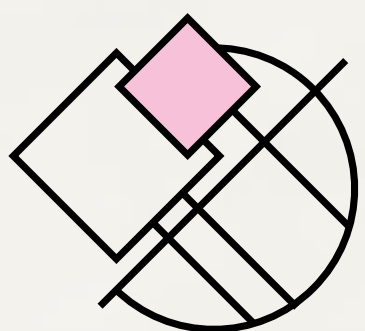


# ETHICA

## ORDINE GEOMETRICO DEMONSTRATA

ALAN KONG WAI LUN MOO697988



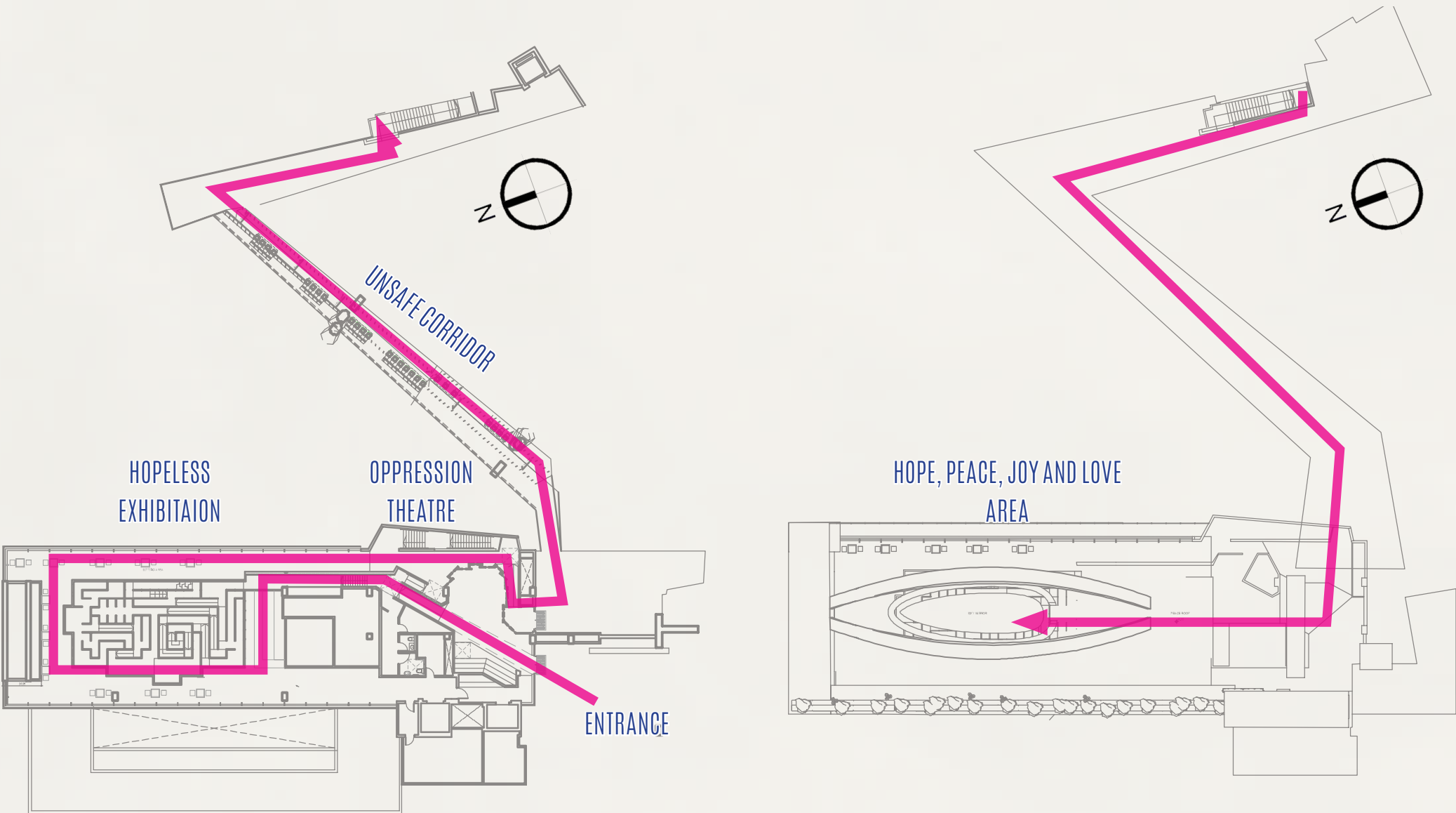
### ABSTRACT

By adding new-design to this explosives magazine of the Victoria Barracks, the historical value of this exploding magazine of the Victoria Barracks has been upgraded to a War History Experience Journey Hub, design different spatial-orders to give visitors an atmosphere of wartime: oppression, unsafe, and hopeless, by using interior architecture to elaborate relationship with enclosed space, semi-open and open space, visitors are able to experience different temperatures, textures, and lighting when they travel through different section. Thus enhancing historical value, present value(popular value) and future value with the built heritage.

### LIFE IN 2019(NOWADAYS)

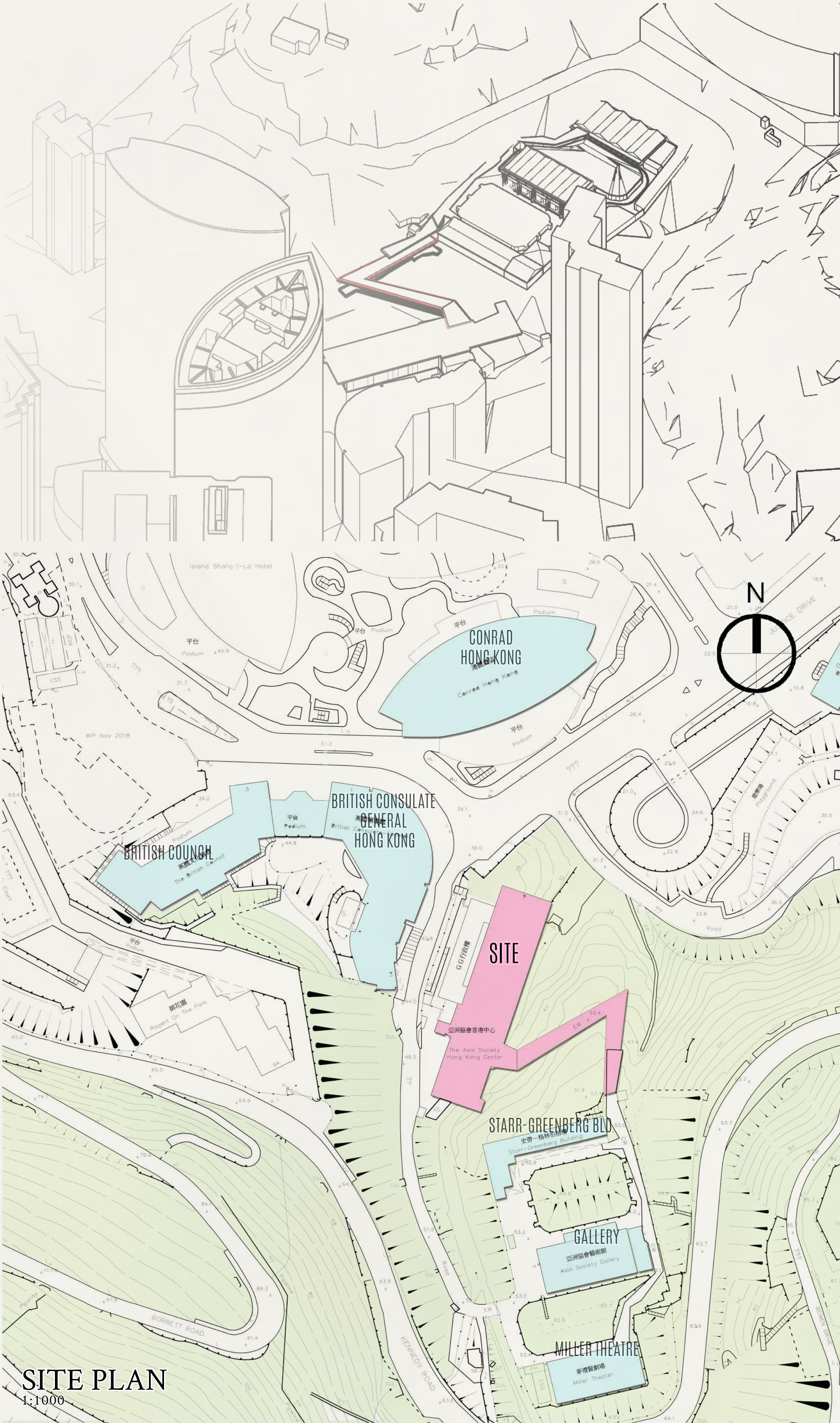


### LIFE IN 1939(JAPANESE OCCUPATION)



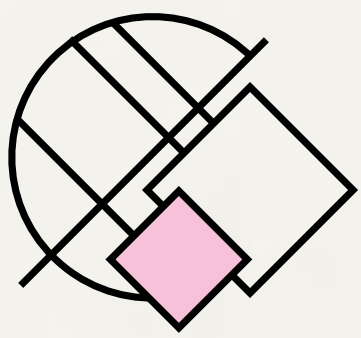
G/F BLOCK PLAN  
1:500

R/F BLOCK PLAN  
1:500



SITE PLAN  
1:1000

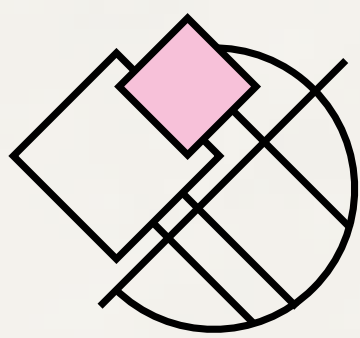




# SITE ANALYSIS

## PRESENT AND HISTORICAL VALUE

ALAN KONG WAI LUN 000697988



### SITE ANALYSIS

ASIA SOCIETY HONG KONG CENTER

The Asia Society Hong Kong Center is a conservation and revitalisation project situated on a sloping site, combining new and old architecture straddling across a rainforest inhabited by fruit bats.

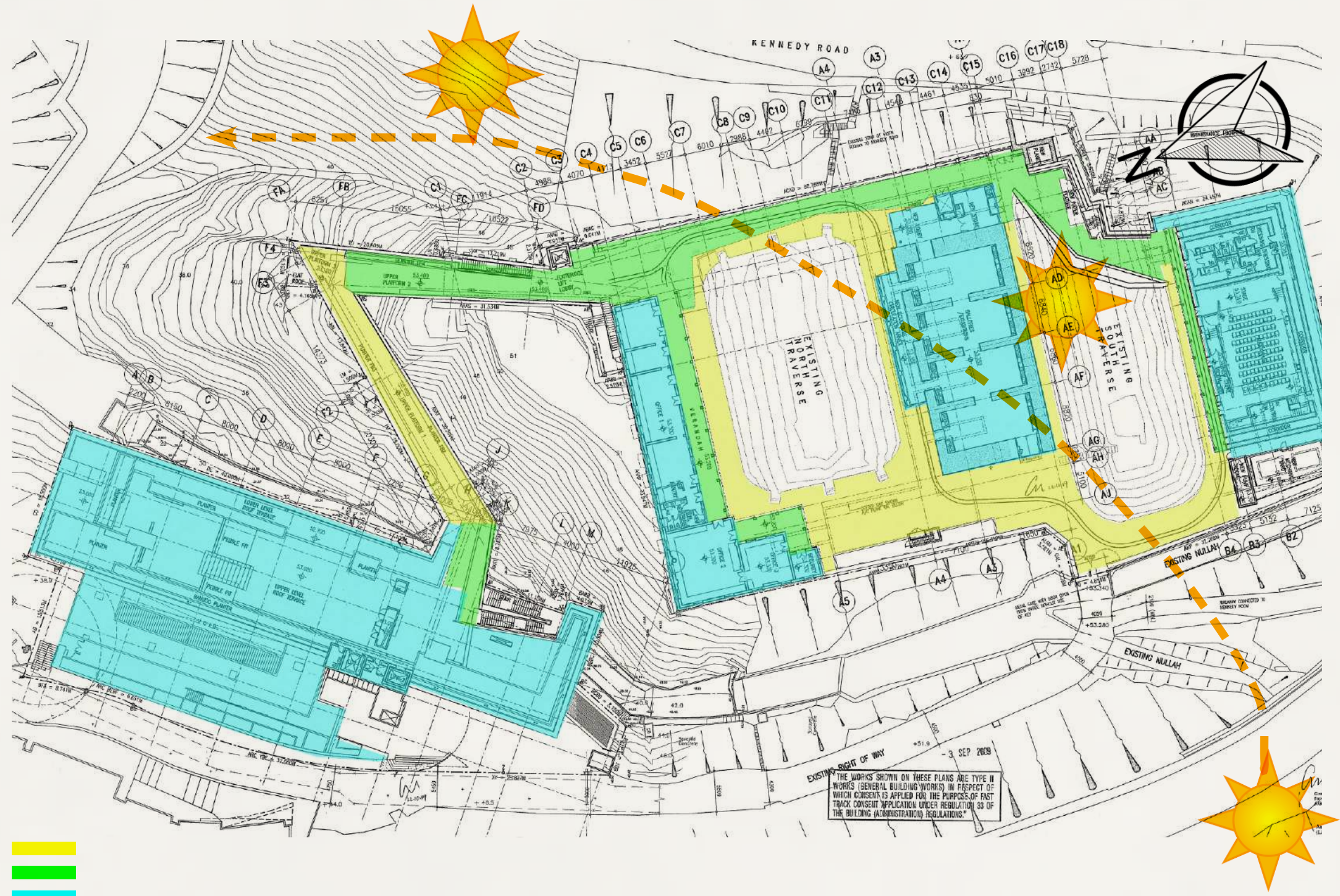
The revitalised site is split into two levels. On the lower site, a two-story pavilion building serves as the Asia Society's entrance with a multi-function hall, visitor amenities, gift shop, and restaurant.

At the upper site is the heritage compound of three separate landmarked structures built between 1860s and 1900s. Inspired by those in traditional Chinese gardens, a covered walkway forms a path meandering between the structures. Many original building elements are maintained, mechanical equipment is hidden below-grade to preserve the site's historic character.

Connecting the two levels is a two-story cast-in-place footbridge which cuts through the rainforest underneath.

First chosen for study is the newly added covered walkway, which is vital in joining the separate heritage buildings on the upper zone together into one functioning whole. The stainless steel structural supports are flanked by uplights in pebble pits on the ground level, highlighting the joints with the canopy while adding another means of illumination to the covered walkway at nighttime.

Second is the balustrade of the connecting footbridge which has a low profile design which minimises the visual impact to the protected rainforest area while preserving the site's historic character.



### HISTORICAL VALUE, PRESENTS VALUE, AND FUTURE VALUE



Name: Historic former explosives magazine  
Location: Admiralty  
Type: Not Graded Heritage  
Used: Barracks (1888-1900)

#### Historical Value

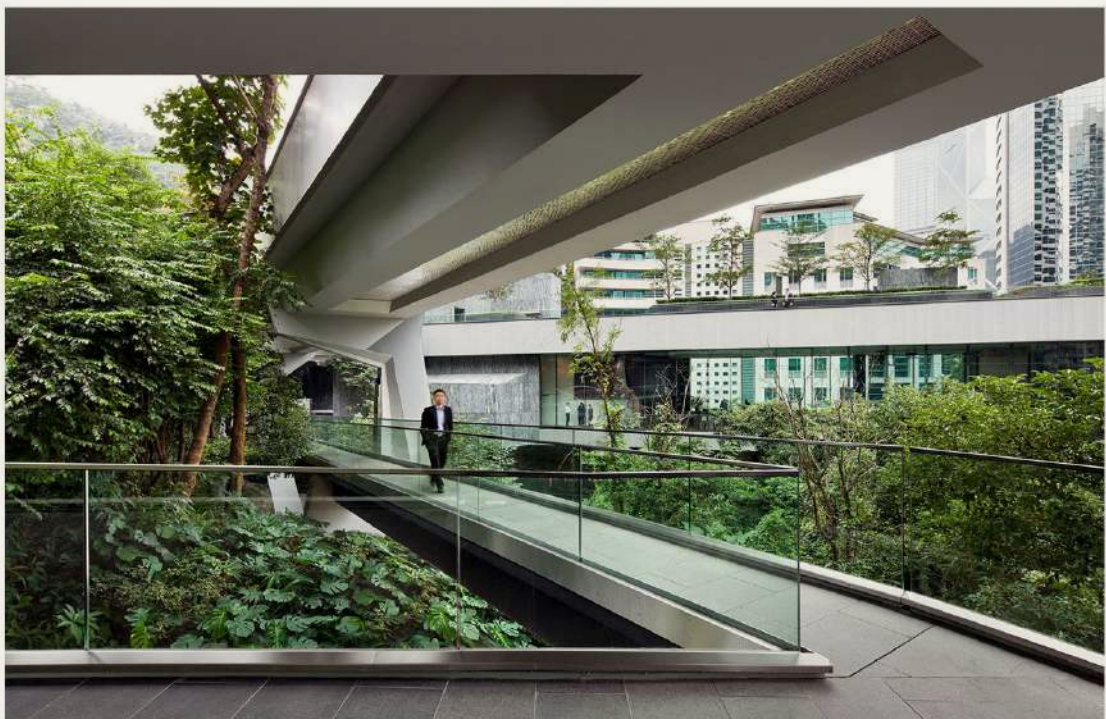
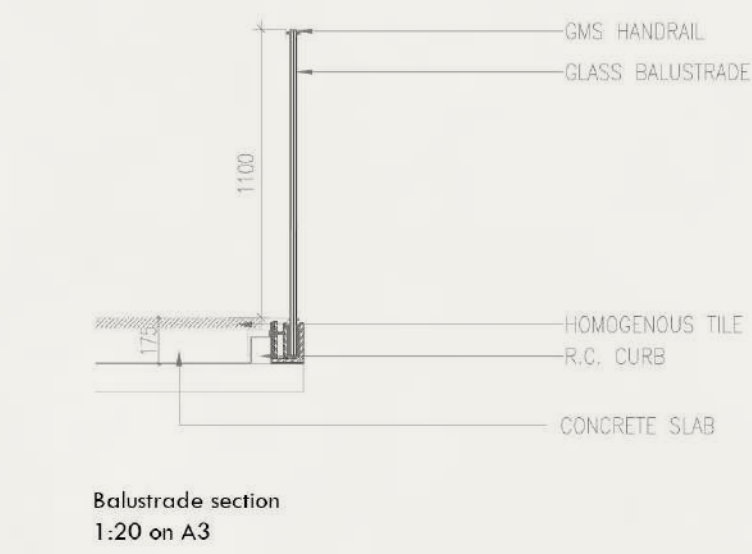
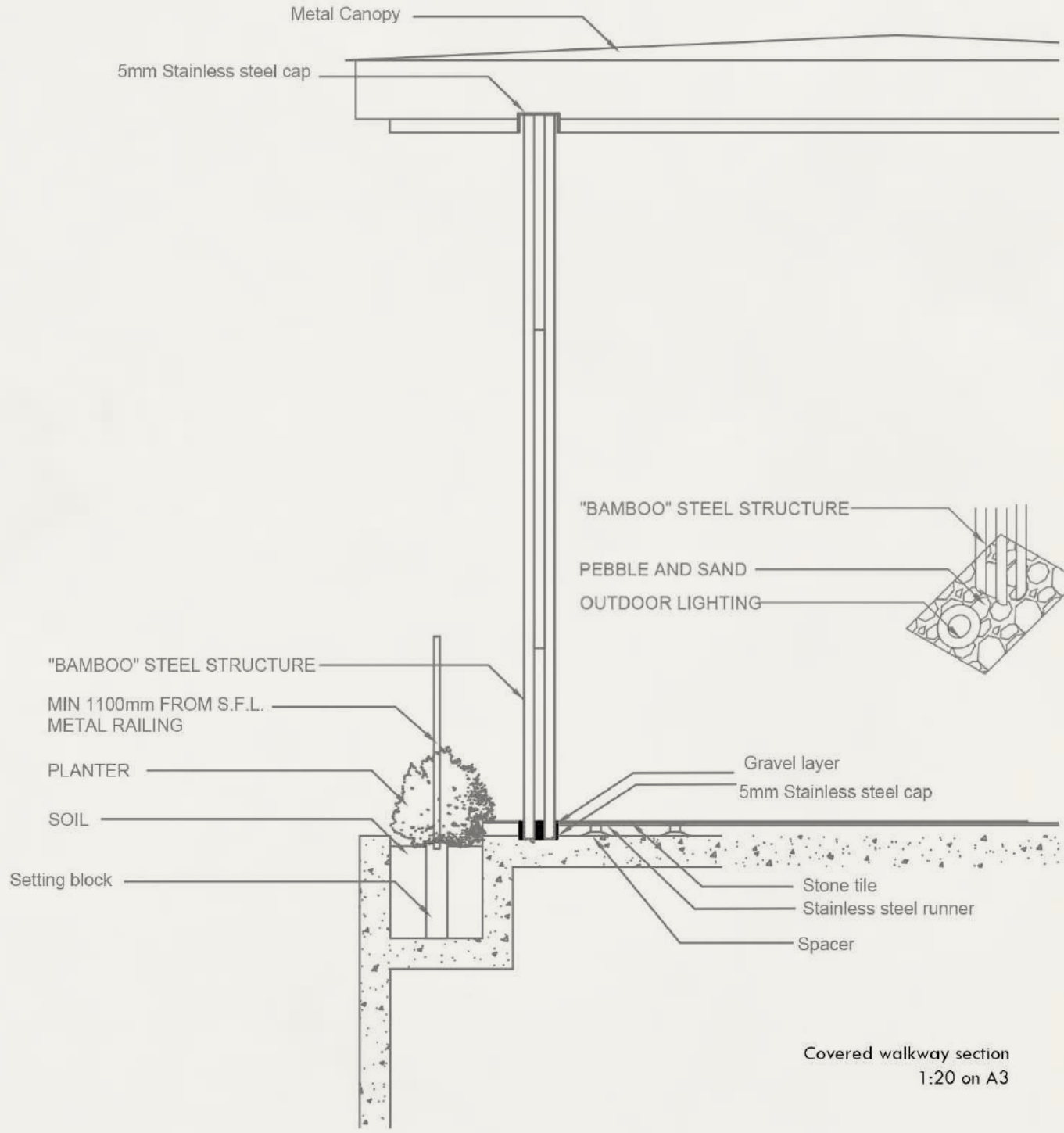
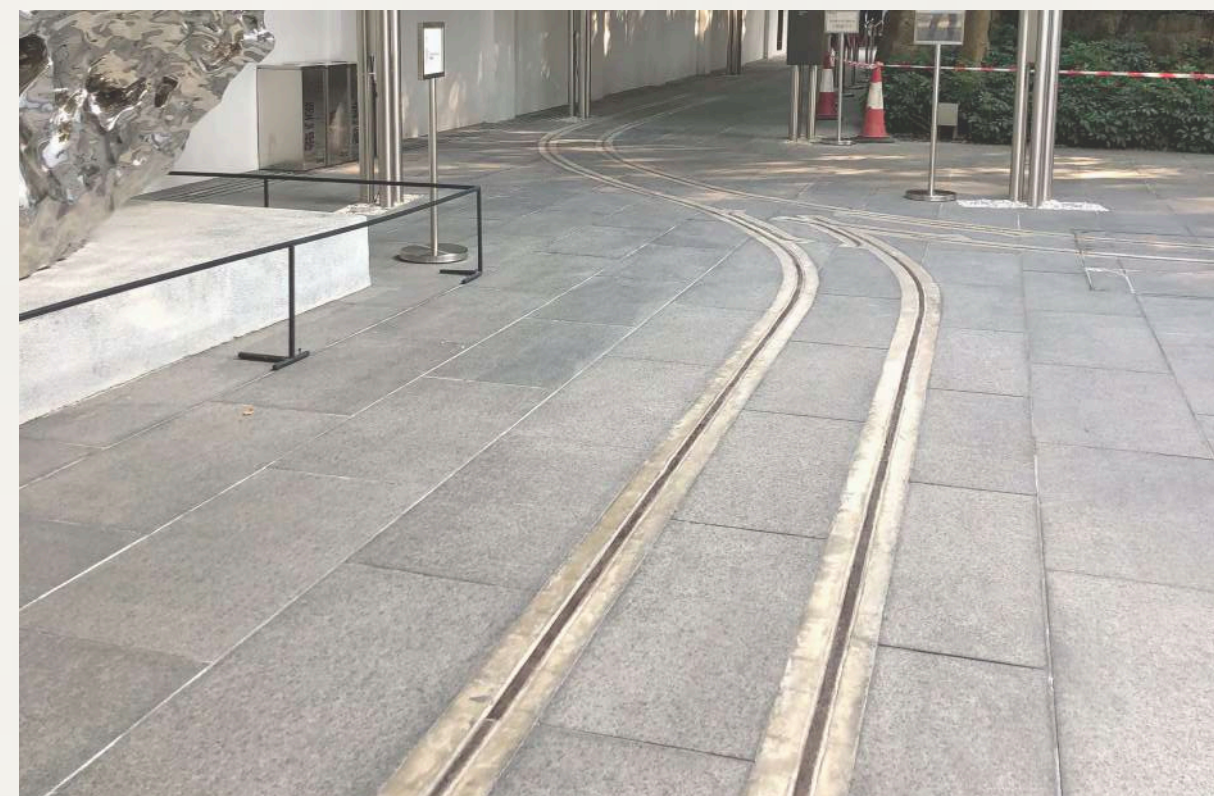
Regarding the opium trade between British and China, there was a military conflict during 1840 and 1841, resulted in both the governments signed the treaty of Nanking on 29 August 1842, an official statement concerning to give British merchants to trade freely in China; and at the meantime Hong Kong Island ceded to Britain. Since the first British garrisons to land on Hong Kong in September 1841, due to the accommodation issue, the Britain officers were proposed to build multiple barracks in Hong Kong in order to provide a comfortable living place for her garrisons. After that, they started to build Magazine A and B in 1853-1868 for the storage of the ammunition.

#### Presents Value

Now, the Victoria Barracks has become a compound of exhibition hall and art center called Asia society. After the war, the world becomes more in peace than even been, rather than battle with each other, no need of barracks anymore. The place started to share different cultures, arts, and common universal values of humanity. That attracted a lot of visitors from all over the world to visit the modified Barracks, and through this to make communication with each other.

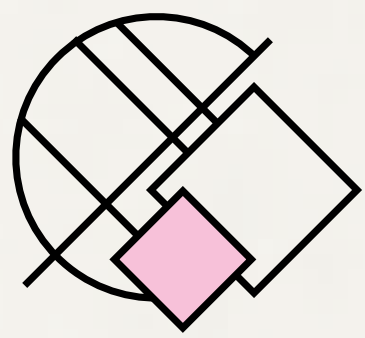
#### Future Value

In 2009, Asia Society will become a special place that full of arts and values; future people will noted the current Hong Kong people have deep interested in art and exhibitions in this style after the war, and enjoyed the site visiting during their holidays.



Reference: Footbridge section  
1:100 on A3

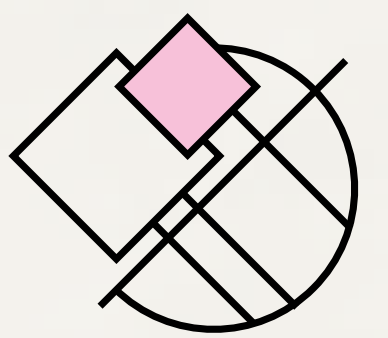




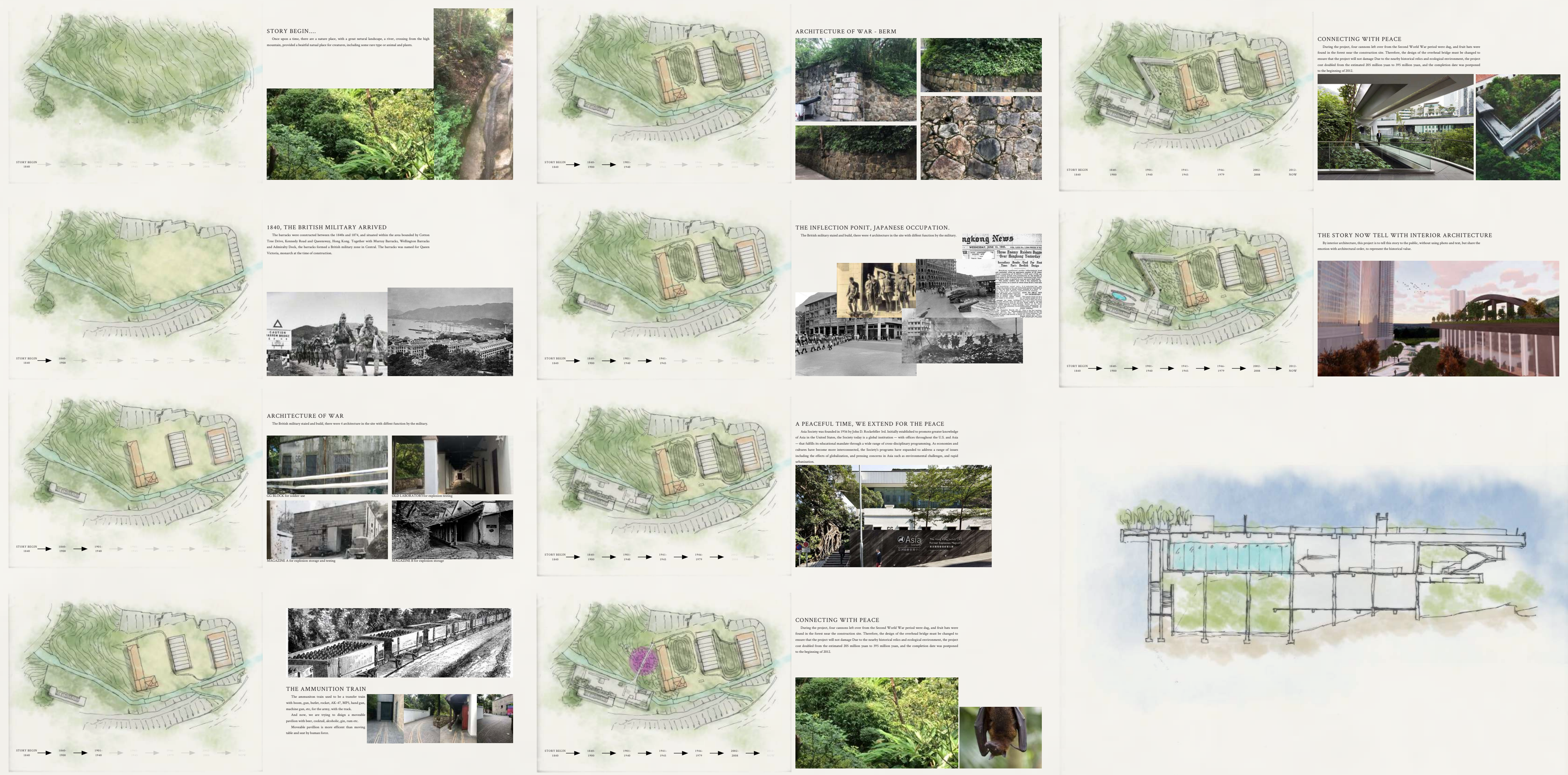
# DESIGN STRATEGIES

## ETHICA, ORDINE GEOMETRICO DEMONSTRATA

ALAN KONG WAI LUN MOO697988



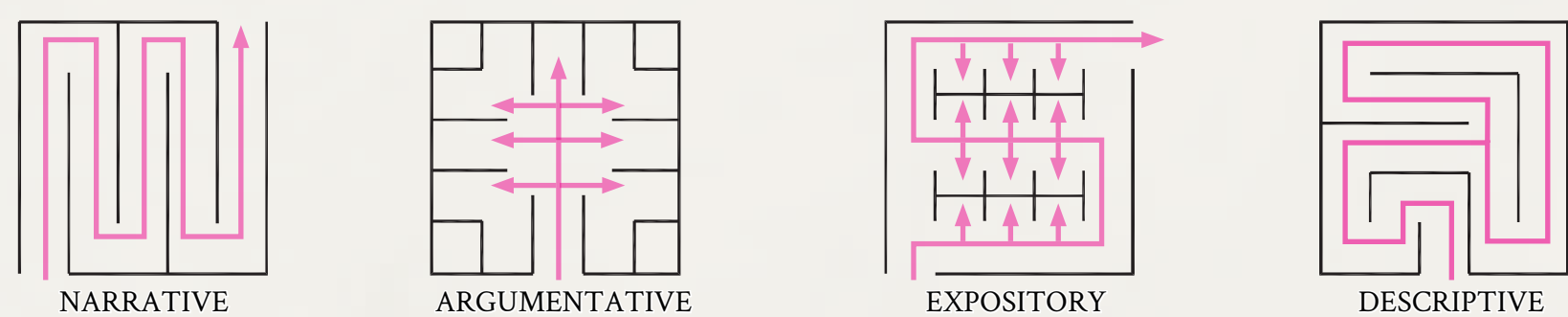
### REPRESENT THE HISTORICAL VALUE OF THE SITE



### TELL THE STORY WITH INTERIOR ARCHITECTURE

By adding new-design to this explosives magazine of the Victoria Barracks, the historical value of this exploding magazine of the Victoria Barracks has been upgraded to a War History Experience Journey Hub, design different spatial-orders to give visitors an atmosphere of wartime: oppression, unsafe, and hopeless, by using interior architecture to elaborate relationship with enclosed space, semi-open and open space, visitors are able to experience different temperatures, textures, and lighting when they travel through different section. Thus enhancing historical value, present value(popular value) and future value with the built heritage.

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



### AN EMOTIONAL EXPERIENCE WITH INTERIOR ARCHITECTURE

OPPRESSION

UNSAFE

HOPELESS

HOPE

PERFORMANCE TRAINING

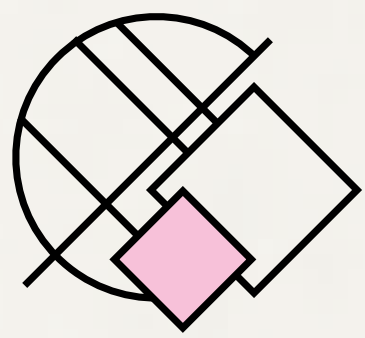
CIRCULATION, OBSERVE

EXHIBITION AREA

COMMUNICATION



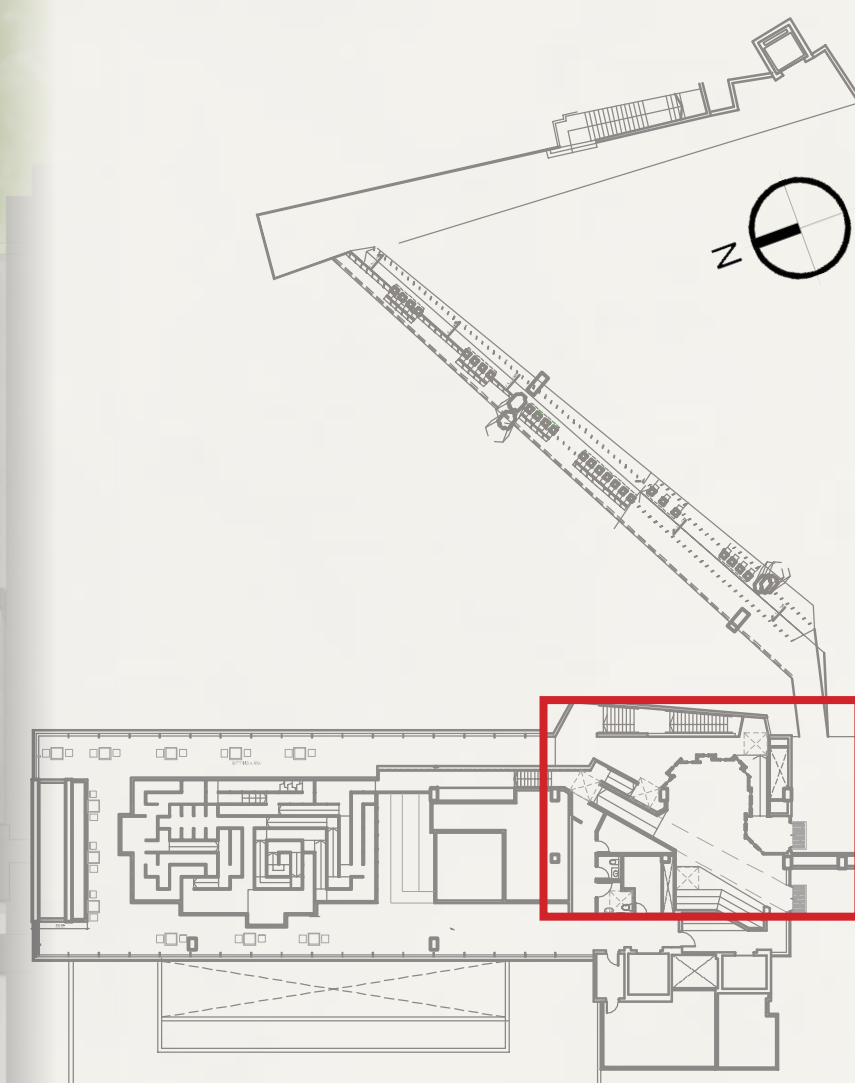
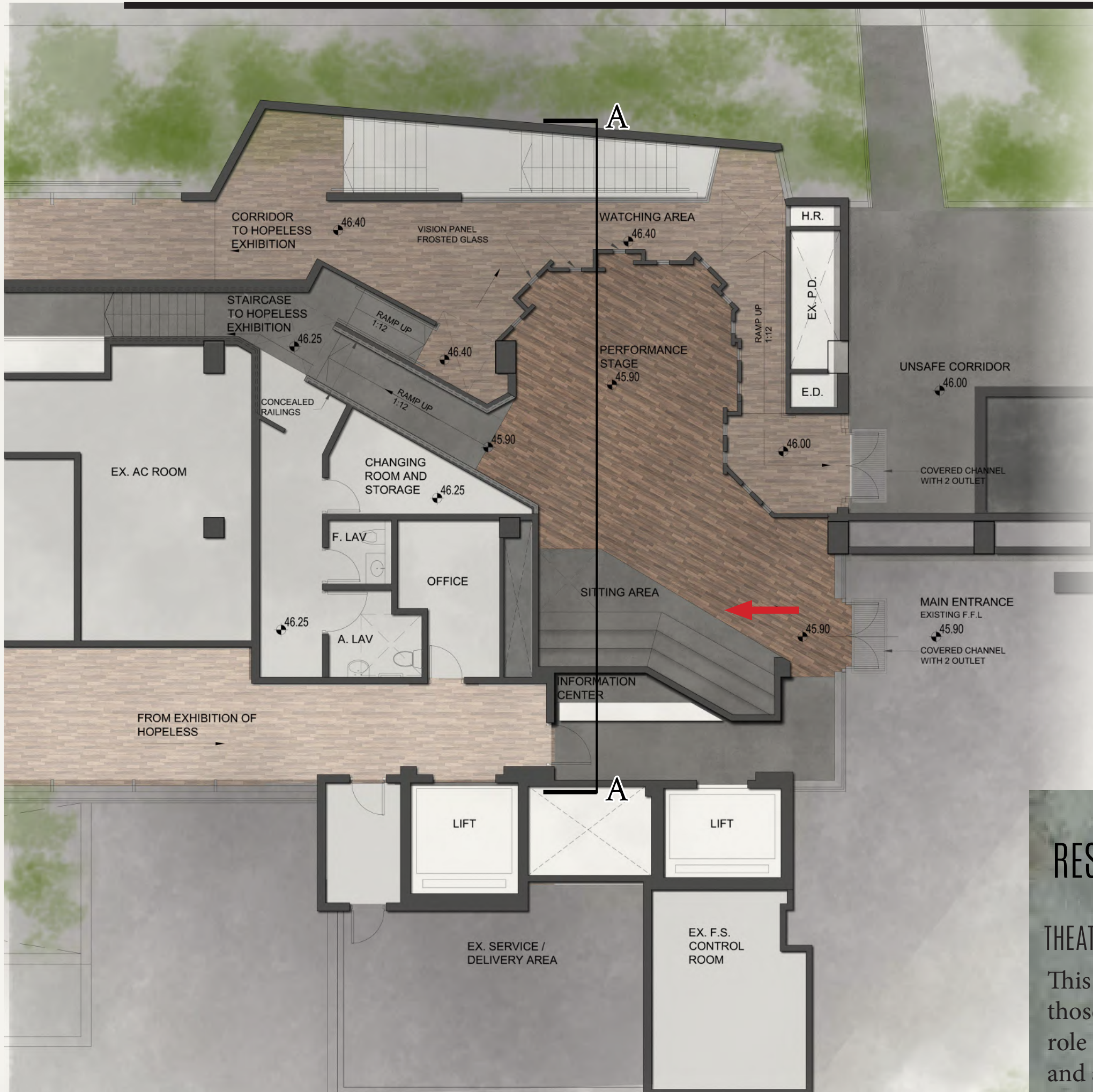
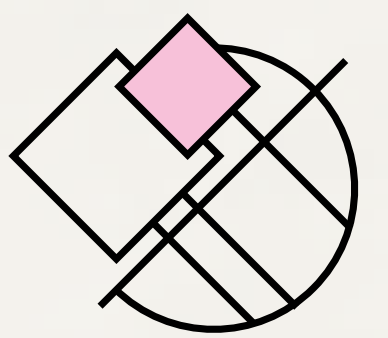




# OPPRESSION

## ETHICA, ORDINE GEOMETRICO DEMONSTRATA

ALAN KONG WAI LUN 000697988



G/F BLOCK PLAN 1:500

### THEATRE OF OPPRESSION

#### DESIGN STRATEGY

- To provide a performance stage in front of the main entrance, to make visitors feel the sudden oppression.
- Study by the theatre of the oppressed, to provide an interactive performance stage for visitors join performance with performer
- To provide a single direction circulation, the visitor must walk through to the performance stage to feel the oppression of performance.
- by the level difference between stage and watching area, visitors on stage will feel the oppression by audiences watching down from the vision panels around.
- by partition wall orientation and direction lighting, visitors will be directed to walk through the performance area to the hopeless exhibition.

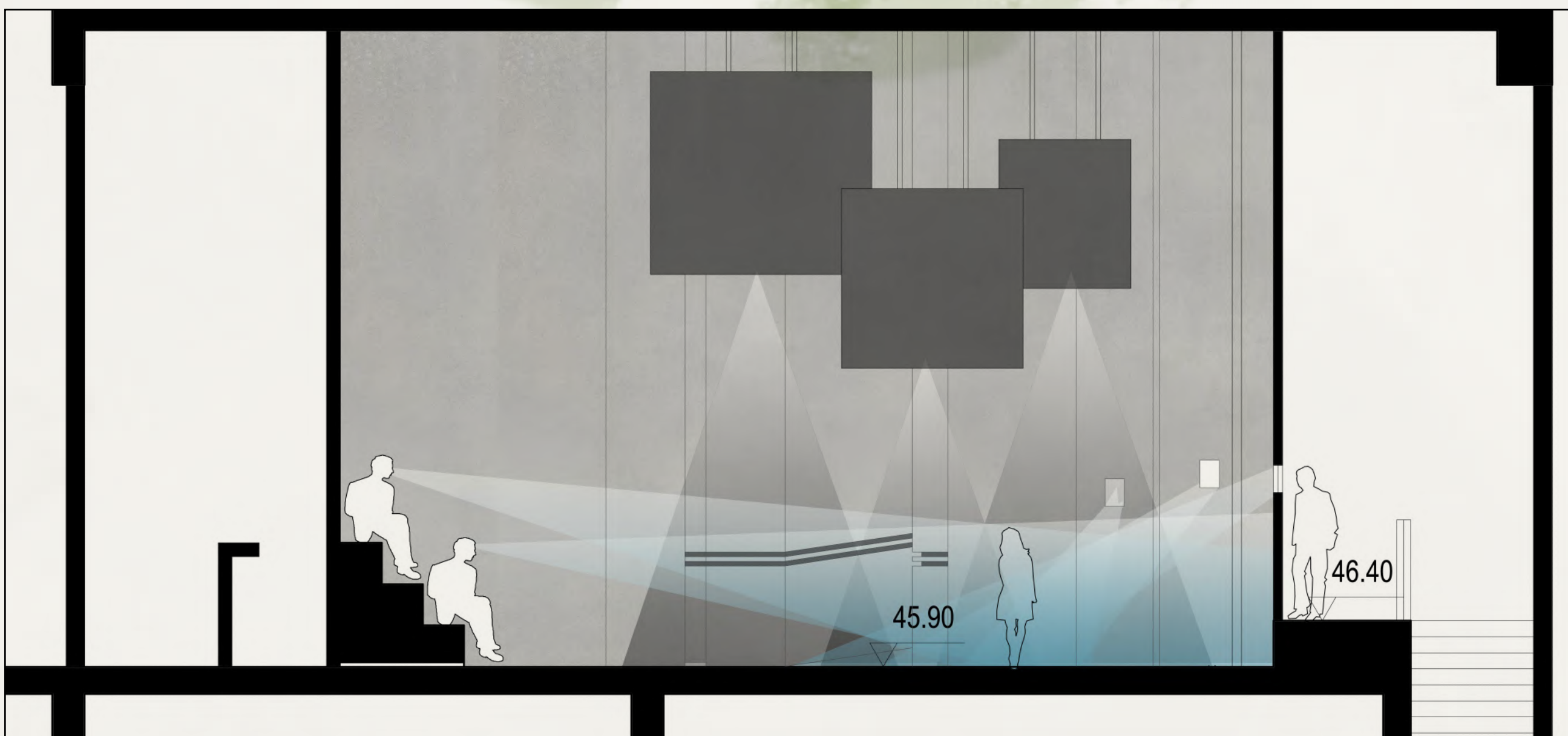
### RESEARCH

#### THEATRE OF THE OPPRESSED

This is a term created by Augusto Boal to describe those engaged in Forum theatre. It refers to the dual role of those involved in the process as both spectator and actor, as they both observe and create dramatic meaning and action in any performance.

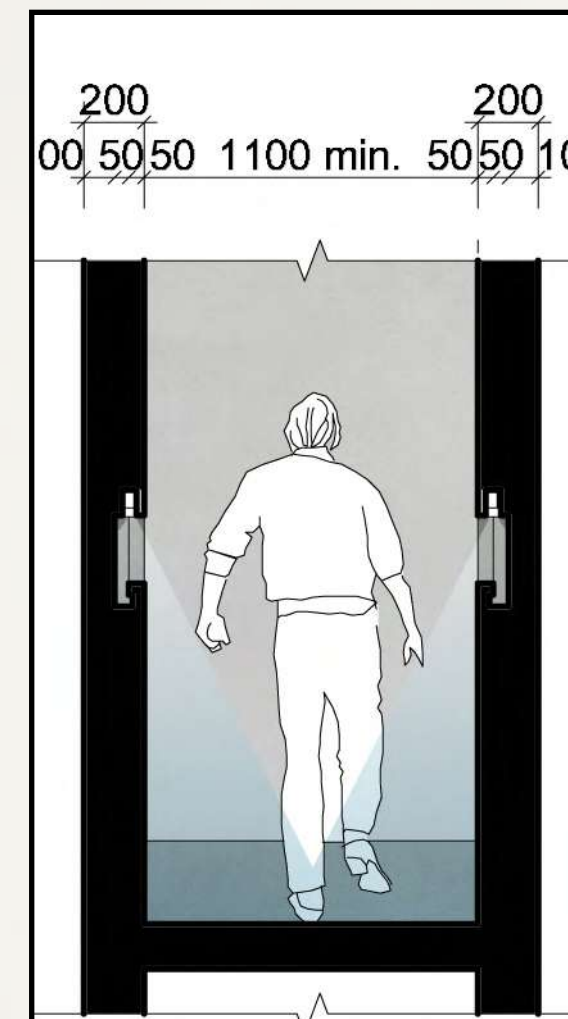


### THE VISIBLE OPPRESSION

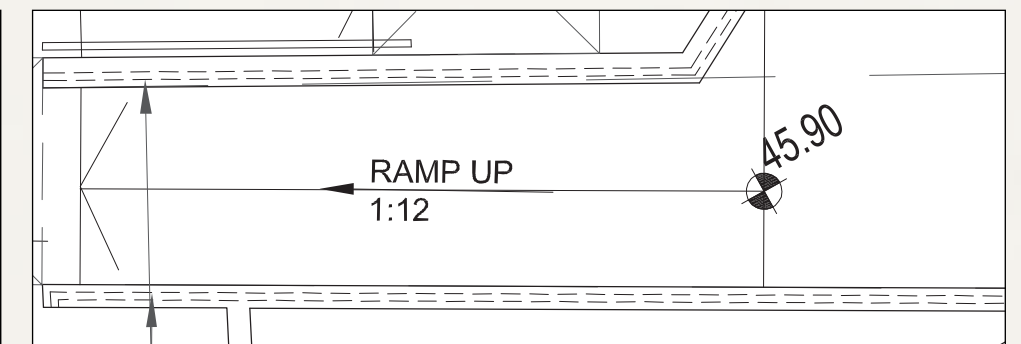


SECTION A-A 1:50

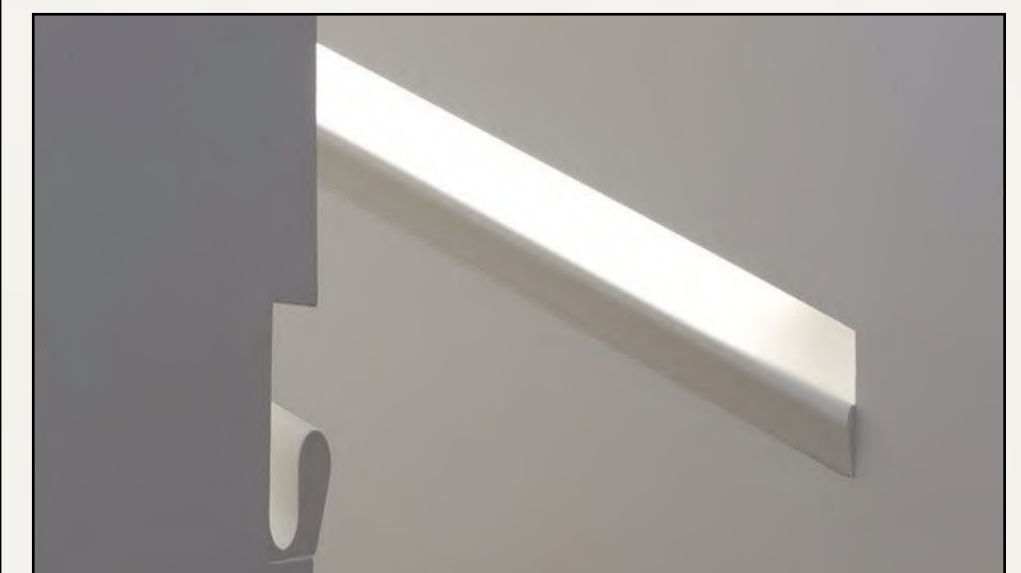
### CONSEALED HANDRAIL AND DIRECTIONAL LIGHTING



DETAIL OF HANDRAIL 1:25



PART PLAN SHOWN THE RAMP 1:50



### MATERIAL BROAD

CONCRETE

DARK CONCRETE FLOOR

WOODEN FLOOR

### TWO TYPE OF STAGE MAKE TWO EMOTIONS



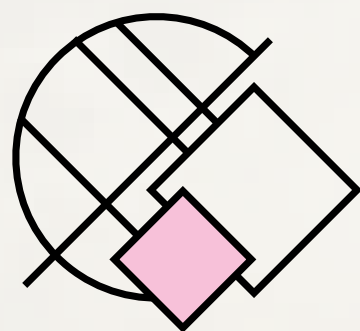
Normal theater, less interaction and oppression



oppression theater, more interaction and oppression



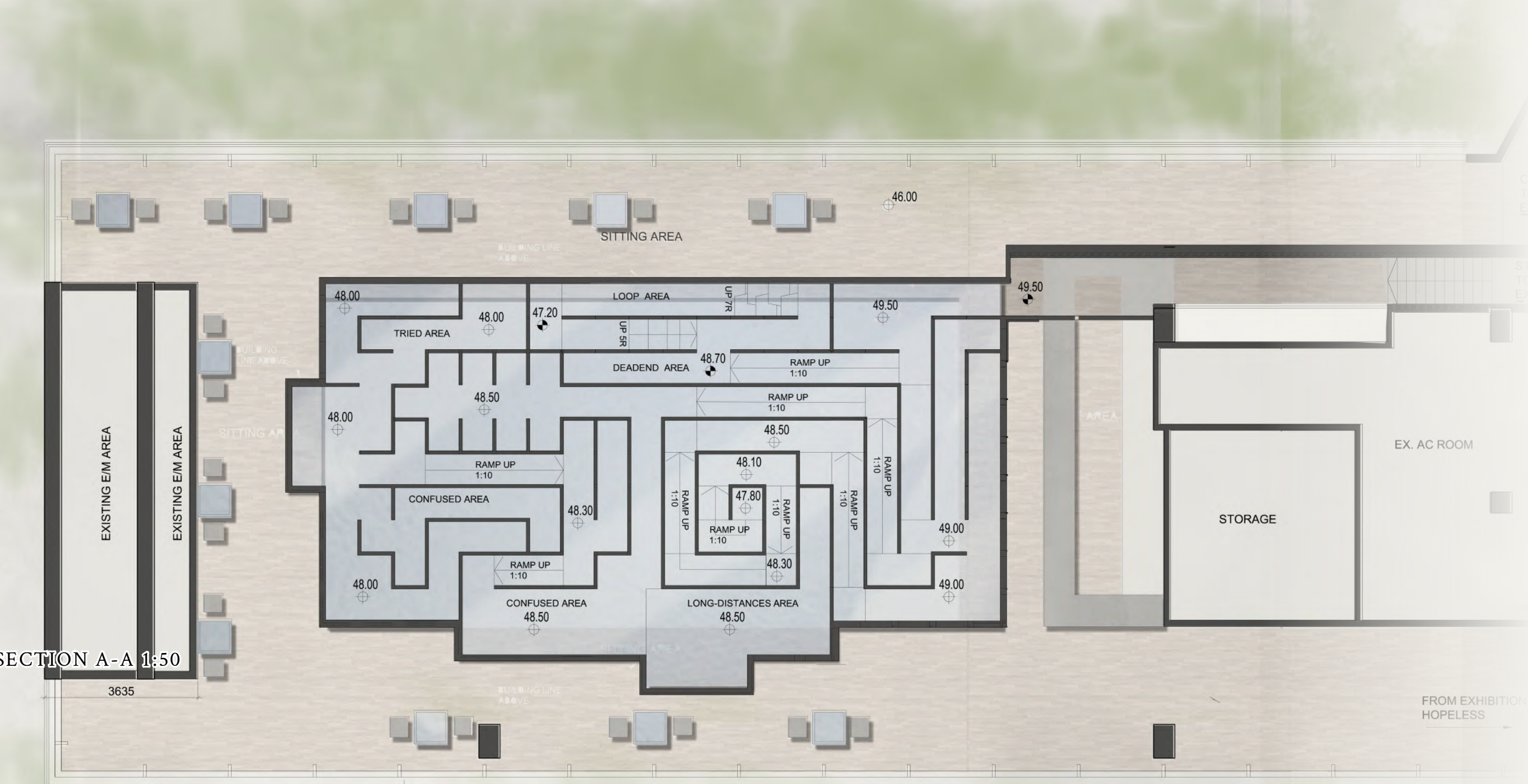
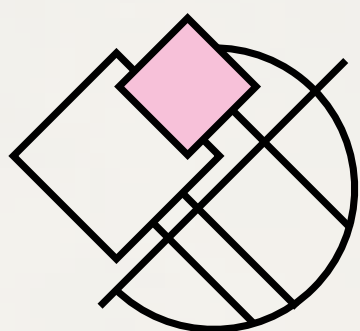




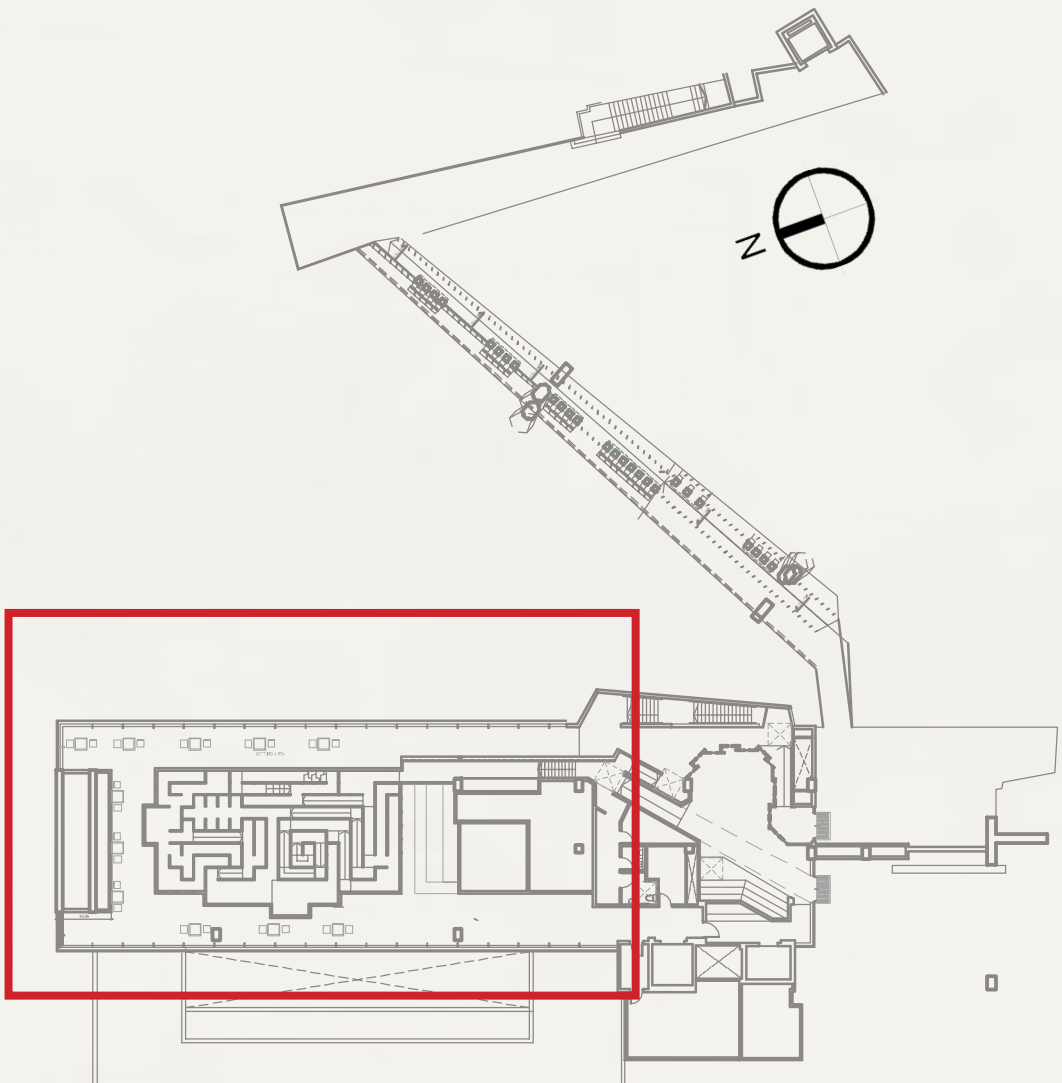
# HOPELESS

## ETHICA, ORDINE GEOMETRICO DEMONSTRATA

ALAN KONG WAI LUN MOO697988



FLOOR PLAN +48.0-49.0  
1:100



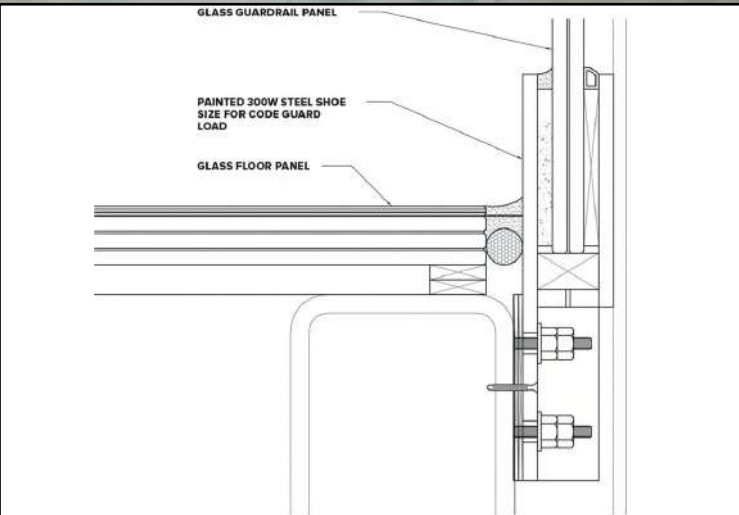
G/F BLOCK PLAN 1:500

ZONING PLAN  
1:1000

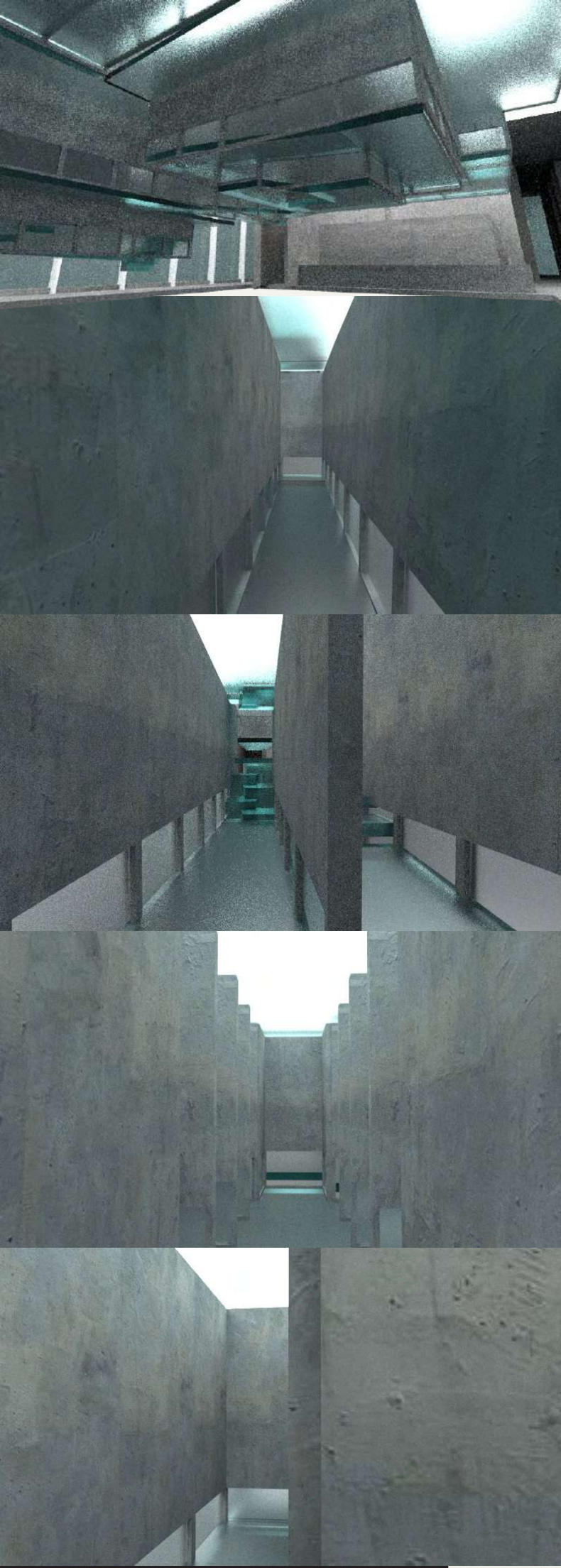
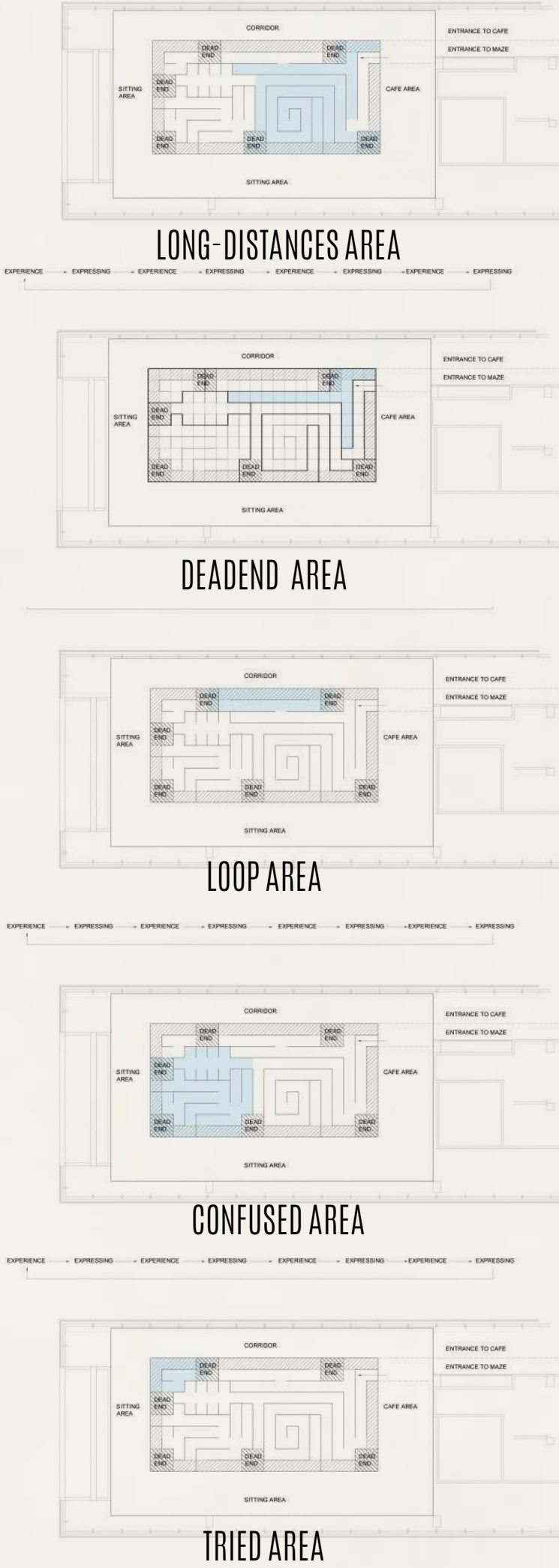
## HOPELESS EXHIBITION

### DESIGN STRATEGY

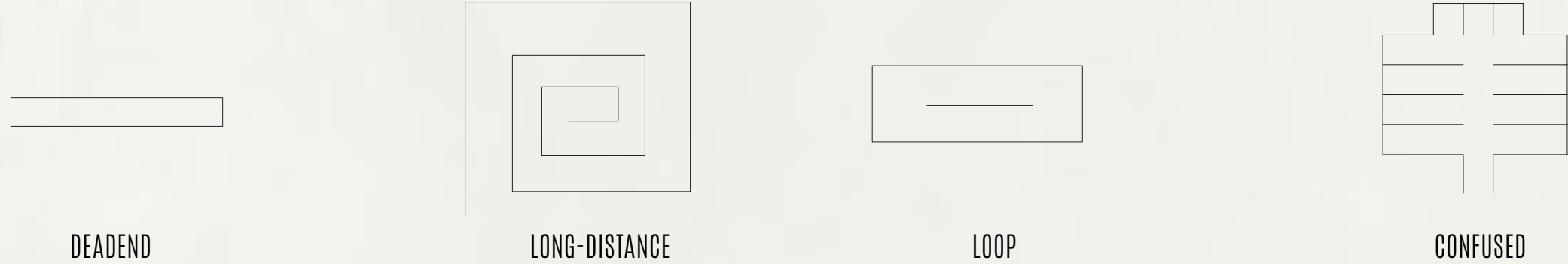
- to provide an exhibition hall to present the hopeless
- to create a no exit maze, people inside will be tired to find and feel hopeless.
- the only exhibiting is people in an exhibition with no exhibit, the human being in the exhibition are the exhibits of the exhibition in itself.
- by the frosted glass floor and the level-difference, people on ground floor are able to observe the hopeless people inside the maze.
- by the contrast of wooden and concrete material, people are able to feel the difference atmosphere between "insider" and "outsider".



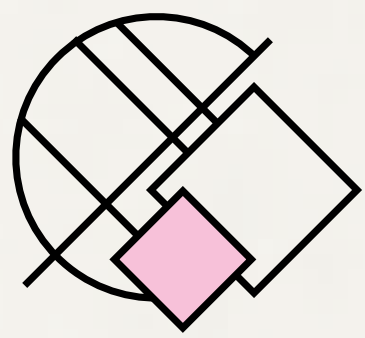
GLASS FLOOR DETAIL  
NTS



### ELEMENT OF MAZE







# HOPELESS

ETHICA, ORDINE GEOMETRICO DEMONSTRATA

ALAN KONG WAI LUN MOO697988

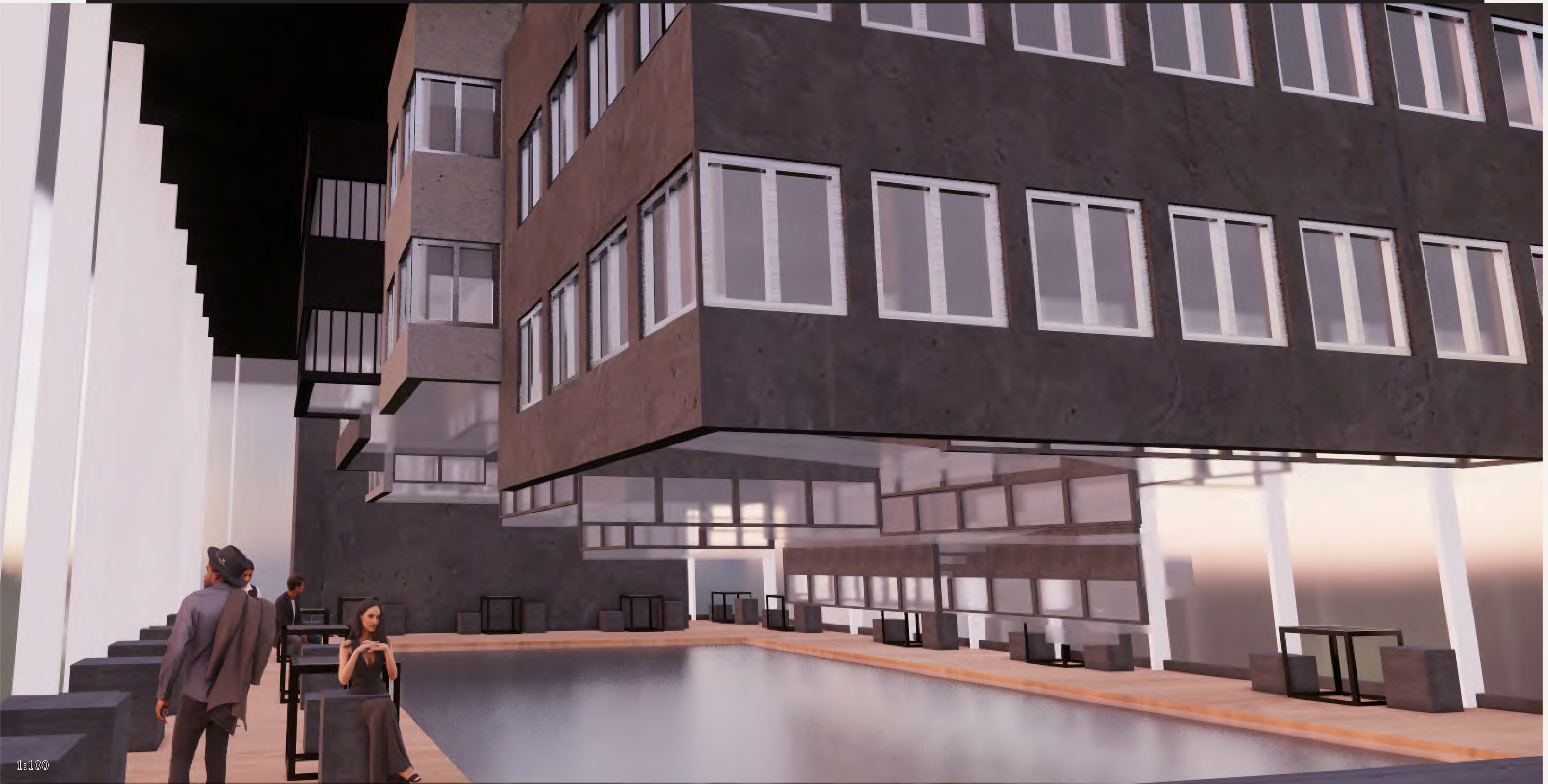
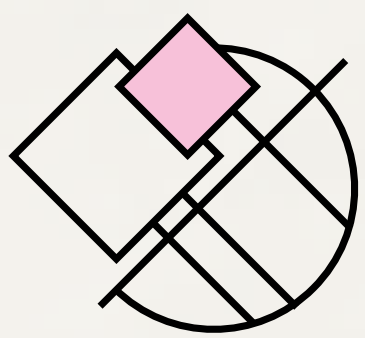
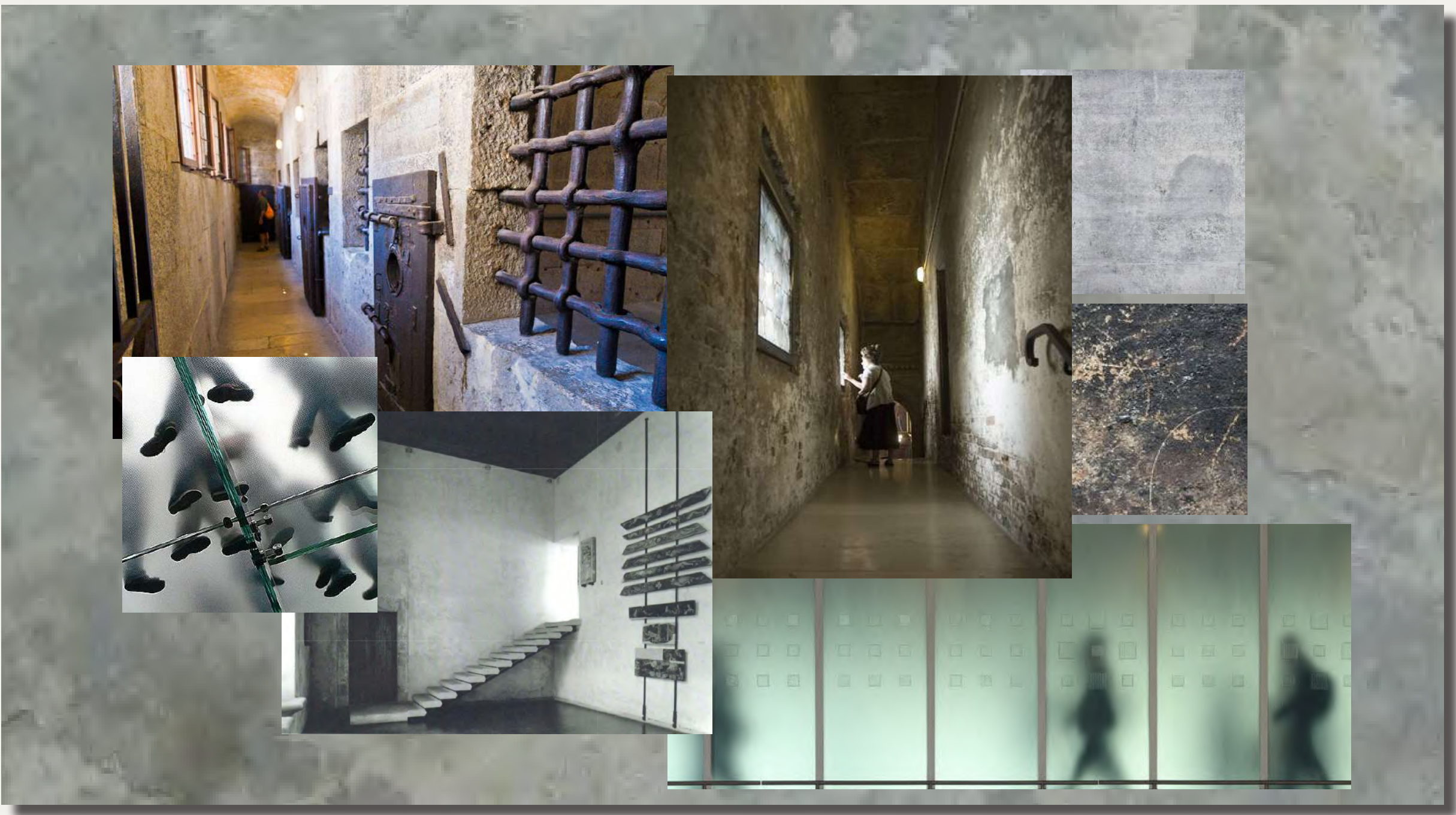


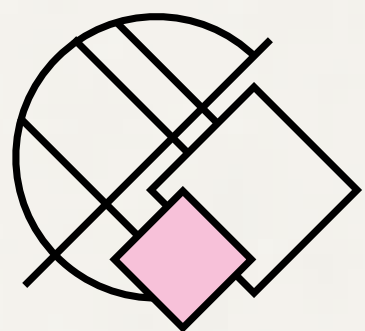
PHOTO COLLAGE



REPRESENT HONG KONG IN 1939



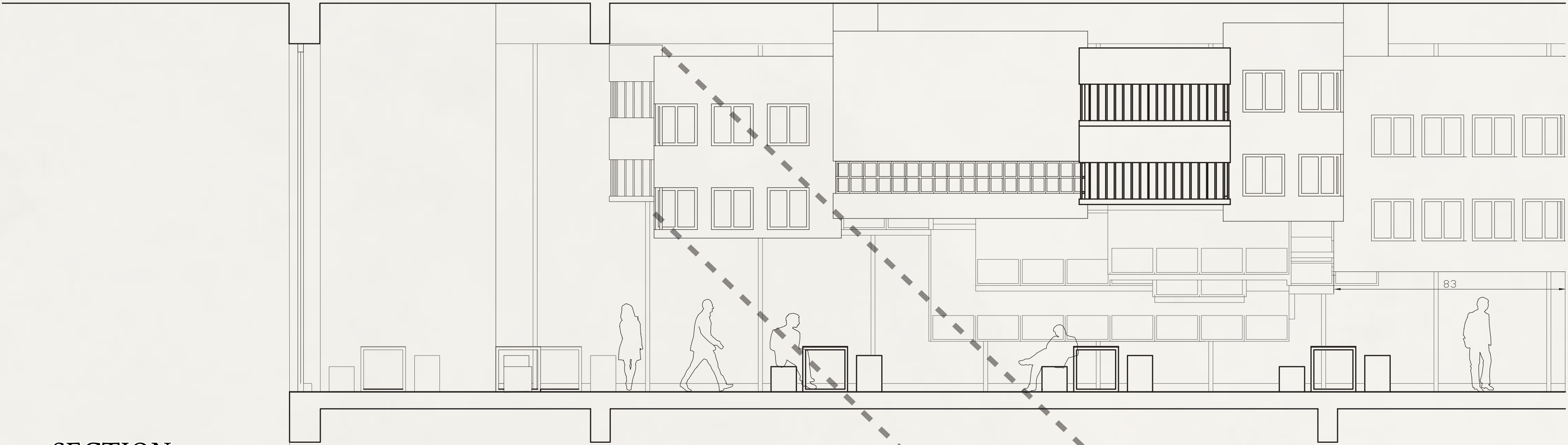
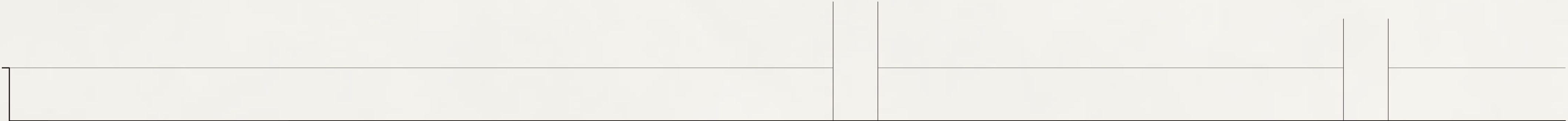
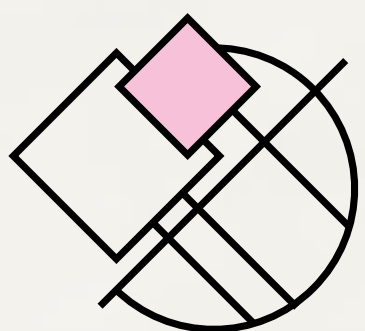




# HOPELESS

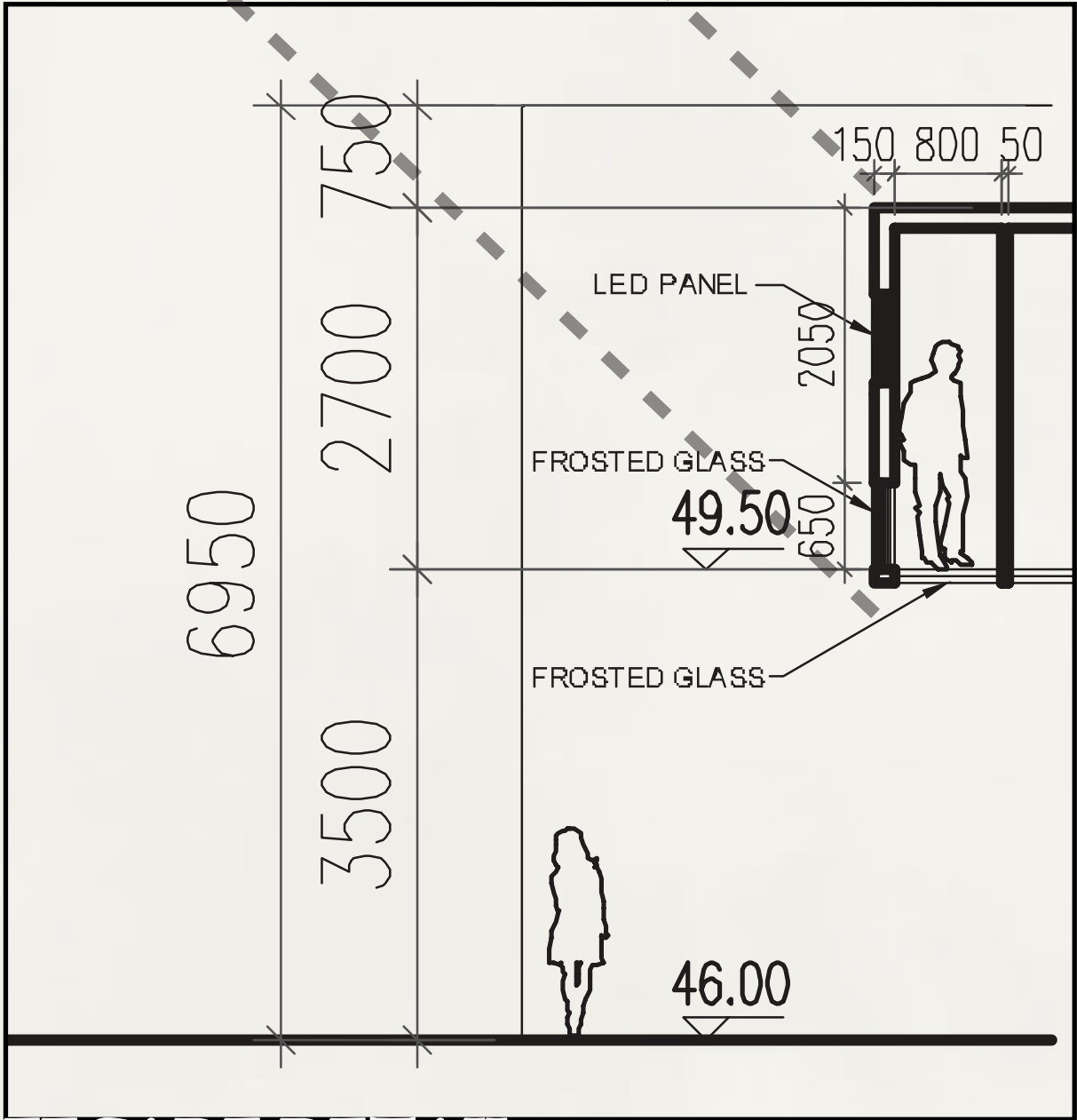
ETHICA, ORDINE GEOMETRICO DEMONSTRATA

ALAN KONG WAI LUN MOO697988



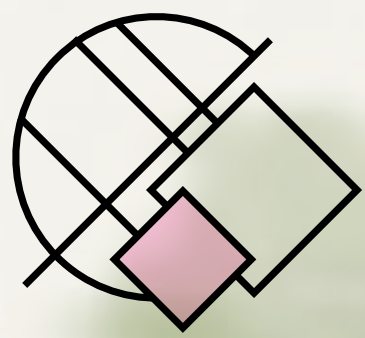
SECTION  
1:50

MATERIAL BROAD



FECAD E DETAIL  
1:50

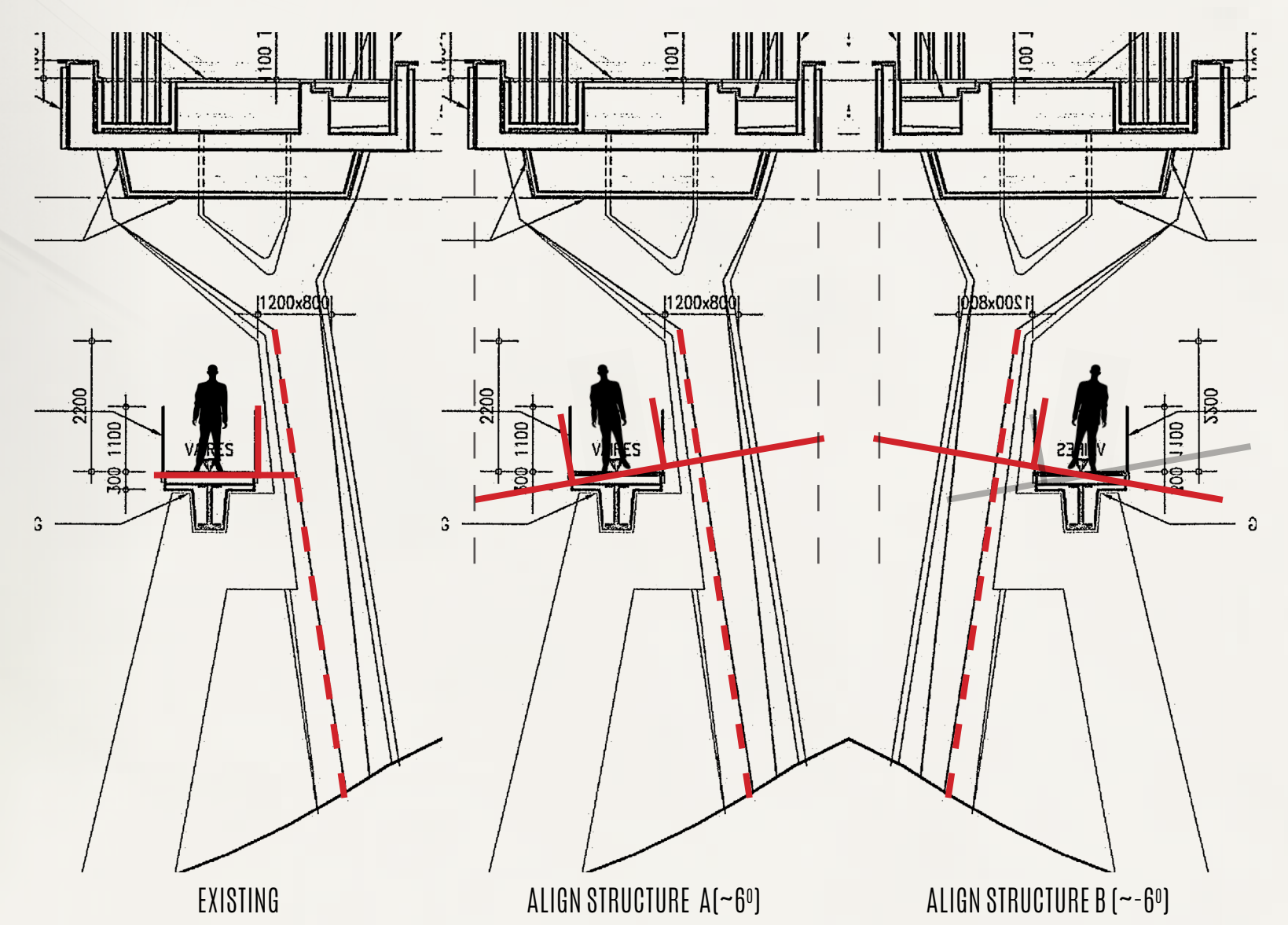
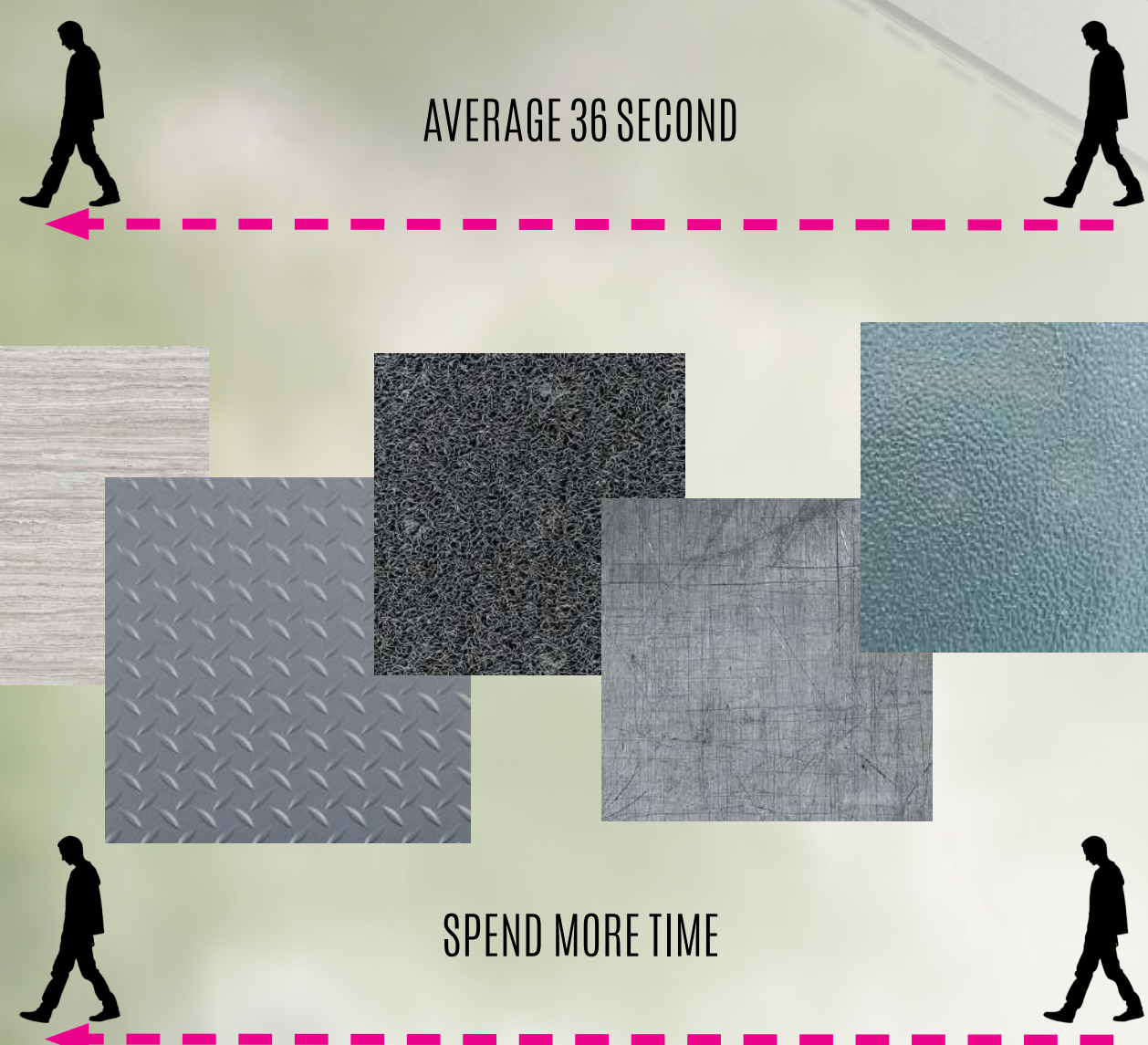
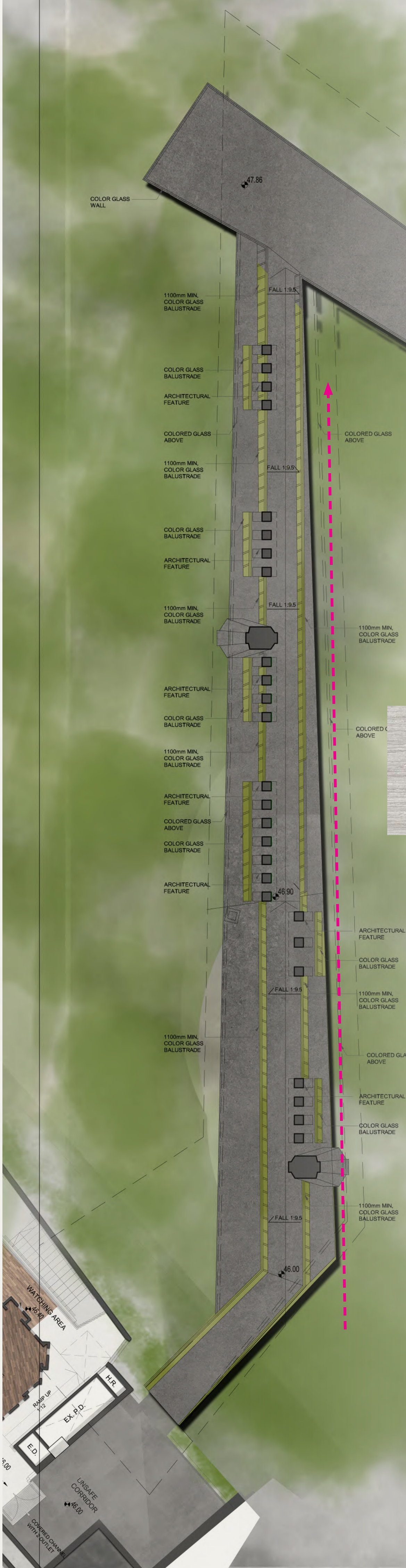
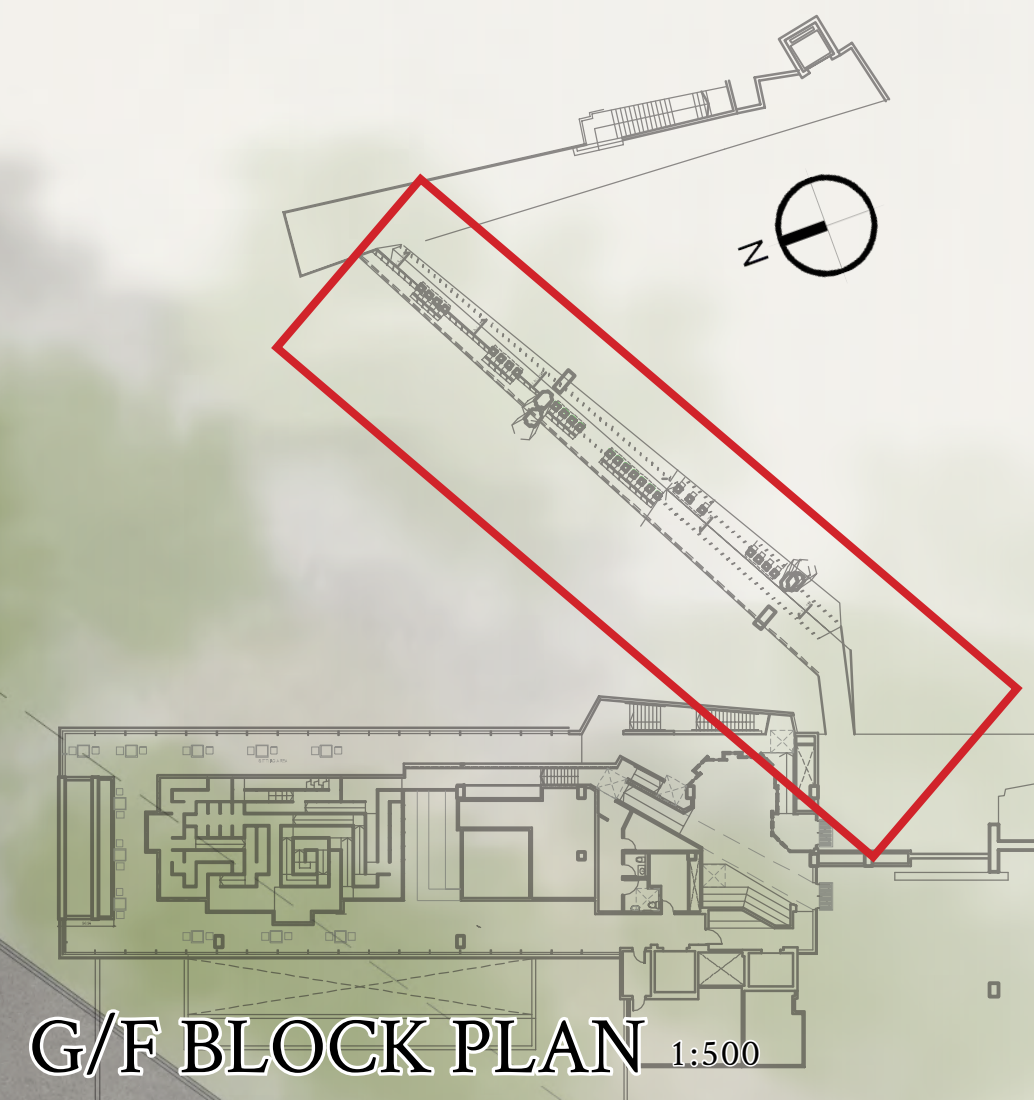
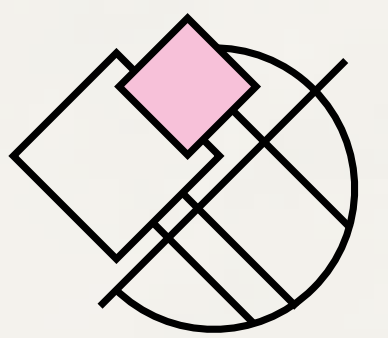




# UNSAFE

## ETHICA, ORDINE GEOMETRICO DEMONSTRATA

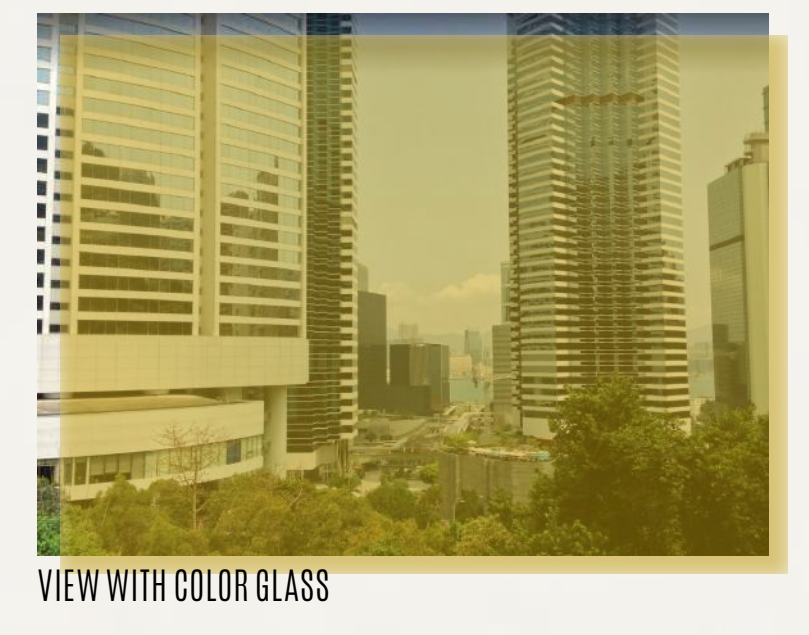
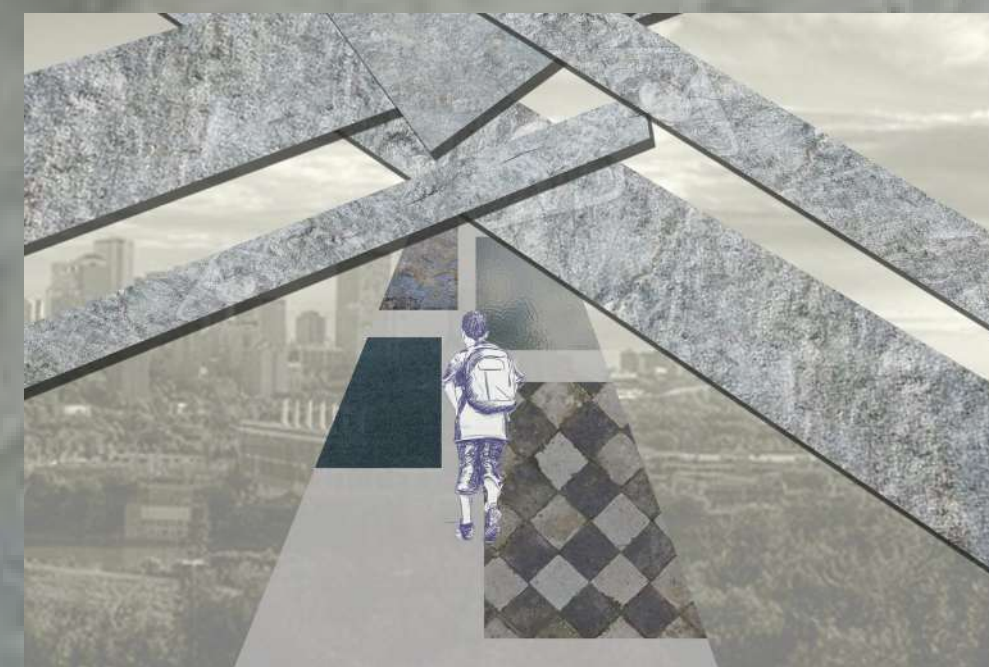
ALAN KONG WAI LUN MOO697988



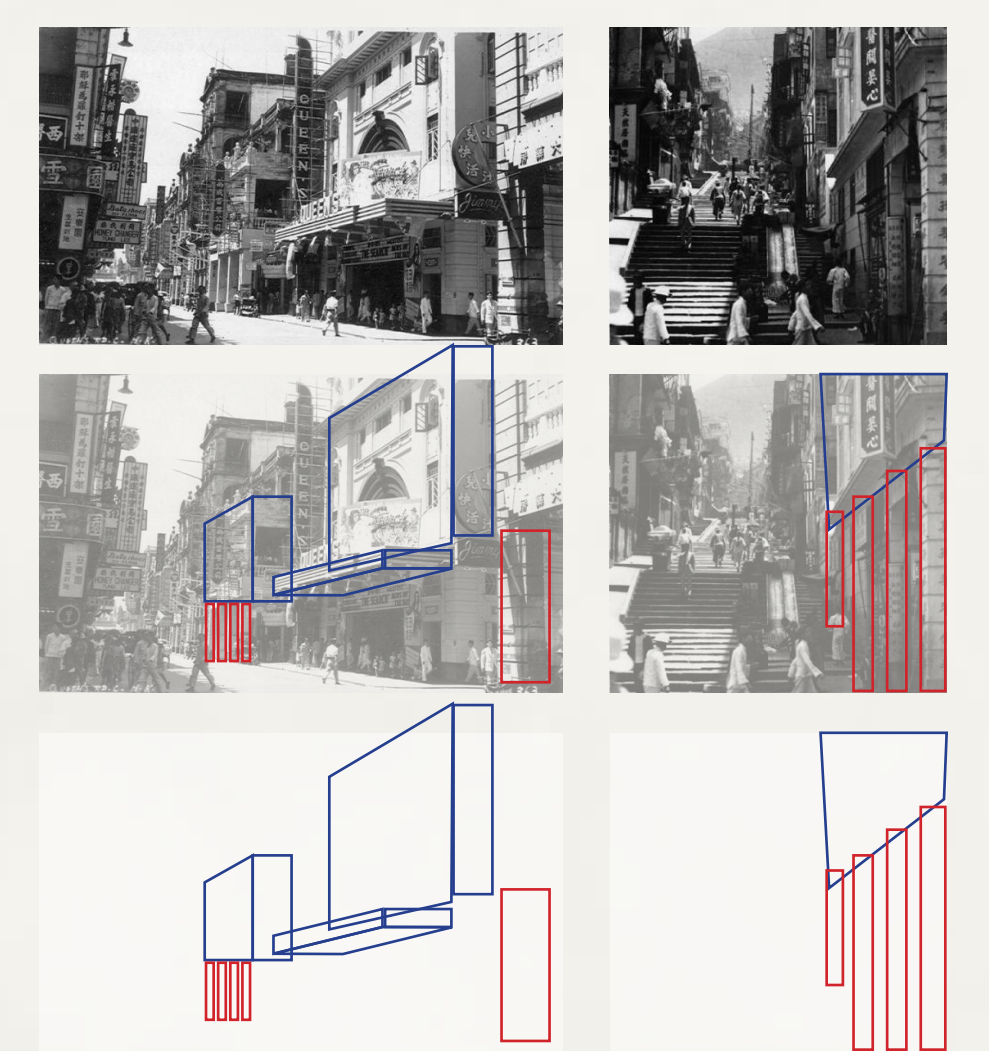
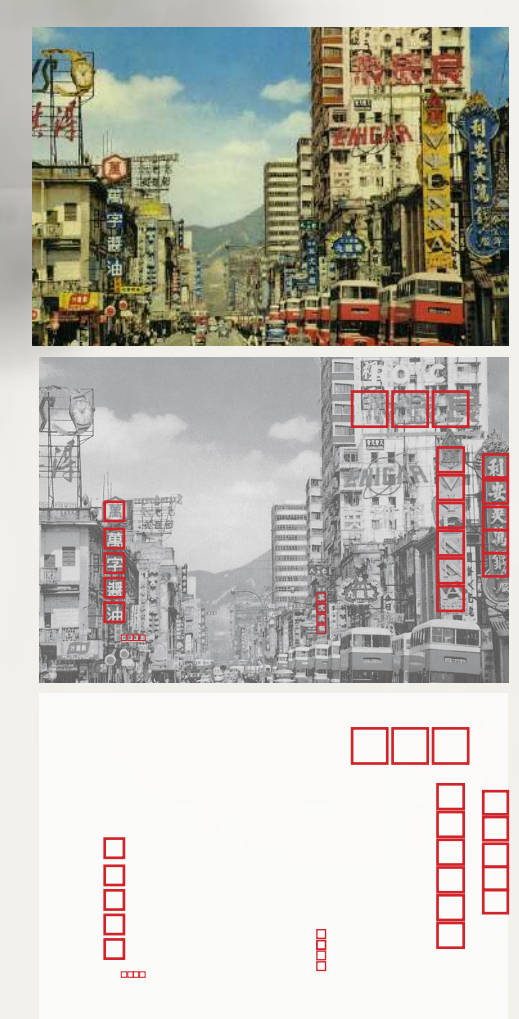
### UNSAFE CORRIDOR

#### DESIGN STRATEGY

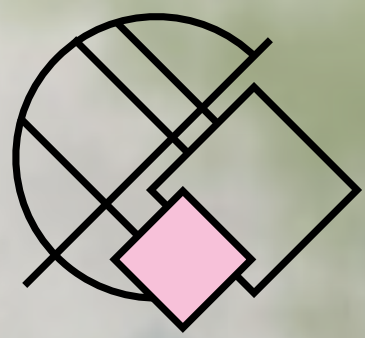
- by using difference floor material, to make visitors not only crossing and enjoy the corridor
- by using slope and ramp, to create an unsafe experience for the visitor.
- by study for safety and unsafety, provide a safe unsafe corridor.
- Using colored glass balustrades and curtains, to change the color of sky to make people more involve in an unsafe atmosphere.



### FEATURE DESIGN



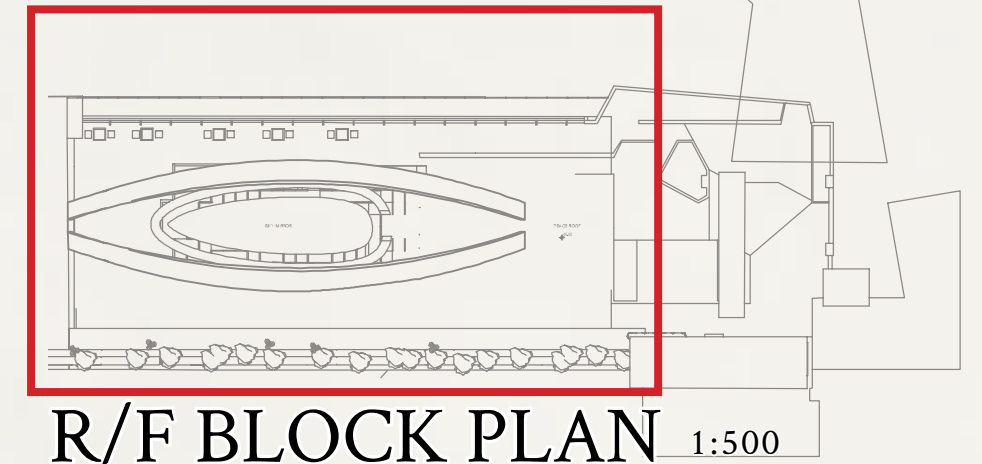
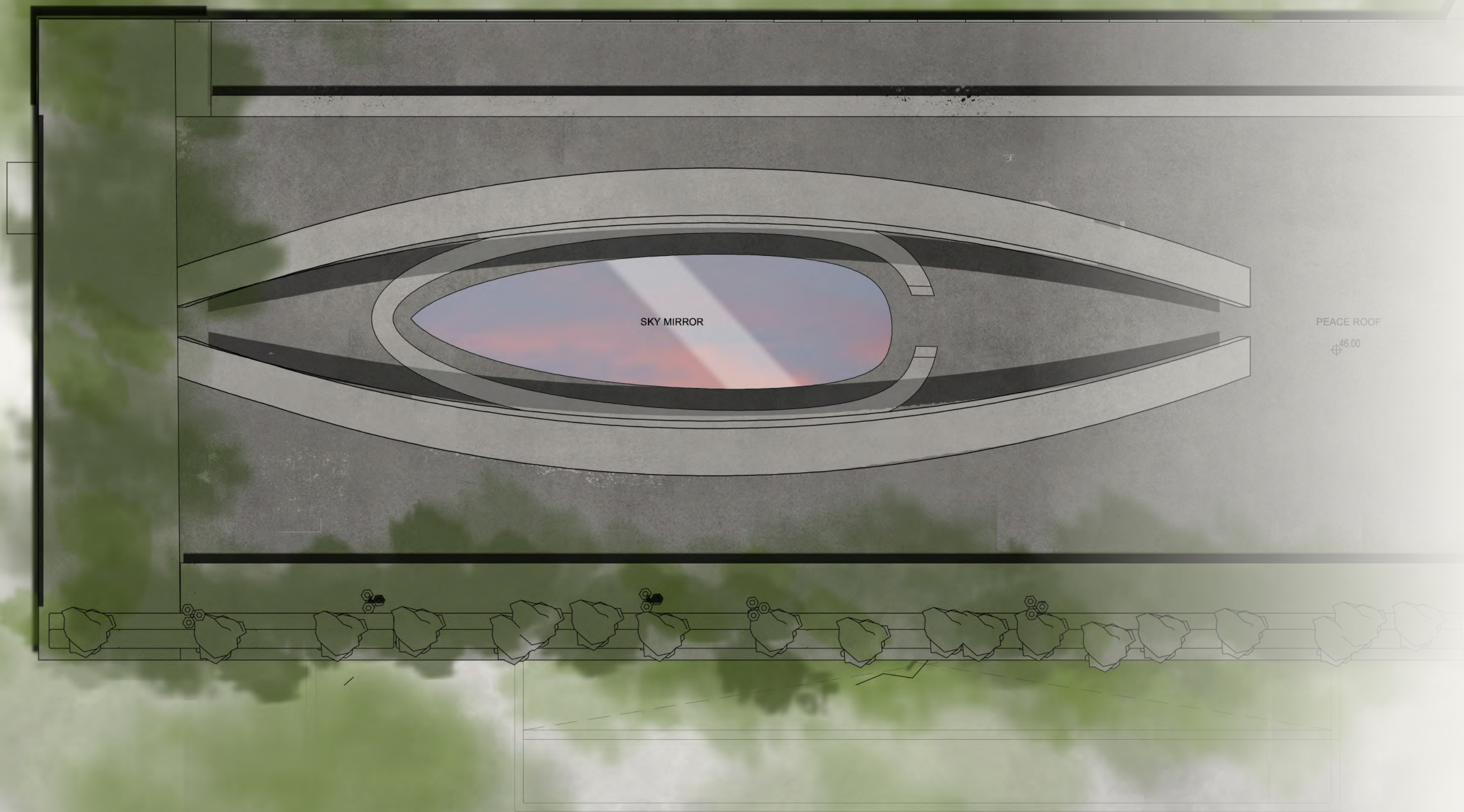
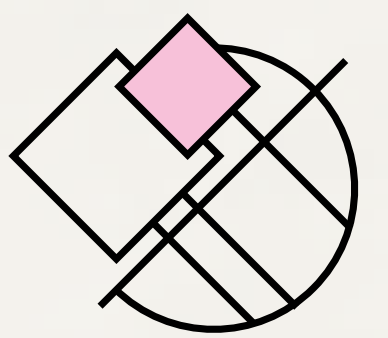




# HOPE, PEACE, JOY, & LOVE

## ETHICA, ORDINE GEOMETRICO DEMONSTRATA

ALAN KONG WAI LUN 000697988



### HOPE, PEACE, JOY, & LOVE

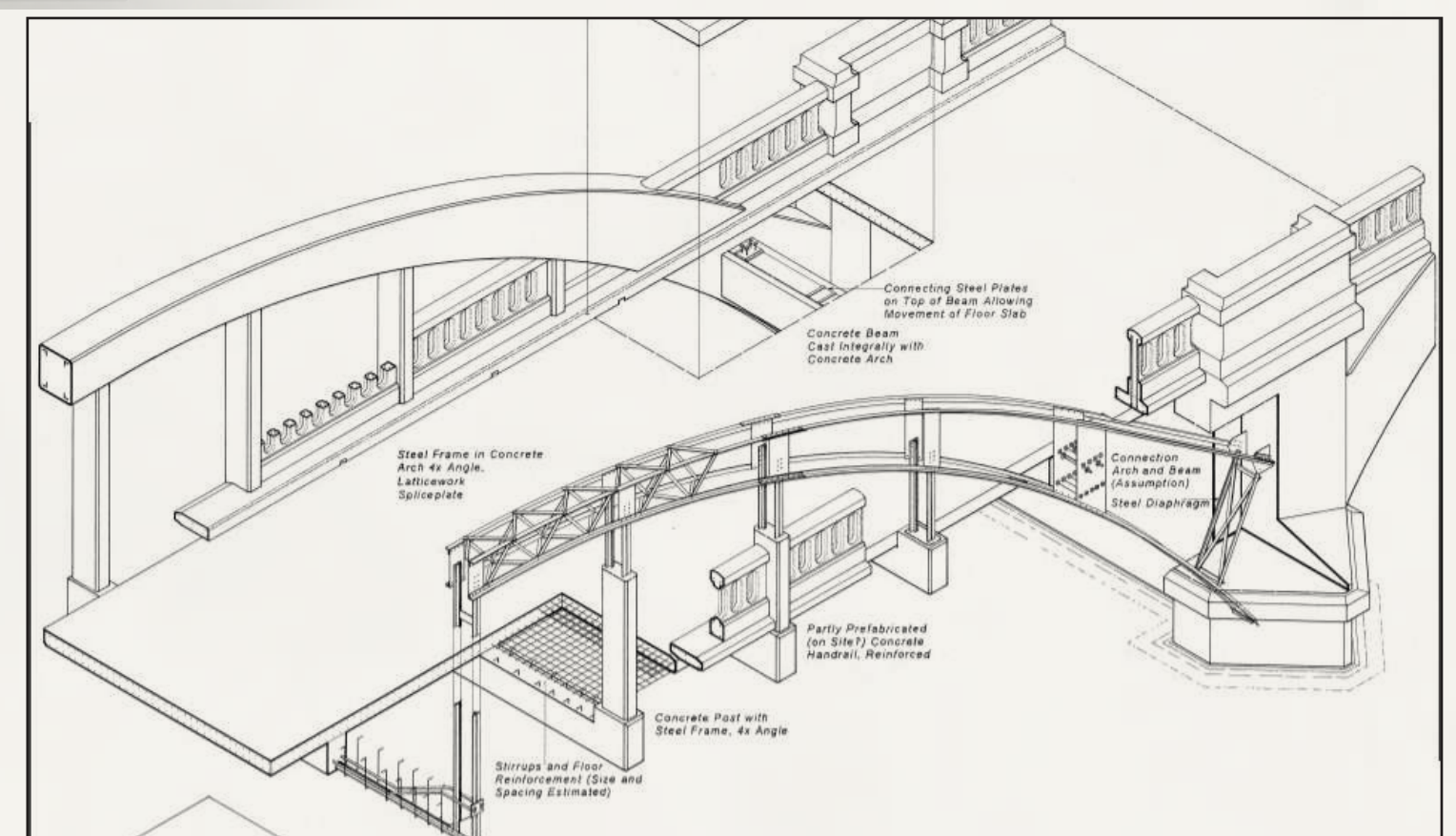
#### DESIGN STRATEGY

- To create a cable structure, to hang the maze from the roof to the top of G/F.
- by the change from semi-open space to open space, provide a contrasting moment to visitors.
- by using the same material with difference order, provide a commutation space with Hope, Peace, Joy, and Love.

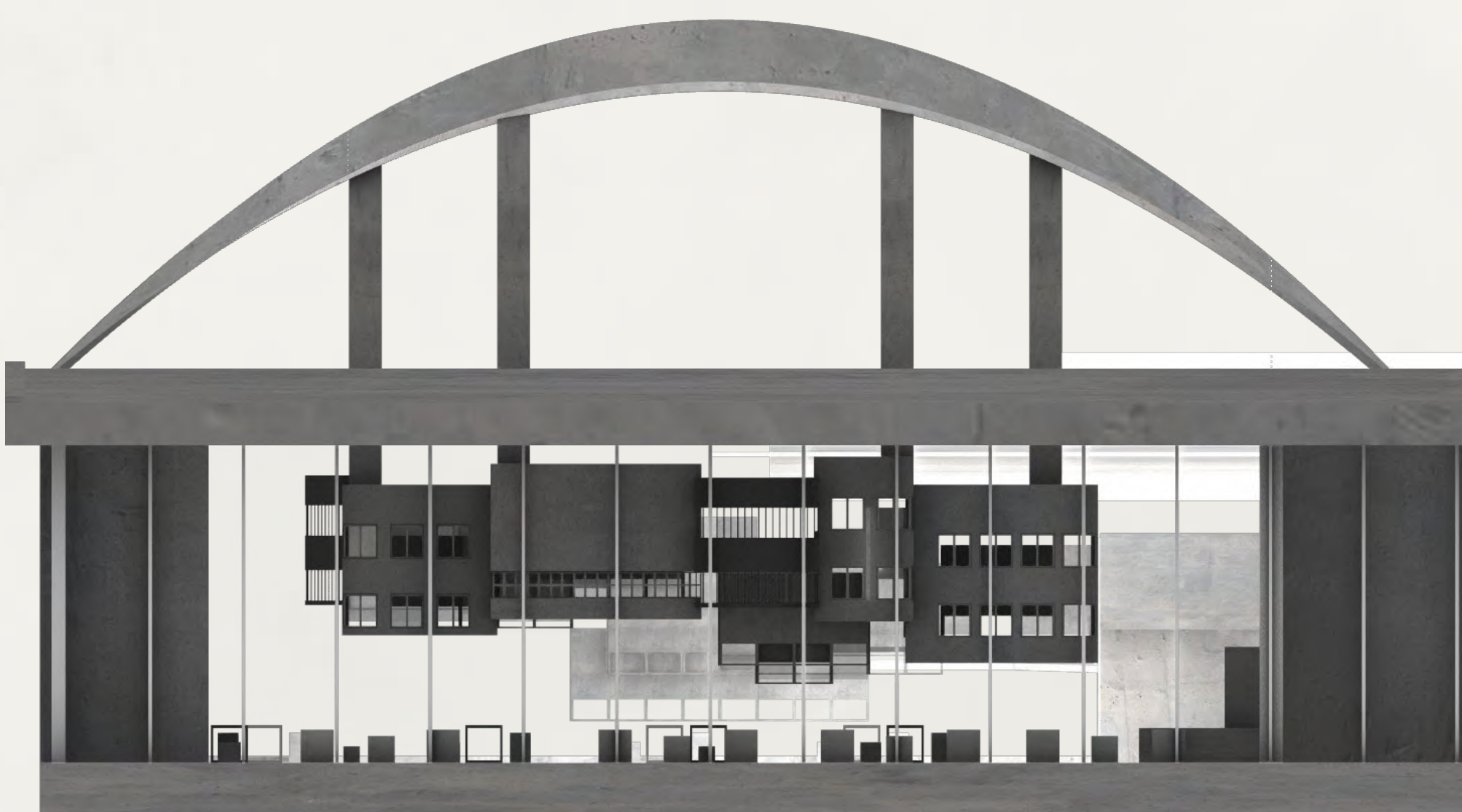
### SAME MATERIAL DIFFERENT POSITION



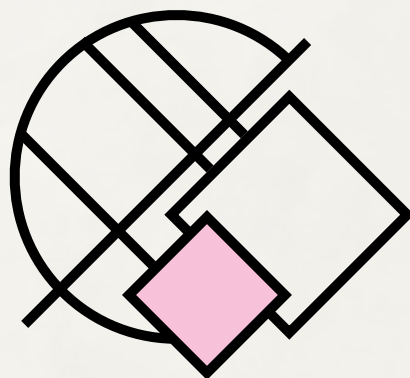
Different position and order are able to make the same object looks lighter or heavier



### REINFORCED CONCRETE ARCH CONSTRUCTION DETAIL







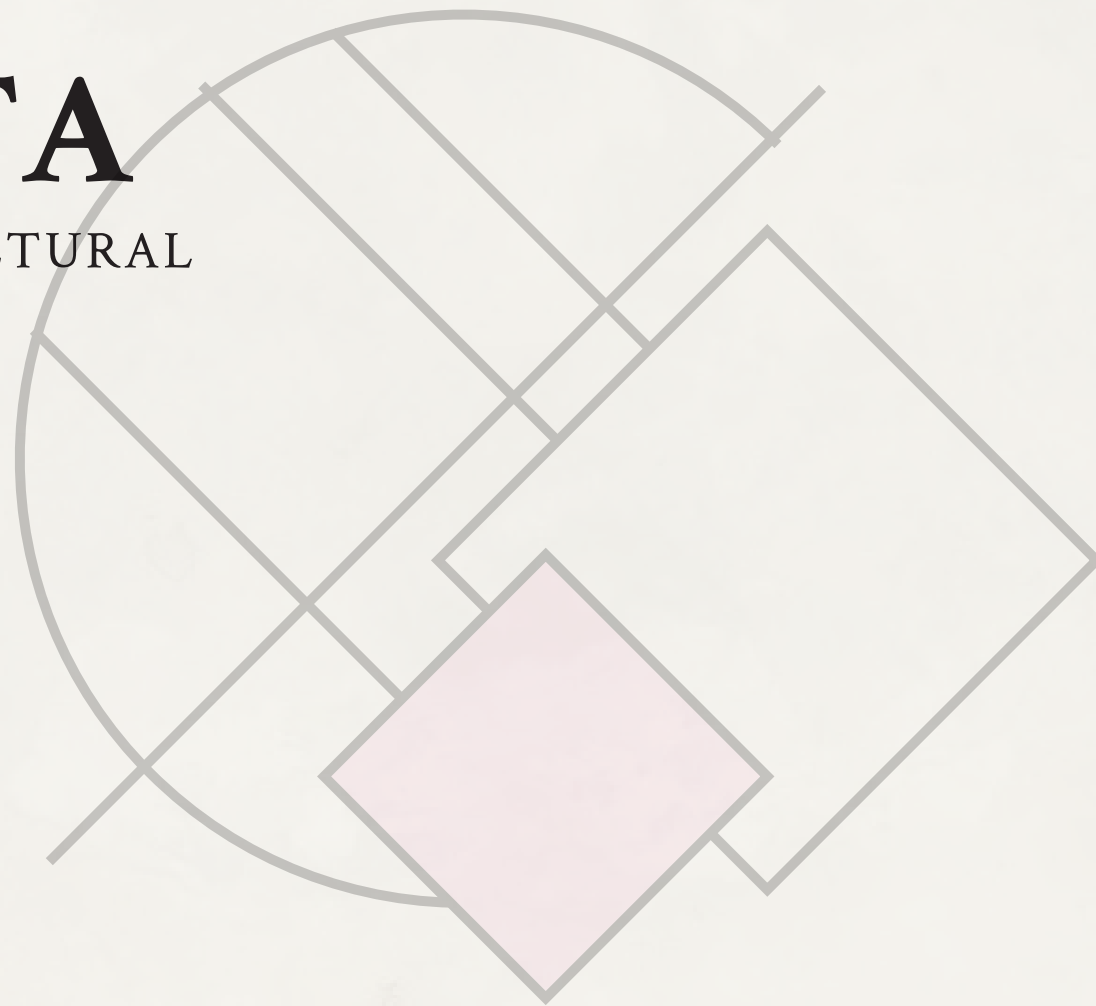
ALAN KONG WAI LUN

MOO697988



# ETHICA, ORDINE GEOMETRICO DEMONSTRATA

TELL A STORY BY INTERIOR ARCHITECTURAL



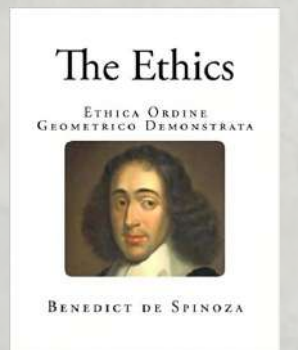
## PROJECT BRIEF

By adding new-design to this explosives magazine of the Victoria Barracks, the historical value of this exploding magazine of the Victoria Barracks has been upgraded to a War History Experience Journey Hub, design different spatial-orders to give visitors an atmosphere of wartime: oppression, unsafe, and hopeless, by using interior architecture to elaborate relationship with enclosed space, semi-open and open space, visitors are able to experience different temperatures, textures, and lighting when they travel through different section. Thus enhancing historical value, present value(popular value) and future value with the built heritage.

### THE NAME OF THE PROJECT

Ethics, Demonstrated in Geometrical Order (Latin: Ethica, ordine geometrico demonstrata), usually known as the Ethics, is a philosophical treatise written in Latin by Benedict de Spinoza. It was written between 1664 and 1665[citation needed] and was first published posthumously in 1677.

The book is perhaps the most ambitious attempt to apply the method of Euclid in philosophy. Spinoza puts forward a small number of definitions and axioms from which he attempts to derive hundreds of propositions and corollaries, such as “When the Mind imagines its own lack of power, it is saddened by it”, “A free man thinks of nothing less than of death”, and “The human Mind cannot be absolutely destroyed with the Body, but something of it remains which is eternal.”





# STORY

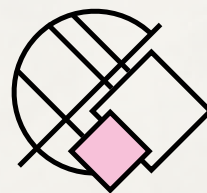
This architecture is a rethinking process for the safety citizen.

People in the architecture will away from the comfortable life, they are able to experience the space in war and chaos, they might feel oppression, unsafe and hopeless, etc. by experience these emotions did not appear in the safety city so often, they are able to redefine their hope and safe in their life, to rethink themselves after the architecture.

the reason for the site selected to Asia society is the historical value, people in Asia society usually not experience the war history, although there are some photo and text displayed for the history, people are not feeling the history in this exact heritage. This project not using the real photo or faked wartime decoration but by using simple geometries to create an abstracted space of atmosphere, the interior architecture design is to increase the abstracted wartime and chaos atmosphere, people might think about the war in architecture and learn the history of the heritage.







# SITE ANALYSIS

## PRESENT AND HISTORICAL VALUE

ALAN KONG WAI LUN 000697988



# SITE ANALYSIS

## ASIA SOCIETY HONG KONG CENTER

The Asia Society Hong Kong Center is a conservation and revitalisation project situated on a sloping site, combining new and old architecture straddling across a rainforest inhabited by fruit bats.

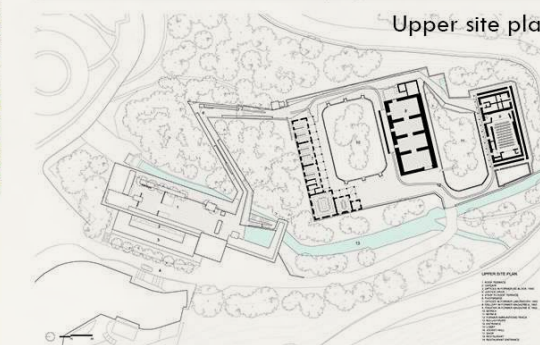
The revitalised site is split into two levels. On the lower site, a 1940s structure was restored for office space. A new two-story pavilion building serves as the Asia Society's entrance with a multi-function hall, visitor amenities, gift shop, and restaurant.

At the upper site is the heritage compound of three separate landmarked structures built between 1860s and 1900s. Inspired by those in traditional Chinese gardens, a covered walkway forms a path meandering between the structures. Many original building elements are maintained, mechanical equipment is hidden below-grade to preserve the site's historic character.

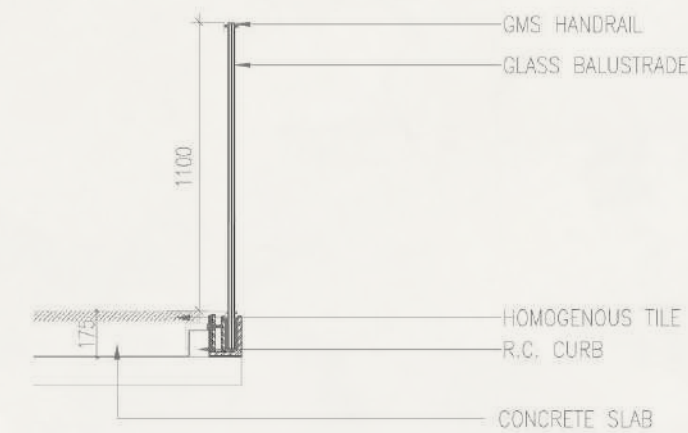
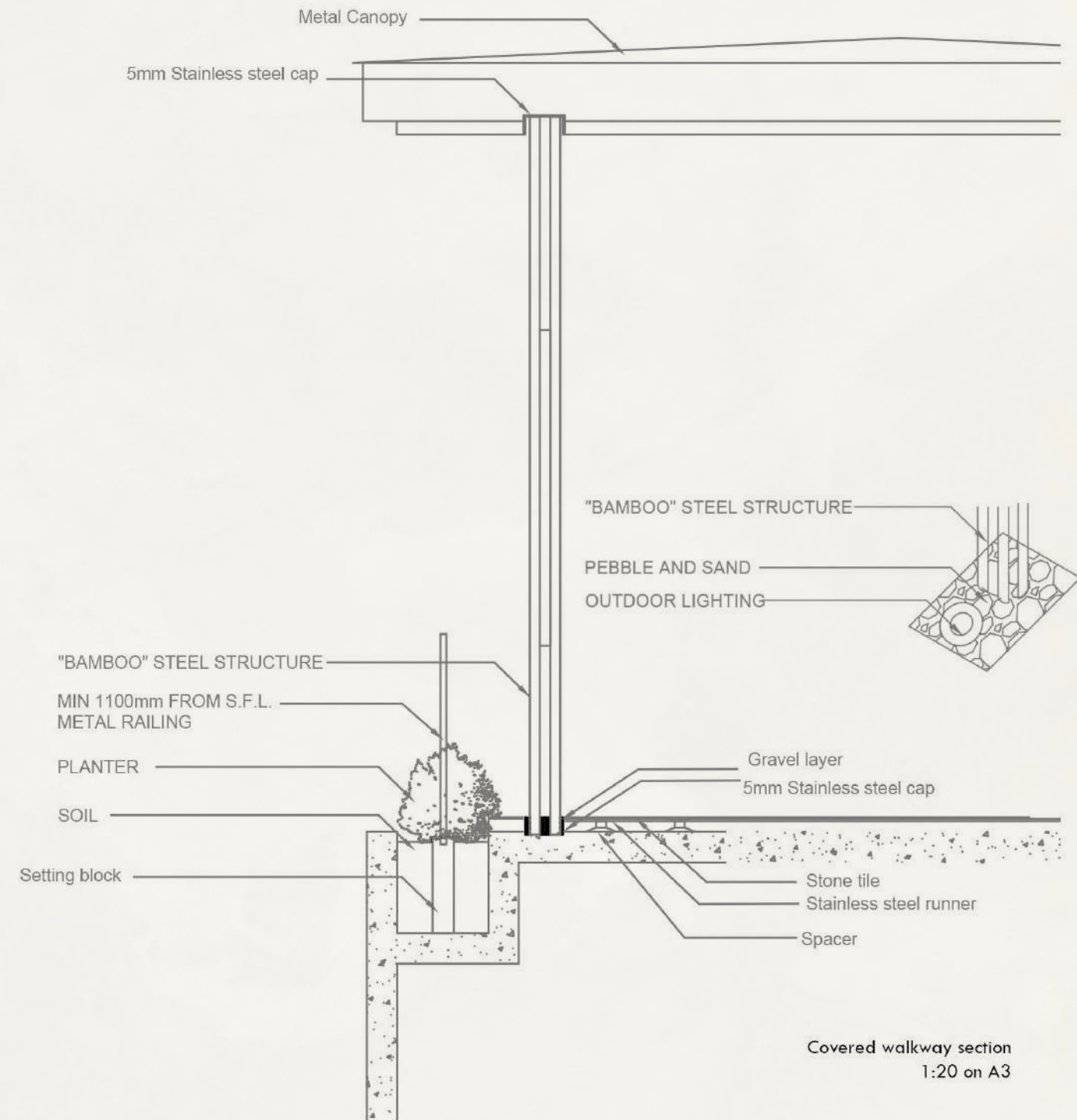
Connecting the two levels is a two-story cast-in-place footbridge which cuts through the rainforest underneath.

First chosen for study is the newly added covered walkway, which is vital in joining the separate heritage buildings on the upper zone together into one functioning whole. The stainless steel structural supports are flanked by uprights in pebble pits on the ground level, highlighting the joints with the canopy while adding another means of illumination to the covered walkway at nighttime.

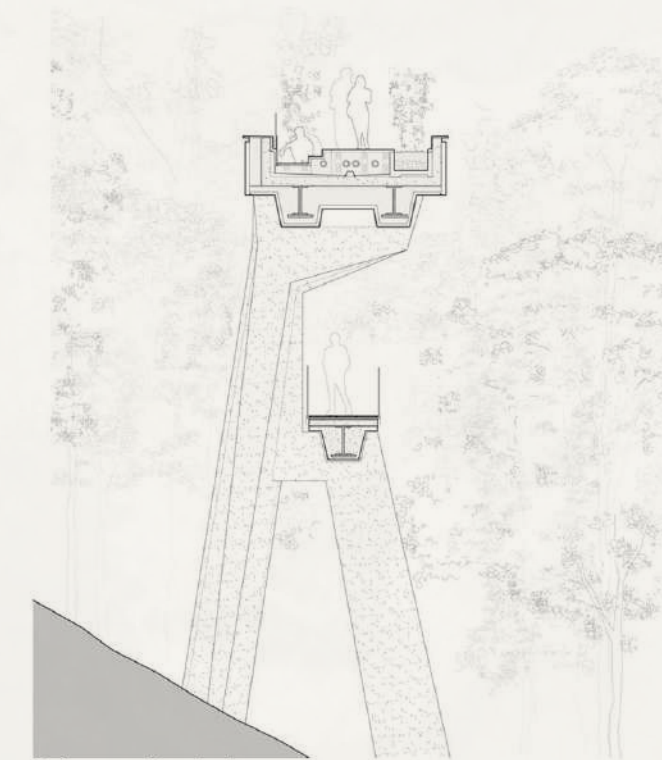
Second is the balustrade of the connecting footbridge which has a low profile design which minimises the visual impact to the protected rainforest area while preserving the site's historic character.







Balustrade section  
1:20 on A3



Reference: Footbridge section  
1:100 on A3





# HISTORICAL VALUE, PRESENTS VALUE, AND FUTURE VALUE



**Name:** Historic former explosives magazine

**Location:** Admiralty

**Type:** Not Graded Heritage

**Used:** Barracks (1888-1900)



## Historical Value

Regarding the opium trade between British and China, there was a military conflict during 1840 and 1841, resulted in both the governments signed the treaty of Nanking on 29 August 1842, an official statement concerning to give British merchants to trade freely in China; and at the meantime Hong Kong Island ceded to Britain. Since the first British garrisons to land on Hong Kong in September 1841, due to the accommodation issue, the Britain officers were proposed to build multiple barracks in Hong Kong in order to provide a comfortable living place for her garrisons. After that, they started to build Magazine A and B in 1853-1868 for the storage of the ammunition.

## Presents Value

Now, the Victoria Barracks has become a compound of exhibition hall and art center called Asia society. After the war, the world becomes more in peace than even been, rather than battle with each other, no need of barracks anymore. The place started to share different cultures, arts, and common universal values of humanity. That attracted a lot of visitors from all over the world to visit the modified Barracks, and through this to make communication with each other.

## Future Value

In 2099, Asia Society will become a special place that full of arts and values; future people will noted the current Hong Kong people have deep interested in art and exhibitions in this style after the war, and enjoyed the site visiting during their holidays.



# A STORY ABOUT THE SITE



STORY BEGIN  
1840

→

1840-  
1900

→

1901-  
1940

→

1941-  
1945

→

1946-  
1979

→

2002-  
2008

→

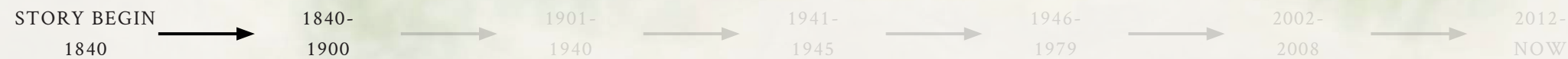
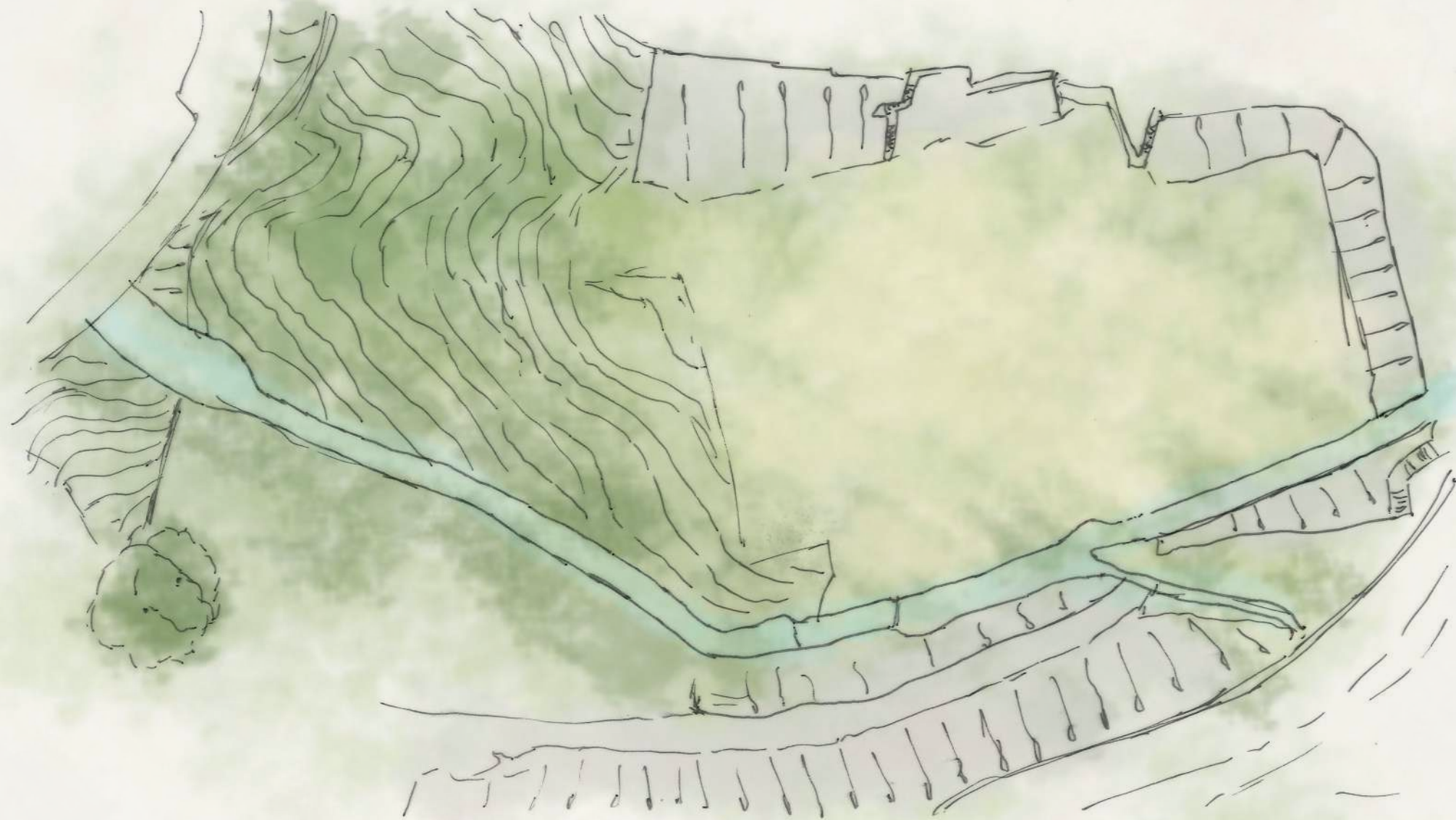
2012-  
NOW

## STORY BEGIN....

Once upon a time, there are a nature place, with a great netural landscape, a river, crossing from the high mountain, provided a beaitful natual place for creatures, including some rare type or animal and plants.

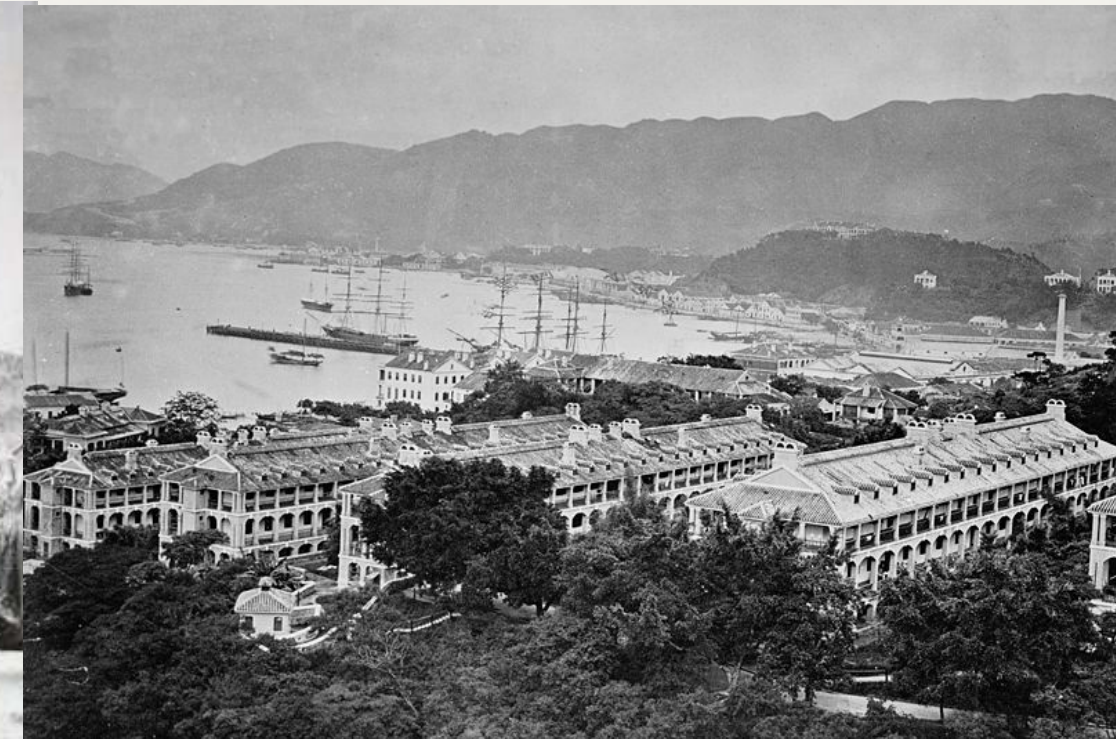




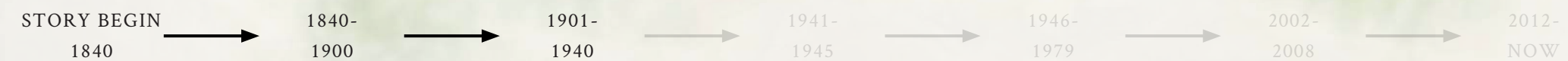
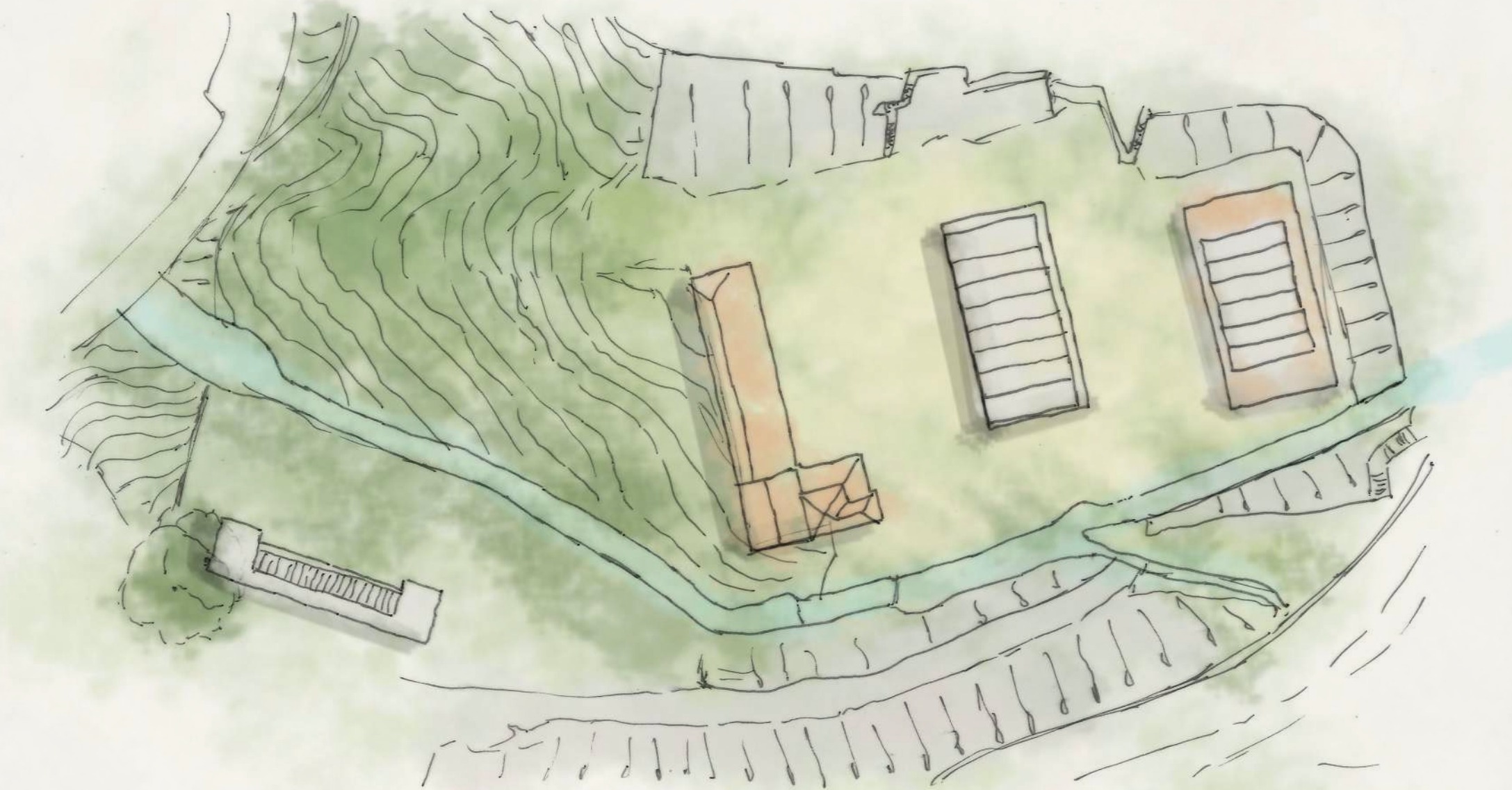


## 1840, THE BRITISH MILITARY ARRIVED

The barracks were constructed between the 1840s and 1874, and situated within the area bounded by Cotton Tree Drive, Kennedy Road and Queensway, Hong Kong. Together with Murray Barracks, Wellington Barracks and Admiralty Dock, the barracks formed a British military zone in Central. The barracks was named for Queen Victoria, monarch at the time of construction.







## ARCHITECTURE OF WAR

The British military staid and build, there were 4 architecture in the site with diffent function by the military.



GG BLOCK for soldier use



OLD LABORATORY for explosion testing

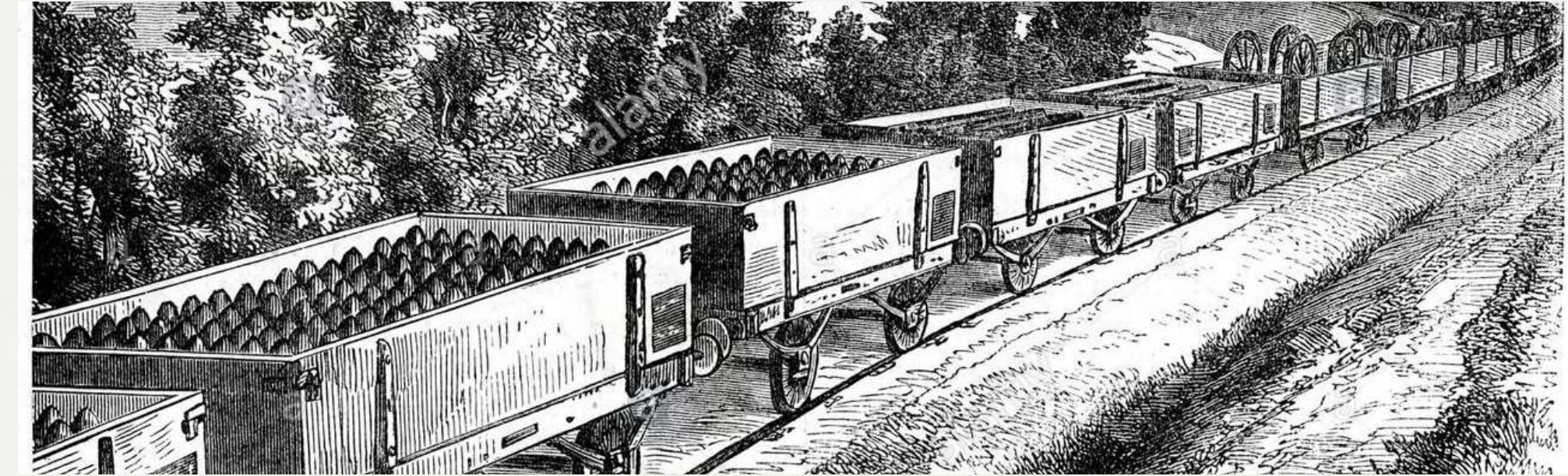
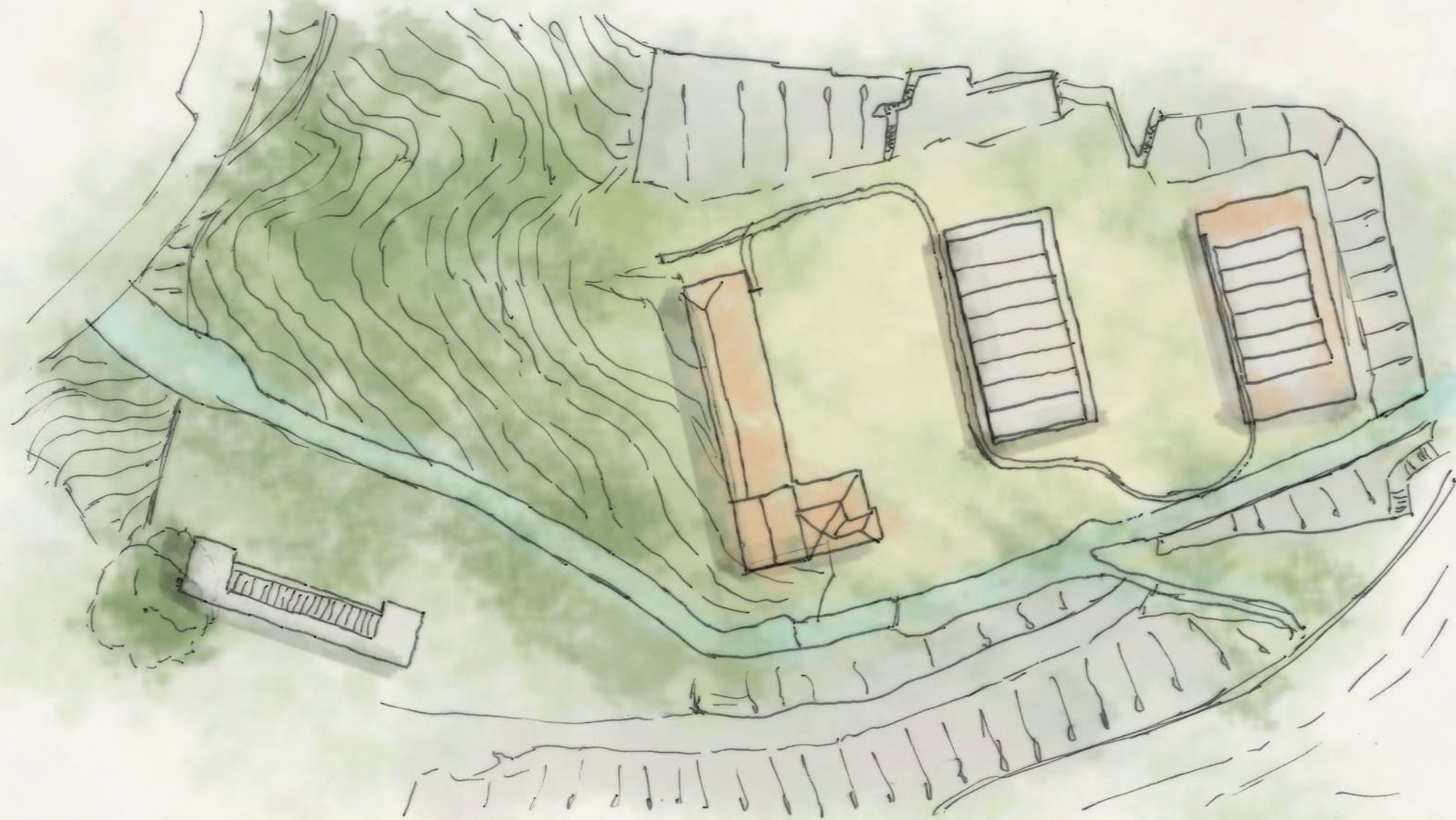


MAGAZINE A for explosion storage and testing



MAGAZINE B for explosion storage





## THE AMMUNITION TRAIN

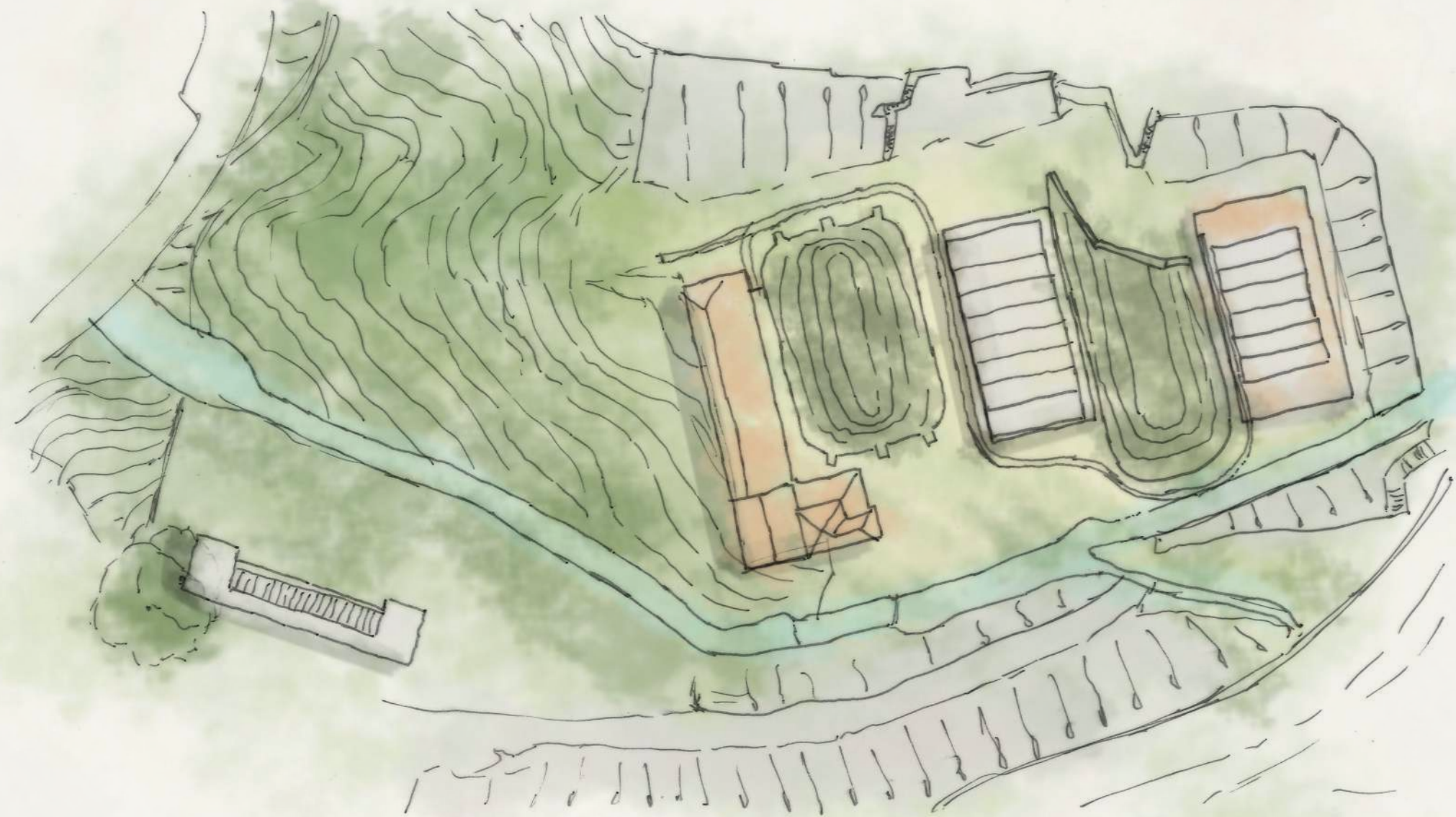
The ammuniton train used to be a transfer train with boom, gun, butlet, rocket, AK-47, MP5, hand gun, machine gun, etc, for the army, with the track.

And now, we are trying to design a moveable pavilion with beer, cocktail, alcoholic, gin, rum etc.

Moveable pavillion is more effcient than moving table and seat by human force.







STORY BEGIN  
1840

1840-1900

1901-1940

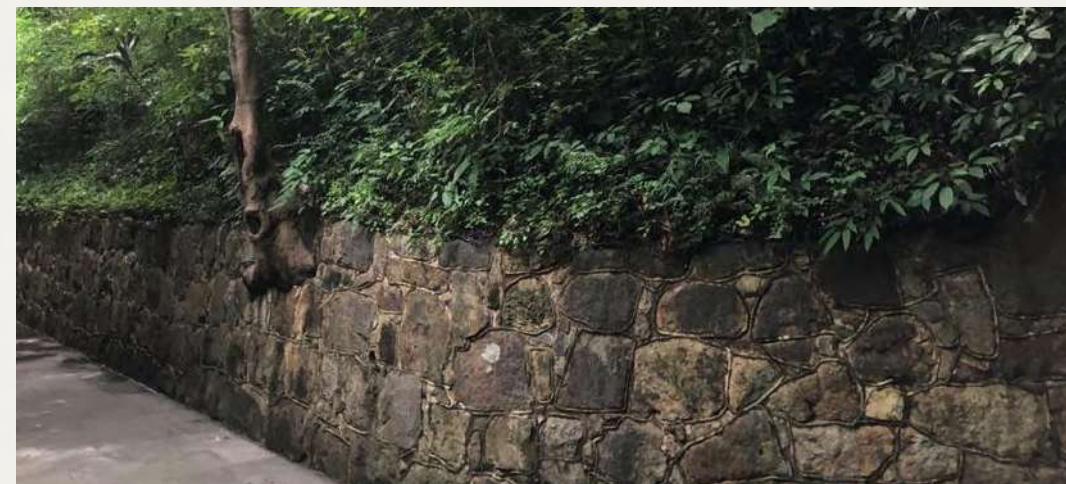
1941-1945

1946-1979

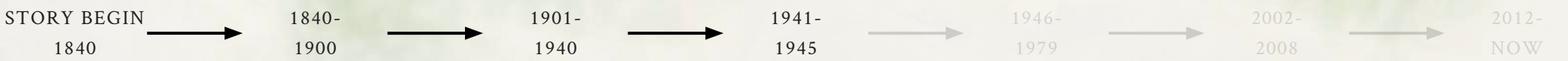
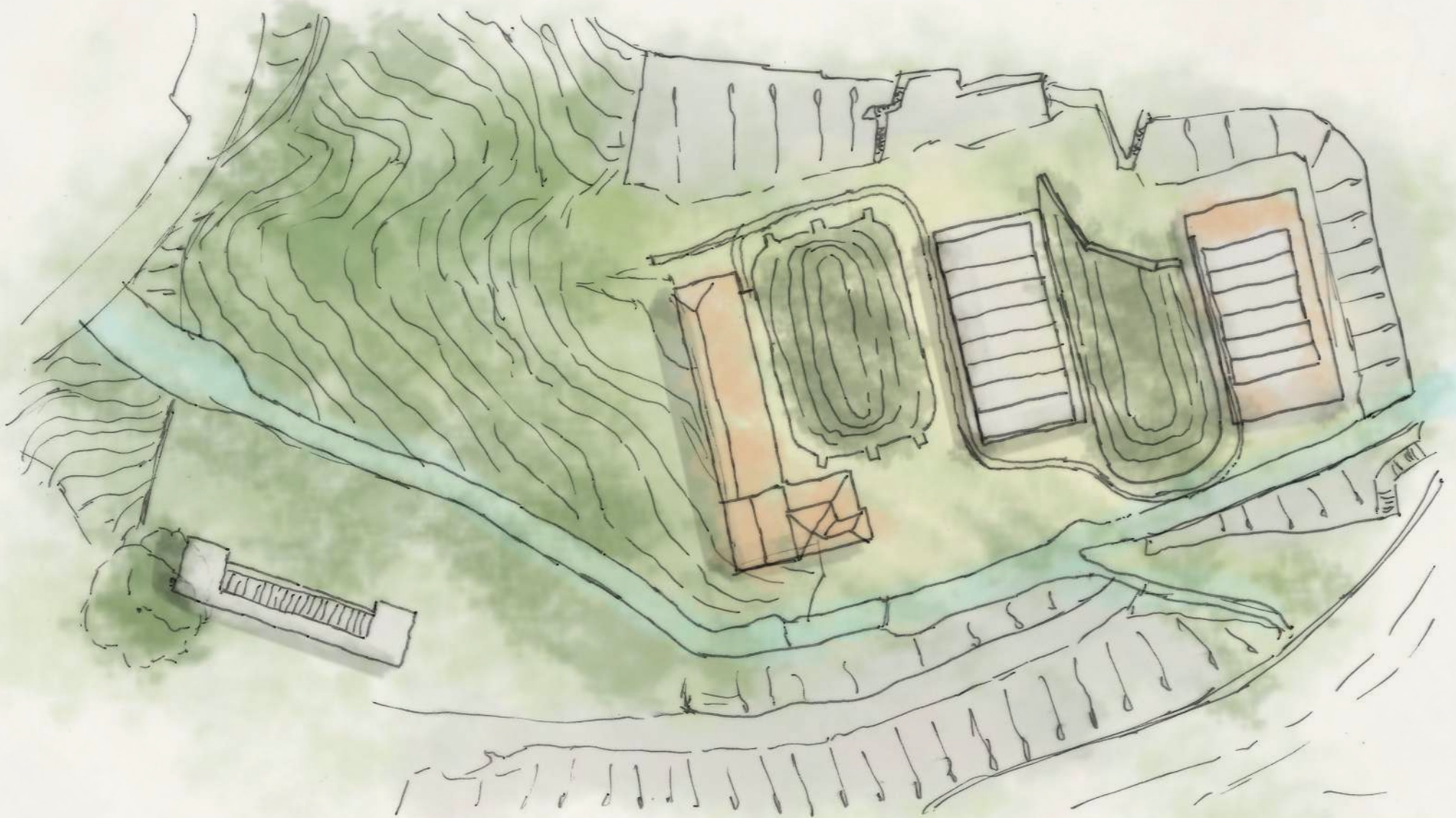
2002-2008

2012-NOW

## ARCHITECTURE OF WAR - BERM







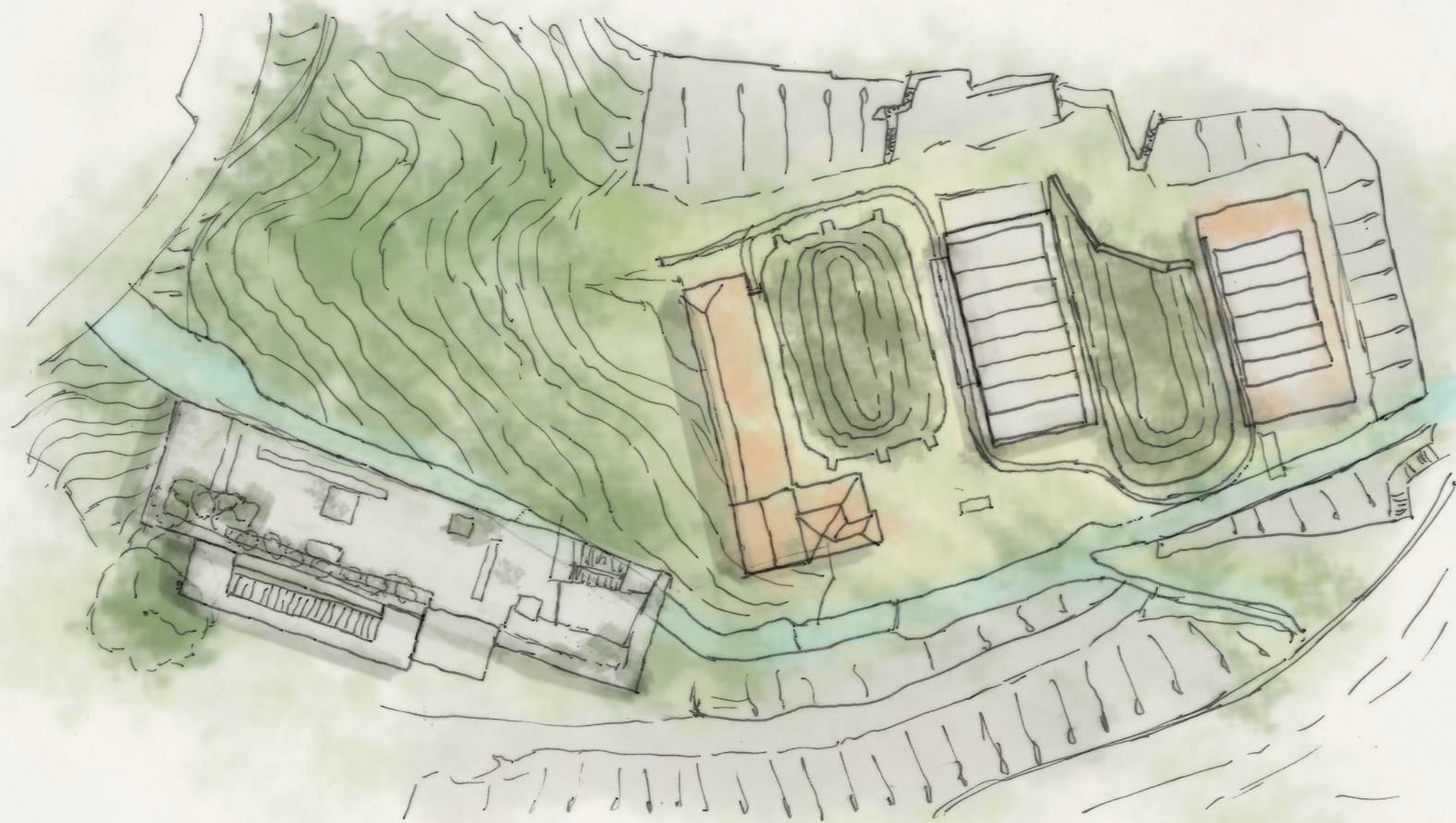
THE INFLECTION PONIT, JAPANESE OCCUPATION.

The British military staid and build, there were 4 architecture in the site with diffent function by the military.



**Hongkong News**  
WEDNESDAY, JUNE 13, 1945. VOL. LXXI No. 1,284 PRICE: 3 Yen  
NEW ADMINISTRATION HEADS APPROVED  
**Three Enemy Raiders Bagged Over Hongkong Yesterday**  
**Incendiary Bombs Used For First Time: Foe's Devilish Design**  
Hongkong experienced another indiscriminate bomb raid yesterday when an aggregate number of 59 Amer planes, comprising of 57 B-24's, 1 B-29 and 1 P-38, carried out a wanton attack with incendiaries on the densely populated areas in the Central District, beginning from 10.20 up to about noon—a period of over one and a half hours. The enemy raiders met with a hot reception by Anti-air Units, as a result of which three B-24's were brought down.  
The incendiaries caused panic amongst the people as this was the first time this type of bombs was used. Due to their ignorance on how to deal with an incendiary bomb, the flames spread from one place to another thus affecting scores of civilian homes which were razed to the ground.  
Amongst the larger buildings that were affected, were the Central Theatre and the Wah Kiu Mun Pao which received a direct hit, the latter being completely burned to the ground.  
The Protective Guards did a great service in maintaining peace and order after the raid, some of whom also assisted in the rescue work.  
It is understood that about hundred persons were either injured or wounded as a result of indiscriminate bombing.  
**HOW TO DEAL WITH AN INCENDIARY**  
“The people would not be a of the flames caused by an incendiary bomb if they only know to deal with same,” declared Lt.-Col. Kubo, Chief of the Information Bureau of the Government Office when commenting on indiscriminate bombing by enemy yesterday.  
“This is the first bombing incendiary bombs by the enemy. Lt.-Col. Kubo continued, “and of the opinion that there reason behind this new tactic is aimed at the Hongkongers.”





STORY BEGIN  
1840

1840-1900

1901-1940

1941-1945

1946-1979

2002-2008

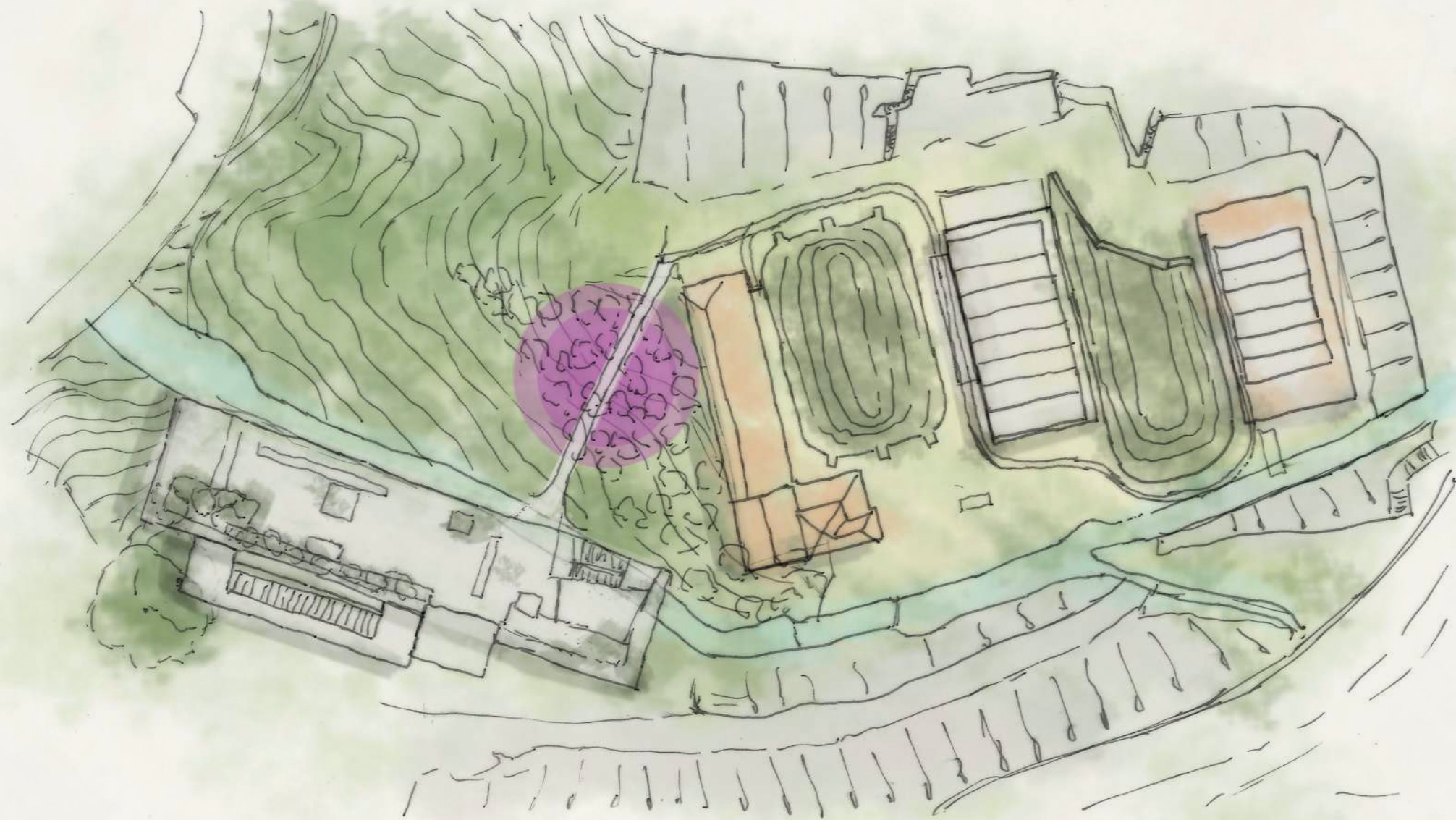
2012-NOW

## A PEACEFUL TIME, WE EXTEND FOR THE PEACE

Asia Society was founded in 1956 by John D. Rockefeller 3rd. Initially established to promote greater knowledge of Asia in the United States, the Society today is a global institution — with offices throughout the U.S. and Asia — that fulfills its educational mandate through a wide range of cross-disciplinary programming. As economies and cultures have become more interconnected, the Society's programs have expanded to address a range of issues including the effects of globalization, and pressing concerns in Asia such as environmental challenges, and rapid urbanization.







STORY BEGIN  
1840

1840-  
1900

1901-  
1940

1941-  
1945

1946-  
1979

2002-  
2008

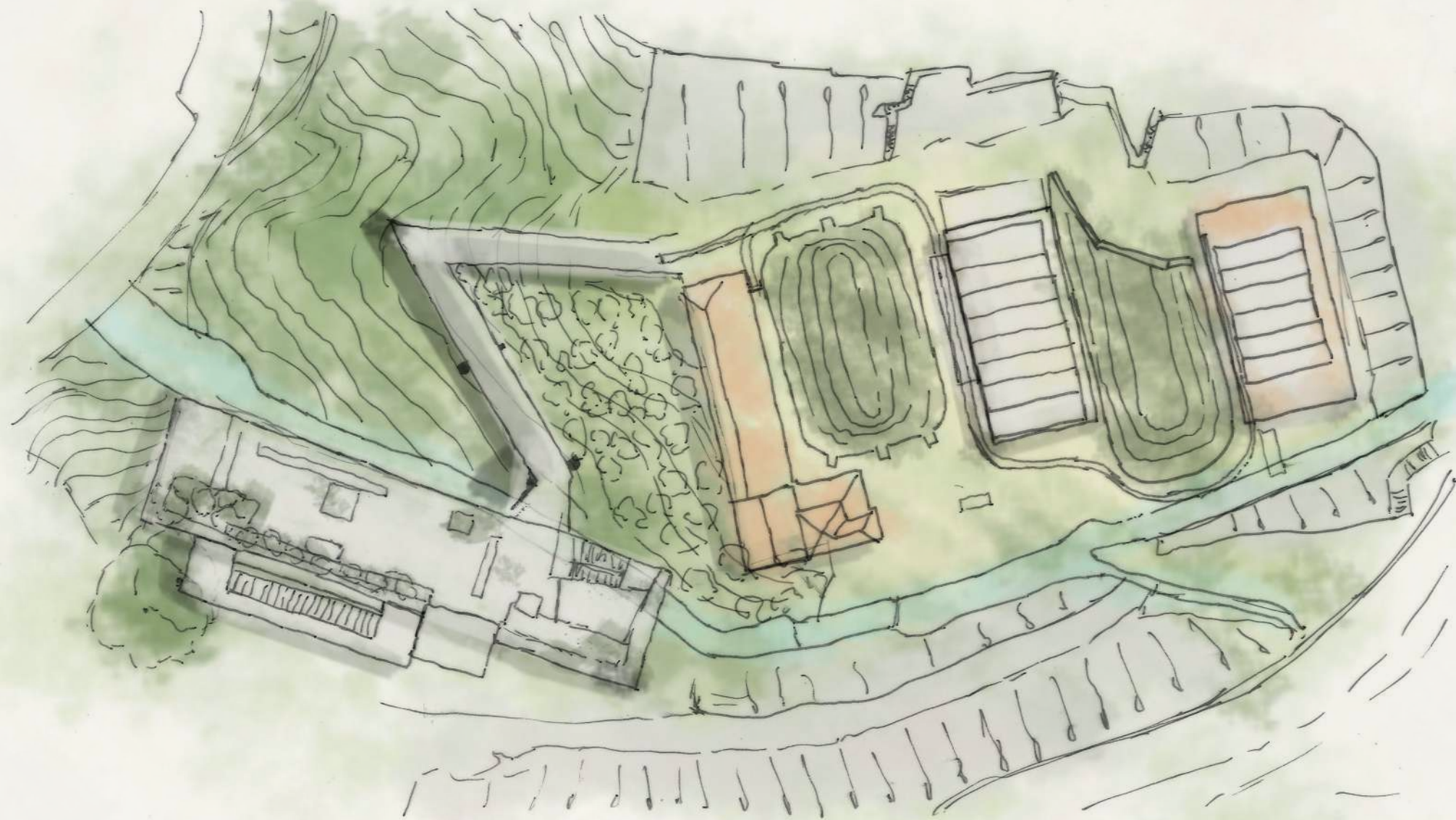
2012-  
NOW

## CONNECTING WITH PEACE

During the project, four cannons left over from the Second World War period were dug, and fruit bats were found in the forest near the construction site. Therefore, the design of the overhead bridge must be changed to ensure that the project will not damage Due to the nearby historical relics and ecological environment, the project cost doubled from the estimated 205 million yuan to 395 million yuan, and the completion date was postponed to the beginning of 2012.







STORY BEGIN  
1840

→

1840-  
1900

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1901-  
1940

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1941-  
1945

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1946-  
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2002-  
2008

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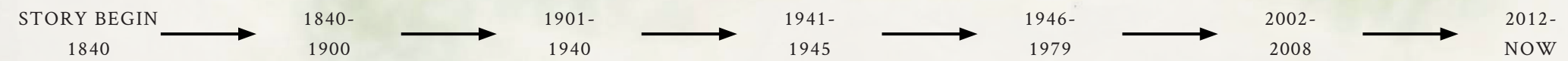
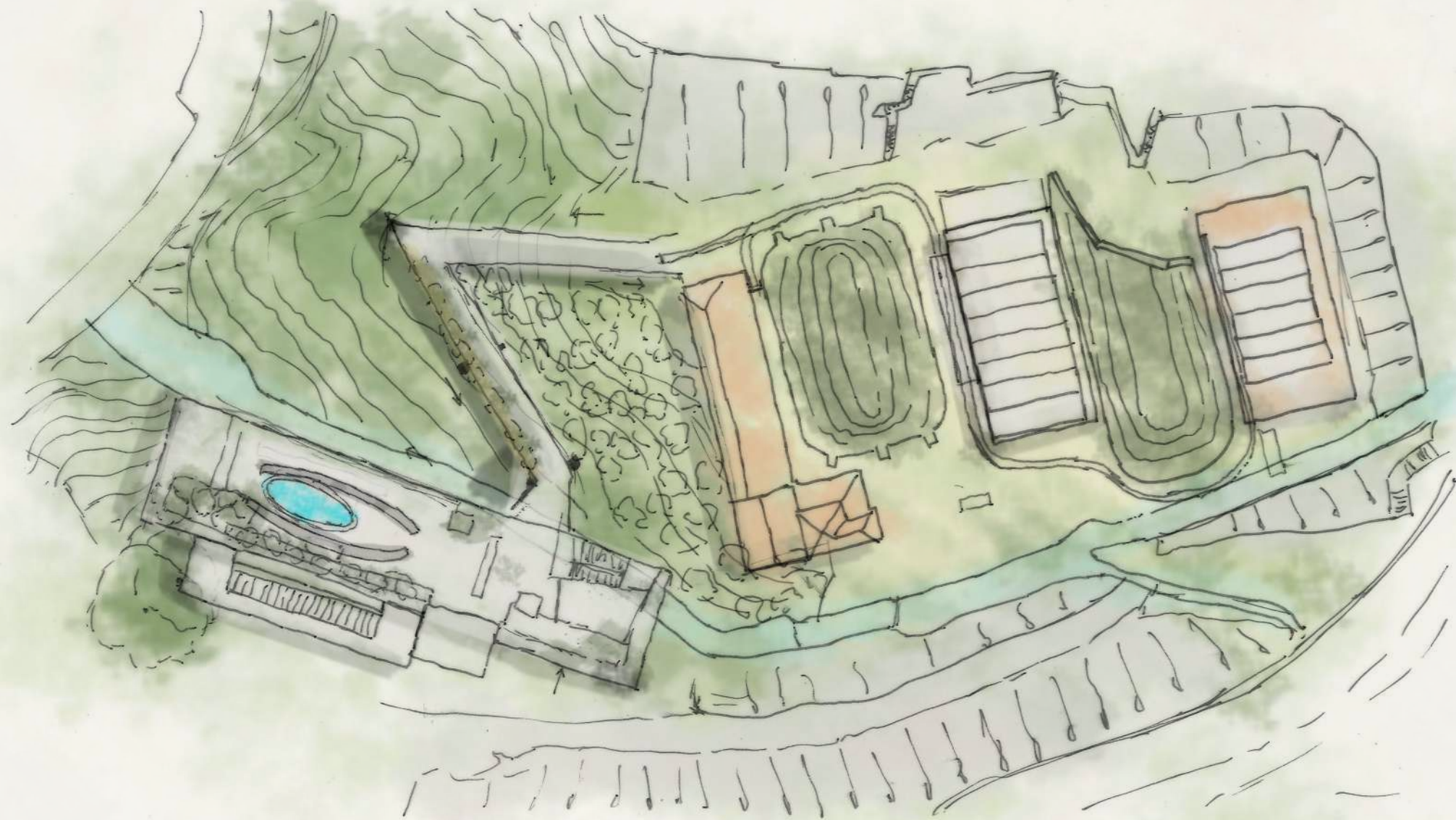
2012-  
NOW

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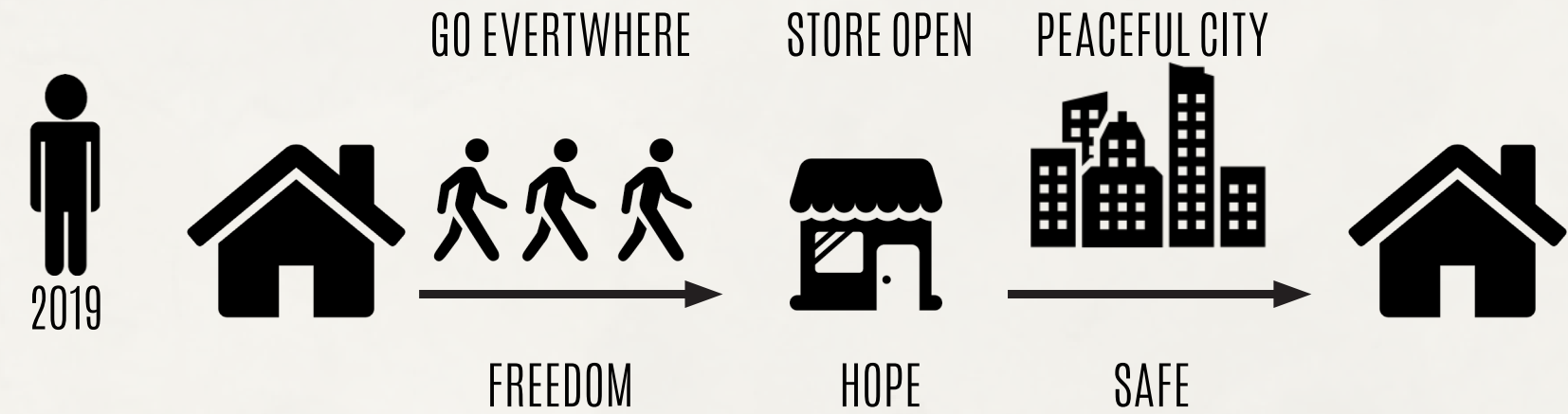
## THE STORY NOW TELL WITH INTERIOR ARCHITECTURE

By interior architecture, this project is to tell this story to the public, without using photo and text, but share the emotion with architectural order, to represent the historical value.





LIFE IN 2019(NOWADAYS)



LIFE IN 1939(JAPANESE OCCUPATION)

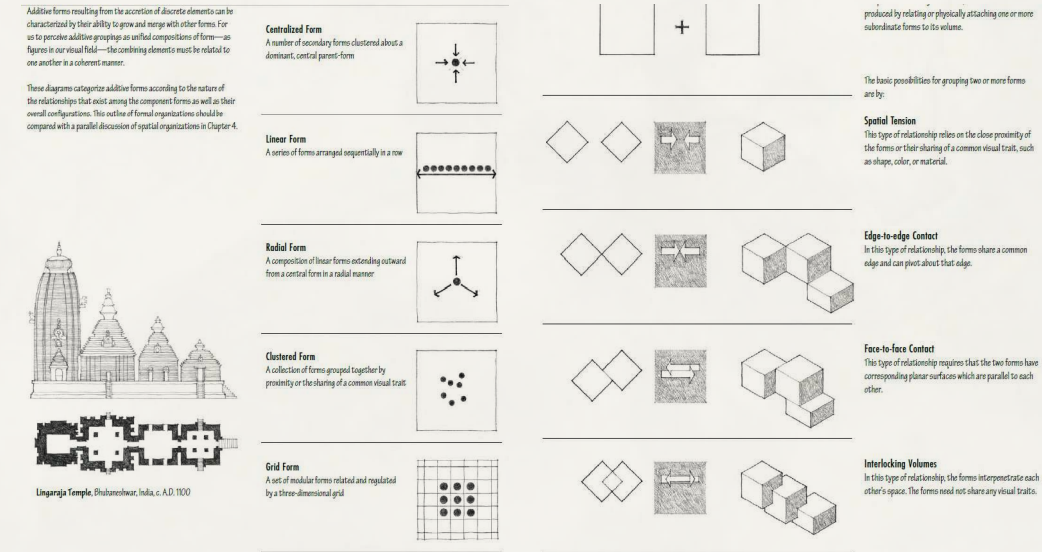


although we can't invite people in 1939 to feel our life in 2019, we are able to design a place for 2019 people to feel in life in 1939. that is it, think out of life.



TELL THE STORY WITH INTERIOR ARCHITECTURE

By adding new-design to this explosives magazine of the Victoria Barracks, the historical value of this exploding magazine of the Victoria Barracks has been upgraded to a War History Experience Journey Hub, design different spatial-orders to give visitors an atmosphere of wartime: oppression, unsafe, and hopeless, by using interior architecture to elaborate relationship with enclosed space, semi-open and open space, visitors are able to experience different temperatures, textures, and lighting when they travel through different section. Thus enhancing historical value, present value(popular value) and future value with the built heritage.



AN EMOTIONAL EXPERIENCE WITH INTERIOR ARCHITECTURE

OPPRESSION

UNSAFE

HOPELESS

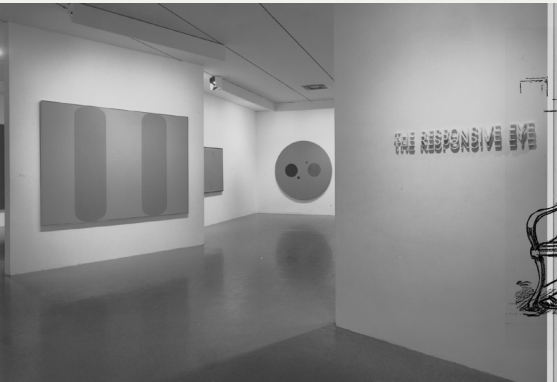
HOPE

PERFORMANCE TRAINING

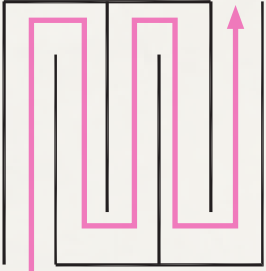
CIRCULATION, OBSERVE

EXHIBITION AREA

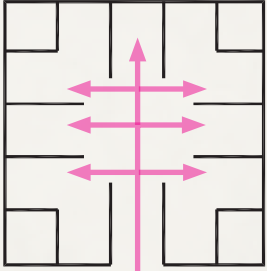
COMMUNICATION



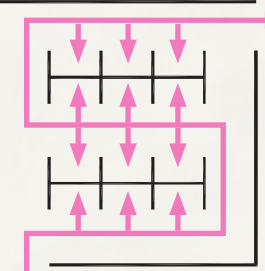
IF ARCHITECT WERE WRITER, THEN ALL ARTICLE WOULD BECOME ARCHITECTURE



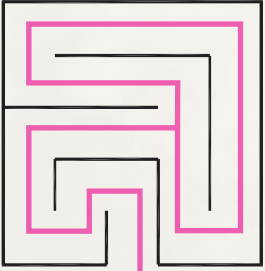
NARRATIVE



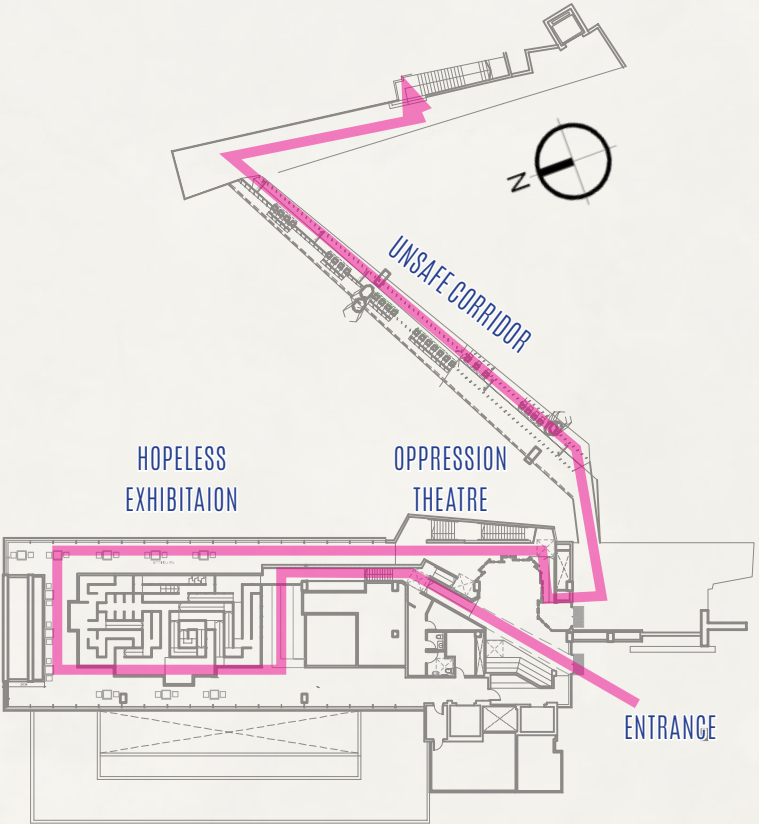
ARGUMENTATIVE



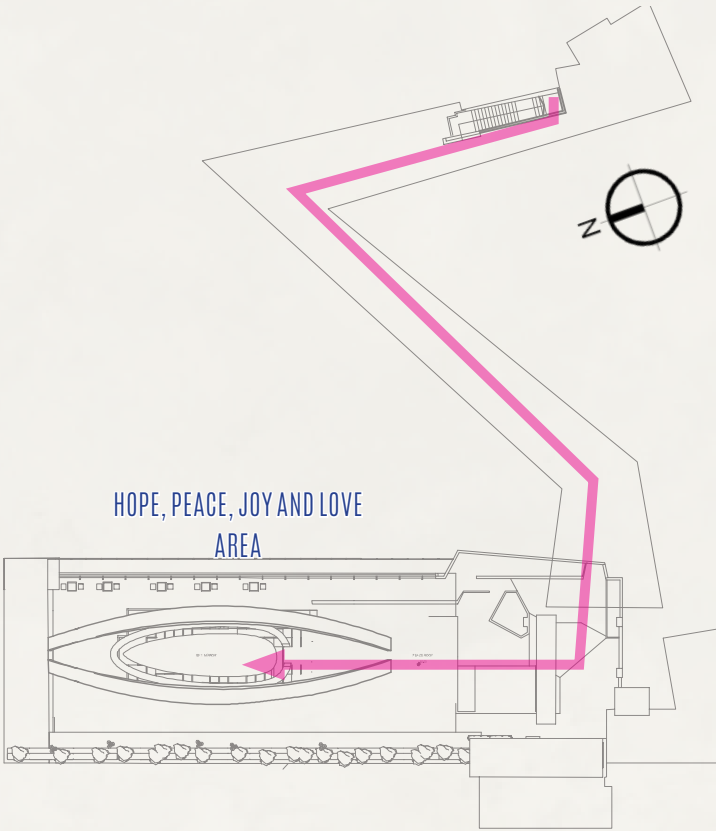
EXPOSITORY



DESCRIPTIVE



G/F BLOCK PLAN  
1:500

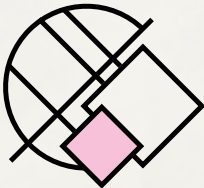


R/F BLOCK PLAN  
1:500



“If you want the present to be different from the past, study the past.”

Baruch Spinoza



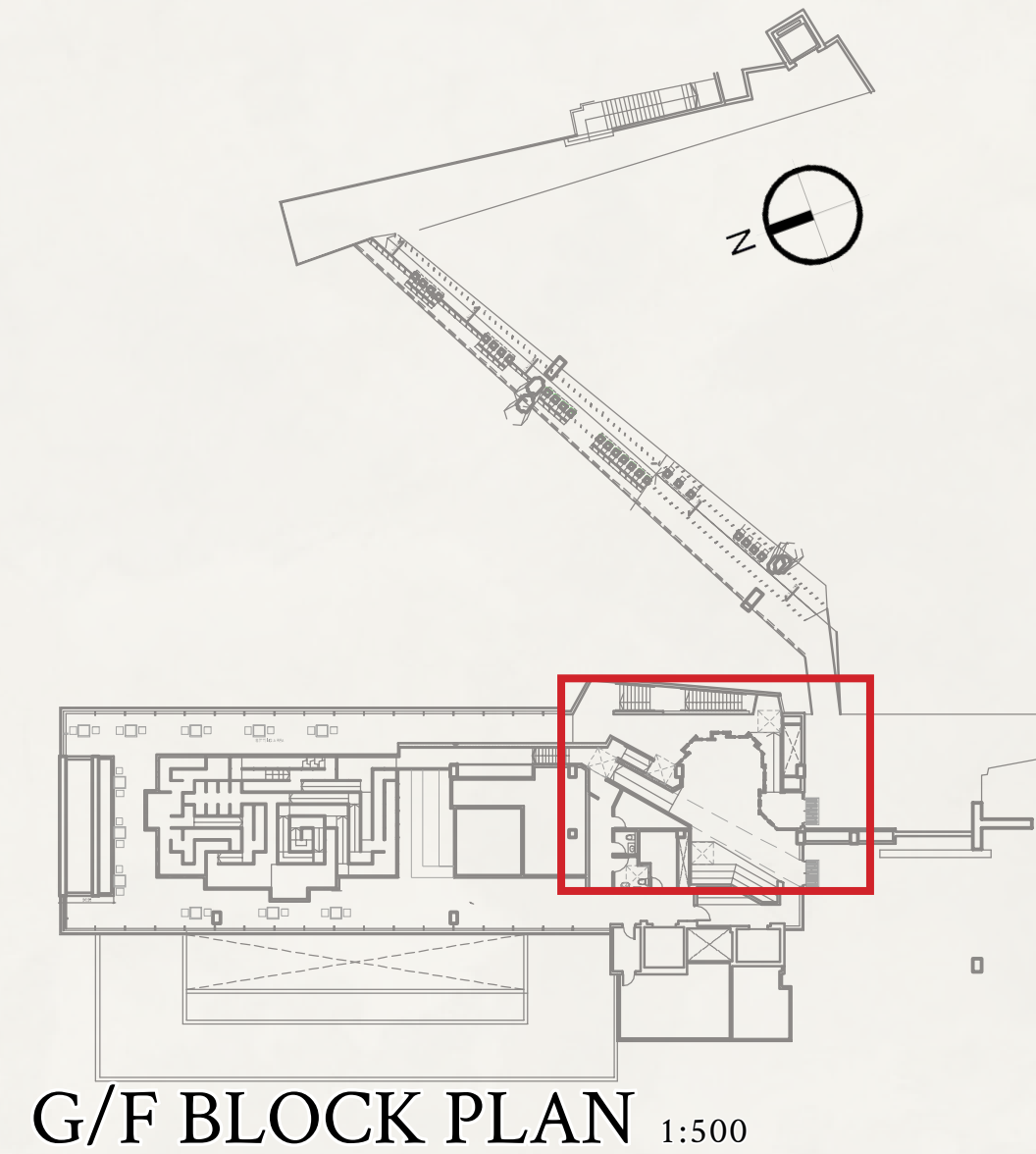
# OPPRESSION

ETHICA, ORDINE GEOMETRICO DEMONSTRATA

“Joy is Pleasure arising from the image of something past whereof we doubted the issue. Disappointment is the Pain opposed to Joy.”

Baruch Spinoza







# THEATRE OF OPPRESSION

## DESIGN STRATEGY

- To provide a performance stage in front of the main entrance, to make visitors feel the sudden oppression.
- Study by the theatre of the oppressed, to provide an interactive performance stage for visitors join performance with performer
- To provide a single direction circulation, the visitor must walkthrough to the performance stage to feel the oppression of performance.
- by the level difference between stage and watching area, visitors on stage will feel the oppression by audiences watching down from the vision panels around.
- by partition wall orientation and direction lighting, visitors will be directed to walk through the performance area to the hopeless exhibition.

## RESEARCH

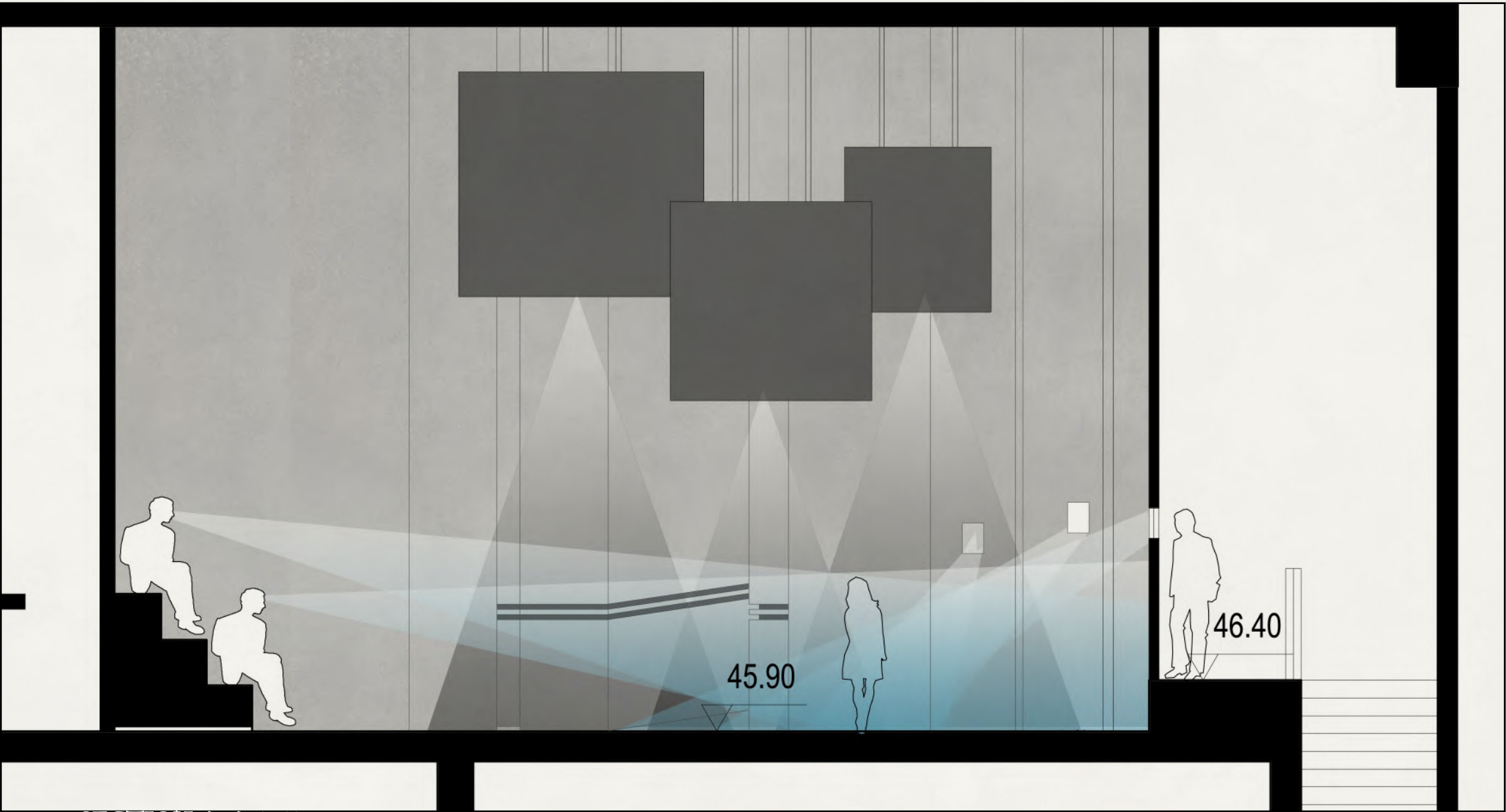
### THEATRE OF THE OPPRESSED

This is a term created by Augusto Boal to describe those engaged in Forum theatre. It refers to the dual role of those involved in the process as both spectator and actor, as they both observe and create dramatic meaning and action in any performance.



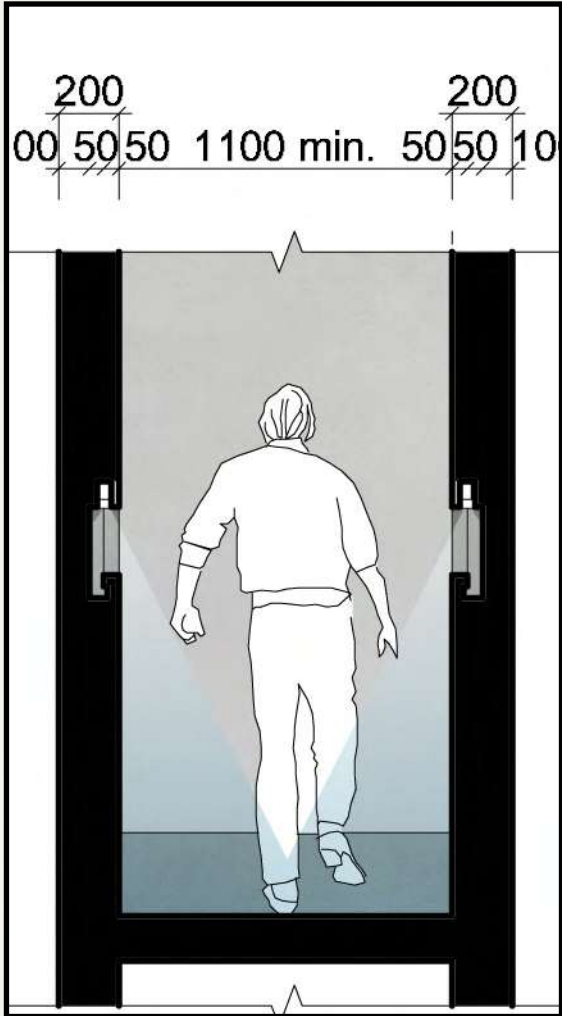


THE VISIBLE OPPRESSION

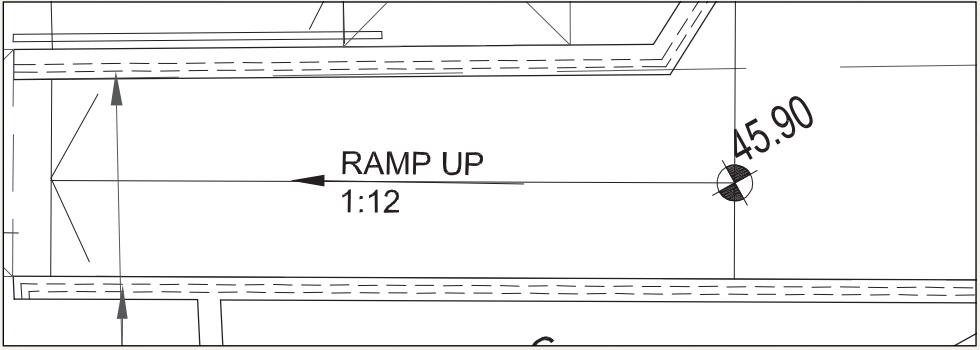


SECTION A-A 1:50

CONSEALED HANDRAIL AND DIRECTIONAL LIGHTING



DETAIL OF HANDRAIL 1:25

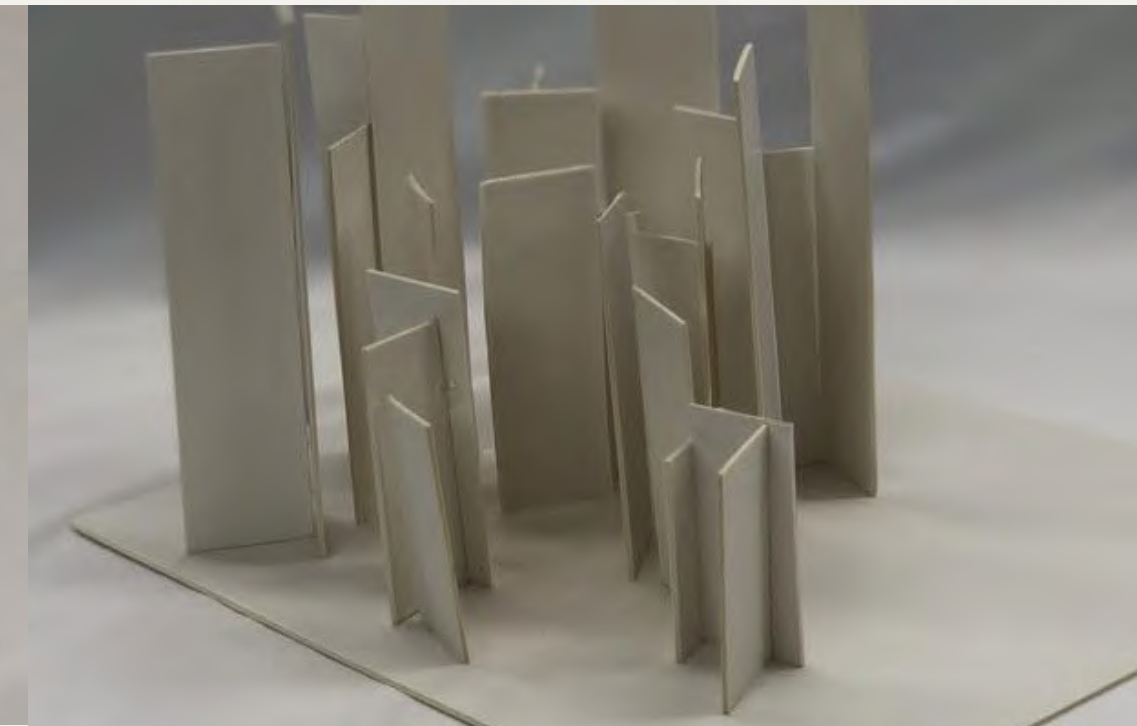
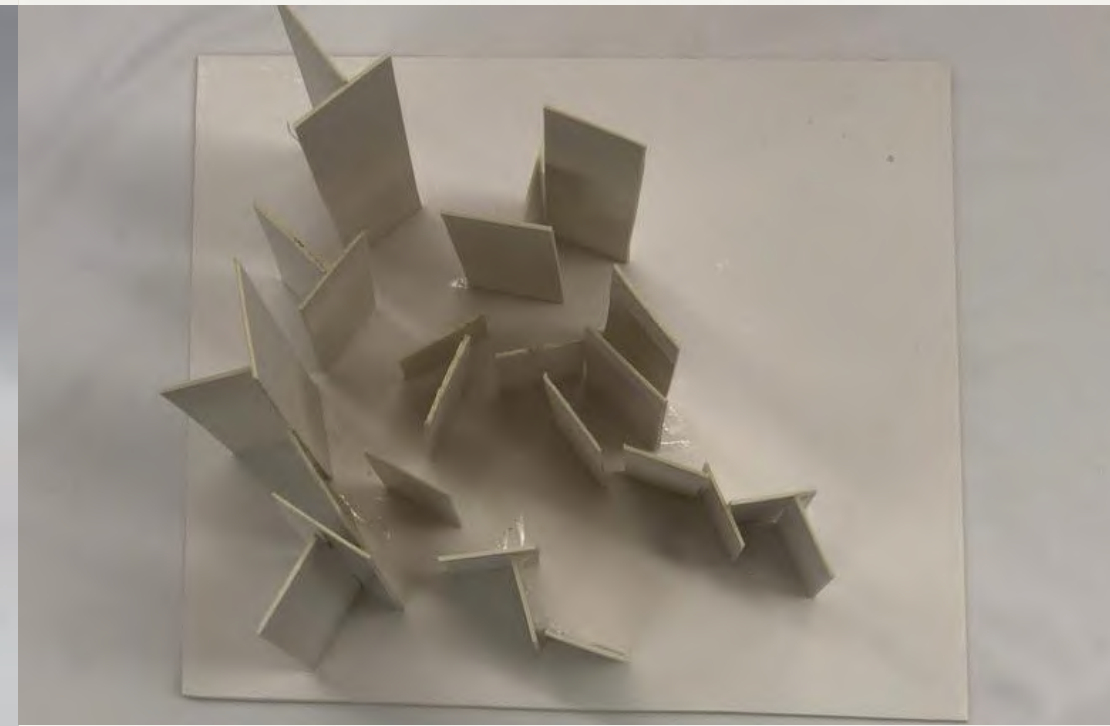
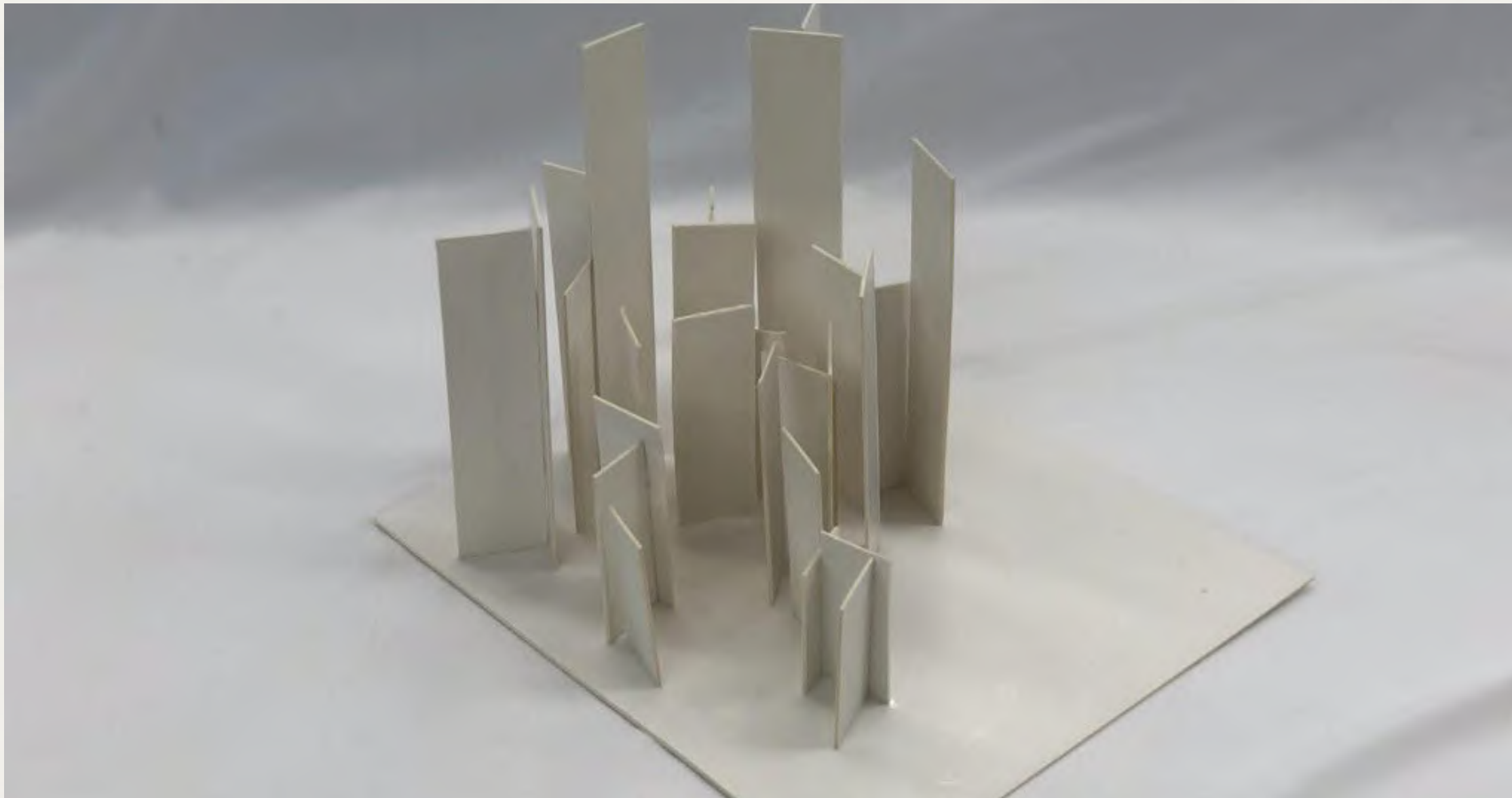


PART PLAN SHOWN THE RAMP 1:50





## CONCEPT MODEL OF OPPRESSION



The model showing the prototype design for space of oppression, people inside, feel like watched by a lot of people from a high level.



## CONCEPT MODEL OF OPPRESSION



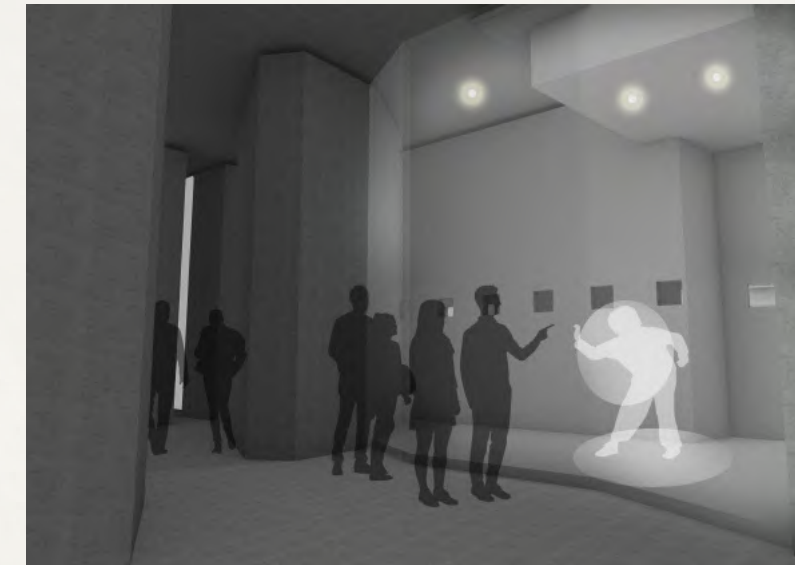
The model showing the prototype design for space of oppression, with a low level of roof people are able to feel the pressure. A row of openings creates an illusion of people watching, make the user inside oppression and stressing.



## MATERIAL BROAD



## TWO TYPE OF STAGE MAKE TWO EMOTIONS

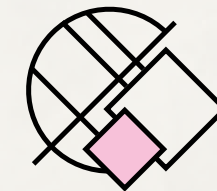
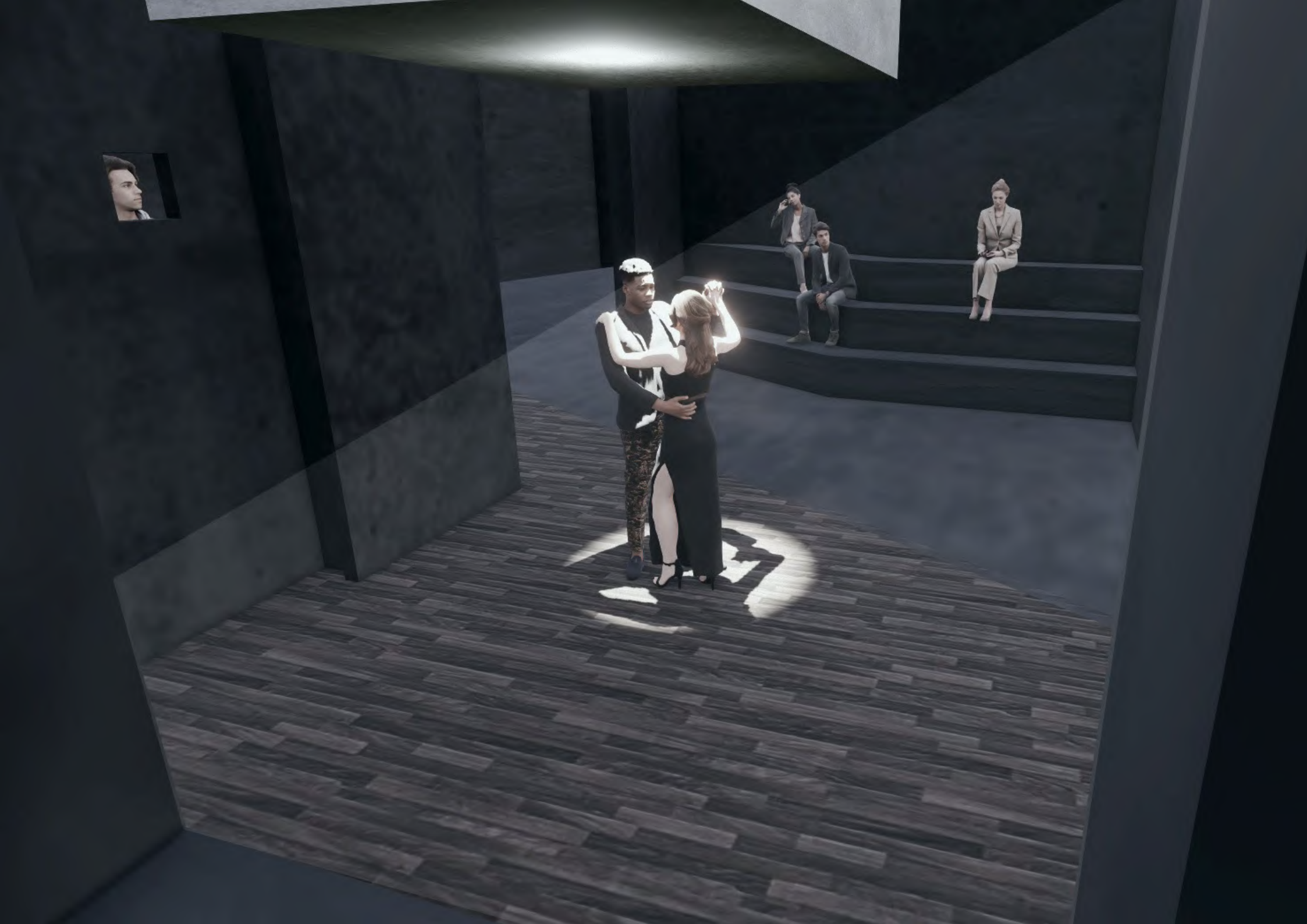


Normal theater, less interaction and oppression



oppression theater, more interaction and oppression





# HOPELESS

ETHICA, ORDINE GEOMETRICO DEMONSTRATA

“There can be no hope without fear, and no fear without hope.”

Baruch Spinoza



## CONCEPT MODEL OF HOPELESS

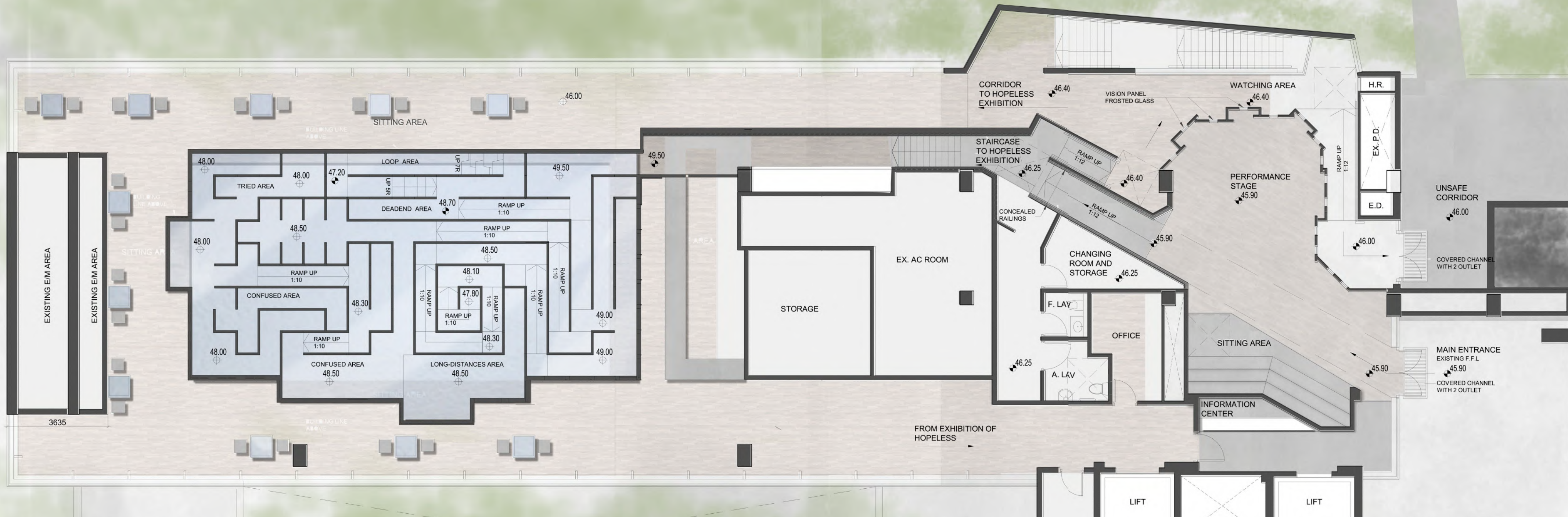


Maze without exit, after finding a not existing goal, people had to go back to the start point with hopelessness.



endless war, like karma, no hope, no end.







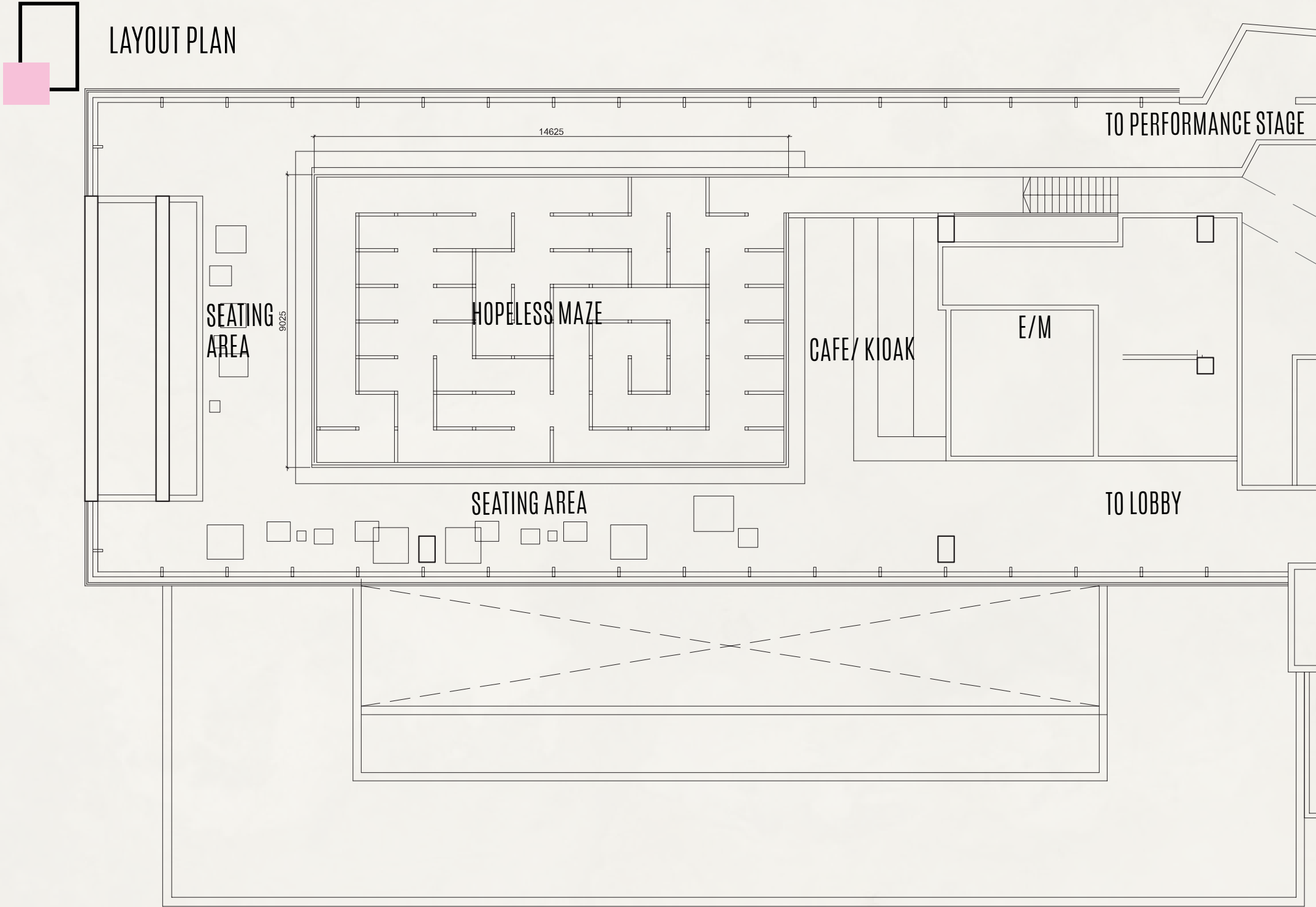
# HOPELESS EXHIBITION

## DESIGN STRATEGY

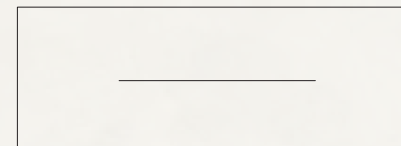
- to provide an exhibition hall to present the hopeless
- to create a no exit maze, people inside will be tired to find and feel hopeless.
- the only exhibiting is people in an exhibition with no exhibit, the human being in the exhibition are the exhibits of the exhibition in itself.
- by the frosted glass floor and the level-difference, people on ground floor are able to observe the hopeless people inside the maze.
- by the contrast of wooden and concrete material, people are able to feel the difference atmosphere between “insider” and “outsider”.





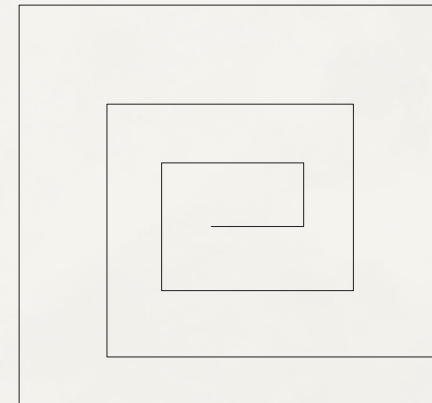


DEADEND

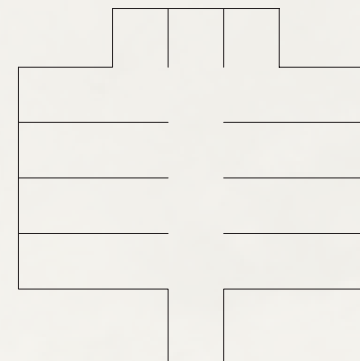


LOOP

ELEMENT OF MAZE

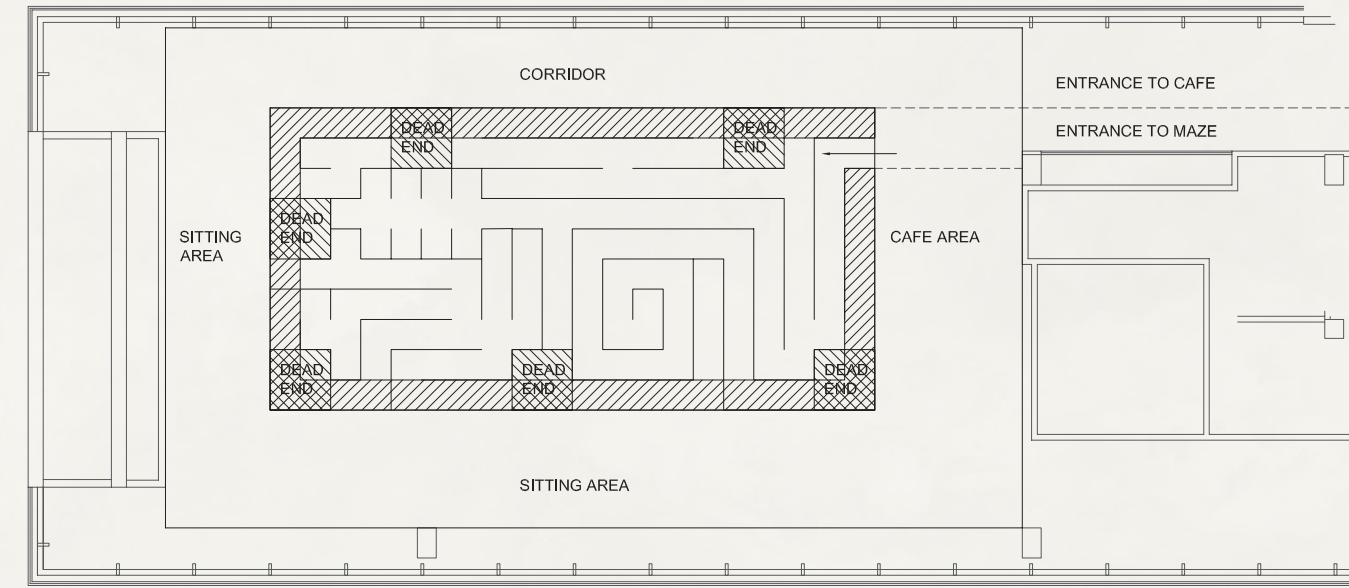
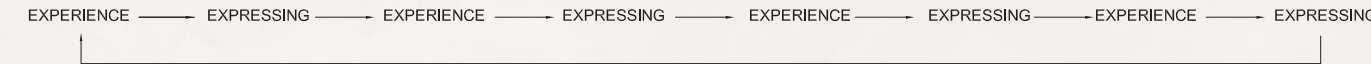
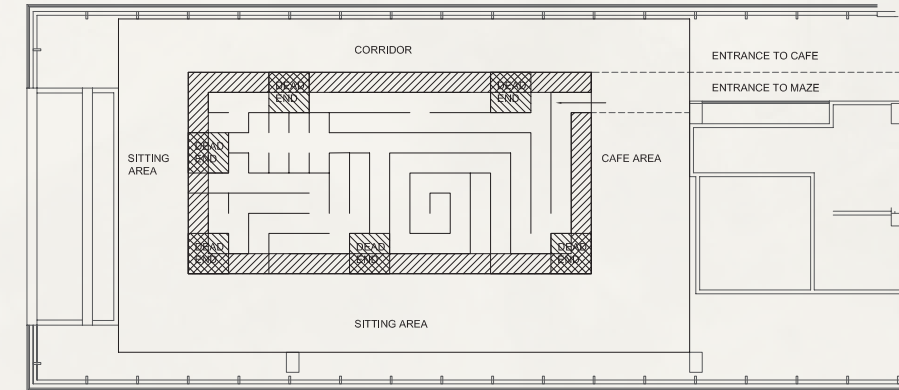
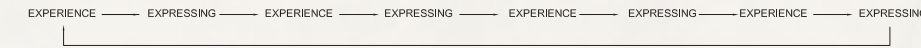
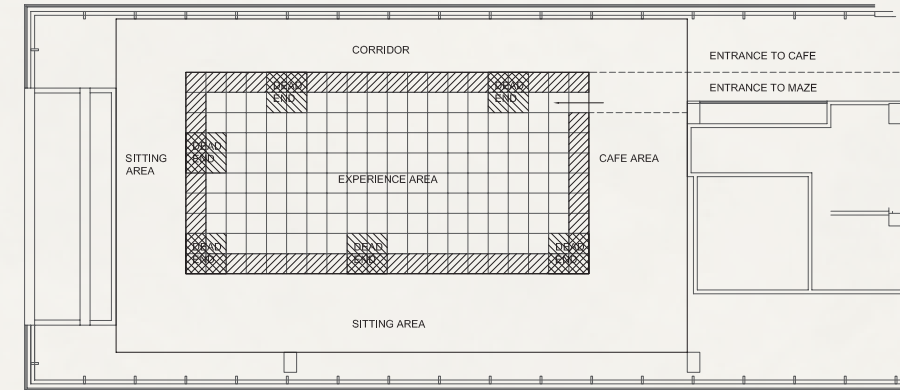
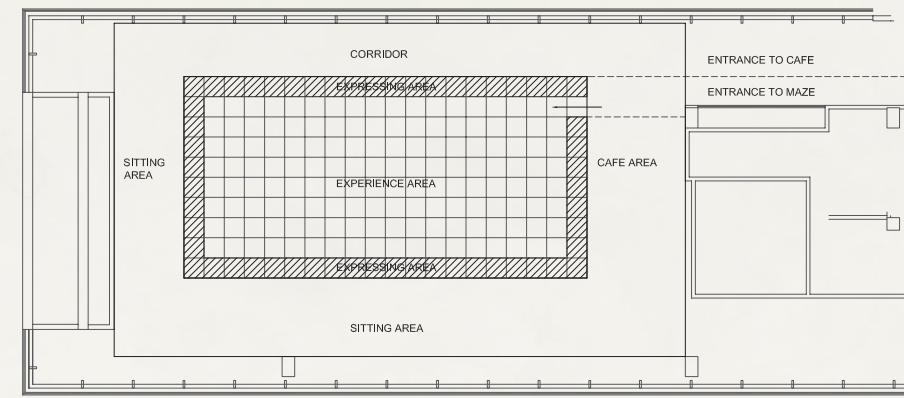
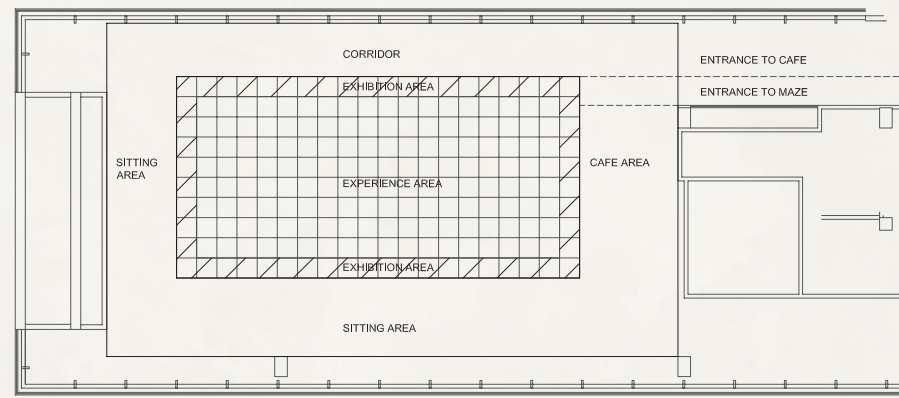


LONG-DISTANCE



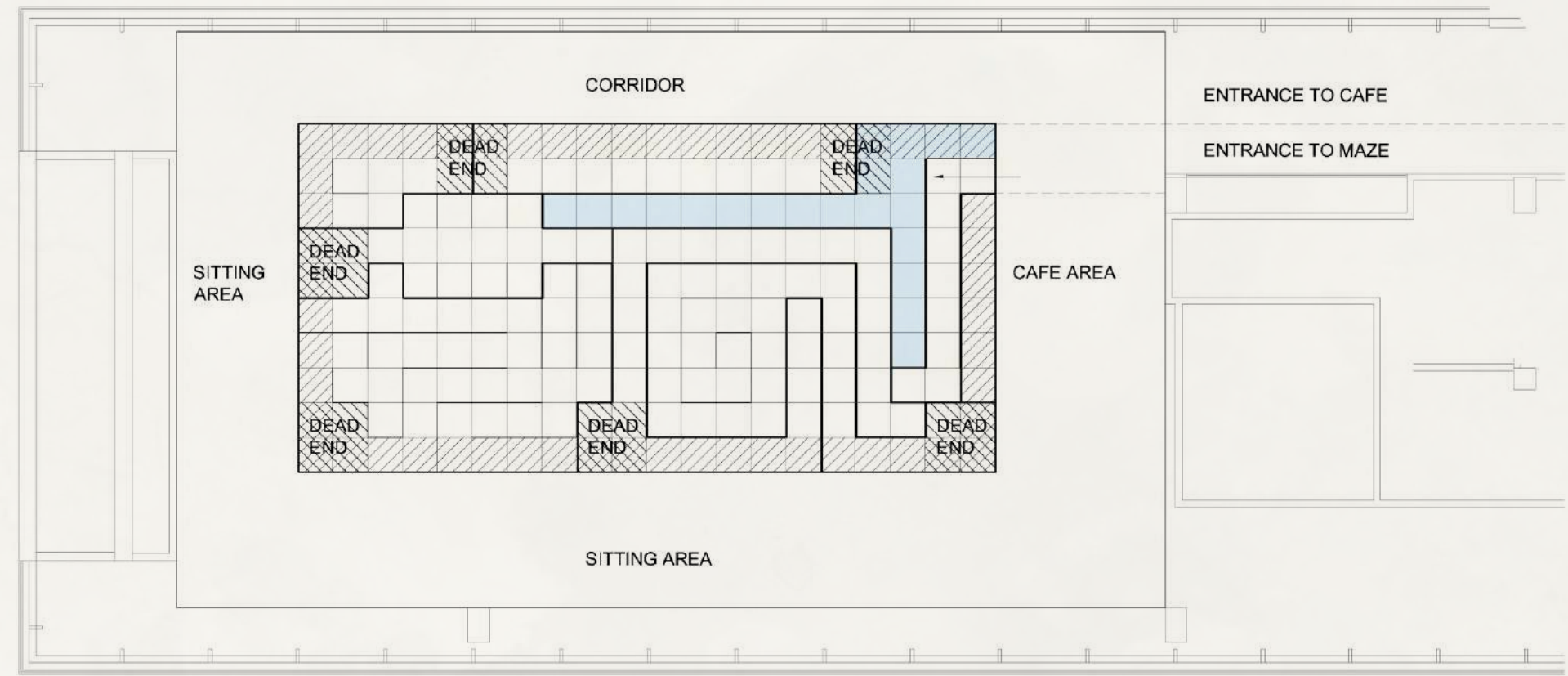
CONFUSED







EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING

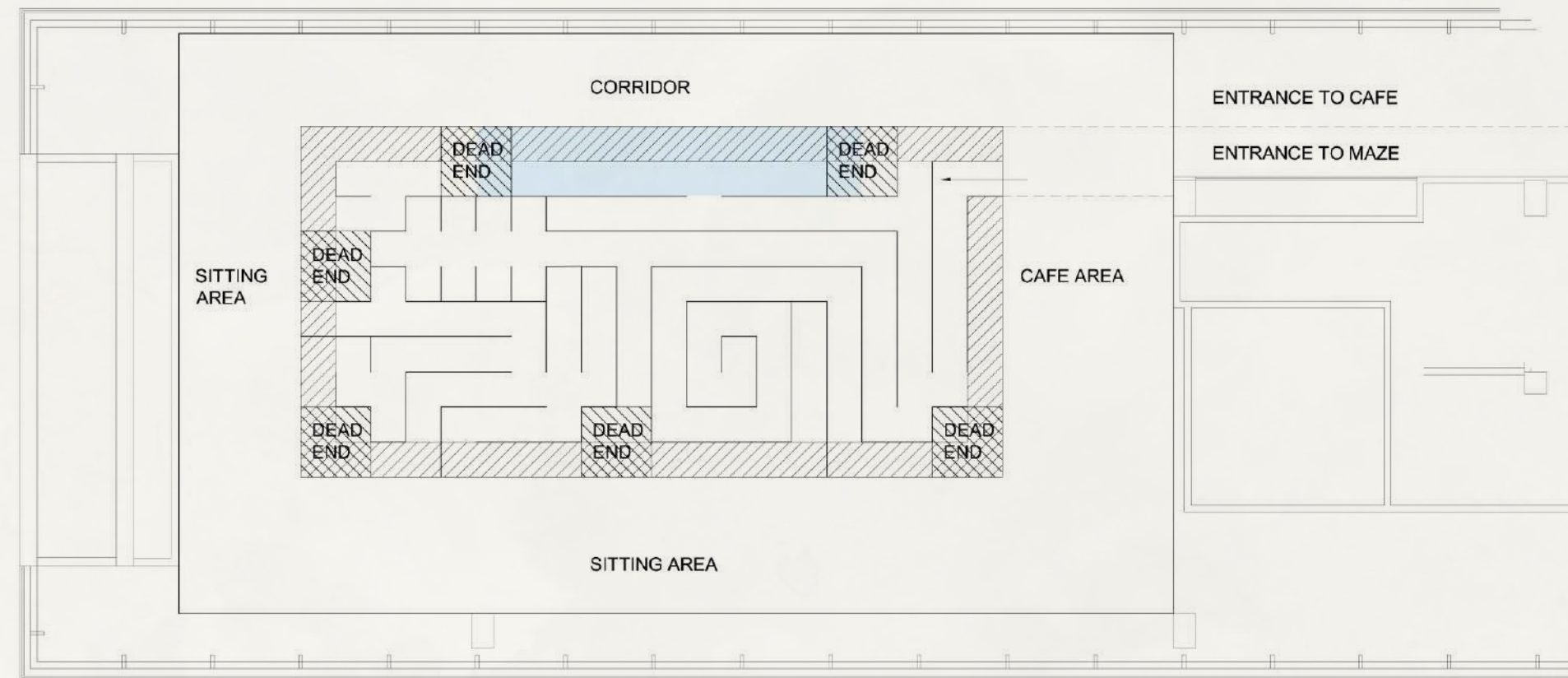


DEADEND AREA

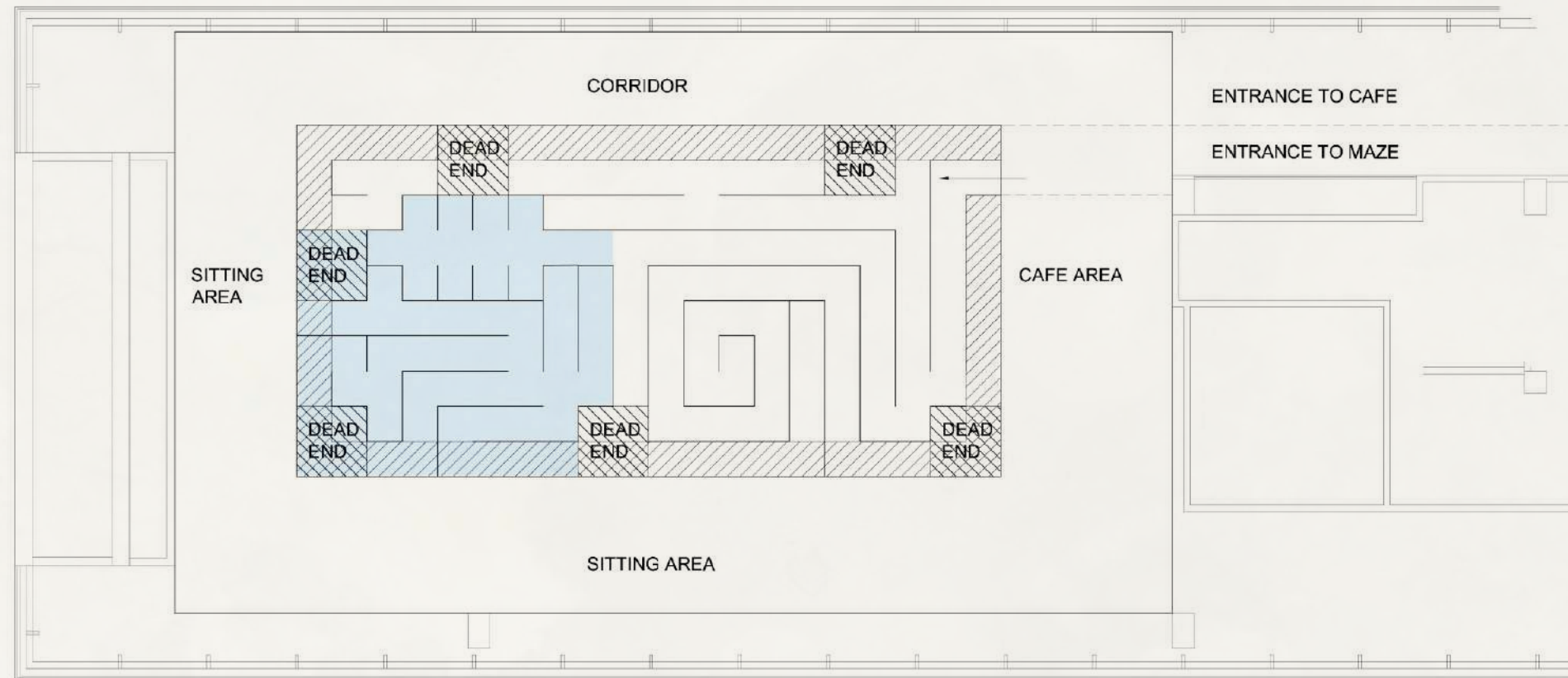
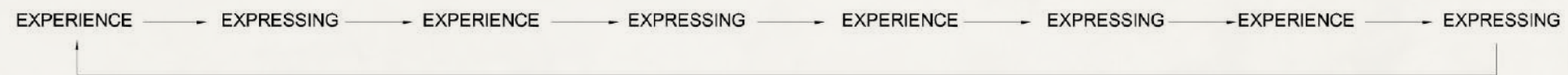




EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING

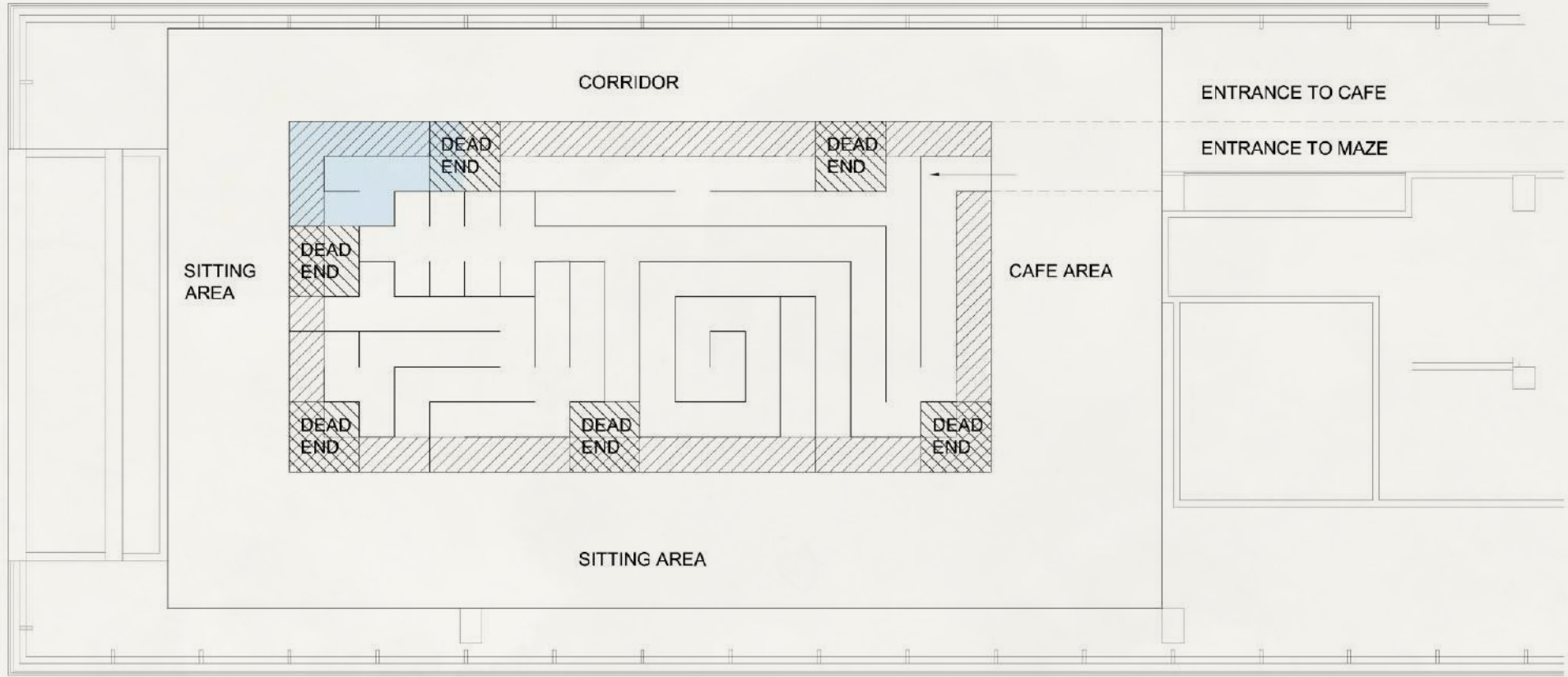








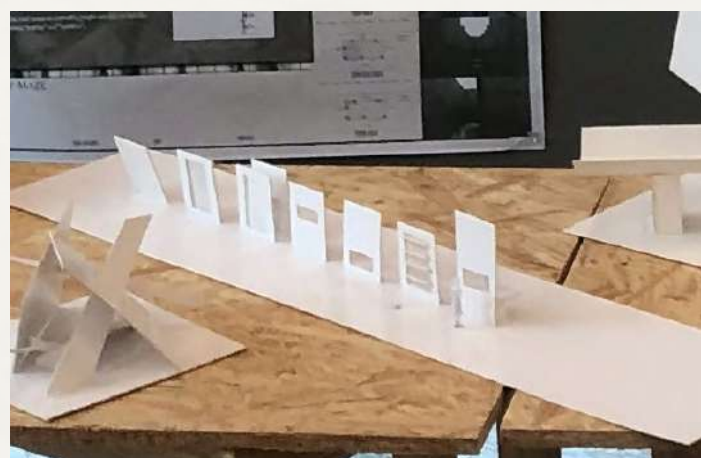
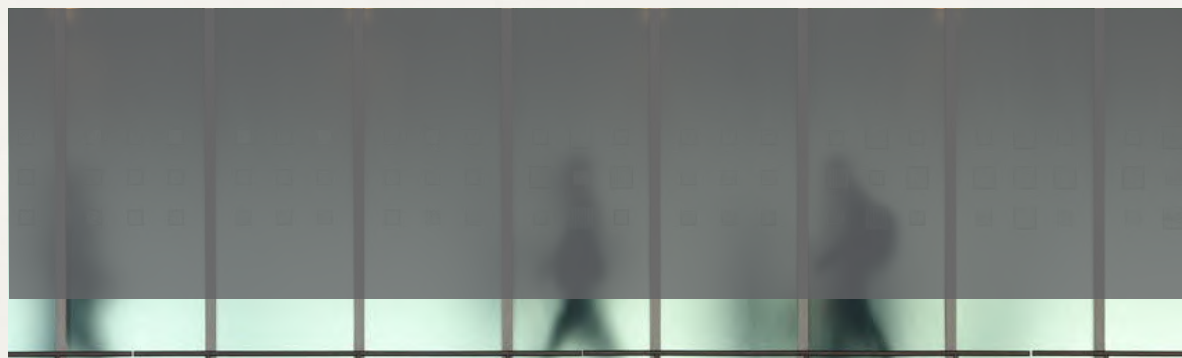
EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING —→ EXPERIENCE —→ EXPRESSING



TRIED AREA







MODEL OF WATCHING







SECTION A-A 1:50

FLOOR PLAN AT +46.0  
1:100



## PHOTO COLLAGE

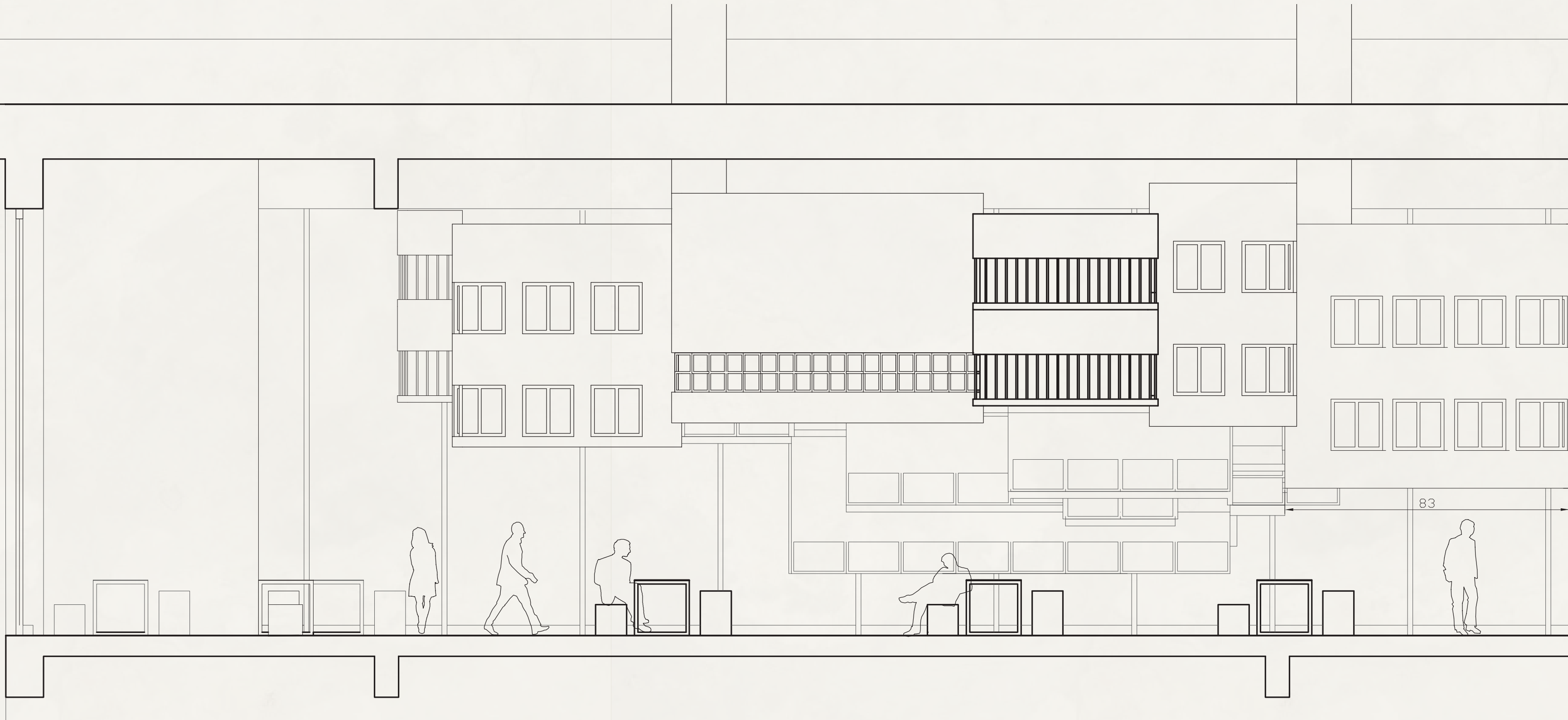


## REPRESENT HONG KONG IN 1939

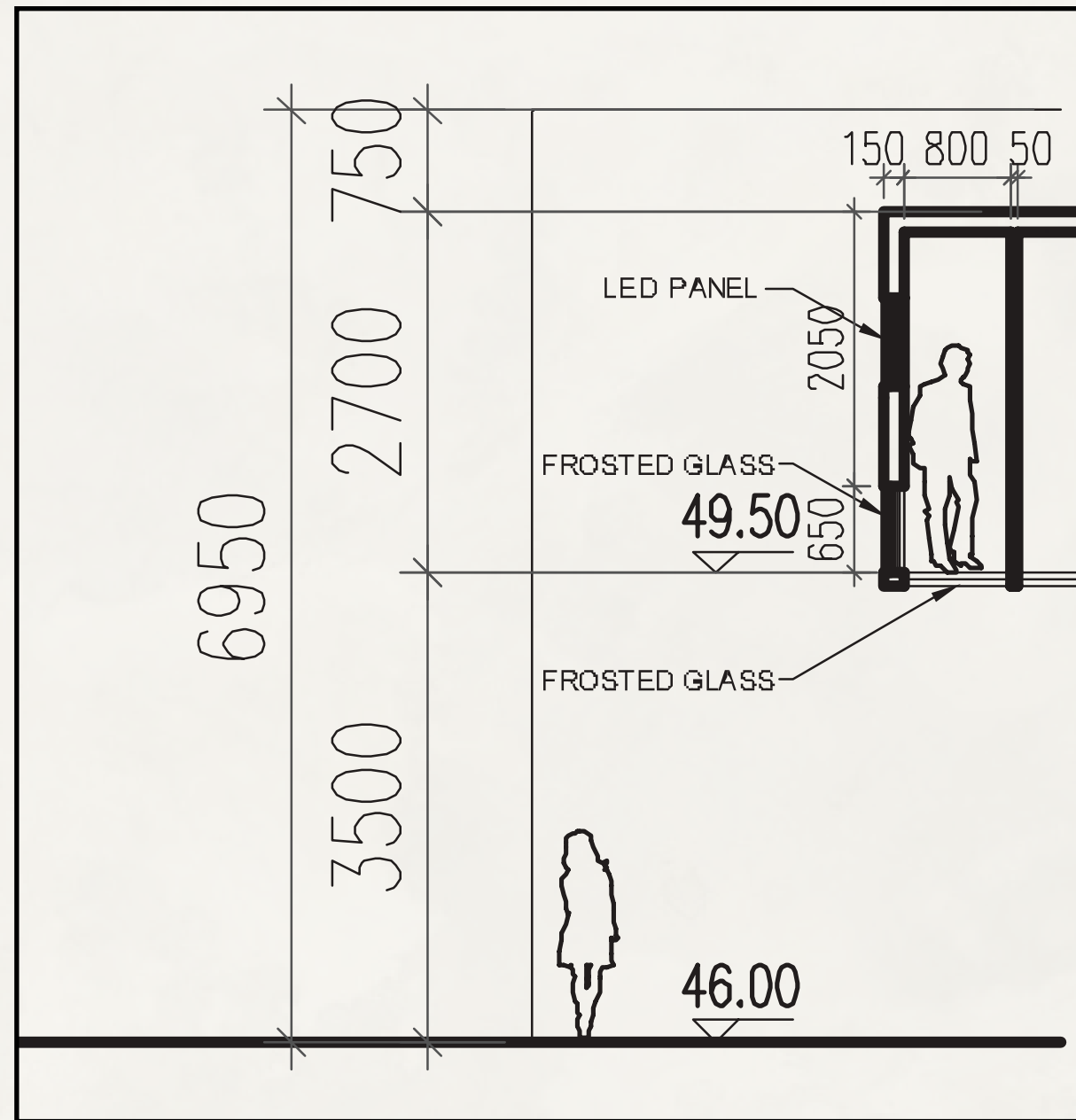




SECTION  
1:50







FECADDE DETAIL  
1:50

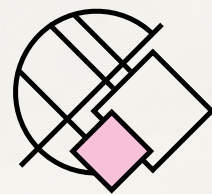
## MATERIAL BROAD









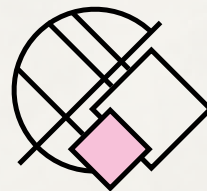


# HOPELESS

ETHICA, ORDINE GEOMETRICO DEMONSTRATA





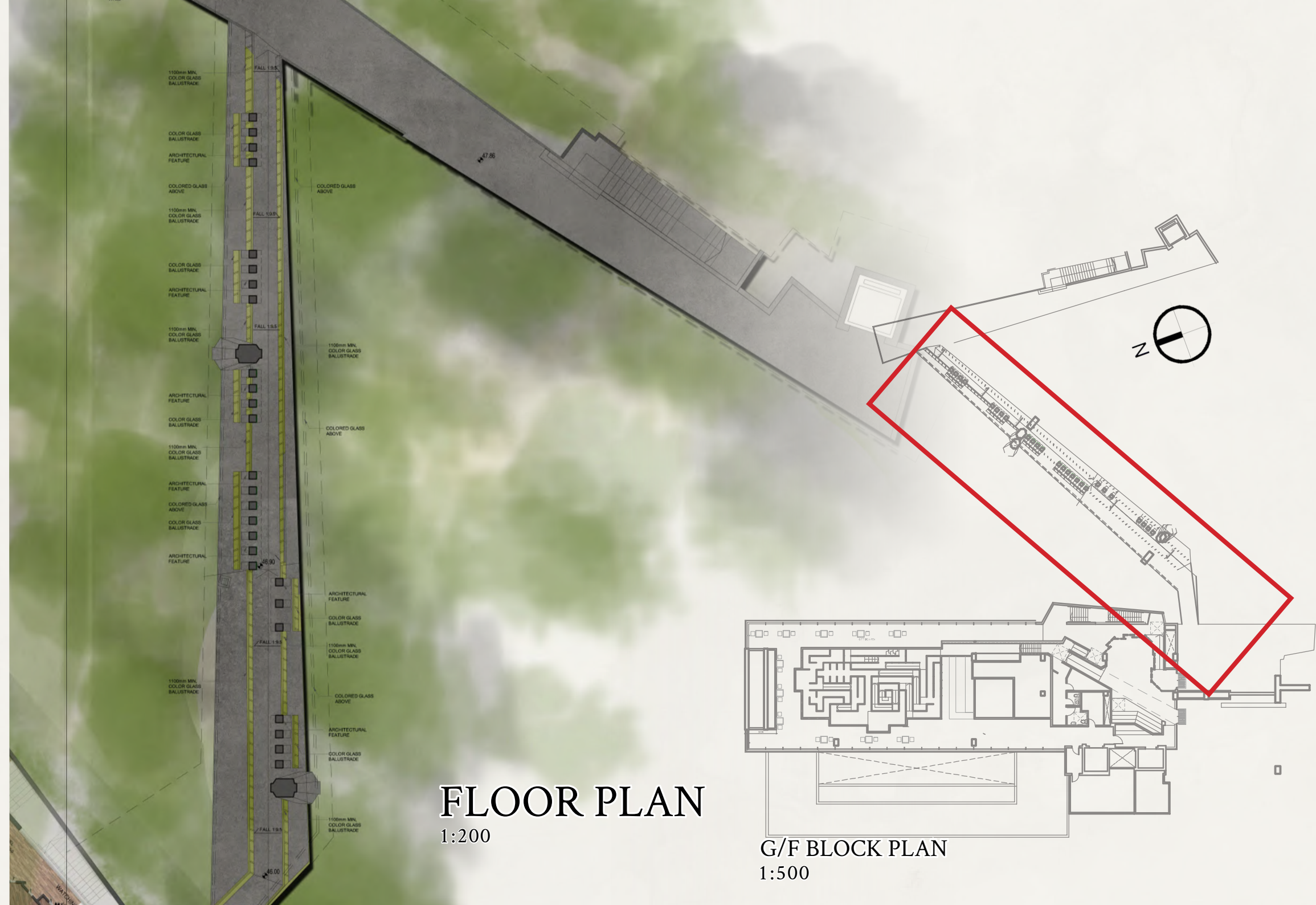


# UNSAFE

## ETHICA, ORDINE GEOMETRICO DEMONSTRATA

“There can be no hope without fear, and no fear without hope.”

Baruch Spinoza



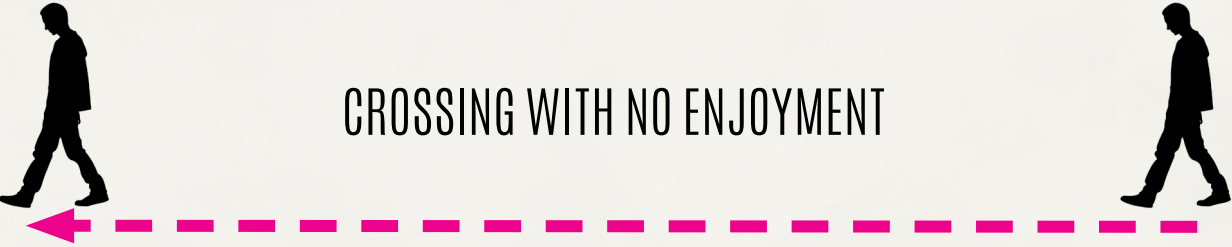
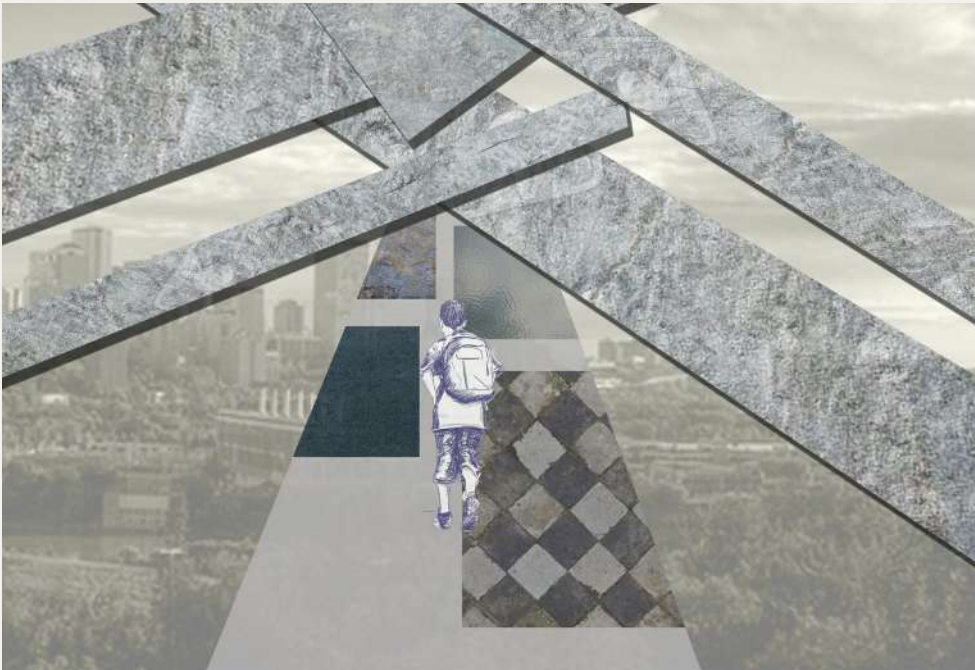
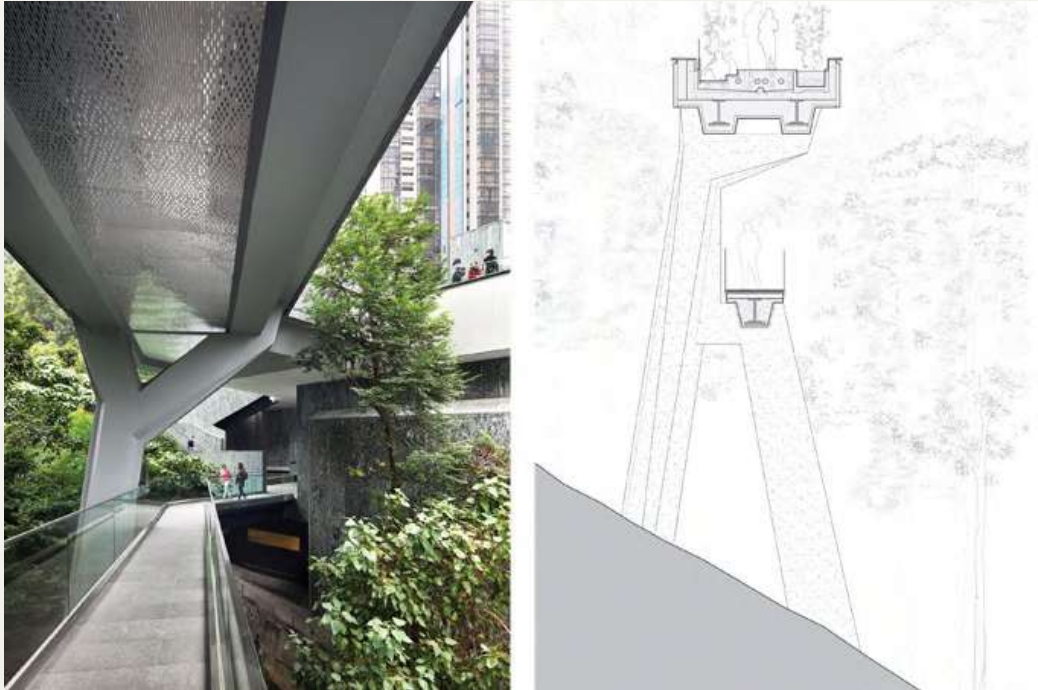
FLOOR PLAN  
1:200

G/F BLOCK PLAN  
1:500



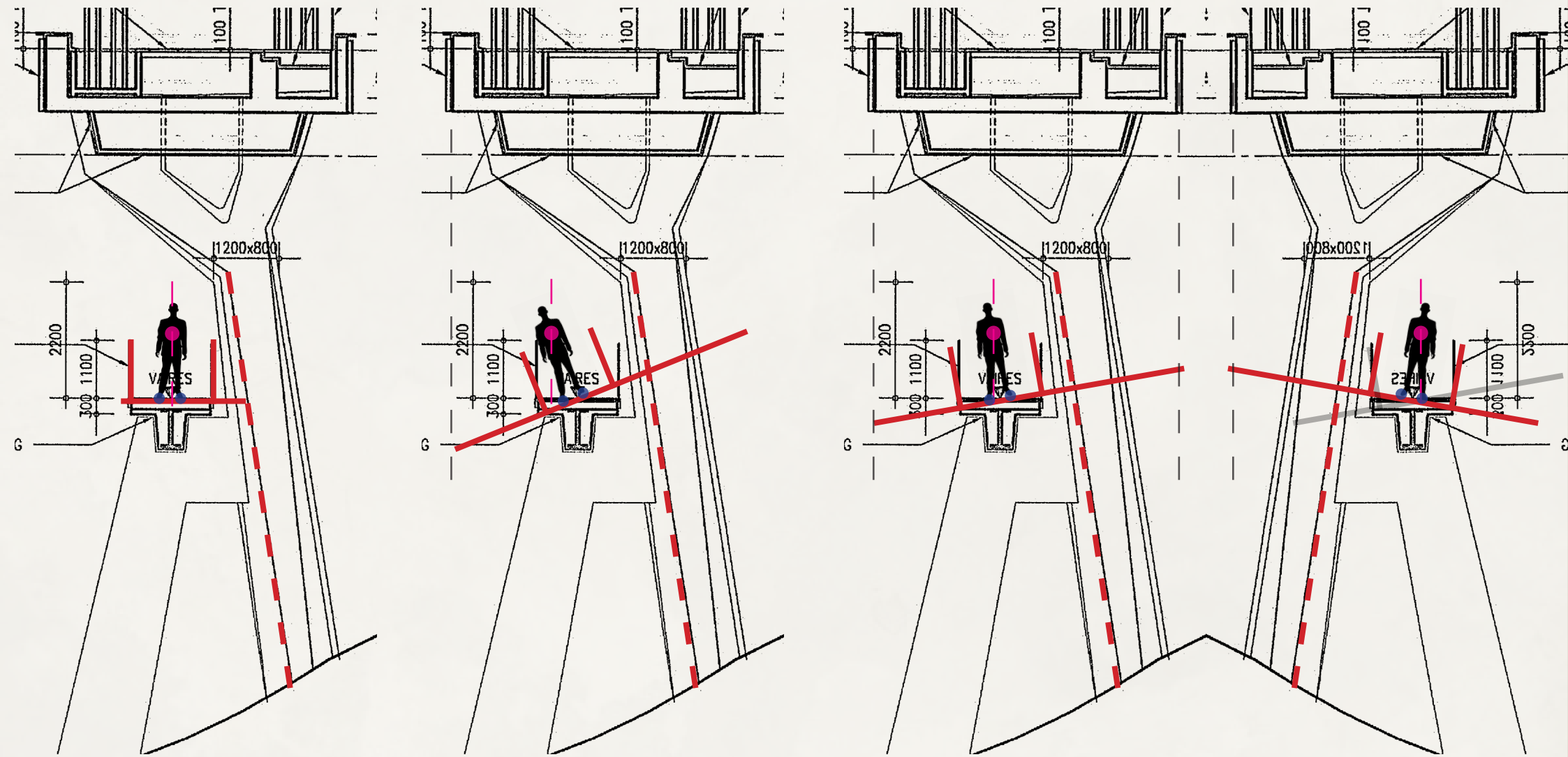
# UNSAFE CORRIDOR DESIGN STRATEGY

- by using difference floor material, to make visitors not only crossing and enjoy the corridor
- by using slope and ramp, to create an unsafe experience for the visitor.
- by study for safety and unsafety, provide a safety unsafe corridor.
- Using colored glass balustrades and curtains, to change the color of sky to make people more involve in an unsafe atmosphere.





THE RELATIONSHIP BETWEEN HUMAN CENTER-POINT, RADIUS, SAFETY, AND SENSE OF DANGER



EXISTING

TOO OVER ANGLED

IF THE HUMAN CENTER-POINT OVER THE STANDING POINT, THE HUMAN WILL FALL, THAT'S REALLY UNSAFE.

ALIGN STRUCTURE A (~6°)

THE ANGLE OF THE RAMP LIKE ABOVE, THE CENTER POINT IS NOT OVER THE STANDING POINT, PEOPLE WILL FEEL UNSAFE BUT NOT MAKE THEM FALL, THAT IS SAFETY UNSAFE.

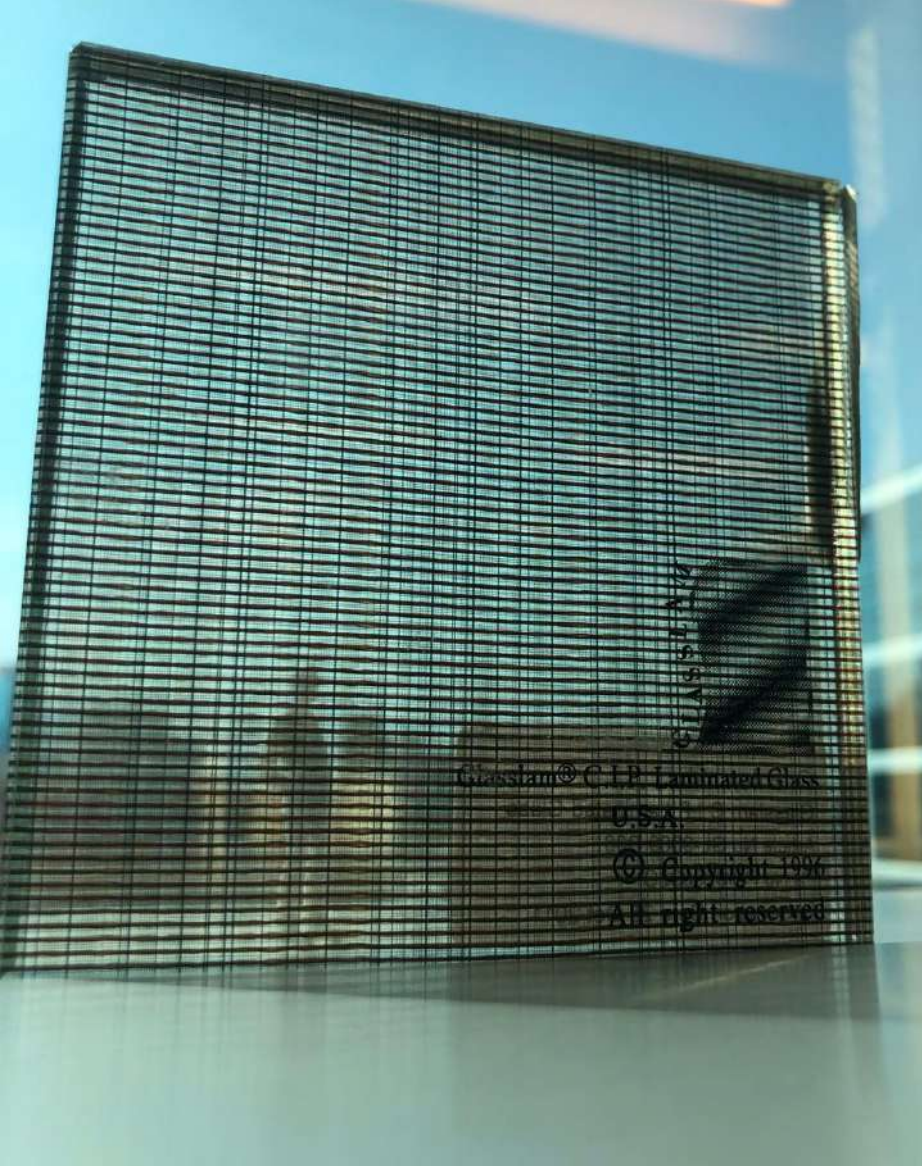
MATERIAL STUDY FOR THE GLASS



EXISTING VIEW

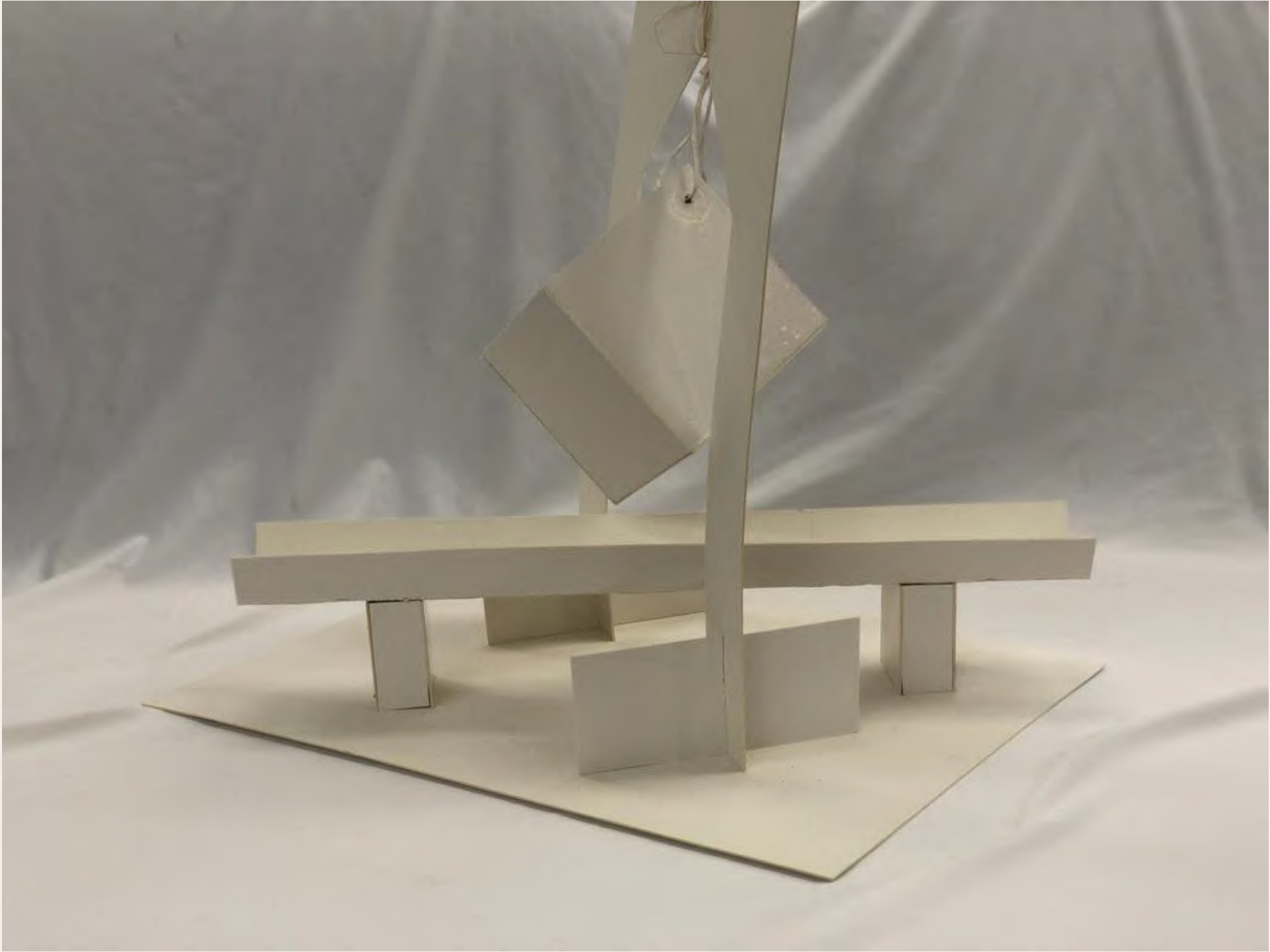
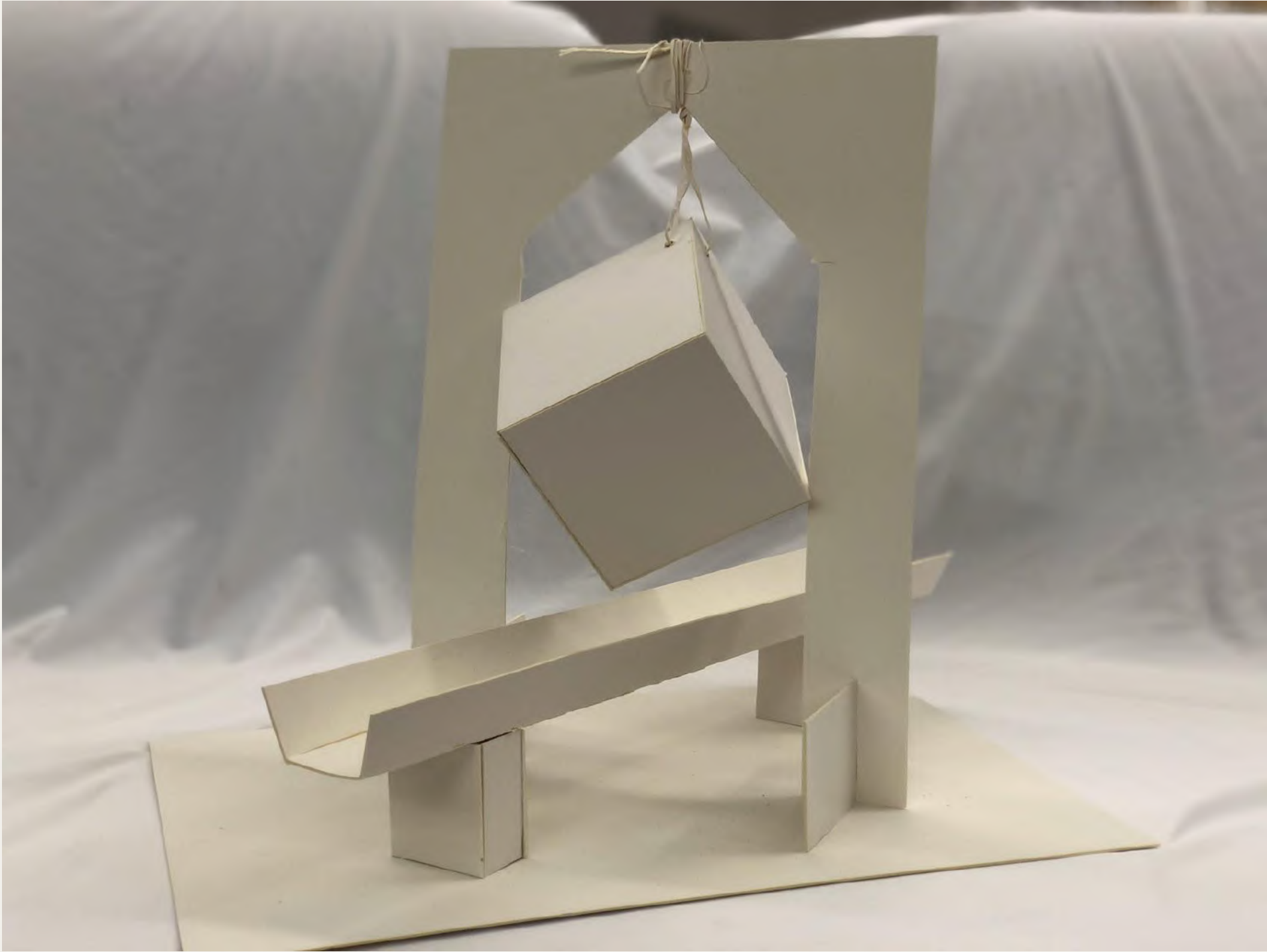


VIEW WITH COLOR GLASS



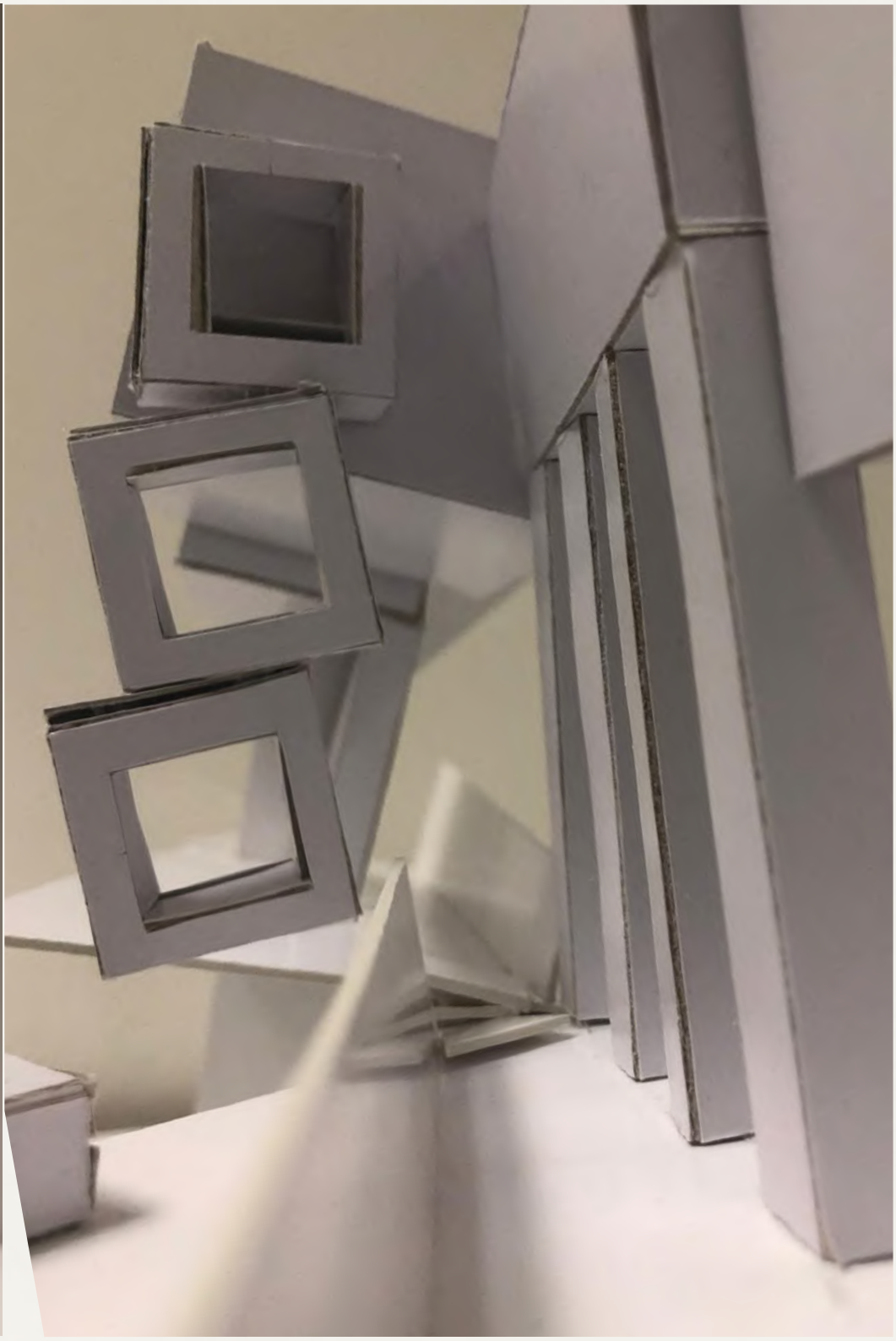
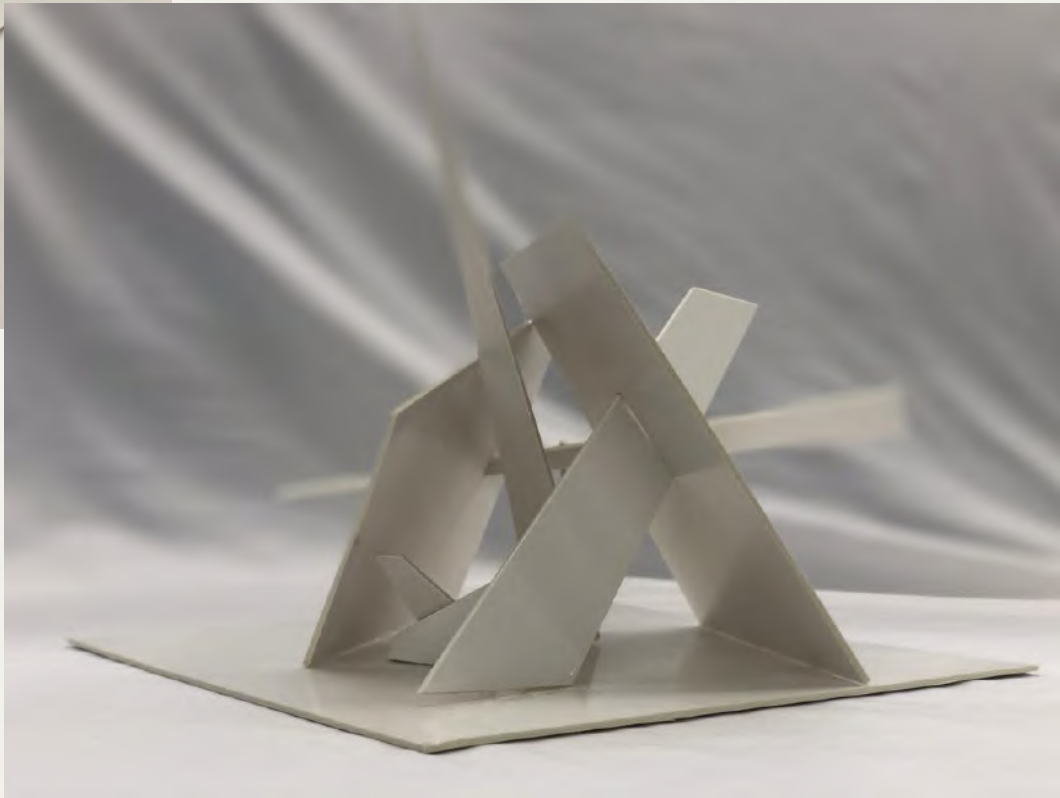
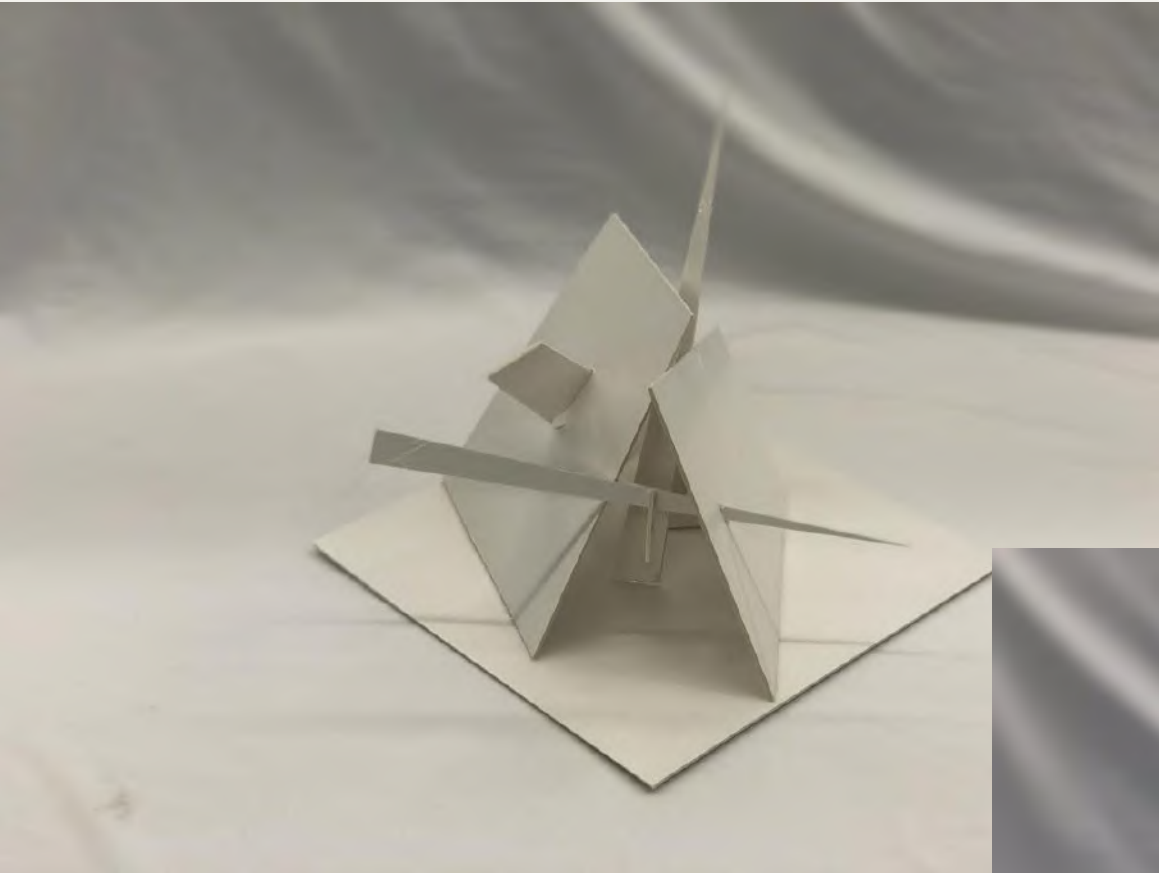


CONCEPT MODEL OF UNSAFE

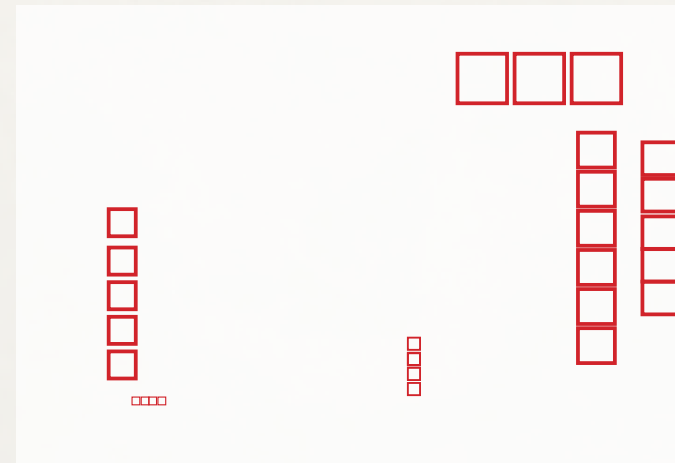
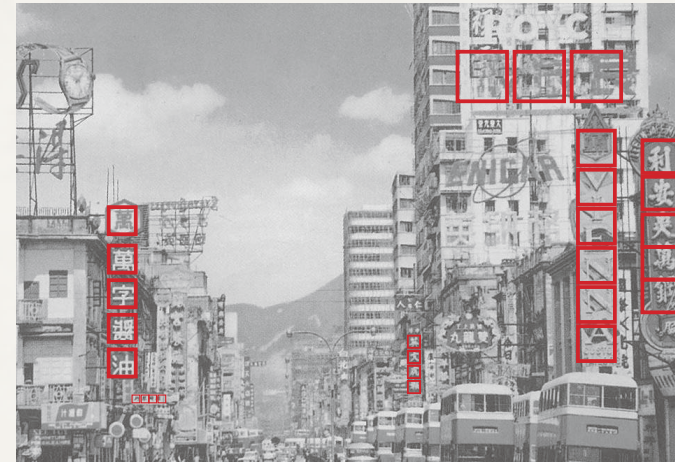




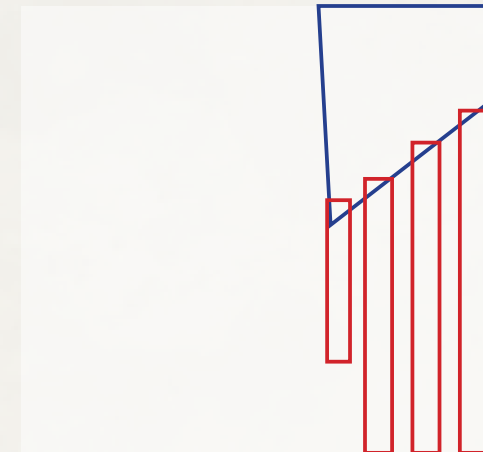
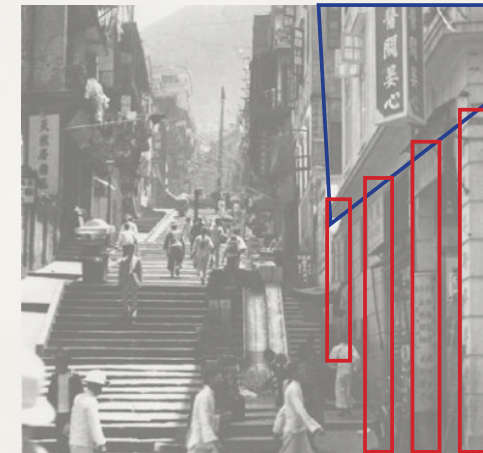
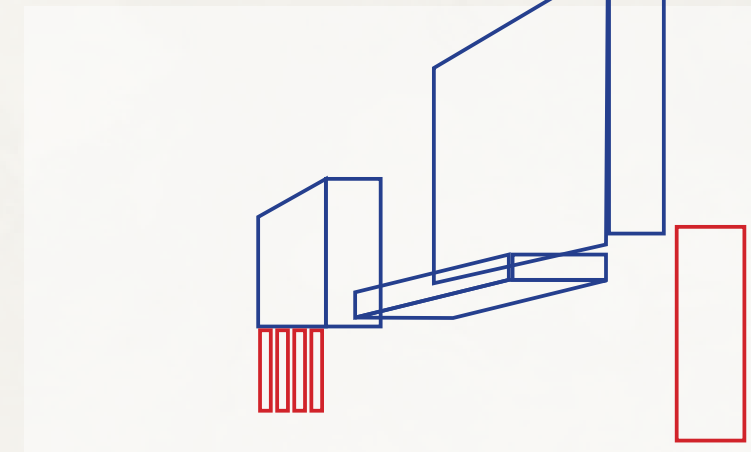
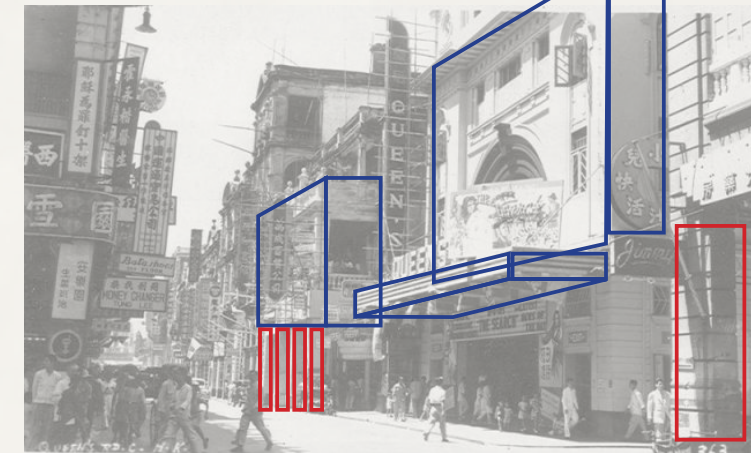
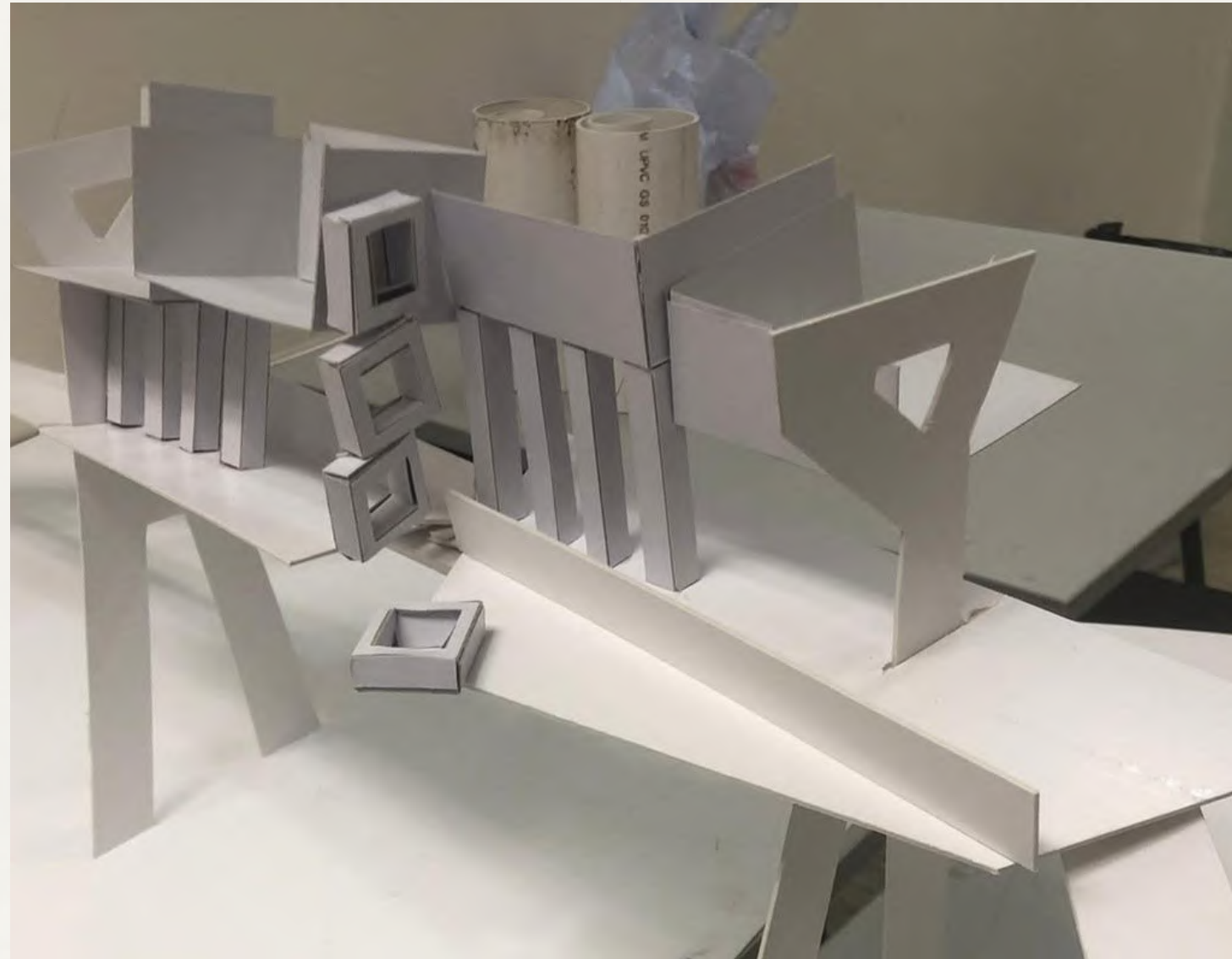
CONCEPT MODEL OF UNSAFE



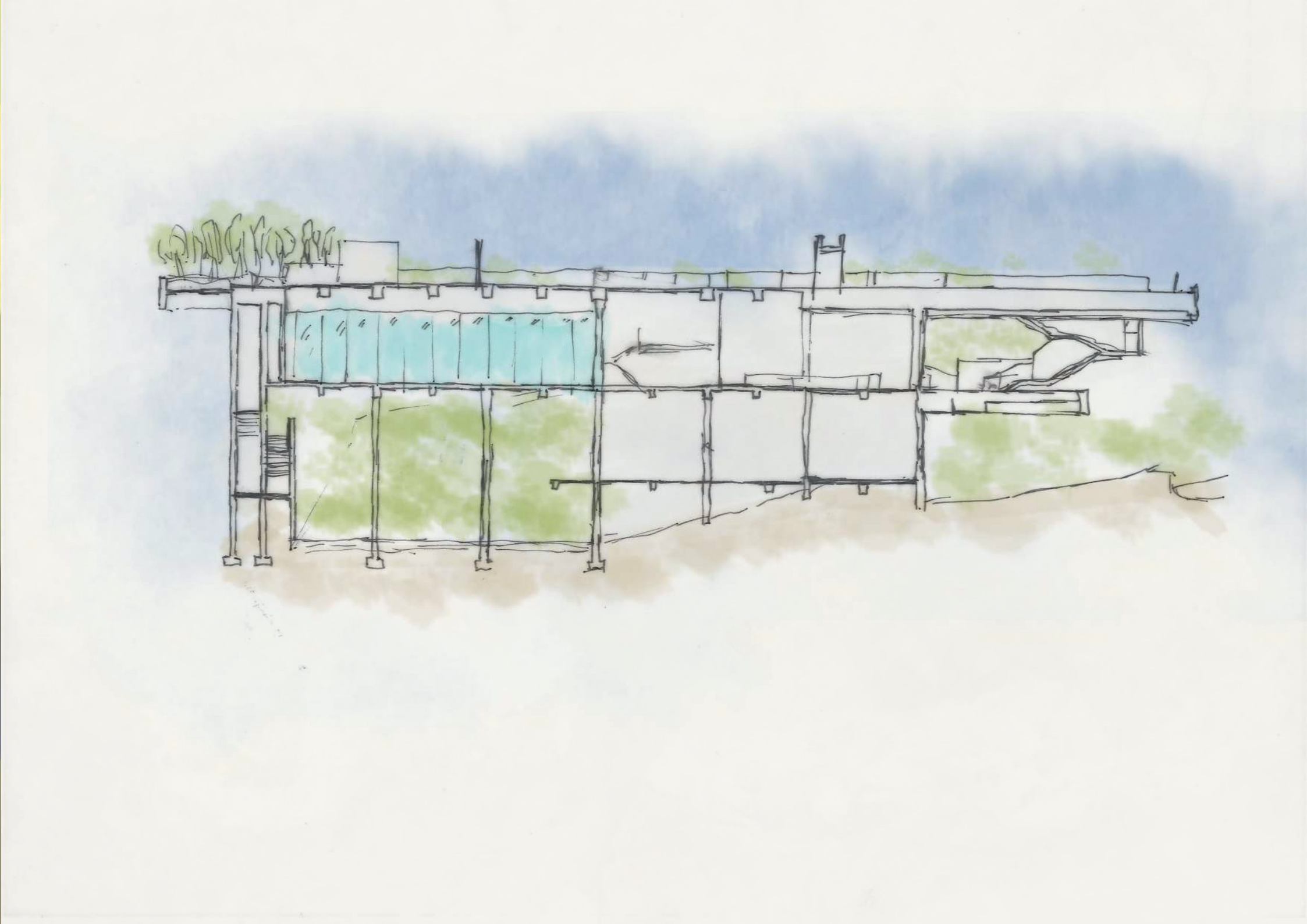




# THE ABSTRACTION OF OLD HONG KONG



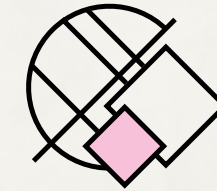








WAY TO GO



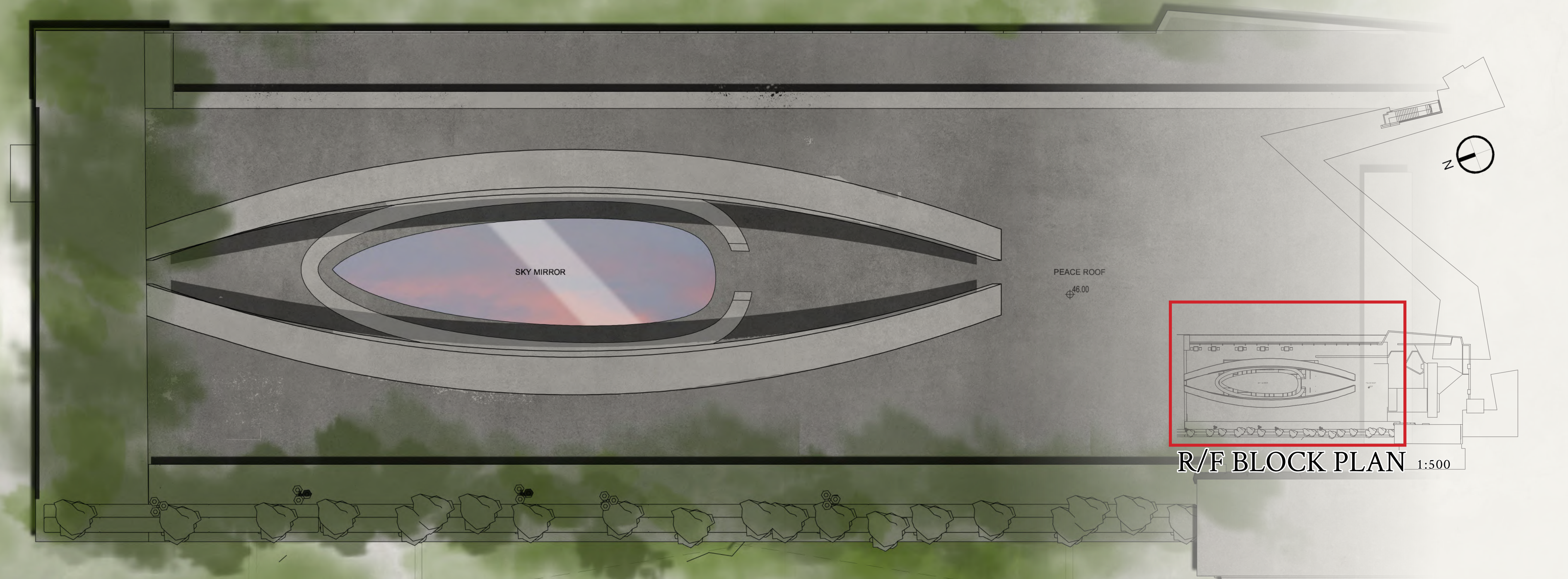
# HOPE, PEACE, JOY, & LOVE

## ETHICA, ORDINE GEOMETRICO DEMONSTRATA

“Peace is not mere absence of war, but is a virtue that springs from force of character.”

Baruch Spinoza





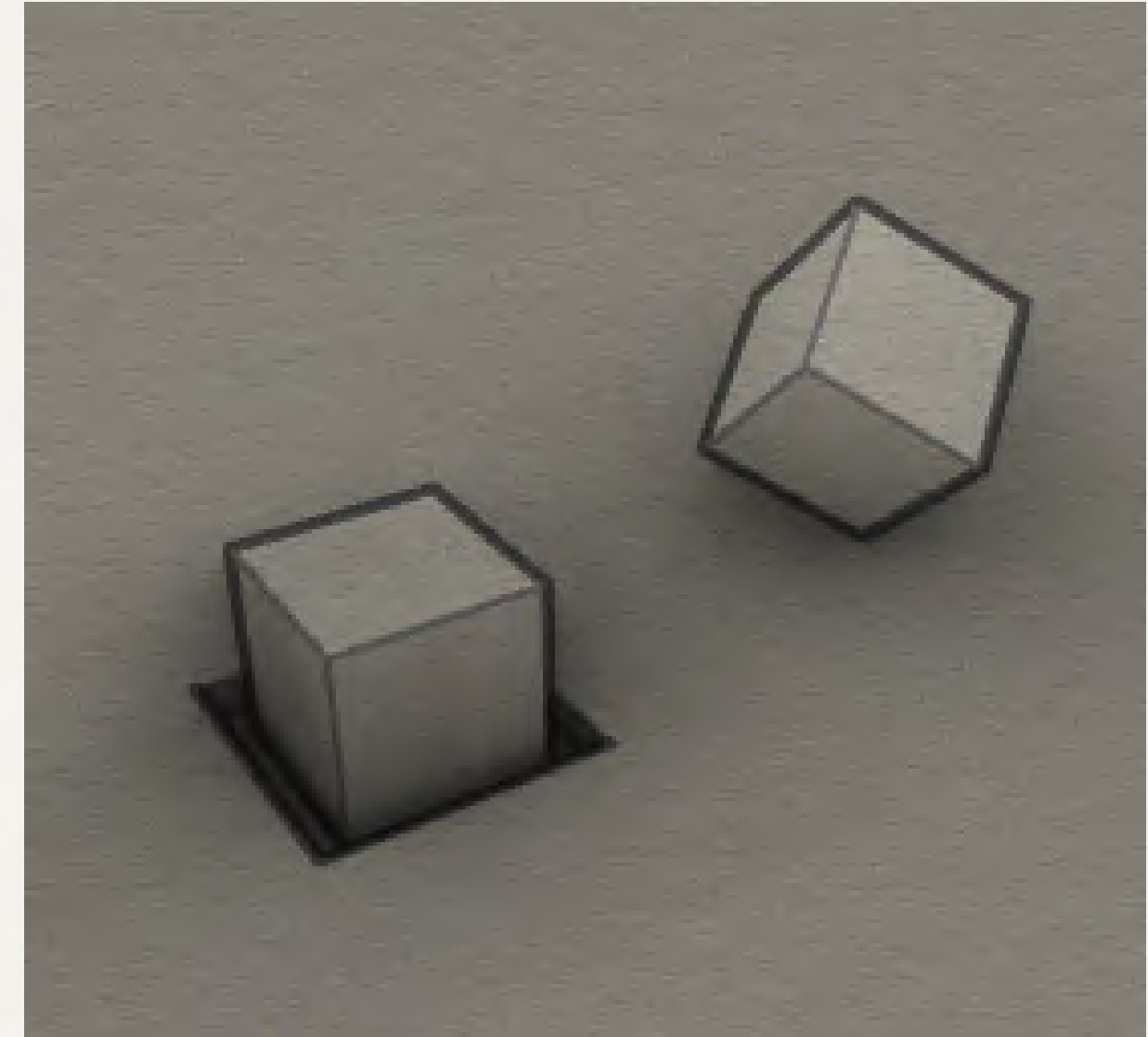


# HOPE, PEACE, JOY, & LOVE

## DESIGN STRATEGY

- To create a cable structure, to hang the maze from the roof to the top of G/F.
- by the change from semi-open space to open space, provide a contrasting moment to visitors.
- by using the same material with difference order, provide a commutation space with Hope, Peace, Joy, and Love.

## SAME MATERIAL DIFFERENT POSITION



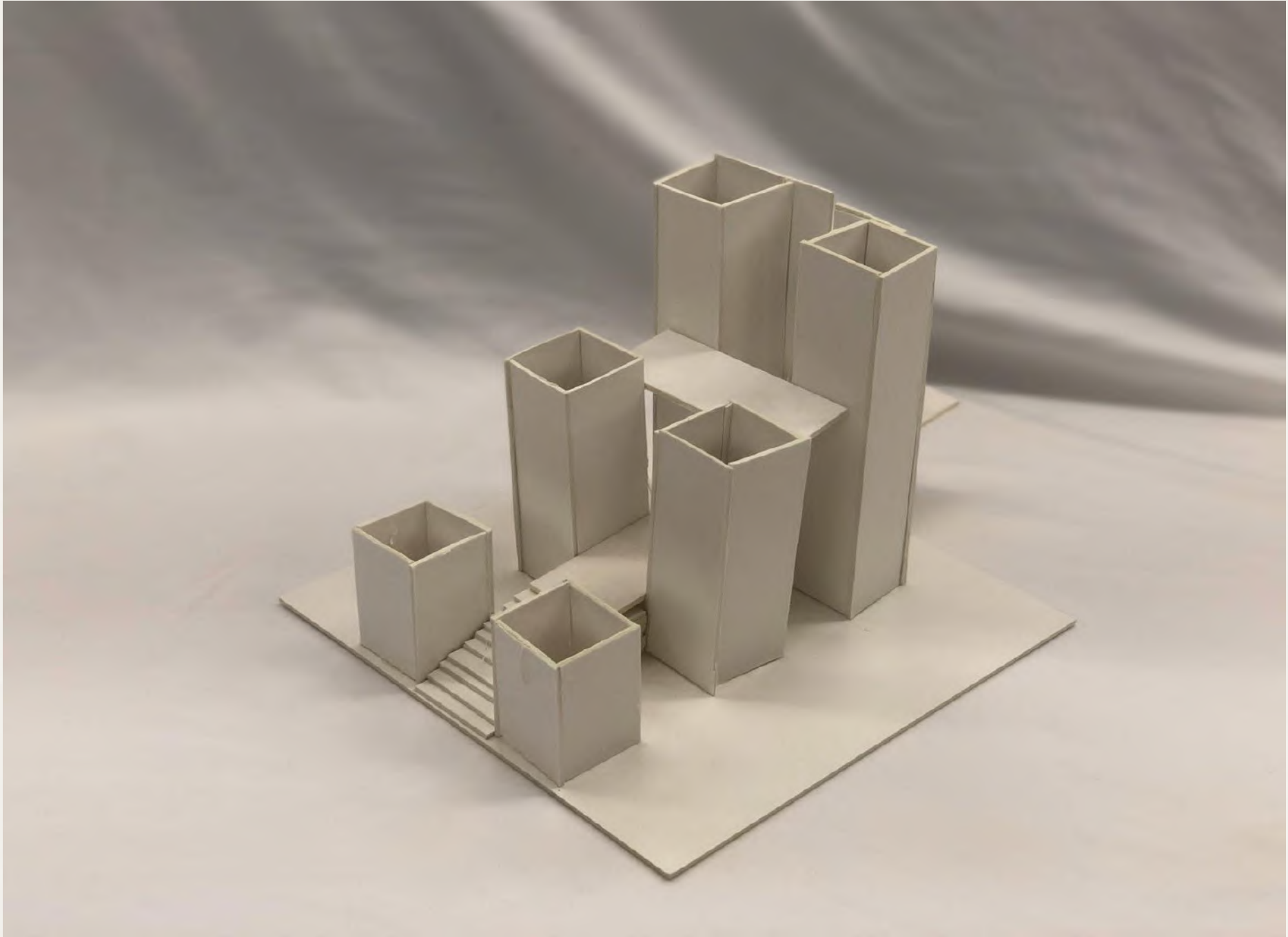
Different position and order are able to make the same object looks lighter or heavier.



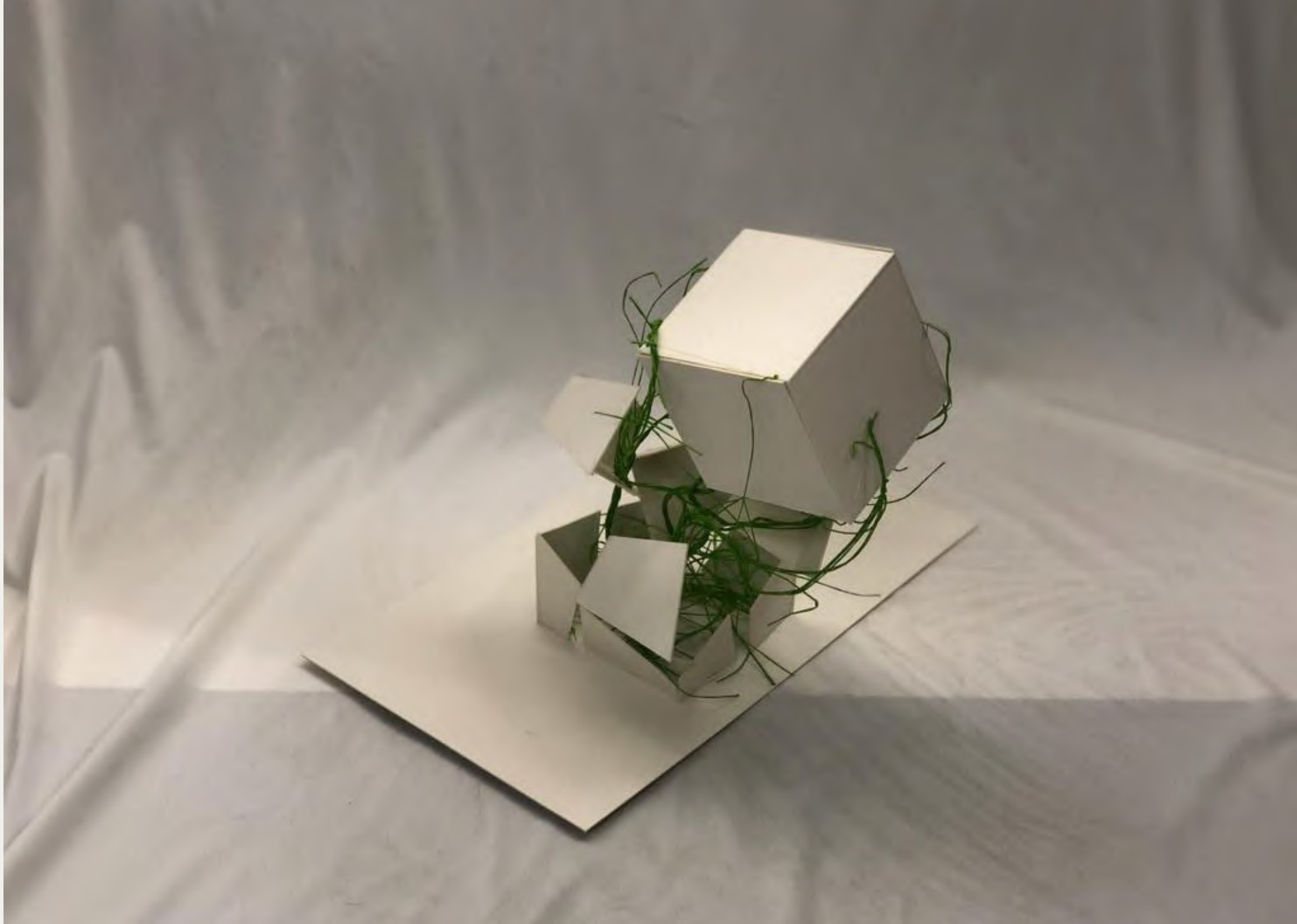
RESEACRH AND STUDY



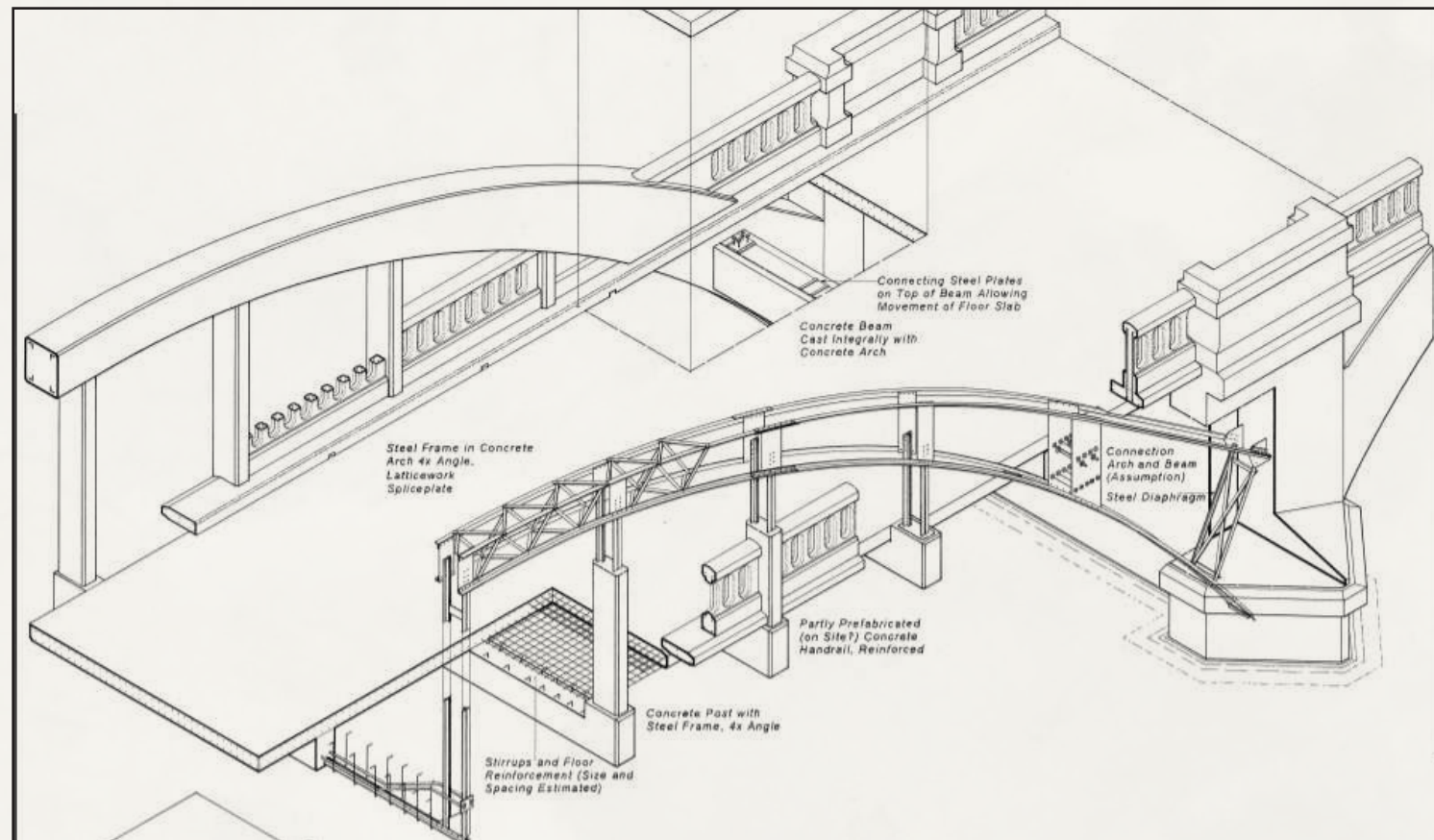
CONCEPT MODEL OF UNSAFE











REINFORCED CONCRETE ARCH  
CONSTRUCTION DETAIL









“I should attempt to treat human vice and folly geometrically... the passions of hatred, anger, envy, and so on, considered in themselves, follow from the necessity and efficacy of nature... I shall, therefore, treat the nature and strength of the emotion in exactly the same manner, as though I were concerned with lines, planes, and solids.”

Baruch Spinoza







PRESENTATAON



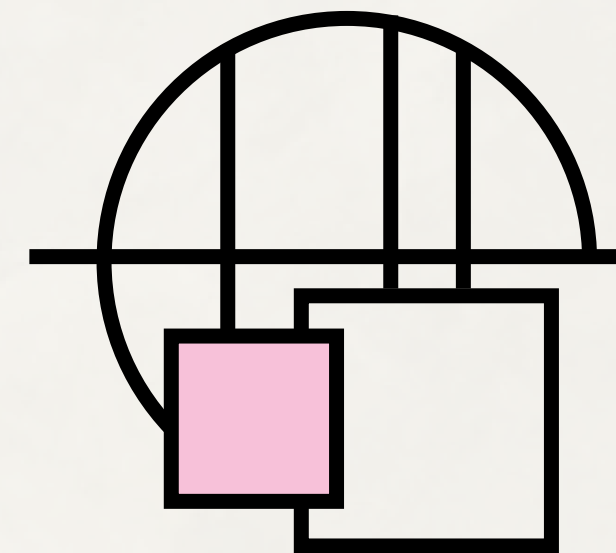
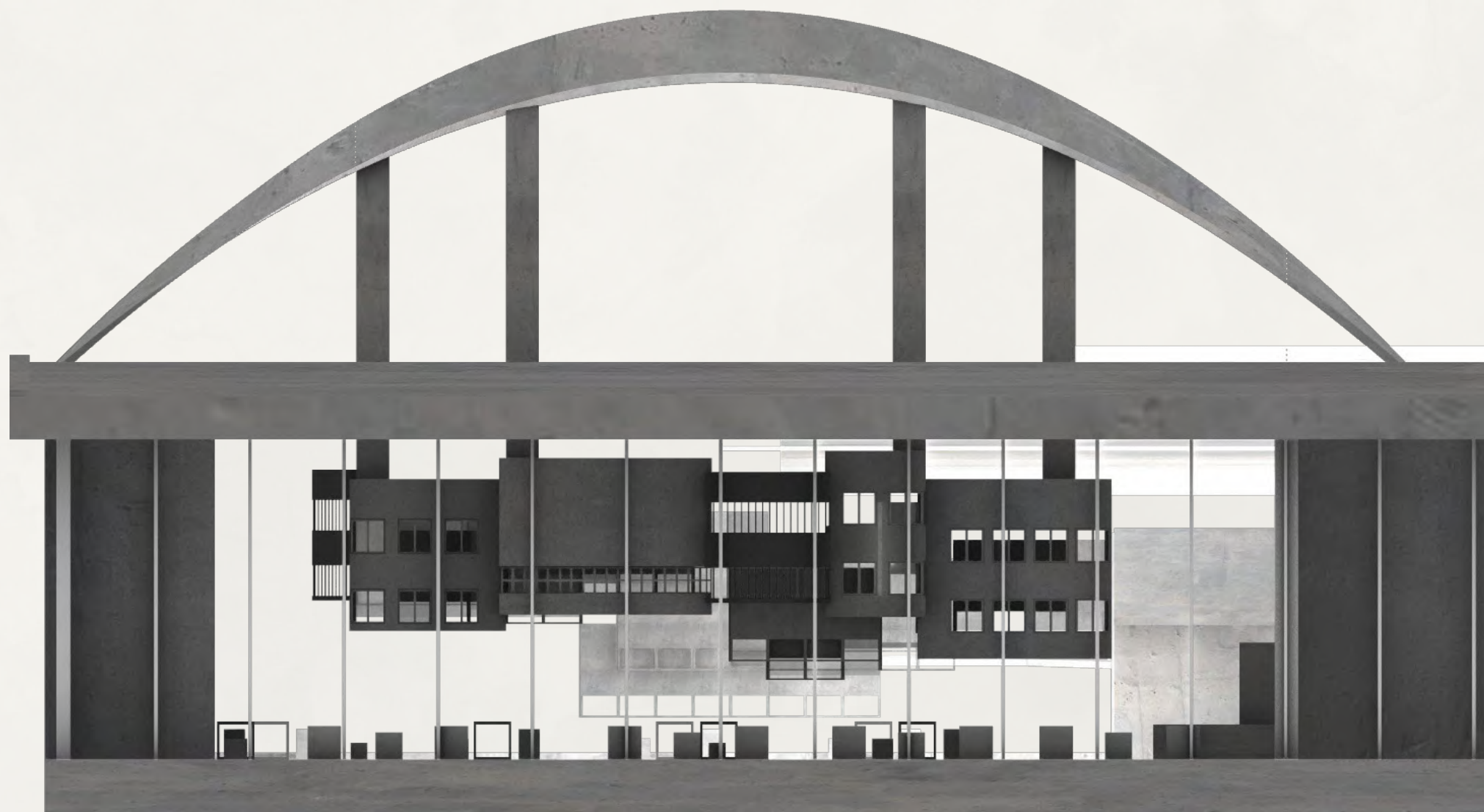




# PRESENTATAON







**ETHICA,**  
ORDINE GEOMETRICO DEMONSTRATA