

Annex 2 – Selected works and details (Angkor Wat II)

Artwork Image	Details
Interdisciplinary	
	<p>Churn</p> <p>By: Antonius, Diploma in Graphic Communication Doris Choo Li Ling, Diploma in Design (Interior and Exhibition) Tan Ee Lyn, Diploma in Fine Art</p> <p>Zoetrope installation 21 x 60 x 60 cm</p> <p>‘Churn!’ is a mechanical interpretation of one of the most renowned bas-relief at Angkor Wat which narrates the mythology titled ‘The Churning of the Ocean of Milk’.</p> <p>Players may re-enact the Hindu mythology through assuming the roles of either <i>devas</i> (gods) or <i>asuras</i> (demons) to collaboratively churn the Ocean of Milk and create the emergence of <i>Apsaras</i> (celestial beings), amongst other treasures.</p>
Design & Media	
	<p>Lost In Time</p> <p>By: Tania Ang Jing An Lydia Fransisca Vanessa Newn Suk Yen Alaric Poh B-Shen</p> <p>3D game model 14 x 53.5 x 53.5 x 14 cm</p> <p>Our design is based on the Cambodian legend surrounding Preah Pisonkar, the son of a man and an Anunnaki, a race of extraterrestrial beings. Through his mother’s lineage, Preah Pisonkar is a half-breed Anunnaki who received divine technological knowledge on the know-how to build Angkor Wat.</p> <p>Our wooden maze with a pinball is an interpretation of Preah Pisonkar’s story - his unusual background and role in the building of Angkor Wat. The maze has four walls, each</p>

signifying one aspect of his story. The first wall depicts the temple of Angkor Wat. The second wall shows Preah Pisnokar ascending into the sky, where the gods taught him agriculture, architecture and the way of life. The third wall portrays the opening of the sky, revealing a castle which Preah Pisnokar visited before returning to earth with his new found knowledge. The fourth and final wall depicts him working together with a group of workers to construct Angkor Wat, a sanctuary where both gods and humans can live in harmony.

By adopting the gameplay of pinball, we imagine the action of navigating the ball through the maze akin to a traveller making his way through the temple grounds, discovering and unravelling its mysteries.



Angkor Wat: The Other Side

By:
Kathleen Ariel
Chin Rui Xiong
Lim Boon Heng Marcus
Louis Tjong

Wooden blocks installation
Set of 12
90 x 179 cm

Angkor Wat is the largest religious monument in the world. Originally constructed as a temple by the Khmers for God Vishnu, the monument walls boast of magnificent bas-relief carvings depicting tales from Hindu mythology and the history of the Khmer Empire.

We are particularly intrigued by the intentions behind the construction of the temple and its common association with being a "Heaven on Earth". However, after King Suryavarman II's death, the construction of Angkor Wat was halted and abandoned. Why did the work stop? For whom was the temple constructed for? Was it for their king or God Vishnu? These are some questions that continue to intrigue till this day. Our works seeks to highlight two possible intentions behind Angkor Wat's construction.

	<p>Featuring a double-faceted panel installation resembling the temple's bas-relief, our work creates an optical illusion as viewers walk along the panels. They may also begin to question the truth behind the construction of Angkor Wat – was the intensive labour carried out as a tribute for God Vishnu or the Khmer king?</p>
	<p>Harmony in Hridaya</p> <p>By: Eun Jisoo Ng Huei Hao Teo Wei-Shen Vania Saphira Wijaya</p> <p>3D lighting model 25 x 52 x 52 cm</p> <p>We are drawn to the rich mythologies of Angkor Wat, of which one significant story that spoke to us was 'The Churning of the Ocean of Milk'. A mythical event about an ever-continuing battle between good and evil, it speaks more than just the tension between the Hindu deities and demons. What stands out from the story are its lessons on establishing harmony with others and finding spiritual equilibrium within oneself.</p> <p>In our work, we reimagine this state of equilibrium as a set of five lanterns floating on a mandala. The configuration of the lanterns represents the five towers of Angkor Wat, which signify the five peaks of Mount Meru. In addition, the illustrations on the lanterns depict scenes and characters from the mythology. Lastly, the warm light emanating from the lanterns create a zen-like ambience, eliciting a calm and peaceful disposition.</p>
<p>Fine Art</p>	



Preservation

By:

Rachel Chan Yu Cheng

Muhammad Faris Bin Heizer

Kim Hye Su

Muhammad Mujahid Bin Jalil

You Siew Fong

Yunita Rebekah Winata Chandra

Installation of stacked cardboard boxes

Dimensions variable

We used cardboard boxes to build a tall structure signifying the grandeur of Mount Meru. The act of stacking the boxes creates a sense of upward movement, representing the mountain's holy and godly presence.

The process of making this piece of work involves the use of drawing pastels, carving silhouettes of Hindu mythological creatures and using water to scrape the surfaces of boxes. All these reflect the erosion of the sandstone of Angkor Wat and its subsequent preservation.