



Pearson

# **GCE A Level Advanced Art and Design**

**Fine Art  
Component 1**

**ZAHA**

**Total Mark 62 (52+PS10)**

	<b>AO1 Develop</b>	<b>AO2 Explore and Select</b>	<b>AO3 Record</b>	<b>AO4 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	14	13	12	13	10
<b>Performance Level</b>	5	5	4	5	4
	<b>Total out of 90</b>				62









✓ Street Geneva.  
2015. 07. 26th.  
[After. On the train.]



Geneva.  
2015. 7. 31  
Geneva.  
On the train





2015. 7. 31  
Geneva





03/09/2015



Mengjin



Hopper



1-2 artist

He Fan

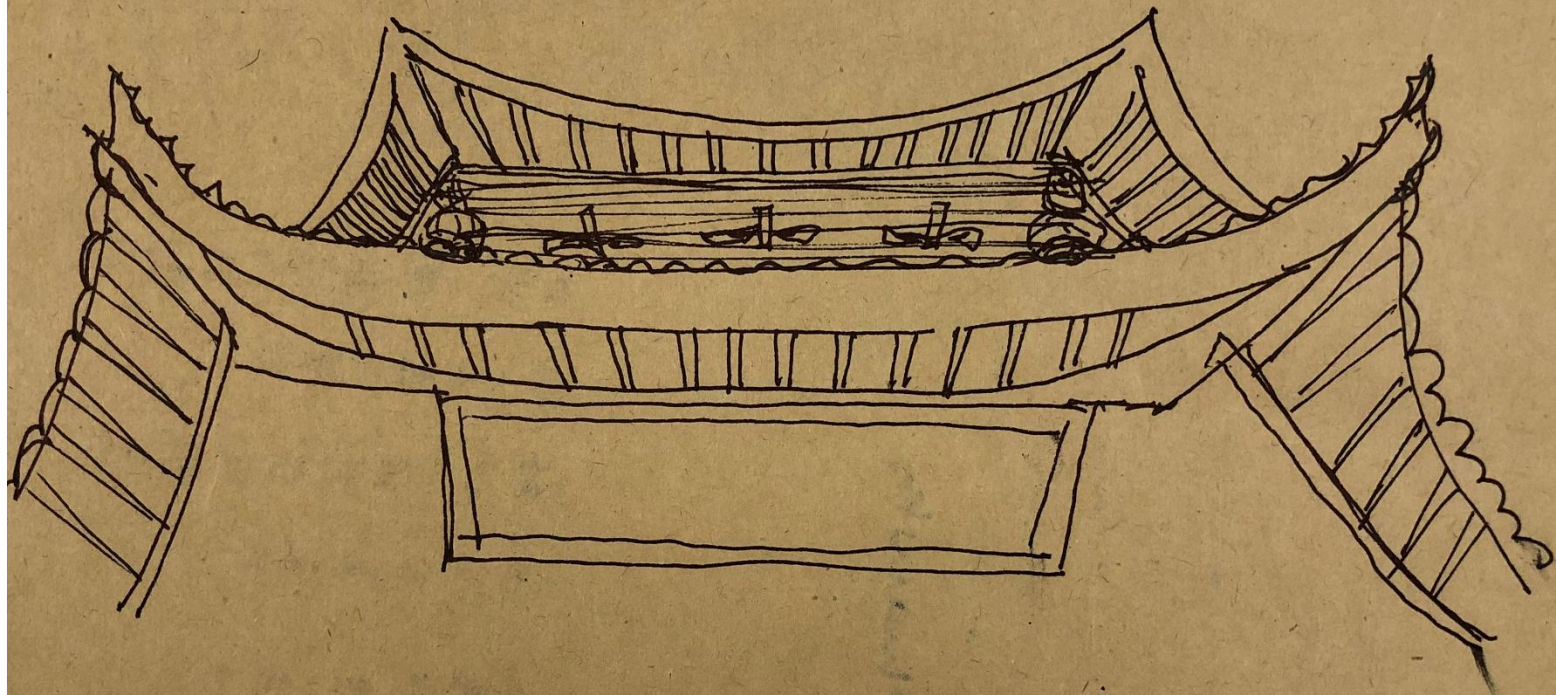


myself



conclusion

nighttime → office





~~These~~ ~~Edward Hopper, who I~~  
 This is the painting by Edward Hopper,  
 who I've studied in the personal study. This painting  
 illustrates ~~depicted~~ ~~the~~ ~~place~~ the unique  
 construction. ~~of~~ The place is like a theatre,  
 and a woman stands outside the door, beside  
 the curtain. ~~The colour~~ The colour of this painting  
 also inspire me. He like using the three primary  
 colours to ~~draw~~ paint pictures. I imitated it  
 with the basic construction and shape, to study <sup>his</sup>  
 use of the colour and <sup>the</sup> structure.

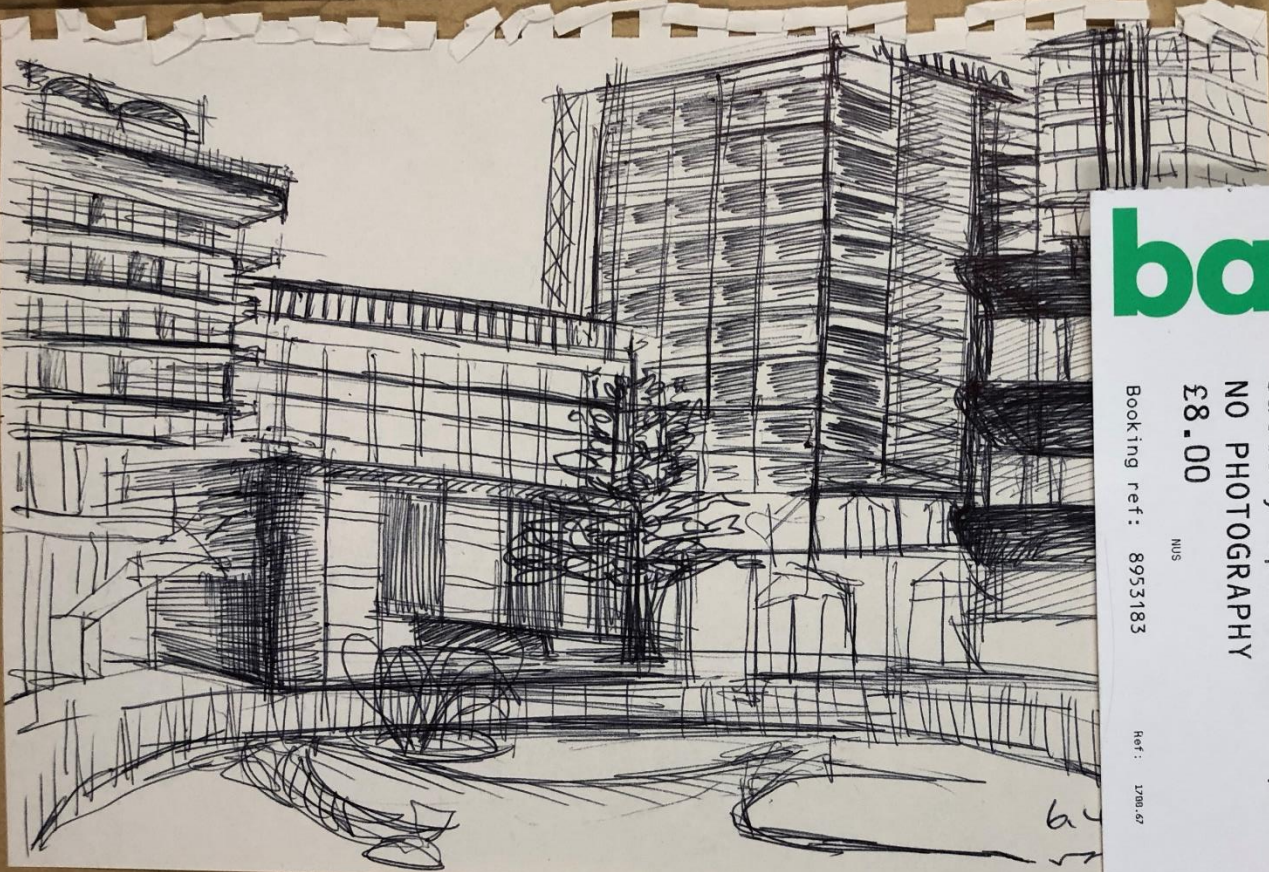
## Night Hawks

那是一種難堪的相對。  
 她正羞低著頭，  
 給他一個接近的機會。  
 他沒有勇氣接近。  
 她掉轉身，走了。



Huo





Barbican

**barbican**

[barbican.org.uk](http://barbican.org.uk)

**BARBICAN ART GALLERY**

Strange and Familiar  
Britain as revealed  
by International Photographers  
Curated by Martin Parr  
VALID FOR ADMISSION ON

**04 JUN 2016 AT 17.00**

Gallery open 10 - 6 pm

NO PHOTOGRAPHY

£8.00

NUS

Booking ref: 8953183

Ref: 1706.67



Contn  
pure

Vic



At Green ~~Sta~~ Dragon Lane Station



Liz Diller

2002 Geneva exploded pavilion

Moist water like a wall.

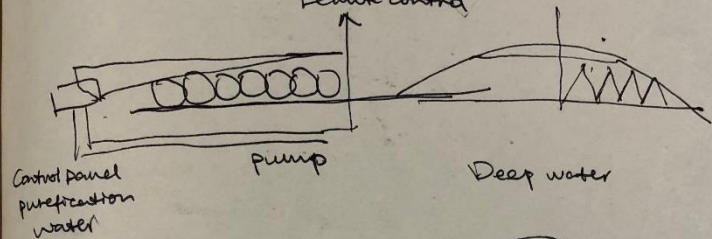
high definition ✓

high-tech Spare-skin

remote control

35000 people

high pressure fog house  
noise



Climate change

300 inch.

Victorian novel.  
fog



\$1000,000

process:

Master slave

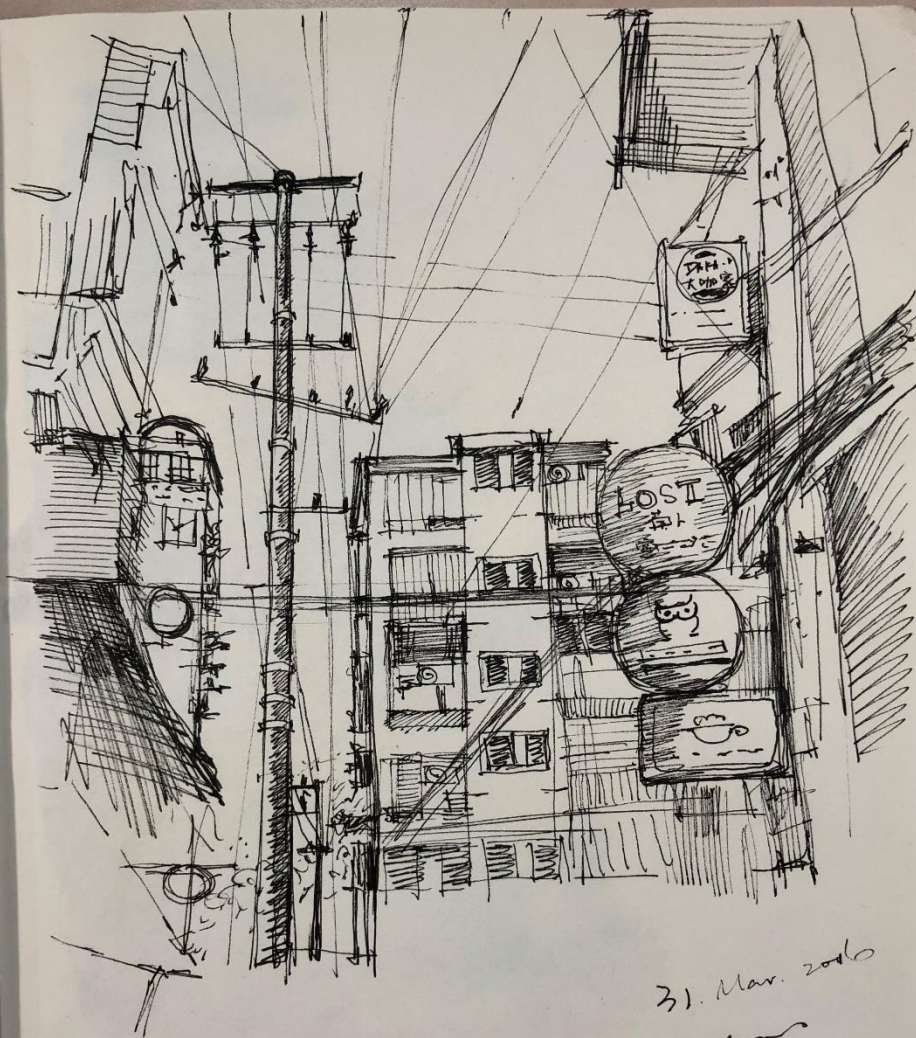
paraside

mediatage

Lincoln centre

The Met

Alice Tully Hall



31. Mar. 2006

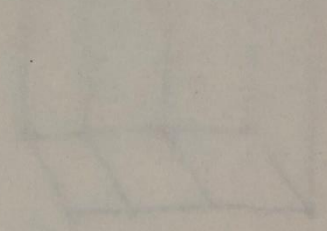
*[Signature]*





3000

3000



not / LHH

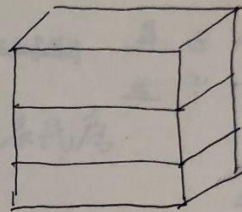
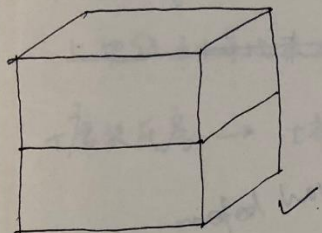
HHST \ test

20cm

$$\frac{30}{100} = 0.3m$$

30cm

6x6x6



架宽  $\frac{1}{4} - \frac{1}{6}$

45cm 0.45m

1-1.5

1.5m 过道

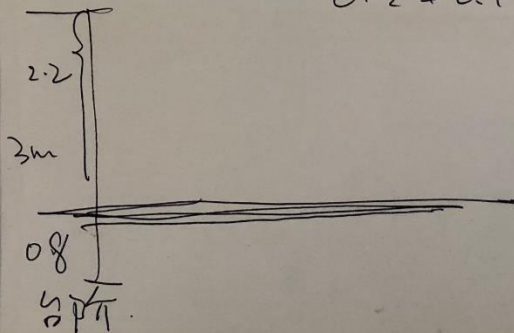
20cm  $\frac{1}{5}$  0.2m / book

2.2m

0.10m

空隙

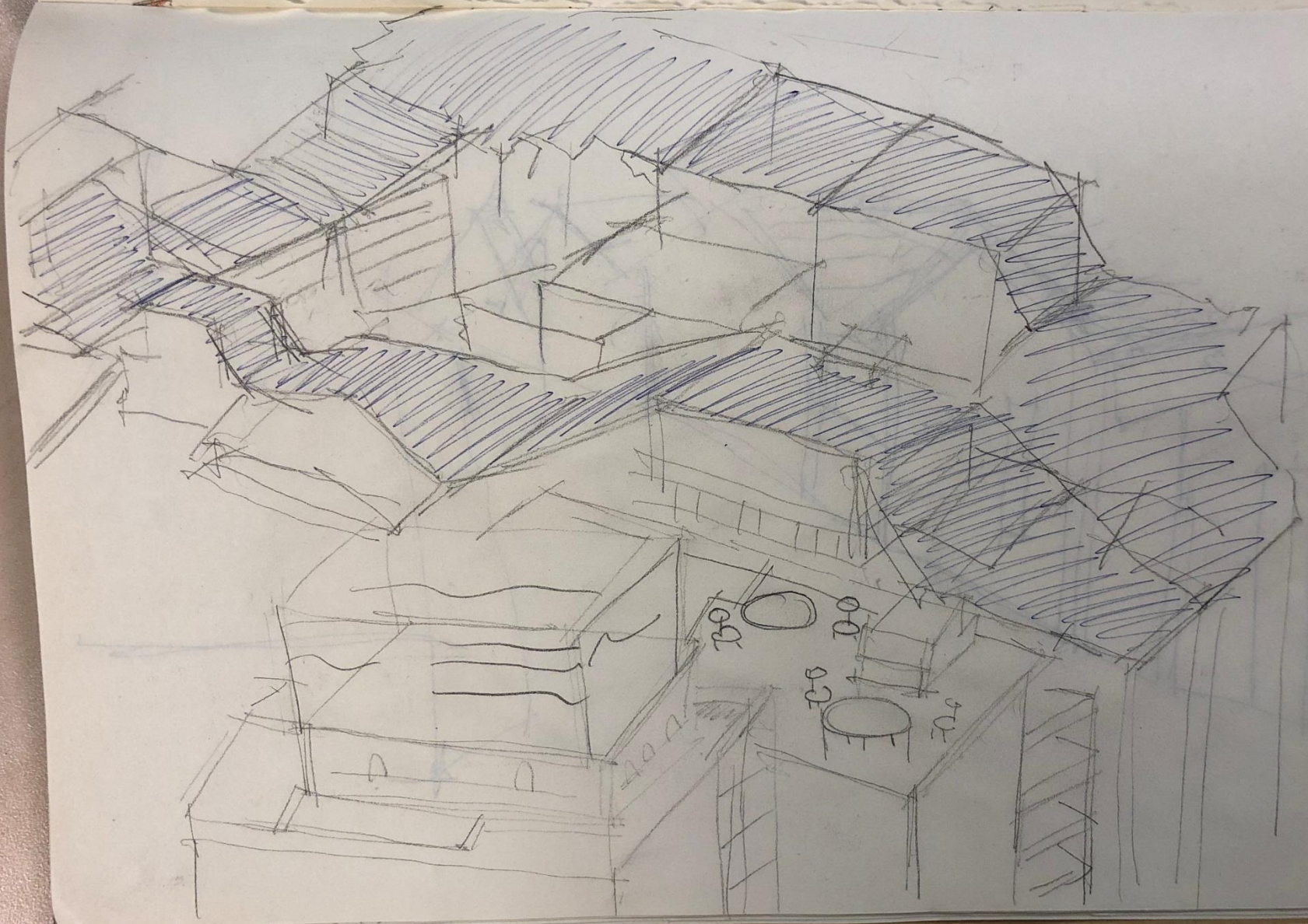
0.2 + 0.1 = 0.3m 书架





1500  
3000

中国



# OCT LOFT 铁皮厂

project logo

Location: Located in a five star tourist attraction, but  
The group of buildings opposite to Chengxing Shop.

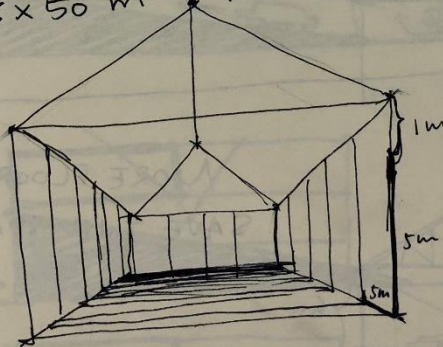
Cons: ① Traffic problem { pedestrian  
cars

Congestion:

- near supermarket
- ~~near road~~  
T cross road
- popular area,  
crowded place.

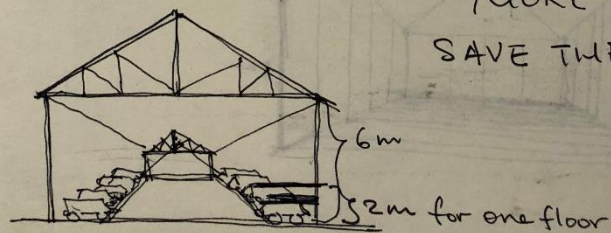
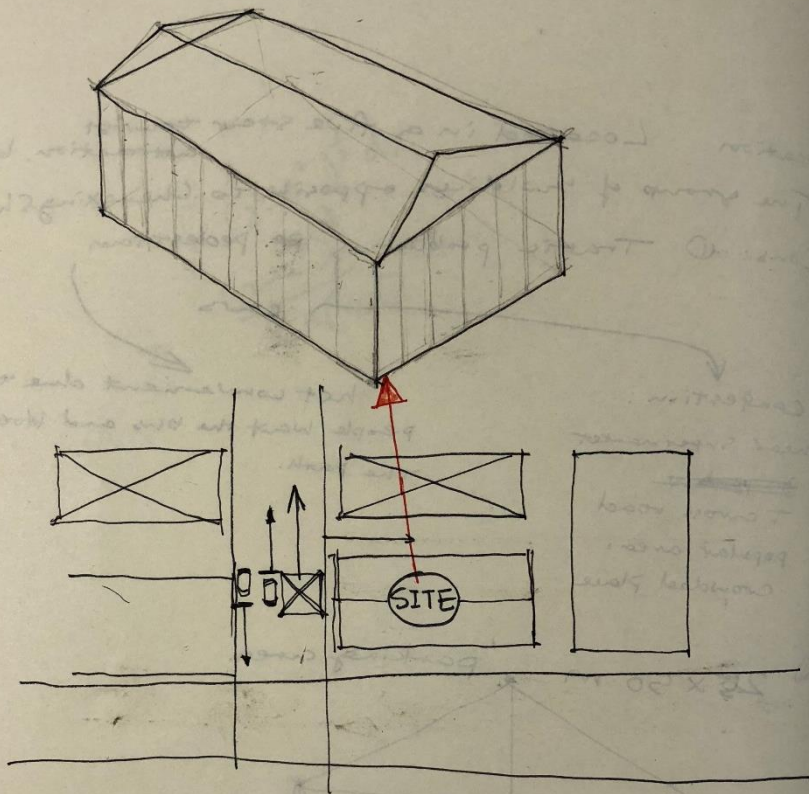
not convenient due to  
people wait the bus and block  
the path.

25 x 50 m parking area.

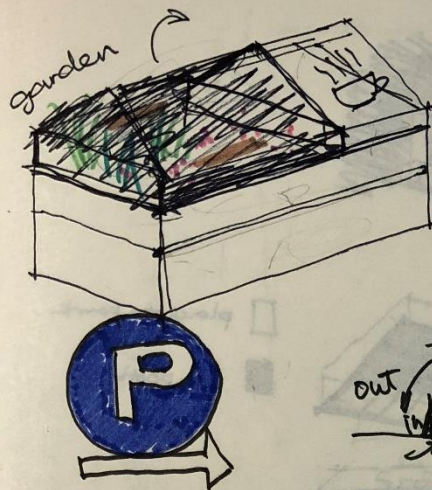




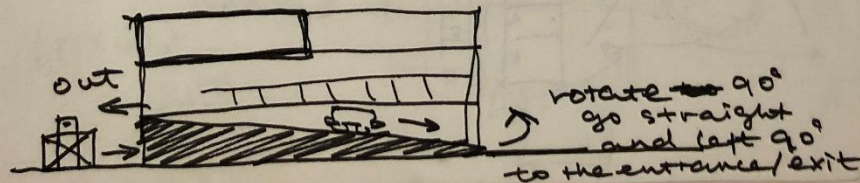
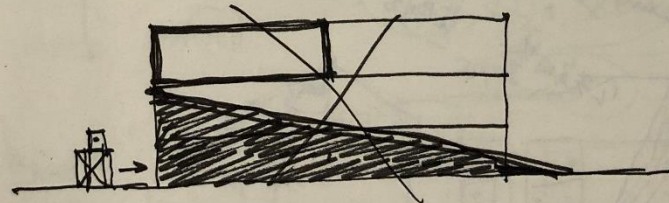
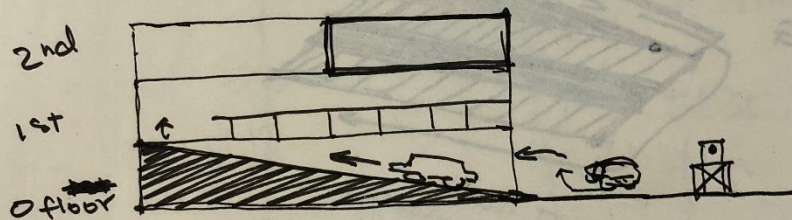
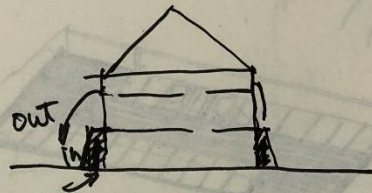
photos of the quiet area.  
 Low density ~~for~~ tourists.  
 have not been discovered as a  
 valuable area.



MORE FLOORS!  
 SAVE THE SPACE!



2 parking floors  
 + 1 floor for  
 recreation!



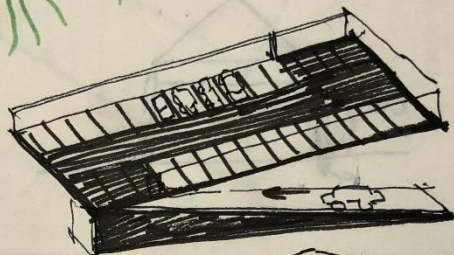


# FUNCTIONS?

2nd:



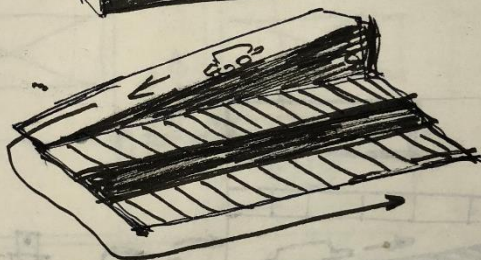
1st



□ place to park

■ path

G



① photos in OCT LOFT.  
when traffic congestions.

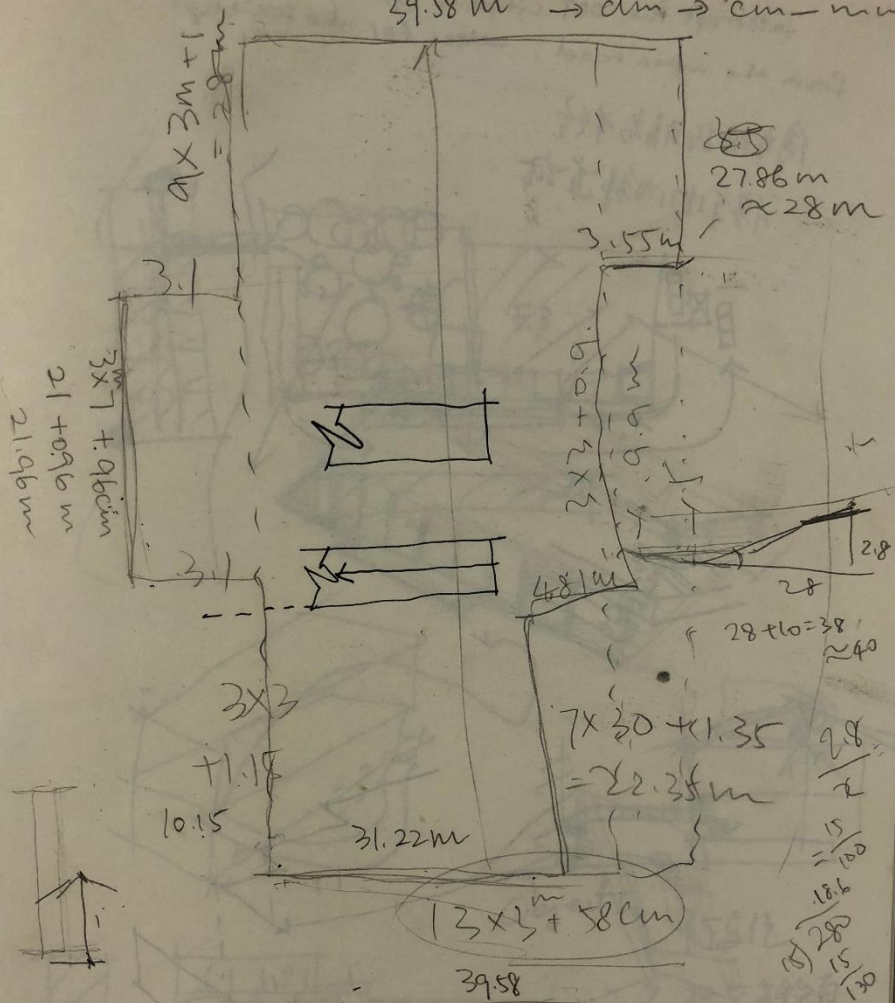


公共空间

无创方 路侧钢架

160mm

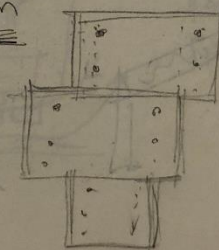
39.58 m → dm → cm → mm



$$h_{max} = (39.58 + 6) \times 2 = 13.2m$$

$$h = 6.596 \approx 6.60m$$

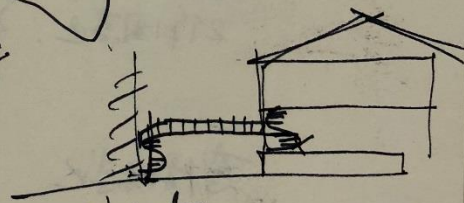
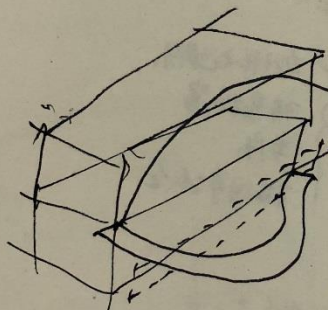
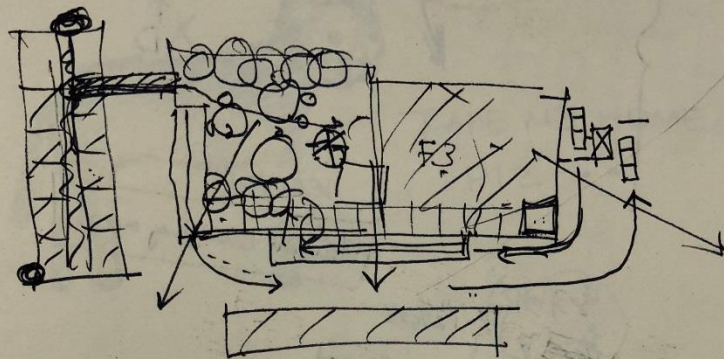
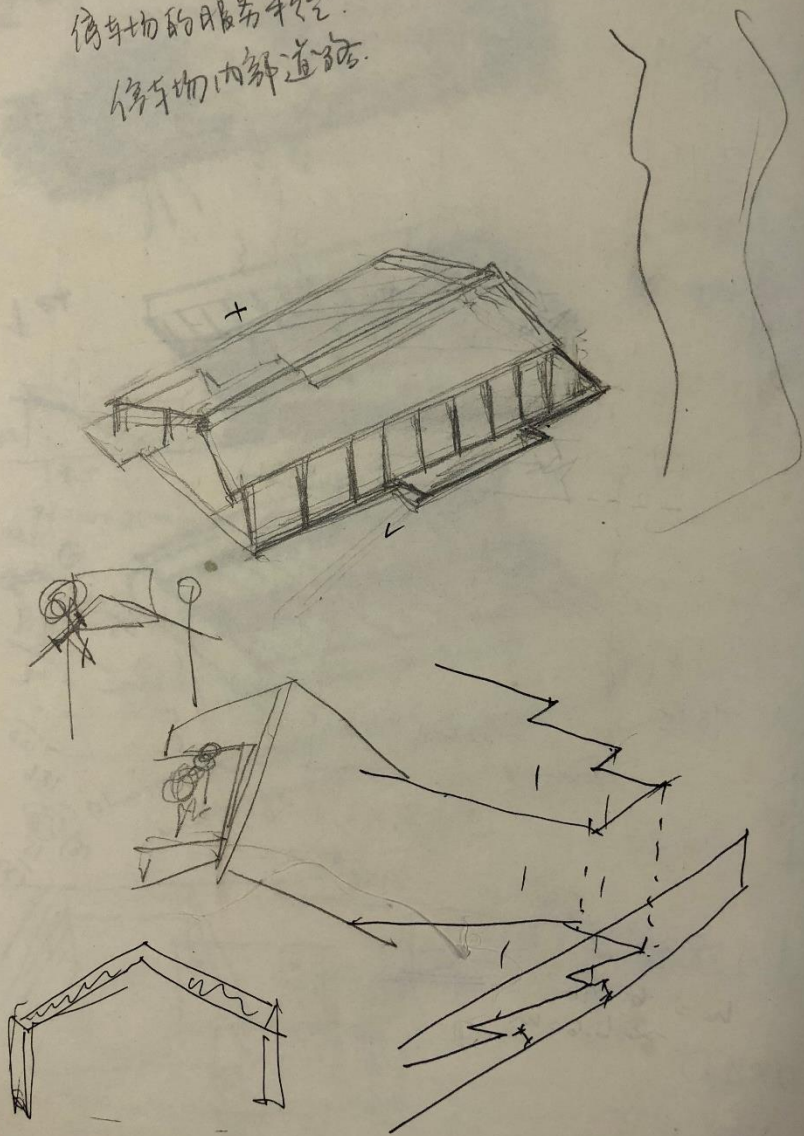
$$60 \times 40 = 2400$$





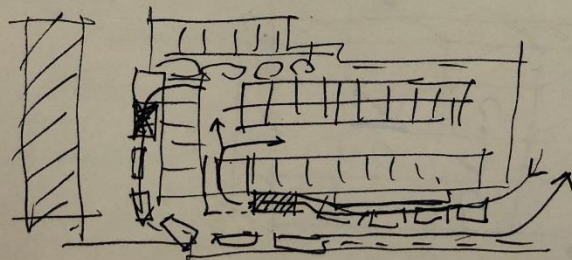
Interrupt the OCT citizens' life.  
from the main road, better for the society!

停车场的服务半径。  
停车场内部道路。



Objects: 1. 155位

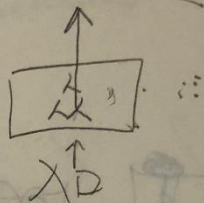
2. 把它与原有  
核心区的道路  
连接





漂流瓶

人人所有类型



recover

Human charging area

学习困惑  
焦虑区

没空休息

over stressed

不想加班

工作困惑区

加班无回报

被老板骂

委屈

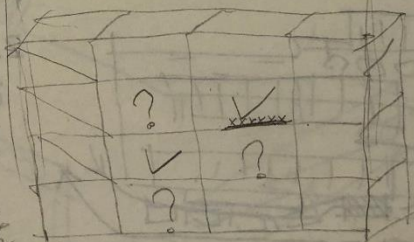
被同事孤立

感情困惑区

冷暴力

电话

困惑者



MILO

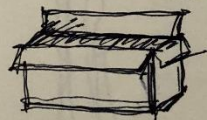
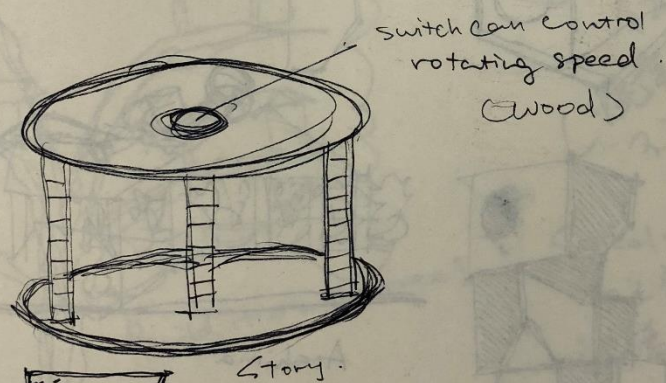
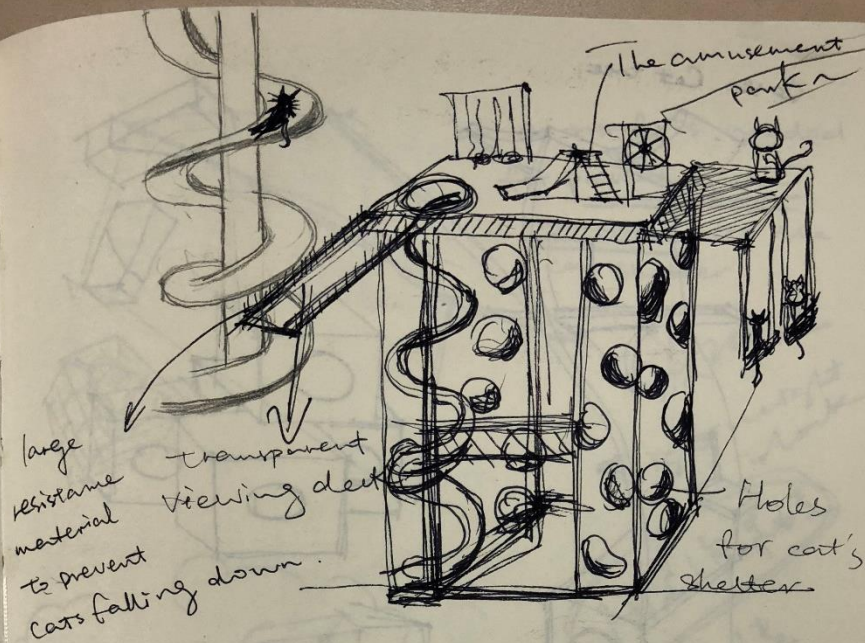
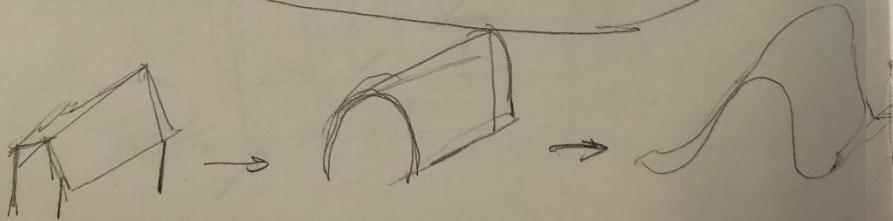
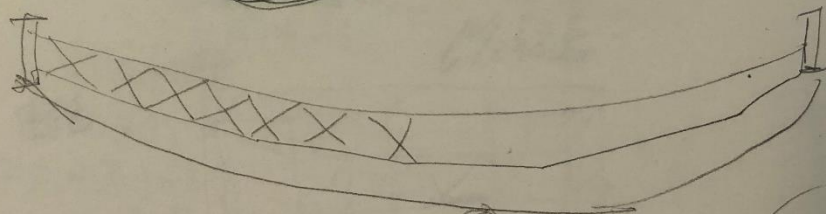
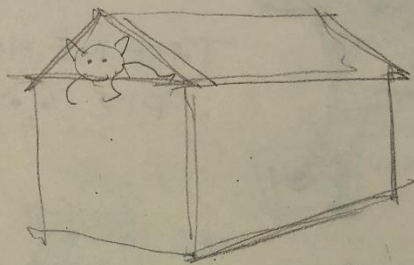
TAKE ME HOME

PIZ

背景

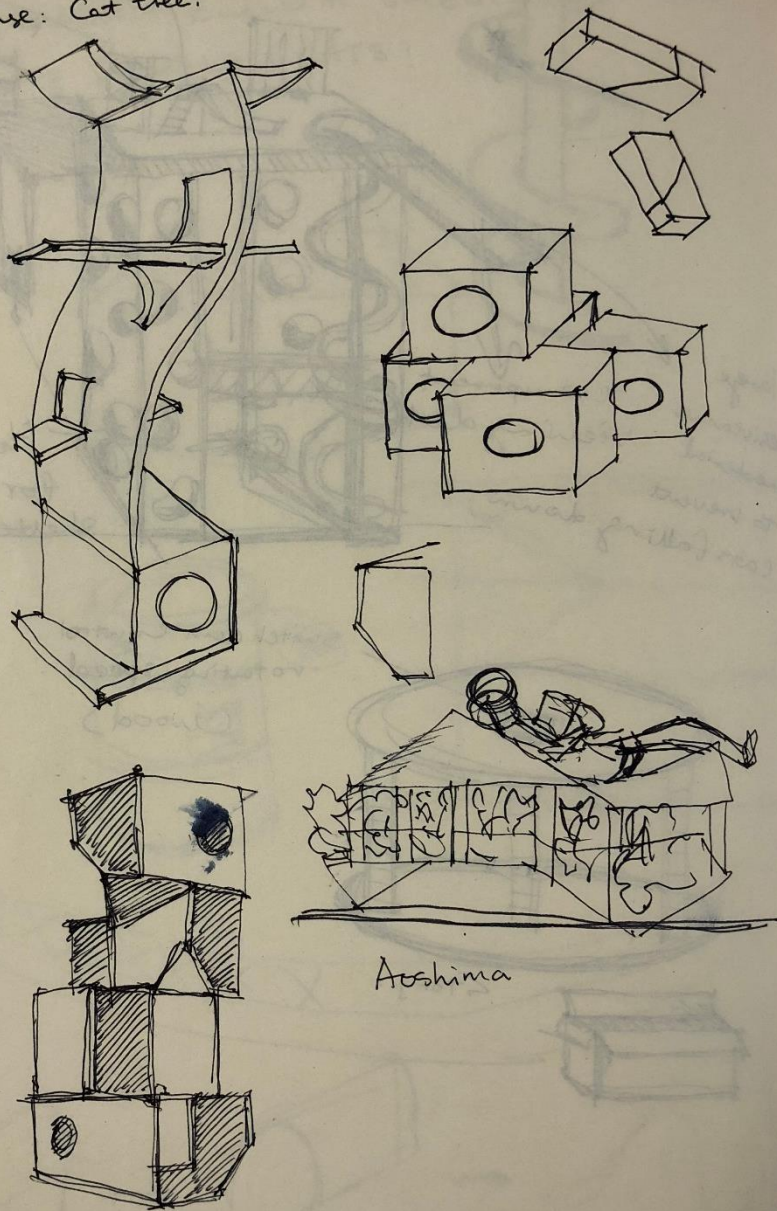


I WANNA BUILD A SHELTER FOR  
THOSE HOMELESS CATS!

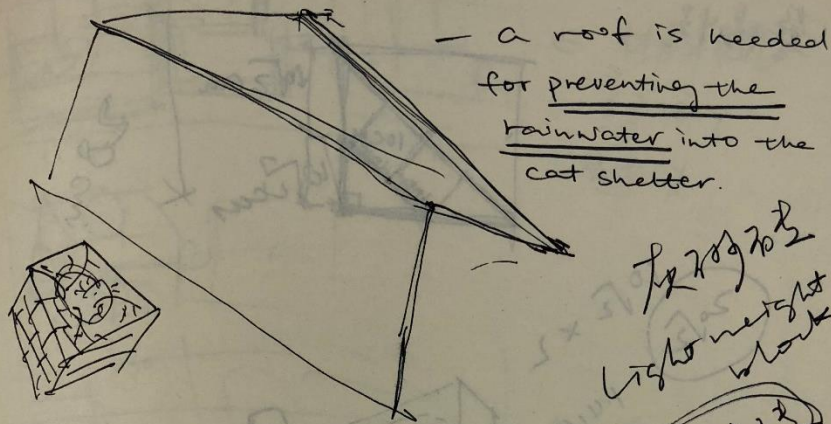




Case: Cat tree.



Aoshima

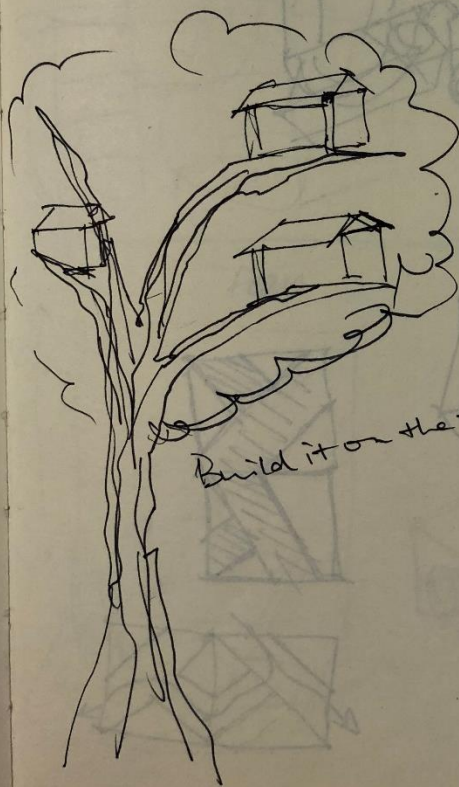


— a roof is needed  
for preventing the  
rainwater into the  
cat shelter.

灰的屋顶  
light weight  
slope

陶瓷泡沫板

红漆  
(烤漆)  
不锈钢  
底



Build it on the tree!

Steel structure

易生锈

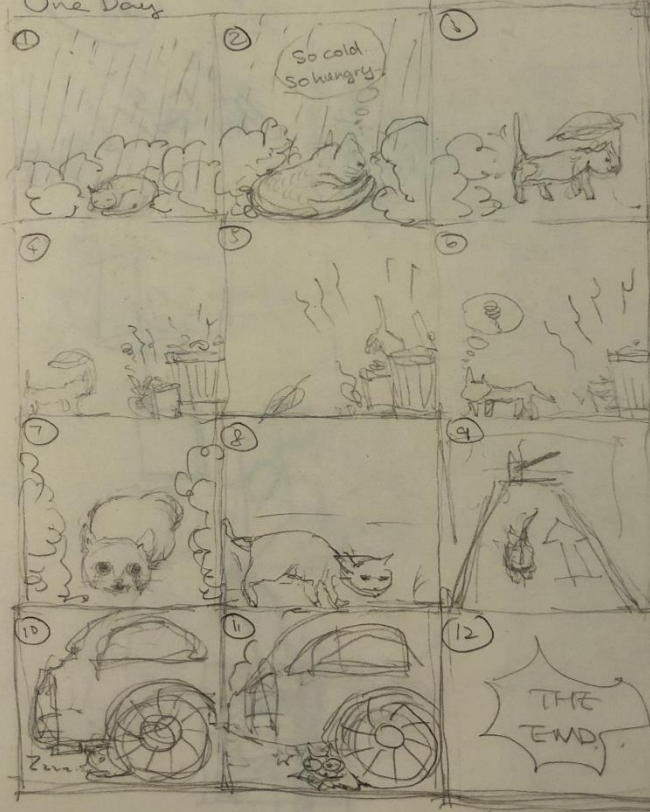
玻璃

易碎、滑、  
不透气





One Day

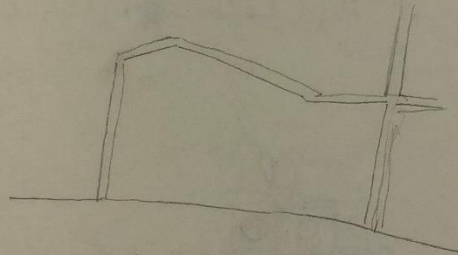
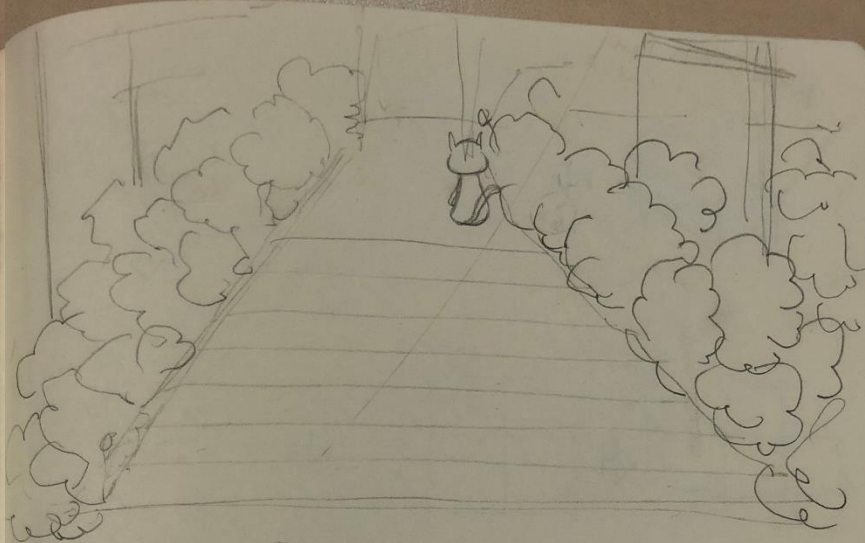


4-7

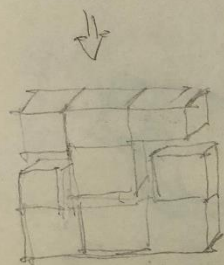
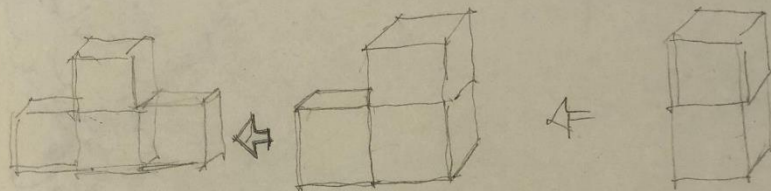
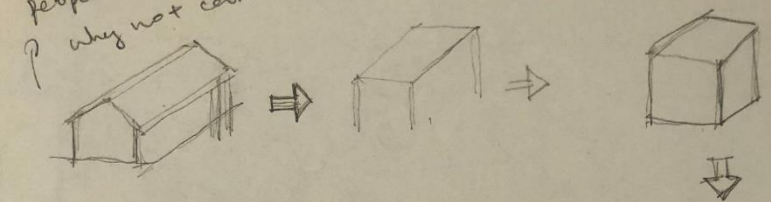
寻找温暖的  
地方，而  
不是吃

容身之处  
树木  
房屋

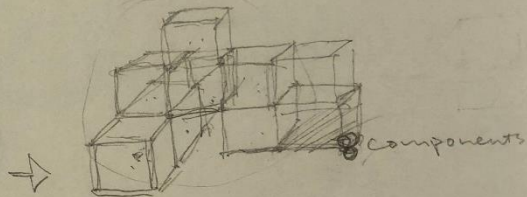
车后座



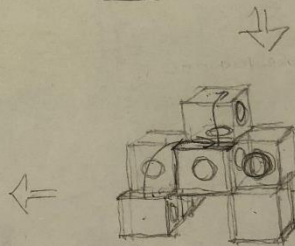
people live in here  
? why not cats?



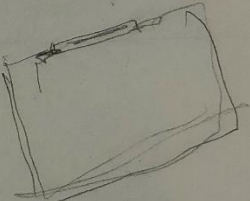
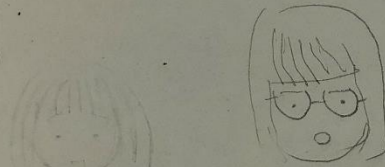
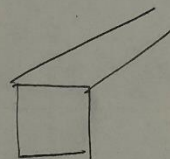
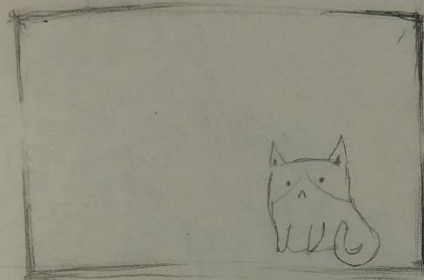
tetris



Components

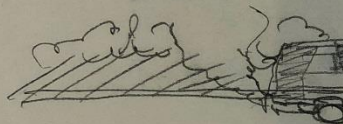
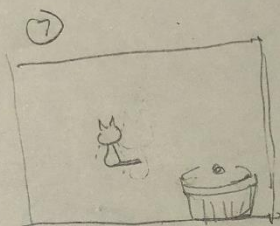
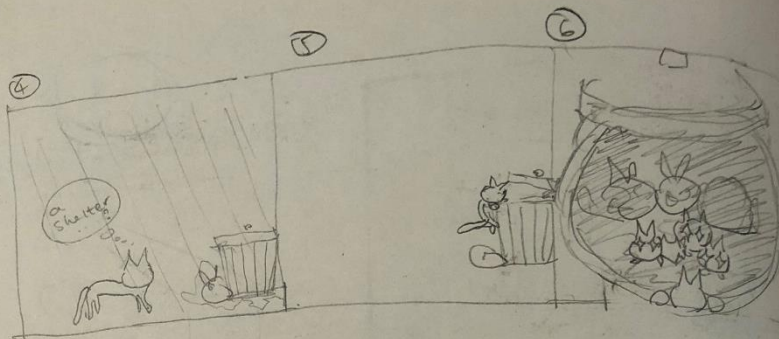


steps



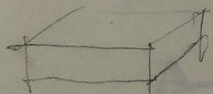
2/3





cat's trafficker

who catch cats and sell them  
to restaurants.



car accident



poison

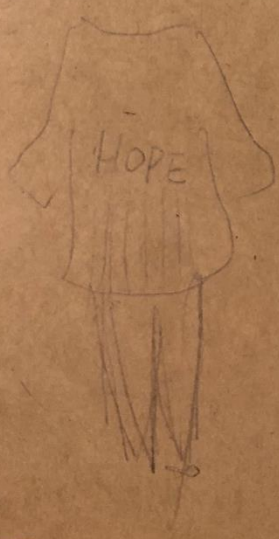


hunger

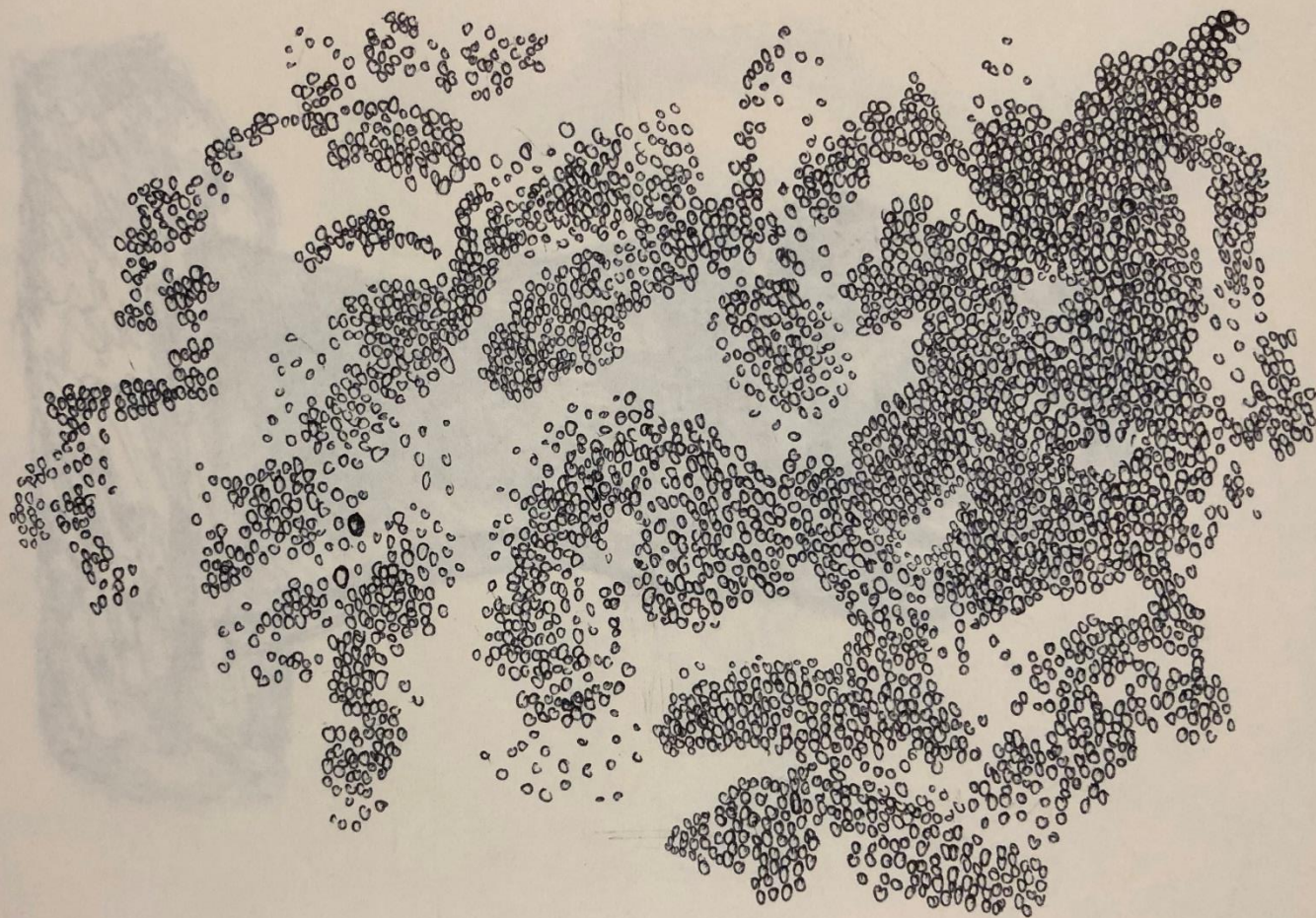


illness







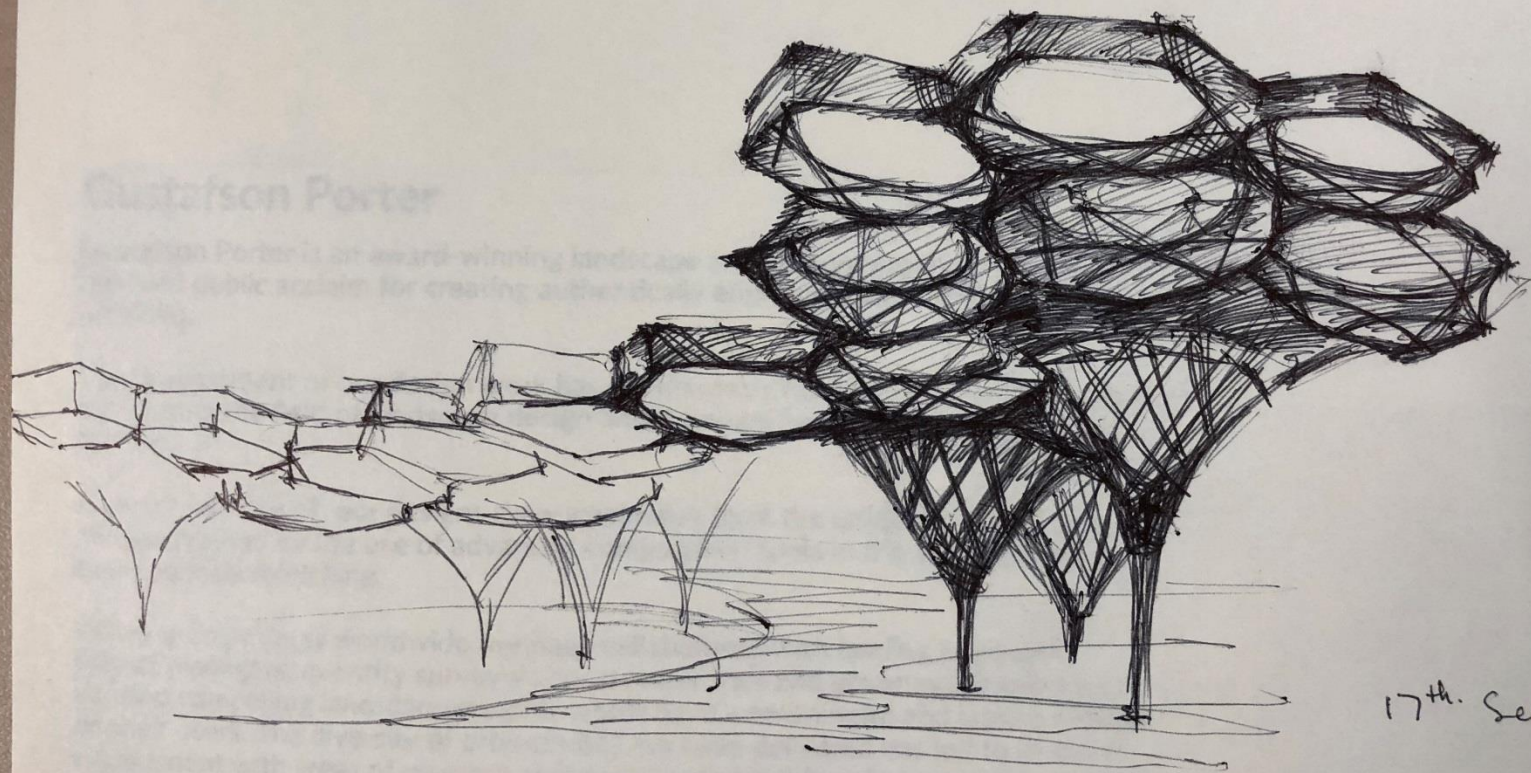






V&A 17th. Sep.

*[Signature]*



17th. Sep. V&A

Waggon.



## Gustafson Porter

Gustafson Porter is an award-winning landscape architecture practice which has received public acclaim for creating authentically engaging spaces within a global portfolio.

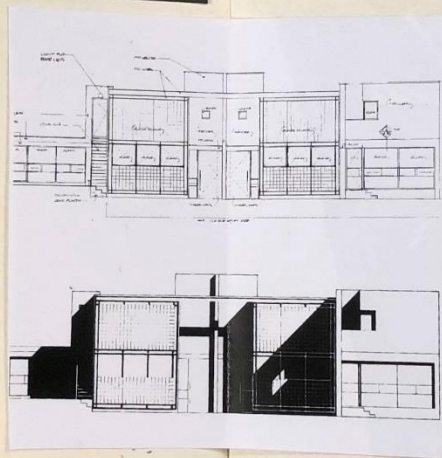
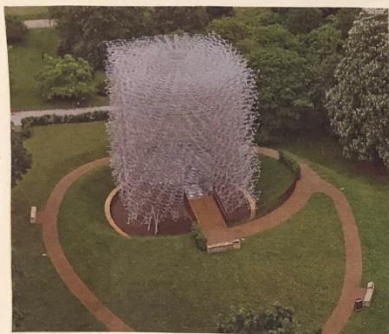
The development of our design work has continuously pushed the boundaries of what constitutes the field of landscape design and is known for its sensual and sculptural features.

Established in 1997, our designs draw inspiration from the uniqueness of places and are typified by the use of advanced computation tools in the development of topographical modelling.

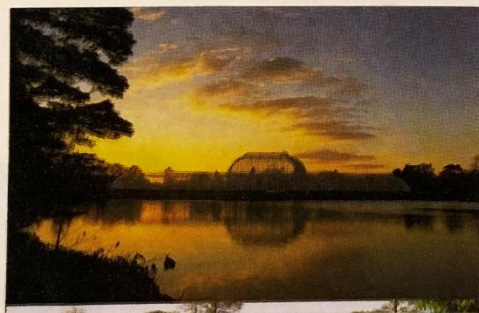
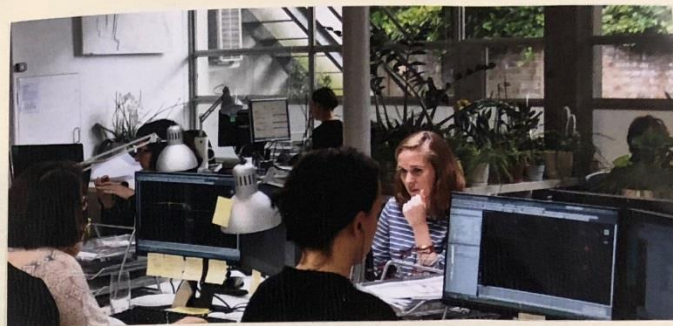
Working on projects worldwide, we have collaborated with leading engineers, project managers, quantity surveyors, local authorities and government agencies to develop compelling landscape projects which have a meaningful and lasting impact on their users. The diversity of projects that we have delivered has led to in-depth engagement with areas of research associated with neighbouring specialist areas of expertise such as land contamination, soil science, archaeology, botany and hydrology.



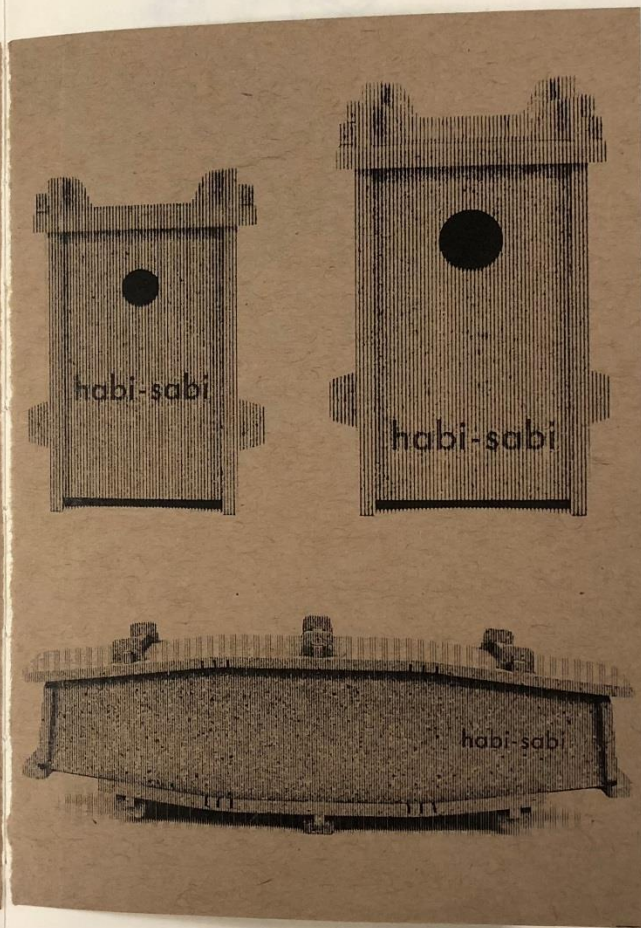
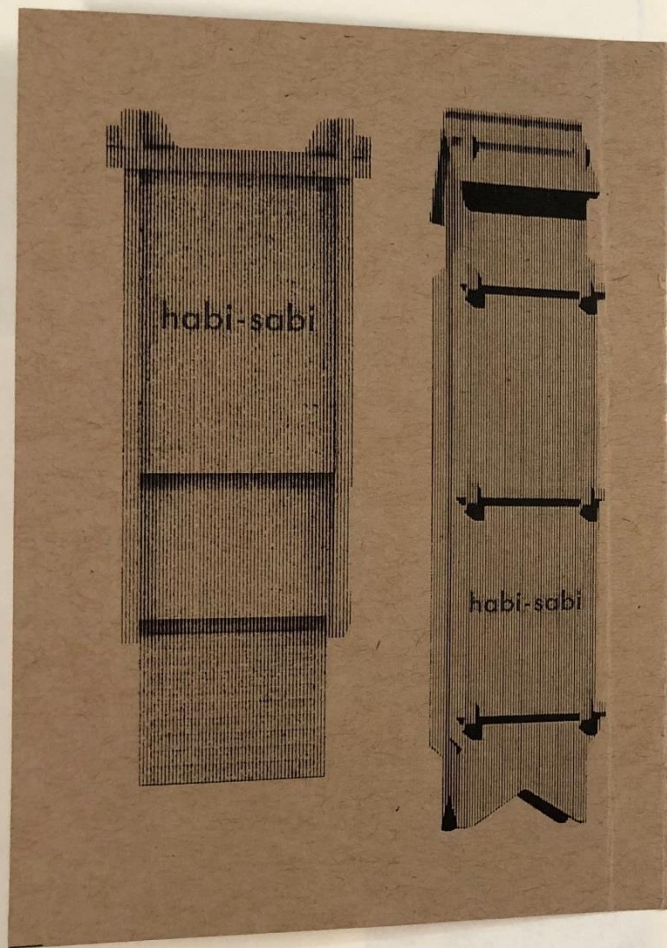
The Hive  
- Kew Garden



Gustafson Porter  
- 1997







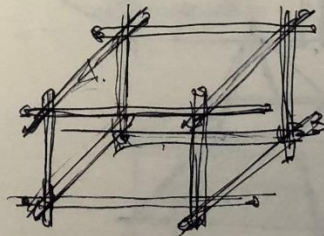
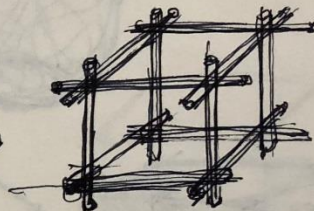
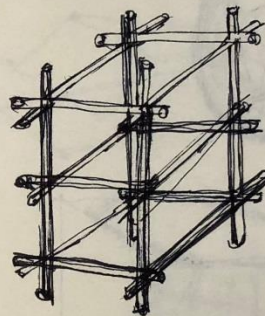
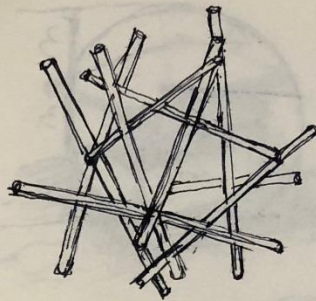
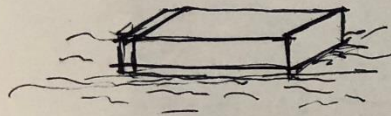


Impressed by < Rooms by the Sea >

I would like to design a house  
floating on the sea.

design concept collection:

- Like a boat?



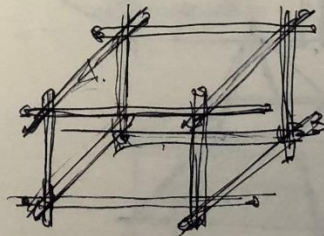
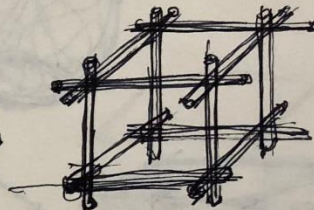
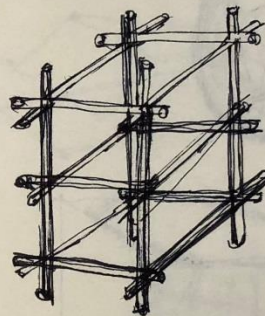
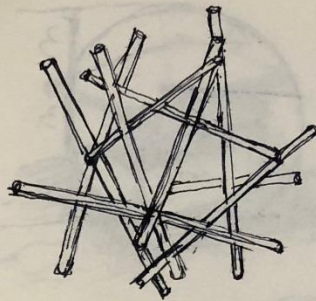
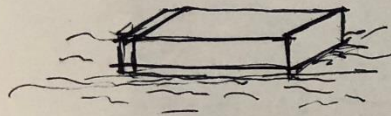


Impressed by < Rooms by the Sea >

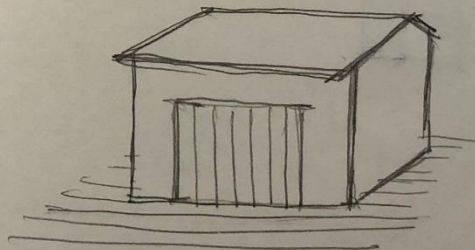
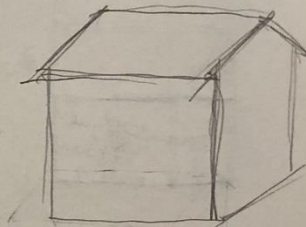
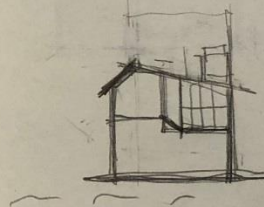
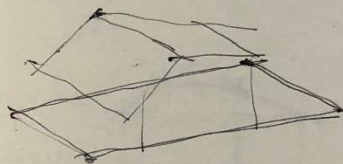
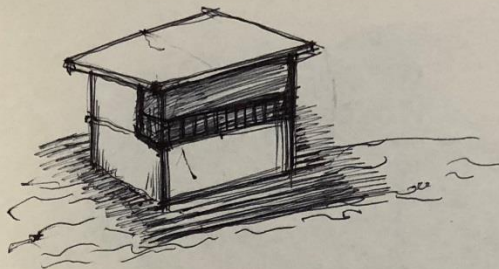
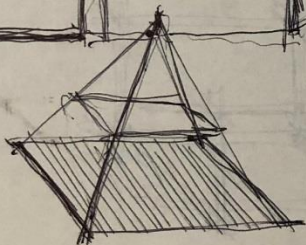
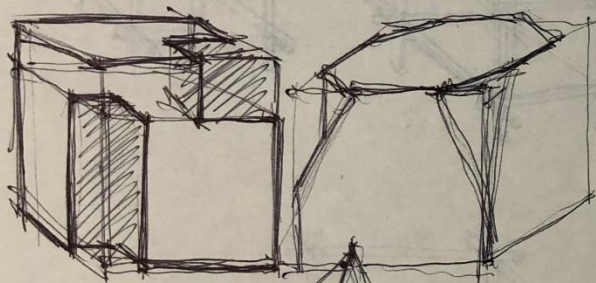
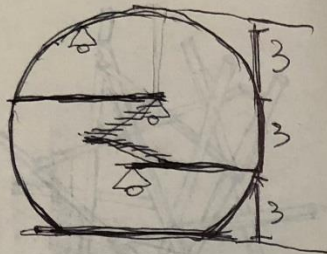
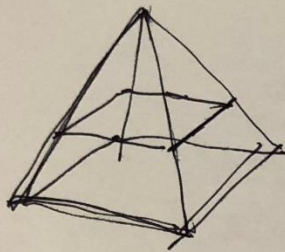
I would like to design a house  
floating on the sea.

design concept collection:

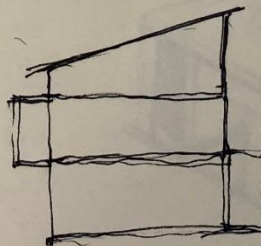
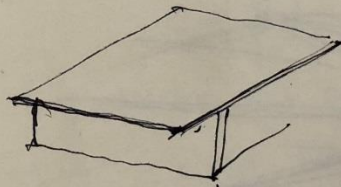
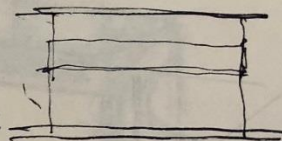
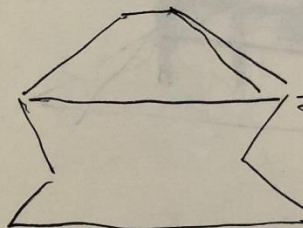
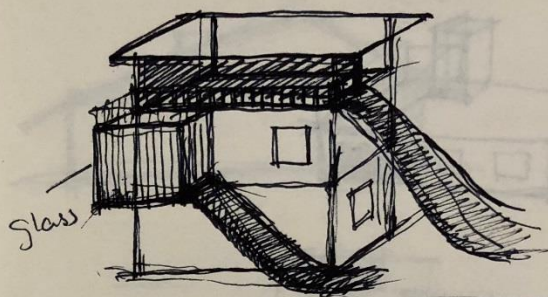
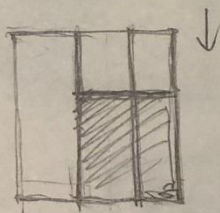
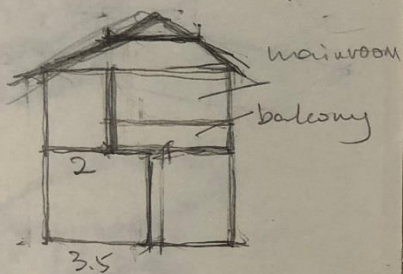
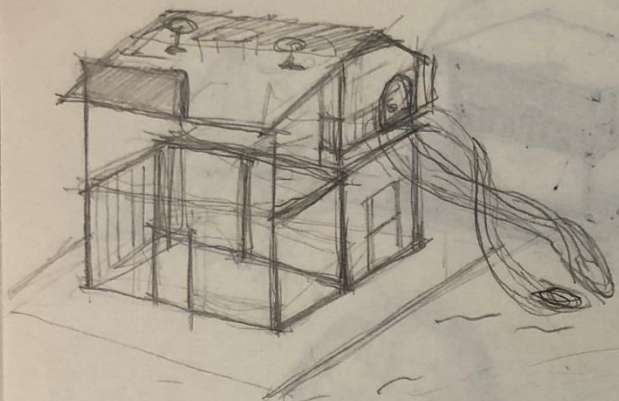
- like a boat?



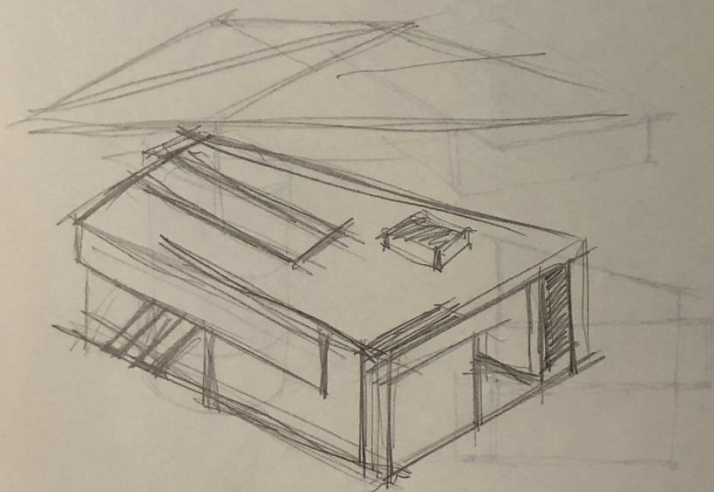
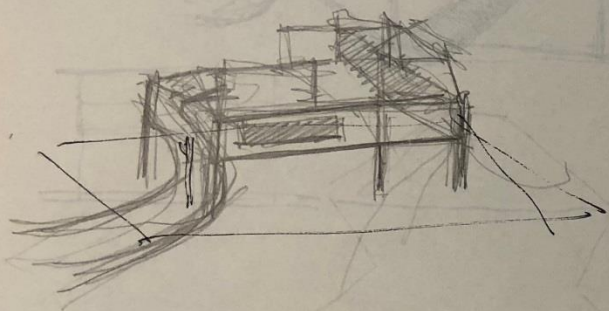
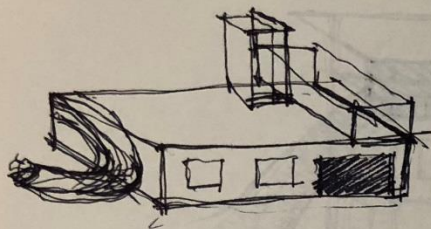




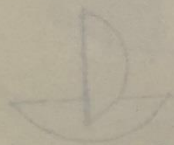
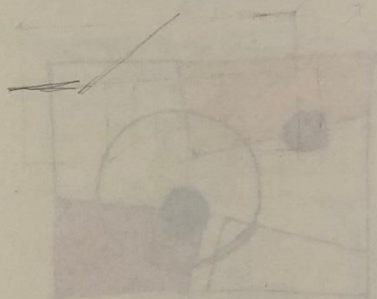
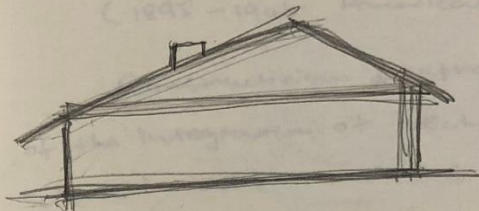








The Bauhaus School - (Weimar - 1919 - 1933)  
(1895 - 1933) (Weimar)



passo del Prodo

• Find out Prodo effort

"the New Vision" - photography

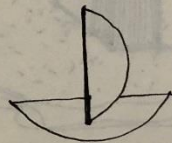
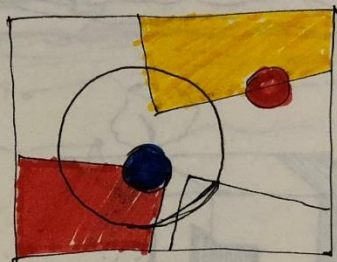
could create a whole new way of seeing  
the outside world. It was not  
just a new way of seeing, but a new way of  
seeing the world.

Ben Nicholson  
Boris Chuk  
Boris Chuk  
Boris Chuk  
Boris Chuk



The Bauhaus School - [Moholy-Nagy]  
(1895-1946. American)

Constructivism & strongly advocate  
of the integration of technology and  
science in art.



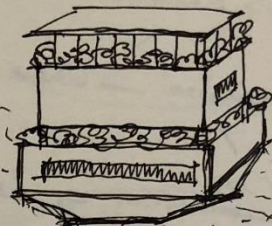
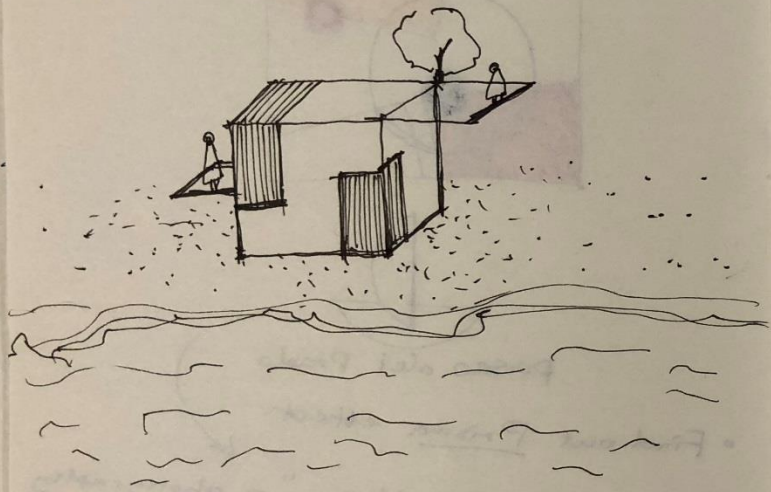
paseo del Prado

- Find out Prisma effect.

"the New Vision" - photography  
could create a whole new way of seeing  
the outside world that human eye  
could not.

Ben Nicholson  
Bruna Canepa  
Bernad Hilla Becher  
Charles Sheeler  
Lowry cut

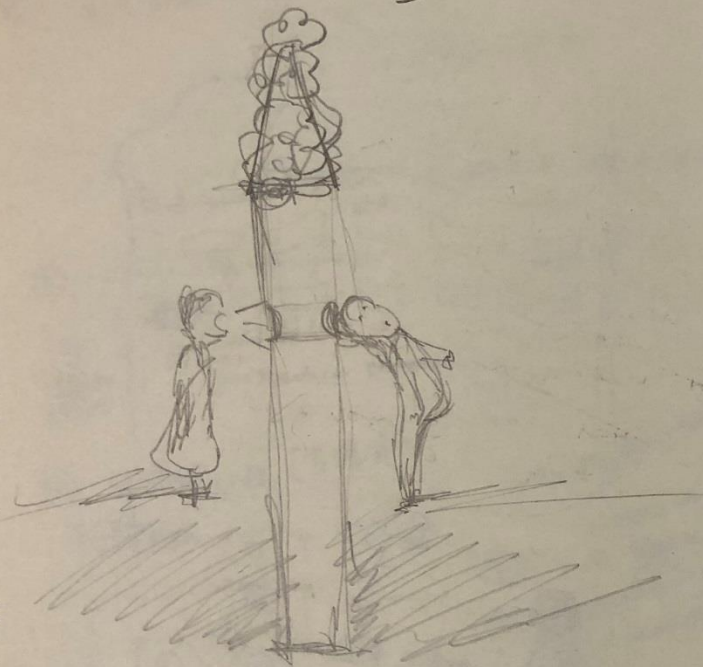






Whispering wall

— the tree hole



① Screaming room → screaming machine

② destroying room (needs recreation)

movie room  
↓  
when you strongly eager to  
destroy things

③ ~~Backlog~~ Story room.

Write a story/stories about  
what you wish to happen. forget about  
the present, we will treat your story

④ meditation room ~~secret~~ seriously.  
after venting, you need  
this to go back your reality.

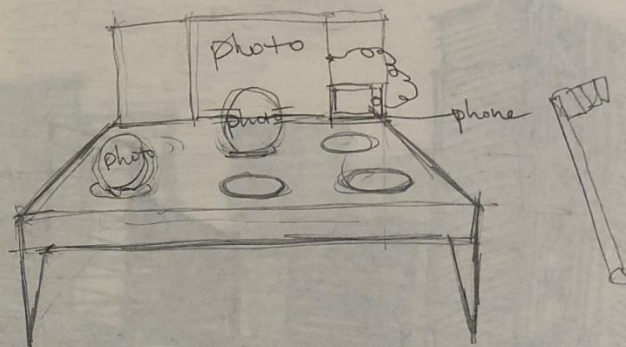
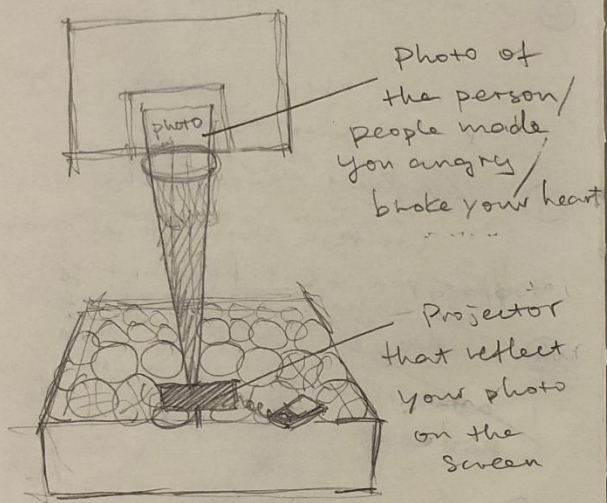
④ Game World

Basketball shooting machine

Prepare a photo in your  
phone.



# Basketball machine

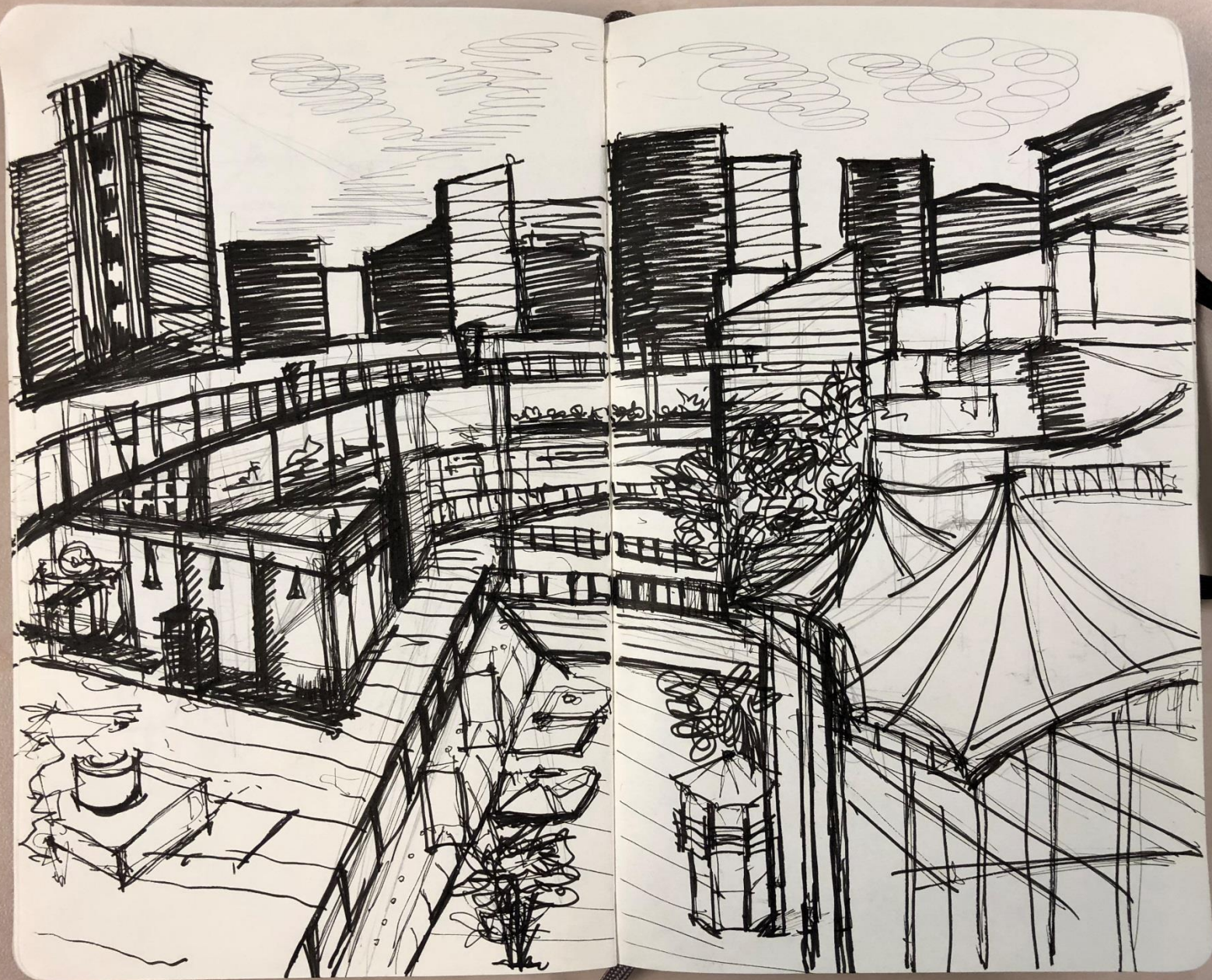


## Whae - A - Mole

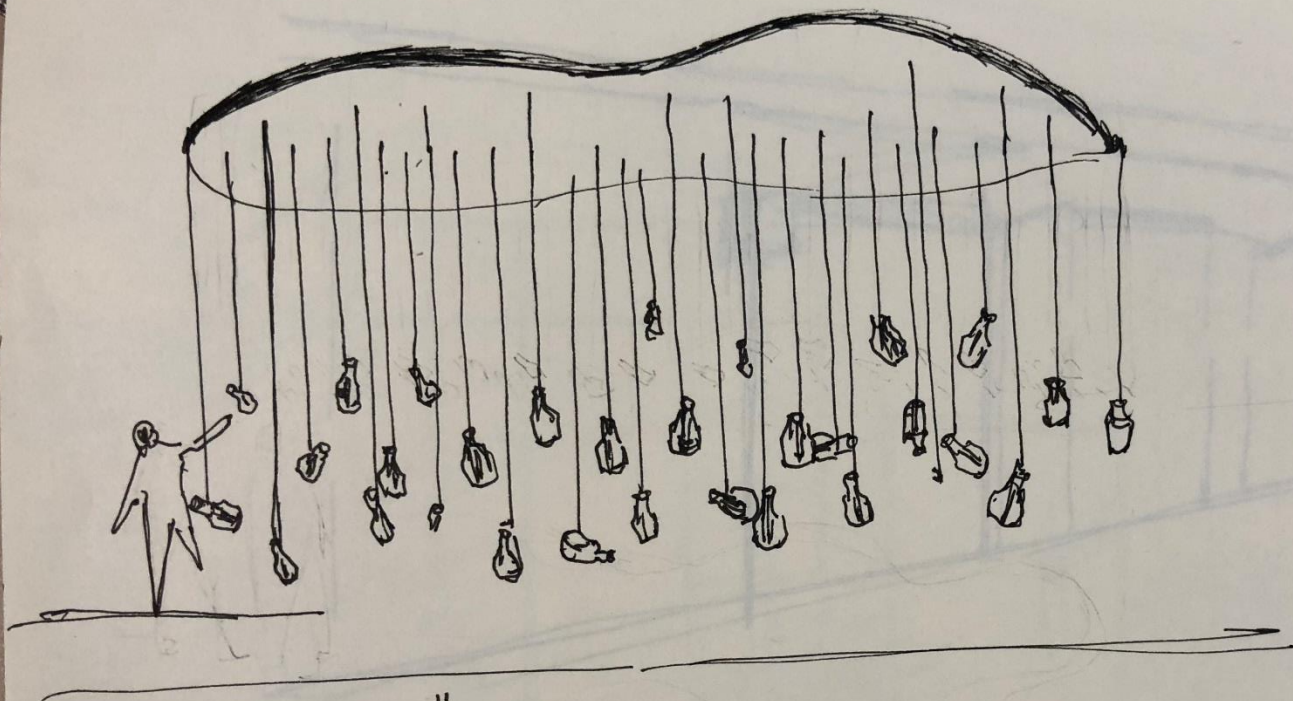
By connecting with your phone, your chosen photo will appear on each mole's face!

连续拍照 (连续  
这两页再加一张对比度  
后两张加色. 太早





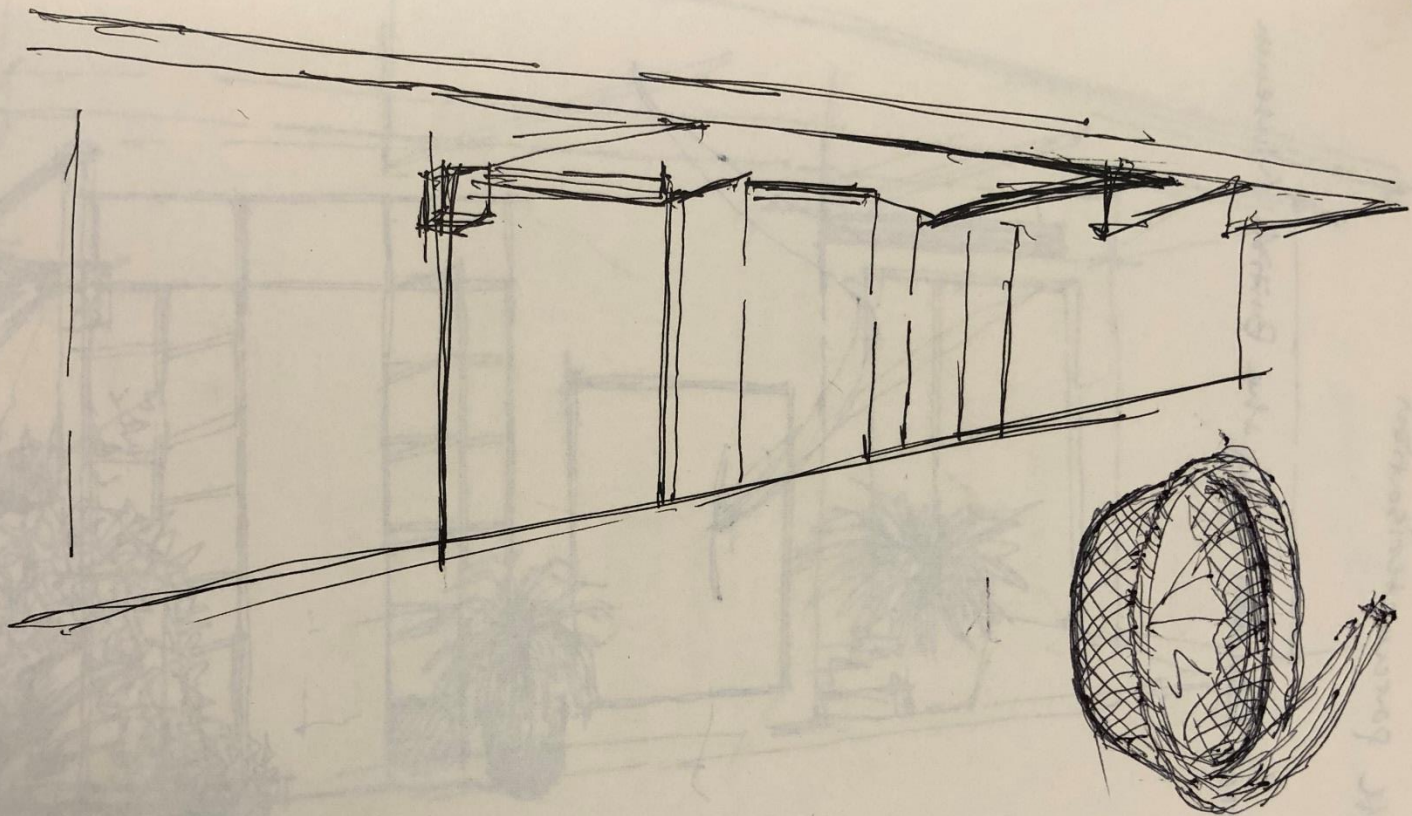




" Drift Bottle "

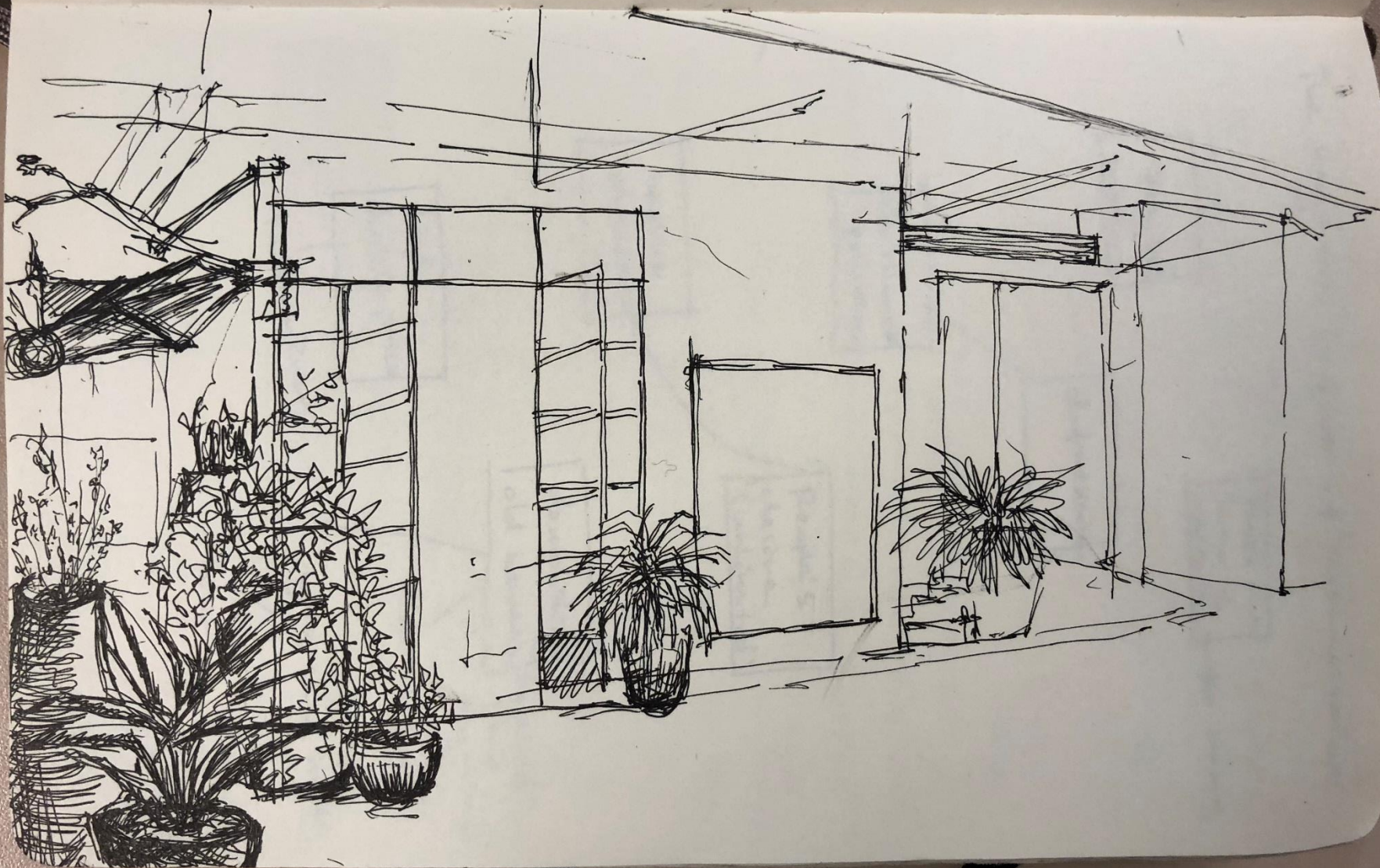








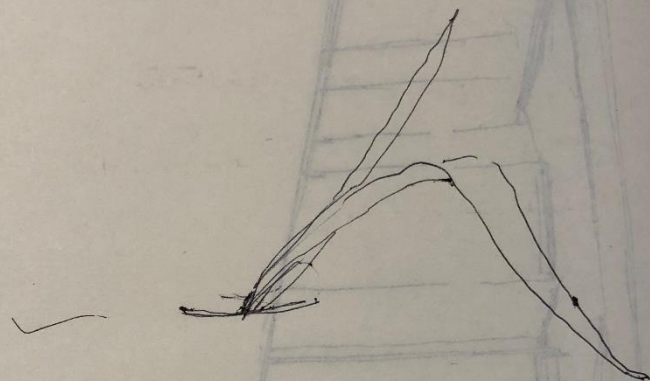
useum



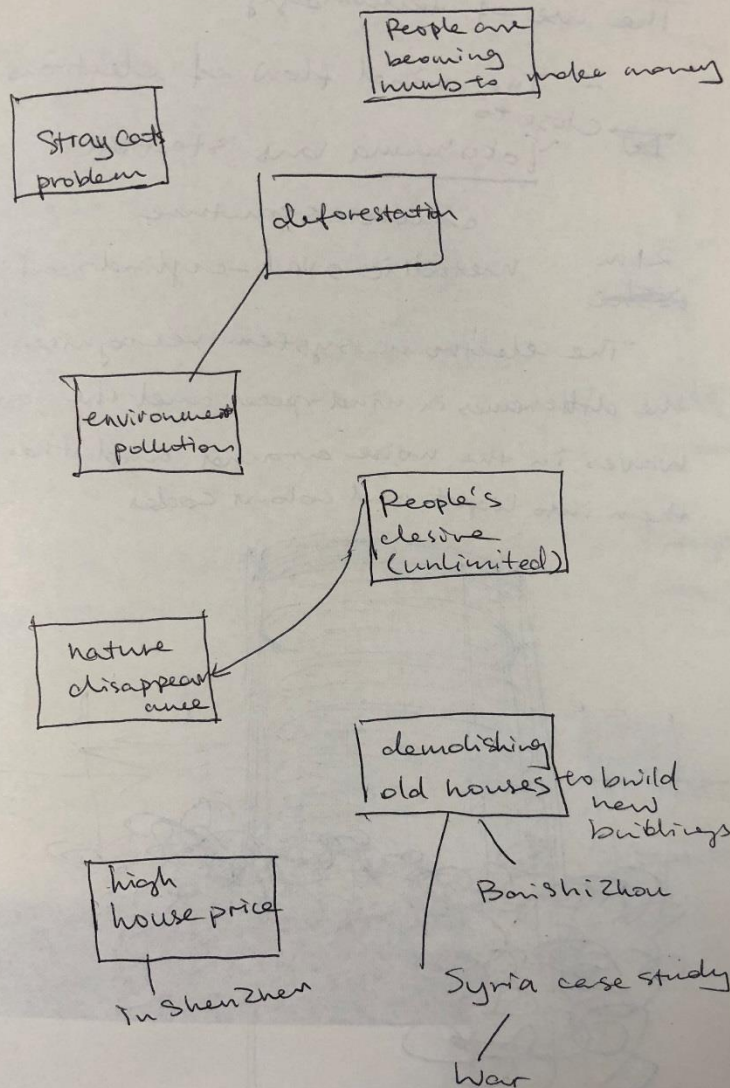


urbanisation parameterisation

Central London, by the British Museum



The negative impact of urbanisation





## Tower of Winds - Toyo Ito 1988

### The use of technology

- The wind flow of electrons  
close to  
Tokohama bus station

concrete structure

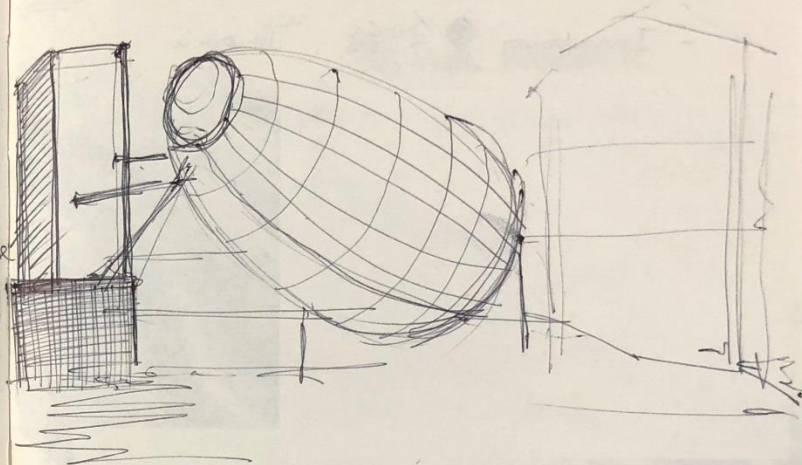
21m  
~~at the~~

metallic oval-cylindrical structure

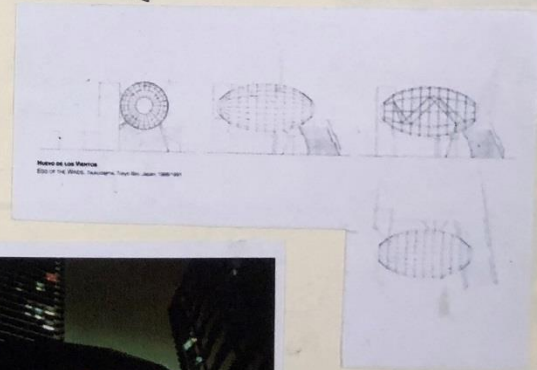
The electronic system recognises the differences in wind speed and the sound waves in the noise around and translates them into light and colour codes.



Ito proposed a kind of "Building for four"

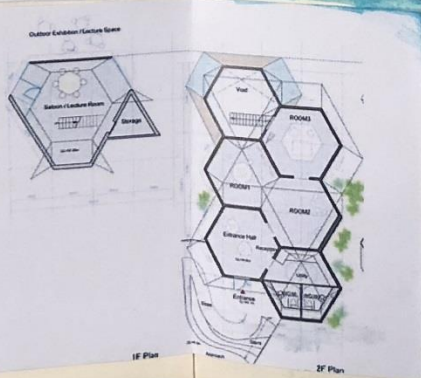
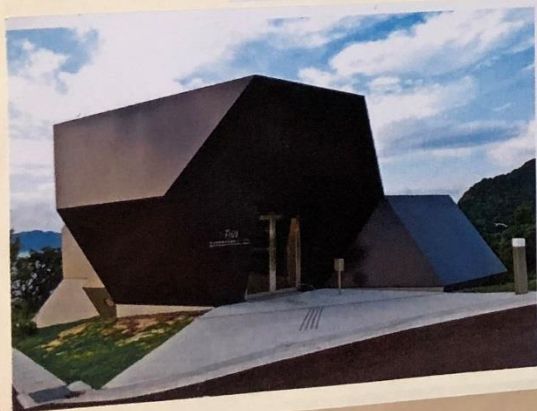
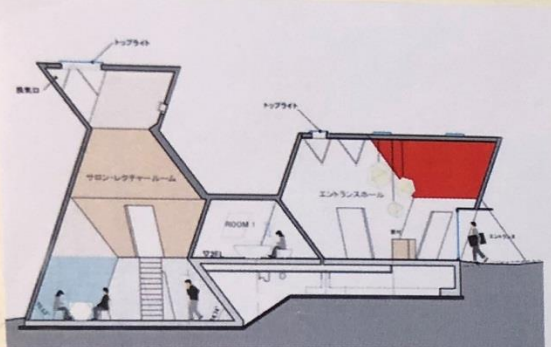


The Egg of the Winds - Tokyo  
impression of floating in air. (1991)





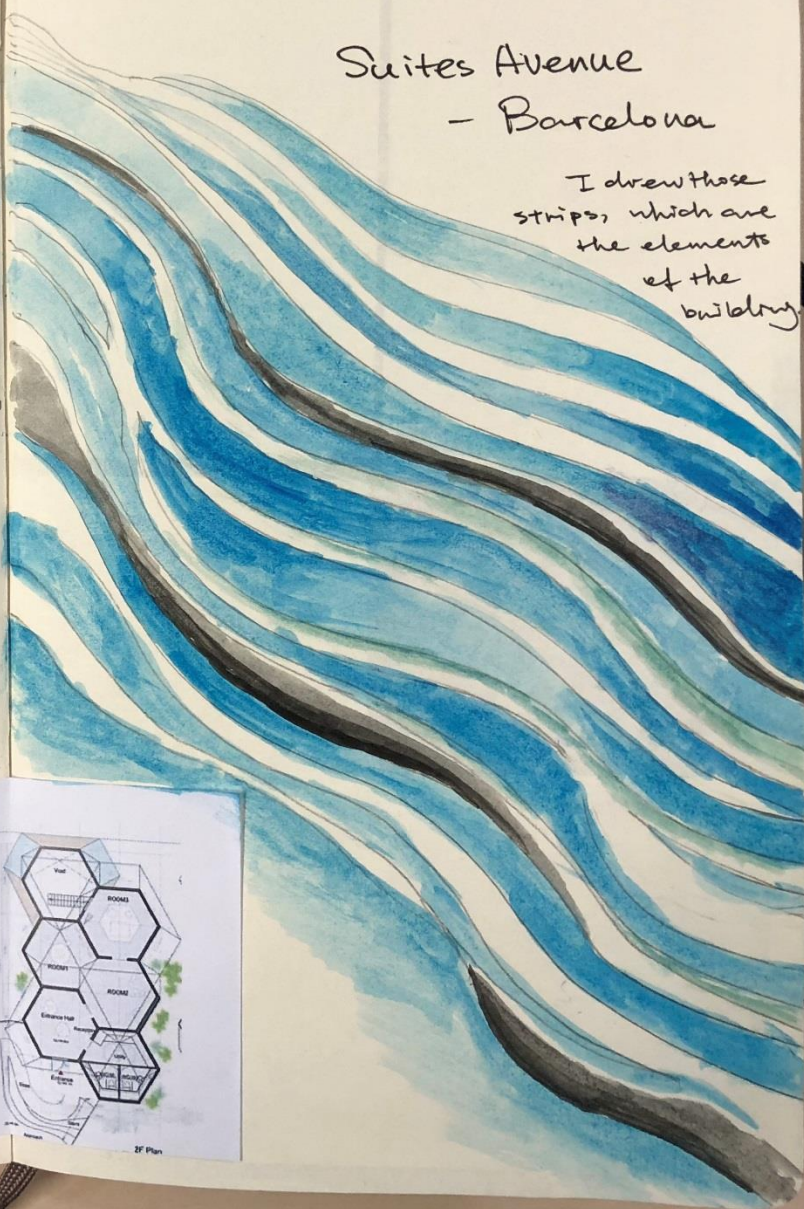
Toyo Ito Museum of Architecture 2011  
 - Imabari 今治, Japan



Sendai Mediatheque

Suites Avenue  
 - Barcelona

I drew those  
 strips, which are  
 the elements  
 of the  
 building

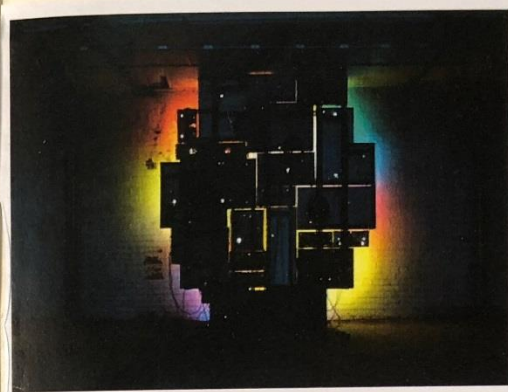
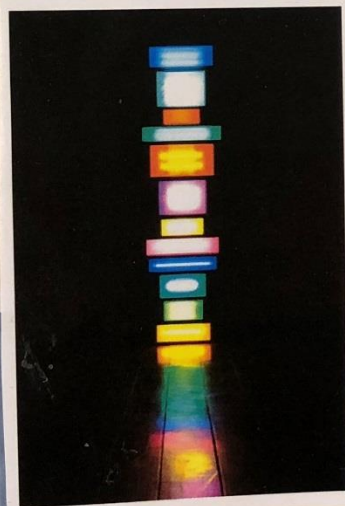






Tower of Winds  
model at red  
light.

Spectotem 6 →

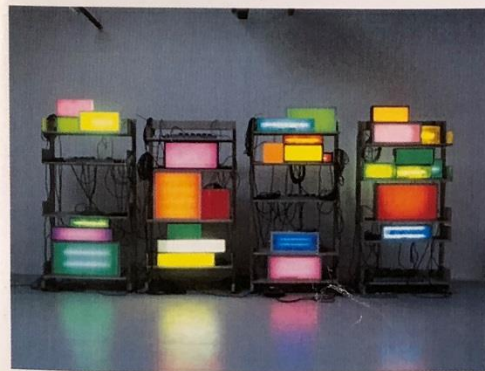


Magic Hour  
2004-05

David  
Batchelor

The variable  
coloured light  
in a dark room  
are set off.

Colours blend  
ed together in  
the dark, create  
an effect of  
illusion.



Brick Lane Remix

2003

(steel shelving units,  
found lightboxes...)



David  
Batchelor



# St. Pancras International, London 「Chromolocomotion」

The hanging installation made  
me think of the Russian train,  
which is vertical as well.

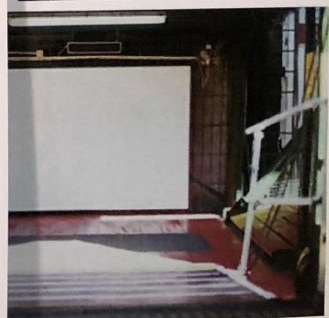
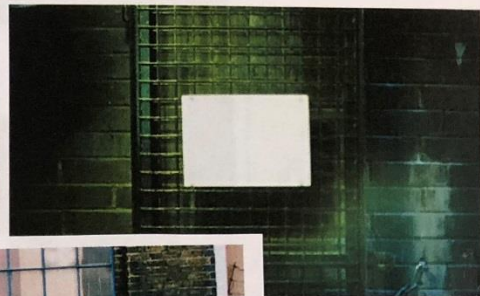


## Eyemobile (2008)

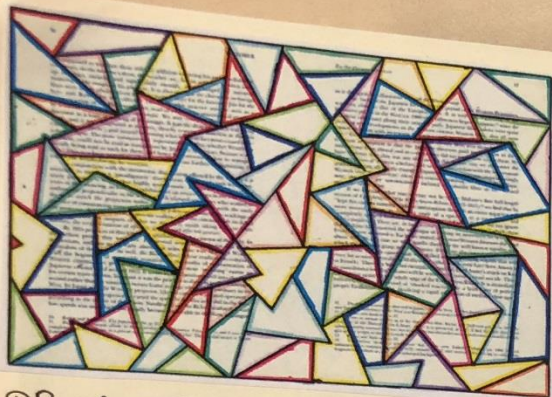
Plastic sunglasses,  
anglepoise light,  
electric motor

The light and the  
shadow mixed together  
formed an effect of  
flower.

## Monochromes

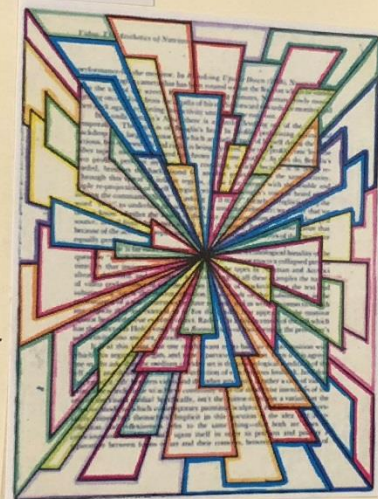
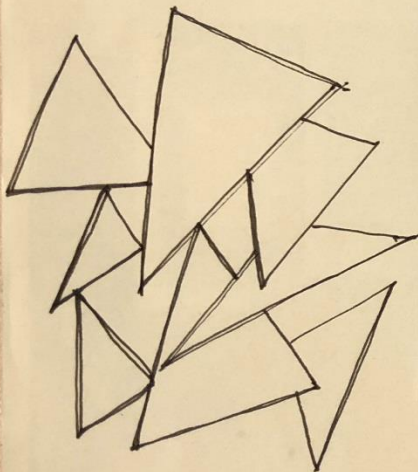






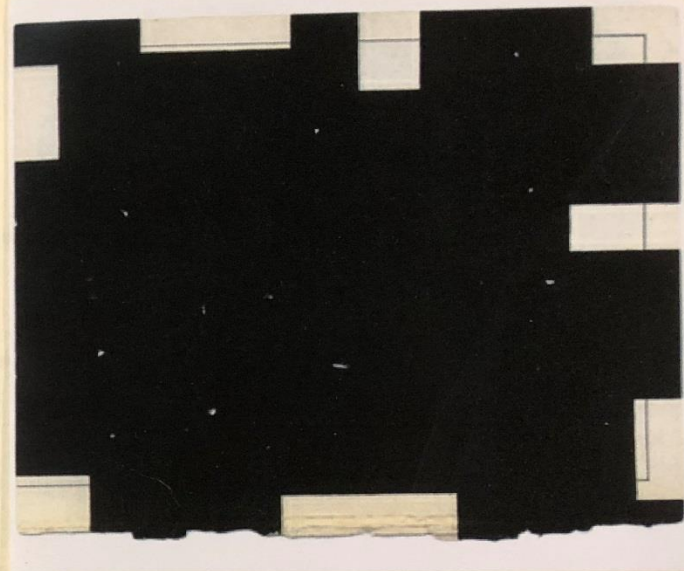
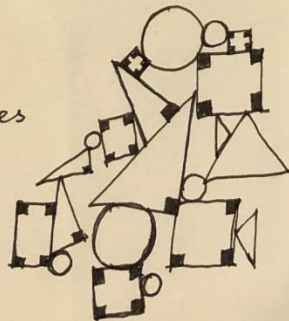
→ The Squares  
← The triangles

PP. 36-37  
Western Primitives



P.55. Through this spiral

October - The series



~~Back Cover~~ Back Cover

He used the geometric shapes with vibrant colours to represent his works.

The dots in the black paper make me think of the starry sky

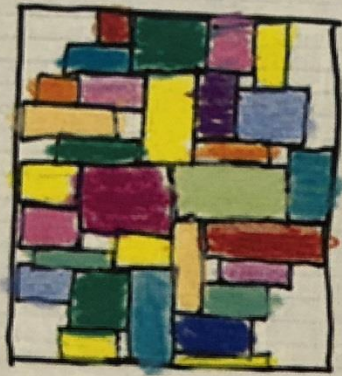


P.30: He no tree



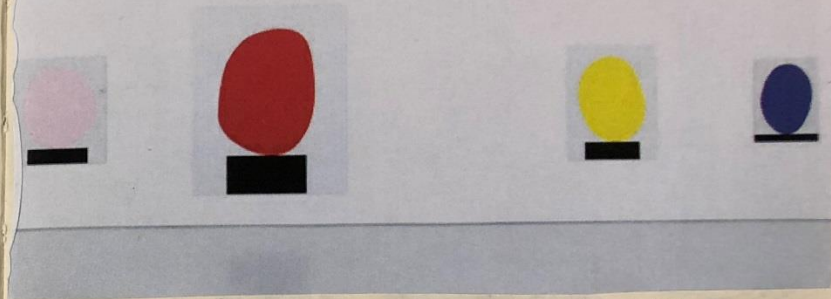


I Love King's cross and  
King's Cross Loves me  
1997



Barrier  
Drawing  
(2002)  
Ink and  
Pastel on  
Lined paper

This drawing is  
like children's  
drawings. Variety  
of colours squeezed  
together, like the  
colourful bricks in an  
architecture.



Flatlands 2013 Installation shot

King's Cross Drawing (2000)  
Enamel Paint & Pencil on paper

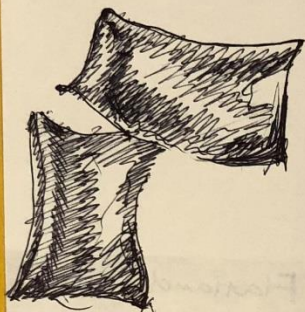




# Andy Warhol: Contact 安迪·沃霍尔：接触

M WOODS  
木木美术馆

2016年8月-2017年1月 / August 2016 - January 2017



Officially supported by  
三星航空专家  
LIFA air

M WOODS  
木木美术馆

## Andy Warhol: Contact 安迪·沃霍尔：接触

2016.08.06 - 2017.01.07

Media Partner  
媒体战略合作伙伴

丁

Supernova  
第二空间

HUBLOT  
宇舶表

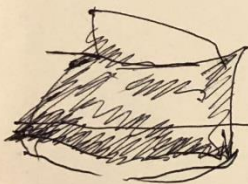
NIO  
蔚来

Project Partner  
特别项目支持

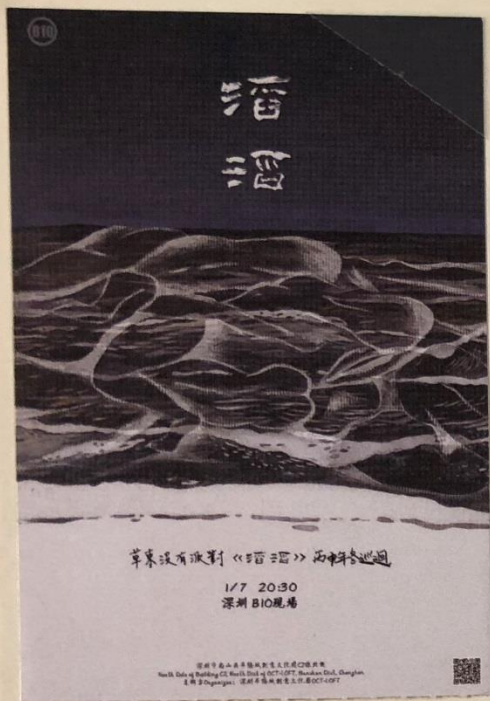
合作出行平台

Uber 优步

¥ 60







「我想要说的前人们都说过了！  
 我想要做的有钱人都做过了！  
 我想要的公平都是不公的虚构的！」

2017-02-26 22:44:04



MEMOBIRD

2017-02-26 22:24:22



MEMOBIRD 歌唱途中

2017-02-26 22:36:23



2016.12.31  
 MEMOBIRD



Le Cubisme:

住宅是居住的机器。

《西部世界》

心力 { 弹性力.  
科技机器 { 弹性力 相由心生.  
控制力  
控制力  
控制力

Utopia — 理想无法达到永恒境界。

"城市乐园" Hieronymus Bosch

Jean-Baptiste Andre G

Auguste Perret, first person  
use 钢筋混凝土。

"大都会"

"Things to come"

Constructivism 1920-1930

The minimum Dwelling

Radiant City

1930 Page Street.  
Sir Edwin

Yona Friedman. — The Spatial City

Claude Parent

Archigram.

The walking city Ron Herron 1964.  
instant city

metabolism. — Asrar  
A下建三

Buckminster Fuller. floating city  
漂浮城市。

Paolo Soleri

Revolutionary road  
Play time



# Architectural Style

- Region & ethnic:

① 地中海 (Greese)

② 法式 端庄. 高顶

③ 意大利式 大摆. 低高顶

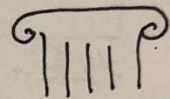
④ 英式 连续尖顶. 纯洁  
小坡. 柱架式

⑤ 北美 & 加拿大水, 气温低  
矮. 圆桶. 丰富色彩

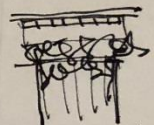
- historical development

① 古典主义; 希腊 & 罗马. (origin)

柱式



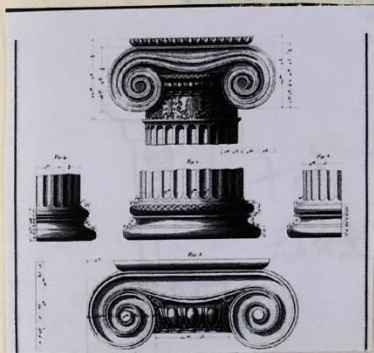
爱奥尼 Ionic order



科林斯 Corinthian order



多立克 Doric order





⑤. 本条式建筑 (以先人格的木屋)

美国民居风格

⑥ 概念式: 新建品牌个性风格

Japanese:

山下俱来:

静新雅信



Wright

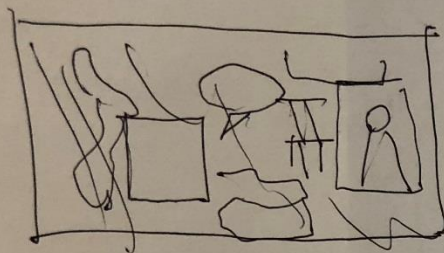
November 19, 2016

## Jiang Zhi: All

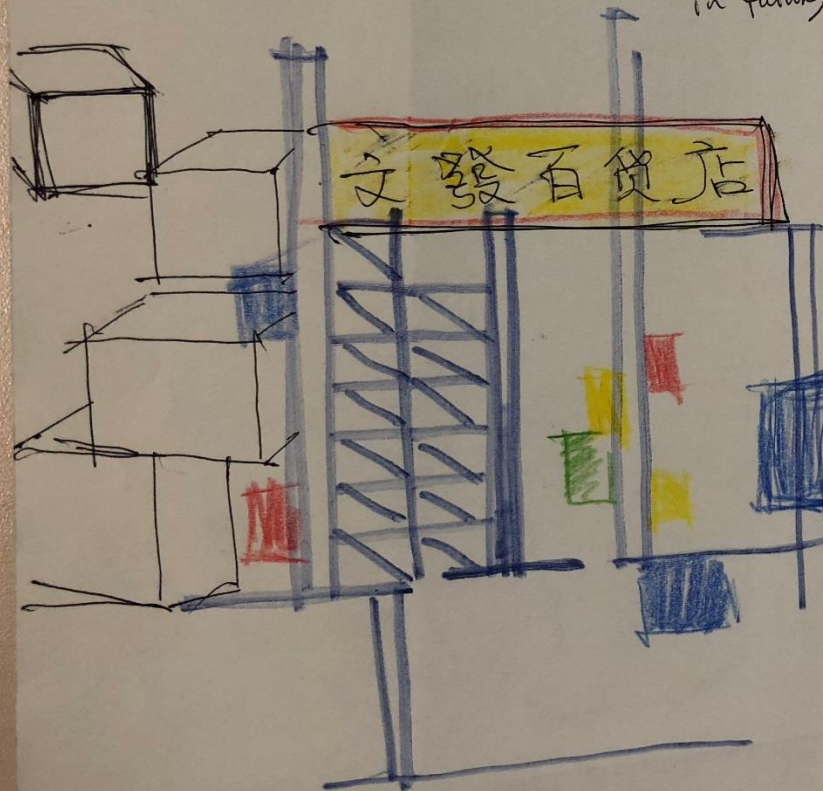
Dates	November 19, 2016 - March 26, 2017	Exhibition Design	Betty Ng
Venue	Exhibition Hall A, OCAT Shenzhen	Organizer	OCAT
Curator	Venus Lau Li Rongwei Zhao Muxi	Supported by	OCT 华侨城



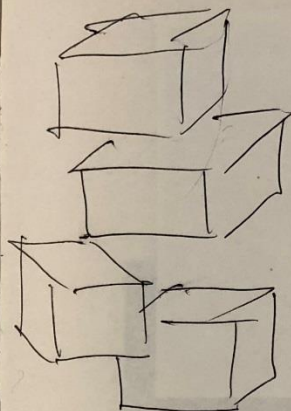
(David Salle)-



Cubes  
underneath  
metaphor:  
environmental problem  
~~not~~ outweigh the  
buildings.  
(someday  
in future)

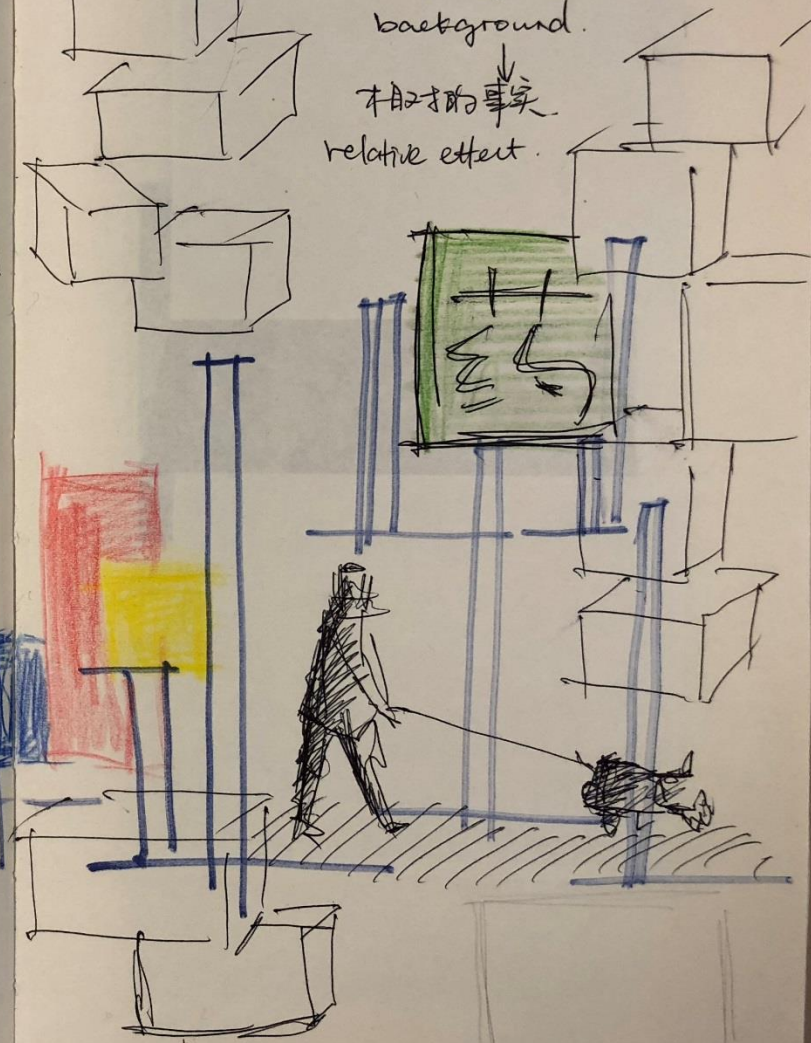


On a street



Bright colour geometric  
shapes: (people's life)  
intended.  
Contrast the pale  
background.

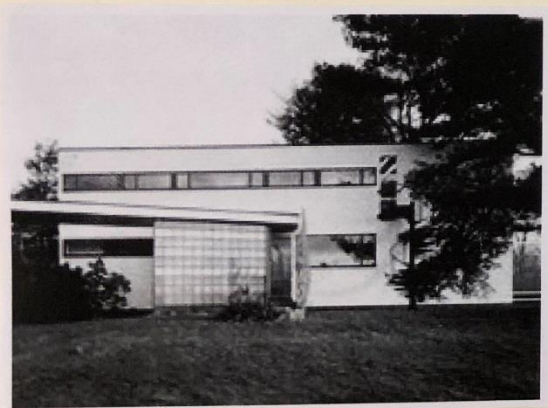
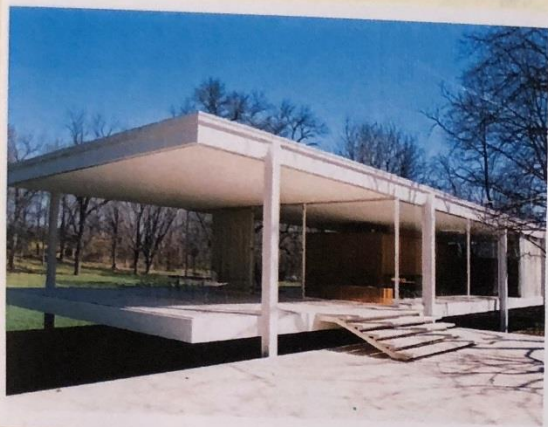
相对的事实  
relative effect.











Frederick Hundertwasser

"The straight line leads to  
the downfall humanity."

"Hundertwasserhaus" in Vienna  
environmentalism.

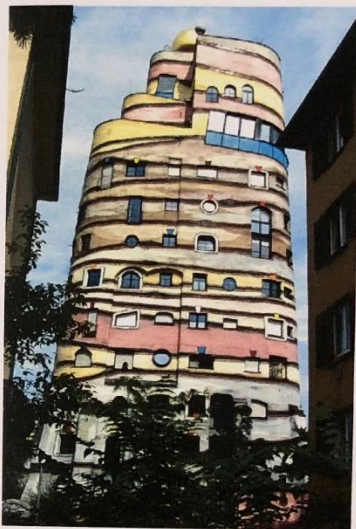
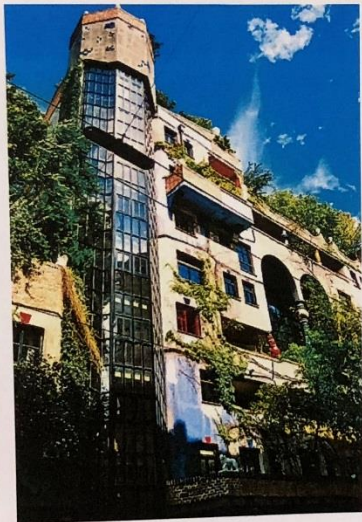




District Heating Plant, Spittelau



Kunsthaus Wein



- Waldspirale -
- Windows are all unique
- Inner courtyard: playground for children and a small artificial lake.
- Outside - The glazed onion domes, the absence of straight

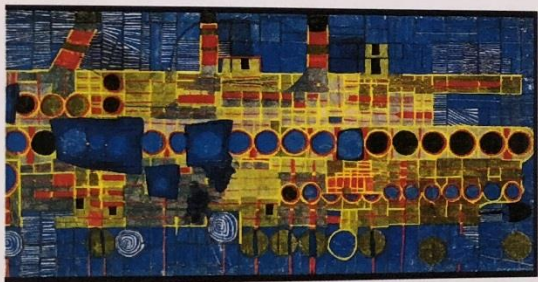
lines and sharp corners, the multicoloured painting in earth tones and colourful ceramic columns.



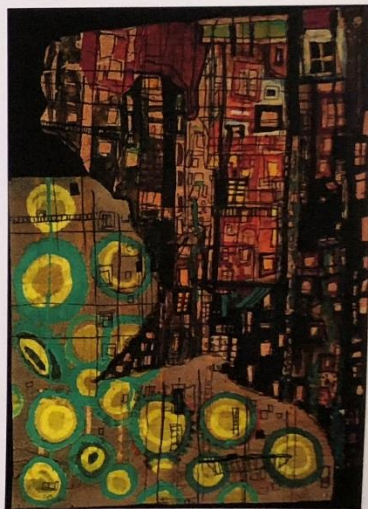




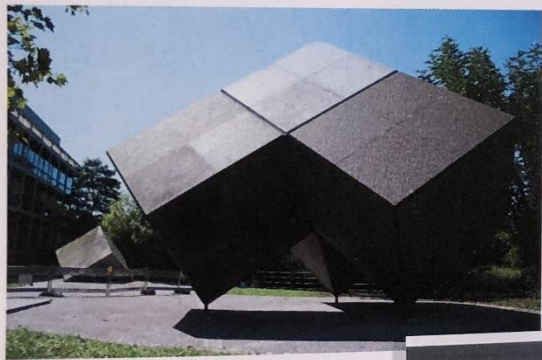
City View



150 Singing steamer in  
Ultramarine III







Isamu Noguchi 野口勇 - sculpture - 庭園.



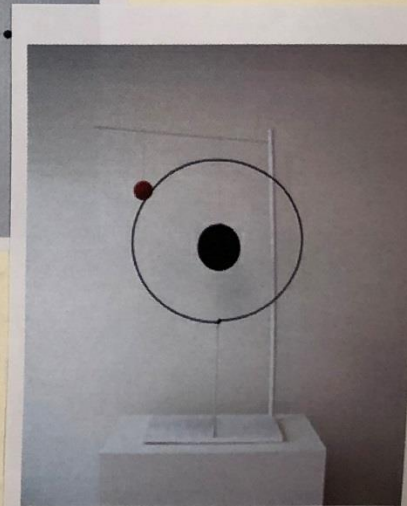
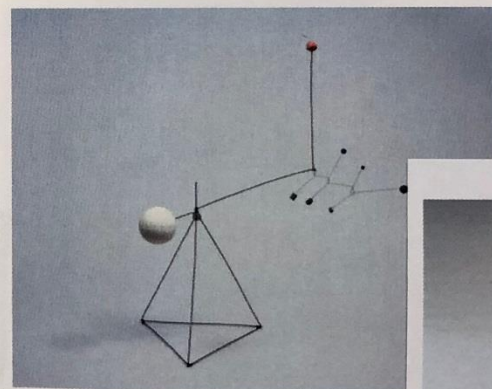
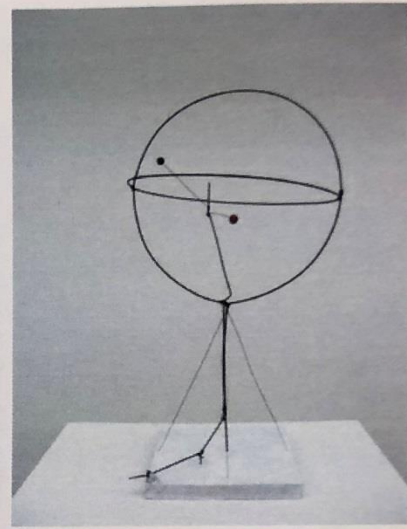
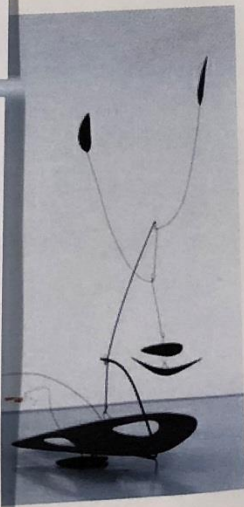
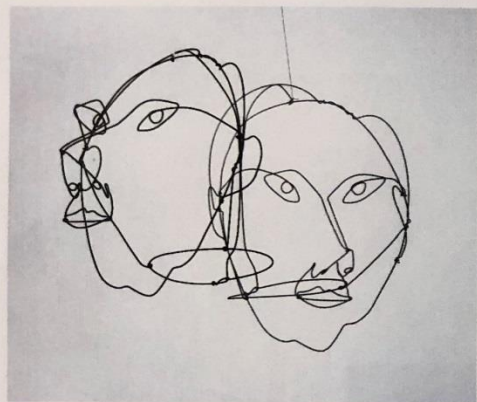
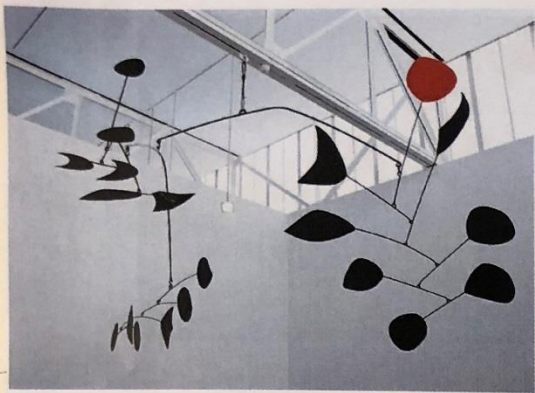
Alexander Calder (1898 - 1976) - sculpture - mobile - 动态雕刻

"Why not plastic forms in motion?"

Not a simple transitory or rotary motion but several motions of different types speeds, and amplitudes composing to make a resultant whole, just as one can compose colour, or forms, so one can compose motions.

Conrad Shaw  
dennis oppenheim





Alexander Calder  
mobile sculpture  
"The Great Piece"

mobile sculpture  
"The Great Piece"



# Le Corbusier's Five Points of Architecture

Most evident in Villa Savoye.

① Pilotis - Replacement of supporting walls by a grid of reinforced concrete columns that bears the structural load is the basis of the new aesthetic.

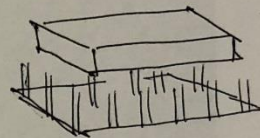
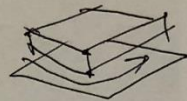
② The free designing of the ground plan the absence of supporting walls - the houses is unrestrained in its internal use.

③ The free design of the facade - separating the exterior of the building from its structural functions, sets the facade free from structural constraints.

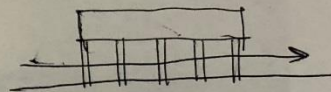
④ The horizontal window, which cuts the facade along its entire length, lights room equally.

⑤ Roof gardens on a flat roof can serve a domestic purpose while providing essential protection to the concrete roof.

① Ground floor of the house is automobile!

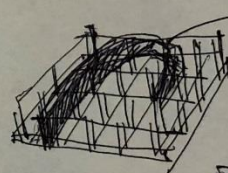


House is raised on pilotis



allow the vehicles' movement & green community

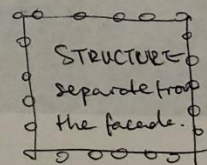
②



Building Floor plan should be free from structural conditioning.

Partitions can be organised

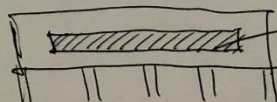
③



STRUCTURE separate from the facade.

relieving it of its structural function

④



Room should be lit equally

⑤



Replacing it with a garden in the sky, a building should give back the space.

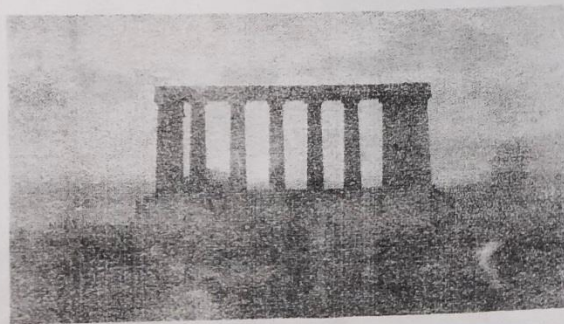


2017-02-26 22:49:20

Got a lust for life.

MEMOBIRD

2017-02-26 22:31:16



MEMOBIRD

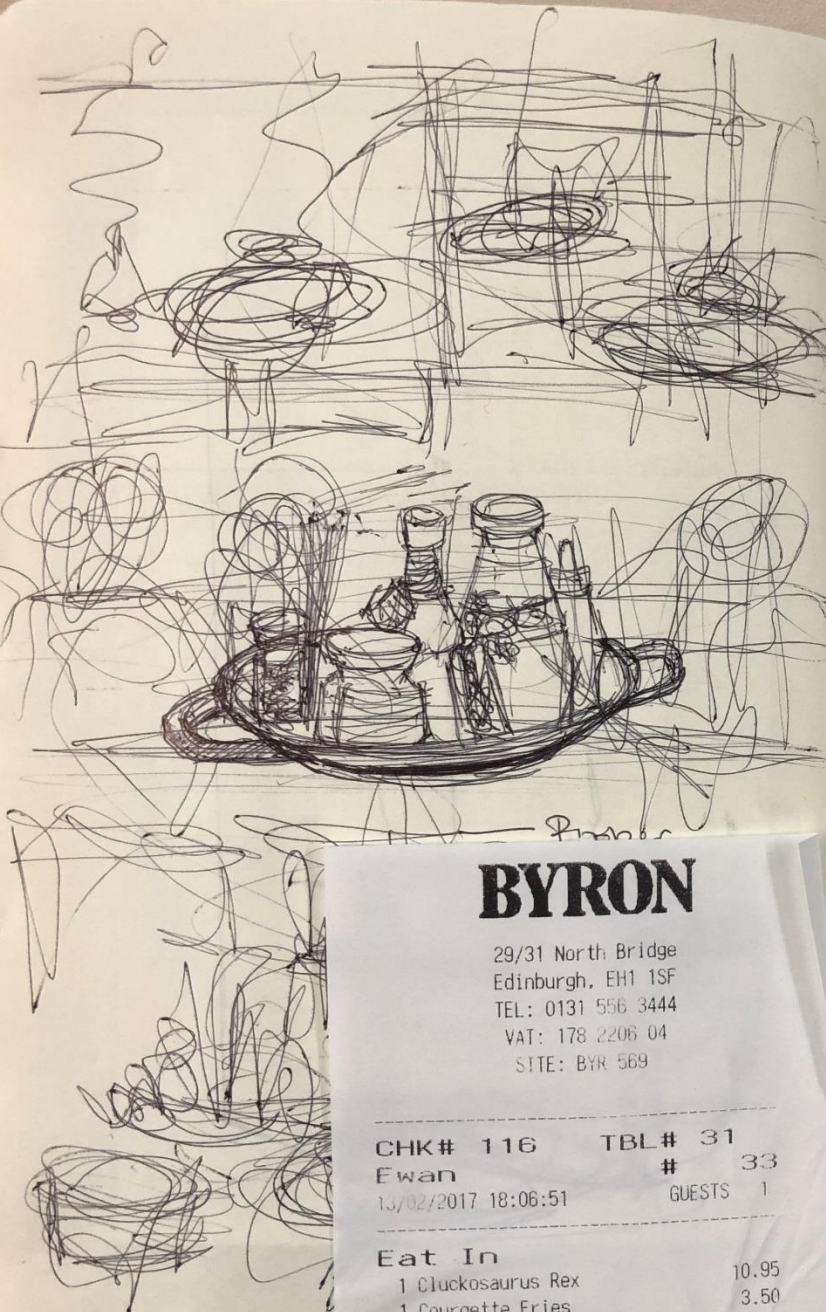
2017-02-26 22:19:31



MEMOBIRD







## BYRON

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Edinburgh, EH1 1SF  
TEL: 0131 556 3444  
VAT: 178 2206 04  
SITE: BYR 569

CHK# 116 TBL# 31  
Ewan # 33  
13/02/2017 18:06:51 GUESTS 1

### Eat In

1 Cluckosaurus Rex	10.95
1 Courgette Fries	3.50
1 Peanut Butter Shake	4.95
1 Glass Tap Water	0.00
SUBTOTAL	19.40

Class	Ticket type	Adult	Child	SGL
STD	ANYTIME DAY S	ONE	NIL	

16-25	Start date	Number	
10-FBY-17	16529	2881683630	

From  
CHELMSFO  
To  
LONDON T

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VUEVWE

La La Land

12A (ID may be required)

Sat 11 Feb 2017

at 20:40

Screen 4

Row: L Seat: 10

Adult 14.79 Card Trans Number: 04840527/001

T111: GBVWEPOS5 Date/Time: 11/02/2017 20:19



vue vue vue  
like VUE  
No one does cinema like VUE

vue vue vue  
No one does cinema like VUE



Tate Britain, Millbank, London SW1P

**HOCKNEY**

Upper Galleries

**& PAUL NASH**

Linbury Galleries

Admission to Hockney from

**4:30 pm**

VISITORS HAVE 30 MINS FROM THE STATED TIME TO ENTER.

Also valid for single entry to  
Paul Nash on below date

11-February-2017

Saturday

Last admission one hour before closing

£26.00

Combined David Hockney & Paul Nash exhibition tickets

Ref: 17-01-07

**TATE**

**BRITISH AIRWAYS**

NAME OF PASSENGER  
**TIAN/XINYANG MISS**

FROM **LONDON** TO **EDINBURGH** LCY EDI

FLIGHT NO. **BA 8716** CLASS/DATE **C 13FEB** TIME **1420**

GATE **1410** GATE CLOSES **12B** SEAT **12B** SMOKE **X**


PCS **1** CK.WT.UNCK **00068**

1258752929917

RIAGE, COPIES  
IMPORTANT  
DOCUMENT.

**TATE BRITAIN**  
26 OCT - 5 MAR 2017

**PAUL NASH**



**TATE**



Tate Britain, Millbank, London SW1P

HOCKNEY & PAUL  
Admission  
Also valid  
Paul Nash  
11-Febru

LAST VISITOR  
£25.00  
Credit Card



Paul Nash  
Photograph by Tom Sturtevant of the Manchester Guardian and Evening News

1258752929917

# 1 DREAMING TREES

O Dreaming trees,  
sunk in a swoon of sleep  
What have ye seen in these  
mysterious places?  
—Paul Nash, poem written for  
Merica Oakley, c.1909

Nash's earliest works were symbolist drawings accompanied by his own poetry and influenced by Dante Gabriel Rossetti and William Blake. He combined mysterious figures with landscape settings to evoke a supernatural world, and explored the dream-like atmosphere of the moonlit night landscape. Natural form gradually replaced his spirit beings and Nash began to invest trees with distinct personalities.

# 2 WE ARE MAKING A NEW WORLD

It is unspeakable, godless, hopeless.  
I am no longer an artist interested  
and curious. I am a messenger who  
will bring back word from men  
fighting to those who want the war  
to last forever. Feeble, inarticulate  
will be my message, but it will have  
a bitter truth and may it burn their  
lousy souls.  
—Paul Nash, letter to Margaret Nash,  
13 November 1917

Nash's war experience transformed his work; he painted in oil for the first time and discovered a new artistic language of powerfully simplified forms which both conveyed the appearance of ravaged landscapes and suggested violent emotional experiences.



World War I  
Painted in oil  
Hockney & Paul

# 3 PAUL

# 4 ROOM AND VIEW



Dead Spring 1921  
Painted in oil  
Hockney & Paul  
Painted in oil  
Hockney & Paul

# 5 UNIT ONE

Unit One may be said to stand  
for the expression of a truly  
contemporary spirit. For that thing  
which is recognized as peculiarly  
of its day in painting, sculpture,  
and architecture  
—Paul Nash, letter to The Times,  
12 June 1933

For Nash, Unit One was important  
in publicly stating his commitment  
to international modernism and  
positioning himself alongside other  
leading British avant-garde artists.  
Unit One found an influential  
exhibition in 1934-5 which included  
these works by Nash and other  
members of the group.

# 6 THE LIFE OF THE INANIMATE OBJECT

The more the object is studied from  
the point of view of its animation  
the more incalculable it becomes in  
its variations; the more subtle, alive  
becomes the problem of assembling  
order to create that true irrational  
poise which is the solution of the  
personal equation.  
—Paul Nash, 'The Life of the  
Inanimate Object', Country Life,  
May 1937

Nash explored the idea of a life  
force in inanimate objects and  
created structures between them,  
arranging ferns, bones, driftwood,  
and small geometric objects into still  
life compositions.  
Together with Eileen Agar he  
explored surrealist ideas of the  
found object and the creative  
possibilities of photography, collage  
and assemblage.



Seawater c.1936  
Tate



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### MEMBERS PRIVATE VIEW

Tuesday 7 and Wednesday 8 February, 10.00–17.15  
Tuesday 14 February  
Monday 6 March  
Wednesday 12 April  
Tuesday 2 May, 18.45–21.30  
For Members with the Private View Pass only

### MEMBERS GUIDED TOUR

Tuesday 7 and Wednesday 8 February, 11.00–12.00  
14.00–15.00, 16.00–17.00  
For Members with the Private View Pass only, £8

### MEMBERS HOURS

Every Saturday and Sunday  
11 February – 28 May, 8.00–10.00  
See the exhibition before the gallery opens to the public

### CURATOR'S TALK:

CHRIS STEPHENS  
Monday 20 February 2017  
18.30–20.30  
Clare Auditorium  
£20 (£15 concessions)

### CURATOR'S TOUR:

ANDREW WILSON  
Monday 20 March 2017  
18.30–20.30  
In the exhibition  
£20 (£15 concessions)

### CURATOR'S TALK:

Monday 10 April 2017  
18.30–20.30  
Clare Auditorium  
£20 (£15 concessions)

### TALK: HOCKNEY IN FOCUS BIOGRAPHER CHRISTOPHER SIMON SYKES AND CURATOR CHRIS STEPHENS

Sunday 26 March  
17.30–21.00  
Clare Auditorium  
£85 (concessions available)

### COURSE: DRAWING FROM HOCKNEY

Every Friday, 10 February – 10 March  
18.45–20.45  
Taylor Digital Studio, £130  
Led by digital artist Roz Hall, this course explores the possibilities of digital painting techniques

## DAVID HOCKNEY

9 FEBRUARY – 29 MAY 2017

Curated by Chris Stephens and  
Andrew Wilson with Helen Little

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Lighting by Lightwaves  
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### MULTIMEDIA GUIDE

A multimedia guide to accompany the exhibition is available to hire at the exhibition entrance. Listen to the artist and Tate curators talk about works in the show.  
£4.25 adult  
£3.75 concessions  
£3 groups of 10 or more  
£11 family package  
(3–4 people, at least 1 under 18)

Photography is not allowed  
in the exhibition.

A catalogue is available from  
Tate shops or at [tate.org.uk/shop](http://tate.org.uk/shop)

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Arts Council England for arranging the indemnity.

This exhibition is organised collaboratively by Tate Britain, The Centre Pompidou, Paris and The Metropolitan Museum of Art, New York.

# William Kentridge Vivienne Koorland

## Conversations in letters and lines

Curated by Tamar Garb  
19 February 2017

This exhibition brings together the work of William Kentridge and Vivienne Koorland, two major artists from South Africa who have been friends since they met while at university in the early 1970s. Curated by Tamar Garb, a friend and university friend, it makes manifest an ongoing conversation between the artists and their work.

An artist's dialogue that has as much to do with making as it has with thinking. Although Kentridge is represented here by animated films while Koorland shows large paintings, there is a material density in both their work. The exhibition highlights this, while also tracking convergences and divergences in the themes and ideas with which they work.

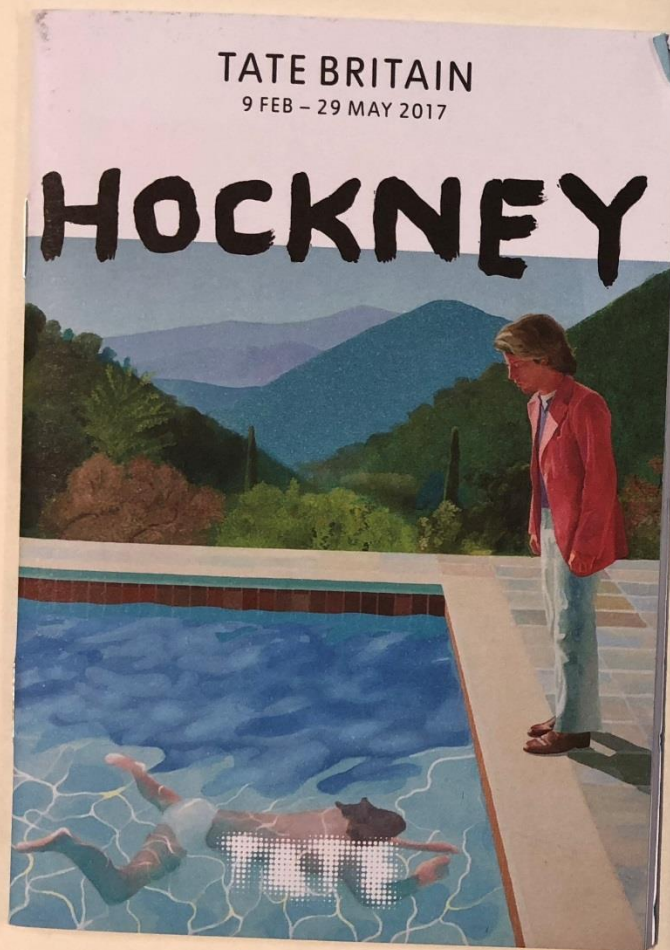
Their practices are profoundly political, bearing witness to historical events and personal experience. A wealth of archival references and a wide variety of source material underpins the work in the exhibition, with the artists drawing from and on pre-existing words, texts, books, maps, images, and sounds.

### Market Gallery

101 Market Street, Edinburgh EH1 1DF  
0131 225 2383  
[tutmarket.co.uk](http://tutmarket.co.uk)







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Artmarket Gallery

101 Market Street, Edinburgh EH1 1DF  
0131 225 2383  
artmarket.co.uk



ALBA | CHRUTHACHAIL



Vivienne Koorland's painting **PAYS INCONNU** (2016) opens the exhibition. A reworking of an eighteenth century map of South Africa made as a gift for King Louis XVI of France by the hunter/collector François Le Vaillant, the painting plays with the conventions of map making, with its stylised separation of land and sea and its collection of 'exotic' animals. Like all maps, the painting lays an idea of place over its reality, conjuring a South Africa that entices but does not really exist. Two nearby paintings testify further to this: **SA FARM MAP Settlements** and **SA FARM MAP Deportations** (both 2008) reduce the land to a list of vanished farms, scorching the earth to a bleak blankness. Between the paintings a sunbird sings 'forgive us our trespasses', perched on the signatory South African national flower, the protea.

These are paintings of place, home and exile, of the complex interrelationship between the individual and the land that both shapes and is shaped by them, in reality and in the imagination. Close by, two of Kentridge's **Drawings for Projection** mine similar territory, drawing and redrawing South African land and townscapes in complex narratives that plot personal and political dramas. The films **Other Faces** (2011) and **Felix in Exile** (1994) place the artist's surrogates in the freighted landscape of his childhood, while the contested claims for territory and occupation of the earth, by animals, people and protagonists are etched and erased in ink, charcoal and wash.

Upstairs, a vitrine contains ephemeral and small-scale works by both artists that point to their shared interest in books, maps, texts and drawings. The enormous East Rand Proprietary Mines Journal is the ground on which many of the frames in Kentridge's films are shot. Close by is a typescript by Koorland recounting the testament of a child displaced from Poland during World War II. The account accompanied a published drawing that she used as the basis for **How I Live** (2008), an enormous painting that opens out, book-like, an enlarged image of war through the eyes of a child. **VIVE MAMAN** (1987) also has its source in the Holocaust, based on a drawing made by a child for his mother's birthday before his deportation from Drancy to Auschwitz. The transposed drawing is superimposed by Koorland onto the pasted pages from an early twentieth century folio

the virtues (both racial and aesthetic) of Romanesque churches. The juxtaposition of the drawing of a murdered Jewish child with that of 'civilization' speaks to the layerings, both physical and conceptual, that the work suggests.

**MAMAN**, Kentridge's **Notes Towards a Model Opera** (2015) takes texts as its ground, invoking multiple historical contexts in order to lead to revolution and its attendant languages, sonic, verbal and film overlays multiple revolutionary moments – African, French, Chinese – to a soundtrack of 'The Internationale' sung in a variety of voices and against a background of archival maps, found texts and archival figures dance and act out a variety of revolutionary stances, holding placards. 'Long Live the Motherland!' proclaims one, linking Koorland's **VIVE MAMAN** and the themes of mothering and the child that are woven into so many of the works in the exhibition.

The grounds on which **Notes Towards a Model Opera** is made is Johannesburg, collaged and drawn by Kentridge on pages of newspaper. The map itself is in the nearby vitrine, and its prominence in his work and the exhibition is a testimony to the extent to which it has an expanded sense of the linear (whether stitched, sketched, or scripted) is at the heart of both these artists' practices. For Kentridge, as freighted with historical, political, conceptual and narrative complexity, three-dimensional illusionistic drawing dissolving into flat, text inscription, as looking intersects with reading and forms collide

Koorland offers a rare insight into the work of both William Kentridge and Vivienne Koorland. The synergies between their diverse, but related, ways of working are compelling, and the selection that Tamar Garb has made allows us to look at each artist afresh so that the specificity of each is more visible, just as the artistic, cultural, political and historical links between them are revealed.

#KentridgeKoorland #fruitmarketgallery



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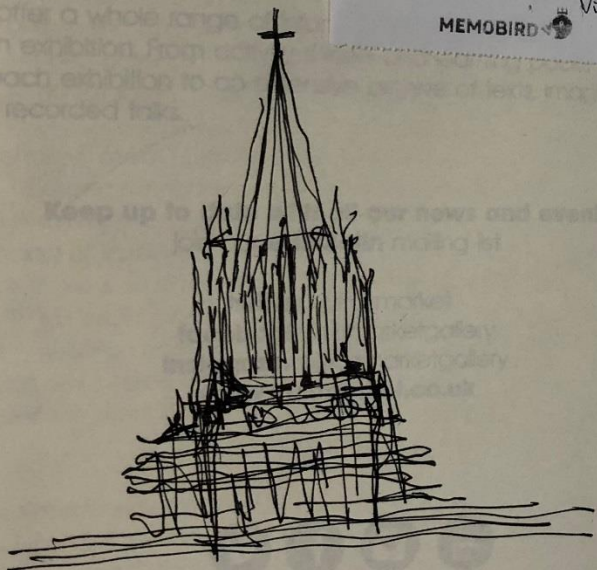
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The  
Fruitmarket  
Gallery

2017-02-26 22:16:29

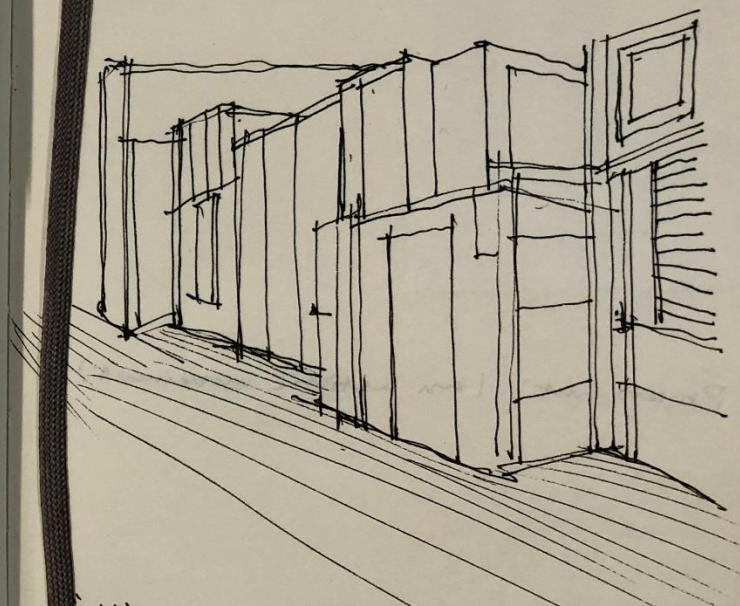


MEMOBIRD Vic. St.



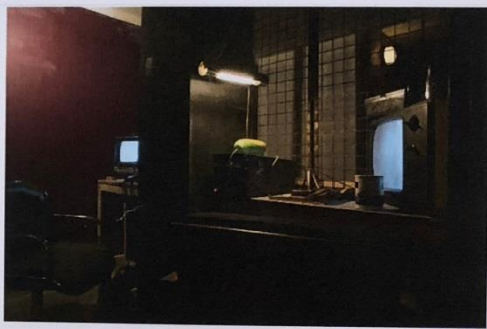
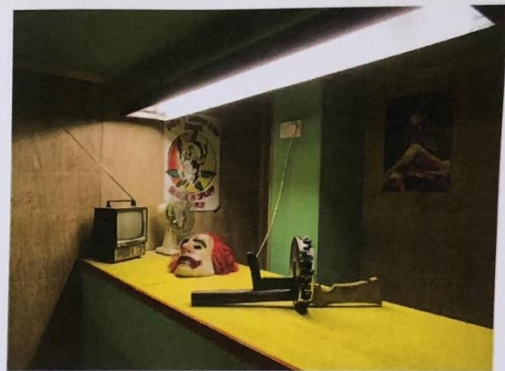
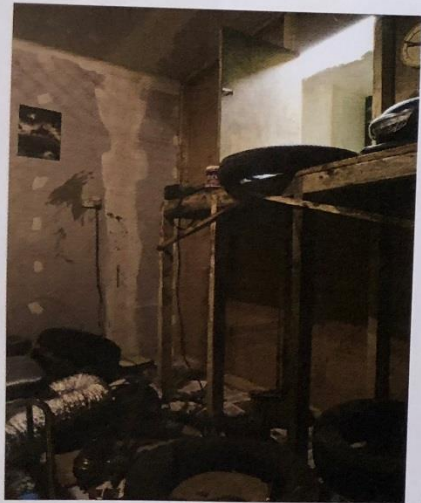
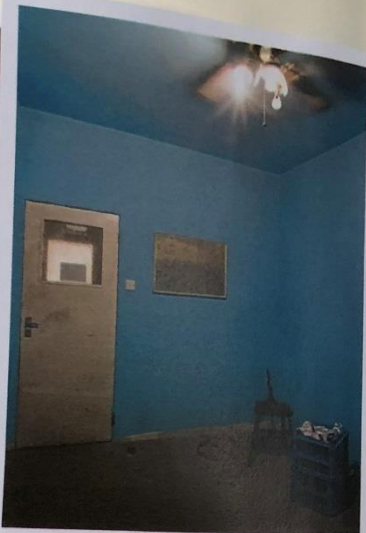
So Ho Suh: (Inspired by his peripatetic wife)  
"Passage/s"

I see life as a passage way, with  
fixed  
beginning or destination.



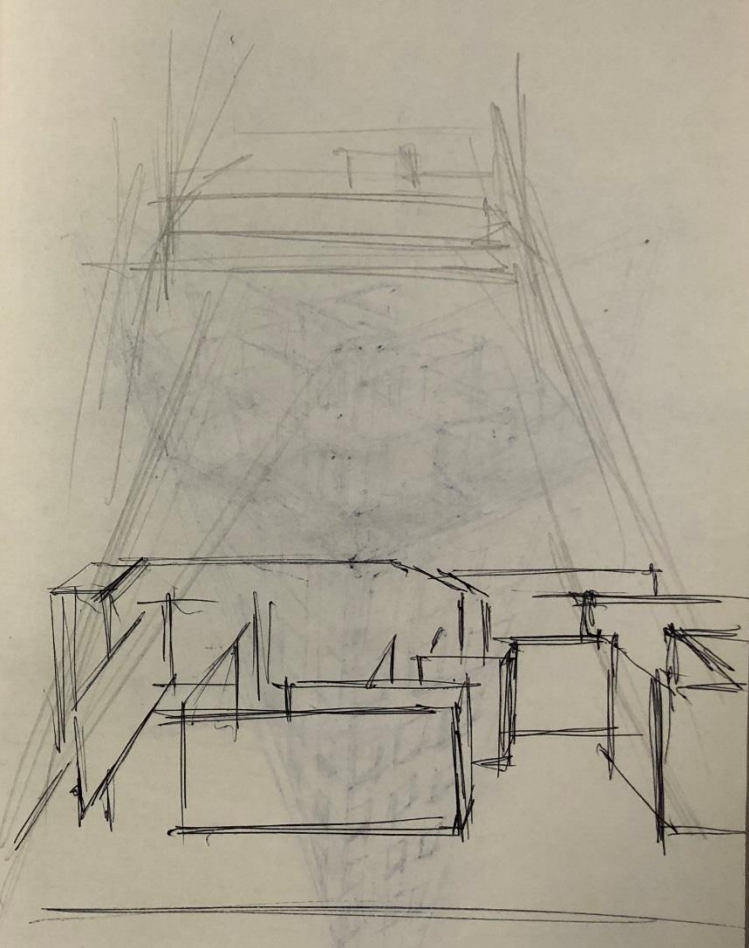
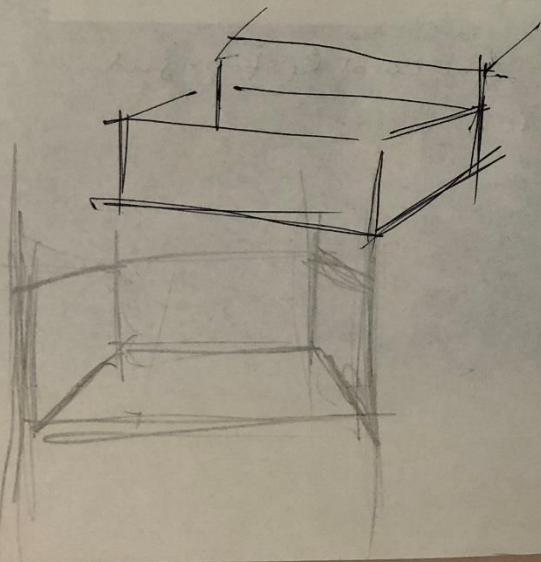
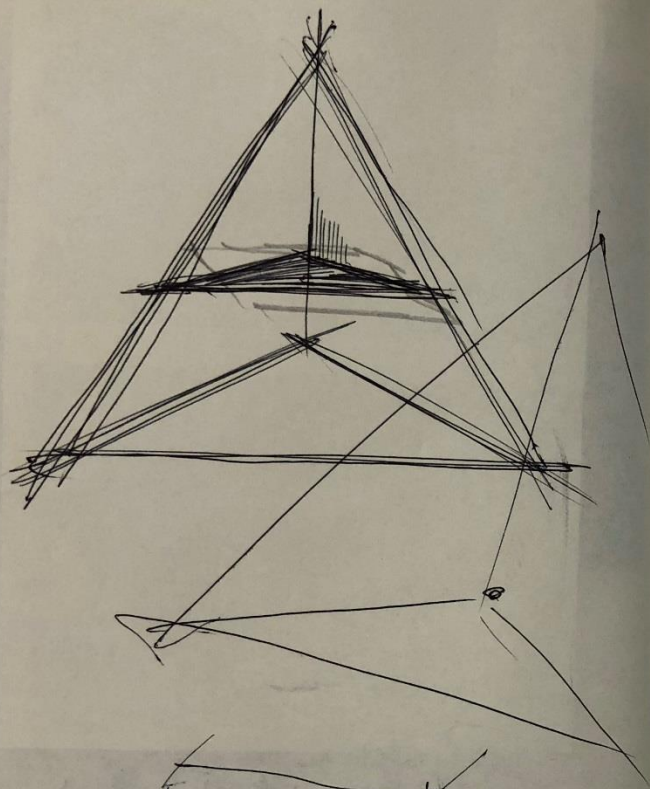
We tend to focus on the destination  
all the time and forget about the  
in-between spaces. But without these  
mundane spaces that nobody really  
pays attention to, these grey areas,  
we cannot get from point A to  
point B.



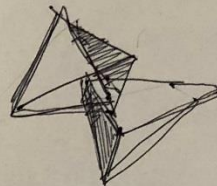
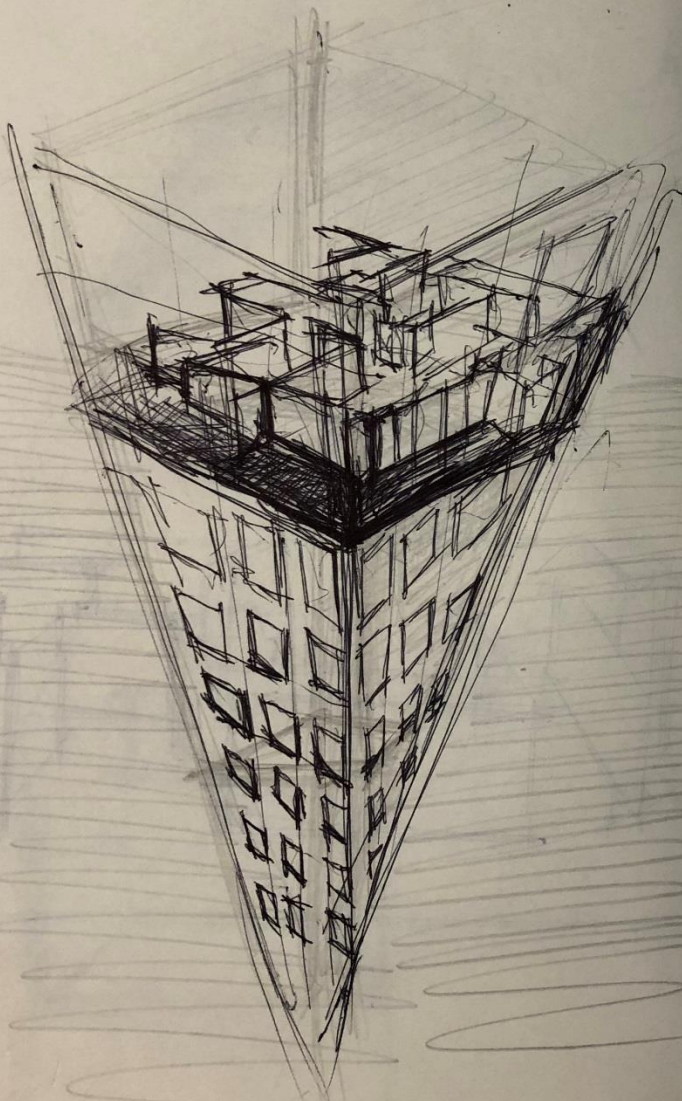


The Coral Reef project









a unit of a building block.



a group of buildings/a community

\* use more photography ~~to~~ to represent  
the living space. (details).  
Hou's moving castle.  
Brutal architecture.  
wreckle.



Art 08/03/2017

- Darkroom: screens
- Print out the photos
- Detailed drawing  
screens  
↓  
Pencil / pen
- Sketches  
hotel's moving  
castle

- Reference - story  
for the creepy  
film
- Think of the  
concept of  
during the screens



Solving by designing.

- ① balcony, insulated windows  
- dependent way

- ② floating slabs.  
\*  
? ? ?

- ③\* ~~nylon~~ in glass. !!!

~~Garbage~~ in red not sure \*

P4. other problems.

Sanitary Quality → garbage.

a. ~~human~~ human behaviour

b. ~~inconvenient~~ inconvenient location

- ① Build a system ✓ grey.

- ② ~~device / method improve~~  
advertise people to protect living environment.

- ③ 公共菜市场造成危害.

Conclusion: §2.

Intro -

Noise

Solving by managing the source.

- ① Limiting the car speed.

conclusion: no harm  
呼吁大家. 可行.

- ② redesign the road.

不可行. 太贵. 没效果

- ③ change the material of the road.

铁 > 砖. - 噪音.

near residential building

Solving by planning

- ① Block noise using buildings which  
are not sensitive.

没效果. \*

- ② Gardening & Planting

- conclusion.



16:00 Waverley

June's mission

~~Photo~~

14th

7:40 Sunrise

6:00 ~~32~~ \* →

Carton with sunrise

↓  
Breakfast

↓  
ECA visit

↓  
Illusion world.

↓  
Lunch.

↓  
Victoria St.

← ~~Scottish~~ ECA  
Scottish Gallery ??



Tuesday  
14th.

Hotel ↓ 9 mins walk  
10:00 - Scotland National Gallery

↓  
Victoria Street (walk 7 mins)  
King of Snake

↓  
Museum of Childhood.  
Camera Obscura and  
Wob World of Illusions (around 10 mins)

↓  
Bar: Sandy Bells 9:30 begins  
25 Forrest Rd  
~~The Royal Oak~~

Monday  
13th: ☀

LGW → EDI ↗  
11:05 12:30

Hotel: EHI 1QW  
(15 mins to Calton Hill)  
(6 mins to Uni)

Buy the breakfast !! \*

approx. 14:00 check in  
15:00 Out

(Sunset about 16:30 - 17:00) through The Royal mile  
Walk to Calton Hill (sunset)

↓ 20 mins

New Town  
Gallery  
Waverley  
Calton Hill

Castle

Old Town  
Hotel  
15 min  
Museum  
ECA  
royal mile



From the Baishizhou Project, I have found that the world is not entirely perfect. But due to the environment we live in, we ~~can~~ easily can ~~form~~ ~~the~~

容易形成不一样的世界观

Happiness index is too high

自己陷入过或迷茫

With the provision of food, clothes, love everyday by ~~the~~ parents, I assume the world is perfect.

Imagining we ~~can~~ have no distress in the future.

Happiness is the meaning of life.

balance point

Sentiment

文青

Utopia  
World

Reality & imagination

The situation

Physical environment - spiritual environment

Environment

↓ spirit  
human ~~emotion~~



in urban life?  
isolation?

Edward Hopper: analysis the diversity in urban

Conclusion

develop (maybe) mind / heart in that space time

to people's inside / outside world or living in urban isolated?

Maybe answer? apart from other people normally where do people gather? go to? or at home?

Photograph different people, diverse environment, lifestyle (living)

The world is changing fast.

The developing society

Environment

9/26/24

Living environment:

① Primary source: Photograph taken out of "in to out" from "in to out" London the windows // boarding house // Edinburgh my home / boarding house

link

Michael Wolf - transparent city - (the office) (lousy life)

interior & exterior

inside & outside

everyday in the toilets, mirrors. Still life, messy rooms.

different forms & element of the outside "scenic" the urban expanding!

Photography shop !!!

with fluorescent light





00:00 深夜

00:15 深夜

00:30 深夜

00:45 深夜

01:00 深夜

01:15 深夜

01:30 深夜

01:45 深夜 - We will rock u

02:00 深夜

02:15 深夜

02:30 深夜 - 1st round

02:45 深夜 - 2nd round

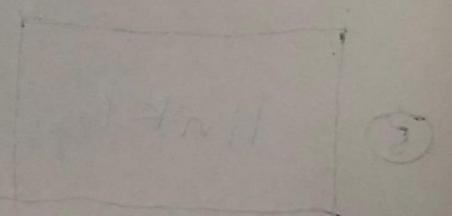
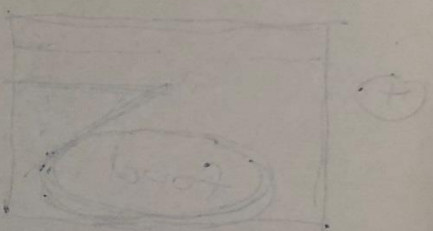
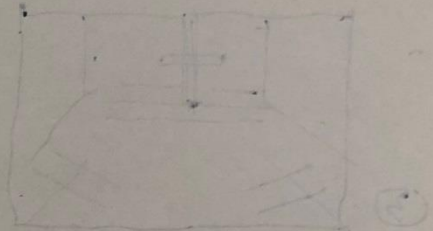
03:00 深夜 - 3rd round

03:15 深夜

03:30 深夜

It's not about fashion,  
it's about survival.

— Norman Foster

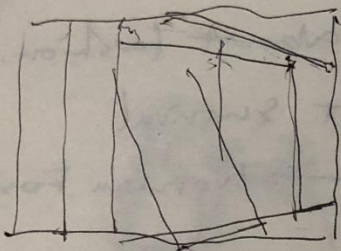


Party tonight

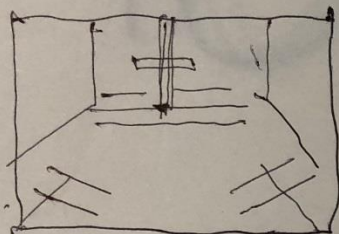
- 2016.12.20 -



②



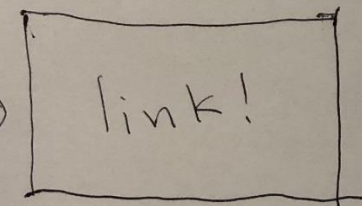
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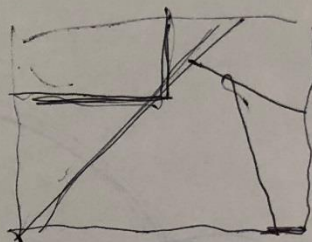
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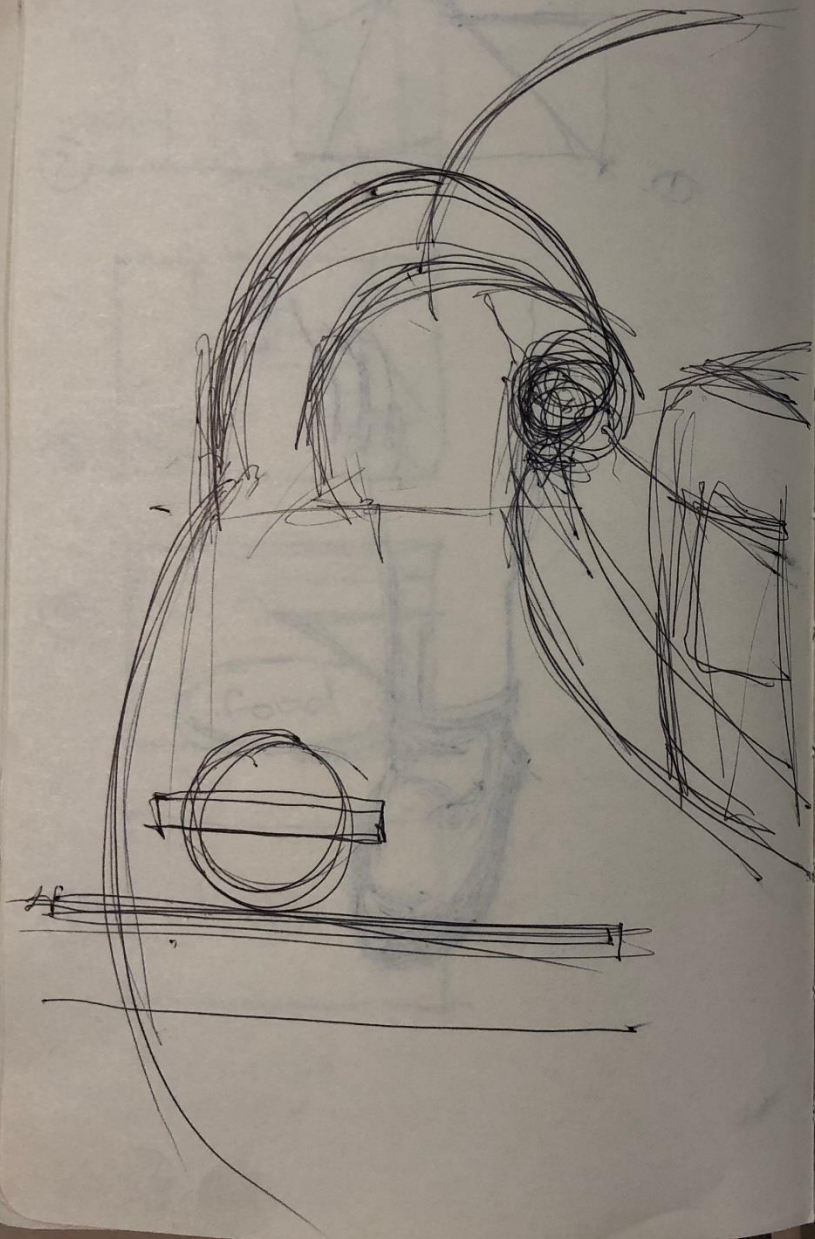
⑤



①







mundane everyday routine.

房间 → 客厅. WEEKLY

合量



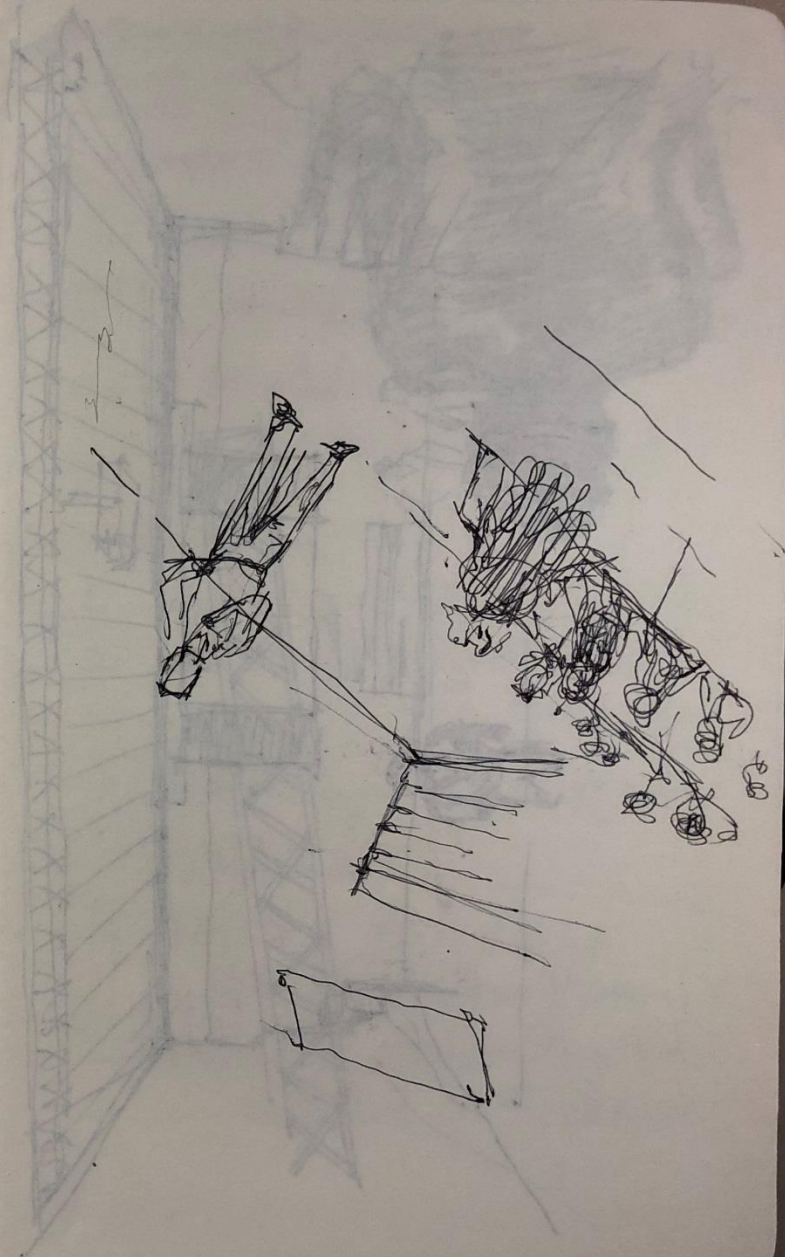
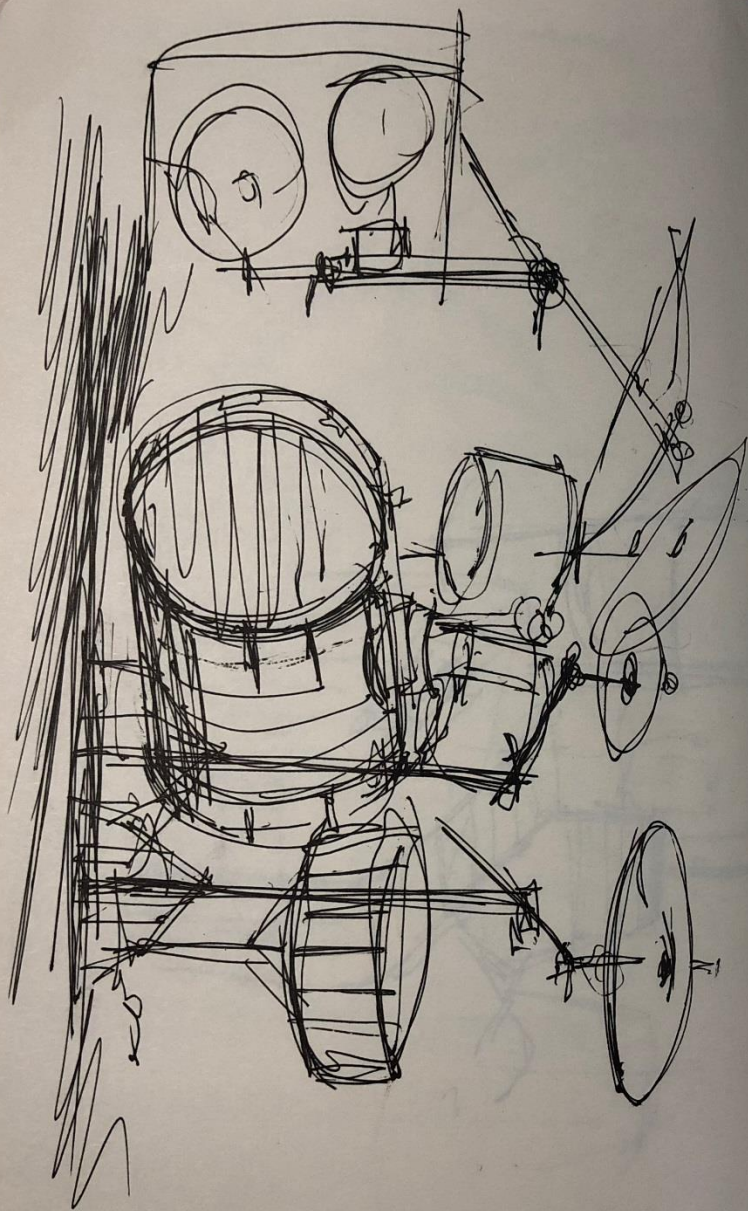
上课

Gym Guitar

酒吧 → 喝酒

↓  
看书

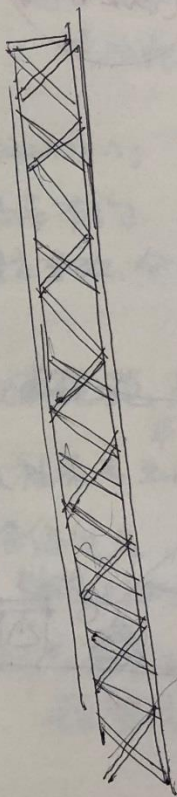
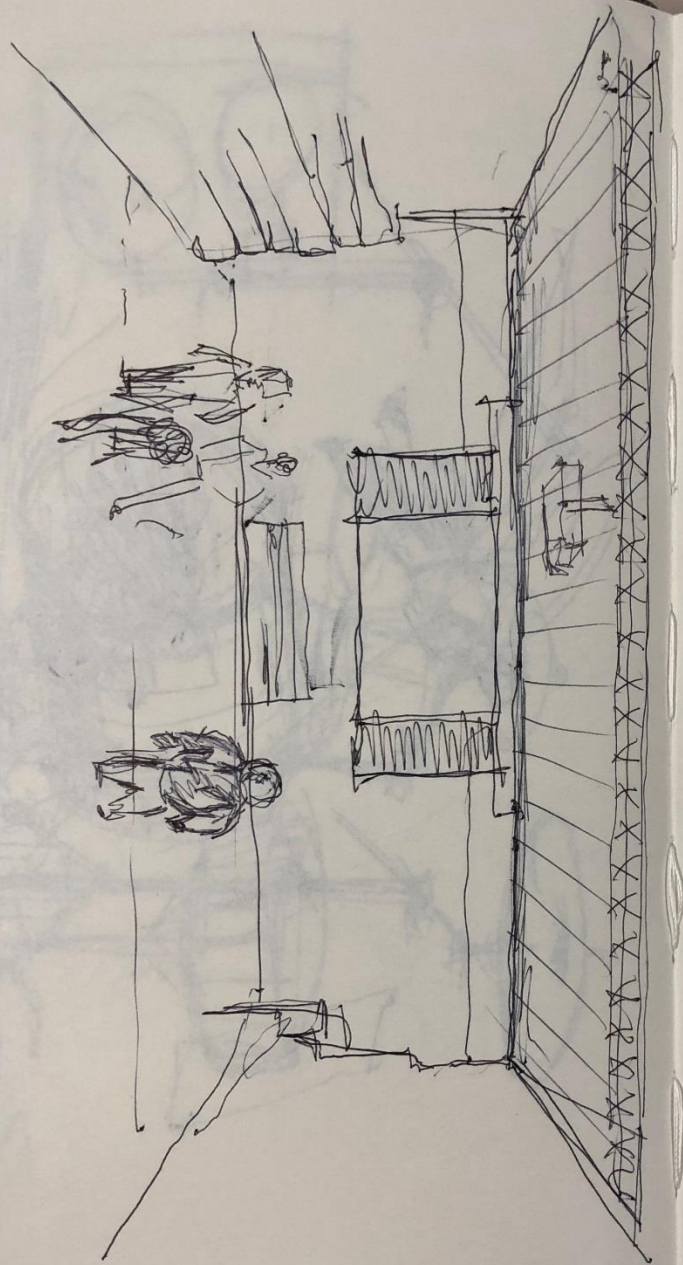














垃圾 → garbage problem.

1. Garbage everywhere (on the ground)

Reason ① People's behaviour

↓  
not put them in the bin

② ~~Unreasonable~~

Inconvenient bin location

↓ 解决 solve:

① establish efficient collecting system

② ~~People~~ (method)  
Improper collecting devices  
(e.g. 垃圾桶)

solve: improve the devices & method.

3. even so many cleaners, but still rubbish everywhere.

solve: ① improve people's awareness of environmental protection

②

4. although rubbish bin exists.

bad smell.

solve ①: 垃圾分类

② the amount of bins should not be too many. → the awareness

• Building design

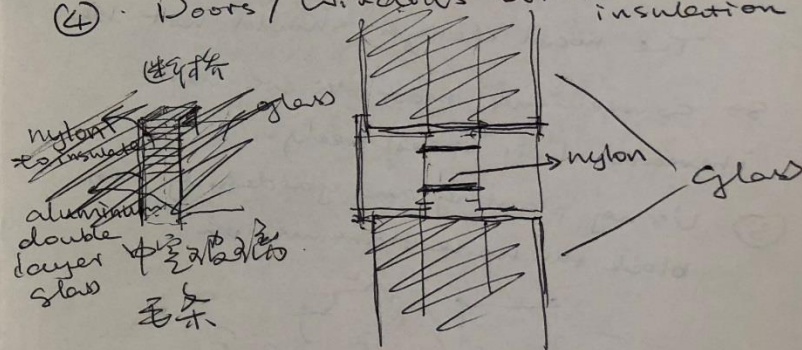
①. Distribute the sensitive room at (bedroom) the opposite side of the noise.

②. Inevitable situation: enclosure balcony / insulated window

③. Use insulated material to make the wall division

④. Slab - insulated material.  
floating slab insulation.

⑤. Doors / windows with insulated insulation



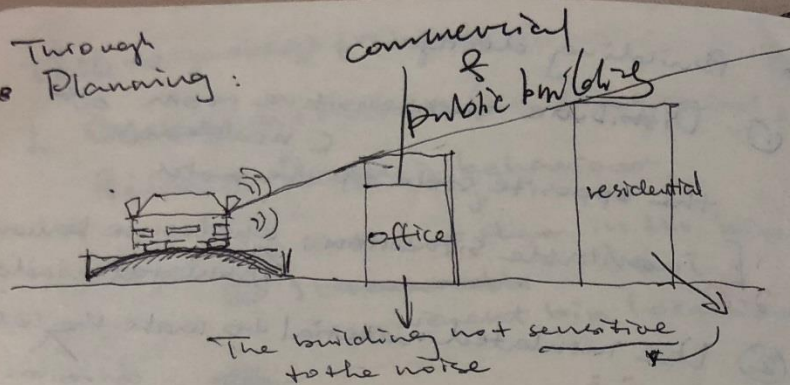
⑥. 排水管

Reduce the noise by replacing the insulated water pipe.

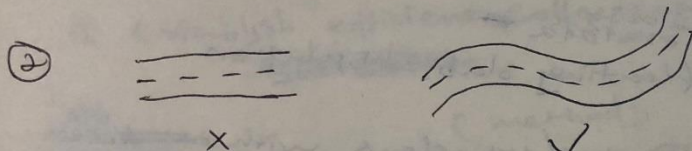
⑦



## Through Planning:



① Block noise using the building which is not sensitive to the noise.



The road design should not be so convenient that drivers will increase their speed freely.

③ Using planting and gardening, to block the noise transmission.



## The Baishizhan Project:

### Noise Control:

Solving by 'the source':

① Limit the car speed.

✓ Lower speed car driver can be more calm than high speed driver when the car suddenly stops, so that lower probability to sound the horn. SS

② Repesign the road.

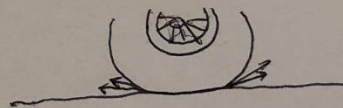
Make it more fluent.

Increase its efficiency.

③ Use the low-noise material such as bitumen. ✓

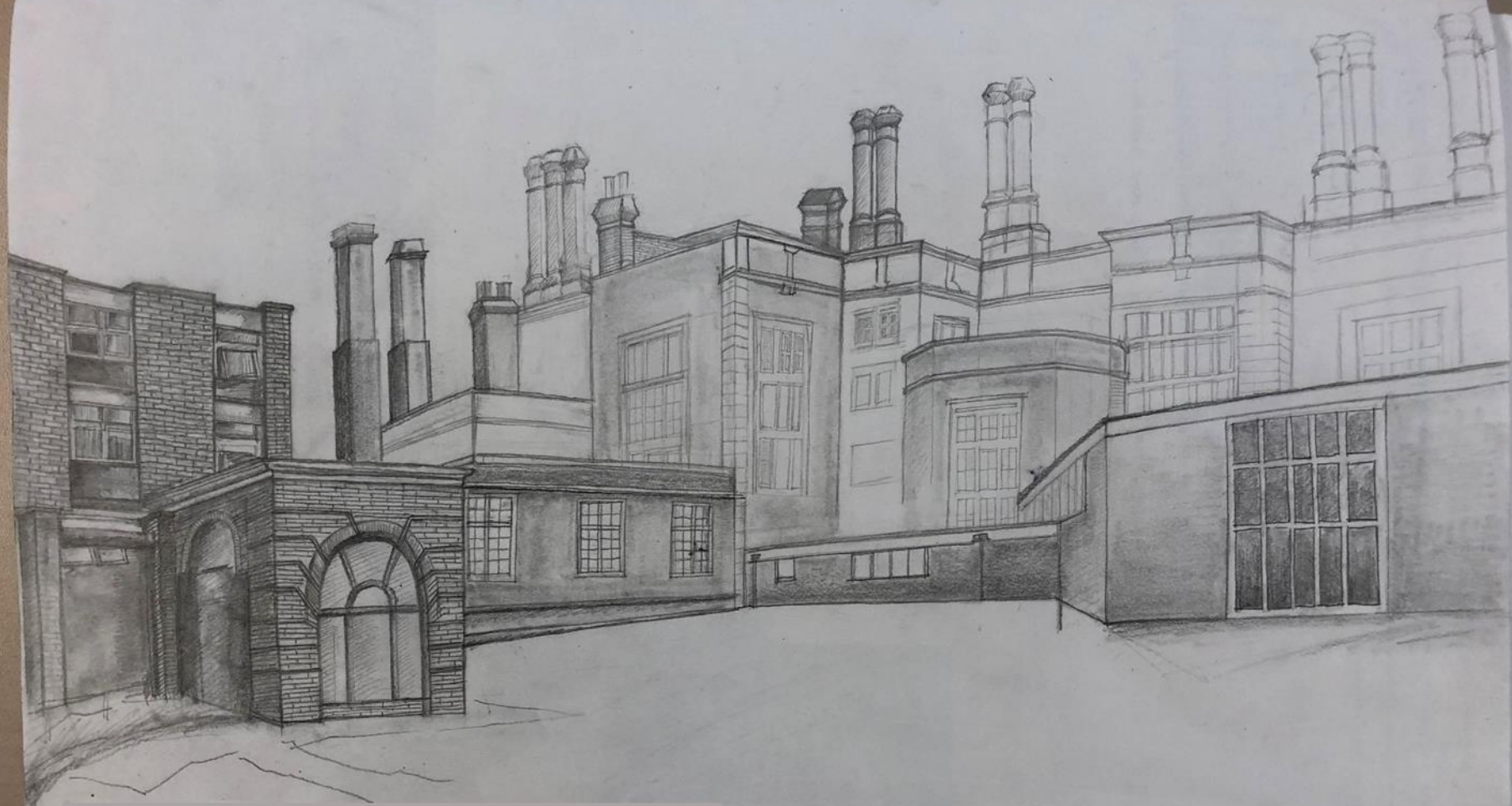


The noise made by the tyre will be absorbed by the gap between the bitumen particles. So less noise will be heard.



↑  
The original: No gap absorb the noise, so the sound will be reflected by the road surface, smooth, so that there will be more noise.

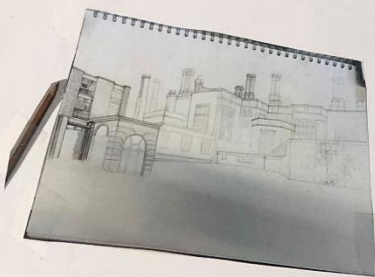




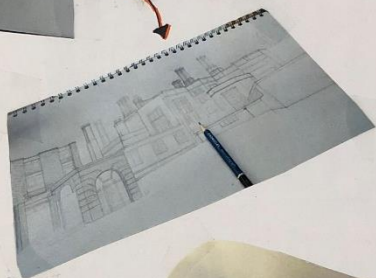
ABOUT BUILDINGS ⇒ In 1517, the estate was acquired by King Henry VIII, who greatly enlarged and enhanced building and called it Beaulieu.



During my photographing and drawing process, I found that there are so many chimneys on the top of the building. In my opinion, the reason why is that there are a lot of heating stove inside and need to be ventilated. Also, it used to be the accommodation of the royals, so it has brilliant infrastructure like that.



This is a view of combining the new and old buildings in our school. The left hand side one is our refectory and our dormitory. They are new-built.



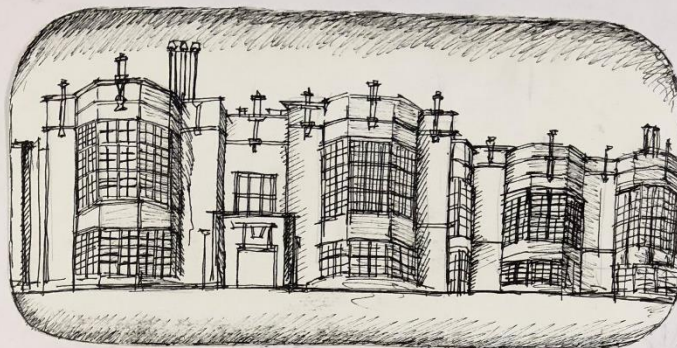
And the best view long chimneys are the old buildings.

I photographed at noon, so the sun shined more on the new building, so I added more details on it.



There are several colours of brick on the building. The main colour is red, and it forms a beautiful contrast in an attractive way.

The green grass sets the red building off to advantage.



### MY QUICK SKETCH

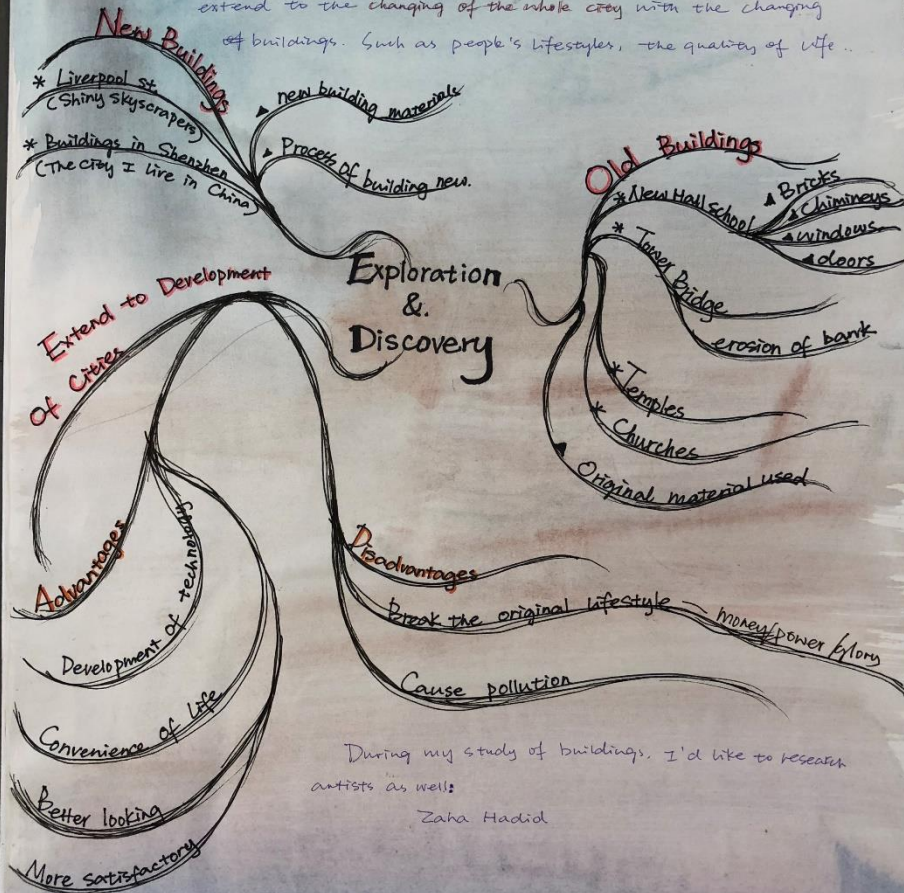
This is the first view you will see when you enter the New Hall School. This is the oldest part of it. Every window is protruded.

I think the architect may want to have a broad view at any of angle of the sight view. There is a big grass field outside the window when you look out of it, also pigeons are always gather there. So people who inside the building will enjoy the scenery so much.





My original thought of Exploration & Discovery is to find out the difference between old and new buildings, because I'm quite interested in architecture. During this process, I'd like to learn some difference in building materials, the way of people using them, and characteristics, etc. Also, I'd like to extend to the changing of the whole city with the changing of buildings. Such as people's lifestyles, the quality of life.



During my study of buildings, I'd like to research artists as well:

Zaha Hadid

- ▲ Things I'd like to explore & discover
- \* Things I'd like to photograph & DRAW!!



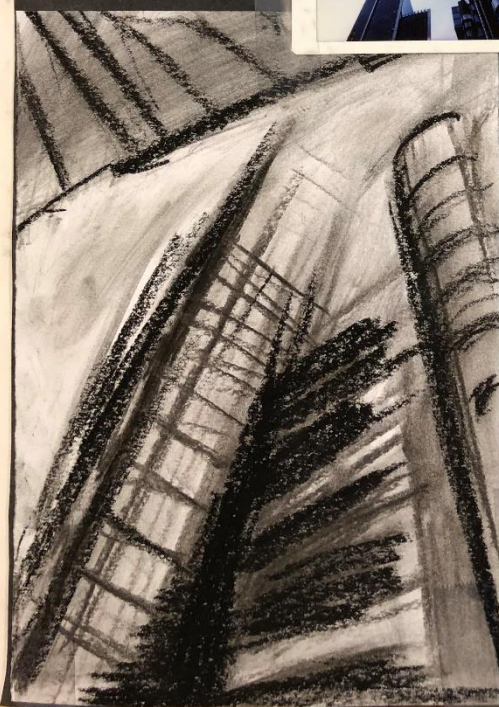
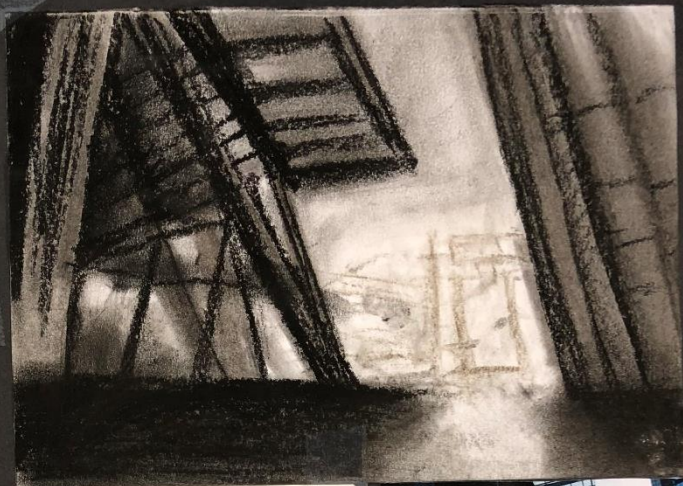
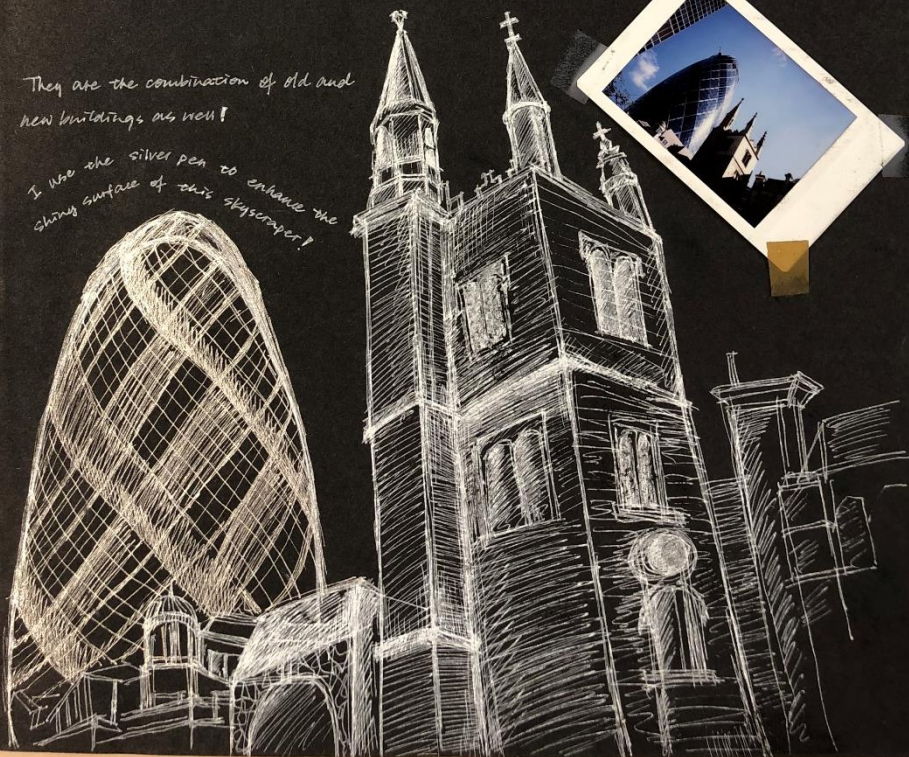
# Liverpool Street #NEW

There are many new buildings with high technology on Liverpool St.

The shiny skyscrapers are mainly for commercial uses. For example, the 30 St. Mary Axe, looks like a gherkin. It has shiny surfaces and has regularly circular distribution of colour. The colours remind me of exploiting the wind of a gherkin. And, at night, the light is amazing! It has the crossing shape and just like a gherkin is about to burst! The design is interesting and gives me a lot of imagination on it.

They are the combination of old and new buildings as well!

I use the silver pen to enhance the shiny surface of this skyscraper!







MY first time  
to attempt liner.

Transparent paper  
to depict the  
original picture



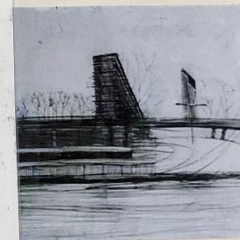
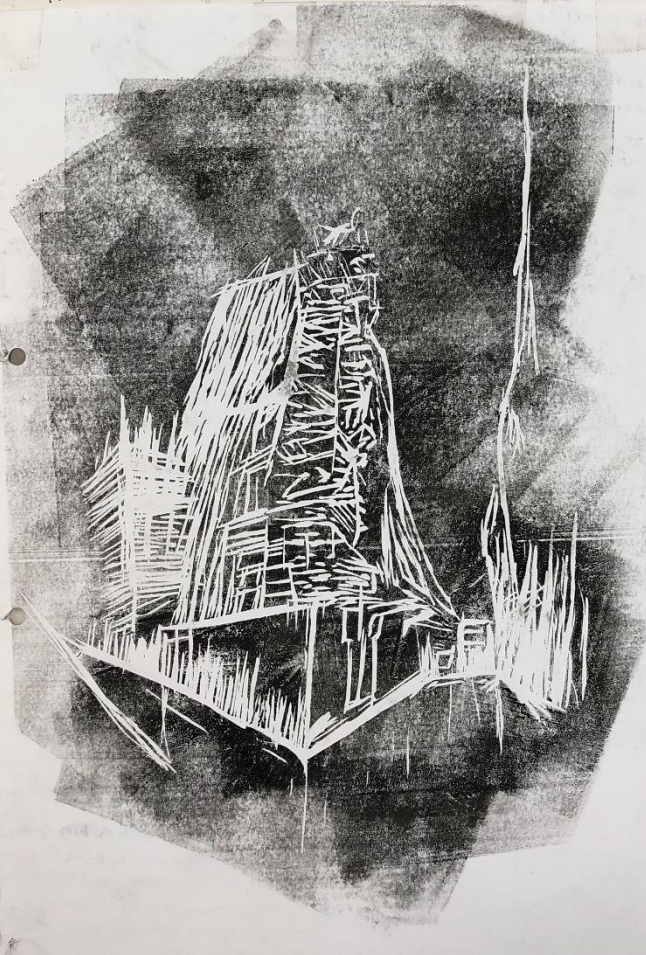
Learning to  
use roller to  
colour the  
liner.



↑ See next page.

This is a composition of old & new buildings. This is a view that looks from

which is in the process  
towards these buildings.  
the thin and shallow  
the constructing web.



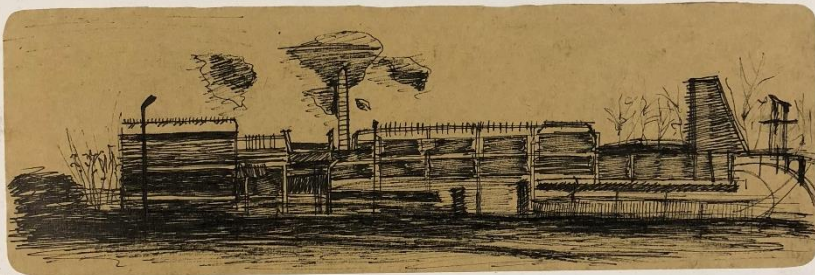
ben  
owell



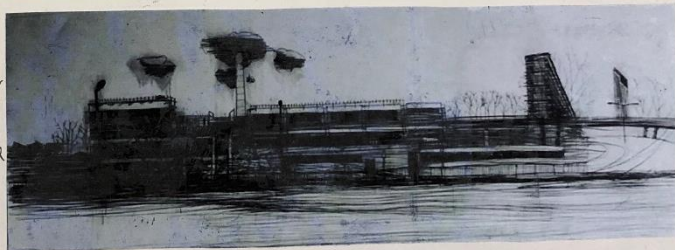


↑ See next page.

This is a composition of old & new buildings. This is a view that looks from higher place to lower places. He may stand at a high building which is in the process of constructing, because I found that there is a ladder stands towards these buildings. The ladder sets off that the city is being constructed. And some thin and shallow lines in at the blank place, they might be the stick to maintain the constructing webs.



I used the darker colour paper to depict this picture. Reuben used almost all the straight lines to finish this, looks clean and smooth.



To create the feeling of vintage.

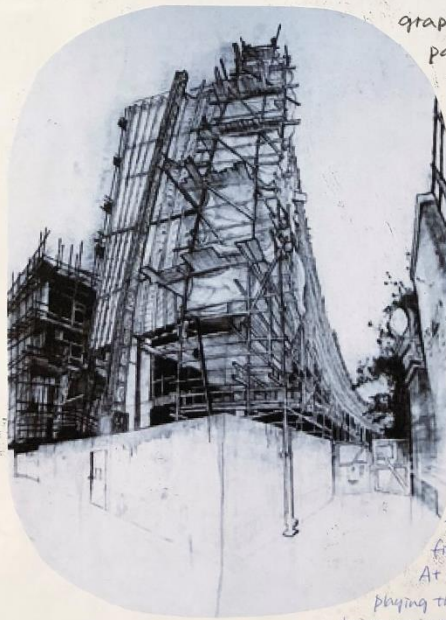
Reuben  
Powell



But after several years later, the government decided to build a large department store there. We don't have happiness anymore with that grass field. After that, trees were cut, grass were exploited, the rest of it are dirty soil and mud. We experienced several noisy days, produced by different kinds of constructing machines, and there was a big fencing wall to block us. So this picture reminded me of this story about 'alienation'.

• This is a street view (83 Crampton Street).

It shows that a group of building is being constructed at that time. Reuben Powell used graphite and oil painted this.



There is a wide white wall in my first sight. It defended the danger of the constructing building, but it also gave me the feeling that we are far away from it.

There was a big grass field near my home (in China). At that time, children always playing there happily. And elders bring their pets wander there too there relaxing. There was a place which evolves freedom & happiness. (See the top)









I photographed the surface of the building on Liverpool Street, which was being constructed at that time.

The new building looks more advanced and can accommodate more people, but it also break the people's original life. It blocks the







I photographed the surface of the building on Liverpool street, which was being constructed at that time.

The new building looks more advanced and can accommodate more people, but it also break the people's original life. It blocks the road, causes the traffic jam, and traffic jam can cause the environmental problems. What's more, building materials can also give out toxic scents, which is harmful for people's health.

Original life is decaying

Urban city is developing **Now**



This is a painting by Brendan Neilland, looks like a surface of a shiny skyscraper. The surface reflects the colour of the sky and other buildings. Also, the feeling is like a water surface.



Complete text





This is the old buildings in Shenzhen, China, which is the city I live in. They are the residential compound which haven't been refurbished. There are old-fashioned air-conditioners all expose outside the houses. Families who live in these



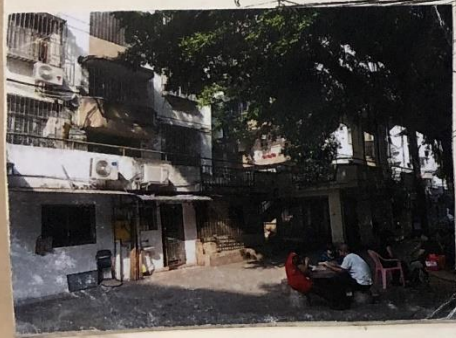
People hang their clothes outside, build some stuffs using woods. They are living in this rural life even they live in Shenzhen (a developed city in China).



type of old houses would like to install the steel handrail to prevent thievery. It's like a small community. In the daytime, neighbours like to stay to play poker and mahjong.









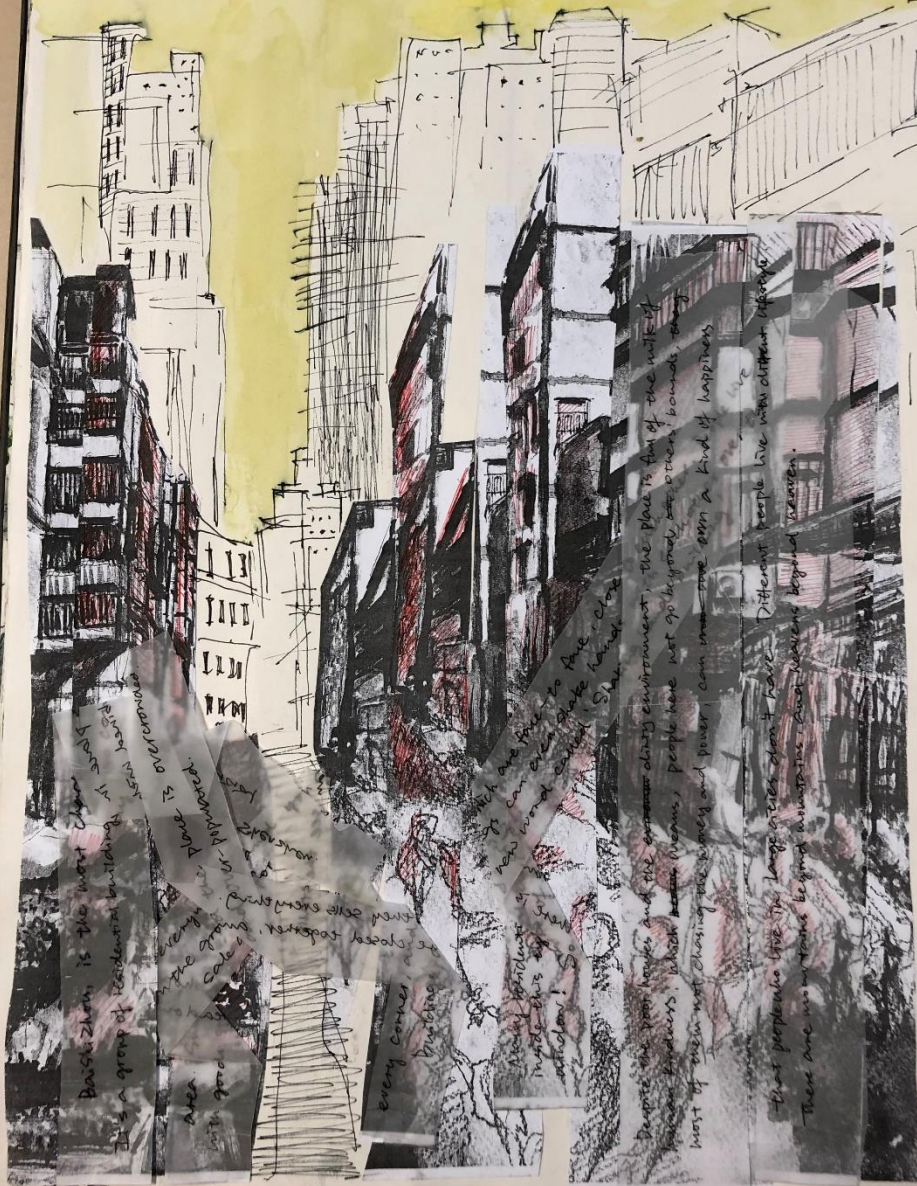








# Bai Shi Zhou, Shenzhen, China

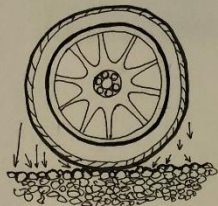




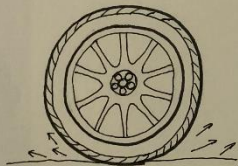
On the road:

(solving by the source of the noise)

- ① Reduce the noise pollution by using bitumen: (Low-noise bitumen)



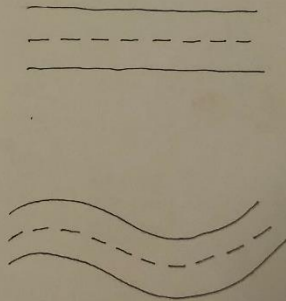
After using bitumen, the noise made by the tyre will be absorbed by the gaps between the bitumen particles, so less noise will be heard.



Before using bitumen, (concrete pavement) no gap to absorb the noise, so the sound will be reflected by the smooth road surface, so that there will be more noise.

- ② Reduce the noise pollution by redesigning the road:

This method makes the road more fluent, which increases its efficiency. Also, the road design should not be so convenient that drivers will increase their speed out of control.



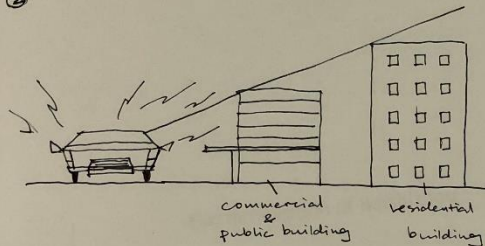
Solving the noise problems through planning:

①



Planting and gardening can block the noise transmission.

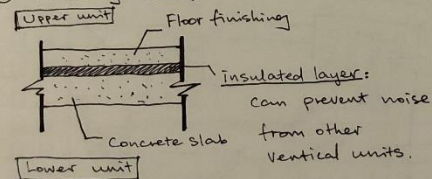
②



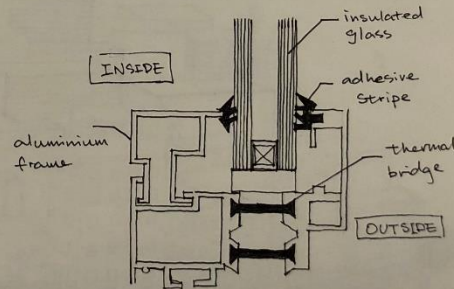
Using the buildings which are not sensitive to noise (e.g. commercial and public buildings) to block the noise. Some of the buildings should replan using this method.

Using technology in construction:

- ① Floating Slab:

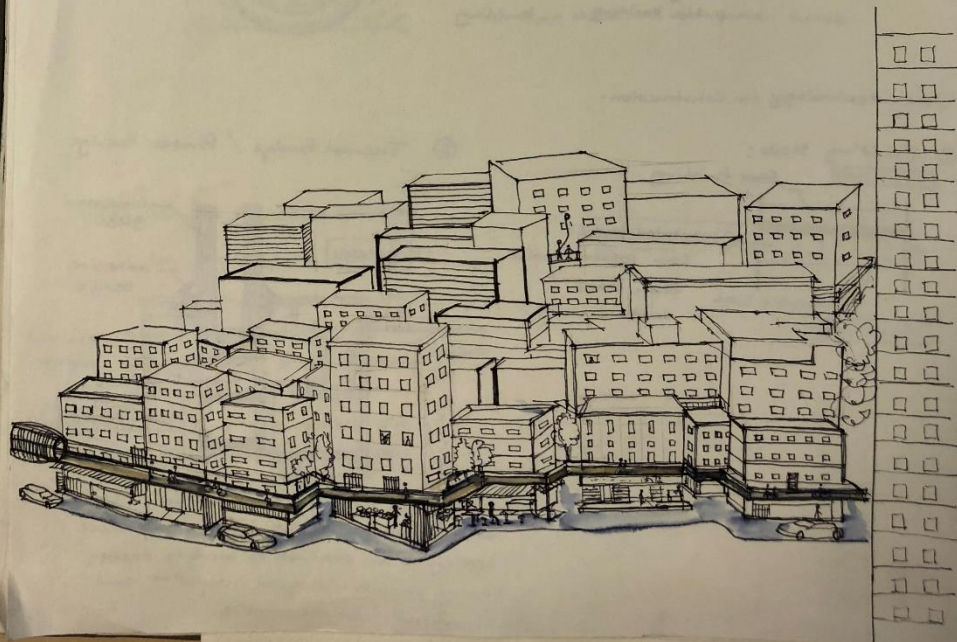


- ② Thermal Bridge / Broken Bridge

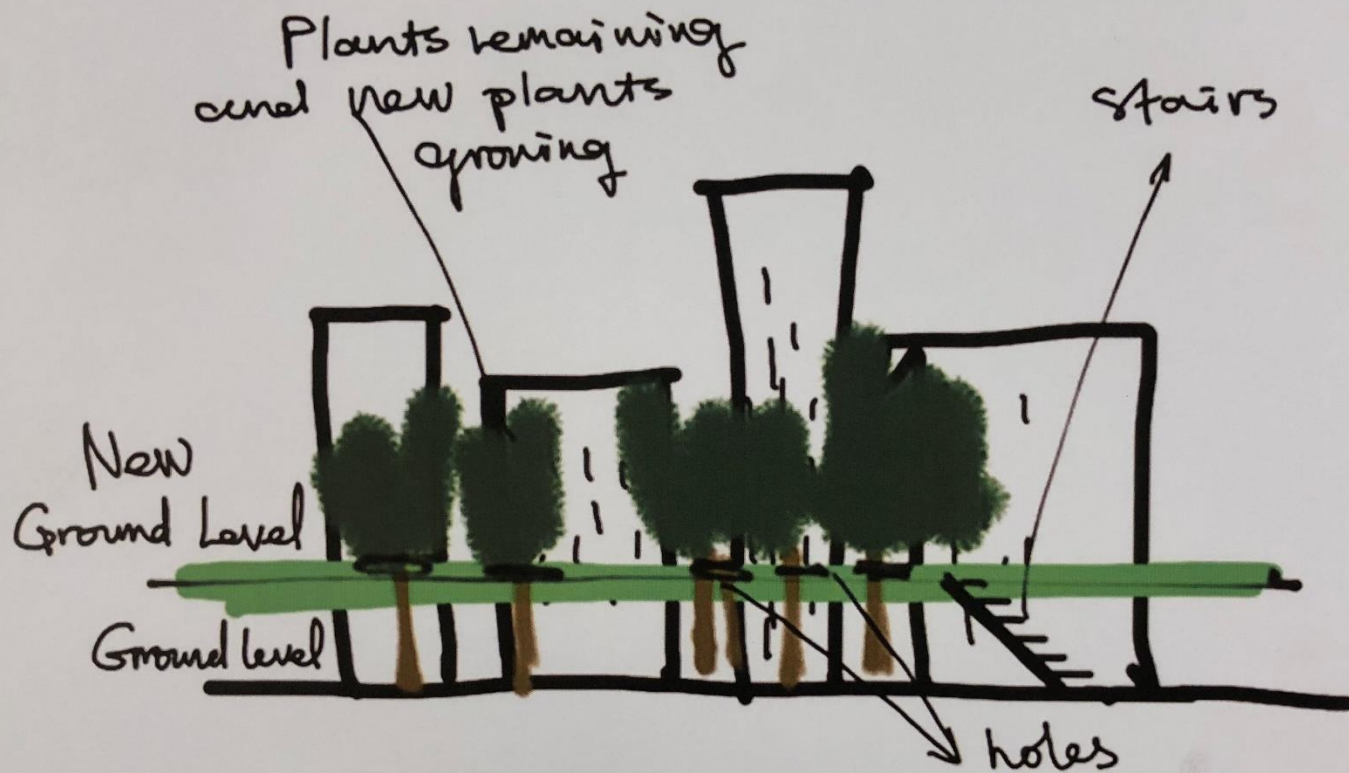


"Processing by insulating aluminium profiles and hollow glass. This product has been setting as an example of modern energy saving products with good insulation and soundproofed characteristics."









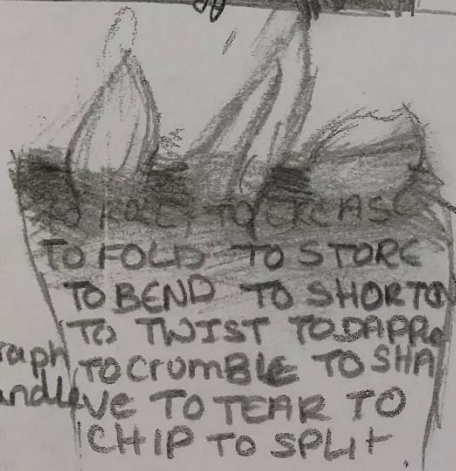


Me,  
w

nin

1

2

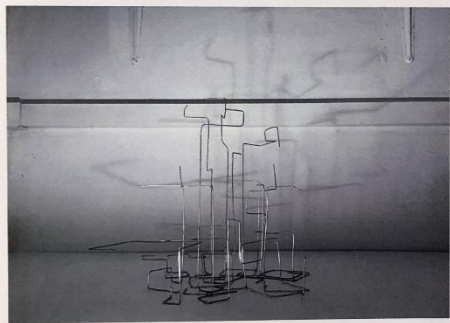
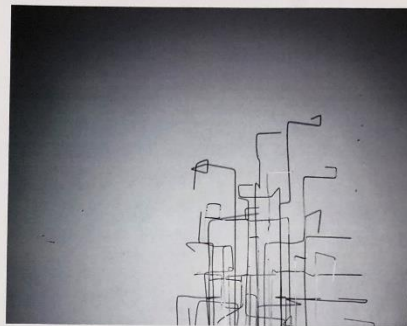


- want to then  
- go on to photograph  
own - Add candle  
in book

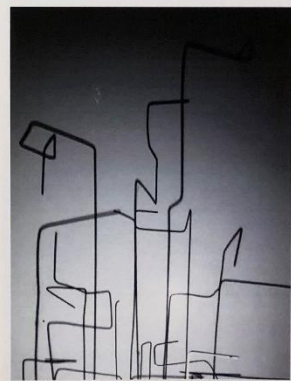
TO FOLD TO STORE  
TO BEND TO SHORTEN  
TO TWIST TO ADAPT  
TO CRUMBLE TO SHAPE  
TO TEAR TO  
CHIP TO SPLIT.



Some buildings have 7-8 floors. some are only 1 or 2. Many buildings ~~are~~ were illegally constructed due to the loss of technology. Due to the complex, dirty, ~~and~~ chaotic and unsafe factors, the house rent is cheaper than other places in the city, which is suitable for the young people who strive for their life in this city.



By looking at the shadow changing as I was moving the source of light, the ~~moving~~ pattern shown on the wall seemed like the young people's abundant and diverse life.

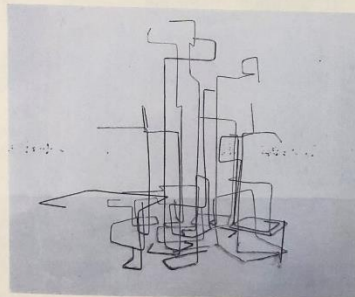
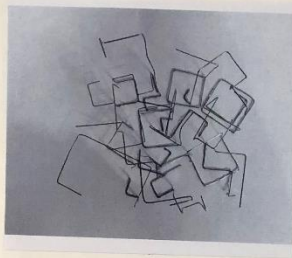


## - The City Doodling -

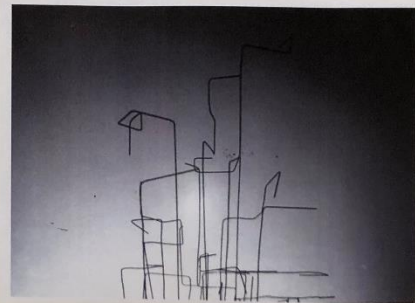
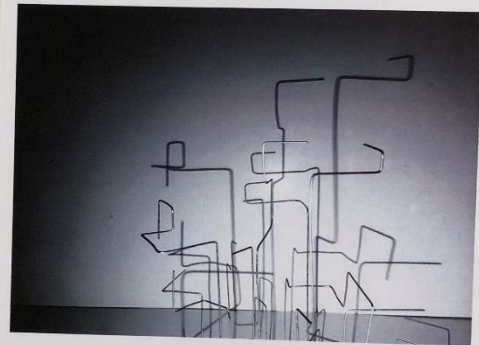
A city is always composited by different types of buildings, ~~and~~ which located in different-function districts.

The district I have depicted using vines is Baishichou.

By exploring, this district was built and constructed by the

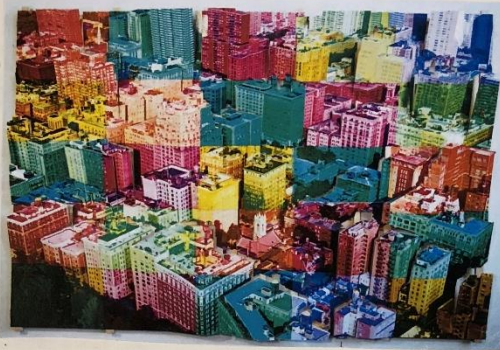


local villagers, with the unprecised and undeveloped technology and knowledge. This became a unique scene in the city.

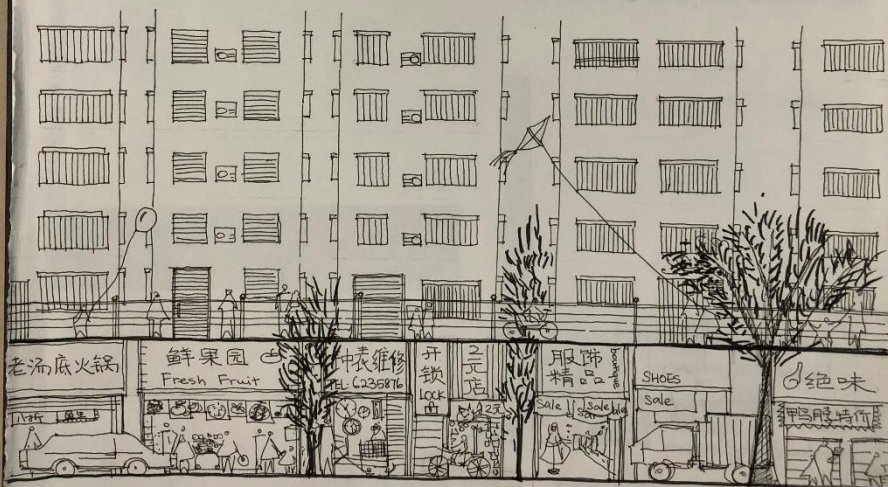




# Isidro Blasco



To do this work, he tears his photographs into different sections then deconstruct it to a model. It is in different aspect no matter the directions. So it looks like a three-dimensional ~~bottom~~ groups of buildings. Just like looking down from a higher place.





This painting is done by Richard Diebenkorn, who ~~is~~ combines abstraction and expressionism.



These works are created by Nicolas de Stael. He did the abstract landscape paintings.

He used large area colour of yellow and brown to form a 'contrast' between something, in my opinion. It makes me feel like there <sup>is</sup> a wide road and there are two hills behind it.

For this artwork, I think it's like the stones overlapped by each other. In the upper area is the sky. The dark area place might be a balcony. So he might looked out of that place and found the different general change of colours.

He used the sticky impasto to finish his artworks, like the one below. He created a feeling that the painting

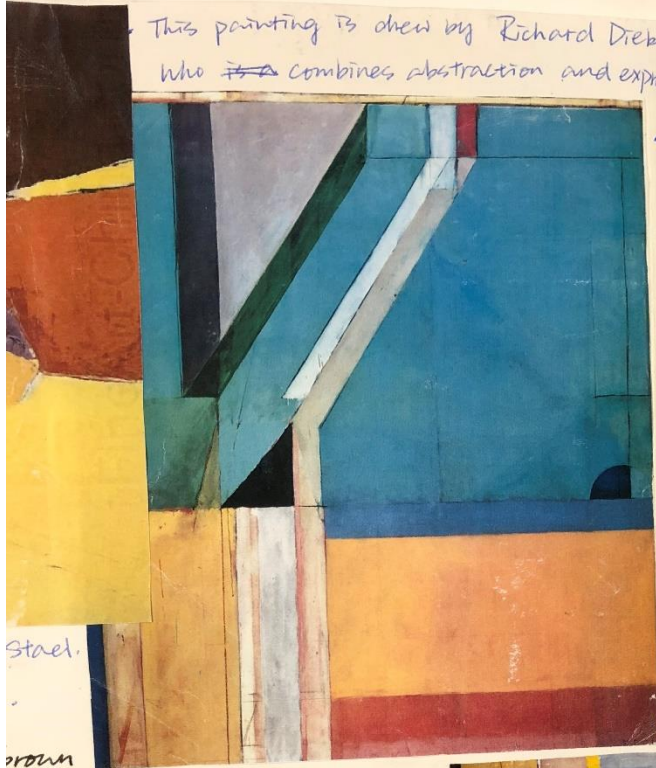


has strong weight, and gives me a vintage feeling. He used geometric shape as well, created a mysterious effect.





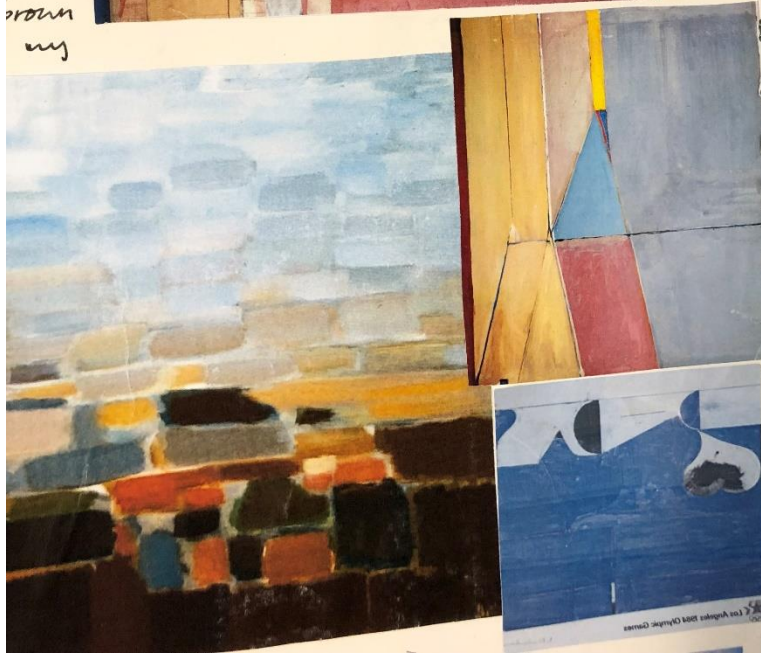
This painting is drawn by Richard Diebenkorn,  
who ~~is a~~ combines abstraction and expressionism.



Stael.

rown  
my

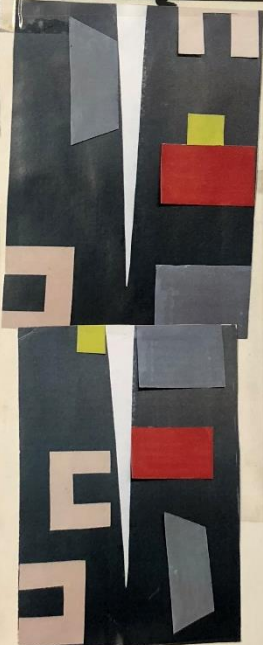
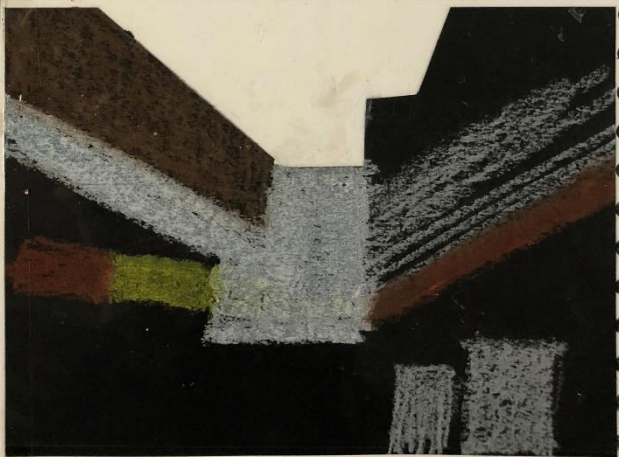
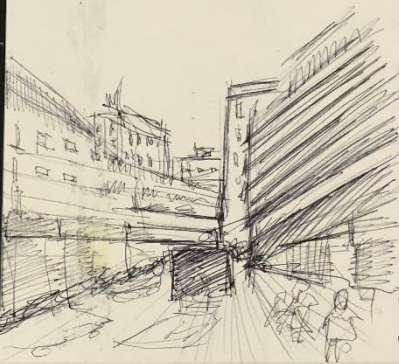
This series of work is known as  
the 'Ocean Park' paintings.  
For me, they are like the  
flat image looking from  
higher place. He used  
geometric shapes to express  
the place. Makes me  
to think about what he  
drew and what he thought  
when he was doing these  
outwork.





I'm studying in

and I'm trying to make everything abstract and all like the graphs and figures (triangle, square, circle ...) and combining with different single colours on it.



There are many advertising boards between the narrow residential area.

They are mainly

house rents and sales.

They paste

them layer by layer.

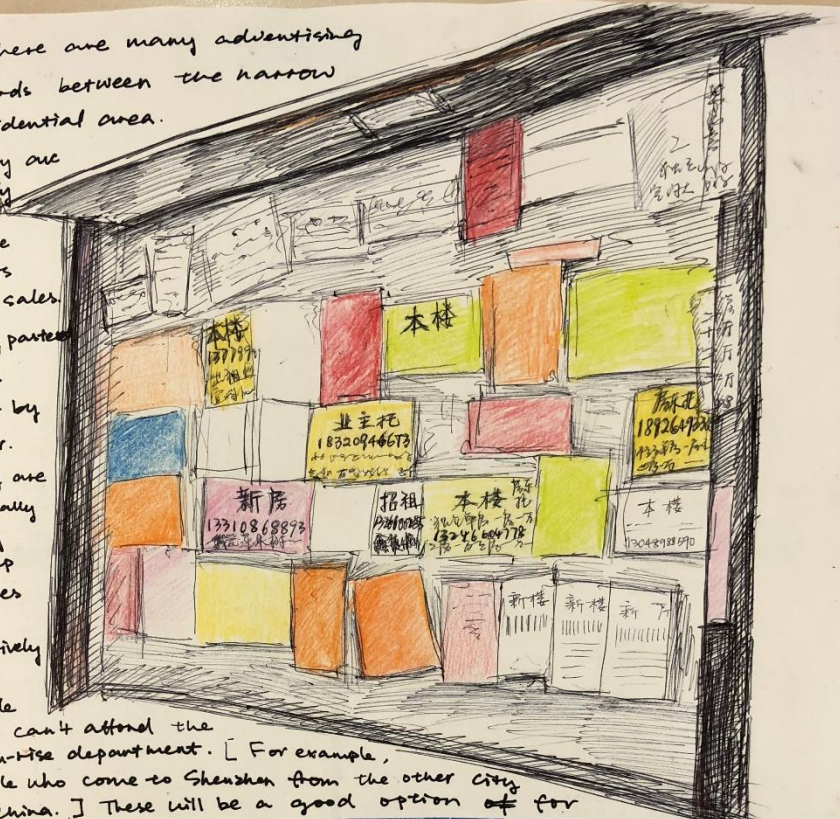
They are normally very cheap houses for relatively poor people who can't afford the high-rise apartment.

[ For example, people who come to Shenzhen from the other city in China. ] These will be a good option of for those people.

Although the place might be noisy, low safety index, ~~but~~ it still brings them



an ideal shelter to live in, ~~to~~ to chase their dreams in such a big city ...



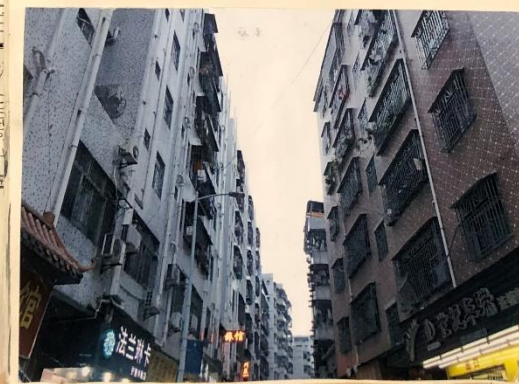
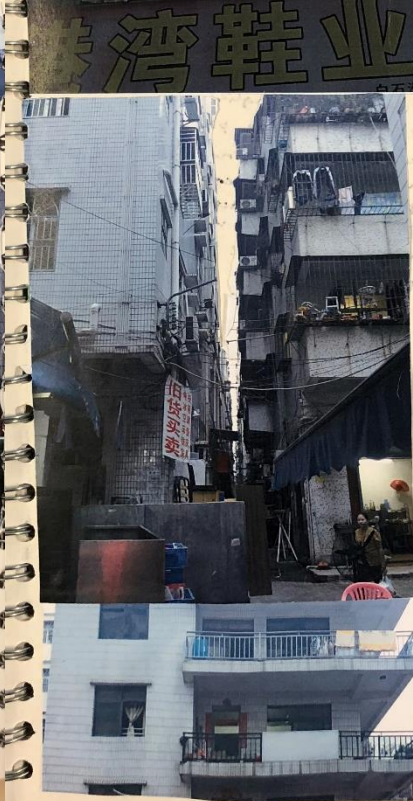




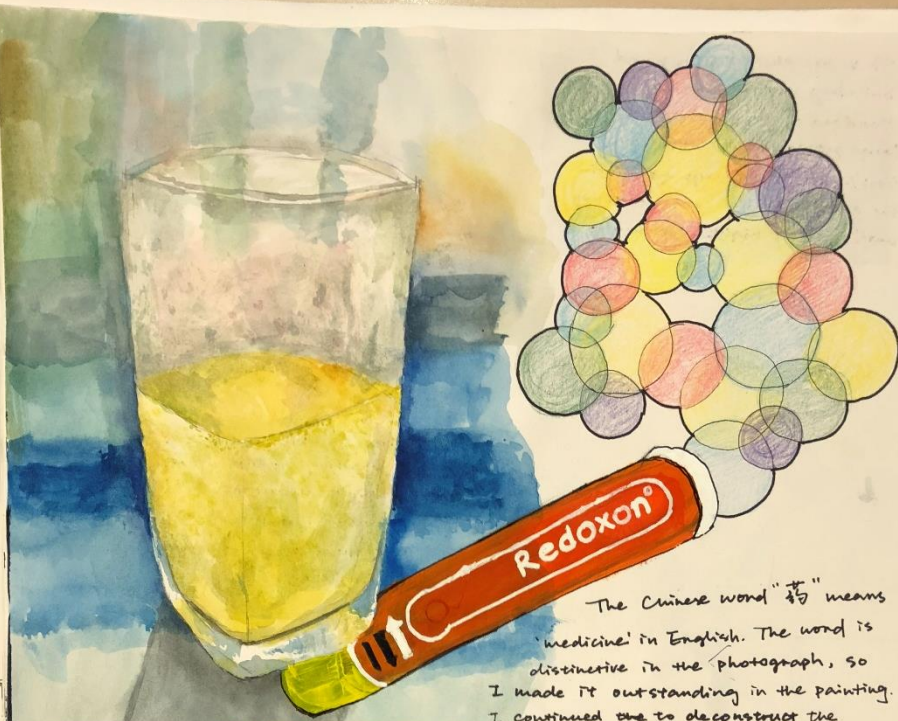
These are the 'Shaking hand buildings', indicating the living standard of those people, and the large population in this city. People there are always go out in the early morning, not returning until late at night... Or they open



shops in this community. [Mainly shops of repairing product electrical products, or small restaurants... ] Every day is busy. For me, they are a group of enthusiastic people who fight for their future.





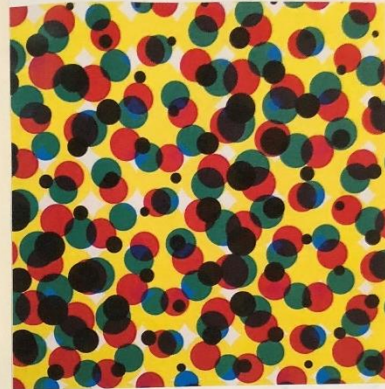


The Chinese word "药" means 'medicine' in English. The word is distinctive in the photograph, so I made it outstanding in the painting. I continued to deconstruct the photographs to the abstraction of the geometric shapes, only make the word "药" clear, it is because it is profound



On the other hand, have they really harvested happiness during the 'making money' process? Have they found the real appropriate lifestyle for themselves? or just trying to sacrifice their body, their health to make more and more money?

- The long road to become rich make their mind apathetic and numb. They couldn't continue to think about the original dream, the reason they come and strive in this city. So I believe people live in this big city have such a mental problem and need to be cured by "药".



4,749次赞

artbasel Detail of 'Rods and Cones' (2015) by #MungoThomson at @galeriefrankelbaz | Galleries 2015 #artbasel



People are living in a condition of a regular rim

Those geometric shape I have painted are so regular, just like the shape of them.

Their desire makes them follow their principle of lifestyle.

People want to gain more all the time.



I love the architecture of the Waterloo underground station —  
It is just like a Space Capsule that locks us in a closed space.

People walk in the escalator in a fast pace, like rushing about  
different crucial occasions without relaxation.

Maybe, this is the city life



London - Waterloo



Tuesday 10:30 PM

At this time, some  
people just finished one-  
day work, feel exhausted  
on the way back home.  
They work overtime almost  
everyday.

Is this really a  
enjoyment for them?

a post-rock band in  
Sweden

a photo taken from pg. lost's  
concert - when the light was  
flashing.



The flashing light  
seemed lighten people's  
inward world.  
The concert was on  
Friday night. After one  
day, they were



back breaking, and  
eager to seek relaxation  
through an music  
concert.



Those face expression  
was extracted from  
the photos that people  
look painful and  
anguished.



I reckon these  
are suitable for  
~~the urban worker's~~  
the urban worker's  
life in China.





10:50 AM Tuesday

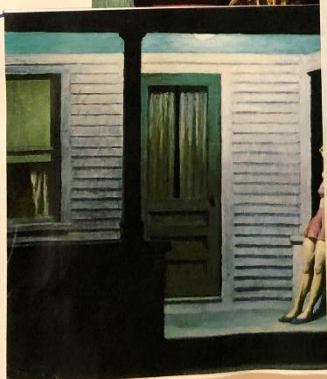






This is a painting by Edward Hopper, who I've studied in the personal study. This painting illustrates the unique construction. The place is like in theatre, and a

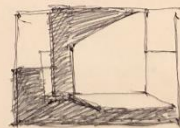
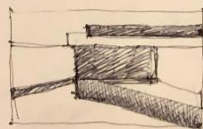
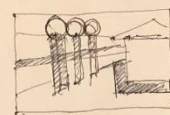
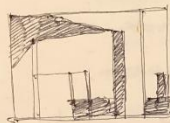
woman stands outside the door, besides the curtain. The colours of this painting inspire me. He like using the three primary colours, which is red, yellow and blue. I imitated this painting, to learn his style of construction and also the use of colour.



This is Hopper's most famous painting — 'Nighthawks'. He used the distinctive aspect of sight to paint every painting. He used the contrast colour which is red and green, combined a nice composition of colour.

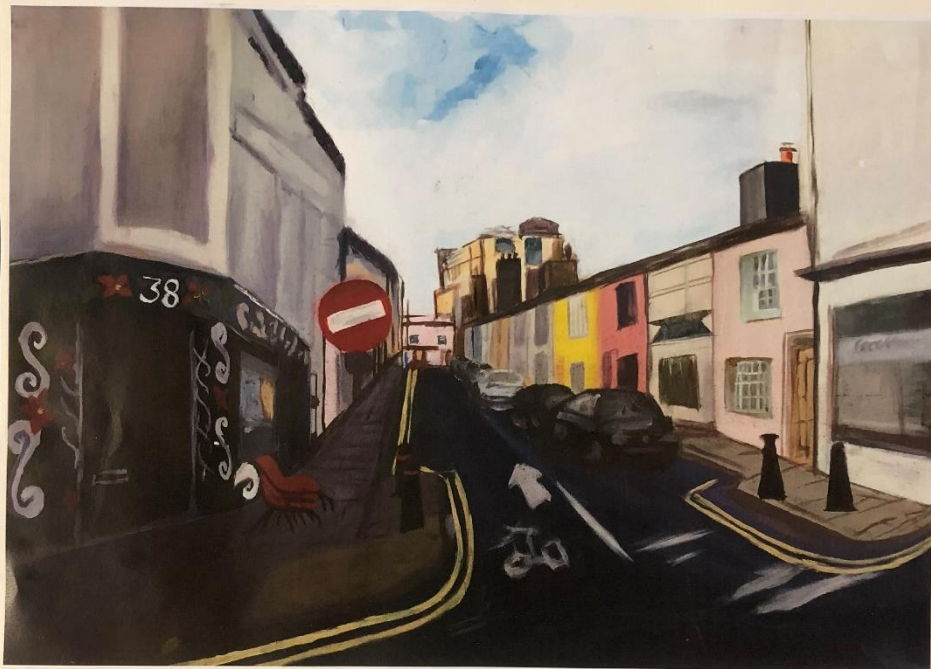


I depicted his painting in a discovery of geometric shapes.





## Brighton Impression.



When I was travelling in Brighton, I took this photograph. I appreciate the building style in Brighton, which gives me a sense of relaxation and comfort, which is absolutely different from the buildings in London.



Friday 10 P.M.

Southgate station,  
London.

I was going up  
by taking the escalator.  
There were dark in  
the beginning.

As it was approaching  
the Ground Floor, the  
light was shining  
brightly.

The dark tone and  
the light tone combine  
together, formed the  
amazing blended colour.

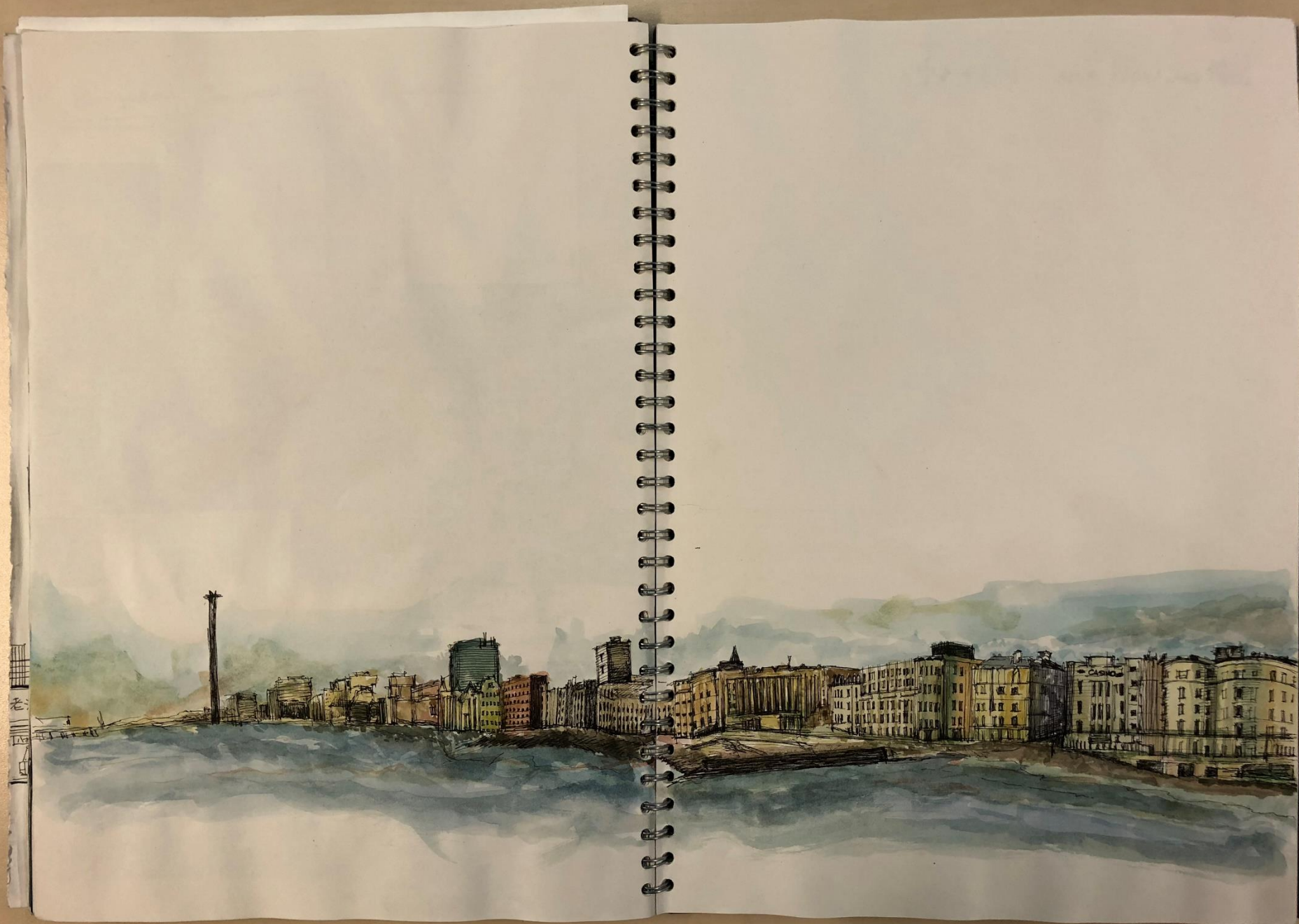


I depicted this photograph  
by oil painting.

I found it relaxable  
and enjoyable to blend  
colours.

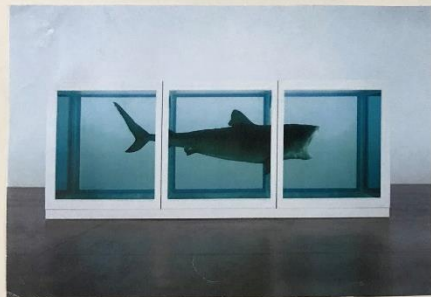
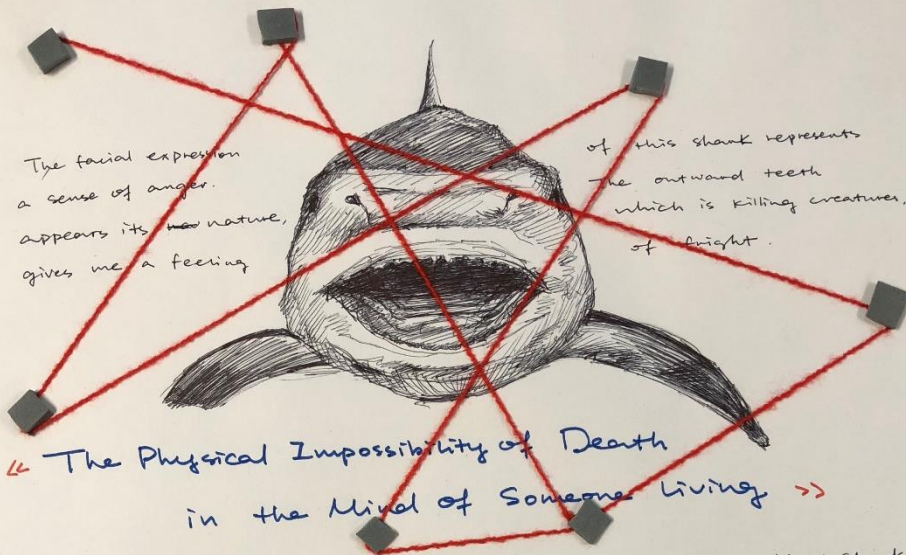








# Daanien Hirst - a British artist



This artwork seems to express that: For the perspective of the dead, what's the meaning of living in this world? and the shark in the tank might know the answer of it. But no one alive will understand this.



He immersed a 14-foot tiger shark into formaldehyde solution to prevent it from decay.

It gives me a sense of silence and, peace and death. The stillness makes me feel like the time stops, and the world remains in this condition eternally, frozen forever in time.

Hirst said that he is attracted to formaldehyde 'because it is dangerous and it burns your skin. If you breathe it in it chokes you and it looks like water.'



There is a series of sheep suspended in formaldehyde.

## « Away from the flock »

This is a representation of - when a sheep gets lost from all the other sheep, like being an outsider. He said: It is dead, so it is away from the living as well in that kind of way, the flock of living things.



Those sheep were dead and fixed and appears to be as a lively sheep. Those gestures show that they keep in the stillness in their normal way of life.

His original thoughts is creating a zoo for only dead animals — The animals we tend to eat!

This makes people rethink and appreciate those



animals - their texture, fur, the appearance, and to seek their beauty, ~~and~~ but not just 'delicious'.

URBANISATION → HIGH POPULATION →

LARGE CONSUMPTION OF MEAT







Two small parts of the child's body opposite this, is the mother's.



This artwork installed by Damien Hirst is called « Mother and Child, Divided ». He halved each cow in two tanks of the formaldehyde solution.



< Some Content again From The Acceptance Of The Inherent Lies in Everything >

Damien Hirst stated that the difficulties involved in scientifically trying to solve problems when you are dealing with emotional issues.

" That failure of trying so hard to do something that you destroy the thing that you are trying to preserve."



Superficially, a cow is divided to 12 pieces, and in separate solution. This makes us think of that people cut animals into pieces for food. It's just like, ~~some of people personally~~ If a person is ~~hungry~~ <sup>are</sup> that he needs to eat food, but there ~~is~~ <sup>are</sup> no ready-made. So he couldn't eat unless he killed the cow by himself. In this case, there will be difficulties to success because of the emotion.

There will be no concurrence of preservation and destroy.

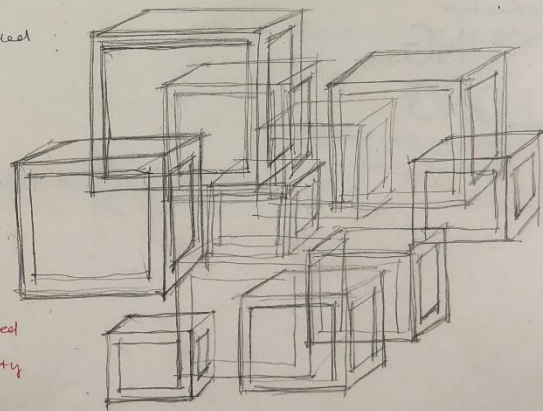


This artwork is called < Good, knows why >.

This is cruel, for my point of view.

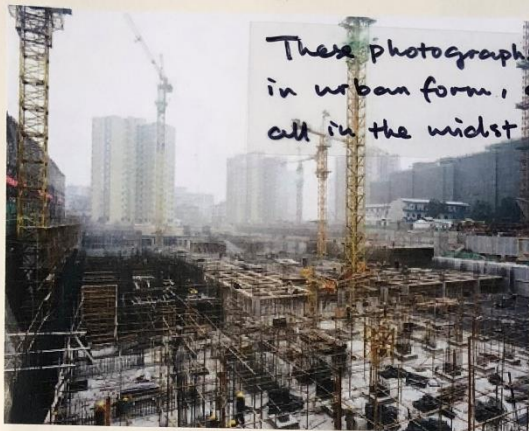
a sheep is hanging on the frame, upside down, just like being condemned.

This artwork makes me. Sad and angered, but perplexed as well. This is the society which is "Survival of the fittest".





# Human Desire Leads to the URBAN SPRAWL



These photographs are of histories recorded in urban form, all simultaneously occurring all in the midst of change.

<sup>The reason of this</sup> in the busy, him is that

they have endless desire.

People always want to gain more and more but never feel satisfied.

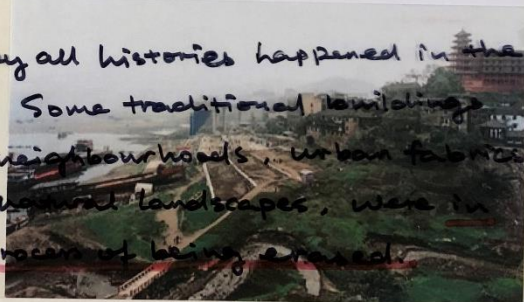
To gain more profits, to occupy more space in the world, they build a lot of

buildings on the land which used to live wide variety of animals. Natural landscape has been destroyed by human.

SZE  
TSUNG  
LEONG

Those photos are photographs by him. His work includes the series of cities.

They all histories happened in the past. Some traditional buildings and neighbourhoods, urban fabric, and natural landscapes, were in the process of being erased.



In imperial China, history was a stable, unchanging reality that gave order and uniformity to society and, in turn, to its urban spaces. After the Communist Revolution, history was seen as an enemy in need for dismantling. "Smash the Old World. Build the New World!"

This series of photographs is called 'Horizon'.

Presently in China, history as urban form is seen in contradictory terms:

do proof China's accomplishments and contributions to civilization, yet more often as an inconvenience of to urban modernisation.

<sup>The distance separating near from far, familiar</sup>

<sup>foreign, inside from</sup>

outside, iconic from quotidian, extraordinary from mundane, picturesque from unsettling, are never constant.

They are records of cities in time, in the process of perishing, disappearing, or

His work in "History" represents the cities in China, they were either being destroyed or created at this juncture in time.





← Sze Tsung Leong



The **urban sprawl** leads to.....

The **reduction of animal existing place**.....



Sze Tsung Leong →

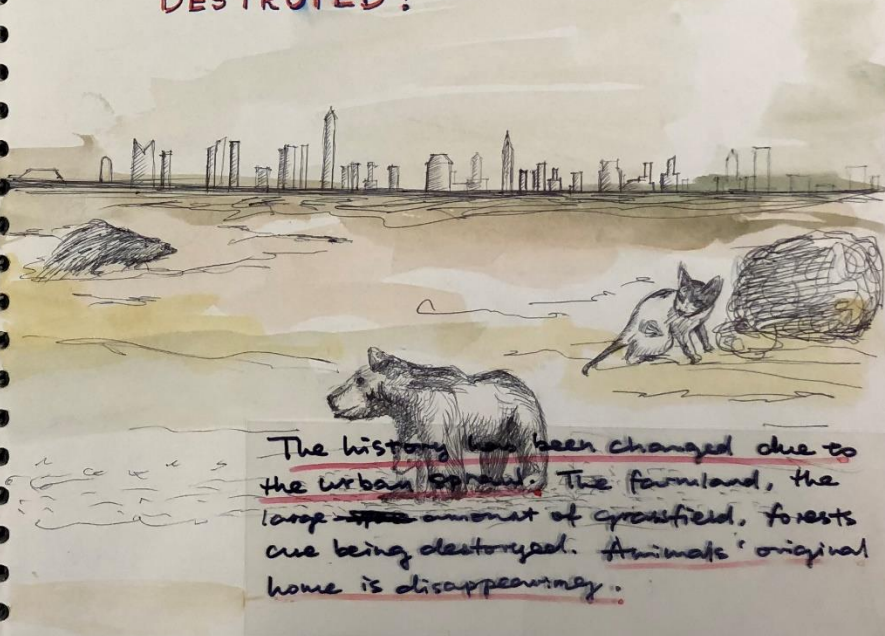


Some of these photographs were taken from the night safari in Singapore as I traveled there during holiday.



The blurred outline of buildings can be seen when approaching to the skyline. **The natural landscape has been**

**DESTROYED!**



The history has been changed due to the **urban sprawl**. The farmland, the large ~~area~~ amount of grassfield, forests are being destroyed. **Animals' original home is disappearing.**



deforestation

Google

ALL IMAGES NEWS VIDEOS MAPS SHOPPING BOOKS FLIGHTS APPS

Deforestation - Wikipedia, the free encyclopedia  
https://en.wikipedia.org/wiki/Deforestation

People also ask

- How does deforestation affect the animals?
- Why is deforestation happening in the world?
- How much forest is lost each year?
- What do you mean by deforestation?

Deforestation Facts, Deforestation Information, Effects of Deforestation - National Geographic  
environment.nationalgeographic.com

Deforestation is clearing Earth's forests on a massive scale, often resulting in damage to the quality of the land. Forests still cover about 30 percent of the world's land area, but even the size of Panama is lost each and

environment.nationalgeographic.com

and natural factors like wildfires and subsequent overgrazing, which may prevent the growth of young trees.

Deforestation has many negative effects on the environment. The most dramatic impact is a loss of habitat for millions of species. Seventy percent of Earth's land animals and plants live in forests, and many cannot survive the deforestation that destroys their homes.

Deforestation also drives climate change. Forest soils are moist, but without protection from sun-blocking tree cover they quickly dry out. Trees also help perpetuate the water cycle by returning water vapor back into the atmosphere. Without trees to fill these roles, many former forest lands can quickly become barren deserts.

Removing trees deprives the forest of portions of its canopy, which blocks the sun's rays during the day and holds in heat at night. This disruption leads to more extreme temperature swings that can be harmful to plants and animals.

Trees also play a critical role in absorbing the greenhouse gases that fuel global warming. Fewer forests means larger amounts of greenhouse gases entering the atmosphere—and increased speed and severity of global warming.

The quickest solution to deforestation would be to simply stop cutting down trees. Though deforestation rates have slowed a bit in recent years, financial realities make this unlikely to occur.

A more workable solution is to carefully manage forest resources by eliminating clear-cutting to make sure that forest environments remain intact. The cutting that does occur should be balanced by the planting of enough young trees to replace the older ones felled in any given forest. The number of new tree plantations is growing each year, but their total still equals a tiny fraction of the Earth's forested land.

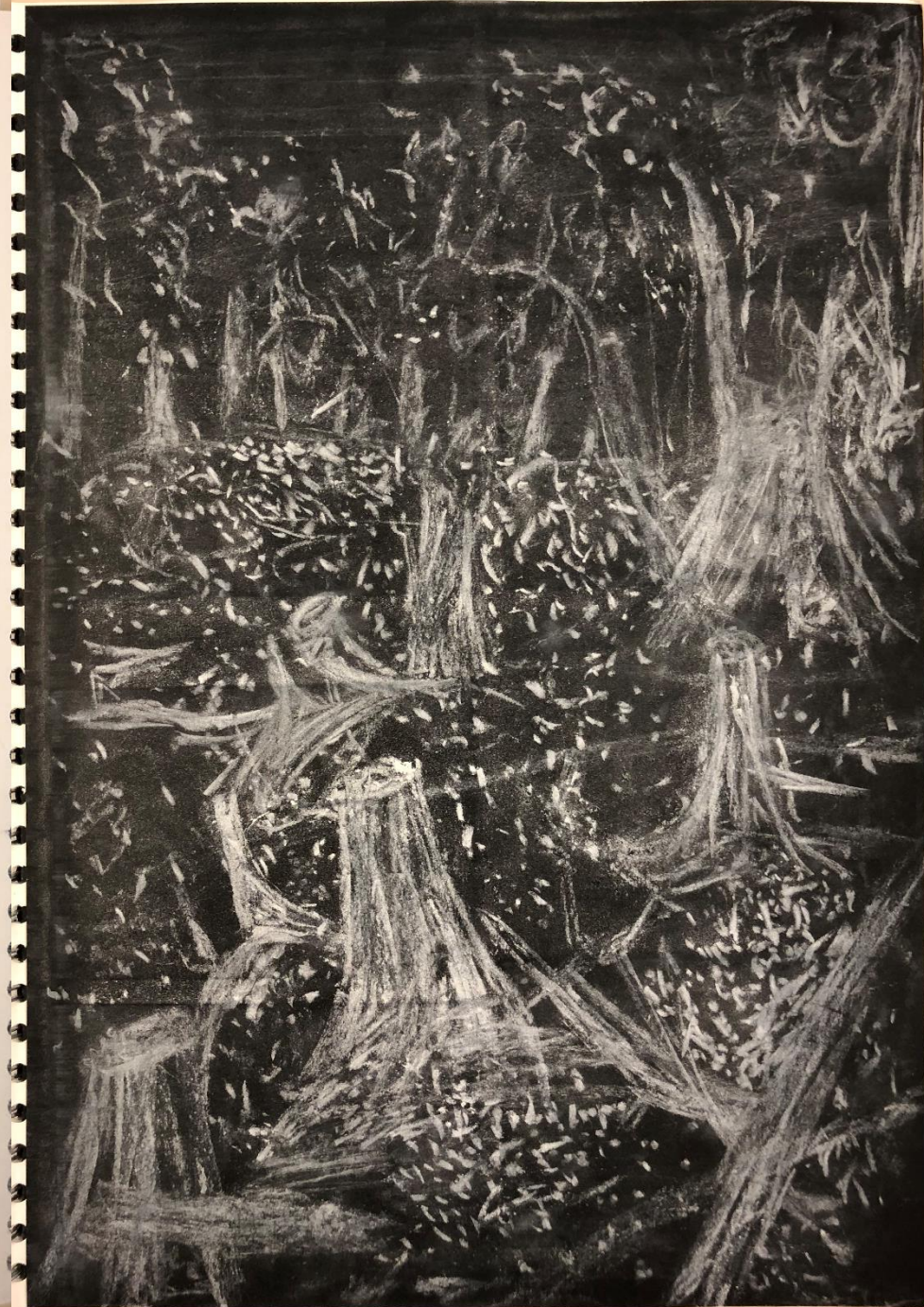
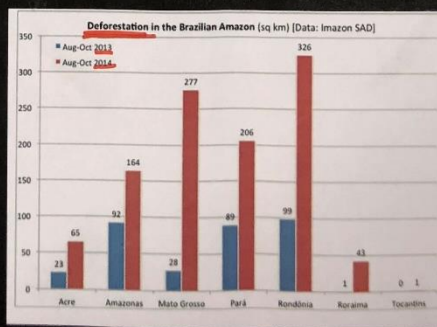
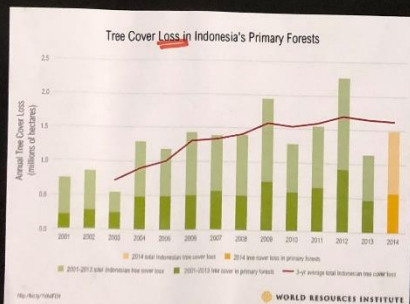
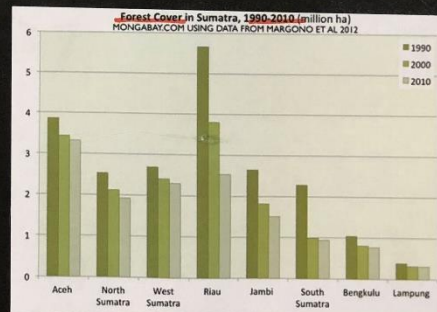
Like 3.4K Tweet 276 Pin More

## Natural disasters due to Human impact

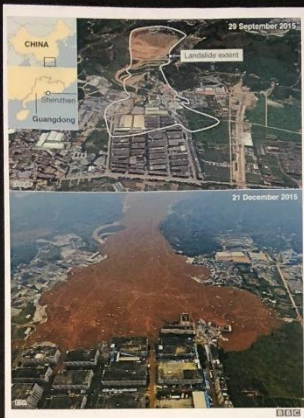
The increase in urban use leads to

## Deforestation

The rate of deforestation represents in a increasing trend in those bar charts below...







## 2015 Shenzhen landslide

A landslide of construction waste occurred at Shenzhen, China, on 20 December 2015. It destroyed and buried industrial buildings and worker living quarters in the nearby industrial park. The death toll was 69 with 8 persons reported missing. It was an industrial accident due to human negligence rather than a natural disaster. The local police had arrested some of the people involved in the irregularities of the huge waste dump which was built up in previous two years.<sup>[4][5]</sup>

Contents ▾

## # landslide

The 2015 landslide taken place in Shenzhen, in my living city in China, was closed to my home.

This makes me feel like — The natural hazards actually happen in our life.

### 2015 Shenzhen landslide



Site of landslide as of 25 December 2015 from a distance

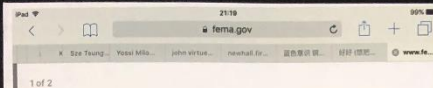
Time 11:40 am CST

Date 20 December 2015

Location Guangming New District, Shenzhen, Guangdong, China

Coordinates 22°43'05"N 113°55'55"E

69 deaths,<sup>[1]</sup> 8 missing<sup>[1]</sup> and 16 injured<sup>[2][3]</sup>



## Chapter 3 Causes and Types of Landslides

### What is a Landslide?

The term "landslide" is used to describe a wide variety of processes that result in the perceptible downward and outward movement of soil, rock, and vegetation under gravitational influence. The materials may move by falling, toppling, sliding, spreading, or flowing.

Although landslides are primarily associated with steep slopes, they also can occur in areas of generally low relief. In these areas landslides occur as cut-and-fill failures (highway and building excavations), river bluff failure, lateral spreading landslides, the collapse of mine waste piles (especially coal), and a wide variety of slope failures associated with quarries and open-pit mines. Underwater landslides on the floors of lakes or reservoirs, or in offshore marine settings, also usually involve areas of low relief and small slope gradients.

### Why Do Landslides Occur?

Landslides can be triggered by both natural and man-induced changes in the environment. The geologic history of an area, as well as activities associated with human occupation, directly determines, or contributes to the conditions that lead to slope failure. The basic causes of slope instability are fairly well known. They can be inherent, such as weaknesses in the composition or structure of the rock or soil; variable, such as heavy rain, snowmelt, and changes in ground-water level; transient, such as seismic or volcanic activity; or due to new environmental conditions, such as those imposed by construction activity (Varnes and the International Association of Engineering Geology, 1984).

### Human Activities

Human activities triggering landslides are mainly associated with construction and land-use changes in slope and in surface-water and

ground-water regimes. Changes in slope result from increasing for agriculture, cut-and-fill construction for highways, the construction of buildings and railroads, and mining operations. If these activities and facilities are ill-conceived, or improperly designed or constructed, they can increase slope angle, decrease toe or lateral support, or load the head of an existing or potential landslide. Changes in irrigation or surface runoff can cause changes in surface drainage and can increase erosion or contribute to leading a slope or raising the ground-water table (Figure 6). The ground-water table can also be raised by leaky waterways, waste-water effluent from leach fields or septic tanks, leaking water pipes, swimming pools or ponds, or application or overpumping of irrigation water. A high ground-water level results in increased pore-water pressure and decreased shear strength, thus facilitating slope failure. Conversely, the lowering of the ground-water table as a result of rapid drawdown by water supply wells, or the lowering of a lake or reservoir, can also cause slope failure as the buoyancy provided by the water decreases and seepage gradients develop.

### Natural Factors

There are a number of natural factors that can cause slope failure. Some of these, such as long-term or cyclic climate changes, are not discernible without instrumentation and/or long-term record-keeping.

### Climate

Long-term climate changes can have a significant impact on slope stability. An overall decrease in precipitation results in a lowering of the water table, as well as a decrease in the weight of the soil mass. Decreased solution of materials, and less intense freeze-thaw activity. An increase in precipitation or ground saturation will raise the level of the ground-water



I have done a simulation of a landslide on a slope in New Hall School.

## Human activity causes increase in landslides

Tuesday 31 August 1993

Indiscriminate tree felling, mining and quarrying, and widespread wastage of land resources seem to be increasing the incidence of landslides in the Indian subcontinent



Activities such as road-build (Credit: Anwar Talwar / CSE)

INDISCRIMINATE tree felling, construction, mining and quarrying, combined with heavy rainfall, have increased the fragility of the Himalayan mountains, leading to an increase in the incidence of landslides in the region. Of all the world's landslides, 30 per cent occur in the Himalayas, according to a South Asian Association for Regional Cooperation (SAARC) study on the causes and consequences of natural disasters in the region and the protection and preservation of the environment.

The study, based on official reports, notes an average of about 75 major landslides occur annually in just central and western Nepal and this costs the country about \$130,000 in damages to land and cattle alone.

The Himalayan region is a major source of natural disasters and is a major source of natural disasters.

So what causes the mountains to get unstable? Here are some human factors related to landslides:

- **Overuse of land** is probably the most common reason for landslide nowadays. Human beings are cutting and clearing land to make roads, bridges, dams and canals without even thinking of how the land is getting eroded because of this. Everyday new roads are being built to suit human requirements. In Nepal, landslides are a common phenomenon, the main reason being these human constructions. Nepal faces an average of seventy five landslides each year. This can put tremendous pressure on a country's economy.

- **Overpopulation** is a significant cause for landslides. Earlier this was not an issue, since people did not settle much in the hills. Hills were once sparsely populated but with the rising population levels, people are now settling on the hills in huge numbers. As more and more people start living on hills, it puts pressure on the



- **Deforestation** is somewhat related to overpopulation. As humans start clearing forests and lands to settle down, the soil becomes weaker and more vulnerable to flood and rain. This can cause a landslide. But sometimes deforestation also happens when trees are cut down for activities like timber harvesting. The roots of the trees actually grip the soil and hold it together. When trees are no longer there, the soil automatically becomes weak.

- **Mining** has a lot of serious effects on the environment and one such is a landslide. Mining requires man to excavate and dig up land in search of minerals or fossil fuels. This makes a huge hole in the land, most of which remains unfilled. The blasting that takes place during mining can seriously affect the land by causing vibrations. This weakens the land considerably and later leads to landslides.

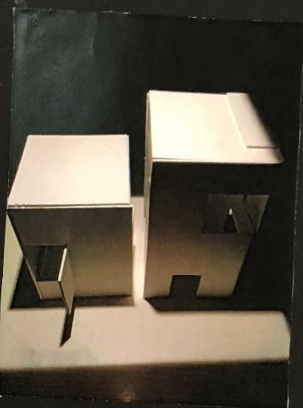
- **Water leakage** has often been linked with landslides. Whereas rainfall is a natural incidence, leaking from pipes or sewage is not. The water gets absorbed in the land and makes it heavier. When soil gets heavier, it can crack down.

- **Traffic vibrations** can lead to imbalance in the land and make a slide down.
- A very widespread human activity is excavation. This is done before any construction can begin or due to archaeological purposes. Whatever the reason, excavating a land displaces the rocks. Also, the land is dug up quite deep.





I have used the PVC board to construct three building blocks. I didn't stick the boards tightly, to make sure the stones could break them!



I collected stones and sands from the school and put them into a plastic bag.



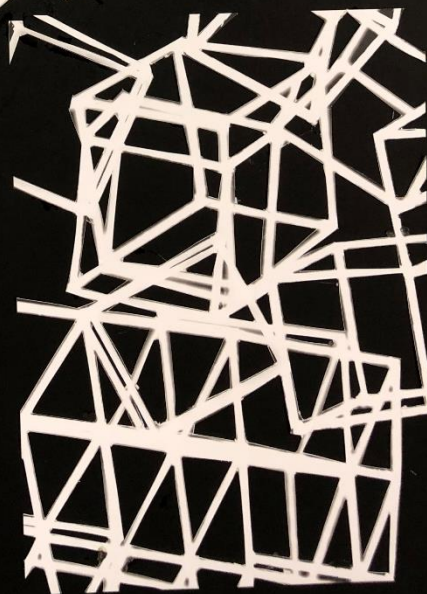
Then I found a site which is steepest in our school. I placed the models on the ground, which seems like the houses on a mountain.



I recorded a video while I was pouring out the stones to break the model houses.

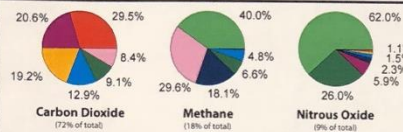
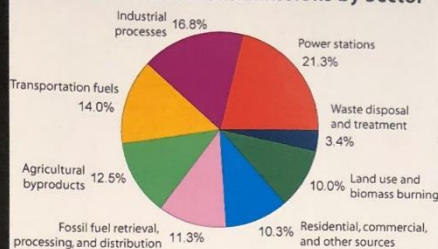


The simulation of the natural hazards made me more understand the landslide.





## Annual Greenhouse Gas Emissions by Sector



Human activity, such as burning fossil fuels, causes more greenhouse gases to build up in the atmosphere. As the atmosphere thickens with more greenhouse gases, more heat is held in. Fossil fuels such as oil, coal and natural gas are high in carbon and when burned produce large amounts of carbon dioxide.



Global Warming is Human Caused - National Wildlife Federation  
<https://www.nwf.org/~/media/Global-Warming/Global-Warming-is-Human-Caused.aspx>

Deforestation not only have impact on loss in habitats, it also leads to global warming.

The global warming has the greatest impact on arctic areas.



### Chlorofluorocarbons

Chlorofluorocarbons (CFCs) or man-made greenhouse gases not only destroy the ozone layer, CFCs do not occur naturally in the atmosphere. They are synthetic compounds that only originate from human sources, including aerosols, foam agents, refrigerants, and other industrial applications.

### Evidence That Humans are Causing Global Warming

Both natural and human factors contribute to global warming, however, evidence has shown that the warming we are currently witnessing is largely as a result of human activity. According to the United Nations Intergovernmental Panel on Climate Change, there are several indicators that provide evidence that humans are the cause of global warming rather than it being due to natural variability. Below are indicators related to:

#### Warming Oceans

Oceans have absorbed 20 times more heat than the atmosphere resulting in warmer oceans. The recorded increase in ocean temperatures extend well beyond that of natural climate variation.

Where is global warming going?

Ocean 92.4%

#### Atmosphere Boundary Shifts

The boundary of the lower atmosphere (troposphere) that contains our weather has risen by more than 100 feet over a twenty year period between 1979-1998, according to a study conducted in 2003. To gain a better understanding of why this is happening, scientists studied both natural and human sources of climate change (volcanic activity, solar changes, and changes in the Earth's orbit) and found that human activities are the primary cause of the warming. The study also found that human activities are the primary cause of the warming. The study also found that human activities are the primary cause of the warming.

# GLOBAL WARMING

- another natural hazard caused by human activity

Ice is melting.

Polar bears have no place to live.

This causes the loss in habitats as well!

Animals live in extreme weather and in danger.



# CHINA

"Mass consumerism ... and the resulting degradation of our environment intrinsic to the process of making things to keep us happy and

fulfilled frightens me. I no longer see my world as delineated by countries, with borders, or language, but as 7 billion humans living off a single, finite planet."



Edward Burtynsky

"[we] come from nature... There is an importance to [having] a certain reverence for what nature is because we are connected to it... If we destroy nature, we destroy ourselves." - EB



Densified Oil Filters



Ferrous Bushing

These two pictures are from a series of work called — urban mines

"We've never stopped taking things from nature. Even the act of taking from the earth is natural since we are outside of nature."



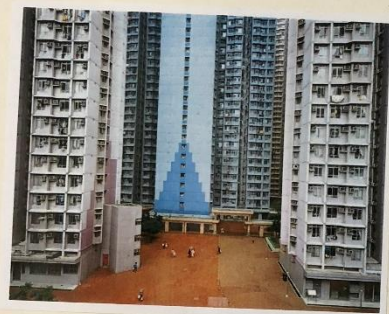




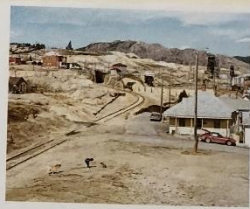
From the beginning of the Bortnytsky's career, he was attuned to the delicate balance that exists between humans and the environment.

This long photograph and the left architectural photograph are from a ~~series~~ project called #CHINA.

As China developed its economy, it expand



the building area, for example, it destroyed the lake by construction.



The closed architecture represents the high population in China nowadays.

People in order to make profits,

occupy the land on earth which is originally belong to nature.

The closed windows show the high-density environment that people live in. The demand of human's living space exceeds the supply of it. So they ought to discover new places on earth to create more use of space.

The three photographs are from a series called "Homesteads". The title evokes images of the self-reliant pioneers of the nineteenth century, a theme that present itself in images.

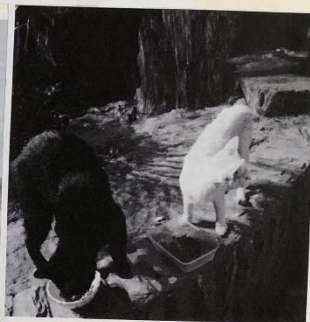
The primary elements in this series of work: the small homes and outbuildings dotting the nearly empty land. The central meaning of these pictures is the symbiotic interaction between people and the land.



Due to the Human abuse of the land, animals lost their home....

I began to observe the homeless animals during Summer holiday.

In urban area, the most common animal I have seen is Stray cats.



I have done some research about the homeless cats...

There are two types of homeless cats in the urban area. One is the stray cats, the other is feral cats.

← abandoned by their hosts.

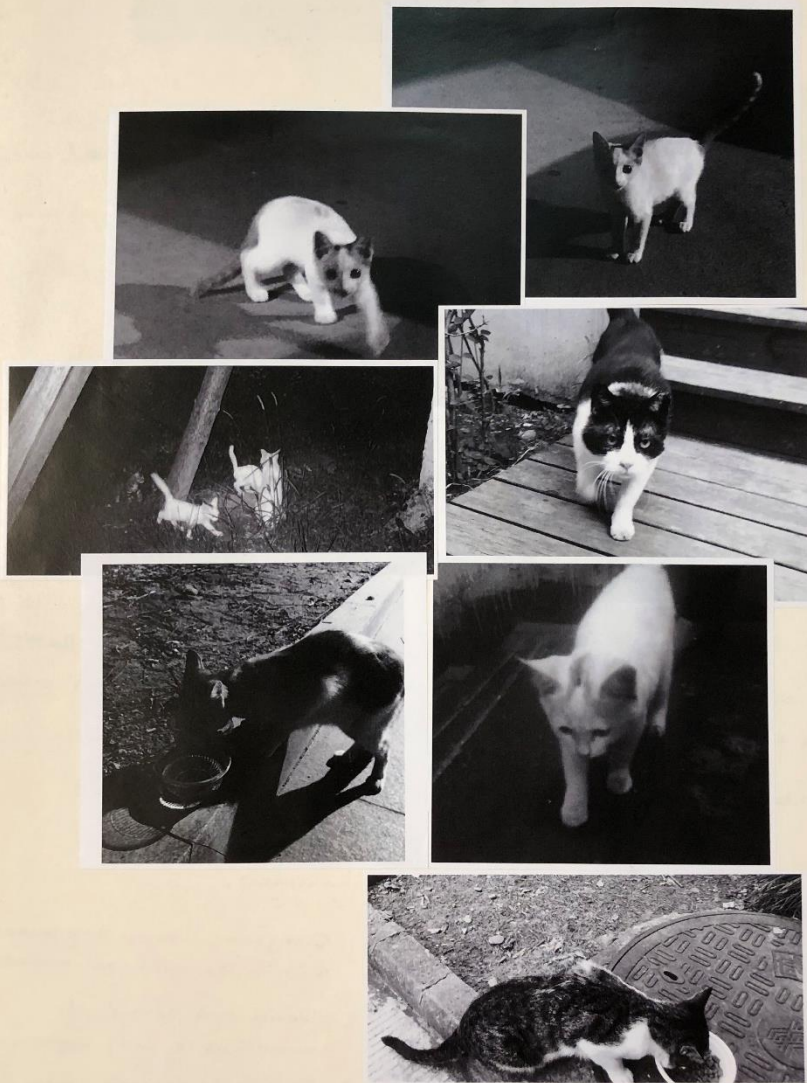
↓ born to be wild.

	feral cat	Stray cat
Similarity	They are both homeless.	
Difference	<ol style="list-style-type: none"> <li>1. The personality is strong and fierce.</li> <li>2. keen on freedom.</li> <li>3. Good at hunting.</li> </ol>	<ol style="list-style-type: none"> <li>1. Dirty fur (because they haven't suit in the wild environment)</li> <li>2. Desire but afraid of communicating with human.</li> <li>3. They have already been sterilisation.</li> </ol>



## Stray cats

on the street.....



I wrote a story about a day of a stray cat.

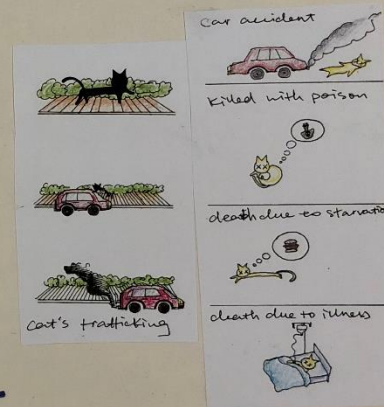


This story tells about a cat who has been abandoned by its host. In a cold winter morning, the cat wakes up, and he feels cold, so that he goes to find a place to hide the rain. He found a bin, but it has already occupied by other cats. So he becomes sad, then he goes into a place which is warm, but he doesn't realise it is a car park .... and, the tragedy happens.

The night comics was drawn by me. That is about the death reasons of the stray cats.....

Their tragedies made me a determination —

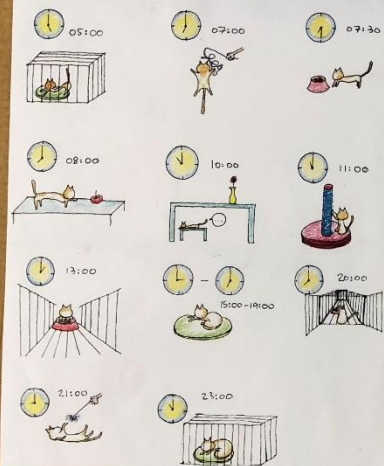
Build a shelter / house for the stray cats!





# Some research and observations...

One Day: My cat McDonald's



McDonald

gender : ♀  
age : 5 months  
class : The Chinese rural cat  
hobby : Sleeping

## Her Story:

She was a stray cat, until she met her ex-hosts at the front gate of McDonald, so that they made this name.

Because her ex-hosts couldn't keep her anymore due to various reasons, so that they gave her to me.

This is the timeline of McDonald's one day.

I think she was still getting fit to the environment (my home) during that day, so the timeline was a bit like humans', so that I think this record is not that persuasive...

Then I began to observe its behaviour during the daytime...



By observing her behaviour, I found that she

love to stay in a place which have narrow space, and she love to stay in a corner.



This could relate to cat's personality.  
— high vigilance



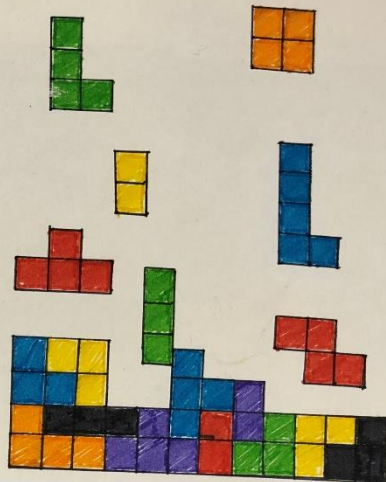
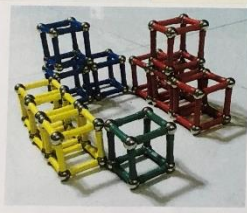
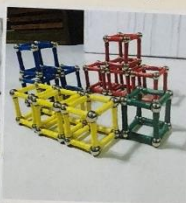
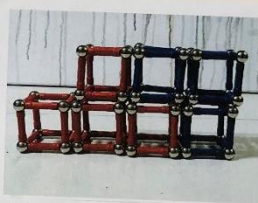
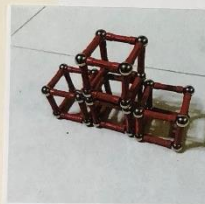
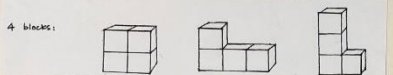
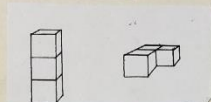
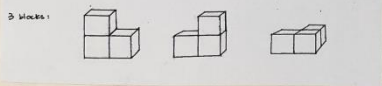
So due to this behaviour, I would like to design a house for them which has corners that they love.



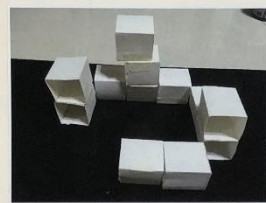
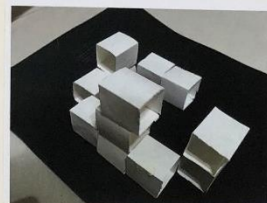




The concepts...



I used the magnetic sticks — my best favorite toy when I was in my childhood. to construct several groups of cubes, to represent the structure of different groups. I thought of the 'Russian tetris', the game with coloured squares.



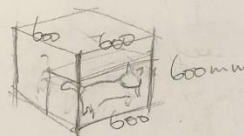
I used paper to make the combination of a group of cubes.

The cubes are all identical structure,

This is a rough model to represent the installation of the design.

The size:

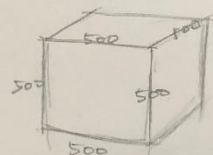
For big cats:



Too big for them.



Final:



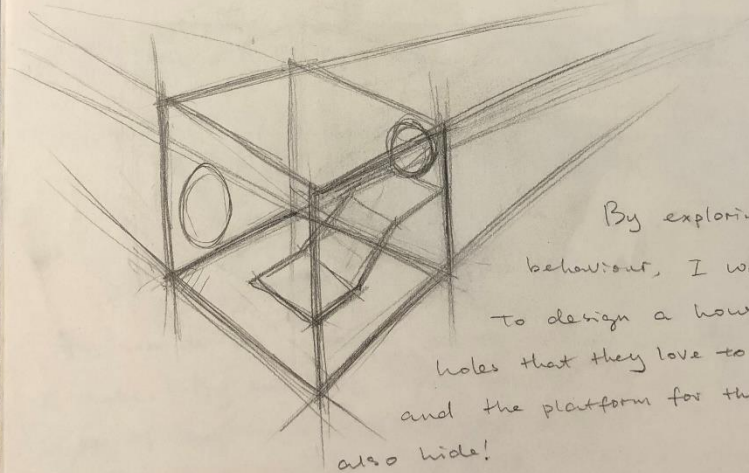
By considering 'a house' for cats, I consider it as a cube. By knocking cubes together, there are many types of way to make a group of cubes. By researching the cats in bushes near my home, I found that cats always live in a group. So that I'd like to design cubes for different numbers of cat in a group, put them in different location with different location.





I made a rough model  
which was 500x500  
x 500mm for trial.

Medonald loves it!



By exploring cat's  
behaviour, I would like  
to design a house with  
holes that they love to go through,  
and the platform for them to crawl  
also hide!



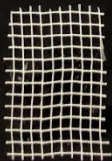
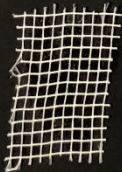
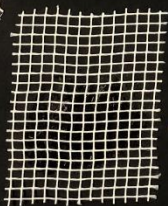
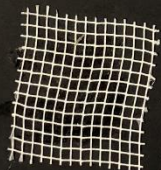
# The material. Mix-media



The flax, the hemp cable — cat's favourite toy!



It is the long vegetable fibre, which came from natural.



• Grid - Translucent outward visual effect & sense of security



• Carton & Soil keeping warm & toy for grabbing



• Iron wire: providing cats with the sense of belonging (Some hosts put cage at home)



• Cotton: keeping warm

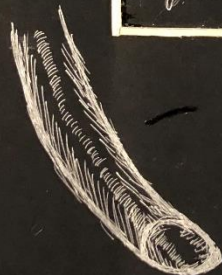


• Bubble bag: toy, achieving the effect of half perspectiveness

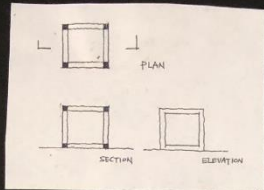


Can skin

Environmental protection & waste utilisation





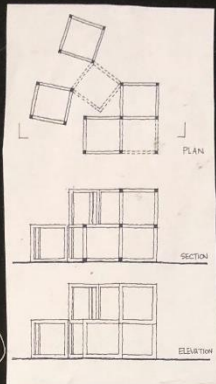


a

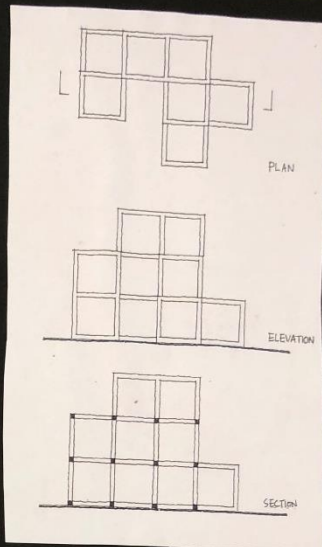
The three main combinations.

(which are three <sup>commonest</sup> examples for different)

- a. is for the basic, which is the unit block.
- b. is for 6 cats.
- c. is for 10 cats.

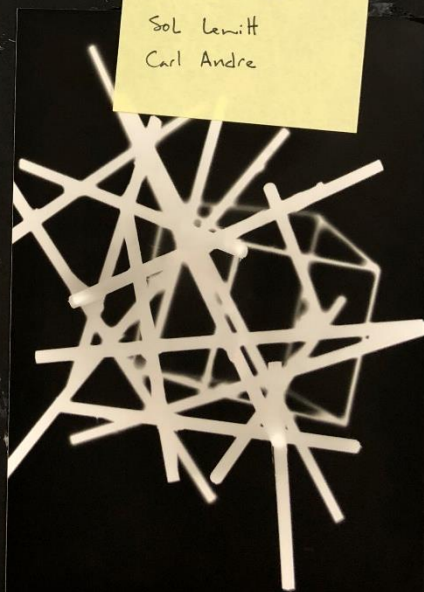


b



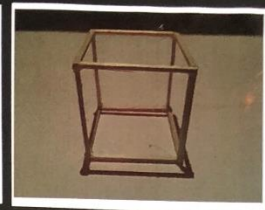
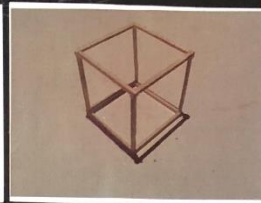
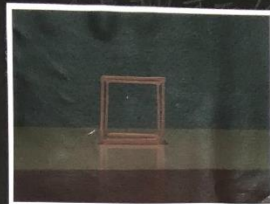
c

Photograph in the dark room ↓

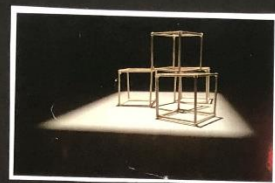


DAN BRADY DAVID  
BATCHELOR  
\*Minimalism\*

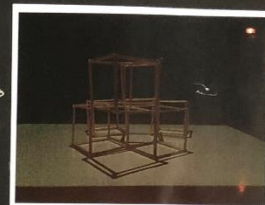
Donald Judd  
Sol LeWitt  
Carl Andre



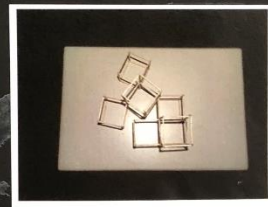
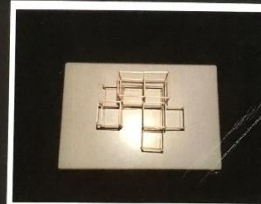
The basic unit block — 1 unit



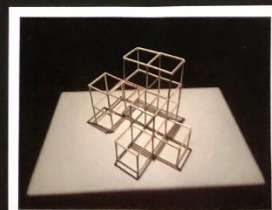
4 blocks — 4 units



6 blocks — 6 units



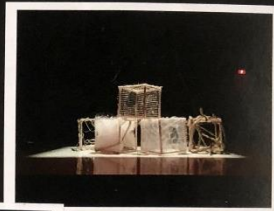
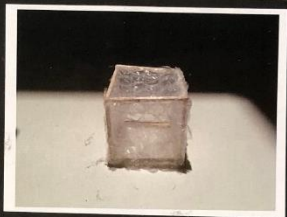
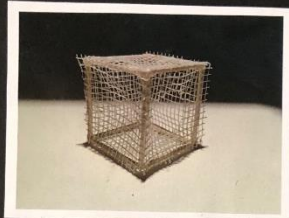
10 blocks — 10 units



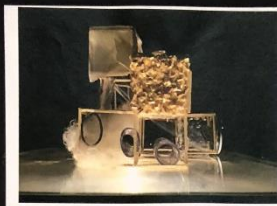
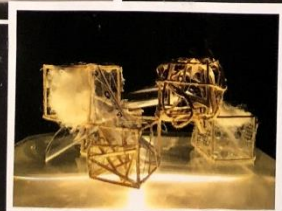
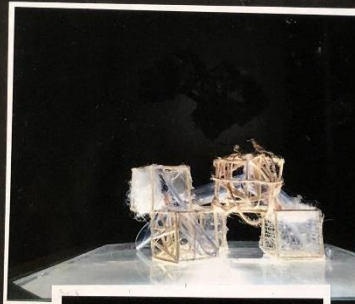


The combination with added material — Concept model.

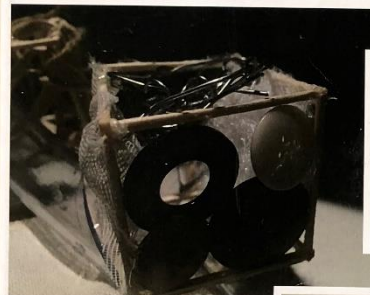
1 unit



6 units



10 units.





## The way of urbanisation - In England.

### "The Industrial Revolution"

The environmental pollution increased with the ~~new inventions~~ <sup>new inventions</sup>, the development of large factories, and the rise of unsanitary urban centres.

- Industrialisation led to the creation <sup>of the</sup> factories.



For much of the 19<sup>th</sup> century, production was done in small mills, which were typically water-powered and built to serve local needs. Later each factory would have its own steam engine and a chimney to give an efficient draft through its boiler.

- The origins of environmental movement lay in response to increasing levels of smoke pollution in the atmosphere during the Industrial revolution.

The emergence of great factories and concomitant immense growth in coal consumption gave rise to an unprecedented level of air pollution in industrial centres.

The manufactured gas industry began in British cities in 1812-1820. The technique used produced highly toxic effluent that was dumped into sewers and rivers. The ~~gas companies~~ <sup>gas companies</sup> were repeatedly sued in nuisance lawsuits. ~~The~~ The city of London repeatedly indicted gas companies in the 1820s, for polluting the Thames and poisoning its fish.

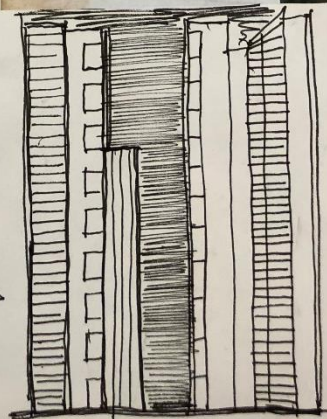


The squares and rectangles at the edge of this painting just like the crowded buildings in Baishi Zhai.



Because <sup>of</sup> the exploiting of land to build those buildings, to build more and more factories, those place <sup>are</sup> becoming environmentally polluted.

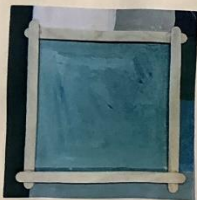
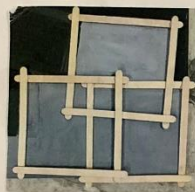
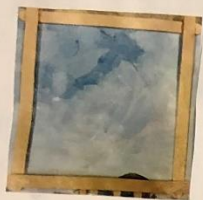
It is also similar to the skyscrapers. Windows closed together.











I have used the wooden sticks, which is the element of the stray cat's shelter, to cut into square

The artworks of urban, urban makes the stray condition on chimneys on the road.....

The artwork of nature make a better living

used the which is the stray cat's my paintings pieces.

The development in cats in a bad living on the roof, on the

fresh air, flat space...

condition for stray cats and feral cats.

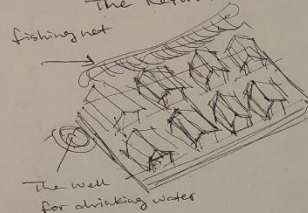




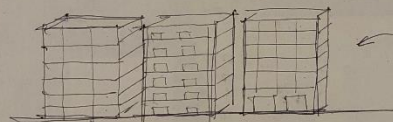


The process of urbanisation also caused people changing their original lifestyle. The Change of the large housing estate — Baishi Zhou

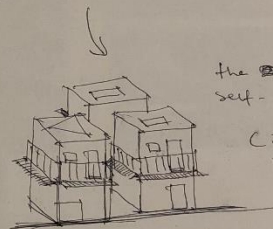
- In order to follow the social change — urban is developing, Baishi Zhou a large village is going to be demolished, and ~~refreshed~~ is going to be refreshed as high-rise residence.
- These changes all because the fast-paced development in this city. Shenzhen After the large amount of population moved in, larger labour force in this city, so that higher economic growth. Shenzhen is a emigrant city, but the buildings in Baishi Zhou should be traced back before the "The Reform and Opening-up Policy". The History...



This is the original house in Baishi Zhou  
— TangTao tile-roofed house  
(in the late 1950s)



From the start of 1980s, the houses were rent to the immigrants, and the villagers move to their self-built 6-7 story houses.



the 2-floor self-built houses  
(in the 1960s-1970s)

The government is going to demolish this place. The original lifestyle is going to disappear. The villagers who used to have low rent in this place will have nowhere to live. The historical footprint will disappear as well.

From 1996, Shenzhen has become synthesizing special economic zone in China, which made the land price in a positive trend, population is increasing, Baishi Zhou is becoming to a large housing estate.

↓  
young  
These people who from small cities (Tier 3/2 cities) in China do not have enough money to live in high-quality residential buildings. So they chose to live in this place which has cheap rent.  
So their experience when living in this place is precious and irreplaceable.



To chase the popularity of the city development,  
People always have no awareness on the other side of everything.  
To deeply observe this social problem, I made a social investigation.

I interviewed 3 people who live in Baishizhou.



Mr. Zhang (5 yrs living)



Mrs. Li (10 yrs living)



The stockkeeper (20 yrs living)

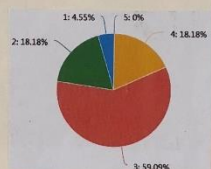
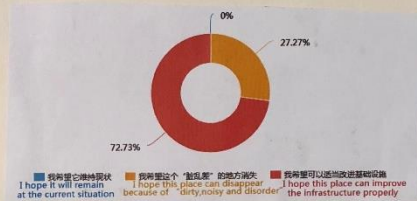
- Architectural photographer
- Looking forward to see the changes in this place.
- "This place is necessary for those people who don't have enough money but ambition in this city, which is an irreplaceable place."

- Hourly cleaner
- feels satisfied with Baishizhou.
- "It's better to have some changes to make life more convenient."
- "If this place is demolished, I will have no place to live, (because house-rent is too high)"

- Pork seller
- Got used to Baishizhou
- "This place need to be changed thoroughly."

20 people answered my questionnaire about "Opinions and situations living in Baishizhou"

Part of the Statistics:



The society is not a balance society.

Although the city is <sup>in a</sup> developing trend, there needs to have containment for those people who is not "developed".

Shenzhen is not in a healthy situation.

In my opinion, a successful city should include different social stratum in proportion, but not only the "rich stratum".

### Case Study - Syria

Hence, a city devastated by the six-year war in Syria.

"Syria was largely a place of tolerance, historically accustomed to variety, accommodating a wide range of beliefs, origins, customs, goods, food."

The key led the war to happen is ARCHITECTURE.



first, by the urban planners of the colonial period,

The old Islamic city in Syria was built over a multilayered past.

gradually this delicate balance of these places has been interfered with;

and the proportions and sizes based on principles of humanity and harmony,

But over the last century,

Syrians have experienced the prosperity of open trade

They called them improvements,

They blew up city streets and relocated monuments.

Outside there were demonstrations and battles and bombings and snipers.

People lived and worked with each other

transforming what they saw as the un-modern Syrian cities.

urban zoning and misguided, inhumane architecture

in a place that gave them a sense of belonging

when the French went enthusiastically about,

alienated from each other and alienated from the place.

of different traditions and backgrounds.

have nurtured sectarian divisions and hatred.

and a sense of sharing it with someone else

Syrian society has long lived the coexistence

Over time, the united city has morphed into a city center

And in turn, the coherent communities became distinct social groups.

and the character of the community that has settled there.

and they were the beginning of a long, slow unravelling.

has made it a lot easier to destroy.

There is a sure correspondence between the architecture of a place

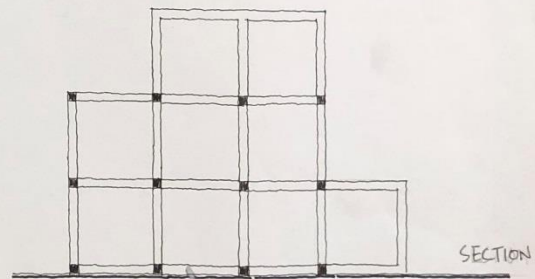
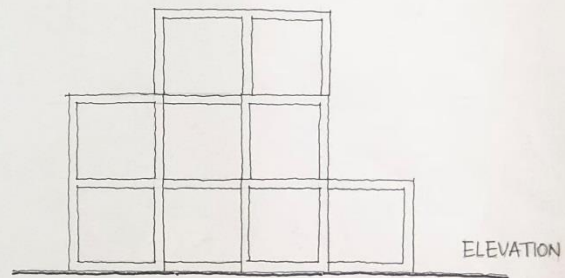
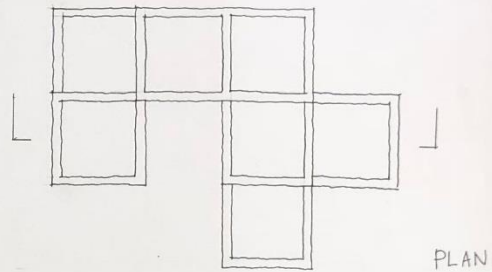
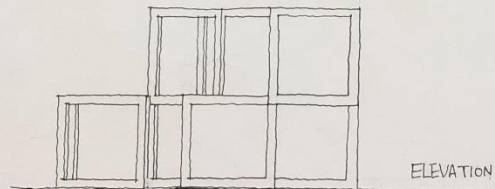
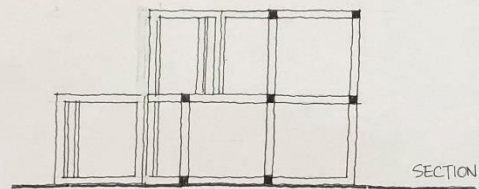
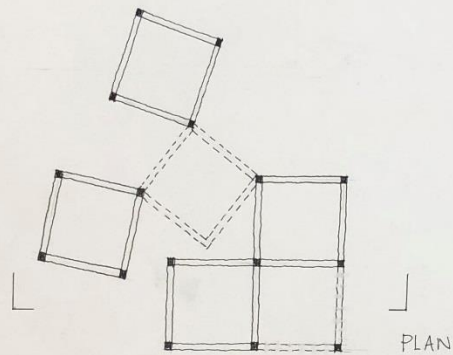
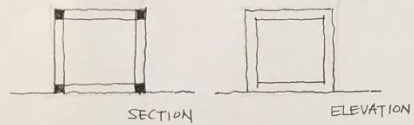
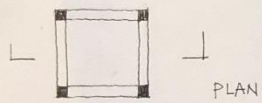
losing the sense of belonging to a place





95x42cm Acrylic on cardboard  
The Chimney

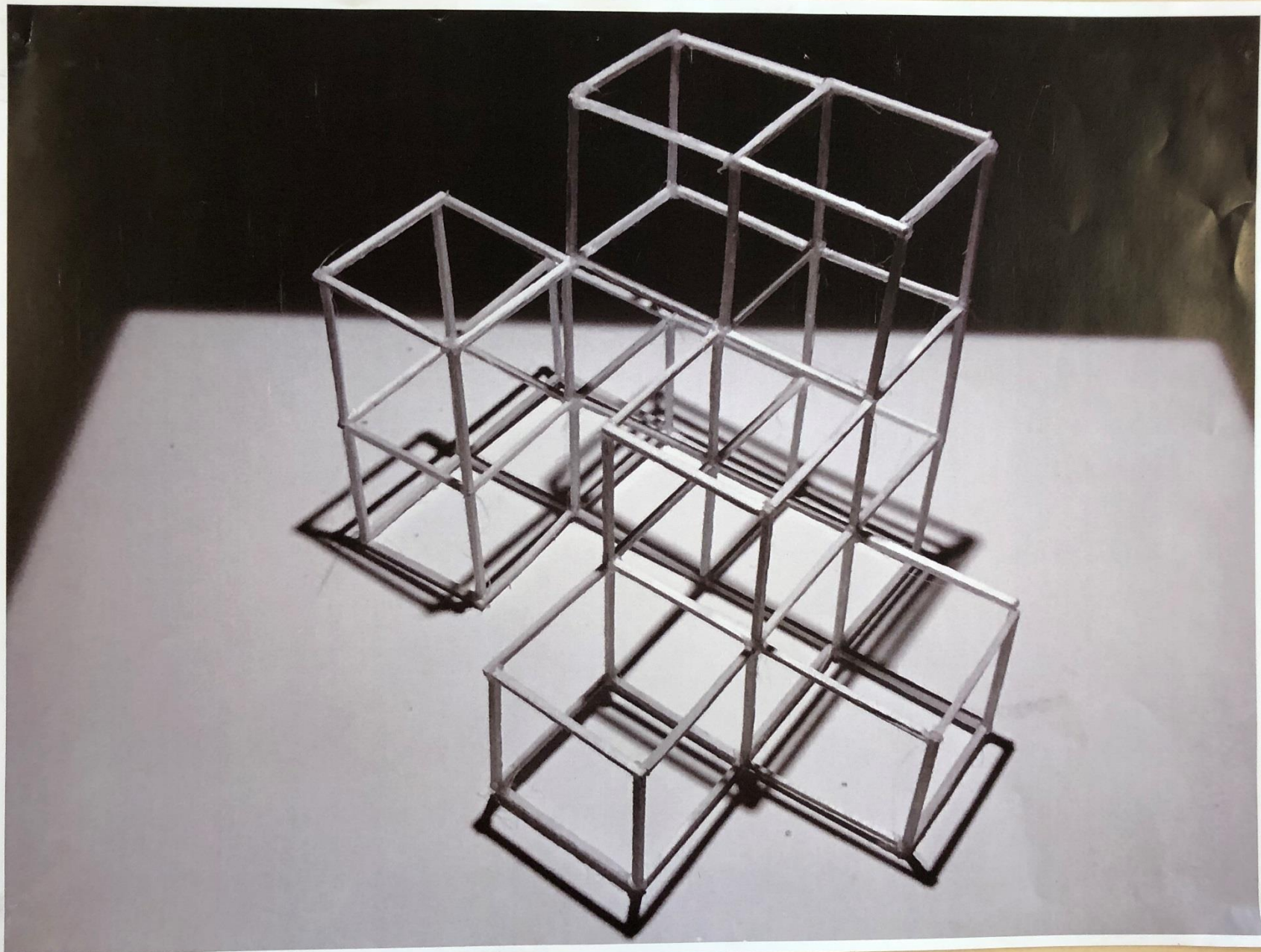








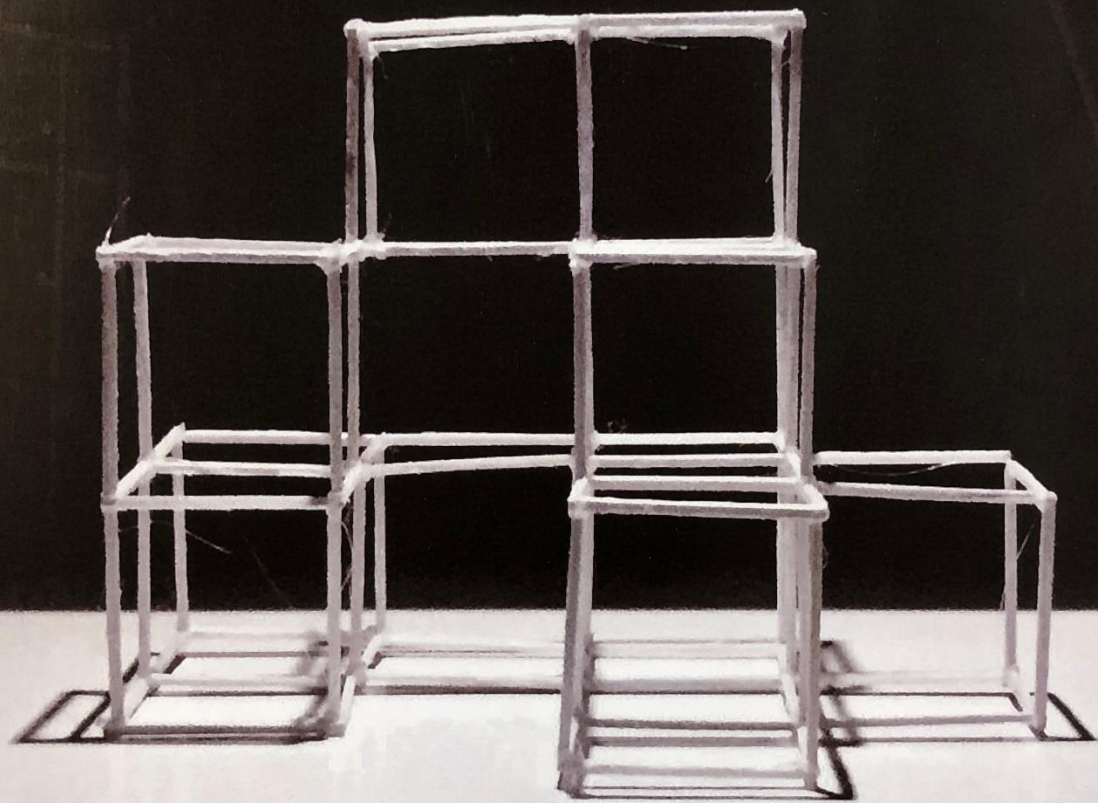








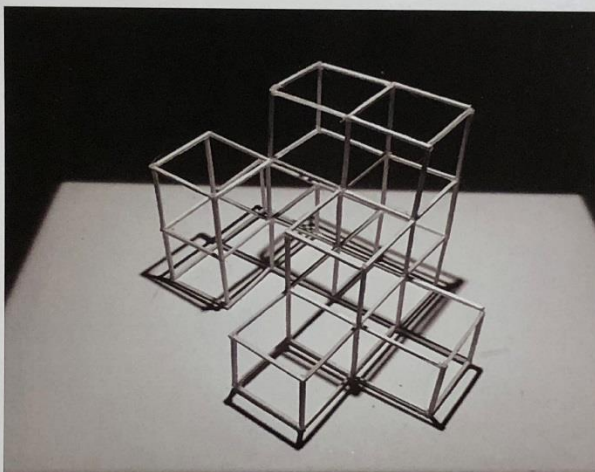




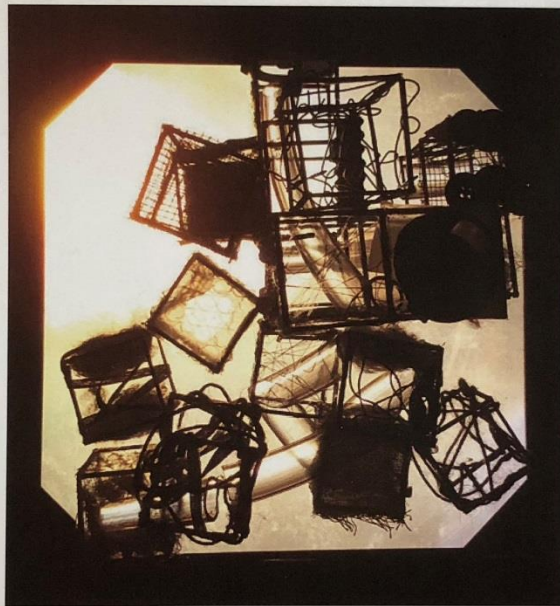




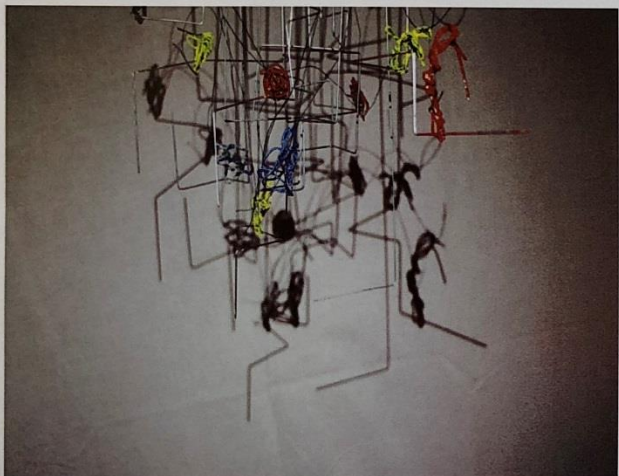






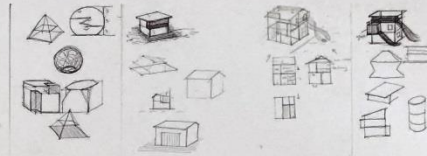








My dream is to have a beach house for me to watch the sun rising from the sea every morning and sea gulls flying happily, with the bright sunshine shining into the room, just like *Room by the Sea* by Edward Hopper, peaceful and plain.

[illegible]































## ***Exploring how artists have depicted the growth in urbanisation in negative ways***

By exploring the negative ways of the growth of urbanisation, I was influenced by the urban environment. When I was in China, I moved to a megacity near Hongkong - Shenzhen when I was seven years old. At first, I enjoyed the fancy environment: Large shopping centres, convenient public transport, wide road, and variety of culture. However, as time goes on, I become increasingly aware of the problems of living with such a rapid pace of life. This essay will look at three aspects of the negative impacts of exponential urbanisation using three different artists. Firstly I will discuss the sense of isolation felt in the city, through the work of Edward Hopper. Secondly I will discuss the lack of time we face through the photographs of Mengjin and finally I will discuss the high density impact on the human condition through the work of Michael Wolf.



*Nighthawks*(1942) – Edward Hopper

Edward Hopper's *Nighthawks* was painted in 1942. I was immediately attracted by the abstract geometric shapes composited in this painting. To see this picture from a farther distance, I can see a blurred view of coloured shapes – the green trapezium, the yellow triangle, the red and black rectangles. I have depicted this painting using geometric shapes in my own practical work. '*Nighthawks*' painted by Hopper in his 60s, he noted that "I simplified the scene a great deal and made the restaurant bigger."

The story was depicted late at night at the corner of the road. There were four figures in this artwork, which were sitting in a restaurant called "Phillies 5c cigar" there is a sense of isolation in this painting. The bar/restaurant should be expected to be full of visitors at night, a popular environment with chatting and dancing, but the situation seems different. The oversized flat transparent window reflects every moment happened in the restaurant. The



light wall, dull yellow ochre door into the right hand side of the kitchen. A blonde boy who is dressed in a white coat and cap is sitting inside the counter alone. A girl in a red blouse, with brown hair was eating a sandwich, and a man sat beside her in a dark suit, steel grey hat, black band, and blue shirt, holding a cigarette. Also there is a man sitting by himself. His arms are placed on the table, head down, he seems like he is overloaded, but has no one to pour his thoughts out to. There is a sense of loneliness in this painting: although the girl and the boy sit together, seems like couple, they both have cold look upon their face, and have no communication with each other; the man who is sitting alone is isolated and no contact with anyone in this room. The whole space, increased by Hopper to be made to feel so hollow, created a desolate effect. Although it seems warm to have a restaurant opened late at night on an empty street, inside the restaurant, it might be lonelier than the night street. People's empty gestures and expressions make me feel that they are as hollow as the street outside the restaurant.



By looking briefly at two paintings by Hopper, '*Hotel By a Railroad*' and '*Automat*', we see the same sense of isolation, brought on by the impact of the larger urban environment. In *Hotel By a Railroad* two people, although being together in the same room, neither of them looking or talking to each other. '*Automat*' portrays a woman sitting in an restaurant, staring into a cup of coffee at night. It is a round table and has a double chair, but the chair opposite is empty. There is a vase filled with red roses placed near the window, maybe that day is an important day such as Valentine's Day. The red rose contrasts her green jacket. Her mood seems ambiguous. She wears make up and is dressed formally, maybe is waiting for someone. There are two arrays of light reflected from the glass window shining into the empty space, shows a sense of loneliness. As with the figures in *Nighthawks* none of the characters seem aware of the existence of each other.

By comparing these paintings, the colours are always composited by three primary colours, and also secondary colour, green. For example, we can see from the artwork '*Nighthawks*', the red in the back is obvious, and there is the creamy yellow wall behind those chatting people, and the outstanding golden door also makes a fantastic visual impact.



In the majority of Hopper's work there is an overriding theme. Centred on locations including gas stations, restaurants, railroads and other places of transience, I found that he emphasises the alienation of modern life, which I think is the most important and interesting part of his artwork. We can see from the *'Rooms By The Sea'* (discussed in my appendix), that the tone is peaceful and gives the sense the atmosphere is still and silent, there is no people, no chaotic life. Also it is related to nature and the sea. Which makes me think of a Chinese word; 'far from the madding crowd'. There is the conflict between tradition and progress, in both rural and urban settings. I believe this to be crucial as well. He has done many works which involve the field, like the *'Cape Cod Morning'*, I can see this is in a rural area, but the whole atmosphere of the painting still breathes solitude and loneliness.



*Approaching a city - Edward Hopper*

This is again present in his other painting *'Approaching A City'*, it represents a train track which embodies the trend to enter the city by train. The colour of this picture is gloomy, colours of the buildings neither pure nor clean, creating a murky vibe to the piece. This reminds me of an industrial city which could create large amount of smog. The great sense of conflict between urban and rural areas is present within his paintings. Hopper would like to express a feeling that the city opens out to receive the traveller like a dark maw from which there is no escape. The tone is grey and dark, gives me a feeling of anxiety and a sense of confusion in life. Compared with the *'rooms by the sea'* (see appendix), which is bright coloured, and gives me a sense of hope. The darkness surrounded the tunnel, passengers who are on the train may feel rather bleak. High buildings are girded around the train, the tiny windows squeezed together, makes me think of the high pressure in the city life. Also I can feel the uncertainty, which is a sense of curiosity in this painting.





*A room with a view(2000-02) – Mengjin*

Hopper's theme; the relationship of the alienation of modern life, is also key to a Chinese photographer I found- Mengjin. I chose one of his works, which is coincidentally about a room as well. The name of the series of his photo is called '*The Room With A View*'. The series of work shows multiple window outlooks and rooms, which identifies the urbanism in modern life. This series of photos are surreal. We can see from this photos: outside the window there is a symbolic building in China which is called 'the great hall of the people', this is a place where the National People's Congress have important meetings. A real life the building would be a greater distance from the window. However the photographer has closed the distance between the two. This is evidence of the photo processing, which is within all the photos in the series. He super-imposed this building in the window. After his photo edition, I could clearly feel the symbolic building becomes old and blurred. He would like to express that the fast changing world always make the past looks strange. When the reporter asked about this, he said, 'the thing that artists done is like scientists. First we need to build a system, then explain our work.' (Chinese translation) He aimed to create a scene that is difficult to identify, as to whether it is in fact real or manipulated.

When I first saw this picture, I believe it is an old house which the host has lived for several years. The host might not like to clean his room, and Mengjin used the blurred effect and the partial exposure make the home look old-fashioned and stale. There is a well-known building just outside the window, exposed by the rolling curtain. There are some old newspapers sticking on the wall, might aims to prevent growing mould, but it couldn't block the mould that already grown on the wall. And there is an outdated black dress hanging on the clothes tree. The bed sheet is a little messy with the trace of folding it.

The tone of this photo is dismal, giving me a sense of decay, and darkness. Mengjin made the edge of the photo darker to create the effect of vintage. The whole room tone seems pink originally, but as it becomes old, it changed the colour effect. For example, when I found my pink skirt I used to wearing when I was young, I found there is yellow combined with pink. It's worn out and looked not that beautiful and attractive anymore. There is an effect of corrosion and rusting. Mengjin said he has visited to many homes to find a suitable room. I guess he chose an woman who is busy working all the time. The colour is



monotonous. It has a dark tone, and there is an obsolete pink at the light place, and orange on the bedsheet, feeling a little bit warm but more loneliness. And there is green mixed with grey in the sky just outside the window. So the red and green make a slight and harmonious contrast. Interestingly, these tones, although more muted, reflect the same palette as Hopper.

I can feel a mood of sadness in this picture. Everything seems old and careless, especially the outstanding white cup on the bed. People normally won't put cups on their bed. The host might hasn't use it for a long time, presents a bad living behaviour, but as I looking at the famous building outside, there is an contrast of the inside stuff: the world outside-the city is splendid, people work in that building everyday busily. Mengjin started to work together with his wife in Beijing. After several years' living experience, they found that the urban is different from what he thought before they actually worked in there. They found that "speed" could not composite everyone's excitement of living in such a big city, but the "chaos" due to the rapid change. Mengjin deconstruct the photographs, making them ambiguous and surreal. According to his other photographs in the same series, they are all poor rooms with a background of a public architecture in China. For my understanding, this is the way of expressing sarcasm. These photographs with interior and the extrinsic are representing the relationship between people's private routine and the public. He is expressing the lowliness and the noble, trivial and magnificent. The poor interior compare with the glamorous extrinsic, making a duplicity effect. When people's private life is going in a downward trend, how could the magnificent extrinsic exists at the same time ?

Mengjin was born in Chongqing, China, in a mountain city, so he might be used to living in a natural area rather than a city. He is observing the rapid change of life in present-day Chinese society. After I researched his work, I found that he commented that big cities always give people mountains of pressure that make them feel they must move forward and never go back, but during this process, people will forget their original dream. Due to the continuous events happen in life, people will forget about their basic things such as cleaning their home, decorating their house, looking after their family....these things are pushed behind their money, power and glory. So I believe that people who live in more natural and rural area may have less pressure of those things.

The massive pressure of living in cities, relates to the photographer – Michael Wolf.

He has done series of artworks of the more universal reality of contemporary city life. 'Tokyo Compression' artwork series inspire me most. In mega cities such as Tokyo, HongKong, Beijing, and my living city in China Shenzhen, it is highly common to see a situation like this. If we consider the transport is the blood vessels of a city, the crowded subway seem like a city disease called thrombus. Unfortunately, every metropolis has this crucial disease.

*"It's the negative side of these mega-cities," Wolf says.*





*05 Tokyo compression (2010) – Michael Wolf*



*31 Tokyo compression (2010) – Michael Wolf*



*77 Tokyo compression (2010)*



*51 Tokyo compression (2010)*



*1251 Tokyo compression (2010)*

These are the most representative photographs in this series of work. Michael Wolf photographed them during rush hours in the morning, which were usually between 7.45 to 8.45. *05 Tokyo compression* shows a man's face sticks onto the glass of the door in the subway. The glass is full of waterdrops and what seems like water vapour produced by breathing. This produces a fog like effect caused by the imbalance in temperature between the indoor and outdoor. After the tiredness of a day's work, these people have a long commute back to their homes, they feel exhausted and overloaded but actually this provides a suitable time for them to have a rest. The man in this picture wears a suit and tie, obviously he is an office worker. Half of his face sticks to the glass of the door in the subway;

*"My wife goes to work every day in Paris, and she hates it. You really need to compartmentalise yourself. You're breathing other people's sweat and perfume – and the*



*proximity, one body touching the next, is horrible. It's made by humans; we did this to ourselves."* Wolf said.

*1251 Tokyo compression* shows a 'people-squeeze' condition. In leaning on the heads of two women the old man looks in great pain. The woman wears a mouth mask, perhaps to prevent the transmission of a virus. The old woman in *31 Tokyo compression* looks woeful. Her eyes are half-closed, layered by the water vapour, so we can only see a blurred view of her. She has a pale complexion, blood coloured lip slightly opened and her mouth is pointing downward. She is just like a standing dead body, I have a sense of fear when I am looking at this photograph.

The man in *77 Tokyo compression* is showing the one-finger salute staring at the camera. We are able to sympathise with him because we understand the stressful situation he is in. Wolf insisted on taking these photographs when they already in a bad mood caused by squeezing in the subway. However, this middle finger is also for representing his unsatisfied life, or Wolf would not select this in his series.

*51 Tokyo compression* shows a Japanese student face. His head falls on this arm which is raised on the window. His long hair is hanging down and shading his face. The black jacket, and the brown scarf, indicating it is a cold winter, enhancing the levels of murky in a city. The light distribution in this photograph is gentle. The shadow reflects on the white carriage which has a polishing effect. Wolf used the chiaroscuro effect where light and shade blend to form an illusion of blurring.

Wolf photographed the people in the carriages in an interesting composition. Normally people express the crowded place will take the picture of mountains of people squeezing together, but Wolf cropped his picture into different faces, by looking at their expression to represent the subject matters.

What's more, it is interesting to look at the edge of each photograph, we can see the edge of each carriage. Wolf photographed them parallelly, which has shown the geometric effect as well.

When the reporter asked Wolf about his opinion of those faces, he said, *"Chiefly the tragedy of the human condition. What you see is not the result of a natural catastrophe. Man is responsible for this himself – a dreadful system for people, and by people."*

When asking about the negative development of urbanisation, he answered, *"It has not improved the quality of life in general. Cities become increasingly busy, noisier, dirtier. They divide people into the haves and have nots. Real estate prices have gone through the roof in all the great cities, so that only the rich can afford to live in liveable neighbourhoods. The poor are marginalised, literally and figuratively. That is symptomatic of the world in which we live – everything is becoming increasingly out of kilter, until it all comes crashing down, in an economic, technological or environmental catastrophe."*





*A39 Architecture of density (2012)- Michael Wolf*



*A45 Architecture of density (2012)*



*A32 Architecture of density (2012)- Michael Wolf*

By observing this photograph, it shows hundreds of family living in this apartment, windows are tightly squeezed together. Every room inside the building is identical. The tone is dark, which represents the gloomy environment. The buildings overlay each other and shelter the sunlight which is supposed to shine on the building.

Wolf had lived in Hongkong for 10 years, he observed the city in great detail. The photographs in this series of work all eliminate the sky, and could only see the architecture. He said that he originally photographed those buildings as a whole, with skies, but he thought it didn't work, so he cropped the sky and horizon, representing a sense of unlimited skyscrapers. When you look at these buildings in a photograph, it is difficult to determine the size. This illusion of unlimited size really conveys what we experience in megacities.



In this series of work, nobody appear in the photograph, it seems like no one lives in these buildings, when people see the photographs, they doubt that if there are inhabitants actually living in that place. But when carefully looking the photograph, there are several pieces of clothes, the gloves hanging outside the window, we could know that people actually live there.

By comparing the two projects, they contrast each other. Wolf only focused on the single faces of people in the city when he was doing the Tokyo Compression, and he did not exaggerate the human's existence in Architecture In Density, but indicating the elements of it.

Through my discovery, some of Hopper's artwork are similar to Wolf's, they express the loneliness in the city environment. I found it interesting to make contrast of them.

There are several photographs represent the similar-construction artworks.



*Tc31- Transparent city- Michael Wolf*



*August in the city –Edward hopper*

By looking at these two photographs, they are both photographs of peeping people's own life in their room. The figures in both pictures are hidden by the curtains in the room.

By comparing the environments, there is a large contrast between them. From the first photograph, it was a night scene and seems like in an skyscraper office, a man is sitting in his office, lying in his chair. The curtain hid his face, so we couldn't see his expression. However, in the Hopper's "August in the City", it locates in a rural area, which environment is similar to "Cape Cod Morning", the tone is warm and make me feel fresh--- the blue sky and the



olive green as the background, gives me a sense of harmony, not like the photograph, which gives me a feeling of stressful life in urban. Also, the potting in the photograph intersperse its atmosphere, reflected that there is not enough space for cultivating and planting, not like the flaky trees in Hopper's painting.

They both represent isolation, the man himself sitting in the large office, and he seems tired and overloaded. He held an apple in his hand, but may be unwilling to eat. The potting is placed on the table in the next floor near the window, nobody was sitting by the table, and it was empty. The light was weak, enhanced the emptiness in the room.

This situation makes me think of the situation in urban nowadays. Wolf loves photograph the reality actually happen around us. In order to realise their wish, and due to the huge competition in the city environment, people spend days and nights working without rest. In my opinion this is not healthy at all, although people normally cannot realise. I think this is a common failing in the big cities.

In Hopper's painting, by guessing, surrounded by the yellow curtain, there is a woman standing in the room, (the colour of it seems like a statue as well, but it is rare to build such a large statue in a house. )

Both artists represent the voyeurism in their artworks. But Mengjin had a totally different vision to look at this world. His "*Rooms with a view*" are windows with visions looking from inside to outside, which is opposite to these two artists.

What's more, Mengjin had done his another series of work called "*Love Hotel*", which was photographed in several love hotels.



*Butterfly (A Tribute to Michael Jackson)*



*Cannes Hotel (2008-09)*





*European Fragrance Hotel*



*Gong Bin Hotel*

Mengjin said: *“Love Hotels ordinarily offer two kinds of rates: One is the three-hour ‘resting’ rate and the other is the overnight rate. In most cases, Love Hotels are cheaper than other hotels. . . . After entering a Love Hotel, one experiences a transformation in the normal order of things in one’s everyday life. Love Hotel spaces are meant to give one the liberating feeling of having left reality. Many people look to Love Hotels for psychological respite, if not refuge.”*

Even if these places only have the simple furnitures and decorations, but it still can give those people the happiness that they could not experience outside this place, which are the sense of sweetness, fantasy and imagination. I feel a sense of isolation in these installations. In everyday life, in the reality, people cannot enjoy such happy moments and the emotional satisfaction. However, they can find those feelings in the hotels. Nowadays, the number of love hotels are in a positive trend, people have more desire than in the past. So that this indicates that people have less and less happiness in their society in everyday life, which I think is pathetic and lonely.

By looking at the components in this photo series, I can see many basic objects that we have at home, rather than the genetic subject of “Love”, because those basic subjects can represent the original life that people have to bring them happiness in simple ways – the bowls, cups and tissue on the bed, the television in the “Butterfly”... Michael Jackson is shown on TV, people who live inside watch the news, listen to the music, which is enjoyable. Mengjin spent a lot of time making the installations, and the time used for photography is less than five minute. But this process has large impact which made time stops at that moment. The absence of the users in the photographs also interesting to explore. Mengjin binded the quilt, formed the effect of anthropathic reconfiguration.

This series of photography is pessimistic. He made the rooms look attractive and treacly. By indicating that people can experience the feelings that they are lack of in their daily numb life, there is the metaphor which people are in a unpleasant condition in the modern city life. In addition, during the urbanisation, this problem will not be solved obviously. Humans are social animals rather than solitary animals. Loneliness is a natural feeling that humans experience when they are alone. By looking at Wolf’s *“Tokyo Compression”*, everyone in



this series of artwork seems painful. No one is looking and talking to others. The effect of urbanisation is double sided, as people enjoy the fast pace of technology and development of the businesses, they isolated each other. So that I think this is an unbalanced society.

Through the study of these artists I have presented a case for the detrimental effect of the urbanisation on the human condition. We have become insular, isolated characters within a stage of technology. Together with the factors of high-density population, the rapid pace and speed due to the increased demand for productivity has resulted in the imbalanced structures of our urban capitals, which considered to be the major part of the negative impacts of urbanisation.