

GEOMETRY of the

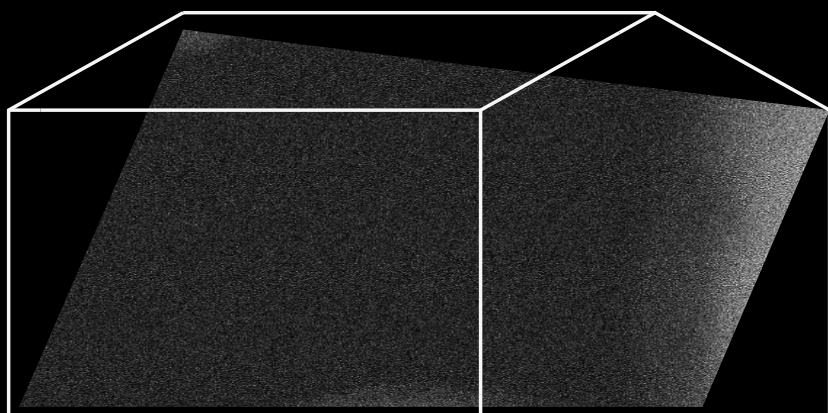
Phase 1



情感幾何

Sentiments

1a space



27/1 — 28/1 & 3/2 — 4/2

▶ 星期六及星期日 Saturday and Sunday 11:00-19:00

▶ 土瓜灣馬頭角道63號牛棚藝術村14號 1a空間

1a space, Unit 14, Cattle Depot Artist Village, 63 Ma Tau Kok Road,  
To Kwa Wan



事物在趨向更新時的迴圈運動（對延綿的一再中斷）並可能碰上突如其來的意外（無所承諾的第一次或視之為奇觀）

The cyclical movement of things toward renewal (the repeated interruptions of continuity) and the possible encountering of the accidentals (the “first-time” without commitment, or as spectacles)

奇觀一 Spectacle 1

27/1 — 28/1

奇觀二 Spectacle 2

3/2 — 4/2

| 策展人 Curator |

張海活 Chang Hoi Wood

| 藝術家 Artists |

張海活 Chang Hoi Wood

陳松力 Obie Chan

胡俊偉 Donald Wu

葉文恩 Lincoln Yeh

易榮進 Yik Wing Chun

在綿延中

我們如何得以蘇醒

在行動和不作為之間

如何找回本屬的節奏

我們都在兩個明智的決定之間

夢遊

§

| ○ | 是打圈迴旋，是水滴擴散，是「空隙」的擴張，是在物理條件的影響下，在控制和不控制之間，滑翔，是為生出意外的，迴圈運動，並打斷連續的狀態，中斷不作為，在存在上加上新的存在。

是的

要建立一點什麼

一個系統、一個方法

要塑造一點什麼

一個造型、一個形式

要開啟一點什麼

一個觀念、一個說法

要營造一點什麼

一種經驗、一段時光

然後是

重新建立、重新塑造、重新開啟、重新營造...

是的，做作品

設想它

刻劃它

完成它

令它從未存在提升至存在，在綿延中開啟空隙，讓新的存在成為可能。本來沒有的，現在有了。

§

1a 看似靜止，然而它一直控制著自己，努力保持一個穩定的狀態。表面看來的靜止，是要刻意又用力地維持的。而這階段中迎來的拆毀，在物質瓦解、分裂後，不是完整地重組，亦不是完成重組，而是形成眾多可能的傾向。這不單是解體，而同樣是釋放，釋放本來壓抑着的潛能、壓止了的傾向，釋放可能的形態，把秩序的「框」和「圈套」解除，卸下壓在這狀況之上的「枷鎖」，誘發無所承諾的第一次，並視之為，奇觀。

基本操作

切割

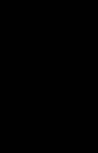
穿透

移位

排列

再從頭

來過



In duration

how do we wake up

Between action and inaction

how to find our own rhythm

We are between two smart decisions

sleepwalking

§

| ○ | is circling; it is the diffusion of water droplets; it is the expansion of "gap"; it is under the influence of physical conditions, between control and uncontrollable, gliding; it is to create unexpected, the circular motion which interrupts continuity, ends inaction, and add new existence to existence.

Yes

to establish something

a system, a method

to shape something

an appearance, a form

to open up something

a concept, a statement

to create something

an experience, a time pass-by

And then

Re-establish, re-shape, reopen, re-create...

Yes, make works

conceive it

carve it

finish it

Let it rise from non-existence to existence, open gaps

in the continuity, and make new existence possible.

What was not there before is now there.

§

1a seems to be stationary, but it has been controlling itself and trying to maintain a stable state (hold its position). The apparent stillness requires effort to maintain. And the dismantling that is ushering in, after the disintegration and division of matter, is not a complete reorganization, but the formation of many possible tendencies. This is not only disintegration, but also release, releasing the suppressed potential and suppressed tendencies, releasing possible forms, lifting the "frames" and "traps" of the order, and unloading the "shackles" that weigh on this situation — it induces the first time without commitment, and regards it as spectacle.

Operations

dissect

penetrate

move

arrange

Then start over again

# GEOMETRY of the 情感幾何 Sentiments

所有新事物在它變得更新的一刻就開始腐壞

All things new start decaying at the moment they  
become newer

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燈關上 / 無人的展場 / 空蕩 / 漆黑 / 它什麼也沒有 /  
它只有自己

沒有展品的展場就坦蕩地待在這裏等待著下一次的更新 / 每個展覽就是展場的更新並成為新的自己

然後 / 你讀到一則宣傳單張 / 你讀到一個展覽題目 /  
你記下日期時間 / 你打算去看這個展覽 / 然後 / 你在  
記下的日子 / 你走到或是熟悉或是陌生的地方 / 你走  
進展場 / 你看到一個關於展場的展覽 / 你在它之內看  
到它在展示它自己 / 然後 / 你問 / 作品在哪裏 / 這不  
過是 / 空蕩而破落的 / 展場

後來 / 我在記下的日子 / 我走到或是熟悉或是陌生的  
地方 / 我走進展場 / 我看到一個關於展場的展覽 / 我  
在它之內看到它在展示它自己 / 我聽到這展場說話的  
聲音 / 我讀到這展場思想的絮語 / 我看到這展場記憶  
的畫面

後來 / 如他所願 / 他觸碰到它更生的時刻 / 他觸碰到  
它蛻變的靈魂和肉身 / 他在它之內量度它的情感 / 並  
提供 / 即便是模稜兩可的 / 可辨認的 / 幾何

Lights off/ the empty exhibition space/ hollow/ dark/ it  
has nothing/ it has only itself

Without exhibits, the exhibition space is just being  
there and waits for the next rebirth/ each exhibition is a  
rebirth of the exhibition space and becomes a new self

Then/ you read a promotional leaflet/ you read an  
exhibition title/ you write down the date and time/ you  
plan to go to this exhibition/ then/ on the day you  
have

written down/ you walk to somewhere which is either  
familiar or unfamiliar/ you walk into an exhibition  
space/ you see an exhibition about the exhibition  
space itself/ you see it showing itself within it/ and  
then/ you ask/ where the works are/ this is just/ an  
empty and dilapidated/ field of nothing

Later/ I write down the day/ I walk to somewhere  
which is either familiar or unfamiliar/ I walk into an  
exhibition space/ I see an exhibition about the exhibi-  
tion space itself/ I see it showing itself within it/ I hear  
the voices of this exhibition space/ I read the whis-  
pers of thoughts of this exhibition space/ I see the  
images of memories of this exhibition space

Later/ as he wished/ he touched the moment of its  
rebirth/ he touched its transformed body and soul/ he  
measured its emotions within it/ and offered/ even the  
ambiguous/ unrecognizable/ geometry



## | 緣起 |

1a 空間仍在油街的時候，六個建築系畢業生做了一個展覽，是一件關於 1a 空間的展品放回到 1a 空間裡面。是一個，一比一點二，稍微比真實的 1a 空間細小的模型，放回在 1a 空間內。模型是一個概念，展覽將一個概念，一個關於這空間的概念，放回它自身裡頭。而這模型因為足夠大，因此能讓人親身經驗，令概念空間與經驗空間並置。偌大的空間內，在真的柱旁有假的柱，在真的門窗旁有假的門窗。

二十五年後，1a 空間從油街來到牛棚好一段日子，這新的展覽仍圍繞展場本身，不單是一個物理上的空間，而是展場作為一種存在，有其過去、未來，有其自身的身份和角色、體現和記憶。它在接下來將進行一次更新，並思考，在打後的日子，要如何利用這空間，來做些什麼。

## | Background |

When 1a space was still in Oil Street, six architecture graduates made a work, which was an exhibit about 1a space and placed it back in 1a space. It was a model in a scale of 1:1.2, slightly smaller than the real 1a space, and was placed in the 1a space. The model was a concept, and the exhibition put a concept, a concept about this space, back into itself. As this model was large enough, which allowed people to experience it in person, juxtaposing conceptual space and empirical space. In such a large space, there are fake columns next to real columns, and fake doors and windows next to real doors and windows.

Twenty-five years later, 1a space has moved from Oil Street to the Cattle Depot for quite some time. After all these years, this exhibition is still about the exhibition space itself — it is not just a physical space, but as an existence, with its own past and future, its own identity and role, embodiment and memory. 1a will be renewed, and will think about how the space would be used for what and what would be done in the days after.



## | 概要一 |

在幾何學未出現之先，人們對空間的理念和經驗，跟現在有何不同？我們慣常觀看平面圖、模型和不同的立體圖像，空間被概念化、圖像化，構成空間的元素是幾何的，亦是均質的——我們以此認知空間，我們能在腦海中把玩空間，設想在現實中無法出現的空間。當幾何學尚未出現，人們如何經驗空間？他們有自己獨特的生活環境、建築物、村莊、聚落，他們使用形狀跟物料去建造生活的空間，他們感知空間是否直接以生活中不同事物人物的情感為座標，而非通過幾何觀念？他們經驗的空間是否一種對我們來說的「還原」？我們可否從現在的空間觀念中還原到本相？我們慣於一種幾何的、均質的空間觀念，但我們真的如此感知和體驗空間？1a，一如很多展場，裝扮成中性的、均質的空間，好讓作品、展覽有著相同的起點，並由策展人、藝術家賦予意義。展場不給予意義，展品和展覽提供意義。我們，還相信這種均質的、中性的、白盒空間？如何讓展場的空間還原？

## | Synopsis 1 |

Before the advent of geometry, how were people's concepts and experiences of space different from what they are now? We are now accustomed to looking at plans, models and different three-dimensional images. Space is conceptualized and visualized. The elements that make up space are geometric and homogeneous. This is how we understand space. We can play with space in our minds and imagine spaces that cannot exist in reality. How did people experience space when geometry had not yet appeared? They had their own living environment, buildings, villages, and settlements. They used shapes and materials to build their living spaces. Would they perceive space directly based on the emotions of different things and characters in life as coordinates, rather than through geometric concepts? Is the space of their experience a kind of "restoration" for us? Can we return to the true nature from our current concept of space? We are accustomed to a geometric and homogeneous concept of space, but do we really perceive and experience space this way? 1a space, like many exhibition venues, is decorated as a neutral and homogeneous space so that works and exhibitions have the same starting point and are given meaning by curators and artists. The exhibition space does not give meaning, the exhibits and exhibitions do. Do we still believe in these homogeneous, neutral, white box spaces? How to "restore" the exhibition space?

## | 概要二 |

「情感幾何」是抽象的。「情感」難以形容得準確，亦難以刻畫成具體而明確的理念。「情感」很含糊，很因人而異，很主觀。相反地，「幾何」是客觀的理念，有明確的定義。兩者的衝突，放在一起便延伸出展覽的命題 — 若果 1a 空間是一個活在時空中的生命體，在這多年以後，我們能否勾勒 1a 的種種情感呢？那些關乎裡面的人和事，在這裡發生過的種種，及因此而掀起的情感。以留下來的，即便殘缺，那些 1a 的思想，那些影像、聲音，那些藝術理念，及當下空間內的物質、物料，來描繪 1a 空間的情感。所謂的「幾何」就是這種刻劃。這種描述、這種勾勒，是一種「幾何學」。

展覽的副題「所有新事物在它變得更新的一刻就開始腐壞」指向 1a 二十五年的時態。在這時態中有一個不斷的更新 — 每一個展覽，就是這展場的更新，每一個展覽就是 1a 更新的過程。「情感幾何」注視這種「更新」，這種「展場的變形」的過程，以較長的時間，六個月，分三階段來刻劃這個更新和變形：第一階段，延綿一再中斷，它消退、脫離，形成拆解的過程。越來越空蕩的展場，似有還無，就是展品本身。它捕捉事物在趨向更新時的迴旋，和意外，並視為奇觀。第二階段，在拆解後卸下陳舊的模樣，提供一個「還原」。在還原的展場放置四件作品，它們假意相像又卻永遠不能再是，它們形成一個整體，填滿這空間。第三階段，在過程中再轉化成新的空間，一個更新的 1a，之前的四件作品再次出現，化為理念，成為永恆。而理想狀態將無盡延遲。它在變得更新的一刻就開始腐壞。

## | Synopsis 2 |

"Geometry of the Sentiments" is abstract. "Sentiments" are difficult to describe accurately, and translate into specific and clear concepts. "Sentiments" are vague, personal, subjective. On the contrary, "geometry" is objective with clear definitions. The conflict between the two, put together, extends the proposition of the exhibition — if 1a space is a living entity living in time and space, can we outline the various emotions of 1a after all these years? Those related to the people and things inside, all the things that happened here, and the emotions caused by them. The emotions of 1a space will be depicted with the remaining, even if fragmented, such as the thoughts, images, sounds, artistic concepts of 1a, and the objects and materials in the current space. The so-called "geometry" is such depiction. This description, this outline, is a kind of "geometry".

The subtitle of the exhibition "all things new start decaying at the moment they become newer" points to the dimension of time of 1a space in the past twenty-five years. There is a constant renewal — every exhibition is the renewal of the exhibition space, and every exhibition is the process of the renewal of 1a. "Geometry of the Sentiments" focuses on this "renewal", such process of the "transformation of the exhibition space", and depicts this update and transformation in three phases over a period of six months. In the first phase, the continuity is repeatedly interrupted, it fades away, breaks away, a process of dismantling. The increasingly empty exhibition space seems to be filled with nothing. It captures the cyclical movements and surprises of things as they tend to renew themselves, and treats them as spectacles. In the second phase, after dismantling, the old appearance is removed to provide a "restoration". Four works are placed in the restored exhibition space. They pretend to be but would never be the same again. They form a whole and fill the space fully. The third phase, in the process, is transformed into a new space, a renewed 1a. The four previous works reappeared, transformed into ideas, and became eternal. The ideal state would be endlessly delayed and it starts decaying at the moment they become newer.

| 策展人及藝術家 Curator and Artist |  
| 張海活 Chang Hoi Wood |



張海活於香港出生，唸建築。畢業後加入 EDGE Design Institute，主理「箱宅」（長城腳下的公社，北京，2002）等項目。2003至05年，為德國史圖加特 Akademie Schloss Solitude 駐機構藝術家。及後加入香港理工大學教授設計。策展 / 策劃的項目包括，「築動社羣」、香港建築師學會洛杉磯建建築展覽「島與半島」、JCCAC藝術節主題展覽「居住的幅度：房子是」、香港室內設計周等。現時，負責香港賽馬會資助的環境營造、藝術科技等項目。

Born in Hong Kong and studied architecture. After graduation, Hoi wood Chang practised at EDGE Design Institute and oversaw the project "Suitcase House, Commune by the Great Wall" (Beijing 2002). From 2003 to 2005, he was the artist-in-residence at the Akademie Schloss Solitude in Stuttgart, Germany. He then joined The Hong Kong Polytechnic University and taught design. His works have been presented in exhibitions, screenings and performances in Hong Kong, U.K. and Germany over the years. He curated and organised projects and exhibitions "Building . Power", Architecture Exhibition in Los Angeles "Island\_Peninsula - Glamor, Efficiency, Orderliness & Constant Change: Making of the Hong Kong Architecture Landscape", JCCAC Festival feature exhibition "Dimension of Living: A House is", "Hong Kong Interior Design Week", etc. He is currently coordinating Place-making and Arts Tech projects funded by The Hong Kong Jockey Club Charities Trust.



| 藝術家 Artist | 陳松力 Obie Chan |



憑藉著室內和建築設計背景，Obie 對於創造創新的空間和物件充滿熱情。通過探索多種材料、顏色和圖案的無縫融合，他的作品集涵蓋了各種項目，從展覽設計和裝置藝術到小型社區設施。不受任何限制，他採用不同的展示媒介，以揭示工藝和設計之間的可能性。

Drawing on a solid background in interior and architectural design, Obie possesses a passion for creating innovative spaces and objects that explore the seamless integration of diverse materials, colors, and patterns. His portfolio spans a wide array of projects, ranging from exhibition design and pop-up stores to the development of small community facilities. Not confined by any limitations, he embraces a multitude of presentation mediums in order to uncover the full spectrum of possibilities within the realms of craft and design.

| 藝術家 Artist | 胡俊偉 Donald Wu |



畢業於香港理工大學，修讀環境及室內設計。畢業後，至今處理超過50個設計項目。擅長從概念萌芽之始，計劃落地方案，並致力以此為鑑，鼓勵人將自己視為一個終身項目，剋服自己，實際逐步達成自己的願望，以對抗命運。

After graduated from The Hong Kong Polytechnic University and received BA (Hons) in Environment and Interior Design, he participated in more than 50 construction of interior projects. Passionate in executing a plan from the beginning of an idea. He tries also adopting this ideology in other aspects of life, encouraging people to look at oneself as a project — be free from our inner obstacles, achieve the goal and fight against destiny.

| 藝術家 Artist | 葉文恩 Lincoln Yeh |



畢業於香港理工大學，修讀環境及室內設計。曾參與內地大型商業項目及本地公共藝術傢俬項目等。熱愛探索人與空間及社會生活文化之間連繫。

After graduated from The Hong Kong Polytechnic University and received BA (Hons) in Environment and Interior Design, he participated in commercial and public art furniture projects. He is interested in social and inner life of the city and explore new opportunities of space in Hong Kong, with the spatial relations of cultural diversity, density and complexity.

| 藝術家 Artist | 易榮進 Yik Wing Chun |



畢業於香港理工大學，修讀環境及室內設計。專注於細緻地規劃有限的空間，探尋環境所能提供的潛在變奏。偏好使用受限的色彩點綴，以創造出溫馨且平靜的氛圍。

Graduated from The Hong Kong Polytechnic University and received BA (Hons) in Environment and Interior Design. With a keen eye for optimizing confined spaces, he focuses on uncovering the full potential of every area, and thoughtfully employing subtle colour palettes that contribute to a serene and welcoming atmosphere.

# GEOMETRY of the 情感幾何 Sentiments

(1) | ● | 27-28/1 & 3-4/2/2024

(2) | ▲ | 9/3-14/4/2024

(3) | ■ | 1/6-30/6/2024

## | 策展人 Curator |

張海活 Chang Hoi Wood

## | 藝術家 Artists |

張海活 Chang Hoi Wood

陳家智 Kachi Chan

史穎怡 Haynie Sze

王鎮海 Wong Chun Hoi

陳松力 Obie Chan

胡俊偉 Donald Wu

葉文恩 Lincoln Yeh

易榮進 Yik Wing Chun

## | 主辦 Presented by |

# 1a space

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