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. 

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.

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. 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. 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 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?

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. In comparison to the airport which occupies 1.2% of the land and is currently expanding, public housing occupies 1.5% of the land in Hong Kong but houses 46% of the population. Our architectural research labs are working to address these kinds of imbalances while also studying inequality as it relates to topics ranging from the impact of urbanization on rural communities across Asia and the growing humanitarian crises arising as a direct consequence of subdividing residential micro apartments in dense urban areas. Collectively, we need to think more critically about what equity means, what defines our priorities in our society, and where we intelligently invest our financial resources.

Buildings account for 36% of global energy use and produce far more carbon emissions than any other sector. 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. 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. Oxfam Hong Kong, Hong Kong Inequality Report, 2018.
6. Hong Kong Planning Department, Land Area Analysis, 2019.
HKU has a responsibility to welcome students based on their achievements – regardless of background – and to prepare them for society. The life experiences that set us apart, can also bring us together, informing the contributions we make to our communities and the world. Binding our responsibilities to students are commitments to diversity and inclusion.

Diversity activates discussions, yields multiple points of view and generates encounters that help us better understand the world. Research 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.

With the support of university-wide initiatives, the BA(AS) program increasingly attracts students from around the world, with approximately 30% of each cohort completing their secondary education outside Hong Kong. The Department has initiated consultations each semester with international students in all of its programs to ensure that they are aware of resources and support as they make their way through their studies. We also continue to promote international intake through an expanded scholarship program.

The Department maintains high economic diversity in its local student body, aligning with Hong Kong’s second place ranking in the World Bank’s Human Capital Index which measures government commitment to mobilizing the potential of its citizens through education and health investment. While cultural diversity in Hong Kong remains low – with 92% of the population identifying as ethnic Chinese – the Department promotes cultural dialogue through its teaching, research, public lecture series and an international exchange program with partners from around the world. While exchange and international studio travel continued during the pandemic, we are strengthening and diversifying offerings in preparation for future opportunities.

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 developing mentorship programs that will support students beyond their university years. Design juries and public programs increasingly reflect a commitment to gender diversity. Gender imbalance in full-time and tenured staff remains an area in which more work needs to be done.

As practices, diversity and inclusion comprise daily efforts enacted in multiple sites and scales of encounter: in lecture theaters, reviews, administrative offices, dining halls, staff meetings, and alumni events. Like any practice, they require attention, persistence and self-examination. In the Department of Architecture, we will continue to develop concrete and active steps to model and support diversity and inclusion. This commitment is a continuous, collective work. It is integral to our responsibility to students and colleagues and to architecture’s role in society.
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.
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 on 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 programed 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, analyse 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.
The Bachelor of Arts & Sciences in 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.
The BA(AS) Undergraduate Program offers an approach to architectural design that is rooted in the human condition and the spirit of making. It promotes design innovation, conceptual rigour and technological expertise to address the issues facing Hong Kong and the region.

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

The design studios are organised to offer a progression 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.
The first year studio is a foundation for architecture. Rather than examining or designing buildings, the focus is on “looking” at the city around us through the lens of architectural thinking. The studio considers the three main ingredients of architecture: time, space and people – analysing and researching Hong Kong to make unique discoveries on how the city is used and occupied. Students are introduced to the culture of architecture education, which is experimental, inquisitive and collective. Students work together, and capture the city through photography, drawing, film and model making.

Students become acquainted with the notion that the profession of the architect is deeply rooted in our experience as social human beings; the knowledge of architecture can be derived directly from everyday life, and its history extends well beyond the “profession”. In the first year studio, students engage with an ongoing and evolving question on the role of the architect in society.
Drawings showing habitation of the intervention and its relation to the human body. The final model:

**Design features –**

- One stairs layer; one straight layer; narrow tunnel-like shape with light source to induce movement within the massings.

**JIANG XINZI**
Inspiration from the filming device
Possible application in final design

Project 1
Exploring the City
Group Project
Groupmate: Wong Sze Ka Carla
Duration: 5 weeks
Brief:
This activity provides an initial analysis of the site and the city through the idea of making a short film. The aim is to define a short movement, captured as a film sequence that will convey a unique moment or spatial quality of the street. We then design and customize a filming device that reflects and caters to the qualities of the particular site of our choice. Bamboo is the designated material but the adoption of other materials such as metal and wood is encouraged, with particular attention to detail connections and joints.

The street of our project is the Central Mid-level Escalator. We choose the site at the intersection of Tai Kwun footbridge and central escalator, a highly compressed and complex corner where layers of spaces contract, converge and intersect together. Intersection is the key feature we try to capture with the film and accordingly an upward movement was designed and shown in the film.

SHANG YIRAN
TO TIFFANY + CHAN CHUN LOK
This studio introduces students to the culture of architecture through the archetype of a “house.” Initiated from the domestic realm of a house, the studio explores the idea of living in relation to nature. It cracks open the dialectic discussion between the house and the home, and creates a ternary discussion incorporating the habitat. Each studio will begin with a typological research investigation of a house type - Sequence Houses, Grid Houses, Poche Houses, Puzzle Houses, Mirrored Houses, and Cloud Houses - followed by materialistic and contextual transformation exercises based on elements of nature - soil, trees, rocks, water and air. Throughout the semester, design discussions will center around the exploration of the essence of architecture and the nature of living in the contemporary world. Broadening the human-centric vision, the studio aims to fathom the culture of living in relation to different scales of environment, from a house to a habitat.
The excavated soil is then turned into rammed earth as the material of the pavilion. The diagonal openings allow light to enter the space rhythmically while also allowing people to slip between the gaps, providing the chance to interact with the outside but still keeping the introverted nature of courtyard houses. It also responds to the programmatic organization, in which the pavilion is directly on top of the library. The acoustic feature of rammed earth would dampen the sound coming from the pavilion or people entering the library, maintaining the quiteness needed in a library.
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.

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.
Part 1: Contest and Control

Hong Kong, Friday, 10 December 2021

What is topography?

One of the many definitions described topography as the arrangement and combination of the natural and artificial physical features and materials of an area. Topography is the framework that unites architecture and landscape. Our understanding of landscape and nature, which also lies at the core of the concept of topography.

In terms of the coordinate of architecture with the context, the greatest focus has been on how to deal with the climate issues and comfort conditions. Therefore, topography has been used not only to create favorable climatic conditions but also to be a artificially transformed to make spaces that could respond to weather. However, in the modern era, aesthetic issues were considered the most on how architecture relates to the landscape. In this regard, the topography was changed, and the architecture was often formed regardless of the context.

In contemporary times, the necessity of the relation between architecture and the context, both climatically and aesthetically, need to be considered. Therefore, considering the different criteria at the same time can promote the relationship between architecture and landscape.

The relationship between architecture and site has been debated for its contesting nature. While weather is causing the inevitable decaying effect of the materials, human construction like reclamation is invading nature and we have absolute control over this artificial land. However, such heterogeneous associations are caught in the process of constant making and remaking, or where relations need to be repeatedly performed 'anew'.

Therefore, when we consider the role of an architect, we should be able to consider elements that have been there, but never be able to coexist or integrate naturally, but through architectural design and strategy, we may be able to create new coexistence relationships between human and nature that have never existed in nature. By controlling the use of materials, structures and amplification of sensory, merging the architecture into nature and the environment, just like a "vortex" in a river. It not only has its own space, but also merges with the flow of the river.

"In the process of weathering, how do we predict and realise the potential of materials, through appropriate amount of control?"

Pass it to nature, you will then know.
CHAPTER 4: THE PLACE PLAN AND SECTION
Year 3 Semester 2

Architecture Under the Weather

- Water museum/upper atrium [educational, leisure]
  - Playability: 100%
  - Function: 25%
  - Water: Stage 1-4

- Elderly centre/foot bath [mediative, healing]
  - Playability: 100%
  - Function: 100%
  - Water: Stage 2

- Office/studio/auditorium hall [civic]
  - Playability: 75%
  - Function: 100%
  - Water: Stage 3-4

- Bridge/canal [multi level entrance]
  - Playability: 75%
  - Function: 0%
  - Water: Stage 4

- Lower atrium [agriculture]
  - Playability: 0%
  - Function: 100%
  - Water: Stage 2,3

- Restaurant/market [commerce]
  - Playability: 20%
  - Function: 100%
  - Water: Stage 1
By revisiting seminal housing precedents of various building types and structural organizations from the Brutalism movement in London, we 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 prioritizes spatial and social diversity and aspires to 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 normalized to a great extent, facilitated by a rudimentary cast-in-situ concrete frame onto which standardized facades and curtain walls are clipped.
As the city continues to densify steadily, the constellation of residual spaces that these large urban pieces of infrastructure have created are deemed inefficient and unsustainable. Instead of simply retrofitting these urban islands into empty and desolate recreational parks, can one begin to imagine greater programmatic use for these unique and valuable sites?

This semester, the studio would productively collide and integrate infrastructure (highways) and architecture (housing) in an effort to further activate the full potential these types of sites may hold for the making of a very different kind of urban life. Collectively, the studio formulates through the design of each individual housing project specific building typologies with light footprints that put forward alternative ideas of publicness and communal activities at grade (below the elevated roads); building types that are conceived with greater attention to their natural environment (light and air) and with more active participation with their physical ground. Above the roads’ traffic, the studio explores new types of housing entities via novel structural propositions that have the ability to expand upwards and outwards to capitalize on the airspace or air rights available above the roads without interference.
4 SETS OF MAIN SHEAR WALLS

TECHNICAL DIAGRAM
1:500

CORES LOCATED AT MAIN TOWER

3 SETS OF EXTRUDING FRAME EMERGE FROM THE MAIN SHEAR WALLS

CHANG LING FUNG BRIAN
MODERN HOUSING AS SITE

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 could the idea of a single-family house position itself within the framework of a housing compound, and to what extent does the nature of communal space or elements, such as elevated streets or plazas, successfully or fail to play any roles? In an urban context, how does a single housing block situate itself within a larger city block? How does housing deal with extreme site circumstances? How housing may try to address social justice and equity? How communal spaces as well as interstitial spaces are generated?
In order to position ourselves to design future housing, the objective of this studio is to derive a residential typology that could react to the anticipated paradigm shifts: A medium-dense “midrise” housing design. Not unlike the case studies on the Fukuoka Housing Project envisioned by Arata Isozaki in the late 1980s, the new midrise/medium density type can be treated as the mediator between the three story and the thirty story. It could also offer a refreshing way to investigate the impact of urban fabrics on the design of public/communal spaces.

Through the fundamental investigations on siting, orientations, scale, space, structure, materiality, tectonics, cultural practices and programming, this studio attempts to build on the knowledge students acquired in the previous semester on prominent international housing projects, 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 situate itself within a larger city fabric?
The facade of the low-rise consists of two types, timber screen and channel glass. This defines the nature of the interior and thus the program.
Brazilian Brutalism was conceived as accessible, practical, tropical as well as emblematic of a new phase in society. The brutalist architecture of São Paulo embodies this vocabulary and was notably translated into private homes, civic buildings and master plans.

The studio looks specifically at brutalist residential high-rises, first seeking to identify the qualities to be preserved and then approaching them as sites for intervention and expansion. Collage becomes instrumental in visualizing and testing the range of expansion strategies as well as in moderating the relationship between the old and the new.
In the 1970s Hong Kong was in a position of high land values and lax zoning laws. Developers only needed to acquire two small retail shop lots in order to build a tower taller than twenty stories. The term pencil tower started being used to describe these slender developments.

With the pencil tower in mind and utilizing it as a subject, the studio experiments with methods of drawing appropriation and collage in order to arrive at new pencil tower designs. The careful inspection, displacement, transformation and recombination of architectural fragments serve as building blocks facilitating entry into altogether new and unexpected design outcomes.
Openings provided a hint of the interior complexity at the simple exterior. They also acted as unique mediators between the interior and the exterior.
The studio is devised to investigate so-called "failed utopian projects" in architecture, drawing a selection of six cases from different parts of the world, representing different cultures, government policies, and building types. We travel from urban America to the banlieues of Paris and Italian suburbs. We examine tower blocks, linear slab buildings, iconic forms, and freestanding residential towers, with distinct architectural concepts such as anchor floors with communal facilities, elevated walkways, stepped terraces, and monumental atrium space. Through comprehensive analyses, we aim to identify what failed and why. The issues of these neighborhoods are complex. They have many causes: some intangible such as policies, social dynamics, economics, gender, race; and some tangible such as scale/massing, spatial arrangements and proportions, sunlight conditions, circulation, building structure and materials. The studio primarily focuses on the merits and flaws of the physical built environment against the backdrop of a broader cultural and socio-political context.
MA TSIT LUN
With the ambitious Kai Tak Development project next door and the new MTR station opening on the Tuen Ma Line, To Kwa Wan is facing imminent massive redevelopment. The government has identified several sites in To Kwa Wan as “Redevelopment Priority Areas” within the framework of Kowloon City Urban Renewal Plan.

The studio is devised to critically re-examine the design of KCAA1 in To Kwa Wan. We are not fundamentally questioning the very notion of development; our objective is not to be nostalgic or to over-romanticize the past and reject any progressive change or improvement of living conditions. Nor are we satisfied with generic “gentrified architecture” that lacks imagination and character and can be replicated everywhere. We seek specificity in the rich local contexts and explore novel architectural solutions of both programmatic composition and urban forms deeply rooted in the community. We intend to go beyond the conventional ideology of development that points only to socio-economical class status and urban spectacles. Housing is for the people, for the people who are there already as well as for those yet to come.
Development = Gentrification? : “Urban Renewal” in To Kwa Wan
Our increasingly diversifying social arrangements and personal lifestyles combine with the renewed impulses of Covid-induced home working experiences to urgently request more diverse and flexible spatial and social configurations and new forms of private-to-public relationships.

Six built seminal housing projects spanning 40 years between the 1940s and the 1990s have been selected for being open-ended and fertile base structures, suitable to form the basis for challenging normative aggregation of dwelling units in new and different ways.

Within mass housing’s inherent programmatic and economic parameters which favour repetition, order and simplicity, and the resultant complementary nature of material and social systems, the studio begins by revealing the systemic interaction between continuities and encapsulations, framework, and elements. The goal is to re-articulate the manifold boundaries between public and private in the form of interstitial conditions and networks. Students will seek potential for multiple degrees of interaction between the inhabitants of each unit, between neighbours, within the block, the community, and the public.
The unit distribution follows the rules that:

1. The ground level units are larger and there is a connection between the units and the landscape.
2. The ground floor units occupy two of the wings, the mid-level units occupy three, while the upper floor units only occupy one of the units.
3. Services including bathroom and kitchen are placed beside the private circulation. If needed, extra bathrooms are placed aside bedrooms.
4. Bedrooms are facing different direction in order to avoid the overseeing issue.
5. There would be nice terrace for every unit facing different direction. Overseeing issue of the terrace would be solved by screening and shelters.
As the Internet continues to infiltrate every sphere of life, the distinction between spaces for dwelling, working, learning and leisure is collapsing, affecting the way we live, design and experience architecture. Covid 19 and the climate crisis are opening-up new urgency and perspectives, to address increasing building obsolescence and the need for architecture to simultaneously accommodate pronounced changes while providing resilient and more permanent communal anchoring points.

Future housing needs to address a multiplicity of activities and timeframes, to provide a spatial framework that enables more complex, synergetic interplay between private and public spheres, acts of socialization and solitude.

As a studio, we reconsider the role of private units from their interface with other programs, scales, and conditions and deploy the behavioral attributes of architectural and infrastructural form for their capacity to enact and affect participation, stimulate the corporal experience of space, and provide a framework for social life and interaction.

To implement these radical transformations sustainably, we can no longer simply replace existing structures with new ones. Instead, we need to develop modalities for adapting, transforming, and expanding existing buildings and thus safeguarding the complex networks and diverse range of qualities and scales of historically grown neighborhoods. This is particularly poignant with Hong Kong’s industrial heritage that embodies vast amount of concrete and surplus structural capacity as well as accommodating a rich mix of programs and networks to be harnessed and instrumentalized.
In the past two decades, Tong Lau structures have come under the threat of various Urban Renewal schemes. The Graham street market project is one out of many that have been debated controversially. As the density is relatively low compared with high-rise tower neighborhoods, they are seen by many developers as "vacant airspace with great development potential."

The broader site of the studio is in the heart of Tai Ping Shan between Sheung Wan and Central. The area still has many Tong Lau settlements with vibrant street life. Taking the Tong Lau typology existing in the area as a point of departure, the studio's objective is to work out alternative building solutions for high-density housing for six different blocks in the site context. 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.
The 3-year MArch (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.
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 increase in density within its own borders, the competition between private interests and public services for space to operate has become ever more intense. The provision of truly public buildings and utilities – those designed inclusively to provide for all members of the community - has declined in recent decades and, when significant funding is earmarked, the projects implemented often take the form of expensive landmarks; singular, iconic, and large in scale - epitomised in the West Kowloon Cultural District due to open later this year. Arguably, while these ambitious public works are important, they cater to the very specific rather than the general needs of a society. Notably, they are places of consumption - of art, opera, theatre or nature.

This studio imagines a new program of construction – one which will be focused on the development of a new family of Public Libraries for Hong Kong. The studio examines and questions the nature of the typology, study its continual transformation and seeks to uncover new potentials.
The studio is split into two parts: In the first part of the semester, students engage in the study and analysis of the individual iconic houses through drawings, model-making, and other visual representation skills. They are then required to make a design proposal with an Addition and/or Alteration (A&A) strategy to the existing house. The proposal should clearly demonstrate and reflect their critical understanding of the “essence” of the house resulting from their analytical studies. The second half of the semester would address more complex issues on scale, site, and programs. Students would be asked to reflect on their findings from thematic studies, and the design lessons learned during the first phase of the semester, they will continue with the study on the housing complex under the same theme. This approach would result in a set of extensive analytical drawings and physical models that continue to explore the viability of thematic research through scale and complexity changes. Based on the findings from this research phase, students should be able to further develop their critical positions to transit into the second phase, where a “housing unit- addition of no less than 30% of its original scheme” is proposed. Students identify a “site” for the addition of extra housing units based on thematic research findings. They are strongly encouraged to identify the strongest conceptual elements derived from the studies and to continue to develop the ideas.
Phase 2       Rokko House 1 Renovation       Design Processing       Different ways to connect original and addition

Option 1 Option 2 Option 3 Option 4 Option 5 Final Option

1:500 Massing Model

Phase 2       Rokko House 1       Analysis of Outdoor and Indoor connections for each type    (S)

Type A  
Type B  
Type C  
Type D  

NIE WENHAO

Semester 2

House & Housing: A Quick Lesson on Habitation
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 program 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.

Joshua Bolchover, MArch Program Director 2021-22
Thomas Tsang, MArch Program Director 2022-23
A “CHINA” TOWN IN THE MAKING

With the site in Jingdezhen, a prefecture-level city in Jiangxi province, China. The studio is organized as a research studio, focusing on developing novel urban solutions in conjunction with housing/working typologies for the city of Jingdezhen.

- Urbanism: How to develop suitable urban forms that can both accommodate high density and modern programs and celebrate the site’s topography, landscape, settlements, and time-honored tradition?

- Ideology: Is it possible to invent a new kind of ‘Arts and Crafts’ urbanism and building typology for the porcelain town, where the artists/residents can fuse working and living, culture and industry altogether again, in a way more suitable for the contemporary, rather than making a nostalgic return to the pre-modern era?

- Methodology: Can the combination of traditional hand-on making (clay shaping & modelling) and state-of-art digital tools (e.g., CNC milling & 3-D printing) play an active role in the design process?
hen is a uniTue down-draught kiln in
-ningde, formed in the Ming dynasty, combining the advantages of the southern dragon kiln and the northern chamber kiln, less fuel consumption and shorter construction time.

This form has largest volume, it's a best place to contain activities of whole community. the chimney is translated to light core connect upper floors and auditorium.

As techniTue develop, people can build continuous draugen kiln. It is long and thin, and relies on having a fairly steep slope, typically between $\frac{\pi}{6}$ and $\frac{\pi}{2}$, up which the kiln runs. The kiln could achieve the very high temperatures, sometimes as high as $1300^\circ C$. This form has the character of arcade, which can conform market's prototype. This program can also serves the visitors and villagers and provides commercial space, which can guide to the atrium of social housing and connect the shopping mall beneath it.

The early Chinese potters already built their kilns as a series of chambers in the side of a hill in the 5th century. Down-kiln connect to each other which can entirely reuse the heat air and save energy.

This form can be regard as small units together formed bigger community, which can conform kindergarten's prototype. This program can also serves the social housing, village's kids and provides friendly public space in ground floor.
The dirty reality of affordable urban housing is often left to makeshift informal settlements and sub-divided dwelling units (SDU) in existing buildings. While these dwelling types provide the essential first step in the economic and social networks of the city, they are also fraught with hazard, exploitation, and uncertainty for their residents. With a heavily over-burdened social housing infrastructure, makeshift SDUs have provided short-term access to affordable housing for over 86,500 households in Hong Kong. In an effort to confront this affordable housing crisis, in March 2020 the Hong Kong government approved a funding allocation of $5 billion to support the implementation of new transitional housing proposals for the city. The Dirty Realism Studio seeks to capitalize on this unique moment in time and help shape the conversation and design potential of affordable transitional housing for Hong Kong.
Within the dense, overbuilt and saturated environment of large Asian cities, residual and unplanned areas offer the inhabitant’s an opportunity to breathe. In Seoul, owing to the particular geography, a dozen mini-mountains interrupt the urban fabric. These unbuilt territories act as a buffer zone between the dense neighbourhood and the natural ground. But because they are not considered major cultural landmarks, such residual buffer zones are under threat of being gradually eaten up by the frenetic urban sprawl, with the concomitant risk of losing their qualities of buffer. Instead of filling up those gaps, can architecture articulate the fringe of these unbuilt territories and operate as a bonding element between nature and humans?

In this studio, students design a responsive structure for the community with inside and outside spaces, situated between the urban fabric and the mountain landscape. The objective is to minimize the negative impact on the landscape while maximizing the richness of contextual and architectural qualities, combining the identity of the site with innovative construction techniques. The studio is aiming at realistic, sustainable architectural proposals, which exhibit an intelligent use of material, form and structure at high resolution.
The building is submerged and excavated into the mountain where boundary between the architecture and landscape becomes blurred. The descendant and spiral circulation within the building celebrate the flow of people and traditional temple procession. Often, the word ‘deteriorate’ has a negative connotation; yet in this context, the building honors the deterioration of the old village and embraces the unpredictable earth’s corrosion through its tectonic construction.
The studio looks at ways of surveying the territory, from excavation methods to stratigraphic representations – extracting geomorphological codes while unveiling the direct link between the forms of the land and the forms of its archaeological remains, its urbanisation and the cultivated areas of land that surround it. Students look at recording, drawing and modelling techniques, convening the skills of both digital and physical artisans who turn data back into tangible artefacts and facsimiles. The studio questions the aura of an original enrobed within its share of dilemmas, particularly regarding issues of preservation, conservation, restoration, and reconstruction.

The studio is located in the valley of the Vedi River, in the south-eastern part of the vast and fertile Ararat flatland of Armenia. At the intersection of the level plain and the highland mountains, the site is host to numerous overlapping layers of civilisation, as a strategic point and a transit route throughout history, including part of the ancient Silk Road.
Archeologist Workshop
1:300 Plan
Ground Floor = 0m
Upper Ground Floor = 9m
Lower Ground Floor = -3m
Large Rocks Feeding Zone
Sun-drying Space
Packaging Zone
Factory Office
Cross-mending Space
Small Rocks Feeding Zone
Exhibition Space
Storage Bays
Existing Daily Regulation Reservoirs
Visitors Carpark

CHAN HIU WAI KARY + ZHU HANFEI LUKE

YU KA LONG KEITH
Semester 1

Touch Ground

CHEN ZHIHAO ETHAN + ZHANG ZIXUAN ALLEN
The studio explores the design of spatial generators, prototypes that have the capacity to adapt and change to the specific constraints of a context. For us, site comes at the end, while the engines of spatial transformation are prioritised at the start of the design process. 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 locations where top-down planning methods are simply not working.

The studio is organized around two main sites, which requires negotiation between conflicting forces and different speeds of transformation. In each location the latent conditions are unstable. In Hong Kong’s border zone, the site is liquid, set within a constantly shifting wetland ecology. On the other hand, conservation agencies and government departments wish to preserve the natural ecology, while local villagers and developers contest this approach and are pushing for new economic drivers. In Kathmandu, Nepal, the ground is subject to devastating earthquakes, rendering it also liquid. In the aftermath of the 2015 earthquake, empty sites are being rebuilt rapidly based on increasing migration into the city.
Today, as design problems increasingly complexify, a further shift in power is turning architects into mere design service providers, left mediating between managers, engineers, and consultants. What alternative architecture practice models that revive holistic design agency can be developed outside today’s typical “design-bid-build” model?

This studio responds by investigating opportunities provided by emerging computational design technologies: 1) Evolutionary design methods will be used to explore expansive design solution spaces, and 2) Augmented/Virtual/Mixed/Extended Reality (AR/VR/MR/ER) technologies will be incorporated for design representation, notation, and craftsmanship implementation. Through entrepreneurial “design-and-build” practice models, alternative environmentally, socially, economically, and culturally sustainable building strategies will be developed for Hong Kong’s Lantau Island, which faces acute challenges, as visible in the contestation between “Lantau Tomorrow Vision plan” and the “Save Our Lantau”.

Kristof Crolla
Kaicong Wu
The studio addresses the poor quality of public realm design in Hong Kong. It proposes new sites and methods to test how architecture can make a contribution to our imagination of the possible. We design for sites that may otherwise be deemed undesignable; and use methods that bring together scales that could be viewed as irreconcilable.

One of the propositions of the studio is to look at site through movement rather than as a surface for program, volumetrically configured: movement of bodies, of sound, air, of infrastructures. The studio enters into this proposition, using techniques borrowed from choreography and performance to situate movement more directly in how we engage site and how we design. Working across scales of human involvement can perhaps lead to designs that bridge between territory, place and artefact.

Sony Devabhaktuni
Roberto Requejo-Belette

The charcoal rubbings record the materiality of the various infrastructural objects in the reservoir. All of these objects, as colonial artefacts are strong in materiality and character, representing the development history of Hong Kong, as well as the construction culture behind the infrastructure.
Depending on the political, social, and economic climate, Hong Kong’s geographical narrative is constantly being redefined. With more than 250 islands (most of which are uninhabited) and 50 percent of the territory being aquatic, Hong Kong has the potential to re-invent a positive future, wherein human economies may be composed with new territorial ecologies. Water-based communities have a rich history in the Pearl River Delta region; some are still very active, protected by small bays around the Sai Kung and Lantau area. These places are enriched by incredible biodiversity, with a wide variety of animal habitats and interesting species.

In this studio, students explore the rich coastal culture and heritage around the Eastern coastline of Lantau Island – creating an interconnection between people and the many animals (domestic and wild) inhabiting the two peninsulas. The studio focuses on their distinct environments, communities, and cultures to promote and protect the invaluable diversity of remote settlements. Students create architectural projects that are developed from their routes and stories.
In the long history of mega-housing and new town developments, Hong Kong’s housing used to be a testing ground for generating a variety of typological solutions. By analyzing and extracting the underlying principles of Hong Kong’s housing typology, the studio speculates and transforms the tower typology into a tower village. The studio also explores structural systems with innovative tectonic and structural optimization for tower typologies through experimentation and model making.

By developing a multi-perspectival approach to architecture for building up sustainable, adaptive and resilient models for high-density living, the studio integrates housing with ecology in the rural context. By analyzing the qualities of village community in the countryside, the studio also aims to develop pioneering models for transforming village patterns into typologies of vertical tower.
SKY VILLAGE
using a hanging structural system, the two sky communities feature the inner courtyard as main shared semi-public space of each village. playgrounds, restaurants, or just space for neighbours to hang out - the internal terraces also serve as water collection and farming places for residents to live in.

MOUNTAIN VILLAGE
the bottom three communities utilize a standing system that consists of mainly column and slab system, which carry the loads to the ground with minimal intervention to the hillside. the floors gradually open up towards the mountainside, leading to an elevated connection that allows the community to directly connect to the surrounding context.
The Visiting Professor Program 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 program 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 Program 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.

Studies:

2021: Mark Burry, Jane Burry (Melbourne), Go Hasegawa (Tokyo), Hua Li (Beijing), Clément Blanchet (Paris), Alessandra Cianchetta (London)


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

Joshua Bolchover
CO-DESIGNING FOR REGENERATION, RE-DEPLOYMENT, DISASSEMBLY, AND REUSE

VISITING PROFESSORS
Mark Burry, Jane Burry
with Arnold Wong

This studio steps 50 years into the future and considers the integration of future transport interchanges with municipal service buildings that reflect corresponding shifts in social priorities. After initial collaborative design research, students design a transport hub integrated with a municipal services building with an eye to anticipating how inhabitants of the planned Northern New Territories development will be living in 2072.

The studio has three layers. The first is collaborative investigation into Hong Kong’s renowned municipal services buildings (MSB) with collective thinking about how the future MSB will be different from those of today. Secondly, students speculate collaboratively on how the planned Northern New Territories development might (should?) play out; how would mass transit, autonomous vehicles, micro e-mobility, and active transport reshape the future transport interchange? Thirdly, each participant would design a MSB integrated with a future major transport interchange on a site of their choosing anywhere within the planned Northern New Territories development. Final designs emphasize parametric urban design strategies that place the client more fully within the design loop ("designing the design").
The title of this studio is ‘assembridge’, a coined word consisting of ‘assemble’ and ‘bridge’, that could help us to think about a new way of gathering. American anthropologist, Anna Lowenhaupt Tsing, wrote it as a term which ecologists are recently using instead of the word ‘community’.

This design studio tries to reinterpret and redesign the residential typology in Hong Kong. Students firstly conduct group research on vernacular residential typologies in Hong Kong for 4 weeks, and then each student would make an individual project to interpret and transform it as contemporary housing. Each project should aim to have the characteristics of being both new, embodying the idea of an ‘assembridge,’ and old, rooted in Hong Kong.

Like the example of the pencil tower, residential typologies in Hong Kong are well known as references of extreme, high-density. The studio reinterprets these typologies and finds out a quality that can bring a new way of living. The studio aims to understand residential typologies in Hong Kong, go beyond the dilemma of modern and vernacular, prototype and typology, newness and oldness, and investigate the new concept of ‘assembridge’ as a new way of gathering.
Art museums have undergone enormous changes in recent decades; an ongoing artistic and technical process of renewal and transformation bringing with it changes in priority, practice and role, as well as new expectations, philosophies, imperatives and tensions that continue to attract attention from those working in, and drawing upon, wide-ranging disciplines.

The studio requires students to design an art museum in response to the unique natural context. This is a virtual site along the coast with a self-determined urban context. It is also in the process of reinventing art museums’ identity by addressing key issues of following aspects:

1. How would an art museum respond to the evolution of form, media, and display methods of contemporary art?

2. How can ideas and concepts in art be translated in architecture?

3. How to define the sense of place in relation to the site and the artworks?
The research-driven design studio explores the radical transformation of territories and cities within the frame of global art collections. It considers the many opportunities and transformations that may be triggered and generated by the contemporary art market for the benefit of a wider public and territories. The studio explores in detail the relationship between art and architecture by looking at the interdependency between different forms of art and the space in which art is exhibited. Furthermore, it investigates the techniques of various art forms and their correlation to space production and the development of architectural structures.

Global Artscapes explores the role of new models for museums and art districts both private and public, and – more at large - cultural institutions of the future. How will such places and spaces nurture the transformational possibilities inherent in the contact between the museum, artworks and collections and society at large?
4. Inland
Arts in Urban Alleys

3. Linkage
Footbridges for Public Arts

2. Coastal
Art Piers & Floating Ateliers

1. Harbour
The Visionary Art Bridge
THE "CITÉ UNIVERSITAIRE" IN PARIS

VISITING PROFESSOR
Clément Blanchet
with Kent Mundle

The “Cité internationale” is endowed with an exceptional architectural heritage, characterised by the diversity of styles (or architectural bodies representing respective countries), which mix national references and modernist trends.

While urban planning was still in its infancy in France, a general development plan for the “Cité internationale Campus” and its park was foreseen from the very beginning of the project.

A panorama of styles and forms developed, with French Renaissance architecture in some cases and styles borrowed from national traditions, such as that of the British colleges, in others. Hailed at the time of its appearance with great fervour and hope, the development of the campus has known ups and downs depending on the political situation of its founding countries.

The studio starts with the building of a wider understanding of the challenges that campuses represent in contemporary societies and globalized cities. The studio wishes to question: What the experience of living on a campus can become in a few years? What is the XXIst Century universal pavilion, crossing all cultural settings, signages? Living in such an attractive and dynamic environment challenges us to create and invent new ways of living more adapted to today’s dynamics in a world where research and knowledge have become more valuable than ever.
Semester 2

The “Cité Universitaire” in Paris – a New Student Babel?
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.

Cole Roskam, Thesis Coordinator 2021-22
Thomas Tsang, Thesis Coordinator 2022-23
The thesis speculates the development of resonance structures in the desert amid ongoing environmental risks posed by deforestation, widespread mining of gold, oil, coal and other human activities accelerated by the expansion of desertification. The Gobi Desert’s increasing infringement upon Inner Mongolia’s landscape is my case-study. The invasion of sand becomes inevitable as there is no effective way to slow down this natural evolution of the earth’s habitat. The degradation of land creates sandstorms that constantly attack the grasslands settlements.

The development of a new kind of architecture - resonant, lightweight structures - are proposed as conceptual shelterbelts intended to protect the settlements and soil condition in the area. The structure uses the sand carried by the winds as a medium capable of stabilizing the structure and stopping the sand carried by the winds as a media for the stability of the structure to stop the sand from invading the settlement.
This thesis project re-thinks the existing mitigation measures (shaft spillway) for natural terrain landslides in Hong Kong and redesigns such infrastructure to a hydropower plant by using the existing water momentum. Most of the design for the hydropower plant room is the engineering approach that was built as machinery. Our living environments are built on artificial lands and slopes and separated from nature by using concrete and steel. Those materials are mainly used for the building structure and as mitigation measures such as, man-made slopes and reinforced-concrete rigid barriers. Can such machinery be used not just as a support for engineering or defensive infrastructure but as ecological systems that frame a dialogue between nature and humans?

This thesis project is looking for a symbiotic megastructure that integrates machinery and biomimicry in order to create a new type of ecological megastructure to support our livelihood. Most importantly, it addresses the false perception that those infrastructures had to be served as back of house services, hidden behind inside the plant room.
With the ever-surging reality of spatial density in Hong Kong, a rising amount of ageing building stocks are rendered obsolete awaiting redevelopment. The lingering procedure of urban renewal creates a 10-year vacancy counting from land acquisition, planning, demolition to construction before inhabitation. The thesis capitalizes on this obsolescence for an alternative redevelopment methodology with transitional scaffolding, as a critique of the wasteful phenomenon of tearing down buildings completely before their expiry date.

Building upon the idea of “waste” by Neil Gershenfeld as something without enough information to be reused, this thesis advocates for a transitional wooden scaffolding kit-of-parts that gives new definitions to the prescribed concrete structure framework. By calibrating the existing structure to a broad spectrum of spatial and programmatic possibilities, it aims to extend the buildings’ afterlife and reduce waste in both material and social terms.
In the larger scale, it acts as a method to redevelop the building cluster as a large site, that stitches and reconnect the fragmented obsolete space back together three dimensionally. By rethinking the neighbourhood as a cluster of large buildings instead of 10 individual buildings, the sharing of circulation and public space allows the possibility to free up more space back to the community.
Modernization has accelerated the depletion of the resources on earth and excessive mass production has prompted people to be nostalgic for the unique making of crafts. Superadobe, as one of the potential sustainable natural construction methods with simple craft, is getting more and more attention. But it has not been widely promoted due to the imperfect construction system and the limited form.

Recent digital fabrication and augmented reality tools enables architects to design and build systematically. My project applies an analogue weaving technique that uses the HoloLens and robotic ceramic painting to build a school in rural areas of Xin Jiang out of superadobe, allowing the freeform building to have an efficient construction method combined with a high degree of structural performance.
The project starts with the issue of housing in Hong Kong, trying to develop an urban scheme of cooperative housing with the odd lots along MTR for people who can’t afford to live in this city. Whenever the issue is mentioned, the first thing being referred to would be the shortage of affordable housing and social housing, however, to achieve true affordability of housing, we first need access to cheap land. Therefore, the thesis proposes a possibility to use the unwanted and unnoticed plots linked by the MTR lines to build a railway commune, where residents can not only enjoy the convenience brought by the transportation system itself, but also the shared spaces and facilities provided by the community.
M Phil/PhD Program
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.
Constructing the Scared Space: Ecclesiastical Architecture in Macao, Beijing, and Nagasaki between the Mid-Sixteenth and Early Eighteenth Centuries

MOYUN ZHOU

Primary Supervisor: Cole Roskam
Co-supervisor: Gang Song

This dissertation examines the church buildings erected by the Jesuits and funded by Portugal and Spain in three Asian cities – Beijing, Macao, and Nagasaki. Between the mid-sixteenth and early eighteenth centuries, several critical events, such as the Counter-Reformation and Portuguese and Spanish global maritime exploration and trade, intertwined and further complicated the architectural dialogue.

A closer look at the physical and metaphysical spaces of the church constructions in the milieux of overseas missionary sites, where the Portuguese and the Spaniards settled, exhibits the ornamental and spatial characteristics and their architectural relationship to the prototypes in Europe. More than a pleasure to the eye, the church architecture became a fruitful cultural production that offered a space for East-West encounters, involved with probes into reception, circulation of knowledge, and the so-called Jesuit strategy of cultural accommodation. With the substantial support of Portugal and Spain—in the forms of transportation, trade, finance, governance, and diplomacy, those church projects were able to be carried out and, at the same time, remarked the presence of two Iberian Crowns. The research pays attention to the critical role played by the two Iberian Crowns in forging the bridge between the East and the West. Moreover, through the lens of church architecture, it explores several conceptions and ideologies—self and other, empire, mercantilism and imperialism, regionalism, and globalism—all of which define the early modern era.

Anonymous, Central Macau from Penha Hill, late 18th century, oil on canvas. From Hong Kong Museum of Art.

The Creative City? Adaptive Reuse for Arts Development in Hong Kong

WENXIN ZENG

Primary Supervisor: Cecilia L. Chu
Co-supervisor: Ying Zhou

Since the late 20th century, urban officials and private investors in Europe and America have increasingly adopted the creative city concept to help revitalize their cities. Successes of these projects have prompted their counterparts in Asia to emulate this model. As in the West, growing recognition has been given to the significance of abandoned historical structures, leading to decisions to conserve rather than rebuild these structures in order to harness their heritage value as part and parcel of urban renewal processes.

This dissertation explores how the creative city discourse has been adopted in Hong Kong and the challenges in promoting arts and cultural development through heritage conservation. These include the mismatch of resources and the knowledge gap between policy-making and actual city needs. With ongoing land speculation and land policy change, many industrial areas have become gentrified, with artists in industrial buildings facing growing pressure of rising rent and shrinking space. By contextualizing these processes within the city’s real estate-centered and profit-oriented urban development, this research shows that despite the positive rhetoric of creative city building narratives, geographical disparities and social injustices have persisted in the territory. At the same time, the dissertation will include a detailed mapping and analysis of the adaptive reuse of old industrial buildings for arts and cultural purposes. By doing so, it attempts to derive an alternative set of heritage-based development strategies based on a more efficient and equitable distribution of resources, which would in turn contribute to the city’s sustainable development in the future.

Examining Environmental Impact on Drivers’ Mental and Physiological Status on Urban Roads

WENYAN XU
Primary Supervisor: Bin Jiang
Co-supervisor: Christopher Webster

To what extent environmental features of urban roads influence drivers’ health status and driving performance has been rarely examined via onsite driving experiments. This study examined the impact of characteristics of road environments on drivers’ mental & physiological status and driving performance in China. The driving routes were planned using Amap, and participants were guided by AutoNavi voice navigation at the proper sound level. The 34 participants completed seven real driving tasks in a randomly assigned sequence on seven different days. Self-reported questionnaires were used to measure their mental status before, during, and after the one-hour driving. During the driving tasks, the bioharness was used to measure physiological status continually while the camera took videos of the out-car environments at the driver’s eye level. CanBus was used to record the driving performance, such as the speed and acceleration. Using semantic segmentation (DeepLab V3) to analyze the environmental features of videos and statistical analysis of its impact on mental and physiological status and driving performance, we find a significant positive impact of greenness on mental and physiological health and driving performance. Additionally, we found perceived environmental characteristics that significantly affected drivers’ mental status included traffic conditions, variety of color, and aesthetic quality. These findings suggest that road landscapes should prioritize transportation officials, road planners, and landscape designers to promote drivers’ health and safety.

Integrating the Fragments of Urban Space: Tramway Network in Tianjin, 1900-1951

XIAOXU YAN
Primary Supervisor: Tao Zhu
Co-supervisor: Cole Roskam

Treaty-port Tianjin developed one of the most complex urban spaces in modern China between 1860 and 1945. As different wills of local authority and multiple imperialist powers juxtaposed the city’s governance, its urban space became increasingly multilayered and fragmented. Countering this tendency, Tianjin’s tramway system, established by a Belgian tram company during the first half of the 20th century, played a significant role in weaving through the intricate social, political, economic, and spatial relationships among different municipalities and agencies. It eventually contributed to Tianjin a layer of spatial coherence.

This research examines how the tramway helped Tianjin to develop an integrated urban structure out of a highly fragmented governance system where political instabilities, economic disruptions, and social-cultural conflicts incessantly occurred. The dissertation pays close attention to several crucial aspects of the tramway’s development: How it was conceived and built through different stages, how various powers, agencies, and ideals were incorporated, how it transformed the city, and how the Chinese residents reacted to it both socially and culturally. Archival records from Belgian and Chinese sources demonstrate that the tramway transportation introduced by foreigners eventually led to the construction of Chinese understanding of modern urban transportation, thereby enriching the emerging idea of China’s modern urban planning and governance. This research aims to bring infrastructural projects to light in the study of modern urban planning of Chinese cities and shed light on the study of colonial urbanism and urban spatial governance.
PUBLIC PROGRAM & RESOURCES
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.
PUBLIC LECTURE SERIES
SPRING 2022

Six buildings, a book and a luxury: what would you take to a desert island? Guests share the architecture of their lives.

Based on the seminal BBC Radio 4 Show, Desert Island Discs, first launched in 1942, the Spring Lecture Series at the University of Hong Kong will adapt this format to provide a very personal insight into the minds of an intriguing group of international architects. By selecting six buildings that are most relevant to their work, have altered their design approach or that have left them baffled, inspired, angry or lost for words, the discussion will reveal how the architects think and the importance of their background, education, culture, and upbringing, that has shaped their identity. What are the key moments that have impacted their architectural vision, what keeps them motivated and what concerns them most today? These issues will be discussed and teased out from our speakers which include Go Hasegawa (Japan), Clement Blanchet (France), Hua Li (China), Mark and Jane Burry (Australia) and Alessandra Cianchetta (Italy).

8 February 2022, 6pm-7pm
Go Hasegawa 長谷川豪

22 February 2022, 6pm-7pm
Clement Blanchet

1 March 2022, 6pm-7pm
Hua Li 華黎

29 March 2022, 6pm-7pm
Mark and Jane Burry

12 April 2022, 6pm-7pm
Alessandra Cianchetta
PUBLIC LECTURE SERIES
FALL 2022

25 October 2022, 6:30pm – 8:30pm
Joanlin Au 歐中樑

28 October 2022, 6:30pm – 8:30pm
Elva Tang & Claude Godefroy

11 November 2022, 6:30pm – 8:30pm
Clover Lee 李詩韻

15 November 2022, 6:30pm – 8:30pm
Donald Choi 蔡宏興

18 November 2022, 6:30pm – 8:30pm
Sara Klomps
RESEARCH SEMINAR SERIES
SPRING 2022

10 February 2022
Topic: The Floating Life – Boathouses, or Boats and Houses
Dr. Mechelle Tian, Centre for Chinese Architecture and Urbanism, Faculty of Architecture

17 March 2022
Topic: Remittance House in China: Migrant Workers’ Journey of Manufacturing Hope
Yiling Lin, PhD Candidate, Division of Landscape Architecture

21 April 2022
Topic: Examining Environmental Impact on Drivers’ Mental and Physiological Status on Urban Roads
Wenyan Xu, PhD Candidate, Division of Landscape Architecture

12 May 2022
Topic: Beyond the Line: A Social History of Modern Madrid through the Analysis of Arturo Soria’s Ciudad Lineal
Diego Javier Caro Serrano, PhD Candidate, Department of Architecture

26 May 2022
Topic: Modelling the Architectural Design Process: Diverging, Converging, and Suppressing
Dr. Kaicong Wu, Assistant Professor, Department of Architecture
RESEARCH SEMINAR SERIES
FALL 2022

29 September 2022
Topic: Can you feel me? The Global Space of St. Paul's in Macao, 1592-1644
Moyun Zhou, PhD Candidate, Department of Architecture

3 November 2022
Topic: Walking as Infrastructural Practice
Sony Devabhaktuni, Assistant Professor, Department of Architecture

24 November 2022
Topic: Amphibious Houses
Chang Su, Adjunct Assistant Professor, Department of Architecture

15 December 2022
Topic: Exposing Infrastructural Landscapes: Photography, Colonial Imagination, and the Global Network of Engineers
Putrikinasih Ririh Santoso, PhD Candidate, Department of Architecture
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.

14 September - 5 October 2022
Kinetic Grid Structures

8 October – 31 October 2022
Urban Courtyards

14 Jan – 4 February 2022
Alternative Materials

11 February – 4 March 2022
Image Recycling

30 March – 3 May 2022
To Float in a World Too Heavy

20 May – 21 June 2022
Drawing Conversations with Nature

25 June – 27 July 2022
Weather Casting
FABRICATION & MEDIA LABORATORIES

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.

Recycled 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 Lo 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
- Gosroc 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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Adjunct Professor

Hua, Li 華黎
BArch Tsinghua; MArch Yale

Yim, Rocco S.K. 余執喜
BArch(Hons), BArch(Dist); BSc(Hons) HKU; BBS; JP; FHKIA; RIBA; HonAIA (HK)

Adjunct Associate Professor

Blanchet, Clement
Architect DPLU ENSA-V

Choy, Kay K.W. 蔡琪頴
BArch(Hons), MArch Dist; LLB(UoL); RA(HK); HKIA; AP(Architect)

Cianchetta, Alessandra
Barcelona Master UPC

Fong, Carolin S.Y.
BArch, MArch (Dist); HKU; MPhil Cambridge

Godefroy, Claude Bojer
March AAA

Hirabayashi, Miho 平林美穗
AA Dip, RIBA

Kehne, Holger
BSc(Eng), PgDip(Eng) UEL; ARB; AKNW

Tang, Elva H.Y.
BArch CUHK; March & MLA UC Berkeley

Wong, John P.L.
BArch(Hons), MArch(Grad); MArch(UC Berkeley); MArch(HK); BArch(CUHK); RA(HK); AP

Adjunct Assistant Professor

Cheung, Dennis H.K.
BArch(Hons); MArch MIT

Giencke, Anneli
BA; MArch Barlett UCL; PgDip(Eng); ARB(UK)

Kuo, Jze Yi
BA, MArch AA

Lafont-Hugo, Charlotte
March Belgium

Lee, Elspeth Mary
BSc(Eng) UCD; MArch UCD-BUW; PGDip(Arch) UCD

Mui, Paul K.C. 梅鉅川
BArch(Hons); AA Dip; RA(ARB UK); HKIA (RA HK)

Su, Chang 蘇暢
BArch(Hons); MArch Harvard; RA; AIA

Ting, Evelyn H.C. 丁慧中
BArch(Hons); MArch(MIT)

Vanderstocken, Gilles
March Belgium

Wu, Human T.L. 吳聰治
BArch, MArch SCUT; MArch Harvard

Zhang, Lily J. 張徑
BArch(Hons); MArch Princeton; MArch(Tsinghua); BArch(Tsinghua); MArch(Princeton)

Assistant Lecturer

Ha, Yat Sing
BArch(Hons); MArch(Dist) HKU

Ho, Wesley H.L. 何浩禮
BArch(Hons); MArch Harvard

Laursen, Mads Hovgaard
March KAGK

Poon, Jersey
BArch, MArch HKU

Requejo-Belette, Roberto
BArch Cornell; MArch Columbia; NCARB; Assoc. AIA

Assistant Lecturer

Hsiao, Jenny
BArch Cooper Union

Li, Tianying 李天穎
BArch, MArch Tsinghua; MArch Cooper Union

Lim, Clarissa K.L.
BArch(Hons); MArch HKU

Oggioni, Chiara
BSArch, March Italy

Sun, Yi 孫壹
BEng Iowa; BArch Pratt; MSAAD Columbia

Zhang, Haotian 張昊天
BArch, MArch Tsinghua; MArch Cooper Union

Honorary Professor

Chang, Yung Ho 張永和
March Berkeley; AIA

Lau, Patrick S.S. 劉秀成
BArch MEng; MBA; ULE; MAIBC; RA(HK); FHKIA; SBS; JP

Lung, David P.Y. 龍炳頤
BArch, MArch, MA Oregon; SBS; JP; MBIE; FHKIA; HonHKIP; RA(HK)

Honorary Associate Professor

Wong, Wah Sang 黃華生
BArch(Hons); BArch PhD(HK); FHKIA; RIBA; ARRA; APEC Architect; RA(HK); AP
VISITING PROFESSOR

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

- **Burry, Mark**
  - BA(Arch), Dip Arch, MA Cambridge

- **Burry, Jane**
  - BA(Arch), Dip Arch, MA Cambridge, PhD RMIT

- **Chang, Yung Ho**
  - Founder and Principal Architect, Atelier Feichang, Jianzhu
  - Professor, Tongji University and MIT

- **Egashira, Shin**
  - BFA Japan; AA Dipl; RIBA

- **Hasegawa, Go**
  - MEng, PhD Tokyo Tech

- **Hu, Rosanna**
  - Founding Partner, Neri&Hu Design and Research Office, Shanghai

- **Jiang, Ying**
  - Principal, O-Office, Guangzhou

- **Jacob, Sam**
  - BArch MSA, Grad Dip (Arch) Bartlett UCL; Sam Jacob Studio

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

- **Simpson, Deane**
  - BBS; VUN; BArch UoA, MSAAD Columbia; PhD ETH

- **Wang, Shu**
  - Principal, Amateur Architecture Studio, Hangzhou, China
  - 2012 Pritzker Architecture Prize Laureate

- **Weizman, Eyal**
  - Principal, Forensic Architecture; AA Dipl; PhD London

Visiting Associate Professor

- **Chinchilla Moreno, Izaskun**
  - MArch, PhD Spain

- **Correia Utrabo, Gustavo**
  - Estudio Gustavo Utrabo; BArch Brazil

- **Dietz, Dieter**
  - MScArch ETH

- **Idenburg, Florian**
  - Founder, SO – IL; MEng TU Delft

- **Liu, Jing**
  - Founder, SO – IL; MArch Tulane University

- **Retsin, Gilles**
  - BArch, MArch LUCA; MArch AA

- **Obuchi, Yusuke**
  - BArch U Toronto; BArch SCI-Arc; MArch Princeton; PhD UTokyo

- **Videčnik, Špela**
  - MArch AA

Visiting Assistant Professor

- **Abrons, Ellie**
  - T+E+A+M; BA NYU; MArch UCLA; University of Michigan

- **Cabral, Gloria**
  - March UNA

- **Den Hartog, Alexa**
  - BArch EPFL; MScArch ETH

- **Aleksakova, Olga**
  - Principal, Atelier Feichang, Jianzhu

- **Burdova, Julia**
  - MArch MARCHI
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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.