







**Abby Chang**  
*Blue Harmony*  
Collage with newspaper, books, magazines; 30 x 25 cm

"Blue Harmony" aims to capture the essence of cultural fusion and harmony, celebrating Taiwanese elements, notably the lantern and the Koi fish, which symbolize good fortune and prosperity. Through the juxtaposition of serene blue and green tones against the vibrant red hues, I seek to convey a visual narrative of balance and unity. This piece embodies the idea that diversity and tradition coming together, creating a harmonious tapestry of cultural landscape.



**Abby Chang**  
*Red Delights*  
Oil paint on canvas  
35 x 43 cm

This was inspired by a photograph taken of me and my brother during a Chinese New Year dinner. Something captivating is the candid expressions on our faces, evoking a sense of nostalgia. Additionally, the bird's eye view perspective offers a glimpse not only of the subjects but also of the vivid assortment of dishes adorning the table. In terms of color, I used primary colors for a sense of unity, aligning with the consistent theme of togetherness throughout the painting.



**Abby Chang**  
*Bubbled Synergy*  
Pencil and charcoal on paper; 35 x 38 cm

This is a self-portrait with pictures of myself throughout the year. I wanted to portray a theme of journey and growth by utilizing three self-portraits from different times. Furthermore, by using the Chinese Koi Fish, a symbol of transformation, swimming and blending in my face, it further highlights the change within myself. By utilizing, black, brown, and blue hues, I contrast each element and create depth and layering, better enhancing the viewpoint.



**Nina Chang, Abby Chang, Candice Chang, Mia Lin, Emma Liu, Margaret Hsu, Feronia Liang, & Ena Hsieh**  
*小明去夜市*  
Acrylic on canvas; 200 x 70 cm

As the evening unravels, neon lights emanate softly from the claw machines, fragrant aromas of street foods waltz through the air, and streams of people flow gently into the vibrant alleys: we invite our spectators to look through the eyes of Xiao Ming, relishing the breathtaking gallery of Taiwan's night market. Through the film-like strips of photographs, we aim to capture the diverse, ambient atmosphere of Taiwan, reminding our viewers that Xiao Ming isn't just a name; it's a lifestyle.





**Candice Chang**  
*平行世界 (Parallel World)*  
Ink, poster color; 60 x 30 cm

I use traditional paint colors, inks, and Chinese scrolls to present these paintings. I am inspired by my dreams and the poems I wrote. They have a universal theme of connection with the past and death. Reflection represents the beauty of the past. Those memories can only be remembered, but never to be present again. Swimming represents finding my inner peace and sanctuary in the underwater world. The Tunnel represents separation from family, and I am entering another world by myself.



**Emma Liu**  
*Xiao Long Bao*  
Procreate; 11.5 x 16.5 in

My piece depicts Honduran white bats living in a traditional Chinese steamer in an abandoned restaurant. I wanted to portray how my Chinese traditions are often overshadowed and like an old photograph, it is buried deep in my memories. I tinted the canvas yellow and added a vignette to the corners to imitate an old photo. I also added cross-hatching to the bats and the leaf to add texture and contrast between complementary colors to accentuate the focal point.



**Candice Chang**  
*生活瑣記 (Pieces of Life)*  
Mixed media (collage); 22 x 17.3 x 2 cm

Through exploring art works focusing on my family heritage, I fostered a better understanding and deeper connection with my culture and ancestors. The first part of the book focuses on my great grandfather's life as a banal manger during the Chinese Civil War. I briefly talked about his life story after looking through his autobiography. The second part is my autobiography inspired by him. There are also two different scent in this book.



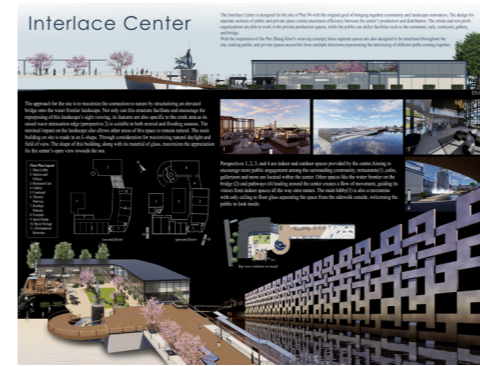
**Emma Liu**  
*Panther Chameleon*  
Color Pencils, posca markers, ink pens on paper; 14 x 18 in

In this artwork, I wanted to explore the diverse beauty present in animals. Panther Chameleons have bright and saturated skin colors with a large range of hues. By layering markers and color pencils, I displayed the wrinkles and form of the chameleon while allowing its bright colors to shine. The typography mirrors the texture of the chameleons and acts as an indicator and scientific label for the species.



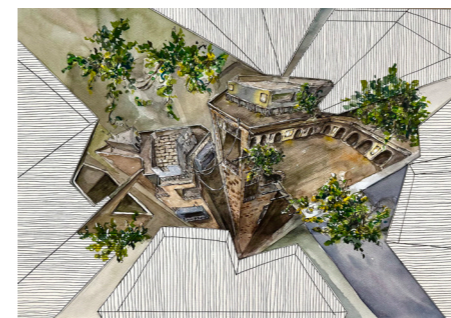
**Emma Liu**  
*Mother*  
Color pencils on watercolor paper; 10 x 10 in

In this piece, I wanted to draw parallels between my experiences and animal behavior. I aimed to create the tension and overbearingness of a mother protecting her young and the constricting and overwhelming feeling of maternal love. I utilized colored pencils on watercolor paper to create texture of the scales on the ball python then went in to accentuate specific scales. The shaded parts of the body create depth and display the python curling over her eggs for protection.



**Ena Hsieh**  
*Interlace Center*  
Rhino software, D5 Render, Photoshop; 52 x 70 x 2 cm

The Interlace Center was a design built on the reworking of an abandoned site. Its aim was to create a center where culture fusion and environmental engagement is encouraged to flourish. For this, the primary approach was to implement my personal interest in Feng shui and environmental conservationism, making the design for the angle and composition of the infrastructure to be realistically comfortable for humans but also cohesive with the environment.



**Ena Hsieh**  
*Reclamation*  
Watercolor, pen, paper; 52 x 38 cm

In an age of swift urbanization, the appreciation of nature and ancient architecture often gets overshadowed. This piece utilizes soft watercolor to evoke the organic essence of old architecture and nature. In contrast, sharp pen lines symbolize modernity's rigid structures, opposing nature's fluidity. Yet, through the corners of the leaf overlapping, the artwork underscores nature's persistent character in the tension between the old and new, the man-made and the organic, subtly asserting that nature will always win.



**Ena Hsieh**  
*Molten Death*  
Photography, Photoshop; 46 x 65 cm

With the recent controversy over Japan's radio-active water disposing, this artwork is the reflection of such action's consequences. By utilizing personal photography and the manipulation of it, the melted, desaturated, and inverted image is a symbolism of the dying natural world at the hands of urbanization. Additionally, the white text in the background is also composed of a compilation of real articles that discuss topics of radio-active wastewater and deep-sea mining.



**Feronia Liang**  
*Diatom Structures in Automobile Design*  
Copic markers on paper; 42 x 50.7 cm

In this project, I explored how cell structures can be applied to automobile design. The key feature of this car is its biomimetic metallic frame inspired by the cell wall of diatom cells. As a wider concept, I envision the innovative approach of incorporating organic and soft shapes (in other words more feminine design elements) into automobile design as a potential change that would help cater a broader customer base and foster inclusivity in the largely male dominated industry.

**PIER 94 ECOCENTRE**

Feronia Liang (2023)

CONCEPT

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**Feronia Liang**  
*Pier 94 Ecocentre*  
Rhino 3D, Illustrator, Photoshop; 23.4 x 33.1 in

The Pier 94 Ecocentre is a sustainable biophilic design that highlights the beauty of the Pier 94 wetlands through inter-spatial visibility ideas, such as the use of highly transparent and reflective materials. The ecocentre further encourages human-nature interactions through multipurpose green areas. For instance, beyond reducing energy consumption, the central courtyard serves as a central gathering space where ethnically diverse communities of the creek can foster more interaction with each other and the nature around them.





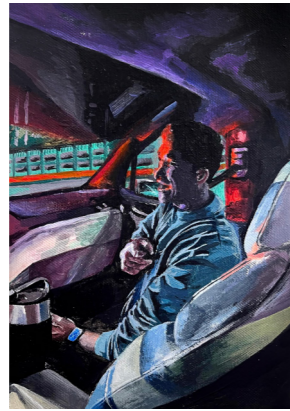
**Feronia Liang**  
*Vertical City: A Pipe Dream*  
Rhino 3D, Enscape, Photoshop; 11.7 x 16.5 in

This futuristic urban design explores how architecture and urban planning might change as a consequence of societal problems in coming decades (eg. social isolation, population growth, housing shortage). Inspired by Southeast Asian vertical cemeteries, I envisioned a vertical city built on the side of cliffs. With terrain alterations, existing architectural forms must be modified to accommodate this particular landscape. Thus, I designed interconnected pods, varying in depth and size, that would provide communal and private spaces for inhabitants.



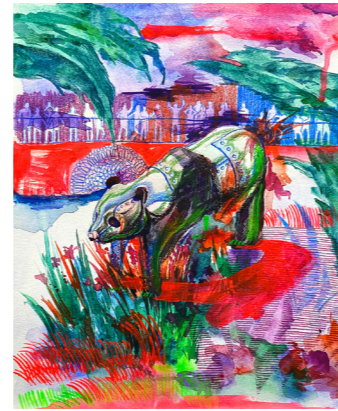
**Margaret Hsu**  
*Depleted*  
Color pencils; 17 x 13 in

"Depleted" was not only my outlet for expressing the absurdity of normalizing sleep deprivation, but also an opportunity for the audience to reflect on their own wellbeing. Upon viewing this work, many seemed to empathize with the girl and even said "that's me". For this piece, I chose five color pencils that spoke of weariness and helplessness, then warped the figure and objects to visualize the energy draining away uncontrollably.



**Margaret Hsu**  
*Dad Joke*  
Acrylic paint; 7 x 10 in

In between all the highs and lows of my life, my dad has always been a bright source of joy for me. Besides his reassurance and his advice, he would never leave out the worst but best dad jokes. They're so terribly unfunny that I can't help but smile and even chuckle a little. This piece is referenced from recurring moments of our family car rides and dedicated to him, where my dad never fails to fill the air with his smiles and laughs.



**Margaret Hsu**  
*Virtual Zoo Available for Sale*  
Watercolor, color pencils, acrylic paint; 12 x 17 in

Technology has been advancing ceaselessly ever since the beginning of human history, but the pandemic from 2019 to 2023 recently witnessed one of the most rapid global digitization. Virtual meetings, social media, and streaming services have permeated our daily lives and continue to replace the offline experience we once had. "Virtual Zoo Available for Sale" serves to reflect this trend. Technology has become so indispensable that enjoying the pure form of nature is practically impossible today.



**Mia Lin**  
*Fall of Icarus*  
Acrylic on canvas  
35 x 22 in (estimated)

I often explore the theme of existentialism in my artworks. This painting's ideology surrounds a Greek myth: The Fall of Icarus. Through this painting, I portrayed the irrational emotion of greed. The main character symbolizes those in society today who are blinded by material gain or social value, they disregard everything just to "fly higher". Their desire overtakes them making them unaware of their limits and when to stop, this leads to them "flying too close to the sun". Thus, they eventually fall, and everything they had burns down.



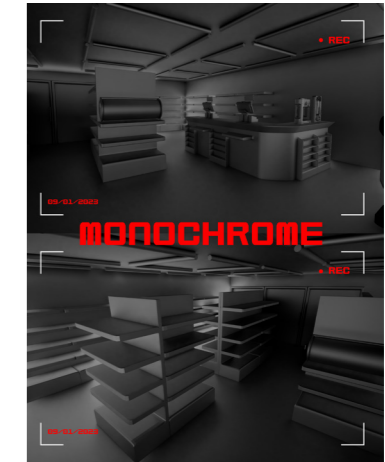
**Mia Lin**  
*First Fall of Snow*  
Graphite on paper; 21 x 15 in

In this painting, through the juxtaposition of the old man and the kid's reaction to the first fall of snow, I aim to portray the loss of childhood innocence as one grows up. This painting again continues the theme of existentialism. I hope to evoke the kid's feeling of excitement and anticipation from the blurred movement of his hands. Furthermore, with the old man's dull expression, I emphasize the loss of meaning and purpose of life people often experience as they age.



**Mia Lin**  
*花瓶*  
Acrylic on canvas; 9 x 12 in

In this unorthodox self-portrait, I transformed myself into a porcelain sculpture, a character of the traditional asian view on women's gender role. The term "花瓶" is often used to dehumanize women as something beautiful but of no use. With the mask-like structure and the Chinese porcelain pattern I emphasize the need to hide ones identify and the beautiful yet daintiness of it.



**Nina Chang**  
*Chromatic Silence*  
Maya, Unreal Engine, Photoshop; 70 x 90 cm

'Chromatic Silence' is a visual exploration of how technology shapes our interactions with physical space. The piece presents two shots of an abandoned convenience store taken by a recording security camera. Whereas convenience store, a reflection of my upbringing in Taiwan, conjures nostalgia, the sterile surveillance imagery exudes an unsettling aura of coldness and emptiness. This juxtaposition, along with the stark contrast of bright red text against a monochrome backdrop, underscores the intrusive nature of technology in our personal spaces.



**Nina Chang**  
*Cyberhuman: Year of the Rabbit*  
Maya, Photoshop; 64 x 90 cm

This piece showcases an image of my sister with a cyberpunk mask and headwear I created using Autodesk Maya, infusing these 3D assets with hints of Chinese traditions and legends. By incorporating AI-generated text into the image, I intentionally shift the power dynamic to emphasize my creative role. Through this piece, I aim to explore the potential coexistence of opposing forces — the machine and the human, the past and the present— in the context of our rapidly evolving technological world.



**Nina Chang**  
*Nightpulse*  
Maya, Unreal Engine, Photoshop; 40 x 90 cm

Night markets hold a special place in the heart of Taiwan's culture. Recognizing this, I depicted a night market in a cyberpunk backdrop to juxtapose the familiar with the futuristic. Amidst high-tech elements and surroundings, the signs of Taiwan's street food radiate with a vibrant allure. In 'Nightpulse,' I aim to evoke a sense of nostalgia and familiarity while simultaneously igniting conversation about the potential pathways of Taiwan's future and the evolution of identity in the face of technological advancement.