

TEACHING AWARD APPLICATION 17/18

Dr. Lau, Leung Kwok Prudence

Department of Cultural and Creative Arts (CCA)

"I ? therefore I am"

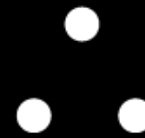
Out of the many variations to the translation of René Descartes's renowned 1637 dictum

"Cogito, ergo sum"

I prefer the following version:

"I *inquire*, therefore I am."

My teaching philosophy encourages **seeking answers** that leads to reasoned thought, which in my opinion should also be the goal of education.



I am

→ Artistic inquiry

Artistic Enquiry: Art+ Heritage Education

藍絲帶行動保衛皇后碼頭



市民在碼頭欄杆綁上藍絲帶，保衛皇后碼頭。(林焯通)

【本報訊】隨著舊天星碼頭及鐘樓的拆卸，皇后碼頭亦難逃被清拆的命運。為了爭取原址保留皇后碼頭及即時停拆舊天星碼頭，保護維港行動昨日發起藍絲帶行動，希望喚起市民向政府表達保衛本土文化的心願。此外，該組織將於明日平安夜晚上七時，在皇后碼頭舉行「盼望天星的聖誕」燭光晚會，屆時亦會呼籲市民在碼頭繫上藍絲帶。

保護維港行動成員兼立法會議員郭家麒表示，保護維港行動早於二〇〇三年已發動近一萬名市民遊行，反對政府進行中環第三期的填海計劃，可惜當局一意孤行，最終促使

清拆舊天星碼頭。他表示，舊天星碼頭已無法挽回，所以更不應讓皇后碼頭重蹈覆轍。

學生參與 上公民教育課

在活動舉行期間，中華基督教會扶輪中學的四十名學生在四名老師帶領下，在往觀賞話劇前到皇后碼頭參與行動，在皇后碼頭的欄杆繫上藍色絲帶。該校中文科老師陳蘭龍表示，年輕一代雖然不了解天星及皇后碼頭的歷史，但在社會大眾爭取保衛本土文化的過程中，他們卻上了一堂寶貴的公民教育課。



Experiential learning



On-site empowerment of self-learning

Innovative (E)- learning



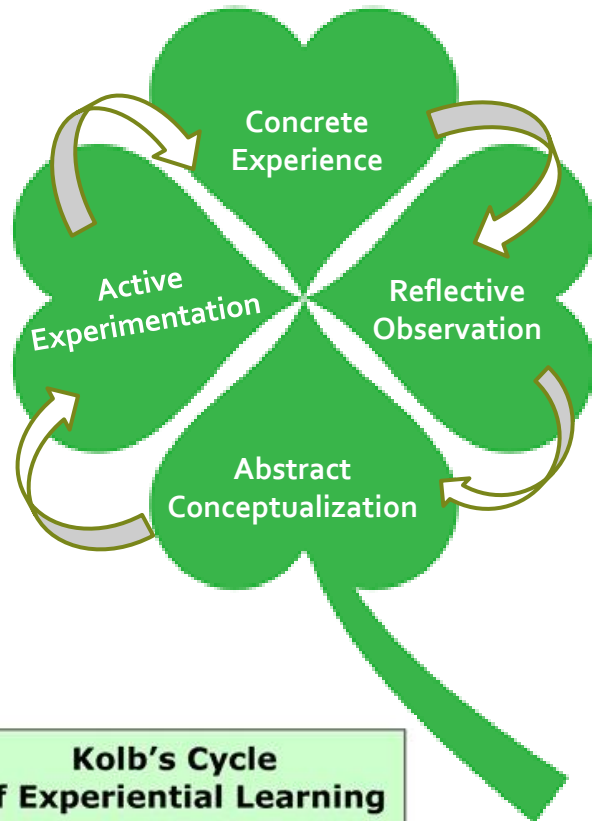
Unique mobile app creation and connecting research with teaching

Community-based learning



Reaching out to schools and the community on heritage and art education

1. Experiential learning



Social value

「集體/ 地方感情」

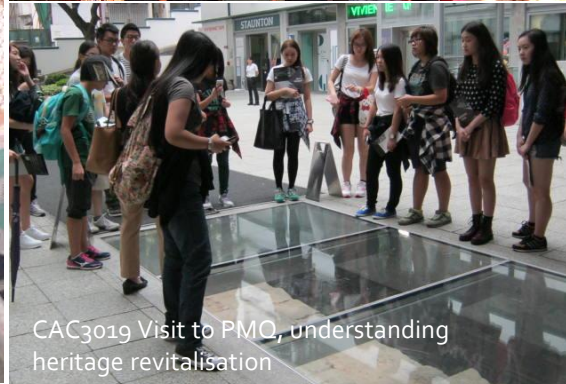
- Active **on-site experimentation** and self learning via **field trips**

- Reflecting on **collective/ place attachment** instead of collective memory 「集體回憶」

CAC2010 Reflecting on street art and graffiti in Mong Kok, Hong Kong



CAC2010 Visit to 330, local heritage crossover social enterprise



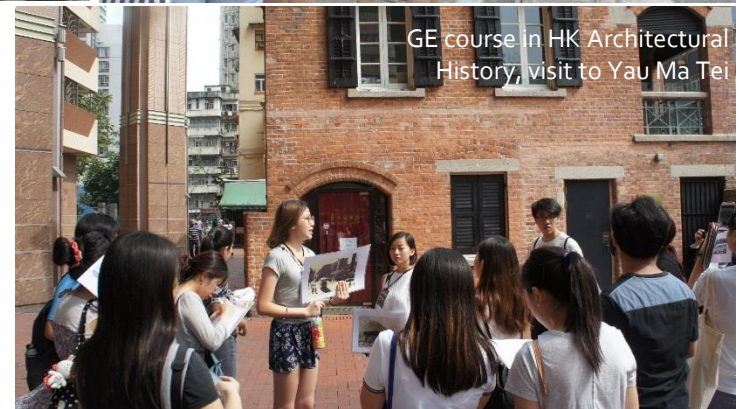
CAC3019 Visit to PMO, understanding heritage revitalisation



CAC3019 Visit to Shek Kip Mei looking at heritage revitalization (Mei Ho Estate)



CAC3019 Visit to SCAD, former North Kowloon Magistracy

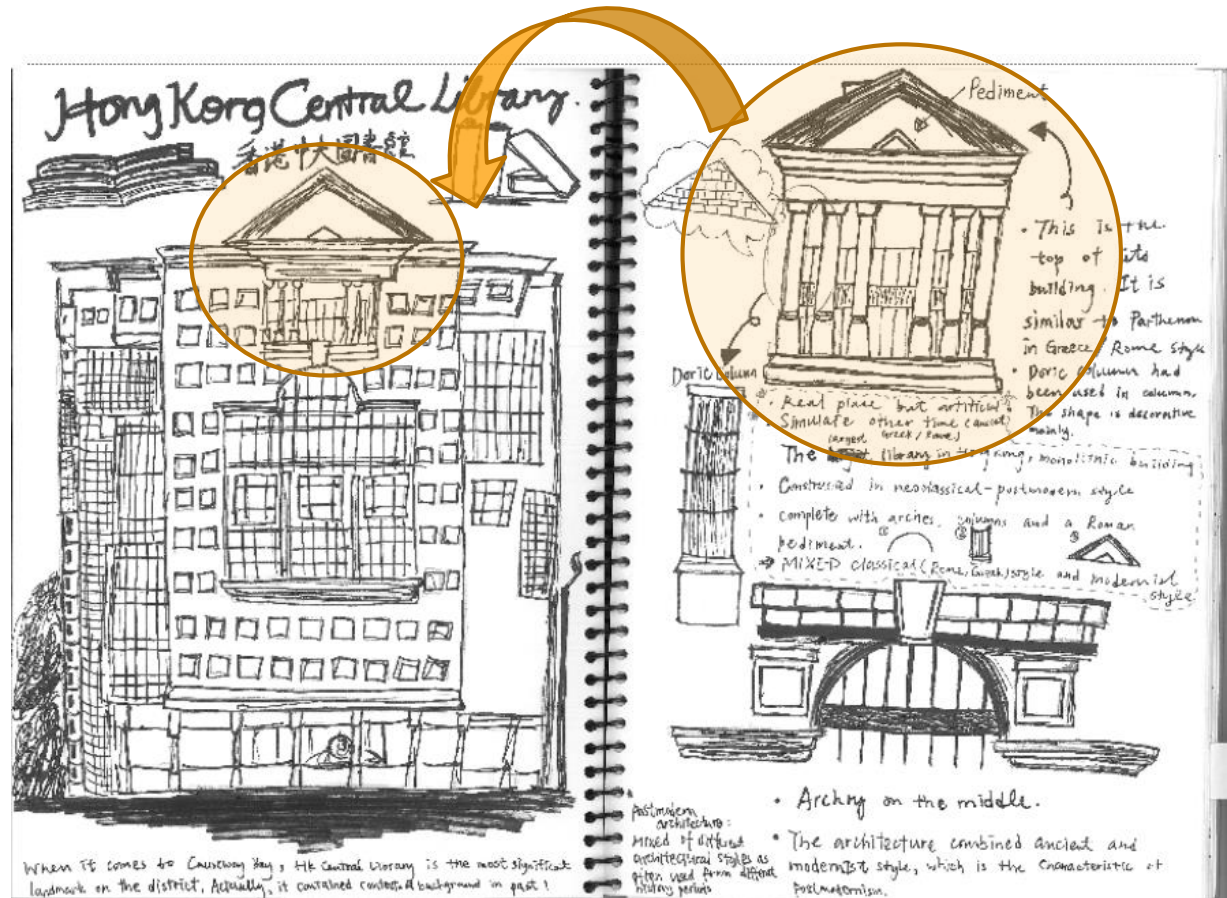


GE course in HK Architectural History, visit to Yau Ma Tei

Empowerment of **self-learning:**
Aesthetics + Attachment

Connecting Learning with Assessment

- Students drawing observations and documenting daily reflections
- **Extended learning** outside of the classroom
- Assessed **not** based on **aesthetics** but on **reflective artistic enquiry**



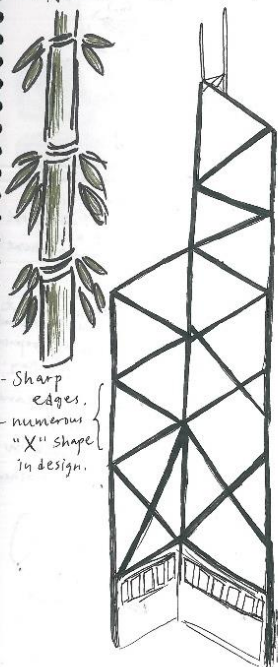
Andy Warhol open it to get more details!



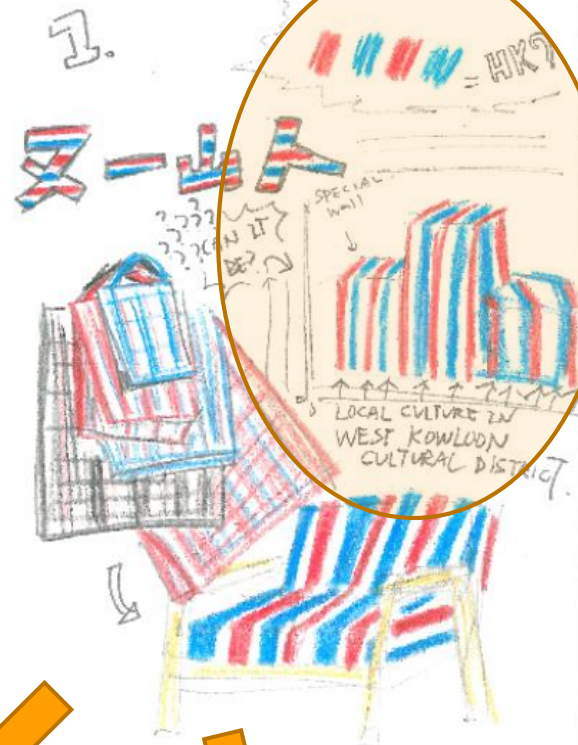
To human

Hang Kong Bank of China

- It is one of the postmodernism architecture.
- Non conventional ledges or classical columns.
- It is easy to recognize the building because the appearance has illustrated as bamboos.
- The structural expressionism adopted in the design of this bamboo shoots, which symbolising livelihood and prosperity.
- As mentioned in four gentleman (四君子) from China, it refers to bamboos to express its spirits as longevity. It is also a symbol of the virtue of modesty.
- Evergreen in substance, which shown in bamboo.
- Appreciated with the architecture good for symbolic meaning and architecture style, as combined with eastern and western elements.
 - Eastern: symbolic meaning in traditional culture
 - Western: postmodernism



- Sharp edges.
- numerous "X" shape in design.



2. Innovative (E-) learning

Knowledge Transfer Fund (PI): “Promoting Cantonese Opera to the International Level: Developing a Website” (collaboration with colleague Prof. Leung Bo Wah in 2015)

← → ↻ ⓘ www.ied.edu.hk/ccaproject/yueju/ch/index.php 🔍 🌐 ☆ ⋮



香港教育大學
The Education University
of Hong Kong



香港
粵劇
CANTONESE OPERA
(YUEJU) IN
HONG KONG

粵劇發展基金 資助
網址: <http://www.coac-codf.org.hk>

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油麻地戲院

著名劇目及折子戲



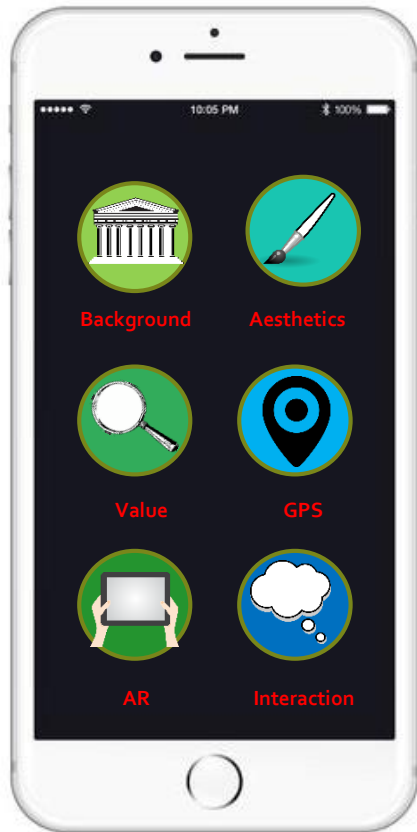
<http://www.ied.edu.hk/ccaproject/yueju/ch/index.php>

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Launching of Mobile App:

“Appreciating Modern and Eclectic Architecture in Hong Kong”
(ECS project PI + Teaching award mentorship funding)

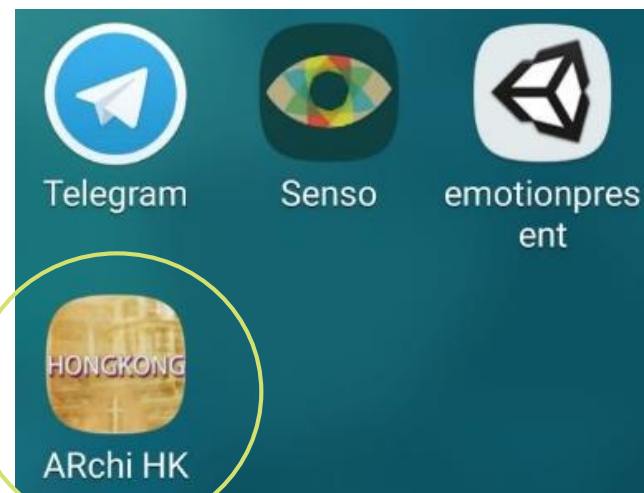
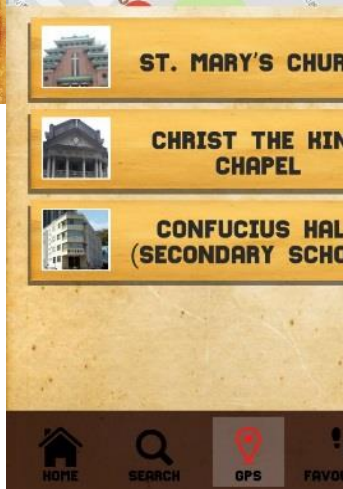


	Background	Detailed historical and cultural background information of the building
	Aesthetics	The architectural style, construction, and in-depth analysis of different elements and parts of the building
	Value	The value and importance of the building in relation to its context as well as local and international impact
	GPS	GPS location of the building will be enabled, and nearby historical buildings of interest can also be detected
	AR	Augmented reality of different parts of the building such as virtual tour of the building
	Interaction	Interactive feedback and games for the app as well as preset questions relating to particular lectures or teaching topics



Appreciating Modern and Eclectic architecture IN

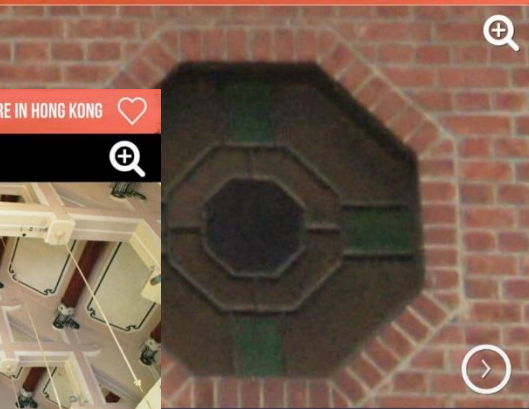
HONGKONG





St. Mary's Church

Built in 1937, St. Mary's Church was built in an eclectic style by the Chinese architect Chau Iu Nin.



The rose window on main facade is in octagonal shape, which is a Taoist symbol in Chinese culture. This design respects local culture as well.



History

Built in 1937, St. Mary's Church was built in an eclectic style by the Chinese architect Chau Iu Nin. The building, built in concrete, evokes Chinese representations of the biblical idea of heaven and earth, linking the building to its locality and function as a place of worship indigenized in a Chinese community. The building was built on the coastline at the time to increase its visibility and also enhances Anglican faith into the local context.



Interior

Decorative concrete beams are on the top of the church space which is imitating a Chinese wooden structure. The rose window can be seen in this photo and it is facing east from exterior.

Nurturing critical analytic skills

In-class debates on art and cultural topics:

3. Presentation/ Debate Topics

To be selected in the first class and confirmed by the second class. Please form your own groups of 3-4 people each. A sign-up sheet will be provided in the first class. Presentation will be graded by your peers! Grade sheet will be distributed in each class to be filled out by each student in the audience.

1. Week 2- Modernism (17/1)

Topic: Modernist art, unlike traditional art, does not express or represent significant historical, mythological, literary, or other narrative themes.

Group 1: For

Group 2: Against

2. Week 5- Postmodernism (7/2)

Topic: Andy Warhol once said, "anyone can be famous for 15 minutes." Therefore, postmodern art has no meaning at all.

Group 3: For Group 4: Against

3. Week 6- Orientalism/ Imperialism/ Postcolonialism (14/2)

Topic: There are more representations of orientalism than imperialism in Disney's films such as in *Aladdin* (1992), *Pocahontas* (1995), *Mulan* (1998) and *Tarzan* (1999), etc.

Group 5: For Group 6: Against

4. Week 8- The Process and Functions of Art (28/2)

Topic: The individual artist and their craft and skill are more respectable than art that is created for social or public purposes.

Group 7: For Group 8: Against

5. Week 10- Finding Meaning in Art and Culture (14/3)

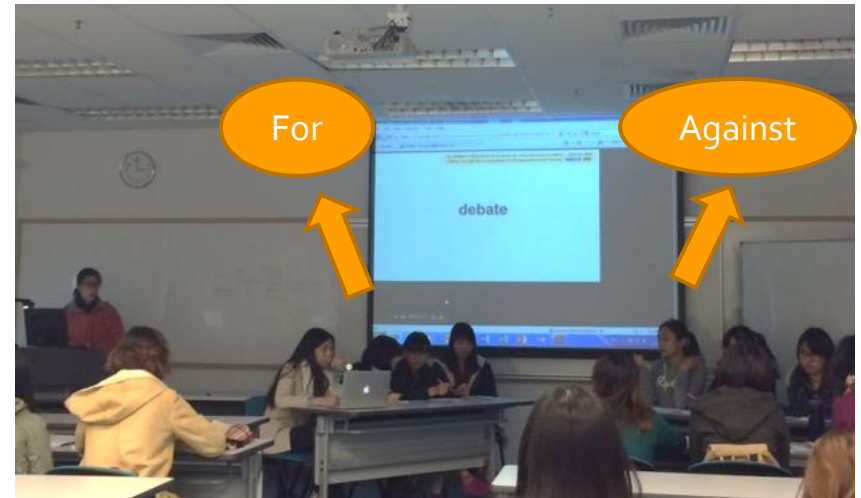
Topic: Anything anyone calls art is art.

Group 9: For Group 10: Against

6. Week 11- Hong Kong Art and Culture (21/3)

Topic: Hong Kong art and culture should be seen under the East meets West framework.

Group 11: For Group 12: Against



乙部：整體學習反思和想與導師說的話

Art and Culture engaged me in studying deeper knowledge in Art which I didn't learnt before. It is significantly crucial for me to consider the relationship between Arts and community. ♥♥♥

You taught me many valuable thing and enable me reflect on my learning processes.

Examples of student feedback:

乙部：整體學習反思和想與導師說的話

我認為這個課程對我將來的發展不啻有幫助。內容深入，令我更清楚不同類型的藝術。而且，辯論令課堂更有趣。比起單純的匯報，有助我更深入了解題目及作出思考。♥上課很开心！♥

乙部：整體學習反思和想與導師說的話

美術文化是一個有趣的題目，我也對這課題有興趣，亦想多了解這香港的美術文化。不論是建築或是世界的美術觀，藝術的演變，這課堂令我學到更多及接觸到不同方面的藝術文化。有些課堂更外出參觀，令我發益良多。希望以後都有類似的科目，去更深入地了解文化發展。重要一點，是我也很喜愛老師，很認真地教導我們，多謝你喔！希望以後的堂也是你教吧！心

Connecting Teaching with Research



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Contesting Imperialism in Modern Architecture: British India 1920s-1940s

By Leung Kwok Prudence Lau,
Published by The Humanities Collection

Format	Price	
Article: Print	US\$10.00	Order
Article: Electronic	US\$5.00	Order

This paper explores stylistic evolution in training and practice, particularly in Bombay, now Mumbai, and proclaimed by Governor H.B.E. Freer (1815-1884) as 'India's first city' in the colony's early days. From Freer's advocacy of the Gothic Revival the style had been the undisputed choice for most public commissions. A challenge of Imperial architecture was then instigated by British architect Claude Batley (1879-1956) during his post at the J.J. School of Art, an architectural school that modeled on the École des Beaux-Arts curriculum. This contestation of style in turn emanated an Art Deco modernism, followed by Batley's protégé G. B. Mhatre (R.I.B.A., 1902-1973) who became an avid protagonist. A local architect, Mhatre's works alone reflect the evolution of contemporary design in Bombay amidst the final days of British Imperialism. Indigenous designs were regarded as inferior when compared to imperial styles, and yet it was felt that the International Style, a later variant of modern architecture, counteracted the Indian propensity for surface ornament. Art Deco was thus not only a decisive reaction against Imperialism but a negotiation between tradition and modernity. A resonant 'modern style' was also observed at the Empire's home prior her aversion, at the 1935 British Empire Exhibition in Glasgow, which was regarded as 'uniformly and dramatically Art Deco'. As a style extending from the Empire's heart to respective colonies, issues regarding built form, architects, and architectural institutions have yet to be addressed during the inter-war decades, and this research also builds upon colonial architectural discourse. Implications of Art Deco throughout the Empire will be analyzed together with the forces behind proponents of the style, ultimately concluding the consequent roles that architectural design played in shaping modernization in colonial British India.

Keywords: British Empire, British India, Colonialism, Modern architecture, Art Deco, International Style
International Journal of the Humanities, Volume 9, Issue 2, pp.73-80. Article: Print (Spiral Bound). Article: Electronic (PDF File: 982.260KB).

Dr. Leung Kwok Prudence Lau

Ph.D Student, School of Architecture, Chinese University of Hong Kong, Hong Kong, Hong Kong

Royal Asiatic Society Hong Kong Branch

academic interests
g on the years in

Traces of a Modern Hong Kong Architectural Practice: Chau & Lee Architects, 1933-1991
Author(s): Leung-kwok Prudence Lau
Source: *Journal of the Royal Asiatic Society Hong Kong Branch*, Vol. 54 (2014), pp. 59-79
Published by: Royal Asiatic Society Hong Kong Branch
Stable URL: <http://www.jstor.org/stable/47041550>
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Self-fashioned Identities: Art Deco Architecture in 1930s Hong Kong as Resistance and Empowerment

Leung-kwok Prudence Lau
The Education University of Hong Kong

At the turn of the twentieth century, new waves of modern architectural movements swept over the Eastern hemisphere, particularly in entities dominated by Western powers. As a British colony since 1842, architectural development in Hong Kong was stimulated at its earliest moments by Western forces (Zhu 9). During the economic crisis and civil war in China in 1927, masses of international architects and firms left mainland Chinese cities and moved from north to south, i.e. from Shanghai and Tianjin, to Hong Kong. Particularly during the Sino-Japan hostilities of the 1930s, prolonged social and political conditions in the mainland had resulted in Hong Kong becoming a haven for conducting trade and business. During these decades, the influx of professionals in the construction industry from northern to southern China had moreover propelled the modern architectural development of Hong Kong.

Initially, in the early twentieth century, only a small number of around 33 architects registered with the colonial Hong Kong government in 1903. By 1941, the number of such 'Authorized Architects' in Hong Kong had increased to 74, of which 24 were Chinese (Lam 46). This was mostly due to the return of Chinese architects, some trained abroad in the classic Beaux-Arts schools in the United States (Cody, Steinhart and Atkin), and the rise of local architectural practices in Hong Kong and China during the 1920s and 1930s. Previous research mainly focuses on architects on the mainland and delineates their earliest activities in China, with some linking their works with prevailing international currents of the time, including Art Nouveau and Art Deco movements (as seen in studies by Xu Subin and Lai Delin).

The lavish ornamentation of the Art Deco style, when translated into the Western urban context of Shanghai in the 1930s, is observed by Lee Ou-fan as "a new mediation between the neoclassicism of

Building a Modern City: Legacies of Residential Development and Architectural Adaptation in Colonial Hong Kong



LEUNG KWOK PRUDENCE LAU

Abstract

This article focuses on the relationship between property developers and architects in colonial Hong Kong in the 1920s to 1930s, identifying a successful collaboration within the architectural development company, the Cr dit Foncier d'Extr me-Orient (CFEO). Benefiting from new plots of land made available on the Kowloon Peninsula and the opportunity to plan new neighbourhoods for both Western and Chinese clientele, the directors of CFEO negotiated with their in-house architects regarding land speculation and residential typology preferences while targeting the middle-class market. The company's demolished buildings left a crucial gap in the urban history of Hong Kong and China's treaty ports only recently uncovered through archival research by the author. Drawing upon in-depth primary data research and interviews with the architects' descendants, this article probes into early twentieth-century residential development in Hong Kong, revealing how certain Western entrepreneurs and architects experimented with unique adaptations of architectural typologies suited to the local environment in the Chinese urban landscape.

Introduction

This article seeks to understand the legacies of a particular Western real-estate development and architectural practice in Hong Kong between the two World Wars: the Cr dit Foncier d'Extr me-Orient (hereafter CFEO). It also answers three main questions: first, how did residential development and architectural design combine forces and blend the best of both worlds in one practice in Hong Kong? Second, what kinds of residences were targeted at the middle classes (both Western and Chinese) during the 1920s and 1930s in Hong Kong? And third, how have relationships between architectural design, the property development industry, architects and architectural practices evolved in Hong Kong? These questions build

3. Community-based learning

Heritage education for local schools

- Co-organised a **public seminar** "A look on the sustainable development of Hong Kong through heritage conservation 《從古蹟保育看香港的可持續發展》"
- Guest speakers consisted of **cultural and heritage practitioners** in Hong Kong including from a local NGO
- Local **secondary students** were invited to the seminar; around 40 attended

The poster features a central circular image of a large, modern building, likely the Hong Kong Education University. Surrounding this image is a circular arrangement of Chinese characters: '從' (From) at the top left, '古蹟' (Historic Monuments) at the top right, '保育' (Conservation) at the right, '香港' (Hong Kong) at the bottom right, '的' (possessive particle) at the bottom, '可' (Possible) at the bottom left, and '持續發展' (Sustainable Development) at the left. Above the central image are two small circular icons: one showing a grid pattern and the other showing a traditional Chinese building. Below the central image, the date '2017年2月10日 星期五' (February 10, 2017, Friday) is displayed next to a calendar icon. The time '17:30-19:00' is shown next to a clock icon. The location '香港教育大學 D1-Lp-06' (Hong Kong Education University D1-Lp-06) is indicated next to a location pin icon. At the bottom, there are three circular portraits of the speakers: 劉美珊博士 (Dr. Lau Mei Shan), Wendy Ng, and 張健浩 (Mr. Cheung Kin Ho). The latter is holding a sign that says 'HIDE & SEEK 香港尋蹤' (Hide & Seek Hong Kong Trail). Below the portraits, there is a line of small text: '香港教育大學文化遺產教育研究中心主辦' (Organized by the Centre for Cultural Heritage Education, Hong Kong Education University).

從古蹟保育看香港的可持續發展

2017年2月10日 星期五

17:30-19:00

香港教育大學 D1-Lp-06

劉美珊博士
Wendy Ng
張健浩

HIDE & SEEK
香港尋蹤

Heritage Education for local schools



President of student association "Viable" (3rd Association of Education for Sustainability), from BA (EfS) program



Photos from the seminar "A Look on the Sustainable Development of Hong Kong through Heritage Conservation" 《從古蹟保育看香港的可持續發展》 held at EdUHK, **organized by students** from the BA(EfS) program, 10 February 2017

Art Education in local schools



Left: Art workshop at Jockey Club Primary School of Hong Kong Institute of Education on April 29 2014; Above right: 2-day workshop at Po Leung Kuk Choi Kai Yau School with 100 Secondary 1 students. May 7-8 2014

Further impact on students (as co-editor of student magazine):

- **Fostering** BA (CAC) graduates and students to initiate, plan and develop diverse arts and cultural programs and activities across the community
- **Collaborating** with local and international organisations and artists



Education

Internship in coveted organisations:



but how to attract people, and many other curating details like the connection between placing one artwork next to another."

As a key program of K11 Art Infinity, the year-round art program features three modules beginning with a comparatively introductory one, Art Language X Art Trend, and following with more business-centered modules such as Art Marketing and Public Relations and Art Market and Practices.

Students can learn about both art and business management progressively with four lessons for each module.



cuts based on criteria like interview and academic performances.

The full course scholarship covers fees for all three modules while awardees of the module scholarship have to pay part of the fees.

The Art Keen program is still open to Hong Kong senior secondary school students and tertiary students for the 2017-18 academic year.

Instead of joining three modules together, students can also select any of the modules or lessons they are interested in.

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The Standard 英文虎報



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Seeing art from another side

Travel | Katie Hung 7 Nov 2017



Studying art does not necessarily mean creating your own artwork or sitting inside a lecture hall for art theory and history.

Art Keen Program gives an alternative for students to walk away from classrooms and equip themselves with specialized knowledge for art practitioners at an early stage.

Kristy Lee Fei-tip, a year-four creative art and culture student at the Education University of Hong Kong, regards the program as a starting point to explore her future direction of work in the art industry.

"The more fields you find in the art industry, the more possibilities you can find for your own future," said Lee, who has an interest in working in the curating field. "Then you don't have to be limited to what you study at school."

She added: "I had always heard the word 'curating' before joining the program. I didn't understand its nature or what it does."

"Not until I listened to a speaker, when I found it is not just about placing an artwork somewhere but how to attract people, and many other curating details like the connection between placing one artwork next to another."

As a key program of K11 Art Infinity, the year-round art program features three modules beginning with a comparatively introductory one, Art Language X Art Trend, and following with more business-centered modules such as Art Marketing and Public Relations and Art Market and Practices.

Students can learn about both art and business management progressively with four lessons for each module.

The program includes talks by key figures in the local art industry, including curator Isaac Leung and the program director of the Microwave International Media Arts Festival, Joel Kwong, this year.

Together with field trips to art space and art fair visits such as Art Basel and Ink Asia 2017, the program supplies different angles for students to learn about the industry and, most importantly, plan their career development.

Rebecca Woo, director of operation (Hong Kong) at K11 Concepts, said the program is designed to equip students with skills for their career development in the art industry and hopefully to enable

“Archi-Talk & Walk” for the public

香港裝飾藝術建築



透過法國比利時地產投資公司－義品地產公司在香港的發展，探討以裝飾藝術為主的建築方式。參考該公司在香港的住屋項目，以解構他們如何在三十至五十年代的香港引入揉合中西特色的現代建築。並帶領大家參觀該公司於太子道建於三十年代但仍屹立的一幢唐樓。

香港建築中心將於3月3日早上舉辦講座及建築導賞，並邀請香港教育大學文化與創意藝術學系助理教授劉亮國博士為我們作深入講解。如果想瞭解更多關於香港過去的裝飾藝術建築，就千萬不要錯過這個建築講座和建築之行。

Archi-Talk & Walk 建築講座及導賞 2018年3月3日 (星期六)

講者：劉亮國博士－香港教育大學助理教授

時間：上午10時至中午12時30分

集合時間：上午9時45分

地點：基督教香港信義會金齡耆，九龍太子道西204號3樓

語言：廣東話

收費：港幣\$180 (HKAC會員) / 港幣\$250 (非會員)

名額：50人

網上報名：<https://goo.gl/forms/OOGtTpHLENmMCx153>

報名方法：

- 1) 請填妥網上或右面表格，於2月25日前將表格交回本中心(香港銅鑼灣希慎道1號19樓)，電郵至 info@archicentre.hk 或傳真至 2110 1607 以確認參加。
- 2) 報名成功者，將會由專人通知您繳費，請於通知日起一星期內，完成繳費。
- 3) 名額有限，額滿即止。香港建築中心之會員可享有優先權參與是次活動。
- 4) 如有任何查詢，歡迎於辦公時間內致電2805 7146聯絡李小姐/黃小姐。

香港建築中心 HONG KONG ARCHITECTURE CENTRE
EMAIL: info@archicentre.hk
FACEBOOK: www.facebook.com/hongkongarchicentre

姓名: (中文) _____

性別: 男 / 女

HKAC會員: 是 / 不是

電郵地址: _____

(英文) _____

聯絡電話: _____

HKAC會員號碼(如有): _____

do.co.mo.mo_hk

Mapping Modern Architecture in Hong Kong

Central Market Oasis Gallery
14 - 26 July 2013

DOCOMOMO is the International Committee for Documentation and Preservation of buildings, sites and neighbourhoods of the Modern Movement.

This exhibition is the first effort by Docomomo Hong Kong chapter founding members to identify several key buildings, neighbourhoods, and sites that collectively show the influence of the Modern Movement on the built environment of Hong Kong.

Docomomo International 是一個成立於1988年的非牟利組織，旨在提高全世界公眾對現代建築運動的歷史重要性的認知。「圖解香港現代建築」展覽是Docomomo香港分會創會成員的首項工作，展覽選取若干重要建築物、街區和場址，共同展示現代建築運動對香港建築環境的影響。

<http://docomomo.hk/>

展覽2013「圖解香港現代建築」
7月14-26日 中環



THE LORD WILSON HERITAGE TRUST



Few parts of the world have developed as quickly over the last forty years as the Pearl River Delta, which includes Macau and Hong Kong, and few areas face the kinds of community- and market-based pressures still at work in the area today. This symposium seeks to discuss modern architecture's legacy in the region as well as the risks and potential offered by new practices aimed at conserving it.



EVALUATING CONSERVATION IN THE 21ST CENTURY	PANEL 2: MODERN ARCHITECTURE IN THE PEARL RIVER DELTA
4 pm: "New Design with the Moderns Old: Modern Movement Buildings"	4 pm: "Modernism and Hong Kong"
Associate Professor, Architectural programmes, University of Hong Kong	Cole Roskam, Assistant Professor, University of Hong Kong, founding member, Docomomo Hong Kong
4:20 pm: "Journey to the East"	4:20 pm: "Journey to the East"
Rui Leung, Vice President, Architects Association of Macau, President, Docomomo Macau	Rui Leung, Vice President, Architects Association of Macau, President, Docomomo Macau
4:40 pm: "High and the Pavilion: The origins of tropical modernism in South China."	4:40 pm: "High and the Pavilion: The origins of tropical modernism in South China."
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