

THOMAS  
TSANG

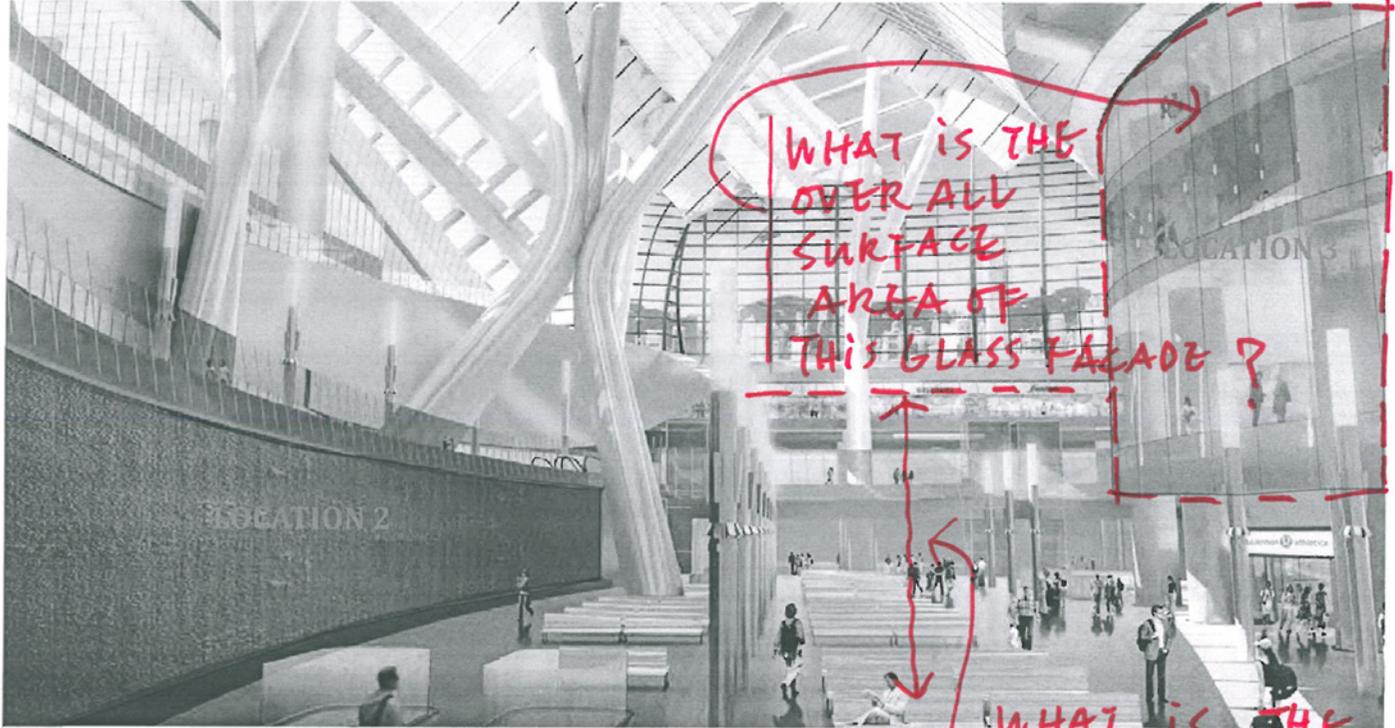
MTR  
WEST KOWLOON  
TERMINUS  
PUBLIC ART



DESIGN FOLIO  
FACULTY OF  
ARCHITECTURE  
UNIVERSITY OF  
HONG KONG

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LOCATION 2 / 3 / 4

PREPARED BY THOMAS TSANG 15 JAN 2014

## 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)

[Link](#)



Hong Kong West Kowloon Station 香港西九龍站

<sup>1</sup> PR material from the MTR





## 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

PEARL RIVER DELTA CITIES COMPARED WITH WESTERN CITIES



<sup>1</sup> Pearl River Delta expansion map compared to size Western cities

<sup>2</sup> Historical Map of Hong Kong before West Kowloon Land Reclamation

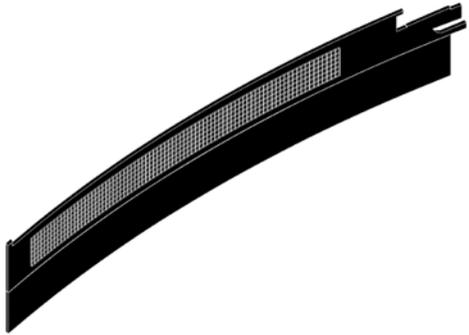
curators, mainly art curators worked in existing gallery or museum, my proposal reflected in the perspective remains one of the most unique and indelible experiments, both as an artist and architect, in the significant topic of infrastructure arts.

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,

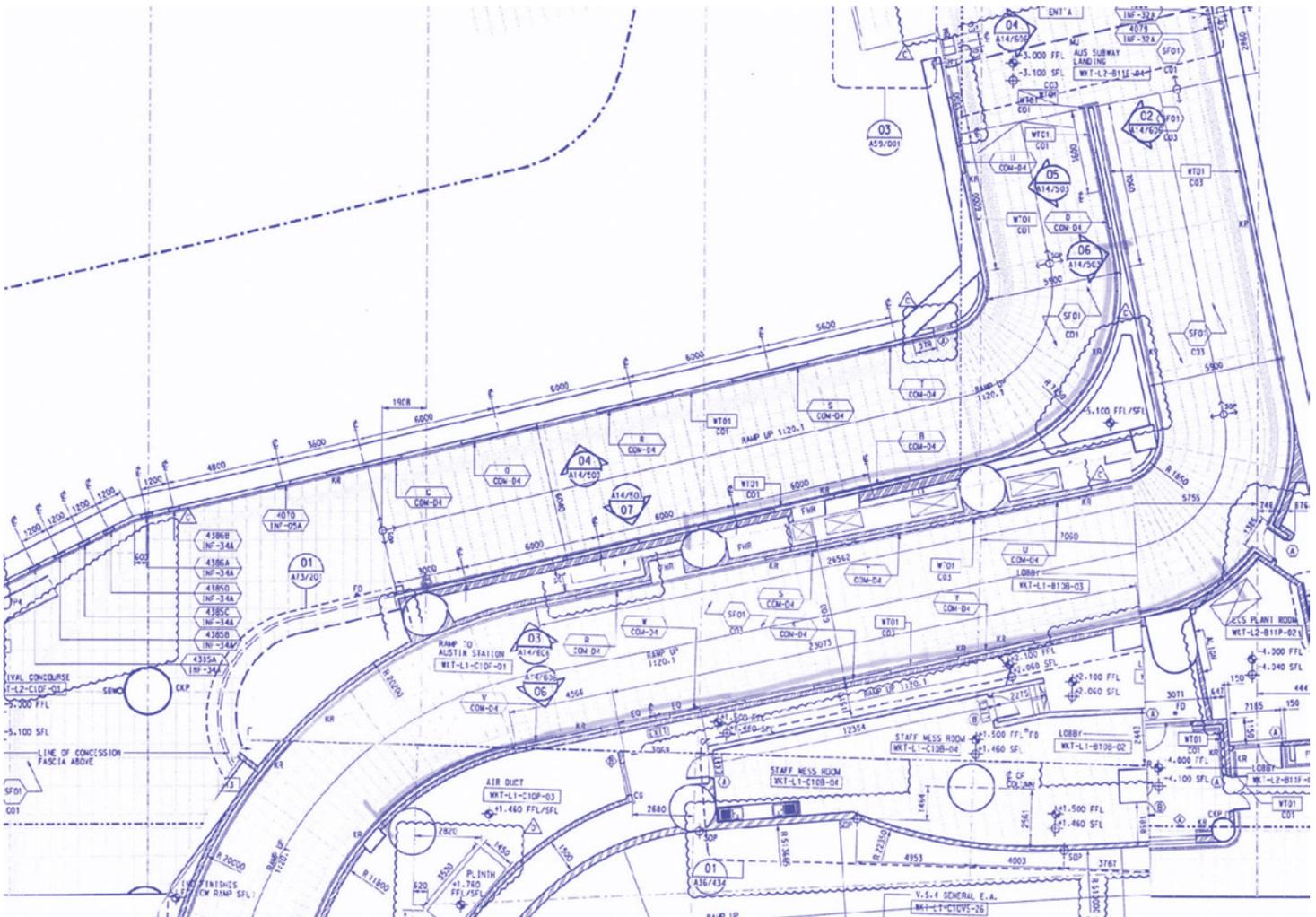
grounding, or inspiring them. As passengers do look up from the busy activity of a trip, thoughtfully curated artworks can be humanizing reminders.

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





Artist:

Qiu Zhijie

Title:

Map of Hong Kong  
Culture

Size:

60 x 3m = 85 pieces

Curator:

Thomas Tsang

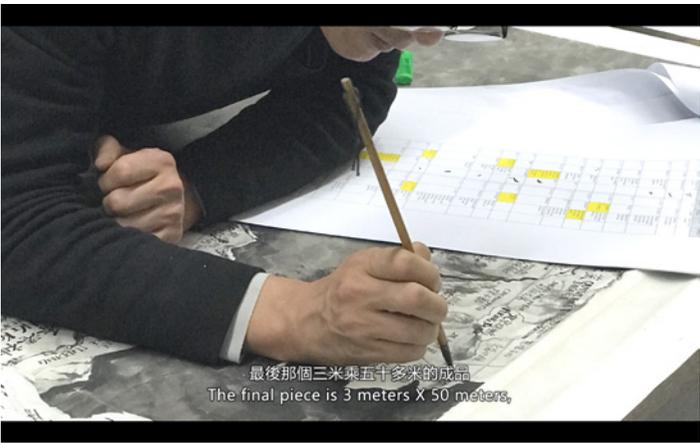
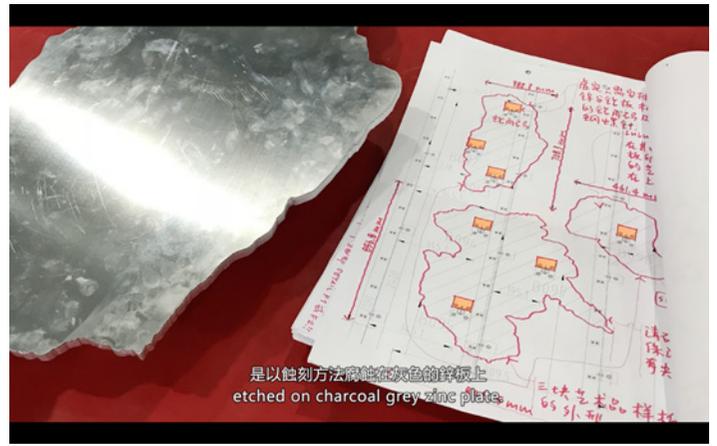
Film:

Ah Shing

Producer:

MTR

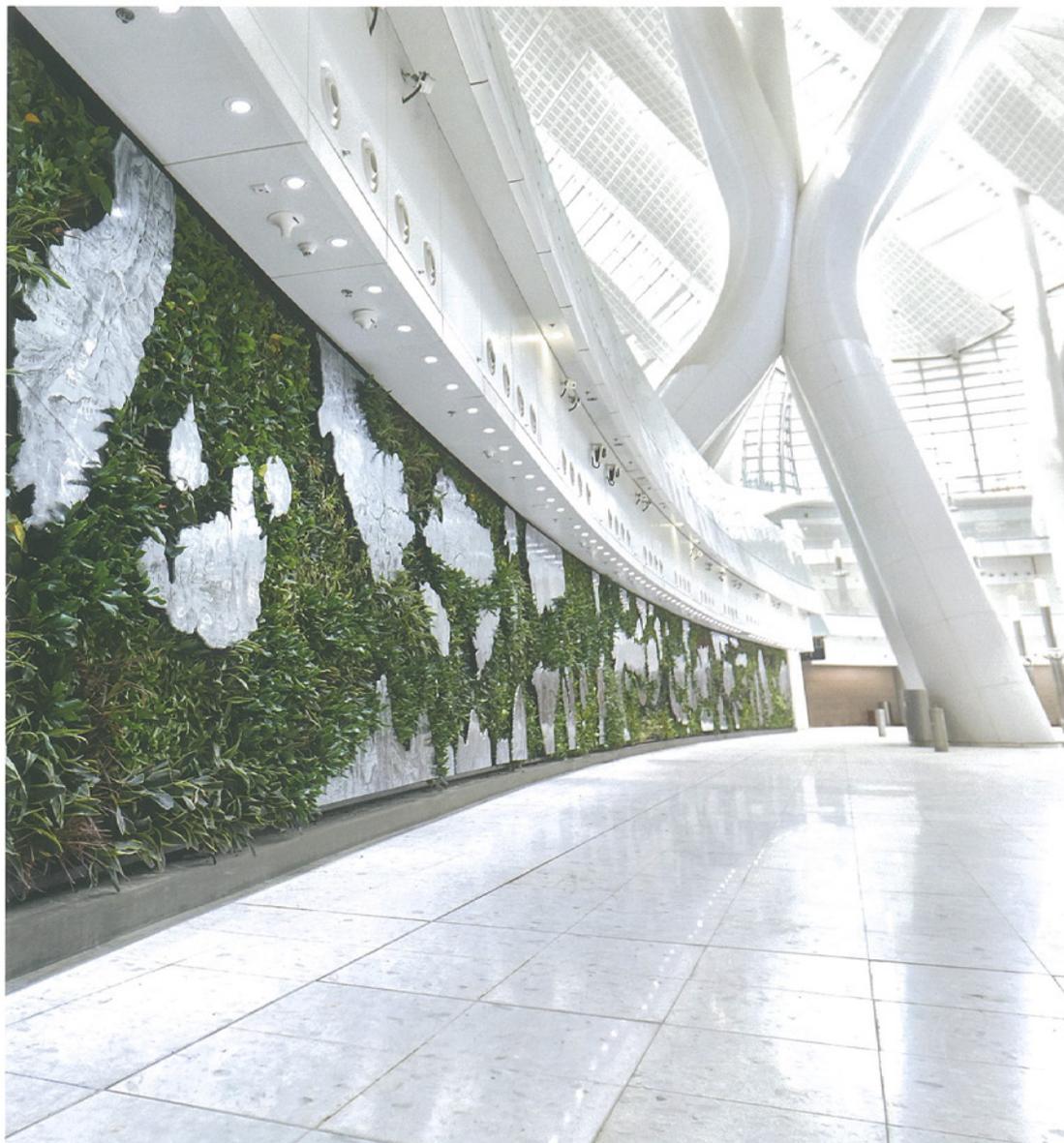




## Map of Hong Kong Culture

香港文化地圖

Qiu Zhijie 邱志傑  
Mainland China 中國內地





## Map of Hong Kong Culture

At the heart of the new station is 'Map of Hong Kong Culture' by Qiu Zhijie, which pays 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."

## 香港文化地圖

位於車站核心地帶是由邱志傑創作的「香港文化地圖」——透過描繪出香港故事的來龍去脈，向香港人、電影、美食、文學、音樂以及歷史致敬。

邱志傑於1969年出生於福建省，1992年畢業於杭州浙江美術學院版畫系，開始發展其藝術事業，及後成為2017年第57屆威尼斯雙年展中國館的策展人。現為北京中央美術學院實驗藝術學院院長。

作品旨在讓來港的遊客有機會認識這個城市的根源與獨特性，了解香港種種引人入勝之處。藝術家在創作之前，不惜遍讀數百本關於香港歷史的書籍和文章，為構思這件作品的內容做足準備。

為了創作這件作品，邱志傑需在梯子上描畫他那大型的幻想地圖，當中花了無數個夜晚繪畫，默默地完成他給這個城市寫的情書；最終成就了這件與綠化牆結合得天衣無縫的藝術品，優美地展現出香港的故事背景與文化面貌。

邱志傑說：「縱然我並非香港人，這作品卻代表了我愛上這個城市的種種原因。從那些塑造出香港的事件，到各種地道美食、多姿多采的傳奇人物，以至癡靡全球的金曲和電影——這件作品可說是我對香港的深入研究、學習與熱愛的成果。」



### FACT BOX

#### LOCATION

Hong Kong West Kowloon Station – Level B3 Departure Concourse

#### ARTIST

Qiu Zhijie (b. 1969)

#### DIMENSIONS

Total 85 pieces in various dimensions

#### MEDIUM

Metal sculpture

### 概要

#### 地點

香港西九龍站 – B3層離港大堂

#### 藝術家

邱志傑 (生於1969年)

#### 尺寸

一共有85件作品，每件尺寸大小不同

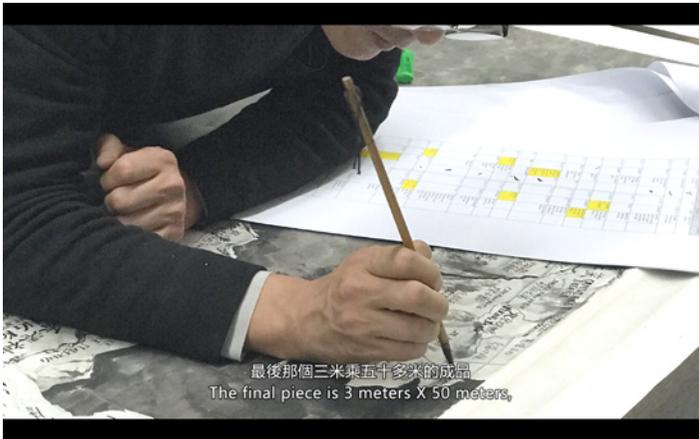
#### 種類

金屬雕塑



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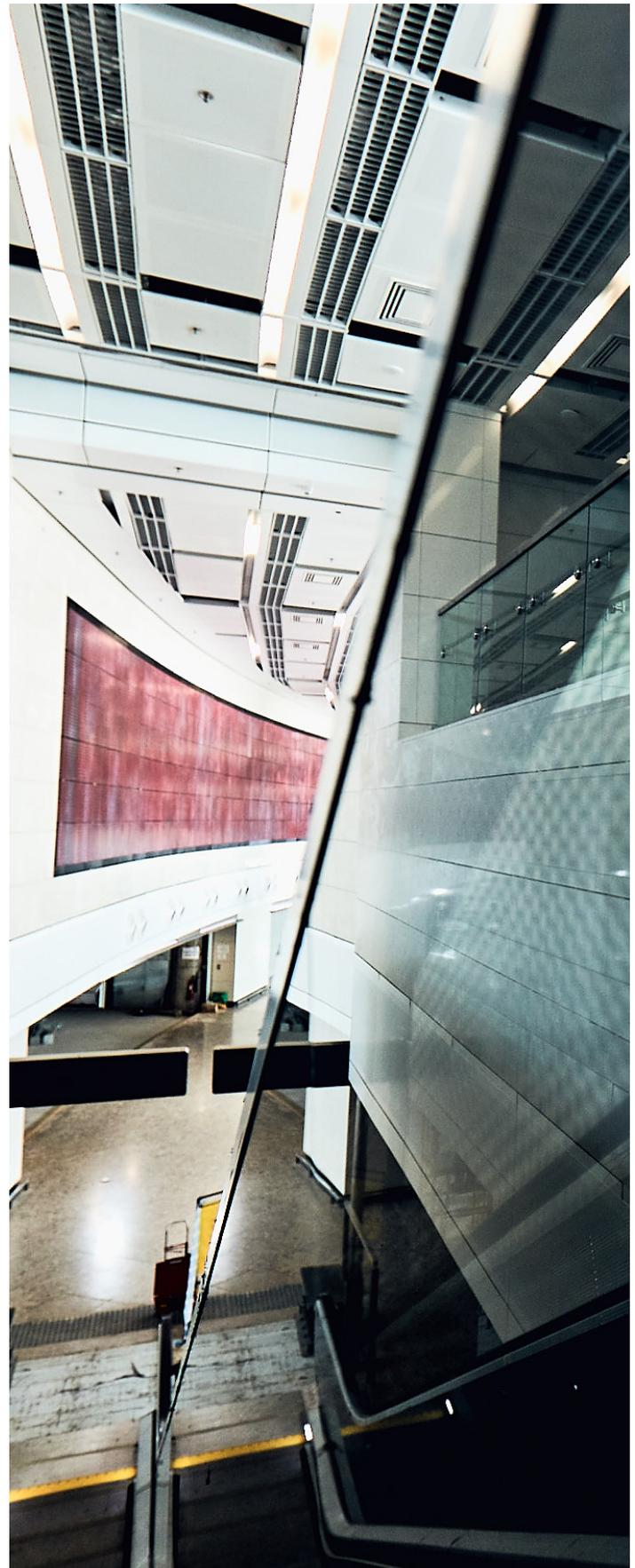
- <sup>1</sup> Artist Qiu Zhijie preparing for Biennale
- <sup>1</sup> Artist Qiu Zhijie working in Beijing studio
- <sup>1</sup> MTR visiting Beijing studio

## 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.

香港西九龍站誠然是香港的全新地標。為襯托出車站別出心裁的建築設計，我們於站內裝置了六件能夠凸顯香港多元化一面的藝術作品。每件藝術品均由聞名全球的藝術家創作而成。他們透過藝術品表達獨特的意念，而這些精心的設計不但跟車站不同的位置相互輝映，讓觀賞者目不暇給，而且散發著不同國家的色彩和藝術家的情感，從不同地點及角度吸引著每一位使用車站的乘客。這些新委託的車站藝術品豐富了「港鐵•藝術」的珍藏，弘揚香港精神。

**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.

社會的建構既複雜又多元，香港西九龍站的「港鐵•藝術」計劃就正正反映這個事實。透過計劃將藝術品設置在車站建築內，可以提供機會讓大眾探索香港的文化和歷史背景，為乘客創造新體驗，讓他們與公共藝術互動，向香港的藝術風格致敬，並藉此反思香港的過去、現在和未來。這一系列的公共藝術促進我們交流記憶和經歷，同時啟發大眾透過香港的藝術品重新審視自己的藝術視野。

**Thomas Tsang**  
曾慶豪

Artist:

Wucius Wong

Title:

Mountains and Rivers  
Without End

Size:

62 x 1.2 m

Curator:

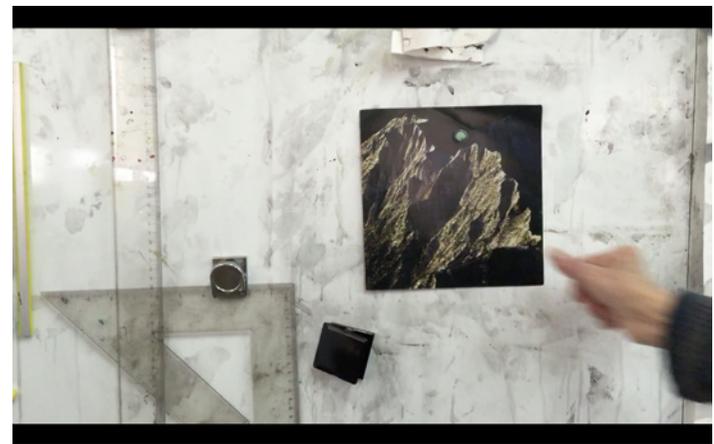
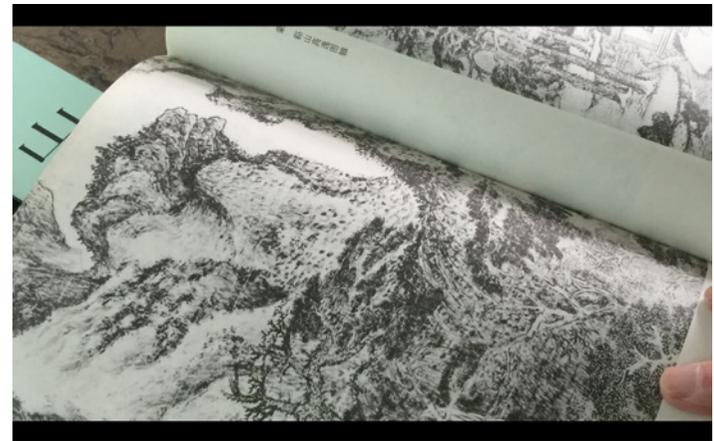
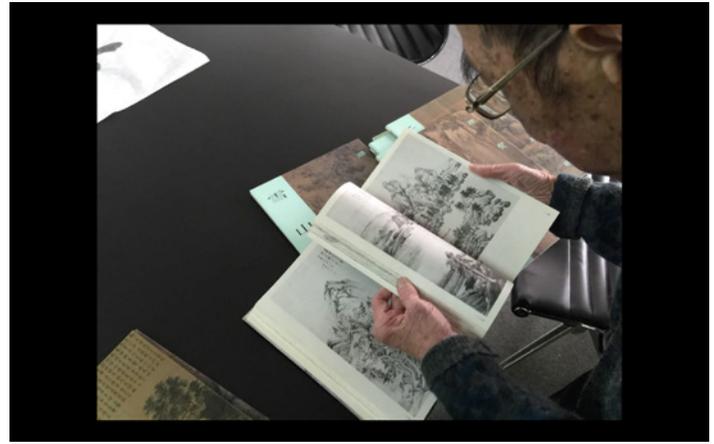
Thomas Tsang

Film:

Ah Shing

Producer:

MTR



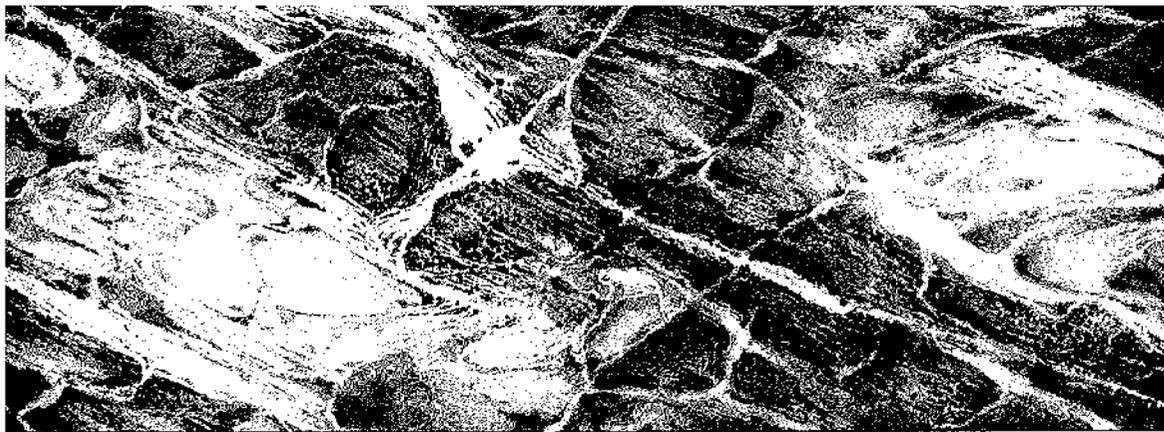


## Mountains and Rivers Without End

江山無盡圖

Wucius Wong 王無邪  
Hong Kong 香港





## Mountains and Rivers Without End 江山無盡圖

Scholar, teacher, writer and artist Wucius 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 artistic legend, Wucius Wong is well known internationally and his work bridges Eastern and Western influences. Delivering a continuous and undulating scenery in his painting, the interplay that exists with the contours 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.

Wucius 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 this 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."

身兼學者、教師、作家及藝術家的王無邪，在香港藝術界屹立多年。對他來說，風景是可以從歷史、記憶及文化中創造出來的。正是他對創作的這種靈動性，盡顯於「江山無盡圖」這項延綿62米長、設於車站B2層抵達大堂的作品之中。

作品涵蓋了全白藝術家在腦海中創造出來的白雲、湖泊、溪流、平原、高原、山峰、低谷及瀑布，顯示出完全單憑記憶去建立景觀的可能性，並突顯出事實上，人們往往根據其文化與歷史背景去建構自己的世界。

王無邪乃香港藝術界的傳奇人物，在國際藝壇享負盛名，其作品貫穿東西方的影響。在他的畫作中展現出一幅連綿不斷而起伏的風景，與車站輪廓互動，產生視覺流動，創造出有如視覺語法的獨一體驗。

作品讓我們對過去、現在、未來進行反思。雖然王無邪是整個藝術項目中最年長的藝術家，但他卻是最快完成作品的；這一點從他在香港及全球藝術界一直擁有崇高地位便可知一二。

王無邪如此形容這件作品：「這是一個不斷變化的城市，城市的建立與重建都只在眨眼間發生。正是這一點創造了一個部分虛幻和部分真實的景觀，只存在於旁觀者眼中。而我的風景，完全是在自己的腦海中創造出來，它呈現於畫布之上，也存於我們不斷的生活經驗之中。」



### FACT BOX

#### LOCATION

Hong Kong West Kowloon Station - Level B2 Arrival Concourse

#### ARTIST

Wucius Wong (b. 1936)

#### DIMENSIONS

Approximately 62m (L) x 1.2m (H)

#### MEDIUM

Adhesive vinyl film

### 概要

#### 地點

香港西九龍站 - B2層抵達大堂

#### 藝術家

王無邪 (生於1936年)

#### 尺寸

約62米 (長) x 1.2米 (高)

#### 媒介

膠膜貼畫



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## 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

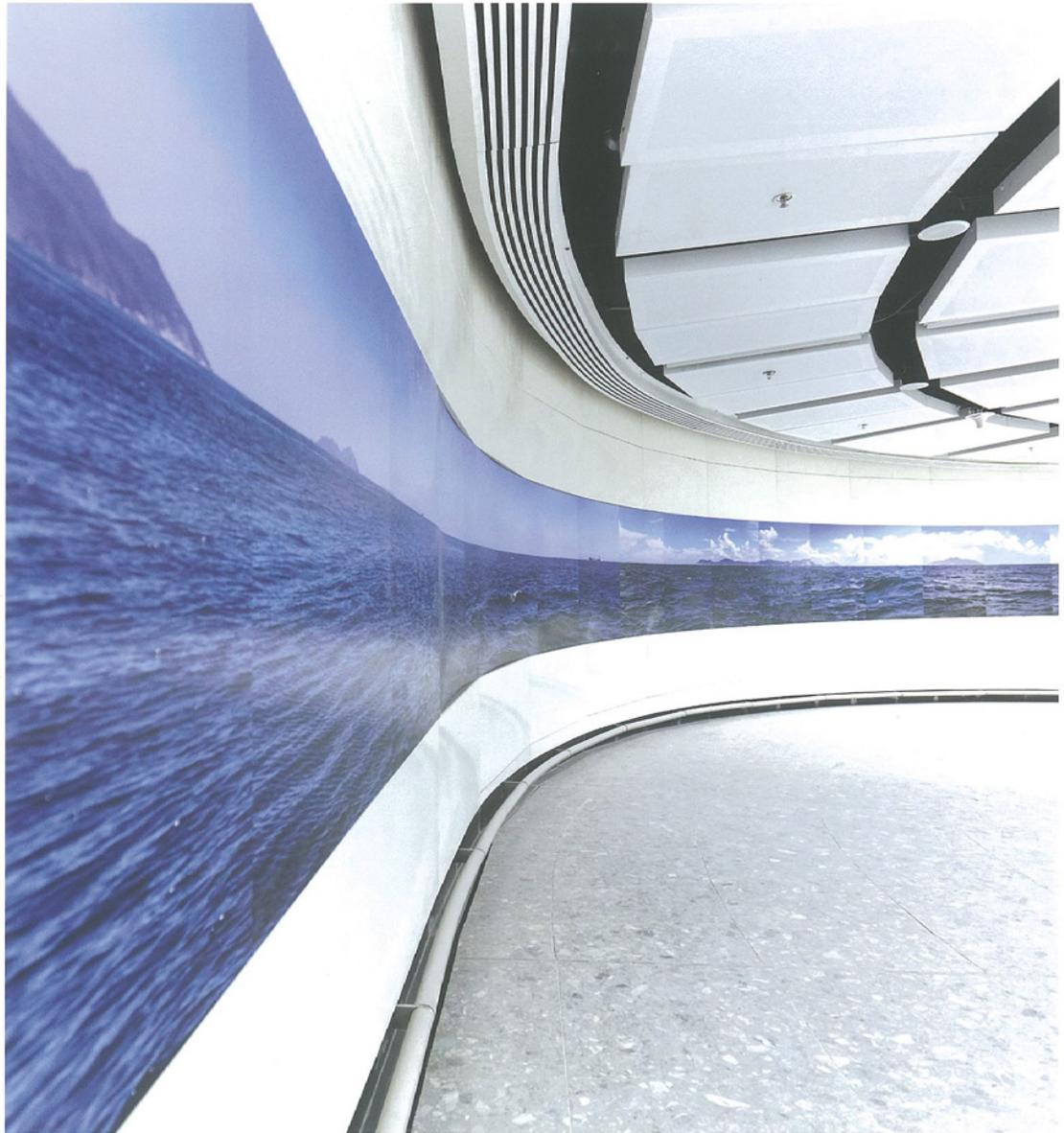




## Horizon on the Border/ Ponder on the Border

邊界上的海平線 / 邊界上的沉思

Tozer Pak 白雙全  
Hong Kong 香港





## 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."

## 邊界上的海平線 / 邊界上的沉思

在一個仍然視藝術家為非傳統的城市中，白雙全很可能被認為是其中最不尋常的一個。他的創作題材涵蓋表演與概念議題，這次他的作品便以香港的邊境為題，在連接柯士甸站與香港西九龍站的兩條通道中向市民展示。

白雙全因擅於通過嶄新手法，以人性體驗融合文化與歷史而名聞藝壇。他試圖在「邊界上的海平線」中尋找香港邊境問題的答案，同時希望清楚劃出香港的邊界。

為此，他精心記錄香港的邊界：先租船出海，親自拍攝邊界的確實位置，再利用3D與文字壁畫在車站裡形象化地向大眾展示。最終完成的藝術作品分成兩部分展覽於兩條隧道中，一邊描繪出一條連綿不斷的人工海平線，在傾斜的通道裡，保持著海平線的水平位置。

在第二部分中，藝術家重新建構他曾經為拍攝照片而踏足過的所有島嶼地圖。各個島嶼以一行水平文字貫穿，而每個島嶼以三維方式呈現，並選用堅固石材精心雕刻而成。

白雙全說：「香港的邊界在地圖上顯而易見，然而從來沒有人真正試圖前往那裡，去發現它的所在，找尋海平線的樣子。這次我為了作品，實實在在的租船出海找尋答案，讓我終於真正的找到這個城市的始和終。」



### FACT BOX

#### LOCATION

Hong Kong West Kowloon Station - Level B2 near Entrance/ Exit A

#### ARTIST

Tozer Pak (b. 1977)

#### DIMENSIONS

Photo wall - approximately 25m (L) x 1.1m (H)

Island wall - approximately 32m (L) x 2.75m (H)

#### MEDIUM

Adhesive vinyl film and stone mural

### 概要

#### 地點

香港西九龍站 - B2層近A出入口

#### 藝術家

白雙全 (生於1977年)

#### 尺寸

照片牆：約25米 (長) x 1.1米 (高)

石壁牆：約32米 (長) x 2.75米 (高)

#### 種類

膠膜貼及石材畫壁



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Artist:

Om Mee Aii

Title:

Rilic - 486

Size:

40 m x 3 m

Curator:

Thomas Tsang

Film:

Ah Shing

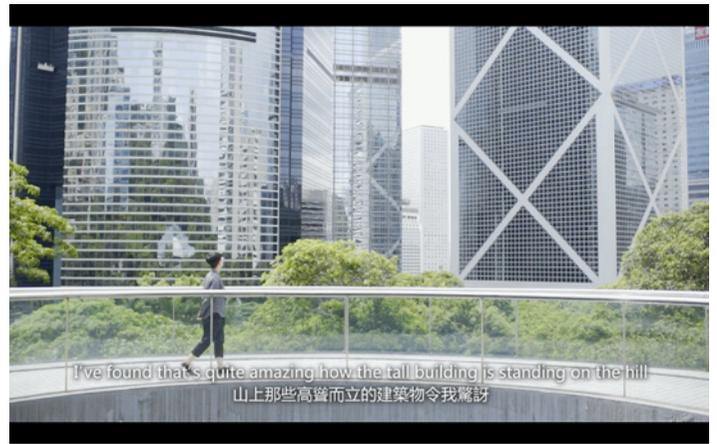
Producer:

MTR





because there's old building and there's also new building,  
這裡新舊建築物交替



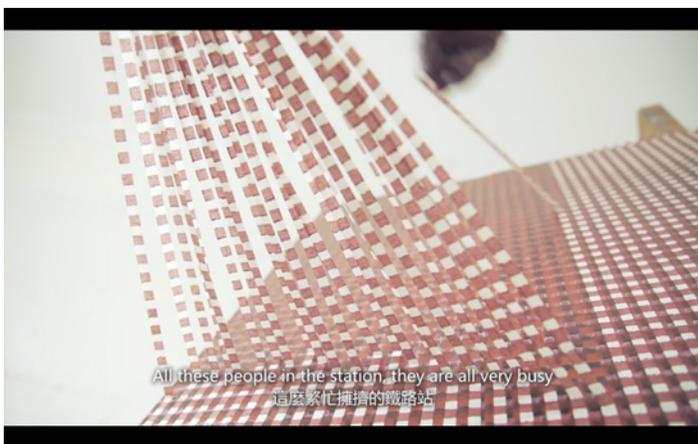
I've found that's quite amazing how the tall building is standing on the hill  
山上那些高聳而立的建築物令我驚訝



That I've found similarity of the work I'm doing  
正正跟我的作品很相近



What I hope for this painting, in the MTR station, is that:  
我對於這幅在港鐵站內設置的畫作是有所寄望的



All these people in the station, they are all very busy  
這麼繁忙擁擠的鐵路站

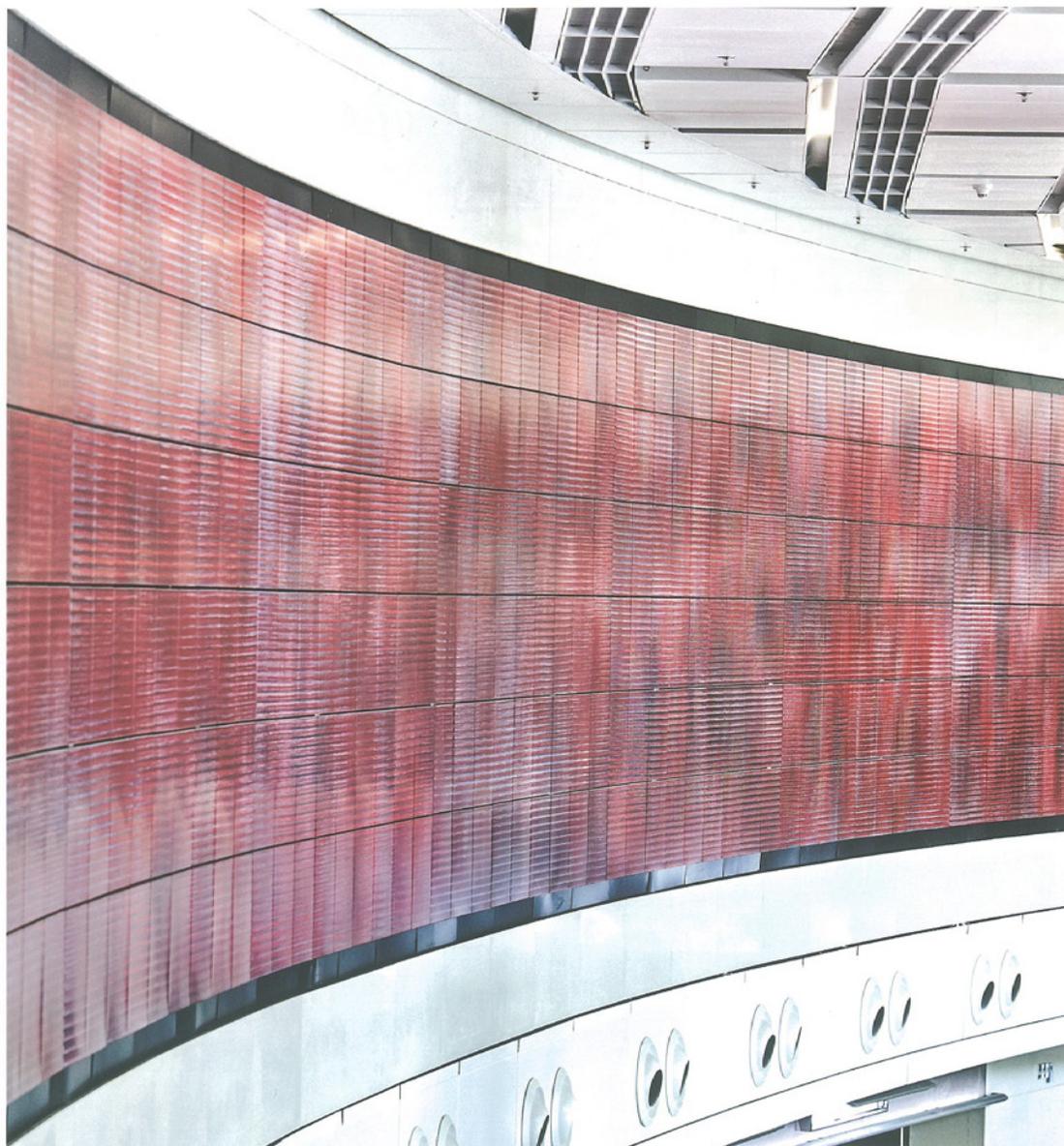


I hope this painting can be (bring them) little bit of peace in the day  
我期望能在他們每天的忙碌中

## Rilic – 486

Rilic – 486

Om Mee Ai 嚴美愛  
South Korea 南韓





## Rilic – 486

Linking Elements to the new station, 'Rilic - 486' by artist Om Mee Ai 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 Ai has reconstructed the iconography of the city in her own distinctive abstraction, delivering a predominately 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 Ai's process of slowly building up oil paints within the boundaries of geometric form.

Mee Ai 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 blown 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."

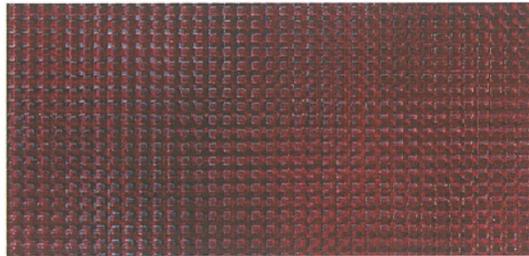
## Rilic – 486

藝術家嚴美愛創作的「Rilic - 486」，設置於人流最繁忙的其中一個車站通道之上。藝術家從幾何形狀與抽象意念中發揮創作，建構出層層疊疊卻色調多變的豐富效果，為觀眾呈獻一場美妙的視覺享受。

以九龍的城市景觀為始，從環球貿易廣場到香港西九龍車站，嚴美愛以其獨有的抽象重新建構出這城市的圖像學；她運用其複雜的分層技巧，展現了一道以紅色為主調，並糅合了藍色、綠色及其他顏色的瑰麗長毯。

同時，觀眾從不同角度均能欣賞到這幅作品，這種多重體驗正好反映出嚴美愛在幾何形狀的框框內慢慢鋪排油畫的分層過程。

嚴美愛說：「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意念、幾何及情感一一複製到巨大的畫板上。我對結果感到非常滿意，特別是因為它們能被裝置於繁忙的地點，而且無論從內到外都能讓人細意觀賞。」



### FACT BOX

#### LOCATION

Hong Kong West Kowloon Station - Ground level near Entrance/ Exit F

#### ARTIST

Om Mee Ai (b. 1959)

#### DIMENSIONS

Approximately 40m (L) x 3m (H)

#### MEDIUM

Adhesive vinyl film

### 概要

#### 地點

香港西九龍站 - G層近F出入口

#### 藝術家

嚴美愛 (生於1959年)

#### 尺寸

約40米(長) x 3米(高)

#### 種類

膠膜貼畫



Please visit the following link for more details of 'Art in MTR'  
有關更多「港鐵 • 藝術」計劃，請瀏覽下列連結  
<http://www.artinmtr.com>



## 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

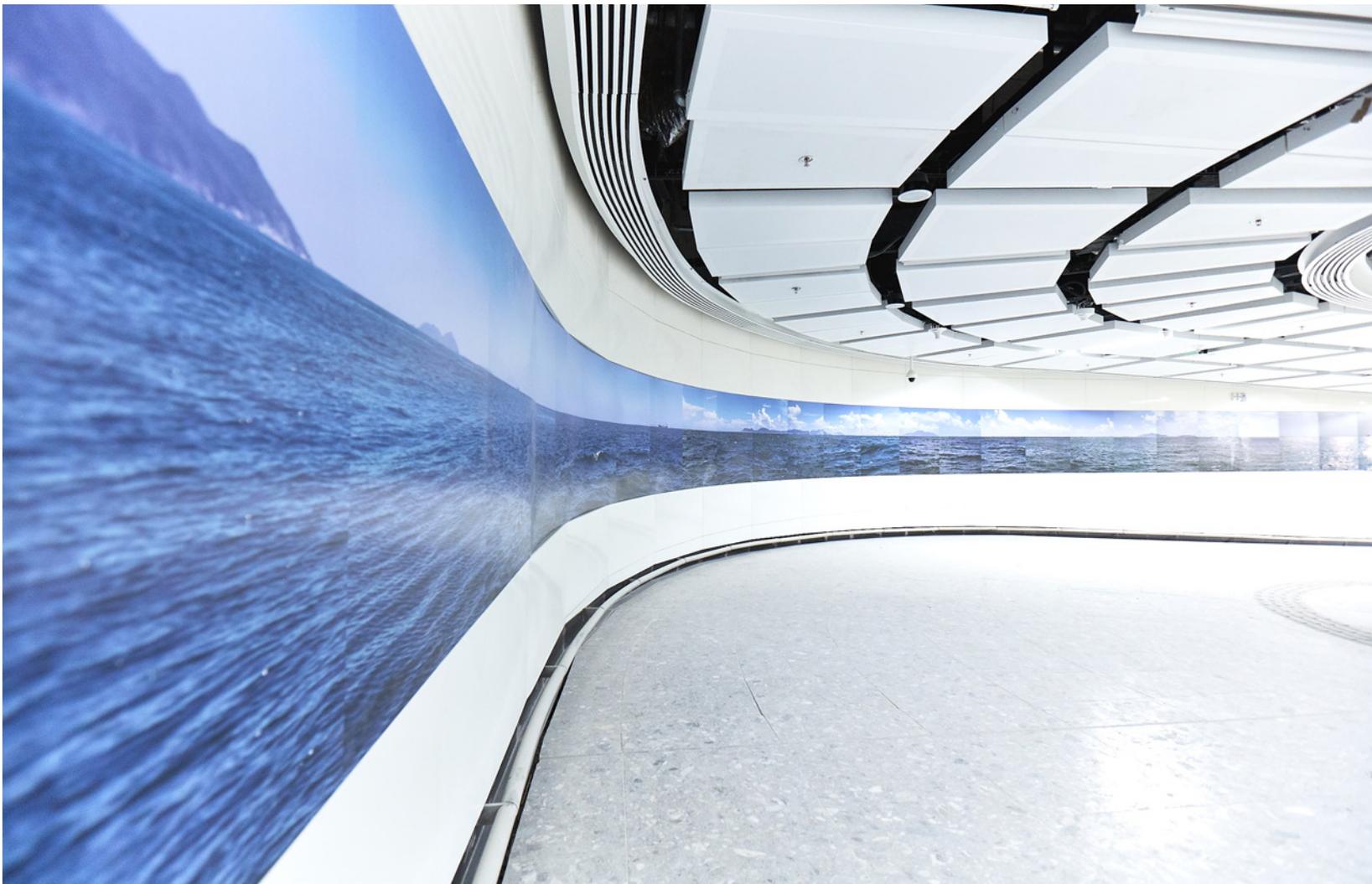
Prof. Oscar Hing Kay Ho  
Programme Director of the MA programme in

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:

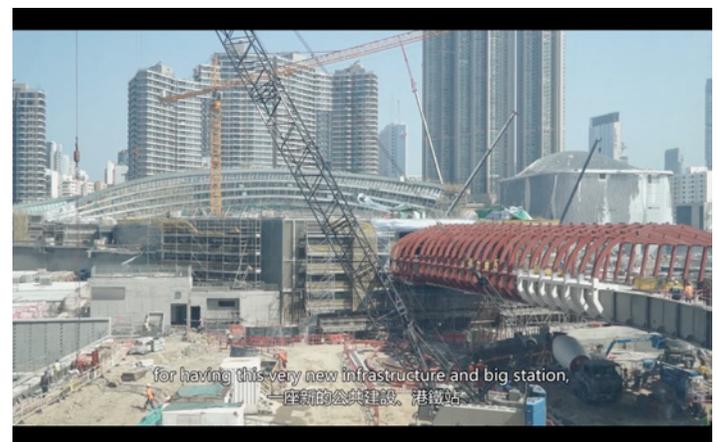
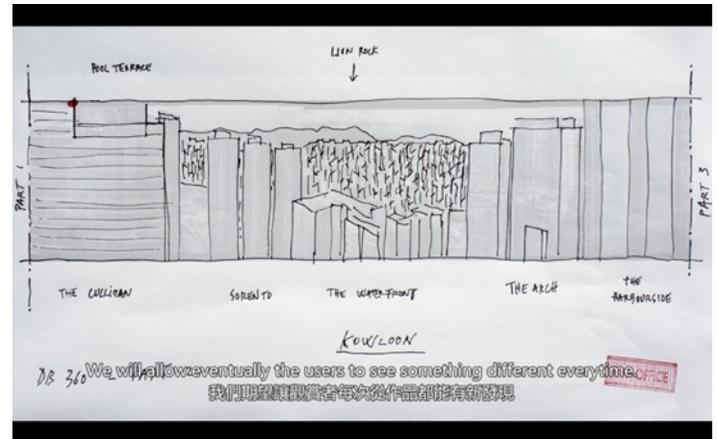
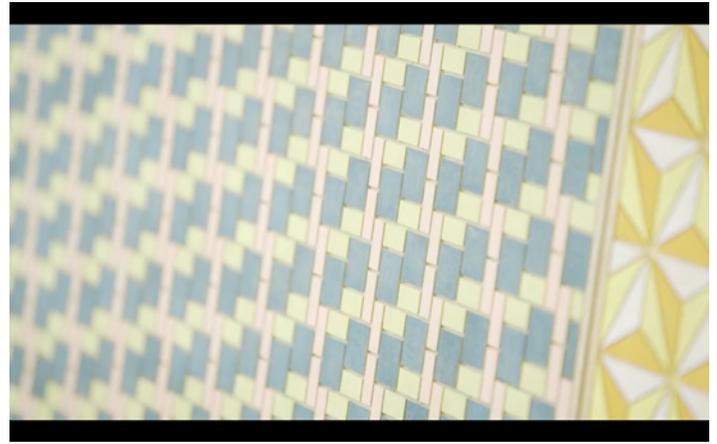
Thomas Tsang

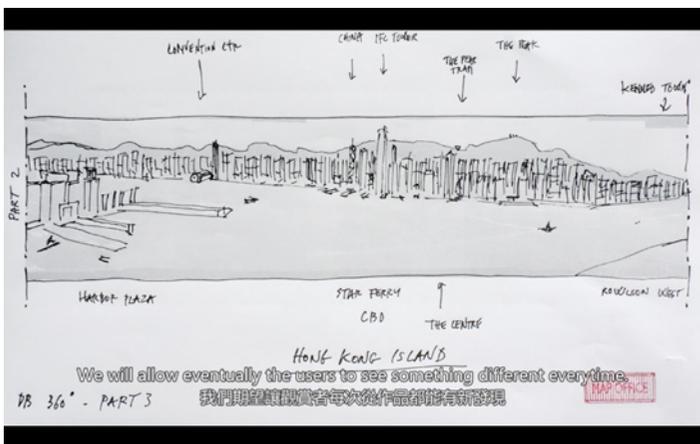
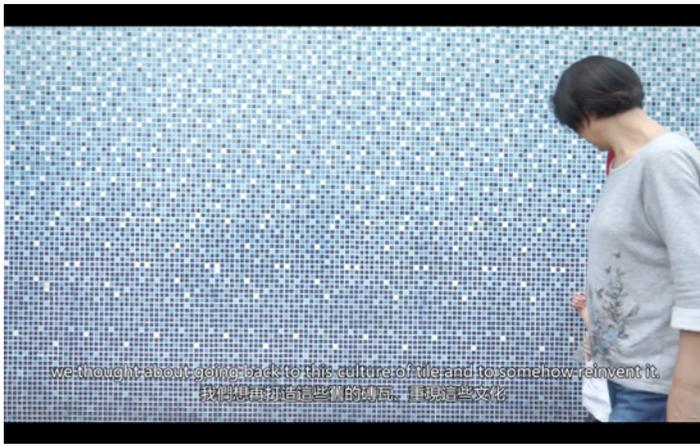
Film:

Ah Shing

Producer:

MTR



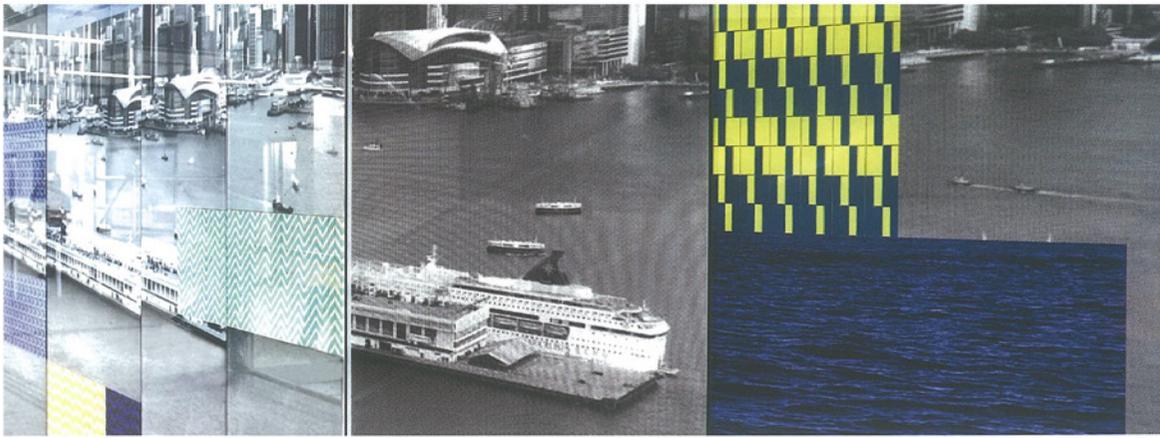


## Wallscape Hong Kong

牆上的景象—香港

Laurent Gutierrez and Valérie Portefaix  
Morocco and France 摩洛哥和法國





## 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 likes of famous Cha Chan Teng 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."

## 牆上的景象—香港

香港為「僑民」二字作出了完美詮釋，而藝術家Laurent Gutierrez和Valérie Portefaix更是身同感受。這個號稱「MAP Office」的二人組自1996年起便紮根香港，擅長以多角度勾畫香港這個城市而享負盛名，將建築、景觀和文化融為一體，展現香港歷史、藝術和設計的相互作用。

連接車站到西九文化區的「牆上的景象—香港」，以充滿動感的全景手法呈現香港的海港景致，當中更融合了最為人喜愛的本地茶餐廳、地標建築及其他著名景點等別具代表性的瓷磚圖案。加上香港豐富的戶外景色，「牆上的景象—香港」呈獻出360度全方位的香港景觀，將視覺效果與文化圖像所帶來的情感衝擊合而為一。

所有馬賽克瓷磚圖像都以人手繪製在板上及最後印製在玻璃上。二人利用作品上的鏡子以代表香港高樓大廈的幕牆，為觀眾提供了有趣的元素與作品互動。「牆上的景象—香港」充分表現出Laurent Gutierrez和Valérie Portefaix矢志展示香港光輝成就的決心。

MAP Office這樣形容他們的作品：「香港是一個創意澎湃的城市，街頭巷尾處處可見匯聚著設計、景觀、文化和歷史的火花，為遊客營造出令人目不暇給的視覺環境。我們希望捕捉其中那豐富多樣的精華，將實景與港人的幕幕回憶融合在一起。」



### FACT BOX

#### LOCATION

Hong Kong West Kowloon Station - Level B2 near Entrance/ Exit G

#### ARTIST

Laurent Gutierrez (b. 1966)

Valérie Portefaix (b. 1969)

#### DIMENSIONS

Approximately 100m (L) x 3m (H)

#### MEDIUM

Digital printing on glass panels

### 概要

#### 地點

香港西九龍站 - B2層近G出入口

#### 藝術家

Laurent Gutierrez (生於1966年)

Valérie Portefaix (生於1969年)

#### 尺寸

約100米(長) x 3米(高)

#### 種類

玻璃壁畫



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Artist:

Javin Mo

Title:

Lost in Neon

Size:

11 LED = 1.1 x 0.75 m

Curator:

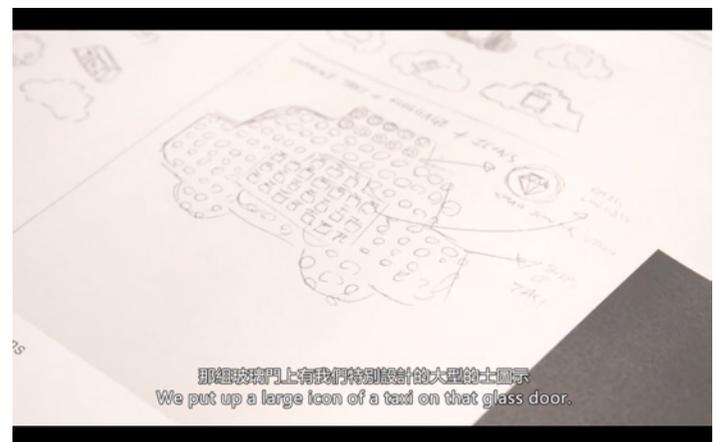
Thomas Tsang

Film:

Ah Shing

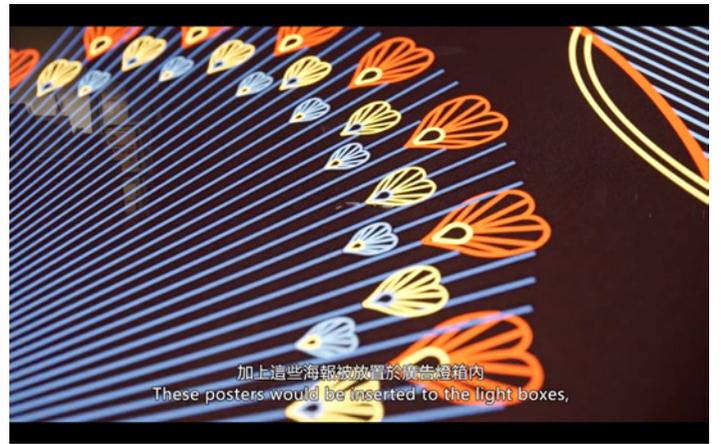
Producer:

MTR





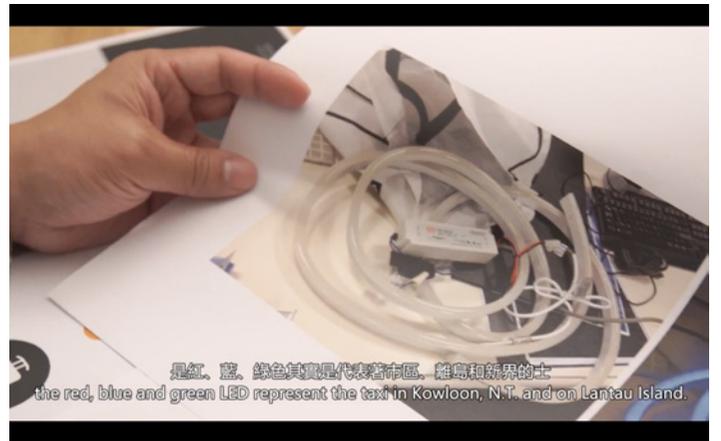
第一部份 (我們) 設計了十一張系列的海報  
The first part of it includes 11 posters about the neon lights.



加上這些海報被放置於廣告燈箱內  
These posters would be inserted to the light boxes,



變成了一個廣告的燈箱  
is an advertising light box.



是紅、藍、綠色其實是代表著市區、離島和新界的士  
the red, blue and green LED represent the taxi in Kowloon, N.T. and on Lantau Island.



這些海報的特色是刪去了霓虹招牌的文字  
We took away the texts of those neon light signs,



毛灼然 (香港)  
\* Javin Mo (Hong Kong)

其實就是來自霓虹燈這個媒介  
when Hong Kong was filled with all kinds of neon lights.

## Lost in Neon

迷失霓虹

Javin Mo 毛灼然  
Hong Kong 香港





## 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 MTR set graphic designer Javin Mo of design agency Milkxhake, 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, Javin 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 taxis (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.

Javin 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."

## 迷失霓虹

想到的士站，印象中的設計都是了無新意，甚至乏善可陳。可有想過的士站也可以充滿玩味？這正是港鐵委託Milkxhake設計事務所的平面設計師毛灼然的使命，為沉悶的士站賦予全新而獨特的元素。

毛灼然從傳統香港晚上的街景呈現的視覺文化獲取靈感。這不夜城每晚由無數餐廳、夜總會、商店及其他本地服務的霓虹燈照亮著，毛灼然正是以這五光十色的意識形態取材，創造出一個火紅火熱色彩繽紛的士站。

作品的色調建基於香港的士的三種顏色（紅色為市區、藍色為大嶼山以及綠色為新界），當中運用了仿霓虹燈效果的LED燈管，配合燈箱展示出為港人熟悉的霓虹圖案，用上了行李箱圖示的滑動門；廣告燈箱亦特別以不銹鋼條圍繞並呈現出的士車身形狀。

毛灼然：「多年來，霓虹燈在香港已經成為一種夕陽藝術，並正逐漸被LED所取代。我想透過作品向觀眾介紹本土的霓虹文化，提醒港人這些視覺藝術對香港的地位舉足輕重，尤其對我們的城市景觀方面更是重要。這不夜城的霓虹標誌兼具實際作用與藝術精神，讓我以這件作品向它們致敬。」



### FACT BOX

#### LOCATION

Hong Kong West Kowloon Station – Level B2 Taxi Stand

#### ARTIST

Javin Mo (b. 1976)

#### DIMENSIONS

11 LED light boxes: each approximately 1.1m (H) x 0.85m (W), other artwork in various dimensions

#### MEDIUM

Graphic pattern printed on glass, LED light box & stainless steel bars

### 概要

#### 地點

香港西九龍站 – B2層的士站

#### 藝術家

毛灼然（生於1976年）

#### 尺寸

11個燈箱：每個約1.1米（高）x 0.85米（闊），其他藝術品尺寸大小不同

#### 種類

玻璃圖案、LED燈箱和不銹鋼條組件



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有關更多「港鐵 • 藝術」計劃，請瀏覽下列連結  
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## 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.



Content:

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Graphic Design:

Milkxhake

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.

