immaterial tools are examined to determine the form of the work. The final chapter gives a global example of how this method could be applied outside the parameters of visual arts.



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Internship:
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Project
Amboina

My quest through different cultures is a topic that has always interested me and with which I personalise my works. I am in a continuous search

for interaction between people and material refinement. Materialisation can be a visual connection to the value of culture.

The project Amboina visualises South Moluccan culture by means of a pattern. Using my research on Art Deco, these patterns are a tool to tell the story about my cultural heritage at large. The marquetry technique I apply is the craft in order to execute the patterns within the design of a set of tables. With the use of modern technologies, the marquetry will reestablish its cultural value.

Thesis

The line and coloured surface composition

Lines, patterns and colours! That is what I'm looking for in a space; the relation to the abstraction of art. It is all about the legality of reading abstract two-dimensional art. My paper is a research about the visual affect and the experience of adding two-dimensional lines, forms, surfaces and colours into a space. My paper covers works, ranging from Art Deco to Modernism.



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Project

Cosmo-Rhythm

'Everything is turning as a sphere, the moon, the sun with his own motion and we are a part of this sphere with our own motion, experiencing each given time and moment differently. What stays the same is the sort of action and repetition.'

Cosmo Rhythm consists of a series of ritualistic objects, with which I perform conscious repetitive actions. I use them as tools to experience the pure duration of time and given moment. I use different varieties of repetitive action, by performing different directions of movements, such as rubbing, turning and dipping into liquid or sand. As a result the traces on the objects becoming traces of experienced ritualistic actions.

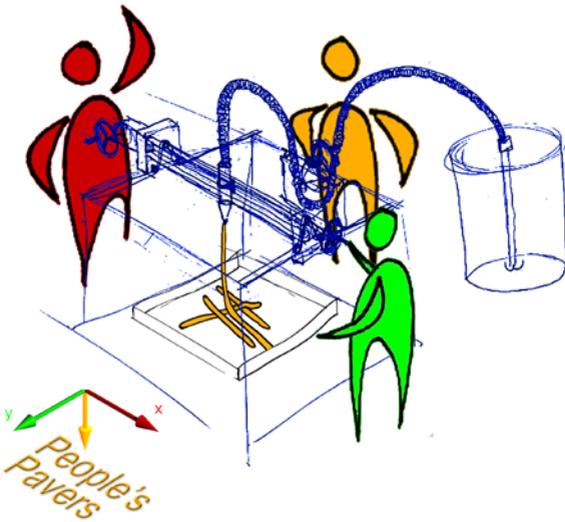
Thesis

Compos mentis manufacturers

We are thinking constantly about what needs to be done (future), or what was happening yesterday

(past), all while we are in the middle of a performance (ritual) of actions which we do not even realize (present). What if we see the dialogue as the actual goal instead of the object?

There is a spectrum of different kinds of rhythms where you can go to different kinds of rituals. Depending on where you want to be placed in the spectrum, from the spiritual world, to daily rituals, you position yourself in all of them mentally when you go through those actions. My goal as a designer is taking advantage of this idea, that there is value in the way how you experience rituals.



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Project People's Pavers

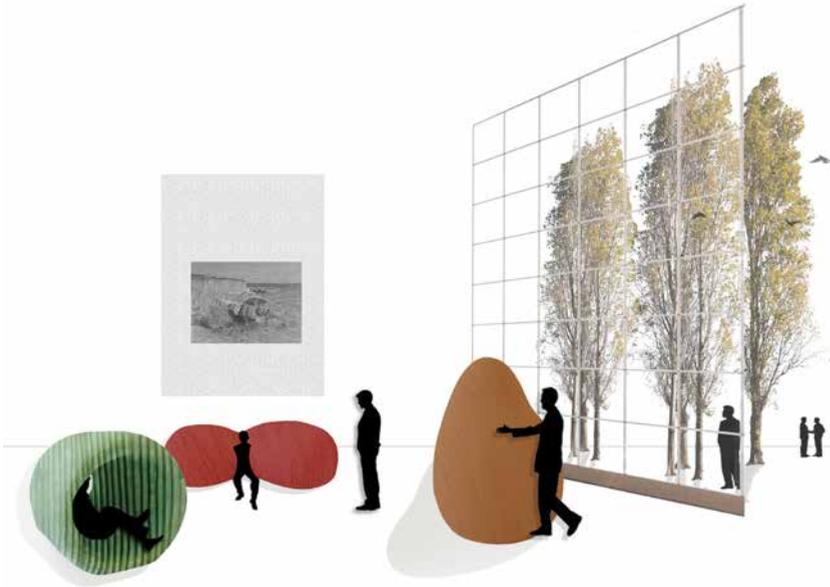
People's Pavers is a project in which anybody can take part in designing. It is a system which gives everybody the tools to both shape and create the very streets they walk on. Through a CNC-like machine, anyone can leave his or her impact. Only instead of computer controlled, the machine is fully powered and

controlled by the participants. One person is restricted in its freedom and can only move in one of two directions, or control the flow of material. This means that with more people participating, more freedom is obtained, and more expressive designs are created. The system's purpose is to capture people's collaboration, conflict and consensus in the design, and celebrating the collective as a designer of the public space.

Thesis The public adaptation of intellectual property

In order to protect artists and inventors, and accommodate innovation, intellectual property rights were created. But intellectual property is

much more than a set of laws. It is a human phenomenon emerging from our perception of ownership. It seems so logical today, but the protection of intellectual work hasn't always been omnipresent. The ownership of an idea became a concept and now even a commodity. Instead of materialised work that has a physical determined position, intellectual property can multiply and change ownership at any moment. What role does intellectual property play in the creative field? In ten examples different aspects of imitation, inspiration, copying and stealing are exposed and dissected into its social relevances, and questions the relativity of property.



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Project Intimacy

We all desire at any given time to have physical contact. Physical contact ensures us that we feel satisfied and calm, and we experience less stress. We don't realise how important it is, it gives us a good feeling and a sense of security. In Intimacy, I give the adults an opportunity to experience the physical

part of a sense of security through three different actions that give a tactile experience.

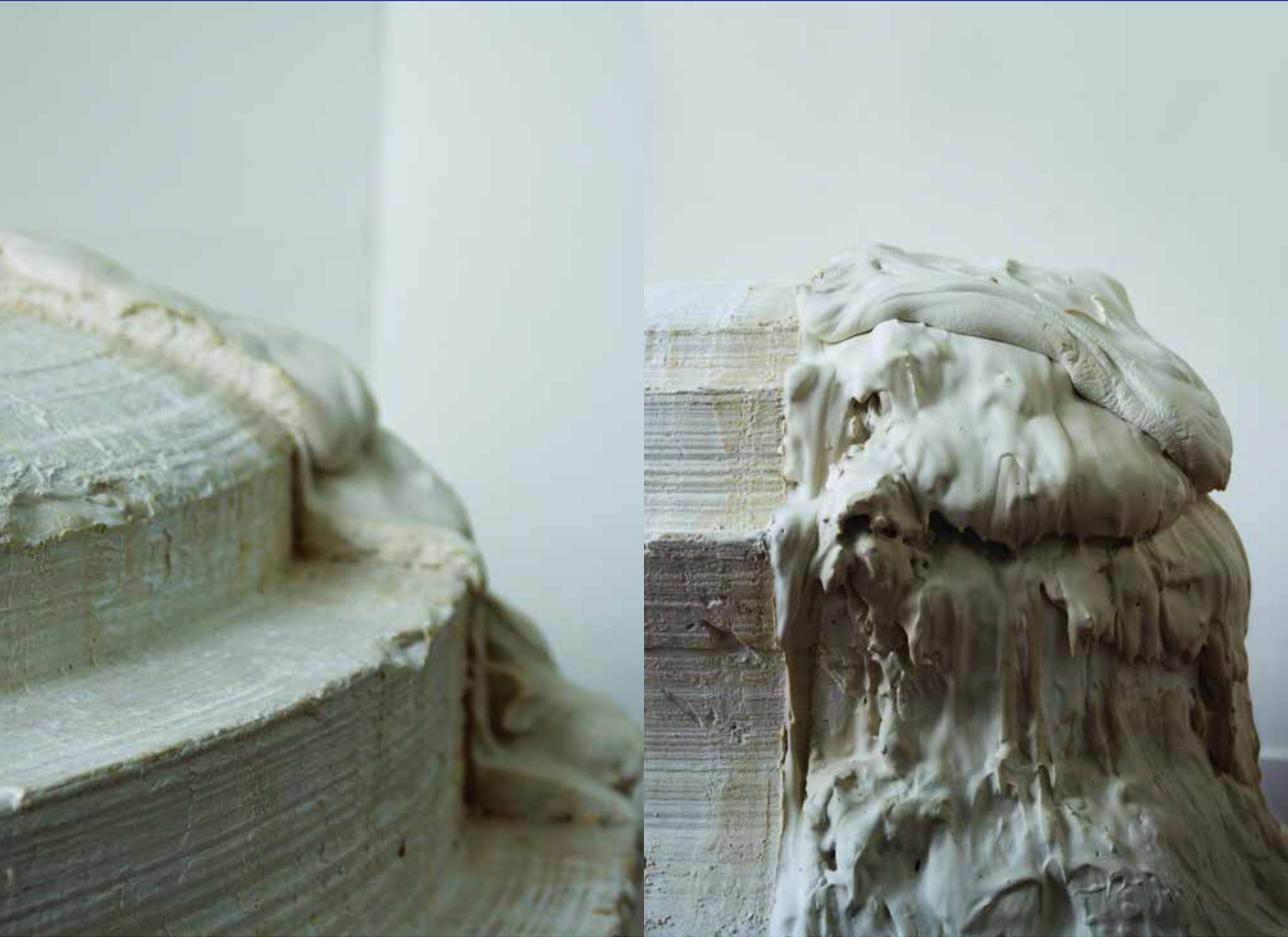
There are three ways to experience the basic principle of a sense of security, namely: hiding, safe haven and embrace. I defined those words and created a family in which each object has its own character, tactility and function to express the physical part of a sense of security. Everyone desires at the right time that special feeling!

Thesis

Het onbegrijpelijke leren begrijpen

The key to my work took shape during my study. I learned that people could experience a sublime moment,

which can have a big emotional impact on them. Normally, our mind is in a neutral position, but we also need something that arouses passion (Edmund Burke). Pain and lust play a big role in this. In my research, I wanted to find out how people experience emotions and how they can be influenced. People first have to experience pain and fear, before they can experience happiness (lust): the sublime moment for me. Within my work, the focus lies on the awareness of pain and fear, which eventually will lead to happy feelings.



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Internship:
 Martens & Visser

Project

Freeze frame

"The relation between what we see and what we know is never settled.

Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight." – John Berger, *Ways of Seeing*

Thesis

Freeze Frame:

Every spectator interprets images differently. Freeze Framing at exactly the right moment amplifies the suggestion of movement. The process arouses curiosity and nourishes imagination.

Frozen moments and open ends spark a dialogue between my objects and the spectator. This invites spectators to explore, to use their imagination and to finish the action mentally. The visual exploration of Freeze Frame, allows for questioning intentions and functions, and sparks imagination.

Freeze Frame

An investigation into how we see things and what our imagination does to finish the unfinished actions.



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Internship:
Renato Nicolodi

Project Headroom

quote from Saint Augustin,
"Images of two tones in my memory
I measure impressions, modifica-
tions of consciousness"
Headroom is a multi-faceted
installation that focuses on the

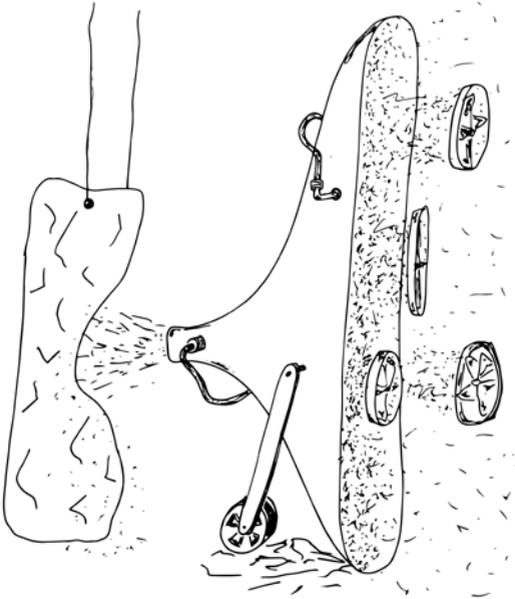
experiential understanding of
space – approaching and moving
through seductive and, at the same
time, suppressed volumes.

The narrative of the installation
consists of six overlapping phases –
recognition, approach, reaching,
arrival, orientation, and monitoring.
This configuration creates a unique
script which is manifested in both
architectural and sound composition.
Tension, release, depth, and reflec-
tion, encountered in this spatial
journey, are translated into accom-
panying audio installation.

Thesis

Ultimate Mass Composing. The Analogy of Architectural Modulation

An architectural manifestation by
itself has no dynamic fundament.
It is fixed for a set of time. The ob-
server is the opposite. Observation
evolves and is therefore dynamic.
The confrontation between fixed
and dynamic environments gen-
erates expression. The analogical
confrontation between architectural
manifestation and observation gen-
erates understanding. Understand-
ing needs therefore expression.



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 Studio Thomas Vailly

Project

Antroporosion

In the world of Antroporosion, the objects emerge from natural processes simulated by mankind. Inspired by the action of Erosion, I blend two worlds: the one of natural

processes, and the one of processes and materials generated by man. Antroporosion exhibits a new field of tension between natural and artificial erosion. Man has been building his own environment for centuries. Cities, buildings and interiors belong to the temporary human landscape. Here, materials extracted from the earth's surface are transformed by complex chemical processes. Antroporosion is a landscape of furniture that represents the mix between the natural and the artificial. The Erosion of Man upon his own interventions.

Thesis

Groei / Snoei

Through my fascination for growing and shaping bonsai, I question the differences and similarities between men and nature and how this relationship has changed. Both in the bonsai method and contemporary design practice, organic and manipulated growth are central elements. How did the balance between these two evolve, and is there a symbiosis going on or does man dominate the entire process?



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Internship:
Studio Snorhaar and Dekoffiefilters

Project

Pet Furniture

When you enter the living room, suddenly the furniture becomes strange. None of them are stable and independent as usual. Right now, they are either lazily against the wall or hanging from the ceiling to find a stable point. The furniture seems like pets or children, who could not finish

their mission on their own and need your help and attention. Because of the soft and flexible material, the furniture reacts to every movement and emotion from you: it triggers interaction or even causes a clash. By breaking the original character of furniture and using the power of exaggeration to highlight the exchange between furniture and humans, Yi Zhang is going to re-define conventional furniture in our everyday surroundings.

Thesis

Intriguing Surprise: surprise as a tool in design

As a person, who is easily surprised under the dull surface of our world,

some of these surprising situations make me confused and amazed. I start to ask myself: "What is surprise? How is a human being affected by surprise?" Therefore, the research focuses on exploring the power of surprise.

By analysing the usage of surprise elements in the design world, for example in material, color, symmetry and harmony, I found out that the effect of being surprised is more powerful than we realise.