An Accidental Tourist Guide

Exploring Hong Kong

探索香港

偶然旅游指南

Edited by Andreas Kohli and Emilio Paroni

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Editorial

Reality Reconstruction

Hong Kong is regarded as a prime example of urbanity and as an ideal form of capitalism. At the same time, it is seen, along with the Occupy movement, as a center for a policy of participation. In light of these multifaceted developments, the city has emerged in recent years as a focal point of current issues.

Through the "Accidental Tourist Guide" project, students had the opportunity to explore the possibilities of social and cultural life, as well as the urban structures and characteristics, of Hong Kong's North Point neighbourhood. North Point is currently undergoing gentrification, and is also the neighborhood of the Zurich University of the Arts' Connecting Space.

Students worked together in culturally mixed teams, in constant communication with one another. They employed a variety of research strategies in order to develop topics that were subsequently visualized using diverse media.

Concept

The project focused on self-awareness and self-reflection in a transcultural context, discerning differences in aesthetic perception, and understanding differences in intercultural development processes in the fields of education and design, as well as the forms they take.

On a meta level, the project involved the continuous observation of the methods used. The different communication methods and formats — on the one hand, dialogue via "virtual tunnels," using Skype and other online communication channels, on the other, different kinds of actions in real space — were also observed, documented, and evaluated.

The methodology for the research on-site in Hong Kong was based on the Hong Kong Community Museum Project. The HKCMP was founded in 2002 in Hong Kong by Siu King and other researchers with the aim of employing museum methodologies to explore and visualize hardly tangible local heritages and indigenous knowledge. The methods we applied were collecting, interpreting, displaying, and disseminating. The specific questions, methods, and processes were defined from the perspective of different disciplines, put into practice, and then edited.

Andreas Kohli, Emilio Paroni
October, 2017

About this Publication

This publication provides an insight into the process the two Accidental Tourist Guide projects. The first "Accidental Tourist Guide 2016" (ATG 2016) project lasted from autumn 2015 to spring 2016, the second "Accidental Tourist Guide 2017" (ATG 2017) project from autumn 2016 to summer 2017.

This publication shows the strengths and weaknesses of the projects' settings, strategies, methods, outcomes, and reflections, and thus should also facilitates discussions of further concepts.
The publication also addresses some of the difficulties of cooperation that can arise when a project is carried out under the same conditions and with equal participation together with different universities from different cultures.

The contributors
Text and picture material was arranged and edited by lecturers Andreas Kohli (Zurich University of the Arts) and Emilio Paroni (Zurich University of the Arts).
Co-speakers Siu King Chung (Hong Kong Polytechnical University), Albert Tsang (Hong Kong Polytechnical University), Minna Suoniemi (Aalto University), Justin Wong (Hong Kong Baptist University), and

Patrick Müller (former head of Connecting Spaces Hong Kong – Zurich) contributed additional texts and support.
The majority of the publication reflects the students' original experiences. Students' texts have been only slightly edited. Additional texts are based on our project and action research diaries, on interviews with the project participants, and on questionnaires and chat protocols. The aim is to show different and intimate views of the project, and to provide the opportunity for critical analysis. The publication is accompanied by two internal workbooks from ATG 2016 and 2017 respectively, containing detailed diaries by participating students.

This publication is also supplemented by numerous videos available online:

Introduction

The Accidental Tourist Guide project has so far been carried out twice. The first project involved one other cooperation partner. The second project was adapted based on what was learned in the first, and was realized in cooperation with three universities. And in the second implementation, Hong Kong students were also able to travel to Zurich.

The first **"Accidental Tourist Guide 2016"** (ATG 2016) was a cooperation between the Zurich University of the Arts and Polytechnic University of Hong Kong (PolyU). The project was completed before and during a one week period in Hong Kong, where students with different cultural backgrounds negotiated their inputs and interests in relation to local communities around Hong Kong.

The project was divided in three phases. During the first phase (November – December 2015), twelve students from Zurich developed a sightseeing tour around the neighbourhood of North Point using only Google Street View as their source.

In the second phase, students from the Zurich University of the Arts developed a project based on their online research, discussing and developing it together with students from PolyU via email and WhatsApp. This phase enabled the first intercultural contact and exchange between the students. In addition, it served as a good preparation and groundwork for the subsequent work on-site.

During the third phase, the student teams acted in public space around the city. On their first day, the students from Zurich started off the project with their "Tourist Guide Tour" for the students and teachers from the PolyU. Over the course of the next six days, they worked on their individual art projects, sustained by the Hong Kong students. The Hong Kong students could only partly cooperate with the students from the Zurich University of the Arts because of different curricula and time restrictions.

The week-long observations undertaken by the students culminated in a work-in-progress show at Connecting Space Hong Kong. Several weeks after their return, the students also made a further exhibition at the Connecting Spaces Zurich.

The project **"Accidental Tourist Guide 2017"** (ATG 2017) was a cooperation between the Zurich University of the Arts, Aalto University School of Arts, Design and Architecture Helsinki (Aalto University) and the Academy of Visual Arts, Hong Kong Baptist University (HKBU).

In contrast to the previous year, ATG 2017 had four phases: During the first phase (November – December 2016), the students from Zurich and Helsinki did research online about Hong Kong – mainly based on selected material researched via Google Street View, developing a sightseeing tour in teams of two (one student each from Helsinki and Zurich).

In the second phase, which was based on their online research, students narrowed down individual fields of interest, defined their key terms, and wrote brief descriptions of their concepts. On the basis of these keywords and descriptions, five international groups were built: two students from Hong Kong, Helsinki, and Zurich each. The groups exchanged thoughts about the further development of the project proposals online, using WhatsApp, email, and Skype.

During the third phase, the student groups worked in public space in Hong Kong. The first day on the ground in Hong Kong, students from Helsinki and Zurich presented to the students from the HKBU their "Accidental Tourist Guides," similar to the first year of the program. For the next six days, they worked in groups of six — two students from each school — on their respective projects. During their time in Hong Kong, all thirty students had to negotiate between their respective interests and those of their mixed teams.

At the end of the week, the projects were showcased at Connecting Space Hong Kong. In March 2017, the exhibition was shown again in an exhibition that opened simultaneously in Hong Kong, Helsinki, and Zurich.

In the fourth phase, in June 2017, students from HKBU came to Zurich and pursued a similar project. The students from Hong Kong individually researched themes related to Zurich, and explored them through artistic methods. At the end of the week, their works were shown at the Zurich University of the Arts.

From Map to Territory and Back

There is always good weather. And it is never night. This is the world of Google Street View (GSV). Despite the virtuostic conjoining of two imprinting technologies of modernity — mapping and photography —, and despite the immersive character of the moves through the geobrowser via a joystick, we do not usually confuse the simulation with reality. We are aware of the fact that Google's mapping vehicles need daylight and cannot cope with precipitation, introducing a distortion, further extended by blurs and glitches. The purpose of asking the "Accidental Tourist Guide"-project (ATG) participants to prepare a city tour in a city 9 500 km away using exclusively GSV in their first phase of preparation can therefore be understood as introducing a distance. A distance though not so much to be measured in kilometers, but between images — be they mediated through GSV, or already preset in our mental maps — and the perceptions made locally.

The second phase of the exploration of Hong Kong's cityscape was a reality-check on-site, a confrontation between the tours developed through GSV and the territory, making clear that dimensions are obviously different — "this road building line seemed much bigger!" —, that the conventions of viewing diverge — "I haven't ever seen this before!" —, that the points of attraction shift – "all of a sudden, faces are much more important than buildings!": "The map is not the territory" (Alfred Korzybski).

Besides mapping, photography, and perhaps gamification, the ATG-project's neat and smart design makes another element of GSV become obvious: it seems to work also as a sort of social media. In fact, its function is to help bridge a distance, not between locations this time, but between people. How can collaboration be productive despite the fact that students and faculty cannot be physically co-located in all the phases of the project, but rather are dispersed between Hong Kong, Zurich, and Helsinki, before meeting in person? Can distance be understood as a resource and a challenge, instead of a deficiency? Can remote collaboration help prevent the all too familiar experience of falling back into a merely touristic gaze when first visiting a foreign city, obstructing any dialogue with the social fabric? The project leaders chose to ask these questions in a systematic way, observing the uses also of other media for distant communication such as email, WhatsApp, blogs, and video conferencing, mulling over a best practice.

For GSV, what was needed was to transform it from an uni-directional remote sensing into a bi-directional communication tool.

There have recently been several art projects that have shown that it is not impossible to reinject virtual images back into real space. To name a few: The hactivist Paolo Cirio appropriated photos of people from GSV printed and posted at the exact spots where they were taken, including by the way in Hong Kong (streetghosts.net); the artist collective !Mediengruppe Bitnik applied typical digital glitches to a physical building in Basel (bitnik.org); and in "15 Seconds of Fame," Aram Bartholl managed to make a self-portrait on GSV (arambartholl.com). In a more ephemeral but no less consequent way, ATG also performed this inversion. By testing the found footage from GSV in real space, it instigated a productive dialogue, feeding back virtual and mental images into a group of actors as a trigger for further projects: "Maps precede territory" (John Pickles).

Distance is understood as a resource: The two rounds of ATG in 2015/16 and 2016/17 were realized in the context of Connecting Spaces Hong Kong – Zurich (2013 – 2017),

an initiative by the Zurich University of the Arts, asking the question of how a European art university might advance in a globalized 21st century, exploring the effects of globalization, and aiming at building a sustainable platform for mutual exchange in Asia (which will hopefully be reinforced in a next phase). The question of how to mediate distant collaborations and communication has become a crucial one in many ways. During the unfolding of the Connecting Spaces Hong Kong – Zurich project, we learned through exploration that it is not always productive to work with the concept of difference (e.g. between cultures), which tends to fix identities, but rather to rely more on the notion of distance-deviation and its productive dynamic. This includes, by the way, the generative force of misunderstandings: If difference is specifying and determining, deviation is itself inventive. Unlike the other, it is an adventurous concept. Deviation proceeds from a distance, not from identities, it is dynamic and produces an in-betweeness — a term that associates the Greek prefix "dia" (apart, through), to be found in the word "dialogue." From this perspective, the "dialogue between cultures" appears in a different light, devoid of its naïve connotations. The Latin translation

of the Greek prefix "dia" is "trans," and so we often used the concept of "transculturality" to make the distance-deviation fruitful: Unlike notions such as intercultural communication, which assumes clear-cut cultures, transculturality describes the complex stratification of cultures in the plural.

To resume the metaphor of the map: It is not so much about a mimetic relation (does the map represent the territory?), but about the navigation through a heterogeneous set of data. In GSV, it is the complex layering of photographs, mapping, added user content, 3D-visualizations, etc. In exchange projects and collaborative processes, it is about cultures that are not limited to geographical fixations or civic identity, but also include disciplinary or social backgrounds of the participants, as well as gender, and even personal dispositions. In both cases, the smooth surface of GSV — with its seemingly transition-free passage between different perspectives —, or of Hong Kong — with its colourful lightscape, "always high-rise, high density, East meets West" (Albert Tsang) — might be treacherous. The substantial projects by the ATG-participants nevertheless impressively show that they were not entrapped by such shallowness, but that

they managed to look closer, navigating attentively and with high aesthetic alertness through the urban fabric and the manifold cultures of people and places: "The territory is the map" (Bruno Latour).

Patrick Müller
December, 2017

Random Advice: From Cityscapes to Themescapes

"Landscapes can be deceptive. Sometimes a landscape seems to be less a setting for the life of its inhabitants than a curtain behind which their struggles, achievements and accidents take place."
John Berger, A Fortunate Man

The above observation is also true for the cityscapes that a tourist nowadays visits. During a study trip to a foreign city, art students run the risk of encountering the "curtain" of the city, rather than what lays behind it. The cityscapes challenge our ability to see, and to paint beyond an appearance.

What is interesting about travelling to a distant city is that you always find something unfamiliar and undecipherable. Through this unfamiliarity, strangeness, and perhaps anxiety, one finds the "gaps" in our day to day living. These gaps are not just literal, as in the sense of "taking a holiday break"; rather, they are conceptual and experiential, in the sense that they disengage and reengage one's mind, feelings, and thoughts in unseen contexts.
The gaps perhaps inform us that there is something to discover, to make sense of differently, and to live with nevertheless — at least during that particular period of travel. The question remains: What is to be seen, and then painted (like a landscape artist)?

In an Asian city like Hong Kong, the traveler's "survival" experiences are inevitably confused by all the inaccessible languages, available media information (online and offline), words of advice, touristic propaganda, presuppositions, personal imagination, and even the opinions or rumors of locals and non-locals.
There is no one version of an understanding of the city, not even the so called "authentic" one. All are just a matter of perspective: An authentic perspective (whatever that means) can be authentic only for the one who experiences and speaks it, let alone believes it. It can be complemented or countered by, for instance, a grassroots perspective, and/or a middle-class perspective, and/or an activist perspective, and/or a religious perspective; it can also be a macro perspective, and/or a micro perspective... be it functional, personal, experiential, educational, economic, political, etc... But this is precisely what a study visit is all about: To fill one's mental and experiential gaps with a kaleidoscope of the inhabitants' and onlookers' perspectives, and thereby synergizing our own, like any good landscape painter or artist would do.

Before seeing the "cityscape," one encounters themes for seeing a city: what one can look for (or shoot for through observing or photographing) may be less the cityscape of physical landmarks, people, and planned events, than certain accidental encounters. Being sensitive to what one happens to come across, and, for the period of the visit, being able to sustain the intention of looking into certain related matters may also be fruitful. They are already "themes" of your intended discovery, the conceptual "themescape."

As one happens to be stranded in a place — a paradise, as the tourist brochures often say, unexpectedness, irregularities, misinterpretations, uncertainties, frustrations, realizations, excitements... and the gaps or the landscapes of thematic discoveries will play out by themselves.
This is a paradise of interpretive accidents.

SIU, King Chung
January, 2017

The Encounter

Is there a truth behind a city? Or is city a text, waiting to be interpreted, or for signification? During the workshop week, the Hong Kong students tried to re-access their familiar city through the eyes of students from Zurich.

It is very easy to belittle one's feelings or even observations if one is in a foreign place, and with the presence of local people, as the "truth" is more often than not determined by the local perspective. Yet, this is all too convenient. The "truth"/local perspective of course leads to some insights about the lives and culture of a place. This local perspective promises a true and authentic closure of doubts and curiosity. Yet this local perspective has never been pure anyway. Everyone, everywhere, would have their own version of stories to tell foreigners about their town, and this version is always already the product of cultural comparison, of global markets, of media and symbols. So, Hong Kong is always high-rise, high density, East meets West, etc... But this stagnant version is all a closure in disguise. This is a closure that shuts out all possibilities for cross-cultural encounter, making it unidirectional, let alone unidimensional.

And actually, every authenticity that one searches for, although supported by facts, would be politically constructed. The "truth"/local perspective is often merely repairing small parts framed by the authenticity that one set out to quest for. So, a true encounter is needed, one that could challenge the foreign imagination of authenticity as well as the local perspective.

Every misinterpretation, every refuted presupposition in fact, probes a little crack into a parallel universe that could bombard the take-it-for-granted perspective of local people. This imaginary realm is made temporary visible as the local students are made accidentally tourists. Instead of the quest for authenticity, or even a cultural exchange of facts, the week ended with some intriguing new perspectives co-fabricated by students from Zurich and Hong Kong.

Albert Tsang
January, 2017

Dialogue and Negotiation as a Method

How to create an appreciative working environment in one week with 30 university arts students from 3 different countries? This was one of my initial interests when thinking of the possibilities and challenges we could face during the Accidental Tourist Guide Project in Hong Kong in February of 2017. The initial processes that had taken place via virtual communication channels had helped to establish a base and starting point for the artistic group work and dialogue, but we hadn't really met each other until the first dinner in Connecting Space Hong Kong, the space for the first real connection.

Beginning to work with the intercultural groups, it soon became clear that help was needed to find ways to meet the students' different expectations, artistic ambitions, and working habits. Everything was based on how the group could negotiate their views and use that dialogue as a method for their project. Naturally, in some groups, the process was more transparent and fluid, and proceeded with ambitions directed in similar directions. However, there were also groups with power structures that prevented a creative dialogical space.

The social construction for the project was challenging. The students from Hong Kong took part in the project as part of their busy daily study schedule, and had a completely different, insider's view to the city compared to the students from Aalto ARTS and Zurich University of the Arts. While the foreign students went through the first phase of experiencing a new city and transcultural context, the Hong Kong students were trying to find time to talk with them and exchange experiences.

I see this exchange as a key factor to how the group processes functioned. The groups that allowed a more active role for the local students gained easier access to the city and a faster start to their projects. On the other hand, one of the groups revealed to their Hong Kong members how a simple mundane pier area functioned as an interesting observatory to an outside eye.

There were also differences in the artistic approaches of the students. One of the most interesting discussions evolved around the concept of outcome. How to define outcome, and at the same time keep the process truly dialogical and open to all group members, the local community, and the urban environment? Many of the artistic research projects were struggling with the question of process vs. outcome, and how to present their project in a way that would convey the essence of the process. If the focus of the project was an open-ended dialogical process, how to define what the actual artwork was?

What was learned through this was the value of negotiation in a transcultural group process. How to keep the ambitious artistic work but remain open to other views and opinions, and how to make it work even better with the expertise of the whole group?

Nevertheless, as a proud teacher, I found the exhibition in Connecting Space Hong Kong quite amazing and highly interesting, I think the most valuable outcome of the week was in how every student and teacher really had to challenge their ability to negotiate and deliver ideas, and allow their ideas to be developed or deleted by others. Being able to contribute to an allowing social environment is one of the most important skills our creative students could possess.

Minna Suoniemi,
September 2017

From Google Maps to North Point

"Hi"
"Hello"
"Do you hear me?"
"Hi"
"I can see you but I can't hear you"
"Do you hear me?"

These were the conversations among students from the Accidental Tourist Guide's 3 arts universities, in their first video conference in January 2017. Honestly, it was rather funny to see thirty people sitting in front of the camera repeatedly greeting each other due to the unstable network connection. Real communication started when they first met one month later in North Point, Hong Kong, when the distance among them was dramatically reduced. It was the same experience when the project was kicked off with a virtual tour in Google Maps, and then the city was experienced in the flesh.

The workshop began with some exchanges among the student groups about the issues in Hong Kong. Unsurprisingly, there was a big gap between the topics raised by the visiting students and the locals. From the operational perspective, such big differences were quite a challenge, since they needed to compromise and finish an artwork in a week's time. That said, it was indeed a problem in a positive way, as it did reflect how we were conditioned by our own culture, the core idea of the collaboration being to tackle such differences.

During the workshop, while the visiting students were excited about their new experience in Hong Kong, local students were still pondering what role they should play in the project. To put it in context, they were supposed to be the "tourist guides" in their groups, since they were much more knowledgeable about the city. But such "advantage" turned out to be the biggest hurdle for them, as on one hand, they were too familiar with the city, but on the other hand, they found it difficult to step out of their own habits and develop a new perspective to narrate their hometown. In this case, the inputs from the visiting students became a driving force to drag them out of their comfort zone and put their secure feeling of "being at home" under risk.

Nowadays, when you travel to another country, the first thing you will probably get is a SIM card. With it, you can gain access to all the tools and information needed to experience a new city without getting into too much trouble. It saves you a lot of time by not getting lost, and stops you from going to a terrible restaurant. Travelling becomes safer and less "accidental" in a way. The same can be applied to our everyday lives. This project brought the students back to a situation that they must look into themselves again, seek inspiration in each everyday encounter, and embrace the accidents waiting for them just around the corner. It brought the experience from the two ends of a spectrum together, one starting from Google Maps, the other from a resident's perspective, in order to experiment through the production of art.

The results might not accurately narrate what Hong Kong is about, however I don't think that was the goal of the project at all. Instead, they show us a glimpse of a model of living that is constructed by encounters, accidents, chance, and collaborations.

Justin Wong,
October 2017

It's just Mimicry

Google Street View photos are characterized by the absence of any authorship. Traditionally, the photographer selects the frame of an image very precisely, however at Google, the Street View driver and software replaces the photographer. The photographs are assembled by complex algorithms and projected onto a 3D model — a technical process that creates a kind of virtual tunnel whose walls are covered with images of cities and landscapes. The amazing thing is that the result achieves an astonishing authenticity — once you've explored a location with Google Street View, you expect reality to match the picture.

In the first phase of the ATG-project, students residing in Europe received the task of exploring the North Point area of Hong Kong Island online, solely through Street View. They had to interpret Hong Kong's foreign and sometimes exotic world exclusively on the basis of these computed images. The information inscribed in the visuals had to be discovered, understood, and integrated into an imaginary city visit. Inevitably, the resulting ideas were a mixture of the interpretation of the obvious, individual prejudices, expectations, and so on. The task of creating a "Tourist Guide Tour" as an essay compelled the students to clarify and convey their impressions.

To act as a foreigner who is suddenly given the task of making a tourist guide means representing one's view of the city towards the locals and immediately questioning one's own role in the setting.
Performing the "Tourist Guide Tour" in real space invites a clash of past conceptions and expectations with the current reality that arises out of the urban situation. The feedback from local students, with their detailed local knowledge, helped to clarify the characteristics and boundaries between the virtual world of Google Street View and actual experienced reality.

Why was this exemplary experience important as an introduction? Transcultural work and the confrontation with the strange presuppose that one becomes aware of one's applied methods, as well as that these and the chosen media have a great influence on perception and results. The observation of the strange also requires that one becomes aware of being part of the field to be observed. Depending on the role played or assigned, a reality of its own emerges. The questioning of one's own role — am I a tourist, an artist, a student, a guest, a troublemaker? as well as own actions — what interests me, what do I want to see, what not, and why? are questions that must be clarified and answered again and again (cf. also the student projects "Hong Kong Mourning" and "4 1/2 Frames," among others).

Andreas Kohli, Emilio Paroni
October, 2017

"Tourist Guide Tours"

The students of the Zurich University of the Arts and Aalto ARTS developed different "Tourist Guide Tours" for North Point, Hong Kong, based on the material they researched solely via Google Street View.

Zurück zur Karte

Google
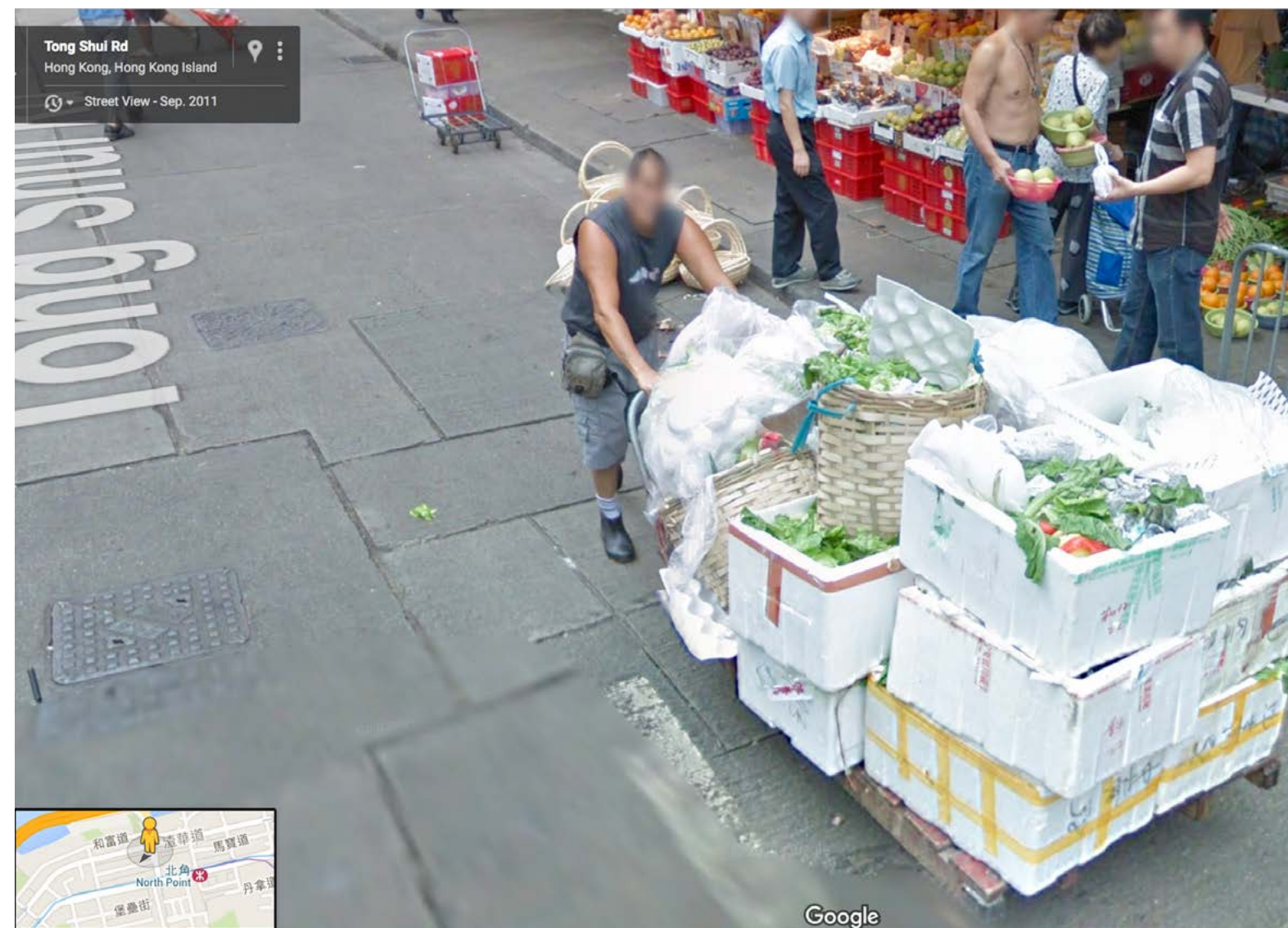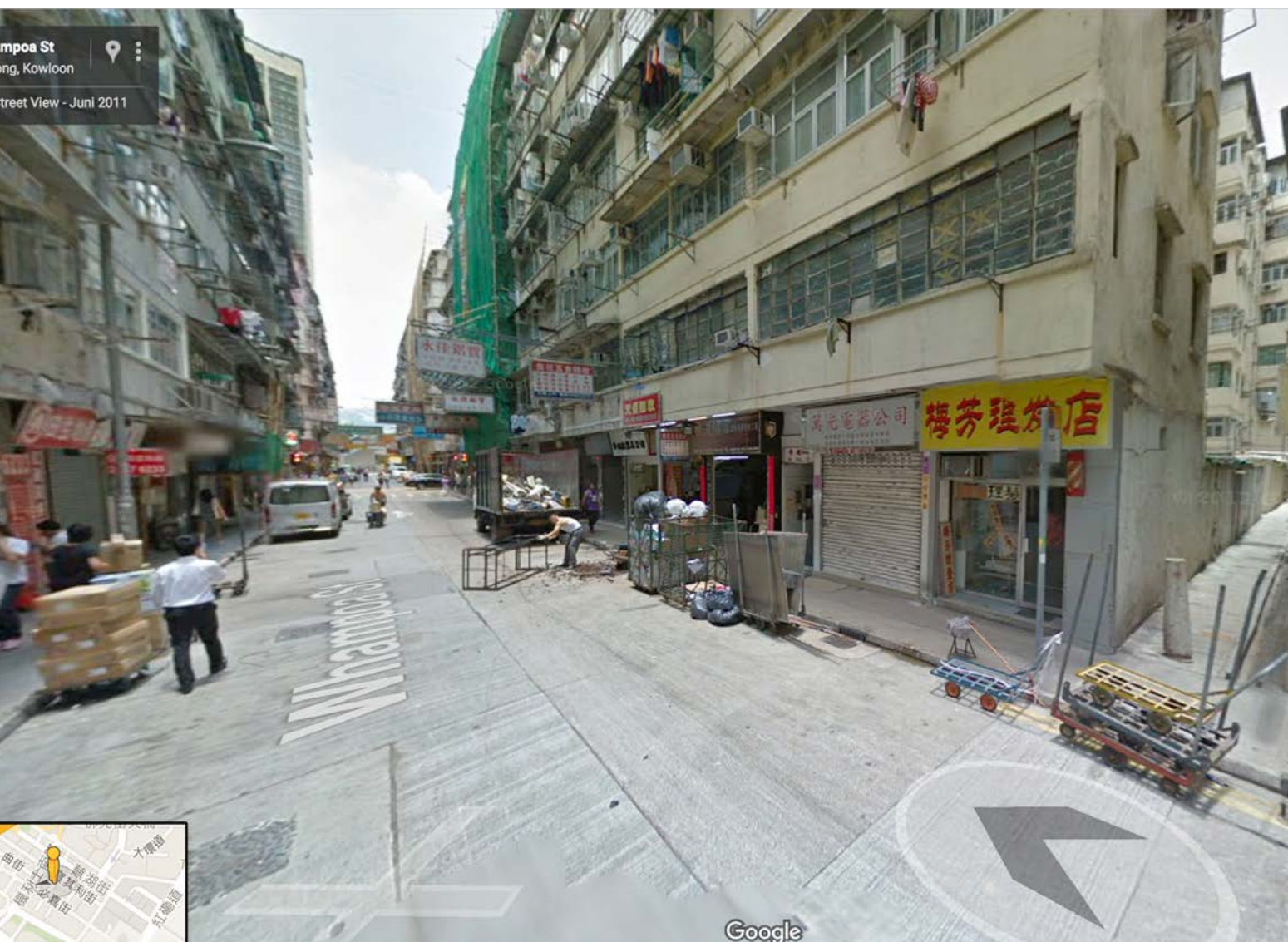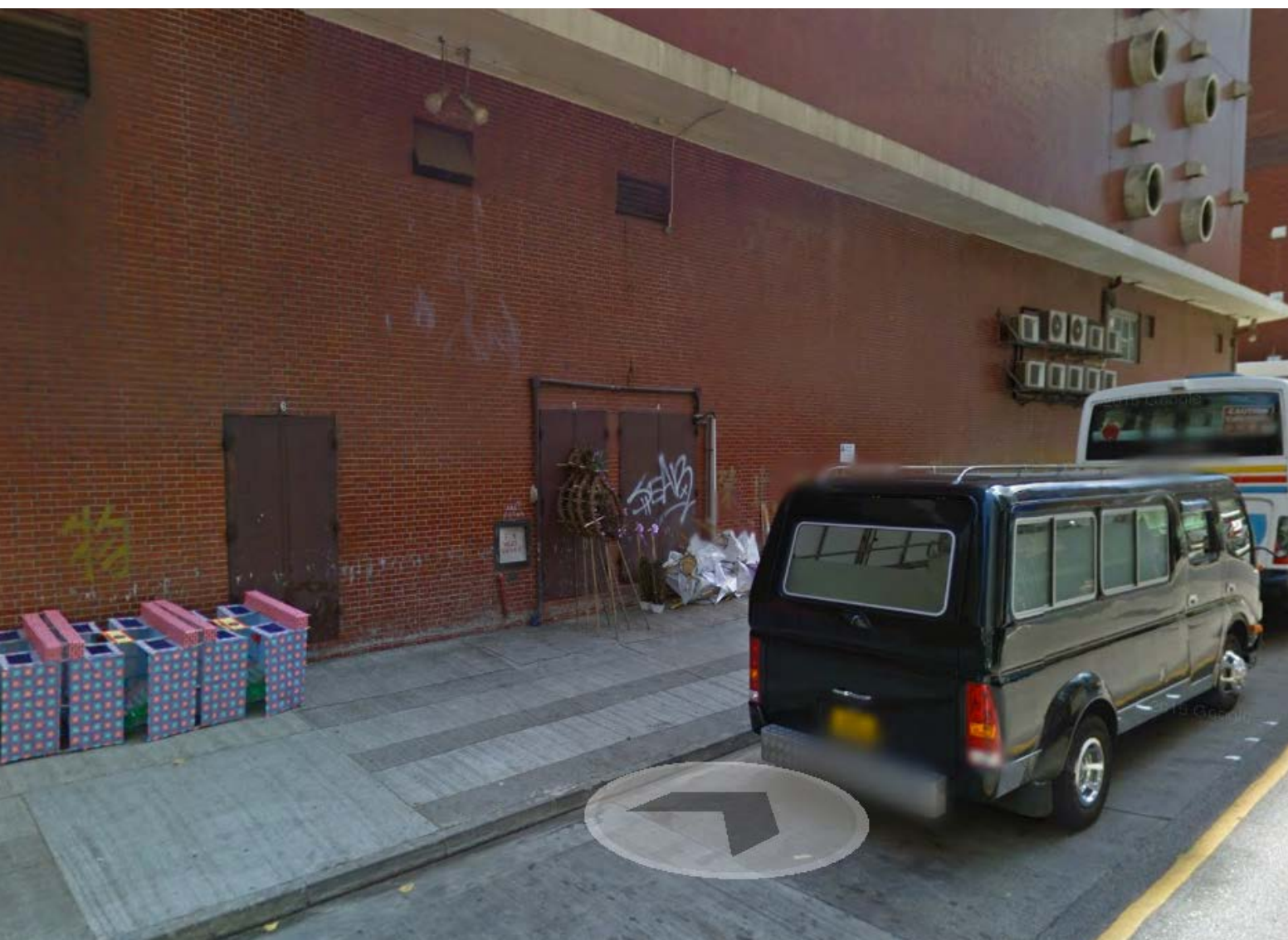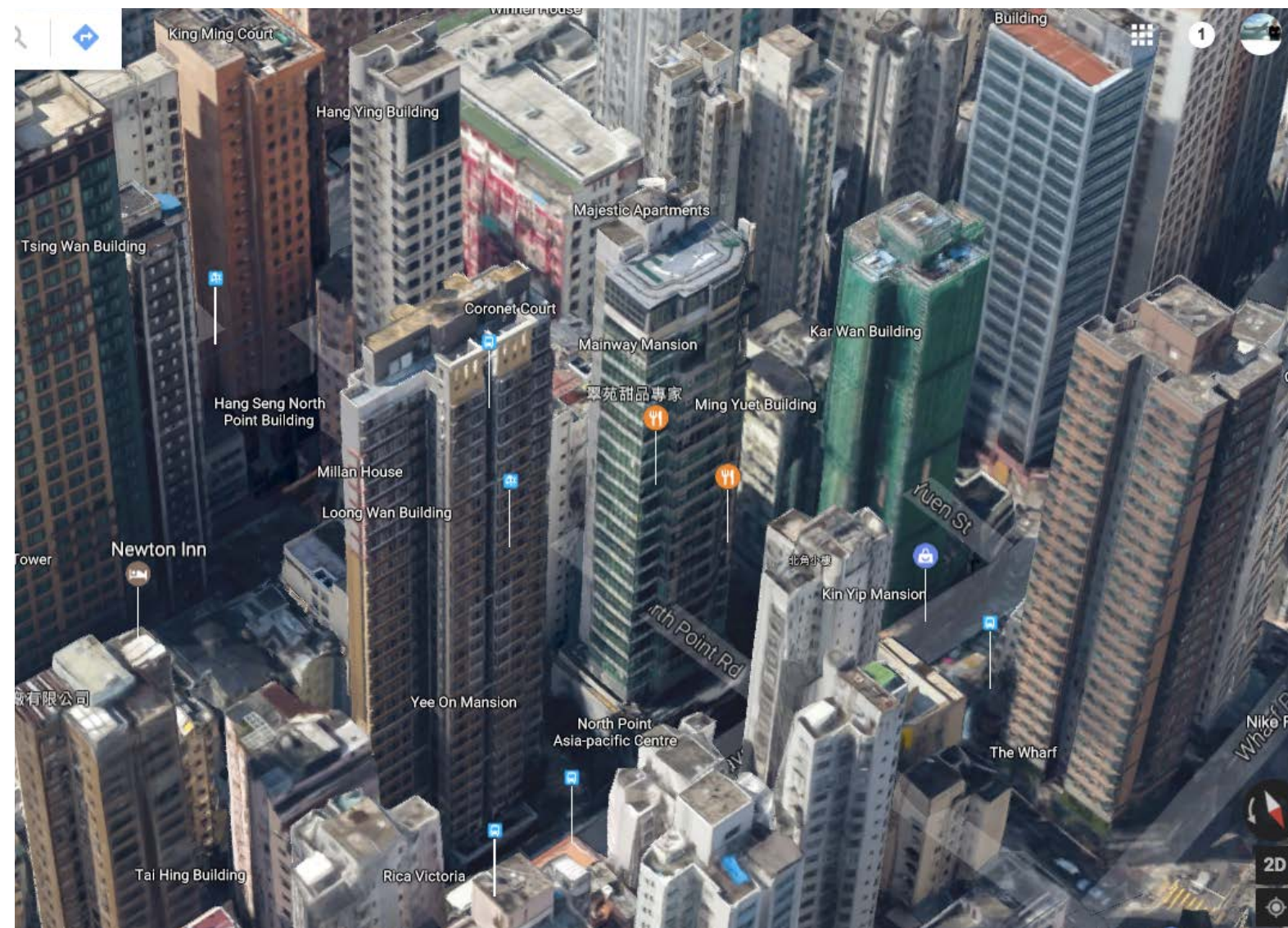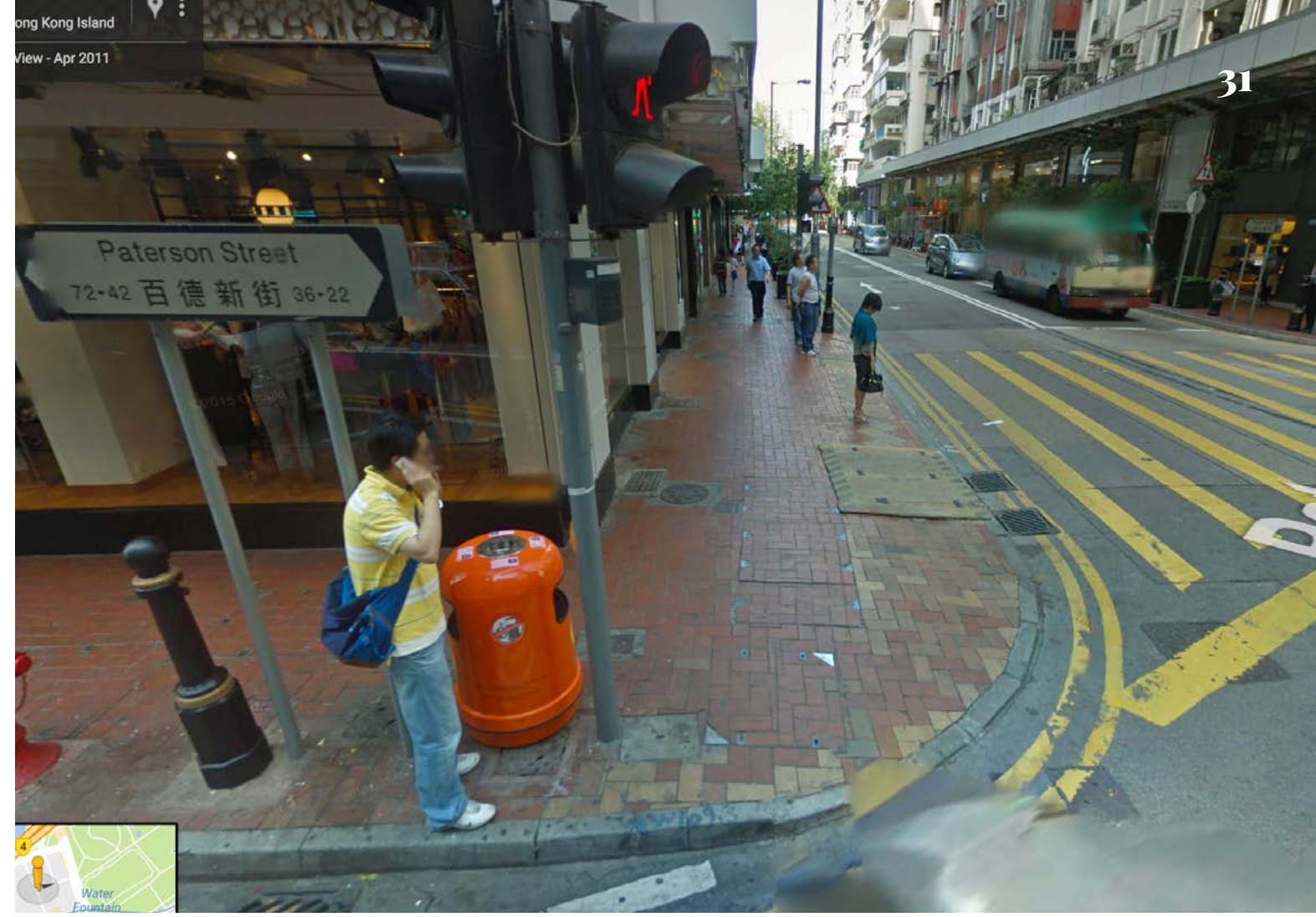
Kick-off Performance:
Tourist Guide Tours 2016

Each of the twelve students from the Zurich University of the Arts designed a personal guided tour for the North Point neighbourhood in Hong Kong. They researched their tours exclusively via Google Street View, developing their themes and content out of this very specific image-world and image-research strategy.

As an opening even upon arriving in Hong Kong in January 2016, the students from the Zurich University of the Arts guided their colleagues from the Polytechnic University of Hong Kong (PolyU) on a lovely Saturday afternoon on 12 different tours through the streets of North Point.

The local students were often surprised about the issues and the "guide's stories." They were often amused at this view of Hong Kong they didn't know before. The guided tours marked the starting point of the common transcultural practice, experience, and confrontation, while at the same time openening lively discussions about culturally-oriented scripts and interpretations.

Screenshots Google Streetview

"On tour," Iris Brugger

"Living and working in a supporting wall," Doris Signer

"Every Day Life Guide," Yael Anders

"Lonely plants guide," Fabienne Kälin

"The Sound of Hong Kong?," Harry Herchenroth

"One night in Hong Kong," Robin Jöhr

"Flower shop," Natasa Stevic

"Role of Water in Hong Kong," Daniel Mistric

"House of an artificial bird," Marion Rietmann

"Tour 12," Mirjam Caflisch

"Little world – hidden microcosm next to King's Road," Claudia Wagner

"Picturesque tube walls," Sabrina Barbieri

Daniel Mistric

Natasa Stevic

Iris Brugger

Marion Rietmann

Fabienne Kälin

Mirjam Caflisch

Connecting space

Sabrina Barbieri

Claudia Wagner

Doris Signer

Yael Anders

Harry Herchenroth

Robine Jöhr
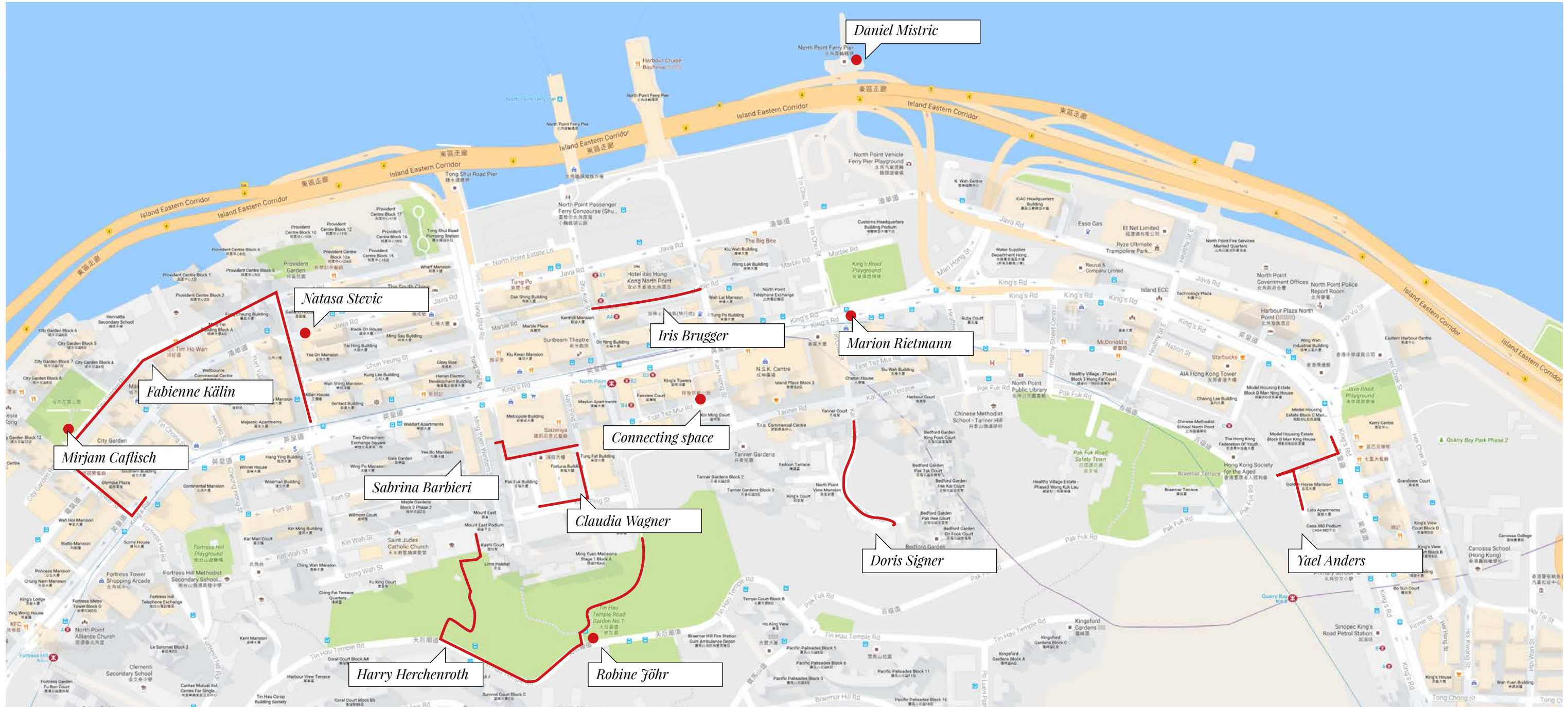
Kick-off Performance 2017

Ten pairs of students from the Zurich University of the Arts and the Aalto University Helsinki designed an Accidental Tourist Guide for the area of North Point, Hong Kong. The development of the ten different thematic tours was based on the specific image-world they researched via Google Street View. After arriving in Hong Kong in February 2017, as an opening event, the students from the Zurich University of the Arts and Aalto University guided their colleagues from the Hong Kong Baptist University on a lovely afternoon on ten different tours through the streets of North Point.
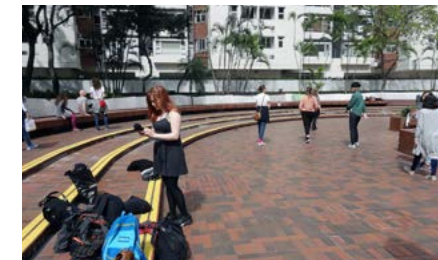
"From Church to Church," Heikki Heinonen & Vera Kaeser

"God of Wealth," Meisi Wang & Mariana Pote

"You will marry your lover," Ozan Polat & Valeria Nekhaeva

"Tai Chi experience in Tong Shui Road Garden! Breathe the fresh ocean air! Find stillness in the midst of the bustling city! Fortune cookies!," Louis Vaucher & Emma Hovi

"Spotting highway design on the coast," Lia Schmieder & Verna Kuutti

"Who can bit the flower man," Laila Frauenfelder & Myrto Theocharidou

"Listen to Hong Kong – A blindfolded tour to produce new experiences," Aina Bexell & Alan Sahin

"The Age Simulator – Tour for elderly people," Maija Mikkola & Stefan Bächli

"OBSERVE & IMITATE," Heta Huttunen & Stefanie Müller

"The Random Life of the Incredible Miss Cheung and her Dog," Ruusu Hulmi & Vera Pfister

Touring Hong Kong

Touring Hong Kong

Meisi Wang & Mariana Pote

North Point Ferry Pier
北角渡輪碼頭

Louis Vaucher & Emma Hovi

K. Wah Centre
嘉華國際中心

Provident Centre Block 17
和富中心17座

Provident Centre Block 11
和富中心11座

渣華道

Water Supplies
Department Hong...
水務署香港區分署
(香港及離島分署)

Recruit &
Company Limited

Provident Centre Block 6
和富中心6座

Tung Po
東寶小館

Kiu Wah Building
僑華大廈

Marble Rd

Heta Huttunen & Stefanie Müller

The South China
酒店

Island ECC

Provident Centre Block 1
和富中心1座

Provident Centre Block 2
和富中心2座

Wharf Rd

Garland House
嘉雲樓

德成號

Dak Shing Building
得勝大廈

Java Rd

A3

Marble Rd

Tung Po Building
東寶大廈

遠東大廈

Kwok On House
國安大廈

A4

Laila Frauenfelder & Myrto Theocharidou

Sunbeam Theatre
新光戲院

Tsat Tsz Mui Rd

Block 6
園6座

添好運

Chun Yeung St

Meisi Wang & Mariana Pote

Ying Wah Court
英華閣

健威坊

Chaton House
天順樓

Block 7
園7座

Fok Ying Building
福英大廈

North Point
北角

Scala Mansion
嘉蘭大廈

成坤廣場

Harbour Court
海港閣

Pak Fuk Rd

Bank Tower
銀輝中心

B4

AIA H

Hollywood Court
海和苑

Metropole Building
新都城大廈

Tsat Tsz Mui Rd

Tanner Rd

Bedford Garden
King Fook Court
百福花園景福閣

City Garden
Hotel Hong Kong
城市花園酒店

英皇道

Gala Garden
嘉樂園

Ruusu Hulmi & Vera Pfister

Hung Fuk Building
鴻福大廈

Tanner Gardens
丹拿花園

Maija Mikkola & Stefan Bächli

Pak Fuk Road
Safety Town
百福道交通安全城

Block 14
園14座

Yesinn
悅思客棧

Ozan Polat & Valeria Nekhaeva

Maple Gardens
Block 2 Phase 2
楓林花園2座

Tanner Rd

King's Court
和景閣

Bedford Garden
Pak Kai Court
百福花園百佳閣

Healthy Village Estate -
Phase3 Wong Kuk Lau
健康邨三期黃菊樓

Bra

Hoi Mansion
華凱大廈

Kin Ming Building
建明大廈

Fort St

Kin Wah St

Aina Bexell & Alan Sahin

Kam Ping St

Bedford Garden
百福花園

Pak Fuk Rd

Heikki Heinonen & Vera Kaeser

North Point Terrace
北角台

Kashi Court
雅怡閣

Peacock Rd

Lime Habitat Podium
形品平台

Tempo Court Block A
天寶大廈A座

Pak Fuk Rd

North Point
Alliance Church
宣道會北角堂

Hong Kong Church
基督教會恩雨堂香港堂

天后廟道

Tin Hau Temple Rd

Kent Mansion
康德大廈

Le Sommet Block 2
豪廷峰2座

Fortress Hill

Timeline ATG 2016
October 2014 – March 2016

October 2014
First project proposal rejected.

April 2015
– Meetings in Hong Kong with Siu King Chung (PolyU)
and Nuria Krämer (Connecting Space Hong Kong).
– Further development of the concept and the cooperation.

May 2015
The revised concept is approved.

July 2015
Call for registration to all ZHdK students

1 October 2015
First meeting with students from ZHdK,
followed by individual mentorings

Accompanying exchange of lecturers via Skype and e-mail

22 October 2015
- Second meeting with ZHdK students
- Presentation of student topics and strategies, what and how to explore
- Creation of 60–second self–portraits to present each other during
- Skype meeting

30 October 2015
- Skype meeting between ZHdK – PolyU: Students from PolyU and the ZHdK get to know each other online.
- Each student made a short statement about their name, studies, and interests.

November 2015
- Exploring Hong Kong via Google Street View
- Developing the Tourist Guide Tours
- Group formation, based on keywords from online research

December 2015
- ZHdK students develop their individual projects in exchange with students from PolyU, exchange via WhatsApp and email.
- Two lectures by experts at ZHdK: Jürgen Krusche and Song Yun Long
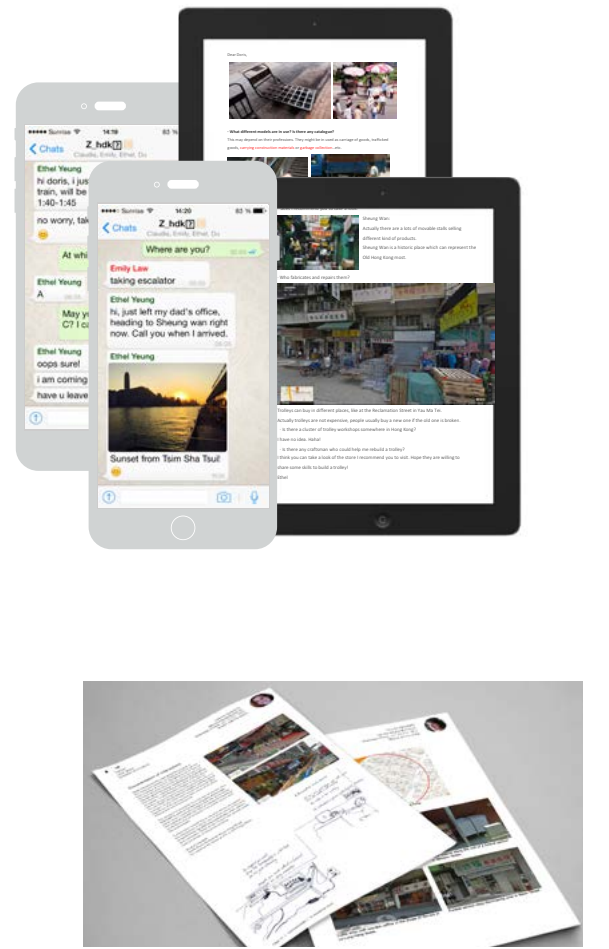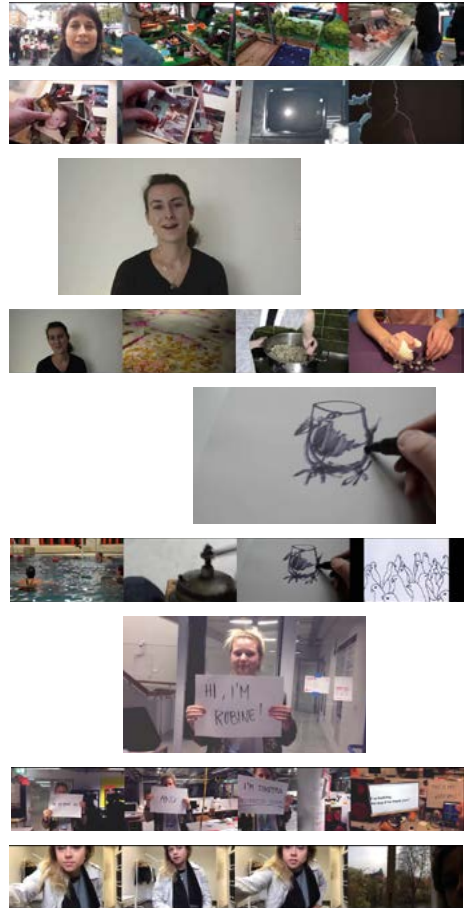
23 January 2016
- Tourist Guide Tour followed by a collective dinner
- Project starts on-site in Hong Kong

24 January 2016
- ZHdK students start their on-site research and individual projects in Hong Kong

26 January 2016
- Individual project work
- Meeting at the PolyU, first project presentations and discussions

28 January 2016
- Individual project work
- Meeting at Connecting Space Hong Kong, discussions in groups

30 January 2016
- Exhibition at Connecting Space, followed by a dinner
- Saying goodbye

31 March 2016
- Exhibition at Zurich University of the Arts
- Reflection on the process
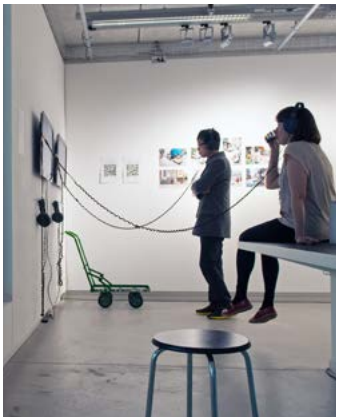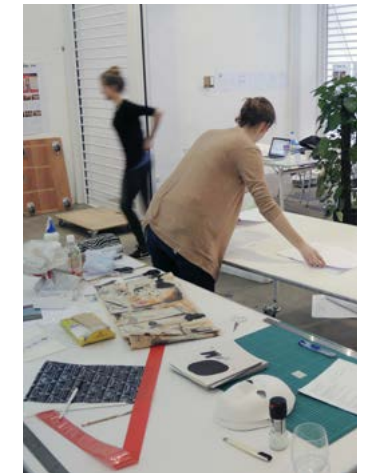
Student Projects ATG 2016
24 – 31 January 2016

Before traveling to Hong Kong, each student from Zurich worked out a project concept, developed themes and art projects based on the experiences and outcomes of their online image research of the neighbourhoods of North Point (Hong Kong Island) and Hung Hom (Kowloon).

From 24 –30 January, 2016, students continued to work on their art projects supported by their colleagues from the Hong Kong Polytechnic University (PolyU), working on projects such as "Hong Kong Mourning," "Hong Kong Temper,""Pop-up Private Space," and "Where to Sleep in Hong Kong."

Through this phase, we got answers to our initial question: do "real-world experiences" match up with what was communicated and understood before, or are they reformulated and reconstructed during the development phase?

PolyU students participated in these art projects. The main role of the PolyU students was to "observe the students from Zurich as they see Hong Kong."
The student's art projects started Sunday, 24 January, 2016 and ended on Saturday, 30 January 30, 2016 with an exhibition at the Connecting Space Hong Kong.

ATG Participants 2016

Students from the Zurich University of the Arts (ZHdK)
Yael Anders, Sabrina Barbieri, Iris Brugger, Mirjam Caflisch, Harry Herchenroth, Robine Jöhr, Fabienne Kälin, Daniel Mistric, Marion Rietmann, Doris Signer, Natasa Stevic, Claudia Wagner

Students Hong Kong Polytechnic University Design
Marty Chan, Louisa Crook, Isaac Hsieh, Terry Ip, Isabel Kwong, Emily Law, Wisty Leung, Charis Li, Fiphie Li, Alice Mak, Ethel Yeung, Anny Yiong

Topics and Student Groups

Based on their Google Street View research and their conceptual drafts, theme-based teams were formed.

Topics

Urban space
Keywords:
Public-Private, Inside-Outside, Light-Spaces, Sound-Spaces, Parasitic Buildings

Everyday Life & Culture
Keywords:
Space and recurring Processes, Spatial Paths, Performances in Public Space

Gentrification
Keywords:
Changes in Every Day Life, Spaces for sub-cultures, Areas of Activities.

Design
Keywords:
Artefacts, Rituals, Mobility, Performance

Student groups

Group Urban Space 1:
Iris Brugger, Mirjam Caflisch, Louisa Crook, Marion Rietman, Anny Yiong

Group Everyday Life – Urban Space:
Harry Herchenroth, Emily Law, Charis Li, Fiphie Li, Daniel Mistric

Group Gentrification – Everyday Life:
Yael Anders, Marty Chan, Isaac Hsieh, Robine Jöhr

Group Design:
Emily Law, Doris Signer, Claudia Wagner, Ethel Yeung

Group Urban Space 2:
Sabrina Barbieri, Fabienne Kälin, Isabel Kwong, Alice Mak, Natasa Stevic

Project Summaries

"Hong Kong Mourning Forbidden, Forgotten"
Claudia Wagner
The project focused on Hong Kong's funeral rituals and on how death is perceived by Chinese people. Of particular interest was the Tung Wah Coffin Home, a local charity that in the past acted as transit point for the remains of Chinese people who died abroad. Many of them have been there for decades, waiting to be claimed by a family member, who would provide burial in their native soil.

"Hong Kong Temper"
Daniel Mistric
The goal of the Hong Kong Temper project was to capture, in a sound-based video, as many aspects of the city as possible, focusing on visual and acoustic impressions.

"Trolley Sightseeing"
Doris Signer
Trolley Sightseeing takes the viewer on a journey through the daily routine of social, economic, and logistical life in two districts of Hong Kong.

"Where to sleep in Hong Kong"
Fabienne Kälin
In Hong Kong, one of the cities with the highest population density in the world, there is not much room left for private space, and how we define it must be rethought.
The project focused on different definitions of private space, and explored the option of regaining "personal room" by creating an individual space.

"A Sound of Silence"
Harry Herchenroth
Are the people of Hong Kong so used to the sounds of their city that they no longer perceive them? Do they hear the "noises?" How do they feel? How do they deal with it?
A sound composition based on recorded sound atmospheres from the Tin Hau Temple Garden 1 & 2 of Hong Kong, from streets in Hong Kong, and from the "Tiergarten" in Berlin focused on differences between a park in Hong Kong and a European garden.

"Beside"
Iris Brugger
A research in North Point, Hong Kong about interstices in dense and crowded streets, growing architecture, parasitic buildings, and negotiation of social space. The project explores, by observing through pictures, notes, sound, and interviews, two lively market streets consisting of small stores, butchers, street food stalls, and hawkers — all selling everything you are looking for in a narrow space.

"Parasitic construction"
Marion Rietmann
A parasitic wood construction has its origin in a speed trap, an orange urban object. A slight modification on site changed it into a birdhouse where birds can rest and peck at some seeds.

"A sketch of a space odyssey in Hong Kong"
Mirjam Caflisch
The project tries to translate impressions of Hong Kong into images. How can all these impressions be made visible? Reduced to the sense of sight, the main information becomes the use of light.

"Transparency of space"
Natasa Stevic
New space and room situations are presented on thin calligraphy paper, based on photography from the streets of Hong Kong. The drawings catch the different meanings of public and private space in Hong Kong, and create an impression of the city.

"MINOR MATTER"
Robine Jöhr & Yael Anders
A work transforming impressions of the conceptions of food collected in the maze-like, dense, and versatile streets of Hong Kong. Where are people eating and when? What are people eating and why? With whom and how?

"Sharing space in Hong Kong, North Point, Marble Road"
Sabrina Barbieri
A small stall, placed in the entrance of a multistorey building, was the field of observation.
The project focused on the topic of "private" and "public" space, working out possibilities to make visible the two terms in that specific place.

The project focused on Hong Kong's funeral rituals and on how death is perceived by Chinese people. Of particular interest was the Tung Wah Coffin Home, a local charity that in the past acted as transit point for the remains of Chinese people who died abroad. Many of them have been there for decades, waiting to be claimed by a family member, who would provide burial in the native soil.

Upon my visit there, I discovered that my interest was not welcome at all. Death is a sensitive topic in China. Disturbing the dead or failing to pay the due tributes can result in being haunted by ghosts. By overpainting the photographs I have taken illicitly, I want to throw a critical light on my own initial inquisitive behaviour.
On the other hand, I would like to preserve the memory of these lost souls. A hidden place that only a few know, Tung Wah Coffin Home should not be forgotten. It is a valuable piece of Chinese history in Hong Kong.

Claudia Wagner, Hong Kong 2016

I decided to go to Tung Wah Coffin Home in Sandy Bay, as I had read an interesting article about it. The place was meant to be a transit point for Chinese people who died abroad and got repatriated. Sometimes, these people had to stay at Coffin Home for decades before being buried in their native town. Some are still there, because no one ever asked for their remains. In a way, Tung Wah Coffin Home is a museum of Chinese people who have died abroad, were repatriated, and haven't found their way back to their hometown, which is very sad.
The story about these Chinese migrants touched me very much. I tried to imagine what had carried them so far away from home. Why did they leave? What jobs did they have abroad? Were they happy or did they lead a life of exploitation and estrangement to make some money?
Where do their descendants live today? Who is going to ask for their coffin here in Hong Kong? Is the Coffin Home well known to Chinese people, or is it a hidden storage place for forgotten coffins?

It wasn't easy to find the place. It's close to the city, and can be reached with the little Hong Kong buses in short time. My problem was that no one among the few people I met out there could speak English or knew about the place.

You do not really notice its entrance. Since no caretakers walk around, you have to be impertinent and open up the doors to get inside the rooms. I felt like a spy, looking and sniffing around without permit. I am happy that I did it, because the atmosphere was very impressive — everything breathes history. There are very old coffins, baskets, and even plastic bags with the remains of dead people. There are lots of portraits of the deceased as well.

Buying flowers to show respect for the dead.

Greta Kiu called Tung Wah Coffin Home Staff and asked if there are any guided tours of the place. Not before next week, they said. They also told her that I needed to fill in an application if I wanted to visit the Coffin Home. Through Greta, I learned many interesting details on Hong Kong's death rituals. Death is a big taboo in China, people have many beliefs and superstitions about it. Visiting a place like Tung Wah Coffin Home on one's own like I did, opening the doors without knocking on them to announce the spirits my visit, getting in and taking pictures all around the place is an absolute no go in both Hong Kong and China. People are really scared of the dead. They fear that not respecting the private space of the dead will bring them bad luck and that the ghosts of the dead will pursue them. Especially those days shortly before the Chinese New Year on 8 February, Chinese people should not speak about death or hold death related ceremonies.

It made me feel bad that I had broken a rule, nonetheless I have the absolute certainty that what I did was right. I was raised in a non-religious family, we never went to church service, and I was dispensed from religion class at school. My approach to belief and religion is very spontaneous and instinctive. Even in my own culture, there are many rules and habits which I do not know. Despite my education, I very much love churches, their particular atmosphere and architecture. I believe in life after death and I am sure that there are spirits around us protecting and guiding us, but I do not believe in evil spirits or bad luck. I believe that moving from life to life, we have to learn more and develop our personality, in order to become more complete. We develop towards the good and the spirits assist us in this task. This is why I am not scared of a place like Tung Wah Coffin Home. Going there means paying respect to these lost souls. My visit tells them that there is still someone taking care.

I brought along some flowers, incense sticks, and chocolates as offerings for the spirits.

I talked to King Siu about the dilemma I had with the topic of death. Do I really hurt people's feelings if I show the faces of the dead staying at Tung Wah Coffin Home? He explained to me that it's not about the living that I have to worry — it's about the spirits. I have to ask them what they think. For a European, this is not an easy task. How can I know that they agree? Do I have to care at all about something that in my culture is called superstition and has survived only in some European communities?

I showed King the incense sticks that I took at Tung Wah Coffin Home. King told me that I took the correct number of sticks. I should always burn 3 thin sticks at a time and 2 thicker waxen sticks. So maybe the spirits are already communicating with me, he said — a joke?

I then decided to visit Man Mo Temple in Sheung Wan (Hollywood Road). The temple is a tribute to the God of Literature (Man) and the God of War (Mo), both of whom were worshipped by ambitious students looking to succeed in the civil examinations of Imperial China. I'm interested in this temple because it's entrusted to the Tung Wah Group of Hospitals, which is the organization taking care of Tung Wah Coffin Home.

I was very fascinated by the worshipping ceremonies I saw, but I also realized that Hong Kong people are very superstitious. I saw people bringing along whole meals in praise of the gods. The incense sticks are thrown away by the caretakers of the temple as soon as there are too many in a pot. There is a lot of wasted food, incense, and money (to buy the food and the incense). The smoke made my eyes burn so much that I had to leave.

Placing the offerings in front of the urn wall (overpainted photos)

One crucial experience occured, after which I decided I would not go back to Tung Wah Coffin Home anymore, at least not without an official permit or a guided tour. I had returned there to find an acceptable way of dealing with the portraits. My idea was to draw or paint the portraits shown on the urn walls and in front of the coffins in a way that guaranteed the anonymity of the dead person — treating it in a respectful way.

As soon as I arrived, I started checking out the faces on the urn wall to select the most interesting ones. As the local traditions and superstitions had upset me a little bit, I brought along some flowers, incense sticks, and chocolates as offerings for the spirits. At the moment, I was in a conflict: on the one hand I wanted to carry on my artistic work, on the other I knew that I have done something forbidden. I felt guilty and wanted to express that I'm sorry for what I had done.

Is my sense of guilt a valid premise for carrying on my project in a decent way? To be honest, I didn't think so. In my view, an artistic work is never about satisfying people's expectations. It is about trespassing boundaries, challenging limits and, in doing so, offering an uncommon, maybe even upsetting view on a topic. Art must disturb you, make you think critically about things. It must challenge you, arouse feelings and emotions, either in a positive or in a negative way. Otherwise one is not doing art but corporate design — which means you just say what people or an institution expect you to express. I'm not going to do that!

After I had offered my gifts to the spirits, I just started taking photographs when I heard a man calling me. I recognised him immediately, it was the caretaker who had been interviewed for the article I had read on Tung Wah Coffin Home.

"He really exists!" I thought, "I found him." He walked towards me and stared at me with a horrified, desperate look in his eyes. I told him about my fascination for the place, but the camera in my hand was simply too much for him. He asked me to leave immediately, accompanied me to the gate and closed it behind me.
The whole scene was terrible. I felt like a criminal, was scared that he would search for me in the city or denounce me to the police. I felt totally confused.
What should I do now? After that experience I knew that I could never ever show publicly the pictures I had taken. I would just feel like a sensation-seeking journalist or media photographer chasing after trophies. I cannot reconcile this with my conscience. I must find a new way of dealing with these images.

I decided to create a booklet with the little prayer books I collected at Man Mo Temple. I would narrate my story using the images and add sentences taken from my blog entries. I would write them in the booklet with a brush and black India ink. The booklet is intended as an offering to the spirits, as an excuse for what I did. My bad conscience kept challenging me. Can art be about excusing oneself for challenging limits and upsetting people? If I really want to do art, then I have to learn to accept that I upset people. I must learn to deal with the negative emotions my work can arouse. I can't expect people to just love me. They will also criticize me, or hate me. Maybe this is what I can learn from today's experience — accept that with my actions and projects I am going to disturb and irritate.

All of a sudden, this morning, I knew what I had to do: overpaint the portraits, hide everything that is a sign of identity. Overpainting the portraits means that I am aware that I've broken a taboo. I have entered a space that is private and not meant to be visited by anyone, especially not by a stranger. By means of overpainting, I give back privacy and dignity to these people. This is a sign of respect from my side. While I overpaint the images, I am in a dialogue with the person depicted, I observe their face carefully, and think about them. I move my brush instinctively over the paper. The more I paint, the more I only place spots on the faces. They dissolve with the person's traits, almost making up an abstract picture. I think that would be my goal. This transforms the images into abstract paintings in which you barely recognize the person's face.
On the other hand, the overpainted images looked like ghostly portraits. Indeed, the paint should also refer to the fact that these people are lost souls that have not yet found their

way home. They are doomed to eternally float in an intermediate state. The way they look should disturb, make you feel uncomfortable, but also fascinated and attracted by them. Their unhappy fate should touch the audience.

I was very happy about how the project had developed. I relied on my intuition and just let the project happen, trusting that it would develop positively. I have a mixed position: I am both, rational and intuitive, I can easily switch between the two modes. To be honest, I rather like to be intuitive, but relying on intuition also means that you don't know what the outcome is, failure becomes possible, and the fear of failure can block very much. Using rationality is a good way to control things and minimize the risk of failure. I think that rationality is a good way of acting in a job where you have to "perform" and keep to a timeline.

"Hong Kong Temper"

Project by Daniel Mistric, supported by Greta Kiu, Ethel Yeung, Emily Law, and Wisty Leung

The goal of the "Hong Kong Temper" project was to capture, in a sound-based video, as many aspects of the city as possible, focusing on visual and acoustic impressions.
Does the city vary in aspects of sound like volume, density, and timbre or in light, architecture, and nature? What makes Hong Kong special?

I took the possibility to decide every morning where I wanted to go and what I wanted to capture. That worked out well, because I met a lot of people and always got answers to my questions.
Open project goals and knowing that my work was incalculable in advance made it possible to improvise. As a work in progress, I put all my insights and experiences into a sound and video work.

Daniel Mistric, Hong Kong 2016

I went outside with the camera and audio recorder, and the goal to catch some characteristic views and sounds of Hong Kong. From North Point to Central with some detours, but without clear targets, just attentive eyes and ears, I wanted to catch immediate impressions of the town.
In the early morning, the fog-absorbed skyscrapers and parks seemed to be the places where you cannot just see, but feel the features of natural purity in contrast to the density of concrete and glass. Coming closer to the concrete, it looks like the green parts have to grind out their existence between streets, dirty apartment houses, and shiny skyscrapers. The air conditioning is omnipresent.

The centre seems not to need green parts to look attractive, you can find the diversity in the architecture. The bigger the houses, the bigger their shadows. I have the feeling there is a lack of sun between these huge buildings.
When you keep your vision on the top, it seems like a organized collage of forms, but the more you lower it, the more you see overlapping paths through the collage.

Finally on a sunny day, everything looked different, and I had the feeling the city centre was the place to explore. Apparently I was not the only one, there were tourists everywhere, much more than I saw in all the previous days. The sunshine gave the centre more shine and made it look more important and somehow more luxurious.

The city centre is not a place that tells a story of everyday life, it is more like a solid, never-changing status symbol. Moving forward to even higher places, I decided to take a look at the city from its glorious Victoria Peak, I had the maximum distance to look at the city and to reflect its overall constitution. With all the details blurred, the Western side comes out really well.

After two days of focusing on the visual charms of Hong Kong, I decided to focus on sound. Attracted by fishermen, retailers, and busy construction zones, I walked along the waterfront and recorded some random soundscapes, finally ending up in a restaurant. I began to play with all these interesting sounds and created a collage by deconstructing the material. Inspired by the retailers, and since I noticed so many small shops on the street, my plan going forward was to restrict my focus on people working in public space in general.

The following day I focused on people working in public space. I recorded video and sound in North Point and Mong Kok. The day after I continued shooting Hong Kong's workers in public space. I then focused on recording sounds and videos of people in their free time. During the following days, I met many interesting people who have been willing to show me their life in Hong Kong, and places they like to visit in their free time. This was perfect for my workflow, because I already had many shots of the serious side of the town.

"*Trolley Sightseeing*"

Project by Doris Signer, supported by Ethel Yeung, and Emily Law

"Trolley Sightseeing" takes the viewer on a journey through the daily routine of social, economic, and logistical life in two districts of Hong Kong.

I discovered the street life in Hong Kong by making movie clips with a camera which was fixed on the handlebar of the characteristic trolleys of Hong Kong. The trolleys, navigated by delivery men and scavengers, led the camera through the streets.

It was thus able to capture the specific character of the districts, visible in transported goods and the trolley's surroundings, and audible in the recorded sound.

The video was available online to other trolley-drivers, residents, and passer-by, who had access via QR-code, published on posters hung in the districts where the videos were taken.

Doris Signer, Hong Kong 2016
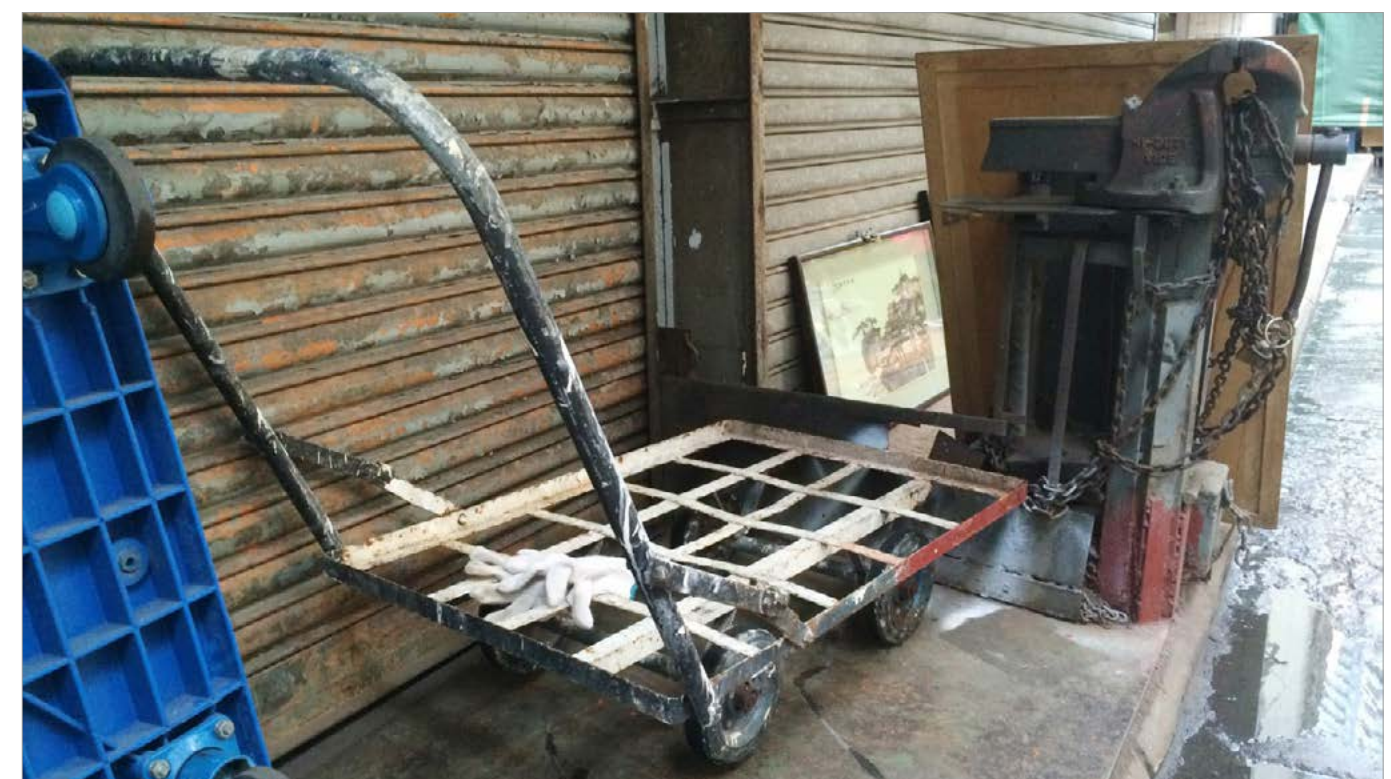
A Walk Through Sheung Wan
I went out to find districts in Hong Kong with a lot of trolley traffic. I visited the neighborhood between Queen's Road Central and Hollywood Road. There was supposed to be a trolley-maker in Upper Lascar Row and a busy market street with vending stalls in Soho. Unfortunately, there was very little trolley traffic because it was Sunday.

First clips in Sheung Wan
With the help of Emily and Ethel, I met the trolley-maker in Sheung Wan. It was nice to see how he's proud of being a pro at producing one of Hong Kong's characteristic items. I ordered my own trolley whose production I would be able to capture on film. Fortunately, we found several men who agreed to attach the camera to their trolleys for producing my clips. The camera captured the loaded material and the surrounding noises in the setting of some of Hong Kong's busy trading districts from the perspective of a trolley.
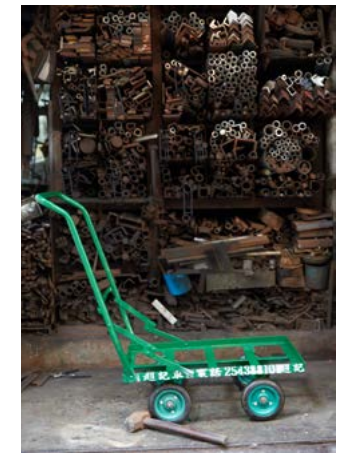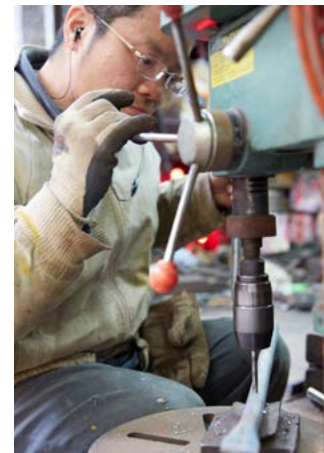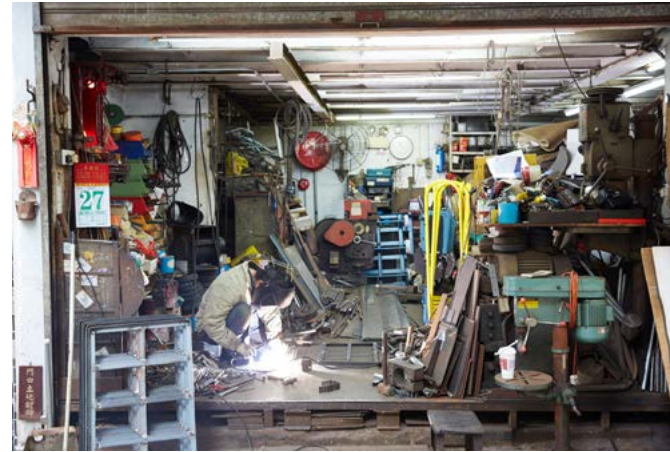
Exploring Hung Hom by trolley

To produce some more clips, we went to another district of Hong Kong. In Hung Hom we found a scenery very different from Shueng Wan. There were many stores and florists who delivered their products to the three funeral parlors in the district. We were able to capture some of the characteristic processes for that line of business. There were also scavengers who agreed to fix the camera on their trolleys. In my perception, Hung Hom is less vibrant than Shuen Wan, but clearly arranged and tidy. Furthermore, there weren't as many trolleys as in Shueng Wan. It was going to hard to find a suitable place to take pictures of the QR-code. I considered how I could publish the "Trolley Sightseeing" tours in a better way than just by QR-code.

A really fast trolley

The day the trolley I ordered was fabricated, I followed the "making of," which took only two hours. Every move the trolley-maker made was quick and precise.

The result is a photo essay about metal handicraft and the spatial layout of workshops in Hong Kong.

Publishing the project in Sheung Wan and Hung Hom
I found nice situations in Sheung Wan and Hung Hom to display the QR-codes. Astonishingly, my spreading action wasn't a problem for anybody. They seemed to be used people doing strange things in public space. For the exhibition, I took a photo of each code, visitors could scan the QR-code on the printed photos, and could scan them to watch the Trolley Sightseeing videos.

"Where to Sleep in Hong Kong"

Project by Fabienne Kälin, supported by Isaac Hsieh, Isabel Kwong, Alice Mak, Terry Ip, Natasa Stevic, and Sabrina Barbieri

In Hong Kong, one of the cities with the highest population density in the world, there is not much room left for private space, meaning how we define it must be rethought.
The project focused on different definitions of private space, and explored the option of regaining "personal room" by creating an individual space.

A portable pop-up bed was set up as an intervention in the busy streets of North Point. It implied the act of sleeping, and was built as a tool to create ideas, and arouse discussions and thoughts about the housing and space situation in Hong Kong.
What do you need to perceive a public space as your own private space?

Fabienne Kälin, Hong Kong 2016

Fabienne Kälin *"Where to Sleep in Hong Kong"*
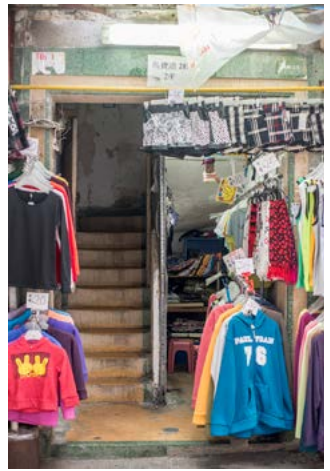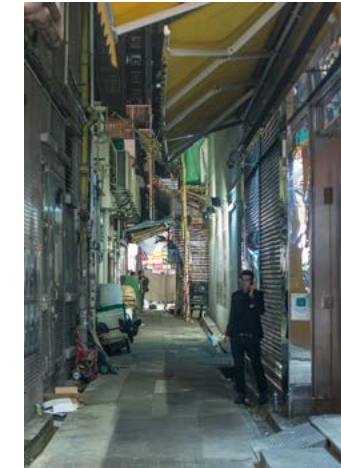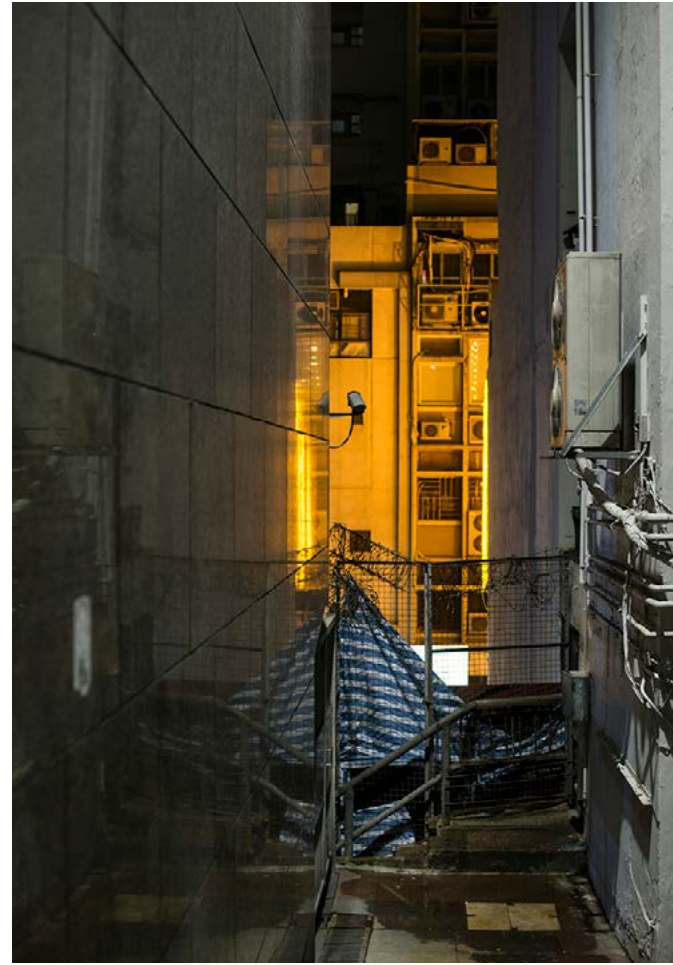
What does private space in Hong Kong looks like? Where can I find ways of creating individual space? These were the questions that engaged me most in my project in Hong Kong. To get the experience of what a "real" private space in Hong Kong looks like, I choose to stay in an AirBnB in North Point. I was surprised about the size of the space — bigger than expected — and fascinated by the decorations and individual objects.

Furthermore, exploring the streets in real life was very different from experiencing it on Google Street View. While online, I concentrated on the big picture and the façades of buildings, whereas my experience on-site was more focused on specific details and people. I started by documenting the surroundings with a focus on private space. One of the more interesting series was of small alleys, where you find completely different kind of space, some were so covered by fences that you could not get a glimpse of what it looks like behind, where people lead their whole private lives.

Apart from documenting the streets, I tried to find some sturdy large-sized cardboard as a base for my "pop-up bed" for my intervention in public space. Finding cardboard is quite hard in Hong Kong, since collecting is a source of income for the so-called "cardboard ladies." I managed to get enough with the help of King, Isaac, Alice, and a nice cardboard lady, who sold me some old boxes. With my pop-up bed, I wanted to evoke the act of sleeping. In our Western culture, sleeping is a private act; I am interested in cultural differences and differing connections to "sleeping in public space" (homeless people, "street sleepers," shortages of space, etc.).

This is why I visited the areas in Hong Kong, where immigrant maids from Indonesia, Malaysian, and the Philippines meet, because of the lack of space in the homes where they work. Every Sunday they gather in the centre of the city and spend time together. An interesting aspect is that out of cardboard they build small private pop-up spaces in public areas, they even take off their shoes to enter the space, it's their own apartment for one day. Terry informed me that cardboard collectors rent their cardboard to the maids, who just use it for the day.
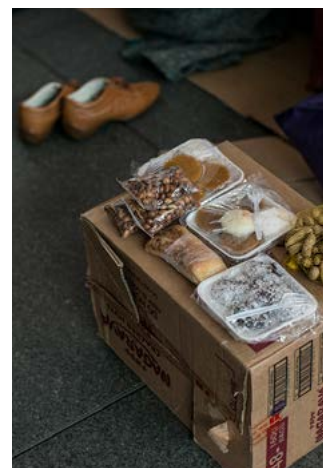
With my project, I want to get deeper into the issue of sleeping in public space. I am interested in specific forms of sleeping in the street; one aspect I am looking for is where people build their own private space in public to stay in. I am interested in what they construct for themselves, and what they need to perceive a public space as their own private space.

My second issue is maybe more specific to the culture in Hong Kong. I read about street sleepers having a regular income, a social network, even family, but still decide to sleep on the streets. Twenty-nine percent of all the street sleepers in Hong Kong choose this kind of lifestyle conciously. Another interesting fact is that 95% of the street sleepers are male and the majority of them have a solid education. The decision to refuse a "normal" housing could have many reasons, one of them being the high rents for very small places, and another that they can sleep in very central places.

Fiphie helped me with this topic, and recommended some places to visit: the Hong Kong Cultural Centre near Nathan Road, and also Kowloon Park. She told me to go there after 8 p.m.

At night, I actually found some people sleeping; it was really interesting to see the different methods: sleeping in a tent, sleeping on a bench, sleeping in the subway on a mattress. Especially at the Hong Kong Cultural Centre there were a lot of street sleepers, though when I was there, some kind of course was going on, so a lot of other people were there too. Despite this, some of the street sleepers gathered in one place with their sleeping equipment waiting for the people to leave. They had cardboard and sleeping bags with them, even suitcases.

For the day of the intervention with the cardboard pop-up bed, I had to change my plan for the location slightly because it was raining heavily the whole day. Instead of a gap between two market stands at Chun Yeung Street, I choose to put the bed in front of a store with an awning, where I put up my cardboard without risking getting totally soaked.

Sabrina and Isaac documented the reactions of the people by filming and photographing. It was a special experience to relax in such a busy place. It was hard not to keep on being distracted by all the light, which I noticed even with eyes closed.

In general, passers-by recognized my intervention as art-related, which surprised me, I thought it would arouse more reactions. Two police officers came to check what I was doing, but decided that it was okay and I could continue doing what I was doing. Other reactions were not much different to reactions I would expect in Zurich. One reaction impressed me a lot. A little boy stopped and started talking to Sabrina, he told her that he thinks art can help to make people aware of the problems and that the bed shows how some people have to live in Hong Kong. This reaction was more than I expected and showed me that my pop-up private space could be a trigger for that kind of conversation I was looking for.

Later the PolyU students asked me why I was so interested in homeless people. I realized that my concept is not fully understandable from an outside point of view.
I think I was able to clarify, that I am interested in the difference between private and public space, and sleeping is one aspect of that.

"個女仔使唔使口被呀？唔口被點似訓覺呀？" Shop owner: "Does the girl need a blanket? Why does the girl sleep without blankets? It doesn't look like sleeping now!" "你理得人姐？又唔見你關心下呀婆？" Pork butcher: "Hey man! Why do you care? Why don't you even care for your old woman?"
"嘩？咩事呀？行為藝術呀？" "What's that? Is this an art performance?"
"我覺得好慘，D人要訓係到" "I feel sad because someone has to sleep on this kind of bed." "你地做緊咩呀？拍緊咩呀？功課黎嫁?" "What are you doing here? What are you shooting for? Is this your homework?" "你地咁做有無錢收嫁?" "Can you earn any money from this project?"

"*Beside*"
Project by Iris Brugger, supported by Louisa Crook
and Anny Yiong

A research in North Point, Hong Kong about interstices in dense and crowded streets, growing architecture, parasitic buildings, and negotiation of social space.
The project explores, by observing through pictures, notes, sound, and interviews, two lively market streets consisting of small stores, butchers, street food stalls, and hawkers — all selling everything you are looking for in a narrow space.

My research involved two approaches: Observing, taking pictures, notes, sounds, and interviews, and reinventing or transferring some of my observations and experiences to the art space of Connecting Space, North Point.
The result was a wood construction made up of leftover packaging from the florist next door to the Connecting Spaces and a permanent social zone in the form of public plastic chairs installed in the forecourt.

Iris Brugger, Hong Kong 2016

I am fascinated by the organic architecture that is building different layers one upon another. I am especially interested in parasitic, additional, and extended buildings, in constructions that grow out of other buildings, for example on rooftops or self-made balcony-constructions — in micro spaces and the social rooms they create.

This one little house (above) attracted my attention. The façade behind it is an example of organic architecture. I was told that the little house is for the security of car parks.
Today I observed the hawkers on Marble Road just like I did some month ago on Google Street View. I am fascinated in the tiny space where they sell their products, everything finds its place in the small house. I focused on the closed houses, they offer a quiet place in the busy street.

I spent a lot of time on Marble Road, observing the hawkers. I was wondering what they are selling, how they pass their time when no customers are around, when they open and close their stalls, where they store their materials.

I also saw many examples of coexistence in a narrow space while walking through the streets around Marble Road. I was looking for gaps and interstices in the busy the streets. Later on, I found them for instance in dense corridors, or in the closed stalls of hawkers. I was also looking at how different constructions and moments of unclarity function as "self-made" structures.

On Marble Road, hawkers were protesting against their displacement, because the government decided to clean up the road, so the hawkers needed to move. Hawkers often pass on their businesses from generation to generation.
Together with a student from the PolyU, we tried to talk to some hawkers. It was difficult to enter into a conversation, mostly they just answered how long they'd been there and didn't answer any other questions. One man we talked has had his stall in the Marble Road for more than ten years.

Some statements by hawkers:
"Our business here is not popular or crowded, or very competitive, it is just a simple business."
"The surrounding environment will be more and more covered by supermalls and commercial buildings because the government is rebuilding and reinventing every old district in Hong Kong. Many of the hawkers have been forced to leave, sadly."
"There is a saying in Hong Kong that 'the fittest survive.' Either you are fit enough to survive and make a living or you will be kicked out."
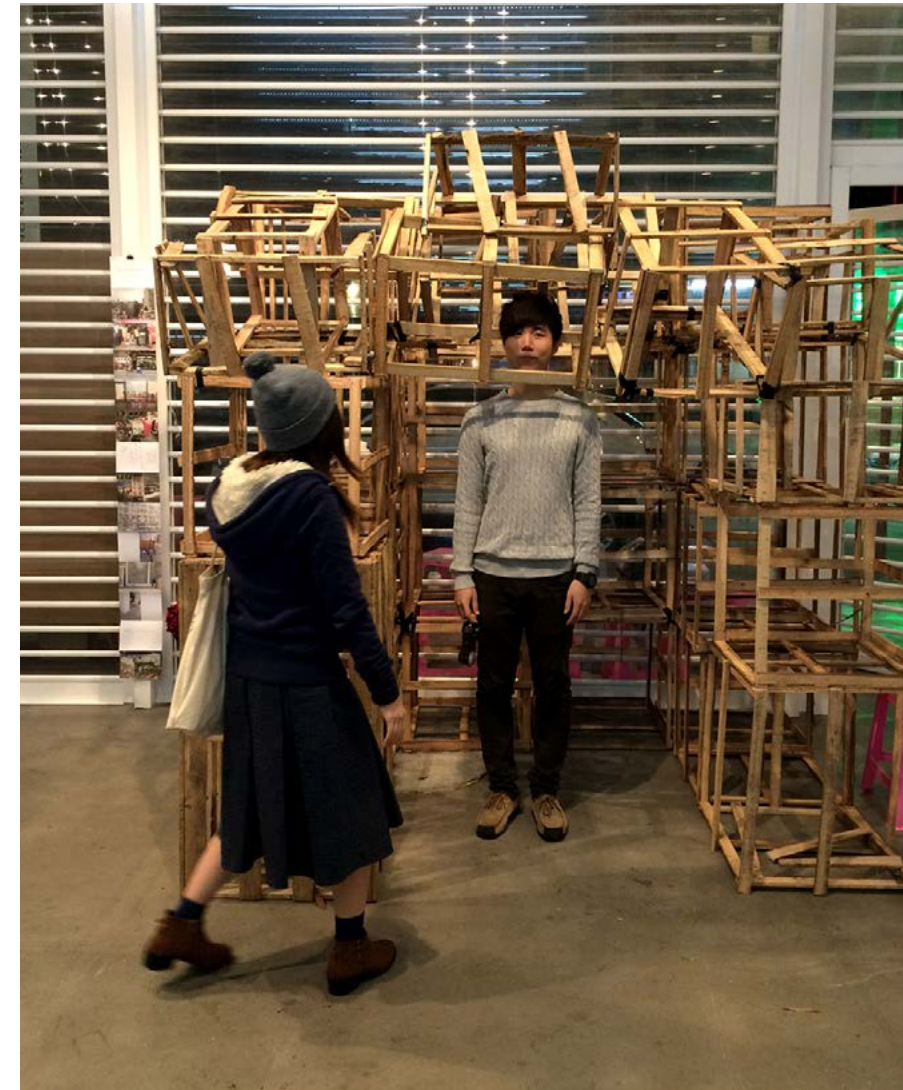
During a period of several rainy days, the forecourt of Connecting Spaces became quite lively: some people sought out shelter from the rain, others a chair for smoking a cigarette or having a short break. I observed two or three people coming regularly sitting on a chair, one person brought his own chair.
I wondered if these people have used the space before, or if they discovered it recently.
I composed the wood elements into a construction related to the structures I spotted in the streets. An attempt at translation in another space results: a sign for a room, maybe a hull or a skeleton, maybe just a sign for space.

Project Summary of
"A Sound of Silence"

Project by Harry Herchenroth, supported by Charis Li, Fiphie Li, and Wisty Leung

Are the people of Hong Kong so used to the sounds of their city that they no longer perceive them? Do they hear the "noises?" How do they feel? How do they deal with it?

A sound composition based on recorded sound atmospheres from the Tin Hau Temple Gardens 1 & 2 in Hong Kong, from the streets of Hong Kong, and from the "Tiergarten" in Berlin, focus on differences between a park in Hong Kong and a European garden.

The peculiarity of this composition is the silence, used as a compositional device in order to sensitize the audience to the various atmospheres, sharpening differences between those atmospheres, and promoting discussions about silence and noise.

Harry Herchenroth, Hong Kong 2016

Project Summary of
"Parasitic Construction"

Project by Marion Rietmann, supported by Louisa Crook, and Anny Yiong

A parasitic wood construction has its origin in a speed trap, an orange urban object. A slight modification on site changed it into a birdhouse where they can rest and peck at some seeds.

The sound, installed inside the bird house, is recorded at the place where the real radar trap is installed.
Placed in front of a house entrance in Hong Kong where small little altars with incense sticks and candles are, it opened a new context.

Marion Rietmann, Hong Kong 2016
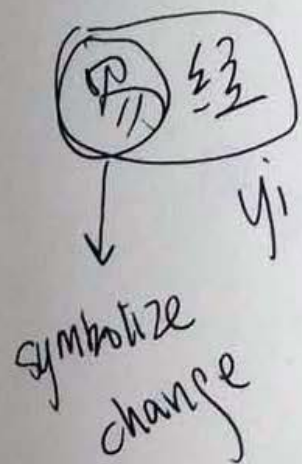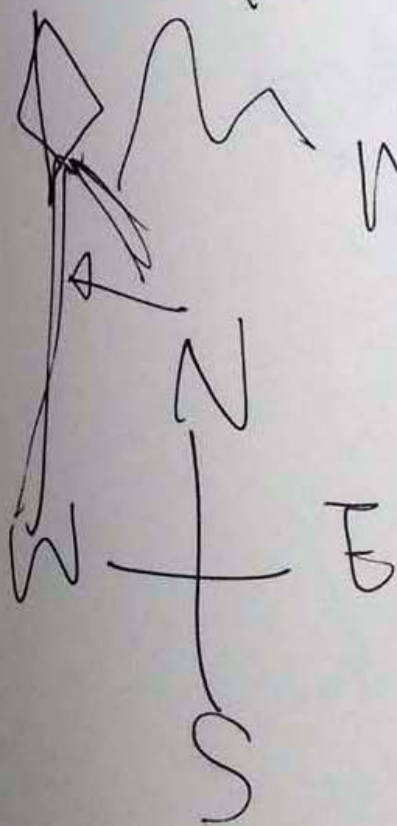
"A Sketch of a Space Odyssey in Hong Kong"

**Project by Mirjam Caflisch,
supported by Louisa Crook,
and Anny Yiong**

The project tries to translate impressions of Hong Kong into images. How can all these impressions be made visible? Reduced to the sense of sight, the main information becomes the use of light. Interesting about the light is that the information has already gone; the light is the medium.

In the project, the information "that we see" has been left out, only the light was captured into a range of colours on a photograph. The range of colours are selected from Hong Kong's MTR subway stations.

Mirjam Caflisch, Hong Kong 2016

"Transparency of Space"

Project by Natasa Stevic, supported by Isaac Hsieh, Isabel Kwong, Alice Mak, Terry Ip, Marty Chan, Sabrina Barbieri, and Fabienne Kälin

New space and room situations were presented on thin calligraphy paper, based on photography from the streets of Hong Kong. The drawings captured the different meanings of public and private space in Hong Kong, and created an impression of the city.

Photos sent by the Hong Kong students, shot in their private rooms, were a comparison to the graphic work, and at the same time they *reflected some parts of the drawings. Some of the private photos were used as patterns to create new constellations of space.*

The drawings and the private pictures should open two different perspectives, in order to experience different ways of using space in Hong Kong.

Natasa Stevic, Hong Kong 2016

I got in touch with the shopkeepers and the salesmen who work in the market on Chun Yeung Street. I asked them about their shops, their products, their working hours, and how they organize their space and rooms. The answers I received gave me a better understanding of private and public space in Hong Kong. I had a chance to see inside the storage room in the back of their stores, which are usually not open to the public. It was quite an impression to see these invisible and stuffed rooms.

Special objects and chairs on the street. Property? Public? Private? For whom? For what purpose? Change of atmosphere? Do they fit in the location?

People and their behaviour on the streets, sitting, sleeping, waiting, talking, eating in public, reading, selling, buying, playing.
Why sleeping on the streets? Homeless? Waiting for what?
Bothering other people/tolerance for homeless people?
Occupying public space?
Allowed?
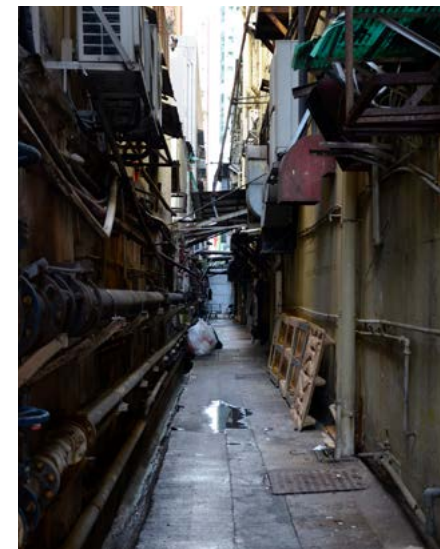
Exploring North Point, narrow alleys, and getting a look behind the doors. Small, dark, dirty, hidden, invisible, private, empty, quiet.
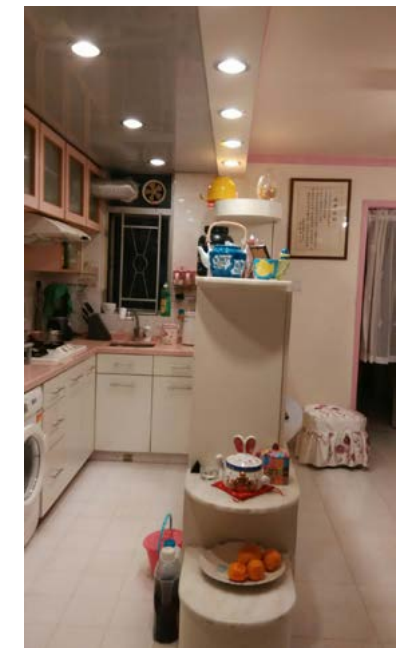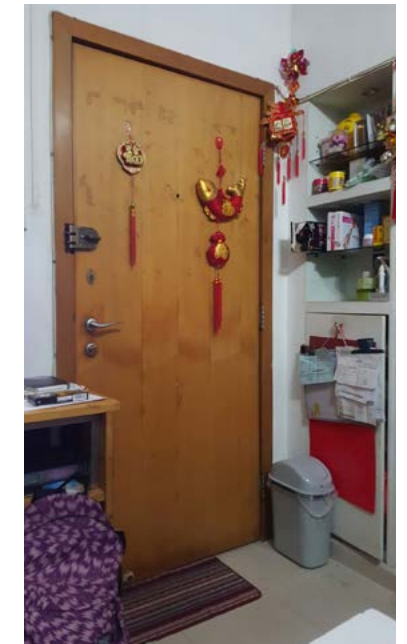
Inside and outside. Differences between cultures.
The PolyU students provided an insight into their homes. I asked them to send me some pictures of their bedroom, kitchen, front door, entry, and bathroom. The pictures gave me a chance to look into their private space. I was surprised how differently space is being used in Hong Kong. I didn't expect to see a washing machine in the kitchen.

In Switzerland, they are usually found in the basement or in the bathroom. I noticed another very interesting thing. People hang up the laundry in the hallway, which is actually a shared public space. I was also interested in the doors. One can find cultural differences just by the design and the decorations of the front doors.
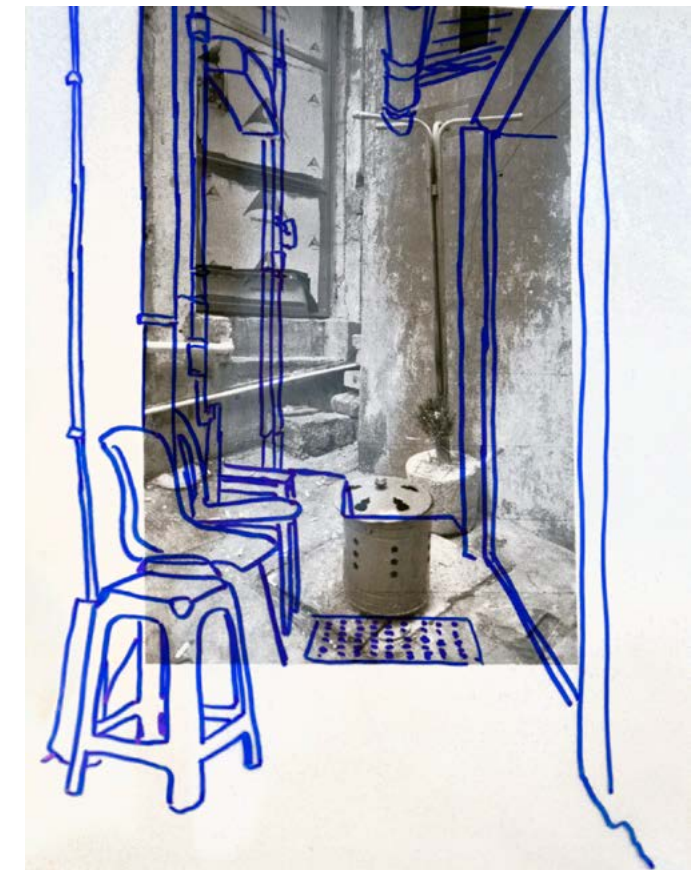
New composition of private and public space.
I sketched a woman with black and red ink on a transparency.
I laid this on top of the drawing and the photography.
I used the transparency to create an interaction between layers representing respectively two different space situations.
Then I combined the two sketches to let them flow into each other and to create a picture with different levels of depth.
The spot, where the sketches comes together is marked with an orange colour.

Drawings on calligraphy paper with ink.
Transparencies laid on top of one another, creating new spatial constellations, different levels of depth, and different perspectives. Interactions between people and space (possible behaviours and actions in public space).

I created new room situations based on my research and my photo archives. It wasn't about telling stories. My idea was more to catch the different meanings of public and private space in Hong Kong, to merge them, and to create an impression of the city.

Photos of private space which were sent to me by the Hong Kong students. On those private photos, one can get an impression of their homes, including their kitchens, bedrooms, hallways, front doors, and bathrooms.
The photos from the students are a companion to my graphic work. At the same time, they mirror some parts of the drawings. I used some of the private photos as a pattern for my new space constellations.

The drawings are meant to be my own interpretation and impression of the space situation in Hong Kong. By overlapping pictures of private and public space, I built new room constellations.

"Minor Matter"

The work transformed impressions focussing on the concept of food collected in the mazelike, dense, and versatile streets of Hong Kong. Where are people eating and when? What are people eating and why? With whom and how?

Our main realization was that food, much less than for us, plays a minor role in everyday life. Having friends over for dinner simply is not possible because of lack of space. People often eat next to their laptops or in the metro, even though it is forbidden. Eating in restaurants therefore is a truly usual thing; people in Hong Kong do it about five times a week.

Robine Jöhr & Yael Anders, Hong Kong 2016

Welcome to Hong Kong

These pictures were some of our first impressions of the city. This is a collection of the things and places we saw, such as when we walked through Central for the very first time. In this way, the content of the pictures delivers a very first impression of the character of Hong Kong.

Over time, we were able to collect some more information about the eating culture in Hong Kong. We decided that we would collect all the information we can get about this culture's approach to food. The second step would be the typographic and illustrational realization of these facts and quotations. At the end of the project, we wanted to have a collection of different photographs, illustrations, and their matching typographic component.

Our goal was to bring it all together in a book about the Hong Kong eating culture and its differences to ours.
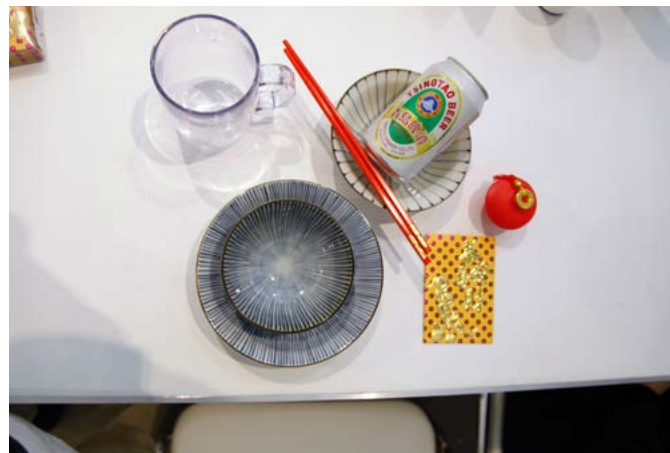
The book
In the end, we were very satisfied with our book, which we took home as a personal souvenir of our Hong Kong experience. In the book, we collected the most beautiful and important photographs we took during the time we spent in Hong Kong. It is a collection that basically shows a lot of food in different contexts. We tried to split the content in different chapters to give a bit of order to the book. We split up the pictures into different aspects of dealing with food.
Where do I buy it?
When do I eat it?
Where do I eat it?
In which order do I eat it?
What happens with the food that's left?
On some of the pictures, we scribbled and wrote some quotes we got from different people from Hong Kong when we were talking with them about food.

"Sharing Space in Hong Kong, North Point, Marble Road"

Project by Sabrina Barbieri, supported by Isaac Hsieh, Isabel Kwong, Alice Mak, Terry Ip, Natasa Stevic, and Fabienne Kälin

A small stall, placed in the entrance of a multistorey building, was the field of observation. The project focused on the topic of "private" and "public" space, working out possibilities to make visible through drawing the two terms in that specific place.

The use of space in the market stand was more about sharing than about enclosing. The space was multifunctional, and used for different needs. It was the entrance to a building, a place to put up a store, a path, a place where the staff works, or the customers wait. The boundaries of where to move in the space were blurred.

It was hard to perceive where the store's space started and where it ended. There was no such thing as a shop-counter that would define the line between the staff members, the customers, and the products. Customers walked into the store space to look at the goods more closely.

The situation often arose that the customers stood right next to or right behind the staff members, ordering what they wanted to buy. In this multifunctional space, no one really marks a territory but everyone shares the space, whether to enter the building or to buy a bun.

Sabrina Barbieri, Hong Kong 2016
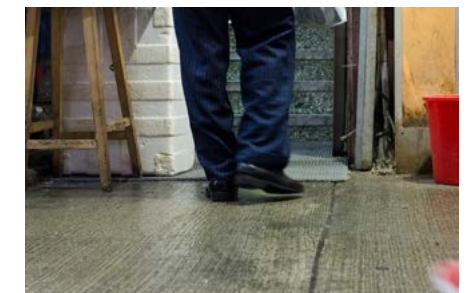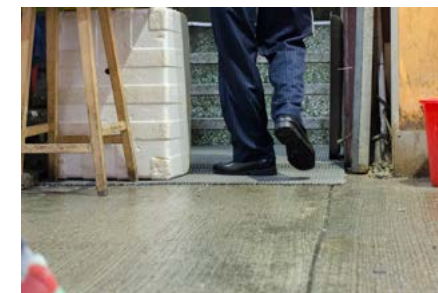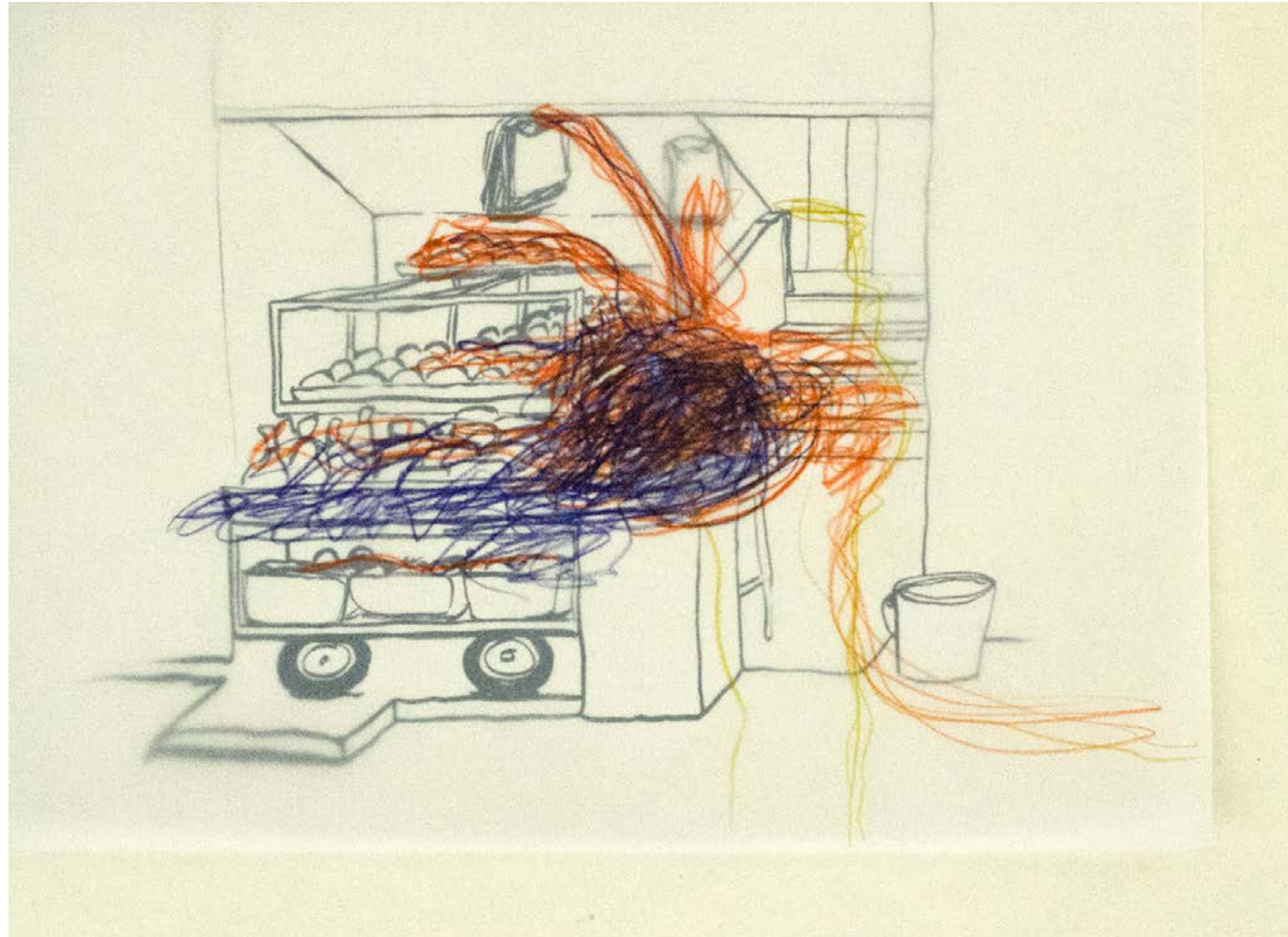
Field of action drawings. Tracking feet, hands and plastic bags, virtual borders

Store owner or staff member
Customers
People living in the building
Path that the plastic bags take

Drawing at a small market stand in North Point.

I observed how the space is used and by whom. In the drawings above, one can see the different intensities in how the space is used.

Since I had already been drawing there and observing the store, I knew that there was no such thing as an official store entrance or border. But as one can see from the traces of the customer's feet, the staff member's feet, and the feet of the building's residents, most customers do sort of respect or move mostly around a virtual border of the store defined by the storag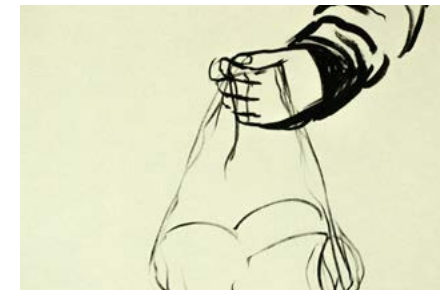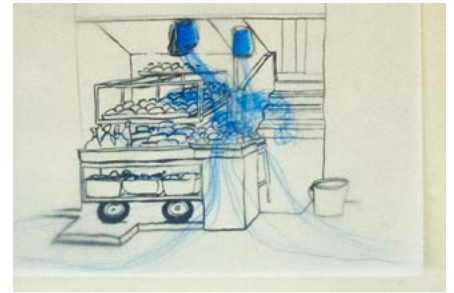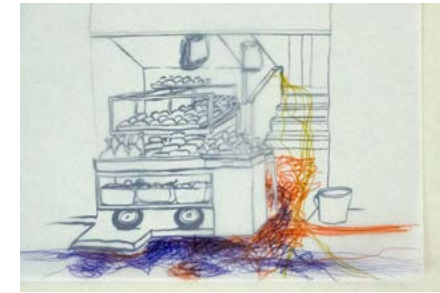e tray in the front. I tried to figure out if the borders defining the space were maybe not visible on the ground, but more in the upper part of the store. I thus tracked all the hand movements of the customers and the staff. When I thought to have found a new assumption, it was overthrown by someone breaking the rule again. I thought maybe only the staff was allowed to touch the buns and take them from the trays, but I was wrong.

Before commencing to draw, write, and photograph the store, I wanted to know a little more about the people working there and their own perception of the space of their store. I found out a few more things about the context of the store, which would help me to understand some actions, ways of behaving, and cultural differences that I might observe during the days I was studying it.

There seemed to be differences perception of where the space of a store starts and where it ends. There is no such thing as a counter; customers can walk directly into the store's space and look at the goods more closely. This often leads to a situation where they stand right next to, or even behind the staff members of the store, telling them what they would like to buy. Sometimes it also happens that a lot of customers gather around the little counter, while others wait inside of the actual store. The storefront is not closed, and everybody can and does enter however they want. It is a multifunctional space with no one really marking their territory. Everyone is sharing, whether to enter the building, or to buy a bun.
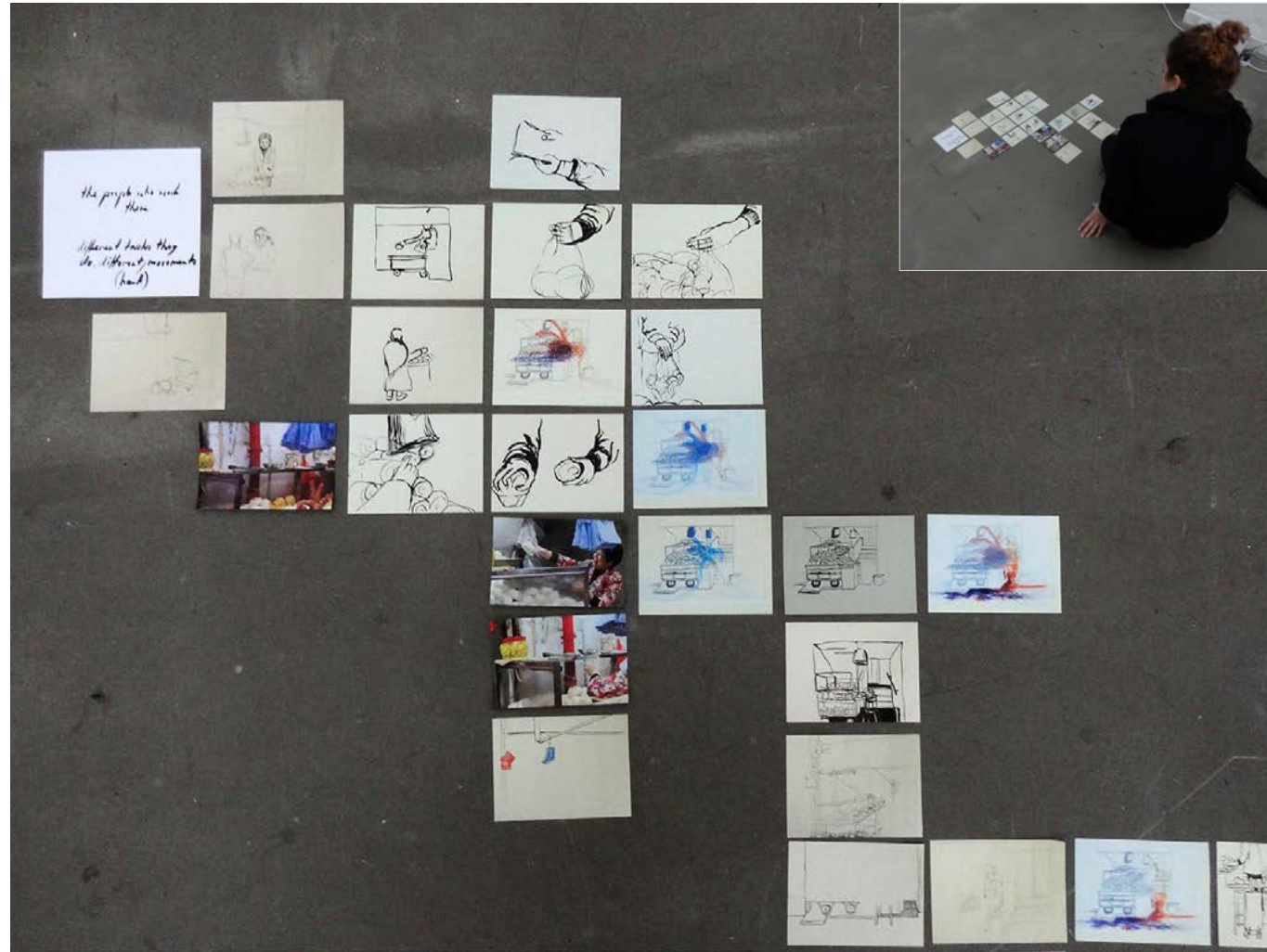
While spreading out the images, I also found some new perspectives on my topic. One was the space in between the customers and the store staff. For me, the space seemed quite small, and sometimes while observing, I thought at some moments it became difficult to tell who was staff and who was a customer. Also, the space for the goods that are being sold was quite small, sometimes not even existing, for instance, when customers would just grab the buns themselves.
The next step to track this in-between space between the customers and the staff members.
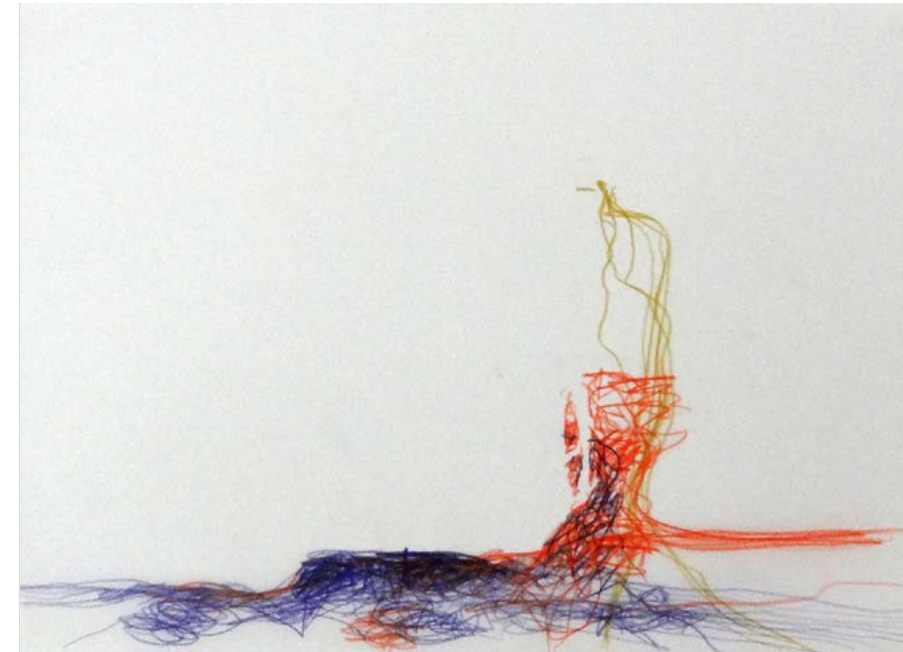
The discussion and feedback from the PolyU students was interesting as well. I got explanations and other perspectives on my topic. We talked about how their culture was more about sharing space and using it for different things in a multifunctional way, whereas our culture is way more about enclosing space. Private for us has something to do with enclosing, while here the boundaries are more blurred.
In our culture, we are very clear about public and private areas, while the boundaries in "Chinese culture" are more nonexistent.

While tracking social spaces, I also observed some moments of privacy. The movements I captured by focusing on the hands. It is a body part that in a simple way shows when someone is working and when they are relaxing.
It seems that I associate relaxing actions with private space, and in contrast, working actions with being in contact with customers.
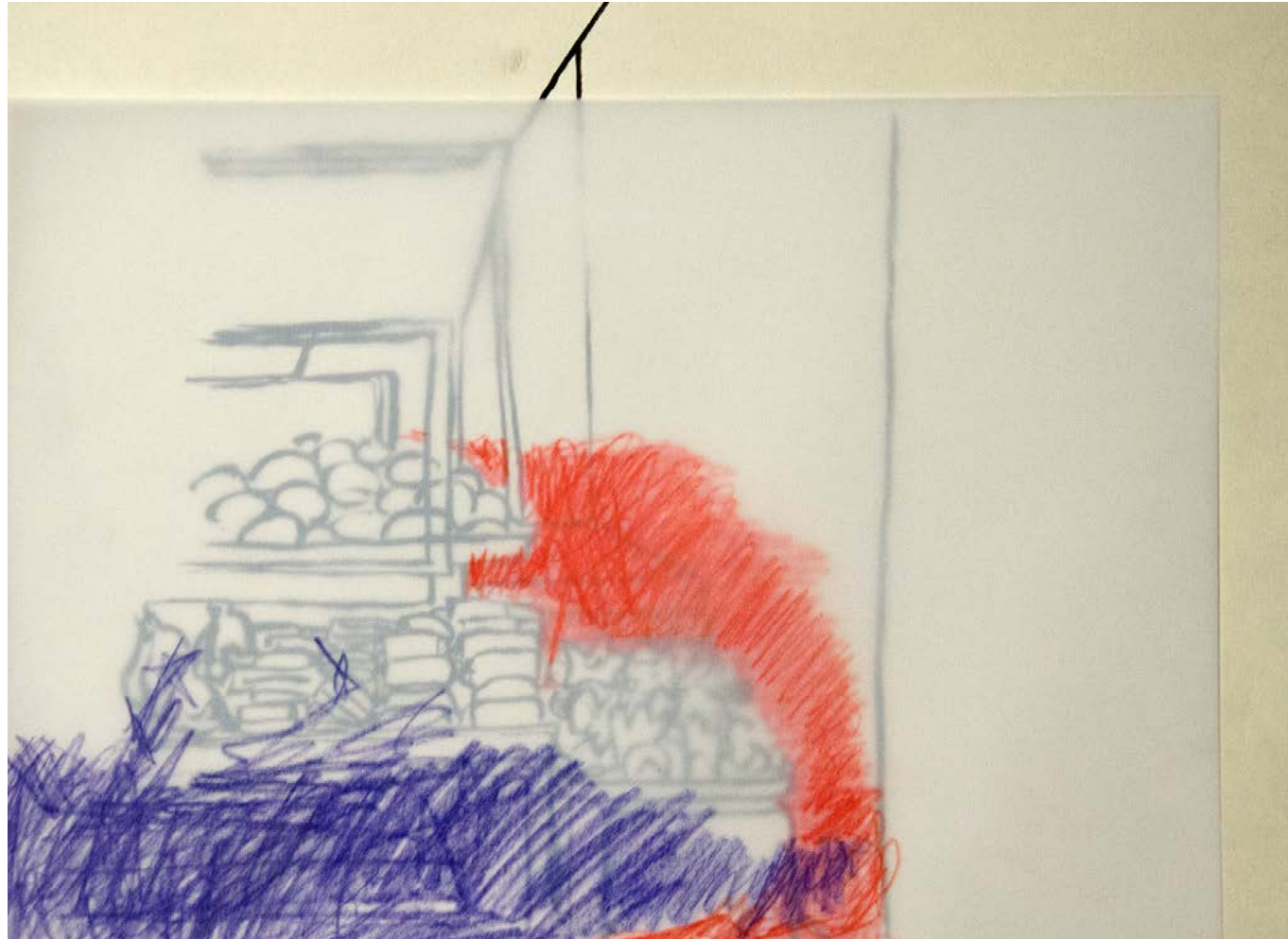
Personal spaces
Continuing with the "tracking method," I found a way to display the personal spaces, as well as their boundaries and cross-overs: I chose to give one colour to the staff member working behind the bakery stand (red) and one to the customer entering the store (purple).
I decided to observe only two interactions, in order for it to be easier to observe closely and draw.

This discussion with the PolyU students about displaying my work led to the question of what a final product could be. We had quite different views. Even though the PolyU students do use a sort of rhizomatic way of researching topics at the beginning, they would not use a rhizomatic structure as a final product.

Furthermore, the PolyU students were fascinated by the hand drawings. They found it unusual but interesting to draw exclusively hands and to focus on how they move. In the very small space of that bakery stand, the hand movements seemed to be one of the most prominent aspects.

I also found that the hands performed quite differently to what I'm used to in my culture. They seem to have more gestures and more flexibility in their hands.

After all those days of drawing there, at the same spot, I had a really interesting encounter with an elderly woman passing by. She watched me drawing for a bit and then she asked me: "Why don't you take a photo, go home, sit down and draw it there?"

Resonance in the Local Press "MetroPop"

Coverstory |

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ART IN HONG KONG

本地學生
三招看藝術

Isaac & Louisa
香港理工大學
Art & Design in Education
Year 2 學生

1

多面向視野

在香港，小朋友學琴學畫很普遍，可是父母都不為陶冶子女性情，沒有 "cert" 的課外活動只是浪費時間。Louisa 和 Isaac 讀藝術，卻發現「賺」到其他東西。Louisa：「報讀這課程是為了增值自己，現在讀了一年多，發覺學會從不同角度看問題，將細微觀察變成宏觀思考。我們看待日常事情都習以為常，失卻趣味，其實可以有另一個視野。」

至於本身讀 visual communication 的 Isaac，讀了 Art & Design in Education 後，「賺」到的是觀察事物的方式。Louisa：「從前觀察一件事情，只會單一、表面的描述，現在可以有不同方式去研究及表達自己所發現的。」藝術對人的增值，不是令你升職或加人工，而是看待每事每物更深入與多面。

2

盡情感受表達

早前的黃色巨鴨，人人都以湊熱鬧的心態打卡影相，活動成為成功的商場推廣，人們忘卻讀其實也是藝術品的展示。Louisa：「香港是多元文化城市，但很表面，只得空殼。其實藝術可打破框架，可能有人認為在中環擺設銅像很傻，先不論人們覺得這些藝術高深或膚淺，正面或負面，起碼是一個開始，帶起討論，提供溝通機會。」Isaac 補充：「文化背景決定人們的反應，我曾到德國的博物館，看著看著，身旁的陌生人會和我傾談，大方分享感受『It's wonderful!』。作為亞洲人的我卻覺得『噢，你做乜無啦啦同我講嘢』」香港人就算有領會，多放在心上，回家才打個 facebook status 抒發。」

3

釋放好奇心

香港有藝術家嗎？香港的藝術品可登大雅之堂嗎？這是很多港人之疑問，Louisa 認為：「藝術有很多種，香港有很多資源，等待你去發掘。我曾到歷史博物館看敦煌展覽，那裡同時有展區展示學生的藝術作品，我看得流連忘返。問題是香港人沒好奇心，大家的精神都放在『食』上，如果將放在飲飲食食上的 energy 放在 art 上，文化會變得不一樣。」

有時候，香港人對藝術品的反應，不免令人汗顏。Isaac 指：「藝術其實是甚麼？藝術就是去創造一些問題出來。藝術是令你去體驗去思考，創造者的藝術品與欣賞者的評價，就反映當代人想的是甚麼。你可能會貶低一些藝術品，認為『這都是藝術？咁渣，我都做到啦！』也許『渣的藝術』正正是這個時代的風格。就算有人對藝術不屑一顧，可是起碼有人去做。」覺呆在他的年代也被忽視，可能那個時代的人也覺得幾好『渣』呢！

Coverstory
TEXT·KIMMY PHOTO·FRANKY & IVAN DESIGN·BILLY

26

ART IN HONG KONG
街·頭·藝術

| Coverstory

瑞士女生的
香港藝術足印

Doris 與 Sabrina
Zurich University of Arts
Art Education 學生

一輛 Trolley 走天涯

街市的 Art Moment

Coverstory |

Exhibition Hong Kong
30 January, 2016

On the last day of the project, the students showed their results in an exhibition at the Connecting Space in Hong Kong.
The exhibition showed sketches, drawings, photograph, prints, videos, audio files, visuals, and installations.

The goal of the exhibition was to make transparent the different cultural perceptions, approaches, and art strategies, and to share and discuss them with the students and professors of the PolyU Hong Kong.
The expert Martti Raevaara, professor at the Aalto University Helsinki, was our guest too.
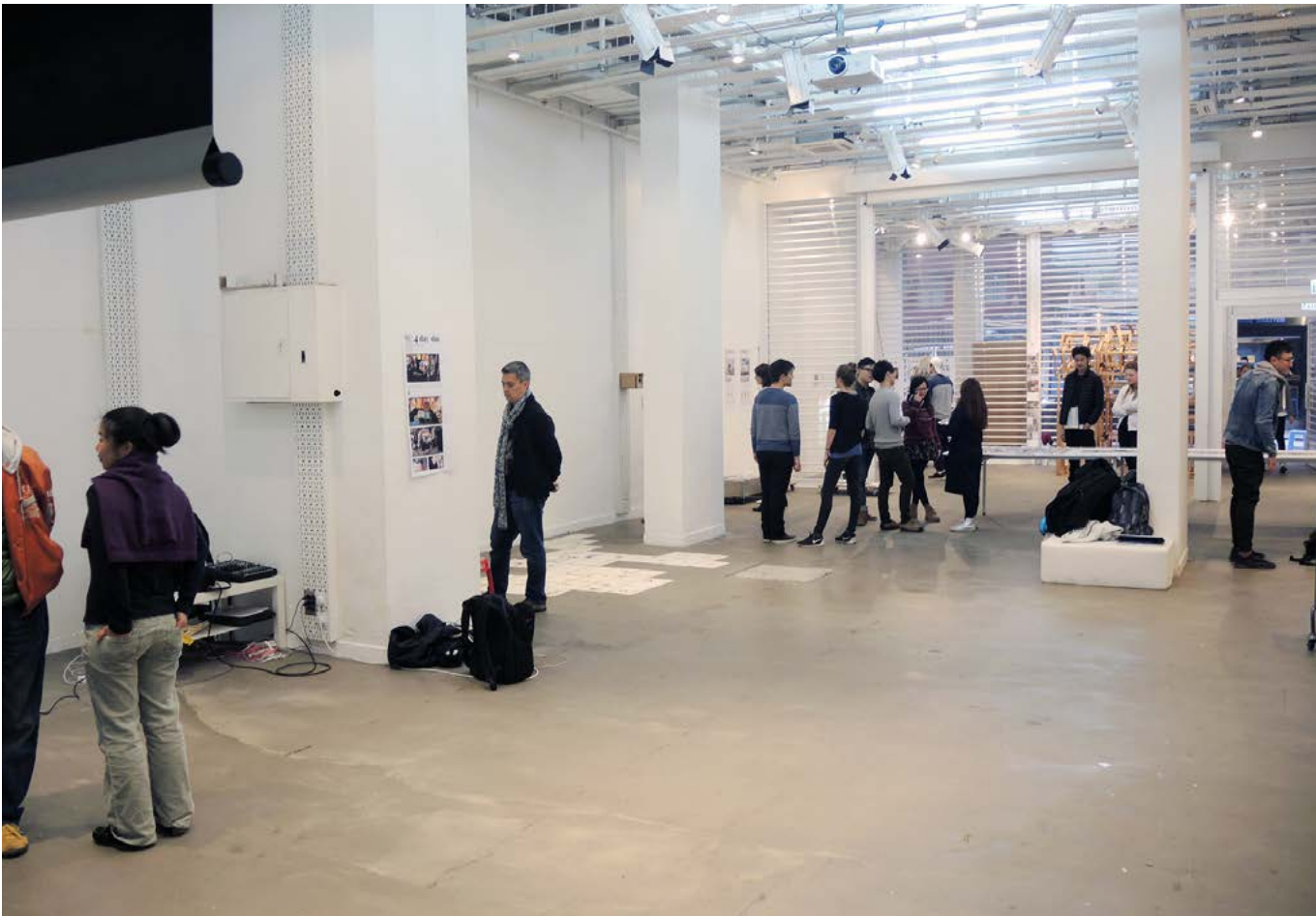
Exhibition Zurich

25 March, 2016

Two months later, we took the opportunity to exhibit our results and outcomes at the Zurich University of the Arts Toni-Areal. The revised exhibition had a higher aesthetic standard, and contained a more reflected version of the project outcomes. The exhibition took great concern to communicate the results and findings of the projects with our colleagues and fellow students.

One focus of ours was to enrich the ongoing discussion at the campus about so-called "internationalisation at home," through concrete artistic works and reflected statements. Fortunately, our colleague and project partner from the PolyU in Hong Kong, King Chung Siu, also was present.

Poster of the exhibition
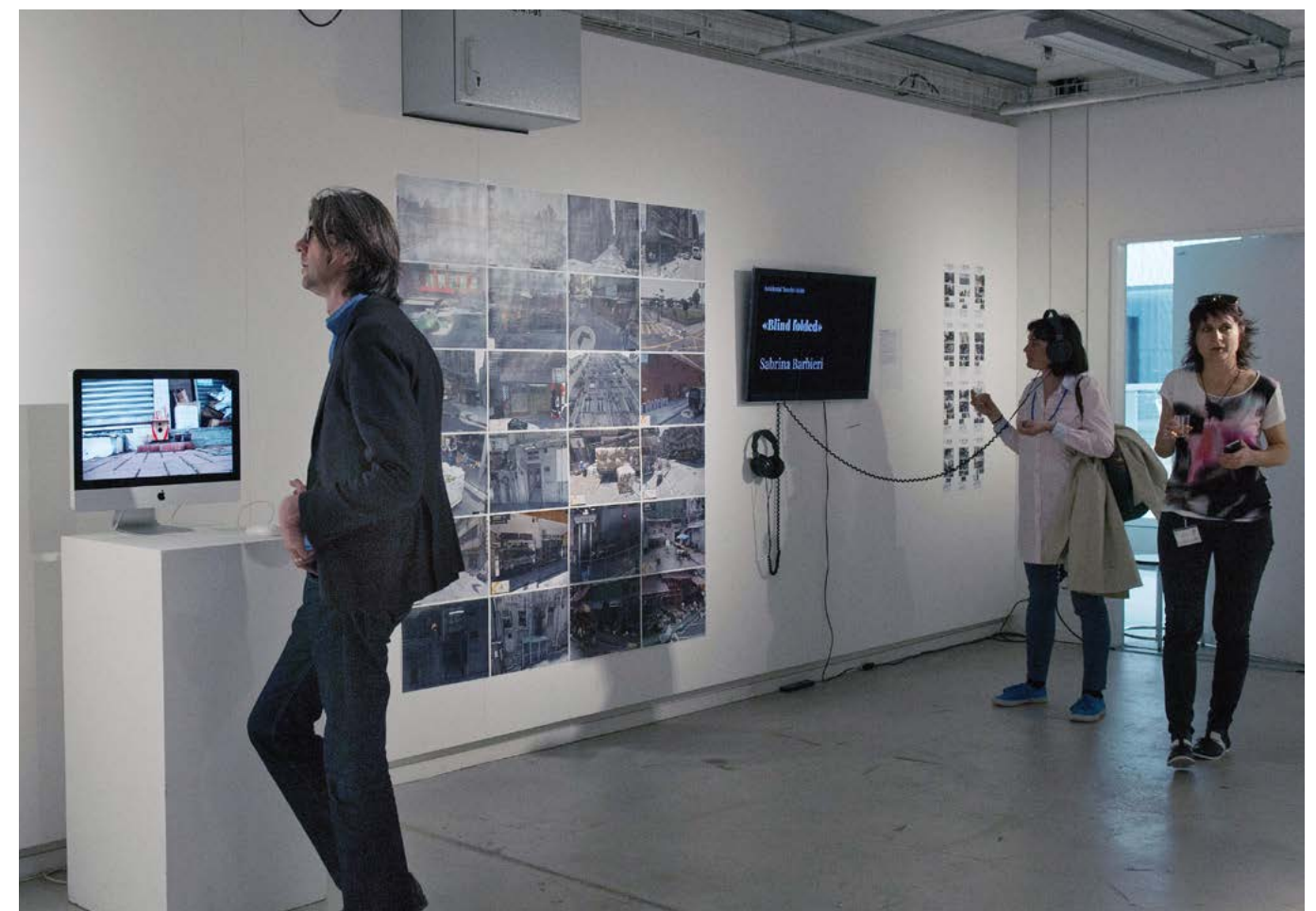
Timeline ATG 2017
October 2016 – June 2017

31 October 2016
Call for registrations to all ZHdK students

21 November 2016
Meeting in Hong Kong with Emilio Paroni (ZHdK), Justin
Chiu Tat Wong (HKBU), Martti Raevaara (ARTS) and
Andreas Kohli (ZHdK). Setting up the framework for
the cooperation project

5 / 12 December 2016
First meetings of the ZHdK students group,
followed by individual mentoring

19 December 2016
Kick-off video conference ZHdK + ARTS +
HKBU. Students present personal
video portraits, video conference

20 December – 3 January 2017
- Online research based on Google Street View
- 5 – 6 keywords generated based on online research
- Assignment compiling screenshots

4 January 2017
Lecturers put together the groups based on
the keywords and assignments
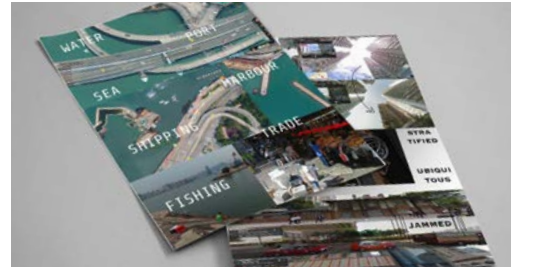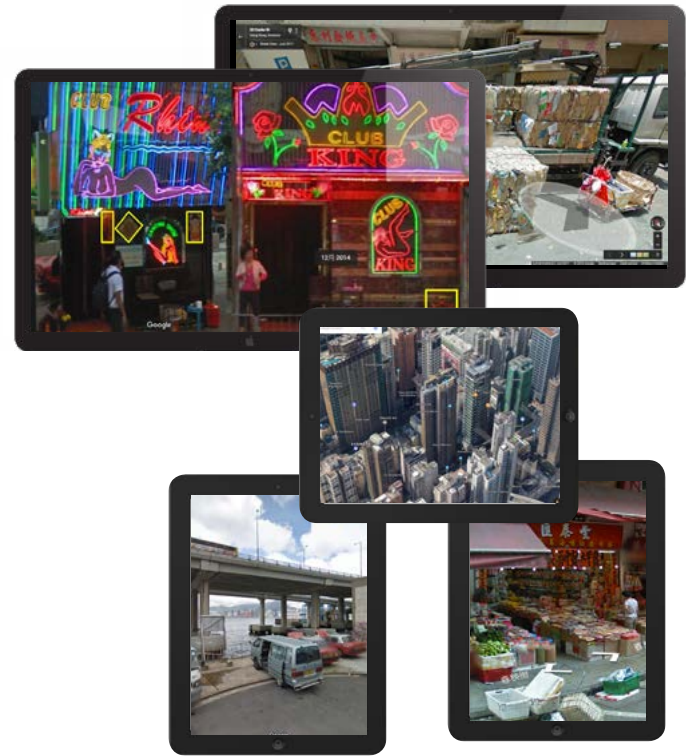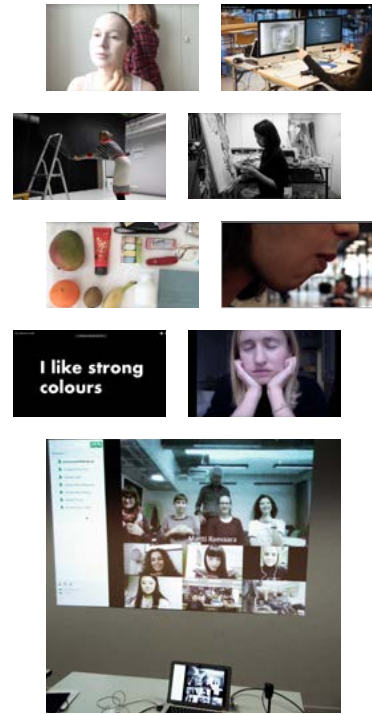
9 / 16 January 2017
- Online lectures by Siu King Chung and Minna Suoniemi

21 January 2017
- One-day workshop
- Lecture at ZHdK by Song Yun Long

10 – 25 January 2017
- Developping of the ATG tours in teams of two students, one from ZHdK and one from ARTS
- Communication via WhatsApp and email

1 February 2017
Kick off: ATG tours followed by a common dinner

2 February 2017
Start of transcultural projects in groups

4 / 6 February 2017
Guided tours and lectures by experts in Hong Kong
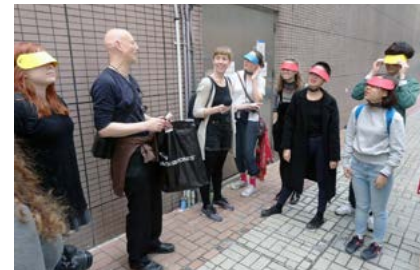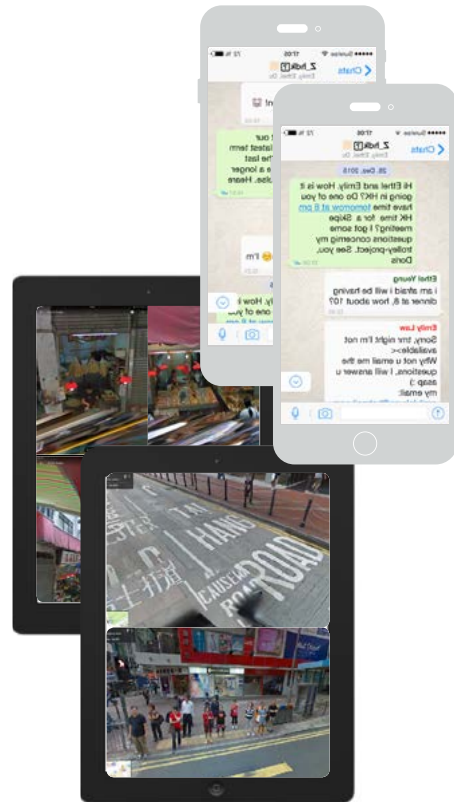
2 – 7 February 2017
Working on the project in groups, lectures and inputs

8 February 2017
– Exhibition at ZHdK
– Reflection on the process

28 March 2017
Simaltaneous opening of the exhibition at ZHdK
Zurich, ARTS Helsinki and HKBU Hong Kong

3 July 2017
Justin Chiu Tat Wong and HKBU
students arrive in Zurich

8 July 2017
HKBU students present their individual
projects at the ZHdK

**September –
December 2017**
Reflection and documentation,
publication
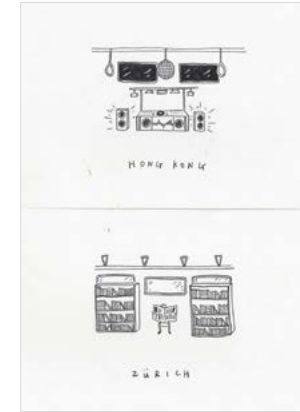
Student Projects ATG 2017
1 – 8 February, 2017

At the beginning of January 2017, one month before travelling to Hong Kong, five international groups with similar fields of interests were formed consisting of two students each from Hong Kong, Helsinki, and Zurich respectively.
The groups exchanged their ideas online via WhatsApp, email, and Skype, developing concepts together for their projects in Hong Kong. From 1 – 8 February 2017, the teams evolved their ideas further in in Hong Kong.

The experience of cooperation in real space, with all its ups and downs, made it possible to gain essential insights into the qualitative differences between online and real face-to-face communication, as well as into the possibilities and difficulties of transcultural cooperation.
The projects of the five teams culminated in a public exhibition on 8 February, 2017 at the Connecting Space Hong Kong, followed by a simultaneous exhibition in the three cities from 22 – 24 March, 2017.

The participants of ATG 2017

Students Academy of Visual Arts, Hong Kong Baptist University (HKBU)
Stephanie Choi, Annie Chui, Edwin Chuk, Moses Iu, Mandy Li, Seain Liu, On On, Monchi Tsang, Glary Wu, Bobby Yu

Students Aalto University School of Arts, Design and Architecture Helsinki
Aina Bexell, Myrto Theocharidou, Valeria Nekhaeva , Meisi Wang, Ruusu Hulmi, Verna Kuutti, Emma Hovi, Maija Mikkola, Heta Huttunen, Heikki Heinonen

Students Zurich University of the Arts (ZHdK)
Stefan Bächli, Laila Frauenfelder, Vera Kaeser, Stefanie Müller, Vera Pfister, Ozan Polat, Mariana Pote, Alan Sahin, Lia Schmieder, Louis Vaucher

Lecturers
Minna Suoniemi (Aalto University), Justin Wong (HKBU), Emilio Paroni (ZHdK), Andreas Kohli (ZHdK)

Topics and Student Groups

Based on their Google Street View research, the students collected their individual key-words. These keywords were condensed into *key issues that served as a framework for building up the thematically-focused teams.*

Keywords, students from the Zurich University of the Arts
- *Architecture: patterns of sidewalks and façades*
- *Behaviour (walking fast? style of queueing?)*
- *Cage home*
- *Cliché*
- *Collecting stories*
- *Construction zones / signalization / road surface markings, lines, patterns*
- *Digital collage, representing the typology of a district*
- *Dress code/uniform*
- *Logos, giant signs*
- *Green spaces, gardens, urban gardening, cultivated nature*
- *History, old people telling how things have changed*
- *Tradition vs. Modernity, heritage identity vs. contemporary business lifestyle*
- *Key moments (lunch time, tea time, tea restaurants, food stalls)*
- *Mobility/ transport*
- *Nature, Colours, Contrasts*
- *Old buildings / historical buildings (buildings that tell a story)*
- *Markets, open markets, grocery shopping, hawkers, shops in uncommon spaces*
- *Overlooked (symbols, signs, materials, colours, etc.)*
- *Paraphernalia (occupation of the street, decor, tourist stuff)*
- *Performance, interfering in the public sphere*
- *Planned/ Improved*
- *Repetitive samples*
- *Simulation*
- *Temporary use of abandoned spaces*
- *Typology of the city*
- *(Non-existent) drawings*
- *Back yards, back alleys ("back lanes")*

Suggestion key issues students from the Zurich University of the Arts
- *Architectural and cultural characteristics*
- *Built environments, materials, and objects*
- *Contrast, nature (built nature) and build environment*
- *Cultural difference in the perception of nature*
- *Everyday life*
- *Identity, dress code, clashes of realities, behaviour*
- *Intangible cultural heritage, storytelling, history*
- *Interaction of people in open space*
- *Logic of the city: urban structures and patterns of behaviour*
- *Mobility, transportation*
- *Performance, intervention and interaction in open space*
- *Poverty in Hong Kong*
- *Tourist view, cliché of Hong Kong*
- *Typology of the city*
- *Urban farming, socio-political activities, local food production (rooftops)*
- *Use of open space (hawkers)*
- *Youth culture, art scene, political scene … in open space*

Keywords Aalto University students
- *Built environment, material culture, community*
- *Comfortable, vibrant, negative space, finite (resources), perspective*
- *Density & distance, social space/activity, multi-function (the boundary between them)*
- *Hiddeness, abundance, harmony, globalization, transportation, mimic, borders*
- *Lust & consumer culture — how do consumption behaviours influence or define us?*
- *Parks, contrast between buildings and nature, social culture*
- *Pastel and light colours: pink, mint, purple + bright red*
- *high altitudes, bamboo scaffoldings, wrapped buildings, nature taking over*
- *Pink, AC, skywalk, Art Deco, public transport, highway, London, construction*
- *Sea, water, fishing, harbour, port, shipping, trade*
- *Surreal & memorial (montage/cyberpunk?) — the contrast between urban fantasy — new world tech and real world grime*
- *(Tiny) local fruit markets and its extension (high buildings), outdoor claustrophobia,*
- *Lack of sky/ re-shaping the sky, fear of heights/ exploring the depth of sky*
- *Vertical, make over, stratified, ubiquitous, jammed*
- *Visual language/ information (light and color, blend of different characters, font design)*

Suggestion key issues Aalto University students
- *Architecture and colour*
- *City life & space*
- *Community, social space/ activity*
- *Globalization*
- *History/ future*
- *Lack of space*
- *Logic of the city*
- *Material culture*
- *Mature and build environment*
- *Open/ closed space*
- *Public – private*
- *Sea*
- *Social culture*
- *Sustainability*
- *Sustainability/ consumer culture*
- *Trade*
- *Transportation/ mobility*

Project Summaries

"Looking for Love"
Heikki Heinonen, Louis Vaucher,
Maija Mikkola, Seain Liu, Stefan Bächli,
Stephanie Choi, Vera Kaeser
"What do you think is romantic?"
"Mmm like comforting him... forever."
Love is universal, but dating and the ways to
show affection can be quite connected to the
culture. There is a business created around
love and dating: applications, match makers,
and romantic holiday packages. Through
different kinds of services, couples can have
experiences together, but what is considered
as romantic in everyday life?

"$100 STORY"
Edwin Chuk Yin Man, Glary Wu Hoi
Yan, Lia Schmieder, Mariana Pote,
Meisi Wang, Verna Kuutti
The taxi drivers are a perfect emblem for
the city of Hong Kong. The driver's voice is

the voice of the people that even politicians
are willing to listen to.
Everything can be bought and sold in this
city, so we applied a similar method: 100
Hong Kong Dollars for the ride, and stories
about the city for us. The journey took us
to places that surprised, moved, bored, and
confused us. We let the drivers show us
how they see the city, and their stories and
drives became our Hong Kong story. A story
that cannot be told one way.

"Officealley"
Bobby Yu, Laila Frauenfelder, On On
Pang, Ozan Polat, Myrto Theocharidou,
Valeria Nekhaeva
Hong Kong has a vast network of small
back alleys connecting the different streets
with each other. While some might see the
alleys just as shortcuts to reach the final
destination faster, locals have found
creative ways to maximize the use of space.
Sometimes the back alleys are used as
storage rooms, break rooms, and a part of
the kitchen at the same time.
We tried to research in the field how this
public space can be used. To do this, we

extended our commercial space too, and
built an office in a back alley between Power
Street and Fuk Yuen Street in North Point.

"Do not move – useful"
Emma Hovi, Monchi Tsang, Moses Iu,
Vera Pfister, Ruusu Hulmi
What happens when one persistently spends
time in a place you otherwise rarely visit?
We attempted to develop an artistic practice
at the North Point Ferry Pier, which would
allow us to get to know the place and the
people there. The challenge consisted in
staying sensitive to our surroundings,
creating subtle conditions for interaction.
We decided to draw what we saw around
us — people, landscape, random details.
As canvas panels, we used cardboard that
we found in the area.

"4 ½ frames"
Aina Bexell, Alan Sahin, Annie Chui,
Heta Huttunen, Mandy Li, Stefanie
Müller
"4 ½ frames" is a project that explores visual
and audial concepts of our experiences of
Hong Kong by collecting footage every day.
We reflect on our different gazes towards the
city — as tourists, and as locals. To better
explore this idea, we decided to use a dem-
ocratic working process, where each group
member uses their own smartphone to film.
Within "4 ½ frames" are two related
video installations: 35 mm features, an
experimental video whereby, with the help
of a sound designer, a song was produced
using our footage, and passers-by, which
features an installation that represents
a city scene in North Point, with framed
scenes of the streets and altars scattered
throughout.

"Looking for Love"

Project by Heikki Heinonen, Louis Vaucher, Maija Mikkola, Seain Liu, Stefan Bächli, Stephanie Choi, Vera Kaeser

"Looking for Love"

"What do you think is romantic?"
"Mmm like comforting him... forever."

Love is universal but dating and the ways to show affection is connected to the culture. There are businesses created around love and dating: applications, match makers, and romantic holiday packages. Through different kinds of services, couples can have experiences together. But what is considered romantic in everyday life?

From a foreigner's point of view, Hong Kong appears to be a hectic and crowded city. Are there some romantic places to be found between the skyscrapers and busy market streets? To understand how Hong Kong people consider their hometown, we asked local couples about their relationships and romantic experiences.

We wanted to focus on young couples and their perspective to Hong Kong. Interviews with people helped us to understand how and where they spend their free time in the city. Based on the research, we made a bookletand combined romantic elements to the installation of "ideal" romantic space.

Heikki Heinonen, Louis Vaucher, Maija Mikkola, Seain Liu, Stefan Bächli, Stephanie Choi, Vera Kaeser, Hong Kong 2017
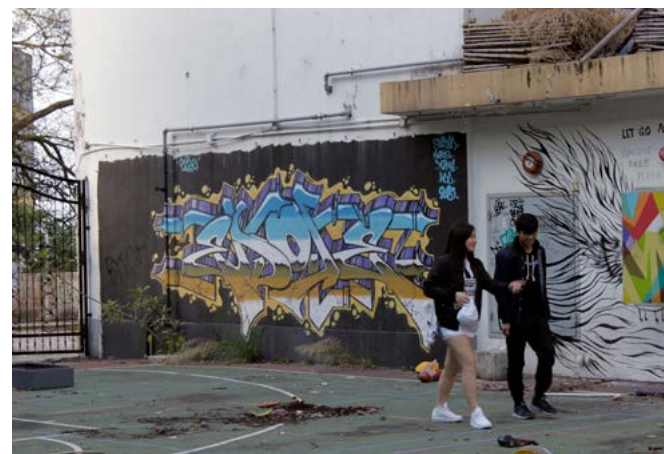
On the first day, we went to an abandoned school that is a popular place for Hong Kong youngsters.

Afterwards, we visited a hill with a good view of the city. This place also seemed to be a popular place for locals to hang around and take pictures.

Interviews with young couples
We decided to make some field research into the dating life of young Hong Kong people. We went to Victoria park, IKEA, and the Times Square shopping mall. We wrote down some questions. We didn't want them to be too personal, more like general questions about relationships and romances:
Why did you come here as a couple?
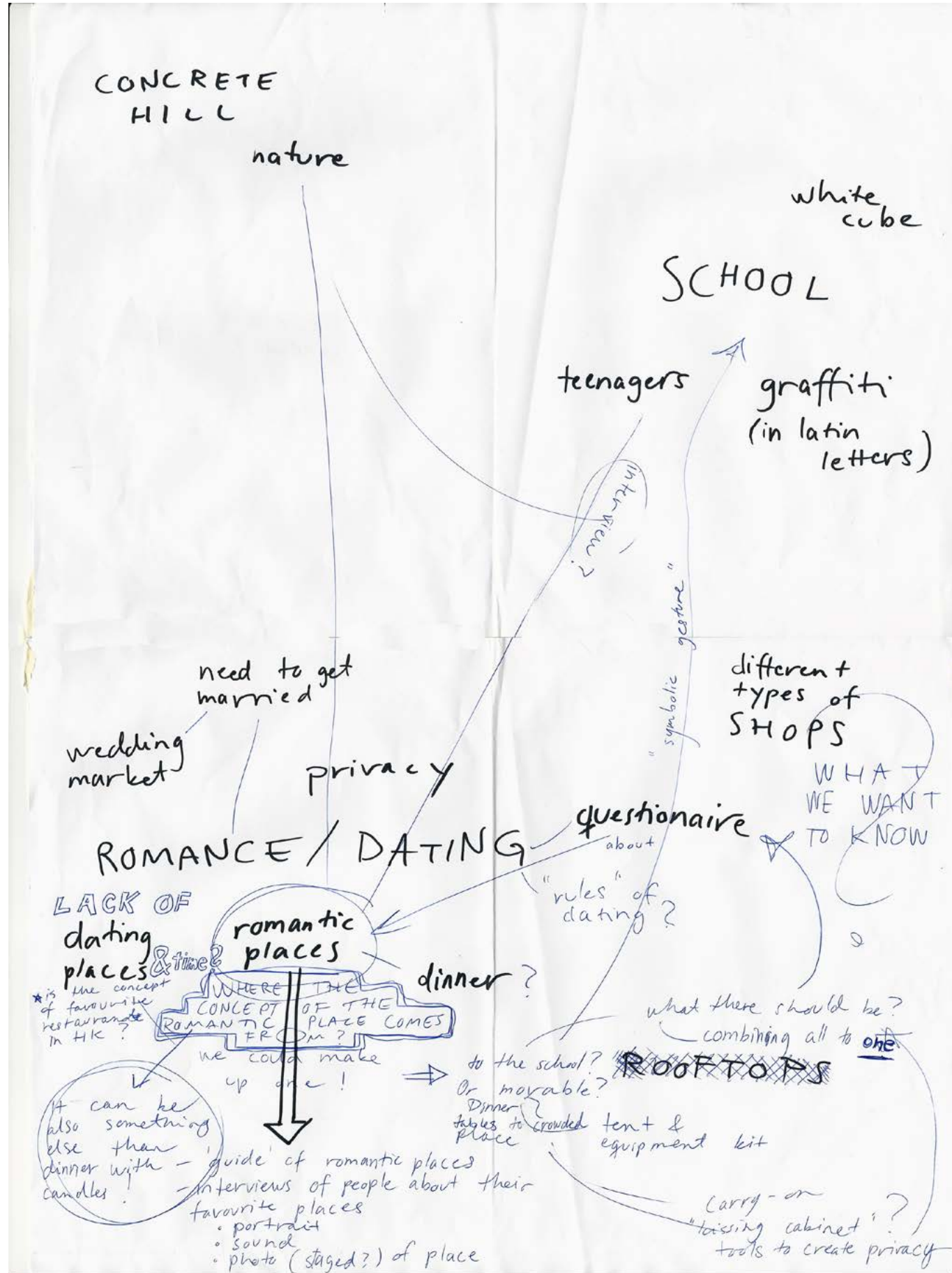What is romantic here?
What do you consider as romantic?
What are romantic places in Hong Kong?
How do you know each other?

We got to know several couples and received interesting answers. We also got to know some new places where couples like to hang out together, such as Hong Kong Park. Some of the places we already knew, like Victoria Peak and Victoria Harbour.
We learned that some couples had very little time to be together, sometimes only two or three times a month. Lack of space and privacy also proved to be a major problem, as assumed.

Heikki Heinonen, Louis Vaucher, Maija Mikkola, Seain Liu, Stefan Bächli, Stephanie Choi, Vera Kaeser
"Looking for Love"

CONCRETE HILL

nature

white cube

SCHOOL

teenagers

graffiti (in latin letters)

interview?

"symbolic gesture"

different types of SHOPS

need to get married

wedding market

privacy

WHAT WE WANT TO KNOW

ROMANCE / DATING

questionaire about

"rules" of dating?

LACK OF dating places & time?

romantic places

dinner?

WHERE THE CONCEPT OF THE ROMANTIC PLACE COMES FROM?

we could make up one!

* is the concept of favourite restaurant in HK?

it can be also something else than dinner with candles.

to the school? or movable?

ROOFTOPS

what there should be? combining all to one

Dinner tables to crowded place tent & equipment kit

– 'guide' of romantic places
– interviews of people about their favourite places
  • portrait
  • sound
  • photo (staged?) of place

carry-on "kissing cabinet"? tools to create privacy

Interview with a couple in Victoria Park

Maija: Do you come here often?
Her: We don't date often (laughter).
Him: Seldom date, because she need to go school.
Her: ...studies and stuff.
Him: And I am in a university.
Maija: So how many times you usually meet in a week.
Him: In an week? In a month, I think (laughter).
Maija: Ok.
Her: Maybe, yes, two or three times.
Maija: Ok.
Her: Yes, because it's the holidays now, so we can meet a bit more often.
Maija: Where do you usually meet?
Him: Like here in parks. Different places parks in Hong Kong.
Her: Yes, different parks.
Maija: Ok, can you recommend some specific parks? We are looking for like places couples like to hang out like this park. Can you name some other parks?
Him: You know the Harbour Park in Admiralty, the government complex.
Seain: Ah, Hong Kong Park
Her: Yes, a lot of. And there is one in Kita.
Seain: Kita harbour.
Her: Ye, there's like a grass field there.
Him: And West Kowloon Park.
Seain: Ya, Kowloon Park.
Her: But that's very small, actually.
Him: West Kowloon.
Her: Near ICC, Elements.
Seain: Ah.
Him: Yes, you know, Elements.
Her: It is just one in front of the tunnels.

Maija: Is OK to ask where you guys met?
Couple: Church.
Seain: Church? I know a lot of people who meet in church, even if they are like natural couple. So do you believe?
Couple: Yes.
Her: Yes, Catholics.
Maija: For how long have you been together? (laughter)
Him: So know each other like forever. (laughter)
Her: Ever, so actually our parents meet first.
Seain: So your parents took you guys to church?
Him: Yes. And then we met.
Seain: So they know you guys are together. (laughter)
Couple: No. (laughter)
Maija: So they don't know? Can you recommend any other place you know that couples go except parks?
Both: Except parks? Actually I think because both of us like quiet places but for other people I think they like shopping malls, like different shopping malls.
Him: Causeway Bay.
Her: Yes there are a lot in Causeway Bay.
Him: And I know some also like cycling in Tai Wai, Tai Po. And some likes to go to like the airport. They like to go cycling there.
Maija: That's interesting because I was going to ask you about cycling.
Her: Cycling.
Maija: So, that's the place. What do you think is a romantic act or what do you think is romantic?
Her: Like, ah accompanying him forever.

Heikki Heinonen, Louis Vaucher, Maija Mikkola, Seain Liu, Stefan Bächli, Stephanie Choi, Vera Kaeser
"Looking for Love"

We crystallized our concept. As a final outcome we plan a booklet introducing all the couples we have met, and an installation presenting the ideal romantic space for Hong Kong couples. We drew a basic model of an empty space and printed it out on paper. Couples could visualize their dreams about their perfect romantic spaces by drawing while we talk with them. We used the drawings as resource materials while we build up the installation.

Stefan, Maija, Heikki, and Seain went to the old airport which is now out of use; it is nowadays a popular place for couples to spend time. Vera, Louis, and Stephanie went to a few shopping malls. We got ten interviews, portraits, and drawings as a result. Beforehand, we worked on the questions to make sure they made sense for our purpose.

Questions:
1. Why did you come here as a couple?
2. What is romantic about this place?
3. What do you consider romantic?
4. What are romantic places in Hong Kong?
5. What would be the ideal romantic place for you? (show picture)

1. How does it feel?
2. How does it smell?
3. How does it sound?
4. What's the colour of it?
5. What is inside?
6. What are you names?
7. How do you know each other?
8. How long how you been together?
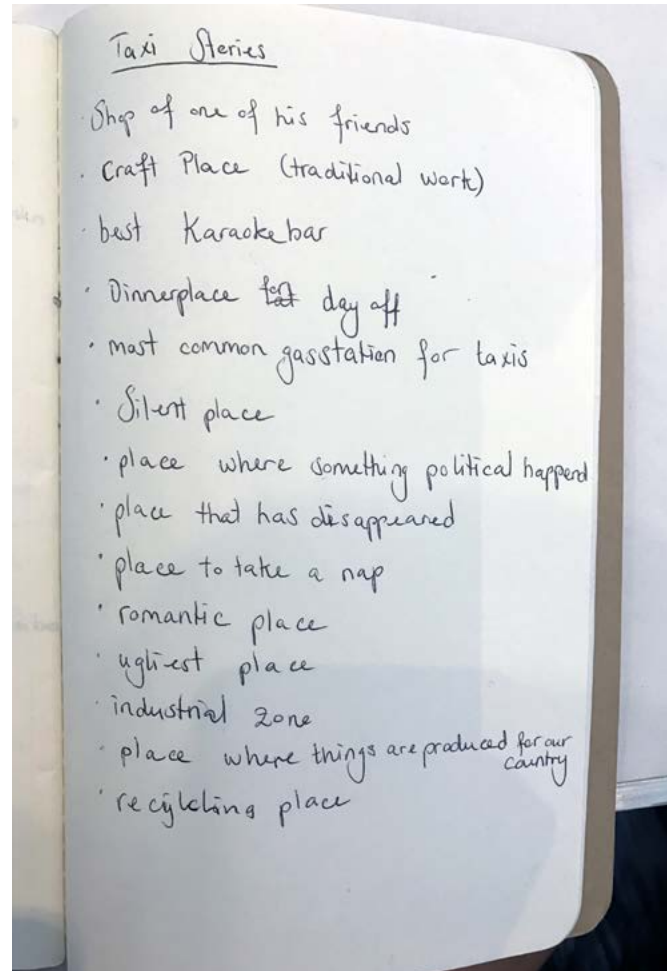9. How do you spend your time together?
10. How often you meet?

Answers:

	Why did you come here as a couple?	What is romantic about this place?	What do you consider romantic?	What are romantic places in HK?	How do you spend your time together?	How often do you meet?	What would be the ideal romantic place for you
Kylie and Kyrie	Just to walk around and maybe to buy some new clothes.	No... I work around here so this place is very familiar to me.	My best recommodation would be Sai Kong, they have good restaurants and it's not as crowded as the city. I think it's a better place for couples to walk around.	I think the seaside is quite romantic to go to.	It's difficult for us to spend time together because both of us work. He's on shift so there's not so much time for us to spend together. Most of time we will walk around malls or go to some good restaurants.	We live separately and meet once a week.	It's difficult to find a romantic place in Hong Kong, so maybe a place a bit more remote and quiet.
Andy and Lydia	We want to have some food.	No it's not really a special or romantic place.	Beaches where you could watch the sunset.	Hong Kong isn't a romantic city.	We study together so we see each other every day. But otherwise we hang out in shopping malls.		A place that is quiet and darker. Not too many lights.
Philip and Peudence	We were in the shopping mall before and wanted to sit down now for a little while.	Yes it's romantic because we have a fountain behind us.	Anywhere outside the city, near a beach maybe... Actually I will create some romantic atmosphere so it doesn't matter where we are.	At night Victoria Harbour with not that many people around is a very romantic place.	We always go to shopping malls and once or twice a week we go for dinner. Sometimes we also go to IKEA to hang out.	We meet once a week, normally on the weekends.	Candles, balloons, champagne, 2 glasses, music box. Anywhere.

"$100 STORY"

**Project by Edwin Chuk Yin Man, Verna Kuutti, Mariana Pote, Lia Schmieder, Meisi Wang, Glary Wu Hoi Yan**

"$100 STORY"

Taxi Stories
- Shop of one of his friends
- Craft Place (traditional work)
- best Karaoke bar
- Dinnerplace for day off
- most common gasstation for taxis
- Silent place
- place where something political happened
- place that has disappeared
- place to take a nap
- romantic place
- ugliest place
- industrial zone
- place where things are produced for our country
- recycling place

Taxi drivers are a perfect emblem for the city of Hong Kong. People and locations are changing faster and faster, but what remains is the entrepreneurial spirit. The will to make a living, the will to make profit. The taxi driver represents the layman whose only wish is to have enough stability to continue making money. The driver's voice is the voice of the people that even politicians are willing to listen to.

Everything can be bought and sold in this city, so we used a similar method: 100 Hong Kong Dollars for the ride, stories about the city for us. The journey took us to places that surprised, moved, bored, and confused us. We let the drivers show us how they see the city, and their stories and drives became our Hong Kong story. A story that cannot be told one way.

Edwin Chuk Yin Man, Glary Wu Hoi Yan, Lia Schmieder, Mariana Pote, Meisi Wang, Verna Kuutti, Hong Kong 2017

Edwin Chuk Yin Man, Verna Kuutti, Mariana Pote, Lia Schmieder, Meisi Wang, Glary Wu Hoi Yan
"$100 STORY"
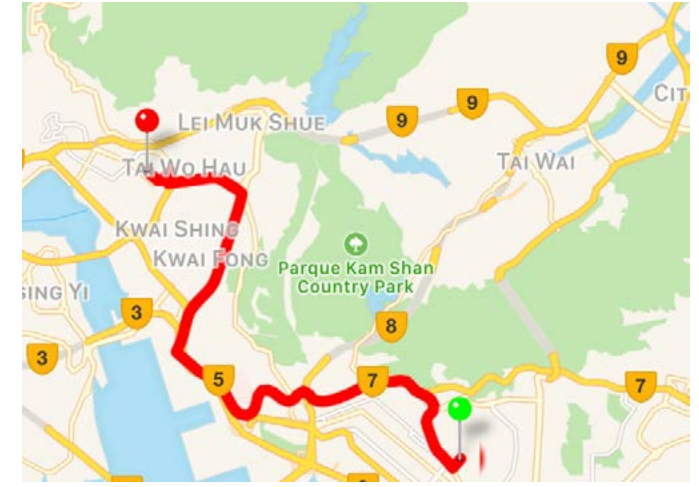
We started by testing the taxi method. We divided our group into two, each with one Cantonese speaker (Ed, Glary) as a spokesperson, and did altogether 4 rides with a taxi starting from Shek Kip Mei subway station. We asked the taxi driver to take us wherever he wanted (e.g. a special place with a personal meaning) given a budget of $100 HKD. Glary's group ended up with quite positive experiences — the drivers shared some personal stories and even political views, but in Ed's group the drivers wanted to take the clients to some ordinary tourist locations. We concluded that the method is working, but that we needed to specify some exact question/ wish for the drivers that would exclude the "tourist guide" result.

Possibilities: Take us to a place that doesn't exist any more, or has changed dramatically. Or: take us to a place that has an interesting story (relating to your life).

Edwin Chuk Yin Man, Verna Kuutti, Mariana Pote, Lia Schmieder, Meisi Wang, Glary Wu Hoi Yan
"$100 STORY"
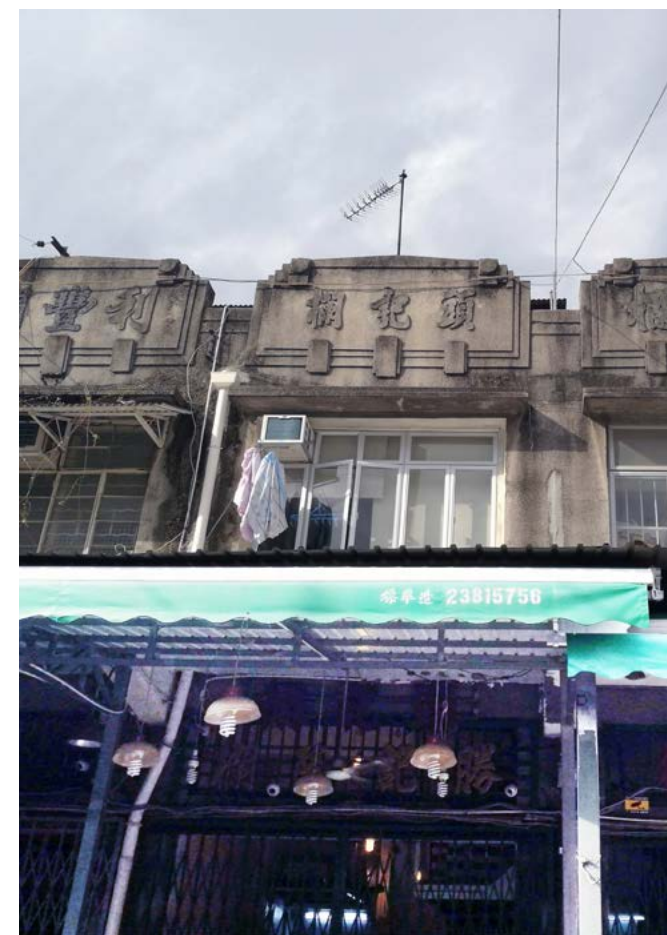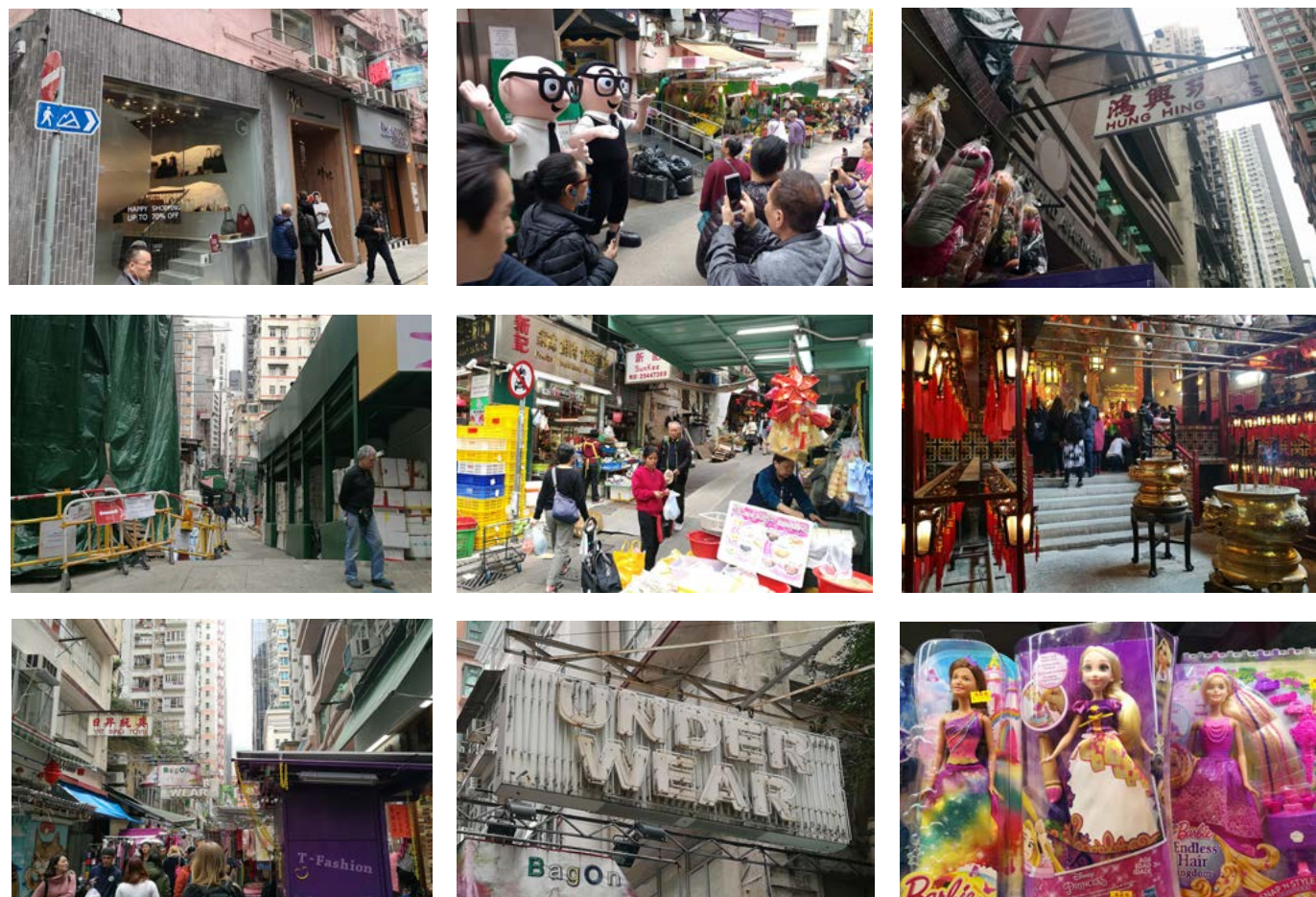
We made some adjustments to the method of our project and it turned out to be a quite different experience for us foreigners and "half-foreigners." We discussed the possibility of communicating with the taxi driver without the local students' help, and made a "wish list" that included our specific interests and expectations about the city. In this way, we hoped we could challenge our communication skills and also each member could have the opportunity to lead a ride so that we could find some new perspectives/stories to explore and interpret.

In the afternoon, we were lucky enough to find drivers who spoke Mandarin or English. In the first ride, Meisi (Mandarin speaker) led the ride with the goal being to go somewhere that is disappearing but still plays an important role in Hong Kong.

The driver then sent us to an old market street near the Central. During the ride, he told us that it's not so easy to find a taxi driver who can speak Mandarin as fluent as him, and as a person who is enthusiastic about travelling, his wish is to visit all the places in Mainland China.

Today, on our first ride, we asked the driver to take us to a dangerous place in Hong Kong. He said there are no dangerous places in Hong Kong, so we asked him to take us to a place that used to be dangerous. He took us to a covered market close to Mong Kok.

The driver spoke a lot about his memories of growing up and going to the market, and about the poverty, corruption, and drug usage happening in the area during the early days of British rule. Apparently, there were some Chinese police at this market that had a high degree of autonomy (because the British were not very interested in the area), and who bullied the poor market people.

Our second driver took us to a 50 year old public estate housing project. It had a very beautiful green colour, which reminded Lia of Wes Anderson movies. As we drove to the estate, Mariana asked him if he thought taxi drivers were a good group of people to get a feeling for the mood of the city and general public opinions, but the driver was very clear that he did not think this was the case.

He said most drivers were not very educated, and he seemed to have a very high opinion of rational thought and scientific study. He told us he had only been driving the taxi for a few months, and enjoyed the amount of flexibility and freedom it provided (he could take a few days off in a row without problems). Before he worked at a factory in Hong Kong. This factory later moved to Mainland China, and so he also worked there for a while. He also chose this estate, because it was directly opposite to private housing, and to a very new building that is just being finished. It seems he found the contrast quite interesting.

Edwin Chuk Yin Man, Verna Kuutti, Mariana Pote,
Lia Schmieder, Meisi Wang, Glary Wu Hoi Yan
"$100 STORY"

West Kowloon Cultural District,   under construction

Mong Kok: busy nightlife, game culture, and lights. Our last driver was a special character. He spoke only Cantonese to Edwin and Glary, but his energy really passed on to everyone else in the taxi. He took us to the area where he goes to play mahjong, eat, and to seek out "love" in Mong Kok. He also enjoyed fishing, socializing with friends, making new friends, and seemed to use his job to fund this lifestyle.

We completed a total of nine taxi rides, and felt they had provided us with enough material to prepare the exhibition. The plan was to write different sorts of text and record them, so the audience could listen to different texts while watching the video work that we produced. These texts would be poetic, fictional, they could reflect our thoughts, there could be stories that the drivers told us, quotes from the drivers, or descriptions of what we saw on the rides. These texts would be recorded in English. We also wanted to have the dialogues we recorded in the taxi on one sound source, so the audience get a feeling for the Cantonese conversations Glary and Edwin had with the drivers.
Besides this, we decided to make a booklet with the portraits, the tracking map, and pictures from the places that we ended up.

"Officealley"

Project by Bobby Yu, Laila Frauenfelder, On On Pang, Ozan Polat, Myrto Theocharidou, Valeria Nekhaeva

"Officealley"

Global N° 1 in Office Things

6 544 people live per square kilometer in Hong Kong, and property prices per square meter quickly reach thousands of US-Dollars. In a city with such high-density, space becomes a delicate topic, and every empty area or lot receives a clear price tag on private market. Public space receives a special kind of treatment in this setting, as it belongs to nobody and everybody at the same time.

Hong Kong has a vast network of small back alleys connecting different streets with each other. While some might see the alleys just as shortcuts to reach the final destination quicker, locals have found creative ways to maximize the use of space.

Sometimes, the alleys are also used as storage rooms, break rooms, and part of the kitchen at the same time. We researched how this public space can be used. For this purpose, we also established a "shop," and set up an office in an alley between Power Street and Fuk Yuen Street in North Point.
The main objective of our office was to observe how the environment responds to our actions, and how far we can go with the establishment of an office in public space.

Bobby Yu, Laila Frauenfelder, On On Pang, Ozan Polat, Myrto Theocharidou, Valeria Nekhaeva, Hong Kong 2017

Laila Frauenfelder, Valeria Nekhaeva, On On Pang, Ozan Polat, Myrto Theocharidou, Bobby Yu
"Officealley"

Hong Kong has a vast network of small alleys between houses that connect streets together. In a city with such high density, it's only a matter of time until people start taking over public space as an extended part of their private or even commercial space.

We observed the different ways the back alleys are used, and tried to imitate this usage in their manner but with our own expertise. With our background in the creative fields, we tried to find ways to use the back alleys as an extend creative public space or a different kind of use. It could be a back alley as a temporary mini restaurant, an exhibition space, a small bar, an ice cream booth, a cinema, or a stage for an audio-visual installation.

We also observed creative ways businesses advertised for their services: They use a stencil and spray paint or write their service and telephone number on walls (i.e. a plumber leaves his details near pipes). We imitated this method and advertised for our back alley through stickers and stencil advertising.

Laila Frauenfelder, Valeria Nekhaeva, On On Pang, Ozan Polat, Myrto Theocharidou, Bobby Yu
"Officealley"

We first set up a temporary office in a back alley near Connecting Space to welcome Minna, Andreas, and Emilio for a first official meeting in this new setting. Our concept was inspired by the huge amount of office chairs in the back alleys, and the way locals extend their commercial space into the alleys. We planed to imitate their behaviour and take some part of the public space for our professional usage with the project "Officealley – Global N° 1 in Office Things." Our daily office job was observing the locals and the interactions with our office, which were then reported by our office, creating a loop.

After visiting other back alleys, we decided to cross King's Road and set up the "Officealley" headquarters in the back alley next to Fuk Yuen Street. It is quite wide and full of life, so it gave lots of possibilities to interact with local inhabitants. We hoped to gain there more interaction with our neighbours and passers-by because of the increased traffic. "Officealley" then officially inaugurated its space. We transferred our furniture to the back alley and set up our office. Our first aim was interaction with the locals, and the observation of locals' reactions.

During the "opening hours" of our office, we received different reactions from the citizens, both negative and positive, however the majority welcomed our new business.
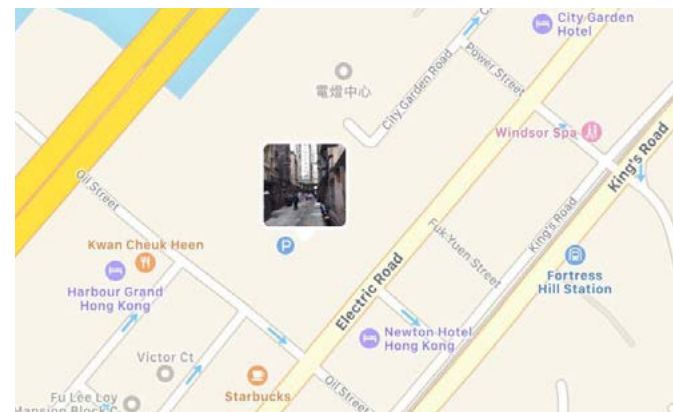
The next day at the office started with quite a big surprize. As we arrived, we saw that part of our office equipment had been taken away. Because we observed that people left their belongings in the back alleys, we thought it would be safe to do the same. After asking the shop owners around our office if they had seen anything, we realized the big difference between the way locals store their belongings in the back alley and the way we do it: There are ways to mark your pile. If you don't want people to take your equipment, you have to cover it with a large plastic sheet, or write a note.
We replaced enough of the items to be able to work. Besides dialogues with curious neighbours or people passing by, we also had our very first customer: An artist who

just sat down and smoked a cigarette. He was quite surprised when we greeted him in Cantonese. Thanks to Bobby's people- and translating skills, we got into a conversation about his life, read a poem, and interested him in our project.

Laila Frauenfelder, Valeria Nekhaeva, On On Pang, Ozan Polat, Myrto Theocharidou, Bobby Yu
"Officealley"

We had a very interesting reaction from an official from the Food and Environmental Hygiene Department who was controlling the back alleys around the area. He was strict but polite, and quite curious about our project. His main concern was that we would not stay here forever. He kindly asked us to clean up the alley tonight and not to leave anything for tomorrow. The officer explained that he is responsible for maintaining safety and order in the back alleys. He is in contact with the people around the back alleys and announced his visit a couple of days beforehand, so the owners could prepare for the regular control.
(You will find photos on the following page)

Our office party on 7 February was quite a success. The people passing by were all very curiously observing what was happening in our back alley. Some took pictures, others drank a beer with us. After 1.5 hours, the police arrived be-cause of noise complaints. Even their reaction was kind. We were told to reduce the volume and our personal data was noted down. Our observations during the three office days in the back alleys between Power Street and Fuk Yuen Street consisted of a wide range of different relations the people have to the public space. Our next door neighbours, a lady named Chinchin, and the friendly owner of a restaurant, pursued our process with interest. Some of our neighbours across the place were more suspicious, those people were older and they spoke only Cantonese.

In general, we had positive interactions with strangers in public space. Most of the restaurant workers, who spent their breaks in the back alley, didn't have any interactions with us. It seemed they didn't care about the use of the space as long they could pass with their trolleys and do their job.
(You will find the photos on the following page).

**Laila Frauenfelder, Valeria Nekhaeva, On On Pang,
Ozan Polat, Myrto Theocharidou, Bobby Yu**
"Officealley"
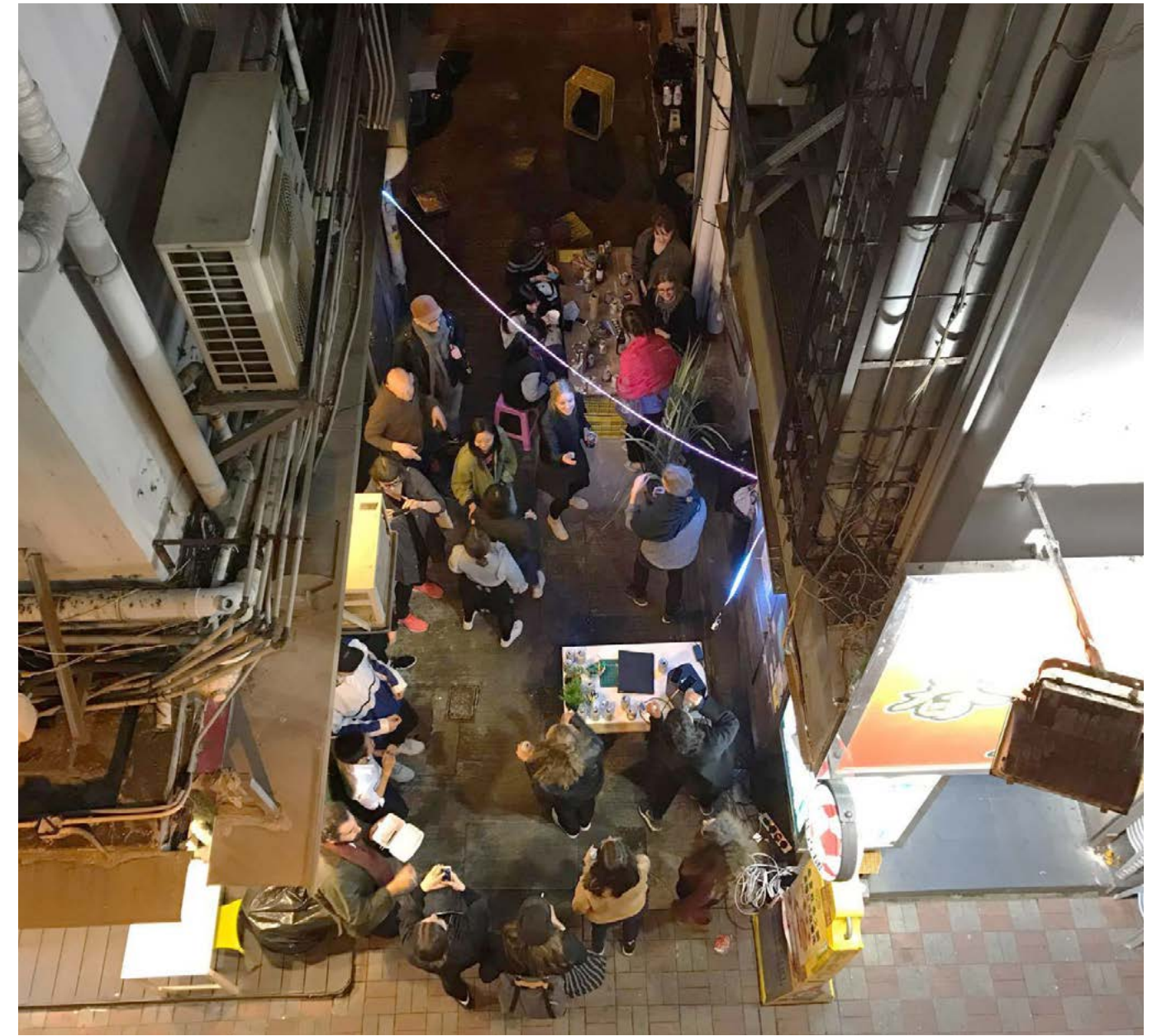
"Do not move – useful"

Project by Emma Hovi, Monchi Tsang, Moses Iu, Vera Pfister, Ruusu Hulmi

"Do not move – useful"

What happens when you persistently spend time in a place you would otherwise rarely visit?

We attempted to develop an artistic practice at the North Point Ferry Pier, which would allow us to get to know the place and the people there. The challenge consisted of staying sensitive to our surroundings, and creating subtle conditions for interaction.

For locals, the pier seems almost dull. Yet people go there regularly to catch a ferry, exercise, fish, meet with friends for picnics, even dance. Our group decided to draw what we saw around us — people, landscape, random details. As canvas panels, we used cardboard that we found in the area. We attached the drawings to the fence at the waterfront with thread that was already there. Over the days, a small public picture gallery evolved.
The action of drawing and the works hanging on the fence drew attention. People were interested in talking with us, others simply stopped to look or take pictures.
On the fifth day, some of the drawings were removed, for reasons unknown to us.

Emma Hovi, Monchi Tsang, Moses Iu, Vera Pfister, Ruusu Hulmi, Hong Kong 2017

Emma Hovi, Monchi Tsang, Moses Iu, Vera Pfister, Ruusu Hulmi
"Do not move – useful"
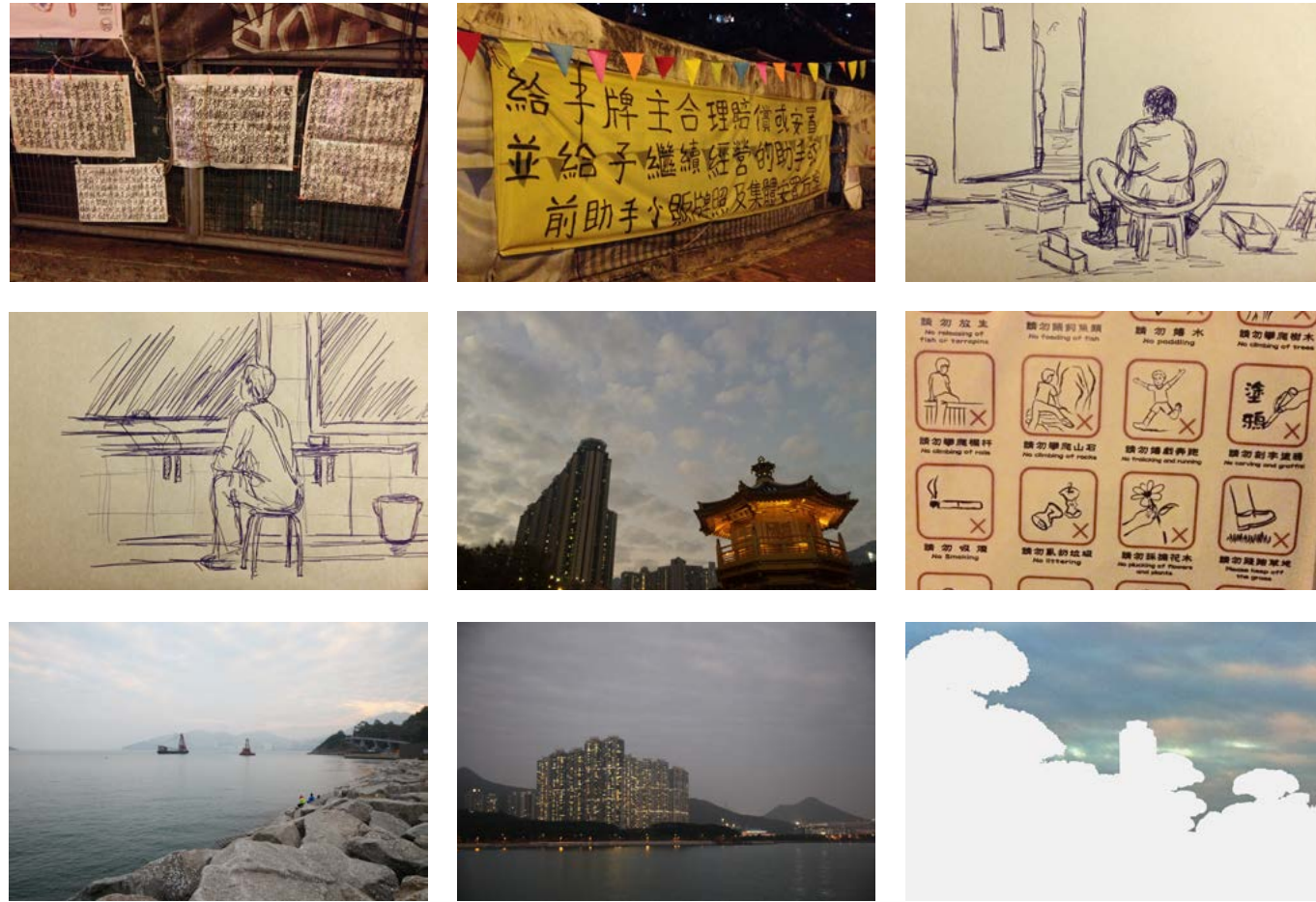
We spent the first day of work doing a mapping exercise. Each group member set out to investigate different parts of the city equipped with a bucket list — a set of five simple exercises that was intended to frame our observations and point our attention in certain directions:

a) Draw the skyline
b) Collect a souvenir
c) Describe five people
d) Make at least one audio recording
e) Make notes on the vegetation
   in your location

One topic we explored was the social role of the port as part of Hong Kong, where silence and solitude are rare. The piers of the city are versatile, and serve a variety of different purposes. In contrast to the pier at North Point, for example, Central's pier is a highly commercialized, and heavily frequented area serving as a traffic hub. What kind of community forms around the North Point Ferry Pier? What does the water offer?

"Do not move – useful"

As the North Point Ferry Pier is part of the city's transportation infrastructure, we observed passengers waiting for their ferries to depart, as well as passengers arriving. The arriving passengers leave more or less straight away, creating a small flow of movement in the otherwise peaceful and quiet pier. We also recognized some local fishermen and old men playing cards on improvised chairs and tables. The pier also appears to be a popular place to walk dogs. The atmosphere was tranquil and pleasant, a perfect place for people-watching or just taking a break from the bustling streets.

As a way to get in contact with the people at the pier, and in order to gain a better insight into the communities that have formed there, we decided to sit down at a bench and draw our surroundings on big pieces of cardboard.

One group member was observing and documenting reactions and interactions with passers-by. At the end of the day, we tied the drawings to the fence, along with a sign in Cantonese reading: "Don't move. Useful." This is the very same text that we have seen in several locations around the city, written on signs or directly on chairs and other objects in the street. The result was a little picture gallery by which we wanted to make our practice transparent to the people at the pier, some of which we had actually drawn. The cardboard and large size of the drawings was important. We wanted to encourage interaction with passers-by, for which a small personalized sketchbook might not have been ideal.

After the first day of drawing, we were worried that the pictures would be taken down by cleaning staff. As the days went by, and as we spent more time at the pier drawing and talking to people, as well as observing passers-by taking photographs of the little gallery when we were not drawing, we grew increasingly confident that the drawings would in fact stay. Today, as two group members went down to the pier in the afternoon, they found that around two thirds of our drawings were gone — including the sign reading "Don't move. Useful."

All but one of the colourful drawings were gone. We searched and checked in the trash cans around the area, but found nothing. Who had taken the drawings? For what reason? What was the logic behind taking some and not others?

Emma Hovi, Monchi Tsang, Moses Iu, Vera Pfister, Ruusu Hulmi
"Do not move – useful"

On Sunday, the pier totally transformed. Mainly Filipinos and Indonesian domestic workers had taken over the space to spend the day off, preparing packages to send back home, sharing meals, and hanging out with friends.

A group of women preparing hotpot invited us to sit down with them. We had a nice chat and finished off with snapping selfies with everyone's phones.

Our task for the day was to invite people to draw with us and test the idea of participatory drawing. This time we had colour pencils and a much larger wooden board to draw on. However, while passers-by were happy to watch us and have a chat, some even holding the pen in their hand for several minutes, no one ended up actually drawing anything. It also did not make a difference that we tried to lower the threshold by drawing abstract shapes.

We realized that the drawing-workshop idea was not quite sensitive to this particular occasion, as the majority of the people at the pier wanted to have time to themselves and their friends after an intense work week.

As the need for a new direction became obvious, we played around with a number of ideas, yet decided to hold on to the idea of the picture gallery at the fence. The final strategy that we all liked was to continue adding drawings to the fence and extending the installation to the wall that is part of the construction site behind the promenade, opposite the fence.

In a way, what we built was a type of exhibition that might deserve its own opening ceremony. Our practice had been deeply connected to one single place. How could we bring our work into a white cube like the Connecting Space, when in fact our work is entirely embedded in one single location? In response to this challenge, we had the idea to organize something of an opening ceremony at the pier with snacks from a local food-stall, perhaps flyers, and streaming this parallel event into the Connecting Space through FaceTime or Skype, projecting it onto the wooden board that we drew on today.

This method supported the initial performative element of the installation that we tried to preserve, as well as point towards an interpretation of what we mean when we talk about site-specific artistic practices.

One important aspect of our project — and the whole ATG-project — was working in an intercultural group. Our group had two members from Hong Kong, one from Zurich, and two from Helsinki. In this multicultural and multilingual combination, we had to find out how to communicate our ideas and thoughts, and how to reach consensus about working methods and focus points in this open-ended, process-based project.

This was particularly challenging when the ideas were still taking form and "the final result" was buildt up on the go. How to keep up with democratic ways of working while still not compromising too much and risking losing focus altogether? This way of working involves apparently a lot of discussion, and moments of misunderstanding, but also lot of learning from each other and having fun!

"4 ½ frames"

Project by Aina Bexell, Alan Sahin, Annie Chui, Heta Huttunen, Mandy Li, Stefanie Müller
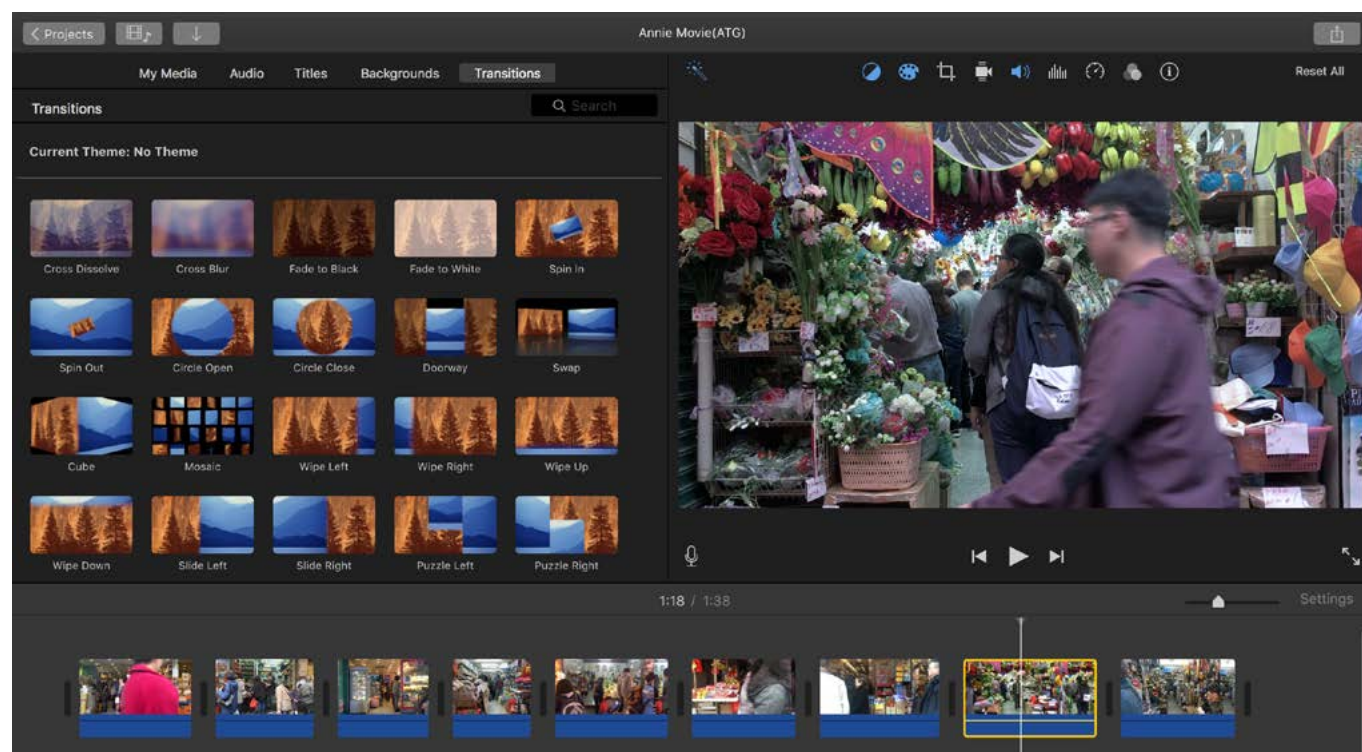
"4 ½ frames"

"4 ½ frames" explored visual and auditory concepts of our experiences of Hong Kong by collecting footage every day.
We reflected on our different gazes towards the city — as tourists, and as locals.
To better explore this idea, we decided to use a democratic working process where each group member used their own smart-phone to film.

Within "4 ½ frames" are two related video installations: 35 mm features an experimental video whereby, with the help of a sound designer, a song was produced using our footage; Passers-by features an installation that represents a city scene in North Point, with framed scenes of the streets and altars scattered throughout.

Aina Bexell, Alan Sahin, Annie Chui, Heta Huttunen, Mandy Li, Stefanie Müller, Hong Kong 2017

Aina Bexell, Alan Sahin, Annie Chui, Heta Huttunen, Mandy Li, Stefanie Müller
"4 ½ frames"
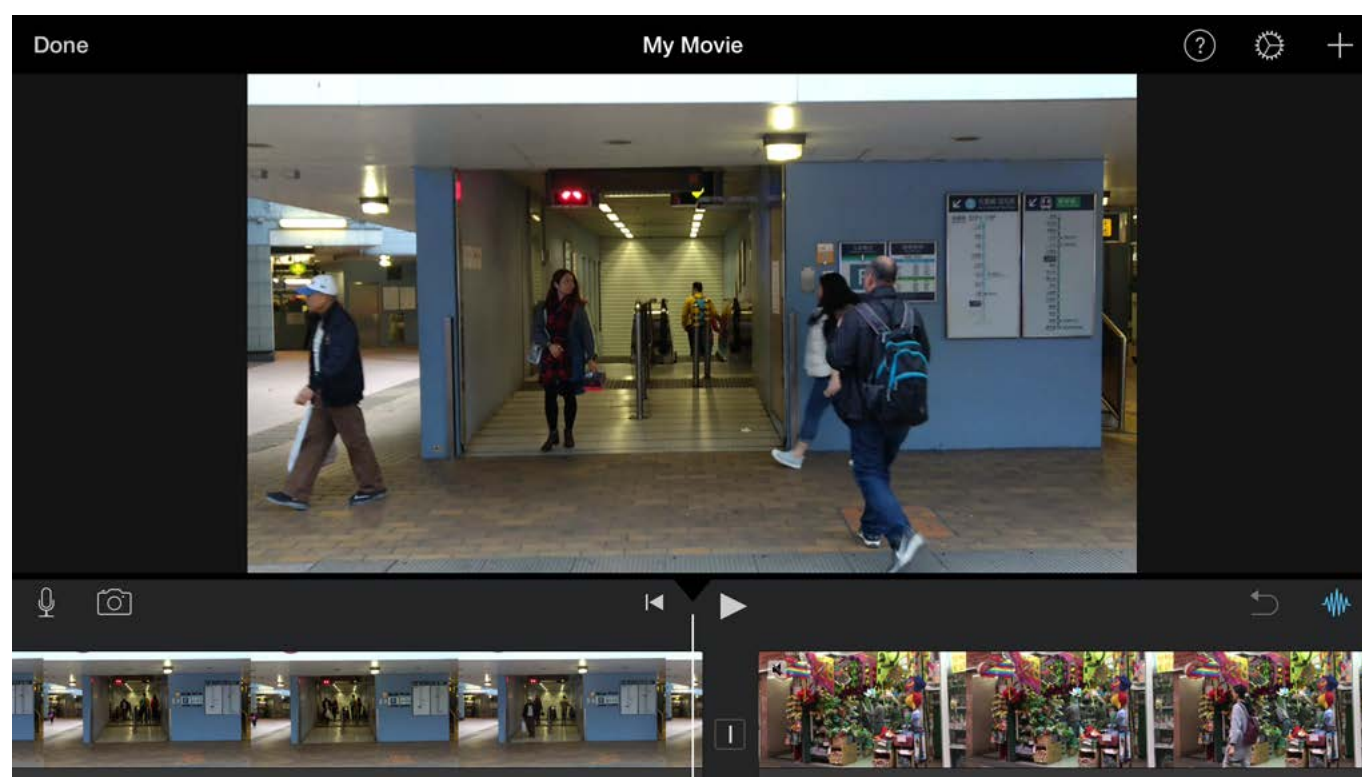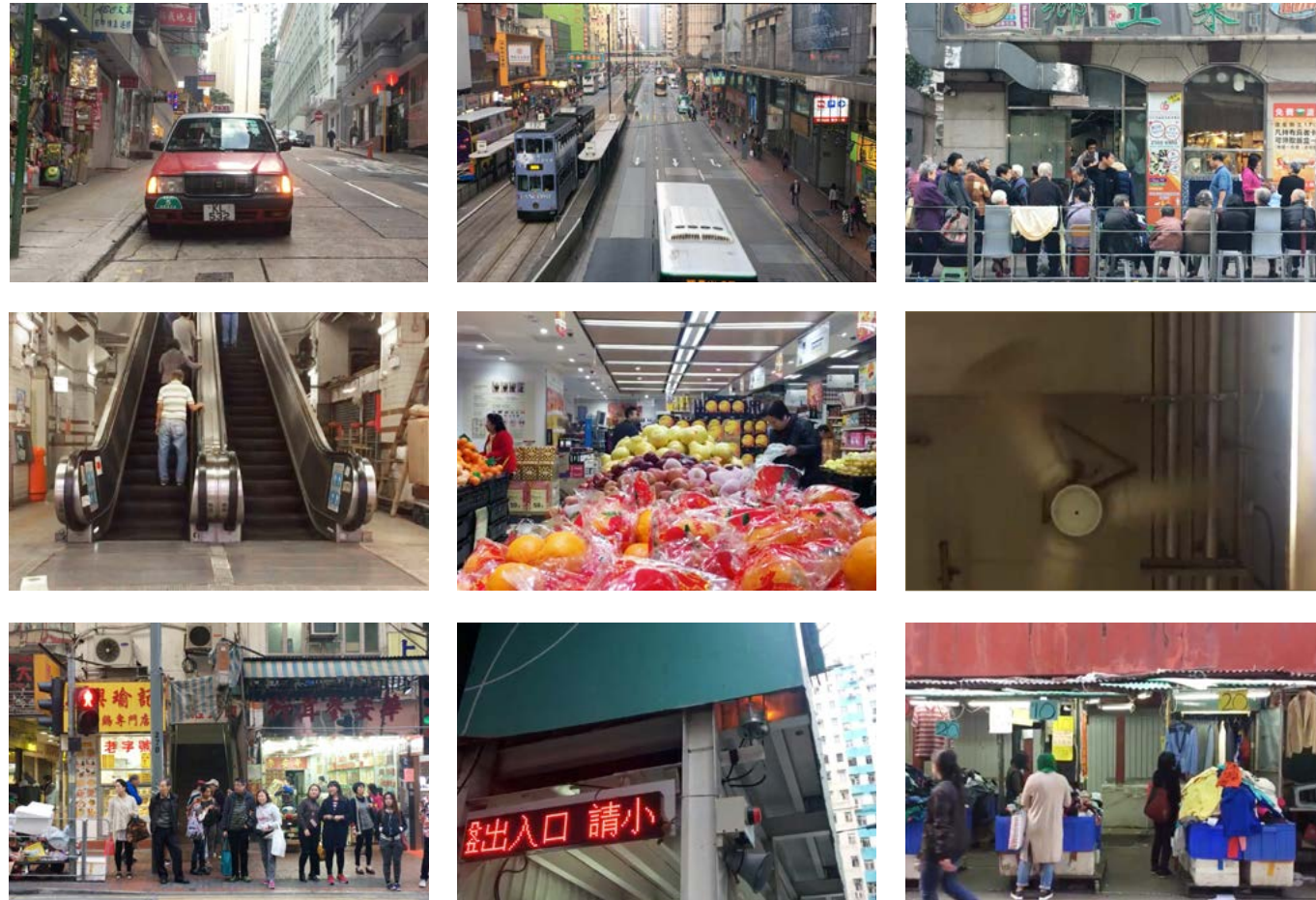
Our plan was to do an audio- and video-based research that represented our perception of Hong Kong. We wanted to include the city of Hong Kong itself as well as the smaller islands nearby. Our project stemmed from a ghost story by Yuen Chi Hung (Uncle Bear) and the topic of rapid urban development. We imagined that in the end, there could be a mixed media installation based on the video, photographs, and other forms of documentation made during the development.

We decided to use our mobile phones for visual and auditory research, and to record the definitive selection with professional equipment. Using these strategies to pick up footage made it possible to have everyone working together at the same time, and the workload shared equally.

List of Visuals
Nature, animals, sea
Places with trees and skyscrapers
Skyscrapers (pink or with clothes hanging outside the window)
City lights and signs during the night
Elderly people dancing in the parks
People buying water
High-rise buildings with hills in the background
Empty and busy streets
Colour contrasts in buildings or life in general
Public transport: tram, bus, van, taxi, metro (entrance)
Traffic lights
Fish market, shops in general
Signs on what (not) to do
Horse race
Steps, elevator, escalator

List of Sounds
Subway: "Mind the gap" / Octopus card payment sound
Traffic light sounds
People talking
Mechanical elements in a ship, engines in general
Animals
Water and wind
Trams (ding ding)
Sham Shui Po Wet Market (shop owner yelling)
School bells
Breaks of a bus in Mong Kok
Sound when cutting rice roll
Music people using for dances in the park
Elevator sounds: floor announcement / "Mind ..."
Construction sites

"4 ½ frames"

Having decided our plan for the week, including where we would record audio and visual information in Hong Kong, our second work day became our very first filming day. This filming day took place in Tai O on Lantau Island, a couple hours ride from North Point. It is a small fishing town that was busy with shops selling dried fish of all sorts of varieties, small souvenirs, fish cakes, and other traditional sweets and local fruit. The town sits at the very edge of the shore, with some stilt houses standing proudly above the water, while hills loom behind them.

The feeling in Tai O was quite distinct from Hong Kong — the most obvious being the lack of high-rise buildings and the small amount of people. The locals use bikes often to get around and one can always hear the "pling!" of a bell as they try to navigate tourist crowds. Our goal was to capture this feeling, and others, through images and audio. We explored water bubbling in tanks with live fish, and the hum of machines, music coming from a radio in a shop, the chatter of the people around us, the boats that take tourists out, water that sloshes around the boats, and the creaky footpaths on stilts over the water.

Aina Bexell, Alan Sahin, Annie Chui, Heta Huttunen, Mandy Li, Stefanie Müller
"4 ½ frames"

The third day of work was entirely dedicated to reviewing our work so far and contributing to discussions around the future of the work, what the final product would look like, and the process up to that point. The reason for so much discussion was because, along with the teachers, we found there was a certain difference between our footage from day one and day two. We believed that there were two reasons for this difference.

First: The footage we produced on the first day was a result of a rapid design process, where we had a goal of collecting footage within an hour to then be able to edit it quickly together and get an idea whether we liked it or not. The rapid process contributed to helping our creative process skip over doubts and second-guessing ourselves and jumping straight to a moment where we were creating as purely as we could. As a consequence, the fact that we spent most of the day on Tai O meant, that we had plenty of time to film, which had the opposite effect.

Second: The footage taken from the first day was filmed using each of our personal phones, and this democratic way of producing our own individual take on Hong Kong helped to create an interesting and diverse result. Meanwhile, the footage taken on Tai O was all from one camera, which vastly limits our creative process as individuals.

We also found ourselves suddenly perplexed regarding the theme of the project. This stemed once again from different attitudes as foreign tourists in the country. Whether we liked it or not, we ended up having a tourist's perspective of Hong Kong, as it was our first time experiencing it. Not only that, but we also have an idealized vision of what Hong Kong "means": our confrontation with the topic of authenticity during our visit to Tai O island revealed a lot about that. We had an idea of an authentic experience of something we had envisaged as a slow fishing village, but were confronted with the reality that it is a popular fishing town, with tourists from both Hong Kong and outside, busy with movement and life.

We acknowledged that we had to be conscious when we censor ourselves — when we avoid recording certain things because they don't fit with our idea of an authentic image of Hong Kong. Consequently, the next step in this project was to make a decision regarding the democratization of the footage as well as the type of footage we collect.

We decided to film what we found interesting, visually appealing, or caught our attention and showed our individual views.

We hoped to find a way to combine our video material in the end.

"Rapid design, that's how it is called. You have this set time limit and you just have to *do* something. It doesn't matter what it is."

"Maybe we could show the staff we usually don't?"

"...scenes of daily life..."

"There's no time for a second guess yourself. This could be one of the methods that could help us."

"In the island we were really exposed with our camera and the triod."

"Everybody should have access to an own camera."

"There could be like a compilation of different views."

"We shouldn't mix smartphone and camera footage. So let's do at least two videos."

"Do you prefer doing one video?"

"Only using these traffic light sounds is pretty much to straight."

"We could have our test footage in the presentation too. Maybe for showing the process of our work?"

"What is the connecting thing of our individual videos? There has to be an upper theme."

"I like detailes. Like really tiny things."

"And I like to repeat stuff. Like blinking lights or traffic sounds."

"There has to be a collective process. Like showing each other the videos, having access to all of them or maybe we go out and film in the same areas?"

"I'm a bit concerned about the group project. If we all work so individually..."

Aina Bexell, Alan Sahin, Annie Chui, Heta Huttunen, Mandy Li, Stefanie Müller
"4 ½ frames"

Heta: "I filmed every time I saw nice colours or interesting looking environments. I wasn't thinking about it too much, I just wanted to be honest and have no filters on. As I gathered my footage, I found some equal themes: Nature versus city life, plants, (plastic) flowers, traditional Chinese goods, and quiet places. Also, little altars that were easily found around North Point. The altars are for spirits and gods, usually people are sacrificing something they need. When people sacrifice food to the gods, they remain in harmony and there will be more food in the future. The altars are interesting addition in Hong Kong where everything is for sale, everything is plastic or packed with plastic and people are consuming so much. Between stores there are still little altars, where something isn't for sale and not for the people, but the spirits and gods."

Annie: "I tried to film some usual places and shops in Sham Shui Po. I was interested in the scenes when people are working, for example, when people were washing their cars. They were so concentrated, they would never notice I was shooting them. Besides, when people were shopping in stores, they were also very focused. It made me feel so real and lively filming these scenes. We accidentally found out there were always people in front of the expected subject in many scenes. It was so crowded and many people were on the street in both tourist spots and residential areas."

Alan & Steffi: "After we got some angry looks and shouts while filming the people of Hong Kong during their activities, we thought how people in Zurich would react if we would film them without asking. Often we felt disappointed because we couldn't film the things we wanted. Often there were too many people walking through our image, people refusing to be filmed, or not enough space to film the action from our ideal standpoint. Another aspect we discussed was how subjective we've got by just choosing symmetric tableau images that appealed to us. We started moving things out of the frame which we didn't like and the whole documentary aspect started to vanish. In the end we saw our footage as a stage that we created with real life actors, who we didn't direct."

Mandy: "My lifestyle was like that of an elderly woman. I therefore decided follow their footstep and shoot the places that were popular for them. Because I wanted to show the real life of old people in Hong Kong, the places I shot were not like most of the popular tourist spots. You can rarely see people passing by. Finally I picked and cut the clips where people passed by as the movie."
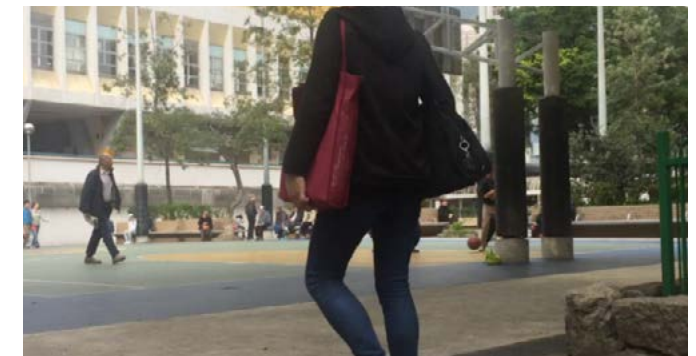
Exhibition Hong Kong
8 February, 2017

On the last day of the project, the students showed their results in an exhibition at the Connecting Space in Hong Kong.
The exhibition showed photograph, prints, videos, audio files, visuals, and installations.

The goal of the exhibition was to make transparent different cultural perceptions, approaches, and art strategies, and to share them with students and professors from other universities, and with friends and guests.

Preparation of the exhibition

Parallel Exhibitions in Helsinki, Hong Kong and Zurich

22 – 24 March, 2017

Two month later, we took the opportunity to exhibit our results and outcomes at an exhibition that opened simultaneously in Helsinki, Hong Kong, and Zurich, showing projects by the student groups formed during Accidental Tourist Guide 2017. Using video chat, students met and shared insights into their exhibited works.

The exhibition was a way to reflect on the experiences that the students had conceiving

and executing their projects. Documentation of the individual projects presented alongside the works in the exhibition emphasized this. Showing works in another context, as well as re-connecting the groups via video link, encouraged reflection about students' relationship to their colleagues. An additional aim of the multi-site exhibition was to promote increased discussion in the three contexts regarding cooperation through encounters with the artistic works themselves.
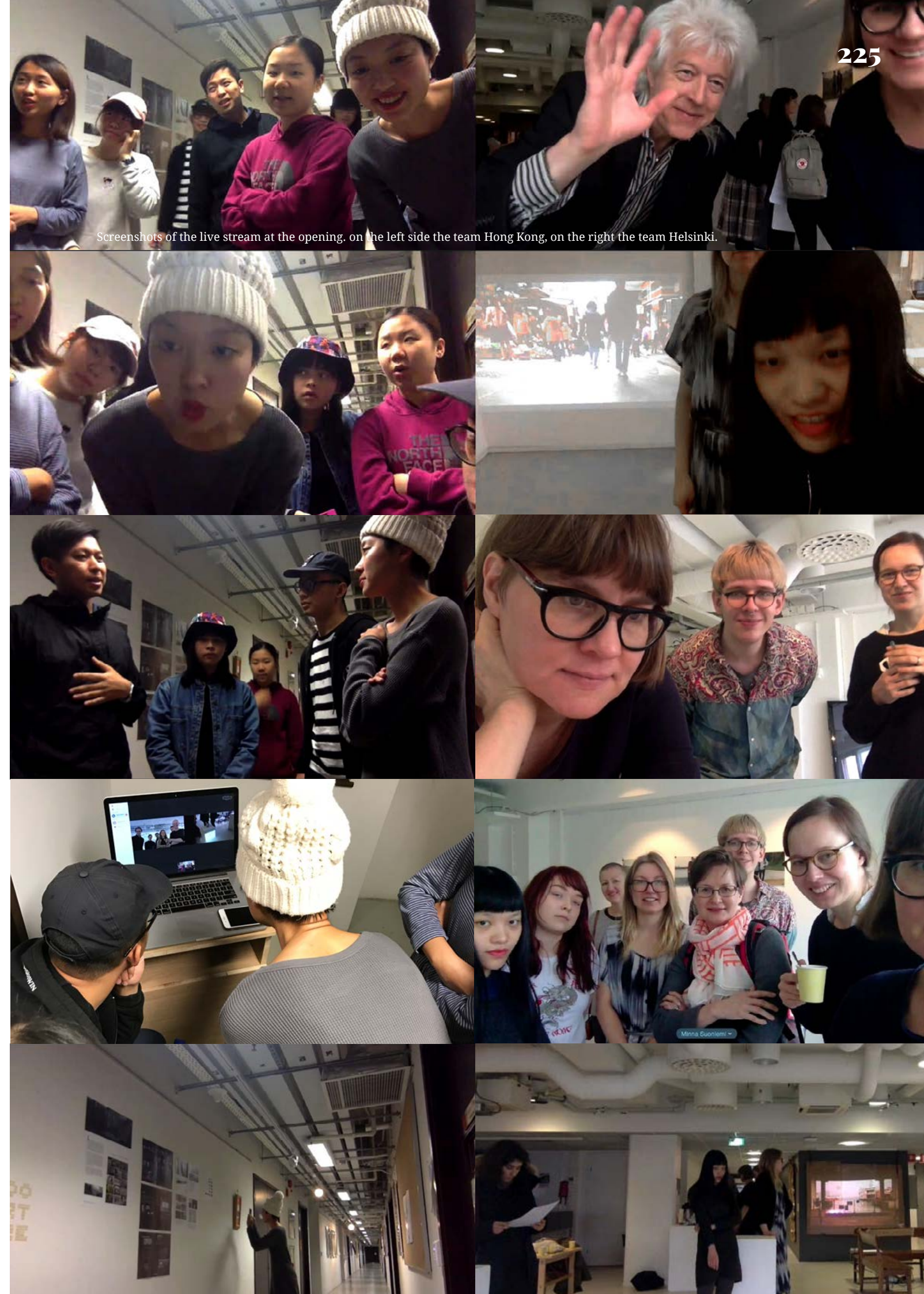
Screenshots of the live stream at the opening. on the left side the team Hong Kong, on the right the team Helsinki.

Poster of the exhibition

Zurich Trip
(4 – 10 June, 2017)

HONG KONG
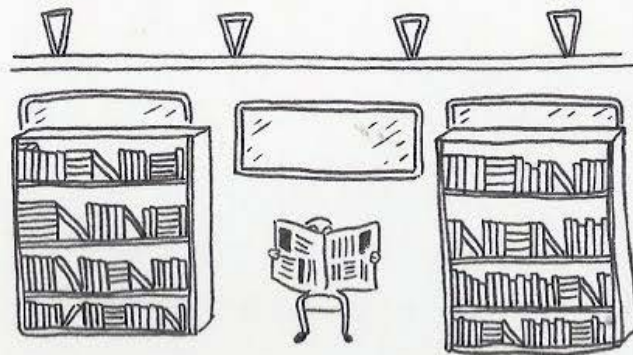
ZÜRICH

After the workshop and exhibition in February 2017, 8 Hong Kong students organized a trip to Zurich from 4 – 10 June as a response to the experiences they had in the Accidental Tourist Guide project. They spent one week in the Zurich University of the Arts, and started exploring the city of Zurich with a self-assigned topic. Beginning with some preliminary research and an introductory lecture by a teacher at the Zurich University of the Arts, they first refined their ideas and spent few days doing on-site observations and recordings. They visited places like train stations and playgrounds, and tried to interact with people through interviews and photo-taking. Ideas ranging from everyday life and political systems to architecture were covered and developed into simple works in the form of illustrations, collages, photography, etc. The trip ended with a tour of a museum and art space in the city, and gave a wider perspective about the art ecology in Zurich.

The participants:
Students Academy of Visual Arts, Hong Kong Baptist University (HKBU)
Annie Chui, Edwin Chuk, Glary Wu, Mandy Li, Monchi Tsang, Onon Pang, Seain Lau, Stephanie Choi

Lecturer (HKBU)
Justin Wong (HKBU)

Seain Lau *"Tracing the Happiness"*

Swiss people have various ways to spend free time. It is common to see facilities for people who like to play bocce or board games like chess on a large scale. They enjoy the process more than the result, and they regard the enjoyment of being with friends as much more important than who wins the game. I therefore designed a game that can work even in the limited space available to Hong Kong people. A simple place to begin is with a game that already exists — hopscotch. Keeping the main idea of hopscotch but modifying it so that two people can play at same time, the game is easy for people to start out with and is cheap and flexible; they can draw the game on the ground, and do not need a special location or equipment to be able to have fun with their friends.

Glary Wu *"Intentional Accidents – About voting"*

During a few days in Zurich, we observed the new environment, we explored the culture and behaviours, we created based on themes that attracted us. Most importantly, we communicated, the most direct way to get into the mind set of locals.

I chose "voting" as the theme, as the concept of "every qualified citizen has right to propose a new vote" interest me a lot. Thus, the Swiss voting system, the country's sense of belongings, and their opinions

towards their country become the direction of study. During the process, I interviewed over twenty people from different age groups and backgrounds in the city centre, asking the same question "If you had to propose a new item to be voted on and get support for, what would it be?" When voting itself does not need to be so political, what do Swiss people actually concern themselves about. Surprisingly, the results are quite lovely. For instance, teens would like legislation on bringing lightsabres to school, while parents would like to have more subsidies for the disabled. The impression I received from this first-hand research was that the Swiss are actually quite satisfied with their life and government.

On On Pang *"What if they were in Hong Kong?"*

In Hong Kong, there are many restrictions and limitations. But in Zurich, people seem to have a carefree life: they can bring their pet to many places, such as restaurant, stores, shopping malls, and even on the train. People will sit on the floor while they are waiting in the train station. They walk very slowly and smoking is allowed in the station and nobody cares. In Hong Kong, these things are forbidden.

While I was in Zurich, I was imagining that if they were in Hong Kong, they would get penalties or warnings, making me feel so free in Zurich.

Annie Chui Hiu Yan *"Geometric City"*

I was stunned by the architecture and interior design in Zurich. I started to search for industrial architecture and facilities around the city. I found that there were many geometric shapes around the city, which composed many patterns. At first, I captured several patterns. However, it did not bring out the character of Zurich strongly enough, everything was too separated. I then tried to capture the street view in the city to gain a comparatively complete image of Zurich. Lastly, I highlighted the geometric parts of the city in order to show the city's ratios, and finally compose a rhythm of shape.

Stephanie Choi *"Untitled"*

The transportation was one of the most unforgettable aspects of my short trip to Zurich, Switzerland. Trams are the most reliable transportation for the Swiss; the design of the tram system impressed me a lot. I therefore created a set of illustrations to compare the differences between the trams in Zurich and the most reliable transportation in Hong Kong, the MTR. In the illustrations, I compared the environments inside the two transport tools. The MTR is always crowded and loud like a concert, while the Zurich trams are all peaceful and quiet. I also compared the design of the two systems: the MTR has a broad gap between the train and the platform, which could easily cause accidents. Zurich's trams are however very considerate: not only do

they have steps that come out every time somebody boards or gets off, there are also buttons that control the tram doors. These little unnoticeable bits of detail that does not seem to matter turns out to be what I think Hong Kong's MTR can learn from Zurich's trams.

Monchi Tsang *"What Did I Eat?"*

I recorded my eating history in Zurich by collecting food packages. I was very curious about what I could eat in such an expensive city. Choosing reasonable foods and eating for a low price then developed into a challenging game to play every single day I was there. Finally, I made a package collage of my findings.

Reflections about the Project

Transcultural and interdisciplinary cooperation requires constant reflection. In the project's final phase, while writing this publication, we the project initiators Andreas Kohli and Emilio Paroni, together with our partners in Hong Kong and Helsinki, evaluated the project's observations and documentation on a meta level. We wanted to observe and document the various communication and work processes that were used, as well as the methods and formats for using media to communicate (distance learning / on-site activities/actions).

In the following chapter, we describe some processes and methods used in the project. It also contains selected examples of statements, as well as Skype and WhatsApp protocols.
Our focus is on the use and specificity of the various communication media that have been used by students and professors during the process "before, in, and after Hong Kong." Working on and writing this documentation also served as a basis for our reflections and insights.

Texts on page 235, as well as 245 – 265, by Andreas Kohli and Emilio Paroni

Reflection by Students ATG 2016

Claudia Wagner about *Google Street View*, Zurich 2016: *I'd done a lot of research in advance. I knew exactly where the cemeteries were and what else was there. I find the research, including Street View explorations, extremely important.*

Fabian Kälin about *Google Street View* Zurich 2016: *Prior to our project in Hong Kong, we had mainly prepared ourselves visually and content-wise for the journey and the work there. This gave me a clear idea and also defined the project idea. Having arrived in Hong Kong, the impressions were quite different than expected. I was happy to be in town one week before the project started and to be able to get a new impression. The visual experience on site was directed more towards the smaller things and the events at eye level. I perceived the size of the buildings and the city much less than expected.*

Claudia Wagner about *Internationale Teams:* *My project was designed in such a way that I didn't have to rely on the cooperation with the students from PolyU. Firstly, I find it easier to manage solo projects. I can work more purposefully, faster and more personally. Secondly, my subjects are often very personal. Thirdly, it was not clear when and how often students could support us. I didn't want to be dependent on an "unknown factor."*

I have involved a number of students and had very positive experiences with it. Especially the one day I spent with a student was very informative.
I really felt how she and many Hong Kong people are attuned to death. I would have liked to have organized more such moments, but time was too short. I also liked the informal moments with the students: dinner, going out, chatting – this is very important for the group dynamics.

Fabian Kälin about *Internationale Teams:* *The exchange was easier for personal topics than for cultural or creative questions. Thematically some students brought themselves into my project, but in terms of design there were few discussions.*

Claudia Wagner about *Transcultural cooperation:* *Who says you have to do things the way we do in the West? I tried to accept how things may go in Hong Kong and not to judge.*
I think this is very important in intercultural encounters: that you don't emulate goals, just check to-do lists and force things. Such encounters need time, patience and respect on both sides. Very little is possible in a week's time – I can see that realistically. I am very happy with what I was able to experience and appreciated the contacts very much!

Iris Brugger about *Transcultural cooperation:* *The cooperation with PolyU, the discussions with the students and insights into their everyday life gave me a new perspective on my usual approach to my work. I felt great differences regarding the ideas of artistic and creative projects, as well as in regard to my rather process-oriented work and the more product-oriented approach of the students in Hong Kong. I cannot estimate exactly how much of these differences are related to cultural differences or to the specialization/reference framework design (PolyU) or art (ZHdK).*

Sabrina Barbieri about *Artistic strategies:* *The insights gained from the design work in Hong Kong came primarily from the medium of drawing. I have again learned that with the method of drawing a focus is already being set. I had defined the theme of public and private space in the concept, but the idea of it was very vague.*

Doris Signer about *Artistic strategies:* *The most important progress in the project happened during the work for the movie clips in the streets of Hong Kong. There I was able to get in touch with many different cultural and social habits. The specific character of the districts, which was visible in the transported goods, the surrounding and audible in the sound, brought me to the idea to create sightseeing tours*

about the different districts. Looking back, it's a way of mapping the districts of Hong Kong. The trolley, navigated by the delivery men and the scavengers was the perfect item to lead the camera through the streets.

ATG Questions and
Answers
Students ATG 2016

Remembering the cooperation with the students from the Zurich University of the Arts : have you been satisfied with the cooperation, the projects, the results and outcomes?

Yes. We had so much fun with all of the ZHdK students. **Isaac Hsieh** *2016*

It was a great experience to cooperate and interact with Zurich students through the Accidental Tourist Guide, especially it brought me a new way of seeing to some of the areas in Hong Kong, which I didn't expect before the tour. **Isabel Kwong** *2016*

It soon became clear that while we were hoping for a close cooperation to happen between us and the Hong Kong students and professors, from their side developing a project in close cooperation with us wasn't what they had in mind, or expected, from this exchange. **Sabrina Barbieri** *2016*

I was very satisfied with the experience, with the trip to Hong Kong, with the opportunity to get an insight in this foreign city. I was satisfied with my research on site, it gave me lots of inspirations and the opportunity to try out something in a way I never did before.
The cooperation with the PolyU was not satisfactory to me. Although we had interesting discussions and I liked it to be with the students from Hong Kong, I expected a deeper and more frequent exchange with them. **Iris Brugger** *2016*

For the amount of time that was available, the results and outcomes were fantastic and commendable! **Louisa Crook** *2016*

I enjoyed seeing a big motivation in the students group towards exploring and responding to the city. I observed a very intense and engaged working style in all participants. **Nuria Krämer** *2016*

What are the strengths and weaknesses of methodologies that were used by the ZHdK students? What did you learn and what did you miss?

The ZHdK students were open to experimenting with their own artistic approaches, but they could have been more open to new inputs from the HK side. **Nuria Krämer** *2016*

I think the strengths of the ZHdk students is their ability to realize their personal projects with strength and efficiency. I was impressed that they made their artwork within two weeks.It was amazing. **Isaac Hsieh** *2016*

I loved their out-of-the-box methods and decision making process which led to different outcomes...
They are very independent, really. I enjoyed witnessing the East meeting West. and vice versa, your students pushing their boundaries to achieve their tasks. **Isabel Kwong** *2016*

- Accidental Tourist Guide: interesting and funny exercise.
- Coworking with the Honkg Kong students was more like a mentored project. It would have been nice to really have a project with them. **Yael Anders** *2016*

We started the project with an online exchange (Skype/email/WhatsApp). What could we do better next time?

The only thing that wasn't satisfactory is that the HK students didn't come to Zurich. I think this would have made the exchange even more enriching and I could have experienced their view of my country. I would have liked very much to see Switzerland through their eyes. It is really a pity that this didn't work out. **Claudia Wagner** *2016*

I think the expectationsthere from our side were too high (ZHdK) in the online exchange. I think it would be better to start the project face to face and do less in advance via WhatsApp, Skype, or email.
Iris Brugger *2016*

It was really a good start by using Skype and Whatsapp! Maybe next time it would be good to assign people fixed group or conversations, so the students from HK and Zurich could really interact and communicate with each other.
Isabel Kwong *2016*

Did an inter-cultural cooperation take place among the student-teams?

I guess not too much. For HK students, our role was to provide information and explain culture meanings to ZHdK students. They then would maybe understand the culture meanings and try to design their own artworks. We weren't asked to provide any idea to develop their art projects. **Isaac Hsieh** *2016*

My understanding was that there was a bit of difficulty due to the minimal participation of local students in HK. How an intercultural collaboration for students can take place can also be defined in different ways. The best one though is to have HK students working with the Zurich students. **Nuria Krämer** *2016*

I organized my project in a way that I could deal with it alone, in order to be independent, in case they wouldn't have time for me.
Claudia Wagner *2016*

Which culturally-based prejudices did you notice in students work?

There is plenty of hidden in-between the lines, and I do not think that this is bad at all, it is actually helpful to look at it and become aware about different ways to read one own perspective and interests. That's for me the main reason to do transcultural collaboration: to become aware of one's own view. **Nuria Krämer** *2016*

I didn't notice any cultural prejudices in the projects of my fellow students. **Doris Signer** *2016*

I noticed during the stay in Hong Kong that the topics I had chose sometimes felt flat. After discussing with PolyU students, I realized that I was often acting with an "external point of view." **Iris Brugger** *2016*

In my artistic projects I focus on my personal development and my own topics. This is a typically Western European attitude which must look egoistic to HK students. **Claudia Wagner** *2016*

In general, I didn't see any prejudices in their work. I thought that maybe it was the place and people that the Zurich students were not familiar with, so they took care to interview people and observe, even integrating their creativity and imagination towards their work.
Isabel Kwong *2016*

What did you not understand at all?

The structures of the Poly-U and the contents of their lessons were difficult to understand, as well as the point of views of the students about our ideas and projects. **Iris Brugger** *2016*

How the Hong Kong students can handle to work all day and study all evening.
Yael Anders *2016*

Maybe I couldn't understand all the rationales for the activities that the Zurich students delivered to us during the tour. About the activities, I think it's good and interesting for us, but maybe next time they could explain a little more their rationales behind the activities, so we could understand and cooperate a bit more. **Isabel Kwong**

We have started the project with an on-line exchange (Skype/e-mail/WhatsApp). What could we do better next time?

For me it was difficult to understand people via the online session, mainly because we didn't have any relations prior the virtual meetings.
I had the same feeling about the city of Hong Kong since the first meeting was via Google Maps.
Finally, this virtual prologue acted as a familiarization method for the development of our project.
Myrto Theocharidou, *2017*

Getting in touch with teammates just to say "hi" and get a first impression was very good.
Mariana Pote, *2017*

It was my first time to work with inter-national students, through we exchanged our initial ideas on-line in advance, and started to learn how to cooperate with others.
Seain Liu, *2017*

What are the strengths and weaknesses of methodologies that have been used?

I found the methodologies to be gener-ally quite useful. They really helped us to quickly melt into the city, rather than looking at it on a very "superficial" tour-isty level. The talks and the ATG sessions were particularly useful. I did not really feel there were any weaknesses in the for-mat. Leaving room for the group to get to know each other was also important, as here we also had important chats about HK, etc.. **Mariana Pote,** *2017*

Video meetings are really con-venient when we are in different geographical environments, the weakness is the connection made it difficulties to focus.
Seain Liu, *2017*

The limited time acted both as a strength and as a weakness.
The project took life, but lasted only 6 days, and made interesting outcomes. **Myrto Theocharidou,** *2017*

Did the project in Zurich provide a similar experience to the "phase one" in Hong Kong?

The second phase was less intense for the Zurich students (also for myself). Unfortunately, the ZHdK students in Zurich often had scheduling conflicts with their other modules. **Mariana Pote,** *2017*

It's similar way of exchanging ideas, but totally different to the experience that we had in the first phase in Hong Kong.
Seain Liu, *2017*

Thinking back to the cooperation with the Swiss, Finnish and Hong Kong students, were you been satisfied with the results and outcomes?

Very much so. **Mariana Pote,** *2017*

I'm super satisfied with the results and out-comes, as well as the friendships we built together, no matter the works that we made.
Seain Liu, *2017*

It was a pleasure working with people of diverse cultural and educational backgrounds. All of us contributed to the project with his/her taste and knowledge and the final result had the beauty of collaborative work.
Myrto Theocharidou, *2017*

About Online Collaboration

What we have learned

Online cooperations are generally seen as a necessary substitute for "real" local cooperations. On the contrary, they can be seen as their own distinct methods with their own unique possibilities. Online communication, with its specific capabilities and limitations, often calls for new solutions, and thus also reflects established standards of behaviour and can make habits and behaviour patterns quickly visible.

Our goal was to gain awareness of the special features of online communication and processes, and to constantly reflect on them. Below, we consider some important aspects of this topic.

Media specificity

We did not use online media for collaborative online design processes.

We created suitable methods for online communication and on-site communication have been able to interact, allowing their specific characteristics to influence each other and also affect the content.
The same applies to spatial perception: the ideas and concepts of European students shaped by media, and developed on the basis of Google Street View mixed with and decisively shaped their real spatial perception in Hong Kong.

Hierarchy

Online collaboration has the capacity to turn leadership and debate habits upside down in many ways:
— Many manifestations of power, such as seating arrangements etc., are obviously unsuited for online conferences, and must be replaced by more flexible behaviours.
— The person in front of the camera is given considerable attention. They are the focus of attention, regardless of their real role in the group and can put their individual stamp on the discourse.
— During the joint discussion, parallel discussions can start between the participants using messaging applications such as WhatsApp (a kind of whisper).
— Technology often develops a life of its own. For example, the video conferencing software has a feature where a person who is making sound is shown as the current speaker, and displayed on-screen much larger than the other participants. Thus during the online lectures, a coughing listener was often suddenly blown-up on screen, visually displacing the speaker. This often leads to small humorous interactions that overlap with the actual conversation.

The reduced possibilities for communication and the still rather unreliable technology may generate stress for the participants, especially for the organizers. The efforts undertaken to make up for this shortcoming are often significant and can vary greatly in their effectiveness. But online collaboration is robust: Collaborators have a refreshing tendency to develop ad hoc workarounds to solve communication or infrastructure problems.

Changed communication rituals

Online collaboration needs a lot of rules and clear signals. On the other hand, online collaboration reduces the range of possible communication interactions and forces participants to use spontaneous and new forms.

The following examples illustrate a few of the many unusual ways of communicating:
— Using gestures: waving hands to greet, hands on ears to show that the audio is not working
— Writing words on paper and holding it up to the camera to draw attention to special technical problems
— Depending on the connection's transmission time, participants must wait one or two seconds before answering

Structured or open processes?

Should the special limitations of online conferences be compensated by a high level of organization and strong rules?
Or should the online conference be based on the fact that the participants themselves develop a behaviour suited to the situation? For our kick-off meeting with 30 students from Zurich, Helsinki, and Hong Kong, we decided to proceed in a very structured way, not least because of the short time available (see also page 224):
— A kind of grandstand made up of tables and chairs, so that the students are all clearly visible on the camera
— An organized sequence of fixed-length presentations by the students
— An omnipresent moderation by the professors, usually sitting beside the camera, and, depending on the situation, appearing on-screen to direct the discussion or to contextualize a student's statement.

The simultaneous exhibitions in Helsinki, Hong Kong, and Zurich were linked by a live stream, which created a completely different scenario (see also page 248):
— Because of the passivity of the constantly-connected live-stream, people would only appear on camera if they were specifically interested, instead of engaged in a meeting, as was the case earlier.
— Students from Helsinki used their laptops as a mobile video conferencing stations, showing the exhibition by moving around the room
— The live stream installation enabled fluid transitions between formal and informal encounters

This live streaming created a different kind of ambiance, which was much less static or formal than our video conference in the very

Picture of the situation in the HKBU during the video conference with ARTS, HKBU and ZHdK.

beginning. The interactions between people were more varied and informal.

However, one cannot simply decide whether the structured approach or the open strategy is better. A big difference is that in the first example the people saw each other for the first time, while in the second example the students already knew each other very well after an intensive working week in Hong Kong.

Schedule and availability

The different time availability of the project partners generated big problems:
— The time difference between Europe and Hong Kong reduced the time that can be effectively shared to just a few hours
— The weekly schedule of the lecturers' commitments was very different
— The semester schedule varied from university to university
— The curricula had different structures and priorities (modules, courses, etc...), not only between Zurich, Helsinki, and Hong Kong, but also internally in the Zurich University of the Arts itself.

Time planning cannot be cared for enough; a lack of time together can seriously affect a project.

Tools

We used the following communication tools before we met in Hong Kong:
— Online video conference tools Skype and

Vidyo for plenary meetings, but also for online lectures. Vidyo has the advantage that the participants do not need to be invited, because anyone who knows the web address of the virtual room can enter and leave the virtual meeting room at any time.
— Google Street View to discover Hong Kong's topos in virtual space
— Email and WhatsApp-Chat to develop the first basic concepts in culturally-mixed groups
— A WordPress blog to share documents

During the on-site work, we used the following electronic tools:
— Email and WhatsApp to communicate in groups
— WordPress blog as a diary and workbook
— InDesign as a journal
— Photo and video cameras and sound recording devices for project documentation.

After the project in Hong Kong, with everyone back home, we used
— Email for formal information
— WhatsApp for private communication
— Live streaming to make a connection during the simultaneous exhibition in Helsinki, Hong Kong, and Zurich

Video Conference
Action Research Protocol of a Plenary Session

Insights / Action research protocol of the pleanary session between ZHdK – PolyU on 30 October 2015

Captions (see right side from top left to bottom right)
1) The students in Hong Kong
2) The students in Zurich
3) A student talking about her interests
4) A student with a mobile microphone
5) The IT table with an additional audio recording and an additional laptop to record the meeting.
6) The room with chairs and tables to sit on and a backup video camera

The Zurich University of the Arts used the following hardware and software:
–   1 Notebook connected with a USB microphone, 1 projector, and speakers
–   1 Notebook to film the Zurich University of the Arts Students
–   1 Zoom Audio recorder (as audio backup)
–   1 Video camera on a tripod as an audiovisual backup
–   checklist with the hardware and software, and a to do list for the technical setup
–   Software: Skype, Wordpress Blog, Quicktime 10 for screen recording

Description of the video conference
We started with a small group of students from the Zurich University of the Arts, because we had a misunderstanding about daylight savings time, causing the meeting to be postponed by an hour. One student was in Cologne, so it unfortunately was not possible to invite him via Skype, but his colleague started a second Skype conference and introduced him to the video conference on another laptop, and later on on his smartphone.
To introduce themselves to the PolyU-students, the Zurich University of the Arts students each prepared a 60 second video self-portrait (see page 258).
The portraits were published in advance on the project blog, and the PolyU-students watched the portraits before the video-conference.
The students from the Zurich University of the Arts started the conference with an oral presentation of each their concepts and project themes for Hong Kong.
Afterwards, the PolyU students individually present the topics they are currently working on. The two PolyU lecturers Albert Tsang and Siu King Chung sat beside the camera. King was out of the frame most of the time. He and Albert gave short but profound feedback to each speech, asking questions or giving comments.

The audio feed was sometimes inadequate, depending on the distance to the microphone, so the PolyU students were quite difficult to understand.
After finishing the video conference, the two lecturers Emilio Paroni and Andreas Kohli made a short meeting with their students concerning the next steps.
The video conference with students was followed by a shorter video conference with the four lecturers King, Albert, Emilio, and Andreas, where it was agreed that they would first form the Zurich University of the Arts working groups, and the PolyU students would join in later. In week 45, the Zurich University of the Arts students were to email their abstracts and themes, as well as the space where they plan to act to their colleagues in Hong Kong. King and Albert would check the papers first and help to find the best places and/or topics.

Conclusion
During students' presentations, King asked questions and gave each a short summary. This interaction was very informative, and it immediately became clear whether the main topics of the lectures were understandable to our partners. In the future, we should focus more on this form of immediate feedback.
The students presented their project ideas sitting in the whole group, so each individual student was not very visible while presenting. Next time, we will place the presenting student in front of the camera, so the partner in Hong Kong will get a better view of the speaker while listening to their presentation.
The video conference largely went according to plan, and spatially was organized similar to a normal lecture: Group ZHdK and group PolyU were sitting in front of their screens; the rooms in Zurich and Hong Kong looked more or less the same.
After all, we felt positive about the first meeting, we "know" our partner in Hong Kong. Now we are emotionally linked with the PolyU: we had had our first date.

However, due to the short time available, the course of the meeting was strongly structured by the lecturers, so there was no time left to communicate more deeply with the participants. During the whole video conference, we were in contact with the whole group, there was no individual contact or process between students. Next time, we will have to rethink this "frontal" setting. If we plan another video-conference all together, there should also be time and space for individual contact, and for contacts in small groups. This setting will increase the emotional experience and gives more background to the plenary conferences.

**Insights / research protocol of two plenary lectures
ZHdK-PolyU-Aalto
Situations of the video-conferences, 9 / 16 January 2016.**

Captions (see right side from top left to bottom right)
1) Screenshot with speaker Siu King Chung at PolyU, students/lecturers at the Aalto University, student at home (Finland), student at home (Portugal), students/lecturers at the HKBU, students/lecturers at the Zurich University of the Arts (see right side from top left to bottom right)
2) Video projection screenshot (Powerpoint slides on top)
3) Students at HKBU
4) Video projection at Zurich University of the Arts

The equipment used by Zurich University of the Arts consists the following hardware and software:
- 1 Notebook connected to a USB microphone, 1 projector, and speakers
- Hardware and software checklist, and a to do list for the technical set-up
- Software: Vidyo (Video conference application)

Description of the setup
This time, we used the video conferencing software Vidyo. With this software, a virtual room can be opened that conference participants can enter or leave at any time. The only thing a conference participant needs is a plug-in and the link to the virtual conference room. This makes organization very easy.
We chose this technology not only because all four universities wanted to meet in the conference room, but also because four students logged in from their homes in Finland, Portugal, Russia, and China. In total, we were 36 conference participants, divided into eight destinations, and two continents.
A few days before the lectures, we tested the technique with all speakers in a small team to make sure that everything worked.
Half an hour before each lecture, we started testing the technical setup. Although the technical knowledge of the participants was good to very good, there were always major problems, especially with the audio transmission. Either there was no audio, or the transmission has multiple echoes. We were able to reduce the echo by turning off all the microphones except the speaker's microphone. However, during the discussion following the presentation the microphones had to be switched on again and their sensitivity adjusted.

Description of the video-lecture
The lectures by Siu King Chung and Minna Suoniemi were a good methodical preparation for the project work on site. The time — two weeks before departure — was also well chosen.
Siu King Chung presented case studies and methods from his research project "Street as a Museum," such as "stocktaking" as well as collecting visual data. Minna Suaniemi presented Finnish artists working with the concept of "art as public space," and showed different possibilities for performances. Both presentations were supported by a slideshow, pictures, and videos: discussion with the audience was not planned, and would not have been possible because of the technical reasons mentioned above.

For the listeners, the lecture was accompanied by a lot of collateral audio and visual events, meaning that listening required a significant amount of concentration.
The audio transmission sometimes had a strong echo or was temporarily interrupted completely.
We tried to place the speaker's head and slides prominently on the screen, which didn't always work out. The faces of listeners approaching the group or interacting with the user interface was often displayed prominently on the top half of the screen.
Another problem was the use of videos. There was not a high enough transfer rate to stream videos via the platform. The videos were either very jittery, or did not play at all.

Conclusion
The online lectures offered the opportunity to listen to speakers from different regions, something that we see as very important and valuable for a transcultural project. Scheduling also becomes much easier once listeners can log in from home. The technology is has a low barrier to entry and is free of charge, which is a great starting point. However, holding regular lectures online would require a superb technical setup. Also, lectures with so many students at different locations require a lot of attention from the audience, and should not take longer than one hour.
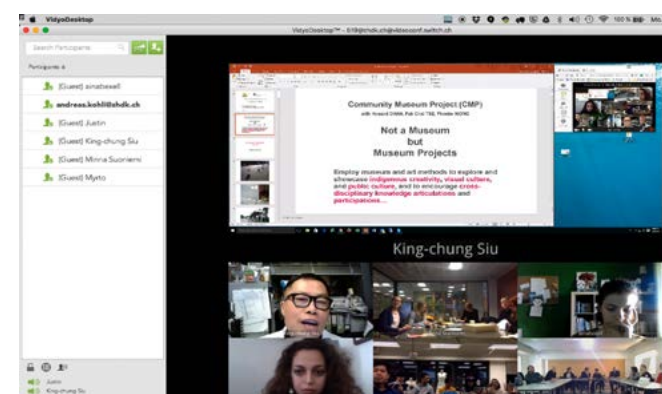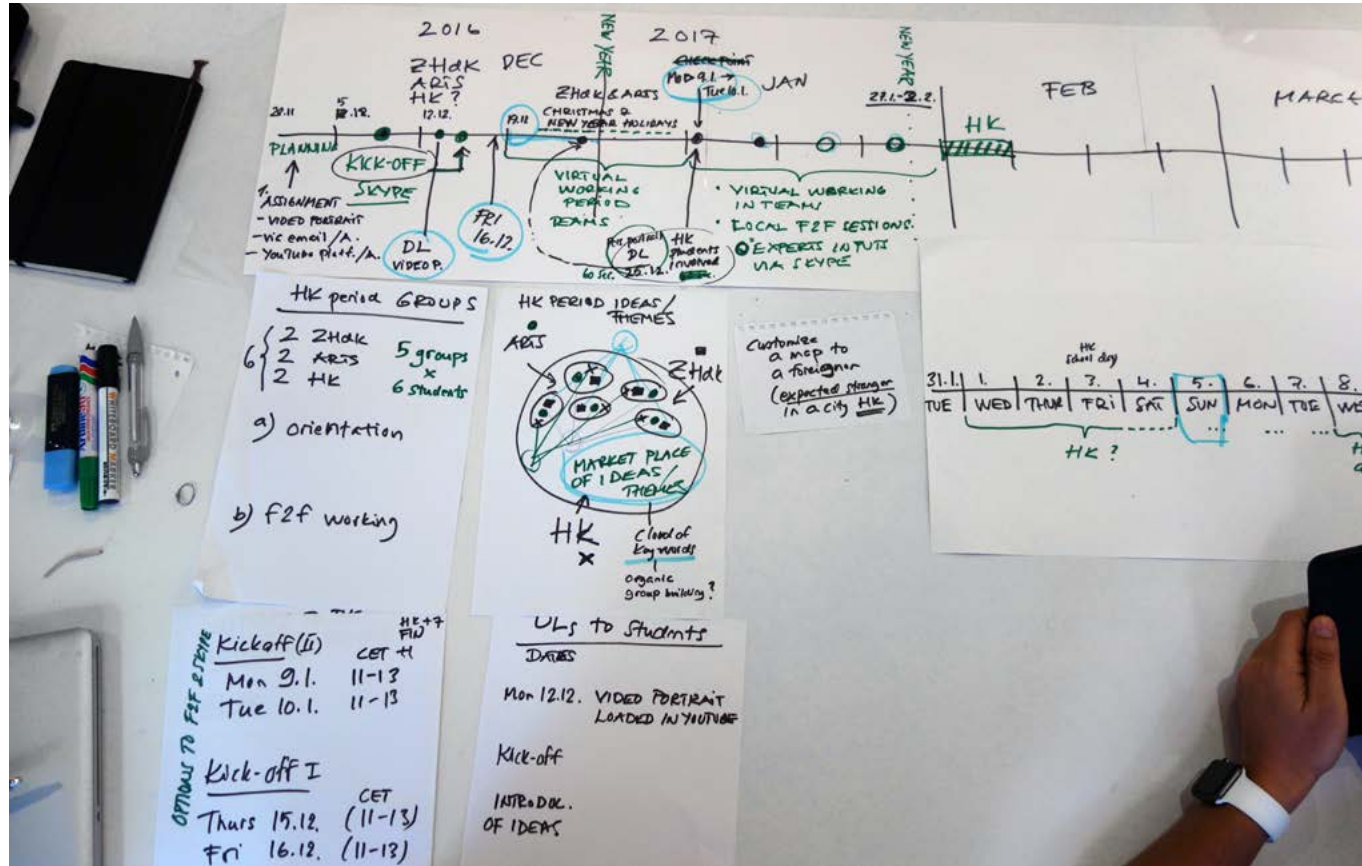
The Accidental Tourist Guide project was developed and managed by teachers from Zurich, in collaboration with colleagues from Hong Kong and Helsinki. Most of the partners met each other through the project, and did not know each other beforehand.

However, it was a central concern of ours that we should first meet and exchange views in person before working together. These first joint meetings in Hong Kong offered us the opportunity to discuss the project's starting point together, and to get to know each other both professionally and personally. The personal and emotional relationship formed the basis for further cooperation.

The subsequent meetings could easily be conducted via video conferences, all the more so when documents can also be displayed on remote screens using our current tool.

Conclusion

In a project with a longer opening online phase, it would be highly recommended that all lecturers involved meet in person at the beginning. Once an interpersonal basis is established and in place, video conferencing can be used to continue working together via online tools without significant problems, even over long periods of time and large distances.
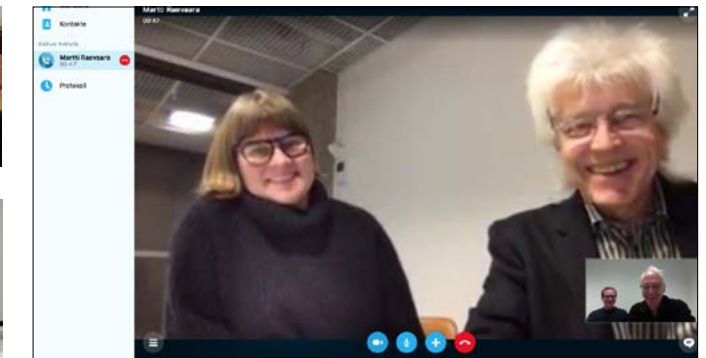
Methods and Strategies

We implemented various art and collaborative methods for the entire project environment. At the beginning of the project, it was important for us to communicate with our partners in Hong Kong about visual and adequate art and design methodology.

Through the participation of students from three different cultures, we exchanged impressions and experiences, ideas and topics, questions and answers, and wanted to deepen and enrich the experience and knowledge in the field of communication with our inputs and requirements.

We have essentially used the following methods: investigating sources, methods as collecting, naming, describing, categorizing, comparing, and interpreting, along with ethnographic methods such as observation, interview, oral history, elicitation, autoethnography, and cultural probes.

Some of the methods and strategies used are described in more detail in the project examples below. The descriptions are intended to give a rough overview of the ideas and processes:

Google Street View as a research tool
An image-based search strolling through the streets of Hong Kong. Development of themes and content through the perception of Google Street View's virtual world.

Street as a museum
Everything that can be found in the streets is an exhibit, both material and immaterial. Each exhibit has its cultural significance, context, and connotation. Each of these exhibits is part of an unconscious selection process — it is there because it is useful and used — it therefore embodies a strong relationship to the current lived culture on-site. (see also "Community Museum Project," www.hkcmp.org)

Acquiring knowledge
No lectures or input on Hong Kong during the first weeks of the project enabled one-sided visual online research via Google Street View, and preserved the autonomous results and insights.

Before and after interviews
Two interviews, the first one before the trip to Hong Kong (Questions: How do you imagine Hong Kong? Chances and risks of the project? How would you like to be part of the international team? etc…) and the second interview one month after returning from Hong Kong (Questions: Describe Hong Kong in light of your experiences with Google Street View, your results of the project, the international team and cooperation, etc…).

The 60-second portraits
An opening act with the intention of enriching long-distance communication, support-ing the debate in the following international team meetings using art-based methods.

Some students practised art-based methods in their projects:

"Transparency of space," project by Natasa Stevic (see page 108ff).
Since we couldn't really get access to the private space of Hong Kong residents, Natasa asked students from PolyU to use their smartphones to take photos of their private spaces and send them to her. In a short time, she gained numerous insights into their very private spheres.

"Sharing space in Hong Kong, North Point, Marble Road," project by Sabrina Barbieri (see page 132ff)
A research approached through drawing that also opens social contacts with people on the street. Over the course of six days, Barbieri sketched in front of a bakery to learn more about public and private spaces. She focused on learning more about the different uses of space in Hong Kong compared to Europe.

This strategy of making contact with the small mobile bakery, its owners, and the space around it on Marble Street in North Point, was successful because of the use of a suitable medium. Sketching takes time and empathy, sketching means making your interests and abilities public, and sketching in the same place over 6 days makes it clear that you really want to find out more about something than just taking a photo. This result would be almost impossible with photography as a medium. Photography implies taking a picture for oneself instead of assigning an image that would be interpreted in this context with a tourist-like attitude.

"$100 STORY," project by Edwin Chuk Yin Man, Glary Wu Hoi Yan, Lia Schmieder, Mariana Pote, Meisi Wang, Verna Kuutti (see page 172ff)
Students interviewed taxi drivers about their personal experiences with the city. They offered them $100 Hong Kong Dollars to take them to where the driver wanted to go: a special place of personal importance, a place that no longer exists or has changed dramatically, or a place that tells an interesting story about the lives of taxi drivers themselves.

Staying at private homes
Before the project officially started, two students spent a few days at an AirBnB in North Point, Hong Kong. They wanted to know how people in Hong Kong live and what their living situation is, experienced from inside a house.
This idea came from the knowledge that it is almost impossible for someone in Hong Kong to invite you home. In the truest sense of the word, this was a good way to "look behind the façade."

About Accidental Tourist Guide
*Starting the Accidental Tourist Guide project
week in Hong Kong with the "Tourist Guide
Tours," developed by the European students
for the Hong Kong students as an opening
art production, ended up being a very con-
vincing method to make culturally-inflected
thinking transparent. It quickly showed the
diversity of behavioural patterns, as well as
of aesthetic conditioning.*

*For the Hong Kong students, it was amazing
to be part of a guided by foreigners on a
tourist tour through the city's districts. Be-
side this performance, it helped as a kick-off
event to "get to know each other," and
of course initiated lively discussions that
lasted throughout the day.*

*The development of the "Tourist Guide
Tour" was characterized by three levels.
Perception: A virtual walk through Hong
Kong using Google Street View. Possible
themes and topics emerged through the
visual perceptions of the city.
Interpretation: Storytelling, interpreting
the aesthetic and cultural online experience
by translating the topics and content into
a story and a meaningful process.
Implementation: Dramaturgical transfer,
performing the tour in Hong Kong, based
on online experiences of the city before
being in Hong Kong.*

*From the view of the everyday to the
extraordinary*
*With the Hong Kong project, we gained new
insights into exploring a city via Google
Street View. Seriously used as an image
research tool, it opens a unique view into
the everyday. At home, European students
navigated in a frozen "360° Street View
photo-tunnel" through Hong Kong. Ac-
cepting Street View's central conceit of the
frozen image, there are no preselected im-
ages like in print media, nor are the images
explicitly-selected touristic photographs.
The virtual navigation opened a neutral
yet suitable view to a part of everyday life
in the busy city. In many districts of Hong
Kong, students even could switch between
street views from 2009, 2011, or 2013.
While navigating virtual "through the streets
of Hong Kong," students chose interesting
situations and made photographs using the
screenshot function as a camera.*

*By beginning to see the streets as muse-
ums of everyday life, Google Street View
gives us the opportunity to discover things,
artefacts, items, everyday activities and
processes, space requirements and uses of
space, and activities in public space. It was
a great experience to gradually learn to
understand a foreign culture through our
visual perceptions and impressions of it
in virtual space. The deeper we considered
this exploration of virtual space, the higher
the possibility to draw conclusions, and*

*recognize cultural differences to our own
everyday lives. A sensitization for cultural
peculiarities and everyday activities be-
comes possible. The possibility of taking
pictures via screenshots from a tourist or
research perspective remains open.*

*The visual and aesthetic exploration of
Hong Kong through Google Street View im-
plies that the students had already focused
on interesting topics before their journey.
As we found later in the discussion with our
Hong Kong partners, some of the issues and
problems we worked out through online re-
search were culturally relevant and typical
of Hong Kong.*

*When the students arrived in Hong Kong,
they were suddenly forced to deal with its
perceptual and aesthetic overkill, and with
our touristic, European stereotypes. In Hong
Kong — now observed in the conditions of a
spatial co-presence — our view of everyday
life abruptly changed into a view of the
extraordinary. With this in mind, Google
Street View made it much easier to explore
culturally-relevant topics and content than
on location.*

Examples of Long-distance Communication

Using video self portraits
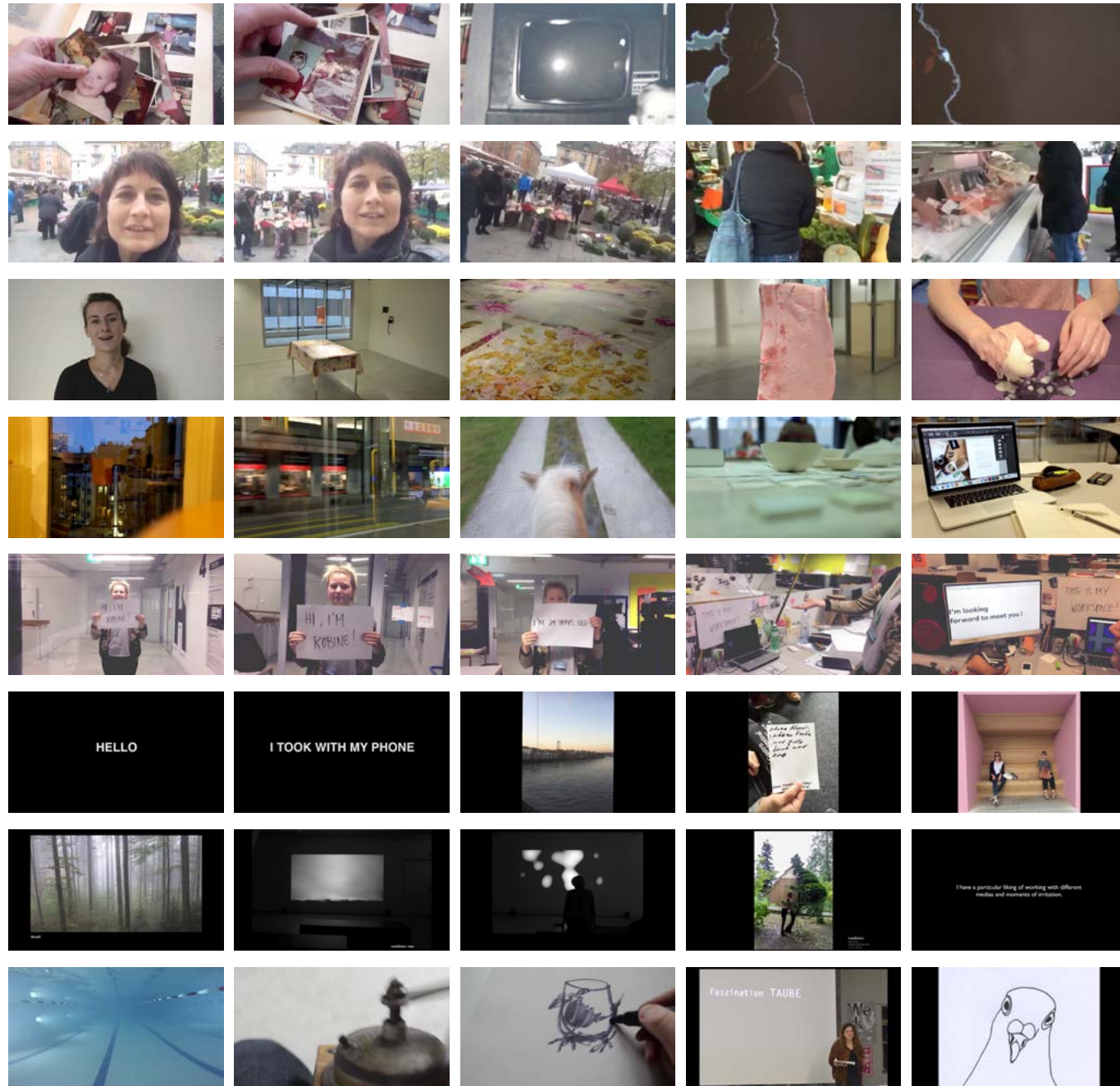
Video-stills of the 60-second portraits
Students from the Zurich University of the Arts each prepared 60-second self-portrait videos. The portraits have been published on the project blog.
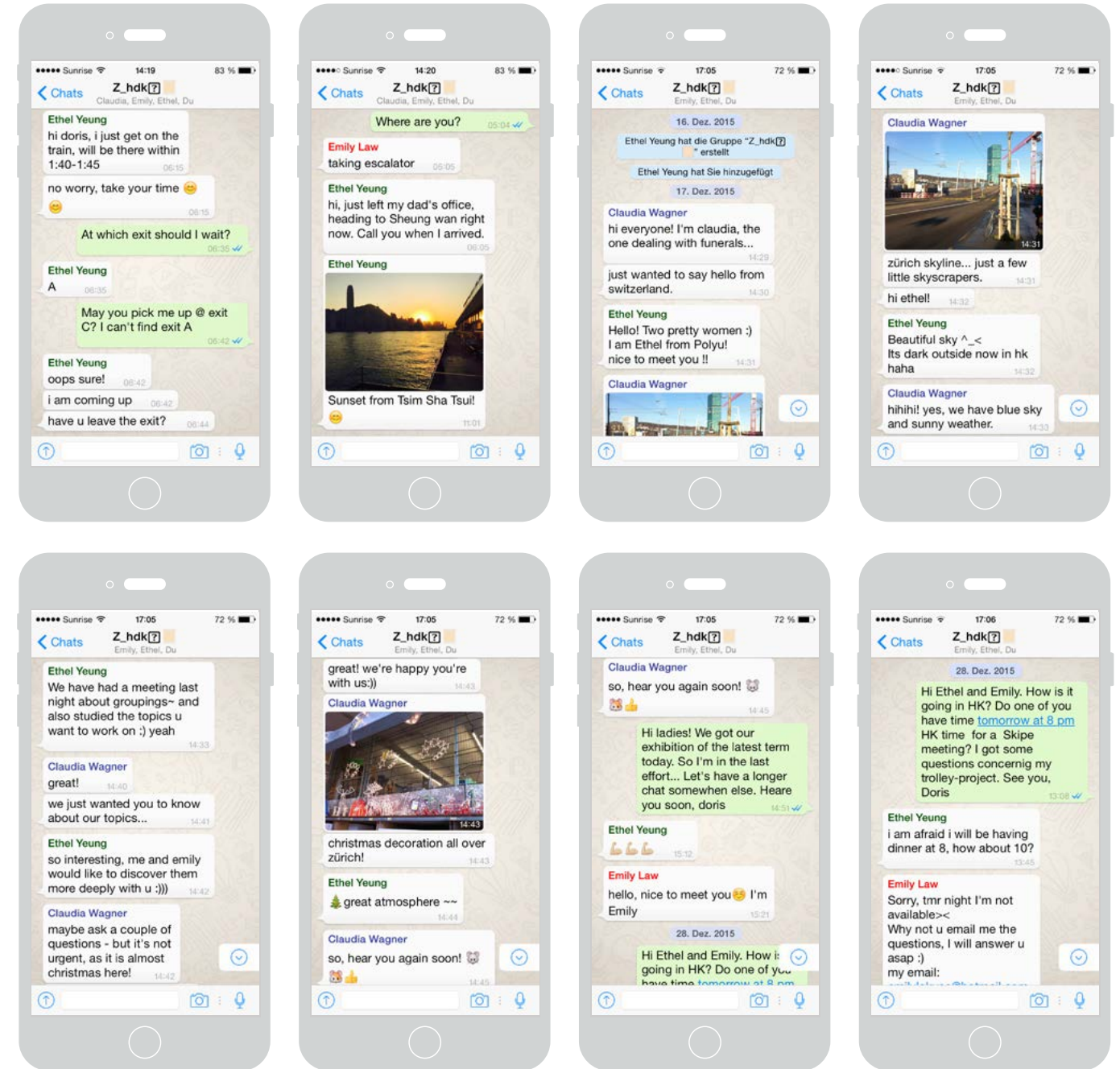
WhatsApp chats were used intensively before and during the Hong Kong project week. The tool is particularly suited to the exchange of short information and the dialogical solving of questions. Its charming directness also allows for informal interaction.

Example of a conversation via email.

The students mainly used asynchronous means of communication, such as email and chat. One reason for this is the time difference between Hong Kong and Central Europe, which made it difficult to find common times for online meetings.

Email was used to write longer texts and send attachments. In this example, Zurich-based students sent an email to a Hong Kong student asking for help finding information about trolleys on Chinese websites.

Von: **Petite Ethel** fongkki@gmail.com
Betreff: Re: All about trolley!
Datum: 5. Januar 2016 10:40
An: Signer Doris doris.signer@zhdk.ch
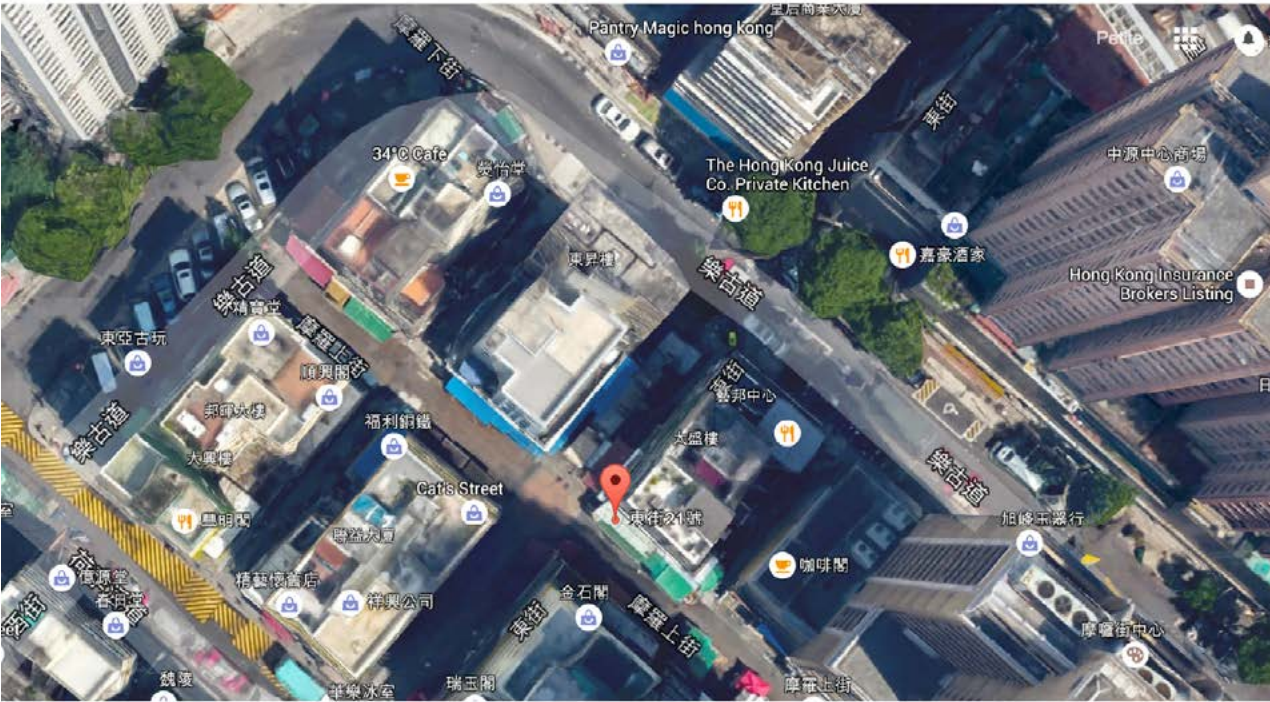
Dear Doris,

Thank you for your wishes! I celebrated the new year with my family and we have had a great night!
Nice to hear that you have came up a new idea! It sounds great.

I have watched the video and I found that the shop is located at Sheung Wan.
The name of the shop is called Chiu Kay (超機). I have screen captured the location on Google Map.
I think that the shop is still exist, since I research on the article which is published on 2015/ 4/ 29.
Link: http://hk.apple.nextmedia.com/supplement/special/art/20150429/19128728

Luckily, my dad has a trolley that you want for video making! See is it useful??

Cheers,
Ethel

Dear Doris,

· **What different models are in use? Is there any catalogue?**
This may depend on their professions. They might be in used as carriage of goods, trafficked goods, carrying construction materials or garbage collection…etc.

Hawkers selling their goods with trolleys are quite popular in Hong Kong, which is an interesting selling method and different from other countries I guess.

Also, in the Old Hong Kong, there are people selling their food with the trolleys in restaurants.

There are many different kinds of trolley in Hong Kong. I can show you more later ^^

Places I recommend you to take a look:

Sheung Wan:
Actually there are a lots of movable stalls selling different kind of products.
Sheung Wan is a historic place which can represent t Old Hong Kong most.

· Who fabricates and repairs them?

Trolleys can buy in different places, like at the Reclamation Street in Yau Ma Tei.
Actually trolleys are not expensive, people usually buy a new one if the old one is broken.
· Is there a cluster of trolley workshops somewhere in Hong Kong?
I have no idea. Haha!
· Is there any craftsman who could help me rebuild a trolley?
I think you can take a look of the store I recommend you to visit. Hope they are willing to share some skills to build a trolley!

Project-Blog
Diary entries on the shared blog

All students documented and reflected on their work in a daily blog (ATG 2016) or in a text document (ATG 2017). In addition, they briefly outlined their plan for the next day. The blog entries were converted into a printable form and printed daily as small posters. A WordPress blog is not only a good tool to provide general information, it is also an excellent digital workbook.

However, converting content from WordPress to a printed layout is very time-consuming. The data must first be downloaded from the web server and then transferred into a new layout.

Screenshot of the blog

Screenshots of posts by Robine Jöhr & Yael Anders days 1, 2, 3, and 4.

Screenshot of posts by Robine Jöhr & Yael Anders days 5, 6, and 7.

The printed blog entries were an adequate tool to discuss the status of the projects together. In addition, the blog entries form the basis for the textual analysis of the project by the students from the Zurich University of the Arts and also for this publication "An Accidental Tourist Guide, Exploring Hong Kong."

Imprint

**An Accidental Tourist Guide: Exploring Hong Kong
Connecting Spaces Documents #12**