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WHAT IS THE OVERALL SURFACE AREA OF THIS GLASS FACADE?

WHAT IS THE HEIGHT LIMIT BEFORE IT HIT THE LASER?

1 Working in process drawing
Project Details

Curator
Thomas Tsang

Title
MTR West Kowloon Terminus Public Art

Output
Public Art

Function
Railway Station

Location
West Kowloon, Hong Kong

Operator
Mass Transit Railway (MTR)

Venue
Hong Kong West Kowloon Station

Dates of Installation
2014-2016 (Curating)
2014-2016 (Building)
2018 (Completion)
Hong Kong West Kowloon Station 香港西九龍站

PR material from the MTR
Night view of West Kowloon High Speed Rail Station, 2018
Photo taken by Johnisl
Summary of the Work and its Significance, Originality, and Rigor

The Art in Architecture programme for the Hong Kong High Speed Rail Station marked significant change embracing non-traditional public artist of the art project. The challenge of this curatorial project drawn in the complex infrastructure, circulatory connections, and spatial design. The construction sits next to the future development of the arts hub in Hong Kong.

The curator was nominated and selected among the public art committee appointed by the MTR management to identified to curator Hong Kong’s first railway station and significant public art programme. The appointed curator selected among over 20 nominated
curators, mainly art curators worked in existing gallery or museum, my proposal reflected in the perspective remains one of the most unique and indelible experiments, both as an artist and architect, in the significant topic of infrastructure arts.

The project situated in the ever expanding China’s railway station and airport project. The role of the public art is given another dimension, in these capital development project. In addition to symbolizing a place, the work now serves the traveller—welcoming,

1. Pearl River Delta expansion map compared to size Western cities
2. Historical Map of Hong Kong before West Kowloon Land Reclamation
grounding, or inspiring them. As passengers do look up from the busy activity of a trip, thoughtfully curated artworks can be humanizing reminders.

To encourage the growth and continuation of these programs, my project gather to support the creation and growth of art programs in transportation facilities around the world. It inspired for best practices, experiments and experiences, the members of the field can bolster their existing programs in many of the transportation hubs.
1 Curator’s axonometric drawing
2 Curator’s axonometric drawing
3 MTR construction drawing
Curatorial Actions and Concepts

Concept: Topography, Support System, Scale
Topography: Contour, Silhouette, Outline, Landscape
Flat Land: Reclaimed Land, Landscape, Land Art
Support System: Reinforcement, Skin-Structure, Relationship
Departure: Departure Hall, Green Wall, Glazing Above Departure Waiting Area
Scale: Identity, City, Landscape, Structure, Building, Experience
Arrival: Arrival Hall, Long Wall Next to Travelators
Inside - Outside: Connection to Element Mall
Waiting: Arrival Hall, Taxi Stand Column
Construction Photo. Taken by MTR

Conceptual sketch by artist Qiu Zhijie
Artist: Qiu Zhijie
Title: Map of Hong Kong Culture
Size: 60 x 3m = 85 pieces
Curator: Thomas Tsang
Film: Ah Shing
Producer: MTR
The final piece is 1 meters x 5 meters.
Map of Hong Kong Culture

香港文化地圖
Map of Hong Kong Culture

At the heart of the new station is the Map of Hong Kong Culture, with artists paying homage to the people, movies, food, literature, songs and history of Hong Kong by mapping out the ins and outs of what makes the city tick.

Born in 1969 in Fujian, Qiu Zhijie graduated from the printmaking department of the Zhejiang Academy of Fine Arts, Hangzhou in 1992, progressing his career to become the curator of the China Pavilion at the 57th Venice Biennale 2017. He is currently a Dean of the School of Experimental Art at the Central Academy of Fine Arts in Beijing.

The artwork aims to give people visiting the city a chance to get a sense of its roots, uniqueness, and understand the reasons why people are so easily attracted to Hong Kong. The artist started by reading hundreds of books and articles on the history of Hong Kong to build the content for this piece.

To create the work, Qiu Zhijie worked on a ladder to draw his large imaginary maps, spending many late night completing this love letter to the city. The result is an artwork that is seamlessly integrated with the green wall and provides insight to the history and culture of Hong Kong.

Qiu Zhijie says: ‘Although I am not from Hong Kong, this work represents a homage to all the reasons why I am in love with the city. From the events that shaped this town, to the wonderful food, colourful characters, to the songs and movies that make it a global icon, this work is the result of my deep research, learning and passion for Hong Kong.'
1  Artist Qiu Zhijie preparing for Biennale
1  Artist Qiu Zhijie working in Beijing studio
1  MTR visiting Beijing studio
Originality

The Art in Architecture was an invitation call by the MTR for the qualification role for curator to prepare the public art programme. The reflect on the design and to test the complex visual interiors, while situating the artists to anticipate for the construction process and development. The communication techniques aimed to simulate artist’s awareness of the architectural building structure and give acceptance to the notion that a building’s robust could personify transformative experience, expression, and cultural changes taking place in the celebration of temporary community in Hong Kong.
Research Questions

• Can public art at railway station or airport develop greater sensitivity to building a community around an artwork, since great public art seldom grow out of consensus?
• Can economic growth is likely to bring increased private sector funding for public art since public art is aligned to public sector policies?
• Can public art program support to the creation and growth of experimental art project in railway and aviation facilities of all scale, especially when art is least expected?
• What are the future of public art rests upon whether we as curators, producers, arts organisations, funders, developers and policy-makers understand what contribution artists can make to the future of the places and invest in their process?
Message from the Chief Architect

總建築師的話

Hong Kong West Kowloon Station is a new icon for the city. Complementing the stunning architectural design are six newly commissioned integrated artworks that represent the diversity of Hong Kong. Created by award-winning artists with global reputations, each one is an expression of the artist’s unique voice and has been carefully designed to complement and enhance its location and engage with the viewer. The collection radiates with international spirit and expression that captivates the audience in multiple locations and perspectives. They are a significant addition to our “Art in MTR” collection that celebrates the spirit of Hong Kong.

Andrew Mead (ARBUK)
文若德

Message from the Curator

藝術策展人的話

Society is constructed with complexity and nuance, and the “Art in MTR” Programme for Hong Kong West Kowloon Station reflects that fact. Placing art within the architecture of the station, a focus is honed on examining the cultural and historical contexts of Hong Kong. It also importantly aims to create a new experience for commuters and how they interact with public art, while both paying homage to Hong Kong iconography and also reflecting upon its past, present and future. At the interchange of memory and experience, this collection of public art aims to inspire, inform and at times provoke the viewer into reviewing their perspective through the collection of artworks in Hong Kong.

Thomas Tsang
曾慶豪
Artist: Wucius Wong
Title: Mountains and Rivers Without End
Size: 62 x 1.2 m
Curator: Thomas Tsang
Film: Ah Shing
Producer: MTR
Mountains and Rivers Without End

Wucius Wong

Hong Kong
Mountains and Rivers Without End

Scholar, teacher, writer and artist Wudius Wong, has a long and distinguished career in the Hong Kong arts scene. For him, landscape is something that can be created from history, memory, and culture. It is this fluidity that is captured in "Mountains and Rivers Without End," an ink painting expanded to almost 62 metres in length at the station's Arrival Concourse.

Covering clouds, lakes, streams, plains, plateaus, mountains, valleys and waterfalls all created from the artist's mind, the work demonstrates that it is possible to build landscape completely from memory, and highlights the fact that people construct their own worlds based on their cultural and historical background.

A Hong Kong artist legend, Wudius Wong is well known internationally and his work bridges Eastern and Western influences. Delivering a continuous and evocative scenery in his painting, the interplay that exists with the contour of the station makes for a visual flow, creating something akin to a visual grammar.

The result is a questioning of history past, what exists at present, and what will happen in the future. While the artist is the oldest among those selected in this programme, he was the fastest to complete his work, which should be no surprise given his illustrious standing in the local and global art scenes.

Wudius Wong described the work as follows: "This is a city that is ever changing, and the city is formed and re-constructed in the flash of an eye. It is that issue that creates a cityscape that is part memory and part reality, existing only in the eye of the beholder. My landscape, created entirely in my own mind and represented on canvas, lies within this continuum of human experience."

FACT BOX

ARTIST
Wudius Wong

DIMENSIONS
Approximate 52m (l) x 1.2m (h)

MATERIAL
Adhesive vinyl film

Please visit the following link for more details of Art in MTR: http://www.artinfo.com
Rigor

The project was an opportunity to rethink the public art in the context of infrastructure building and mass transit building type, its scalar, and relationship to surrounding settings, and the interaction between the public artwork against its ability to galvanize popular opinion:

Key curatorial and design methods included:
- Research by practice working together with organizations in new ways to tell the story, nurture new producing talent, win the confidence of local authorities and developers to use funds for public art in new experimental ways.
• Conduct a comprehensive site analysis to determine how processes of modernization and urbanization affect an individual architectural object.

• Experiment with different conceptual artist, graphic designer, and ink-painter artist to rethink how they situate their creative works in the realm of public space, to situate collective imagination as place-making, public art is controversial, unwelcoming, and mass entertainer.
Significance

This project is one of the most significant public mass transit art first commissioned for a public project type, and it epitomized the challenges public art facing in the cultural development. Moreover, the public art further attempts to explore spatial composition outside of the box from the conventional approaches and habits with its daily cross-boundary urban traffic, and from which, the 11-hectare underground station space is transformed to simulate a transitory of Hong Kong streetscape containing by six artworks.

Through the various artistic practice of graphic design, Chinese ink painting, conceptual art, abstract painting, and fictional map, the commuter and passenger is guided to observe the
ensemble of art in the station, between the infrastructure and the architecture, where body’s memory of the city, mobility, and reality are coalesce.

In stating that architecture and art are one giant capital improvement project increasing, in the ever-growing mobility and travel networks, this project has liberated the cross-disciplinary from previous public art projects including airport and train station are part of the decision making for the construction projects, released the discipline from its prior preconception regarding public art in mass transit.
Artist: Tozer Pak
Title: Horizon on the Border / Ponder on the Border
Size: Photo Wall 25 x 1.1m Island Wall 32 x 2.75m
Curator: Thomas Tsang
Film: Ah Shing
Producer: MTR
We sailed to a spot that was 6 kilometres away from the sea boundary of Hong Kong.

Based on several experimental trails and calculations on the sea.

Hiking along the sea boundary of Hong Kong.

Determining the sea boundary of Hong Kong.

It would feel like a sea horizon right next to you when you walk by.

The art work uses the horizon line of boundary in Hong Kong.
Horizon on the Border/
Ponder on the Border
邊界上的海平線 / 邊界上的沉思
Horizon on the Border/
Ponder on the Border

In a city where being an artist is still considered unconventional, Tozer Pak could be considered the most unusual of them all. The artist, with work spanning performance and conceptual motifs, has taken the subject of Hong Kong's boundary and visualised it in two subways linking the Austin Station to the Hong Kong West Kowloon Station.

Tozer Pak is famous for blending the cultural and historical with the human experience through novel ideas. In 'Horizon on the Border/ Ponder on the Border', Pak sought to resolve the issue of where exactly Hong Kong's horizon lies, and at the same time wanted to definitively map out the city's border.

For this, he painstakingly documented Hong Kong's boundaries by hiring boats and taking pictures of the exact point where it 'ends', visualising this with a 3D and text based mural in the station. The resulting artwork, presented in two halves in the subways, depicts an artificial continuous horizon in one subway with the horizon line set horizontally in the sloping subway.

In the second part, the artist has recreated maps of all the islands he visited to take the photos. Linked by a horizontal line of text, each island is represented in three dimensions, with the contours of the islands carefully carved from a solid block of stone.

Tozer Pak: "Hong Kong's boundaries can be visualised easily enough on map but no one has actually tried to go and truly discover where its borders actually are, and what the horizon looks like. In this piece I set out to do this physically, using a series of hired boats, to really grapple with this question of where this city starts and ends."

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**FACT BOX**

**LOCATION**
Hong Kong West Kowloon Station - Level 12 near Entrance Exit A

**ARTIST**
Tozer Pak b. 1971

**DIMENSIONS**
- Photo wall – approximately 25m (1) x 11m (2)
- Island wall – approximately 32m (1) x 22.5m (2)

**MEDIUM**
Adhesive mixed film and stone mural

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**Overview**

- **Site**:
  - Hong Kong West Kowloon Station, Exit A
- **Artist**:
  - Tozer Pak (b. 1971)
- **Dimensions**
  - Photo wall: 25m (1) x 11m (2)
  - Island wall: 32m (1) x 22.5m (2)
- **Medium**:
  - Adhesive mixed film and stone mural

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请访问以下链接以获取有关“Art in MTR”项目和艺术家的更多详细信息：http://www.artinmtr.com
Artist: Om Mee Aii
Title: Rilic - 486
Size: 40 m x 3 m
Curator: Thomas Tsang
Film: Ah Shing
Producer: MTR
because there’s old building and there’s also new building.

I’ve found the similarity of the work I’m doing.

All these people in the station, they are all very busy.

I hope this painting can bring a little bit of peace in the day.

What I hope for this painting in the MTR station is that:

希望這幅在車站內設置的創作是有所寄望的

I hope this painting can bring a little bit of peace in the day.
Rilic – 486

Om Mee Ai
South Korea

香港港鐵 藝術

36
Rilic – 486

Linking Elements to the new station, ‘Rilic – 486’ by artist Om Mee Al is positioned in one of the highest volume passageways in the development. Taking her inspiration from both geometric form and abstraction, the artist builds up layers that offers a diversity of tonal values and hues, providing a visual delight for the viewer.

Starting with Kowloon’s urban landscape from International Commerce Centre tower to the Hong Kong West Kowloon Station, Om Mee Al has reconstructed the iconography of the city in her own distinctive abstraction, delivering a predominantly red tapestry, that is intermixed with hints of blue, green and other colours created by the complex layering technique used by the artist.

At the same time, the painting can be seen from both inside and outside, this dual experience mirroring the layering that can be witnessed from Om Mee Al’s process of slowly building up oil paints within the boundaries of geometric form.

Mee Al Om: “Working on this scale is a new experience for me, and one of the challenges we faced was replicating the abstraction, geometry and emotions of my normal work on a huge canvas drawn up from my original. I’m delighted with the results, particularly as they are in an area projected to be very busy, and can be seen from inside and outside as well.”

Rilic – 486

藝術家賴美華創作的「Rilic – 486」，設置於人流最繁忙的其中一個車站通道之上。藝術家從極簡形狀和抽象概念中發揮創作，逐層堆疊多變的色彩效果，為觀眾呈現一場美妙的視覺享受。

以九龍的城市景觀為源，從環球廣場摩天大樓到九龍西九龍站，賴美華以其獨有的抽象形式構築出城市的圖像。她運用其複雜的疊加技巧，展現了一幅以紅色為主調，並融合了藍色、綠色及其他顏色的抽象畫靚。

同時，觀眾從不同角度或於車站內欣賞這幅作品，這種多重觀賞正好反映在車站周圍的環境內，構築成一幅動態的景觀過程。

賴美華說：「創作如此大規模的作品，對我來說是一項全新的體驗。」

我們面對的其中一項挑戰，就是要將我平常作品中的抽象概念，疊加在巨大的畫布上。我對結果感到非常滿意，特別是因为它们能被設置於繁忙的車站，而且無論從車站內外都能讓人細賞觀賞。」
Dissemination and Evidence of Peer Review

My project was widely disseminated through public talks including an invited conference presentation at the Second International Conference on Education, Art, Science, and Technology (EAST) at the China Central Academy of Fine Arts by Dean of School of Experimental Art on 19-25 November 2018. The presentation was a reconciliation of the art and the technological in the curatorial project, other case studies include Beijing International Airport, Shanghai Hongqiao International Airport, and Tianjin International Airport, presented by the curators, the Hong Kong West Kowloon High-Speed Rail identified for its significance.
Appointed Art Advisory Panel of the MTR Corporation, constructed of 5 renowned directors, curators, governments and academics from Hong Kong, respective arts sectors, as well as providing professional advice and support to the work, reviewed and endorsed by the senior management and Chief Architect of MTR.

The appointed curator was nominated, interviewed, and selected base from the proposal, background and growth to the project, and approved by the Chief Executive Officer of the MTR Corporation.

Appointed Art Advisory Panel consisted of:

Angelika Li
Former Gallery Director of Sotheby’s Gallery in Asia
Former Director of MILL6 Foundation

Prof. Oscar Hing Kay Ho
Programme Director of the MA programme in
Cultural Management, CUHK

Dr Edmund Lee,
Executive Director, Hong Kong Design Centre

Dr. Yeung Yang
Artistic Director of Soundpocket

Dr Lesley Lau
Head of the Art Promotion Office
Background of MTR Art in Architecture

Introduced in 1998 with the “Airport Express Artwork Programme” when the Airport Express and Tung Chung Line opened, eye-catching works ranging from sculptures to roof hangings and mosaics were incorporated into the actual design of the station architecture. Since then, the programme has expanded to all MTR railway lines. At present, 82 works by established local and international artists from Australia, Mainland China, Japan, Malaysia, New Zealand, South Korea, Taiwan, the UK, the USA, Morocco, and France serve as memorable focal points in various stations around Hong Kong.

Going forward, the expanding MTR network provides a terrific opportunity to explore even more unique and imaginative ways to integrate arts and transit into more corners of the city, as you experience a first-rate art museum comprised of works created in mosaic,
terracotta, bronze, glass and mixed-media sculpture. You may hear music, read poetry, or enjoy graphic posters in stations or rail cars.

The daily ridership touches 4.953 million people who ride MTR subways and commuter trains daily and strives to create meaningful connections among sites, neighborhoods, and people. With art pieces to enrich the travelling environment installed through the Hong Kong West Kowloon Station (WEK).

The Hong Kong West Kowloon Station curated by Thomas Tsang includes six artworks by established local and international artists from Mainland China, South Korea, France, Morocco and Hong Kong serve as memorable focal points in various locations inside WEK.
Artist: MAP Office
Title: Wallscape Hong Kong
Size: 100 m x 3 m
Curator: Thomas Tsang
Film: Ah Shing
Producer: MTR
Wallscape Hong Kong

牆上的景象—香港
Wallscape Hong Kong

Hong Kong encapsulates the true meaning of a diaspora, and artists Laurent Gutierrez and Valérie Portefaix, also known as "MAP Office," know that better than most. Based in Hong Kong since 1996, the duo are renowned for their work mapping the city from many different perspectives, blending architecture, landscape and culture to show the interplay of history, art and design in the city.

Connecting the station to the West Kowloon Cultural District, 'Wallscape Hong Kong' takes a dynamic panorama of Hong Kong harbour and mixes in iconic tile patterns from the like of famous Chai Chau Tin Yung restaurants, buildings and other familiar destinations in the city. Adding in elements of Hong Kong's abundant countryside, 'Wallscape Hong Kong' offers a 360-degree view of Hong Kong that encapsulates visuals with the emotional pull of cultural iconography.

All the mosaic tiles pattern were recreated on boards drawn by hand and finally printed on glass. The duo use mirrors on the artwork to represent the curtain wall of the city's high rises, that offers a playful element for viewers to interact with the artwork. 'Wallscape Hong Kong' demonstrates Laurent Gutierrez and Valérie Portefaix's determination to present the city in all its glory.

MAP Office describe the work as follows: "Hong Kong is a city where design, landscape, culture and history clash on the streets, creating a spectacular visual environment for its visitors. We wanted to capture the richness and diversity and mix both the actual landscape and also the scenes that exist within our memories as citizens."

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FACT BOX

LOCATION
Hong Kong West Kowloon Station - Level 2, near Entrance Exit G

ARTIST
Laurent Gutierrez (b. 1966)
Valérie Portefaix (b. 1955)

DIMENSIONS
Approximately 10m (L) x 3m (H)

MEDIUM
Digital printing on glass panels

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更多 [Art in MTR] 详情，扫描以下二维码
http://www.artinmtr.com
Artist: Javin Mo
Title: Lost in Neon
Size: 11 LED = 1.1 x 0.75 m
Curator: Thomas Tsang
Film: Ah Shing
Producer: MTR
These posters are for an advertising light box.

The red, blue and green LED represent the taxi in Kowloon, NT, and an LRT on Island.

We took away the texts of those neon light signs.

Hong Kong was filled with all kinds of neon lights.
Lost in Neon
迷失霓虹
Lost in Neon

When you think of a taxi stand, the usual thought that comes to mind is one of boredom, and absolute non-descriptiveness. But what if you could make a taxi stand that is inspiring and fun? That was the mission for MTR set graphic designer Ym Mo of design agency Milkshaker, who reimagined the characterless taxi stand and created something special and unique for this station.

Taking his cue from the visual culture of Hong Kong’s nightlife, which is illuminated with endless neon of restaurants, night clubs, shops and other local services, Ym Mo used the colours and forms of the city to create an ebullient and colourful taxi stand.

Built around the hues of Hong Kong’s taxi stands (red for City, blue for Lantau Island and green for the New Territories), the piece includes neon-like LED Tubes, along with lightboxes showcasing familiar neon motifs, sliding doors that use luggage icons, and advertising signage surrounded by stainless steel bars formed to make the shape of taxis.

Ym Mo: “Neon has been a dying art in Hong Kong for many years, and is being replaced by LED. I wanted my work to introduce visitors to local neon culture and remind locals of the significance of these visuals in Hong Kong, which are so crucial to the city’s landscape. This work is a tribute to the urban neon signs which are part function and part art.”

FACT BOX
LOCATION
Hong Kong West Kowloon Station – Level B2 Taxi Stand
ARTIST
Ym Mo (b. 1976)
DIMENSIONS
11 LED tube boxes; each approximate 1.8m (H) x 0.85m (W), other artwork in various dimensions
MEDIUM
Graphic pattern printed on glass, LED light box & stainless steel bars

迷失霓虹

提到的士站，印象中的設計都是無新意，甚至乏善可陳。可是在此的士站也可以充滿玩味？這正是港鐵委託Milkshaker設計事務所的平面設計師馮灼然的使命，為沉悶的士站賦予全新而獨特的元素。

馮灼然從傳統香港夜裡的街景呈現的視覺文化中獲取靈感，這班設計師以龍的圖案在中區商場及酒吧外的霓虹燈廣告燈箱，馮灼然並在這些龍的造型中注入了嶄新元素。

作品的色彩基於香港的士的顏色差異（中環為紫紅，銅鑼灣為綠色及銅鑼灣為藍色），並納入了仿霓虹燈效果的LED燈管，整體帶出強烈的港式氛圍、神聖與靈動的結合，構造出一個流光溢彩的視覺效果。

馮灼然：「多年來，霓虹燈在香港已經成為一種歷史藝術品，並逐漸被LED所取代。我希望透過這作品向觀眾介紹本土的霓虹文化，提醒港人這些感覺藝術對香港的歷史重要意義，尤其對我們的城市景觀方面更為重要。這不只是一個霓虹標誌兼具實際價值與藝術精神，讓我以這件作品向它們致敬。」
West Kowloon Cultural District
The West Kowloon Cultural District will be developed into one of the world’s largest cultural quarters, blending art, education and public space. Located at the wedge-shaped waterfront reclaimed land west of Yau Ma Tei, the district will feature a new museum of visual culture, numerous theatres, concert halls and other performance venues under the management of the West Kowloon Cultural District Authority, which is directly financed by the government with an upfront endowment of HK$21.6 billion for construction and operation.

Museum for Visual Culture
M+ is a museum dedicated to collecting, exhibiting, and interpreting visual art, design and architecture, moving image, and Hong Kong visual culture of the twentieth and twenty-
first centuries. In Hong Kong’s West Kowloon Cultural District, we are building one of the largest museums of modern and contemporary visual culture in the world, with a bold ambition to establish ourselves as one of the world’s leading cultural institutions. Our aim is to create a new kind of museum that reflects our unique time and place, a museum that builds on Hong Kong’s historic balance of the local and international to define a distinctive and innovative voice for Asia’s twenty-first century.
The Department of Architecture educates students in an active culture of service, scholarship and invention. Uniquely situated at the crossroads of China and global influence, the Department takes the approach that design is best explored from a sophisticated understanding of both. With a multidisciplinary curriculum emphasizing technology, history and culture, students gain broad knowledge and skills in the management of the environmental, social, and aesthetic challenges of contemporary architectural practice. With opportunities for design workshops, international exchanges, and study travel, graduates of the Department of Architecture are well prepared for contribution to both international and local communities of architects and designers.