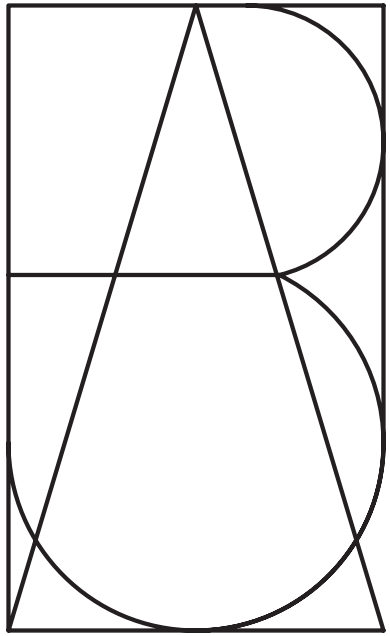


# BEAU

ARCHITECTS

# PRESENTATION

STUDIO & ACADEMIC
AGENDA
MANIFESTO
BIOGRAPHIES

## STUDIO & ACADEMIC

BEAU Architects was founded in Hong Kong in 2014 by Charlotte Lafont-Hugo and Gilles Vanderstocken. The studio has since evolved into a larger team of various fields and origins, all contributing to a critical methodology and rigorous production. In addition, both founders are involved in the academic field as tutors and invited critics. Gilles Vanderstocken is teaching at Hong Kong Polytechnic University (School of Design) since 2015, leading 2 design studios per year while they collectively led a M.Arch studio on adaptive reuse at Hong Kong University (faculty of Architecture) in 2022.

Office Address:
3F, 3 Yu Chau Street, Prince Edward, Hong Hong

## AGENDA

Since the beginning, the agenda is based on the exploration of archetypes and the application of classical tools through an experimental approach. The projects, as different they can be, are obsessively articulated around the notions of context, program, materiality and construction. Highly explicit, the resulting body of work displays an expressive austerity questioning the relation between objectives and the means to achieve them, recently culminating in experiments in construction methods and adaptive reuse typologies.

On archetypes, continuity and innovation…

*"We build atop of the past, itself built atop of the previous past."*
*(Adolf Loos, Ornament and Crime, 1913)*

To explicitly address archetypes, to situate our production in connection to these references, is our way to produce progress in opposition to novelty. Progress retains an idea of connection, a link with what is there or was there. References allow us to connect with this given material, its historical ambitions and multiple symbolisms, to explore and understand their relational aspects and its potential.

By playing with references, we are continuously balancing between the archetype and the prototype, between the well known and the unknown. This back and forth is at the core of our method. Avoiding the tabula rasa ideology of modernism or the literality of post-modernism, this attitude feeds on contemporary issues. Now conscious of the limits of too fast and unbalanced "newness", it proposes a slow, observing and careful posture on how to imagine what will be built atop of our environment, a quiet and meaningful innovation.

On classical tools vs. experiments and repetition…

Our production is deeply rooted in reality and, per se, presents a tangible, un-inevitable "built" nature. This assertion is valid at every step of a project's development, from the very first sketch to its final materialisation. These various steps can be seen as one continuous chain of material outcomes all connected thanks to their physical existence. Once established, this method allows considering on the same plan a drawing and, say, a brick wall.

The compulsive application of classic architectural tools to our everyday production, whether representative-based or constructive-based, provides a stable, repetitive method which, far from being restrictive, gives us the freedom to focus on what really matters that is to research and experiment. Their accumulation, redundancy, repetition leads to their improvement ("l'œuvre lente"), the progressive structuring of the architectural process around the idea of "constants vs. variables" along with the refinement of its related agenda.

In time, it results in an accumulation of consistent material progressively highlighting the obsessions of our practise and defining its language: geometrical systems of regulation and representation, carefully crafted drawings, painting-like collages, meticulous details, scale one-to-one mock-ups and prototypes… Beyond its practical austerity, this methodology speaks of avoiding all "immediacy" and, on the contrary, our will to anchor ourselves in all humility to centuries of accumulated knowledge.

On context, potentials and negotiation…

*"The context (…is…) everything that is the case."*
*(Wittgentsein, Tractatus Logico-Philosophicus, 1921)*

*"Architecture is a knowledge to read and decode, and a technique by which to formalize and encode contexts." (Baukuh, San Rocco magazine, Fuck Concepts! Context!, 2012)*

All our projects emphasise a contextual approach rather than a conceptual one. They are dealing with the given. Their strategies and gestures are all based on the reading and decoding of "everything that is the case", i.e. seeing all tangible and intangible parameters as potentials upon which articulate decisions to generate the final outcome.

This approach blurs the traditional distinction between new and old, figure and background, object and context, etc., which is so often seen as purely antagonistic in architecture. Given and new are put on the same plane of importance, feeding one another in a perpetual process of input/output progressively defining spatial, tectonic, formal and material articulations.

If most of the projects invade the given, their new elements articulate (or negotiate) with pre-existing ones; their vocabulary is sometimes reminiscent of it, often paying tribute to archetypal solutions or literally reproducing perceptive aspects such as patterns, textures, colours or morphologies. As much as the result is radical in many ways, it is in fact playing with the possibility of becoming one with its context, ultimately seeking to merge rather than oppose.

On program, functionality and appropriation…

*"The experience of La Tourette ultimately lies in the unresolvable contradictions of its character, which is extremely functional yet extremely formal. And yet these functional spaces are constantly contrasted by the most enigmatic formal compositions, which are autonomous and self-referential, devoid of any relationship to the way the building is inhabited."*

*(Pier Vittorio Aureli & Maria S. Giudici, Indifference and absorption of architectural form: Notes on Le Corbusier's La Tourette Monastery, San Rocco magazine, Indifference, 2013)*

As practitioners, we are not dealing with an unshakable set of rules. On the contrary, our method is defined by "the exploration of archetypes and the application of classical tools through an experimental approach" and that very oscillation between stability and instability has been fuelling our reflection on the relation between space, user and program.

When it comes to this relation, the challenge lies in the positioning of the project on in-between multiple contradicting poles: defined vs. undefined, closed vs. open system, passive vs. active, definitive vs. adaptable, finished vs. non-finished, etc. And as much as this sounds like an irresolvable equation there are means and architectural strategies that could actually absorb these terms and therefore propose alternative typologies.

The main one is related to the notions of functionalism vs. functionality, summed up as a "must do" vs. "can do" polarity. The first suggests a tight and almost univocal relation between the various design considerations and the program performed or intended to be performed, leaving very little room for the interpretation of canons inherently non-questionable. The second refers to the capability and suitability of architecture to provide the conditions allowing a program to be performed, leaving room for a relative indifference (whether formal, aesthetical, typological, etc.) regarding the way these conditions are provided.

From flexibility achieved by sheer emptiness or the establishment of rigid grid systems to the potential deconstruction/reconstruction, if not simply unbuilt nature of entire parts, the progressive establishment of an "open-ended/systemic" approach on the program is readable in our projects. As we cannot foresee everything, we have to accept, for the sake of functionality and durability, the User's involvement, understanding and appropriation of the outcome and eventually make it part of the very conception process.

On materiality, construction and expressive austerity…

The above logics have spatial/formal consequences but also inform constructive and material decisions. Our projects rely on their contextualisation, rationality, pragmatism and performances (as devices) to define their vocabulary. They mostly deploy generic/off-the-shelf elements and low-tech, effective methods. They emphasise the projects' construction or deconstruction/reconstruction process by revealing connections, structures and unfinished surfaces but also more abstract ideas as mimetic strategies or hijack/reinvention of proprietary components. Construction techniques are based on local craftsmanship, skills and available materials; we compose with what is there in terms of construction that we ultimately see as a part of the intangible context of a project.

But as strong or expressive the result is, it is part of a larger approach on how to deal with space and materiality which deals with both the idea of economy of means and the establishment of a narrative on how things were done. Our projects are very "material" and explicit from the start, avoiding at all cost any decorative "finishing" layer that would hide away a lack of care in the implementation of basic elements. The proper materialisation and articulation between these elements is a prominent aspect of the design, much more than any abstract idea or concept. The resulting aesthetic, intentionally at the crossroad of mannerist cannons and the banal, is more a consequence than a celebration of any economical paradigm even if it has so far been relevant in that field too. Interestingly, and maybe a bit paradoxically, this strategy allows for radical and varied proposals, yet always consistent whatever the typology, scale or intention. In short, the gestures are strong but the means are basic. We like to call this approach "expressive austerity".

On (cultural) sustainability, archaeology and adaptive-reuse…

*"Demolition is an act of violence"*
*(Oliver Wainwright, 'Demolition is an act of violence': the architects reworking buildings instead of tearing them down, The Guardian, 2022)*

Recently, architecture and design critic Oliver Wainwright wrote an article in the Guardian entitled "Demolition is an act of violence': the architects reworking buildings instead of tearing them down". This is something we strongly believe in. Adaptive-reuse is becoming a vital necessity to our industry and a key notion when it comes to "cultural sustainability" that is not only reducing carbon footprint and material impact (a must that should not even be mentioned in fact) but also preserving the essence of our cities. All our adaptive-reuse projects emphasise the articulation between the pre-existing and the new with a

penchant for layering and articulating elements within a kind of architectural bricolage deploying as less means as possible.

This approach is expressed in what could be described as an "imaginative" archaeology of the found-spaces that is a mix of rigor and creativity, made out of both exposure and potential accretion, simultaneously scraping back and imagining adding on. It always starts with a process of documentation and exploration of the building's original architecture and wider context, an inventory of the traces or scars from its past. The building's actual state interests us, not with a view to returning it to its original condition, it simply doesn't exist (or is simply irrelevant), but rather of bringing its history forward in time, making it participate in a new reality, literally one layer at a time. It is important here to emphasise the importance of still being able to "read" these layers. By invoking the material and socio-cultural history of the original building, by respecting its tangible and intangible aspects and using them as a base to reframe all future actions, an adaptive-reuse project could deploy a narrative of uncommon richness and intensity.

On being critical, establishing lists and values…

*"Traumnovelle is a militant faction. Traumnovelle uses architecture and fiction as analytical, critical and subversive tools to emphasize contemporary issues and dissect their resolutions. Traumnovelle alternates between cynicism and enthusiasm all the while advocating for critical thinking in architecture."*

*(Traumnovelle, Introduction to lectures, since 2012)*

Critical thinking and deconstruction of situations is necessary when considering our contemporary issues. We simply cannot reduce our profession to a knowledge about what to build and how to build it. We should not be afraid to describe, assess, criticise specific terms or notions. The more we verbalise, the clearer our posture and agenda.

What about…

- Minimalism: it's fake, it hides, it covers…
- Concept: we don't need "ideas"; everything is there, under our eyes…
- Design: it tries too much; it's forced, useless, talkative…
- Technology: we need to reduce our dependence, question its useless complexity, question our needs in general…
- Metaphor: architecture is never a metaphor (aka "your building will never be like a cloud")…
- Artificiality: architecture is an articulation of space and materials…
- Luxury: we need to be economical, ecological, sociological, in short political…
- Climax: we should not be afraid of being boring…
- Hyper-Design: we should oppose to it an "open-ended" logic…
- Virtuosity: no form making (for the sake of it), no iconism…

If we respect our values, our architecture needs to be honest, contextual, relevant, open-ended, elemental, low-tech, spatial, material, ecological and economical.

PROJECTS

2023 <
• "Nuovo.id Shelving System I", design (furniture)
• "Alicja Kwade Solo Show", production (exhibition), Hong Kong
• "DigiRadiance", production (exhibition), Hong Kong
• "Chai Wan Artist Studio", architecture (art space), Hong Kong

2022
• "39 King's Road", architecture (office tower), Hong Kong
• "Kiang Malingue #4", architecture (art space), Hong Kong
• "Kiang Malingue #3", architecture (art space), Hong Kong
• "PHD group", architecture (art space), Hong Kong
• "Myth Makers, Spectrosynthesis III", set design (exhibition), Hong Kong
• "Double Vision", set design (exhibition), Hong Kong
• "Behind Your Eyelid–Pipilotti Rist", production (exhibition), Hong Kong
• "Project Oasis", urban intervention with Bureau Bas Smets (BBS) (public space), Hong Kong
• "Baoan #2", urban intervention, (urban furniture), Shenzhen
• "Monte Verde Residence", architecture (housing), Hong Kong
• "Asia Art Archive (AAA)", architecture competition (archive & library), Hong Kong
• "Feature Perimeter Design for Central Harbourfront", urban intervention, (artwork), Hong Kong
• "Asymmetry Art Foundation", architecture (art space), Hong Kong

2021
• "Rossi Rossi", architecture (art space), Hong Kong
• "Spring #2", architecture (multi-purpose space), Hong Kong
• "Peng Chau Residence", facade design (housing), Hong Kong
• "Unscheduled #2", set design (art fair), Hong Kong
• "Poetic Heritage", production (exhibition), Hong Kong
• "Cao Fei: Staging the Era", set design (exhibition), Beijing
• "Ink City", production (exhibition), Hong Kong

2020
• "Wet feet_dryfeet, border and games, Francis Alys", production (exhibition), Hong Kong
• "Sneeze, Mika Rottenberg", production, (exhibition), Hong Kong
• "Tai Kwun Learning Corner, design, (furniture), Hong Kong
• "They Do Not Understand Each Other", production (exhibition), Hong Kong
• "My Body Holds Its Shape", production (exhibition), Hong Kong
• "Unscheduled #1", set design (art fair), Hong Kong
• "SUSAS", competition with Leon Xu Liang, (urban furniture), Shanghai
• "Booked #2", set design (art book fair), Hong Kong
• "Edouard Malingue Gallery Office", architecture (office & art storage), Hong Kong
• "Tongren Road", architecture (art space & housing), Shanghai

2019
• "Murakami vs Murakami", production (exhibition), Hong Kong
• "Cao Fei Artist Studio", architecture (art space), Beijing
• "Storefront", research (artwork), Hong Kong
• "Booked #1", set design (art book fair), Hong Kong
• "Contagious Cities: Far Away, Too Close", set design (exhibition), Hong Kong
• "Phantom Plane, Cyberpunk in the Year of the Future", production (exhibition), Hong Kong
• "Perfoming Society: The Violence of Gender", production (exhibition), Hong Kong
• "CUHK phase 2", architecture competition with CENTRAL office for architecture and urbanism, (school), Shenzhen
• "Machine for Dying", research (artwork), New York
• "Bao'an #1", design, (urban furniture), Shenzhen

2018
• "A hollow in a world too full" Cao Fei's solo show, set design (exhibition), Hong Kong
• "P-Scape", Nadim Abbas sculptural installation, production (artwork), Hong Kong
• "Dismantling the Scaffold", production (exhibition), Hong Kong
• "Nucleus", Gabriel Lester (Polylester) sculptural installation, production (artwork), Hong Kong
• "Rehearsal", production (exhibition), Hong Kong
• "Hart Haus", architecture, (art space), Hong Kong
• "Centre for Heritage Art & Textile (CHAT)" architecture, (art space), Hong Kong
• "Tsinghua University Science Musuem" architecture competition with Henning & Larsen (school), Beijing

2017
• "The Weight of Lightness Ink Art from M+ Collection", set design (exhibition), Hong Kong
• "Chapter 8 : The Upside Down", research (artwork), Seoul
• "Tai Kwun Table I and II", design, (furniture), Hong Kong
• "Zaha Hadid: There Should Be No End To Experimentation", production (exhibition), Hong Kong

2016
• “Edouard Malingue Gallery #2”, architecture (art space), Shanghai
• “M+ Sigg Collection: Four Decades of Chinese Contemporary Art”, set design (exhibition), Hong Kong

2015
• “Nationa(a)l”, set design (pop-up), Hong Kong
• “Fundamental / William Lim, 40 Years of Design Inspiration from the East”, visual communication (exhibition), Hong Kong
• “Casetify”, set design (pop-up), Hong Kong
• “Mausoleum”, João Vasco Paiva sculptural installation, production (artwork), Hong Kong

2014
• “Edouard Malingue Gallery #1”, architecture (art space), Hong Kong

2013
• “Detour Matters From Microtopias to Social Innovation”, co-curation with Alvin Yip, Cédric Libert, Linny Sze (exhibition), Hong Kong

2012
• “Manhattan Hill”, architecure competition with Hélène Antoine, Robert-Jan van Santen, Félix David, (mix-use tower), New York

## GILLES VANDERSTOCKEN

Gilles Vanderstocken (1974) is a Belgian architect graduated with high honours from ISALL (Belgium) in 1998. For more than 20 years, he has been involved in a large range of projects addressing the various aspects of architecture and design. During the years, he has enriched it by working as an architect, urban planner and façade-consultant. His understanding of both conceptual and practical aspects allows him to envision architecture as a whole. This particular profile has been recognized and he has regularly been involved as a teacher, lecturer or jury in various Universities in Belgium, France and Hong Kong.

He arrived in Hong Kong in 2012 as Partner in Charge of VS-A.HK, the local office of VS-A.EU, a world known façade-consultant company. For 2 years, he managed a team of architects and engineers working on high-end projects in Asia with offices as OMA, Coop Himmelblau or Henning & Larsen. Together, they developed architectural strategies to build better, more efficient and passive/sustainable buildings; a know-how he has since then integrated in his everyday practice.

In 2013, he entered Hong Kong cultural life as co-curator for Detour, the annual flagship of Hong Kong Ambassador of Design. This project, entitled "Detour Matters, From Microtopias to Social Innovation", engaged in experimentation and had the ambition of curating the city, creating links between the creative world and various communities, including the academic world.

In early 2014, he decided to give his career a change and created his own architectural/design studio together with his wife, Charlotte Lafont-Hugo. This decision was tied to a strong envy to address a more radical side of architecture and they have since then been recognised for the quality and consistency of their production, especially in the field of art related projects.

For the last eight years, he has been teaching at the Hong Kong Polytechnic University School of Design where he conducted Year 2 Technology/Sustainability Studio, Year 3 Design Studio, Year 4 Final Year Project and Masters in Urban Design. In that context, his past experiences allowed him to develop and present lectures on drawing conventions, construction, detailing and sustainability/technology in a broader approach. Finally, he led, together with Charlotte Lafont-Hugo, a M.Arch studio on adaptive reuse at Hong Kong University (Faculty of Architecture) in 2022.

## EDUCATION:

1998: Master in Architecture, graduation with high honours (ISALL, ULG, Belgium)

Part I: BEAU Architects
2014 < … architect, founder and director, Hong Kong (beau.hk)

Part II: Academic Experience
2022 < … adjunct assistant professor at HKU (M.Arch studio), Hong Kong
2015 < ... visiting lecturer at Polytechnic University School of Design (Final Year Project studio, Year 3 studio, Master in Urban Design studio)
2013 < 2017 part-time lecturer in architectural science at HKU-SPACE (studio), Hong Kong

Part III: Past Experience
2013 co-curator and designer for Detour Matters "From Microtopias to Social Innovation", Hong Kong
2012 < 2014 architect, partner in charge at VS-A.HK, façade consultant, Hong Kong (vs-a.net)
2010<2012 architect, project manager at Radiance 35, Liège, Belgium (radiance35.be)
2010 < 2012 architect, project manager at Suede 36, Brussels, Belgium (suede36.be)
2006 < 2010 architect, associate at Anorak, Brussels, Belgium (anorak.be)
2002 < 2006 architect, project manager at Fonds Belval, urban research and development, Luxemburg
1999 < 2002 architect at Gérard & Lemaire, Belgium
1998 < 1999 architectural designer at Dethier Architecture, Belgium

## CHARLOTTE LAFONT-HUGO

Charlotte Lafont-Hugo (1985) is a French architect graduated with honours from La Cambre-Horta University in Brussels in 2011.

In 2013, she entered Hong Kong cultural life as co-curator for Detour, the annual flagship of Hong Kong Ambassador of Design. This project, entitled "Detour Matters, From Microtopias to Social Innovation", engaged in experimentation and had the ambition of curating the city, creating links between the creative world and various communities, including the academic world. Following that experience, she co-founded her office, BEAU Architects with her husband, Gilles Vanderstocken, in 2014.

Her architectural work focuses on a critical and rigorous process deconstructing meanings behind archetypes. She is strongly obsessed by the use of classic architectural tools as pure black and white drawings, since then a staple of BEAU's production. Her most recent work includes the Kiang Malingue Galleries in Hong Kong (2022) and Shanghai (2016), the scenography for Cao Fei: Staging the Era in UCCA Beijing (2020) and the "Oasis project", the revitalisation of Tai Kwun Contemporary outdoor spaces (2021).

For the last seven years, she has been regularly invited as critic and speaker at numerous universities along her role as tutor at HKU-SPACE and Hong Kong City University where she conducted design studio and Master in Urban Design studio. In 2022, she led, together with Gilles Vanderstocken, a M.Arch studio on adaptive reuse at Hong Kong University (Faculty of Architecture).

## EDUCATION:

2011: master in architecture, graduation with honours (La Cambre-Horta University, Belgium)

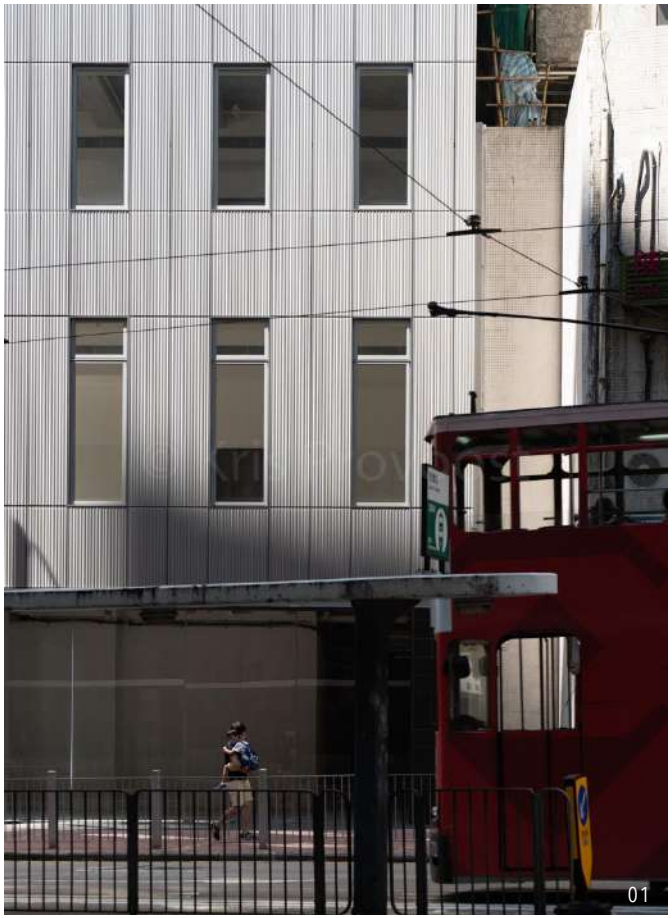
Part I: BEAU Architects
2014 < … architect, founder and director, Hong Kong (beau.hk)

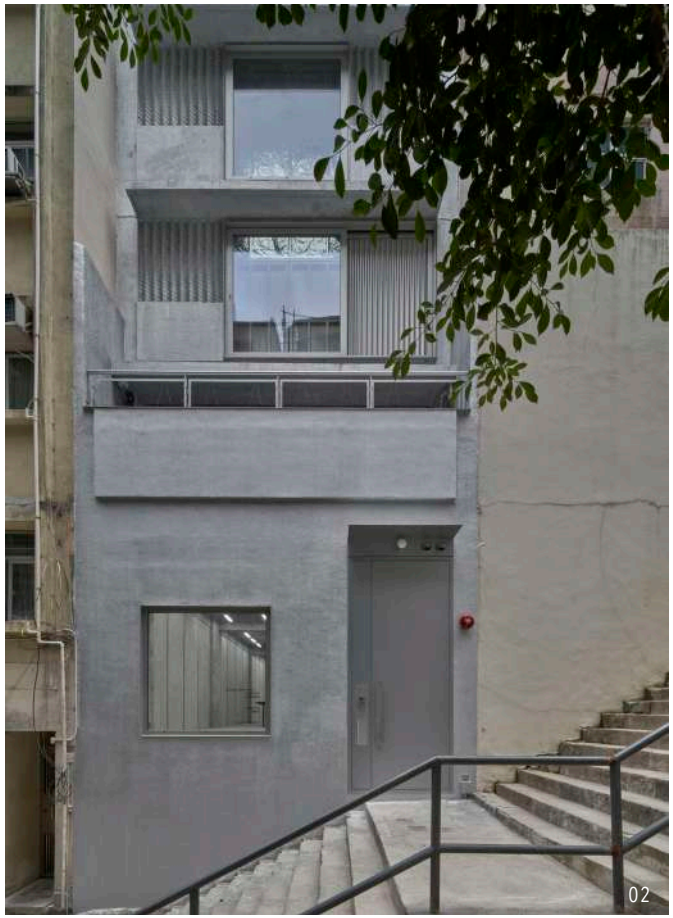
Part II: Academic Experience
2022 < … adjunct assistant professor at HKU (M.Arch studio), Hong Kong
2017 < 2019 part-time lecturer at Hong Kong City University (Master in Urban Design studio), Hong Kong
2016 part-time lecturer in architectural science at HKU-SPACE (studio), Hong Kong

Part III: Past Experience
2013 < 2014 architectural designer at Shaygan Arkitektkontor, Hong Kong
2013 co-curator and designer for Detour Matters "From Microtopias to Social Innovation", Hong Kong
2012 graphic design and production "VS-A index" book, Hong Kong

# SCOPE OF WORK

ARCHITECTURE
URBAN INTERVENTION
FURNITURE
EXHIBITION
ARTWORK PRODUCTION


01


02

03

# ARCHITECTURE

SELECTED WORKS

01. “39 KING’S ROAD”, ARCHITECTURE (OFFICE TOWER), HONG KONG, 2020-2022
02. “KIANG MALINGUE #4”, ARCHITECTURE (ART SPACE), HONG KONG, 2019-2022
03. “PENG CHAU RESIDENCE”, FACADE DESIGN (HOUSING), HONG KONG, 2018-2021

01

03

05

02

04

06

# ARCHITECTURE

SELECTED WORKS

01. KIANG MALINGUE #3", ARCHITECTURE (ART SPACE), HONG KONG, 2022
02. "PHD GROUP", ARCHITECTURE (ART SPACE), HONG KONG, 2022
03. "ROSSI ROSSI", ARCHITECTURE (ART SPACE), HONG KONG, 2021
04. "SPRING #2", ARCHITECTURE (MULTI-PURPOSE SPACE), HONG KONG, 2021
05. "CAO FEI'S ARTIST STUDIO", ARCHITECTURE (ART SPACE), BEIJING, 2019
06. "HART HAUS", ARCHITECTURE, (ART SPACE), HONG KONG, 2018

01

02

03

# ARCHITECTURE

SELECTED WORKS

01. “CENTRE FOR HERITAGE ART & TEXTILE (CHAT)” ARCHITECTURE, (ART SPACE), HONG KONG, 2015-2018
02. “EDOUARD MALINGUE GALLERY #2”, ARCHITECTURE (ART SPACE), SHANGHAI, 2016
03. “EDOUARD MALINGUE GALLERY #1”, ARCHITECTURE (ART SPACE), HONG KONG, 2014

01

03

05

02

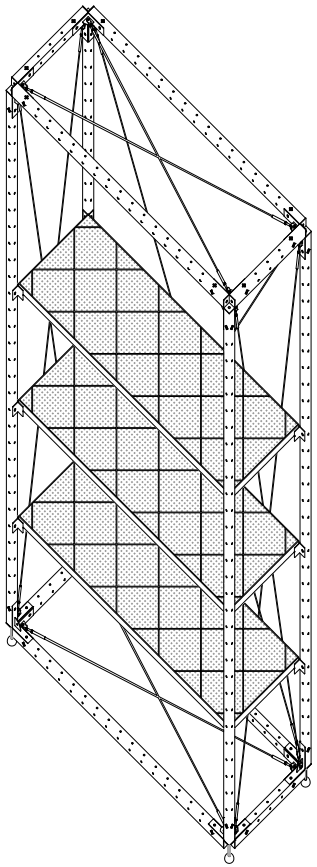
04

06

# URBAN INTERVENTION

SELECTED WORKS

01. “PROJECT OASIS”, ARCHITECTURE (PUBLIC SPACE), TAI KWUN PRISON YARD, HONG KONG, 2022
02. “PROJECT OASIS”, ARCHITECTURE (PUBLIC SPACE), TAI KWUN LOWER E HALL, HONG KONG, 2022
03. “BAOAN #2”, DESIGN, (URBAN FURNITURE), BAO’AN DISTRICT SHENZHEN, 2022
04. “BAOAN #1”, DESIGN, (URBAN FURNITURE), BAO’AN DISTRICT SHENZHEN, 2019
05. “DETOUR MATTERS“FROM MICROTOPIAS TO SOCIAL INNOVATION”, CO-CURATION (EXHIBITION), HONG KONG, 2013



01

02

03

# FURNITURE

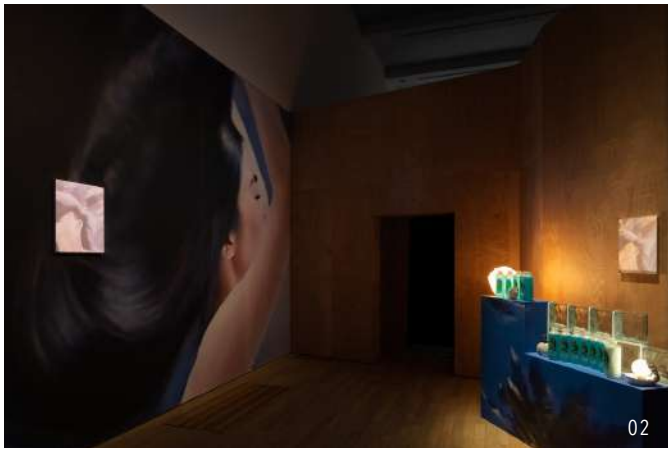
SELECTED WORKS

01. "NUOVO.ID SHELVING SYSTEM I", DESIGN OF A MODULAR SHELVING SYSTEM FOR NUOVO.ID DESIGN GALLERY , ON-GOING
02. "TAI KWUN VITRINE SYSTEM", DESIGN OF A MODULAR VITRINE SYSTEM FOR TAI KWUN CONTEMPORARY , HONG KONG, 2021
03. "TAI KWUN LEARNING CORNER", DESIGN OF A FLEXIBLE WORSHOP FURNITURE WITH PIN BOARDS AND WORKING TABLES, HONG KONG, 2020

01

03

05


02

04

06

# EXHIBITION

SELECTED WORKS

01. “MYTH MAKERS, SPECTROSYNTHESIS III”, EXHIBITION DESIGN, TAI KWUN CONTEMPORARY, HONG KONG, 2022
02. “DOUBLE VISION”, EXHIBITION DESIGN, TAI KWUN CONTEMPORARY, HONG KONG, 2022
03. “CAO FEI: STAGING THE ERA”, EXHIBITION DESIGN, UCCA, BEIJING, 2021
04. “A HOLLOW IN A WORLD TOO FULL, A SOLO EXHIBITION BY CAO FEI”, EXHIBITION DESIGN, TAI KWUN CONTEMPORARY, HONG KONG, 2018
05. “CONTAGIOUS CITIES: FAR AWAY, TOO CLOSE”, EXHIBITION DESIGN, TAI KWUN CONTEMPORARY, HONG KONG, 2019
06. “M+ SIGG COLLECTION: FOUR DECADES OF CHINESE CONTEMPORARY ART”, EXHIBITION DESIGN, ARTISTREE, HONG KONG, 2016

01

03

05

02

04

06

# EXHIBITION

SELECTED WORKS

01. "ALICJA KWADE SOLO SHOW", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, ON-GOING
02. "BEHIND YOUR EYELID–PIPILOTTI RIST", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2022
03. "WET FEET_DRYFEET, BORDER AND GAMES, FRANCIS ALYS", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2020-2021
04. "SNEEZE, MIKA ROTTENBERG", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2020-2021
05. "MURAKAMI VS MURAKAMI", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2019
06. "ZAHA HADID: THERE SHOULD BE NO END TO EXPERIMENTATION", EXHIBITION TECHNICAL ASSISTANCE, ARTISTREE, HONG KONG, 2017

01

03

05

02

04

06

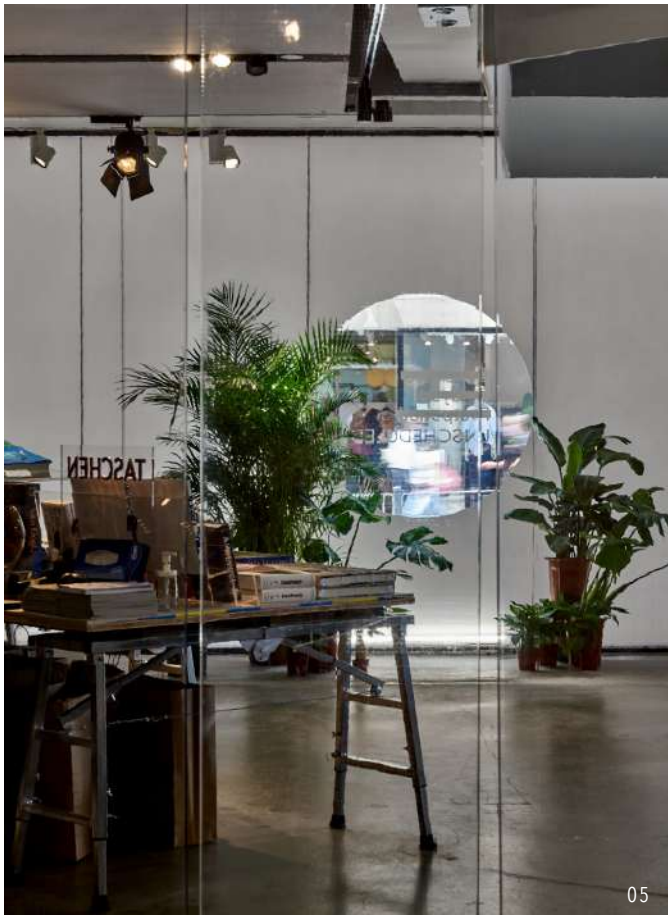
# EXHIBITION

SELECTED WORKS

01. "THEY DO NOT UNDERSTAND EACH OTHER", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2020
02. "MY BODY HOLDS ITS SHAPE", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2020
03. "PHANTOM PLANE, CYBERPUNK IN THE YEAR OF THE FUTUR", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2019
04. "PERFOMING SOCIETY: THE VIOLENCE OF GENDER", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2019
05. "DISMANTLING THE SCAFFOLD", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2018
06. "REHEARSAL", EXHIBITION TECHNICAL ASSISTANCE, TAI KWUN CONTEMPORARY, HONG KONG, 2018

01

03



05

02

04

# EXHIBITION

SELECTED WORKS

01. “BOOKED #1” ART BOOK FAIR, SET DESIGN, TAI KWUN CONTEMPORARY, HONG KONG, 2019
02. “BOOKED #2” ART BOOK FAIR, SET DESIGN, TAI KWUN CONTEMPORARY, HONG KONG, 2020
03. “UNSCHEDULED #1” ART FAIR, SET DESIGN, TAI KWUN BLOCK 01, LG2, HONG KONG, 2020
04. “UNSCHEDULED #1” ART FAIR, SET DESIGN, TAI KWUN BLOCK 01, LG1, HONG KONG, 2020
05. “UNSCHEDULED #2” ART FAIR, SET DESIGN, FORMER TOPSHOP ON QUEENS ROAD CENTRAL, HONG KONG, 2021

01

03

05

02

04

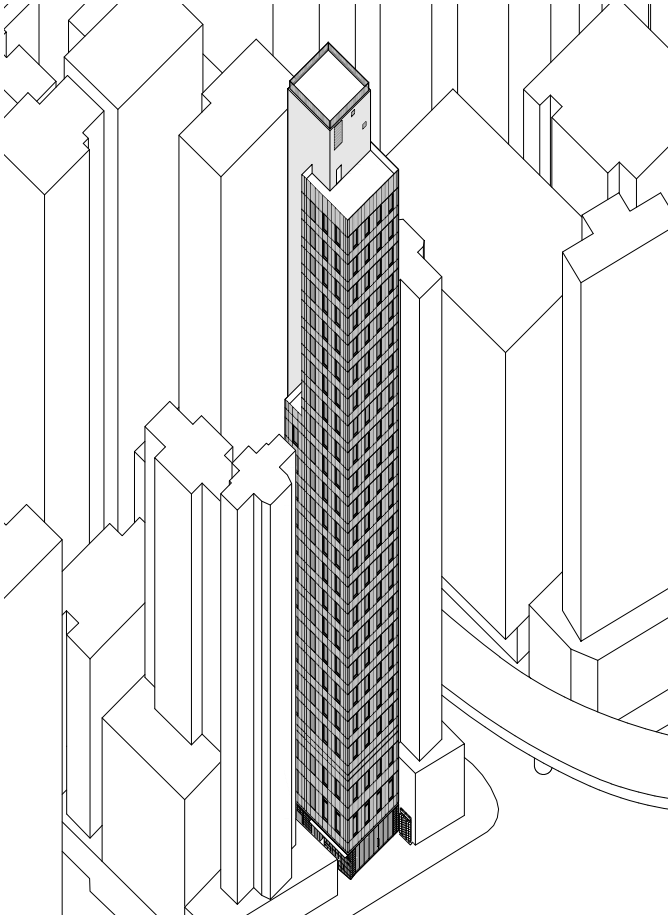
# ARTWORK PRODUCTION

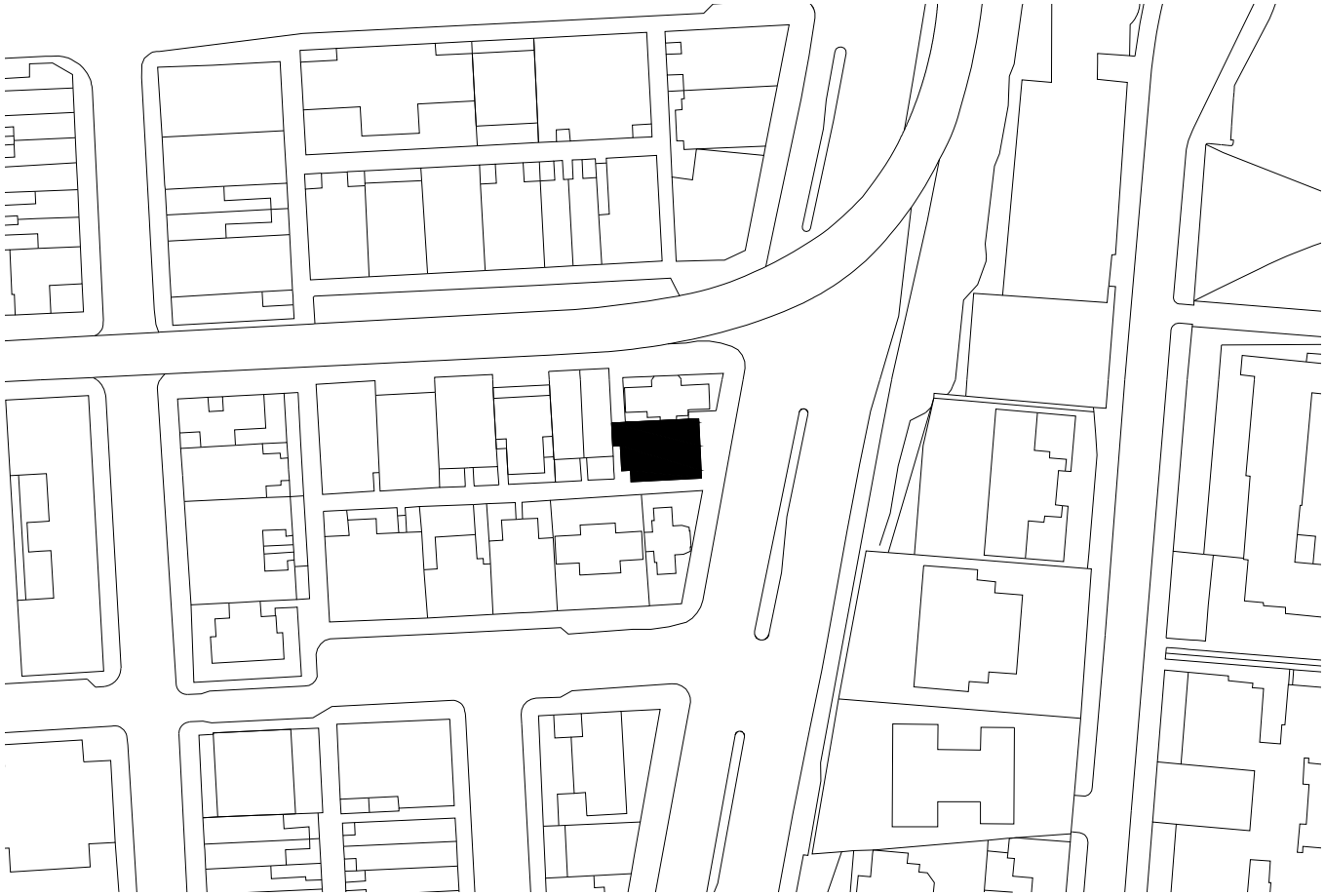
SELECTED WORKS

01. "MURAKAMI VS MURAKAMI", TECHNICAL ASSISTANCE ON TAKASHI MURAKAMI SCULPTURAL INSTALLATION, TAI KWUN PRISON YARD, HONG KONG, 2019
02. "P-SCAPE", TECHNICAL ASSISTANCE ON NADIM ABBAS SCULPTURAL INSTALLATION, TAI KWUN PRISON YARD, HONG KONG, 2018
03 & 04. "NUCLEUS", TECHNICAL ASSISTANCE ON GABRIEL LESTER SCULPTURAL INSTALLATION, TAI KWUN CONTEMPORARY, HONG KONG, 2018
05. "MAUSOLEUM", TECHNICAL ASSISTANCE ON JOAO VASCO PAIVA SCULPTURAL INSTALLATION, ART BASEL, HONG KONG, 2015

# CASE STUDIES

BEAU ARCHITECTS





# 39 KING'S ROAD

HONG KONG
2022

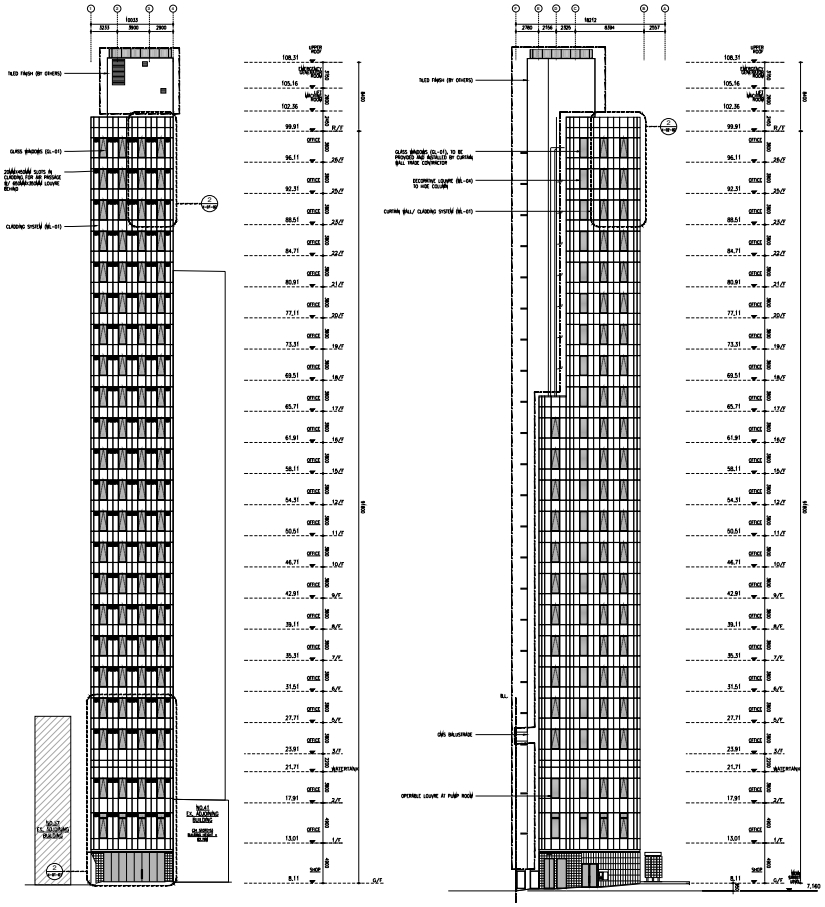
TYPE:
OFFICE

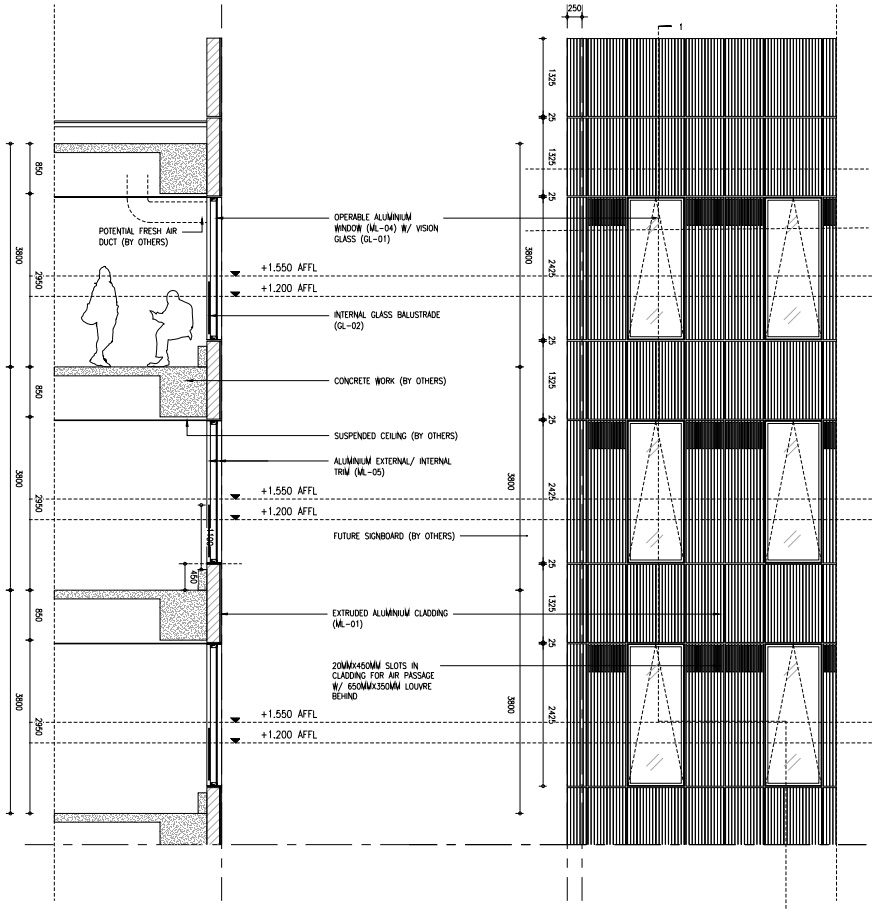
YEAR:
2019-2022

ADDRESS:
39 KING'S ROAD
TAI HAU
HONG KONG

MISSION:
NEW BUILT OFFICE TOWER OF 26 FLOORS IN TIN HAU DISTRICT
2'560 SQM
BUILT

TEAM:
HENDERSON LAND DEVELOPMENT (CLIENT),
BEAU (ARCHITECTURAL DESIGNER),
MCAA (AP ARCHITECT)
VS-A (FACADE CONSULTANT),
INHABIT (TECHNICAL CONSULTANT),
STEPHEN CHENG (STRUCTURAL ENGINEER),
LEADING CONSULTING (BUILDING SERVICES CONSULTANT),
ARCADIS (QUANTITY SURVEYOR),
WIN LEE BUILDING (CARCASSE CONTRACTOR)
GINCA (CURTIAN WALL CONTRACTOR),
RNB (MVAC CONTRACTOR),
MANG YIP (FS CONTRACTOR),
FRUIT DESIGN (FITTING OUT CONTRACTOR)
KRIS PROVOOST (PHOTOGRAPHER)



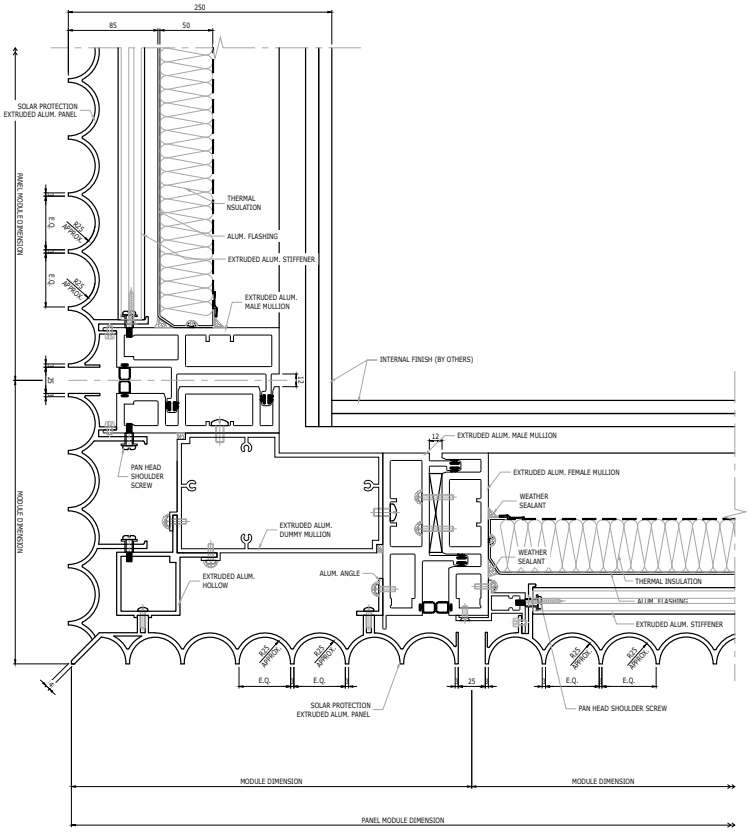



# 39 KING'S ROAD

HONG KONG
2022

THE OFFICE TOWER ON KING'S ROAD IS A NON-ICONIC TOWER, WITH A HYPER REPETITIVE WINDOW PATTERN MERGING WITH ITS CONTEXT, IT ELABORATES ON THE IDEA OF "QUIET INNOVATION", A MOTTO DEVELOPED WITH FAÇADE CONSULTANT VS-A, EMPHAZING THE IMPROVEMENT OF SIMPLE, ARCHETYPAL SOLUTIONS.

THE FAÇADE IS MADE OF PRE-ASSEMBLED REPETITIVE PANELS ENTIRELY BUILT IN RECYCLED ALUMINIUM. MADE-OUT OF MULTIPLE LAYERS, ITS OUTER ONE TAKES ADVANTAGE OF THE MATERIAL AND ITS SHAPE-FORMING PROCESS TO PRESENT AN EXTRUDED/CORRUGATED PROFILE.



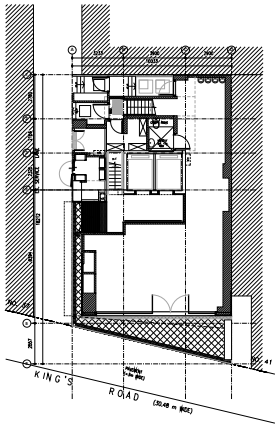

# 39 KING'S ROAD

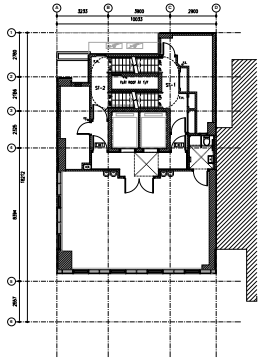
HONG KONG
2022

THE EXTRUDED/CORRUGATED PROFILE, BESIDES REINFORCING THE VERTICAL/INDUSTRIAL LANGUAGE OF THE FAÇADE ALSO CREATES LIGHT AND SHADOWS VARIATIONS DURING THE DAY.

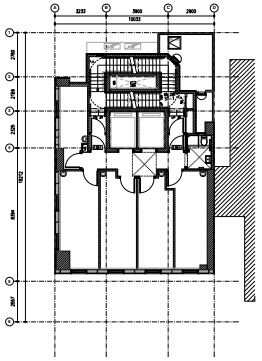
BUT MOST IMPORTANTLY, BY INCREASING THE AREA OF THE OUTER LAYER VERSUS THE INNER ONE, IT RADIATES ACCUMULATED HEAT TOWARDS OUTSIDE HENCE REDUCING THE NEED IN TERMS OF INTERIOR CLIMATE CONTROL.

THIS EFFECT IS REINFORCED BY THE VENTILATED CAVITY RIGHT BEHIND THE CORRUGATED LAYER AND THE INTEGRATION OF VENTILATION SLOTS REGULARLY DISTRIBUTED ALONG THE HEIGHT OF THE BUILDING.

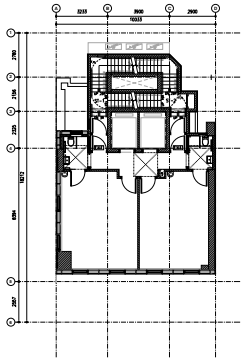


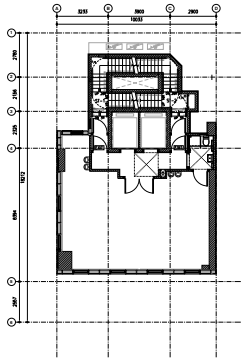
1–2F



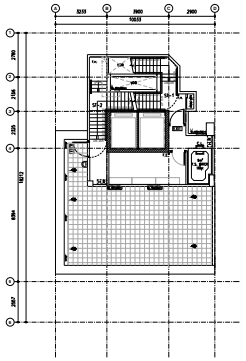
3–16F



17–23F



25F



RF

# 39 KING'S ROAD

HONG KONG
2022

ONE OF THE KEY GESTURES OF THE KING'S ROAD TOWER LIES IN THE EXTREME REPETITION OF ITS FAÇADE COMPONENTS ACCORDING TO A VERY STRICT GRID. THIS STRATEGY ANSWERS TO BOTH THE WILL TO PLASTICALLY ANCHOR THE BUILDING IN ITS CONTEXT AND THE DESIRE TO EXPERIMENT WITH STANDARDISATION.

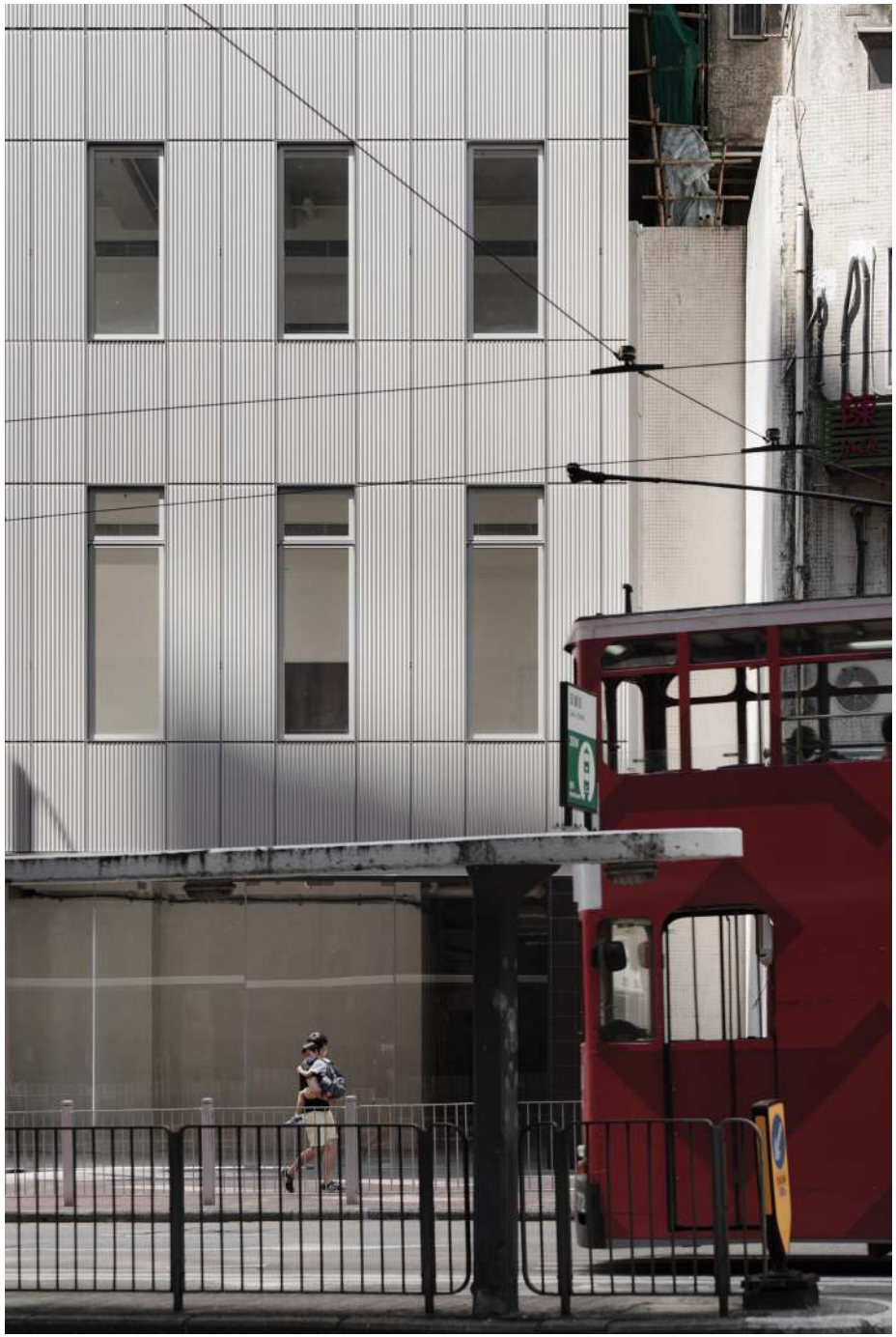
IN THE END, ONLY ONE WINDOW TYPE ENDED UP BEING BUILT WHILE THE COMPLEMENTARY SOLID PARTS WERE LIMITED TO A HANDFUL OF THEM. THIS APPROACH REDUCES COMPLEXITY AND COST BUT ALSO ALLOWS FOR COMPLETE FLEXIBILITY WHEN IT COMES TO THE INTERIOR CONFIGURATION, EVERY FLOOR BEING THEN DIVISIBLE IN A SYSTEMATIC WAY.

THE VERTICAL SHAFT AND THE GROUND FLOOR TREATMENT ANSWERS TO IT BY IMPLEMENTING TILES, ANOTHER TYPICAL HONG KONG MATERIAL ABUNDANTLY USED FOR FAÇADE.

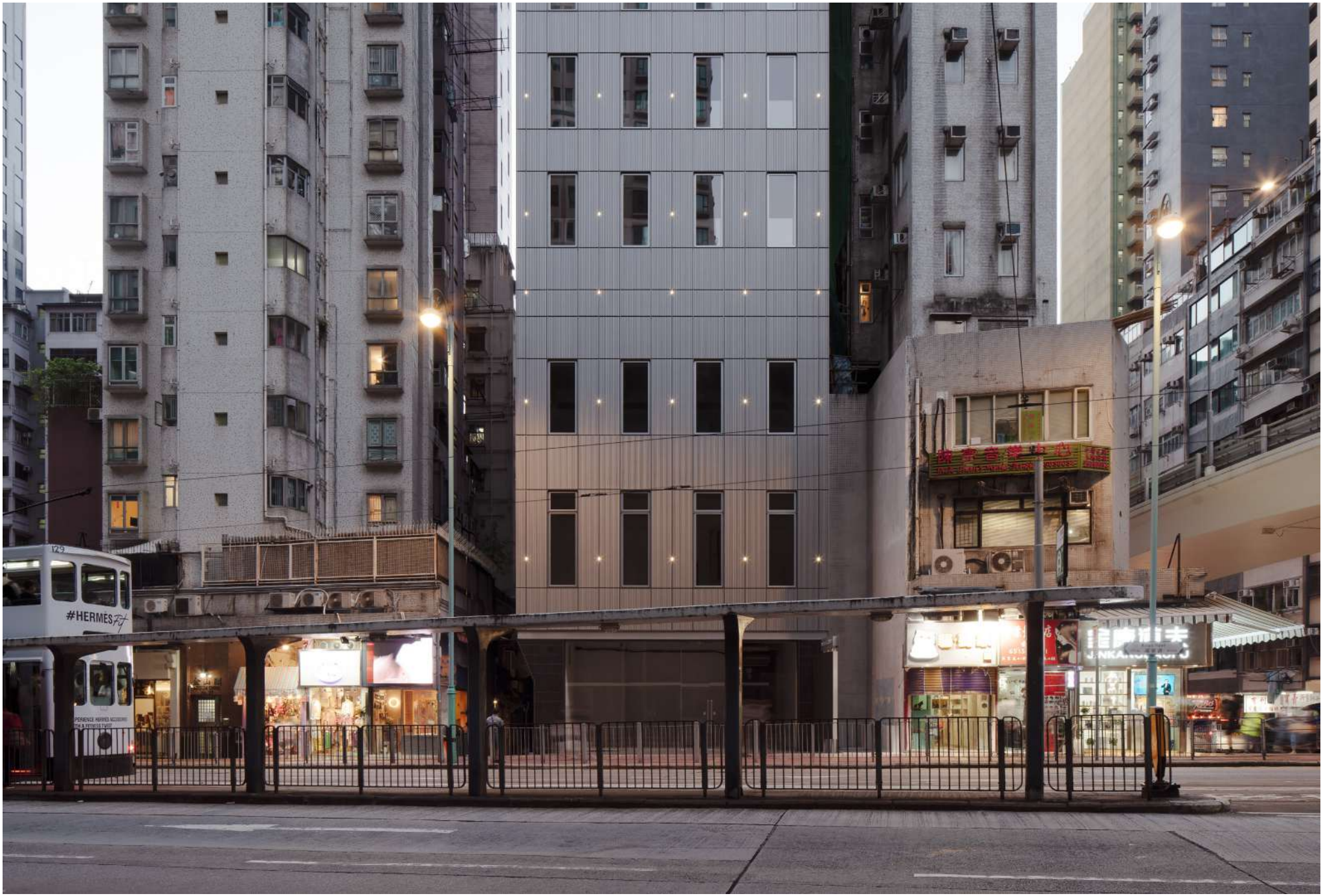
A NON-ICONIC TOWER
WITH A HYPER REPETITIVE
WINDOW PATTERN, MERGING
WITH ITS CONTEXT.

陳亮音樂中心
貓·劉家
SALE

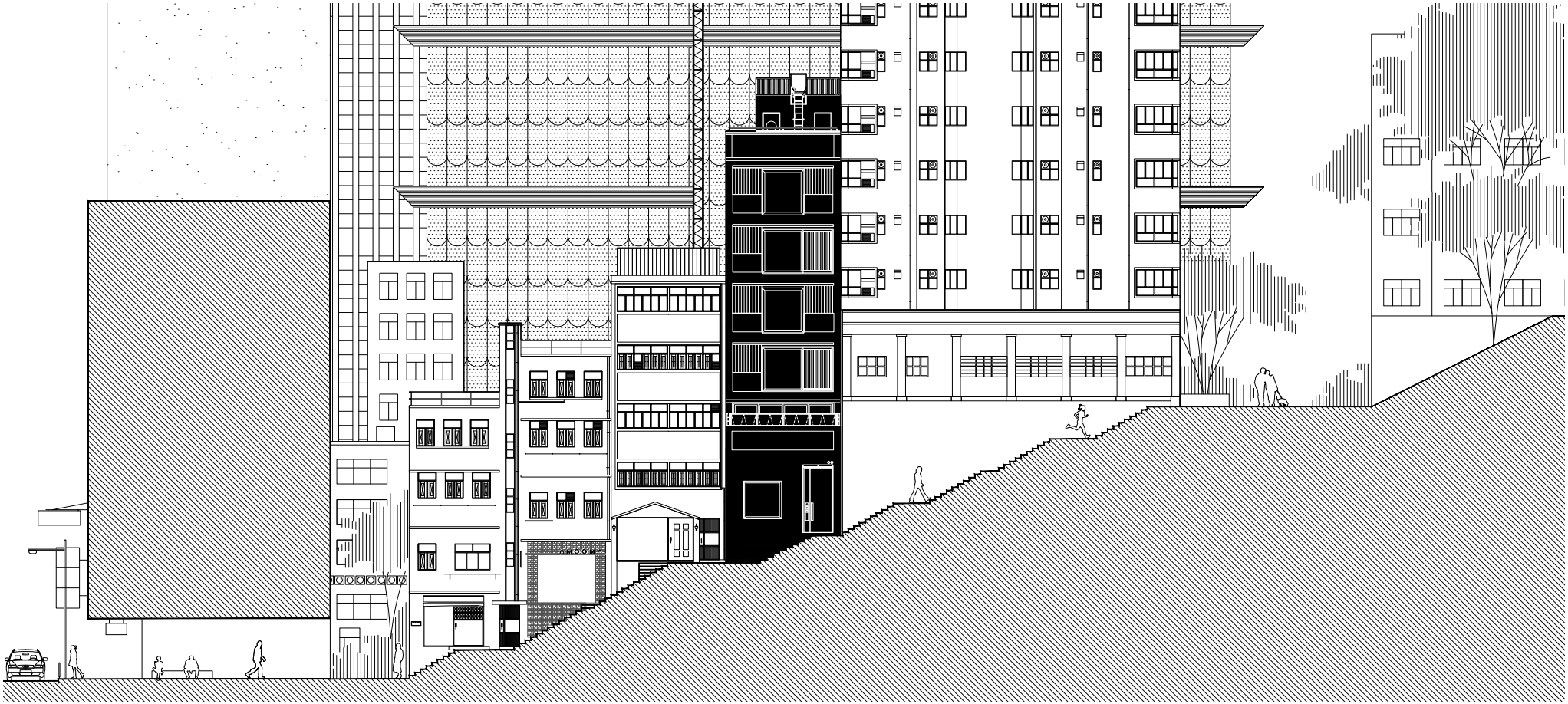
A STRICT GRID ALTERNATING
MODULES OF WINDOWS
AND SOLID PANELS.



A "SOLID" CURTAIN-WALL SYSTEM MADE OUT OF COMPONENTS ENTIRELY BUILT IN RECYCLED ALUMINIUM.


#HERMES

"FLEXIBILITY THROUGH RIGIDITY", EVERY FLOOR BEING DIVISIBLE IN A SYSTEMATIC WAY.



# KIANG MALINGUE

HONG KONG
2023

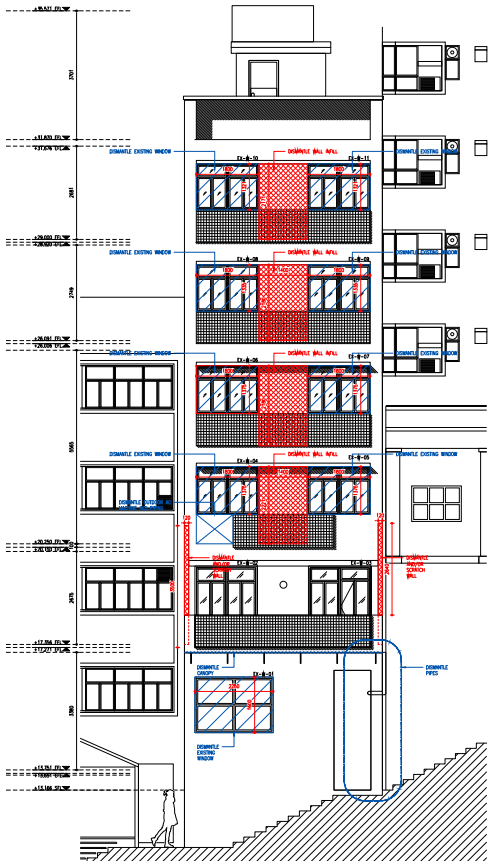
TYPE:
ART GALLERY

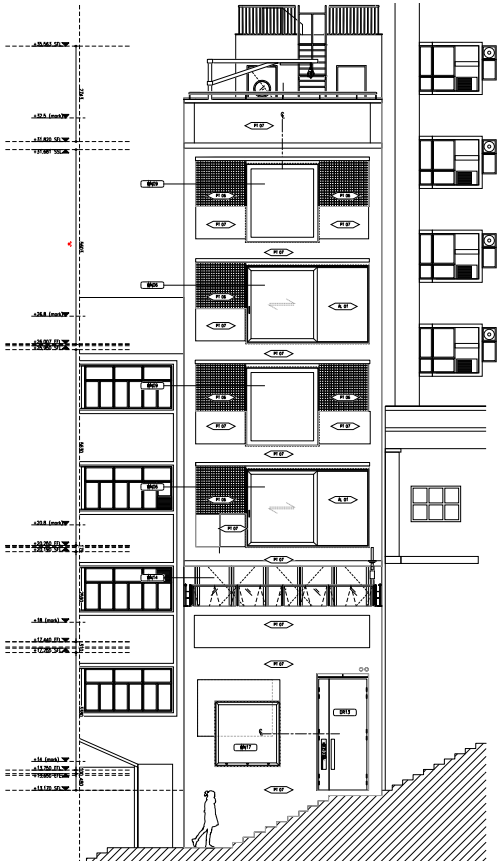
YEAR:
2019-2023

ADDRESS:
10 SIK ON STREET
WAN CHAI
HONG KONG

MISSION:
TRANSFORMATION OF 1960'S TENEMENT HOUSE INTO AN ART GALLERY
400 SQM
BUILT

TEAM:
EDOUARD AND LORRAINE MALINGUE (CLIENT),
BEAU (ARCHITECT),
MATTHEW WONG (AP),
BURO HAPPOLD (STRUCTURAL ENGINEER),
POTT (MAIN CONTRACTOR),
UNITED SOUNDFAIR ENGINEERING (MAJOR WORKS CONTRACTOR),
MRW (WINDOW CONTRACTOR),
RNB (E&M CONTRACTOR),
XU LIANG LEON (PHOTOGRAPHER).



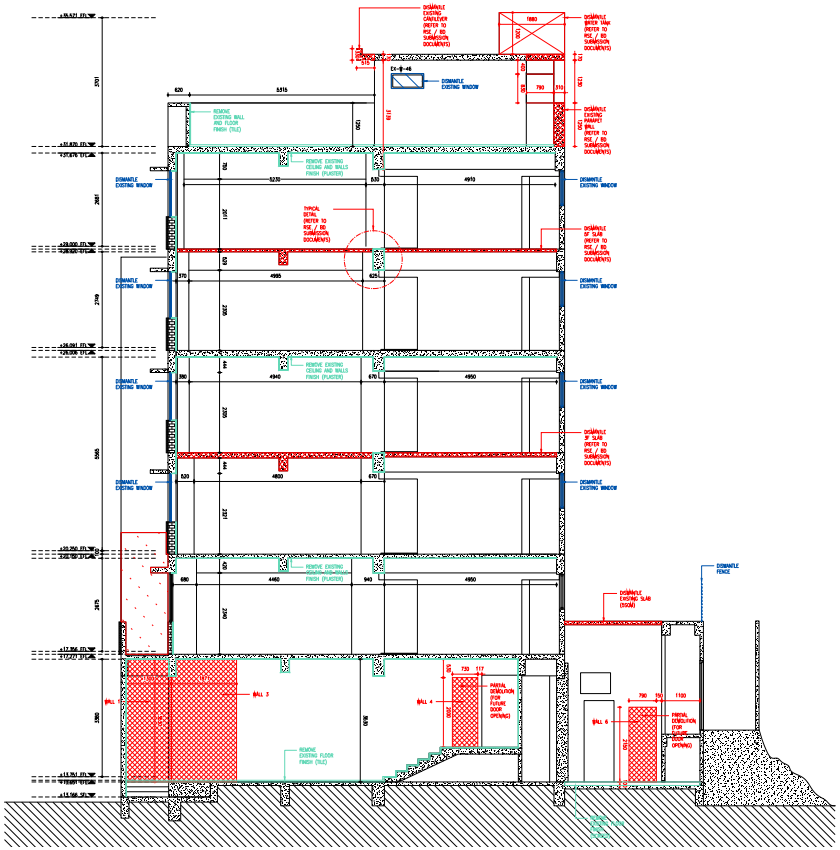


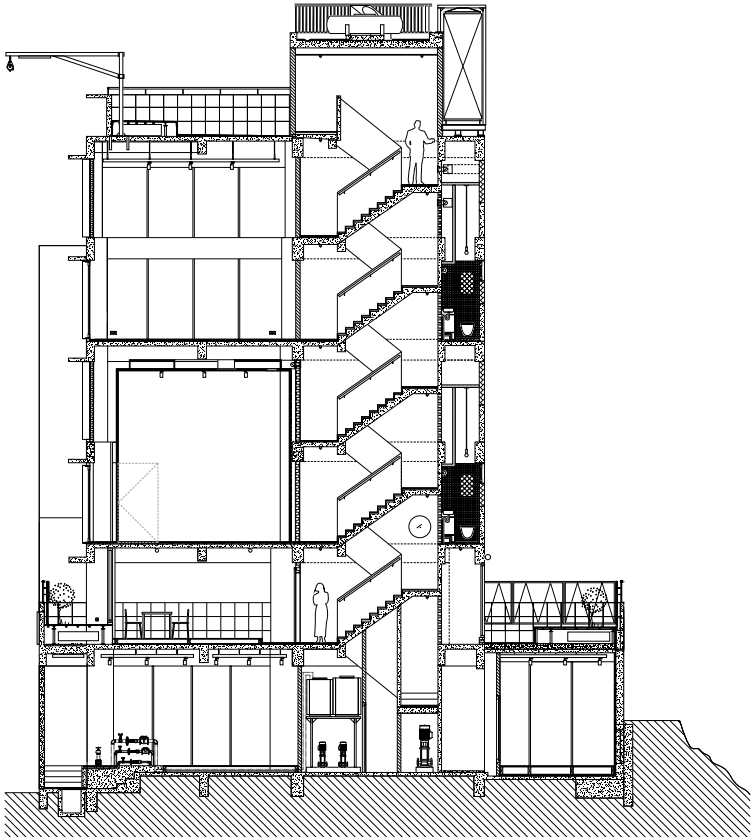
# KIANG MALINGUE

HONG KONG
2023

THE FACADE IS BOTH AN INTRODUCTION AND A SUMMARY ABOUT THE PROJECT AS IT VOLUNTARILY MAINTAINS ITS ORIGINAL MORPHOLOGY WHILE REVEALING AND ASSUMING THE ADAPTATION MAIN GESTURES.

THE AMBIGUITY BETWEEN ITS CONTEMPORANEITY AND ITS ACCUMULATION OF VISIBLE “SCARS” BASICALLY GIVES AWAY ALL THE KEYS TO UNDERSTAND THE WHOLE PROJECT THAT IS AN EXPRESSIVE RESULT GENERATED BY A PROCESS MORE THAN AN ABSTRACT, CONCEPTUAL APPROACH.

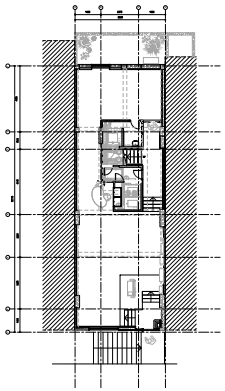




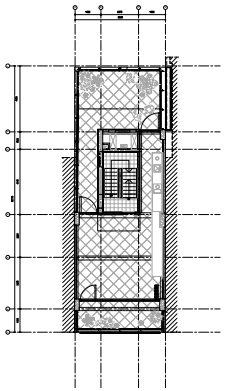
# KIANG MALINGUE

HONG KONG
2023

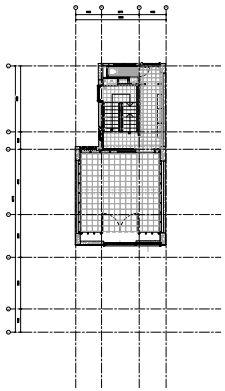
THE BUILDING IS A TYPICAL HONG KONG COMPOSITE BUILDING WITH COMMERCIAL USE AT G/F AND DOMESTIC USE AT 1/F TO 5/F. THE 60S HOUSING TYPOLOGY AND ORIGINAL DOMESTIC NATURE OF THE BUILDING IS RETAINED, BRINGING HUMAN SCALE TO EXHIBITION SPACE, STRIKING A BALANCE BETWEEN THE HOME CHARACTERISTICS AND THE EXPRESSION OR NEEDS OF AN ART GALLERY.



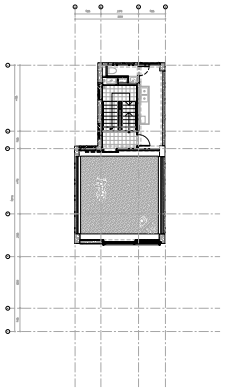
GF



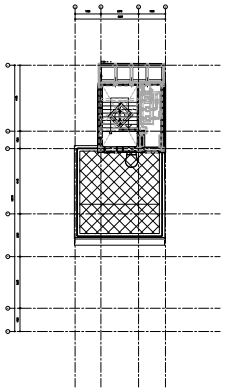
1F



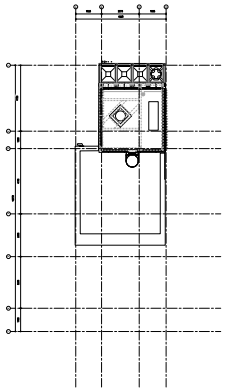
2F



4F



RF



URF

# KIANG MALINGUE

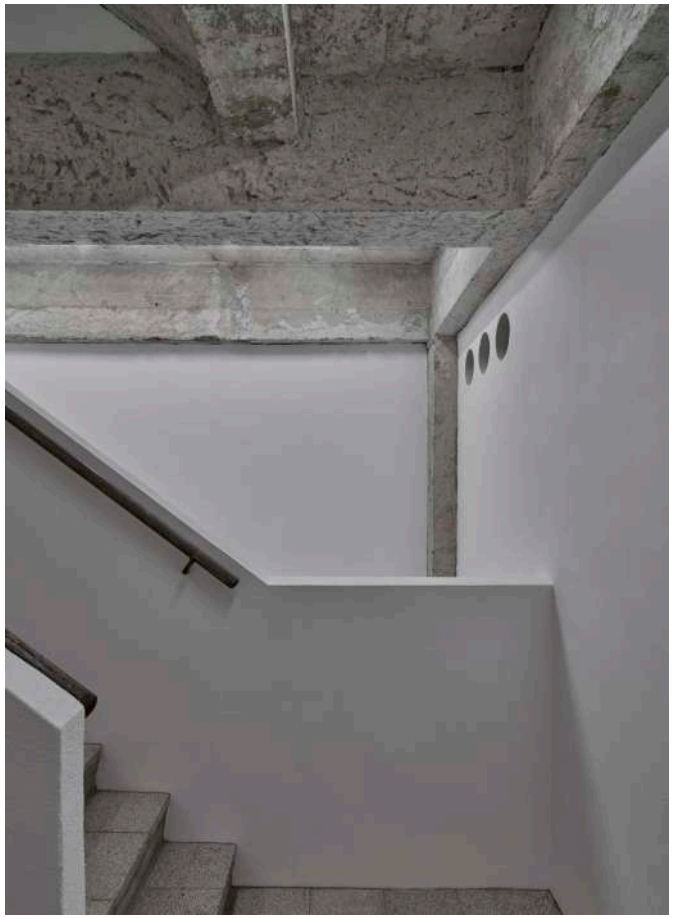
HONG KONG
2023

THE EXISTING BUILDING ORGANIZATION HAS FRAMED THE NEW FUNCTIONS COMPOSITION; THE FORMER G/F SHOP IS THE FRONT EXHIBITION SPACE OPEN TO PUBLIC, THE 1/F IS COMPOSED OF OUTDOOR AND INDOOR AREAS WHERE A KITCHEN AND MORE PRIVATE GARDEN IS INSTALLED, THE UPPER FLOORS HAVE BEEN TRANSFORMED IN 2 CUBES; ONE AT 2F AS WHITE CUBE AND ONE AT 4F. FACILITIES AS STORAGE AND TECHNICAL ROOM ARE PLACED AT 5F AND R/F.

# KIANG MALINGUE

HONG KONG
2023

THE MOST COMPLEX SPATIAL GESTURE DEPLOYED IS THE REMOVAL OF FLOORS TO GENERATE DOUBLE HEIGHT VOLUMES. AS FOR ALL INTERVENTIONS, THE PROCESS TRACES ARE ASSUMED, VISIBLE, AND WHILE EXPRESSIVE, IN THE END "DILUTED" WITHIN THE PRE-EXISTING CONTEXT.



# KIANG MALINGUE

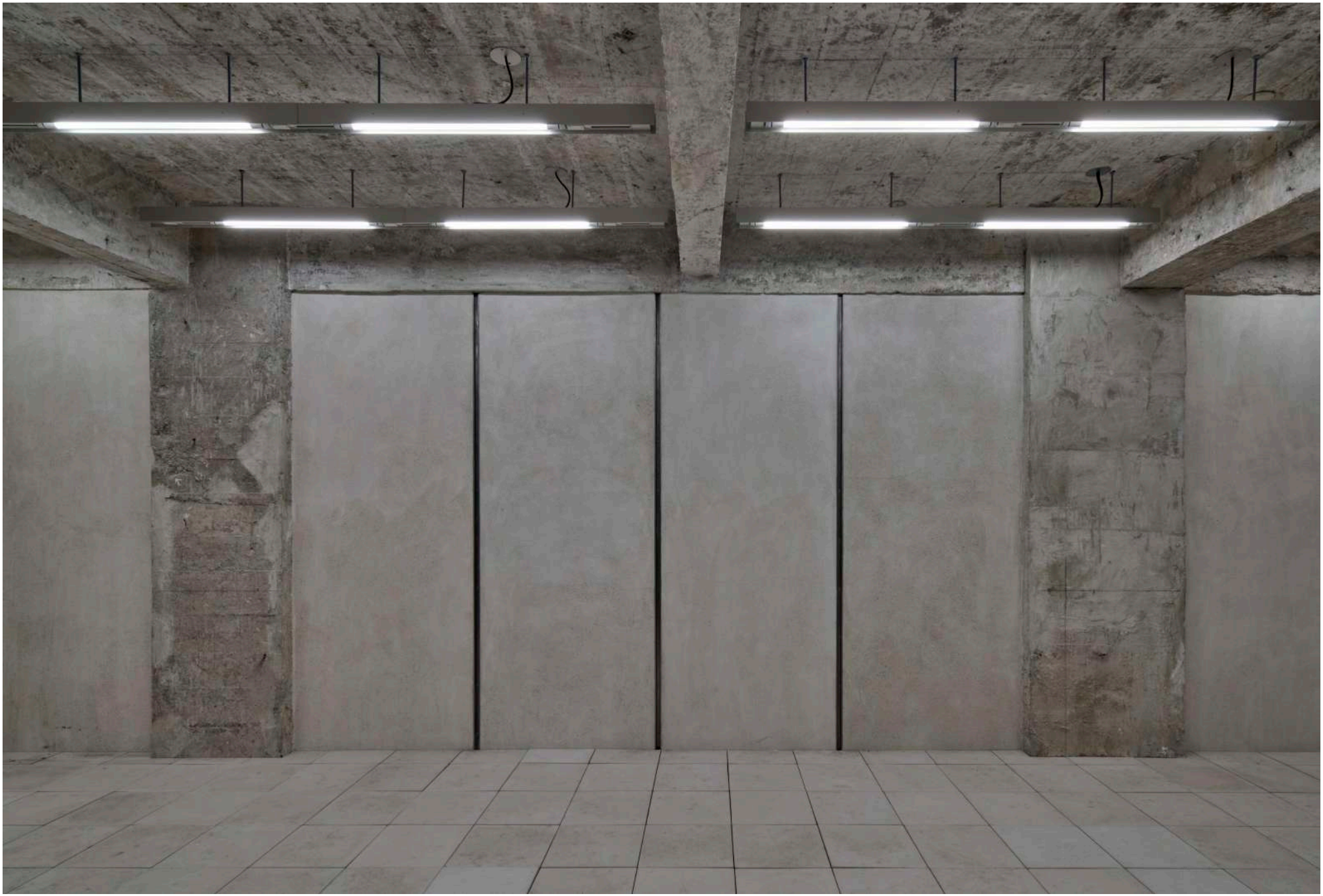
HONG KONG
2023

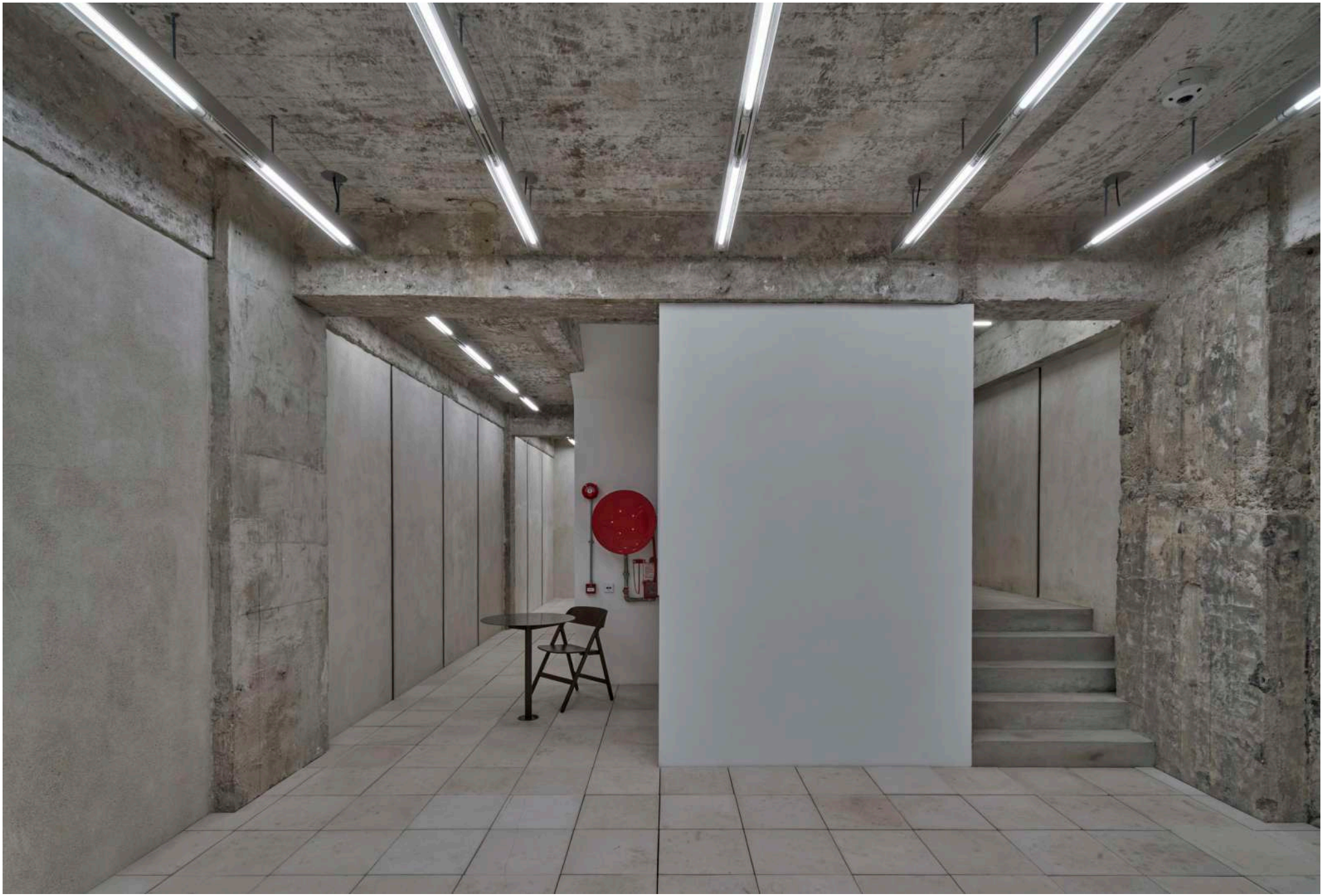
PROGRAMMATICALLY, THE MAIN STRATEGY WAS TO ALTERNATE VARIOUS LAYERS OF EXPERIENCES SO AS TO PERMANENTLY "STIMULATE" THE INTEREST OF THE VISITORS, ULTIMATELY CREATING A "VERTICAL JOURNEY" WHERE ONE CAN PASS FROM A PUBLIC GALLERY TO MORE AND MORE PRIVATE OR SINGULAR SPACES.

THE VARIOUS EXHIBITION ROOMS ARE ARTICULATED AROUND THE STAIRS IN AN ENDLESS "IN-AND-OUT" LOGIC. THE KEY ELEMENTS THEN BECAME DOORS AND PERFORATIONS, WHETHER FOR AC OR AS LIGHT CANNONS, A REDUNDANT LANGUAGE THROUGHOUT THE PROJECT...

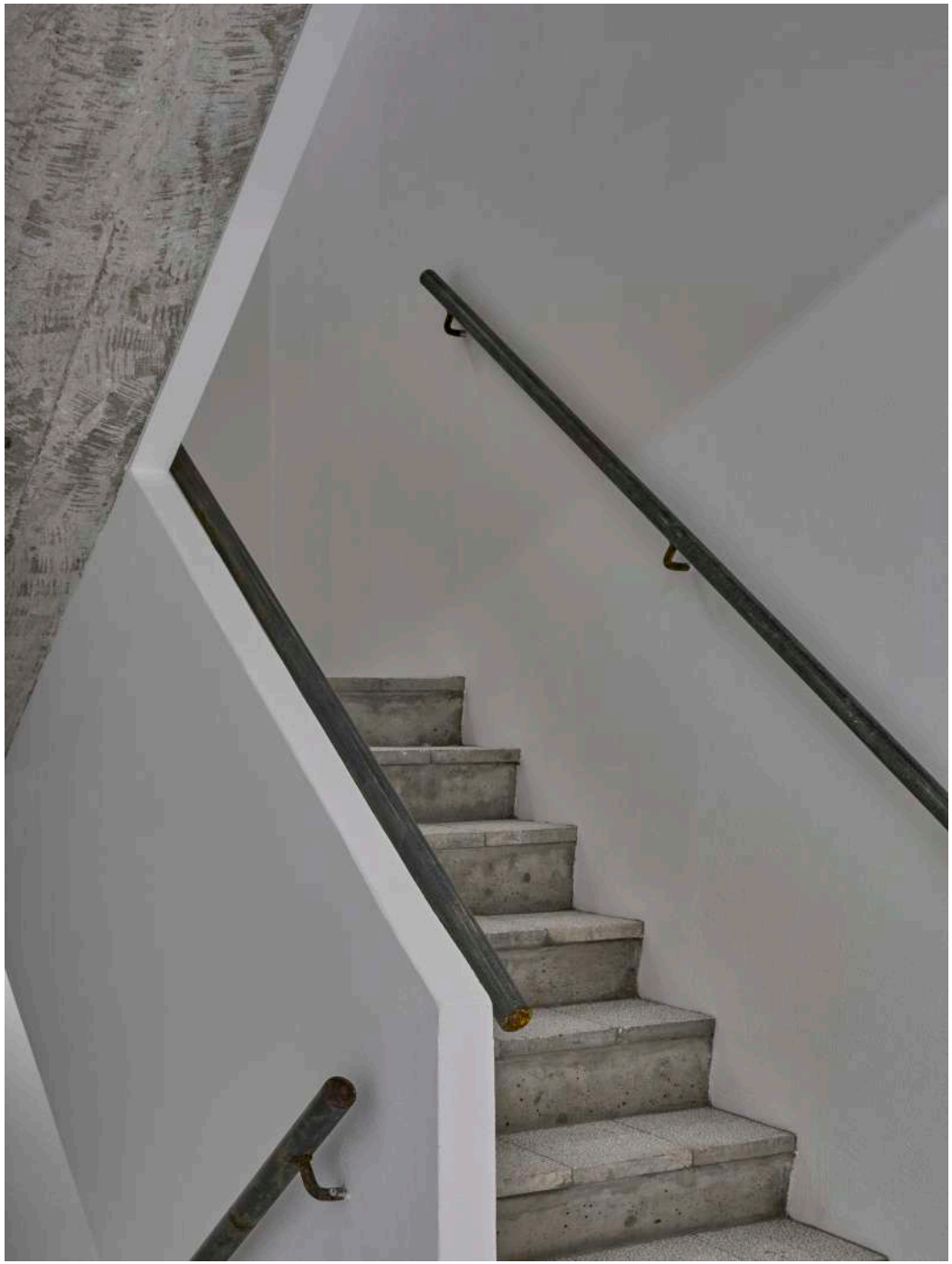
AN ADAPTIVE-REUSE PROJECT VOLUNTARILY MAINTAINING THE ORIGINAL BUILDING MORPHOLOGY AND ELEMENTS SO AS TO BLEND IN ITS CONTEXT WHILE REVEALING ITS KEY GESTURES AND STRATEGIES VIA THE FAÇADE TREATMENT.

AN EXPRESSIVE PROJECT GENERATED BY A PROCESS MORE THAN ANY ABSTRACT, CONCEPTUAL APPROACH.

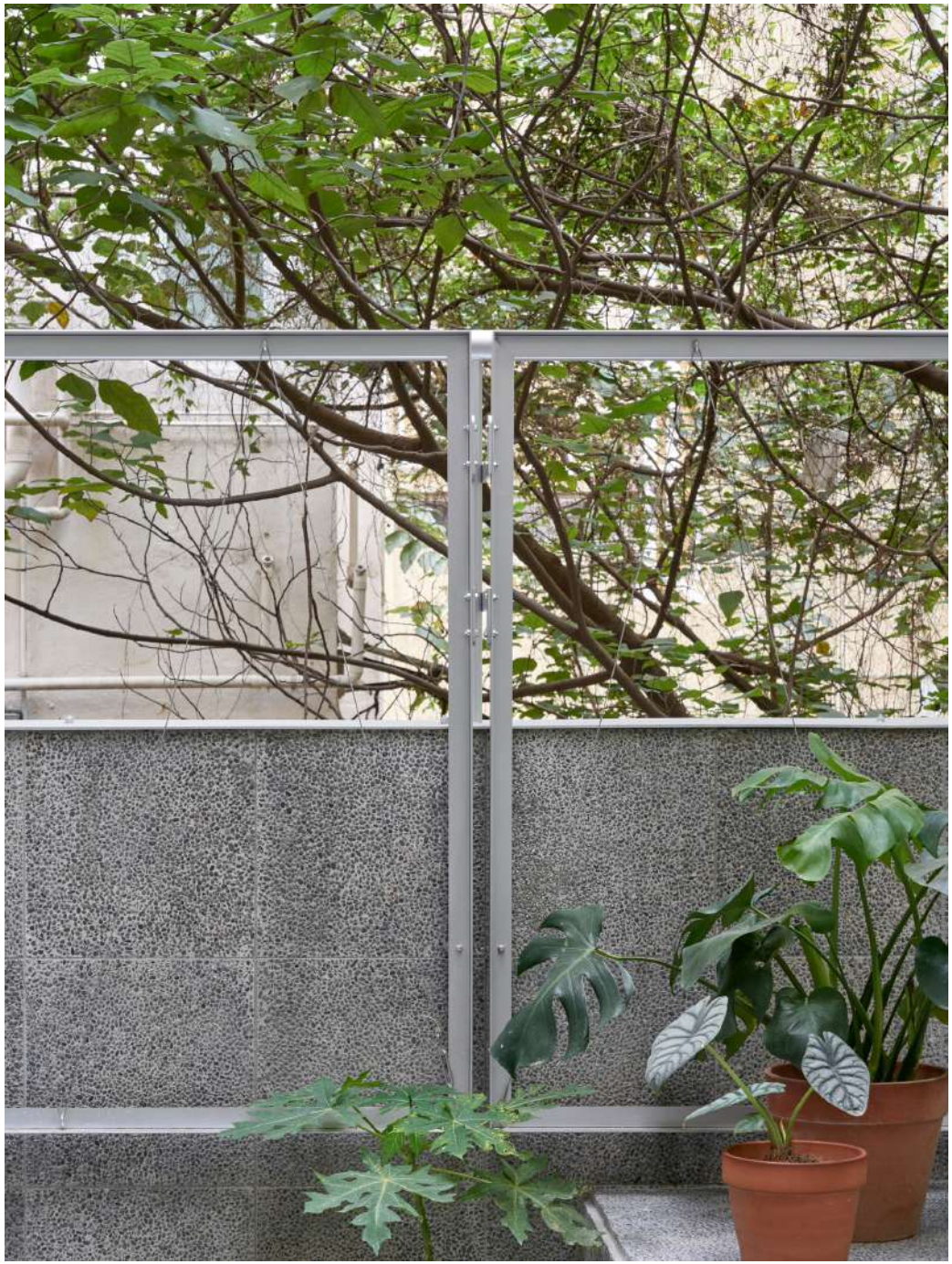




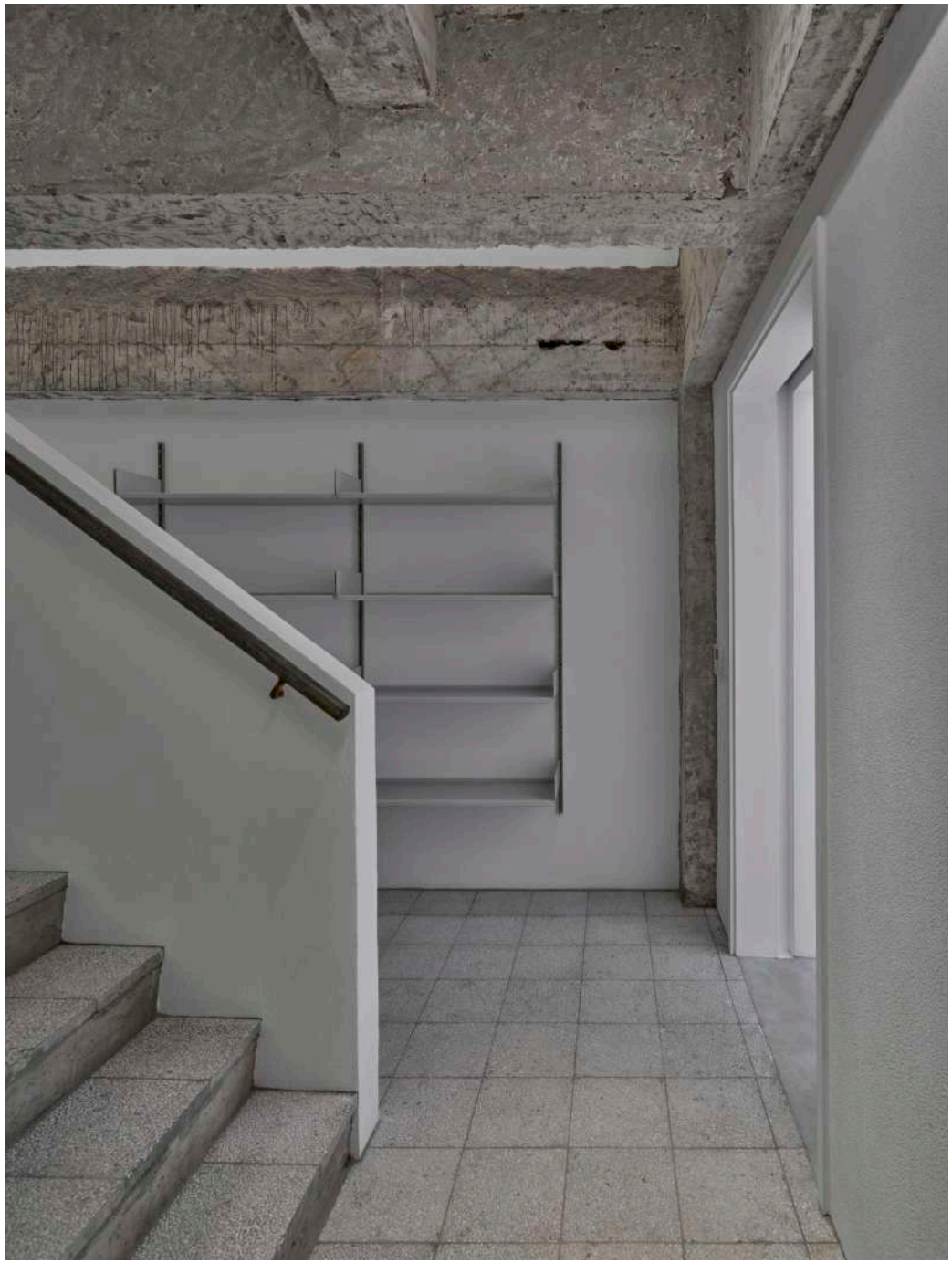
THE STAIRS AS A DOMESTIC ARCHETYPE AND AN ELEMENT TIGHTENING VARIOUS SPACES THROUGH THE GALLERY'S UPWARD JOURNEY.



A SPACE BLURRING THE LIMIT BETWEEN A GALLERY AND A HOUSE, BETWEEN INSIDE AND OUTSIDE.



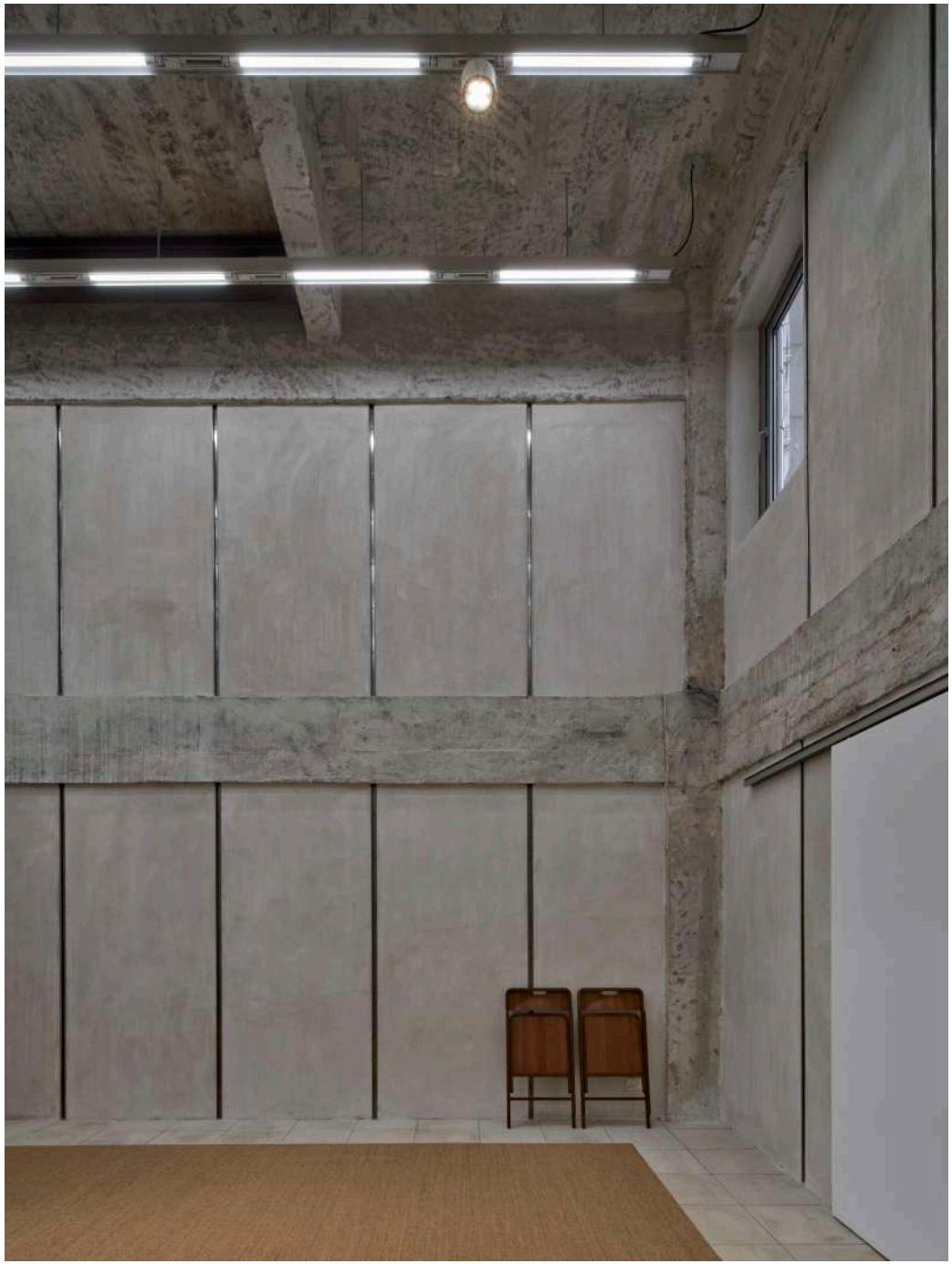
THE ESTABLISHMENT OF A NARRATIVE ON HOW THINGS ARE DONE AND THE RESPECT OF THE BUILDING'S ORIGINAL NATURE.

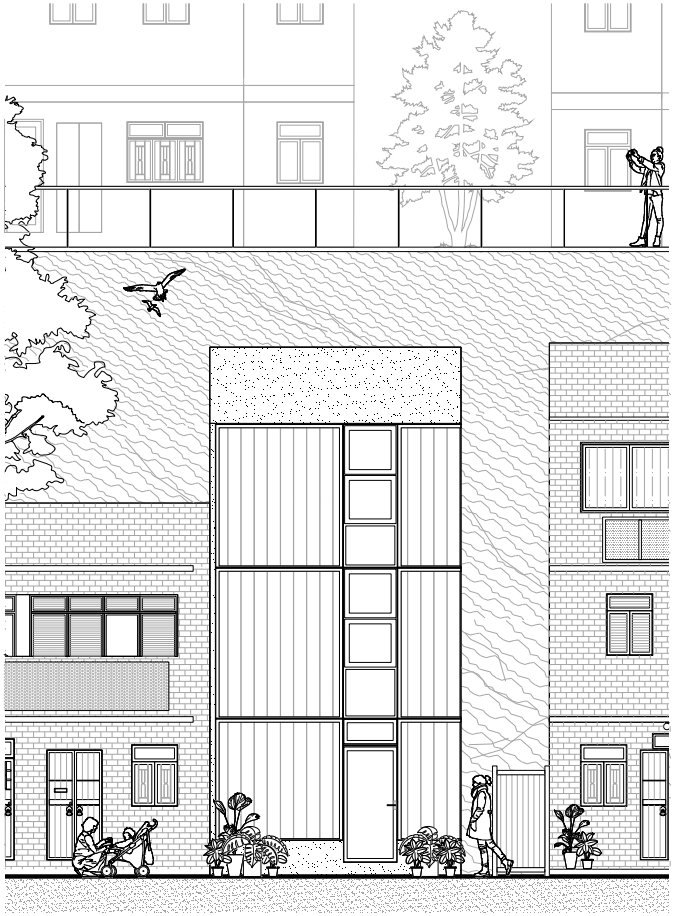


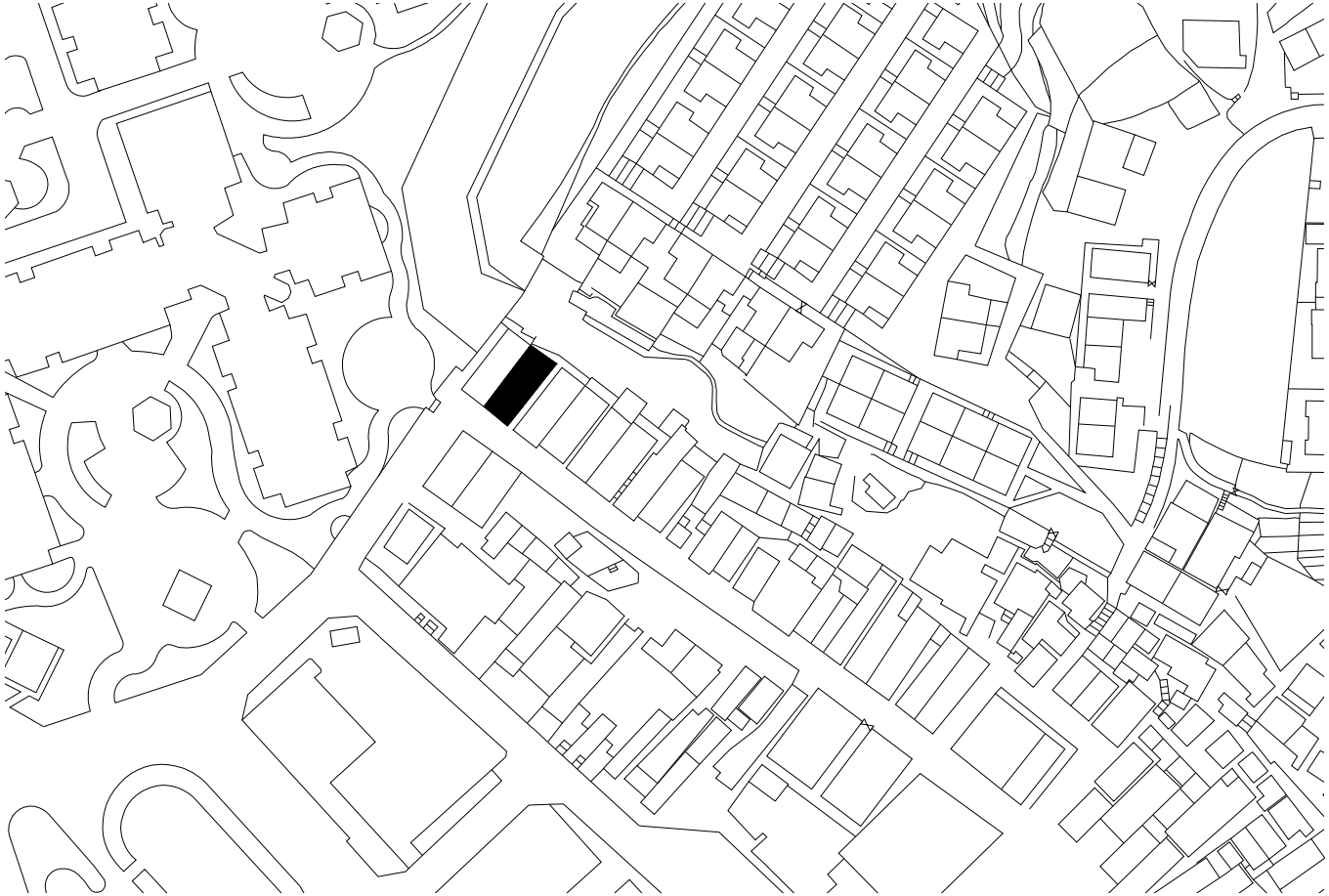
THE WHITE CUBE NOT AS A METAPHOR BUT AS A GEOMETRICAL REALITY.

ARTICULATIONS BETWEEN MATERIALS AS A PROMINENT ASPECT OF THE DESIGN.

AN EXPERIMENT ON THE ALTERNATIVES TO ART GALLERIES CANONS, WHETHER IN TERMS OF SPACE, FUNCTIONALITY OR MATERIALITY.







# PENG CHAU HOUSE

HONG KONG
2022

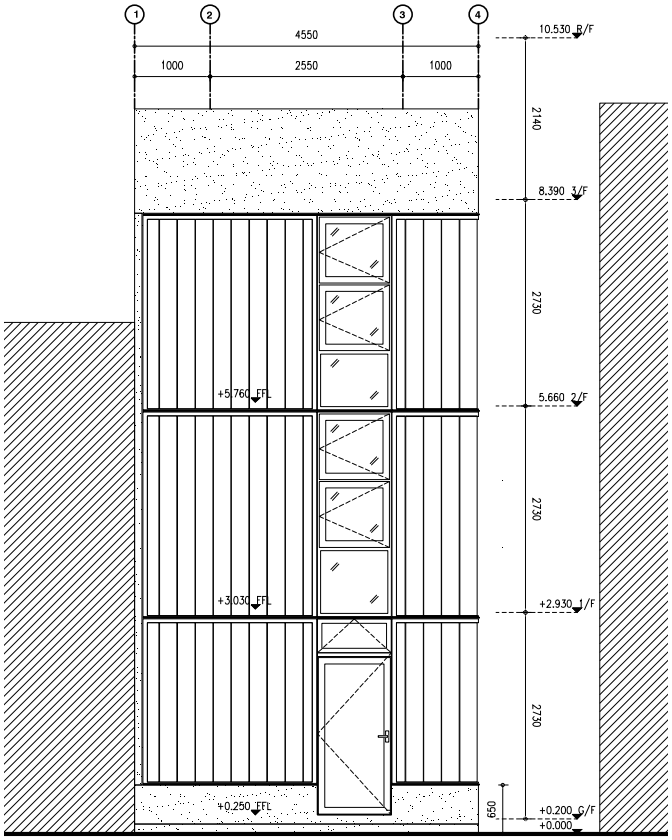
TYPE:
HOUSE

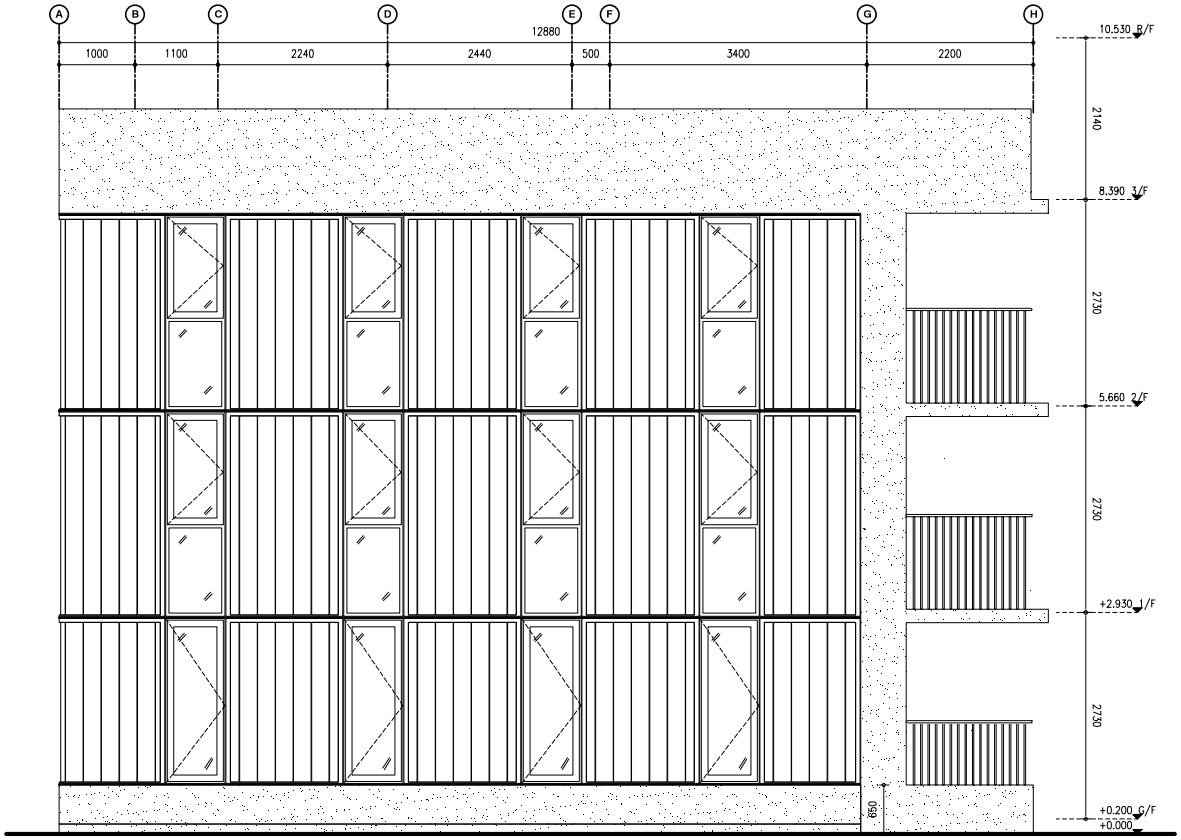
YEAR:
2018-2022

ADDRESS:
LOT 313, 101 PENG CHAU WING ON STREET
PENG CHAU ISLAND
HONG KONG

MISSION:
TECHNICAL ASSISTANCE ON FAÇADE DESIGN FOR A NEW BUILT VILLAGE HOUSE.
195 SQM
BUILT

TEAM:
ARCHITECT: GÉRALDINE BORIO & JAE HYUN LIM
STRUCTURAL CONSULTANT: YASUHIROKANEDA STRUCTURE
FAÇADE CONSULTANT: BEAU ARCHITECTS
MAIN CONTRACTOR: DAVID LAM
PHOTOGRAPHER: XU LIANG LEON



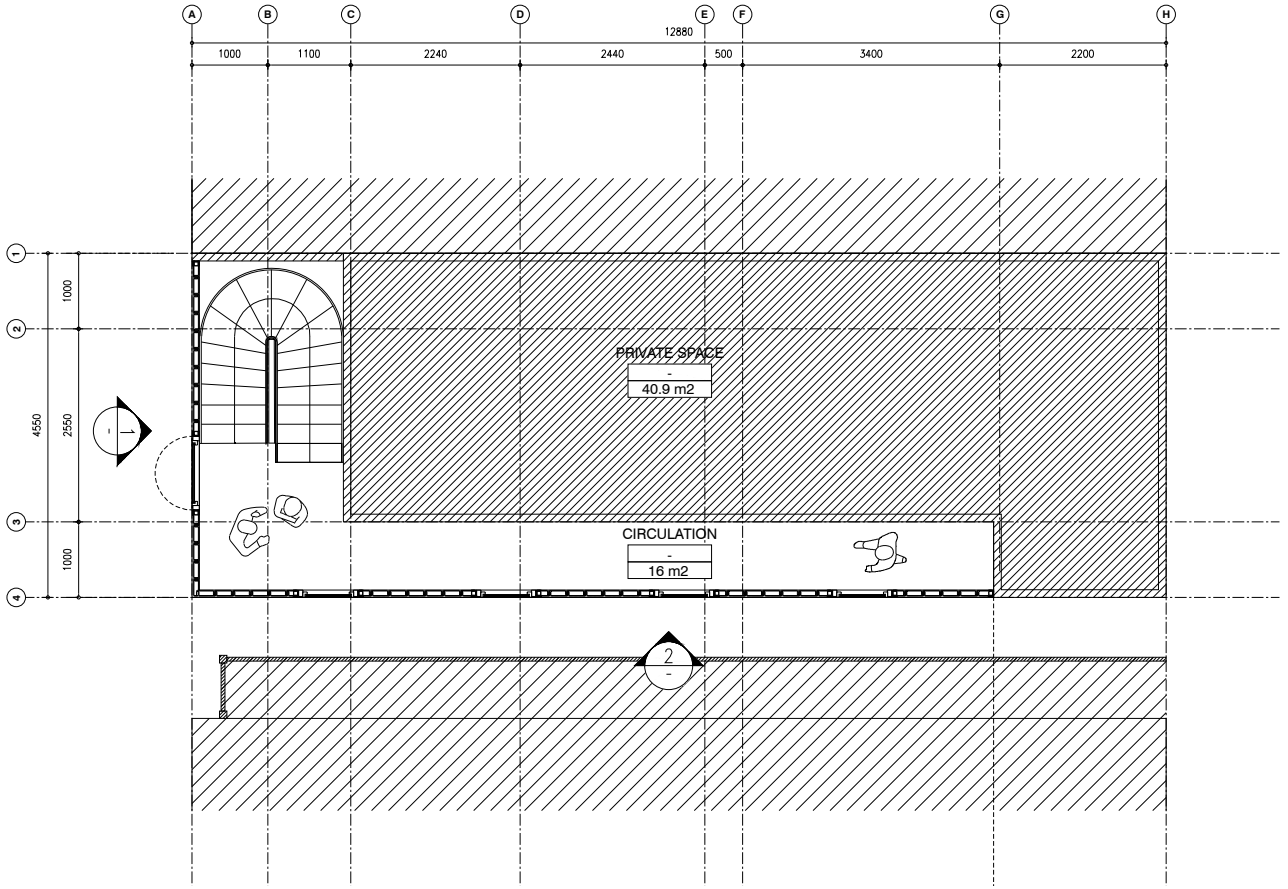




# PENG CHAU HOUSE

HONG KONG
2022

THE FAÇADE IS A REGULAR PATTERN OF TRANSLUCENT GLASS CHANNELS SEPARATED BY VERTICAL FIXED AND OPERABLE CLEAR GLASS WINDOWS. MADE OUT OF RAW MATERIALS AND STANDARD COMPONENTS,

THE FAÇADE ASSUMES ITS CONTEMPORARY LANGUAGE WHILE BLENDING IN ITS NEIGHBOURHOOD. ITS TRANSLUCENCY ALLOWS FOR A MAXIMUM OF NATURAL LIGHT WHILE MAINTAINING PRIVACY AND THIS, DESPITE THE NARROWNESS OF THE STREET AND SIDE ALLEY.



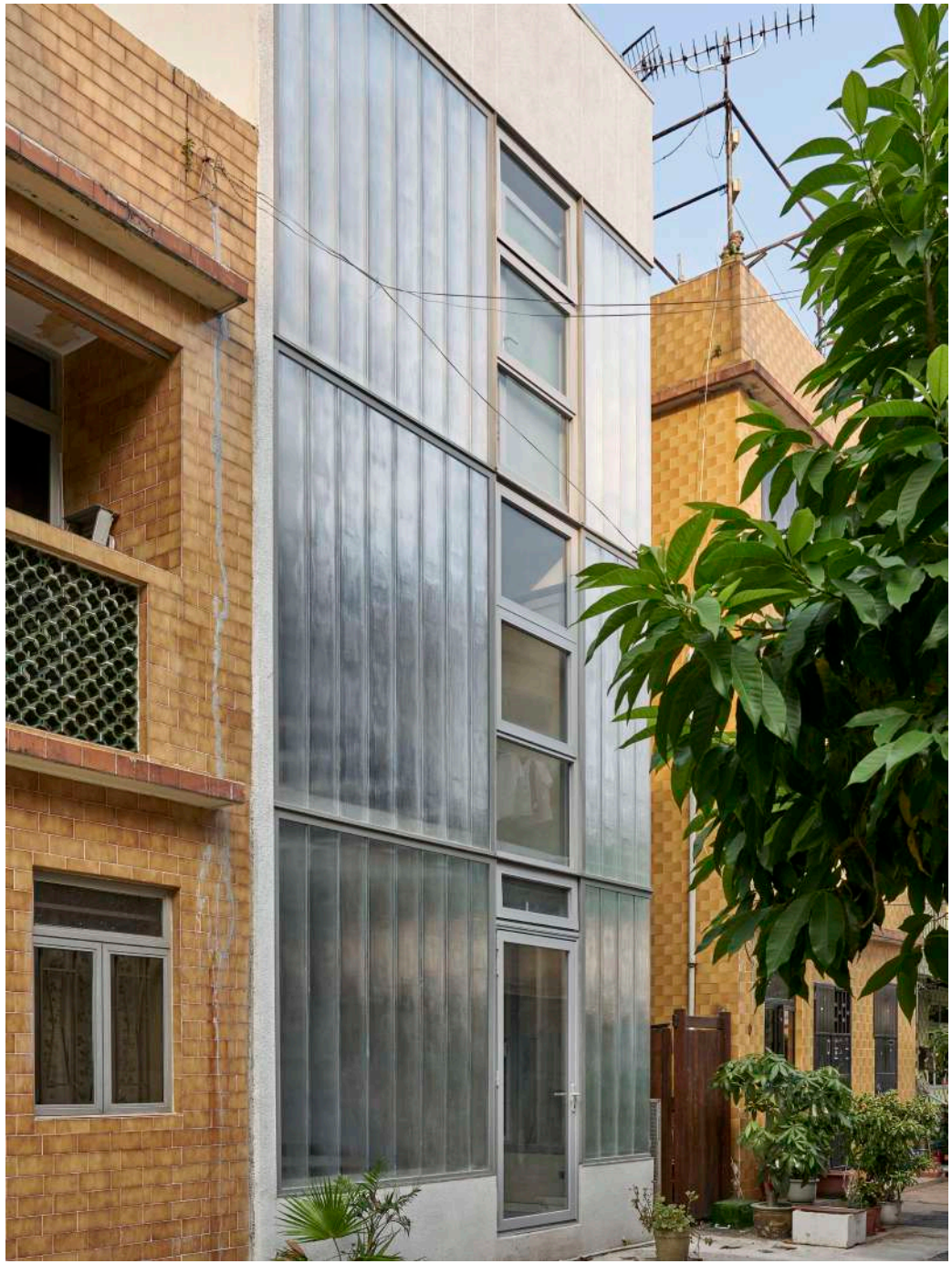

# PENG CHAU HOUSE

HONG KONG
2022

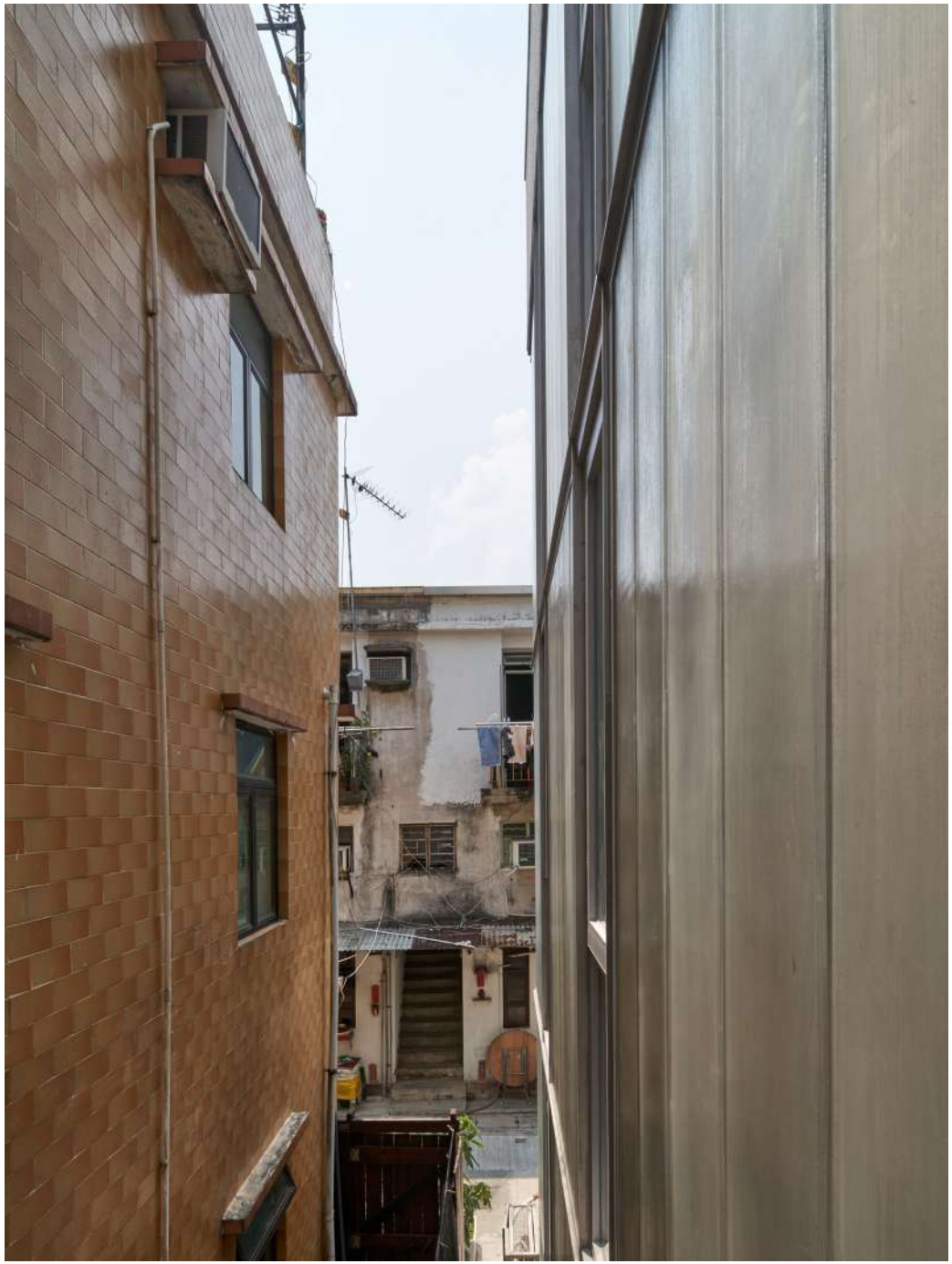
THE SPACE BETWEEN THE 2 BUILDINGS CREATE A BUFFER ALLOWING SOLAR PROTECTION AND VENTILATION.

THE INTERNAL CIRCULATION ALONG THE GLASS FACADE SERVES THE PRIVATE AREAS LIKE BEDROOM, BATHROOM, KITCHEN, ETC... THE FACADE ALTERNATES TRANSCULENT GLASS CHANNELS AND CLEAR GLASS WINDOWS TO ALLOW VIEWS WHILE PRESERVING INTEMACY.

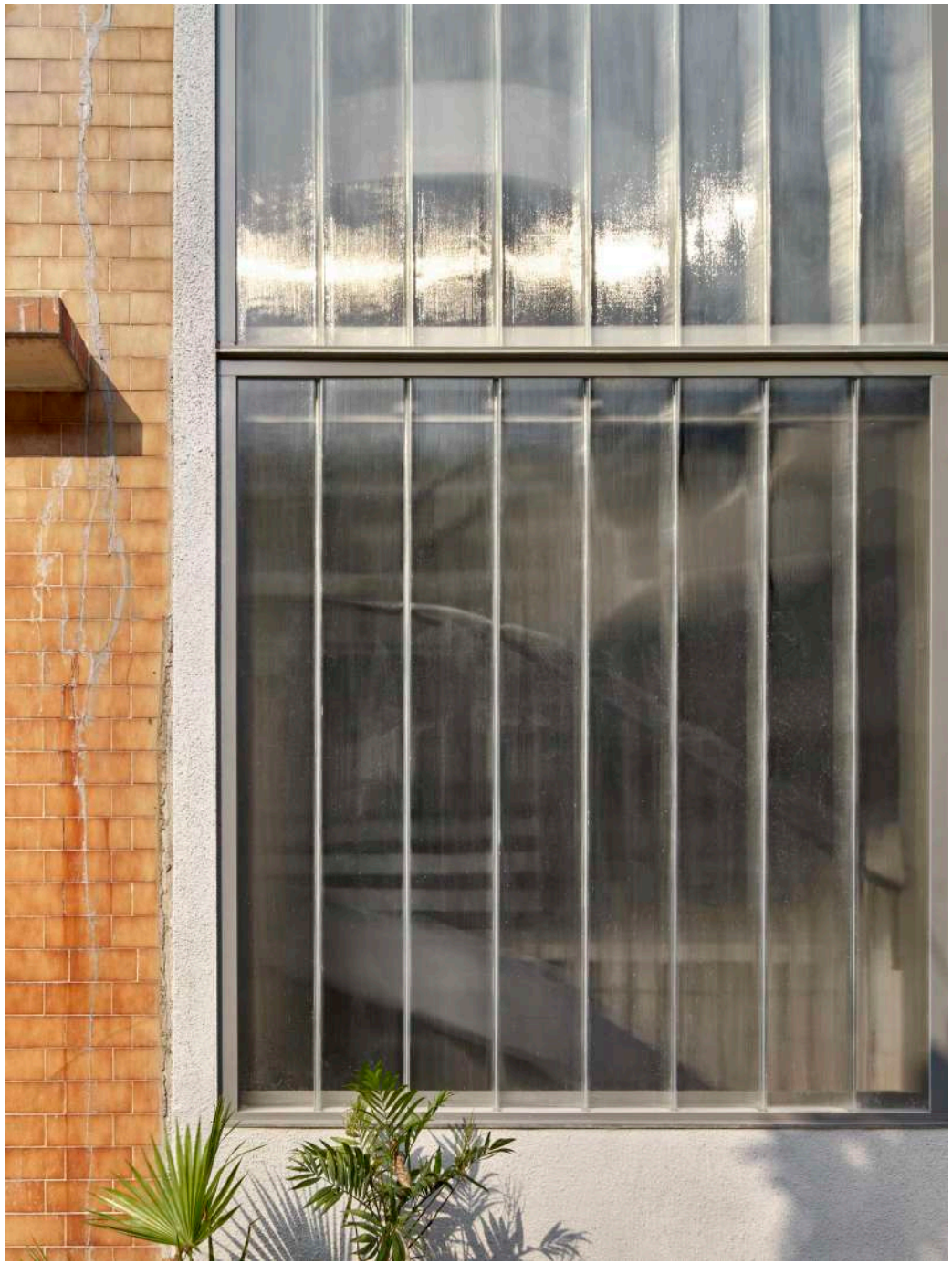
A FAÇADE MADE OUT OF RAW MATERIALS AND STANDARD COMPONENTS, ASSUMING ITS COTEMPORARY LANGUAGE WHILE BLENDING IN ITS NEIGHBOURHOOD.



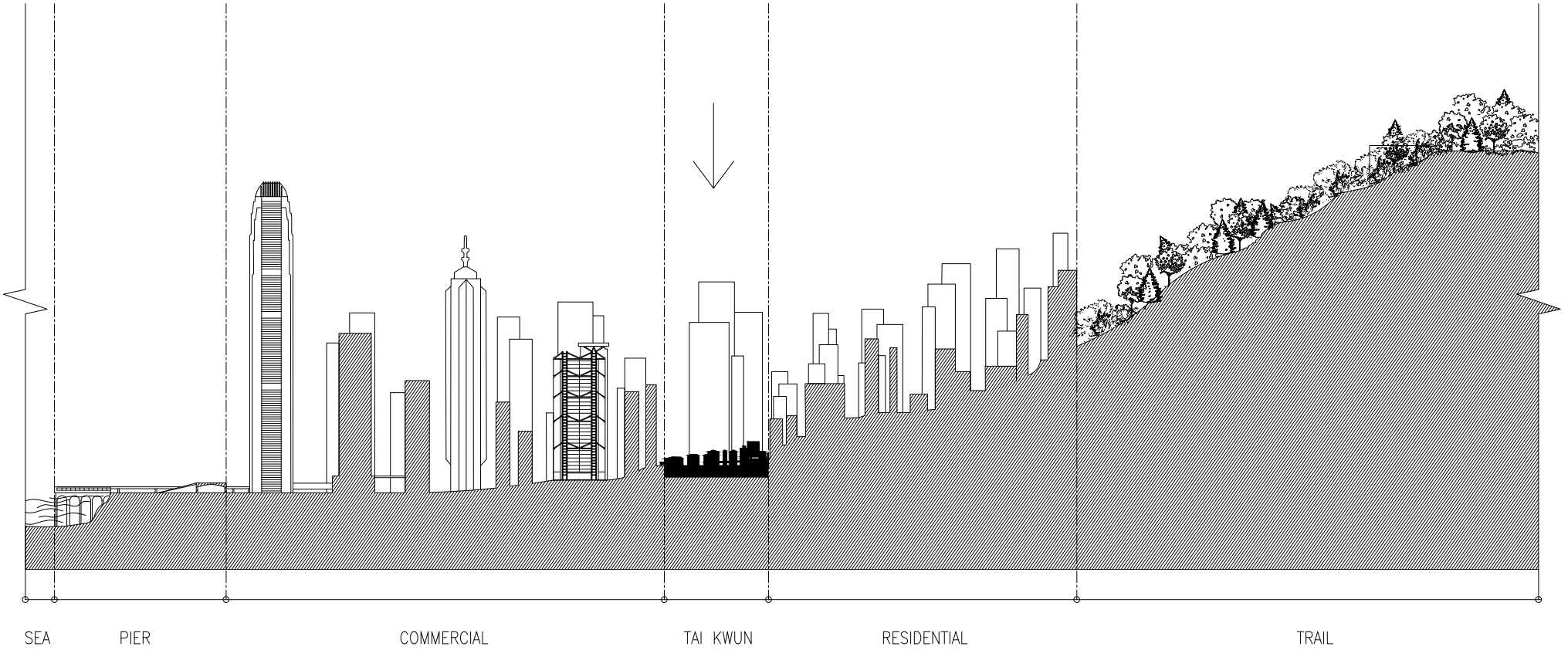
A TRANSLUCENT MONOLITH ALLOWING FOR MAXIMUM NATURAL LIGHT WHILE MAINTAINING PRIVACY DESPITE A COMPLEX CONTEXT.



THE USE OF CHANNEL GLASS AS AN AESTHETICALLY AND TECHNICALLY DEFINING CHOICE.



THE COMBINATION OF CHANNEL GLASS WITH HYPER STANDARD ALUMINIUM WINDOWS AND DOORS RESULTING IN AN AUSTERE YET EXPRESSIVE RESULT.




# PROJECT OASIS

HONG KONG
2021

TYPE:
PUBLIC SPACE

YEAR:
2021

ADDRESS:
TAI KWUN CONTEMPORARY
10 HOLLYWOOD ROAD
CENTRAL
HONG KONG

MISSION:
REVITALISATION OF TAI KWUN PUBLIC SPACES
1'574 SQM
BUILT

TEAM:
CLIENT: THE JOCKEY CLUB CPS LIMITED (JCCPS)
JCCPS DIRECTOR: CHIN CHIN TEOH
JCCPS SENIOR PROJECT MANAGER: KENNETH LEE
DESIGN TEAM: BEAU + BUREAU BAS SMETS
ARTIST CONSULTANT: NADIM ABBAS
AUTHORISED PERSON AND REGISTERED STRUCTURAL ENGINEER: WING CONSULTING
CONTRACTOR: UNITED SOUNDFAIR ENGINEERING
LANDSCAPE CONTRACTOR: BLUET GARDEN
PHOTOGRAPHER: XU LIANG LEON

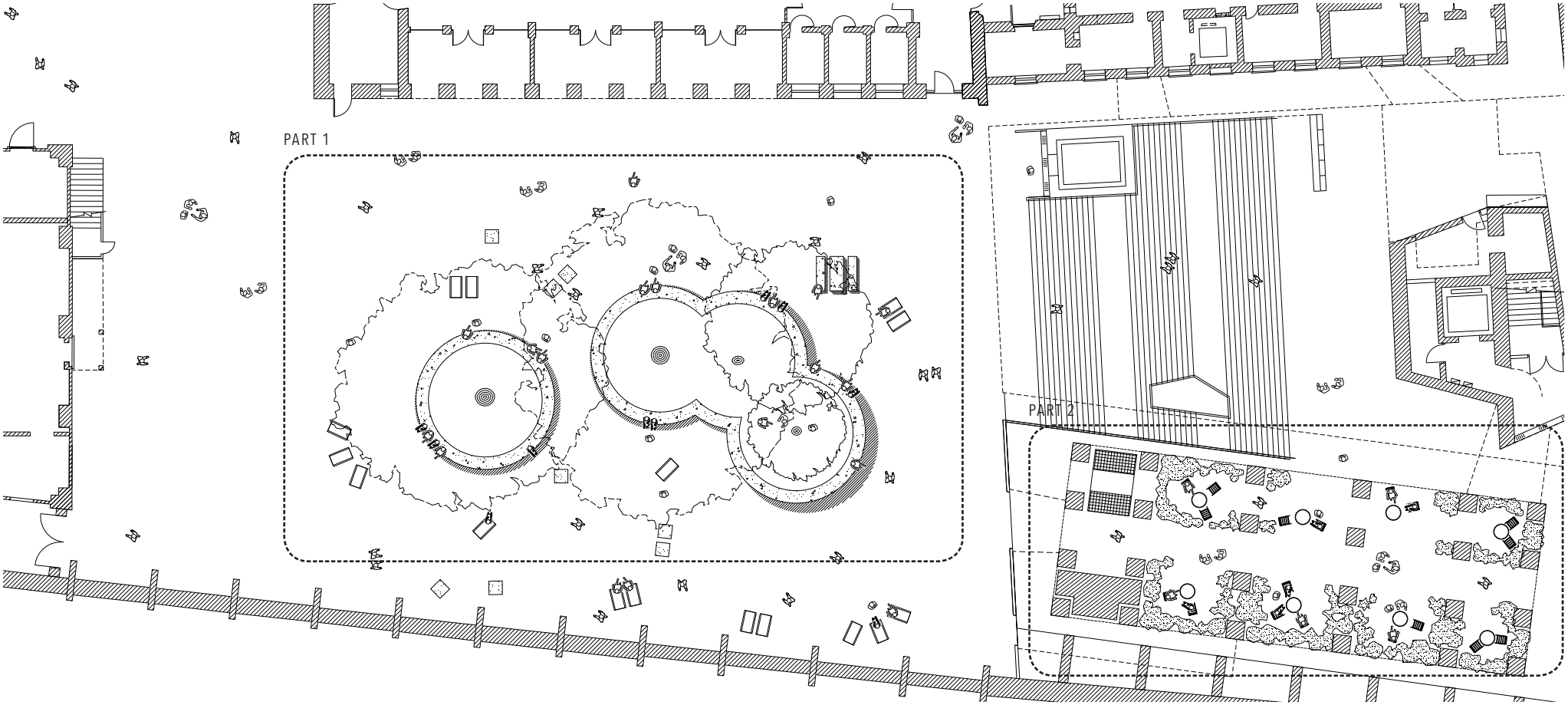
# PROJECT OASIS

HONG KONG
2021

PRELIMINARY CONTEXT ANALYSIS SHOWS DYSFUNCTIONALITY AT THE PRISON YARD AND LOWER E-HALL: UNWELCOMING BENCHES AND TABLES, COMPLETE LACK OF OR INCORRECT INFRASTRUCTURES IN TERMS OF SCALE, RANDOM STORAGE AREA, DEAD ZONES, ETC.

PART OF THE HISTORICAL HERITAGE AND A STRONG FEATURE WITHIN THE PRISON YARD, THE TREES WERE ALSO ASSESSED TOGETHER WITH AN ARBORIST. IT APPEARED THAT THEIR CONDITION WAS DECAYING, MAINLY DUE TO A LACK OF SPACE FOR THEIR ROOTS, AND NEEDED TO BE IMPROVED URGENTLY.

THIS FINDING WAS CRUCIAL IN THE DESIGN DEVELOPMENT, AS IT BECAME ONE OF THE KEY OBJECTIVES OF THE PROJECT, HEAVILY INFLUENCING THE MORPHOLOGY OF THE FUTURE PLANTERS.

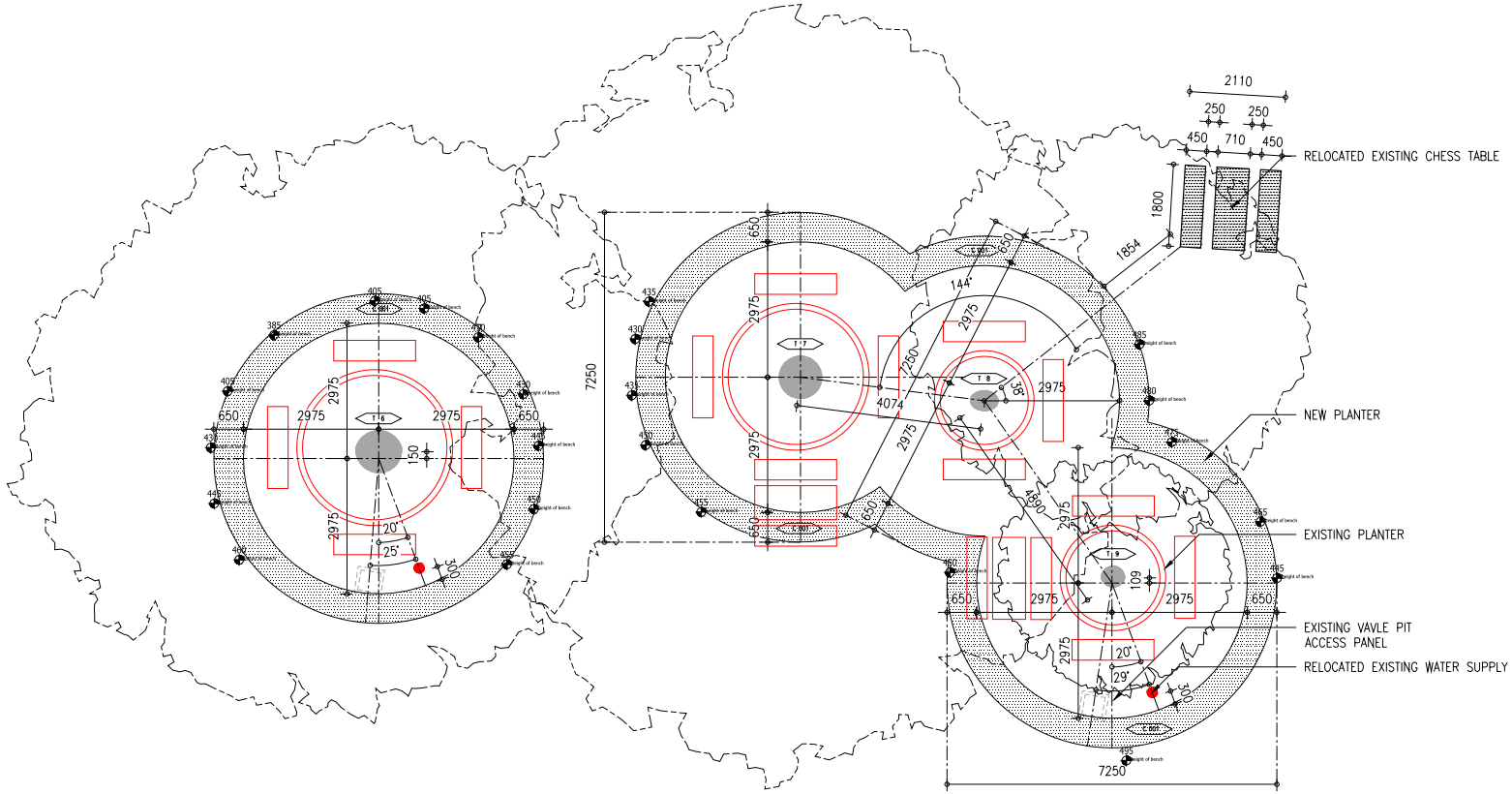



# PROJECT OASIS

HONG KONG
2021

PART 1: PRISON YARD
- FOCUS ON THE TREES AND PLANTERS AS MAIN INTERVENTION
- STUDY THE PLANTERS' MORPHOLOGY TO SUSTAIN THE TREES AND PROVIDE MORE COMFORTABLE/APPROPRIABLE SEATING
- REUSE SALVAGED MATERIAL BEARING IN MIND AESTHETICAL AND SUSTAINABLE OBJECTIVES
- DEVELOP A STRONG SINGULAR INTERVENTION WHILE SOFTLY BLENDING IN THE CONTEXT

PART 2: LOWER E-HALL
- GENERATE "HUMAN SCALE" INTERMEDIATE SUB-SPACES
- COMPLEMENT THE MINERAL NATURE OF THE CONTEXT WITH NATURAL ELEMENTS
- CREATE A MICRO-ENVIRONMENT WITH LOCAL CHARACTERISTICS
- PROVIDE SIMPLE/APPROPRIABLE FURNITURE INVITING PEOPLE TO STAY




# PROJECT OASIS

HONG KONG
2021

THE MAIN INTERVENTION AT PRISON YARD IS THE RE-FORMALISATION OF THE PLANTERS.

IN RED, THE ORIGINAL PLANTERS AND BENCHES/TABLES, TOO SMALL AND DYSFUNCTIONAL. IN BLACK, THE NEW PLANTERS/SEATING, MUCH LARGER AND WELCOMING.

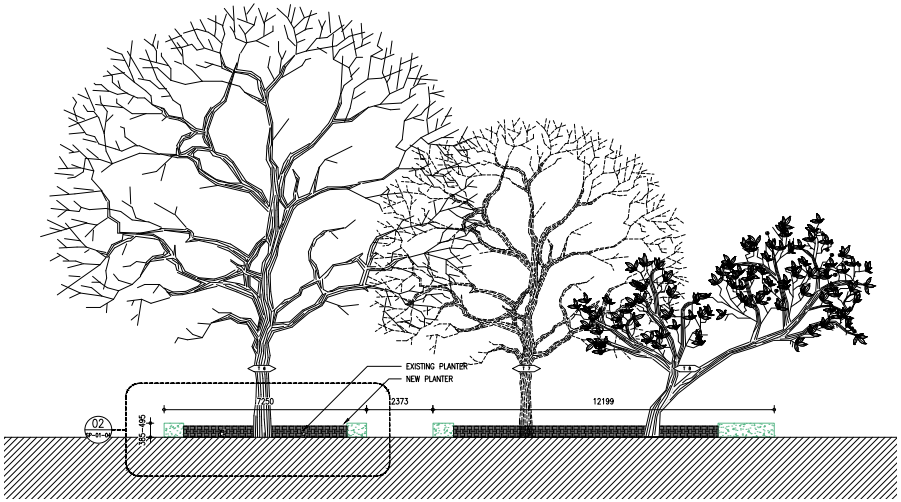
THE AREA OF SOIL DEDICATED TO THE TREES WAS MULTIPLIED BY 4. THE QUALITY AND POSSIBILITIES IN TERMS OF USAGE WERE ALSO SERIOUSLY IMPROVED.

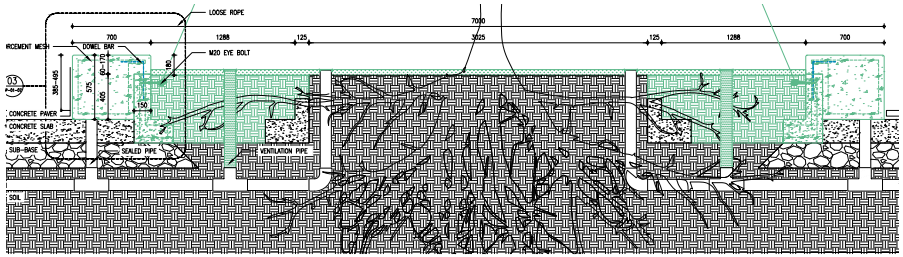
# PROJECT OASIS

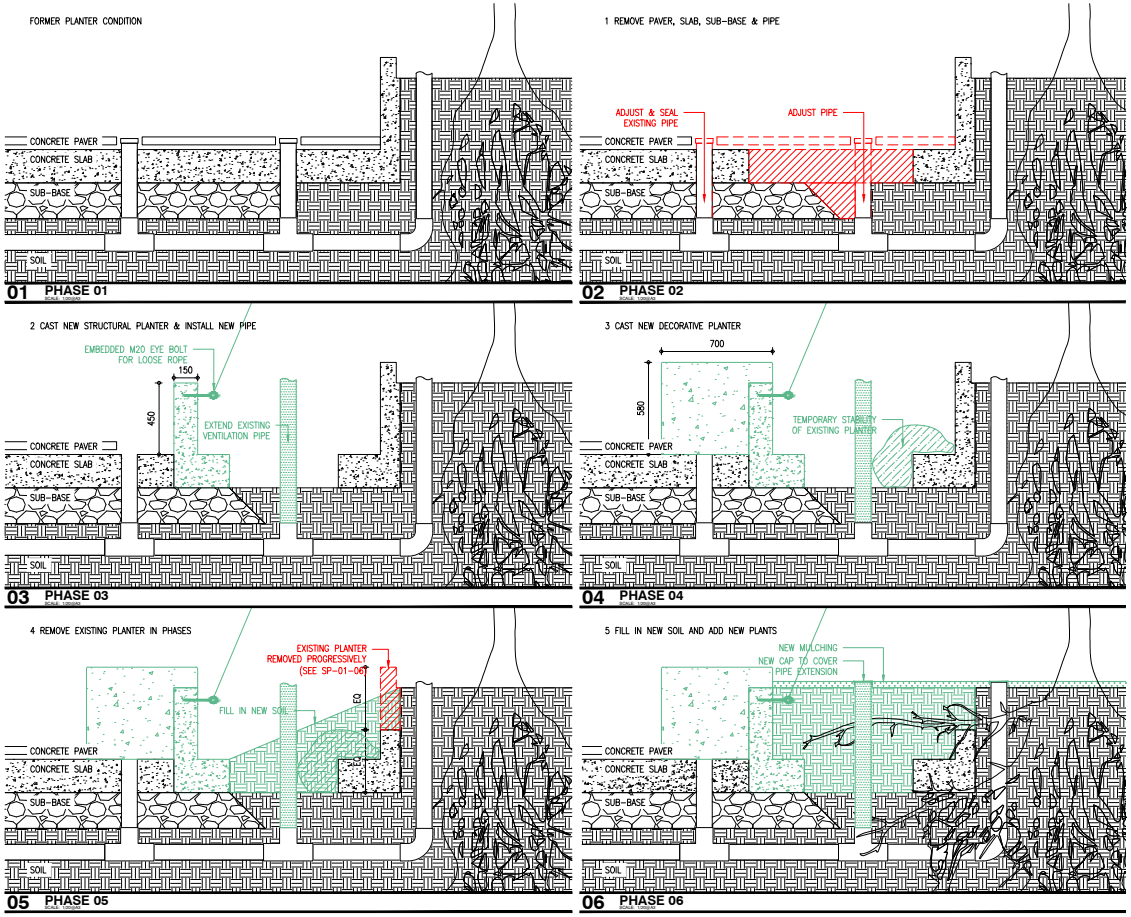
HONG KONG
2021

THE COMPARISON BETWEEN THE PREVIOUS SITUATION AND THE NEW PLANTERS BUILT SHOWS THAT THE COURTYARD IS NO LONGER DYSFUNCTIONAL.

DURING THE CONSTRUCTION PROCESS, THE ORIGINAL PLANTERS ARE KEPT SO AS NOT TO ENDANGER THE STABILITY OF THE TREES AND THE SOIL WITH SMALL ROOTS ON THE SURFACE.




# PROJECT OASIS

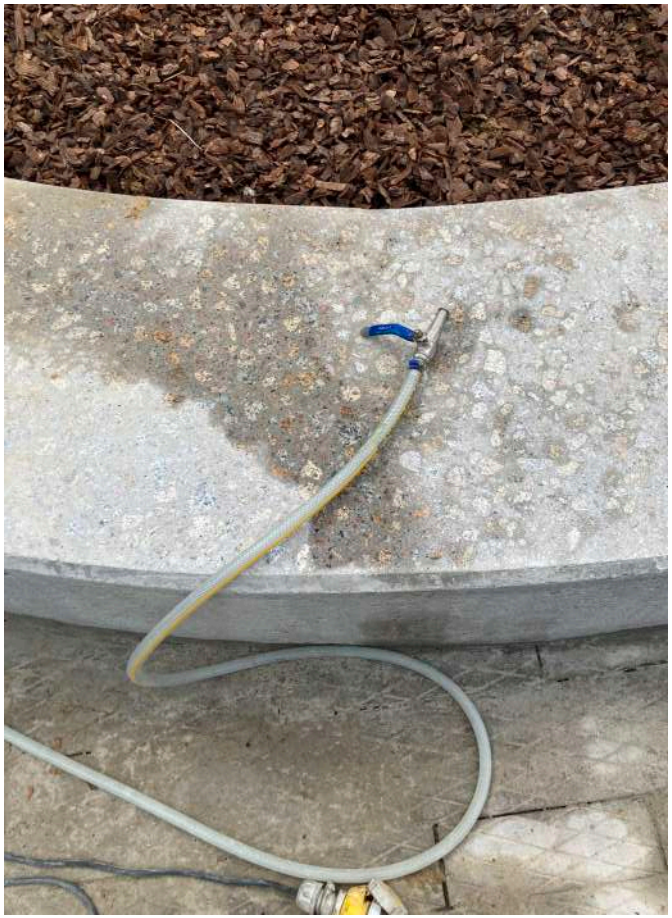
HONG KONG
2021

AS MENTIONED BEFORE, THE ORIGINAL PLANTERS WERE TOO SMALL TO ALLOW THE ROOTS TO BOTH SUSTAIN AND STABILISE THE TREES.

THE PROCESS OF MODIFICATION WAS STUDED TOGETHER WITH THE ARBORIST, REGISTERED STRUCTURAL ENGINEERS, LANDSCAPE DESIGNER AND HERITAGE AUTHORITIES.

- PHASE 1: ORIGINAL CONFIGURATION, INCLUDING VENTILATION PIPES AS SIDE MEASURE TO OXYGENATE THE ROOTS.
- PHASE 2: PAVEMENTS, FOUNDATION AND PIPES ARE REMOVED UNTIL EARTH IS MADE VISIBLE ON A LARGER PERIMETER.
- PHASES 3 AND 4: STRUCTURAL AND DECORATIVE (SEATING) PARTS OF THE NEW PLANTERS, ALONG WITH ELEVATED PIPES ARE IMPLEMENTED.
- PHASE 5: CAREFUL, PROGRESSIVE AND PARTIAL DISMANTLING OF THE ORIGINAL PLANTERS. NEW SOIL WAS IMPLEMENTED AS SOON AS ROOTS WERE EXPOSED TO AVOID DESICCATION.
- PHASE 6: COMPLETE FILLING-UP OF THE NEW PLANTERS WITH SOIL, INCLUDING A FINAL LAYER OF MULCHING AS PROTECTION.

IT WILL TAKE 2 TO 3 YEARS FOR THE TREES TO STABILISE. IT IS ENVISIONED BY THEN TO EVENTUALLY ADD SMALLER PLANTS WITHIN THE PLANTERS TOO, REINFORCING THE IDEA OF “OASIS”.



# PROJECT OASIS

HONG KONG
2021

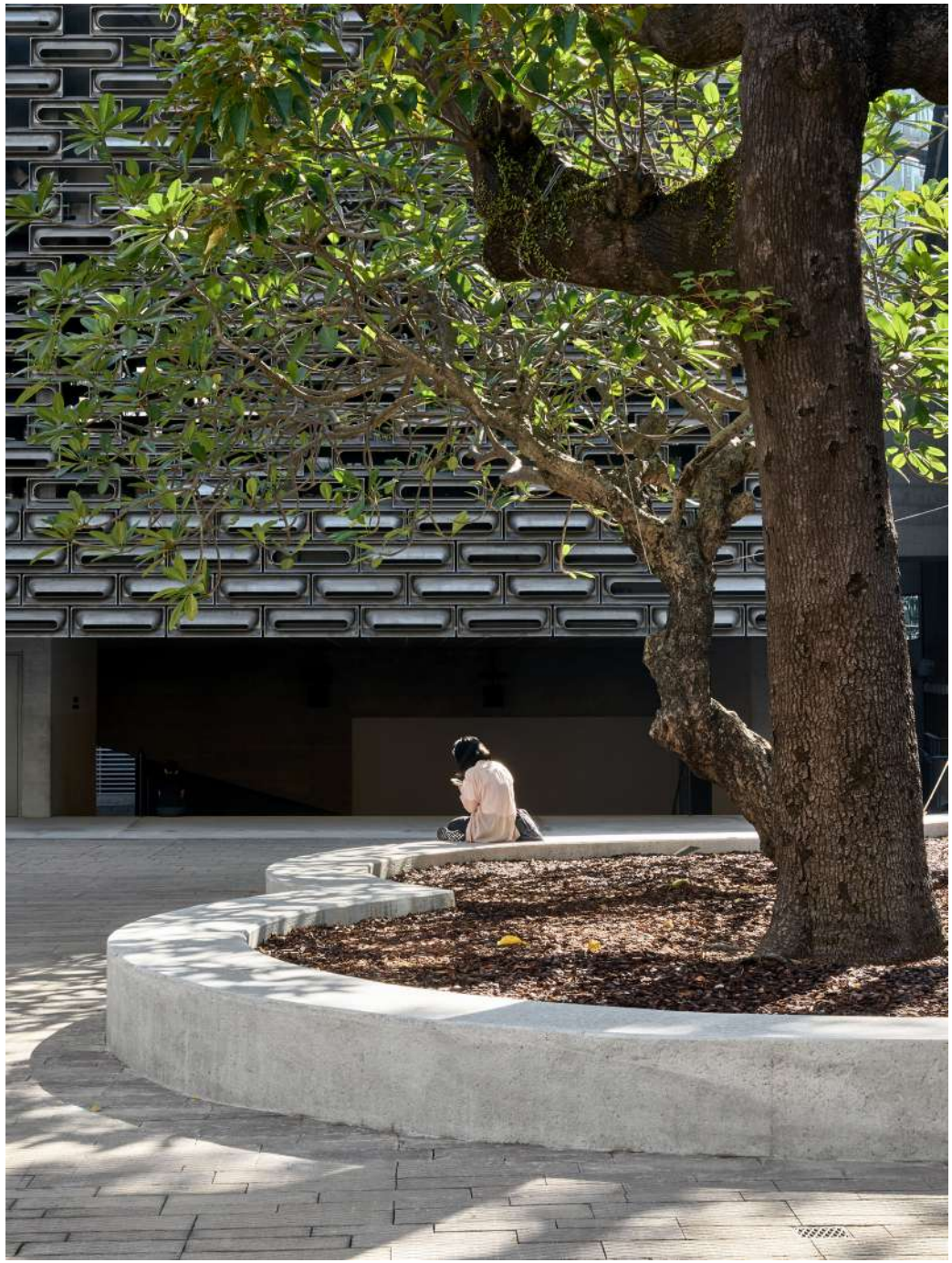
SALVAGED CONSTRUCTION MATERIAL HAS BOTH HISTORICAL (HERITAGE) AND SUSTAINABLE POTENTIAL.

USING IT AS A SUBSTITUTE FOR AGGREGATES IN NEW CONCRETE WORKS OR THROUGH A NARRATIVE-DRIVEN LOGIC WAS OBVIOUS AND AN OPPORTUNITY NOT TO WASTE.

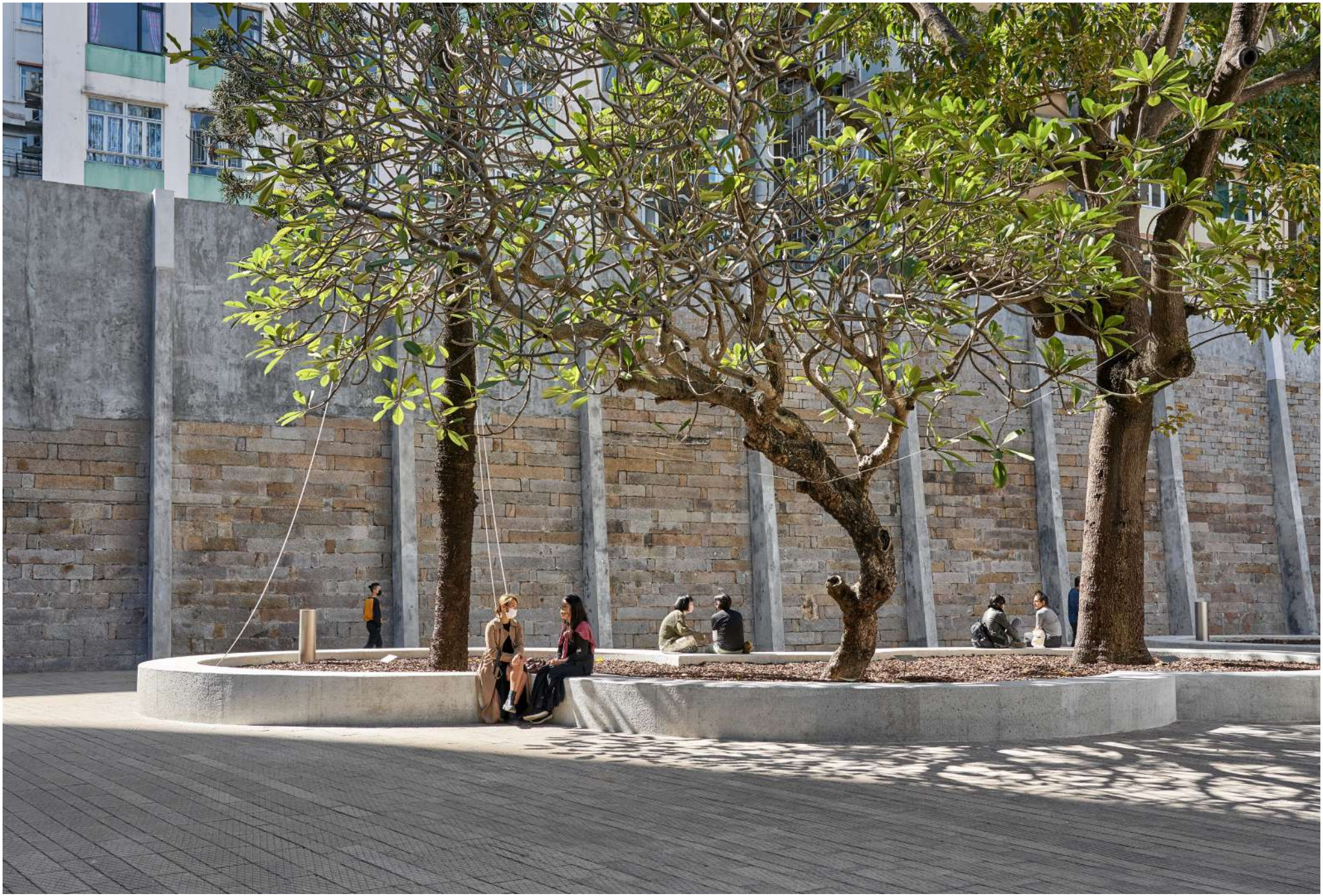
THE UPPER SURFACE IS POLISHED, REAVEALING ALL THE COLOURS AND NUANCES OF THE HERITAGE MATERIAL, THE SIDE IS TREATED USING EXACTLY THE SAME PROCESS AS THE NEW ADDITION BY HERZOG & DE MEURON THAT IS A SOFT "NEEDLE-GUN" FINISH, THE INTENTION BEING TO ESTABLISH A BOND WITH "WHAT WAS AND IS THERE".

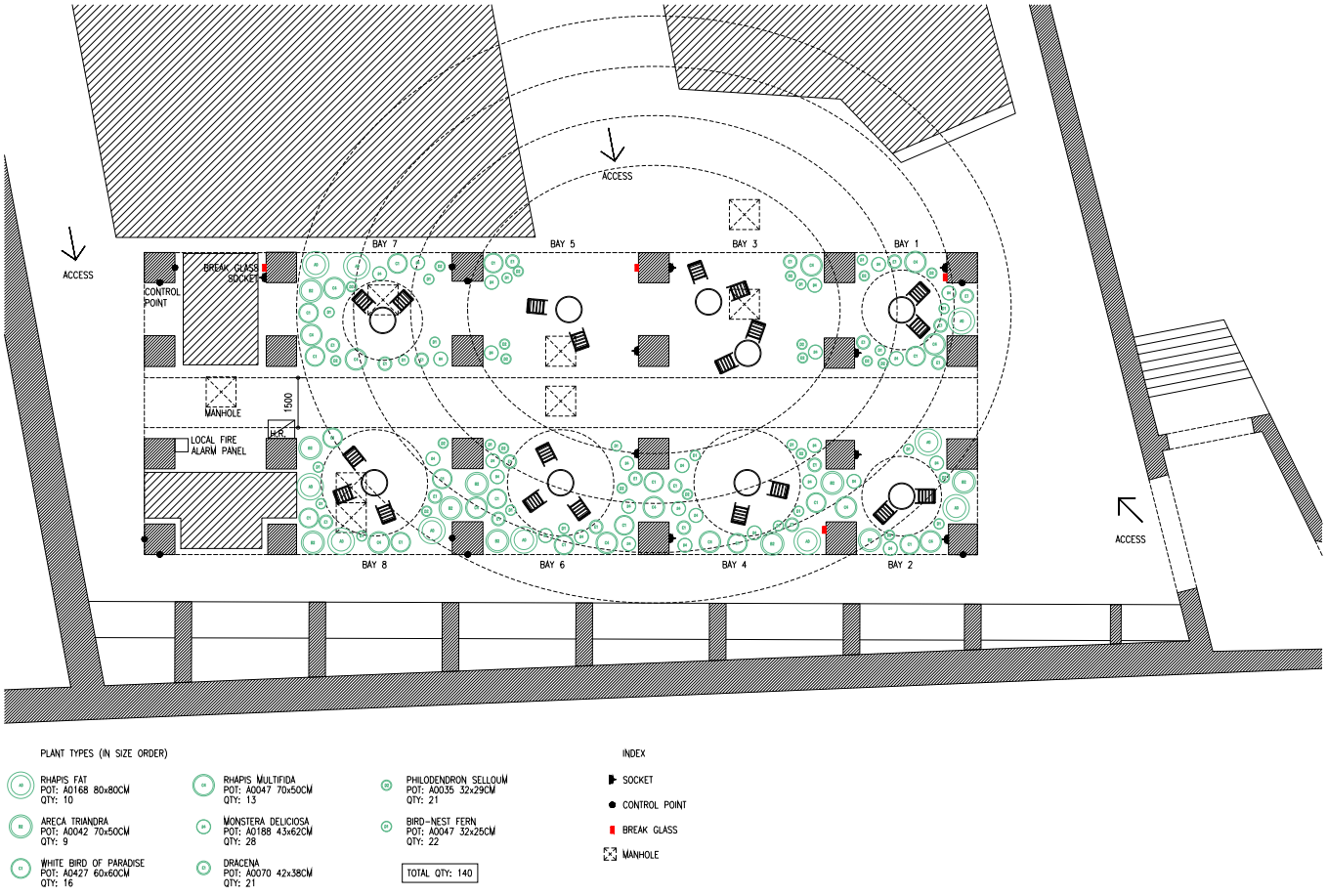
AN UPGRADE OF ITS PREVIOUS ITERATION, THE REVITALISATION OF TAI KWUN'S PRISON YARD IS DRIVEN BY ITS "HERITAGE" TREES BIOLOGICAL NEEDS AND THE EXPLORATION OF A DESIGN ALLOWING FREE APPROPRIATION BY THE PUBLIC.

THE POLISHED CONCRETE BENCHES/PLANTERS USING SALVAGED STONES FROM THE ORIGINAL PRISON AS AGGREGATES TO ESTABLISH A MATERIAL/HISTORICAL LINK WITH THEIR CONTEXT AND REDUCE THE AMOUNT OF NEW MATERIAL.



A PROJECT BASED ON
A RATIONAL PROCESS,
HISTORICALLY, MATERIALLY
AND FUNCTIONALLY.





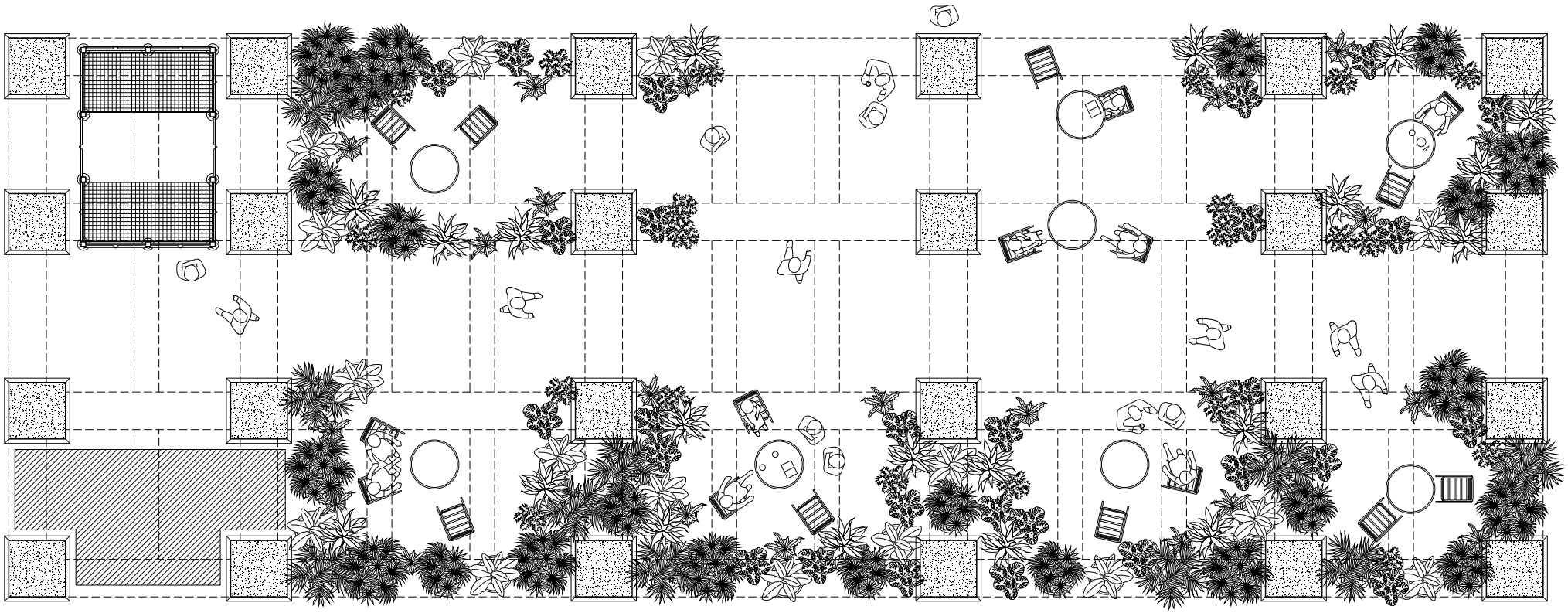

# PROJECT OASIS

HONG KONG
2021

LOCATED NEAR ONE OF THE SITE MAIN ENTRANCES AND ONE OF THE MOST IMPRESSIVE HERITAGE INFRASTRUCTURE ONE CAN EXPERIENCE, THE LOWER E HALL PARADOXICALLY SUFFERED FROM PUBLIC DESERTION.

THE INTERVENTION USED MORE THAN 240 PLANTS IN POTS TO GENERATE HUMAN-CENTRIC “POCKET SPACES” ECHOING THE PRE-EXISTING COLUMNS GRID. MOCK-UP AT THE NURSERY AND ON SITE WERE ORGANISED TO TEST THE “POCKET SPACES” DESIGN.

PLANTS HEIGHTS AND DENSITY WERE USED TO GENERATE A GLOBAL, CONCENTRIC SPATIAL GESTURE TAKING OVER THE ENTIRE LOWER E-HALL.



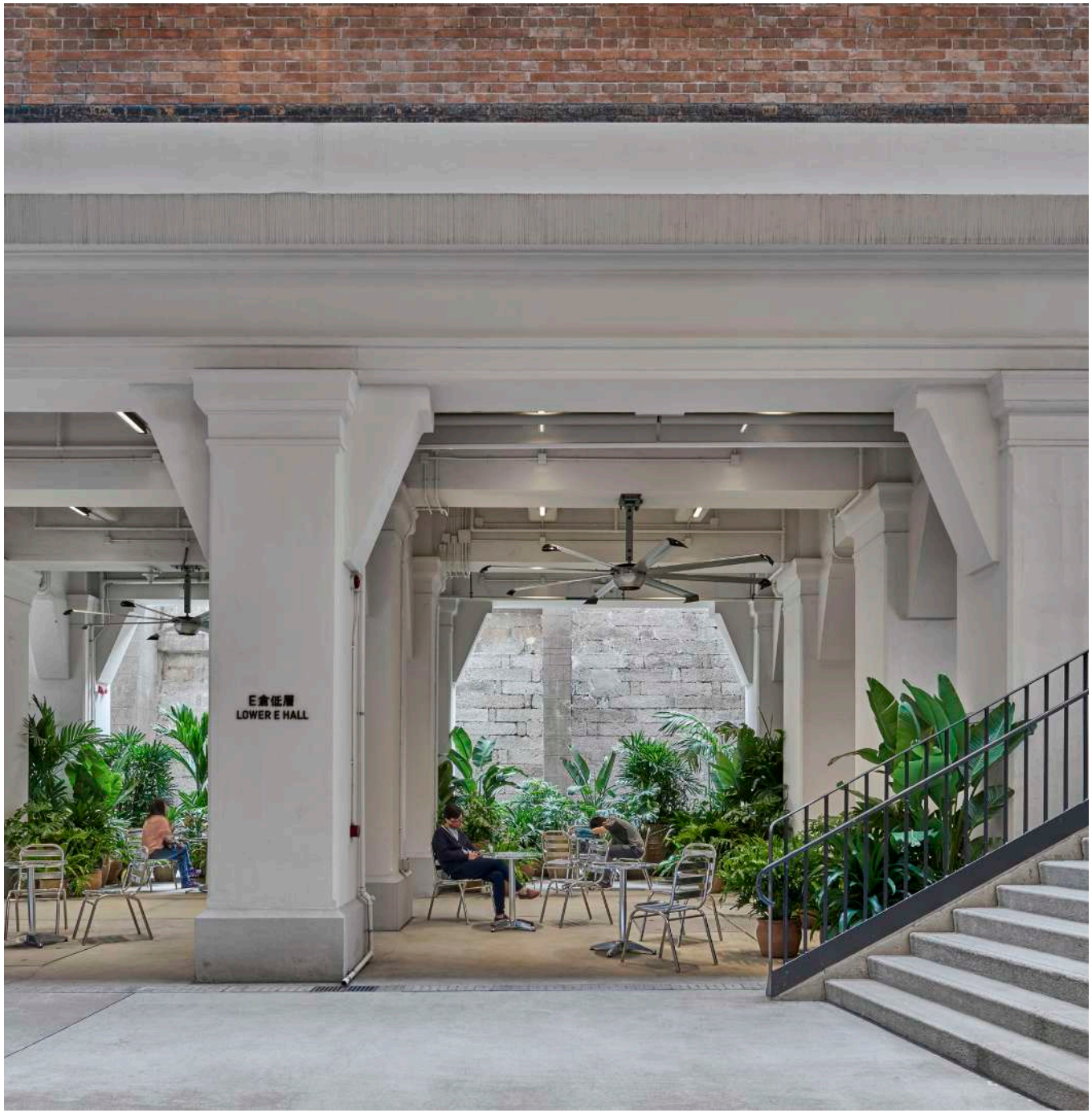
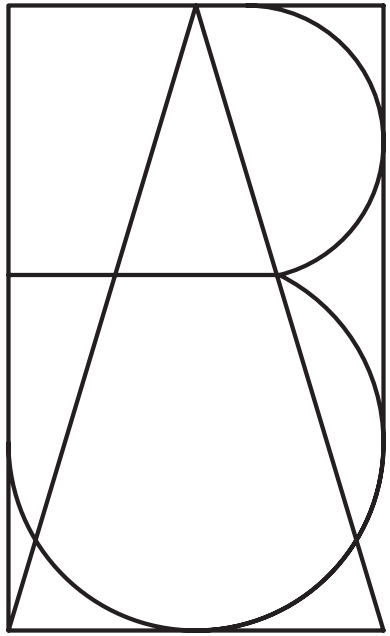
# PROJECT OASIS

HONG KONG
2021

IN THE CONTINUITY OF THIS IDEA OF ONLY IMPLEMENTING SIMPLE, PLAIN, SUSTAINABLE AND ARCHETYPAL ELEMENTS, THE FURNITURE SELECTED TO COMPLEMENT THE LOWER E-HALL POCKET SPACES ARE SOMEHOW “THE MOST STANDARD” AVAILABLE.

MORE THAN 240 PLANTS IN POTS ARTICULATED AROUND THE PRE-EXISTING COLUMNS GRID TO GENERATE HUMAN-CENTRIC SUB-SPACES.

THE IMPLEMENTATION OF THE SIMPLEST FURNITURE ALLOWING FREE APPROPRIATION BY THE PUBLIC.



THE CREATION OF A DENSE "GREEN HOUSE", OFFERING A STARK CONTRAST AND DRASTICALLY BALANCING THE OPENNESS AND MINERAL NATURE OF THE PRISON YARD'S INTERVENTION.