Rethinking Pei
A Centenary Symposium

14–15 December 2017
KB 419, Knowles Building
HKU Faculty of Architecture
Hong Kong

A two-part symposium examining the work and life of I. M. Pei, organized by M+ and the Department of Architecture, The University of Hong Kong, in Hong Kong, and M+ and the Harvard Graduate School of Design in Cambridge. The Cambridge session took place 12–13 October 2017.

For more information
mplus.org.hk/rethinking-pei
2018 Fall Public Lecture Series
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The University of Hong Kong, Shanghai Study Center
香港大学上海学习中心
WWW.ARCH.HKU.HK  ENQUIRY: FYLFUNG@HKU.HK

Fall 2018 Public Lecture Series

13 NOV / 6:30 PM / KB730

TED JIANXIANG & JIANG YING 龔潔

28 SEP 6:30PM / KB730

ORTH CHANG 張永和

2 NOV 6:30PM

YOUNG ALUMNI FORUM

27 OCT 4PM

AEDAS/ATELIER GLOBAL/LAAB

DONG GONG 重功

FOUNDED AND DESIGN PRINCIPAL, VECTOR ARCHITECTS

12 NOV / 6:30PM / KB730

THE RISE OF MODERNITY

13 NOV / 6:30PM

ANGELO BUCCI PRINCIPAL, SPBR Architects

16 NOV 6:30PM

INAKI ABALOS

RENTA SENTKIEWICZ

10 DEC / 6:30PM

AGENDAS FOR THE SOUTH

FOR FURTHER INFORMATION, PLEASE VISIT OUR WEBSITE: WWW.ARCH.HKU.HK  ENQUIRY: FYLFUNG@HKU.HK

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The Competition

Architect, Associate Professor, Skidmore, Owings & Merrill LLP

01
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Mark SARKISIAN

A Dialogue of Structure, Architecture, and City

02
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Sergei TCHOBAN

Exhibition Opening Talk: Drawing Buildings/ Building Drawings

04
09

Walter HOOD

Developing a Cultural Practice

05
09

Jennifer LEE

The House of Questions

10
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Pablo CASTRO

FAPA, Principal and Co-Founder, Obra Architects

10 DEC

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HE JIANXIANG 何健翔

He Jianxiang

Co-founder, O-office Architects

in PRD

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Angelo BUCCELLI

SPBR Recent Projects

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Tong Ming 童明

The Rise of Modernity

28
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Facet Architects

http://ash.arch.hku.hk/

ALL INTERESTED ARE WELCOME.

Projects

Angelo BUCCI and City Architecture, of Structure, A Dialogue

Mark SARKISIAN

Professor, Universidade de Sao Paulo, Brazil

In PRD

13
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He Jianxiang 何健翔

Co-founder, O-office Architects

The Competition

Architect, Associate Professor, CUBERO

Angel BORREGO CUBERO

Architect, Associate Professor, Oacao, Filmaker of The Competition

The House of Questions

Jennifer LEE

AIA, LEED AP, Principal and Co-Founder, Obra Architects

Questions

11

10 DEC

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10 DEC

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The City and its Double

Organized concurrently with "HERE NOT HERE", a photographic dialogue around Hong Kong exhibited at Gallery PZ2 from March 27th to April 16th, 2016. Sponsored by the Institut Français and Consulate General of France in Hong Kong and Macau.

Introduction &
Moderator

Nasrine Seraji
Head of Department of Architecture

Smart City vs Siève-City
Nicolas Dusay
Gray Kochhar-Lindgren

Domestic vs Public
Gina Marchetti
Eunice Seng

Found vs Derelict
Judith Auldin
Ying Zhou

This symposium is a speculative response to the photographic encounter between Michel Eisenlohr and Yan Kallen titled "HERE NOT HERE". This artistic dialogue proposes another "regard" which in return inspires a discursive reflection on the city. It explores the world of alternative lives dormant in the drawings of unbuilt urban planning schemes and unrealised engineers' infrastructural fantasies in the riming verses of nostalgic poets celebrating the glory of buildings no longer standing, or in the technological speculations of already outdated science-fiction films. Gathering scholars from France and Hong Kong proposing a series of fertile oppositions, "The City and its Double" seeks to project many kaleidoscopic reflections through the mirroring lenses of our disciplines.

27 March
2—8pm
Rm 419 4/F Knowles Bldg.
The University of Hong Kong
Pokfulam Road, Hong Kong
DEPARTMENT OF ARCHITECTURE

THE UNIVERSITY OF HONG KONG

Prospectus 2018/19

Degree Show & Public Review 2018

Master of Architecture
Thesis Project

June 9, 2018
10am–6pm

Archigram Meets
Central Exhibition
June 24 — July 7, 2018
PMQ Courtyard &
Marketplace, G/F
35 Aberdeen St, Central

Archigram Symposium
June 30, 2018 2–5pm
Wang Gungwu Lecture Hall,
Graduate House, HKU

Prospectus 2018/19

Hong Kong University
Department of Architecture
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Ranked amongst the world’s best architectural schools, the Department of Architecture offers an active, collaborative, and dynamic research environment. The professionals and scholars who constitute the teaching staff provide a diverse range of research opportunities for students. The scale and breadth of the topics examined within the curriculum cross disciplinary boundaries and compose forums for exchange. The undergraduate and postgraduate programmes collectively shape the Department’s culture, while our energetic community of students, faculty, and alumni impact Hong Kong, Asia, and the world.

International experiences inform our educational approach, with courses taught in France, Chile, Italy, Finland, and Korea. Exchange programs with MIT, Yale, and Berkeley in the US, ETH in Switzerland, the Academy of Fine Arts Vienna in Austria, and UCL in the UK enliven our worldview. Visiting professors and design professionals, including Wang Shu, Yung Ho Chang, Dietmar Eberle, Fernando Menis, and Winy Maas, among others, contribute to our studio culture. Graduates from the BA(AS) programme return to HKU or attend other leading architecture schools in the world for their MArch studies. Through our alumni network, the dialogue begun at HKU spans generations, with each generation informing and helping the next.

Studying architecture at HKU entails producing work through experimentation and prototyping ideas. Education takes place both through a broad range of studios, lectures, and seminars and our public programs and reviews. Academic diversity is a priority of a student’s architectural education at HKU, producing a culture of innovation and experimentation within the traditional academic context of the university. Thinking through making is at the core of what we do and is on full display in the Faculty’s extensive fabrication capabilities, which continue to increase each year. Fabrication equipment such as robotics and waterjet cutting workshops complement laser cutting, CNC, and three-dimensional printing labs.

The knowledge learned through architectural education at HKU extends well beyond architecture, and the leadership, entrepreneurial, and communication skills gleaned through the programme last a lifetime. Each of our graduating classes enjoy nearly full employment, and evince the demand for architects who are building within this region and further afield.

This prospectus serves as a retrospective review of recent territory we have covered and a vision of the direction and strategy we will collectively take going forward. Through our shared institutional goals, generated in coordination with students and faculty, we are determining the future of architectural education at HKU and the future of architecture across Asia and throughout the world.
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.

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.

We developed a series of five history survey courses. 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.

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 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 MArch 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 MArch 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.

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.
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.

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. A 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.
BASC DESIGN+ PROGRAM

BASc Design+ is a new undergraduate degree launching in 2019 under the Bachelor of Arts and Sciences programme. It is aimed at nurturing highly effective, adaptive and creative graduates who can lead across multiple disciplinary subjects, and who will become known globally for their distinctive qualities of creativity, analytical ability, critical thinking and innovative problem-solving.

Cutting across traditional disciplinary boundaries, the programme is structured around design thinking as a distinct foundational approach to interdisciplinary studies, innovation and enterprise.

This degree prepares students to be innovators and creative leaders, training students who want to capitalise on both entrepreneurial and creative abilities. Combining insights, theory, research, methods and practices that embrace a combination of design thinking, functional design and process design, the academic focus provides students with a blend of thinking tools that will equip them for the challenges facing all sectors of society.

The new Bachelor of Arts & Sciences degrees, involving all ten faculties at HKU, are aimed at nurturing globally-minded thinkers and leaders able to leverage their interdisciplinary knowledge and skills to address the contemporary and future challenges of our increasingly complex world.
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 Tectonics, continuing on to Year 2 and Year 3 with Architecture and City, 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.
YEAR 1 ARCHITECTURE DESIGN STUDIO

Ulrich Kirchhoff, Christian Lange, Harvey Chung, Donn Holohan

Design Making

The studio’s objective is to introduce the process from design to construction to the students. The studio establishes a method of working from an idea through model making to 1:1 construction. The studio aims to make the design and construction into a stringent process of evaluation and quality control at all stages.

The aim of architecture is to built physical environments. The understanding of tectonic, craft and materiality shall be embedded into architectural education and the architect’s thinking process from the beginning. A deep understanding of conception, experimentation and crafting are core competence for an architect. The studio offers a constructive discourse to that process.

The studio is a single term research and design project. The project is a furniture to sit on/ at/ around/ within. The final design is a temporary exhibition lounge that is constructed in 1:1 for the end of the year exhibition of HKU Architecture at PMQ.

The project takes place in three steps:

+ **Step 1**: Drawing Translation of a concept into a 2-dimensional drawing. The purpose of this exercise is to be able to visualise an idea and to communicate it through one single drawing.

+ **Step 2**: Prototype

  Translation of conceptual idea into a spatial physical model. The purpose is to translate a drawing into a 3-dimensional space.

+ **Step 3: 1:1**

  Translation of drawing and model into a furniture to sit on. The maximum dimension of the furniture is 650x650x650 mm. Each furniture should be sturdy, be able to support the weight of at least one adult and open for a new definition. Its potential is situated in opposition to the city, rather than in any particular innate quality or attribute, so as to provide fertile ground for new explorations.
Lee Ching Tung Cheryl
Hui Tsz Nam Thomas
A rigorous observation of the car park in Central has been conducted through a set of measured architectural drawings, which has become a shared base material for discussion on how to observe and describe architecture graphically. Different architectural aspects of the initial findings are then identified and scrutinised under the framework of Ecologies-Sustainability-Regeneration. Students have discovered and transcribed myriads of ecological relations that exist within this system of architecture. This informed the precise nature of the final design proposal, which is a regenerative use of the structure as another kind of “park” space.

The existing characteristics of openness and resilience have been respected. Meanwhile, its potential use and spatial adaptation is open for interpretation. Students have learned how to examine the provided subject to its physical limit from multiple angles so that they could generate a proposal based on the evidence of their study.
YEAR 2 ARCHITECTURE DESIGN STUDIO

Geraldine Borio, Wallace Chang, Natalie Echerverri, Jae Lim, Sebastien Saint-Jean

Urgency: Where to “P” In Hong Kong?

The toilet is perhaps the space that is more loaded with innuendos than any other space. It is small, if not the smallest space, where corporal sensuality and plumbing meets to perform a vital ritual to begin and conclude the day, or simply to mark a period within. However, like a kitchen or a bed, we often see toilet as a place of pure utility and style, where one simply chooses fixtures from a shopping catalogue without contemplating what really goes behind the fitting and arrangement of pipes, fixtures, intimacy, and so on.

Early Modernists embraced technology as a key component to promote its movement and ideology. They saw the principles of mass produced industrial objects as the precise instrument that helps to cultivate a new standard of mass living that is healthier, more beautiful and perhaps even morally superior(?) than the old kind. Le Corbusier’s early mantra of House-Tool, Machine for Living is very much reflecting this thinking, while modern plumbing and laboratory fixtures enabled him to achieve his vision of a habitat. From Villa Savoye to Le Cabanon, the toilet became a ground for demonstrating his attitude towards technology and sensuality in a domestic environment.

Meanwhile, when we look at different cultures and history, the focus and meaning of toilet fluctuates beyond the simple dichotomy of technology and sensuality. Roman latrines reveal that the ancient way was more open, public, and even social instead of being private and segregated as we are accustomed today. After all, they shared the same stick to clean, thus began the phrase getting the wrong end of the stick! In his seminal treatise of Japanese aesthetic, In Praise of Shadows, Junichiro Tanizaki elevates the toilet as the ultimate place of mindfulness and the receptor of all senses within traditional Japanese architecture. We can see this over-gratification of aesthetic ideals in high tech Japanese toilets today as a miniaturised form of extreme engineering.

In retrospect, we learn that specific subtleties and complexities exist beyond typical utilitarian dialogue of toilet discourse. A simple quest of how to deal with solid, liquid, and odour creates a variety of social and technical ramifications in relation to different cultures which influence each other. We bring and confront this issue in the context of Hong Kong within the platform of Living Cities Rural to challenge ourselves.
The year 3 students of the WS2017 and SS2018 design studios position their architectural propositions as urban strategies for conserving the historically-important civic corridor and former urban face of Hong Kong, composed around Edinburgh Place, while accommodating the economic and infrastructural pressures prioritized by the SAR’s developmentalist state. The studio research finds that the 2006 land reclamation and northward relocation of the Star Ferry takes away the threshold role City Hall played, both symbolically and physically, alongside the former Star Ferry, on the Victoria Harbour, and as result also diminishes Edinburgh Place’s civic importance. The current plan to demolish the General Post Office (GPO) and the Star Ferry Car Park (SFCP) and replace it with a large-scale commercial podium in the future further dismantles the east-west civic corridor that City Hall, the GPO and the SFCP compose as the urban face of Hong Kong along Victoria Harbor. In response, one of the studio’s projects proposes a densification and partial adaptive reuse of the GPO, which not only preserves the important postal function the GPO plays in Central’s financial district but also accommodates the commercial demands on the prime waterfront property. Another proposes an Ink Art Centre, updating the City Hall ensemble given its newly landlocked site, and spatially re-define Edinburgh Place with a program coming out of the current usage patterns of City Hall. Others propose above-ground connections, crossing Connaught and Lung Wo Roads, using these connections to also house publicly accessible sporting and amenities. Similarly, a proposal for the reuse of the SFCP and its adjacent public spaces facilitates a future connection to the new waterfront piers while also retaining the important historic axial connection across Connaught Road to Statue Square. Together, the projects posit the civic future of Edinburgh Place and its built environment as crucial to the identity of Hong Kong.

Special thanks to students who have contributed in both studios: Chiu Man Yan Lydia, Cho Quentin, Chu Lok Yiu Janice, Ho Ming Yan, Lui Hiu Tung, Ma Christie Ka Hei, Ma Chun Hon (Desmond), Tam Chi Yan, Wong Gracia Yue Yee, Wong Ka Lam, Wong Wing Tung (Wincy), Chan Yuen Shing (Ivan), Chen Xinhao (Eva), Co Dominic Lim, Kwon Soeun (Sara), Ng Hoi Kei (Kiki), Szeto Wai Ching Regina, Tam Shing Yat (Samuel), Tsang Wan Kiu (Emily), Wong Suet Ying
The design studio explores how architecture has been shaped by the forces of the city, and that architecture could play a role in the future transformation of the city through a chosen site under the framework on Geography, Landscape and infrastructure. Students are asked to come up with design propositions and intervention to existing urban context by concept of ‘Bridge’. How will you ‘bridge’ between place ‘A’ & place ‘B’? What are the relationships between geography, landscape, and infrastructure? How your architectural intervention engages with geography, landscape, and infrastructure?

The design process is carried out in 2 phases:
Project 1: Research and Analysis (Mapping)
Project 2: Intervention to existing urban context
Under the theme of “Reclaiming Central”, the studio explores architecture’s relations with the city, including its capacities to (re-)define and generate urbanity. Students are introduced to, and employ various methodologies of inquiry by design. The outcome are conceptual proposals for the central harbourfront introducing creative arts- and knowledge related programs. Design propositions and interventions are sought, which architecturally integrate new programs into a comprehensive framework of geography, landscape, and infrastructures, as analyzed, (re-)defined, and projected for the future. The creation, transfer, and expression of knowledge and ideas, in the forms of literature, works of art and performance make for vital forces and dynamics of the city.

The initial part of this project is to identify the activities and programs within the Central district that contribute to the city as a hub for knowledge and creativity. More specifically, by studying the layers of history, structures, spaces, topographies, and networks towards the extent to which they support and facilitate creativity and educational experiences in the city. The project is carried out in phases, with an initial analysis as teamwork and subsequent propositions and inquisitions by design. Contextual parameters through analysis are established to inform design interventions and to define design intents. To facilitate continuous and reciprocal linkages between inputs and outcomes, a parametric approach to design is proposed. Rather than a fixed outcome, the design proposals constitute a concept, that is verifiable towards its original premises (input parameters), and remain adaptable to subsequent adjustments of value-factors and added-on parameters.
FIELD STATIONS: OBSERVATORIES OF THE ANTHROPOCENE

Throughout history, the purpose of observation is to document and to measure, in order to gain an understanding of scale and relations, often with regards to terrestrial and celestial process or evidence. Astronomy, climatology, geophysics, oceanography and volcanology are examples of disciplines that have relied on observatories for centuries. Therefore, we study the history of measuring instruments, to draw and to analyse existing structures that operate both as architecture and measuring device – buildings whose form and construction are shaped by and shapes the scientific endeavour.

Tapping into architecture’s capacity of synthesising different forms of natural and political data into dynamic spatial models, the studio aims to develop prototypes for a new series of field stations that enables the observation and collection of material and environmental “evidence” (or data). Understanding the observatory as a miniature that seeks to witness, sample and encapsulate large sets of information and gather it in simplified manners, we inquire into measuring standards, scientific protocols and international conventions.

In the design of the building, participants develop constructive systems that respond to the monitoring and research needs of specific inquiries, discussing structural systems, building parts and details as a mean to bring forth architecture’s political agency through disciplinary means. As an architectural studio we ultimately think and execute the project through the production of a complete drawing set, model making and writing.
We explore the process of farming and its evolution through hands-on workshops and research on new technologies. In parallel, our studio gains a deeper insight on consumption, habits, and transactions of produce, which results in a spatial architectural reaction.

Exploration in the process of food consumption within the city - through understanding of existing models of manufacturing and commercial transactions. How technology is integrated into architectural design – space, components, and device. How programs/architecture affects the community? Society? Economy?

Objectives:
- Historical understanding and evolution of context
- Intimate knowledge of the community
- Response to local context (form, fabric, scale, identity, circulation patterns)
- Micro and Macro study of the site
- Materials and technologies in building
- Environmental consideration
- Understanding of site negotiation and co-operation
- Basic functionality of layout – organisation, sequence of space, ergonomics
- Clarity of research leading to a proposed Enterprise
YEAR 3 ARCHITECTURE DESIGN STUDIO

Autobiographical Objects of Huayuanfang

The objective of the studio is to discuss the collective and individual memories of a public infrastructural building. Students are expected to develop a speculative urban environment through the observation of “urban artifacts” based on the study of the existing infrastructural service buildings in different scale. Based on the typologies to the current model, we propose an alternative/critical typologies, which overlaps urban uses. This studio aims to engage new ways of living within the city. Students are given a site, a programmatic possibilities for regeneration of a material based city.

We define autobiographical objects as the materialization of collective memories. Under the rapid transition of culture and lifestyle in the city, such objects are decommissioned before their expiry, leaving a mysterious shell formed by their forgotten purpose. Yet this shell is re-occupied by new demands of the city, which alienate objects into artifacts.
YEAR 3 ARCHITECTURE DESIGN STUDIO

Jianjia Zhou

Element City

This studio explores the issues of politics, arts and media in Shanghai through a synthesis of typological architectural elements. Walls, columns, openings (windows, doors), stairs, etc have been used in a continuous game of re-invention in the urban dialogue. An exploration of these elements are analyzed and examined through a range of prototypical studies and their ability to communicate figural, political, artistic and experimental ‘element’ architectures within the city, and finally culminates into an atlas of figures and urban transformations.

The studio addresses these questions through the design of an approximate 2000 sqm architectural project in the site of Hongkou Park/ Lu Xun Park. A domain entangled with various kinds of events, conflicts, memorial and even political assassin in last century and an array of informal occupations nowadays, i.e ‘red songs’ chorus, dancing clubs, it provides students an opportunity to take a closer look at the origins, transformation and definition of parks or public space in Hong Kong and in Shanghai.
A Neighborhood Film Museum + Cinema in a Domestic Context

Contrary to focusing on those “grand” museum movement, the studio intends to approach the issue of “museumification” from a more subtle and micro perspective. A film museum + cinema is to be proposed in a residential/commercial context in Hongkou District. While the district once held the first built cinema in the history of China, the film museum + cinema is meant to address the district’s cultural history and looks forward to bring a new experience of film/cinema in this traditional neighbourhood. The issue to be discussed is how a film museum will exist in a traditional li-nong residential neighbourhood in an old district of Shanghai? How can the ordinary behaviour and life of the residents contribute to a new experience of film/cinema?

We perceive art museum as structures with openness, publicness, intimacy, warmth, and informality as opposed to something monumental, institutional, official, grand and spectacular. The aim is to strategically evaluate how a film museum+cinema affects residents’ routine and vice versa. How does a neighbourhood museum manifest public space? What benefits does a film museum bring to urban space in the neighbourhood? How does the concept of “ordinariness” manifest in the neighbourhood of film museum? Instead of being an icon in the city, how can a film museum be an instigator to generate inventive programs in a local residential neighbourhood?
YEAR 4 ARCHITECTURE DESIGN STUDIO

Eunice Seng

Resistant domesticiCities

The premise for Resistant domesticiCities begins with Central as the site of the global financial imaginary of Hong Kong that is continually thwarted by the temporary yet persistent domestication of the spaces within and underneath the towers, podiums and bridge infrastructure.

In a dense and topographically rugged city, the master plan is rendered obsolete as soon as it touches the ground. At that scale, it encounters too many obstacles, literally. In one sense, other than the capitalist imperatives of this city, it is not surprising that planning has occurred primarily in patchwork manner, one or at most a few blocks at a time.

Attempts by architects in the 1960s to design and present alternate worlds were decried as utopian. Yet many of the projects, when examined closely, asked the problematic questions of air rights, the value of urban accretion over demolition, temporal and impermanence, and posited the expansion of experience beyond the gravitational to incorporate the visual and psychological / psycho-geographic. These questions invariably escape the conventions of the plan. This is not to say that we do without the plan or planning on the horizontal. Rather, the myriad conditions in Hong Kong point to the urgent need to: 1. Research the spaces that escape the plan 2. Rethink planning development in the vertical dimension.

Central is a site of transitory urbanism. It comprises a multi-layered complex of networks. But people still inhabit and desire to dwell in the city at a domestic scale. This studio contends that by analyzing the parts of Central which contain the layers of historical time, we are able to find those spaces and the architectures that reintroduces back into the city the layers and complexities that are gradually flattened and demolished by the relentless onslaught of development.

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Each student has produced a proposition on urban habitation in Central, a reconsideration of and a challenge to the singular-class global typology – the podium-tower – and accommodate the composite nature inherent in urban experience. The agenda for the studio is threefold: to INVESTIGATE Central, and to PROPOSE new habitation within so as to RESIST the homogenization of urban development.

Special thanks to students who have contributed in this studio:
Cheung King Him Obed, Ho Cheuk Suen Circle, Ho Pui Lun,
Kim Kyung Min, Lau Bo Yee, Lo Cheuk Ling, Payos Kyna Lauren Javier,
Thet-Htoo-Zin, Tsang Tiffany, Tsui Wing Yee Verdi, Xu Junjie
This studio engages with the theme of Co-living, which is becoming a promising way of living focused on a genuine sense of community, using shared spaces and facilities to create a more home-like living environment with less individual burdens for a convenient and fulfilling lifestyle. Co-living inspires and empowers its residents to be active creators and participants in the world around them. To live together under the same big roof cultivates the collaboration and serendipity of life intersecting with the internet communities.

Phase 1. Vertical Urban
Students deliver different urban design schemes to reflect their criticism and agreement of the current urban design proposal concerning the local community at large in the planning.

Phase 2. Co-living Towers
Students develop the Co-Living Towers proposed on the site. A residents-oriented and holistic approach, has been adopted in the design development process for people from recent graduates to mid-thirties. The social and economic sustainability has been considered for the affected residents/operators, aiming to improving the physical living / working / shopping / tourism environment whilst evolving the historical / cultural characteristics as well as the social network around the site, such as the operation of the ground and the manipulation of sharing space associated with the living towers. We treasure the social capital in the district and continued its energy from the creative generation. Through the above initiatives, the Co-living agenda helps to facilitate a regeneration of the vibrancy of the neighbourhood as well as strengthening the identity of the place.
Central has radically grown and transformed through land reclamation. While these strips and patches of land have historically been well absorbed into the city fabric, the sheer scale of the most recent, still to be developed zones and the major highways that already run on and alongside make it much more difficult to be reached and integrated. Add to this the simplistic and mono-functional zoning, it becomes clear that the areas will remain anodyne and featureless, an obstacle between Central and Victoria Harbour while it should organically develop into a new vibrant and exciting part of Hong Kong. Hong Kong’s economic model is largely based on the exorbitant windfalls from land reclamation. The studio does not harm the hegemonic parceling of these latest territories for global multinational headquarters and other prestige real estate. Instead we develop and project new lean and adaptive structures that are able to occupy the interstices, currently unusable or infrastructural zones. The studio focuses on how Material, Technology and Robotics can instigate new ways of living and inform approaches towards innovative and sensitive grounding and hovering to bridge, connect, interweave and enrich the current land use plan. Through parasitic, we endeavour to connect, diversify and reclaim Victoria Harbour for the citizens of Hong Kong.
Due to the competing pressures of climate change and population growth, Hong Kong's urban fabric is growing more compact and warmer, and thus more dependent upon mechanical systems to achieve thermal comfort. This urban phenomena has altered the city's subtropical climate and produced a complex array of super-heated micro-climates squeezed between tall buildings. Heat is intensified by the city's anthropogenic activities, building operations, and dense urban morphology, and stratified in section from the street level to the rooftops. By obstructing existing environmental flows, urban buildings disrupt the thermal environment of their surroundings by interfering with air movement, levels of exposure, and the process by which solar radiation is reflected, transmitted, and absorbed (Yannas, 2013). What can we do about heat in Hong Kong? The Heat Studio engages the Ecology Sustainability Regeneration (ESR) research platform by exploring heat as a fundamental parameter for design in warm climates. The studio research problematizes the causes of urban heat stress in Hong Kong by examining the daily, seasonal, and sectional variations found in the micro-climates of Central. Defining the conditions for a symbiotic relationship between buildings and the urban climatology of their surroundings are the primary concern of this studio. Knowledge and understanding of the physical principles underlying this relationship, along with the computational tools to translate them into architectural propositions form the core design research agenda for this studio.
In the studio, we focus more specifically on architecture’s capacity to address the scale of geography, landscape and infrastructure, moving from the domain of singular interventions to a questioning of the role that territorial, regional and global systems, both material and immaterial, can play in architecture’s capacity to address the complexities faced by Hong Kong Central.

Common / Central / Ground. Each of these terms is contentious; even more so when we explore their multiple meanings or when we juxtapose one next to the other; or in relation to Hong Kong. The objective of the semester is to articulate a position vis a vis these terms.

Geography / Landscape / Infrastructure. These fields of inquiry may seem uncomfortably outside the domain of architecture. Are they not disciplines in and of themselves? Or the domain of engineers? The studio tests architecture’s capacity to interrogate the city using these territorial scales of thinking, reading and observing. What are the limits of this capacity?

At the same time the studio challenges distinctions between these three ways of thinking about territory, to show that perhaps geography is landscape, or that infrastructure is geography; and that architects can work within the ambiguities of these distinctions to propose ways of reading and intervening in the city that more convincingly account for its ever more challenging complexities.

Economics / Politics / History. The studio interrogates both the material and the immaterial conditions that comprise Central. Students are asked to develop a position drawn from a specific, personal and discursive reading of the political economy that drives (or has driven) the development of Central, a political economy rooted both in the spaces of the district and in regional, transnational and global forms of exchange.

Process. The studio is structured around the development of territorial scale sections that test the capacity of drawing to document, synthesise and interpret the systems and forces that govern Hong Kong Central.
YEAR 4 ARCHITECTURE DESIGN STUDIO

Roberto Requejo-Belette

Contended Ground: Sai Wan Pier

The Kennedy Town Pier, officially the Western District Public Cargo Working Area is managed by Hong Kong’s Marine Department. Freighting activities, however, have become less frequent since the replacement of small companies by larger transportation corporations. This, coupled with the open 24–hr access to the site and its idyllic views of the harbor, resulted in people occupying the area for photography, dog-walking and fishing, among others. After the introduction of the West Island line in the MTR in the first quarter of 2015, the pier became even more popular. It has its own Instagram page and is frequently referred to as the instapier.

As part of the Living Cities Rural platform, and in anticipation of the Pier’s future transformation once its freighting becomes fully obsolete, the studio explored innovative ways of introducing Urban Interventions into Pier. Participants engaged in a process of site analysis, design proposition and representation within the context of what is ultimately, a contended site between the community and the authorities. All interventions were designed as mutually inclusive of each other, considered to co-exists as studio-wide Master Plan proposition. Issues at stake were to define public vs private, permanent vs temporary and the extent to which each proposition preserved or tampered with the existing site.
Connecting Public to the Harbour Front

Oswin Yeung

Chan Yin Ching Jaime

Legend
- Market Good’s Circulation
- Market User’s Circulation
- Public

Point of Entry

Scale 1:500
YEAR 4 ARCHITECTURE DESIGN STUDIO

Fai Au

Living on the Edge
Tin Wan Industrial Zone Regeneration

In recent years the shortage of land supply for housing development has become an imminent issue in Hong Kong and this has generated hot debates in the city. Many research projects and design proposals have looked at the possibility of utilizing lands including country parks, green belts, brownfields and villages, and some even proposed to reclaim land in the outer sea area. However, how to minimize the negative impact to the environment and balance the benefits among various stakeholders are still in questions. This design studio aims at searching for an alternative and exploring the possibility of accommodating housing on lands with industrial use. Due to the hazardous impact caused by various industrial processes, there are many restrictions posted on lands with industrial use. It is not usual to find high density residential living being proximate and well integrated with this type of land. The core question of this studio is: Could housing possibly co-habit well with industrial buildings, and act as a regenerator for these originally cold and “dead” places?
Architecture without Architects: Revisited and Revised

In November 1964, the exhibition Architects Without Architects was shown at the Museum of Modern Art. Over 50 years later, the impact of that initial exhibition still reverberates. There is a renewed interest in the artifacts of ‘non-pedigreed’ architecture and the qualities that define them. The seamless integration of buildings into their contexts, the use of local materials and reliance on natural forces and climate are aspirations for many contemporary designers. At the same time, the process of rapid urbanization has directly impacted the sites and contexts originally documented in the book. In fact, if we are to revisit those places today, we are confronted with rampant abandonment, infrastructural collision, mutations, adaptations and contested territories. The predominantly rural regions documented in Rudofsky’s exhibition is undergoing a radical transformation of livelihood and building culture. The notion of isolated, harmoniously integrated settlements, no longer really exist. The theory of the “vernacular, anonymous, spontaneous, indigenous, rural” needs rethinking - it has been intruded upon through global development and is once again at the front lines of a new narrative.

The aim of the studio revisits and revises the impact and implications of Rudofsky’s seminal work in the light of contemporary practice and urban research. The structure is conceived in two parts: research and design. Each student selects one page from the original exhibition catalogue. This initiates research in order to update the photo and text. Placing original and contemporary photos side by side, it becomes apparent that the perspective of timelessness as a presumed site condition has given away to sites that are more unstable, and rapidly changing than even the architecture itself. Many of Rudofsky’s original sites are at the periphery of the developing world, exactly the type of communities for whom the impact of globalizing trends have been most challenging and compromising.

The second part of the studio considers the role of design for and within these areas. Rudofsky’s work never considered how an architect might undertake design within these sites. But the advancement of urbanization has quickly transformed many of these areas into contested sites and also sites of new architecture. The final outcome of the studio is programs and design proposals inserted into the chosen sites, by merging traditional and contemporary methods of building. We are preoccupied with a new challenge, what does it mean to design in the site of Architecture without Architects?
YEAR 4 ARCHITECTURE DESIGN STUDIO

Sony Devabhaktuni

Hong Kong Nation

Hong Kong Nation tests architecture’s capacity to frame and address complex, territorial scale issues that implicate political, social and economic questions.

This capacity is tested by addressing the following question:

Between the present day and 2047, what transformations to Hong Kong’s political-geography are necessary for the territory to legitimate an identity as: part of the People’s Republic of China; part of the Pearl River Delta region; as an independent nation?

Political geography is understood as the system of spatial structures (geography, landscape, infrastructure) that underlies and affects political processes.

The studio develops methodologies for reading, describing and interpreting the territory of Hong Kong; identify and problematize specific issues that are relevant to the studio question; identify a site or sites where these issues are manifest; identify programs that respond to both this problematisation of issues and the chosen sites; make speculative proposals at relevant scales that enact these programs.

The seemingly linear process described above is expected, in practice, to be a back and forth between scales, between sites, between modes of thinking and modes of production. The ultimate objective is to be able to articulate and support a position through drawing, model and text on the studio question. Studio members are encouraged to work simultaneously at multiple scales, using encounters between tectonic, urban and territorial considerations as a way to test the limits of their position.

Required readings from architecture, the social sciences and literature contribute to a common language. Recommended readings introduce political geography and case studies from Singapore and Dubai relevant to the brief.

The studio is structured through both moments of small group work and collective efforts to look closely at readings, discuss findings, negotiate forms of collaboration and finally, assess the resulting pro/positions.

Verena Leung and Cheuk Ying So Sharon

Cheung King Him Obed
YEAR 4 ARCHITECTURE DESIGN STUDIO

Exhibiting Politics

To make a public building is to reimagine a territory. Whether built or un-built, our architecture is designed and constructed in a combination of modest objects and series of fragments unifying the whole. This project leads to investigate how to develop an architectural proposal, unbuilt ones, to reimagine a large whole, both its influence and impact. Like the Invisible Cities, Italo Calvino’s Marco Polo reveals the great number of invisible places that make, after all, only one place, a city.

Part 1: Culture as Form
We start the semester together by revisiting intangible problems into a formal, structural and spatial solution. The first design issue in our studio is how to seek formal appearance for a design project. We discuss how a design affects ever-larger territory, reimagine in drawing with the survey of ancient geological and cultural deposit, from historical maps to unbuilt projects. We work together to propose several sites along the OBOR corridor, to test the limits of collective imagination, and original proposition.

Part 2: Form as Culture
In the studio, we design a cultural project within the selected site; the project develops the next layer to the ongoing project to align the design and architecture with growth and time. Resolution of a site is predicting the future of a place and each site embed by its own literature, we seek a literary structure to investigate the site. The student takes on architectural political position to restore a new reality in which history, space, and materials are turned over in an architectural solution.
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 covering History and Theory, Urbanism, Technology, Sustainability, Digital Media, Fabrication, and Professional Practice. A unique program of summer electives provides students the chance to engage in design build projects or undertake fieldwork in a range of diverse locations including Chile, Mongolia and Paris. 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 MArch Program broaden students' understanding of the responsibilities of an architect in a rapidly changing global arena.

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 and are taught by teachers from a range of geographical and academic backgrounds. 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.

Looking to the future, the MArch programme will focus on the most urgent issues affecting architecture and urbanism today, and will offer an entire semester of visiting professors selected for their emerging significance to the discourse. We will also offer a new 3 Year MArch for students wishing to study architecture who have a degree in another subject, encouraging inter-disciplinarity and collaboration.

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.
This studio investigates the possibility for architecture to serve the common wealth of all by creating a new form of urban ecology. We do not only investigate innovative architectural prototypes, but also examine a diverse set of issues related to sustainability and quality of life. Projects respond to problems that are impossible to resolve through technical means alone, investigating issues which require significant changes in human values and relationships in order to address them.

The architectural solutions derived for the first phase are envisioned to encompass socially sustainable design concepts. Testing alternative models of sustainability by developing environmentally responsible techniques, we examine the issue of sustainability not only from a material vantage point but also from a social one. Contemporary buildings have the potential to reveal complex social relationships by juxtaposing programs together on the same site, from the more common programs such as office, commercial, and retail spaces to more specific programs of educational facilities, playgrounds, recreation, entertainment, restaurants, libraries, post offices, museums, markets, theatres, and cultural spaces. The designs respond to a specific site condition and from that analysis devise an approach to multiply the ground in order to further develop a collective sense of shared capital. Reacting to the possibilities associated with having a condensed urban population, projects test strategies that defy the logic of the contemporary metropolis by proposing a new series of interactions within the public realm. The result proposes how buildings can perform as positive social registers and models of potential.

Central is one of the densest urban areas in the world and a district with some of the worst air quality in Hong Kong. While the urban plan calls for Des Voeux Road Central to be pedestrianized to mitigate the air pollution caused by the urban canyon effect, the cross roads will continue to have vehicular traffic – essentially creating individual islands of nature within the city in the form of an urban archipelago. In this context, the moment of interface with nature is critical, as the design outcomes create a sense of public space within the building that extends out toward the immediate urban context.
The studio investigates Central’s unique urban ecology by examining its network of influence on the HKSAR territory. The challenge of the studio is to reveal Central’s role in shaping Hong Kong’s operational landscapes and to make these hidden dynamics visible. Each project aims to understand, disrupt and alter this ecology, harnessing its forces towards new spatial outcomes and future scenarios.

An urban ecology is both natural and synthetic: the resultant interaction between different systems of economy, labour, waste, and energy together with biological and landscape processes. It is a dynamic system in constant flux, shaped by both global and local political forces. As these forces and systems interact and touch the ground they inscribe the earth: landscapes become programmed, structures are built and ecosystems altered.

Neil Brenner has argued that the concept of the city as a bounded entity has become superseded by a differentiated, yet continuous landscape organised to “support the continued agglomeration of capital, labour and infrastructure”[1]. The hypothesis of the studio is that Hong Kong’s Central district is a critical node in this system. It exerts flows of economy, knowledge and processes of transactional exchange that form operational landscapes, designed to accumulate capital. This produces a diversity of spatial products incorporating container ports, logistic centres, corporate headquarters, together with scrap yards, waste dumping sites, and illegal storage facilities. These relationships can be described as an ecology with multiple inputs, outputs, and feedback loops. Stability and equilibrium can quickly shift into more volatile relationships with potentially harmful results: the degradation of landscapes; pollution of water systems; abandonment of buildings or the closure of industries. As shifts occur, spaces are altered and the ground marked. Over time, spatial products become obsolete, remain, evolve, or new types originate.

Central’s future is questioned through interrogating its present operation within a broader urban cross-section that extends to the edge of the HKSAR.

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ARCHITECTURE AND URBAN DESIGN STUDIO

Christian Lange

AUTOinFORMATIONS:
Robotically Controlled Material interventions for Central Hong Kong

Today robotics in architecture is still in its infancy. However, the current trends that are on display in the infamous design blogs on the web certainly have the promise to bring an entirely new palette of material systems into existence. They promise to revitalize the notion of craftsmanship, while at the same time to redefine the role of the architect. However, one of the most important aspects that creates high hopes is that with the computational power of today robots can act specific and overcome the curse of doing repetitive tasks. Nowadays the combined systems of software and hardware are intelligent enough to provide a competitive edge to the economies of repetition.

To address this semester’s common theme “Reclaiming Central”, the studio takes a different approach to the usual understanding of a site. With a real estate market that reaches one record high after the other, the city is constantly renewing itself like a living organism. As a result, the city has very little built memory of its past. Central has undergone a dramatic change over the centuries, with land reclamation shifting the urban pattern, and capital continuously redefining the skyline and materiality of the place. Today’s material systems are mostly glass and concrete. Strolling around downtown now, little traces are left of its colonial heritage. The studio, therefore, investigates Central’s history and its specific material landscapes. These studies form the basis for rethinking historic material systems with technologies of the future.

Given the issues outlined above, the studio has two main objectives. On one hand, it is an investigation into material systems of Central’s past and their potential to be revitalized through technologies of today, while on the other hand, the studio focuses on how to position ourselves towards the imminent implications of robotics in architecture.

As a point of departure, the studio researches the related fabrication techniques and their potential for new architectural applications. We evaluate and investigate their relevance and appropriateness for architecture and how we can innovate them with the aid of the robot. The aim is to harness the materials full capacity and to develop meaningful and alternative solutions that have the ability to be specific. Ultimately the research efforts of the studio culminate in the development of several large-scale performative prototypes that have to respond to a set of site issues in Central Hong Kong.

Special thanks to students who have contributed in this studio:
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Ma Ki Ho, Yin Xiaoxiang
This studio begins with the historical trajectory that the modern city was first formed as an industrial city. Such urban formations followed the enterprise of production, aggregation of labour, the centralized organization of space for efficient and rational use, and the regulatory functions of time. Put together, these formations are incredibly complex organizations, and they have grown to become even more complicated. The modern city sought to partition and simplify the various functions of a city into housing, commerce, recreation, industry, and so on. However, the city continues to perform as a hybrid, defying plain classification. The increased specialization of functions in the Central District is the perfect site for an experiment to tease out the real functions of Hong Kong, and whether there is the possibility to comprehend and map the organization complex around which Hong Kong has evolved, and whether there is the possibility to bring back a new production function in Hong Kong. This new production function should be seen as a possible model of resistance to correct the distorted functions and alienation of finance and the corporatization of everything in Hong Kong.

In the reworking of the Central District, it is important to reconsider the once productive functions of its waterfront. This productivity can be defined as its capacity to engage in multiple functions emanating from production, including administration, civic spaces, trade, logistics, shipping, recreation and tenement housing. In a sense, the physical industry may have left Hong Kong, but the financialization and corporatization of industries have not. Hence, this studio traces the process of industrialization, de-industrialization, and the corporatization of industries. It is critical that this process would include the emergence of the Pearl River Delta as the factory of the world.

The Hong Kong waterfront is a hallmark of many logistics and industrial functions, no different from many other port cities, where production factories, businesses, wharfs, godowns, tenement housing and other spaces used to be. Students establish a new thesis towards a new hybridity, with some specificity in bringing the production functions into Central. With production functions, there may be a better possibility of equity, diversity, and a greater resilience against the collapse of any one sector in the economy. Architecture would become the test-bed for a new Central.
2018/19 HKU Architecture MArch Program

[Expanding Lan Kwai Fong]
by a New Production Form of Brewery

[Why Craft Beer costs as much?]
[A New Production Mode]
ARCHITECTURE AND URBAN DESIGN STUDIO

Valerie Portefaix

De-Reclaiming Central: Planning a New Ecology for Victoria Harbour

By 2050, among the 10 billion-world population, 75% will live in cities, most of them located on coastlines. In an era of sea level rise, we need to define the condition for urban adaptation to facilitate the survival of the human species in the city, as well as other forms of life, fauna and flora. Ecology needs to hit the heart of the city, and in the specific case of Hong Kong, it is Victoria Harbour.

When major global cities – New York, Jakarta, Ho Chi Minh - are in the process of building massive seawalls to protect their urban coastline from future super-storms – Hong Kong Island urgently needs to reinvent a new relationship with its waterfront. The iconic waterfront will serve as interface to project new ecological and infrastructural strategies as an alternative to engineering solutions.

The physical development of Hong Kong has been based on the optimum planning of the sea and land uses. If ecology means planning, an urban ecology needs to consider global issues as much as local ones. City planning mostly operates by regulation, whereas regional, continental or global sets of rules define the framework in which we live. Ecology is primarily an anthropological issue. It frames our social behaviour, lifestyle, and relationship to the environment in which we live, work and entertain.

While remaining the centre of gravity and among the main public spaces of Hong Kong city/territory, Victoria Harbour is too often characterized by its periphery and the impressive surrounding skyline. Our approach focuses on the waterscape as an original open space occupied by fishermen, sailors, pilots, dockers, commuters, tourists and the myriad of movements they all produce. Also, these activities, highly depending on tides, currents and atmospheric conditions, define the unique geography of Hong Kong’s mobility.

Geography and the design fields intersect to define a project that develops an innovative approach. By observing, listening, monitoring, and classifying the environment around us, the studio proposes to construct an atlas of the various ecosystems existing in Central. It takes into consideration the multiple layers of history that lead to the fluctuating position of the coastline. Weaving together those lines, an atlas of the "invisible" serves as a base to reveal new potential and perspective of the site.

Special thanks to students who have contributed in this studio:
Hudec Adam, Li Chung Yan, Liu Yelin, Tse Tsz Wai, Yip Tsun Yin, Zhang Zhuan, Kwok Tsz Wai Noella, Lau Siu Yan, Mui Ching Man, Ng Ka Lam, Wong Kin Yin, Wong Nga Suet
ARCHITECTURE AND URBAN DESIGN STUDIO

Reclaiming Central: the Negative Object and the Water-Front

This studio re-evaluates critically Hong Kong’s Central waterfront with the design of negative space as “object” while creating a series of new ecologies: terrestrial, marine, economic, and political and reclaim Central as a new form of public space for Hong Kong.

Hong Kong Island’s waterfront has evolved gradually overtime, shrinking the harbour through successive reclamation efforts. While Central has been “re” claimed from the Harbour, and despite its proximity, one rarely experiences, sees, or meaningfully experiences the Harbour. In many ways, the water “front” is still at Central’s “back”. This studio aims to invert this relationship and bring the water “front” back to Central. Hong Kong’s Harbour can be more than an object to be looked at (from a safe distance), quickly crossed (ferries), or dumped into (storm water).

Nearly all major waterfront cities are addressing resiliency planning and sea level rise as an inevitable reality. Hong Kong is conspicuously absent from this global discussion when it could be advancing new ideas. Combined with the exploration of negative space, the studio studies other waterfront resiliency / sea level rise efforts (not to appropriate means and methods) but to invent new means of engagement with the harbour in light of cloudbursts, storm surges, and sea level rise. All studio work are phased toward this future (i.e. +25-75 years from now).

The studio works with the School of Biological Sciences https://www.biosch.hku.hk/research/ecology-biodiversity/ and the World Wildlife Fund (WWF) http://www.wwf.org.hk/en/, both of whom have been studying Hong Kong’s ecology and biodiversity while working to promote soft engineered shorelines at the Hong Kong harbour.
Hyper Living: Rethinking Central Water-Front Site No.3

The shoreline of Central Waterfront has been continuously overwritten through land reclamation for the past two centuries. From the Queen’s Road Central in the 1850s to the latest edge of new Central Ferry Pier, the land has extended maximum one kilometer northward. Due to the dominance of mega estate developments, this vast amount of reclaimed land has been filled up with large scale mixed-use developments with giant shopping malls, super high-rise office tower. The traces of reclamation have been buried, the architectural heritage has been wiped out, and the uniqueness and heterogeneity of urban fabric has been replaced by maximum profitable floor areas, singular building programs and strictly controlled public spaces. Is this the only kind of city-living we can imagine for Hong Kong? Can we imagine a kind of hyper living which celebrates density and heterogeneity, enjoys the tension between old and new, control and freedom, clarity and ambiguity, congestion and spaciousness?

Rethinking Central Waterfront Site no. 3

In September 2016, the master layout plan of Central Waterfront Site no. 3 has been given green light by the Town Planning Board HKSAR. With a total GFA of 190,000m², this approved master layout plan proposes to demolish the Central Post Office Building, fill up the site with mid-rise office buildings (groundscaper) and retail podiums on the lower floors. 2500m² of open spaces is also proposed as part of the Central Waterfront. This scheme is pragmatic enough to provide the maximum amount profitable GFA, sufficient greenery space, uninterrupted pedestrian connections from Stature Square to the waterfront, and a relatively humble massing impact to the urban fabric. However this approach smoothens out the complexity of urban fabric, simplifies the connections above, on and below ground and reduces the types of building programs to merely retail, office and carpark. This studio aims at rethinking Central Waterfront Site no. 3, composing a hyper living experience which could possibly re-illustrate the traces of history, stitches the cut between old and new and magnify the heterogeneous nature of high density city-living.

Special thanks to students who have contributed in this studio:
Cui Yajing, Ho Cheuk Ying, Qu Yu, Wong Sarah, Yip Yi Kwan, Zhang Yue, Hu Zhihao, Kong Pui Sze, Lau King Lam, Lee Ka, Lo Hoi Yan, Ma Henry, Ng Weng Teng, Wong Pui Yi Steffanie
The Hong Kong Memory Project has collected and archived significant facets of the city from a grass-root instead of an official perspective. With its approach of understanding the city through the lens of ‘local’ and ‘everyday-life’ stories, it is meant to share, evoke and articulate Hong Kong people’s memories. Also, it is envisaged to enrich Hong Kong people’s sense of place. In order to anchor this online archive onto real places, its physical manifesto calls for an architecture that is essential yet critical to translate these audio-visual memories into tangible spatial containments.

As a threshold to allow the communities to appreciate their own past, the architecture should bring forth a vivid and lively interpretation of the Hong Kong Memory [or an essential aspect of the collective memory, e.g. communal life, performing, eating, etc] that is relevant to their current conditions. This interpretation of ‘Reclaiming Central’ is to arouse empathetic inputs and inspire further creative responses. In this connection, there should be a strategy of memory, not to arouse nostalgia but ‘to guard against collective amnesia.’ The derivative of this strategy is to localize the past and to reflect the present, so the architecture is toned to reclaim Central through a ‘performing’ environment.

The studio is a research-based design laboratory with collaboration of Zuni’s ‘Freespace Tech Lab Education Program’. The exploration is intended to develop a model for community-based theatre/venue with a ‘living’ component [as realistic and financial considerations]. The agenda is to create a feasible urban scenario with cultural and communal overlays where ‘micro urban regeneration’ can happen in real place to conserve as well as to continue the local flavor of Hong Kong Memory. The approach follows a 3-stage design development, namely, scenario setting [from object to subject], spatial configuration [from subject to space], and architectural articulation [from space to construct].

Special thanks to students who have contributed in this studio: Chan An Ching Tiffany, Chung Hon Yan Jason, Ho Sze Ngar Tiffany, Leung Chun Kit, Long Yue, Ng Siu Fung, Chan Wing Yan, Chow Wing Kai, Hung Chi Lok Ernest, Kwan Ka Yi, Qu Tao, Shu Ting, So Hay Wei Eunice, Wong Hau Wai Joshua
ARCHITECTURE AND URBAN DESIGN STUDIO

Ulrich Kirchhoff

Span - Structural Outreach

Architectural space and structure are symbiotic in a building. However, structure has become the domain of engineers. It lost its relevance as an imminent design tool for architects. In the contemporary production of architecture, structural models merely solve problems of the shape of architecture. The studio revisits the spatial and design potentials of structure, becoming the driver of concept and space and the therein resulting spatial opportunities. The studio is a single term research and design project.

The project is situated in the Central waterfront. It investigates current issues of spanning the city and propose a new linkage, reaching out from Central to the waterfront. The program is framed in terms of two structurally opposing conditions: A functional program intertwined with a circulation network. The proposed projects are singular spanning structure. The purpose is to explore the structural reach between the city and the waterfront.

The project takes place in three steps:
+ Step 1: Site & Issues
+ Step 2: Issues & Prototype
+ Step 3: Prototype & Site

Special thanks to students who have contributed in this studio:
Fan Taiwen, Lai Chu Tung Jetson, Lau Nicholas Clarence, Lee Sum Yu, Starygina Svetlana, Wong Ho Yuk, Yang Shuzhi, Cheung Hoi Wang, Li Geng, Ng Ka Chun, Wang Hongyu

建築及城市設計
ARCHITECTURE AND URBAN DESIGN STUDIO

Kurt Evans

Reclaiming Central

With a long and storied historical significance – at equal moments foundational and violent – the Central harbourfront has for centuries maintained a front row seat to Hong Kong’s evolution. It’s vantage across the harbour remains – as it has through our city’s tumultuous past and current uprisings – its most essential civic space.

While navigating the political landscape of this high profile site, the ultimate goal of this studio is to solve a market problem with a space solution. Implicit to this goal is the assumption that the architect’s critical approach could yield more innovative and potentially more lucrative development solutions than those of the prudent real estate investor or formulaic developer.

Practically speaking, we run the studio like a development feasibility analysis and bid:

- Conduct site research including site walk, historical analysis, zoning analysis, market activity research, real estate fundamentals
- Theorize highest and best use scenarios
- Produce a series of vision sketches
- Undertake financial underwriting including capital markets assessment (debt and equity availability / terms), construction budgeting, cash-flow projection, case by case scenarios, deal structuring
- Underwrite project risks and their mitigations
- Research and address the push/pull of the political environment, legal hurdles, governmental obstacles / opportunities
- Structure partnership(s) with investors, tenants, constituents and city officials

The program combines a mix of uses determined by the studios and your own market research and observations. A particular focus is be placed on the civic responsibility of the proposal to the nearby waterfront, as well as delicate approach to the displacement, incorporation or other solution for the site’s current PLA occupants. Students also determine whether or not the existing 1978 tower is kept and re-purposed, or eliminated.

This studio aims to bridge design thinking with real estate development rigour. The pursuits strive to be architecturally innovative, civic minded and financially sound. The balance of these various, often competing, demands are tenuous. Achieving this balance is the central challenge of the studio.

Special thanks to students who have contributed in this studio:
Chan Lok Yiu, Cheng Tak Hei Ivan, Chung Cheuk Yan Debby, Fu Yat Him, Leung Ying, Xia Qin, Zhang Xiangyu, Chan Chun Man Jamie, Chau Chi Wang, Chung Ho Lam, Kok Sheung Yi, Anna Lau Ming Kei, Lim Kye Lee Clarissa, Mao Zhiyuan, Van Het Wout Ricki-lee Martina, Wong Cheuk Hin
Infrastructuralism in architecture is not exclusively used for high-density circumstances. However, this term only has a substantial meaning in a high-density circumstance. Klingman defined Infrastructuralism as an analogy of architecture (2000, p. 25). He states that “Infrastructuralism intends to establish a new set of parameters, by shifting the focus of architecture from the static implications of form, to the variables of ephemeral event structures as the shaping forces of urbanism, Infrastructuralism identifies with the existence of an invisible real.” Infrastructure lacks a fixed identity.

Infrastructural strategies in architecture require the implementation of programmatic efficiency, which yields “operational” instead of “formal” effects. Thus, Infrastructuralism highly emphasizes the performance of a building, which may be functionally smooth as an infrastructure.

Hong Kong restricts settlements on steep topography (landforms) and seas, and has already enforced an intensive and compact culture in architecture and infrastructure. Infrastructuralism in Hong Kong is characterized by intensive interactions among buildings, infrastructure, and topography.

We should observe problems occurring in our area. Thus, we investigate an alternative approach for building design and remain critical in presupposing particular solutions according to the preferred building plan modes. Alternative methods are sought through the convergence of urban analyses, objectives, and building forms.

First, we are not convinced of the compositional unity that affirms order and stability. We encourage multiplicity and indeterminacy with all forms of divergence, ambiguity, and transformation process.

Second, a building is depicted as an accumulation of information, material substances, and time, thereby forming compacted or loosely arranged agglomerations. Hence, we observe this phenomenon that has been existing for centuries. This project is implemented on the basis of this phenomenon.

Third, we emphasize the notion of place-making as genius loci less than the production of space, which is characterized by a dispersion of events that remain strategically open. Architecture design does not defer to finite conditions, but begins to circumscribe fields of possibilities and is open to enticing other forms of “reading and writing.”

Special thanks to students who have contributed in this studio:
Ho Ka Wing, Huang Lei, Pu Chunpeng, Wong Sin Yi, Yan Ming, Zhou Zhengmian
Yan Ming
In Hong Kong: Culture and the Politics of Disappearance, Ackbar Abbas has described the phenomena of how Hong Kong has remarkably reinvented itself every few years, due to its property speculation, to the point that makes the city gradually unrecognizable. Central has been constantly erased and rebuilt to serve one homogeneous function: being an international financial exchange hub.

The Central Market, as have many other historical buildings in Hong Kong, has been erased and reborn in the last century. This third generation of the Market, built in 1938, has been left abandoned since 2003 due to some conflicts about urban renewal within society which have not been resolved. Once a vibrant market place, Central Market has become a blight in the middle of Central.

The city is a Living Organism which is formed from a series of networks, the existence of all human artifacts (including architecture) is inter-connected within this network of relationships. What defines the centre is what is not centre – the periphery. In order to understand Central in a broader perspective, visiting the rural plays an important part in our investigation.

In recent years, Hong Kong has been facing pressure by a serious shortage of housing, and the existing model of rural development has been considered as an inefficient use of our valuable land resources. Rural landscape together with its history and culture have become a secondary concern while confronting a deluge of urban development. Rurality is now facing a risk of disappearance.

Can (rural) conservation and (urban) development co-exist? Does Hong Kong have the capacity to create a diverse life style which caters to all living-beings? We explore the inter-dependency of the City/Rural relationship and rethink how Central as the front window of Hong Kong could demonstrate the role of inclusiveness for a more sustainable and resilient urban development.

Using Central Market as a reference point, we define our own Central Value and implement this ideology as a series of counter proposals to the existing Central development schemes.

Special thanks to students who have contributed in this studio:
He Miao, Hong Chen, Lai Huijie, Li Wing Ho, Zhong Zhen, Zhu Jiayi, Chang Ming Fung, Fung Ka Yee Clara, Ho Hiu Fung
ARCHITECTURE AND URBAN DESIGN STUDIO

Kalliope Kontozoglou

Reclaiming Central: a City of ‘Interiors’

This studio is essentially as archaeology of the present, a projection of a possible future from the traces embedded in the present.

Its challenge is to transcend the shallowness of the familiar perception of place by observing:

− How people really use space and appropriate it, and
− How multiple places can co-exist within the same space.

We re-imagine both local and imported cultures, technology, information and tourism, resurrecting commerce and trades, importing new speculative ideas and challenging the conventional approaches.

Also, we rethink the notion of artificiality of the city, how it was initially constructed and how this very notion could once again revive its vitality.

In the contemporary city, public space is reduced to a piece of real estate. Has the domestic world become the new public space? Are the new public rooms of the city to be found in the hotel and airport lounges, the shopping malls and the private gardens of the condominiums? In this turning inside-out of the city can architecture and the city interact and develop alternative narratives that question this crisis? Can they open up the city to its own complexities and contradictions and hence create the possibility of Negotiation, the very nature of “Citiness”?

Architecture is about the construction, addition to or rebuilding of cities. Architectural form is not an unrelated object, but always pertains to an ancient language of urban form and structure.

In this studio, formal propositions are related to their urban context and implications, to bring an urban condition into a complexity and richness of experience.

It is interesting again to have the opportunity to engage in ‘paper architecture’ and produce propositional realities, rather than real propositions. What spaces do the current contradictions of Central open up, to think beyond the current status quo?

Special thanks to students who have contributed in this studio:
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ARCHITECTURE AND URBAN DESIGN STUDIO

Juan Du

Urban Ecologies Studio: Housing of Last Resort for Hong Kong’s Working Homeless

The Urban Ecologies Studio aims to confront conventional architectural design and city planning practices with alternative sustainable architectural design dwelling strategies for the contemporary city. The methodology of the studio is to design through a synthesized ecosystem comprised of Environmental (resources and services) Social (people and communities), Economic (costs and effects) and Constructed elements (buildings and infrastructure), this line of investigation proposes architectural interventions that negotiate the relationships among these elements.

There is a large population who dwell in substandard living conditions outside of Hong Kong’s formal housing options of high-cost private housing as well as the safety net provided by the city’s public housing system. Due to the disproportionate high cost of housing in the private market in relation to the low-income group’s earnings, many of those who do not qualify for public housing turn to the informal housing sector such as squatters on village lands, rooftop houses, caged cubicles and subdivided units. And for many, even those are a luxury that cannot be afforded, so they end up being without any form of shelter, becoming homeless. To engage with such communities, the design studio will be working in collaboration with Society for Community Organization (SoCo) as well as other community agencies working with marginal groups in Hong Kong.

Working in partnership with local NGOs, the challenge for this studio is to create transitional housing solutions for Hong Kong’s Working Homeless. We conduct research on the living situation of the city’s low-income residence, including the social and physical conditions of typical informal housing such as Subdivided Units (SDU).

The objective is to synthesise the environmental, social, economic and architectural elements to propose an intervention that negotiates the relationships between these elements. The principle of this project framework is to build a district-based community network to empower the community to accumulate social capital and improve social mobility. The framework emphasizes on the mobilization and exchange of resources among different social groups to achieve mutual benefit. Students in this course will explore the role of architecture in creating, defining and enlivening habitation space in the contemporary city through intervening with various frameworks and existing social structures.

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ARCHITECTURE AND URBAN DESIGN STUDIO

Sunnie Lau

Towards a “Smart Infrastructure, Smart City “(SISC) as an Urban Model for Chinese Cities

1. INTENT
The SISC Urban Model Project is conceived by a group of academia and professionals in pursuit of a practical guideline for urban planners and urban designers in response to threats and challenges arising from rapid urbanisation and relentless globalisation processes that transformed cities regardless of context, heritage and size. Such are the limitations for developing nations like People’s Republic of China, and others. In a real sense, the collaboration takes form of a Design Research Studio (DRS) as the platform for advanced students to work closely with academicians and practitioners in a non-intermittent, critique, debate and review process. The inquiry is designed to evaluate critically those real life challenges by an academic skepticism to compliment that of a practice-oriented pragmatism, aimed to synthesise theory and practice.

2. CONTENTS
The China Studio - Beijing! Beijing! — is to be a testing ground operated by an academic scrutiny — in the form of design studio, forum, and publication (monograph). From 2018 January to April, academic participants comprised students of Master of Architecture from HKU, and research students from NUS, who worked in conjunction with the support of professionals who were familiarised with the Chinese conditions and constraints to constitute the test for the Studio.

3. PROBLEMS
The decade long urbanisation of Chinese cities have transformed their landscape at an indescribable pace and magnitude that brings nothing but changes beyond imagination, where thousands of rural villages have turned into yet copycats of Shanghai or Shenzhen, for the better or worse......For the Studio, students deal with the scenario of providing smart infrastructure for an old versus a new district in central Beijing. They carry out analyses through a series of mapping exercises, modelling, testing, and or ground works in order to gather an understanding of the proposed transformative process. The modelling focuses on the urban and architectural enquiries under the propaganda for the future of cities. Beijing is being presented for the challenges facing Chinese cities, following its recent announcement to expand the mass transit railways (subways) from 8 lines in 2008 to a staggering 27 lines by the Year 2020. How could subway alleviate the issue of a car city as big as Beijing’s? What shall be the implications in terms of smart infrastructure, in the context of master plan and or best practice guidelines as a design tool?
Dispersion
Dispersion (from Latin dispertio “divide, distribute, assign”):
The rate of distribution of one matter within another.

Preamble_
The West Kowloon Cultural District is an earnest and impressive effort to address the relative lack of such cultural facilities and public space in general within Hong Kong, injecting a global experience wholesale into the centre of the city. However, by pooling together dozens of new-found institutions and venues in one location, WKCD becomes a destination, a special occasion alongside country parks and Disney Land. Meanwhile malls, ubiquitous and close to almost everyone’s daily commute, will remain the de-facto social centres for neighbourhoods and communities.

Vision_
How can we rethink culture not as spectacle, as removed from the mundane daily routine and self but integral to the life of everyone, working to craft and define individuals and communities through articulating relationships and thresholds between them, their local(e) and the global?
Culture means holding up a mirror that offers the city’s residents a reflection about themselves and the world around them.

Dispersing the impact and reach of the new cultural district by projecting small fragments as outposts into neighbourhoods becomes a starting point for addressing the endemic lack of public and civic space and experiences outside the current Capitalist treadmill. We study how to build-up a repertoire of decidedly public programs to form nodal identities in the form of social, cultural and leisure centres, to be able to breed and house alternative social concepts and qualities, which are indifferent to consumption, slow in speed, inviting and engaging, recalibrating the global hegemony with local forces and needs. Can the architectural object within complex urban fields critically gage the contradictions between the virtual and continuous topologies of global capital and the material reality as accumulation of discrete objects and borders?

Some questions along the way_
- How to envision fractal dissipation of qualities into neighbourhoods?
- What forms of public and civic spaces are appropriate for a global Asian city and how to articulate places that foster inclusion, participation and evolution?
- Can Hong Kong’s premise of a compact city organized in clusters of high functionality and with resilient impact become more inclusive, balanced and future-proof and eventually lead the way towards sustainable models for Mainland China and beyond?
- How can the demand for cultural amenities as integral to an inclusive and sustainable urban life for all be met from within the Capitalist system of polarities?
- How to avoid the homogenizing effects of gentrification?
- Can an advanced rethinking of inside-outside, envelopes and material help to reduce energy and resources, whilst offering a more immediate experience of climate and weather?
“New River” Urbanism at Chang’an

Located in the south of Dongguan and neighboring with Shenzhen, Chang’an Town has long served as a gateway that connects the Guangzhou-Dongguan area with Shenzhen and Hong Kong. Over the past four decades, Chang’an has been transformed from a rural district into a major industrial town marked by its advanced industries in electronic information and hardware mold. Chang’an’s urbanization, along with its industrialization, has resulted in a fascinating condition today—a ‘collage city’ containing both carefully planned picturesque landscapes and ‘neoclassical’ honorific civic spaces, as well as uncoordinated factory compounds, urban villages, residual lands and polluted rivers.

In 2016, as the concept of developing the ‘Guangdong-Hong Kong-Macau Greater Bay Area into the most economically competitive region in the world was formalized in China’s national policy, Chang’an, sited on the midpoint of the east coast of the Greater Bay Area, began to gain new momentum for its future development. To explore a new model of urbanization in the next decade, the Chang’an government commissioned HKUrbanLab to serve as its think-tank for conducting a series of researches. The MArch-1 studio ‘Urban Acupuncture at Chang’an’ taught in the fall of 2016 marked the kick-off for the Chang’an-HKU collaboration. This studio will make one step further.

The studio will investigate specifically Chang’an’s soft infrastructure—its river system—in relation to its urban development. The class will first study the findings made by the research teams led by Prof. Weijen Wang and Tao Zhu during the past two years, and by the workshop taught by Prof. Dorothy Tang and Xiaoxuan Lu at the Landscape Division in 2016. The class will then compile a survey of Chang’an’s river system: How has it evolved historically into today’s condition and how is it operating now? How does it relate to the geography, industries, infrastructure and urban fabric of Chang’an and the region?

Based on a general study, the studio will explore three aspects of Chang’an river system as a potential agency for the new urban development within the town and in its vicinity.

1) Within Chang’an: Along with its ongoing industrial upgrading, can its river system be transformed into a network of interventions that trigger a new round of urban rejuvenation? What are the possible typologies for this river urbanism?

2) Beyond Chang’an, how can the water system of Chang’an be integrated with that of the Dongguan Marina Bay being planned currently? In 2017, to strengthen its competitiveness in the Greater Bay Area, Dongguan Municipality took back the two coastal areas that had been administrated separately by Humen and Chang’an townships and combined them into one single new district under its own direct administration. The new district of 82 km², called ‘Marina Bay,’ has deprived Chang’an of its coastline and is being planned quite separate from Chang’an. A canal named ‘New River’ will be dug between Chang’an and Marina Bay in order to divert all Chang’an’s river channels for the latter to grow in tubula rasa. Any alternatives to this planning approach? Can the water be used to reconcile rather than to stimulate the conflicts between the old and new cities?

3) Further beyond, will Hong Kong possibly play a role in this river urbanism? A think-tank is suggesting that the Dongguan Municipality offers HK one of the islands planned in the Marina Bay as a ‘special special zone.’ If HK takes the offer, what kind of governance and urbanism should be invented, and what kind of social/spatial relationship constructed between HK and Dongguan and the Greater Bay Area?
The studio rethinks Hong Kong housing from a technological point of view with social consequences.

With the advancement in design and the incentive to promote innovation in technology and construction practices, the Hong Kong government recently encouraged a shift from planar (2d) to volumetric (3d) concrete precast construction for housing. In addition, these precast volumes are now allowed to perform structurally, pending code amendments from the building department.

These two changes alone offer an opportunity to radically rethink novel spatial and living organizations for Hong Kong, at a time when terms such as ‘Nano Flat’ or ‘Micro flats’ have become the new buzz word of developers (i.e. less area for more profit).

Mass produced precast elements have increasingly been favoured by the housing sector in Hong Kong and China largely to minimize construction time and labour on site and to ensure greater building quality of industrialized components.

While the support for precast housing models are more aimed at maximizing real estate profits for developers and at reducing the construction cost for affordable housing, they often fall short to internally offer better spatial and living qualities to its prospective residents and to generate a vibrant community structure from within.

We seek to further implement concepts of mass-customization in precast housing to stimulate greater flexibility and adaptability over time, to accommodate various types of living units for various social needs and to ultimately challenge the supported tendency of segregating housing types for specific social groups.

With nearly half of HK population living in public housing estates, The Housing Authority (HA) portfolio serves as our initial test bed for the studio. The HA has long been a keen advocate of precast construction systems for the provision of affordable housing to Hong Kong residents and one can learn much about the Research and Development of precast elements for residential use since its introduction in the mid 1980’s. These elements consist of semi-precast slabs, partition walls, façade plug-ins, volumetric bathrooms and kitchens. Their applications have greatly evolved through Housing (proto) types: from the Mark block, to the Trident block, to the Harmony block, to the Concord block.

From the analysis and transformation of the building systems of these housing types, the studio put forward new three-dimensional precast prototypes that reassert the individual as the main protagonist for the making of their own living environment and investigate through ideas of mass customization at the factory line and through assembly scenarios of precast volumetric units.
The design thesis for the Department of Architecture Master of Architecture (MArch) degree at HKU is one of the program’s defining experiences, both for students and faculty. Over the course of the fall and spring semesters, through both a required seminar and studio course, students produce their own briefs, developing theses with panels of supervisors whose primary role is to provide feedback, critique and input during regular consultations.

The discipline of architecture faces unprecedented challenges and opportunities today, as designers grapple with issues ranging from the universal — climate change, digital culture, meaning in a “post-truth” era — to discipline-specific debate concerning the nature of architectural practice, the state of theory, and the meaning of labels such as ‘sustainability’, ‘performative’, or ‘authenticity’, among many others. The design thesis occupies important if ever-shifting conceptual ground in these struggles. Preparing students for architectural practice in the twenty-first century requires an ability to locate oneself within the tangle of global and local forces that comprise contemporary architectural design and discourse, from neo-postmodernism, 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 am working closely with the Head, the Director of the MArch program, the teaching staff, and students to continue our collective efforts to evaluate, revise, and refine the MArch thesis program on behalf of the Department at large. Students are expected to fulfill a number of requirements as part of the architectural design thesis, including an ability to demonstrate expertise, a desire to formulate a larger intellectual project within the discipline, and a willingness to engage in a design-specific methodology determined by the tools of a student’s own choosing. At its best, an architectural design thesis evinces a student’s knowledge through inspired experimentation within representative modes of thinking; primarily drawing and modeling, but perhaps also including mapping, writing, or film-editing, among others. A convincing articulation of methodology through these techniques is essential to a successful design thesis at HKU, insofar as it indicates a student’s ability to craft an argument through architecture and, in so doing, gestures toward how that student will practice design — and design their practice — as a professional in a projected future.
The main question I want to ask in this thesis is “Could space be seductive?”. It is a fictional project based on scripts and scenes, more of an experiment to test the relationship between architecture and erotic desire, between narrative and space.

My obsession to the word “seduction” comes from its duality. Traditionally, we are living in a society where there is a collective silence on seduction, whereas erotic desire serve as a common ground that shared by human beings. This kind of duality makes it like the elephant in the room.

But in terms of the “room” here, what exactly is the architecture of seduction?

Modernism and international style has swept across architectural realm in the principle of “Form follows function” in the last 186 years. But on the other hand, architecture to me should not only simply be a product of “form follows function”, a dwelling machine, but also, but also a sensory stage that could arouse and perform our inner desire.

There are basically two parts in my thesis:

1. In the first part I focus on 7 selected space of seduction, each of them is tackling certain aspect of seduction. By researching, drawing and designing, it is expected to capture and theatrically reveal the seductive moments in these 7 spaces.

2. In the second part, I am testing these spaces by overlapping them into one immersive theater, a place where seduction is performed.
- [Bedroom] Corridor - Bedroom
- [Bath] Thermae - Swimming Pool - Bathtub
- [Ballroom] Arcade - Mirror
- [Showroom] Showcase - Catwalks
- [Theater] Theater Box - Stage
- [Gallery] Labyrinth - Gallery

**Envelopes**

- Moment 7.1-7.3
- Moment 3.1-7.2
- Moment 3.3
- Moment 5.1-5.2
- Moment 6.1-6.3
- Moment 5.3-5.5
- Moment 7.4-7.6

**Intersections**

- Intersection 1
- Intersection 2
- Intersection 3
- Intersection 4
- Intersection 5
- Intersection 6
- Intersection 7

**Motions**

- Theater: Motion 1.1
- Theater: Motion 1.2
- Showroom: Motion 3.1
- Gallery: Motion 1.2
The thesis uses and integrates the archive of Engineering and Architectural drawings, photos, documentation as well as daily objects with analysis and art creation to woven through the connections of Architecture and Politics. It scrutinises the relationship between Architecture and Politics with reference to various events from the negotiation between the British and Chinese Government for the future of Hong Kong in the 70s to the build of Hong Kong Zhuhai Macao Bridge at the present. Besides, objects like road gratings, dollar notes, concrete wave absorbers, Queen’s Pier and HSBC headquarter building are also examined and transformed into different artworks.

The presentation of the thesis uses the form of Architectural and Art archive because the archived artworks are essential extensions of our collective memories that can be used and provided evidence of activities in the past which help us to progress our society and culture. Throughout the preparation of the thesis, new histories are continually added and constructed the content with up-to-date Hong Kong.

We may not aware of the Architectural and Political performance in the selected events or objects, however, we have to confront that our works are under the plot of the politics. Our city will progress better by both Politicians, Architects and Artists working hand in hand and improve our living in Hong Kong. At the end of the abstract, I would like to quote the speech from Margaret Thatcher at the Signature Ceremony of the Joint Declaration in 1984:

“It is right that we should feel a sense of history, of pride and of confidence in the future”
While urban renewal is considered necessary to improve housing stock, maximize plot efficiency and stimulate economic vibrancy; it comes at the expenses of displacement of local residents, unaffordability of the revitalized neighbourhood, and amplification of wealth inequality. The thesis questions the operations of the Urban Renewal Authority as a statutory body and the urban forces their actions impose on the neighbourhood that they intend to improve. Cash compensation measures amplify the individuals with power, but does not solve the root consequence of decrease in stock of subdivided unit, further worsening Hong Kong’s Housing Crisis. New built luxury condos migrate more people into these deprived urban areas, further widening the wealth inequality. The intention to come up with a participatory framework where all the stakeholder are invited to give feedback to the urban renewal taking place in the neighbourhood.

ECOLOGY OF HONG KONG’S MOST VULNERABLE
On a macro scale, the thesis reviews the ecology of 2,006,000 people who are currently living in the public rental housing and more importantly the people who are left out of it. People are capable of earning above the income limit would earn less to be included in the public housing bracket, whereas people that are in urgent need have a long wait.

SUSTAINABLE COMMUNITIES
On a middle scale, the thesis builds on participatory design strategies in order to create communities that are not only environmentally sustainable, but more importantly economically viable and socially feasible. It critiques on existing housing policy which is heavily subsidized by the government and “Light Be” which is overly reliant on charitable organisations.

REGENERATION EFFORTS
On a micro scale, the thesis believes that Hong Kong’s multifaceted cultural and socio-economic environment has resulted in a rich urban fabric with a wide variety of building types and forms, such as podium tower, tong laus, industrial buildings, stilts houses, tugboats. Such variety is incredibly rare in an international metropolis like Hong Kong. The thesis attempts an adaptive reuse strategy to bring such structures a new use.
WHY ARE THE URA OFTEN BEING PORTRAYED AS THE ANTAGONIST IN URBAN RENEWAL?

WHY IS THE REHOUSING BLOCK LARGELY VACANT?

FORCED AUCTION IN WHICH THE REMAINING OWNERS ARE FORCED TO SELL THE UNITS TO THE DEVELOPER

CAN BE SOLD FOR A MUCH HIGHER PRICE, UP TO 10% MORE

UPON A SINGLE ENTITY (DEVELOPER) OWNS MORE THAN 80% OF THE ENTIRE BUILDING, IT CAN APPLY FOR

DEVELOPERS AND INVESTORS TEND TO LEAVE UNITS VACANT AS UNITS NOT BOUND BY A TENANCY AGREEMENT

OWNERS 35%

RENTERS 65%

REDEVELOPMENT

OWNERS 20%

VACANT 80%

IN 1994, THE FORMER URA, LAND DEVELOPMENT CORPORATION (LDC) REDEVELOPED THE “BIRD STREET” INTO

IN 2001, LDC CONVERTED INTO URA, AND THE ELIGIBILITY FOR THE REHOUSING BLOCK BECAME HIGHER. ALSO,

IN 1994, THE FORMER URA, LAND DEVELOPMENT CORPORATION (LDC) REDEVELOPED THE “BIRD STREET” INTO

IN 2017, FOLLOWING A GRASSROOT RESEARCH ON THE VACANT BUILDING, THE URA ANNOUNCED IT WILL BE

IN 2018, SITE RESEARCH INDICATED THAT THERE ARE STILL 60% VACANCY AT THE MOMENT.

IN 2018, SITE RESEARCH INDICATED THAT THERE ARE STILL 60% VACANCY AT THE MOMENT.

OWNERS 25%

VACANT 50%

OWNERS 30%

VACANT 70%

OWNERS 100%

1994

2015

2018

2028 - DESIGN

IS IT POSSIBLE TO PROVIDE REHOUSING SOLUTION INSTEAD OF CASH COMPENSATION?

CAN WE PROVIDE ON-SITE RESETTLEMENT TO MAINTAIN THE SOCIAL NETWORK?

IS IT POSSIBLE TO PROVIDE REHOUSING SOLUTION INSTEAD OF CASH COMPENSATION?

CAN THIS MODE OF OPERATION BE DUPLICATED TO OTHER STREET BLOCKS?

CAN THE URA FIND A SUSTAINABLE WAY TO BALANCE THE CONSERVATION OF OLD BUILDINGS VS MAINTENANCE OF SOCIAL NETWORK?

CAN THE URA FIND A SUSTAINABLE WAY TO BALANCE THE CONSERVATION OF OLD BUILDINGS VS MAINTENANCE OF SOCIAL NETWORK?

CAN THE URA FIND A SUSTAINABLE WAY TO BALANCE THE CONSERVATION OF OLD BUILDINGS VS MAINTENANCE OF SOCIAL NETWORK?

CAN THE URA FIND A SUSTAINABLE WAY TO BALANCE THE CONSERVATION OF OLD BUILDINGS VS MAINTENANCE OF SOCIAL NETWORK?

CAN THIS MODE OF OPERATION BE DUPLICATED TO OTHER STREET BLOCKS?

CAN THIS MODEL REPLACE CERTAIN OLD BUILDINGS IF IT NEEDS TO?

HOW CAN WE MAKE IT SOCIAL ACCEPTABLE TO BUILD ON TOP OF OLD TENEMENT BUILDINGS?

HOW CAN WE MAKE IT SOCIAL ACCEPTABLE TO BUILD ON TOP OF OLD TENEMENT BUILDINGS?

2038 - VISION

CAN THIS MODE OF OPERATION BE DUPLICATED TO OTHER STREET BLOCKS?

CAN THIS MODEL REPLACE CERTAIN OLD BUILDINGS IF IT NEEDS TO?

HOW CAN WE MAKE IT SOCIAL ACCEPTABLE TO BUILD ON TOP OF OLD TENEMENT BUILDINGS?
Industralization and Capitalism change our way of seeing the nature-human relationship. The growth society is dominated and often obsessed by growth economics, at the cost of pushing the biosphere to its limits. The Anthropogenic thesis suggests human interventions into geology have ramifications that will stretch into the future for longer than perhaps even our species will exist.

“What if the very idea of growth - accumulating riches, destroying the environment and worsening social inequality is a trap? Maybe we need to aim to create a society that is based on quality not quantity, on cooperation and not competition.” - Serge Latouche

Architecture and allied fields are a major contribution to growth and resultant ills facing our world and ecosystem today. Architecture has the capacity to extend man’s destruction of the environment, but also, at its best, retains the capacity to invent new modes of co-existence. Remediation agendas aim to offer solutions to alleviate environmental problems; yet they are often one-way, and sit within a narrative of economic growth that demands development and continuous human maintenance. Only by designing future land uses earlier in the mining process, viable outcomes can be reached.

The project does not aim as a one-off solution to sugar-coat the brown past with a green future, but to negotiate a reapproachment to sub-nature as a result of social development and environmental injustice. It explores the potentials in the transition of an industrial landscape to make way for nature, hinting towards an architecture that transforms rather than consumes – the architecture of de-growth.
Freedomland

The form of protest changes with the change of political situation. In the history, protests used to be violent and always lead to riot. Today, this democratic expression is more carnivalesque in Hong Kong, embracing the diversity and commercial activities. Under the more and more strict surveillance, what will the protest in the future Hong Kong become and what space will it need?

This thesis puts a phantasmagorical critique to the situation of the freedom of speech today. Freedomland is a theme park juxtaposing demonstration and entertainment industry together as a test of the new form of democratic expression in future Hong Kong. Taking Central as a test ground, this thesis researches the sequence of demonstration as well as the activities of protesters and spectators, and based on it, this thesis proposes an amusement pier, Freedom-land for it.
Protest of Future

Protest of future has four steps. From gathering, then to separate display, to discussion and end up with role exchanging between protestors and spectators.

The Freedomland is designed into 4 zones according to this 4 steps, in which protestors and spectators will have different circulation to create a more effective democratic expression.
Coastal waste is a mixture of rubbish and debris that come from various sources which end up being washed up to the coastline – it becomes a type of spatial object that began to largely occupy the coastal edges of Hong Kong. The existence of coastal waste has been embedded into the local ecology and its repelling properties began to change the living pattern of different species and human. Once these locations reach their critical capacity, permanent and harmful impacts would be brought to the ecosystem and human. Without effective solution or clean-up operation to match the accelerating phenomenon of growing coastal waste, these contaminated areas become the Landfill by default – a new challenging living and building condition. This thesis is dedicated to investigate coastal waste in the ecology of the coastline of Hong Kong and the role of Architecture in this changing environment.
Breathing Space by the Dead

This thesis questions the potential of the cemetery in Hong Kong as an infrastructure through redefining the limit of boundary between the cemetery and the city, specifically the in-between edge condition.

Cemetery in Hong Kong is an open space that will not be removed from its original setting, under the circumstances of our cultural taboo towards the notion of death. Therefore, it performs as an urban anchor which resists the pressure of urban development in Hong Kong. Locations of cemeteries that were first situated as infrastructures in the rural of Hong Kong, eventually transformed into various scales of voids within the dense context, as the urban substances expand radically beyond its city’s edge. The cemetery in close proximity to the urban, however, remain as a demarcated segment from the city defined through an undulating buffer zone along the line between the death and living, where the edge can be as intimate as a cliff within hand gripping distance.

With cemetery stemmed as a burn mark in the city, along the demand of growing capacity to accommodate the death and living, the cemetery and the city will collide. This is an opportunity for new definitions of boundaries to rise, that is to challenge the perception of boundary through the implicit.
Across the Invisible Walls
Re-establishing the axial relationship of hill, city and water beyond built infrastructure arise from city expansion in the Western District

This thesis aims to respond to the fragmentation of city fabric and to re-establish an active axial relationship of the hill, city and water in the Western District. By unravelling layers of historical transformations and instilling site-specific interventions at/with the Invisible Walls - the infrastructures resided from city expansion from 1960s onwards - it intends to establish a form of connectivity that relates events, facilitates the experience of flaneur and enhances the potential of neighbourhoods without over-damaging the essence of place.
This thesis proposes an alternative way of urban renewal. Not only can it reclaim these neighbourhoods that are under the threat by the current urban renewal strategy, but also discover its continuity through investigating its past and present condition. The thesis also investigates how the urban planning and living culture in the modern world has shaped our living environment as an opposition to the traditional and local living culture of a place. It is suggested in the thesis as a critical reason leading to the standardization of our living environment which is used as homogenous urban template for planning cities around the globe, instead of erasing cities which are highly reflecting the identity and history of the collectiveness of the place.
This thesis explores the possibilities and inheritance of the traditional craftsmanship under the new technology. The Chinese order will be revalued not just in terms of its aesthetics, but also into contemporary robotic making industry.

The traditional Dougong system in Chinese order has been applied for centuries, however it is revolving from the structural values to ornamental value. Nowadays, most architects even ignore its other potentials, and they prefer Dougong as a cultural icon. According to my research and observation, the traditional Dougong system can be involved with the robotic making skills, which can revoke our cultural identity with a realistic utilization. In my thesis, the Chinese order will be transferred from three separated components (Roof - Dougong - Column) to a united system. The united system can sub-divide the huge beams and columns, which costs a lot of forest resource.

The robotic arm has the advantages on precise cutting and customized joints. Furthermore, it offers an opportunity for space quality improvement.
This thesis is developed with a strong focus on material innovation, novel construction technique and physical prototyping, emphasizing both materials exploration and the balance between aesthetics and structural performances. Through exploring the implications and specificities of bamboo and fabric formed concrete with experiments towards new design discoveries and trajectories, the project departs from different architectural elements and structures as prototypes such as foundations, columns, slabs and roofs systems. Also utilize design concepts with digital computation tools to express the tectonic qualities of different forms of structures. The structure maintains high contextual character integrating structural principles, with the employment of digital simulation and design tools to optimize both aesthetics and structural efficiencies.

Since both typical and complex forms of architectural elements could be subdivided into triangulated geometries or put together as one monolithic structure, dynamism and movement could be achieved through the process, forms of structure could be distorted or flowing within spaces rather than a traditional linear route. Bamboo is a light yet rigid material which fulfill the qualities of a construction formwork. The thesis explores the potentiality in achieving the optimal balance between aesthetics and structural performances by initiating a low-cost construction method, the prototyping of concrete monolithic structure, created by bamboo and fabric formwork. The new design created by this construction technique could be achieved differently from typical perceptions, presenting them in an innovative yet unique manner. In contrast to traditional construction methods, rounded shapes structures are expensive, complex and time-consuming, this project discovers a method to build curved, ripple and bulge one-piece geometric shapes in a low cost yet efficient way.

The proposed fabrication methodology is tested and backed up by the employment of digital stimulation and also the realization of physical models in the process of experimentation. The proposed methodology does not only suggest an alternative way of making, but also to emphasize on the incorporation of process as part of the final prototype. While in this case, the use of materials could just be the medium of construction process, that leave a subtle trace on the final architectural outcome.

The construction method and structure designed in this thesis is demonstrated and physically realized from an abstract idea (drawings, etc.) to concrete reality (models). The application of the structure is demonstrated with several field conditions and the advantages and making of a stronger structural system are explained in later parts.

Despite of the specific use of bamboo, fabric and concrete in the project, the ultimate prototype does not limit to the suggested materials, rather, it opens up the possibility and adaptation of a new low-cost construction method, determined by the availability of material and its featured characteristic.
Design of Jig for Bamboo Bending

Bending Process
**MPhil / PhD Program**

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<th><strong>Eunice Seng</strong></th>
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**Program Overview**

The MPhil/PhD programme in Architecture offers independent research in architecture, landscape architecture and urbanism. It is intended for persons who wish to enter teaching and advanced research careers with a commitment to make an original contribution to the field. The programme places emphasis on originality, significance, and methodology in topics engaging pertinent issues in Asia and China, as well as important intersections with international and cross-cultural contexts. The Department houses a number of research centres associated with the HKU UrbanLab, the research arm of HKU's Faculty of Architecture, including the Centre of Chinese Architecture and Urbanism (CCAU), Architecture, Urbanism Technologies Lab, Urban Ecologies Design Lab, and Virtual Reality Lab of Urban Environments and Human Health.

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. Department coursework requirements include a compulsory course on Research Methodology: Seminar for Research students, and three elective courses.

Academic training opportunities extend beyond coursework. Apart from the regular workshops conducted by members of the supervisory committee, the programme is also supported by regular organized visits by international renowned scholars from leading institutions including Columbia University, DTU Denmark, ETH Zurich, IAAC Barcelona, NUS Singapore, SUTD Singapore, Tsinghua-Tongji China, TUDelft, UC Berkeley, UNSW Australia, and University of Washington. The programme hosts a bi-annual Research Postgraduate Student conference and a CIB Student Chapter, which organizes international conferences at regular intervals. The 2018 bi-annual Research Postgraduate Student Conference on Mobilities and Knowledge Transfers in the Built landscape will take place in late spring.

Students present their ongoing research work at monthly departmental RPG seminars. In addition students who have successfully completed their first year of coursework are expected to participate in the instructional activities of the Department.

**Major Research Areas**

History and theory of architecture, urbanism and habitation; built environment and urban landscape for public health and well-being; architectural and sustainable technologies; analysis and development of buildings, landscapes and regions with focus on social, cultural, economic, technological, ecological and infrastructural systems; and urbanism with attention on high-density, compact cities, housing research and design methods.
This research investigates large Chinese investment in the built environment and how, under the neoliberal paradigm, it has been reshaping urban and architectural forms in Spanish cities since the 1970s. Following the geopolitical realignment and liberalization of both Chinese and Spanish economies since the Opening of the Chinese economy and the end of the Francoist regime, increasing amount of Chinese capital and individuals have impacted Spanish cities, taking part in a larger urban transformation including plans for urban redevelopment and extended housing production. This study, conceived under the scholarly production that examines the influence of Chinese people and capital in the European context, aims to cover a research gap by focusing in the Spanish case, particularly in Madrid and Barcelona and its shifts in the architectural and urban forms in the last few decades. The research is informed by the personal experience of variegated agents and their involvement in neoliberal urban practices. Namely, how architects, planners, politicians, city activists and Chinese entrepreneurs have individually shaped an urban political economy not reflected in official reports or investment documents. Their different contended discourses bring new insights into the formation of the Spanish urban milieu and the particular effect of China’s rise on market-led models of urban redevelopment around the globe.


Co-Supervisor Weijen Wang
Supervisor Eunice Seng
Chan Yin Lun Jeremy

Moviegoing has played an important role in the formation of Hong Kong’s popular culture and urban organisation. The current research attempts to map the architectural forms and geographic distribution of Hong Kong’s movie theatres, their ongoing emergence and disappearance, in relation to urban development trends and changing consumer practices from the 1960s to the 1990s. It argues that the urban character of the city and the cultural identity of its inhabitants are intertwined, and that the shaping of Hong Kong’s middle-class consumer spaces and aspirations can be traced through the capitalistic processes of spatial production, entertainment consumption, and real estate speculation. Specifically, the dissertation considers the theoretical ideas of obsolescence and disappearance, and locates these ideas in the localisation, boom, and decline of Hong Kong’s movie industry. In an attempt to tie together film studies and the architectural history of movie theatres—two areas of study seldom in conversation with each another—this research points to the ways in which changes in Hong Kong’s movie industry were at the same time reflected in the physical presence of movie theatres amidst the rapidly changing urban entertainment landscape, and shows that both Hong Kong cinema’s film texts and the contexts of their exhibition have contributed to the formation and development of urban form and cultural identity.

State Theatre Building, January 2017. The State Theatre was opened in 1959 and closed in 1997. The building is currently under threat of being demolished. (Photo by author)
Xia Ban Cheng, or “the lower part of the city,” is the old town area of Chongqing. Its historical urban fabric is notable for the way it has adapted to the city’s natural topography, which is comprised of mountainous slopes and river valleys. The onset of China’s reform era since 1978 destabilized the relationship between the built environment and the surrounding landscape in consequential ways. Sections of the landscape were radically transformed during several urban renewal projects, while certain urban renewal projects were designed to integrate with the landscape elements in order to optimize the quality of the built environment. In other renewal projects, the mountain-river landscape was treated as the basis for the construction of commercially driven architectural spectacles.

This research will first provide a general historic survey of the area in an effort to map out the major forces that have produced its urban transformation. These forces include urban policy-making and influential political events such as the establishment of Chongqing as a direct-controlled municipality by the central government in 1997, the 5th Asia Pacific Cities Summit held in Chongqing. Top-down planning and design schemes, and key infrastructural construction projects, among others, have also been influential. Besides, the study will also rely on eleven case studies involving high-rise and high-density renewal projects, traditional mountainous vernacular conservation/restoration, and a gateway area renewal project at Chaotianmen, the oldest dock area of Chongqing. This research will investigate the evolving relationship between the cityscape and mountain-river landscape in Xia Ban Cheng between 1978 to 2012 in an effort to address the lacuna that exists concerning our knowledge of Chongqing’s recent urban history and the unique relationship between urbanization and the natural landscape of Sichuan province.

"Lijiangmen Area, Chongqing, 1980s"

Urban villages comprise one of the most prevalent residential patterns in China’s cities today. They provide affordable housing for low-income populations while also supporting a city’s operation and development. The Chinese government, urban and architectural practitioners, and even most environmental researchers presume that China’s urban villages all present an unhealthy and unsustainable living environment and should be demolished and replaced by low-density high-rise modern blocks. My study seeks to identify and examine the various types of urban villages that exist in China. Understanding the range of morphological patterns existing within these sites enables a more careful study of the diverse environmental performances each possesses. Fair evaluation of these urban enclaves’ environmental qualities is important in so far as it may lead to insight concerning the possibility of more qualitative urban renewal strategies.

This research critiques the existing demolition-oriented mode of urban renewal in China by paying particular attention to the environmental consequences of such destruction. Taking thermal comfort and daylighting as key environmental aspects into account, my study evaluates environmental qualities of the representative urban villages with different morphological patterns in Shenzhen through both on-site measurement and subjective survey. My analysis of the overall performances of thermal environment and daylighting in Shenzhen’s reconstructed urban villages before and after their demolition through a mathematical analysis. Ultimately, my dissertation will establish a performance-based planning framework for policymakers and urban practitioners to consider more climate-adaptive and ecologically resilient urban neighborhood development strategies.

Morphological and environmental diversity of urban villages. Up: 3d models of eight distinct morphological patterns in a case study-area of Hubel Village Neighbourhood; Down: Sky view images and degrees of spatial openness of the eight morphological patterns in Hubel (source: by the author).
The Relationship between the Pattern of Urban Open Space and Increasing Density

Shi Wei  
Supervisor: Jia Beisi  
Co-Supervisor: Koon Wee

Since the late-20th century, human experienced the unprecedented rapid development, while urbanization is also facing an unprecedented fast transformation. Buildings and urban spaces in metropolises are continuously breaking through previous meanings by performing with new patterns (including new forms and organizing ways). With rapid development of “architecture as urbanism”, more architects and scholars gradually are taking responsibilities for a positive result of urbanization. At the same time, during this period of urbanization, many large cities’ construction coverages already reach a threshold value, especially, metropolises like Hong Kong. Since the 1970s, limited land resources and pressures from economic development pushed the density (plot ratio) rising faster. Although density/plot ratio of urban areas in Hong Kong looks like extreme, high-rise development model in contemporary metropolises is not an exception in the world. Therefore, the form of urban spaces in Hong Kong can be a typical paradigm for other developing or developed high-rise cities. This study put forward a new approach to tracing and rethinking how current pattern of urban open space (UOS) formed. It is operated in two cases in Hong Kong for systematically seeking better opportunities for future development of urban open space (UOS) system.

Due to natural limitations and contradictions between previous top-down and bottom-up approaches, many new urbanism studies tried to find a third way for achieving sustainable cities with ecological urban system and ecological urban forms. Form is essential and physical performance of buildings and urban spaces, while it has intimate relationships with its social-economic motivations and results. Depictions of before-and-after are far from enough for complex and diverse UOS system. Demands for a new visual expression can transcend various interests with new alternative reading context in recent decades. This study put forwards the Level-Type framework for filling this gap and finding opportunities for UOSs spaces. It is created with main influences from the Level conceptions form Open Buildings and essential attributions from transformations of UOS in Hong Kong. Basic languages and analysis methods of urban morphology are imported in this study as methodology foundation. Some softwares are used to refine filter data and visualize forms of UOS in WanChai and MongKok cases. By comparing two cases with the Level-Type framework, three groups of critiques and developing opportunities are concluded for against some previous biases on previous study methods, cognition of driving force and influences on UOS in Hong Kong. This study devotes to put forward the Level-Type framework. Furthermore, it tries to develop typical analysis in Hong Kong for providing a precise, comprehensive and portable study paradigm for contemporary UOS in high-dense environment.

Body, Zhuangzhe 装折 and Tategu 建具: The Development of Lesser Carpentry of East Asia from Tenth to Fourteenth Century

Zhou Yi  
Supervisor: Weijen Wang  
Co-Supervisor: Eunice Seng

This dissertation aims to study the development of traditional lesser carpentry of East Asian from 10th to 14th century A. D. firstly and mainly through looking into Chinese and Japanese tategu. Korean lesser carpentry will only be invited in after them. In this study, the relationship between body and the design of lesser carpentry is the key parameter to be examined.

The term “lesser carpentry” (both zhuangzhe and tategu belong to this category) denotes a series of non-load bearing structures such as screens, doors, and built-in shelf, in comparison to the “great carpentry”- the load bearing structure of a building. The selected time span mainly covers the so-called “Japan-ized period” and onward, at the beginning of which the Japanese architectural culture has ceased the direct communication with the continental, and thereby initiated a movement of digesting, adapting, and reforming the imported Chinese architectural culture into own. As a significant notion repeatedly discussed within the discipline of architectural theory, as well as one pertinent to the relationship between human body and architecture, “tactility” will be reviewed and redefined under the cultural contexts, and through time, namely, under the Chinese chair-sitting and the Japanese floor-sitting dwelling modes respectively, and particularly through the time of the abovementioned Japan-ized period. I will center my discussions on the relationships between the sensations of human body and its encounters, which include not only the architecture, but also natural elements such as wind, rain, sceneries, and how the design of lesser carpentry has effectively mediated in between. Furthermore, the dissertation will provide observations of how development of lesser carpentry has also changed and inaugurated that of the main structure. Ultimately, it hopes to rediscover the spatial essence of the Chinese courtyard, Japanese shinden-style, and shoin-style buildings. Any of these building styles, I argue, was collectively formed by the human body, lesser carpentry work and the main structure altogether. The role the lesser carpentry work plays is irreplaceable.
Research Lunchtime Presentation Series

Fall 2018

01. November
MU Yanjie, Pania
PhD Candidate,
Department of Architecture
Primary supervisor: Prof. Weijen WANG
Co-supervisor: Dr. Tao ZHU

08. November
LU Xiaoxuan
Assistant Professor,
Division of Landscape Architecture
My Love from the Mountain: Cultural Landscapes, Borderland Identities and Consumable Resources of Mount Changbai/Baekdu

15. November
Andrea Pinochet
Visiting Assistant Professor,
Department of Architecture
Material History

01. March
Sven Korsh
Primary supervisor: Dr. Cecilia CHU
Co-supervisor: Dr. Eunice SENG, Prof. Weijen WANG
Design of a Free Market: Regulating Hong Kong’s Stock Exchange

12. April
Zhang Huaili
Primary supervisor: Dr. Weijen WANG
Co-supervisor: Dr. Eunice SENG
Immigrant and the formation of Haikou’s Urban Form, 1858-1939

22. March
LIU Sibeili
PhD Student,
Department of Architecture
Primary supervisor: Dr. Beisi JIA
Towards a thermal comfortable and walkable pedestrian environment for the urban life of aging people in Hong Kong: an integration of dynamic thermal comfort and walkability factors

29. April
LAI Chun Wai, Charles
PhD Candidate, Department of Architecture
Primary supervisor: Dr. Eunice SENG
Co-supervisor: Dr. Tao ZHU
Imperial Contestations: Green Island Cement and the Construction of Modernity in HK and SEA, 1930s-1950s

26. April
MA Rui
Primary supervisor: Dr. Tao ZHU
Co-supervisor: Prof. Weijen WANG
The Land Reclamation Along the Hai-Ho River and the Birth of Modern Tianjin (1897-1937)
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.
LECTURE SERIES 2018

The Public Lecture Series organized by the Department of Architecture at the University of Hong Kong is a platform to engage critical issues emerging from within the discipline of architecture.

FALL 2018  AGENDAS FOR THE SOUTH

The Fall 2018 Public Lecture Series of HKU Architecture is a roster of events highlighting the theme “Agendas for the South”. Through the register of building and discursive positioning of the invited architects, the lectures present particular readings of the programs for architecture and the concept of the South, taking into account the nuanced and diverse sociocultural, geographical, and political contexts.

28-09-2018  He Jianxiang, Jiang Ying: In PRD

05-10-2018  Gediminas Urbonas: Swamps and the New Imagination

12-10-2018  Zhu Xiaofeng: The Renaissance of Settlement and Type-form - An Architectural Reply to the Present Age

02-11-2018  Rocco Yim

08-11-2018  Dong Gong: Making Architecture

12-11-2018  Yung Ho Chang
Modern: Contextualize Architecture
13-11-2018  Perspective: Construct Looking

16-11-2018  Angelo Bucci: SPBR Recent Work

10-12-2018  Inaki Abalos and Renata Sentkiewicz: Recent Work - Material Culture and Design Techniques

SPRING 2018  IN—PROGRESS

The Department of Architecture launches its 2017-2018 Public Lecture Series, on the work of its faculty. The “In—Progress” series will critically examine the relevance of a vast number of issues in relationship to architecture. The teaching staff will share their most recent work/research/publications in a 60-minute talk which, will be followed by a discussion chaired by a person of the speaker’s choice. The respondent will preferably be from other faculties at HKU or outside of the university. We look forward to your active presence and participation.

25-01-2018  Du Juan: Home Improvement

01-03-2018  Vincci Mak: Hong Kong, Land, Art

15-03-2018  Weijen Wang: Narrative Courtyardism

22-03-2018  Thomas Tsang: Sounding Architecture
"Archigram Meets Central" is an exhibition showcasing imaginary visions for cities. Archigram’s Opus such as Walking City, Instant City, Oasis, Manzak... will confront the research projects and experimental investigations of some 400 students of the Department of Architecture, all concentrating on Central and the harbour front of Hong Kong.

A first-ever dialogue on the city through architecture is encouraged. The Generation Z questions The Sixties and suggest an alternative Pop Culture. Leading to discussions and debates with participation of the greater public where Central Hong Kong will be the common platform and site for engagement in an experimental summer design school.

The Degree Show is the annual exhibition, which displays the final student works of the MArch and BAAS Program of the Department of Architecture.

Infrastructure Imagination showcases major infrastructure projects completed in Hong Kong between 1972 to 1988. Photographs featured in the exhibition are the work of Heather Coulson, a leading construction photographer who was commissioned to undertake many prestigious infrastructure projects in the period, including the Cross Harbour Tunnel, Mass Transit Railway, Castle Peak Power Station, Plover Cove Water Works, and other important public projects. The exhibition offers an excellent opportunity to reflect on what has been known as the golden age of construction in Hong Kong and to envision ways for building a sustainable future in the 21st century.

The exhibition for the launch for the book Urban Loopholes: Creative Alliances of Spatial Production in Shanghai’s City Center by Dr. Ying Zhou shows some of the research processes behind the five-year making of the new book. By no means comprehensive, the author shares some of these behind-the-scenes modes of research as she imagines how its fragments may be found in the future.

The exhibition is made up of three parts: On the wall to the left, the exhibition gives a glimpse into the historical research for understanding the evolving urbanism of Shanghai through a selection of archival maps and images that the author has collected in the research process.[1] The center wall shows a selection from more than a dozen notebooks and maps of fieldwork notes and documentation that the author has made during her fieldwork, which she conducted between 2011 and 2015.[2] The wall on the right unpacks the entire book to give an overall composition of the different parts of the book.[3]

The archival maps and images as well as the excerpts from fieldwork have annotations to show where they may appear or not appear in the book. Similarly, the book pages pinned up on the wall are annotated in much the same way when the author was in the process of putting its research together.
This year, we conduct both architecture and inter-disciplinary courses to architecture, and to give them a glimpse on how studying architecture is like at university level.

The program is organized with lectures, workshops, field visits in the morning, and intensive design studio in the afternoon, not unlike the typical curriculum in most architecture schools around the world. Students are presented with a wide range of lectures that aim to enrich their general knowledge as well as to trigger their creative thinking. This year, we conduct both architecture and inter-disciplinary classes and lectures, such as landscape architecture, preservation and conservation, digital design, etc. Students are encouraged to question and investigate the relationships of all these discourses to architecture.

More importantly, students are also required to work on group projects during these three weeks. The aim is to train them to work with people from various backgrounds with different ways of seeing the same problem. By definition, architects today are trained to be professional generalists. They have to understand and work with different disciplines (structural engineers, geo-tech engineers, mechanical/electrical engineers, acoustical engineers, to name a few) in order to put a building together. The program emphasizes the importance of educating our students in working with people.
Archigram Meets Central Exhibition and Symposium
Fabrication and Material Technologies Lab

Ceramic Constellation Pavilion
Spatial shifts through robotically fabricated terracotta bricks

Christian Lange, Donn Holohan, Holger Kehne

The Fabrication and Material Technologies Lab of The Faculty of Architecture at The University of Hong Kong has recently finished its first robotically manufactured intervention called “Ceramic Constellation Pavilion.”

The Pavilion, which was built by researchers and students utilizing robotic technology, is the first outcome of a new collaboration between The Faculty of Architecture at HKU and Sino Group. The research initiative that supports arts, cultures, and technology is intended to foster cultural awareness of new technologies for the built environment.

In a context that has been largely shaped by standardization and mass production, the project seeks to overcome the constraints of today’s architectural production through the introduction of a structure made entirely of non-standard components.

This inaugural workshop of the “Sino Group Robotic Architecture Series” utilized terracotta clay to test the possibilities and limits within robotic fabrication and to revitalize a material system that has a significant tradition in Asia.

Departing from traditional brick bonds, the 3.8m tall project articulates a load-bearing composite structure with timber – where each of the nearly 2000 3d printed terracotta bricks is unique and different, enabling varying degrees of transparency, morphological shifts, and new experiences.

Around 700 kg of raw terracotta clay was printed over a period of 3 weeks into individual bricks that were then fired at 1825 degrees Celsius. With 2-3 minutes average printing time for each brick, the pavilion is one of the first of its kind in the world that incorporates this specific material system.

All components were fabricated with the equipment in the newly fitted Robotics Lab at HKU’s Faculty of Architecture and assembled during a ten-day workshop by students from the Department of Architecture.

Research Assistants: Tony Lau, Anthony Hu, Teego Ma Jun Yin, Ernest Hung Chi Lok, Chau Chi Wang, Ren Depei, Mono Tung, He Qiye, Henry Ho Yu Hong
Workshop students: Go Yi, Sisay Sombo, Cheung Hoi Ching, Cheung King Man, Cheung Pak Yin, Ho Pui Lun, Verena Leung, Sharon So Cheuk Ying, Xu Junjie, Zhao Jinglun, Sampson Ip Cheuk Sum, Tan Shaoying, Yeung Tsz Wing
Sun Room is an in-situ composite woven bamboo shell, which explores the potential of digital design and fabrication techniques to reinvigorate traditional craft.

Bamboo weaving is both a sustainable and culturally significant method of construction in China, but due to its complexity and reliance on skilled labour, is in deep decline. The Sun Room project sought to apply digital design methodologies to break down the complexity of this age-old craft – simultaneously exploring its potential at an architectural scale and its accessibility as an alternative construction methodology for local people. Over the course of the project, students from the University of Hong Kong and local villagers worked with the last remaining bamboo weaver in Peitian to re-learn, adapt, and evolve this traditional process.

The village of Peitian has been a focus of study for a number of years at HKU, with the initial speculation engaging with issues of village reconstruction and development. Through this study, it came to be understood that aside from the pressing issue of village regeneration, there is an equally urgent crisis underway – in the decline of traditional crafts and trades and the significant loss of intangible cultural heritage that this represents.

The genesis of the project centres on reviving Peitian’s unique “Tea House” typology. These earth and wood structures, embedded into the landscape, act as shelters for local farmers – and also as meeting places, stores or small workshops. Historically, these pavilions were often used by craftsmen to demonstrate their skill or to trial new construction methodologies. Today these structures have, for the most part, been replaced by generic outbuildings in concrete and brick.

Sun Room is a community space that provides a respite for villagers who work the land in the hot growing season. The form and siting of the shelter are carefully considered to maximise ventilation and view, and to respect protected viewsheds that are a major feature of the landscape.

Supported by the Gallant Ho Experiential Learning Fund, and integrated within the University of Hong Kong’s Introduction to Architectural Design course, The Sun Room project took 68 students to southern Fujian to aid in the construction of this community structure.
Building Construction Workshop

Wind and Rain Bridge
Covered Walkway and Meeting place in Peitian Village, Fujian Province, China

Donn Holohan, with Jiang Hejia, Man Ho Kwan and HKU students

This project seeks to offer an alternative mode of community redevelopment that references local crafts and traditions, and utilizes sustainable materials and methods, to create both social and physical infrastructure. Critical to this process is the integration of digital design methodologies, which allow for the planning and testing of complex assemblies. The high level of training and labor associated with these assemblies has been a barrier to the continued viability of complex, long-span, timber structures in China and other developing and transitioning economies.

Situated on the outskirts of Peitian Village, Fujian Province, China and designed to be constructed without the use of mechanical fasteners, “Wind and Rain Bridge” is a reciprocal interlocking timber structure which draws on the long tradition of wooden buildings native to the region. Each of the bridges’ 265 elements is unique and integral, assembled under the supervision of traditional carpenters, who number some of the few remaining exponents of their craft. Central to this project is the idea of reciprocity, the bridge uses relatively short elements to build a structure with a span longer than its’ individual parts – where each beam is supported, and supports other beams in the structure. This structural system is generated to fulfil a spatial and social agenda, yet simultaneously the way in which the project is constructed underpins and informs these attitudes.

The bridge is constructed from locally sourced, sustainable timber. It is designed to achieve its’ relatively long span without the use of metal brackets, supports or mechanical fixings. This severe restriction, inspired by vernacular architecture ultimately led to the design of a complex jointing system, which harnesses timbers’ hydroscopic qualities -the expansion of the timber elements in reaction to its environment compresses each of the dovetailed joints which make up its superstructure.

Supported by the Gallant Ho Experiential Learning Fund, and integrated within the University of Hong Kong’s introduction to architectural design course, The Peitian bridge project took 70 students to southern Fujian to aid in the construction of this community structure.
Building Construction Workshop

Pinch/Sweep/Warp
Covered Walkway and Meeting place in Peitian Village, Fujian Province, China

Olivier Ottevaere and John Lin

The PINCH, SWEEP and WARP is a series of projects that embody a unique intersection of contemporary design tools and construction in a rural vernacular context. By bringing together two parallel developments that are often thought of as independent and unrelated, the work emphasizes the validity of digital design in remote corners of the developing world.

Over the past 3 years, these earthquake reconstruction projects in Yunnan Province, China were built by students of architecture. Located in a remote mountainous landscape of peaks and valleys, each project was designed with a strategy of maximizing the use and experience of the landscape via structural wooden trusses and decked, ruled surfaces. The results are 3 small scale social programs: a library, a play area and marketplace. These projects engage the reconstruction processes led by the government, filling in the gap between infrastructure and house reconstruction. They instead focus on addressing community needs. The projects are the result of on-going collaboration with a local timber workshop, developing techniques for adapting complex geometries to simple traditional techniques.

Ultimately the project is an independent exploration of the intersection between teaching and research, experimentation and onsite construction, complex geometry and local craftsmanship. Both multifaceted and site specific, PINCH, SWEEP, WARP is a project that is both prototypical and site specific architectural response.
### 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.

### LECTURE

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<td>Tong Ming: The Rise of Modernity</td>
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<td>Walter Hood: Developing a Cultural Practice</td>
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<td>Darren Chow: Architecture of Artifacts - Excerpts from a Diaspora Manifesto</td>
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<td>Terence Lloren: Growing Up with Shanghai - Connecting With the City through Sound</td>
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<td>Philip Fung: Landscape and Memory</td>
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### FIELDTRIP

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<tr>
<td>10-03-2015</td>
<td>Field Trip to Ningbo Museum and China Academy of Art</td>
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<td>28-11-2014</td>
<td>Studio Visit to SWA Group</td>
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<td>22-11-2014</td>
<td>Field Trip to Huaxin Business Center</td>
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<td>11-11-2014</td>
<td>Field Trip to French Concession</td>
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### GALLERY TALK AND BOOK LAUNCH

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<td>Sergei Tchoban: Drawing Buildings/Building Drawings</td>
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<td>20-10-2017</td>
<td>Urban Loopholes: Creative Alliances for Spatial Production in Shanghai’s City Center</td>
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### EXHIBITION

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<td>14-08-2018</td>
<td>Jiangnan Gardens and Villages: Survey Notes on Historical Architecture</td>
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<td>05-03-2018</td>
<td>Geography, Landscape and Infrastructure: Studio Exhibition of BA(AS) Year 3</td>
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<td>04-03-2018</td>
<td>Emilio Ambasz: Architecture Toward Nature</td>
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<tr>
<td>28-10-2017</td>
<td>Interstitial Hong Kong: Exploring the small and marginal landscapes of high density urbanism</td>
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</table>
**DEPARTMENT FACULTY**

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.

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**VISITING PROFESSOR SINCE 2014**

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<tbody>
<tr>
<td>AlSayyad, Nezar</td>
<td>President, International Association, IASTE Editor, TDSR; Professor, Architecture and Planning, UC Berkley</td>
</tr>
<tr>
<td>Chang, Yung Ho</td>
<td>Founder and Principal Architect, Atelier Feichang, Jianzhuzh; Professor, Tongji University and MIT</td>
</tr>
<tr>
<td>Chu, Karl</td>
<td>Principal, Metaxy; Professor, School of Architecture, Pratt Institute, New York</td>
</tr>
<tr>
<td>Dan, Norihiko</td>
<td>Principal, Norihiko Dan &amp; Associates</td>
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<tr>
<td>Eberle, Dietmar</td>
<td>Founder, Baumschlagar Eberle, Switzerland</td>
</tr>
<tr>
<td>Ge, Ming</td>
<td>Professor, Vice Dean, School of Architecture, Southeast University</td>
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<td>Hu, Rosanna</td>
<td>Founding Partner, Neri&amp;Hu Design and Research Office, Shanghai</td>
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<td>Jiang, Ying</td>
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<td>Kojima, Kazuhiro</td>
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<td>Kontozoglou, Kalliope</td>
<td>Founder, Kalliope Kontozoglou Architects</td>
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<td>Liu, Xiaodu</td>
<td>Principal, Urbanus Architecture &amp; Design Inc., Shenzhen</td>
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<tr>
<td>Maas, Winy</td>
<td>Director, Founder, The Why Factory, TU Delft; Co-Director, Co-Founder, MVRDV, Rotterdam</td>
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<tr>
<td>Menis, Fernando</td>
<td>Principal, Menis Arquitectos Architectural Studio, Tenerife</td>
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<td>Onoda, Yasuaki</td>
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<td>Takeyama, Kiyoshi Sey</td>
<td>Professor, University of Tokyo</td>
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<tr>
<td>Wang, Shu</td>
<td>Principal, Amateur Architecture Studio, Hangzhou, China; 2012 Pritzker Architecture Prize Laureate</td>
</tr>
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### ASSOCIATE PROFESSOR

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<td>Du, Juan</td>
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<td>Garcia, Renato J.C.</td>
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<td>Jia, Beisi</td>
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<td>Lin, John C.H.</td>
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<td>Roskam, Cole</td>
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<tr>
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### SENIOR LECTURER

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<tr>
<td>Bedir, Merve</td>
<td>BArch, MArch Turkey, PhD TU Delft</td>
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<tr>
<td>Chung, Harvey H.W.</td>
<td>BSArch Michigan; MArch Yale</td>
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<td>He, Jianxiang</td>
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<td>AA Dipl AA London; RIBA</td>
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<td>Kokora, Michael</td>
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<td>Mui, Paul K.C.</td>
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### LECTURER

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<tbody>
<tr>
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<td>Ettel, Nikolas</td>
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<td>Hung, Matthew</td>
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<td>Su, Chang</td>
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### VISITING ASSISTANT PROFESSOR

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<th>Degree Details</th>
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<tbody>
<tr>
<td>Pinochet, Andrea</td>
<td>BArch Cooper Union; MEng UPC</td>
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<tr>
<td>Vatn, Espen</td>
<td>BArch Cooper Union; MArch AHO</td>
</tr>
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### TEACHING STAFF AT SHANGHAI STUDY CENTRE

<table>
<thead>
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<th>Name</th>
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<tbody>
<tr>
<td>Ko, Oscar</td>
<td>BSIarch Lawrence Tech Univ; MArch Columbia</td>
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<tr>
<td>Liu, Kenan</td>
<td>BArch, MArch Tongji</td>
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<td>Zhou Jianjia</td>
<td>BArch, MArch Tongji; MArch Cooper Union</td>
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<td>Zhou, Darren</td>
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</tbody>
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### HONORARY PROFESSOR SINCE 2014

<table>
<thead>
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<th>Name</th>
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<tbody>
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<td>Wang, Shu</td>
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<td>Chang, Yung Ho</td>
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<tr>
<td>Lau, Dennis W.K.</td>
<td>Chairman, Managing Director, Dennis Lau &amp; Ng Chun Man Architects &amp; Engineers Ltd, Hong Kong</td>
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<tr>
<td>Lau, Patrick S.S.</td>
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<tr>
<td>Lee, Andrew K.F.</td>
<td>Chairman, Andrew Lee King Fun &amp; Associates Architects Ltd, Hong Kong</td>
</tr>
<tr>
<td>Lung, David</td>
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<td>Maas, Winy</td>
<td>Director, The Why Factory, TU Delft; Co-Director, Co-Founder, MVRDV, Rotterdam</td>
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<td>Will, Barry Fegan</td>
<td>Executive Director, WCWP International Ltd, Hong Kong</td>
</tr>
<tr>
<td>Yim, Rocco S.K.</td>
<td>Executive Director, Rocco Design Architects Ltd, Hong Kong</td>
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</table>
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 various traditional machinery. Trained technicians are on hand to offer advice and assistance, and moderate access to the equipment.

### 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.

### 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.

### 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.

### 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.
THE KENNETH FRAMPTON ARCHITECTURAL BOOK COLLECTION

The Department's collection of books is primarily focused on architecture and urbanism, and has been assembled over the past half century by Kenneth Frampton, an internationally revered architectural historian and critic. Consisting of approximately 10,000 books, the library combines original architectural documentary material covering a wide range of geographical areas, as well as complementary critical studies and scholarly interpretations. A vital centre of architectural knowledge, the collection embodies the passion and dedication that sustained Professor Frampton's tireless pursuit of architectural ideas throughout his long career.

In the spring of 2016, with a generous donation from a group of architects in Hong Kong and Mainland China, and the gracious consent of Professor Frampton, the Department of Architecture (DoA) at HKU shipped the books from his apartment in New York to Hong Kong, where they will be placed as part of the permanent collection in the Department. The collection will be accessible to HKU teachers and students, visiting scholars and professionals and will serve as a cultural base for the DoA to build its archival collection and support a broad range of academic programmes. With the installation of the Kenneth Frampton Architectural Book Collection, the DoA offers a rich source of knowledge, enabling a unique cultural exchange between HKU, the architectural community in Hong Kong, the Asian region and the world at large.
SCHOLARSHIP OPPORTUNITIES

HKU and Faculty of Architecture provides merit and need based scholarship opportunities for incoming and current students, including the following:

- HKSAR Government Scholarship Fund
- HKU Foundation Scholarships for Outstanding Mainland Students
- HKU Worldwide Exchange Scholarship
- Aedas Travelling Scholarship
- P&T Travelling Scholarship
- Chiap Hua Cheng’s Foundation Scholarship
- Francis Lau Scholarship
- Jardine/Henry Lo Scholarship
- The Italian Cultural Society of Hong Kong - Leo Tung-hai Lee Fund
- The Nascence Scholarships for Postgraduate Students in Architectural Studies
- Szeto Wal Architecture Scholarship
- Wong Tung & Partners Scholarship
- Yu Chun Keung Memorial Scholarship
- David Wong Memorial Prize
- Fosroc Prize
- Ho Fook and Chan Kai Ming Prizes
- Hong Kong Institute of Architects Student Medal
- J.H. Kinoshita Prizes
- Professor K.C. Lye Design Prize in Architecture
- Leigh & Orange Design Prize
- Minnette de Silva Prize
- Sir Ove Arup Prize for Structure
- Y.M. Wong Memorial Prize
- Reaching Out Award
- Rev. Fr. E. Bruzzone Memorial Travelling Scholarship
- The Centenary Scholarship Fund
- Wharf Architectural Internship
- HKIA Student Medal 2018
- K&W Architects Scholarship
INTERNATIONAL STUDENT EXCHANGE PROGRAM

In line with the University of Hong Kong’s commitment to developing a global perspective and cross-cultural understanding among its students, the Department of Architecture has an international student exchange program for advanced undergraduate degree students in architecture with top ranked schools worldwide. This program provides students with invaluable opportunities to benefit from broader perspectives and experiences that diverse academic and cultural environments offer.

Established and semester-long international student study programmes are hosted by the following institutions:

Europe
- Academy of Fine Arts Vienna (Austria)
- Ecole Nationale Supérieure d'Architecture Paris Malaquais (France)
- IE University (Madrid, Spain)
- Swiss Federal Institute of Technology Zurich (Switzerland)
- University of Amsterdam (Netherlands)
- University College London (United Kingdom)

United States/Canada
- Massachusetts Institute of Technology (Cambridge, USA)
- University of California (Berkeley, USA)
- Yale University (New Haven, USA)
- Université de Montréal (Quebec, Canada)

Mainland China/Asia/Australia
- Tsinghua University (Beijing)
- Tongji University (Shanghai)
- Tianjin University (Tianjing)
- Southeast University (Nanjing)
- University of Tokyo (Japan)
- Griffith University (Brisbane, Australia)
COLOPHON

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Editing and Development: Su Chang
Assistance: Esther Siu
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Font: Suisse International Medium
Printing and Binding: Regalprinting, Hong Kong

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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.

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