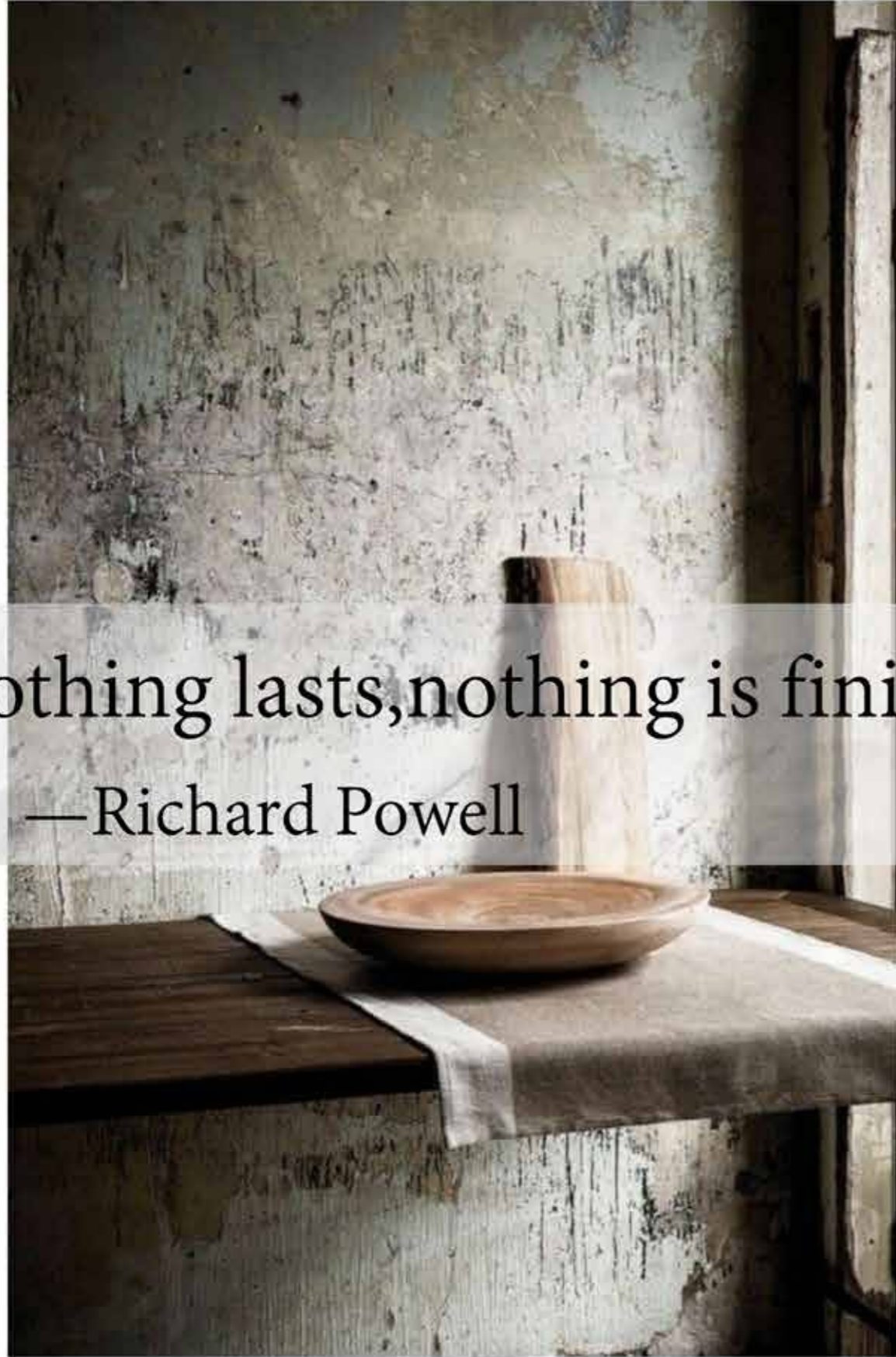


Portfolio

Perfect In Its Imperfection

—Where Fragment Become Whole





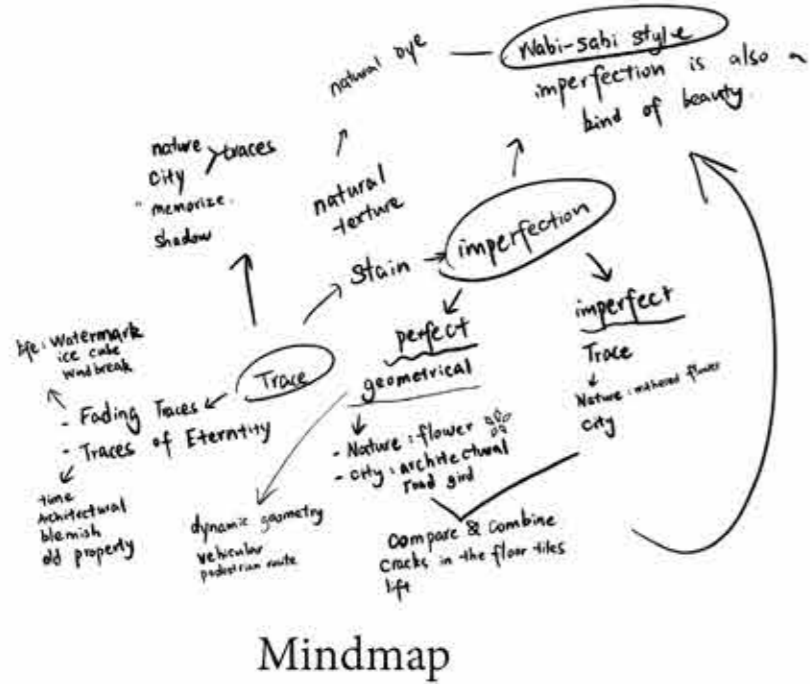
Nothing lasts, nothing is finished, and nothing is perfect.

—Richard Powell



Research Page

Wabi-Sabi Research



Wabi-Sabi is a traditional Japanese aesthetic rooted in Zen Buddhism, celebrating the beauty of imperfection, impermanence, and incompleteness. It values natural simplicity, muted elegance, and the quiet dignity of aged materials.

The brand Uma Wang is known for its artisanal craftsmanship, natural dyeing, and textured prints. Its design language reflects Wabi-Sabi aesthetics through organic surfaces and elegant imperfections.



Artist Research

Artist: Richard Serra
Richard Serra is known for his monumental steel sculptures that explore weight, balance, and spatial experience. His use of raw, curved metal forms shows a strong sense of imperfection and organic geometry.



Muse

Calm aura
Natural freckles
Imperfection
Quiet strength



Market Research

Mood board



This project draws from the wabi-sabi philosophy to explore imperfection as a form of quiet beauty. Inspired by stained architecture, broken geometry, and withered plants, the work uses organic techniques like plant transfer and hand-dyeing to trace the shift from control to chance.

Unfolding in four phases, the collection reveals how structure erodes, nature intervenes, and time leaves behind its own delicate marks.

Colour&Fabric Board

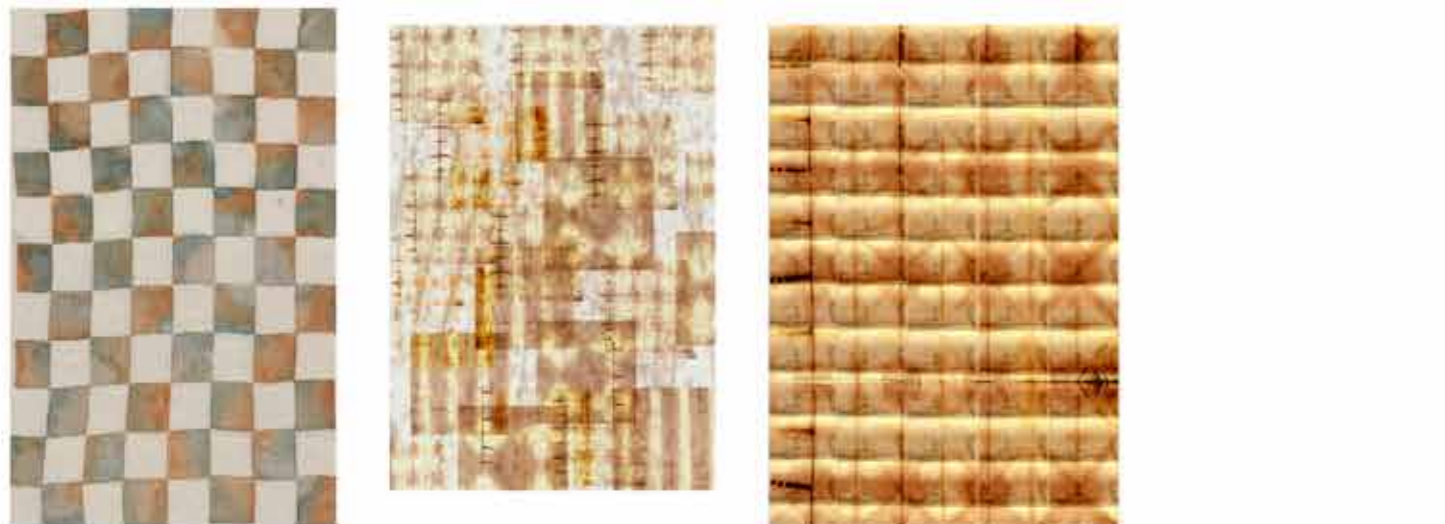
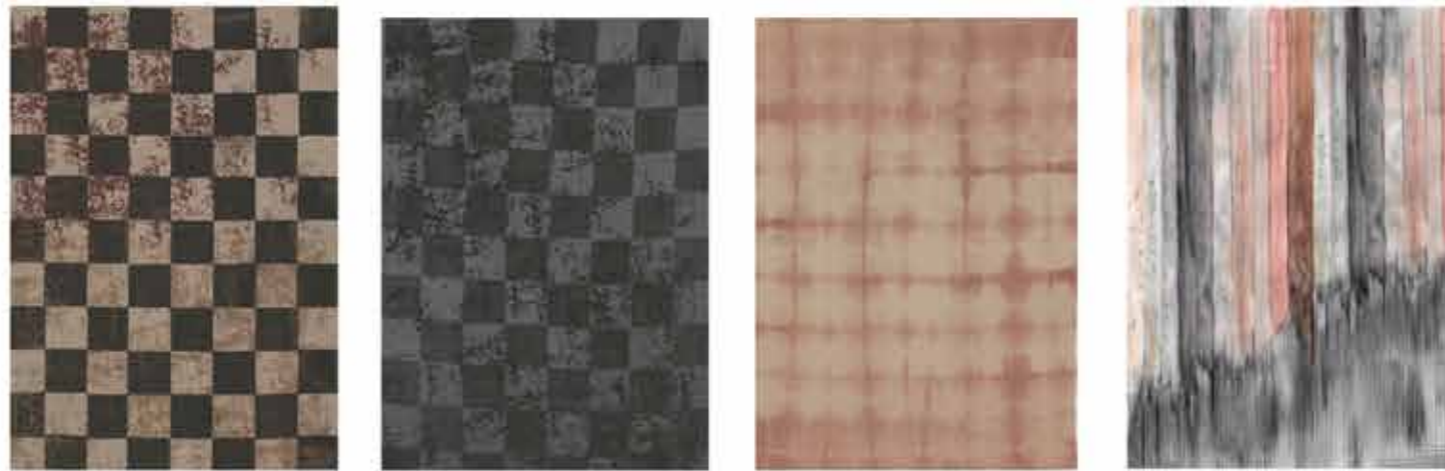


Natural fibers like cotton, linen, and silk were selected for their texture and sustainability.



This colour board is inspired by natural materials, weathered textures, and architectural fragments that reflect the essence of wabi-sabi.





Range1

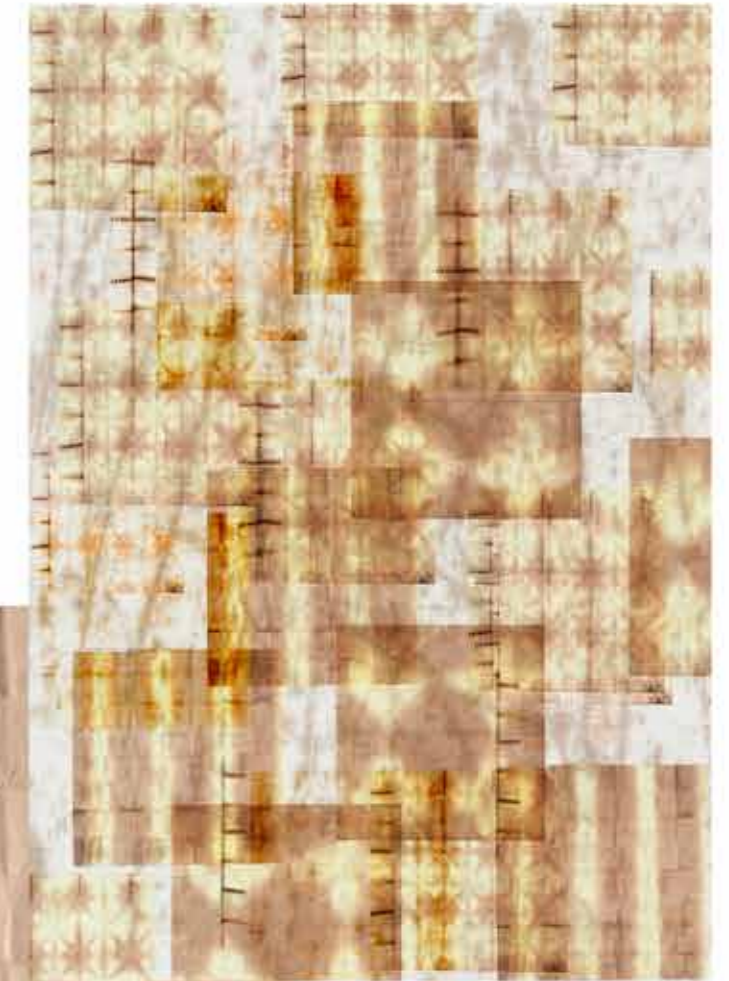
Structured Stillness

—Even stillness holds a fracture

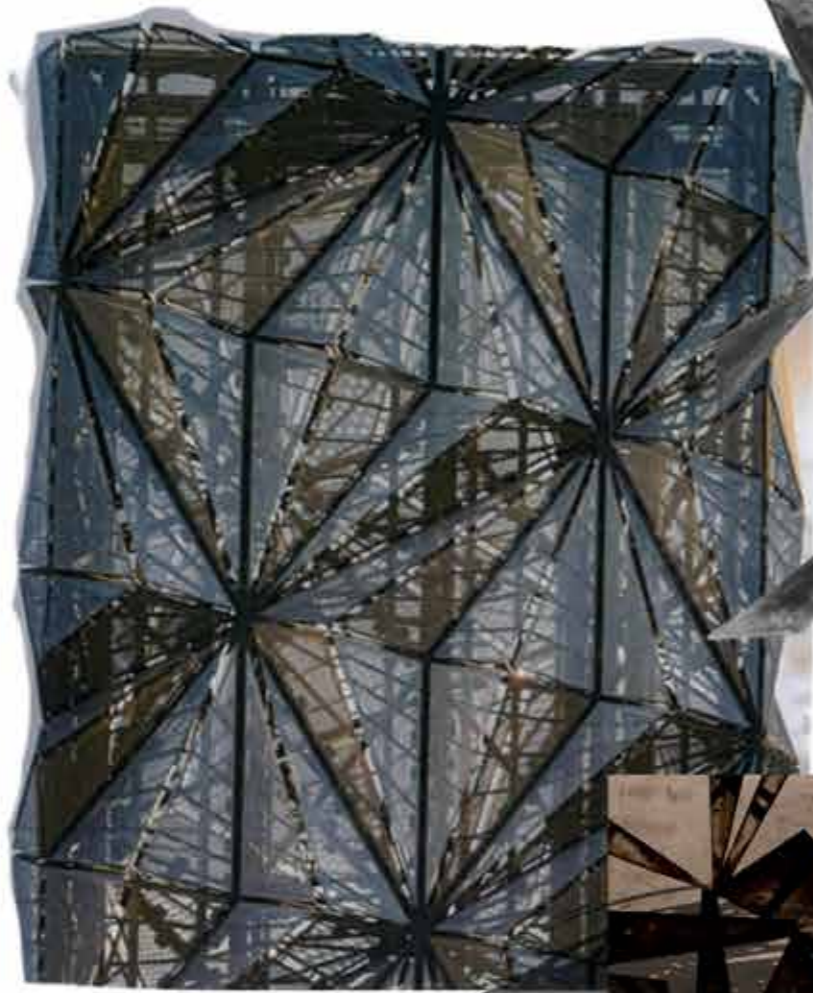
At first glance, everything is in place — grids aligned, forms composed. But beneath the surface, subtle disturbances emerge: a faint mark, a faded edge, a softness where there should be steel. This range is not about collapse, but the first quiet signals that perfection is beginning to shift.

This is the calm before distortion — where the desire for control remains intact, yet nature has already started to seep through. The order holds, but is no longer untouched.



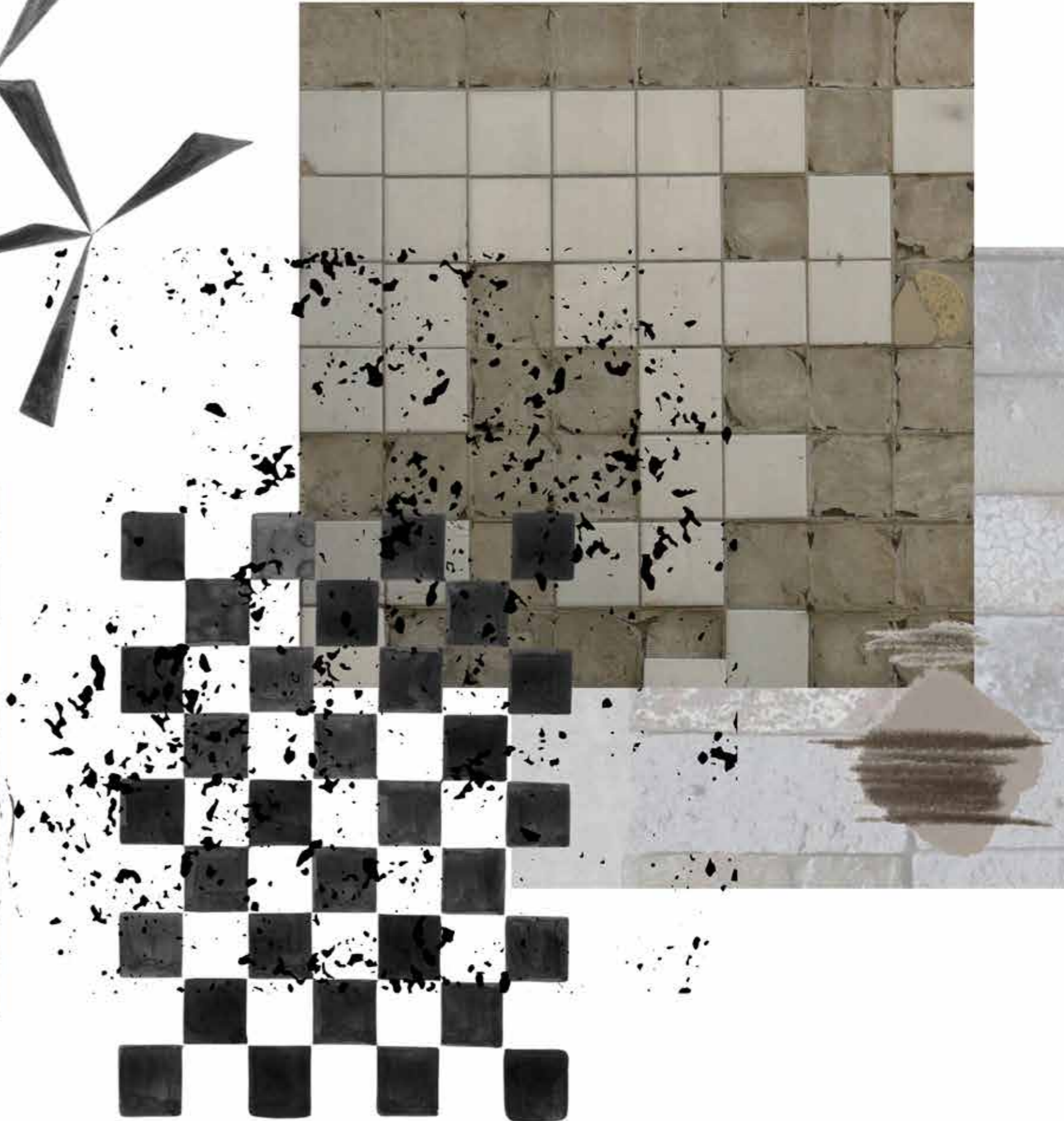


The tie-dye textures on paper embody an 'ordered randomness' shaped by the unpredictability of handcraft. Traces of freedom have already emerged within the seemingly structured patterns.

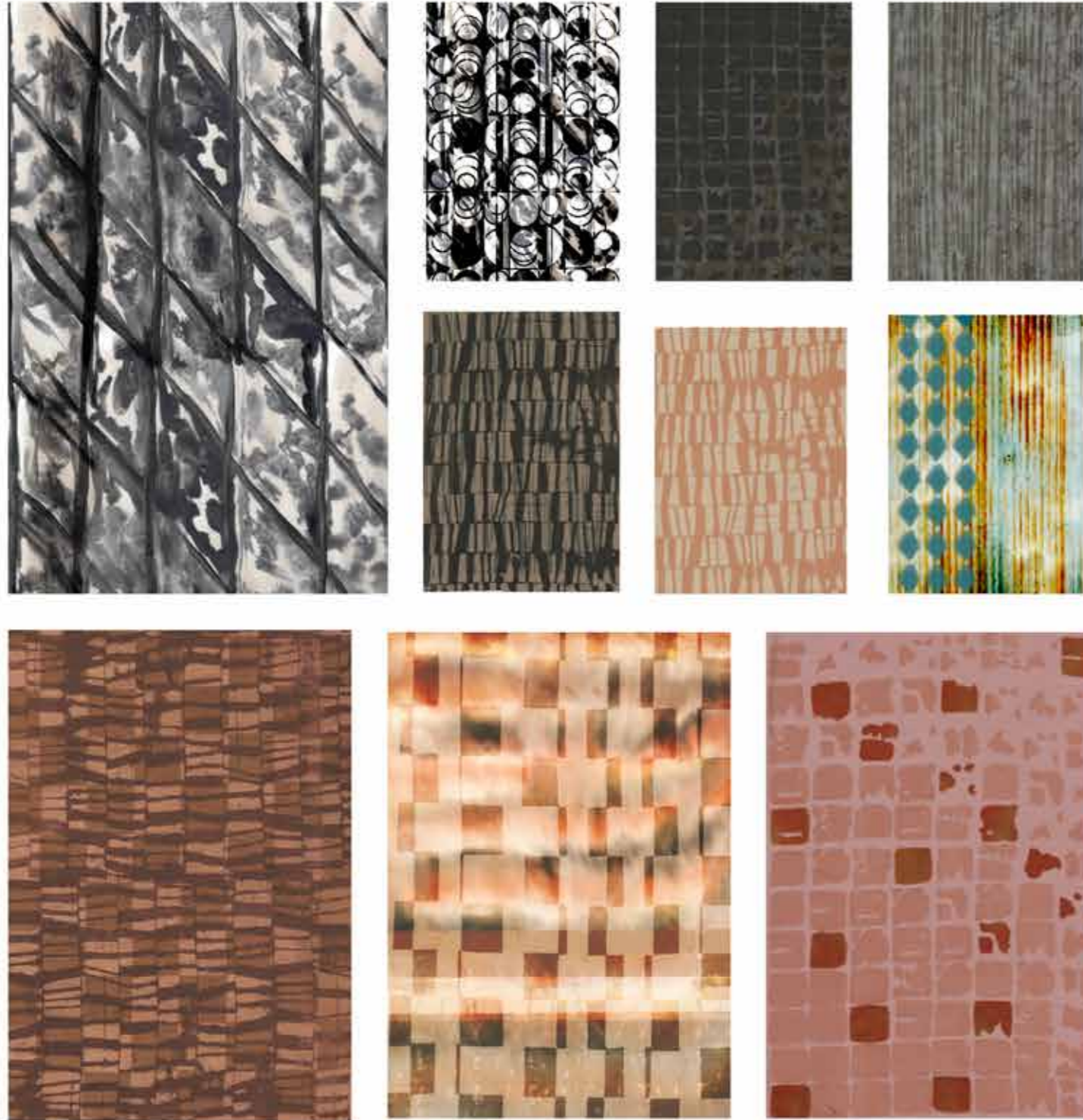


The Optic Cloak

Geometric Patterns from
Architecture







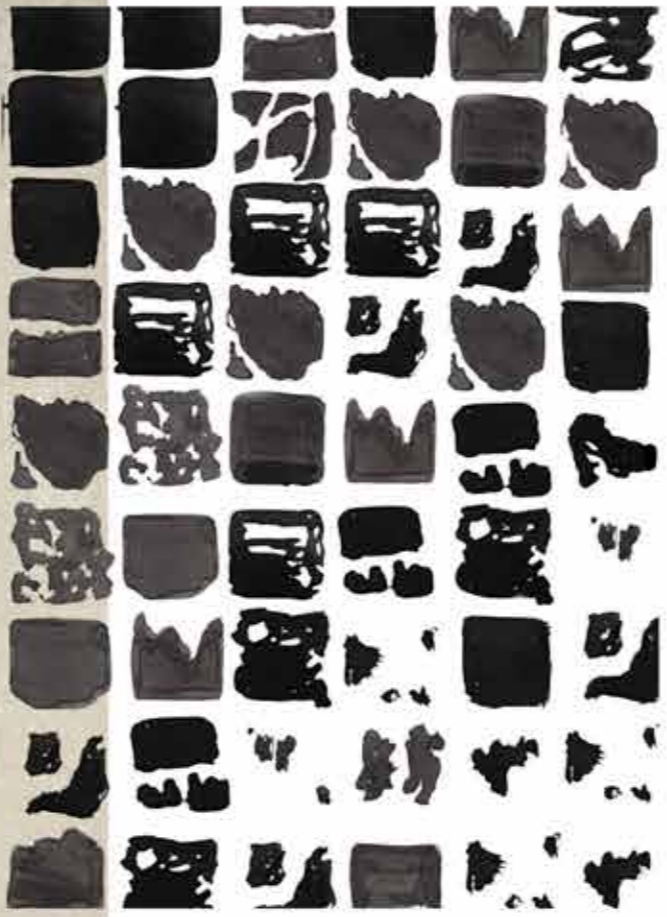
Range2

Fracture Symmetry

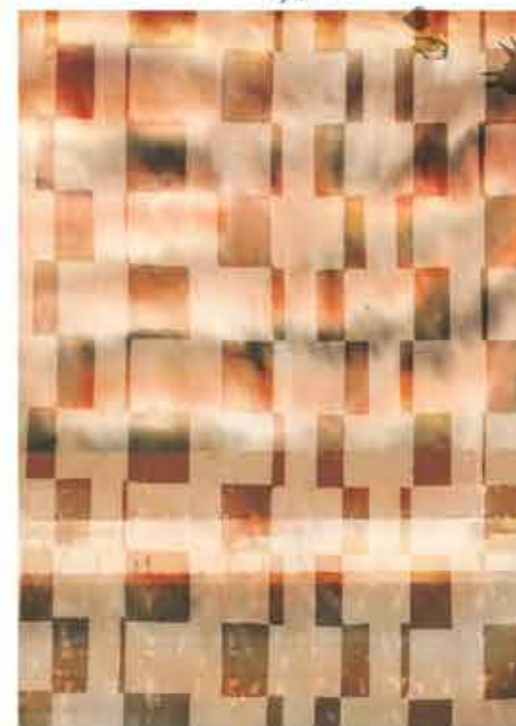
—When order starts to shiver

Geometry persists — but it is no longer untouched. Faint rust creeps in. Stains, shifts, and shadowed layers disrupt the once-controlled surface. The visual order remains, but beneath it, something begins to pull away. The cracks aren't loud yet — but they are there.

This range captures a fragile state: where structure holds, but contamination has begun. Lines may still be crisp, but they carry the weight of decay.





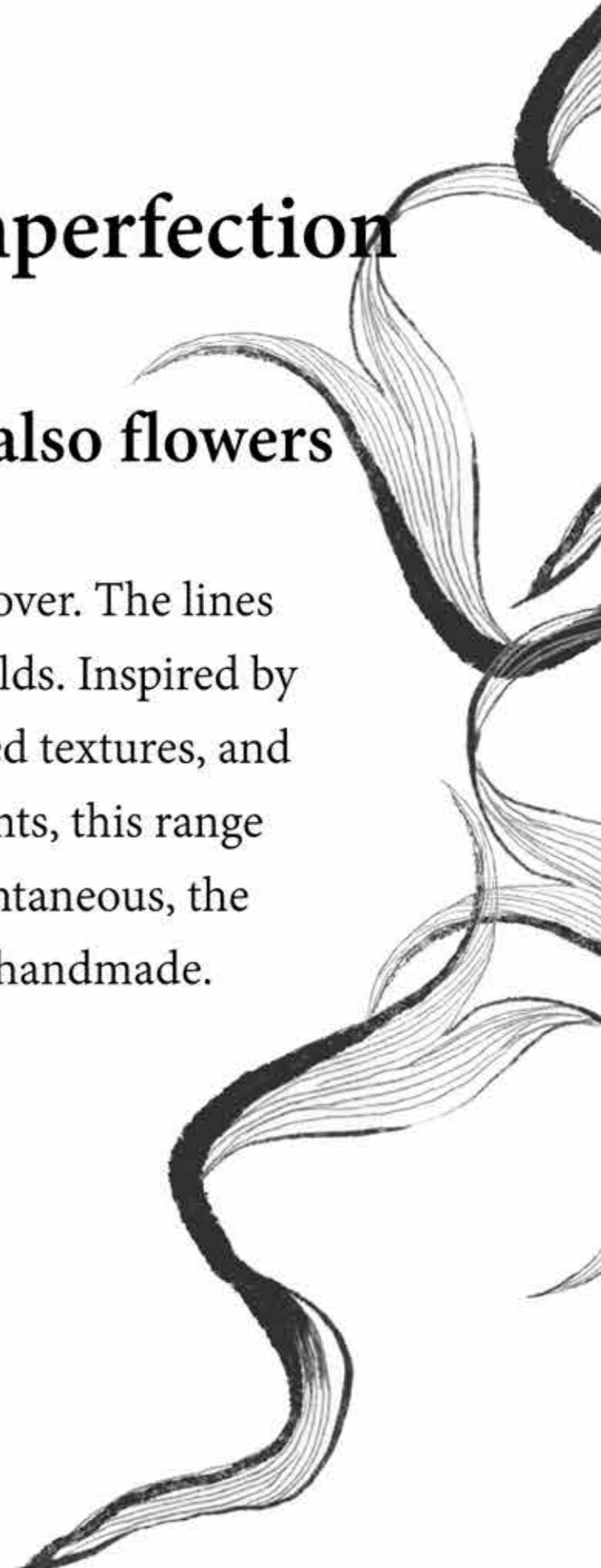




Range3 Organic Imperfection

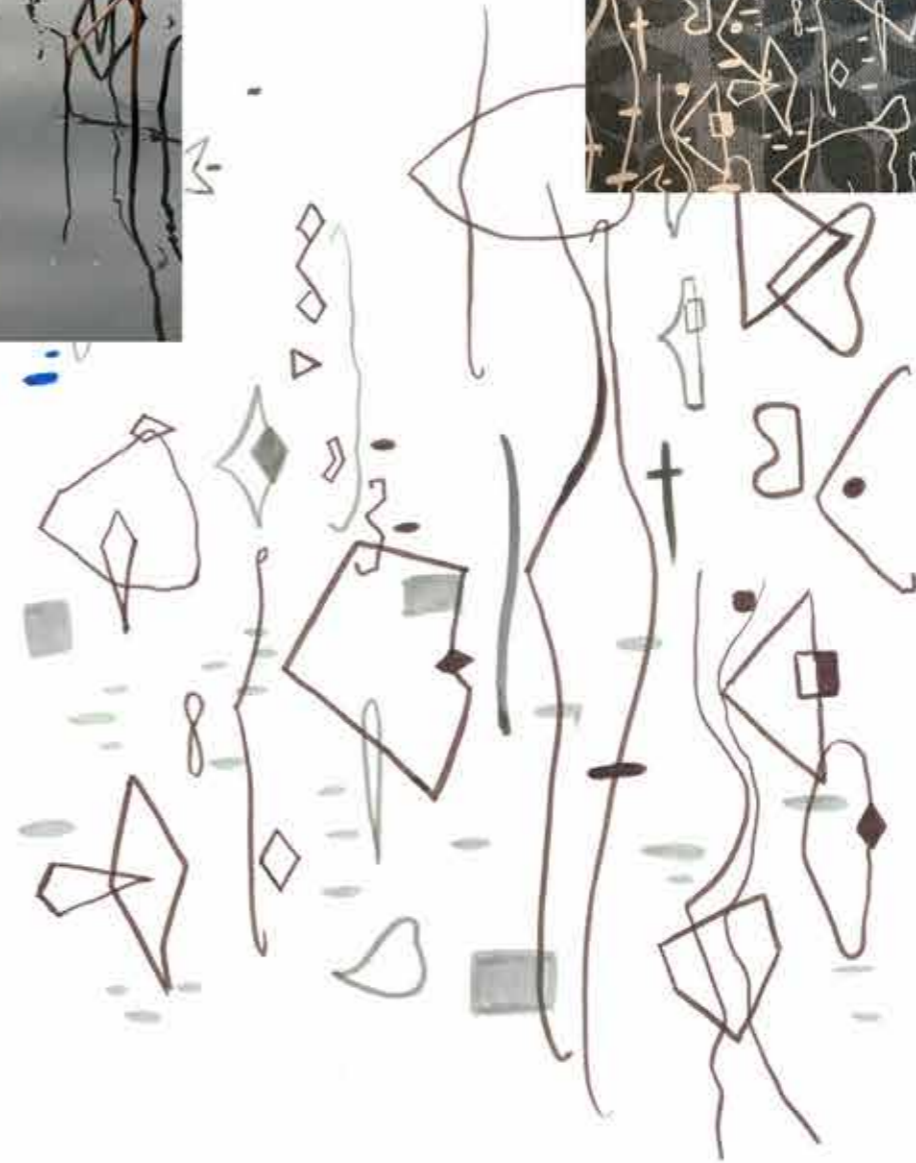
—What fades, also flowers

Here, nature takes over. The lines soften, geometry yields. Inspired by withered stems, dried textures, and earth-tinted imprints, this range embraces the spontaneous, the flawed, and the handmade.



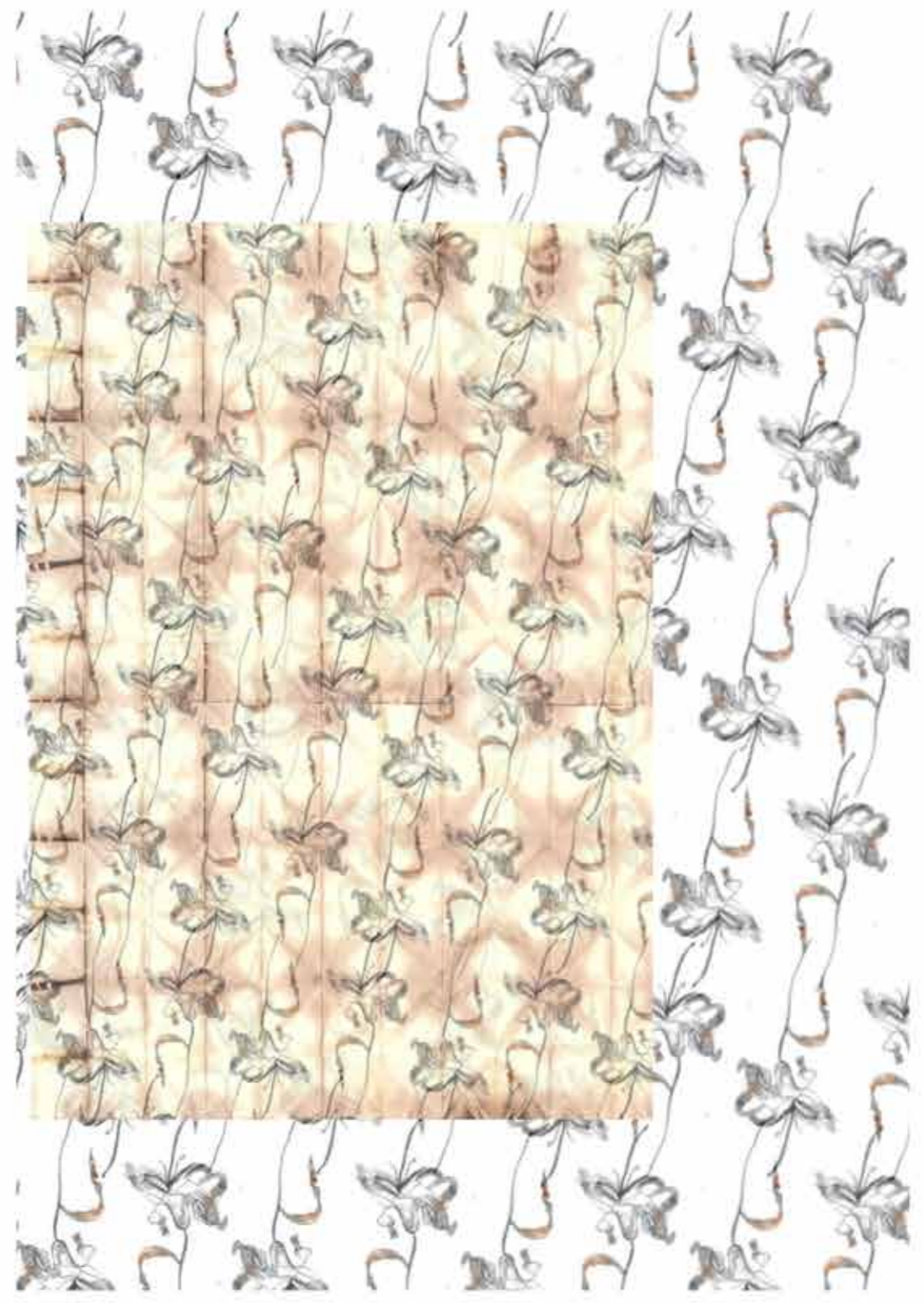


Dead branch of
the lotus flower





natural Plant Dye & Rust Dye





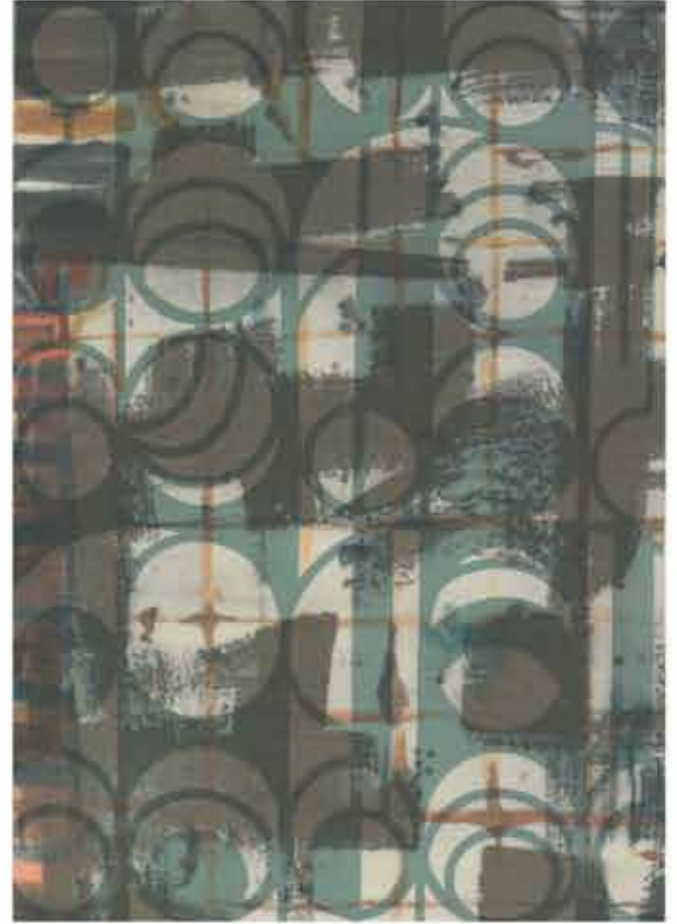
Range4

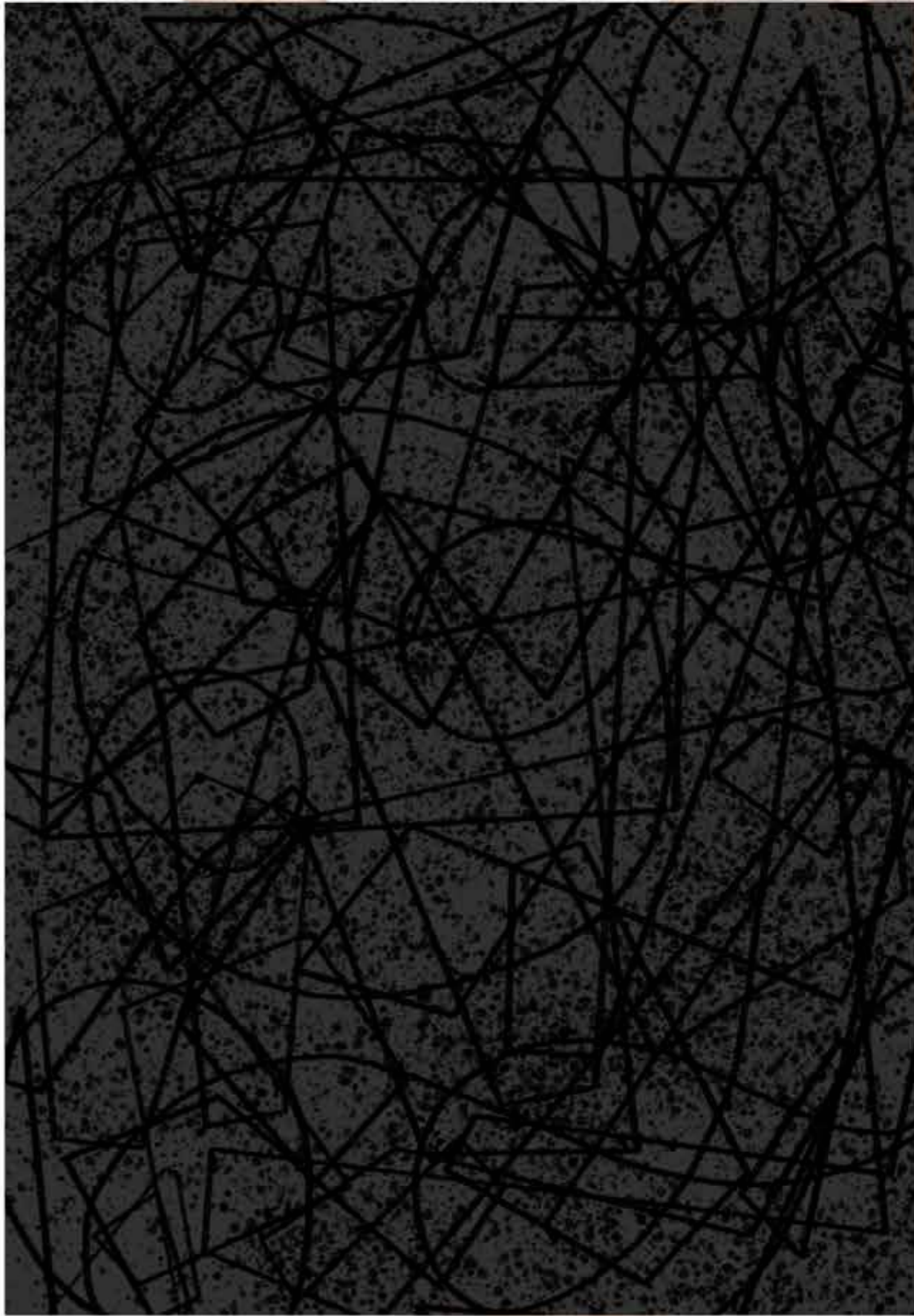
Visual Residue

—What remains speaks
louder than form

What remains after structure fades? These prints are echoes — layered, broken, incomplete. Their clarity is gone, but their presence endures in dusted grids, ghosted marks, and softened ruptures.

This final range is not about form, but memory embedded in surface. Each texture is a record of erosion: not erased, but overwritten.











Development & Experimentation



Final Line up





ChenxiQuan