



# Photosynthesis



*PDAS Year 2*  
*Kong Wai Lun*  
*10587806*



# Kowloon City Site Study

## KOWLOON CITY



SITE PLAN 1:2000  
Site Area Under Lease  
(include Kowloon City Lion Club Student Health Service Centre : 6,666m<sup>2</sup>  
Net Site Area of Kowloon City Municipal Services Building ~4,455m<sup>2</sup>

Under Town Plan Zoning : Government , Institution or Community (S/K10/25)

Max P.R. : the plot ratio of the existing building

Max Building Height : number of story or metres of the existing building

**UNDER BUILDINGS ORDINANCE**  
Site Classification: C

Mean Street Level: 8.25 mPD (Subject to Survey)

## BUILT HERITAGE IN KOWLOON CITY



## THE REMOVED HISTORY



1962 HAU WONG ROAD



2009



2020



2009



2020



2020 HAU WONG ROAD



2020



2020



2020



2020

## HISTORIC BUILDINGS WITH ASSESSMENT



Hau Wong Temple,  
Cr. of Junction Road and Tung Tau Tsuen Road,  
Kowloon City,  
Kowloon

Grade 1 confirmed on 4 Feb 2010; Declared monument



Stone Doorframe of the Old Sheung Tai  
Temple, Lomond Road, Kowloon City, KLN

Grade 3 confirmed on 22 Jan 2010



Old Far East Flying Training School,  
Olympic Avenue, Kowloon City, KLN

Grade 3 confirmed on 24 Jun 2010



Nos. 1 & 3 Hau Wong Road, Kowloon City,  
KLN

Grade 3 confirmed on 24 Jun 2010



# Design Concept

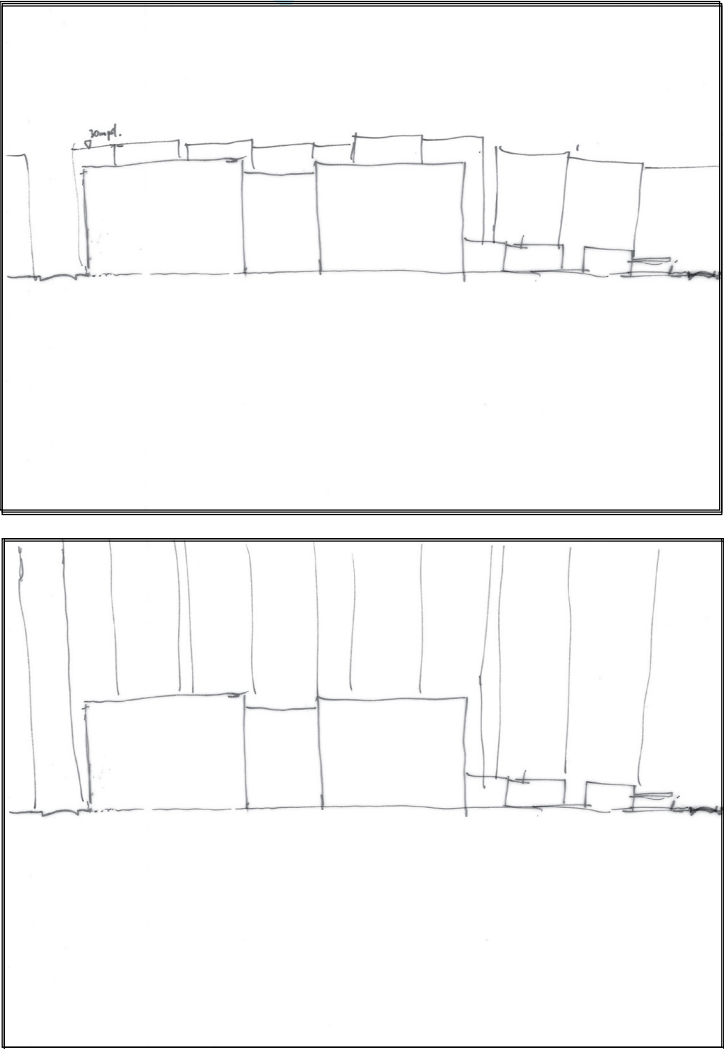
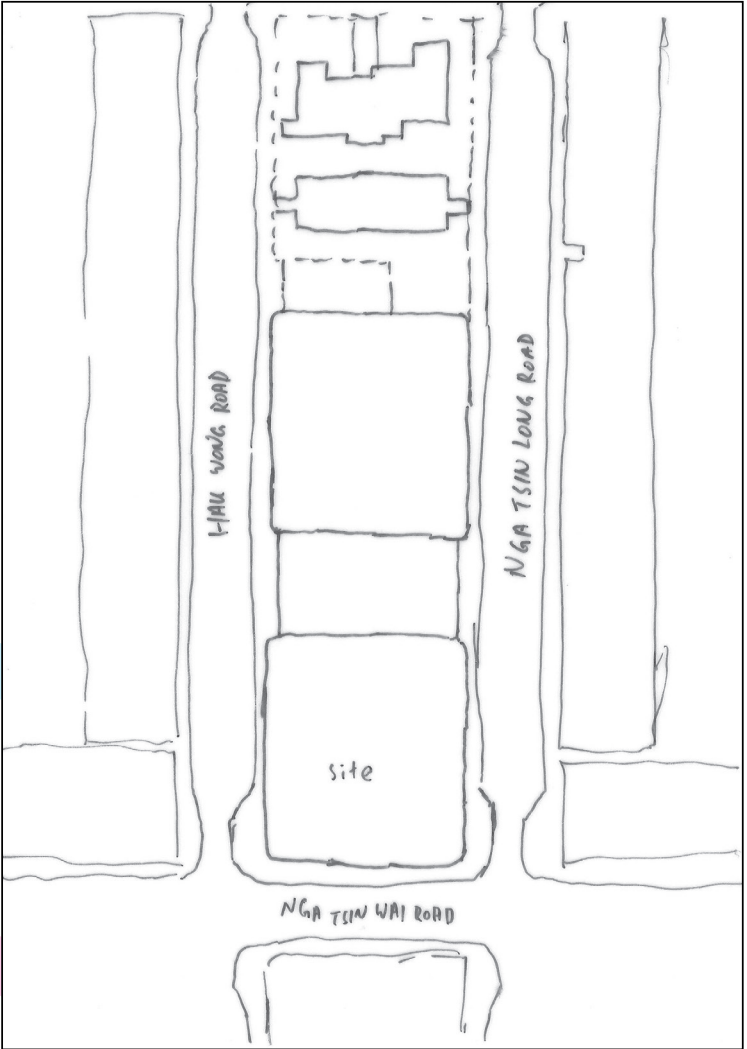
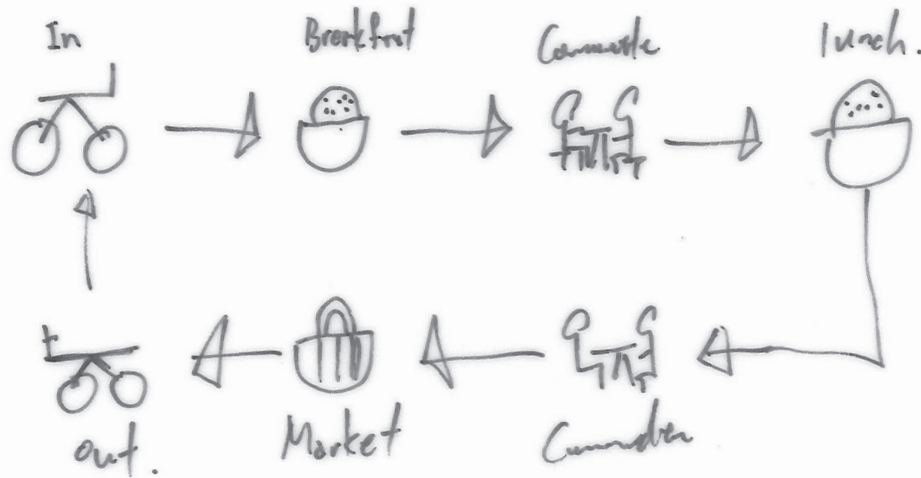
## DESIGN CONCEPT

Narrative Architecture  
- Represent History and Culture by Arcitecture

HISTORY  
- SALT YARD  
- SOUTHERN SONG(1127-1279)  
- KOWLOON WALL CITY ( 1898- 1987)  
- KAI TAK AIRPORT(1962-1997)  
- MLP REVISED ( 1997- PRESENT)

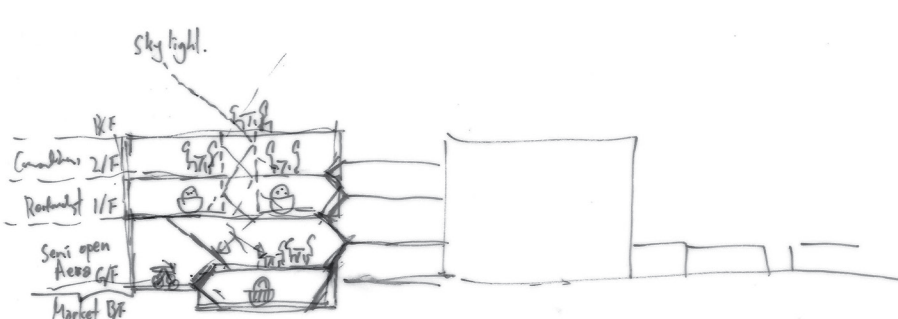
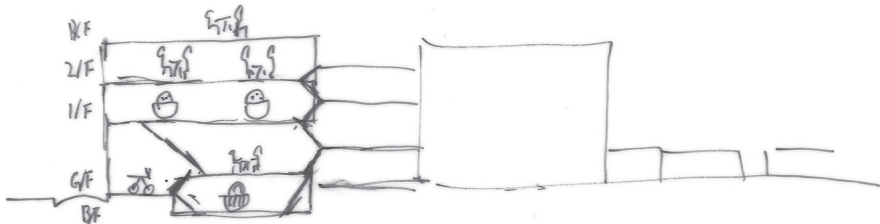
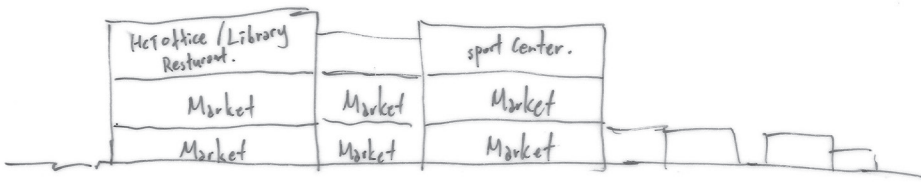
CULTURE  
- ASIAN RESTURANT  
- BICYCLE  
- COMMUNICATION  
- EVENT AND ACTIVITY  
- SUSTAINABILITY

## LIVING CYCLE



## BY CIRCULATION

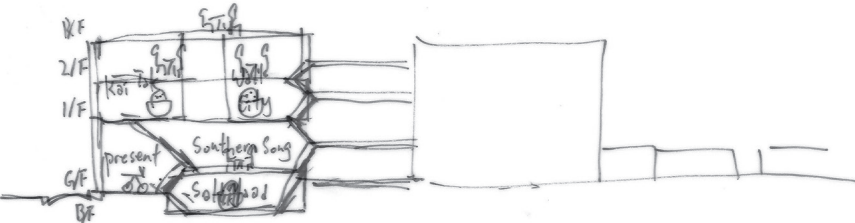
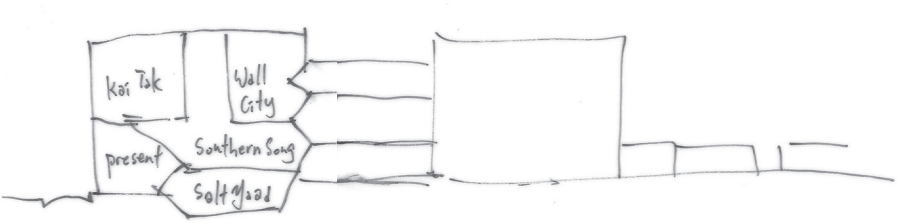
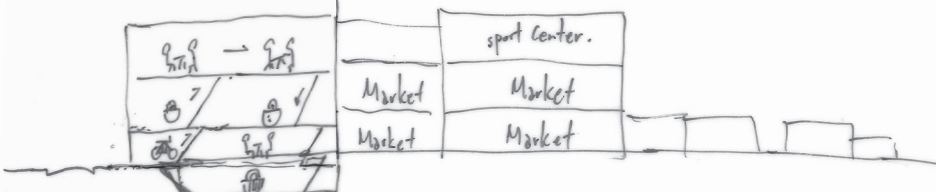
## EXPANTION OF PUBLIC OPEN SPACE



## INVERSION NARRATIVE ARCHITECTURE

## COBINED FUNCTION WITH STORY

- GOVERNMENT, INSTITUTION OR COMMUNITY (Cont'd)
- Remarks
- No new development, or addition, alteration and/or modification to or redevelopment of an existing building shall result in a total development and/or redevelopment in excess of the maximum building heights, in terms of number of storeys or metres above Principal Datum, as stipulated on the Plan, or the height of the existing building, whichever is the greater.
  - In determining the relevant maximum number of storeys for the purposes of paragraph (1) above, any basement floor(s) may be disregarded.
  - Based on the individual merits of a development or redevelopment proposal, minor relaxation of the building height restriction stated in paragraph (1) above may be considered by the Town Planning Board on application under section 16 of the Town Planning Ordinance.



In version Narrative.

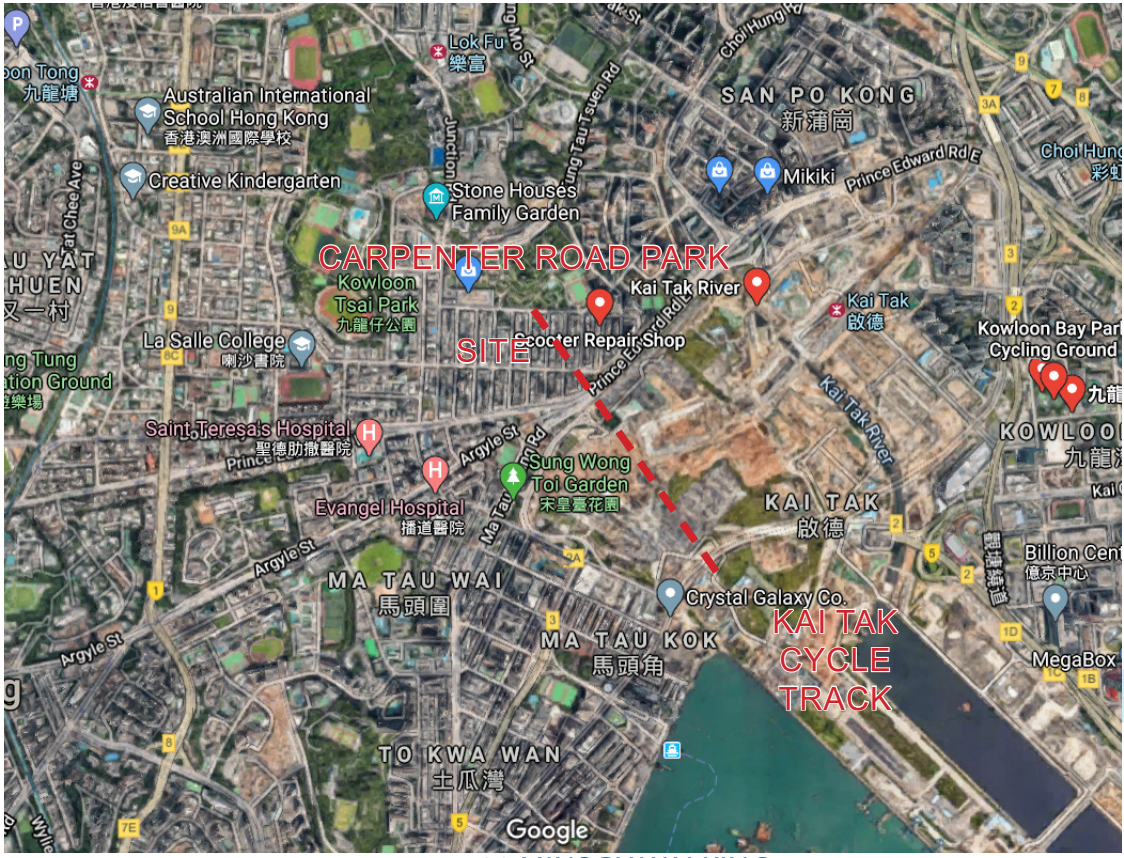
(present) → Kai Tak → Wall City → Southern Song → Salt Yard → Market.



# Human And Culture Study

## DESIGN CONCEPT

TO PROVIDE A BICYCLE SUPPORTED ARCHITECTURE TO CONNECT KAI TAK NEW DISTRICT.



20 MINS BY WALKING  
5 MINS BY RIDING



- Site
- Target Residents
- Recreation Parks
- New Kai Tak development
- Ferry Pier



CARPENTER ROAD PARK



USER  
(1987)



USER  
(2020)



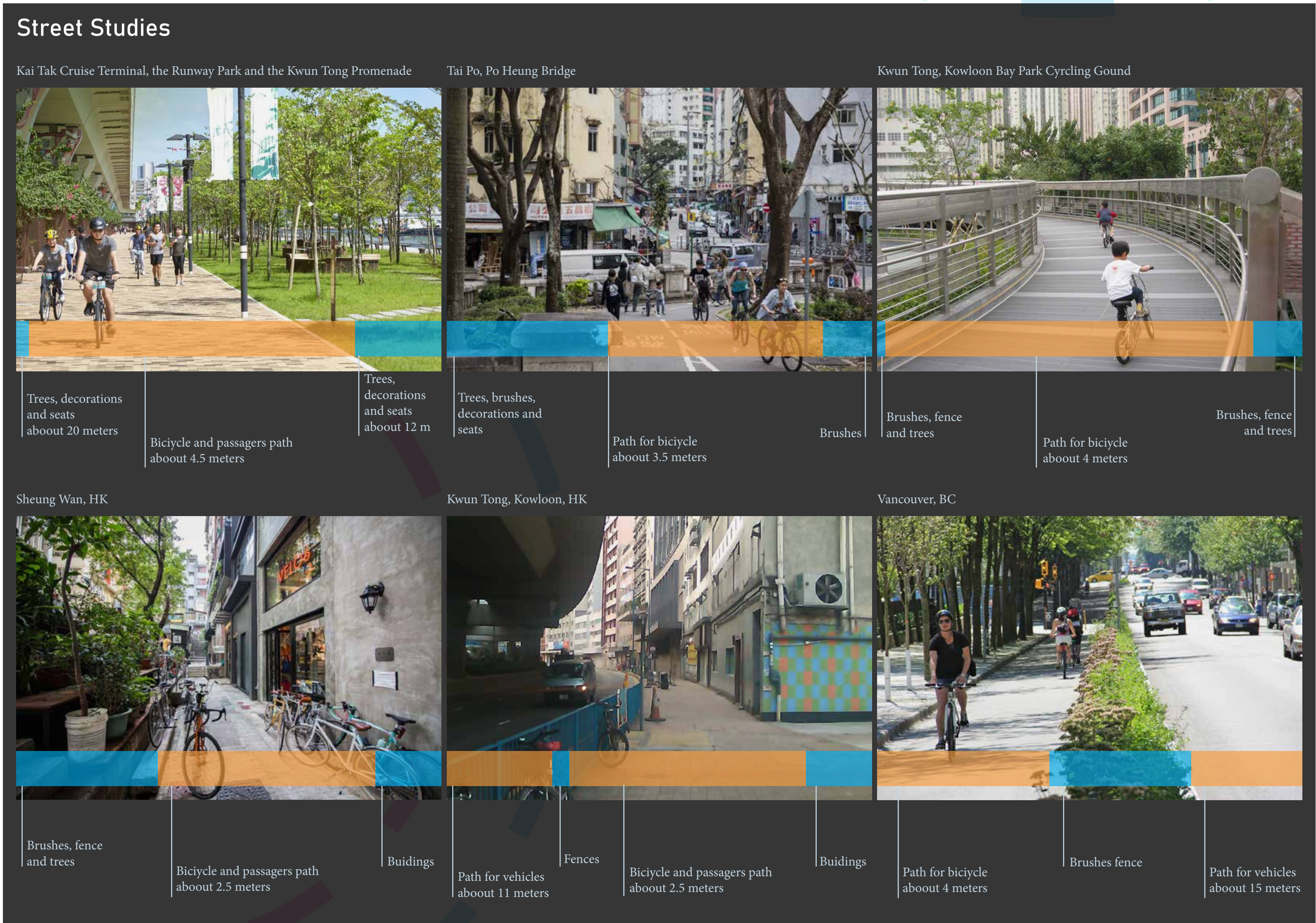
13公里啟德共融通道  
充滿康樂及休閒趣味

日出而作  
日入而息



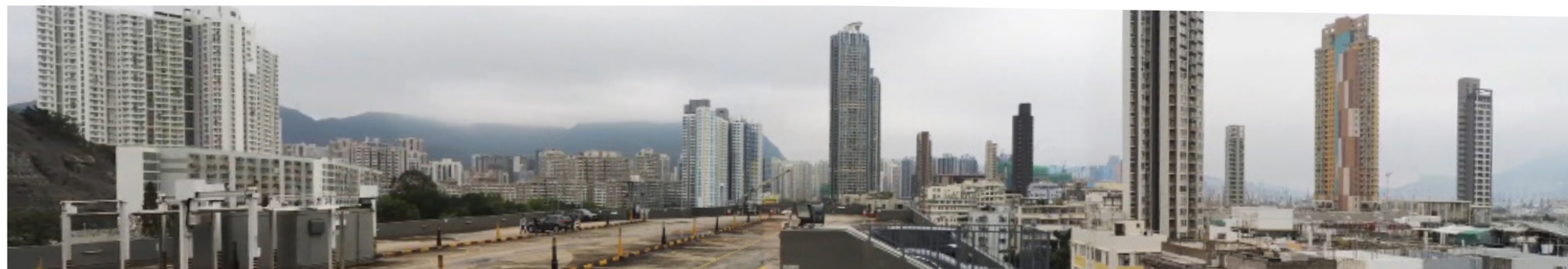
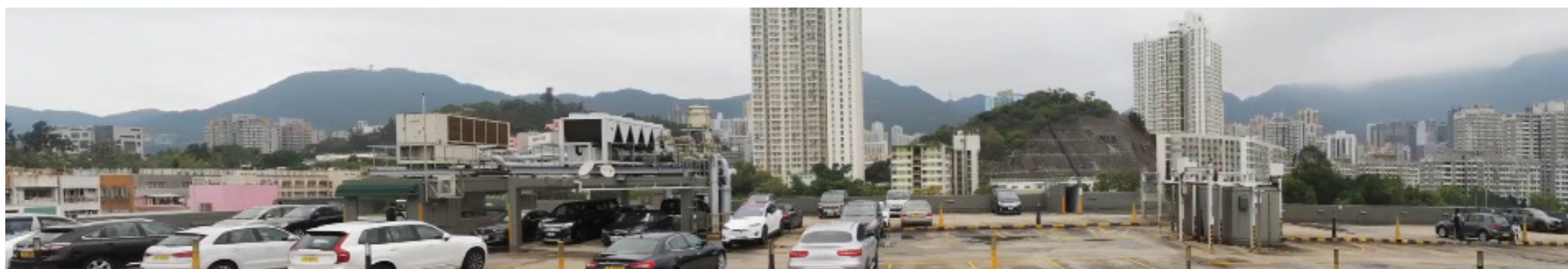
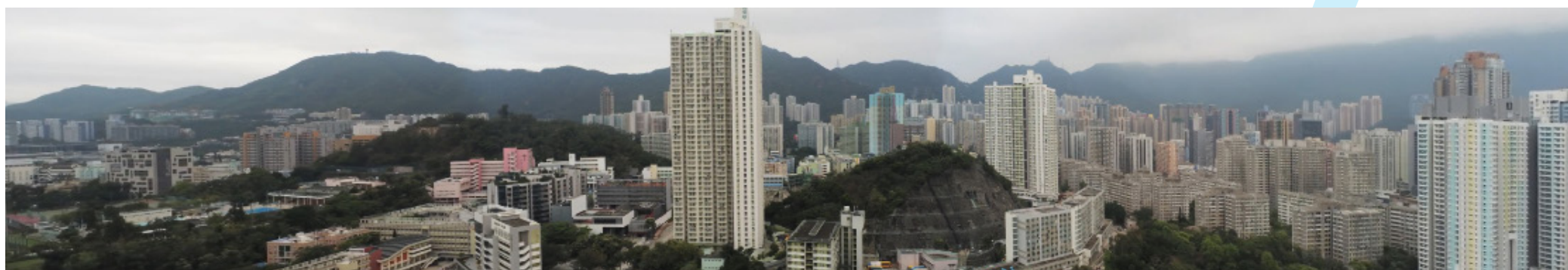


# Street Study





# View Analysis

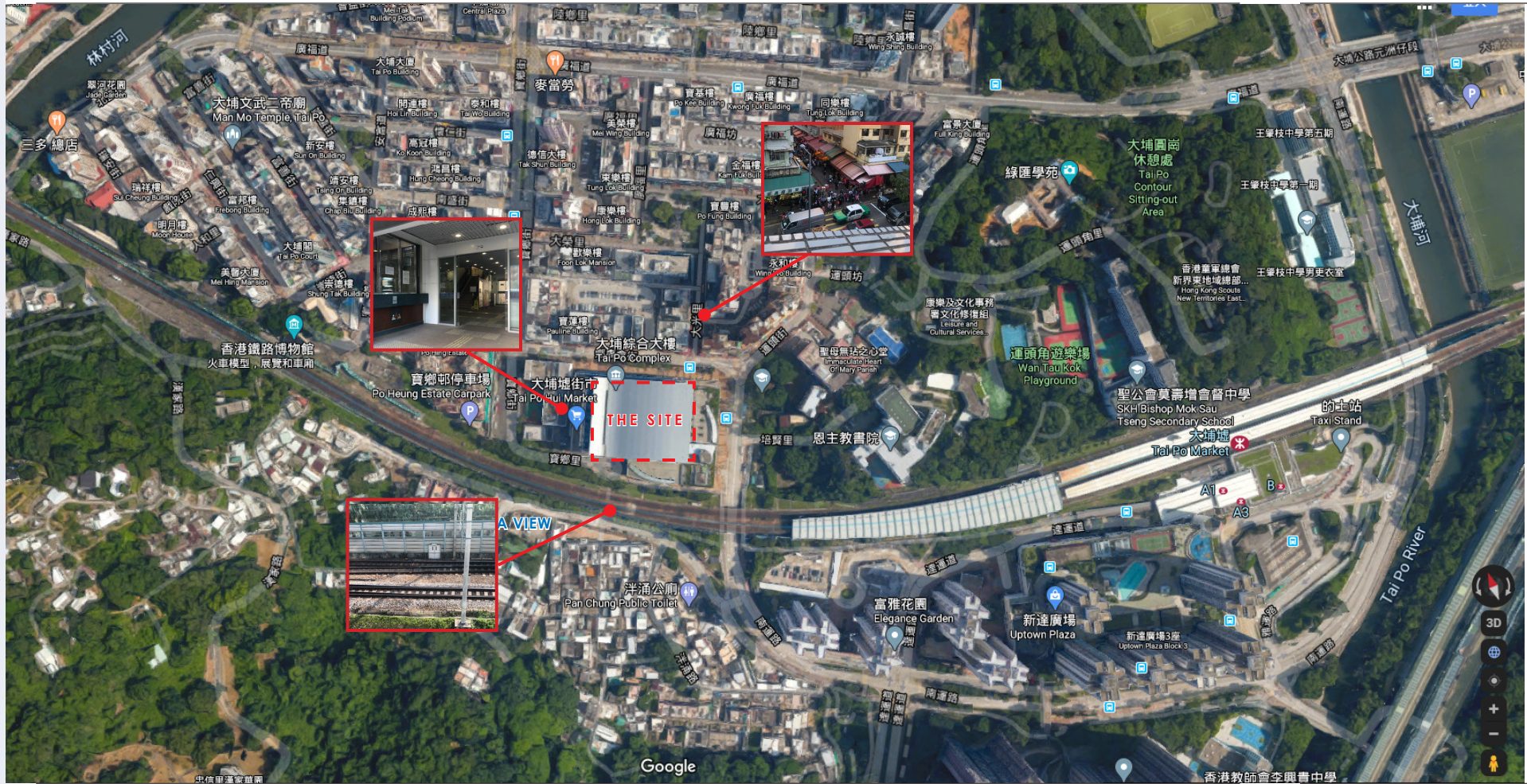




# CASE STUDY – TAI PO COMPLEX

## MUNICIPAL SERVICES BUILDING STUDY

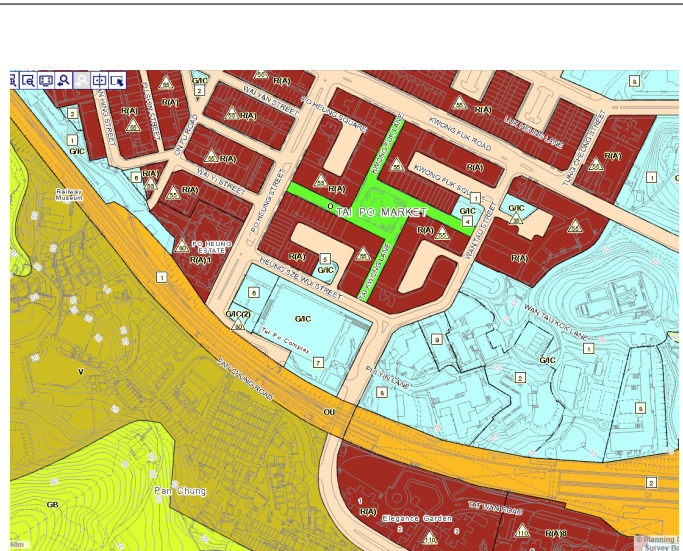
SITE LOCATION AND VIEW DIAGRAM



Case Study - Tai Po Complex  
18 October 2017

Alan Kong Wa iLun  
10587806

SITE LOCATION AND VIEW DIAGRAM



Statutory Plan Name	Tai Po OZP
Plan No.	S/TP/28
Zoning	Government, Institution or Community
Area	10846m <sup>2</sup>

GOVERNMENT, INSTITUTION OR COMMUNITY	
Column 1 Uses always permitted	Column 2 Uses that may be permitted with or without conditions on application to the Town Planning Board
Ambulance Depot Animal Quarantine Centre (in Government building only) Broadcasting, Television and/or Film Studio Cable Car Route and Terminal Building Eating Place (Canteen, Cooked Food Centre only) Educational Institution Exhibition or Convention Hall Field Study/Educational Visitor Centre Government Refuse Collection Point Government Use (not elsewhere specified) Hospital Institutional Use (not elsewhere specified) Library Market Place of Recreation, Sports or Culture Public Clinic Public Convenience Public Transport Terminus or Station Public Utility Installation Public Vehicle Park (excluding container vehicle) Recyclable Collection Centre Religious Institution Research, Design and Development Centre Rural Committee Village Office School Service Reservoir Social Welfare Facility Training Centre Wholesale Trade	Animal Boarding Establishment Animal Quarantine Centre (not elsewhere specified) Columbarium Correctional Institution Crematorium Driving School Eating Place (not elsewhere specified) Flat Funeral Facility Holiday Camp Hotel House Marine Fueling Station Off-course Betting Centre Office Petrol Filling Station Place of Entertainment Private Club Radar, Telecommunication Electronic Microwave Repeater, Television and/or Radio Transmitter Installation Refuse Disposal Installation (Refuse Transfer Station only) Residential Institution Sewage Treatment/Screening Plant Shop and Services Utility Installation for Private Project Zoo

**Planning Intention**  
This zone is intended primarily for the provision of Government, institution or community facilities serving the needs of the local residents and/or a wider district, region or the territory. It is also intended to provide land for uses directly related to or in support of the work of the Government, organisations providing social services to meet community needs, and other institutional establishments.

S/TP/28

CIRCULATION PLAN



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SCALE 1:750@A3

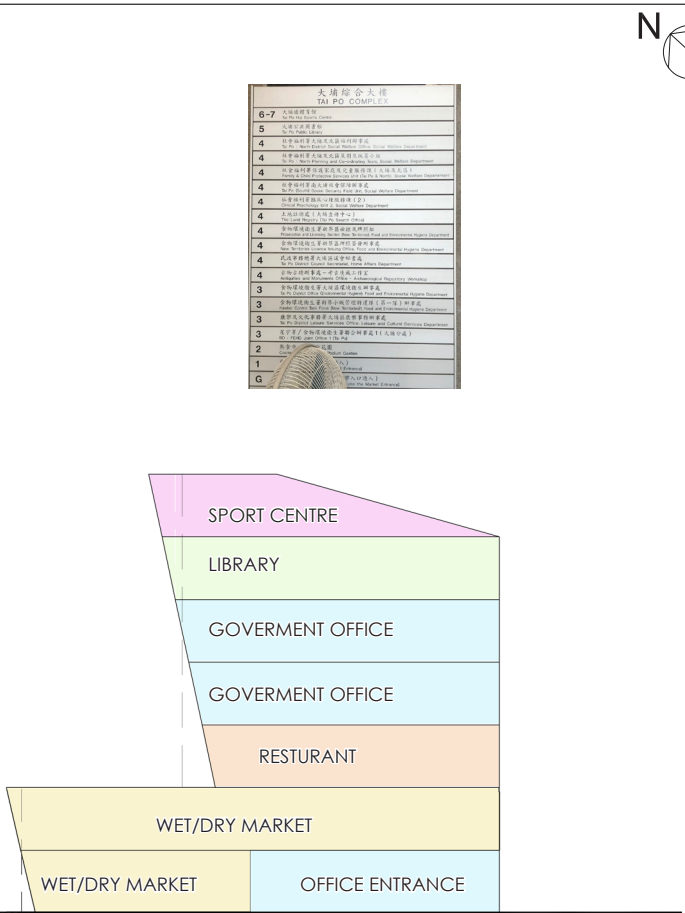
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SECTION



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SCALE 1:250@A3



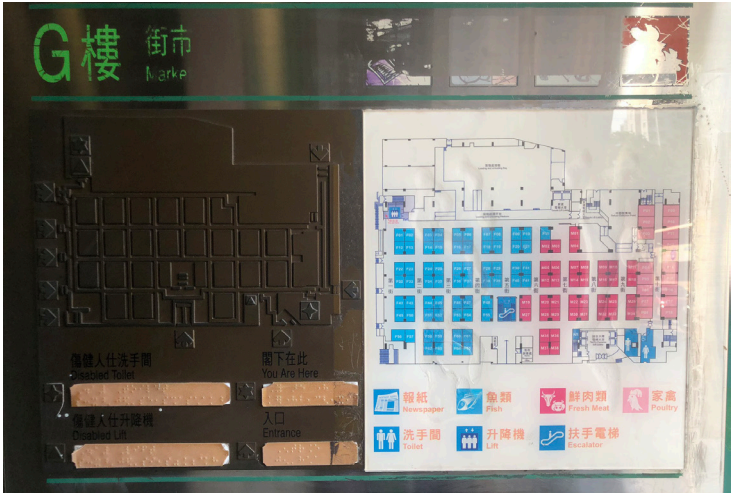
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# CASE STUDY – TAI PO COMPLEX

## MUNICIPAL SERVICES BUILDING STUDY

### GROUND FLOOR

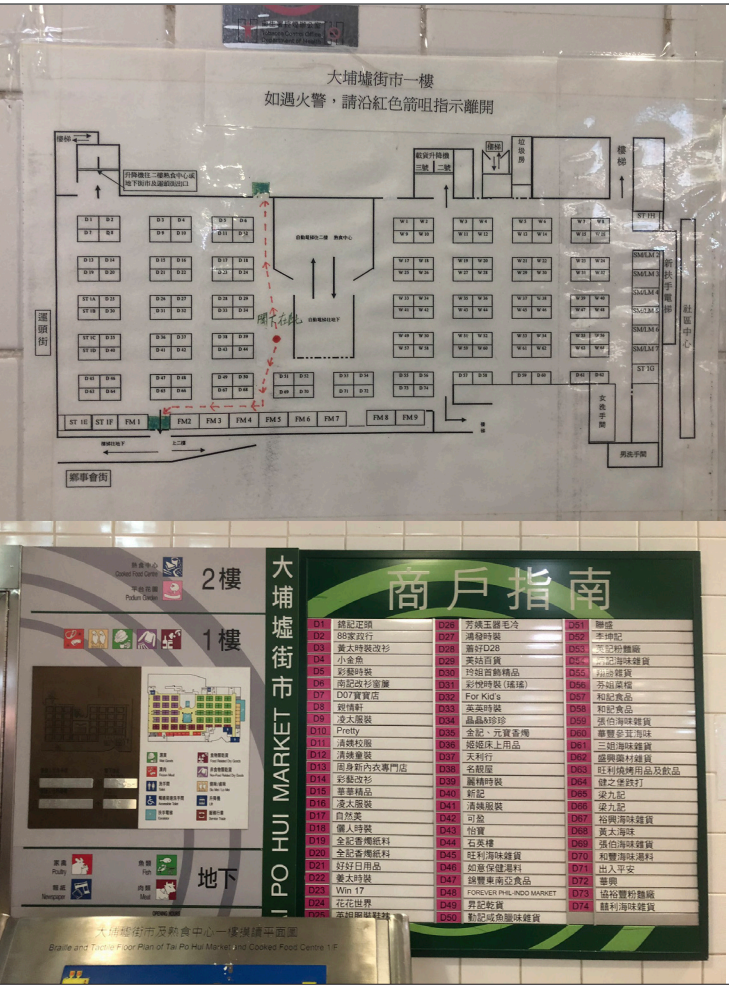


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### FIRST FLOOR



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### SECOND FLOOR



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### 3RD-4TH FLOOR



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# CASE STUDY – TAI PO COMPLEX

## MUNICIPAL SERVICES BUILDING STUDY

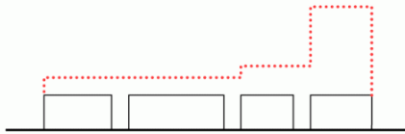
### COMPARATIVE STUDY



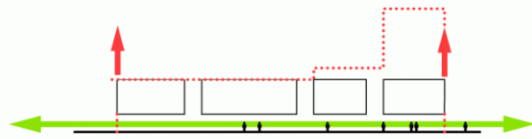
TALLINN TOWN HALL.

### COMPARATIVE STUDY - PUBLIC COMMON AREA EXPANSION METHOD

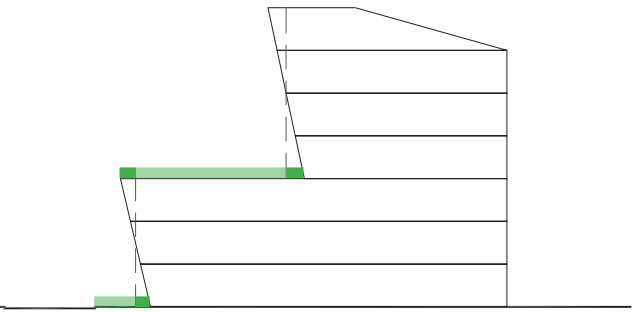
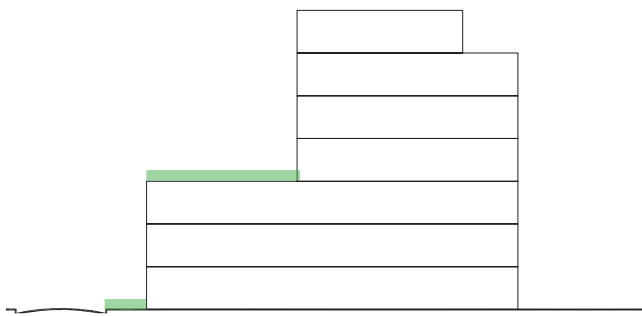
Department layout  
The Departments are arranged according to their individual needs.



Marketplace  
The volumes is elevated creating a new public place under the Town Hall.



BY RASISING BUILDING AND LIGHT WELL



BY BUILDING SETBACK & PROJECTION



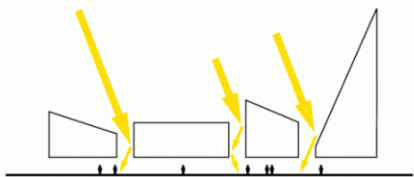


# CASE STUDY – TAI PO COMPLEX

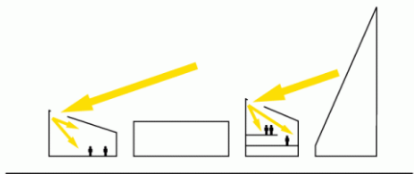
## MUNICIPAL SERVICES BUILDING STUDY

### COMPARATIVE STUDY -SUN LIGHTING ORIENTATION

**Courtyards**  
The distance between the departments allows natural daylight to enter the marketplace below.

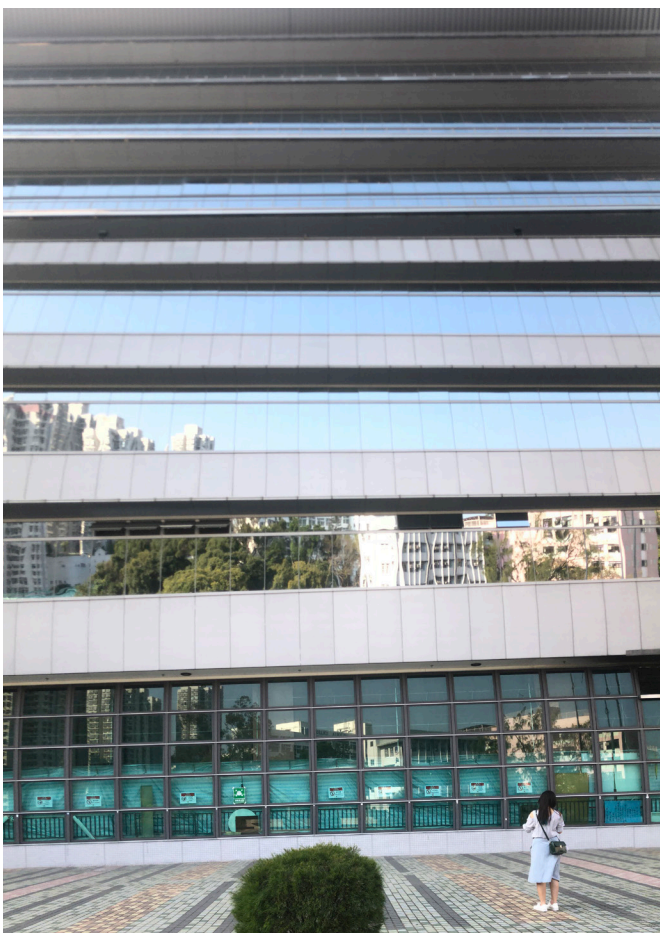
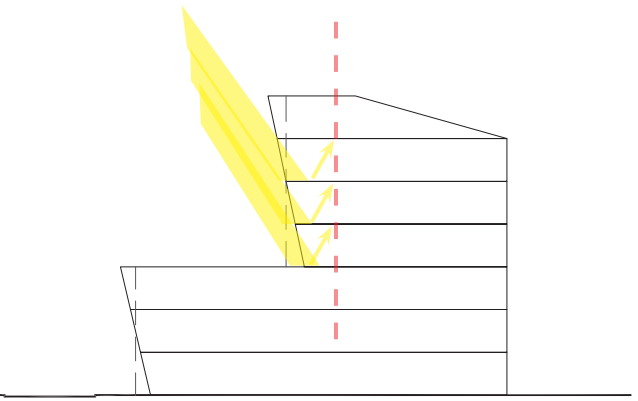
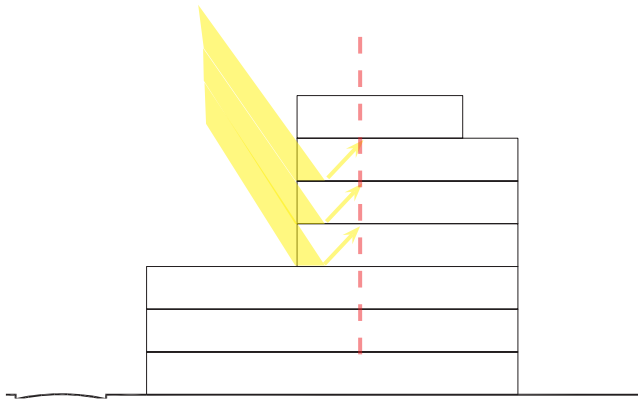


**Skylights**  
Windows at the top of each department catches the low sun and reflects diffuse light into the office.



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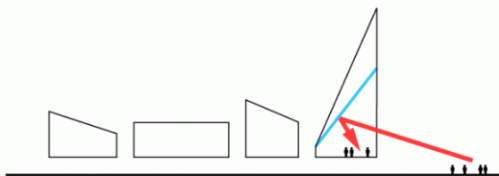
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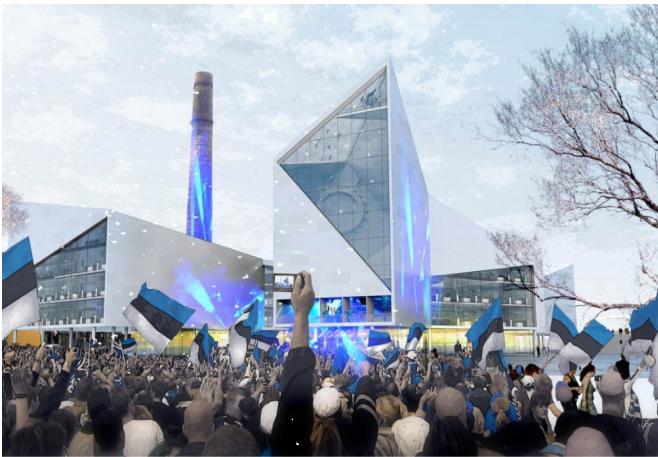
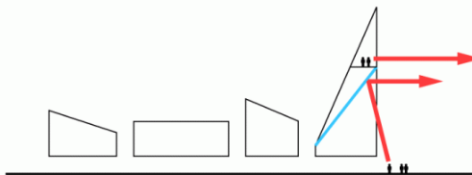
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**Insight**  
From outside the Town Hall the citizens can get an insight into the political work.

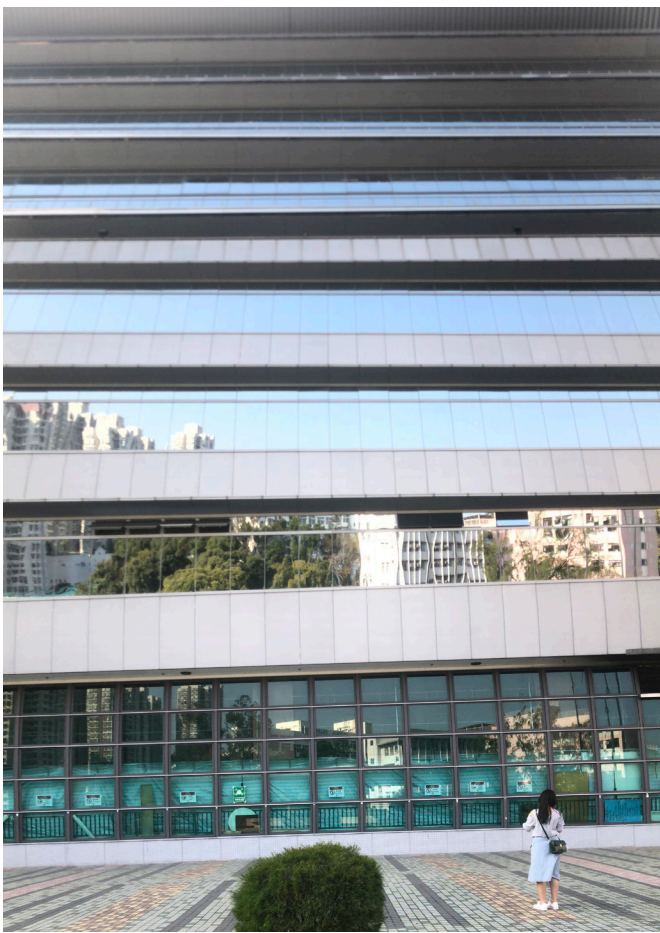
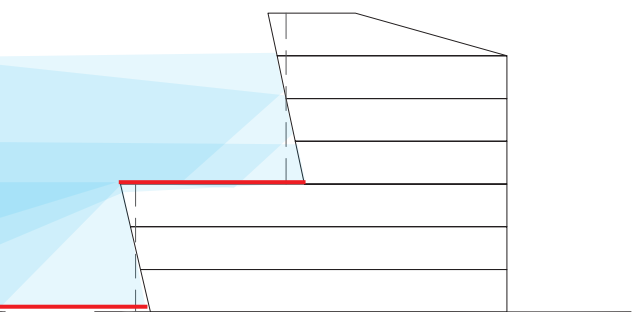
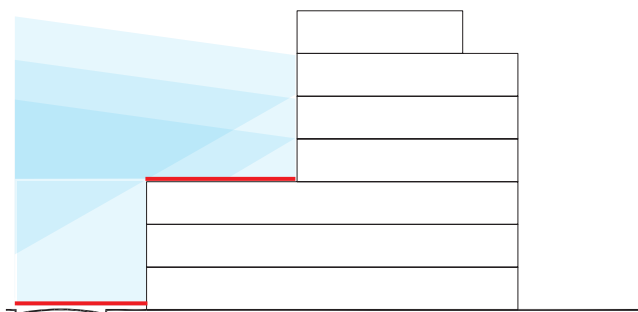


**Democratic View**  
From the top of the Town Hall tower the citizens can enjoy the great view of Tallinn. The same view Council Hall mirror.



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# Special Study research – Narrative Architecture

How architecture represnt history and culture

Part 1.

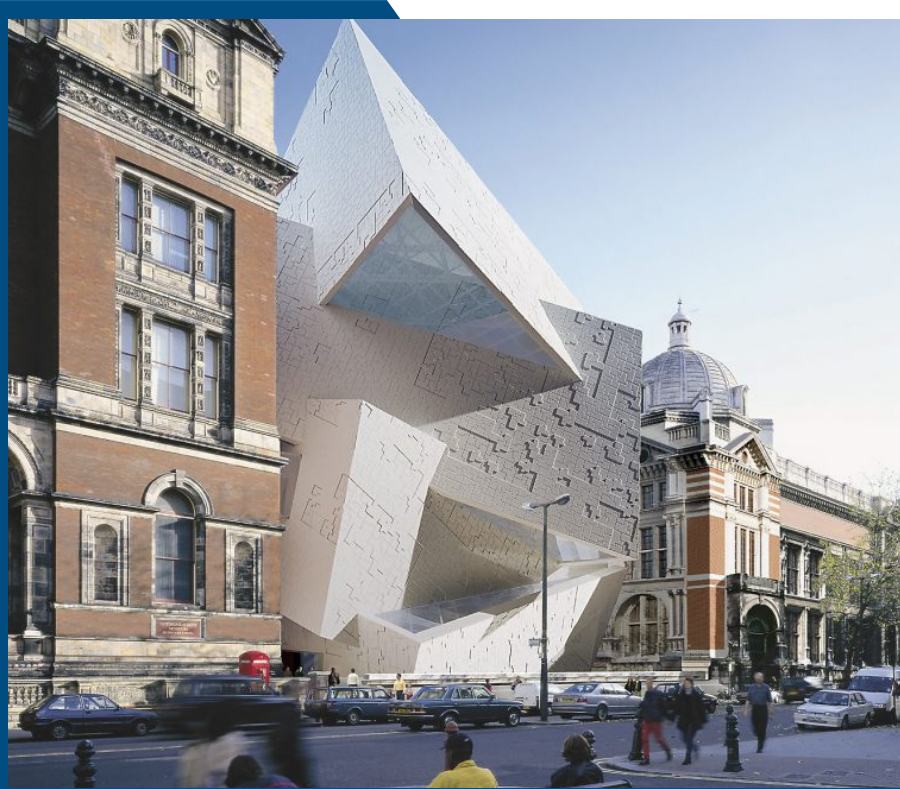
Special Arctitect Study



Daniel Libeskind (born May 12, 1946) is a Polish-American architect, artist, professor and set designer. Libeskind founded Studio Daniel Libeskind in 1989 with his wife, Nina, and is its principal design architect.[1]

He is known for the design and completion of the Jewish Museum in Berlin, Germany, that opened in 2001. On February 27, 2003, Libeskind received further international attention after he won the competition to be the master plan architect for the reconstruction of the World Trade Center site in Lower Manhattan.[2]

Other buildings that he is known for include the extension to the Denver Art Museum in the United States, the Grand Canal Theatre in Dublin, the Imperial War Museum North in Greater Manchester, England, the Michael Lee-Chin Crystal at the Royal Ontario Museum in Toronto, Ontario, Canada, the Felix Nussbaum Haus in Osnabrück, Germany, the Danish Jewish Museum in Copenhagen, Denmark, Reflections in Singapore and the Wold Centre at the Bar-Ilan University in Ramat-Gan, Israel.[3] His portfolio also includes several residential projects. Libeskind's work has been exhibited in major museums and galleries around the world, including the Museum of Modern Art, the Bauhaus Archives, the Art Institute of Chicago, and the Centre Pompidou.[4]



## V&A MUSEUM EXTENSION

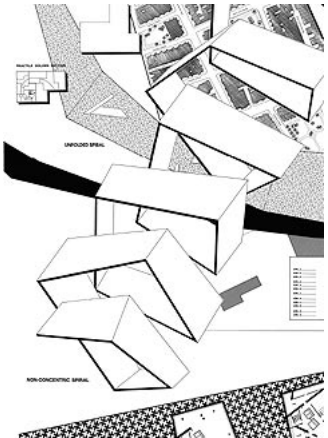
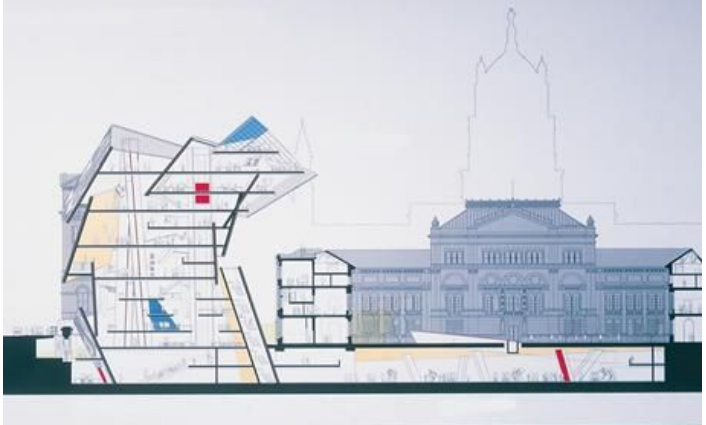
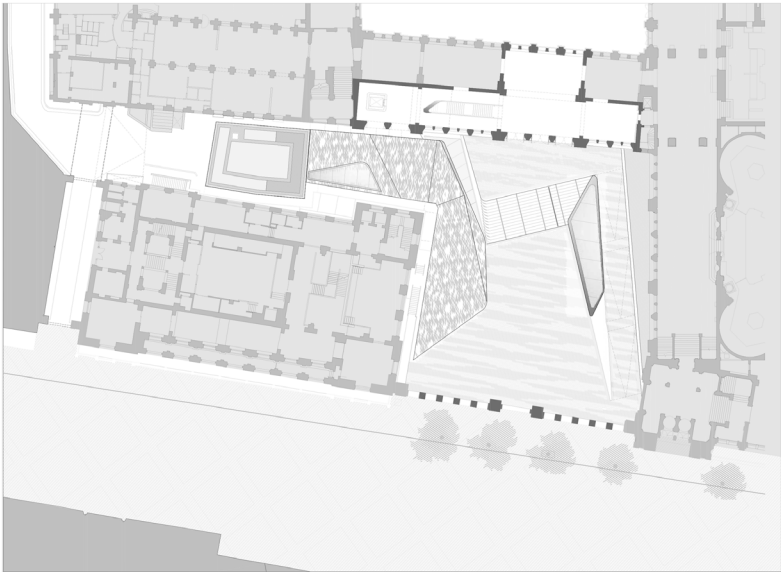
### DESCRIPTION

In 1996, Studio Libeskind won the competition for the proposed extension to the Victoria & Albert Museum in London. What followed was a protracted eight-year saga that underscored the challenges faced in building groundbreaking architecture and saw one of the most stunning designs of the 20th century fall by the wayside. Known as the "Spiral," Daniel Libeskind's design—in concert with Ove Arup's Cecil Balmond—pushed the boundaries of engineering and architectural theory. The building was to be an upward spiral of intersecting planes, creating a jagged vortex inserted between three Grade I listed buildings. The building is derived from an extruded section of a fractal pattern: a geometric pattern relating to the Golden Section. The extruded line was then wrapped upon itself to create the unique shape of the non-axial spiral. The system of continuous, interlocking wall elements required no supporting beams, thus creating unencumbered, free flowing interior spaces that mirror the movement in the façade. The Spiral was much an exhibit as it was a container for art, redefining the relationship of curation and the curated. The interior spaces marked a departure from traditional museum galleries and were designed for the broad programmatic needs of the 21st-century museum. The intention was to create dialectic spaces that fulfilled the museum's creative and educational mission, while also serving a diverse, international public endemic to the modern metropolis. The interior spaces would have included galleries, auditoriums, educational studios, a resource center, a restaurant, a café, shops, and an observatory at the apex. The spaces were designed to operate independently or together, and Libeskind envisioned fashion shows, school events, design showcases, and other distinctive programming opportunities utilizing the unique spaces.

### Main Content

History Future Museum Hope

### Rhetoric Method



Single Direction Circulation





# Special Study research – Narrative Architecture

How architecture represnt history and culture



## ROYAL ONTARIO MUSEUM

**DESCRIPTION**  
The extension to the Royal Ontario Museum (ROM), now named the Michael Lee-Chin Crystal, is situated at one of the most prominent intersections in downtown Toronto. It is the largest Museum in Canada and attracts more than a million visitors a year.

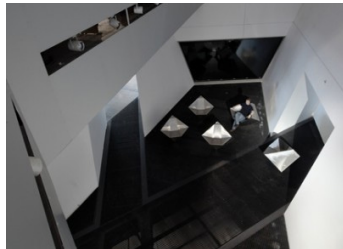
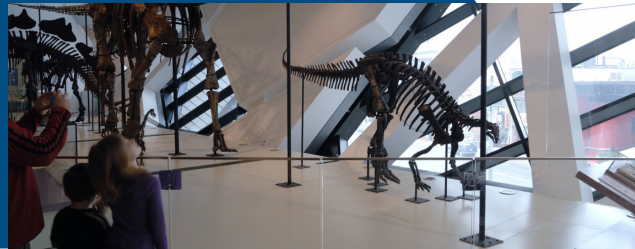
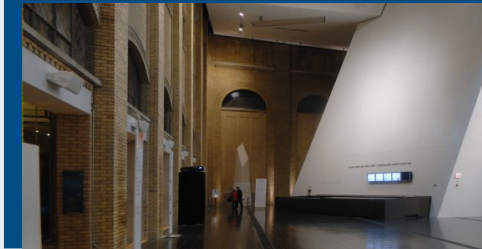
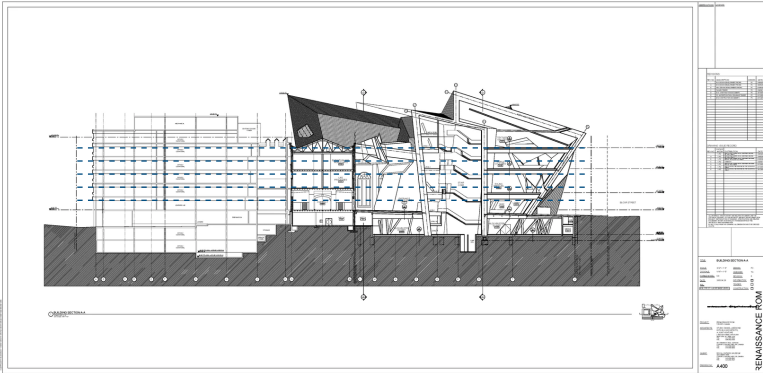
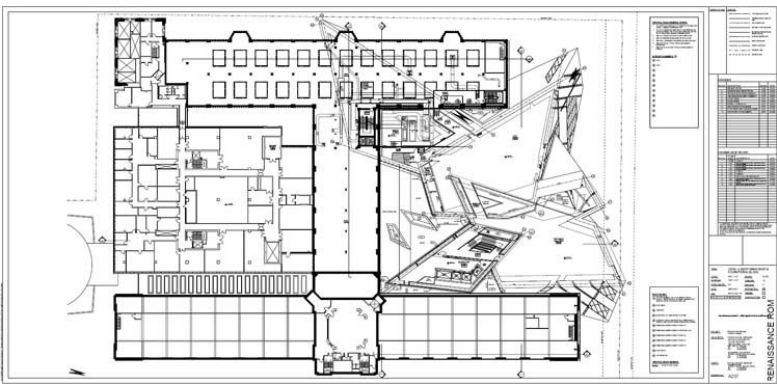
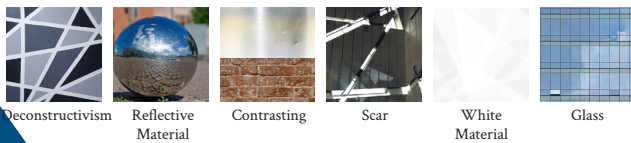
Its new name is derived from the building's five intersecting metal-clad volumes, which are reminiscent of crystals—inspired by the crystalline forms in the ROM's mineralogy galleries. Libeskind created a structure of organically interlocking prismatic forms turning this important corner of Toronto, and the entire museum complex, into a luminous beacon. The design succeeds at inviting glimpses up, down, and into galleries, from its interior bridges and from the street. The large entrance atrium, the Gloria Hyacinth Chen Court, separates the old historic building from the new, providing a nearly complete view of the restored facades of the historic buildings. The Chen Court also serves as a venue space for all kinds of public events. The entire ground level is unified into a seamless space with clarity of circulation and transparency.

The Crystal presented a unique challenge to build and was among the most complicated construction projects in North America. There are no right angles and only one vertical wall in the structure—the five crystals are designed as interlocking self-supported structures. The design teams and general contractors developed innovative strategies with existing technologies to regularize construction and reduce costs.

### Main Content

History Museum Future

### Rhetoric Method



## JEWISH MUSEUM BERLIN

**DESCRIPTION**  
The Jewish Museum Berlin, which opened to the public in 2001, exhibits the social, political and cultural history of the Jews in Germany from the fourth century to the present, explicitly presenting and integrating, for the first time in postwar Germany, the repercussions of the Holocaust. The new building is housed next to the site of the original Prussian Court of Justice building which was completed in 1735 now serves as the entrance to the new building.

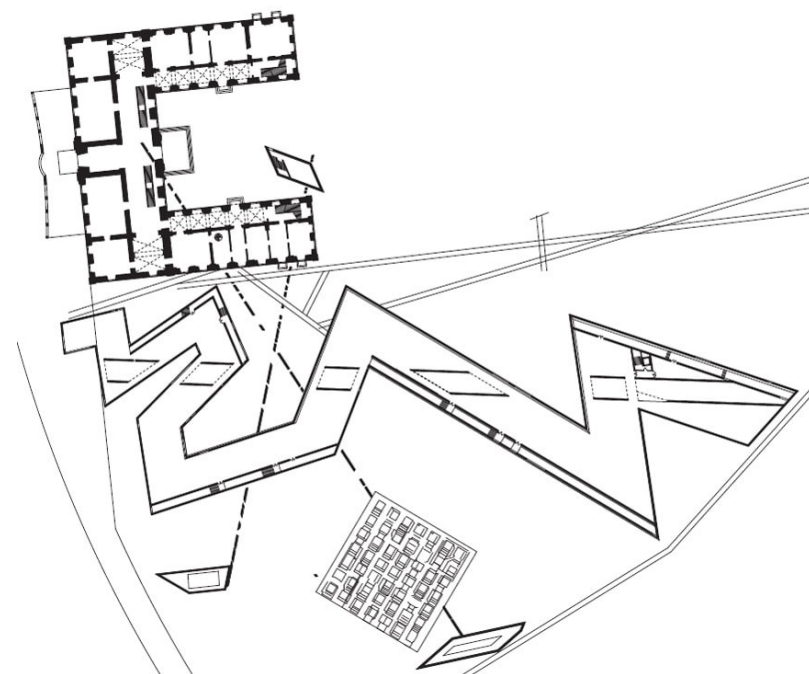
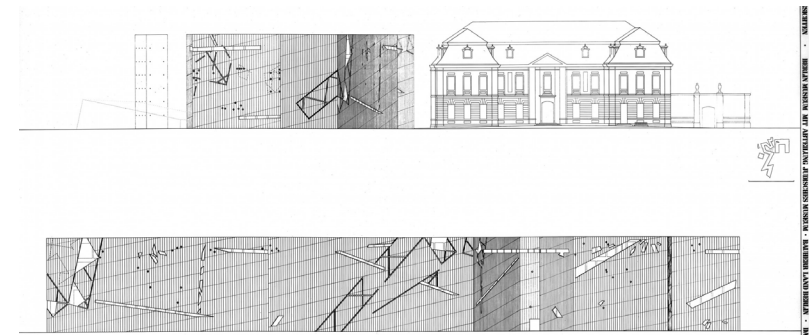
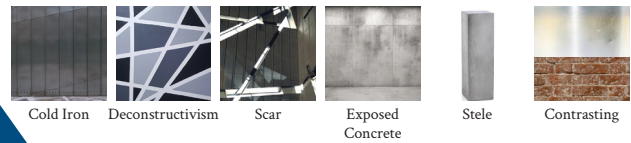
Daniel Libeskind's design, which was created a year before the Berlin Wall came down, was based on three insights: it is impossible to understand the history of Berlin without understanding the enormous contributions made by its Jewish citizens; the meaning of the Holocaust must be integrated into the consciousness and memory of the city of Berlin; and, finally, for its future, the City of Berlin and the country of Germany must acknowledge the erasure of Jewish life in its history.

The visitor enters the Baroque Kollegienhaus and then descends by stairway through the dramatic Entry Void, into the underground. The existing building is tied to the new extension, through the underground, thus preserving the contradictory autonomy of both the old and new structures on the surface. The descent leads to three underground axial routes, each of which tells a different story. The first leads to a dead end – the Holocaust Tower. The second leads out of the building and into the Garden of Exile and Emigration, remembering those who were forced to leave Berlin. The third and longest, traces a path leading to the Stair of Continuity, then up to the exhibition spaces of the museum, emphasizing the continuum of history.

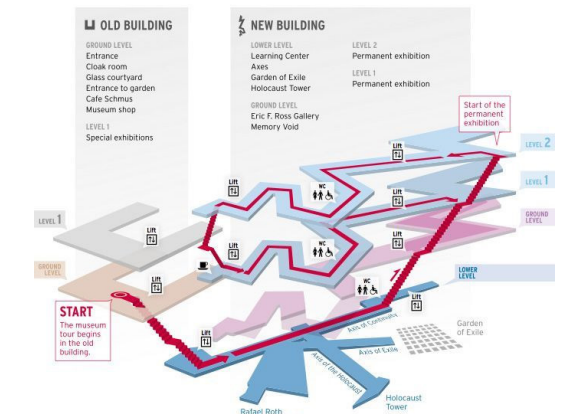
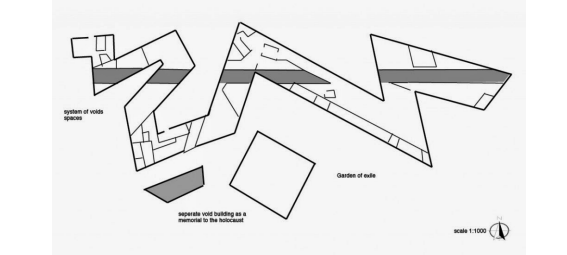
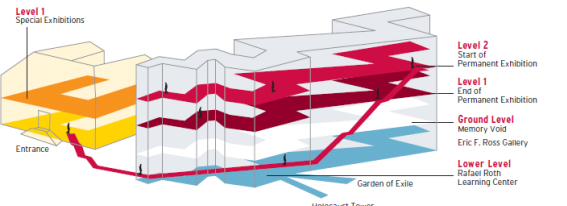
### Main Content

History Jewish Museum Memorial

### Rhetoric Method

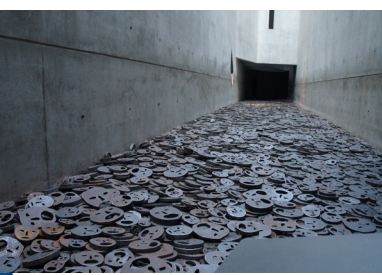
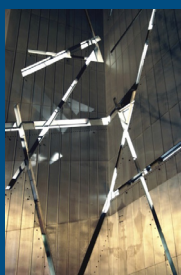


### Old Building New Building



### Single Direction Circulation

Old building → Void → Exhibition → Void → Exhibition → Void → Exhibition





# Special Study research – Narrative Architecture

How architecture represnt history and culture



**CONTEMPORARY JEWISH MUSEUM**

**DESCRIPTION**  
Studio Libeskind designed this new museum in the heart of downtown San Francisco as an ode to dialogue, inserting its angled, glowing blue steel-clad structure within a historic red brick power plant from the 19th century.

The building design is based on the two Hebrew letters spelling "LChaim," which means "To Life." Following the Jewish tradition, according to which letters are not mere signs, but substantial participants in the story they create, the 'chet' provides an overall continuity for the exhibition and educational spaces, and the 'yud,' with its 36 windows, serves as special exhibition, performance and event space.

The forms of the addition are clad in luminous blue steel panels, finished in a unique cross-hatching surface that helps to diffuse and soften the reflection of light off the stainless steel. The panels change color depending on the time of day, the weather, and the viewer's position, creating a dynamic, living surface.

The 2,500-square-foot grand lobby is a dynamic entryway that transforms into a forum for special programs; the dramatic contrast between the old and new is evident. Spanning its length is a wall upon which the letters "PaRDeS" have been embedded and illuminated to refer to the Kabbalistic practice of discovering four distinct levels of meaning within religious writings. The museum's philosophy—and its architecture—likewise embraces the idea of multiple interpretations and layers of meaning in life and art.

**Main Content**

History Jewish Museum Memorial

**Rhetoric Method**

Cold Iron Deconstructivism Scar Contrasting White Material



Part 1. 1

Other relative project of the architect



**NATIONAL HOLOCAUST MONUMENT**

**DESCRIPTION**  
The National Holocaust Monument, established through the National Holocaust Monument Act by the Government of Canada, will ensure a permanent, national symbol that will honor and commemorate the victims of the Holocaust and recognize Canadian survivors. The Monument stands on a .79 acre site at the intersection of Wellington and Booth Streets within the historic LeBreton Flats in Ottawa, symbolically located across from the Canadian War Museum.

The Monument honors the millions of innocent men, women and children who were murdered under the Nazi regime and recognize those survivors who were able to eventually make Canada their home. The Monument is an experience that combines architecture, art, landscape and scholarship in ways that create an ever-changing engagement with one of the darkest chapters of human history while conveying a powerful message of humanity's enduring strength and survival.


The cast-in-place, exposed concrete Monument is conceived as an experiential environment comprised of six triangular, concrete volumes configured to create the points of a star. The star remains the visual symbol of the Holocaust – a symbol that millions of Jews were forced to wear by the Nazis to identify them as Jews, exclude them from humanity and mark them for extermination. The triangular spaces are representative of the badges the Nazis and their collaborators used to label homosexuals, Roma-Sinti, Jehovah's Witnesses and political and religious prisoners for murder.

**Main Content**

History War Future Memorial

**Rhetoric Method**

Deconstructivism Exposed Concrete Stele





**DANISH JEWISH MUSEUM**

**DESCRIPTION**  
Studio Libeskind designed this new museum in the heart of downtown San Francisco as an ode to dialogue, inserting its angled, glowing blue steel-clad structure within a historic red brick power plant from the 19th century.

The building design is based on the two Hebrew letters spelling "LChaim," which means "To Life." Following the Jewish tradition, according to which letters are not mere signs, but substantial participants in the story they create, the 'chet' provides an overall continuity for the exhibition and educational spaces, and the 'yud,' with its 36 windows, serves as special exhibition, performance and event space.

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**Main Content**

History Jewish Museum Memorial

**Rhetoric Method**

Deconstructivism Exposed Concrete Scar Contrasting White Material





# Special Study research – Narrative Architecture

How architecture represnt history and culture



### DUTCH HOLOCAUST MEMORIAL OF NAMES

**DESCRIPTION**  
In 2002, the Lower Manhattan Development Corporation (LMDC) announced a competition for a master plan to develop the 16 acres in Lower Manhattan destroyed by the terrorist attack of 9/11. Studio Libeskind's design, "Memory Foundations," won the commission.

In designing the master site plan, Daniel Libeskind worked closely with all the stakeholders, knowing that it was fundamental to balance the memory of the tragedy with the need to foster a vibrant and working neighborhood. In the end, he devoted half of the 16-acre site to public space, defined by the Memorial and the Memorial Museum, while also setting aside locations for sustainable, high-tech office towers, re-connecting the historic street-grid, reinvigorating the streetscape with above-ground retail, reshaping the underground transit concourses and even finding room for two major new public facilities: an iconic new transportation station and a performing arts center.

The results are becoming visible with the opening of a 200-foot stretch of street and sidewalk on Greenwich Street, which hasn't existed since the 1960s. The Memorial Museum opened in spring 2014, with underground galleries that reveal the slurry wall that withstood the terrorist attack and will forever remain as a testament to the strength of America's foundations. One World Trade opened in early 2015 with the symbolic height of 1,776 feet. The Transportation Hub was completed in 2016 and Three World Trade was completed in 2018. Two World Trade is the next building in the master plan to be constructed.

**Main Content**

History	Hope	Future	Memorial
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**Rhetoric Method**

				
Reflective Material	Reflective Material	Greenery	Contrasting	Stele





### ROYAL ONTARIO MUSEUM

**DESCRIPTION**  
The extension to the Royal Ontario Museum (ROM), now named the Michael Lee-Chin Crystal, is situated at one of the most prominent intersections in downtown Toronto. It is the largest Museum in Canada and attracts more than a million visitors a year.

Its new name is derived from the building's five intersecting metal-clad volumes, which are reminiscent of crystals—inspired by the crystalline forms in the ROM's mineralogy galleries. Libeskind created a structure of organically interlocking prismatic forms turning this important corner of Toronto, and the entire museum complex, into a luminous beacon. The design succeeds at inviting glimpses up, down, and into galleries, from its interior bridges and from the street. The large entrance atrium, the Gloria Hyacinth Chen Court, separates the old historic building from the new, providing a nearly complete view of the restored facades of the historic buildings. The Chen Court also serves as a venue space for all kinds of public events. The entire ground level is unified into a seamless space with clarity of circulation and transparency.

The Crystal presented a unique challenge to build and was among the most complicated construction projects in North America. There are no right angles and only one vertical wall in the structure—the five crystals are designed as interlocking self-supported structures. The design teams and general contractors developed innovative strategies with existing technologies to regularize construction and reduce costs.

**Main Content**

History	War	Future	Memorial
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**Rhetoric Method**

				
Reflective Material	Contrasting	Stele	Exposed Concrete	White Material





### WORLD TRADE CENTER

**DESCRIPTION**  
In 2002, the Lower Manhattan Development Corporation (LMDC) announced a competition for a master plan to develop the 16 acres in Lower Manhattan destroyed by the terrorist attack of 9/11. Studio Libeskind's design, "Memory Foundations," won the commission.

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**Main Content**

History	Hope	Future	Memorial
---------	------	--------	----------

**Rhetoric Method**

				
Glass	Reflective Material	Greenery	Scar	Exposed Concrete





### FACING GAIA

**DESCRIPTION**  
Facing Gaia is presented in conjunction with the exhibition "Time Space Existence" at the Venice Architectural Biennale. The tower is located in the Giardini della Biennale, a public park adjacent to the entrance of the Giardini della Biennale. Reminiscent of ancient forms while employing advanced materials, the project explores the continuum of time, space and existence through the relationship between the planet and humanity.

Standing at 12-meters-tall at the edge of the Adriatic Sea, the gleaming white, monolithic tower is bisected by a floating amorphous void. The undulating mirror-finished space in between represents the infinite and the finite, the possible and the impossible, while reflecting the surrounding gardens, water and pedestrians.

The title is derived from the concept that Gaia (the living Earth) is at a moment of crisis. Humanity is at a crossroads in a world where we are running out of resources and space – in a moment where we are expanding with progressive technologies and the increasing capacity to connect. We are moving into a cultural shift from sustainability to viability. Facing Gaia stands as a beacon on the edge of this precipice.

The Studio collaborated with GRIP Metal to fabricate the tower employing future methods of construction. The facade was created using GRIP Metal Technology and was prefabricated in Toronto, Canada. The interior void was created with 3D printing technology and received its final finish in Venice with local craftsmen.

**Main Content**

History	Future	Memorial
---------	--------	----------

**Rhetoric Method**

			
Gold Iron	Scar	Stele	White Material





# Special Study research – Narrative Architecture

How architecture represnt history and culture



**THE RUN RUN SHAW CREATIVE MEDIA CENTRE**

**DESCRIPTION**  
An elegant, low-tech design placed at the service of high-tech invention. This nine-story crystalline building is designed to accommodate a range of flexible environments for research and experimentation.

Each space, whether self-contained or open, is unique. The dramatic central stair spirals upward with Deconstructivism twists and curves creating unexpected gathering spaces. Asymmetrical windows cut into the walls of lecture halls, classrooms and computer labs allowing for natural light to fill even the inner-most rooms of the Center. Interactive spaces flow in and around the sound stages, recording studios, screening rooms, exhibit and performance spaces, multipurpose theater, and other areas. More expansive than traditional passageways, but more intimate than formal classrooms, the spaces are designed to encourage impromptu exchanges and spontaneous collaboration.

As the first university in Asia to offer the highest level of training in the creative media fields, the City University of Hong Kong specified and received 263,000 square feet of space, which serves approximately 2,000 students and 500 faculty and staff members. Secluded landscaped gardens to the north also contribute to the quality of life of the students and the general public alike.

**Main Content**  
Hope Future

**Rhetoric Method**







**IMPERIAL WAR MUSEUM NORTH**

**DESCRIPTION**  
‘The Garden of Earthly Worries’ is a presentation of four abstract sculptures which explore the imbalance of humankind in nature. Each of the approximately three-meter-tall fragments of a globe, represent different chemical compounds that contribute to our changing climate. Conceived as a sculptural and conceptual counterpoint to the ordered beauty of the palace garden; the gardens of the 17th century represent a perceived paradise, man’s perfection of nature. But, due to technology and human intervention, our current planet is rapidly changing.

It is the first time that contemporary art will be on show in the garden of Pales Het Loo, and will be on display from April 2, 2019 to mid-2021 and is part of Pales Het Loo. Open but not as usual. (The garden is closed from October to March). The main building of Pales Het Loo is closed for renewal and renovation until the middle of 2021.

**Main Content**  
History War Museum Memorial

**Rhetoric Method**







**MILITARY HISTORY MUSEUM**

**DESCRIPTION**  
Studio Libeskind designed this new museum in the heart of downtown San Francisco as an ode to dialogue, inserting its angled, glowing blue steel-clad structure within a historic red brick power plant from the 19th century.

The building design is based on the two Hebrew letters spelling “LChaim,” which means “To Life.” Following the Jewish tradition, according to which letters are not mere signs, but substantial participants in the story they create, the ‘che’ provides an overall continuity for the exhibition and educational spaces, and the ‘yud,’ with its 36 windows, serves as special exhibition, performance and event space.

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**Main Content**  
History Jewish Museum Memorial

**Rhetoric Method**





**Summary**

**Main Content and Rhetoric Method**

**Jewish and History**



**Memorial**



**ARCHITECTURE STYLE**



**Future and Hope**



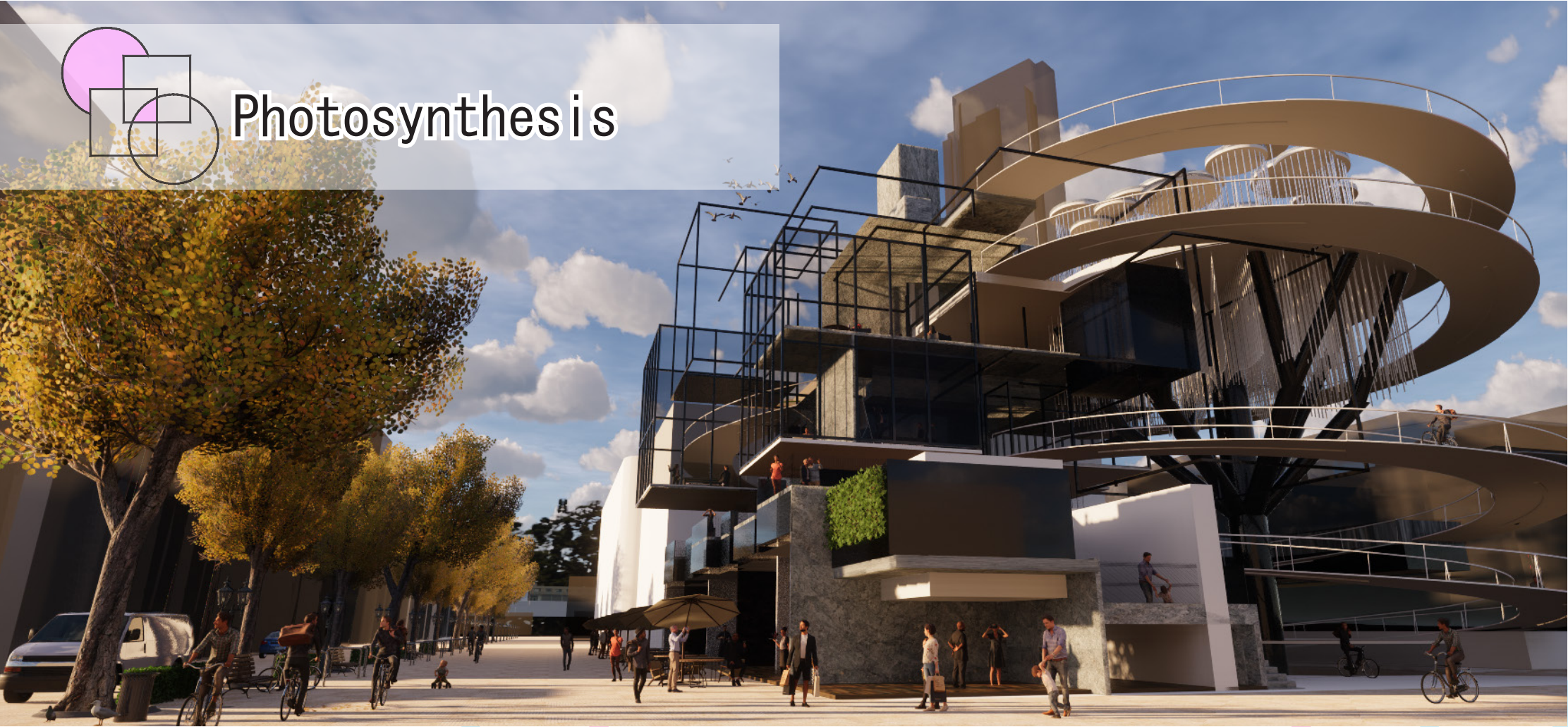
**Extension of heritage**



**IF ARCHITECT WERE WRITER, THEN ALL ARTICLE WOULD BECOME ARCHITECTURE**







# Photosynthesis

## 天 History

3 concepts in Kowloon City

1. Salt Field – produce with the sky
2. Flying to the sky – Kai Tak
3. High-rise building – Reaching the Sky

## 地 Geography

1. Kai Tak Airport redevelopment
2. Carpenter road park
3. The linkage between 2 main bicycle riding facilities in Hong Kong.

## 人 Human and Culture

1. Residents riding since childhood with good bicycle riding skills.
2. Residents work from other cities
3. By the study, riding to work is possible and more sustainable.

CARPENTER ROAD PARK USER (1987) USER (2020)

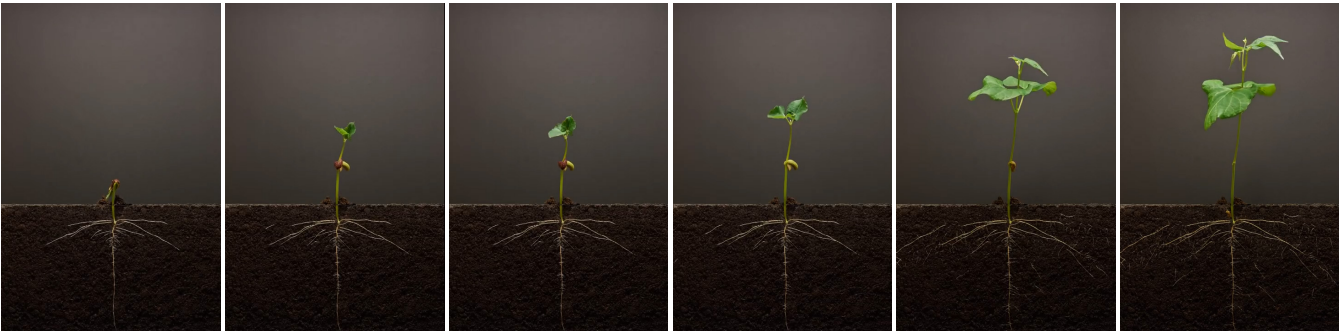
# Architrectural Narrative

人  
Human

天  
Nature

Using metaphor to present the relationship between human and nature by Architecture

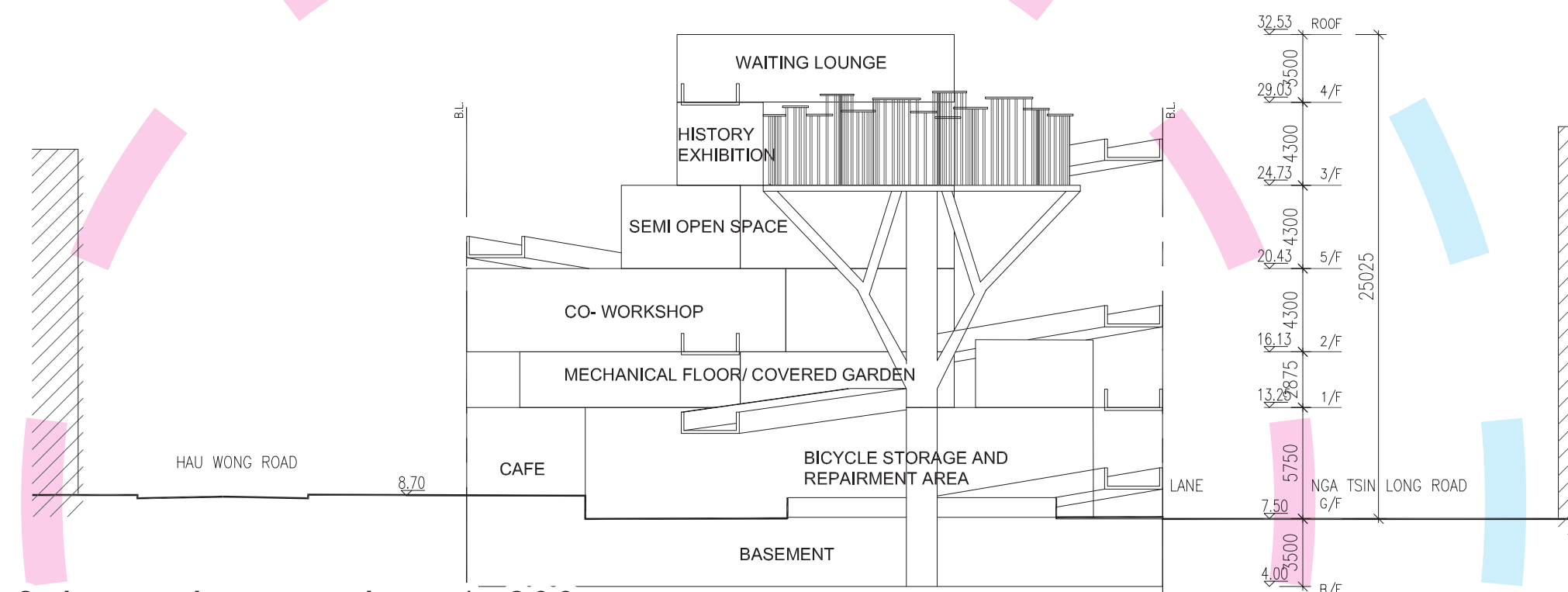
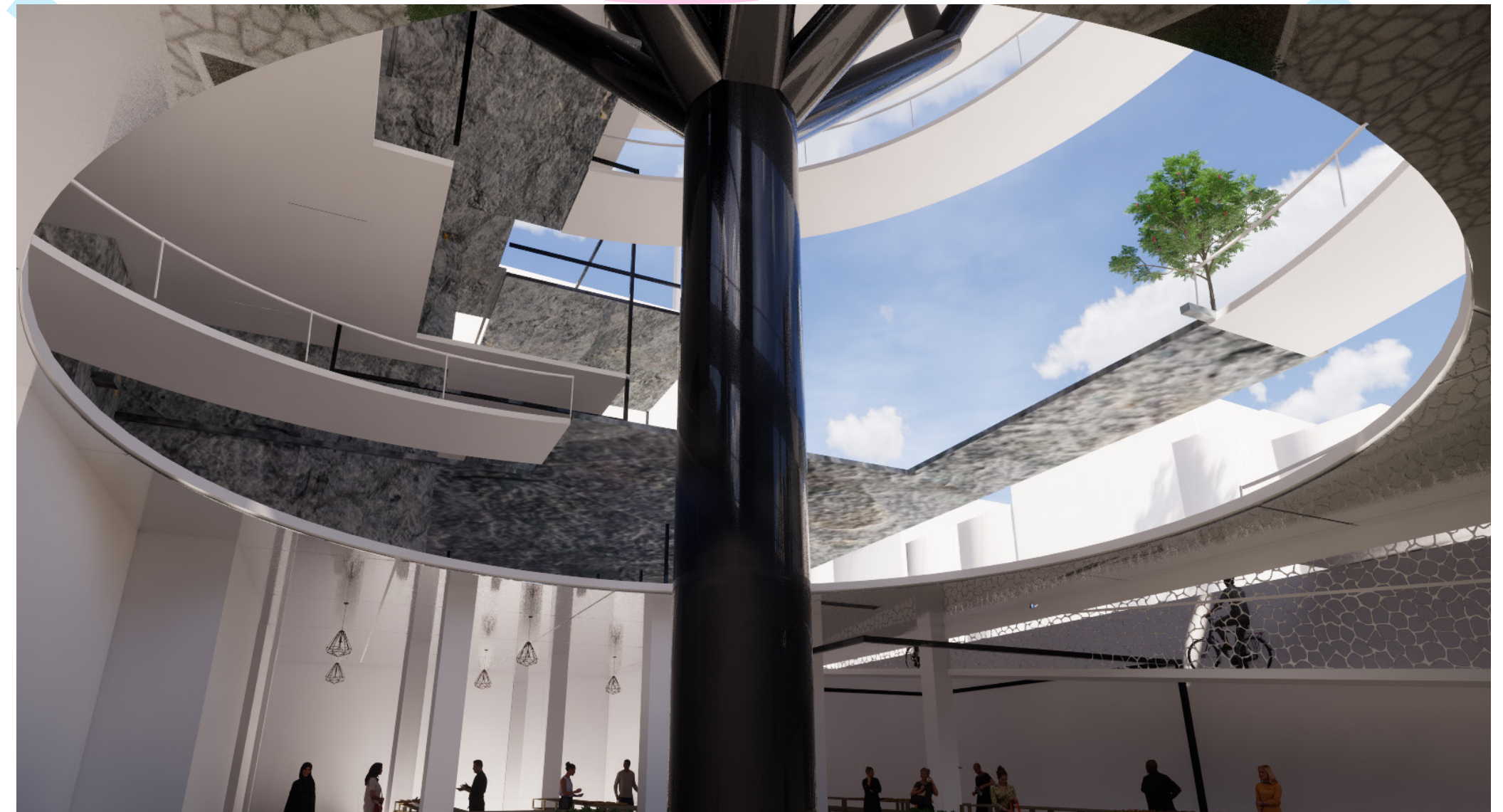
聚  
polymerize



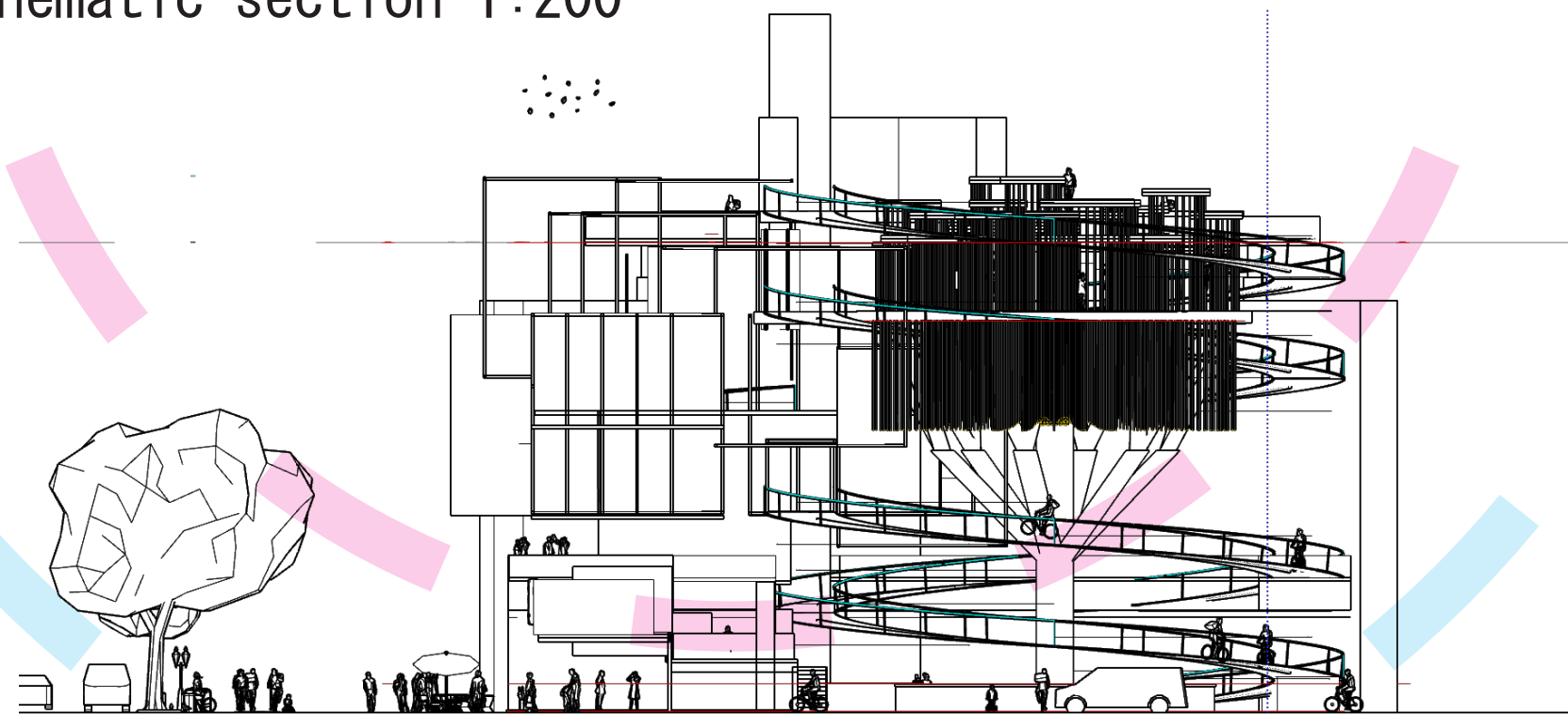
生  
growth





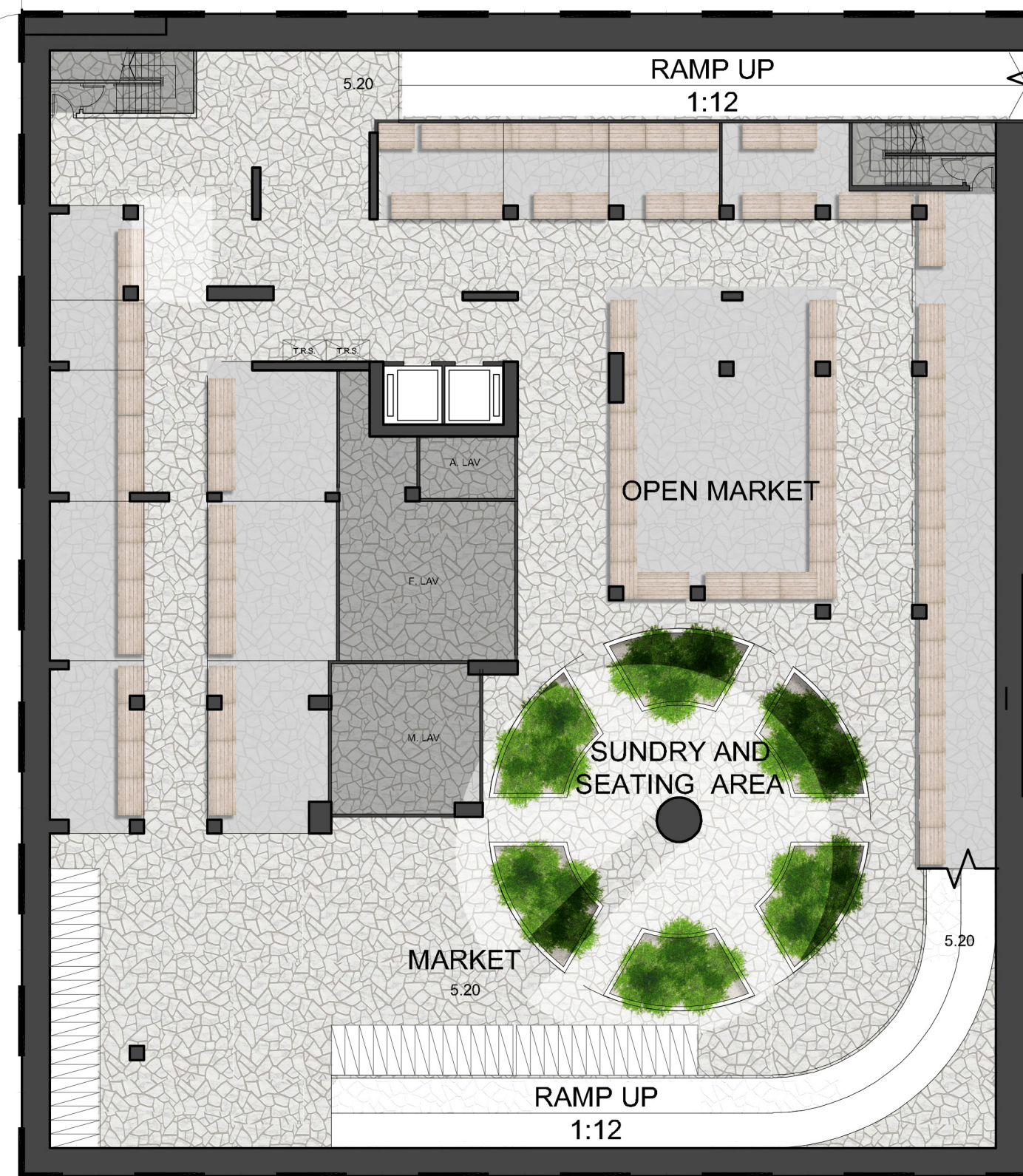


Schematic section 1:200





# Lift with Nature



## Basement Floor Plan 1:200

Produce with nature sunlight,  
ventailation.

Conceptual : Salt Field

Functional : Market



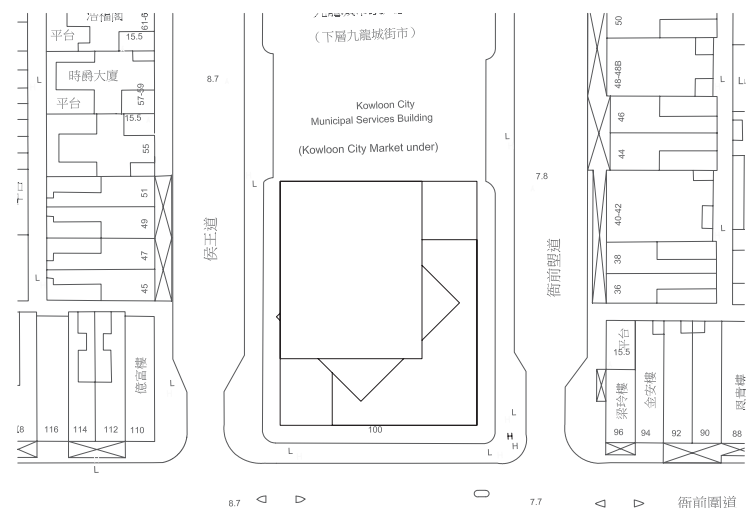
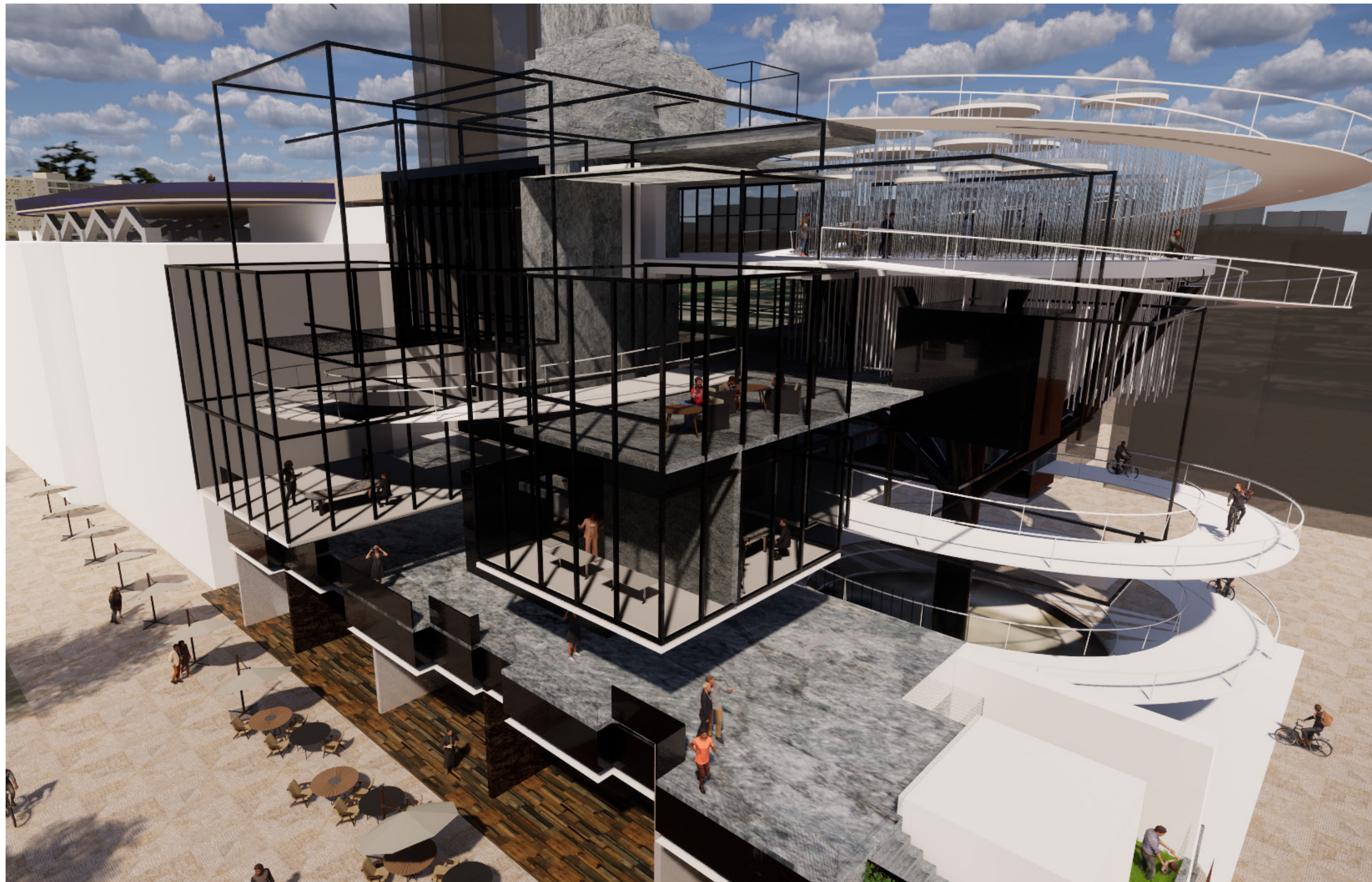
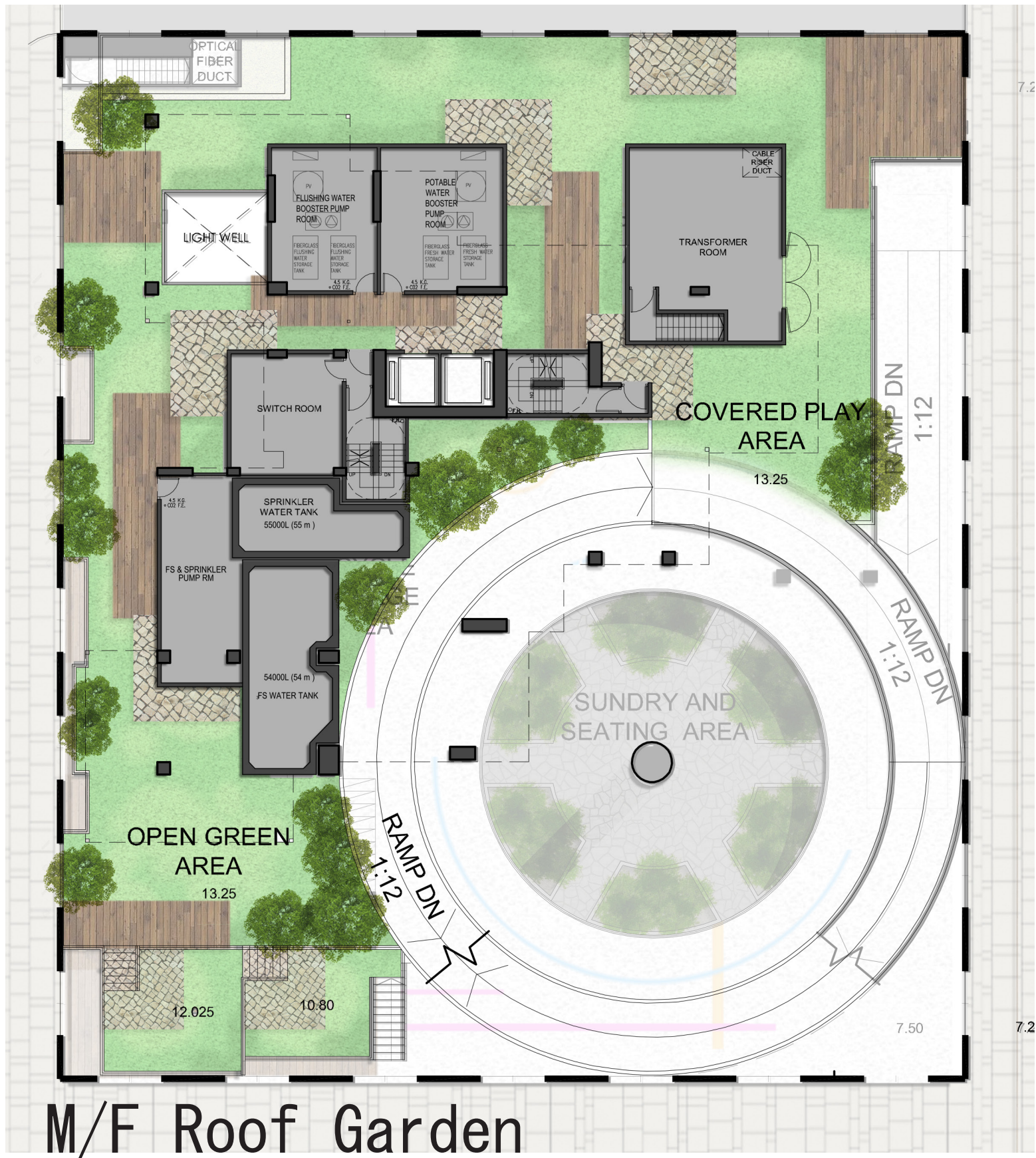


# Growing with nature

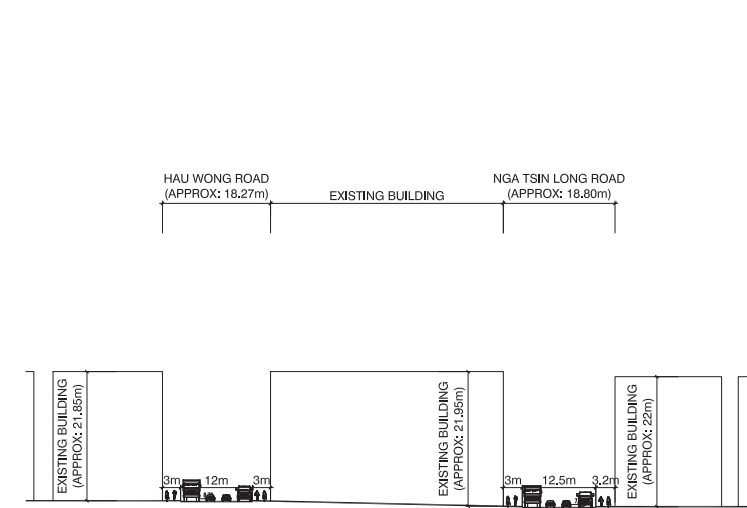


Ground Floor Plan 1:200 Active facade and greenary

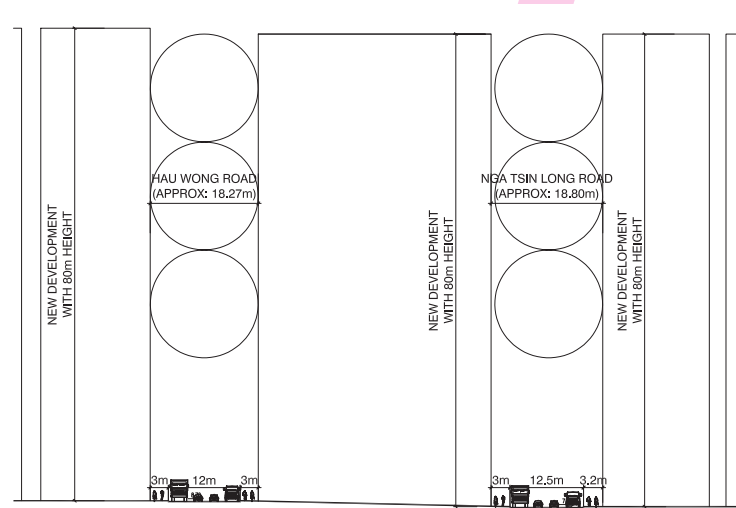




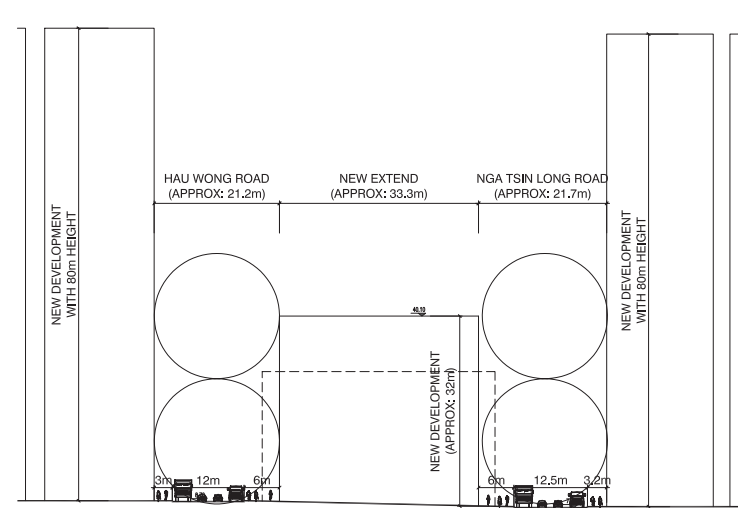
PROPOSED BLOCK PLAN



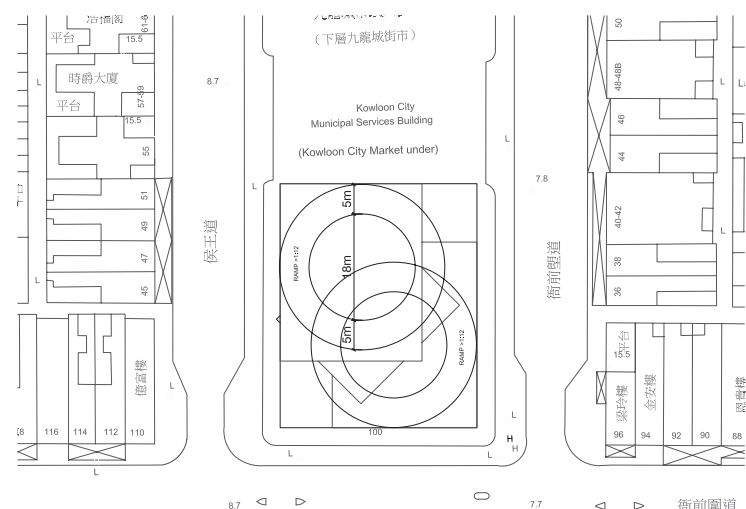
1. EXISTING BUILDING HEIGHT



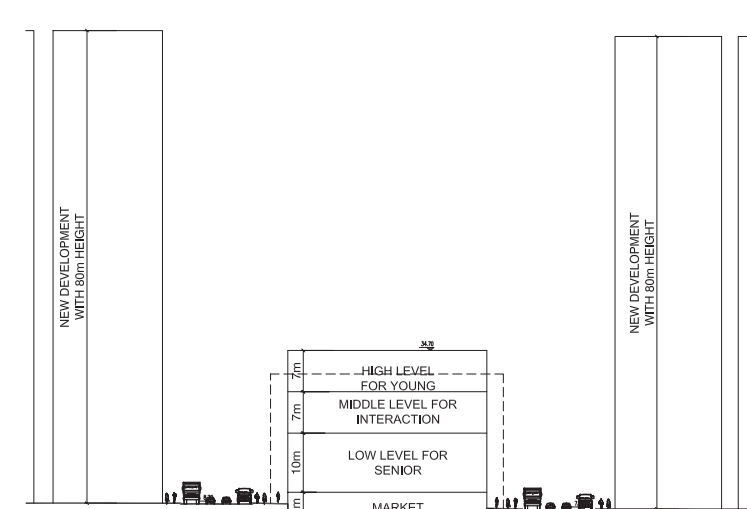
2. RELATIONSHIP OF NEW DEVELOPMENT AND VANILTAION



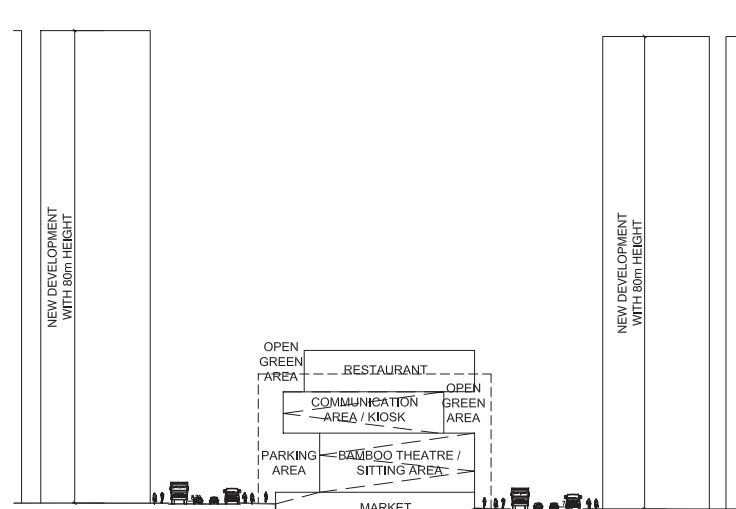
3. BUILDING SETBACK FOR VENTILATION AND PEDESTRIAN AND CYCLING



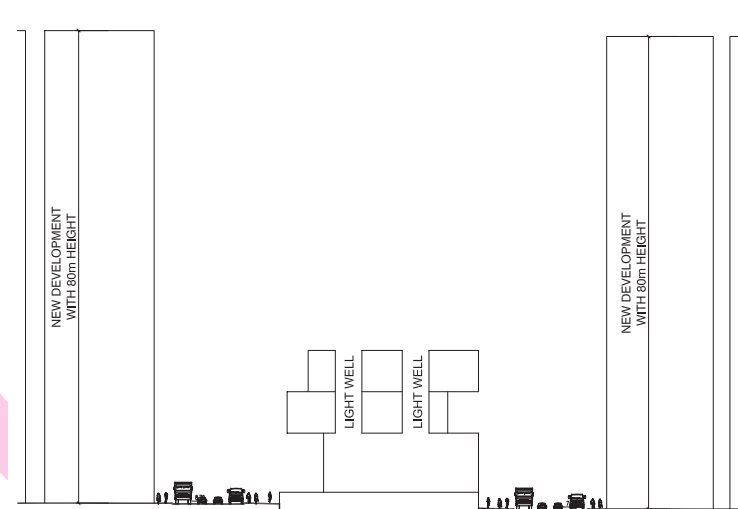
WIDE CIRCULATION CONNECT ALL ZONE.



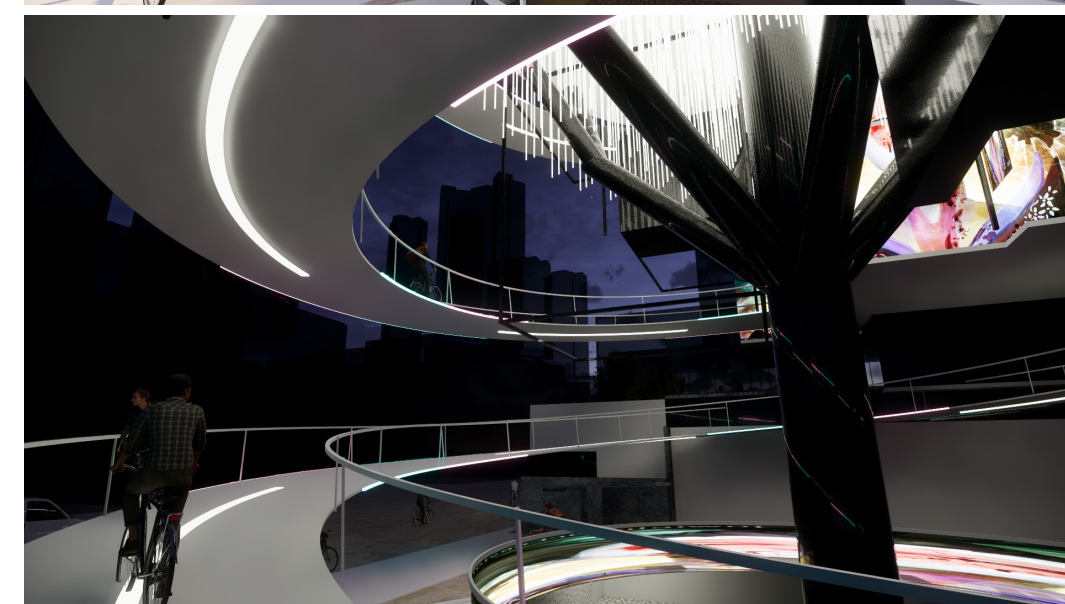
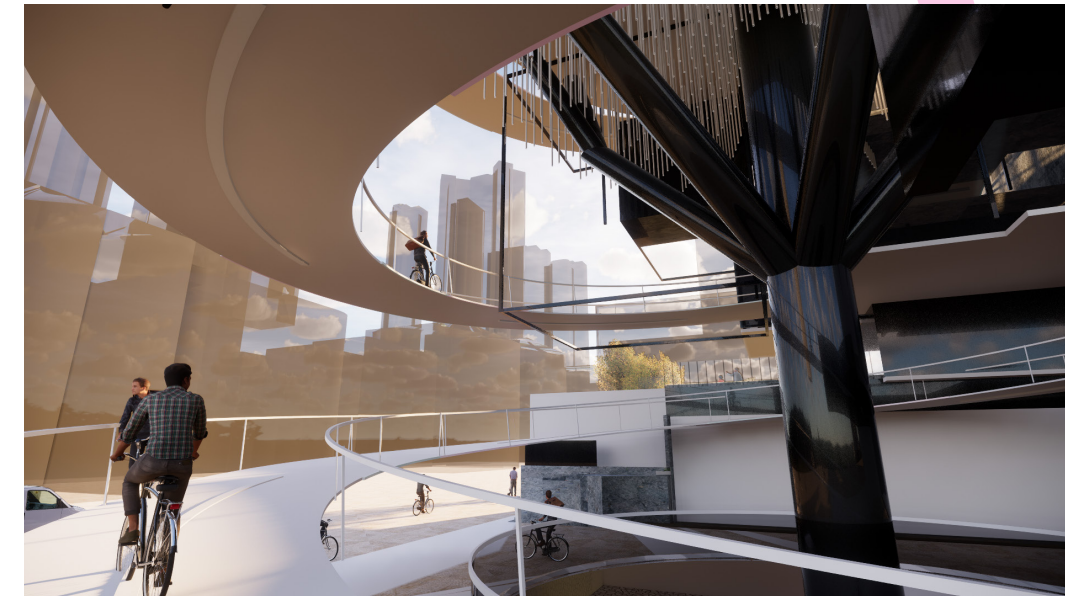
4. LOW ZONE FOR ELDERLY HELP THEIR ACCESSIBLY



5. AT LEAST TWO CIRCULATION FOR BICYCLE AND WALKER

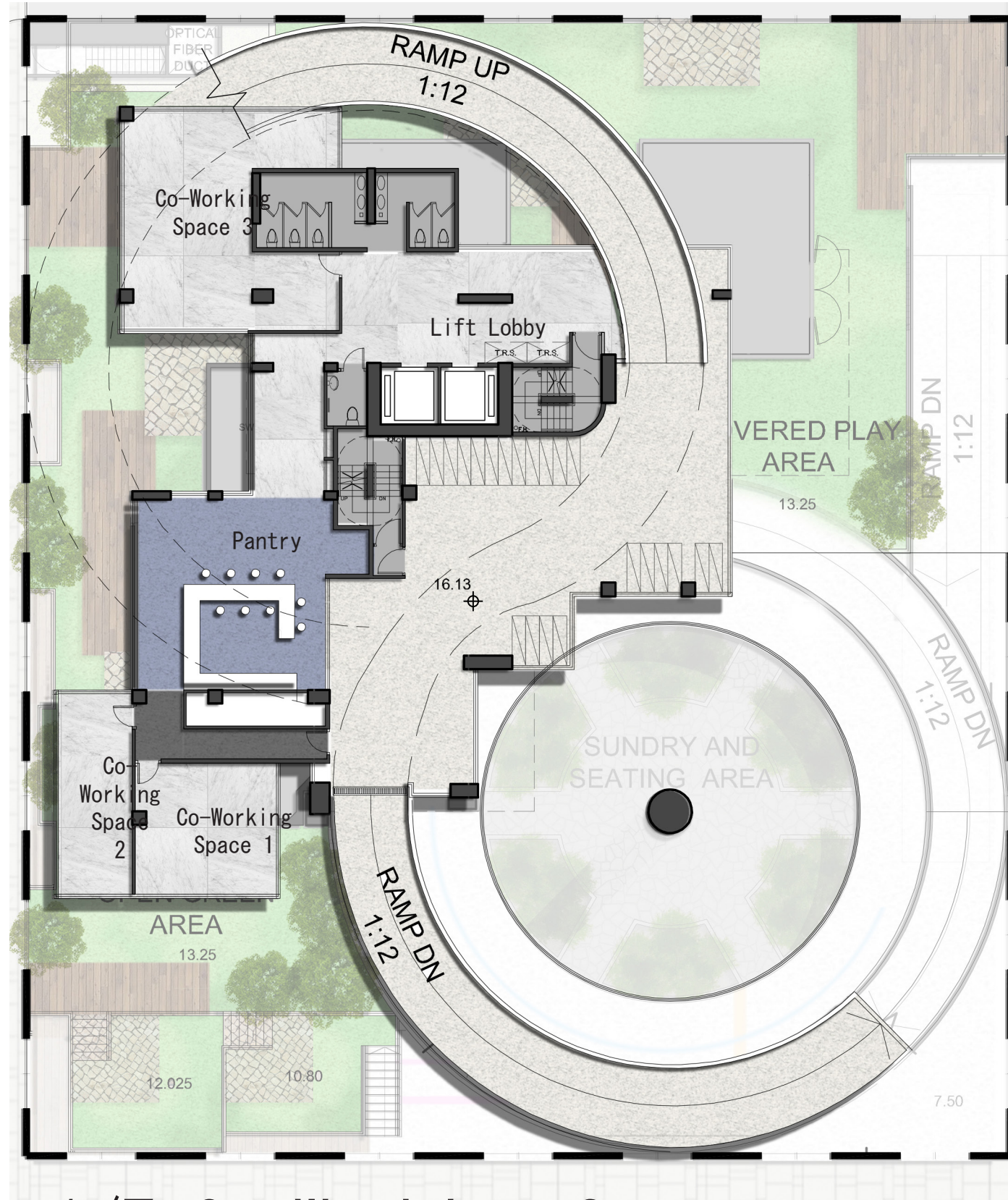


6. SKY LIGHT AND LIGHT WELL NVITE A NATURAL LIGHTING TO THE ARCHITECTURE

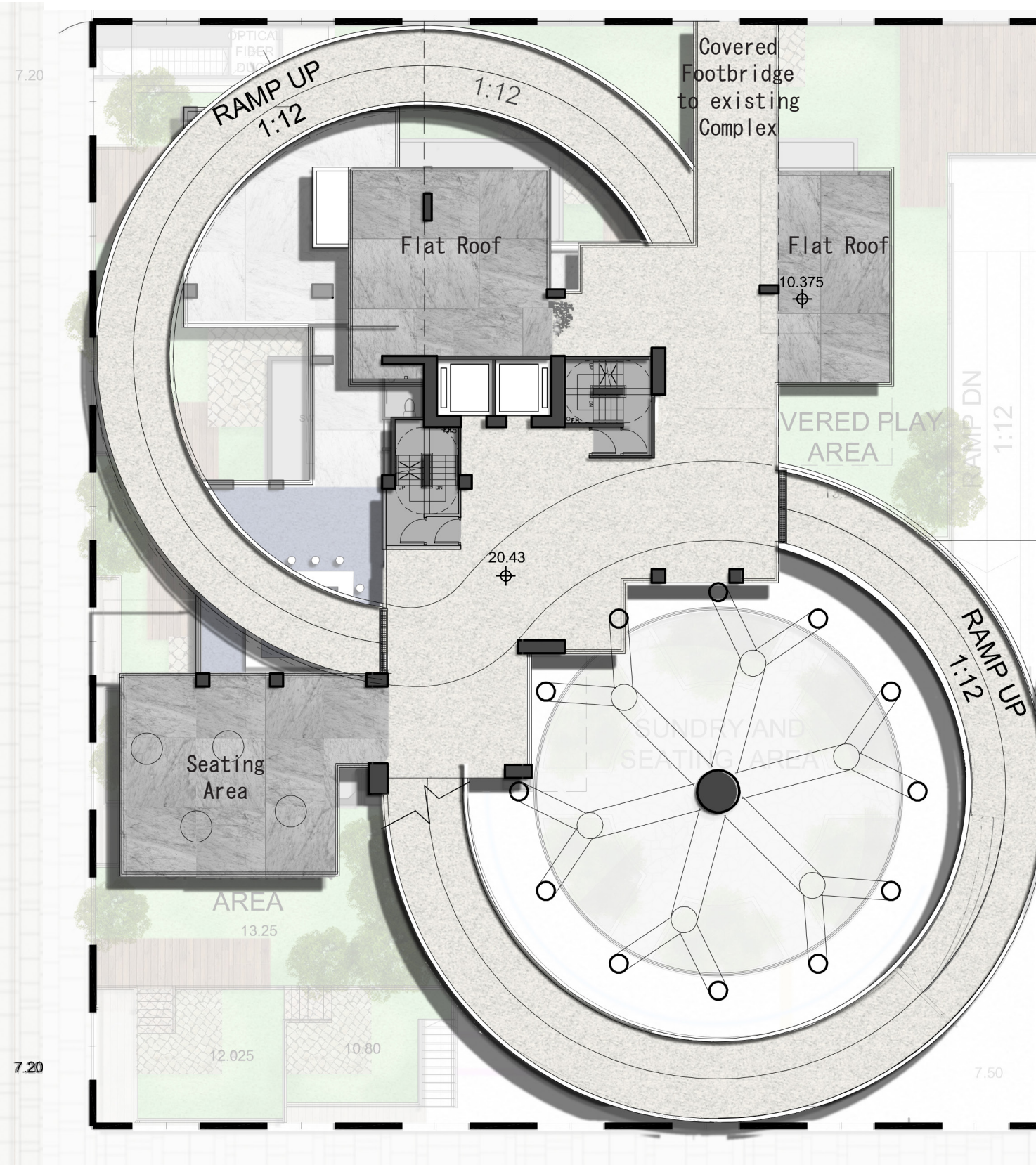




# Polymerization



1/F Co-Working Space

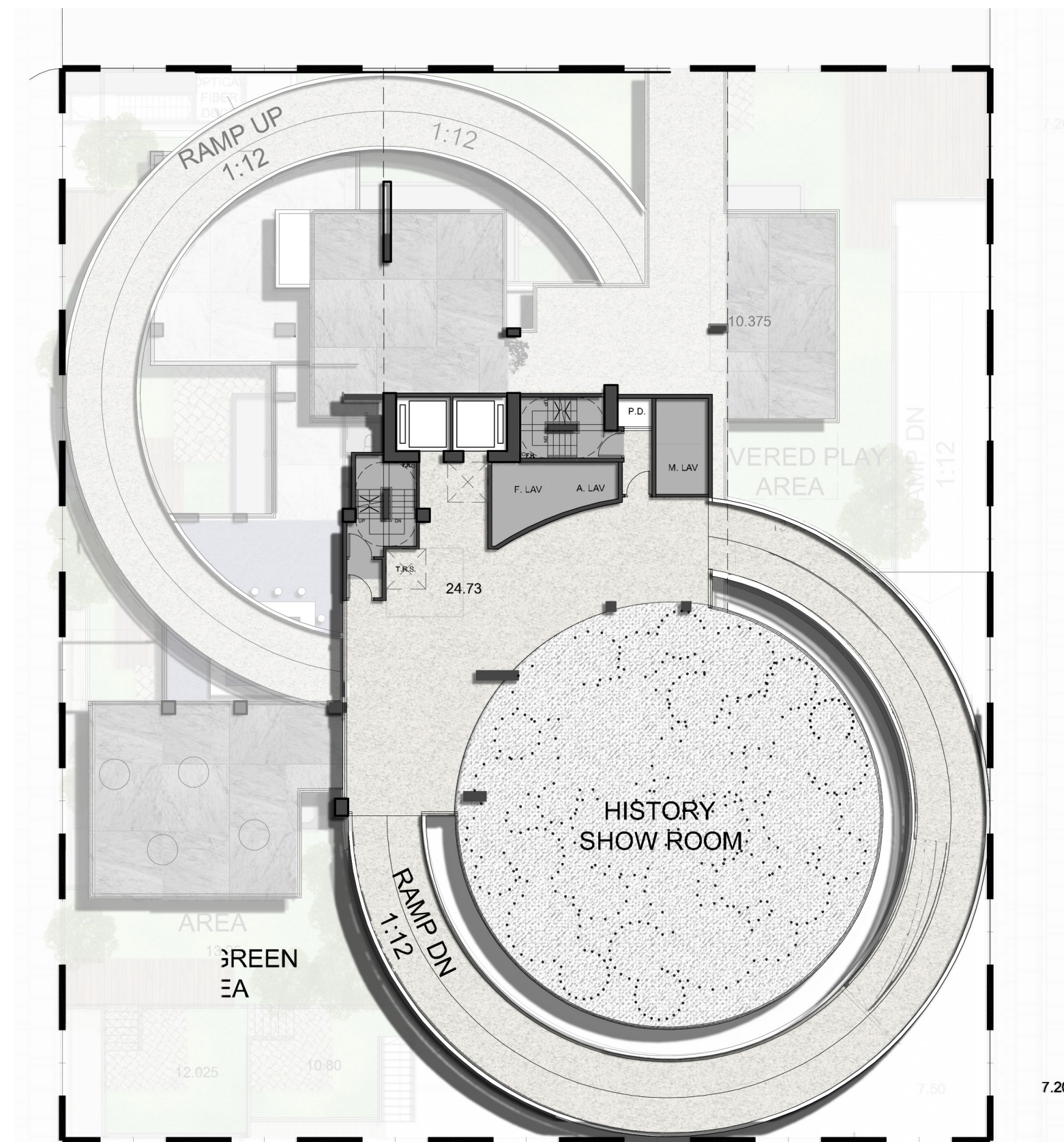


2/F Co-Working / semi-open Space

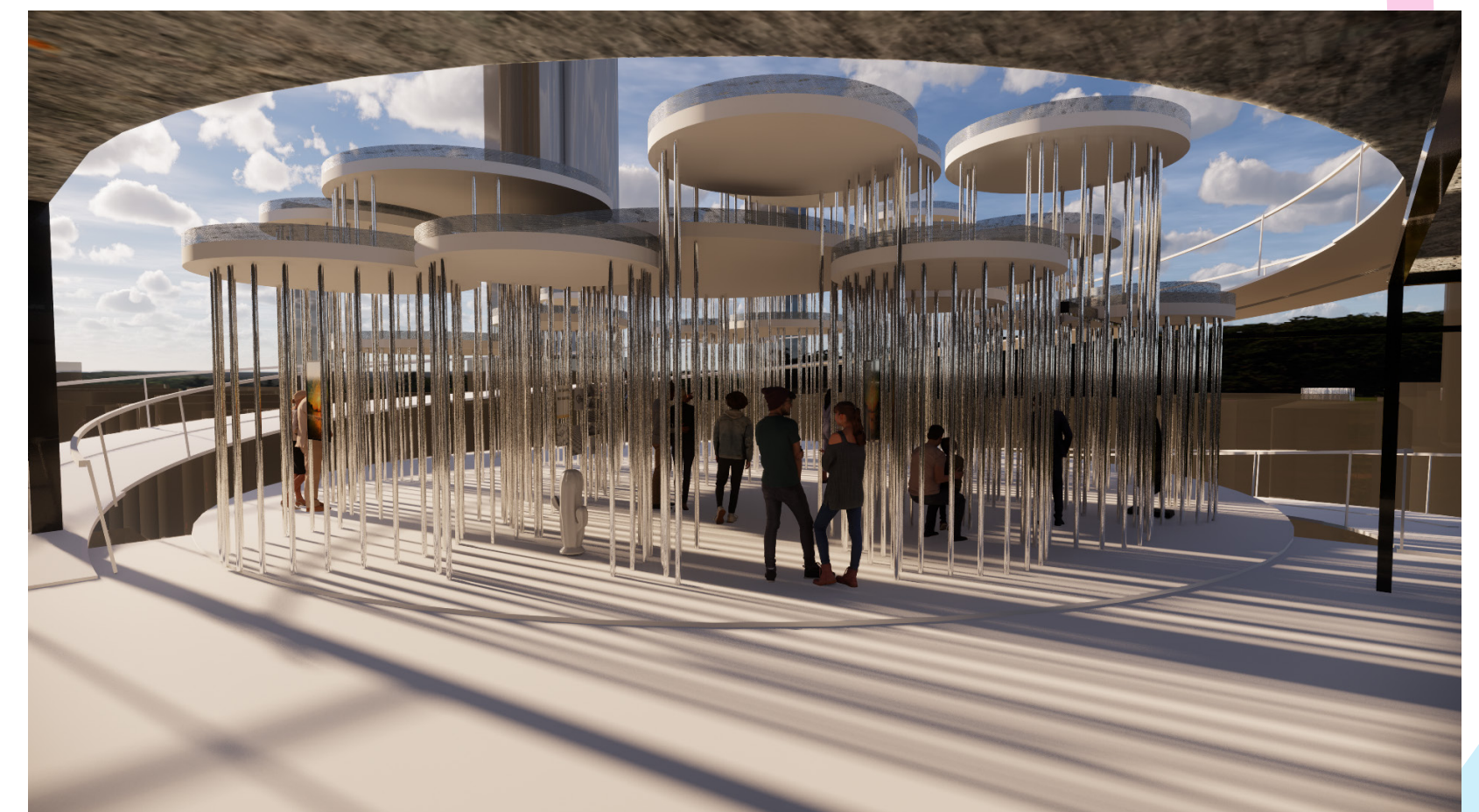




# Learn with Nature



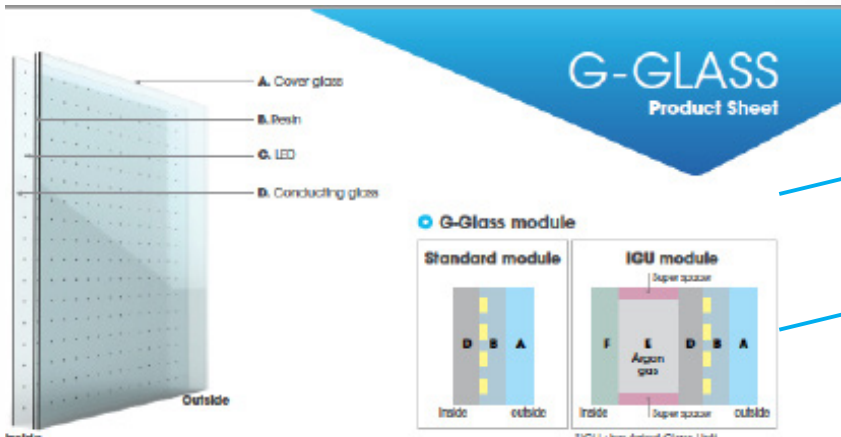
3/F History and Culture Hall



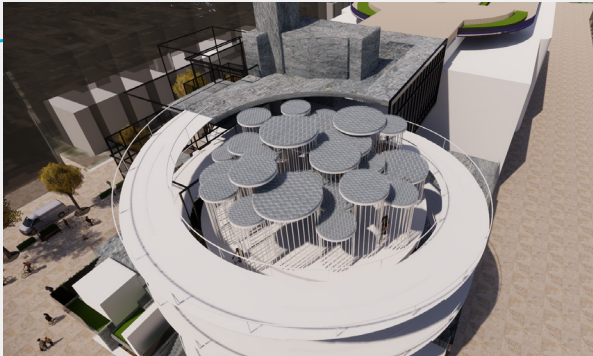


# Sustainable System Detail

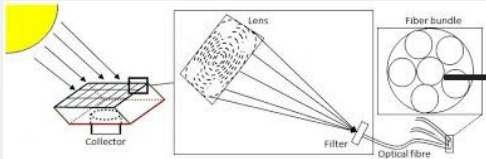
Double Glazing LED Glass  
For heat reflective



Optical Fiber System



Solar Absorber



Solar Fiber



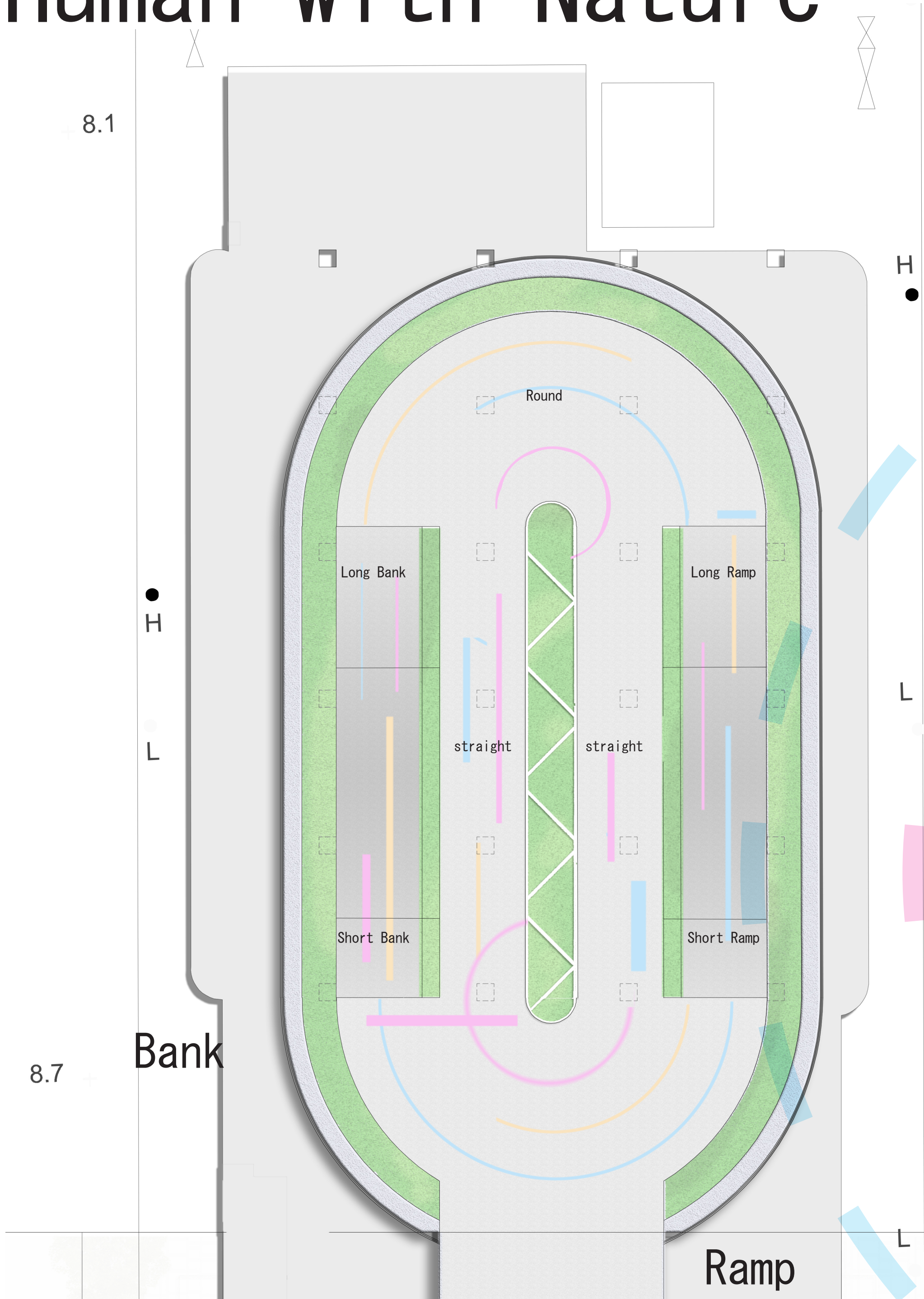
Transfer to whole architecture



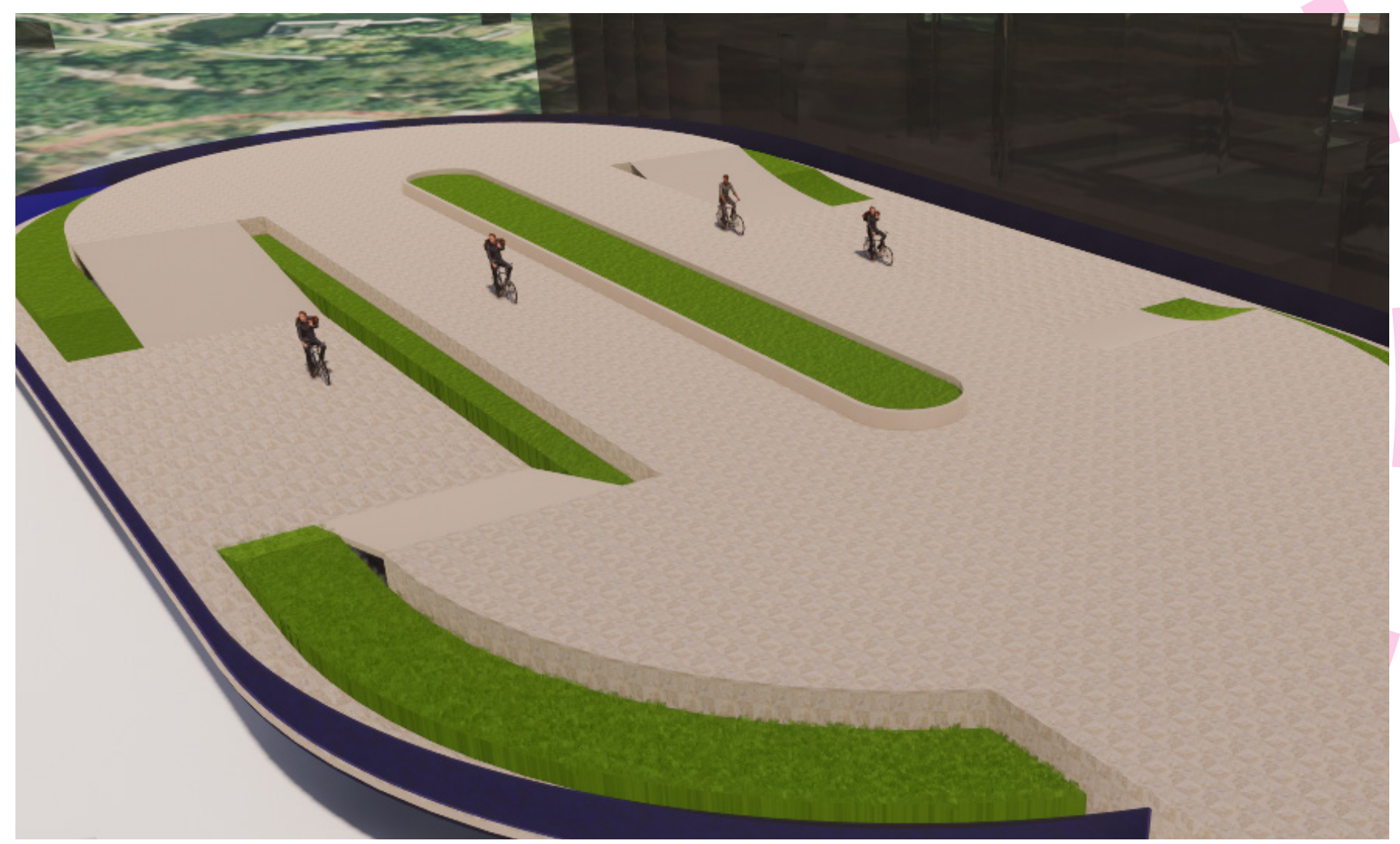
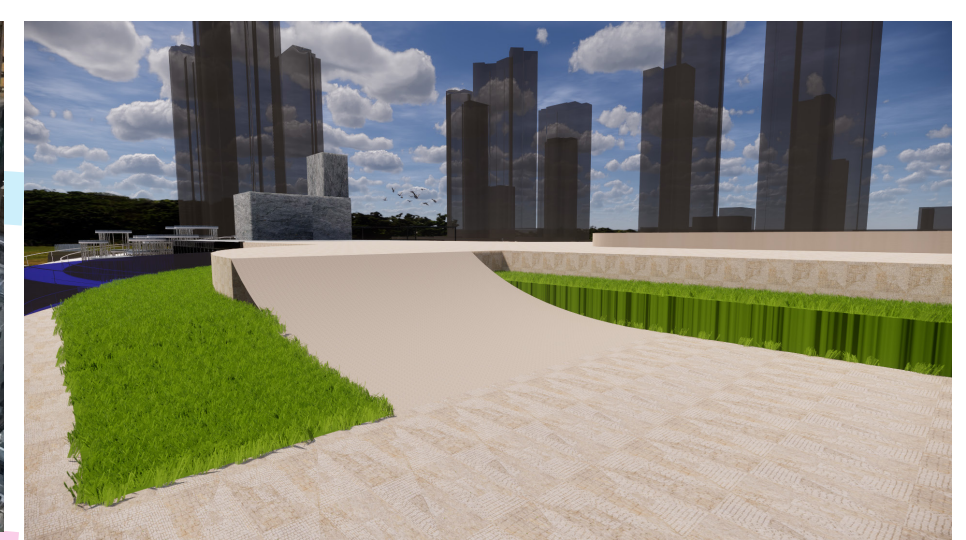
“Salt Field” light reflector and LED/ Solar lighting



# Human with Nature

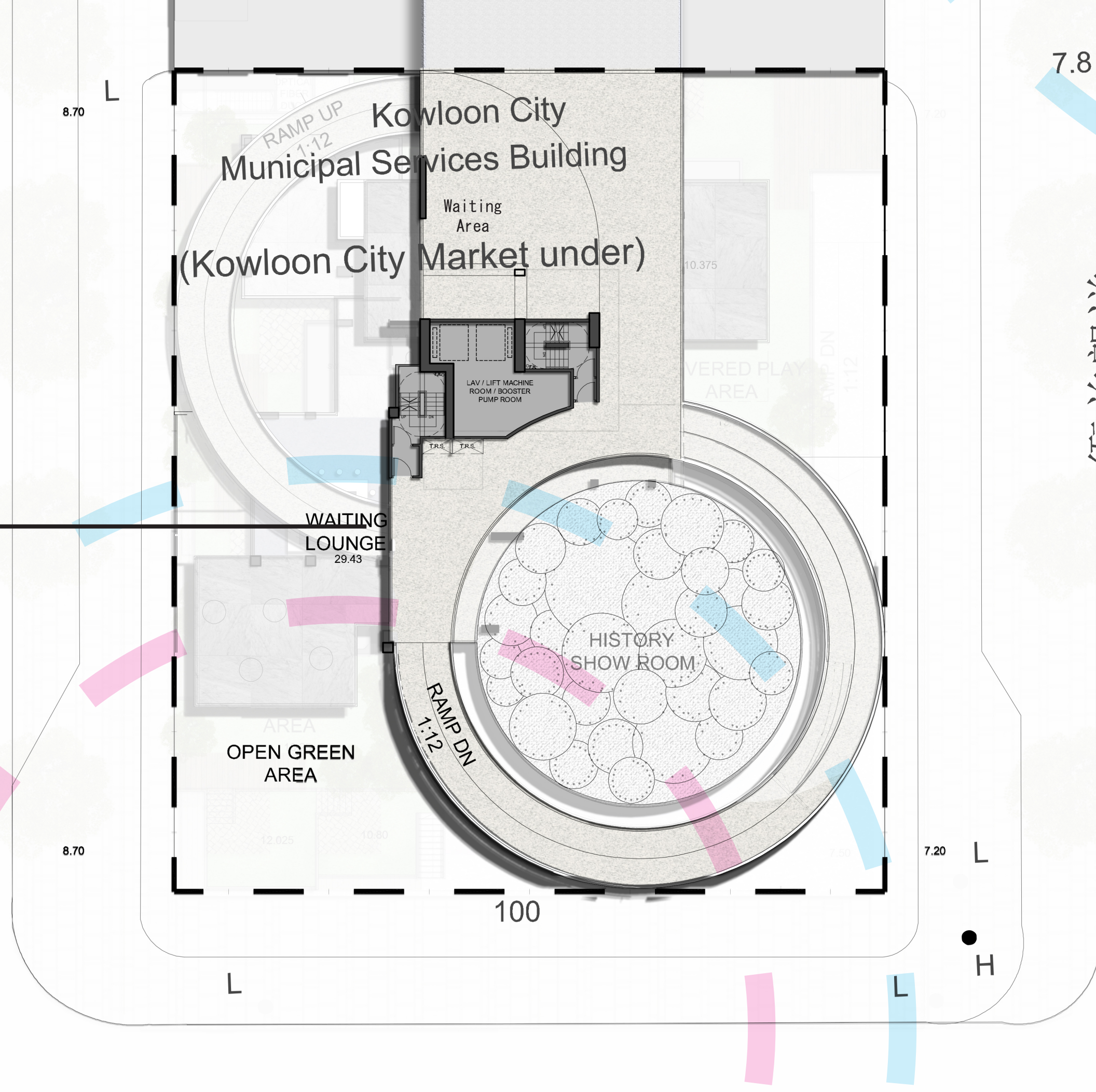


NG





侯王道



7.8

德輔道



Night view

