‘VOICES OF KWUN TONG’: video installation by Oval Partnership in collaboration with Tris Kee, Faculty of Architecture, University of Hong Kong.

A series of fixed camera video portraits of inhabitants of Kwun Tong. The work is conceived of as an integral part of the exhibition design and is intended to evoke the complex, non-linear, partial experience of moving through a busy, dense city, full of competing claims and ideas, contradictory stories and motives.
MESSAGES FROM THE COMMISSIONERS

Mr. Dominic Lam Kwong Ki, FHKIA, RA
President, The Hong Kong Institute of Architects

The 13th Venice Biennale International Architecture Exhibition will soon be on stage and I am really looking forward to this world-renowned architecture & arts event. It’s a great honor for The Hong Kong Institute of Architects to be the co-organizer of Venice International Architecture Biennale (Hong Kong Exhibition) with the Hong Kong Arts Development Council since 2006, which now achieves its 4th edition.

By taking part in the Biennale Hong Kong is delighted to share with the world her accomplishments and innovations in the field of architecture. Moreover an invaluable international platform is going to be founded for dialogues that enable people to freely speculate their past and future.

I am glad to announce that Ar. Christopher Lau and his team were appointed as curator of the Hong Kong Exhibition in this year’s Venice International Architecture Biennale. The exhibition comprises 13 exhibitors with profound architecture, design and culture background. Themed “Ghostwriting the Future”, it leads audience to experience the regeneration of Kowloon East, walk through the region’s historical memory to its shining tomorrow.

We hope to take this opportunity to express our greatest appreciation for the sponsorship and support from Create Hong Kong of the Government of the Hong Kong Special Administrative Region. We would like to extend our gratitude towards contribution from Development Bureau of the Government of the Hong Kong Special Administrative Region, Shenzhen Bi-City Biennale of Urbanism\Architecture Organizer Committee and all our supporters.

Mr. Wong Ying-wai, Wilfred SBS, JP
Chairman, Hong Kong Arts Development Council

Inheriting previous success, the Hong Kong Arts Development Council (ADC) will join hands again with the Hong Kong Institute of Architects (HKIA) to present the excellence and uniqueness of Hong Kong architecture at the 13th International Architecture Exhibition of la Biennale di Venezia.

This year, the exhibition, entitled “Inter Cities/Intra Cities: Ghostwriting the Future”, will reveal the hidden histories and emerging future of the urban, architectural and cultural regeneration project in Kowloon East of Hong Kong.

In such a densely populated city as Hong Kong, the 320 hectare Kowloon East regeneration area is distinct and important. Under the curatorial direction of Oval Partnership, 13 participating exhibitors will speculate and explore the past, present and future inhabitation of Kowloon East which is one of the largest urban regeneration projects in Asia.

As a co-organiser of this important event, the ADC will draw on its experiences at previous biennales to assist the curatorial team in project coordination and implementation. We hope our continued participation in the Biennale will help raise Hong Kong’s architectural profile on the international scene.
ORGANIZER’S INFORMATION

THE HONG KONG INSTITUTE OF ARCHITECTS (HKIA)

Professional body of architects in Hong Kong. The Institute has around 150 Fellows, more than 2,500 Members and around 800 Associates, Affiliates, Graduate Members, and Student Members. In 2007, a new membership category, Corporate Membership, was introduced and as at 1 July 2012, there are 168 Corporate Members. The Institute is governed by a Council consisting of a President, two Vice-Presidents, an Honorary Secretary, an Honorary Treasurer, eight Ordinary Members of the Council, the Immediate Past President (ex-officio member) and the Chairmen of the 6 Boards.

HKIA aims to advance architectural education and practices in Hong Kong as well as to promote and facilitate the acquisition of knowledge of the various arts and sciences connected therewith. The Institute is committed to raising the standard of architectural creativity in Hong Kong, the Institute takes Hong Kong to the fore in international circles through its active participation in large-scale international exhibitions. To ride on the success in organizing the Venice Bienale International Architectural Exhibition (Hong Kong Exhibition) in 2006, 2008 and 2010, HKIA is collaborating with Hong Kong Arts Development Council to organize the 4th edition of Hong Kong exhibition this year.

www.hkia.net

HONG KONG ARTS DEVELOPMENT COUNCIL (HKADC)

Established in 1995, the Hong Kong Arts Development Council (ADC) is a statutory body set up by the government to plan, promote and support the broad development of the arts including literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, the ADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration and strengthening the works on arts policy research.

To achieve the three major goals of fostering the development of arts groups, raising the level of artistic standards and exploring development opportunities for artists, the following development strategies will be adopted:

- Supporting promising artists and arts groups for artistic pursuits
- Promoting arts administration to improve the management of arts groups
- Focusing on the arts environment and proposing policy recommendations
- Enhancing public participation and exploring arts space
- Fostering strategic partnerships and bringing arts resources together

www.hkadc.org.hk
INTER CITIES / INTRA CITIES: GHOSTWRITING THE FUTURE

David Chipperfield has chosen his title, Common Ground, for its double meaning: shared ideas / shared territory. He hopes to reconnect architects, both to each other and to the wider public and to expand the debate on how we jointly shape our shared built environment. In Hong Kong this double meaning has added poignancy. The phrase ‘one country, two systems’ is a maxim constantly under interrogation. To what extent does Hong Kong retain a different system, and how does this different system envisage the involvement of its citizens in shaping their future?

Can Hong Kong find new ways simultaneously to maintain the commercial momentum that has made it the success it is today whilst engaging its citizenry more fully, enabling diverse, culturally rich, more sustainable ways of living in years to come? Can it retain an independent identity whilst simultaneously becoming just one of a number of population ‘nodes’ in the wider Pearl River Delta conurbation?

Two new large-scale development opportunities in the very centre of Hong Kong mean these questions have never been more pertinent. Together the proposed new West Kowloon Cultural District and the southeast Kowloon regeneration area constitute one of the largest redevelopment projects in the world. The Oval Partnership’s Hong Kong exhibition at the Venice Biennale 2012 focuses on projects, both real and speculative, for one of these areas, South East Kowloon, the redevelopment of which became feasible following the departure of Kai Tak Airport in 1998, and has been the subject of heated debate ever since.

This is a major redevelopment, a reinvention of a large part of the city, and the Oval Partnership believes it is a fascinating place to postulate and observe how the new architectural culture of a consumerist, investment intensive, super-connected, high density but socio-politically only half-awakened city, might evolve. In formulating our position in these very particular circumstances the Oval Partnership draw as much on Kant’s definition of Common Sense – sensus communis – as notions of Common Ground, thus “…we compare our judgement not so much with the actual as rather with the merely possible judgements of others, and [thus] put ourselves in the position of everyone else…”*

As curators we became ghostwriters, threading stories from past, present and future through real and speculative propositions for the South East Kowloon development area, and beyond: cutting and pasting, juxtaposing and re-contextualising. We saw this as a way of conjuring memory and individual experience into an abstract master plan, as a way of furthering local debate and dialogue, and as a way of celebrating both its past and the unofficial, new ad hoc inhabitation of this rapidly changing area.

Successful cities are permissive, embracing a spirit of multiplicity and difference, of subversion and invention. Without the underground, the semi-legal and the anti-authoritarian, cities become sterile and predictable. Biologically dead.

We present both the official, large-scale new uses proposed for South East Kowloon, and the unofficial, unplanned, locally generated activities that occupy the cracks and crevices in between. These, with a little water, might flower into a rich meadow.

* Immanuel Kant, Critique of Judgement
THE OVAL PARTNERSHIP was established in the Hong Kong with and also has offices in China and the UK. The Oval Partnership is at the centre of a group of companies working on sustainable urbanism projects across a variety of design disciplines including embracing Architecture, Master Planning and Design.

Fundamental to the work of the practice is the principle that design disciplines must be used to address the real issues surrounding any given project, including the environment, society, the economy and the innovative capabilities of the available industry infrastructure. The practice attaches a great deal of importance to environmental concerns, community development, economic sustainability, and sensitivity to the strategies which actively seeks new ways of working for Asia founded on principles of inclusion, sustainability and innovation.

The Oval Partnership is the principal Architect for both the North and the South sites of the Sanlitun Village project in Beijing for which the practice was shortlisted in the World Architecture Festival Awards 2010 and received the Urban Design Award from the Hong Kong Institute of Architects. The project received the 2011 Hong Kong Institute of Architects Merit Award and the Outstanding Young Person Award in Hong Kong. Chris Law’s design projects have received awards from institutions around the world including the Royal Academy of Arts, the Hong Kong Institute of Architects, the Hong Kong Institute of Planners, and the American Institute of Architects.

Chris is the Chairman of a number of community organizations and member of many government committees in Hong Kong. Chris is currently the Chairman of the Steering Committee of the Urban Conservation and Community Participation Blue House Project. He is the Chairman of the Environment and Sustainable Development Committee of the Hong Kong Institute of Architects. Chris Law is also a member of the development director of the Conran Design Group Ltd UK. In 1988 Patrick went to Hong Kong as Managing Director of Conran Design Partnership. He is also a Director of INTEGER Intelligent and Green Ltd, a subsidiary of the Oval Partnership, which promotes intelligent and green development in the UK and in Greater China. Chris studied Architecture at the Bartlett School of Architecture, University College London. Over the years Chris has received numerous accolades including Architects of the Year Award and the Outstanding Young Person Award in Hong Kong. Chris Law’s design projects have received awards from institutions around the world including the Royal Academy of Arts, the Hong Kong Institute of Architects, the Hong Kong Institute of Planners, and the American Institute of Architects.

Patrick is a Director of the Oval partnership, has over 30 years’ experience of design and design management, and has lectured extensively at tertiary level. Prior to setting up the Oval partnership with Chris in 1992, Patrick already had experience running several design consultancies, and has worked and travelled widely. Originally trained in the practice of architecture, Patrick became the development director of the Conran Design Group Ltd UK. In 1988 Patrick went to Hong Kong as Managing Director of Conran Design Pacific in the Pacific Rim

Sada Lam is a Director of the Oval partnership. Sada graduated from the University of Cambridge following his first degree in Architecture at the Chinese University of Hong Kong. Sada has been responsible for a wide range of projects of a wide range including the award winning INTEGER Kunming eco-town, a strategic redevelopment at the threshold between Victoria Harbour and Victoria Park, Hong Kong, a number of museums and large scale developments in various major cities in PRC. Projects previously designed and executed by Sada include the Hong Kong Infrastructure Experience, INTEGER Hong Kong Pavilion, the multiple award winning Beijing Sanlitun Village, Tianjin Industrial Art Museum, Caritas Aberdeen Social Centre and Hostel, Property Development Studies for the Mass Transit Railway in Hong Kong, LTA Marina Line KC Depot in Singapore. Sada previously led an architectural design studio at the Department of Architecture, CUHK from 2002 – 2003, and was an adjunct Assistant Professor at the University of Hong Kong Department of Architecture.
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Kowloon East (KE) is an area comprising the former Kai Tak Airport, Kwun Tong and Kowloon Bay Business Areas. This area witnessed the rapid growth of an important industrial base in the heyday of Hong Kong’s manufacturing industry, creating hundreds of thousands of jobs and propelling Hong Kong’s prosperity. Following relocation of the Airport to Chek Lap Kok and our manufacturing base to the Mainland, this area has lost some of its past vibrancy, leaving a huge stock of industrial buildings not being fully utilized. On the other hand, with the booming in Hong Kong’s financial and service sectors as well as large numbers of regional headquarters and regional offices of multi-national companies setting their foot in Hong Kong, the demand for quality office can no longer be met by our traditional Central Business District (CBD). Thanks to good market sense and first-mover initiatives of some private developers, high grade office building and retail centres are emerging in KE. About 1.4 million m² office space have been completed.

The National 12th Five-Year Plan has given support to Hong Kong’s position as an international financial, trade and shipping centre, and support for Hong Kong’s development as an international asset management centre and an offshore Renminbi (RMB) business centre, increasing her impact on a global scale. To capitalize on the fast-growing opportunities of the Mainland and sustain Hong Kong’s position and longer term development, a steady and adequate supply of quality office space is pivotal.

In his 2011-12 Policy Address, the Chief Executive announced that we would adopt a visionary, co-ordinated and integrated approach to expedite the transformation of KE into an attractive, alternative central business district to support Hong Kong economic development. Specifically, this will involve land use review, urban design, improved connectivity and the associated infrastructure.

VISON: Another Premier CBD of Hong Kong

With a total area of 488 hectares, KE comprises Kai Tak Development (KTD), Kwun Tong and Kowloon Bay Business Areas. Now accommodating some 25,000 firms and more than 200,000 jobs, and with the synergy and impetus to be injected by KTD, KE has gathered momentum for a new wave of development. The Government has determined to adopt a visionary, coordinated and integrated approach to expedite the transformation of KE into an attractive alternative CBD of Hong Kong to support our economic growth and strengthen our global competitiveness.

LEGACY: To Continue Our Successful Story

The first commercial passenger flight landed on 24 March 1936. Kai Tak Airport would later become one of the world’s busiest airports. In the heyday of Hong Kong as one of the world’s most productive manufacturing centers, factories in Kwun Tong accounted for nearly one-fifth of Hong Kong’s total sales and work done in the manufacturing industry. Kwun Tong and Kowloon Bay Business Areas sustained our economic growth by contributing about 46% of new office supply in the last decade. Total estimated potential supply of office space in KE is around 5.4 Million m², which is about double of the existing stock in Central. KE will continue its legacy and become another premier CBD of Hong Kong.

CULTURE - To Link the Past, Present and Future

Tens of thousands of workers have made a living in the factories of Kwun Tong and Kowloon Bay, reflecting Hong Kong’s “can do” spirit. There are encouraging stories about successful entrepreneurship associated with many of the old factory sites. Many of the industrial buildings built in the 1960s and 1970s have unique architectural interest and are still being actively used. In recent years, these premises have helped nurture Hong Kong’s arts and cultural services and industries. The industrial heritage and cultural development of KE should be respected as a unique element in urban design, an inspiring theme for public arts, and a sensational link for the past, present and future in the face of rapid urban transformation.

PARTNERSHIP: Work with all Stakeholders

Energizing Kowloon East provides a platform and process for establishing partnership with district councils, area committees, trades and operator associations, property owners, building management committees, and all other stakeholders. The vision of Energizing Kowloon East can only be achieved with collective wisdom and effort. The Energizing Kowloon East Office (EKEO) is designated to work with all stakeholders for formulating proposals and delivering projects. It welcomes visionary proposals, tries out innovative solutions, consolidates resources and facilitates implementation.
TAKING-OFF
Artist: Jim Chan
Taking-off is a recreation of part of a site specific installation made at the Hong Kong Arts Centre in 2010. It uses the graphics from the runway, reproduced here at their original size.

Jim has a diverse background including architectural practice in Hong Kong and the United States. He actively participates in local and international art and architectural competitions and has won a number of awards. He won a commission to construct a kinetic weather machine at the Hong Kong Science Museum which is now permanently installed at the museum.

“I AM THE PILOT.

“Kai Tak was the pulse of Hong Kong. The adrenalin pump. The terrain was never more than 2000' below you at the 1.7 DME fix, and was sometimes at the Radio Altimeter Decision Height of 350 feet (rooftops and obstructions) all the way to the runway, meaning that the Ground Proximity computer was yelling at you all the time and the height callouts repeating every time you went over a rooftop. Two chart notes ALWAYS got my attention:

1) Any missed approach commenced at ANY time AFTER 1.7 DME will not clear multiple obstacles and result in flight into terrain.

2) Caution for Chinese junk masts to 135' on short final.”
When a honeybee scout finds food, she uses two tools to understand how to get there. Her solar compass uses polarized light, enabling her to navigate even under cloud. An internal clock lets her keep track of how far she has flown. As a bee matures she also learns how the sun’s path across the sky changes during the seasons and at different latitudes if her hive is moved. She can incorporate these changes into her measurements.
HK FARM
Michael Leung, Glenn Eugen Ellingsen, Matt Edmondson
HK FARM is an organization of Hong Kong aspiring farmers, artists and designers founded in April 2012. They aim to communicate the value of rooftop farming and benefits of locally produced food. HK Farm grows local food, produces design products and offers services relating to urban agriculture.

Exhibit – An urban agriculture project based in Ngau Tau Kok
“Food origin is something the three of us are concerned about. In a place like Hong Kong you are often given the choice of imported foods such as eggs, vegetables and herbs - many of which are grown out-of-season and contribute to unnecessary carbon emissions. At the street market, it’s a multi-sensory and community-based experience, however the food origin and non-organic farming practices are often a mystery to the public. Our exhibits show the variety of activities that happen on our rooftop and from our studio, located one floor below. Exhibits include photos documenting our process, local plants grown in movable wooden planters and one of our HK Farm Zines.”

HK HONEY
Michael Leung
HK Honey is an organization of Hong Kong beekeepers, artists and designers founded in July 2010. Their aim is to communicate the value of bees and the benefits of locally produced honey. They have a network of bee farms, a design studio and collaborate with many organizations and different local communities.

Exhibit – An urban beekeeping project based in Ngau Tau Kok
“We’ve been keeping bees in the industrial area of Ngau Tau Kok since April 2010. Two beehives that were tucked away in corner have now became five in a designated space on our rooftop farm. Exhibits include artist collaboration photos and artworks, and design products, all located inside our self-produced and beeswax coated wooden beehives.”

BENCHMARK
Architect: Oval Partnership
Kim Walker, Johan Hybschmann, Stephen Henderson
This design for a street bench, by the London studio of Oval Partnership, evolved as a response to working in different parts of the world, in different cultures and time zones. It is both universal and site specific. A bespoke gabion is filled with locally sourced rubble into which native plants are sown. The seat acts as a rain catcher, funnelling the rain into the gabion. Seat sensors measure the number of people who sit on the bench and this data is uploaded to the web and appears on built-in counters. Sounds of the city and conversations are picked up and relayed to a twin bench in another part of the world. This bench receives the local sounds of its twin in Hong Kong.
Precious fluid. Buildings, people, plants – absorb me, filter me, hold me. I am steam. I am ice. I shape the landscape. I am in the ground. I am in the air. I am in your body. I am your life.

GARDEN OF TOWERS
Architect: Oval Partnership
Johan Hybschmann, Kim Walker
This ‘triorama’ model, by the London and Beijing studios of Oval Partnership, explores the public realm around just one tower within a much larger master plan for an entire new city quarter. The development, which is ranged around a new eco-park, is conceived as an integrated urban living complex. Green spaces would be used not only for leisure and culture but for allotments, urban farming, hydroponic cultivation and micro-climate improvement. It is an alternative prototype for dense development whereby the density is pushed up at the perimeter to create a park at the centre. The park is then irrigated with grey water from the surrounding towers.
"To sprout, to grow, to flower, to bear fruit and to wither... they say the city before us is only an instant in an ecological process..." In this city of Hong Kong, constantly being rebuilt, the archaeologist is a frantic figure, subject to many neuroses...
THE CULTIVATION OF URBAN CRACKS
Artist: Hour25 Production
William Lai, AcChoi, Bill Chan, Jason So, Ruby Law, Juliana Kei
Hour25 Production is an independent Hong Kong based research and design group founded in Kwun Tong in 2012. Their work explores the relationship between space and time in the built environment using a diversity of media and materials to express architectural ideas beyond the presence of architecture. The Cultivation of Urban Cracks excavates narrative layers in the history of the city. By concretising time and space past, present and future are juxtaposed. Several ‘cracks’ are excavated along Kai Tak Nullah and ‘layers of urban space’ from past decades unearthed.

The work looks into the past of five sites in Hong Kong, condensing history into a time scale of 0.5cm to one year.
I LIVE IN A CAGE.

“In this city, one cannot find a dwelling, one cannot find a place to gather, one cannot find a fair social balance. The sky should not be the privilege of the rich. It should be free to all.”

THE SHARED SKY
PERMANENT TEMPORARY DWELLINGS FOR HONG KONG WORKERS
Architect: Oval Partnership
Sarah Mui, Jessie Lau, Alan Cheung
A response to the persistent growth of so called dog-cage dwellings in Hong Kong, this sky-scaper proposal will be packed and camouflaged into the city fabric by day. At night the units will shift and turn to the sky as a new realm for public leisure and private enjoyment for all. No matter how rich or poor, we are under the same sky and share the same city. This proposal, constructed from bamboo, is indeed symbolically a sky-scaper, occupying the air zone above existing office towers.
KAI TAK RIVER GREEN CORRIDOR COMMUNITY EDUCATION PROJECT
Architect: Wallace Chang
Wallace Chang runs the Urban Place Research Unit, School of Architecture, Chinese University of Hong Kong
Wallace Chang has used this much abused urban river as a political testing ground for raising awareness of ecological issues. Realising that this physical, natural thread through the city could be used to link schools and communities, his work, rather than asserting the underlying natural landscape in a purist way, has emphasised the ways that the river can ‘irrigate’ the human landscape.

I have seeded human settlement across the world. Oceans, bays, lakes, rivers, ponds and streams have determined where villages, towns and cities have emerged.

For this gift I have been condemned. Dammed, culverted, piped and pumped, hidden away like a guilty secret.

I AM THE RIVER.
“The island hovered over the water with cloud shaped units floating above in a seemingly organized formation. Hopping onto one of the clouds, he found himself slowly overcast by the sacred hill shadow. Interlocking cargo boxes, pod-like fields of green and loud chants of the Chinese dragon overwhelmed the entire landscape. The cloud eventually landed at the ‘official ground’ district where he found the ‘Octopus Motor Cotton Mills’ weaving factory and the ‘Kowloon Docks’ shipyard. Oddly, there was no sight of cotton being made and no sound of boats being repaired. Instead, more clouds floated out from the factory chimneys. The site has transformed into the first and final station for the shuffling transport clouds.”
IMAGINARY KAI TAK
Architects: Cave Design Studio
Christopher Haiman Leung, Stanley Ho, Karman Leung, Geoffrey Ling, Clarence Ling

CAVE is a young Hong Kong-based architectural design practice established in 2011 by three graduates from the Bartlett School of Architecture, University College London. They are a creative collective that aims to push the boundaries of architecture to deliver both fresh and engaging projects. They have recently completed an interior for a beauty clinic and the façade design for a serviced apartment building due to be completed in 2013.

In Imaginary Kai Tak, CAVE reverses the conventional methodology of master planning by exploring local culture and shared memory before the process of zoning. Six narratives are inspired by different qualities of South East Kowloon and further developed into six device systems. These systems function collaboratively to form the speculative future Kai Tak city.
Doctor, barrister, teacher of Sun Yat Sen. With my son-in-law Mr Tak, proprietor of a successful furniture shop, we embarked on a housing development in Kowloon, by the water, where visiting ships used to disembark. I was an important figure in the community. The project was a failure and I died in debt and ill health, leaving my family destitute.
INTEGRAL HOTEL
Architect: The Oval Partnership
Toby Neilson, Mags Bursa, Johan Hybschmann, Peaker Chu
A concept model, by the London and Hong Kong studios of Oval Partnership, working with Integer, exploring ideas for a micro-boutique smart hotel for Hong Kong.

In the future, as cities become increasingly wired, buildings will retain real memories of past inhabitants, their habits and desires. The project explores not just new ways in which we might imagine the hotel as a building type in the context of this technology but the emergence of this new electronic palimpsest and how it might affect our future understanding of where and how we live.
I am the key to your prosperity. My influence goes far beyond the two banks upon which I land, yet I belong to neither. Upon me you can find breathing space away from the bonds of your old allegiances, make new acquaintances, forge new links.

BRIDGE CITY
Architect: Rocco Design Architects Limited
Rocco Yim, Freddie Hai, Martin Fung, May Fung (HKICC Lee Shau Kee School of Creativity)

"Venice and Hong Kong have this in common: we are both bridge cities. In Hong Kong, a fast-developing 21st century city honeycombed with opportunities, bridges are needed to span terrains of cultural, traditional and historical differences as well as physical boundaries. Our story is inspired by the unearthing of the Lung Tsun Stone Bridge in Kai Tak. Built in 1873, the bridge was demolished by the invading Japanese forces in 1942 to make way for the airport runway extension. Our investigation draws parallels from this vanished bridge and aims to explore both physical and cultural aspects of the transforming cityscape of Kwun Tong."
FLAT FOR FLAT
Architect: Ronald Lu and Partners
Eugene Ching, Candy Li, Jessica Yeung, Mary Kong, William Lai, Toni Lui, Claire Yuen, Benny Lee
The Flat for Flat project is a unique development by the Hong Kong Urban Renewal Authority whereby new flats are created in exchange for old residences. The focus is on community building for people displaced by the urban renewal process. Before the relocation of the airport, Kowloon City, To Kwa Wan, San Po Kong and Kowloon Bay were extreme environments. Noisy and polluted. Yet they remained vibrant neighbourhoods. The adverse living environment generated a vibrant street life. With the relocation of the airport, these areas are becoming prime real estate. Some of the older residents will be displaced due to the rising rents and demand for new developments.

The new Kai Tak Flat for Flat neighbourhood eschews maximizing the commodity value of the development preferring the creation of communal spaces. Rooftops are not sold, but rather designed as common indoor and outdoor recreational facilities. Ample greenery at grade is proposed over valuable car parking spaces.
My creativity is in my extreme pragmatism: in this tightly bound realm, necessity is indeed the mother of invention and legality a negotiable position.

I AM THE SPIRIT OF HONG KONG.

DERIVATIVE URBANISM
ANTS Studio:
Sai Chun Yung, Sherry Fung, Sunny Chan, Chun Hang Yip
“The project explores the juxtaposition of authoritative planning versus collective aspiration. Rather than a simplistic perception of the two as conflicting positions, we seek to generate whimsical chemistry through a dialogue between them. We believe this constantly unbalanced relationship and tension is exactly the distinctive vibrancy of Hong Kong. Through juxtaposition of real vs speculative proposition, art vs architecture, illegal vs legitimate, collective aspiration will be revealed as the common ground of public desire, the essence of ‘place making’.

The installation serves a dual function as a generative device which structures our research and design process; and also, as a physical representation of our final architectural proposal and the spatial quality of derivative architecture.”
Hidden Agenda

Kimi Lam

Hidden Agenda is an independent live music venue in the Kwun Tong industrial area, associated with many different indie cultures and artists from the local community. Their DIY approach has won the support of many music lovers and they aim to push the boundaries of Hong Kong’s cultural planning and freedom of art. From 2009 onwards, Hidden Agenda managed more than 1000 bands and artists’ performances.

Kwun Tong is now home to over 1,000 independent artist studios, band rehearsal spaces, street art workshops and film post-production houses that appeared gradually after the regime change of the city.

Shortly after receiving a warning letter from the Hong Kong Lands Department, Hidden Agenda decided to film everything that happened in and around the music venue: from music shows, audience interviews, police actions, street protest, to board meetings, night life in the industrial area, to picking up unwanted furniture on the street.
I AM THE CARTOGRAPHER.

Pinning down the restless, heaving organism of the mutating city.
Plotting and triangulating points in space in this constantly shifting topography of concrete.
Purveyor of cadastral control and Cartesian certainty in a disordered world.

SITES OF ERASURE
A collection of short films by Eric Schuldenfrei; Jo Chau, Elaine Choy, Benny Sin; Richard Andersen; Chi Hang Chan; Peter Lampard; Kenneth Sit and Elsie Tang.
The films were created for a course taught at The University of Hong Kong, Department of Architecture by Eric Schuldenfrei.

“Sites of Erasure examines cultural artifacts, customs and buildings, in areas that may soon disappear. We use film in ways that go beyond simple documentation to persuade and influence our audience, and in this way question received ideas of progress.

The constantly evolving urban environment of Hong Kong allows little time for reflection on how its relentless spatial reconfiguration might alter the collective unconscious of its inhabitants. This is not an issue unique to Hong Kong; it is a common condition of contemporary urban development: a reductive process whereby the lowest common denominator often determines expectation, funding and delivery.

Control of civic space is delegated to a select few rather than developing organically from occupants who actively inhabit the space on a daily basis. All too often, universal solutions are imposed instead of time being spent finding subtle responses to place and context.

There needs to be an active engagement by all across society. We need a society which questions the right of who is able to have their voice heard, who has the right to form policy, who has the right to decide how the city might change, and for whom.”
1. TAKING-OFF  
   Artist: Jim Chan

2. HK FARM  
   Michael Leung, Glenn Eugen Ellingsen, Matt Edmondson

3. HK HONEY  
   Michael Leung

4. BENCHMARK  
   Architect: Oval Partnership

5. GARDEN OF TOWERS  
   Architect: Oval Partnership

6. THE CULTIVATION OF URBAN CRACKS  
   Artist: Hour25 Production

7. THE SHARED SKY  
   PERMANENT TEMPORARY DWELLINGS FOR HONG KONG WORKERS  
   Architect: Oval Partnership

8. KAI TAK RIVER GREEN CORRIDOR COMMUNITY EDUCATION PROJECT  
   Architect: Wallace Chang

9. IMAGINARY KAI TAK  
   Architects: Cave Design Studio

10. KAI TAK CRUISE TERMINAL  
    Lead Designer: Foster + Partners

11. INTEGER HOTEL  
    Architect: The Oval Partnership

12. BRIDGE CITY  
    Architect: Rocco Design Architects Limited

13. FLAT FOR FLAT  
    Architect: Ronald Lu and Partners

14. DERIVATIVE URBANISM  
    ANTs Studio

15. HIDDEN AGENDA  
    Kimi Lam

16. SITES OF ERASURE  
    A collection of short films by Eric Schuldenfrei; Jo Chau, Elaine Choy, Benny Sin; Richard Andersen; Chi Hang Chan; Peter Lampard; Kenneth Sitt and Elsie Tang. The films were created for a course taught at The University of Hong Kong, Department of Architecture by Eric Schuldenfrei.

17. ‘VOICES OF KWUN TONG’  
    video installation by Oval Partnership in collaboration with Tris Kee, Faculty of Architecture, University of Hong Kong.
面對這個正在變異的城市，盡力按住它躁動不安的軀體。在這不斷變化的石屎森林中分劃和測量。我們是混亂世界裏的土地清查者和笛卡爾信徒。

被抹去的地方

一系列電影短片，由以下人士製作：Eric Schuldenfrei, Jo Chau, Elaine Choy, Benny Sin, Richard Andersen, Chi Hong Chan, Peter Lampard, Kenneth Sit 及 Elsie Tang。

本影片是 Eric Schuldenfrei 為香港大學建築學院的一個課程而製作的。

﹁被抹去的地方審視了那些可能很快就要消失的場所，它們的人造物品、文化習慣和建築。我們的電影短片不是簡單的記錄，不僅僅為了對觀眾說教和施加影響，而且質疑那些號稱被認可為標準的發展理念。香港不斷變化的城市環境無法給予充分的時間來反思，我們來不及思考，無情的空間重建如何改變人們的集體無意識。這當然並不是香港的獨有現象，它是當代城市發展的通病。過度簡化的思維模式，往往只能採取最低標準的妥協方案，而就此決定了發展目標、經費使用及實施的成果和質量。公共空間的控制權被交給一小撮指定人士，而不是由日常生活在這些場所中的人們自然而然地使用和發展。

最經常發生的是，人們別無選擇，只能接受統一單調的解決方案，而當權者沒有花足夠的時間去尋求人性化的方式，來回應場所環境和人們的實際需要。必須讓全社會都能積極地參與。我們要求，必須傾聽社會民眾的呼聲，他們有權決定如何制定政策，有權決定城市如何變化發展，以及到底為誰而變化發展。﹂
Hidden Agenda

林晓霞

Hidden Agenda is a unique music performance space in Kwun Tong Industrial Estate, connected with many local independent artists and cultural figures. Their "do it yourself" approach has won the support of many music lovers. They strive to promote Hong Kong's cultural planning and artistic freedom.

Since 2009, Hidden Agenda has organized over 1,000 live music and art performances. Kwun Tong currently has over 1,000 independent artist work studios, band rehearsal spaces, street art workshops and movie post-production offices. These are gradually emerging after the city's institutional changes. After receiving a letter of warning from the Lands Department, Hidden Agenda decided to record all video inside the music venue and nearby, including music performances, audience interviews, police actions, street protests, and picking up discarded furniture on the streets.

我是你的欲望。
我的創造力存在於我的極端實用主義中：在這個嚴緊限制的領域，必要性真是發明創造之母，而合法性是可以商量的。

二次都市

ANTs Studio

翁世俊,馮奕萍,陳嘉誠,葉晉亨

本項目探討權威性規劃和集體願望如何並行。不過分單純地認為二者是矛盾的立場，我們探求通過雙方的對話來產生變化多端的化學反應。我們相信這一持續不平衡的關係和緊張正是香港的特殊活力。通過將現實和想像、藝術和建築、違法和合法的主張並置，集體願望將顯現，作為公眾願望的共同基礎，這是﹁創造場所﹂的本質。這一裝置有雙重功能。一方面，它為我們的研究和設計過程衍化出框架；另一方面，它也是我們最終建築方案和﹁衍生性﹂建築空間質量的實體表現。

我是香港精神。
我一直生活在过去的起落飞机下面。你的行李就在我家电视天线以上几码处飞过。当你倾斜地坐在飞机上，飞机最后经过我家时，你坐在商务舱可以看到我家播放的电视，同时你摸索着掏出手机。我也已经进入了人生旅程的最后阶段。请将所有舱门转为手动，并检查机舱。

我老了。
橋的城市

建築師：許李嚴建築師事務有限公司

“威尼斯和香港有共同之處：我們都是橋的城市。香港，一個迅速發展的充滿機遇的21世紀城市，需要跨越文化、傳統和歷史差異和物理界限的橋樑。我們的故事受在啟德挖掘出的龍津石橋的啟發。該橋建於1873年，1942年被入侵的日軍拆毀，為機場跑道擴展開道。我們的調研源於這一消失的橋，力圖探討觀塘城市改造的物質和文化層面。”

我是你繁榮的關鍵。我的影響力遠超過我立足的兩岸，我不屬於任何一方便。當你想擺脫日常生活圈子的束縛時，你能在這裡找到一個地方，讓你透透氣，歇歇腳，認識一些新的朋友，建立一些新的聯繫。

橋的關鍵

建築師：許李嚴建築師事務有限公司

“威尼斯和香港有共同之處：我們都是橋的城市。香港，一個迅速發展的充滿機遇的21世紀城市，需要跨越文化、傳統和歷史差異和物理界限的橋樑。我們的故事受在啟德挖掘出的龍津石橋的啟發。該橋建於1873年，1942年被入侵的日軍拆毀，為機場跑道擴展開道。我們的調研源於這一消失的橋，力圖探討觀塘城市改造的物質和文化層面。”
我经营酒店。 INTEGER酒店

建筑师：欧华爾

一个原型设计，由欧华爾伦敦和香港工作室完成，与INTEGER合作，是香港的一个微型精品智慧化酒店。在未来的城市中，随着信息网络的日益发展，建筑将保留过去居民的生活习惯和愿望的真实记忆。该计划探讨的不仅是我们在这一背景中设想酒店作为建筑类型的新方式，还包括这一新型电子重现，以及它可能如何影响我们未来对何处和如何居住的理解。
啟德郵輪碼頭
總設計師：Foster + Partners
客戶：香港特別行政區旅遊事務署
項目經理：香港特別行政區政府建築署
項目建築師：王董建築師事務有限公司
承建商：香港寶嘉建築有限公司
工程師：艾奕康有限公司

啟德郵輪碼頭現時在前啟德機場跑道的端部施工，它延續了Foster + Partners與香港的聯繫，即為香港設計「香港的大門」。貫徹這一理念的設計還包括從中國過來見到的九廣鐵路終點站和赤臘角機場客運樓。啟德郵輪碼頭將是世界上最重要的郵輪設施之一。這個終點站的可持續性設計包括一系列節能方式，以及用可再生能源供電，並使用循環回收的雨水幫助冷卻。設計願景是建築將24小時使用，公共屋頂花園提供休閒平臺，有開放和遮蓋的空間，可以在此舉行家庭野餐、戶外用餐和婚禮宴會等活動，並欣賞到令人驚歎的香港燦爛景觀。
印象都市·啟德

建築師:穴設計工作室

穴設計工作室於2011年三位由英國倫敦大學巴特萊特建築學院輕畢業生所創建的建築設計所。﹁穴﹂作為一個新興的創意集體,全力推動前衛的建構敘事概念,打破建築界限。

該事務所成立後的短時間內完成了兩個室內設計專案,並設計了一個將於2013年完工的服務式公寓的外檣概念。

在﹁印象都市·啟德﹂項目上,穴設計工作室顛倒了傳統城市規劃過程,先去探索了當地文化和人文體驗,才進一步將城市分區。此概念專案上,穴設計工作室在東九龍區內提取不同的本土特質作為靈感,創作了六個不同的敘述,和六個不同的系統。這些系統互相合作協調,共同運作,從而形成了一个承先啟後的未來啟德城。
這個島嶼懸浮在水上，有雲狀的物體很有規律地飄於其上，彷彿形成了島內的交通架構。有人跳上其中一朵雲，雲朵慢慢地覆蓋在神山的陰影之下。從雲上觀望，島城上有很多連鎖著的貨倉和一片片豆莢狀的綠化田地。遠處城中，發現整片紅色的內城景觀埋沒在眼的呼喊之中。乘雲到達了名叫“官富場”的地點，這裡掛有多個紡織工廠的招牌：“八達電機棉織廠”和“友仁織帶製尺”，還有南邊的九龍船塢的地標。然而，紡織工廠沒有棉紡生產的跡象，船塢也沒有輪船修理的聲響。取而代之的是，更多的雲朵從它們的煙囪上飄出，城島的西南邊已成為這雲狀交通單元體的起點和終點。
啟德河綠色通道社區教育專案

建築師：鄭炳鴻

鄭炳鴻主持香港中文大學建築學院的城市空間研究室。鄭炳鴻將這一被極度濫用的城市河流作為政治試驗場，以提升大家對生態事項的認知。他認識到，這一實質性的、自然的河道通過城市，可以用來連接學校和社區，因此他的工作不是將這一基本的自然景觀純粹化，而是強調這條河流滋潤人文景觀的方式。
在這個城市裡，人們找不到一個居所，找不到一個聚會場所，找不到公平的社會平衡點。天空不能成為富者的專利。它應該是所有人都應該享有的。

移室宜居香港永久性臨時住宅症
建築師：歐華華

這是對香港持續增長的所謂籠屋的一個回應。白天，這個摩天樓將隱藏在城市結構中。夜晚，這些單元體將會轉化並伸入空中，成為大家的公共休閒和個人享受的新型空間。不論富或貧，我們在同一天空下，共用同一個城市。這個計劃，用竹材料建成，其實是象徵性的摩天樓，在高層辦公樓之上，佔領了天空領域。
重組都市「罅隙」

藝術家：Hour25 Production
黎永鋒，蔡杰宏，陳煒坤，蘇子淳，羅煒瑜，紀逸純

Hour25 Production是香港的獨立研究和設計團體，2012年在觀塘成立。他們的工作探討建成環境空間和時間的關係，使用多元化的媒體和材料，表達超乎建築實體以外的理念。城市裂縫培育挖出了城市歷史中的敘事層次。通過時間和空間的具體化，現在和未來得以並置及對照。若干「裂縫」是沿著啟德渠動挖開的，還有來自過往數十年挖掘的「城市空間層次」。該作品窺探香港5個場所的往昔，將歷史凝固在一個0.5釐米為一年的時間尺度內。
我是考古學家。

﹁萌芽、生長、結果和枯萎…他們說城市在我們面前只是生態過程的一瞬間…﹂
在香港不斷推進的城市重建中，考古學家們疲於奔命，幾乎到了神經衰弱的地步。

塔上花園
我是水。珍贵的水流。建筑、人们、植物，吸收我，过滤我，保留我。我是蒸汽。我是冰。我塑造地景。我在地里。我在空中。我在你身体内。我是你的生命。

塔上花园
建筑：欧华尔
Johan Hybschmann, Kim Walker

这个“三角多面体”模型，由欧华尔伦敦和北京工作室完成。它探讨的是，在城市的整个新城区内，围绕一栋塔楼的公共空间如何安排。新城区的总体规划以一个新型生态公园为中心，是一个集成起来的城市生活综合体。绿色空间将不仅用于休闲和文化，也将用于分享、城市农业、水耕培栽和微气候改善。它是高密度开发的一个另类替代模式原型。高密度开发集中在边缘区域而在中心区域创造一个公园。该公园来自周边塔楼的中水灌溉。
我們必須重申地方性的重要性，特別是那些個體呼聲的重要性。在文化和空間背景不同的各個地方，我們放置一個同樣的藝術裝置。這個藝術裝置成為一個基準，用來幫助“解讀”它所處的場所。同時，它是一個連結不同地方的渠道，重申我們的共同需要和欲望的重要性。
梁志剛、Glenn Eugen Ellingsen、Matt Edmondson

HK FARM

是香港的熱心農人、藝術家和設計師於2012年4月創立的機構。他們致力於宣傳倡導屋頂農場和生產本地食物的價值和好處。他們從事與城市農業相關的培育本地作物、設計產品與服務。

展覽作品－牛頭角的城市農業項目

“我們三人原來關注的主要是食物的來源。在香港這樣的地方我們常常只能選擇進口食品，比如蛋類、蔬菜和藥物；它們中很多已經經過了時令，而且帶來不必要的能源損耗。在街市上，我們可以獲得食物的多樣感受，並對當地社區有所體驗，但公眾一般對食物的來源和非有機的生產方式並不知情。我們的作品展示了我們的屋頂和工作室的各種活動和產品。我們的工作室就在屋頂下面的樓層。”

HK HONEY

是香港養蜂人、藝術家和設計師的組織，於2010年7月成立。他們的目標是宣傳蜜蜂的價值和本地產蜜的好處。他們擁有養蜂場和一個設計工作室的網絡，並與眾多組織和本地各個社區合作。

展覽作品－牛頭角的城市養蜂項目

“我們從2010年4月開始在牛頭角工業區養蜂。原先只有兩個折疊起來縮在角落裡的蜂箱，現在已經有五個蜂箱，放在屋頂農場的指定地點。展覽作品包括設計工作室的產品，全在我們自己製作的，塗上了蜂蠟的木蜂箱裡。”
蜜蜂用兩種方式尋找食物。一個是感應極端磁波的太陽羅盤，這讓它即使在雲層中也能有準確的飛行導航。另一個它體內的“記時鐘”，這讓它計算出飛行距離。蜜蜂成熟後，她學習掌握太陽在空中的路線隨季節改變的規律，這樣，即使遷移到不同的緯度，它也能根據掌握的規律來導航。
在啟德機場的跑道上，藝術家陳展程於2010年在香港藝術中心安裝了一個藝術裝置，它以啟德機場跑道為原型，採用了原跑道的圖案，按照原尺寸重造。陳展程多才多藝，包括在香港和美國的建築設計實踐。他積極參與本地和國際藝術及建築設計競賽，贏得多項獎項。他獲得委託，為香港科學館建造一個動感的藝術裝置，它已永久地安裝於該館。

我是飛行員。

啟德如同香港的脈搏。腎上腺素飆升。在這裡，位於1.72測距位置的山形地勢從未低於2000呎，而在飛機跑道的周邊滿布著高達350呎的建築物。在無線電測量系統中，高度提示系統會不斷地呼叫，而每次越過屋頂時，高度提示系統都會ست作響。我們要時刻注意以下兩個導航標志：當飛機無法著陸需要重新爬升時，如果開始爬升的位置超越了1.72測距位置，飛機將無法避過機場周邊的多重障礙物。飛機開始著陸時，要留意不要碰撞附近的中國帆船的桅杆，它們通常高達135呎。
香港的

CBD

ENERGIZING KO

w

LOON EAST.

九龍東包括啟德機場舊址、觀塘和九龍灣商貿區。在香港製造業的全盛時期，九龍東見證了一個重要的工業基地的迅速發展，不僅創造了數以十萬計的職位，亦推動了香港的繁榮欣盛。隨著機場遷往赤鱲角，香港製造業的基地北移，這區失去了一些舊有的活力，留下大量未有

香港製造業的基地

在香港金融及服務業持續興旺，很多跨國公司都在香港設立年輕的辦公室，香港傳統的商業中心已無法應付這些公司對優質辦公室的需求。一些私人發展商憑著敏銳的市場觸覺，把握時機，率先在九龍東進行發展，興建了一些高級的商業大廈和購物中心， winger

區內已有約140

萬平方米的辦公室落成。

隨著國家﹁十二五﹂規劃表明支持香港鞏固其作為國際金融、貿易、航運中心的地位，亦支持香港發展成為國際資產管理中心和離岸人民幣業務中心，香港在全球的影響力將日益增大。為了充分利用內地這塊發展的商機，香港在全球的影響力將日益增大。這為香港製造業找到了新的發展臺階。

在2011至12年的施政報告中，行政長官宣布會採用具遠見、相互協調的綜合模式，加快把九龍東轉型為另一個富吸引力的香港核心商業區。共有

九龍東的土地面積約為488

公頃，其中包括啟德發展區、觀塘和九龍

灣商貿區。區內現有2萬5千餘間的公司並提供20多萬份的職位。

工業傳統及文化傳承

觀塘和九龍灣的工廠為數以萬計工人提供生計，反映了香港﹁做得到﹂的精神。一幢幢的舊廠房蘊藏着許多令人鼓舞的創業故事。不少建於20世紀60和70年代的工業大廈具有獨特的建築特色，而且仍在運作。近年來，區內的工廠為本港文化藝術工作者提供土壤，成為獨一無二的創作場所。九龍東內

夥伴關係：與所有持份者合作

共同理想：齊建香港的另一個核心商業區

繼往開來：延續我們成功的故事

文化傳承

連繫過去，現在和未來

啟動九龍東是區議會、分區委員會、各行各業、業主、物業管理委員會以及所有其他持份者建立夥伴關係、循著事業及拓展未來的願景，分別在啟動九龍東的過程中，發揮公共參與的智慧和努力才能實現。因此，啟動九龍東的夥伴關係涉及到社會各界的合作，包括民間、政府、學校、社區團體等，共同認清本港的現況，並致力實踐創新的方法，整合資源，實現願景。
督導委員會

由香港建築師學會和香港藝術發展局聯合組成

林雲峰, JP
楊麗芳林光祺陳翠兒鍾宏亮符展成何建威鄺心怡劉偉基劉柏堅伍灼宜麥蓓蒂蕭國健譚學能王維仁葉長安葉巧兒余烽立詹栩禎

香港建築師學會秘書處

張容美卿
施筱穎
甘樂融
何寶茹
葛予恬
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Aideen Hannon
楊蔭庭關昕暐

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**COORDINATOR IN VENICE**

**The 13th Venice Biennale International Architecture Exhibition (Hong Kong Exhibition) is a programme of 2012 Hong Kong Design Year.**
策展成員
羅健中
喬納森
布路施
林天祥
許焯權
歐華爾顧問有限公司

歐華爾顧問有限公司在香港成立，公司在中國和英國設有辦事處。歐華爾是一個公司集團，旗下有若干致力於城市化可持續發展項目的公司。業務範圍廣泛，涵蓋建築設計、總體規劃和室內設計等多專業領域。歐華爾實踐的核心理念是，我們非常重視項目的好壞，包括環境、社會和經濟三個方面，以及在產業基礎上可持續發展的能力。我們的實踐極力求新的工作方法，它建基於包容性、可持續性和創新性之上。

歐華爾是北京三里屯Village北區和南區案的總建築師。该项目於2010年獲得世界建築節獎，並獲得香港建築師學會城市設計類特別建築獎及2010年世界建築新聞獎商業類獎入圍。

四川畢馬威

﹁隱舍﹂生態酒店獲得2012年香港建築師學會境外優異獎，並於2012年獲得英國皇家建築師協會國際建築獎及2012年世界建築新聞獎酒店建築年度總冠軍獎。

羅健中
羅健中是歐華爾顧問有限公司的董事和創始人，同時也是 INTEGER China（IN的家綠色智慧公司，在中國推廣智慧和綠色發展的機構）的董事。羅健中曾就學於蘭開夏郡的Stonyhurst學院，並在倫敦大學建築研究院學習建築學。在過去這些年裡，羅健中屢獲殊榮，包括香港的建築師學會年獎和十大傑出青年獎。羅健中的設計項目已獲得了眾多獎項，來自世界各個機構組織，包括英國皇家美術院、香港建築師學會、香港規劃師學會和美國建築師學會。羅健中現在是香港一系列社區組織的主席和許多政府顧問委員會的成員。他是香港特別行政區的太平紳士。

喬納森
喬納森是歐華爾顧問有限公司的董事，領導倫敦工作團隊。他在倫敦大學建築研究院任教，作為設計導師已有12年。

布路施
布路施先生是歐華爾顧問公司的董事，擁有30年以上的設計和設設計管理工作經驗，並從事大學設計教育多年。1992年創建歐華爾以前，布路施已有經營數家設計顧問公司的經驗，並有廣告和遊歷經驗。他原來是產品設計出身，而後成為英國建築及設計大師Sir Terence Conran公司太平洋區董事總經理。

林天祥
林天祥畢業於香港中文大學及英國劍橋大學，現為歐華爾顧問公司的董事。林先生現於歐華爾顧問公司負責多項重要設計工作，包括:昆明世博 INTEGER智能生態城、香港一連接維港及維多利亞公園新地標發展項目、新加玻怡豐城旗艦項目、中國國內多個博物館及大型複合發展項目、新加坡濱水發展項目、香港明愛會香港仔中心、香港九廣鐵路沙田至機場高速鐵路展館及總站等。他於2002-2003年任香港中大社會工作學系副教授。

許焯權教授
許焯權教授是香港中文大學文學院副院長(外務及總務)、文化及發展研究中心主任、何善衡書院院長及院務委員、中國文化研究所副所長，台灣中正大學哲學與人類學系教授，香港中大中國文化研究所副所長，台灣中國文化研究所副所長，台灣兼台灣中國文化研究所副所長。許焯權教授獲美國康乃爾大學建築學士、英國劍橋大學哲學碩士及博士學位，曾任香港大學文化政策研究中心總監。許焯權教授是香港特別行政區的太平紳士，他曾服務於不同的國際建築評論家，包括聯合國教科文組織中國文化研究所副所長。
策展者聲明

城間／城內

魅筆生城

提出的主題—「共同點」有雙重含義：共用的領域／共用的領域。他希望重新聯繫建築師，既有建築師之間的相聯繫，也有和廣大公眾的聯繫，並探索到我們如何共同創造共用的建成環境。在香港，「共同點」的雙重意義日益重要。「一國兩制」的原則被不斷質疑。香港如何保持一個不同於中國內地的系統，以及這一不同的系統如何面對和包容公眾的參與來創造我們的未來？香港今日之成功有賴於商業的活力，而在尋求新的發展道路的同時，香港能否保持這種商業的活力？另一方面，民選在未來的歲月裡，香港能否保持更為多元、更富有文化和可持續的長治常規。

香港的新型社區有兩個新的大型發展項目的機會，這意味著以上這些問題變得前所未有的重要。計劃中的九龍東和九龍西地區的開發是世界上最大規模的發展項目之一。歐華爾為2012年威尼斯建築雙年展香港策展商提出的建議是，策展將以九龍東為主題，展現該區域的現狀和構想中的項目。

啟德機場停用後，為這裡的重新改造提供了可能性。關於如何重新改造的爭論從那以後變得日益激烈。歐華爾相信這個大片城區的再造工程將創造一個富有魅力的區域，將展現出消費社會的密集投資、發達網路和高密度開發的狀況。同時，香港展覽及策展有限公司將透過九龍東城市更新項目中實際的和構想中的主題，將過去、現在和未來的故事串聯起來。我們認為，策展將記憶和個人經驗魔法般地結合到總體規劃中，同時推進了當地社會的討論和對話。展覽將因為這個非常特殊的情況，闡述我們的立場時，歐華爾汲取了很多康德關於「共同感受」的定義，作為「共同點」的概念源起。」

判斷力批判，伊曼努爾·康德

**判斷力批判**，伊曼努爾·康德

策展人認為香港是否保持獨立的個性，同時融入大珠三角體系的一部份？

我們展現城市在九龍東的大型發展項目，同時也展現民間的無組織，正式規則的當代發展和基礎性實驗的活動。這維護城市社區的自主性以及在兩者之間的衝突和聯繫。這個展會使得香港在中國內地的發展中，成為一個新興的家園。
香港建築師學會

香港建築師的專業團體。該學會共有120位資深會員，超過2500名正規會員及約800名聯繫會員、畢業生會員和學生會員。2007年，一個新的成員類別，公司會員被引入，到2012年7月1日，共有168名公司會員。學會由一個理事會統籌。理事會的成員包括一位會長、兩位副會長、一位榮譽秘書長、一位榮譽財務長、八位一般成員、上屆會長（當然委員）和六個部門的主席。香港建築師學會致力於提升香港建築教育和實踐，同時推廣和促進知識的獲得，探討不同藝術和科學的相互聯繫。學會的使命是提升香港的建築設計創意水準。學會通過積極參與大型國際展覽，推動香港躋身於國際專業前沿。學會成功主辦了2006、2008及2010年威尼斯國際建築雙年展（香港展覽）及2012年威尼斯國際建築雙年展（香港展覽），並與香港藝術發展局共同主辦。

香港藝術發展局

香港藝術發展局於1995年成立，是政府指定發展香港藝術的法定機構，專責策劃、推廣及支持本港藝術的廣泛發展（包括香港的文學藝術、表演藝術、視覺藝術及電影和媒體藝術）。藝發局致力於培育繁榮的藝術環境，並提升巿民的生活質素。藝發局促進社區對藝術和藝術教育的廣泛參與，鼓勵藝術評論，提升藝術管理，加強藝術政策的研究工作。為實現培育藝術團體的三個主要目標，提升藝術標準並探討藝術家的發展機會，將採取以下發展策略：

- 支持推廣藝術家和藝術團體，以利於藝術追求
- 為鼓勵藝術和藝術教育的廣泛參與，推進藝術管理，提升藝術團體的管理
- 加強公眾參與，探討藝術空間、培養策略性合作夥伴，整合藝術資源
- 提升藝術標准並探討藝術家的發展機會

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館長獻辭

香港藝術發展局主席 王英偉先生 SBS 太平紳士

繼往開來，香港藝術發展局（藝發局）與香港建築師學會將再次攜手合作，參加年於威尼斯舉行的第十三屆「威尼斯建築雙年展」，向國際展示香港建築藝術優秀獨特的一面。今年，展覽以「魅筆生城」為主題，希望能展現香港九龍東過去隱藏的歷史，並揉合城市未來的發展，檢視未來九龍東的活化計劃。香港是一個人口稠密的城市，單是九龍東已提供了 320 公頃、貴而且重要的活化空間。九龍東將會是全亞洲中最大型的活化項目之一。在是次展覽中，策展團隊與十三個參展單位將會以不同的角度探索、發現九龍東的過去、現在和未來的生活空間。作為展覽的合辦單位，我們會憑著多年來參展的經驗，協助策展團隊籌辦及落實是次展覽，並希望藉著此展覽進一步鞏固香港在國際建築界的地位。

香港建築師學會會長 林光祺先生 HKIA RA

香港建築師學會和香港藝術發展局自 2006 年起攜手合作，今年亦將第 4 次共同主辦威尼斯建築展（香港展覽），對此學會實感榮幸。威尼斯建築雙年展開幕在即，我萬分期待這建築藝術盛典。香港建築師學會和香港藝術發展局於 2006 年起攜手合作，今年亦將第 4 次共同主辦威尼斯建築雙年展（香港展覽），對此學會實感榮幸。香港是一個人口稠密的城市，單是九龍東已提供了 320 公頃、貴而且重要的活化空間。九龍東將會是全亞洲中最大型的活化項目之一。在是次展覽中，策展團隊與十三個參展單位將會以不同的角度探索、發現九龍東的過去、現在和未來的生活空間。作為展覽的合辦單位，我們會憑著多年來參展的經驗，協助策展團隊籌辦及落實是次展覽，並希望藉著此展覽進一步鞏固香港在國際建築界的地位。

作為展覽的合辦單位，我們會憑著多年來參展的經驗，協助策展團隊籌辦及落實是次展覽，並希望藉著此展覽進一步鞏固香港在國際建築界的地位。
主辦機構簡介
香港建築師學會
香港藝術發展局
策展成員
羅健中
喬納森布施林
天祥
許焯權教授
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﹁觀塘的聲音﹂:
錄像裝置
歐華爾+祈宜臻（香港大學建築學院）
這是一組通過固定的相機視角對觀塘居民現實生活的真實寫照。作為展覽設計的一部份，本作品將帶領觀眾穿梭於一座繁囂的高密度城市，它不知疲倦地晝夜運轉，充滿了競爭與矛盾。一系列的視像將為觀眾提供一種非同尋常的體驗，在這次非線性的體驗之旅中，觀眾將親身感受觀塘區曲折的前世今生，激烈的思維碰撞以及它未來的發展方向。
BIENNALE ARCHITETTURA 2012

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