

TAIYI YU
Portfolio 2025



Taiyi Yu is a designer with a background in industrial and product design. His practice explores the relationship between everyday life and the constructed systems of modern society, drawing from decolonial theory, anthropology, and material culture, etc. With a hands-on and improvisational approach, Taiyi treats making and research as interconnected methods of inquiry. Through installation, interactive works, and radical thinking, he uses art as a form of societal intervention. His work challenges the dominant aesthetic of one world-building history by rethinking how objects and systems shape collective perception.

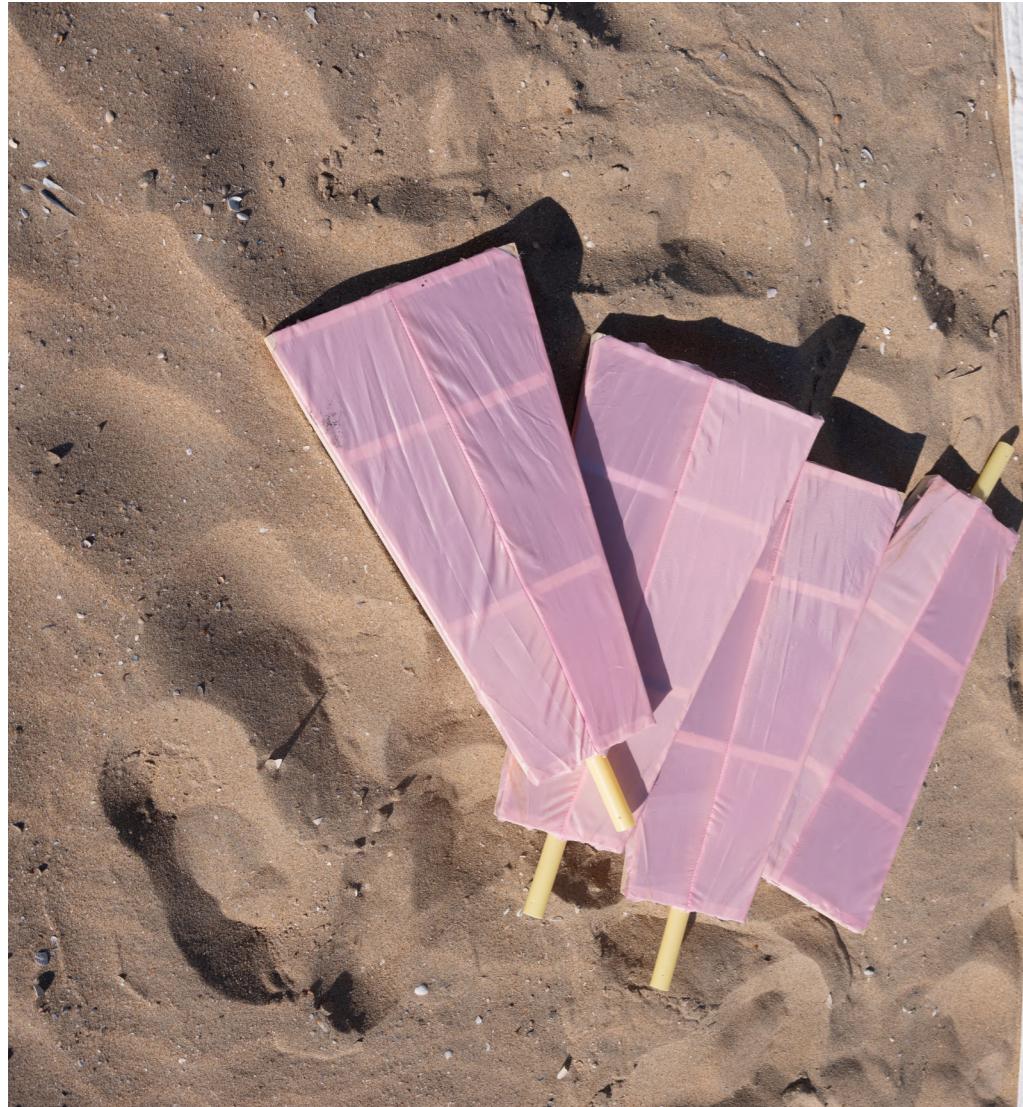
Taiyi reimagines familiar forms and materials that have been shaped by industrial production and global circulation. By reconstructing these objects, he creates platforms that invite dialogue and bring forward multiple perspectives. His practice values playfulness, adaptability, and the potential of design to generate new meanings. The crafted works become sites of connection and conversation, where overlooked narratives are revealed and everyday materials are transformed. At the center of Taiyi's artistic process is a commitment to openness, collaboration, and the exploration of alternative ways to engage with the world.

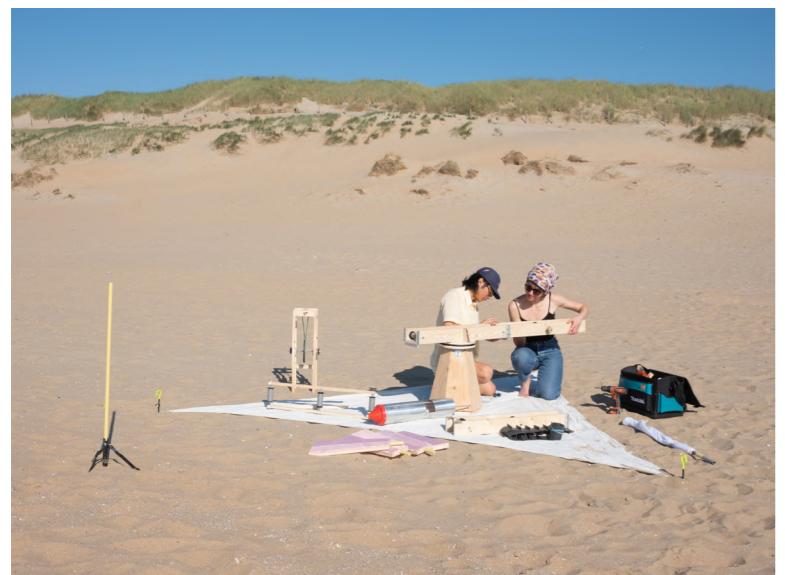


W.I.P.: Windmill In Play

W.I.P.: Windmill In Play is an installation featuring a deconstructed windmill and a video of how it was put together. The object utilises winds to help collect and transport sand from one point to another point, moving in a looped motion that gradually shapes the ground, leaving behind a visual imprint of the wind's power. The project questions how winds have been harvested through windmills and reflects on how we perceive and appropriate winds. The windmill, as a concrete example but also as a metaphor for modern industrialisation, is implicated in the dichotomy between humans and nature. It exemplifies the rationality of seeing the natural world as a resource, a power that reconstitutes experience through its mechanical structure. In playing with the composition and function of the windmill, I contemplate how we can cultivate a different relationship with winds through the integration of personal narratives and ways of sensing.



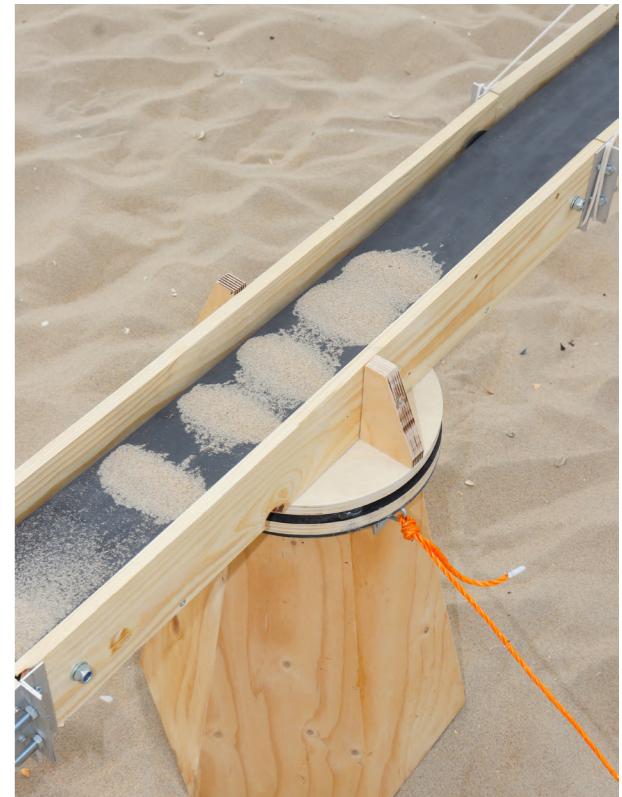
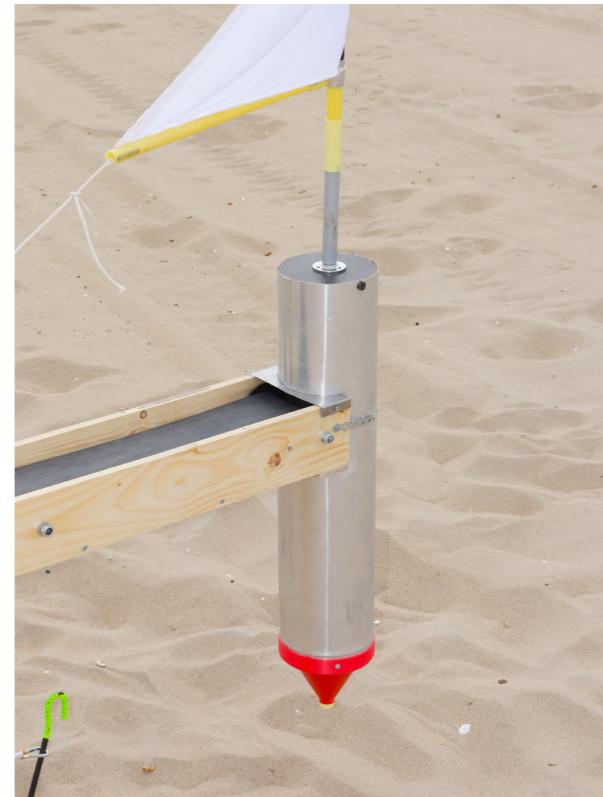




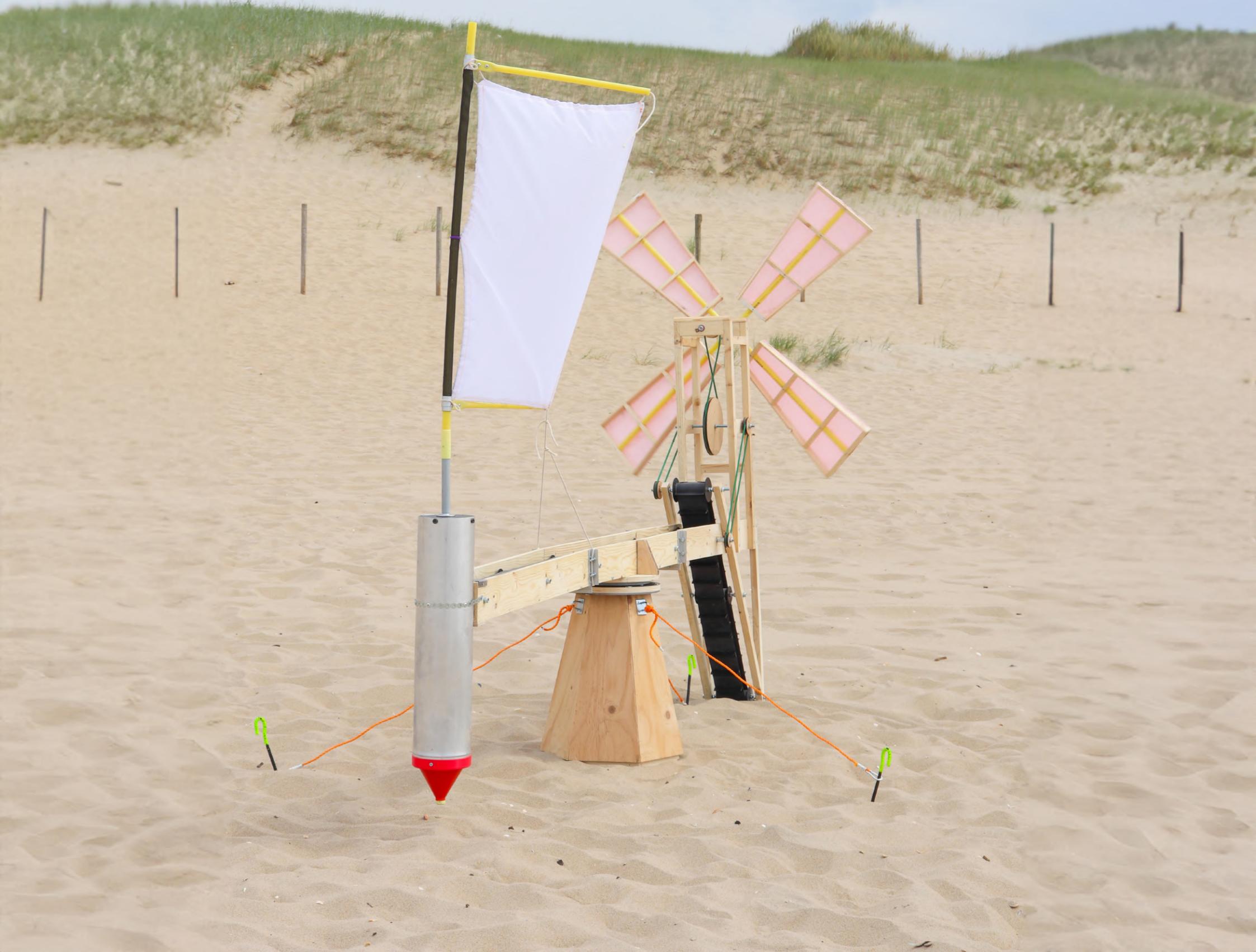


W.I.P.: Windmill In Play

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Video Link: <https://vimeo.com/840048099>





Ubiquitous Winds: Exploring Western Modernity

Inspired by personal experiences with the winds in the Netherlands, this research explores how we sense and make meaning within the framework of modernity. Centered around the question, “How has wind been industrialized?”, the project investigates the transformation of wind into an object of control and utility. By analyzing three wind-related instruments across different contexts and creating wind prototypes, the research aims to uncover how the modern/colonial order has shaped our perception of wind—reducing its sensory richness into standardized forms. In doing so, the project seeks to illuminate the underlying logic that governs human relationships with the natural world, revealing how this logic both reflects and reinforces broader patterns of industrialization and environmental abstraction.

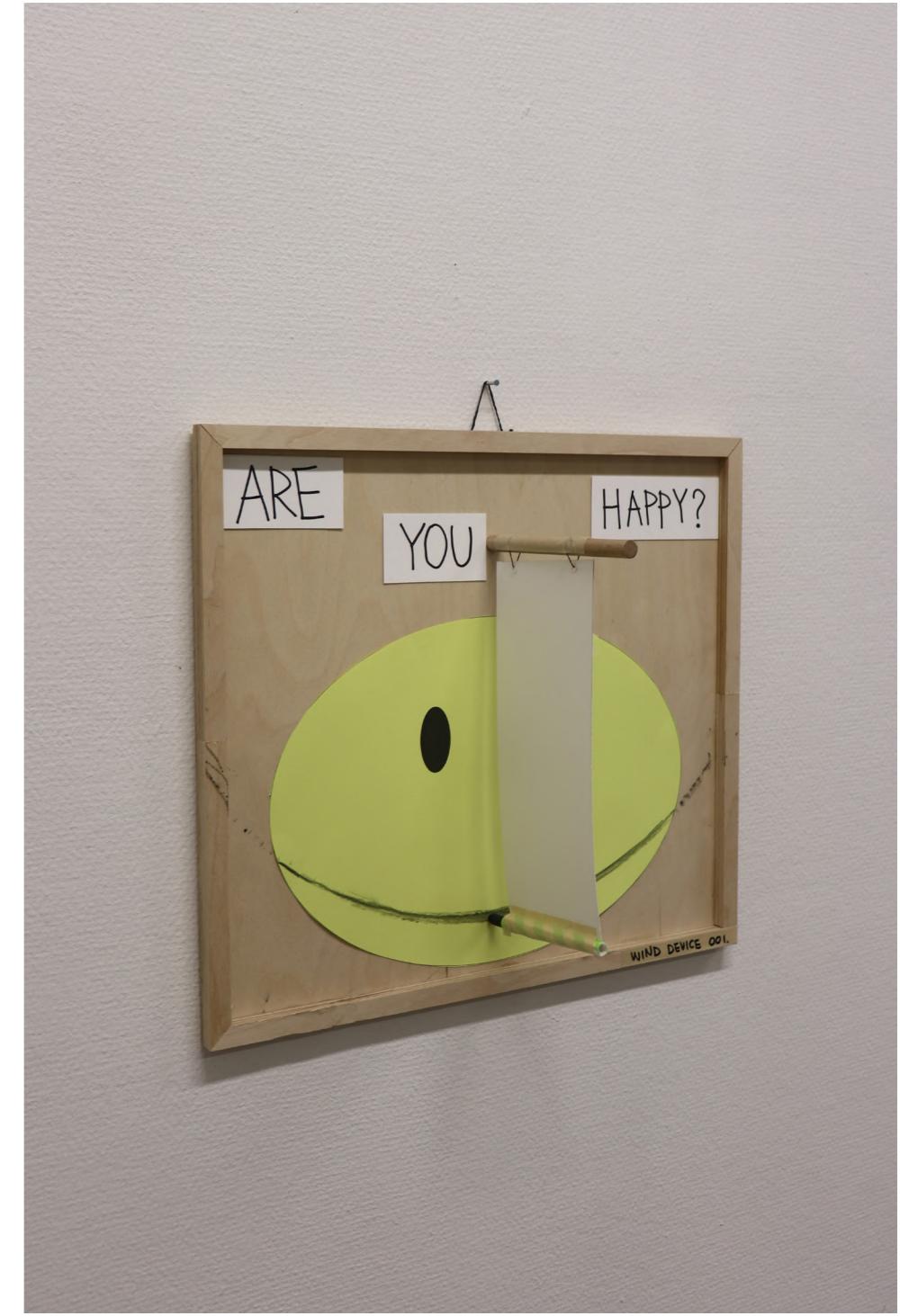
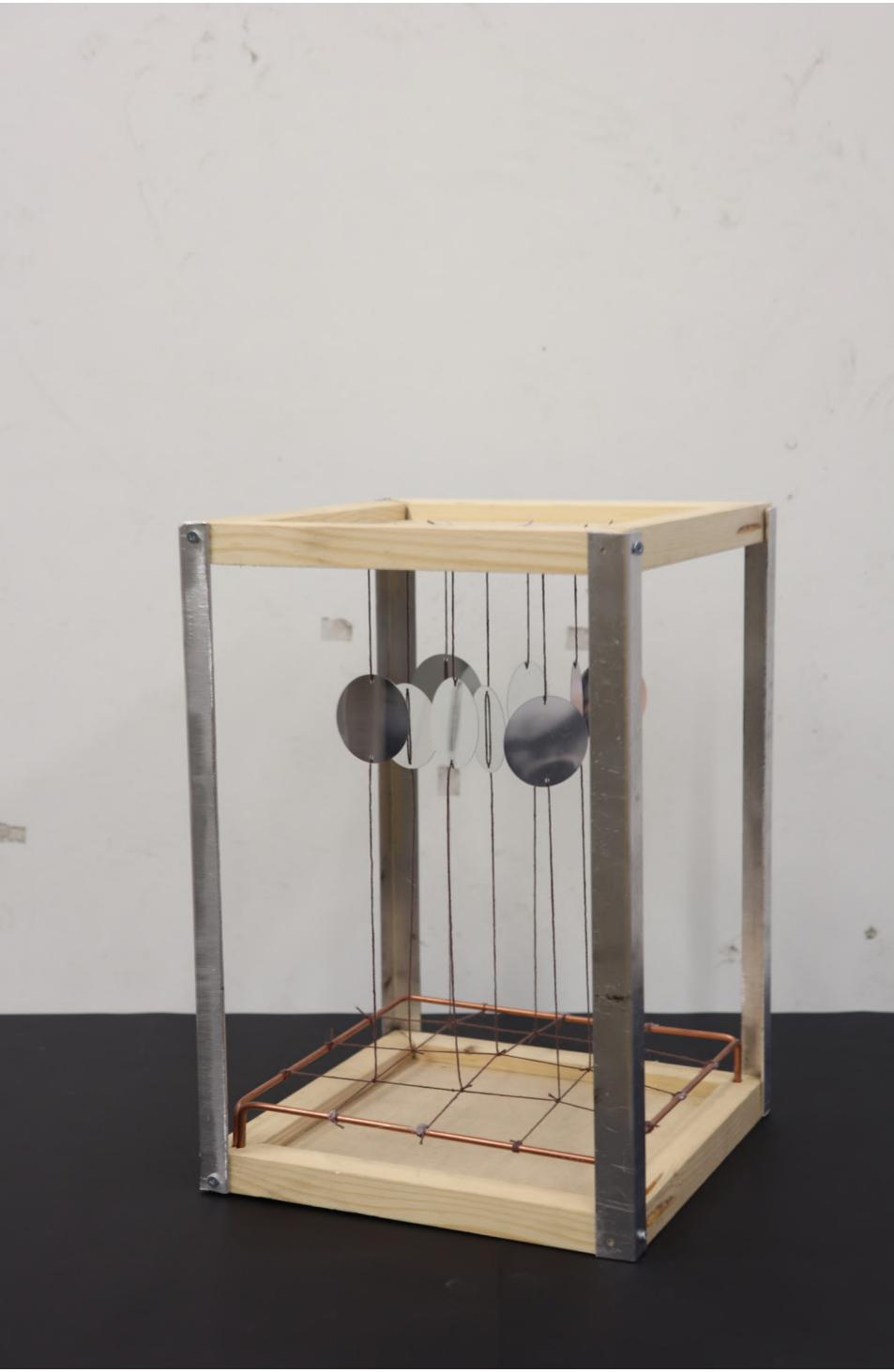


Ubiquitous Winds: Exploring Western Modernity

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*Image courtesy of @Ronald Smits



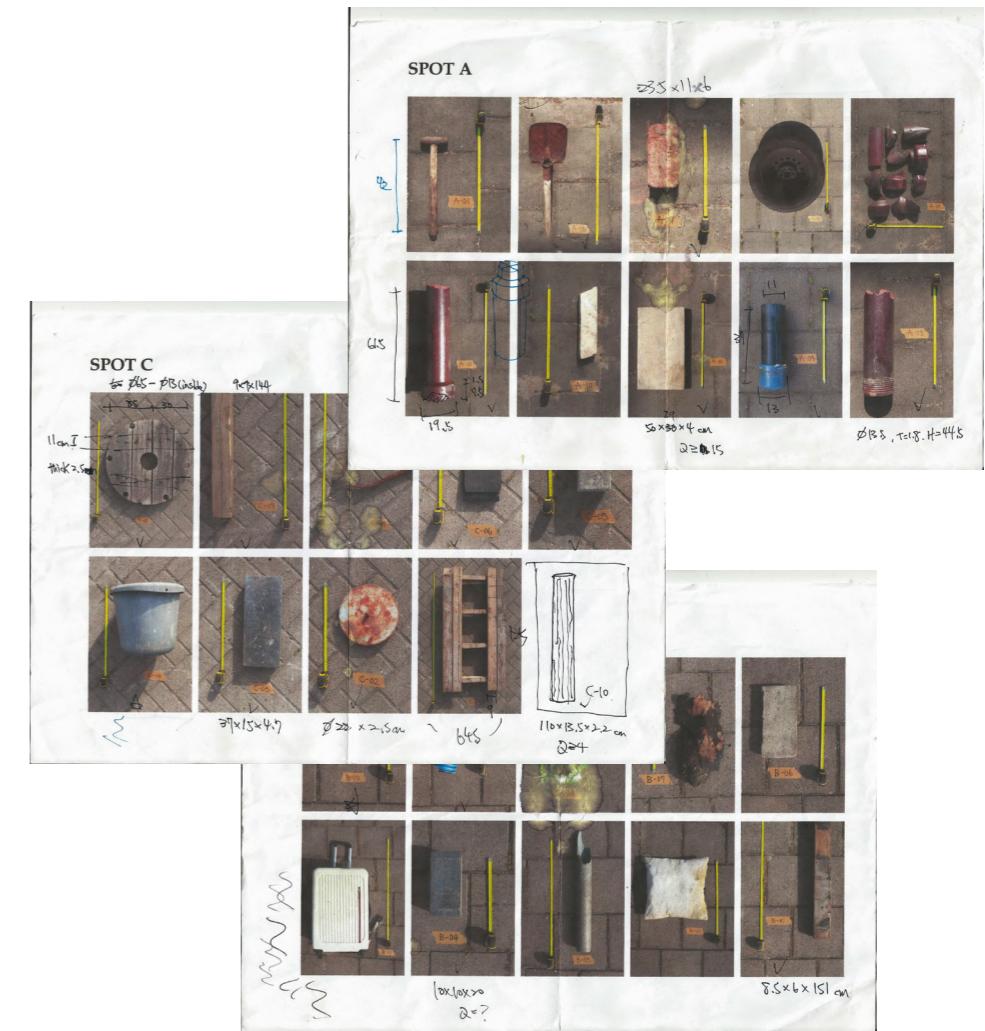
Iterative Prototypes: Navigation, Power, Measurement

Invisible Viscibles

How do you perceive a land?

A question that begins not with maps or measurements, but with footsteps, fragments, and fleeting encounters. On an abandoned plot in Den Haag, land reveals itself through rusted edges, soft weeds, scattered debris. Materials left behind, waiting. By walking, gathering, listening, and making, I enter into a dialogue with this place, responding with humble interventions: a chair from a fallen beam, a fence reimagined from twisted wire. These street objects do not claim space but open it. They offer pause, invite touch, and suggest new ways of relating. In tracing the hidden currents of material and memory, the work becomes a gesture of attention, a practice of care. Here, land is not background but a living archive. Quietly shifting, speaking in the language of the everyday, asking to be felt as much as understood.





*On-Site Material Catalogue





Video Link: <https://vimeo.com/808725734>

Concreteli

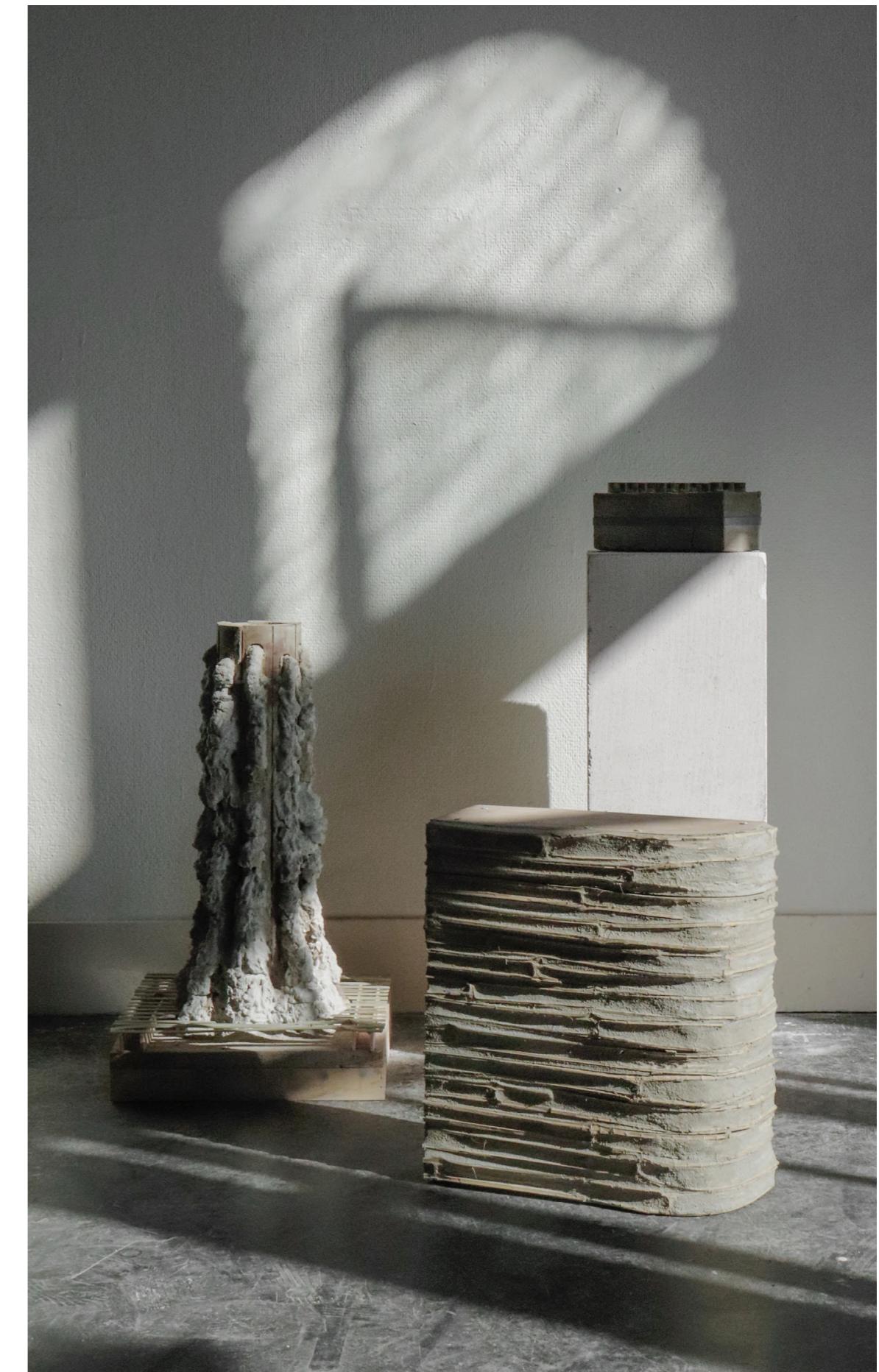
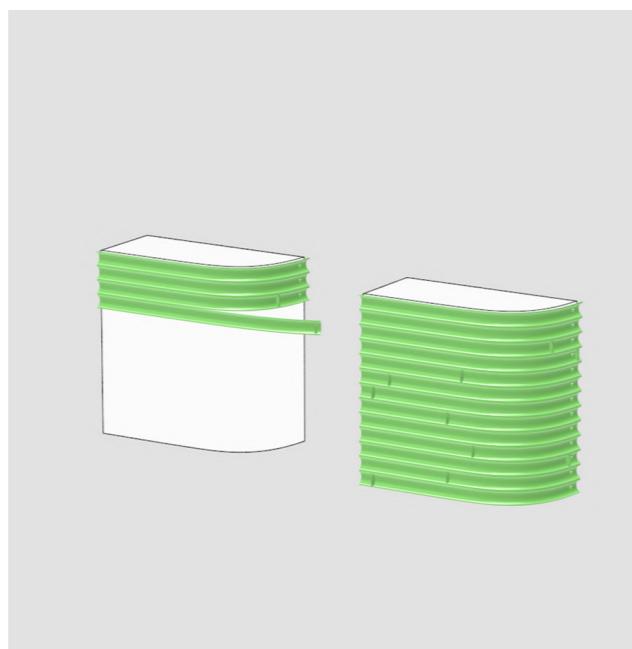
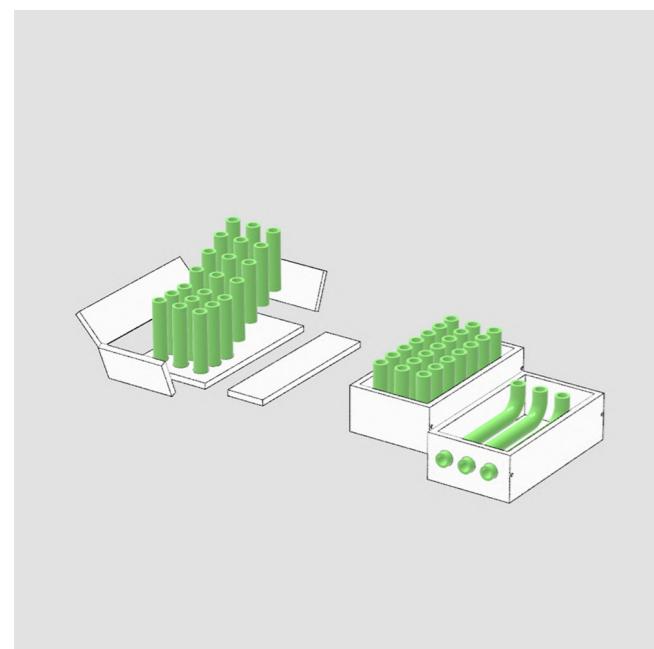
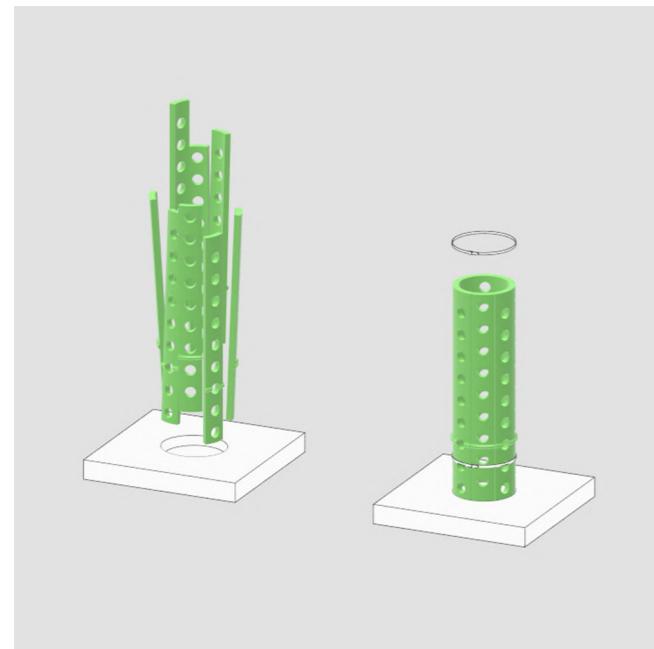
What if bamboo was once part of concrete construction?

This question invites a reimagining of architectural history through material imagination. Techniques are often credited to human ingenuity, yet it is materials themselves that shape and guide these techniques, offering resistance, flexibility, and potential. Concrete is not just a material but a process, one that reveals different qualities depending on what it encounters. In this project, bamboo meets concrete in a speculative past, suggesting an alternate lineage of building where softness, adaptability, and organic structure might have shaped our environments differently. Three sculptural objects represent different parts of a building, each proposing a new relationship between structure and material, and inviting us to question what construction could become when we listen more closely to the quiet intelligence of matter.





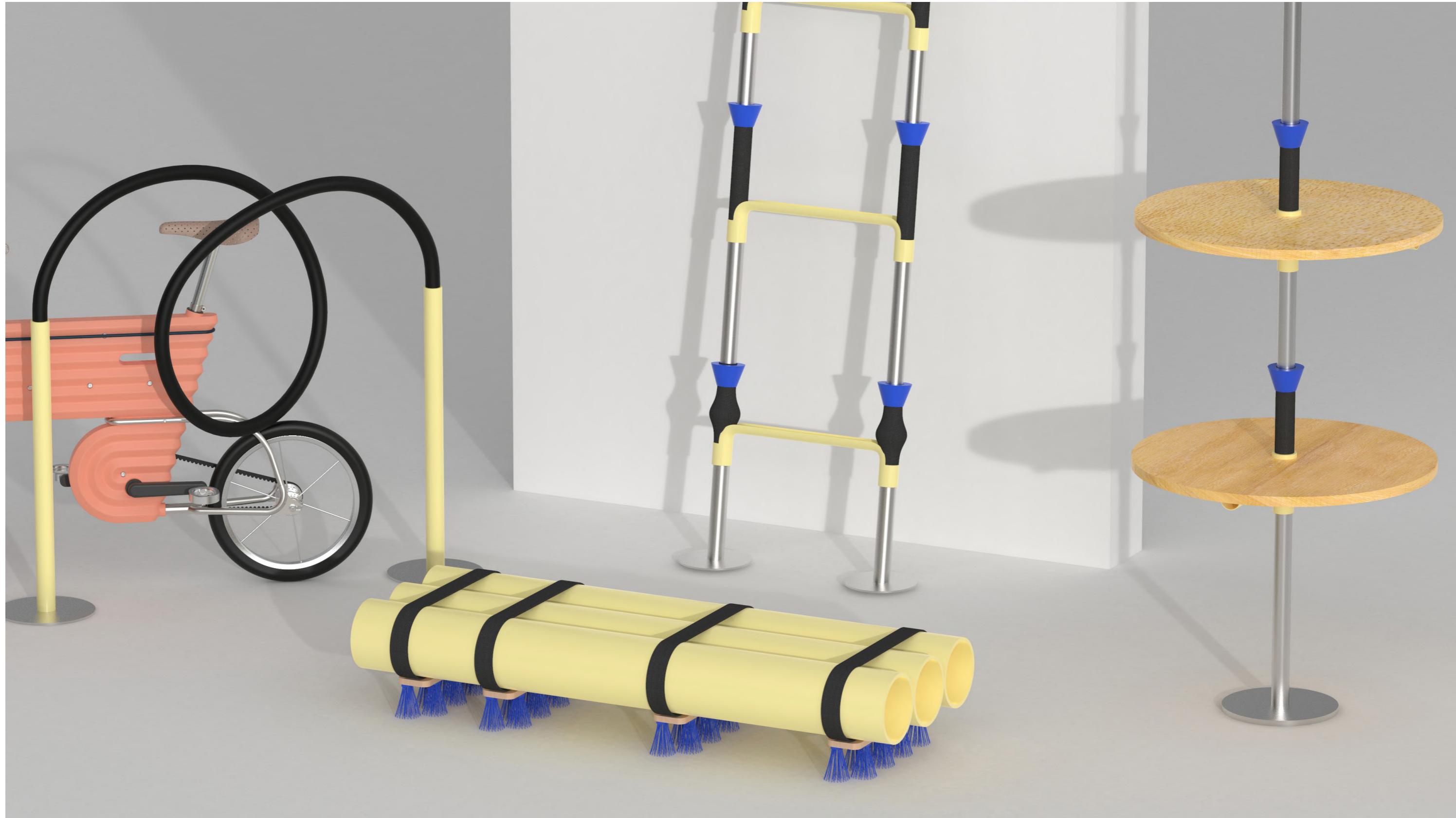




Forms Follow Flows

“Forms Follow Flows” is a concept that aims to explore the relationship between human beings and objects in urban spaces. The project proposes the creation of a series of street objects that challenge the traditional design of urban objects and their interaction with people. With the interactive attribute of the material and configurations, these objects would adapt and respond to the flow of people in public spaces, creating a dynamic and interactive environment. This project questions the way we perceive and interact with the materiality of objects, encouraging a more playful and engaged attitude toward the urban environment. It seeks to foster a more intimate relationship between humans and the environment which used to be “fixed”





Forms Follow Flows

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*Scenario Speculation



SIGN-IN/SIGN-OUT (Ongoing)

SIGN-IN/ SIGN-OUT is an ongoing public art and exhibition program that brings new life to both the inside and outside of Ctrl+Space, the cultural event and art space of De Besturing in The Hague. Every six months, an artist or collective is invited to take over the signage and create a temporary spatial intervention. The program serves as a recurring platform for fresh, contemporary work that transforms the space and its surroundings.

-ROLE: Initiator & SIGN Production



SIGN-IN/SIGN-OUT

TAIYI YU



CTARL SPACE
Month Program

3/12 Film Faction
Screening: The Cremator (1969)

6/12 Hide-Out &
Sign-in Launch
With Luka Smišek and Minor Moons

17/12 Film Faction
Screening: Salò, or 120 Days
of Sodom (1975)

20/12 Miriam H...





Commissioned Artwork: **Minor Moons**
Graphic Design: **Goblins Press**



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