GCE A Level
Advanced
Art and Design

Fine Art
Component 1

ZAHA

Total Mark 62 (52+PS10)
<table>
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<th>Mark</th>
<th>AO1 Develop</th>
<th>AO2 Explore and Select</th>
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<td>Performance Level</td>
<td>5</td>
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<td>Total out of 90</td>
<td>62</td>
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</table>
2015.07.35th
Sunny

[Sketches and dialogues in Chinese]

2 euro
For food!!

 először

[Another sketch in Chinese]

[Sketches in Chinese]

2016.02.05th
Sunny

[Sketches and dialogues in Chinese]
2015. 07. 26th. [Arles, On the train].

2015. 07. 31
Geneva, On the train.
This is the painting by Edward Hopper. The place is like a theatre, and a woman stands outside the door, being the curtains. The colour of this painting also inspire me. We like using the three primary colours to paint pictures. I imitated it with the basic construction and shape, to study the use of the colour and structure.

Nighthawks
At Green Dragon Lane Station
Liz Diller

2002 Geneva exploded pavilion

Motor water like a wall. 25000 people

High definition + high-tech space -skin

Desert condom

Control panel penetration needed

Climate change

300 inch.

Victorian need for

process

Master slave parasitic

Mediatheque

Lincoln centre

The Met

Alice Tully Hall

pump

Deep water

31. Mar. 2010

31. Mar. 2010

$100,000,000

Media theque
20cm \[ \frac{30}{100} = 0.3m \]

30 cm

6x6x6

45cm 0.45m

1-1.5

1.5m 过道.

20cm \[ \frac{1}{10} \text{m} / \text{book} \]

2.12m

0.10 m

0.2 + 0.1 = 0.3 m 宽 柜
Location: Located in a five-star tourist attraction, but the group of buildings opposite Chengxing Shop.

Pros: 1. Traffic problem for pedestrians
    2. Parking area

Cons: 1. Traffic problem due to congestion:
    - Several crossroads
    - Popular area
    - Crowded place

25 x 50 m parking area.
photos of the quiet area.
Low density & tourists
have not been discovered as a valuable area.

MORE FLOORS!
SAVE THE SPACE!

2 parking floors
+ 1 floor for recreation!

6m
52m for one floor

rotate 90°
go straight and left 90° to the entrance/exit
interrupt the OCT citizens' life
from the main road, better for the society!
I WANNA BUILD A SHELTER FOR THOSE HOMELESS CATS!

- Large resistance material to prevent cats falling down
- Viewing deck
- Holes for cat's shelter
- Switch can control rotating speed (wood)

The amusement park
- a roof is needed for preventing the rainwater into the cat shelter.

Build it on the tree?
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.
Improved by Rooms by the Sea.

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

design concept collection:

• like a boat?
Inspired 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 - (Making - thinking)
(1895 - 20th American)
Integration of architecture and industrial arts
- Find out Erich Auer
- "The New Vision" - photography could create a whole new way of seeing the outside world. Human eye could now
Peter Behrens
Christopher Dresser
I want - more
Cesar Pelli
The Bauhaus School - Moholy-Nagy
(1895-1946. American)

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

- 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
Bertold Hilla Becher
Charles Sheeler
Lowry cort
Whispering wall — the tree hole

1. Screaming room → Screaming machine → Screaming
2. Destroying room (needs vegetation)
   - When you strongly eager to destroy things.
3. Story room:
   - Write a story/stories about what you wish to happen. Forget about the present. We will help your story.
4. Mediation room
   - After venting, you need this to go back to your reality.
5. Game World
   - Basketball shooting machine
   - Prepare a photo in your phone.
Basketball machine

Photo of the person/people made, you angry broke your heart

Projector that reflect your photo on the screen

Photo stick area

What-A-Mole
By connecting with your phone, your chosen photo will appear on each mole's face!
The negative impact of urbanisation

- Central London, by the British Museum

- Stray cat problem
- Deforestation
- Environment pollution
- People's elusive (unlimited)
- Nature disappears over time
- Demolishing old houses to build new buildings
  - Boeddha Zhou
  - Syrta case study
  - War
- High house price
  - In Shenzhen
Tower of Winds - Toyo Ito 1988

The use of technology

- The wind flow of electrons

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 Air"

The Egg of the Winds - Tokyo (1991)

Impression of floating in air.
Toyo Ito Museum of Architecture 2011
- Imabari 今治, Japan

Sendai Mediatheque

Suites Avenue
- Barcelona

I drew these strips, which are the elements of the building.
Tower of Winds
model at real light.

Spectotem 6

The variable coloured light in a dark room are set off.
Colours blendled together in the dark, create an effect of illusion.

Brick Lane Remix 2003
Steel shelving units, steel, wood, paint
St. Pancras International, London

"Chromolocomotion"

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

Eyemobile (2008)
Plastic sunglasses, anglepoise light, electric motor

The light and the shadow mixed together formed a effect of flower.
Western Primities

P. 36-37

The Squares
The triangles

P. 55. Through this spiral

October - The series

Back cover

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

The dots in the black paper make us think of the starry sky.

P. 30: He no tree

P. 30: He no tree
I love King's Cross and King's Cross loves me.

Barrier Drawing (2002)
Ink and pastel on lined paper

This drawing is like children's drawings, a variety of colours, squeezed together. Like the coloured units in architecture.

Flatlands 2013
Installation shot

L-shape Drawing (2004)

Escalator pink & pen 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
「我想要说的前人们都说过了！
我想要做的有钱人都做过了！
我要的公平都是不公的虚伪的！」
Le Corbusier:
建筑是机器的延伸.

《新都市主义》
心力
控制机器
超越
内化

Utopia — 乌托邦

Hieronymous Bosch

Jean-Baptiste Antoine G.
Auguste Perret: First person use of reinforced concrete.

“大都会”
“Things to come”

Constructivism 1920—1930

The minimum Realising

Radiant City

1930 Page street
Sir Colin

Yona Friedman: The Spatial City

Claude Parent

Archiagram

The walking city Ron Heron 1964 instant city

metabolism: Astant

Fukumoto Fuller: floating city

Buckminster

Revolutionary novel

Paolo Soleri

Play Time
Architectural Style

- Regional & ethnic:
  ① Mediterranean (Greece)
  ② Roman
  ③ Italian
  ④ English

- Historical development:
  ① Ancient: Greek & Roman

- Ionic order:
  - Greek
  - Corinthian

- Doric order:
  - Simple

- Chinese
  - Detailed
  - Colorful
1. 本格式建筑
2. 传统风格
3. 现代主义风格
4. 未来感式
5. 日式

Wright
Cubes underneath

metaphor:
environmental problem
overweigh the buildings.
(Someday in future)

On a street

Bright colour growth:
shapes. People's life
intended.
Contrast the pale
background.

Relative effect.
Friedensreich Hundertwasser

“The straight line leads to the downfall of humanity.”

“Hundertwasserhaus” in Vienna environmentalism.
- Waldspirale
- Windows are all unique
- Inner courtyard: playground for children and a small artificial lake
- Outside: The cylindrical 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

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
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 house is unstained in its internal use.

3. The free design of the facade - separating the exterior of the building from its structural function, 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.
2017-02-26 22:49:20

Got a lust for life.
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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. £8

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, 6.00–10.00
See the exhibition before the gallery opens to the public

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
Core Auditorium £20 (£15 concessions)

TALK: ATELIER IN FOCUS
SIMON STYKES AND CURATOR
CHRIS STEPHENS
Sunday 26 March
17.30–21.00
Core Auditorium £85 (concessions available)

CURATOR’S TALK:
CHRIS STEPHENS
Monday 20 February 2017
18.30–20.30
Core Auditorium £30 (£15 concessions)

DAVID HOCKNEY
9 FEBRUARY – 29 MAY 2017
Curated by Chris Stephens and Andrew Wilson with Helen Little

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Lighting by Lightwaves
Exhibition contractors M&C Saatchi
Wall paintings kindly supplied by DESIGNERS GUILD

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A multimedia guide to accompany the exhibition is available to hire at the entrance. £3 per adult
£2 per concessions
£1 per family

Photography is not allowed in the exhibition.
A catalogue is available from Tate shops at all Tate galleries.

This exhibition has been made possible by the provision of insurance through the Government’s Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Art 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 Koorne
Conversations in letters and lines
Curated by Tamar Garb
19 February 2017

Exhibition brings together the work of William Kentridge and Vivienne Koorne and two major artists from South Africa who have been friends since 1970s. Curated by Tamar Garb, an exhibition that makes manifest an ongoing conversation between the artists and their work.

The artist's dialogue that has as much to do with making as it has with other creatives. Although Kentridge is represented by animated films while Koorne's practice is a multi-disciplinary one, there is a material density in both their work. The exhibition highlights this, while also tracking convergences and points of difference in the themes and ideas with which they work.

The exhibition will be accompanied by a multimedia guide to accompany the exhibition is available to hire at the entrance. £3 per adult, £2 per concessions, £1 per family.

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

Era Museum
31 May Street, Edinburgh EH1 1DF
0131 225 2383
etamuseum.co.uk
William Kentridge and Vivienne Koorland: conversations in letters and lines

Celebrated by Tamar Garb
19 February 2017

The 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 former university friend, it makes manifest an ongoing conversation between the artists and their work.

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

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

Lamont Gallery
12a Great Street, Edinburgh EH1 1DF
0131 225 2383
lamentart.co.uk
Vivienne Kooralnd’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 Kooralnd 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 Kooralnd onto the pasted pages from an early twentieth centuryfolio

The virtues (both racial and aesthetic) of Romanesque churches and a juxtaposition of the drawing of a murdered Jewish child with the depiction of ‘civilization’ speak to the layerings, both physical and mental, that the work suggests.

*MAMAN*. Kentridge’s *Notes Towards a Model Opera* (2015) texts as its ground, invoking multiple historical contexts in order to lead to revolution and its attendant languages, sonic, verbal and visual. The film overlays multiple revolutionary moments – African, French, Chinese – to a soundtrack of *The Internationale* sung in a variety of languages and against a background of archival maps, found texts and visual figures dance and act out a variety of revolutionary stances, ping placards. ‘Long Live the Motherland!’ proclaims one, linking Kooralnd’s *VIVE MAMAN* and the themes of mothering and the lure 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 a ledger. The map itself is in the nearby vitrine, and its prominence in the work and the exhibition is a testimony to the extent to which the artist has an expanded sense of the linear (whether stitched, sketched, described) is at the heart of both these artists’ practices. For both Kentridge and Kooralnd, working with historical, political, conceptual and narrative density, three-dimensional illusionistic drawing dissolving into flat, line, inscription, as looking intersects with reading and forms collide

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

#KentridgeKoorland #fruitmarketgallery
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, one 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 represent the living space (details).

Host’s moving castle
 Brutal architecture

vesicle
Art 03/03/2017
- Darkroom: scenes
- Print out the photos
- Detailed drawing scenes
- Pencil / pen
- Sketches hotel's moving castle

- Reference story for the creepy film
- Think of the concept of closing the scenes
Solving by designing:
1. Balcony, insulated windows (dependent on weather)
2. Floating slabs
   ?? ??
3. *nylon in glass* ??

*Start line in red, not sure*

P4. Other problems
Sanitary Quality → gauze

a. Human behaviour
b. Inconvenient location
   1. Build a system
   2. Develop methods for people to protect living environment

Conclusion: ??

Intro - Noise
Solving by managing the source
1. Limiting the car speed
   Conclusion: No known effective methods
2. Redesign the road
   不可行，太难
3. Change the material of the road
   近住宅区

Solving by planning
1. Block noise using buildings which are not sensitive
   没必要
2. Gardening & Planting
   Conclusion

Additional notes:
- Scottish gallery
- ??
14th
7:40 Sunrise
6:00 🌞
Cartoon Hill sunrise
↓
Breakfast
↓
ECA visit
↓
illusion world
↓
Lunch
↓
Victoria St.
↓
ECA
Scottish Gallery ??

16:00 Waverley

June's mission

Conclusion: 8.2
Monday 13th
LGW → BDI
11:05
12:30
Flight

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

Buy the breakfast!! *
approx 14:00 check in
15:00 Out
(Sunset around 16:30 - 17:00)
through The Royal mile

Walk to Calton Hill (sunset)
→ 20 mins

Tuesday 14th
Hotel ↓ Quins Walks
10:00 - Scotland National Gallery
↓
Victoria street (Walk 7 mins)
↓
Fingal's Cave
↓
Museum of Childhood
Camera Obscura and
Wob World of illusions
around 10 mins

Restaurant: Sandy Bells
8:30 begins
25 Forrest Rd
The Royal Oak

Edinburgh Waverley

Castle
Old Town Hotel
15 min royal mile

New Town
Gallery
Waverley

ECA

Edinburg Park Station
→ York Place
→ Scotrail Edin
From the Baishizhou project, I have found that the world is not entirely perfect. But due to the environment we live in, we easily can form a happiness index. With the provision of food, clothes, love everyday by parents, I assume the world is perfect. Imagining we have no distress in the future, happiness is the meaning of life.

Balance point

Sentiment

Reality & imagination

The situation

Physical environment - spiritual environment

Environment

↓ spirit

human emotion
Living environment

Primary source case study: London
Throughout the window reveals elements of the outside environment

Link

Interior & exterior

Living environment

Changing to society

The world is isolated to people outside

Conclusion

The diversity with urban life

Mandala shapes

People observe different environments

Phenomena: different lifestyles

Shenzhen

Photography taken from our house

Edinburgh

London

The window reveals elements of the outside environment

Link

Transparency

House

Everything in the house

Shenzhen

Shanghai

Photography taken from our house

Edinburgh

London

The window reveals elements of the outside environment

Link

Transparency

House

Everything in the house
It’s not about fashion, it is about survival.
— Norman Foster

Party tonight
- 2016.12.20-
mundane everyday routine.

WEEKLY

Gym

Guitar
1. Garbage everywhere (on the ground)
   Reason: People's behaviour
   → not put them in the bin
   → inconvenient bin location

   解决 solve:
   ① establish efficient collecting system

  ② Improper collecting devices
     (e.g. 垃圾桶)
     solve: improve the devices & method

  2. even many cleaners, but still
     rubbish everywhere.
     Solve: Improve people's awareness
     of environmental protection

  3. although rubbish bin exists,
     bad smell.
     solve: 垃圾分类
     ② the amount of bin should not be
     too many.

Building design

① Distribute the sensitive room at
   the opposite side of the noise
   → inevitable situation: enclosure balcony
   → insulated windows

② Use insulated material to make the wall
   division

③ Slab: insulated material
   浮动楼板 →
   floating slab insulation

④ Doors/windows with
   insulation

⑤ 排水管
   Reduce the noise by replacing
   the insulated water pipe.
Planning:

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

2. 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:
  1. Solving by 'the source':
    a. Limit the car speed
    b. 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.
  2. Repurpose the road:
    a. Make it more fluent, increase its efficiency.
  3. Use the low-noise material such as bitumen.

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

  - The original: No gap absorbs the noise, so the sound will be reflected by the road surface, smooth, so that there will be more noise.
In 1517, the estate was acquired by King Henry VIII, who greatly enlarged and enhanced building and called it Beauchamp.
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 influence 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 heat with 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 beam in an austere way.

The green grass sets the red building off to advantage.

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

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 pretreated.
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.

**Exploration & Discovery**

- New Buildings
  - *Liverpool or Colonial architecture*
  - *Buildings in Shanghai*
  - *The city I live in China*
- Process of building new
- Powerful materials

- Old Buildings
  - *New Hall School*
  - *Bricks, Chimneys, Windows, Ceilings*
  - *Temples, Churches*
- Original material used

**Extend to Development**

- Convenience of life
- Better looking
- More separateness

**Advantages**

- Development of technology
- New building techniques

**Disadvantages**

- Cause pollution
- Break the original lifestyle
- Money spent for fiesen

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

-Zaha Hadid

- Therapy, I'd like to explore & discover
- *Thing, I'd like to photograph & draw!!*
There are many new buildings with high technology on Liverpool St.

The shiny skyscrapers are mainly for commercial uses. For example, the 20 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 water pen to enhance the shiny surface of this skyscraper.
This is a composition of old & new buildings. This is a view that looks from one building towards these buildings. The thin and shadow are constructing with.

MY first time to attempt linear.

Transparent paper to depict the original picture.

Learning to use roller to colour the liner.
This is a composition of old & new buildings. This is a view that looks from a 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 leading to these buildings. The ladder sets off that the city is being constructed. And some thin and shadow lines in at the blank place, they might be the stick to maintain the constructing new.

Reuben Powell

After several years later, the government decided to build a department store there. We don't have happiness anymore with that spray bond. After all, there were still spray walls, exploited, the rest of it one day, soil and mud. We experienced several noisy days, produced by different kinds of constructing machines, and there was a big fence wall to block us. So this picture reminded me of this story about 'alteration'.

This is a street view (83 Clapton 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 deserted 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 hometown. At that time, children would play there happily. And others bring their pets, feel more relaxed. There was no place which allows freedom & happiness. (See the top)
I photographed the silhouette 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 breaks 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 breaks the people's original life. It blocks the road, causes traffic jams, and traffic jams can cause the environmental problems. Moreover, building materials can also give out toxic smoke, which is harmful to people's health.

Original life is decaying

Urban city is developing

This is a pasting by Brendan Neiland, 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.
This is the old buildings in Shenzhen, China, which is the city I live in. They are old residential compounds which haven't been refurbished. These are old-fashioned air conditioners still before starting the houses. Families who live in these type of old houses would like to install the steel handrail to prevent falling. It's like a small community. In the daytime, neighbours like to stay to play poker and mahjong.

People hang their clothes outside, build some stuff using woods. They are living in this ramshackle even they live in Shenzhen (a developed city in 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 tire will be absorbed by the gaps between the bitumen particles, so less noise will be heard.

   Before using bitumen, 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 replicate using this method.

Using technology in construction:

1. Floating Slab:
   - Insulated layer: can prevent noise from other vertical units.

2. Thermal Bridge / Broken Bridge

   Processing by insulating aluminium profiles and hollow glas. This product has been setting as an example of modern energy saving products with good insulation and sound-proof characteristics.
Plants remaining and new plants growing

New Ground Level

Ground level

Stairs

Holes
Some buildings have 7-8 floors, some are only 1 or 2. Many buildings 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 coming pattern shown on the wall seemed like the young people's abundant and diverse life.

- The City Doodling -

A city is always composed of different types of buildings, as which located in different-function districts.

The district I have depicted using wires is Baishichao. By exploring, this district was built and constructed by the local villagers, with the unexpected 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 when disassembling it to a model. It is in different aspects, no matter the direction. So it looks like a three-dimensional arrangement of buildings. Just like looking down from a higher plane.
These words are credited to Richard Demarco. He did some abstract landscape paintings.
He used large areas of yellow and brown to form a 'contrast' between something, in my opinion. It makes me feel like there are two roads and there are two sides behind it.

For this work, I like it's like the stones overlapped by each other. In the upper area is the sky. The dark area seems like it might be a valley. So he might look out of that place and found the different general change of colour.

He used the very inspire to think his art works, like the one below. He created a feeling that saw the painting.
This painting is by Richard Diebenkorn. It combines abstraction and expressionism.

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

and I'm trying to make
everything abstract and all like
the graphs and figures (example:
straight, circle....) and combining
more different very single colours
on it.

There are many advertising
boards between the narrow
residential area.

They are mainly
house lets
and sales.
They paint
them layer by layer.
They are normally
very cheap
houses
for
relatively
poor
people
who can't afford the
high-rise department. [For example,
people who come to Shenzhen from the
other cities
in China.] These will be a good option
for
those people. Although the
place might be noisy, low safety
index, it still brings them

an ideal shelter to live in,


to chase their dreams
in such a big city....
"There are the 'Shikajigura buildings', indicating the living standard of these people and the large population in this city. People there are always up and out in the early morning, not retiring until late at night. Or they open shops in this community, I usually shop of repairing broken electrical products or small restaurants... I every day is busy. For me, they are a group of enthusiastic people who fight for their future."
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 to continue to think about the original dream, the reason they came 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 “99”.

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.
Tuesday, 10:30AM

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 photo taken from P.S.I.00's concert, when the light was finishing.

The shining light seemed lighter people's inward world. The concert was on Friday night, After one day - they were more hard breaking, and eager to seek relaxation through an indoor concert.

These face expression was extracted from the photos great people look painted and disguised.

I reason those one suitable for the urban wonder's Life in China.
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 colors of this painting inspire me. He like using the three primary colors, 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 created this photograph by oil painting. I found it relaxing and enjoyable to blend colours.
Damian Hirst - British artist

The shark in the tank is a representation of death. The shark, representing an animal, appears to be moving, which is killing creatures of life. It gives me a feeling of death and the fear of death. Hirst said that he is attracted to formaldehyde because it is dangerous and it swells your skin. If you breathe it in, it chokes you and it looks like water.

"The Physical Impossibility of Death in the Mind of Someone Living"

There is a series of sheep suspended in formaldehyde.

"Leaving from the Block"

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 as in that kind of way, the flock of living things.

These sheep were dead and fixed and appears to be on a lively sheep. These gestures show that they keep in the stillness in their normal way of life. His original thoughts in 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, not just 'delicious'.

Urbanisation → Population → High Consumption of Meat.
Some Context.

A Mother and Child, Divided

This artwork is called < God knows why >.

This is cruel, from my point of view.

To me, 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

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: as proof of China’s accomplishments and contributions to civilization, yet more often as an inconvenience to urban modernization.

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

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

SZE TSUNG LEONG

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

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

In the image suggests a partial view of the surface.

The historic approaches.

Urban modernization.

outside, iconic from tradition, overcoming from mundane, picturesque from unsettling, are never constant.

They are records of cities in time, in the process of fleeting, disappearing, or grew.
The urban sprawl leads to......

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

Some of these photographs were taken from the night safari in Singapore, as I traced these 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 amount of grassfield, forests are being destroyed. Animals’ original home is disappearing.
Deforestation

Natural disasters due to Human Impact
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 intelligence 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.\[1\]

# 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.

I have done a simulation of a landslide on a slope in New Hall School.
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 sand from the school and put them into a plastic bag.

Then I found a site which is steeper 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 model will help us understand the landslide.
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 one in danger.

Deterioration not only have impact on loss in habitats, it also leads to global warming.
The glacial melting has the greatest impact on aquatic areas.

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

Developed Oil Field
Terreno Bosque

"In China, mass consumption... and the resulting degradation of our environment... is not 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, shared planet."
Due to the human abuse of the land, animals lost their home.....

I began to observe the homeless animals during summer holiday.

In urban areas, 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 cat**, the other is **feral cat**. They are both homeless.

### Similarity
- They are both homeless.

### Difference

<table>
<thead>
<tr>
<th>Stray Cat</th>
<th>Feral Cat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Energetic, friendly, and independent.</td>
<td>1. Fierce and wild.</td>
</tr>
<tr>
<td>2. Keen on freedom.</td>
<td>2. Desire but afraid of communicating with humans.</td>
</tr>
<tr>
<td>3. Good at hunting.</td>
<td>3. They have already been sterilized.</td>
</tr>
</tbody>
</table>

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 abandon new places on earth to create new use of space.
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 realize it is a car park..... and, the tragedy happens.

The night comics was drew 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...

By observing her behaviour, I found that she love to stay in a place which has narrow space, and she love to stay in a corner.

This could relate to cat's personality.

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

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 reason, so that they gave her to me.

This is the timeline of McDonald's one day during that day, so the timeline was a bit like human, so that I think this record is not that persuasive...

Then I began to observe its behaviour during the daytime...
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 tennis', the game with coloured squares.

By considering 'a house for cats', I consider it as a cube. By knocking cubes together, there are many types of way to do make a group of cubes. By researching the cats in bushes near my house, 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 500 mm x 500 mm for trial.

Macdonald 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 and hide!
The material. Mix-media

The flax, the hemp, and the cat's favourite toy!

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

- Iron wire: providing nests with the sense of belonging (Some hosts put cages at home)
- Cotton: Keeping warm
- Bubble bag: toy, achieving the effect of half perspectives
- Can skin
- Environmental protection & Waste utilisation
- Newspaper

- Grid: Translucent outward visual effect & Sense of security
- Carton & SIlk: Keeping warm & Toy for grabbing
The House main Combinations (which one three examples for different)

- a. is for the box, which is the unit block.
- b. is for 6 cases.
- c. is for 10 cases.

Photograph in the dark room

*Minimalism*
Donald Judd
Set length Carl Andre
The combination with added material - Concept model:

1 unit

6 units

10 units
The way of urbanisation – In England.

"The Industrial Revolution"

The environmental problems increased with the use of new inventions.

- The development of large factories, and the rise of unamusing urban centres.

- Industrialisation led to the creation of factories.

For much of the 19th 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 spin an efficient draft through its boilers.

- 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 in rivers and sewers. This was subsequently used in industry.

- The city of London repeatedly induced gas companies in the 1850s for polluting the Thames and poisoning its fish.

The square and rectangular buildings at the edge of the town, just like the crowded buildings in Beijing, were.*

Because the exploitation of land to build these buildings, to build more and more factories, there was place becoming environment 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 the paintings into square pieces.

The development in the city makes the stray cats in a bad living condition — on chimneys, on roads, in fresh air, flat space — the atmosphere of urban life makes the stray cats and feral cats make a better living.
The process of urbanization also caused people changing their original lifestyle. The change of the large housing estate—Baishizhan

- In order to follow the social change—urbanization is developing.
- Baishizhan a large village is going to be demolished, and replaced as high-rise residences.
- These changes all because the fast-paced development in this city. Shenzhen must have a large amount of population moved in. Larger labor force in this city so that higher economic growth. Shenzhen is a migrant city, but the buildings in Baishizhan should be traced back before the "The Return and Coming-up Policy"—The history.

This is the original house in Baishizhan—Tongtou the rooted house (in the late 1950s)

The need for shrinking cities

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

From the start of 1980s, the houses went near to the immigrants, and the villagers move to their self-built 6-7 floor houses

From 1996, Shenzhen has become synthesizing special economic zone in China, while made the land price in a positive trend. Population is increasing, Baishizhan is becoming a large housing estate.

Young people who from small cities (The 1960s, 1970s) in China can't have enough money to live in high-quality residential building. So they choose to live in this place which has cheap rent.

To their experience when living in this place is pleasant and inexpensive.
To chase the popularity of the city development,

People always have an 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 BeiShenzhen:

- Mr. Zhang (4 yrs living)
- Mrs. Li (10 yrs living)
- The Steakmaker (2 yrs living)

20 people answered my questionnaire about “Opinions and situations living in BeiShenzhen”.

Part of the statistics:

The society is not a balance society.

Although the city is developing trend, there needs to have containment for the people who are 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

Home, a city devastated by the cityyear war in Syria.

“Syria was largely a place of tranquility, essentially accustomed to variety, accommodating a wide range of beliefs, cultures, customs, goods, food.”

The key lost the war happen is ARCHITECTURE.

The old residents try to stay in the colonial period.

Gradually this definite balance has been interfered with.

The last century.

Syrians have experienced the prosperity of open trade.

People tried and worked with each other.

In a place that gave them a sense of belonging.

The old public building in Syria.

Gradually the proportions and size based on principles of humanity and harmony.

Syrian society has long lived this existence.

And the character of the community but has settled there.

There is a total correspondence between the architecture of a place.
MY DREAM HOUSE

My dream is to have a beach house for me to watch the sun rising from the sea every morning and see gulls flying happily with the bright sunshine shining onto the ocean, just like those by the Stanley Brickell, peaceful and pleasant.

I like slides and swing when I was a child. I design a slide from the first floor directly to the sea for swimming. I also design a set of swing in the roof, which gives me the feeling of being a child.
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.

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 compositied 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](image)

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.
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 bedsheets, 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.
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 be 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."
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 buildlings 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 existance 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
competitor 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 women
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)
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 anthropopathic reconfiguration.

This series of photography is pessimistic. He made the rooms look attractive and treachy. 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.