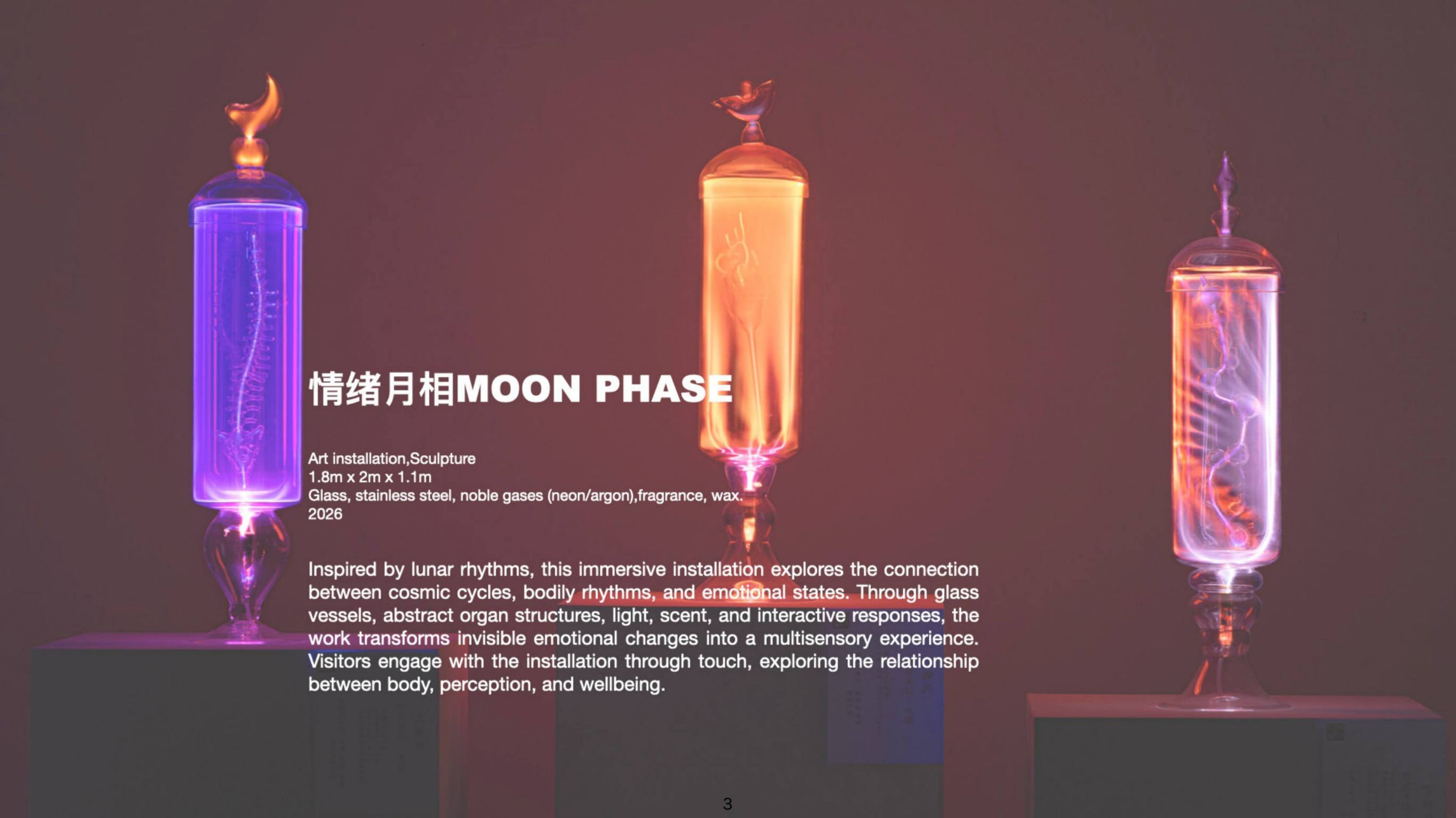
Portfolio

雕塑 类 2–21

空间 22–45

46–52

雕塑类 --Sculpture



情绪月相MOON PHASE

Art installation,Sculpture
1.8m x 2m x 1.1m
Glass, stainless steel, noble gases (neon/argon),fragrance, wax.
2026

Inspired by lunar rhythms, this immersive installation explores the connection between cosmic cycles, bodily rhythms, and emotional states. Through glass vessels, abstract organ structures, light, scent, and interactive responses, the work transforms invisible emotional changes into a multisensory experience. Visitors engage with the installation through touch, exploring the relationship between body, perception, and wellbeing.



The moon influences the tides of the Earth, and since approximately 60% of the human body is composed of water, the body can be understood as a miniature tidal system. The changing phases of the moon are believed to resonate with human emotional rhythms.

Human emotions do not originate solely from psychological states; they are often expressed and experienced through different parts of the body and physiological systems. This project explores the relationship between lunar cycles, bodily responses, and emotional states through the transformation of celestial phenomena into anatomical forms.

The five glass vessels represent five astronomical moon phases. The New Moon corresponds to the emotional state of emergence and growth, represented by developing neural structures. The First Quarter Moon symbolizes a sense of ambition, competition, and upward movement, represented by the spine as the primary supporting structure of the human body. The Full Moon represents emotional fullness and intensity, embodied through a powerful beating heart. The Last Quarter Moon reflects a state of relaxation and release, represented by alveoli, which regulate breathing and help relieve emotional tension. The Waning Moon represents exhaustion and decline, symbolized by fractured neural connections.

月球通过引力作用影响地球潮汐，而人体约有60%由水组成，因此人体可以被理解为一个微型潮汐系统。月相的周期性变化与人体的节律产生某种共鸣，并影响人类对于情绪状态的感知。

人的情绪并非完全来源于心理层面，很多时候会通过身体结构与生理系统表现出来。本项目通过“天文（月相）—生理（身体节律）—心理（情绪状态）—形态（器官结构）”的转译逻辑，将不可见的情绪变化转化为可感知的空间装置。

作品由五个玻璃容器组成，分别对应天文学中的五个月相阶段。新月象征生命的萌发与潜在力量，对应正在形成的神经结构；上弦月代表向上生长、竞争与行动力，对应支撑人体运动与姿态的脊柱；满月象征情绪的充盈与高涨，对应持续有力跳动的心脏；下弦月代表放松与释放，对应肺泡，通过呼吸调节身体状态并缓解情绪压力；残月象征疲惫、衰减与恢复阶段，对应断裂的神经连接。

通过玻璃、器官形态、光、电流与气味等多感官元素，作品构建了一个关于身体、情绪与宇宙节律之间关系的沉浸式体验系统，引导观众感知自身身体与情绪之间微妙的联系。

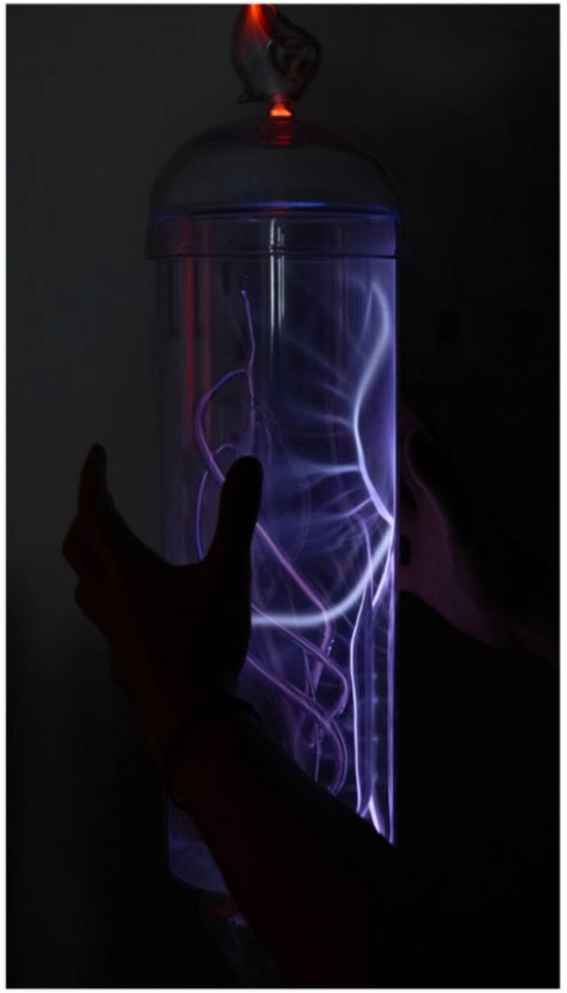




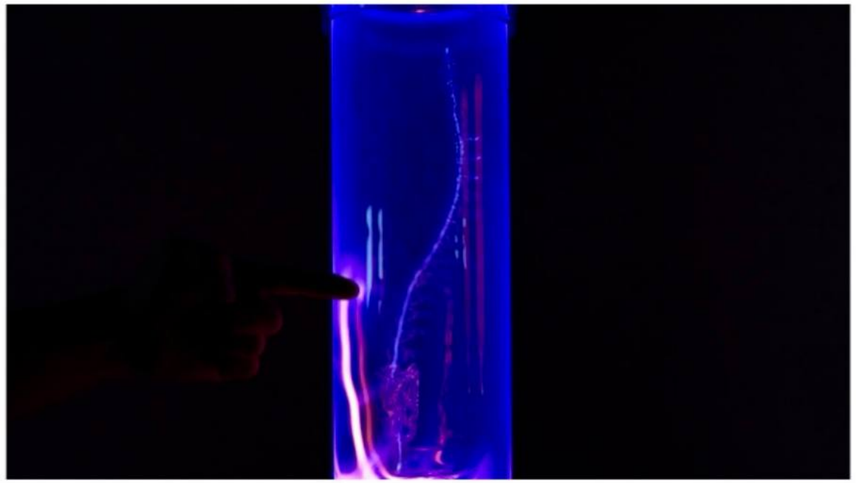


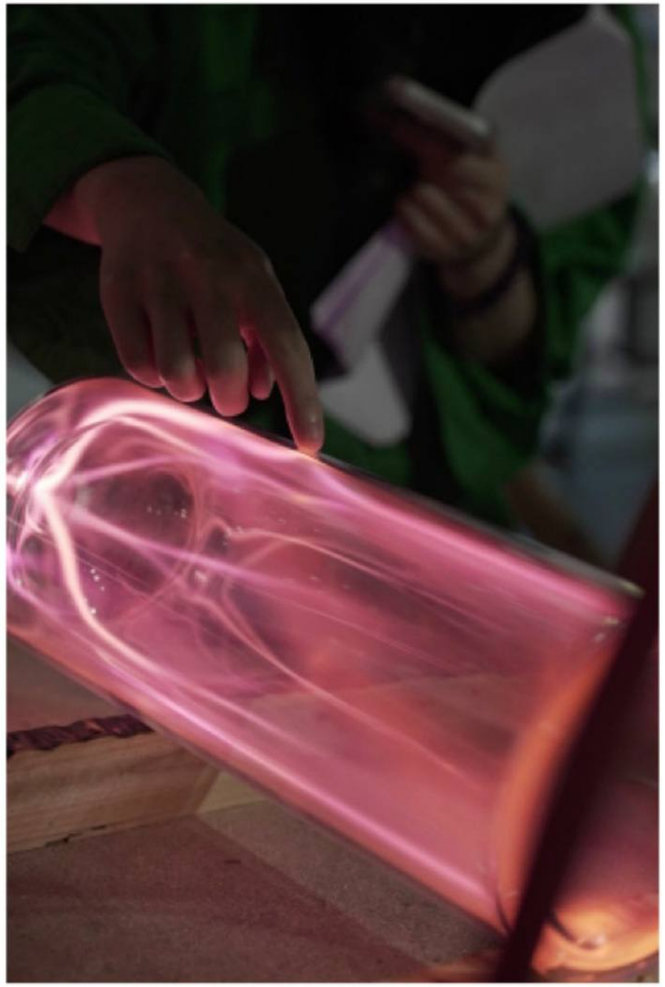
不同的稀有气体被密封于玻璃管内，通过电激发产生独特的发光色彩效果。

Different noble gases are sealed inside glass tubes, generating unique luminous color effects through electrical excitation.









当观众触碰玻璃表面时，他们的动作会影响电流的流动方向以及色彩的变化。电流会随着指尖的移动产生动态响应，在身体与装置之间建立一种互动性的对话关系。

When visitors touch the glass surface, their gestures influence the flow of electricity and the changing colors. The current responds dynamically to the movement of their fingertips, creating an interactive dialogue between the body and the installation.





情绪月相

新月

早有蜻蜓立上头
小荷才露尖尖角

功效建议

启发灵感　轻盈心情

香氛

柠檬　甜橙　橙花　檀香





情绪月相

峨眉月

时鸣春涧中
月出惊山鸟

功效建议

放松　沉思

香氛

柠檬　甜橙　茉莉　檀香





情绪月相

上弦月

直挂云帆济沧海
长风破浪会有时

功效建议

提升意志力　增强自信

香氛

佛手柑　橘子　雪松　白檀





情绪月相

盈凸月

山雨欲来风满楼
溪云初起日沉阁

功效建议

激发活力　情绪高涨

香氛

乳香　雪松　岩兰草　迷迭香





情绪月相

满月

明月出天山
苍茫云海间

功效建议

放松　平衡　舒缓

香氛

橘子　橙花　茉莉　白檀





情绪月相

下弦月

落花人独立
微雨燕双飞

功效建议

舒缓压力　释怀

香氛

樱花　玫瑰　洋甘菊　茉莉　檀香





情绪月相

残月

暗香浮动月黄昏
疏影横斜水清浅

功效建议

释怀过往　沉淀　思绪回归内心

香氛

桂花　沉香　茉莉　乳香

五个玻璃装置分别代表天文学中的五个月相，而七个蜡烛造型则来源于中国传统文化语境中的七个月相。每个月相对应一种独特的情绪状态，并配以相应的香味与诗句。蜡烛的造型设计与玻璃容器的开口及结构相互呼应，在两者之间建立了一种视觉上的对话关系。

The five glass installations represent five astronomical moon phases, while the seven candles are inspired by the seven moon phases in traditional Chinese culture. Each moon phase corresponds to a distinct emotional state, accompanied by a specific fragrance and a related poetic verse. The forms of the candles are designed to correspond with the openings and structures of the glass vessels, creating a visual dialogue between the two elements.





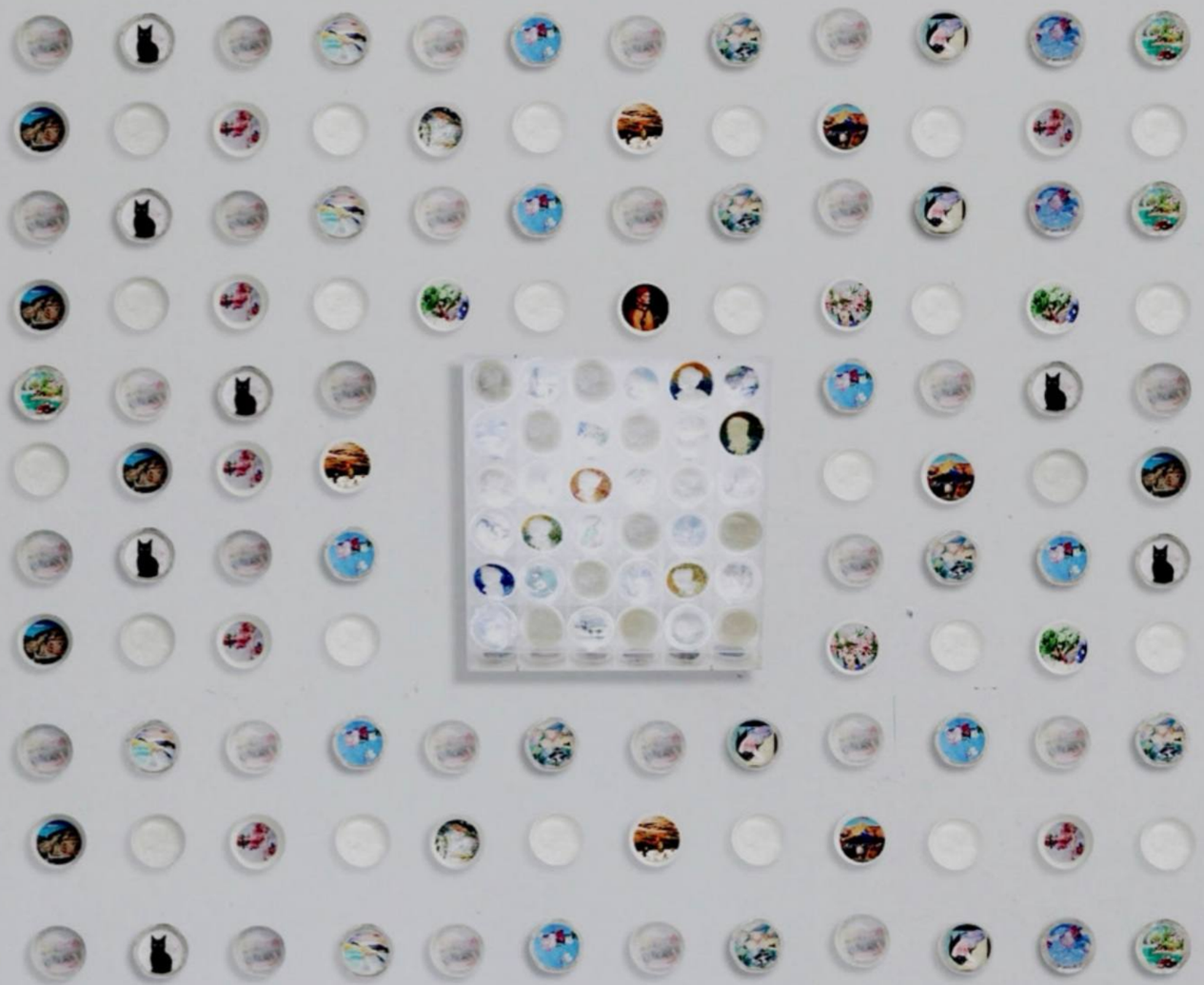
作为一个多感官艺术装置，该作品通过视觉、触觉、嗅觉与听觉等多重感官体验与观众建立连接，创造出一个沉浸式的艺术环境，探索月球节律、情绪感知与身体意识之间的关系。

As a multisensory installation, the work engages the audience through visual, tactile, olfactory, and auditory experiences, creating an immersive artistic environment that explores the relationship between lunar rhythms, emotional perception, and bodily awareness.

Sealed Memories

visual art sculpture
2021—2024
wax
184cm x 184cm

This project reflects on intimacy, silence, and delayed expression through a posthumous act of collaboration with my father. Throughout his life, emotional restraint shaped our relationship; we rarely articulated affection, yet shared a tacit understanding grounded in quiet presence. As a child, I often sketched alongside him, observing and drawing the same landscapes, though our works were never completed together. These parallel but unfinished acts of making became a lasting memory of both connection and distance. Through this project, I revisit drawing as a shared gesture across time, using artistic practice to reconstruct a space of co-creation. Rather than seeking closure, the work examines how silence, incompletion, and absence can function as valid forms of communication and emotional continuity.














Wax, as a medium, holds the dual capacity to both dissolve and preserve. The front of the wax block bears a portrait of my father, while the reverse carries his drawings, forming an object akin to a cast commemorative coin. Through this material gesture, our shared moments and tender memories are sealed and held in suspension.

WORKING DETAILS





Other Works

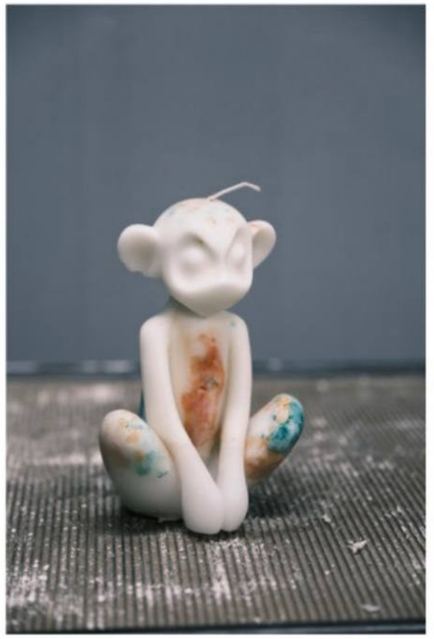
The Twelve Zodiac Animals

visual art sculpture
2023
wax flavouring essence
variable size

Starting from the archetypal forms of the Twelve Zodiac Signs, this series uses wax as a soft, malleable sculptural material. Gentle fragrances corresponding to the five elements of Eastern philosophy are subtly infused into each piece. The works do not aim to construct grand narratives or dramatic spectacles. Instead, they return to the most immediate connection between scent and everyday emotions: lighting, inhaling, pausing.

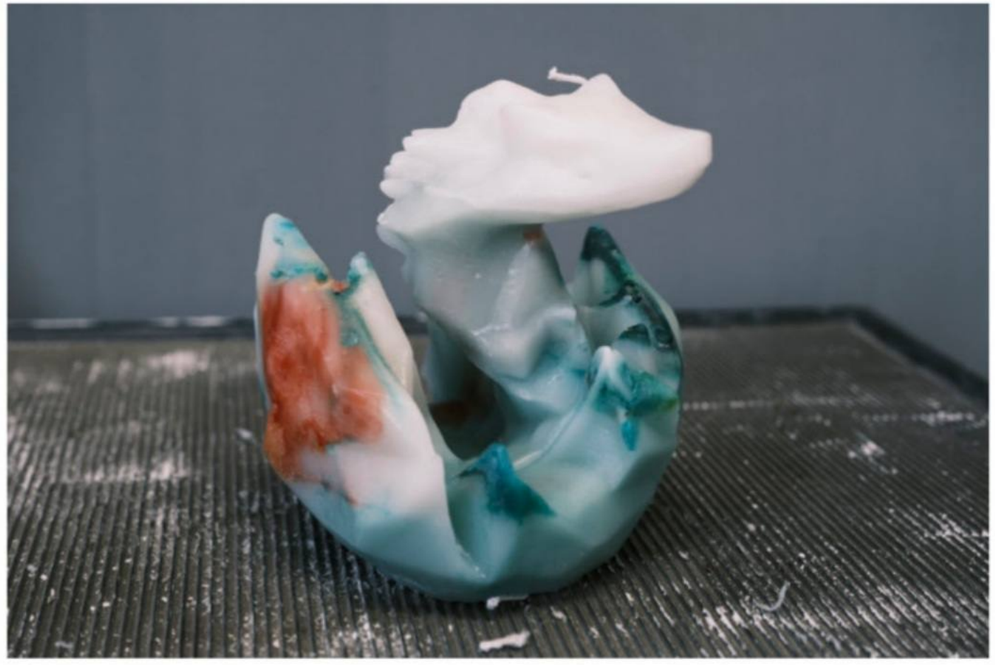
Each zodiac candle embodies a subtle psychological feeling—relaxation, stability, focus, or a small spark of joy. They are portable, touchable, and can sit quietly on a desk, offering a gentle sense of comfort. Like twelve fragrance friends, each with a distinct personality, their minimalist forms and restrained scents accompany moments of daily life, providing a soft pause in the midst of a busy present.



















Other Works

Portrait Sculpture of the Founder of Forestry in China

visual art sculpture
2024-2025
clay granite
2.5m x 1.7m x 1.2m

This work consists of portrait sculptures of Han An and Liang Xi, pioneers of Chinese forestry, created for the Chongqing Academy of Forestry Sciences. The project was completed over the course of one year and is currently displayed in the Academy’s central atrium.

Other Works

Mist
Geometry Emerging fromIndustrial Ruins

visual art sculpture
2024
steel
2m x 2.5m x 3.5m

This work employs distinctive materials and structural forms to articulate a tangible sense of regional culture. The I-beams form a continuous silhouette reminiscent of the undulating Ba Mountains, outlining their majestic contours and emphasizing their resilience and strength.

The irregular structure, carefully welded from discarded iron mesh, ingeniously evokes misty clouds swirling through the mountains. The hollowed and interlaced mesh creates a sense of lightness and permeability, resembling drifting vapour. Meanwhile, iron chains—straightened and tensioned—symbolize rainfall after prolonged drought, suggesting renewal and quiet transformation within an industrial ruin.















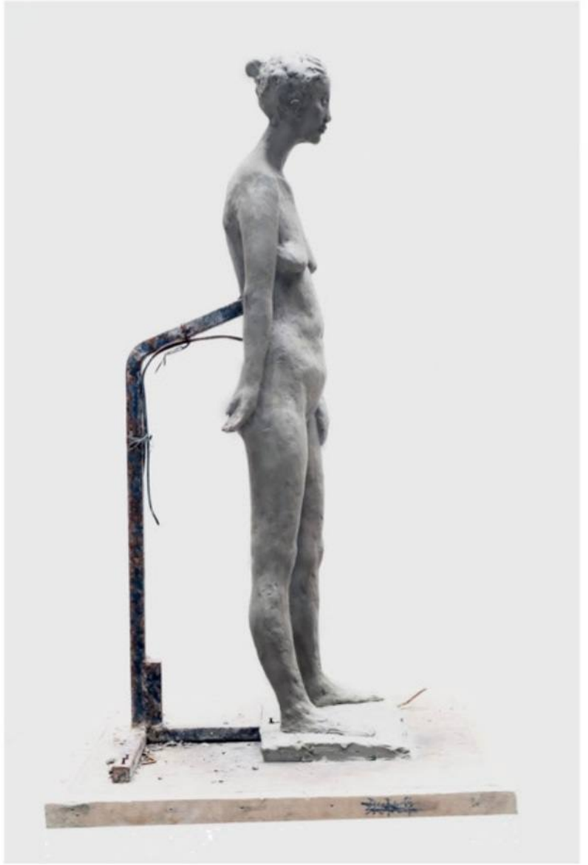
Other Works

In-class practice

visual art sculpture
2024
clay
80cm x 25cm x 25cm









Other Works

In-class practice

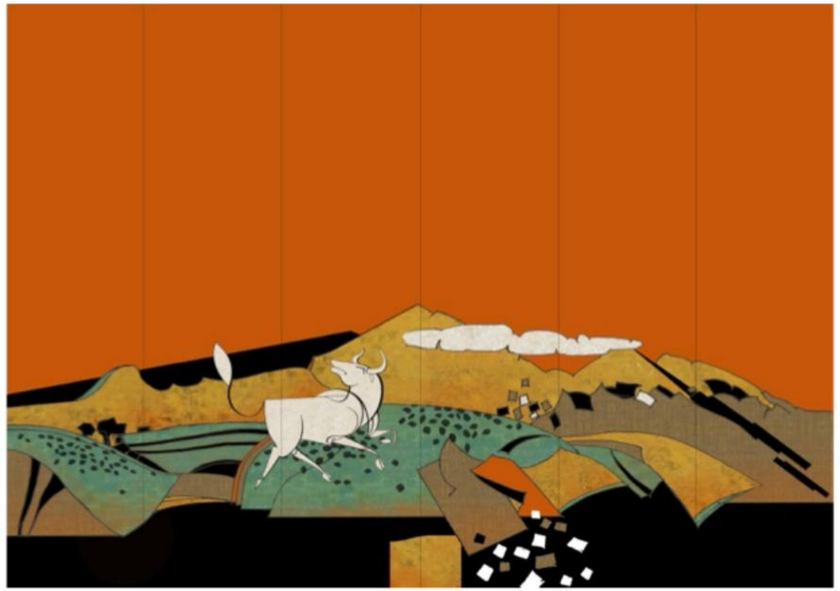
visual art sculpture
2024
clay
80cm x 35cm x 35cm

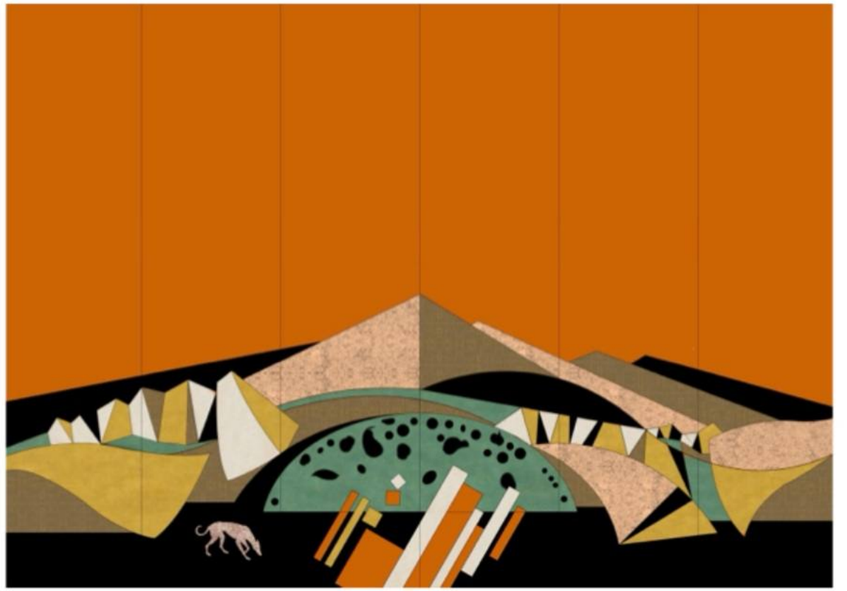





other works

Art installation,Sculpture
80cm x 25cm x 25cm
clay, 3d print
2026





Other Works

Fields of Hope
Inspired by Su Shi's poetry, this series reflects on emotional endurance and self-healing through symbolic landscapes and moving life forms.

visual art
2022—2024
comprehensive materials
110cm x 78cm

Fields of Hope is inspired by Su Shi's verse "I walk across the wild fields, where wheat grows in abundance," which evokes resilience and quiet vitality within the natural landscape. Through abstract terrains, animal figures, and celestial forms, the series constructs a psychological landscape situated between reality and inner experience. Fragmented landforms suggest states of uncertainty, emotional rupture, and inner conflict, while the continuous horizon, moving life forms, and warm tones symbolize recovery, endurance, and the emergence of hope. Rather than depicting nature as scenery, this work treats the act of walking through the fields as a metaphor for emotional regulation and self-healing. The series explores how connecting with imagined natural environments can support reflection, containment, and restoration, aligning visual expression with processes of emotional awareness and therapeutic transformation.

城市空间类 --Landscape/City

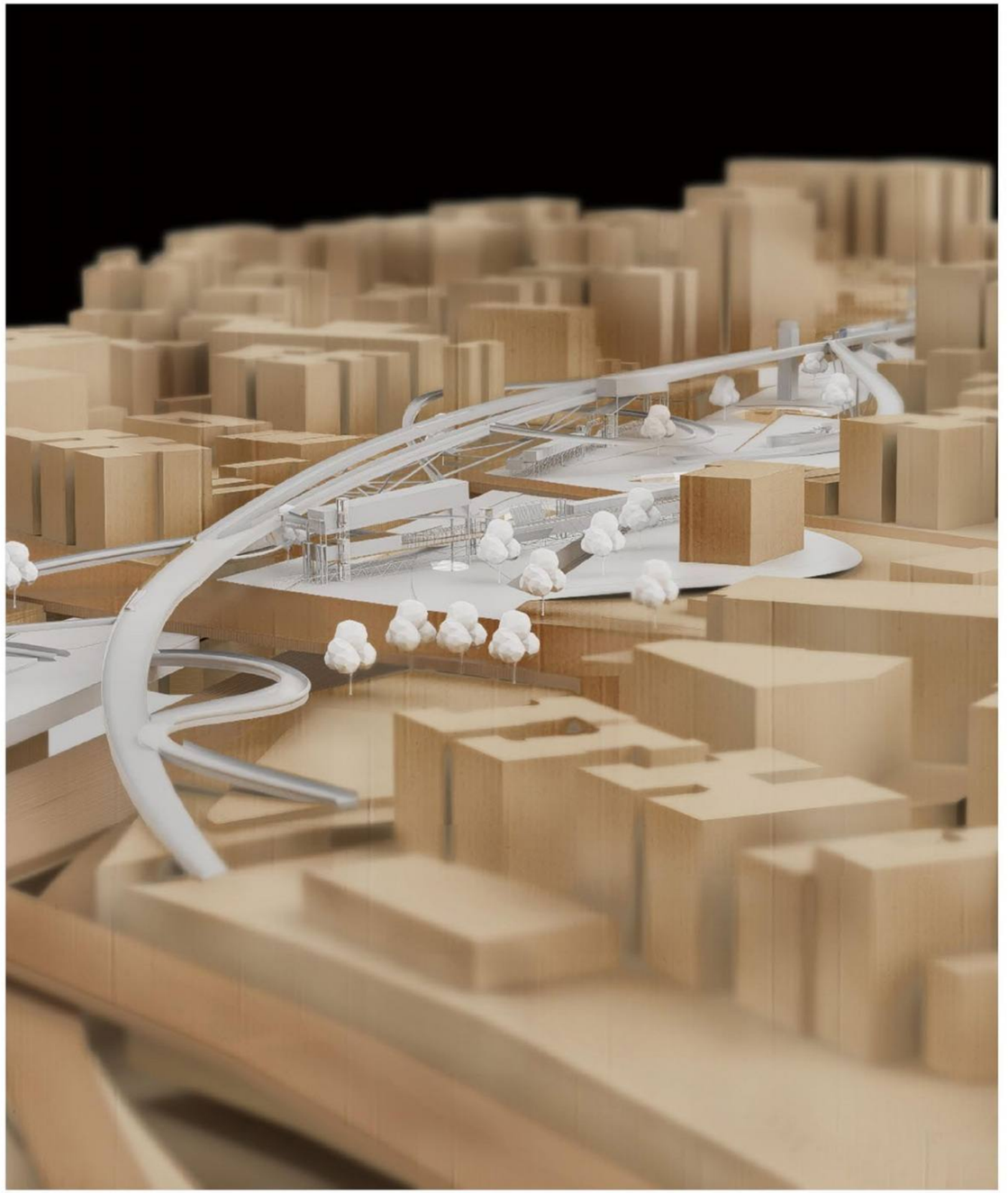
The Verdant Weave

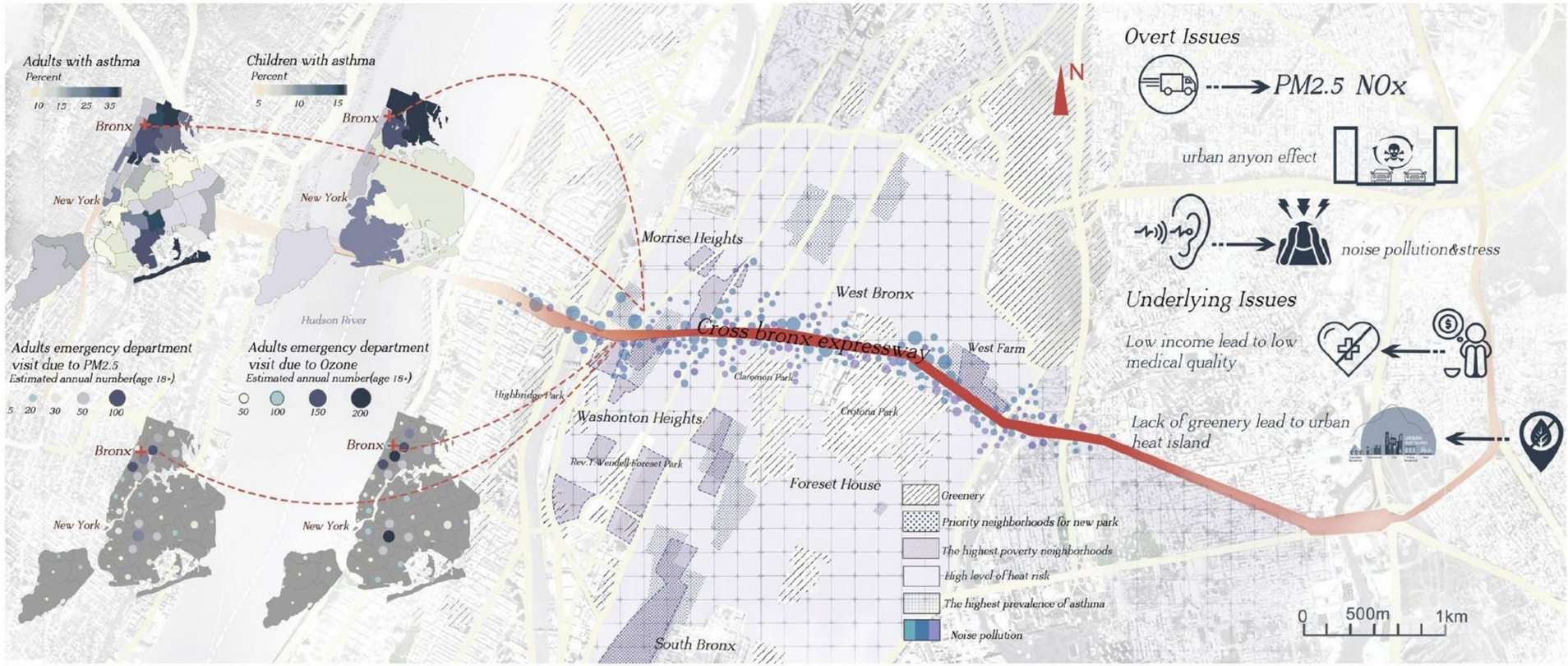
Weaving a Breathable Future for the Bronx.

In a community long defined by the harsh lines of the expressway, The Verdant Weave stitches a living, green thread into the urban fabric. Our philosophy is to create a sanctuary that breathes. This is more than a park; it is a living tapestry, co-created with the community, designed to actively heal both the environment and its people. It is a declaration that clean air, tranquility, and natural beauty are not luxuries, but essential rights for every resident of the Bronx.

The "Four-Season Weave-Frame," a beautiful and adaptive structure, acts as the central loom for this tapestry. Season by season, it transforms. It becomes a breathing wall of leaves that filters the city air, a cool haven where veils of mist dance in the summer light, and a quiet sanctuary where the scent of pine strengthens the soul. Through hands-on workshops, residents become the weavers—adorning this loom with vertical gardens in spring, colorful canopies in summer, galleries of memory in autumn, and beacons of handmade light in winter.

My vision for The Verdant Weave is to plant a seed of profound change. We see a future where this corridor becomes the living heart of the community—a place for healing, connection, and creation. It will stand as a vibrant testament to the idea that nature and the city can intertwine, not just coexist. More than a landmark, we hope it becomes a legacy: a blueprint for how communities everywhere can reclaim their spaces and weave a healthier, more beautiful future, one thread, one leaf, one breath at a time.





Current situation

- Highways divide communities



- The highest morbidity rate in the city

About 21% of adults (more than one in five) report having asthma

- Urban anyon effect



- Idle space



Concept

four steps for the definition of a new public space

Capping
1.Increase activity space
2.Connect divided communities
3.Reduce pollution from cars

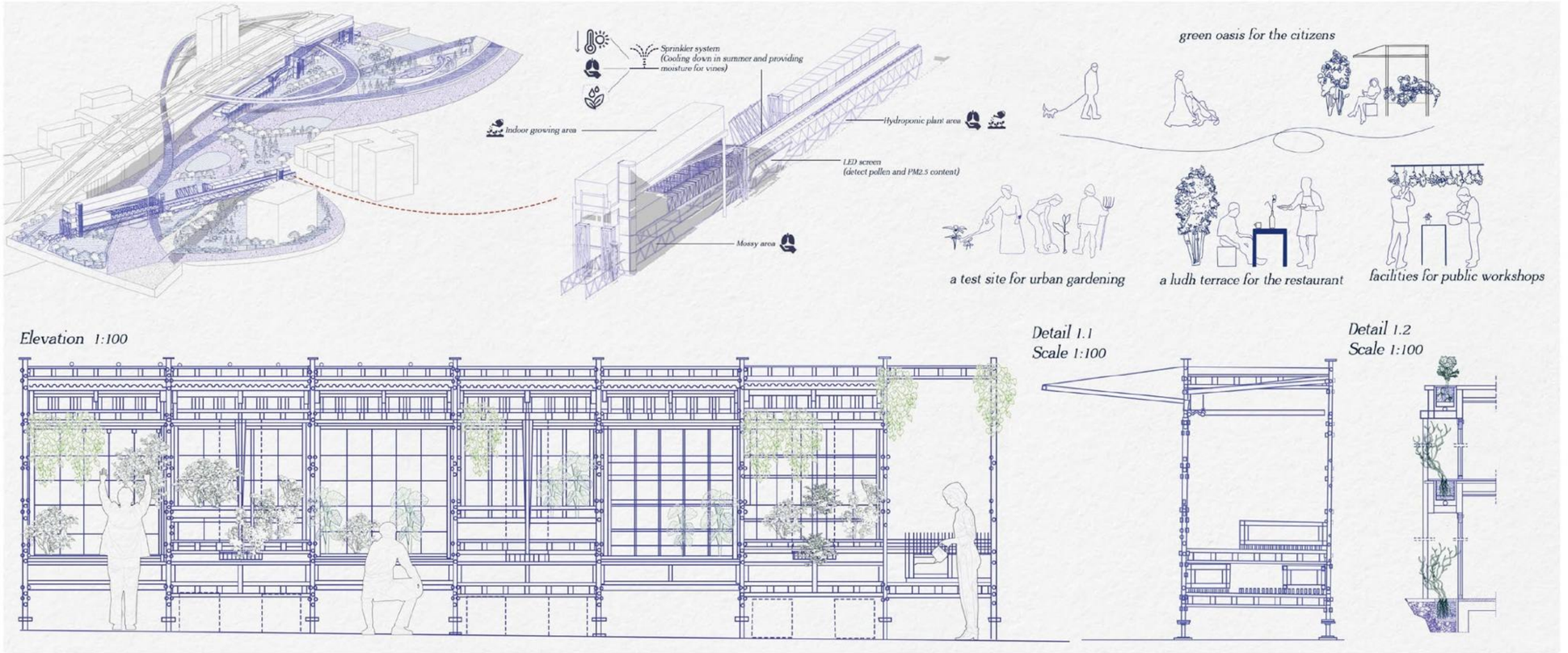
Sky corridor&Gentle slope
1.Connecting the green space under the viaduct and various communities
2.Appropriate climbing helps relieve asthma & strengthen the patient's body

Function
1.Plant art installation --residents participate in construction, plant therapyFrame
2.Meditation platform--forest bathing relieve asthma attacks

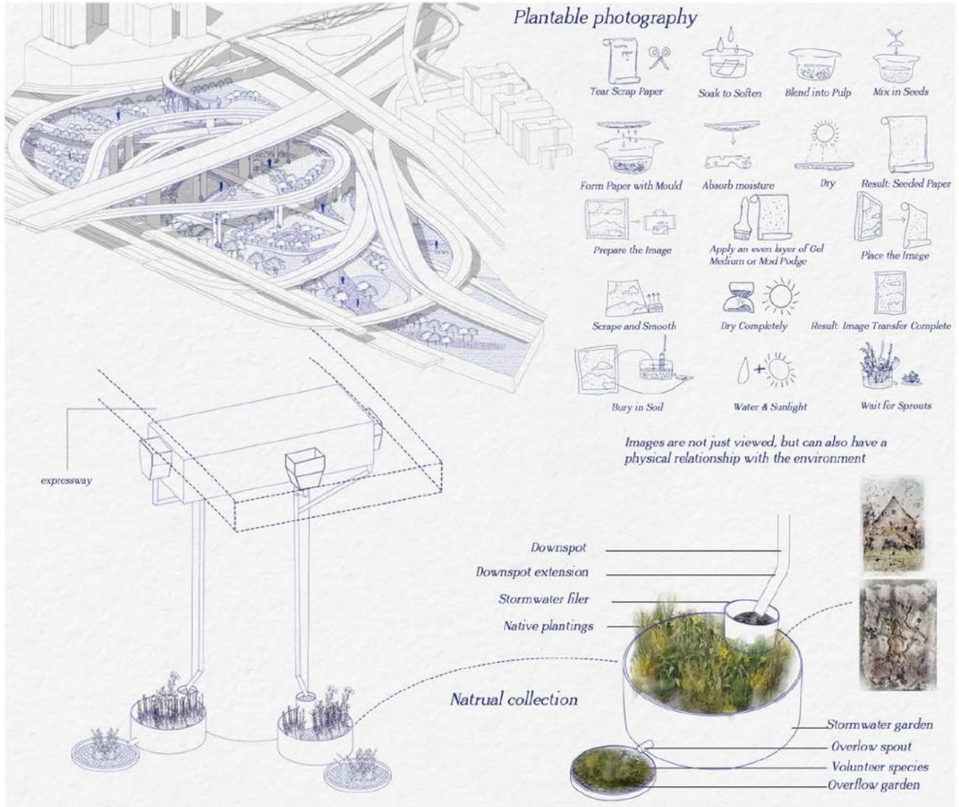
Vegetation
1.Trees block noise
2.groundcover and mosses purify the air and alleviate disease
3.shrubs beautify the environment
4.Plant colors change with the seasons

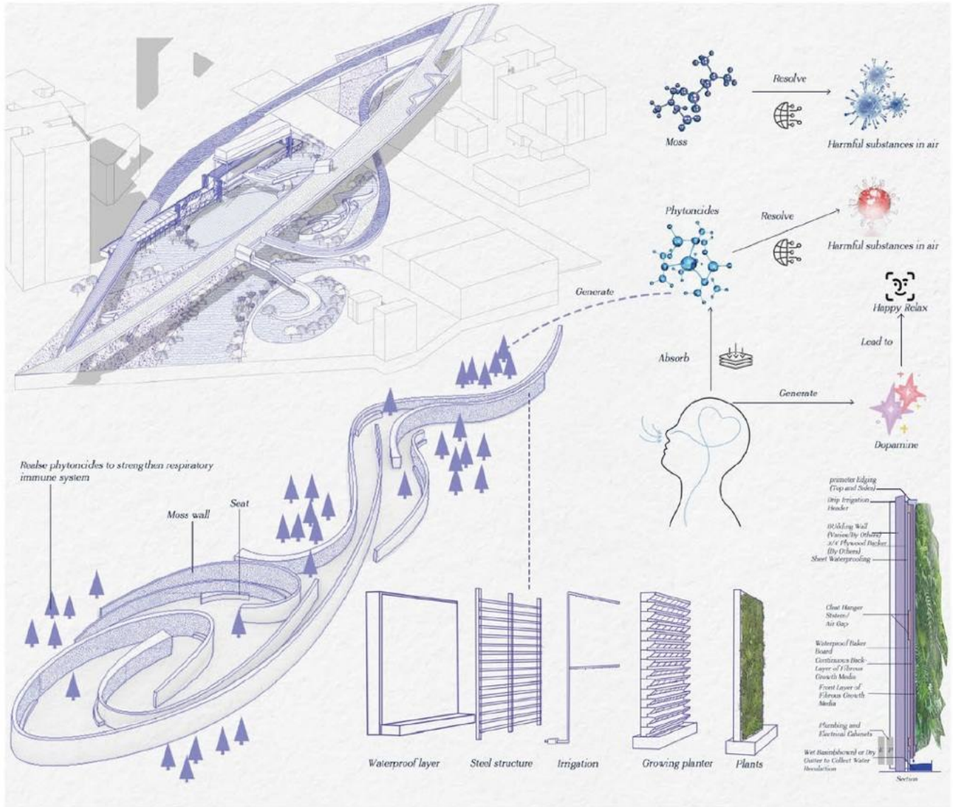



Vegetation analysis
A: Hypoallergenic plants
Amelanchier canadensis
Betula nigra 'Heritage'
Fothergilla major
Hydrangea quercifolia
B: Beautifying plants
Cornus sericea
Pulmonaria
Fothergilla major
Hemerocallis 'Stella de Oro''
Ilex verticillata
C: Plants that release phytoncides
Nyssa sylvatica
October Glory
Pinus strobus
Schizachyrium scoparium
D: Plants that can absorb harmful substances
Pincuision moss
Delicate fern moss
Arrowhead Plant
Snake Plant
Ferns
N
Sky corridor
Gentle slope
Capping
Greenery
Pedestrain
Circular gentle ramp
Art Installation - Four Seasons Weaving Frame
Breathing & Meditation Deck
Morrise Heights
Washonton Heights
Ecological Experimental Park
Design analysis
Green area of the park
Entrances of the park
Internet dynamics of the park
elevator
Distribution of the installation
Art Installation - Four Seasons Weaving Frame
Breathing & Meditation Deck
Rainwater collection device


Sprinkler system
(Cooling down in summer and providing moisture for vines)
Indoor growing area
Hydroponic plant area
LED screen
(detect pollen and PM2.5 content)
Mossy area
green oasis for the citizens
a test site for urban gardening
a ludh terrace for the restaurant
facilities for public workshops
Elevation 1:100
Detail 1.1
Scale 1:100
Detail 1.2
Scale 1:100




Plantable photography
Tear Scrap Paper
Soak to Soften
Blend into Pulp
Mix in Seeds
Form Paper with Mould
Absorb moisture
Dry
Result: Seeded Paper
Prepare the Image
Apply an even layer of Gel Medium or Mod Podge
Place the Image
Scrape and Smooth
Dry Completely
Result: Image Transfer Complete
Bury in Soil
Water & Sunlight
Wait for Sprouts
Images are not just viewed, but can also have a physical relationship with the environment
expressway
Downspot
Downspot extension
Stormwater filer
Native plantings
Natrual collection
Stormwater garden
Overlow spout
Volunteer species
Overflow garden


Moss
Resolve
Harmful substances in air
Phytoncides
Resolve
Harmful substances in air
Generate
Happy Relax
Lead to
Absorb
Generate
Dopamine
Raise phytoncides to strengthen respiratory immune system
Moss wall
Seat
Waterproof layer
Steel structure
Irrigation
Growing planter
Plants





Luminous Veil

Mosul's Waterway of Remembrance

In Mosul's scarred landscape, Luminous Veil unfolds as a poetic act of healing. This project reimagines five wounded sites—a fragrance garden, a monument courtyard, a transformed mosque, a revitalized school, and a meditative mourning space—linked by a sinuous water channel. Along its flow, paper lanterns inscribed with names or prayers drift silently, casting fragile light on the city's collective memory.

The purpose is dual: to cloak trauma with beauty and to reknit community through shared rituals. By embedding Mesopotamian motifs into modern sculptures and spaces, the design bridges ancient identity with contemporary catharsis. The waterway, a "veil" of light and fluidity, symbolizes both concealment and revelation—gently veiling scars while illuminating resilience.

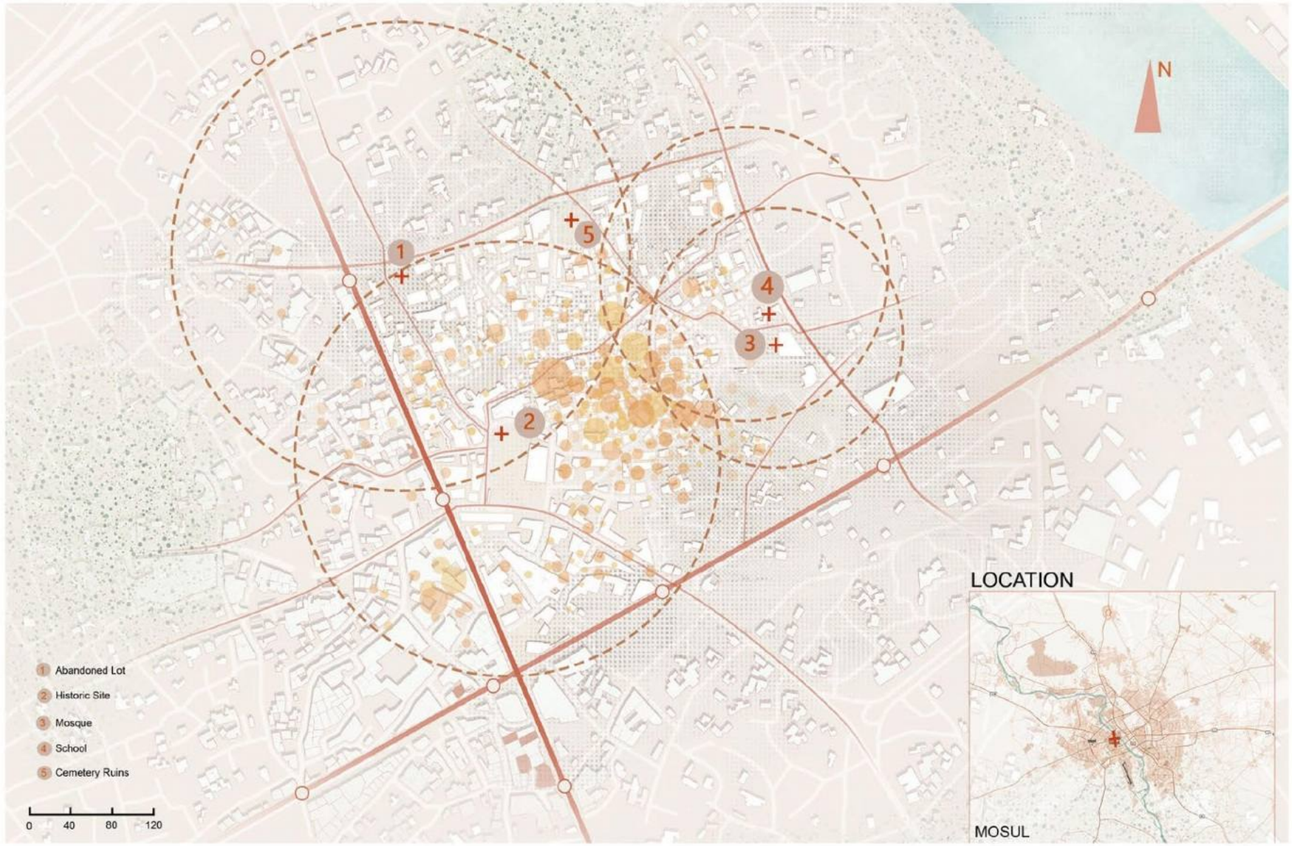
Looking ahead, Luminous Veil aims to become a global symbol of post-war renewal, where remembrance fuels rebirth. For me, this project unveiled water's power to carry grief and grace alike. Each lantern, a fleeting ember on the surface, whispers that healing is not forgetting but tenderly holding the past to let light seep through. Mosul's wounds, once shrouded in darkness, now ripple with quiet luminescence.



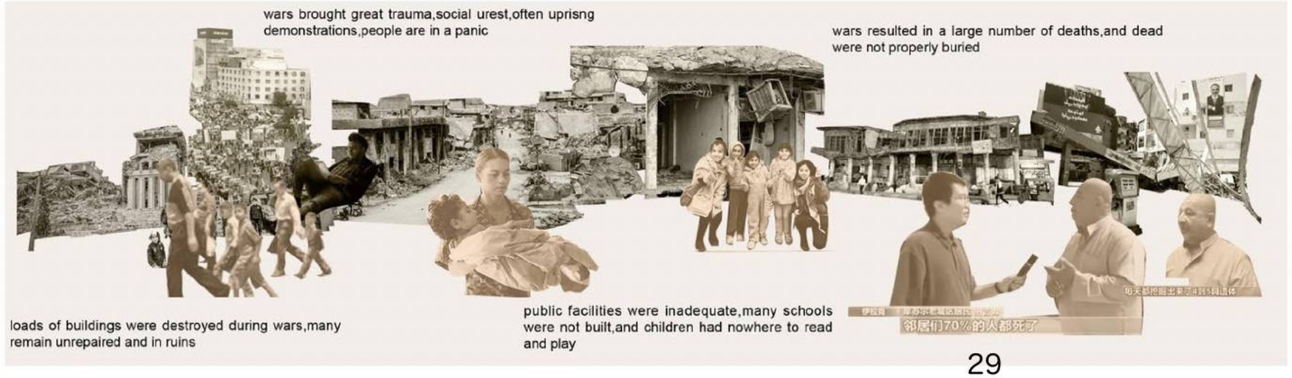
INTRODUSTION

This post-war revitalization integrates five healing nodes: aromatic gardens, sculptural installations in historic ruins, repurposed mosque courtyards, interactive schoolyards, and contemplative mourning spaces. A symbolic water channel links all zones, where floating paper lanterns inscribed with memories or cathartic messages glide softly. Each site features culturally resonant sculptures blending Mesopotamian motifs with modern design, fostering collective healing through ritual and nature. By weaving water, light, and community participation, the project transforms scars of conflict into pathways for resilience, honoring Mosul's layered history while nurturing hope.

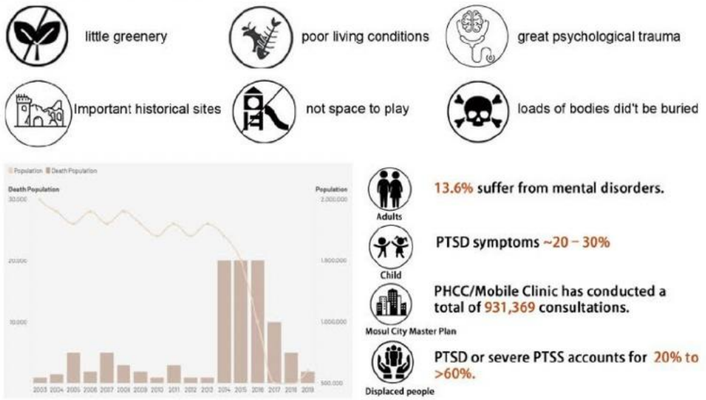
SITE ANALYSIS



BACKGROUND



CURRENT ISSUE



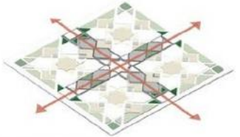
Morphology generation

GARDEN

Four different types of fragrant plants in separate zones - fragrance therapy

divided into four sections

cross-shaped water channel

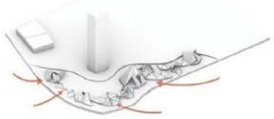


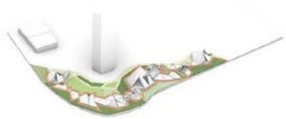


ANCIENT SITE

detachable mobile tent
removable and detachable space, with extensive functions

Add green plants according to the outline of the tent





SCHOOL

Add green plants and recreational facilities

the second floor connects to the surrounding buildings





CEMETERY

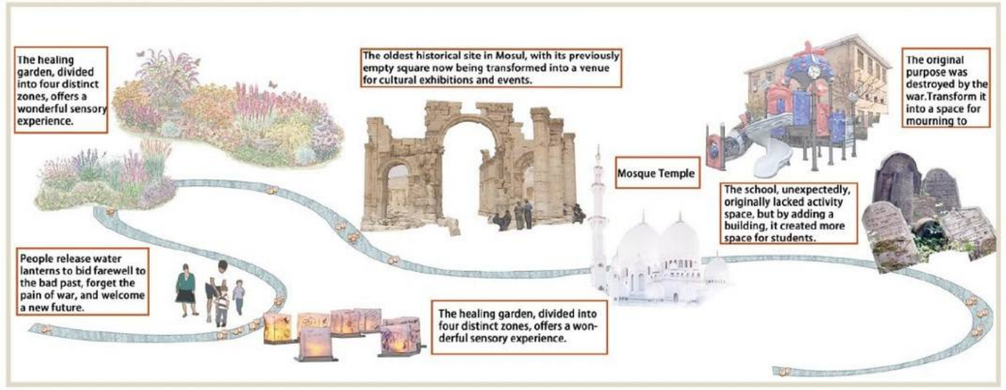
establish the flow line zoning

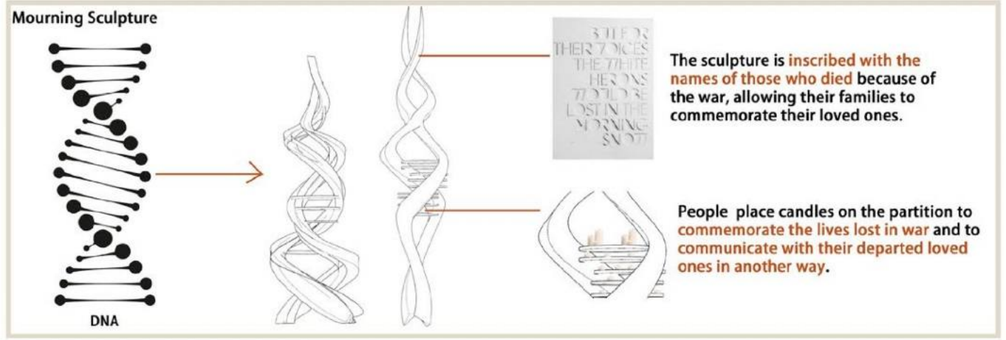
add sculpture devices

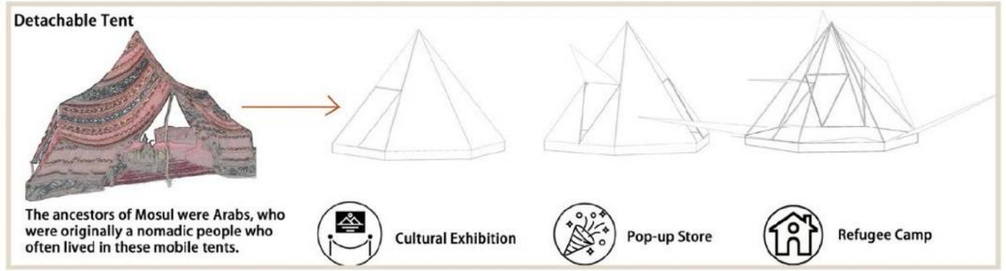


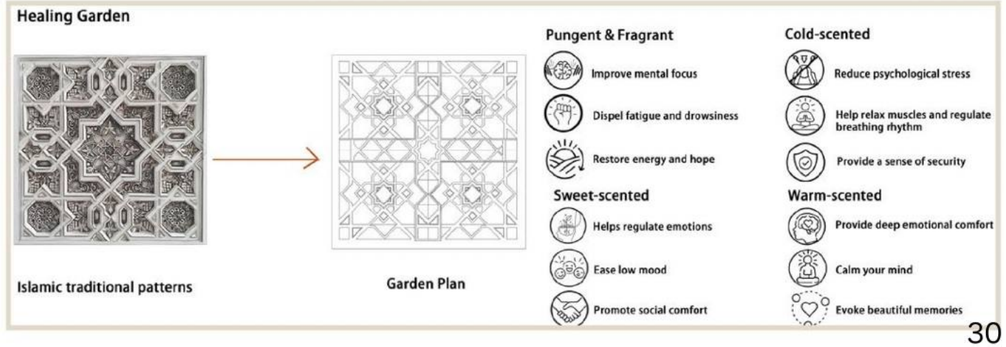


DESIGN STRATEY

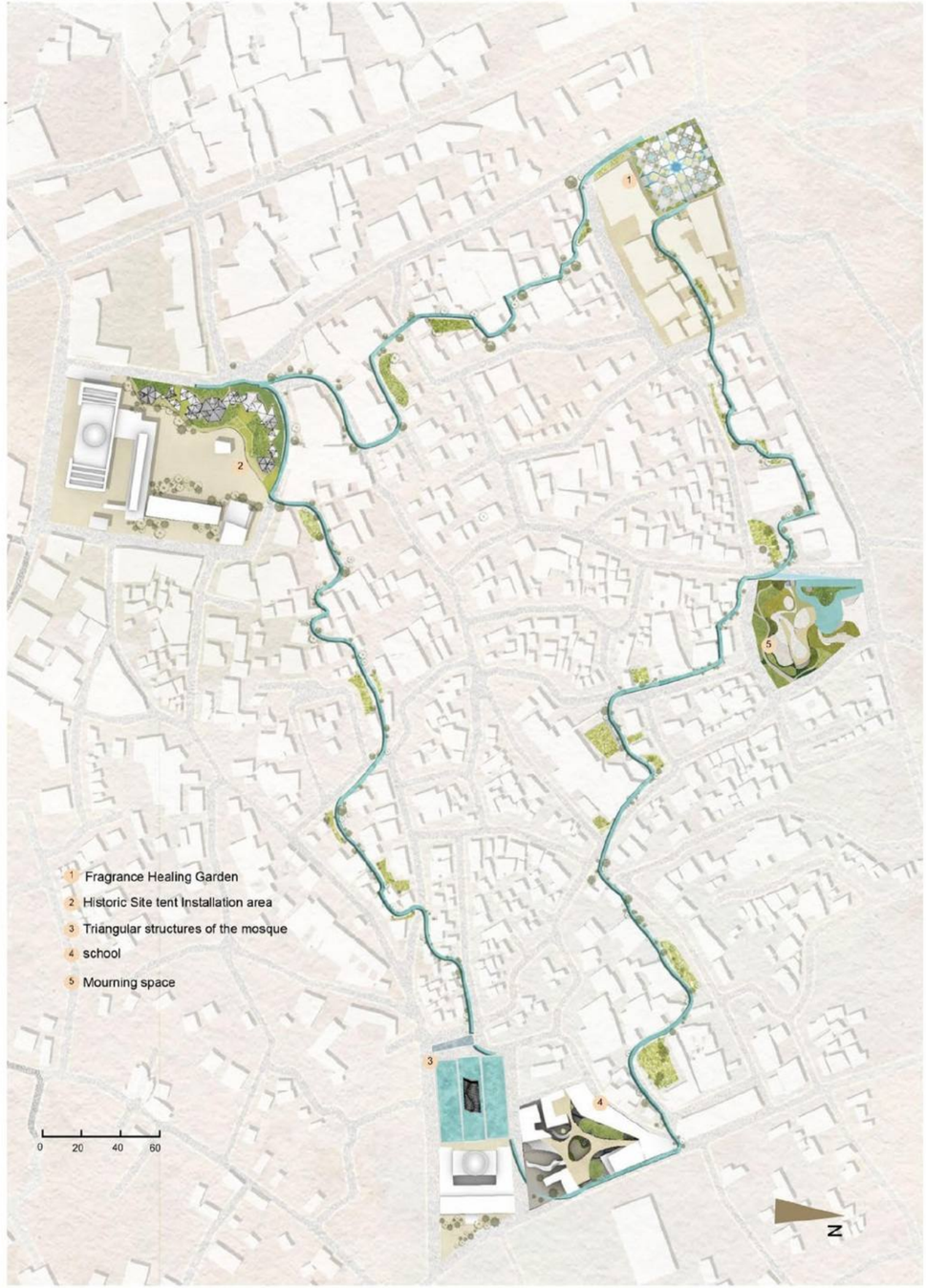








GENERATION LOGIC



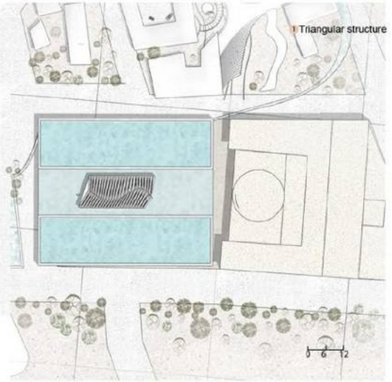
MASTER PLAN











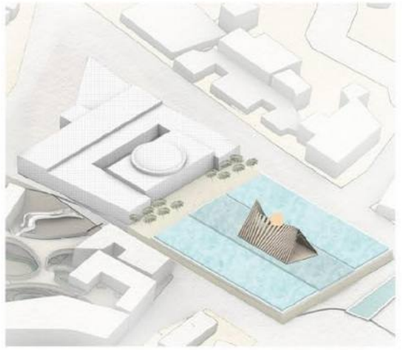
ISOMETRIC DIAGRAM



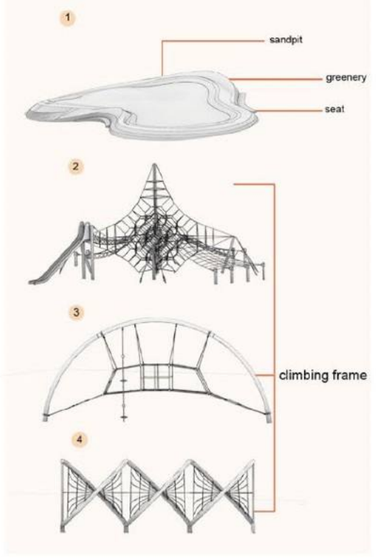


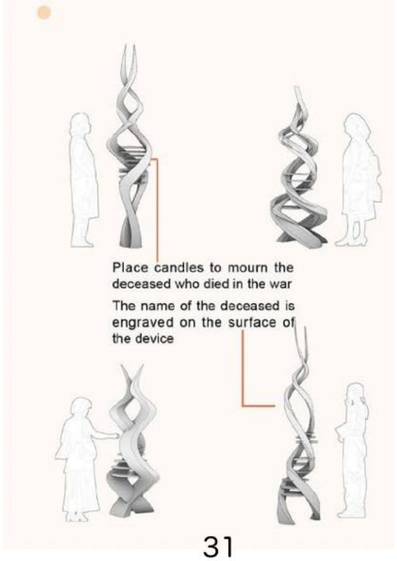


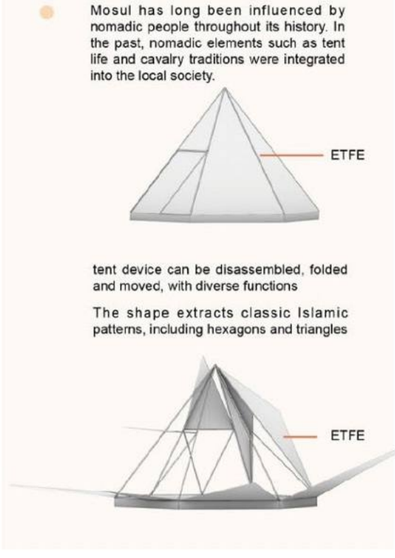


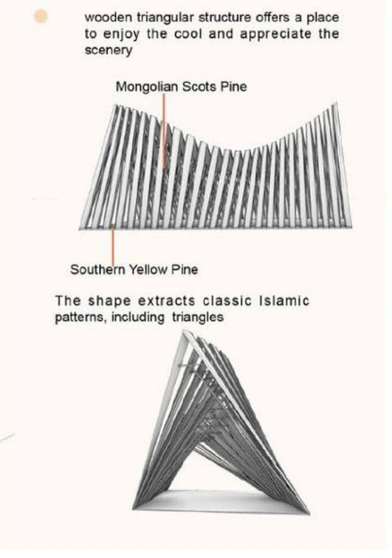


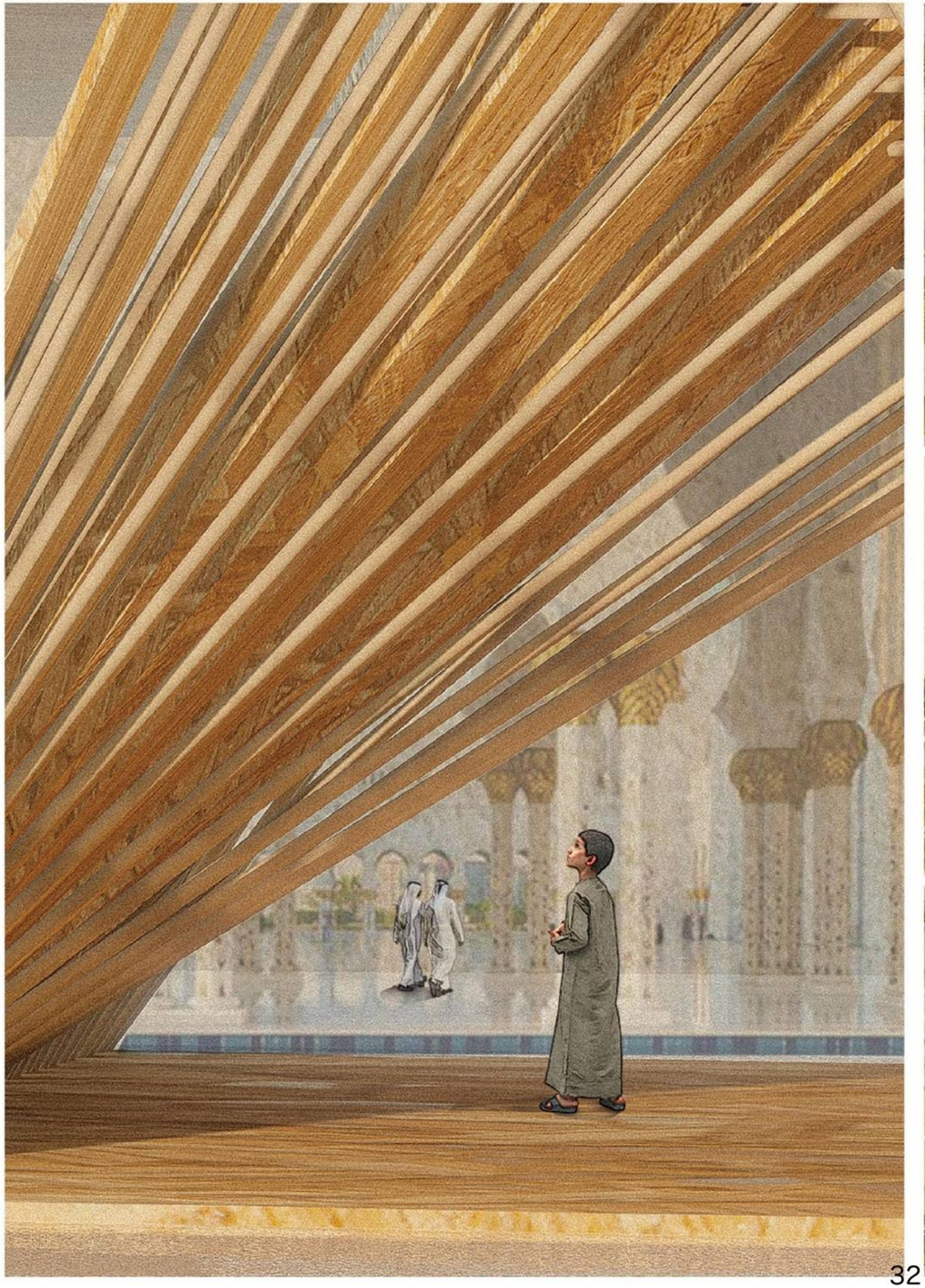




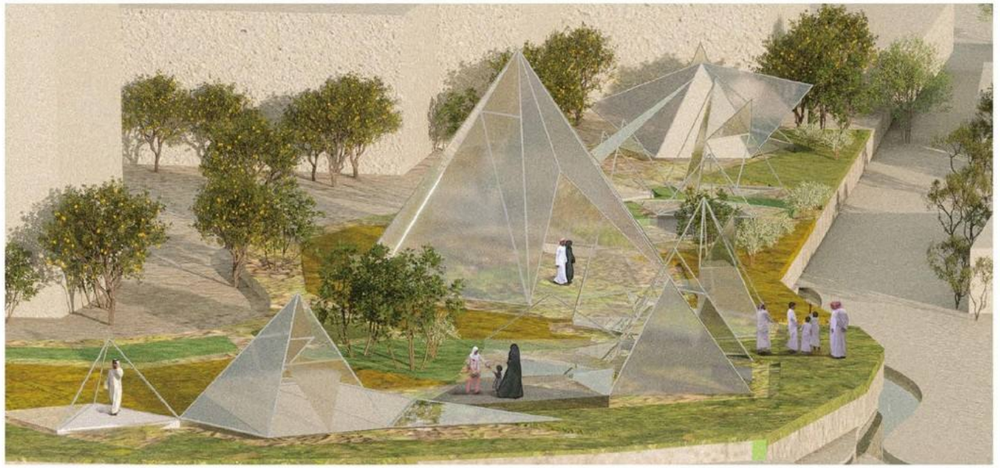














The Ephemeral Coast

A Land-Sea Dialogue Between Remembrance and Rebirth

This project confronts humanity's futile struggle against time and nature, staging a profound dialogue between remembrance and rebirth on the Dammam coast. The design is anchored by two symbolic entities: "The Monument," a static structure embodying human memory and history, and "The Reef," a dynamic system representing natural cycles and resilience. They meet in "The Nexus," an intertidal zone where the core of the design unfolds.

Through the strategy of "Structural Symbiosis," the architecture itself becomes a living habitat. Visitors journey from the "Chasm of Chronicles" (The Monument), evoking a sense of loss, to the interactive intertidal zone, and finally arrive at the "Ecological Landscape" (The Reef), a symbol of new life. This narrative path fosters an experience of reflection and reconciliation.

"The Ephemeral Coast" is more than coastal restoration; it is a catalyst for a new model of coexistence. It aims to transform a site of ecological crisis into a self-evolving ecosystem, envisioning a future where human structures actively nurture natural regeneration, achieving a true symbiosis between land and sea.





WEST NEWS AGENCY

LATEST NEWS PICTURES

Report of the Ephemeral Coast

ILLUSTRATED WEEKLY NEWSPAPER

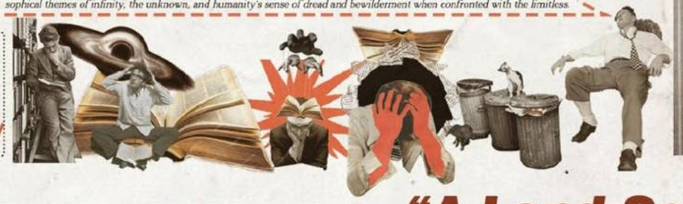
BEST of WEST 2¢



"The futility and magnificence of trying to fit infinity into a finite container"

"The Book of Sand" is a late-career short story by Argentine writer Jorge Luis Borges. The narrative centers on a mysterious "holy book" that possesses neither a first nor a last page. Its pages are infinitely numerous and randomly ordered, revealing new content each time they are turned, making it an inexhaustible as sand. The narrator's initial euphoria upon acquiring the book slowly turns into a terrifying obsession. He comes to realize that this embodiment of the infinite is a "monstrous" object and ultimately seeks to rid himself of it. The story profoundly explores philosophical themes of infinity, the unknown, and humanity's sense of dread and bewilderment when confronted with the limitless.

Curious
Intrigue
Greed, want to control it
Fear, worry about backlash
Throw away
Relax



JORGE LUIS BORGES

El libro de arena

"The Book of Sand"

EMECÉ

Apocalypse for mankind



Humans yearn to leave a lasting mark in time (by erecting monuments), but the forces of time itself (wind, erosion) are destined to dissolve everything (reducing it to sand). The ultimate fate of a monument is to be consumed by the very forces it seeks to resist.

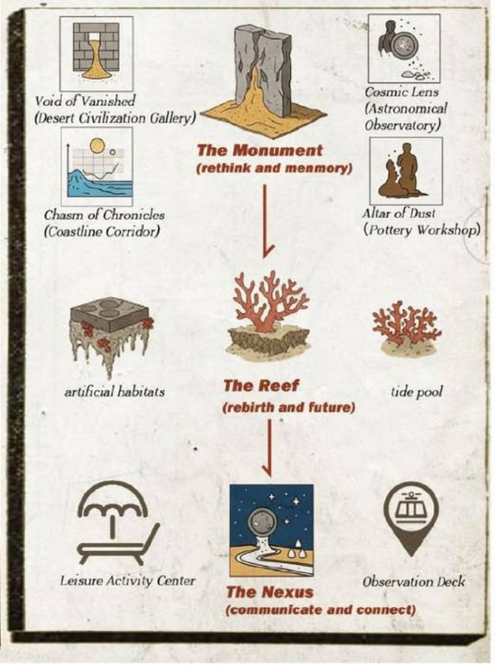






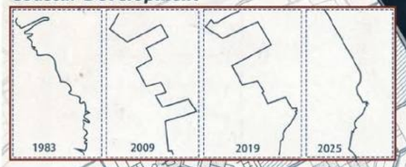
Humans want to control nature, but time is infinite and nature is vast. Human greed and insignificance will eventually lead to self-destruction!!!

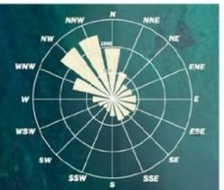
"A Land-Sea Dialogue Between Remembrance and Rebirth."



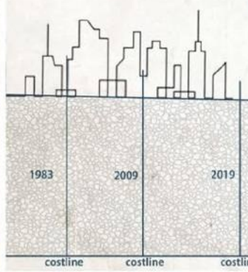
Mapping

Coastal Development

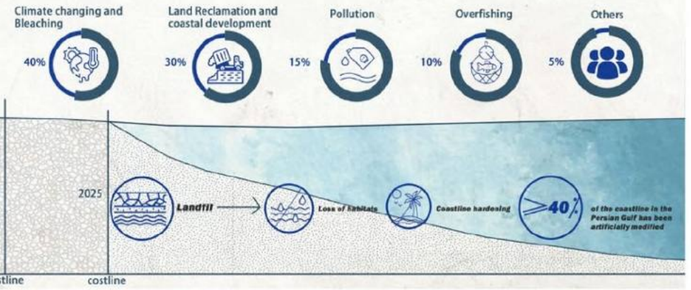




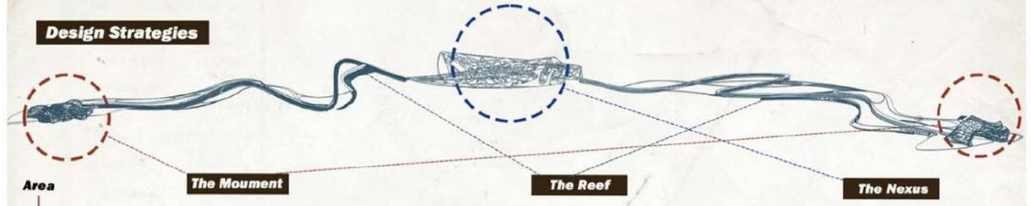
Change of the coastline



Threats to Persian Gulf Marine Ecosystems



Design Strategies

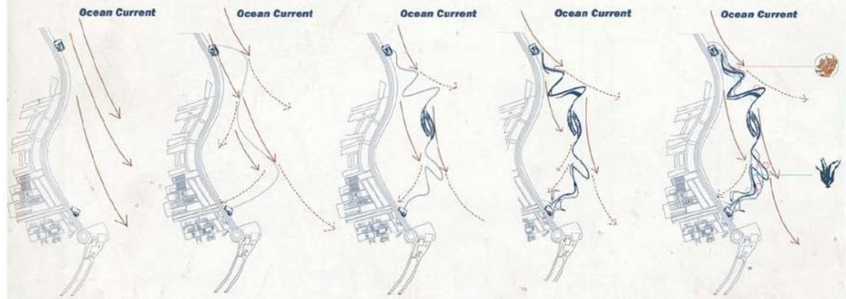


Area	The Mouument	The Reef	The Nexus
Purpose	Land Rethink Memory "What did we leave behind?"	Under the Sea Rebirth Future "What can we create?"	maritime Communicate Connect "Now" and "Dialogue"
Function	(Desert Civilization Gallery) (Coastline Corridor) (Astronomical Observatory) (Pottery Workshop)	(Artificial Habitats) (Tide Pool)	(Leisure Activity Center) (Observation Deck)

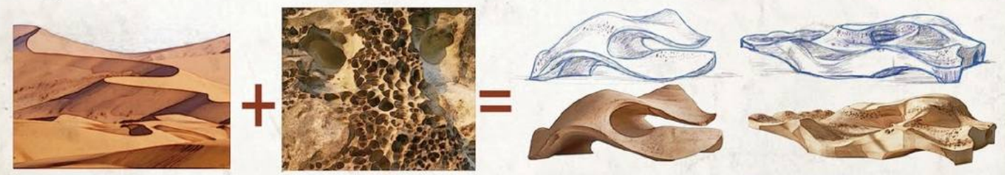


Goal			
	Rooted in the land, guiding people to reflect on the limitations of time, history and human beings themselves.	The "seascape" extends into the sea and is designed as a home for marine life such as corals and seaweed. It is a dynamic, growing, and vibrant ecosystem.	The core public space connecting the "monument" and the "reef". It blurs the boundaries between land and sea, architecture and landscape, and is a place for Daman citizens to relax, gather, and experience art and nature.

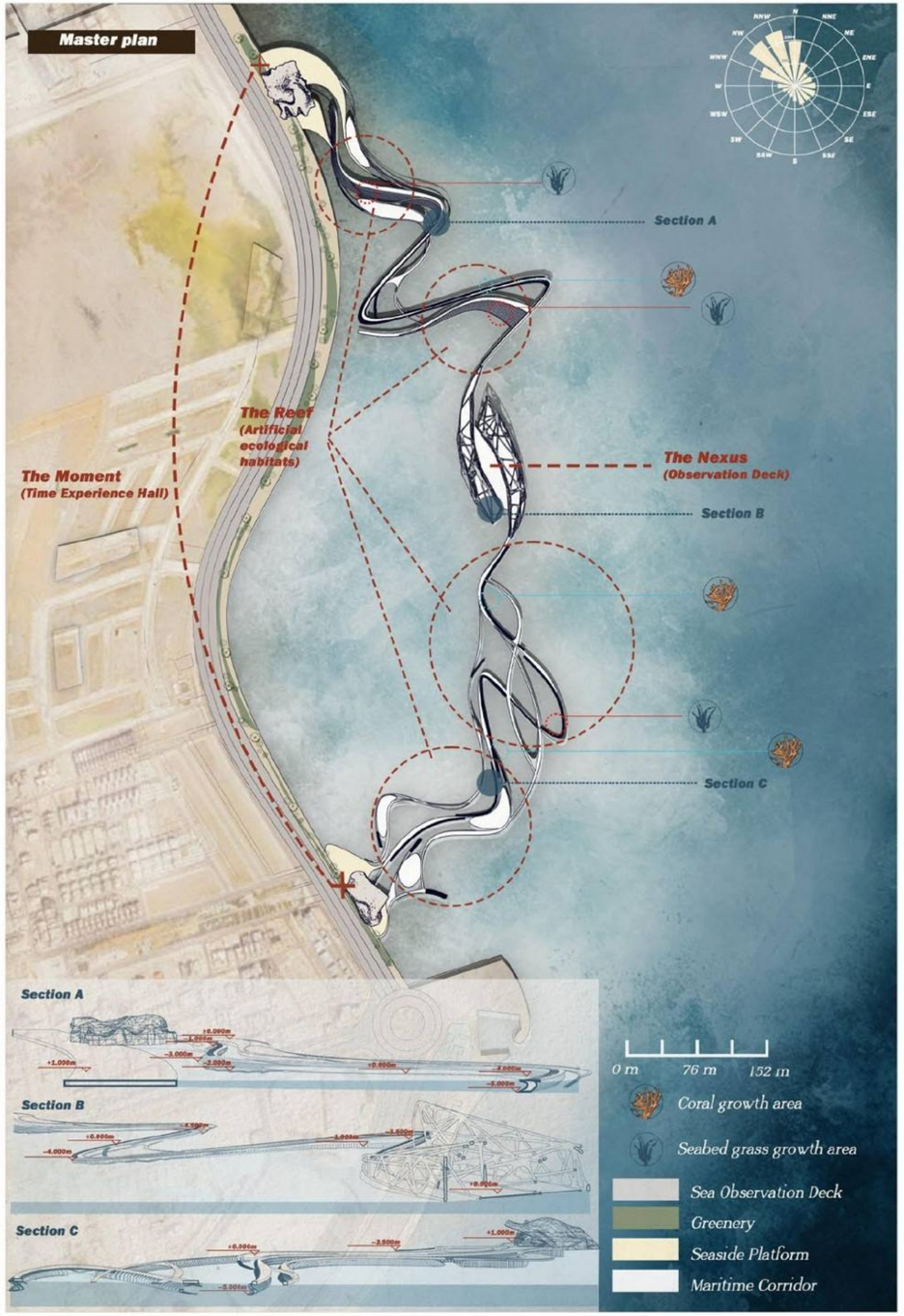
Morphogenesis

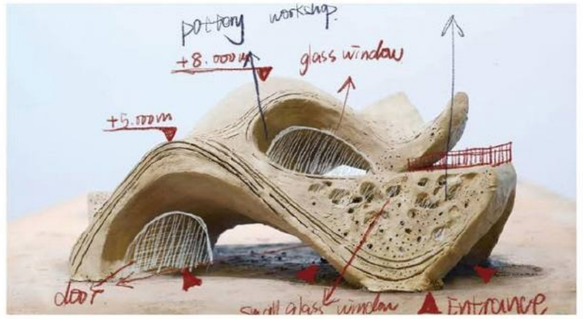


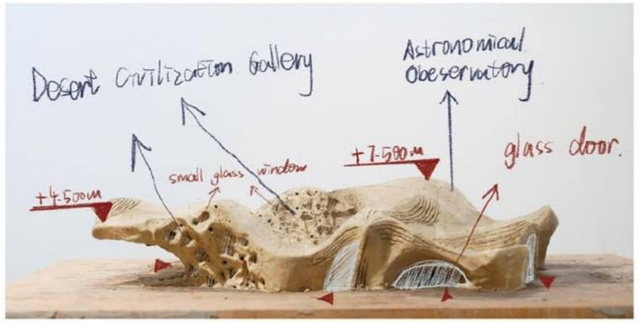
Growing conditions		
depth	0-30m	0-10m
water flow	moderate	low - moderate
temperature	23-29°C	15-30°C
salinity	32-35‰	25-35‰
substrate	Hard base	Mixed fine sand and silt
benefits	Sand fixation, oxygen production, habitat	Building reefs and sheltering diverse species



Master plan




pottery
workshop
+8.000m
glass window
+5.000m
door
small glass window
Entrance

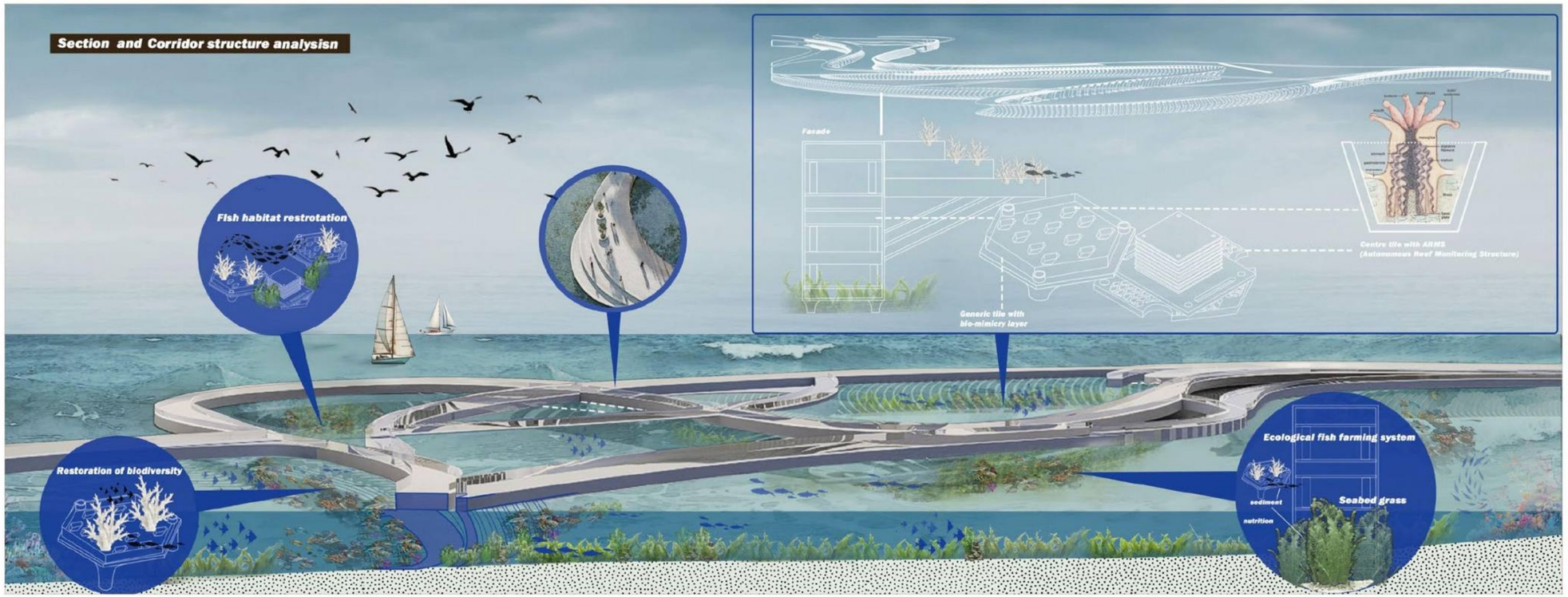

Desert Civilization Gallery
Astronomical Observatory
small glass window
+7.590m
glass door
+4.500m

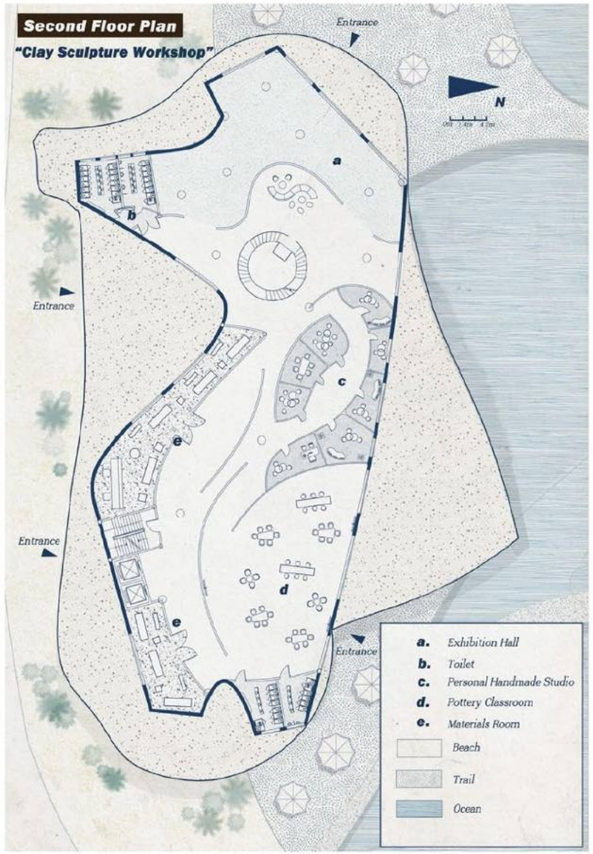


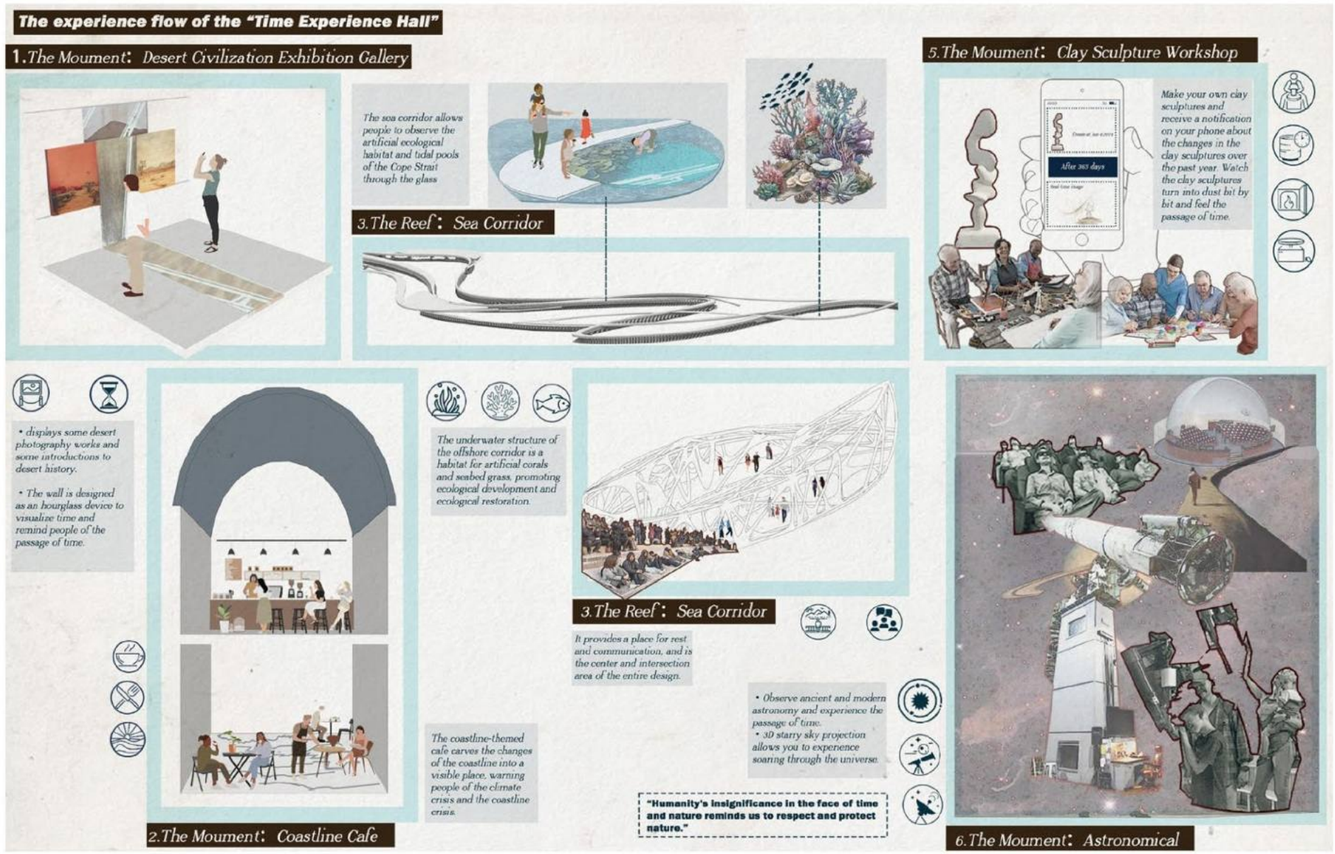


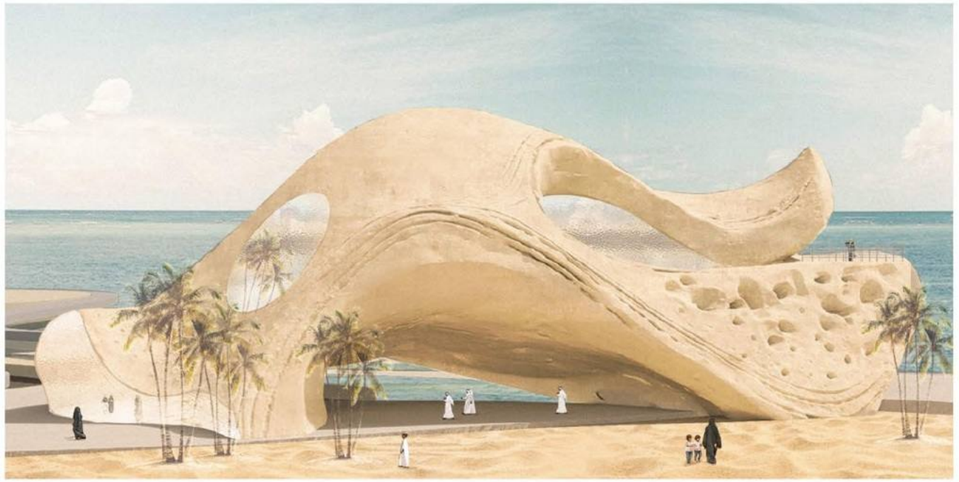





Section and Corridor structure analysisn
Fish habitat restrotation
Restoration of biodiversity
Facade
Generic tile with bio-mimicry layer
Centre tile with ARMS (Autonomous Reef Monitoring Structure)
Ecological fish farming system
sediment
nutrition
Seabed grass


Second Floor Plan
"Clay Sculpture Workshop"
Entrance
Entrance
Entrance
Entrance
N
a
b
c
d
e
a. Exhibition Hall
b. Toilet
c. Personal Handmade Studio
d. Pottery Classroom
e. Materials Room
Beach
Trail
Ocean


The experience flow of the "Time Experience Hall"
1.The Moument: Desert Civilization Exhibition Gallery
The sea corridor allows people to observe the artificial ecological habitat and tidal pools of the Cape Strait through the glass
3.The Reef: Sea Corridor
5.The Moument: Clay Sculpture Workshop
Make your own clay sculptures and receive a notification on your phone about the changes in the clay sculptures over the past year. Watch the clay sculptures turn into dust bit by bit and feel the passage of time.
• displays some desert photography works and some introductions to desert history.
• The wall is designed as an hourglass device to visualize time and remind people of the passage of time.
2.The Moument: Coastline Cafe
The coastline-themed cafe carves the changes of the coastline into a visible place, warning people of the climate crisis and the coastline crisis.
The underwater structure of the offshore corridor is a habitat for artificial corals and seabed grass, promoting ecological development and ecological restoration.
3.The Reef: Sea Corridor
It provides a place for rest and communication, and is the center and intersection area of the entire design.
• Observe ancient and modern astronomy and experience the passage of time.
• 3D starry sky projection allows you to experience soaring through the universe.
"Humanity's insignificance in the face of time and nature reminds us to respect and protect nature."
6.The Moument: Astronomical



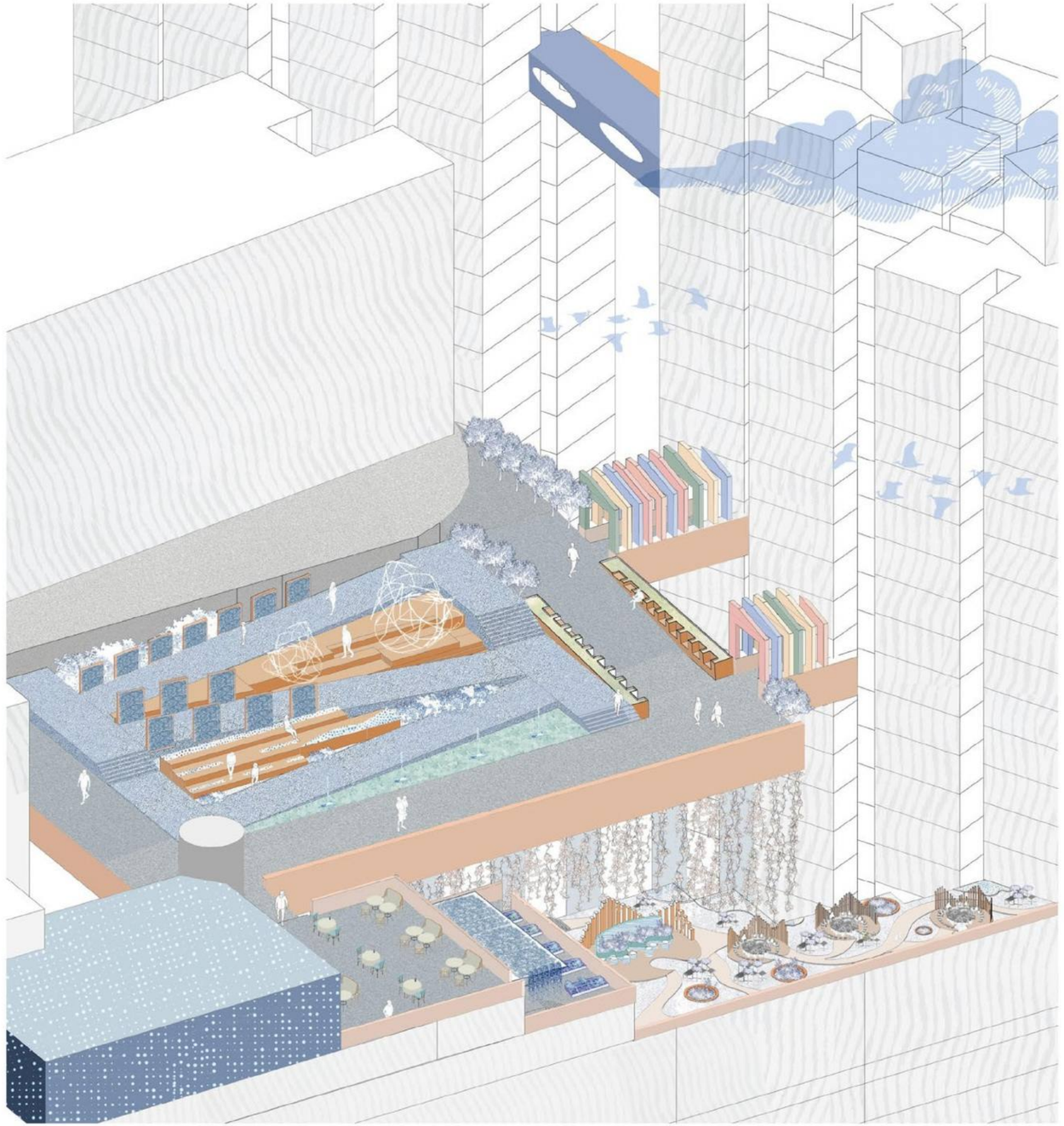


Chongqing White Elephant

An Oasis of Bliss in the Uran Jungle

JinYi Feng

Chongqing is a city of three-dimensional urban landscapes, a labyrinth of interlocking layers and undulating terrains. Nestled within the historic district of Chongqing, the Bai Xiang Ju complex resembles a miniature mountain city. Its architectural layout is uniquely intricate, mirroring the city's undulating topography, and exquisitely captures the essence of Chongqing. Attracting a considerable number of tourists, however, as its popularity surged, it also gave rise to various challenges. Consequently, the ongoing renovation aims not only to enhance the visitor experience but also to address the issues faced by local residents and mitigate conflicts between tourists and residents. Transforming the Bai Xiang Ju into a veritable paradise, not only can visitors experience the unique charm and topography of Chongqing here but also find joy, much like its name suggests. The white elephant has traditionally symbolized peace and joy.



Timeline of the site

Commercial and residential integration 1993

After the 1990s, with the further development of the market economy, some commercial and residential housing began to appear, and the bottom commercial residential buildings were used as commercial shops or large markets, and high-rise and multi-storey residential buildings were built on the skirt floor

1993

2010

Movie boom After2010

After 2010, Chongqing because of its unique geographical location, and natural environment, many film and television works came here to shoot, but also let more people see the beauty of Chongqing

Tourist boom 2021

Due to the filming of major film and television works in Chongqing, many tourists have been attracted to come to punch in, and the number of tourists has increased dramatically

Residents protest 2023

The increase in tourists has also disrupted the peaceful life of residents, so residents have united to protest against allowing foreign tourists to enter the White Elephant House

2023

New era 2024

Under the change of times, the increase of tourists also brings income to residents, so the residents of White Elephant House began to slowly accept foreign tourists, and intentionally build White Elephant House into a more standardized tourist attraction

2024

Current Issue

The increase in tourists has brought many inconveniences to residents. Traffic around White Elephant Residence is congested; confusing signage causes tourists to get lost and accidentally trespass into private areas, violating residents' privacy; the increase in tourists has led to a reduction in residents' recreational areas; and it has also increased noise and litter.

Two out of five residents are over 65 years old

Three out of five tourism are 17-40 years old

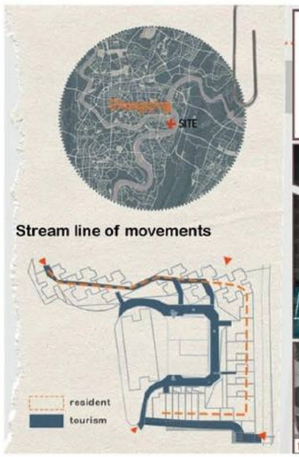


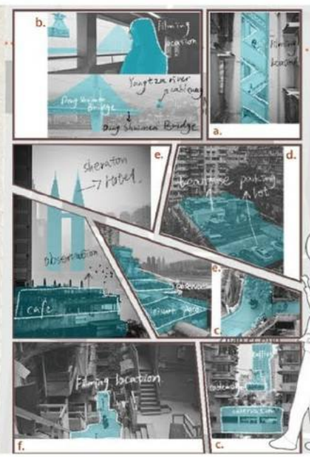


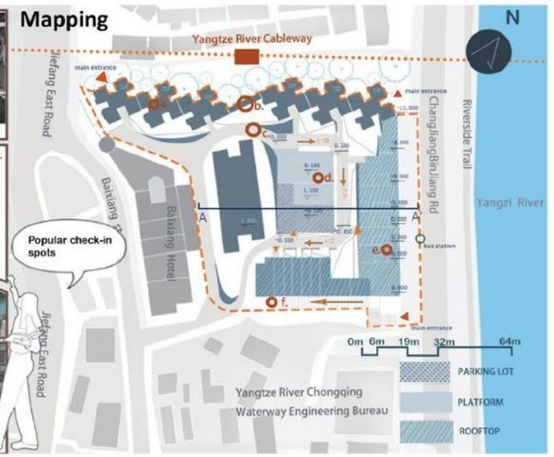


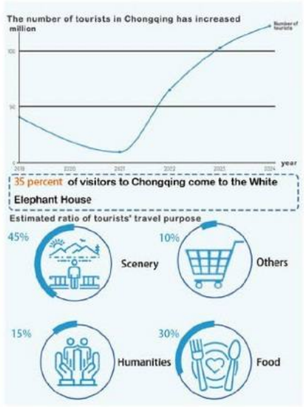


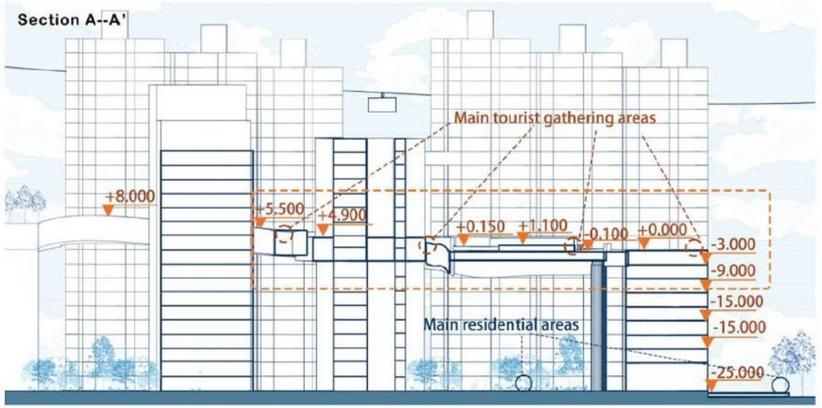


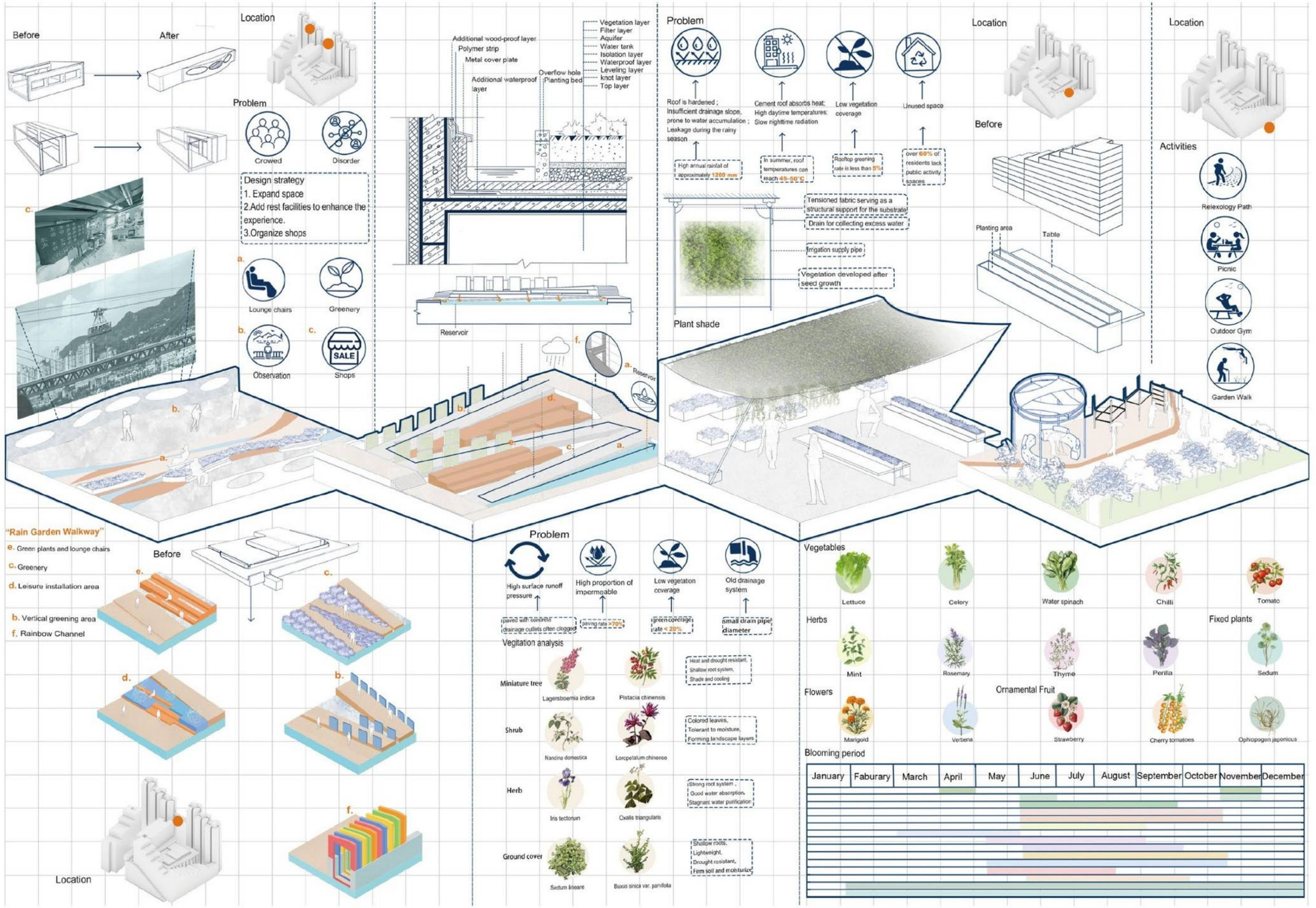




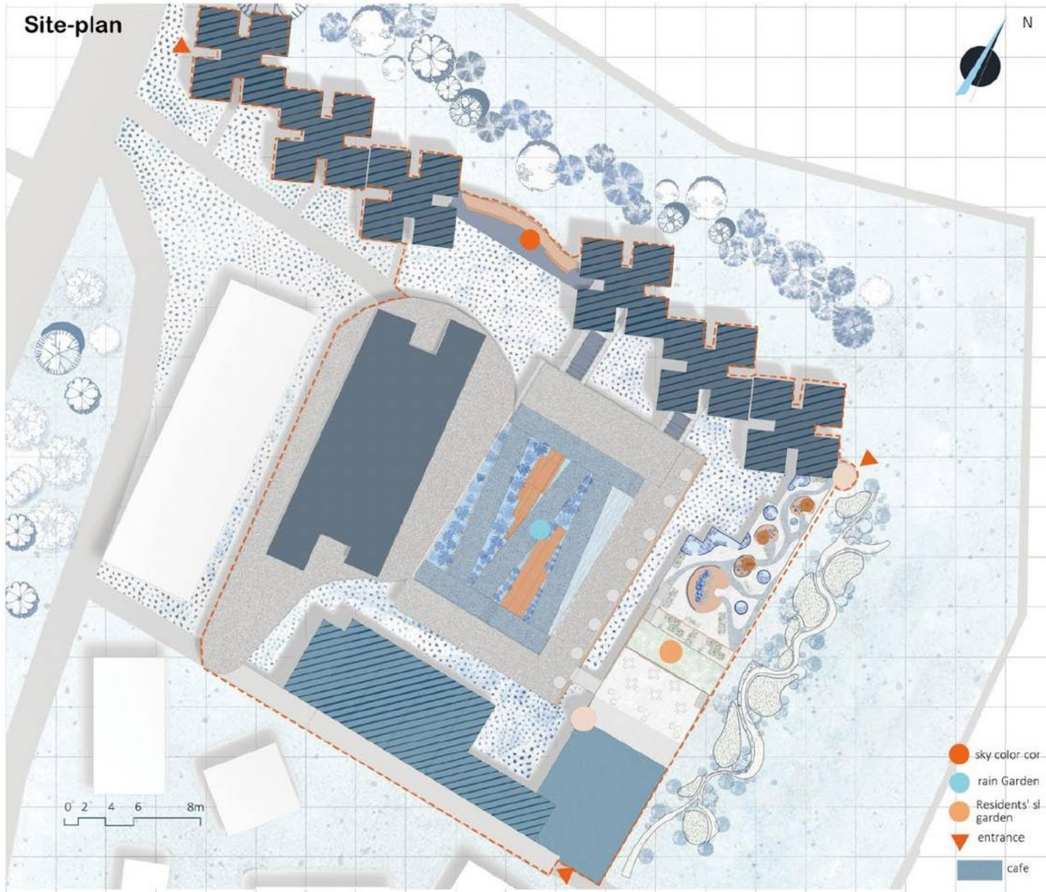




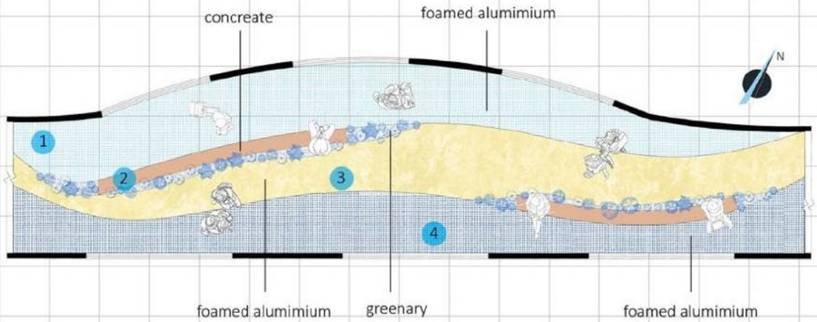



Before
After
Location
Problem
Crowed
Disorder
Design strategy
1. Expand space
2.Add rest facilities to enhance the experience.
3.Organize shops
Lounge chairs
Greenery
Observation
Shops
Additional wood-proof layer
Polymer strip
Metal cover plate
Additional waterproof layer
Overflow hole
Planting bed
Vegetation layer
Filter layer
Aquifer
Water tank
Isolation layer
Waterproof layer
Leveling layer
knot layer
Top layer
Reservoir
Problem
Roof is hardened ; Insufficient drainage slope, prone to water accumulation ; Leakage during the rainy season
Cement roof absorbs heat; High daytime temperatures; Slow nighttime radiation
Low vegetation coverage
Unused space
High annual rainfall of approximately 1200 mm
In summer, roof temperatures can reach 45-50°C
Rooftop greening rate is less than 5%
over 60% of residents lack public activity spaces
Tensioned fabric serving as a structural support for the substrate
Drain for collecting excess water
Irrigation supply pipe
Vegetation developed after seed growth
Plant shade
Location
Before
Planting area
Table
Location
Activities
Relexology Path
Picnic
Outdoor Gym
Garden Walk
"Rain Garden Walkway"
e. Green plants and lounge chairs
c. Greenery
d. Leisure installation area
b. Vertical greening area
f. Rainbow Channel
Before
Location
Problem
High surface runoff pressure
High proportion of impermeable
Low vegetation coverage
Old drainage system
paved with concrete; drainage outlets often clogged
paving rate >70%
green coverage rate < 20%
small drain pipe diameter
Vegitation analysis
Miniature tree
Lagerstroemia indica
Pistacia chinensis
Heat and drought resistant, Shallow root system, Shade and cooling
Shrub
Nandina domestica
Loropetalum chinense
Colored leaves, Tolerant to moisture, Forming landscape layers
Herb
Iris tectorum
Oxalis triangularis
Strong root system , Good water absorption, Stagnant water purification
Ground cover
Sedum lineare
Buxus sinica var. parvifolia
Shallow roots, Lightweight, Drought resistant, Firm soil and moisturize
Vegetables
Lettuce
Celery
Water spinach
Chilli
Tomato
Herbs
Mint
Rosemary
Thyme
Perilla
Fixed plants
Sedum
Flowers
Marigold
Verbena
Ornamental Fruit
Strawberry
Cherry tomatoes
Ophiopogon japonicus
Blooming period
January
Faburary
March
April
May
June
July
August
September
October
November
December

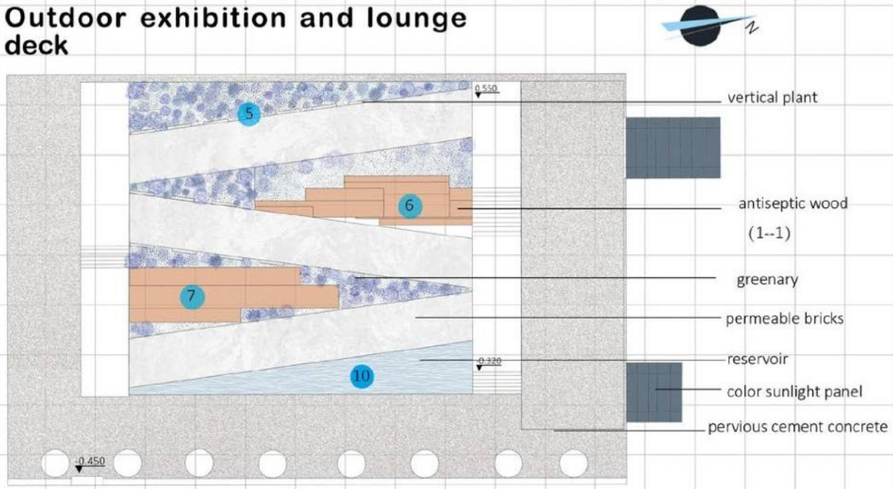
Site-plan



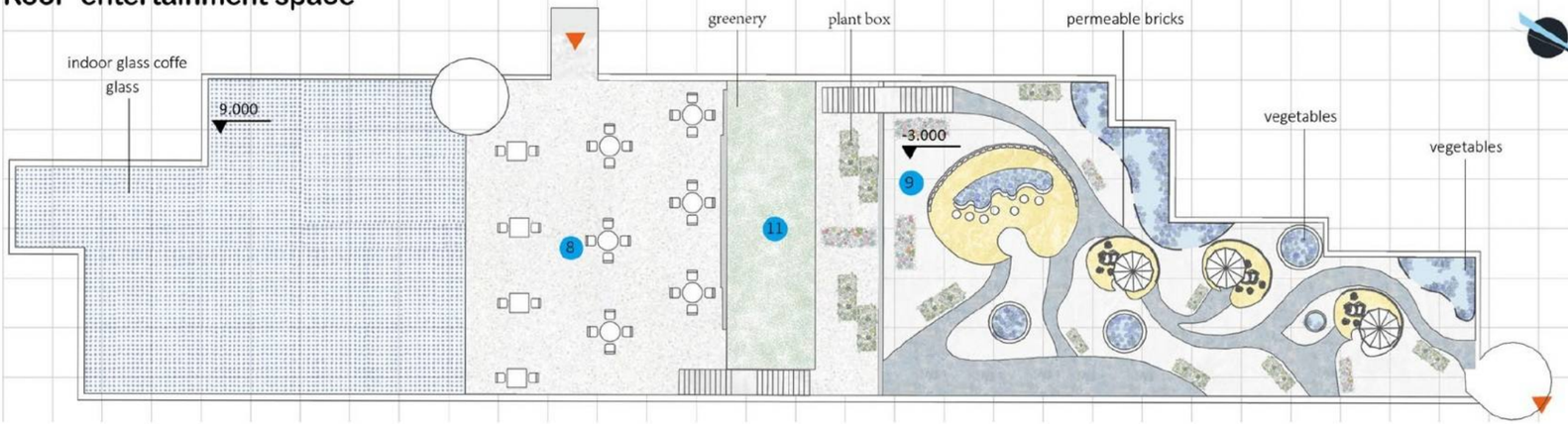
Sky color corridor



Outdoor exhibition and lounge deck

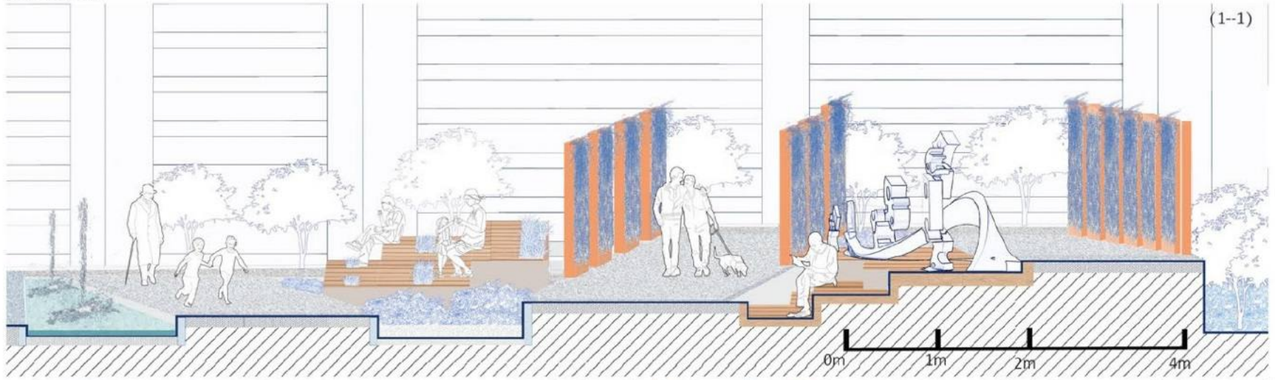


Roof entertainment space



1. river view area
2. casual chair
3. passage
4. old residential buildings observation area
5. Vertical greening
6. step seat art device display area
7. step seat art device display area
8. teahouse
9. Residents' shared vegetable garden
10. reservoir
11. plant shape

Section





Renderings







场地调研



三亚亚特兰蒂斯度假区是中国首个以亚特兰蒂斯为主题的综合性度假区，位于海南省三亚市海棠湾。它集豪华酒店、水上乐园、海洋馆、餐饮、购物、娱乐和会展于一体，是一个世界级的旅游度假目的地。

三亚亚特兰蒂斯度假区凭借其独特的地理位置、丰富的娱乐设施和高端服务，成为国内外游客的热门目的地。它不仅提升了三亚的国际旅游形象，也为当地经济和社会发展带来了显著效益。



地理位置

地址：海南省三亚市海棠湾海棠北路 36 号

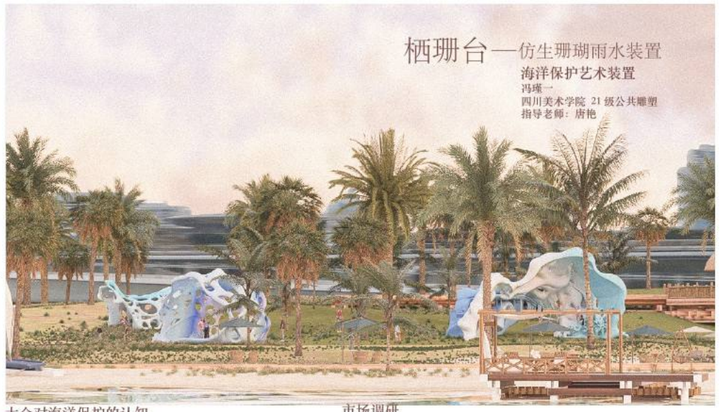
区域：海棠湾是三亚新兴的高端旅游度假区，距离三亚市区约 26 公里，距离三亚凤凰国际机场约 40 公里。

周边环境：海棠湾以其清澈的海水、细长的沙滩和宁静的环境著称，是三亚高端酒店和度假区的聚集地。

栖珊台——仿生珊瑚雨水装置

海洋保护艺术装置

冯璀一
四川美术学院 21 级公共雕塑
指导老师：唐艳



海洋现状分析



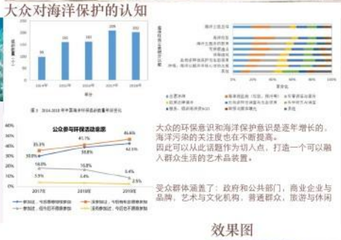
塑料污染和气候变暖对海洋生物带来了严重的危害。

珊瑚礁白化：海水温度上升导致珊瑚共生藻类死亡，珊瑚礁白化并死亡。

物种迁移：鱼类和其他海洋生物向极地迁移，改变生态系统结构。



大众对海洋保护的认知



大众的环保意识和海洋保护意识是逐年增长的，海洋污染的关注度也在不断提高。因此可以从此话题作为切入点，打造一个可以融入群众生活的艺术品装置。

受众群体涵盖了：政府和公共部门，商业企业与品牌，艺术与文化机构，普通群众，旅游与休闲

市场调研



经济基础决定艺术品的需求，在经济下行的今天公共艺术以及性价比高的艺术品才会被市场需要。

商业艺术运作模式：

艺术品销售　品牌赞助与合作

媒体与内容变现　艺术品销售

设计方案

设计理念

1. 仿生设计：以珊瑚的形态为灵感，模仿其自然结构和功能，既美观又实用。

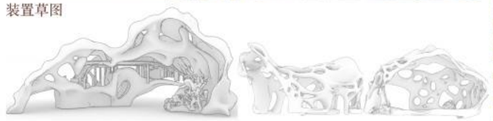
2. 环保材料：使用回收的海洋塑料和可持续材料，减少环境污染，传递环保理念。

3. 多功能性：放置在某一商圈室外，作为其代表性的公共装置，既可以做凉亭供消费者休息又可以用水收集，装置内部的平台还可以提供给商圈内部的品牌进行线闪宣传活动。与一些环保 / 可持续商品产业进行合作或者联名以促进收益。
将雨水收集与艺术装置结合，既解决实际问题，又提升公共空间的美学价值。

4. 教育意义：通过装置展示海洋保护和水资源管理的重要性，增强公众环保意识。



装置草图









效果图









游园惊梦 —— 植物疗愈

冯璀一 21 级公共雕塑工作室 指导老师：唐艳

当今社会，纷争与忙碌成了生活主调。生活压力如巨石般沉重，节奏快似疾驰列车，在这样的环境下，抑郁症的发病率节节攀升。为给人们心灵觅得栖息之所，我们期望打造一座中式园林主题的疗愈花园。花园精心划分成五个独特板块，分别以暖香、冷香、甜香、幽香、辛香为主。当观者漫步其间，芬芳馥郁的植物环绕身旁，不同的香气丝丝缕缕沁人心脾，开启一场沉浸式的治愈之旅，于游园过程中舒缓身心，重寻内心宁静。







前期调研

理论依据

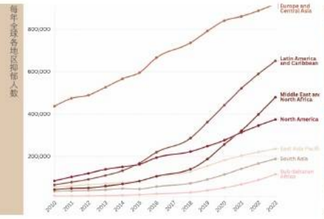
生物亲和假说（Biophilia Hypothesis）
理论来源：由哈佛大学著名生物学家爱德华·威尔逊（Edward O. Wilson）提出。
核心观点：人类天生与自然存在一种深层的情感联结。这种联结可以改善我们的身心健康。
艺术启发：通过设计自然环境或隐喻场景，能够唤起观众与自然的情感联结，帮助他们缓解压力，改善情绪。

经典案例

艾尔弗卓越中心感官艺术花园（Sensory Arts Garden, Etc Center of Excellence）位于美国佛罗里达州华盛顿特区艾尔弗卓越中心内。建成于 2017 年 11 月。该花园专为自闭症患者设计，旨在通过多感官体验促进他们的身心健康和社交能力。
研究表明，自然环境对自闭症等精神问题的疗愈有得到的促进作用。艾尔弗感官艺术花园通过精心设计的感官界面，为自闭症患者提供了一个安全、互动、多感官的户外活动空间，促进他们的感官融合、社交能力和心理健康。







创作过程

灵感来源



在《红楼梦》这部文学巨著中，香不仅是物质文化的一部分，更是一种精神象征和人物性格的隐喻。曹雪芹通过不同人物身上所散发的香气，巧妙地刻画了他们的性格和命运。

林黛玉的「幽香」：
林黛玉的香气被描述为淡雅、隐约、微药。与她的才情、品貌、性格和气质相符合。她的幽香象征着她的超凡脱俗和内心的深沉情感。



秦可卿的「甜香」：
秦可卿的甜香浓郁而诱人，与她的风情万种和情感纠葛有关。



王熙凤的「辛香」：
王熙凤的香气浓烈而辛辣，象征着她的强势、果断和有时的狠辣。



薛宝钗的「冷香」：
薛宝钗的「冷香」来源于她所服用的「冷香丸」和她的生活环境，反映了她的冷静和理性。



与贾宝玉的「暖香」：
贾宝玉的「暖香」则与他热情、关怀和怜香惜玉的性格相吻合。

这些香气不仅丰富了人物的形象，也深化了读者对人物内心世界的理解。通过对香气的描写，曹雪芹展现了人物复杂的情感和命运，以及他们与周围环境的微妙关系。

草图



初步平面



AI 意向图



二草



植物介绍





冷香

主要由白玉兰、寒兰组成，是游园的第一个部分。
灵感来源于《红楼梦》中的薛宝钗，她理智、冷静，白玉兰和寒兰清冷的香气非常适合她。
第一个板块以冷香为主，能很好的营造一个安静的氛围，让游客很好的进入观赏状态。



暖香

主要由金桂、吊兰组成。先会步入到一个黄的的灰白色方形平台，可驻足休息或观景，然后从平台再下到植物种植区域。
灵感来源于《红楼梦》中的贾宝玉、袍热情、温暖，金桂和吊兰的香气闻着总是充满阳光，让人心暖暖的。
这个板块的香味让人感到温馨和幸福。



甜香

主要由栀子花、含羞草组成。整个板块由三个部分构成，圆形的观景平台、下台阶便可以来到一个小的凉亭，设计上古色古香带有中国韵味。接着往下走就是植物种植区域。
灵感来源于《红楼梦》中的香可卿，她魅力、风情万种。栀子花和含羞草的香气充满着香甜。
这个板块的设计让人感到非常惬意愉快。



幽香

主要由雪樟、酸香玉组成。整个场地四周被雪樟包围，地下种着酸香玉和兰花。
灵感来源于《红楼梦》中的林黛玉，她孤僻、才华横溢。雪樟和酸香玉的香气是清冷，幽静的很符合林黛玉的个人特质
这个板块的设计让人感到安静和静谧。



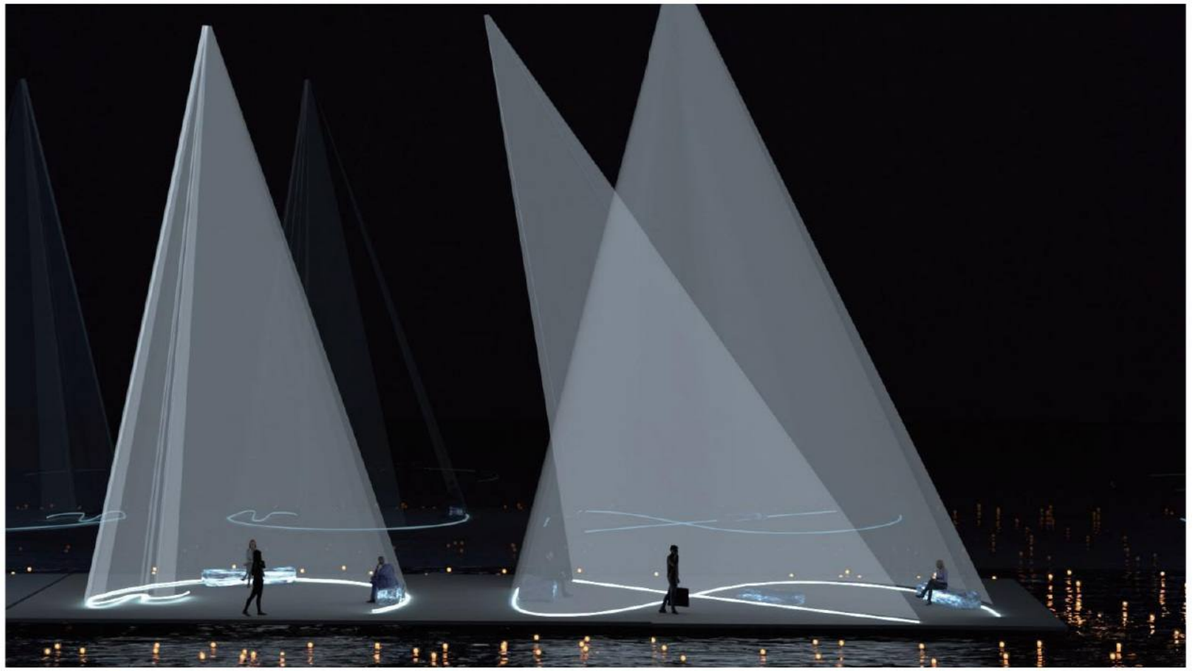
辛香

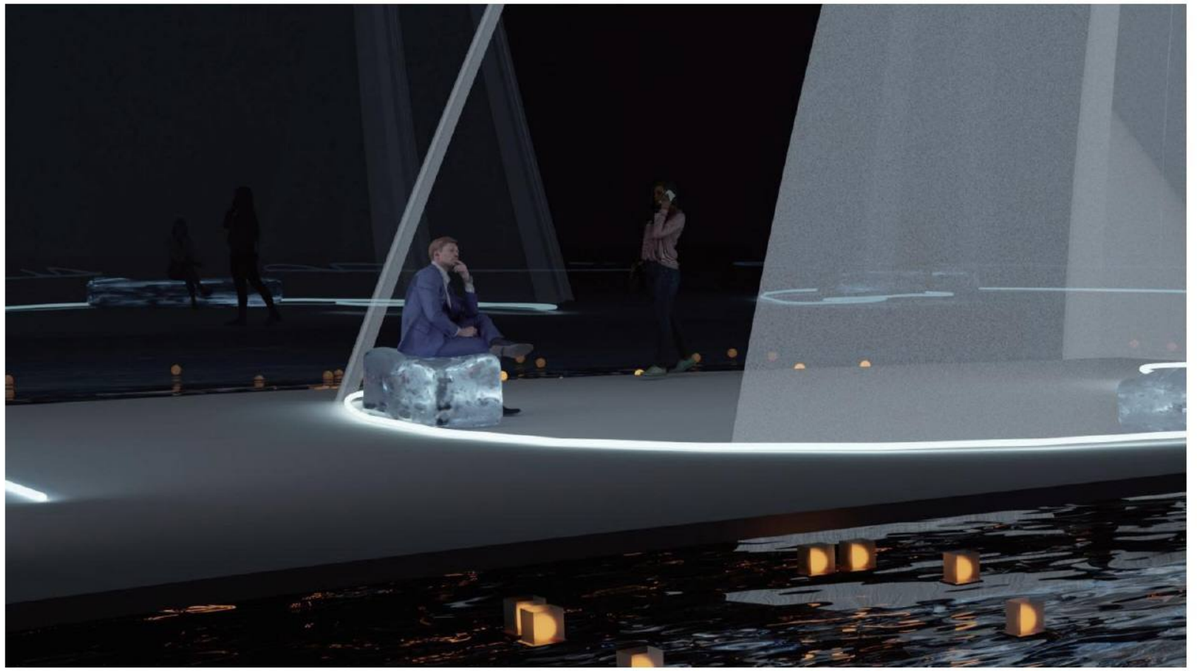
主要由芸香和苦菜玉组成。由一个玻璃房和植物种植地组成。透明的玻璃房内是一个巨大的球型灯光装置，装置旁，放置了一颗樱花树。出玻璃房那是梯往下走，来到植物种植区域上面种满了芸草和芸香个还有一些柚树。
灵感来源于《红楼梦》中的王熙凤，她精明能干，性格泼辣。芸香香气中带着点辛辣，不像前面的植物香味都很温婉，它的香带着一点攻击性。
这个板块的设计让人感到眼前一新，有着很不同的视觉及嗅觉体验感。



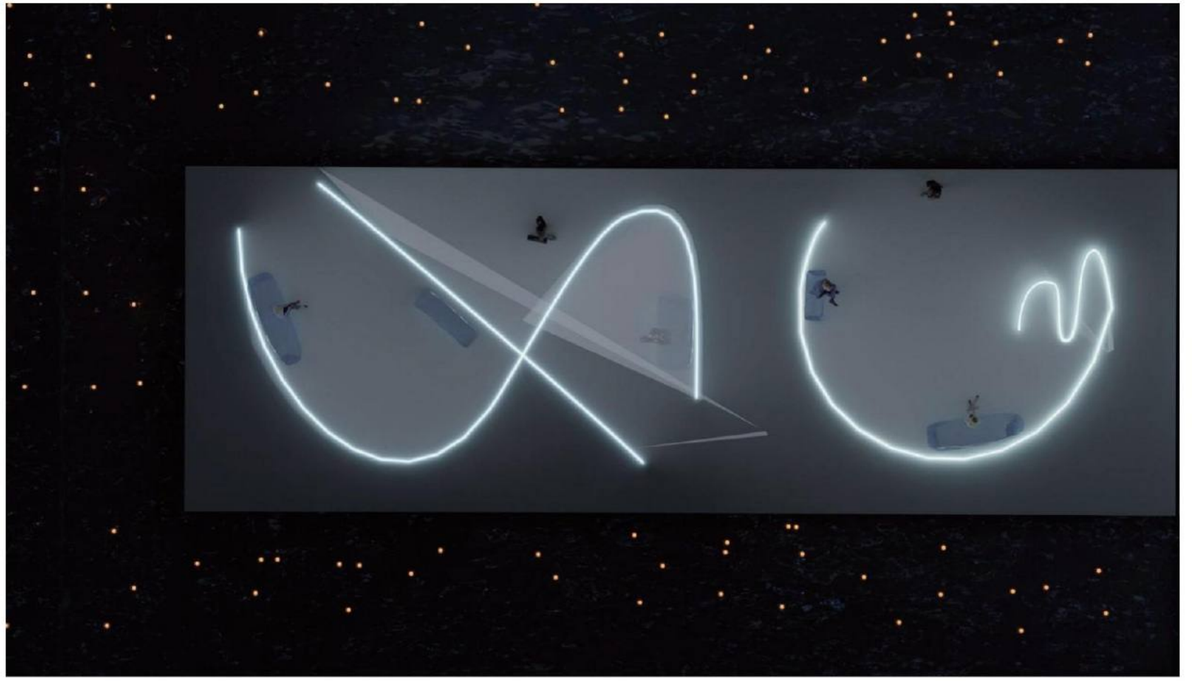
描述一下你的损失或者遗憾。这个简单的请求将被问及每位参观“After the End”的游客

这次展览创造了一种公共仪式，以思考各种形式的损失：失去亲人、关系、健康和我们曾经熟悉的世界，以及帮助我们忍受痛苦的实践。游客被邀请在纸灯上分享他们的经历，并将纸灯放在水面上。从内心点燃，每一个回应都成为一支虔诚的蜡烛，它们一起形成了一个不断发展的光场。游客可以坐在透明，形似冰块的座椅上和幽静的灯光下里思考自己的经历。《after the end》提供了一个现代避难所，提醒我们，当我们哀悼一个现实的结束并进入下一个现实时，我们并不孤单。希望每一个人都能从这个场地和仪式中找到心中最谧静的地方，放下过去，迎接新的开始。









公共艺术类 --Public Art

公众参与性艺术



Farewell in Candlelight

visual art public art
2022—2025

wax ink paper flower medicine tea leaves chocolate

variable size

Within the accelerated and high-pressure conditions of contemporary life, regret, anxiety, and pain are often silently held and internalized. Using candles as its primary medium, this project creates an intimate, small-scale participatory ritual that invites viewers to engage in a restrained sequence of actions—confession, sealing, and ignition—as a symbolic act of farewell. The burning flame gestures toward the passage of time and life, while also marking a gradual transformation of suppressed emotions. As sealed memories are slowly consumed, the remaining wax becomes a quiet trace—an index of what has been released yet not erased. Rather than offering resolution, the work foregrounds embodied participation and emotional projection, opening a space for self-dialogue and allowing moments of emotional loosening and psychological renewal to emerge.



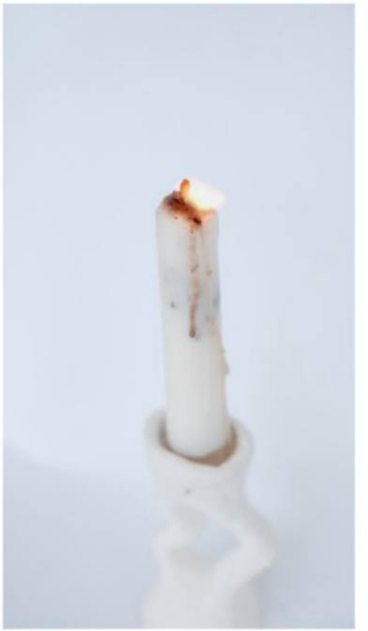
Symbolic materials related to individual memories are embedded within the wax. These materials serve as carriers of emotions and personal narratives, and as the candle burns, they gradually emerge and dissolve, completing a process of transformation with psychological healing significance.

















As the central object, the candle symbolizes the finitude of life and time. Its act of burning points to the transformation and release of emotions, while the traces left after it burns down become a form of witnessing psychological experience. Through a ritualized structure and symbolic medium, the work establishes a dialogical relationship between participants and their own emotions, offering a pathway for psychological regulation and self-repair grounded in artistic healing.







This work uses the burning of candles as a medium for emotional transmission and farewell, carrying my remembrance of my father as well as a process of reflecting on and letting go of my past self. My father, in my memory, was both resilient and emotionally reserved, a quality symbolized through the forms of cacti and Taihu stones. By abstracting these elements into sculptures and casting them as candles, the act of lighting them on the anniversary of his death becomes a symbolic ritual that bridges life and death, allowing unspoken emotions to be conveyed and enabling emotional release and self-healing through the process of burning.



The Things We Planted

visual art public art
2025
stone- plastic clay Mung bean soya bean mint rosemary
variable size

This project examines how time compression and ongoing pressure in contemporary life erode individuals' capacity to experience joy in everyday moments. Through a participatory process, the work invites participants to revisit small, ordinary experiences from childhood that once brought them happiness. These personal memories are translated into visual symbols and drawn onto handmade seed paper, which is then placed into vessels shaped by the participants themselves and combined with naturally found materials to form a growing "memory terrarium." Within each container, memories are replanted and allowed to reemerge through the process of growth, using plants as a metaphor for emotional restoration and care. By emphasizing subtle, quiet, and non-spectacular forms of life, the project proposes an art-based therapeutic pathway that encourages reconnection with small but genuine sources of joy.



Seed Paper Germination Process



Interview Case | Paper Airplanes

The participant recalled their childhood fascination with paper airplanes—repeatedly folding them, adjusting the wing angles, and competing with classmates during breaks to see whose plane could fly the farthest. The joy of paper airplanes came from the sense of accomplishment in making an object fly with their own hands, as well as the anticipation and uncertainty of its flight path once released. Through this memory, the participant expressed a desire to re-experience a state of relaxation in their current life—allowing things to be let go, without predetermined outcomes, and finding brief moments of ease and breathing space in the absence of complete control.



Interview Case | *Candle Shadows*

The participant recalls power outages during childhood, when candles were lit at home and she would place her hands beside the flame, casting irregular shadows on the wall and finding joy in these simple gestures. This happiness came from a temporary break in daily routines—no homework to complete, no television, and the family gathered within a small circle of light, where time seemed to slow down. Through this memory, the participant expresses a desire to recover a sense of quiet and slowness in everyday life, seeking moments of retreat from constant noise and pressure.





Interview Case | *Singing*

The participant recalls singing freely in childhood and finding joy in releasing her voice without concern for skill or judgment. As she grew older, fear of being evaluated gradually silenced this behavior. Through this memory, she expresses a desire to reclaim emotional freedom and release, letting go of others' expectations and allowing her feelings to move more openly.



Interview Case | *Warm Bread*

The participant recalls being picked up from school by her grandmother, who would bring freshly baked bread from a small local workshop and urge her to eat it while it was still warm. The smell of the bread remains a vivid sensory memory, felt as if it belonged only to the two of them. Walking hand in hand while eating softened the entire journey home. Through this memory, the participant expresses a longing to return to the feeling of being waited for and cared for—a sense of warmth, simplicity, and emotional safety.





Interview Case | *Chalk Lines*

The participant recalls drawing lines, mazes, and hopscotch patterns on the ground with chalk during childhood, finding joy in the freedom and playfulness of the activity. This happiness came from having control over a small, self-defined world, where every line and rule was decided by them. Through this memory, the participant expresses a desire to regain a sense of safety and agency in a life increasingly shaped by factors beyond personal control, seeking a space where choice and autonomy can still exist.

Thank U For Watching