

2025 /HeQing

PORTFOLIO

University of Pennsylvania

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Oral, face and body expression

32000BC: Cuneiform



3000BC

2500BC

2000BC

1500BC

1000BC

500BC

0

500

1000

1500

1600

1700

1800

1900

2000

collecting media

01

Data-Empowered Museum
/ Independent / Aug. 2022-Feb. 2023

MEDIUM

Digital, Installation

TOOLS

Machine Learning, Data Science,
Arduino

WORKFLOW & PLATFLOW

EMOTION ‘CLOCK’

Humans created ‘time’ and reached a consensus on this concept, which is reflected through the clock. Likewise, I build a consensus of visitors’ knowledge toward exhibits and the panel is the ‘clock’ in this reflection process.

Visitors can see the overall attitude of previous visitors conveyed by the panel from a distance. The panel will leave a profound impression in their minds, even evoking some feelings of horror and fear, as it reveals something present in everyone but previously left unnamed, much like time.

Museum 1.0
collectors vision driven
530 BCE

Museum 2.0
cinteractive museum
1899

Museum 3.0
constructivist museum
1969

Museum 4.0
semantic museum
1987

59BC: Acta Diurna, an early newspaper for Roman citizenry

1041-1048: Bi Sheng invented a movable-type press, China

1440: Gutenberg improve the movable-type press, Germany

1605: First newspaper *Relation aller fürnemmen und gedenckwürdigen historien*

1640: Galileo Galilei invents the telescope

1683: Ashmolean Museum (A pattern of modern university museum)

1756: Museo Sacro, Rome

1759: British museum, London

1773: Pio Clemente Museum, Rome

1793: The Louvre, Paris

1830: Altes Museum, Berlin

1836: Alte Pinakothek Museum, Munich

1837: Ethnology Museum, Leipzig

1869: American Museum of Natural History, New York

In the latter 19th century, Museums were recast as primarily educational institutions with the separations of study collections from exhibition collections.

1890: Wireless telegraph

1891: Skansen Museum, Stockholm

1927: Television

1969: Handheld mobile phone came out

1983: Birth of the Internet

1987: 1987

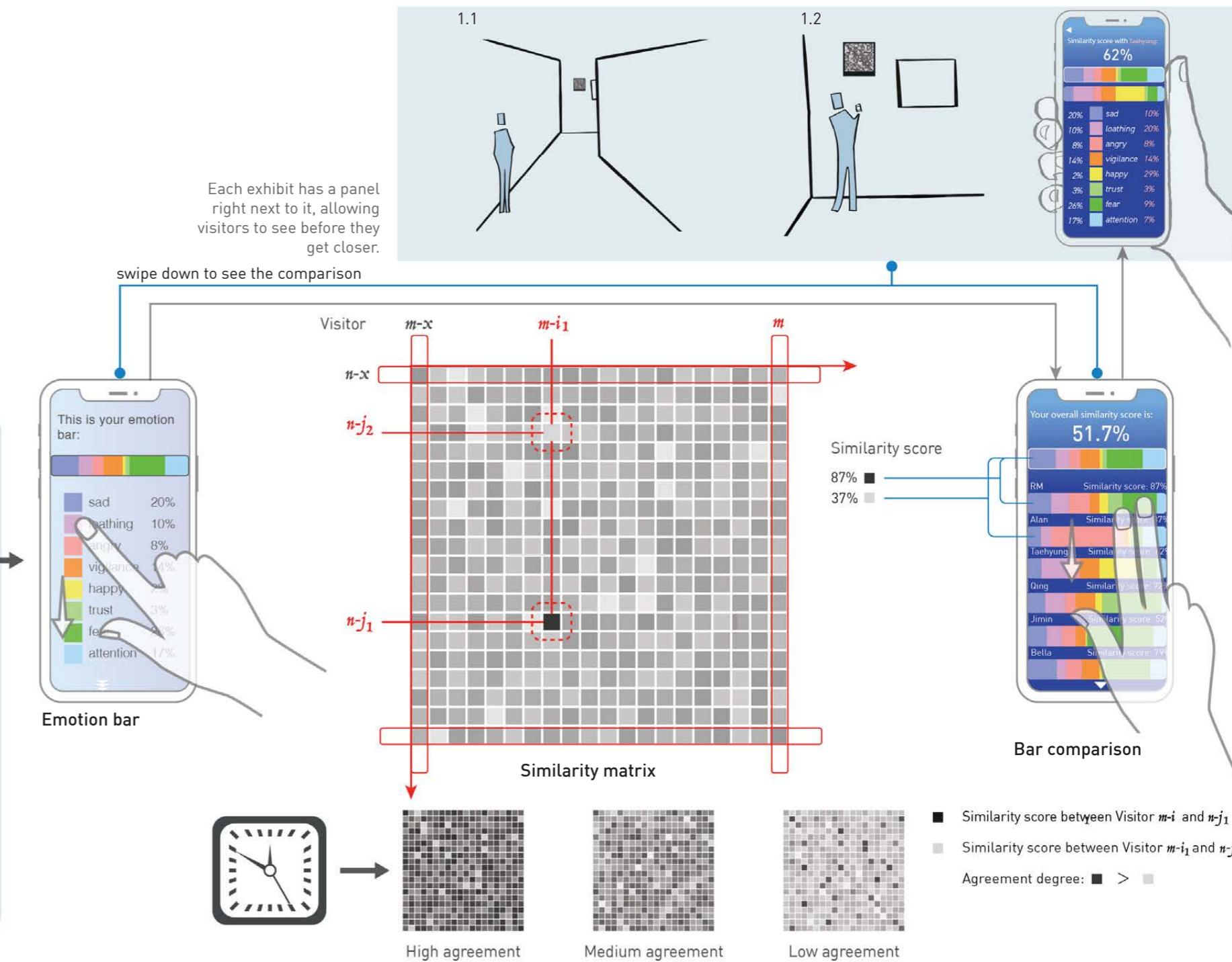
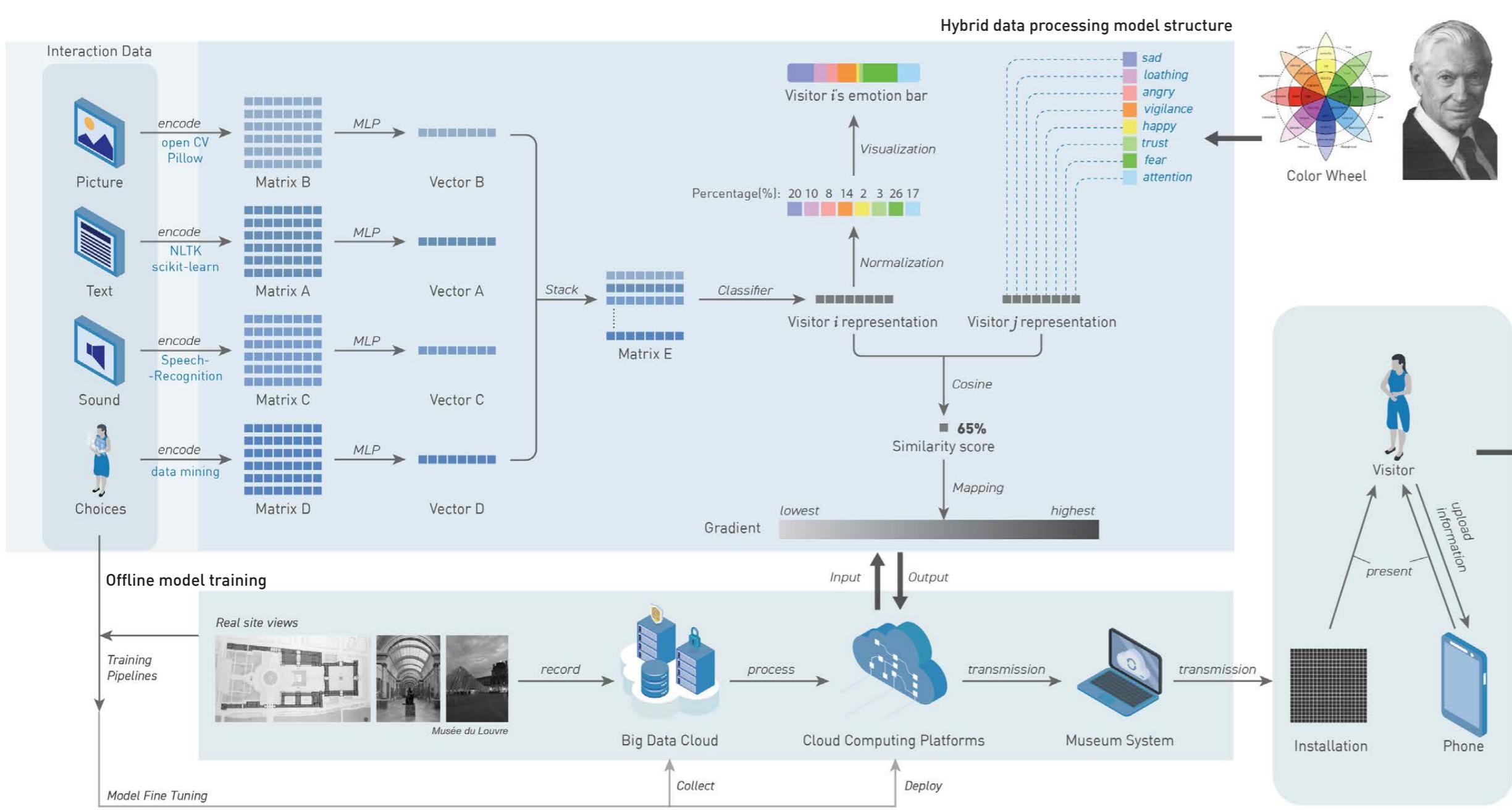


museum

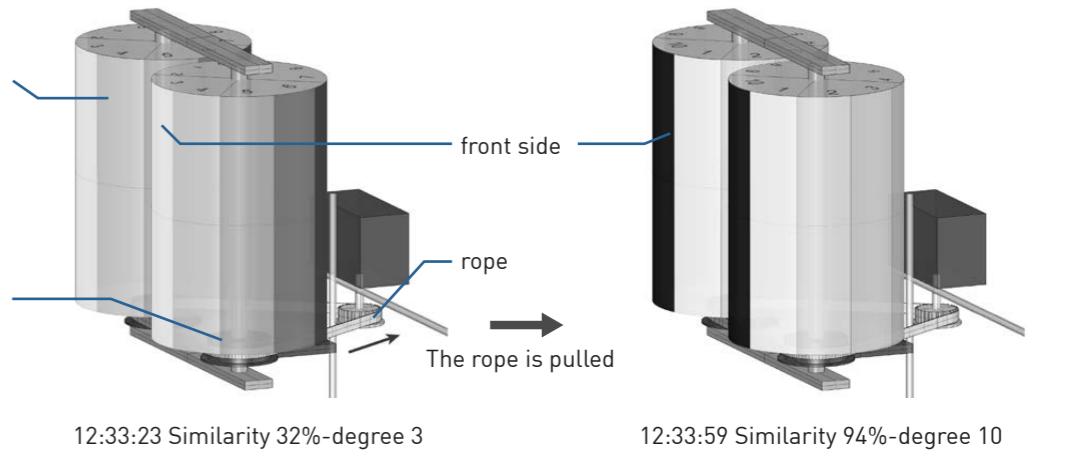
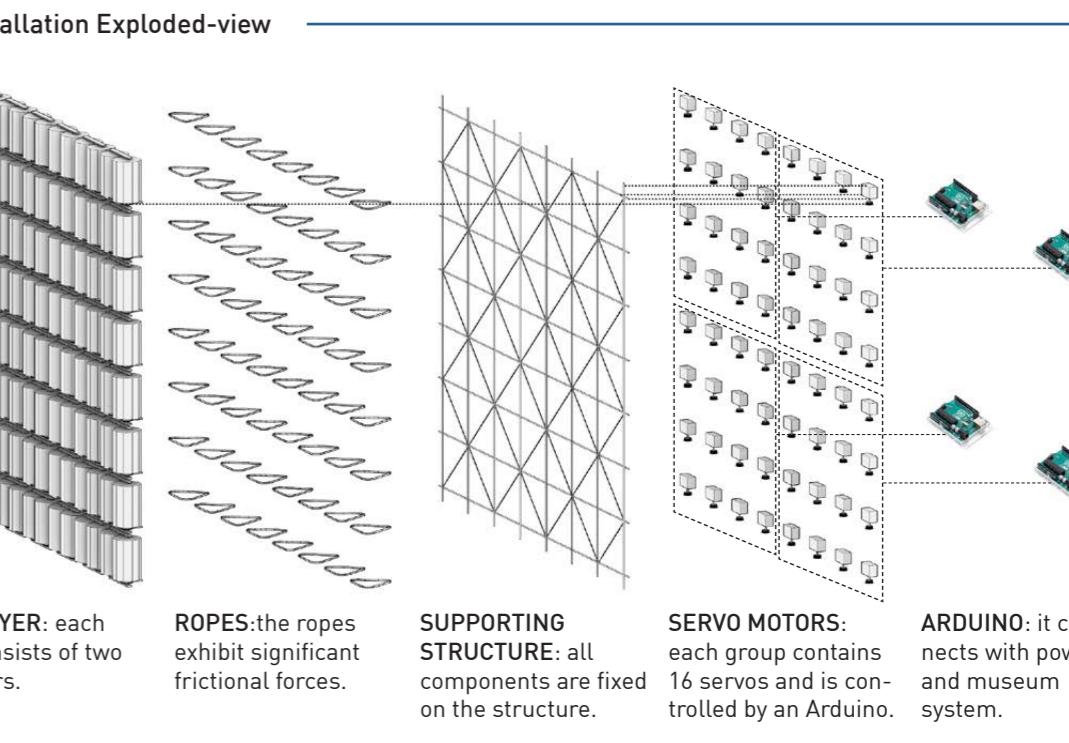
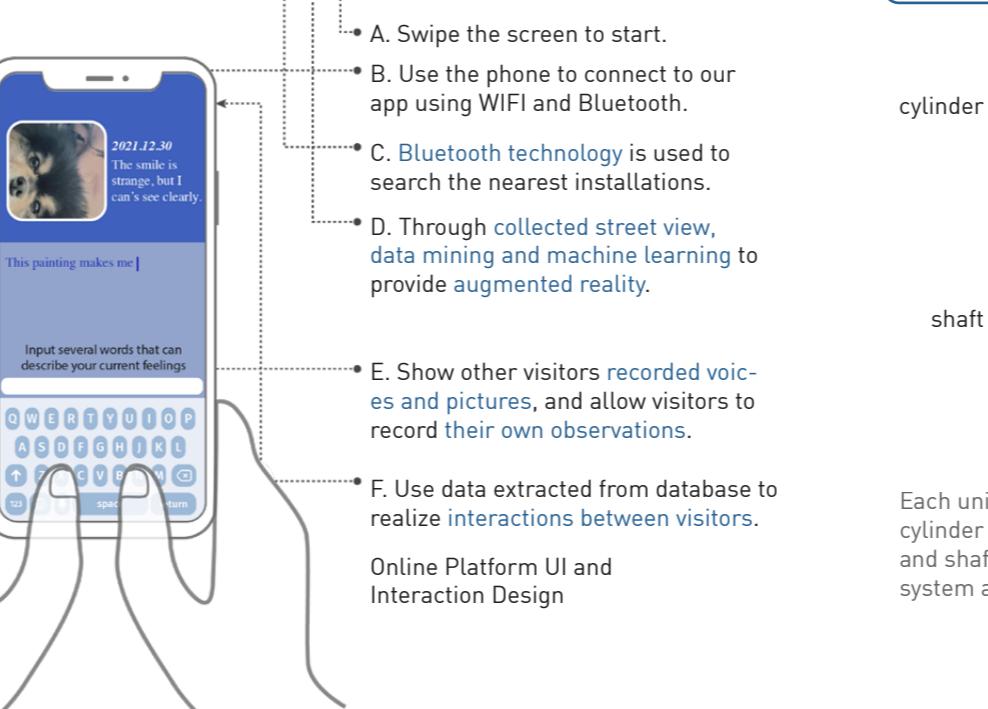
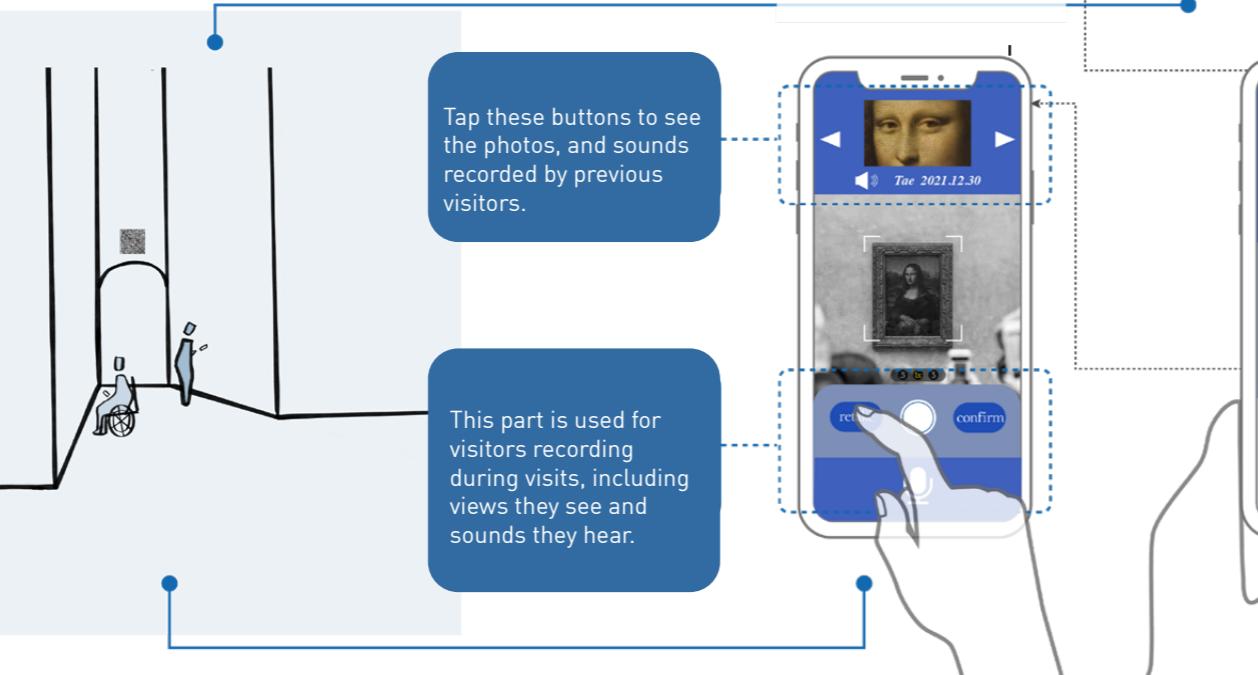
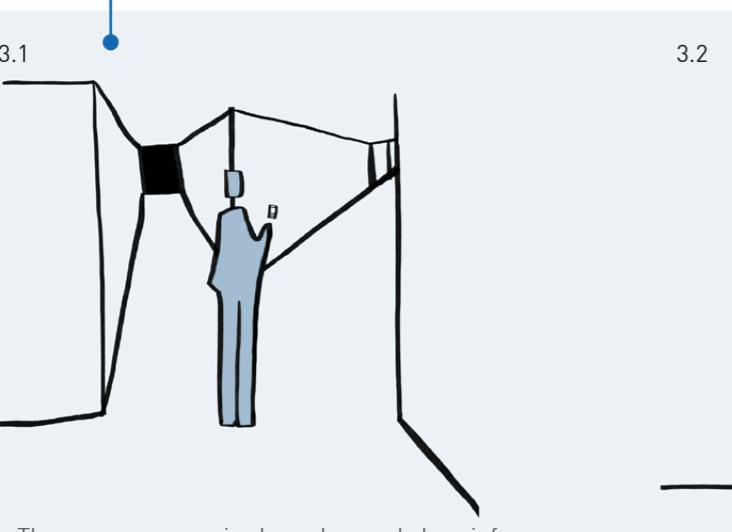
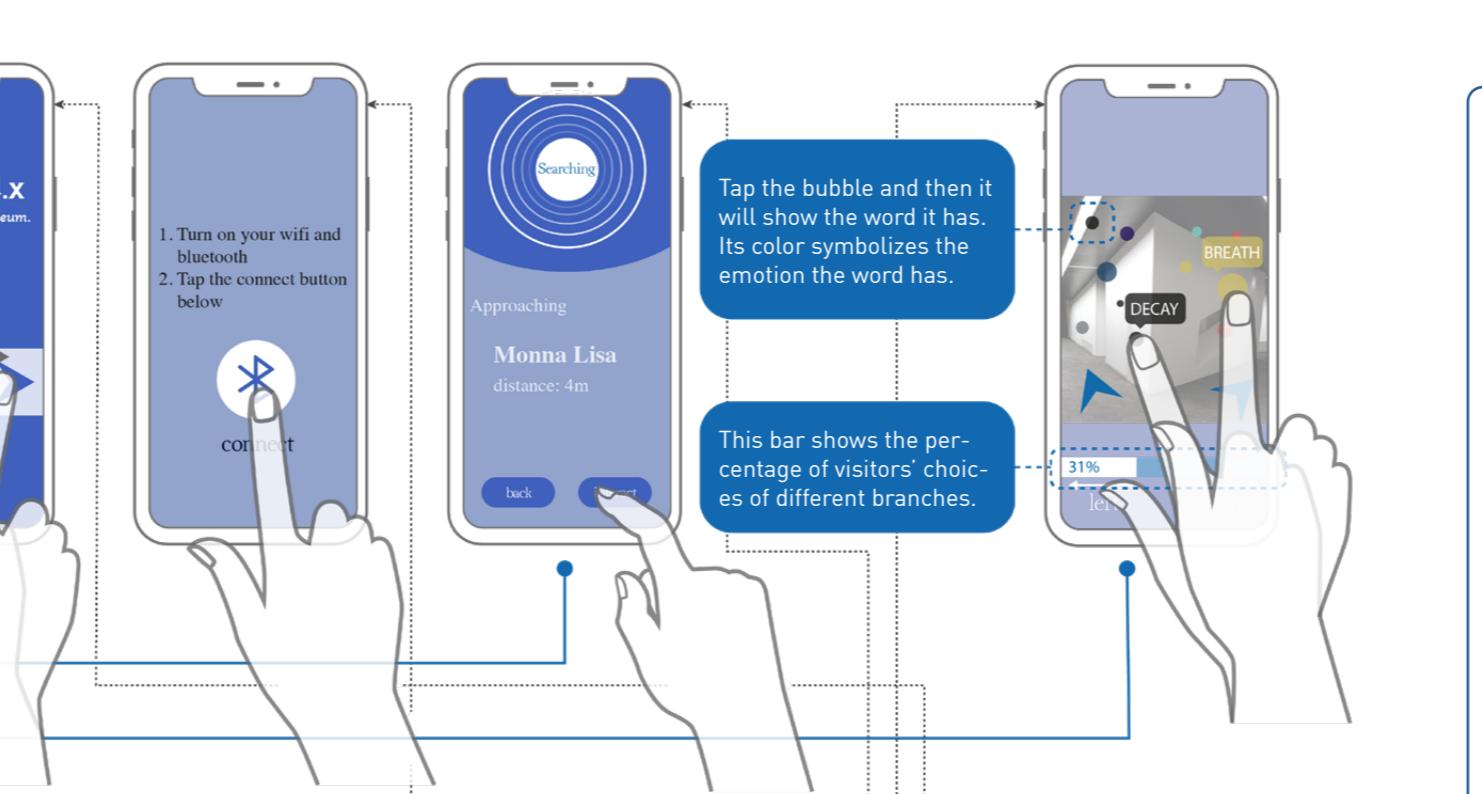
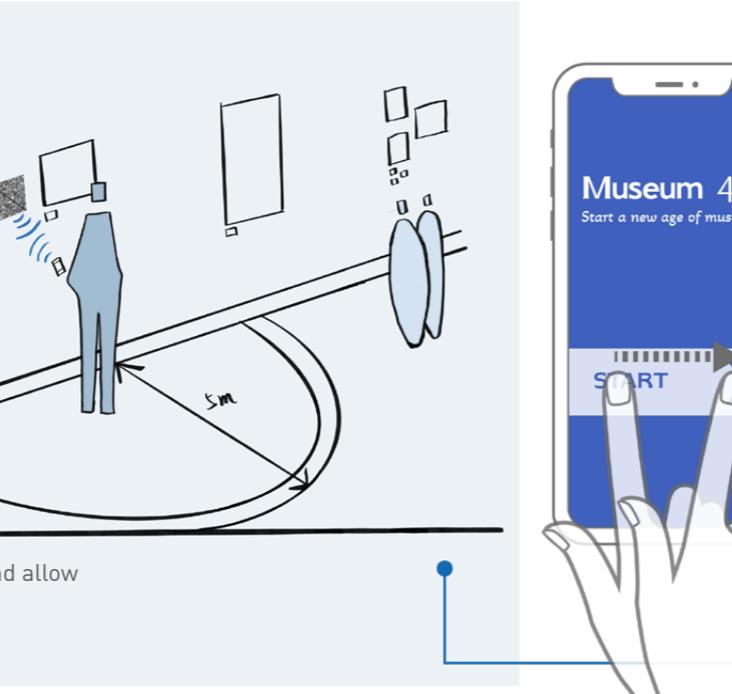
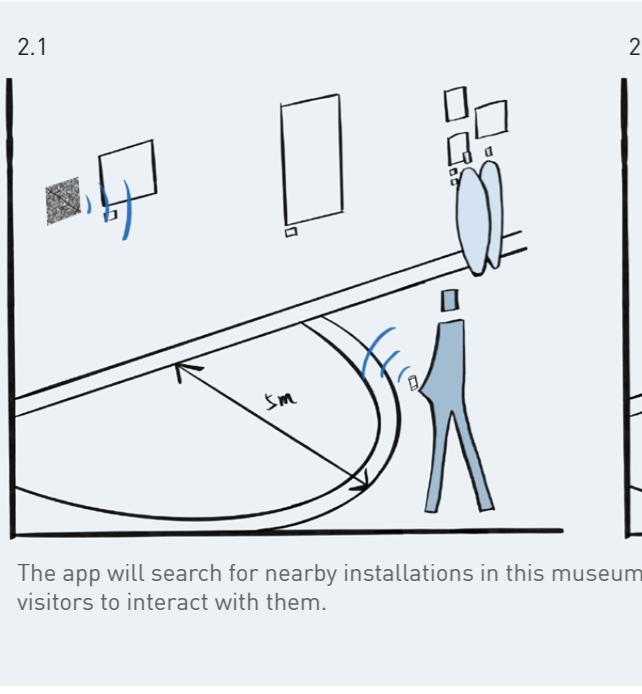
knowledge border

physical border

"CLOCK" SYSTEM DESIGN

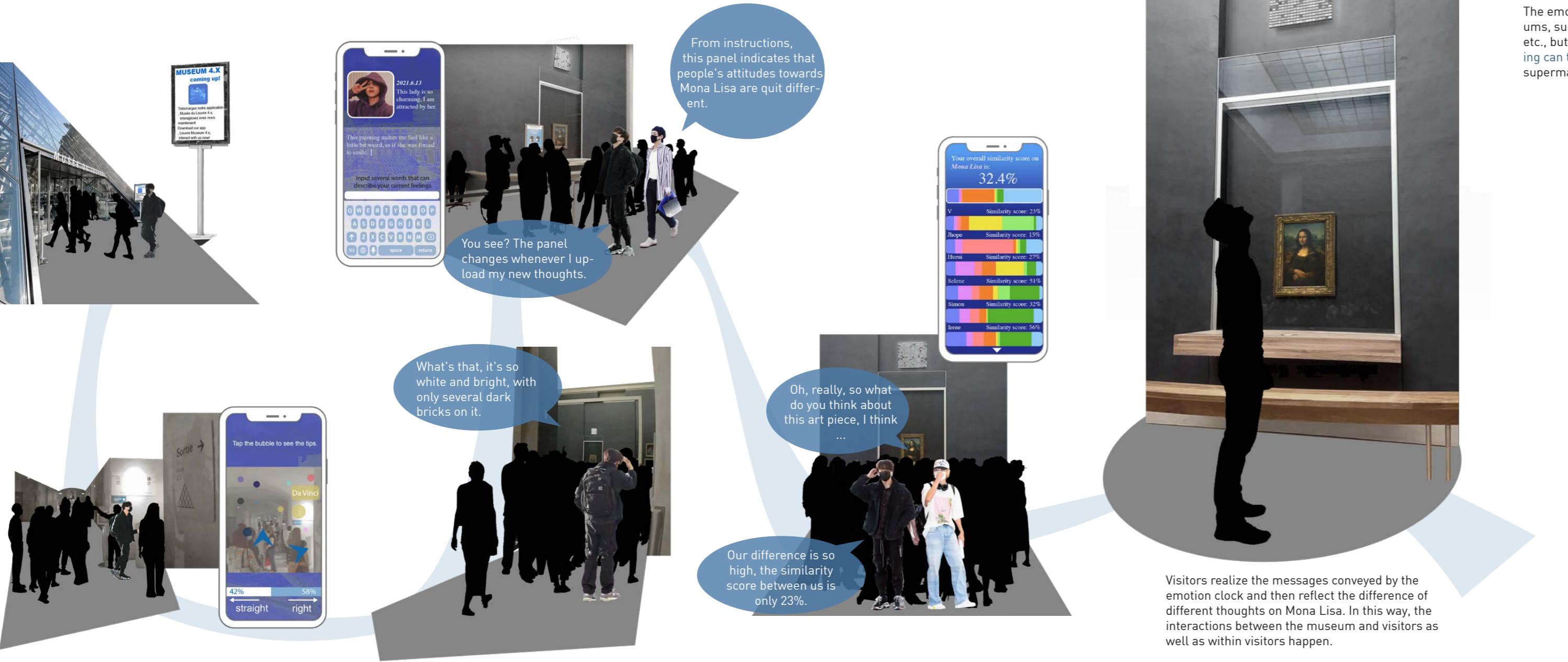


INTERACTION DESIGN



Each unit on the display consists of two cylinders, denoting a mutual similarity score. The surface of the cylinder is separated into 10 parts, showing 10 different degrees of similarity. Under the cylinder is a shaft, and shafts in the unit are connected with a rope, which will pull the cuboid to rotate under the drive of the system and the motor while changing the colors of the two cylinders facing outward.

EXPERIENCE MAP

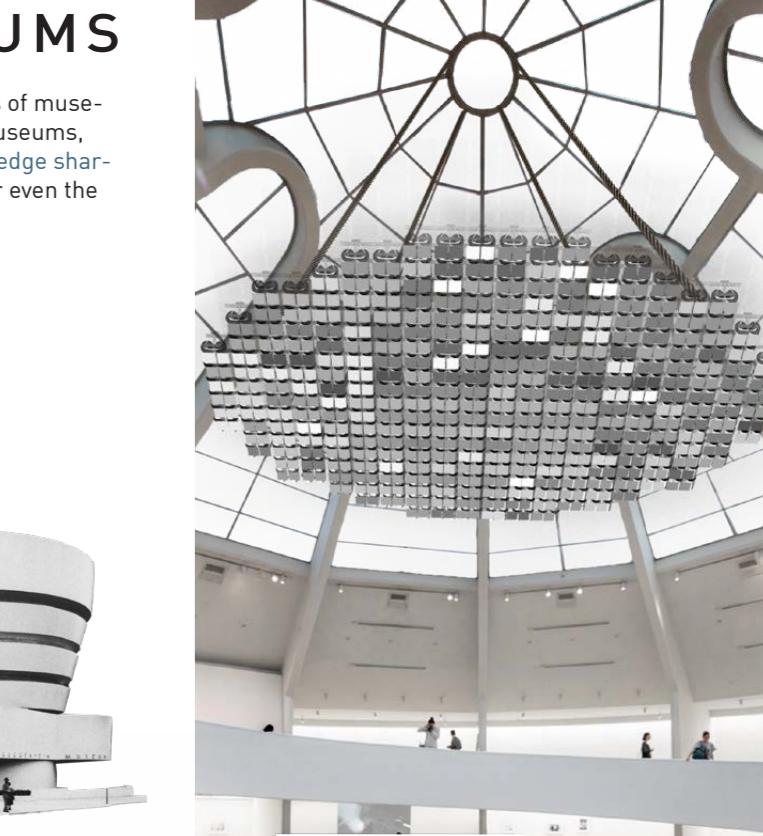


MORE THAN MUSEUMS

The emotion "clock" is not only suitable for different types of museums, such as art museums, history museums, science museums, etc., but also can be adapted to other places where knowledge sharing can take place, for instance, relics, building, school, or even the supermarkets.



GUGGENHEIM MUSEUM



THE GREAT WALL OF CHINA



CONTEND FOR ROOM

In today's fast-paced, hyper-exposed world, individuals struggle to carve out personal space amid the relentless presence of public environments. Negative emotions accumulate, yet the opportunity to process them privately is scarce. This project investigates how emotional spaces can be actively constructed, forming a buffer between self and surroundings.

Grounded in assemblage theory, the project presents a dual-method approach: a game that simulates the self-construction of emotional space and a wearable installation that visualizes interactions with emotional assemblages. Through these explorations, Contend for Room examines the tension between exposure and retreat, questioning how individuals negotiate boundaries in a world where personal space is no longer a given but a struggle.



02

Game Design and Performance Art
/ Independent / Jun. 2023-Oct. 2023

MATERIALS

Fabric, Mesh, Iron Wire, Led Light

TOOLS

Unity 3D, Visual Studio

PROJECT LINK

hqselene.github.io/post/ace1c5d2.html

PERFORMANCE LINK

www.youtube.com/watch?v=fM26rF-7J4s

GAME LINK

hqselene.github.io/EmotionSpaceCreation

WORKFLOW & PLATFLOW



Unity



Visual Studio

CONCEPTION

EMOTION ASSEMBLAGES

An aggregation of objects that can be accepted by the person under specific emotional circumstances.



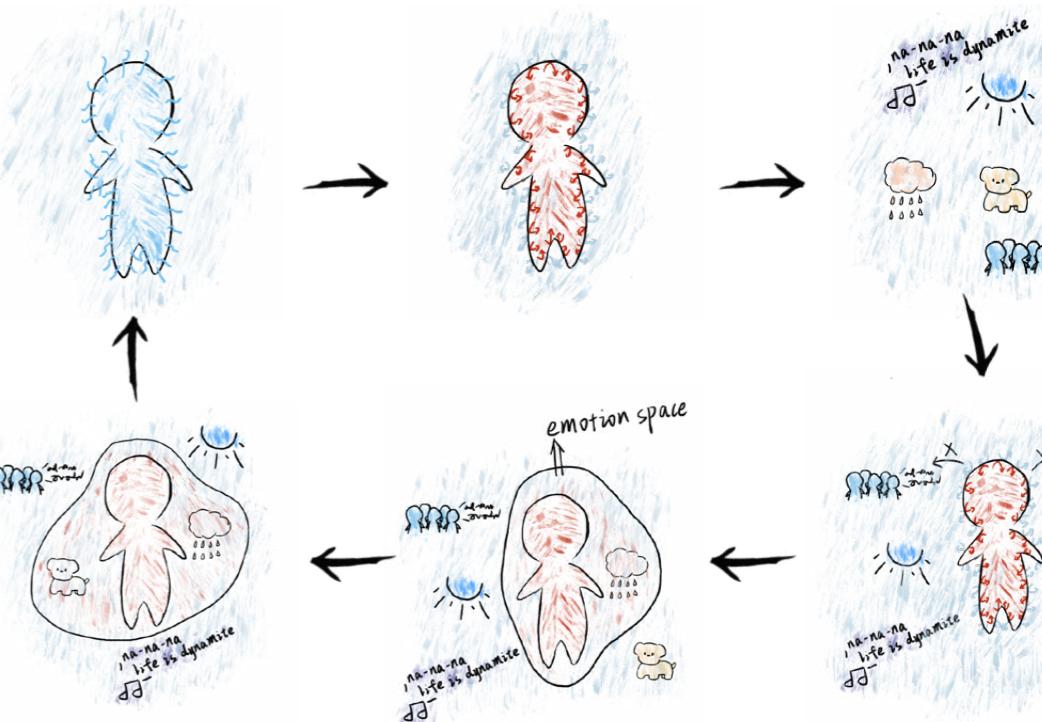
EMOTION SPACE

A cognitive form composed of emotion assemblages and can be seen as an extension of private space, as opposed to physical form.



The boy who is crying, walks on the street with his dog. He listens to a song named Rainy Days, the dark clouds always accompany him.

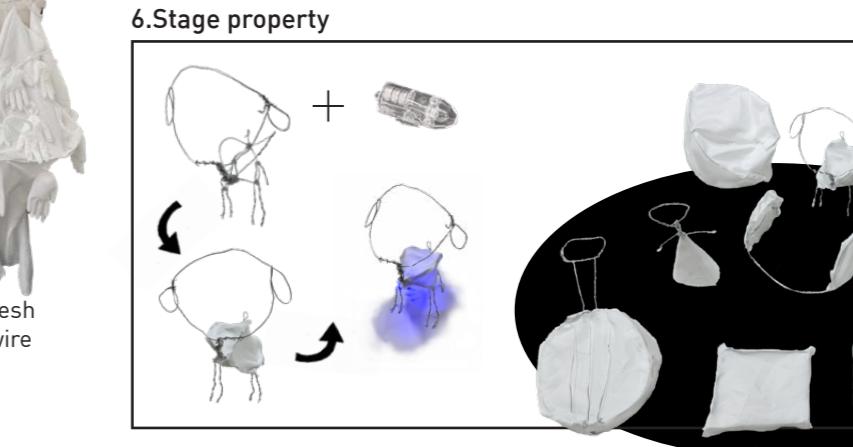
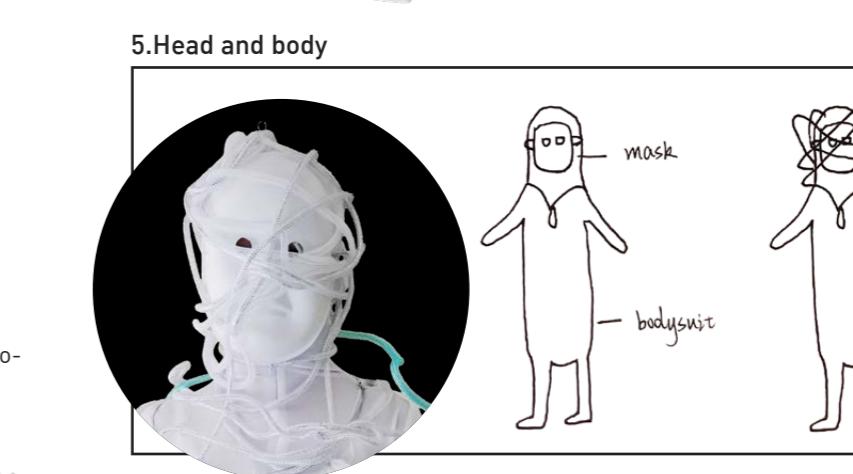
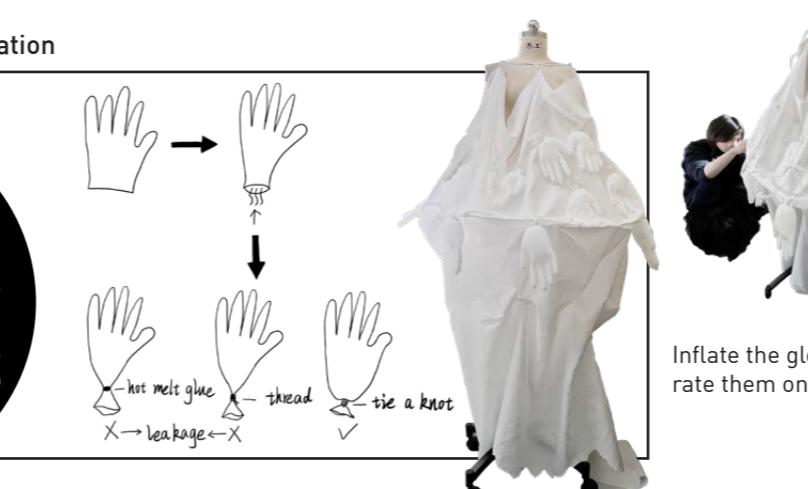
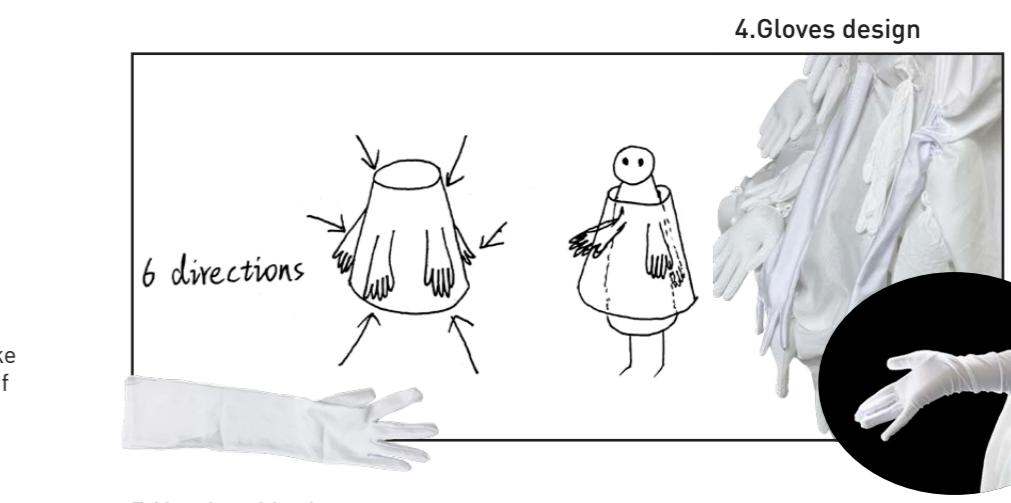
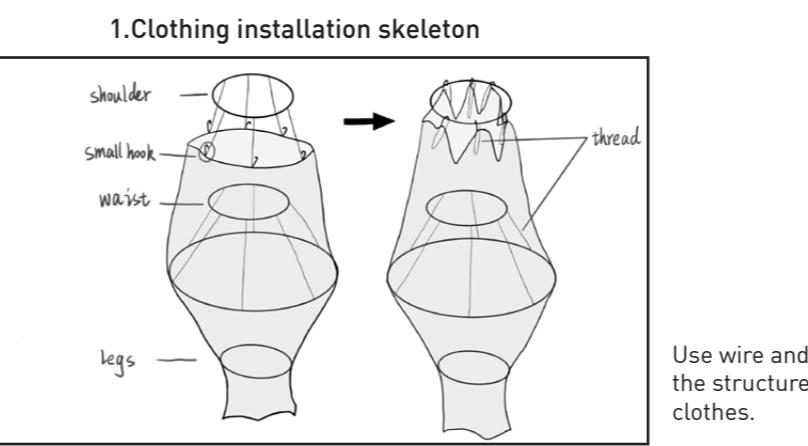
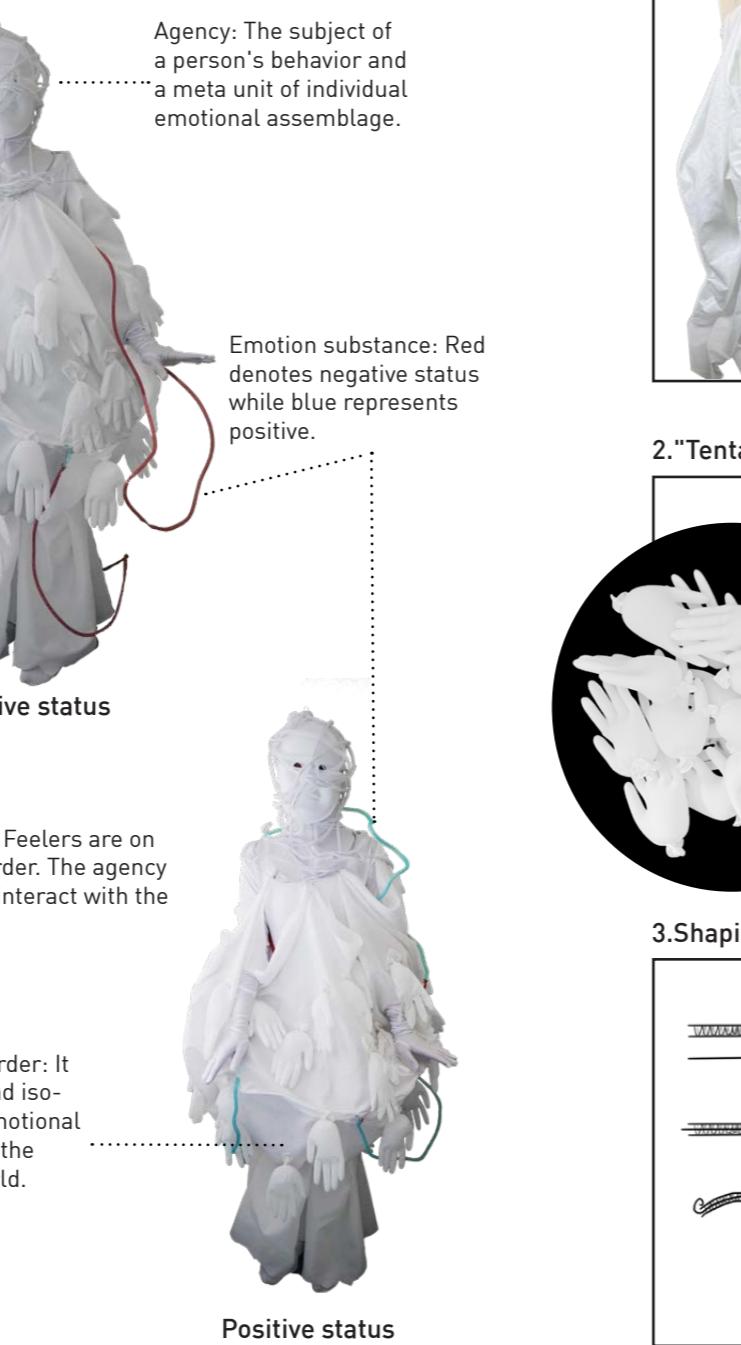
EMOTION SPACE CONSTRUCTION



WEARABLE INSTALLATION DESIGN

This section shows the theory in depth through a wearable installation and performances, using our bodies to connect our emotional spaces physically. Hence, this part develops my affordances to identify other emotional assemblages and the process has been documented through a film.

MATERIALS

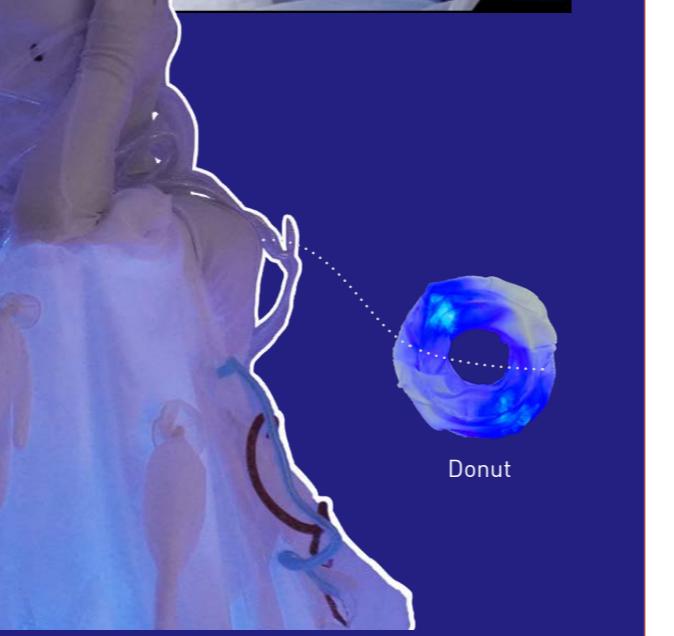
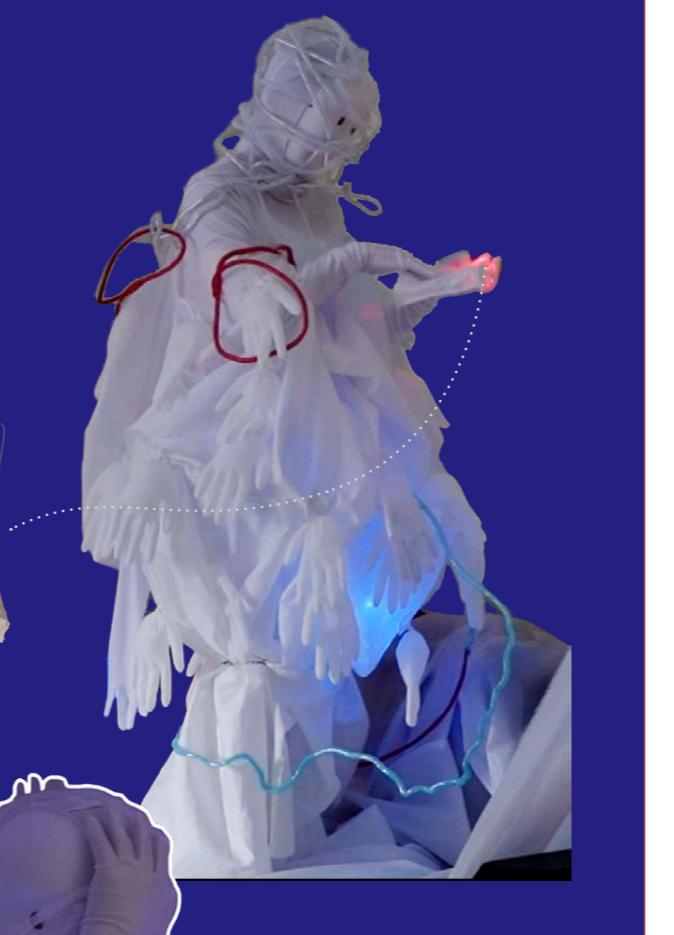


PERFORMANCE —EMOTIONAL "MONSTER"

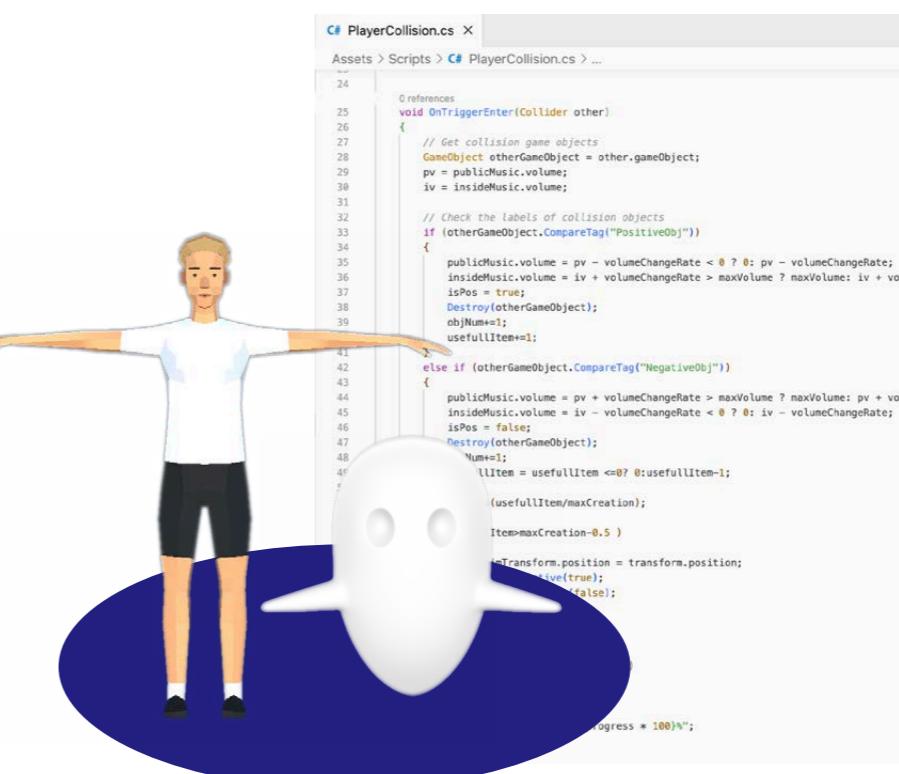
<https://youtu.be/fM26rF-7J4s>.



In this setting, several things are put into different places of this setting and white cloth, which denotes the emotional space of the agency, takes up only a very small space at first.



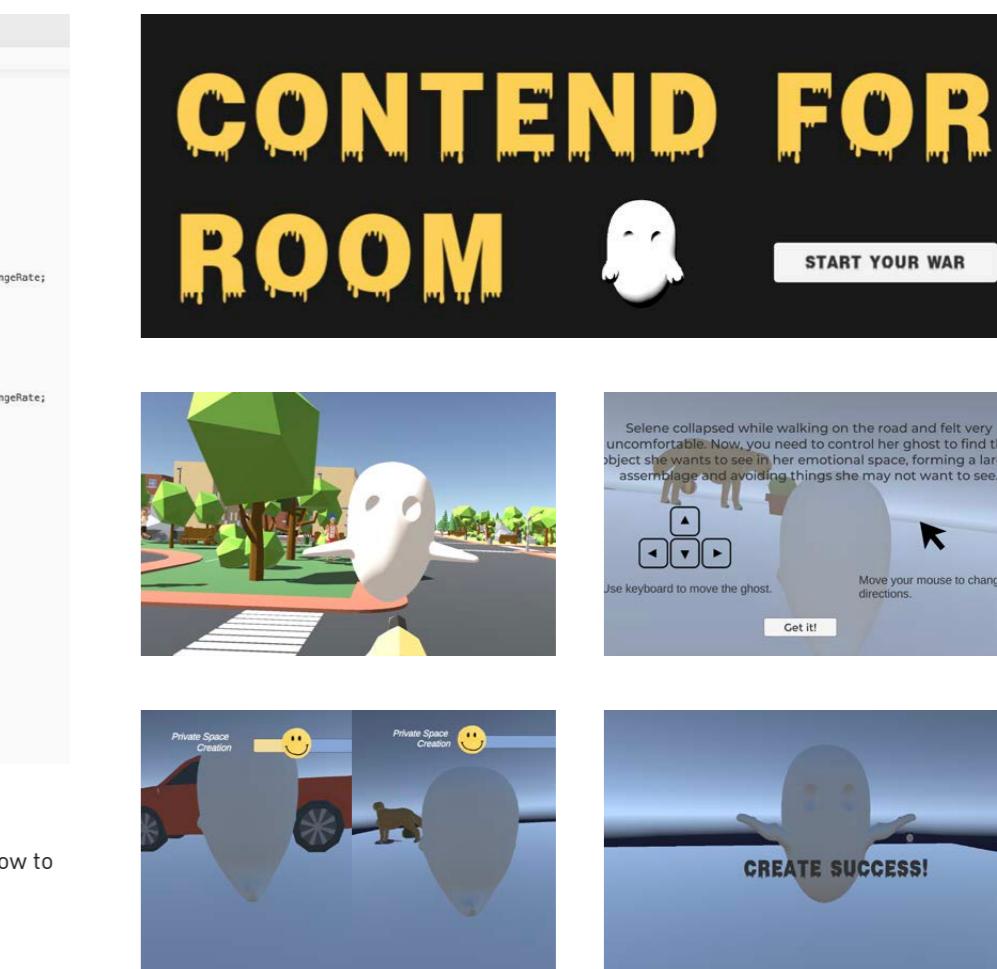
GAME DESIGN



The game is developed on Unity and illustrates a scene to show when people need and how to create an emotion space.

More information about this project can be found on GitHub:
<https://github.com/HqSelene/EmotionSpaceCreation.git>

The game can be played on the website:
<https://hqselene.github.io/EmotionSpaceCreation/>





03 DON'T TOUCH

Studio 501
/ Independent / Oct. 2024-Dec. 2024

INSTRUCTOR

Daniel Markiewicz

ADDRESS

118 S. 36th St. Philadelphia, PA

MATERIALS

PLA, Acrylic Sheet, Grass, Sticker Paper

WORKFLOW & PLATFLOW



Rhino



3D Print



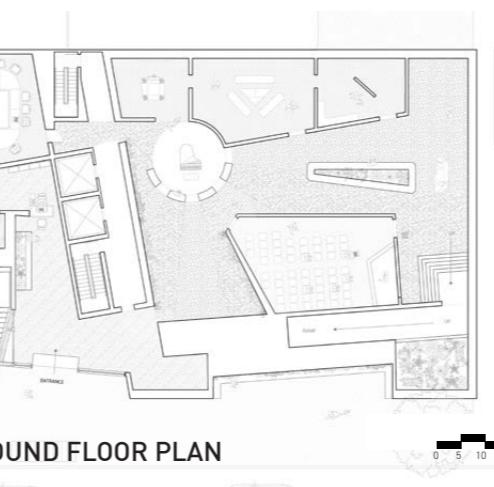
V-Ray

Museums claim to be spaces for public education, yet their structures and display methods often reinforce exclusivity. By restricting interaction and embedding an untouchable authority, they reflect Foucault's concept of the "disciplinary society," making art less accessible.

This project extends the ICA Philadelphia, challenging the traditional museum's untouchable nature. It constructs walkable stairs with green walls wrapping on exteriors, encouraging direct engagement and shifting art from passive display to active dialogue.

As an open, free art space, the ICA reimagines museums as more inclusive and interactive. By redefining the viewer's role from passive observer to active participant, this project critiques institutional control and explores a more equitable connection between art and the public.

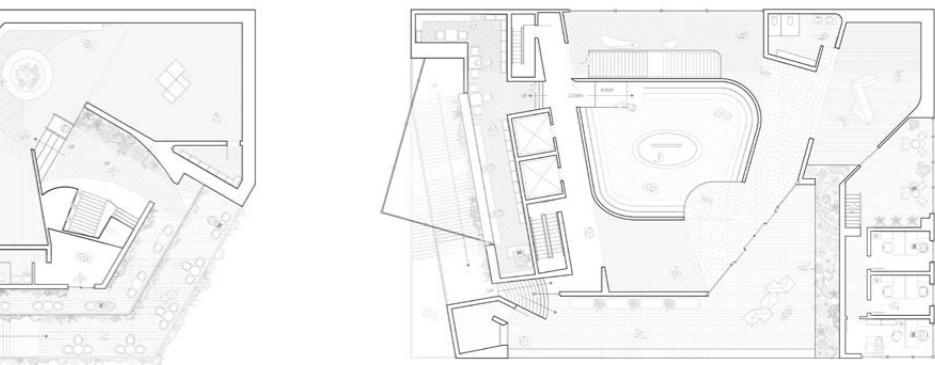
LINE DRAWINGS



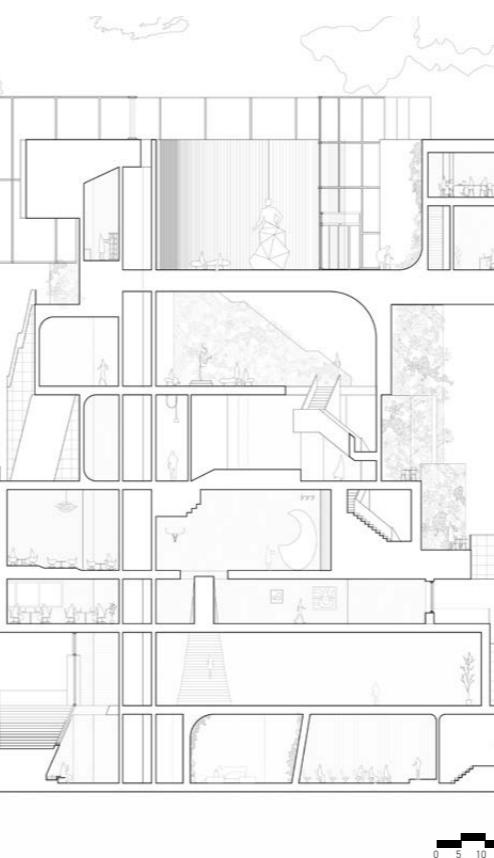
GROUND FLOOR PLAN



FIFTH FLOOR PLAN



SEVENTH FLOOR PLAN



SECTION



UNROLLED ELEVATIONS

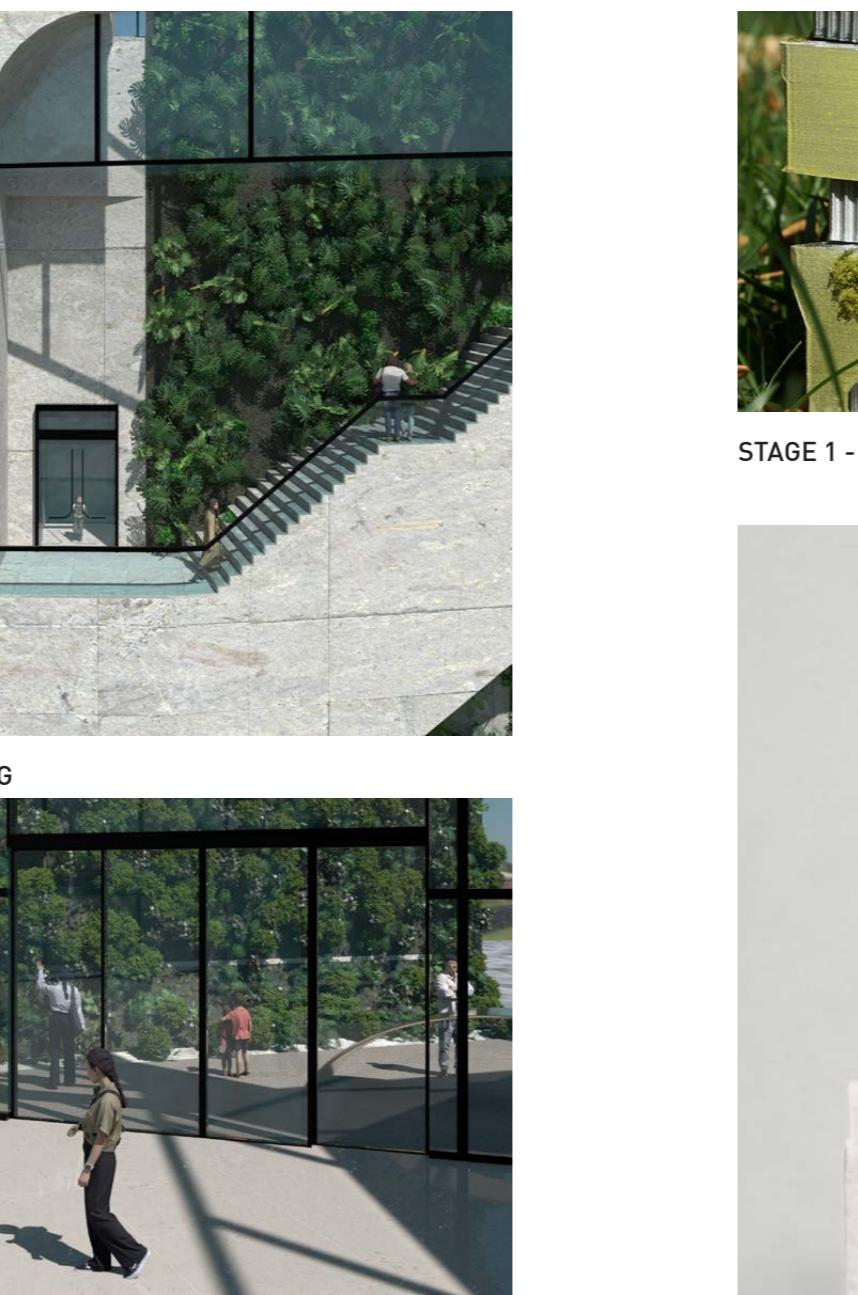


UNROLLED ELEVATIONS

RENDERING



PERSPECTIVE RENDERING



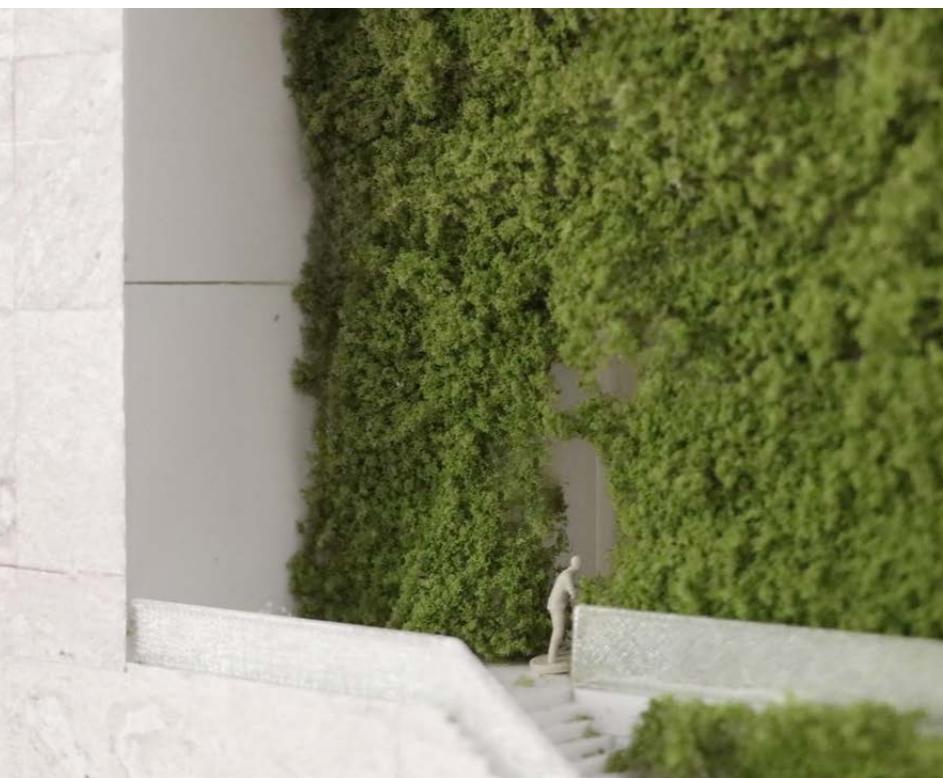
INTERIOR RENDERING



STAGE 1 - GRASS



STAGE 2 - FUR

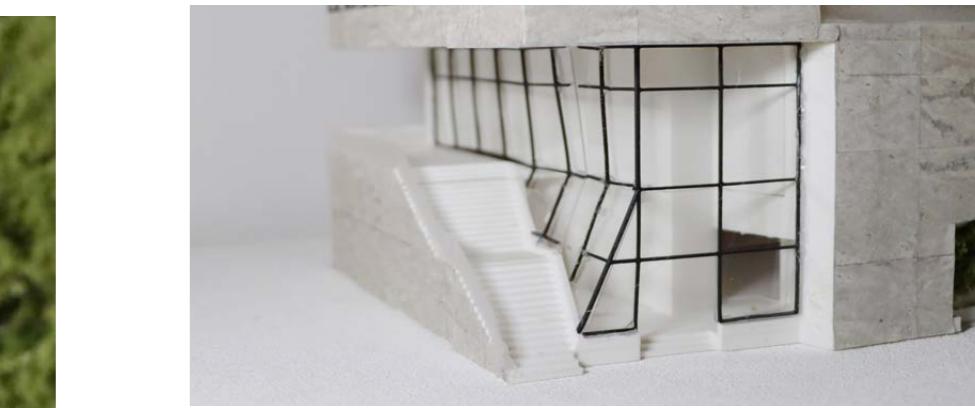


GREEN WALL DETAIL

MATERIAL EXPLORATION

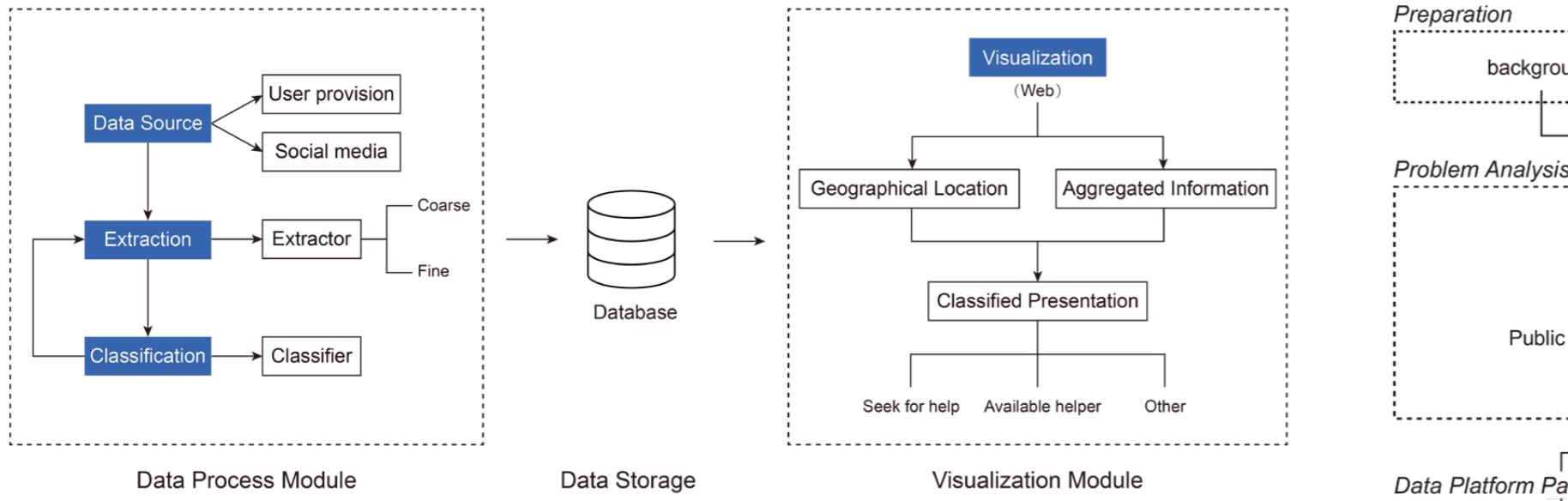


FINAL MODEL DETAIL



WINDOW FRAME DETAIL

Through previous stages, I explored different touchable materials to show the *untouchable feature*. For the final model, I employed the grass material strategy to show the green wall, welcoming visitors to engage with the museum.



Data Process Module

04 AID SYNC

Data Fetching and Visualization
/School Research Fund/ Apr. 2022-Mar. 2023

INSTRUCTOR

Fan, Ju

TOOLS

Data Visualization

WORKFLOW & PLATFLOW



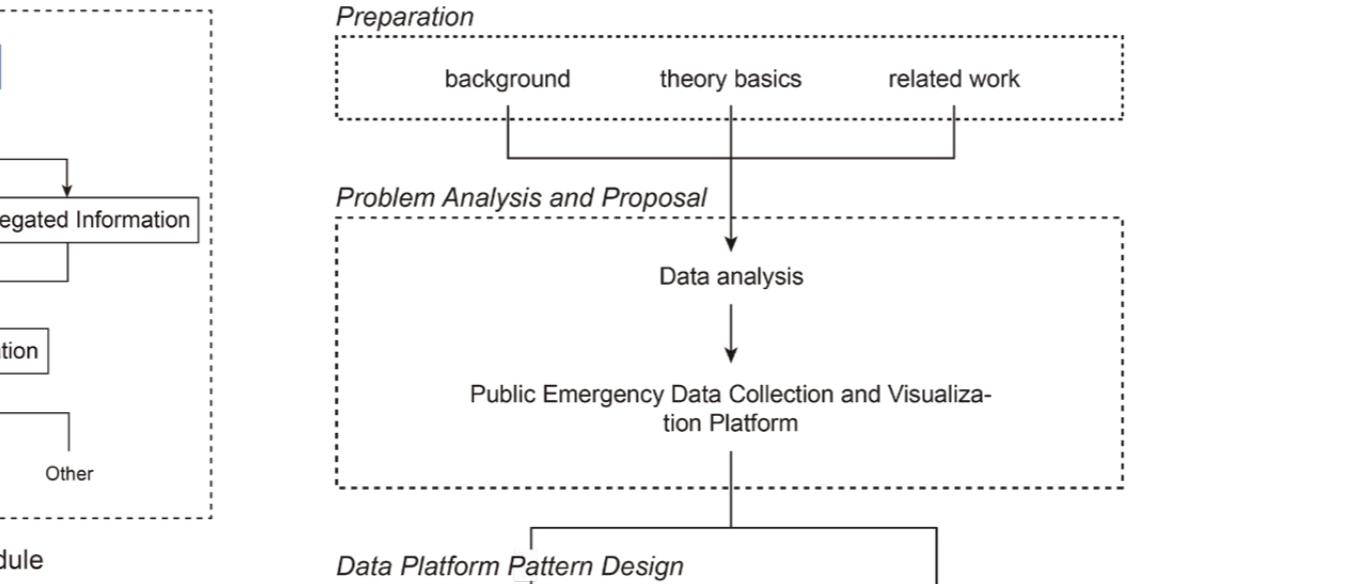
Python



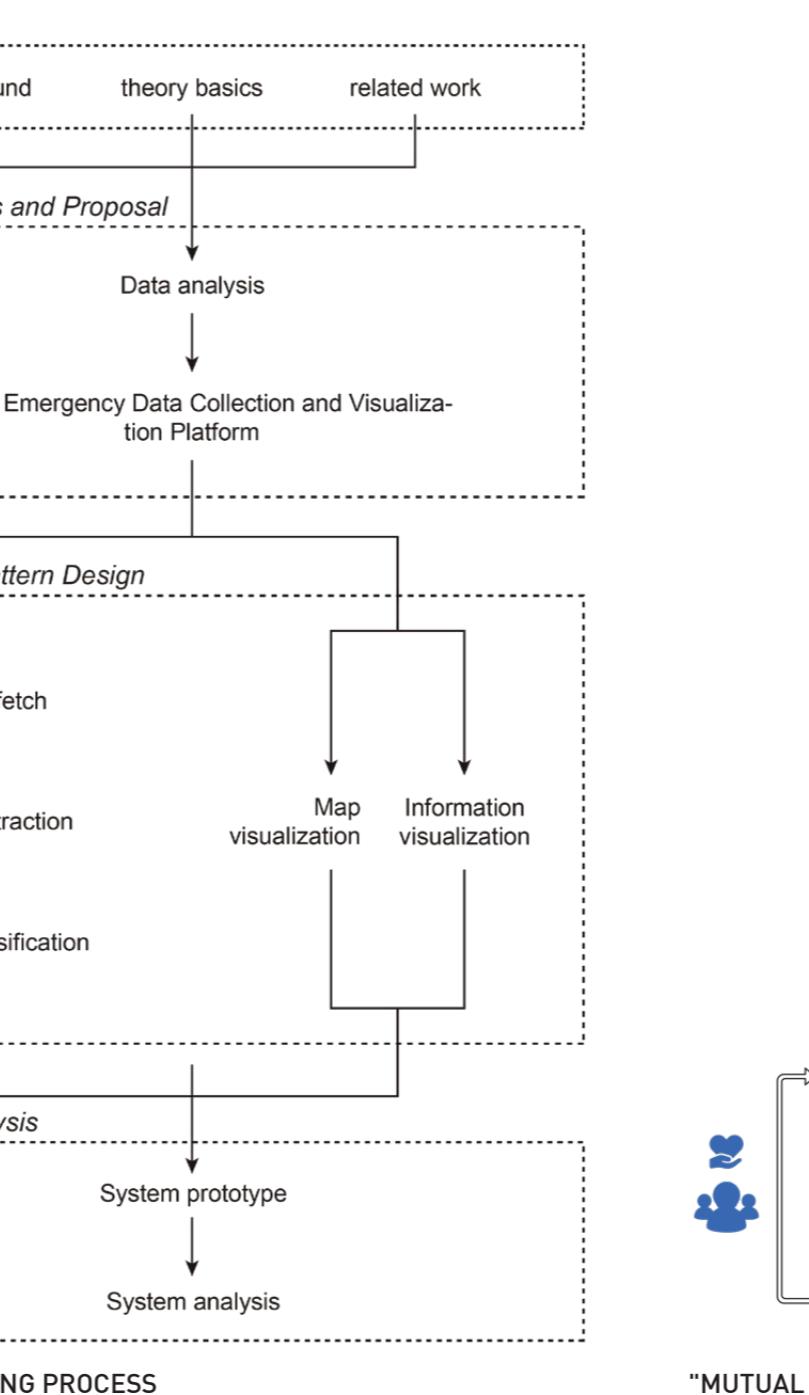
Django

The Wuhan lockdown and the Henan floods were significant public crises that caused severe damage in recent years. These events highlighted the potential of pan-media as an innovative response mechanism for emergencies, integrating ordinary citizens into the traditionally government-led rescue system. By enabling online rescue efforts alongside official on-site operations, pan-media facilitates real-time feedback on rescue information.

However, the spontaneous "mutual aid ecosystem" formed through social media has limitations, such as redundant data and difficulties in extracting valuable information.



Visualization Module



DATA PROCESSING PROCESS

“MUTUAL AID ECOSYSTEM” FORMATION



PROTOTYPE SYSTEM



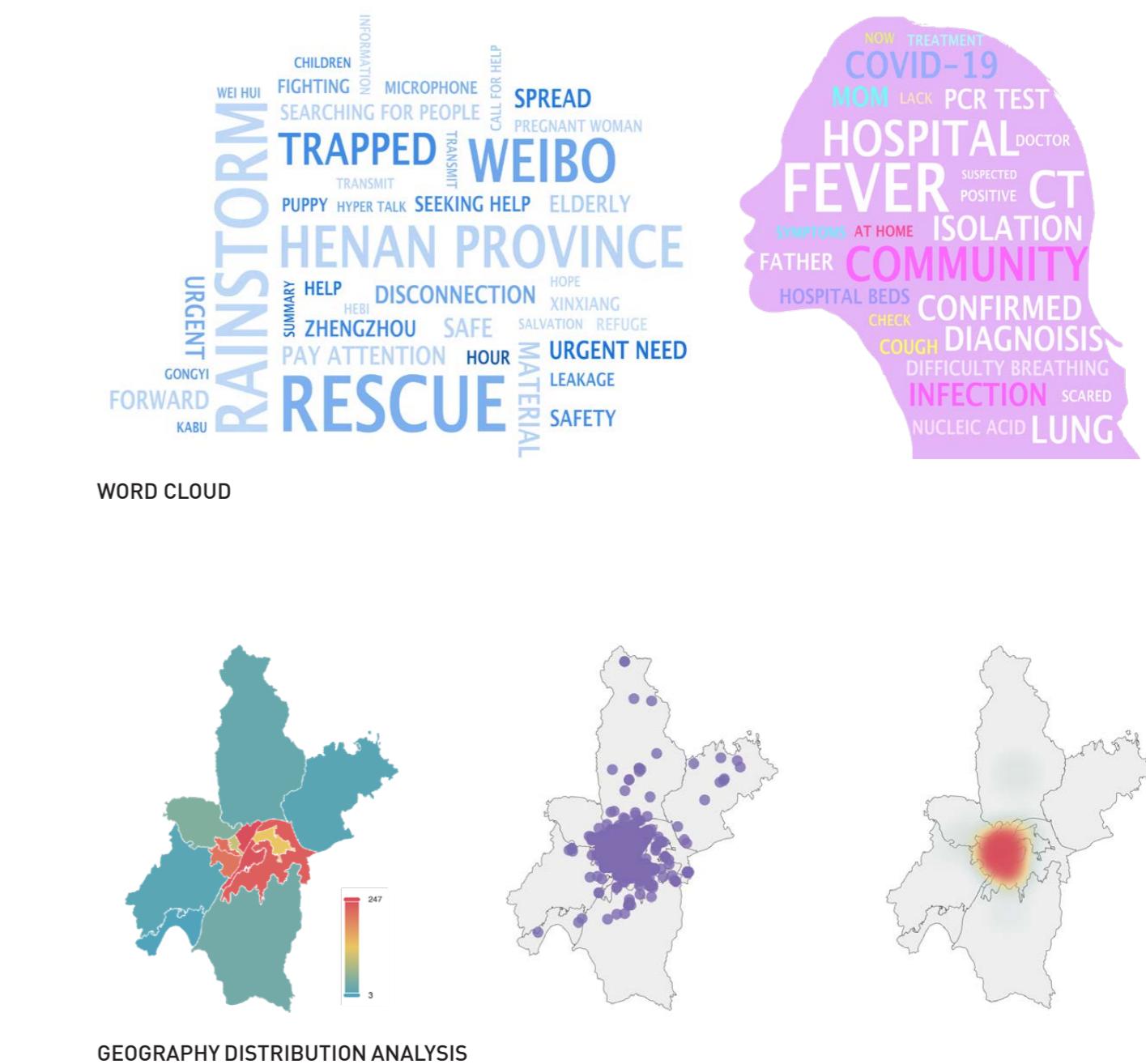
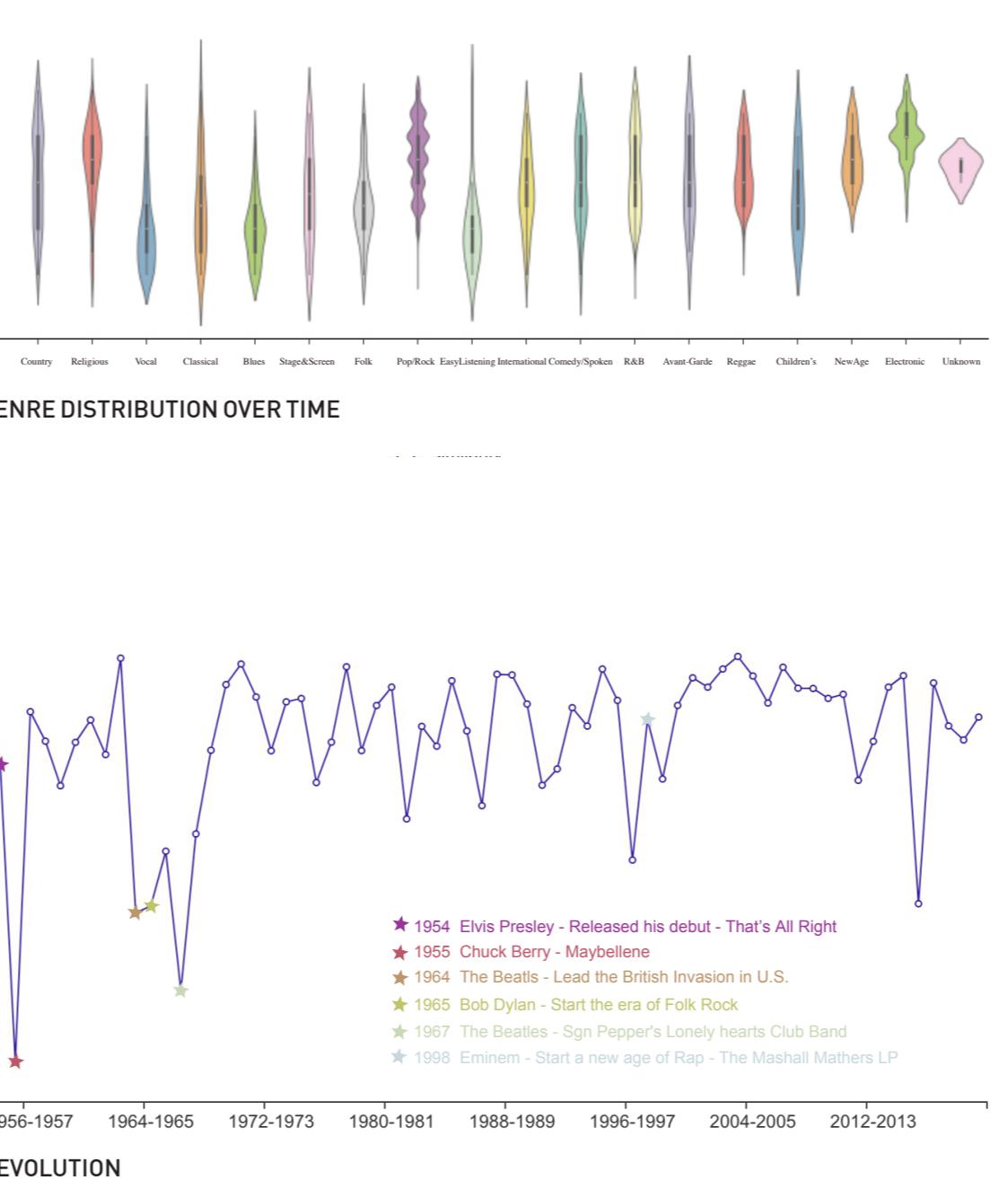
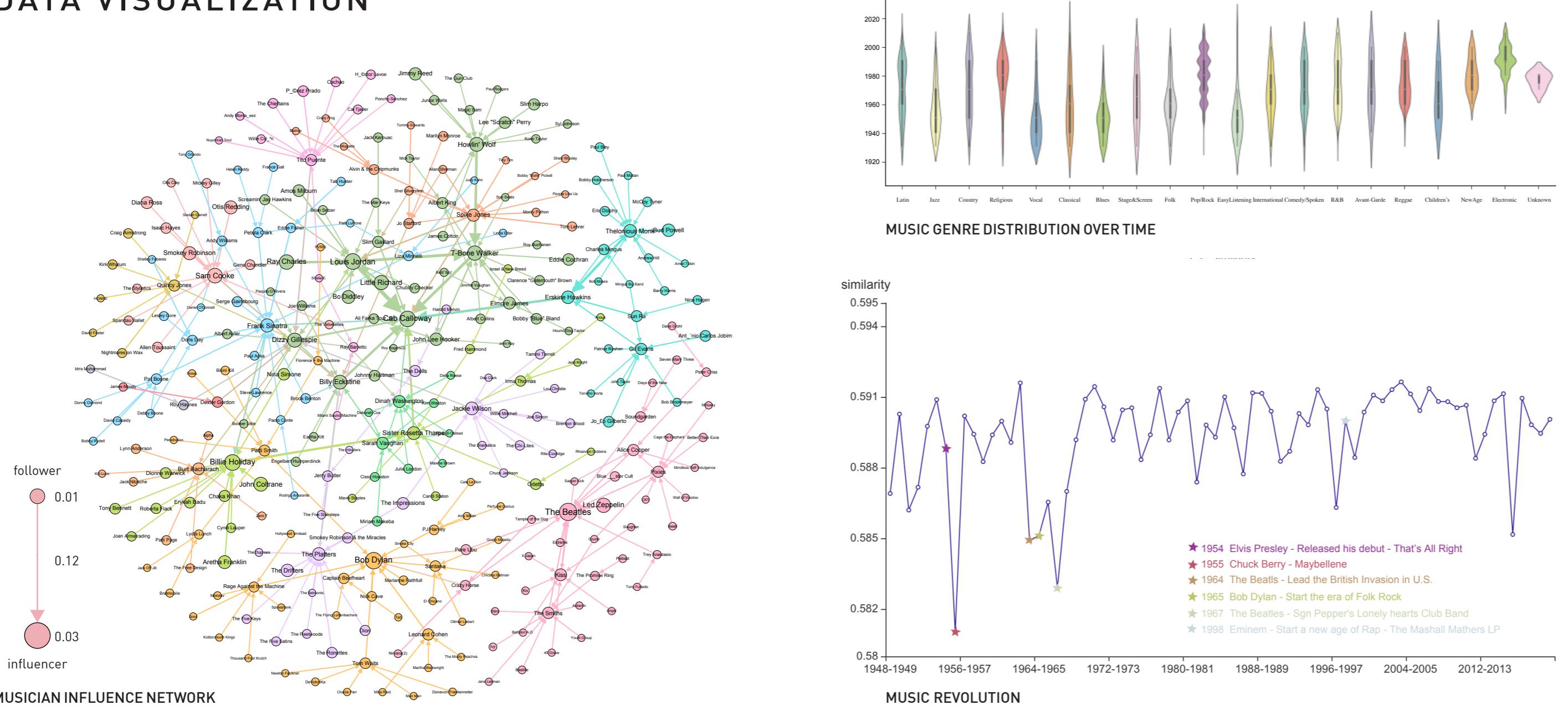
POST CLASSIFICATION AND LOCATION



POST SEARCH ENGINE

05 OTHER WORKS

DATA VISUALIZATION



THANK YOU