

Sculpting in Silentness



Tutor: Amritt Flora
Anton Wang

Exploring the avant-garde architecture from a metaphysical perspective.

Preface

This Project redefines the concept of craft by integrating materiality, spatiality, and human existence. It emphasizes the notion of "silence" as a force that shapes both emptiness and openness. The work draws from the inner self and the creative process to connect sculpture, spirituality, aesthetics, and architectural phenomenology. It aims to transform space into vessels for storytelling, fragmented memories, and self-transcendence, inviting deeper contemplation of our existence within both material and immaterial realms.

Contents

Fragments memory	02-05
Photography	06-17
Digital model	18-22
Sculpting	23-32
Imperfection	33-46
Micro Architecture	47-57
Memory & Perception	58-69
Intuition & Aesthetics	70-76
Nothingness & Richness	77-93
Future development	94
Conclusion	95-96



For several years, I have struggled with depression and fragmented dreams, which have fueled my interest in exploring psychological disorders. I aim to transform these experiences into compelling projects for my MA degree.

I find it fascinating to express fragments of dreams and epiphanies through writing. This process connects me to my unconscious and helps me confront hidden struggles. Writing enhances self-awareness, enables me to process trauma, and facilitates healing from feelings of anger, frustration, and emptiness. To feel is to exist.

In a paradoxical way, the very act of questioning existence often leads to grief. By blending various materials with reflective writing, whether intense or gentle, I view this as a self-healing journey that deepens my spiritual connections.

When I hear the cicadas, it seems that Grain Rain has arrived. Sunlight reflects into the room, and the warmth of an afternoon thunderstorm fills the space, while I am still moving bricks, still contemplating that dream interrupted that night—will I become an architect this way, only to keep disintegrating myself? I accidentally kick a shovel—should I feel pain? My hands have long since gone numb. I stand in this vast emptiness, yet I ponder how to fill it; what a pity.

A gust of wind carries sand into my eyes and mouth, painfully making it impossible to rub away. Perhaps an architect has never been anything grand, only someone who sculpts with a godlike self-importance. This sense of grandeur may be such a humble thing—merely the pursuit of a dream. I hold a cigarette, preparing to step onto the balcony, recalling the smile we shared that night. Perhaps constructing it in my mind makes it even more real; even trapped within my subconscious, I can feel free. Why am I still seeking freedom?

當我聽見蟬鳴時，似乎已是穀雨。陽光反射進屋內，午後雷雨的溫度瀰漫四周，而我仍搬著磚頭，仍思索著那晚被打斷的夢——是否就這樣成為了建築師，卻又在不斷自我瓦解？無意間踢到鏟子，應該覺得疼嗎？雙手早已麻木。我站在空曠的空間裡，卻思考著如何填滿這片空白，真是可惜。

一陣風夾著沙土飄進眼睛和嘴裡，痛苦得無法揉去。或許，建築師從來就不算什麼偉大人物，像神一般自詡地雕琢作品，這種偉大感也許是多麼卑微的一件事——僅僅為了成為一個追夢者。我叼著煙準備走向陽台，回想那晚與妳共享的笑容，也許把它建構在腦海中更為真實；被困於潛意識裡也能感到自由。為什麼我還追求自由？

"It's time to go; we're late." Her voice lingered in my ear, soft yet irresistible, like a breeze gently pushing open a window, casting a sliver of reality's light into the room of my mind, locked up with thoughts.

"I'm wondering...what are we doing here?"

"Do you really need to ask?" She smiled.

Perhaps what I've been waiting for isn't judgment, but a more primal dialogue with myself. I'm afraid of being exposed, afraid of the truth piercing through like light. In this moment, I seem to understand: it's not the crime itself that shackles me, but this endless doubt and evasion.

Who is she? Why does she always appear in my darkest moments? I can't tell if she's real or merely a projection from the depths of my mind, reminding me that repentance might just be another abyss I cannot escape.

「該走了，我們遲到了。」她的聲音在我耳邊回蕩，輕柔卻無可抗拒，像風輕輕推開一扇窗戶，將現實的一絲光線投進我這被思緒鎖閉的房間。

「我在想.....我們在這裡做什麼？」

「你真的需要問嗎？」她笑了笑

或許，我等待的不是審判，而是某種更為原始的自我對話。

我害怕被暴露，害怕真相如光般刺痛。這一刻，我彷彿明白：罪行本身不是我的枷鎖，真正禁錮我的，是這無止境的懷疑和逃避。

她是誰？為什麼總在我最黑暗的時刻出現？我無法分辨她是否真實，或僅僅是我內心深處投射出的幻影，提醒我，懺悔或許只是無法逃避的另一個深淵。

You chose to take my hand in the rain, attempting to interrupt my conversation with others, just to take a picture with me. As I turned around, I noticed an old camera and jokingly asked, "Are you planning to record this?" In that moment, it seemed as though all sounds around us vanished. You said to me, "Kiss me." I felt a bit helpless, yet my body didn't resist. It's true—I do like you, and after all this time, you finally noticed. This setting made me feel so at ease that, even if it were a dream, it would make perfect sense. Why did you avoid me before? Why didn't you dare to admit this feeling? Perhaps I lacked the courage, missing that pure sincerity you were hoping for.

妳選擇在一場雨中牽起我的手，試圖中斷我與他人的交談，只是為了和我拍一張照片。轉身時看到一台老舊的相機，還笑著問妳「難道是要錄影嗎？」就在那一刻，身旁的聲音似乎消失了。妳對我說「親我」。我有些無奈，但身體卻沒有反抗。的確，我是喜歡妳的，經過這麼久妳終於察覺到。這樣的環境竟然讓我感到如此自在，即便是夢，也再合理不過。為什麼之前要躲著我呢？為什麼不敢大方承認這份喜歡？也許是我不夠勇敢，沒有那份妳所期待的純真性格。

Photography

Light is essential in defining architectural design, infusing spaces with vitality and emotion. The interplay of light and blurry image highlights the shapes, proportions, and textures of architectural elements, inviting deeper engagement with the surroundings. This dynamic interaction transforms structures into expressive works of art, enhancing our connection to the spaces we inhabit.

Bourse de Commerce - Pinault Collection



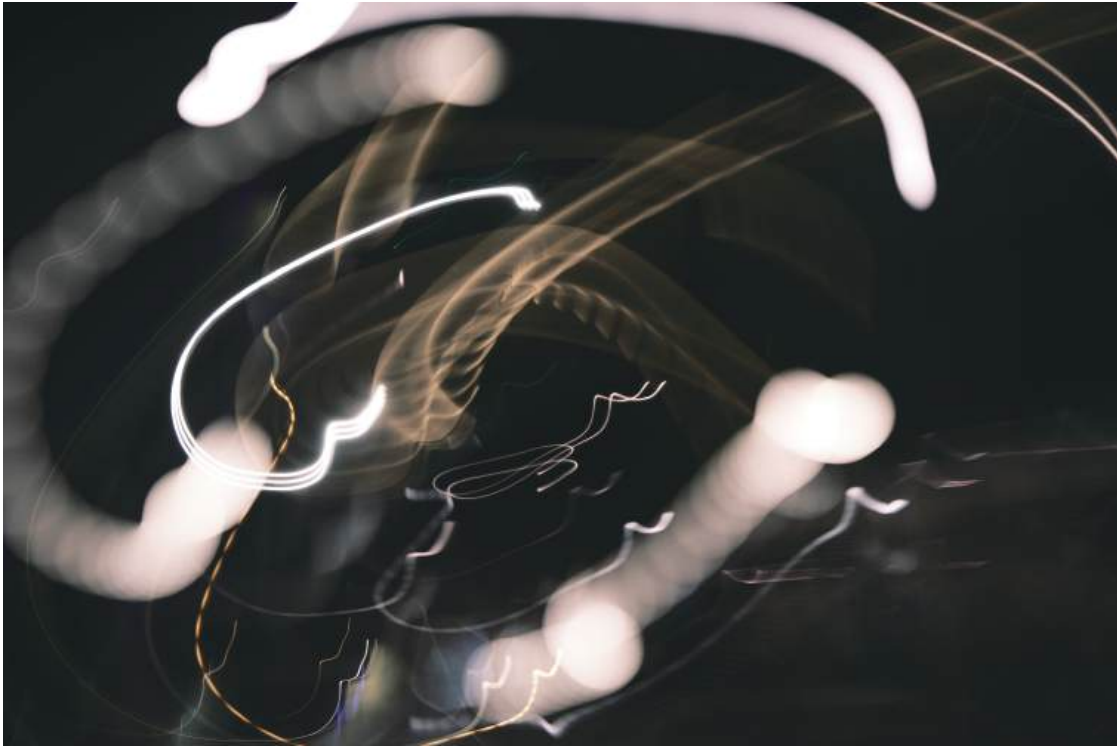
Sculpting in Silence

Studio



Sculpting in Silence

Studio



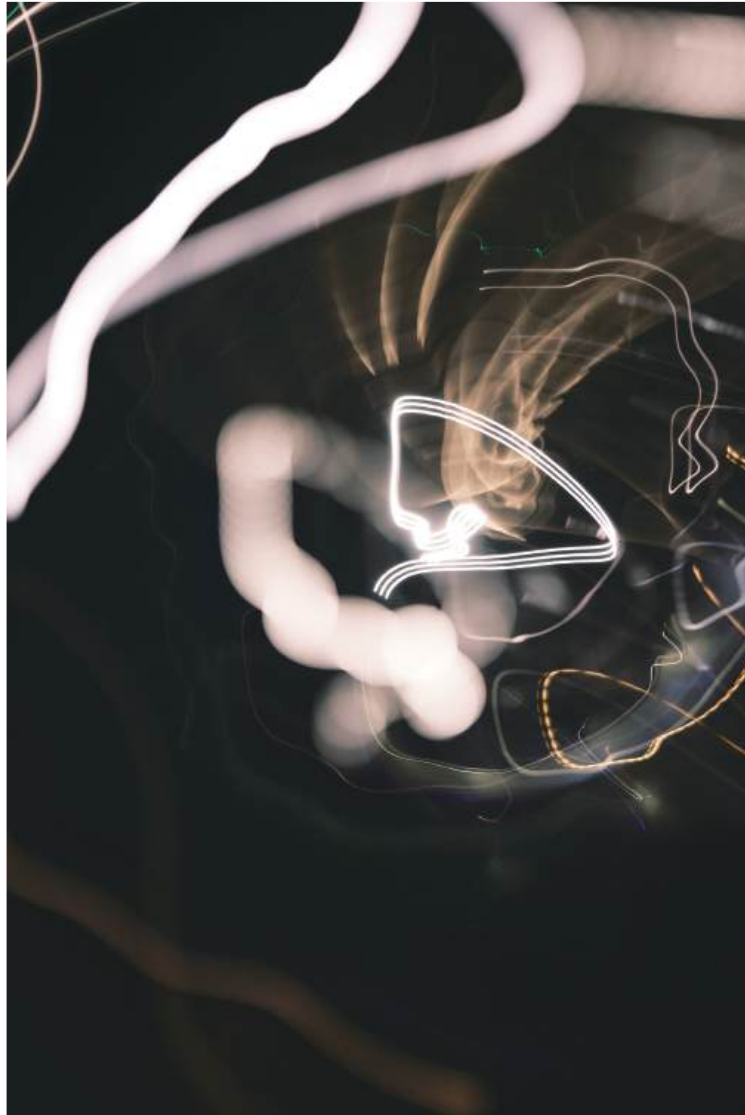
Sculpting in Silence

Studio



Sculpting in Silence

Studio



Sculpting in Silence

London



Sculpting in Silence

London



Sculpting in Silence

London



Sculpting in Silence

Studio



Sculpting in Silence

Studio

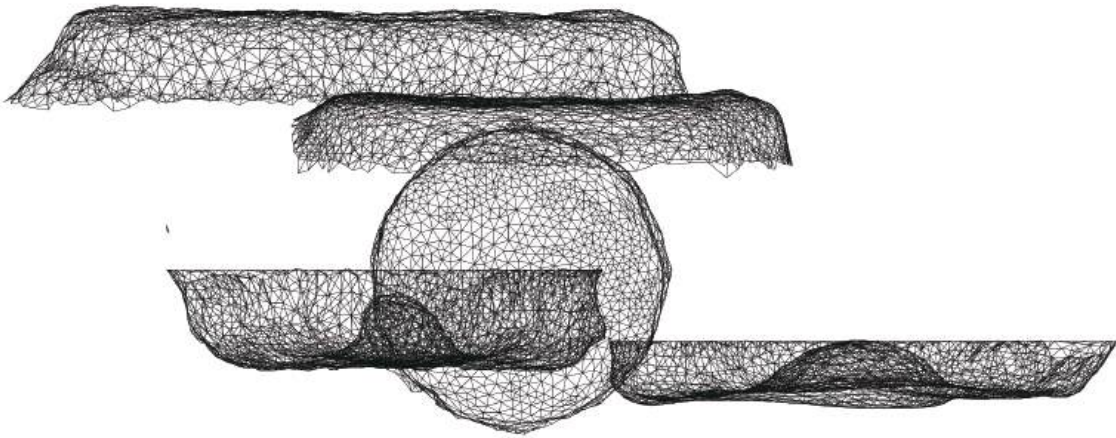


Sculpting in Silence

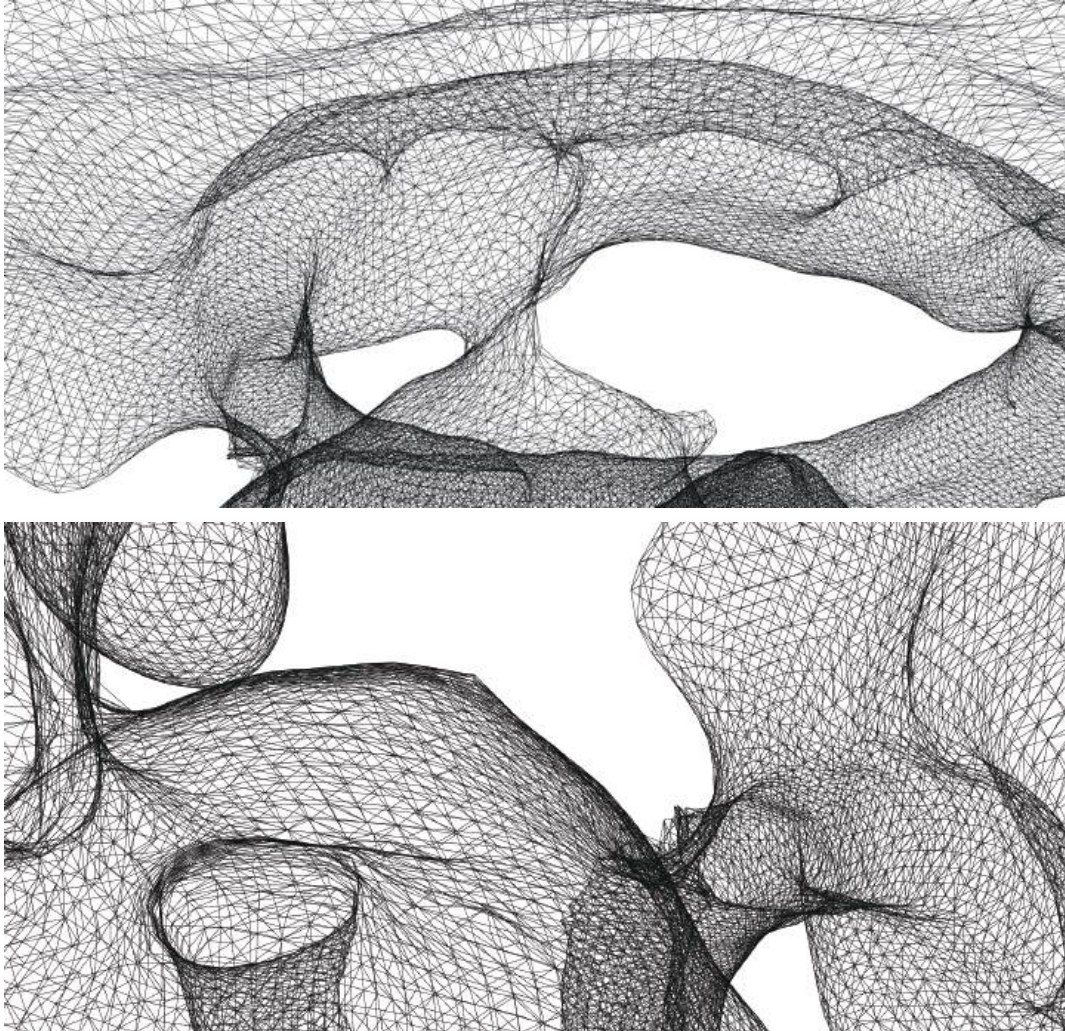
beauty is forged through time and space. For me, this concept can be interpreted as "silence" or "raw beauty," and it is closely linked to spiritual practices. "Silence" is a word I find both unique and powerful. To me, silence is not merely the absence of sound; it embodies the essence of the space created through emptiness and inner peace. This perspective has influenced my research across various fields, including philosophy, literature, poetry, art, and psychology.

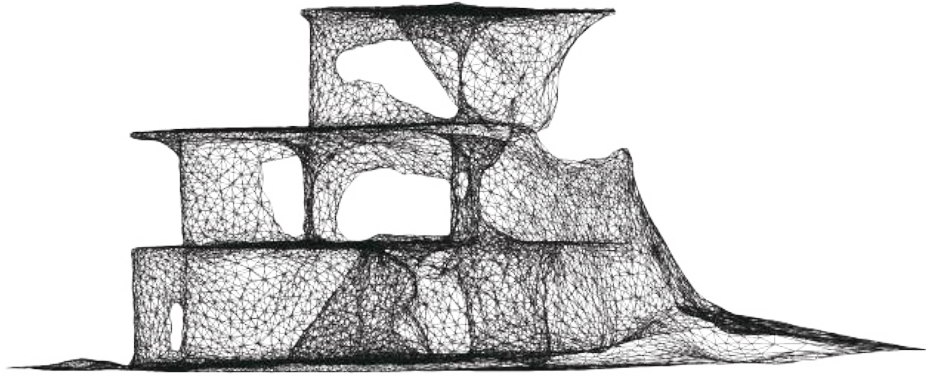
Digital model

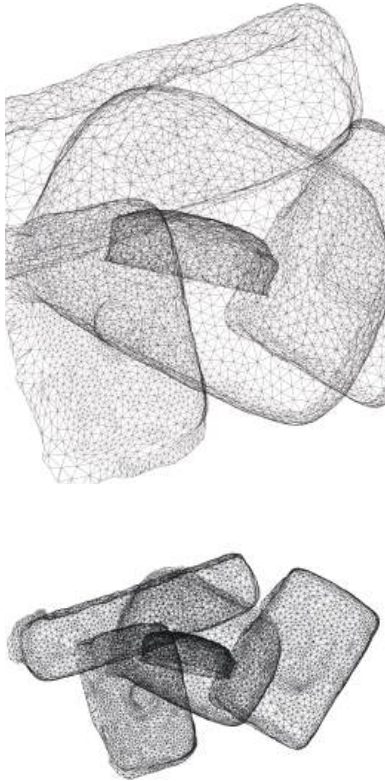
Drawing from the rich philosophical traditions of phenomenology and Japanese aesthetic principles, such as wabi-sabi and ma, the work suggests that silence is closely connected to themes of impermanence, imperfection, and the fundamental incompleteness that paradoxically underpins all creative endeavors.



Sculpting in Silence





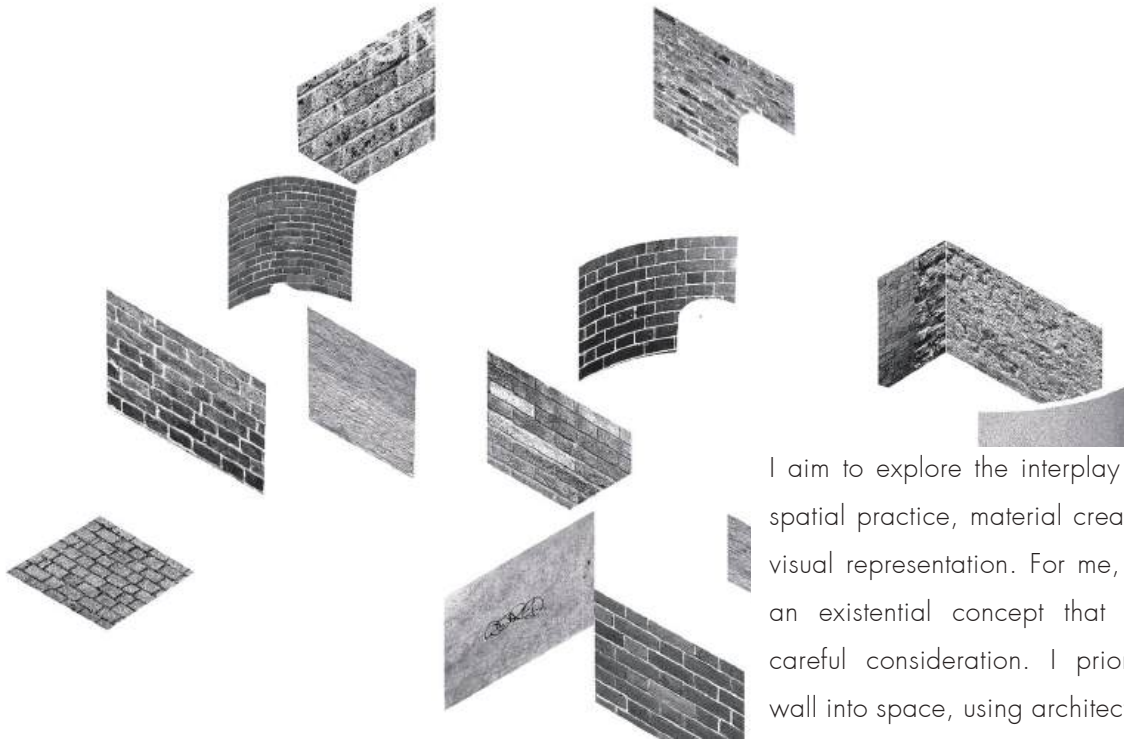


This process explores the concept of silence and its deep connection to the themes of impermanence, imperfection, and the fundamental incompleteness that paradoxically forms the foundation of all creative pursuits.

Sculpting

In my artistic journey, I constantly seek ways to transfer my imagination into Sculpture. This timeline illustrates the evolution of sculpting throughout history. It highlights how different interpretations and materials can enhance my understanding of sculpture.

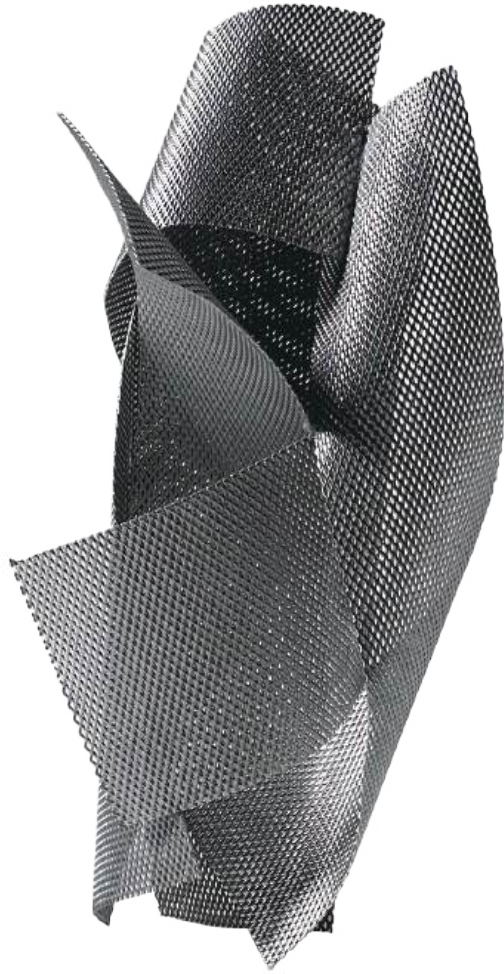
Each stage represents various aspects of comprehending architecture from a creator's perspective. I aim to express my inner self through this experimental architectural practice.



I aim to explore the interplay between spatial practice, material creation, and visual representation. For me, space is an existential concept that demands careful consideration. I prioritize the wall into space, using architectural form to create a distinct and meaningful sense of place.

Sculpting in Silence

November 2023



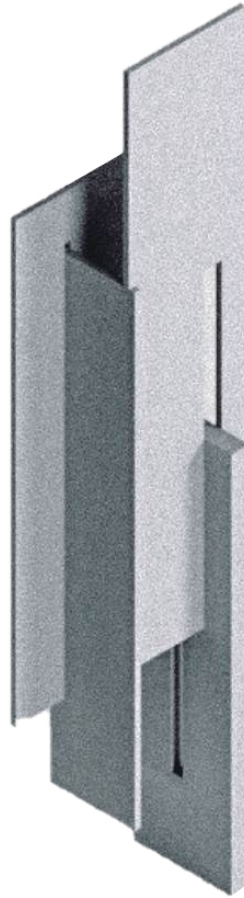
Sculpting in Silence

November 2023



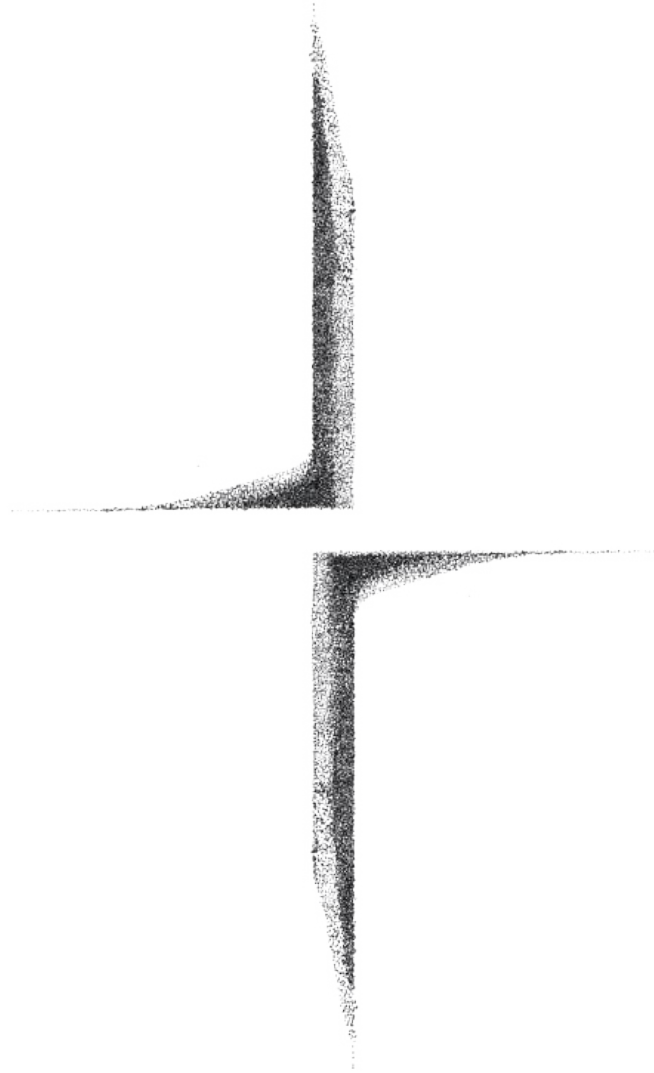
Sculpting in Silence

January 2024



Sculpting in Silenitess

March 2024



Sculpting in Silence

April 2024



Sculpting in Silence

May 2024



Sculpting in Silence

June 2024



Sculpting in Silence

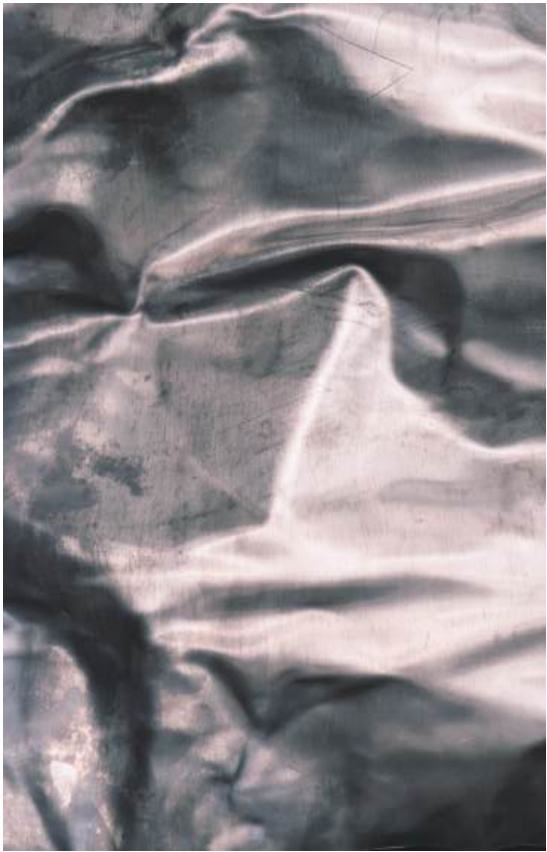
July 2024



Sculpting in Silence

Imperfection

In reflecting on the early stages of my work, I was consistently searching for a way to explore an abstract world that felt fragile, adaptable, mutable, cold, and rich in imagination. The materials I chose needed to express my inner self and unique perspective on the world. My approach involves interacting with the model, fostering an emotional and imperfect form of expression that manifests in various ways.



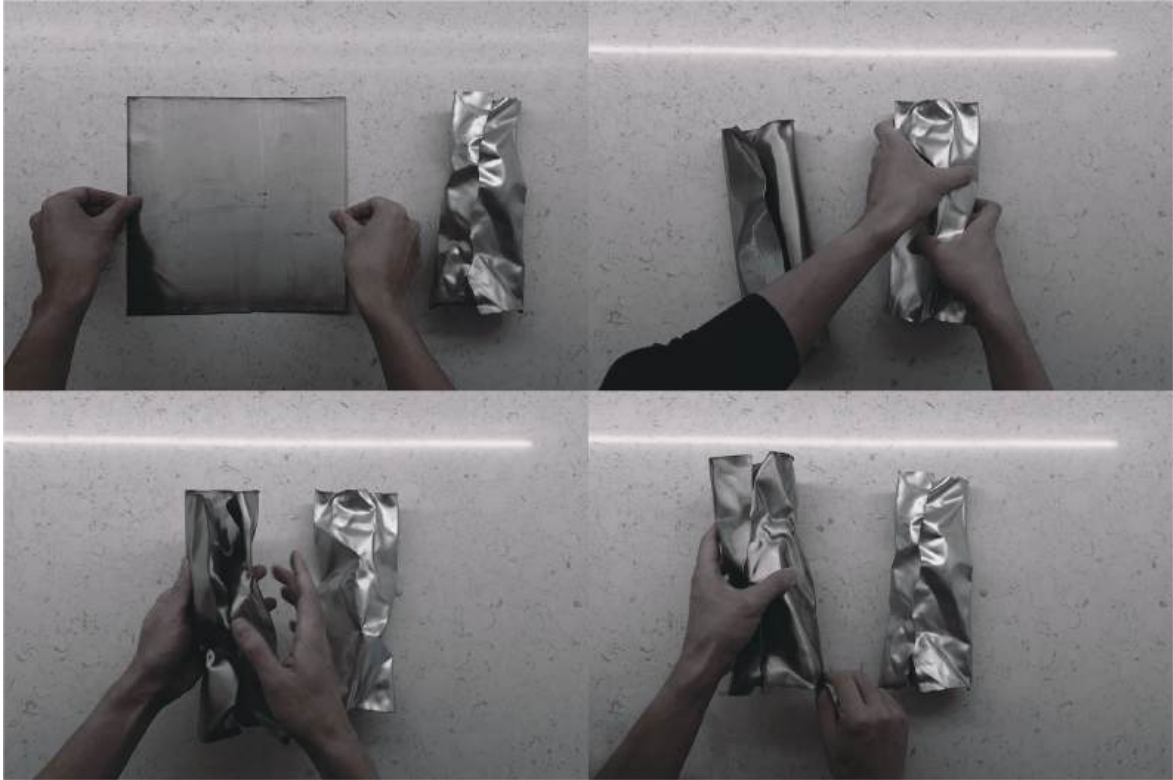
Lead has emerged as one of the primary materials for modeling. When I first lifted the sheet to recast it, I was amazed by how easily it bent. This discovery inspired me to start casting additional sheets, ultimately leading to the development of the series that includes "Sculpting in Silentness".



Sculpting in Silence



Sculpting in Silence



Sculpting in Silence



Sculpting in Silence



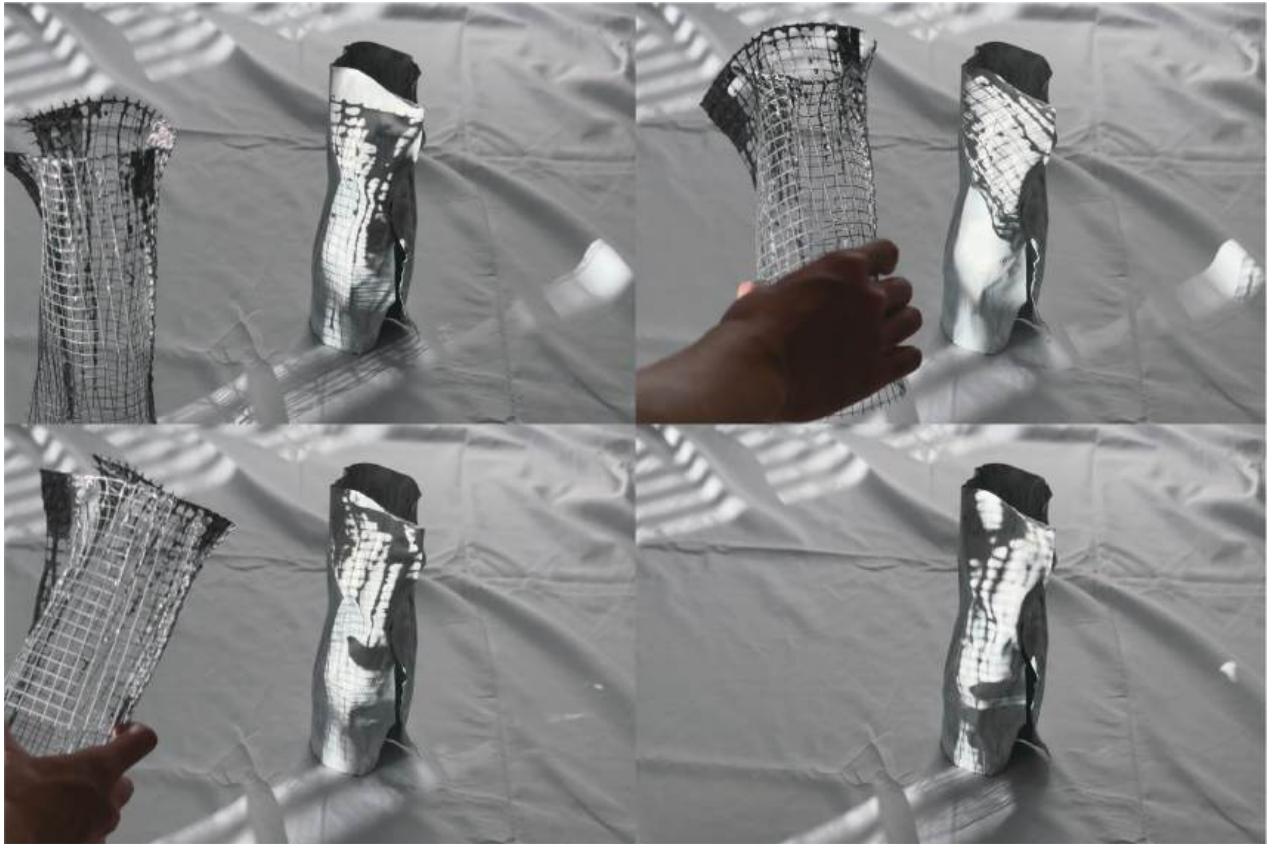
Sculpting in Silence



Sculpting in Silence



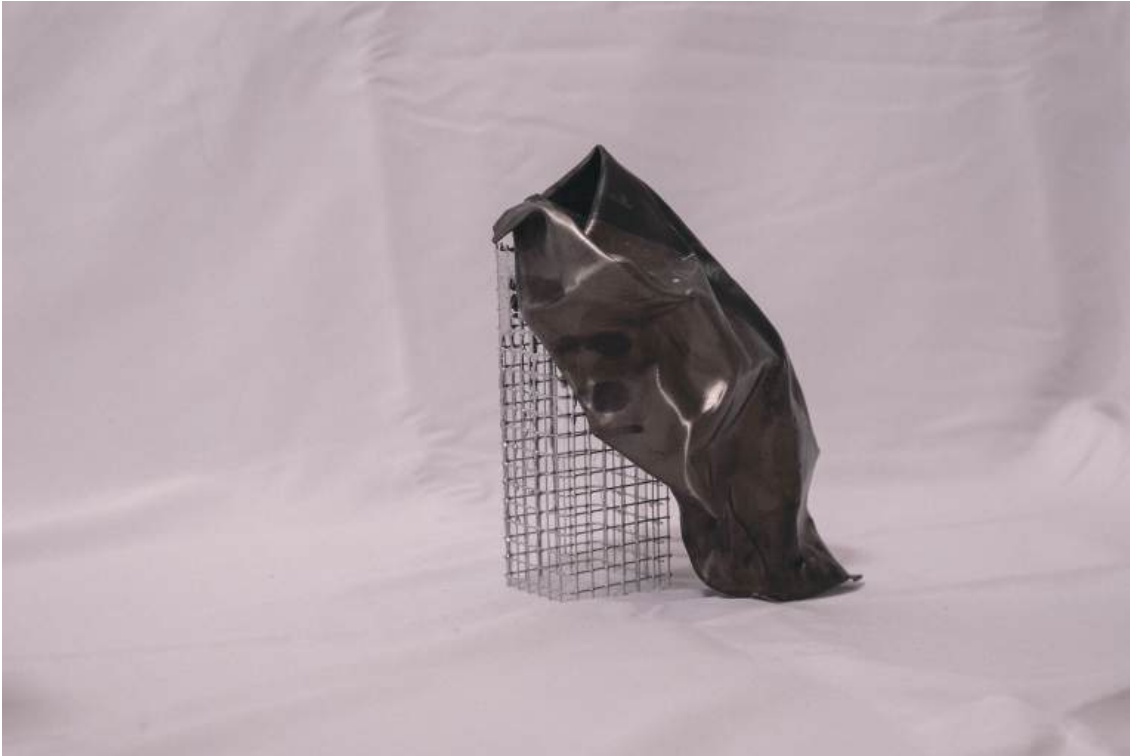
Sculpting in Silence



Sculpting in Silence



Sculpting in Silence



Sculpting in Silence



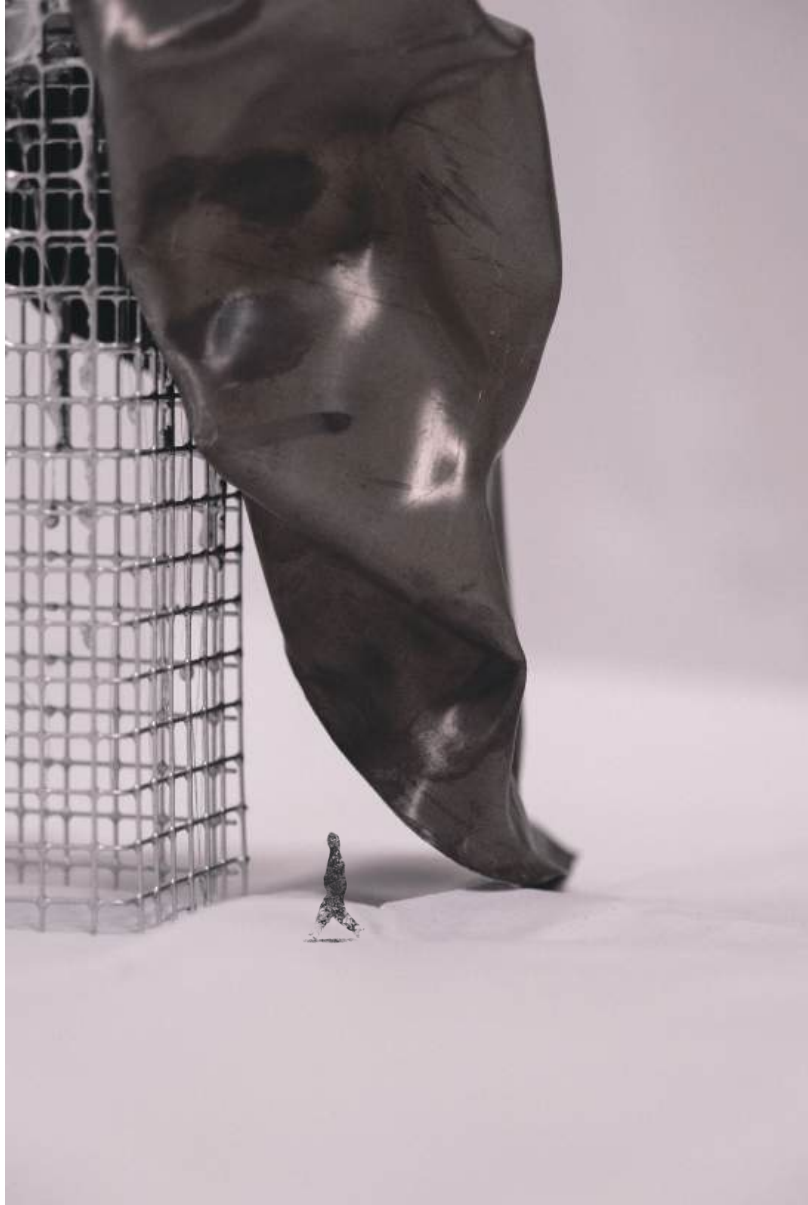
Sculpting in Silence

The space between the tangible and intangible holds everything within it, and even between physical entities, a kind of space exists. When the enclosed void and the spaces between are defined and separated from each other, space begins to seek an order to reveal individuality—a wholeness that can encompass everything.

實體與虛體之間的空收納著所有，實體與實體之間也存在著一種空間，當圍塑的空與之間的空互相界定與分隔，空間開始尋找一種秩序呈現個體，一股能夠包覆所有的整體。

I believe that the microscopic elements are interconnected with the macroscopic aspects of architecture. From the conception of materials to the crafting of sculptures, varying perspectives allow us to explore the evolution of architecture and space. This is why I find value in creating conceptual models. Each stage of documentation involves a continuous reflection on the relationship between architecture and people. Humans exist within this environment, shaped by expansive sculptures, and the space itself creates an inherent order. Given this context, what, then, is architecture?













Sculpting in Silence



Sculpting in Silence







Sculpting in Silence

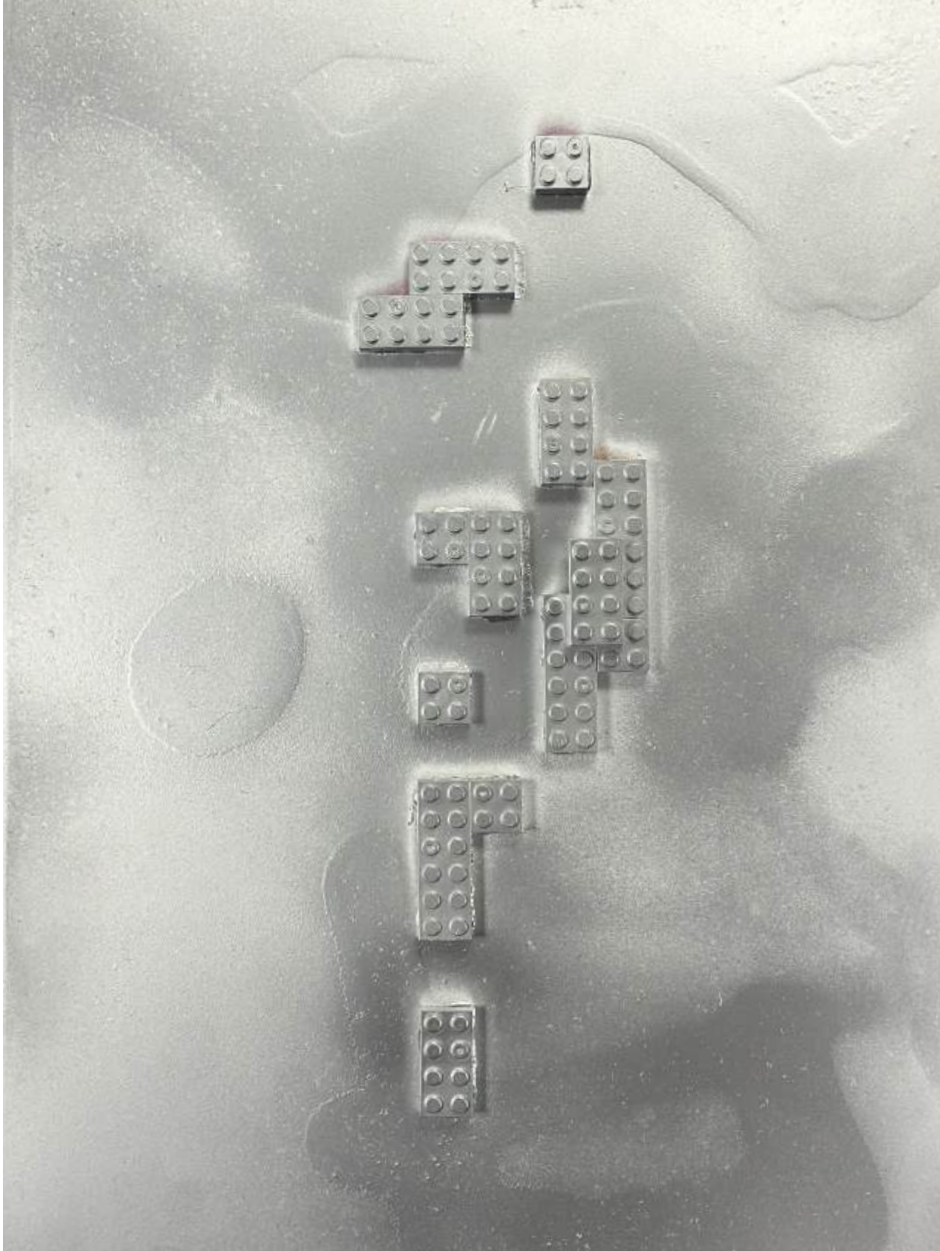
In my artistic journey, I constantly seek ways to transfer my imagination into tangible images. The discovery of photography inspired me to create works that evoke a strong sense of space. I explore vibrant acrylics, rich oil paints, and fluid inks, employing dynamic scraping techniques that embody both construction and deconstruction.

The textures of the urban landscape—its gritty facades and worn surfaces—inform my art, transforming memories into striking visuals. Through this process, I've learned to embrace the beauty of imperfection, recognizing it as a key aspect of abstraction. Each piece reflects the complex interplay of memory and perception, capturing the essence of an ever-changing yet familiar world.

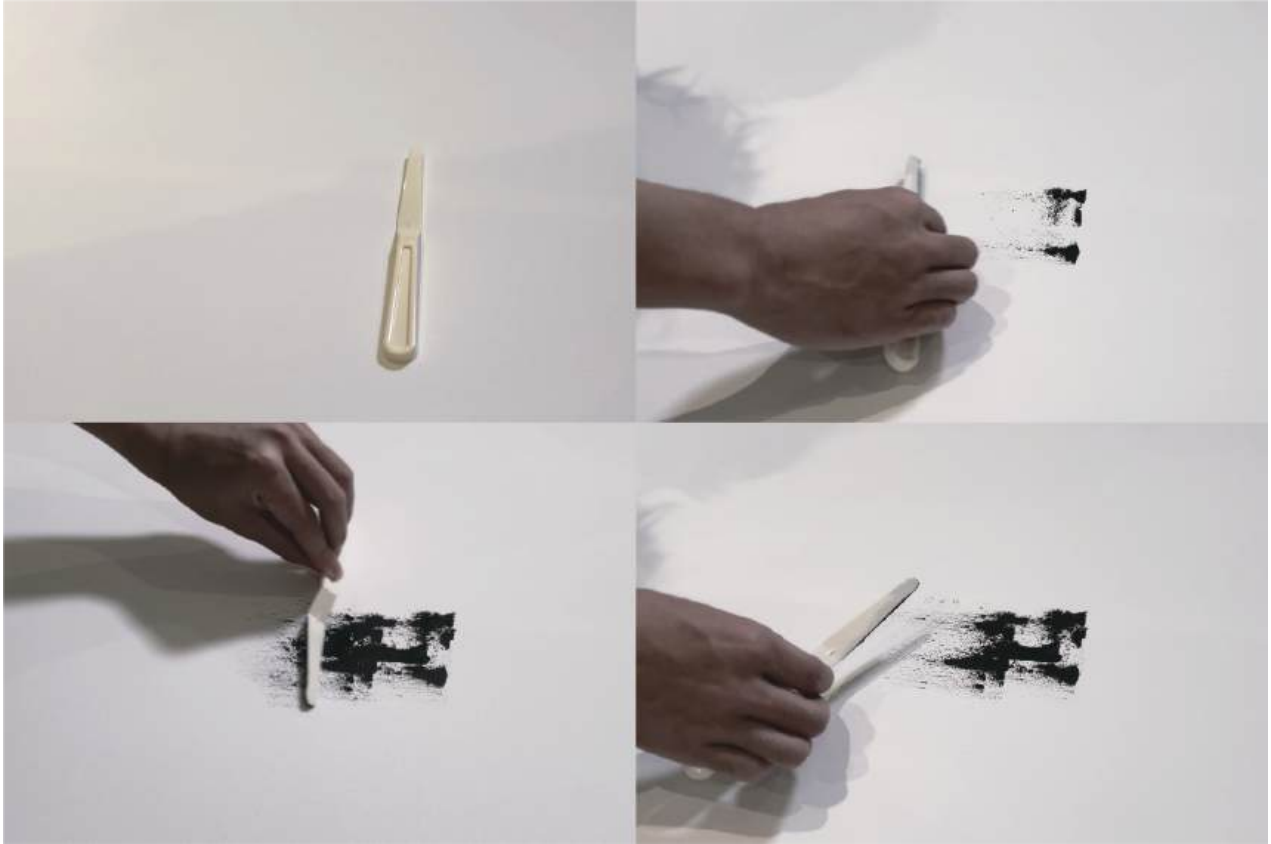


Sculpting in Silence





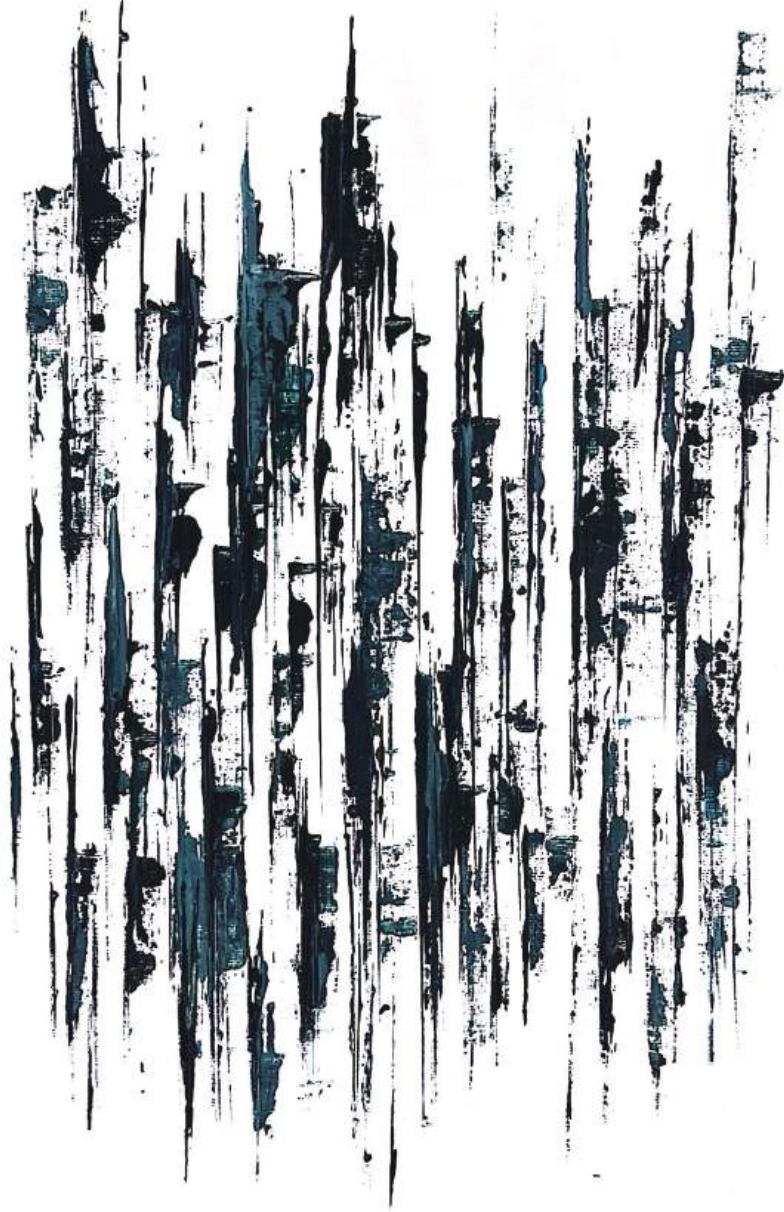




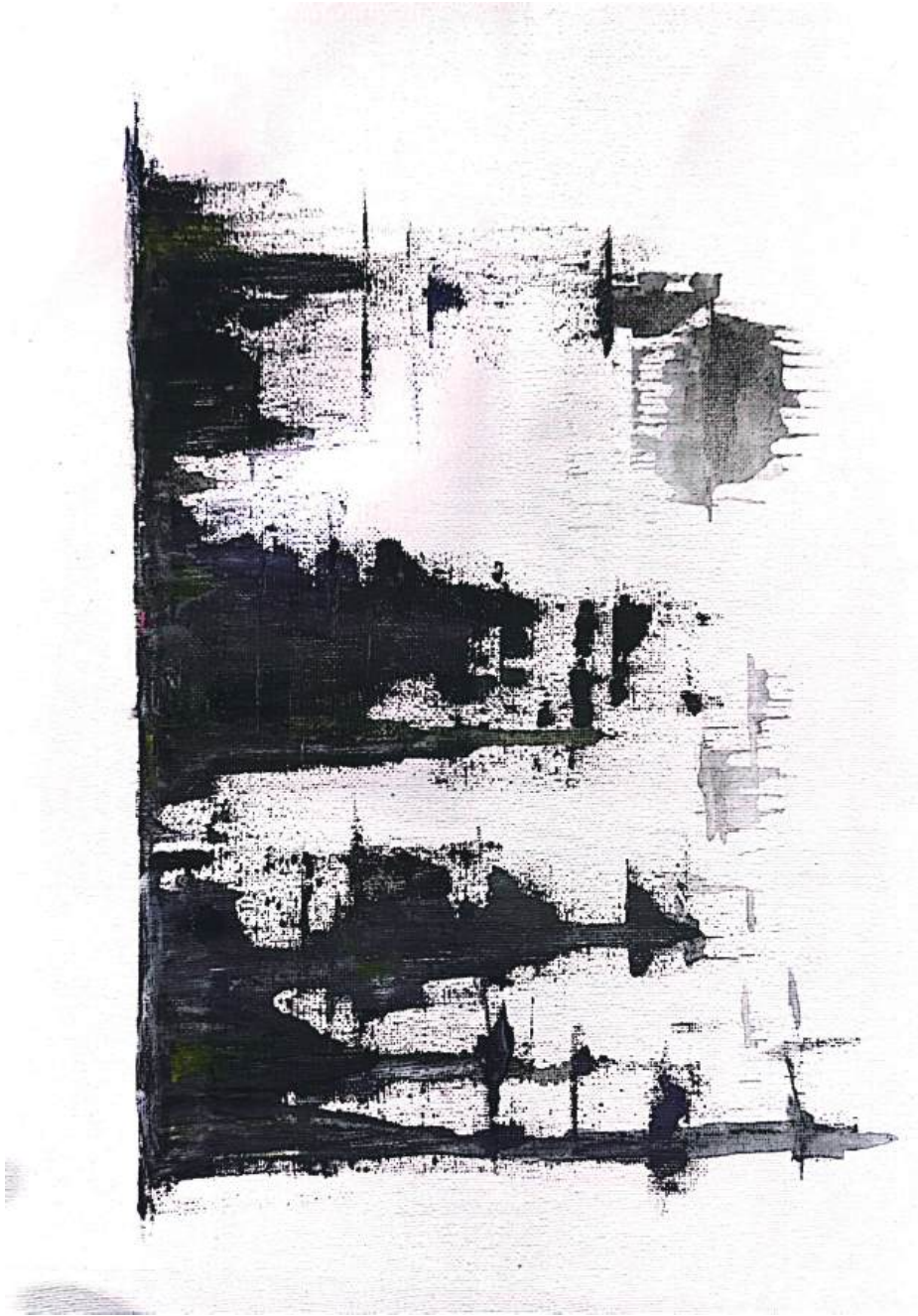
Sculpting in Silence



Sculpting in Silence



Sculpting in Silence



Sculpting in Silence





This part of the experiment demonstrates how my aesthetics are established through painting and materials. Influenced by the concept of interconnected inner and outer worlds, as well as Sartre's existentialism and its perspective on life's absurdity and nothingness, my work aims to evoke spirituality through the idea of "anti-space." This concept transcends physical space and reshapes our understanding of external environments.

This creative journey allowed me to explore a variety of painting materials beyond traditional oil and charcoal. It became an exciting investigation into how to express ideas and emotions while navigating the dimensions of space.

Sand can be considered a very coarse material. This research theme focuses on the process of fragmentary memory, where each scene is constructed along vague boundaries. Each creation explores the concepts of perfection and imperfection. This process continuously strives to balance intuition and aesthetics, aiming to capture the delicate and contradictory nature of the human soul.







Sculpting in Silence



Sculpting in Silence



Sculpting in Silence

Passing through the sand, I move across the canvas like fluid, as if it were a birthright. I willingly accept being confined; tiny pebbles pass through my palms as I brace the gaps in between—a brief construction, leaving only black behind. I'll return again the next day, for what blade sharpener hones the edge to perfection in just one attempt?

經過沙，我像流體一樣在畫布上移動，像是與生俱來的權利，我願意被禁錮，細小的石子穿過我的手掌，而我正撐起之間的縫隙，短暫的建構，留下的只剩黑，隔天再來一次，畢竟有哪個磨刀師是一次就將刀刃磨銳呢？

After conducting a series of painting experiments, I have been exploring the fusion of painting and architectural development. I started to perceive the sculpture as akin to the human body, rolling it across the canvas to create overlapping layers of paint and materials. For me, the process of constructing a painting is profoundly poetic.





Sculpting in Silence



Sculpting in Silence



Sculpting in Silence





Sculpting in Silence

The sea is barren and cold.

It cuts through my veins like a properly sharpened blade,
almost as thin as a hair strand.

As the roaring red gushes out and nourishes the
cracked soil beneath us, the moon unveils its silvery façade,
slowly undressing button by button.

"Drink up," I whispered. Take me in, absorb every droplet;
fully, fully take me in.

Until bodies rot, time blurs, dimensions disintegrate, space
collapses, when our souls ache and revel - until then, espe-
cially then, fully take me in.

For the sea is barren and cold.





Sculpting in Silence



Sculpting in Silence



Sculpting in Silence

Like a wild, original ink painting, gather energy little by little, slowly awaken, and gradually reveal hidden abilities. Prepare to showcase them at the most opportune moment and make our eyes shine with wonder.

—Sō Kasumi

荒々しく 独創的な 水墨絵のように 少しずつ エネルギーを集
め ゆっくりと目覚め 隠された能力をゆっくりと明らかにする
最も適切なタイミングで それを披露できるように準備し 私たちの目を
輝かせましょう

荘 かすみ



Sculpting in Silence



Sculpting in Silence

White and black—there is no such thing as complete day or night in this world. Due to the Earth's tilt, the Antarctic Circle is exposed to sunlight and darkness each year, yet it remains a constant realm that even the vastness of the universe cannot alter. The world's myriad phenomena are difficult to comprehend, and even we exist merely amidst the world's restlessness. The difference between the two is simply the agitation we perceive and the turbulence that goes unnoticed. Thus, white and black are merely definitions within a state of constancy.

The best freedom is voluntary non-freedom, for constancy becomes a form of existence.

白與黑，世界上並沒有所謂完全的白天與黑夜，因為地球傾斜，南極圈每年暴露在陽光照射與遠離照射，卻也是宇宙也難以企及之下恆定的空域。世界上的萬物很難理解，連我們也只是在世界的躁動之下，兩者差別也只是感受下的躁動，覺察不出的躁動，因此白與黑也只是面臨恆定之下的界定。

最好的自由是自願的非自由，因為恆定成為了一種存的在性。

This work introduces a new approach to shaping space for storytelling, memory, and self-transcendence. It invites us to look beyond architecture's physical aspects to discover the poetic elements and silence that can liberate us from the noise of modern life. This research encourages a broader understanding of how we can authentically engage with the interconnectedness of craftsmanship and the material and immaterial worlds.

Guided by the concepts of "silence" and "sculpting," I create immersive experiences that challenge perceptions. Through sculpture, I craft a unique sense of space that interweaves with spiritual practices, drawing inspiration from various artists. My focus on space as a manipulable material and the human body's silent empathy shapes my artistic approach.

Future development

The next phase of my project will focus on sculpting and curating, while also engaging more deeply with the spatial arrangement of each model. I plan to explore additional ways to express the connections between painting, writing, and sculpting. Due to time constraints, my exploration of these three methods has been limited. This journey has taught me the value of hands-on experience and, more importantly, the importance of reflecting on what I have learned.

Conclusion

This portfolio organizes the entire development process of my MA project, structured according to the various methods and reflections at each stage. In comparing it with the mind map created a year ago, I can now see how many elements were addressed and, in some cases, have had profound impacts. This creative journey evolved from a single technique to a more diverse approach, which has undoubtedly expanded my self-exploration and architectural understanding. However, my original intent remains the same: to begin with myself and connect through personal experiences and stories.

While the work continuously shifts in form, it has refined the project's aesthetic to a more mature stage. At this point, it is less about returning to the essence of human existence and more about exploring the intricate complexities of architecture as they relate to human experience. Architecture represents more than just forms and functionality; it embodies an understanding of human existence and serves as a true expression of myself as I navigate life's struggles and the fragmented memories shaped by my mental health journey.

The goal of this project is to allow viewers to witness the authentic creative process while also exploring metaphysical thought and the possibilities of abstract architecture.

Sculpting in Silentness



Anton Wang
TEL +447873 395106
E-mail m.wang0520231@arts.ac.uk