REACHING FOR THE SKY

THE MARINA BAY SANDS SINGAPORE
Visitors to Marina Bay Sands encounter art immediately, whether they arrive by car at the hotel or the Shoppes or by airport bus in the transit bay under the lobby. While the resort’s spectacular triple towers provide the powerful, and enduring, image that draws visitors from near and far to Marina Bay Sands, the more subtle integration of eleven remarkable site-specific art installations, both inside and outside the resort’s buildings, is no less powerful.

For architect Moshe Safdie, art and architecture are virtually inseparable. He believes that art plays an essential role in the public’s experience of any built environment and over the years has made the incorporation of art with architecture a major hallmark of his practice. Early in his thinking about Marina Bay Sands, Safdie envisioned a program of unique commissioned art works as being a key part of the vast resort. The result is a selection of spectacular installations by seven internationally renowned artists: American glass and structural artist James Carpenter; British sculptor Antony Gormley; Israeli sculptor Israel Hadany; American environmental artist Ned Kahn; Chinese painter Zheng Chongbin; the late American conceptualist Sol LeWitt; and Chinese sculptor Zhan Wang. Accessible to resort guests and the public alike, the Art Path at Marina Bay Sands gives visitors the opportunity to enjoy world-class artworks at a single destination, just as they would in a museum of contemporary art.

Safdie himself has designed many of the most acclaimed museum buildings of our time, including the National Gallery of Canada, in Ottawa (1988), the Peabody Essex Museum, in Salem, Massachusetts (2003); the Yad Vashem Holocaust History Museum, in Jerusalem (2005); and the Crystal Bridges Museum of American Art, in Bentonville, Arkansas (2011). His deep appreciation and understanding of art is unmistakable, and he often works with artists early in his design process. For Safdie, art is integral to the creation of a space, as opposed to being an adornment, something to be added later. This approach underlines his belief in the importance of art not only in his life but also in the lives of those who work in or travel through his buildings. At Toronto Pearson International Airport’s new Terminal I—

ART AT EVERY TURN: THE MARINA BAY SANDS ART PATH

BROOKE HODGE
vast complex his firm designed in 2007 in collaboration with Skidmore, Owings & Merrill and Adrianas Associates under the moniker Airport Architects Canada—Saadie worked closely with Elsa Cameron, president and chief curator of Community Arts International, to weave eight commissioned artworks into the airport’s striking architecture. Saadie brought this experience to Singapore and Marina Bay Sands.

Developer Sheldon Adelson and his wife, Dr. Miriam Adelson, have also made the integration of art an important element of the other Sands properties. In Las Vegas, Adelson commissioned Dutch architect Rem Koolhaas to design a jewel-like gallery, clad in Cor-ten steel and situated in the lobby of the Venetian, to house a selection of masterpieces from Russia’s renowned Hermitage Museum. The Solomon R. Guggenheim Museum became involved, resulting in what is now the Guggenheim Hermitage Museum at the Venetian. This inclusion of major international art museum franchises, designed by well-known architects, was something new for Las Vegas, adding another layer of sophistication to the activities for which the city’s casinos and hotels are better known and putting Vegas on the map as an art destination.

While art was important to both client and architect from the start, the presence of site-specific works in all the major public spaces of the resort was made possible by a third interlocutor: the government of Singapore. Like other countries and cities around the world, Singapore has an arts incentive program, established in 2005, that mandates that a percentage of a project’s overall budget be allocated to the creation of public art. According to the guidelines of Singapore’s Urban Redevelopment Authority (URA), which oversees the program, such works must be permanent in nature, integrated with the architecture, and freely accessible to the public. Saadie admits to having had mixed experiences with such incentive programs, which are frequently administered by independent selection committees according to a particular agenda. Often the art is selected for its political correctness or thematic link to a project—think of the bronze statues of public figures that stand guard outside a police headquarters or other civic building. In some cases, the committee-chosen art can be very foreign to the architect’s vision. In this instance, however, Saadie himself—with the full trust of his client, and working again with Cameron and Community Arts International—was able to personally invite a roster of internationally recognized artists to participate in developing an arts program extraordinary in size and ambition. Because of the scope of Marina Bay Sands, the percentage of its price tag earmarked for public art amounted to close to 50 million dollars. Since at the outset of the project no one on the developer’s team would have conceived of spending such a sum on art, it is to the credit of Saadie and his firm, work with Singapore’s URA that museum-quality commissions became such a significant element of Marina Bay Sands.

The Hotel Lobby

The Art Path at Marina Bay Sands begins just inside the resort’s main entrance at Tower 1. Upon passing through the front doors, guests are surrounded by the work of some of the world’s greatest contemporary artists—whether they know it or not. A brilliantly colored Sol LeWitt wall drawing beckons visitors to the reception desk. A massive stainless steel sculpture by Antony Gormley hovers overhead, high in the soaring atrium. And an installation by Zheng Chongbin, composed of eighty-three giant ceramic vessels holding a canopy of trees, marches down the length of the hotel’s atrium, appearing in- and outside the majestic space. From the earliest stages of the design process, Saadie and his associates collaborated closely with each artist to choose the right location for his commission. LeWitt, who died in 2007, had worked with Saadie on projects including the United States Federal Courthouse in Springfield, Massachusetts (2008), and Toronto’s Terminal 1, and the architect knew that one of the late artist’s works would be a perfect fit for Marina Bay Sands. LeWitt, considered a master of minimalist art, is known for his deceptively simple geometric sculptures and brightly colored, almost psychedelic, mural-size wall drawings and paintings. A frequent traveler to Italy during the 1970s, the artist moved to Spoleto with his wife in 1980 and lived there for many years. He had always been interested in the Renaissance painters, and the frescoes he saw in Italy—particularly those of Giotto in the Arena Chapel, in Padua, and of Piero della Francesca in the Basilica of San Francesco, in Arezzo—were an extraordinary inspiration to him. It was there that the mature form of his now-renowned wall drawings truly developed. “I would like to produce something that would not be ashamed to show Giotto,” he once said.

Wall Drawing #571, Arcs and Circles (1999)—a joyous arrangement of two rainbowlike semicircles flanking a circle filled with vertical and horizontal stripes—displays the vivid use of color characteristic of LeWitt’s later work. The bold composition, nearly 4.5 meters high by...
20.5 meters long, fills the wall behind Tower 1’s reception desk with radiating stripes and arcs, some straight, some wavy, in hues of green, red, blue, orange, yellow, and purple. LeWitt wall drawings of this scale can take weeks to produce, as teams painstakingly follow directions set out by the artist. While a drawing may be installed many times, and in different locations simultaneously for temporary exhibitions and permanent commissions like those at Marina Bay Sands, it may vary only slightly in size and never in format. Safdie worked closely with art advisor Cameron on all of the Art Path’s commissions, and she ascertained that LeWitt’s estate had three wall drawings that were large enough and had the necessary horizontal orientation for the project. Safdie knew the artist’s daughter Sofia from his previous collaborations with her father, and together they chose two wall drawings for Marina Bay Sands. The second, Wall Drawing #915, Arcs, Circle, and Irregular Bands (1999), is sited in the underground pedestrian network connecting Marina Bay Sands to the Bayfront Mass Rapid Transit (MRT) Station. Artists Takashi Arita and Gabriel Hunter, who worked with LeWitt for many years, executed the wall drawings, assisted by four local artists chosen by Singapore’s Tyler Print Institute.

Even more of a challenge to install was Drift, Antony Gormley’s three-dimensional stainless-steel sculpture, seven stories tall, which hangs inside the atrium of Tower 1 like a cloud above the earth. It appears delicate, airy, and lightweight. In fact, it is a web of more than 16,000 rods and more than 8,300 nodes, slightly smaller than ping-pong balls, formed into packed polyhedra that follow bubble matrix geometry. Approximately 40 meters long, 23 meters high, and 15 meters wide, it was one of the most complex of the art commissions to produce and is one of the artist’s largest works to date.

For the main lobby, Safdie wanted something to complement the character of the atrium and its soaring atmosphere, a work that would occupy but also create space. Gormley—best known for public projects such as Habitat, a giant humanoid sculpture in Alaska; Event Horizon, a group of thirty-one statues in his own likeness (and naked, to boot) scattered for several months around London in 2007 and New York in 2010; and Asian Field, an array of 980,000 terra-cotta figurines commissioned for the 2006 Sydney Olympics—thought he had something special in mind. Gormley designed Drift with the word “futon” in mind, a word that represents a mattress. On the Mattress Campaign website, Gormley encouraged people to do a “futon” on the ground for a night, to symbolize the lack of permanent housing for many people around the world.
Welders cleaning Drift before Marina Bay Sands opening.

John Downs, the Marina Bay Sands project architect, says that, “figuring out how to work closely on-site with all of the Art Path artists, While the architects and engineers worked side by side, one can almost inhabit the cloudike connective geometry. From below, one senses the work in long sight lines running through the atrium, one can see the linked open cells of and experiences. Looking down or across the atrium in such a way that visitors, in moving their bodies, contemplate their personal relationships with space. Because of its vast expanse, the sculpture has no singular vantage point. Different locations provide different views and experiences. Looking down or across the atrium, one can see the linked open cells of the work in long sight lines running through the connective geometry. From below, one senses the cloudike Drift overhead. From the upper guest-room corridors facing the atrium on both sides, one can almost inhabit the cloud.

While the architects and engineers worked closely on-site with all of the Art Path artists, John Downs, the Marina Bay Sands project architect, says that, “figuring out how to install Drift was especially complex and challenging because of its sheer size and many different parts.” Downs and his team worked closely with Gormley and his engineer, Tristan Simmonds, to realize the artist’s vision. Because of the monumental scale of the sculpture, its elements were assembled off-site, and Gormley visited often to oversee the process. The team determined that the best way to install Drift was to break it down into eight horizontal slices, each approximately 3 meters tall, and transport them to Marina Bay Sands. Describing the process, Safdie notes: “I will never forget the day I walked into a big factory of steel fabricators and the Gormley sculpture was being assembled—layers and layers of it, and bandaged to protect the steel. Even at that stage, I could tell that it was a great work of art!” In the end, it took more than sixty workers, each with a different expertise, from engineer to welding, to assemble and mount Drift in the atrium. Most visitors will never know the extraordinary effort that went into creating this ethereal yet monumental work, which appears to hover so effortlessly over the buzz of activity below.

One way to view the Gormley is by engaging with yet another site-specific installation—sculptures by Jerusalem-based artist Israel Hadany that function as benches. Shimmering aquaglass plates create the impression of water rippling over large stones, and each stone has a smooth ledge that invites people to sit. From the vantage point of this artwork, titled Motion, visitors can see Drift above, the LaVitT behind the Tower 1 reception desk, and three other Art Path installations in the distance. Unlike these pieces, however, Motion was conceived not during but after the design and construction of the resort complex. Hadany, therefore, had the unique opportunity of creating a work in response to the Marina Bay Sands architect and also to some of the project’s other artists.

Hadany is perhaps best known for his many large-scale outdoor public sculptures, including the Arthur Rubinstein Memorial in Aminadav Forest, Israel (1996), Twisted Arch, in Williamsport, Pennsylvania (1998), and Light Tower, at the Virginia Center for the Arts in Sweet Briar, Virginia (1988). His smaller-scale works, made from multilayered laminated plywood, reside in the collections of museums around the world, and it was one of these sculptures that captured Safdie’s attention. During a 2003 visit to the Israel Museum in Jerusalem, the architect spied Hadany’s Ephesus (1996) as he strolled through the galleries with a colleague. He was intrigued by the work’s ambiguity, unable to discern whether it was abstract or figurative, anthropomorphic or architectural. “It links themes from mythic and Egyptian, Mesopotamian, and Greek art, yet remains totally architectural,” Safdie recalls. His experience of the sculpture moved him to visit Hadany in his studio the next day to see more of his work, and their conversation continued with the opportunities provided by Marina Bay Sands.
In 2010, Safdie invited Hadany to create a sculpture that would function as seating—an installation that would allow people to pause, to rest, to enjoy the art and architecture—yet still enable fluid circulation of visitors through Tower 1. “I flew to Singapore with certain ideas in my mind but had to carefully study the spatial, physical, and human behavior within the lobby space,” says the artist of his first visit to Marina Bay Sands. “I learned that the lobby functions as an ‘urban piazza,’ where passing and gathering people create an intense dynamic movement.” Hadany’s task was a sensitive one: he had to make something bold enough to hold its own in the soaring atrium yet low enough not to compete with the works by Gormley and LeWitt already in place.

Hadany says he titled the work Motion because: “It is a visual metaphor of a flowing river, a symbolic attempt to bring nature into an architectural environment, a ‘natural’ landscape constructed of rigid materials, glass and stone, brought into motion by a mysterious wind.” Safdie notes that the Israeli sculptor never stops surprising his audience and that, in his contribution to Marina Bay Sands, he both accommodates and defies gravity. “He deploys geometry—recurrent themes in nature, layers, terraces, interpenetrating and overlapping curvatures. At the same time, this geometry evokes spirituality, memory, myth. While drawing on the past, Hadany’s sculptures leap into the future.”

Of all the works in the resort complex, the Chinese artist Zheng Chongbin’s Rising Forest was perhaps the most controversial, because, at first, Singapore’s URA questioned whether the proposed installation of eighty-three monumental glazed stoneware vessels was indeed art and not merely decoration. Safdie and his team prevailed, convincing the URA of Zheng’s acknowledged stature as a world-renowned artist and of Rising Forest’s merit as public art. Zheng, who currently divides his time between San Rafael in northern California and Shanghai, is best known for his ink brush paintings but also works frequently in ceramics. For Rising Forest, he initially explored several approaches: one focused on pots made of porcelain, a second involved pots with patterned glazes. In the solution Safdie and the artist chose to pursue, the pots are glazed in a range of solid colors, in warm and cool shades, with watery, almost shimmery finish. Each vessel holds a tree, creating a green canopy across the interior and exterior atrium spaces of Towers 1, 2, and 3. PWP Landscape Architecture, the landscape designer for the entire resort complex, recommended ficus, which can survive indoors and out; firm representatives personally selected each individual tree.
Zheng's installation, like Gormley's, had its own particular challenges. Because the ceramic pots are so large—each 1,200 kilograms and 3 meters tall—the artist had to build four custom kilns the size of small buildings to fire them. Zheng's team of artisans made each pot by hand using the traditional coil method, stacking rings of clay until they achieved the desired height and shape. Rising Forest represents a major breakthrough in ceramic art, marking the first time in history that such a large-scale work has been fired in one piece. It took more than a month to complete just one stoneware vessel, including the application of the glazes, which the artisans brushed on by hand, much as Zheng would produce one of his signature ink paintings.

Safdie worked closely with Zheng to select the color palette for Rising Forest. While the glazes are characteristic of traditional Chinese pottery, the artist was also inspired by Josef Albers' color theory—outlined in his seminal book Interaction of Color—which asserts that colors function optically in relationship to each other and need one another to form a unified visual statement. The palette of Rising Forest moves from cool to warm (or vice versa, depending on the direction from which one approaches the work) and the colors exert a mutual influence, with lighter-hued vessels appearing larger in scale and darker ones smaller. "They are a visual symphony," Zheng declares, "singing both color and form as they stand together!"

Although each vessel is unique, for Zheng, the individual units compose a single sculpture. He and his team made the pots in Yixing, China, a region renowned for ceramic artistry since the eleventh century. The clay was mined from a special quarry in Yellow Dragon Mountain and aged for five years before it was ready for use. During production, Zheng maintained a rigorous quality-control process, making many extra vessels to ensure that the ones selected for Rising Forest could be as perfect as possible. "I chose to create eighty-three pots," says Zheng, "because numbers are very symbolic in Chinese culture. Eight plus three equals eleven, a number of great strength and power, and the idea of oneness is integral to my concept." The artist was also inspired by Josef Albers' Interaction of Color—a repetitive object that works through serial progression—"an energy field that spans an interactive space between the inner and outer atria. From every perspective, the work changes depending on the viewer's physical location and perspective, looking up or down, left or right. The work creates transformation by color, the illusion of its abstraction, gradation, and the seasons," Zheng's minimalist approach has created a masterful contemporary interpretation of ancient Chinese traditions.

Indoors and Out

The installations on the Marina Bay Sands Art Path are not intended only for hotel guests. In fact, part of what qualifies all these works as public art is that they can be seen and experienced by anyone at any time. Safdie and the Marina Bay Sands team commissioned several of the artists to create works so seamlessly integrated with the resort's buildings that, at first glance, one might understandably think they're part of the architecture. Ned Kahn, an environmental artist and sculptor based in Sebastopol, in northern California, is responsible for three such commissions.

Kahn is known for striking installations that capture an ephemeral aspect of nature, such as wind, water, or fog. From 1982 to 1996, he designed educational exhibits at San Francisco's Exploratorium, where he apprenticed with the center's founder, Frank Oppenheimer, the brother of renowned atomic physicist J. Robert Oppenheimer. In the late 1980s, he began developing his own independent work, frequently conducting lab experiments and analyses to test his ideas. Often cited in public or institutional settings, Kahn's work, much like that of fellow artist Olafur Eliasson, blurs the distinction between art and science and reveals his engagement with atmospheric physics, geology, astronomy, and fluid motion. His keen interest in natural elements, how they interact and behave independently, is the foundation of all of his projects. No less important to Kahn is how visitors respond to his work—that they first realize they were constructed artificially. He often conceals the technical expertise and high-tech materials behind the complex "natural" systems at play in his work, foregrounding instead the engagement of the audience. In recognition of his intriguing and groundbreaking work, Kahn won a prestigious MacArthur Fellowship—or "genius grant"—in 2003, and in 2004 received a National Design Award from the Smithsonian Cooper-Hewitt, National Design Museum.
For Marina Bay Sands, Kahn created two installations that animate particular exterior surfaces of the resort’s architecture. His third piece, Rain Oculus, is a signature feature inside the retail mall. Like many of the other artists, Kahn had worked with Safdie before, designing Quantum Wave for the Bureau of Alcohol, Tobacco, and Firearms headquarters, in Washington, D.C. (2008) and Rainbow Arbor for Los Angeles’s Skirball Cultural Center (final phase completed in 2012). Marina Bay Sands was, in fact, their fifth collaboration, and Kahn remembers Safdie asking him to imagine works large enough to complement the resort’s grand scale. Of the five he proposed, Safdie accepted three. “Moshe told me to ‘just go for it,’” the artist recalls, “and a couple of ideas seemed really compelling to us, because we realized that my work could help solve particular architectural or environmental issues involved with the project.”

One of these dual-function artworks is Kahn’s Wind Arbor, the largest and most visible commission on the Art Path: at more than 6,800 square meters, it is equivalent in size to the surface area of five-and-a-half Olympic swimming pools. The sculpture covers the entire western facade of the Marina Bay Sands Hotel atrium and is not only beautiful but also practical, concealing some of the building’s mechanical systems and providing much-needed shade from the intense Singapore sun. Kahn devised a screenlike surface of 260,000 aluminum “flappers,” which ripple and oscillate when caught by the wind, sculpting the facade into a shimmering surface that from afar looks almost as if water were washing over it. The featherweight flappers, mounted on hinges and hung from steel cables so they can move independently, respond to even the slightest changes in the wind. At times, the whole wall appears to move. Viewed up close, the aluminum screen is reminiscent of the iconic dress of connected metal disks by fashion designer Paco Rabanne (who, coincidentally, originally trained as an architect). Kahn has created other sculptures that respond to air currents, but Wind Arbor is his largest such piece to date and was among the first Art Path commissions. Because energy conservation was an important consideration for the entire Marina Bay Sands project, Kahn’s wind-animated facade is doubly important for its contribution to the sustainable aspects of the resort’s architecture. The panels bounce back 50 percent of the sunlight that hits them, thus decreasing the heat load on the air-conditioning system.

Tipping Wall, which conceals the cooling tower adjacent to the southern end of the hotel, greets visitors arriving by car at the quieter Tower 3 of the hotel complex. Kahn’s kinetic sculptural surface features 7,000 mechanical polycarbonate channels attached to a glass-reinforced concrete wall that is nearly as large as a basketball court. Water running down the wall fills the white channels. Each tip right or left like a seesaw, spilling water into the channels below and creating a chain reaction fascinating to watch. The water pools in a catchment area below the tippers and recirculates so the whole process can begin again. To test his idea for Tipping Wall, Kahn designed a smaller freestanding version in 2008 for the Sebastopol Center for the Arts. In the prototype, the artist connected the polycarbonate channels to steel cables string inside a circular frame. Water running down the steel cables fills the channels and triggers the tipping and spilling. “As each channel fills with water, it must ‘decide’ to tip either left or right...
for Bottom: Kahn's inspiration

Rain Oculus

As immediately recognizable as art works as with Safdie's architecture that they are not exterior installations are so well integrated reflective surfaces. Both Kahn's and Carpenter's somewhat monotonous, into shimmering re-

walls of the venue, which might otherwise be transforms the upper and lower concrete outer

ence. The mechanics of Rain Oculus consist of a 22-meter-diameter acrylic bowl mounted on top of a baskettle tubular stainless steel superstructure. The combined weight of the bowl, or oculus, and superstructure is 90 tonnes. Water rushes into the bowl at 22,700 liters per minute. As soon as the water reaches the maximum weight the bowl can hold, or 200 tonnes, it rushes down into the mall. Just as in his other site-specific installations at Marina Bay Sands, the artist uses a natural force to create a sculptural effect.

Like Ned Kahn, James Carpenter—one of the most respected architectural glass artists in the world—is deeply interested in enriching the viewer's relationship with natural phenomena in urban environments. Also like Kahn, Carpenter was honored, in 2004, with a MacArthur Fellowship for his innovative and evocative work. For Marina Bay Sands, the artist and his New York–based firm, James Carpenter Design Associates, created an elegant site-specific work for the casino. Blue Reflection Facade with Light Entry Passage transforms the upper and lower concrete outer walls of the venue, which might otherwise be somewhat monotonous, into shimmering re-

fective surfaces. Both Kahn's and Carpenter's exterior installations are so well integrated with Safdie's architecture that they are not as immediately recognizable as art works as Leftfield's wall drawings; or Gormley's Drift. Yet, they are perhaps almost more significant, because they enliven the more functional corners of the resort's architecture, transform-

ing areas primarily devoted to service and engineering—vehicular bays, cooling towers, mechanical systems—into spaces no less glam-

orous than the Marina Bay Sands Hotel lobby.

On the front of the casino, Carpenter's installa-

tion nods to Las Vegas with a clever spin on Sin City's flashing lights and LED signage. Carpenter, who received his architecture degree from the Rhode Island School of Design, works with light. His projects straddle the fields of art, architec-
ture, and engineering, ranging from sculptural installations to unique structural designs. Most recently, he and his firm completed the planning and design of five new buildings for the Israel Museum in Jerusalem (2009). Of his projects, in general he says, “Light in transmission, reflec-
tion, and refraction as it is perceived is the work's initial inspiration and becomes a guiding principle, whether designing a site-specific work or a complete architectural project.”

His treatment of the casino exterior has two sections, as suggested by the work's title. The “passage” refers to the reeded pedestrian-level entrance, which Carpenter sets aglow with a frosted-glass wall backlit by blue LED lights. On the three stories above the entrance, he wraps the casino's serene facade with a series of vertical, louverlike fins of glass and stainless steel to create a luminous “blue reflec-
tion” that changes depending on the hour. Light and airy by day it mirrors the bright blue Singa-
pore sky; dramatic by night, it reflects the blue beams of giant spotlights below. Carpenter's installation transforms a dark and nondescript space into something majestic. For visitors in vehicles or on foot, the work's dynamic visual layering signals the entrance to the casino.

Unlike the other works on the Art Path, Chinese sculptor Zhan Wang's Artificial Rock #4 and Artificial Rock #90 were not commissioned by Moshe Safdie but instead acquired by Sheldon Adelson. These works represent Zhan's engage-

ment with the scholar's rock, which, long revered for its complexity and beauty, occupies a place of honor in gardens and courtyards throughout China. Inspired by these natural forms, Zhan infuses his highly reflective abstract sculptures to represent his rapidly changing country. Here, located on the Garden Bay Bridge, their mercurial, mirror-finish surfaces reflect, as well, the rapidly changing image of Marina Bay and Singapore. Zhan, based in Beijing, is best known

Carpenter Design Associates, created an evan-
in the West for his monumental Artificial Rock, which, in 2008, towered over visitors in the Great Court of London’s British Museum.

Filling out the Art Path’s portfolio is quite possibly the resort’s largest and most spectacular work of art: Moshe Safdie’s ArtScience Museum. The building’s striking white sculptural form, which resembles the open hand of Buddha or a lotus in full flower, floats on a reflecting pool and, visible from near and far, has become both a symbol of Marina Bay Sands and a fitting metaphor for the commitment of all involved in the inclusion of art at the resort. The Art Path at Marina Bay Sands is a rare and remarkable achievement on many levels. Never before has a commercial development embraced such a complex, varied, and integrated public art program. The Art Path is the result of an ambitious and inspiring collaborative process that unites art with architecture in a dramatic setting accessible to all. Together, architect and client, working closely with the Singapore government, have created an extraordinary collection of works by world-renowned artists that, for years to come, will delight visitors at every turn.