



**COURSEWORK COVERSHEET AND RECEIPT**  
**(This form must be completed and attached to all assessed coursework)**

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Choose BCUIC Course:

<input type="checkbox"/> Foundation in Art & Design	<input type="checkbox"/> First Year Degree in Business	<input type="checkbox"/> Pre-Masters in Law
<input type="checkbox"/> Foundation in Law	<input type="checkbox"/> First Year Degree in Economics and Finance	<input type="checkbox"/> Pre-Masters in Business
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<input type="checkbox"/> Foundation in Technology, Engineering and Built Environment	<input type="checkbox"/> First Year Degree in Marketing, Advertising and PR	
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Module Code: ILS1ARTB	Module Name: Interactive Learning Skills and Communication and Preparation and Progression in Art and Design
Lecturer/Tutor: Bhavik Sharma	
Assignment Title: Preparation and Progression in Art and Design with ILSC (ILS1ARTB)	
Type "YES" if you have uploaded your work on TURNITIN: YES	
Type "YES" if you have applied for Mitigating Circumstances: YES	

***Declaration: I can confirm that the work that I have submitted is my own original work and that I have made appropriate references to any sources used. I have read and understand that BCUIC plagiarism and collusion policy in the Academic Services/Student Handbook and confirm that this work complies with those guidelines. I confirm that the printed version of the assessment and any electronic copy I am required to submit via TURNITIN are identical. I understand that failure to meet the guidelines may result in one or more of the outlines penalties being imposed.***

Signed:

Date:



## ASSESSMENT & EXAMINATION FEEDBACK FORM

<b>MODULE CODE</b>	ILS1ARTB	<b>STUDENT ID</b>	139743
<b>SEMESTER</b>	<b>2</b>	<b>DATE</b>	<b>11.4.2023</b>

### Additional Guidance:

Feedback provided in this form should be accompanied by corresponding annotations on the student's script in the appropriate colour as follows:

- ❖ **RED = FIRST MARKER**
- ❖ **GREEN = SECOND MARKER**

The First Mark stands as the 'Agreed Mark' unless there is a deviation beyond 10%

Agreed Mark section is to be completed by the Second Marker with the mark entered matching the First Mark where there is a deviation of less than 10% to indicate agreement/confirmation. The additional section added for 'Agreed Mark' is to be completed / signed by the Second Marker where the deviation is less than 10%.

Where there is a deviation of more than 10% the First Marker and Second Marker are to consult further to reach a consensus on the Agreed Mark.

If a consensus cannot be reached between the First Marker and Second Marker a Third Marker / Moderator will be appointed by the Academic Services Team to confirm the Agreed Mark.

Where there is a deviation of more than 10% the First Marker and Second Marker are to consult further to reach a consensus on the Agreed Mark.

### Section A

	<b>Mark Allocated</b>	<b>Percentage %</b>	<b>Signature</b>
First Marker			
Second marker			
Agreed mark			
Moderator (if applicable)			
Signature (Moderator)			

<b>FIRST MARKER NAME (PRINT)</b>		<b>FIRST MARKER (SIGNATURE)</b>	
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WordPress Link: <http://violazzy.art>



**Section B (see comments below)**

Overall Comments:

**Second Markers Comments**

I confirm agreement with the marking standards of this sample  YES  NO

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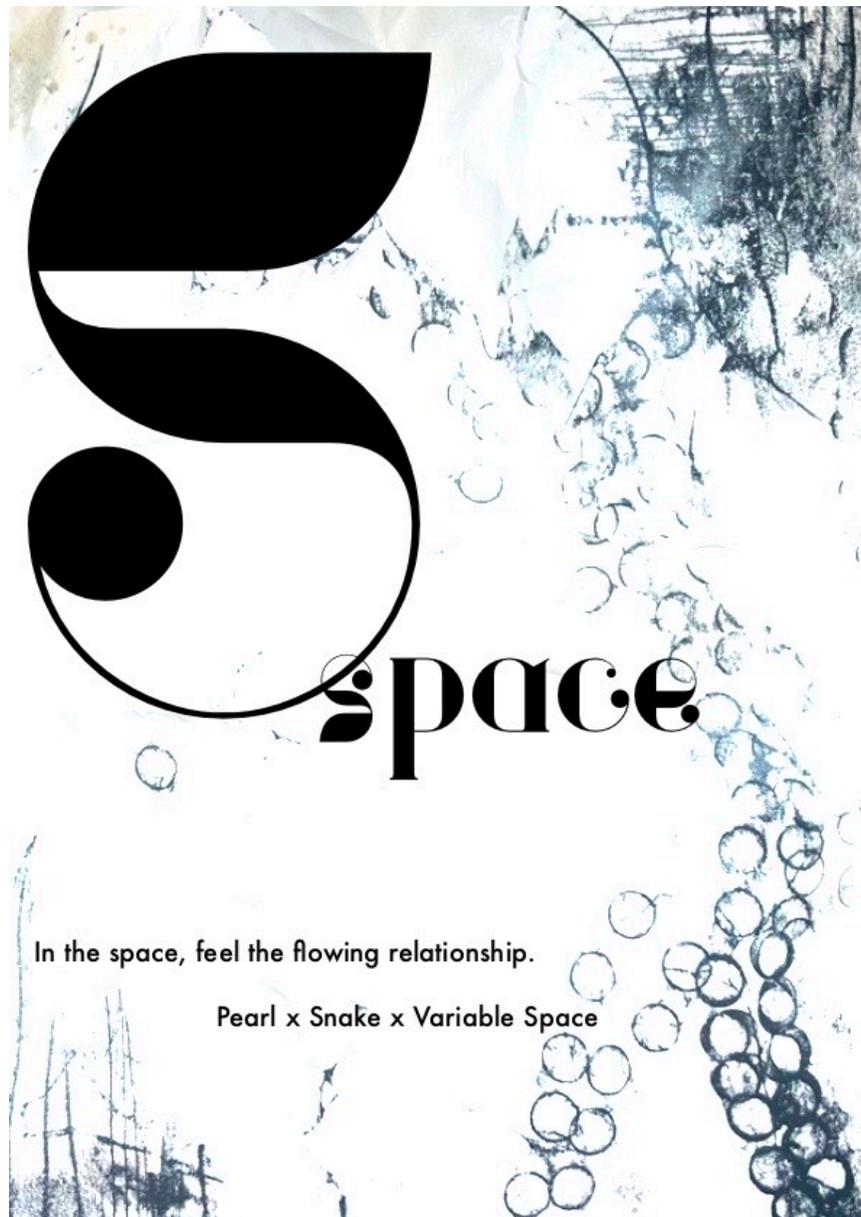
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Second Marker Signature:

**Please delete this sentence and insert your work here:**

**If the formatting of your work is affected when pasted in this document, please try to copy this form at the beginning of your document. If you can't keep the formatting of your work to the original, please do not worry as this will not affect your mark.**



# space.

In the space, feel the flowing relationship.

Pearl x Snake x Variable Space

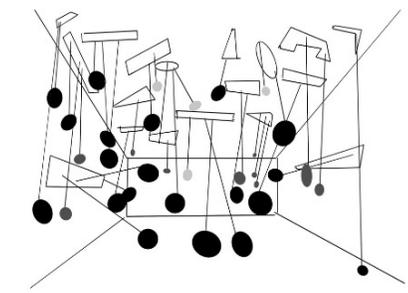
# Mind map & first draft

When I mapped out my mind map, I created the work most idly. At the time I wasn't entirely clear on what I wanted to do. It was just an extension from the word space.

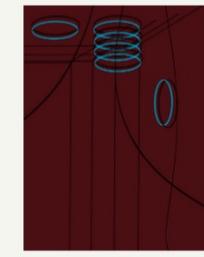
I made three extensions about space, the first was a graphic illustration about structure and a sense of space. The second is a character and scene setting that shows the relational nature of breaking boundaries. The third is the combination of snakes and jewellery accessories. It was also the one I chose to develop in the end.



Structure and space

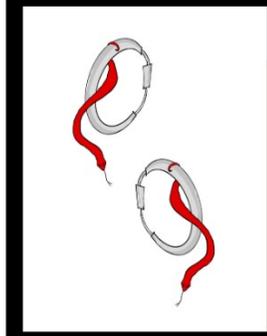
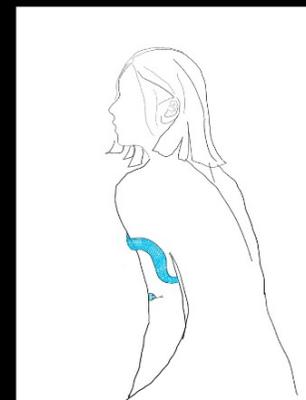


Boundary-breaking character and scene setting



A combination of snakes and jewellery accessories

I think the relationship between snakes and people is like the relationship between social rules and people. It's a fluid space, and sometimes that relationship is just right. It is mutually beneficial. At other times it is too tense and brings constraints and harm to the human being. This fluid and thought-provoking relationship appeals to me. I wanted to show this and what I wanted people to think about. That's why I ultimately chose this branch



# MATERIAL EXPERIMENTS

## CLAY & PEARL

For the choice of material, I compared pearls made of clay with real pearls.

The pearls in clay take some time to make. But they are easily deformed while waiting to become dry. Because these pearls have to be threaded into strings, they need to be pierced while they are still wet. But the piercing can easily distort the pearls. If you wait until the clay has dried a little, the piercing will crack again. Eventually the idea was abandoned.



Real pearls do not take time to make. The most important thing is that they come out very well. Very lustrous and not easily sticky, damaged or distorted. Very smooth overall. It also fits well with the reasons for choosing it in the first place. It was for the natural feel of the pearls and the overall roundness of the pearls while not being perfectly round. I opted for the less perfect but more pearly feel of cultured pearls than the perfect artificial pearls.

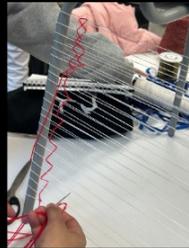


## WIRE THICKNESS

As it was decided that I would use wire for the head and tail of the piece. So I experimented with different thicknesses of wire to test the hardness and expressiveness. I wanted wire that could be braided but would not be easily deformed by the slightest touch, and wire that was thin but strong and of a certain thickness. So I tried various thicknesses of wire to twist them and make some patterns.

# MODELLING EXPERIMENTS

In class I learnt about a classical method of preparation. I wanted to use this method to create the head of a snake. So I tried a controlled experiment with the most basic thin threads, thicker threads with shapes similar to metal and special plastic threads. In the end I found this method to be very expressive. At the same time the thick wire, which resembles metal, does not move around as much as the plastic wire, which has a smooth surface and slips off and becomes a mess when you take it off at the end. However, the plastic wire is very shiny because it looks very good. Therefore, combining the advantages of both materials, I decided that I wanted to use a well-made but shiny wire for my work.



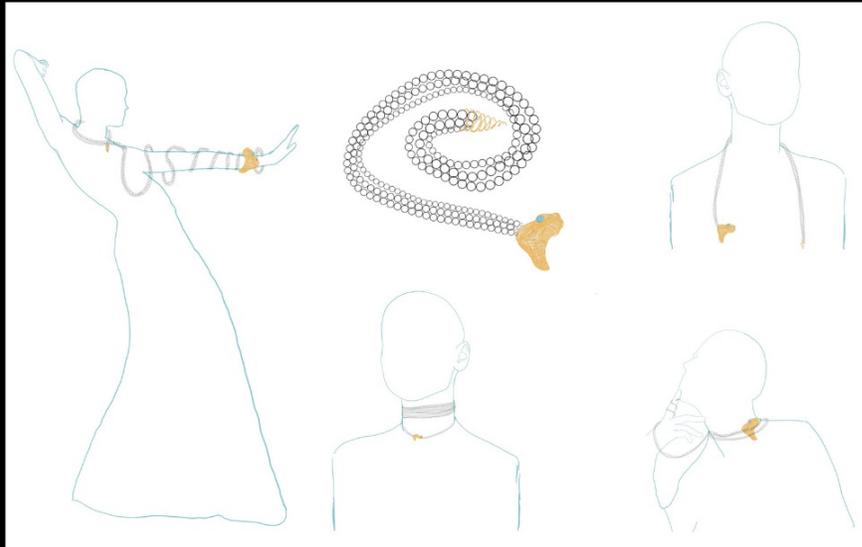
## WEAVING EXPERIMENTS

## CLAY SNAKE MODEL



After carrying out a study of the snake's shape, in order to ensure my further understanding I tried to shape various snakes using clay. I tried to make ordinary snakes. The cobra and a very wide and short looking venomous snake (the viper) which is widely distributed in Africa. Not only did I try to make the whole snake, but I also tried to make a dynamic of just the head or one part. For example, a snake with its mouth open. I also try to create a pattern of scales on the surface of the clay. This experimentation helped me to understand more about how to shape the snake.

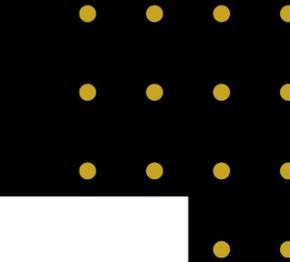
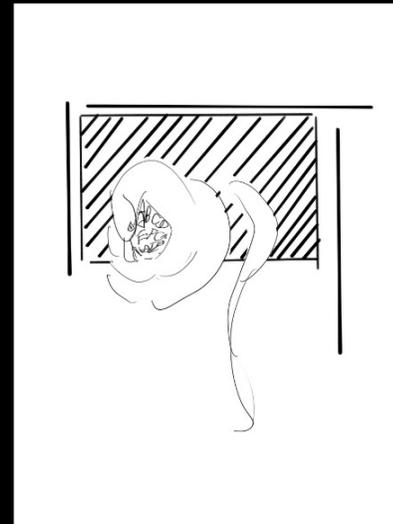
# DESIGN + CONCEPT DRAWINGS



I have drawn the changes in the relational nature of the model and my work in different scenes. A detailed overall picture was also drawn.

This is my final design and I have chosen pearls and wire to create it. This was the result of research and experimentation. It is the design that I think best suits my work. The naturalness of the pearls is as natural as the rules that were created. It is also visually quite attractive. Metal, on the other hand, infuses the soft whole with a sense of power that can bring a sense of menace.

I hope I can convey this constant change of space, this notion of mutability.



# Process of The Touch of the Snake – Flowing Space

## Step 1:

String 4 strands of the same length of chain with silk thread and pearls on a needle.



## Step 2:

Secure the four strands of pearl chain. Start by gluing one to the other to form a double row of chains. Glue two double rows of chains at the top and bottom. Glue together to form a column.



## Step 3:

Prepare it in the traditional weave, using wire and a braider. Afterwards cut off the unwanted parts and tighten the wire around the edges to secure them.



## Step 4:

The wire weave is broken into the shape of a snake and the eyes of a cat's eye are glued on.

## Step 5:

Use thicker wire to make the tail and bend the wire with iron pliers to create a spring-like shape.



## Step 6:

Stick the metal of the tail and head to the pearl chain.



## Final work



# THE TOUCH OF THE SNAKE - FLOWING SPACE



The snake and the man are like the rules of man and society. It is constantly changing. It is sometimes a protection like the legend that some snakes in Southeast Asia can watch over their homes and protect their children, a way to gain comfort and benefit. But as times and circumstances change, perhaps from a certain moment when one realises it has tightened its grip on our necks.



As long as we are on a plane. Relationships keep flowing and the space keeps changing. The space in which one lives, I think, is in a torrent of relationality.

