

Alteration and Addition for Emperor Group Centre, Wanchai.

Barrie Ho Architecture Interiors Ltd



Wanchai, where the Emperor Group Centre Building is located, is a busy district packed with buildings finished with glitzy facades, making it difficult for pedestrians to differentiate and identify one's location. The petrol station in turn became the most handy point of reference along Hennessy Road.

Emperor Group Centre building borders on Hennessy Road, Mallory Street and Wanchai Road. Before renovation, the visual linkage between the entrance for the office tower and the entrance for the mall on the other side was weak on the street level. While the entrance for office

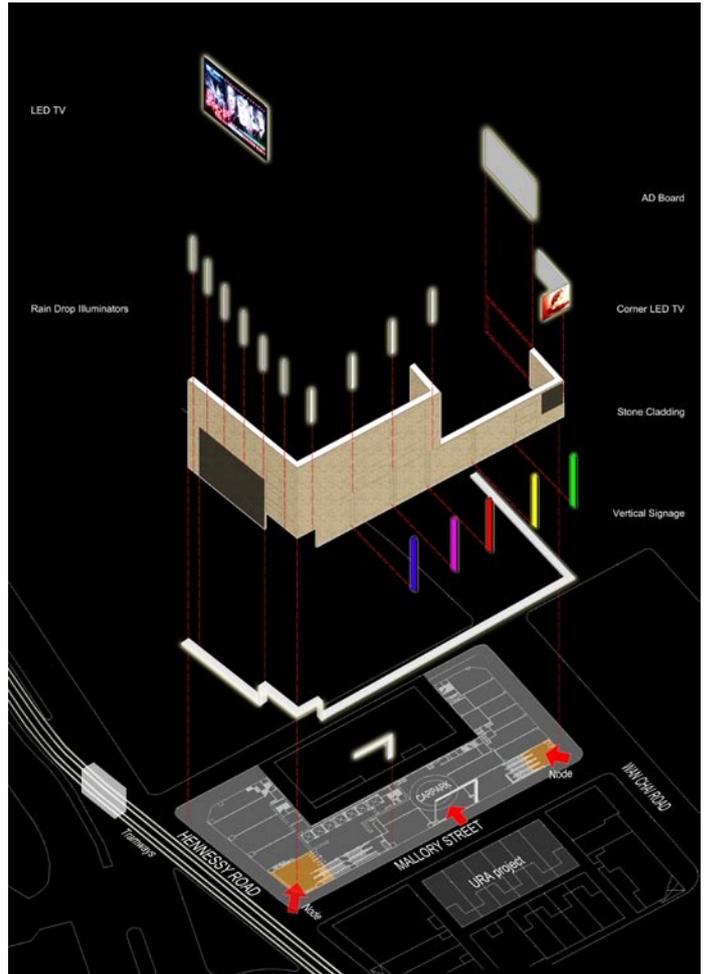
tower was making a strong corporate identity, the shops were not visually clearly distinguished from the URA project across Mallory Street.

To create a stronger visual coherence on the 3 sides, along the 1.5m canopy LED light belts were used to bring a continuity linking the 2 nodal entrances and the 3 sides together. The facades were also re-cladded with Giallo S.F. stone.

A mega LEDTV is installed on the exterior facing Hennessy Road for corporate and entertainment communications of the Group. On the side facing Wanchai Road,

an animated LED TV is installed. On the street level, vertical signages are installed to punctuate the building block, adding a visual rhythm. These all help the Centre to distinguish itself in the busy and crowded area, thereby creating a landmark in the district, helping pedestrians to locate themselves.

"Rain drop" alabaster illuminators give definition to the façade above the podium level, so that nothing is overshadowed by podium signages at night time. The illumination also help introduce pedestrians back to use Mallory Street.



Conservation and Restoration of Religious Building Cluster at Glenealy, Central

Barrie Ho Architecture Interiors Ltd



Sheng Kung Hui Ming Hua Theological College and St. Paul's Church, both are AMO graded historical buildings of some 100 years old, comprise part of a cluster of religious utilities located along a sloping site at Central's Glenealy, facing Lan Kwai Fong and SOHO where arts, entertainment and F&B outlets are flourishing. Apart from the practical aspects of repair, a design oriented approach was adopted for the restoration of the two so as to give the Complex a facelift to match with the evolving vicinity.

Situated at its prime location along an imaginary border that divides the hustle bustle of entertainment and nightlife in the north and the rich cluster of heritage and places of worship on the Government Hill in the south, the Complex is at a key point of linkage that weaves together the different urban fabrics on both sides. The design approach also attempted to add value to the originally subtle and retreating facades of the Complex, thereby reinforce and highlight its associative role in the belt of heritage and bring its function in the urban landscape to the fore.

The 110 year old Theological College was a modest building standing on a weakened structure on the slope of Glenealy. Apart from fortifying in its footing, the structure of the verandah was also reinforced with bracket supports. Spatial arrangements, interior design and furniture fittings around the heritage staircase linking all floors were all straightened out, renewed and realigned. The verandah, which was repainted with the facades, is now illuminated with down lighting that casts conical glows to the paned windows and doors, adding an intangible layer of design to the College.

The St. Paul's Church project saw the transformation of the over 95 year old Main Body and its Annex into a compound that also caters for kindergarten use, multiple religious activities and day-to-day administrative support. The roofing and the truss in the Main Body were re-waterproofed and maintained, and the timber flooring was also made good. To meet the needs of the future, relevant electrical and mechanical, IT and AV facilities were thoroughly reviewed and revamped. Sound proof partitions were introduced for flexible use of function rooms.

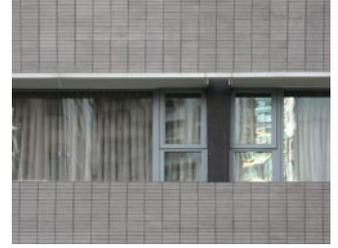
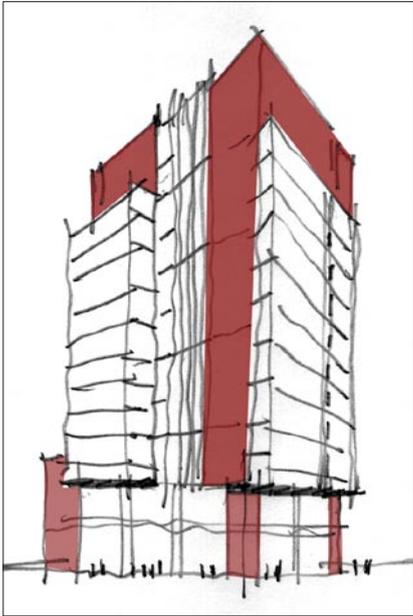
Design styles and materials for both projects were chosen to match with the original. All major historical ornaments, motifs and features, such as the timber windows, stained glass and the colour of the external facade, were restored with careful reference to the Church's historical literature.

After the restoration, with their fresh façades coupled with ambience lighting, the Complex has become a landmark of the precinct, one that attracts avid photographers at night and that wayfinders identify as points of reference, when before, the Fringe Club was the only recognizable building to the fleeting traffic down Wyndham Street and Ice House Street.

The restoration of Sheng Kung Hui Theological College was awarded Bronze Medal (Category of Institution and Public Space) in the Asia Pacific Interior Design Awards 2008, while the project of St. Paul's Church was awarded Silver Medal (Category of Institution) in the Asia Pacific Interior Design Awards 2007. Both projects were shortlisted for Taiwan TID Awards 2008 in the Category of Public Spaces.



Architectural Design:
Barrie Ho Architecture Interiors Ltd



Shama Fortress Hill - THF (North Point) Centre

Cypress Consultant International Ltd. (Design Architect)

'Is that a new building? How come it's completed in such a short period of time?' A passerby coming out of the MTR Fortress Hill exit exclaimed, marvelling at a new facade that looks a bit familiar, revealed with the scaffolds dismantled.

No. It is not a new building, but a serviced apartment building transformed from a typical, mediocre residential block of the 70's, plenty of which you can find along the tramway. It seemed to be a matter of a colouring exercise when Cypress was asked by the owner to work on the facade of the building which was meant to be their major development in the neighbourhood. But the architect had more in his mind than picking pastel tints from a Pantone chart.

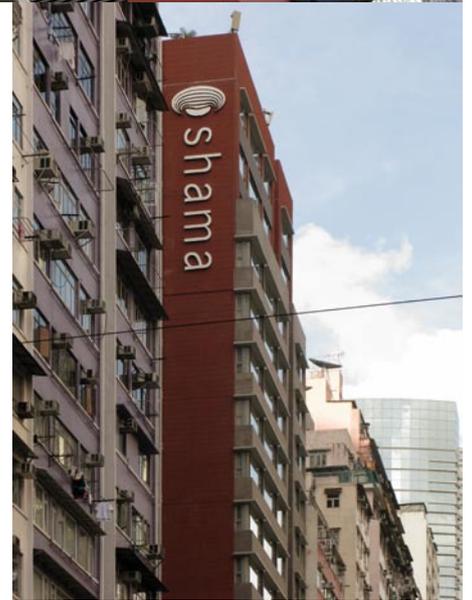
Studying the building site and the existing building form, the architect listens to the yearning of the architecture behind the original facade. The siting of the building at a street corner makes the massive vertical shear wall face visible from afar,

calling for a better expression of its verticality, its very presence. The cantilevered balconies – a legacy of the post-war buildings of Hong Kong – were begging for a way to reveal their lightness and to have their corners freed. The yearning was loud and clear – the architecture wanted to be what it was once denied.

Enlarging the fenestrations of the bedrooms of the suites into arrays of large picture windows, and having them wrapped around cantilevered corners, the architect has structured horizontality into the two cantilevered facades, reinforced further by the cladding to the window heads. The verticality of the shear wall near the street corner is enhanced by aligning the edge of the corner windows with the corner of the two uppermost storeys setback for street shadow regulations in the past. Finally the formal structure of the architecture reveals itself – a vertical mass sandwiched by floating horizontal bands.

Problems arise with the piecemeal, tiny windows beside the shear wall which used to be the bathroom and kitchen windows. The problem only worsens at night when occupants put on their lights at their will resulting in a chaotic collage of lit and dark openings. An architectural feature in the form of vertical frames was introduced to structure the tiny openings. This airy feature, though in stark contrast to the solidity of the shear wall, forms its valued ally, reinforcing the central verticality of the architecture. Concealed LED lightings take over the duty of the vertical frames to structure the facade when night falls.

Having revealed the inherent, yet originally unfulfilled, formal structure of the architecture, the architect turned his attention to the finishes. 'What materials should be employed to have the architecture renewed, yet blended in a fabric of aged buildings?' was the question that occupied the architect's mind. Eventually the vertical mass and the horizontal bands were respectively coded



with a colour reminiscent of traditional Chinese architecture – the 'maroon red' of imperial city walls, and the 'slaty grey' of Chinese masonry. The notion of 'age' interpreted in a nonchalant manner yet with a subtle suggestion of nobleness. Non-vitreous and unglazed extruded porcelain tiles were adopted and preferred over the vitreous options for they reveal better the colour of the earthy materials they comprise of, for the way they respond to weather, as well as the way they age. The way the colour of one piece of tile being slightly different to another presents a naturalness and richness unparalleled by other more industrial alternatives. Though the owner did raise concerns over the soaked outlook of the tiles in rainy days, the architect still considers the unglazed tiles the preferred choice over materials 'indifferent' to weather.

To add to the drama presented by the maroon red colour of the shear wall, profiled extruded tiles were used. With different direction or intensity of the sun, in

different seasons and at different times of the day, the tiles present an ever changing face, a richness to the like of velvet, adding another dimension to the architecture. An otherwise repulsive blank wall was turned into an unfolding of the beauty of the material and the play of light.

The 'podium' facade of the building was ripped down to its structure to enhance the shopfronts, with aluminium claddings borrowing the same colour scheme from the tower. Various restaurant exhausts, spandrels and unwanted but necessary structural beam at the apartment entrance alike, were concealed using slotted grilles which, together with the cladding panels, contribute to an overall clean and tidy framework within which the matrix of various commercial activities unfold and compete.

'Is that a new building?' No. It may not be a new building, but it is definitely a building given new life, demonstrating that with careful thoughts of the architect, anchor,

and arguably landmark, of the neighbourhood can emerge out of the ordinary without tearing everything down.

Developer :
Tai Hung Fai Enterprises Co. Ltd.

Design Architect :
Cypress Consultant International Ltd.

Completion : 2008

Cypress Consultant International Ltd. is a boutique architectural practice providing unique design solutions over a wide spectrum of projects including domestic, religious, commercial, elderly, as well as hospitality uses. Cypress are also highly experienced in transforming aged buildings to bring the best out of the ordinary.

HKIA Annual Awards 2008



President's Message

With the increasing pressure created under the recent financial tsunami, 2008 was a particularly challenging year for our society; and more so for our architecture industry. Dedicated architectural professionals deserve due credit for their constant endeavours in these trying times toward achieving sustainable quality built environment and the nurture socio-economic growth.

Faced with the escalating demands of alteration works and rising community expectations, "Alteration and Addition Works" under the "Special Architectural Award category" was introduced and open for nominations this year. These submissions have to strive, within available resources, for innovative approach to **make a difference** to the existing buildings.

I am greatly indebted to the Jurors and members of the Organising Committee for their sterling support and guidance. I would also like to offer my warmest congratulations to the awardees and all those who have submitted their projects: for not only taking part in this prestigious Award programme but also their contribution in architecture in Hong Kong and beyond .

Anna S Y KWONG, *MH, FHKIA*

President

The Hong Kong Institute of Architects

Medal of the Year of Hong Kong

香港建築師學會全年境內建築大獎



St. Andrew's Church & Kindergarten

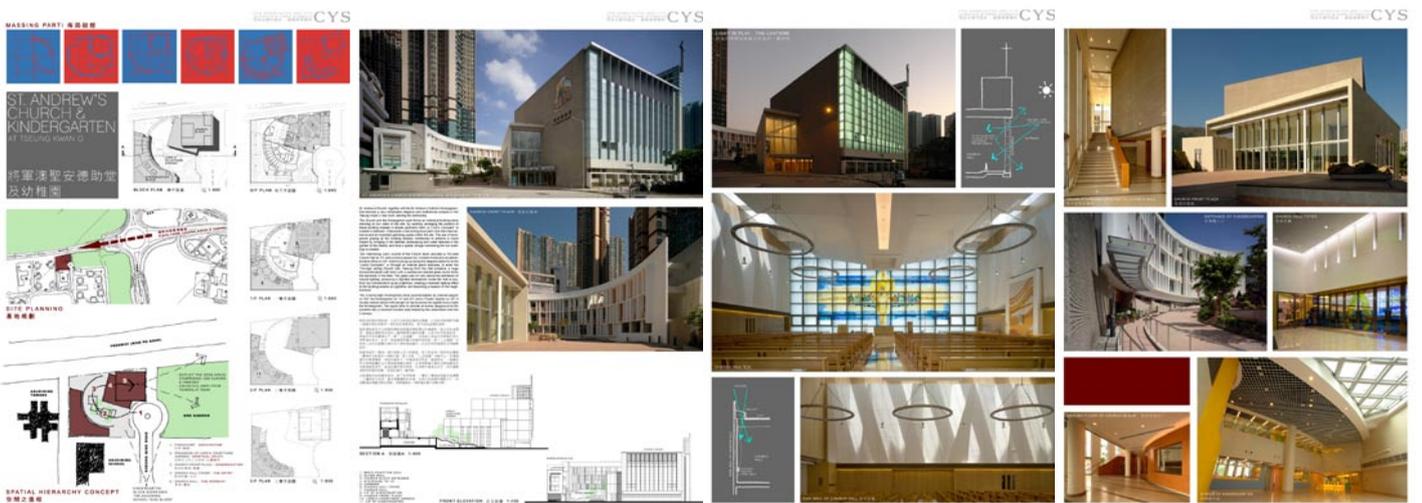
CYS Associates (HK) Ltd

聖安德肋堂及幼稚園

周余石(香港)有限公司

Medal Merit Award of Hong Kong

香港建築師學會境內優異獎



HKICC Lee Shau Kee School of Creativity

Rocco Design Architects Ltd

香港兆基創意書院

許李嚴建築師事務所

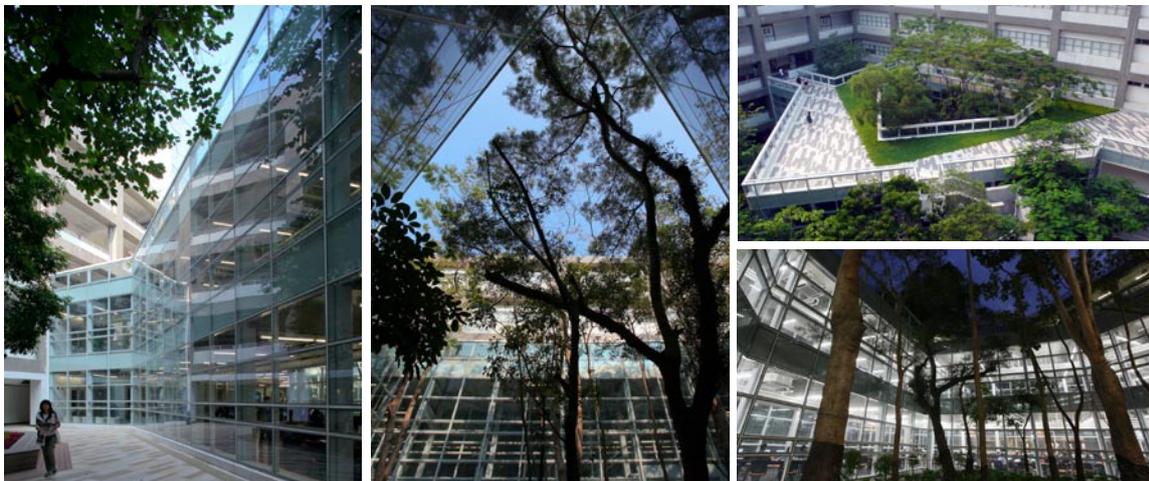
Medal Merit Award of Hong Kong

香港建築師學會境內優異獎



President's Prize

會長獎狀



Ping Shan Tang Clan Gallery cum Heritage Trail Visitors Centre

Architectural Services Department, HKSAR Government

屏山鄧族文物館暨文物徑訪客中心

香港特別行政區政府建築署

Special Architectural Award - Heritage

主題建築獎 — 文物建築



Stanley Waterfront Improvement Project

Architectural Services Department, HKSAR Government

赤柱海濱工程

香港特別行政區政府建築署

Special Architectural Award - Urban Design

主題建築獎 — 都市設計



Architectural Services Department

Special Architectural Award – Accessibility

主題建築獎 — 無障礙設計



Skyhigh Creative Partners

SLHO & Associates Ltd

天比高創作伙伴

何世樑建築設計有限公司

Special Architectural Award - Alteration & Addition Works

主題建築獎 — 加建及改動工程



Special Architectural Award - Jury's Special Prize

主題建築獎 — 評審特別獎

"Re-fabricating City" Hong Kong-Shenzhen
 Bi-city Biennale of Urbanism and Architecture 2007

Hong Kong - Shenzhen Bi-city Biennale of Urbanism and Architecture 2007 Curatorial Team

「再織城市」2007年香港-深圳城市建築雙城雙年展

2007年香港-深圳城市建築雙城雙年展策展團隊



Open International Ideas Competition for Noise Barrier / Enclosure Design

Hong Kong has a high density of population with limited space where residential area and highways are crowded together. Noise barrier, therefore, becomes a solution to abate the noise. In January 2009, HKIA in collaboration with the Highways Department and Environmental Protection Department as well as a number of professional institutions including The Hong Kong Institution of Engineers, Hong Kong Institution of Highways and Transportation and Hong Kong Institute of Landscape Architects co-organized the Open International Ideas Competition for Noise Barrier/Enclosure Design.

The Competition invited members of Hong Kong, the mainland and overseas professional institutes of architects, engineers, landscape architects and designers as well as general public to contribute ideas and concepts on aesthetically vibrant noise barrier/enclosure design for future reference and implementation by Government of the HKSAR.

To represent the unique city context of Hong Kong, the Competition consisted of two categories for noise barrier/enclosure design. Category A comprised Gascoigne Road Flyover in urban context and Tai Po Tai Wo Road in residential context; Category B comprised Tuen Mun Road in new town context and Tai Po Tai Wo Road in residential context.

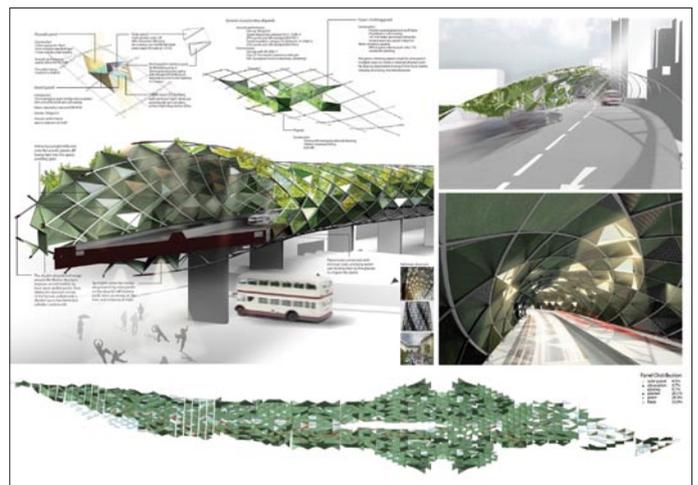
The assessment criteria were harmony with the neighborhood, application of urban design principles, buildability, community acceptance as well as creativity. The response of the Competition was very encouraging, with a total of over 100 entries received from Hong Kong, the mainland and 9 other countries.

Mr. Richard HWAKINS, the head of Jury Panel, said that the entries were generally of a very high standard. Many of the entries were works of art – urban sculptures that went beyond the basic functional requirements to create unique objects that provide landmarks assisting way finding by road users, and enriching the visual environment of their locations.

The winning entries of Professional Group are as follows:

Category A

1st Prize



Award Winners: NG Sing Lam, Lancelot • IP Hay Fung, Stephen
 CHOI Kit Wang, Archoi • LI Kwan Ho
 Country/Area: Hong Kong

Co-organizers



Highways Department



Environmental Protection Department



The Hong Kong Institute of Architects



The Hong Kong Institution of Engineers

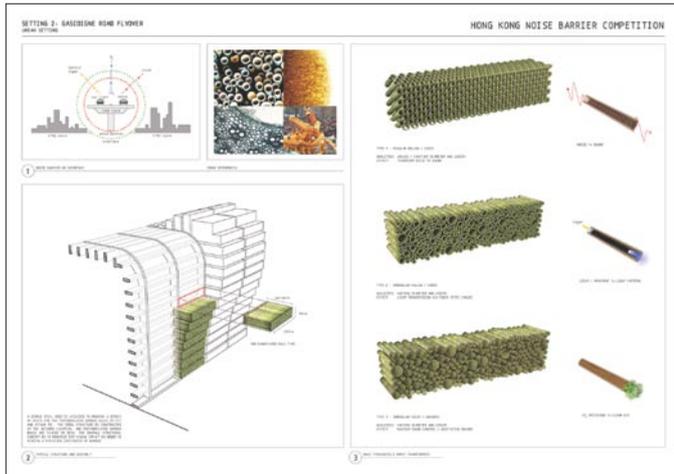
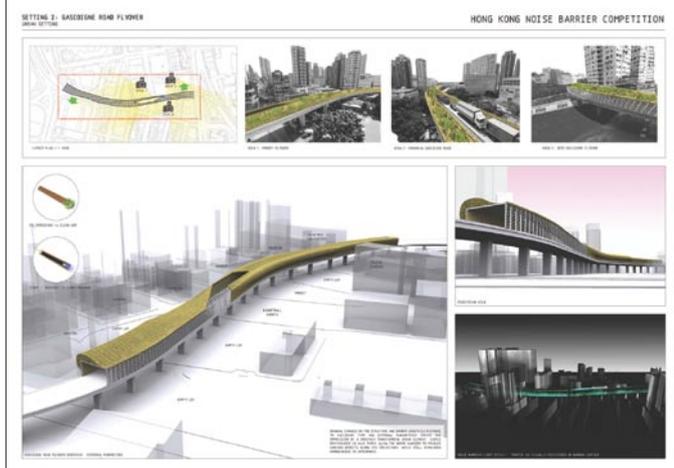


The Hong Kong Institution of Highways and Transportation



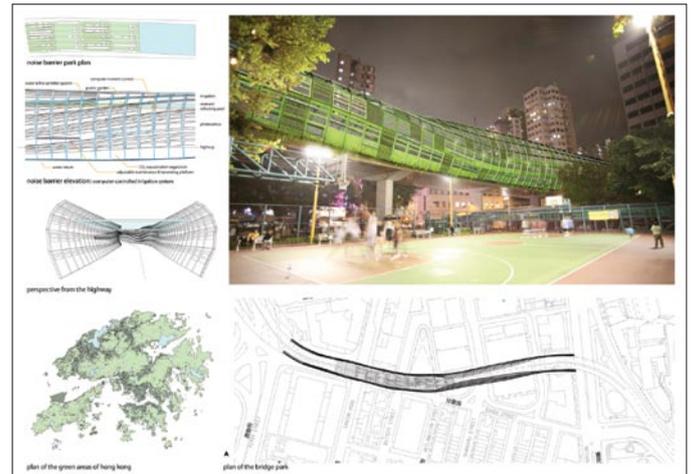
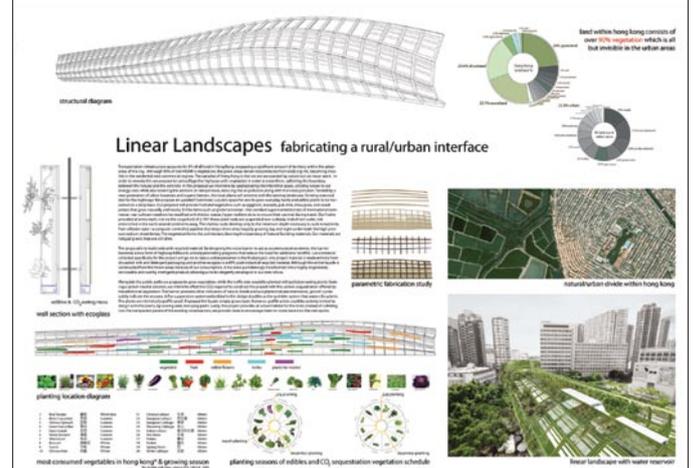
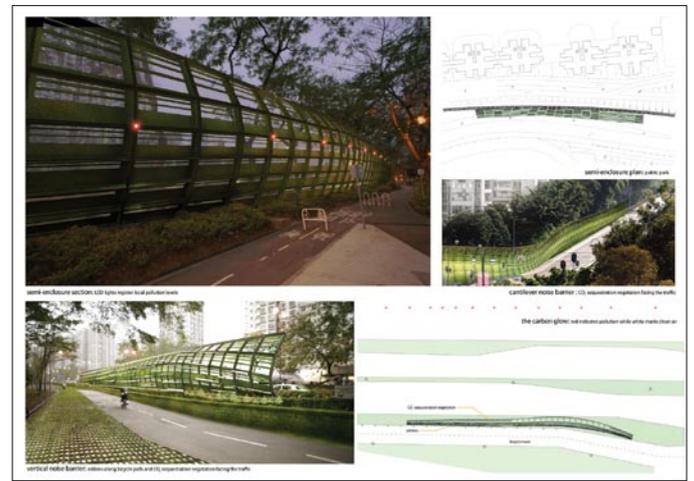
The Hong Kong Institute of Landscape Architects

2nd Prize



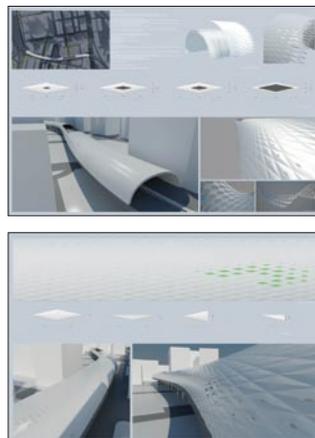
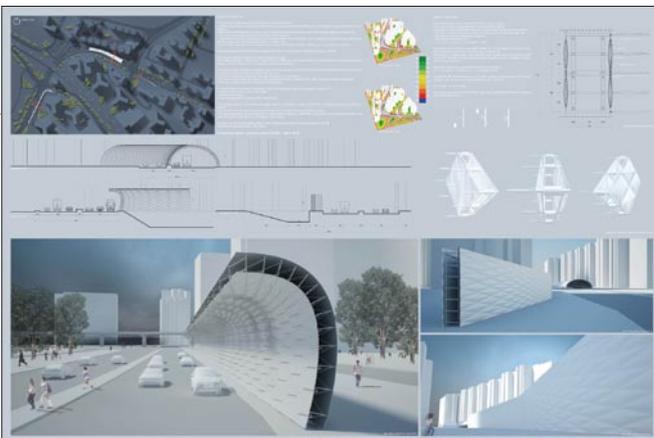
Award Winners: Bostjan VUGA • Jurij SADAR • Sven KALIM
Jose Ramon VELAZQUEZ
Country/Area: Slovenia

3rd Prize



Award Winners: Marisa YIU • Eric SCHULDENFREI
Country/Area: Hong Kong

Merit



Award Winner: Francesco LIPARI
Country/Area: Italy