DEPARTMENT OF ARCHITECTURE
FALL 2014 PUBLIC LECTURE SERIES
THE UNIVERSITY OF HONG KONG

DOMINIQUE PERRAULT
23 SEP (6:30 PM)
Groundscape

AARON BETSKY
08 OCT (6:30 PM)
Architecture beyond buildings: The remaining agenda

YUNG HO CHANG
10 OCT (6:30 PM)
Two glass houses

NEZAR ALSAYYAD
31 OCT (6:30 PM)
"Virtual openings": Tianan square, social media and the return of public space

JUNYA ISHIGAMI
20 NOV (6:30 PM)
My work

MARK WEST
24 NOV (6:30 PM)
Concrete Falls in love

JUHANI PALLASMAA
16 DEC (6:30 PM)
Empathy and creative imagination: Intuition, life and experience in architecture

THESE LECTURES ARE CO-SPONSORED BY “RONALD LUI & PARTNERS (HK) LTD.” & “WOO, CHOW, WONG & PARTNERS (HK) LTD.” VISITING LECTURESHIP IN ARCHITECTURE.

SUPPORT

CONCRETE MATTERS SYMPOSIUM
05 NOV (7:00PM)

LIU YICHUN
07 NOV (7:00PM)
Make cities a structure meant to architecture? - Long Museum West Bund and 1890 century

MORIHIKO DAN
14 DEC (7:00PM)
Sympathetic thoughts of architecture.

JUHANI PALLASMAA
16 DEC (6:30PM)
Empathy and creative imagination, intuition, life and experience in architecture

**NOTICE**

- All lectures will take place at Avenue 65, 45 Market Road, The University of Hong Kong, unless otherwise noted.

- For further information, please visit our website: http://arch.hku.hk

- All lectures are open to the general public.
ART OF GARDEN: A SOCIAL DEVICE SYMPOSIUM

SESSION 1 - 13:00 - 15:00
Dong Yu Gan 董豫贛
Nine Modes of Mountain Dwelling 山居九式

Wang Wei Jie 王維仁
Yuan and Yuan / Garden and Courtyard 園與院

Ge Ming 葛明
One of Six Approaches to Gardens 園林六則之一

SESSION 2 - 15:00 - 17:00
Zhu Guang Ya 朱光亞
Creating the Atmosphere of an Early Garden: A Restoration Plan for the Shen Garden in Shaoxing 早期園林意境的創造 -- 沈園複建中的設計簡介

Stanislaus Fung 馮仕達
Bridges, Covered Walkways and Embankment 空間壓縮在園林之中的設計

Tong Ming 童明
Sharawadji 曲折---盡致

SESSION 3 - 17:00 - 19:00
Discussion
Dong Yu Gan 董豫贛, Wang Wei Jie 王維仁, Ge Ming 葛明, Zhu Guang Ya 朱光亞, Stanislaus Fung 馮仕達, Tong Ming 童明, Zhu Tao 朱濤 (moderator)
These lectures are co-sponsored by "Ronald Lu & Partners (HK) LTD."
FALL 2015
Public Lecture Series
The University of Hong Kong

AMALE ANDRAOS
Professor, Columbia University, USA

KARL CHU
Professor, School of Architecture, University of Hong Kong

KAZUHIRO KOJIMA
Graduate School of Architecture, Yokohama National University, Japan

MIMI HOANG
Principal, MIMA Architects

FRANCOIS ROCHE
Co-founder, L'Atelier d'Architecture François Roche, France

ALFREDO PAYA
Principal, Paya Architects

MARGARET CRAWFORD
Professor, School of Architecture, UC Berkeley

ANDRÁS PÁLFFY
Co-founder, Zeitgeist Architects

ROBERT GREENWOOD
Partner, Snøhetta

CUI KAI
Architect, China Academy of Design Engineering, China

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HKU Architecture Press
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Dylan Baker-Rice

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Fai Au

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Christian Lange

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Holger Kehne

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Juan Du

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The 2015 Year Book continues the tradition of making the Department Review a platform for reflection. In facing the global challenges of the 21st century around ecological crisis and cultural, political and socio-economic conflict – and given the advanced skills and technologies for innovation – how can architecture education re-position itself to help address these challenges? How can the education we offer enable future architects to play a progressive role in developing architecture for the betterment of the human condition and of the natural environment?

We see our Public Program as a forum to address these concerns. Our Public Lecture Program identifies clear themes for each semester. These have included ideas such as ‘Project and Projecting’, ‘Local and Locus’, ‘Tectonic and Technology’, ‘Sustain and Support’, ‘Social and Capital’, ‘Culture and Artifacts’, and ‘Audiences’. Our symposia ranging from ‘Housing China 2020’ and ‘Critical Architecture Histories’ to ‘Concrete Matters’ and ‘Art of the Garden’ have also been carefully structured to kick-off discussions on core discourses of architecture relating to key issues that the Department has been concerned with.

The MArch Program at the Department focuses on facilitating an investigation into key design issues for architecture and urbanism. With clear goals set to explore these ideas in the studio, the Department has invited leading international architects and scholars as Visiting Professors to teach the MArch studio, these have included Yung Ho Chang, Wang Shu, Dietmar Eberle, Fernando Menis, Norihiko Dan, Yasuaki Onoda, Hsieh Yin-Jun, Ge Ming and Liu Xiaodu among others. We offer thesis project students all the opportunities to develop their capacities of independent and critical thinking to engage multidisciplinary perspectives in design. Whether providing integrated resolutions or outlining visionary propositions, the variety of topics involved and outputs exhibited in the 2015 MArch Thesis are the best demonstration of this effort. With new exchange programs and a three-year MArch Program in the planning, the Department is steadily building up an architecture hub in Asia with a view to attracting talent from around the world. The BAAS Program is designed to offer a solid foundation for undergraduate students. With on-going efforts to enhance the curriculum, the Department is building a clear pedagogical approach to develop a knowledge and skills set for each design studio. This includes approaches around formal and spatial tectonics, drawings and representations, locality and context, program and structure, sites and cities. Students on the program explore methods and tools with a steadily increasing understanding of scale, ergonomics, function, events, material and construction, environment and society, and history and culture. The final year’s studio leads students to their comprehensive capstone project on housing. Our MPhil/PhD Program is being developed into an integral component of the faculty’s concerns with issues of architecture and urbanism, history, theory and technology. Within the program a reciprocal relationship has been developed between the research and design of architecture, making the ties between teaching and research stronger and emphasizing design and knowledge exchange.

We are proud of our newly established Kenneth Frampton Architecture Book Collection. With the upcoming renovation of the Knowles building and its new library and gallery, as well as enhanced material, environmental and robotic workshops, we are also shaping state-of-the-art spaces and facilities to offer the best support for our teaching and learning.

The Department strongly believes in the capacity of architecture to improve the human condition and the natural environment. We are committed to developing excellence through the unique opportunities of being situated in this particular place and time – engaging communities and developments in Hong Kong and China to build knowledge and innovation.
ON DESIGN AND RESEARCH

Weijen Wang

Architectural diversity and enrichment are intrinsic and essential to Hong Kong, the Pearl River Delta and China – interacting with innovation, conservation, sustainability, and rapid development demand. Unique cultural riches and core values nurtured through the decades, address a high-density urbanism and the rapidly changing urban-rural scenario in this region, spanning from high-rise buildings to extensive ground and underground developments. The Department of Architecture’s design research responds proactively to this unique region, pioneering and exploring an optimization and synergy of ideals and practice.

Including teaching members who excel in architectural design with world recognition; in building science and technology; and in the history and theory of architecture and urbanism, the Department demonstrates an enhanced quality and synergy of design with research. It has led innovation through its awarded built projects; its exhibitions and publications of theoretical investigations in design; and in showing design research outputs in international and local biennales, conferences, books, and the mass media.

Research programs at the graduate and postgraduate levels offer students a unique opportunity to study the contemporary cities and landscape of China and the Asia-Pacific region. Programs in architectural history and theory, urbanization, rural construction, housing and urbanism, computation design and digital fabrication, as well as technology and sustainability, form the base of our research agenda.

The Department of Architecture has strong links to society, industry and government, bringing architecture into communities through buildings, and successfully contributing innovative ideas of research scholarship to many community projects that are funded by external bodies. The Department’s research programs provide resources for students and teaching members, with an interest in focused areas of study in topics of growing importance to the region and the globe.

ON HISTORY AND THEORY

Tao Zhu
Eunice Seng

A historical consciousness is imperative in the education of an architect. Rather than limiting the students' vision to technical aspects of professional training, an education in architectural history and theory encourages an examination of the discipline within a broad socio-cultural context. This helps students hone the necessary critical skills needed to navigate the diverse aspects and demands encountered in the practice of architecture.

In 2019, HKU launched its university-wide 3–3–4 curriculum reform, and members of the Architectural History and Theory Faculty took this opportunity to fundamentally restructure how architectural history and theory were taught. This led, in particular, to a reexamination of the architectural history survey course.

Conventionally, architectural history survey courses have been taught in accordance with a strictly linear chronological order: from classicism and neoclassicism, to modernism and the contemporary. Such a history curriculum, beginning with the ancient Egyptian, Greek and Chinese temples often dampens a freshman's enthusiasm for architectural history at the very beginning of their studies. It also perpetuates the already obsolete idea of architectural history as an exclusive discipline with its own tradition, which stems from a distant space and time rather than as a complex of synchronic and diachronic sources, contexts and interrelationships. Students tend to think of architectural history as irrelevant to their own living conditions and remain woefully disconnected from their current architectural design courses.

In alignment with the department's overall 3–3–4 curriculum reform, a more dynamic structure for a series of five history survey courses was developed. These began with 20th century modernism, focusing on the discussion of modern architecture in relation to modernity and modernization (1); tracing back to the various pre-modern architectural periods from a global point of view, with an emphasis on cultural exchanges and comparative studies (2, 3); extending to a survey on the global urban history, encouraging students to examine the spatial issues in the larger settlement and territorial scale (4); and concluding with a review of contemporary issues, prodding students into considering history in relationship to the contemporary. This new history and theory curriculum was launched in the spring of 2012.

The teaching of history and theory at HKU is in an evolving relationship with research on issues that concern architecture, the city and the region. Research on design development and discourses in the Mainland; trans-cultural exchanges between the post-colonial city of Hong Kong and Chinese cities, especially Shanghai and Shenzhen; between Southeast Asia, particularly Singapore, Asia at large, and the United Kingdom and beyond; challenge typical binary oppositions and asymmetrical analyses. Collectively, these various intersecting research trajectories have produced new notions of historiography in which Hong Kong's east-west adage is continually scrutinized and reframed. The feedback loop in teaching and research is crucial in the training of an architect and a citizen who is conscious of his or her participation in the thinking, making and inhabiting of the environment. In a society dominated by bureaucracy and consumerism, the goal of architectural history and theory is to enable students to develop a critical awareness of the contemporaneity and the social consequences of their spatial practices, making their actions more intelligent, considered and reflexive.
ON TECHNOLOGY AND ENVIRONMENT

Chad McKee

One of the most important issues driving today's culture of design and construction is the idea of environmental sustainability. What does it mean for a building to be environmentally sustainable? How do we measure, analyze and understand the environmental performance of buildings? What can we learn from well-tested indigenous 'vernacular' knowledge of climate and construction? And how should we combine this knowledge with contemporary technology to create new potentials for architecture that are good for both people and the environment? These questions underpin the design research agenda and teaching pedagogy for the environmental technology curriculum at The University of Hong Kong.

Environmental forces are by nature, dynamic. Exploring the challenges and creative potential of airflow, sunlight, moisture and sound in the process of architectural design, requires new knowledge about the various technologies and building systems available today—whether passive or mechanical—and how they affect and are affected by environmental flows. Heating, cooling, lighting and comprehensive building services are examined, not as discreet and isolated problems but in the holistic sense of being integral parts of the larger task of environmental manipulation.

Of primary importance in this process are the fundamental design considerations of building technologies and their impact on formal geometry; the relationships between spaces in plan and section; the admission and control of solar radiation; daylight; airflow; and the adaptive mechanisms for occupants to enable thermal and visual comfort. Defining the conditions for a symbiotic relationship between architecture and the environment is of paramount concern for the appropriate use of technology in architecture. Knowledge and an understanding of the physical principles underlying this relationship, and the computational tools needed to translate them into the design process, are essential learning objectives for any serious student of architecture.

ON URBANISM AND HABITATION

Juan Du

Research and design in architecture within an urban context, is a fundamental principle and strength of HKU's architecture programs. Over the history of architectural thought, shifts and changes have often arisen out of a critical reflection on its evolving urban context. The present global trend of urbanization has changed the practice and discourse of architecture fundamentally. The importance of understanding the city is more pertinent today than ever before. HKU recognizes the complex and rapidly changing city of Hong Kong as an authoritative site of learning, providing a live classroom for the research of urbanisms, both past and emerging.

In the M.Arch program, urbanism and habitation are core knowledge categories that are taught through the format of advanced seminars. The seminars offer a stimulating learning framework within which to explore emerging concepts, knowledge and design tools to research and design the built urban environment. The seminars are taught through learning activities including textual readings, case studies and fieldwork. Graduate students can choose study options from diverse courses, ranging from mass housing, sustainability and globalization to rural-urban development, and urban renewal. The research seminars complement the advanced design studios in the M.Arch program, where design projects are often situated within complex social and spatial urban environments.

At the undergraduate level in the BAAS program, foundational knowledge of urbanism and habitation is taught both through lecture courses and design studios. The lecture courses of urbanism are embedded within history and theory course sequences. From the first year to the final Year Four, the design studios engage architectural projects situated within sites of increasing urban complexity. In addition, Year Four students have the opportunity to select a graduate-level seminar course to advance their knowledge of urbanism.

都市與居住

技術與環境
ON DIGITAL MEDIA AND DESIGN COMPUTATION

Eric Schuldenfrei

While architects have described buildings traditionally through drawings and physical models, there is now an emerging potential to output work as a digital model that could inform the building process. Design computation allows for instructions to be sent directly to machinery for the fabrication of building components. Three-dimensional printers, computer controlled milling, robotics, and laser cutters align with this approach to allow for the rapid prototyping of designs, allowing physical models to be used to evaluate building systems.

The digital modeling of complex conditions informs the assessment process, so that an understanding of both the technical problems and the potential of a design can be gained. Design computation techniques allow for the analysis of environmental factors such as solar, thermal, and ventilation conditions. Recursive feedback loops can be applied to study optimization possibilities and options, to dynamically alter the design for a more precise response to environmental factors. Similarly computational modules provide finite element analysis to approximate structural deformation and stresses. These can be combined with evolutionary solvers to determine the position and size of each structural element. Construction optimization scripts can make the result more efficient to build, using fewer materials and decreasing the need for a higher number of unique elements, while maintaining the overall design intention.

Digital models are able to organize intricate temporal systems, for instance predicting how the fluctuation of a currency could alter costs all the way through from construction to the demolition process. Building information modeling manages the budget, the project and construction, and once the structure is completed, the maintenance and operation. The rationale for designing with these systems is to increase productivity while understanding and controlling a greater number of parameters, for a more precise overview of the built environment.

Research in regard to design computation incorporates developing methods to utilize and enhance the information a model may hold. Other areas of study include developing interactive components for a building with kinetic facades programmed to respond to changing environmental conditions. Through the use of sensors, for example, buildings can be designed with a more ecological approach. These systems can be developed to become almost invisible, so that a technological language of efficiency does not displace the cultural and historic implications of a work of architecture.

ON PRACTICE AND MANAGEMENT

Wah Sang Wong

The career of an architect, whether local or international, demands a wide range of skills and expertise. Besides design ability and technical knowledge, an architect needs a practice and the management capability to realize their projects. The Master of Architecture curriculum courses on practice and management are aimed at addressing these requirements in professional practice.

An understanding of socio-economic, political, technological, cultural and environmental issues that affect architectural practices are critical for a professional architect. An architectural graduate needs to be prepared for the leadership role required to coordinate the different parties and disciplines involved in realizing a project; from inception, feasibility and design, through to contract documentation, construction, post-occupancy evaluation, and facility management. These basic principles, ethics and developing a professional judgment, are addressed in this course, although they will be exercised and will mature throughout an architect's professional career.

An architect needs an awareness of the basic framework required for office organization, marketing, business planning, project negotiations and financial management. These are invaluable in the architectural office and in an architect's regular meetings with clients and professional consultants. Gradually, architects in professional practice become more familiar with development financing, building economics and construction cost control when working with quantity surveyors. An architect is also faced with the preparation and execution of building contracts and acting impartially with the building owner, contractors and consultants.

As a basic legal obligation, the architectural graduate needs an awareness of the legal context of architectural practices, the various laws that relate to the registration of an architect and the formal agreement to provide professional services. Compliance with building codes is a basic condition for the delivery of architectural services, and an architectural graduate must have an awareness of the ordinances, regulations and codes of practices for particular sites and building typologies including developable floor areas, occupancy classifications, means of escape, fire protection and the good practice guidelines for environmental control and sustainability.

An architect needs an understanding of their responsibility to the community at large, in particular with respect to public health and safety, lease conditions, outline zoning plans, building regulations, modifications, accessibility for the disabled, and sustainability factors for building administration, design and construction.

In short, the architectural graduate needs an awareness of a wide range of issues to deliver competent and responsible architectural services.
The BA(AS) Undergraduate Program offers an approach to architectural design that is rooted in the human condition and the spirit of making. It promotes design innovation, conceptual rigour and technological expertise to address the issues facing Hong Kong and the region.

The program is organized into four tracks: Design Studio, History and Theory, Building Technology and Visual Communication. Each track develops an independent trajectory over the course of four years. As knowledge is acquired, it is applied within the studio on scenario-based problems that intersect each track.

The design studios are organised to offer a progression of challenge and complexity. They begin in Year 1 with Village Tectonics, continuing on to Year 2 and Year 3 with Dwelling and Urban Architecture, and culminating in Year 4 with an integrated Project that brings together the knowledge gained in the three preceding years. Students work on projects that build knowledge from the fundamental principles of space-making, material form, and abstraction before going on to explore the impact of contextual relationships and pressures on an urban site. They conclude with working on developing a complex, multi-programmed building. The specific locations and problems investigated relate to critical issues facing the region; including rural development in China, urban regeneration in Hong Kong and Shanghai, and housing development in various cities throughout East Asia.

The aim of the program is to develop the core abilities necessary within the architectural profession including a strong connection to the historical and cultural foundation of the discipline. Skills and knowledge are complemented with an awareness of contemporary architectural issues, perceived from the unique intersection of global and regional perspectives that define Hong Kong.
1027 VISUAL CULTURE

Jae Hyun Lim
Wei Jen Wang

Architecture and the Built Environment

This course outlines a multitude of forces that shape the notion of architecture as a spatial form, accommodating our everyday life. It offers an introduction to architecture and the built environment and various themes are presented to expand, navigate, and link concepts and disciplines related to architecture: cities and urban planning; landscape and ecology; society and economy; visual culture and fine art; as well as technology and material.

Meaning/Culture: The different ways in which we build up the concept of architecture to create interactions with space both physically and phenomenologically; the acquisition of spatial knowledge through a collective mode of production; as well as our individual body and mind, is the beginning of architecture.

Histories/Development: Learning to observe history as an open sourcebook to illuminate key agendas is a strong subtext throughout the lectures. A chronological examination into architectural ideas in history implies that what is considered ‘Classical’ may often contain ‘Modern’ elements or vice versa. The ability to make selective common links through different times in history has the benefit of contextualizing many works in our current architectural landscape.

Issues/Considerations: Changing societies and technologies influence our daily practice and our ways of seeing the world. How can concerns about human living conditions respond to advancements in technology to address critical social and ecological issues? How can we translate our disciplinary discourse on architecture, while also moderating increasing amounts of information, into a body of knowledge that will contribute to the advancement of global civilization?

Territories/Context: Architecture is always anchored to a site. It defines and transforms territories and the context of our environment. Cities and landscape affect the way we design architecture, while architecture shapes the ways we experience the city and our landscape—as one or as fragments. How can architecture contribute to the planning of a city and to the design of landscape to build a platform that is shared among the different disciplines of the built environment?

Course tutorials consist of field trips, workshops, and a series of exercises that are developed into projects. Projects are shared with the class learning tools to build up fluency in basic visual/mind/hand coordination. A series of analytical skills become an integral part of the student’s future learning development.

Teaching Assistant: Tommy Gunawan
1071 INTRODUCTION TO ARCHITECTURAL DESIGN

John Lin

3 Villages

A fundamental understanding of the design process complements core skills and this course serves as an introduction to architecture design and studio learning culture. The theme for the first studio is The Village, understood broadly as a collective organization of people and buildings. The topic and the structure of the design studio parallel each other closely—as each student designs an individual house, the studio collectively designs a village. The learning process mirrors the collective artifact.

How do we define a village within a contemporary context that is increasingly fixated on the city? The city abounds with definition: the medieval city, the tabula-rasa city, the industrial city, the shrinking city, the mega city, to name just a few. The village, on the other hand, has a relatively stable anchor in our historical consciousness. It is rooted in tradition, agriculture, and timelessness. Taking a closer look at what can be called a village, very few villages today can be understood in that classical sense. The most ‘traditional’ examples have become tourist attractions, subsumed by the city as a pastiche of rural life, an artifact of the past. The village as an idea remains open for a new definition. Its potential is still situated in opposition to the city, rather than in any particular innate quality or attribute and this provides fertile ground for new explorations.

The studios allow an abstraction of the forces and challenges facing villages in China today. Based on precedents, each studio is classified in terms of one of these transformations. Like any architectural studio, the village is first and foremost a community of people and this forms the basis for our study. Each student develops an individual project in relationship to the collective transformation of the village. This exploration brings up a common dialogue, and the problems of a shared architectural language, in the process. Meeting periodically as a group, rules and relationships are established and as in vernacular villages, a limited access to materials and techniques frames the ground for a common language.

The studio is divided into three groups, each working on a particular site. The site is an abstracted model, built collectively and with particular rules of engagement. Students working within the collective model solve given architectonic problems and propose physical interventions. Week by week, students respond to the overall changing condition of the group model as well as to newly introduced rules.
In Tainan, building structures carry the ideal image of a city, with the form of the city being a summary of its architecture. The shop house is a common housing typology in Tainan as well as within the region of South and Southeast Asia. This hybrid building is typically two or three stories high with the ground level dominated by mercantile activities and the upper floors, residential. One of the characteristics of this hybrid building type is the narrow street front that is occupied by illegal structures.

We explore architecture and the design of buildings and cities while developing our ability to react to the unplanned. The first semester is built around the fundamental studio, in which we investigate the interrelationships of space, structure and visual composition within the studio environment. In the second semester, we design our first piece of architecture within a city and in the context of Tainan. On a fieldtrip to Tainan we explore and design narrow buildings to occupy the city and consider the relationship of architecture to the city street.

The studio takes on the design of small-scale interventions, by learning from the narrow interferences of the storefront, and through relationships of the quotidian notion of working and living in a single narrow and condensed space. We observe the spatial refinement of urban connectivity, pedestrian movement, historic stock analyses, and urban diversity, through the narrow storefront. This expertise leads not only to the ability to showcase the past and present state of multi-layered contested urban spaces, but also teaches us how to observe and to occupy.

The design project, undertaken is modeled on a condensed living and working space, and focuses on constructing details and spaces that are contained by the architectural enclosures which define the lives of those who occupy them. It addresses concerns that are relevant to architecture and the city. Why are the buildings so narrow? What are the spatial opportunities? How can hybrid programs and characteristics contribute to the design process?

The entire year is organized into several projects. Each project is structured around a particular theme or issue. At the beginning of each project, students will attend a lecture introducing the project and its issues. Projects will involve both group and individual work. At the culmination of each project, students will present their work to a panel of teachers and invited guests, and engage in a discussion of their work. Each project is structured into three intellectual phases: analysis, design and critique and in every project, students practice and engage with three fundamental skills: they draw, make models, and present their work.

Thomas Tsang (YR-2 Coordinator), Jia Beisi, Jason Dembski, Miho Hirabayashi, Kam Ku, Joo Lim, Koon Woei, and Caroline Wüthrich
Cheuk Fung Lau
Room

A room is a space which appears solid but the interior is empty, smooth, and gradually and suddenly in less than one second. To make the structure, the window and the window frame can be defined as the ground.
Urban Architecture & Architecture Urbanism: Residue

All cities that have evolved over time exhibit residual urban spaces. These spaces are leftovers, cracks, fissures, or interruptions in the urban fabric. They are affected by different factors and forces acting on the city: the implementation of infrastructure on city fabric; the clash between construction and landscape; the collision between different building typologies; or the disconnect between historical remnants and new structures. Hong Kong and Shanghai are cities at different scales and with different types of urban residue. In each city the reasons for the formation of residue are different, and unique to the specific characteristics of each context. In some places these residual spaces are occupied and inhabited, providing opportunities for informal activities. In others, they lie abandoned and disregarded, yet loaded with latent potential. As leftovers, they are often overlooked by city planners and architects, however this Studio views them as potential starting points to envisage and create a diverse and rich urban condition. At the core of the Studio’s investigation is a critique of the homogenous city building that prioritizes economy over all other values, and that dominates much of the motivation behind urban development in contemporary Asian cities.

In Year 3, architecture is investigated from the perspective of the city—fostering an understanding of architecture in relation to urban dynamics. The program continues its research into the contemporary Asian city using Hong Kong and Shanghai as laboratories for urban research and design. The focus is on Residue.

The program for the year splits into two semesters, each addresses different aspects of urbanism: one at a larger strategic scale—architectural urbanism—the other at a more localized spatial scale—urban architecture. Semester 1 introduces key themes resulting in strategic urban interventions and related to the city. These include history, typology, programme, temporality, inhabitation and policy. Semester 2 works on a defined architectural scale where the proposed buildings are viewed as urban attractors to invigorate the local neighborhood and act as social and public spaces within the city.

The year’s work is framed through thinking of the city as a dynamic entity, in constant flux, and formed through a complex interaction of political, economic, social and cultural forces. Whether Shanghai or Hong Kong, the focus is on understanding why these cities look the way they do and exploring the design possibilities that offer solutions to specific contextual issues.

HK: Joshua Bolchover (YR-3 Coordinator), Ulrich Kirchhoff, Christiane Lange, Christian Lange,
SH: Anderson Lee (Director SSCI), Elena Perez Garrigues, Kenan Liu, Steven Chen
Eugene Yat Chi Tse
Housing remains by and large the major constituent of our cities today, and a relentless process of urbanization continues to put pressure on the demand for high-density housing in Hong Kong and Southeast Asia. Influenced by various financial pressures—affordable housing versus low cost construction; high end housing versus greater profits; and land supply versus price—housing complexes are increasingly becoming condensed agglomerates of sealed units around a single core, pruned for individual living. The qualities of a collective that once distinguished the early experiments of the Housing Authority in Hong Kong, for example, have slowly been stripped from buildings and at best flattened to quasi-public podia.

Integrated public spaces—courtyards; elevated streets as extensions of living spaces; outdoor living at the unit scale; shared functions; amenity spaces and urban connectors—all which stimulate social interaction in housing, are today scarce encounters in our living entities.

Projecting a specific social class to a definite housing type may not be the most conducive strategy to reinvigorate community living. On the contrary, mixing social classes through a hybridization of unit types and sizes, and semi-public programs—commercial, cultural, recreational, infrastructural—may see the returns of less economic pressures and of more distributed and intricate public spaces within a built form; an anti mono-functional approach.

The overarching exploration in the Year 4 studio seeks to reassert the prominence of community living in housing through architectural strategies. Through inventive design methodologies and design processes, each of the six studios is actively engaged in searching for housing models that offer alternatives, while also retaining efficiency.

Towards a First Housing Prototype

By identifying the existing qualities and deficiencies within given precedent samples, each studio puts a drawn hypotheses to test, to inform the conception of a first housing prototype at scale 1:50.

Integrated Final Housing Project

The second Semester starts with study trips, site research and analysis in the context of six sites, located in Hong Kong and South-East Asian countries. A series of conceptual massing studies are developed, which address the urban context and the site study is informed by environmental, social, and cultural considerations. Specific Housing typologies such as the Pencil tower, Detached Units, Slab Blocks, Terrace Blocks, Matt Buildings, Podium Towers, and Mega-blocks are challenged, in search for architectural alternatives for these prescribed models. The housing prototypes, conceived in Semester 1 are reintroduced against new contextual criteria to reevaluate their pros and cons and to support the design evolution of the integrated project.
Beining Chen
This Studio looks at ways of borrowing the spatial and organizational merits of traditional village housing—a coherent cluster of highly differentiated individual houses to inform harmonious collective housing solutions within high-rise contexts. It looks in particular at ways to better use common resources.

Bearing in mind that every household is different, the Studio focuses on reconciling the conflict between differentiation for identity, and repetition for efficiency—housing often needs to be constructed on a basis of standardization and modular adaptation, which makes up the design intelligence in architectural practice.

Through a series of experiments and analysis, the Studio evaluates, substantiates and compares the outcomes of the vertical village to the pros and cons inherent in the typical podium-tower typology. The Studio refers to both the limits and the merits of the podium tower in public housing, looking at its technical, social, economic, cultural and environmental dimensions—hierarchically, if not simultaneously.

While rigor, coherence and consistency are the goals guiding this exploration into housing in the fall semester, the objective in the spring semester is a rekindling of creativity, and self-expression with cultural and social roots. This is achieved through working on a project to develop housing for the Min Chinese Migrants from South China at a site in North Point where a mature Min Chinese community is based.
Dylan Baker-Rice

Entropic Revitalisation: Housing and Hutongs in Beijing

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Emily Wincy Po
Soaring property prices in the past few years have rated Hong Kong the city with the 'most unaffordable housing' for the fourth year running. This was in a survey of 360 cities by US-based consultancy Demographia, which rated housing in Hong Kong as 'severely unaffordable'. The survey reported that with Hong Kong's median home price of more than HK$4.02 million, the annual median household income of HK$270,000 was just one fifteenth of the price of a home.

Buying a home today is little more than a fantasy for many young people in Hong Kong. For most, even renting a home is too expensive. 'Hong Kong's young people want to untie the apron strings and live independently. Most cannot do so. Many live in their parents' homes into their thirties,' said Rosanna Wong, executive director of the Hong Kong Federation of Youth Groups.

In his latest policy address in January this year, C.Y. Leung, the Chief Executive of HKSAR, focused on increased land supply for public and private housing. On the youth issue, he urged an expanding of the Youth Hostel Scheme, a plan he launched in 2012 to convert industrial buildings into youth hostels.

The need for affordable housing among young people is an issue gaining increasing urgency in Hong Kong. Rather than finding new lands in remote areas or converting industrial buildings into residential ones, this project explores the possibility of 'injecting' the youth housing program into the residual urban spaces of the Mid-levels area in Central, Hong Kong.

Hong Kong's Mid-levels area is characterized by a steep sloping geography, a complex and congested pedestrian and vehicular flow, a vivid urban life and a concentration of luxurious apartments. Living in Mid-levels is a symbol of wealth for Hong Kong's citizens. The 'occupy' action of affordable youth housing not only looks at addressing the need for youth housing, but also enables an unconventional proximity between luxurious private housing and affordable housing, to explore the potential inherent in a new mix of different social, cultural and age groups all living in close proximity to each other.
An increase in the scale and density of housing estates in the city, combined with the vertical growth of this housing typology has resulted increasingly in the creation of a 'city within a city'. This studio engages with the debate surrounding the relationship of housing to the city; balancing the desire to create an urban enclave, while also connecting to the city.

The first semester focuses on the city within by developing strategies for social and spatial diversity. The second semester shifts focus to the city without by considering new relationships to the surrounding urban context and public/private combinations. While the first semester has no specific site, the second semester tests ideas within the context of a contemporary Chinese city.

One way to enter the debate is to revisit, what was at the time of its construction, the largest reconstruction site in Europe after the war: The Barbican in London. The Barbican is often described as a city within a city. Reyner Banham called it a ‘voluntary ghetto’. It is at the center of many debates that relate to its isolation from the surrounding city through the use of an extensive perimeter podium or to its social exclusivity by catering to upper middle class families. Architecturally, it is a prime example of housing diversity with over 200 different flat designs situated across a variety of typologies from studios to towers to garden flats. The Barbican, as a source of innovation, produced not only a strategy for diverse flat types but also integrated technologies for living; new public/private mixtures; and the manipulation of multiple ground layers. The studio will investigate a broad spectrum of scales, integrating urban, typological and technological ideas.

The second semester begins with an investigation of the generic six-storey construction ubiquitous to Taipei. This walk-up typology, governed by loose building codes, has been altered gradually through individual transformation, renovation and even illegal construction. The most common form of housing for residents of Taipei, they serve as the basic ‘building block’ of the city.

The neighborhoods characterized by these structures are now slowly being transformed by high-rise housing developments. Taking inspiration from the generic city, we look at developing low-rise and hybrid housing solutions as alternatives to high-rise developments while maintaining the diversity, quality and open space found within the more typical Taipei neighborhood. These old areas often have illegal and informal structures and alterations that create blurred lines between the public and private, and circulation patterns that lead to surprising collisions and spaces. We document the unique moments of inspired design in these common neighborhoods and apply these ideas as new guidelines for design in new developments. The goal is to translate bottom-up processes into top-down processes—to transform specific moments into general rules of design and appropriate the illegal to purposeful design strategies.
Olivier Ottevaere

Breaking the Ice: Housing Explorations in Extreme Climate

This Studio gravitates for the entire year around the ‘mega-block’ as a housing type. Verticality is the governing axis by which it engages with structure and materiality throughout the first semester, and the Studio develops strategies that disseminate mass and reorganize the notion of chunkiness through inventive structural experiments. The first semester concentrates on an investigation into methods of climbing formworks (reusable and adaptive formworks) that propose structural and spatial alternatives to the ubiquitous and generic skeleton frame (post and beam system). Object relationships with ground and sky become an integral part of the project, where the physical articulation of one affects the conception of the others, in no preconceived order. Towards the end of the semester, each project establishes a unique hierarchy of structural elements (Slab, Column, Wall and Column) that condition new possibilities for community living, in the form of a 1:50 prototype.

In the second semester, the investigation in housing shifts to respond to a context of extreme temperatures. Harbin, China, nicknamed ice city and capital of the Heilongjiang province, acts as a test bed for the housing project to come. Temperatures in Harbin can range from -40°C in winter to +40°C in summer and the design focus for the semester is a search for a particular architecture that addresses these fierce climatic changes between the seasons.

Strategies for thickness transitions and solid/void relationships through poche’ space, mass-subtraction, orientation, and exposure to direct sunlight are some of the methods the studio explores. New architectural ‘insulators’ are proposed and their performances tested with the aim of reinvigorating the domestic project in severe climatic conditions. Wall sections, from deep in the ground to high in the sky, become the main drawing tool to inform the development of the emerging housing project. The overall housing type under development within the studio comprises of a series of high-rises that emerge collectively out of a submerged podium.
Dafen Village lies to the north of Shenzhen. A bustling art-factory of over 8,000 art-workers, it produces 60% of the world's oil paintings—mostly imitations of well-known works. In recent years, Dafen has gone beyond its physical locale to develop into a national production network. Dafen paintings are increasingly being produced in places such as Wenzhou, Fuzhou and Xiamen, while Dafen Village itself is transforming into a head office with a showroom and trade center. ‘Dafen’ has become a cultural brand, a view that prompts the question: What is (or are) the culture(s) of Dafen?

There appear to be two strands to Dafen’s culture: the Real Fake and the Fake Real (borrowing Dave Hickey’s term). Nobody would take a Van Gogh’s Self Portrait, worth US$26, to be an original artwork. It is evidently a fake. The works produced by Dafen workers are, in this vein, honest fakes or—Real Fakes. However, local officials wish Dafen to be, or at least appear to be, real. A Dafen Museum has been built and developers plan to build a giant Art District across Dafen’s main street, seeking to elevate the fake painting enterprise of the village to that of a ‘creative industry.’ There is a real fear that soon while most things may still be fake in Dafen, they may have to pretend to be real—Fake Real.

Facing these cultural ironies, and under the pressure of Dafen’s fast development, this studio explores a Real Real Housing for Dafen. The site for the studio’s investigation is within Dafen Village, with its typical Shenzhen ‘urban village’ layout: a 12×12 m housing plot or Zhaijidi, for each household, all linked up with a dense street-alley (1.5–3 m wide) network. Each student can pick their own site within the village, containing four to nine Zhaijidi, to implant a new housing proposal.
The Master of Architecture Program at HKU fosters an intellectually stimulating environment for the advancement of architecture through excellence in teaching and research, and an active engagement with local and international communities. The works featured in this publication include examples from design studios, research seminars, and graduating thesis projects that demonstrate a diverse range of innovative topics examined within the MArch Program. Each course generates knowledge to deliver a comprehensive education, aiming to enrich architectural practice and discourse by engaging contemporary aspects of history, culture, technology, sustainability, and social awareness.

The program offers a rich curriculum, designed to support independent critical thinking. A combination of design studios and core courses provide a rigorous academic foundation. In addition, the program includes over thirty elective courses that fall within the categories of History and Theory, Urbanism and Habitation, Technology and Sustainability, Digital Media and Design Computation, as well as Practice and Management. Through collaborative learning with other world-class universities, foreign exchange programs, cross-disciplinary methodologies, and an engagement with local and international governmental bodies, the teaching and research activities of the M.Arch Program broaden students' understanding of the responsibilities of an architect in a rapidly changing global arena.

The program teaching staff includes full-time and visiting professors from a range of geographical and academic backgrounds. Design studios in recent years have not only investigated issues within Hong Kong but have taken on the challenges of sites across Asia, Europe and North America.

Over the past five years, applications to the MArch program at HKU have increased dramatically, with significant increases in international applicants as well as applicants from other Bachelor of Architecture programs in Hong Kong. The Master of Architecture program at HKU is well positioned as an active and influential academic platform for education and knowledge exchange in the region and internationally.
Core competence within the discipline of architecture lies in the ability to design in a way that relates to physical reality, and which engages with the beauty of the three-dimensional in its urban, immobile dimension. This includes the ability to think on different levels and scales simultaneously, and to structure processes accordingly. For architects this means working on the development of new types, that demonstrate longer life-spans, lower energy-use, high social and cultural acceptance, and neutrality in terms of building use.

This Studio is built on five basic issues of architecture: place, structure, shell, program, and materiality. They are examined individually in Phase I and together in Phase II. The final exercise unites all the thematic areas into a genuine project design.

The sequence of the exercises in the Studio reflects the hierarchical weighting of these issues, which derive from the differences in their useful lives, while also revealing an approach to architectural questions that are separate from the program. The Studio can be seen as a critique of the focus of Modernism on the program, which it juxtaposes with an understanding of architecture that emphasizes a building’s useful life and status. The re-evaluation of the focus on program, in favor of useful life, is the consequence of questions of sustainability and resource management, which are always latent today.

As part of the design process, an architect needs to coordinate and integrate various subfields. Observing and grappling with a single theme, and combining this with a successive bringing together of themes leads, step by step, to the ability to relate several tasks and solve them at the same time. The traditional linear sequence of analysis and design are abandoned in this Studio, in favor of working in parallel. Thinking on several levels—and hence across many scales—is a central requirement of each exercise.
Since the early 1990’s, architectural discourse has been heavily influenced by digital technology and by concepts of mathematics. Architects such as Ben van Berkel, or Toyo Ito have borrowed such theoretical models for their own designs and philosophical positions. The rise of digital technology and its infiltration into architecture have led to a more complex formal and spatial language in the profession. In the early days of the digital era space had to be rationalized and were difficult to build. Today, with new technologies on the horizon we are able to re-think the generic approaches in architecture that are based on the modernist project of mass-production and shelf components.

Some architects have mastered the complexities and contractions of intricate spaces and morphologies but the majority of architects dealing with digital forms today lack an ability to formulate meaningful spaces. Many produce fancy shapes that work as envelopes for buildings, devoid of corresponding complexities in their interior. These buildings come across as stuffed turkeys following still Cartesian orders with no link or relationship to the architectural body and bypassing one of the fundamental questions in architecture—how the inside relates to the outside, or vice versa.

Topological surfaces on the other hand are highly intricate systems that reveal complex spatial qualities. As a branch of mathematics, topology is concerned mostly with properties of space that remain invariant under transformation and deformation. Unlike Cartesian geometry, topology is not defined by points in space and/or concerned with shape and size. It deals with properties such as connectivity and continuity, which are prerequisites for a holistic approach towards architecture.

This studio has two main objectives: It offers a hands-on investigation into topological systems and their potential to create a continuous space. It also seeks to tackle the issue of a coherent architectural spatial, and morphological, language that addresses not only exterior and interior, but also structure, organization, and circulation. The studio uses the fictitious program of an Institute of Topology on one of the campuses of the Universities in Hong Kong as a testing ground to experiment with these concepts. This research studio is based on technique and is complemented by the instructor’s expertise in digital topological modeling. Interested students should have a good understanding of the Rhino modeling environment and knowledge of Grasshopper is also beneficial.
Joyce Florence Chan
"...many architects wanted to design systems but, on the whole, were expected to design buildings." Gordon Pask: Architectural Relevance of Cybernetics

The transition from discrete object-based entities towards relational systems, by computation technology, has finally brought the advent of Cybernetics 2. Related concepts such as systems thinking and emergence establish truly global, interconnected virtual systems to the functional principles of most elements and operations.

If architecture is meant to represent and reflect the culture of its inhabitants we should be able to see the emergence of complex networks and diverse ecologies. These, in turn, would hold the promise of generous, indiscriminate opportunities and qualities as well as tangible places for an increasingly diverse, ubiquitous atomized society to meet, exchange and express themselves. Computational tools now enable us to optimize the performance of buildings and whole cities but little happens in terms of addressing the most pertinent area, the interface between a building and its context, i.e. between public and private.

Deleuze and Guattari borrowed the terms ‘rhizome’ 5 and ‘rhizomatic’ 6 from botany, to overcome the prevalent arborescent conception of knowledge that works with dualist categories and binary choices. A rhizome, in contrast, works as an open and non-hierarchical network. Development processes, land and property ownership and planning laws as well as conventions, norms and expectations, all constrain the elementary reality of our built environment.

Hong Kong’s urban fabric is characterized by nascent rhizomatic configurations that challenge the traditional urban figure-ground logic. Through local cross-pollination and transmutation processes, density and intense pressures translate into multiple datum and blurred boundaries between the inside and outside. Public and semi-public become part of a thick and oversaturated weave of podiums and public walkways. As exciting as these configurations seem, the fact is they merely constitute a series of loosely connected instances from predominantly junk space. They are highly commercialized and remain short of supplying a quality space to articulate the public living rooms that a world-class city would enjoy.

From an in-depth analysis of the current urban conditions in Hong Kong, their material potential and constraints and the related dynamic forces and flows, this studio explores and speculates where and how to introduce new types of interstitial structures that can add connectivity as well as new and diverse programs. These programs can ultimately transform the overall urban topology into a three-dimensional network system, radically undermining current hierarchies and exploring urbanism and architecture in a way akin to the hypertext of contemporary media.

2 Cybernetics is a transdisciplinary approach for exploring regulatory systems, their structures, constraints, and possibilities. Cybernetics is relevant to the study of systems, such as mechanical, physical, biological, cognitive, and social systems. Cybernetics is applicable when a system being analyzed is involved in a closed signaling loop; that is, where action by the system generates some change in its environment and that change is reflected in that system in some manner (feedback) that triggers a system change, originally refered to as a ‘circular causal’ relationship. Wikipedia.
3 In philosophy, systems theory, science, and art, emergence is conceived as a process whereby larger entities, patterns, and regularities arise through interactions among smaller or simpler entities that themselves do not exhibit such properties. Wikipedia.
4 A prominent example for the attempt to represent a ‘Post-Fordist’ network society in opposition to the elementary assemblage logic of Modernism is Patrik Schumacher with his many theoretical discussions of ‘Parametricism’, employing the systems theory of Niklas Luhmann. Interestingly, the work of ZHA is usually rather encapsulated and self-referential.
5 In botany and dendrology, a rhizome (from Ancient Greek: r_h_i_z_óō m_e_a_, ‘mass of roots’, from r_h_i_z_óō ̆ r_e_k_óō , ‘cause to strike root’) is a modified subterranean stem of a plant that is usually found underground, often sending out roots and shoots from its nodes. Wikipedia.
The people of the water in Hong Kong, also referred to as Boat People, Boat Dwellers or the Tanka were the indigenous dwellers, as well as expert fishermen, of the waters of Hong Kong. During the 1960s, there were nearly 136,000 water people in Hong Kong, with the highest concentration living amongst 3000 vessels of the floating village in Aberdeen—twice the number of those living on land. With their own language, their unique fishery and boat construction skills, as well as generationally inherited knowledge of the marine ecology, their way of life on water was a unique part of the living heritage of Hong Kong. From forming the majority of the population before colonization, to being relocated from floating villages to public housing, and more recently, contending with the governmental ban on industrial fishing in coastal waters, the history of the water people closely mirrors the critical history of Hong Kong. Without access to their traditional place of dwelling or livelihood, the water people are now an aging community living mostly in Aberdeen and in the southern district of Hong Kong.

This Studio investigates the cultural history and present affairs of the ‘Water People’ in Aberdeen, and within this context, explores the interrelationships between Hong Kong’s built urban environment, the social habits of seafood production and consumption, and the region’s changing marine ecology.

This research grounds and informs visual and spatial designs during the second phase of the Studio which looks at understanding the hidden interactions and histories between these elements. The Studio work leads to the production of exhibition materials, and a program and spatial design for a culture museum in Aberdeen, which is designed to house other activities such as a community center and a sustainable seafood restaurant.

The Studio works in collaboration with local communities and NGOs, aiming to bring about a greater awareness of the unique cultural history of the water people. Rather than concrete pavilions with clichéd images of boats and bronzed statues, the program aims at generating a heritage project for the greater community of Aberdeen that would involve a communal place of gathering, community activities, and sustained development for this historically important cultural community of Hong Kong. Working in consultation with experts from disciplines such as the natural and social sciences, the studio seeks to generate proposals that are socially, economically, and environmentally sustainable. Work is researched and designed based on concepts of sustainability as achievable through the interplay between the Natural, Social, Economic, and the Constructed: Natural Systems—Water Quality and Marine Ecology of Hong Kong Social Communities—Water People, Fishing Communities, and Aberdeen Residents Economic Operations—Fishing, Food, and Tourism Industries Constructed Forms—Urbanization, Industrialization, Reclamation.
The Sustainable Studio questions the role of sustainable design within the rapidly developing context of Myanmar. This rapid development poses numerous environmental, social and economic challenges, which impact and in return are impacted by the production of spaces. The role of architectural interventions within these contexts needs to be conceptualized within broader discussions of ecology, sustainability and sustainable development.

The Yangon Sustainable Design studio is a research-led design endeavor to understanding the specific urban and architectural challenges within the Yangon region. The Studio engages in these challenges through an adaptive reuse operative on three existing building typologies: a historic public building that houses various Ministries and NGOs in the building sector; a heritage building formerly the HQ Office for the Yangon Railways, now destined to be converted into a six star boutique hotel; and lastly the row houses ('slave' house), part of the colonial legacy of former Burma which have become homes for millions of local residents in the lower to mid-income stratum, and can be found everywhere in the city.

The multiple challenges posed in relation to each project call for a series of theoretical questions that prompt serious reflection on the role of architecture in a developing South Asian city. How can one re-design, add-on, or transform these three prevailing typologies into sustainable and livable places? How can a design scheme, aimed at the sustainable regeneration of these particular typologies, work at the multiple levels of creating a positive effect on the development of the city and its inhabitants? How can architects, academics, professionals, students, Yangon residents, and government institutions work in a collaborative way to overcome the challenges? How can we rethink the role of elements such as courtyards and existing facades within adaptive reuse strategies and what sort of a role can these key elements play within the sustainable development of the typology? Special emphasis is placed on the deployment of passive design techniques instead of active technologies of harnessing climatic elements in the given settings.

In order to enhance the ecological thinking capacity of the students this year’s studio utilizes an experimental pedagogical method, where the studio is designed and launched in the form of a game; Yangon Booster. Sanoff, H. (1979). Collaborative Design Processes. JAE, 33(1), 18-22. doi: 10.2307/1424459

The game will take the form of a bottom-up line of play where the players work from the most de-territorialized levels to form their own teams, activating unique lines of flight to develop strategies for revitalizing one of the building typologies presented. Educationally this will open up a more fluid learning experience that is fun and collaborative. This experimental pedagogical model will provide an example of a unique studio process that can cultivate the necessary ecological literacy within young architects in a more embodied manner. Yangon Booster is not a name that suggests an omnipotent overview or birds-eye approach, to the understanding of sustainability but rather a focus on horizontal maneuvers to understand the complex site of intervention. It boosts sites from within rather than above and is projective yet also deals explicitly with the present temporal framework. Such intervention strategies can help create multiple knowledge networks instigated by architects, while enhancing awareness among the local community, of the significance of sustainable design within the broader process of development.
In 1949, China had only 25 museums. Last year, 451 museums were built in China. The current five-year plan of the Central Government of China envisages a total of 3,500 museums built by 2015. The urban implications of the museum building boom in China can be found in the shift from the isolated phenomenon of individuated cultural buildings to design initiatives, which are coordinated and developed as ‘cultural districts’. This forms the brief for this Studio, which focuses on a site to be developed as a cultural district in Chengdu, Sichuan Province.

The design research methodology of the Studio focuses on generating and deploying discernible and legible patterns, towards a set of correlated architectural and urban systems, and the often disjunctive relation of the vast interior urbanism of cultural buildings, and their exterior civic territories. The studio confronts the recapitulation of the ornamental in contemporary architectural culture, through searching for unfamiliar affects of a radical expressive architecture. The study of complex, rule-based patterns reveals the increasingly close connection between culture, to what we still call nature.

The semester commences with two overlapping exercises—one being an analytical research exercise aimed at understanding existing exemplary cultural districts, their built institutions and civic spaces and the other which introduces the learning of design tools towards projective design applications, and a second exercise introducing the learning of design tools towards projective design applications. Prior to midterm, students teams take on a first design project, Systemic Masterplanning, followed in the second half of the semester, by a more detailed comprehensive design of one single cultural institution, and its urban field.

Digital Workshops: Mohamad Ghamloush, Marshall Ma Structural Consultants: Ben Luk (Arup Hong Kong) Curatorial Consultants: Aric Chen (M+ Museum)
Architecture within current Chinese society, in contemporary cities is facing a dramatic spatial change. Architectural design is often squeezed in-between outdated institutional methods and stereotypes, and over-simplified urban planning codes. The spirit of 'making' and 'mass production' has stimulated an unprecedented wave of urbanization in this region. This pan-urbanism seems to be able to swallow up all existing matter and systems within or outside the original urban-rural structure that has developed slowly through the history of agriculture and trade in the region. How can architects build design and cooperative strategies to resist this onslaught and erasure?

In this Studio students are introduced to the strategic urbanism. 'Implantation' is used in an architectural experiment within a functional post-industrial space (relics). Each student discovers and studies an example of 'spatial implantation' out of his/her surroundings and will implement the known spatial configuration in the unknown context. The student work in teams and each team presents their urban study work, expressing a design position to uncover the hidden logic behind the post-industrial site. Each student finally chooses to study and design specific buildings/artefacts within that context based on the previous two-phase study.

The Studio inspires students to discover the process of arch-scenario implantation with a view to designing and constructing new proxemics between new intervened tectonics, and the pre-existing site and space. These mediate between new and old, presence and the memory, and between space and the user’s body. This interaction between time-space and human body becomes an actual component of what architects can build, in the Pan-urban mise en scène.

Guest Critic: He Jianxiang (O- office Architects)
Drawing upon initiatives laid out by the Hong Kong Housing Authority and working with members of Arup and the Green Building Council, this studio sought out new and innovative ways to develop public housing for 'singletons'. Pushing A+A works to their limits and exploring ideas of alteration that are latent both in architectural discourse and emerging Hong Kong development trends, the projects deployed pre-fabricated, light-weight, steel structures atop existing housing blocks.

Each team looked at designing spaces that would pull the existing context of the estate inward, and activate the shared space of the housing block in vivid and lively ways, giving the estate and each block a new identity. Designed for specific and precise locations, minimizing custom construction and maximizing standard construction, these void-like assemblies become the key connections between the existing and the new, and public and private. Discussed as a form of ‘centripetal’ design, teams deployed involution-like formal strategies to cultivate indoor-outdoor areas for anything from galleries and extreme sports, to floral cascades, natural themes or mural-laden frescoes. These ‘alterations’ were meant to literally nip, tuck and alter the existing physical surroundings as much as they offered a cultural setting and identity.

The result was five distinctive projects that used the realities of public housing rigorously, while speculating wildly on new modes of construction and use. Collectively, the projects represent an exercise in speculative realism where they touch at once upon the cultural, economic and constructive realities of public housing for the younger generation, while also speculating on how these estates might change in identity and scope. The projects are concerned with being attractive and appreciating the literal value of the existing estate, while also providing a platform and livelihood to improve life for existing and new residents.
Taking the position that the best modern human invention is the urban center, and the fact that 79% of the world population will live in cities by 2050, we must, as architects, re-imagine approaches to the development of these cities, as we envision urban and architecture projects.

Current debates about future cities center around their verticality. Are the vertical structures really engaging the city? Do they promote human interaction or flexible growth? Do they stimulate the evolution of the future city?

Hong Kong’s position in the discussion around future cities provides a unique perspective because of its conditions today. Hong Kong is primarily vertical and dense. It has high land value, a lack of space, and foregrounds many issues that future cities will face.

Hybrid horizontal structures are often proposed as solutions for future cities. Ironically, all built projects of this nature are not located in dense urban environments, but rather developed as self-sustaining units. How can aspects of these ideas be inserted into an existing dense urban environment? How can we intensify land use for a better sustainable future? How do we maintain the urban pulse as new infrastructures are inserted to it?

The goal of this Studio is to find ways of maintaining the pulse or energy of the city while stimulating its future development. This is done through confronting real site conditions with precise interventions. The Studio explores structures that combine vertical and horizontal connections, and private activities with the public realm, through engaging the urban fabric and allowing flexibility for urban surprises to happen.
Sean Shun Lam
With its origins embedded in the methods, techniques, sites, and crafts of mnemonic praxis, architecture is a form of material communication and cultural identity. Urbanism and architecture as intellectual capital are essentially an archive, a form of social and institutional memory. Since the industrial revolution, qualities of universal values applicable to all have come to dominate. The consequent standardization of construction techniques have today generated a uniformity to the extent that the context and conditions that previously allowed for significant differences among societies have begun to vanish.

At times the urban transformation occurring in China reads as a voluntary erasure, an unintentional rewriting of history across the country, as entire populations move into modern structures. Dissolving, dissipating, and dispelling cultural legacies, urban renewal is often a form of complete renewal: a sociological, political, and economic transformation of all values. It is within this context that architects must examine their own motives and inadvertent contributions toward analogous programs of erasure.

The studio utilizes the creation of a device to comprehend what stimuli are possible to experience, by examining the physiological capacity for perception in the realm of senses: sight, hearing, taste, smell, touch, temperature, kinesthetics, and balance. Serving as a catalyst for producing a culture of creativity, this device leads to the design of an atelier, accelerator, or incubator for work. The final project situates the design in terms of the ‘Value Factory,’ a former glass factory in Shenzhen repurposed for culture after 26 years of production. Defined by the less tangible elements of the site found within the humanitarian, creative, psychological, and intellectual possibilities of a work of architecture, the juxtaposition between the device and the spaces for interaction combine with the context, to provoke innovative alternatives for residing in the monotonous metropolis.

Guest Critic: Donn Holohan
Structure-ing is a methodology that has a critical role in the creation of space and architecture. This Studio investigates and challenges the juxtaposition of structure in its relation to space. It investigates how structure can be efficient while fulfilling the needs of a contemporary space and explores how structure can become a driver for design and be speculated and developed into a design methodology.

Structure-ing is a method that takes space composition as a starting point within the design process. On the one hand it facilitates the understanding of structure in space and on the other it promotes the functions of the created space. Since Modernism, methods of space-making have benefitted from the constraints afforded by structures and tectonics. The methodology of structure-ing combines the notions of structure, space making and design. Only by thinking in the structure-ing way, can the design process use its advantage. Five important approaches of accessing are established in the studio to discuss ideas of structure-ing: Structure in space composition, Structure as element, Structure in meaning, Structure as object, Structure as itself. The design subject is an art school.

Teaching Assistants: Zhang Shuang (The University of Hong Kong), Zhu Haohao (Architect), Han Man (The Chinese University of Hong Kong), Kong Dezhong (Southeast University)

Guest Juries: Dong Yugan (Peking University, Architect), Zhu Guangyi (Southeast University)
Rem Koolhaas is moving to the countryside. The heroic defendant of the Metropolis, this paragon of Modernism, is perhaps warning us that the city no longer holds a challenge for architects. Yet cities continue to pop up like mushrooms all over the planet, cities that accommodate nothing, cities that are left to rot, cities that are only the hope of those who commission them; not of those that are to live in them. These cities are also known as ghost cities. Urban matter has become a commodity that can be invested in, like any other product. The new fast-growing economies of the Gulf region, South East Asia, India, China, and Africa are presenting us with the challenge of the century; how to develop land without urbanization? What new models can we invent to replace the shopping mall model of the city, invented in the USA in the 1950’s by a European (Victor Gruen)? Are Garden cities still a viable model of living, given that they rely on fossil energy to be accessed? Are utopias and ideal cities still a valid debate to concern societies and communities? How can we avoid the misuse of ecology resulting in the production of eco-cities? What is the role of public space in a society that is more and more inclined toward the individual and private investments? Is the East enamored with the past and the celebration of traditional ideas enveloped in contemporary forms?

The studio will scrutinize, analyze and suggest how architects can contribute to the current debates on the city and rural territories. It will investigate questions that architects need to address urgently, regarding the over population of cities; rapid urbanization; depopulation of rural areas and dying villages; pollution and clean energy; and agriculture, food and water deficits. These issues can have a devastating impact on rural areas. Can we change the way we think, read, explore and design large pieces of territories in such fragile economies? How will rural villages and their populations survive the supremacy of cities? What will the future of rural territories be? Is there room for the invention of new typologies? Can we learn from the devastating 2011 Tohoku tsunami, the Fukushima nuclear disaster, and the responses to them by architects, to relook at rural conditions.

‘Songyang back to rurality is a multiple (involving various universities) joint studio. Songyang County is located in the mountain area of southern Zhejiang province. As part of the Jiangnan—the cultural and economic centre of traditional China, Songyang was influenced by Confucianism and had advanced commodity economy in history. Because of the location, Songyang has not been much affected by the urbanization process and thus owns lots of well-protected traditional villages. There are 50 National Traditional Villages in Songyang. In recent years, the government in Songyang has attached great importance to village heritage conservation. However, during the rapid urbanization process in today’s China, the traditional villages in Songyang are still facing the challenges of being deserted or demolished.’—extract from the joint programme

The main axis of this Studio’s research is to balance ideas of conservation with the development of these traditional villages. How can architects address the 21st century problem of what to do after and beyond the city?
Hardy Cheuk Yiu Ho and Lap Lin
Serial Systems: Innovations on Coastal Architecture and Urbanism

This Studio focuses on computational design approaches applied to questions that relate to coastal urbanisation, in a sensitive local ecological context. The site for this studio was Pulau Ubin, the second largest island within the territory of Singapore and located to its northeast, within the tidal Johor Strait between Singapore and Malaysia. The brief for the Studio: a coastal, tropical resort hotel. Within a context demanding a mindfulness of the integration of urban culture and ideas of ‘nature’, the design agenda of this studio works towards a paradigm in which the duality of the categories of the artificial and natural are productively subverted through new associations. The agenda of the Serial Systems Studio is addressed through the development of associative design tools and methods with which students challenge the serially repetitive programmatic and spatial organization of a standardized architectural typology. The methodological toolbox and its discursive arena, challenge the legacy of standardized and repetitive production. The aim is to find a new semiological value in the ongoing revolution of digital-industrial production, guided by the deep, algorithmic structure of natural processes and phenomena. As an alternative to Fordist standardization, design exercises and projects in this studio pursue legible variations of architectural typologies, and the correlation of systems of massing, circulation, ground and landscape, coastal defenses, and others. The studio researches singularities within multiplicities, aiming to articulate the specific and unique over the general and repeatable.

This MArch Studio was structured in collaboration with Professor Jeffrey Huang’s Algorithmic Urbanism Lab at Singapore University of Technology and Design (SUTD), Jumeira Group hoteliers, based in Singapore, and Arup Sustainability Hong Kong.
The objective of this Studio is to revisit structure as the main methodological design tool in architecture, and to explore the spatial potentials that lie within the relations of structure and program.

Architectural space and structure are symbiotic within a building. However, lying primarily within the domain of engineers and engineering, structure has lost its relevance as an imminent design tool for architects. In the contemporary production of architecture, structural models merely re-solve the shape of architecture. This Studio revisits the spatial and design potential of structure by making it a driver of concept and space to result in spatial opportunities. It investigates structural transfer, to challenge the high-rise typology and its predominant podium-tower configuration.

The Transfer Studio is a single term research and design project. It looks in detail at a new single storey office building in Hong Kong, located at the corner of Queen's Road East and Wan Chai Gap Road, and built over an existing heritage site. Due to the heritage status of the existing building, new structures are not allowed to touch the existing building, however full air rights may be granted.

The architectural program is framed in terms of two structurally opposing conditions: A generic mass program (office), and a specific site context that cannot be invaded with structure. The proposed project will be a singular high-rise structure of 100m with the purpose of exploring the structural transfer between the existing building and the proposed office program.
Concrete

This Studio is a material laboratory with concrete as its subject. The concrete structure as a spatial and formal system has been long explored in architecture. Reinforced concrete (RC) technology has been, and is, widely used in the region of Asia, including Hong Kong. In most cases, however, due to historic reasons, we often see a repetitive production of the basic post-and-beam frame, with the tremendous architectural potential of RC remaining untouched. A key obstacle in the way of a fuller appreciation of concrete by architects is the priority given to drawing. Concrete appears rather abstract in typical architectural drawings and needs to be physically studied and handled, to be understood.

In this Studio, we set aside drawing and instead pour concrete to make large-scale models, and get intimate with this most commonly used material in Hong Kong today. By engaging with a physical making process as a design methodology, the Studio approaches architecture as craft.

The Studio program is a 4-story building for a 24-hour cafe with a one-table restaurant that only opens for dinner and living quarters for the owner. The site is 160 Third Street lot, Sai Ying Pun, Hong Kong.
A constant interplay of reason and emotion means that the built object becomes a living organism that evolves over time. No longer conceived as Meccano—the product of adding simple, autonomous elements—the built object is a modeled organ, extracted directly from amorphous matter, which the architect must learn to value. Architects need to listen to the social and economic demands inherent in each project while gaining a personal satisfaction in devising and building a project that works, solves a problem or does away with a difficulty. Good architecture enhances what came before it, enabling social progress and improving quality of life. Therein lie the true joys of creating, and the delight of experimenting with, living with, and using architecture.

The Studio project focuses on the area of Lijiang, located in the northwest part of Yunnan Province. Lijiang consists of an old and a new town. Most visitors traveling to Lijiang spend their time touring the vast spider-web of alleyways and shops in the old town, listed as a UNESCO World Heritage Site in 1998. The ancient Lijiang has no city walls, a peculiar feature, different from most towns dating to China's dynastic period. The Yuquan River’s three main streams and numerous branching canals crisscross the town in every direction. This affords a calm and peaceful scene, expressed in the Chinese saying about Lijiang that 'every house is surrounded by rivers and drooping poplars'. The graceful combination of old-style architecture and the arching crosswalks with gently flowing water have contributed to Lijiang’s reputation as the ‘Suzhou of the’ and ‘Oriental Venice’. In addition to its historical and cultural attractions, the natural beauty of the area is hard to beat. Jade Dragon Snow Mountain, the site of the southernmost glacier in the Northern Hemisphere, is just a short ride from the city. A lift takes tourists almost to the top of the mountain to see the glacier up close and catch a breathtaking panoramic view of the entire valley.

The project location consists of three existing structures, on the lakeside of lake Wenbi, which also houses the ‘Lijiang Ancient Town Lakefront International Golf Club’. The objective of the project is to regenerate the area by reconstructing and designing existing structures and merging them into an integral whole. The cultural context and history of the area as well as a harmony with the natural surroundings are important aspects that are taken into consideration during all stages of the project process.

The design Studio aims to introduce alternative sustainable design strategies to conventional architectural design and city planning practices. The design research methodology expands on existing analysis and design techniques in architecture by introducing knowledge from fields such as landscape, geography, sociology and culture. The agenda is to create an architecture that complies with the natural, social, economic, and constructed context, that is in harmony with the existing landscape and culture, and that emerges from reason and emotion.
The Cross-Cultural Modes of Design (CCMD) method is a research-based architectural and urban design approach developed at the University of California, Berkeley which builds upon Berkeley’s legacy of cultural sensibility and political awareness. The globalization of architectural and planning practices at the end of the 20th century has created opportunities for practitioners to design elsewhere but these new opportunities have brought new challenges associated with designing from a distance and without full knowledge of the peoples, cultures, and clients for whom one is designing. CCMD advocates a strategy that is based on understanding the cultural context of a host country by respecting its indigenous settings, climate, local materials, building and construction traditions, and urban rituals while simultaneously allowing the foreign architect or the client, technically guests, an opportunity to not shy away from their own professional or cultural identity.

The Studio deals with two projects, both architectural and within a dense urban context. The first is a competition for a multi-purpose function in the historic core of Lisbon, Portugal. This will allow us to tackle the idea of designing elsewhere and for someone else. The second project will be a Consulate building in a major Chinese city of a selected guest country. Options will include one country from each of the Middle East, Africa or Latin America in which China has major assets. This is to ensure an encounter between the two cultures requiring both an articulated position and a commensurate resolution, while allowing us to examine the idea of elsewhere in China.
Nihonbashi Muromachi District is one of the most historic and culturally condensed areas of Tokyo. During the Edo Period, the district was a commercial center for 300 years; to its west was the Mint Bureau of Edo, the later Japan Bank, and on its east a fish market that was the largest in Japan till the 1923 Great Kanto Earthquake. On the west of Chuo-dori avenue is a series of noted Western buildings such as The Japan Bank by Kingo Tatsuno, Mitsui Main Building by Trowbridge & Livingston, Mitsukoshi Department Store by Tamisuke Yokokawa and Mitsui New Building by Cesar Pelli. On the east of this street, was once a fish market with canals connected to the Tokyo bay. This area, including Fukutoku shrine, retains its old Eastern memory and is still divided into a small lots.

The studio looks to develop a regeneration scheme for this area by integrating different contexts. Students are required to integrate four city-blocks and recreate six adjacent streets. The studio investigates the streetscape in Modernism; the theory and methodology behind diversity, rhythm, and the form of the streetscape.
On Leisure

"Man is not a farmer, or a professor, or an engineer, but he is all. Man is priest, and scholar, and statesman, and producer, and soldier. In the divided or social state, these functions are parceled out to individuals... The state of society is one in which the members have suffered amputation from the trunk, and strut about so many walking monsters, a good finger, a neck, a stomach, an elbow, but never a man."

The American Scholar, Ralph Waldo Emerson, 1837

This studio is dedicated to the architecture of non-work. Premises

Leisure = Identity

The Latin word for leisure—Otium—signifies a devotion to intellectual enlightenment through the means of philosophy, poetry and music. In contrast, the word for occupation is Negotium—the negation of Otium. Similarly, the Merriam-Webster dictionary defines leisure as 'time free from work or duty,' demonstrating again, a basic inversion in the binomial leisure/work. For the Romans, work was non-leisure; in contemporary English, leisure is non-work. The most interesting aspect of the definition is freedom, freedom to choose what we like and be who we want. While work-space is the space in which we are forced to identify ourselves in a pre-set structure; in leisure our individualism is free to be expressed.

Leisure as: an identity statement.

"We work hard, play hard. Keep partyin' like it's your job". David Guetta

In Hong Kong, work and leisure are experienced in equally extreme ways. It is always hard to define what is so extreme about Hong Kong: Extreme density, extreme promiscuity, extreme speed, extreme modernity, extreme tradition, extreme economy and extreme fun. The city encompasses all kind of extremes. Phenomenon that remain undetected in many global cites are easy to explore in Hong Kong because of the city's extremism. In the extremely controlled and regulated environment of Hong Kong, leisure seems to be an ultimate good for the city's inhabitants. Like anywhere else in the world leisure time in Hong Kong is shrinking under the pressure of an increasingly competitive production time. It is becoming harder to define what leisure really is today. A leisure resistance can start from a moment of recognition: studying its physical space and correspondent activities.

The studio will be conducted in three steps:

1. Research, The class will be divided into groups of threes, and assigned a demographic of focus. Through personal experiences, and the collection of data each group will narrow its scope down to a single leisure activity representing its demographic, to be studied over the next phases.

2. Documentation, The groups will observe the architectural mechanisms of their respective activities, and detail their workings in diagrams, and finally A0 axonomic drawings (per graphical guidelines set up by the studio staff). The drawings, as well as resources collected from the research process will be the subjects of the Interim Review.

3. Design, The activities of focus will undergo further distillation through the final design exercise, where the students will reconstruct their respective leisure program onto a common site in Kennedy Town. Depending on the needs of each activity, functional mix and density will vary—the first step of the process therefore will be the program definition.
How can Hong Kong's housing development escape its unrelenting uniformity and denial of diversity? How can the current strict planning and building regulations be bypassed? How can more value be added by creative design? How can a radical change in Hong Kong be realized through innovative and attractive housing towers?

The housing market in Hong Kong is dominated by the standard norm of monotonous vertical extrusions with the most efficient and most profitable floor plan. Strict planning laws have resulted in housing of minimal quality. While the necessary quantity of houses are provided, there is much potential to provide better quality housing. In contrast to other global cities, with a growing middle class, the designs in housing in Hong Kong are repetitive, lacking variation in the size of units, in their outdoor space, in diverse typologies and ecology, as well as in their architectural excitement.

A number of qualities that could be inserted into housing stock to address these shortcomings including higher ceilings, better views, more diversity, more outdoor spaces, more connections and collective spaces, more natural cooling, greenery, and greater water maintenance. These elements would all open up the tower, making it more porous. The question is, how? How can we add more quality—or in other words—value by creative design? And which design parameters will lead to housing towers beyond the current extrusion model?

This studio reviews the current building regulations of Hong Kong and looks at proposing new indicators to achieve a proper balance between population density and the quality of living. Building monotonous extrusions of small and efficient floor plans may address the issue of Hong Kong's land scarcity and enable the city to remain dense, compact and therefore functional. Yet this route of urban development has a negative effect on living quality. This studio explores several concepts for housing towers that go beyond the current extrusion model. It tests current housing regulations in Hong Kong and explores new indicators with which the quality of the city's housing can be improved. Adding new qualities can lead to more open space, and innovative towers that go beyond the principles of the current standard extrusion model.
Elective courses include a spectrum of topics across different disciplinary categories. They are designed and organized to form a counterpart to the core and design studio curricula. The courses are open to students in the M.Arch program and to Year 4 BAAS students. Electives have smaller class sizes than core courses, and are designed to engage students in dynamic group discussions and collaboration, in ways that larger lecture course formats cannot. These courses allow teachers to formulate critical inquiry in areas of their own expertise and to link their own research more closely with their teaching in productive ways. Students may choose courses from categories including history and theory, urbanism and habitation, technology and sustainability, digital media and design computation, and practice and management. Some elective seminars give students an opportunity to read more deeply into specific areas of architectural history or theory, while others are design oriented, allowing students to investigate experimental techniques in fabrication or digital design. Courses in building systems, structural engineering, real estate finance, contract management and building codes prepare students for the challenges of professional practice. While course categories provide a framework for the program, individual courses can change from year to year, allowing flexibility for the overall curriculum to adapt to changes within the architecture and urbanism disciplines.
2056 BUILDING TECHNOLOGY I

Olivier Ottevaere

Building Principles

This course addresses the elemental aspects of building and the fundamental principles of structure. Students are presented with building structures in masonry, timber, concrete, steel, glass and composite, and are guided through examining the limitations and constructional possibilities of these materials. The course seeks a broad-based understanding of how material and constructional choices are determined by their physical site, program, culture, era and environment. The historical culture of building technology is also presented in the course and attention is given to how material, structural, construction and detail decisions can influence the overall architectural project.

The course demonstrates the importance of well-articulated geometries and proper means of measurements in drawing and modeling, showing how these are essential and integral parts of construction methods and processes. The course material is presented through a series of material-specific lectures and through analyses of relevant case studies. Students choose a seminal house from a given list of built precedents. They study this by architectural means, throughout the semester: The students iteratively develop an A1 drawing that dissects and presents the key construction, material and structural principles of the house.

They explore drawing methods, such as exploded and sectional axonometric drawings, that best synthesize and dissect the key components of each house and the respective hierarchical relationships of these to structure and materials.

The drawings and drawing methodology are supported by the writing of a short research essay that describes the precedent from a construction point of view, expanding on its theoretical and historical significance.

Fig 1: Yuk Chun Jon Chan: Jacobs First House by Frank Lloyd Wright, Madison, Wisconsin, USA, 1936
Fig 2: Siu Yuk Chuc Gwathmey Residence by Charles Gwathmey, Long Island, New York, USA, 1965-1967

3058 ARCHITECTURAL HISTORY AND THEORY II

Cole Roskam

Global Perspectives I

This course provides an introduction to key ideas in the study of urbanism and architectural history and theory. Students examine the unique aesthetic, cultural, and historical issues that frame the study and practice of architecture, using examples from Europe, the Middle East, North and South America, and Asia from 500 BCE to the early twentieth century.

Each lecture addresses a different disciplinary topic central to the study of architectural design, history and theory, in relation to several key works of architecture and urbanism. By the end of the semester, students will have been introduced to a variety of methods used to analyze and interpret buildings in multiple cultural, spatial and temporal contexts. Students are required to complete a final paper on an architectural topic of their own choosing, where they are assessed on their understanding of key buildings, sites, representations, and the major disciplinary themes that link them together. Students also complete a collaborative research project, in both Hong Kong and Shanghai. Inspired by artist Genpei Akasegawa's study of 'Hyperart,' and 'Thomassons,' students are asked to locate, map, and analyze, in both cities, urban objects and structures that have been rendered obsolete by physical change, yet remain part of the urban landscape.

Fig 1: Karen Hiu Ki Lam
Fig 2: Flora Yui Wa Wong
**Building Structures**

This course introduces the concepts and issues of building structure systems, and their influence and impact on the process of architectural design. The structural design and planning process, the action of horizontal-span spatial form resisting structures, and medium to tall vertical structures are discussed, explored and analyzed to provide students with an appreciation and understanding of the behavior of both. The course also covers general aspects of site investigation, shallow/deep foundations and retaining structures.

The relationships between load carrying mechanisms and forms are explored in the course and case studies of significant structures of these types are discussed and analyzed. Relevant case studies are also used to contextualize discussions on materials and processes, as well as basic structural aspects of site investigation, foundations and retaining structures.

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**Animate Systems**

This course examines the possibilities of representation in the virtual realm, by the means of a structured and rigorous testing of models and techniques. Through a series of exercises, presentations, and discussions we investigate the evolving relationship between architecture and its means of representation, as well as the broader issues of technology, information, and culture. While the course explores the impact of computing technology on the representation of architecture, it also aims to develop a firm understanding of some of the software required to make that impact.

The course focuses on visual communications—it teaches students how to communicate effectively in academic and professional settings, without having to rely on text and the use of words. Students work to construct intricate spatial models utilizing digital processes. They learn to comprehend the technical devices needed to generate advanced architectural geometries; to create intricate animated films; and to categorize and critique existing technological processes. Students develop their ability to generate unique and innovative architectural solutions, and to propose new ways of conceptualizing the use of animation as a method to describe an architectural work.
Building Integration examines the architecture of integrated building systems. This course introduces methods of integration and procedures for analyzing building systems, in relation to specific environmental considerations, architectural design, construction, and building life-cycle operations. Students study exemplary buildings as case studies to understand how they work as integral buildings, what went into their consideration, and what they add to the accumulated knowledge of contemporary architectural practice. Emphasis is placed on understanding how successful integration brings the various building components together in a sympathetic way—reinforcing the synergy of the whole without sacrificing the integrity of the individual components.

Students will build their ability to adapt and apply knowledge about building integration to various hybrid construction conditions; skills that will allow them to tackle novel situations and ill-defined problems as their careers progress. The course fosters an understanding of international trends towards environmentally responsive building practices, and lays the ground for the critical awareness needed to apply building integration knowledge to improve the built environment.

Workshops, site visits, and direct engagement with local expert practitioners form an essential part of this course. Students will prepare analytical drawings and a comprehensive technical report within their design studio projects, to explore methods of building integration through an appropriate selection, configuration, and combination of architectural technologies.

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5302 COMPUTER GRAPHICS IN ARCHITECTURE

Christian Lange

This research seminar examines the concept of parametric systems and their applications, in, and implications for, architecture. Students are introduced through a series of lectures and guided design exercises, to the theoretical background and logic of parametric systems, and their generation in the digital environment.

This year’s seminar focused on structural components. Components are usually mass-produced elements that can be assembled to make bigger structures. In recent years 3D printing has become more feasible for use in making actual building material. Though it still might take some time until buildings themselves are 3D printed, this technology has made its way into the profession on the component level. The seminar researches how 3D printing technology can help innovate within structural systems.

Existing structural precedents of specific architectural typologies are examined to open up a critical dialogue between physical constraints and the digital realm. Different design techniques are studied and deployed to generate several parametrically driven prototypes with the capacity to form innovative architectural structures.

Fig 1: Man Tak Tan, Jason Yeung

5305 COMPUTER-AIDED ARCHITECTURAL DESIGN (CAAD) METHODS

Jason Carlow

Making Connections

This seminar/workshop focuses on the development of new types of structural connections and joinery, through the exploration of digital design techniques and actual materials. Students are asked to engage in a non-linear process that navigates between research, manufacture and design to investigate various technologies; traditional and contemporary. Two-dimensional drafting and 3D computer modeling programs are utilized to develop and build full-scale components, in conjunction with the analog and digital equipment in the Department of Architecture fabrication labs. Students use digital tools intensively and produce work that fulfills the various technical and conceptual requirements of the assignments. Participants are not required to use one single software platform or another, but are encouraged to work across platforms to utilize specialized tools and explore complex techniques. The course requires students to create an abstract surface with discrete structural elements, at the scale of a pavilion. Specific nodal connections from the pavilion are chosen for study and for full-scale development in CNC milled and laminated plywood. The final outcome is a digitally adaptable structural system, through which customized components can be produced through automated drawing and fabrication processes.

Teaching Assistants: Jason Dembski, Victor Leung

Fig 1: Siu Cheung Ng
Fig 2: Lok Yin Chan
Students focus on the economic, social and environmental aspects of sustainability in this course, which teaches and discusses integrated sustainable design principles for buildings and urban regions. The different aspects of sustainability are elaborated in detail and discussed in case studies of architecture and urban planning, taken from both Hong Kong and overseas. Cases relating to the unique situation of high-rise occupations and the super-high density in Hong Kong, constitute the core content of the course. The teaching is complemented with site visits. Hong Kong government-led studies on extensive underground development in the territory are discussed, with particular attention to the integrated sustainable context of transportation benefits; the support of over-ground developments, and the consolidation and optimization of adjacent environmental situations, land use and greening.

Students in Site of Erasure create short films specifically to persuade an audience of a precise architectural position. Through a series of lectures, discussions, presentations, and filmic compositing exercises, the course investigates the relationship between architecture and film, as well as broader issues that arise when information and socio-political concerns intertwine.

Following research pioneered by C.E. Shannon in A Mathematical Theory of Communication, Charles and Ray Eames created the film A Communications Primer in 1953 to examine the complications of transmitting and receiving information without allowing ‘noise’ to distort the message. The Eames film purported to introduce architects to the idea of information theory and establish film as one of the most appropriate means to organize ideas. Site of Erasure compares strategies developed by the Eameses in addition to other architects, artists, scientists, and politicians during the last century to communicate and persuade.

A larger body of precedents is discussed through case studies, in direct relationship to the films created for the class. A process of abstraction and critical filtering is employed to help clarify the information content, culminating with a final visual project that reveals an idea by combining still images, text, audio, and film to function together as a cohesive didactic device. Techniques investigated present the greatest amount of information in the most abbreviated format, compressing the data to derive a seamless transmission of the message from the author of the project to the intended audience. Questions of visual coherency and clarity are examined by comparing various theories on how to utilize film as a tool of design and discourse.

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5311 DIGITAL MEDIA & METHODS

Eric Schuldenfrei

Digital Media & Methods provides students with a comprehensive introduction to digital applications. The course focuses on the use of relevant technologies in design, analysis, fabrication, and documentation to create complex forms, geometric rationalization, and procedural design techniques through controlled modelling. The class brings students with basic digital applications skills, quickly up to speed in the use of architectural software with essential tools, methods, and processes.

6130 BUILDING INFORMATION MODELING IN ARCHITECTURAL PRACTICE

Yan Gao

The development of information modeling has changed contemporary architectural practice profoundly, from the development of design concepts to project management and construction. This course teaches students how to create, produce, manage and communicate design information effectively and efficiently in the context of architectural practice. The information modeling platform for the course is Digital Project, which is based on Catia; one of the most sophisticated digital software programs available in the architectural industry. The objective of the course is to equip students with the knowledge and skills to apply information modeling (from a fundamental to an advanced level) to architectural design, for synthetic production information and construction documentation. Emphasis is placed on the underlying thinking and systematic process during the various activities, e.g. software demonstrations, case studies, technical workshops, hands-on exercises and design charrette. Students are encouraged to use these tools in their own ways, relating to their individual design challenges, after following the standard demonstrations. At the end of the course, students are expected to use Digital Project to deliver a small assembly of timber architecture in buildable digital formats.

The objectives of the course are to enable students to: Be aware of the up-to-date technical developments of BIM tools, theories, significance and applications; Understand the history, theories and methods behind the BIM applications, in the context of architectural practice; Be able to apply Digital Project to create, edit and extract building information.

Fig 1: Humphrey Keung Kai Teng, Hannah Tong Pui Heng, and Fung Sin Yu
7120 THE GENEALOGY OF CONTEMPORARY PARADIGMS

Tom Verebes

This elective seminar maps the historical and theoretical background, and a possible future, for contemporary design discourses, cultures and concepts that are associated with the methodologies of prevalent design and production technologies today. Confronting the imminent intellectual challenges facing this generation of architects, the fundamental goal of this course is to discover collectively, the theoretical, cultural and social ramifications of current computationally driven practices. Through a survey of paradigms, their historical lineages, trajectories and seminal shifts, this seminar explores new and emerging theoretical knowledge emanating from critical and social theory, philosophy, the nascent arena of computational theory, mathematics, biology and the natural sciences. The primary references for this seminar are a series of historical and contemporary texts, with links to spatial, material, architectural and urban examples of theoretical paradigms. Architecture persists to be a pre-eminent intellectual field in which exceptionally projective intellectual formulations are often posited speculatively. In this highly mobile academic and professional context, this seminar aims to (re)-theorise the contemporary condition of architectural theory as a multidisciplinary practice, emphasizing cultural and technological innovations as triggers with which to critique past preconceptions, and present habits. Complementing design approaches in the contemporary design studio, this seminar hones students’ expertise in constructing a robust theoretical argument for a design project. This is achieved through an engagement with a historical discursive context from which to argue for a project’s contemporary and future relevance.

As the theoretical basis for this seminar, students are required to read, analyse, evaluate and present a variety of texts, including excerpts from books and stand-alone articles and essays. They are expected to support their presentations with graphic analysis, descriptions, diagrams, drawings, photos and other visuals. Students form teams to deliver oral and visual presentations of the various texts in each weekly session. These presentations offer a synthesis of a coherent, well-articulated thesis for each text, in a weekly debate on the discourse of the week’s readings. Aside from the student’s engagement in presentations and debates on textual references, the main coursework is targeted to the writing of short descriptive texts in the form of an expanded glossary, with the making of a book as the collaborative outcome of the seminar.

7122 TOPICS IN ARCHITECTURAL HISTORY & THEORY

Cole Roskam

Hong Kong, Uncertainty

Ongoing attempts to brand Hong Kong as “Asia’s World City” and Asia’s “safest” city continue amidst growing political unrest in the city. More generally, these labels belie a history marked by extraordinary instability, anxiety, contingency, and panic. This course examines the origins and impact of these forces, inscribed within the city’s built form over the last 160 years. Hong Kong’s underlying precariousness—as an urban apotheosis of late capitalism, as contested geopolitical wrinkle, colonial and post-colonial construct or topologically tenuous space—engenders numerous tensions. These are examined in this course as both limiting and productive influences on cultural, political, and social behavior but more specifically, on the nature of architectural expression, practice, and discourse within the city.

A range of key historical influences on Hong Kong’s physical development will be discussed, including the city’s cosmopolitanism; transnational flows of goods, money, and people; the impact of both colonial and post-colonial governing systems; contagion and disease; and climate. Students will be expected to react and build on these themes in relationship to design, and will be asked to complete a research project of their own choosing.
This elective seminar course speculates on the ramifications of computationally-driven design and production technologies for contemporary urbanism, at its unprecedented vast scale. Through presentations of readings, and graphic and textual coursework, the seminar examines the paradigm shifts, emerging from the consolidated regimes of standardization and mechanization in the twentieth century, that developed towards non-standard, custom fabrication methods in cities in the twenty-first century, and the potential these shifts hold.

Two important historical paradigms to emerge from the Industrial Revolution were Taylorism, or the scientific management of discrete component parts of production, and Fordism, exemplified by the assembly line model of repetitive production. Both models contributed immeasurably to standardization and mechanization in cities. Just over a century ago, the German Werkbund introduced the manufacture of repeatable components of products through mass production made for mass consumption. One of the effects of mass production and standardization was that the industrial city began to take on repetitive qualities, both within individual cities, and amongst them, as they began increasingly to share characteristics. Modernism was propelled by the mass production of architecture, which in turn perpetuated a generic approach to city formation and expansion. It is now evident how twentieth century mass production failed to achieve sufficient variation and differentiation to adequately express the world’s diversity and heterogeneity. At the core of the ambition of so-called non-standard design, lies a critique of the ubiquity, universality, and monotomy of the modernist industrial paradigm. Cities are inextricably tied to a society's model of production, and the prevalence of generic urbanism, which can be found anywhere and everywhere, and which comes out of the legacy of globalised Fordist mass production.

Student-led presentations and class discussions investigate relations of the universal to the particular, and the implicit relationship of modes of industrial production, to the material, spatial and political form of cities. Readings are selected from various discursive domains of urbanism, critical and cultural theory, computation, technology and manufacturing. This seminar tackles topics in globalization, regionalism, neo-traditionalism, identity and iconicity, through a broad investigation of the inherent complexities of urbanism. Coursework includes the graphic and metric analysis of the formal attributes of a series of cities around the world to document their particular morphologies, massing, sections and skylines, in a mapping exercise, at scales of 1:5,000 and 1:50,000, titled Mapping the Distinctiveness of Cities.
The thesis for the Department of Architecture MArch Degree at HKU is one of the defining characteristics of the program. Over two semesters—one seminar (fall), and one studio (spring)—students formulate their own briefs, developing theses with a supervisor whose primary role is to provide feedback, critique and input during regular consultations.

In today’s discursive and professional climate, labels such as ‘sustainability’, ‘performative’, ‘local’ or ‘authentic’ (to name just a few) are easy to use but have little value. There is a growing diaspora of ideas in the discipline today, ranging from neo-post-modernism, to nostalgic recapitulations of critical regionalism, to neo avant-gardism. In this context, a rigorous formulation of an architectural thesis is critical within a research-based Master of Architecture program. As Thesis Chair this year, I have worked closely with the Head, the Master of Architecture Committee, the teaching staff and the students to continue our collective efforts to evaluate, revise and define the M.Arch theses on behalf of the Department at large.

An architectural design thesis is meant to elucidate a student’s larger architectural ‘Project’ (with a capital ‘P’) and not be limited to a particular test case or project (with a lower case ‘p’). Distinct from theses in other liberal arts or scientific disciplines, an architectural design thesis relies heavily on a methodology determined by the tools that the architect designs with. At its best, an architectural design thesis culls out a method that drives inspired experimentation within representative modes of thinking; primarily drawing and modeling. While design topics may vary, it is the development of these methods that is significant and that will determine an architect’s approach to their research, and to the development of their practice. A student’s thesis should unfold over time, well beyond their work in the academy, in a career-long series of projections—some built, many un-built.

The recognition of this critical and distinguishing aspect of methodology in architecture has shaped the 2014–15 architectural design thesis program and is reflected in the formulation of three methodological groupings: Making, Mediating and Mapping. Each group articulates different types of methods while being open-ended enough to allow for a spectrum of interests and topics to emerge. Methods range from forming or joining; working with media such as light and air; working with alternative media such as graphic design; and methods of mapping circulation, density or water flows.
This thesis addresses the African diaspora phenomenon in Guangzhou, raising awareness of this through the lens of urban and architecture design in the Pearl River Delta region. The thesis investigates Guangzhou as a hot spot for African tourists and traders. It identifies the current insufficiency of amenities in the city within this context, proposing five prototypes of interstitial interventions to address this. These include a Viewing Platform, a Hall, a Landscaped Guesthouse, and a Theatrical Market. Woven into the existing fabric of the informal settlement/urban village these interventions are designed to revitalize and improve the urban space in the village; but also to offer third spaces or areas of daily exchange between the African population and the locals in Guangzhou. The interventions take into account ideas of religion, politics, Sino-Afro relationships, and the relatively new international flavor of the city, ignited by the African diaspora in Guangzhou.
Building regulations and profit driven developers script the designs of Hong Kong's cityscape. Building periphery is a particular battlefield. Features that are exempt for inclusion in Gross Floor Area (GFA) and that users find appealing, include bay windows and balconies, which have now become repetitive molds that restrict the use of our domestic spaces.

Taking a typical L-shaped 36sqm unit as an example, this thesis proposes an adjustment to the fixed structure, allowing for a division of the domestic into two equal parts when needed: 50% indoor and 50% balcony.

The reconfigured interface offers a modular and easy-to-implement adjustment to living space enabling it to flex between indoor and outdoor, and to facilitate open plan living. Other customized spatial transformations are also possible: utilities/living, and private/communal, for example. Even in a high-density development this solution can create the space for a spirit of vibrant, personal freedom, and activate the streetscape.
Urban speculation is the practice of contracting transactions, aimed at profiting from anticipated fluctuations of property values. This practice, led by parties with a ready supply of resources, has reshaped Hong Kong’s urban environment. Hierarchies of height, price and size in high rise buildings and the Government’s dependency on creative industries to activate communities, has turned real estate into ‘junk bonds’.

With reference to New York’s inclusionary housing programme, which looks to ease the growing tensions between short term capital inflow and the long legacy of built environment, this thesis observes the pattern of speculation in Hong Kong and its effect on creative industries. Through the process of regulation setting, structure testing, and identifying stakeholders, a development mode in building scale and territorial scale is tested out using different scenarios.
“Cities are epiphenomenal: they are the expressions of broader and more remote developments and sets of forces, specifically economic and social ones.” Sanford Kwinter

“Atlanta is not a city, it is a landscape.” Rem Koolhaas

Taking the phenomena of shrinking cities and decreasing densities as its starting point, this thesis devises an alternate planning instrument for urban transformation. Advancing from Patrick Geddes and Lewis Mumford’s regional environmental planning approach and Landscape Urbanism, the thesis develops a topographically specific ecological approach towards a flexible, performative, re-planning model for a city.

The project focuses on the aging and depleted city of Yubari, once a prominent coal-mining site in Hokkaido, Japan. A series of analytical mappings applying associative computational graphic spaces, is channelled into correlated systems of programmatic territories, infrastructural arrangements and building typologies, all driven by the latent performative qualities of the site’s topography.
Rivalry Eventscapes

Extreme densities invite urban vibrancy, yet overcrowding deters co-existence. This thesis explores the interventional design of an event-space in a dense urban area. The space is imagined as a way of realizing the undermined potential of an existing street to extend into a public space.

This thesis develops an approach to a fragmental and hidden informal gathering event-scape. Site models are used to explore six locally found conditions and their relationship with essential elements of the recent the Umbrella Movement. Privately owned public space and mobility are common narratives for the designs in individual strips in Mong Kok. The project embeds the idea of conspiracy as a device to balance interests between democrats and profit-driven establishments; and as a means to juxtapose human rights with capitalism. The thesis addresses social segregation in the city, and looks for a common understanding of space, if not a consensus, among members of the public.
This thesis explores the relationship between two-dimensional drawing; the three-dimensional form and space of architecture; and the design media. The project targets the creation of a public space in the topographical terrain of the Hong Kong Visual Art Center (Hong Kong Park), investigating a set of developed techniques for two-and-a-half-dimensional relief representation.

Inspired by Zaha Hadid's focus on drawing early in her career: 'The withdrawal back into the two dimensional surface,' the design research of the thesis is based on a deferral to interpret everything as a spatial representation. The thesis looks in particular at relief representation as a medium of invention.

The idea of relief representation for space in two-and-a-half-dimensions sets up a contrast and ambiguous relationship to the fundamental role of two-dimensional drawings, and three-dimensional models. An evident assumption of this thesis is that the tools used during a design process can predetermine the architectural outcome.
This thesis develops a method for dismantling and transporting large decommissioned ships and remodeling them into architecture. It applies this process to developing a cruise terminal in the port of Dalian, China, one of the container ports the government plans to transform to encompass cruise homeport functions.

The thesis suggests an unconventional method of reusing steel: ‘recycling without melting’. This preserves the spatial character and motifs of the shipping vessel while avoiding the emissions involved in melting steel. The design methodology involves two cutting/grouping systems: firstly the vessel is dismantled into blocks of manageable weight that can be handled by the tonnage capacity of lifting and transporting machinery; and secondly these blocks are welded into larger building sections, with openings and connections determined by the lighting, spatial quality and circulation needs of the final structure.
This thesis is a catalogue investigating the spatial diversity of the Contested Corner. It adds an additional perspective to the condition of the corner, not only as a junction of planes but also viewing it as an assemblage of spatial qualities and characteristics. The thesis identifies these spatial qualities in a non-scalar manner, those of a meta-perspective, an urban perspective, building scale, furniture scale and detail scale. By problematizing the instance of the corner, the thesis encourages a shift in the perspective of boundaries questioning what is interior and what is exterior. It also investigates and questions the form of the contemporary corner.

The thesis aims to develop an alternative understanding to the relatively simple element of the corner. It challenges the familiar understanding and perspective of the corner condition, and presents an opportunity to provoke the cognizance of space and form through one element.
This thesis designs an atemporal housing network for the homeless in Sham Shui Po by modifying existing public infrastructure. The typical model of supportive housing is broken down into its separate components, for example, bedroom, living room, kitchen and bathroom. These functions are applied across the district to various elements of infrastructure at three different scales: street furniture, buildings, and public infrastructure, to form a time-based housing network.

The project explores how architecture can address urban homelessness. It maps out the existing urban ecology of the homeless into six interlacing support networks in Sham Shui Po, such as sleeping spots and free food supply networks. Adding a second skin to existing infrastructure allows it to be intensively utilized, and multivalent for street sleepers and other public users. The interventions provide a strategy for survival for the homeless and their formal co-existence with others, while offering a critique on the government’s anti-homeless policies.
This thesis challenges the relationship between fiction and authenticity in a reconstruction project for a post-fire Shangri-La. Shangri-La, as a place does not exist, the name Shangri-La comes from a novel about a fascinating utopia. Several towns in China fought over the right to call themselves Shangri-La and eventually a poor town named Zhongdian won the battle. Millions of tourists came in search of this utopia—a fictional place that has become authentic.

In 2014, a huge fire burnt down two thirds of the city. After the fire, RMB 1.2 billion was put into a reconstruction project financed by a tourism group. This thesis suggests a method of reconstruction that keeps the ruins of ‘Shangri La’ intact while building a new resort complex on it—allowing for a fiction to again be built into the authentic.
This thesis investigates the construction of bamboo structures, to explore the concept of a formwork. A formwork has always been considered a tool or a by-product of the final component. This project investigates the essence of formwork, merging it with the architecture. The idea is to test the potential of using ground as the formwork for the roof, enhancing the relationship of both, and the space in-between.

It is argued that architecture should be built with the ground, not just on the ground. Vietnam, for example, experiences seasonal flooding, and architecture should be capable of adapting to these changing site conditions. This thesis investigates the possibilities of building a community center that can shift between land and sea.
This thesis investigates the use of prefabricated objects to reconstruct the built environment, and to activate everyday urban life. Urban space, as a common ground for the everyday citizen, is in fact, regulated by institutions. The disjunction between humans and regulated urban space not only creates spatial disorder, but can overspill into social and political conflicts. The 2014 protests in Hong Kong saw the umbrella come to symbolize a tool of rebellion, while its primary everyday use as an object is to create a protected space for an individual. Through designing an adaptive joint for a deployable structure, this thesis looks at constructing temporary urban programs using the umbrella as an architectural component. The umbrella works as a symbol to elicit active participation from citizens while creating an adaptive ‘alternative space’ in the highly regulated city of Hong Kong.
Space is a continuous system of relations, and architecture an imposition that changes the flow of these relations. Human presence in a natural space must consider the dynamic of natural flows. This thesis researches and proposes a new intervention in a production system within the vast landscape in Mongolia where nature and people intermingle. The thesis develops architecture, conceived as productive exchangeable infrastructure. An anchored point, distributed across the steppe zones will function as manufacturing space for cashmere production. The architecture is conceived as vessels of symbols, which allude to nature, expressing a longing for an immediate and direct relationship between humankind and nature.

The sustainable infrastructure system is designed to collect resources such as rain, snow and solar energy. Programs inhabiting the structure can change according to seasonal manufacturing needs. This improves Mongolia's current manufacturing service, reconnecting it with its traditional nomadic livelihood.
The PhD Program in Architecture is a four-year research degree offering independent research under the supervision of two members of staff. The Program serves as an incubator for young researchers, and a platform from which to establish a robust, scholarly hub committed to planetary emergencies confronting architecture and cities. The program places an emphasis on originality, significance, and methodology, in topics engaging pertinent issues in Asia and China, and important intersections with international and cross-cultural contexts. Major research areas include: The history and theory of architecture, urbanism and habitation; Architectural and sustainable technologies; Analysis and development of buildings, landscapes and regions with focus on social, cultural, economic, technological, ecological and infrastructural systems; Urbanism with a focus on high-density, compact cities, housing research and design methods, including open building systems.

The Program is intended for persons who wish to enter teaching and advanced research careers in architecture, with an agenda of making original contributions to the field. Students fulfill coursework requirements in their first year of study, in preparation for research work and writing their thesis. Coursework is directed towards advanced scholarly research. Students are required to take four Graduate School core courses and four Faculty/Departmental courses (one core and three electives) before submitting their dissertation. Academic training opportunities extend beyond coursework. Students who have successfully completed their first year are encouraged to participate in the instructional activities of the department. These include teaching assistantships in the University Common Core courses and in Departmental lecture courses. In addition, workshops are conducted for students on specific research topics and methods; from archival research to grant writing. Led by distinguished visiting professors or HKU professors, the workshops are aimed at deepening students' knowledge about specific research methods and topics, and exposing them to different forms of intellectual inquiry and methodological frameworks.

The Department hosts a bi-annual Research Postgraduate Student Conference. Participants in the 2016 conference Urban and Architectural Translations in Modern Architecture include established regional and international scholars within the discipline of architecture as well as members of the Faculty of Architecture at the University of Hong Kong. Esra Akan (Associate Professor, AAP Architecture Art Planning, Cornell University) and Ken Tadashi Oshima (Professor, Department of Architecture, University of Washington) will be the keynote speakers at the conference. The Department also hosts a CIB Student Chapter, which organizes international conferences at regular intervals. These events provide PhD students with a forum to present their current research to the public, meet graduate students from other parts of the world engaged in similar research topics, and engage with relevant faculty from outside HKU, as moderators. Students also present their ongoing research work at monthly departmental RPG seminars.

The Program is supported by regular organized visits by internationally renowned scholars from leading schools, including Ball State University, Columbia University and UC Berkeley, USA, DTU Denmark, ETH Zurich, UNSW Australia, NUS Singapore, Tsinghua-Tongji China, and TU Delft The Netherlands. Visiting scholars engaging with the programme include three Visiting Research Professors—Dr Richard Engelhardt (UNESCO Regional Advisor for Culture for Asia and the Pacific) Conservation and Heritage, 2009–13; Dr Arie Graafland (Professor Emeritus, TU Delft), Architectural History and Theory, 2013–14; Professor Phillip Jones (Chair of Architectural Science, Welsh School of Architecture, Cardiff University, UK, 2014–17); and Nezar AlSayyad, Professor of Architecture, Planning, Urban Design, and Urban History at UC Berkeley (2014).
CONSTRUCTION OF CHINESENESS IN ARCHITECTURE THROUGH TRANSLATION FROM 1842 TO 1978

Chineseness in architecture has multiple definitions. This project traces how Chineseness in architecture had been shaped by the shifting sociopolitical conditions in China from 1842 to 1978, when China transformed from an imperial country into a modern nation. The project focuses on modern architecture as a discipline imported to China from the West, documenting how the architectural discourses in China have translated Western ideas of modern architecture to define Chineseness. This project analyzes how Chineseness as defined in textual terms is translated into architectural production, and vice versa. The multiple notions of Chineseness identified in this project, exemplified in both texts and buildings, are mapped against Chinese architectural histories and the prevailing notions of Chineseness in contemporary architecture. Definitions of Chineseness that have not survived history are pinpointed. This project challenges singular notions of Chineseness in architecture, and argues that translation of Western modern architecture into the Chinese context has offered a tool to shape multiple definitions of Chineseness.

Illustration: Left: Temple of Heaven in Dianshizhai Pictorial (1884 – 1898), No. 276, 2nd Roll.
Right: View of Venice in Dianshizhai Pictorial (1884 – 1898), No. 272, 2nd Roll.
Images of foreign and Chinese architecture circulating in the architectural discourse in the late Qing dynasty.
Source: Qiming Zhang ed., Dian shi zhai hua bao: Da ke tang ban (Shanghai: Shanghai hua bao chu ban she, 2001.)

HOUSING SHANGHAI: THE EVOLUTION OF THE WORKERS’ NEW VILLAGE, 1920s–2000s

Calvin Zhiyong Liang
Supervisor Juan Du
Co-Supervisor Jia Beisi

In the first decade after 1949, a new typology of urban housing, the Workers’ New Village was planned and constructed in Shanghai. These housing estates were developed subsequently into major residential districts in the 1960s. Meanwhile, the work-unit (danwei) system started to take shape and placed every aspect of urban life in Chinese society, including housing, under its administration. The Workers’ New Village and work-units were a result of these housing initiatives by the Shanghai municipal government. By questioning the assumption that the Workers’ New Village, and work-unit housing in general, was a production of Socialist ideology and urban policy, this research looks to identify and comprehend the conceptual and formal dissimilarities between work-unit housing and the Workers’ New Village. In this regard, the study goes beyond the normative periodisation by the rule of different regimes to follow the historical development of the ‘New Village’ idea in social housing construction in the 1920s and 1930s. It presents a series of closely related housing projects from the Northern (1911–27), Nationalist (1927–48), and early Maoist eras (1950s–60s) and examines their formal evolution, the conceptualisation of ideal urban housing, and the agenda of the designers and the constraints of urban reality in both historical and contemporary contexts. It argues that the formation of the Shanghai’s Workers’ New Village, rather than being a product solely of the Socialist ideology and the work-unit system, was a result of evolving ideals and actions by planners towards a better society, the desire of Chinese civil society (including, religious organisations, work-units and individuals) for quality housing, and the social and political agenda of the governments.
REVISITING THE CYBERNETIC LOOP: SECOND ORDER CYBERNETICS AND ECOLOGICAL THEORIES OF ARCHITECTURE

Dulmini Perera
Supervisor Eunice Seng
Co-Supervisor Stephen Lau

This dissertation project investigates the influence of second-order cybernetic discourse on ecological theories of architecture as they began to emerge within the discipline beginning in the 1950s. This second generation of reformulations is traced through three main subjects: theories of complex generative systems, embodied in the late work of Christopher Alexander; theories of interaction as emblematized through Gordon Pask’s research; and theories of embodiment, on display in the work of Francisco Varela.

Three broad yet interrelated themes of biological life, language and technology are traced through these case studies, as each emerged in relation to post-war architectural discourse and design. Although cybernetics may no longer command the discipline’s attention, its relationship to the rise of both digital culture and ecology in architecture requires a reassessment. Such an exploration offers a range of alternative epistemological positions from which we may better understand the growing impact of ecology, sustainability, and post-humanism on architecture.

Thesis Diagram by the Author.

VILLAGE TRANSFORMATION: CLAN SETTLEMENT AND INDUSTRIAL LANDSCAPE OF THE PEARL RIVER DELTA

Shaojun Li
Supervisor Weijen Wang
Co-Supervisor Eunice Seng

The Pearl River Delta region, long home to Cantonese and coastal Hakka clans, has become one of the most industrialized areas in China today. This dissertation examines the processes of urbanization, industrialization and social mobility that have taken place within the area over the course of the twentieth century. The project pays particular attention to the advent of China’s ‘Four Modernizations’ in 1978, and the dramatic disappearance of farmland through township and village economic enterprises that followed it.

The study explores the typological characteristics of clan settlements and their industrial equivalents. Dongguan, Shenzhen, Guangzhou and Shunde—each of these cities reveal underlying spatial patterns comprised of national, local, and clan-based organizational structures. As such, each offers the potential to understand the forces behind the production of a post-socialist landscape. This research traces the impact of these forces on rural and urban landscapes in Guangdong.

AN ALTERNATIVE PATH: ARCHITECT LEON HAO AND HIS PROJECTS

Zhi Luo
Supervisor Tao Zhu
Co-Supervisor Weijen Wang

Although the legacy of Liang Sicheng continues to dominate the study of China’s modern architectural history, recent scholarship has broadened the discipline to include a number of lesser-known yet important figures. This study builds on this work to highlight the career of Leon Hao, an influential if relatively unknown thinker and practitioner who was active during the twentieth century, a period of dramatic architectural foment and change in China.

Through a careful analysis of selected case studies covering Hao’s work in France (1931–50) as well as his pioneering practice in northern China (1951–77), the dissertation argues that Hao’s distinctive perspective on China’s traditional building culture and its modernization offers a vital perspective on the modern history of Chinese architectural and urban development. More generally, it is envisaged that this research may shed more light on a generation of Chinese architects who faced daunting obstacles in their efforts to realize a modern, yet uniquely Chinese, architectural expression.


SHANHUA MONASTERY: TEMPLE ARCHITECTURE AND ESOTERIC BUDDHIST RITUALS IN MEDIEVAL CHINA

Andrew Zhu Xu
Supervisor Weijen Wang

China’s esoteric Buddhist architecture represents an important but relatively unexplored era in the country’s architectural development. My dissertation explores the relationship between esoteric Buddhist ritual and architectural form in post-Tang imperial China. An examination of architectural objects, iconographic schemes and religious practices, reveal intimate and powerful connections between the performance of ritual, and the design of esoteric Buddhist monasteries in post-Tang East Asia.

My work focuses specifically on the Great Pu'en temple, a Buddhist cloister constructed in north China between the eleventh and twelfth centuries CE, during the reign of the Khitan Empire. The temple embodies a complex, dynamic interplay between physical form and the ritual of the temple; more so than was previously understood to exist. The site presents a comprehensive landscape of Buddhist material culture with significant implications for the study of ritual, the spaces afforded to them, and the experiences they were intended to generate.

The Department of Architecture offers students a variety of opportunities for international study and travel. Design studios go on study tours within the region to sites of particular interest for architecture and urbanism in East Asia. Teaching and research programs are organized at the Faculty of Architecture’s Shanghai Study Center for both undergraduate and graduate students. This center offers students a unique opportunity to gain a first-hand understanding of the context of China’s urban and rural environment. The Department also hosts undergraduate academic exchange programs with leading institutions in North America and Europe. Jointly taught graduate level studios with other leading universities offer opportunities for students to engage with their peers globally.

The Department has a strong commitment to the environment, and to engaging communities in the South China region. Design studios, design research projects, and the Faculty of Architecture’s Community Projects Workshop see staff and students participating in design projects in China and Hong Kong, ranging from the construction of housing, school and public architecture to the building of pavilions in public spaces. The Public Lecture Series, discussion forums, symposia as well as exhibitions held by the Department offer a platform for students, outside professionals, and the broader public, to engage critical issues emerging from within the discipline of architecture.
The lectures focused on architecture in the context of social capital, and in relation to networks, economics, and civic value systems. In The Death and Life of Great American Cities, Jane Jacobs acknowledges these networks as ‘a city’s irreplaceable social capital’. Positioned as the collective benefit that derives from cooperation between individuals and groups, social capital itself relies on relationships and networks to propagate. For architecture this implies a broader philosophical and moral positioning, as a building might perform by engaging the public and serving as a catalyst for new forms of social interaction. The lectures re-examined the perceived responsibility to, and social contract architects may have with, the larger community within which they operate. Beyond the economic or cultural capital that is immediately apparent in an architectural project, a value system with an emphasis on communal benefits, informing these projects, can help achieve greater social cohesion as can be seen for example, in Huang Sheng-Yuan’s civic work. These concepts extend to the idea that every citizen has the right to participate, and the design of Urban-Think Tank’s Caracas cable car project is a case in point. The lectures were complemented by a series of talks on history and theory, and by the symposia The Speculative City: Emergent Forms and Norms of the Built Environment; and Art of Garden: A Social Device Symposium.

Hubert Klumpner: Open Villages, 17-03-2015

Norihiko Dan: Symbiotic Thoughts of Architecture, 14-11-2014

Dana Cuff: Undisciplined Architecture: Culture, Politics, and the City, 27-03-2015


Yung Ho Chang: A Vertical Glass House, 10-10-2014

Eva Franch i Gilabert: Towards a Theory of Earliness, 30-01-2015


Sheng-Yuan Huang: Living in Place and Time, 13-02-2015

Hubert Klumpner: Open Villages, 17-03-2015
**DISCUSSION LECTURE SERIES 2014/15**

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
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<tbody>
<tr>
<td>17-04-2015</td>
<td>Hazreena Hussein: Sensory Garden: Lessons Learned from the UK and Singapore</td>
</tr>
<tr>
<td>12-03-2015</td>
<td>Philip Jones: Environmental Design of Buildings</td>
</tr>
<tr>
<td>05-03-2015</td>
<td>Nasrine Seraji-Bozorgzad: Affordable Housing, A Challenge for Contemporary Societies</td>
</tr>
<tr>
<td>03-03-2015</td>
<td>Nasrine Seraji-Bozorgzad: Housing, Substance of Our Cities</td>
</tr>
<tr>
<td>16-02-2015</td>
<td>Ricky Tsui: Foresight, Research and Innovation at Arup</td>
</tr>
<tr>
<td>11-02-2015</td>
<td>Ole Bouman: Founding A New Design Museum for China</td>
</tr>
<tr>
<td>04-02-2015</td>
<td>Alan Dilani: Health Promotion by Salutogenic Architecture</td>
</tr>
<tr>
<td>23-01-2015</td>
<td>Kit Wang Choi, Siu Wing Lam, Sampson Wong, Rocco Yim: Design and Dissent: Occupy, Architecture, and Public Space</td>
</tr>
<tr>
<td>10-12-2014</td>
<td>Yung Ho Chang, Weijen Wang, Geoffrey Bawa, Feng Jizhong: 4+4 Architect’s Architects IV</td>
</tr>
<tr>
<td>07-10-2014</td>
<td>Yung Ho Chang, Weijen Wang, Kazuo Shinohara, Wang Da Hong: 4+4 Architect’s Architects II</td>
</tr>
<tr>
<td>02-09-2014</td>
<td>Yung Ho Chang, Weijen Wang, Sigurd Lewerentz, Chang Chao Kang: 4+4 Architect’s Architects I</td>
</tr>
</tbody>
</table>

Jane Pavitt: Designing the Welfare State: Design and the Public Realm in Britain 1945–70, 24-04-2015

Iain Borden: Moving through the Public Realm: From Automobile Driving to Skateboarding, 27-02-2015

Nezar AlSayyad: Virtual Uprisings: Tahrir Square, Social Media and the Return of Public Space, 31-10-2014

Art of Garden: A Social Device Symposium, 11-04-2015

The Cities of Repetition exhibition is a comprehensive graphic documentation and analysis of the ten largest Hong Kong housing estates built by private developers from the late 1960’s through the 2000’s. The original drawings and diagrams reveal the spatial realities of living in some of the most densely populated, urban environments built.

NCKU Architecture invited 5 student projects of the MArch Program, The Department of Architecture, to contribute to an exhibition and discussion on contemporary Asian Architecture.

Every year, the RIBA awards the Bronze Medal for best design project at Part 1, the Silver Medal for best design project at Part 2 and the Dissertation Medal. The touring of the exhibition is made possible by the generosity of hosting venues, such as this time the Department of Architecture, HKU, to display the exhibition.
### Workshop / Field Study

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-09-2014 – 07-03-2015</td>
<td>The Warp: Rest Area and Roadside Market, Yunnan Province, Workshop, Department of Architecture, HKU, Hong Kong</td>
</tr>
<tr>
<td></td>
<td>Olivier Ottevaere, John Lin</td>
</tr>
</tbody>
</table>

The Warp is a rest area and roadside market built as part of a post-earthquake reconstruction in Ludian town, Yunnan, China. Situated in an ethnically diverse region with a Muslim majority population, the project serves as a meeting point and look out along the main entry road to this mountain village. The project provides three key spaces, stepped seating area for selling fruit and produce, a wooden deck for viewing and a covered resting and eating area. Formally, the deck extends toward the scenic valley, transforming from a straight line into a sinue curve. Its peaks and valleys mimic the landscape while providing two mirrored spaces (above and below) for viewing and resting.

This is the third and final instalment in a series of timber projects for Yunnan Province: The Pinch, The Sweep and The Warp. It is an exploration of low-cost timber construction in collaboration with a local timber workshop. Each project responds directly to its given site, trying to make best use of a single small structure to provide a maximum of community functions. The Warp was built with the help of first year architecture students at The University of Hong Kong and funded through a Knowledge Exchange Grant and the Gallant Ho Experiential Learning Fund.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td></td>
<td>Raymond Fung, Donn Holohan, Errol Patrick Hugh, Victor Leung</td>
</tr>
</tbody>
</table>

The Workshop Series offers four workshops: Digital Craft, Constructing Numerical Control, Experiencing Ink Art, and Your Act of Creative Sketching. The workshops explore and experiment with three dimensional timber construction, drawing, painting as well as mechanical and electrical theories about CNC machines.

<table>
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<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>17-07-2015 – 28-07-2015</td>
<td>Building Community Projects in Hong Kong: Summer Workshop for Rural Village, Workshop, Department of Architecture, HKU, Hong Kong</td>
</tr>
<tr>
<td></td>
<td>Weijen Wang, Christian Lange, Ulrich Kirchhoff</td>
</tr>
</tbody>
</table>

Students from BAAS, MAch program, and other programs in the Faculty of Architecture, participate in the design and construction of public facilities for the villagers of Ta Kong Po—upgrading community facilities and sustaining agricultural activities. Students will draw and map Tai Kong Po, and will design and build a dry toilet in an ecofarm for composting and educational purpose. To upgrade the bus station recycled building materials will be used.

Tutor: Rosalia Leung
Advisors: Y.C. Chan, Lingnan University; Sung-Ming Chew
HK Polytechnic University; Hoi Dick Chui, Land Education Foundation

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<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>13-07-2015 – 01-08-2015</td>
<td>Career Discovery in Architecture: Workshop, Department of Architecture, HKU, Hong Kong</td>
</tr>
<tr>
<td></td>
<td>Anderson Lee</td>
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</table>

Founded in 1997, the Career Discovery Program in Architecture is a summer course organized by the Department of Architecture at the University of Hong Kong. The course promotes the involvement of secondary school students in the Department.

The three-week program comprises a series of lectures, field trips and architectural design workshops conducted by professors, practicing professionals, and staff from the Faculty of Architecture. The program has two major components: the first part consists of lectures on architectural history and theory, basic drawing workshops, and guided field trips to significant architectural sites including the Wetland Park, the International Financial Center (IFC), and architecture offices. The objective is to introduce students to the historical, theoretical, and practical aspects of architecture.

The second component of the program offers an introduction to the culture of the architectural design studio—an essential part of the education and learning experience of the students. A series of small design exercises are assigned to students, giving them an opportunity to apply the design skills and knowledge acquired during the course. The studio time is aimed at giving students an understanding of the hands-on, interactive nature of architectural training.

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<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>23-06-2015 – 16-07-2015</td>
<td>International Summer Program in Architecture: Cities in Asia, Studio, Department of Architecture, HKU, Future Cities Laboratory and Asian Urban Lab, Hong Kong and Singapore</td>
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<tr>
<td></td>
<td>Koon Wee, Darren Zhou</td>
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</tbody>
</table>

This design and research program was established in 2001 to study important aspects of the type of urbanism expected in Asia over the next decade. It is taught by a diverse group of faculty members; scholars from internationally-renowned universities; independent research groups; and practitioners from leading firms and governmental agencies. The program offers participants a traveling studio experience within Asia’s most vibrant and controversial contexts. In the coming years, the program will travel to Shanghai, Seoul, Bangkok, Istanbul, Mumbai, Yangon, Jakarta and Tokyo.

Participants in this program are invited to formulate and partake in a method for observing, reading, analyzing and theorizing the built environment. Through this method, we uncover the deep structures that govern the mechanics of density and the patterns of urban development. The method is the message. The built environment is the clearest form of expression of a city, and the prime locus for this investigative method. Participants benefit from visits to several cities that are undergoing massive change. They explore broad-ranging issues such as identity, migration, cultural production, colonialism, nationalism and globalization through topics in architectural design, history and theory. An intensive program of lectures, seminars, urban guerilla trips and fieldwork supports the design and research studio to further enrich participants knowledge in these fields.

Studio Leaders: Athena Chau, Stephanie Ho, Laishun Lam, Kiki Mazzeo, John Thrutile, Daniel Wilkinson, Piotr Winiewicz, Ying Zhou
Collaborating Institutions: Asian Urban Lab, ETH Future Cities Lab and Kangwon National University
The Department of Architecture has run a unique experiential learning program since 2010, in collaboration with the School of Architecture, Tianjin University. The program, took twelve HKU architecture students to Yuxian, Hebei in the summer of 2015, to visit an extraordinary set of ancient cities and buildings. These included the Daiwang City Relics, the Nanan Temple Pagoda of the Liao Dynasty, the Shakya Temple of the Yuan Dynasty, and a group of ancient fortress villages built during the time of the Ming and Qing Dynasties. The program has helped HKU students engage in a fruitful cultural exchange with mainland students, and gain a firsthand understanding of traditional architecture, cultural geography, and the city in the context of Northern China.
Career Discovery in Architecture, Workshop

International Summer Program in Architecture: Cities in Asia, Studio, Future Cities Laboratory and Asian Urban Lab, Hong Kong and Singapore

Architectural Field Study on Chinese Architecture and Cities, Hebei, China
**SHANGHAI STUDY CENTRE**

The Shanghai Study Centre of the Faculty of Architecture, The University of Hong Kong, was established in 2008. It is housed in the historical Post Office Building, on Suzhou Creek. The education of an architect, of landscape architects and real estate/surveying professionals is immersed in issues of globalization, and the Faculty of Architecture is fully cognizant of the importance for students at HKU of broadening their education beyond Hong Kong through an immersion in the issues and cultures of China. To address this, the Faculty of Architecture initiated and set up a program whereby every undergraduate in the Department of Architecture and the Division of Landscape Architecture is required to spend one semester of their studies at the Shanghai Study Centre, without interrupting their degree program at HKU. The primary motivation for the establishment of the Centre was to create a place devoted to the education and the dissemination of ideas in architecture, landscape, and urbanism, and to create a site for research, experimentation, speculation, and invention—where discourse and practice may be combined. Shanghai is a cosmopolitan city with a global vision on a par with Hong Kong and the Centre’s location in Shanghai is ideal for the Faculty of Architecture. The city has some of China’s top universities, a number of which have been academic and research partners with HKU for many years. The Centre benefits both HKU and those partnering universities involved in joint teaching with the Faculty of Architecture, including Tongji University, Harvard, Princeton and Yale Universities, and The University of Pennsylvania. It also provides a common and convenient platform for future academic exchanges between Hong Kong and Mainland China and for overseas students pursuing studies in architecture, architectural conservation, construction management, landscape architecture, real estate, surveying, urban design and urban planning.

**SYMPOSIUM**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>15-07-2015</td>
<td>Customised Cities</td>
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<tr>
<td>31-07-2014</td>
<td>Urbanization in China: Past, Present, Future</td>
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**LECTURE**

<table>
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<th>Speaker</th>
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<tbody>
<tr>
<td>02-06-2015</td>
<td>Harry den Hartok: Shanghai’s New Towns</td>
</tr>
<tr>
<td>02-06-2015</td>
<td>Jeremy Cheval: Shanghai’s Lilong Houses</td>
</tr>
<tr>
<td>24-03-2015</td>
<td>Dana Cuff: Undisciplined Desire: Architects in the City</td>
</tr>
<tr>
<td>09-03-2015</td>
<td>Kees Christiaan: The Grand Project</td>
</tr>
<tr>
<td>03-03-2015</td>
<td>Yichun Liu: Why Structure</td>
</tr>
<tr>
<td>02-02-2015</td>
<td>Eva Franch i Gilabert: Towards a Theory of Earliness</td>
</tr>
<tr>
<td>22-01-2015</td>
<td>Yufan Zhu: Convergence and Identity</td>
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**FIELDTRIP**

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<tr>
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<tbody>
<tr>
<td>28-11-2014</td>
<td>Studio Visit to SWA Group</td>
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<tr>
<td>22-11-2014</td>
<td>Field Trip to Huaxin Business Center</td>
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<tr>
<td>11-11-2014</td>
<td>Field Trip to French Concession</td>
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**EXCHANGE**

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<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>10-07-2015</td>
<td>Field Trip to Ningbo Museum and China Academy of Art</td>
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<td>28-11-2014</td>
<td>Joint Study Workshop, University of British Columbia, and HKU</td>
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<tr>
<td>25-03-2015</td>
<td>Progress Review, UCLA CityLAB, and HKU</td>
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<td>24-03-2015</td>
<td>Joint Workshop, UCLA and HKU</td>
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<tr>
<td>23-03-2015</td>
<td>Mid-term Review Week, UCLA, Tongji U, and HKU</td>
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<tr>
<td>21-03-2015</td>
<td>Visit UCLA, Dana Cuff &amp; Neil Denari</td>
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<tr>
<td>24-10-2014</td>
<td>Visit, Princeton University</td>
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**EXHIBITION**

<table>
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<tbody>
<tr>
<td>08-05-2015</td>
<td>Residue: BAAS 3, Students’ Work, Department of Architecture, HKU</td>
</tr>
<tr>
<td>10-07-2015</td>
<td>Cities of Repetition: Jason Carlow &amp; Christian Lange</td>
</tr>
</tbody>
</table>
Staff at the Department of Architecture includes both scholars and practicing professionals committed to the integration of scholarship and design research. With opportunities for design workshops, international exchanges, and study travel, graduates of the Department of Architecture are well prepared to engage with and lead both international and local communities of architects and designers.
<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliations</th>
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<tbody>
<tr>
<td>Du, Juan</td>
<td>BDes Florida; Cert(VIA); MArch Princeton; AssocAIA</td>
</tr>
<tr>
<td>Garcia, Renato J.C.</td>
<td>BSArch, BSCE UP; UAP; PICE; Arch, Civil Eng, PRC (Philippines)</td>
</tr>
<tr>
<td>Jia, Beisi</td>
<td>BEng NMIT; PhD Southeast; PGC (Arch); PDR ETH Zurich; IFHP; CIBW184; AssocHKIA</td>
</tr>
<tr>
<td>Lin, John C.H.</td>
<td>BA Arch Cooper Union</td>
</tr>
<tr>
<td>Schuldenfrei, Eric H.</td>
<td>BArch Cornell; MPhil, PhD Cambridge; AssocAIA</td>
</tr>
<tr>
<td>Seng, Eunice M.F.</td>
<td>BAIAS; NUS; MArch Princeton; MPhil, PhD Columbia; RA (ISBA); AssocAIA</td>
</tr>
<tr>
<td>Zhu, Tao</td>
<td>BEng Chongqing; MArch; MPhil, PhD Columbia</td>
</tr>
<tr>
<td>Verebes, Tom R.</td>
<td>BScArch, BAch McGill; GradDiplDesign (AA)</td>
</tr>
<tr>
<td>Wong, Wah Sang</td>
<td>BAIAS; BAch, Phd HKU; FHKIA; RIBA; ARAIA; RAHKI; AP; APEC Arch</td>
</tr>
<tr>
<td>Au, Fai</td>
<td>BA Arch RMIT; MDes Harvard; MAIPhilosophy CUHK; HKIA; RAHKI</td>
</tr>
<tr>
<td>Amir, Erik</td>
<td>BA Polytechnic of Milan; MArch Paris LE Villette; Architect DPLG</td>
</tr>
<tr>
<td>Baker-Rice, Dylan</td>
<td>BSIAnthropology, Construction; Tech App State Univ; MArch Columbia; AssocAIA</td>
</tr>
<tr>
<td>Bouman, Ole</td>
<td>BA Univ Amsterdam</td>
</tr>
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<td>Caracini, Paolo</td>
<td>MArch, PhD Urban Design; Chi-sti-Pescara Univ; D’Annunzio; RA OAPPC (Macerata)</td>
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<td>Chiu, Hang Mei</td>
<td>BAIASI; MArch-HKU, RAHKI, HKIA, AP, BEAM Pro</td>
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<tr>
<td>Evans, Kurt</td>
<td>BS Arch Univ Michigan; MArch Yale; MSRED Columbia</td>
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<tr>
<td>Ge, Wenjun</td>
<td>BArch Southeast; MSciAIS/MIT</td>
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<td>Gianotten, David</td>
<td>MArch (Architecture, Construction Technology) TU Eindhoven</td>
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<td>Kehne, Holger</td>
<td>BSc Arch, PG DipArch UEL; Arch ARB AKNW</td>
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<tr>
<td>Hirabayashi, Miho</td>
<td>AA Dipl AA London; RIBA</td>
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<tr>
<td>Hoang, Kien</td>
<td>MEng Cantab; MStructE; CEng HKIE; FRSA; RPE</td>
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<td>Kokora, Michael</td>
<td>BA Univ Minnesota; MArch Yale</td>
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<td>Carlow, Jason F.</td>
<td>BA Harvard; MArch Yale; AssocAIA; AssocHKIA</td>
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<td>Erdman, David C.M.</td>
<td>BSc Ohio State; MArch Columbia; FAAR</td>
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<td>Gao, Yan</td>
<td>BAch Tsinghua; MArch AA; RIBA; ARB</td>
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<tr>
<td>Lee, Anderson L.C.</td>
<td>BAch Michigan; MArch Princeton; RA NY State; AIA</td>
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<td>Kirchhoff, Ulrich Nikolaus</td>
<td>Dipl Ing (Arch) HdbK Berlin</td>
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<td>Lange, Christian J.</td>
<td>Dipl Ing (Arch) HTWK Leipzig; MSAAD Columbia; AIK; SH</td>
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<td>Lee, Anderson L.C.</td>
<td>BSc Michigan; MArch Princeton; RA NY State; AIA</td>
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<tr>
<td>McKee, Daniel Chad</td>
<td>BDes Florida; Cert(VIA); MArch CCNY; LEED AP; RA NY State; AIA</td>
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</tbody>
</table>
HONORARY PROFESSOR SINCE 2014

Chang, Yung Ho 張永和
Founder and Principal Architect, Atelier Feichang, Jianzhuh; Professor, Tongji University and MIT

Wang, Shu 王澍
Principal, Amateur Architecture Studio, Hangzhou, China; 2012 Pritzker Architecture Prize Laureate

Lau, Dennis W.K. 劉榮廣
Chairman, Managing Director, Dennis Lau & Ng Chun Man Architects & Engineers Ltd, Hong Kong

Lau, Patrick S.S. 劉秀成
Director, Design Consultants Ltd, Hong Kong

Lee, Andrew K.F. 李景勳
Chairman, Andrew Lee King Fun & Associates Architects Ltd, Hong Kong

Maas, Winy
Director, The Why Factory, TU Delft; Co-Director, Co-Founder, MVRDV, Rotterdam

Seraïj-Bozorgzad, Nasrine
Professor, Dean, ENSA Paris Malaquais, Paris; Founder and Principal, Atelier Seraïj Architectes & Associés, Paris

Will, Barry Fegan
Executive Director, WCWP International Ltd, Hong Kong

Yim, Rocco S.K. 嚴迅奇
Executive Director, Rocco Design Architects Ltd, Hong Kong

LECTURER

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ASSISTANT PROFESSOR PART TIME & LECTURER SINCE 2014, SHANGHAI STUDY CENTRE

Hsu, Simon
BSc Brown; MArch Harvard; AIA; RA/NY State

Kim, Moon Keun
BA Yonsei; MS Pennsylvania State; MS Tech Univ of Denmark; MS Yonsei; PhD ETH Zurich

Kothari, Nicholas
BS (Arch) Lawrence Tech Univ; MArch Columbia

Liu, Kenan
BArch, MArch Tongji

Zhou, Darren
BArch Columbia; MArch Princeton; LEED AP
Coupled with a robust network infrastructure and expert staff, the Department of Architecture provides a rich educational and research driven environment, allowing Architecture students to merge traditional craft-based construction with digital imaging and fabrication techniques.

The Department has created a comprehensive, state-of-the-art Fabrication Laboratory, through a combination of the traditional wood workshop with substantial computing and imaging facilities.

The Fabrication Laboratory comprises a wood workshop and individual laboratories for laser cutting, rapid prototyping and CAD. It is open to all students enrolled in the Faculty of Architecture and provides a range of fabrication equipment including laser cutters, a CNC mill, 3D printers and a variety of traditional machinery. Trained technicians are on hand to offer advice and assistance, and moderate access to the equipment.

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**Wood Workshop**

The Wood Workshop is equipped with standing machines and both hand and power tools for working in wood, in some plastics, and in soft non-ferrous metals. Students are provided with instruction, and with facilities for model-making and general fabrication methods.

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**Laser Cutting Laboratory**

The lab operates seven laser-cutting machines of various sizes and capabilities allowing students to cut or engrave patterns into materials such as paper, cardboard, MDF, and cast acrylic sheets up to 6mm in thickness.

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**Rapid Prototyping Laboratory**

The Rapid Prototyping Laboratory (RPRO) houses a number of digitally driven additive and subtractive manufacturing systems including a 3-axis mill and a range of 3D printing machines.

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**CAD Laboratory**

The CAD Laboratory is the main room for teaching software. It hosts more than 50 computers, with roughly half the workstations equipped with Full HD displays. A third of the computers are replaced each year and most of the software is purchased with upgrade subscriptions. The CAD Laboratory is open 24 hours a day, 7 days a week.
COLOPHON

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For information about admissions to the academic programmes please contact the Secretary of the Faculty of Architecture under E-mail faculty@arch.hku.hk.