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As a preeminent institution for architectural education, the Department of Architecture provides an interdisciplinary research-intensive environment for incoming students from around the world. The scale and breadth of topics examined are influenced by our geographical position at the epicenter of the largest rural to urban migration in human history. Our studios shape the department’s culture as forums for exchange, while our community of students, faculty, and alumni impact Hong Kong, Asia, and the world.

International experiences inform our educational approach and enliven our worldview. We currently offer courses taught in France, Brazil, England, Norway, and Korea and exchange programs with UC-Berkeley, University of Sydney, University of Sao Paulo, ETH Zurich, and the Architectural Association, among other world-leading institutions. Every year distinguished visiting professors contribute to our studio culture, including figures such as Wang Shu, Yung Ho Chang, Jing Liu, Sam Jacob, Špela Videčnik, and Eyal Weizman. Graduates from our foundational BA(AS) program progress in their professional education either in our MArch program or at other leading architecture schools in the world. HKU has a global alumni network allowing the educational dialogue to span generations, with each generation informing the next.
Architecture exists at the core of civilization itself. A design emerges in response to the immediate and direct needs of society and the designer behind that response is responsible for identifying those needs as much as addressing them. With the world’s attention currently focused on issues related to public health, it is essential to look to architecture for lessons regarding today’s crisis in historical responses to global pandemics such as cholera. Originally identified as a disease in 1817, the first three cholera pandemics killed fifteen million people and brought about changes in medication, quarantine policy, and crowd control. 1 A turning point came through research that revealed a link between cholera and the built environment, leading to consequential steps taken to reduce cholera’s spread within the fields of architecture and urban design. These steps included the widespread modernization of infrastructure that has nearly eradicated urban cholera deaths globally. 2

The principal design tenets of the architecture that currently defines our cities emerged in relation to disease. The first steel and concrete building in Switzerland was a tuberculosis sanatorium for patients evacuated from urban areas to recover in the mountains. 3 Although tuberculosis accounted for one out of seven deaths in Europe during the 19th century, in dense urban areas such as London it was closer to one in three. 4 Modern architecture was situated as a form of utilitarian salvation, with buildings raised off what was perceived to be contaminated ground. Steel and concrete construction were in part promoted in the name of more sterile environments that diminished bacteria and improved air quality.

In the past decade we have seen infectious outbreaks of H1N1 (2009), MERS (2012), Ebola (2014), and now, COVID-19. In response to these contemporary crises, three of which played out in modern cities filled with modern technology, we need to question how cities should be defended against infectious disease. How should architecture change? Will our current crisis dissipate without any innovation put in place that may make our cities more resilient?

HKU Architecture organizes its research studios around critical questions impacting society. Architects have a role in leading the public debate on how society invests in urban infrastructure. Health security is one topic, another is inequality. The Gini coefficient measuring income inequality in global cities such as Hong Kong is becoming substantially worse each year. 5 In comparison to the airport which occupies 1.2% of the land and is currently expanding, three of which played out in modern cites filled with modern technology, we need to question how cities should be defended against infectious disease. How should architecture change? Will our current crisis dissipate without any innovation put in place that may make our cities more resilient?

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Buildings account for 36% of global energy use and produce far more carbon emissions than any other sector. 8 Yet buildings can serve as a carbon sink instead of contributing toward climate change if they are designed for their microclimate, constructed with appropriate materials, equipped with technology that generates electricity from sustainable sources, and are optimized over their entire lifetime. Buildings can, by design, be built for disassembly, so components can be dismantled and intelligently reused in the future. Considering the embodied energy used to create a building, whole-life design for energy and carbon optimization requires that the materials, structure, construction, operation, demolition, and recycling costs are determined during the design process. Within our cities the creation of more versatile buildings serving numerous purposes will maximize how they are used, in order to have fewer buildings overall. Sometimes the most sensible decision is not to build anew, but to identify what not to tear down. In addition to reducing our carbon emissions, such acts demonstrate the value we place on the artifacts of our culture and define who we are as a society.

The education of an architect focuses on the historic, the analytical, and the visionary. Architects produce designs that accommodate and, in turn, shape complex systems of behavior. Cities such as Brasilia that were built from scratch take decades before they come to life as people, society and the economy adapt to their structures. More than ever we need to plan for adaptability, for the future cities we design will house occupations that are unknowable today. For a student entering primary school it is estimated that 65% or more of the jobs they may seek after university do not yet exist. 9 The rise of automation and AI-intensive technologies prompt us to question how we can meaningfully contribute to society by providing greater insight into the human condition. HKU alumni are building the future cities that will dominate the skylines of Asia and elsewhere and their designs will shape individual lives, businesses, and economies for generations. The education of an architect requires a context capable of exploring the complexities of the human condition and there is nowhere better situated to study architecture than Hong Kong.

2. Today 95,000 people die each year from cholera and infrastructural work still needs to be implemented in many regions of the world. UN World Health Organization et al., Ending Cholera—A Global Roadmap to 2030, Global Task Force on Cholera Control, 2017.
5. Cedam Hong Kong, Hong Kong Inequality Report, 2019.
6. Hong Kong Planning Department, Land Area Analysis, 2019.
HKU has a responsibility to welcome students based on their achievements and to prepare them for society, regardless of background. This responsibility is about allowing for the distinctions that make us each different, set us apart and bring us together – a quality of not being the same, marking our capacity to make a unique contribution to the world. Binding these responsibilities to students and staff are commitments to diversity and inclusion.

As a value, diversity envisions students, researchers, alumni, teachers and administrative staff from all quarters. Diversity activates discussions, yields multiple points of view and generates encounters with life experiences that are not our own. Research on institutions, workplaces and small-group meetings, suggests that difference unlocks innovation and new knowledge. Bringing together diverse voices produces better ideas. Yet, the success of such an exercise is contingent on creating conditions for those voices to contribute and be heard. That is why inclusion is equally critical.

The Department is taking concrete steps to address questions of diversity at many levels, from economic to cultural to gender diversity. The Department already maintains high economic diversity in its local student body, aligning with Hong Kong’s ranking of second place in the World Bank’s Human Capital Index. Improvements need to be made in the international intake, and this will be addressed through expanding our scholarship program. Cultural diversity in Hong Kong remains low, with 92% of the population identifying as ethnic Chinese. Increasing the cultural diversity of the student body will be crucial and active cultural exchange programs from a broad selection of countries will promote excellence as well as new ways of thinking.

Gender diversity is evident within the student population, however there is an identified drop in the number of talented female graduates taking up visible leadership roles in the architecture profession. The Department recognises this and is actively developing mentorship programs that will support students beyond their university years. The presence of gender diverse voices in design juries and the invited lecture series is increasing, thanks to concerted efforts by staff, but the Department is aware that more needs to be done in these areas.

As practices, diversity and inclusion are daily efforts enacted in multiple sites and scales of encounter: in lecture theaters, architectural reviews, administrative offices, dining halls, staff meetings, and alumni events. These practices are founded on the recognition of privilege, power and authority. Like any practice, they require attention, persistence and self-examination. In the Department of Architecture, we are developing concrete and active steps to model and support these practices. This commitment is a continuous, collective work. It is integral to our responsibility to students and colleagues, to architecture, and to society’s future.
The Bachelor of Arts and Science Design+ is an undergraduate degree that aims to nurture highly effective, adaptive and creative graduates who can lead across multiple disciplinary subjects, and who will become known globally for their distinctive qualities of analytical ability, critical thinking, creativity, and innovative problem-solving. Cutting across traditional design disciplinary boundaries, the program is structured around Design Thinking and prototyping as the foundational approach to interdisciplinary studies, innovation and entrepreneurship.

The BASc Design+ prepares students to be innovators and creative leaders, training them to capitalise on their creative abilities and entrepreneurial endeavours. Combining history, theory, research, insights, innovation methods and practices that embrace a combination of Design Thinking, functional and process design. The academic focus provides students with a blend of tools that will equip them for the challenges facing all sectors of society. The new Bachelor of Arts & Sciences degrees that are a university-wide effort 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.

KRISTOF CROLLA + CESAR JUNG-HARADA
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 organized to offer a progression in terms 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.

OLIVIER OTTEVAERE
The objective of this studio is to introduce the different scales of architectural design and the fundamental working methods in architecture, their purpose and their content as well as their desired quality standards.

The aim of architecture is to build physical environments. They don’t have to result in an actual building, yet the understanding of tectonic, craft and materiality shall be embedded into architecture and the architect’s thinking process from the beginning. To introduce a deeper understanding of conception, experimentation and crafting is a core competence of the architect. The studio offers a constructive discourse to that process.

Students translate a complex subject into a clear narrative. The goal should be to design ideas that use the studio agenda to derive an individual statement for the student. It is expected to intensively work with models, diagrams and sketch drawings as the main form of communication.
The studio’s objective is to introduce the process from design to construction. Picking up where we ended in Semester 1, the studio will establish a method of working from concept through model making to 1:1 construction. The studio aims to make the process of design and construction a stringent process of evaluation and quality control at all stages.

Hong Kong is a high density city with space limitation and the maximisation of use of space. Specific typologies have evolved as a consequence of the density, creating hybrids of public (commercial) and private space (habitation). The studio investigates the spatial potentials of a public/private room and it’s relationship to the city.
4. Room Site Plan

Student Name: Tang King To Anson

TANG KING TO ANSON
GROUP F

HAU SZE CHAI
GROUP A

SITE B

SECTION CUT

Concrete Membrane

1:50

1:20 Floor Section

BA(AS) PROGRAM
Over the past hundred years of recent architectural history, the design of houses offers manifestoes and propositions on the idea of modern living. This year is devoted to looking at the house – firstly through an analysis of precedent architectural works, followed by design exercises which propose to renovate the house in response to some of the most urgent and pressing issues we face today. On one hand, we rigorously analyze the house, dissecting the house and framing architectural arguments strictly through the language of architecture itself (plans, sections, models, details, construction). On the other hand, we conduct a series of seminars to explore the house from cultural, philosophical and social perspectives. Through the design of the house, we are anticipating the home.

The studios is organized around particular focus on strategies that may originate with key aspects of the house design – roof, ground, facade, door, garden and column – as an investigation into various types of architectural strategies for the design of the house, the assembly of a collective toolbox.
The oblique axonometric drawing study the facade openings and facade angles of the house, which I initially found to be the most prominent features of the house. The drawing projects all protrusions and facade onto the main body of the house to help understand how view is directed and framed at that particular point inside the house. Together with the site model, the relationship of positions of protruded facades and framing of view can be visualized. They also allow me to understand how the house is composed and functioned by protrusion and collision of volumes.
This studio revisits the toolbox of modern living to see if we can make use of our collective history. The goal is to critically re-examine ideas about modernity, details of construction or strategies for organizing spaces, and apply these to an urgent and contemporary problem: how to reinhabit the abandoned traditional houses of rural China? Taking inspiration from the “spontaneous builder,” the studio also considers the role of the architect in relationship to the natural evolution of vernacular architecture. By bringing together two traditions: modernism and the vernacular, it is a process that looks backwards and forwards while questioning the role of the architect.

Perhaps the cultural tendency of the Chinese to live in multi-generational families where grandparents are responsible for child rearing has also served to bring these contrasting lifestyle tendencies together. Is this the beginning of a new design program for rural households, combining industrial and craft techniques in a new functional dynamic, neither rural nor urban, traditional nor modern – but capturing the best of both worlds, signifying a novel approach to sustainable living.
The strategy to extend the corner and push the communal activities from the center to three corners, challenging the original symmetrical idea of having only one collective space in the middle. I excavated the periphery, particularly three corners with reference to view, neighbour houses and existing road. In response to the existing condition with no crops growing on site due to extreme soil condition, a self-sustainable household which redefines agriculture and habitation on different levels is created.
The continuous wall is a design prototype, that is to say, this strategy can be applied to almost any general house. Even though they are of different shapes, in different regions, one can see that this is the same series. According to this strategy, one can make ten different designs.
The studio challenges the conventional notion of a building’s completeness through examining the material consequences of the construction process, reconsidering architecture’s temporality in relationship to natural systems.

Weather and architecture have a very troubled relationship; the tension is a result of the desire that architects have to design structures that are enduring and resistant to changes and the inevitable erosion caused by the natural environment and atmosphere. Our first-hand experiential knowledge of weather accentuates this sense of collective anxiety by revealing the fact that there is a great degree of unpredictability in the life of a building after the construction process has been completed.

Apart from the challenges that Modernist architects confronted since the early 1920s – providing shade from the sun, improving interior ventilation, controlling humidity levels, and protecting inhabitants from the rain – this studio questions elements of vital importance regarding our current atmospheric conditions, on meteorology and the climate; on temperature, humidity, cloud cover, wind speed, atmospheric pressure, and the natural elements; and the limits of our ability to forecast decay.

We reimagine how architectural projects must utilize elements more comprehensively to modulate the environment. The ambition is to recognize the inherent uncertainty that exists and the indispensable recuperation of the forces necessary when buildings are designed independently for a specific site.

The studio observes the conflict between technological advancement and cultural continuity that exists in all architectural projects. We argue that the act of building is not a matter of restoring regional identity by recreating familiar signs, but understanding the material consequences and the building process, where the precise placement on a specific site accounts for its temporality.
This studio challenges students to observe, analyze and speculate the past, present and future of municipal service building (MSB), a unique building type in Hong Kong which vertically accommodates a diverse mix of public programs often including wet market, performance venue, library, recreational facilities and hot food center. For the recent years the role of these MSB in Hong Kong has been diminishing as various new forms and operations of public and commercial programs emerge to cater for the changing need of the community. Apparently the government has stopped developing this building type for more than a decade.

Stage 1 of the project consists of the study on 18 existing MSB buildings which are categorized with three specific site conditions: i) Edge/Island; ii) Sectional/Mountain; iii) Inner/Dense. Students in group of three or four are required to conduct their investigations on the issues of urban context, structure, circulation and programs of the existing MSB. The research outcome of stage 1 forms the basis for the individual design task at stage 2 – a maximum 3000 square meter of additional space for the existing MSB. Through various ways of architecturally intervening with the existing MSB, students are expected to reinterpret and transform this building type and speculate the future role of civic building at large.
High-rise construction remains South East Asia’s predominant building type for the urbanization of high-density living. Yet, their built outcomes are often found rigid and isolated monoliths, at times falling short of engaging with its proximate context and environment, creating vibrant public grounds, incorporating a variety of public to private and indoor to outdoor programs across their heights but also addressing how they are topped.

By revisiting seminal housing precedents of various building types and structural organizations, this studio seek to (re)formulate new typologies for living that are more heterogeneous spatially and structurally flexible in projecting different kinds of living entities.

The project’s point of contention and critique lies in the universal cast-in-place concrete frame, encountered across many building scales. For some time now, the post-slab system has served the developer and contractor, who seek larger sale margins from repetitions, rather than the architect, who perhaps prioritises spatial diversity and better living qualities. Hong Kong’s residential fabric exemplifies this assertion. Hong Kong is a built environment where all living cells within each building entity have each been normalised to a great extent, facilitated by a rudimentary cast-in-situ concrete frame onto which standardised facades and curtain walls are clipped.

The studio aims to develop new structural articulations, generated from the analysis of existing housing precedents. We will search for material and structural strategies that are more agile in transiting from one type of program to another and in shifting scales within a residential complex. These new structural propositions will aim to provide gradients of communal spaces and different sizes of living types that reconcile for instance outdoor living issues in various climatic regions.
The Nexus World Experiment Housing in Fukuoka (1988-91) posed the core question on individual living environment against the standardization of collective housing. This studio is a continuum on that dialogue. Students learn from the design intents and strategies from these now established architects, and see how they each responded to the question of future living. Each architect takes on their own agenda on the meaning of housing the future.

This studio is a continuum of that on-going dialogue. Through the fundamental investigations on siting, orientations, scale, space, structure, materiality, tectonics, cultural practices and/or perhaps even the semiotics of Architecture, this studio attempts to build on the evolutions in the past 30 years since the completion of the Nexus World, and to ponder further what does the future hold for housing that may (or may not) lead to the expression of individuality within the collective? Where and how does a single housing unit position itself within the framework of a housing compound? And in an urban context, how does a single housing block, as in Nexus case, situate itself within a larger city block? The questions on communal space as well as interstitial space become another point of investigation throughout this semester.
The transition from a post and beam structure to a tensile structure.

LEUNG CHING YAU

BA(AS) PROGRAM
Housing projects present a delicate balance between the individual and the collective. As the urban population continues to increase, so does the demand for housing, with the invariable challenge of creating a quality living environment on the one hand, and to do so with the utmost efficient and affordable manner on the other hand. The modernist tower blocks of the 1950s that promised a new kind of living in the city, a “vertical neighbourhood,” faced problems of repetition and monotony. The desire for spatial variation alongside a standardized assembly process prompted exploration into mass modular housing forms as an alternative to both the suburban single family house and the urban tower block. This studio focuses on a series of architectural projects that prioritize the module as the key building block for a three-dimensional building system.
Paris, the birthplace of the domestic interior as we know it today, is the locus of this studio for a foundational study on housing as the architecture of the everyday, the compilation of stages upon which our lives unfold. Since the plush domestic interiors emerged in response to the hardened surfaces of Benjamin’s arcades a century ago, the space of the home in Paris are inherently in dialogue with the larger city. These stages, ranging in scale from the room, to the street, to the block, imply varying forms of interiority and collectivity. While Paris presents a history of urban domestic life made material, it is also a frontline for the 21st century urban tensions that are manifested in the home. Thus, as urban domestic life changes, or needs to change, how might these new stages of the everyday take form?

This studio is a stroll across Paname intra muros, unveiling its rich housing history by looking at six projects that address essential issues when it comes to thinking and designing housing throughout the 20th century. On the one hand, the selected housing projects can be seen as ‘urban landscapes’ or morceaux de ville, but it is also a collection of individual dwellings, or ‘interior landscapes’. We will look at the importance of housing as a repeated element within Paris urban vernacular, as well as to the essential role of the individual dwelling unit as the driver of these urban landscapes. The studio presupposes that the unit is the nucleus of the city, therefore the intimacy of the interior and the urban are intertwined.
Housing is at once the mainstay of our built environment and the extent of our private sphere, a second skin. Modernism stifled that full dialectical range of scales between individuum and society by the overarching pursuit of the quantitative advantages of stacking and close-packing in serial, repetitive and hierarchical sets of order. These simplified the coordination and alignment between the various registers function, space, organisation, circulation, structure, material and services among others at the expense of leaving behind many of the rich, ambiguous and multifarious facets of life and social relationships found in vernacular, organically grown neighborhoods. The studio deploys a systems approach to analyse, untangle, shift and ultimately reconfigure housing and reclaim its pivotal position at the intersection of life and art.
The slope, typical of Hong Kong’s geography and urban fabric is the key agent by which we find means to question and redefine what a podium does in relation to its extruded living block(s) above. How the generic podium, as common in Hong Kong, can be differently reshaped or even disintegrated to become more in tune with the characteristics of its sloped site? This prompts the initial design trajectory of the studio this semester on the dichotomy between podium and tower(s).

At first, strategies of artificial excavations is put forward in order to activate new occupiable and public grounds. We seek for the proposed grounds to be able to distribute novel structural systems that are more agile in organizing new forms of living up above; such as housing entities that are more flexible and heterogenous in types. By rethinking the idea of the podium in housing and its relationship to the street and topography, we explore alternative ways to re-inhabit the slope in Hong Kong.
The architectural answer for high-density living in Hong Kong is the podium-tower. The typology has emerged as the predominant solution when it comes to housing in the city and is to a certain extent a direct translation of the building code. It consists of a commercial podium that usually describes the site boundary with a maximum height of 15m and one or several isolated housing towers on the top. Especially in Hong Kong, these towers tend to follow highly efficient floorplans ruled by maximum saleable area. Most of the designs only offer a limited number of unit types and are not concerned with ideas of social cohesion or diversity of program. In section, the typology can be read as a model that follows a cul-de-sac approach with repetitive separated floors preventing interconnected neighbourhoods.

Taking the generic podium tower as a point of departure, the studio’s objective is to work out alternative building types for high-density housing in Hong Kong. The studio seeks to develop solutions that move away from the generic two-dimensional approach to housing. Instead, the studio is interested in architectural answers that offer highly three-dimensional interconnected neighborhoods achieving new modes of urban living.
Due to the thin depth of the building, the multi-storey units can have openings on both ends and therefore can get abundant light and ventilation. The facade consists of French/juliet balconies, which can be completely opened up or completely closed on both sides of the elevation. This not only promotes cross ventilation, but also social interaction. The residents can choose to close their doors, or open up their front doors entirely to merge the boundary between the home and the communal space. This strives to create a closer bond between neighbours, and foster a sense of community.

After putting the unit sections together, the section of my residential tower is generated. The leftover spaces are used as circulatory and communal public spaces. They are placed on one side of the building, in response to the two-sidedness mentioned earlier. These corridors only serve the few floors above them, becoming small-scale streets in the sky which corresponds to the street scale of the original site. A half-storey shift is introduced to minimise the space occupied by stairs within the units, as well as to raise the openness inside the units.
Rather than erasing the urban tissue and just building ‘more’, the aim of the studio is to investigate how we can build differently. By examining, altering, replacing (ultimately densifying) the existing urban condition already found within To Kwa Wan, students propose a new collectivised model of dwelling based on housing cooperative strategies that counters the principle of the super block tabula rasa.

In response to the four functional categories that make up the Corbusian grid (living, working, transport, and leisure), the Smithsons respond with an anthropological perception of the city: setting the parameters of the city fabric on sociability, exchange and collective life. “House – street – district – city – room” sets the emphasis on scales and qualities rejected by zoning and clean slate urbanism. We work and design with the specificities of To Kwa Wan urban vernacular, social mixity and street intensity.

Far from being nostalgic, we will be critical of an aging housing scheme that has much to gain from being remodelled and better equipped in light of the complexities and needs of today’s multiple ways of living. We will step out of the myth of the nuclear family that ruled over the 20th century to instead design with agility and flexibility. Through this act of transformation, students show how housing policy and the form of existing models can be harnessed to create new forms of living.
High-rise residential models in Hong Kong are invariably dominated by expediency, cost and floor plate efficiency, leading to homogeneously stacked and repetitive extrusions with no real contribution to the quality of their spaces or their immediate context; lacking diversity within and without. The studio take the ideals of diversity, multiplicity, co-existence and simultaneity of programs and spaces (within and without) as the good, in contention with the repetitiveness, uniformity and divisiveness of the typical tower (the bad).

To arrive at new kinds of housing configurations, the studio explores methods of drawing appropriation and collage as means to arrive at new architectural solutions. This is done with the objective of expanding the formal and spatial vocabulary used in the design process and lead to diversity. The studio relies on a search and scan of high-rise precedents (taken from the previous semester and beyond), and these (through careful inspection, displacement, transformation and recombination) serve as source visuals (source solutions) facilitating entry into altogether new and unexpected solutions for high-density living. The studio prioritizes precedent appropriation of parts, units, fragments and distinct programs, rather than towers as unified wholes. Montage happen indistinctly and often simultaneously across drawing and image. The visualizations produced is understood as inhabitable environments ready to be occupied and exploited as architectural floor plans and sections challenging heterogeneous configurations.
Central’s historically evolved urban structures include favorable conditions for small-scale and informal market activities, independent shops and small-scale businesses despite close proximity to the world’s most expensive real estate. These are under threat of redevelopment of housing that in its current form is struggling to integrate the complexity, diversity, and grain of the surrounding fabric.

Intersections Hong Kong targets this interrelated set of dialectics between vertical and horizontal, structure and space, figure and ground, conceptual and pragmatic in the deep end of Central’s Gage Street. Within one of the densest, most diverse, and most intense urban area in the world, currently two large blocks of demolished Tong Lau’s are being redeveloped by the URA with the recently completed ‘My Central’ tower in-between. A yardstick and flavor of what is yet to come and the authority’s response to criticism, attempting to integrate parts of the market, small-scale shops, adding street furniture and greenery. This stands in contrast to vibrant Graham Street Market which staunchly clambers on the ground level all around, a diverse range of shops, restaurants and small-scale workshops continue to operate.
The new MArch 3-year Design Degree was initiated in September 2019. The course offers the chance for students from a diverse set of undergraduate degrees to study architecture. Whether from science or arts backgrounds, the intention is to enable talented individuals who have the passion, discipline and drive to study architecture, a chance to do so. In time, these students will develop a broad spectrum of knowledge empowering them to make valuable contribution to the field and to practice.

In the first year, students will become fully immersed in the study of architecture. They will undergo intense design exercises involving physical modelling, drawing and analysis as well as developing principles of construction and structure, and an understanding of history and theory. This rigorous training ground, learning design methods and procedures, equips students to undertake the same studio courses as their colleagues in the MArch program after successfully completing their first year of studies.

This course, although common in many US schools is unique to Asia. By offering this course, the Department of Architecture is creating a platform of knowledge made up of a rich mix of attitudes and positions towards architecture that will be necessary to tackle the key issues impacting the future of Hong Kong and the region.
The morphology of Hong Kong’s highly compact urban territories are defined by a scarcity of suitable development land – a product of both physical geography and public policy. As the city continues to grow within its own borders the competition between programmes becomes ever more intense. True public space – spontaneous and communal, and the activities it supports have become rarefied and marginalised. Independent artists, makers and cooperatives are often forced to inhabit areas of ambiguous legality; interstitial spaces located in alleyways, between towers, on rooftops, border zones or failed industrial areas at the edges of the city.

Hong Kong is facing another equally urgent crisis – that of the decline of its peri-urban areas. Out-migration, environmental degradation, and a lack of public and social infrastructure has resulted in the abandonment and disuse of a considerable quantity of land and structures in close proximity to the city.

This studio situates itself between these two poles and will aim to propose new models for the reconciliation of these territories; exploring the potential within the underutilised and neglected hinterlands to be repurposed and transformed once more into viable settlements. The studio will investigate strategies of adaptation, mitigation and reconnection and will challenge the traditional formalisation of cultural space through the reinterpretation of the theatre – seen not as landmark but as transformative mechanism.
This studio is an investigation on the history of collective housing. Students are given a list of seminal housing projects, and to conduct critical analysis of these seminal projects based on a given matrix. Students learn the design intents and strategies from these prominent architects, and see how they each responded to the question of living within their own context.

Through the fundamental investigations on siting, orientations, scale, space, structure, materiality, tectonics, cultural practices and/or perhaps even the semiotics of architecture, this studio attempts to build on the evolutions in the past decades since the completion of the Marseilles Block, and to ponder further what does the future hold for housing that may (or may not) lead to the expression of individuality within the collective? Where and how does a single housing unit position itself within the framework of a housing compound? And in an urban context, how does a single housing block, as in Nexus case, situate itself within a larger city block? The questions on communal space as well as interstitial space become another point of investigation throughout this semester.
The studio is about exploring architecture form and site, with the nature within and around. It is also architecture, and its meanings through time.

The studio starts by mapping the remains of village artifacts and their natural elements in Sha Tau Kok: buildings and walls, stones and steps, traces in the fields, woods and the creek, engineering and landscape, their certain original value and remaining functions, including those that have been transformed, altered, preserved or abandoned. We contemplate the value that remain, and try to ascertain their connections with the building’s materiality, and weather they constitute the empirical facts that pertain the problem. The studio is also to look for what our ideas of the buildings are, their architectural and landscape potential, and our most memory of it as a product of the future. The studio eventually leads us to seek ways of transformation, ways of change the condition by designing the new and to identify what relationship it affords us with this collective.

The studio begins by asking: what is the typology of traditional villages in Hong Kong, and what is the relationship between individual types and the rural fabric? What is the future of Hong Kong’s countryside, and what are the ideal urban patterns to sustain nature with architecture? What is our understanding on fragments of artifacts and how do they help to renew and re-design architecture with skeletons and traces of the past and functions of the present? What are our visions for small cities for Hong Kong’s rural living that can support qualities of continuity and sustainability, community and identity?

By understanding rural villages through buildings and landscape, the studio reconstructs the architecture and villages near Sha Tou Kok, include their forms and spaces, scale and dimension, material and tectonics, tactile and details as well as functions and daily-life from their past and present.
The Master of Architecture Program aims to influence architectural and urban discourse regionally and internationally. It is committed to taking on the most pressing issues affecting architecture and urbanism today. The creation of unique spatial conditions brought on by the interplay of urban dynamics between political, social, cultural, and environmental forces, have led to a diversity of challenges that must be addressed by a new generation of future architects. This is intensified in the context of Asia, as rapid and expansive forms of urbanisation re-shape the ground, alter communities, build infrastructure, and change ecological systems. These urgencies act as a framework for the curriculum that drives the content of design studios, technology workshops and history and theory seminars. Issues and urgencies directly correlate to the research initiatives of teachers. The projects are broad in scope and ambition; including the impact of digital craft, informal settlements, affordable housing; extreme density, peripheral urbanisation, rural transformation, and our changing ecology.

Over the course of the MArch Program, students will delve into a range of these topics and acquire techniques for design and research inquiry, building up expertise in order to formulate and test their own unique position. This culminates in the thesis project that synthesizes the student’s approach and critical contribution to the discipline. It operates both as a conclusion and more importantly as a beginning of the student’s future career as an architect.

The Department’s location in Hong Kong enables it to be a hub connecting academics and practitioners from across the globe. Forums for discussion and debate bring together multiple voices from the US, China, UK, Brazil, Australia, Europe and Asia. This together with our international lecture series and exchange programme with leading institutions, maintains the Department’s unique position as a leading voice and interface for the exchange of ideas.

As the world around us transforms, the MArch program aims to enrich and influence the future of the discipline as it responds to these new challenges.
The studio investigates how architecture can inform and alter the trajectory of urban transformation. The aim is to reconceptualise architecture and territory not as an issue of scale, but instead as a dynamic and complex set of relationships, both urban, material and ecological.

The objective is to position a role for the architect as a key agent to shape territories in urgent need of alternative design strategies. In most of these areas of rapid change, the architect is absent. Instead, the concrete frame house has become a ubiquitous model, a generic fit for any site without responding to the specifics of climate, topography, material availability or local building forms or techniques.

The studio challenges the house as the basic building block of the city and instead explore typologies that offer shared resources; public programs; or spaces for work. We will investigate how this building block – or Public-House, can grow, densify, or even shrink in response to changes in the context or to demands of inhabitants. Rather than multiplying singular typologies we will investigate how clusters can grow or aggregate into new collective forms of living offering increasing scales of public programmes.

The studio explores: how to draw dynamics and register phases of change; how to experiment with materials and modelling techniques; how to synthesise multiple scales within a speculative strategy. Influences include: Peter Salter; Kenzo Tange; Archigram; Herman Hertzberger.
The section shows the transformation of the prototype situated at the actual site in Hong Kong. The overlays of the lines at different transparency show different time at which the frames and temporary spaces around the core grows and shrinks. During the peak time for fishing, the frames grow bigger creating platforms and decks on the second level, and these spaces become a temporary workshop and space for logistics when boats are parked below. The decking on the basement allows kids to play and residents to have a closer connection to the water. Towards the mountain side, the decking extends so that visitors and neighbors can walk by each prototype. The main entrance to the house is located one storey below the common walkway in order to provide privacy to the resident. The core has a skylight that lets in the daylight into the interior space.

Each prototype has areas for building service on two levels. When prototypes are situated while shifting every 2.5m of the grid, there is an area of building services overlapping in between prototypes. Hence, it allows a continuation of building services, as the housing prototypes grow.
Modular Construction in Architecture is nothing new per se. Starting with the industrial revolution in the 19th century and the implementation of machines in the production process, the notion of modularity and standardization infiltrated the building practice. In modern times, and especially in the Bauhaus era, modular building systems became state of the art and enabled a revolution in the industry. Construction became much cheaper and allowed for a democratization of the building sector. However, historically, standardization and modularity have been viewed critically in the architectural field because of its limitation to deal with specificity.

The studio focuses on the design and production of prototypical housing structures focusing on the concept of Modular Integrated Construction (MIC) in the context of Hong Kong. We investigate and experiment with innovative design principles, material systems and computational design and robotic manufacturing tools.

The studio is organized as a research studio. While the main focus will be on aspects of Modular Integrated Construction methods and housing for the city, the making of the architectural proposal will be heavily influenced by methods of production that are based on our tools in the Robotic Fabrication Lab at HKU.
Hong Kong’s diverse and international festival culture plays a vital role in defining its identity as a liberal, cosmopolitan city. Especially in times of political uncertainty, nurturing this tradition and its future development becomes of high significance.

Located on the east side of Lantau, Peng Chau increasingly attracts visitors who are interested in its historical village dating back from the Qing Dynasty. Kept aside from the last century’s urban expansion, Peng Chau retains an authentic tradition of festivals, which is rare in today’s modern metropolis of Hong Kong. However, when culture is packaged to be ‘consumed’ by a mass of visitors, the fragile local ecosystem and the cultural tradition is at threat of being eradicated. Tourism and heritage are often seen as conflicting entities. But in fact, the risk of suffocation from the local communities is not necessarily related to the number of visitors per se, but to the lack of care in the management and infrastructural installation. When planned well, culture and touristic installation have the capacity to positively nurture the social interactions and to act as a hinge between the young and the old generation. Our goal is to prepare Peng Chau for future growth while creating an opportunity to strengthen its identity and cultural heritage.

We use cultural festivals, such as the local dragon boat race, as a vessel to investigate Peng Chau’s history, technology and community. Through a systematic analysis of site and culture, structure and craft we will define 10 briefs at 10 locations along the waterfront that address the challenges and opportunities of Peng Chau’s cultural development. The students will engage in a series of workshops that target context mapping, parametric thinking and prototypical development in order to achieve highly articulate, critical and comprehensive design proposals. Teams of two students are asked to design an adaptive infrastructure for festival events with a permanent and temporary component working in tandem throughout the year. The challenge is to minimize the negative impact on the island while maximizing the richness of contextual and architectural qualities, combining local traditional craft with modern technology.
The Dirty Realism Studio examines Hong Kong’s affordable housing crisis by exploring design strategies for transitional housing in the post-Covid city. By understanding the city as an ever-changing synthesis of environmental (resources and services), social (people and communities), economic (costs and effects) and constructed elements (buildings and infrastructure), the studio’s core line of investigation will embrace the idea of adaptation to address the mid- to short-term housing needs of low-income communities. The studio’s design-research methodology will expand upon existing techniques of architectural analysis and design by incorporating knowledge-building methods from sociology, economics, environmental science, and political science. The agenda for the studio is to create a transitional architecture that is empowered by the complex dynamics of urban life and understands that shared resources are agency for housing an affordable city.

Key questions driving the studio’s research and design include: how to maintain vital resources (economic, physical, social, etc.) to the key stakeholders in this redevelopment process? How can the living qualities (dwelling, environment, community, etc.) be improved for residents through the design of new adaptive transitional architectures? How can vacant non-residential buildings and sites be retrofitted for transitional housing? What are the design and operational implications of Covid-19 on high-density low-income communities?
This studio uses two distinct design approaches to tackle the urgency and unique opportunity of the rapid production of quarantine facilities in Hong Kong in response to the COVID-19 health crisis. This opportunity challenges students to 1) question appropriate architectural responses to the territory’s island-based topography and ecology, 2) challenge current ecologically unsustainable construction industry practices, and 3) rethink the built environment’s temporality, adaptability, and life cycle.

On the one hand, the studio approaches the challenge with a positivist pragmatist, research-driven design methodology, framed in a ‘Post-digital’ context. This post-digital context aims to increase architecture design agency by addressing the humanization of digital technologies. Through research of site, context, brief, materiality and tectonic systems, opportunities and parameters are exposed that become the driving data points in an architect-led, multi-disciplinary, and participatory design environment. Projects will be characterised by a creative interplay between digital and analogue cultural and material systems, between virtual and physical reality, between high-tech and high-touch experiences, between the local and the global.

On the other hand, the studio explores the physical, biological, ethical, architectural, social, political, and temporal dimensions of the quarantine – creating a new boundary separating people or things for the purpose of protecting one from the exposure of another. Islands and the water the international airport around set the first parameters to set up the project.
Hong Kong has a tenuous relationship with urbanism. Ruled by two parties, the ‘Real Estate Party’ and the ‘Technocratic Party,’ its cityscape is ‘generated’ predominantly by guidelines, byelaws, regulations –technocratic–and real estate pressure–opportunistic. Its geography, mobility infrastructure and density are of a rare combination, but they have led to the most repetitive and “bling-bling” pieces of architecture. To a great extent, Hong Kong can be seen as a city of neo-liberalism pushed to extremes. Yet with a closer look, Hong Kong is also a city superimposed of many subtle ingredients not perceived by the naked eye. Its idea is not rigorous as was suggested by Rem Koolhaas in Delirious New York and Manhattanism, but its complex physical superimpositions present us with a unique phenomenon to be scrutinised, questioned and speculated on, opening the possibility for an alternative urbanism. A critical reflection on Hong Kong’s urbanism and search for an alternative can obtain both local and global relevance. In the global context in recent years the search for alternatives to neoliberal master planning has led to classifications of types of urbanism. Amongst these are: new urbanism, the urbanism of programming, urbanism of revelation, landscape urbanism, acupuncture urbanism etc... The quest and search for classification reveals an inherent urgent question; what is the city? Can we still design a city when the dynamic systems that rule it are changing with a speed never witnessed before? The climate change, the pandemic, the political unrests around the world and the exponential growth of inequality cries for speculative reflections in the field.
The agenda of the work is two-fold. First, to design for the urban realm through a “relation-specific” understanding of site and through an immersive investigation of the activity/movement/exchange/interactions that contribute to it. Second, to question the way we design by engaging with multiple, proximate spatial practices – dance, film and architecture. Both of these objectives have been addressed in the history of architecture – perhaps most famously by Bernard Tschumi’s work in the Manhattan Transcripts – but also by many others.

The studio builds on that history by looking at dance and film not only through the lens of notation, but as works directed by multiple modes of “making” (i.e. language, lists, instructions, sketches, protocols, practices, scripts, scores etc.). When these modes are used in relation to architecture, can we make explicit some of the diverse practices that constitute “design” or even develop others? Does the primacy of drawing and model suppress other actually existing ways that designing takes place? How have digital tools changed our relationship to these different spatial practices and to the way they mediate our relations to each other, the public realm and the political?
Facing challenges of global climate change, the studio asks how can we develop an adaptive tower resilient to the challenges? How do adaptive towers coordinate intelligently with structure, communal spaces of sky patios and shopping, integrating topography, retaining walls, substructure, drainage, trees and plants? How can an adaptive tower perform as an individual, and also work collectively as an urban system for shaping forward looking infrastructural landscape for environment?

By revisiting tower typology: its structure and foundation, program and core and envelope, landscape and infrastructure, the studio addresses architecture as an adaptive and performative measure for incorporating the changing environment. By creating dialogues between architecture, structure and landscape, the studio explores how towers can accommodate nature better through transformation as well as developing new prototypes.

Facing constant challenges from flooding and heavy rain, storm and extreme temperature, the studio opens new possibilities for resilient tower typology for sustaining high-density urban living with nature and ecology, facing water, wind and climate in flux.
Rainwater is collected through the funnels on the roof of the tower and transferred down through the rainwater pipes. Rainwater is treated by biofiltration by greenery at the gardens and temporarily stored for irrigation. Excess rainwater is released to the sea through the central column.
The Visiting Professor Programme is a unique aspect of the MArch program. Each year we invite 5 visiting professors from around the world, selected for their emerging significance in the field, to lead our design studios. The intent is to bring in new voices, different methodologies, representational approaches, and theoretical thinking into the school. The visiting professors inject a different dynamic into the program that enables us to reflect upon our own contribution to design education worldwide. The visiting teachers are selected based on their ability to bring in different topics, projects, and site conditions to those that we would typically be able to offer locally in Hong Kong. Alternatively, they also provide a fresh perspective on local topics or find new angles and approaches to issues or urban conditions that are currently overlooked.

Over the last 3 years the Visiting Professor programme has included teachers and practitioners from the U.S, South America, Europe, the U.K., China, and Japan. Many have positions in some of the leading schools around the world, including Columbia University, The Architectural Association, The Bartlett, the EPFL in Lausanne, and KADK, Denmark.

The Visiting Professor Programme allows us to tap into a wider net of architectural discourse and teaching culture that enables the MArch to be constantly refreshed and to maintain our global relevance.

Studios:
2018: Sam Jacob (London), T+E+A+M (University of Michigan), Gustavo Utrabo (Brazil), Yusuke Obuchi (University of Tokyo), Chen Haoru (China)


The Metabolist’s project in the 1970s is nowadays becoming a reality. The growing housing crisis demands quick and cheap solutions and easily copied technologies, which paves way for prefabrication and mass production. As architects working on big developments, we see many changes: software has been developed to roll out urban plans of millions of square meters within a couple of hours, with the use of automated apartment planners ubiquitously based on IKEA furniture sizes. Big companies all over the world invest in full prefabrication of housing in steel, concrete or CLT. The question is – in this changing reality, how to ensure the architectural quality of the project? What shall we tell the robots?
We imagine multi-storey housing in wooden construction as the new trend that helps to build a more eco-friendly urban environment. Therefore, Cross-laminated Timber (CLT) is adopted for the building construction in SSC. CLT is regarded as the “concrete of the future” as it contains the structural stability of concrete, but with much less carbon emissions. We see a lot of potential in this technology especially in Russia, as half of the country is covered in forests. Also, a CLT Plant was recently opened in Russia this year, allowing the technology to be more widely applied in the country.

Another feature is its short construction time and relatively low building skill requirements. The on-site construction only takes a few days in a quick and dry process, while the materials are also light and can be easily assembled with screws or brackets, so that local builders or even residents with limited construction skills can build them themselves.
We will start with a linear tomographic cut through a part of Hong Kong Island – with no limits towards the center of the earth, or the skies. This forensic drawing will become our site, whereby each point will be conceived as a potential for expansion towards a small universe – always in relation to its own nature as abstract hypothetical site as well as to its concrete position in Hong Kong. As a sectional palimpsest, this drawing will not only accumulate the time that we will invest in its construction, but also trace the thickness of time itself as it constitutes itself in geological formation; transiting our present towards unknown futures, while the city appears as a trace amongst many. Furthermore addressing the present, this section will scrutinize accessibility and refer to public, semipublic, and private space.

Immersed in this section, we will start to identify, study and catalogue emerging residual “odd lots” in and in immediate proximity of the sectional cut (ref. Gordon Matta-Clark); forgotten or leftover spaces and places that can be reused, reimagined and have the potential to have their usage socially and/or physically intensified.

In these found spaces, we will plant a first seed of inhabitation, from which we will grow collective housing typologies.
I come up to talk with some of them, they say the co-living mode is now under experiment in the city. I have read that the mode has been introduced in Europe and other regions already, if the pattern of the community works well, it could help relieve the pressure of the housing for the young people and the lack of attending for the aging society. So I am glad to hear about that.
The building has a deck level that connects to the Haking Wong Building via a bridge. The use of tree shape columns introduces openness to the place, creating a huge contrast with the heavy mass above. It creates potentials for small interaction between people with a sense of privacy in the public realm.
Every city has its shadow city
The architecture of forgotten fragments
The footprints of the demolished
The countless ideas that were not built

What if our site(s) is Hong Kong’s shadow? A vast collection of un-built objects, un-planned spaces, accidental architecture that exist in anything from drawings, films, images, words and incomplete objects that are maintained. Could we assume that the successful forms of public spaces are often made by accident despite their initial intentions?

We will chase Hong Kong’s Shadow City: of its architecture, civic spaces, lifestyles, the un-spoken tales of its built environment: Our aim is to re-compose and re-imagine Hong Kong by piecing together its fragments, by gathering life expressions of its inner-city from the radical to the sensible to the beautiful to the humorous to the absurd.
With estimates indicating the intention of up to three million Hong Kong citizens to migrate from Hong Kong in the coming years, this studio will explore potential roles for architecture and urbanism in imagining the aesthetic, spatial, organisational and lived character of possible diasporic Hong Kongs.

The studio will explore and critically appreciate Hong Kong’s qualities anew through a range of lenses; we will study the historical, theoretical and material specificity of diasporas; we will analyse the specificities of the context of test sites for Hong Kong diasporas (London and Singapore); and we will consider possible positive and constructive conditions for “living together” in these new ‘trans-cultural’ settings – in an era in which the spectre of ‘co-existence’ is increasingly maligned in popularist political discourses.

An enterprise such as this would offer the potential to architecturally and urbanistically explore, on the one hand, the translation and transposition, for example, of conditions of place, identity, culture; while on the other hand, engaging hybridization between conditions of the diasporic origin and its arrival context. In these terms, the ‘plastiglomerate’ will operate as the leitmotif for the studio – pointing to a dance with architectural and urbanistic facsimiles, Frankensteins, collages, assemblages, aggregations, and conglomerations.

Individual and collective modelling will be the main creative form of architectural/urban exploration and production – to materialise and communicate compelling spatialities, socialities, and organisations of new diasporas. These efforts are intended to be carried out in an explorative rather than solution-focused register.
After decades of industrialization, our cities, in their physical and legislative dimensions, are places geared towards productivity. In them it is possible, materially and in a relatively simple and daily way, to distribute merchandise, arrange advertising for a commercial activity or go driving to work. There are rules that regulate these activities, that allow and even support their completion and that tell us how, when and where we should execute them. These norms seek the balance between the individual right and the collective interest.

Our cities are a more hostile environment for non-productive activities: try to sleep a bit, use a toilette, drink clean water without paying, breathe uncontaminated air, have fun without consuming or walk without getting wet in a rainy day, and you will realize how challenging the city can be. The normative interest towards these practices has been marginal. When there are related regulations, they generally have their prohibition or limitation as main objective. This studio rebalances the priority of productive and reproductive activities in a particular area of the city chosen by the student.
The MArch and MArch (Design) thesis operates as both a capstone experience for graduating students and a launching pad for future intellectual inquiry and experimentation as a professional designer. Students are expected to demonstrate a capacity to translate a particular concept through rigorous and iterative design methods into something that may be unfamiliar and speculative but is nevertheless rooted within the discipline’s history and contemporary architectural discourse and ideally resolved as a design-specific question.

Thesis occupies uncertain but important terrain within the discipline of architecture. Through thesis, a student demonstrates an ability to anticipate and adjust to new and as-yet unforeseen demands placed upon them as designers and the practice of architecture itself. Establishing one’s expertise in relation to a particular design concept is vital. By asking that students develop specific yet open-ended methods for experimentation, speculation, and risk-taking, thesis—in its various forms and incarnations—ensures the discipline’s continual regeneration.

An HKU design thesis does not take architecture’s power for granted. It acknowledges and embraces its constraints. It is propositional, and clearly articulates a position in relation to the world at large. It interrogates conditions as they relate to architecture rather than passively accepting them as standard, organizational categories by which we all must abide. In so doing, an HKU design thesis challenges preconceptions of what architecture is in favor of what it could be.

An HKU design thesis is by its very nature representational—it is both real and fictional—even as it also demonstrates a deep understanding of materials, systems, and logic that ideally allows for a transcendence of its fictional essence. In this respect, thesis projects exist in a state of productive precarity—a condition that we hope ensures students will continue to pursue their design interests through lifelong professional engagements with architecture.
The fate of architecture in postindustrial cities like Hong Kong includes rapid erasure and reconstruction—an efficient, often linear process that tends to neglect the potential value and architectural information of the past. Every building is vulnerable to weathering through time, but current architectural practices resist from natural processes of decay. Urban Archive is situated within the reality of change. It applies weathering as a tool for design to break away from conventional modes of architectural design, construction, and representation. Ultimately, the project itself results from a design process through making and unmaking, transforming the building into a device and index for documenting spatial and material transformation.

More than simply a meditation on the inevitability of decay, Urban Archive reconsiders how a specific method of construction (found object+cast+formwork) can be an alternative to trends of commemoration and commercialization in architectural preservation. The texture of the old structure, imprinted on the new concrete cast, offers users to read it as material/spatial information about the past, from tectonic relationships to material specificities to the particulars of place. Here, architectural preservation becomes both an act of archiving and regeneration, with a unique spatial form that conveys information in ways that are distinctive from how architecture’s history is archived and experienced.
“Simple Assemblage” centers on the integration of cross-laminated timber (CLT) in computation-driven design and low-tech construction contexts. CLT is a renewable engineered structural timber product that embodies and requires far less carbon and production energy than conventional building materials like concrete, brick, or steel.

The thesis project’s design and fabrication system adopts a computational procedural workflow that hinges on CLT and an interconnected logic of form, structure, material, and materialization. Latest digital technologies are utilized to optimize timber plate roof geometries with an objective to maximize spatial potential while minimizing material use requirements, energy consumption, and onsite installation complexity.

In response to demographic changes within the construction industry, an alternative to the “design-bid-build” architecture design and delivery format is proposed. For this, the system exclusively uses widely accessible 3-axis computer numerical controlled (CNC) milling machines for fabrication in combination with local manual assembly. The method is tested, evaluated, and discussed through a conceptual architectural design project proposal that operates as demonstrator.
The Shipwright’s Anthology posits that a place – recognized as the realm of dynamic simultaneity and subsequently a confluence of multitudinous narrative trajectories (each with constituent tissues, agents, temporality and exchange) – presents a valuable opportunity for the architect to assume the role of a “narrative cartographer”, stitching together spatial narratives via the manipulation and reconfiguration of their respective tangible tissues with architectural plastics.

Through an intimate process of mapping, indexing and re-associating spatial narratives with particular attention to the material contiguities of which they are comprised, a new site of intervention is constructed – an anthology of tactile stories. The architect’s intervention becomes then a narrative “knot” – a tactical unfolding that envisions new narrative relationships and frictions between time, space and scale.

Architecture is a tangible representation responding to a place’s urgencies, and the aspiration of our living quality. With the dual crises of land and accommodation, architecture in Hong Kong should show autonomy to change, adapt and transform, in order to survive the reality. Revolution of architecture is needed to engage the environment and fulfill the human quest that reverberates through the city.

The thesis criticizes conventional reclamation methods and technologies that have been the major causes of environmental, economic and ecological degradations. Through a series of research, design and testing processes in exploring generative large-scale floating structures, an alternative reclamation proposal which is a floating city by aggregation of floating towers providing permanent dwellings on the sea, is established. The thesis is a methodical proposal speculating an innovative way of land formation and urban planning through revolution of architecture. As a result, architecture becomes a leading instrument of social change.
In Hong Kong, private intimate space is highly commoditized. Many young couples cannot afford their own private space for intimate acts. Under these circumstances, they shift to public ground and creatively use hidden urban space. The spatial investigation on these hidden spaces formed my design proposal: introducing alternation of existing architectural elements in public ground and transforming them into couple-friendly conditions. The design manual suggests how to design a couple-friendly environment in public ground in urban, spatial, and human scale. These public amenities can be considered as social welfare for young people in Hong Kong and a new type of public space for the general public.

The thesis would like to project a vision on considering physical intimacy as a potential factor in future urban planning and public ground design.
Lau Fau Shan’s potential to be redeveloped into an Eco–Cultural Park was investigated in 2009 in an attempt to promote Ecotourism. There is a need to strike a balance between conservation and redevelopment, taking into consideration human impact on the vulnerable environment and responding to its cultural and ecological history.

This thesis explores a regenerative design that is beyond preservation of the site but also its heritage, through a zero–waste approach, uses locally sourced materials to revive local economy and revitalize local community. Instead of bringing in new construction materials, the vast amount of “marine waste” – oyster shells – that can be found everywhere in Lau Fau Shan are utilized as building materials for the redevelopment of Lau Fau Shan.
Canadian Arctic
Since 1920s, the vast and remote land of Canadian Arctic has been an unstable ground of imaginations. Conceptually, its identity has drastically shifted. From whaling industrial ground to national defence line, later redefined into the current natural extraction zones. These narratives were then manifested through built forms, such as the construction of DEW line and establishments of multiple mine sites. Economic incentives has been the major driver in reinforcing and projecting these grand narratives, seeking to stabilize how the area should be seen, built and developed. The urgency lies within the need to reinterpret the context with an alternative lens.

Hope Bay Gold Mine
Within the broader context, the project is anchored at Kitikmeot, Nunavut, Canada, as site of intervention. The thesis project reimagines an existing raise tunnel at Hope Bay Gold Mine. The wider significance for this specific site lies within its logistic and development importance in the next 25 years. With hope to provide an alternative reading of the context, the project borrows the skydiving gaze from Doreen Massey’s Landscape as Provocation to think outside of the established definition of the obsolete mine site. Diving through scale, to observe how events of melting ice water modifies the existing landform in different timescales.

Dialectic Observatory
As a response, the thesis project proposes an observatory. Through amplifying the movement of rocks to human perceivable timescale, changing the perception of space for its visitor. The observatory takes apart the custom scientific apparatus for detecting ground movement in permafrost site and translating them into architectural kinetic experience. The observatory can be read in three sections of experiences:
1) 0 to -10m, Active layer, -1.4C
2) -200m to -210m, Permafrost, -7.6C
3) -400 to -410m, Sub Permafrost, 2.1C

The architectural elements in motion reveal to its visitor the events of the ground beyond what the bare eyes can perceive. As the visitors travel through the existing tunnel, they “see” the events of permafrost, experiencing the timescale of the melting ice water in rock layers.
This thesis suggests building rammed earth housing for communities that have been affected by the 2015 earthquake in Kathmandu. Iterative physical models served as design methodology to understand the relationship between the three major components, ground condition, mass (rammed earth) and frame (wood). The structural design becomes earthquake resistant by relying on post-tensioned rammed earth modules as well as base isolation. It is designed to provide flexible ecological housing that can support different modes of living. This design could serve as a prototype to prove that rammed earth dwelling can adapt to fast growing earthquake-prone urban environments.
Driven by the US$1.5 billion plus investment in mega data centers in 2020, including a new 1.2 million square feet area in Tseung Kwan O, post-human architecture is gradually taking over the Hong Kong territory. A recurrent question is, aside from reclamation and repurposing country parks, how could Hong Kong make more space for the need of new digital infrastructure?

This thesis responds to Hong Kong government’s Long-Term Cavern Planning in 2012, and speculates the immediate future of data center development among listed caves. The proposed alternative data storage system aims to connect caves like an archipelago, shaping a new form of “Machine Landscapes” that challenges the machine-driven design solutions of post-human architecture.
The thesis proposal is an exploration of Municipal building typology through studying the relation between different structure systems and public spaces.

Program, function and culture in municipal buildings in Hong Kong evolve with changing public needs and trace of time. However, municipal buildings are facing few urgencies such as a lack of open and public space, outdated function and program isolation. The thesis attempts to explore possible programs, structure systems and quality of space that Municipal building typology could be evolved in order to reshape the municipal building as a new type of public recreational space in the urban city. The proposed municipal building would act as a new social hub, which not only satisfies public and civic needs but also provides a place to enhance public engagement and interaction between different people and sectors.

This thesis responds to Hong Kong government’s Long-Term Cavern Planning in 2012, and speculates the immediate future of data center development among listed caves. The proposed alternative data storage system aims to connect caves like an archipelago, shaping a new form of Machine Landscapes that challenges the machine-driven design solutions of post-human architecture.
The aim of this thesis is to evaluate the living conditions of ethnic minorities residing in high-density housing and generate a third space between housing and supporting infrastructure.

The outbreak of COVID-19 discloses social problems in our city that have often been neglected. Low-income groups, especially among ethnic minorities, are exposed to higher health risks without a custom support system. To live in high-density housing implies that one must depend on available social infrastructure as it can barely accommodate various hierarchies of functions. However, not only do these supporting facilities have limited access, but they also raise concerns about health and safety.

The design is investigated as an urban intervention in the scale of time to fill in the gaps of existing infrastructure, acknowledging the needs of ethnic minorities so as to empower them.
Elective courses include a spectrum of topics across different disciplinary categories. They are designed and organized to form a counterpart to the core and design studio curricula. The courses are open to students in the MArch and MArch (Design) program and to Year 4 BA(AS) students. Electives have smaller class sizes than core courses, and are designed to engage students in dynamic group discussions and collaboration, in ways that larger lecture course formats cannot. These courses allow teachers to formulate critical inquiry in areas of their own expertise and to link their own research more closely with their teaching in productive ways. Students may choose courses from categories including history and theory, urbanism and habitation, technology and sustainability, digital media and design computation, and practice and management. Some elective seminars give students an opportunity to read more deeply into specific areas of architectural history or theory, while others are design oriented, allowing students to investigate experimental techniques in fabrication or digital design. Courses in building systems, structural engineering, contract management and building codes prepare students for the challenges of professional practice. While course categories provide a framework for the program, individual courses can change from year to year, allowing flexibility for the overall curriculum to adapt to changes within the architecture and urbanism disciplines.
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 sociocultural 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 offer 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; transcultural exchanges between the postcolonial 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.
Situated in one of the densest cities in the world, physically and demographically, the Department of Architecture at the University of Hong Kong is uniquely engaged with the urgent concerns of urbanity in-situ. Architecture as a discipline has, since global modernity, contended with the lasting impact of built form in the city as a manifestation of shifting ideas. Today, more than ever, the challenges wrought by the impact of the Anthropocene, the urgency for the just city, the need to calibrate smart technologies, the reuse of historical building types, amongst other urgent topics, underscore the responsibilities of architectural design in the changing urban context.

In the undergraduate and graduate programs students learn the fundamental ways architecture shapes urban form. To do so, students are trained to critically reassess existing paradigms, rigorously test new design strategies, and develop original propositions for architecture in the city. In the undergraduate program’s history and theory lecture and elective courses, students develop an awareness of the evolving ideas, forms, and functions of the city and the architect’s relationship to them. As students progress through the program’s design studios, they are asked to situate their concepts and design propositions within increasingly complex contexts.

In the MArch program, students build upon their existing knowledge through a deeper engagement of particular topics in the design studio as well as in topic-specific seminars. The synthesis of theoretical groundings with the concrete materialities of the design project challenges the design student to work with the many evolving ‘wicked problems’—complex problems with no clear singular solution—faced by the architecture practice today. HKU’s Urban Labs also offer opportunities for students to further enrich their own design-related research interests.
As recent technological evolutions are radically reshaping all aspects of the architecture profession, it is essential for future generations to not only explore the potential of latest advancements in digital media and design computation, but also gain a critical understanding of new modes of operation. While architects have described buildings traditionally through drawings and physical models, today, new means and methods exist to develop work through digital models in which project data is used as an instrumental driver in the architectural design process. These models can then directly inform the building process, since building information control allows instructions to be sent directly to machinery for building. As part of this, computer-numerically-controlled mills, three-dimensional printers, robots, and laser cutters facilitate the rapid prototyping of designs, making physical models, including experiments and full-scale prototypes, a useful medium in the design evaluation process of building systems.

The digital modelling of complex conditions informs the assessment process, so that an understanding of both the technical problems and the design potential can be gained. Computational design techniques allow for building performance simulations and analysis on issues related to structure or environmental factors such as solar, thermal, and ventilation conditions. Recursive feedback loops can be applied to study optimisation possibilities and options and to dynamically alter designs for a more precise response to environmental factors. Similarly, real–time finite element analysis allows approximation of structural deformation and stresses from the early design stages onwards. These can be combined with evolutionary solvers to, for example, optimise positioning and dimensioning of structural elements to find unknown design solutions and principles. Construction optimisation scripts can improve building efficiency, using fewer materials and decreasing the need for a higher number of unique elements, while maintaining the overall design intention.

Digital models can organise 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 modelling manages the budget, the project, and construction, and once the structure is completed, the maintenance and operation. In addition to broadening the available creative design solution space, 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 regarding design computation incorporates developing methods to generate, utilise, and enhance the information a model may hold. Other areas of study can, for example, include developing interactive components for a building with kinetic facades programmed to respond to changing environmental conditions, or the incorporation of sensors and intelligent systems to design buildings 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.
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 naturally 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.
The career of an architect, whether working locally or internationally, demands a wide range of skills and expertise. Besides design ability and technical knowledge, an architect needs a wide range of professional knowledge, managerial skills, and personal integrity to realize their projects. The curriculum of Master of Architecture courses on practice and management are aimed at preparing the graduates to obtain their professional qualification, and to address these requirements in professional practice.

To practice, an architect must be able to advise the client for any current legislations and development control mechanism to bring about the full development potential and the successful implementation of the project either in the public or private sector. The underlying principles of development control, building regulations and codes of practices are universal with local adaptations in different countries: to ensure building safety, the health of the occupants and the general public, and to achieve a sustainable environment for us and the future generations. Our community at large will demand every one of us in our profession to be as competent as we can and to deliver our professional services at our best.

An understanding of cultural, legal, socioeconomical, administrative, and business issues that affect architectural practices are critical for a professional architect. Architects need to understand the business of architecture, to ensure a viable and healthy environment for our creativity to flourish. The basic frameworks of office organisation, marketing, business planning, fee negotiations, architect’s agreement of services and most importantly, financial management are addressed. Architects must be familiar with various business legislations that regulate the profession.

The requirement on the individual architect in terms of ethic and conduct is paramount as a professional. The ability to lead and to coordinate different parties and disciplines fairly in realizing a project, from getting a job, understanding the work stages: project inception, feasibility and design, approval and consent, through to contract documentation, contract administration, construction, post-occupancy evaluation, and facility management. The values and the underlying principles of building contract are addressed to enable future architects can execute the contracts and to act impartially with their clients and contractors.
Diversity and intensity is intrinsic to the architecture and urbanism of Hong Kong, the Greater Bay Area and China, characterized by innovation, sustainability, and the demands for intense development. Unique cultural riches and values make it possible to address issues of complexity such as high-density urbanism, the rapidly changing urban-rural scenario, the high-rise typology, the conservation of nature and sustainable development in architecture and landscape.

Design and research in the Department of Architecture responds proactively to this unique region and these specific issues, optimizing the synergy between ideas and practice. A diverse faculty, including globally recognized designers, renowned historians and theorists, experts in building sciences and technology, leads the department in a constant questioning of global and regional issues. Their efforts in the design studio, laboratory and classroom have led to innovations recognized with awarded built projects, exhibitions in international venues, and publications of theoretical investigations and design works in leading journals and books.

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

With strong links to society, industry and government, the design research by members from Department of Architecture bring architecture into communities through building, successfully contributing innovative ideas from scholarship to community projects integrating with design studios or funded by external bodies. The Department’s research programs believe in the reciprocal relationship between teaching and research through the design of architecture. By making stronger ties between teaching and research as well as design and knowledge exchange, the Department brings together students and teachers from different degree programs and disciplinary specialties to the society.

The Department of Architecture believes in the capacity of architecture for making better human conditions and their natural environments. We are committed to developing excellence through unique opportunities in this particular place and time. We engage communities and developments in Hong Kong and China for building up knowledge and innovation, sharing globally our experience on the betterment of architecture, city and nature.
'There is simply no Architecture without Structure' Jean Prouve

This course addresses the elemental aspects of building and the fundamental principles of structure. Students learn a broad understanding of the reciprocal dependencies of structure, material and construction and their impact on architectural design. It presents building structures in masonry, timber, concrete, steel, glass and composite and examine the structural possibilities and limitations of these materials. Furthermore it seeks a broad based understanding of how material and constructional choices are determined by its physical site, program, culture, era and environment. The course presents the historical culture of building technology and how material, structural, construction and detail decisions influence the overall architectural project. It demonstrates how the importance of well-articulated geometries and proper means of measurements in drawing and modeling are an essential and integral part of construction methods and processes.

Students had to maintain a handwritten, individual, well-structured, comprehensive diary, that documents the lessons learned, the questions asked, and the experiments conducted through text, sketches, technical drawings, photos and collages. They worked in teams to create physical, educational models, exhibiting structural principles. These models aim to display the simple, but fundamental behavior of linear elements under tension, compression and bending, and the relationship of load, system, element and supports. Each team picked from a pool of topics and use predefined materials, formats and annotations to build an interactive display.

The final task was to build 1:20 detailed sectional model, building upon the knowledge gained through the structural principles experiments, and extending it to specific material, system and scale. Students were challenged to successfully implement a spatial arrangement of primary and secondary structure and supports, including exterior (and interior) facades onto a given span.
This course examines the history of modern architecture, from the late nineteenth century to the end of the 1960s, a tumultuous period marked by conflict, confrontation, social and countercultural movements. Students will explore modern architecture not as a cohesive or isolated product of any formal school of thought but rather as a complex and contradictory history bound by key formal, theoretical, social, cultural, technological, economic, and political moments in time. Throughout the course, students will touch upon three key influences and confluences in the development of modern architecture: the significant material changes brought about by technology and industrialization, received ideas of social progress and cultural change, and the exigencies of colonization, decolonization, and beyond. This course raises major disciplinary questions, issues, and interdisciplinary themes and perspectives that will reverberate throughout the architectural history and theory curriculum. Content covers the genealogies of the modern movement, transnational, and intersecting development of architectural modernism in Asia, Africa, Europe, North America, and other places.
Wei Gongqi

might be the first time when landscape intervention contributed to the displacement of local inhabitants and shortage for available space of dwelling. In contrast to the eulogy of re-afforestation as "environmental-friendly" action, it should be noted that it is also the psychology of claiming natural landscape as British possession, or to say the colonization of nature. In this case, the landscape was invested by the colonists to delegitimize the aborigine people's occupation of the island.

However, in contrast to the exotic plants, lots of local Chinese Banyan trees (ficus macrocarpa) stayed rooted in the retaining walls (fig. 2) of the Victoria City due to its characteristic of speedy growth and resilience to damage. The traditional building techniques, catching soil in the gaps of the gravel, also made it possible for the banyans to sustain on the masonry stone walls. They became the legacy of the indigenous knowledge and identity struggling to survive within their usurped home. It is also a reminder of the significant of the local Chinese as the social foundation of the whole city, whose culture, knowledge, and practice had already laid the footstones of the society.

Fig. 2, Lo, Alex Y, and Jim, C.Y, "Map of Stone Retaining Walls in the Central & Western District of Hong Kong", in Community Attachment and Resident Attitude toward Old Masonry Walls and Associated Trees in Urban Hong Kong, Page 134, 2015.

Legitimizing the Colonial Power – Adoption of Feng Shui and Chinese Aesthetics

During the British colonial governance from 1842 to 1941, the colonial power has recurrently worked on landscape modifications to secure their colonial enterprise under the menace of the nature (Decaudin 2019, 41). Reclamation, afforestation, and the construction of dams ensured a safe and controlled environment for commercial, The goal of this course is twofold: First specifically, make a critical study of Hong Kong’s architecture and urbanism; second, more generally, introduce a set of historical and theoretic concepts that can help articulate on the development of modern/contemporary architecture and urbanism in their relations to the broader social-cultural projects/processes in global context. These concepts include modernity/post-modernity, colonialism/post colonialism, and globalization. A series of lectures are be offered, each focused on one spatial theme. The topics range from HK’s accomplishments in land settlement, city planning, urban form and architectural typology, to its challenges in public housing, public space and heritage preservation. Each lecture attempts to combine the analysis with both Hong Kong and global perspectives.
This contemporary urbanism seminar investigates urban spatial production processes through selected case studies of ‘culture-led urban developments’ in the cities of Hong Kong and Singapore. Weekly sessions thematically introduce the issues of urbanism, from land ownership, public–private partnerships, governance structures, gentrification, etc. that have direct impact on architecture and the built environment in the city. Guest experts from Hong Kong and the region also give input lectures on selected themes throughout the semester. Students, working in teams, analyze the case studies using the tools learned in these sessions. Each team produces a clearly narrated compendium of analytic drawings and diagrams that assesses each of the case studies, which together highlight the comparative analysis built into the duo–city multiple case study.
This elective course in visual communication explores methods of appropriation and compositing as means to arrive at architectural invention. The course is based on the premise that visual practice, in tandem with or in anticipation of architectural practice, has the capacity to expand the architect's formal & spatial vocabulary.

The course positions itself as an opportunity to develop fluency in multiple modes of visualization. Weekly assignments serve to develop skill and proficiency. These rely on drawing, appropriation and compositing as the base mode of operation. The spatial and formal lessons embedded in the selected subjects are to be inspected, displaced, transformed, combined, and thereby become available for future invention. The methodology aims to transform commonplace source visuals into entry points to powerful formal & spatial outcomes.

The media covered in the course will vary and range from drawing, to photography, to video capture. Post-production and digital image editing is an integral part of the course and the main means through which appropriation and compositing will be conducted. Orthographic projection (actual or approximated) is the common denominator across media, intended as a format allowing for scaled and transferable visual inquiry.

The visualizations produced begin as compositions but eventually are understood as inhabitable environments ready to be occupied and exploited as architecture. Visualizations serve as prototypes through which to reconsider spaces of daily use in an approach inclusive of the ecology of things (in and around architecture) with the objective of designing spaces in a more intimate dialogue with human behavior.
One to one or full scale design is not an issue of how large a physical output becomes but rather how the properties of real materials are vigorously experimented with at any particular scale. It is no longer intended merely as a representation of something larger but rather an effort to become itself. One to one mockups can potentially perform across a large range of sizes and the proposed course will strive to bring forward inventive means of making that engage material properties in response to external forces at work while receptive to its investigated size. Making ways for such prototypes will address the necessity to define well-articulated geometries and construct intermediary frameworks which will become an integral part of the making process.

This course is a workshop-based seminar supported by a series of lectures where students will explore procedural logics of making that expand on and revisit initial design premises from a series of progressive physical explorations.

Each scale of investigation has its own design focus and informs the overall conception of a well-crafted prototype at the end of the course. The seminar takes on a hybrid approach towards a range of tools for making (traditional and contemporary) and puts emphasis on craftsmanship and on assembly details of materials.

The core ideology for the seminar is to influence the process of architectural design in reverse; that is by synthesizing an architectural proposal from the findings emerging out of a succession of built experiments.
Developed from the elective course ‘Structural Research’ at HKU, Asymptotic Envelope Substructure is a steel prototype for a doubly curved curtain wall module this semester. A combination of teaching and research, hands-on experience and digital design. Students had the chance to build and bend, and design their individual solution for a facade cladding looking at glass panels, prestressed membranes to elastic acrylic panels.

The University of Hong Kong in collaboration with Shen Guan Shih of National Taiwan University of Science and Technology, and industry partner Sam Hsu of Gomore Building Envelope Technology

Project Team: Eike Schling, Jacky Chu, Muye Ma, Wesley She, Fai Lam Chung, Nuozi Chen, Lee Chun Ki, Yao Dongni, Choi Chung Hei, Chung Bing Tsun, Ma Chun Hon, Ng Sherene Poh Li, So Cheuk Lam, Wang Xiangning, Zhu Xiang, Yang Mei, Chan Ching Yee
Chinese architecture is prominent for its timber-framed building system: the structural skeleton is an organic whole that any subtle variation may result in a drastic change of entire architectural forms. Producing architectural form and style in pre-modern China and East Asia is not merely a matter of building technology but also variously related to concerns of functions, regional traditions, dynastic aesthetic ideas, and design motivations. For the final course project, students conduct close and meticulous examinations of historical monuments and represent their structural space in oblique projections.
The course brings together an inquiry into contemporary thinking on space with the study of architectures of performance. This overlapping of objectives provides a framework for considering how design can address contemporary matters of concern.

The spatial turn in the humanities and social sciences has seen the proliferation of spatial over the past 20 years. Disciplines such as geography, sociology, economics, cultural studies and literature are thinking through space as a condition of the phenomenon, experiences and objects that they study. How these disciplines take apart and think about space can inform and situate an architectural position. The objective of the course is to develop skills that make engaging with texts and ideas from outside of architecture possible. How can we relate other approaches to architectural methods, so that they become productive sites of encounter?

Second, we consider how architects engage with the performing arts through design. We will look at historical case studies and contemporary examples that cross disciplinary and creative boundaries, involve different forms of collaboration, and engage with social and political issues through an expanded set of methods, objects and actors. How do these cross-overs expand architecture’s agency, or reveal its limits?

The elective concludes with a proposal that sets out the terms for an “architectural performance.” The proposal can take multiple forms: drawing, writing, a website, community engagement, etc. The proposal can be the starting point for work that continues in MArch thesis, become the basis of a grant application, or imagine an inflection point for your future practice.
“Landscape as Development” is a technology–theory seminar that surveys the epistemological and practical gap between ecological planning (as construed by landscape architecture) and biological conservation. This course is designed to facilitate critical reflection on the selection and appropriation of secondary scientific research for environmental planning practice and policy. The course’s reading list is a mix of: a) foundational texts in landscape architecture, landscape planning, and landscape ecology; b) novel papers in spatial ecology; and c) case–based literature from science and technology studies (STS), land change science, and political ecology. The course focuses equally on theory, bridging between the design disciplines and the axioms, problem framing, and project types of the above conservation–related fields, and building students’ technical geospatial skill sets for working within complex and contested natures. Students’ term projects for the course introduce them to how landscape ecologists and landscape scientists are engaging a major ongoing international development plan, this year focusing on the China–Myanmar Economic Corridor (CMEC). Students develop an understanding of this corridor as an assemblage of pre–BRI (Belt and Road Initiative) development projects and studies and, by the end of the course sequence, suggest ways to critically assess plans for its improvement and conservation.
The MPhil/PhD program in architecture offers independent research in architecture, landscape architecture and urbanism. It is intended for individuals who wish to enter teaching and advanced research careers with a commitment to make an original contribution to the field. The program 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 leads a number of research centers associated with the HKUrbanLab, the research arm of HKU’s Faculty of Architecture, including the Architecture, Urbanism and the Humanities Initiative (AUHI), Centre of Chinese Architecture and Urbanism (CCAU), Rural Urban Lab, Urban Ecologies Design Lab, and Virtual Reality Lab of Urban Environments and Human Health.

Course requirements are designed to prepare entering students with disciplinary knowledge, theoretical discourse and methods, and allow sufficient flexibility to stimulate and support individual research projects. A broad range of research is supported through the diverse expertise of the department, active collaborations and relationships with other departments in the faculty, throughout the university and beyond.

Academic training opportunities extend beyond coursework. Apart from the regular workshops conducted by members of the supervisory committee, the program is also supported by organized visits by international renowned scholars from leading institutions including Columbia University, DTU Denmark, ETH Zurich, IAAC Barcelona, MIT, NUS Singapore, SUTD Singapore, Tsinghua-Tongji China, TUDelft, UC Berkeley, UNSW Australia, and University of Washington. In 2020, the Department joins the Canadian Centre for Architecture Doctoral Research Residency Program (CCA DRRP) network. Each year, a selected candidate will participate in a summer residency with other doctoral candidates from the U.S., Canada and other parts of the world to undertake research and writing towards the completion of their dissertations.

The MPhil/PhD program hosts a biannual Research Postgraduate Student conference and a CIB Student Chapter, which organizes international conferences at regular intervals. The most recent biannual conference on Mobilities and Knowledge Transfers in the Built Landscapes of Asia and Beyond took place in late spring 2019. Students also present their ongoing research work at monthly departmental seminars. As part of their educational training, students 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.
Temples are generally presumed to be fixed, stable objects in the built environment that fulfill one central purpose, namely, religious worship. My research challenges this generalization and argues for the temple as a changeable, fluid, and multi-dimensional node in Chinese life in colonial-era Hong Kong. Historical research into Hong Kong temples reveals complex spaces with fluid physical and social dimensions that have changed over time. My work focuses particularly on the spaces, structures, and practices that took place within temples and the events and activities organized within and around them by the colony’s Chinese communities over the course of the late nineteenth and early twentieth centuries. I also address the effects of external forces upon temple design, construction, and use over time, such as land reclamation, real estate economics, diasporic movement in and out of the city, patronage, and the availability of building materials, among other factors. Fieldwork, archival documentation, and visual and formal analysis reveal building layouts, structural and spatial systems, and atmospheric conditions that shed light on multiple religious, social, political, economic, and cultural activities dependent upon the distinctive typology of the temple. In this respect, my work prompts a reassessment of how we understand these buildings and their significance, not simply within colonial-era Hong Kong’s built environment, but in relation to cities and diasporic communities throughout southeastern China and Southeast Asia at large.

The research project studies the construction of Buddhist temples in medieval and late imperial Southeast Shanxi, investigating the structural–spatial change of their three–by–three–bay central Buddha halls under the changing role of local gentry patronage. The research begins with an examination of dozens of extant cases from the Song–Jin period, drawing the structural typologies used to frame the architectural space. Although slightly different in structural framing, these halls have a similar design of hip-and-gable roofs and fully enclosed outer walls, distinctive from those of folk religions. The consistency can be understood as the result of a long and influential tradition of timber construction, maintained by the monastic community, which can be traced back to as early as the eighth century Nanchansi main hall. On the other hand, the local gentry only played a limited role in the construction and determining the architectural spatial form, even though these projects were commissioned under their patronage. However, in the Ming–Qing monasteries, structural and spatial changes reflect the rising role of local gentries and reveal an entirely different ideal for Buddhist space, marking the decline of the Nanchansi prototype. Field surveys, visual analysis, and archival records have shown that Buddhist temple space was thoroughly reshaped in Ming–Qing Southeast Shanxi, turning into a showcase where the local gentry displayed the Confucius influenced didactic narratives, wealth status, and a place of secular scenic attractions for social elites.
The term ‘wetland’ (濕地), which refers to simultaneously as dangerous swamps or valuable ecosystems, points to its long association with a nature–culture dichotomy. This dichotomy was reconfigured at the beginning of the 21st century when the construction of wetland parks began to be mainstreamed in Chinese planning policies. This dissertation explores the roles of different social actors and organizations involved in the construction of wetland parks, which have come to be assumed as a panacea to various urban problems, such as biodiversity loss, water pollution, and nature–deficit disorder. More specifically, this research seeks to investigate the administrative, material, and knowledge formation of wetland park governance in China’s Tai Lake basin – a historical site embedded with competing images of a traditional water town as well as a highly urbanized modern city.

This research will utilize the theoretical frameworks of political ecology and cultural landscapes to explore the complex dynamics entailed in the shaping of wetland parks. It aims to illustrate the ‘ecological governmentality’, whereas different social actors became involved in wetland construction and played a role in inscribing specific ecological values in these environments according to their own aspirations. Ultimately, this project will offer a new perspective to understand nature as socially constructed infrastructures in a new paradigm of biocentric aesthetic and social order.
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, offering 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 and research projects 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.

An Artist-in-Residence Program strengthens the vitality of the arts in architecture by serving as a catalyst to broaden our understanding of the disciplines. Invited artists deliver an innovative curatorial and artistic approach that constitutes a contribution to the contemporary discourse on architecture, urbanism, and landscape design. The artist offers meaningful conversations to students and faculty to sustain the development of artistic research and education pedagogy through a work-shop seminar, an exhibition, and a public lecture.
This lecture series exploits our relationship with the screen: we pay homage to many directors and creators of the “Seventh Art.” We turn our public lecture series into a publicly global film–lecture series, screenings of many films that have directly or indirectly situated architecture in a larger context of the city and its socioeconomic intricacies are the centre of our debates.

January 29, 2021  Olga Aleksakova & Julia Burdova  
FREE SPACE: Urban Design as a Political Tool  
with Irina Aristarkhova

February 12, 2021  Deane Simpson & Theo Deutinger  
Drawing Out Knowledge  
with Eric Schuldenfrei

February 23, 2021  Shin Egashira  
Piecing a City Together by Taking its Objects Apart  
with Nicholas Boyarsky

February 26, 2021  Frédérique Aït-Touati  
From the Globe to the Ground: Terra Forma’s Potential Cartographies  
with Dieter Dietz

March 5, 2021  Dieter Dietz  
Becoming Léman – Travels Beyond Borders  
with Frédérique Aït-Touati

March 19, 2021  Asao Tokolo  
Individuals and Groups  
with Shin Egashira

March 23, 2021  Izaskun Chinchilla Moreno  
The Female Capital in The Architecture and The City  
with Sophia Psarra

March 30, 2021  Douglas C. Spencer  
Architecture: A Habitat for Homo Economicus  
with Deane Simpson

April 9, 2021  Irina Aristarkhova  
Architectures of Hospitality  
with Olga Aleksakova & Julia Burdova

April 13, 2021  Sophia Psarra  
Architectural and Narrative Interactions  
with Izaskun Chinchilla Moreno
PUBLIC LECTURE SERIES
FALL 2021

September 23, 2021  Lola Sheppard
                 Professor, Architecture, University of Waterloo

September 30, 2021  Aric Chen 陳伯康
                    Artistic Director, Het Nieuwe Instituut, Rotterdam

October 5, 2021  Carlos Bayod Lucini
                 Project Director, Factum Foundation

October 26, 2021  Charlotte Malterre-Barthes
                 Assistant Professor of Urban Design, Harvard GSD

October 28, 2021  Yuko Nagayama 永山祐子
                 Founder, Yuko Nagayama & Associates

November 16, 2020  Gabu Heindl
                   Founder, GABU Heindl Architecture
**DISCUSSION SERIES**

**SPRING 2021**

**SPATIAL JUSTICE**

This series presents a group of speakers at the forefront of some of Hong Kong’s most pressing concerns: social innovation, climate change, access to digital media and housing. The speakers will look at these issues from their own disciplinary or professional perspectives, providing insights that illuminate our own understandings of these concerns.

Through this “Spatial Justice” series, we hope to begin a discussion about how space and equity are implicated in these questions. Originally theorized by the geographer Edward Soja, “spatial justice” focuses critical attention on how space figures in the equitable distribution of resources, services and access. With speakers hailing from trajectories outside of architecture, urbanism or landscape, the series continues the cross-disciplinary dialogue of last semester and offers a chance to consider new ways of thinking and acting on matters of contemporary concern.

March 4, 2021
Ada Wong 黃英琦
*The Practice of Social Innovation*

March 23, 2021
Wong Hing-fan 黃慶勳
*Space, Time and Finding Home* 空間、時間、尋找家

April 13, 2021
Christine Loh 陸恭蕙
*The Revolution Needed to Achieve Carbon Neutrality 2050*

April 20, 2021
Francis Lee 李立峯
*Digital Media and Social Movements*

**PUBLIC PROGRAM / RESOURCES**

Architecture, Urbanism, and the Humanities Initiative (AHUI) Speaker Series
Department of Architecture
The University of Hong Kong
Zoom ID: 921 8944 6309

All lectures are open to the general public.
For more information, please visit our website
www.ahui.hku.hk
This discussion series tackles questions related to the role of interdisciplinarity in contemporary architectural design and scholarship. It brings humanities-oriented researchers, artists, and writers from outside the discipline of architecture to the Faculty of Architecture to share their scholarly approaches to questions that are shaping debates both within and ancillary to architecture and the humanities.

Through this series, we hope to begin conversations and introduce new approaches and ways of thinking that might influence how we research, study, and practice. Are there ways in which interdisciplinary approaches can help address chronic imbalances and deficiencies in the ways architecture has been historically conceived, produced, and studied? Does interdisciplinarity risk eroding the specific methods of inquiry that make architecture unique?

The Architecture, Urbanism, and the Humanities Initiative (AUHI) comprises a group of designers, theorists, and historians at the University of Hong Kong. Collectively, we work to understand how buildings and cities shape our relationship to each other and to the world at large. One of the objectives of the AUHI is to address the complexities at work in architecture and urbanization through a range of sources; this lecture series is part of that attempt to open architecture to a broader cultural debate.

October 7, 2021  Elizabeth LaCouture  
Dwellings and Archive

October 28, 2021  Mia Bennet  
The Politics of Pixels

November 4, 2021  Vincent S. Leung  
The State, Space, and Early China; or How the World Was Turned Upside–Down.

November 11, 2021  Peter Nelson  
Computer Graphics As A Starting Point for Research in Art and Technology
HKU ARCHITECTURE GALLERY

Organized by HKU Department of Architecture, the HKU Architecture Gallery is a platform for teachers and students to showcase their architectural creations and achievements.
Coupled with a robust network infrastructure and expert staff, the Faculty of Architecture provides a rich educational and research driven environment, allowing students to merge traditional craft-based construction with digital-imaging and fabrication techniques. The Faculty has created a comprehensive, state-of-the-art Fabrication & Media Laboratory, through a combination of the traditional wood workshops with substantial computing, imaging facilities and digital fabrication.

The Fabrication & Media Laboratory comprises a wood workshop, CAD lab and individual laboratories focusing on different materials and methods. It is open to all students enrolled in the Faculty of Architecture and provides a range of fabrication equipment, including laser cutters, CNC milling, 3D printers, various traditional machinery and end effectors for the robotic arms. 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.

**CONCRETE CASTING LAB**
The Concrete Casting Lab allows students and researchers to cast prototypes at a variety of scales. The Lab is equipped with a concrete mixer that can mix material up to 80 litres. Students are provided with the necessary instructions from trained technicians to develop successful casts.

**PLASTIC FACILITIES**
The Fabrication Laboratory offers a set of tools to work on plastic sheet material and foam blocks. The vacuum forming machine allows students to create complex surfaces out of various plastic sheet materials. The foam cutting machines offer students to build simple study models for massing or concept models.

**CERAMICS FACILITIES**
The Fabrication Laboratory has two electric kilns to work on ceramic models. Models can be made of a variety of clays at different sizes. Students are provided with the necessary instructions from trained technicians to develop successful prototypes and models.

**LASER CUTTING LAB**
The Laser Cutting 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. Material thickness can be up to 6mm.

**CNC ROUTING LAB**
The CNC Routing Lab offers students to fabricate complex geometries via a digitally driven subtractive manufacturing system. Models and prototypes can be milled out of foam and various types of hardwood.

**3D PRINTING LAB**
The 3D Printing Lab houses a number of digitally driven additive manufacturing systems. Students can utilize the machinery to fabricate simple sketch models, presentation models or even actual parts in a larger assembly system.

**ROBOTIC FABRICATION LAB**
The Robotic Fabrication Lab consists of two industrial robots with various end-effectors and caters to both subtractive and additive manufacturing processes. The Lab provides the capacity to work on a large range of material systems, such as foam, timber and clay. Its main agenda is to explore the implications of robotics in architectural design through research and teaching.

**WATER JET CUTTING FACILITIES**
The Fabrication Laboratory provides state of the art water jet machining. Students can cut 2D profiles in materials up to 10cm thick. Materials that can be cut are metal, concrete and ceramics. Students are provided with the necessary instructions from trained technicians to develop successful prototypes and models.

**AUDIO VISUAL FACILITIES**
The lab is equipped with various audio, visual and sensor-controlled tools to allow students to document their projects to the highest standard. Equipment can be borrowed for field survey and documentation.

**CAD LABORATORY**
The CAD Laboratory is the main room for teaching software. It hosts more than 50 computers and a third of the computers are replaced each year and most of the software is purchased with upgrade subscriptions.
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 at HKU shipped the books from his apartment in New York to Hong Kong, where they are placed as part of the permanent collection in the Department. The collection is accessible to HKU teachers and students, visiting scholars and professionals and serves as a cultural base for the Department to build its archival collection and support a broad range of academic programs. With the installation of the Kenneth Frampton Architectural Book Collection, the Department 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 the Faculty of Architecture provide merits 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 Le Scholarship
- The Italian Cultural Society of Hong Kong – Leo Tung-hai Lee Fund
- The Nascence Scholarships for Postgraduate Students in Architectural Studies
- Szeto Wai 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
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 programs 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)
- Aalto University (Finland)
- The Royal Danish Academy of Fine Arts (Denmark)

UNITED STATES/CANADA
- University of California (Berkeley, USA)
- University of Michigan (Ann Arbor, USA)
- Université de Montréal (Quebec, Canada)

MAINLAND CHINA/ASIA/AUSTRALIA
- Tsinghua University (Beijing)
- Tongji University (Shanghai)
- Tianjing University (Tianjing)
- Southeast University (Nanjing)
- University of Tokyo (Japan)
- Griffith University (Brisbane, Australia)
- National University of Singapore (Singapore)
ACADEMIC STAFF
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 PROFESSORS

Distinguished architects and design professionals from around the world teach studios at HKU, contributing diverse perspectives and insight to the design culture of the school.

VISITING PROFESSOR

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Professor, Tongji University and MIT

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Burdova, Julia
MAUD MARCHI
The Architects Registration Board HKSAR ("ARB"), established under the Architects Registration Ordinance (Chapter 408), is the authorized organization for the registration of architects in Hong Kong. One of the prerequisites for registration as a registered architect requires a degree from a professional degree programme in architecture recognised by ARB, or jointly accredited by ARB and The Hong Kong Institute of Architects ("HKIA"). A pre-professional architectural undergraduate degree shall require an additional professional degree in architecture accepted by ARB as the education qualification appropriate for registration as a registered architect in Hong Kong. A programme accredited by HKIA/ARB may be granted a five-year term of continuing accreditation, or not more than a three-year term with conditions, depending on the extent of its conformance with the established accreditation criteria.

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<tr>
<th>Programme</th>
<th>Delivering Unit</th>
<th>Degree Conferring Body</th>
<th>Accreditation Status*</th>
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<tr>
<td>Bachelor of Arts in Architectural Studies</td>
<td>Department of Architecture, Faculty of Architecture</td>
<td>The University of Hong Kong</td>
<td>HKIA/ARB accredited since 1997</td>
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<td>A 4-year pre-professional architectural programme</td>
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<td>Current HKIA/ARB Accreditation will expire on 31/12/2022</td>
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<td>Next HKIA/ARB visit for continuing accreditation is scheduled in 2022</td>
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<td>Master of Architecture degree programme</td>
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<td>A 2-year professional architectural programme</td>
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<td>RIBA accredited since 1961</td>
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<td>Bachelor of Architecture</td>
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<td>HKIA accredited from 1971 to 1993</td>
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<td>HKIA/ARB accredited since 1994</td>
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