



studio ABYZ by Zana Azra

**Works between
2017 - 2024**

studio ABYZ

by Zana Azra

Zana is an aspiring art curator and artist with 5 years of experience in team management, project planning, hospitality, art installation and curation, alongside stage performance and podcasting. She completed her architecture degree attaining the Royal Institute of British Architects (RIBA) Part 1 and BA(Hons) Architecture at the Architecture Association in London, UK and specialising in printing, project presentations and event coordination as a student assistant at the AA Print Centre alongside the AA Public Programme.

Upon completing her degree, she returned to her home town of Kuala Lumpur, Malaysia to pursue a career in the visual arts in the Malaysian contemporary arts scene, assisting notable art curators and collectors. Her training as an assistant in the visual arts allowed her to build the skills to handle multiple tasks and personalities on a daily basis, meeting problems with creative solutions in order to ensure customer satisfaction within a specific time frame through team work and individual initiative. She participated in her first group exhibition in June 2023, with all her 6 works of art sold throughout the monthlong exhibition. Following this, she started her own self led studio ABYZ as a platform to share her explorations.

Now back in London, she is currently exploring opportunities that could merge her love for people, language and the arts, as well as explore her potential in bridging the gaps between generational and intercontinental appreciation for culture, arts and heritage. Zana wishes to expand her practice as an artist and her skills as a curator with a keen focus on communication, community and the concept of home. She is also currently learning to speak Italian and Portuguese, to complement her fluent English and Bahasa Malaysia.

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Fruity Fems 2023

Fruity Fems is a series that came into fruition in London where I attended a drawing workshop and we were given Renaissance paintings as reference to interpret from our own point of view. Continued in Malaysia, This series is an amalgamation of inspirations that envelope me today; Nature, Renaissance paintings and historical art, my obsession with colour, fruits and my admiration for the women who fearlessly love other women.

Each piece represents the etymology of the colours in the Pride flag, and the scenes highlighting the quite moments within these verbous paintings between "fruity fems".



POP MY CHERRY
Watercolour and ink on paper
34cm x 44cm

Growing up, sex was always used as a weapon to shame and control. Whether in its orientation, expression or desire, sex was shunned yet expected as a woman.

The question would always linger - why would the universe create sex as a natural part of life to be demonised? Queer love has shown me it's possible to embrace both, that the two are inseparable. Both are to be celebrated.



ORANGE YOU LOVELY
Watercolour and ink on paper
34cm x 44cm

In childhood, I was taught to be homophobic. The environment, religious and familial context fueled this view that gay people should not exist.

In 2012 Macklemore released his song "Same Love". A song of solidarity to legalise same-sex marriage in Washington at the time and express his frustrations with Hip Hop and homophobia.



LEMON LADIES LEPAK
Watercolour and ink on paper
58cm x 67cm

This was the first painting in this series which began in London. After a Lemon pasta binge and a romantic night of poetry, the next day I attended a free hand drawing workshop where we were given references of renaissance paintings to springboard off from.

In some of these iconic paintings, I noticed how the women in these scenes were strong, sensual and at times sapphic in plain sight. So I brought them together to "lepak".



GREEN IS HER FAVOURITE COLOUR
Watercolour and ink on paper
34cm x 44cm

I've never had a favourite colour but as my love for nature and her blossom, I think green is growing on me.



SERENE SAPHIRE SIRENS
Watercolour and ink on paper
34cm x 44cm

I love the ocean. The wetter I am, the better.



The universe in u n i
Watercolour and ink on paper
34cm x 44cm
SOLD

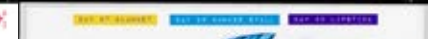
One of my favourite flowers is the Clitoria ternatea, commonly known as butterfly pea.

The genus name Clitoria is a direct translation from the local name of these plants in Bahasa Indonesia (Ternate), Telang, which means "clitoris", due to their blossoms' shape that resembles the shape of human female genitals.

I found the universe in my own clitoral bush. It was magical.



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Fluid House + 2021

The initial program with various activities and functions may evolve with the owner's demand that the space open for the existing neighborhood and future generations of residents, with cultural opportunities and education in their hands, design as an inclusive framework.

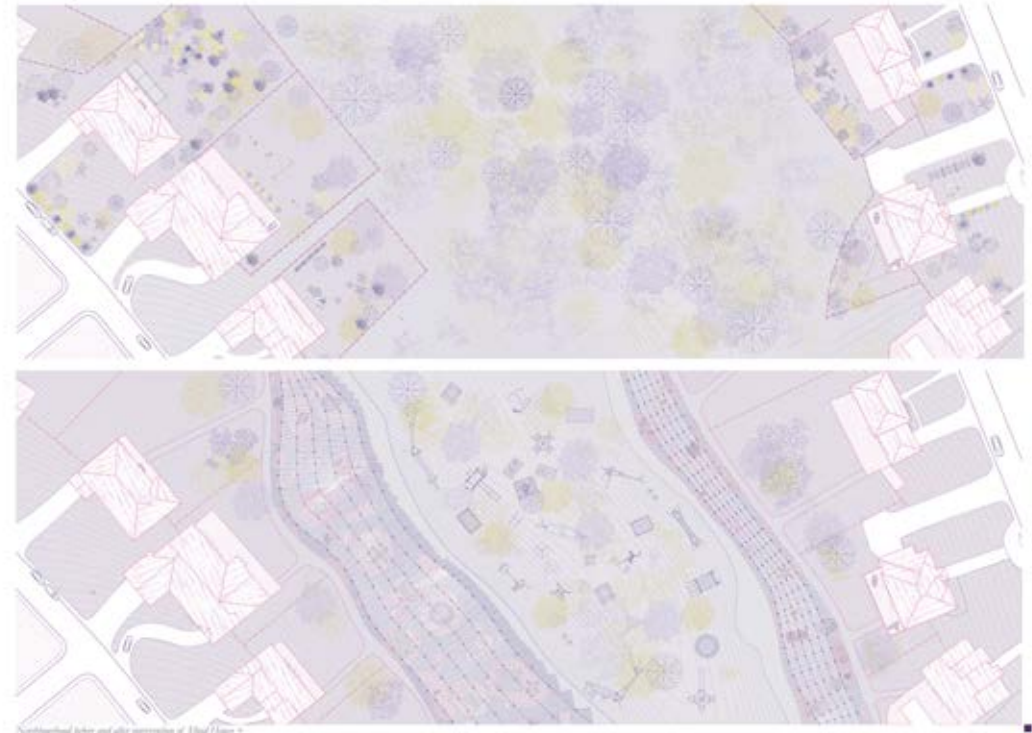


The owner's demand of a modern and efficient, and fluidly adaptable, house that they allow the neighborhood to evolve through building together, creates a new vision of a house that is a shared space for the community. The house is designed to be a shared space for the community, with a central courtyard area that is a shared space for the community. The house is designed to be a shared space for the community, with a central courtyard area that is a shared space for the community.



Research Subjects: Polyamory study

Fluid House has different individuals and groups to explore effects on the questions they have raised, including through platforms like Instagram, Facebook, and YouTube.



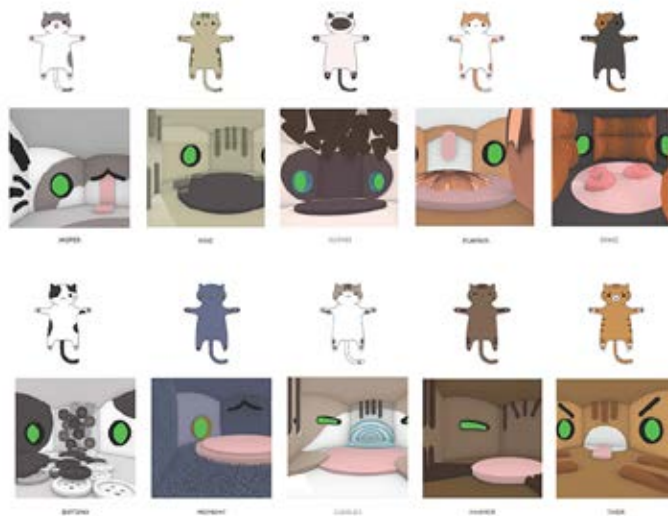
The Project proposes a reconfiguration of the "cul-de-sac" housing typology in the context of suburban Austin Texas, through misusing the law and identifying loopholes in existing ownership and land code. Fluid Home + aims to provide easements through its proposal to support the dynamic of emerging groups of LGBTQIA+ families to inhabit the neighbourhood fluidly and fill the gap between existing modes of living.

The proposal creates a stage for 42 homes, through a series of platforms by facilitating a self build initiative which would join the backyards of each property under one meandering roof, with the ambition to open up the neighbourhood by means of DIY'ing the vernacular and allow a spectrum of activities to be performed and practiced.



Using character Rachel to demonstrate how her mood is elevated when her spatial companion is fully activated

Feeling Home 2019



CATCHY CATS SHOWN

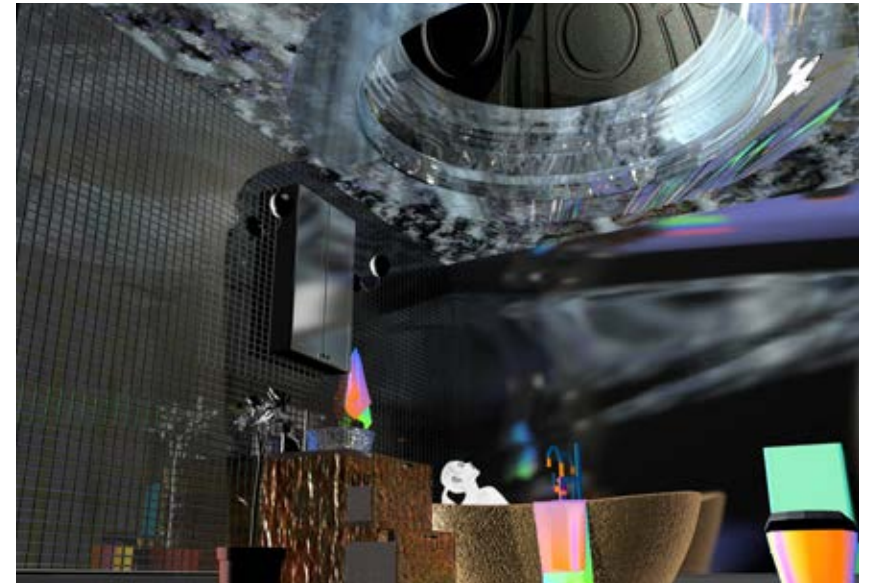
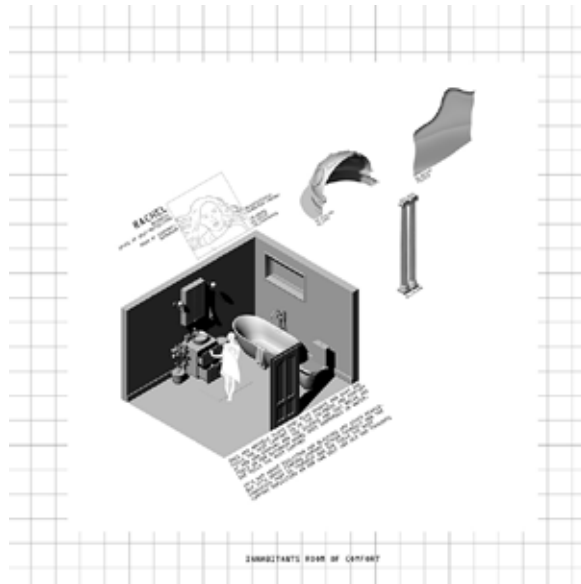


"What we call home is increasingly defined by what is outside, not by what is within- including input from all kind of communication networks. Home is where the place where we ingest all this information [or imported goods] from the outside all of this foreignness" David Morley 2000

Throughout the 20th century, the home was a place of social and technological change. The fantastical dream of the 1950s fully automated home and the nomadic user is now becoming an evident reality.

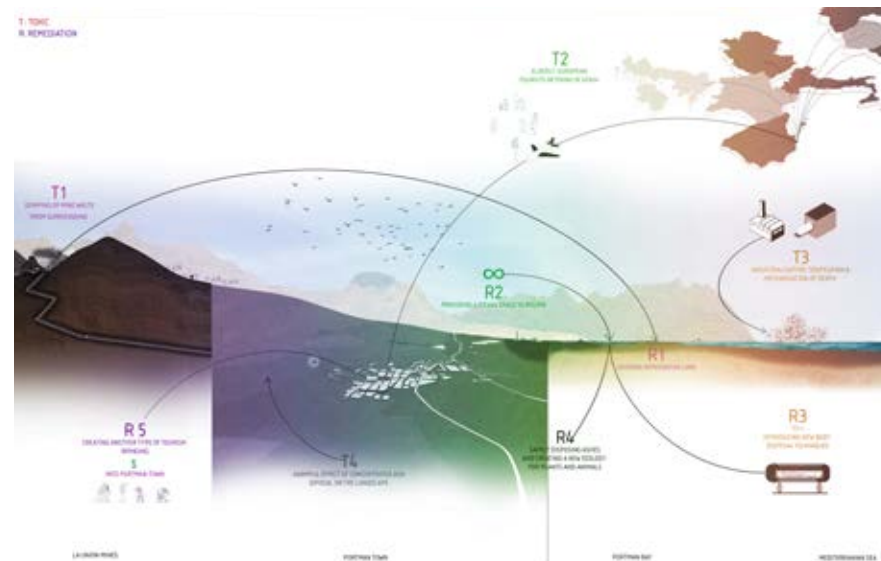
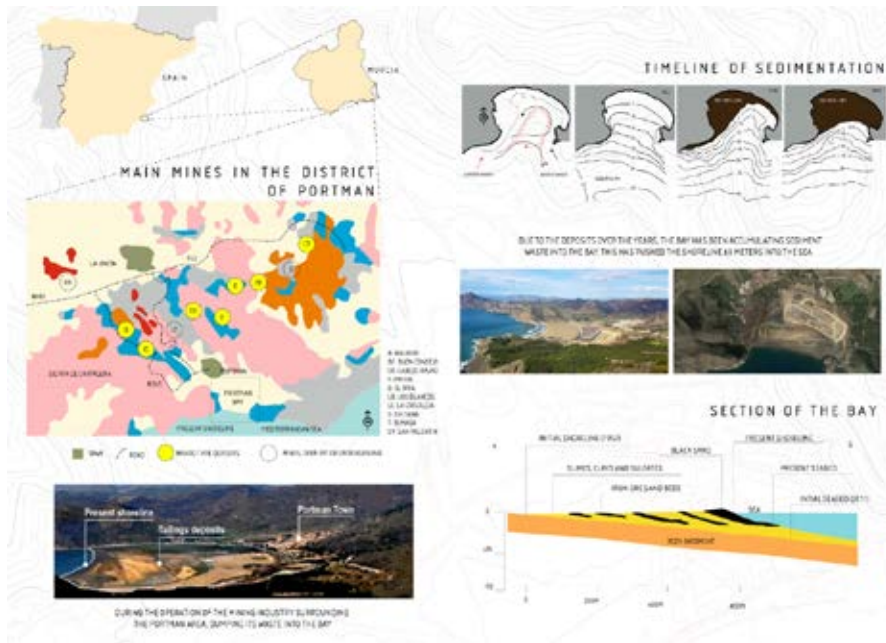
Today, the traditional notion of 'home' endures, but increasingly mobile lifestyles powered by Wi-Fi, smartphones and apps make us global citizens, physically and virtually. Many of the past dreams also persist but a recurring theme of living with technology is how it takes care for us.

This project is an investigation on how our immersion with the virtual will change the way we view, live, and interact in and with domestic space. As architects, how do we respond to these new site conditions of ALIVE spaces and designed care?



Using character Rachel to demonstrate how her mood is elevated when her spatial companion is fully activated

Final Home 2018



This project explores the historical and environmental impact of Portman, a former mining town turned tourist destination, and proposes a new, eco-friendly ritual for handling death. In the 1950s, Portman suffered from significant ecological damage due to mining activities that pushed the shoreline 60 meters into the sea, making it one of the largest ecological disasters in 20th-century Europe. Despite its polluted past, Portman attracts many retirees, primarily due to its favorable climate.

The proposal links tourism and the town's history to develop an innovative approach to post-mortem processes, highlighting less toxic methods of body disposal like water cremation (resomation and promession) over traditional methods of burials and cremation. This approach aims to create a meaningful and less mechanized experience for the deceased's loved ones, drawing on global rituals related to temperature. The proposal includes designing new spaces and paths that incorporate these elements, inspired by local stories and environmental needs.

