



# YEAR OF EXCELLENCE

2014 GREEN APPLE ART CENTRE

ART + MIND ∞ CREATIVE

# WORDS FOR STUDENTS

BY WAYNE CHIANG  
VICE PRESIDENT

*"Keep up with passion;  
Take up with challenge; and  
Learn from experience."*

It is unfair to show  
your works in this  
print material.  
However, I hope

you will keep this book to help you remembering your passion during your down time. You all have comes a long way to this point. I am very proud of each one of your creation and design. Also great thanks to all instructors in assist students to initiate their own idea; preserving their passion and train them ready for the challenge to come.

以平面印刷的方式來顯示你們的作品其實是不公平的。但我希望你們會保留這本圖書。用它來幫助你們記的當初對藝術創作原有的熱忱，特別在今後你們遇上困難的時候。你們的創作及設計以證明你們一路來的努力，我相當為你們感到驕傲。我也要感謝所有的指導老師引導你們如何發掘創作的思路和激發你們的熱忱，同時也訓練你們在未來，如何面對與挑戰創作上的困境。

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CLASS OF 2014



# OUR INSTRUCTORS

## GREEN APPLE ART CENTRE



**WAYNE CHIANG** (Co Founder, Vice President / International Higher Education Adviser), graduated from Georgetown University, Washington, DC. He moved to the United States from Taiwan since he was a child and has lived and studied in various locations across the United States. Wayne used his time in America to familiarize himself with its environment, humanities, history and culture studies. He utilizes his personal experience of the United States educational system, and personal connections throughout the east and west coasts from famous universities and various industries to provide excellence in education. Wayne has previously worked in Washington, Virginia at AOL, ICQ and other well-known international technology companies. He has serviced the development in leading systems which are used by the United States university

admissions and teaching programs. Wayne also served as vice president of an investment management firm in the Canadian immigration system. His wealth of experience has helped many students enroll into prestigious schools such as Harvard, Yale, Princeton and Cornell.

綠蘋果藝術中心教育執行長，創辦人之一及資深國際教育規劃顧問江佳駿先生（Wayne Chiang），畢業於美國首都華盛頓喬治大學。江先生自小從台灣移民到美國，曾生活及學習於美國東西兩岸。熟悉美國環境、人文、歷史文化，並親身經歷美國教育體系，人脈關係遍布東西兩岸各著名大學及行業。他曾經分別服務於美國華盛頓弗吉尼亞州AOL, ICQ等國際知名科技公司。其後為美國各著名大學招生及教學體系服務開發頂尖系統。他同時也在加拿大移民投資管理公司中擔任副總裁。他豐富的經驗幫助眾多的學生獲得哈佛、耶魯、普林斯頓和康奈爾等名校的錄取。



**ALISON H. GUAN** (Co Founder, Art Director / Fine Artist, Communication Designer) has over 15 years of teaching experience. She believes in preserves passions, train with creativity, and learn by self-analysis. Her loves of arts started at very young age, which takes her through the traditional Asian training with highly skilled drawing & painting. Luckily her passion of arts was never stop within drawing and painting only. She asked, searched, exported, and learned many skills, knowledge & experiences through other teachers, artists, designers, and even musician. Her passion leaded her to live by self-challenges. She understands both the weakness and the need of providing traditional skill training. Her unique knowledge & experience sharp and defined some of the fundamental values and goals, which makes Green Apple distinct from all other art schools and training centers.

Alison H. Guan (創辦人之一，藝術總監 / 視覺藝術家，傳媒藝術設計家) 擁有15年以上的教學經驗。她相信持續性保有熱情、富有創意的訓練方法，以及自我分析的學習方式。Alison 對於藝術的熱忱始於非常年輕開始，帶領她歷練了亞洲傳統式教學，使得她擁有極高技巧的繪畫技術。幸運地她對於繪畫藝術的熱愛從未停止。她除了提出疑問、尋找解答、和探索方法之外，更從其他老師、美術家、藝術家、甚至是音樂家身上，學習到多樣化的技巧、知識跟經驗。她的熱情帶領她生存在自我挑戰裡。她懂得如何提供傳統技巧的訓練，來滿足需求及克服弱點。她的特殊經驗及知識定義及強化了綠蘋果藝術中心的基礎價值跟目標。



**MYRIAH TONGE** (Program Director / Fine Artist, Communication Designer) BFA, BDes, TEFL has over 15 years of teaching experience and an extensive educational background in Art and Design. Her goal as an artist and educator is to promote creative thinking by giving students the tools to confidently express their unique personalities and imagination. She has helped many students prepare successful portfolios and essays for scholarships and admittance to high profile universities around the world. Myriah combines her experience teaching ESL with her degrees in both Fine Art and Communication Design to help students express their ideas clearly and learn the terminologies unique to the Art and Design world.

Myriah Tonge (BFA, BDes, TEFL) 在藝術與設計的領域裡，擁有超過15年的教學經驗和廣泛的教育背景。作為一個藝術家和教育家，她的目標是鼓勵創意發想，給予學生們可以自信地表達自己獨特的個性和想像力的工具。Myriah已經幫助許多學生準備成功的作品集和論文，來獲得世界各地知名大學的獎學金和入學許可。Myriah結合她於ESL的教學經驗，以及視覺藝術和平面設計的學位，以幫助學生清楚地表達自己的思想，以及學習在藝術和設計界中的獨特用語。



**ERICK VILLAGOMEZ** (Designer, Professor at School of Architecture and Landscape in UBC) is an educator, independent researcher, and designer with academic and professional interests in the human settlements at all scales. He is the founder of Metis Design|Build, an innovative practice dedicated to an

integrative approach to the design and construction of buildings and other locations. Projects vary in scale from urban design and planning to residential architecture and have been published in various popular publications, including *Western Living*, showcasing 'green' design. He is also one of the founders and editors of *re:place Magazine*, an up-and-coming publication looking at Metro Vancouver's public realm and urban landscape. Aside from his regular contributions to the magazine, he lectures and writes on topics regarding the built environment for professional, academic, and community audiences. Similarly, his passion for mapping and cartography has led to the creation and presentation of various maps dissecting the urban environment.

His research, consulting, and writing has influenced patterns of urban development locally and abroad – contributing to the adoption of 'green' urban design processes, plans, codes, standards, guidelines, and prototypes. Erick joined the Landscape Architecture program at

the University of British Columbia in 2004 where he continues at all levels in design studio instruction in the Landscape Architecture and Environmental Design programs. His courses focus on understanding the systemic relationship between the built and natural environment as seen through different scales.

Eric Villagomez 是一位在學術與專業領域上，對人類居住環境抱有極大興趣的教育家、獨立研究員、以及設計師。他是 Metis Design|Build 的創辦人，通過創新實踐打造出綜合性的地方建設及設計方法。項目的規模各異，從城市設計和規劃至居民建築，並已在各大知名出版社發表「綠色」設計，包括 *Western Living* 雜誌。

Eric 是 *re:place Magazine* 其中之一創辦人與編輯，針對大溫哥華地區的公共空間與都市景觀。除了他對雜誌出版的貢獻，Eric 還為專業、學術和社區人士講授並撰寫關於建築環境的專題。同樣的，他對測繪與製圖學的熱情已延伸到許多城市環境解析地圖的創作。

他的研究，諮詢和寫作影響了本地及海外城市發展模式，對採用「綠色」城市設計流程、計劃、法規、標準、準則和原型有所貢獻。在2004年，Eric 加入哥倫比亞大學的景觀設計學院，並持續在各級景觀與環境設計工作室擔任指導。他的課程集中於通過不同規模來瞭解建築與自然環境的關係。



**KATHLEEN WYMA** (Art Historian, Independent Curator & Critic) is a Vancouver based art historian, curator, writer and critic. She regularly teaches courses on modern and contemporary art at the University of British Columbia and has also taught art history and film studies at The University of the Fraser Valley and Emily Carr University. Kathleen holds a doctorate degree in

art history from the University of British Columbia and her research addresses issues of post colonialism, nationalism and the impact of intercultural exchange in an increasing globalized art world.

She has published numerous articles and exhibition catalogues and in July 2013 she curated the exhibition *The Material Point: Reconsidering the Medium in the (Post) Modern Moment* at Gallery OED in Cochin, India. The show included 19 international artists of Indian origin and sought to open up dialogue and encourage debate about the current state of "materiality" and its role in artistic production. The mandate of the exhibition was to investigate how (or if) the repurposing of materials, the reclamation of ideas, or the recuperation of cultural idioms

is representative of a contemporary critical stance. In June and August of this year Kathleen is curating two additional exhibitions in India: *Reviving the Retinal and Contemporary Contingencies*.

Kathleen Wyma (藝術歷史學者，獨立館長和評論家) 是一個駐點於溫哥華的藝術歷史學者、藝術館長、作家及評論家。她經常在 UBC (哥倫比亞大學) 教導當代藝術，以及 University of the Fraser Valley 和 Emily Carr University 指導藝術歷史跟電影研究。Kathleen 擁有 UBC 大學的藝術歷史博士學位；她的研究涵蓋了後殖民主義、民族主義、不同文化間交流所帶給全球藝術的影響。

她出版了許多論文及展覽圖錄。在2013的七月，她管理了於印度科欽的 OED 藝廊所展覽的「由物質的論點：重新思考在後現代藝術中的媒介」。這次展覽包含19位來自全球印度血統的藝術家的作品，開啟了交流討論及鼓勵「物質」的現狀和在藝術作品中所扮演的角色之辯論。這個展覽的任務是研究如何重新定義物質、矯正想法、恢復文化厘語在當代批判的立場。2014年的六月及八月，Kathleen 會在印度策劃兩個額外的展覽：振興視覺（視網膜）和當代不可預見的事項。



**ERIK BEAN** (Environmental Designer, Architect) is a Vancouver based designer with an Environmental Design honours degree from the University of British Columbia's School of Architecture and Landscape architecture. He is the co-founder and Creative Director of Design&, a Vancouver based

multidisciplinary design firm with a multifaceted portfolio with local and international clients, and also part of the production team at Iredale Group Architecture offering a diverse and strategic skill set. He is actively working on multiple projects at various scales and levels of completion. Combining his academic and professional experience Erik

brings a diverse set of expertise and insight to the classroom; focusing on a process based pragmatic architectural education.

Erik Bean 是位溫哥華的設計師，擁有 UBC 大學建築和景觀設計的環境設計榮譽學士學位。他是 Design&，溫哥華一間多學科設計公司，含括本地和國際客戶提供多元化的產品組合作品的共同創辦人兼創意總監。Erik 同時也是 Iredale Group Architecture 製作團隊的一份子，提供多樣化和策略技能。他正積極在多個項目上完成各種規模和水平。他結合自己的學術和專業經驗，給學生帶來了多樣化的專業知識和經驗分享。目前正著眼於實用建築教育過程。



**AMELIA SISSONS** (Environmental Designer, Architect, Graphic Designer) is a Vancouver designer, originally from Alberta. She has always had a sense of design and creativity, accompanied with a curiosity of the world. This curiosity brought her to Vancouver to complete the Bachelor of Environmental Design at the University of British Columbia. Amelia has experience in a variety of projects, from urban design to exhibition design, and some of design project for Interior Design Show West. She has always been interested in public spaces, and the ability to help people through design. Amelia's interest in design is not limited to social design, but allows includes architecture, landscape design and graphic design. Her curiosity for the world and interest in architecture has taken her to places such as Nepal and the Netherlands, which allowed her to explore different cultures, people, and cities. These experiences further developed Amelia's love for different cultures and the diversity of places. Amelia's travels, along with her childhood are prominent

inspirations in her work. She enjoys small moments in life, as Amelia believes that those moments are the sparks of inspiration that allow the imagination to flow.

Amelia Sissons 是溫哥華的設計師，出身於Alberta省。她天生伴隨著設計品味和創意，以及對於世界的好奇心。這種好奇心，把她帶到了溫哥華英屬哥倫比亞大學並獲得了環境設計學士學位。Amelia涉獵的作品非常廣泛，從城市設計到展覽設計，其中也參與了Vancouver室內設計展。她一向對公共空間使用感興趣，也樂於通過她的設計能力來幫助人們。Amelia有興趣的設計類型不僅限於公共的設計，她也接受建築設計，景觀設計和平面設計。她對世界的好奇心和對建築設計的興趣將她帶到了尼泊爾和荷蘭，這使她探索到不同的人文和城市。這些經歷進一步地激發Amelia對於多樣文化和地方的嚮往。Amelia作品中那些傑出的靈感全來自于她以往的旅途以及童年。她喜歡在生活中一些短暫的瞬間，因為Amelia相信那些瞬間便是靈感激發後那些源源不絕的想像力的來源。



**MINNIE CHAN** (Architect, Designer, Sailor) graduated with a Bachelor of Science in Architecture and Mathematics and a Bachelor of Environmental Design, is educated in a variety of architectural-scales and is especially passionate about urban planning and architecture. Her work experience in Copenhagen of Denmark and other traveling experiences have exposed her to many different cultures, their unique ways of living, and creative thinking. The key elements in her work process are model making, prototyping and comic drawing. She has strong design skills as well as flair for collaboration with people of different backgrounds. Apart from being a talented designer, she is also a great sailor. Minnie

bring her experience in her multicultural travels and studies to help students apply their passion and interest to their projects.

Minnie Chan，建築科學與數學理學學士學位和環境設計學士學位的畢業生，受過各種建築尺度的教育薰陶，尤其熱愛城市規劃和建築。她在哥本哈根的工作經驗和其他旅行經驗令她接觸到許多不同的文化，其獨特的生活方式，和富有創意的思維。Minnie的工作流程中的關鍵要素是模型製作，原型設計和漫畫繪製。她富有強大的設計能力，以及能與不同背景的人合作的特質。不僅僅是一個有才華的設計師，她更是一個偉大的水手。Minnie把她以往多元文化的旅行和學習的經驗分享及幫助學生將他們的熱情和興趣展現在他們的作品上。



**KATE LIU QUAN** (Graphic Designer, Communication Designer) enjoys doodling, drawing, and designing. She studied Graphic Design in The Art Institute of Vancouver and Graphic Communication Technology in BCIT. She has been working in the graphic design and printing industry since graduation. Kate's great passion in design has led her to feel that it is a creative way of communicating, sharing and learning. She believes it is a great way of brightening someone else's day, as well as her own. Kate works mainly on branding design with clients such as Tom Lee Music, Silkway Travel, Bismark, etc. Kate hopes bringing her skills to Green Apple to help students find their voice through their arts.

Kate 喜歡塗鴉，繪圖和設計。她之前在溫哥華藝術學院和BCIT學習平面設計和圖形傳達技術。畢業以來，她一直從事於平面設計和印刷業。Kate對設計的熱情讓她覺得這是一個具有創意的溝通，交流和學習的方式。她認為，這是一個很棒的方式來照亮別人以及自己的一天。Kate的工作主要是替客戶做品牌設計，如通利琴行，世運旅遊，俾斯麥(Bismark)等等。她現在延伸她的設計理念至營銷方面的行業，並期待著能藉由她的藝術才能，傳遞出她更多的想法。她希望能將她的技術帶給綠蘋果，以幫助學生能夠通過他們的藝術找到自己的定位。



**KATHY CHUNG** (Communication Designer, Graphic Designer, Interface Designer, Illustrator) is a graduate from Emily Carr University of Arts and Design with a Bachelor's Degree in Communication. She has five years of solid working experience and has taken on many freelance tasks such as interface design, logo design, print, and illustration for companies such as Central Montessori Child Care, Hospitality Designs, Western Rice Mills, DVDNow Kiosks, and many more. Additionally, she has worked as a Senior Graphic Designer for Eqy Group and a Graphic Assistant for Jollen Home Creation. Kathy is especially inspired by designs that have great typography and neat concept and communicates to

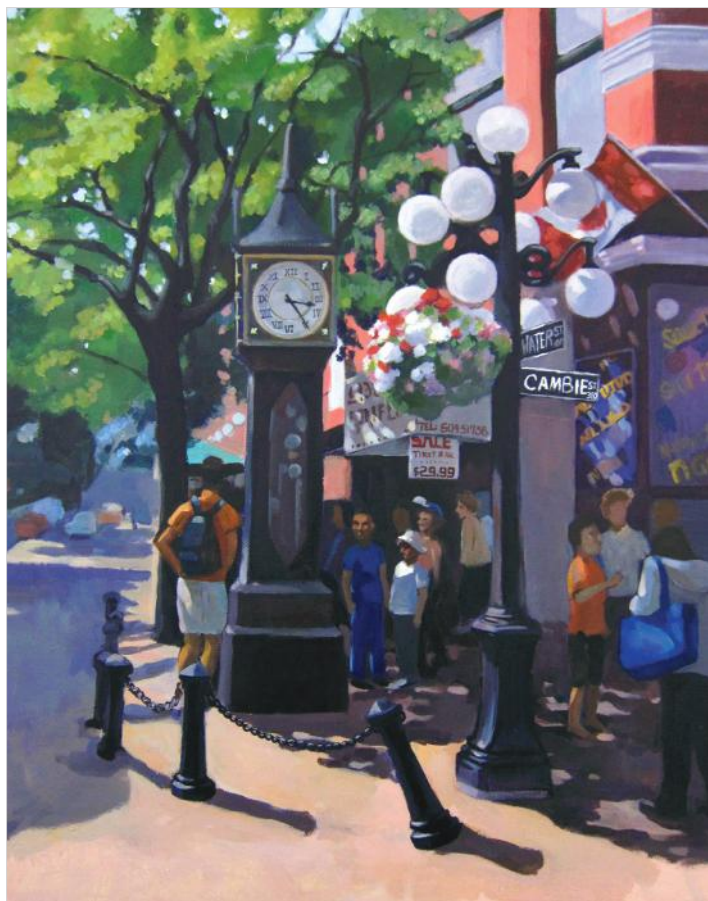
audiences through her innovative designs. She aims to create designs that are captivating, relatable, and unique. Kathy hopes to help students find their own unique style of communicating through design and illustrations.

Emily Carr藝術與設計大學傳達學士學位的畢業生。她有五年的紮實的工作經驗。此外，她曾在Eqy集團中任職高級平面設計師和在Jollen Home Creation擔任圖形助理。Kathy的設計靈感來自于漂亮的排版及簡潔有力的概念，並希望能從她的創意設計中與觀賞者獲得交流。她的目標是製作出令人矚目，有關聯性及獨特性的設計。Kathy希望能經由設計和插圖幫助學生找到自己獨特的風格。



# ALEX DU

■ SUTHERLAND SECONDARY SCHOOL



## ■ GASTOWN

*Painting*

Acrylic on Canvas

This is a painting of Gas-town in Vancouver Downtown. The reason i chose this location is Gas-town is most historical parts of Vancouver and it is well known tourist spot in Vancouver.

**GASTOWN** (上圖) · 這幅作品是表現溫哥華歷史悠久的煤氣鎮的景色，同樣這也是旅遊熱點。



## ■ CONNECTION

*Mixed Medium Sculpture*

Cardboard, Tape, Paint, Glue

In this 3D model, the middle large 3D part structure symbolizes the world and economy. The thinner lines mirror lower class and thicker parts mirror the higher class. All lines are connected to show unity and conformity. So it means everybody in the world was connected. Even one line moves a little bit, all the other lines will get affect by it. I did this project because I was inspired by the economic crash of 2008 and how every was influenced.

**CONNECTION** (上圖) · 在這個3D作品里，我主要主題想表現2008年的金融危機對世界各個階層的影響，我用不同粗細的線條和鏡面對稱的效果，反映出社會低層的和上層社會和他們在世界金融系統里密不可分關係。



#### ■ BI-CULTURAL FUSION

*Drawing*

Pencil on Paper

The ideal in this sketch is about the world combining together. This vase is a blend of Eastern and Western art. The left part is traditional Chinese style and the right is Western style. I don't really know what Western style supposes to be like Even after I did some research. so I try to make the pattern looks like the picture I saw in church before.

**BI-CULTURAL FUSION** (上圖) · 這幅素描作品里，我用中國特色的景泰藍的花瓶上的花紋表現了中西文化的差異。在花瓶一邊表現中國文明的歷史底蘊，花紋上表現著高貴、細膩、涵蓄的美；同時右邊把同樣的花紋紋理用西方金屬材質表現出現代，硬朗和尖銳的文化差異。



#### ■ HAZARD UNDER FLORESCENCE

*Painting (20" x 18")*

Acrylic on Canvas

This painting symbolizes the dangerous in American gun policy. In the painting, a pregnant woman is holding her belly. IN side her belly is a machine gun with lot of withered flowers. It means in USA, There are some latent dangerous in the country. The reason I did this painting is because sometime I can hear the news about gunshot in USA. Especially when I hear the children were killed. I really hope USA can change the law.

**HAZARD UNDER FLORESCENCE** (上圖) · 在這幅作品里，我主要針對美國對槍枝的濫用和很多校園槍擊案作為啟發。我畫了一名懷孕女子，很多鮮艷盛開的鮮花代表了美國整個社會在繁榮景象下暗藏著一把槍在花叢中，從而這也威脅到下一代新生命的成長。



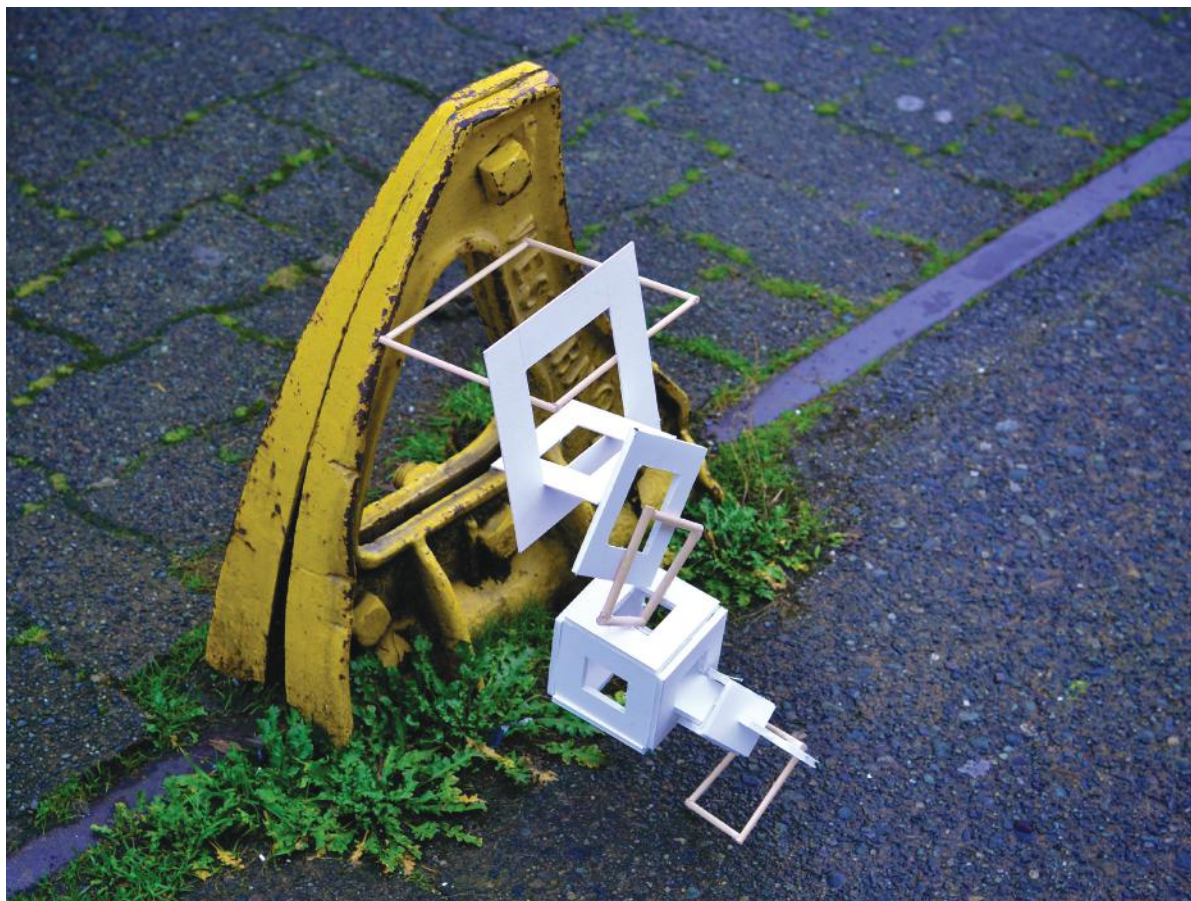
# CAVIN MO

## PRINCE OF WALES SECONDARY SCHOOL

The preliminary inspiration for "SPIRAL CENTRAL (two pictures on the right)" is due to the increasing number of international students coming to Vancouver. Due to their unfamiliarity to a completely new location, it is necessary for us to build a student hostel for international students to have a home that feels like a their foreign, home country. The concept is also largely derived from the expensive and unaffordable cost for homestays. Spiral Central uses large shipping containers as separate, highly affordable facilities that allow students to have their own privacy and space. The overall building will have a management system similar to student dorms and

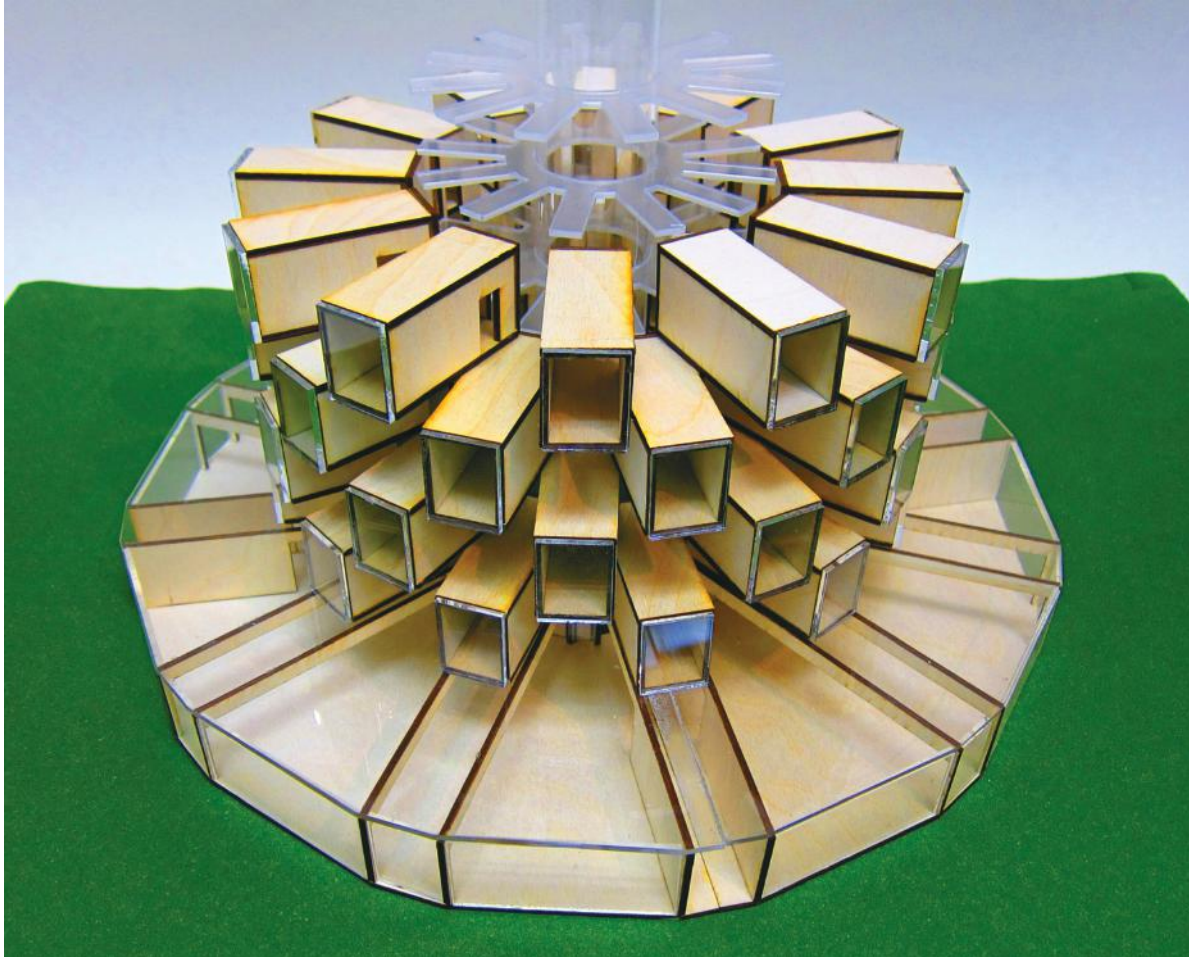
the tenants will have the ability to claim the rooms as their own. Their rooms are completely customizable to whatever makes the student feel the most comfortable. All the rooms are close, while having enough soundproof space to allow quietness and closeness to the neighbouring students, allowing a family-like atmosphere. Spiral Central considers the main needs of international students and solve their problem by creating a warm, affordable, and convenient environment.

**SPIRAL CENTRAL** (右頁) 初步靈感來自於由于近年越來越多的國際學生來到溫哥華求學。由於，他們的初到一個全新的地方，我們有必要建立一個為國際學生提供的學生宿舍，有一個家，感覺就像一個外國的一個家。這個概念也主要來自負擔不起昂貴的寄宿家庭費用的學生。Spiral Central 獨立使用大型的集裝箱和設施，讓學生有自己的隱私和空間。整體建設將有一個類似學生宿舍和租戶管理系統，他們將可以自己制定自己喜欢的房間。所有的房間既有自己独立的空間，同時有着隔音的設備讓人感覺一個家庭般的氣氛。該項目位於在西行的愛德華國王大道，目前已知的Chaldecott公園的。Spiral Central 的距離是35距離內的所有學校西溫哥華的中轉時間30至45分鐘。Spiral Central認為主要的國際學生的需要和解決他們的問題，通過創建一個溫暖的，價格實惠，方便的环境。

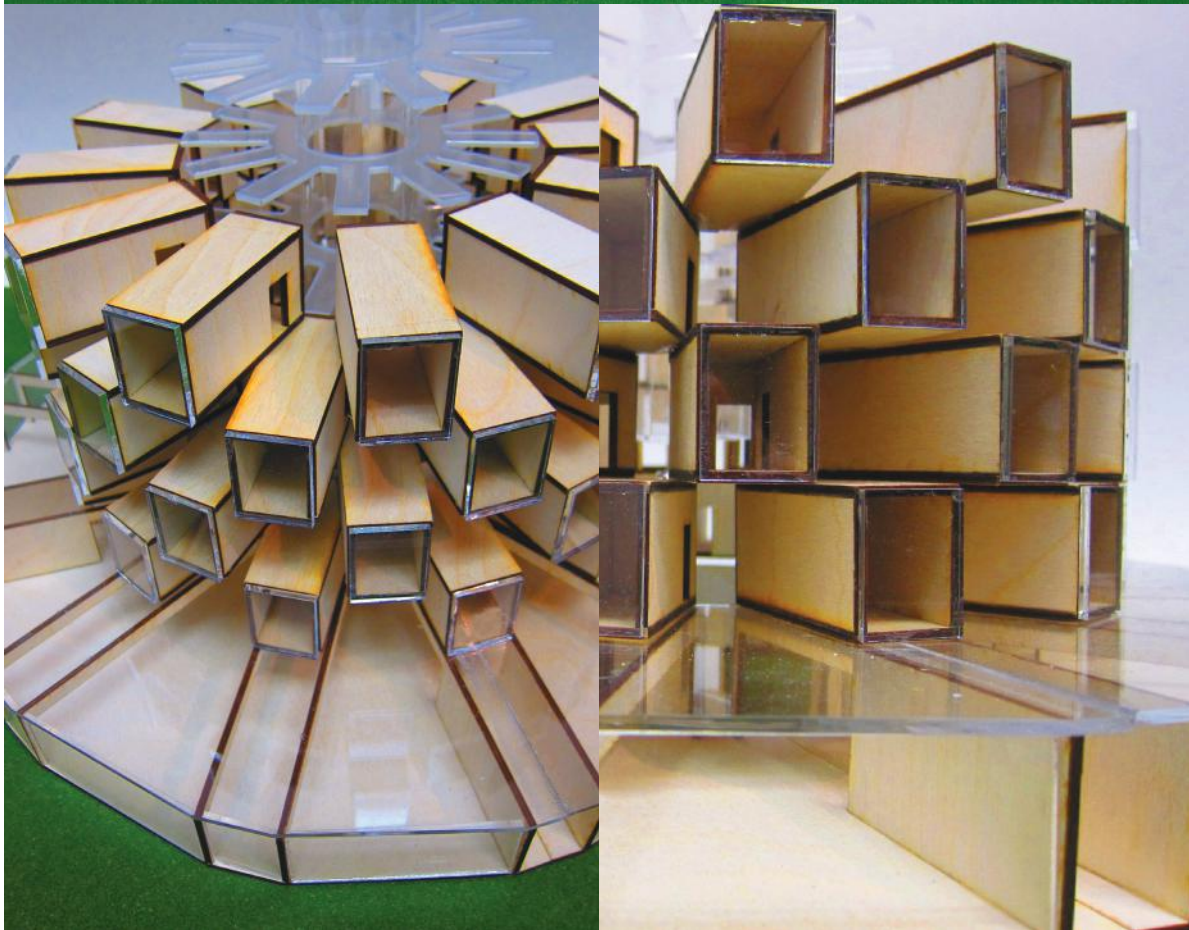


**IN FRAME**  
Site Installation  
Sculpture  
Form Board





**SPIRAL CENTRAL**  
*Architecture Model*  
 Board, Cardboard, Paper,  
 Wood, Acrylic Sheet,  
 Modeling Grass

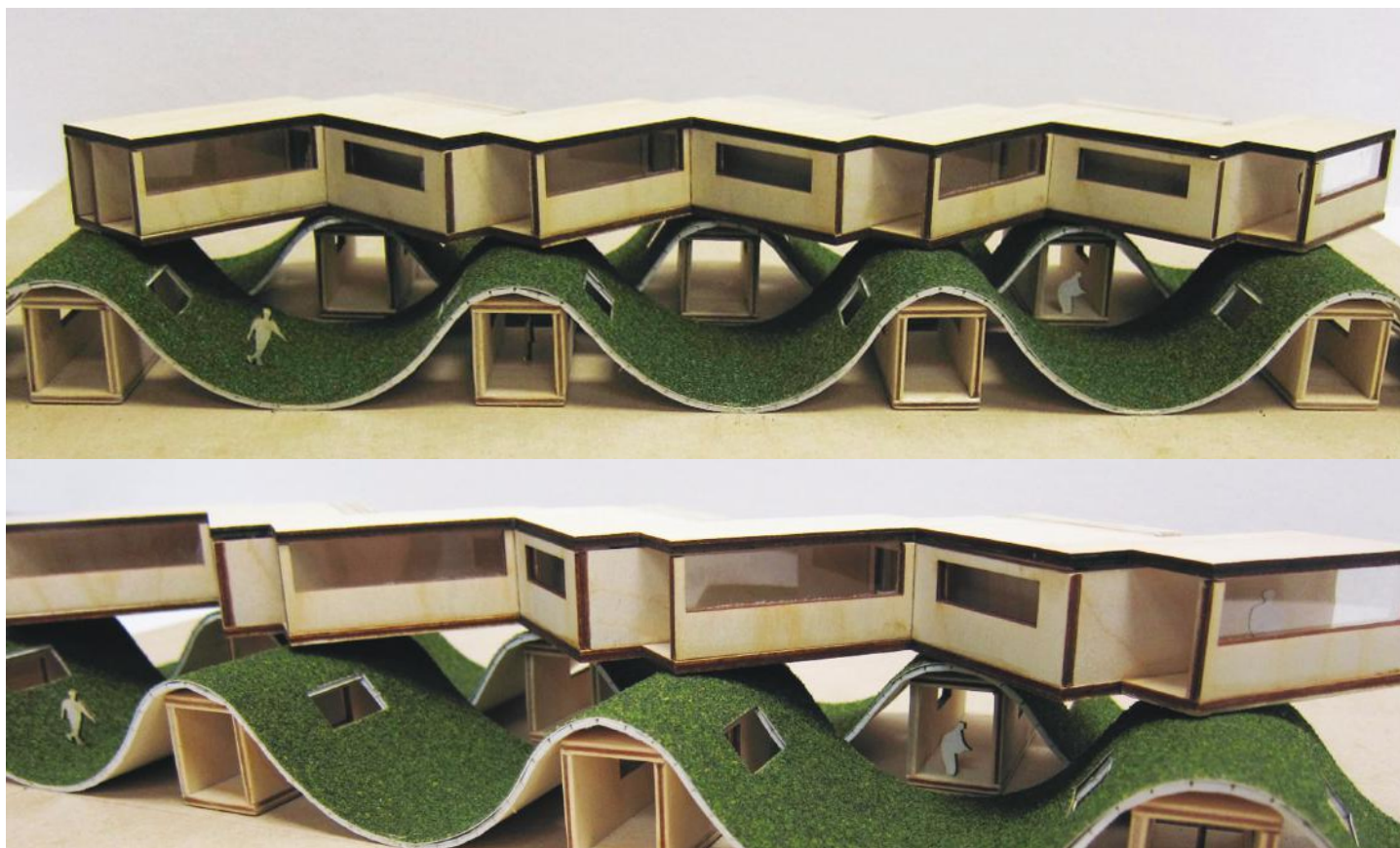




# CINDY ZHANG



J.N. BURNETT SECONDARY SCHOOL



## ■ S-LOPE

Architecture Model

Board, Cardboard, Paper, Wood, Modeling Grass

Ever since the 1970s, the population of senior citizens in Canada has grown significantly, thus it is crucial to provide more living space for seniors. The structure, located in between central and suburban Richmond, has fast access to public transits and public buildings. One of the most important qualities a building should have is sustainability, which is the main purpose of "S-LOPE (two photos at the top)". Instead of eliminating grassland to provide space for structures, my project has minimal impact on the setting and increases the area of the original grassland. To achieve sustainability, I maximise the use of natural light and fresh air by including sunshades, open areas, multi-

layered roofs and movable structures. To cope with temperature differences between summer and winter, the shades on the second floor are adjustable, which allow them to close in the winter and open in the summer. In order to provide a healthy and happy environment for the occupants, the structure has to generate a strong sense of community to urge people to engage in nature. Therefore, I included many natural aspects such as a garden for each individual occupant and a green roof. In the end, I hope to express the importance of sustainability, educate occupants about green buildings and encourage citizens to connect to nature.

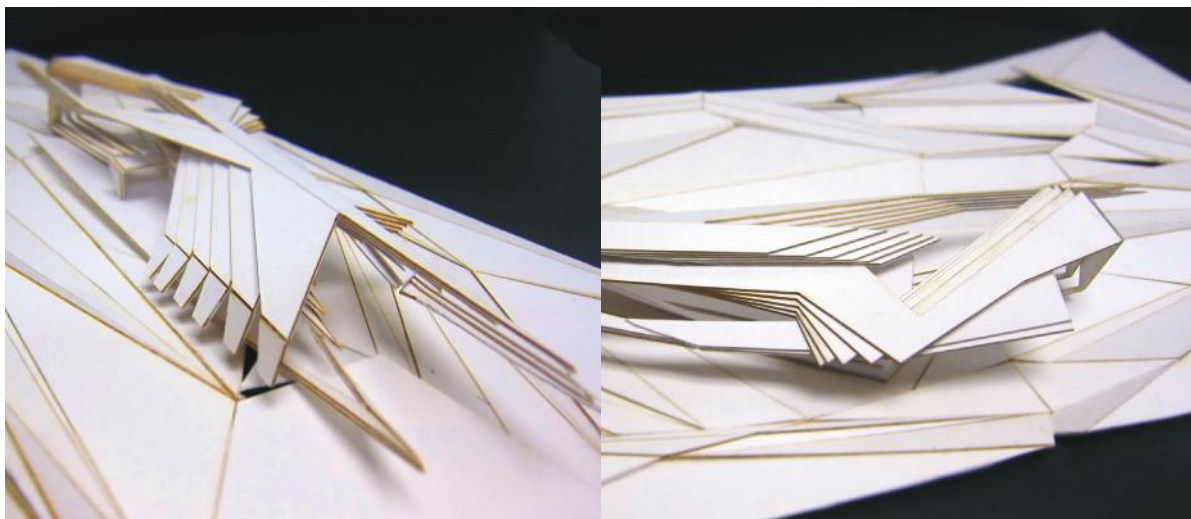
自從20世紀70年代，長者的人口數量在加拿大有顯著的增加，所以，為長者提供更多的生活空間是至關重要的。這個建築坐落於中央里士滿的旁邊，離主要交通路線和公共建築都很近。

可持續性是 S-LOPE (本頁上圖) 的主要目的之一。這個建築不但會損壞已有的草坪，還會在原有的綠地上增加草坪的面積。為了實現可持續發展，我盡量使用現有的自然光線和新鮮空氣通過使用遮陽篷、開放領域、多層次的屋頂和可移動的結構。為了解決夏季和冬季的溫度差異的問題，在二樓的遮陽篷是可以移動，在冬天可以關閉並可以在夏天打開。為了給居住者提供一個健康、快樂的生活環境，這個建築可以讓人們產生強烈的社會歸屬感，並鼓勵人們在綠色的環境中生活。在最後，我希望能表達可持續性的重要性，教育人們有關綠色建築，並且鼓勵民眾於大自然容為一體。

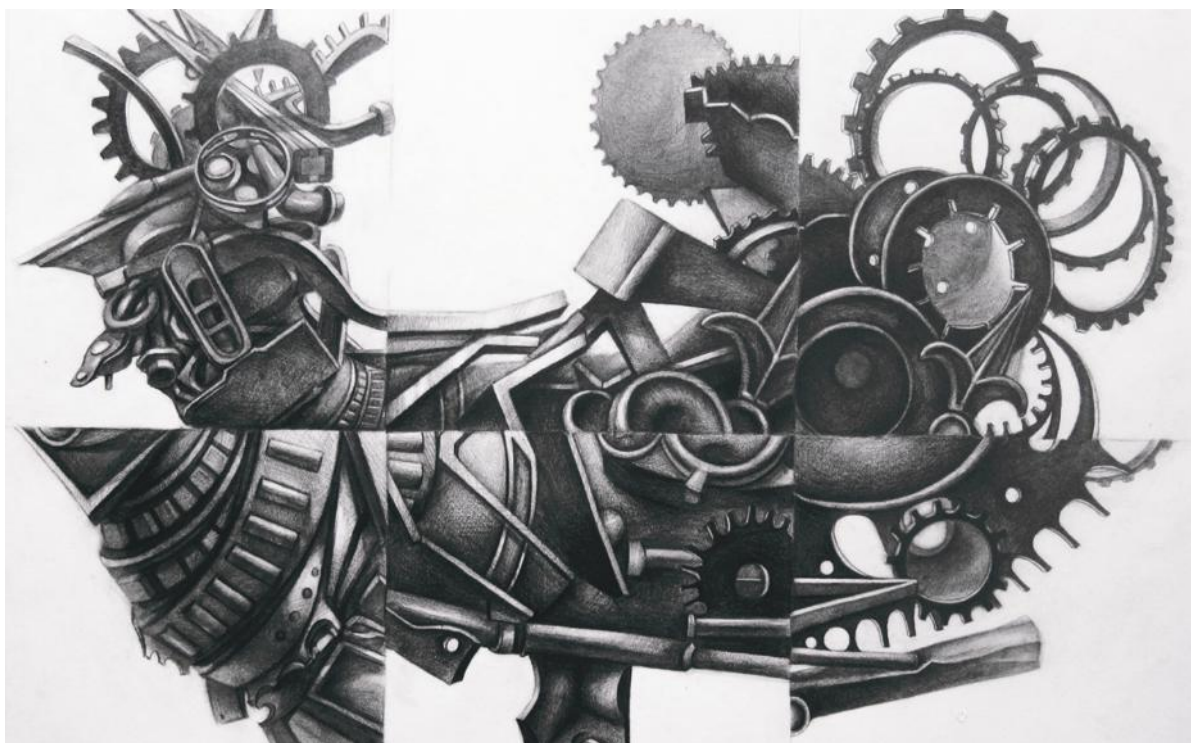




■ **SOCIAL HOUSING**  
 2013 SCHOLASTIC ART &  
 WRITING AWARDS:  
 GOLDEN KEY AWARD  
*Architecture Model*  
 Board, Cardboard,  
 Paper, Wood, LED  
 Light



■ **CHAMELEON**  
 2014 SCHOLASTIC ART  
 & WRITING AWARDS:  
 SILVER KEY AWARD  
*Architecture Model*  
 Chipboard



■ **"DISTORTLY"  
 HARMONIC**  
 2014 SCHOLASTIC ART  
 & WRITING AWARDS:  
 SILVER KEY AWARD  
*Drawing*  
 Pencil on Paper

# ELAINE CUI



## YORK HOUSE



### FOLDING MARKET

Architecture Model

Board, Cardboard, Paper, Wood, Acrylic Sheet, Modeling Grass

2014 SCHOLASTIC ART & WRITING AWARDS:

HONOURABLE MENTION

**FOLDING MARKET** (Above) Since the cost of remanufacture can even be lower than that of redeployment in some cases, shipping containers are often stacked up and left behind for garbage; therefore, causing serious environmental issues. The idea of reemploying wasted shipping containers by designing and turning them into individual shops will not only resolve this concern, but also create overall economic and environmental benefits.

My idea is to reemploy the wasted materials and turn them into individual shops for business firms. In my model, the two bottom containers are strategically placed opposite from one another to create an intimate central courtyard. Each of these containers is bent at the middle to further define the space. Each container features large openings and windows facing the courtyard reinforcing its central "mixing pot" attributes. The lower level public

space is characterized as 'loud' and features a cafe and a restaurant sharing the open courtyard's communal seating because of the idea of maximizing potential interactions. Complementing the lower level's 'loud' program, the second level features more 'quiet' programs with a variety of shopping stores. This level features large windows allowing for ample light and views of the surrounding market. There is also a spacious deck for lounging outside, which is above the commotion of the courtyard below. The whole structure works to anchor the temporary market program and provide a unique destination. The location is easily accessible by foot, car, and public transit. Moreover, its original market will draw people from everywhere in the city. Last but not least, its modular container structure allows for future additions and reconfigurations, and it has the potential to replicate itself at other temporary market locations.

**FOLDING MARKET** (上圖) · 因為在某些情況下重新製造海運集裝箱的費用比再次利用它們的費用低的很多，這些集裝箱經常會被丟棄。因此，這些堆積成堆的集裝箱會造成嚴重的環境問題。但是，通過設計將它們變成獨立的商店可以解決並改善這一問題，也同樣可以創造經濟和環境效益。整個建築會變成一個的集市，並會擁有一個方便的地點。此外，這個集市將會吸引居住在城市各地的人們。最後，這個獨特的建築結構將會允許未來繼續添加和重新配置更多的集裝箱，以及在其他地點複製自身的潛力。





■ **ORNAMENTATION IN SILENCE**  
*Mix Medium Drawing*  
 Watercolor, Ink, and Pencil on Paper

2014 SCHOLASTIC ART &  
 WRITING AWARDS:  
 GOLDEN KEY

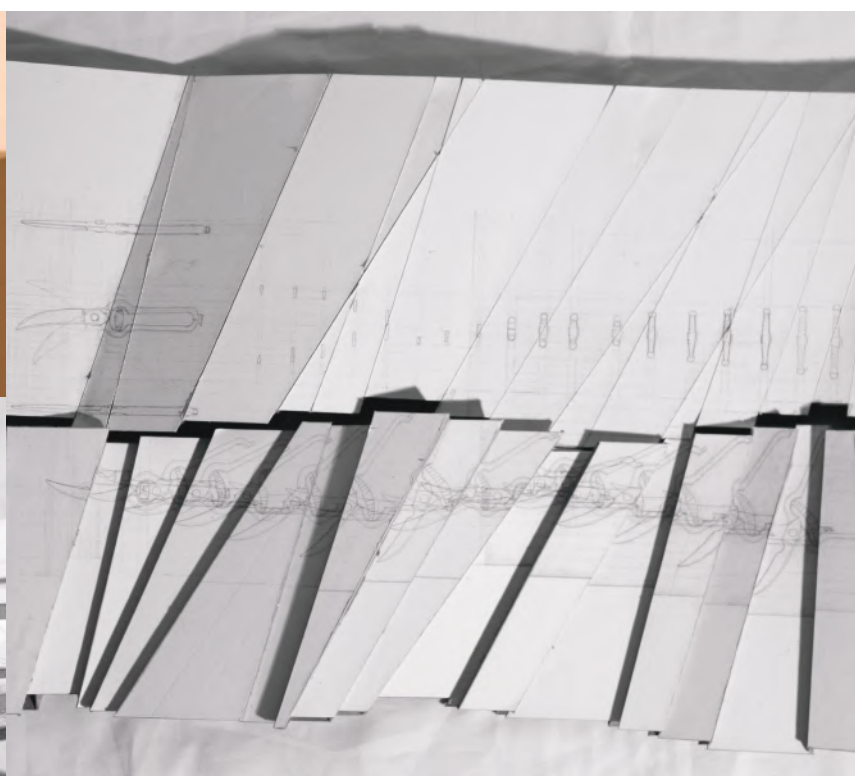


■ **CHERRY BLOSSEM**  
*Acrylic Painting*  
 Acrylic on Canvas

2013 SCHOLASTIC ART &  
 WRITING AWARDS:  
 GOLD MEDAL



■ **SCISSORS IN MOTION**  
*Relief Sculpture*  
 Pencil on Paper and Cardboard



# FRANK CHIU

■ ERIC HAMBER SECONDARY SCHOOL



■ **LIGHT BALL I**

*Photography*

Canon EOS 600D, 36 mm Focal Length, Exposure 111 s



■ **LIGHT BALL II**

*Photography*

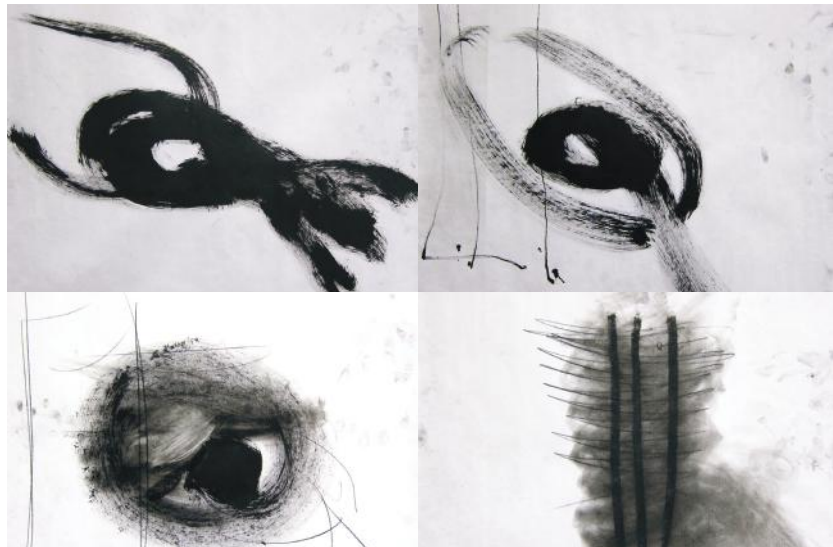
Canon EOS 600D, 20 mm Focal Length, Exposure 125 s



■ **STILL THE SAME**

*Mixed Medium Collage*

Ready Made Objects, Photo Copy on Paper



■ **REACH**

*Drawing*

Ink, Chorcoal on Paper



## ■ CHILDHOOD

Mix Medium Painting

Acrylic, Ready Made Objects on Canvas



**"LIGHT BALL (Left Page Top)"** In this work I want to show my technical ability by exploring photography. I tie flashlight with a rope, and keep spinning. with a long exposure time.

**LIGHTBALL** (左頁上圖) · 在攝影作品裡面 · 我想要體驗這種很特別的攝影技巧達到的效果 · 我選擇了溫哥華著名的景點史丹尼公園 · 背景是溫哥華美麗的夜景 · 在他們的前方我站在定點用手電筒綁著繩子不斷在揮動 · 最後形成很多圓形光圈 · 最有趣的是在相片里都看不到有人站在裡面 ·

**"STILL THE SAME (Left Page Bottom Left)"** People always judge other people by his or her appearance. when we were a child we did not have first impression. However, we will lose our innocent, and eager to go back.

**STILL THE SAME** (左頁左下) · 在這作品里我想要表現的是在我們都是小孩的時候都有保持著一顆純真的童心 · 但隨著時間我們長大後 · 因為害怕別人對己的評價和眼光 · 因此在成長中慢慢地失去 ·

**"REACH (Left Page Bottom Right)"** This is a abstract drawing , I use charcoal ,ink, pencil and my finger to experiment the movement of music and my feeling .

**REACH** (左頁右下) · 這是一張用炭筆 · 墨水 · 鉛筆來表現我對音樂律動的理解的抽象畫 ·

**"CHILDHOOD (Right Image)"** I choose to do this in six pieces of canvas was because i want to illustrate a story line. Children learn from their parents, will go on and on, and develop childhood trauma.

**CHILDHOOD** (右圖) · 這張作品我主要想要表現的是現今社會的家庭暴力問題對小孩成長的影響然後這種影響又循環到社會里 · 我用了以說故事的方式來表達我對這當今社會一些值得我們去關注的問題 · 警醒社會關注這些有問題的家庭 · 希望他們不要再把悲劇一代又一代 '循環' 下去 ·

# MELISSA ACENA

ST. PATRICK REGIONAL SECONDARY SCHOOL



**I AM AN ARTIST AND DESIGNER BUT...**

*Mix Medium Collage on Canvas*

Mix Medium

"I AM AN ARTIST AND DESIGNER BUT... (Above)" is a series of photo-manipulated black and white images that explore composition and layout techniques of Graphic Design. The title refers to me, and who I describe myself as. From the positive and negative spaces, a part of the image is taken to create an abstract shape out of the images themselves which differs in size, and positioned accordingly to where it was found.

**I AM AN ARTIST AND DESIGNER BUT...** (上圖) · 在這個作品裡面我表達的是我對自己的定義 · 每張的形狀都是以上一張圖片的形狀而演變出來 · 我運用了有趣構圖形式 · 正負空間的交錯和把黑白照片的處理擺放在不同的位置來表達。



**BOKUKEI: INDIA**

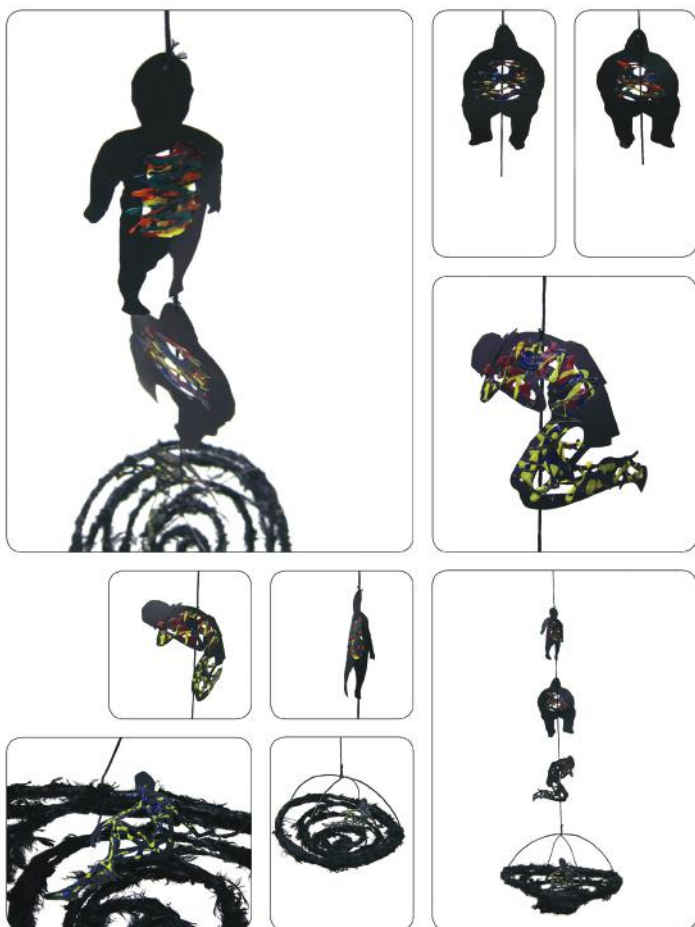
*Mix Medium Collage on Cardboard*

Mix Medium

During the Edo period in Japan, many criminals and outcasts were branded with identifiable ink markings called, "Bokukei," which translates to "Punishment Tattoos." In India, many women's rights and lifestyles should depict a life of a modern day woman, but that mostly is not the case. Many encounter the morals and values of tradition, rape and other sexual violences, feelings of burden, dowries, abandonment, infanticide, and double standards. The pieces are intended to cause awareness, and address the rights and issues of supposed modern day women living in India. These designs are intended to be used in a official setting, and make up for inefficient results petitions produce.

這幅作品我用了刻在木板上的圖案來表現日本文化里的一種「懲罰刺青」的理念 · 來表現 表現今在印度有大部分的女性遭遇到很多不公平的對待 · 我希望通過這個作品 · 能夠引起大家對她們的關注。





#### ■ EYEING DOWN

Mix Medium Collage on Canvas

Mix Medium

"Eyeing Down (Above)" portrays amid the vicious cycle of "Beauty and Pain." It describes the ignorance of our literal innards, and resulting outcome of the susceptibility and vanity of our existence. Our bodies' externally become the focal point of our obsession and internally, we overlook and abuse what we cannot see. The title is a play on words describing the co-dependent relationship between gravity and weight. Referencing Isaac Newton's, "What goes up must come down," there was a need for the overall form to be a mobile, which naturally, has many parts that are associated with physics: balance, weight, and gravity.

這幅作品我想要表現的是「美麗與痛苦」。引用牛頓的「東西一部分要上升，就有另一部份要下降。」表現了美麗與痛苦的關係。我所觀察到現今很多人的虛榮心導致了很多惡性循環。忽略了自身的真實需要，盲目的追求外在美麗。



#### ■ FEARS BEFORE NIGHTMARES BEFORE PHOBIAS

Mix Medium Sculpture

Ready Made Object, Wooden Canvas, Strings

The title "Fears before Nightmares before Phobias (Above)" describes the development of phobias. The bed frame depicts the logic and reason of reality, while the net that forms the frame into a dream catcher and the mask is the bend in reality. The mask represents the fears a child has, and the influences of things they encounter in their daily life. In the bedroom, nightmares become a reality, and they materialize due to the lack of control and growth of a child's emotions and motor skills. What becomes of these nightmares are phobias which the dream catcher evokes hope that we may overcome them.

這幅作品描述恐懼症的發展。床架描繪了邏輯和理性的現實，而構成框架成為一個追夢人，面具是現實中的彎曲和代表一個孩子有恐懼，以及他們在日常生活中遇到的事情的影響。

# MICHELLE SONG

■ RICHMOND SECONDARY SCHOOL



Above works got accepted by NEW YORK FASHION MAGAZINE, JUTE MAGAZINE and ANOLIE MAGAZINE.  
以上作品將被美國紐約時裝雜誌、JUTE MAGERZINE 和 ANOLIE MAGERZINE 春季2014年刊登。

## ■ 411 LAYERS

2014 SCHOLASTIC ART & WRITING AWARDS:  
HONOURABLE MENTION

Mixed Media Wearable Art  
Paper, Phototapes

For **411 LAYERS** (Above Left), my initial concept behind this work is the flexibility of clothing. I wanted to make a set of circles with different diameters, so that people can DIY their own outfit. However, I did not get enough time to finish every single look I designed. The reason why I chose foil was because I found the reflection of it really futuristic. In the future, in order to save resources, this idea might be found really helpful.

這作品最初的概念是服裝的靈活性。以多組直徑不同的圓，使人們可以DIY自己的服裝。我選擇了箔這中材料的原因是因為我發現它很有「未來」的感覺。

## ■ CHINA REBORN

2014 SCHOLASTIC ART & WRITING AWARDS:  
GOLDEN KEY

Mixed Media Wearable Art  
Wood, Polyester

In **CHINA REBORN** (Above Middle), I was trying to include Chinese traditional elements in this piece of body sculpture. I've used laser cutter to cut out the squares on the wood board and placed the cut-outs under in order to make the effect of "re-establishment". This work also played around with architecture and fashion. I wanted to see soft human body shape combined with straight geometry lines.

這作品我試圖用人體雕塑來表現中國傳統元素建築設計結合時尚服裝的靈感來源。我用雷射激光切割機切出的木板再把它們重組。我看到優美的人體線條和幾何線條的完美結合。

## ■ RAIN IN PARIS

2014 SCHOLASTIC ART & WRITING AWARDS:  
HONOURABLE MENTION

Mixed Media Wearable Art  
Plastic Tube, Plastic Sheets, Fishing Lines

In **RAIN IN PARIS** (Above Right), I again combined architecture and fashion in this work. I took the shape of Eiffel Tower and made a transparent body sculpture. I made the model naked because of visual effect. I decided that whatever she wears, it will always be distractive.

在雨中的巴黎，我再結合建築與時尚在此工作。我把艾菲爾鐵塔的形狀，並提出了透明的人體雕塑。因為要保持視覺效果我決定要模體赤裸，這樣才能更突出我的設計。





■ **EXHAUSTED**  
*Mixed Medium Sculpture*  
 Aluminum Foil, Ready Made Items



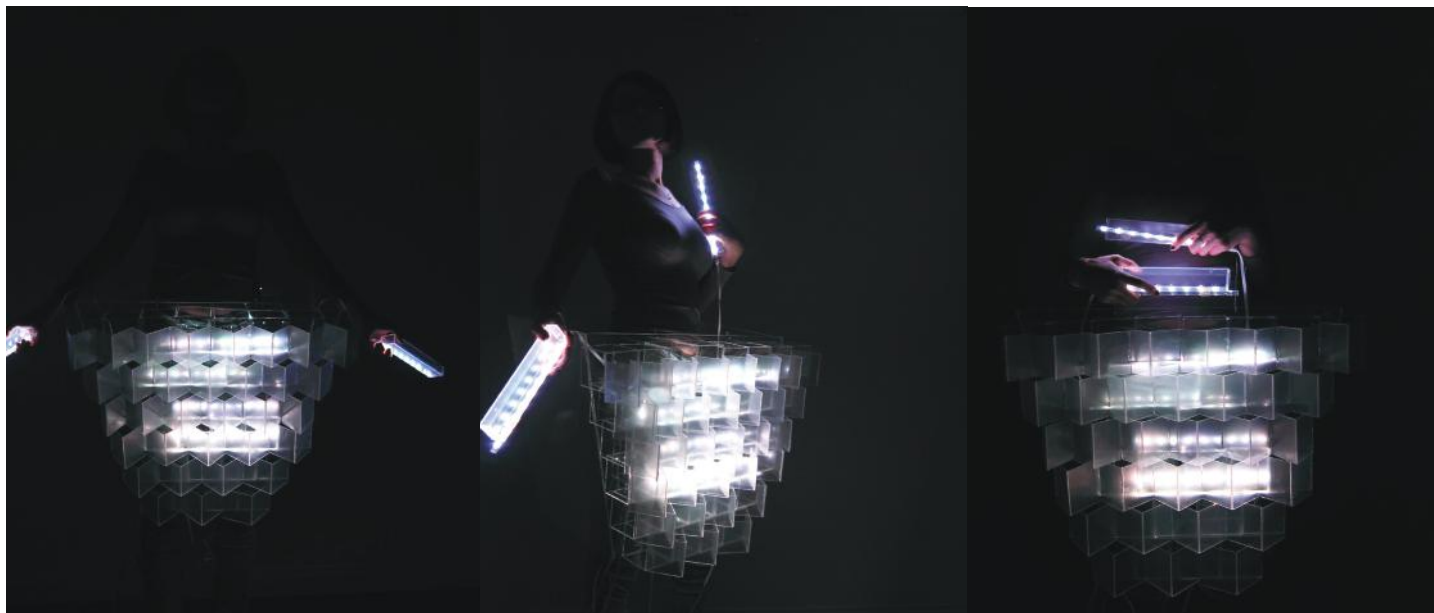
■ **STOP**  
*Mixed Medium Relief Sculpture*  
 Paper, Acrylic on Canvas



■ **FORBIDDEN CITY**  
*Drawing*  
 Pencil on Paper

# SATORI QU

■ KWALIKUM SECONDARY SCHOOL



## ■ CUBE

*Mixed Medium Sculpture*  
LED Lights, Acrylic Sheet

I did this piece (*Top three pictures*) because I wanted to explore the aesthetic perception of the cube. I chose to use acrylic board to constitute the whole dress because it is not that heavy and easy to get. When I made this work I was Inspired by an architecture work which name is 'Borgergade Housing& Parking'

我這個作品我是被一個建築作品而啟發，決定用了透明的壓克力板子作出很多幾何圖形的形狀，裡面再裝上LED燈。感覺整個作品帶有一種神祕感。



## ■ BEAUTY OF NATURE

*Paper Fashion Sculpture*  
Paper





■ **MY HOMETOWN**  
*Mixed Medium Collage*  
 Paper, Colour Tissue Paper, Watercolor



■ **WALKING DEAD**  
*Painting*  
 Paint on Paper



# VICKY WEN



PINETREE SECONDARY SCHOOL

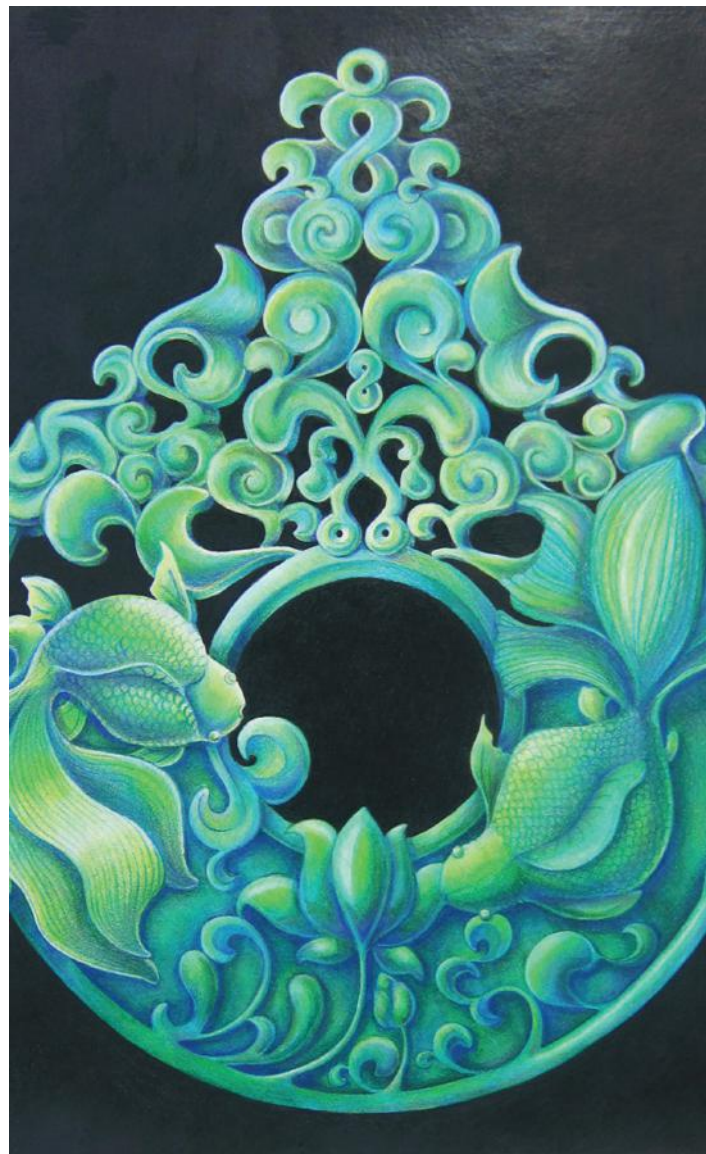


## MORE THAN A HEXAGON

Mixed Media Sculpture  
Felt

In **MORE THAN A HEXAGON** (Above), felt is so flexible that it can be manipulated into almost any shape. Linking many of the same two patterns together created this piece. Because of its plasticity, the sheet created can be used as many different functions. It demonstrates as long as one has imagination, anything can be possible.

我用了一種毛氈材料它們非常靈活，它可以被變化成任何形狀。然後它們還可以有許多組合。因為它的可塑性，它可以被用作許多不同的功能。我想表明只要一有想像力，什麼都可以成為可能。



## IMAGINERY JADE

Drawing  
Coloured Pencil on Paper

For **IMAGINERY JADE** (Next page top left), Jade is a symbol of good luck in the Eastern world. The fish and lotus on the jade represents a good fortune in the upcoming year. In this drawing composition and techniques of colored pencil drawing were explored.

玉是吉祥的東方傳統文化一個符號。在玉魚和荷花代表在即將到來的一年的好運氣。

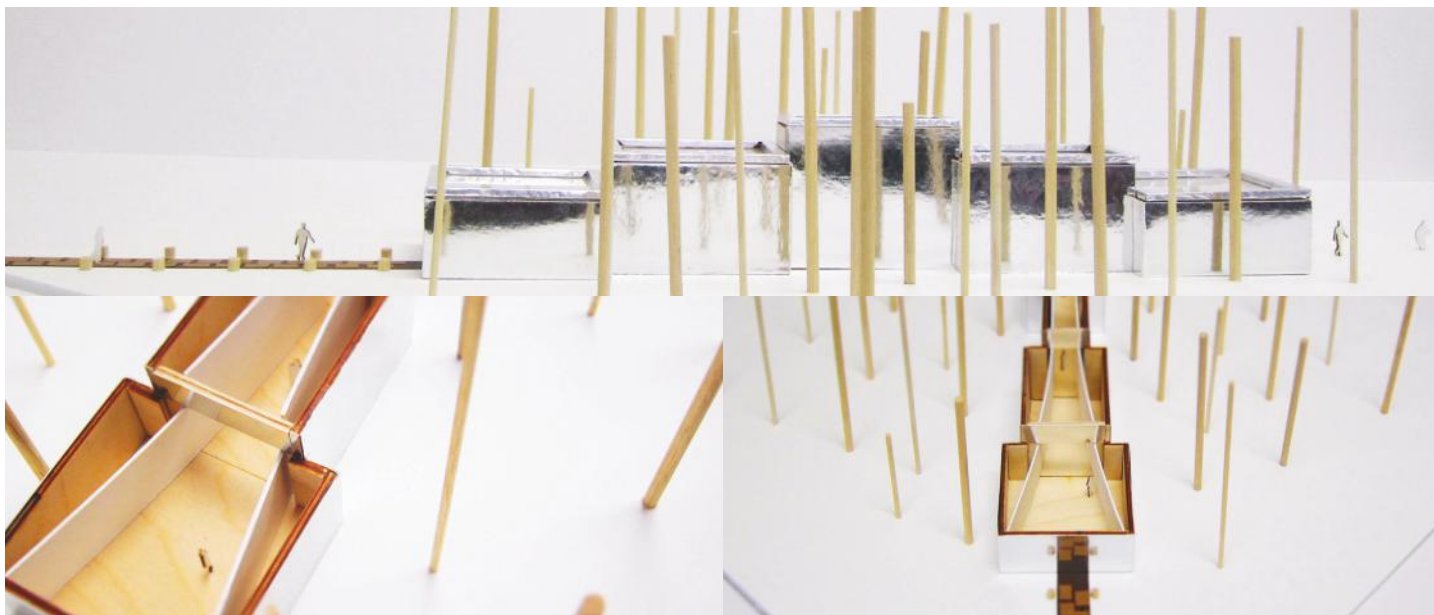




**PLASTIC**  
*Mixed Media Sculpture*  
 Plastic Bags

The littering of the ocean cause the bleaching of reefs, a loss in sea turtles (plastic bags clog up turtles' throat and starve them to death), and many other harmful effect on the earth's nature. I decided to use plastic bags to crochet corals and turtles to present a thought that if earth continues to lose its sea life, maybe someday humans would start planting artificial reefs at the bottom of the ocean and charge electrical sea turtles swimming around.

這幅作品想要表現海洋被人類污染的程度，我用塑料袋編織海底的生物和珊瑚。



**CANOPY**  
*Architecture Model*  
 Balsa Wood, Duralar Sheet, Foil, Foam Board

**CANOPY** is a gallery made up of reusable shipping containers located in the woods. The idea is to give visitors a momentarily exaple from their busy lives as there is a paved road leading deep into woods, the expansion and compression of the structure give visitors plasure and relief throughout the tour. Mirrored exterior reflects the reflection of trees to blend into the woods.

我的想法是設計一個位於樹林可重複使用的集裝箱組成的一個畫廊。這樣做是為了給遊客一個短暫休息的同時，可以 鏡面外觀體現樹木的倒影融合進了樹林。



馬爾庫斯·波利奧 教育集團  
M. POLLIO EDUCATION GROUP

 **Green Apple** Art Center  
綠蘋果藝術中心

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