附件
Attachment

精選學生作品
Selected Student Projects

作品： 水陸棲居 2050

該項目在吉澳灣的澳背塘提出了一種具再生能力的「水上棲居地」設想，以回應吉澳乃至整個沙頭角海域魚排文化的衰落。這裡曾是一片充滿生機的養殖景觀，如今卻面臨著交通不便、泥沙淤積、環境污染、養殖業萎縮及社會孤立等多重困境。這些現狀的背後，折射出的是生態、經濟與文化之間更深層次的斷裂。

與其把魚排當成一個需要去刻意保護的懷舊符號，項目將其重新詮釋為一個「可運作的空間系統」。魚排特有的低基面、模塊化平台、生產性留白（Voids）、輕質屋頂、開放性，以及由生產主導的形式，共同構成這種全新水陸兩栖建築的基礎。作為「第五紀元：水網棲居」的願景，該提案設想了一個人類定居、海洋生態、本地生產、科學研究與公共交流在同一個生長系統中和諧共存的未來。

項目的核心是「生蠔-竹結構柱」（oyster-bamboo column）。這是一個活著的建築構件，它巧妙地將物種養殖、材料生長、水質淨化與空間組織融為一體。竹束為蠔苗提供初始的附著框架；隨著時間的推移，生蠔生長形成礦化層，不僅強化了柱體結構、過濾了水質，還為海洋生物創造了棲息地。這根柱子將甲板之上的活動與水面之下的生態再生緊密地連接在了一起。

整個項目由三個集群組成：**生產**、**交流**與**知識**。**生產集群**：通過生蠔與竹子的協同養殖與加工，復興當地的傳統水產養殖業。**交流集群**：通過集市、餐飲、大廳和聚會空間，創造出面向公眾的互動界面。**知識集群**：為實驗室、教室、實驗池和生態監測提供硬件支持。這些集群凝聚在一起，重新建立起當地養殖者、科學家與遊客之間的紐帶。

該提案絕非一個一成不變的漂浮定居點，而是一個「代謝式建築場域」（metabolic architectural field）：它是模塊化的、自適應的，並且具備自我生長的能力。它將原本逐漸式微的魚排，從一個日漸脆弱的養殖基礎設施，轉化為一種全新的水陸兩栖棲居模式。在這裡，建築不再僅僅是建築物，而是成為了生態修復、地方生計、文化傳承以及未來與水共生的一種媒介。

學生: 戴定成

Project: Amphibious Inhabitation 2050

Amphibious Inhabitation 2050 proposes a regenerative water-based habitat in O Pui Tong, Kat O’s Cove, responding to the decline of fish raft culture across Kat O and the wider Sha Tau Kok waters. Once a vibrant aquaculture landscape, the area now faces weak accessibility, siltation, pollution, declining aquaculture, and social isolation. These conditions reveal a deeper disconnection between ecology, economy, and culture.

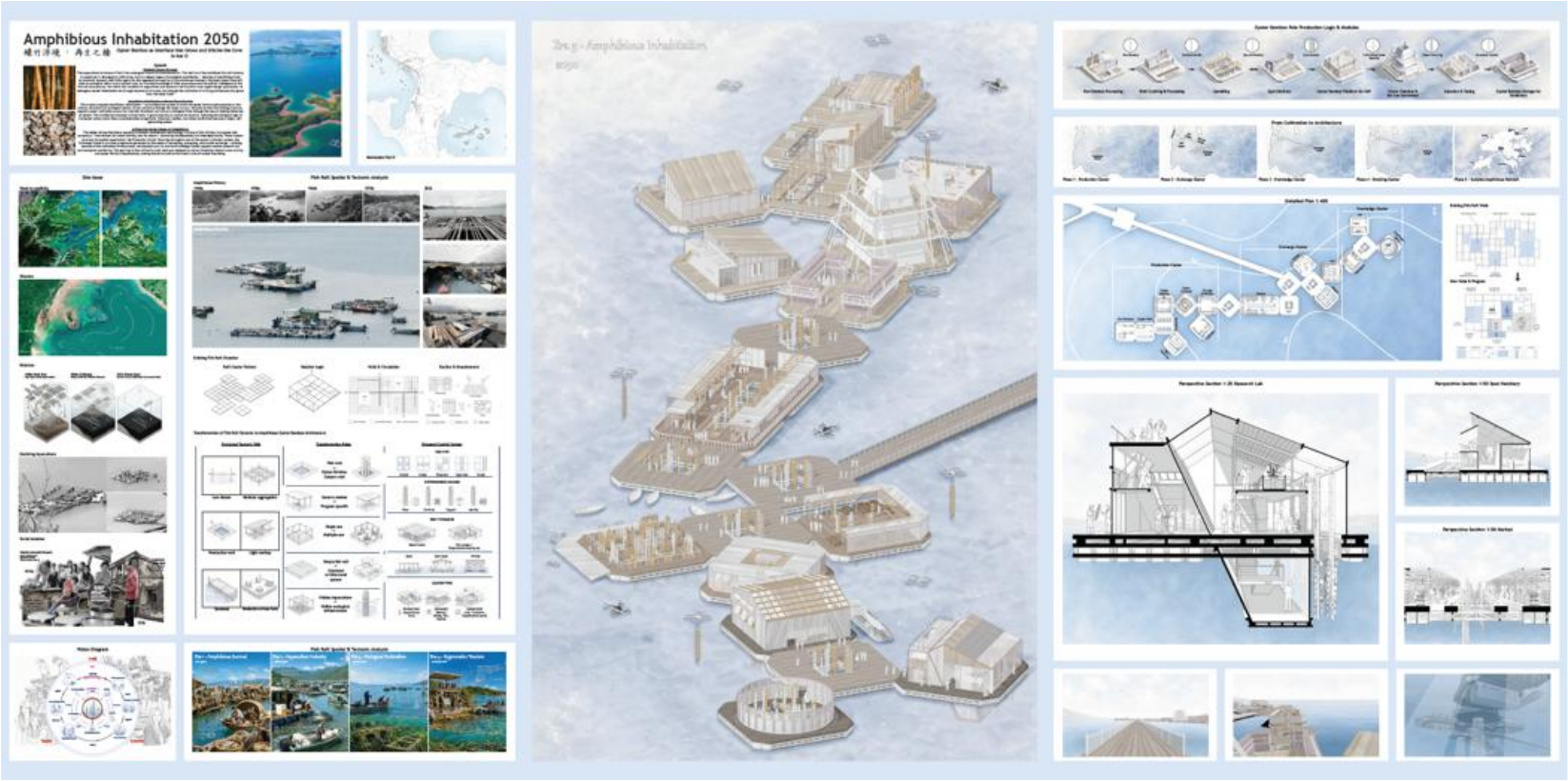
Rather than preserving fish rafts as nostalgic artefacts, the project reinterprets them as an operating spatial system. Their low datum, modular platforms, productive voids, lightweight rooftops, openness, and production-driven form become the basis for a new amphibious architecture. Positioned as Era 5, Amphibious Inhabitation, the proposal imagines a future where human settlement, marine ecology, local production, research, and public exchange coexist within one growing system.

At its core is the oyster-bamboo column, a living architectural element that combines cultivation, material growth, water purification, and spatial organisation. Bamboo bundles provide the initial framework for oyster spat attachment; over time, oyster growth mineralises the bamboo frame, strengthening it while filtering water, and creating habitats for marine life. The column connects activity above the deck with ecological regeneration below the water.

The project is organised through three clusters: Production, Exchange, and Knowledge. Production revives local aquaculture through oyster-bamboo cultivation and processing. Exchange creates public interfaces through market, dining, hall, and gathering spaces. Knowledge supports laboratories, classrooms, experiment pools, and ecological monitoring. Together, these clusters reconnect local cultivators, scientists, and visitors.

The proposal is not a fixed floating settlement, but a metabolic architectural field: modular, adaptive, and capable of growth. It transforms the declining fish raft from a weakened aquaculture infrastructure into a new model of amphibious inhabitation, where architecture becomes a tool for ecological repair, local livelihood, cultural continuity, and future coexistence with water.

Student: Garson Tai Ting-shing


Amphibious Inhabitation 2050

作品：巨構生活（王董建築師事務所獎學金，黃振輝房屋設計獎）

「巨構生活」是一項針對香港西貢萬宜水庫東壩的思辨性建築提案。該項目通過反思「建造、進駐、拆卸、重建」的傳統建築生命周期，探討超越「永久性」的建築可能。該提案不將建築視為固定且永久的物件，而是一種可逆的系統；透過受控的結構失效、材料降解及生態演替，讓建築隨時間推移逐漸淡出，並轉化為自然景觀。

項目將東壩視為一個大型基礎設施系統，同時也是一個由風力、海浪、侵蝕和地質地形等環境力量所塑造的生態景觀。通過深入研究，團隊將場地理解為一個包含海洋、陸地和鳥類生態的動態環境梯度場域。建築對此作出的回應，是作為一個嵌入現有基礎設施的臨時存在——初期用作人類活動的空間，隨後逐步過渡為以自然環境為主導的景觀。

整個提案分為兩個階段。在第一階段，項目運作為一間臨時酒店及公共基礎設施，支援遠足、潛水、獨木舟和地質旅遊等活動。建築主要由生土（rammed earth）築成，同時充當着地形貯存系統的角色。進入第二階段後，建築的部分結構會被拆除或暴露在外，任由環境力量透過侵蝕和受控的塌陷來逐漸改變結構。建築物料會重新分佈在整個場地上，形成路徑、遮蔽處、棲息地以及人工魚礁，供未來的生態物種進駐。

人工智能（AI）在整個項目中被用作研究與分析助手，協助調查環境系統、生物行為、材料轉化和空間關係。結合材料實驗與實物原型製作，該項目最終重新定義了建築：它不再是一個永久的物件，而是一個與景觀共同演進、隨時間推移的環境系統。

學生：馬昭洋

Project: The Living Mega Structure

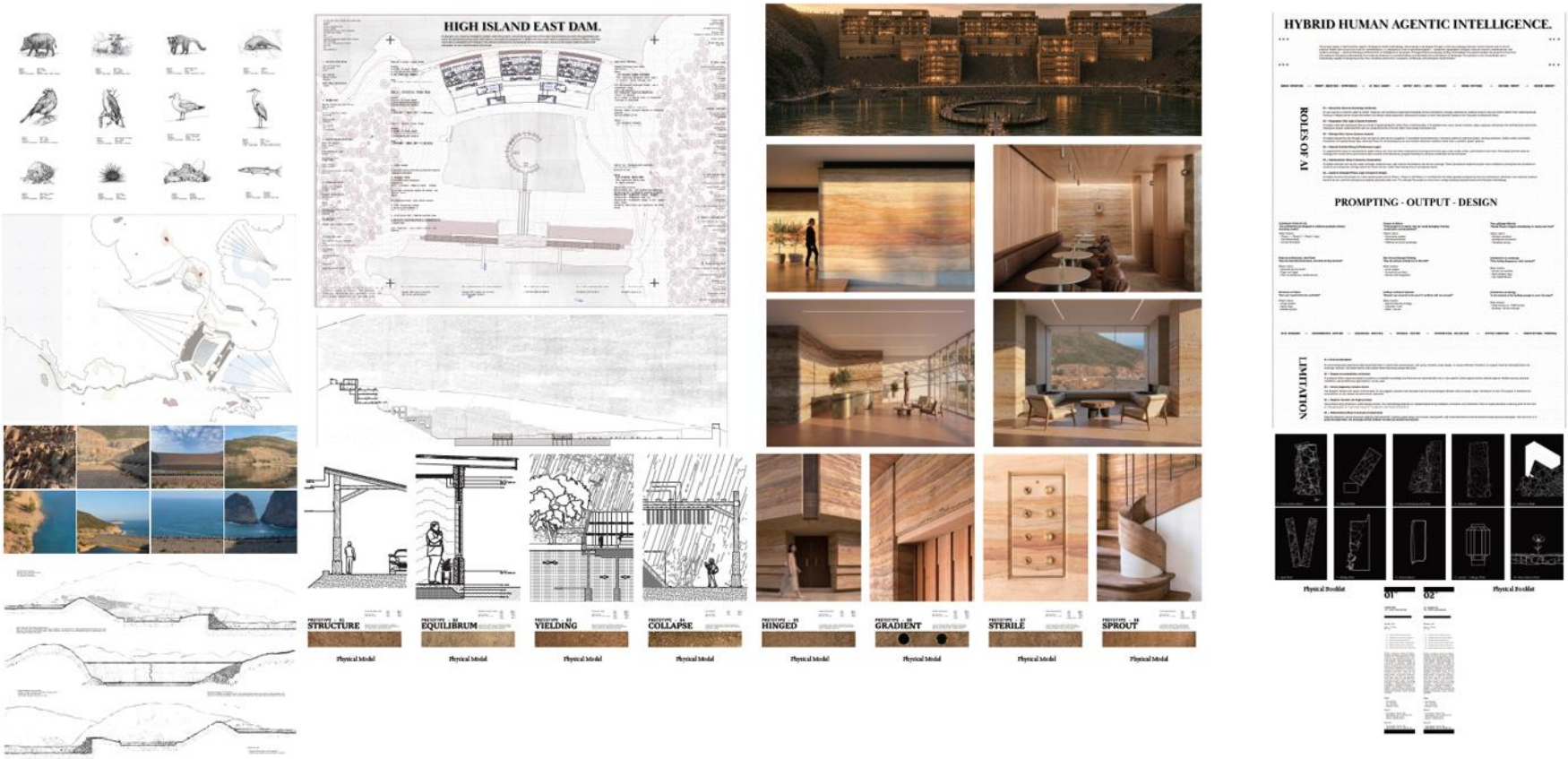
The Living Mega-Structure is a speculative architectural proposal situated at the High Island Reservoir East Dam in Sai Kung, Hong Kong. The project investigates architecture beyond permanence by questioning the conventional lifecycle of construction, occupation, demolition, and replacement. Rather than treating architecture as a fixed and permanent object, the proposal explores a reversible system designed to gradually recede and transform into landscape over time through controlled failure, material decay, and ecological succession.

The project engages with the East Dam as both a large-scale infrastructural system and an ecological landscape shaped by environmental forces such as wind, waves, erosion, and geological terrain. Through extensive research, the site is understood as a dynamic field of environmental gradients involving marine, terrestrial, and avian ecologies. The architecture responds by operating as a temporary condition embedded within the existing infrastructure, initially supporting human occupation before gradually transitioning into an environment-dominant landscape.

The proposal is organised into two phases. During Phase One, the project functions as a temporary hotel and public infrastructure supporting hiking, diving, kayaking, and geological tourism. Constructed primarily from rammed earth, the architecture simultaneously acts as a terrain storage system. In Phase Two, parts of the architecture are removed or exposed, allowing environmental forces to gradually transform the structure through erosion and controlled collapse. Building materials are redistributed across the site, forming pathways, shelters, habitats, and artificial reefs for future ecological occupation.

AI was used throughout the project as a research and analytical assistant, supporting investigations into environmental systems, biological behaviour, material transformation, and spatial relationships. Combined with material experimentation and physical prototyping, the project ultimately redefines architecture not as a permanent object, but as a time-based environmental system that evolves alongside the landscape.

Student: Thomas Ma Chiu-yeung


HIGH ISLAND EAST DAM.
HYBRID HUMAN AGENTIC INTELLIGENCE.
ROLES OF AI
PROMPTING - OUTPUT - DESIGN
LIMITATION
STRUCTURE
EQUILIBRUM
YIELDING
COLLAPSE
HINGED
GRADIENT
STERILE
SPROUT
Physical Model
Physical Model
Physical Model
Physical Model
Physical Model
Physical Model
Physical Model
Physical Model
Physical Booklet
Physical Booklet
01
02

作品：光の礼苑

高密度亞洲城市的殯葬建築正面臨着一個悖論：前所未有的火化需求，與儀式意義的消逝發生了劇烈碰撞。「光の礼苑 」（Hikari no Reien）正視這一危機，並提出詰問：在東京高密度的火化儀式中，光如何作為一種建築媒介，去編排並導引人們的悲傷情緒？

本項目源於對香港墳場類型學的研究，揭示了高效卻缺乏情感回應的骨灰龕建築現狀；進而將谷中（Yanaka）的寺廟與墓地肌理，視為城市與神聖空間之間最理想的調解媒介。設計摒棄了機構式的紀念碑感，而是透過對寺廟規劃的研究，衍生出一種碎片化的「村落類型學」——將不同的儀式亭閣分散於一個整體的禪意花園母體之中。

火化序列主導了空間的組織：接待處斑駁的光線撫平了剛抵達時的震驚；垂直的採光天窗軸線加深了告別時的悲慟；全高的景觀落地玻璃為走向火化爐的過渡賦予了尊嚴；榻榻米濾出的茶室暖光促進了群體的心理修復；沉浸式的執骨（拾骨）天窗則為整個告別拉上帷幕。有蓋的木結構走廊將這一進程串聯起來，將流線轉化為光影交織的過渡體驗。

材料分類法區分了不同的空間功能：清水混凝土與木紋清水模混凝土儀式化了情感的強度，木質面板溫潤了過渡的邊界，深色花崗岩則讓骨灰龕的記憶化為永恆。天窗的選擇性佈局將技術性能轉化為現象學表現——光，成為了療癒的工具。

這部「現象學機器」證明了高密度基礎設施亦能重塑儀式的意義。從對類型學的衝擊，到對寺廟村落的接納，整個設計過程拒絕了單一粗暴的高效，轉而追求因地制宜、精準的光影捕捉。在谷中這座迷離的村落裡，建築不僅僅是在處理逝者。光，正在療癒生者。

學生：胡景詩

Project: Garden of Choreographed Light

Funeral architecture in dense Asian cities faces a paradox: unprecedented demand for cremation capacity collides with the erosion of ritual meaning. Hikari no Reien confronts this crisis, asking: How can light act as an architectural agent to choreograph grief within Tokyo's high-density cremation rituals?

Born from Hong Kong cemetery typology research revealing efficient columbaria lacking emotional response, the project positions Yanaka's temple-cemetery fabric as the ideal urban-sacred mediator. Rather than institutional monumentality, temple planning studies generated a fragmented village typology—ritual pavilions dispersed within a holistic Zen garden matrix.

The cremation sequence drives spatial organisation: dappled reception light calms arrival shock; vertical skylight shafts intensify farewell grief; full-height landscape glazing dignifies furnace transition; tatami-diffused tea house warmth enables collective recovery; immersive bone collection skylight frames closure. Covered timber corridors thread this progression, turning circulation into luminous transition.

Material taxonomy differentiates programmes: fairface/board-formed concrete ritualises intensity, timber panels warm thresholds, dark granite eternises columbarium memory. Selective skylight deployment transforms technical performance into phenomenology—light becomes the healing instrument.

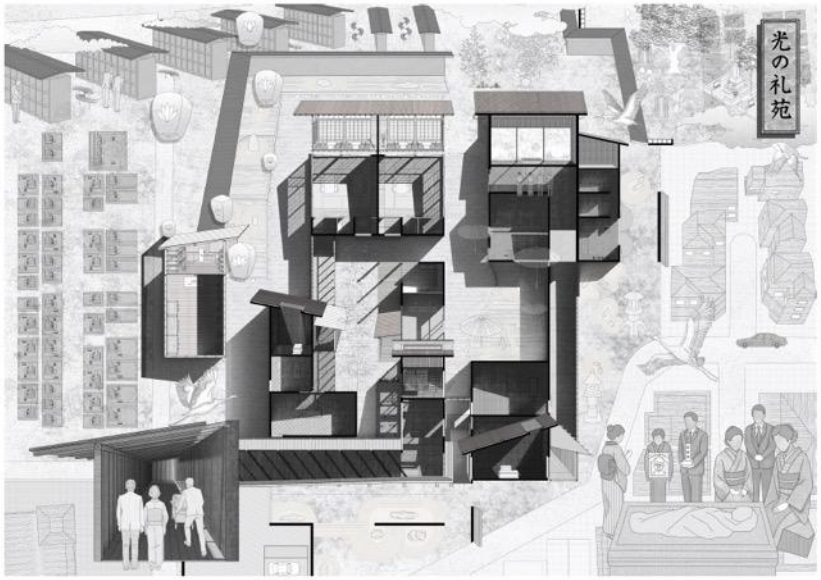
This phenomenological machine proves high-density infrastructure can restore ritual meaning. From typology shock to temple-village acceptance, the process rejected monolithic efficiency for contextual, luminous precision. In Yanaka's liminal village, architecture doesn't merely process the dead. Light heals the living.

Student: Maggie Wu King-sze

Garden of Choreographed Light : A Healing Sequence for the Liminal Village

How can the orchestration of spatial thresholds transform the experience of grief into a process of healing?

TANAKA, TOKYO, JAPAN



作品：汽車圍城

本項目拒絕在城市舊城改造全面拆卸的傳統做法，為土瓜灣舊區更新重新定義；轉而提倡一種適應性的垂直工業類型學，以保留該區日漸式微的汽車維修文化。設計保留了具歷史價值的「三段式唐樓」佈局，將歷史建築保育與現代基礎設施完美銜接。

建築立面化為一幅粗獷、動態的城市畫布，向本地特質致敬。原址地面餐廳那塊標誌性的霓虹招牌被向上延伸，貫穿整個外牆，以一道閃耀且充滿懷舊情懷的錨點，記錄着它的垂直遷移。為了延續歷史脈絡，設計保留了原有立面的色調和窗戶寬度。然而，這些開口被策略性地擴大，轉化為具滲透性的工業皮膚——以視覺上的透明度取代了原有的住宅私隱，將「勞動的演出」完全展露於公眾眼前。這些結構上的接合（Grafts）既為工作室提供了必要的通風，同時也讓內部的機械動能溢散至外部街道。

流線被外部化，交織出一幕充滿高能量的公共奇觀。一條搶眼的重型混凝土汽車斜坡圍繞建築外圍盤旋而上，讓車輛得以駛入高層的工作室。與此同時，一條懸挑的步行道——「垂直社交地毯」錯落有致地穿插在這些機械動態之中，順着外牆緩緩蜿蜒向上，並充分利用了經適應性改造的現有外置遮陽板作為結構錨點。這條建築散步道（Architectural Promenade）放慢了城市的步伐，引領行人踏上一段高空旅程，將最真實的汽車勞動景象盡收眼底。

這種垂直的功能配置（Vertical program），在密集的工業活動與社區生活之間取得了平衡。吵鬧的工作室樓層之間交織着專用的休憩過渡區，為車房工人提供至關重要的共用空間，讓他們得以放鬆和交流。最後，建築物的天台高聳於密集的城市天際線之上，轉化為一個活躍的社區樞紐，設有一間活力洋溢的咖啡廳，讓本地居民與工匠在綠意盎然的環境中匯聚。最終，這座建築成功將該區的粗獷勞動垂直疊加，守護了一個脆弱的本地社群，並確保了香港豐富的工業個性與集體回憶，能在這個日益密集的國際大都會中得以存續。

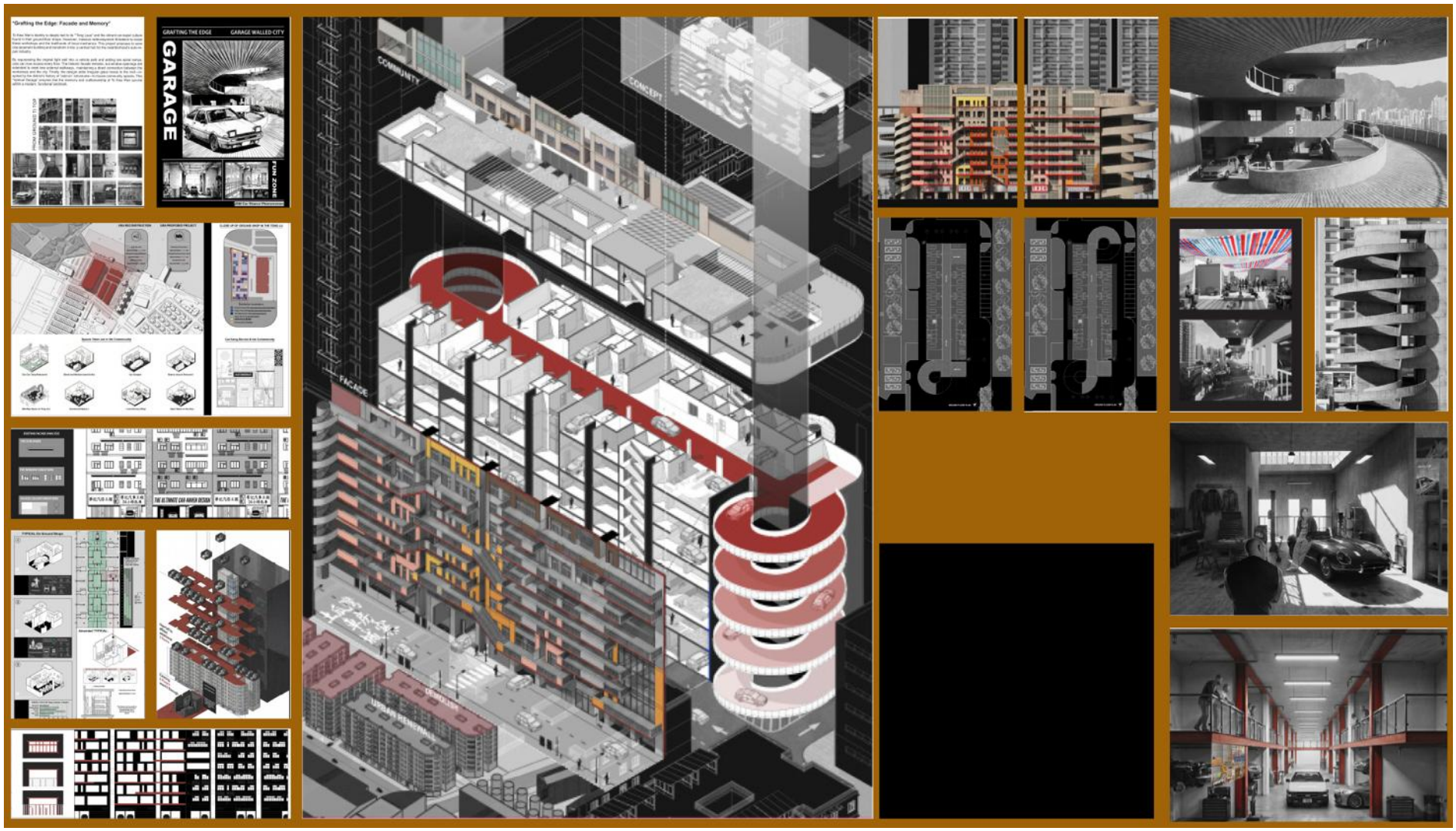
學生：梁家晞

Project: Garage Walled City

This project redefines urban renewal in To Kwa Wan by rejecting total demolition in favor of an adaptive, vertical industrial typology that preserves the neighborhood’s vulnerable car-repair culture. By retaining the historic, tripartite Tong Lau footprint, the design seamlessly bridges heritage preservation with modern infrastructure.
The building elevation serves as a raw, dynamic urban canvas celebrating local identity. The original ground-floor restaurant’s iconic neon signage is extruded upward across the facade, charting its vertical migration as a glowing, nostalgic anchor. To maintain historical continuity, the design retains the original facade's color tones and window widths. However, these openings are strategically enlarged into a porous industrial skin, replacing domestic privacy with visual transparency to put the “performance of labor” on full display. These structural grafts provide essential workshop ventilation while allowing internal mechanical energy to spill onto external pathways.

Circulation is externalized to form a high-energy public spectacle. A striking, heavy-duty concrete car ramp coils around the exterior, allowing vehicles to ascend into upper-level workshops. Intersecting this mechanical movement, a cantilevering walkway—the “Vertical Social Carpet”—meanders gradually upward, taking full advantage of the adaptively repurposed existing external sunshades for structural anchor. This architectural promenade slows down the pace of the city, inviting pedestrians into an elevated journey with raw views of the automotive labor. The vertical program balances intense industry with community life. Interspersed within the noisy workshop levels, dedicated breakout zones provide vital communal spaces for garage workers to unwind and socialize. Finally, perched atop the dense urban canopy, the rooftop transforms into an active community hub, featuring a vibrant café where locals and craftsmen gather amidst greenery. Ultimately, this architecture successfully stacks the district's raw labor, safeguarding a vulnerable local community and ensuring that Hong Kong’s rich industrial grit and collective memory survive within a densifying metropolis.

Student: Gary Leung Ka-hei


"Grafting the Edge: Facade and Memory"
GRAFTING THE EDGE
GARAGE WALLED CITY
GARAGE
FUN ZONE
COMMUNITY
CONCEPT
FACADE

作品：海角潮音

「海角潮音」探討了廢棄的鯉魚門花崗岩石礦場內，開採痕跡與再生建築之間的交匯。項目的核心驅動力源於場地現有的構造輪廓，以及對廢棄花崗岩的創造性重用——將其轉化為碎石、混凝土骨料，以及切成薄片的石板，共同構成一個「嫁接」在礦場岩壁上的流線型屋頂。設計保留了粗獷的礦場岩壁作為空間的主角，以此引導訪客反思人類開採活動對環境帶來的後果。

在建築手法上，該結構旨在透過平滑場地的剖面與正立面輪廓線，來「縫合」開採所留下的傷痕，從而建立起建築形式與地形之間的無縫對話。為了促進生態修復，設計將肥沃的表土引入缺乏養分的風化花崗岩土壤中，以培育充滿本地原生特有種、具生物多樣性的花園。

為了填補本地活化工作中的空白，「海角潮音」充當了一個多功能的社區樞紐。它融合了本地歷史展示、工藝傳承、餐飲、冥想、表演與展覽等功能。項目透過將材料構造與景觀修復相結合，把一個破碎的工業遺址，轉化為一處承載文化記憶與環境療癒的庇護所。

學生: 廖智謙

Project: Tidal Edge

Tidal Edge investigates the intersection of excavation scars and regenerative architecture within the abandoned Lei Yue Mun granite quarry. The project is driven by the site's existing tectonic profiles and the creative reuse of discarded granite, repurposed as rubble, aggregate for concrete, and thin sliced plates that form a flowing roof "grafted" onto the quarry face. By preserving the rugged quarry face as the main piece, the design invites visitors to reflect on the environmental consequences of human harvesting activities.

Architecturally, the structure aims to "patch" excavation scars by smoothing the site's sectional and front elevation profile, establishing a seamless dialogue between the built form and the terrain. To foster ecological recovery, the design integrates fertile topsoil into nutrient-deficient decomposed granite soil, supporting biodiverse gardens filled with native species.

Addressing a void in local revitalization efforts, Tidal Edge serves as a multi-purpose community hub. It integrates programs for local history, craftsmanship, F&B, meditation, performance and exhibition. By synthesizing material tectonics with landscape remediation, the project transforms a fractured industrial site into a sanctuary for cultural memory and environmental healing.

Student: James Liew Chi-him


Lei Yue Mun Quarry Overview
Site Condition


Quarry Face Degradation Zoning Study
Granite Decomposed Grades

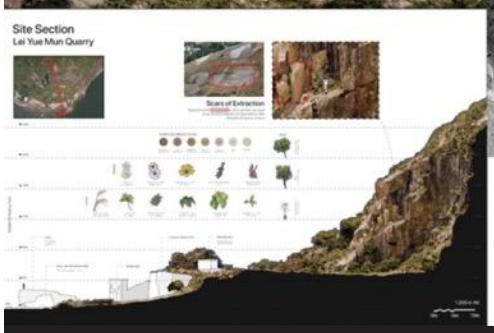

Quarry Face Close Up
Excavation Scars


Before Destruction


After Destruction

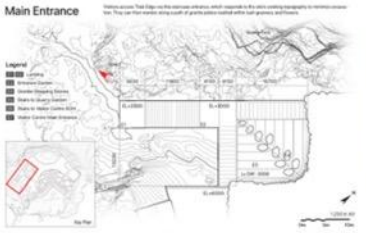

Product
Fine-grained White Granite Building Blocks
Court of Final Appeal


Product Local Application
Product Mainland Export
Product Worldwide Projects

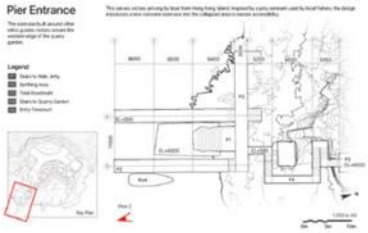

Site Section
Lei Yue Mun Quarry
Scars of Extraction


Human × More than Human

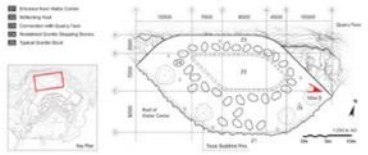
Main Entrance



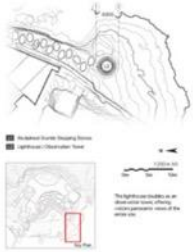
Pier Entrance

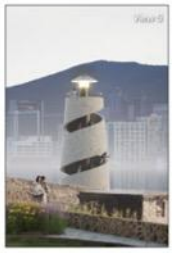


Zen Garden

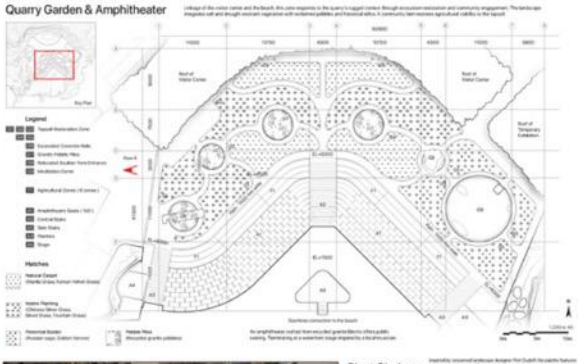


Lighthouse





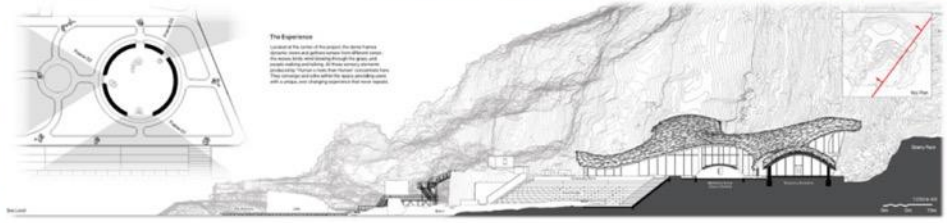
Quarry Garden & Amphitheater

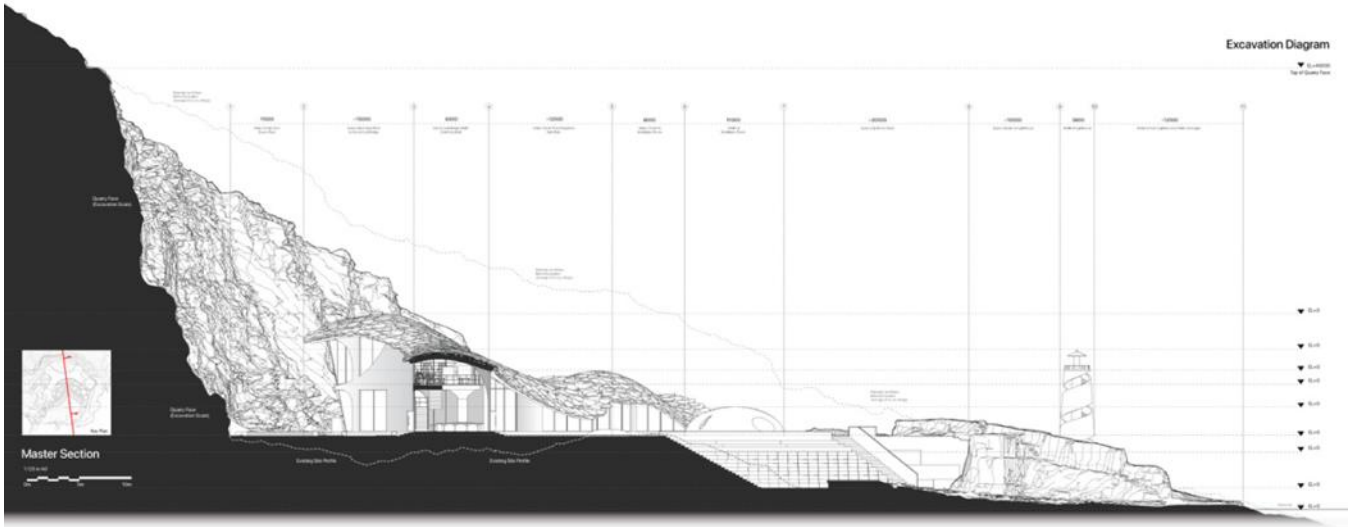


Plant Choices

Community Farm

Meditation Dome





Application of Excavated Materials

These are the most common material all over Lei Yue Mun Quarry, small pieces of granite in different level of degradation scatters across the ground, especially nearby the stone hut.

Reclaimed granite pieces integrated with a sustainable mortar matrix, forming a tactile material for contextually sensitive pavements and walls.

Contextual Narrative & Sustainability

Granite Pieces of Various SIzes and Shapes → Recycle Rubble

Obtainable Location (On Site)

Photo taken on the granite hut

Proposed Usage

Pavement, durable, Flexibility to Ground Movement

These are the most common materials across the Lei Yue Mun Quarry. Small pieces of granite showing various levels of degradation are scattered across the beach.

Reclaimed granite blocks serve as a compelling material for robust wall construction.

Low Carbon Footprint & High Thermal Mass

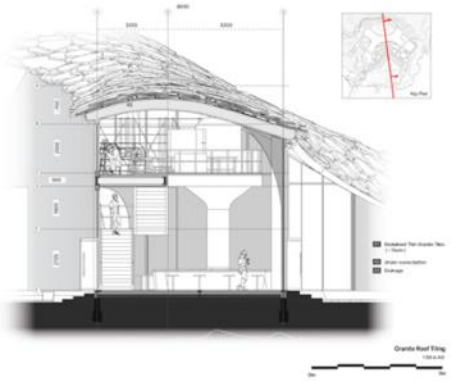
Large Granite Blocks (I, II) → Building Materials

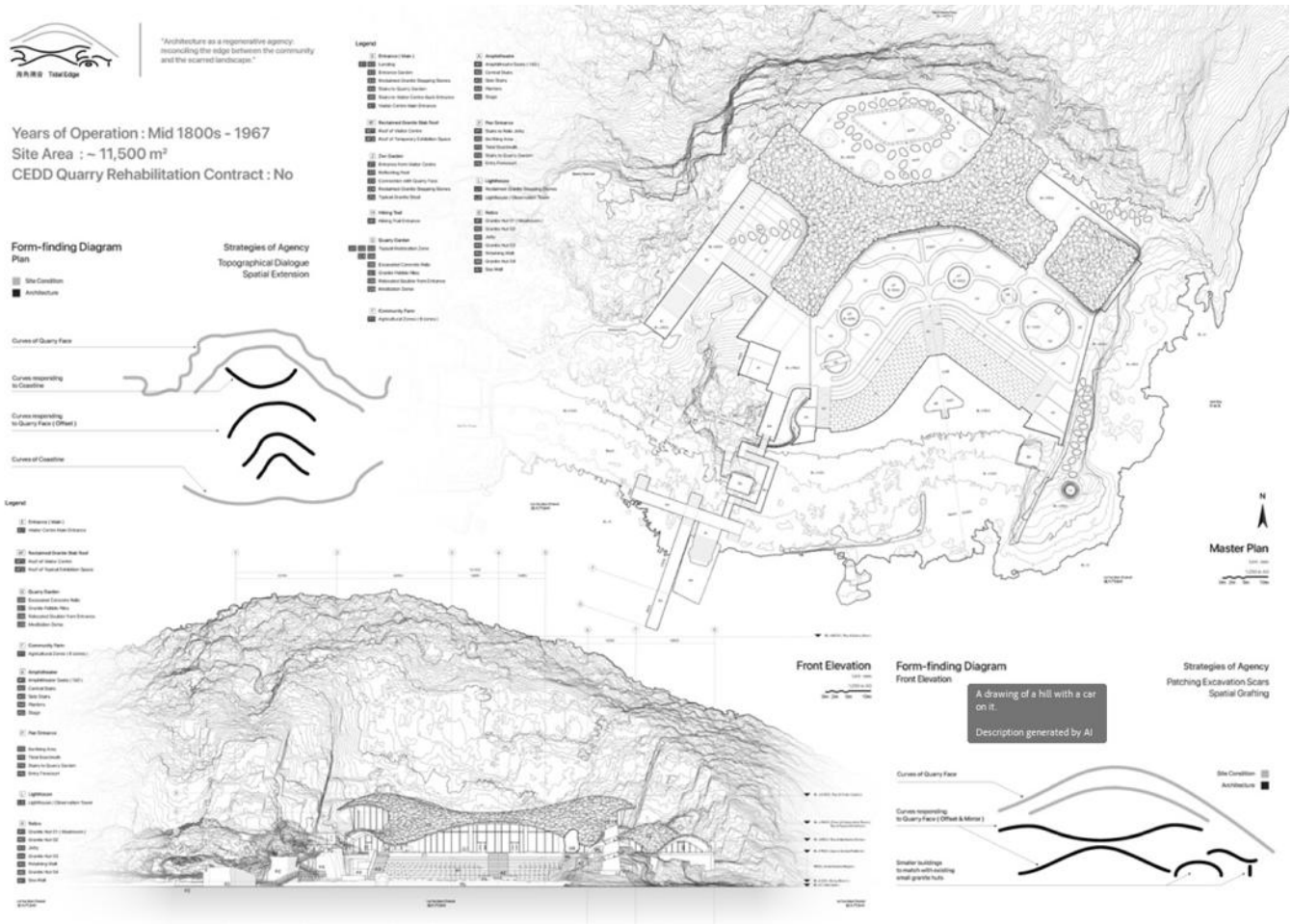
Obtainable Location (On Site)

Photo taken on the Rocky Beach

Proposed Usage

Pavement, durable, Flexibility to Ground Movement





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