WANG WEIJEN

VERTICAL FABRIC: DENSITY IN LANDSCAPE
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Project Details

Lead Curator:
Wang Weijen

Exhibition Title:
Vertical Fabric:
Density in Landscape 100 Towers 100 Architects

Output:
Curation, Exhibition Design, Exhibition, Publication

Function:
Architecture Exhibitions

Location
Hong Kong Exhibition for
16th Venice Architecture Biennale, Venice, Italy

I. Venice, Italy
II. Central / Kowloon, Hong Kong
III. Shenzhen, China
Venue:
- Arsenale, Venice Architecture Biennale, May - Nov 2018
- Taikwun, Central, Hong Kong, April 2019
- City Gallery, Central, Hong Kong, April 2019
- Discovery Museum, Kowloon, HK, May 2019

Client:
Hong Kong Institute of Architects

Date of Design:
September 2016 - May 2018

Date of Exhibition:
May 2018 - June 2019
100 TOWERS
100 ARCHITECTS

Chief Curator
WANG WEIJEN
王维仁

Co-curators
CHUNG THOMAS
锺宗亮
TSANG THOMAS
曾鴻廉

16TH VENICE BIENNALE INTERNATIONAL ARCHITECTURE EXHIBITION - HONG KONG RESPONSE EXHIBITION
第十六屆威尼斯國際建築雙年展 - 香港回應展

VERTICAL FABRIC: DENSITY IN LANDSCAPE
垂直肌理：密度的地景
20.03 - 22.04.2019

2018.vbexhibitions.hk

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Summary of the Work and its Significance, Originality, and Rigor

Responding to the theme of freespace of 2018 Venice Biennale, the Exhibition Vertical Fabric: density in landscape, celebrates the unique urban conditions of Hong Kong by exploring the innovation of freespace within the controlled vertical towers. By inviting 100 architects from Hong Kong and worldwide to install 100 towers that march along the venue’s courtyard and exhibition rooms, the exhibition illustrates the compactness of Hong Kong’s urban form while exploring new tower prototypes for Hong Kong and the world. Walking in-between towers through this miniature city,
visitors experience the city’s spaces of vertical intensity, discovering varieties of interpretation on freespace through individual proposition of tower designs by architects.

The exhibition offers an open platform to create dialogues and statements on vertical architecture and urbanism of Hong Kong’s slender towers, incubating visions for vertical freespace and speculating how they can distinct from other models of contemporary towers. The venue manifests how innovation overcomes constraints through generating extraordinary spaces from ordinary forms, providing architects an opportunity to shape discourses on tower typology that faces challenges of technology, community, and sustainability.
With rigorously designed exhibition logistics, 100 tower-model bases are prepared for exhibitors to redefine their choices of form, function, structure and infrastructure of towers. In order to coordinate a consistent visual presentation with a collective exhibition form, 3 types of tower model-base are designed for exhibitors: Core, Frame, and Wall, suggesting the infrastructural support systems on structure, circulation and services for typical slender towers.

With continuing exhibitions and forums for outreach in Hong Kong after Venice, the exhibitions attract over 100,000 visitors and hundreds of media reports in Venice and Hong Kong, making significant impacts among the
community, professionals and academics of Hong Kong, China and the region.

Vertical Fabric: density in landscape

Looking down at Hong Kong’s Central from the Victoria Peak, one will be amazed at the wave of towers springing up from the sloping terrain down to the harbor front. The city’s vertical fabric spreads along the water edge as a belt of tightly woven texture. Its verticality is punctuated by the horizontality of elevated freeways slicing through, and momentarily agitated by multi-level junctions when different horizontal momentums—highways, subways, skywalks, urban escalators—intersect with the verticals, together form a complex totality in which one compensates for the other. Generated
by floor efficiency and tightly-crafted building codes based on plot ratio control, the slender towers, framed by land economy through demands for density, establish the city’s dominating typology, not only governing our urban skyline but also shaping our daily urban and architectural experiences. On the other hand, with the planning of densely packed urban area, Hong Kong sustains the land-use for most of its territories as greenery to become landscapes of freespace. While maintaining mostly small land parcels, slender towers in Hong Kong also provide porosity of urban gaps in-between. Distinguished itself from other global cities, Hong Kong’s unique urban form celebrates an aesthetic of density and intensity, while comprising a gigantic rhetoric of speculation for both transaction and consumption.
100 Architects 100 Towers

The exhibition highlights the significance and uniqueness of Hong Kong’s slender towers, putting them in the historical context with other legendary modern towers such as Chicago Tribune Tower Competition, Delirious New York, Tatlin or Sant’Elia, Wright or Mies, Fuller or Isozaki. The venue in Venice provides an opportunity for Hong Kong architects to frame their discourse of tower typology in the global and local context. 100 exhibitors from Hong Kong and overseas are invited to provide his/her design statement on vertical towers in interpreting freespace. With 100 white tower-models based on 360mm x 360mm square plan with extrusion of 2.1 meters in-height provided to exhibitors, 100 architects thereafter
install their individual design of tower, exploring diversity and variety of their towers of freespace, while maintaining the profile of tower envelope as a collective urban form for the exhibition.

Logistics for Exhibition Design

3 types of tower model base are provided for exhibitors: Core, Frame, and Wall. The infrastructure models suggest the supporting systems of structure, circulation and services for typical slender pencil tower, which also set up the framework for model construction and shipping logistics. Adopting one of the given infrastructural systems as the construction base, provided with options of three given base heights, each exhibitor is free to create their own design choices.
Model infrastructure
Core - type 1a
base height: 1080mm

Model infrastructure
Frame - type 2a
base height: 1080mm

Model infrastructure
Wall - type 3a
base height: 1080mm

Model infrastructure
Core - type 1b
base height: 720mm

Model infrastructure
Frame - type 2b
base height: 720mm

Model infrastructure
Wall - type 3b
base height: 720mm

Model infrastructure
Core - type 1c
base height: 360mm

Model infrastructure
Frame - type 2c
base height: 360mm

Model infrastructure
Wall - type 3c
base height: 360mm

Model Base Type Selection Sheet
Please select one model base type and email Curator@vb2018hk.org to confirm your selection before 22/Jan/2018.
<table>
<thead>
<tr>
<th>Model infrastructure</th>
<th>Core - type 1a</th>
<th>Frame - type 2a</th>
<th>Wall - type 3a</th>
</tr>
</thead>
<tbody>
<tr>
<td>base height: 1080mm</td>
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<table>
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<th>Wall - type 3b</th>
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</thead>
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<td>base height: 720mm</td>
<td>base height: 720mm</td>
<td>base height: 720mm</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Model infrastructure</th>
<th>Core - type 1c</th>
<th>Frame - type 2c</th>
<th>Wall - type 3c</th>
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</thead>
<tbody>
<tr>
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<td>base height: 360mm</td>
<td>base height: 360mm</td>
<td>base height: 360mm</td>
</tr>
</tbody>
</table>
A detailed illustration booklet on systems of infrastructure and model-base is issued for the exhibitor’s reference. Upon receiving invitations, exhibitors shall identify their preferred types of infrastructural system as their base model, while the curators will prepare the 100 base models according to each exhibitor’s choice. A well-coordinated exhibition plan with structured logistics and schedule is implemented to ensure a high quality and efficient delivery of the 100 towers.

January 2018:
100 exhibitors submitted tower design based on their chosen model-type.

February 2018:
100 infrastructural wood base-models ready in a designated venue of Hong Kong for exhibitors to put together their ready-made tower parts onto base-
models.

March 2018:
100 completed model towers ready for packing and shipping to Venice.

May 2018:
100 towers arrived Venice ready for final adjustments and installations.
With three continuing exhibitions arranged in Hong Kong after Venice, and with another one in Shenzhen by 2020, these exhibitions have attracted over one hundred thousand visitors and hundreds of media reports in Venice and Hong Kong. They make significant impacts to the community, professionals and academics of Hong Kong, China and the region, highlighting the importance of high-density urban living, as well as the significance of innovative tower designs. How can we design towers of freespace with diversity and variety, and how can we make towers into three-dimensional urban and architectural spaces for our city with reflections on sustainability and community?
During the design/installation period, workshops and forums are organized to explore collectively the towers’ designs including plan layout, façade engineering, structural system, sustainability and social-political concerns. The exhibitions and forums provide architects an opportunity to make statements on the design of tower typology, incubating visions for vertical freespace.
Looking down on Hong Kong’s Central from the Victoria Peak, you could find that the city’s vertical fabric creates a wave of towers springing up from the skying terrain down to the harbour front, spreading along the water edge as a belt of tightly woven texture. The denser towers, framed by land economy through demands of density, established the city’s dominating typology, not only governing the urban skyline but also shaping daily urban and architectural experience. Distinguishing itself from other global cities, Hong Kong is unique in its urban form celebrating as aesthetic of density while comprising a gigantic material of speculation for both transaction and consumption.

Responding to the theme on “Freespace” of Collateral Event of 10th International Architecture Exhibition - La Biennale di Venezia, Vertical Fabric: density in landscape, demonstrates the urban conditions of Hong Kong and explores the free space through towers. The exhibition manifests innovation within constraints while generating extraordinary spaces from ordinary form. 111 white tower models, each with varying form, scale, and spatial and facade potential while maintaining the constraint of its envelope as a collective urban form. 94 exhibitors, who are architects from Hong Kong, the Mainland, Taiwan and overseas, are invited to design their towers of freespace, making statements on tower typology in the vertical city.

By installing 111 towers marching along the courtyard extending into the exhibition rooms in Venice, the Hong Kong Exhibition illustrates the compactness of Hong Kong’s urban form. The exhibition provides a platform for dialogue with the world, shaping a discourse of Hong Kong’s urbanism and vertical architecture. And most importantly, the exhibition invites the public to reflect on the urban conditions of Hong Kong and explores the concept of tower typology beyond, incubating visions for vertical architecture facing global challenges in technology, environment, society and culture.

Vertically landscaped根据最新的研究，我们在香港看看城市中最适合建筑
密度的波浪，其中的建筑是紧密相接的。建筑结构由不同高度的建筑构成，互相形成密实的景象。在香港，建筑的密集度是城市发展的驱动力，它们形成了城市独特而复杂的天际线。

To the north of Hong Kong Peak, one could find that the city’s vertical fabric creates a wave of towers springing up from the skying terrain down to the harbour front, spreading along the water edge as a belt of tightly woven texture. The denser towers, framed by land economy through demands of density, established the city’s dominating typology, not only governing the urban skyline but also shaping daily urban and architectural experience. Distinguishing itself from other global cities, Hong Kong is unique in its urban form celebrating as aesthetic of density while comprising a gigantic material of speculation for both transaction and consumption.

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Originality

Under demanding expectations to achieve maximum efficiency on floor areas, what kind of freedom of spaces can we still provide for Hong Kong’s tower typology? How can we celebrate diversity in design with collective urban forms and shared values through exhibition venue and also the design of our cities? How should we re-think our tower spaces three-dimensionally, as vertical urban and communal spaces with generosity and inclusivity to facilitate better humanity and sustainability? How can we facilitate better urban-rural sustainability through high-density urbanism for gaining more land for greenery and natural forest for our environment?
With Originality, the exhibition manifests how innovation overcomes constraints through generating extraordinary spaces from ordinary forms. It provides architects an opportunity to make statements on the design of tower typology, incubating visions for vertical freespace facing global challenges in technology, environment, society and culture.
Rigor

With clear visions and rigorous methodologies, thoroughly planned and well-coordinated exhibition logistics are developed, and with careful moderation and implementation, the exhibition demonstrates rigor and quality through the process of design and delivery, which include the following two aspects:

1. Designing Typology of Model Base:

100 highly controlled form of tower-models, with clear dimension for plans and heights, are provided by curators to exhibitors for their design of towers. The tower models are planned based on a 1:100 scale, indicating typical 36m by 36m floor-plates of average pencil
towers for vertical work/live spaces, while the 2.1m model height suggests an average of 40-50 story towers in Hong Kong. Provided with different options of base heights, 3 types of tower infrastructure are provided: Core / Frame / Wall. The infrastructure models imply the supporting systems of structure, circulation and services for typical slender pencil tower, which also set up the framework for model construction and shipping logistics.
2. Designing Shipping-Installation Logistics:

The planning and design of the exhibition are implemented based on the following steps:

- A. Illustration of model-base implying systems of infrastructure is provided to exhibitors.
- B. Exhibitors identify preferred types of infrastructural as base-model for design.
- C. Curators prepare the 100 base models according to each exhibitor’s choice.
- D. After design and fabrication, exhibitors install towers on the model-base.
- E. 100 completed tower models ready to ship to Venice for final installation.
Significance

The exhibitions are making significant impacts to the communities across Venice, Hong Kong and Shenzhen, attracting over 100,000 visitors and hundreds of media reports locally and globally. During the past 12-month’s exhibitions in four venues at both Venice and Hong Kong, 8 public forums had been arranged for outreaching to communities. These forums address three critical issues on the future towers design of Hong Kong:
Forum of Tower Design:
Typology and Density / Technology and Sustainability / Social and Community

Forum of Tower Regulation:
Beyond Extrusion: critically review the building code and planning condition for facilitating design

Forum of Tower Planning:
City of Tomorrow: Addressing issues of urbanism and architecture on tower typology for the coming generation of Hong Kong’s New Town, shaping a new discourse for City of Tomorrow.
The exhibition offers an open platform to create dialogues between professionals, academics, and communities, as well as the government, shaping a discourse of Hong Kong’s urbanism and vertical architecture. Most importantly, facing challenges in land conservation for high-density cities of tomorrow, the exhibition provides architects, planners, politicians, and citizens opportunities to rethink the design of tower typology and beyond: our city, urban spaces and daily urban-life as well as the larger built and natural environment.
PUBLIC FORUMS 論壇

VENUE: MULTI-PURPOSE HALL, 3/F, CITY GALLERY, CENTRAL

Towers Typology 塔樓 類型
24.03 (日 SUN) 2:00 pm - 3:20 pm
Speakers: Chan, L K 陳國輝
Chen, Minmin 陳敏敏
Ooi, Annemarie 奧蕊
Wai, Kun 萬冠
Woo, Wai 周偉
Wong, Wai Yee 王詩蕊
Zhu, Jingfeng 朱敬峰
Moderator: Tsui, Tao 徐耀

Towers Commons 塔樓 公共
29.03 (五 FRI) 5:00 pm - 6:20 pm
Speakers: Au, Fe 阿芬
Li, Tim 李時
Schubert, Eric 馮伯特
Sun, Ida 孫伊達
Zhu, Tao 章耀
Tsoi, Larry 曾亮
Moderator: Chung, Thomas 陳智

Towers Structure 塔樓 結構
24.03 (日 SUN) 3:30 pm - 4:45 pm
Speakers: Chan, Fonneke 陳分妮
Chang, Yen Yen 張燕燕
Ooi, David 朱高翔
Ooi, Kelvin 朱冠文
Ooi, David 朱高翔
Lin, Ho 林浩
Ferg, Angela 許安雅
Moderator: Tsui, Wa 梅運

Towers Freespace 塔樓 自由空間
29.03 (五 FRI) 7:30 pm - 9:00 pm
Speakers: Chan, Edwin 陳健文
Chen, Joe 陳毅
Ooi, Donald 朱耀登
Ling, Ky 林敬
Young, Acker 余偉志
Yue, Rocco 余洛可
Moderator: Tsui, Tony 徐鋒

Towers Beyond 塔樓 一帶一路
20.04 (六 SAT) 2:00 pm - 3:20 pm
Speakers: Chan, Angus 陳國強
Chung, Thomas 澤思
Lim, Bernder 林保德
Lui, Kaer 劉家傑
Senj, Romeo 聖傑
Xu, Andrew 徐振
Moderator: Chung, Thomas 陳智

Dreams of a City 城市之夢
A walk and workshop with our future architects 城市之夢 - 與未來建築師同行/分享會

City Gallery 城市畫廊
3 Edinburgh Place, Central, Hong Kong
香港中環愛丁堡廣場3號畫廊

Languages: English 語言: 英文

ARCHITECTURAL SOCIETIES 設計社團
LAU WING 魯慶江
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TSANG THOMAS 鄧宇

CREATIVE HK 設計香港
Dissemination and Evidence of Peer Review

The research project has been well disseminated through exhibitions, media reports, as well as peer reviewed awards and publications, including:

Exhibition:

Main Exhibition
Arsenale, Castello, Venice, May - November 2018

Preview Exhibition
TaiKwun, Old Central Police Station, Hong Kong, March 2019

Respond Exhibition I
City Gallery, Central, Hong Kong, March - April 2019

Respond Exhibition II
Discovery Museum, Kowloon, April – May 2019

Publications:

Wang, Weijen. *Vertical Fabric: Density in Landscape* 100 Tower 100 Architects, to be published in 2020


website: http://2018.vbexhibitions.hk
vedio: https://youtu.be/
Original Concept of the exhibition developed from:

Book chapter:


Bibliography


Appendix

VERTICAL FABRIC: DENSITY IN LANDSCAPE

100 TOWERS

100 ARCHITECTS
Disclaimer: Create Hong Kong of the Government of the Hong Kong Special Administrative Region provides funding support to the project only, and does not otherwise take part in the project. Any opinions, findings, conclusions or recommendations expressed in these materials/events (or by members of the project team) are those of the project organizers only and do not reflect the views of the Government of the Hong Kong Special Administrative Region, the Communications and Creative Industries Branch of the Commerce and Economic Development Bureau, Create Hong Kong, the CreateSmart Initiative Secretariat or the CreateSmart Initiative Vetting Committee.

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VERTICAL FABRIC: DENSITY IN LANDSCAPE

100 TOWERS
100 個塔樓

Hong Kong Response Exhibition

Preview
Tai Kwun
大館
14.02-23.02.2019

Part 1
City Gallery
展城館
20.03-22.04.2019

100 ARCHITECTS
100 個建築師

香港回應展

Part 2
Hong Kong Heritage Discovery Centre
香港文物探知館
26.04-23.06.2019

ORGANISERS

16th Venice Biennale International Architecture Exhibition
Hong Kong Exhibition
第十六屆威尼斯國際建築雙年展香港展覽

PREVIEW
Tai Kwun
大館
14.02-23.02.2019

PART 1
City Gallery
展城館
20.03-22.04.2019

PART 2
Hong Kong Heritage Discovery Centre
香港文物探知館
26.04-23.06.2019

PARTNER

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<td>策展理念</td>
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<td>V</td>
<td>MESSAGE FROM CO-COMMISSIONERS</td>
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<td>VII</td>
<td>MESSAGE FROM HKIA PRESIDENT</td>
<td>香港建筑师学会会长献辞</td>
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<td>XI</td>
<td>INSTALLATION CONCEPT</td>
<td>装置概念</td>
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<td>CREDIT</td>
<td>策划团队与工作人员</td>
</tr>
<tr>
<td>123-124</td>
<td>ACKNOWLEDGMENTS</td>
<td>鸣谢</td>
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The Hong Kong Institute of Architects Biennale Foundation (HKIABF) and the Hong Kong Arts Development Council (HKADC) are pleased to present Hong Kong's seventh participation in the International Architecture Exhibition – La Biennale di Venezia with an exhibition titled 'Vertical Fabric: Density In Landscape' in 2018.

The exhibition demonstrates the unique urban conditions of Hong Kong by installing 116 towers marching along the exhibition venues. 89 groups of architects and artists explore free space through the white towers, making statements on tower typology in the vertical city, and looking for answers to the scarce living space in Hong Kong. Innovation is shaped by constraints. While generating extraordinary spaces from ordinary form, it is the imagination that takes us beyond the limit. The exhibition built a bridge of dialogue for Hong Kong with the world, shaping a discourse of Hong Kong's urbanism and vertical architecture.

Showcased in Venice for half a year, the exhibition was well received by media and the international audiences with tens of thousands of visitors recorded. We therefore bring it back to Hong Kong as a response exhibition and share it with local citizens and international visitors.

This exhibition would not have been possible without the unfailing efforts of the curatorial team led by Professor WANG Weijeng. We would also like to take this opportunity to express our greatest appreciation to the lead sponsor, Create Hong Kong of the Government of the Hong Kong Special Administrative Region, response exhibition co-organiser Planning Department of the Government of the Hong Kong Special Administrative Region, as well as contributions from all other sponsors and supporting organisations. We will continue to promote the best of Hong Kong architectural arts in the region and in the world.

Mr. YU Franklin, FHKIA, RA
Chairman
The Hong Kong Institute of Architects Biennale Foundation

Dr. WONG Ying Wai Wilfred, GBS, JP
Chairman
Hong Kong Arts Development Council

Chairman
香港建築師學會雙年展基金會主席

王英偉博士，GBS, JP
香港藝術發展局主席
Interlocking tubes connect various volumes vertically which generates public platforms and high-rise courtyard space. Vertical porosity brings natural ventilation and moderate indirect sunlight for high-rise office space. Circulation core on four corners maintains the continuity of office space in the middle.
Public platforms weave through 5 public programmes with L-shaped circulation core connecting vertical spaces. Public programmes including market, theatre, gym, library and school stack up from elevated ground which loosen up urban density and communicate with urban fabric.
The concept of the tower addresses the environmental issues of subtropical climate, the social integration, and geometry of high-rise buildings.

It provides maximum shading for the outdoor spaces in the tower. It invites natural ventilation with openings on the façade. The large openings invited, filtered and diffused natural lighting into the centre area of the building. Normally in conventional high-rise buildings the centre areas can be only used as service zone because of the low quality of lighting and ventilation.

Some of the open spaces are for the children. They are normally suffered from lack of play ground in the high dense cities. Some can be used for the elderly strolling, chatting and card playing. The others are for people working, living and social networking, as normally happens in the streets, pocket parks in the villages. On these well shaded and multiply levelled open spaces the social meanings and community life are expected, shaped and reshaped continuously.

It is the location of main structures on the four corners of the building making the diversity of floor plans, and the multilevel open spaces possible. It finally makes a high-rise building space free.
Hong Kong’s hyperdensity is driven by the traditional podium and tower model that chokes up the ground. We consider the ground being the most important plane in urban space for social interaction and we intend to free it up and ‘soak up’ the people into the tower above.

Sponge Tower inverts the traditional model to release the ground from built works and returns it to a state of Free Space. The mass of the tower dissolves gradually from the top at a city scale down to human scale at the street level, animated by diverse communal functions. Towards the top, more private programmes disseminate, marked by homogeneous masses. Gradually the social public communal functions congregate densely towards the public space at the base. Different programs have more interconnections and are transparent to the public, displaying a vibrant and differentiated façade.

香港傳統的裙房塔樓的發展模式, 虽成就了超高密度的发展, 但卻阻礙了珍貴的地面空間。我們認為地面空間作為城市人不可劃缺的社交場所，所以我們希望透過設計為人們開放這空間，利用滲透性的塔樓帶動地面活動往上。

塔樓倒轉了傳統的模式騰出地面空間（Free Space）。塔樓的體量因應周邊的城市空間逐漸由高層的城市尺度溶化成小體量的社交功能。均一的功能體量在高層散布, 而逐步靠近地面的公共空間, 社交功能體量變得密集聚集。於低層的不同功能有更多的連繫，更高的透明度，呈現出一個有活力多變的外觀。
The design explores how vertical towers can accommodate systems of public spaces connecting into vertical streets for 3-dimensional urban fabrics. Adopting cruciform of circulation core, the design arranges offsetting modular volumes distributed at four quadrants, allowing stepping-up public patios in-between to be developed into interweaving vertical circulation spines for the tower. Stepping-up vertical patios provide connected sky-terraces and gardens facilitating communal spaces and vertical fabric of greenery.
A 180m high tower with a square footprint covering 1,296 m² stacks voids with volumes in between. These volumes make four shorter buildings which contain rooms and define an inner void horizontally or vertically displayed in each. The voids on the top of each volume are like aerial parks, two for dwellers and two open to the public. The voids inside them work as terraces for a more private use.

The two extremes of the urban life are perfectly balanced and represented here by two kinds of spaces: a room, if secluded in a daily intimacy; a public garden, if exposed in a multitude. It hosts 420 temporary dwellers in 280 bedrooms, spread in four groups of 120, 90, 90 and 120 people. Besides that it gathers more 420 people distributed in its three levels of public parks and correspondent facilities underneath them. Therefore 840 is the total population of this tower. Its programme aims to correspond a way to live in a place as for a few months.

A skyscraper that raises the ground of the city, domesticating it, and inviting each person in their room to communicate with everyone.
I designed this building with an intention in mind to make occupants realize the priceless value of living, humaneness, compassion, mindfulness, and a charm of a slower pace of life. A group of spiral staircases, instead of elevators, is added as a function to let people meet and see each other while ascending and descending the stairs.

Architecture is not meant to be a cold machine but as a creation born out of human skills to serve as a place for humans with different ethnicities and origins to live together peacefully. These are the atmosphere of the place, where we spend time “rethinking” in order to move forward. The stairs help fortify the structure’s pillars and provide shade to the courtyard. They also represent the former Hong Kong Island, when there were still dense jungles and trees.

My Free Tower is expressing this message through the use of simple, and straightforward elements of architecture that need no advanced technology while being situated in one of the most advanced cities in the world. This tower will allow its occupants to free their spirit, letting it fly wherever basic human instincts will take it to.

自由精神的雲端想像

PREMTHADA BOONSERM

設計這座建築的目的是讓居住者意識到生活，人道，同情，正念和慢節奏的無價。我為它設計了一組螺旋式樓梯，而不是電梯，以便讓人們在上下樓梯時相遇並相互看見。

建築本身並不是一個冷酷的機器，而是一種源於人類技能的創造，可以作為不同種族和地方的人類和平共處的地方。這些是這個場所的氛圍，我們花時間“重新思考”以便向前邁進。樓梯有助於鞏固建築物的支柱，並為庭院提供遮蔭。它們也代表著前香港島，當時仍有密集的叢林和樹木。

我的自由塔通過沒有先進的技術，使用簡單，直接的建築元素來表達這一信息，不過卻處在世界上最先進的城市之一。這座塔將讓它的居民放飛他們的精神，讓它飛向任何人類的直覺本能會帶它去的地方。
The [fu³] House

[fu³] is the pronunciation of the Chinese word [富], which means richness.

So this is a building for the millionaires in Hong Kong.

This is in essence a time machine, which witnesses the variable size of a domestic unit one can afford with One Million Hong Kong Dollars over the past 40 years, i.e. 20 years before the handover of Hong Kong and 20 years after.

In parallel, the external facade of the pagoda-like bulk bears testimony to the chronological evolution of exemplary design moulded by the changing statutory, economic and technological forces under the free capitalistic market economy in Hong Kong.

With a record low unit area of 7.5m² for One Million Hong Kong Dollars in 2017, where is Hong Kong heading next for even the [富] House?

Or actually the 'nano' flat is meant for the [fool]?
A Freemium Public Realm dynamic system based on participation, blockchain, machine learning algorithms and spatial data with the objective of maximising the neighbourhood happiness. A Post-Smart City.

MYFREESPACE™ TOWER

我的自由空間™ 塔樓

LAWS CHRIS/ THE OVAL PARTNERSHIP

一個採納免費增值模式的公共空間動態系統，以公眾參與、區塊鏈、機械學習演算法以及空間資料等概念為基礎，以提高社區快樂指數為目標，打造後智慧城市。
This tower pushes the limits of domestic space by proposing a set of micro apartments, within an ultra-slender, pencil-tower building typology. The apartment units are only 1.5 m wide and wrapped around a central core. The interior spaces take advantage of an older Hong Kong building code loophole that allowed developers to gain additional Gross Floor Area (GFA) by expanding residential space through the use of projecting window volumes. The projections are made from pre-fabricated panels that clip onto a structural core/slab system.

Spaces for living, dining, working and sleeping are built directly into the facade. These inhabitable window volumes position the occupant precariously between a residential interior and an urban exterior. Window units are sized and shaped in response to each domestic activity. Room types can be sequenced differently on each floor according to the desires of the architect or developer. Flexible sequencing projects different modes of living spaces to the exterior of the building offering visual relief from other otherwise monotonously extruded forms of typical high rise towers. By adding variation and flexibility to the micro-apartment, the project poses a critical argument toward typical Hong Kong towers with repetitive building forms and ever shrinking unit sizes.

Through a pencil-slim and hyper-efficiency, the project explores a set of micro apartments within an ultra-slim, pencil-tower building typology. The apartments are only 1.5 m wide and are wrapped around a central core. The interior spaces take advantage of an older Hong Kong building code loophole that allowed developers to gain additional Gross Floor Area (GFA) by expanding residential space through the use of projecting window volumes. The projections are made from pre-fabricated panels that clip onto a structural core/slab system.

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The idea of a tower has been framed into a variety of categories representing the complexity of the topic itself: program use (Koolhaas), urban space (Mies) and landmark (Lynch), semantics (Johnson), circulation (Sant’Elia), structure (Nervi), free form (Hadid), ecology (WOHA) and facade (Gang) among many others. However, despite these spectrum of topics, tower design has remained confined within the conventions of core-column-grid framework. Due to the efficiency of economy and limitations to lateral force and gravity, structural requirements have become both the default and the limitation to the development of tower design. Despite the spectrum of abovementioned topics, structural requirements have confined tower design to two main approaches in architecture, i.e. surface treatment and form making.

Within the familiarity of towers in Hong Kong, the predisposition and parameters of tower design have rarely been challenged in practice, and within the academic environment has its own limitations. This proposal intends to explore new methods of tower making challenging the core, the column-grid and the repetitive floor slabs. We hope to find a different method of space making that could lead to a different dynamics of life within a vertical landscape.

「高層建築」這個概念的複雜性折射自其寬廣的論述光譜:現代及至當代建築界就曾圍繞高層建築的功能(雷姆·庫哈斯)、公共空間形塑(密斯·凡德羅)、標誌性(彼得·艾森曼)、語義(菲力普·強生)、動線(安東尼·薩利)、體量(札哈·哈蒂)、環境(WOHA)、立面(珍妮·岡)等展開討論。但由於結構效率及經濟效益等問題所限，最終結構形式均未能脫離既有的「框架—核心筒」系統,以至設計構想往往止於表面處理及體量形塑兩個主要方向。

香港的高樓大廈戰後如雨後春筍般四處林立，但社會經年累月對高層建築設計的不少刻板想像和迷思卻沒有因而改變;另一方面,訴諸學術討論又有所侷限。藉由挑戰核心筒、柱網及標準平面佈置等定式，我們希望以這個設計提案重新探究高層建築設計的物理及邏輯限制,並以此帶來新的空間形塑及使用方式。
Towers have formed a high-density settlement in central Hong Kong. When people living or working in the towers need access to external nature or society, they must first reach the ground to travel to other destinations, such as a restaurant or a park. The “Tower Park” attempts to make a critical proposal on this status through architectural ontology: we invert the figure-ground relationship of a typical tower floor plan. The ring corridor is extracted as a structure supporting the tower and plant growth, which forms a vertical park interlinked by promenades. The spaces outside and inside the corridor are then left for free use. Platforms cantilevered by truss from the corridor structure became sky-property lands for independent buildings, e.g. residential, office, restaurant, shop or cultural facilities in the tower park. People in the surrounding towers can come through sky bridges to share nature and exchange spaces. As a new sky-community model integrated with nature, Tower Park will become a new vitality hub in the city.
Hong Kong exemplifies a city that affords the coexistence of multiplicities, constraints, liberation and contradictions; it is a place for the weaving of dreams regardless of where one is from. But, it is also at the same time a place highly conformative and pressurised with both externally imposed and internally self-bounded social practices. We are intrigued by these conflicting qualities and seek understanding through these questions.

1. Does conformity wilfully occur through implicit social practices, or enforced by explicit rules? 2. Is there a concord between those who define the rules and those who are being ruled? Or is the relationship antagonistic? 3. Is conformity a form of expression for harmony? Or a disguise for latent distress instead? 4. What role does the built environment play in this narrative? 5. Is the standardization of architecture the cause or effect of conformity? 6. Do we really shape our buildings; thereafter they shape us? If so, are we satisfied with how we are being shaped?

These questions constitute the conceptual grounding of our tower construct. It reflects our observation, critique and reaction to the contemporary Hong Kong state of being and the role architecture played in the process.

香港是一個包容多元、充滿矛盾的城市，無論任何出身、任何背景的人都可以來這裡織夢。同時，這個事事講求效率的彈丸之地，由外而內高度同化和充滿遵循感。

1. 人會變得遵循是出於自然，還是被統治所致？ 2. 統治者和被統治者間是康和的，還是敵對的？ 3. 遵循象徵著和諧，還是隱藏着抑壓？ 4. 建築環境就上述問題擔當著甚麼角色？ 5. 划一的建築是人變得遵循的原因還是結果？ 6. 到底是我們設計建築物，還是它們塑造了我們？ 若是後者，我們滿意這個被塑造的自己嗎？

我們希望透過大樓構構反映和回應上述的現象，從而探討一下過程中建築擔當的角色。藉著這個機會我們想探究這些互相對立的特質，設計意念來自體會、批判和反思：香港作為一個現代安身之地，建築在當中扮演的角色。
Vertical programme stacking in slender tower is one of distinct feature for Hong Kong tower typology. And the infrastructures feasibility of alternative to accommodate variety of urban programme is one of demand in such modern efficient and high-density city. Meanwhile the new fibre column system has its advantage of extremely light, strong, adaptable and efficient in pre-fabrication process with triaxial braiding machine to establish a new material language. Building system is comprised of permanent infrastructure, the carbon fibre cantilever, the carbon fibre slab and glass envelop. Permanent infrastructure is not only form of building circulation but could be the supporting of fibre braiding machine when have installation on site.

The carbon fibre cantilever is the building element which could be prefabricated at factory and assembled at site. It could be dissembled as well as demanded. Based on the two structural element, fibre slab with natural form could be printed at site by braiding machine. By adopting this building system, building programme, public space, facade and etc could be alternative and feasible in demand of economic, society, environment and culture by time.
[ZA] 雜‧窄‧宅
LIU XIAODU/ UPRD URBANUS

[za] is a spelling of the Cantonese tone of 融(dzap) - fusion, 窄(dzak) - slim, and 宅(dzak) - home. The word [za] in the highly dense living condition of Hong Kong has multiple meanings that express our design concept:

{ chaos } { impurity } { hybrid } { coexistence } { cohabitation } { fusion } { mixed } { blend } { commensalism } { fit } { compact } { transcendent } { collaging } { negotiate } { flows } { synergy } { shelter } { web-home}

[za] 維護, 窄(dzak), 宅(dzak)的發音。[za] 代表著香港高密度居住的多重含義，也很好地表達了我們的設計理念：

『 混亂』『 合 Exercises 『 共存』『 同 居』『 融合』『混合』『調和』『共棲』『 適合』『推湊』『 超驗』『拼貼』『協商』『 流量』『協同增效』『庇護』『處處是家』
This plan conceived a given base as a form of super tall core tube. The central cross structure divides the plane into four squares. A pair of diagonal pairs is a group of residential and public spaces, and the public space increases the height of the layer to ensure that the sun passes through. By combining the nesting relationship between the residential space and the public space, the model expands the space capacity of the super high-rise and reconstructs the public and private relations in the super high rise. At the same time, the sunshine penetrates the public space and presents a thin piece in the direction of 45 degrees, creating a new way for the tower to intervene in the urban environment.
Hong Kong is famous for its density and high efficiency of usage of space. People suffer from expensive price of living and most of them staying at compact apartments. Living is fighting for survival only.

Although most of the land in HK are mountains and greenery, but people hardly enjoy the nature as part of the daily life. The land of Hong Kong is prestigious, every inch is squeezed to archive the maximum value. The urbanisation process only concerns with human habitation, but where other species go? how do they live?

Animals have no more rights staying at the city. They may either stay at mountains or zoo. Zoo is a collective of animals for entertainment or education. They live like at prisons with low quality of life.

What if animals may live at Hong Kong CBD? Zoo-Topia is a vertical new home for animals, they can enjoy the best view, with most advance environmental recycling system (water, air and waste disposal). At daytime, people may visit animals at Zoo-Topia with the path through all cage-homes. We try to reverse the relationships between seeing and being seen or urban and primitive, who are the ‘animals’ in this zoo?
We believe ‘freespace’ is something intangible, something that is constantly changing and ready to be developed. ‘IN PROCESS’ has hence becomes our approach to respond and express such fluid yet temporal spatial quality.

The tower is an examination of process-based design approach in architectural and urban scale, through which complex array of questions and issues are systematically analysed in various rule-based/generative design processes. Through choreographing and reflecting on our body of work, we created new inter-spatial relationships and results in a real, dynamic ‘freespace’.

LWK + PARTNERS

“IN PROCESS” – TOWER OF FREESPACE

「進行式」— 垂直的自由空間

我們認為「自由空間」並沒有實體形態，是一個不斷變化、能夠隨時被塑造的對象。基於這個特性，「進行式」，成為了我們回應及表達這種具時間性及多變性質的手法。

這棟塔樓在建築和城市層面審視以過程為本的設計方法，透過這種方式，對基於規則和生成設計過程中一系列複雜的問題作出系統的分析。通過編排和反思工作主體，我們創造了新的空間關係，創造了動態的真實「自由空間」。
Complicity makes a case for both complex and generic by using only one element – the Line.

With a gradient density of lines towards the center of the mass, the tower flips the conventionally highest value areas at the ground and penthouse levels into the least dense, while building up the pressure at the normally vacuous fire break floor into the densest part of the tower. This pressurization is a centrifugal force that amplifies the instability and density of the centre.

Complèter le texte: “Complicity makes a case for both complex and generic by using only one element – the Line.

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The Palimpsest is inspired by a supernatural dialogue between the late artist Sun Chan and his younger friends. Its geometrical pattern embeds the Chinese character 仙 (Immortal), representing the invisible ties between 亻 (man) and 山 (mountain / destiny). Over 180 days in Venice, four rolls of canvas will be drip-painted by “Sun in the sky”.

The Palimpsest is also an architectural model functions as a monumental obituary, a tower for funeral ceremony, and a lighthouse for sea burial (scattering of cremated ashes). Its superstructure raised 180m above sea level, located in the middle of South China Sea, 60km (1 hour) south-east of Hong Kong.

The Palimpsest is a permanent and elegant solution to accommodate ashes, commemorate souls, and storytell lives of the great citizens of Hong Kong. 46,900 of us passed away last year, increasing steadily. The city and its government have found no solution on land for more columbaria or cemeteries.
Does the location of foot define ground? Does the position of touch shape the walls? What establishes boundaries and ends of space?

In conventional art, light is used to paint; alas, painting is not light itself, but a mere record of vision. The refraction of light through glass changes the viewer’s perception of space, and the tower is a response to vision.

The gold fish enters a state of isolation in the middle of a bustling exhibition, where it is forced to encounter a wholly singular kaleidoscope of itself. Abruptly, boundaries dissolve.

Though, space is not defined by light. What defines space for you?
We believe in the city as the manifestation of our needs and interactions. Hong Kong’s architecture as a medium explores such manifestation through verticality and laid the foundation of our city. While we recognize the substance of the architecture as well as its discourse, we believe our next expedition is to bridge the physical free space with its virtual counterparts to embark in a new discourse of architecture.

The Medium Tower is the medium between physical and virtual, freedom and limitation, private and public, information and application. It is an emblem of our needs and interactions. Pixelation forms the whole tower creating numerous physical pocket spaces, addressing the possibility and freedom of the tower typology. While QR codes are integrated on the tower’s façades, visitors can scan through the series of QR codes on the façade and access online spaces that open up further discourses and interactions. The Medium Tower seeks to establish a complimentary relationship through the online spaces with its context and add layers of insights to the understanding of vertical free spaces.
Hong Kong is a city that is often misunderstood, caught between two ideologies: east and west. Mention Hong Kong and immediately you conjure ideas of density in the skyscrapers. This vertical city, however, is surprisingly rooted to the ground. Streets, alleys, steps, terraces, landings, pavements, any surface becomes a potential site for inhabitation. This appreciation of the ground plane generates a series of conditions: conditions of real life, situations where they live, though adapting and mediating. Urban conditions allow the inhabitants of Hong Kong to calibrate their life within the city.

This tower is conceived as a vertical manifestation of Hong Kong’s life. The tower becomes the tertiary structure of the city, where each condition, to take the biological analogy further, represents the DNA of Hong Kong. Rather than speculate on form or structure of potential new towers, this tower narrates a series of stories, spaces and buildings that constitute the background of the city highlighting a hybrid design somewhere between an anthropological cross-section of everyday Hong Kong life and an archaeological ruin of ephemeral conditions that will soon disappear.

香港是一個常常被誤解的城市，夾在兩種意識形態之中：東方和西方。提到香港你就會立刻想到高密度的摩天大廈。然而這個垂直城市令人驚奇地扎根於地面。街道，巷子，樓梯，平台，緩步台，鋪磚，任何平面都可能成為落腳點。對地面的使用產生了一系列情景：真實生活的條件，居住場景，儘管他們要適應和調和。城市環境使得香港城市的居民在城市中校準生活。

這個塔樓是對香港生活的垂直表現。一個展示日常生活的塔樓，從街市攤檔到縫隙之間隱藏的空間，所有疊加在一起展現了極高的密度。塔樓成為了城市的三維結構，每一個場景，繼續用生物學的比喻，表達著香港城市的DNA。這座塔樓沒有探索新的塔樓形式或結構，而是敘述了一系列構成城市背景的故事，空間和建築物，突出了一種介於香港日常人類學橫截面與轉瞬即逝的人類學遺跡之間的復合設計。
What can we do about heat in Hong Kong?

Due to the competing pressures of land scarcity, population growth, and a warm sub-tropical climate, Hong Kong’s high-rise buildings are growing taller, more compact, and more dependent upon energy to stay cool. Hong Kong’s dense urban environment obstructs the steady prevailing airflows from the sea, thus creating a complex array of urban heat islands and vertical micro-climates squeezed between tall buildings.

The Tower of Air project strives to make visible the unseen creative potential of urban ventilation by simulating and visualizing air movement inside and outside of a high-rise residential building. Priority is placed upon the cooling effects of shade and spatial porosity to create a new breathable urban architecture for Hong Kong.

對香港的熱量我們可以做什麼？

由於土地稀缺，人口增長和溫熱的亞熱帶氣候所帶來的競爭壓力，香港的高層建築越來越高，越來越擠，越來越依賴能源進行冷卻。香港密集的城市環境阻礙了從海洋而來的盛行氣流，因此產生了複雜的城市熱島與被高樓擠壓的垂直微環境。

空氣之塔通過模擬和可視化高層住宅樓內外的空氣流通，展現了其中的可能性。遮陰元素和空間多孔性作為主要措施可能為香港創造可呼吸的城市建築。
In Hong Kong, after high-rises, a common calling for the rise of “common life” prevails.

The freest common of the city, the Western Pier (aka Instagram Pier as coined by National Geographic and Time magazines), is reimagined as a layered realm of commoning, by a diversity of common people, for the heterogeneity of common life.

Common-rise, will emerge as a new sense of common life in one of the densest cities in the world.

在香港，高層城市生活之後，市民普遍呼籲“共同生活”的興起。

作為這城市最自由的共享空間，西環碼頭（被國家地理雜誌和時代雜誌稱為Instagram碼頭）被重新想像為一個多層的共享領域，讓多樣化的大眾能享有具有異質性的共同生活。

【公層生活】將成為世界上最密集的城市之一帶來共同生活的新亮點。
In Hong Kong, we have skyscrapers of office, apartment, hotel, even parking, but we never have a skyscraper of a park. From the midst of monotonous blocks of the city, a vertical park could generate a new urban typology. It is a discourse of density of Hong Kong’s landscape.

Vertical Park is a place for resting, relaxing, playing and breathing. Imagine that it could be a mountain, from ground to the summit with different species of vegetations and plants. It is a skyscraper that not only stands alone, but also visually emerges with the other buildings in the city, generates a greenery neighbourhood vertically.

It enriches vertical fabric in Hong Kong by bringing back nature into the artificial urban world. It symbolises ecosystem within city’s infrastructure. Vertical Park represents nature, the contemporary architecture technology, and conflicts between finance and people’s need.
The Walk-up Hong Kong Tower, rising to 210 meters in over 1500 steps, serves as a stereo walk that engages a huge neighbourhood.

Four entrances are set at different height, vertically 60 metres away from each other, connecting to different parts of the city.

The Walk-up Hong Kong Tower contains 108 units, with 108 kinds of various routine lives.

The Walk-up Hong Kong Tower associates the Sea, the Land and the Sky, accommodates city and families, and embraces greed, hatred and delusion.

The Walk-up Hong Kong Tower, a model of miniature landscape, a vanishing Utopia, and a Jianghu.
I think the key characteristics of Hong Kong include:

1. Hybrid (all sorts compact into one building)
2. Penetrate (infrastructure intertwined with buildings)
3. Nature (more than 70% green coverage)

The key challenge for towers is the structure, particularly resistance to wind load/shear force, but not critical against gravity.

INSPIRATION
I have an idea to infrastructuralize and expose the circulation as structure, which organize rectangular efficient building blocks around.
City life is overflowing and gushing throughout the rigid units. Escaping from the skin, holes, and crevice, para-Site resides in the cement forest. Just as its name, Para- means Transcendence, Assistance. Auxiliary space of a super base Para-Site is the proliferation of vertical grid networks, Break the Restrictions of the grid on the ground Overlay a layer of urban space onto the high-density city, Assisting the city life revived from isolated urban islet.

城市的生活正在满满，迫切溢出立体开发严格的单元之中
从表皮、孔洞、缝隙中逃逸出来
Para-Site寄居在水泥森林之中
正如其名
Para-：超越，辅助
超基地的辅助空间
Para-Site是垂直方格网的增生
超出地面网格划分的限制
在极高密度之下再叠加一层城市空间
辅助一座座城市孤岛中复苏的城市生活
A Tree is considered as a soul of community in the south, a symbol of Life to connect the earth.

A Tree is a Place; an identity and a sense of belonging.

As land becomes more and more rare and we are moving up towards the sky, we are quickly losing the gravity and become weightless, and we don’t know where we are.

In this project, a series of trees in the south are “moved up” towards the sky, as a way to organize different communities and our everyday life.

Surrounded with housing units, a tree place, could be a school, a library, a church, a market, a theater, and a farm, a factory, an office ...

We live with trees, commune with trees, work with trees, and in the end, we are back to the earth and be part of trees ...

Our life in the Sky, A Tree City.

樹，南方，是一個村落的靈魂，是家園的記憶和歸屬，是生命的延續和象徵。

因而，一棵樹，就是一個場所。

隨著土地越來越稀有，我們逐漸遠離大地，移向高空，我們變得無力沒有重量，也不知自己身處何處...

在這個方案裡，一系列的樹走向了高空，作為組織社區生產生活方式的核心和物化精神。

被居住單元包圍著，一棵樹可以是一所學校，一個圖書館，一個教堂，一個市場，一個劇場；也可以是一個農場，一個生產車間，一個辦公室...

人們隨樹而住，隨往而往，隨往而依，落葉歸根…
LIFE IN THE CELLS
蜂房生活
KUNG ALVIN, CHEUNG SUANNE

By 2018, mean per capita living space across HK is 15 sq.m. and average subdivided unit size is 4.5 sq.m., while standard carparking space is 12.5 sq.m. and average per capita prison cell is 4.6 sq.m. Simultaneously, a new category of communal space is trending, from the post-war tenement house of providing none to the now norm of having private communal space such as clubhouse, gardens etc. inside most new residential developments.

Life in the Cells becomes a microcosm within the tight control of curator, as a chronicle to capsulate the on-going strive to create humane freespace inside rigid land parcels assigned by urban planning constraints, whilst keeping up with increasingly demanding density, a very Hong Kong struggle. Given extremity of flat sizes ranging from 5 to 15 sq.m., it proposes a residential typology with both internal and external atriums, to provide light, view and ventilation, and counter-act the claustrophobic effect of super compact living environment. As an antithesis to the efficient yet monotonous apartments, units here vary with identity. To the communal realm, sufficient, quality open spaces are provided on each floor. One can see the ‘freespace’ for each individual is migrating from privatized realm on lower floors, to semi-private shared realm at higher storeys, reducing overall density despite keeping average per-capita private space unchanged. A modern clan is formed under such spatial suggestions, as an antidote to the crowded yet lonesome urban life.

2018年，約一半香港人居住在大概相當於標準泊車位的空間裡-12.5平方米。2017年的香港人均居住面積為15平方米。兩年前，一個俗稱劏房的細分單位面積平均還有6.3平方米，但時至2017年，更有劏房面積僅只4.5平方米，甚至比本港監獄的人均面積4.6平方米還要小。與此同時，一種戰後唐樓當中絲毫沒有，新型的公用空間興起了，現在所有新型住宅內設置如會所、花園等公用空間，已成為常態。“蜂房生活” 就是我們在策展人的嚴謹控制展品參數中設想的一個城市縮影。它一如時間囊般，揭示我城在城市，土地規劃限制的硬性規定，與保持發展密度上高規格的要求當中，如何努力不懈嘗試創造人性化的「自由空間」。 這，無疑是一場「非常香港」的鬥爭。但即使如前述，這個裝置內的單位面積依然只限於5到15平方米不等，它卻提議了一種新的住宅原型：在內外都設有中庭，提供光線、視野和通風，可以對緊湊生活環境帶來的幽閉恐懼，作出抗衡。作為高效，具有成本效益且重複單調的公寓的對照，這裡的住房單元卻各有多元性格。在公共區域，每層樓都有足夠、優質的開放空間。在“蜂房生活”中，人們可以看到整體的人均「自由空間」從較低樓層-全屬私有空間，移至最高層-大部份屬半私人有限共享空間。 率先達成的整體生活空間的高度，即使是私人空間依然不變。在這種「自由空間」的空間分配建議下，一種「現代部落」已經準備好形成，為對擁擠但寂寞之城市生活奉上一股解毒劑。
With the incredibly high density and massive traffic network, Hong Kong shows the ultimate kind of modern city life, characterized by huge pressure and rapid pace.

The most advanced Maglev elevator is making this scheme possible. The elevator can move vertically and horizontally on the facade, delivering the “extra-space package” to anyplace on the surface of the tower. The dispatching centre is located on the ground or underground level, and here the customized elevators with multiple functions are prepared. By docking these mobile elements to the window on the facade, the interior space of the tower is temporarily extended; and the user can easily access these spaces for his well-being needs, without paying for permanent property.

This Express Space system brings Hong Kong’s existing conditions into full play and meets the most urgent demands of the people, and of a city with cramped and expensive land. Thus, it provides maximum efficiency in sharing and accessing the space, resulting in a better city for a better life.
When thinking about Hong Kong, we often think about the high density, concrete jungle full of high-rise and micro-apartments. When future developments are highly constrained by planning laws and economic interests and habitable space is in high demand, how can Hong Kong progress forward in the future? Is downsizing the already super-micro apartments into even smaller shoeboxes and stacking them up the only future for Hong Kong? How can public spaces, amenities and infrastructure ever keep up to such new super densities? Now what if we have the technology to defy gravity?

在規劃法令的約束與經濟利益的推動下，香港的城市空間逐漸被鱗次節比的高層塔樓所填滿，在塑造出極具特色的城市空間的同時，一個問題也同時出現——未來的香港城市還將如何發展？超高密度城市必然面臨著城市公共空間的相對缺乏，通過建築手段創造多層公共空間在香港已經非常成熟，但在現有的技術條件下，不論繼續向高空的增加更多的平臺空間抑或是拆除現有建築創造新的公共空間都將帶來過於高昂的花費，那如果在未來出現我們不曾想像過的新技術呢？如果，我們能操縱重力了呢？
Freespace is Provocative Space - causing thought about interesting subjects. Residents as travellers who sail for serendipitous, look for meditative thinking and experience between real & unreal elements.

The installation of tower, “Pavilia Bay”, provokes discourses of architectural and urban design within Hong Kong – the “Vertical Fabric: Density in Landscape”. Design Projects of the Team evoke the provocative life and possibilities within constraints; in this themed Pavilia of life, engineered art and spaces in Hong Kong pose questions through “reflection” with a viewing device to unveil messages about freespace for readers to be discovered. Reflection is a translation of the vertical fabric, towards other dimensions, like dreams - real & unreal.
How to create “free-space” under over-crowed city-scape?

In response to the congested streetscape, architects keen on exploring new tower typology in order to strike a balance between infrastructure and ideal city-scape.

The concept of “Inverticity” attempted to create “freespace” by breaking down the podium mass and inverting the “ground landscape” from congested streetscape up to the tower, which forms a levitated mass with greenery that can share with both the occupants and the public to ease the tension in such a high dense context.

INVERTI-CITY

P&T ARCHITECTS AND ENGINEERS
COLLABORATING ORGANIZATION
NEW WORLD DEVELOPMENT COMPANY LIMITED

在密集的城市街道环境中，如何创造”空
间“？

建築師積極探討以創新的方法塑造大樓體
量，來平衡稠密的交通和理想的城市空間。

”逆樓“的概念是嘗試透過抬起群樓，空出
地面空間，同時把本在地面的綠化空間上移
並分佈至大樓內外立面，形成一個懸浮的綠
化體量，景色可分享予樓內使用者的同時亦
可減低樓外高樓和交通的壓迫感，營造了新
的建築面貌。
The vertical configuration of Air-Growth-Water-Rise tries to (re)-narrate time-space development of the island-city of Hong Kong. The title came from a local idiom meaning active and thriving. Each of the 4 Chinese words refers to one natural or urban element / action, and is then developed to one cubic space. Each space is one episode of the vertical spatial tetralogy, in relation to contemporary fabrication and ecologic strategy. The 4 episodes come together and form a vertical peregrination of new “Hong Kong’s” spatial and ecological urban system.

“風生水起”的垂直建構試圖重述和展望這座香港這個島城的都市發展。設想源自民間傳統商業文化中寓意生猛而興盛之勢態的成語。成語的四個字各自指代香港城市的自然地理或人文要素，並以此為基礎發展成為4個邊長均大的方體空間。每個方體空間作為這個“風生水起”四部曲“的單獨章節，關聯當代的建造和生態策略。4個章節最終融匯為一個可遊歷的新“香港”時空/生態城市系統。
Harmony Block is prototype for Hong Kong public housing in recent 20 years. One of a major characteristic is the prefabricated façades end wall as a major elevation element; While for private development, It will treated as window openings.

My mum recently brought one of this flat. Apart from design interior and making furniture for her, I also got opportunities to see the interior of the neighbors, many of them are really nice and luxury. The families purchased this type of public housing are considered lucky in current high market price. It is a proposal to the future owner’s corporations if the tower needs to be renovated after 20 years. Residents can have their own right and freedom on the design. I propose a giant graffiti on the solid wall reversing the downside to advantage. Most important, give identity to each tower.

The work is a luxury picnic leather case as well, taking food and drinks to the public spaces in the estate.
The craft of brick masonry installation has long remained a manual process due to the need for highly skilled labour. While many national economies are shifting away from labour and construction, cultivating and maintaining a skilled workforce is becoming more difficult.

However, due innovations in mechanical engineering automation and architecture, intelligent solutions for integrated design and hardware that can emulate the traditional craft of brick masonry are emerging. By linking the flexibility of computational design tools and Computer Numerically Controlled (CNC) devices, architects are now empowered with the ability to finely control an optimised architectural design using standard sized bricks and building materials in real-world construction environments. Robotic construction shows increased effectiveness and greatly expands on design possibilities in the construction environment.

While the craft of brick masonry installation has long remained a manual process due to the need for highly skilled labour, many national economies are shifting away from labour and construction. While maintaining a skilled workforce is becoming more difficult, due to innovations in mechanical engineering automation and architecture, intelligent solutions for integrated design and hardware that can emulate the traditional craft of brick masonry are emerging. By linking the flexibility of computational design tools and Computer Numerically Controlled (CNC) devices, architects are now empowered with the ability to finely control an optimised architectural design using standard sized bricks and building materials in real-world construction environments. Robotic construction shows increased effectiveness and greatly expands on design possibilities in the construction environment.

ZIGGURAT.

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Se nel corso di un viaggio fantastico attraverso lo spazio si volgesse lo sguardo dall’alto di Victoria Peak verso il quartiere di Central, si vedrebbe un’onda di edifici verticali che spunta dal pendio sino al bordo dell’acqua, un fitto tessuto urbano che si sviluppa lungo il fronte del porto per poi estendersi attraverso Wanchai e, infine, ondeggiare sino a Chai Wan. La verticalità di quest’area viene interrotta solamente dall’orizzontalità delle superstrade sopraelevate che tagliano questo tessuto per brevi tratti, dagli svincoli su più livelli dei molteplici flussi orizzontali – superstrade, metropolitane, traghetto, passerelle aeree – che si sovrappongono o intersecano i grattacieli. Il contrasto tra i grandi edifici residenziali del passato e le eruzioni urbane di oggi non disturba quasi mai la nostra visione, creando invece un insieme complesso nel quale i due opposti sembrano compensarsi. Il presente cerca costantemente di rinnovarsi – un’azione profondamente opportunistica che smantella senza troppi scrupoli gli sforzi compiuti precedentemente e attende l’arrivo di nuove soluzioni. Come a New York, Londra, Tokyo e in altri nodi globali dei flussi del capitale finanziario, la forma urbana di Hong Kong è l’espressione di un’enorme retorica speculativa che interessa sia le compravendite immobiliari sia i consumi.

Osservando lo skyline di Central da Kowloon, sul lato opposto del porto di Victoria, si potrebbe vedere quella che è probabilmente la più magnifica facciata urbana del mondo, formata da molteplici strati di torri fitte tutte diverse che si innalzano verso il Peak e si estendono lungo la linea della cintura urbana sui due lati del fronte del porto. Attraversata l’affascinante superficie esterna della città e avventurandosi nel suo labirinto interni, si potrebbe scoprire come la forza dell’organizzazione spaziale di Hong Kong risieda anche in un’architettura urbana che si sviluppa a partire dalle necessità quotidiane, una struttura rivestita di elementi parasitari di vernacolo urbano e dotata di infrastrutture su più livelli. Anche l’edisessa spaziale visivamente più stimolante offerta da una scala mobile che attraversa sezioni urbane diversissime nasce da una decisione ingegneristica presa per risolvere gli ingorghi del traffico. La capacità di costruire e ricostruire le strutture di una città con le relative innovazioni infrastrutturali è pertanto un tratto distintivo e un tema fondamentale dell’architettura e dell’urbanistica di Hong Kong.

L’unicità delle esperienze urbane di questa città è stata spesso raccontata come il riflesso di un processo che oscilla tra due storie diverse: da una parte, l’attuazione di regolamenti urbanistici ed edilizi volti alla...
La forma urbana di Hong Kong è l'espressione di un’enorme retorica mondiale, con Londra, Tokyo e in altri nodi globali dei flussi del capitale finanziario, che attraverso sezioni urbane diverse nasce da una decisione di vernacolo urbano e dotata di infrastrutture su più livelli. Anche dalle necessità quotidiane, una struttura rivestita di elementi parassitari come le telecamere di sicurezza o le palafitte, di un parco su una riva o di un giardino tascabile – una scala mobile o di una passerella tra edifici, di un villaggio recintato come un insieme complesso nel quale i due opposti sembrano compensarsi. Il contrasto tra i grandi edifici residenziali del passato e le eruzioni dagli svincoli su più livelli dei molteplici flussi orizzontali – superstrade, delle superstrade sopraelevate che tagliano questo tessuto per brevi tratti, – risale alla storia di Hong Kong come un fitto tessuto urbano che si sviluppa lungo il fronte del porto per poi estendersi attraverso Wanchai e, infine, ondeggiare sino a Chai Wan.

Se nel corso di un viaggio fantastico attraverso lo spazio si volgesse lo sguardo verso il mare, si potrebbe scoprire come la forza dell’architettura di Hong Kong, una combinazione di edifici verticali che spunta dal pendio sino al bordo dell’acqua, resiste all’egemonia di una pratica di architettura come (infra)struttura fisica che plasma la realtà e all’alienazione del dominio urbano. Il vernacolo urbano, e il modo in cui gli edifici e gli ambienti sono stati costruiti e ricostruiti all’interno di una matrice continua, potrebbero essere le dimostrazioni migliori della posizione preminente che Hong Kong occupa nell’architettura e nella teoria urbanistica contemporanea. Questa matrice funge da meccanismo di mediazione la cui metamorfosi consente la potenziale riformulazione della vita metropolitana e, pertanto, è sempre già predisposta ad accogliere futuri atti di invenzione architettonica e urbanistica.

L’unicità dell’architettura di Hong Kong non risiede ovviamente in una manciata di edifici di prestigio, ma piuttosto nelle particolari condizioni urbanistiche in cui si vive: la sua densità, il suo rapporto topografico con la montagna e il mare e il modo in cui la sua architettura viene assimilata per dare forma agli ambienti della vita e della cultura metropolitana, cioè all’architettura e agli spazi costruiti attraverso l’intersezione di edifici e paesaggio. Le strutture e la stratificazione di grandi edifici, appartamenti, scale mobili pubbliche e passerelle sopraelevate connettono la vita quotidiana di vari settori sociali nello spazio. Ancora più importante è però il collegamento che la mescolanza di tipologie di strutture vecchie e nuove mette in atto tra il passato, il presente e il futuro di Hong Kong.


Wang Weijen is head of the architecture department at the University of Hong Kong.
• In a spatial odyssey looking down on Hong Kong’s Central District from the Victoria Peak, one would see a wave of verticals springing up from the sloping terrain all the way down to the water edge. Its fabric spreads along the harbour front as a belt of tightly woven texture, extending through the Wan Chai area and undulating all the way to the Chai Wan area. Its verticality is only punctuated by the horizontality of elevated freeways slicing through such fabric, and is momentarily agitated by multi-level junctions when different horizontal momentums – highways, subways, ferries, skywalks – overlap or intersect with the verticals.

Contrast between yesterday’s tenement blocks and today’s urban eruptions rarely disturbs our vision, but rather forms a complex totality in which one seems to compensate the other. The present constantly seeks to remake itself in an intensely opportunistic act of dismantling previous efforts with little hesitation and looking forward to new solutions. Similar to New York, London, Tokyo and other global nodes for financial capital flow, Hong Kong’s urban form reflects a gigantic rhetoric of speculation for both transaction and consumption.

Looking at the urban skyline of Central District across the Victoria Harbour from Kowloon, one sees what is probably the world’s most magnificent urban facade, formed by multiple layers of dense and diversified towers rising against Victoria Peak, stretching along the linear urban belt toward both sides of the harbour front. Penetrating through the glamorous urban skin and venturing into the city’s labyrinthine fabric inside, one discovers that the power of Hong Kong’s spatial make-up lies in an urban architecture growing out of the necessity of daily use: a three-dimensional fabric coated with parasitic textures of urban vernacular and their multi-levelled infrastructural provisions. Even the most visually provocative escalator slicing through variegated urban sections results from an engineering decision to solve traffic congestion. The ability to make and remake the fabric with attendant infrastructural innovation is therefore a character of and key challenge for Hong Kong’s architecture and urbanism.

The uniqueness of the urban experience in Hong Kong is usually narrated as the reflection of an urban process that oscillates between two interpretations. One is the materialisation of planning codes and
As Michel de Certeau once wrote, perhaps it is only through an understanding of architecture as physical infrastructures shaping and being shaped by the practice of authentic urban pragmatics and daily activities that resistance to the hegemony and alienation of urban domination is possible. The urban vernacular and which buildings and settings have been fabricated and into a continuous matrix may be Hong Kong's best dem- its edge in contemporary architecture and urban discou The urban matrix functions as a mechanism of mediati metamorphosis allows the potential reformulation of ur Therefore, it already accommodates future acts of archi urban inventiveness.

The uniqueness of Hong Kong’s architecture clearly doe a handful of iconic buildings, but rather in the distinctiv conditions of density, the topographical relationship to water, and the way in which its architecture is put toget the settings of urban life and city culture. Architecture: spaces here are fabricated through the interweaving of the landscape. The layered texture of Hong Kong’s tene urban escalators and elevated walkways connects the d various social sectors in space. More importantly, the m new connects the city to time by linking its past with th the future. 📸

The Competing Skyline

Politik, Ökonomie und Identität in Hongkong nach 1997

Text: Weijen Wang Fotos: XXXX


Die Skyline der Kolonialherrn

Betrachtet man chinesische Vedutenmalereien des 19. Jahrhunderts, die koloniale Hafenstädte wie Hongkong, Guangz

112


Foto: Halla Oeho, Berlin
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News & Views

香港獨有的建築智慧

作爲都市人，不知有幾份是結構靈活善於應付生
活及工作需求；但這些基本元素，最終能成
為一個城市文化底蘊，必然是人與都市環境
互動、意識成長的結果。在香港，這種現
象尤其顯著。

報導：Don Ho

vertically challenged

重量：117

117
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[https://www.instagram.com/p/BjiE1zCjKFY/?taken-by=luca_galofaro](https://www.instagram.com/p/BjiE1zCjKFY/?taken-by=luca_galofaro)
Arts.21 Special: Architecture and Venice

The 2018 International Architecture Exhibition in Venice is dedicated to Freespace – inside and out, in cities and towns. The German pavilion is about tearing down walls, while Chinese architect Xu Tiantian re-envisions the traditional teahouse.

[Video]


World Architecture Community

June 2 at 3:14am

See Hong Kong Pavilion’s crazy towers exploring Hong Kong’s urban density at the Venice Architecture Biennale: https://worldarchitecture.org/.../hong_kong_pavilion_demonstr... ... #freespace #hongkong #WACBiennale

https://www.facebook.com/WorldArchitectureCommunity/posts/10155794077078374
Heights of concern


威尼斯建築雙年展-港以垂直街景為題展牙籤模型

2018-04-24 18:29

展覽策展人王維仁表示，香港城市建築是旗下特色之一，香港建築競賽常受本港環境限制所限，故為參展的建築一定具限制性，包括提供一座高2米、闊38公分的建築模型基座，參賽作品按照1:100比例，建築師不可改變上下的建築結構等，從而天馬行空「改造」樓廈。

王維仁稱，每個基座成本約數千元，參賽劃分建築模型的標準建築，運費成本不菲，而屆時要再考慮如何在展館內外放置不同風格建築，預計基座模型視野會成一個成年人的身高的立體模型。希望市民及遊客可感受緊縮的環境。

[https://worldarchitecture.org/architecture-news/aegz/venice_architecture_biennale_2018_announces_12_collateral_events_for_freespace.html](https://worldarchitecture.org/architecture-news/aegz/venice_architecture_biennale_2018_announces_12_collateral_events_for_freespace.html)

### Media: City Outlook Magazine (facebook)

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**Venice - Official Collateral Event**

**Vertical Fabric: Density in Landscape**

**Campo della Tana**

**26 May 2018 – 25 Nov 2018**

*Promoter: Hong Kong Arts Development Council*

Responding to the theme of freespaces of 2018 Venice Biennale, the Hong Kong exhibition “Vertical Fabric: Density in Landscape” celebrates the unique urban conditions of Hong Kong and explores the notion of freespace within the controlled vertical towers. By installing 100 towers marching along the venue’s courtyard extending into exhibition rooms, the exhibition illustrates the compactness of Hong Kong’s urban form. Walking in-between towers through this miniature city, visitors experience the city’s spaces of vertical intensity, and discover the unique interpretation of freespace through the design of each tower, intersected by landscape of hills and water as well as...

Architects from the city and beyond have reimagined the generic Hong Kong pencil tower for a show at the #Venice #Biennale International Architecture Exhibition.

CHINADAILY.COM
Heights of concern
Architects from the city and beyond have reimagined the generic HK...
**FACADES Lifestyle (youtube)**

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This video is about Venice Biennale Architecture 2018 100 TOWERS 100 ARCHITECTS @ HONG KONG PAVILION opening.

https://www.youtube.com/watch?v=of6YFFXW1VE

**Ciotoli Vertical Fabric (youtube)**

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Giusi Ciotoli_2018 Venice Biennale_Hong Kong Pavilion Vertical Fabric

https://www.youtube.com/watch?v=ROSq-lQFJ0&feature=share
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https://sg.asiatatler.com/life/10-global-art-exhibitions-this-summer
The Department of Architecture educates students in an active culture of service, scholarship and invention. Uniquely situated at the crossroads of China and global influence, the Department takes the approach that design is best explored from a sophisticated understanding of both. With a multidisciplinary curriculum emphasizing technology, history and culture, students gain broad knowledge and skills in the management of the environmental, social, and aesthetic challenges of contemporary architectural practice. With opportunities for design workshops, international exchanges, and study travel, graduates of the Department of Architecture are well prepared for contribution to both international and local communities of architects and designers.