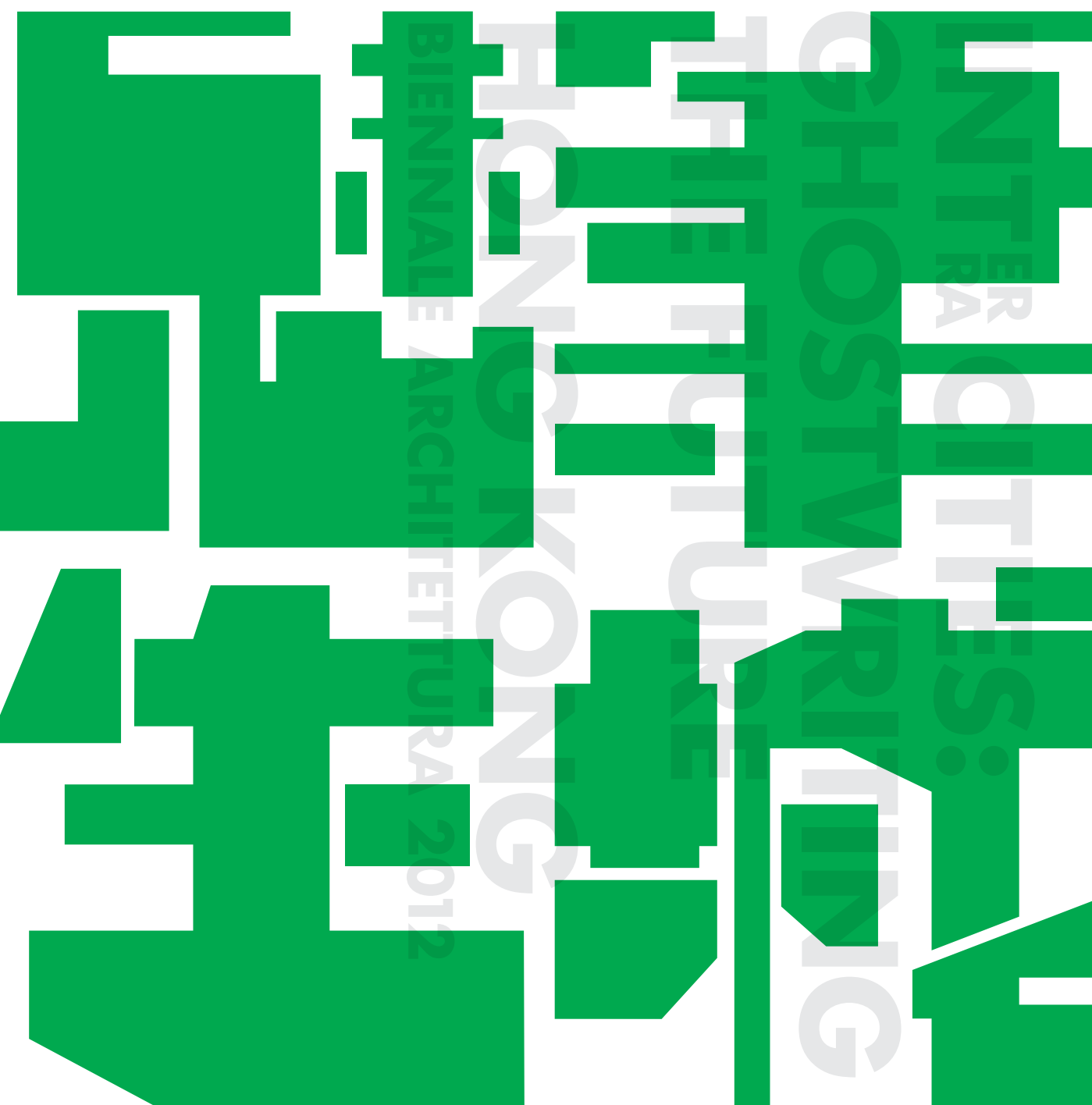




la Biennale di Venezia

13. Mostra  
Internazionale  
di Architettura  
Eventi collaterali



**'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.



**ORGANIZING INSTITUTIONS**  
The Hong Kong Institute of Architects  
Hong Kong Arts Development Council

**CURATORIAL TEAM**  
Christopher Law  
Jonathan Pile  
Patrick Bruce  
Sada Lam  
Desmond Hui

**EXHIBITION PERIOD**  
27th August 2012 - 25th November 2012  
10am-6pm

**VENUE**  
Arsenale, Campo della Tana  
Castello 2126  
30122 Venice  
Italy

[www.venicebiennale.hk/vb2012](http://www.venicebiennale.hk/vb2012)



## 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 LAW and his team were appointed as curator of the Hong Kong Exhibition in the 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 Biennale 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](http://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](http://www.hkadc.org.hk)





## CURATORIAL STATEMENT:

### 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..."\*

\* Immanuel Kant, *Critique of Judgement*

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.



## CURATORIAL TEAM

Chris Law  
Jonathan Pile  
Patrick Bruce  
Sada Lam  
Desmond Hui

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 culture and heritage and 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 bamboo structure and KPMG Community Centre in Sichuan both received a number of awards in 2010, including the ‘Perspective Best of the Best Award’, ‘Sustainable Architecture Award’, and ‘Design For Asia Award’.

The Innhouse Eco Hotel project received the 2011 Hong Kong Institute of Architects Merit Award, and has recently been given an RIBA International Award.

CHRIS LAW is a Founding Director of the Oval 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.

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 a Justice of the Peace of the Hong Kong SAR. The Innhouse Eco Hotel project received the 2011 Hong Kong Institute of Architects Merit Award, and has recently been given an RIBA International Award.

JONATHAN PILE is a Director of Oval partnership Architecture Ltd, the London based design studio of Oval Partnership. He has taught at the Bartlett School of Architecture, University College London, where he has been a teaching fellow for 12 years.

Jonathan graduated from and completed his professional qualifications at the Bartlett School of Architecture, where he was awarded the Bartlett prize two years in succession. From 1985-1992 he was a director at Conran Roche Architects (now Conran and Partners) where he was responsible for numerous masterplanning and urban design proposals across the UK and in Europe, particularly concentrating on the regeneration of former industrial waterfront areas and the planning of new small settlements in ecologically sensitive locations. He has since been responsible for master planning the 500 ha Port of Leith in Scotland and many proposals for new settlements in China, with Oval Partnership, including Acer Aspire in Taiwan. Jonathan has been working on including ecologically driven projects in Asia since 1992 and lived in Hong Kong for five years before returning to London where he is now based. He is currently working

on a variety of projects, including an eco-resort near Lijiang, Yunnan Province and a new city centrequarter for Panjin, Liaoning Province. Kunming, Yunnan Province. His work has been exhibited at the Royal Institute of British Architects, the Architectural Association and the Royal Academy. His ‘Hedge House’ project was shortlisted in the RIBA Future House London competition and widely published and exhibited. Jonathan’s His award-winning design for a solar-powered open-air cinema was exhibited at the Royal Academy Summer Show in 2007. Hand he also writes architectural criticism for A10, a journal of European Architecture. Jonathan and is also a professional photographer.

PATRICK BRUCE 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 product design field, 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.

DESMOND HUI is Associate Dean of Arts (External and General Affairs), Professor and Programme Director of BA in Cultural Management, Director of the Centre for Culture and Development, Director of The Taiwan Research Center and Associate Director of the Research Institute for the Humanities at the Chinese University of Hong Kong (CUHK). He obtained his Bachelor of Architecture from Cornell University, Master and Doctor of Philosophy from the University of Cambridge and was Director of the Centre for Cultural Policy Research at the University of Hong Kong. He has served on various international advisory committees including Expert Advisor to UNESCO and British Council on cultural and creative industries and is a member of the International Committee of Architectural Critics (CICA). He was Guest Scholar at the Canadian Center for Architecture (CCA) in 1998 and Research Fellow of St Edmund’s College, University of Cambridge 1989-90. He is Chief Author and Editor of several government/public studies related to arts and cultural policy including the Baseline Study on HK’s Creative Industries (2003), A Study on Creativity Index (2005) and Study on the Relationship between the Pearl River Delta and Hong Kong’s Creative Industries (2006) and Advisor for the Annual Survey of the Arts Sector in Hong Kong (2010). He was selected as Lead Curator for the 11th International Architecture Exhibition of Venice Biennale Hong Kong Pavilion in 2008 and was consultant to Rocco Design Architects Ltd for the conceptual master plan design of the West Kowloon Cultural District Development (2009-2011). His research interest and expertise is on the inter-relationships of art, architecture, culture, economy and policies through an interdisciplinary approach in the arts, humanities and social sciences. Recent topics of investigation include manpower in arts and culture, art and the public, architecture and creative industries, strategies for cultural districts and clusters, heritage conservation and urban regeneration.







## ACKNOWLEDGMENTS

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Formed by members from  
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catalogue and website  
designed.

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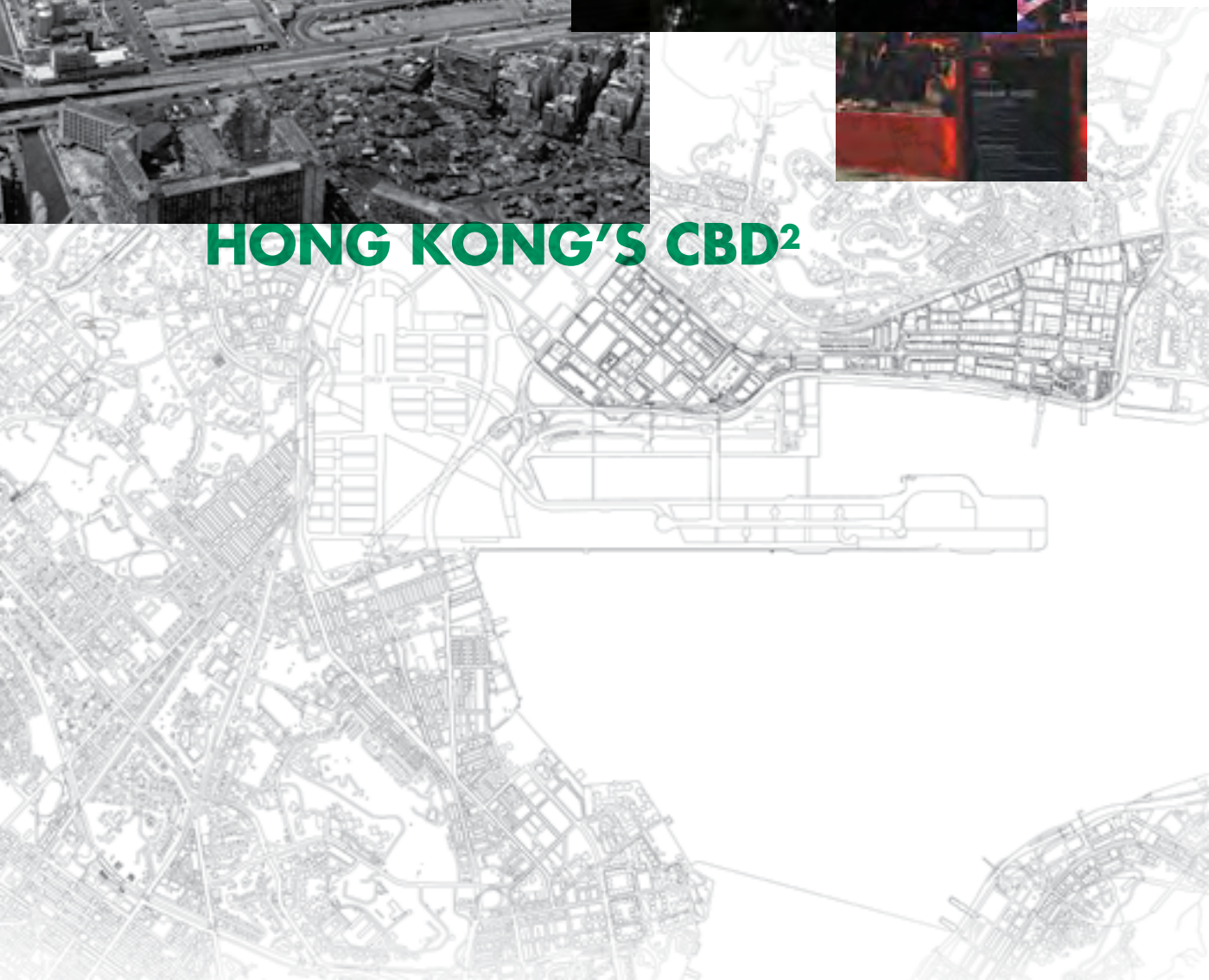
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## HONG KONG'S CBD<sup>2</sup>



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 m<sup>2</sup> office space have been completed.

The National 12<sup>th</sup> 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.

### VISION: 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 facilitate 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 m<sup>2</sup>, 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.

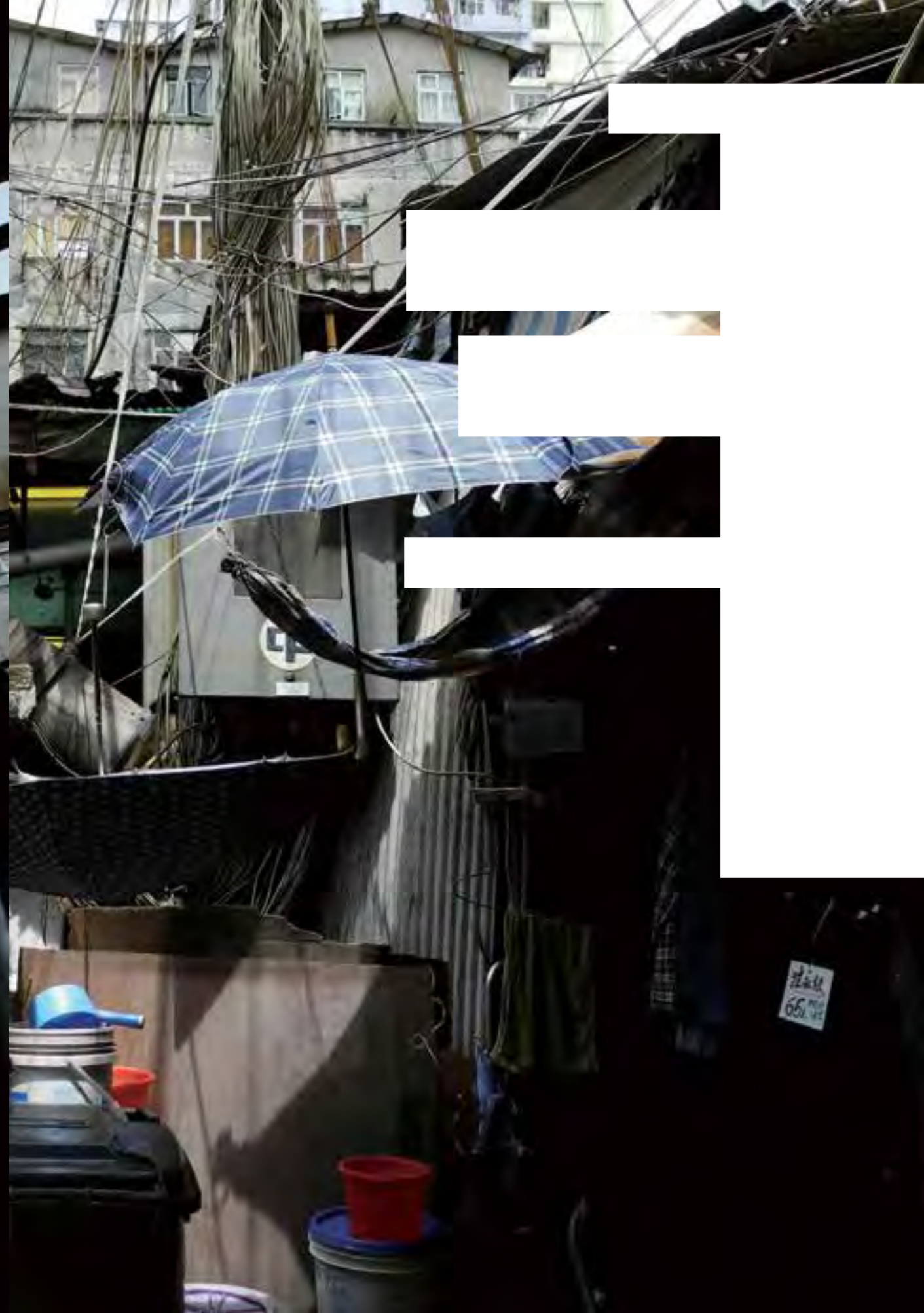
### PARTNERSHIP: Work with all Stakeholders

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.

















## 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."

### 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.





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.

I AM THE APIARIST.







#### 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.”

## I AM HAVING MY LUNCH BREAK.

The speed and scale of urbanisation in China is unprecedented. The traditional social realms of the street and courtyard are being lost. We need to re-state the importance of the local and the particular and the importance of the individual voice in the face of top-down uniformity. A repeated physical object that can be placed in very different cultural and spatial contexts becomes a datum, a device for 'reading' a place. At the same time it can act as a conduit, connecting remote locations, reasserting our shared needs and desires.

#### 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.



# I AM WATER.

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.



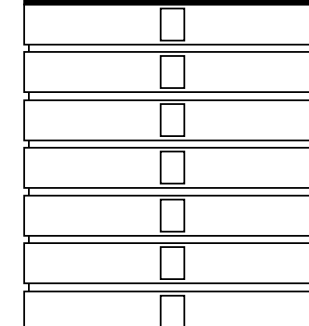
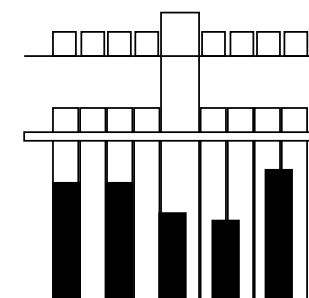
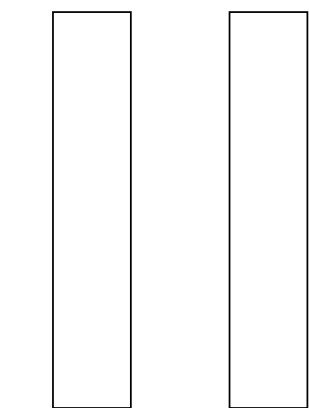
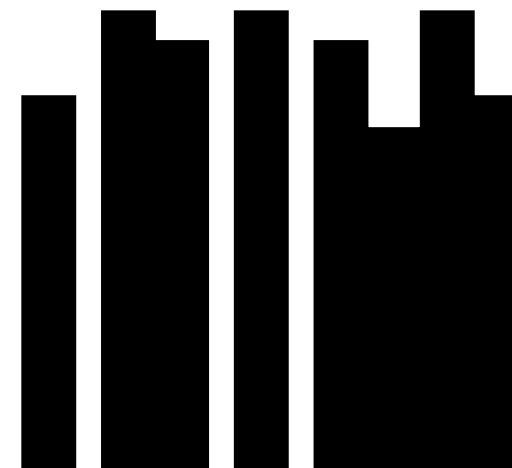
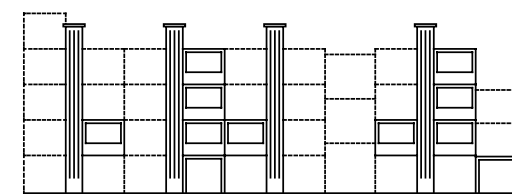


GARDEN OF TOWERS

## I AM THE ARCHAEOLOGIST.

"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, ArChoi, 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.





THE CULTIVATION OF URBAN CRACKS

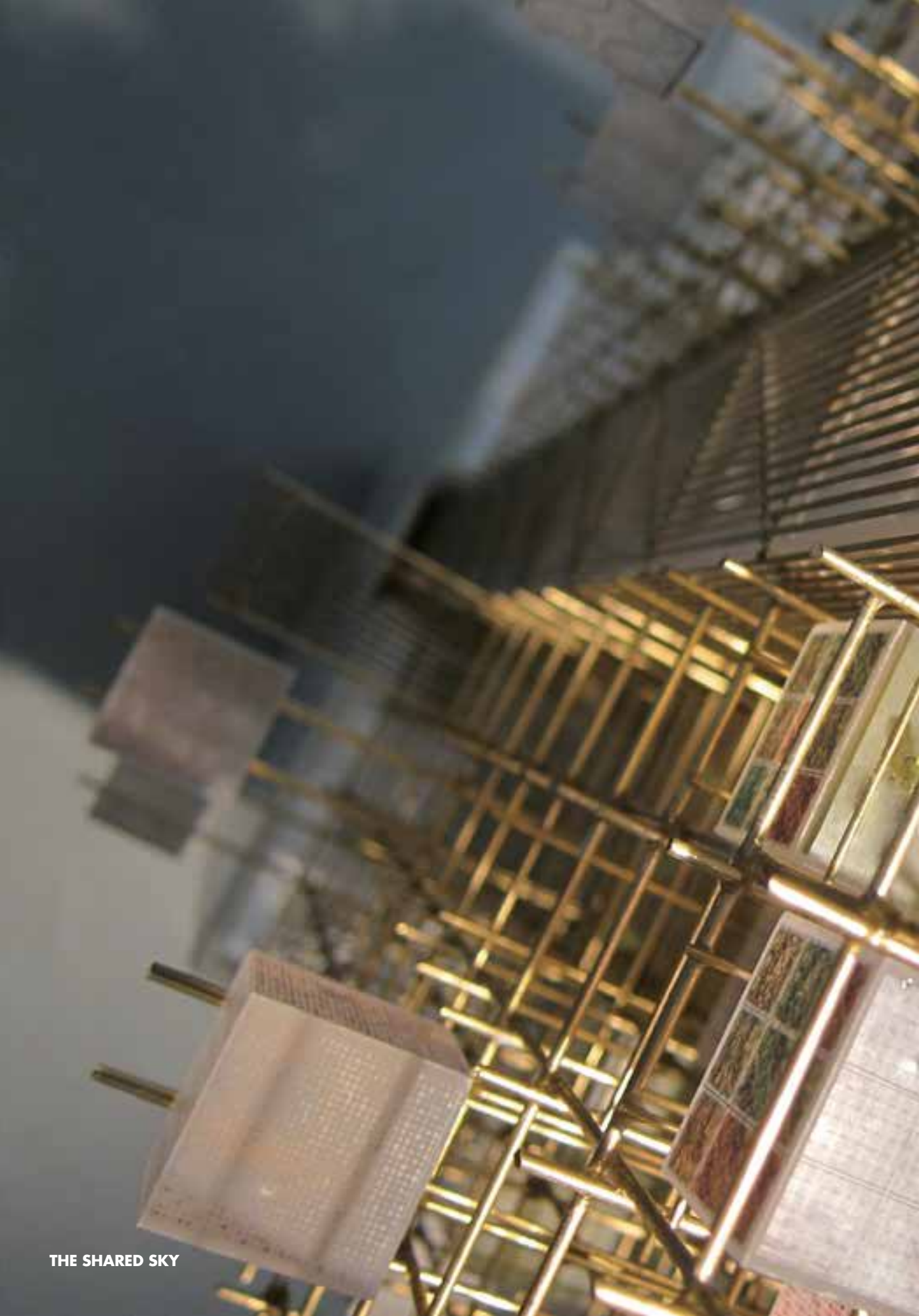


I LIVE IN A CAGE.

"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-scraper 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-scraper, 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.



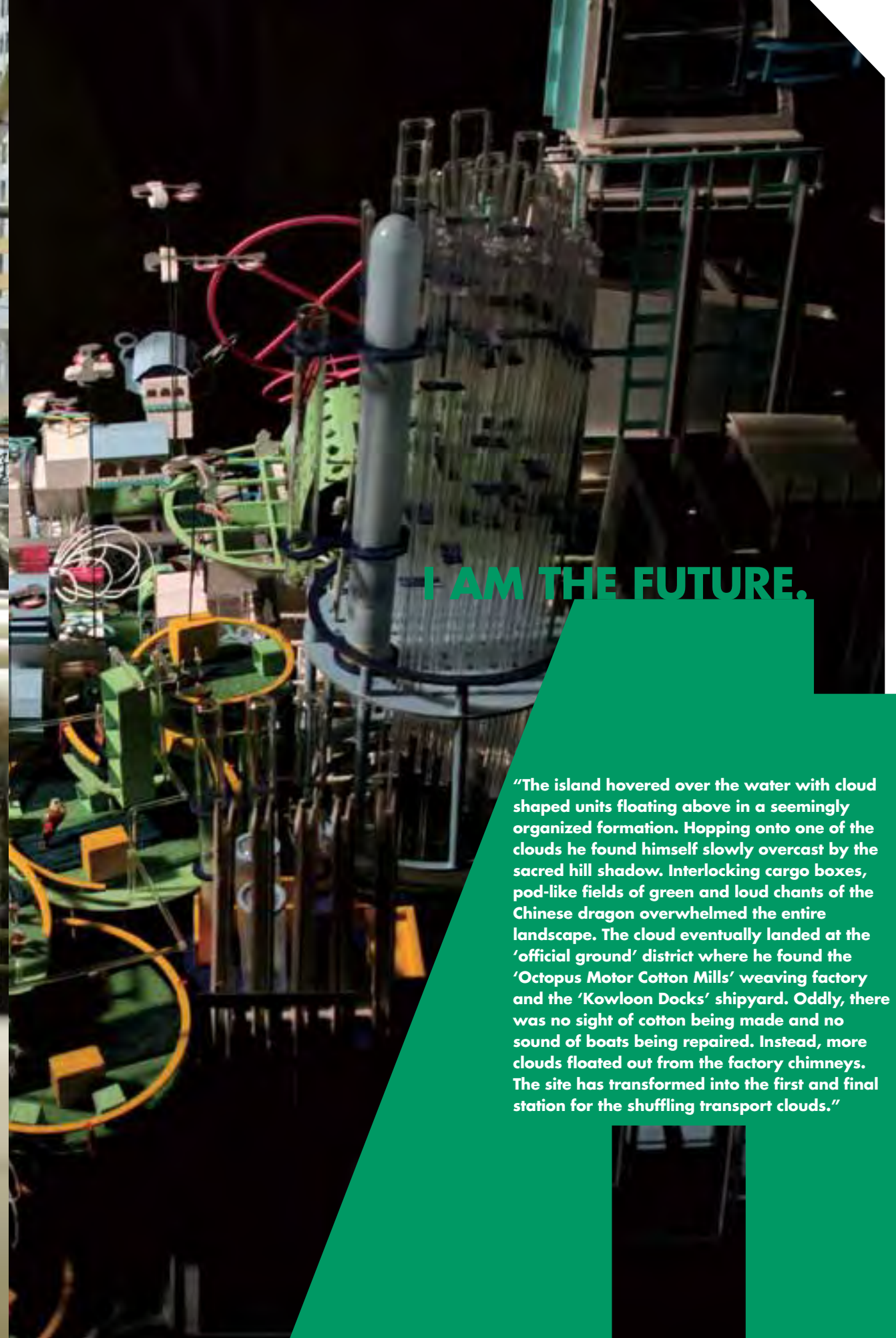
## I AM THE RIVER.

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 FUTURE.**

"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.





#### KAI TAK CRUISE TERMINAL

Lead Designer: Foster + Partners

Client: The Tourism Commission of the  
Government of Hong Kong SAR

Project Manager: Architectural Services

Department of the Government of Hong Kong SAR

Project Architect: Wong Tung & Partners Ltd.

Main Contractor: Dragages Hong Kong Ltd.

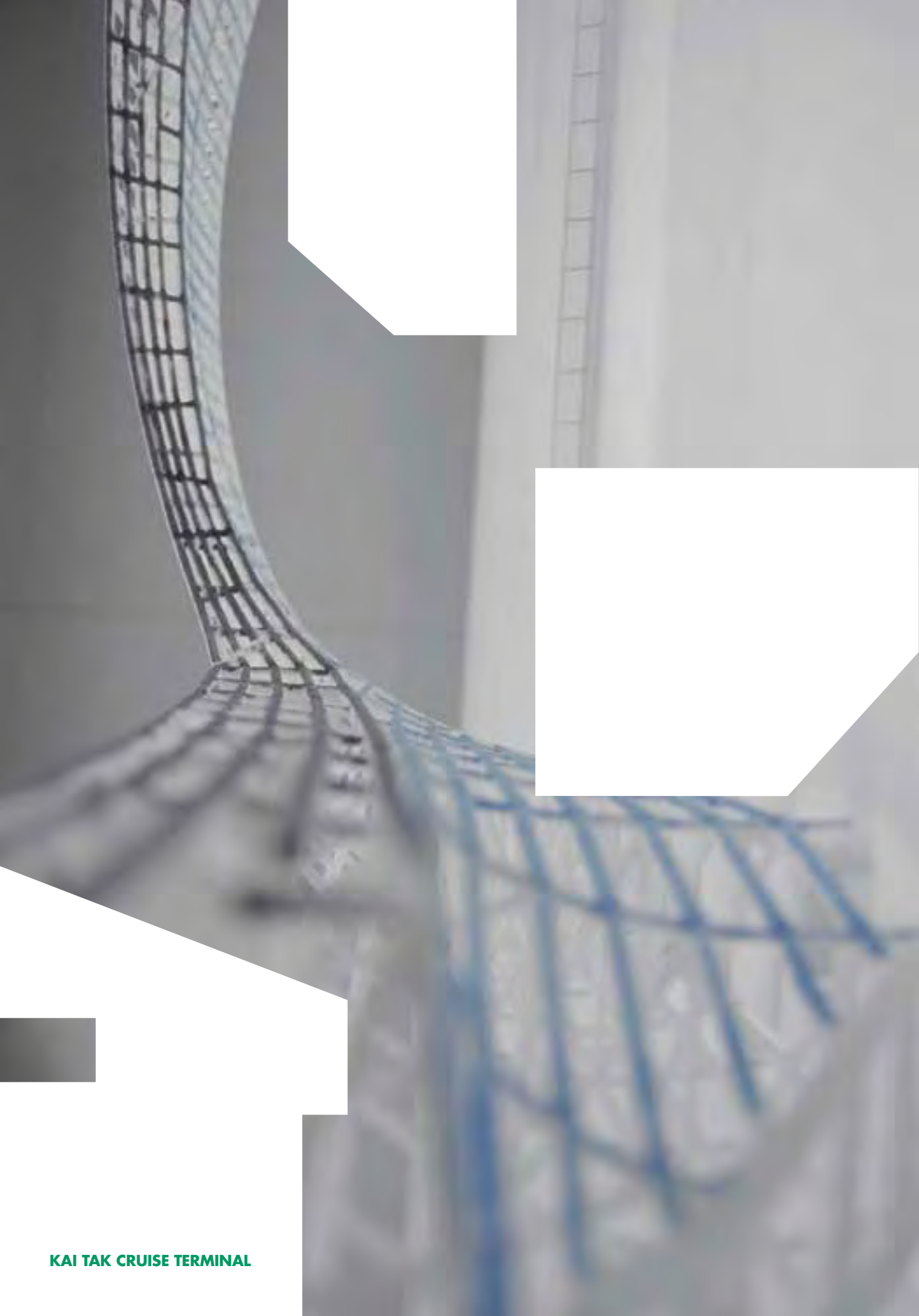
Civil, Structural, Building Services, Landscape,  
Environmental and Traffic Engineering: AECOM

"The Cruise Terminal, currently under construction at the tip of the former Kai Tak runway 13 continues Foster + Partners unique association with the design of gateways into Hong Kong such as the KCRC station terminus from China and Chek Lap Kok Airport Passenger Terminal. It will be one of the foremost cruise facilities in the world. The terminal's sustainable design combines a number of energy saving measures, as well as generating power from renewable sources and making use of recycled rain water for cooling. The vision is that the building will be used 24 hours a day, with a public roof garden providing a stage for recreation with open and covered spaces for activities such as family picnics, outdoor dining and wedding banquets with stunning views of Hong Kong."

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.

I AM SIR HO KAI.





KAI TAK CRUISE TERMINAL

#### INTEGER HOTEL

Architect: The Oval Partnership

Toby Neilson, Mags Bursa, Johan Hybschmann,  
Peaker Chu

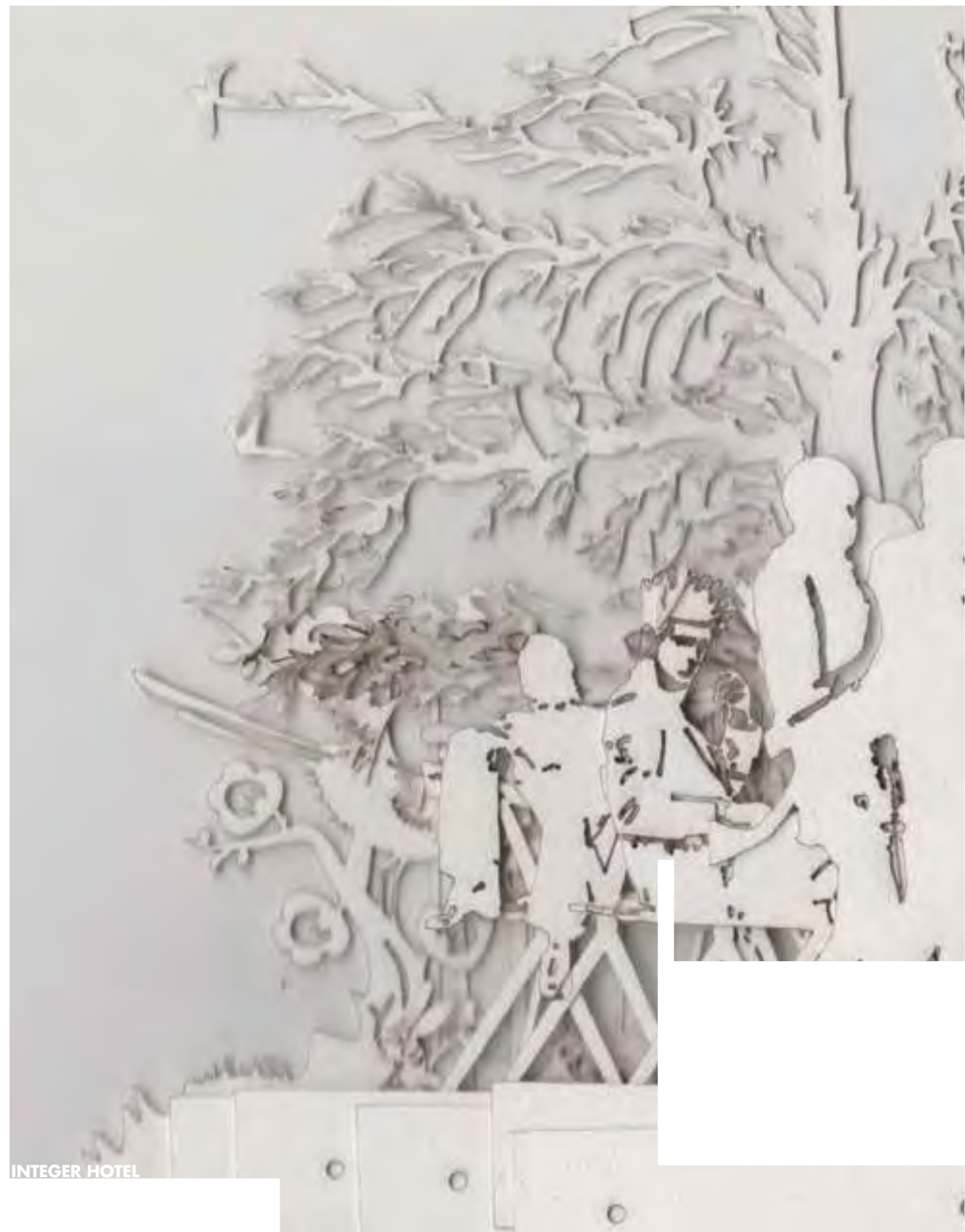
A concept model, by the London and Hong Kong studios of Oval Partnership, working with Integer, exploring ideas for a micro-boutique smart hotel for Hong Kong.

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 have seen it all.

**I AM THE HOTELIER.**





INTEGER HOTEL



#### BRIDGE CITY

Architect: Rocco Design Architects Limited

Rocco Yim, Freddie Hai, Martin Fung, May Fung  
(HKICC Lee Shau Kee School of Creativity)

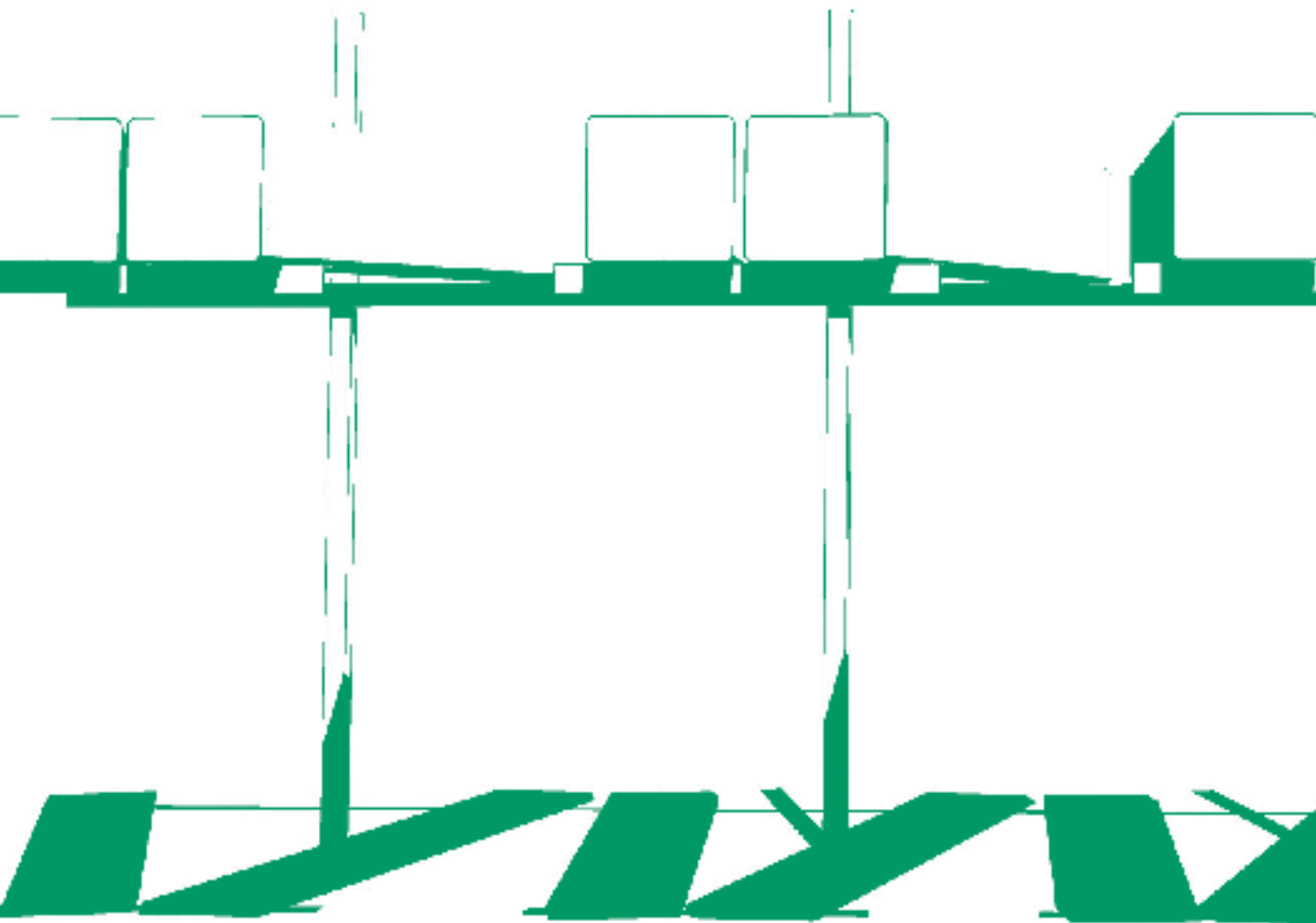
“Venice and Hong Kong have this in common: we are both bridge cities. In Hong Kong, a fast-developing 21st century city honeycombed with opportunities, bridges are needed to span terrains of cultural, traditional and historical differences as well as physical boundaries. Our story is inspired by the 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.”



## I AM A BRIDGE.

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.





I have lived my life beneath the undercarriages of passing jets. Your luggage sailed within yards of my television aerial, the same television you claimed you could see from your business class seat as you were tilted past me in your final approach, fishing for your mobile. Now I have begun my final approach. Doors to manual and crosscheck.

I AM OLD.

#### 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 preferencing 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





“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’.”

[illegible]





I AM YOUR DESIRE.

#### 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. 起飛  
藝術家：陳展程

2. HK FARM  
梁培圖 · Glenn Eugen Ellingsen,  
Matt Edmondson

3. HK HONEY  
梁志剛

4. 凳記  
建築師：歐華爾

5. 塔上花園  
建築師：歐華爾

6. 重組都市「韓陰」  
藝術家：Hour25 Production

7. 「移」室宜居  
香港永久性臨時住屋「症」  
建築師：歐華爾

8. 啟德河綠色通道社區教育專案  
建築師：鄭炳鴻

9. 印象都市：啟德  
建築師：穴設計工作室

10. 啟德郵輪碼頭  
總設計師：Foster + Partners

11. INTEGER 酒店  
建築師：歐華爾

12. 橋的城市  
建築師：許李嚴建築師事務所有限公司

13. FLAT FOR FLAT  
建築師：呂元祥建築師事務所

14. 二次都市  
ANTs Studio

15. HIDDEN AGENDA  
林曉霞

16. 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 Hang Chan, Peter Lampard,  
Kenneth Sit 與 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。

17. 「觀塘的聲音」  
錄像裝置  
歐華爾 + 祈宜臻（香港大學建築學院）

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

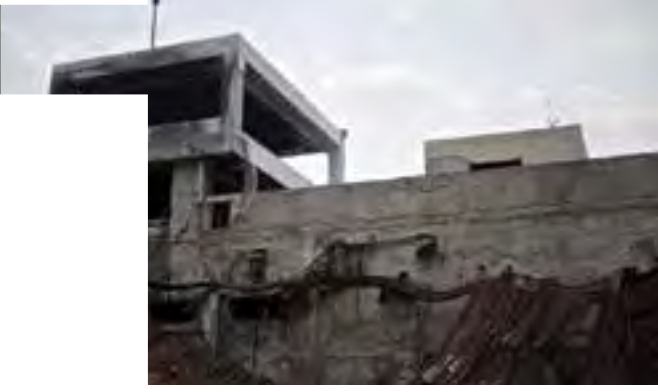
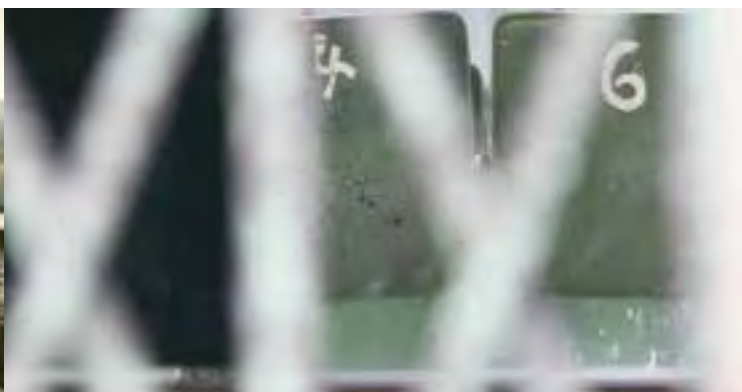
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Kimi Lam

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 Sit 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.

ENTRANCE





被抹去的地方





## 我是地圖測繪員。

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割和測量。  
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 Hang Chan, Peter Lampard, Kenneth Sit 和 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此這些場所中的人們自然而然地使用和發揮。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

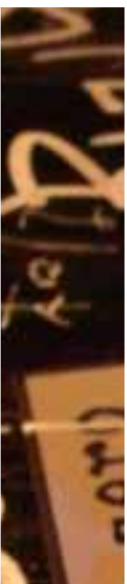
林曉霞

Hidden Agenda 是觀塘工業區一個獨立的現場音樂表演地點，與當地眾多獨立經營的文化人和藝術家有聯繫。他們的「自己動手製造」的方式贏得了很多音樂愛好者的支援，他們致力於推動香港的文化規劃和藝術自由。2009 年以來，Hidden Agenda 組織了超過 1,000 場樂隊和藝術表演。

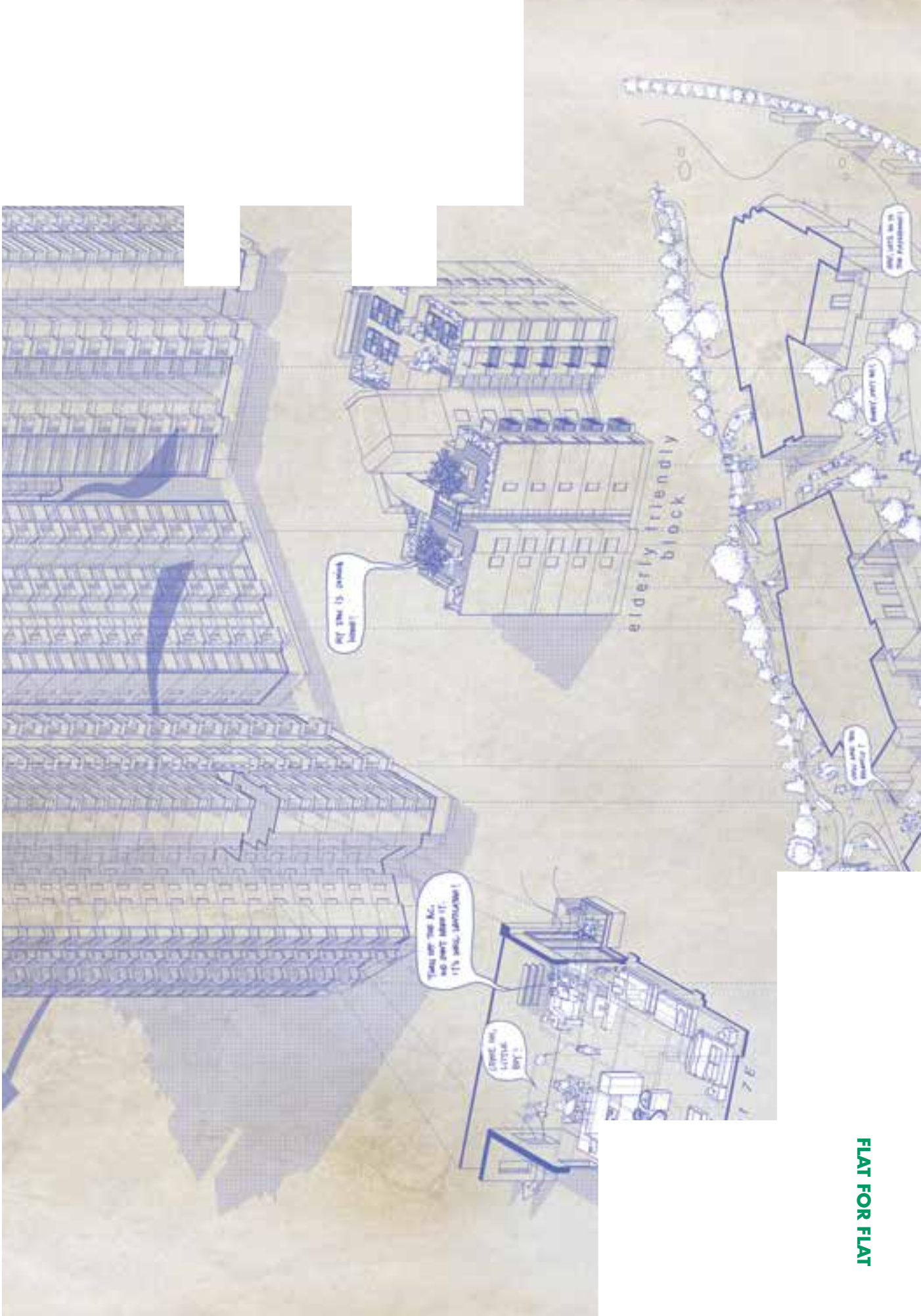
觀塘現有超過 1,000 個獨立藝術家工作室、樂隊排練場地、街頭藝術工作坊和電影後期製作室。這些都是在城市體制轉變後逐步出現的。

收到香港地政署的警告信後不久，Hidden Agenda 決定給音樂場地內和附近的所有一切錄影：從音樂表演、觀眾訪談、員警行動、街頭抗議，到會議、工業區夜生活，再到撿起街道上的棄置傢俱。

我是你的欲望。







# 我是香港精神。

## 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的如何並行。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。





# 我老了。

我一直生活在過往的起落飛機下面。你的行李就在我家電視天線以上幾碼之處飛過。當你傾斜地坐在飛機上，飛機最後進場經過我家時，你坐在商務艙裡可以看到我家裡播放的電視，同時你摸索著掏出手機。我也已經進入人生旅程的最後階段了。請將所有艙門轉為手動，並檢查機艙。

## FLAT FOR FLAT

建築師：呂元祥建築師事務所：

程玉宇，李嵐虹，楊慧欣，江浩欣，黎永鋒，呂東妮，阮穎彤，李昭明  
Flat for Flat 是香港市區重建局的獨特開發項目，它為受影響搬遷的住戶興建新的住宅單位。項目的重點是為市區重建過程中重新安置的人們提供社區設施。在機場搬遷前，九龍城、土瓜灣、新蒲崗和九龍灣都是極端的環境。嘈雜而污染。然而它們有生氣勃勃的社區鄰裡。惡劣的居住環境反而產生了很有活力的街道生活。隨著機場搬遷，這些區域變成黃金地段。一些原居民將由於高昂的租金和新開發的需要而遷出重新安置。

新啟德 Flat for Flat 社區避免商品價值的最大化，而以創造共用空間為優先。屋頂空間不出賣，而設計為共有的室內外休閒設施。在地面層提供充足的綠化，而不設置具有高經濟價值的停車場。







## 我是一座橋。

我是你繁榮的關鍵。我的影響力遠超過我立足的兩岸，我不屬於任何一邊。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。

### 橋的城市

建築師：許李嚴建築師事務所

嚴迅奇，解端泰，馮景行，馮美華（香港兆基創意書院）

「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。」





太陽之下無新事，我已看透人生百態。

## 我經營酒店。

### INTEGER 酒店

建築師：歐華爾

Toby Neilson, Mags Bursa, Johan Hybschmann, Peaker Chu  
一個原型設計，由歐華爾倫敦和香港工作室完成，與 Integer 合作，  
是香港的一個微型精品智慧化酒店。

在未來，當城市資訊網路日益發達，建築物就可以保留過往居民的生活習慣和願望的真實記憶。該項目探討的不僅是我們設想酒店在這背景中作為建築類型的新方式，還有這一新型的電子重現，以及它可能如何影響我們未來對在何處和如何居住的理解。



## 我是何啟醫生。

我是醫生、律師及孫中山的老師。我的女婿區德是一個成功的傢俱店主，我和他一道從事啟德的房地產開發。我們的開發專案位於水濱，過去，來訪的輪船在那裡泊岸。我是社區的重要人物。該項目失敗了，我在債務纏身，健康惡化中死去。我的家庭因此陷於困頓。

### 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

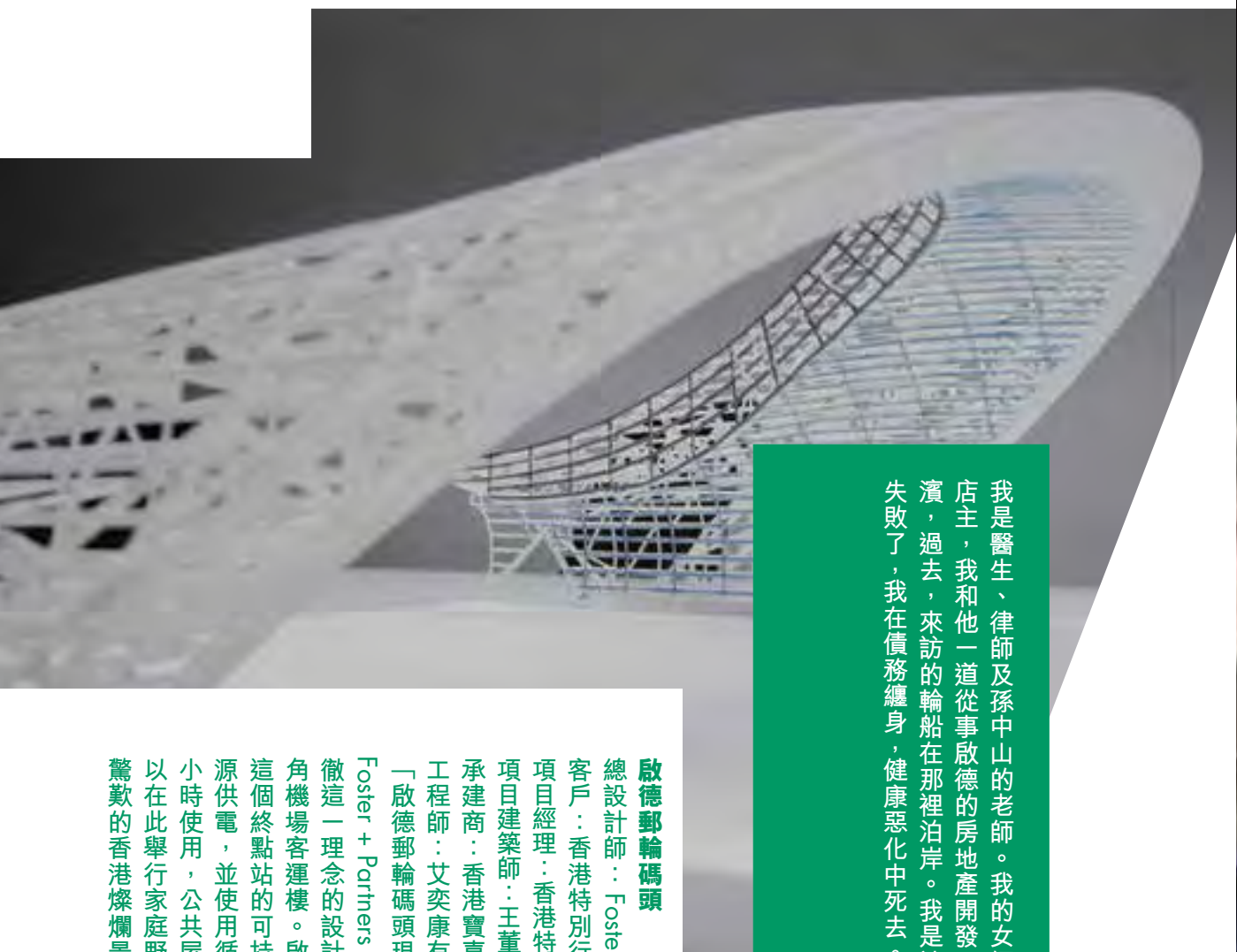
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項目建築師：王董建築師事務所有限公司

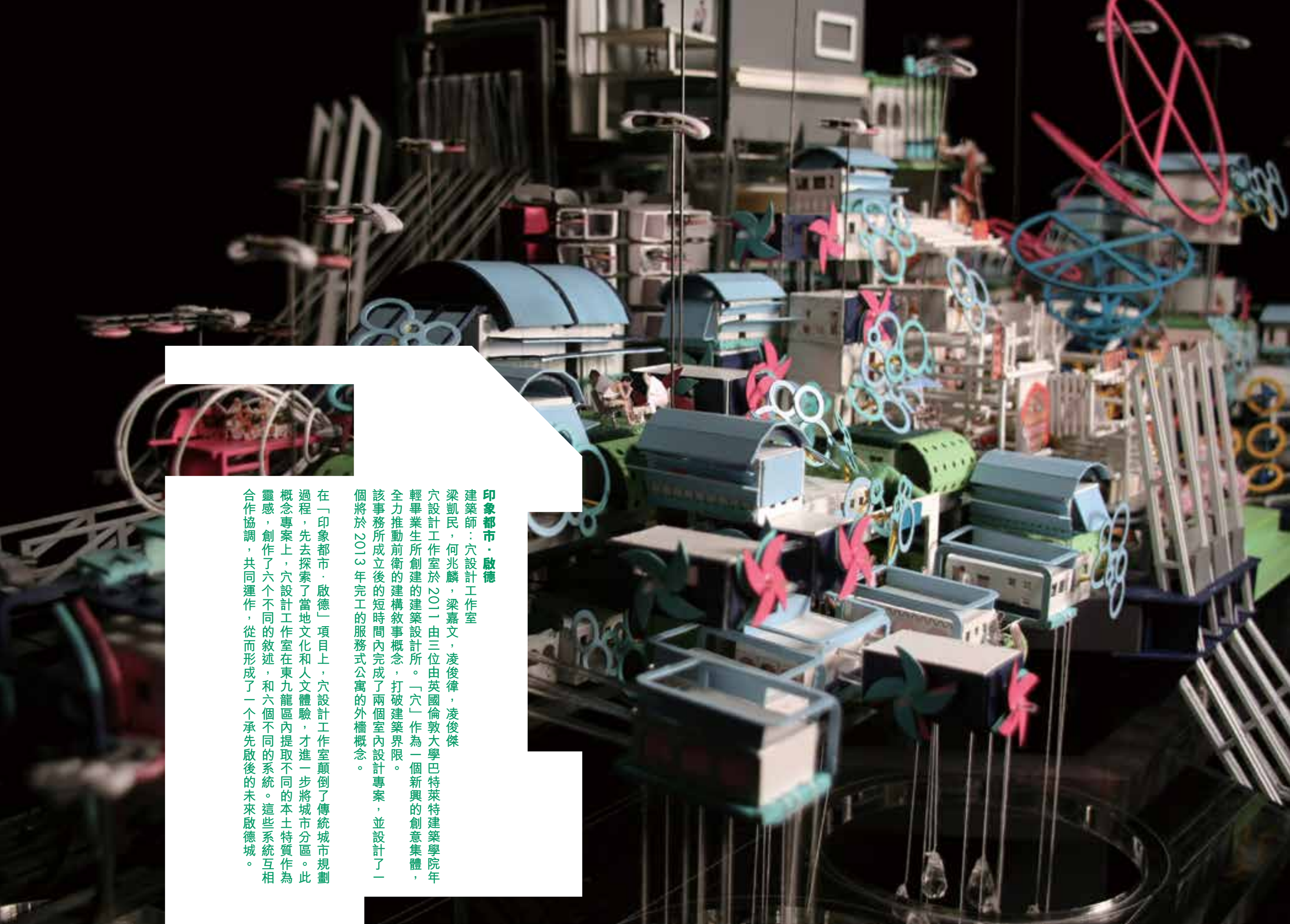
承建商：香港寶嘉建築有限公司

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

梁凱民，何兆麟，梁嘉文，凌俊偉，凌俊傑

穴設計工作室於2011由三位由英國倫敦大學巴特萊特建築學院年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牆概念。

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，從而形成了一個承先啟後的未來啟德城。



# 我是未來。

「這個島嶼懸浮在水上，有雲狀的物體很有規律地飄於其上，彷彿形式了島內的交通架構。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櫃和一片片豆莢狀的綠化田地。越向城中進發，發現整片紅色的內城景觀淹沒在龍的呼喊之中。乘雲到達了名叫「官富場」的地點，這裡掛有不同紡織工廠的招牌：「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，紡織工廠裡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，城島的西南邊已變成這雲狀交通單元體的起點和終點站。」





## 我是河流。

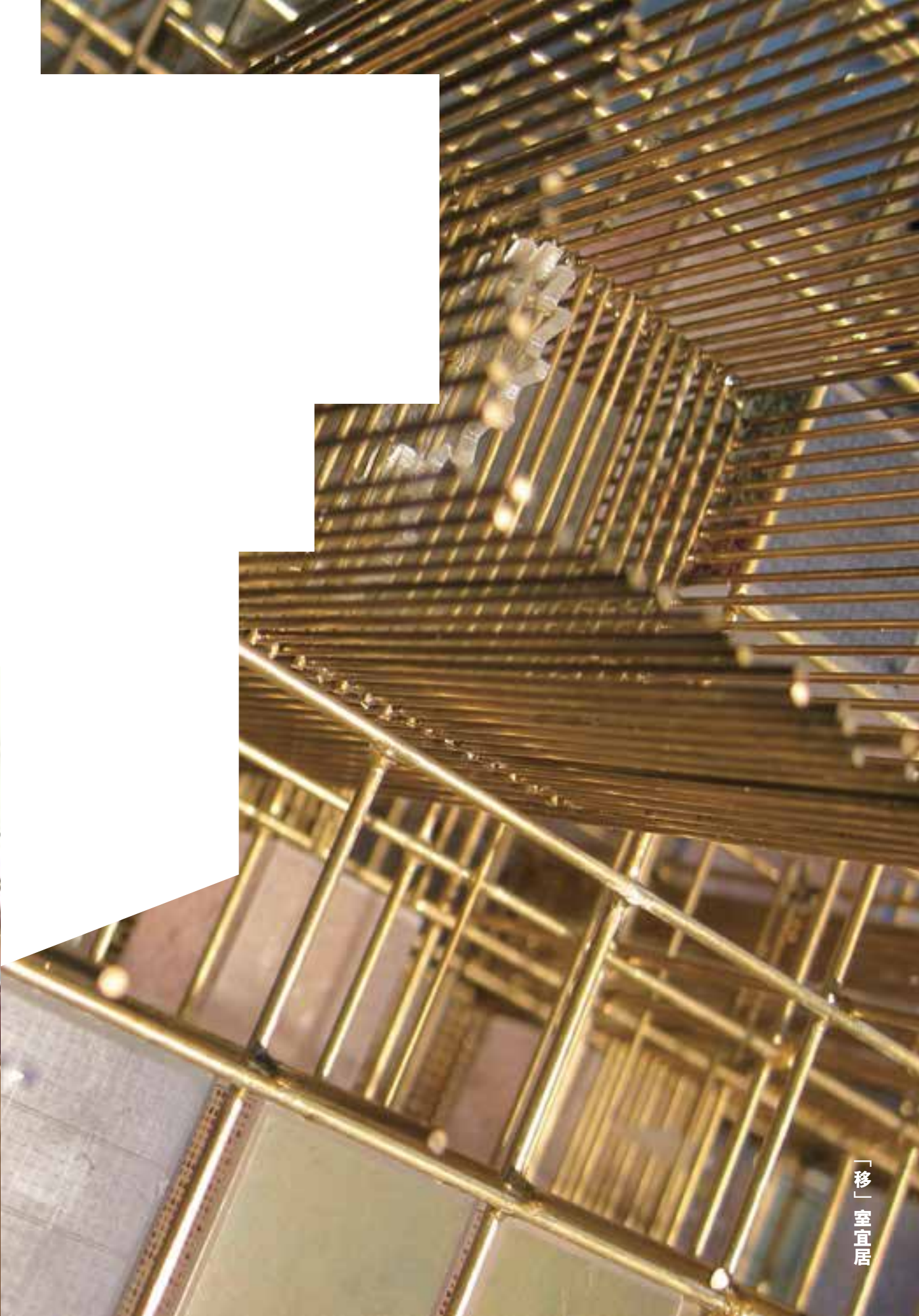
我將人類定居點播撒到世界各地。海洋、港灣、湖、河流、池塘和溪流決定了村落、市鎮和城市產生的位置。

我如此施予恩惠卻被判了罪。人們用大壩阻擋我，用涵洞管道改變我的流向，用泵將我抽取排出，好像我罪孽深重，應該被重重遮掩起來。

### 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。







## 我住在籠中。

「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

#### 香港永久性臨時住屋「症」

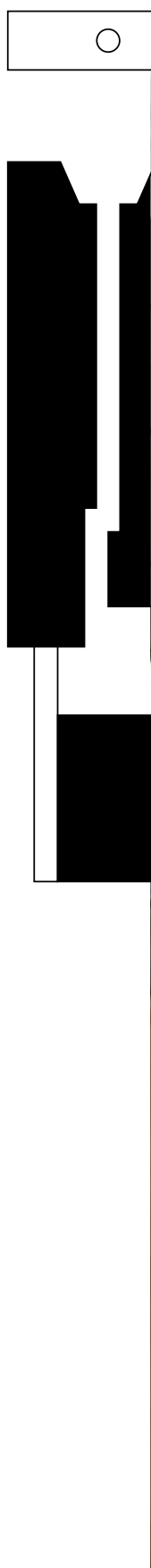
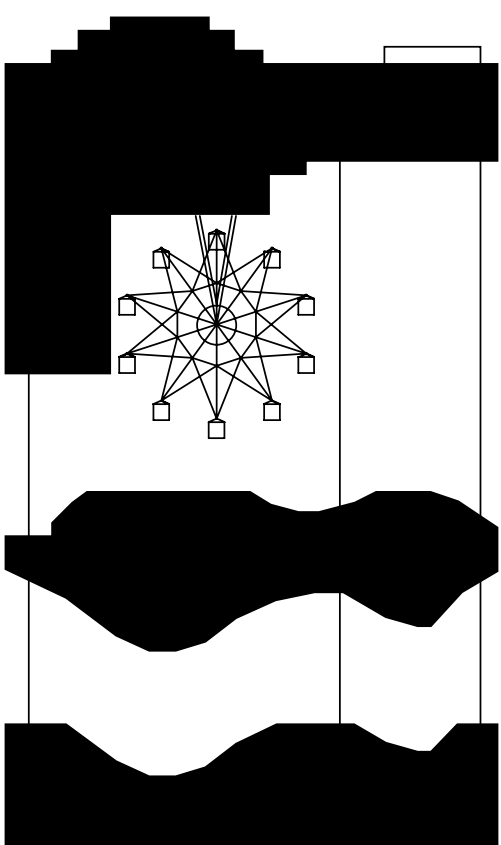
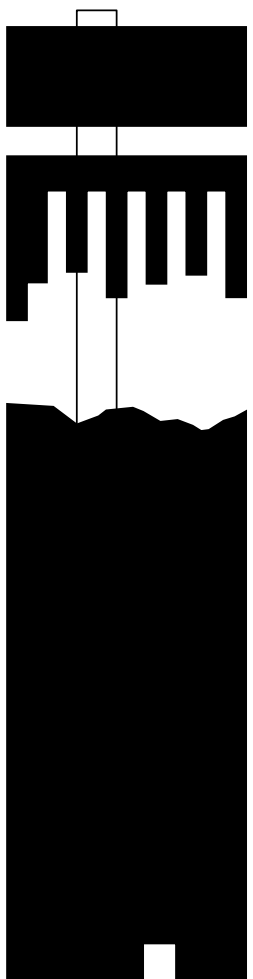
建築師：歐華爾

梅詩華，劉嘉欣，張國麟

這是對香港持續增長的所謂籠屋的一個回應。白天，這個摩天樓將掩藏在城市結構中。夜晚，這些單元體將轉化並伸入空中，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，佔據了天空領域。







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。

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」。

**重組都市「罅隙」**  
藝術家：Hour25 Production  
黎永鋒，蔡杰宏，陳堯坤，蘇子淳，羅煒瑜，紀逸純







「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：

**我是考古學家。**





# 我是水。

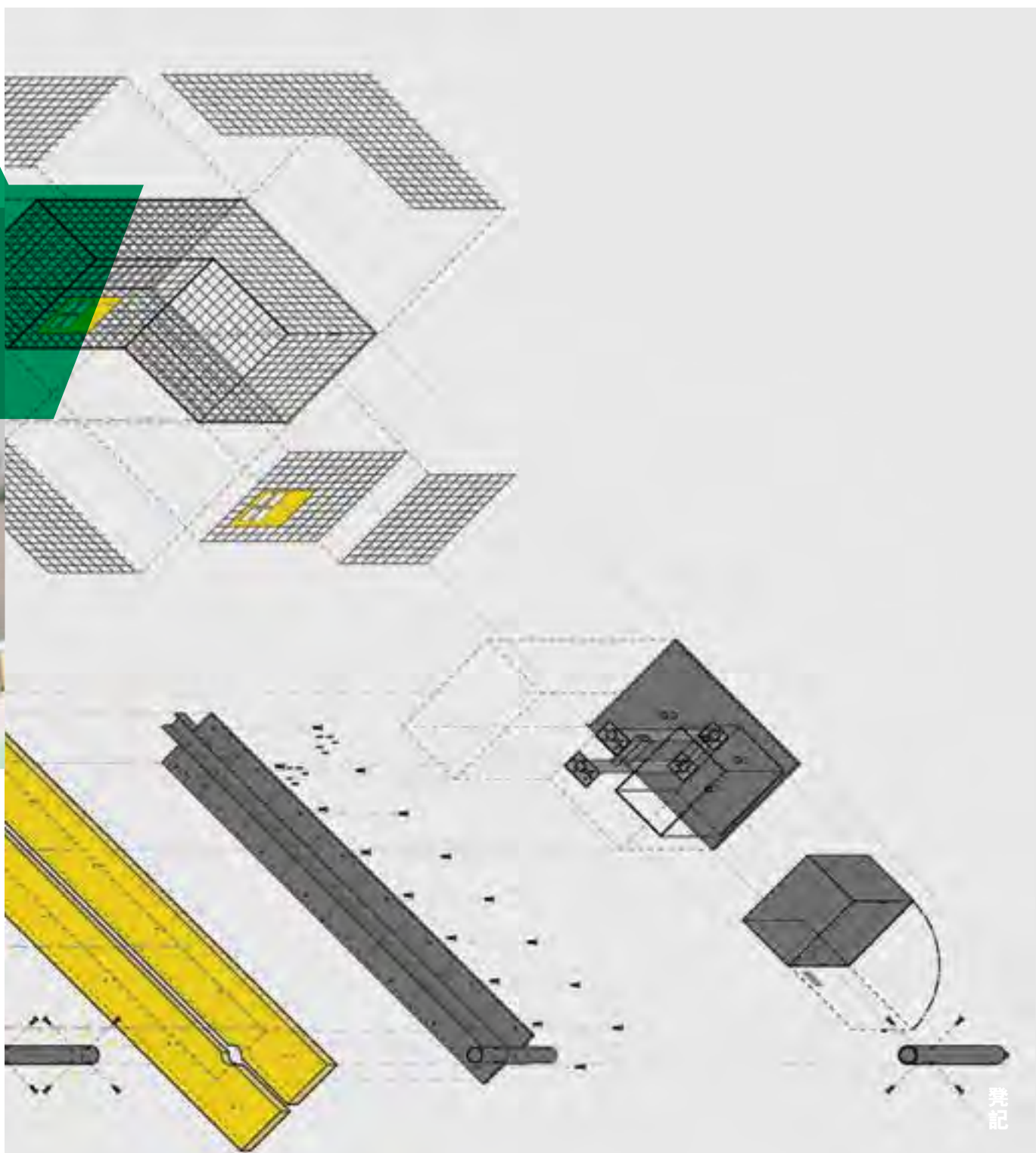
## 塔上花園

建築師：歐華爾

Johan Hybschmann, Kim Walker

這個「三角多面體」模型，由歐華爾倫敦和北京工作室完成。它探討的是，在城市的整個新城區的總體規劃內，圍繞一棟塔樓的公共空間如何安排。新城區的總體規劃以一個新型生態公園為中心，是一個整合起來的城市生活綜合體。綠色空間將不僅用於休閒和文化，也將用於分享、城市農業、水耕培養和微氣候改善。它是高密度開發的一個另類替代模式原型。高密開發集中在邊緣區域而在中心區域創造一個公園。該公園用來自周邊塔樓的中水灌溉。

珍貴的水流。建築、人們、植物，吸收我，過濾我，保留我。我是蒸汽。我是冰。我塑造地景。我在地裡。  
我在空中。我在你身體內。我是你的生命。







## 我在午休。

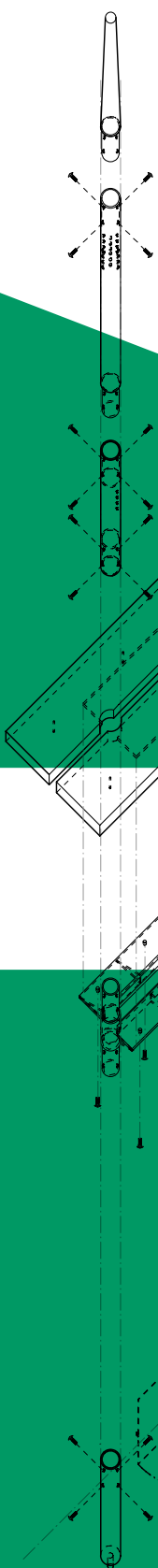
中國的城市化速度和尺度都是前所未有的，作為傳統社會領域的街道和院落正在消失。面對這樣一個自上而下要求整齊劃一的管治模式，我們必須重申地方性的重要性，特別是那些個體呼聲的重要性。在文化和空間背景不同的各個地方，我們放置一個同樣的藝術裝置。這個藝術裝置成為一個基準，用來幫助「解讀」它所處的場所。同時，它是一個連接不同地方的渠道，重申我們的共同需要和欲望的重要性。

### 凳記

建築師：歐華爾

Kim Walker, Johan Hybschmann, Stephen Henderson

該街道長凳設計，由歐華爾倫敦工作室完成。我們在世界上的不同地方、不同文化和時區工作，對此情況，我們演化出一個回應。它既是普遍的又具有場所的特殊性。一個特製金屬筐，裡面填入源自當地的碎石，並於其中播種當地植物。座位成為雨水收集器，讓雨水經過漏斗流入金屬筐。座位感測器測算坐在長凳上的人數，資料上載到網路並顯示於內置計算器上。城市中的聲音和談話被記錄，傳遞給世界另一個地方的「雙生」凳。這凳收到了從香港「雙生」凳傳來的它所在地的聲音。





## HK FARM

梁志剛・Glenn Eugen Ellingsen, Matt Edmondson

HK FARM 是香港的熱心農人、藝術家和設計師于 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。展覽作品包括記錄我們生產製作過程的照片、本地植物在可移動的木制培植器裡的生長情況，以及 HK Farm 的一本雜誌。」

## HK HONEY

梁志剛

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路，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의 指定地點。展覽作品包括藝術家合作的照片和藝術品，以及設計產品，全在我們自己製作的、塗上了蜂蠟的木蜂箱裡。」







我是養蜂人。

蜜蜂用兩種方式尋找食物。一個是感應兩極磁波的太陽羅盤，這讓她即使在雲層中都能有準確的飛行導航。另一個它體內的「記時鐘」，這讓她計算出飛行距離。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。







## 我是飛行員。

「啟德如同香港的脈博。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200呎，而在飛機跑道的周邊滿布著屋頂和障礙物，常在無線電測高度350呎以上。每到此處，耳邊的近地告警電腦自動測試系統就不斷地呼叫，而每次越過屋頂時，高度提示系統都重複作響。我們要時刻注意以下兩個導航標誌：

每當飛機無法著陸需要重新爬升時，如果開始爬升的位置超過了1.72測距位置，飛機將無法避過機場周邊的多重障礙物，而導致撞山。

飛機開始著陸時，要留意不要碰撞附近水域裡那些中國帆船的桅杆，它們通常高過135呎。」

### 起飛

藝術家：陳展程

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，在此按原尺寸重造。

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，贏得眾多獎項。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。

















## 香港的CBD<sub>2</sub>

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。隨着機場遷往赤鱗角、香港製造業的基地北移，這區失去了一些舊有的活力，留下大量未有被充分使用的工業大廈。另一方面，隨著香港金融及服務業持續興旺，很多跨國公司都在香港設立區域總部和區域辦事處，香港傳統的商業中心區已無法應付這些公司對優質辦公室的需求。一些私人發展商憑着敏銳的市場觸覺，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。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。為了充分利用內地迅速發展的機遇，並維持香港的地位和長遠發展，穩定而充足的優質辦公室供應至為關鍵。

在2011至12年的施政報告中，行政長官宣布會採用富遠見、相互協調的綜合模式，加快把九龍東轉型為另一個具吸引力的商業區，以支持香港的經濟發展。具體而言，有關的工作將涉及土地用途檢討、城市設計、加強連繫及相關的基礎設施。

### 共創理想：齊建香港的另一個核心商業區

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1萬5千餘間的公司並提供10多萬份的職位。由啟德發展區所帶來的協同效應及動力，將會促進九龍東進入新的發展台階。政府會採用具遠見、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。

### 繼往開來：延續我們成功的故事

自1986年3月24日第一架商用民航機着陸後，啟德機場一直都是世界上最繁忙的機場之一。而在香港製造業的全盛時期，觀塘的工廠產量佔了香港製造業近五份之一的總銷售額。在過去的十年間，全港新建寫字樓總供應量的40%建在觀塘和九龍灣商貿區，有力地支撐了香港的持續經濟增長。根據估計，九龍東潛在的寫字樓供應量可達至540萬平方米。這數量相等於中環區現有寫字樓數量的兩倍。繼往開來，九龍東將會成為香港的另一個核心商業區。

### 文化傳承：連繫過去、現在和未來

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80和90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，區內的工廈為本港文化藝術工作者提供土壤。九龍東內的工業傳統及文化傳承應受尊重，成為獨一無二的城市設計元素，啟發公共藝術靈感，在城市演變的過程中，連繫過去、現在和未來。

### 夥伴關係：與所有持份者合作

起動九龍東是區議會、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的一個平台。起動九龍東的願景要靠集體的智慧和努力才能實現。因此，起動九龍東辦事處會以「與民共議」的模式，制訂建議和落實方案。我們歡迎高瞻遠矚的建議，並致力嘗試創新方法，整合資源，實現願景。



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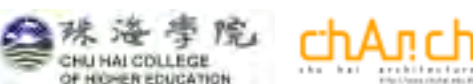


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## 策展成員

羅健中

喬納森

布路施

林天祥

許焯權教授

## 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實際情況，包括環境、社會和經濟方面，以及建立在產業基礎上的創新能力。歐華爾的實踐非常關注環境問題、社區發展、經濟可持續性和文化遺產的認知性，為亞洲的實踐積極尋求新的工作方法，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 北區和南區專案的總建築師。該項目入圍 2010 年世界建築節獎，並獲得 2010 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——安康社區中心的竹結構在 2010 年獲得一系列獎項，包括 2010 年透視設計大賞總冠軍獎和綠色環保建築冠軍獎，以及 2010 年亞洲最具影響力設計銅獎。

「隱舍」生態酒店獲得 2012 年香港建築師學會境外優異獎，並於最近獲得 2012 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。

學院夏季展覽作品。他還為 A10 撰寫建築評論，這是關於歐洲建築的刊物。他也是專業攝影師。

## 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，並有廣泛工作和遊歷經驗。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 INTEER 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、新加坡怡豐城一旗艦項目、中國國內多個博物館、及大型混合發展項目規劃及建築設計。林先生曾任總設計的項目包括：北京三里屯 Village、香港明愛賽馬會香港仔中心、香港九廣鐵路沙田中環線港島區物業發展、新加坡海洋線會展站及總站車廠、香港水警總部發展、香港基建及規劃展館、香港 Z 的家展館、昆明世博 INTEER、天津近代工業博物館等。林天祥於 2002-2003 年在香港中文大學主持建築設計工作室，香港大學建築系副教授。

## 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）、文化及宗教研究系教授、文化管理學士課程主任、文化及發展研究中心主任、何善衡書院舍監及院務委員、人文學科研究所副所長，台灣中國科技大學兼任講座教授。許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。他曾服務於不同的國際顧問委員會，包括聯合國教科文組織

## 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 INTEER China (CN) 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 Stonhurst 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衆多獎項，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。他是藍屋城市保育和社區參與籌畫指導委員會主席，也是香港建築師學會環境和可持續發展委員會主席。羅健中是香港特別行政區的太平紳士。

## 喬納森

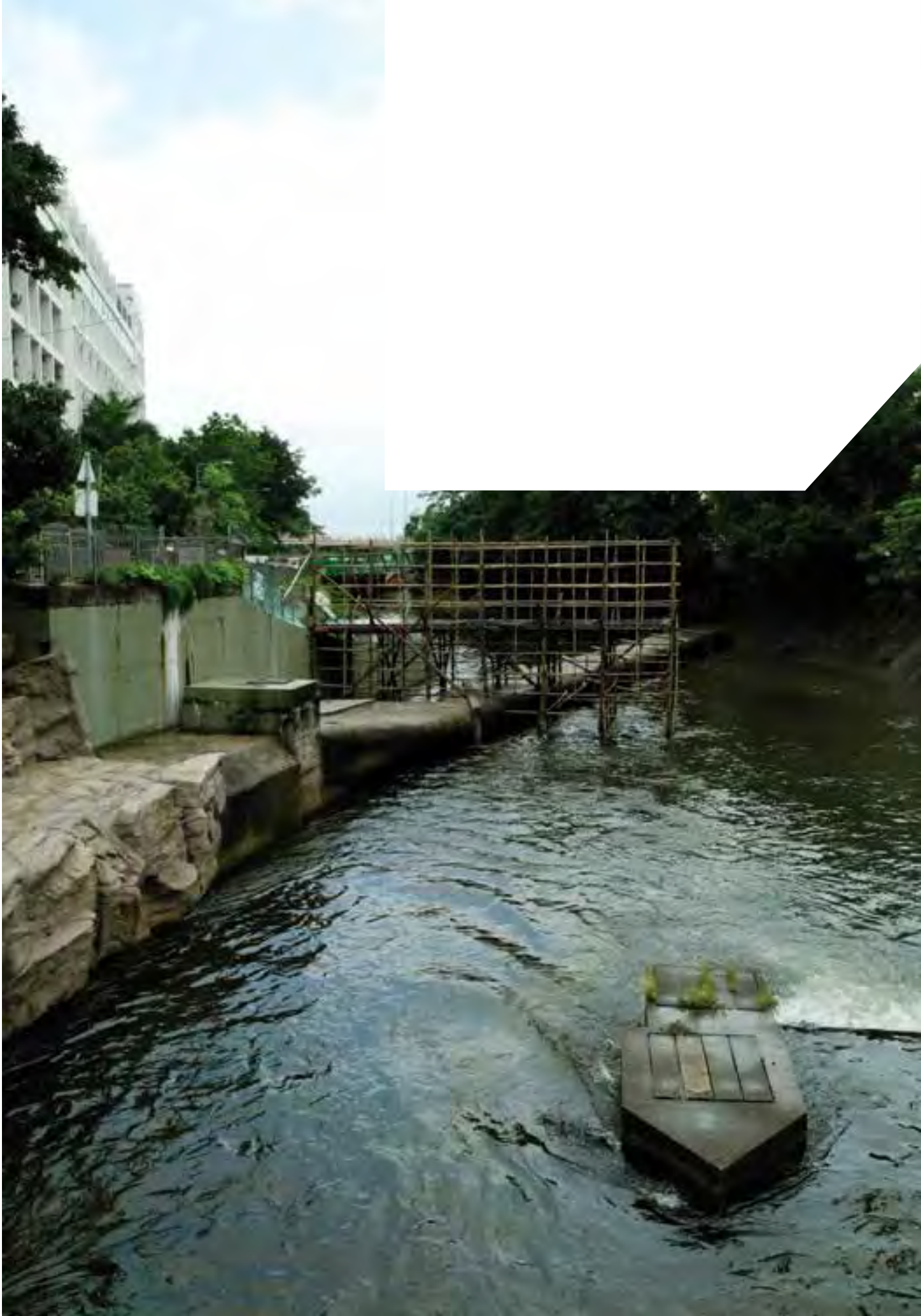
喬納森是歐華爾顧問有限公司的董事，領導倫敦工作團隊。他在倫敦大學建築研究院任教，作為設計導師已有 12 年。

喬納森畢業於倫敦大學建築研究院，連續兩年獲得學院獎。

1985-1992 年他是康蘭設計的董事，負責英國和歐洲的大量總體規劃和城市設計專案，特別是濱水前工業區域的更新，以及生態敏感區域的小型居住區規劃。喬納森曾負責 500 公頃的蘇格蘭港口和中國許多地方的新區規劃，包括臺灣 Acer 新鎮。他從 1992 年起參與亞洲的生態規劃項目，在香港居住 5 年後返回倫敦。他現參與各種項目，包括雲南麗江的生態居住度假區、遼寧盤錦的新城規劃。喬納森的作品展示在英國皇家建築師學會、英國倫敦建築聯盟學院和英國倫敦皇家藝術學院。他的「Hedge House」項目入圍英國皇家建築師協會 Future House London 競賽並廣泛宣傳和展出。他的太陽能戶外劇場是獲獎作品，入選 2007 年英國倫敦皇家藝術

和英國文化協會文化和創意產業專家委員，也是國際建築評論家協會成員。他于 1998 年任 Canadian Center for Architecture (CCA) 客座學者，1989-90 年任劍橋大學 St Edmund's College 研究員。他是若干政府／公共藝術文化政策研究的首席作者和編輯，包括：《香港創意產業基線研究》（2003）、《創意指數研究》（2005）和《珠三角及香港創意產業》（2006）和《香港藝術界年度調查報告》（2010）。許教授獲選為 2008 年第十一屆威尼斯國際建築雙年展香港館的首席策展人，是許李嚴建築師事務有限公司西九龍文化區發展（2009-2011）概念規劃的顧問。他研究興趣和專長是藝術、建築、文化、經濟和政策的相互關係，通過跨學科的方式研究藝術、人文和社會科學。最近的課題研究包括藝術和文化的人力、藝術與公眾、建築與創意產業、文化區和群體的策略、文化遺產保育和城市更新。





## 策展者聲明

### 城間／城內——魅筆生城

David Chipperfield 提出的主題——「共同點」有雙重含義：共用的理念／共用的領域。

他希望重新聯繫建築師，既有建築師之間  
的相互聯繫，也有和廣大公眾的聯繫，並擴展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民眾的參與來創造  
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，民眾在未來的歲  
月裡，如何能夠更充分地實現更多元化、更富有文化和可持續的  
生活模式？香港能否保持獨立的個性，同時融入大珠三角體系的一  
部份？

香港的核心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。計劃中的西九龍文化區和九龍東城市更  
新項目都是世界上最大規模的發展項目之一。歐華爾為2015年威  
尼斯國際建築雙年展香港展覽提出的建議是，展覽將以九龍東為題  
材，展示該區域各種實際的和構思中的項目。2008年啟德機場停  
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  
從那以後變得日趨激烈。

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，  
將展現出消費社會密集投資、發達網路和高密度開發的狀況，同時

探討在社會政治層面正在起步的情況下，城市建築文化將如何發展  
進步。在這個非常特殊的情況下，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，  
這樣，「：我們並不太去將我們的判斷和實際相比較，而是僅  
僅去和其他人可能的判斷相比較，從而將我們自己置於其他人的立  
場：」\*

\* 判斷力批判，伊曼努爾·康德

香港展覽的策展人歐華爾顧問有限公司將擔當代筆人，通過九龍東  
城市更新項目中真實的和構想中的主題，將過去、現在和未來的故  
事串聯起來。我們認為，展覽將記憶和個人經驗魔法般地結合成總  
體規劃中，同時推進了當地社會的討論和對話。展覽將表現當地的  
歷史和民間傳統，以及今日處於飛速發展進程中的居民生活。

成功的城市是開放而包容的，歡迎多樣性和差異性、容許反對的聲  
音和意見，鼓勵創新。如果沒有這一基礎，沒有了非常規和反權威  
的存在，城市就變成了貧脊的土壤，一切都計劃安排好了，但同時  
也失去了生命力。

我們展示政府在九龍東的大型新發展項目，同時也展示民間的、無  
正式規劃的、當地社區自發性的活動，以及兩者之間的衝突和聯  
繫。這樣的基礎和土壤，如果給予一些養分和水的滋潤，有可能發  
展成富饒的家園。





## 主辦機構簡介

### 香港建築師學會

香港建築師的專業團體。該學會共有150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月一日，共有一68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），今年是第4次舉辦雙年展（香港展覽），並與香港藝術發展局共同主辦。

[www.hkia.net](http://www.hkia.net)

### 香港藝術發展局

香港藝術發展局（藝發局）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，並提升市民的生活質素。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
- 推進藝術管理，提升藝術團體的管理
- 致力於藝術環境和為提出政策建議
- 加強公眾參與，探討藝術空間
- 培育策略性合作夥伴，整合藝術資源

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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，參與今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都市，單是九龍東已提供了320公頃、珍貴而且重要的活化空間。九龍東將會是全亞洲中最大的活化項目之一，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、發掘九龍東的過去、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，FHKIA，RA

第13屆威尼斯國際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自2006年起攜手合作，今年亦將第1次共同主辦威尼斯建築展（香港展覽），對此學會實感榮幸。

雙年展為香港帶來與世界分享建築成就和創意的機會，同時也提供了難得的國際交流平台，讓人們在對話中思索過去、暢想未來。

很高興能在此宣佈羅健中建築師和他的團隊已被委任為是次威尼斯國際建築展香港展覽的策展人。以「魅筆生城」為題，展覽通過來自建築、設計和文化界的十三項參展作品，引領觀眾走進轉型中的九龍東，一同觀察繼而想像這地區經歷再發展後的全新未來。

我們謹此向香港特別行政區政府創意香港致以最衷心的謝意，感激有關專責辦公室贊助和支持。與此同時，對於香港特別行政區發展局，深圳城市建築雙城雙年展組織委員會和所有向本屆雙年展作出貢獻的機構，我們深表感謝。



「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，觀眾將切身感受觀塘區曲折的前世今生、激烈的思想碰撞以及它未來的發展方向。



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

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林天祥

許焯權教授

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## HONG KONG

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