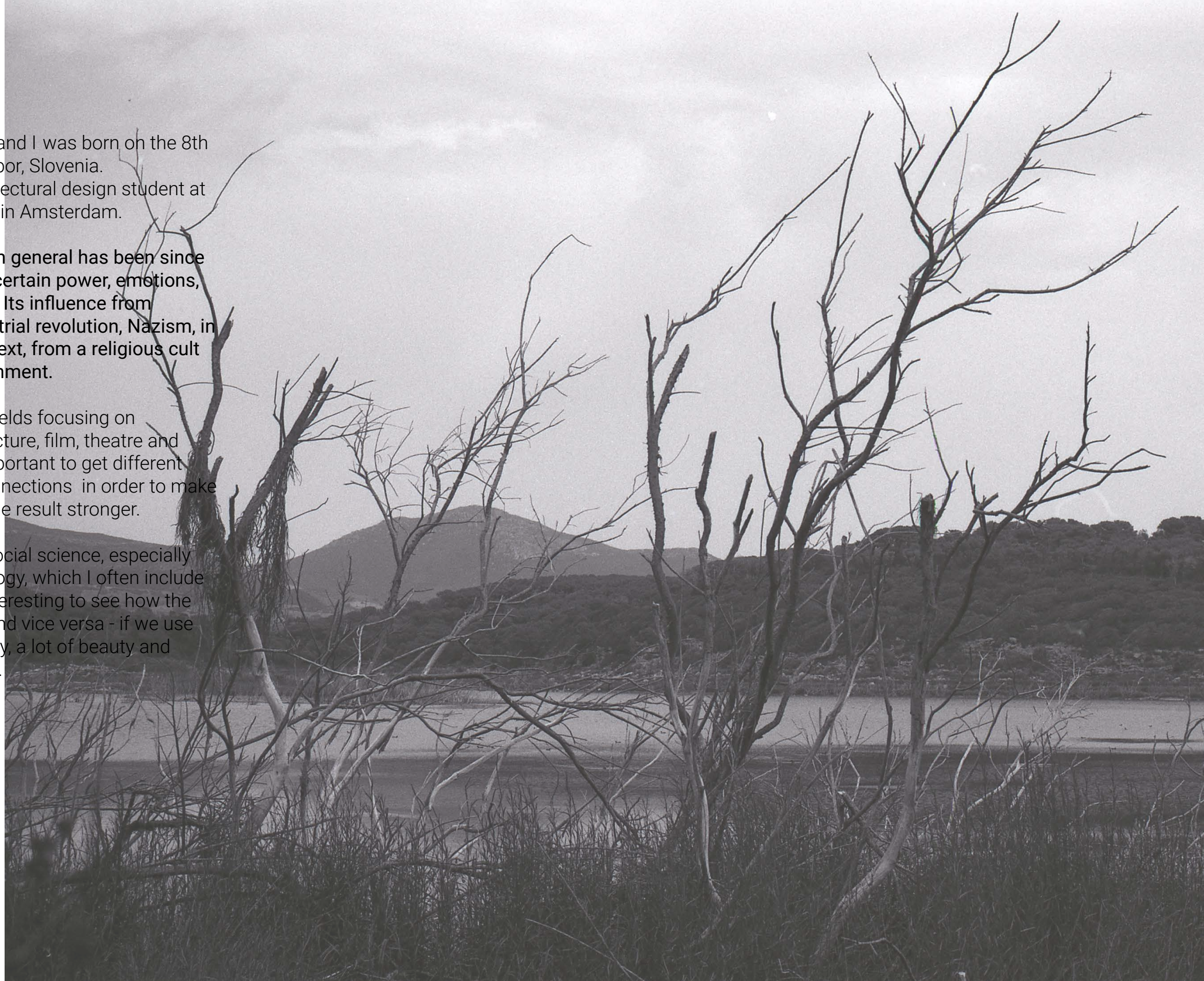


My name is Neža Kokol and I was born on the 8th of February 1998 in Maribor, Slovenia. I am a second year architectural design student at Gerrit Rietveld Academie in Amsterdam.

Architecture and space in general has been since always used to express certain power, emotions, narrative, story, ideology. Its influence from (pre)Roman times, industrial revolution, Nazism, in profane and sacred context, from a religious cult activity to a folk entertainment.

I work with different art fields focusing on photography and architecture, film, theatre and literature. I find it very important to get different references and make connections in order to make the concept and with it the result stronger.

I am also interested in social science, especially in psychology and sociology, which I often include in my works. It's really interesting to see how the space can influence us and vice versa - if we use this power in the right way, a lot of beauty and power can come out of it.





“There was a strange light which follows a day of persistent rain, when the sun comes out and the sky clears too late to be of any use. The earth makes a sound as of sighs and the last drops fall from the emptied cloudless sky.”



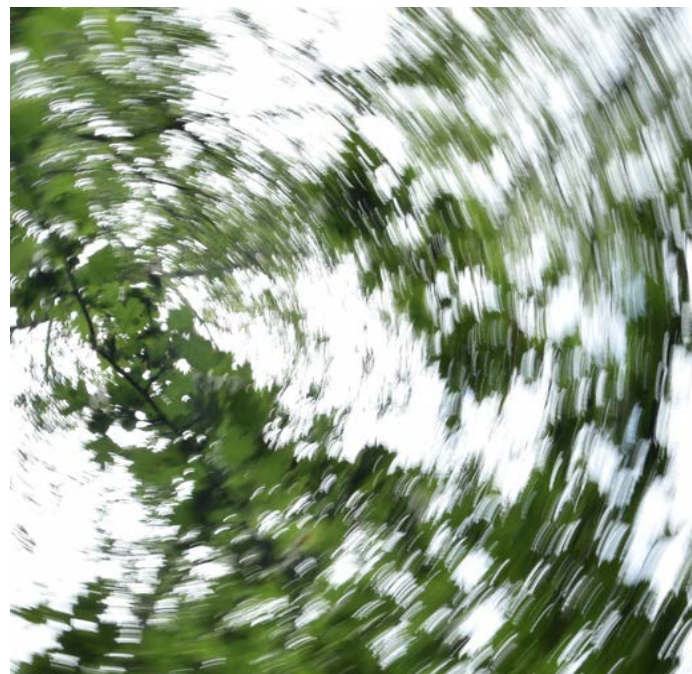
COCHLEA

APRIL 2018

Based on an organ of our choice, we had to create a structure in which we would then be living for 24 hours. I have decided for a cochlea, a snail's house-like organ in our ears that plays a very important role for the hearing.

Admiring its curves and the slight movement it makes, I wanted to create a light, floating structure that would also have a slightly changed shape each time I construct it, since each person's cochlea also has a bit of a different form.

I put it up in a remote forest because I wanted to make a homage to the hearing, getting away from the city noise and smells, focusing only on the sounds of nature without other disturbances.







A DIALOGUE SPACE

What is a dialogue?

Which factors are important for a good conversation flow?

How can a space encourage a dialogue?







I didn't want to hinder myself with an enclosed space but rather approaching the project with the idea that a dialogue space is formed by the people taking place in it.

For a quality and fruitful dialogue, the participants themselves have to feel comfortable in their environment therefore it *shouldn't be restricted*.
Every person has a different idea of what is comfortable for them so it should be *flexible*.

In order to stay relaxed and focused, I introduced *movement* to an otherwise stiff structure. Imprinted in our subconsciousness from the experience of a swinging movement in our mother's womb, it makes us calm.

I designed a portable structure for a participant in a dialogue so they could bring their own chair, choosing their optimal location and swing their thoughts out in the open.

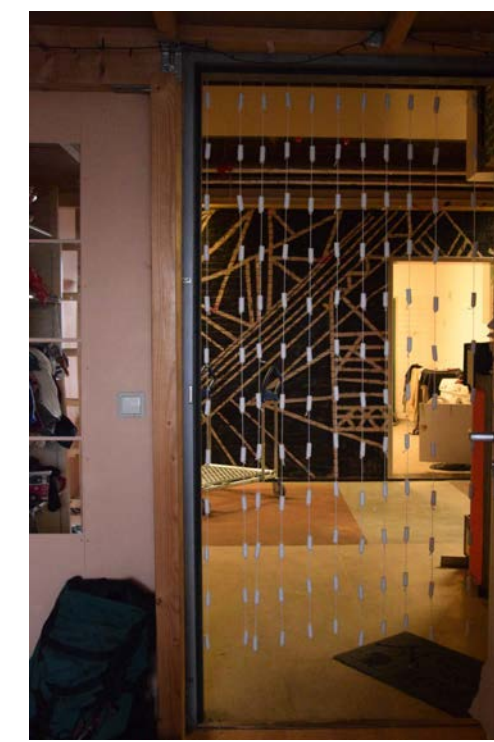
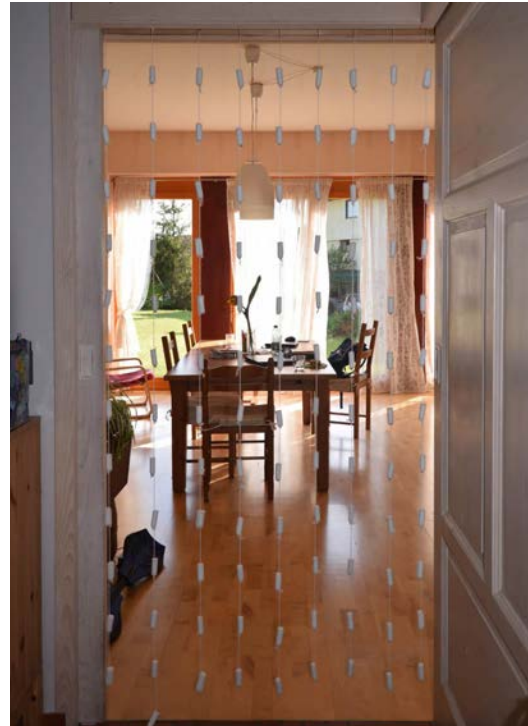
SACRED PROFANITY

The project was based on the essay I've written about *the role of art in turning intangible into profane* - with an example of menstruation as a taboo.

I got inspired by the fly curtains since especially in the Mediterranean, almost every household has one. I made one out of tampons and hanged it on several doors to see the reaction of people.

Is it still a taboo if everyone can see it, talk about it?





We don't see things as they are, we see them as we are.

HOUSE - HOME

In The poetics of space Bachelard states that “one thing is *being* (that’s a house) and the other thing is *being well* (that should be a home)”.

With that in mind, I was trying to analyse my current home with topoanalysis (a systematic psychological study of the sites of our intimate lives), studying patterns, habits, objects of specific importance in my life and environment.

One of the questions that arose while doing that was “can we say or recognize which essence provides the intimacy that we seek and strive for?”

With the video, I wanted to show how space is never empty, especially the one you live in: it’s always defined by people.

The emphasis is on the sound, which is followed by an explanatory video or photograph since this is how I mostly perceive and recognize my home. Living and sharing facilities with 19 people yet maintaining personal intimacy in my own room, I mostly sense the surrounding environment and its events with the sounds made by others.

The walls are paper-thin, so you incidentally hear and know everything that’s happening in other people’s lives, if you want it or not. The presence of unintentional voyeurism is strong and already built into the design. You see the absence of people and yet you feel their presence.



People become the space they're living in and vice versa.

You notice their everyday patterns, varying slightly from one individual to another. These patterns are recognisable, they make sense to us - they install order, so we keep repeating them. I took those patterns apart to attempt the question "Is it a house or a home?" and see if and how (un)successful they are in turning a shelter into a home.



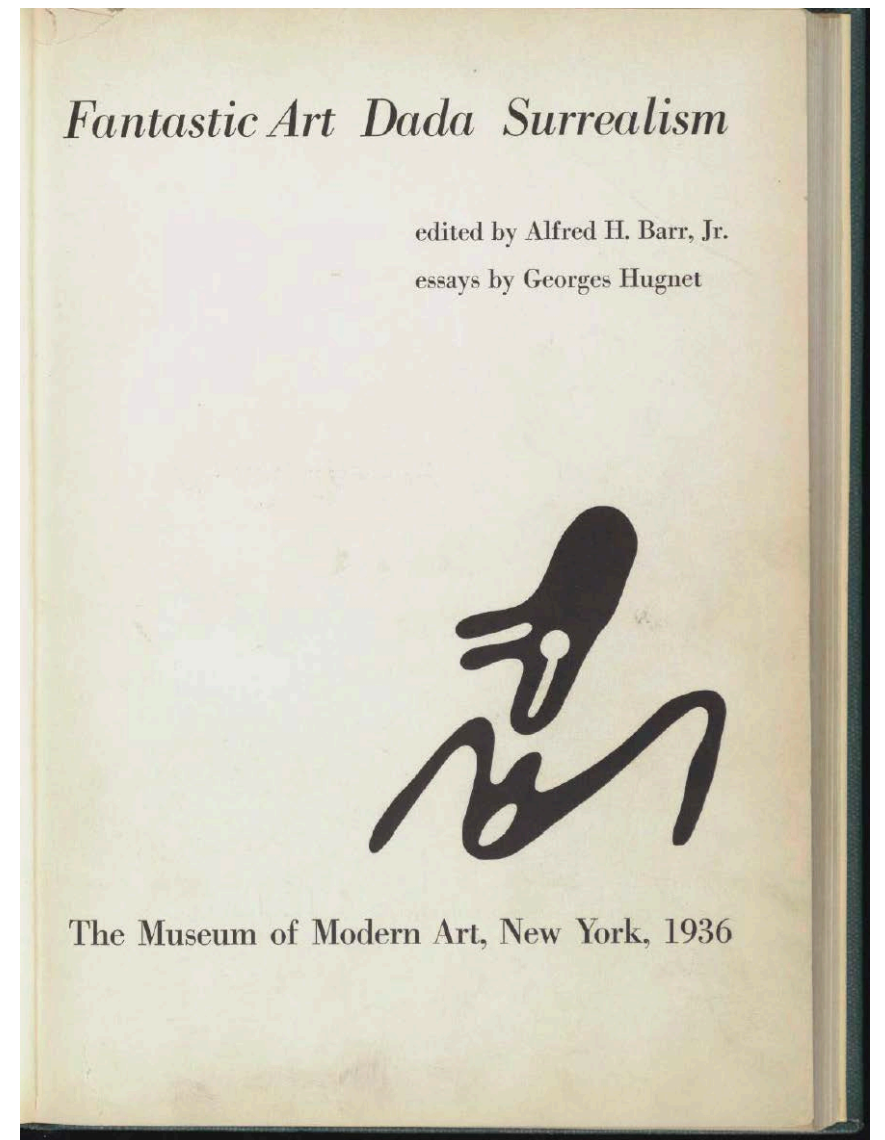
FANTASTIC SURREALIST SPACE

"No one to whom a work of art has truly spoken talks back to it in analytical prose without apprehension. One may feel that art alone has a right to respond to art."
-Rudolf Arnheim

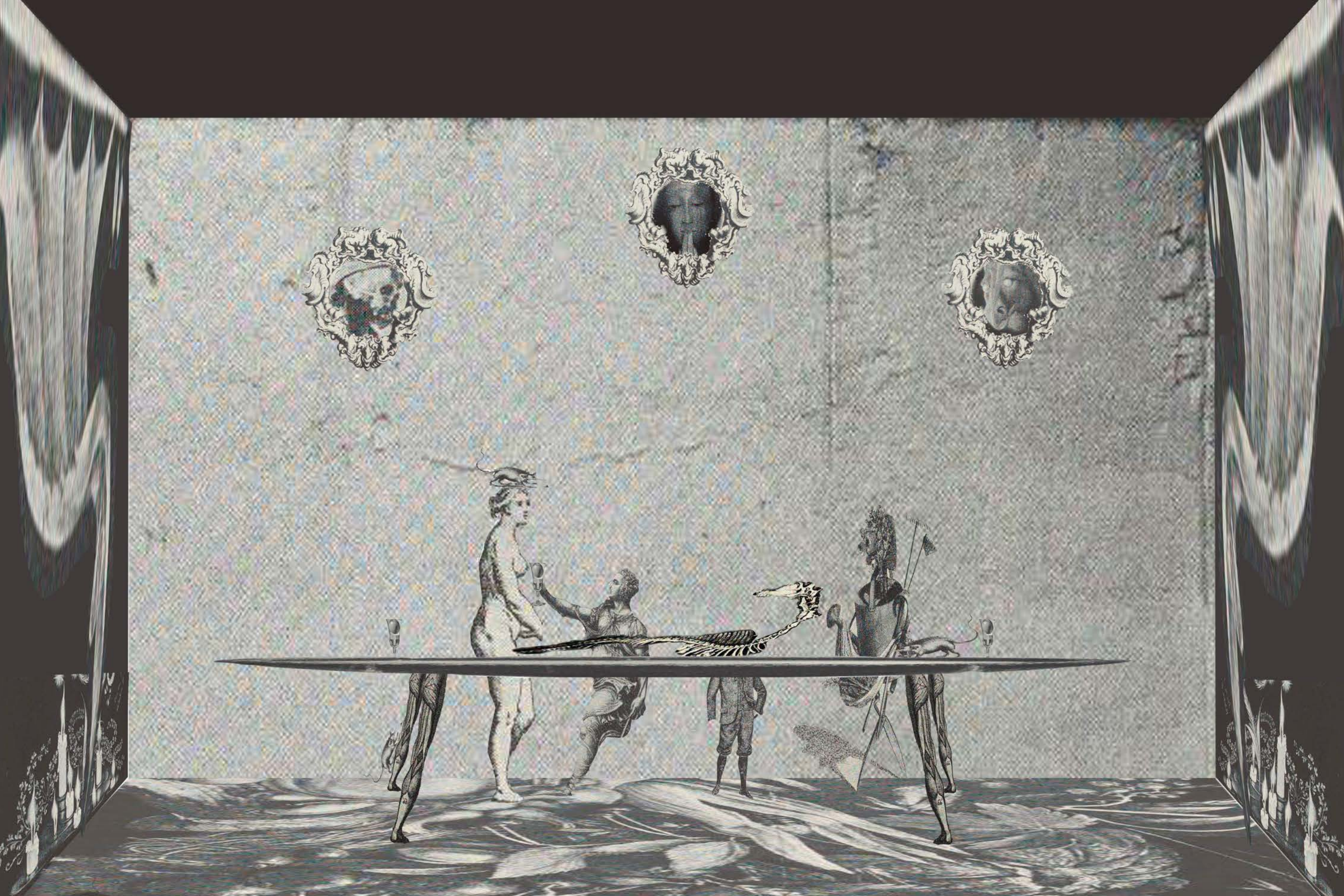
What happens to an original when it goes through different stages of reshaping and how is the outcome perceived in relation to that?

I am interested in to what extent a translation of something serves as an interpretation in an obvious sense and understanding of it and what makes it seen simply as a homage to the original

Reinterpreting artworks from *Fantastic Art Dada Surrealism* book by putting them in a different context through various ways of presentation: from scanned - printed in a book - used as a component of imaginary space.

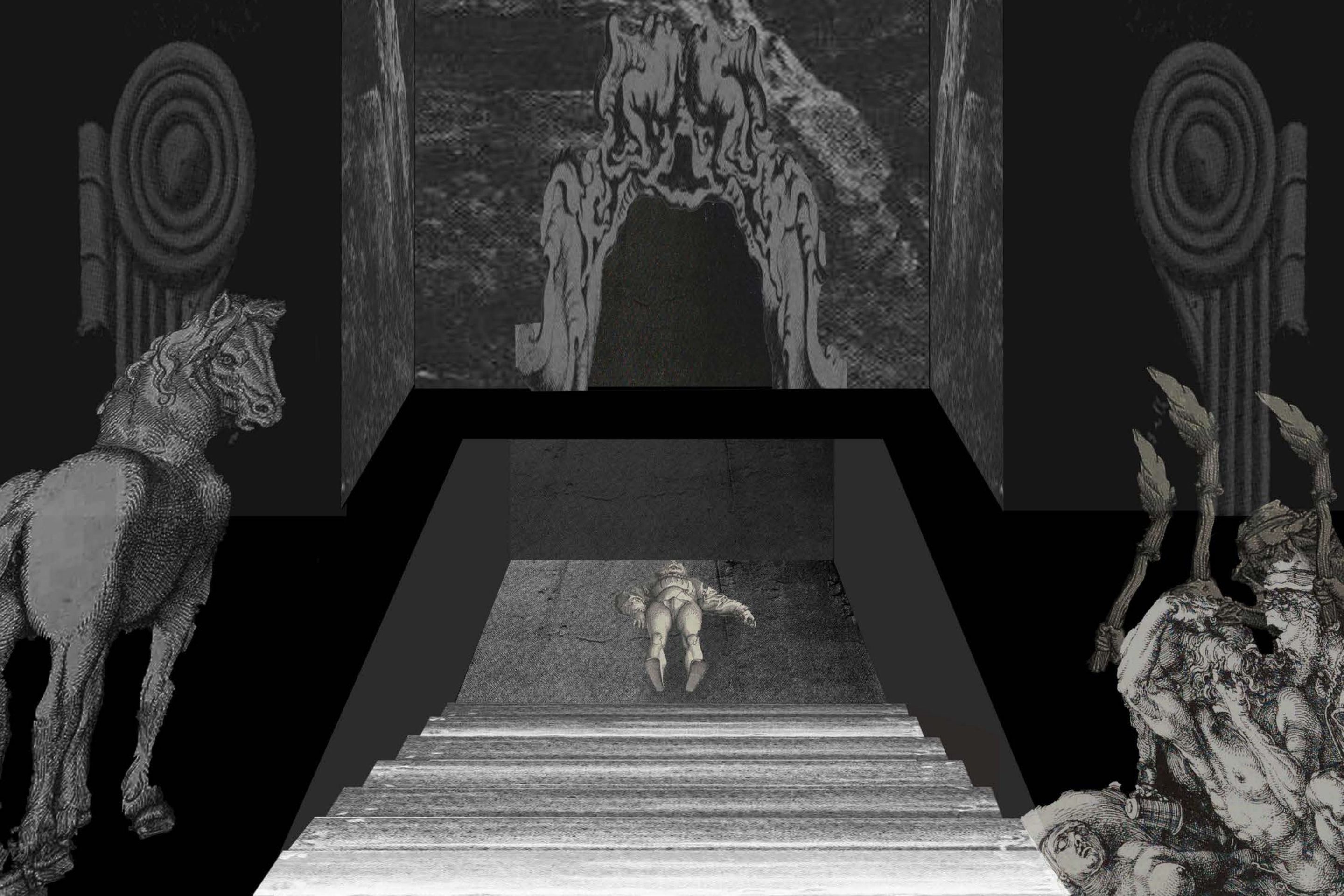


"The scene was a familiar one of grandeur and desolation"
-Samuel Beckett









A SUGAR BOWL

Living in a foreign city, a foreign culture, I've been noticing the growth of the work first - people second mindset.

I found a contrast in an object -
a sugar bowl

When I was a child, it was very common to go borrow some sugar from your neighbours. We baked a lot and so did everyone else. No one ever questioned your intentions. Nowadays we bake less and we talk to our neighbours less.

I slip casted my sugar bowl and with it not being completely dry yet, approached to unknown people, people I lost contact with or let the others approach to me, touch the bowl and leave their personal mark on it.

During the period of one month, I encountered and talked to 21 different people in one way or another connected to the Gerrit Rietveld Academie. The project was based on the curiosity about people's reactions towards the action itself, the depth of connection it produced and the consequential observations it would bring me.

Individualism is overflowing the world and a reproduction of such sugar bowls which for me represent care, connection empathy and generosity, might help us remember there are other ways of living with less loneliness in the world.





I am reproducing the slowly diminishing
selfless connection, care and generosity
among people in the modern urban
lifestyle, embodied in a sugar bowl.

PARIS, TEXAS

The camera slowly moves above a spacious, rocky desert, embracing the relief of the red and brown stone. The sun is shining very brightly, there are shadows of clouds on the ground which is made of big rocks, turning into stones, becoming sand. From far we can see a man walking, being observed by a hawk. The camera zooms in on the man who's wearing a black blazer with thin white stripes, a white shirt, a peach colored tie and a red sports cap. Everything is covered in dust including his face. The latter is very hairy with a beard of about two centimeters and a moustache. He looks lost and tired. He stops to take a sip of drink out of his plastic transparent-white milk jug. Behind him there are two huge stone rocks, almost columns and there's also one on his far right where the hawk is sitting, observing. He walks further into the desert with a fast pace.

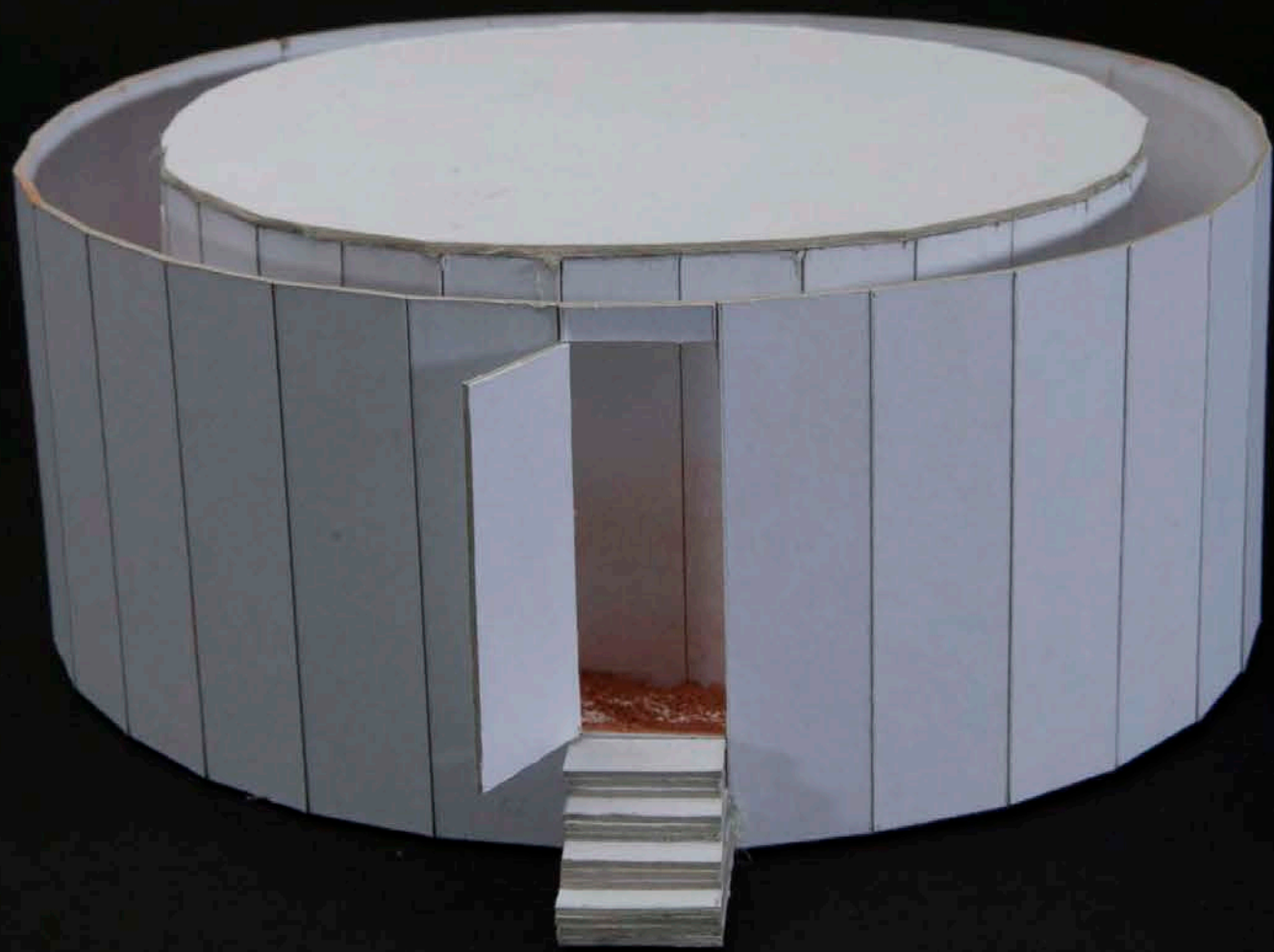
Focusing on the opening scene from the movie Paris, Texas from Wim Wenders, I tried to take the apart to the core elements and analyse their importance and influence on the feeling a viewer gets from the scene.

I made conceptual model where the visitor or participant would relive the emotions from the movie scene, without necessarily having an association to the movie itself.

My main focus was on: endlessness, tiredness, anxiety of not knowing the way out, bright lights, dirt and relief.











PHOTOGRAPHY

In my photography work,
I capture moments
of emotional and
environmental integrity,
power and expression.
From peacefulness, grief,
joy,
to courageous individuality,
uniformity of colour, the
strength in one's solitude,
the sharpness of the
roughness, the purity of
innocence.







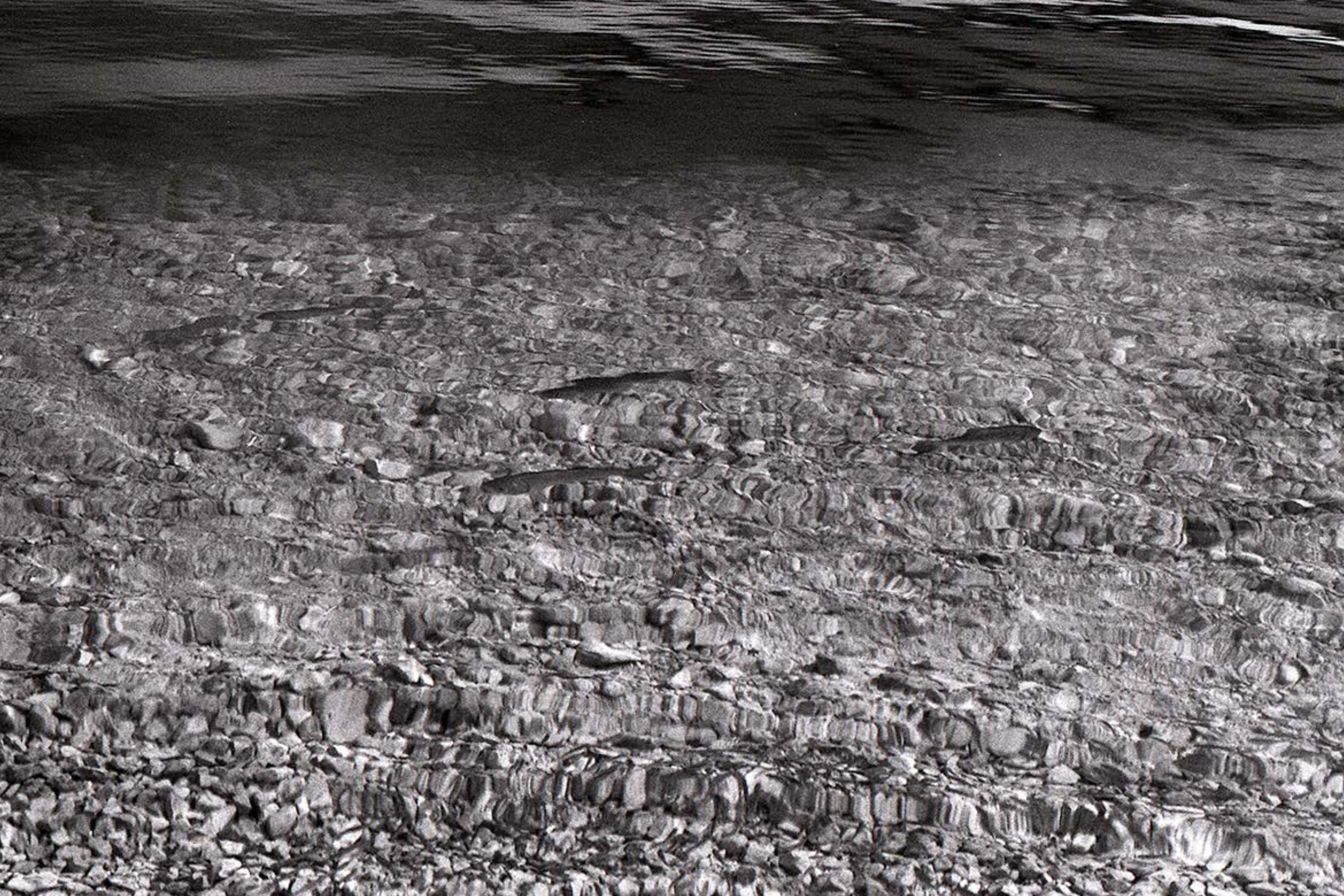












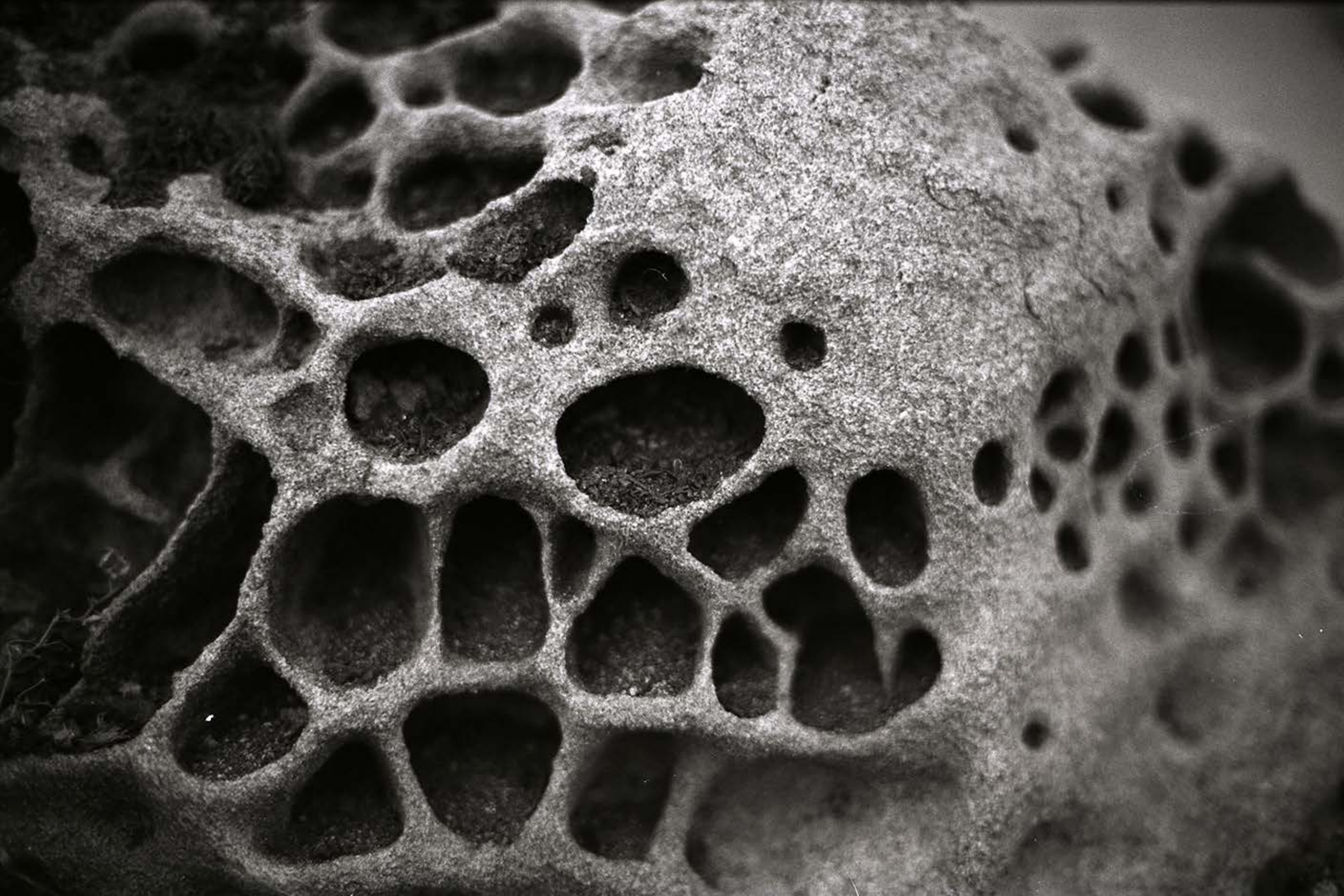












“Imagination is man’s greatest gift.
And if there’s anything separating
man from other species,
it is not our capacity to think,
but rather our ability to imagine.”

-Jernej Lorenci, theatre director

