

green apple art center magazine in art & design

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7

GMag⁺

FEATURE

Dora Chen

Urey Chen

專題故事

陳一丹

陳嫻

ACTION ORCHESTRA

動感交響樂

一場令人玩得筋疲力盡，
卻耳目一新的聽覺盛宴



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- 2015

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ACTION ORCHESTRA 動感交響樂

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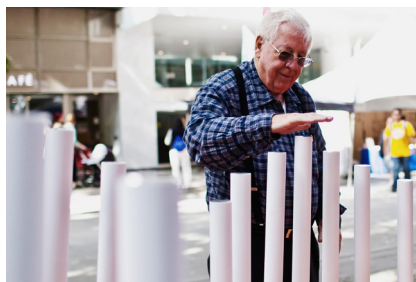


研究顯示，面對面的互動對人的物理、心理、甚至情感上，都有著非常正面的影響。然而隨著數字通信的發展，越來越多的人開始依賴用互聯網和手提電話來與社會和家庭溝通，甚至上癮。這種社會現象在現代兒童和青少年中尤其突出，因為他們從出生就開始接觸科技產品，在他們成長的過程中，上網是必不可少的業餘活動。

“Action Orchestra”是由六位來自藝術希望基金會的年輕的藝術家和設計師們共同完成的一個公共互動裝置。藝術希望基金會希望通過這個裝置，引起社會對依賴高科技產品這個問題的注意，並提供可行的解決方案。這個設計的目的是希望觀眾們在參與這個互動裝置後，通過互相協助合作演奏音樂，來促進他們與朋友、家人、或是陌生人之間的交流與合作能力。

Studies have shown that in - person interactions are positively correlated with physical, psychological, and emotional well being of the individuals. However, with the advancement of digital communication, more and more people are becoming dependent on the Internet to connect with their social and family circle, to an extent that it is gravitating towards a form of addiction. Such social phenomenon is much more prominent among young children and adolescents who were born at the boom of technology, and whose childhood and leisure activities are dominated by Internet surfing and social media.

“Action Orchestra” is a public interactive installation proposed by young, aspiring high school artists and designers from Art Hope Foundation who seek to increase awareness on this issue, and to provide possible solution. The purpose of this project aims to promote physical interactions among the audiences by giving them an opportunity to create their own piece of music through collaborative efforts.





風管 Wind Tube

設計師：李子遼

Designer: Austen Li

在 整個裝置藝術的中間，有4組管子共44根圍繞在大小不同的圓圈周圍。管子的高度大約是2英尺到4.5英尺，並且按照管風琴的樣子所排列。我們採用PVC管作為材料，在每根管子的底部我們放置了感應器。當參觀者的手放在管子上面的時候，管子就會發出管弦樂的聲音。

In the middle of the installation, an estimate of twelve tubes will be constructed around or on top of the wooden jumping circles. The heights of the tubes range from 2' to 4.5', to simulate the aesthetic of the organ pipes. Individual motion sensor will be placed inside each PVC tube. When audience hovers their hands over the opening of the tube, wind instrument sound will be generated. The PVC tubes will be painted so the wires inside will not be invisible to the public.

打 擊樂圓圈位於整個裝置藝術的最中間，由不同大小的15個圓形木頭板所組成。我們將高度限制與1英寸以內，以免產生摔倒等安全問題。每一塊木板下都有感應器，當觀眾們踩在這組裝置上的時候，他們的重量會觸動感應器，從而產生打擊樂的聲音。

In the middle of the installation, an estimate of fifteen wooden circle blocks of varying diameter will be placed. The maximum height will be restricted to 1 inch to avoid any tripping or potential injuries. Pressure sensors will be installed underneath each wooden circle blocks. As

audiences step on the structure, their weight will trigger the

設計師：韓佩穎

Designer: Amber Han

打擊樂圓圈 Percussion Jumping Circles



鍵盤蹺蹺板 Keyboard Seesaw

設計師：胡愛瑾

Designer: Jenny Wu

兩個蹺蹺板的設計可以分別提供兒童和成人使用。學生利用廢棄的輪胎作為蹺蹺板的基底，通過往裡面注入水泥來增加重量，並用來固定蹺蹺板中間木板的底座。在蹺蹺板兩邊的下方，各放了一個切割成半圓的輪胎用來緩衝蹺蹺板的彈力，在輪胎與蹺蹺板接觸的地方安裝了觸摸感應器和鋁箔紙，所以當鋁箔紙與感應器接觸時會發出鋼琴的聲音。



An estimate of four seesaws will be built in between the two tents, beside the tube and jumping circles in the middle. Two seesaws are designed for adult use, and two other seesaws are built in smaller scale for children. Car tires will be used as the bottom base of each seesaws, with cement poured in to hold the wooden base structure of the seesaw, so the seesaw will be supported and unmoved throughout the play. Half-cut tires will be placed at each end of the individual seesaw as buffers and touch point for the sensor. Aluminum tape will be taped beneath the seating, so connections will be generated as the tape touches the sensor on the tire, producing piano music while audience sits on it.

弦樂帳篷 Harp Tent

設計師：孫婧 Designer: Aurora Sun



在整個裝置藝術的最後，有一個帳篷。我們通過將繩子掛在帳篷的結構架子上來呈現一個倒三角形的形狀。每一個繩子上都安裝了感應器，當觀眾們觸摸或走過這個帳篷時，整個帳篷會發出弦樂的聲音。

Two tent structures will be installed at each end of the installation. Each of the fabric strips will have a width of 6", about a total of 15 strips hanging down from the tent structure to create an upside down triangle shape. Each strip is sewed from two pieces of fabric, and motion sensor will be placed inside. When audience touches or pass through the structure, string instrumental music will be generated. It is estimated that each tent structure will have approximately 2 to 5 layers of fabric strips. Sand bags will be used as weights to hold the tent structures in place.

NEW YORK FASHION WEEK

紐約時裝周

2016年的2月，我們綠蘋果中心很榮幸地參加了紐約時裝周。這次我們藝術中心的10位學生一共展現了21套衣服。它們的出現，立刻就抓住了在場觀眾的眼球，各大媒體也爭相報導我們學生和她們的作品。而學生們在這次的國際活動中更有飛躍性的進步，希望他們在未來的日子能給我們呈現更多優質的作品。

紐約時裝周究竟是甚麼？ What is New York Fashion Week?

紐約時裝周 (New York Fashion Week) 與巴黎、米蘭、倫敦時裝周並稱全球四大時裝周。紐約時裝周起源於1943年，由時尚評論家Eleanor Lambert發起，目的是希望給紐約的設計師一個展現工作的舞台，並且將當時普遍專注於巴黎的焦點轉移至紐約，時裝周每年舉辦兩次，2月份舉辦秋冬時裝周，9月份舉辦次年的春夏時裝周。每年吸引約23萬人次，為紐約創造16億美元的商機。活動聚集了明星，名人，媒體，時尚雜誌的編輯們準備對新一季的產品大力宣傳。

New York Fashion Week, held in February and September of each year, is a semi-annual series of events (generally lasting 7 - 9 days) when international fashion collections are shown to buyers, the press and the general public. It is one of four major fashion weeks in the world, collectively known as the "Big 4", along with those in Paris, London and Milan. The first New York Fashion Week was created in 1943 by Eleanor Lambert, press director of the American fashion industry's first promotional organization, the New York Dress Institute.



Student's Work
學生作品



DORA CHEN 陳一丹

讓太空時間定格

1. 你此次作品的創作靈感是什麼？

What has inspired your designs?

說起太空，可能大多數人腦海裡會呈現出無垠的宇宙和無數漂浮星體。為了找到更加新穎的視角，我決定從細節入手。我認為，把星空主題註入服裝設計，既拉近了人與宇宙的距離感，也體現出身處太空中失重的自由感。每次看到宇宙主題的電影時，飄浮在機艙內圓滾滾的水珠讓我印象深刻。我想讓我的設計有一種時間定格的感覺。而在我第一套的衣服裡就有體現，彷彿水珠停留在衣肩。

Whenever I watch movies about space, I am always amazed by the spherical, floating water droplets in the scenes. I want my designs to have a feeling of frozen time. Such idea is reflected in my first set of clothes, as if drops of water stay motionless on the body.

2. 此次作品系列的亮點有哪些？風格是什麼？

What are the highlights in your collection? What kind of styles do they have?

在我設計的三套服裝裡，簡潔中性的風格里注入了超現實的元素。比如第一套服裝里亞克力球的透視感，球體反射出皮膚的顏色，在不經意間感覺像是在發光；再比如第二套服裝裡，透過透明外套隱隱約約看到上衣手縫的星雲圖案；又或者在第三套服裝裡，透明亞克力棒和3D打印連接的結合，組成一個大大的原子結構圖。我這次的三個作品大多是概念性的服裝，可能也與我對工業設計感興趣有很大的聯繫。

In my three sets of designs, I have incorporated a simple, neutral



"I am Astronaut" - 2016
我是太空人

style with an injection of surrealism. For example, the use of transparent acrylic balls in the first set of clothing is able to reflect skin colour of the wearer, providing a vivid, illumination effect. In my second set, through the semi-transparent coat, you can see hand-sewn celestial patterns on the garment. And my third set of design is made of clear acrylic tubes and 3D printed blocks, creating a big atomic structure.

3. 你的作品系列中有些是合作完成的。請問你是怎麼進行合作的？合作中最大的挑戰是什麼？

How was the collaboration process? What were the biggest challenges?

我本身不是學服裝設計的。服裝老師Charlotte對我的幫助很大，犧牲自己的休息時間、耗費精力來幫助我們，也一直很有耐心的教我。還有第三套服裝裡要用來連接原子框架的3D打印模型，通過Green Apple Art Center的Wayne老師的幫助和反複試驗，才能製作成功。我認為這次合作中最大的挑戰除了在緊迫的規定時間內完成作品以外，還要在保持每個人風格特立獨行的情況下，具有共通的元素讓我們的設計成為一個系列。

I do not study Fashion Design, but my fashion teacher, Charlotte, has been helping me and even allocating her personal time to teach and guide us with great patience. Also, the third set required combining acrylic tubes and 3D printing technique, which would not have been successful without the continuous efforts of our teacher Wayne to make it happen. I think the biggest challenge was not only completing projects within tight deadlines, but also to have a common style across the board while maintaining your own uniqueness.

4. 作為一名高中生，能在這年齡登上國際時尚舞台，你覺得最大的機遇和挑戰是什麼？

As a high school student who has just stepped onto an international fashion platform, what do you think are the biggest opportunities and challenges?

首先當然是感覺很興奮和榮幸的，畢竟以前印像中的時裝週對於我們來說是遙不可及的。我認為有壓力才能激發一些平時意想不到的能力，而在這種“高壓”情況下取得的成功是非常寓意深遠和充滿成就感的。

First of all I feel very honoured and excited since fashion runways always seem out of reach for students at my age. As I have mentioned before, the greatest challenge is to finish the project within demanding deadline, while keeping your personal style prominent. I think pressure can stimulate one's potentials and hidden strengths. Successes achieved under such high-pressure context are very meaningful, and can make one feel a deep sense of accomplishment.



ARCHITECTURE TOUR 建築參觀課程

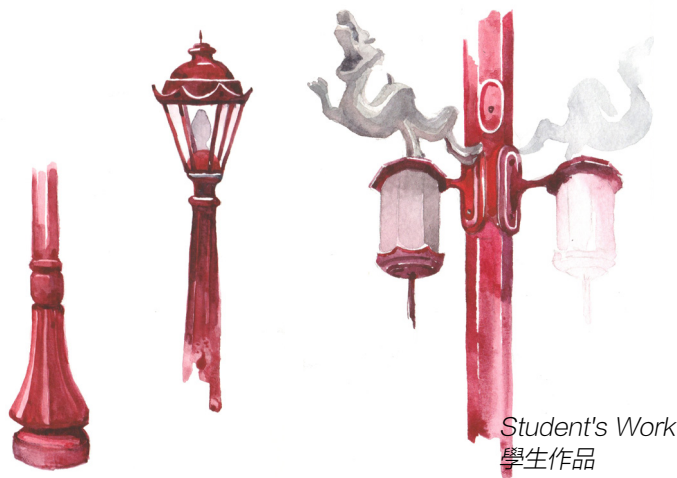
從另一個角度探索溫哥華

每年暑假，綠蘋果藝術中心都會與溫哥華權威的建築機構合作溫哥華建築參觀課程，課程主要分成 GASTOWN, CHINATOWN, STRATHCONA, YALETOWN, WEST END 和 DOWNTOWN 共五條路線。今年我們學生主要參加了 CHINATOWN, STRATHCONA 和 WEST END。

Every summer, Green Apple Art Centre organizes architecture tours with Vancouver's most prestigious organization, Architectural Institute of BC. The program is mainly divided into five routes: GASTOWN, CHINATOWN, STRATHCONA, YALETOWN, WEST END and DOWNTOWN. This year, our students have participated in CHINATOWN, STRATHCONA, and WEST END tours.



Student's Work
學生作品

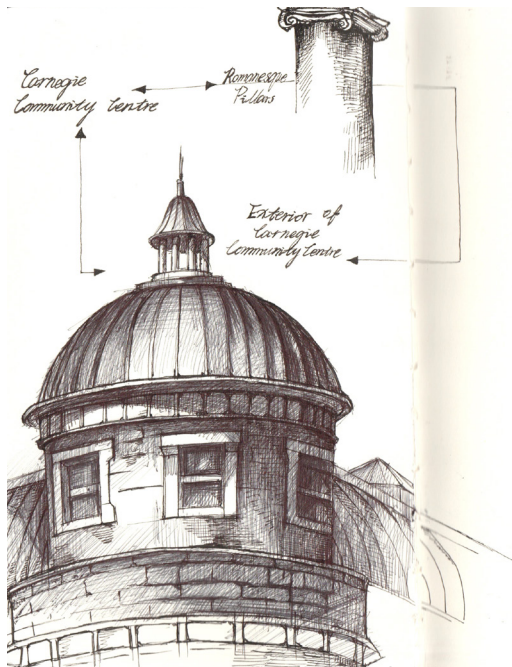


Student's Work
學生作品

CHINATOWN

在1881年至1885年，有一萬名中國人被雇傭到加拿大來幫助建立鐵路。隨後，大部分的工人定居在現在的唐人街。在20世紀初，唐人街地區為在加拿大中國人主要的商業和居民區。現在的唐人街仍然保留了這些早期的架構和氛圍。

Between 1881 and 1885, 10,000 Chinese workers were hired to come to Canada and help build the railway. Subsequently, many settled in what is now known as Vancouver's Chinatown. At the beginning of the 20th century, this district became the primary business and residential area for the Chinese community. Chinatown retains much of the architecture and atmosphere from those early beginnings.

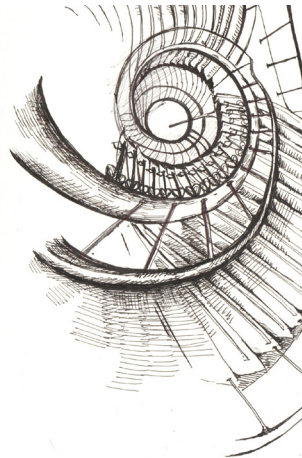


Student's Work
學生作品

STRATHCONA

Strathcona社區原本是發展成為居住區域提供給在Hastings區工作的人和現在溫哥華東區的商家。在該地區的房子已經被保存下來，並且恢復以往的榮耀，為這個城市提供了引人入勝的建築遺產。

The Strathcona community originally developed as a residential area for workers at the Hastings Mill and other businesses located in what is now the downtown eastside of Vancouver. Homes in the area that have been preserved and restored to their original glory provide a fascinating glimpse into the city's architectural heritage



WEST END

West End社區是溫哥華最古老的社區之一。在1890年末到20世紀，它是溫哥華的上流社區，許多大家族的宅邸都建在這裏，然後慢慢的被底層的公寓建築取代。如今，舊豪宅和傳統公寓的混合充滿整個West End社區。

The West End community is one of the oldest residential areas in Vancouver. In the late 1890's and early 20th century, this was the upscale neighborhood in Vancouver. Many large family mansions were built then slowly replaced by low rise apartment buildings. Today there is a mix of old mansions, and heritage apartments throughout the West End.

Burdley Heritage Square

Like the surrounding heritage buildings, the gardens of Burdley Heritage Square are colorful and well-tended. The many paths allow exploration of an intricate blend of formal and informal garden spaces.

Before its development, this area was known as Park Site 19 for decades. The Park Board was intent on purchasing lots on this West End block in order to eventually demolish the buildings to make way for parkland.

Despite the nearby location of Stanley Park, Vancouver's West End, with its high population density, was deficient in neighbourhood parks. By the time the park board had assembled the block, heritage building advocates approached the Board and asked them to consider preserving buildings with architectural merit.

The Board concurred and many premier homes were saved with several restored including Burdley Manor (West End Seniors Centre that opened in 1990) and the Rosalie House Museum — a fine example of Queen Anne Revival architecture.



Student's Work
學生作品

ARCHITECTURE PROGRAM INTRO

建築課程介紹



由強大師資團隊帶領結合大學第一年的教學模式

Integrates the teaching approach of first-year university lead by professional instructor team.



培養三維空間立體感的理解能力，分析能力和對建築設計的基本認知

Nurture students' understanding toward three-dimensional space, analytic skills, as well as the fundamental design.



通過公共藝術活動課程學習知識、運用技術、培養團隊合作與領導力

Learn knowledge, apply technical skills, nurture team work and leadership qualities.



配置大學等級的硬件器材，強大的技術支持與激光切割機、3D打印機等去呈現作品

Equipped with university-level facility, producing designs from inception with laser cut and 3D printing machinery.



訓練如何表達作品的能力，建立自信和表達能力

Train students the ability to explain their own ideas behind their work, build confidence and communication skills.

建築設計
Architecture

城市規劃
Urban Planning

環境建築設計
Environmental Design

景觀園林建築設計
Landscape Architecture

室內建築設計
Interior Architecture



Marnie Tamaki

AIBC認證建築師
建築導師

Marnie在UBC畢業後就在溫哥華擔任建築師與規劃管理設計師。她所創辦的AMU建築公司在溫哥華已經超過15年了。該公司在加拿大與美國兩地完成了多項商業機構、社區和住宅項目。Marnie在溫哥華以外的地方還建立了給教師、員工和政府機構用的社區中心與居住混合類型的房屋。Marnie曾任教各年齡兒童的藝術，結構技術和社區規劃等科目，過去更擔任過學校建築志願者。在她的專業實踐和國際研究方面，她通過環境建設項目使學習更有創造力。

Marnie has worked as a Designer and Architect in Metro Vancouver on building, planning and management projects since graduating from UBC. She has been a Principal in AMU: Architects in Vancouver for over 15 years. The firm completed a number of commercial, institutional, community, and residential projects including the Aboriginal Mothers' Centre, The Last Crumb Bakery and several retail buildings on Main St. and Cambie St. Her work outside of Vancouver included housing for teachers, facilities for government agencies, community centres and mixed building typologies. Marnie has taught art, technical construction and community planning to children of all ages. In her professional practice, international research and as a past volunteer in Architecture in the Schools, she makes the creative side of learning come alive through built environment projects.



David Youngson

建築教育導師

David生於溫哥華並在當地長大，在加拿大學習了城市政治、建築、與城市發展研究，並且在中東獲得特別學位。他對於空間與三維立體的熱情，使他成為了在加拿大與美國項目創意團隊的一員。他是86年度世界博覽會製作團隊的一員，負責創建引人入勝的戶外體驗。他的職業生涯包括展覽設計，著重於文化設施，其中包括多元化的不列顛哥倫比亞博物館，溫哥華博物館，科研科學世界，羅傑斯體育場（遊客體驗方面），不列顛哥倫比亞體育館，以及加拿大歷史博物館。或許他最為人知的工作是作為溫哥華冰球隊Vancouver Canucks重塑品牌的創意總監。

David Youngson was born and raised in Vancouver. He has studied Urban Politics, Architecture and Urban Studies in Canada with a special studies programme in the Middle East. His passion for built space and three dimensional story telling has allowed him to be part of creative teams for a wide range of projects in Canada and the US. He was part of the creative team who produced EXPO 86, with responsibility for creating engaging outdoor experiences. His career includes exhibition design work for wide major cultural facilities, including, BC Museum of Diversity, Museum of Vancouver, Telus World of Science, Rogers Arena (visitor experience), BC Place and the Canadian Museum of History. Perhaps his best know work is as creative director in re-branding the Vancouver Canucks of the NHL.

SCHOLASTIC ART & WRITING AWARDS 2015



**Scholastic
Art & Writing
Awards**

90 YEARS OF CREATIVITY

THE SCHOLASTIC ART & WRITING AWARDS, 自1923年以來即擁有令人讚嘆的傳統。多年以來，該獎項已成為美國歷史上讓青少年發揮創意的舞台之中，所最悠久及最富盛名的競賽；且同時是全國最大的獎學金來源，給予這些富有創意的年輕藝術家及作家。

THE SCHOLASTIC ART & WRITING AWARDS has an impressive legacy dating back to 1923. Over the years, the Awards have grown to become the longest-running, most prestigious recognition program for creative teens in the U.S., and the nation's largest source of scholarships for creative young artists and writers.

Name	Award	Catalogue	Title
Al Li	Sliver Key	Fashion	Black and White
Amber Han	Gold Key	Mixed Media	Objectivity and Subjectivity
	Sliver Key	Painting	Ephemeral Maturity
Austen Li	Gold Key	Architecture	TRANQUILIZER
	Sliver Key		Seeds
Aurora Sun	Gold Key	Painting	Travel
Aurora Yang	Sliver Key	Mixed Media	Disappearing Forests
Casey Gao	Sliver Key	Drawing and Illustration	Elegant Beauty
Cici Chen	Sliver Key	Mixed Media	Cici
	Gold Key		Where We Belong?
Dora Chen	Gold Key	Jewelry	Passion and Paint
		Drawing and Illustration	Hand
Jenny Wu	Gold Key	Mixed Media	Snow White
		Drawing and illustration	Constraint
	Honorable Mention	Mixed Media	Ralationship
Linda Shi	Honorable Mention	Architecture	Terrace
Tiffany Wang	Gold Key	Mixed Media	Rotate
Urey Chen	Gold Key	Mixed Media	Paradise
	Sliver Key	Sculpture	On the moon
		Drawing and illustration	Swallow
		Fashion	Raven
	Honorable Mention	Architecture	Bluerella
		Mixed Media	Hide the Truth
William Park	Honorable Mention	Design	Comfort Zone



Hand
by Dora Chen



Passion and Paint
by Dora Chen



Snow White
by Jenny Wu



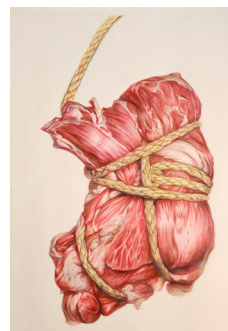
Where We Belong?
by Cici Chen



Objectivity and Subjectivity
by Amber Han



Paradise
by Urey Chen



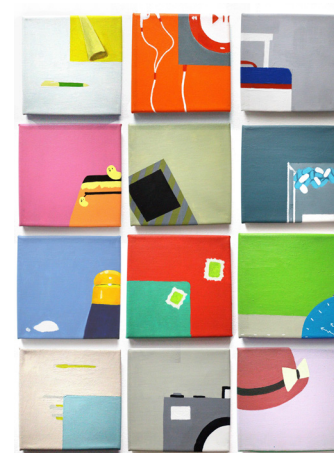
Constraint
by Jenny Wu



TRANQUILIZER
by Austen Li



Rotate
by Tiffany Wang



Travel
by Aurora Sun

UREY CHEN 陳嫣

紐約時裝周里勇敢追夢的女孩

猶如暗黑童話中的烏鴉 – 不懦弱，勇敢無畏地追求自己夢想的精神感染着她。

今年即將要從高中畢業的一位勇敢追求夢想的女孩Urey Chen 陳嫣，她一向熱愛藝術設計今年已經被英國倫敦藝術大學提早錄取。去年2月中旬，她參加了溫哥華綠蘋果藝術中心創建的服裝品牌Vitruvius，在2016年秋冬紐約時裝週的走秀活動。她是前所未有的首位加國最年輕的新生代設計師之一，登上世界上享有盛名的紐約時裝週。

Urey在2015年的另一件設計『Raven』被倫敦時裝雜誌選中『Dreamless』刊登同時獲得最新2016 Scholastic Art and Writing Awards的服裝設計的銀鑰匙獎。『烏鴉』的設計靈感來源於一部日本小說。〔烏鴉〕在小說裡並不是邪惡象徵。這個作品著重於體現一個女生在成長中所面臨的掙扎、懦弱、壓抑、掩飾等一切心理表現。為了將這些情感通過視覺融入服裝中，她把整個裙子模仿了動物身體的特徵。衣服的肩膀和腰後的設計裡，讓整條裙子有了誇張的造型。在她的設計裡，每次都充滿了戲劇的誇張氣息，讓人驚喜不已。



"Raven" – 2015
烏鴉

LIKE A RAVEN IN DARK FAIRY TALE - FEARLESSLY PURSUING HER DREAMS WITH DETERMINATION

Urey Chen is a girl who has been dedicated in pursuing her dreams in art and design. Just before she was about to graduate, Urey has already received early admission notice from University of Arts in London. Last year, she participated in Green Apple Art Center's newly established brand, Vitruvius, and showcased her fashion garments in 2016 New York Fashion Week. Urey is one of the youngest Canadian Designers to step on the world's most renowned fashion runway.

In 2015, Urey's fashion design piece "Raven" has been selected to be published on London Fashion Magazine "Dreamless", and the same piece has been awarded Silver Key in 2016 Scholastic Art and Writing Awards' Fashion Design Category. The idea behind "Raven" originated from a Japanese novel. In the novel, "Raven" does not symbolize evilness: it represents persistence toward pursuing one's dreams. In this piece, the focus is to reflect a girl's struggle, cowardice, disguise, repression, and other process she faces while growing up. In order to visualize such emotional and contradictory process, Urey constructed the whole body to mimic the characteristics of the animal. The designs mounted on the shoulder and waist gave rise to a dramatic shape. Urey's designs are always full of over-exaggerated elements, constantly surprising us with her wealth of creativity.



"I am Astronaut" - 2016
我是太空人



紐約時裝周2016秋冬走秀

綠蘋果2015大事年記

我們一起走過的日子



MAY

“重生”展覽
“BOURGEON”
EXHIBITION

SEP

動感交響樂
ACTION
ORCHESTRA

生日與節日派對
HOLIDAY AND
BIRTHDAY PARTY

ART
HOPE
FOUNDATION
藝術希望慈善基
fundati



啟動創意新思維

結合全球領先教學理念

打破傳統藝術教學

培育未來尖端領袖人才



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

因為想像是創意的來源，實踐是創新的可能

獨家首創“創意思維引擎 V-Project”教育模式 沿用美國最新培養全球國際領導者的教育STEAM理念

再次証明藝術創意教學已經不是一門獨立的學科，他能為學生創造無限的可能。
創意思維是未來社會發展的原動力，更是未來領袖的必備條件。

年齡：2年級至4年級 | 5年級至7年級 | 7年級至9年級

人數：各班6名（需面試及考試）

對象：針對文學，歷史，藝術，語言，體育，或科學及科技，
有濃厚興趣或有特殊專長的學生

教學目標：

從學生的特長和興趣作為教學的切入點。結合“創意思維引擎”的五大元素擴展學生在各自的學術領域里結合創意思維的思考方法。開拓學生的學習領域，培養獨立思考能力，分析能力，表達能力，團隊合作能力及溝通能力。

家長的話：

這課程讓ERIK發現了自己在其他領域裡面的潛能，有時還會突然想到一些奇怪有趣的點子。他對身邊的事物開始有了想法，思維也開闊了。
我認為這課程最重要是給我的孩子更多的快樂和自信。

St. George School Viaian



地址：溫哥華西區西37th街（Point Grey中學旁）電話：604-831-6368