05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

VISUALISING A SENSE OF PLACE AND CULTURAL IDENTITY IN YANGZHOU'S URBAN SPACE THROUGH PRINTMAKING

ZHOU JIANHAN

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

SULTAN IDRIS EDUCATION UNIVERSITY

2026

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

VISUALISING A SENSE OF PLACE AND CULTURAL IDENTITY IN YANGZHOU'S URBAN SPACE THROUGH PRINTMAKING

ZHOU JIANHAN

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

THESIS PRESENTED TO QUALIFY FOR A DOCTOR OF PHILOSOPHY

FACULTY OF ART, SUSTAINABILITY AND CREATIVE INDUSTRY
SULTAN IDRIS EDUCATION UNIVERSITY

2026

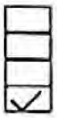
05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

UPSI/PS-3/BO 32
Pind : 00 m/s 1/1

UNIVERSITI PENDIDIKAN SULTAN IDRIS
SULTAN IDRIS EDUCATION UNIVERSITY

Please tick (√)
Project Paper
Masters by Research
Master by Mixed Mode
PhD



INSTITUTE OF GRADUATE STUDIES

DECLARATION OF ORIGINAL WORK

This declaration is made on the **6th January 2026**

i. Student's Declaration:

I, ZHOU JIANHAN, P20211000126 , FACULTY OF ART, SUSTAINABILITY AND CREATIVE INDUSTY (PLEASE INDICATE STUDENT'S NAME, MATRIC NO. AND FACULTY) hereby declare that the work entitle VISUALISING A SENSE OF PLACE AND CULTURAL IDENTITY IN YANGZHOU'S URBAN SPACE THROUGH PRINTMAKING is my original work. I have not copied from any other students' work or from any other sources except where due reference or acknowledgement is made explicitly in the text, nor has any part been written for me by another person.

ZHOU JIANHAN

Signature of the student

ii. Supervisor's Declaration:

I Prof. Dr. Mohd Fauzi Sedon (S UPERVISOR'S NAME) hereby certifies that the work entitled VISUALISING A SENSE OF PLACE AND CULTURAL IDENTITY IN YANGZHOU'S URBAN SPACE THROUGH PRINTMAKING (TITLE) was prepared by the above named student, and was submitted to the Institute of Graduate Studies as a * partial/full fulfillment for the conferment of DOCTOR OF PHILOSOPHY (PLEASE INDICATE THE DEGREE), and the aforementioned work, to the best of my knowledge, is the said student's work.

6/1/26

Date

Signature of the Supervisor

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

UNIVERSITI PENDIDIKAN SULTAN IDRIS
SULTAN IDRIS EDUCATION UNIVERSITY

INSTITUT PENGAJIAN SISWAZAH / *INSTITUTE OF GRADUATE STUDIES*

BORANG PENGESAHAN PENYERAHAN TESIS/DISERTASI/LAPORAN KERTAS PROJEK
DECLARATION OF THESIS/DISSERTATION/PROJECT PAPER FORM

Tajuk / *Title*: **VISUALISING A SENSE OF PLACE AND CULTURAL IDENTITY IN YANGZHOU'S URBAN SPACE THROUGH PRINTMAKING**

No. Matrik /: *Matric's No.*: **P20211000126**

Saya / *I am*: **ZHOU JIANHAN**

(Nama Pelajar / *Student's Name*)

mengaku membenarkan Tesis/Disertasi/Laporan Kertas Projek (Kedoktoran/Sarjana) ini disimpan di Universiti Pendidikan Sultan Idris (Perpustakaan Tuanku Bainun) dengan syarat-syarat kegunaan seperti berikut: -
acknowledged that Universiti Pendidikan Sultan Idris (Tuanku Bainun Library) reserves the right as follows: -

1. Tesis/Disertasi/Laporan Kertas Projek ini adalah hak milik Universiti Pendidikan Sultan Idris.
   The Thesis/Dissertation/Project Paper is the property of Universiti Pendidikan Sultan Idris.
2. Perpustakaan Tuanku Bainun dibenarkan membuat Salinan untuk tujuan rujukan dan pendidikan.
   Tuanku Bainun Library has the right to make copies for the purpose of reference and education.
3. Perpustakaan dibenarkan membuat salinan Tesis/Disertasi/Laporan Kertas Projek ini sebagai bahan pertukaran antara Institusi Pengajian Tinggi.
   The library has the right to make copies of the thesis/Dissertation/Project Paper for academic exchange.
4. Sila tandakan (√) bagi pilihan kategori di bawah / *Please tick (√) for category below: -*

√	**AKSES TERBUKA** *OPEN ACCESS*	Saya bersetuju bahawa Tesis/Disertasi/Kertas Projek boleh diterbitkan sebagai salinan fizikal atau akses terbuka dalam talian. *I agree that the Thesis/Dissertation/Project Paper may be published as a physical copy or open access online.*
	***TERHAD** **LIMITED*	*Mengandungi maklumat terhad seperti yang dinyatakan oleh organisasi/institusi di mana penyelidikan dijalankan (Perpustikaan akan menyekat akses sehingga ____ tahun). Contains restricted information as specified by the organization/institution where the research was conducted. (Library will restrict access until ____ years).*
	***SULIT** **CONFIDENTIAL*	*Mengandungi maklumat sulit di bawah Akta Rahsia Rasmi 1972. Contains confidential information under the Official Secrets Act 1972.*
	EMBARGO	Tesis/Disertasi/Kertas Projek ini tertakluk kepada tempoh embargo selama 2 tahun atas sebab-sebab berikut: *This Thesis/Dissertation/Project Paper is subject to an embargo period of 2 years for the following reasons:* _____

*Nota / *Notes:*
i. Jika tiada pilihan yang ditandai, pilihan pertama akan dilaksanakan secara automatik.
If no option is marked, the first option will be automatically implemented.
ii. Jika Tesis/Disertasi/Kertas Projek ini dikategorikan sebagai **SULIT** atau **TERHAD**, **sila lampirkan surat dari pihak berkuasa/organisasi** yang berkaitan dengan **menyatakan alasan dan tempoh tesis ini perlu diklasifikasikan sebagai TERHAD atau SULIT**. */ If the Thesis/Dissertation/Project Paper is categorized as **CONFIDENTAL** or **LIMITED**, **kindly attach a letter from the relevant authority/organization stating the reason and duration for the thesis should be classified as LIMITED or CONFIDENTIAL.***

ZHOU JIANHAN
(Tandatangan Pelajar/ Signature)

Tarikh: 6/1/2026

Prof. Dr. Mohd Fauzi Bin Sedon @ M. Dom
Department Of Art And Design
Faculty Of Creative Industries
35900 Tanjong Malim, Perak Darul Ridzuan
(Tandatangan Penyelia / Supervisor)
& (Nama & Cop Rasmi / Name & Official Stamp)

Tarikh: 6/1/2026

05-45068 ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

ACKNOWLEDGEMENT

Throughout the writing of this dissertation, I have received a great deal of support and assistance.

Firstly, I would like to acknowledge my supervisor, Professor Dr. Mohd Fauzi Sedon. His expertise and vast knowledge base have been crucial to my academic growth. Under his patient guidance and selfless assistance, my creativity has been significantly enhanced and my analytical thinking has been honed through the completion of my studio investigation process and dissertation. In addition, my supervisor's rigorous and comprehensive way of thinking had a profound impact on me when it came to dissertation writing, which not only greatly assisted my research, but also laid a solid foundation for my future academic explorations.

I am grateful for the kind patronage of Taizhou University in Jiangsu Province, China, where I work as a lecturer and director of the printmaking studio. I am very grateful to my colleagues and seniors there for their trust and help.

In addition, I would like to thank my family and friends in Yangzhou. They gave me valuable moral support and selfless help throughout my study, which not only provided me with confidence and courage, but also inspired me to keep breaking through and overcoming difficulties.

Finally, I would like to thank my classmates and friends whom I have made during my studies at UPSI. Their love and understanding is a precious spiritual treasure that has accompanied me through countless unforgettable moments and added warmth and strength to my study and life.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

ABSTRACT

This research project investigated the aesthetic of sense of place through cultural identity in modern urban space of Yangzhou. This study aims to identify the cultural elements that form the basic design of urban space that are capable of creating a unique memory value and sense of belonging. Key elements of the research project include the designs and features of landmarks buildings, bridges and interior space which has a significant environmental impact in shaping spatial identity. The key artists involved in this research are Wu Guanzhong，Julie Mehretu，Seth Armstrong, Anne Desmet, Gu Zhijun, Wen Zhongyan，Carmen Smith, Peter Doig and Andrew Soria. The reference artworks explore three aspects of the sense of place in terms of architecture and environment, place and cultural identity, and memory and belonging. The theory of Space and Place: The Perspective of Experience was used to contextualize the research project. The research project used the studio practice research method through critical self-reflection, studio experimentation and contextual review approaches. The research project revealed that cultural elements in a modern urban space are very important in creating a sense of existence and belonging through the illusion of collective memory that forms the identity and uniqueness of a place. The research project's contribution to the field of Fine Art is through the establishment of a strong relationship between cultural identity and the urban spatial environment, showing that the aesthetic characteristics of a city are not only determined by its physical form but also by the cultural narratives and collective memories embedded within it. Therefore, offer valuable insights for urban planners, artists, and cultural policymakers in promoting urban renewal and sustainable development—particularly by integrating cultural preservation with innovative design strategies that respect both heritage and contemporary needs.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

VISUALISASI MAKNA TEMPAT DAN IDENTITI BUDAYA DALAM RUANG BANDAR YANGZHOU MENERUSI SENI CETAK

ABSTRAK

Projek penyelidikan ini mengkaji estetika makna tempat melalui identiti budaya di ruang bandar moden Yangzhou. Kajian ini bertujuan untuk mengenal pasti unsur-unsur budaya yang membentuk reka bentuk asas ruang bandar yang mampu mencipta nilai memori yang unik dan rasa kekitaan. Elemen utama dalam projek penyelidikan ini termasuk reka bentuk dan ciri-ciri bangunan mercu tanda, jambatan dan landskap dalaman yang memberi impak alam sekitar yang signifikan dalam membentuk identiti ruang. Artis utama yang terlibat dalam penyelidikan ini adalah Wu Guanzhong，Julie Mehretu，Seth Armstrong, Anne Desmet, Gu Zhijun, Wen Zhongyan，Carmen Smith, Peter Doig dan Andrew Soria. Karya-karya rujukan ini meneroka tiga aspek rasa kehadiran tempat dari aspek seni bina dan alam sekitar, tempat dan identiti budaya, serta memori dan kekitaan. Teori Ruang dan Tempat: Perspektif Pengalaman digunakan untuk mengkontekstualisasikan projek penyelidikan ini. Projek penyelidikan ini menggunakan kaedah penyelidikan praktik studio menerusi refleksi kritikal kendiri, eksperimen studio dan pendekatan ulasan kontekstual. Projek penyelidikan ini menunjukkan bahawa unsur-unsur budaya dalam ruang bandar moden sangat penting dalam mewujudkan rasa kewujudan dan kekitaan melalui ilusi memori kolektif yang membentuk identiti dan keunikan sesebuah tempat. Sumbangan projek penyelidikan ini dalam bidang Seni Halus adalah melalui penetapan hubungan yang kukuh antara identiti budaya dan persekitaran ruang bandar, yang menunjukkan bahawa ciri estetik sesebuah bandar bukan sahaja ditentukan oleh bentuk fizikalnya tetapi juga oleh naratif budaya dan memori kolektif yang tertanam di dalamnya. Untuk itu, ia menawarkan pandangan yang berharga kepada perancang bandar, seniman, dan pembuat dasar budaya dalam mempromosikan pembaharuan bandar dan pembangunan lestari, khususnya melalui pengintegrasian pemeliharaan budaya dengan strategi reka bentuk inovatif yang menghargai warisan serta keperluan kontemporari.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CONTENTS

		Page
DECLARATION OF ORIGINAL WORK		ii
DECLARATION OF THESIS		iii
ACKNOWLEDGEMENT		iv
ABSTRACT		v
ABSTRAK		vi
CONTENTS		vii
LIST OF FIGURES		x
APPENDIX LIST		xvii
CHAPTER 1 INTRODUCTION		
1.1	Research Background	1
1.2	Issue Statement	21
1.3	Research Objectives	24
1.4	Research Questions	24
1.5	Project Outline	25
1.6	Scope of the study	29
1.7	Research Significant	30
1.8	Research Framework	32
1.9	Previous works	34
1.10	Major Development within the Practical Research	41
CHAPTER 2 CONTEXT		
2.1	Related Theoretical Ideas	48

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.1.1 Introduction 48

2.1.2 Space and Place: The Perspective of Experience by Yi-Fu Tuan 49

2.2 Related Art Practice 57

2.2.1 Introduction 57

2.2.2 Architecture and environment: Wu Guanzhong, Julie Mehretu, Seth Armstrong, Zhang Yuanfan, Anne Desmet 58

2.2.3 Place and cultural identity: Gu zhijun, Hurvin Anderson, Zao Wou-Ki, Gu Yiming 68

2.2.4 Memory and belonging: Wen Zhongyan, Carmen Smith, Peter Doig, Ding yi, Andrew Soria 76

CHAPTER 3 THE STUDIO INVESTIGATION

3.1 Introduction 84

3.2 Methodology 85

3.2.1 Critical Self-Reflection 85

3.2.1.1 Feldman E. B. (1994), Method of Art Criticism 86

3.2.2 Studio Experimentation 89

3.2.3 Contextual Review (Critique Session) 93

3.3 The Studio Investigation and Analysis 94

3.3.1 Phase 1: Buildings 97

3.3.1.1 First Artwork: ‘Vertical and Horizontal’, 2021 99

3.3.1.2 Second Artwork: ‘Memory of Poetry’, 2022 115

3.3.1.3 Third Artwork: ‘Fast and Slow’, 2022 141

3.3.2 Phase Two: Bridges 160

3.3.2.1 First Artwork:‘Paper-cutting Bridge’, 2023 162

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

3.3.2.2 Second Artwork: ‘Shuttle’, 2023 176

3.3.2.3 Third Artwork: ‘Water Rhythm’, 2023 192

3.3.3 Phase Three: Interior Space 207

3.3.3.1 First Artwork:‘ Inside the Boat’, 2024 209

3.3.3.2 Second Artwork: ‘Reflections in the Garden’, 2024 229

3.3.3.3 Third Artwork: ‘View from the Bridge’, 2024 254

CHAPTER 4 CONCLUSION

REFERENCES 275

APPENDIXES

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

LIST OF FIGURES

No.	Figures	Page
1.1	Yangzhou people are queuing to get into the Grand Canal Museum at the weekend	3
1.2	Modern tower and traditional tower in Yangzhou city	4
1.3	Modern Grand Canal Museum construction drawings	6
1.4	The modern Yangzhou Museum, shaped like a giant boat in a canal	7
1.5	The modern Grand Canal Museum's lighting setup extracts the colors of Yangzhou's local traditional architecture, the Wuting Bridge	9
1.6	Modern Canal Grand Theater and traditional Yangzhou gardens	11
1.7	The sky cloud corridor across the east and west, modern interpretation of Yangzhou traditional garden culture famous scenery	12
1.8	Architectural elevation of the modern Canal Theatre	14
1.9	The details of the facade of the Canal Theatre building, symbolizing bamboo	15
1.10	The Lingbo Bridge	16
1.11	Modern Yangzhou bridges and the traditional Yangzhou folk art of paper cutting	17
1.12	Modern Yangzhou Wanfu Bridge and the ancient city gate of Yangzhou	19
1.13	Research Framework	32
1.14	Zhou Jianhan, Old Street, Digital Painting, 160cm x 60cm, 2015	35
1.15	Zhou Jianhan, Impression of Yangzhou, Digital Painting, 650cm x 130cm, 2016	36
1.16	Zhou Jianhan, Dong Village Scenery, Woodcut, 90cm x 90cm, 2017	37
1.17	Zhou Jianhan, Yangzhou Canal, Woodcut, 90cm x 60cm, 2018	38
1.18	Zhou Jianhan, History of Han Dynasty, Woodcut, 60cm x 90cm， 2019	39

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.19	Zhou Jianhan, Screen View, Woodcut, 120cm x 90cm，2020	40
2.1	Wu Guanzhong.‘Zhouzhuang’, Oil on canvas, 148cm x 297cm, 1997	60
2.2	Julie Mehretu. ‘Stadia II’, Ink and acrylic on canvas,108 inches x144 inches, 2004	61
2.3	Seth Armstrong. ‘Big Red and Blue’,Oil on wood panel, 60inches x 60 inches, 2023	62
2.4	Zhang Yuanfan. ‘Travelogue - Pagoda Viewing’, Oil on canvas, 30cm x 44cm, 2004	64
2.5	Anne Desmet. ‘Pantheon Towards Evening’ Linocut & monotype prints on paper collaged on convex glass, Diameter: 36cm, 2013	66
2.6	Gu Zhijun. ‘Joy from Heaven’, Woodcut, 82cmx162cm, 2023	68
2.7	Hurvin Anderson.‘Welcome: Carib’, Oil on canvas, 150cm x 211 cm, 2005	71
2.8	Zao Wou-Ki. ‘Chinese Landscape’, oil painting on canvas, 54cm×65cm, 1955	72
2.9	Gu Yiming. ‘Landscaping and seclusion - searching for the realm and shadows’, Woodcuts, 40cm x70cm, 2020	74
2.10	Wen Zhongyan. ‘07272011 Corner Tower of the Forbidden City’, silkscreen print, 94cm x153cm, 2013	76
2.11	Carmen Smith. ‘Breezeblocks’, oil on canvas, 16 inches x 20 inches, 2020	77
2.12	Peter Doig. ‘White canoe’, oil painting on canvas, 200cm x 241cm, 1990-1991	79
2.13	Ding yi. 'city memory' , Watermark Prints, 170cm x 93cm, 2020	80
2.14	Andrew Soria. ‘Hollywood’, photo collage, 111cm x55.5 cm, 2023	81
3.1	The shape of Yangzhou Grand Canal Museum from different perspective	100
3.2	Historical elements corresponding to the Yangzhou Grand Canal Museum	101
3.3	Sketch composition of the experiment	102
3.4	Experiment with layered carving on wooden boards	103
3.5	The experimental printing of the work	104

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

3.6	A map of the ancient Yangzhou Canal and an ancient stone tablet representing the source of the canal	105
3.7	The experimental composition, combining text and a map	106
3.8	Ancient paintings showing the history of the canals of Yangzhou and houses next to the canals of ancient Yangzhou	106
3.9	The composition experiment	108
3.10	Carving on different boards to create separate spaces	110
3.11	Hand-printed overlay effect	111
3.12	Vertical and Horizontal, Woodcut, 90cm x 120cm, 2021	112
3.13	Canal Theater Building in Yangzhou Observed from Different Perspectives	116
3.14	Nightscape is an important part of Yangzhou's cultural space	117
3.15	Exterior curtain wall of Yangzhou Canal Theater suggests the artistic conception of bamboo culture in Yangzhou	118
3.16	The composition to experiment with the combination of Chinese characters, poems and images	120
3.17	Carving stage in the experimental work	121
3.18	Printing phase in the experiment	121
3.19	First experimental artwork	123
3.20	Second Composition Experiment	124
3.21	Stage of wood engraving	125
3.22	Second experimental printing work	125
3.23	The third composition experiment	127
3.24	The fourth composition experiment	129
3.25	Hand-engraving and printing sessions	130
3.26	The printing process	131
3.27	Adjusting the sharpness of printed images	132
3.28	Experimental texture on board	133

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

3.29	Blend the textured version with the main version of the overlay	134
3.30	The artwork of the experiment	136
3.31	Manual inking and printing	137
3.32	Memory of Poetry, Woodcut, 120cm x 120cm, 2022	138
3.33	Modern train station building exterior perspective in Yangzhou	142
3.34	Examples of Stacked Stones in Yangzhou Garden	143
3.35	Yangzhou stacked stone	144
3.36	Experiment in composition	145
3.37	Engraving and printing process of the first experiment	146
3.38	Experiments in combining Woodcutmaking layers with digital printmaking layers	147
3.39	Adjusting the picture with Photoshop software	148
3.40	Experimental artwork	148
3.41	People seem to be in the Yangzhou garden stacked stones	149
3.42	Spatial decomposition and reconstruction with Photoshop software	151
3.43	Overlapping Composition Experiment	153
3.44	Engraving and printing sessions	155
3.45	Fast and Slow, Woodcut, 120cm x120cm, 2022	157
3.46	The modern Paper-cutting Bridge	162
3.47	Yangzhou paper-cutting master Zhang Yongshou's works	165
3.48	First Composition Experiment	168
3.49	The Paper-Cutting Bridge and the Grand anal Museum are adjacent to each other in the space	169
3.50	The second composition experiment	170
3.51	Engraving on the plate	171
3.52	Printing experimental stage	172

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

3.53	Paper-cutting Bridge, Woodcut, 120cm x70cm, 2022	174
3.54	The Modern Wanfu Bridge in Yangzhou	177
3.55	Giant buffalo shape at the bridge head of Wanfu Bridge	178
3.56	Buffalos in the historical space of Yangzhou	179
3.57	Modern Wanfu Bridge and Yangzhou Wuting bridge architectural heritage	180
3.58	The modern Wanfu Bridge and its corresponding architectural heritage	182
3.59	Composition Experiment	183
3.60	The engraving process	184
3.61	The overall impression of the city of Yangzhou is gray and slightly yellowish green	185
3.62	The Gray Tone Experiment	187
3.63	Experiments with the addition of a yellow textured layer	188
3.64	Shuttle, Woodcut, 120cm x70cm, 2023	189
3.65	The shape of Yangzhou Lingbo Bridge	193
3.66	Jinse Bridge from different perspective	194
3.67	Cultural elements corresponding to the Jinse Bridge	195
3.68	Composition experiment	197
3.69	Ancient Han Ditch Monument and Yangzhou Cultural Heritage Marker	198
3.70	In the engraving stage	200
3.71	The printing process	201
3.72	Overlapping board Printing	203
3.73	Water Rhythm, Woodcut, 120cm x70cm, 2023	204
3.74	Internal perspectives and corresponding cultural imagery	211
3.75	Compositional overlap experiment	212
3.76	Internal Perspectives and Corresponding Cultural Imagery	212
3.77	Compositional overlap experiment	214

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

3.78	Overlapping experiments with internal viewpoints and corresponding scenes	215
3.79	Internal perspectives and corresponding architectural heritage	216
3.80	Compositional overlap experiment	217
3.81	Overlapping experiments with internal viewpoints and corresponding scenes	218
3.82	Internal Perspectives and Corresponding Cultural Imagery	220
3.83	Compositional overlap experiment	221
3.84	Engraving stage	222
3.85	Ink application and printing stages	223
3.86	Overlapping printing of different scenes	224
3.87	Re-overprinting	225
3.88	Inside the Boat, Woodcut, 95cm x115cm, 2024	226
3.89	Internal perspectives and corresponding cultural heritage	230
3.90	Compositional overlap experiment	231
3.91	Internal perspectives and corresponding cultural heritage	232
3.92	Compositional overlap experiment	234
3.93	Internal perspectives and corresponding cultural imagery	235
3.94	Compositional overlap experiment	236
3.95	Compositional overlap experiment	237
3.96	Engraving stage	239
3.97	Printing process	240
3.98	Overlapping printing process	241
3.99	The artwork of the experiment	242
3.100	Transparent plastic plane layering experiment	243
3.101	The artworks of overprint experiment	244

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

3.102	The tracing paper weaving experiment	244
3.103	More elaborate tracing paper weaving experimental process	246
3.104	The effect after weaving different layers	247
3.105	Photoshop software layering process	248
3.106	Re-printing experiments on paper	249
3.107	Artwork effects without backlighting	250
3.108	Reflections in the Garden, Woodcut, 95cm x115cm, 2024	251
3.109	Compositional overlap experiment	255
3.110	Engraving stage	258
3.111	Making textured boards and printing	259
3.112	The printing process	261
3.113	Overlapping printing process	262
3.114	The artwork of the experiment	263
3.115	Re-layering and printing process	264
3.116	Artwork effects without backlighting	265
3.117	View from the Bridge, Woodcut, 95cm x115cm, 2024	266

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

APPENDIX LIST

A LIST OF ARTWORKS

B CURRICULUM VITAE

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CHAPTER 1

INTRODUCTION

1.1 Research Background

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The aim of this study is to investigate the presentation of cultural identity and a sense of place in the urban landscape of Yangzhou in the context of modernization. The study explores the relationship between cultural identity, a sense of place and the modern urban space through a series of prints that address concepts such as place identity, place attachment, and a sense of belonging. It also explores Yangzhou culture and the lifestyles of modern residents.

Through the everyday experience of landscapes such as the new modern landmarks of Yangzhou, it is possible to explore how Yangzhou people acquire a particular cultural identity and a sense of place. A sense of place is a deep emotional connection to place, a special relationship between people and place transformed by

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

cultural identity. According to Eyles & Williams (2008, p.5), “There seem to be some core elements to sense of place: rootedness, belonging, place identity, meaningfulness, place satisfaction and emotional attachment.”

The urban landscape is the material carrier of the accumulation of human history and civilization materialized and symbolized through buildings, streets, squares, roads, bridges and even the external form of the whole city present historical ideas and cultural values. The landscape is not only a place of reality, but also a representation of cultural and historical forms. The aesthetic pleasure of the landscape is largely derived from the values associated with historical and cultural features, and through the touch and interpretation of the past, people develop a strong sense of pleasure and belonging to the environment in which they live (Jiang, 2012).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Yangzhou was born and prospered because of the canals. The water of the canal has nourished Yangzhou's history for thousands of years, creating a good environment and a rich cultural deposit for the city, allowing modern Yangzhou to continue to perpetuate civilization and connect history and modernity. People living in modern Yangzhou have a sense of identity, superiority, attachment and belonging, because Yangzhou is a city with a long history of coexistence with the canal. In 486 BC, King Fucha of Wu 'opened the Ganga Ditch and built the Ganga City' to connect the rivers and the Huai, and henceforth the earliest section of the Grand Canal in China, and the first city in the land. Nurtured by the Yangtze River and the canal, Yangzhou grew into a water and land transport hub that travelled from the south to the north and from the west to the east, creating a general history of prosperity and nurturing a unique canal city spirit (China News, 2022).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

A city's landmarks are not only a unique symbol of its memory, but also one of its synonyms, and the Yangzhou Grand Canal Museum was recognized as one of the new landmarks in the 'Top 10 New Landmarks of Yangzhou' competition. The modern Yangzhou Grand Canal Museum was opened on 16 June 2021 and has been a regular venue for Yangzhou citizens since its opening. As of 16 June 2022, a total of 1186932 people have visited the museum (Yangzhou Cultural Tourism, 2022), making it an indispensable place in the lives of modern Yangzhou people and providing a colorful element to the cultural and leisure life of Yangzhou citizens. Yangzhou people, who have grown up with the canal, can feel the evolution and historical changes of Yangzhou as a canal city in the Grand Canal Museum, creating a sense of pride and belonging.

Figure 1.1

Yangzhou people are queuing to get into the Grand Canal Museum at the weekend



Source: Artist collection from field trip to Yangzhou Grand Canal Museum

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Yangzhou was very prosperous in the ancient Tang Dynasty and the Yangzhou Grand Canal Museum as a whole presents the style of the Tang Dynasty. The design team did not want to take the approach of copying Tang architecture, but wanted to draw on the diverse, open and tolerant spirit of Tang architecture, reflecting an atmospheric and rustic, ethereal and spacious style.

Figure 1.2

Modern tower and traditional tower in Yangzhou city



Source: http://jres2023.xhby.net/yz/yw/202111/t20211120_7318438.shtml. Retrieved on 25 September 2021.

The building design of the Yangzhou China Grand Canal Museum creates a visual resonance with the ancient Qiling Pagoda within Yangzhou's heritage ancient building site, Daming Temple. This shared formal imagery evokes a sense of familiarity and place. The new landmark draws inspiration from the heritage site's visual form—not as mere formal imitation, but as a profound strategy of cultural translation and meaningful connection. The modern canal towers have become landmarks of the city of Yangzhou, using modern glass instead of the traditional stone material for the outer walls, which adds an open view to visitors. They all have nine floors, which is a high standard in the culture, symbolizing majesty and status. In

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Feng shui, nine"is usually regarded as the most auspicious number. Because nine is the extreme of the number, the Yang number, also known as the Tao of the Outline, in the Yi - Wenyan there are clouds，Qian Xuan with nine, is to see the sky. The 9-story Wenchang Pagoda is the best choice because it is the highest number in Buddhism. At the same time, 9 is the highest number in Buddhism, which means to ascend step by step. Traditionally, Yangzhou Qiling Pagoda was first built in the first year of Renshou, the 60th birthday of Emperor Wen of the Sui Dynasty, and the 30 largest states in the country were ordered to build pagodas at the same time to enshrine relics. It is recorded in the biography of the senior monks of Song Dynasty，Huainan Xiling Temple Tower, whose tower is steeply confronted with the system of schooling Queen Hu's Yongning Tower less than a minute.

The shape of Qining Pagoda, according to Luoyang Garanj records，there are nine levels of pontoons, and the corners are hung with gold tors, and there are one hundred and twenty tors above and below. The floating figure has four sides, the face has two households and six windows, households are vermilion lacquer. There are five rows of gold nails on the title, a total of 5,400 pieces. There is a gold ring paving the first cloth. The work of earth and wood is exhausted, and the ingenuity of the shape is exhausted, and the Buddhism is exquisite and incredible. Embroidered pillar gold store, appalling. As for the high wind and night, the sound of the seat clanging and more than ten miles. This shows the beauty of the pagoda. Poets of the Tang Dynasty, such as Li Bai, Gao Shi, Liu Yuxi and Bai Juyi, all left poems recited on the tower, and the reputation of Qiling Pagoda spread far and wide (Wang, 2012).

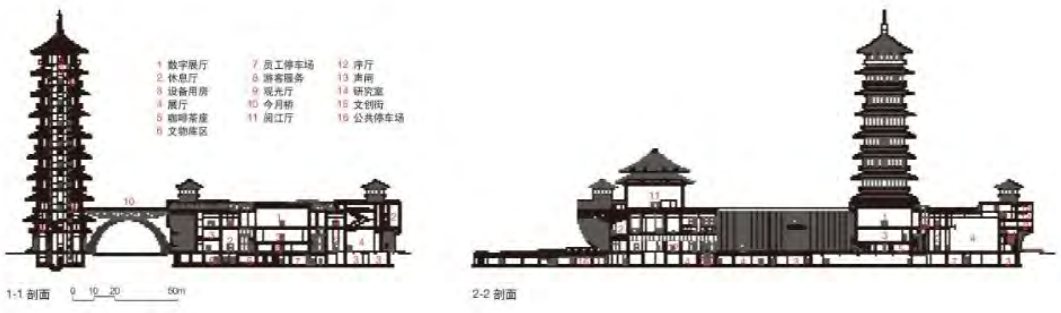
05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The modern Yangzhou Grand Canal Tower is a part of the Grand Canal Museum building, which uses modern materials to interpret the historical charm of Yangzhou's Tang Dynasty with slender and beautiful features. This tower is the first transparent steel tower in Yangzhou built with steel structure as the main body and glass curtain wall as the external decoration. The whole tower is all steel structure, with a total of more than 2,200 tons of steel construction, which is a veritable steel tower. The tower eaves and fences are transparent glass, and the tower is surrounded by glass curtain wall. Unlike the traditional tower using brick and wood materials, it has a modern charm, becoming the first 100-meter steel tower in the history of Yangzhou, and the first "transparent" pagoda in the history of Yangzhou with steel frame and glass as the main materials. (Yangzhou Publishing, 2021).

Figure 1.3

Modern Grand Canal Museum construction drawings



Source: https://kns.cnki.net/kcms2/article/abstract?v=oIAaYX6OCNKMXu6-O7bMSnAzfg1QkGspqfwk4OUlniYwGUM5BD5Td_vDMok_MqglZUkTbGIaO0YCWlU4YnbXphlPGghg2BoD4bNR1MvmSkbj5tgfplm7nmrBYEdOkT9wt9iYTHEaI1M0lpjFf_fOUkBDIaQbAygM9CCOKLxif7fIhEMZtxa0h2pOmBkOTEn6&uniplatform=NZKPT&language=CHS. Retrieved on 18 July 2022.

The design focuses on the high parts of the building that affect the contour lines, highlighting the roof section of the building by using modern materials and advanced technology, blending traditional charm with modern minimalist aesthetic

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

imagery to achieve an innovative breakthrough in style. The main building of the Grand Canal Museum is dominated by stone walls and the secondary building by glass curtain walls, forming a stark contrast between reality and fiction. The granite curtain wall is used as the main facade, with a large piece of wall surface made of horizontal unfolding concave and convex treatment, and the lower part is made of horizontal mirrored stone slabs, which are intended to imitate the changing rhythm of water ripples through the effect of light and shadow. The glass curtain wall has an aluminium sunshade grille, and the staggered horizontal texture of the upper and lower walls mimics the imagery of the slightly rising water waves, achieving an excellent visual effect of light and shadow. The modern Grand Canal Museum is iconic and readable, a symbol of Yangzhou's canal culture and an important carrier of Yangzhou's cultural identity (Zhang & Xu, 2021).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Figure 1.4

The modern Yangzhou Museum, shaped like a giant boat in a canal.





Source: Artist collection from field trip to Yangzhou Grand Canal Museum.

Yangzhou has been closely associated with the canal since ancient times, and the overall shape of the Yangzhou Museum has a curved front at the front end of the massive body that unfolds horizontally, and a concave curved surface at the back end,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

one convex and one concave giving the museum building a robust and dynamic sculptural feel, reflecting the imagery of a giant canal boat (Zhang & Xu, 2021). Boats stand as a vital symbol of cultural memory in Yangzhou, this canal city, triggering profound collective recollections. Nourished by its waterways for over a millennium, Yangzhou's cycles of prosperity, decline, and revival have been inextricably linked to the fate of vessels traversing its canals. Thus, the “boat” transcends mere transportation - it embodies a profound cultural legacy etched into Yangzhou's collective memory, symbolizing mobility, commerce, exchange, and hope. The ship-shaped design of the Yangzhou Grand Canal Museum does not create an unfamiliar symbol but awakens and invokes a deep-seated image already present in the city's collective unconscious. When citizens and visitors see this building, resembling a giant ship docked at the shore, their emotional resonance stems not from identifying a specific vessel but from an instant recognition and inner identification with Yangzhou as a canal city.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wei (2021) argued that the prosperity of the city of Yangzhou was closely related to the all-important transportation. Yangzhou flourished in the historical Han Dynasty, and later became the most prosperous metropolis in China during the Tang Dynasty, an important port on the Maritime Silk Road, the center of China's shipping and salt transportation during the Ming and Qing Dynasties, and once became one of the top ten cities in the world with a population of more than 500,000 people at that time, constantly showing the prosperity of "10,000 merchants' sunset ships crossing their tails" and " All this was because of the canal, which gave birth to Yangzhou, one of the most typical canal cities in China. Nowadays, although Yangzhou is not as prosperous as it used to be, every time I walk past the Grand Canal Museum, a new

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

landmark in Yangzhou, I feel a sense of pride and belonging.

Figure 1.5

The modern Grand Canal Museum's lighting setup extracts the colors of Yangzhou's local traditional architecture, the Wuting Bridge



Source: https://www.sohu.com/a/653552553_121058892. Retrieved on 23 May 2023.

The overall color of Wuting Bridge is bright yellow, which in ancient China was strictly limited to royal buildings. The bridge was built to receive the emperor, and was a symbol of royal wealth and majesty. Later generations naturally associated this yellow color with the history of the emperor's southern tour to Yangzhou, a sense of pride was born. Five pavilion bridge is located in the north of the Lotus Temple, water clouds win overview of the west, built on the original lotus ridge, so called Lotus Bridge. Because there are five pavilions built on the bridge, it is also called five pavilion bridge.

In the 22nd year of the Qianlong era (1757), Gao Heng, an official, set up a salt merchant to welcome the second southern tour of the Qianlong era and dug the new Lotus Ridge River to the north of the Shu Gang Ping Shan Hall, and built famous gardens on both sides. He also invited skilled craftsmen to build a new Lotus Bridge on the Lotus Ridge, modeled after the five dragons pavilion and the 17-hole bridge in

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Beihai, Beijing. The architectural style is not only beautiful in the south, but also majestic in the north. On the night of Mid-Autumn Festival, you can feel the wonderful scenery of the clear waves with the shadow of the moon on the face and the hollow cave with the clouds on the head, listening to the jade man's xiao at night (Wei, 2021).

During the daytime, architecture visually reveals its shape, materiality, and beauty under the light of day. At night, the shape and texture of the building dissolve into the darkness, and artificial light is needed to make an appearance. Artificial light can satisfy both the lighting and the life force of the building at night. It reshapes the perception and understanding that architecture brings to people. Using light to express the right elements becomes the key to design (China Lighting Network, 2022). The lighting setup of the modern building of the Grand Canal Museum extracts the colors of the Wuting Bridge, a local traditional building in Yangzhou, to showcase the city's characteristics related to its cultural heritage.

Yangzhou Canal Theatre embodies the mood of Yangzhou gardens. Yangzhou gardens have a long-standing reputation, and the "Yangzhou Picture Boat Record" has the sentence Hangzhou is superior with lakes and mountains, Suzhou is superior with marketplaces, and Yangzhou is superior with gardens and pavilions, the three are confronting each other, and there is no difference between them. The open courtyard is the core of Yangzhou's traditional gardens. The modern design of the Canal Grand Theatre replaces the real with the virtual, with a courtyard open to the public as the core of the whole venue, and the overall pursuit of the interest of Yangzhou gardens.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Figure 1.6

Modern Canal Grand Theater and traditional Yangzhou gardens.



Source: Artist collection from field trip to Modern Canal Grand Theater and Yangzhou Ancient Garden

Yangzhou's gardens are characterized by their sophistication and elegance. Qin (2018) argued that historically Yangzhou was very prosperous and wealthy. Wealthy merchants lived in Yangzhou for a long time and built a large number of gardens. Unlike the imperial gardens in Beijing, Yangzhou gardens were very elegant and mainly private gardens. Yangzhou's gardens have absorbed the qualities of both northern and southern gardens, i.e., they are graceful and poetic, representing prosperity and wealth.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Figure 1.7

The sky cloud corridor across the east and west, modern interpretation of Yangzhou traditional garden culture famous scenery



Source: https://yrd.huanqiu.com/article/45o1wYWTRjA. Retrieved on 20 December 2021.

The site of the Canal Grand Theatre is facing the north-south axis of Yangzhou city. The design is based on the twenty-four bridges above Yangzhou's traditional garden, the Thin West Lake, forming a magnificent 50-meter span cloud bridge on the south side, which is meant to be a link between the cultural venues on the east and west sides, and to set up an open portal for north-south integration. The twenty-four bridges are recounted in an ancient Yangzhou poem, which depicts the unique ebullience of Yangzhou. Yangzhou people put the association of the poems in the twenty-four bridges, forming a unique culture belonging to Yangzhou people (Li, 2022).

Cao (2009) explaind that bridge is a kind of road that crosses the water and space, it connects this shore and the other shore geographically, which is from a spatial perspective, and at the same time, when we analyze it from a temporal perspective, we can see that the imagery of bridge connects yesterday and This is from a spatial point of view, and when we analyze it from a temporal point of view,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

we can see that the image of bridge connects yesterday and today, creating a contrast between the present and the past. In Jiang Kui's Yangzhou Slowly, The twenty-four bridges are still there, the waves are swirling, the cold moon is silent. The bridge here represents a contrast between the prosperity of the past and the depression of today. When it comes to Yangzhou, people always associate it with prosperity and affluence, as in Xu Ning's poem, The moon is the third part of the world, and the second part is Yangzhou. Du Mu's poem Sending Judge Han to Yangzhou reads, On the night of the bright moon at the twenty-four bridges, where the jade man teaches you to blow.

As a historical symbol, the “Twenty-Four Bridges” has become an intangible architectural legacy and cultural image, a condensed cultural emblem embodying “bridges,” “moonlight,” “water,” and “poetic sentiment.” The architectural design of the Yangzhou Grand Theatre did not aim to reconstruct a specific bridge but instead extracted the core motif of the “arch.” Through a series of undulating, interlocking, rhythmically curved roofs and streamlined volumes, the complex abstractly recreates the “interconnected arches” imagery and dynamic spirit embodied by the Twenty-Four Bridges. This abstract treatment of traditional forms avoids the pitfalls of mere imitation, presenting a pure, modern architectural sensibility that achieves a transformation from historical symbol to contemporary architectural language.

These verses always evoke a few reveries about Yangzhou, but now the twenty- four bridges is still the same, but things are different, before the eyes is a depressed and desolate night scene after the robbery, and the past Du Mu's writing that spring breeze ten miles Yangzhou Road of the prosperous capital is very different, really It's really hard to look back. In the past, it was a metropolis and a city of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

singing and dancing, but now it is an empty city, which explains the fate of the famous city, and as a singer who cares about current affairs, the author's pathos and pain are hard to express. It is difficult to express. Therefore, bridge as a connection, its morphological characteristics easily evoke the poet's nostalgia for the prosperous scene of the past, a yearning, a lament for the reality of the dilapidated and desolate. The poet has given the imagery of the bridge a feature that spans time and space, building a bridge between the past and the present.

Figure 1.8

Architectural elevation of the modern Canal Theatre



Source: Artist collection from field trip to Yangzhou Canal Theater.

The building facade uses modern techniques to create a complex curved curtain wall, and the interior includes a steel structure, round tube curtain wall keel, metal decorative slats and glass curtain wall. The connection between the exterior facade design of Yangzhou Grand Canal Theatre and the bamboo joint motif embodies the building's profound interpretation of regional cultural spirit. This design transcends literal imitation, achieving an elevation from natural imagery to cultural symbolism through abstract architectural language. Through a series of vertical lines and segmented divisions, the facade abstractly recreates the rhythmic cadence of

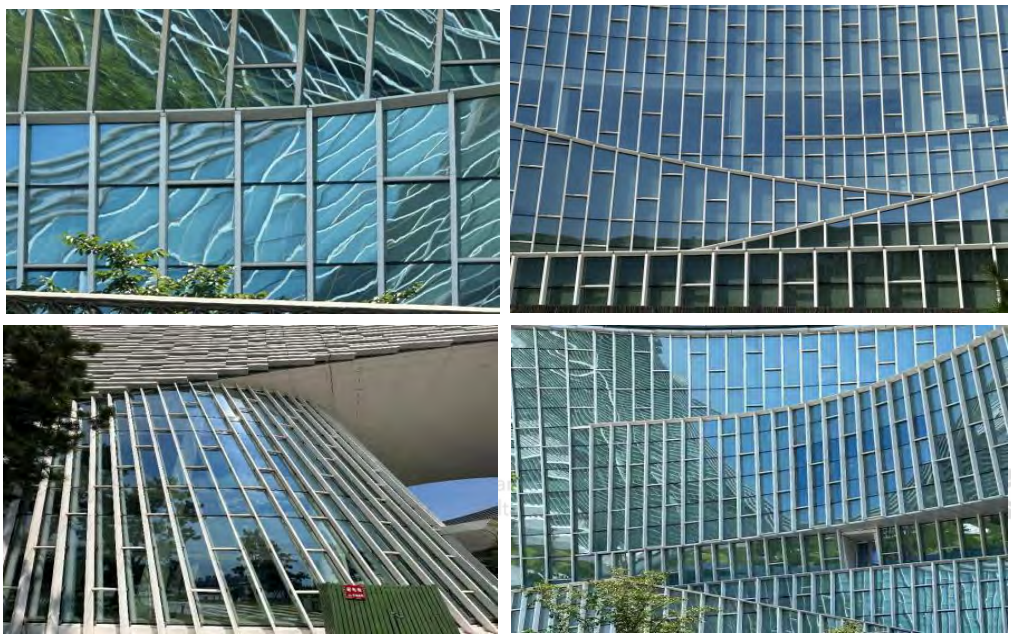
05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

bamboo joints. This treatment not only echoes the memory of bamboo usage in Yangzhou's traditional architecture but also offers a contemporary interpretation of bamboo's cultural symbolism.

Figure 1.9

The details of the facade of the Canal Theatre building, symbolizing bamboo.



Source: Artist collection from field trip to Yangzhou Canal Theater.

Li（2022）considered the details of the facade of the Canal Theatre building to represent both the heavy stone and the light bamboo. Bamboo, evergreen in all seasons, stands tall and silent, with its branches and leaves, and can be as low as grass or as tall as a tree. In Yangzhou culture, bamboo symbolizes the gentleman's elegance and elegance, and is loved and praised by literati and scholars. Zheng Banqiao, a famous painter in the history of Yangzhou, was good at painting bamboo, and his paintings perfectly show his tenacious and resolute character. In the bamboo-themed paintings, poetry and painting are perfectly combined and read each other, from

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

depicting the natural form of bamboo to symbolizing the spiritual character of human beings, presenting a richer theme - in a world of chaos and disturbance, bamboo, with its aspiration, stands at the head of the cliff, bites down on the green hills, and can withstand the eight winds, mapping the author's own solitary and unconventional It also reflects the author's own lonely, unconventional, and maverick character.

Figure 1.10

The Lingbo Bridge .



Source: Artist collection from field trip to Yangzhou Lingbo Bridge.

The design of Lingbo Bridge is inspired by the water of Yangzhou. Its curved shape resembles the water flow shape of Yangzhou Grand Canal, giving a sense of familiarity. The water flow also symbolizes the traditional canal culture of Yangzhou. Like the special shape of Yangzhou Grand Canal Museum, it receives the influence of Yangzhou culture and also helps to inherit and maintain Yangzhou culture in the modern society, keeping the special sense of creation. All this is very meaningful in

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

the eyes of citizens who are familiar with Yangzhou's traditions.

Yangzhou is famous for its water, being the birthplace of the Beijing-Hangzhou Grand Canal and the only city in China that is the same age as the ancient canal, with a long history of water culture. The design of the bridge interacts with the water flow, showing that Yangzhou today is a water-friendly city with a deep cultural heritage of water symbiosis (LI& Li, 2021).

Figure 1.11

Modern Yangzhou bridges and the traditional Yangzhou folk art of paper cutting



Source: http://www.china-qiao.com/ql16/yzql/yzql125.htm. Retrieved on 20 December 2021.

Paper-cutting bridge is located in Yangzhou Sanwan Ecological Park, spanning the Beijing-Hangzhou Canal, the main bridge is a double-tower rigid boom self-anchored suspension bridge. The Silhouette Bridge is inspired by Yangzhou folk paper cutting and pulling, and the designers interpreted the Yangzhou folk art framework in modern language with modern materials and techniques. The completed Silhouette Bridge is one of the design highlights of the Sanwan Wetland Ecological

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Center (CSSC, 2023). Visually, the most striking feature of the Silhouette Bridge is the extensive use of openwork and pierced carving techniques on its deck and railings. This directly echoes the core aesthetic qualities of Yangzhou paper-cutting—continuity and perforation. The most representative techniques in paper-cutting art, such as negative and positive carving, have been ingeniously translated into architectural language: the bridge's steel structural framework forms the continuous lines found in paper-cutting, while the spaces left between them create the openwork background characteristic of the art form.

Cao (2006) said that the art of paper-cutting in Yangzhou is a beautiful folk art, and that the custom of cutting paper to welcome the Spring Festival was practised in Yangzhou in the ancient Tang and Song dynasties. Yangzhou paper-cutting has a clear and smooth line, a delicate and elegant composition, an exaggerated and simple image, and a new technique in change, which has formed a unique sense of paper-cutting and artistic charm.

In 2006, paper-cutting in Yangzhou was included in the first batch of national intangible cultural heritage list (Cao, 2006). The area where the art of paper- cutting is popular in Yangzhou is said to have been visited three times by the ancient emperor (Emperor Yang of Sui), who built a wide palace and had fun. A city visited by an emperor is lucky. In the winter when flowers and trees withered and rivers froze, the emperor ordered people to imitate the folk paper-cutting of Yangzhou by cutting leaves of flowers from red and other papers as decoration in order to add more visual enjoyment. So the art of paper-cutting represented prosperity and elegance and has continued to this day, and folk have the belief that flowers bloom and are rich. The

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

modern Yangzhou paper-cut bridge is a replica of the paper-cut shape, which looks like a flower in bloom and has the meaning of wealth and prosperity. The bridge is made of modern metal materials and has become a city landmark.

Figure 1.12

Modern Yangzhou Wanfu Bridge and the ancient city gate of Yangzhou



Source: https://travel.sohu.com/a/585785703_158052. Retrieved on 8 October 2022.

Yangzhou Wanfu Bridge is a modern tower integrated self-anchored double-decker suspension bridge, which organically combines the historical and cultural elements of Yangzhou and creates a new idea of landscape bridge design in China through the multi-disciplinary integration of architecture, structure and landscape. The main bridge of Wanfu Bridge is a span combination of 94m+188m+94m concrete self-anchored suspension bridge, the bridge is arranged in two layers: the upper layer passes through the motorway, the lower layer passes through non- motorized vehicles and pedestrians; the bridge tower is combined with architectural loft style, with an overhead viewing function (Li, 2020).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The shape of the bridge is based on the shape of the Yangzhou City Gate (East Circle Gate), and its traditional elements are abstractly refined to give the cultural locality a recognizable degree. The ancient city gate (East Circle Gate) was built as a government office during the Ming Dynasty of Chinese history, containing an official office, an inner house and a storehouse. Li Rui, the Salt Transport Envoy, built this gate in 1520 outside the eastern part of the government office and named it Binyang Gate, which means authority and power (Zou, 2010). The creative design of Yangzhou Wanfu Bridge establishes a profound and subtle visual dialogue with the architectural heritage embodied by the ancient city gate building of Yangzhou. This connection transcends mere formal mimicry. Through the strategic use of a core material language - gray wall bricks - and the abstract translation of the imagery of ancient city gates, it successfully awakens a sense of place deeply rooted in collective memory within modern infrastructure. This evokes a reassuring familiarity and sense of place.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This research examines the urban space of Yangzhou during its modern transformation, focusing on the creative adaptation of its new landmark buildings alongside traditional architecture and cultural imagery. Represented by structures such as the Yangzhou Grand Canal Museum, Grand Canal Theatre, Paper-Cutting Bridge, and Wanfu Bridge, these new buildings translate historical memory into contemporary architectural language through the abstract reinterpretation of traditional elements. These structures serve as visual anchors connecting the past and present, evoking deep cultural identity and a sense of place among citizens.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.2 Issue Statement

With the rapid development of cities in the context of modernization, new buildings, bridges, streets and other landscapes began to appear. These landscapes are influenced by traditional history and culture and present a unique style. At the same time, people can feel a unique sense of place when viewing and experiencing these landscapes. This paper focuses on modern urban landscapes and explors them from the perspective of cultural identity.

Cultural identity and sense of place are used to study the relationship between people and places, and a sense of place is a deep connection that develops over time in terms of the emotions of places and people. Cultural identity is the most central and stable factor in the formation and development of a city. While other parts of the city may change, it is important that cultural identity can persist and be preserved and developed in the changing urban spatial landscape. At the same time, modern buildings, bridges, streets and other landscapes that are designed based on cultural identity can trigger a strong sense of place, which can create a general sense of belonging in modern society.

Yangzhou, a city in eastern China, is rich in historical and cultural resources and has a unique identity worth exploring as a city with 2,500 years of history. People living in Yangzhou generally feel a unique sense of place, which has helped Yangzhou maintain its unique urban identity in the modern era. A strong atmosphere and sense of place is evident, which is a comprehensive factor conducive to an in-depth study of this issue.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Issues related to the relationship between cultural identity and the environment are a popular theme and can be viewed from a variety of perspectives. In this context, however, visual artists tend to be more concerned with the representation of buildings and environments within the context of landscape aesthetics and traditional cultural values.

For example, the artworks represented by artist Wu Guanzhong's entitled Zhouzhuang show a highly abstracted and formalized atmosphere of a traditional historical town. He focuses on the relationship between architecture and the environment, explores how architecture affects the surrounding environment, and creates a strong traditional landscape atmosphere through the artistic language of imagery expression. Artist Gu Zhijun's entitled Joy from Heaven represents an artwork that uses traditional Chinese watermark printmaking materials and techniques to intertwine multiple cultural symbols such as fans, houses, bridges, magpies, and other elements, presenting a cultural space full of vitality, and intuitively illustrating the direct connection between traditional landscapes and culture. Artworks represented by artist Wen Zhongyan's entitled 07272011 Corner Tower of the Forbidden City show historical architectural relics and circuit boards representing the new era, demonstrating contemplation of traditional monuments and culture.

British printmaker Anne Desmet's artwork Pantheon Towards Evening shows the change of light and the passage of time through prints full of historical architectural details and formal circular compositions, which are related to the history and memory of the building, and in which the artist's very rigorous approach to the creation of artwork and his insights about the sense of place can be felt. Choong Kam

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Kow is a Malaysian Chinese whose visual discussion of place and culture is an important part of his art. In his artwork Qian, the artist uses the image of a dragon and words to display a cultural space with a strong atmosphere, absorbing a large number of traditional cultural symbols and translating them to form a strong sense of place in his paintings and to give them a strong cultural connotation. American artist Andrew Soria brings together landmarks from cities of all eras to create architectural spaces where history and the present coexist, where bright colors echo local street environments, and where a strong sense of place triggers a shared narrative of community.

Unlike other research projects, this research will coexist with cultural scenes and modern landscapes. The modern landmarks presented in the artworks are visually re-translated and creatively reproduced from historical and cultural elements. Through printmaking art, it will focus on the uniqueness of Yangzhou's modern landscape, explore the hidden connotations of cultural identity, create a close visual connection between culture and modern landscape, and create a series of cohesive works that explore and interpret the sense of place related to culture in the city. The work will adopt a realist approach to expression and explore this theme through printmaking. Some works may involve the overlap and juxtaposition of modern landscapes and traditional cultures, thus helping to explore a sense of place.

The research project will also help to analyze and address the negative impacts of the rapid development of modern cities and the loss or weakening of distinctive local characteristics in the process of urban renewal. The research also intuitively explores the deeper meanings of the sense of place and the concept of place, closely

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

linking the urban landscape, cultural characteristics and place identity, creating a new approach to the research of local issues.

1.3 Research Objectives

The primary aim of this research project was to develop a cohesive series of printmaking works that visually capture the significant impact of cultural heritage on the development of modern urban spaces, with a focus on fostering a sense of belonging and connection to place through its representation as follow:

1. To identify the impact of traditional cultural elements in creating a unique environment in the modern urban landscape.

2. To analyze how place identity and cultural values influence the aesthetics of modern spaces in shaping contemporary environment.

3. To explore the relationship of cultural identity, memory, and belonging shape the formation of a unique sense of place.

1.4 Research Questions

1. How does the impact of traditional cultural elements in creating a unique environment in the modern urban landscape?

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2. How does the relationship place identity and cultural values influence the aesthetics of modern spaces in shaping contemporary environments?

3. How does the relationship of cultural identity, memory, and belonging shape the formation of a unique sense of place?

1.5 Project Outline

This project will explore in depth the relationship between modern urban space, cultural identity and sense of place through a series of Woodcuts. This research project explores the connection between memory, belonging, existence based on cultural identity. The elements of Yangzhou's urban space, the relationship between cultural values and place, and the characteristics of memory and belonging are reorganized to create the unique aspects of place attachment.

The mediums used for the prints in this project is Woodcuts through the combination of digital printing in the preparation process of the printing block. The processed sketches are entered into a computer and ultraviolet-cured printing technology is used to enlarge the image to scale onto a whole or series of assemblages of woodblocks. Through this transfer method, the image is not only kept clear and error-free, but also makes the image on the board stronger and less likely to fall off, ensuring the quality of the engraving and printing.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Visual references include photographs of Yangzhou's urban spaces taken during several field trips, web images, newspaper media, magazines and picture books. All photographs will be juxtaposed, superimposed, cropped, layered, contrasted and saturated through hand-drawn scripts or aided by digital software such as Adobe Photoshop. In addition, a series of weavings will be produced as a research process, which expands the ways in which interwoven and coexisting scenes can be interpreted to help achieve the final visualization.

A variety of materials, such as various types of transparent paper were used to explore and superimpose images. Examples include translucent vellum and translucent tracing paper. These papers have different surface textures and varying levels of ink absorption and light transmission, which led to the potential for uniqueness and different effects in the printed works, which played an important role in the final outcome of this research.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This studio investigation has three phases which focus on buildings, bridges, and interior space as follow:

1. First phase

This phase focuses on landmarks and aims to illustrate the influence of traditional cultural elements in modern building spaces. The buildings involved in this phase are Yangzhou Canal Museum, Yangzhou Canal Theater and Yangzhou Railway Station. These buildings are chosen because as modern landmarks in Yangzhou, they represent the cultural space, leisure space and transportation space of Yangzhou.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

These new landmarks are closely related to the daily life of the Yangzhou population, and they affect the surrounding environment because of their unique visual and cultural genes, bringing a deep sense of place and forming a perceivable urban cultural carrier.

The artworks in this phase have experimented in various ways in exploring the combination of handmade digital technology with traditional hand-carving and printing techniques. In particular, the application of transparent overlay printing technology has achieved outstanding visual effects. Through this innovative means, the artworks not only achieved a breakthrough in terms of picture effect, but also effectively responded to the far-reaching influence of traditional cultural elements on the modern cityscape.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2. Second phase

This phase focuses on landmark bridges, aiming to present the space constituted by bridges in modern Yangzhou urban space, with an emphasis on responding to the relationship between local characteristics and cultural values that shape the aesthetics of modern space. The bridges involved in this phase are Paper-cutting Bridge, Modern Wanfu Bridge, Lingbo Bridge and Jinse Bridge.These bridges not only play a necessary role in urban transportation, but more importantly they incorporate the traditional cultural elements of Yangzhou through innovations in visual form or color, becoming the main source of a sense of place, and passing on history and culture in the modern bridge space.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The artworks in this phase create a unique sense of space through the exploration of panoramic scatter composition. While expanding the spatial dimension, the artworks carry out spatial transformation, deconstruction and reconstruction, breaking the traditional spatial boundaries. Through this technique, the connection between modern spatial aesthetics and cultural values becomes closer, and the artworks ultimately present an illusory space about memory and identity, profoundly revealing the interaction and resonance between space and identity.

3. Third phase

This phase of the investigation focuses on the interior space perspectives of Yangzhou's urban landmarks, elaborating on the links between cultural identity, memory and sense of belonging that evoke a unique sense of place. This phase involves 18 representative internal perspectives of the Grand Canal Museum, Canal Theater and Lingbo Bridge. These internal perspectives are able to evoke a strong sense of familiarity and propose new perspectives for communication between distinctive spaces and distinctive cultures.

The artworks in this phase are explored in the form of series of group images, which are rich in formal aesthetics and keenly captured by the movement of the changing perspectives of the characters. Innovative experiments in materials and techniques such as hand-woven fabrics and tracing paper printing expand the possibilities of coexisting spaces in the scenes, visually responding to the close connection between cultural identity, memory, and a sense of belonging.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.6 Scope of the study

This research project examines the development of a sense of place within the context of modernization. Yangzhou, with its rich historical and cultural heritage, is renowned for its canal culture. As the city undergoes modernization and urban renewal, its landmarks display a distinct character, closely tied to cultural identity, memory, and a sense of belonging, thus contributing to the creation of meaning within the aesthetics of space. In fast-growing cities, the emergence of new buildings and bridge landscapes significantly affects urban spaces. The study delves deeper into the concept of place, with a particular focus on the influence of culture on urban space. It highlights the interconnection between cultural identity, memory, and a sense of belonging.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This project does not investigate the varying perspectives of different groups or social classes regarding space and the environment, nor does it examine the specific role of power within the landscape. Instead, the study focuses on collective memory and cultural identity as a general norm. Additionally, factors such as age, gender, and religious beliefs are not considered in this research.

This research also does not address place dependence and a deep-rooted sense of place based on an individual's particular upbringing or migration process. These feelings and identifications vary from person to person and reflect the unique emotional connection an individual has with a particular place. Individuals shape the particular feelings associated with a place through personal memories and self-identification in their interactions with that place. This type of sense of place is

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

more personalized and is an emotional experience deeply rooted in individual experience.

The focus of this research is based on a collective perspective that looks at the wider social group. Within this framework, the construction of a sense of place is no longer determined by a single individual experience, but is realized through the expression of collective emotions and identity. This sense of place formed by collective memory emphasizes the history, cultural background and social interaction shared among groups. Unlike the sense of place at the individual level, the collective sense of place is more generalized, reflecting a community's shared knowledge and emotional belonging to a specific place.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.7 Research Significant

The research project investigated the sense of place in modern cities, revealing the significance of modern landmarks in their environments from a visual perspective and exploring the relationship between cultural identity and the urban spatial environment. Importantly, the research project created a body of prints that deepened understanding of urban identity and sense of belonging, helping to sort out collective memories and establish a connection between place and space, thus enhancing the recognition and identity of urban space.

This research project explores the various elements related to sense of place and cultural identity in modern space from a new perspective, clarifying the specific

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

relationships between the elements from a visual view. Previous artists have explored the sense of place through architectural heritage and have focused more on presenting historical elements related to memory, belonging and local identity. These artists have employed a variety of representational methods such as Realism, Expressionism and Symbolism, utilizing traditional methods of spatial perception and perspective. However, this research approaches are quite different which is more focused on visualizing modern environments by combining multiple spaces from different time periods into a single composition that creates a psychologically complex illusion of a sense of place.

Through the medium of printmaking, the project expands the exploration of mediums and surfaces through the techniques of transforming spatial dimensions, reorganizing graphic dislocations, and creating spatial atmospheres. The interweaving of different layers, the superposition of textures, the scattering of compositions and the use of transparent ink together create a rich translucent space. This multi-layered spatial structure enhances the visual impact of the images and create various illusionistic representations of memory and place identity.

The project contributes to the field of Fine Arts by merges digital techniques with hand-printed images to develop an innovative visual process that effectively explores the sense of place through various image effects. By employing digital methods with ultraviolet curing printing technology, the images are processed to intuitively showcase effects such as layering and juxtaposition. This approach allows for the seamless integration of scenes from different time periods into a single image, creating a visual illusion of time and space. It also offers valuable image process and

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

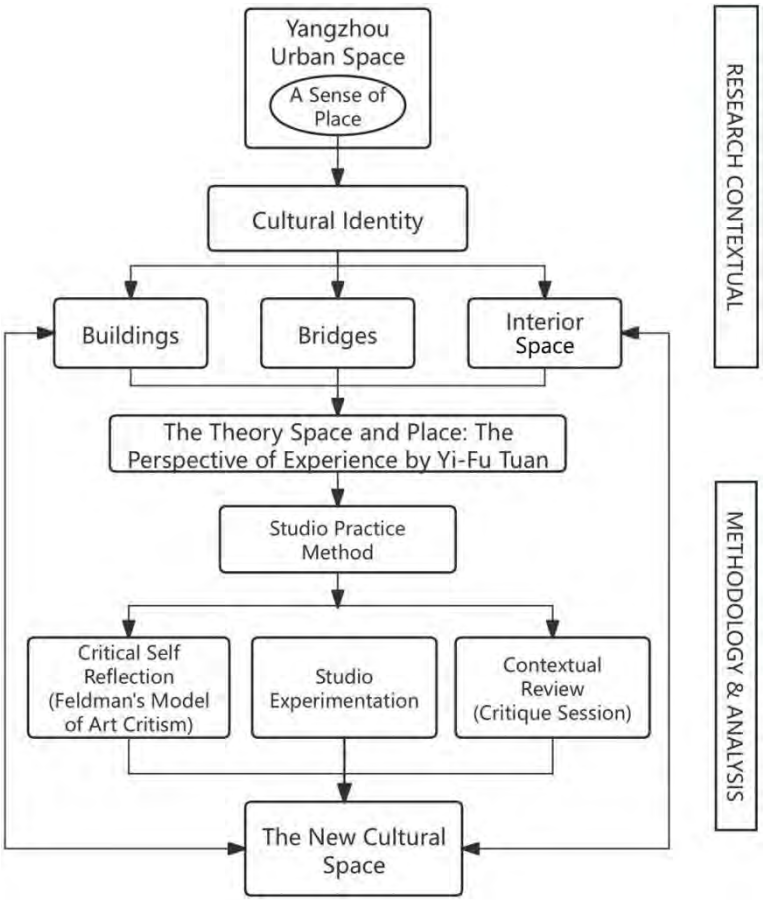
technical support for the future exploration of handmade printmaking.

The project has provided me with a deeper understanding of the artistic expression of the sense of place in modern Yangzhou's urban space and its role as a contemporary subject. It has also clarified the relationship between local identity and the cultural value of modern spatial aesthetics. This research contributes to the enrichment of local culture and artistic dialogue, while fostering the diversification and sustainable development of modern spaces and environments.

1.8 Research Framework

Figure 1.13

Research Framework



05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The development of the conceptual framework is based on two main aspects: research context, methodology and analysis. The context of the research involves changes in the buildings, bridges, and interior space of Yangzhou's urban space, as well as the shaping of the sense of place by the process of modernization. In this context, the urban space of Yangzhou is not only a physical development and change, but also a vehicle that is closely linked to local history, culture, and social change. Through constant change, the city's buildings, bridges, and interior space not only reflect the pace of modernization, but also have a profound connection with people's emotions and identity, thus influencing the generation of a sense of place.

The theory Space and Place: The Perspective of Experience by Yi-Fu Tuan argues that places are spaces endowed with meaning, and that human beings give meaning to space through experience, perception, and emotion. The sense of place stems from the interaction between people and places, and is closely related to the sense of belonging and cultural identity. He emphasizes understanding the relationship between space and place from an empirical perspective rather than relying on quantitative analysis. Space is abstract, while place has stability and security, which is similar to the feeling of home. Cultural identity plays a central role in the transformation of space into place, with architecture serving as a cultural vehicle that shapes people's living environments and emotional experiences. Tuan also emphasizes the connection between time and space, arguing that art is able to capture emotions and memories from experience through visual expression, filling in areas that language cannot describe. His theory provide an important perspective for understanding place experience and cultural identity.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In terms of methodology and analysis, this research adopts studio practice method, which emphasizes exploration and reflection in practice. This approach takes the creative process as the core of the investigation and uses the actual operation of art practice to gain a deeper understanding of the impact of urban spatial change on the sense of place in Yangzhou. Through the creative process and reflective analysis of artworks, the interactive relationship between spatial change and sense of place can be better captured, thus providing new perspectives for understanding changes in the sense of place during the modernization process. This form of process not only provides practical support for theoretical research, but also offers unique ideas for analyzing the impact of urban spatial change on the sense of place. The first is critical self-reflection, using Feldman's model of art criticism (1994). The second aspect is a series of studio experiments based on the questions posed, thus describing the context of this research. The third aspect is regular critique sessions attended by lecturers and postgraduate students in order to obtain feedback related to the idea generations and the production of the artworks. Finally, the combination of these three main aspects will lead to the creation of the illusion of place in a modernized space.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.9 Previous works

From 2015-2020, I have been exploring landscape paintings about the urban space. These works are inspired by my situation at the time and reflect my perception of my surroundings growing up and the content associated with my sense of place. The artwork is done mainly in prints. The main style of my artwork is a combination of realism and expressionism. The work is dominated by landscapes, with a few scenes

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

of people in action and abstract symbols.

Figure 1.14

Zhou Jianhan, Old Street, Digital painting, 160cm x 60cm , 2015



The artwork titled *Old Street* uses Photoshop software to manipulate my photographs of an urban space, representing the image of an old alleyway in a contemporary city，As a famous historical and cultural city, Yangzhou area has many old streets and lanes, known as "lane City". My purpose is to create these alley with the perspective and artistic language of the current era through my art creation, and to investigate the living environment, social related and other social backgrounds of citizens living in small streets and alleys in Yangzhou. The people of the old street have partially maintained their tradition way of life and are now predominantly elderly, with the old city walls, old electricity poles and the former planning pattern visible in the space.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Figure 1.15

Zhou Jianhan, Impression of Yangzhou, Digital painting, 650cm x 130cm, 2016



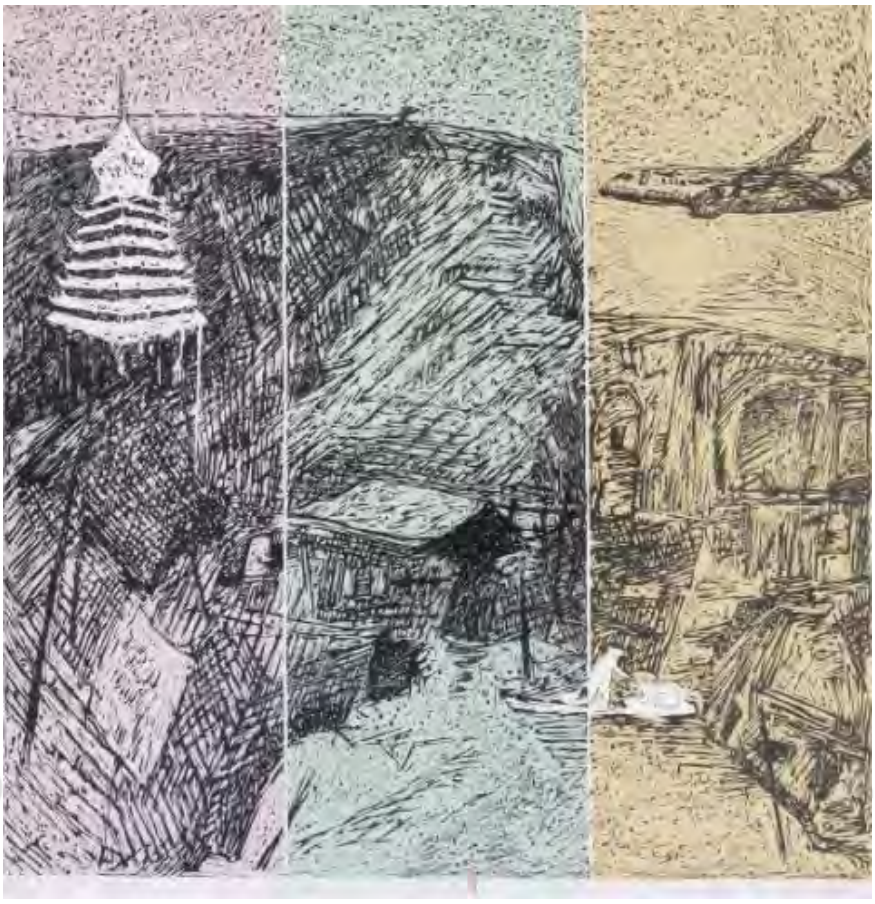
This artwork demonstrates the unique architectural spaces in the history of Yangzhou. In the picture, freely laid out garden elements, such as stacked stones and pavilions, are skillfully interspersed and interwoven to form a harmonious whole. Through the way of scatter composition, the artist skillfully blends these elements in the same space, forming a visual unity and sense of hierarchy. Stacked stones, as an important cultural symbol in gardens, are even more uniquely expressive in Yangzhou gardens. The artwork uses digital technology to reproduce Yangzhou's classical gardens from a modern perspective, emphasizing the interspersed relationships, staggered heights, and superimposed front and back in the composition, so that the work not only shows the historical appearance of Yangzhou's gardens, but also conveys their deep cultural heritage and unique sense of space.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Figure 1.16

Zhou Jianhan, Dong Village Scenery, Woodcut, 90cm x 90cm, 2017



This work uses overlay woodcut technique to show the combination of Dong culture and modern culture. The image is divided into three areas, which enhances the formality and aesthetic significance of the image. The buildings in the red area on the left are the landmarks of the Dong village, and the modern airplane is on the right. The whole picture adopts a stylized language similar to sketching, which is then hand-engraved and printed, resulting in a relaxing and pleasant atmosphere. This work is my exploration of ethnic culture, an experiment in the visualization of culture.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Figure 1.17

Zhou Jianhan, Yangzhou Canal, Woodcut, 90cm x 60cm, 2018



This work of art is a print, the theme of the picture is the scenery along the Grand Canal in Yangzhou. The Grand Canal culture is the most important culture in Yangzhou. It runs through the north and south, and has historically brought economic prosperity to Yangzhou. The size of this print is 90*60cm, and the whole work is printed by three woodcut plates overlapping each other. During the printing process, I chose a special kind of Xuan paper, which is rich in fuzz, easy to carry pigments, and able to present bright colors. The work reflects the geography and cultural genes of Yangzhou, which is the source of the sense of place.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Figure 1.18

Zhou Jianhan, History of Han Dynasty, Woodcut, 60cm x 90cm, 2019



05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

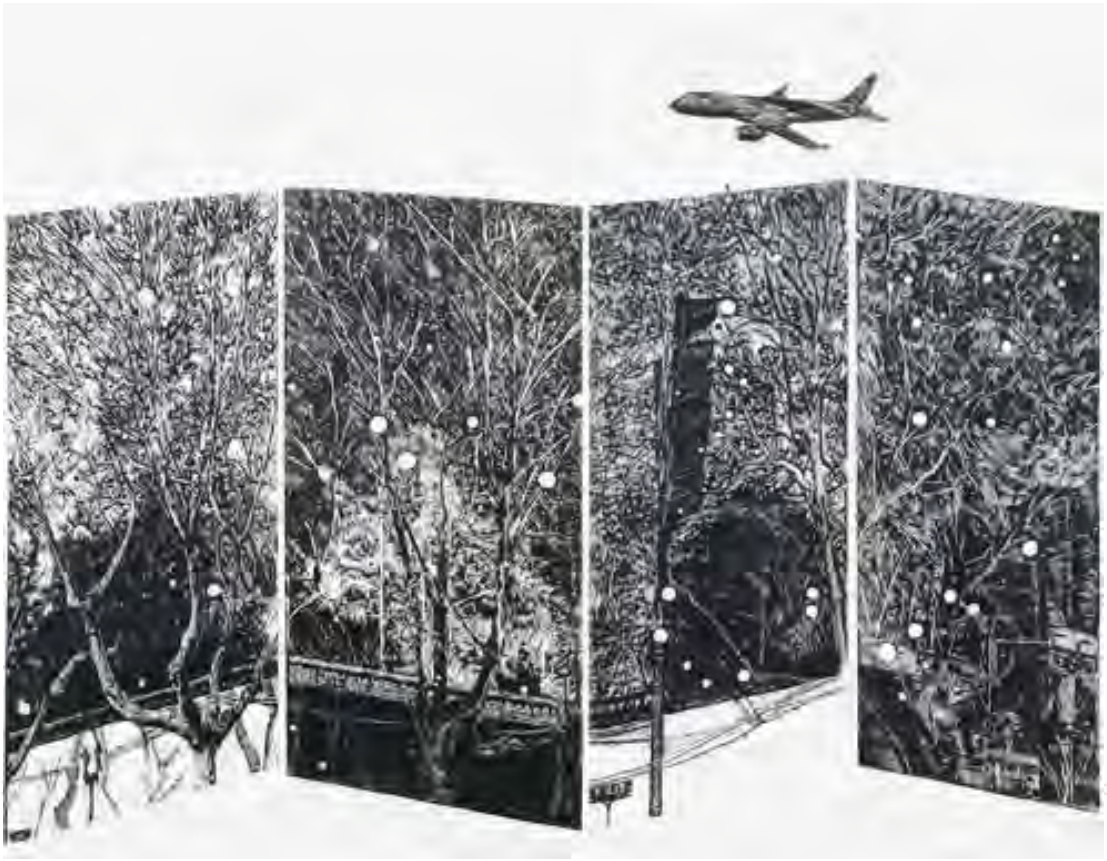
The content of my artwork is taken from Chinese Han Dynasty portrait bricks, but the contemporary design language is utilized in the composition of the image. The large two black areas can make the picture more stable and have a sense of thickness, which serves to stabilize the picture. This is the “surface” in “point, line and surface”. The rest of the picture forms “points” and “lines”. The “points” and “lines” enrich the details of the picture and add to its dynamism. This work is my investigation and contemplation of history, showing my admiration for the wisdom of the ancestors.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Figure 1.19

Zhou Jianhan, Screen View, Woodcut, 120cm x 90cm, 2020



Using a black and white Woodcut technique, this print shows a modern city street scene with a strong sense of form. On the upper right is an airplane cruising along, representing the modern way of traveling. The main body of the painting is divided into four parts, and the shapes of these four parts combined together are the shapes of traditional Chinese screens, symbolizing the inheritance of traditional Chinese culture in modern times.

The screen in the painting is a unique scene of traditional Chinese culture with a long history. The screen was first a symbol of honor and power, and in the subsequent long Chinese history it has been constantly changing and interpreting,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

forming unique cultural connotations and proprietary values, while the screen has also appeared as a form of furniture in the interior decoration. The screen combines traditional and modern landscapes, and this work shows a unique regional character.

In conclusion, the previously created artworks demonstrate my great passion for printmaking and landscape themed work. These images relate to social and historical issues, with culture being an important thread running through them. These works involve the manipulation, combination and experimentation of images. In these experiments, the landscape-related topics I have raised have been a huge boost to current research, helping to identify the issue for new research and advancing visual explorations of the study of the sense of place in modern urban spaces.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.10 Major Development within the Practical Research

This study is divided into three phases, with nine main sets of artworks created. Each phase has a different focus in the context of representing aspects of cultural heritage in modern development, involving the urban environment of Yangzhou. The first phase's issue was buildings and the first artwork, Vertical and Horizontal, which was created in 2021. I did several compositional experiments combining hand-drawn and digital methods to visualize the scene by merging spaces from different periods into one unified composition. In addition, I experimented with hand-carved and printed methods, where the colors interpenetrate each other to symbolize the interaction of different spaces, which ensures the reliability of the image and at the same time fully demonstrates the value of handmade aesthetics, which triggers memories to overlap

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

with the landscape and creates a sense of familiarity.

This artwork explores the influence of the history and culture of the ancient canal city of Yangzhou on the modern cultural space, the Grand Canal Museum, and its surroundings. In the image, modern and historical spaces overlap and extend vertically and horizontally respectively. Historically, a steady stream of boats passed through the canals of Yangzhou, bringing with them a fusion of cultures, not only transportation convenience and economic prosperity, but also cultural heritage and development.

The second artwork in the first phase was created in 2022 and is titled Memory of Poetry. It explores the influence of traditional cultural elements on the leisure space of the Canal Theater in Yangzhou. A total of four compositional experiments (both hand-drawn and computer-assisted processes were included), using Photoshop to help me add and delete layers at will, cut and edit images at will and experiment with transparencies, which enables a more intuitive presentation of the effect, extends the transformation of spatial dimensions and improves the flexibility of creation. In addition, I experimented with texture on the boards and used transparent paper to be able to supervise the strength of the hand-printing behind the scenes, generating rich changes in the layers and creating a poetic blur, better helping to overlap the images and create a sense of flow and illusion.

This work explores the interaction between Yangzhou Canal Theater and its surroundings, highlighting the fusion of building space and cultural memory through deconstruction and reconstruction; their fusion is an important source of a sense of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

place, demonstrating the hazy poetry of memory and imagination brought about by cultural elements.

The third work in the first phase, Fast and Slow, created in 2022, shows the influence of Yangzhou's stacked-stone culture on the modern transportation-built environment. The high efficiency of the train station and the leisure brought by the stacked stone culture bring enjoyment to people. I conducted several experiments in image collection and compositional superimposition, assisted the composition with digital methods and thoroughly deconstructed and reorganized the train station architecture and environment, and extracted the historical elements into line structures and overlapped them with the bottom image, which not only creates a culturally based sense of familiarity and atmosphere, but also enhances its aesthetic significance, structurally interpreting the stacked-stone culture. In conclusion, the same first phase of the experiment fully illustrates that the houses in Yangzhou's modern space are influenced by cultural elements that evoke memories and create illusions, indicating not only the functional importance of the buildings, but more importantly that they have formed a cultural space.

The second phase is the exploration of bridge space. The first work is Paper-Cutting Bridge, created in 2023. It illustrates the spatial aesthetics of Yangzhou's distinctive paper-cutting as a non-heritage culture of crafts combined with modern leisure bridges that create a sense of familiarity and thus local identity. For this artwork, I digitally composed and enlarged the manuscript onto a wooden board using UV curing technology, which is strong and clear enough to allow for the high-quality hand-carved printing that follows. In the printing stage I used constantly

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

interwoven lines to create a textural effect, linking and entangling the various parts of the image, demonstrating the illusion and sense of place brought about by landscape-based cultural values and local identity. The artwork demonstrates the deep cultural heritage of the silhouette bridges, organizing the objects in a multi-perspective way that breaks down the constraints of space and time, and conveys the far-reaching significance of the silhouette bridges as cultural symbols of Yangzhou.

The second work in the second phase was created in 2023 and is called Shuttle. The Modern Wanfu Bridge in Yangzhou is a bridge that combines automobile transportation with urban aesthetics and has become a landmark bridge in Yangzhou due to its inherent cultural and practical functions. This artwork investigates the associated architectural heritage, folk beliefs, which evoke memories and generate local identity. The image is divided into three segments, and by deconstructing and reconstructing the space of the bridge formed from different angles, it shows the sense of speed of vehicles traveling on the bridge and efficient commuting in the modern context, symbolizing modern Yangzhou people's pursuit of speed and efficiency. The overall color palette of the image has been carefully considered to suggest the genes of the architectural heritage, in addition to the special texture effect interspersed with cultural elements in the image to evoke memories of the past, creating the illusion of coexistence in time and space.

The final work of the second phase, Water Rhythm, adopts a scattered composition with a long-scroll panoramic composition to show the cultural space formed by the two landmark bridges in Yangzhou's modern park. The subtle changes

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

at each level illustrate the visual interplay of traditional and modern elements, forming a new artistic language and emotional expression in line with Yangzhou's bridge culture. This artwork examines two neighboring cultural bridge landmarks in Yangzhou Modern Park.The Lingbo Bridge has a visual connection to the currents and waves on Yangzhou's canals, and the Jinsei Bridge is in the shape of an ancient Guqin, reflecting the cultural pursuit of spontaneity and ease. The translucent wavy curves overlap with the image and form a new cultural space through fusion, being used to convey the passage of time and the continuation of culture, which creates an illusory sense of space. All in all, the works in this phase demonstrate an aesthetic of urban space formed by cultural values and local identity.

The third phase of the research deals with how the interior space of Yangzhou's urban landmarks offer different views and perspectives of the influence of local cultural identities which creates a unique sense of place. The first artwork is called Inside the boat and was created in 2024. This group of artworks examines the interior perspective of the Grand Canal Museum, and I selected the six most representative viewpoints. This inside-out perspective captures the details and ambience of the interior spaces, such as the light, decorations, and amenities. I entered the images into the computer and used Photoshop software to help me process them, overlapping cultural elements that are visually linked to the landscape, which allows for a more intuitive rendering of the effect, adjusting the transparency and combining it with hand-overprinting techniques to create a sense of authenticity and sense of place created by the overlapping of memories, and the pursuit of transparent overlapping of multi-colored inks is something I have focused on experimenting with to deepen the layers and enhance the visual appeal. They explain the relationship

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

between cultural identity, memory and belonging. Looking from the inside to the outside evokes memories of images from Yangzhou's traditional culture of architecture, gardens, canals, and ancient poems, which create overlapping memories that lead to a sense of belonging and a sense of place.

The second artwork in the third phase is called Reflections in the Garden. It shows views looking out from Yangzhou's modern Canal Theatre, which reinterpret the source of the sense of place through modern shapes, colors or layouts. During the digital processing stage, I still chose to use Photoshop software to help me compose and manipulate transparency, and after many experiments and adjustments, I finally reached a composition that was both explanatory and aesthetically pleasing. I then go through a hand engraving and printing process to add aesthetic meaning. I experimented with different materials. I finally settled on transparent tracing paper after 3 versions of experimentation, which I cut and hand interlaced and wove, which added ambiguity and illusion, a metaphor for the real feeling of modern landscapes entangled with cultural memories. Considering that it is controversial whether the woven work is a print, I re-enter the work into the computer and re-engrave and re-print it by means of subtractive printing, which clearly defines the concept of print and expands the possibilities of printmaking space. Finally, I added lighting to the back of the overlapping images to enhance the brightness and contrast, showing a better picture effect. The artwork shows that the garden culture influences the layout, bamboo and bridges inside the Canal Theater, which creates an overlapping of memories and a strong sense of belonging. It escapes the boundaries of time and space and leads people into memory and illusion in the blurred space.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The final artwork of the third phase, View from the bridge, shows the fusion of the internal perspective space of the bridge with memory. This artwork integrates the internal structure of the bridge with its surroundings. The external environment is blocked by the bridge, but the presence of memory creates a double visual effect in the space before and after. This effect superimposes the real scene with the memorized scene, which not only increases the aesthetic meaning, but also creates the illusion that scenes from different time and space are blended together, stimulating a sense of belonging to the memory. The different scenes are clearly interwoven on the tracing paper through cutting and weaving, symbolizing the passage of time and the eternity of memory. I also tried the black and white version, and experimented and found that this not only better highlights the details and contrasts, but also better leaves room for imagination, giving the artwork richer artistic expression and depth. Next, I experimented with weaving and added lighting to the back of the image to give it a more layered appeal. This phase of the study explains that cultural identity creates overlapping memories and ultimately a sense of belonging, which is important for evoking a unique sense of place.

In conclusion, the artworks of this research are based on the theory of place, creating a series of cohesive prints through visual investigation of modern urban space and sense of place. The aim is to visually present the profound influence of cultural heritage in the development of modern urban space, and to explore how it shapes people's sense of belonging and sense of place through the accumulation of history and culture, thus injecting unique cultural connotations and emotional values into modern urban life.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi