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2014-15 marks the twenty-second year of landscape architecture at the University of Hong Kong. That period has witnessed significant developments within the landscape discipline and profession around the world, but within the Asian region and in China and the Hong Kong SAR especially. The Division of Landscape Architecture has strategically positioned itself to take full advantage of these opportunities, with an eye to the future careers and leadership contribution of its graduates, and in terms of research by faculty.

The Division offers two undergraduate programs: the four-year Bachelor of Arts in Landscape Studies (BA(LS)); and a minor in Landscape Studies, undertaken as part of a undergraduate degree in another discipline at the University of Hong Kong. At the postgraduate level, the Division offers a two-year taught postgraduate Master of Landscape Architecture (MLA) degree, as well as MPhil and PhD postgraduate research programs.

Each of the programs is designed to provide students with an integrated and multidisciplinary approach to the complexities of built and natural environments faced by today’s landscape architects across the entire range of scales. Special attention is given to exposing students to pressing contemporary landscape issues brought on by massive rapid urbanization, pressure on environmental systems, as well as cultural and technological changes. Students at both a graduate and undergraduate level engage with these challenges not only in the classroom and studio, but also through extensive international field trip. This year this year our students have travelled to urban and rural Myanmar, to remote areas of Yunnan, to Japanese volcanic landscapes, as well as to the more canonical urban landscape destinations of Rome and Shanghai (where final year BA(LS) students spend a whole semester at the Faculty's Shanghai Study Centre).

The Division is also excited to form part of the HKUrbanLab, the newly branded research arm of the Faculty of Architecture, contributing expertise on the landscape and environmental dimensions of the initiative’s broad focus on high-density and rapidly growing cities, rural-urban linkages, and settlements in rural hinterlands and heartlands of mega-city regions.

The Division continues to maintain strong links to the profession, both locally and internationally, through the Hong Kong Institute of Landscape Architects and through relationships with the principals of major local and regional firms. We also continue to foster our alumni network, and see this as an important aspect of maintaining the Division’s engagement with the future of the profession as it continues to develop in our part of the world.

Matthew Pryor
Head
Division of Landscape Architecture
University of Hong Kong
The Bachelor of Arts in Landscape Studies (BA(LS)) program at the University of Hong Kong equips students with a curriculum that emphasizes design, landscape technology, history and theory, and visual communications. We aim to give students a comprehensive grounding in the knowledge, concepts and skills which landscape architects commonly require to deal with complex community, ecological and developmental issues within diverse urban and natural environments. The BA(LS) program is studio-based, allowing students to work directly with instructors in design projects and guided research studies that integrate both theoretical exploration and practical implementation. Design studio is integrated with concurrent theoretical and technical courses that reinforce the core knowledge of landscape architecture and broaden students’ perspectives across related disciplines.

The program starts with an interdisciplinary view of the built environment training students in critical observation skills and visual communication. In the second year, students experiment with making, scale, experiences, and materials, acquiring a foundational vocabulary in the phenomenological, material, and spatial aspects of landscape. The final two years expand in complexity as students are confronted with ecological, sociological, urban, and infrastructural aspects within the design studio while building theoretical and technical competency to complement studio. Students are exposed to a wide range of environments through site visits and field trips, and the Division actively collaborates with other leading landscape programs overseas to offer opportunities for students to engage their peers from around the world. In addition, our Shanghai Semester gives students the opportunity to live and learn in an international setting and to study the rich landscapes and urban environments in the Yangtze River Delta.

The 2014–15 academic year is an eventful year for the program: we celebrated the largest graduating cohort in the program, followed with the first public review and discussions of final year design studios; we hiked the perimeter of an active volcano to study natural processes and its representation; and we braved the high altitude of the Li Jiang Valley to document rare native plants of Yunnan. Studio projects ranged from the manipulation of natural process, working with hydrological changes of the Taipo waterfront, and environmental planning across the Thai-Myanmar borders to “anti-places” of Hong Kong public spaces, working with communities on Shanghai Street in Kowloon, and art production along the Suzhou Creek in Shanghai. Spanning geographies, scales, and disciplines, the BA(LS) program continuously strives to contribute to our environment.
The Master of Landscape Architecture (MLA) program at the University of Hong Kong prepares students to engage with Landscape Architecture as an urban, ecological, and technical practice. The program of study leads to a professional degree in landscape architecture that is accredited by the Hong Kong Institute of Landscape Architects. The intense two-year program readies students with the advanced design skills and broad disciplinary knowledge necessary for the rigors of professional practice as a landscape architect.

The program is distinguished by its commitment to teaching landscape architecture as an expanded, interdisciplinary field of study. Core studies include the historic and theoretical origins of the discipline, ecological and bio-physical systems, data-visualization and GIS methodologies, planting design and site construction technologies, and contemporary professional practice. These courses expose students to contemporary discourses relating to the discipline and its allied fields. As a research-based academic degree, students are taught to synthesize, apply, and critique the material introduced throughout their studies and are expected to write and research to an advanced academic standard.

Intense, project-based landscape design studios anchor each semester and allow students to work closely with instructors on a broad range of environmental and contextual challenges. The studios emphasize design as a research-oriented creative practice focused on communicating and resolving complex problems. Core studios explore themes of landscape typology, form and space, landform and dynamic processes, community, and public space. Advanced studios tackle themes of landscape infrastructure, urbanism, ecological and hydrological planning, and strategic design techniques. Grounding their proposals, students regularly participate in site visits and field work in the Hong Kong and the Pearl River Delta region. As part of a required regional overseas study tour, MLA students in 2015 travelled to Yangon, Myanmar, for one week to carry out field work for their design studio and to participate in engagement exercises with the local university and urban planning department. In their final year, students work one-on-one with instructors to produce a landscape design thesis project that articulates their own position in the discipline through an independent exploration of site, theory, and methodology.

Core Courses range from 3 to 6 credits and Design Studio courses are 15 credits.

*MLA Prerequisite course begins in mid-August before the beginning of Semester 1.
Master of Landscape Architecture

MLA
The MLA Design Thesis is a year-long independent research and design project consisting of ARCH7034 Thesis Preparation and the ARCH7202 Thesis Studio. A formal thesis proposal, including thesis statement, methodology, case studies and literature review, positioning the study in landscape and related discourse is completed before the start of the spring term, with work on the Thesis undertaken in the fall term. The Design Thesis is understood as the culmination of knowledge (conceptual, technical, ethical, etc.) and skills gained during the student’s time at HKU. This culmination, however, does not mean the exhibition of all knowledge and skills, but is rather shown in the rigor to select those elements most necessary in defense of the thesis and its presentation through advanced means of representation. Projects are critically situated in contemporary landscape architecture discourse, with their primary purpose being the advancement of knowledge, methods, and/or practices in the field. Resistance to such practices and challenging the status quo are encouraged, as are sited and siteless projects, installations, manuals, and other forms of critical output.
<table>
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### Brick Paving Intervention
- Image of brick-paved pathway
- Diagram of brick layout

### Alley Intervention
- Image of alley transformation
- Diagram of intervention design

### Highway Intervention
- Image of transformed highway
- Diagram of intervention plans

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Gap CHUNG Wai Kin (thesis supervisor: Matthew Pryor)
1 - 6
CHAN Mei Yee
(thesis supervisor: Scott Jennings Melbourne)

1 - 3
Jason NG Tsz Ho (thesis supervisor: Andrew Toland)
ARCH7111 provides an introduction to fundamental design methods for landscape architecture, including structural and surficial awareness and advanced spatial and representational concepts. In the fall term, it focused primarily on two landscape types commonly found in Hong Kong: the small but ubiquitous ‘sitting-out areas’ spotted within the urban field, and the brutally functional engineered slopes that are witnesses to the story of stabilizing and dwelling in the terrain of Hong Kong. The sequence of assignments began with broad investigations of landscape spatial typologies and, in particular, their role in the tectonics of the city. The course then narrowed its focus to the study of one particular engineered slope, followed by the rigorous design of a new sitting-out area in a site challenged by drainage, stabilization, and infrastructure. The goal of this was to introduce students to a series of design research methods with a view towards implementing them in a highly articulate, critical and comprehensive design proposal for the selected site. As such, students were introduced to the fundamentals of spatial production and the potential agency of landscape architecture in the city.
1 - 3
Drawings and Model by
Nicole Li Wenjun
Studio Yangon 2015, was the second iteration of the Landscape Division’s multi-year design and research undertaking focusing on Yangon, the commercial capital and largest city in Myanmar (Burma). The course undertook a detailed investigation of the core structures and infrastructures of a tropical waterfront city—the Street, the Block, and the Waterfront—to develop sensitive, sustainable, and resilient site interventions. Water, as condition, as material, as resource, as threat and opportunity, as body and as atmosphere, was a central theme upon which the studio was built. In this course, the second of three studios in the MLA design curriculum, students continued to develop an iterative and productive working process that built and responded to feedback and criticism; rich visual and clear verbal presentation skills; a critical engagement with the contemporary practices of landscape architecture; a familiarity with the strategies and stages of the landscape design process; an awareness of the complex economic, ecological and social forces that underlie urban environments; and an ability to translate idea into form, space, and strategy. Through historical research, geo-spatial analysis, and on-site field-work, students learnt to synthesize advanced inventory and analysis methods into their comprehensive masterplans and site designs.
Plants and their environments embody millennia of mutual adaptation. Plants are a product of their environment and simultaneously modify their surroundings, setting in motion myriad ecological and geological processes. At the same time, plants are culturally rooted, formed by and forming entire societies. The invention of agriculture and the domestication of certain plants has shaped settlement patterns and relates to the landscape in very specific ways. As the boundaries between ‘nature’ and ‘cultivation’ become increasingly blurred, this studio explored contemporary landscape design and planning methodologies through an ethnographic understanding of the role of plants in rural settings. The studio is set in the Autonomous County of Ninger in Yunnan Province. Home to multiple ethnic minorities, primarily the Hani and Yi peoples, Ninger is also located in the famous Pu’er tea region and an ecologically diverse river basin. The studio challenged students to address the often conflicting needs for urban development within this impoverished area while maintaining its ecological value, all at the same time addressing conflicts of ethnic identity and planning politics. Throughout the semester, students were encouraged continually to ask three critical questions: What is the role of the ‘village’ in a rapidly urbanizing China? How are landscape architects positioned within the top-down vs. the bottom-up approaches to planning and design? How might landscape designers adopt scientific and ethnographic methodologies within the design process? The studio first questioned the role and definition of a village in order to determine the appropriate scale of interventions within the region. Then it adopted a ‘plant’s-eye view’ of the world to understand the ecological and cultural landscape of Ninger. Students then conducted fieldwork in collaboration with colleagues from Peking University—that then went on to inform planning policies and design interventions.
This studio was based on the proposed Metro, part of a larger masterplan for the Kowloon East development. The park is about to bring a new waterfront experience for both the people of Hong Kong and its visitors. Located next to a proposed ‘sports hub’, the park has a unique physical setting, with Kwun Tong typhoon shelter on one side and Victoria Harbor on the other. Linear in form, the park is intended to be a large open space that is well-connected both with the sports hub and the commercial and residential development surrounding the area and the cruise terminal beyond.

Being located on the old Kai Tak Hong Kong airport runway site, the park needs to address a series of issues – from potentially contaminated ground to water-edge conditions and connectivity to the city. A key challenge for students, apart from addressing the above issues, was how to define the role of an urban park for a city as dense as Hong Kong. A critical response to this question played a key role in development of students’ projects.

The studio represented the culmination of a process where the students were required to understand two extremes of scale – the body and immediate experience, and city and the territory, and subsequently to combine the two together through sensitive design intervention. Furthermore the course aimed to develop a reflexive process of self-critique and independent design thinking among students.
Drawings and model by LOU Bingjie

Drawings and models by Cecilia MAK Nga Sze
Landscape architects operate in the physical realm, helping shape expansive landscapes and more urban environments inhabited by people. If landscape architects are to be effective and to realize their design goals, they must have a facility with the tools and techniques required for driving these manipulations. Ideas are critical, but not enough on their own. This course aimed to prepare students with a foundational understanding for the engineering of sites, and the ways in which design objectives are translated into built form. Lectures were organized around topics including: site analysis and responsive site planning; landform; the design of structural elements such as walls and steps; soils and earthwork; storm water management; and finally site layout and road design. These subjects embody essential knowledge and skills at the core of the landscape architectural discipline.
The science of ecology has for the last six decades profoundly shaped the discipline of landscape architecture. Claims for "ecological design", are commonly deployed without any reference to a particular ecological theory or kind of ecology. A broad literacy and critical analysis of the science of ecology is thus needed amongst emerging landscape designers.

Eight sub-disciplines of ecology, namely ‘Visual’, ‘Community’, ‘Evolutionary’, Ecological Modernism’, ‘Disturbance’, ‘Landscape’, ‘Epidemiological’ and ‘Urban Ecology of the Anthropocene’ are examined. Students engage in an ongoing discussion as to how each can serve as a roadmap for how to see the world and its bio-physical relationships. Each kind of ecology has something to teach us that comes from its own empirical culture, history, and politics. Each can challenge our assumptions about how the world works, and what it means to think ecologically.

The course was structured around a series of student investigations and presentations, followed by a class discussion, which continued online. The centerpiece project focused on an examination of a particular ecological relationship in the context of Peng Chau Island, which features a wide variety of landscape types in a small area, all affected by human intervention to a greater or lesser degree.

A course which promised to be rather dry in fact unearthed some fundamental philosophical and ethical issues related to landscape architecture, and our overwhelming global impact as a species.
Landscape Planting I approached the role of planting in landscape design from two main areas of study, namely planting design and horticultural knowledge.

The planting design component introduced the history, basic principles, common considerations and vocabulary of planting design. The course focused on the design process and how the various aesthetic, functional and ecological characteristics of plants can be employed by the designer. Students demonstrated their understanding of plant massing to create different experiential and cognitive effects by means of a group assignment, creating a 1:50 model of their proposals for a small urban courtyard.

In terms of horticultural knowledge, students were expected to familiarise themselves with a basic palette of commonly found, mainly ornamental, plant species, investigating their growth habits, aesthetic and ecological characteristics, tolerances, requirements, cultural significance and common applications in Hong Kong. The course provided an introduction to plant anatomy and physiology, the interaction between plants and their surroundings, nursery production, planting specification and maintenance.

Field trips were a mainstay of this course, providing a multitude of real-life situations where the reciprocity between horticultural knowledge and design intent, and the long-term successes and failures of planting designs can be observed and discussed on site.

The course provided a springboard for students continued life-long investigation of plant species and their application in any given environment.

(This course was taught in conjunction with ARCH 2015/3106 in the BAILSi program.)
Expanding on Landscape Planting I, this course pursued a more advanced investigation of planting design, aiming to integrate technical knowledge with a fuller understanding of the problems and opportunities presented by site characteristics, user requirements and the practicalities of maintenance and management.

The course structure centred on a round of field trips whereby students were immersed in a range of urban planting scenarios, including public open spaces, streets, housing estates and the historic Botanic Gardens in Central. Rural environments were also examined including hillside, beach and abandoned farmland vegetation on Lantau, the Wetland Park with its mix of artificially maintained wetlands and natural mangroves, and the wide variety of planting types at Kadoorie Farm. A visit to the Hong Kong Herbarium underlined the long history of human interference with Hong Kong’s vegetation cover and invited students to consider what really constitutes sustainable, ecological and effective planting design.

These issues were explored in two assignments on the theme of ‘Planting Design from Heaven and Hell’, the first being a critique of an existing planting scheme against criteria established by the class as a whole, the second being the drawing up of practical and justifiable planting proposals that satisfy individually authored design objectives.
Professional ethics underpins all aspects of the practice of landscape architecture. In these Landscape Practice courses students were introduced to the basic principles, common concerns and requirements of a professional landscape architectural practice.

We looked initially at the business of landscape architecture and how to manage a design practice. We visited the offices of EarthAsia Design Group (EADG) in Causeway Bay to meet young landscape architects in practice and to experience the key management procedures and activities.

Professionalism is an essential structure for good practice, and during our visit we examined the duties that every landscape architect owes to society, the environment, their clients and fellow workers under the Law of Tort, and how an understanding of risk and negligence in practice have lead professional institutes to the develop codes of professional conduct.

Key aspects of the Law of Contract were examined as they relate to the work of landscape architects, in the form of employment, consultancy and construction contracts. We looked at the essentials of a valid contract, different forms of contract procurement and tendering procedures, and how contracts are made and discharged.

Students attended a full day Construction Industry Training Authority approved safety training course, as a precursor to a visit to an on-going landscape construction project, the Restoration of the Kam Tin Stream (MTRC 823B). Here we were able to understand how the construction of a landscape need to be carefully and proactively managed to ensure the successful realization of the designer’s vision on site.
Data is everywhere. There is too much data. We live in DATA SOUP. Making sense of this data depends entirely on the analytical and imaginative process of giving form to what is otherwise an endless succession of 1s and 0s. This is an essential skill that unlike the software students might learn at any given time will never become obsolete. As landscape architects we need to draw data, draw with data, and, most importantly, eliminate data, through data synthesis if we will ever be able to paddle out of DATA SOUP.

In this class students learnt to harvest online data from XML, CSV, SHP files to build graphic representations, physical models, and digital simulations. Our primary working environments were Rhino+Grasshopper and ArcGIS.
This course asked conceptual questions fundamental to thinking about landscape architecture. What is landscape? What is nature? What are the relationships between the two, what are the differences, and how might this shape what landscape architects do? What is the (relatively new) category of ‘the environment’ (or perhaps we might say ‘ecology’), and how does it relate to the previous two? What about history? And (different) cultures? And different words for these concepts in different languages? How do these influence what we think about ‘landscape’, ‘nature’ and ‘the environment’?

This course aimed to challenge students’ basic assumptions about landscapes, nature and landscape architecture. Students learnt what it means to begin to think critically within landscape architecture. Beyond this, students were introduced to ideas about new ways to think about, look at, and be in landscapes, nature and ecology, of the new possibilities there may be in an age of hyper-intense urbanism, climate change, and environmental catastrophe.

The course examined ‘landscape’ in various cultural forms, exploring its role in society across time. It was organized around a series of definitions that continue to exert profound influence on the shape of the landscape today. It looked at the notion of landscape, nature and environment, their forms, functions and meanings, as well as the way in which landscape responds to and shapes cultural values. Issues set out in each class engaged interdisciplinary themes ranging from art history to aesthetic philosophy, social history, politics, religion, urban planning and cultural geography. The course considered approaches from the Chinese landscape tradition in parallel to Western and other traditions in landscape thinking. This was intended to provide a bridge between students’ own cultural background and other significant cultural approaches to landscape. The readings presented a mixture of philosophical, literary, scholarly and historical texts, representing the diversity of discursive types preoccupied with the landscape.

The course served as a first point of entry for students into some of the theory and assumptions that underpin the landscape architecture profession. It aimed to develop in students sharp eyes and critical thinking, helping them to understand more deeply landscape issues, and ultimately create the potential for them to apply these ideas in their design practices pragmatically, responsibly and ethically.

(Lectures in this course were shared with ARCH 7106)
This course introduced students to a wide range of approaches that are relevant to working as a landscape architect at scales beyond the ‘site’. This encompasses two distinct spatial contexts of practice: the urban scale, and the scale of the regional environment. It also often implies a different temporal scale of operation, where the effects of a design intervention will play out well beyond the timeframe of the project itself.

The course began with a concise historical overview of the practice of ‘designing’ at large scales, and an examination of the significance of this practice within the formation of the landscape architectural profession. It then briefly surveyed the legacy of top-down, scientific, modernist approaches to large-scale design and planning across the various built-environment disciplines, focusing on landscape architecture, but also considering architecture, urban planning and urban design. The course then turned to explore in some detail the various responses in landscape architecture and related disciplines to recent interrelated developments shaping the context of contemporary practice: specifically, the reshaping and/or explosion of cities through globalization and corresponding changes within urban and regional political-economies; the emergence of environmental consciousness and crisis; technological and, particularly, computational advances in data and information gathering and processing. These developments, together with shifts in thinking and conceptual frameworks, have prompted landscape architects to engage in more strategic, catalytic modes of practice in an effort to advance landscape architecture’s central relevance and specific disciplinary expertise in designing at these scales.

Instructors:
Andrew Toland,
Jiang Bin

ARCH707
History and Theory of
Landscape Architecture 2

Landscapes L – XXL.
Think Big. Design Big.

MLA

References:
Janine CHEN Jielin
This course was designed to provide students with some advanced knowledge of tree-related issues following on from an earlier basic introduction to trees in the urban environment, together with a number of special landscape topics. This was achieved by firstly looking at an introduction to the drafting of tree surveys and how to approach tree risk assessments by using practical examples out in the field. Students were taken through the standard formatting for tree surveys, with explanations given for each of the component parts of a survey. While students were not expected to emerge as trained tree risk assessors, the course aimed to make them familiar with the reasons for undertaking tree risk assessments, and the terminology and methodology used in preparing risk assessments. Students were then exposed to the standard formats and essential components for making tree-related submissions to the Hong Kong government.

Additionally, three special topics were covered in this course. Firstly, the added complexities of designing and implementing interior planting projects, including the importance of light and plant acclimation. Secondly, generic and proprietary green roof and green wall systems currently being used in HK were explained, along with the merits and drawbacks of their use and construction. Finally, students were taken through the essential aspects of the maintenance of planting schemes, including how to successfully implement and manage maintenance regimes by the use of properly drafted contracts and the application of key performance indicators.
Continuing advances in fabrication technologies are creating new opportunities for how design ideas are tested and physical environments are shaped. Technologies such as computer-numerically-controlled (CNC) routing and 3D printing offer both replicable precision and newfound ease in the shaping of intelligence that allows for customized modulation with fabricated elements adapting to specific conditions.

While these fabrication technologies have already begun transforming areas of building architecture, specifically in façade design and interior installations, there has yet to be a meaningful impact within the realm of landscape architecture. The reasons for this delayed impact are manifold: landscapes by their nature are expansive efforts that make such fabricated elements cost prohibitive, while the weathering demands for anything constructed outdoors places severe limits on the kinds of materials that may be shaped by these fabrication tools.

This course set out to develop a response to the question, what potential is there for the utilization of evolving fabrication technologies in the service of landscape architecture?
Landscapes are a composition of layered elements, both living and inert. At the core of our discipline is a drive to shape spaces, to define inhabited outdoor environments within which individuals may work, play, or simply be. This act of making is often—sometimes even primarily—accomplished through the manipulation of landform and massing of vegetation. As critical a role as these essential landscape operations may play, they comprise just some of the available methods in creating our built landscapes. It is the elements of hardscape, the materials of stone, wood, metals and more that can effectively be employed to complement softscape elements, supporting program uses and providing their own distinct impact on the character of these spaces.

This course provided a foundational understanding of landscape material technologies through an in-depth review of the design, durability, sourcing, and sustainability implications of each given material. Establishing a foundational knowledge of the essential elements of landscape is understood not just to provide a starting point for practical application, but in fact a point of entry for challenging assumptions and innovating on the ways in which materials are produced, used and related.
Arboriculture is a rapidly growing area of practice for landscape architects. This course investigated the science of arboriculture and its practical application in relation to dense urban environments. It covers woody plant physiology, trees in urban environments, the production, planting and maintenance of street trees, management of urban forestry, managing special trees, legal aspects of trees in Hong Kong, the work of arborists, and tree-work practices and equipment.

This course was designed to provide students with the essential background knowledge required to successfully manage trees in the landscape. It began by looking at trees and the law, and the obligations of managers who are responsible for trees in facilities under their duty of care. This was followed by a look at the physical and commercial benefits that trees provide to the community as a whole. Students were guided through the process of selecting various trees for different situations by reference to their physical characteristics and what constitutes a ‘good’ tree by reference to its health, form and architecture. Students were then briefed on how to assess suitable trees for transplanting and under what circumstances they can be transplanted, taking into account various site constraints, species limitations, tree ages, etc. After reviewing the difficulties associated with, and the techniques developed for, the preservation and protection of trees within construction sites in Hong Kong, and how to manage the process from early assessment of the site through to the provision of physical protective measures and management techniques for handling contractors and employers, students were introduced to the value of using inventories in the management of the urban woodland. The course concluded by discussing how trees can best be managed in the urban forest, and closed with an examination of the merits of the various above- and below-ground supporting and securing systems for trees.
The course explored the challenges of creating healthy, sustainable places. We engaged this topic by examining the empirical evidence demonstrating connections between specific landscape features and human health and learning how to look into a specific research question. There are three main mechanisms that connect urban landscapes with health and well-being; each of these was explored in turn.

Urban landscapes and active life: a growing number of studies indicate that inviting landscapes can motivate people to keep physically active and gain health. Conventionally, physical activity includes utilitarian physical activity and recreational activity: the former refers to activities with a primary purpose (such as walking to office) while the latter refers to activities for enjoyment or keeping fit (such as jogging). Evidence shows landscapes can be supportive of both types of activities. Walking distance to green spaces is a prominent factor relating to park use and activity. Furthermore, the amount of green spaces in proximity to neighborhoods has been shown to be negatively associated with mortality.

Urban landscapes and psychological health: barren living environments and demanding lifestyles in urban regions can lead to a range of mental health problems, such as stress, attention-deficit disorder and depression. These problems may contribute to the development of the leading causes of death in the developed world, including cardiovascular diseases, accidents, strokes, diabetes, and several cancers. Fortunately, a growing body of evidence implies contact with nearby nature has a profound effect on improving mental health. For instance, places that provide views of, or direct exposure to, trees and other forms of vegetation, are associated with an increased sense of health, recovery from stress and mental fatigue, higher levels of positive moods, etc.

Urban landscapes and social capital: green infrastructure can have profound impacts on the formation and maintenance of social ties. Dilapidated, crowded, barren and dangerous settings are associated with social withdrawal, aggressive behaviors, and reluctance to cooperate with others. A supportive environment can promote social interaction by providing recurring opportunities for individuals to have informal social contact with each other.
In order to understand the city, it is critical to understand the frameworks that govern its composition. Through an in-depth, historical, theoretical, spatial and experiential investigation of the urban components of district, block, street, and square, students gained a familiarity with the fundamental devices of urban design. Though the course introduced these concepts from a global (but mostly Western) perspective, students located their critiques and analyses within Hong Kong.

The course aimed to build knowledge through a bottom-up investigation of the urban structure. Beginning with the square, the course explored how space and configuration affect urban function and human interactions. It then investigated the street, and how dimension and form impact movement, connection, and use. Moving up to the block, the course revealed the ways in which orientation, density, codes, and volumes, create the relationships, communities, and efficiencies borne-out in the smaller scales. Finally, the course dealt with the district, and unpacked the relationships between society, history, economy, and ecology and the character of the city. At all scales, students worked to identify the rules and dimensional logics that organize and orient the multiple elements of an urban system and give rise to the urban experience.
Design, as with most disciplines, has a particularly difficult relationship with nature. It's also doubly difficult to commit the act of 'design' in places detached (farther than simply 'distant') from the urban, such as national parks. This advanced computation-theory seminar followed Chinese infrastructure investment into the world's most biodiverse regions, defining a set of architectonic languages for environmental conservation. Laura Kurgan noted in her 2004 exhibit 'Monochrome Landscapes' that territories of a single colour, such as the Amazon, are often the most contested. For their term projects, students explored methods to visually narrate the dynamics of such densely mosaicked landscapes in the context of the Peruvian Amazon: forests, logging, degradation, and settlements implicated by a transoceanic highway that crosses coastal desert, highland, montane and cloud forests, and the Amazon Basin.

Design Analytics proposed a unique amalgam of computational design and environmental planning. Conservation and development discourses frequently decouple the global-regional from the local specifics of place. Building upon previous seminars as part of Harvard’s South America Project, we critically returned to the local, organic and ecologic as moments of exception and the strongest point of entry for the fields of architecture and landscape. Lectures and seminar discussions interrogated contemporary discourse on representation and computation, which was then placed in the critical context of conservation and regional development programmes and the technologies enabling them. Through foundational and experimental lessons in GIS, topologies, databases, complex surface creation, and data manipulation, students gained greater dexterity and control over their geometry, data types, and cross-platform workflows useful from regional to site-scale works and information visualization. Students purposed the spatial matrix as a tool for working between complex vector geometry (e.g., contours, reserve boundaries, agricultural settlements) and heavy data (deforestation, endemic species distributions, etc.); in essence, that which is so complex it cannot be represented by lines and polygons. Student projects culminated in highly-articulate plans and 3D-printed surfaces of a one square kilometre section of the rainforest.
The design thesis is both an intro- and extrospective work, a highly critical mix of circumstance and inquiry that takes its cues from current issues and debates within and outside the design disciplines. This course guided students in preparing theses arguments and hypotheses, constructing methodologies, and critically reflecting on landscape architecture’s disciplinary and transdisciplinary positions. The first half of the term helped scope the limits of each student’s thesis exploration, with lectures and workshops on research methodology, literature review, case studies, and analytical techniques that encouraged a critical research position in landscape architecture. The second part of the term explored context, data collection and management, norms and standards for evidence, program definition, and design speculation. Students were grouped into research ‘streams’, each offering a set of distinct theoretical, precedent, and disciplinary texts to supplement and focus their own research. Although taught in a particular sequence, research and design are not linear and should be approached iteratively. Workshops helped build and review different fragments of the thesis proposal and provided a forum for collective brainstorming on current issues and critical debates. Although a culmination of their studies, the design thesis is not intended to display everything learned in design education, but instead represents the ability to curate the selection of research, foreknowledge and skills most appropriate for justifying the thesis project. The final deliverable for the course was a Thesis Proposal, consisting of a clearly defined argument or polemic, critical discourse and context, case studies, and literature review, that served as the body of knowledge underpinning the subsequent Thesis Design Studio undertaken in the spring term.
This pre-semester intensive course examined current topics in landscape architecture with a focus on Hong Kong. It was intended to give students a baseline – a taste of what the program is about and what it expects from them. It introduced design methods, principles and representational techniques within the context of several theoretical frameworks in the field of landscape architecture. These were then integrated with insights into the complex relationship of the ecological systems and history of Hong Kong’s development. The 2-week intensive course involved an orientation within the university and the city (many of the Masters students are not from Hong Kong), lectures by guests and faculty, workshops, site visits, ‘brown-bag’ events and intensive design studio sessions.
Bachelor of Arts in Landscape Studies
This introduction to landscape studio focused on exposing students to fundamental design skills. The underlying philosophy of the content and flow of this course was based on the premise that all design disciplines require an understanding of the body, movement, and site, from which a design concept can be generated and eventually developed into a detailed spatial design based on those understandings. In this course, students learnt an approach to design and were encouraged to develop a design sensibility extending beyond just landscape architecture, while at the same time allowing for discussion and incorporation of specifically landscape elements into their ultimate design proposals.
Introduction to Landscape Design Studio

1. Pearl SO Po Chu
2. Ingrid TSOI King Yan

1. David WANG Jun Wen
2 - 3. Joy ZOU Liu
In this studio we explored the landscape of Hong Kong through the places, nonplaces, boundaries, and mirages of local writer Dung Kai-cheung’s experimental literary work, Atlas. Paying particular attention to Dung’s history of Hong Kong cartography, student’s sharpened their representational toolset for mapping territories in time and space. Moving from boundaries to human bodies, the studio emphasized the importance of scale to the development of successful projects, and used aspects of the text to illuminate the hidden dimensions of actual and fictional physical locations in Hong Kong. Rigorous research was undertaken into the past and present of specific streets and places around the territory. Spatial concepts such as edge, boundary and place, were explored to rethink the landscape of what Dung Kai-cheung calls the ‘imaginary city’.

1 Students taking measurements from traverse stations in the Hong Kong geodetic network
Details of model and drawings by Natalie KHOO Ting Fung and Daisy LAU Tik Sze

Drawing by Coco LIN Yik Hei and Joy ZOU Liu

Model and drawing by Ingrid TSOI King Yan and Nicole LEUNG Ho Ching
The linear landscape is a spatial configuration full of possibilities, suggesting configured combinations of outdoor spaces that must interface with various intersecting flows. Relative to more cohesive spaces that have greater opportunity to perform as self-contained destinations, the linear landscape demands intentional responses to edge conditions: at various times linking, resisting, previewing, defining, or welcoming.

This studio was focused on exploring new possibilities for the linear landscapes bordering Tolo Harbour, Tai Po. During the course of the semester students examined the relationship between the two-dimensional image and three-dimensional space; investigated the biophysical systems of both reference and specified sites; related in-person observations with more conventional research findings to build determinate representations of dynamic systems; and, ultimately, developed design propositions that drew from the preceding analyses and projections and took the form of specific site-scaled interventions.

As the third landscape design studio for this cohort of BA(LS) students, this class sought to advance individuals’ skills in computer drafting and design representation, with a particular emphasis on the development of accurately scaled drawings.

Photo: Scott Jennings Melbourne
Group site model
Photos: Scott Jennings Melbourne
The contemporary morphology of urban Hong Kong is the result of rapid population growth, land scarcity, diverse cultural identities, and social, political and economic determinism. Its unique and ever-evolving urban forms are imprinted with the history of more than 150 years of piecemeal aggregation through reclamation, development, and renewal. Over time, each of these expansions adapts itself to the urban fabric, producing specific spatial conditions that shape the lives of its inhabitants. To work in this urban context, designers must develop a keen understanding of and ability to engage with its complexities and multi-layered conditions.

This studio examined the relationships between people and the built environment. Through a series of exercises, students learnt to identify and analyze key aspects (physical, ecological, economic and social) that shape an urban context; to build a vocabulary that communicates urban forms and the environment, and to propose appropriate interventions within that context.

The studio focused on Shanghai Street, one of the longest streets in Kowloon. Traversing 2.3 kilometers through four distinct neighborhoods, the street embodies a rich history whose character is reflected in its built forms, landscape and inhabitants. Originally a shallow bay, the area was reclaimed in the late 1800s. From the very beginning, Shanghai Street became economically vibrant due to its proximity to the Yau Ma Tei typhoon shelter and the ferry piers. As the area continued to expand through reclamation, development and urban renewal, many of the original uses and inhabitants relocated to other areas of the city. Today we can still see remnants of traditional elements layered with new ones in many spaces that find contemporary uses by new occupants, such as artists, ethnic minorities, activists, prostitutes and vendors.
1 Shanghai Street (north) elevations
Samantha AU YOUNG Chung Yan, LAM Wing Yan
Rose Mary
2 Shanghai Street (south) elevations
John YUEN Ho Shun, Florence LI Hiu Lam, Chloe LIN Zhiqi

1 'Food Culture', axonometrics by John YUEN Ho Shun
Suzhou Creek, also known as Wusong River, has historically served as an important waterway throughout the different periods of Shanghai. This studio aimed to re-examine the current riverfront development of the Suzhou Creek and to discover its contemporary role as an instance of revitalized natural infrastructure in the urban core of the city. Utilizing landscape strategies at multiple scales, students were tasked with developing an urban complex that fosters creative industries together with ecological restoration. Students engaged in research and analysis in the first half of the semester which culminated in an urban design project in the latter half in three strategic locations along Suzhou Creek.
Large-scale regional planning and infrastructure development is often implemented with a virtual absence of people on the ground, creating conflicts in land tenure, economic livelihood, and environmental resource use and conservation. ‘Design on the Road to Burma’ took students’ learning to the frontier landscapes of transnational development along the Thai-Myanmar border, reinforcing the importance of fieldwork in reconciling abstract geographical data and real site conditions. Recently revived investment in the 250-square-kilometer industrial port of Dawei, Myanmar’s first Special Economic Zone (SEZ), and a 212-kilometer cross-border road link is prompting large-scale land use change and urban development in the biodiverse Tenasserim Hills.

Students travelled overland via Bangkok into Dawei, Myanmar, and presented several international NGOs and local CSOs with one month’s worth of their studio research in a 200-page volume of maps, timelines and diagrams that contextualized the region’s industry, investment, land rights, ethnic conflicts, and environmental issues. These groups included the World Wide Fund for Nature (WWF), Wildlife Conservation Society (WCS), Fauna and Flora International (FFI), The Border Consortium (TBC), EcoDev, and Dawei Development Association (DDA) at their field offices and locations in Yangon. At less than an eight-hour drive from Bangkok, this short distance and recent ‘opening up’ of the region to transnational forces makes the route both an important case study and potentially viable site for the design disciplines to provide supplementary and alternative development strategies to a complex set of actors. For the second half of the course, students’ design proposals engaged development projects, including resettlement camps, community forestry, corporate social responsibility programmes, eco-tourism, industrial SEZs, and ‘green’ capacity building programmes.
Tin mine extraction networks in Tanintharyi.
By Monique WONG Hiu Yan.

2 Strategies for managing wildlife corridors in Tanintharyi.
By Kity PANG Tsz Yung.

By Olive WONG Lok Yan.

Excerpts from "Operation Manual: Speculating Dawei Special Economic Zone (DSEZ) Plan 2015".
By Tony YUEN Chun Yin.
1. Dawei Special Economic Zone phase one investment and build-out scenario. By Anson Wong Ting Fung.

1. Design for sustainable mining investment, Ban Chaung coal mine, year 2040. By Amanda TON.
2. Landscape strategy for equitable land use for large agro-industry and smallholders east of Dawei Special Economic Zone. By Charity CHEUNG Oi Wai.
The goal of the Landscape Technology I course is to help students develop skills to construct the landscapes they will ultimately design. The students learn the tools and techniques of grading to explore concepts of creating spaces by manipulation of land. By understanding topography – the role it plays in history, art and landscape design – students are able to acquire a deeper understanding of how grading is critical in translating design objectives into built form. This understanding was supported through a series of technical design exercises, including surveying techniques, manipulation of contours, grading terminology and formulas, drainage patterns, and accessibility issues. The course looked at the intersection of topography with other natural elements like water and plants, as well as simple man-made structures, from basic free-standing walls to building envelopes. Besides the emphasis on topography and its manipulation, students were also exposed to other aspects of the urban landscape, such as roof gardens and brownfield sites.
Landscape Planting I approached the role of planting in landscape design from two main areas of study, namely planting design and horticultural knowledge.

The planting design component introduced the history, basic principles, common considerations and vocabulary of planting design. The course focused on the design process and how the various aesthetic, functional and ecological characteristics of plants can be employed by the designer. Students demonstrated their understanding of plant massing to create different experiential and cognitive effects by means of a group assignment, creating a 1:50 model of their proposals for a small urban courtyard.

In terms of horticultural knowledge, students were expected to familiarise themselves with a basic palette of commonly found, mainly ornamental, plant species, investigating their growth habits, aesthetic and ecological characteristics, tolerances, requirements, cultural significance and common applications in Hong Kong. The course provided an introduction to plant anatomy and physiology, the interaction between plants and their surroundings, nursery production, planting specification and maintenance.

Field trips were a mainstay of this course, providing a multitude of real-life situations where the reciprocity between horticultural knowledge and design intent, and the long-term successes and failures of planting designs can be observed and discussed on site.

The course provided a springboard for students continued life-long investigation of plant species and their application in any given environment.

(This course was taught in conjunction with ARCH7103 in the MLA program.)
This course provided a structure for students to be able to think in a creative, critical and structured manner about plants, planting and plant design, and their role in landscape architecture.

Fundamental issues addressed by the course included the development of a framework for the selection, arrangement, and placement of plants in the landscape; and developing a critical eye, work process and tools for planting design.

The course also covered the intellectual ideas and perspectives and specific design movements that have had an influence on planting design. Emphasis was placed on balancing aesthetic creativity with practical function, usability and long term development. Students also developed an understanding of the different roles of different types of plant design, from ornamental plantings through to purely functional choices. Students also engaged in discussions on the origins of landscapes, on what constitutes a ‘natural’ landscape, and the effects of change over time in the landscape.
This course sought to help students develop an understanding of key ecological principles and the concept of sustainability and so appreciate how these principles underpin successful landscape design. The course introduced the concepts of succession, biodiversity, habitat structure and ecosystem stability and explored how these basic principles contribute to the success (or failure) of urban landscapes, habitat creation projects and restoration of degraded landscapes. Students were encouraged to view sustainability and ecological function as essential tools in successful landscape design.

The fundamental principles of ecology and sustainability were introduced by means of lectures, reinforced with site visits to local designed landscapes, both rural and urban, illustrating the concepts discussed in class. Students were encouraged to further their understanding gained from the site visit experiences by undertaking a personal research project, in support of group design projects based on a local case study. The design project allowed students to demonstrate their understanding and appreciation of the role of ecology and sustainability in successful landscape design.
This course asked conceptual questions fundamental to thinking about landscape architecture. What is landscape? What is nature? What are the relationships between the two, what are the differences, and how might this shape what landscape architects do? What is the (relatively new) category of ‘the environment’ (or perhaps we might say ‘ecology’), and how does it relate to the previous two? What about history? And (different) cultures? And different words for these concepts in different languages? How do these influence what we think about ‘landscape’, ‘nature’ and ‘the environment’?

This course aimed to challenge students’ basic assumptions about landscapes, nature and landscape architecture. Students learnt what it means to begin to think critically within landscape architecture. Beyond this, students were introduced to ideas about new ways to think about, look at, and be in landscapes, nature and ecology, of the new possibilities there may be in an age of hyper-intense urbanism, climate change, and environmental catastrophe.

The course examined landscape in various cultural forms, exploring its role in society across time. It was organized around a series of definitions that continue to exert profound influence on the shape of the landscape today. It looked at the notion of landscape, nature and environment, their forms, functions and meanings, as well as the way in which landscape responds to and shapes cultural values. Issues set out in each class engaged interdisciplinary themes ranging from art history to aesthetic philosophy, social history, politics, religion, urban planning and cultural geography. The course considered approaches from the Chinese landscape tradition in parallel to Western and other traditions in landscape thinking. This was intended to provide a bridge between students’ own cultural background and other significant cultural approaches to landscape. The readings presented a mixture of philosophical, literary, scholarly and historical texts, representing the diversity of discursive types preoccupied with the landscape.

The course serves as a first point of entry for students into some of the theory and assumptions that underpin the landscape architecture profession. It aimed to develop in students sharp eyes and critical thinking, helping them to more deeply understand landscape issues, and ultimately create the potential for them to apply these ideas in their design practices pragmatically, responsibly and ethically.

(Lectures in this course were shared with ARCH 7106)
As the world continues to urbanize and the complexity of interconnectedness grows, there are ethical, mental, physical and social well-being questions to be asked about the state of our planet and its inhabitants. This course aimed to contextualize the urban environment, civic engagement and the agency of design in day-to-day life. Students were asked to consider: what is our environment versus someone else's; and when we think of 'community', who comes to mind? If communities are shaped by cultural and social structures, economics, and their environments, then, where and how does a conflict arise?

Structured as an applied research seminar, this course sought to understand relationships between the urban environment and its community. Through case studies, students also explored how design can facilitate the dialogue between these two elements.

Each week, the students focused on certain key questions that guide us in understanding aspects of our built environments, shaped variously by human constructs such as politics, culture and economics. To find answers, students were guided through explorations in different types of research and methodologies, including literature reviews, case studies and field observations. There were also two site visits to urban villages in Hong Kong midway through the semester.
The discipline of landscape architecture has been transformed over the past few decades by the emergence of new sets of theories and agendas amongst landscape thinkers and practitioners. Various protagonists have set out to change how landscape architecture sees itself, and how landscape architecture sees its field of operations. At the same time, a separate set of intellectual currents has arisen to challenge our pre-existing conceptions of ‘landscape’ and ‘nature’.

This course sought to understand these contemporary positions by tracing their development back through the history of 20th century landscape architecture and related fields. It also placed these developments in a broader cultural, environmental, social and intellectual context.
Two paradigms of China seem to exist in the public consciousness—the Dynastic China that espoused Confucian ideals and unified various peoples to form a common cultural identity, and Contemporary China, with its economic might, rapid urbanization and mass migrations. We associate particular landscapes of urbanity, rituals, politics, and spaces with the two constructs. From the rectangular, walled capitals of Dynastic China to the themed new towns and the gleaming towers of Shanghai, how has Dynastic China evolved into the Contemporary China that we have come to know today? How have the social and political upheavals of Modern China fundamentally transformed the ways in which the Chinese people live, work and play? Is modernism in China an entirely foreign concept? Is there a ‘Chinese’ identity in design today?

This research seminar addressed these questions in a series of lectures, discussions and case studies organized thematically, with a focus on the urban development of 20th-century China. We looked at the social and political conditions that have impacted the elements, including architecture, urban design, infrastructure, and landscape architecture, which have formed the landscape of Contemporary China.

Besides lectures, students were introduced to historic and contemporary landscape issues in China through case studies and seminar discussions. During the seminar discussions, the instructor framed the issues that challenge contemporary landscape architectural practice in China in order to familiarize students with the unique landscape conditions of China. Guests from leading landscape architecture firms supplemented this discussion by presenting their design work and participating in dialogues with students. Students were also required to conduct two semester-long case studies.

Diagram showing change of water quality in Suzhou Creek 1900–2010 by Issac CHIU Ho Wan and Monique WONG Hiu Yan
This course undertook a critical evaluation of global contemporary practice in landscape architecture and planning at urban and regional scales. Shifts in global economic and geopolitical trends have necessitated a repositioning of these practices from an empirical, socially and environmentally-deterministic practice to one that is operative and catalytic, for which strategy and negotiation prevail over traditional top-down planning methods. This course aimed to situate these diverse and often contradictory ideas about shaping our environment within a rich historical continuum and an ongoing struggle over disciplinary identity, ethics and boundaries.

The course was structured into three basic parts: an introductory ‘Reading History’ section engages with some primary texts that depict the origins and socioeconomic contexts of contemporary large-scale landscape planning. This portion of the class also engaged with contemporary texts that attempt to reposition and expand the discipline in the context of 21st-century global challenges. A second section, ‘Models and Methods’, uncovered the essential conceptual frameworks of hydrology, ecology, and infrastructure as they are deployed in the practice of strategic landscape planning through a survey of important projects. Finally, ‘Projections’ explored the opportunities to consider fertile tangents, such as the nature of drawing and mapping and the possibility for generative mapping and documentation; or the possibilities for alternative forms of practice.
Visual communications for landscape architects, as it’s taught and practiced, is often appropriated and derivative from technologies and pedagogies of architecture and planning. This course offers a landscape-centric approach to digital representation that highlights the strengths and weaknesses of a wide array of tools from design and affiliated fields in the representation of topography, natural form and ecological processes. Digital histories from the 1960s and more recent 1990s digital revolution in architecture provide context to make critical design decisions when working with such mediums. Weekly lab sessions provide concepts, workflows, and horizontal knowledge in Geographic Information Systems (GIS) and computational logic—critical base tools for landscape research and design from regional to site-scale works. No foreknowledge of these platforms is expected, but an openness to actively investigate current trends and new modes of digital design is critical. Prior software skills are not assumed but will be developed and assessed through a term project and periodic progress-checks.
The representation of the land has, throughout history and still today, played a major role in defining and producing landscapes as we know them. Landscapes are in fact the result of an educated perception, a built sensitivity to our environment through the exposure to a wide range of representations that painting, literature and cinema, but also photography and, more recently tourism, advertising and social media produce. Since landscape architects, as designers, make use of these representations in order to transform ‘land’ into landscapes, it is crucial not only to understand these representations, but also to produce new ones expressing one’s own understanding and interpretation of a site. Finally, it is through their way of representing the landscape that landscape architects read the land and make it accessible to others.

Through experimentation with multiple representational techniques and media, students were encouraged to understand the different effects and sensibilities that these representations offer, and therefore to be able to use their strengths depending on the visual ‘argument’ they might be seeking to construct. The journey this course proposed guided students to two main destinations: the expression of multiple dimensions, and the process of abstraction. First, the range of techniques explored evolved from simple two-dimensional drawings, through the projection of three dimensions, to finally engage with the expression of change and explorations in the representation of time. Second, abstraction as a way to interpret the landscape was explored through experimentation with various media and their limits.
‘Sustainability is just a word now. A green wash, an empty word devoid of meaning due to over use.’ Are these opinions really correct? When we assume we are being sustainable, are we really making a difference? Is global warming real? Is buying organic food being sustainable? Is it necessary or enough to recycle? What does carbon footprint mean? What are carbon credits—do they really help or are they a drop in the ocean?

Within its inevitably limited scope, this lecture course could not hope to cover the range of expertise required to begin answering the complex web of issues that confront individuals, families, communities, societies and countries in relation to issues of ‘sustainability’. However, the course did seek to examine a range of issues that built-environment professionals confront when we create policies, develop, design, build and manage our physical environment.

Throughout this course the hope was for students to discover interrelationships that exist between the physical environment and prevailing social and ideological contexts, and how this can shape the form and pattern of human settlement. This knowledge will help us develop our own concepts and ideas of the future, and to design ‘exemplary environments’. The ideas raised in the lectures were reinforced by readings assigned within tutorial groups. They were also explored and developed through in-class activities and assignments during the weekly tutorial sessions. Students worked together to define their own vision of a sustainable community. The course related to the learning in all Faculty of Architecture disciplines and is intended to inspire thinking about the way we should construct our living environment in future, in order to find a sustainable balance.

(This course was a Faculty-wide course taught by the Division of Landscape Architecture to undergraduate students undertaking degrees in Landscape Studies, Architectural Studies, Surveying, Conservation and Urban Studies.)
This university-wide undergraduate course exposed students to some of the fundamental issues of sustainability within the physical environment. The course examined a broad range of sustainability issues including populations, resources in the form of materials, water, energy, and food, and systems in the form of transportation, technology and communications, health and the environment, and community and governance. Students also investigated these issues from an individual perspective, measuring and representing their daily consumption of resources such as water, food, energy, as well as their waste output. This allowed them to evaluate their participation in resource consumption at an individual scale, as well as giving them an appreciation of their everyday lifestyle within broader systems and patterns of social behaviour.

Towards the end of the course, there were focused workshop sessions in which students collaborated to develop and present their own proposals for a sustainable development project based on their own research and what they had collectively learnt and created during the course. The presentation took the form of drawings, physical models, videos, and a variety of other media.
Through the history of our civilization, humankind has been working with the environment both as a means for survival and as expressions of culture. It has always been a two-way relationship in harmony. However, recently, such balance was tilted by our unsustainable way of living, and our current landscape reflects humankind’s abuse and mismanagement towards the environment.

This course was aimed at exploring how different groups of people respond to such imbalance, and what they do to restore a healthy reciprocal relationship between human beings and nature. Initially, topics like the Garden City Movement in the late 19th century, and the emergence of the protection movement of ‘Cultural Landscapes’ initiated by the UNESCO World Heritage Committee in 1992, will be discussed through lectures and seminars. Then, land art – an artistic expression of human culture and how we sculpt the land – was explored as a more contemporary approach to restoring the balance between humans and nature. Initiated by some leading artists in the creative art industry as an artistic response to such issue, land art helps to manifest the reciprocal relationship between human culture and the environment, and hence to realign people’s attitudes towards, and perceptions and interpretations of nature. Besides lectures and seminars, the topic of land art was also explored in the form of a ‘Land Art Workshop + Exhibition’ in which students were able to learn how to express their environmental opinions through the creative process of making their own land art. The 4-day ‘Land Art Workshop’ was conducted on a selected site in the Hong Kong landscape. It started with field study to explore how human civilization integrates or challenges its relationship with the landscape of the selected site. Then, based on their findings, students used various creative media to explore their environmental critique to the site. After the workshop, students prepared a Land Art Exhibition to communicate their creative works to the public, and presented their works during the opening of this exhibition.

1 - 3  
Land art workshop at Lai Chi Wo
4  
Workshop-end student presentation at Lai Chi Wo
5 - 7  
Student-led guided tour to Lai Chi Wo
8 - 10  
Land art exhibition at Sheung Wan
As part of ARCH1031 Representing Landscapes, undergraduate first year students spent four days out of the classroom exploring real landscapes. This year the focus was on volcanic landscapes, which bought us to the southern Japanese island of Kyushu. Counting sixteen craters from different periods out of which two are still active today, Kirishima, at the southern tip of the island, was explored in three long hikes, each corresponding to a different age of post-eruptive volcanic landscapes.

The field trip had two objectives, matching the two different set of assignments from the course: representing landscapes and dynamic landscapes. On the one hand, the goal was to practice representing foreign landscape elements from real-life experience through the production of a daily one-to-one scale drawings during the hikes in order to realize how, when representing snow or ice, for example, we tend to use specific graphic references that do not necessarily transmit the actual experience of it. On the other hand, the second objective was to understand what underlying processes operate to continually produce the landscape, and the scale of time at which these occur. This was explored by the students through a series of drawings, but also drew on preliminary research on volcanic landscapes, resulting in a timeline of climatic, geological and ecological processes tracing their impacts on the landscapes.

(This trip was led by Maxime Decaudin.)
What is the role of the city in shaping Democracy? Rome’s urban fabric, made and unmade by engineers, emperors, popes, barbarians, kings, and markets; a cultural and historical palimpsest – layered, adapted, collaged, abandoned, and (re)occupied; rustic yet metropolitan; chthonic and classical; is an ideal laboratory through which to explore how urban space and infrastructures are both the products of democracy and the instruments through which its political values are reproduced. In particular, it is the historical appropriation of water services within the Tiber Plain that have constructed a distinctly Roman urban public space that is, in spirit, democratic, and that is, in its complexity, infrastructural (if not ecological).

The ten students – a mix of undergraduates and graduates, architects and landscape architects – participating in ‘Essential Infrastructures’ were guided through the multiple narratives of water as it related to the historic and emerging expressions of democratic space in the city. The tour of Rome’s democratic urbanism started with a detail: the nasoni – the drinking fountains that have for many centuries provided free, clean drinking water throughout the city’s open spaces. Next, students investigated the baths and thermae – the secondary nodes on the city’s extensive water supply network that embodies shifting notions of the public realm. The fresh-water infrastructures sustaining these spaces are mirrored by a sewage/drainage network that sustained the public body through ensuring basic levels of sanitation and disease prevention. Students then explored the Tiber, historically a ‘back’ for the city, examining it as a space allowing alternative forms of public expression within the democratic realm. Finally, moving to the largest scale, students explored the territorial transformation systems of catchments and aqueducts that, in various periods and in manifold ways, linked the city of Rome with its larger region.

(This trip, which took place between 2–12 June 2015, was funded by the Leo Tung-hai Lee Fund. The trip was led by Ivan Valin.)

Since 2010, HKU Faculty of Architecture has been organizing ‘Career Discovery in Landscape Architecture’ (CDLA) – an exploration program for high school students who are interested in bringing a more sustainable living environment to our city. CDLA offers a 3-week program each summer to young people to experience what it is like to be involved in the profession of landscape architecture. Led and guided by tutors and student teaching assistants at the Division of Landscape Architecture, in 2014 CDLA created a series of landscape design installations on the HKU campus. Students constructed a 1:1 scale ‘Playscape’ installation, aiming to bring active participation to public spaces and to induce new ways of interpreting landscape architecture. They used Chinese steamers and plant materials to construct a series of installations that visitors could ‘play’ with! Through the themes of ‘Sit’, ‘Lie’, ‘Step’, ‘Cave’, ‘Reach’, and ‘Pass Through’, students created play spaces that required visitors to perform the themed action in order to interact with plants selected.

(This program is coordinated by Vincci Mak.)
### Full-time Staff

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<thead>
<tr>
<th>Title</th>
<th>Name</th>
<th>Qualifications / Affiliations</th>
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<tr>
<td>Lecturer</td>
<td>Apte Dalvie, Suvarna</td>
<td>BArch New Delhi; MLA Penn; RLA(IUSA); ASLA; ISOLA; AIA</td>
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<tr>
<td>Assistant Lecturer</td>
<td>Decaudin, Maxime C</td>
<td>DipESA; HMONT</td>
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<tr>
<td>Assistant Lecturer</td>
<td>Denizen, Seth</td>
<td>BSc McGill; MLA Virginia</td>
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<tr>
<td>Teaching Assistant</td>
<td>Lee, Alex C C</td>
<td>BA(LS) HKU</td>
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<tr>
<td>Teaching Assistant</td>
<td>Wang, Nina</td>
<td>BLA Anhui Agriculture Univ; MLA Tongji</td>
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<tr>
<td>Teaching Assistant</td>
<td>Woo, Bryan S H</td>
<td>BA(LS) HKU</td>
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<tr>
<td>Teaching Assistant</td>
<td>Zhang, Viola</td>
<td>BLA SCAU; MLA HKU</td>
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### Part-time Staff

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<tr>
<th>Title</th>
<th>Name</th>
<th>Qualifications / Affiliations</th>
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<tbody>
<tr>
<td>Assistant Professor</td>
<td>Chan, Winnie</td>
<td>BSc(Arch), March, MPhil CUNK</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Chatterjee, Viraj</td>
<td>BA(Hons) Jadavpur; MLA(Dist) Heriot-Watt; CMLI, MCA, AIIA</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Coates, Gavin S</td>
<td>BLA DipLA Leeds; DipPCDI; CMLI(UK); ASLA; RLA; CA</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Echeverri, Natalia</td>
<td>BA Washington; MCP; MArch UC Berkeley</td>
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<tr>
<td>Assistant Professor</td>
<td>Jung, David</td>
<td>BLA UC Berkeley; MLA Harvard; HKILA; ASLA; RLA; CMLI</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Lee, Christabel H T</td>
<td>BA(AS) HKU; MJ Wollongong; MAILU AA; CMLI</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Leven, Elizabeth P</td>
<td>BSc MPhil Edinburgh; CMLI; RLA; ISLA; CMLI</td>
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<tr>
<td>Assistant Professor</td>
<td>Ng, Otto</td>
<td>BA(AS) HKU; March MIT</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Robinson, Ian J</td>
<td>Mi Hort; HND</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Tennant, Rachel</td>
<td>DipLA; CMLI</td>
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### Honorary Staff

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Adjunct Associate Professor</td>
<td>Chen, Leslie H C</td>
<td>BSc, MLA Cornell; JP; LARB(Chair); RLA; HKILA(PP); HKIUD, HKIH(Hon); ASLA</td>
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</table>

### Shanghai Study Centre teachers

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Honorary Lecturer</td>
<td>Chen, Steven Y N</td>
<td>BArch Syracuse; MArch Harvard</td>
</tr>
<tr>
<td>Honorary Lecturer</td>
<td>Lin, Tiger Y</td>
<td>BArch Tomkong; MLA Harvard; CHSLA; IFLA; ASLA</td>
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<tr>
<td>Honorary Lecturer</td>
<td>Jencks, Justin A</td>
<td>BA Durham</td>
</tr>
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