

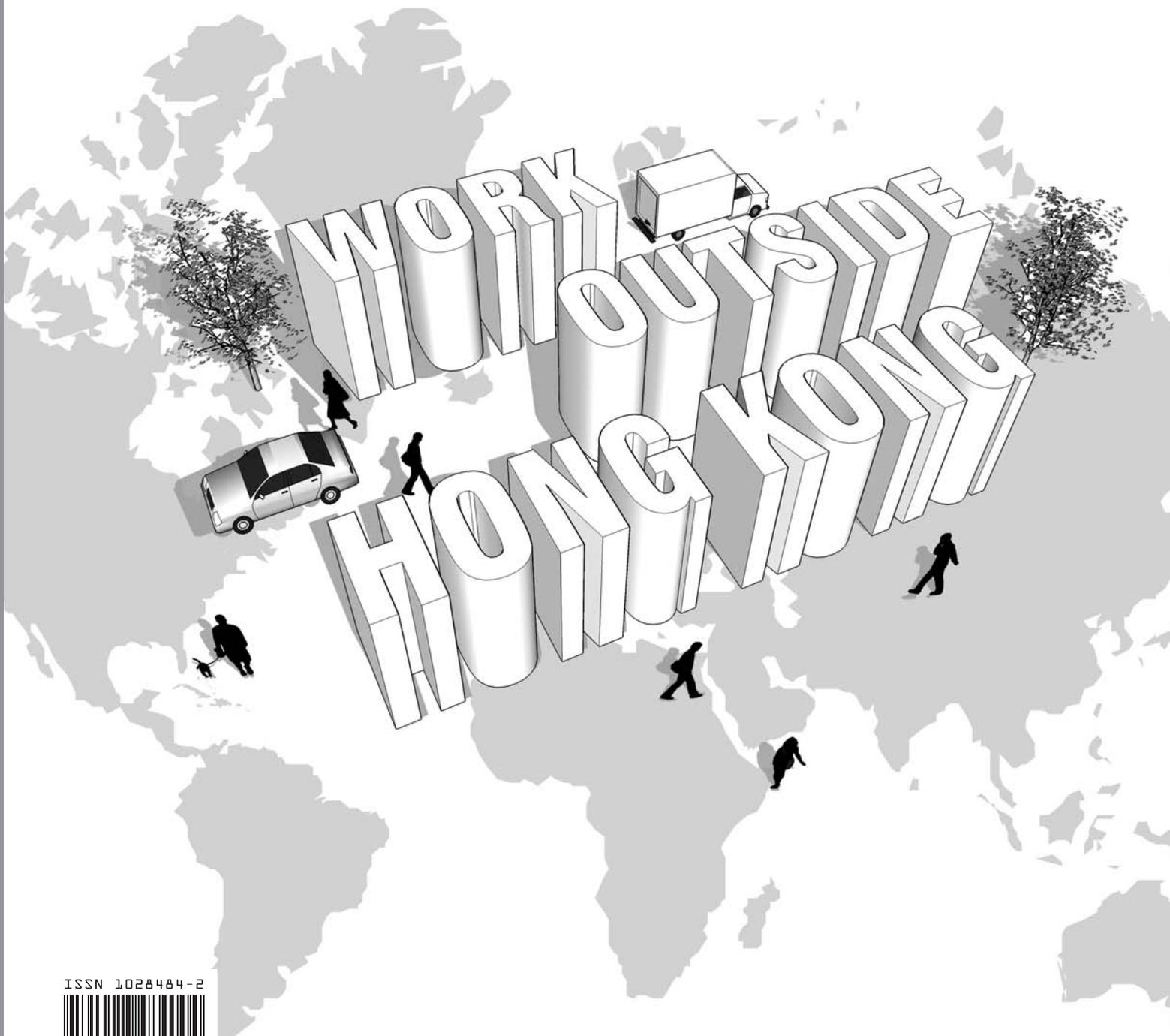


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All articles/materials submitted shall be addressed to:
The Chief Editor, The HKIA Journal

The Hong Kong Institute of Architects
19/F., 1 Hysan Avenue Causeway Bay Hong Kong

Tel: (852) 2511 6323 Fax: (852) 2519 3364

e-mail: hkiasec@hkia.org.hk

Web site: <http://www.hkia.net>

文章及資料可郵寄予：香港銅鑼灣希慎道1號19樓

香港建築師學會香港建築師學會主編收。

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Contact

Unit B, 18/F,
Hop Shing Commercial Building,
41 Chi Kiang Street,
Tokwawan, Kowloon,
Hong Kong.
Tel: (852) 3157 1639 Fax: (852) 3157 0900
e-mail: marketing@edgemediacom.com
Website: www.edgemediacom.com

Advertising Hotline

Tel: (852) 3157 1638
e-mail: hkia@edgemediacom.com

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Editorial Message

雲躍

When I was a child, my father occasionally took me to the shore of Victoria Harbour at night to watch the aircraft fly into Kai Tak. They roared overhead as we saw the red spotlights on the wings and tails flashing in the dark sky; they drew our focus beyond the black silhouettes they defined to the infinite span of the sky. The sight made me curious about what the outside world offered: the world that seemed to be just beyond and out of sight. In those days, we were all aware of the sense of limited space and time in Hong Kong and we knew there was much to be acquired and experienced from the outside world. There was always a sense that there was a better dream beyond the clouds.

When the clouds hover above our harbour nowadays, there are no more planes taking off from the middle of the city, however that awareness of connection to other places in the globe is even more tangible and more attainable. We now have a new window to see a new world; we recognise that ours is not the only set of values, and that communication patterns and global-wide socio-economic networks are fast changing the world and shaping our future. The definition of the outside world now appears barrier-free and the notion of outside-inside is fluid and steadily evolving. Information is shared around the globe at the press of a button in this knowledge-based era, and the digital world is shaping the future with ever-increasing speed - it changes how people communicate, how they think and consequently what they believe. The influence of this is tremendous and the synergy of alliances is encouraged to shape a high-valued future. Any fixed formulae for communicating or negotiating have gone and shaping the path ahead is in every stakeholders' hand.

霄逸

In this fast-changing world, we must redefine the vision of our profession in relation to the outside world and discover how we can most effectively contribute to it. We are at a crossroads. Collaboration is now intercontinental and it is possible to make alliances with our fellow professionals all over the globe, but this will only happen if we are seen to have something special to offer in terms of inspiration, initiative and expertise. Our international influence could greatly increase if we, as a profession in collaboration with our design and construction industries, sought to give a service which is as good as or better than our competitors. Recently there have been some fine examples of this in the work undertaken by Hong Kong professionals on infrastructure beyond our boundaries. Following these, we must take a lead in the responsible development of the cities of Asia. However there are many from the wider world already involved in major projects, prepared to collaborate with the developing national professions in the region and these may soon decide they can do without outside help.

Our greatest advantage over international competitors is being part of the great Chinese culture and as a group of professionals, our familiarity with Putonghua is improving, but that is not enough. At the threshold of the China market, we must maintain the highest quality of full professional service within an enforceable contractual structure and refrain from only offering the front part of design which other overseas competitors have to do because of their geographical limitations. We must demonstrate our understanding of Chinese society and how best to help sustain it environmentally, but to do that, we must be able to answer a number of key questions directly and honestly. Do we fully understand and accept the need to build to reduce the effects of climate change through both management and design? Do we have the expertise to build while minimizing the use of resources?

At this time of the Beijing Olympics, we share their slogan 'One World, One Dream', and must advance under the Olympic motto: "Citius, Altius, Fortius...Faster, Higher, Stronger"!!

CHOI Kam Lung Franky

Editor-in-Chief

President's Report

Dear Members,

1. Sichuan Relief

The earthquake measured at 7.8 on the Richter Scale has devastated the densely populated areas of Sichuan Province with many deaths, casualties and sufferings.

HKIA has appealed to all members to donate to relief agencies of their choice and I thank you for responding generously.

A taskforce under Tony Tang, Chairman of the Board of Mainland Affairs has been set up to organize a team of volunteers to help in the redevelopment of the affected areas. As at 30 May 2008, 41 HKIA members and 14 non-HKIA members have signed up to spring into action once the Mainland allow us to be of service to them. The taskforce is making liaison with the Liaison Office of the Central People's Government in the HKSAR and the Ministry of Housing and Urban-Rural Development to inform them that we are ready to help.

The Institute also sent condolence letters to the counterparts and members in Sichuan to express our concerns about their present situation. Five members in Sichuan replied that they are fine and were not injured in the disaster. Colleagues in Beijing also help and follow up with these members.

On 26 May 2008, Mrs Carrie Lam, Secretary for Development, held an urgent meeting with the Presidents of HKIA, HKIE, HKIS, HKIP and HKILA together with the Directors of the Development Bureau for a brainstorming session.

HKIA together with the other Institutes have been invited to be founding members of the forum suggested to be called "Hong Kong Construction Sector 5.12 Reconstruction Joint Conference".

Of all the ideas, the most urgent that we can do as a group is to buy monitors for monitoring via satellite the safety conditions of several dams in the affected areas. Research has been carried out by the Civil Engineering Department and the cost is HK\$2 million plus. By consensus all those present agreed to underwrite this cost so the monitors can be purchased and shipped to Sichuan at once with the knowledge and assistance of the Mainland Government.

At the Council Meeting on 27 May 2008, this idea was approved. In addition, the Council approved that the Institute will raise HKD500,000 in its name for the earthquake relief through the Ministry of Housing and Urban-Rural Development of the PRC.

This is to show our sincere care for the people affected by this disaster and to further build on our good relationship with the MOHURD.

HKIA shall provide HKD100,000 from our reserve and shall appeal to all our members to top up the difference for this very important and meaningful cause.

2. Mr Leung Kam Kong

The late Mr Leung was a Graduate of Architecture gaining a Master of Architecture degree from the University of Adelaide after a Bachelor of Science (Architecture) from City University.

He unfortunately fell to his death from the roof of a housing estate while trying to persuade his high school classmate out of a serious depression.

With the support of 240 HKIA Members, a sum of HK\$347,940 was raised for Mr Leung's family who is dependent on him.

AIA and HKIS joined us to present their cheque donation of HK\$72,500 and HK\$50,000 respectively to the family on 16 May 2008.

We mourn for the loss of a potential member and a good architect with a bright future having been in the winning team for the Hong Kong Pavilion at the 2010 World Exposition in Shanghai. May he rest in peace.

3. Management Review

The Council will be proceeding with the "Immediate Items" to be completed in six months.

These are:

- Operation Manual for the work for the Institute.
- Operation Manual for the work of the Secretariat.

The target date for the completion of the work is the end of August 2008.

These Manuals will be the initial ones and will form the basis to strengthen our Corporate Governance of the Institute and the Secretariat in the years to come.

4. Member's Forum on Change of Election Rules

In order for the President to act as soon as he or she takes office and to widen the net for the candidacy of the President, it is proposed that the position of a President Elect (PE) be introduced.

This position will be for one year and will give the person more time to be familiar with the working of the Institute and to be a part of and share in the direction of the Institute.

The term of the Immediate Past President (IPP) will be reduced from two years to one year.

Two forums were arranged for Tuesday, 6 May 2008 and Monday, 26 May 2008 to enable the members to have a better understanding of the proposal and to share your thoughts.

The SGM for members to vote on this change will be on Tuesday, 17 June 2008 at 7 pm at the HKIA premises. All are welcome.

5. Liaison with Partnering Institutes/External Bodies

a. Overseas Engagement

RAIA National Conference and AIA National Convention

I represented the Institute to attend the Royal Australian Institute of Architects' National Conference "Critical Vision 08" in Sydney in April as well as the American Institute of Architect's National Convention "We the People" in Boston in May, both on a self-financing basis.

The speakers, discussion participants and associated informal as well as formal activities together provided an excursion into the imagination to see architecture in the future and its contribution to global culture.

As architects, we are involved directly with issues to do with social and environmental sustainability. Our works collectively influence most things that are designed or managed in the built environment and how we as professionals can be more effective "change agents" through our work.

23rd UIA World Congress and 24th UIA General Assembly

The 23rd UIA World Congress and 24th UIA General Assembly will be held in Turin, Italy from 29 June 2008 to 6 July 2008. Mr Joseph Kwan, Council Member of UIA and I shall attend.

Dr Zhou Chang of the Architectural Society of China will run for Council and HKIA shall support his bid.

Corporate Members' Visit to Beijing

On 27 April 2008, a courtesy visit to Beijing was made by 24 Corporate Members for 2 days. The purpose was to inform and to introduce HKIA's newest category of membership to the Ministry of Housing and Urban-Rural Construction, United Front Work Department of CPC Central Committee, Ministry of Commerce, Hong Kong & Macao Affairs Office of the State Council and the HKSAR Beijing Office.

Points discussed were our desire to set up firms and to practice in Mainland China and to be permitted to sign and approve plans.

CEPA

On 5 May 2008, HKIA together with the allied professions met with Development Bureau to individually and collectively explain our stagnate position with regard to practicing in the Mainland. Negotiation at our level has been futile and it has to go to a much higher level for any hope of a breakthrough.

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Venice Biennale

This year's Venice Biennale will be held from 14 September 2008 to 23 November 2008 in Venice.

We have secured 50% of the HK\$3 million required on a matching basis and we are very eager to raise the balance to enable this project to proceed.

Please contact the Institute or Alice Yeung, Chair of the Board of Internal Affairs if you can assist in this Biennale.

b. Local Participation

Architecture Academic Advisory Committee's Visit to CUHK

On 24 April 2008, I represented the Institute in attending the two day visit of the Architecture Academic Advisory Committee to the Department of Architecture at CUHK. A report is being prepared and a summary will be made available to the Institute in due course.

RIBA

On 10 June 2008, Mr Richard Hastilow, the Chief Executive of RIBA is coming to Hong Kong to have preliminary discussions on establishing a RIBA Chapter in Hong Kong for some 700 members in Hong Kong.

12th Graduation Show, ARCH, CUHK

On 20 June 2008, there will be an Opening Ceremony of the CUHK 12th Graduation Show at Pacific Place and all are encouraged to see the excellent works of the students.

Degree Show, Department of Architecture, HKU

On 12 June 2008, there will be a Reception and Preview of the Degree Show of the Department of Architecture of the University of Hong Kong. The exhibition will be open to public from 13 to 27 June 2008 on Third Floor, Knowles Building, Pokfulam Road.

6. Mutual Recognition with Mainland China

The Fifth and Final Architectural Professional Examination under CEPA will take place in Xian on 8 and 9 July 2008.

From last year's quota of 60 candidates, we negotiated for a substantial increase in number but were only given 80 places. Needless to say, applications exceeded the quota and it was a very hard job for the Mutual Recognition Committee to select the 80 candidates.

I would like to thank those who applied and wish them the best of luck in passing the forthcoming examination and to the Mutual Recognition Committee for dedicating their time and effort in performing this worthy task without much appreciation.

7. Dr Cecil Chao Architectural Design Award

Please check the website www.ccadaward.com and be reminded to submit your projects for this Award by noon, 1 September 2008.

The prize of HKD500,000 will be presented by the Chief Executive, Donald Tsang on the evening of our Annual Ball on Saturday, 22 November 2008.

8. HKIA Conference Cum Annual Ball

This is the first HKIA Conference to be organized on 22 November 2008.

The theme is "Shang-Kong Ny-Lon".
URBANISM + ARCHITECTURE
A COMPARATIVE
PERSPECTIVE FOR THE
DESIGN OF HONG KONG

The Annual Ball will be on the same evening.

9. Third QGM

This will be held on Tuesday, 9 September 2008 at 7 pm on 75/F, Central Plaza, 18 Harbour Road, Wanchai.

Mr Frederick Ma, Secretary for Commerce and Economic Development Bureau, will be the guest speaker.

Dr. Ronald Lu, FHKIA

President

The Hong Kong Institute of Architects

會長的話

各位會員:

1. 四川賑災

在黎克特制八級地震的摧毀下，人口稠密的四川省，飽受者死亡、傷患及苦痛。香港建築師學會已向各會員呼籲，請向你們揀選的救助團體，作出捐款。藉此，我對各位的慷慨解囊，一一道謝。

一個在內地事務部主席鄧偉文先生所領導的工作小組現已成立，以作為籌組一支自願團體協助災區的重建。迄至今年五月二十日，已有四十一位學會會員及十四位非會員承諾在國內允許我們投入服務時參與行動。該支工作小組已與中央人民政府駐香港特區聯絡辦公室及住房和城鄉建設部聯絡表達我們現正整裝待發。

學會亦已向四川的對口單位及會員發出慰問函以表達我們對他們現況的關注。其中五位在四川的會員回覆說他們現況良好及在此災情中並沒有受到損傷。在北京的同僚亦正跟進及協助有關會員。

在二〇〇八年五月二十六日，發展局局長林鄭月娥女士與香港建築師學會會長、香港工程師學會會長、香港測量師學會會長、香港規劃師學會會長、香港園境師學會會長及發展局各處長們舉行了一個緊急會議作出緊急籌劃的集思廣益。香港建築師學會與其他學會被邀成為一個建議名為【香港建造界5.12重建工作聯席會議】的籌備的創會成員。

在所有的建議中，我們一起所能夠提出至為迫切的事項是購置監控器來透過衛星監察在災區內數個水壩的安全情況。有關研究已由土木工程拓展處完成，須要逾二百多萬港元的費用。所有與會人士一致同意承擔相關費用，有關監控器在中央政府知悉及協助下，便能立即購置並運往四川。

在二〇〇八年五月二十七日的理事會內，有關建議已獲得通過。此外，理事會亦通過以學會的名義來籌集港幣伍拾萬元，透過住房和城鄉建設部，援助地震災難。

這可以表示我們對受災人們的親切關懷及加深建立我們與住房和城鄉建設部的良好關係。

對此極重要及有意義的事情，香港建築師學會將由儲備中撥出港幣拾萬元並向各會員呼籲以填補差額。

2. 梁鑑剛先生

已故的梁鑑剛先生為建築學系的畢業生，在城市大學取得科學(建築)學士學位及在阿爾萊德大學取得建築碩士學位。

不幸地，梁先生在嘗試勸解其受嚴重情緒困擾的中學同學時，從一樓宇的天台上墜下身亡。

在二百四十名香港建築師學會會員的支持下，我們總共籌得港幣二十四萬七千九百四十元給予依賴梁先生的家人。

在二〇〇八年五月十六日，美國建築師學會及香港測量師學會亦聯同我們一起呈送他們所籌集的港幣七萬二千五百元及港幣五萬元的支票予梁先生的家人。

我們對失去一名可能的會員、一名在二零一零年上海世博會中香港展館的獲獎隊伍成員及有著光明前途的優秀建築師的離逝，深表哀痛。希望梁先生能得到安息。

3. 管理回顧

理事會將繼續進行須於六個月內完成的「即時項目」，計有：

- 學會工作的操作手冊。
- 秘書處工作的操作手冊。

該等項目的完成目標日期為二〇〇八年八月底。

這些手冊將作為先行項目並作為加強學會及秘書處未來數年機構管治的基礎。

4. 更改選舉會章的會員論壇

為使會長能在就任時能即時運作及擴闊候選會長的網絡，茲建議引入一個候任會長的職位。

該職位為期一年，並會給予有關人士更多時間去熟悉學會的運作並且分擔及成為學會方向釐定的一份子。

而原會長的任期則由兩年縮減至一年。

在二〇〇八年五月六日(星期二)及二〇〇八年五月二十六日(星期一)已分別舉行了兩個論壇，以使各會員對建議有更佳的理解及能分享你們的想法。

在二〇〇八年六月十七日(星期二)下午七時在學會會址舉行的特別會員大會將對此更改作出投票，歡迎各位出席。

5. 與伙伴學會及外界團體的聯絡

a. 海外參與

澳洲皇家建築師學會全國大會及美國建築師學會全國大會

我以學會代表身份參加了澳洲皇家建築師學會於四月份在澳洲雪梨舉行的「關鍵的遠眺二〇〇八」的全國大會與及美國建築師學會於五月份在美國波士頓舉行的「我們人民」的全國大會。兩個會議的出席費用均為個人自費。

出席講者、參與討論的與會人士及關連的正式與非正式活動提供了一個飽覽想像及參與未來建築及其對全球文化貢獻之旅程。

作為建築師，我們均直接地參與與社會及環境的可持

續發展性之事宜。我們的工作共同地影響著很多在建築環境的設計或管理的事項及作為專業人士，我們如何透過我們的工作更能有效地作為「改變媒介」。

二十三屆國際建築師協會國際會議及二十四屆國際建築師協會會議

第二十三屆國際建築師協會國際會議及二十四屆國際建築師協會會議將於二〇〇八年六月二十九日至二〇〇八年七月六日在意大利都靈舉行。關國樂，國際建築師協會理事及我將會參加。

中國建築學會的周揚博士將參與理事會選舉，而香港建築師學會將支持其參選。

公司會員拜訪北京

在二〇〇八年四月二十七日，共有二十四所公司會員到北京作為期兩天的禮貌性探訪。其主要目的是向住房和城鄉建設部、中央統戰部、國家商務部、國務院港澳辦及特區政府駐京辦等介紹香港建築師學會最新引入的會員類別。

商討的要點均為我們希望在中國內地成立公司及執業與及予以准許簽發及批核圖則的要求。

更緊密經貿關係的安排

在二〇〇八年五月五日，香港建築師學會聯同其他的結盟專業團體與發展局會面，各自已集思廣益在國內執業的滯礙情況。在我們的層次之商討已是徒勞無功，亟需轉在至一個更高的層次以圖有所突破。

威尼斯雙年展

是年的威尼斯雙年展將於二〇〇八年九月十四日至二〇〇八年十一月二十二日在威尼斯舉行。

我們在配對的基礎上，現已獲得所需港幣三百萬元的百分之五十，我們非常希望能夠籌集得餘下的款項以使該項目標能夠推行。

若閣下能對這雙年展提供協助，請與學會或內務事務部主席楊麗芳小姐聯絡。

b. 本地的參與

建築學教育諮詢委員會到訪香港中文大學

在二〇〇八年四月二十四日，本人代表學會參加了建築學教育諮詢委員會到訪香港中文大學建築系的兩天訪問。有關報告正在準備中而其摘要會於短期內送呈學會。

英國皇家建築師學會

在二〇〇八年六月十日，Richard Hastilow先生，英國皇家建築師學會的首席執行官將到訪香港並將展開為在港七百多名香港會員設立英國皇家建築師學會香港分會之事宜作出初步商討。

香港中文大學建築學系第十二屆碩士畢業作品展

在二〇〇八年六月二十日，香港中文大學將在太古廣場舉辦其第十二屆畢業生作品展的開幕典禮，希望各位能到場參觀各同學的優異作品。

港大建築學系畢業展

在二〇〇八年六月十二日，香港大學建築學系將有一個酒會及畢業作品的預展。該展覽將由二〇〇八年六月十一日至二〇〇八年六月二十七日假薄扶林道香港大學鈕魯詩樓二樓對外開放。

6. 與內地資格互認

在更緊密經貿關係安排下的第五屆亦為最後一屆的建築師專業考試將於二〇〇八年七月八日及九日在西安舉行。

由去年的六十名考生名額，我們高討一個較大名額的增長，但亦只能爭取到八十個名額。不言而喻，申請的人數超出名額所限。這對資格互認委員會而言，去挑選可參考的八十名考生是一項非常艱辛的工作。

我希望藉此對各位申請的考生道謝並希望他們能幸運地成功通過即將面臨的考試。另對資格互認委員會在此極有價值但鮮被讚賞的任務所投進的時間及努力，再一敬謝。

7. 趙世博博士建築設計獎

請參閱網址www.ccadaward.com及緊記於二〇〇八年九月一日中午前呈遞你們的作品參選。

是次大獎獎金為港幣伍拾萬元正，將由特首曾蔭權先生在學會於二〇〇八年十一月二十二日(星期六)晚上舉辦的週年晚會中頒發。

8. 香港建築師學會論壇兼週年舞會

這由香港建築師學會首次舉辦的論壇將於二〇〇八年十一月二十二日舉行。

其主題為「上海·香港·紐約·倫敦」
都市+建築
四市類比·香港借鑒

而週年舞會亦將於該晚舉行。

9. 第三季大會

是次季度大會將於二〇〇八年九月九日(星期二)假灣仔港灣道十八號中環廣場七十五樓舉行。

商務及經濟發展局局長馬時亨先生將出席擔任我們的演講嘉賓。

香港建築師學會會長
呂元祥博士
香港建築師學會資深會員

Event Photos



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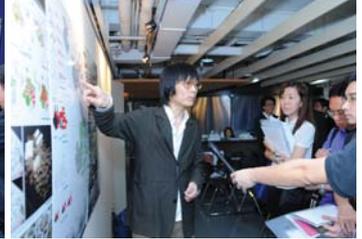
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1. Joint Professional Activity - Hiking at Lamma Island on 13 April 2008
- 2-3. Young Architects Fund Jury Meeting on 14 April 2008
4. Briefing by Planning Department on stage 2 public engagement on urban design study for the new Central harbourfront on 15 April 2008
- 5-6. Heritage Walk to Tai Fu Tai Mansion on 19 April 2008
- 7-8. HKIA Annual Awards 2007 Press Conference on 21 April 2008
香港建築師學會2007年年獎 - 記者招待會 (2008年4月21日)
- 9-12. Annual Awards 2007 Prize Presentation & Exhibition Opening Ceremony on 25 April 2008
2007年年獎頒獎暨開幕典禮 (2008年4月25日)

- 13-14. HKIA Corporate Members' Beijing Visit (27-29 April 2008)
香港建築師學會公司會員訪京代表團 (2008年4月27-29日)
15. Dragon Boat Team Participation in Stanley Dragon Boat Warm Up Races on 1 May 2008
16. Seminar on Zero Carbon Architecture for the World - Talk by Mr. Peter Harper on 2 May 2008
- 17-18. West Kowloon Cultural District Symposium : A Dialogue of Planning and Design on 10 May 2008
- 19-20. "Disappearing Hong Kong" Photo Trip Competition 2007 Jury Meeting on 23 May 2008



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- 21. Healthcare Reform Forum on 23 May 2008
- 22. Lecture on Sustainable Buildings on 26 May 2008
- 23. Briefing by Development Bureau on the proposed revitalization of original site of Central School on Hollywood Road on 27 May 2008
- 24-25. Workshop on Criteria for Master Layout of West Kowloon Cultural District on 31 May 2008
- 26. Central Police Station Forum on 5 June 2008
- 27. Roundtable Forum on Working Outside Hong Kong on 5 June 2008
- 28. CPD Seminar on Urban Transformation of Sai Ying Pun on 11 June 2008

- 29-32. New Member Welcoming Party on 12 June 2008
迎新會員派對 (2008年6月12日)
- 33-37. HKIA Second Quarterly General Meeting (QGM) 2008 on 23 June 2008
2008年香港建築師學會第二季季度大會 (2008年6月23日)
- 38. Quality Building Award 2008 Prize Presentation Ceremony on 4 July 2008
- 39. Meeting with Ms. Romilly Madew, Chief Executive of Green Building Council in Australia on 10 July 2008
- 40. Green Building Award on 31 July 2008

Roundtable Forum

Working Outside Hong Kong

Moderator:

Mr. Donald Choi (DC) is the Managing Director of Nan Fung Development Ltd. and Chairman of the Architects Registration Board. He was previously a Director at Foster and Partners and has practiced in North America and Asia.

Invited Guests:

Mr. Andrew Bromberg (AB) is an Executive Director at Aedas. He is an architect striving for innovation and vision and has led the design on numerous award-winning projects throughout the world.

Mr. Sandy Edge (SE) is a Director of Architectural Projects at Woods Bagot Asia Ltd. He is one of the Sustainable Leaders in the firm promoting sustainable designs.

Dr. Ronald Lu (RL) is Managing Director of Ronald Lu & Partners (Hong Kong) Ltd. He is also the current President of the Hong Kong Institute of Architects.

Mr. Ross Milne (RM) is a Principal with RMJM HK, responsible for managing the design of major projects throughout Asia, including Beijing Olympic Green Convention Centre and more recently a Resort Development in Macao.

Mr. Winston Shu (WS) has been practising for 27 years, with broad experience built over 2 decades of working with Sir Norman Foster and Partners. He established Integrated Design Associates Ltd in 1999 and has won numerous awards.

Mr. David Stanford (DS) studied in the United Kingdom and has lived in Hong Kong over twenty years. He is a Principal Director with Leigh & Orange Ltd developing the practice's work in the Middle East and India.

Mr. William Tam (WT) was trained in the UK and he is a Director in Rocco Design Architects Ltd. He has been involved in a number of award-winning projects by the Company in Hong Kong, Macau, Singapore and Mainland China.

Mr. William Yuen (WY) is a Director of P&T Group. He has extensive experience on a wide variety of projects in Hong Kong, China, Europe and the Middle East and is currently handling numerous high profile projects in the UAE.

The challenges and pitfalls of working on overseas projects.

DC: There are a lot of experiences to share around this table. Some of them are good and some of them are bad.

RL: I think it really depends on many many things, which country? who the client is? what your scope service is? If you are carrying a project right through then I think you need to look up all the local articles, China local design institute. Then you got to split up the division of work. And also there is a matter of your engagements, your fees and where is the country you are going, about the taxation system. Will you get the money out or are you going to get paid locally in Hong Kong. And they are all different issues.

DS: I think these are some pitfalls, like you can't get paid sometimes.

WS: I think everything that both Ronald and David have said is very applicable. But there is one thing I find most surprising of all is getting people to travel and work overseas. We are working on projects in India, finding architects in Hong Kong willing to spend some time overseas has been a problem for us. Resourcing, not in terms of getting people to do the work, but to have them based overseas to supervise those works they designed while the buildings are being built is proving particularly difficult. I think it has to do with the local work culture.

Architects have to travel and work abroad occasionally, you know, it's an important part of professional development.

RM: I think one of the things we are attempting to focus on is for our design to be relevant to the limitations of the construction industry within each country. We are also doing a lot of work in India and have found that the limitations of local contractors means that we can not be over adventurous with refined detailing and material specification. This is based upon the fact that our buildings are our future marketing tools and it does us no good if they are poorly executed on site.

WY: Challenges vary a lot depending on which country, what projects and what clients you are dealing with. Finding Hong Kong architects willing to travel is very evident from my experience. I remember in my case I moved to Dubai in 2004 summer. I was the only one volunteering to go there. And because I knew I couldn't do all the work by myself so I had to really persuade two of my colleagues in the company to come along with me, two draftsmen, because you need draftsmen, even if I can design, I can't do all the work. Maybe we have too much work here, they don't need to go out. But, just in Dubai at this current time, there are so many projects and even finding local staff, there is difficulty. And we have to pay even over twenty, thirty percent more salary but we still

find it difficult to attract people from Hong Kong to Dubai. So, that's the challenge but other than that, you learn your way through minor mistakes, and you will be able to work successfully.

WT: I think actually the challenges and pitfalls are two faces of the same coin. To us, I won't call ourselves a kind of an international architect, travelling doing projects. We tend to study the local culture. I mean to go, do it and work. So there are always the challenges. We have to know the place at least to some degree before we are actually doing something there.

SE: One of the challenges is communication with the room of people. And make sure you've got regular communication channels and regular trips away and also even in between the trips, we may make use of teleconferences, video-conferences. I got consultant, very often, within your own blankets, across different countries as well. So you got projects in different countries, clients from different countries. And you are in a different country. I think that is communication. For projects it is hard. Another thing I think a few people have picked up or commented about is culture. I think there is also different expectation in different countries. You might actually saying the same words, but the words actually have totally different take-on what the intended aspects are. I think you really need to explain the face time with those people.



Quite often in a social institute.

AB : One of the biggest challenges I have been having is trying to convince concepts that actually can't work, for us to do all the work back home and that I don't have to get on the plane every week and see if the work is done and care to them. I am on my personal level that the more you do that, the less production you have that at home. And so, you know, recently everybody that were doing even that would be taken on site and then you know preserving a design has always been the greatest challenge and we have come to the term that we will have fewer profit and actually it's kept on close to my chest and don't spread it out, because you can do it that way.

Challenges for young architects

RL : Tao Ho is a very good example who did very well in China. In two years he had been in China, he has made more in 2 years than he has made in 10 years in Hong Kong. It's a bit unusual, I think it's about how you mix and match. Tao is a person who is active socially and he is very fluent in Shanghainese and Putonghua and people just love him. He is also very good at sketches, so he will give you sketches, if you want a design, fine, just give me your concept in a few versions and you will fall in love with it. You may choose it and pay and then they will say thank you, that's it. They don't want you to build it. So he just gets paid up front and gets paid quite well. He is in love with what he is doing when he is being paid. And so I think it also depends on what you have to offer to your client.

AB : For young architects, I think they really want to become licensed and they can't get their credentials working on the rear to get license so we have been having a lot of trouble like that.

WS: There is another aspect, apart from the professional registration, it's the way you see architecture as a career. I find a lot of young architects trained here only want to work on developer projects. If they stay and work in Hong Kong they believe they will be growing and mixing in the circles of developers, which they see as beneficial to their careers since future source of work are more likely to be coming from them. I remember the day when we started working on the Hong Kong Airport and we interviewed many students from Hong Kong University. To my surprise many of them saw the project as a one-off since Hong Kong would only ever have one airport. They all asked, "What am I going to do next after this airport finished?" They cannot see a future as a specialist in airport design, which is a skill with an international perspective. With that skill you can work anywhere, as every airport in the world functions the same way. Why can't they see themselves in a world market?

RL : Maybe that's really a bit short-sighted of that you work on the airport but there are still principles of architecture that you apply, circulation, lighting, air. The most promising area for our members to export our services

RM : Hong Kong Architects have a good understanding of urban transportation projects and related property development. I think this is an area and type of thinking Hong Kong Architects can export.

DC : A model of development.

RM : Yes. There is a strong commercial thought process in Hong Kong which ends up in some situations being a very sustainable approach.

AB : After doing a lot of large scale commissions in a very very quick time

and the ability to handle that type of work, we can offer to emerging countries that we know how to do this project fast. When I first came to Hong Kong, I remember the pace was just agonizing, I had headaches all the time and when I am used to it so that we can get on to build this and there's nothing it can throw out us that we have already seen.

SE : I think challenges, remember I was doing in the Middle East, or countries that are more developed, beside China or India. That sometimes the Hong Kong documentation standard is typically not up to international standard and you have got to train your staff on how to raise the bar. Otherwise, you will be sub-standard.

WS: When you work abroad English is virtually the only common language you use outside of China, whether you are in India, Middle East or wherever. Architects from Mainland China and the Japanese still can't compete on this language skill against those trained here in Hong Kong. So we still have that little bit of advantage. I have been talking to some major clients who have been coming to Hong Kong in search of architects for projects in India. They have short-listed a few, all from Hong Kong, and I was curious and asked them for reasons behind choosing Hong Kong architects over other countries. In a nutshell they say they can't pay the fees of the Europeans, they don't want to be told what to do by the Americans, they don't understand what the Japanese are saying to them, and Hong Kong has the best of all worlds. It is simple, nothing to do with whether the types of buildings Hong Kong architects produce suit them or whatever, but we do have that edge as Asian and English speaking. We should capitalize on this, and you'll see, very soon China will catch up.

RM : I think it is also about staying ahead of the game in terms of the movements within our industry like sustainability and BIM technology. Stretching the boundaries beyond the Hong Kong norms and adding value to services offered.

Government support...

DC : The government has recognized the shortage of, not just architects, but also the supporting personnel. They are increasing number of programs, the training of supporting staff like CAD, draftsmen and so on. So hopefully, there will be more support to practices.

WY : I think the Hong Kong Trade Development Council has been doing quite a good job in the Middle East. They have been organizing meetings to promote architectural firms. Not just architectural firm but also financial sectors, contractors and they have lined up meeting for us. So, I think they have fulfilled a certain role in the Middle East and they have invited us to give a talk in Syria to promote Hong Kong architects. All these Middle East countries are actually looking up to Hong Kong's experience on high density developments and we all know that the world by 2050, probably 75% of the world's population is going to live in cities. So, they know that we have the skills.

WT : At one point, there would be competition in Shanghai, basically you won the design, but the Japanese have their government backing and they will provide the loan to build it. How can you compete with them?

WT : So in that sense, we do have the experience of, maybe it will be more academic.

DS : I think basically, in Hong Kong architecture they are conservative. There

is not much help with the design. I want this to change.

WS : One thing I find most obvious this profession needs to have government support is the development of environmental sustainability. Virtually every client in all the countries we go to wants their buildings to be environmentally sustainable. Hong Kong is the only place where we should be designing for sustainability. You know, I am a bit critical on this. What I mean is that there are clients here who want to build environmentally friendly buildings, but the government is not willing to grant permission for these buildings to work the way they are designed. Or the government says they want sustainable development but the clients here are not willing to pay for it without some commercial benefits as off-sets. So it just comes to the same thing, no progress. But it is a technical know-how I find as an architect an essential skill to have. It doesn't matter where you go, China, Middle East, even India, as all developing countries are very concerned with energy. So this is one aspect of professional skills which we, the Hong Kong architects, are definitely lagging behind because there is no demand in here.

WT : When we talk about good design, in overseas projects they are asking for it in order to stay ahead of the game, every time you have to do something new.

WY : It is also very true in Dubai. They ask for the concept of the design first, and then you work out the efficiency. In Hong Kong, the first thing is to maximize efficiency. Most Hong Kong developers are actually quite conservative in their thinking.

DC : Very conservative.



DC - Donald Choi

SE : Is that why we are working overseas?

AB : I agree with you. I think that some of the procedures overseas, you can bring back to Hong Kong developers and actually show them there is value added to the design and that it might appear that that involves more cost but then you gain it back. I mean from different dimensions.

DC : The building regulations in Hong Kong are very prescriptive and the Government is not helpful. Even if we introduce new concepts, like genuine Sky Garden to improve ventilation, they are difficult to get approval. Therefore, design limitation grows. If you want to have a safe approvable project, then don't try anything new. That seems to be the problem.

SE : I think it is beyond just the developers and certainly one of the hardest staff to get is good designers. And if there is a project which focuses on design, then maybe the government would support the project, by creating big. Like Singapore, it has come to, they started it 5 years ago. I think they have got the interest.

AB : I think HKIA has sponsors for summer internships and bringing young artists come from all around the world to Hong Kong, and then match them with Hong Kong students, and potentially you can start to import internationally, at a younger age. I am getting a lot of summer students now from Germany and that is refreshing. And it is good for the Hong Kong University students as well, then the Chinese students.

WT : But what I was talking was a long*term process. We do have to consider some of the mainland graduates, or even the mainland qualified graduates, they are able to come to Hong Kong, and work with us and explore the world, rather than just ourselves. The HKIA, and the



RL - Ronald Lu

government can help and start taking those internships and coming to Hong Kong. We have students working in the office, and at the same time there are mainland students coming for summer internship. Those students are great.

SE : I think more and more, as trainers, as we look forward to, becoming more and more globalized. I think the developers in the Middle East start coming to China and vice versa, and the Korean guys come. So you got clients from different countries in the world and I mean, it doesn't matter where you, where they are developing, that's the sort of relationship you want. I quite understand that the technology you wanted, you should be willing to go between markets.

DC: I think about globalization, say working in Africa, it comes to the question of identity. Is it important to have an identity of Hong Kong Architect? Or it doesn't matter when working internationally? I think the Japanese architects seem to be able to create a very unique image and identity for themselves. Is it necessary for Hong Kong Architect to develop such an image? Is there any advantage?

WS: I think we should consider ourselves in the international context and think of Hong Kong as a hub for Asia, which is a role Hong Kong is telling the world. We are based in Hong Kong because it is at the centre, it is so easy to get to most places from here. That's a fact.

SE : And then we all work globally, in that they would have homes somewhere and we are, many prefer to live here. But there are lifestyles.

DS : I think that the Hong Kong model, with forty-storeys buildings and six -storeys of shopping center is still the best of those models. Two entrances, one on the ground and one seventeen storeys higher. It is very seductive for overseas



DS - David Stanford

developers to create that, and it is just part of the background in Hong Kong. And the speed of our responses to clients works very well. I think when these come together, they are actually very seductive.

DC: You know designing homes in the high-rise is one of the competitive edges of our practice. As we export that skill and development model to some of the developing countries, is that the right sustainable development model we want to promote?

DS : Not necessarily.

SE : In China, in the next 22 years, there can be 330 million people moving to the city, which is like 79 Sydneys. You know, there are many cities. what we now have in terms of climate change. And we hope to develop sustainable cities. Hong Kong, as a city, I think is very sustainable. I think the buildings are very poor. But the city, in terms of high density, high use of public transportation, we should be exporting them all.

WT : In Hong Kong, it is just too dense. Because we are building plot ratio of 12, if you are talking about, probably 4 or 5, and that would be much better in most European cities in terms of sustainability. So if you are talking about exporting the model, I don't think that there is a model. When you talk about design in an electronic age, that is an asset. You have to be professional, go from design to execution, that probably is the edge of Hong Kong architects.

AB : I think it is the image. I think it is a really big edge. It is really easy for me to go into a room, anybody, internationally, on a table, that I can get the things done in 6 months. And there are people buying the concepts. I mean it is good too, to say out without any hesitation.

WS : It is the way you work which is more



WS - Winston Shu

exportable.

WY : I think that is very true. Our response is in a fast and efficient manner. They like the way we work and the speed that we work in.

WT : There could be another advantage is that, for people who work in Hong Kong, it is the ability to solve very complex problems. If you look around the world, the typology is rather simple. But here, we mix up commercial, residential, offices, train stations, so all the circulation and technical requirements. And we have to handle it with confidence and make it flow. That's the most important.

DC: Definitely. Speed is of essence but how do we compare the efficiency with our fee? If we are doing the same amount of work within a shorter time, not only our people need to be more efficient but we need to be compensated adequately for deploying additional resources. Working outside Hong Kong also involves travelling time, expenses and so on that all need compensation.

AB : Yea. I mean, from my personal experience, the fee is really good. We are basing on a certain percentage of the construction cost. And not a time frame. So, if we can figure out how to get it done, I mean as quickly as you want to get it done, you will make more profit. But it has its clash, a group of tired people, I mean, a lot of burnout, and you know, that is the downside to that.

RL : I think it is also a problem of scale. Insurance is such a big waste. If you get one project in these major cities, it is hectic because you get so much time wasted, and in one place and the other. And if you can say, have a contract with one city overseas and have projects there, and when you build up an office there, it works.



RM - Ross Milne



WY - William Yuen

AB : It is a good model. I was in Dubai. I was supposed to work there for 2 and a half years and I get extremely bored. I fly here for 3 days and I get 10 different meetings packed and in 3 days, very efficient. And then I decided I have to see more of the world. And so I now fly to 5 to 6 different countries. Having meetings and conference in 2 and a half weeks. So now I feel like the other side of the world. But at least as I get off the plane and decided I to work in this fresh and vigorous soil, trying to get that balance.

SE : I think for some markets, the fee is very high and the clients, mostly negotiating. In India, for example, it is still trying to bargain down, and get the most out of you. And it is a tough amount to make. Whereas in the Middle East, it is very attractive, and, if you are lucky enough to be out to get some work there.

WT : The fee doesn't seem to be adequate when the client tells us that there is even big European name is charging less than us. Then you are thinking what is the problem. And then I think it is something if we all have to think about, the overhead, Hong Kong is just too high,

SE : I got the feeling that there might be a little bit of a slow down.

WS : The first lesson is don't believe in everything they say.

WY : In the UK two or three years ago, we were trying to find UK people going to Dubai, not many people were willing. Recently, through agencies, there are a lot of them.

Attractions of working outside Hong Kong

AB : It is an experience that almost everything you get is what you are going to have. And so there are competition, pitfall, you are going to meet a lot of them.

SE : I personally like the different cultures that you experience. I have always loved travel. In this way, you can mix that into the profession. I like the challenge. It was fun, taking these large projects on, communication and the whole process.

WT : Probably the same, probably the travelling and meeting different people. Even though, China, it is, you go to different cities in China, and then they have different cultures and they have different outlooks of life. We will have a little bit more freedom to express ourselves. We can do something that might not happen in Hong Kong.

WY : It has been a great experience for me. The good thing is to know a lot of friends. You get the chance to make other people and other cultures. So you can make a lot of friends. And also, the projects, that I am doing is also very interesting.

RM : Be creative and you will end up with great opportunities to be creative. Working outside Hong Kong offers the opportunity for unencumbered creativity outside a system rooted in statutory and commercial constraints.

WS : For me, it is to do things which I am not able to do here. And also be appreciated. And I think that is very important, because if you are trying to do something different here, no one will appreciate you. You only get criticism. Sorry for saying that.

DS : I agree with that. Obviously, for me going there, meeting all the people there, and the work is very interesting. It is also nice working with clients who love buildings and actually it is very nice to see the exciting projects. That is actually much more rewarding than what we did in Hong Kong before I went there. So you get the spirit to go on.

RL : I think for me, I guess the most satisfying

was being the architect of the Chinese embassy in the mid-1980s, we were able to use Australian technology and materials and turned them into Chinese themes. I mean it is a very satisfying profession. I think we do love it. If not, we wouldn't be in it.

For younger generations...

WY : It is good for them to go outside and work. There is something that Hong Kong education has changed. Firstly, the language skill has deteriorated. Secondly, they need to see the world in a broader sense. And they need to travel, to learn other cultures. I do not find the young architects are that interested at the moment.

DC : The HKIA should organize more overseas trip. More travelling is good for architects, young or old.

RM : I see that the design becoming a higher prerequisite, you know, moving design up to a higher level.

DC : We are looking for quality designers. But first of all, the design needs to be marketable then people will support it and that's most important. Most developers in Hong Kong have projects in China and are developing overseas market. They will demand better design and architecture. That is not always the case in Hong Kong.

SE : It surprised me, because people in Hong Kong are not stupid. As years go by and I can't believe it that when they go home, they turn on the air-con on because their environment deteriorates so poorly, I just think it is bizarre.

WS : It is confusing for the public to be discerning, because Hong Kong is a close market with prescribed formulae for buyer satisfaction.



WT - William Tam



SE - Sandy Edge



AB - Andrew Bromberg

SE : But the people are asking for different products. Then your marketing partner will tell the agency to find something different.

DC : In the Hong Kong market, it is led by speculators, investors and so on.

SE : That's maybe why in the university they don't show you...

RL : This is world. So I think the other thing is that, you know in the old days, working for a Hong Kong developer, you are actually talking to the chairman and you would only have one or two project managers in every site. Nowadays, there are so many sites. They don't know where they are, they don't know what they know. They leave it to the project managers. If you are the project manager, you are just a salaried staff, you have to make sure that you perform, and you know that, you are in the marketing, lots of marketing sales. If I just sold that property, and it did well, this is what people want, follow that. And you will find that everyone is copying everybody else.

SE : Going back to the lack of vision.

RL : Because the guy is saying that this is not the right solution, I want to try this. Make or break it. It is my neck. So people follow it. But if you give it to a project manager, you say, I am worried about my future, I just want my job next year. I want to make sure that the work will be done. I mean not to be spectacular but it has to sell well. And that's all I am worried about. And of course the developer will say, Listen, my responsibility is to do sales, I need to have a good bottom line. And I think that mindset has to be changed.

DC : And also there is another factor which is the high land price in Hong Kong, therefore, speed is crucial as interest

payment is a significant part of the development cost.

RL : That's why you should have a different design.

WS: If the architect's fee includes a percentage of the land cost everyone will look at design quality differently.

DC: A lot of local developers are actually hiring the so-called "star" architects to dress up their buildings for marketing purpose. After the project completion, developers want to have a brand that people will recognize.

RL : But this is sad though, isn't it? You invite an international staff to dress the building. That's really, that's not architecture. Very sad.

WT : Again, it is the close market in two directions. Hong Kong being monopolized. But I tell you if you go out to China and do the design, the developer doesn't care because he has such a vast client base. In Hong Kong, when we are dealing with the mass market, and the market is closed, there is no one outside going to investigate and use it. Then there is no point of doing it differently.

DC: I think it is true in Hong Kong that if you try new design, the market may not readily accept it because buying property needs a large sum of money and people tend to be very prudent.

WS: There are smaller developers, with smaller pieces of land, who are willing to take a little bit more risk and therefore do something special.

DC: Definitely, the Hong Kong market is changing and design is being valued a bit more. Hopefully that will continue to improve in the coming years, especially with more people travelling outside Hong Kong and experiencing innovative

design in other countries.

RL : But then a developer can say, I want to think differently. We got 3 or maybe 4 cases. And he says, "I want something radical. I want something that is different. " Give us a chance. I am sure we could.

DC: The problem is that some architects are habitually doing projects in China or other countries using the same HK mentality without consideration for local culture or the suitability of the high-rise paradigm which is valued by some HK architects because that is all they know.

RL : You know that's one thing that Hong Kong architects from universities who wouldn't go out, they are trained to operate in Hong Kong. They don't think beyond that. But very often, we get some developers that say, "Listen, you know for this project, I want something like that." You know, that works, so they know the kitchen that works. And this is a mass standard layout. And you know, what can you do? You want to have something different? No one would accept it.

SE : We do need these forums on how to have designs that add value, to community, to our clients, to the world in general. So I think that's really what we are talking about tonight. And getting that through to developers in Hong Kong, but actually also in emerging markets that we will be working in the future.

DC: The HKIA thank you for coming. Hopefully this is the start of a series of roundtable discussions to be organized by HKIA so members with more experience can give their input on practice and share their insight with our younger members.

廣州 W 酒店及服務式公寓

許李嚴建築師事務所

建築於2007年開始施工，預計2010年落成使用。

設計年份2006，預計完成日期2009

設計小組：嚴迅奇、譚偉霖、曾國樑、楊穎心、王文婷、徐偉良、黃穎珊

W酒店座落於廣州珠江新城中心區，於新城中軸線東側，基地景觀受到一定限制，西面為新城的主幹道 - 洗村路。另一邊側為民居。透過規則佈局，於基地東側營造一個綠化內園，以酒店作為城市道路與內園的界面，為兩者提供一個過渡及融合點。

W酒店及服務式公寓重新發掘及審視此一界面的處理手法。有別於一般封閉的內園，酒店及服務式公寓為內園開放了一扇“城市窗戶”，引入空氣，光線及景觀。與此同時，亦維護着城市街區 (urban block) 的完整性及街道的連續性。建築造型則強化此一主題，酒店及公寓琬轉伸延，兩者的建築體量關係密切：從比例、高度及立面處理也息息相關，相輔相成。二者塔樓以幾何形式相連形成整體建築，通過減低酒店塔樓的高度，調整體量的變化，加強塔樓的連續性，賦予獨特的風格。

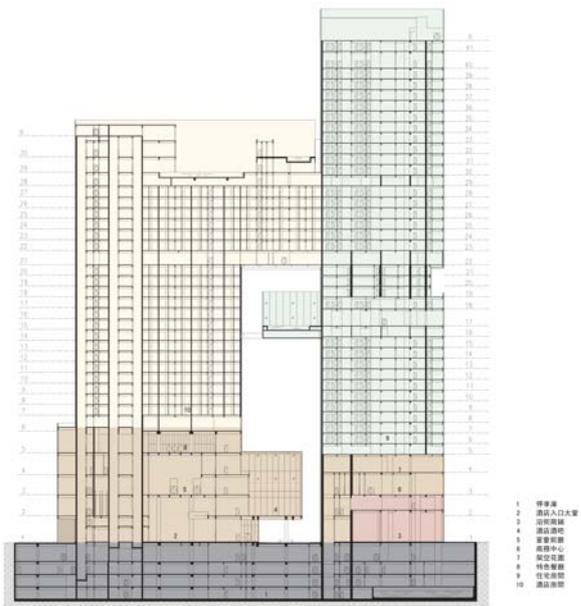
在造型上插入不同層次，不同用途的空間，使整體建築更具雕塑性。在整體建築形態構成後，於建築的上、中、下位置各嵌入一個如珠寶般璀璨透明玻璃盒，創作一連串焦點空間，亦豐富立面比例層次，使整個建築形體及空間有虛有實，充滿變化。同時設有多樣化的室外空間，除首層綠化園林外，于酒店裙樓平臺，服務式公寓的中層位置塔樓及頂部玻璃盒空中花園也引進立體的綠化空間，締造豐富立面的比例及層次。

在立面設計處理方面，除了考慮到造型、藝術意念和景觀外，亦結合了環保元素。酒店和公寓塔樓面向東西方向，於幕牆上設置多層高垂直玻璃肋，不僅在日間可減少夏日室內的熱輻射，在晚上亦可通過電腦程式控制的LED燈光，演變出不同的夜景效果。

內部公共空間的組織，則擺脫了傳統的豪華大空間處理手法，以大小不一，相對獨立的空間層層遞進，環環相扣，相對封閉的接待前廳，晶瑩透亮的玻璃酒廊，變化豐富，予客人賓至如歸，舒適安逸，尺度怡人的氣氛。

W 酒店夜景及外牆燈光效果設計





Shunde Culture Centre, Foshan, China

P&T Group

Shunde Cultural Center consists of a performing art centre and a library in Phase 1 and a culture & history museum and a science & technology museum in Phase 2. To give identify to these four buildings while appearing as a unified whole, they are layout on both sides of the new city axis and are made into two complimentary pairs like the couplet outside traditional Chinese doors. Being in a new district developed from farmland and almost without any site context, the four buildings adopt a bold geometry to express the entrepreneur and daring spirit of Shunde people, and at the same time, play great attention to practicality and attempt to design "without fat", not only to express the pragmatic character of the people, but also to meet the tight budget of the project.

The first pair of couplet is formed by the performing art centre and the library in Phase 1. They share a similar massing of a sculptural core surrounded by a glass cage, the same oval plan-with one expressed as a form and the other as a void creating a "yin-yang" relationship - and similar glass envelopes - with one expressing horizontality and the other on verticality.

Shunde Performing Arts Center

The performing arts centre includes a 1,500-seat theatre, a 500-seat oval shaped concert hall and an ancillary music school. The theatre and concert hall are layout to form an invert "Y" so that back of house facilities and expensive equipment can be shared. In the theatre, the experience of going into the auditorium of the theatre was celebrated as "a voyage to drama". Guests departing from a "pier" formed by the supporting facilities board the sculptural "boat" formed by the auditorium box through a bridge. To lead guests to their seats, circulations and staircases was expressed as features of the lobby. The performing art center was rushed to complete in October 2005 to launch the Asia Arts Festival at an extremely low cost of 270 millions (about two fifth of Dongguang theatre's in similar scale).

The project was awarded in "**the 2006 DFA Best Design from Greater China**". The jurors commented that "*Shunde Performing Arts Centre puts Shunde and Foshan on the Asia cultural scene and proves that outstanding design and a tight budget are not necessarily mutually exclusive.*"

Shunde Library

The library, apart from serving the community

as a district main library, it houses also the two exhibition halls on its lower floors, which take up 7,000 sq.m out of the 26,200 sq.m total gross floor area. Formed by colonnades of reading booths, the lobby was designed to resemble "a gigantic bookcase" that orientates the visitors to the right sections of the library while reading areas are punched with gardens and courtyards. The theme of bamboo, which in Chinese ideology, is the scholar of nature, was carried through in the design of the elevation and choice of materials. The interior of the library follows the Chinese idioms "bright window and tidy furniture" which spells out the ideal study environment for Chinese. Except the west side for energy reason, the all-glass façades with considerable shading from the projecting bamboo features allow a flexible layout of the reading spaces while a minimalist interior provides the readers with a neat and harmonious environment for reading and study.

The project was awarded by the American Institute of Architects and American Library Association "**the 2007 AIA/ALA Library Building Award**". The jurors commented that "*This Chinese library achieves a subtle, poetic response to its Asian culture, reflecting a global architecture that, nonetheless, maintains a compelling sense of place. The jury was impressed not only by its community centered offerings but also by the quality of its design and execution that equals the best of international architecture.*"

The second pair of couplet is formed by two museums, a history and cultural museum and a science and technology museum in Phase 2. They, again, share a similar concept and formal composition. Following the wisdom of traditional "feng shui" principles and vernacular architecture in Lingnan region, the alternate solid and void massing of the museums encourages the circulation of southeastern breeze through the gaps between structures, and allows natural ventilation to the non-humidity-sensitive areas, like the lobby and most of the exhibition space in the Science Museum.

Culture and History Museum

The museum includes a timeline exhibition of Shunde's history on its lower floors, six thematic exhibitions at the raised lobby level and a contemporary art exhibition on the top floor. Following the alternate solid and void rhythm, the circulations are confined to the naturally lit gaps between the tube structures that house the thematic exhibitions. The

square tubes at the main façade, frame six pieces of artworks that express the core culture and characters of Shunde people. These regular structures are penetrated by a skewed tube, of which the front portion is designed to be a dramatic "time tunnel" that brings guests to the lobby and prepare them for the coming exhibitions while the rear portion houses the contemporary art exhibition. Throughout the design, traditional Chinese elements are reinterpreted in the building as interesting contemporary details.

Science and Technology Museum

Similar to the solid and void composition of the other museum, the science and technology museum is visually formed by seven solid slabs rotating around a glass drum which continues at the roof to become a large green house. At the centre, the building is cored to form a capsule-like atrium featured with a cascade of escalators, a half-moon staircase enclosure, a pair of glass lifts and a globe installation. The drums are not only inherently good structural shape, but also give guests a cyber feeling. Despite of its unusual shape, the building form gives simple and rectilinear plans that allow flexible layout of its contents.

The design, through its details, attempts to show the building as part of the exhibits.

Other Information

Site Area : 164,000 sqm

GFA : 25,000 sqm (Performing Arts Centre)
26,200 sqm (Library)
22,200 sqm (Culture and History Museum)
27,500 sqm (Science & Technology Museum)

Expected completion date :

Performing Arts Centre : 2005

Library : 2006

Culture & History Museum: 2009

Science & Technology Museum : 2009

1. Library (lift) and Performing Arts Centre (right)
2. Performing Arts Centre
3. Details on the façade of Performing Arts Centre
4. Performing Arts Center: Looking up the ship "Theatre"
5. Exterior view of Library
6. Library : Featured staircase in Atrium and Bamboo Veneer
7. Library: Atrium
8. Shunde Cultural Centre Complex Master Plan
9. Culture and History Museum : Perspective
10. Science and Technology Museum : Fall Wall
11. Culture and History Museum : Looking up to the contemporary art gallery from the end of time tunnel
12. Science and Technology Museum : Perspective
13. Section of Library
14. Section of Performing Arts Centre



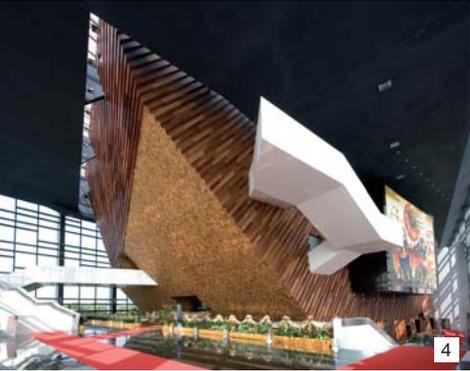
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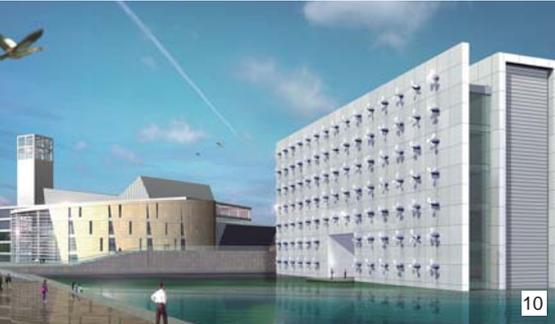
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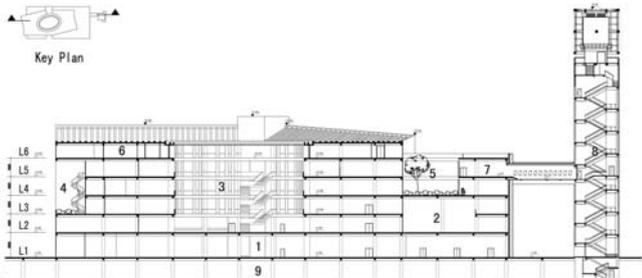


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Key Plan

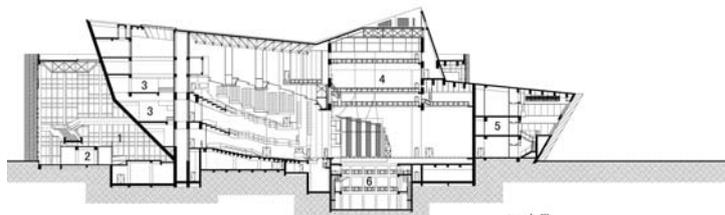


13

Section



- 1. Municipal Achievement Exhibition Hall
- 2. Municipal Planning Exhibition Hall
- 3. Atrium
- 4. Sky Garden
- 5. Internal Courtyard
- 6. Office / Back of House
- 7. Activity Rooms
- 8. Lift Core to Carpark
- 9. Carpark



14

大劇院剖面圖



- 1. 大堂
- 2. 大堂配套設施
- 3. 樓座前廳
- 4. 佈景塔
- 5. 後台
- 6. 升降舞台坑



LuoYang New Museum

Luo Yang, China

Ronald Lu & Partners

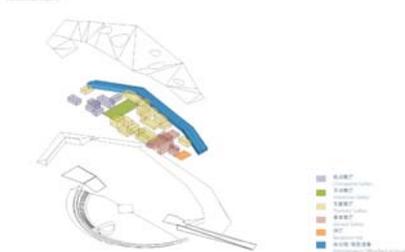
An Architectural Promenade with Infinite Facades

Background

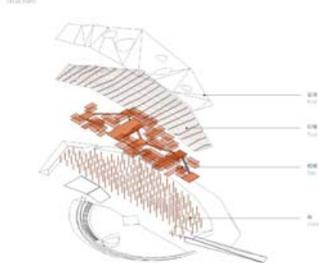
This is a design for entering an international Design Competition of a museum in Luoyang, Henan Province of China. It is a new museum, to be built on the Sui Tang City Park in Luoyang New District. The adjacency of the building site is a landscaped park, basically flat and open.

The museum is objected as a comprehensive cultural facility for collection of historical artefacts found in the region. It will house collections from five major periods: Prehistoric (史前), Xia Shang (夏商), Two Zhou (两周), Han Wei (汉魏), and Sui Tang (隋唐). In them, there are items classified as National Treasures of China. The building is approached through the City Park from east. The museum has about 55,000 sq.m. gross floor area, consists of five major floor levels. The functional program is mainly composed of exhibition galleries (22,500 sq.m. in four categories), archives (7,400 sq.m.), research

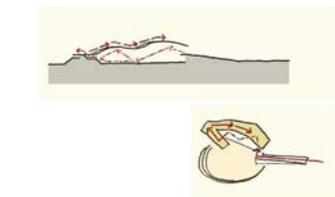
图例说明



图例说明



The allegory and association

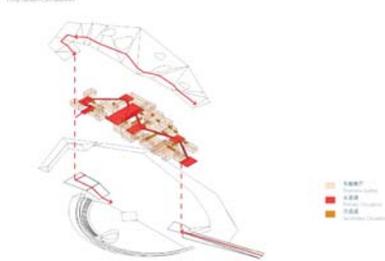


An opening is cut on the land of LuoYang, the earth is moved to form a new place, to form a landmark architecture for wander and sense of our history and place. The architecture is conceived as an association with the thousand years old LongMen Grottoes in LuoYang.

In the west, museums have been developed around the ideas of moving viewers while visually in contact with the exhibits, i.e. the idea of "architectural promenade". Circulation

route and interaction between the viewers and the viewed are carefully planned, examples are Galleria Uffizi in Florence, John Soane Museum in London, and Guggenheim Museum in New York. Since Modern Movement, the spatial quality of such has been developed more three-dimensional, e.g., Guggenheim Museum. The promenade has been becoming more experiential as our architecture has been led to more three-dimensionally approached, the movement of viewers is not merely on floor and levelled, but is also vertically led up and down through the spaces.

行人通道



In LongMen Grottoes, viewers are moving on the footsteps all over the hill, to explore the chambers which are carved into rocks; the experience of wandering on the mountainscape is part of the viewing experience of the chambers. The chambers, the architecture are formed as part of the landscape, the nature, and the history. There is no single definite path for circulating around the site. People are wandering around the history as well.

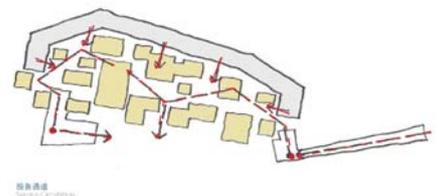
Concepts



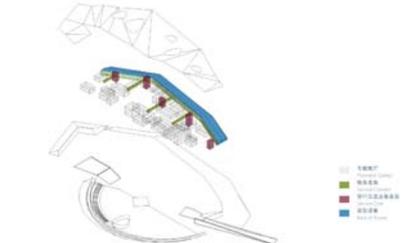
Our design concept has an association with the experience in LongMen Grottoes, and to generate an architectural promenade which supports the functionality of being a museum. The solid-void relationship from LongMen Grottoes is interpreted reversely here, exhibition chambers are enclosed and their in-between space is filled by the void for circulation and experience. Visitors can wander between various exhibition chambers and functional rooms, they can watch and stop in-between the architecture and landscape, even being in indoor space can feel the nature and history as if in outdoor space. This museum is designed to activate interactions between the "In and Out" of the envelope.

As the museum is sitting on an open land, it is formed as part the landscape; and its architectural promenade is part of the landscape, as well. Visitors are led into the museum by means of a grand access ramp,

they are then circulating in between the exhibition chambers, and ended at a landing with panoramic view onto the Luo He (洛河). This viewing stop is also beginning of the route over the landscaped roof of the museum. The promenade is designed so as to link the various routes, to expand the visual field both inside and outside the covered space, to relate the visitors with their surroundings, the landscape, the river and the sky. Underneath the chambers, is the ground-plane where as an extension of the Museum Court which sits at south of the main roof. The Museum Court is mainly surfaced by a water pond, with the lecture hall sitting on; and protected by an earth mound.

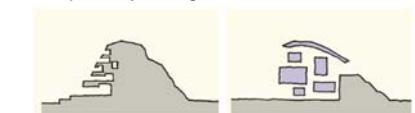


图例说明



The planning of the facility is very much stereoscopic in nature, various functional rooms are placed under the main roof with allowance for circulation and void in between them. The four categories of exhibition chambers are zoned and clustered along east-west direction, with their main facades facing the museum court at south. The back-of-house zone is placed along northern edge, which houses administration, research, archives and other servicing; become the backbone of the organism. This forms the Served & Serving zoning strategy. The visitors' route is zigzagging between chambers; without any conflict, the services' route is orthogonal and direct.

The facade of the museum is designed as an assemblage of infinite facades; they bear the iconography of history, the sign of their contents. The facades are the faces of change, assisted by the contemporary advanced technology in super-graphic glazing and lighting. Aged materials are applied onto the housings of the various historic contents, to express their historicity. On these housings' faces, three different materials: lime stone, timber, and corten steel, are used to represent three primary categories of exhibits.



The facility is designed with the mindset of bringing-in greenery and landscape together

with architecture, to form an environmentally friendly and healthy place for the public. Besides the enclosed and the uncovered open spaces, there are semi-open spaces that are covered but open e.g. circulation and decks between chambers and under main roof; which compose the variety in the qualities of space, and allow ventilation throughout the facility. Together with this spatial idea, variety in greenery is planned. A formal museum court with pond and trees, which forms the underneath landscaped layer and the ground-plane under the chambers. Series of sky-terraces on top of chambers and decks, mingled between the path of visitors. The main roof is landscaped together with the deck for visitors' access for their leisure and panoramic views over the facility.

景观建筑
Landscape Architecture



After all, this will be a piece of contemporary Chinese architecture with sustainable design, and carries a poetic association with the local LuoYang heritage.

This project is honoured with People's Choice Award in the American Institute of Architects Hong Kong Awards 2007.

Architect : Ronald Lu & Partners
 Design : 2007
 Site Area : 300 hectares
 GFA : 55,000 sq. m
 Client : Luo Yang Cultural Management Bureau





中國天津萬科水晶城中心會所

文：余嘯峰 (Frank Yu)

舊建築：為什麼要保留，保留什麼？ - WHAT ARE WE TRYING TO PRESERVE?

目前中國大陸經濟高速增長，城市轉型，大量的舊屋被拆除，在這些過程對一些舊建築的保護正在慢慢形成一股熱潮，社會對舊建築價值的認識，也有所提高，在我來看這種熱潮的出現是好事，因為中國有著五千年的文化歷史背景，相當一部份舊建築還具有一定的社會價值，文化價值，經濟價值，要予以保留。其中某些舊建築經過改造，可以成為區域性標制建築(如上海的新天地)。從某種的角度上來看，舊建築的再利用是一種城市環保的舉措，它既可以節約建設資源和降低成本，也可以避免因拆毀重建所造成的無謂浪費(有的建築一旦拆了就無法復原)；從文化的多元性方面上來看，通過這種方式還可以保持不同時期的建築形式和風格，城市和街道景觀由此而變得豐富多彩。從八十年代大陸改革開放至今，我們引進了很多很多的外來文化，而這些外來文化正在改變著中國人一種根深蒂固的思維模式和生活方式。這種改變可能是好事，也可能是壞事，是MODERNIZATION的一個過程。說它是好事是因為人們記憶中的古老中國正在迅速改變為一個充滿活力的現代中國，壞事就是沒有選擇性的接收，往往會迷失了自我，而且會遺失一些老祖宗留給我們的珍貴遺產，所以我贊成保留一些舊建築。這種保留並不是毫無原則的保留，什麼樣的建築值得保留呢？我認為有3種建築值得保留；(1)文化遺產的保留，如文物古迹(這不在我們的討論範圍)，(2)文化歷史的保留，如歷史文化名人，居住、逗留地、歷史重大事件發生地，和一些失傳

的建築手法或工藝。這種保留一定要尊重“原著”，要翻新如舊。(3)記憶上的保留，如一條老街、一個工廠的拆遷。這種保留不是一種原封不動的保留，而應該是一種改頭換面的保留，一種偷梁換柱的保留，是一種抽象的保留。這種保留是需要給旁觀者一定的想象空間，我們可以稱之為：謹慎的城市更新。因為我們現在整體的社會心態，還是“喜新厭舊”，舊的東西要保留就要重新改造，通過局部改造或室內更新使其適應新的功能要求。原本平淡無奇的舊建築，經過建築師的改造以後，帶來了新的生命。舊的建築靠新的建築延續自己的文脈，新舊建築相映生輝。

靈感來自畢加索 — PICASSO'S TRANSFORMATION

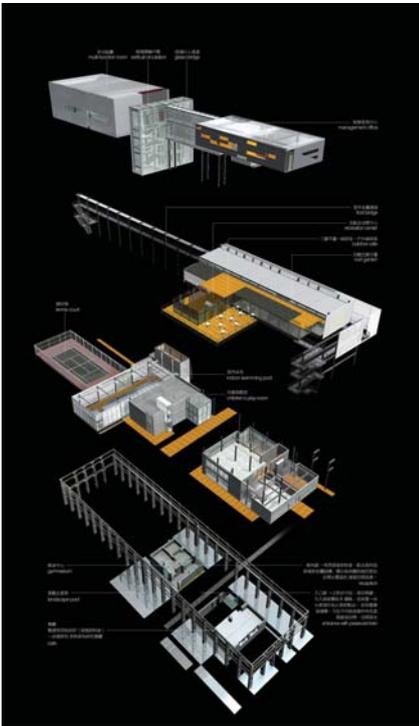
過去的20年，代表著中國現代化進行的一個進程。而這個進程就有些建築物來講，正在或即將經歷著一場“災難”，進程往往是通過一種清洗的方式進行的一將舊的建築物完全拆除而建新的建築，人們的記憶被中斷了(我聽過很多人說大陸的變化太快，在外面工作幾年後回到家鄉，往往會發現找不到家，一種陌生感會沖淡人們對故鄉的那種親近感)，這使我們很快忘記了自己的根底。所以在水晶城這個項目我選擇了一個記憶上的保留。

天津萬科水晶城項目選址於天津玻璃窗廠(水晶城由此得名)，我在接到任務的時候，對該項目的具體情況一無所知，腦子裏想象的應該是一座非常有保留價值的舊建築物，被賦予新生命。一些很現代，很活躍的功能，放

在裏面，很有挑戰性。過了幾天，來到現場一看，不禁大失所望，眼前看到的是一座毫無保留價值、體量龐大，與居住小區格格不入的破舊廠房，說實話，當時不單單是失望，而且有一種失去方向的感覺，原先的構思通通作古，一切從頭來過，這一晚的覺很難睡。又過了一晚，靈感突如其來了，我發現之前的想法錯了，發展商的想法無非是想給人們留下一絲記憶，這就是舊建築生命的延伸。

當有頭緒開始思考，怎樣開展這個項目的時候，我就想起之前看過畢加索的一套記錄片，這套片我看了3次，描述的是畢加索在鏡頭前，在一張白紙上開始作畫，畫沒有標題，沒有限制，在白紙上好random地開始第一筆，而以落第一筆為開始，邊想邊畫，而做出第一個composition，每幅畫限時10分鐘，最神奇的就是第一個composition出來是一個關於風景的元素，最後成果慢慢一筆一筆演變成一頭牛，變成一條魚為主題的構圖，我看這套記錄片完全是為了看這位大師的一個思想過程，而不是看最後的成果。所以想起這套片，就觸發到我的靈感，如果可以將一個建築物變成一塊canvas而不斷地將它演變，而每一次演變，就等于將一個時代的文化記憶下來，就很有點意思了。所以在水晶城的廠房我們決定不將它完全拆除，而用一種進化的transformation的形式去處理這個建築物。而希望得到的成果是一個open-ended的solution，而也是20年之後，這個建築物evolution而延續transform。

舊建築改造的目標是挖掘舊建築的潛在價值，最大限度地利用舊建築，使其得以再生。傳



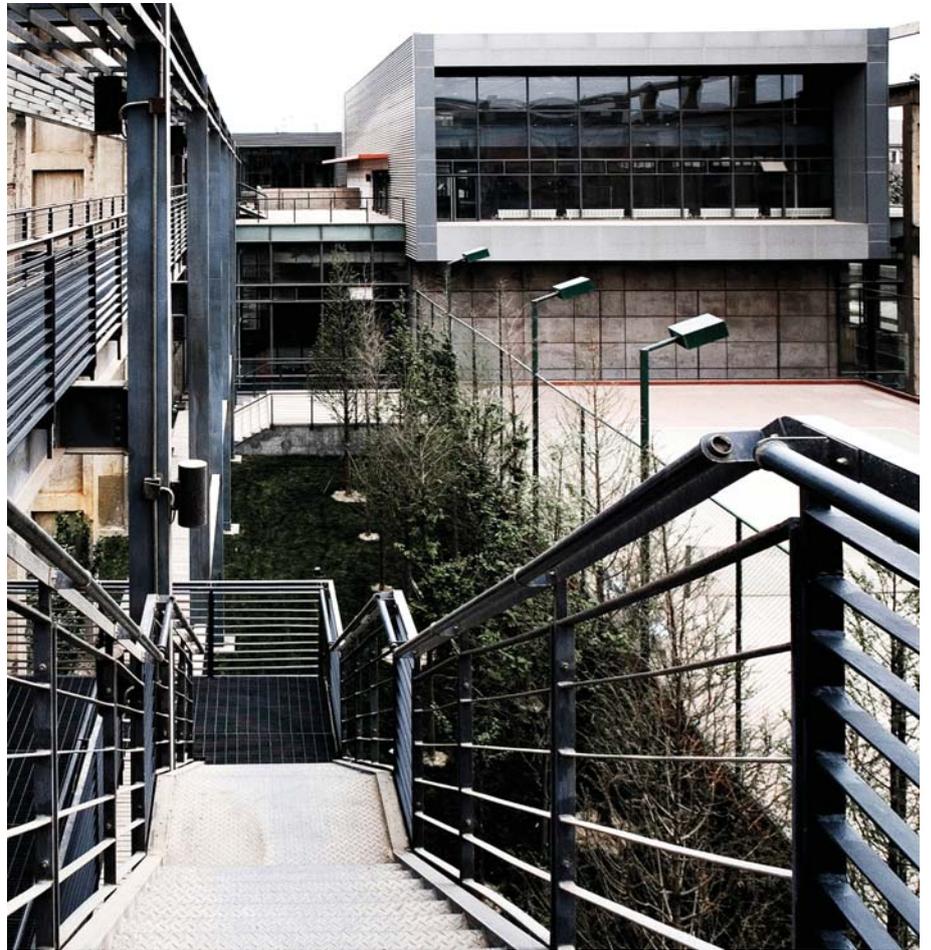
統建築的保護與更新和在傳統建築環境中添加新的建築對於建築師來講，一直是一個富有挑戰性的命題。

一般手法與非一般手法 - BREAKING THE BOX

這是一座非常普通，但有點破舊的廠房，體量龐大，由西至東長120m，南北方向20m，高16m，鐵皮屋頂，角鋼焊成的鋼屋架，非常簡陋。我做的第一個選擇是拆掉屋頂，拆掉圍牆，用一種非一般的手法來滿足會所的功能要求。何為非一般的手法呢？這裏先講一講一般的手法，一般的手法做舊屋改造無非是在裏面重新布置功能，外面進行改頭換面的設計，加一些新材料(如鋼、玻璃等)，保留一些舊的元素，就差不多完成了。自由度被限定在四方盒子裏，在我看來，這只是一種平面的，裝修的設計。非一般的手法，就是要破除這種限定，讓原先被壓抑在四方盒裏的自由度被徹底釋放出來。我選擇了只保留原廠房的FOOTPRINT，每一個transformation都要有一個基礎，而這個基礎是一個Physical Entity，因為這個Physical Entity是最為明顯的，我不想保留的東西只是滿足視覺上的需求，我希望能保留一個有功能或很實在的東西，所以我選擇了保留舊結構框架做為新建築的結構體系，這個框架的功能在以往到現在都沒有變過，這就是我們唯一在記憶中的hint。

如何想 — ADDITION / SUBTRACTION

保留原廠房的結構體系“舊石廊”，做為空間上的一種限定，所有新的功能，按照內容進行了功能分區，然後以體塊的形式出現並穿插在“舊石廊”之中，高低錯落的體塊，形成若干不同類型的正負空間，為來會所休閒運動的業主既提供了若干可遮陽擋雨的室



外屋頂花園，又提供了一個可以俯身同下面的其它場所進行溝通交流的平台。所有這些功能體塊，通過一條開敞式的通廊聯通，使各功能區聯系更加緊密、便捷，下面綠樹的高度正好在通廊的扶手處，在橋上行走，好像走在一座立體的花園裏，而這個通廊又可以理解為舊廠房的一些元素被保留下來，這就是構思的廊廓線。

如何做 - TENSION / CONTRAST

拆掉圍牆、屋頂，龐大的體量就不見了，剩下的“舊石廊”體系，看上去非常剛毅、樸素。如何讓它和新建築融合呢？之所謂物極必反，我決定採用強烈對比的手法(新舊對比、虛實對比)，用現代材料，把他襯托出來，鋼材、玻璃、石材、木材被大量的使用，勾勒出現代建築的精美感和時代氣息，使新舊建築之間有一種Tension的感覺，一些體塊凸出舊結構體系以外，打破了“舊體系”對新建築的限定，將新舊建築結合在一起，色彩上我選擇了以沈穩為主的灰色，不時也配以鮮明的純色彩來調節一下氣紛。會所入口處以木材鋪地，在北方寒冷的季節給人以溫暖歸家的感覺。玻璃的運用，晶亮通透，可以將室外景色帶進室內；當自然光漫射下來，新舊影像交織在一起。白天“舊石廊”的影子“刻”在不同層面的新體系的體塊上，影子自外向內，我們稱之為positive。晚上，燈光從體塊中的負空間發出，形成若幹發光的“光盒”，“舊石廊”緊貼在外側，光影自內向外，可以說他是negative。一晝一夜，光影一正一負，別有一番感受。會所周圍配以水景，

令整個建築浮於水中，輕風吹來，波光鱗鱗，建築物的影子反射在水中，再加以夜晚之燈光，更令他顯得晶瑩剔透。



開發商：中國天津萬科房地產有限公司
 建築設計單位：嘉柏建築師事務所
 設計師團隊：余嘯峰，王克江，方正道，
 廖衍銘，鄭鈺芬，曾慧沂