

Marina Bay Sands Art Path

Marina Bay Sands Art Path comprises 11 large-scale art installations created by eight internationally renowned artists. The site-specific artworks extend from the 23-storey atrium in the hotel towers to the exterior of the buildings, creating an inspiring and breathtaking path through Marina Bay Sands.

As one of the largest art commissions ever completed as part of an integrated architectural process, the Art Path creates shapes, moods and interior spaces that dynamically fuse art with architecture. The spectacular art installations also underscore Marina Bay Sands' ongoing commitment to make art easily accessible to the public.

Art Path tours for schools are currently conducted by Art Outreach Singapore, an educational non-profit organisation that promotes art appreciation and increases art literacy in Singapore. The organisation conducts the Art Outreach Programme, a free arts appreciation programme for local Singapore school students.

Antony Gormley, *Drift*

Location: Hotel Tower 1 Atrium

- *Drift* is a massive three-dimensional stainless steel polyhedral matrix of over 16,100 steel rods and more than 8,320 steel nodes.
- Measuring approximately 40 metres long, 23 metres high and 15 metres wide, *Drift* is suspended cloud-like in the air between levels 5 and 12 of the atrium of Hotel Tower 1. The structure weighs 14.8 tons.
- The geometry of the art installation was generated using a process specifically developed for Antony Gormley's sculptures by engineer Tristan Simmonds and involves the packing of spheres around a "seed" body form or shape.
- Due to the scale of the structure, it had to be fabricated off-site and subsequently broken down into eight horizontal "slices" approximately 3 metres tall to be transported to Marina Bay Sands.
- It took 60 workers with different expertise, from engineers to welders, to assemble it in the atrium.

Chongbin Zheng, *Rising Forest* 升林

Location: Hotel Atrium (interior and exterior)

- *Rising Forest* is a ceramic sculpture composed of 83 massive, glazed, stoneware ceramic vessels occupying approximately 4,000 square metres in the Hotel Atrium.
- Each vessel weighs 1,200 kilograms and measures 3 metres tall. Every vessel holds a tree, creating a "canopy" of trees across the interior and exterior areas of the Hotel Atrium.
- The vessels are so large that the artist had to build a customized kiln the size of a small building. Ceramics of this size are rarely made and fired in one piece.
- The ceramic pieces were made in Yixing, China, known for its artistry and high-quality ceramics since the 11th century. The clay was mined from a special quarry in the Yellow Dragon Mountain and was aged for five years.
- Each vessel required 15–20 days to complete by hand using the coil construction method.
- Although each vessel is unique, Mr. Zheng and his artisans worked to ensure that the vessels conformed to his design specifications for the sculpture.

Fact Sheet



James Carpenter, *Blue Reflection Façade with Light Entry Passage*

Location: Upper & Lower Casino Podium Wall (exterior)

- James Carpenter Design Associates Inc.'s artwork consists of a series of uniquely composed vertical glass and metal fin-like elements suspended in front of a reflective metal panel façade.
- The artwork is 112 metres long and 17 metres tall and features 80 stainless steel fins and over 200 glass fins.
- The floating fins accentuate the serpentine quality of the façade and capture a sense of the sky within the depth of the façade.
- As visitors pass by, the *Blue Reflection Façade* changes dynamically creating a visual layering that is luminous and reflective.
- Day and night, the shimmering façade provides viewers with a constantly changing experience of light.

Ned Kahn, *Wind Arbor*

Location: Hotel Atrium (exterior)

- *Wind Arbor* is the largest and most visible piece of Marina Bay Sands' Art Path. It covers 6,800 square metres, equivalent to the surface area of five-and-a-half Olympic-sized swimming pools.
- The sculpture consists of 260,000 aluminum metal "flappers" covering the entire western façade of the Hotel Atrium facing the Central Business District and encircling the air-conditioning towers at the north end of the property.
- When the flappers move, they reflect light, creating a shimmering piece of art.
- It is 15 metres tall at the north end and increases to 55 metres tall at the southern entry.
- The flappers are mounted on hinges and hung from steel cable so they are free to move independently in reaction to wind movements.

Ned Kahn, *Rain Oculus*

Location: Waterfront Promenade / Retail Mall

- *Rain Oculus* is a large acrylic and stainless steel structure located at the intersection of the retail mall and the waterfront promenade.
- It creates a whirlpool motion on the promenade level with the water falling one story through a hole in the centre of the Oculus, creating a dynamic water skylight feature at the heart of the retail mall.
- It consists of a 22-metre diameter acrylic bowl mounted on top of a tubular stainless steel superstructure, which forms a "basket" to support the acrylic panels.
- The combined weight of the acrylic Oculus and steel superstructure is 90 tons.
- Water flows at 6,000 gallons per minute through the Oculus and the maximum weight of water it can hold is 200 tons. The water is the art medium creating the sculptural effect in this installation.

Ned Kahn, *Tipping Wall*

Location: Hotel Tower 3

- *Tipping Wall*, located at the cooling tower adjacent to the southern end of the hotel, features 7,000 mechanical polycarbonate tipping water channels on a large glass reinforced concrete wall about the size of a basketball court.
- Water running down the glass reinforced concrete wall splashes out and animates the white tipping channels, which are supported by stainless steel pins. As each channel fills with water, it tips left or right like a seesaw and spills water into either of the two channels below it.

As of March 2018

Fact Sheet



- Water is recovered at the catchment area below the tipplers and re-circulated to the distribution trough.

Sol LeWitt, *Wall Drawing #917, Arcs and Circles*, 1999

Location: Hotel Tower 1 Reception

Sol LeWitt, *Wall Drawing #915, Arcs, Circle and Irregular bands*, 1999

Location: Underground pedestrian network connecting Marina Bay Sands/Gardens by the Bay to Bayfront MRT (Mass Rapid Transit) station

- Sol LeWitt's (1928–2007) wall drawings redefined traditional concepts about discreet works of art. His innovation was two-fold: that the idea was the artwork, and that someone other than the artist could execute the work and it would still be a work by the artist.
- Wall drawings painstakingly follow Mr. LeWitt's directions, and while a drawing may be installed many times, it may vary only slightly in size and never in format. Each drawing is accompanied by directions and a signed certificate that authenticates the work.
- The wall drawings are hand-painted and due to their scale, they require the execution and supervision of LeWitt-trained artists.
- The bold, colourful geometric design that comprises *Wall Drawing #917, Arcs and Circles* was drawn by two artists from the Lewitt Estate, Takeshi Arita and Gabriel Hurier, who worked with LeWitt for many years before he died. They were assisted by a select group of four local artists chosen through the Singapore Tyler Print Institute.
- *Wall Drawing #917, Arcs and Circles*, 1999, measures 4.34 by 20.32 metres.
- *Wall Drawing #915, Arcs, Circle and Irregular Bands*, 1999, measures 3.96 by 16.76 metres.

Zhan Wang, *Artificial Rock #71 and #86*, 2010

Location: Lions Bridge

- *Artificial Rock #71* and *#86* are abstract sculptures inspired by The Scholar's Rock, which has long been held in high regard by the educated and upper class in China for its complexity and beauty.
- For generations in China, The Scholar's Rock held a place of honour in gardens and courtyards throughout the country.
- Zhan Wang's *Artificial Rocks* are highly reflective to symbolically represent China's rapid changes.
- As gardens and places of quiet contemplation make way for modern skyscrapers, Zhan Wang's *Artificial Rocks* with their shiny surfaces reflect what is around them and, through these mirror-like surfaces, reflect the ever-changing view of China's modernisation.
- *Artificial Rock #71* measures 62.5 X 74 X 38 inches.
- *Artificial Rock #86* measures 90.5 X 70.75 X 31.5 inches.

Israel Hadany, *Motion*, 2012

Location: Hotel Tower 1 Atrium

- *Motion* consists of two "islands," unit A and unit B, made of glass and stone.
- Each unit is fabricated from amorously shaped glass plates glued together to form large glass sections partly bordered by a Jura Beige stone bench.
- Placed at a distance from one another, *Motion* represents the movement of the river currents in relation to dry land and its intention is to introduce nature into the architectural space.

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Anish Kapoor, *Sky Mirror*, 2010

Location: Lily pond at ArtScience Museum

- *Sky Mirror*, which depicts an “oculus in the space,” is a stainless steel reflective artwork by Anish Kapoor.
- Measuring 2.9 metres in diameter and weighing 1,800 kilograms, *Sky Mirror* appears to “bring the sky down to earth” creating an optical illusion that the sky and its surrounding are within reach.
- Positioned at an angle of 30-degrees, *Sky Mirror* captures the beauty of the sky and a portrait of the iconic lotus-shaped ArtScience Museum.