

Stille Studio

Portfolio

2017 — 2022

Catalogue of works  
(selection)

	[Book]
1 [4]	Atelier Deshaus: Architecture 2001-2020
	[Book]
2 [5]	Ying Zhou’s Culture-Led Spatial Productions Cases of Contemporary Visual Art Spaces from Hong Kong, Shanghai, and Singapore
	[Identity, Poster, Illustration]
3 [7]	Pan-Asian Festival
	[Book, Concept, Installation, Writing]
4 [11]	From the Body to the Book back to the Body. Thesis at ECAL
	[Graphic Identity, Logotype, Art Direction]
5 [14]	Department of Architecture at the University of Hong Kong
	[Installation, Exhibition]
6 [21]	Made in Hong Kong The making of Neon Sign
	[Logotype, Identity, Website]
7 [23]	Wut Tung Sat

	[Logotype, Identity, Processing]
8 [25]	Meta
	[Logotype, Identity, Website]
9 [27]	Athime De Crecy
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10 [30]	Studio 9
	[Graphic Identity, Logotype]
11 [33]	Missing Sock Studio
	[Graphic Identity, Logotype]
12 [35]	ThinkYoung
	[Stravinsky Typeface]
13 [37]	Decalcomania on Cemetery
	[Identity, StravinskyTypeface, Website and wheatpaste Postering]
14 [40]	Traffic Records
15 [42]	Klaus Stille for the Museums
16 [45]	Sketchbook Logoscribbles/Research



## Books (selection)

(1)

**Atelier Deshaus: Architecture 2001-2020**

Editors Liu Yichun, Hubertus Adam

Contributors Li Shiqiao, Stanislaus Fung, Chen Yifeng,  
Yung Ho Chang

Publisher: Park Publishing, 2022

Length 256 pages

(2)

**Ying Zhou's Culture-Led Spatial Productions**

**Cases of Contemporary Visual Art Spaces  
from Hong Kong, Shanghai, and Singapore.**

Publisher: Birkhäuser, 2022



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TAICHUNG CONTEMPORARY ART MUSEUM, 2016  
 Hsueh-shan (Hsueh-shan), Taichung Road,  
 Hsueh-shan District, Taichung, Chung  
 Hsing (New Area), 40607

Figure 1.1. Hsueh-shan (Hsueh-shan)

Taichung Contemporary Art Museum is located inside a cultural and creative park that was previously used as a grain storage. A number of factories and warehouses in several rows were converted or renovated into shops, restaurants and offices. The converted park is full of vitality, but the grain storage was not well preserved. The Museum is now building a museum that will be the heart of the park. At the same time, the site also holds a new set of new townships. With a total floor area of 101,000 square meters, the Taichung Contemporary Art Museum is the largest museum in Taichung. The new space has both height, a wealth of light level is abundant (especially in height), there have been fully use of the open space and to allow the rhythm of sequential walking. Thanks to the spatial transformation of this space, different levels, horizontal space and vertical sequence are created.

A unique interior atmosphere is made by the layered results of design and construction. The design team used a series of sequences with the lighting system, and integrates the levels and materials of the space, to express the space sequence, the circulation path with the way the audience feel that space. Based on the place and the construction of the space, the design team has created a series of spaces that have different functions and different atmospheres. The design team has designed such that spaces inside the Taichung Museum, in which the top level and space is for art. A large open common structure and landscape space plays.

www.tchcm.org.tw

Taichung Contemporary Art Museum

232

Design Research, Drawing, Section

233


2001-2020

# DESHAUS

Editor     Hubertus Adam

Texts     Liu Yichun  
              Chen Yifeng  
              Li Shiqiao  
              Stanislaus Fung

Preface     Yung Ho Chang

 PINK BOOKS



### Cases from Hong Kong, Shanghai and Singapore

# Spatial Productions for Contemporary Art

Ying Zhou

L'Esprit

L'Esprit

Cases of Contemporary Architectural Spaces From Hong Kong, Shanghai, and Singapore

Culture and Spatial Innovations

L'Esprit

HONG KONG


+HK, 12

001 +HK, 12

002 +HK, 12

003 +HK, 12

001



M+ Museum

Site

Production


Competition

Competition


Competition

Competition

004 +HK, 12



002



Centre for Design

Site

Production


Competition

Competition


Competition

Competition

005 +HK, 12



003



Urban Center

Site

Production


Competition

Competition


Competition

Competition

006 +HK, 12



004



Choi Yuen

Site

Production


Competition

Competition


Competition

Competition

007 +HK, 12



005



Island South

Site

Production


Competition

Competition


Competition

Competition

008 +HK, 12



006



Parkside

Site

Production


Competition

Competition


Competition

Competition

009 +HK, 12



007



Asia Art Archive

Site

Production


Competition

Competition


Competition

Competition

010 +HK, 12



008



Tai Kwun

Site

Production


Competition

Competition

Competition

Competition

011 +HK, 12



SHANGHAI


+SH, 12

012 +SH, 12

013 +SH, 12

014 +SH, 12

012



South Island

Site

Production


Competition

Competition


Competition

Competition

015 +SH, 12



013



Parkside

Site

Production


Competition

Competition


Competition

Competition

016 +SH, 12



014



Parkside

Site

Production


Competition

Competition

Competition

Competition

017 +SH, 12



Case Studies Hong Kong, Shanghai, and Singapore

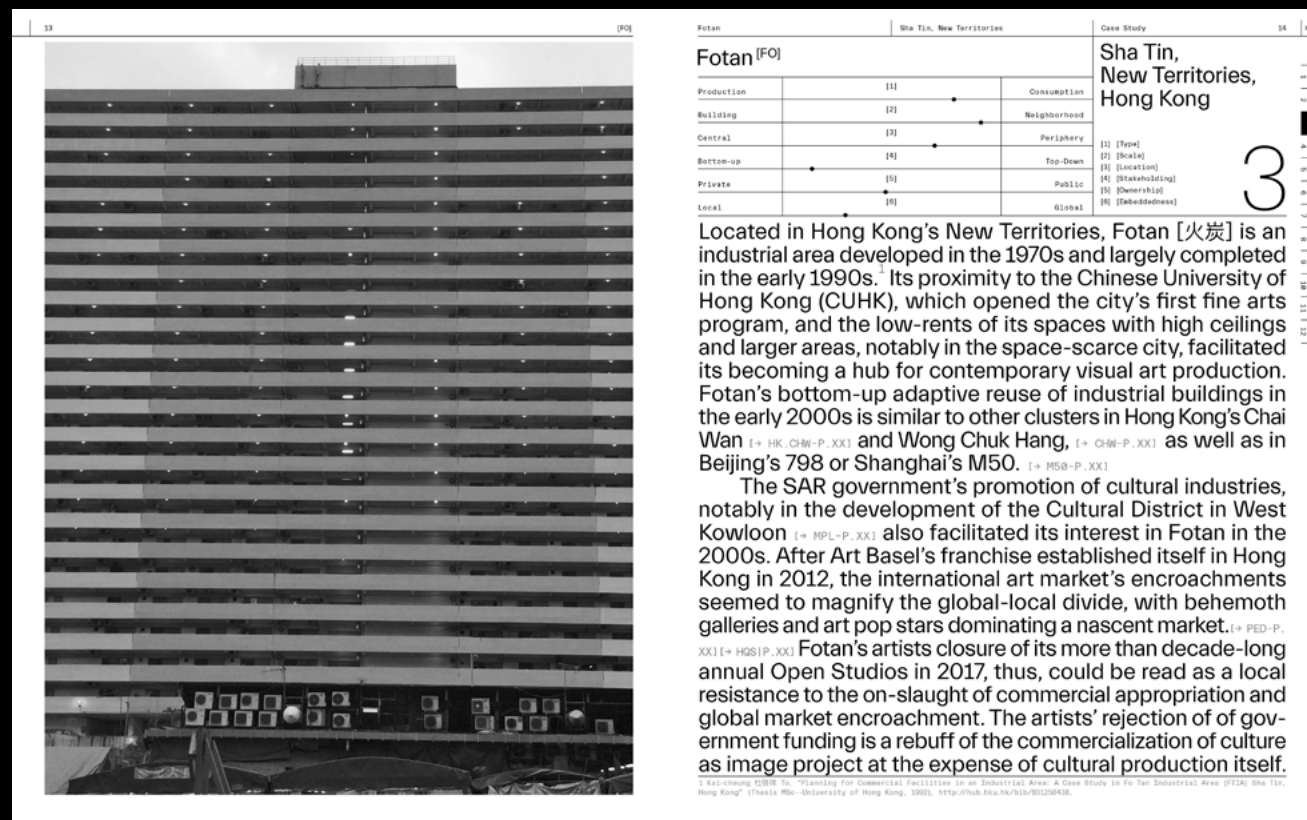
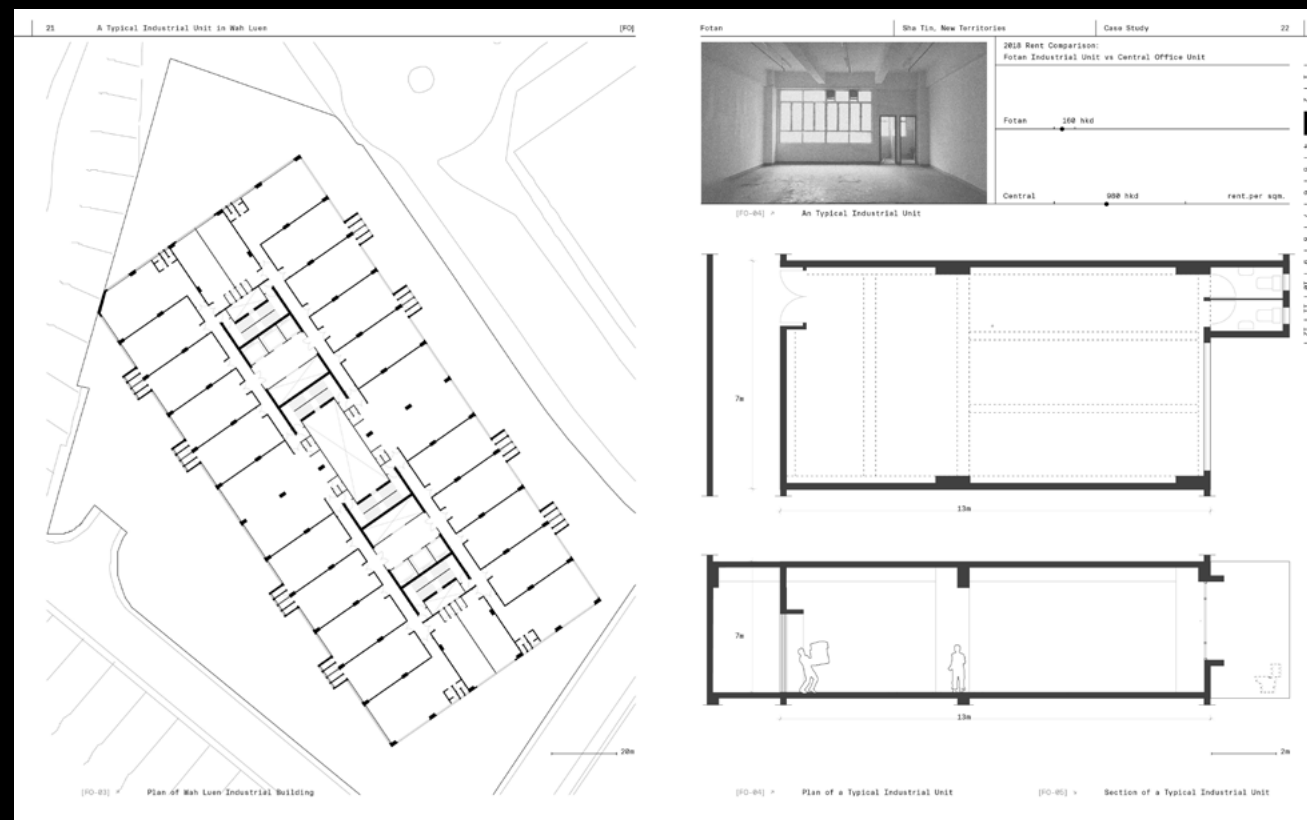
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**Legend**

Cases of Contemporary Visual Art Spaces From Hong Kong, Shanghai, and Singapore

Diverse and Special Productions

HONG KONG	#HK_12	[TYPE] Production # - Consumption	[SCALE] Building# # - Neighborhood	[LOCATION] Central# # - Outskirts	[STAKEHOLDING] Bottom-up# # - Top-Down	[OWNERSHIP] Public# # - Private	[EMBEDDEDNESS] Global# # - Local
Oil Street [OS] → HK.12							
Cattle Depot [CAT] → HK.25							
Fotan [FO] → HK.30							
Chai Wan [CW] → HK.42							
Island South [IS] → HK.53							
Para/Site [PS] → HK.59							
AAA [AA] → HK.62							
Tai Kwun [TKW] → HK.68							
M+ [M+] → HK.76							
K11 [K11] → HK.81							
Pedder Building [PED] → HK.90							
HQueens [HQ] → HK.98							

SHANGHAI	#SH_188	[TYPE] Production # - Consumption	[SCALE] Building# # - Neighborhood	[LOCATION] Central# # - Outskirts	[STAKEHOLDING] Bottom-up# # - Top-Down	[OWNERSHIP] Public# # - Private	[EMBEDDEDNESS] Global# # - Local
M50 [OS] → HK.12							
Weihai 696 [CAT] → HK.25							
PSArt [FO] → HK.30							
West Bund Cluster [CW] → HK.42							
Tank [IS] → HK.53							
Long Museum [PS] → HK.59							
YUZ Museum [AA] → HK.62							
Hou Museum [TKW] → HK.68							
OCAT [M+] → HK.74							
K11 [K11] → HK.81							
Bank Art & Capsule [PED] → HK.90							

SINGAPORE	#SG_214	[TYPE] Production # - Consumption	[SCALE] Building# # - Neighborhood	[LOCATION] Central# # - Outskirts	[STAKEHOLDING] Bottom-up# # - Top-Down	[OWNERSHIP] Public# # - Private	[EMBEDDEDNESS] Global# # - Local
National Gallery [OS] → HK.12							
Gilman Barracks [CAT] → HK.25							
CCA [FO] → HK.30							
Artists' spaces [CW] → HK.42							

[illegible]



Pan-Asian Festival [Identity, Poster, Illustration]

The Pan-Asian Sounding Festival is a part of the Spring Revolution festival,  
National Sawdust's annual two week festival in Brooklyn, New York.



# PAN ASIA SOUNDING FESTIVAL



## MARCH 9/10/11.2018

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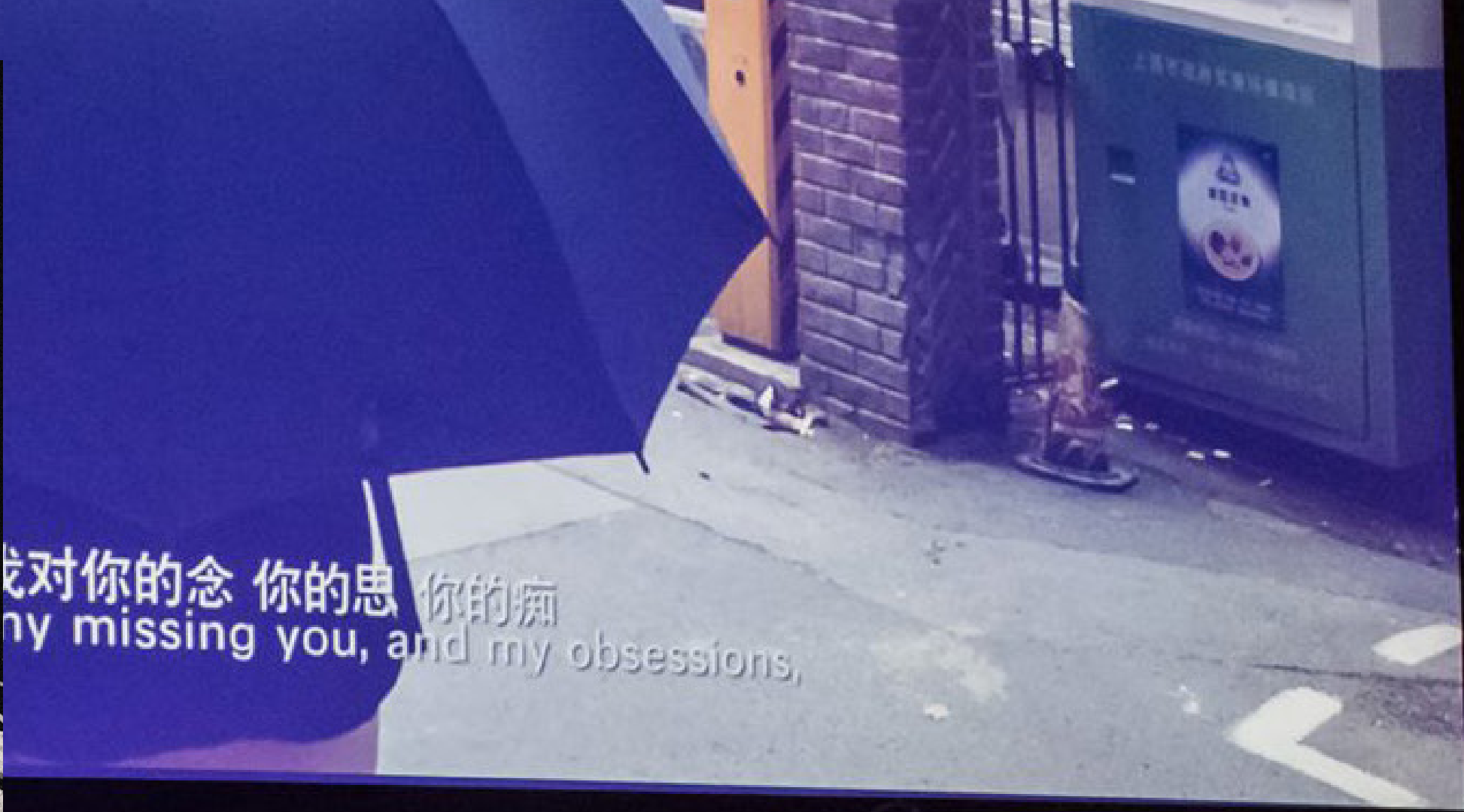
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SOCIETY NEW YORK, RACHEL COOPER,  
ADMINISTRATIVE STAFF, PAN ASIA SOUNDING  
FESTIVAL IS FOUNDED AND CURATED BY DU YUN,  
ADMINISTRATIVE ASSOCIATE, SEQUOIA SELLINGER



## SHOW<sup>6</sup>7:30 PM AAKASH MITTAL'S AWAZ TRIO

I AM HONORED TO USE MY PLATFORM AS A NATIONAL SAWDUST CURATOR TO PRESENT THE PAN-ASIA SOUNDING FESTIVAL AS PART OF SPRING REVOLUTION. MY GOAL IS TO DEMYSTIFY AND QUESTION THE OWNERSHIP OF ASIAN CULTURE—A CULTURE VIEWED TOO OFTEN THROUGH A LENS OF EXOTICISM. WHO OWNS ASIAN CULTURE WHO CAN BE ITS AMBASSADOR? I DON'T REALLY KNOW WHAT ASIAN CULTURE IS. CULTURE IS AN EVER-EVOLVING STATE OF MIND. MY NAME AND MY BACKGROUND DON'T GIVE ME AN AUTOMATIC CLAIM TO OWNERSHIP OR AUTHORITY. I AM NOT INTERESTED IN IMPORT AND EXPORT, BUT INSTEAD WANT TO ENCOURAGE DEEP COLLABORATIONS—CROSS REGIONAL ONES. THROUGH SIX PERFORMANCES AND ONE FILM SCREENING, THE FESTIVAL ENCOURAGES NEW WAYS OF WRITING AND PERFORMING MUSIC, WITHOUT THESE NEW POSSIBILITIES OF GATHERING PEOPLE TOGETHER, CATALYZING IDEAS—AND WITHOUT NEW WORKS—WE HAVE NO HOPE OF ENDING DIVISION. WITHOUT QUESTIONING MARKET TAGLINES AND OFF-THE-RACK LABELS, WE WON'T HAVE TRUE AND POIGNANT CONTENT THAT RESONATES WITH OUR INDIVIDUAL MEMORIES. THIS IS NOT CONSUMING, BUT CULTURE AS SELF-REFLECTION AND SELF-QUESTIONING, ABOUT BEING CURIOUS AND EMPATHETIC. IT IS MY HOPE THAT OUR AUDIENCES COME AWAY MORE ENGAGED AND WITH FEWER ASSUMPTIONS—ALSO WITH A DEEPER, MORE INTERTWINED UNDERSTANDING OF THE REGION WHICH I CALL MY NATIVE LAND.

**DU YUN**  
COMPOSER | PERFORMER | CURATOR

**NATIONAL SAWDUST**

## SWAMINATHAN

composition, and his work in contemporary music theory Okazaki moved to New York City in 1997 to pursue a career in music and began writing his own material. His teacher on guitar at this time was Rodney Jones, who recommended him for his first gig, with Stanley Turrentine. Okazaki spent four years on the road with vocalist Jane Menckel, while also writing and rehearsing the music for his first album, *Mirror*, which was released independently. The album received a "Critics Pick" in the New York Times, calling it "a work of sustained collectivity as well as deep intimacy." He expanded to a septet for his second album (*Generations* described by *Pittsburgh Courier* "the sonic equivalent of Luther or Coltrane, but with real emotional depth"). His third album *Figurations* was recorded live with a quartet, and was selected as one of the New York Times top ten albums of 2012, described by *Joe Raposo* as "slowly evolving puzzles of brilliant jazz logic." His most recent album *Traveller* was released in 2017 on Pi Recordings to wide acclaim, receiving other's picks in *Downbeat* and *JazzTimes*, called "a true concept album" by the *Wall Street Journal* and "a mature work for the ages" by *Pop Matters*. Okazaki wrote, produced, and illustrated these albums.

**RAJNA SWAMINATHAN** is an accomplished *mandolin* (South Indian classical instrument) artist, a *percussionist* of *musical* *maracas* *UMAYALPURAM K. SIVARAMAN* Rajna is one of only a handful of women who play the *mandolin* professionally. She has performed with several renowned Indian classical musicians, most notably mentor and vocalist J.M. Krishnan. Rajna has performed in several prestigious venues and festivals, including the *Centennial* (U.C.), *Bernini* (Center for the Arts), *Asia Society* (NYC), *Lincoln Center* (NYC), *Walker Art Center* (MN), *Music Academy* (Chicago), *Saraswati* (Madras), *Udaya* (Madras), *The Esplanade* (Singapore). Rajna also regularly gives workshops on the South Indian rhythmic perspective, most notably at the *South Indian Music Festival* in Germany, the *Performer Arts Society* International Convention, and the *MUSA International Percussion Camp*. Rajna holds degrees in Anthropology and French from the University of Maryland, College Park. She is currently pursuing a PhD in cross-disciplinary music studies at Harvard University.

## SHOW<sup>1</sup>7 PM GAMELAN DHARMA SVARA

**PENDET TRADITIONAL**

Autonomous music ensembles from Bali, the *Penendet* is a traditional Balinese musical ensemble. It is a small ensemble of musicians and dancers who perform in the early 20th century, this piece often serves as a prelude for both religious and secular events. We hope you to understand and appreciate the Balinese music.

Commissioned by Dharma Swara, **NOMADEN** was written during an itinerant period of Dewa Alit's life. For three months of the year, he commuted between Boston and New York and spent on coaches, hopping between gamelan groups. Ambulatory and nomadic, Nomaden seeks resolution, wandering between 5- and 7-tone scales, unconventional cyclic transposition, and at times encountering different meters running in parallel. Our journey to learn Nomaden has been equally creative, coinciding with a period when we had no gamelan and were working piecemeal on an assortment of instruments.

Gusti Komin arrived as our Artist in Residence just as our instruments finally arrived from Bali. Highly regarded for his performance and teaching of Balinese musical arts, he is also considered one of the foremost musicians and creative composers of gamelan gender wayang. **MEKAR NGELO** and **TULANG LINDING** are both traditional pieces for gender wayang that are rich in Balinese culture and history. We are excited to have these pieces performed by Gusti Komin, a Balinese musician who has been instrumental in the Balinese culture memory, but here made fresh with Gusti Komin's innovative elaboration and improvisation.

**BARIS** references the ancient Balinese soldiers who protected the raja (king) and is a proud display of masculinity and heroism. It is performed prior to ritualistic events as well as secular entertainment, and exemplifies a quality characteristic of Balinese dance: grand gestures complemented by intricate, choreographed eye movements. Baris demonstrates triumph in battle, and we celebrate our own success in overcoming obstacles in our sustainability and development.

We conclude with **SARI ING KERTA** which Gusti Komin wrote as a remembrance of his parents (Sari and Kerta) and a prayer for peace. Originally written as a didactic work, Sari Ing Kerta was revised into a performance piece for Dharma Swara to demonstrate the dynamism and lushness of the art form. Gusti Komin's musical expression of his origin story animates our new beginning. Inspired from the seeds of tradition and finding fertile ground for experimentation, here is our spring revolution.

**DEWA KETUT ALIT ('DEWA ALIT')**  
Born to a family of artists in Bali, Dewa Alit has been composing since his teenage years and is widely considered a pioneer for his radical, yet calculated treatment of tradition in gamelan music. Gamelan, which he co-founded in 1977, was an early platform for showcasing his innovative ideas and compositions, including *Tenggel* (2006). Dewa Alit is highly sought after as a teacher and composer in Bali and abroad. He has worked with ensembles such as MIT's Gamelan Galak, Ika and Gamelan Dharma Swara in New York, and his works have been performed at Carnegie Hall, Bang on a Can Marathon, and Brooklyn Academy of Music among many other international venues and festivals. He also writes for non-gamelan ensembles such as New York's Talapian Percussion and Frankfurt-based Ensemble Modern, who most recently commissioned his work *Open My Door*, which premiered in Germany in 2015.

Seeking a wider path for expressing his approach to new music, Alit founded his own gamelan group in 2007, *Gamelan Salaba*, introducing a new set of instruments of his own tuning and design. The group will make their first European tour in June 2018.

**GAMELAN DHARMA SWARA**  
Gusti Nyoman Dharma, Artist in Residence, Candi Anindito, Elizabeth Behrend, Lauren Lamsara, Lela Chandra, Nick Chen, Miranda Duenngendo, Vice President, Sonora Dokes, Andy Harris, Stephanie Ho, Eric Huang, Alexandra Hantup, Lewis Knechtler, Victoria LaMolina, President, Marc Madigan, Treasurer, Wyndham Manning, Nat Mares, Chris Maribay, Joel Melin, Swastisana Paramartha, Caitlin Porey, Julia Reyes, Member-at-Large, Greg Rubin, Will Szytt, Ezra Undag, Sopa Yemaguchi.











From the Body to the Book back to the Body  
Thesis at ECAL [Book, Concept, Installation, Writing]

There's a fascination about the movements of the hands and overall postures. There's a fascination about the manipulation of the object of the book. The magnificent and intriguing adventure of the body manipulating the object which again shows the body. This double manipulation creates the very sensual artistic point of intersection which I want to treat in my thesis.

Printed on a dot matrix printer Panasonic KX-P2123.

Number: 4 copies

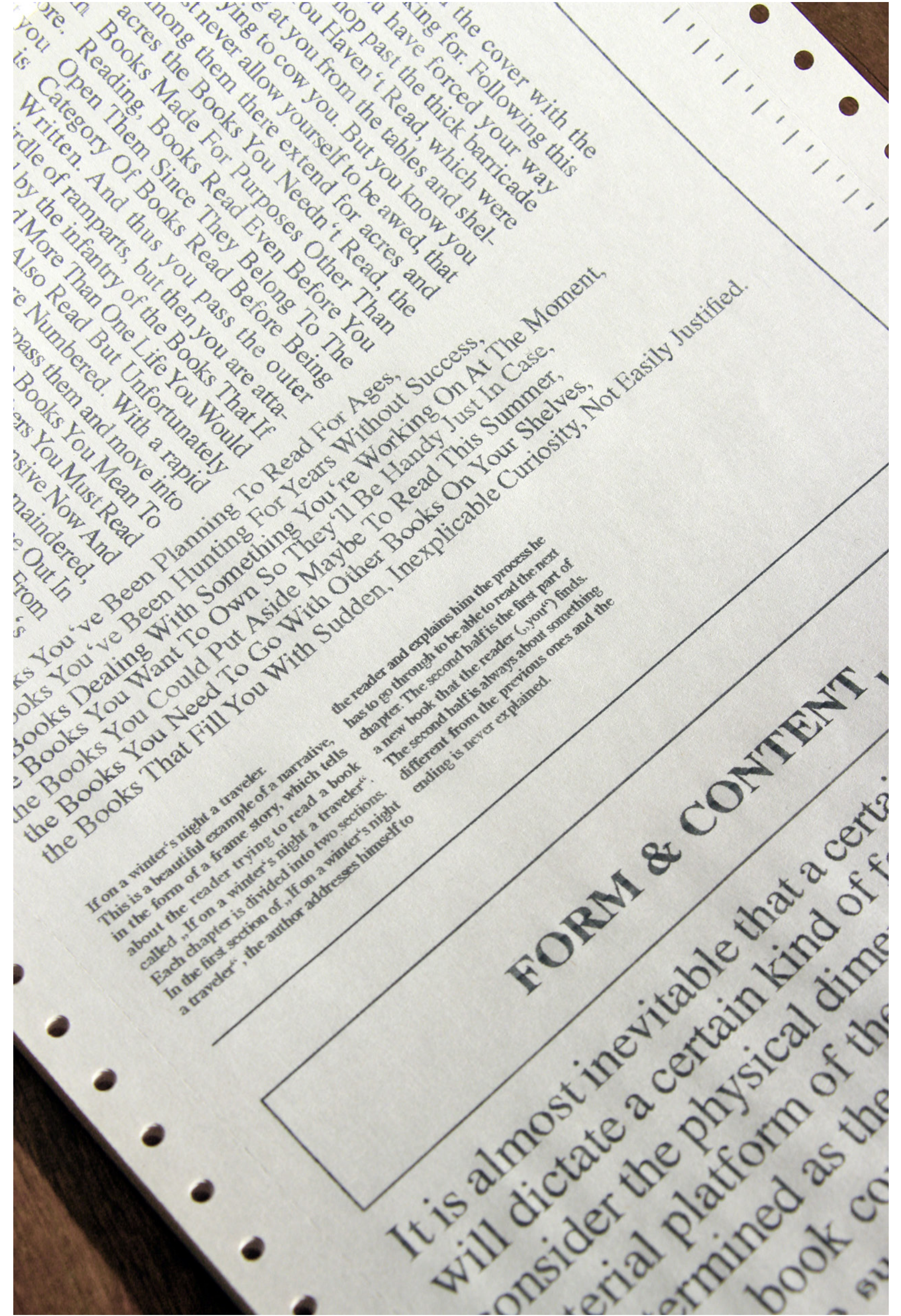
Length: 16,5 meter/copy

Printing time: 6,5 hours/copy

Printing noise: 50-70 dB cf. vacuum cleaner

Printing fun: 100%







e	
ies	-281
	-178
Lüthi	-85
	-30
	(in cm)

SCROLL TO TOP ↑

# THE TO THE K BACK TO THE Y

Written by *Klaus Stille*  
Guidance by *Alexandra Balgiu*  
Graphic Design, ECAL 2014/2015

At the very beginning – There's a fascination about books. There's no particular ingredient, either it catches you, or not. It's about perception and manipulation in term of sense experience with the physical world. Can we manipulate perception into being a temporary reality? There's a fascination about the movements of the hands and overall postures, the language of gestures using the components of complex human communication. There's a fascination about the manipulation of the object of the book.

The magnificent and intriguing adventure of the body manipulating the object which again shows the body. This double manipulation creates the very sensual artistic point of intersection which I want to treat in my thesis. Charly Chaplin once said in the final speech of *The Great Dictator*: „We think too much and feel too little“. Here is where I would like to begin, tracking the dynamic relationship of material and meaning.

SCROLL TO BOTTOM

## Table Of Contents

Paul Elliman, Portrait  
The Body as Typography  
Walking through Typography  
Walking through the Book  
Language of Gestures  
Text Index

UNIT
20
42
404
566
716
1214
(in cm)

PAUL ELLIMAN

THE BODY AS TYPOGRAPHY

# FROM THE BODY TO THE BOOK BACK TO THE BODY

Written by *Klaus Stille*  
Guidance by *Alexandra Balgiu*  
Graphic Design, ECAL 2014/2015

„The saddest thing is, that I have to use words.“

At the very beginning – There's a fascination about books. There's no particular ingredient, either it catches you, or not. It's about perception and manipulation in term of sense experience with the physical world.

Can we manipulate perception into being a temporary reality? There's a fascination about the movements of the hands and overall postures, the language of gestures using the components of complex human communication. There's a fascination about the manipulation of the object of the book.

The magnificent and intriguing adventure of the body manipulating the object which again shows the body. This double manipulation creates the very sensual artistic point of intersection which I want to treat in my thesis. Charly Chaplin once said in the final speech of *The Great Dictator*: „We think too much and feel too little“. Here is where I would like to begin, tracking the dynamic relationship of material and meaning.

SCROLL TO BOTTOM

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V. Paul Elliman, Portrait

VI. The Body as Typography

VII. Walking through Typography

VIII. Walking through the Book

IX. Language of Gestures

Text Index

UNIT
20
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404
566
716
1214
(in cm)

Rick Paynor about  
RICK PAYNOR ABOUT  
PAUL ELLIMAN



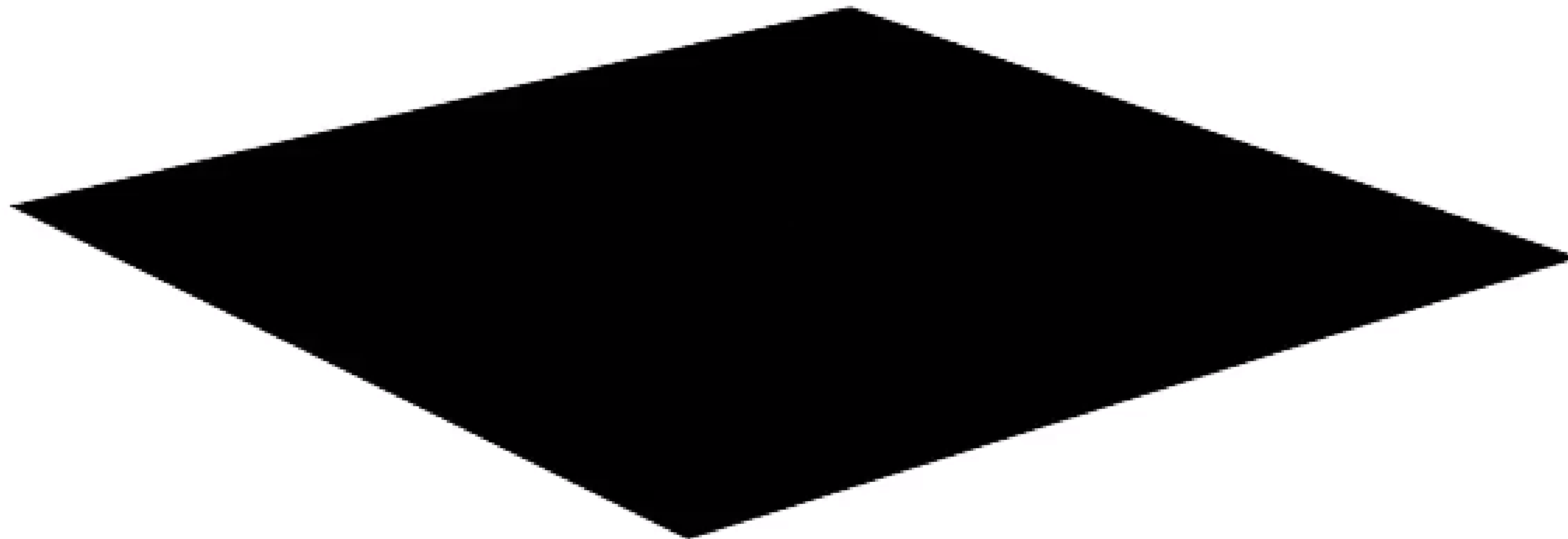
Graphic Design & Art Direction for the Department of  
Architecture at the University of Hong Kong

(1)

A dynamic and changing design approach communicates the  
HKU Department of Architecture diverse events, exhibitions and overall collaterals.

(2)

Public Review, Symposium and Public Lecture Poster for the  
Department of Architecture at the University of Hong Kong.



Animation  
(Um Inhalte abzuspielen -  
pop-up – 3D Inhalte aktivieren ✓)



Department of Architecture  
Landscape City Architecture

Klaus Stille  
Lai Chi Kok Road 135  
Tai Kok Tsui  
Kowloon, Hong Kong

New Letterhead for the Department of architecture



Department of Architecture  
Landscape City Architecture

arch.hku.hk/arch  
t +852 2859 2133  
f +852 25596484

3/F Knowles Building  
The University of Hong Kong  
Pokfulam Road, Hong Kong



Department of Architecture  
Landscape City Architecture



Department of Architecture  
Landscape City Architecture

Nasrine Seraji

Professor,  
Head of Department  
of Architecture

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Department of Architecture  
Landscape City Architecture



# The City and its Double

Organized concurrently with:  
"here / not here", a photographic  
dialogue around Hong Kong exhibited  
at Gallery F22 from March 26th  
to April 16th, 2018. Sponsored by  
Institut Français and French Consulate  
in Hong Kong and Macau.

## Introduction

**Nasrine Seraji**  
Head Department of Architecture

## Smart City vs Sieve-City

**Nicolas Douay**  
Gray Kochhar-Lindgren

## Domestic vs Public

**Gina Marchetti**  
Eunice Seng

## Found vs Derelict

**Judith Audin**  
Ying Zhou

This symposium is a speculative response to the photographic encounter between **Michel Eisenlohr** and **Yan Kallen** titled "here / not here". This artistic dialogue proposes another "regard" which in return inspires a discursive reflection on the city. It explores the world of alternative lives dormant in the drawings of unbuilt urban planning schemes and unrealized engineers' infrastructural fantasies, in the riming verses of nostalgic poets celebrating the glory of buildings no longer standing, or in the technological speculations of already outdated science-fiction films. Gathering scholars from France and Hong Kong proposing a series of fertile oppositions: "The City and Its Double" seeks to project many kaleidoscopic reflections through the mirroring lenses of our disciplines.

Rm 419 4/F Knowles Bldg.  
The University of Hong Kong  
Pokfulam Road, Hong Kong

**27 March 2018**  
**2—8pm**

## Public Review 2017

June 10, 2017  
10:00am-6:00pm  
3/F Knowles Building  
The University of Hong Kong

## Master of Architecture Thesis Projects

Invited Critics  
**Ole Bouman**  
Founding director of Design Society, Shenzhen

**Nelson Chen**  
Professor and Director,  
School of Architecture,  
The Chinese University of Hong Kong  
Principal Architect, Nelson Chen Architects Ltd, Hong Kong

**Rupali Gupte**  
Associate Professor,  
School of Environment  
and Architecture, India

**Erik L'Heureux**  
Associate Professor,  
Department of Architecture,  
National University of Singapore,  
Singapore

**Clover Lee**  
Director, plusClover, Hong Kong

**Heather Woofert**  
Professor, Chair,  
Graduate Architecture,  
Washington University,  
St. Louis, USA

Degree Show  
Master of Arch  
Master of Land  
Bachelor of Arch  
Bachelor of Art  
Reception & Preview  
June 16, 2017  
6:00pm-8:00pm  
3/F and 6/F Knowles Bldg.  
The University of Hong Kong  
For More Information:  
+852 2859 2133  
arch.hku.hk



Department of Architecture

## Fall 2018 Public Lecture Series

ALL LECTURES WILL TAKE PLACE AT ROOM KB419,  
4/F, KNOWLES BUILDING, THE UNIVERSITY OF  
HONG KONG, UNLESS OTHERWISE NOTED. ALL  
LECTURES ARE OPEN TO THE GENERAL PUBLIC.

DEPARTMENT OF ARCHITECTURE  
THE UNIVERSITY OF HONG KONG

**HE JIANXIANG 何健翔**  
PRINCIPAL & ASSOCIATE PROFESSOR,  
UNIVERSITY OF HONG KONG

**JIANG YING 蔣穎**  
PRINCIPAL, O-OFFICE  
IN PRD

28 SEP  
6:30PM / KB730

**GEDIMINAS URBONAS**  
PRINCIPAL ARCHITECT, URBONAS  
DESIGN. URBONAS HAS BEEN A  
RECURRING VISITOR TO THE INSTITUTE OF  
DESIGN SINCE 2010. HE HAS BEEN  
TEACHING AND WORKING WITH US FOR  
SEVERAL YEARS. HIS WORK IS  
FOCUSED ON THE NEW IMAGINATION  
OF URBAN SPACE.

**YOUNG ALUMNI FORUM**  
AEDAS / ATELIER GLOBAL / LAAB  
27 OCT  
4PM

**ROCCO YIM 嚴祖堯**  
ANDREW KF LEE LECTURESHIP  
PRINCIPAL AND FOUNDER, ROCCO DESIGN ARCHITECTS  
HONORARY PROFESSOR, UNIVERSITY OF HONG KONG

2 NOV  
6:30PM

**DONG GONG 董功**  
FOUNDER AND DESIGN PRINCIPAL, VECTOR ARCHITECTS  
MAKING ARCHITECTURE  
8 NOV / 6:30PM

BY ENGAGING "AGENDAS FOR THE SOUTH" FOR THE FALL 2018 PUBLIC LECTURE SERIES, UNIVERSITY OF HONG KONG'S DEPARTMENT OF ARCHITECTURE INVITES ARCHITECTS AND SCHOLARS TO ALIGN THEIR WORK AND IDEAS WITH UNIQUE POSITIONS RELATED TO THE LOCAL AND DESIGN SUBJECTS. THESE ARCHITECTS ARE PRESENTING PROJECTS GROUNDED IN THE CORE OF THE DISCIPLINE OF BUILDING AND DISCUSSIVE POSITIONING. THE LECTURES PRESENT PARTICULAR READINGS OF THE PROGRAMS FOR ARCHITECTURE AND THE CONCEPT OF THE SOUTH, TAKING INTO ACCOUNT THE NUANCED AND DIVERSE SOCIOCULTURAL, GEOGRAPHICAL, AND POLITICAL CONTEXTS.

**YUNG HO CHANG 張永和**  
FOUNDER AND PRINCIPAL ARCHITECT, F+T  
PROFESSOR, MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
HONORARY PROFESSOR, UNIVERSITY OF HONG KONG

**SIX REFLECTIONS ON ARCHITECTURE**  
11) MODERN: CONTEXTUALIZING ARCHITECTURE  
12) PERSPECTIVE: CONSTRUCT LOOKING  
13) NOV / 6:30PM

**ANGELO BUCCI**  
PRINCIPAL, SPBR ARCHITECTS  
PRINCIPAL, UNIVERSITY OF SÃO PAULO  
VISITING PROFESSOR, MASSACHUSETTS  
INSTITUTE OF TECHNOLOGY

**SPBR RECENT PROJECTS**  
16 NOV  
6:30PM

**INAKI ABALOS**  
CO-FOUNDER, ABALOS SENTKIEWICZ  
CHAIR PROFESSOR, SUPERIOR TECHNICAL  
SCHOOL OF ARCHITECTURE OF MADRID (E.T.S.A.M.)  
DESIGN CRITIC AND FORMER CHAIR OF ARCHITECTURE DEPARTMENT,  
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN

**RENATA SENTKIEWICZ**  
CO-FOUNDER, ABALOS SENTKIEWICZ  
RECENT WORK:  
MATERIAL CULTURE  
& DESIGN TECHNIQUES  
10 DEC / 6:30PM

## Thesis and the Profession

**Olaf Grawert** ETH Zurich  
**Andrea Johnson** University of Minnesota

## Thesis and its Alternatives

**Colman** Rice University  
**Gannon** Ohio State

2018  
pm

Knowles Building  
University of Hong Kong  
ad, Hong Kong

## The Thesis Question

The Thesis Question is a one-day symposium organized to examine and debate the position of the design thesis in architectural education today. Do transformative changes in the nature of architectural practice, methods of architectural discourse, and technologies of architectural production necessitate a reconsideration of alternative methods of advanced design teaching and study, particularly in relationship to the design thesis?









從危機到危機

From Crisis to Crisis

Reading, writing and criticism in architecture

2017  
April  
06.— 08.

Rm 419 4/F Knowles Building  
The University of Hong Kong  
Pokfulam Road, Hong Kong

Speakers from  
School of Art, Architecture and Design — University of South Australia; Manifest journal; Columbia University Graduate School of Architecture, Planning and Preservation; California College of Arts & Crafts; Sam Fox School — Washington University in St. Louis; Criticat journal; Ecole Nationale Supérieure d'Architecture de Paris-Belleville; Time + Architecture journal; College of Architecture and Urban Planning — Tongji University; The Academy of Fine Arts Vienna; Memar Magazine; Iranian Architectural Center; University of Sharjah.

#### Thursday, April 6<sup>th</sup> Criticism Today

10:00-10:20 Nasrine Seraji, University of Hong Kong, **Opening Remarks**  
Cecilia Chu, University of Hong Kong, **Introduction**  
10:20-11:00 Françoise Fromonot, Criticat journal; ENSA Paris-Belleville, **Out of Control**  
11:00-11:40 Kamran Afshar Naderi, Memar Magazine, **The Role of Architectural Criticism in Post-revolution Iran**  
11:40-12:20 Graham Brenton McKay, University of Sharjah, **The Blog as Online Research Laboratory**  
12:20-13:00 Cecilia Chu, Discussion moderator

#### Thursday, April 6<sup>th</sup> The Role of History in Contemporary Criticism

14:30-14:40 Cole Roskam, University of Hong Kong, **Introduction**  
14:40-15:20 Seng Kuan, Washington University in St. Louis, **Tradition Debate in Japan in the 1950s and Its Lingerin Specter**  
15:20-16:00 Anthony Acciavatti, Manifest journal, Columbia University, **On the Decay of the Art of Discrimination**  
16:00-16:40 Cole Roskam, Discussion moderator

#### Friday, April 7<sup>th</sup> Criticism in China

10:00-10:20 Tao Zhu, University of Hong Kong, **Introduction**  
10:20-11:00 Chris Brisbin, University of South Australia, **Chinese Whispers: A Story of the Consumption of Assemblage Aesthetics and the Globalisation of Meaning in Contemporary China**  
11:00-11:40 Zhi Wenjun, Time + Architecture journal; Tongji University, **Cultivating a Critical Culture: The Interplay of Time + Architecture and Critical Architecture in China**  
11:40-12:30 Tao Zhu, Discussion moderator

#### Friday, April 7<sup>th</sup> Reading, Writing and Architectural Pedagogy

14:30-14:40 Sony Devabhaktuni, University of Hong Kong, **Introduction**  
14:40-15:20 Jonathan Massey, California College of Arts & Crafts, **Building the Discipline We Deserve**  
15:20-16:00 Angelika Schnell, The Academy of Fine Arts Vienna, **Who Designs the Design?**  
16:00-16:40 Sony Devabhaktuni, Discussion moderator

#### Saturday, April 8<sup>th</sup> Debate

10:00-12:20 Eunice Seng & Xiaoxuan Lu, **Moderators**, University of Hong Kong  
**Discussion:** Anthony Acciavatti, Chris Brisbin, Françoise Fromonot, Seng Kuan, Jonathan Massey, Graham Brenton McKay, Kamran Afshar Naderi, Nasrine Seraji, Angelika Schnell, Zhi Wenjun  
12:20-12:30 Nasrine Seraji, **Closing Remarks**

This first International symposium on reading, writing and criticism in architecture highlights and challenges reflections and responses to pressing questions ranging from situating architectural criticism today in a global neo-liberal market, passing through history as an indicator and marker of positions on contemporary criticism. It explores the art of criticism in China and its similarities and differences with the methods used in the west where the ideas of “being modern” have been challenged. It will finally discuss the relationship of pedagogy with the subjects. The debate will allow us to draw hypothetical conclusions as to where the education of architects may be leading; as well as exploring this recurring struggle of universities around the world to place architectural design in a “research” context.

從危機到危機

## From Crisis to Crisis

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## Reading, writing and criticism in architecture

Kamran Afshar Naderi  
**The Role of Architectural Criticism in Post-revolution Iran**

Françoise Fromonot  
**Out of Control**

Chris Brisbin  
**Chinese Whispers**

Seng Kuan  
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**On the Decay of the Art of Discrimination**

Thursday, April 6<sup>th</sup>

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2017  
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Rm 419 4/F Knowles Bldg,  
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THE UNIVERSITY OF HONG KONG 香港大學  
faculty of architecture 建築學院  
Department of Architecture 建築學系



01.11.2018  
08.11.2018  
15.11.2018  
22.11.2018  
29.11.2018

Mu Yanjie, Pania  
Lu Xiaoxuan  
Andrea Pinochet  
Liu Sibe  
Lai Chun Wai Charles

KB719, 7/F  
KB719, 7/F  
KB719, 7/F  
KB719, 7/F  
KB719, 7/F

# RPG

Knowles Building, KB719, 7/F

All interested are welcome. Enquiry: esthers@hk.hk

Thursdays 13.00—14.15

# november

01  
MU Yanjie, Pania  
PhD Candidate,  
Department of Architecture

Primary supervisor:  
Prof. Weijen WANG  
Co-supervisor: Dr. Tao ZHU

# 08

08  
LU Xiaoxuan  
Assistant Professor,  
Division of Landscape Architecture

## My Love from the Mountain: Cultural Landscapes, Borderland Identities and Consumable Resources of Mount Changbai/Baekdu

fig.1 Advertisement of South Korean bottled water brand Baeksan Artesian Water (白山水) displayed at the entrance of Changbai Mountain (長白山) Scenic Area in Jilin province, China

# 22

22  
LIU Sibe  
PhD Student,  
Department of Architecture  
Primary supervisor: Dr. Beisi JIA  
Co-supervisor: Ms. Minjung MAING

## Towards a thermal comfortable and walkable pedestrian environment for the urban life of aging people in Hong Kong: an integration of dynamic thermal comfort and walkability factors

fig.4 Cross section of mortar with mixed recycled aggregates. Andrea Pinochet, 2011.



# Research Lunchtime Presentation Series

## Fall 2018

THE UNIVERSITY OF HONG KONG  
faculty of architecture 建築學院  
Department of Architecture 建築學系

## The Rise and Fall of Two Temples: Temple Patronage of Suzhou, 1340-1640

15  
Andrea Pinochet  
Visiting Assistant Professor,  
Department of Architecture

## Material History

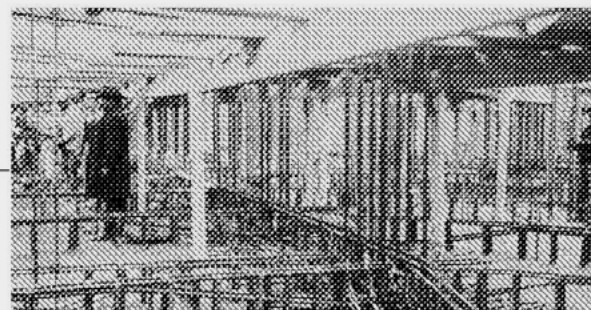


fig.3  
Louis Gillet, arch. 1902-1903.  
Villa du Docteur Arragon built using Hennebique's Béton Armé method.  
Bizerte (Tunisie).  
Fonds Bétons armés Hennebique.  
CNAM/SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle.

# 29

29  
LAI Chun Wai Charles  
PhD Candidate, Department of Architecture  
Primary supervisor: Dr. Eunice SENG  
Co-supervisor: Dr. Tao ZHU

## Imperial Contestations: Green Island Cement and the Construction of Modernity in HK and SEA, 1930s-1950s



01.03.2018  
12.04.2018  
26.04.2018

Grans-Korsh B. Wesley  
Zhang Huali  
Ma Rui

KB719, 7/F  
KB719, 7/F  
KB719, 7/F



Knowles Building, KB719, 7/F

# march

01  
Sben Korsh  
Primary supervisor:  
Dr. Cecilia CHU  
Co-supervisor:  
Dr. Eunice SENG,  
Prof. Weijen WANG

## Design of a Free Market: Regulating Hong Kong's Stock Exchange

# april

12  
Zhang Huali  
Primary supervisor:  
Prof. Weijen WANG  
Co-supervisor:  
Dr. Eunice SENG

## Immigrant and the formation of Haikou's Urban Form, 1858-1939

26  
Ma Rui  
Primary supervisor:  
Dr. Tao ZHU  
Co-supervisor:  
Prof. Weijen WANG

## The Land Reclamation Along the Hai-Ho River and the Birth of Modern Tianjin (1897-1937)



Terrain of Tientsin along the Hai-Ho River around 1902, source: La Chine a terre et en ballon, Planche 30-1.

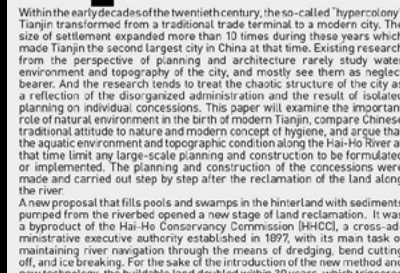
# Research Lunchtime Presentation Series

## Spring 2018

# april

## The Land Reclamation Along the Hai-Ho River and the Birth of Modern Tianjin (1897-1937)

Primary supervisor: Dr. Tao ZHU  
Co-supervisor: Prof. Weijen WANG  
Ma Rui  
12:45—14:00  
KB719, 7/F



Terrain of Tientsin along the Hai-Ho River around 1902, source: La Chine a terre et en ballon, Planche 30-1.

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2

Made in Hong Kong [Installation, Exhibition]  
The making of Neon Sign.

The Neon Sign<sup>1</sup> is based upon a lettering<sup>2</sup> that was made by a local street calligraphy artist.  
A collaboration project between two Hong Kong craftsmen, which professions are doomed for extinction.







## Wut Tung Sat [Logotype, Identity, Website]

Graphic Identity for a a new platform space on Peng Chau Island,  
Hong Kong with focus on the idea of “experience” rather than that of consumption of goods.  
It produces action; which carries out the idea of experiment.

Wut Dung Sat is located at the border of a busy alleyway, which is filled with shops.  
It also opens into a small public square. This setting provides us a direct connection towards  
two different and miniaturized condition of a city within the island; density and sparsity.  
It is this simple form that inhabits the clue of how the space can start to function.



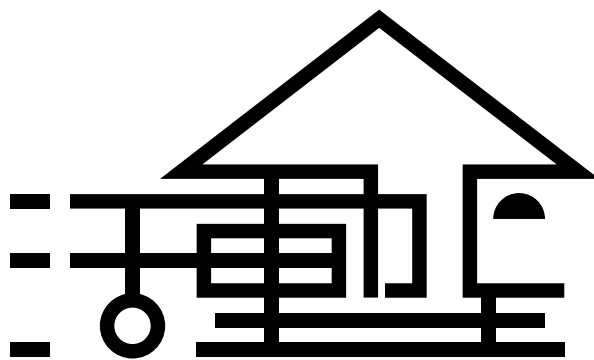


Wut Tung Sat  
Action Room  
活動室

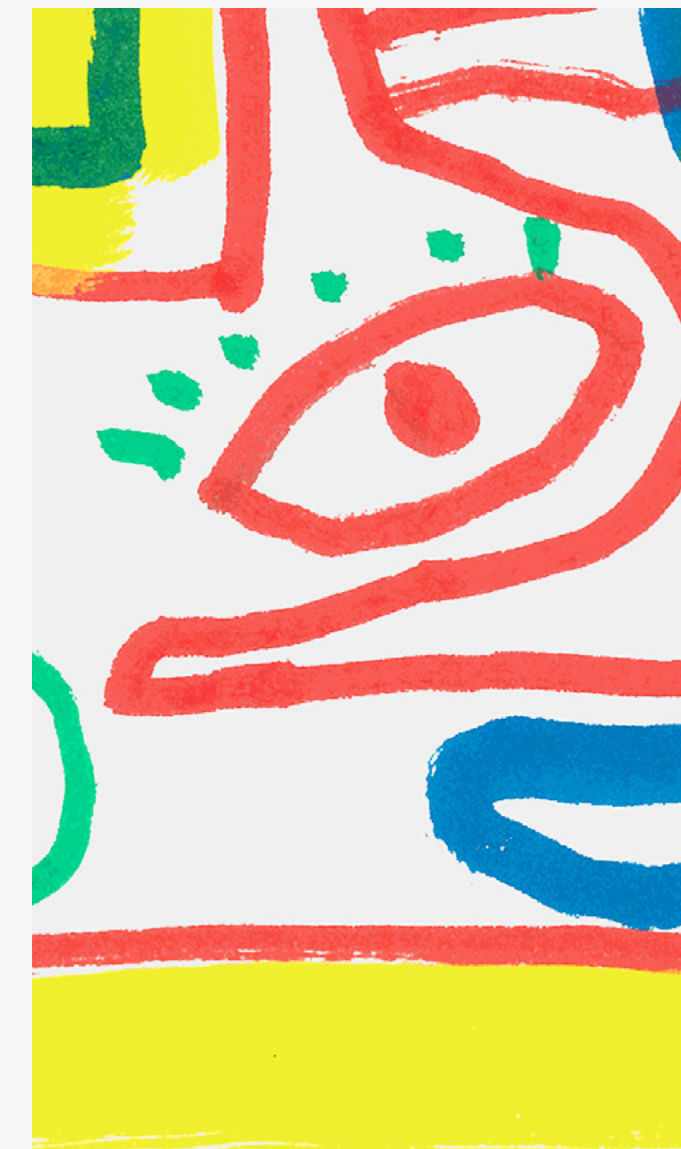
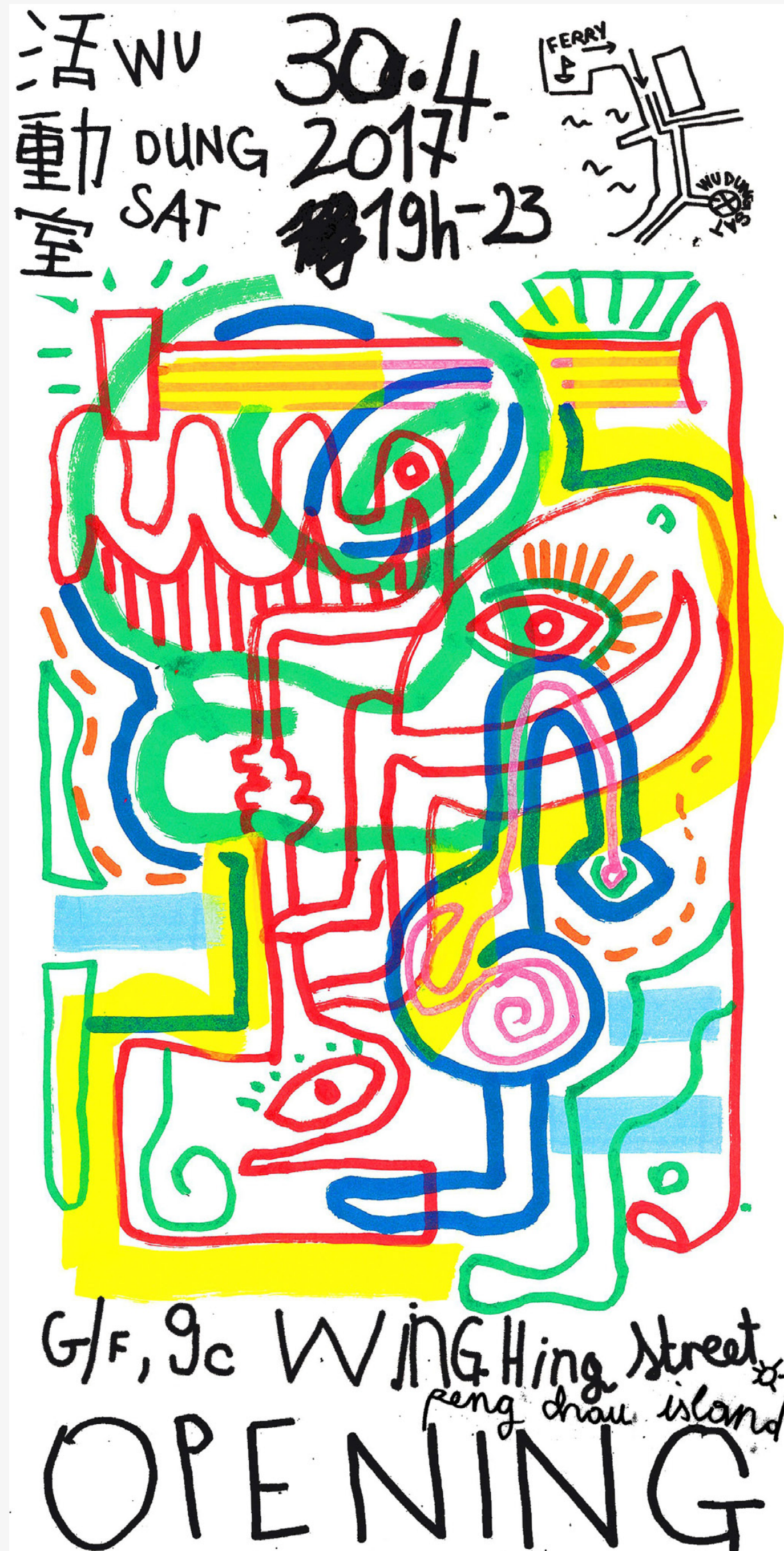
Wut Tung Sat  
活動室

Géraldine Borio  
布珠珠  
Co-founder

geraldine.borio@gmail.com  
+852 6490 9410



9C Wing Hing Street  
Peng Chau — Hong Kong



Wut Tung Sat  
Activity Room  
活動室

30.04.2017  
G/F, 9C Wing  
Hing Street  
Peng Chau



Wut Tung Sat  
Activity Room  
活動室

30.04.2017  
G/F, 9C Wing  
Hing Street  
Peng Chau



Wut Tung Sat  
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30.04.2017  
G/F, 9C Wing  
Hing Street  
Peng Chau



Wut Tung Sat  
Activity Room  
活動室

30.04.2017  
G/F, 9C Wing  
Hing Street  
Peng Chau





(1)

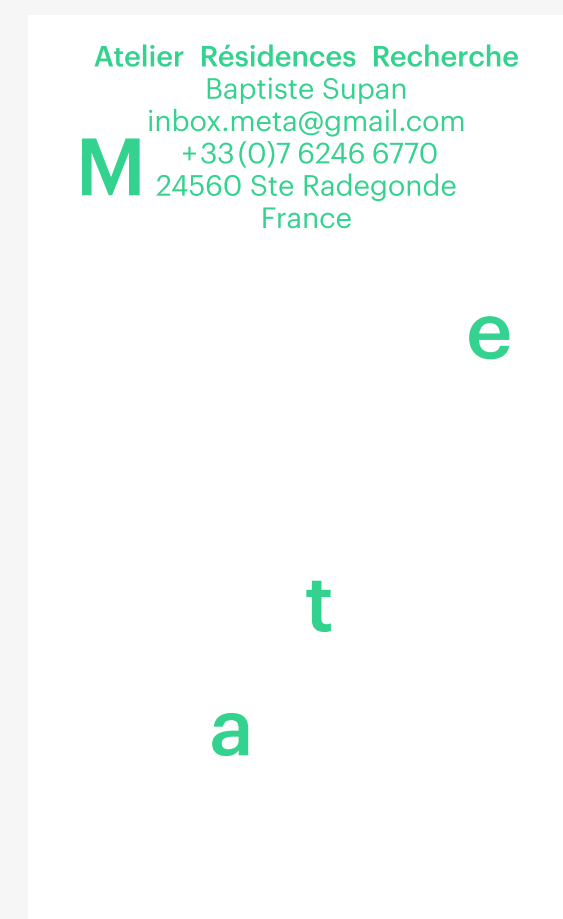
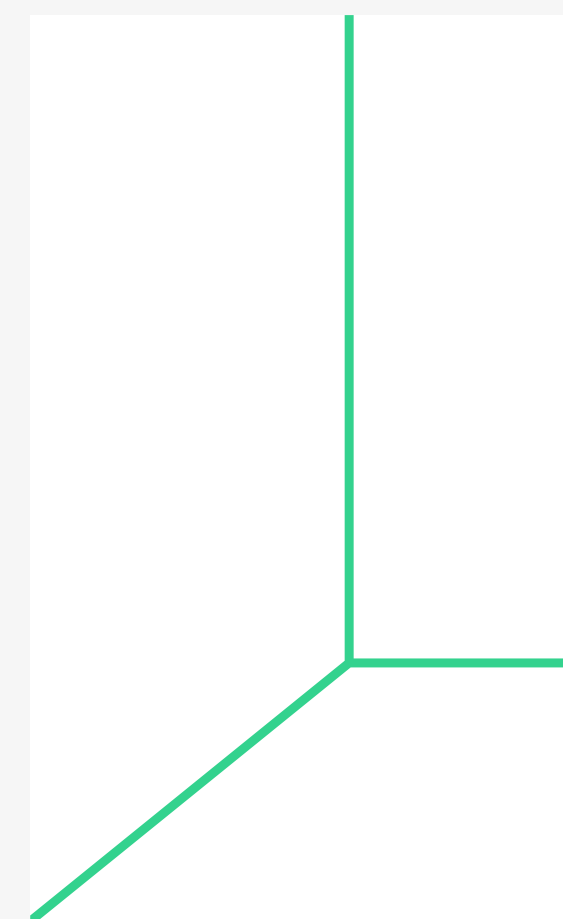
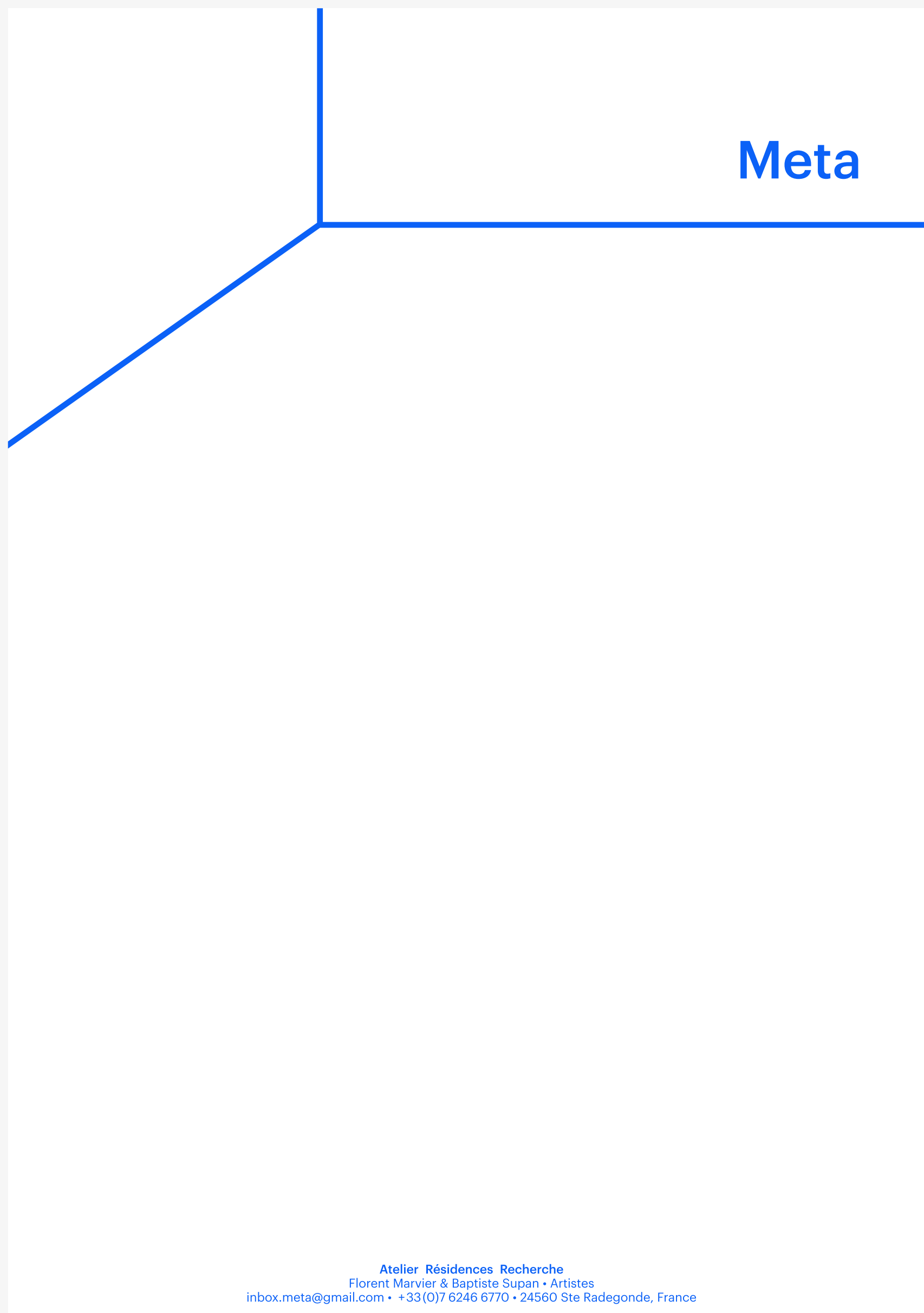
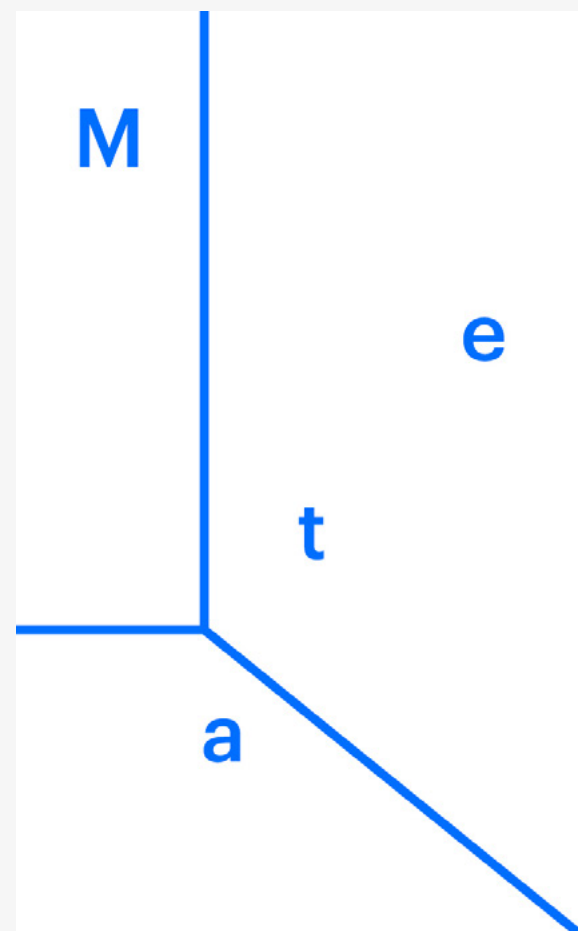
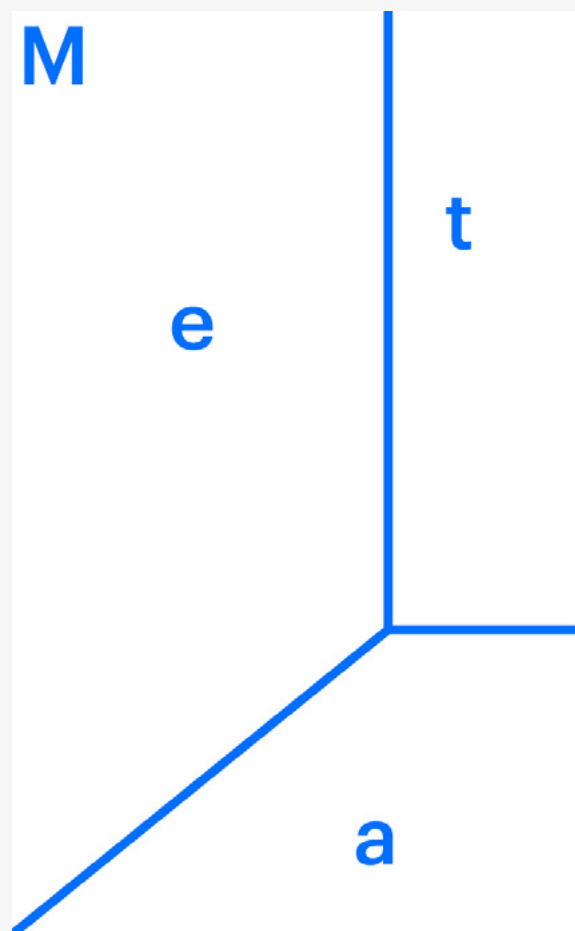
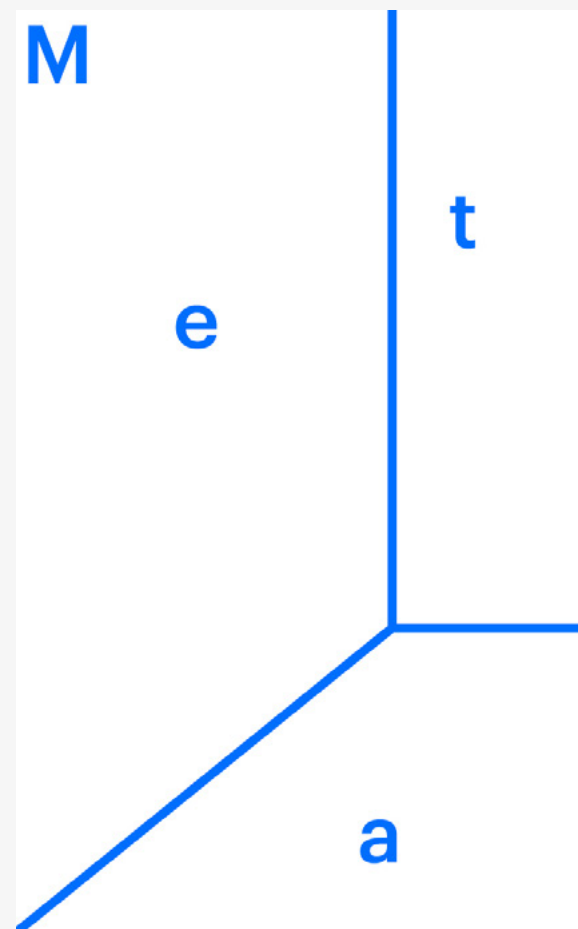
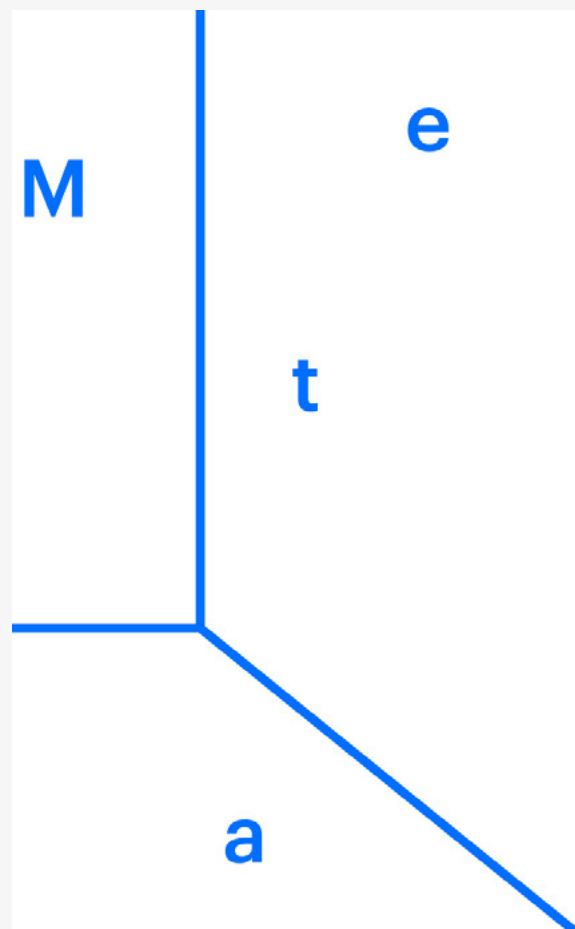
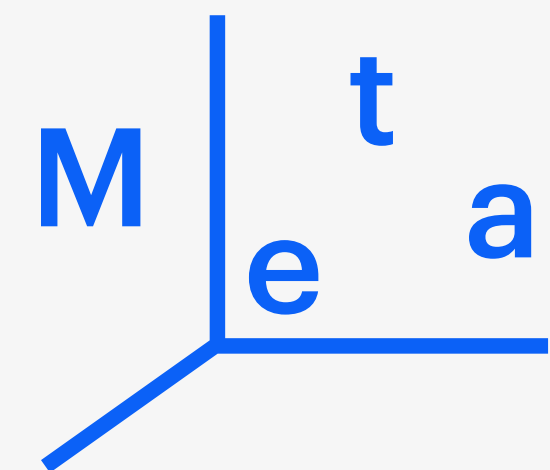
Meta [Logotype, Identity, Processing]

Graphic Identity System for an association and a trademark, a place, a workshop for design, production, prototyping, aesthetic research and creation assistance. An artistic structure created in a desire to offer a decentralized space dedicated to visual / contemporary art

(2)

Athime De Crecy [Logotype, Identity, Website]

Graphic Identity system and manual for a Paris based product designer. The position of ,A‘ (or ,By‘) is always locked in the upper or lower left corner; this "fixed" position functions as the only static element in an otherwise completely flexible system for all formats. '3' being the common denominator for the grid, is a derivative of the letters [ADC] which also have a ratio of two homogeneous quantities. They are determined by a proportion equivalent to the rule of thirds. Its proximity to the golden ratio and the “by” mention balancing the acronym forms a minimalist but effective logotype.









Athime De Crecy  
Product Designer

11 rue lesage  
75020 Paris  
France

+33 (0) 6 98 33 18 10  
athimedecrecy.com  
a.decrecy@me.com

Klaus Stille  
Stille Studio  
Erlenkamp 20  
22087 Hamburg

13.08.2020

Mesdames, Messieurs

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Athime De Crecy

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# Floating Planks

Low tech, self  
supporting furniture

for

Design by

[place]  
On the 13.08.2020

by A  
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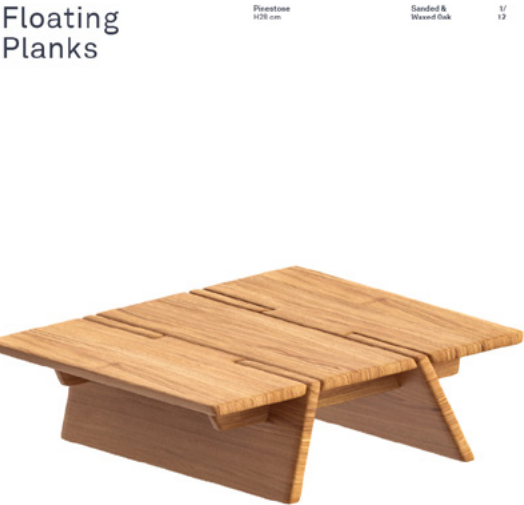
1/  
12

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D  
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D  
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Athime De Crecy  
Product Designer

+33 (0) 6 98 33 18 10  
www.athimedecrecy.com  
a.decrecy@me.com



Floating  
Planks

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Floating Planks  
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Low tech, self supporting  
furniture low tech, self  
supporting furniture low  
tech, self supporting  
furniture low tech, self  
supporting furniture

by A

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+33 (0) 6 98 33 18 10  
athimedecrecy.com  
a.decrecy@me.com  
Athime De Crecy  
Product Designer

by

A  
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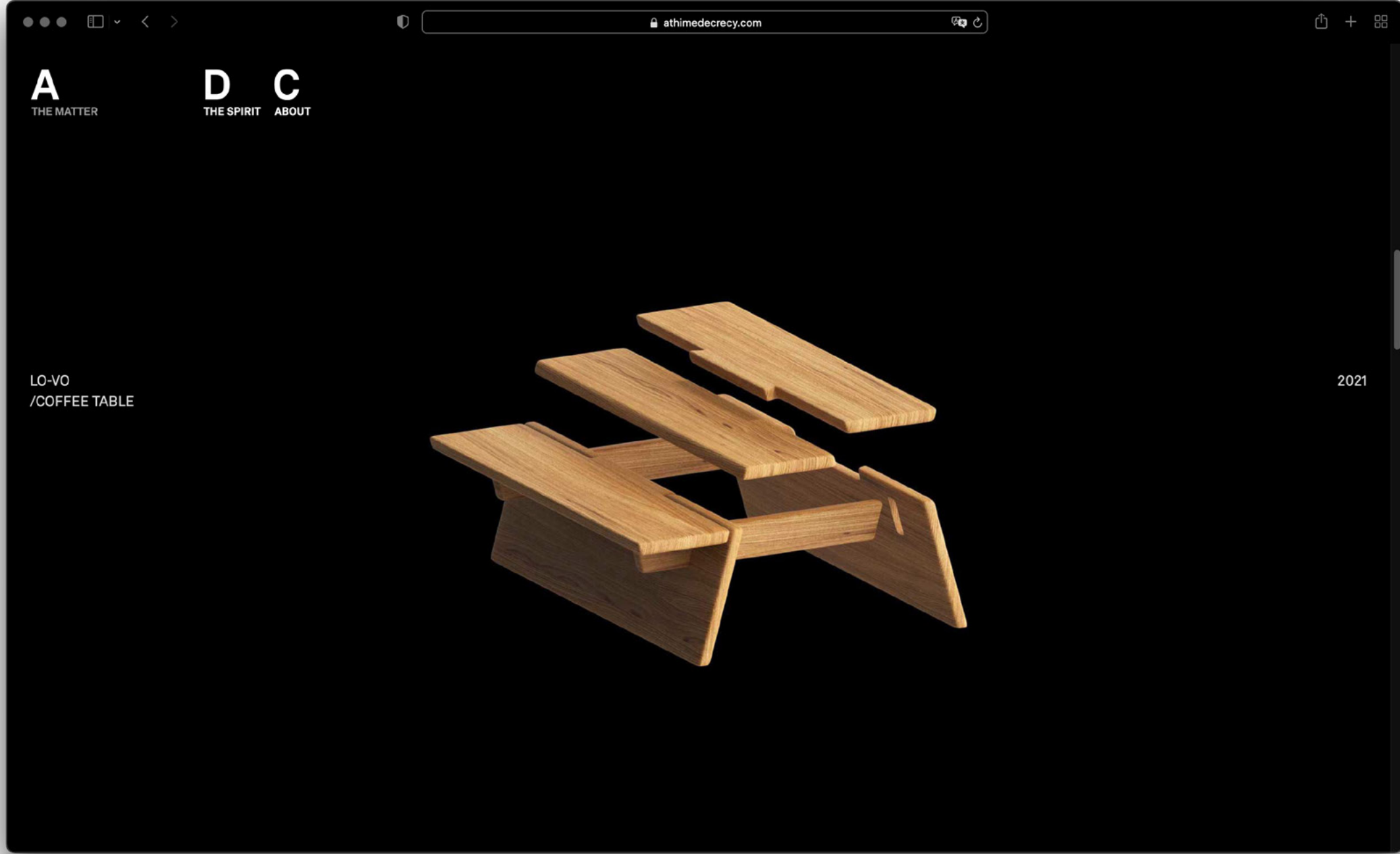
C

by

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(1)

### Studio 9 [Graphic Identity, Logotype]

Visual Identity/Logo for Studio 9. The logo exists in three variations, allowing a completely flexible system for all various format. Studio9 acts as a host to international music events.

The venue has multi prposes related to design, art and food and beverage.

(2)

### MSS [Graphic Identity, Logotype]

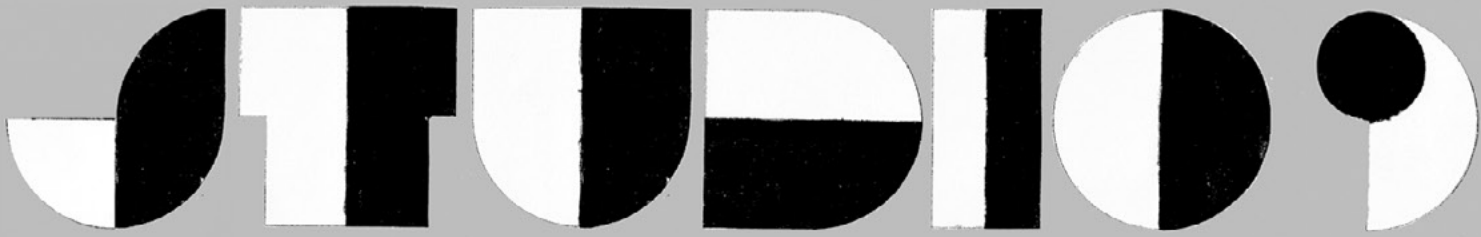
MSS is a professional multi-disciplinary fashion development and manufacturing company offering full cycle services from design development, prototyping to production and logistical management.







Ahlaiya Yung  
SWIFT-BIC: SOLADES1KES  
IBAN: DE 66 4518 1862 6374



INVOICE 001      ATTN: Elvire Girault      16.11.2016

DESCRIPTION

• Graphic Identity / Website  
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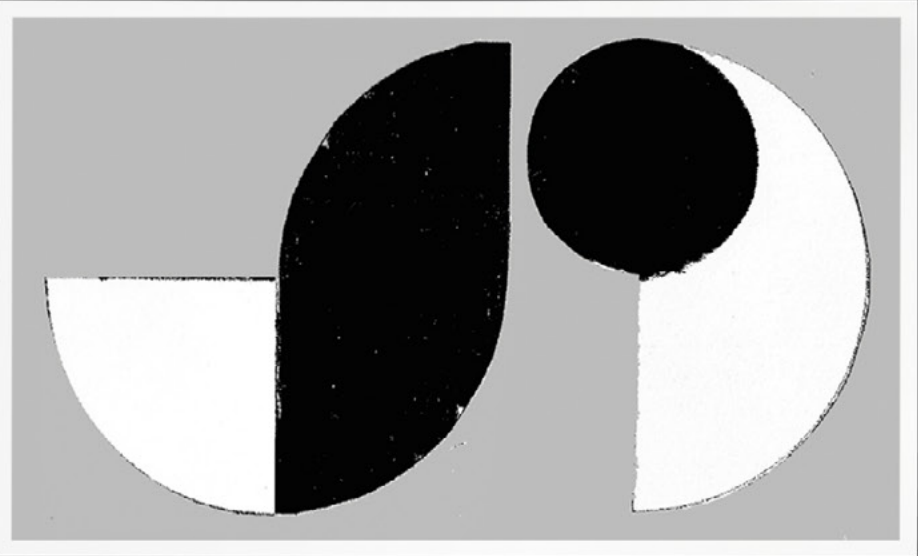
Studio 9  
Society of the  
Unusual Dreamers

9/F, Union Industrial Blding  
48 Wong Chuk Hang Road  
Hong Kong

Studio 9  
Society of the  
Unusual Dreamers

+852 2997 9080  
info@metasus.net

9/F, Union Industrial Building  
48 Wong Chuk Hang Road  
Hong Kong  
香港黃竹坑道48號聯合工業大廈9樓











Missing Sock Studio

ATTN: Ahlaiya Yung  
9/F, Union Industrial Building  
48 Wong Chuk Hang Road

Subject: Lorem ipsum dolor

To whom it may concern,

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Kind regards,

Klaus Stille

Missing Sock Studio  
Ahlaiya Yung & Nana Aganovich  
CEO & Co-Founder

www.missingsockstudio.com  
info@missingsockstudio.com  
+852 2997 9080

9/F, Union Industrial Building  
48 Wong Chuk Hang Road  
Hong Kong



## ThinkYoung [Graphic Identity, Logotype]

ThinkYoung is the first think tank that focuses on young people.

It was founded in 2007 and has expanded to have offices in Brussels, Geneva and Hong Kong.

It is a not for profit organisation, with the aim of making the world a better place for young people, by involving them in decision making processes and by providing decision makers with high quality researches on youth's conditions.

ThinkYoung makes studies, surveys, documentary movies, policy proposals and education programs: up to today, ThinkYoung projects have reached over 600'000 young people.



Think Young  
Research

We lobby for young people

Think Young  
Film

We lobby for young people

Think Young  
Campaign

We lobby for young people

Think Young  
School

We lobby for young people

Brussels Hong Kong Geneva

Think Young  
Research

We lobby  
for young  
people

Tiffany Palmer  
Project Manager

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+41 79 136 93 54  
www.thinkyoung.org  
geneva@thinkyoung.eu

Brussels Hong Kong Geneva

Think Young  
Film

We lobby  
for young  
people

Maria Zamith  
Audiovisuals Assistant

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+32 498 72 86 72  
www.thinkyoung.org  
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Think Young

We lobby for young people

Tiffany Palmer  
Project Manager

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geneva@thinkyoung.eu

Think Young

We lobby for young people

Think Young

We lobby for young people

Think Young

Think Young



(1)

### Decalcomania on Cemetery [Stravinsky Typeface]

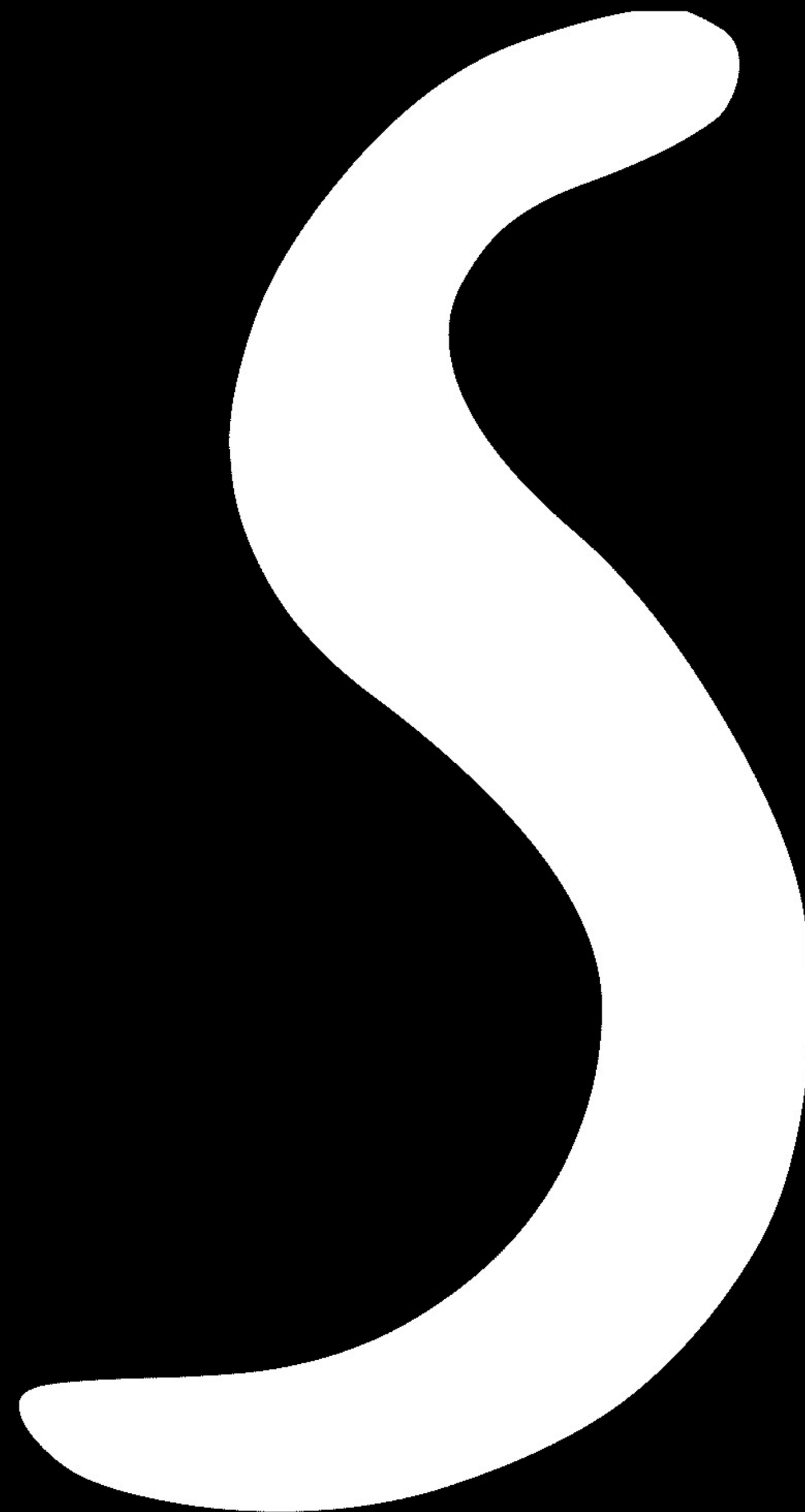
Whilst my stay in Venice, where the whole architecture world were rushing for the opening of the 16th International Architecture Exhibition; most of which, in my eyes, a mere display of taste, anesthetic and mute; I decided to get on a vaporetto and after a short ride, I found myself at great peace away from tourist masses on San Michele Island, Venices' cemetery island. After a nap under the cypresses I went on to Igor's tomb where I got swallowed by a gorgeous bit of footage, amazing paper cut out like letters immediately draw my attention. I went on transferring the engravings with the bit of color pencils I had left and lying on the tomb, when suddenly a bunch of tourists passed by. The font is in the making.

(2)

### Traffic Records [Identity, StravinskyTypeface, Website and wheatpaste Postering]

First use of the Stravinsky Typeface for a record store in Hong Kong.













1 2 3 4 5 6 7 8 9 10 11 12 13 14

IGOR STRAVINSKY

VERA STRAVINSKY

15 16 17 18 19 20 21 22 23 24 25 26 27 28



**WE WANT YOUR OLD RECORDS**

JAZZ. BLUES. ROCK.  
CLASSICAL. CANTONESE POP  
爵士樂. 藍調. 搖滾. 古典. 廣東歌

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KLAUS STILLE FOR THE MUSEUMS

KLAUS STILLE

ZUM HUNDERT UND FÜNFTEEN GEBURTSTAG

STAATSGALERIE VIENNA  
GRAPHISCHE SAMMLUNG

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Klaus Stille graduated from ECAL/ University of Art and Design Lausanne in 2015. He recently lived in Hong Kong where he worked for the Department of Architecture at the University of Hong Kong. He is now based in Hamburg but working worldwide. His focus lies in the fields of website, printed matter and editorial. He works independently as well as collaboratively with cultural institutions, businesses and individuals.

Name	Klaus Stille		
Geburtsdatum	25.05.1988, Zürich		
Nationalität	Schweiz, Französisch, Deutsch		
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	Spanisch	Grundkenntnisse	
	Kantonesisch	Grundkenntnisse	



**Schulbildung**  
2007 Abitur | General higher education entrance qualification  
Ambrosius Blarer Gymnasium, Gaienhofen (DE)  
2011 **Staatlich geprüfter Grafikdesigner**  
Bernd Blindow Schule, Friedrichshafen (DE)  
2013 Grafikdesign Student (BA)  
University of Applied Sciences, Mainz (DE)  
2014 Erasmus Student | ECAL, Lausanne  
2015 Grafikdesign Student | ECAL Lausanne (CH)  
**Bachelor of Arts**, Lausanne (CH)

**Berufserfahrung**  
2021 Designer | Peter Schmidt Group, Hamburg (DE)  
seit 2018 Mitglied von New Studio, New York (USA)  
2018 Graphic Design & Art Direction für HKU Faculty of Architecture (HK)  
seit 2016 Designer für Studio 9 & Salon 10 (HK)  
2016 Designer für Education First Ltd (HK)  
2016 A Work of Substance | Graphic Designer (HK)  
2016 Guest Designer of Month of Germanic Culture at KEE Club, HK  
2012 Initiator und Mitbegründer Design Collective, Mainz (DE)  
2012 Designer für Goleb (independent art space), Amsterdam (NL)  
seit 2010 Selbstständig | Klaus Stille Studio

**Praktika**  
2013 KOMET BSW, leading swiss agencies, Berne (CH)  
2012 Üppig Identity Store, Amsterdam (NL)

**Lehrtätigkeit**  
2015 Hong Kong Design Institute, Teaching Assistent in Higher Diploma  
Schwerpunkt Typographie & Buchgestaltung (HK)  
2015 Forschungsprojekt | Vorlesungen & Workshops (HK)

**Exhibitions**  
2016 Made in Hong Kong – Gallery ELAC | ECAL, Lausanne (CH)  
2015 ISPB Poster Biennale (Lublin | PL)  
2015 Ficciones Typografika (Minneapolis | USA)  
2015 Weltformat (Luzern | CH)  
2014 Lahti Poster Triennale (Lahti | FI)  
2013 Soirée Graphique N°6 (Bern | CH)  
2013 De Slang | Manifestation (Amsterdam | NL)  
2013 Crème #4 (Mainz | DE)  
2013 N.I.D.S. (Mainz | DE)  
2012 Endzeit, Matte Printing (Mainz | DE)  
2012 Museum of Arts and Crafts (Hamburg | DE)  
2010 Exhibition, Snapshot (Friedrichshafen | DE)

**Auszeichnungen**  
2016 Art Directors Club (ADC) Deutschland – Bronze (DE)  
2015 ECAL Künstlerresidenz in Hong Kong für sechs Monate (CH)  
2015 ISPB Poster Biennale – Special Prize (PL)  
Gegründet vom Rector of the Academy of Fine Arts in Katowice  
2015 Weltformat Luzern (CH) | Nominierung  
2014 Lahti Poster Triennial (FI) | Nominierung

**Interviews/Publikationen**  
2016 ECAL Graphic Design, distributed by JRP|Ringier  
ISBN: 978-3-03764-455-3  
2016 Artwork for TOTEM Collective  
2015 dailyinput.org  
2015 Wallpaper\* Magazine London, Graduate Directory  
2015 Love Foundation  
2015 Ficciones Typografika  
2015 Interview for Dezo  
2015 Interview for Offline Magazine  
2013 Catalogue Soirée graphique n°6

**Sonstige**  
2016 Jury Mitglied für Multimedia Design Major Project, Raffles Design Institute (HK)  
2016 Jury Mitglied für GD Major Studio Project, Raffles Design Institute (HK)

**Selected Clients & Collaborators**  
Atelier Deshaus, Shanghai, China  
Pro Helvetia, Shanghai, China  
Newstudio, Worldwide  
The People, Worldwide  
Hato, HK / UK  
University of Hong Kong, HK  
Hong Kong Design Institute, HK  
Raffles Design Institute, HK  
National Sawdust, NY, USA  
KEE Club, HK  
Salon n10, HK  
Studio 9, HK  
Wut Tung Sat, HK  
Swatch, CH  
Bell AG, CH  
Fust AG, CH  
Solothurn Film Festival, CH  
Education First Ltd, HK



Thank you :-)

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