



ART in MTR

港鐵 • 藝術

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Welcome to Art in MTR

歡迎踏上港鐵藝術之旅



Home to more than seven million people, Hong Kong is one of the most densely populated cities in the world. Essential to keeping this vibrant city on the move, carrying over five million passengers each day with world-class service is the MTR — the lifeblood of the city.

The MTR plays a central role in the lives of many people, and in building metro stations, we are creating important civic buildings that improve the quality of life for the communities we proudly serve.

Initiated in 1998, Art in MTR symbolises our long-term commitment in engaging and building communities. With the recent network expansion including West Island Line, South Island Line (East) and the Kwun Tong Line Extension, each new station features specially commissioned artworks that reflect local culture and values. To date, Art in MTR has commissioned a total of 74 site-specific artworks by Hong Kong, Mainland China and international artists, making MTR home to one of the largest collections of public art in Hong Kong.

Art in MTR will continue to grow from strength to strength, making a significant contribution to the artistic legacy of Hong Kong. Each artwork improves the quality of journeys, engages with passengers and provides that moment of reflection in the often-hectic transit environment.

香港擁有超過700萬人口，是全球人煙最稠密的城市之一。要令這個國際城市時刻充滿活力，每日為500多萬名乘客提供世界級鐵路服務的港鐵公司，堪稱香港的運輸命脈。

港鐵與市民的生活息息相關。故此，我們在興建鐵路車站的同時，亦希望創造重要的公共建設，於我們服務所及的社區提升居民的生活質素。

於1998年推出的「港鐵•藝術」計劃代表著我們對聯繫和建設社區所許下的長遠承諾。近年，隨著西港島綫、南港島綫（東段）、觀塘綫延綫等多條鐵路相繼落成，每個新車站均設置反映本地文化特色及價值的藝術創作。至今，我們成功委託了來自香港、中國大陸和世界各地的藝術家，成功創設了74件為各個車站度身訂造的藝術作品。港鐵也因此成為本港其中一個最具規模的公共藝術品系列的展示空間。

我相信「港鐵•藝術」這個饒富意義的計劃將會繼續茁壯成長，繼續為傳承及提升香港的藝術成就作出重大貢獻。每一件車站藝術品，或可為慣常的旅程添上不平凡的色彩，或會引發令人驚喜的互動，在繁忙的交通領域中，為你我觸發多些思考探索玄機。

Lincoln Leong 梁國權
Chief Executive Officer 行政總裁



The journey to a legacy

承傳創新 闊步前行

Andrew Mead 文若德

Chief Architect (ARBUK) 總建築師 (ARBUK)



When Roland Paoletti, the first Chief Architect of MTR, was told a station looked like a cathedral, he replied without hesitation, “No, it is a cathedral.” Indeed, those of us who work in public transit treat every station with reverence. We acknowledge their critical function in the everyday lives of people and our role as custodian of the heritage created by early pioneers such as Roland.

As the fourth Chief Architect of MTR, I am acutely aware of the very big shoes of my predecessors that I fill. Roland was the first person in the modern transit era to design an entire metro network. After leaving Hong Kong he went on to mastermind the Jubilee Line stations in London, quite possibly the single biggest commission of contemporary architecture that the UK has ever seen. Here

in Hong Kong, his legacy is all around us. The bold use of colour, the mosaic tiles and the large calligraphy on the platform walls are all his work. As we renovate and renew the stations, the challenge is how to respect that legacy yet deliver designs that are appropriate for a modern city.

We also look to Roland for a dash of humanity and humour in the early station

designs. The original MTR stations that opened in 1979 have colours referring to their Cantonese names for easy identification. Choi Hung (Rainbow) for example, has a multi-colour band on each platform column, while at the concourse level, panels make a direct reference to the colours of the rainbow. Lam Tin, (with blue in its name) also follows this rule as do many other stations. Another story goes that Roland made Wan Chai Station green as a counterpoint to the area’s reputation as a red light district!

Unfortunately, Roland never had the opportunity to integrate artworks in the early MTR stations, but I would like to think that he would have approved of the changes we have made. Step into Ho Man Tin or Whampoa stations and immediately one can sense his spirit in their design. That they incorporate fantastic site-specific artworks, complementing the use



The interior of Canary Wharf station in London is often compared to a cathedral, showing how stations can inspire and offer more than just function 倫敦金絲雀碼頭車站的內部設計·常獲媲美為大教堂·足證車站亦可形實兼備



of mosaic tiles, demonstrates the care and commitment of the current generation of transit architects to respect the heritage of the MTR.

Our first artworks were commissioned some 20 years ago for the Airport Express that was built as an integral part of the new airport on Lantau Island. Moving the airport from Kai Tak to Chek Lap Kok was a massive undertaking and the planners understood that critical to making the project work was having fast and efficient connections to the city centre. With the stations at Hong Kong and Kowloon equipped with airline check-in desks, bringing the airport experience into town, the Airport Express stands out as an exemplary example of urban mobility and integration.



Many of the older MTR stations have colours that reference their Cantonese names for easy identification. Choi Hung (Rainbow) and Lam Tin (with blue in its name) are just two examples of these. 不少舊港鐵站都採用了對應粵語站名的顏色配搭，讓乘客一目了然；「彩虹」站與「藍」田站只是其中兩個例子。



Artist Louise Soloway Chan (centre) and friends in front of her popular 'Inside, Outside' at Sai Ying Pun Station
英國藝術家Louise Soloway Chan與好友們在她的名作「裡裡•外外」前留影；作品設於西營盤站

Large-scale artworks are strategically located throughout the stations to give a sense of orientation and identity. At Tsing Yi Station, Jun Lai Tsun-tsun's colourful artwork 'Ocean Garden' creates a lively atmosphere at the arrival hall. Along with other outstanding works such as 'Dancing Ribbons' by Sheng Shan-shan and Mark Dziewulski at Hong Kong Station, the start of MTR's collection of artworks could not have been better.

Since then, many other artworks have been added throughout the network. Often using mosaic tiles, such as Lucia Cheung's piece at Central Station titled 'Home with a View' and 'Persimmon' by Liu Tung-mui, these artworks have helped transform the stations, complementing the original architecture while adding a unique identity of their own.

The power of art to renew spaces is immense. Through the Art in MTR programme, subways have been transformed into a

kaleidoscope of colour at Quarry Bay Station, an archival record of development at HKU Station and a community art gallery at North Point Station. The programme also places a strong emphasis on inclusion and quality. That our artworks are created by so many different people, including local residents, reflects the ability of art to reach out to communities. Many of the artists are renowned internationally, with works in private and public art galleries, a testament to the overall quality of the collection.

It is amazing to watch how the artists invariably rise to the challenge of creating great art, and at the same time, push the boundaries of what MTR previously thought was possible. Take Benson Kwun's work at Ocean Park as an example: Originally conceived as a single floor-standing sculpture, we transformed his highly innovative and creative idea into a stunning ceiling mounted artwork. The breath-taking result is a piece that is beautiful on its own but

also functions as a means of guiding passengers through the station. Creating artworks that could only exist in the station in which they are located is a key objective of the art programme. Works such as 'Playcode' at Admiralty, and 'Day & Night' at South Horizons exemplify this approach.

Since the first Art in MTR book was published in 2012, we have added 29 artworks to the collection. This book celebrates the achievements of artists from Hong Kong, Korea, UK, USA and other places around the world. It also showcases the very significant role the people of Hong Kong have played in creating many of the artworks. We are indebted to fantastic partners such as the Hong Kong Youth Arts Foundation and the Hong Kong Arts Centre who brought entire communities together to help us create some of these timeless works of art.

This aspect of engagement does not end with the completion of the artworks. As you walk around the stations, you often see people stopping to take pictures of the artworks, or on occasion, take part in one of the guided tours MTR arranges to explain the process of creating and installing the artworks in the stations. Many participants on these tours have been surprised to learn about the amount of thought and effort that goes into the curation and creation of each artwork, the engineering and construction expertise involved, and the amusing anecdotes behind them.

In this book you will encounter these stories and hear the artists' voices as they share their journey in creating an artwork for the MTR. You will read how our artists persevered through the challenge of creating beautiful and robust artworks while negotiating the

complex environment of MTR stations. Every piece that is realised is the result of the skill and dedication of the many artists, architects, engineers and contractors involved. This collaborative spirit is a key value of Art in MTR and our Corporation as a whole.

Throughout the programme, people will choose their favourites and perhaps, ones they like a little less. It is these variations that create the rhythms of Art in MTR, reflecting the diversity of our city. Looking ahead, there are new artworks nearing completion for the Hong Kong West Kowloon High Speed Rail Station and the Shatin to Central Link stations. Together with the artworks we have created over the past 20 years, these pieces continue to push artistic boundaries of the Art in MTR collection and add to the cultural capital of the city.



(From left) Operations Director Adi Lau, with former Secretary for Transport and Housing Anthony Cheung, and CEO Lincoln Leung admire 'Between Nature and the City' by Alex Heung, while opening Ho Man Tin Station (左起) 港鐵公司車務總監劉天成、前香港運輸及房屋局局長張炳良及港鐵行政總裁梁國權，於何文田站啟用當天一起欣賞香港建峰的作品「在自然與城市之間」。



Participants on an art tour learn about the traditional paper-cut techniques used to create 'Journeys along the South Island' at Lei Tung Station
港鐵藝術導賞團的參加者，到訪位於利東站的藝術創作「隨步南岸」，進一步了解作品所採用的傳統剪紙技藝

曾經有人跟港鐵首任總建築師Roland Paoletti說，有一個車站的設計看起來很像一座大教堂。當時他毫不猶豫地回答：「不，它正是一座大教堂呢！」事實上，我們一眾服務於公共運輸系統的同僚都對每個神聖的車站心存敬畏——車站對人們的日常生活尤關重要，而我們則肩負責任，守護著由像Roland等的前人先驅所創造的一磚一瓦，以及承傳他們的優良傳統。

作為港鐵第四任總建築師，我深明要超越這些優秀前輩談何容易。Roland是在現代交通時代裡，設計出完整鐵路網絡的第一人。離港後，他全權負

責策劃倫敦的銀禧綫（Jubilee Line）車站——那很可能是英國有史以來最龐大的現代建築工程。而在香港，他仍然足跡處處；走進港鐵車站，那鮮明大膽的用色、馬賽克磚塊、以至月台牆上的大型書法字，都出自他的設計手筆。當我們翻修與重新設計車站時，總是不斷的反思：如何能夠在尊重繼承傳統的同時，呈現出適合現代城市的全新設計？

我們也從Roland早期的車站設計中找到不少人性化考慮與幽默感。1979年開放的港鐵車站都採用了對應粵語站名的顏色配搭設計，讓乘客一目了然。例如彩虹站月台的每根柱子上，都有一條多色彩帶，

而在車站大堂，五彩繽紛的面板讓人直接聯想到彩虹的顏色。站名帶有「藍」色的藍田站，也像許多其他車站一樣沿用這個配色手法。另一個有趣的車站灣仔，據說更是Roland特意為回應灣仔被稱為「紅燈區」而被配以綠色為主色，成為一時佳話！

可惜的是，Roland當年未有機會將藝術品融合於港鐵車站之中，但我相信他也會認同我們所作出的改變。甫踏進何文田或黃埔站，你便會隨即感受到Roland的設計精神。富有地區特色的藝術作品，與馬賽克磚塊的運用完美結合，充分展現了現代車站建築師對於港鐵文化傳承的用心。

港鐵的首批委託藝術作品始於約20年前，當時是特別為連接大嶼山新機場而建造的機場快綫所量身訂造。將機場從啟德遷移到赤臘角，是一項極其艱鉅的任務，規劃者深知道項目的成功關鍵，是必須具備高速而富效率的鐵路，連接機場與市中心。隨著港鐵於香港站及九龍站配備了各主要航空公司之市區預辦登機櫃檯，將機場服務引入市中心，機場快綫可說是城市流動性與一體化的典範。

各個機場快綫車站的大型藝術裝置均經過精心安排，務求為車站帶來更鮮明的識別，並為乘客提供最佳的導向。設於青衣站入境大堂，由賴純純創作的「海洋大觀園」，以晶瑩流動的形態及繽紛色彩為乘客營造充滿朝氣的氣氛。隨著其他非凡之作如位於香港站，由盛姍姍及馬克·杰涅斯基創作的「彩網舞」等作品，港鐵在蒐集車站藝術作品的工作取得了絕佳的開始。

自此，愈來愈多的藝術品陸續進駐港鐵網絡。這些作品經常運用馬賽克磚塊，如位於中環站張雅燕的「山高水長」及廖東梅的「柿子樹」，它們為車站帶來新面貌，在原有的車站建築設計上增添了獨有的特色。

藝術擁有更新環境空間的強大力量。透過「港鐵·藝術」計劃，車站的通道都變得煥然一新：鯪魚涌站內有如置身七彩萬花筒；香港大學站的珍貴檔案紀錄彷彿化身時光隧道；北角站亦搖身一變成為社區藝廊。計劃亦十分著重包容性和質素，而我們的作品分別由許多不同界別的人士創作，當中包括本地居民，反映出藝術觸動社區的神奇力量。許多藝術家都在世界各地享負盛名，並經常於私人和公共藝廊展出作品，足可證明計劃收藏品整體質素之高。

見證著這群藝術家為了創作不斷挑戰自己，並同時費煞思量符合港鐵車站環境的限制，實在是令人嘆為觀止。以官天佑在海洋公園站的作品為例：最初構思為獨立的座地雕塑，結果我們將他極富創新意念的想法變成了令人震撼的吊掛藝術裝置。叫人讚嘆的是，那些雕塑不僅是一件優美的作品，更同時起著引導乘客進出車站的作用。港鐵藝術計劃的其中一個主要目標是要製作屬於特定車站的藝術品，金鐘站的「訊點」和海怡半島站的「日與夜」就是絕佳例子。





A long entrance adit at North Point Station is transformed with an artwork created by artist Tao Ho and local children 透過藝術家何弢聯同本地小朋友創作的巨型壁畫，令北角站的長長通道搖身一變成為藝術走廊

自2012年首本「港鐵•藝術」特刊出版以來，我們已再增添了29項車站藝術作品。本特刊標誌著來自香港、韓國、英國、美國和世界各地藝術家的成就，也展現了本地創作者在多項作品當中扮演著重要的角色。我們非常感謝如香港青年藝術協會及香港藝術中心等的合作夥伴，全賴他們匯聚社區人士，我們才得以成就這些永恆的藝術作品。

參與及欣賞藝術創作，並不隨著藝術作品裝置完成而結束。遊走於車站裡，你總會看見人們停下來拍攝這些藝術品，或偶爾參與由港鐵主辦的藝術導賞團，了解在車站創作與安裝藝術品的過程。很多參加者從導賞團了解到創製每件藝術品背後所花上的心力、所涉及的工程與施工專業知識、以至背後種種奇聞軼事。

翻閱本刊，你會走進這些動人故事，聽到藝術家剖白他們為港鐵創作藝術品的心路歷程。你將感受到藝術家在創造車站藝術品的過程中如何堅毅不屈地面對挑戰，並同時克服車站複雜的環境因素。每一件成功呈現的作品，都由眾多藝術家、建築師、工程師和承建商的技術與心血積聚而成。這種合作精神，正是「港鐵•藝術」與港鐵公司的核心價值。

從計劃中的眾多作品，大家的最愛或會各有不同。而正正是這些差異創造了「港鐵•藝術」的微妙節奏，反映出香港這個城市豐富的多樣性。展望未來，全新的藝術作品即將於香港西九龍高鐵站及沙中綫的車站面世。連同過去20年來我們所創作的藝術品，這些傑作將繼續擴大「港鐵•藝術」的典藏版圖，為香港增添更多珍貴的文化遺產。



The intricate 'Home with a View' by Lucia Cheung in Central Station set standards for many others to follow 本地藝術家張雅燕位於中環站的「山高水長」為同類藝術創作開拓先河

Ng Ka-chun is one of seven artists to create work for the Shatin to Central Link stations. 'Sunshine on our Quilt' features translucent glass panels that cast colourful shadows around Hin Keng Station 沙中綫的車站藝術創作將出自七位藝術家的手筆。右圖的「百家曬被」是本地藝術家吳家俊的作品，以七彩繽紛的被單圖案拼湊成顯徑車站頂的玻璃藝術



Playcode

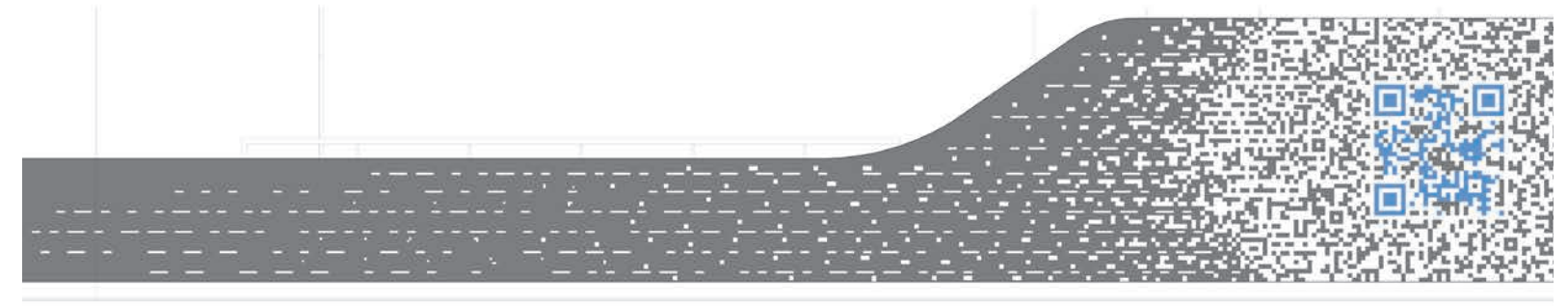
訊點

plusClover
Hong Kong 香港



Majestically intertwined between two levels, 'Playcode' borrows from Admiralty's past and present to create a unique interactive homage to technology and tradition. Designed by Hong Kong-based design team plusClover, the large mosaic uses a QR code motif that references modern communication on smart phones, and integrates Morse code to link Admiralty's history as a former naval station.

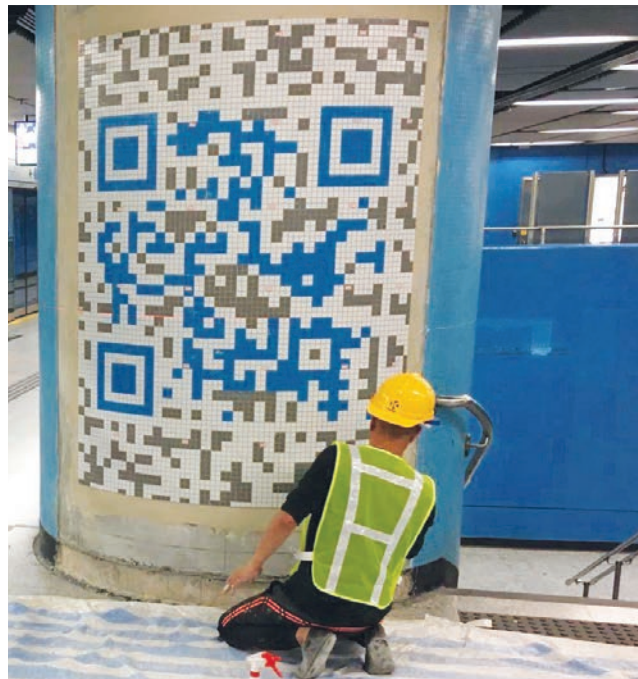
"I was very excited when we got this project because of the sheer scale of it," says Clover Lee, who leads plusClover. Admiralty is the largest interchange station in the MTR network, and this high profile work had to take into account the ubiquity of mosaic tiles on the station walls. "This was a challenge, but we also wanted to make something specific to Admiralty," says Clover. Having grown up in Kowloon Tong, Clover had strong associations with the blue of her home station, leading her



Playcode cleverly intertwines QR and Morse codes 「訊點」巧妙地連繫二維碼與摩斯密碼



The team test QR codes out in mosaic tile samples 團隊於馬賽克瓷磚樣板上進行二維碼應用測試



The artwork was installed at night after the station had closed 藝術品的安裝工作必須於車站在晚上關閉後才能進行

to delve deeply into Admiralty's history, which shares the same colour.

The naval association became obvious to the team, "but how could this piece be not just about the past?" says Clover. QR codes allowed for an obvious relationship with the Morse code, because of their similar, more modern role of transmitting, decoding and extracting information.

A design was adopted that blurs the boundary between the present and the past. "With people spending so much time on their phones, the work's five QR codes were a good way to get them to engage through their devices, so it was a great way to ask people to look up," says Clover.

With the QR codes linking to an MTR website, the Morse code echoes this communicative aspect by containing phrases about the MTR wrapping around the wall, turning corners and going upstairs on different scales. "We thought that this was something that people could discover — they realise the Morse code after seeing the piece several times, and it delivers a longevity to the project," says Clover.

To bring the project to life, a testing period took place, with a particular onus placed on accurate reproduction and making sure the QR codes worked across the different surfaces and curvatures. "We did the QR codes in full scale first to test them out, and we also did a lot of testing on colours. We originally planned everything to be in blue and white, but the danger was whether it would pop out to the viewer," Clover says.

As MTR stations are now trending towards multi-colour instead of monochromatic, Playcode adopted grey as well in its design, offering it a more dynamic appearance. With Admiralty being a space which many Hong Kong people pass through everyday, the connection between past and present reminds commuters to acknowledge their roots, while keeping an eye on the future.



Morse code and Admiralty's naval history

While Admiralty is one of Hong Kong's busiest interchanges, a fascinating history exists in Playcode, and one that is not immediately evident to many of its viewers. Morse code, a system replicating the alphabet in dots, dashes and spaces and communicated in electronic transmissions or light signals, is used at length in the piece, referencing the area's naval history.

With Hong Kong an important strategic outpost for the British Empire, it was little wonder the colonial government established such a large military and naval base right in the middle of the city. Known previously as Victoria Cantonment, including Wellington Barracks,

Murray Barracks, Victoria Barracks and Admiralty Dock, it stretched from the waterfront through Queensway and up to Kennedy Road.

As all the various components of the original military base were sold off and repurposed, Admiralty became a more recognised name for the area as the MTR was established. The Cantonese name, "Golden Bell," makes reference to time-keeping at the old Wellington Barracks.

Created by Samuel Morse during the 1830s for electrical telegraphy, Morse code went through several changes before a separate system known as International Morse Code

emerged as a more popular alternative. This was used during World War II and in the Korean and Vietnam wars, and was still widely used by the shipping industry until the early 1990s.

The importance of communications is a common theme in the station. Playcode creates an interplay between QR and Morse codes. While the QR code linking to an MTR website is easy enough to uncover, only the most knowledgeable will decipher the Morse code messages. These include some of the MTR's most recognisable taglines: "Caring for life's journey," "Serving with care" and "MTR running for you."

借鑒金鐘的歷史與現在，藝術家於車站轉乘梯間交織出「訊點」這項結合了科技與傳統的互動藝術裝置。此一大型馬賽克裝置由plusClover香港團隊設計，通過結合摩斯密碼和現代科技通訊二維碼，展現出金鐘作為前海軍基地的獨特歷史和現代地位。

plusClover負責人李詩韻回想當初接獲這項目時，難掩興奮之情：「團隊能參與如此大型的項目，實在感到非常興奮。」金鐘作為港鐵最大的轉乘車站，處理這項備受關注的計劃時必要考慮車站牆上無處不在的馬賽克瓷磚。李詩韻表示：「對我們絕對是一項挑戰，但我們也想為金鐘站帶來耳目一新的獨特設計。」李詩韻在九龍塘長大，對同樣以藍色作為主色的車站有一份獨特而深厚的感情，令她更投入地鑽研金鐘的歷史。

金鐘作為海軍基地這個史實自然成為設計團隊構思創意的方向，然而李詩韻希望能挑戰自我：「怎樣能夠使作品超脫歷史的層面？」結果他們想到二維碼這個跟摩斯密碼性質近似，而是更現代化的信息傳輸、解譯和提取渠道。

「訊點」的設計模糊了過去與現在的分隔線。李詩韻表示：「現代人花上大部分時間在智能電話上，作品的五個二維碼透過手機與乘客互動，正好令他們的視線離開屏幕、抬頭注視四週的環境。」

透過掃描牆壁上的二維碼，乘客可以從手機連接到港鐵網站，而環繞站內轉角和梯間大大小小的摩斯密碼，則蘊含著有關港鐵的多個企業口號。李詩韻說：「團隊認為乘客在反覆看到設計後，或會慢慢發現牆上的正正是摩斯密碼。這樣一來，我們也豐富了藝術品的欣賞層面及壽命。」

為了項目的順利開展，李詩韻的團隊特別進行大規模的測試，他們在準確度和二維碼應用於不同表面及弧度之上花了不少氣力。「首先，我們以實際尺寸測試所有的二維碼，以及在不同顏色表面的應用。二維碼的原設計只有藍白二色，但我們擔心乘客是否能一眼看出，所以作出改動。」

由於港鐵站的設計趨向使用多種色調而不再是單一，因此「訊點」同時採用了灰色，希望為乘客帶來更具活力的觀感。金鐘站作為每日最多乘客流量的港鐵站，這項互動藝術裝置結合歷史與現代，提醒乘客緬懷過去的同時，也要放眼未來。

摩斯密碼與金鐘海軍歷史

雖然「訊點」位於港鐵最繁忙的轉乘車站之一，金鐘擁有的歷史意味卻並非乘客可以立即聯想得到。其實，在「訊點」中廣泛使用的摩斯密碼可追溯到金鐘作為海軍基地的歷史。它是一套由點、劃和獨特間隔來表示字元的早期通訊形式，並以無線電或閃光傳輸。

香港作為當時大英帝國的重要戰略前哨點，殖民地政府在此核心地帶建立大型軍事和海軍基地，自然不足為奇。金鐘軍營位處交通樞紐，由沿海地段經金鐘道延申至堅尼地道一帶，當中包括威靈頓兵房、美利兵房、域多利兵房和金鐘船塢。

隨著軍事用地陸續被收回和改變用途，港鐵金鐘站啟用後，人們便以「金鐘」稱呼這地。至於中文名稱「金鐘」，則源自舊威靈頓兵房一個作計時用的金色銅鐘。

摩斯密碼由森姆摩斯於19世紀30年代發明，用於輸送電報之用。經過多番改良後成為國際摩斯電碼，在第二次世界大戰、韓戰及越戰中被廣泛使用，亦是航運業於90年代初廣泛採用的通訊方式。

「訊點」強調溝通的重要性，這項互動藝術裝置通過摩斯密碼和二維碼，反映出過去與現在不同的溝通模式。同時透過連結港鐵網站，讓乘客發掘港鐵的核心價值：「用心服務」、「心繫生活每一程」及「港鐵為您服務」。

LOCATION 地點

Admiralty Station – Inter-platform staircase

金鐘站 – 車站月台之樓梯間

COMPLETION DATE 完成日期

August 2017

2017年8月

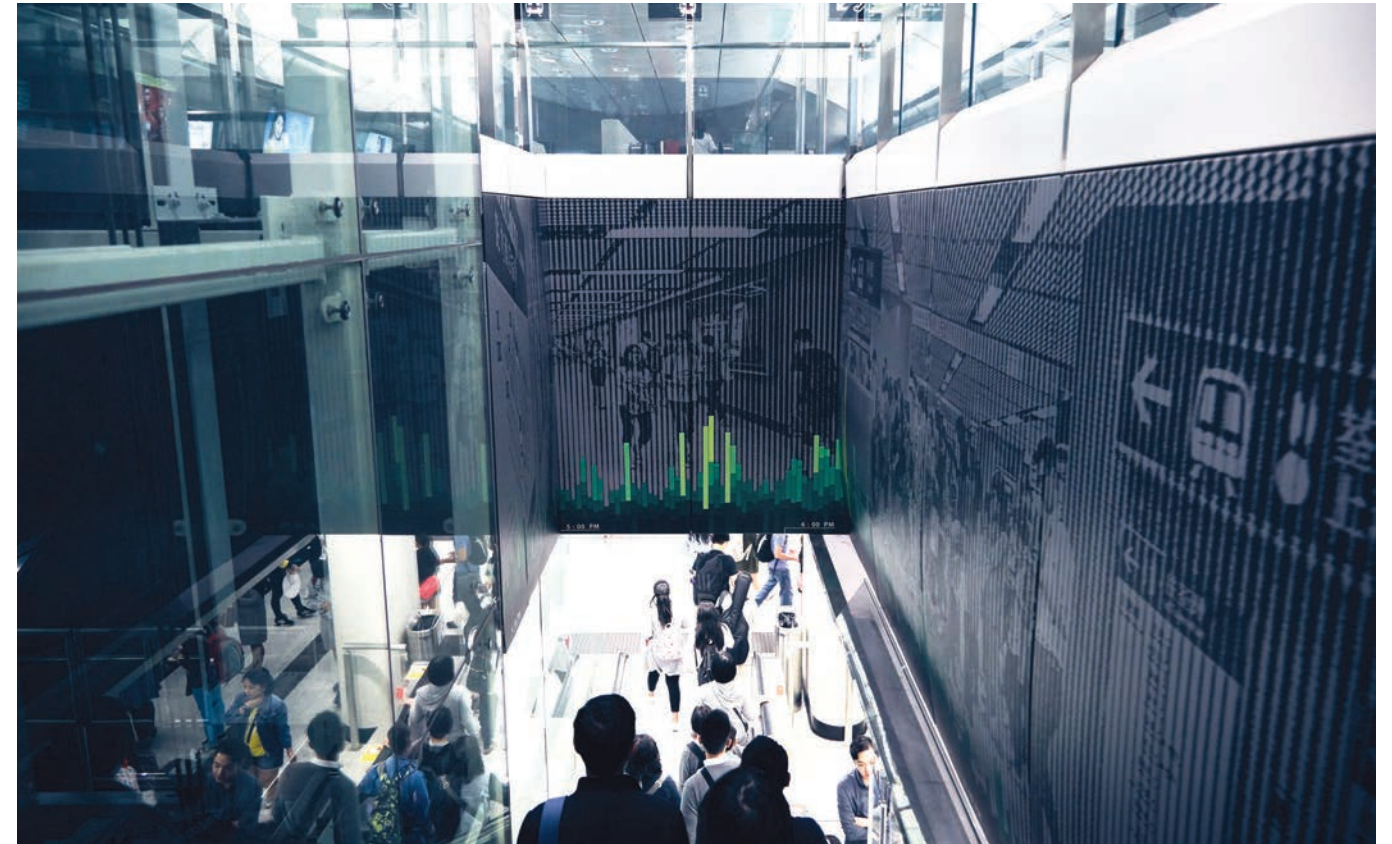
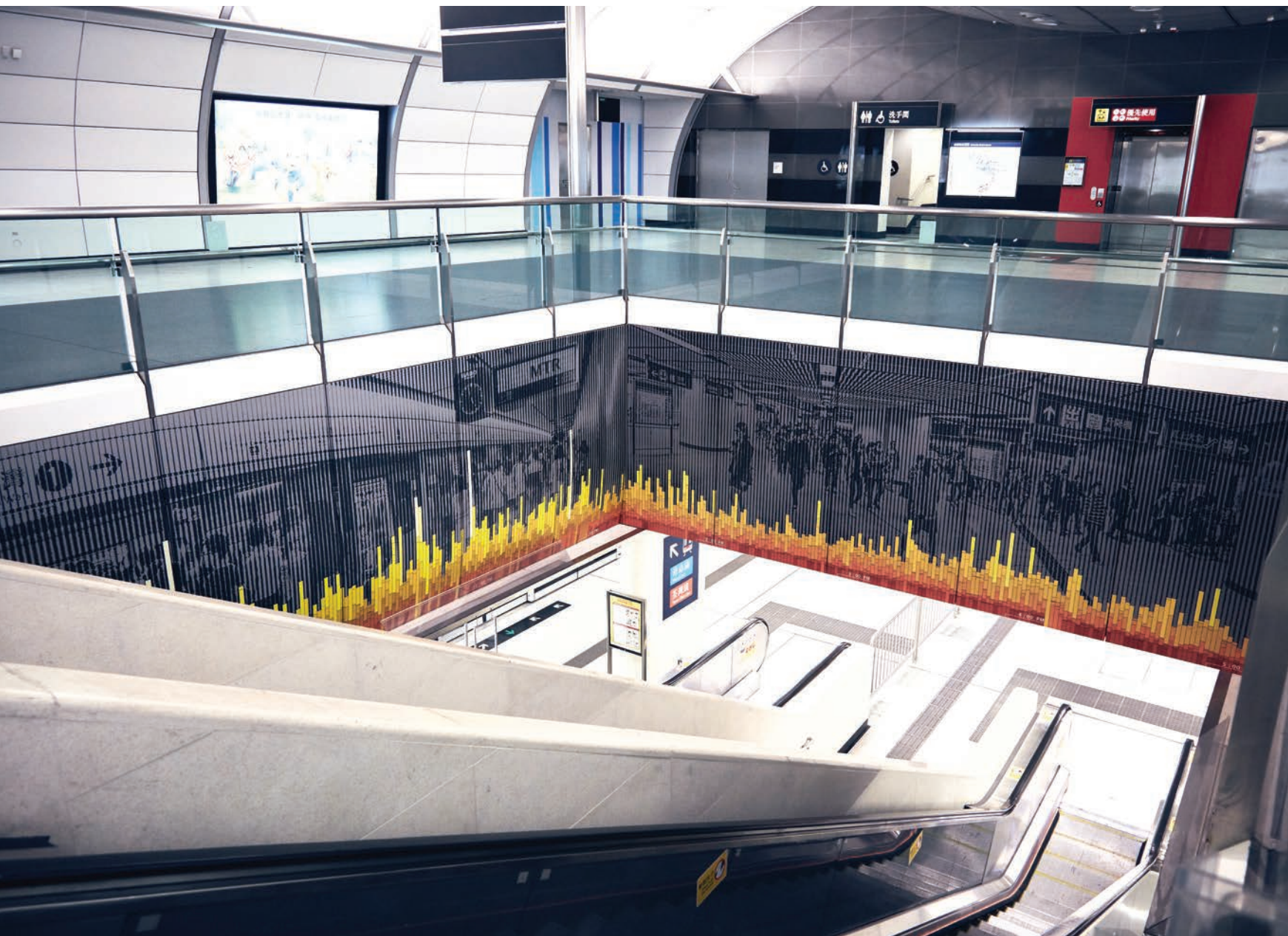




Soundscape Journey

聲景 • 旅程

Otto Li Tin-lun 李天倫
Hong Kong 香港



For Otto Li Tin-lun, Hong Kong people often focus on the visual aspect of life, but don't examine the fine details of how it sounds. Maybe this is because they are confronted by a cacophony of commotion, in which the nuances are lost and distinctions become muddled. "Sound is all around us, it captures the spirit of the city and the rhythm of life, but most people choose to ignore it," says Otto, who for years has been fascinated with sound and has integrated it into his art.

It's the reason why Otto collaborated with 2B SQUARE Design Gallery to create the noise-inspired 'Soundscape Journey', made with sound waves that evolve into a larger motif. Up close, the work presents a viewer with sound visualised,

which seen from afar depicts a larger image of the MTR and people during their commute. The result is a unique soundscape portrait and a homage to the MTR and our senses.

To create the work, Otto spent hours painstakingly making recordings of the MTR by placing himself in various parts of stations, including concourses, entrances and platforms. He then used the sound forms captured to visualise the city in motion.

Sound is evocative of memory, providing randomness but also the familiar. Commuters for example, could still understand the city if they didn't have the benefit of vision. They could close their eyes and discern the distinctions between the quietness of the first train on the MTR, as

contrasted to those that run during rush hour. "I wanted to visualise the sounds that people are used to hearing; in this culture we often forget how important sound is and how it works in tandem with the look of the city," he says.

The project is the culmination of ten years of visualising sound, which all started when the Chinese University graduate and ex-concept artist worked in a computer graphics animation company. "Just like the vibration of sound in a pool, I wanted to show how form can be generated from sound, and as residents in this city, we should pay attention to the noise around us, because it is another representation of Hong Kong that is as powerful as its visual," Otto says.



LOCATION 地點
Admiralty Station – Concourse
金鐘站 – 車站大堂

COMPLETION DATE 完成日期
December 2016
2016年12月

藝術家李天倫認為香港人往往被事物亮麗的外表吸引而忽略箇中細節，包括它們的聲音。也許這是因為人們無時無刻都被各種噪音紛擾，因而失去了辨別細微聲音差別的能力。李天倫多年來鍾情於聲音，並將聲音融入他的藝術作品。他解釋道：「聲音就在我們身邊，捕捉了這個城市的精神面貌和生活節奏，但大多數人刻意忽視它。」

正因如此，李天倫與藝廊2B SQUARE攜手以聲音為題創作了「聲景•旅程」，用聲波圖像在畫布上拼砌都市生活的面貌。作品近看是一條條聲波，遠看則呈現出途人於港鐵車站穿梭往來的景象。這幅獨特的聲景圖正正是向港鐵和我們感官的致敬。

為了創作「聲景•旅程」，李天倫親身走訪車站大堂、車站出入口和月台等位置，不辭勞苦地錄

製站內的聲音，然後再將錄音的聲波圖像拼砌成充滿活力的城市景象。

聲音能夠喚起既陌生又有一點熟悉的記憶。譬如說，即我們使失去視力，仍然可以憑藉聲音了解這個城市。情況就像即使乘客閉上眼睛，仍可從聲音區別頭班列車開出時寧靜的環境與繁忙時段的車廂狀況的截然不同。李天倫說：「我想將人們習慣的聲音形象化。在現今的文化我們經常忘記聲音有多重要，以及聲音與城市的外觀如何互相協調，相映成趣。」

李天倫是中文大學的畢業生，畢業後曾於一家電腦動畫公司擔任概念設計師，「聲景•旅程」堪稱是李天倫十年來將聲音形象化的結晶。他說：「我想展示聲音是可以實體化的呈現，就像泳池的聲波振動一樣。我們居住在這個城市，應該留意身邊的聲音，因為這些聲音是香港另一種跟視覺效果一樣強而有力的表現方式。」



Sense of Green

脈綠

Tony Ip 葉頌文
Hong Kong 香港



Many people feel that art is something just to look at, but in some cases it also offers functionality as well. Located in Harcourt Garden, 'Sense of Green' is a multi-purpose sculpture dedicated to the movement of air. "This artwork is quite special, it has sculptural and functional purposes," says artist and architect Tony Ip.

Made from hundreds of bamboo-like poles shaded in more than 20 different hues of green, the artwork conceals a ventilation shaft for the South Island Line and works in tandem with local wind directions. As the wind increases in speed, the over 300 green poles flex and become marked, which creates a visual record of weather, while providing air for the station below.



The aim, according to Tony, is to have functionality but also be an "oasis of calm in the urban jungle of Hong Kong." This theme of relaxation in the chaotic city is visible not just on the ground level, but also from above. When viewed from high-rise buildings, Sense of Green looks like a large potted plant that sits within the garden, creating another level of wonder and intrigue.

But on a grander scale, there is a larger message at play, that of understanding nature. "The piece echoes the urban microclimate, where the wind comes from, and encourages people to reflect on this," says Tony. The architect, who helped design the ZCB in Kowloon Bay, a zero carbon building and landscape area with the first native urban woodland in Hong Kong, places sustainability in at the forefront of this work.

With Hong Kong's environmental issues well documented, particularly surrounding urban density, the message could not be any clearer. "We need to take sustainability and urban density seriously, and this work is a representation of how people can live within the natural and urban jungles," Tony adds.

許多人認為藝術只是用來觀賞，其實某些藝術品同時具有實際功能。位於夏慤花園的「脈綠」就是一座用來美化通風設施的多用途雕塑。藝術家兼建築師葉頌文說：「這件藝術品兼具雕塑和實際功能，別具一格。」

「脈綠」以數百枝竹竿構成，竹竿塗上20多種深淺不一的綠色，遮蓋著南港島綫的通風設施，並會隨風擺動。300多枝綠色竹竿會跟隨風向彎曲，將風向變化的紀錄形象化，同時為通風口下面的車站提供空氣。

除了具備實際功能以外，葉頌文希望這件藝術品能夠成為「香港石屎森林中一片平靜的綠洲」。不僅在地面上看，從高處看一樣可以感受到藝術品如何為這個煩囂的都市帶來一抹輕鬆寫意。從高樓

LOCATION 地點

Admiralty Station – Harcourt Garden
金鐘站 – 夏慤花園

COMPLETION DATE 完成日期

December 2017
2017年12月

大廈俯瞰，就像像花園內的一個大型盆栽，叫人嘖嘖稱奇，引人入勝。

除了美化環境，這件藝術品背後有著一個更大的信息，就是了解大自然。葉頌文說：「作品呼應著城市的微氣候和風力的來源，並鼓勵大家反思。」葉頌文有份參與設計香港首座栽種本土原生樹木的零碳建築——位於九龍灣的零碳天地。這次創作「脈綠」，葉頌文同樣以可持續發展作為重點。

香港人煙稠密，不少文獻都探討過由此帶來的環境問題，所以這次創作的信息十分清晰。葉頌文補充：「我們要認真看待可持續發展和城市密度，而這件作品則代表我們生活在石屎森林的同時，亦可以容納大自然的叢林。」

Flow

流



Benson Kwun 官天佑
Hong Kong 香港



Making sure that everything flows smoothly in life is crucial to the MTR working well and the central concept of Benson Kwun's piece at Ocean Park Station. Consisting of 146 stainless steel fish on the concourse level, and 212 on the platform, all hammered and polished together by hand, Benson has succeeded in transporting commuters into a different world, while helping them find their way.

When commuters arrive at Ocean Park Station, they look up and are greeted by schools of stainless steel fish above their heads, which contrasted with the hues of the station ceilings, give the impression of being underwater. It's a delightful effect that also has another functionality — that of directing passengers in the station.

The novel approach to wayfinding is fresh, original and creative, and nods to the history of MTR's development of visual clues for stations. The most famous example of this is probably Choi Hung Station, which means "rainbow" in Cantonese.

Yet in a twist of fate, the project almost didn't happen. "I entered into the MTR public art competition in 2012 with a floor concept that didn't win; later they approached me and asked if I could adapt it to be a ceiling work. Of course the answer was 'yes,'" says Benson.

Taking on a marine theme to match Ocean Park's seaside location, Benson worked on the project for close to three years. "I'm experienced in public art projects, but this was the first time I had to work on a live site," he says. The challenge became planning the artwork around all the cables and pipes being installed at the site.

"We waited three months to mark out the fishes' position on the ceiling," Benson recalls. "And when the moment came, we only had one chance to get it right," he says. Luckily for commuters in Hong Kong, Benson got the job done, in the process creating a unique system that is both art and signage — ensuring everyone flows in the right way.



Benson Kwun's original design called for a floor-based sculpture. Working with MTR's team of architects, the idea was transformed into a ceiling-mounted piece that flows with passenger movements 官天佑的作品原為座地設計，經過與港鐵建築師團隊協商後，改為將雕塑順應乘客流動的方向吊裝於車站天花板

確保乘客的旅程暢順無阻，對港鐵的運作至關重要，這亦是「流」的核心概念。這件位於海洋公園站，由官天佑創作的藝術品分別設置在車站大堂和月台，大堂部分由146條不銹鋼魚組成，月台則有212條，而且每條都以人手打造及打磨。官天佑藉著「流」成功帶乘客穿梭到另一個世界，同時替他們指示方向。

當乘客抵達海洋公園站，一抬頭就會看到閃亮的不銹鋼魚群，並與車站天花板的色調形成鮮明對比。作品令人心曠神怡之餘，還有替乘客指示方向的額外功能。

這種既新穎又具創意的獨特指路方式，是港鐵車站利用視覺線索指示方向的其中一個例子，而最著名的例子就要數七彩繽紛的彩虹站。

可是，「流」其實曾經失落比賽，機緣巧合之下才成為港鐵項目。官天佑說：「我在2012年參加了港鐵公共藝術比賽的地面雕塑項目，可惜未能獲獎。港鐵其後與我聯絡，問我是否可以將它改造為從吊掛於天花板的藝術品，我當然一口答應。」

官天佑花了近三年的時間，創作了這個以海洋為主題的藝術品，與海洋公園所在的海濱地點互相

呼應。他說：「我對創作公共藝術作品經驗豐富，但在未落成啟用的場地工作還是第一次。」當中的挑戰在於要避開遍佈車站每個角落的纜索和管道等裝置。

官天佑回憶說：「我們等了三個月才能在天花板上標出魚群的位置，而一標好位置，我們只有一次機會把它安裝好。」幸好安裝過程十分順利，而對於一眾乘客來說亦是喜訊，因為站內多了一個獨特的藝術品兼指示牌，乘客就不用擔心走錯方向。

LOCATION 地點
Ocean Park Station – Concourse & Platform
海洋公園站 – 車站大堂及月台

COMPLETION DATE 完成日期
December 2016
2016年12月





黃竹坑
Wong Chuk Hang

Huddle

簇聚同林



Chao Harn-kae 曹涵凱
Malaysia 馬來西亞



Delving into the past of Wong Chuk Hang, Malaysian artist Chao Harn-kae explores the natural history of the area in 'Huddle', created with galvanised metal cut-out plates and a vinyl film finish. The community art project, completed with the Hong Kong Youth Arts Foundation, refers to Wong Chuk Hang's ecological history to inspire its form. Traditionally home to yellow bamboo (Wong Chuk Hang refers to this in its Chinese name 'yellow bamboo ditch'), the area became a sanctuary for Ardeid birds to roost and forage, and inspiration for the artwork.

Led by the artist, a group of students honed their skills in graphic design and model-making techniques to create metal sculptures inspired by the birds, which now adorn the ceiling and create a visual affinity to the commuters coming in and out of the station every day. The birds

are hung in a way to imitate the comings and goings of people, as they 'fly' over the entry gates and out over the exit gates.

"It was a very good experience. I led a group of youngsters and it let them have the opportunity to understand the project processes, material and shape considerations in public space and site-specific environments through a large-scale project," says Harn-kae.

But were there any challenges in bringing this project to fruition? "The technical issues were the difficulties in creating the piece. This art piece is hanging on the ceiling but there are many sign supports, pipes and other obstructions. Being outdoors, we had to work around many visual distractions," says Harn-kae. "Yet in the end, we have created something that shows how nature and humans co-exist, that is simple, lively and makes people happy," the artist adds.



Bird sculptures help guide passengers in and out of the station at Wong Chuk Hang
精心安排的白鷺雕像，引領乘客進出黃竹坑站

「簇聚同林」是馬來西亞藝術家曹涵凱，經過深入研究黃竹坑的歷史後，與香港青年藝術協會合作製成的社區藝術作品。昔日的黃竹坑明渠兩旁種滿黃色的竹子，竹林吸引了大量白鷺棲息覓食。「簇聚同林」取其意境，以鍍鋅鋼板作為材料，再貼上膠膜，將黃竹坑昔日的自然生態再次呈現乘客眼前。

一班學生在導師曹涵凱的帶領下，利用他們對平面設計的知識和立體模型製作的技巧，以鍍鋅鋼板創作出多隻展翅飛翔的白鷺雕塑。這些雕塑安裝在車站出入口通道的天花板，而白鷺盤旋的形態，正好映襯著乘客川流不息進出車站的方向。

曹涵凱說：「帶領一群年輕人，讓他們有機會從大型項目中了解在公共空間和特定場地創作時要考慮的因素，譬如製作過程、物料、形狀等，這的確是個很好的經歷。」

可是，在整個製作過程中有沒有遇到甚麼挑戰呢？曹涵凱說：「其中一個技術問題，就是作品的設計受制於周圍的環境。因為作品要吊掛在天花板上，周圍有很多指示牌、管道和其他障礙物。製作戶外裝置藝術往往要想辦法避過林林總總的視覺干擾。幸好，我們最終能夠製作出一個簡單、生動，又令人心情愉悅的作品，同時帶出大自然與人類共融的信息。」

LOCATION 地點

Wong Chuk Hang Station – Footbridge
connecting Entrance/ Exit A &
Concourse
黃竹坑站 – A出入口有蓋天橋及大堂

COMPLETION DATE 完成日期

December 2016
2016年12月



利東
Lei Tung

Dawn of a New Day

朝陽閒緻 • 華燈初見

Castaly Leung Ching-man 梁靜雯
Hong Kong 香港



Presenting a cheerful moment for commuters leaving Lei Tung Station from Exit A, 'Dawn of a New Day' sees Castaly Leung Ching-man's signature linocut printmaking and digital collage techniques detail Aberdeen and Ap Lei Chau's rich fishing heritage, while documenting fish native to Hong Kong in the process.

A community art collaboration with the Hong Kong Youth Arts Foundation, the artist worked with 40 students to co-create the artwork based on marine species found in Hong Kong, interweaving the culture of Southern District's fishing industry into the work as well.

The result is an evocative tribute to Hong Kong's heritage and natural setting and the surprising diversity of its oceanic life. "I was inspired to share the story of the fishing village with students and hope it can become part of their life," says the artist. "I think some core values of fishing have become part of Hong Kong culture, including diligence and perseverance," Castaly adds.

The use of subtle and repeated linocut

printmaking techniques imbues the piece with an indirect but powerful effect and while this is a signature technique of the artist, working with a team of 40 people also meant accommodating many different styles. "The piece is huge, and it involved many students. It was a bit difficult to unify the style and finish. However, the students are very talented and hardworking, so we could overcome all difficulties in the end," says Castaly.

The block printing techniques used, reminiscent of the Japanese Edo-era print maker Hokusai, combine with an intricate carved ceiling for a surround effect that immerses the viewer. As such it is more of an experience rather than an artwork.

For commuters, it is a timeless homage to a history and culture that is being swept up in the tides of development. "I love the piece and the students adore it as well. I hope that others also enjoy it — I even shared its happiness with my two little daughters so that they can remember the past," the artist says.

藝術家梁靜雯利用她著名的膠板雕刻及數碼整合技術創作「朝陽閒緻•華燈初見」，將香港仔與鴨脷洲昔日的漁村風光和漁民的生活呈現於往返利東站A出口的乘客眼前。

梁靜雯帶領40多位來自香港青年藝術協會的學生，以本港的海洋物種為題材進行社區藝術合作，並將南區的漁業文化融入作品之中。

「朝陽閒緻•華燈初見」讓大眾緬懷香港昔日的漁村文化和風情，同時向香港擁有五花八門的海洋物種作出致敬。梁靜雯說：「在與學生們分享漁村故事的過程中，我深受啟發，希望這些故事也能成為他們生活的一部分。」她補充道：「我認為像勤奮和堅毅這些捕魚業的美德已經成為了香港文化的一部分。」

梁靜雯以雕刻的方式來呈現密集式的圖樣，給作品灌注了一種內儉但強而有力的視覺效果。雖然藝術家對這種技巧駕輕就熟，但與學生們一起集體創作，要保持風格一致並不是易事。梁靜雯說：「這幅作品十分巨大，而且涉及到很多學生，所以要完成作品而且保持風格統一不無難度。幸好學生們天分高，亦十分勤奮，我們最終都能克服所有困難。」

作品所使用的雕刻技巧，讓人聯想起日本江戸時代的雕版浮世繪師葛飾北齋，再配合設置在站內、刻有複雜圖樣的天花藝術品，觀賞者仿如置身藝術海洋之中，目不暇給。整個設計不單單只是藝術品，更是一次寶貴的創作體驗。

這幅不朽的畫作替我們紀錄著一段已被城市發展浪潮淹沒的歷史和文化。梁靜雯說：「我很喜歡這件作品，學生們亦對它讚口不絕。我希望其他人都可以欣賞到這件作品，我甚至帶了我兩個小女兒來看，希望讓她們記住昔日漁村的情調。」



LOCATION 地點

Lei Tung Station – Entrance/ Exit A
利東站 – A出入口

COMPLETION DATE 完成日期

December 2016
2016年12月

Journeys along the South Island

隨步南岸

Tse Ngan-sum 謝銀心
UK 英國



Paying tribute to southern district culture, 'Journeys along the South Island' is a homage by artist Tse Ngan-sum inspired by traditional coastal activities including the Dragon Boat Festival, Lunar New Year dragon dances and dedications to the goddess Mazu during the Tin Hau Festival.

The piece also makes strong reference to the fishing industry of the Aberdeen and Wong Chuk Hang area, fishermen folklore traditions, along with customs and festivals inspired by the traditional Chinese paper cutting in fishing culture.

Ngan-sum describes how the whole process began. "I've been working as a freelance visual artist, and in community arts initiatives and projects with the Hong Kong Youth Arts Foundation, the project coordinators, for over 18 years. We had worked together to create a non-permanent MTR project at Kwun Tong MTR station back in 2006. It was a combination of good timing and the right project, so when the opportunity came up to create a permanent installation, I jumped at the chance."

Beneath the visual identity, there is also an aesthetic at work, says the artist. "It's also about surface and pattern. The blue-and-white colour scheme is reminiscent of the Willow Pattern — a Chinoiserie pattern used on ceramic kitchen and housewares popular at the end of the 18th century and early 19th century," says Ngan-sum.

The style is used to great effect with the incorporation of an MTR logo, right below an exquisite lotus bloom, in a juxtaposition of modern and traditional that is incorporated

throughout the work. With traditional motifs and insignias of modern living all blended together, the artist has managed to express the continuum of past and present.

We see people going about their daily activities at home in their apartments, blended

into traditional Chinese sports such as Dragon boating, lion dancing and worshipping. Mixing new development with timeless culture, the piece expresses Hong Kong's unique synthesis of heritage and visions of the future, which creates the world in which we live.



"The blue-and-white colour scheme is reminiscent of the Willow Pattern — a Chinoiserie pattern used on ceramic kitchen and housewares popular at the end of the 18th century and early 19th century."

「藍白配色讓人聯想到柳樹圖案，這種圖案在18世紀末至19世紀初的中式陶瓷廚具和家品中十分常見。」

For the artist, whose artwork is focused on history and memory, the work was the perfect opportunity to showcase her talent. "I get excited at the prospect of using traditional craft forms to challenge, repurpose, subvert and exploit their conventions. In this case, a collection of humble, modest-sized paper-cut craft pieces have been transformed into large-scale printed glass tile panels," she says.

Working with the students could have presented a challenge, but instead it was transformed into a wonderful opportunity. "It was really eye-opening. My workshops were about generating designs and showing them paper cut techniques using scissors and then knives. Obviously, I had a plan of how I envisaged the murals to look like and I did expect many students to just copy from my reference material for their designs. However, many did go on to develop little 'scenes' within their design work," the artist says.

The students also gained an invaluable experience from the process, without hurting themselves. "I did get worried about potential accidents with craft knives, and thankfully, everyone survived with all their fingers and thumbs intact apart from getting blisters from holding the knives for long periods while paper cutting. I think they were mostly very excited and proud to be contributing something permanent in the new MTR station," Ngan-sum says.



Students engaged in the delicate process of paper cutting, which is reflected in the intricacy of the final product
參與的學生全情投入剪紙創作，令每一件製成品均細緻入微



The work provided an invaluable opportunity for youngsters to collaborate with a professional artist 透過這次創意協作，學生獲得與專業設計師互動的寶貴機會



LOCATION 地點

Lei Tung Station – Entrance/ Exit B
Lift Lobby
利東站 – B出入口升降機大堂

COMPLETION DATE 完成日期

December 2016
2016年12月



「隨步南岸」是藝術家謝銀心為了向南區文化致敬而創作的藝術品，並以南區沿岸的風土人情和節慶為題，描繪出端午龍舟競賽、農曆新年舞火龍，以及天后誕供奉媽祖等習俗。

中國傳統剪紙藝術深受漁民喜愛，所以作品特意利用剪紙藝術呈現香港仔和黃竹坑的捕魚業、漁民風俗傳統以及節慶習俗。

「作為特約視覺藝術家，我與香港青年藝術協會，亦即本項目的統籌機構，一起參與社區藝術活動和項目已經有18年之多。」謝銀心道出這幅作品的創作背景。「早於2006年，我們曾於觀塘站合作，為港鐵創建了一個短期藝術項目。所以當這個能讓我創作永久藝術項目的機會出現時，我認為時機及創作題材非常適合，所以一口答應。」

謝銀心指出，除了畫作本身的內容，作品亦展現了美學。她說：「作品的物料和圖案都有特別意思。藍白配色讓人聯想到柳樹圖案，這種圖案在18世紀末至19世紀初的中式陶瓷廚具和家品中十分常見。」

除此之外，謝銀心將港鐵標誌隱藏在畫中盛放的蓮花之下，呈現出現代和傳統交纏的效果。她透過融合傳統圖案與現代生活的景象，表達南區由古到今的歷史進程。

觀賞者可以在畫中看到南區居民在家中的各種

生活點滴，同時又可以看到爬龍舟、舞獅和祭拜神明等中國傳統習俗。這幅作品結合了都市發展與歷久不衰的文化，表達出香港傳統和未來願景共存的獨特生態。

謝銀心的作品一直都環繞著歷史和回憶，而「隨步南岸」正是她一展身手的好機會。她說：「每次當我有機會利用傳統工藝來挑戰、改造，或者顛覆大家對它的刻板印象時，就會感到相當興奮。這次，我嘗試將一些小型、不太起眼的剪紙工藝品，印刷在大尺寸的玻璃板塊上。」

與一班學生共同創作，剛開始的時候可能是個挑戰，但後來卻變成了一個美好的體驗。謝銀心說：「這個經驗真的讓我大開眼界。透過的工作坊，我向學生示範了分別用剪刀和工藝刀創造剪紙圖案的技巧。可想而知，我心裡已經有整幅作品的構圖，並打算讓學生參考我的設計圖樣複製出剪紙。教我驚喜的是，許多學生在過程中加入了自己的『小場景』，豐富了作品。」

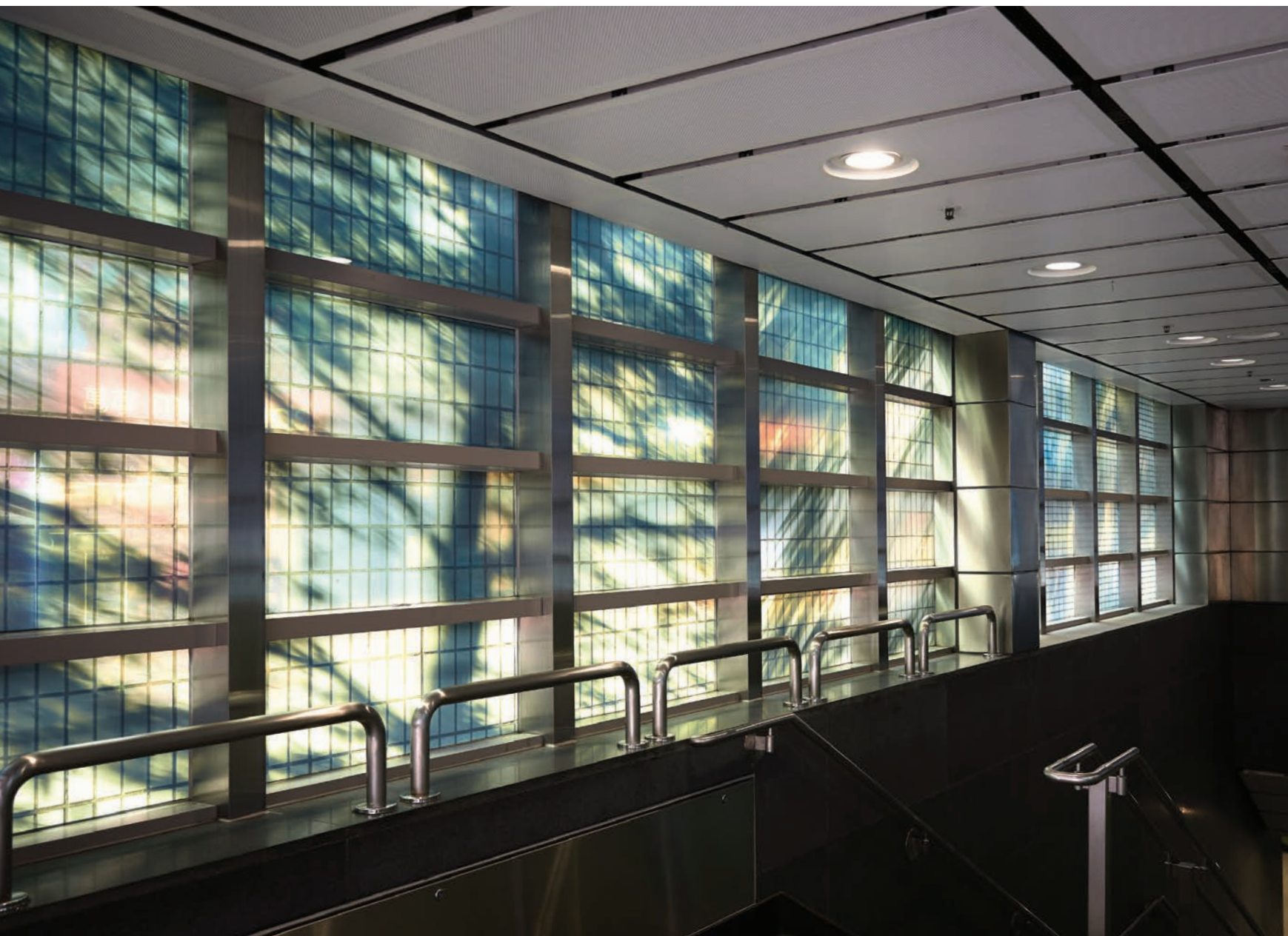
這次創作對學生來說也是一個寶貴的經驗，而且過程「有驚無險」。謝銀心說：「我真的擔心學生會被工藝刀弄傷，幸好最後每個人的十隻指頭都完好無缺，只是因為長時間握刀具剪紙而長了水泡。他們辛勞而成的作品能夠在新的港鐵站永久展示，我相信他們定必感到興奮及自豪。」



Day & Night

日與夜

Cheung Wai-lok 張偉樂
Hong Kong 香港



Hong Kong can be an intense place for its citizens, and that's why the MTR is bringing a little bit of colour into peoples' lives, one artwork at a time. In South Horizons, artist Cheung Wai-lok wanted commuters to relate nature to his unique works situated at the entrances of the station.

"People in South Horizons use the MTR as their main method of transportation. They go to work in the morning, and they leave at night. So it is very important for them everyday, and I wanted people to feel inspired and happy," says Wai-lok.

It's the reason why the glass panels are overlaid with images of trees and greenery, just the tonic for commuters who are stressed out and rushing around town. In a creative twist, the windows are illuminated differently at certain times of the day.

In the daytime, the natural sunlight allows for a beautiful stained glass window effect that would not be out of place in a church. At night, lights from inside the station make passengers feel as if there are coming up into a forest, and not just a typical Hong Kong urban landscape.

"We need to take inspiration from nature, and how it works around the confines of the city, which can have lessons for our own lives."

「我們要向大自然學習，樹木即使生長在城市裡，都不會就此妥協，我們應該以此為鑒，反思我們的生活。」

The challenge for the artist was to place the pictures at the right angle to create this vivid effect. The result is work that allows people to relax and reflect upon the power of nature. "I wanted to let them know that not everything has to be planned. We need to take inspiration from nature, and how it works around the confines of the city, which can have lessons for our own lives," says Wai-lok.

With the projections of trees coming alive inside the grid of the station windows, a story is told of man and nature working in tandem, and also how the natural world is free to decide its own way. "Hong Kong is a very condensed city, people work inside walls, and it creates a lot of pressure on their lives. I hope these pieces can help them to think outside the box and relax a little as well," says the artist.



LOCATION 地點
South Horizons Station – Entrance/
Exit A & B
海怡半島站 - A及B出入口

COMPLETION DATE 完成日期
December 2016
2016年12月

香港人生活忙碌，所以港鐵希望藉著藝術品為人們的生活帶來一點點色彩。藝術家張偉樂希望透過設置在海怡半島站入口處的獨特作品，將乘客與大自然聯繫起來。

張偉樂說：「居住在海怡半島的人士主要以港鐵作為交通工具。他們日出而作，日入而息，每天都會經過這裡，所以車站對他們來說非常重要，我希望踏足此地，能夠感受快樂的靈感。」

正因如此，張偉樂特意在玻璃面板上印上樹木和花草的影像，為那些在城市中奔波勞碌的乘客調

劑心情。另外，玻璃面板亦經過特別設計，在不同時間會照出不同的影像。

在白天，花窗玻璃經過自然光的照射，形成類似教堂玻璃窗般燦爛奪目的效果。到了晚上，車站內的燈光讓乘客感覺彷彿走出了石屎森林，置身自然森林之中。

在製作這件作品的過程中，張偉樂花了不少功夫去尋找角度合適的照片來營造出生動的效果，但可以令人們放鬆並探索生活，這一切苦功都是值得的。張偉樂說：「我想讓大家知道並非所有事情都需要按計劃發生。我們要向大自然學習，樹木即使生長在城市裡，它們都不會就此妥協，我們應該以此為鑒，反思一下我們的生活。」

樹影落在車站玻璃窗的格線之間，正正展現了人與自然交織的故事，同時亦告誡我們大自然有能力自決，而且從不妥協。張偉樂說：「香港是個非常狹小的城市，人們每天的工作都面對著四面牆，生活因而累積了不少壓力。我希望這件作品可以幫助他們跳出框框，讓心情放輕鬆。」



Soaring Horizon

翱遊半島

Karen Pow Cheuk-mei 鮑卓微
Hong Kong 香港



Spanning 40 metres and created from more than 500,000 glass mosaic tiles, 'Soaring Horizon' is a homage to local culture by artist Karen Pow Cheuk-mei, inspired by the stunning harbour view, with its iconic floating restaurant, and traditional sampans and fishing boats.

A collaboration with 120 students from six schools, the artist tapped into her own background in school and her experiences to find inspiration for the piece.

"When I was a little girl, I remember the first time I boarded the free ferry shuttle to the floating restaurant, and how the splendid harbour scenery attracted me. This experience is always in my mind and this is one of my favourite places in Hong Kong," Karen says.

The enthusiasm shone through to the local primary and secondary school students who poured their hearts and energy into the project. "They were really excited when they realised that their artworks would be installed in the station. The students helped create many elements of the mural, including 30 ships, and they found their way to put their initials on the ships, which I think was very meaningful. When they visit the station in the future and see the work, it will help them to remember their memorable school time," says the artist.

The challenges for the artist included the piece's expansive dimensions, along with the aim of creating a sense of a long and uninterrupted scene for commuters, which is a true replication of the harbour outside.



"When I started to design the work, I took a sampan ride from Aberdeen pier to travel around Aberdeen Harbour, Aberdeen Channel, Po Chong Wan and Shum Wan and took a thousand photos for my ideas. Moreover, I needed to consider the style: working with the students, it was better to avoid realism. The colour harmony of the whole piece was a crucial element as well because it's a large piece installed on the station platform," says Karen.

One of the most moving moments for the artist was to realise just how powerful the feedback was from the local community, especially when she visited the station to see the completed work. "A platform aide told me that is gorgeous and students with parents and teachers were coming regularly to take photos of it. When I inadvertently said 'thank you' to her, she realised I was the artist and asked me, 'Are you Karen?' That was really touching to me. There are people who like and care about this art piece. I'm honoured to have this opportunity to tell the story of the area," says the proud artist.



全長40米、合共用了超過50萬粒馬賽克磚塊拼砌而成的「翺遊半島」，是馬賽克藝術家鮑卓微向本地文化致敬的作品，內容包括馳名海外的避風塘海鮮舫、傳統舢舨及漁船，充分展現海怡半島沿岸的醉人景致。

藝術家匯聚了兒時的回憶與經歷，為作品尋找靈感，並帶來來自南區六間學校共120位學生一同創作。

「我仍記得小時候，第一次登上接駁海鮮舫的免費渡輪的情景，還有那深深吸引著我的燦爛海港景色。這體驗深烙我心，這裡也成為我在香港最喜歡的地方之一。」

南區的中小學生對這項藝術計劃的熱情，從他們投入的心思與精力可見一斑。「當同學們意識到自己的作品將會被安裝在車站時，都感到興奮莫名。他們協助創作了壁畫裡的許多元素——其中包括30艘船；他們甚至絞盡腦汁將自己名字的縮寫融入船身中，那實在是很有意思！將來當他們在車站看到作品，想必會喚起他們在學校裡的美好時光。」鮑卓微說。

對藝術家而言，作品面積之大絕對是一項挑戰，與此同時，藝術家希望為南區居民創造一幅連綿不斷的風景畫，讓看官有如置身海怡半島沿岸一樣。

「在我開始設計時，我乘坐舢舨從香港仔碼頭出發，遊走於香港仔港灣、香港仔海峽、布廠灣和深灣之間，為我的構思拍攝了過千張照片。此外，我也要考慮到作品的風格，由於這是與學生共事，還是避免現實主義為妙。作品是一件設於車站月台的大型藝術裝置，整幅壁畫的色調和諧也是非常重要的元素。」鮑卓微解釋道。

最令藝術家感動的時刻，莫過於收到社區民眾的正面回應，尤其是當她親身到車站查看完成作品之際：「一位月台助理對我說，這幅壁畫真的很美，不少學生與家長以及老師都定期來這裡拍照留念。當下我不經意地對她說了一句『謝謝』，她立即察覺到我就是那個藝術家並問『你是鮑卓微嗎？』那真的令我很感動，讓我知道確實有人喜歡和珍惜這件藝術創作。能夠有機會透過作品訴說南區的故事，我感到十分榮幸！」鮑卓微笑道。

LOCATION 地點

South Horizons Station - Platform
海怡半島站 - 車站月台

COMPLETION DATE 完成日期

December 2016
2016年12月

History and Imagination — Whampoa

歷史與想像—黃埔

Lam Tung-pang 林東鵬
Hong Kong 香港



Hong Kong is a city that constantly reinvents itself, where memory is all that lasts in areas transformed by redevelopment. This is the issue addressed directly by Hong Kong artist Lam Tung-pang who delved deeply into the psyche of local people to create the mural 'History and Imagination — Whampoa'.

The digital collage blends drawings by local Whampoa residents with the artist's own distinctive artistic style. In an intricate process, the artist's line drawings and residents' charcoal drawings were scanned and placed together on a digital canvas and printed as one monumental image, depicting all facets of local life.

Having been born and raised in Whampoa, the process for Tung-pang was deeply personal, where the lines between memory and reality are deeply blurred. At the start of the project, he consulted local historical photos before approaching the local community for them to share their memories of the area.





The work imagines Whampoa's landscape blended together throughout its history 作品融舊古今·展現黃埔的社區歷史及對未來的想像

“Landscape exists on a visual level but underneath lies a whole tapestry of experiences and memories.”

「景觀面貌在於視覺層面，但背後都有千絲萬縷的經歷與回憶。」

“It was very interesting as I learnt the history of the area from books, but the workshops provided me with insights that I simply could not find in a library, particularly from people who lived in the area for more than 40 years.” It was those memories that framed the artwork’s contrast between Whampoa’s former industrial and trading identity as a dockland area with its present as a residential neighbourhood.

For Tung-pang, the unveiling of the piece was particularly poignant as some of the children who had contributed drawings in Primary 3 were starting Secondary School. To inspire the young students, the artist has asked simple questions about what they saw every day, and the results are a rich tapestry of local sights. “The Primary School children offer the most interesting technique, which is raw, creative, but still not yet

mature. When it was completed, a student told me: ‘I could never draw like this anymore and now it’s permanent!’ So the piece is filled with their memories too,” Tung-pang says.

Etching the children’s names in the artwork was another way that collective memory is forged on the wall, as are the drawings of popular local cafes and shops, some of which have been lost to development but remain in memories. Hong Kong will continue to change, but History and Imagination — Whampoa will stand testament to the collective experience of the local people.

As Tung-pang says, “Landscape exists on a visual level but underneath lies a whole tapestry of experiences and memories. Without an artwork to record our history, so much could easily be lost to the sands of time, and that’s why it is so gratifying to have this mural for future generations to enjoy, explore and be inspired by.”



The artist helps local school children etch their memories into the work
學生共同參與創作，描繪出他們對本區的回憶與情懷



Creating the artwork brought entire families together 透過藝術創作，促進了許多家庭的交流與連繫

香港社會不斷演變，不少社區在急速發展下，剩下的往往只有居民腦海裡的記憶。為剖析此一現象，香港藝術家林東鵬透過深入了解地區居民的心聲，創作了壁畫「歷史與想像—黃埔」。

這副數碼合成作品，融合了黃埔區街坊的繪畫創作與藝術家的獨特風格。通過複雜的過程，把藝術家的線條作品與黃埔區街坊的筆墨線條圖案掃描結合於數碼畫布上，製作出這幅描繪當區社群生活的大型壁畫。

作為土生土長的黃埔人，林東鵬對創作過程感受至深，並致力把記憶、想像與現實交織融合在一起。在計劃開始之時，他先搜羅該區的歷史圖片，再透過與黃埔和紅磡地區社群的對話，共同建構對該區的珍貴回憶。

「對我而言，從書本了解該區歷史固然有趣。但能夠在工作坊上，與在該區生活了40多年的社群、舊街坊對話更加難能可貴，帶給我不能從書本找到的啟發及見解。」正正是這些珍貴的回憶，建構出作品比對黃埔由重工業船塢地帶蛻變為住宅區的百年變遷。

當年參與作品創作的小三學生，在作品正式揭幕時已升上中學，令林東鵬深受感動。藝術家透過簡單問題，就是年輕學生們的每日所見所聞來激勵他們的創意，為作品提供了豐富的點子。林東鵬表示：「小學生的技巧雖然不成熟，卻為作品加入了最有趣的元素：原始和創意。作品完成後，一位學生告訴我他再也不能畫出這樣的圖畫，而圖畫已經被永遠保存！故此，這幅創作也同時充滿了新生代的回憶。」

作品刻上了學生的名字，把集體記憶牢牢地紀錄在牆上，正如不少老字號的本地冰室和商店或許已隨著發展而流逝，但當中的回憶與情懷卻始終常在。香港將繼續經歷變遷，但「歷史與想像—黃埔」紀錄社區集體回憶的功能將會歷久存在。

正如林東鵬說：「景觀面貌在於視覺層面，但背後藏有千絲萬縷的經歷與回憶。如果沒有藉著藝術來記載歷史，回憶很快會被時光吞噬。這幅創作正好把歷史留存，啟發下一代去感受和探索。」





LOCATION 地點
Whampoa Station - Platform
黃埔站 - 車站月台

COMPLETION DATE 完成日期
September 2016
2016年9月

何文田
Ho Man Tin

FrogScape & FrogTopia Arch

蛙境與蛙托邦拱門

Kwok Mang-ho & Cho Hyun-jae
郭孟浩及趙顯才
Hong Kong 香港



There is no one quite as eccentric in the Hong Kong arts scene as Frog King (Kwok Mang-ho). When meeting the man, people are often taken back by his signature sunglasses and garb that make him look like a cross of a Manchu Emperor and the alter ego of a frog.

He is the performance artist who has been a school teacher and yet also represented Hong Kong at the 2011 Venice Biennale, so Frog King has seen the full spectrum of life's experiences. The artist has long been celebrated for his

eccentric presence in China and New York, while also being a fixture of the Hong Kong Arts scene since the 1960s.

All hail the Frog King; often found at interviews adorned in his signature "froggy" sunglasses, a large carved "froggy" wood necklace, and showing off his signature Frog cartooned trademarks. These wearable sculpture accessories are at the heart of his personality and work — the art is intertwined inextricably with the man himself.



Frog King, a local Hong Kong legend whom no one can imitate 只此一家的本地傳奇人物——蛙王





When Frog King's high-octane personality was combined with a new MTR station, the results were unique and highly creative. Combining everything from graffiti influences to his own unique brand of Chinese calligraphy, drawing and ink painting, channelled through his unique frog persona, Frog King took the essence of his character and placed it into FrogTopia Arch. The collaboration with Frog Queen (Cho Hyun-jae), is something out of this world: it is the work only an art maverick could achieve.

On the arch, viewers can assess the theme of 'Harmony and Happiness', the artists' interpretation of Confucianism, Buddhism and Taoism, all delivered through the prism of traditional art and contemporary sculpture. An important part of this process is for the viewer to walk underneath and share their happiness and openness.

Aside from the message, visitors might even see the stainless steel balls on the artwork that symbolise frog's eyes, which the artists see as gathering positive energy to create a new, better world. Accompanying the piece is FrogScape, a locomotive themed piece referencing trains and dreamt up in collaboration with the MTR. In the end, this piece could only be created by Frog King and Frog Queen, but now can be shared with everyone.





大大小小的卡通青蛙商標。這些可穿戴的雕塑配件反映了他的個性和創作理念——藝術與藝術家本身密不可分。

蛙王精力充沛的性格遇上新車站，結果造就了一個獨一無二又極具創意的藝術品。蛙王將塗鴉元素與自家的書法和水墨風格結合起來，再以其獨特的青蛙個性創作「蛙托邦拱門」，將自己個性的精髓融入其中。拱門更得到蛙后（趙顯才）的參與創作，是一件只有勇於破格創新的藝術家才能實現的作品。

觀賞者可以透過傳統藝術和當代雕塑來感受拱門「融和歡喜」的主題，這亦是蛙王蛙后對儒、佛、道的解讀。藝術家邀請觀賞者穿過拱門，參與溝通，並分享快樂。

除此之外，觀賞者可以在拱門上看到象徵青蛙眼睛的不銹鋼球，蛙王蛙后解釋青蛙的眼睛會吸收正能量，從而創造出一個美好新世界。在同場以火車圖案為主題的另一件藝術品「蛙境」，亦是蛙王、蛙后與港鐵的成功協作。大抵只有蛙王蛙后才能創造出來的作品，現在能讓大眾隨意欣賞，實在是賞心樂事。

蛙王（郭孟浩）堪稱香港藝術界中的奇葩，他經常以招牌眼鏡和獨家製作的服飾示人，一身的造型簡直是滿族皇帝與青蛙的化身。

身為表演藝術家的蛙王，曾在學校擔任教師，更代表過香港參加2011年威尼斯雙年展，可謂閱歷甚豐。蛙王早就因為他奇特的作風而在中國和紐約享負盛名，到了60年代，這位藝術家更成為了本地藝術界中的重要一員。

蛙王為人所敬重，而且每次訪問必定戴上招牌青蛙眼鏡，配以大青蛙木刻頸鍊，並展示身上大

LOCATION 地點

Ho Man Tin Station – Entrance/ Exit B1
何文田站 – B1出入口

COMPLETION DATE 完成日期

September 2016
2016年9月



Frog King and Frog Queen are the driving force behind this innovative artwork. Here they celebrate the completion of the piece with Senior Project Architect Cheng Kwok-wai 蛙王、蛙后與港鐵高級工程建築師鄭珏慧在藝術品開幕時合照

何文田
Ho Man Tin

Blessings · Bridge

祝福 · 橋

Chung Wai-ming 鍾偉明
Hong Kong 香港



Visualising the coming together of nature and fortune, 'Blessings · Bridge' literally and figuratively grants good luck to those who pass underneath it. Selected from one of the submissions to the MTR Public Art Competition in 2012, the artwork places local culture and traditions at the core of its design and meaning.

In Chinese culture, "bamboo" and "fortune" symbolise nobility, righteousness, beauty and happiness. When the two words are placed together, they mean "blessings" when spoken out loud in Cantonese. Accentuated by the visible characters on the path's canopy, they present the commuter with a blessing every time they travel on the MTR.



Members of MTR's 'Society Link' at the end of a tour of Ho Man Tin Station under Blessings · Bridge
港鐵社區網絡成員於參觀何文田站後於「祝福 · 橋」下合照



In a clever visual trick, the bridge presents commuters with different motifs depending on which way they are walking. From one end, they see the Chinese word for "fortune" and from the other, they see bamboo motifs. The presentations at either end combine to symbolise this blessing, both in spoken word and also in the way the piece looks.

Artist Chung Wai-ming has an architectural background and also tapped into his calligraphy and watercolour experience to create the work, in which aluminium and vinyl strips were placed together to make a cascading Venetian style roof.

"I wanted to bring a positive attitude and

energy to people, whether they are local or tourists, they can still understand this concept," says the artist.

Some of the challenges included cutting more than 60 pieces of aluminium and vinyl film for the artwork and making sure they all fit into place — no mistake could be made with this process. It meant that the artist had to make test runs at installation to determine if all the elements could come together correctly.

"Although everything is cut piece by piece, everyone still understands it, and can feel the meaning as they walk. I hope it blesses them and lifts their day."



Traditional Chinese painting and calligraphy were cut into sections to create the artwork 作品的靈感源於傳統中國字畫



LOCATION 地點

Ho Man Tin Station – Footbridge
Ceiling of Entrance/ Exit B1
何文田站 – B1出入口有蓋天橋天花

COMPLETION DATE 完成日期

September 2016
2016年9月



「祝福•橋」結合了大自然和福氣兩種元素，將福氣帶給每一位穿過走廊的途人。作品以本土文化和傳統作為設計概念，是2012年一項港鐵藝術計劃的參賽作品之一。

「竹」在華人社會中有富貴、正直、高雅之意，而「福」則代表祝福、福氣。創作這件作品的藝術家鍾偉明巧妙地取了廣東話「祝福」的諧音，並將「竹」「福」二字寫滿走廊的簷篷，寓意為來回走廊的途人帶來祝福。

作品運用了巧妙的設計，令途人在不同方向望上簷篷時都會有不一樣的視覺效果——從走廊的一端看會看到「福」字圖案；從另一端看就會看到竹子圖案。兩者互相結合形成「竹」福。

擁有建築背景的藝術家鍾偉明，結合書法及中

國水墨畫兩種藝術創作這件作品。藝術家先要將畫作印在鋁和塑膠板上，然後將板子裁切成長條，再拼湊起來形成一道百葉簾篷頂。

鍾偉明說：「我希望給人們帶來正能量和活力，一個不論是本地人還是遊客都能夠理解的概念。」

「祝福•橋」的製作過程甚具挑戰，例如要將印有藝術品的鋁板及彩繪膠膜切割成60多條長條，而且過程不容許有絲毫差錯，否則會影響裝嵌或者視覺效果。因此，鍾偉明要進行多次試裝，才能令作品達至完美的視覺效果。

鍾偉明說：「雖然畫作切成了一條一條，但人們仍然能夠理解箇中意義，一邊走一邊感受到祝福。我希望作品可以祝福他們，令他們有美好的一天。」

何文田
Ho Man Tin

Between Nature and the City

在自然與城市之間

Heung Kin-fung, Alex 香建峰
Hong Kong 香港



The artist was keen to emphasise the difference between human and animal communication
創作者致力從作品帶出人與動物在溝通上的不同之處

While development improves peoples' lives, we should also examine the impact on nature and have space for natural life. It's a theme that runs through Heung Kin-fung's work 'Between Nature and the City', a collaboration with the Hong Kong Arts Centre.

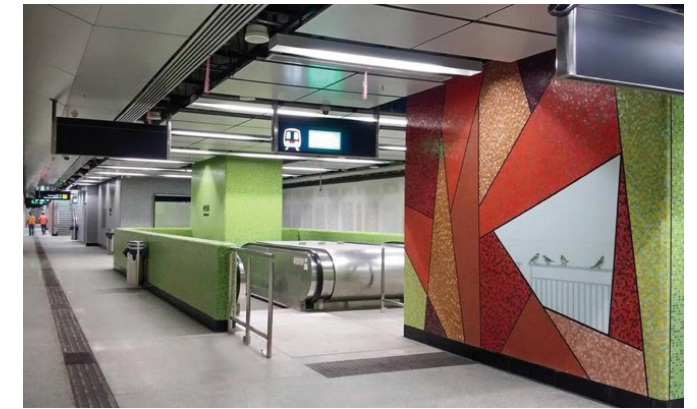
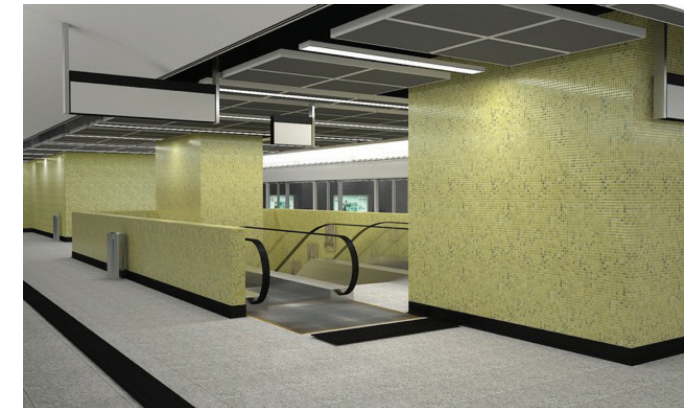
Heung Kin-fung, also known as Alex, examined the meaning of the Chinese for "Ho Man Tin," which implies a field. Yet upon site

visits to garner inspiration for the piece, Alex found nothing but a concrete jungle, making him focus more upon the gaps of nature between developments, and how nature thrives in spite of the obstacles that are thrown in its way. "Hong Kong is a modern city and you can see buildings all the time. I wanted to focus back on nature and not money, and bring something different," says Alex.

The piece emphasises how animals live with humans in the urban landscape by humanising the birds in particular, and highlights how animals and nature interact with the city. "My paintings always have nature and wild animals. Human beings are just another kind of animal in the world, of which there are many. My message is that all of these animals should be equally respected, and as humans we should not just

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調景嶺



Before and after images show how the artwork has transformed the space
藝術品往往能為平凡的空間注入生命

think about money and development. We need to do something to protect nature," Alex says.

It also has a strong element of humour. At the centre of the artwork is a bird listening to music on headphones. When asked about this, Alex says it also has a seriousness to it. "Humans use their eyes to see but often don't listen, while many animals communicate by sound. I wanted to show this difference and remind humans that they need to have an alternative perspective and respect animals' point of view."

For Alex, a painter by trade, production of this public art project served up some curve balls. "Public art is very different from gallery work," says Alex. The painter had to consider how the work interacts with platform spaces and public areas. "You need to think more about

people, it is more than decoration, it offers a message as well, and the work needs to be submerged in the architectural idea and be in harmony with the station," says Alex.

Seeing commuters interact with the piece and take photos of it has been gratifying for the artist. "It's great to see my work is having an impact, and allowing people to think about how they interact with nature," he says. The importance of harmony is also highlighted by the location of the artwork, and the use of angular patterns that enhance wayfinding through the large station.

Much like an artwork living in tandem with the flow of the station, people should consider how to be in harmony with the nature all around us.



The artist inspects the tiles to be used in the artwork 藝術家細心檢視將使用於作品上的磚塊物料

城市發展改善了人們的生活，但我們也應審視這背後對大自然的影響，為自然界保留生存空間；這正是香建峰與香港藝術中心合作的作品——「在自然與城市之間」的主題思想。

香建峰最初研究「何文田」的意思，令人聯想到「田野」。然而，在他親身到何文田為作品搜集靈感後發現，現實的何文田只是一片石屎森林。這使他更關注自然與城市發展之間的差距，以及自然界如何排除萬難生生不息。「香港是一個現代化城市，四處都可看到建築物。我希望重新聚焦在大自然而非金錢上，帶出一些與別不同的感覺。」香建峰說。

作品巧妙地透過將雀鳥人性化，表達出動物如何在城市裡與人類一起共存，並強調動物和自然界如何與城市互動。「我的畫作經常會出現大自然和野生動物。人類只不過是世界上最動物中的一種而已。我想強調的是，所有動物都應該受到同樣的尊重，而作為人類，我們不應只顧金錢利益與發展。我們需要為保護大自然出一點力。」香建峰說。

「在自然與城市之間」同時富有強烈幽默感。在整套藝術品的中心，是一隻正戴著耳機聽音樂的

LOCATION 地點

Ho Man Tin Station – Transfer Concourse (L6), Kwun Tong Line Platform (L7) and Shatin to Central Link Platform (L4)

何文田站 - 轉綫大堂(L6)、觀塘綫月台(L7)及沙中綫月台(L4)

COMPLETION DATE 完成日期

September 2016

2016年9月

鳥兒。當被問及這一點時，香建峰解釋當中隱含的嚴肅意義：「人類用眼睛去看，但常常沒有去聆聽，相反許多動物卻透過聲音溝通。我希望顯示這種差異，提醒人類需要尋找另一種視角，並尊重動物的觀點。」

對於香建峰來說，製作這個公共藝術項目是一件偏離常規的工作：「公共藝術與畫廊工作截然不同。」畫家必須考慮到作品如何與月台空間及公共區域之間互動。「你需要多考慮人，因為這不僅僅是件裝飾品，它還傳遞著一個信息。此外，作品需要融入車站建築概念之中，與整個車站融和一體。」香建峰解釋道。

看到乘客們為作品拍照留念，箇中的互動令藝術家感到十分滿足。香建峰形容：「看到自己的作品正在感動著別人，並讓人們反思如何與大自然共融，感覺妙不可言！」而整套作品的位置佈局，當中採用的方角圖案，亦反映出藝術家與港鐵建築師的合作成果，充分展現出「和諧」的重要性。

正如與何文田車站完美融和的藝術品，讓我們也一起努力，與大自然和諧共處。



Orange Flower World

橘黃花界

Emily Cheng 成瑞嫻
USA 美國

Sometimes a dash of colour can change a strenuous day and offer a fresh perspective on life. For American artist Emily Cheng, her glass mosaic 'Orange Flower World' is about taking commuters out of the monotony and pressure of their lives, stimulating imagination and calming the soul.

Inspired by the mosaics of Roman and Byzantine times, the work originated in Hong

Kong, was executed in paint by the artist in New York and transformed into mosaics in China before its installation in Shau Kei Wan. This internationally forged tapestry is aptly represented by the variety of flowers on the work, which the artist conceived to represent the global nature of Hong Kong.

Orange Flower World began at local art gallery Hanart TZ, where Emily's work caught

the eye of the MTR. The New York based artist immediately began her research on Shau Kei Wan, and was inspired by the local Tin Hau Temple and Tam Kung Temple. Armed with colours and patterns from the temples, she set about paying homage to the traditions of the area.

Creating a scaled-down painted work, Emily partnered with both Hanart TZ and the MTR to make the prototype a reality, with particular attention paid to the nuance of colour within the painting being accurately reflected in the glass mosaic. The result is different experiences when seen up close and from afar according to the artist. "Mosaics have a language where the pieces make up the whole. There is a two part process for the viewer, seeing it from a distance, and as you go closer and closer, you focus on certain parts and the fragmentation."

With numerous parties collaborating to make the work a reality, was letting go of the process difficult for Emily, being a painter used to solo work processes and based in New York, far from production? "That's the beauty of working on public projects, the scale, material and location is very different from the tightly controlled studio environment and the human flow of people becomes part of the piece," she says.

After studying Hong Kong's high urban density, Emily was driven to create a piece that would allow people to de-stress after a hard day's work, and was gratified by the results. "Watching people go up and examine it, having just clearly been so in their own heads on the commute home, was very moving. For a painter who is not used to have work touched, it was wonderful to see parents and their children interacting with the mosaic at close quarters."

Inspired by the traditions of Shau Kei Wan and made in the spirit of internationalism, the artwork is in another dimension of its own, one that in Emily's wishes will hopefully stand the test of time. "It's thrilling to think the piece will outlive me and be accessible for hundreds of years."





LOCATION 地點
Shau Kei Wan Station – Concourse Level, near Entrance/Exit A
筲箕灣站 - 車站大堂近A出入口

COMPLETION DATE 完成日期
February 2013
2013年2月

有時候，一點點顏色就可以將繁重的一天改寫，甚至為生活帶來全新的視角。對於美籍藝術家成瑞嫻而言，她製作這幅玻璃馬賽克作品，就是為了讓乘客擺脫單調和高壓的生活，從而激發想像力，平靜心靈。

「橘黃花界」來自香港，然而它的意念受到羅馬和拜占庭時代的馬賽克風格啟發，由來自紐約的成瑞嫻用顏料起稿，再送到中國製成馬賽克磚塊，最後裝裱到筲箕灣港鐵站內的牆上。作品以各式各

樣的花朵構圖，正好呼應著作品是由不同國家的藝術家合力製成，同時代表了香港中西文化薈萃的特質。

藝術家的作品最初在香港一間藝術畫廊漢雅軒展出，後來吸引到港鐵的目光。因此，成瑞嫻當時立即展開對筲箕灣的研究。其後她受到筲箕灣的天后廟和譚公廟啟發，打算運用寺廟的顏色和圖案作主調創作藝術品，作為對筲箕灣傳統的致敬。

隨後，成瑞嫻與漢雅軒和港鐵合作，先以圖稿製作原型，再將原型製成實物。在製作過程中，成瑞嫻特別在意圖稿中色彩的細微差異有否精確地顯示在玻璃馬賽克中。成瑞嫻指出，這幅馬賽克，近看和從遠處看，都會有不同效果。她說：「馬賽克作品有一種特性，就像一塊塊的獨立的玻璃片，最終會構成一個整體。對於觀眾來說，這是一個分兩個部分的體驗，遠看它是一整幅畫，但當你愈走愈近，你的注意力就會集中在畫的某些部分，以及一塊塊的馬賽克磚塊上。」

成瑞嫻的作品一向是獨自製作，而且在紐約創作居多，這次卻要合眾人之力才能完成創作。對成瑞嫻而言，要放手讓別人參與製作，是否比繁複的製作工序還要難呢？她說：「這就是公共項目有趣之處，不論規模、材料、位置，都與在工作室那種需要嚴格掌控的環境中創作截然不同，人員的流動亦成為了畫作的一部分。」

研究過香港這個高密度的城市之後，成瑞嫻很想創作一幅作品，能夠讓大眾在一天辛勞過後得以舒壓。眼前的成果讓成瑞嫻感到非常滿意。「看到人們上前細看這幅作品，甚至單單有上前看一看這個想法，已經令我感動非常。我以前不太習慣讓別人碰我的作品，但看到父母和他們的孩子近距離跟馬賽克一起互動，感覺實在太棒了。」

「橘黃花界」受到筲箕灣的傳統和全球化的精神所啟發，意義非凡。成瑞嫻希望作品經得住時間的考驗，並說道：「一想到這件作品有機會比我活得還要久，甚至與世長存，就令我十分興奮。」

Blooming Bud

城果

Lao U-kei & Lau Kung-wah
劉羽祺及劉功華
Hong Kong 香港



Tomorrow is a brand new day, full of possibilities, where anything can happen. It's a sentiment that shines through 'Blooming Bud', the stainless steel sculpture by Lao U-kei, an artist specialising in sculpture, watercolour painting and Chinese contemporary ink, and Lau Kung-wah, who has a design and architectural background.

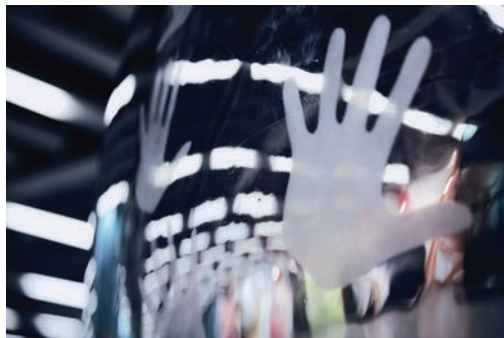
"What we wanted to show in this piece is the theme of sharing. Kennedy Town is an old part of the city now modernising, and we sought to create a new image for the young generation, thus creating a sense of unity for Hong Kong," says U-kei.

Developed with the help of local school children, Blooming Bud represents the past, present and future of Kennedy Town. On the inside facing surfaces of the split apple sculpture are the etched silhouettes of local children, symbolising the seeds of development. These images are created from a picture of children at a local primary school attended by the daughter of U-kei. On the outside surface of the apple, are the etched handprints of local residents, who represent the community holding up the dreams of the future.

“The apple is a symbol of sharing and community. I can share this happiness with you by cutting it in half, offering one part for me and the other half for you. The future resides inside the core, bringing up the new generation and hope for Hong Kong,” says U-kei.

Created in less than one year, the piece had its challenges. High grade stainless steel was used to slow down the process of both oxidation and also that of wear and tear from the interactions of commuters, who have taken to Blooming Bud for its highly photogenic nature. The etchings were made with a special chemical agent which imprinted a matte effect. Given that the piece is also a heavy object, a structural engineer came on board to ensure safety for all the people taking photos and examining the Blooming Bud. “The calculations had to be perfect,” says U-kei.

Aside from its meaning, the piece has had a galvanising effect on people, serving as a focal point for both commuters and the community to gather. “I’m so proud of this sculpture, many people say it cheers them up, and indeed it acts as a real life Blooming Bud,” says U-kei.



During production, the half-completed sculpture needed support to keep it in position 在製作過程中，雕像需要額外承托方能豎立



One half of Blooming Bud before polishing in the workshop 「城果」的「半成果」狀態

LOCATION 地點

Kennedy Town Station – Concourse
堅尼地城站 – 車站大堂

COMPLETION DATE 完成日期

December 2014
2014年12月

明天是新的一年，迎來新的希望，充滿未知數及無限可能。主要從事雕塑、水彩畫和中國當代水墨畫的藝術家劉羽祺與來自設計和建築的劉功華攜手合作，透過不銹鋼作品「城果」，刻劃出對未來的感受。

「我們作品的主題是分享。堅尼地城原本是一個舊社區，正經歷翻天覆地的轉變。我們嘗試為年輕一代創造一個新形象，在上一代居民的協作下，營造團結一致的感覺。」劉羽祺說。

「城果」由堅尼地城區內學生共同參與製作，代表著該區的過去、現在與將來。在半邊蘋果的中央，是一班年輕人的剪影，象徵著成長的種子。這幅影像正是由劉羽祺的女兒，指導區內的小學生拍攝所得。至於外層，則由堅尼地城居民一雙雙手印組成的大手承托著蘋果，代表著區內居民一同開創未來夢想。

「蘋果象徵著分享與社區精神。蘋果分成兩半，就是我把喜樂傳遞開去，與你一同分享的意思。未來由這裡開創，培育著新一代同時為香港帶來新希望。」劉羽祺說。

創作歷時少於一年，過程中充滿挑戰。「城果」使用高級不銹鋼材料以減慢氧化過程時間和抵禦磨損，成就吸引乘客拍攝的特質。作品表面用上特別化學劑，造成啞光效果。由於作品有一定重量，團隊特意請來結構工程師檢測作品，以保障安全。「所有的計算更必須準確無誤！」劉羽祺說。

除了別具意義外，這件作品同時激勵人們，把熙來攘往的乘客與社區凝聚起來。「我為這個作品自豪，很多人說它能帶來歡樂，是一項驕人的『城果』。」



EXIT



客務中心
Customer Service Centre

鴻福堂 | HUNG FOOK TONG

香港銀行 HONG KONG BANK



堅尼地城
Kennedy Town

香港大學
HKU

西營盤
Sai Ying Pun

Our Memories of the Western District

情繫港島西

Local community photos
selected by MTR Corporation
攝影優勝者及港鐵公司
Hong Kong 香港



At the heart of each MTR station is a vibrant community, and the design for new West Island Line stations has often incorporated the work of local people. Indeed, the West Island Line can be considered a community-led project, made possible only because local residents lobbied for stations to serve their neighbourhoods.

Plans for the three West Island Line stations have existed since 1970, long before the first MTR stations opened in 1979. Yet the ambition of the early planners exceeded the engineering ability of the time, and steep hills and landfills were insurmountable obstacles.

It was only in the 2000s that the West Island Line was approved, following a sustained campaign by the local community. Improvement in tunnelling techniques meant that building the stations was now feasible. And so what better way to thank the community for their support and patience than to create a wall sharing their memories of local landmarks?

"West Island Line is a community railway. We want to bring in local cultural and social elements in its design. We are delighted to receive such overwhelming support from the community," said Rod Hockin, who was the General Manager of the West Island Line Project.

A photographic competition, "Our Memories of the Western District," was organised to collect images for the three stations, Kennedy Town, HKU and Sai Ying Pun. The champion, 1st runner-up, 2nd runner-up and merit award recipients provided as main theme images for these stations. More than 400 photos were entered, with 30 images shortlisted.

Thousands of other photos from the community were pixelated and integrated with graphics to create a collage that shows the uniqueness of the western district, with its seafood stores, beautiful coast line, old tree walls and historical buildings that make it one of Hong Kong's most interesting areas to explore.

"From the public's overwhelming response, we know the community relates themselves closely with the Western District. We want to enhance this connection by bringing in the snapshots of the Western District into the design of the West Island Line stations," said TC Chew, Former Projects Director of the MTR.

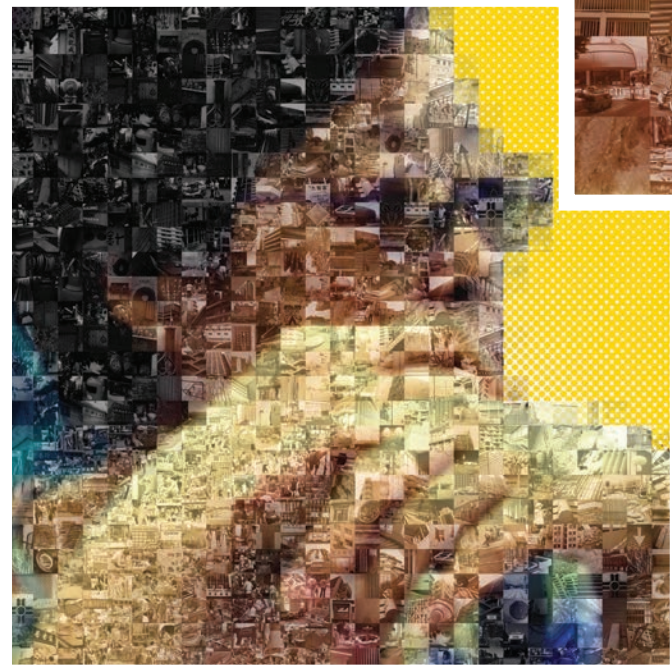
"The West Island Line is a community railway that reflects the district's characteristics as well as meets the needs of the residents," he added.



LOCATION 地點
HKU Station - Concourse
香港大學站 - 車站大堂

COMPLETION DATE 完成日期
December 2014
2014年12月





LOCATION 地點
Sai Ying Pun Station - Concourse
西營盤站 - 車站大堂

COMPLETION DATE 完成日期
March 2015
2015年3月

Streets and Alleys of the Western District

西城小巷

Stella So and
Hong Kong Youth Arts Foundation
蘇敏怡及香港青年藝術協會
Hong Kong 香港



Collaboration is the foundation of the MTR's relationship with local communities. Stella So and the Hong Kong Youth Arts Foundation came together as one for 'Streets and Alleys of the Western District', a series of colour drawings that show the area's rich heritage and sense of identity.

"This was an old traditional area, and with the MTR coming, I wanted to work with the students and inspire them to think out of the box and create something totally brand new. It's a great place to visit, it had old cinemas and even people swimming in the sea and Dragon boats," says Stella.

The process was both collaborative and highly creative. "I was inspired to preserve the spirit of this area, and I asked the group of 150 students working with me to be free and draw the area," says Stella. The result is a majestic dual set of 30 metre long works that depict the likes of Bird Bridge, Queen's Road, Water Street, Western District Community Centre, Western

District Police Station, The University of Hong Kong and Sai Wan Pier.

Using the artist's and students' drawings, based on site visits, research and sketching, the work is the fruit of an epic partnership. "It was a fun process, the pictures were helpful the kids have talent and I can learn from them as well. We did something important that serves as a useful record for society," says Stella.

Challenges in this work included combining all the students' pieces together, and getting the work ready in a short period of time. "Now they are older, they can go back to see what they did in Primary school, which serves as a memento of their time. It galvanises the community, and I have received so much positive feedback about this piece," says Stella.

And what stands, is a testament to spirit and times that move on, but remain the same in some ways. "People love to have their own history set in stone. With society changing so much, it is an urgent and crucial task," Stella adds.



Local children lend their artistic talent to the piece
西區的小學生為作品揮灑創意

「合作」一直是港鐵與本地社區關係的重要基礎——「西城小巷」正正是蘇敏怡與香港青年藝術協會合作的社區藝術計劃，以一系列彩色插畫展現西區的豐富文化及歷史背景特色。

「西區是個傳統舊區，隨著港鐵延伸至此，我希望聯同學生們一起創作，激發他們的創意思維，追求突破。這裡有舊式電影院、甚至泳艇及龍舟，是個充滿傳統氣息的好去處。」蘇敏怡說。

藝術家形容創作過程既具合作性，又極富創意：「我希望致力保存西區的精神面貌，並讓區內150名小學生以輕鬆的插畫手法與我一起描畫出他們眼中的西區。」最後他們完成了兩幅合共長達30米的畫作，當中描繪了雀仔橋、皇后大道、水街、西區社區中心、西區警署、香港大學和西灣碼頭等。

兩幅作品利用藝術家和學生們的插畫，以實地

考察、研究和素描為基礎，結合心思與汗水，絕對是一項大製作！

「這過程充滿樂趣；圖畫有意思，孩子們更是天才橫溢，我從他們身上獲益良多。我們幹了一件大事，這將成為社會的重要記錄。」蘇敏怡說。

當中面臨的挑戰，除了要將所有學生作品好好結合，還要在短時間內完成整個項目。「現在他們長大了，可以隨時回去看看自己在小學年代做過甚麼，那是他們的歲月印記。這作品為社區帶來鼓舞，而我也收到了很多有關這件作品的正面反饋呢！」

如今，「西城小巷」呈現的是文化精神與時代的印證；在時間的洪流裡，那些值得紀念的人和事將歷久常新。「人們都渴望自己的歷史故事能永恆不變。在這變化如此急速的社會裡，這可是一項刻不容緩的任務。」蘇敏怡總結道。



The children proudly show the fruits of their labour 小小藝術家們展示自己的心血結晶

LOCATION 地點

HKU Station - Entrance/ Exit C Lift
Lobby Concourse Level & Lift Interior
香港大學站 - 車站大堂近C出入口升降機及升降機內部

COMPLETION DATE 完成日期

December 2014
2014年12月

HKU Centennial Wall & University Historic Buildings

香港大學百年壁與大學歷史建築

Wong & Ouyang (HK) Ltd and
The University of Hong Kong
王歐陽(香港)有限公司及香港大學
Hong Kong 香港



Hong Kong's universities have an esteemed tradition and are comparable with some of the world's top institutions. With the MTR opening up in Sai Yung Pun, there was little doubt about featuring The University of Hong Kong prominently, given its illustrious heritage and importance to the city's culture and society.

"With our Centennial year approaching and the university switching from a three to four-year undergraduate programme, the time was ripe to do something memorable and different," says ex-Pro-Vice-Chancellor, Professor John Malpas, who worked closely on the project with the MTR.

Designed by Wong & Ouyang (HK) Ltd in association with The University of Hong Kong, the 'HKU Centennial Wall & University Historic Buildings' allows commuters and residents of the area to experience an eclectic collection of historical photographs which show the university at every stage of its development.

Documenting its very beginning, more than 100 years ago, up to the university's Centennial

year, the wall presents a graphic dialogue of black-and-white photographs covering everything from famous university alumni, to legendary figures and events in the history of the institution.

"We wanted to show how HKU had developed in tandem with the neighbourhood; but we didn't want to favour particular people, rather, offer a snapshot of what university life was like throughout its history," says Professor Malpas.

A favourite with commuters, students and staff alike for its unconventional and largely unseen collection of photographs, the wall comprises a collage including famous alumni such as Sun Yat Sen, its first female graduates, the establishment of landmark buildings, students enjoying life in clubs, and historical events surrounding the campus.

Finding the archive material was an arduous task involving searching through university and public libraries. Major challenges included uncovering photographs that were



of high enough quality and resolution to be blown up in large size in the station, along with identifying who was in the photographs. Several periods, such as the two world wars, have little identifiable archive materials as well.

As the wall progresses chronologically, it ends up as full-colour images of the Centennial Campus and the university's centenary celebrations, with University Historic Buildings in the lift interior. But the character of the wall is largely of people in the high time of youth. "We wanted to show people in their young age, having fun, being in the best of time of their lives — so you have graduation balls, dances and sports, and you get a strong feeling for what is going on at the time," Professor Malpas adds.



LOCATION 地點

HKU Station – Entrance/ Exit A Lift Lobby Concourse Level & Lift Interior
香港大學站 - 車站大堂近A出入口升降機及升降機內部

COMPLETION DATE 完成日期

December 2014
2014年12月



香港的大學擁有尊貴歷史傳統，躋立世界頂級學府之列。隨著港鐵服務延伸至西營盤，在這裡展示香港大學的輝煌歷史與它對香港文化及社會的重要影響，最合適不過。

與港鐵在這項目上合作無間的香港大學前副校長John Malpas教授說：「適逢香港大學一百週年紀念與大學由三年制改為四年制，這正是我們作出一點突破、締造一點回憶的好時機。」

由王歐陽（香港）有限公司與香港大學聯合製作的香港大學百年壁，透過眾多歷史圖片，向該區居民展現了香港大學在過去百多年來各個階段的發展歷程。

香港大學百年壁從百多年前的黑白照片開始，

走到港大的百週年校慶，記錄著港大知名校友與傳奇人物，以及令人刻骨銘心的重大事件：以一幕幕珍貴畫面，娓娓道出港大的故事。

「我們希望展示香港大學如何與這裡的居民一起成長：然而我們並不想偏重某些人，因而選擇以照片讓大家了解大學生活在歷史中的不同面貌。」Malpas說道。

香港大學百年壁匯集了大量從未曝光的珍貴照片，備受西區居民、學生及港大員工的喜愛；眾多著名校友如孫中山、第一代女畢業生、地標大樓落成一刻、正在享受學會生活的同學、以及校園裡的歷史事件，都一一留存在照片中。

尋找舊檔案的任務十分艱鉅，需要在大學和

公共圖書館裡進行大量的資料搜索工作。當中的挑戰，主要包括發掘高質素及高解像度的照片（足以放大印刷至站內展示之尺寸），並要從照片中識別出裡面的人物。某幾段時期（像兩次世界大戰期間）裡的檔案資料，更是寥寥可數。

香港大學百年壁由黑白照年代開始，順序一路走來，直到百周年校園落成和百年校慶的彩色時光作結。在車站電梯裡展示的各個大學歷史建築與百年壁上凝住的，映照著是人生中美好的青春年華。「我們希望展現出年青人在處於生命中最好的當下盡情玩樂，享受人生；像這些畢業舞會、跳舞、運動的片段，看著也令人感到熱血沸騰，激盪人心！」Malpas補充道。

西營盤
Sai Ying Pun

Inside, Outside

裡裡 • 外外

Louise Soloway Chan
UK 英國



Street life is encountered in a moment, and in a glimpse of an eye, it remains only in memory. What if you could preserve its finest, most poignant moments for all time? 'Inside, Outside' takes the vibrancy of street life in Sai Ying Pun, and unfurls it across 12 painted bas-reliefs, offering details of Hong Kong life seen everyday but often forgotten as mundane.

Created by artist Louise Soloway Chan from street sketches, modelling, and then through industrial reproduction, Inside, Outside also vividly captures the transformation of Sai Ying Pun from a quiet neighbourhood into the bustling bohemian centre of today. In essence, it represents both all that is lost through development and the hopes and dreams of the future through snapshots frozen in time.



The monumental size of the artwork required Louise to build up a large body of sketches, stored in different folders depending on the scenario she wanted to depict, whether it was people on a bus, in the hairdresser or at the market. The approach achieves results so realistic that it imbues an evocative and real life aspect to the work. We examine the people depicted so engaged in their activity, with no posing, and it connects with the viewer immediately. Inside, Outside thus manages a stunning sense of authenticity lacking in today's world of social media.

Most importantly, the viewer becomes witness to a historical tapestry recorded throughout the work's creation. "You complete a drawing, and then you think back years later and think: 'wow that was during SARS, or everyone was using a Blackberry then,'" says Louise. It is not surprising Louise could so effectively create a homage to Sai Ying Pun, she has the background to do so. The artist's first ever commission was a relief for Chek Lap Kok Airport, spending a year in residence studying the development of Hong Kong's new airport, a

fortuitous assignment that led her to a contact with the MTR.

"With the airport project, there was a sense of documenting or creating a diary and this is an approach that I took with Inside, Outside as well," says Louise. "I pitched a similar project to the MTR, who immediately called back and asked for a relief based on the experiences of people in Sai Ying Pun — it was the right time, right place," says Louise.

While sketches were a critical element in creating the piece, it was also essential to work out the logistics of having the right materials in the correct dimensions to allow the work to come to life over the six-year creation period. "The painting had to be toxin free, and there was a strict compliance process over the materials used, along with the installation, to stay within health and safety rules and keep commuters safe," says Louise.

The work has three overarching themes: shop fronts, street scenes and Sai Ying Pun. "It is a diary of an area that is changing," says Louise. Inside, Outside also contains a few interesting elements — the artist and her family feature

in small cameos, including her son and father. Adding another degree of realism, Louise placed real elements into the work, taken from the neighbourhood and embedded within the relief.

Inside, Outside makes the familiar intriguing, whether it is a taxi driver being ticketed or a fishmonger smoking while chopping fish, allowing normal street scenes to suddenly pop to life. It also features cultural elements such as Mid-Autumn Festival Lanterns, Chinese New Year decorations, traditional Hong Kong shop fronts and Chinese temples, all of which, to some degree, are becoming less prominent in the city's visual landscape.

This timeless element of Hong Kong is punctuated with references to elements that were popular during the time of the work's creation — Angry Birds and early smartphones for example — along with market prices frozen in time that have since become subject to inflation. "There were some people who mentioned this issue, but that's the beauty of the work — Inside, Outside offers moments in time and immortalises them for the collective memory of the community," Louise says. "It's a celebration of the everyday person and working people who toil every single day," she adds.

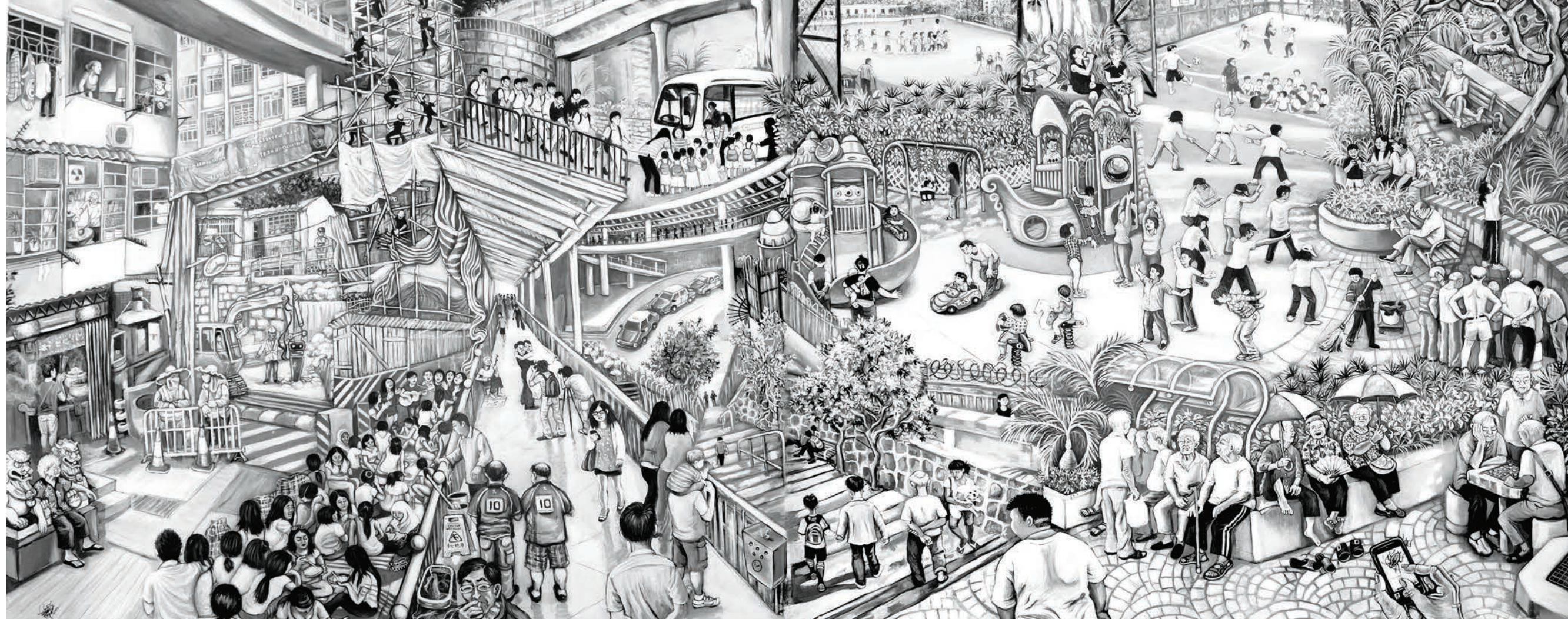


Photo credit 圖片來源: Adrian Rawle



Photo credit 圖片來源: Arthur Schulten

Clay models provided the basis for the artwork which were then cast into moulds before each one was hand painted by the artist and her team
浮雕畫先以黏土模型打稿，然後再由藝術家及團隊逐塊以人手上色



Louise developed the 3D reliefs from a large number of sketches and drawings
藝術家從大量的素描及畫作創製出立體浮雕畫



**LOCATION 地點**

Sai Ying Pun Station – Entrance/ Exit
B1 & B2 Lift Lobby Concourse
西營盤站 - 車站大堂近B1及B2出入口升降機

COMPLETION DATE 完成日期

March 2015
2015年3月



街頭景象一瞥而過，往往只存留記憶當中。假若你能夠把最好的、最獨特的一刻留住將會如何？「裡裡•外外」以12幅浮雕畫，來描繪西營盤熙來攘往的街景，刻畫了香港常被遺忘的日常生活。

藝術家Louise Soloway Chan從街頭素描、造型，再到後期製作，「裡裡•外外」捕捉了西營盤由一個安靜的小社區發展為今日繁華時尚中心的變遷。作品以不同的時光片段，代表著發展過程中流失的地方特色，同時也象徵對未來的希望和夢想。

由於作品份量非凡，Louise需要大量素描草圖，並根據描繪的場景存放整理，有些可能乘坐巴士，有些在理髮或是在街市購物，把當區生活實況真實地呈現出來。作品描繪著當下的活動實況，沒有矯揉造作，觀眾立刻產生共鳴。在當今社交媒體當道的虛擬世界下，「裡裡•外外」帶來令人驚訝的真實感。

更為重要的是，觀賞者為整個創作過程寫下歷史見證。Louise表示：「你完成了一幅作品，數年

後回看，赫然發現：那是在沙士疫潮期間，又或是當時幾乎所有人都使用黑莓手機。」憑藉Louise創造浮雕畫的經驗，輕易表達出對西營盤的尊崇。赤鱗角機場浮雕是Louise首次受委託創作的作品，她為此花了一年時間研究香港新機場的發展情況，亦因而與港鐵結下深厚的合作關係。

「機場項目是以紀錄片或日記形式創作，這個做法亦有用於『裡裡•外外』的創作過程。」Louise表示：「我向港鐵提出了近似的作品想法，他們立刻回應希望我以西營盤的人和事創作浮雕，我們一拍即合。」

素描草圖固然重要，尋找合適的材料和尺寸對於歷時六年的創作同樣關鍵。Louise表示：「作品需要安全無毒，因我們此需要進行一系列嚴格檢測和審視安裝程序，確保符合健康及安全守則，以保障乘客安全。」

作品分為三個場景：店舖、街景以及西營盤。

「這是一個正在改變的地區日記。」「裡裡•外外」還包含了一些有趣的元素：藝術家和她的家庭，這包括了出現在畫作的兒子和父親。Louise把從社區找到的真實元素，加入到浮雕之中，讓觀眾彷彿置身其中。

「裡裡•外外」把尋常風景變得生動有趣，無論是士司機被「抄牌」還是抽煙的魚販，把熟悉的街道風景活生生的呈現出來。這些場景還包含了一些在城市日漸消失的景緻，就如中秋佳節燈籠高掛、初春慶新年的喜氣洋溢佈置、傳統港式店舖和中國式廟宇。

浮雕畫包含了不少當時流行的元素，例如憤怒鳥遊戲和早期的智能電話，和沒有受通脹影響的物價。「的確有些人提出了疑問，但這正是作品美妙之處。『裡裡•外外』凝結了時間，並成為社區永恆不變的集體回憶。」Louise補充說：「這是西營盤居民日常的真實紀錄。」



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\$22起

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下午茶

套餐
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B 滷水雞
C 沙爹雞
D 滷味拼盤

精美腸市

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Cosmetics & Hair	\$80
Treatment	\$120
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Manicure & Pedicure	\$180
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Tribute to Traditional Shops

本地傳統店舖

Law Man-lok and
Hong Kong Youth Arts Foundation
羅文樂及香港青年藝術協會
Hong Kong 香港



Recording and truly respecting the history of an area is no easy task. Artist Law Man-lok and students from the Hong Kong Youth Arts Foundation proved more than up to the challenge for 'Tribute to Traditional Shops'. With Sai Ying Pun notable for the abundance of local traditional shops, the group looked at bamboo kitchenware, dried seafood, paper offerings and rice stores.

Combining photography with animation, the students and artist carried out extensive field research to talk to old storeowners and discover about the past. This was the only way to learn more about the stores which once numbered in the hundreds in the area. As the Hong Kong economy changed, many of these have long been closed.

Blending digital renderings of photos, along with student drawings, the result is a long history that is now preserved in time. As society changes and traditional stores become something of a rarity, the importance of keeping this history in the public eye is ever more critical.

In this work, the viewer is presented with

a rich visual tapestry of bamboo baskets, traditional street signs, maps of the area, dried fish stores, traditional utensils, rice businesses and more. All these combined together serve as a poignant reminder of our journey — a notice to all that as the city develops, Hong Kongers should always keep the past in their hearts.



Field work and research played a critical role in the creation of the artwork 實地考察和研究在作品中扮演著重要角色



要記錄和尊重一個地區的歷史並非易事，但藝術家羅文樂和香港青年藝術協會的學生無懼挑戰，以「本地傳統店舖」作為對西營盤的致敬。西營盤以充滿傳統店舖而聞名，羅文樂和一班學生就在當中揀選了蒸籠店、鹹魚欄、紮作店和米舖作為題材。

羅文樂與學生進行了深入的實地考察，向一班老店店主了解店舖的歷史，並以相片及插畫勾勒出一個個動人的故事。昔日區內數以百計的傳統店舖，很多都隨香港經濟轉型而日漸消失，親身聆聽店主口家的事跡似乎成為了解這些店舖的唯一方法。

藉著數碼繪製而成的相片和學生們的繪圖，區內傳統老店的點滴現可得以留存。老店隨著社會的變遷日漸式微，所以，將這些歷史呈現公眾眼前變得更有價值。

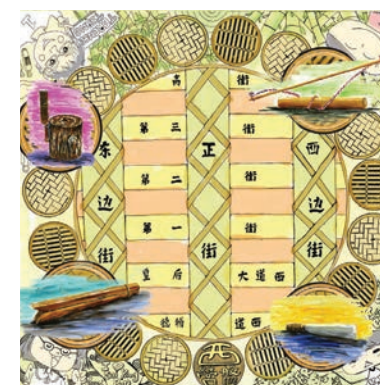
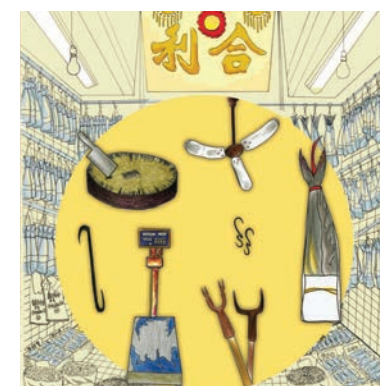
作品將竹製蒸籠、舊式路牌、區內地圖、鹹魚欄、傳統工具、米舖等等事物以彩繪形式示人，把我們一路走過的歷史記錄下來，並像一則告示提醒這我們，即使城市不斷發展，也不要遺忘過去。

LOCATION 地點

Sai Ying Pun Station – Entrance/ Exit
B1 & B2 Lift Interior
西營盤站 - B1及B2出入口升降機內部

COMPLETION DATE 完成日期

March 2015
2015年3月



西營盤
Sai Ying Pun

Street Scenes of Sai Ying Pun

西營盤實景拍攝

Tse Ming-chong and
Hong Kong Youth Arts Foundation
謝明莊及香港青年藝術協會
Hong Kong 香港



The MTR has brought progress to society, and as new stations come in, areas develop rapidly. It's the reason why artist and photographer, Tse Ming-chong, partnered the Hong Kong Youth Arts Foundation to create 'Street Scenes of Sai Ying Pun'.

With the area undergoing huge changes, 30 young people worked in tandem with the artist to create a photo collage combining more than 450 black-and-white photos, showing the character of the neighbourhood and its shops, heritage buildings and lives of local residents.

"Most of the piece was done by students. I encouraged them to have their point of view and visualise what the final work would look like, and convert it using their own imagination," says Ming-chong.

The Hong Kong education system often places art behind other formal subjects, so the artist was pleasantly surprised by the creativity

of the students who with Ming-chong, learnt documentary techniques, went out to take photos and put together the collages. "I think the outcome is good. The students had no photographic knowledge, and it surprised me how high quality it was; they did very well," the artist says.

The process of gathering images took several months, after which digitisation needed to take place. "Based on the visual elements I categorised it all into different topics, some are focused on the character of Sai Ying Pun, others on the visuals," says the artist who scanned all the files and then tweaked the elements to create the final image.

"Some people tell me it's nice to have images as a record of how Sai Ying Pun was in the past and detailing the community changing. It's good to have documentation about the society before," says the artist.

港鐵帶來社會繁榮進步，新車站的落成啟用加速了社區發展步伐，正好促成本地攝影工作者及藝術家謝明莊與香港青年藝術協會合作的社區藝術計劃——「西營盤實景拍攝」。

隨著區內市貌顯著改變，這位藝術家引領30多位青少年，把超過450多張單色影像拼合成一系列作品，反映西營盤區內各種獨特風貌，如傳統老店、古蹟文物及居民生活百態等。

謝明莊表示：「大部分作品都是由學生完成，我鼓勵他們勇於表達自己的觀點和構想作品的模樣，再運用想像力呈現出來。」

在香港的教育制度下，藝術教育往往被置於較次要的位置。學生們在謝明莊帶領下，學習紀錄技巧、實景拍攝及圖像拼貼創作，他們的創意令這位藝術家充滿驚喜：「我非常滿意作品的效果，學生們沒有豐富攝影知識但作品質素令人喜出望外。」

單是拍攝的工作已歷時數月，其後更要把影像數碼化。「我把圖像以視覺元素歸納為不同主題，有些是關於西營盤的特色，有些則專注於視覺效果上。」謝明莊把所有影像掃描、整理，拼貼出精彩的完成品。

謝明莊表示：「不少人向我表示欣賞作品紀錄了西營盤的歷史變遷，我亦慶幸能夠在城市發展中為我們的社區存留一些記憶。」

LOCATION 地點

Sai Ying Pun Station – Entrance/ Exit
B1 & B2 Concourse
西營盤站 – 車站大堂B1及B2出入口

COMPLETION DATE 完成日期

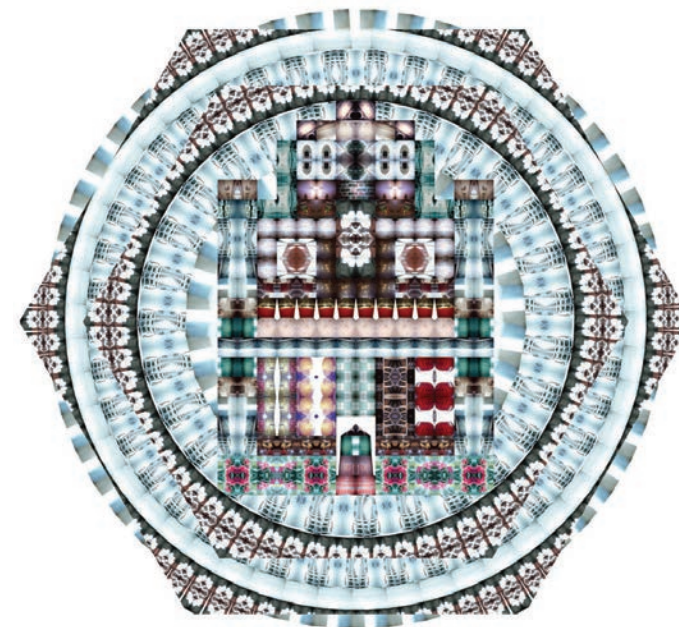
March 2015
2015年3月



Kaleidoscopic Future Architecture of the Western District, Western Street Heritage & High Street Heritage

西區未來建築萬花筒、西邊街古蹟與高街古蹟

Hong Kong Youth Arts Foundation
香港青年藝術協會
Hong Kong 香港



Hong Kong offers a visual feast for its citizens, the spirit of which is captured by artist Luke Ching Chin-wai and students from the Hong Kong Youth Arts Foundation in three separate works: 'Kaleidoscopic Future Architecture of the Western District', 'Western Street Heritage' and 'High Street Heritage'.

Utilising the unusual medium of a pinhole camera, students began to take pictures of the area. For Kaleidoscopic Future Architecture of the Western District, students visited a number of local heritage buildings and iconic structures to detail them through photography. The images were then placed into eight kaleidoscopic photo collages that act as a future landscape for the community.

To do this, the artist worked with students to create the striking visions in digital print, presenting themselves as if viewed through a kaleidoscope. Using pinhole cameras that they learnt from scratch with the artist's help, the students visited heritage buildings and took

photos. These were then assembled to create this evocative series of digital prints acting as a time line blending history and future.

The merging of past, present and future is also highlighted in the second and third pieces, Western Street Heritage and High Street Heritage.

It is a constant theme among MTR stations to highlight community history, but these works do this in an unusual and creative manner. As building's functions change over time, we don't often know what their original purpose was, but a fascination still remains about their history.

Luke's concept allows us to focus deeply and intently upon the past. It presents the familiar in new ways and at the same time placing a spotlight on the long, vibrant history of the neighbourhood, one that may be under threat as development continues apace.

As such, we see the future that is made literally from the past, a reminder of where we have been and where we are going.



香港結集不同形式的藝術，為市民帶來一場又一場的視覺盛宴，這種精神分別體現於藝術家程展緯和香港青年藝術協會學生的作品「西區未來建築萬花筒」及「西邊街古蹟與高街古蹟」。

學生以針孔相機記錄西區古蹟及獨特面貌，再把影像拼湊成八座猶如萬花筒圖案的未來建築物——「西區未來建築萬花筒」，呈現對未來社區發展的想像與期盼。

藝術家與學生攜手創作如同透過萬花筒看到的驚人視覺效果，在藝術家的指導下，學生們由零開始學習運用針孔相機，走訪西區的歷史建築，拍攝該區舊建築物，再以數碼科技把影像拼砌成貫穿過去與未來的時光隧道。

「西邊街古蹟」與「高街古蹟」，同樣強調過去、現在與未來的融合。

雖然促進社區發展是港鐵站設計常見的主題之一，但是此作品則成功以嶄新及別具創意的方式呈現。建築物的用途隨著不同時期的發展而變更，當初構思時的功能往往無從稽考，但它們背後都有一段耐人尋味的故事，使人著迷。

程展緯的理念讓我們更深入、專注地回望過去，他把耳熟能詳的內容以全新手法呈現，同時聚焦於社區長久而充滿活力的歷史，正受到城市發展的威脅。

未來建基於過去，正提醒著我們要守護歷史，想像未來。

LOCATION 地點

Sai Ying Pun Station - Entrance/ Exit C
Lift Lobby Concourse & Lift Interior
西營盤站 - 車站大堂近C出入口升降機及升降機內部

COMPLETION DATE 完成日期

March 2015
2015年3月

River Flow

流

Lee Yun-bok 李允馥
South Korea 南韓



When we visit an area we often forget its original and natural characteristics. For Sheung Shui, now a residential area, the prominence of the river has been lost in history. It's a reason why South Korean artist Lee Yun-bok created 'River Flow', a series of stainless steel sculptures that represent the geographical characteristics of Sheung Shui, and its original name: "City of Sheung Yue," which references its location next to the Sheung Yue River (Beas River).

"This work not only echoes the history of Sheung Shui in the way it interprets the Sheung Yue River but also captures the flowing forms created by people moving in the station and presents it as an artistic experience. It's a good example of the way that we can create a more welcoming and enriching atmosphere for our passengers by incorporating art into our station architecture," said Andrew Mead, Chief Architect of MTR Corporation.

The sculpture consists of two streamlined stainless steel forms, matched with seven spheres resembling flowing water and water droplets, that depict water and its energetic, unceasing and fluid movement, soft qualities and life giving nature. "Sheung Shui saw settlements by the river flow, and with this geographic nature, it has

much history that is relevant to local audiences. If you look at the artwork, it interacts with the people around it, there audience and yet at the same time commuters, who are part of the piece," says Lee Yun-bok.

The piece had many challenges that included its handmade nature, co-ordination with a structural engineer, and taking all these obstacles and turning them into a reality, with likes of loading limits, lighting, signage and structural calculations to consider.

"What makes this sculpture so special is the way that it brings people and art together. As it is finished in mirror polish, River Flow reflects the surrounding atmosphere inside Sheung Shui Station. Every time you pass by, it appears to be different — just like the river that it represents. This artwork creates a vibrant new talking point in the concourse and we hope it brightens up the journeys of the many people who travel to and from Sheung Shui Station every day," said Jay Walder, former Chief Executive Officer of MTR Corporation.

While the city changes, art has the power to stay the same. "Art is not limited to any space or time; As long as it is there, people can always enjoy it," adds Lee Yun-bok.



The artist hand made the sculptures in his studio
藝術家在工作坊親手打造雕塑

LOCATION 地點

Sheung Shui Station – Concourse Level
上水站 - 車站大堂

COMPLETION DATE 完成日期

March 2014
2014年3月

當你遊歷一個地方的時候，可也曾想過它的歷史和自然面貌？上水現時已經發展成為住宅區，而區內有名的「雙魚河」，它的歷史似乎漸被遺忘。為此，來自南韓的藝術家李允馥就創作了不銹鋼雕塑「流」，來代表上水靠近河道的地理特徵，以及上水的前身——「雙魚市」。

港鐵總建築師文若德說：「這件作品不但反映了雙魚河這個歷史地理特徵，還捕捉了乘客魚貫進出車站的景象，從而成就了獨特的藝術體驗。「流」是一個很好的例子，說明我們可以將藝術融入車站的建築中，為乘客創造一個更舒適和充實的氣氛。」

作品由兩條流水型態的不銹鋼雕塑組成，旁邊有七個水滴狀的球體，模擬水花濺起的效果。雕塑展示了河流充滿活力的河水、源源不絕的形態、柔和晶瑩的波光，以及賦予萬物生命的特性。李允馥表示：「上水得以發展，全靠當年在河流邊定居的人，所以說這條河與區內居民有很深的淵源。當你

觀賞這件雕塑的時候，你會發現雕塑會與周圍的人產生互動，觀賞者，甚至站內的途人，都成為了藝術品的一部分。」

「流」以不銹鋼製成，而且由人手打造，所以在製作的過程中有不少挑戰，例如要跟結構工程師互相協調，又要考慮負重、燈光、指示牌、結構計算等因素。

港鐵有限公司前行政總裁韋達誠表示：「這件雕塑特別之處是它將人與藝術融合在一起。『流』由不銹鋼製成，所以上水站內的環境會反映在雕塑上，使它每次看起來都不一樣，就像河流一般時刻變化流動。這件藝術品為車站大堂帶來了活力十足的新話題，我們亦希望『流』會令每天往返上水站的乘客感到愉悅。」

即使城市會隨著時間而變遷，但藝術卻能夠歷久不衰。李允馥說：「藝術不受制於任何時間或者空間。只要藝術一日存在於世，人們就能觀賞它。」



What's In a Name?

名 何等重要?

Riana HW Chow 周江漢韻
Hong Kong 香港



The dynamic nature of urban life means that sometimes we lack reflection on our roots. At the intersection of traditional Chinese culture and colonial history, names in Hong Kong often have their own fascinating story to tell.

"In our daily and often dull routines, we rarely have the moments to consider the history of our landscapes, cities and communities," says

artist Riana HW Chow. "By literally surrounding commuters with this incredible narrative, I attempt to make them think about these crucial elements of our past, which are the components that shape both the present and the future," says Riana.

It's the central theme of 'What's In a Name?', an expansive work covering 195 digital prints mounted over aluminium panels. The piece

portrays the evolution of the name "Fo Tan" which means fire and charcoal in Cantonese. Not many people even consider the etymology of this; yet the original name is "Ho Tan" (river and beach), a reference to a beach that would appear when the river receded.

Over the years, the similarity between the two names led to Fo Tan being accepted into common parlance, but is rarely questioned by people who live and work in this vibrant neighbourhood, once a village but now booming with artists, musicians and entrepreneurs.

"In many ways, I am directly asking commuters to understand their past because Hong Kong is changing so much we are in danger of losing our heritage. Just look around us in Fo Tan, the landscape is shifting at a fantastic rate; if we fail to pause and reflect all of this will be lost to us, and at what cost?" Riana says.

With reference to this linguistic history, Riana's prints are positioned to create a whimsical gradient of colours that show the transition from "Ho Tan" to "Fo Tan." Yellow and green portray the river, orange the beach, and red and black for fire and charcoal. The overall effect is one of majesty, immersion in colour, and a result that is eye catching and thought provoking.

"I'm extremely satisfied with this piece," says Riana. "It has helped transform the commuter experience from something ordinary into a station that is vibrant and wonderful," she adds.



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繁忙的城市生活，每每使我們缺乏尋根問究的反思空間。薈萃中國傳統文化和殖民歷史，香港代代傳承的地名背後往往隱藏著不少有趣典故。

「面對每天刻板的生活，我們甚少有空間去思考周遭的地理環境、城市甚至社區的歷史。」藝術家周江漢韻說：「透過確確實實把敘述呈現出來，我試著讓乘客思考這些構建我們現在和未來的關鍵因素。」

這正是「名.....何等重要？」的中心主題，這大型作品由195幅數碼印刷畫安裝在鋁製面板組成。作品描繪了火炭名稱的演變由來，「火炭」在廣東話

的意思是火和炭，鮮為人知的卻是這個詞源原名為「河灘」，代表河水退時為灘。

多年來，由於這兩個名字說法近似，「火炭」的名字早已為人所接受，亦鮮有被區內生活和工作的的人問及它的源由。火炭這個充滿活力的地方，曾經是一條小小村莊，現已發展為藝術家、音樂家和企業家進駐的小社區。

藝術家周江漢韻表示：「我曾經用不同方法刺激乘客了解過去歷史，香港變化太快令歷史很容易被遺忘、流失。就正如火炭區，周遭環境變化速度

驚人，如果我們沒有好好停下來反思，這會帶給我們甚麼後果？」

作品以異想天開的漸變色調，帶出昔日居民因發音問題而把原名「河灘」誤稱為「火炭」的故事。藝術品中所用的黃色及綠色代表河水，橙色代表海灘，而紅色及黑色則分別代表火和炭。整體效果壯觀，讓人沉醉於色彩之中，達到奪目和引人反思的效果。

「我對作品感到非常滿意，它將活力和令人愉快的乘搭體驗，注入原本平淡無奇的車站空間裡。」藝術家總結道。

LOCATION 地點

Fo Tan Station – Concourse
火炭站 – 車站大堂

COMPLETION DATE 完成日期

February 2016
2016年2月

旺角
Mong Kok

Like Water

上善若水

Liao Yibai 廖一百
Mainland China 中國



A homage to Chinese philosophy and the idea of being adaptive and formless, 'Like Water' unveils itself in stainless steel form, presenting the hardness of its materials in the soft shapes of liquid, and joining a growing number of stainless steel sculptures in the network.

Martial arts enthusiast and artist, Liao Yibai, created the wall-mounted installation by combining the forms of the Western tradition of sculpture with traditional Chinese woodcarving methods to demonstrate the flexibility and softness of water, yet paradoxically utilising hard form materials.

"Having practiced martial arts for many years, I wanted to show people that they need to be like water — kind, flexible and yet powerful," says Yibai.

The artist thus chose stainless steel and was motivated to show how this apparently hard material could be formed into something fluid and gentle. It was a process that took plenty of small-scale modelling to get correct, with the artist tapping into his background in 3D animation to make sure the technique was on point and the desired effect was achieved.



"I wanted to challenge myself and push the boundaries of what I am capable of," says Yibai. The New York-based Chinese artist went to see the finished piece and said it was difficult to get a clear picture due to the sheer volume of people passing through the station. "This in itself was another challenge," he says. "We had to make sure that the piece was indestructible and could take the wear and tear of being in the station," Yibai says.

The artist welcomes challenges however. He believes that no matter the stresses that people face, there is always a goodness of human spirit that will prevail, a motif represented by the child at the centre of the piece. "Martial arts are not

just about fighting, but also establishing your mind, building your philosophy, maintaining your energy and being adaptable to change," says the artist.

The spirit should be one that inspires commuters who dash around as they go about their lives. With Mong Kok as one of the busiest stations in the network, the intent is that a large number of people will be encouraged by the work.

"This piece helped me a lot to establish standards for my career, it was a milestone piece, it propelled my career, put my works in the national spotlight. I am very proud of this," the artist adds.



Creating the complex three-dimensional form in stainless steel was a challenge for the artist. 對藝術家而言，以不鏽鋼來創作複雜的立體作品是一項挑戰。

以冰冷堅硬的不鏽鋼材料表現柔軟無形的水花，配合不鏽鋼雕塑作品組成的作品「上善若水」，呈現出對中國哲學，以至水之百變流動、無形無相之崇尚。

武術愛好者及藝術家廖一百，以西方浮雕及中國傳統木雕的方式創作這件不鏽鋼及銅質掛牆安裝的雕塑裝置。質地堅硬的素材，與水的靈活性和柔軟性相互矛盾，突顯當中對比。

廖一百表示：「習武多年，一直推崇人要像水一樣善良、靈活而有力。」

藝術家特意選用不銹鋼作為素材，藉著這種看似質地堅硬的素材，對比出流動和溫柔的狀態。創作過程中，需要進行大量小型模型製作，加上利用立體動畫來確保製作技術正確，方能達到預期效果。

「我希望挑戰自我，挑戰自己能力的極限。」廖一百說道。這位居於紐約的華人藝術家親身去看完成品，發現旺角站人流之多，難以拍得清晰照片。他說：「這根本就是另一項挑戰。我們要確保這件作品堅不可摧，同時能夠抵禦香港的濕度和空氣質素，以及在繁忙車站環境不能避免的損耗。」

廖一百樂於面對挑戰。他認為無論面對任何壓力，存於人文精神中的良善會戰勝一切，正如藝術品中的孩子代表著人性本善。「武術不僅是為了打鬥，而是要建立思想、確立哲學、保持能量，並且適應變化。」

這種精神正好激勵奔波的乘客。旺角作為港鐵最繁忙的車站之一，藝術家期望透過站內這件作品給廣大市民一點點鼓舞。

廖一百補充：「這件作品幫助我定立標準，成為我藝術生涯的一個里程碑，推動我的職業發展，把我的作品帶到國際舞台。我為此感到非常自豪。」

LOCATION 地點

Mong Kok Station – Concourse Level
旺角站 – 車站大堂

COMPLETION DATE 完成日期

November 2012
2012年11月



Morning Dynamics

動感清晨

Remi Rough
UK 英國



A splash of colour can transform the familiar into something dreamlike, daring and exciting. In Quarry Bay Station, British street artist Remi Rough has injected a dash of verve that transforms an ordinary passageway into a world of multi-colour vibrancy, depicting the energy and flow of commuters as they go through their day.

Remi has his artistic origins as a youth spray painting in subways, albeit not in an official capacity. When the collaboration with Swire Properties and Aedas in Quarry Bay came up, he jumped at the chance to do it in a legitimate manner. 'Morning Dynamics' came together in a space of six months, with the artist flying out from London to realise the artwork. So what was the inspiration behind the piece? "All these people who power walk and have their heads down on their phone, maybe they will see a bit of colour, and it will change how their day is going. They might even take a photo. I just wanted to change how people see that space," Remi says.

Art and colour have the power to change peoples' mental health for the better, something which Remi wanted to build up through his work. "This is important to me, that the piece has the right amount of movement. I wanted to convey emotion rather than a message," says Remi. Using reference photographs, Remi created a mood board of shapes, buildings, forms, sketches and angles in Hong Kong to inspire the final piece.

A complication for the work's realisation was the length of the passageway, which Remi broke down into sections to simplify the overall design.



"Movement, tension, stability, and balance are all very important elements in my work."

「動感、張力、穩定和平衡就是我希望透過作品呈現的元素。」

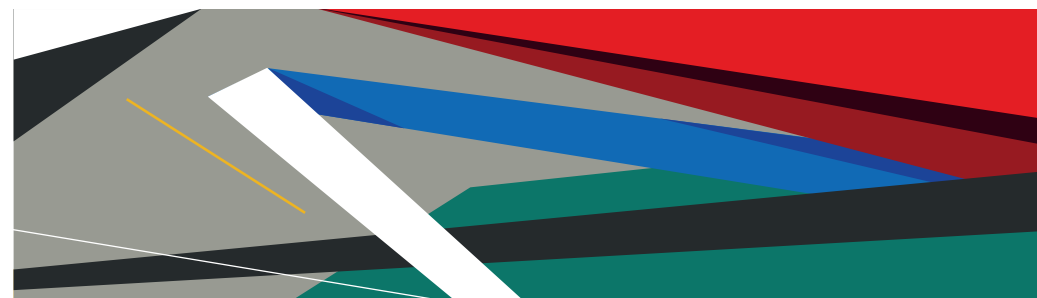
"I think the challenging part was making the piece flow, but other than that, it was an effortless process, and everybody else got involved and made it work," Remi says. The artist was also focused on making sure the station's iconic green colour was a central part of the kaleidoscopic spectacle presented to commuters.

Being in a central commuter path in Quarry Bay, people interact with the artwork on a daily basis, creating a tapestry of moods between the visual, locked in time on the wall, and the people living in their present, walking to their destinations. "Movement, tension, stability and balance are all very important elements in my work," says Remi.

As a youth, Remi became a passionate graffiti writer, and during a gallery visit, took encouragement from a Jackson Pollock painting — a moment that he says seems to have influenced his style, despite him later cultivating a range of stronger influences.

Indeed, the colours and movement of Abstract Expressionism are evident throughout Morning Dynamics. The style, at once radical but respectful of its predecessors, is an apt parallel for Morning Dynamics which references the colours of Hong Kong but shows futures through its radical form.

"It's important to respect where you come from and your history," he says. "It is also crucial to have something original and that is intrinsically yours. Some people say everything has been done, but I don't agree, the hard thing is finding it," he adds.



一抹色彩可以將熟悉的事物轉化成夢幻一般，大膽和刺激的體驗。英國街頭藝術家Remi Rough以抽象風格描繪了乘客川流不息的情景，為鰂魚涌站一條平凡的通道注入神韻，並將之變成一個多姿多采和充滿活力的世界。

雖然Remi沒有接受正統的藝術訓練，但他年輕時已常在隧道裡以噴漆作畫，與藝術創作有很深的淵源。當太古地產及凱達環球於鰂魚涌站的藝術項目出現，Remi立即把握機會，大展身手。他專程由倫敦遠赴香港，並花了半年時間完成「動感清晨」。當問到作品背後的靈感，他有這樣的解說：「所有車站裡來去匆匆的低頭族，如果能為他們傳遞一些色彩，或許能改變他們一天的心情，甚至可能令他們停下來拍照。我就是渴望改變大家對這條通道的看法。」

藝術和色彩往往能調劑身心，Remi希望他的作品可以發揮這個功能。他說：「作品必須足夠的動感與能量，這對我來說是至為重要。我希望通過作品表達情感，而不是信息。」在香港的創作過程中，Remi參考了不少照片與素材，利用不同的形狀、建築物、幾何圖案和手繪圖，拼湊成「情緒板」，從而取得創作靈感。

長長的通道增添了作品製作的難度，於是Remi

將整個設計拆成多個部分，化繁為簡。他說：「比較有挑戰性的地方是要令構圖連貫，但除此之外，製作過程非常順利。所有參與的人齊心協力，最終完成大作。」藝術家還特意將鰂魚涌站具標誌性的綠色應用於設計之中，好讓乘客一眼就看出所在何處。

作品設置於鰂魚涌站的主要通道上，每天與乘客互動，牆上歷久不變的圖案，與現實生活中川流不息的人流相互交織，相映成趣。Remi說：「動感、張力、穩定和平衡就是我希望透過作品呈現的元素。」

Remi年輕時就成為了一名充滿創作熱情的塗鴉藝術家，更在欣賞過一幅Jackson Pollock的畫作後深受啟發。除了這位名家，Remi說他的創作風格亦受到多位不同藝術家的影響。

「動感清晨」的用色和節奏都充滿了抽象表現主義的影子，這種到了後世才得到欣賞的誇張手法，正好代表香港活力十足，並對將來充滿期待的特質。

Remi說：「我們要尊重自己的根源和歷史，同時要珍惜我們獨有的天賦。有人說可以做的都給人做過了，再也難以找到原創的點子。我不同意，因為難為不等於不可為。」



Remi stands proudly in front of his artwork 藝術家Remi Rough與他的「動感清晨」

LOCATION 地點

Quarry Bay Station – Adit to Exit A & B
鰂魚涌站 – 通道至A及B出入口

COMPLETION DATE 完成日期

March 2018
2018年3月



artinmtr
港鐵·藝術

MTR

「動感清晨」

二零一八年三月

由港鐵公司及太古地產有限公司聯合委託創作，「動感清晨」表達了港鐵站內乘客人來人往的流動，有如編舞者一樣，將車站內乘客不停地流動，透過壁畫上不同顏色的混合以及不同的路徑結合起來，營造出乘客和空間的互動感。

藝術家：Remi Rough

Remi Rough - 1971年出生於倫敦，自1980年起成為街頭藝術家，時至今日，他的作品曾於柏林、紐約、珀斯、新加坡等多個城市及畫廊展出。

"Morning Dynamics"

March 2018

Jointly commissioned by MTR Corporation and Swire Properties Ltd, "Morning Dynamics" reflects the movement of passengers through the MTR. Like the choreography of a dance, passengers flow together, colours blend and paths cross creating a vibrant interaction of people and space.

Artist: Remi Rough

Remi Rough (born 1971, London) began as a street artist in London in the 1980s. His art has been exhibited in galleries and cities worldwide including Berlin, New York, Perth and Singapore.

Acknowledgements

鳴謝

Behind the incredible artworks are a whole unseen cast of people that make it all possible. Great thanks must be extended to the Hong Kong Arts Centre and Hong Kong Youth Arts Foundation for coordinating the young artists and creating such a wonderful collaboration.

Swire Properties played an essential role in arranging Remi Rough’s ‘Morning Dynamics,’ which features proudly on our cover. The University of Hong Kong also played an invaluable role in diving deep into its archives to create the HKU Centennial Wall, a memorable testament to the history of the Western District, HKU and Hong Kong.

We would like to thank all MTR staff, particularly the station architects, engineers and project directors, for embracing the programme, making it an integral part of the projects and giving their utmost support in every phase.

Art in MTR would not be possible without the guidance and support of the members of the Art Advisory Panel who have overseen the selection of artists and development of the works.

Finally, the work enjoyed by millions of commuters would not have been possible without the contribution of specialist skills and hard work by the contractors and fabricators. We thank you for your skills, dedication and teamwork to realise our vision.

這些非凡藝術創作能夠成功呈現，有賴一群在背後辛勞付出的幕後功臣。十分感謝香港藝術中心與香港青年藝術協會，協助聯絡這些才華洋溢的年青藝術家，成就這美妙的合作旅程。

因著太古地產的安排與策劃，我們有幸邀得英國藝術家Remi Rough為我們度身訂造全新幾何壁畫作品「動感清晨」，它也成為本刊的封面圖案。為成就「香港大學百年壁」這項反映港大、西區、以至整個香港歷史的藝術作品，香港大學排除萬難，從四方八面蒐集珍貴檔案及舊照，實在居功至偉。

我們也藉此感謝所有港鐵員工，特別是車站建築師、工程師以及項目總監，從構思到落實工程期間，在每一階段傾盡全力支持這項藝術企劃。

感激「藝術諮詢小組」的各位成員，一直用心為「港鐵•藝術」作出指導與支持，包括為計劃挑選藝術家，並在設計過程中提供寶貴意見與協助。

最後，這些作品得以在車站人群中大放異彩，全賴一隊專業技師、承辦商及製造商的一雙巧手。有了您們的超凡技藝、堅毅意志與上下一心的合作精神，我們才能圓夢。

Community takes centre stage with the MTR and we are indebted to the following institutions and schools for playing a crucial role in our artworks:

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Buddhist Hung Sean Chau Memorial College 佛教孔仙洲紀念中學
Carmel Divine Grace Foundation Secondary School 迦密主恩中學
Catholic Mission School 天主教總堂區學校
Caritas Chong Yuet Ming Secondary School 明愛莊月明中學
Community College of City University 香港城市大學專上學院
HKU Space Community College 香港大學附屬學院
HKUGA College 港大同學會書院
Hong Kong Baptist University 香港浸會大學
Hong Kong Communication Art Centre 香港傳藝中心
Hong Kong True Light College 香港真光書院
King's College 英皇書院
King's College Old Boys' Association Primary School No.2 英皇書院同學會小學第二校
Man Kiu College 閩僑中學
Ning Po College 寧波公學
PLK Mrs Ma Kam Ming-Cheung Fook Sien College 保良局馬錦明夫人章馥仙中學
Pui Ying Secondary School 培英中學
Precious Blood Primary School (South Horizons) 海怡寶血小學
Rosaryhill School (Secondary Section) 玫瑰崗學校 (中學部)
Shatin Pui Ying College 沙田培英中學
Shung Tak Catholic English College 天主教崇德英文書院
Singapore International School (HK) 新加坡國際學校 (香港)
S.K.H. All Saints' Middle School 聖公會諸聖中學
S.K.H. Chi Fu Chi Nam Primary School 聖公會置富始南小學
S.K.H. Lui Ming Choi Memorial Primary School 聖公會呂明才紀念小學
S.K.H. Lui Ming Choi Secondary School 聖公會呂明才中學
S.K.H. St Mary's Church Mok Hing Yiu College 聖公會聖馬利亞堂莫慶堯中學
S.K.H. St. Matthew's Primary School 聖公會聖馬太小學
S.K.H. St. Peter's Primary School 聖公會聖彼得小學
St. Claire's Girls' School 聖嘉勒女書院
St. Joseph's College 聖若瑟書院
St. Paul's College 聖保羅書院
St. Paul's Convent School 聖保祿學校
St. Peter's Secondary School 聖伯多祿中學
St Stephen's College 聖士提反書院
St. Stephen's Church College 聖士提反堂中學
St. Teresa Secondary School 德蘭中學
Tack Ching Girls' Secondary School 德貞女子中學
The University of Hong Kong 香港大學
Tsang Pik Shan Secondary School 曾璧山中學
TWGHs HKJC Rehabilitation Complex 東華三院賽馬會復康中心
Wai Kiu College 惠僑英文中學
Ying Wa Girls' School 英華女學校

