



TAI KWUN TEACHER'S WORKSHOP - 3 NOVEMBER 2018

HERITAGE CONSERVATION IN TAI KWUN

監獄圍牆
不准泊車
No Parking
Against Prison Wall

WINNIE YEUNG,
HEAD OF HERITAGE, TAI KWUN

BEWARE OF
OBJECT
小心尖銳物品

PART 1

WHAT IS HERITAGE CONSERVATION?



“CONSERVATION: all operations designed to understand a property, know its history and meaning, ensure its material safeguard, and, if required, its restoration and enhancement.”

THE NARA DOCUMENT ON AUTHENTICITY (1994)

WHY DO WE CONSERVE?

“Places of cultural significance enrich people’s lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important expressions of Australian identity and experience.

“Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious. These places of cultural significance must be conserved for present and future generations in accordance with the principle of inter-generational equity.”

THE BURRA CHARTER (2013)

HOW DO WE CONSERVE?

Reconstruction

Returning a place to a known earlier state and is distinguished from *restoration* by the introduction of new materials

Rehabilitation / Adaptation

Changing a place to suit the existing use or a proposed use

Restoration

Returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new materials

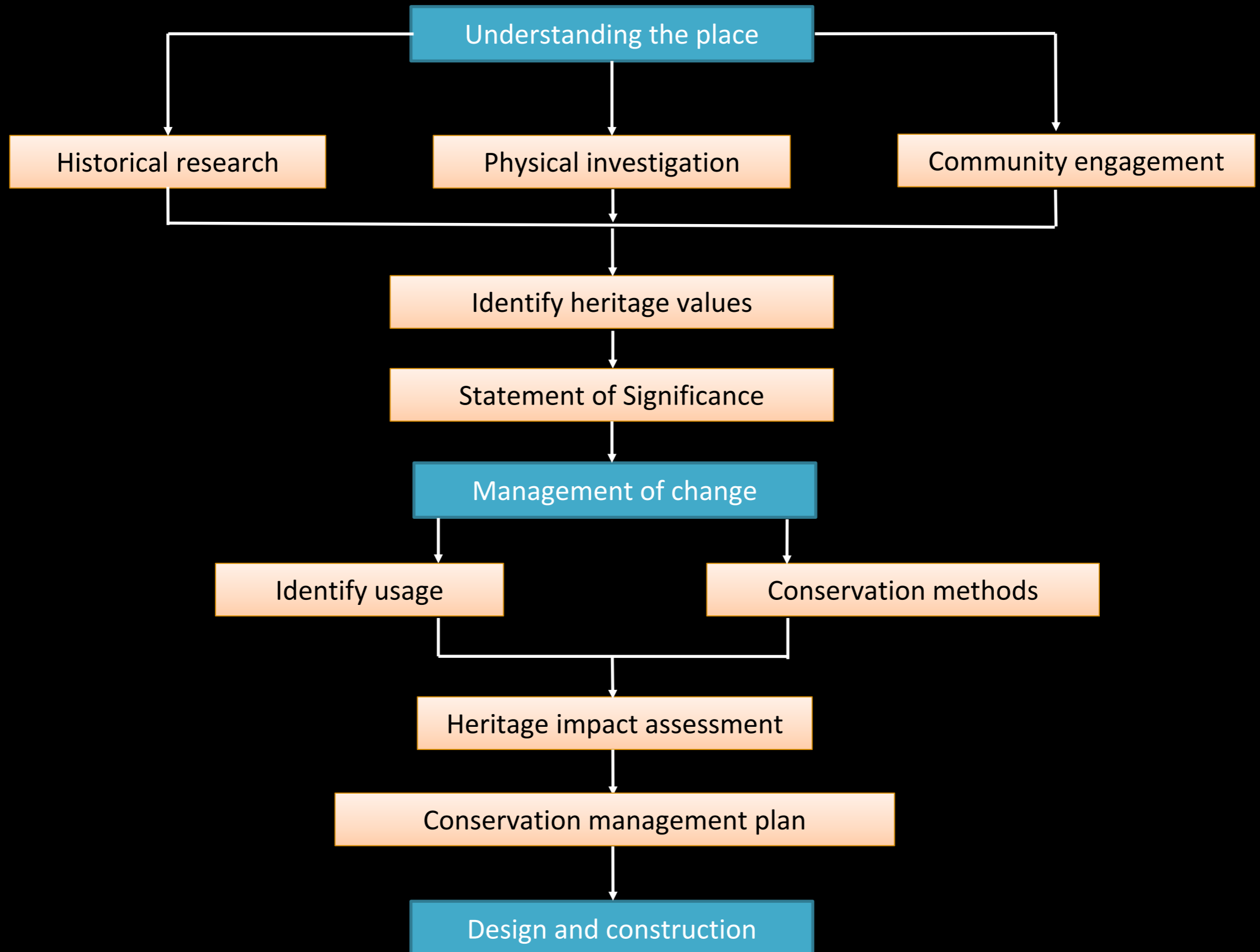
Preservation

Maintaining a place in its existing state and retarding deterioration



Intervention

HOW DO WE CONSERVE?



PART 2

HERITAGE CONSERVATION IN HONG KONG



With paint, chalk and songs, protesters show their dismay at the demolition of a city landmark

A final, frustrated farewell



Role-playing protesters stage a musical lie-in late last night.



People light candles as crowds stage a final protest at the closure.



"Sam the clock tower" gets his anti-demolition point across.



Protesters hold a banner on the roof demanding the pier be preserved.

Norma Connolly and Winnie Yeung

A bottle of standing water, a room in a clock tower suit, singing, chalk drawings on pavements and hundreds of hand-drawn pictures fluttering in the breeze were just some of the artistic-themed protests that marked the last day of the Star Ferry at its Central home.

Organised by heritage group See Network, scores of volunteers urged visitors to make known their feelings on the demolition of the clock tower, Star Ferry Pier and Queen's Pier by way of painting, singing and writing.

To spur them on, a man dressed Sam wearing a white clock tower costume ran through the crowds yelling "Keep the pier where it is."

"Obviously there are a lot of people here today who are not happy about the demolition of the clock tower," he said. "There was no consultation throughout this whole process. The fact there are so many people here shows what the people want."

He and three protesters then climbed on to the roof of the tower at about 6pm and unveiled a banner demanding the pier be preserved. They stayed for 15 minutes before heading up to the pier staff to come down.

An unusual petition was hung up throughout the building, on a green string that crisscrossed the ceiling of the concourse. It consisted of small stickers featuring the clock tower on which petitioners had signed their names. As the day progressed and the stickers ran out, people began drawing pictures of the clock tower and writing messages on sheets of paper, which were also stuck to the string.

Written beside one drawing of the clock tower was "Ding dong, ding dong, please don't take me away". Others took a more serious tone, accusing business interests and the government of ruining the city's heritage.

Yuen Chi-yun, a volunteer who was handing out strips of pink adhesive tape and blank pieces of paper, said "This place is part of our collective memory. It's very important to us."

Music played a large part, with groups singing and playing instruments. A poignant note was added when a group of seven flautists re-created the chime of the clock tower.

Others made chalk drawings on the ground, stretching from the entrance gates of the ferry pier to the last rank.

Chan Chun-lai, 66, was among the pavement artists. "It's good that I've never drawn on the ground before," he said, watched by his mother, Carol, who said: "It's difficult to teach my son the right values when the government is demolishing something that is still useful. It's difficult to teach him how to treasure something and not throw it away when he doesn't like it."

A City University media student named Kenny tied himself to a pole, with steam wafting from a kettle. The steam signified memories that could not be recaptured.

Star Ferry managing director Frank Yick said: "I think they have the right to ask the government to consider keeping the old pier because there is a lot of affection for it."



Crowds bustle around the Central pier, with the new pier, in use today, in the background. Photos: Oliver Young, David Wong, Martin Chan



Passengers on one of the final four sailings capture the moment on film.



Staff lock the gates for the last time. Turnstiles were packed all day.



A Star Ferry captain waves off one of the four charity sailings.

CHANGES IN GOVERNMENT POLICY ON HERITAGE CONSERVATION

“[Conserving heritage] fosters a sense of belonging and identity.”

- CE TUNG CHEE-HWA, 1998

“I will press ahead with our work on heritage conservation...”

“[CHO provides] a focal point for public participation and the Government's heritage conservation work...”

- CE DONALD TSANG, 2007

CHANGES IN GOVERNMENT POLICY ON HERITAGE CONSERVATION

“[Heritage conservation] could be just mere protection as we are doing with the temples and shrines in the New Territories. But sometimes we need also to revitalise a building, to give it a new lease of life so that people will go in, and appreciate the past and at the same time find it a nice place to spend some time.”

- MRS. CARRIE LAM, THEN SECRETARY FOR DEVELOPMENT, 2007

REVITALISING HISTORIC BUILDINGS THROUGH PARTNERSHIP SCHEME



SCAD



Tai O Heritage Hotel



Green Hub



YHA Mei Ho House Youth Hostel



The Blue House Cluster



Stone Houses

PART 3

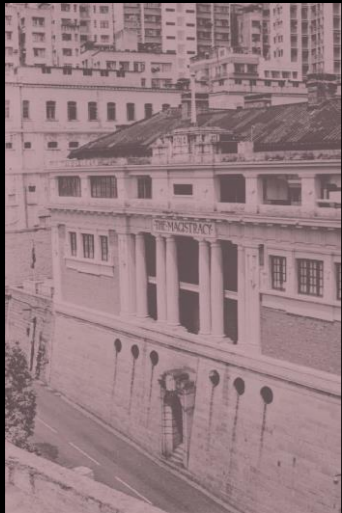
ABOUT TAI KWUN



LOCATION



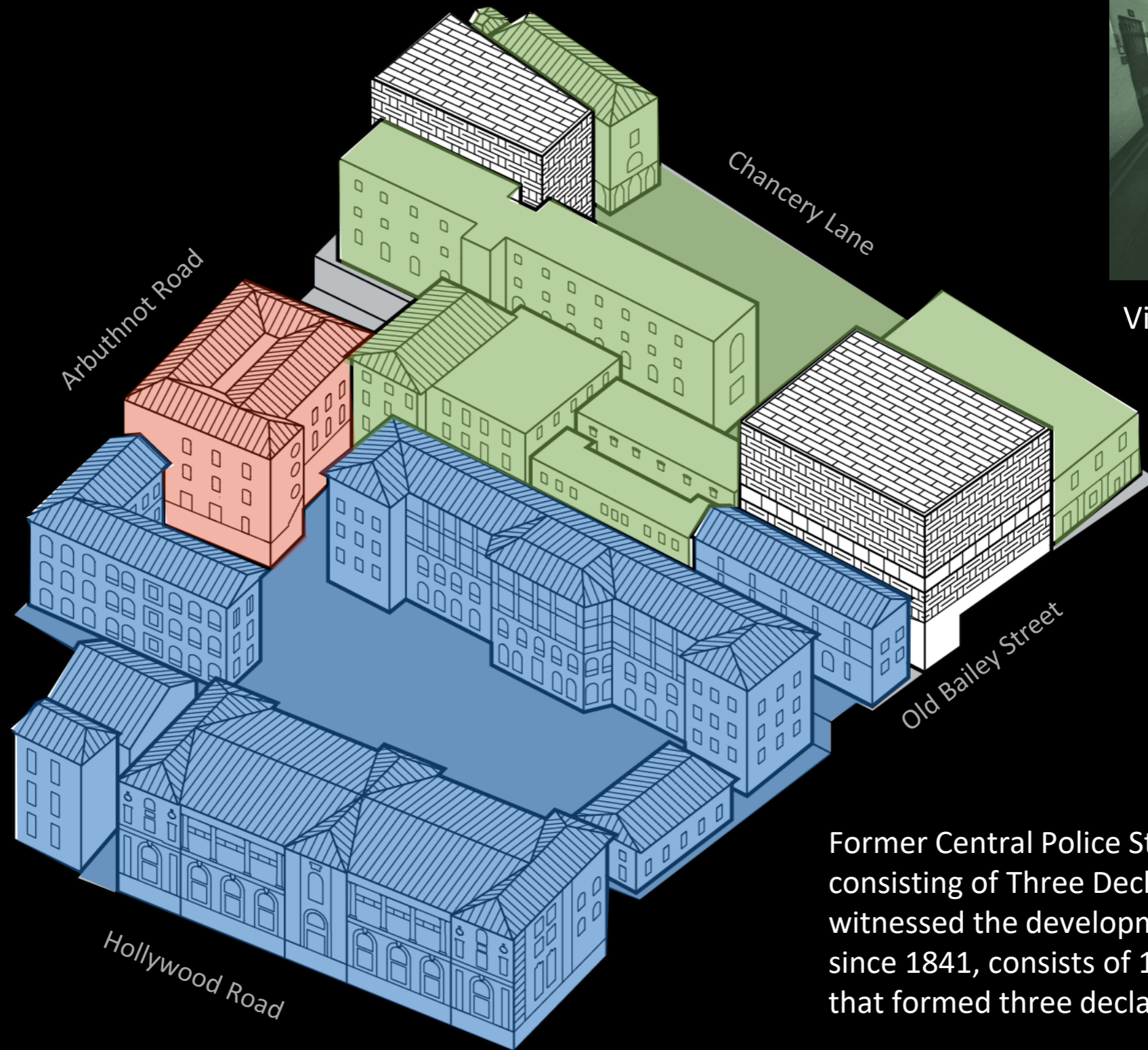
THE SITE



Central
Magistracy



Central
Police Station



Victoria Prison

Former Central Police Station Compound, consisting of Three Declared Monuments, witnessed the development of Hong Kong since 1841, consists of 16 historic buildings that formed three declared monuments.





1919

HONG KONG POLICE

nama
iced a
+5











REVITALISATION

- In 2008, The Hong Kong SAR Government and the Hong Kong Jockey Club reached announced a partnership plan to conserve and revitalise this historic monument cluster into a Centre for Heritage and Arts.
- Originally a closed-off institutional site with a solemn history, it is designed to be open up for high level of accessibility to provide a heritage, contemporary art, performing arts and leisure experience for all.
- Authenticity is the guiding principle, restoring the buildings into their original or originally intended appearances, while ensuring the buildings are safe for public enjoyment by making sensible changes.



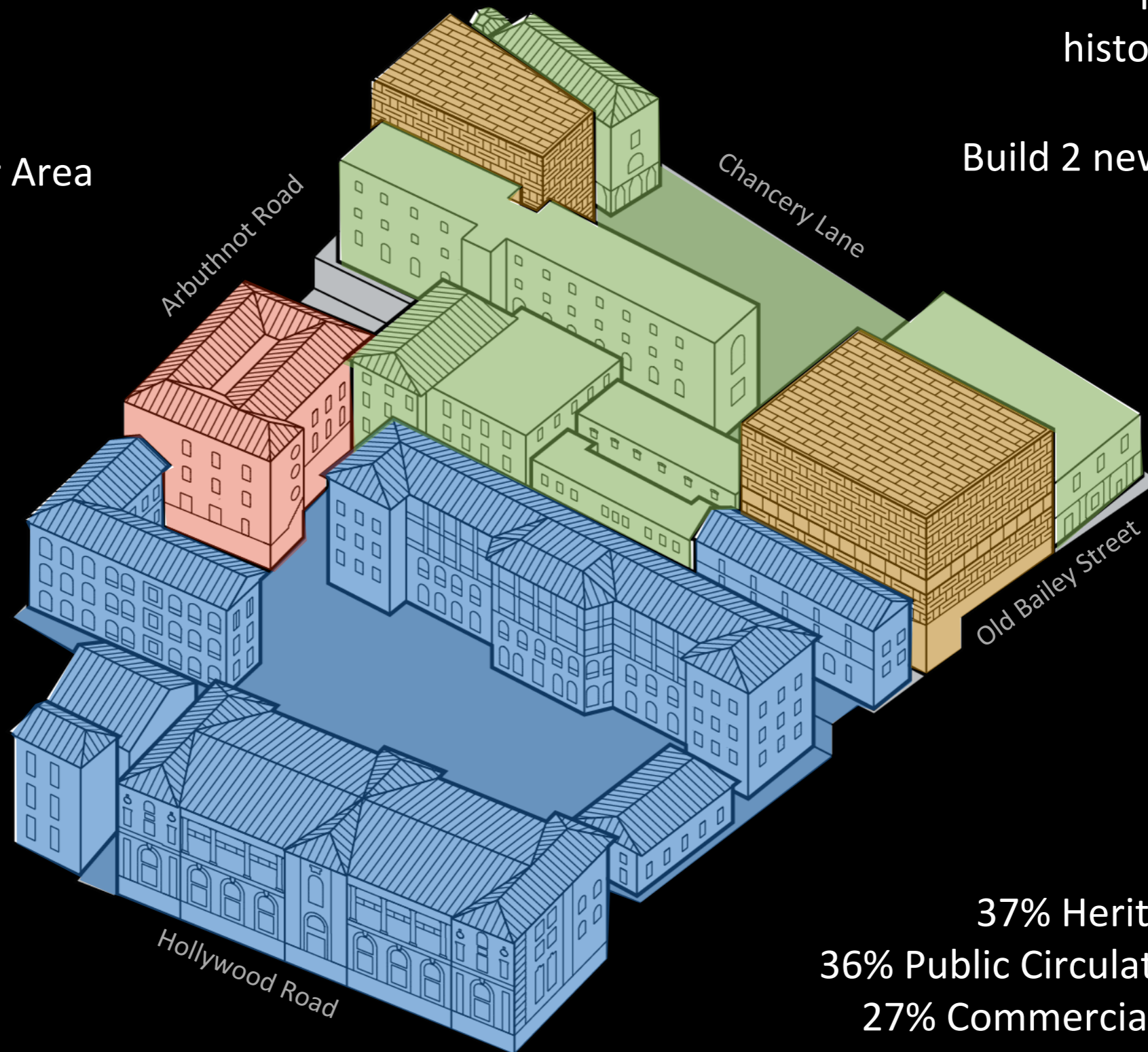


THE REVITALISATION

Construction Floor Area
300,000 ft²

Revitalise 16
historic buildings

Build 2 new buildings



Open Spaces
40,000 ft²

37% Heritage and Arts
36% Public Circulation and BoH
27% Commercial and Leisure

PART 4

HERITAGE CONSERVATION IN TAI KWUN



REVITALISATION OF CENTRAL POLICE STATION COMPOUND

- Guided by Conservation Management Plan in 2008 by Purcell
- Remove modern accretions
- Bring the buildings back into a good state of repair
- Authenticity is the key
- Facilitate a narration of the changes that have taken place and assist interpretation for the benefit of the future generations
- Public safety is top priority
- Compliance to modern building codes



HOW DO WE CONSERVE?

Reconstruction

returning a place to a known earlier state and is distinguished from *restoration* by the introduction of new materials

Rehabilitation / Adaptation

Changing a place to suit the existing use or a proposed use

Restoration

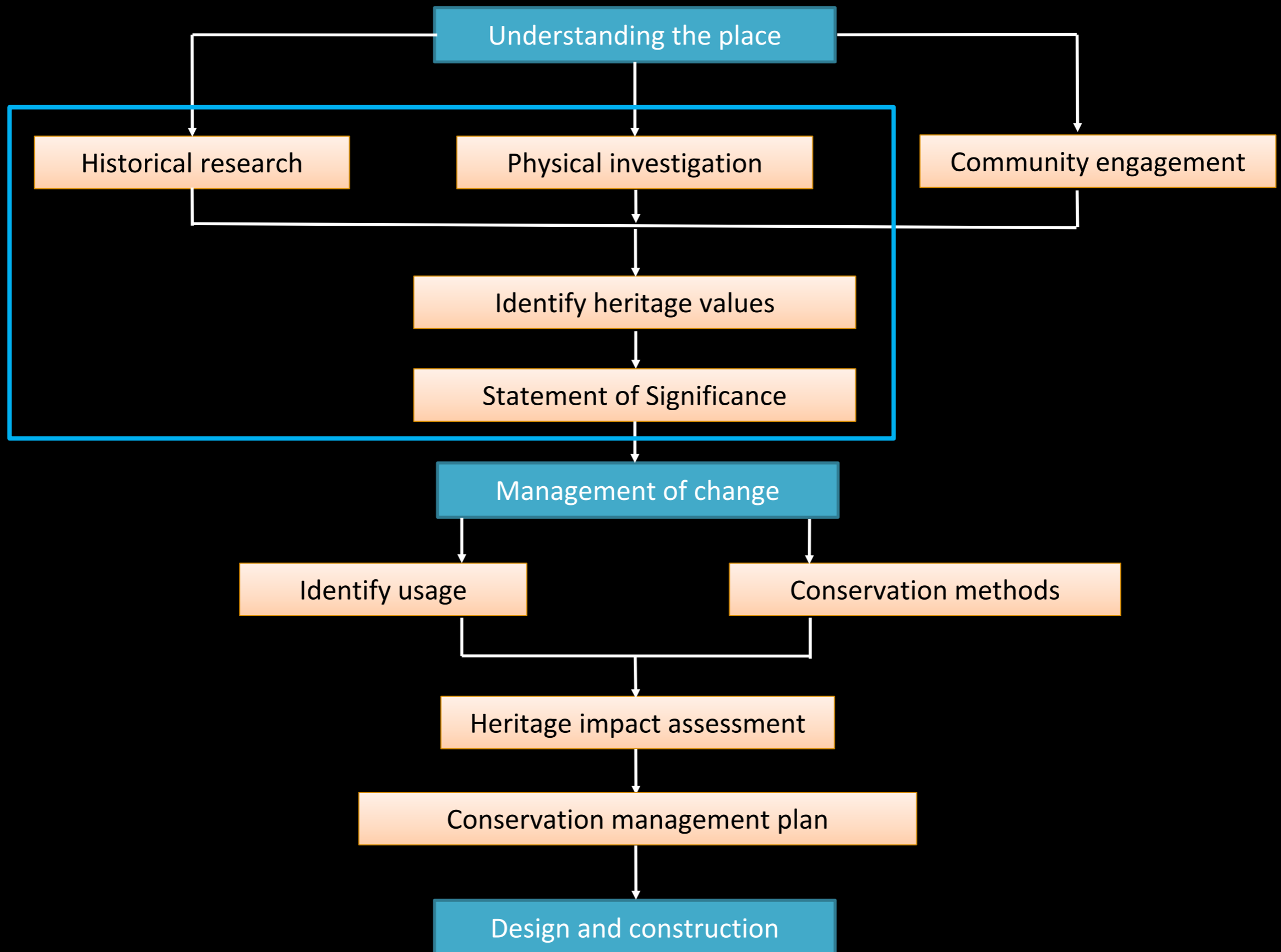
Returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new materials

Preservation

Maintaining a place in its existing state and retarding deterioration

Intervention

HOW DO WE CONSERVE?



CHARACTER-DEFINING ELEMENTS (CDE)

“The materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of a historic place, and which must be retained in order to preserve its heritage value.”

STANDARDS AND GUIDELINES FOR THE CONSERVATION
OF HISTORIC PLACES IN CANADA (2010)



HIGHLIGHTED CONSERVATION WORKS



Brickwork



Roof tiles



Cornices



Woodwork

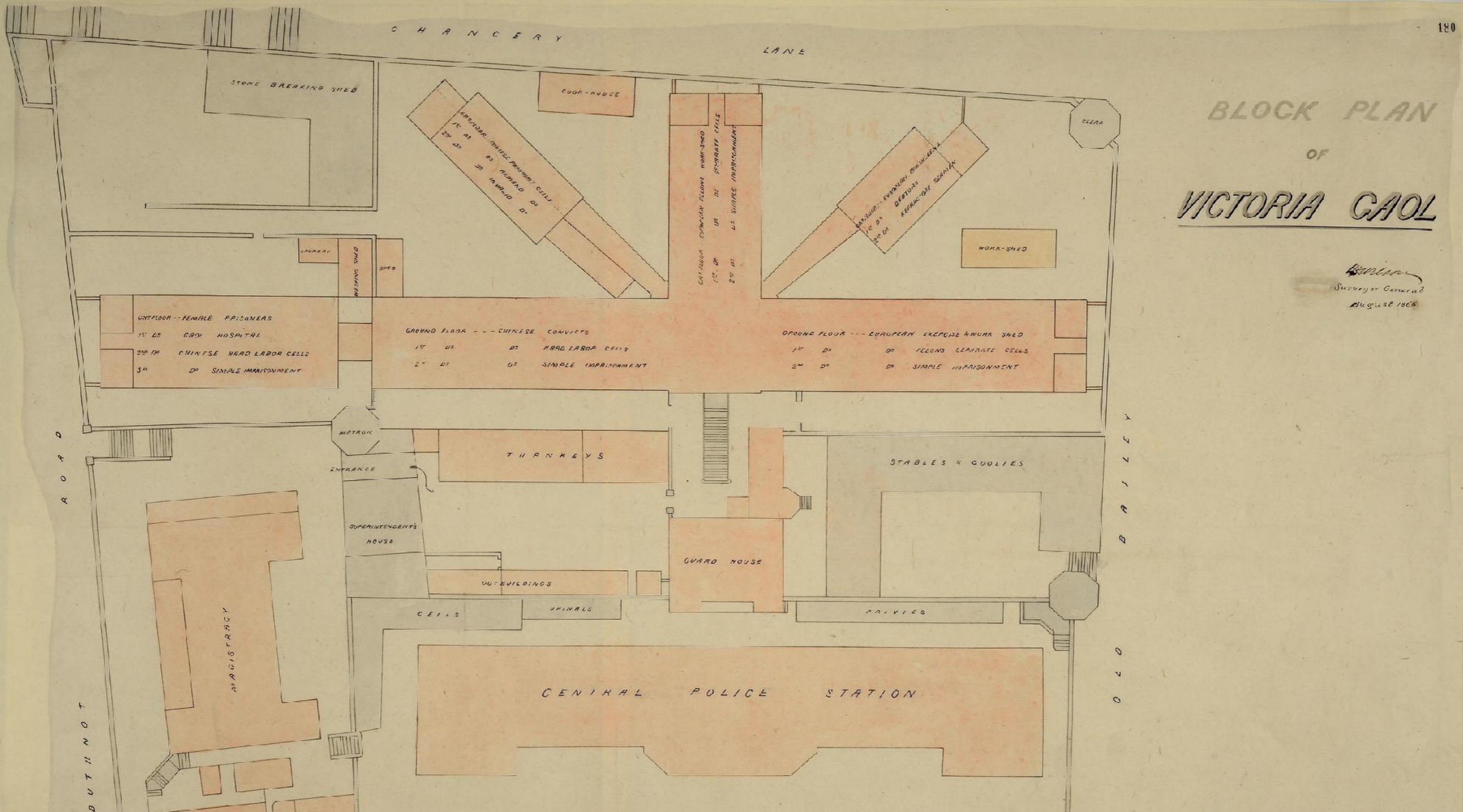


Floor and wall tiles



Underpinning strengthening work

HERITAGE INTERPRETATION



“Interpretation may be a combination of the treatment of the fabric...; the use of and activities at the place; and the use of introduced explanatory material.

“The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and engagement, and be culturally appropriate.”

THE BURRA CHARTER (2013)

“Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.”

– FREEMAN TILDEN



HERITAGE OFFERINGS AT TAI KWUN

The heritage offerings have been developed in three categories so that the rich heritage significance and fascinating anecdotes of the CPS site can be presented in various ways to our visitors from different demographics, and that we have sustainable heritage offerings.

VISIT



Site-wide, storytelling-oriented heritage interpretation displays with daily guided tours

- 8 Heritage Storytelling Spaces and illustration-focused storytelling at circulation areas
- 20+ Tai Kwun Tales displayed at various outdoor and indoor areas
- Heritage storytelling, with oral history anecdotes
- Seasonal thematic interpretation
- Different levels of interpretation to cater various levels of interest

LEARN



Regular heritage education programmes, courtroom role-play, school tours

- Tai Kwun serves as a hub for HK's heritage and heritage education
- Complements school curriculum
- Nurture next generation of heritage enthusiasts
- Build stronger community engagement
- Cultivate a sense of identity and belonging

EXPLORE



Large-scale heritage thematic exhibitions with community engagement

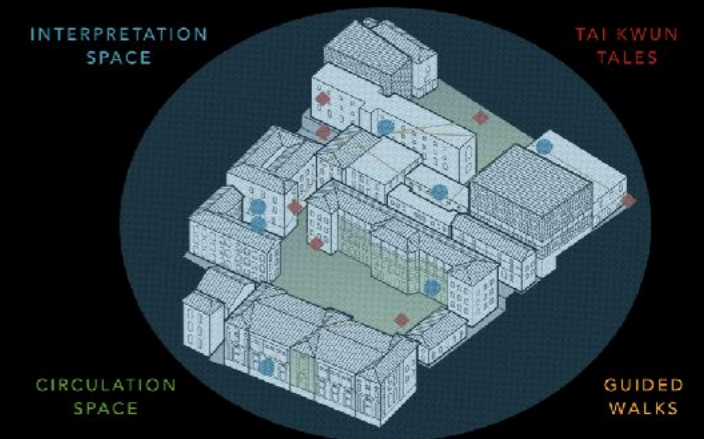
- Medium or large-scale exhibitions celebrating our neighbourhood, our culture and our city
- Collaborates with cultural and community groups
- 1st show: 100 Faces of Tai Kwun; 2nd show: Salute to Kwan Kung
- Each exhibition has strong and sustainable community engagement programmes

HERITAGE INTERPRETATION

Site-Wide Heritage Interpretation approach

Instead of a museum-setting where visitors need to go to specific exhibition rooms during their visits, heritage storytelling will be done all throughout the site. The 8 Heritage Storytelling Spaces are being linked up for storytelling with selected entrance, open spaces and circulation spaces for a more thematic experience.

A SITE-WIDE INTERPRETATION



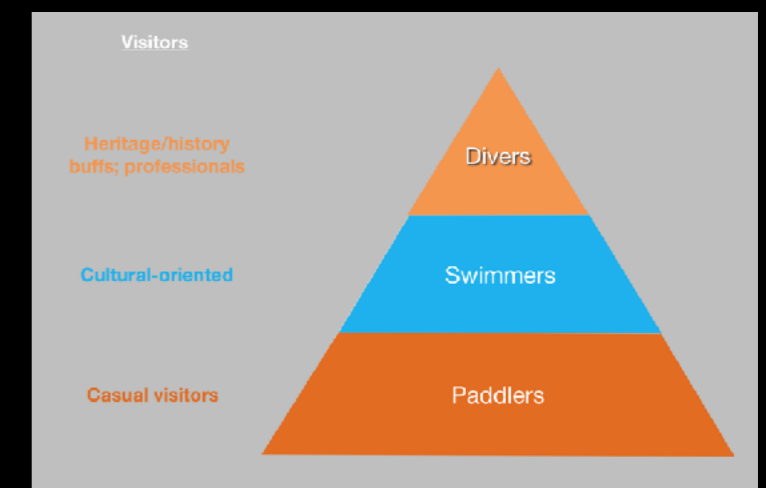
Memories of Tai Kwun

To present the heritage significance of the site to the wide demographics of visitors, we use a storytelling approach. Since August 2015, we have started oral history video and photo documentation, inviting former police, correctional services and judiciary officers who used to work at the site to share their stories with us. Through their stories, we present the site's heritage, architectural and cultural significance in a more empathetic tone.



“Paddlers, Swimmers and Divers”

The site-side interpretation will be presented in various ways and volumes to cater to visitors with different levels of time/ interest/ knowledge on the site's heritage significance: “Paddlers” will most likely get the essentials from site wide; “Swimmers” through guided tours/app; “Divers” through heritage talks, resource centre/ database, and repeat visits.



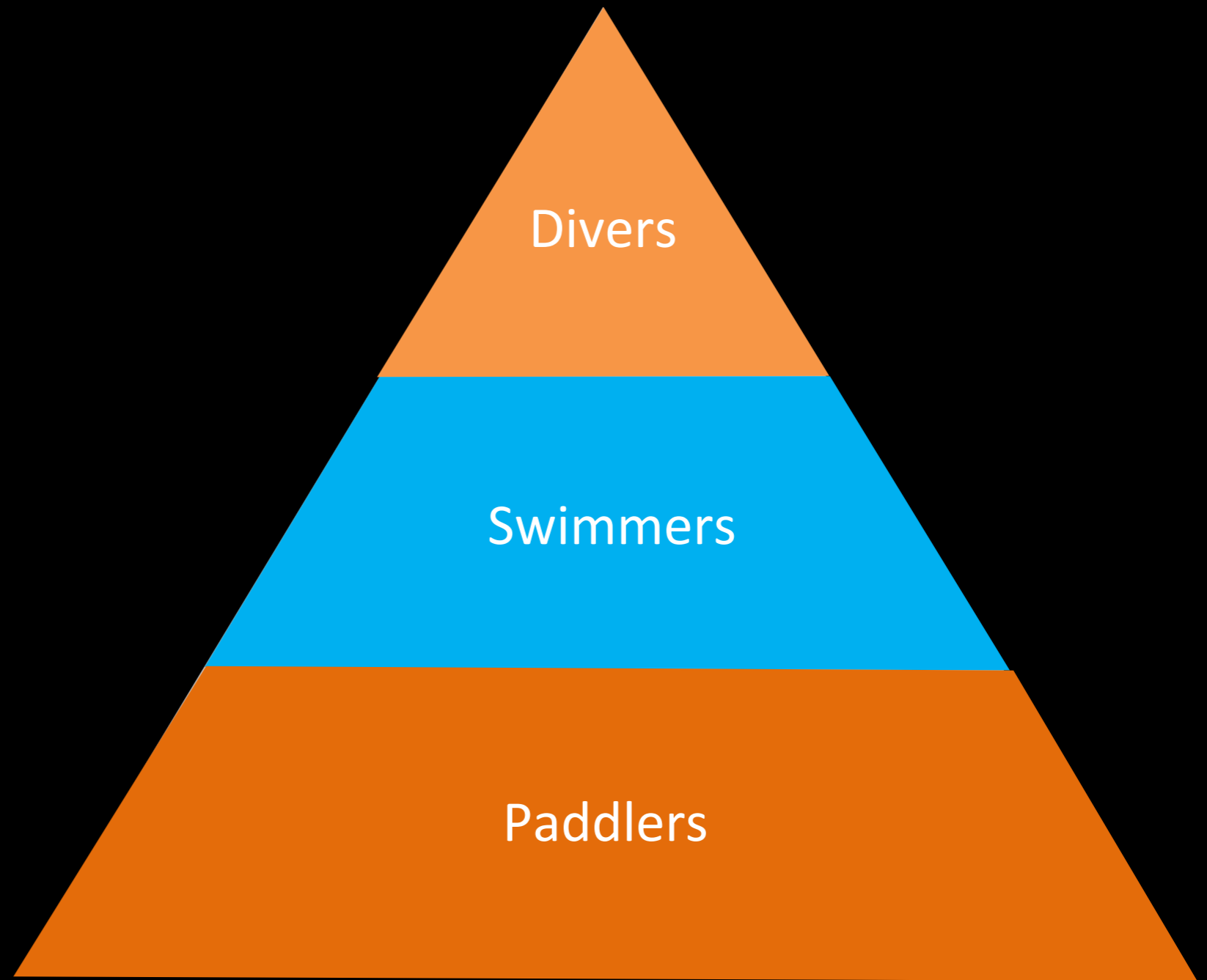
THEORY: PADDLERS/SWIMMERS/DIVERS

Visitors

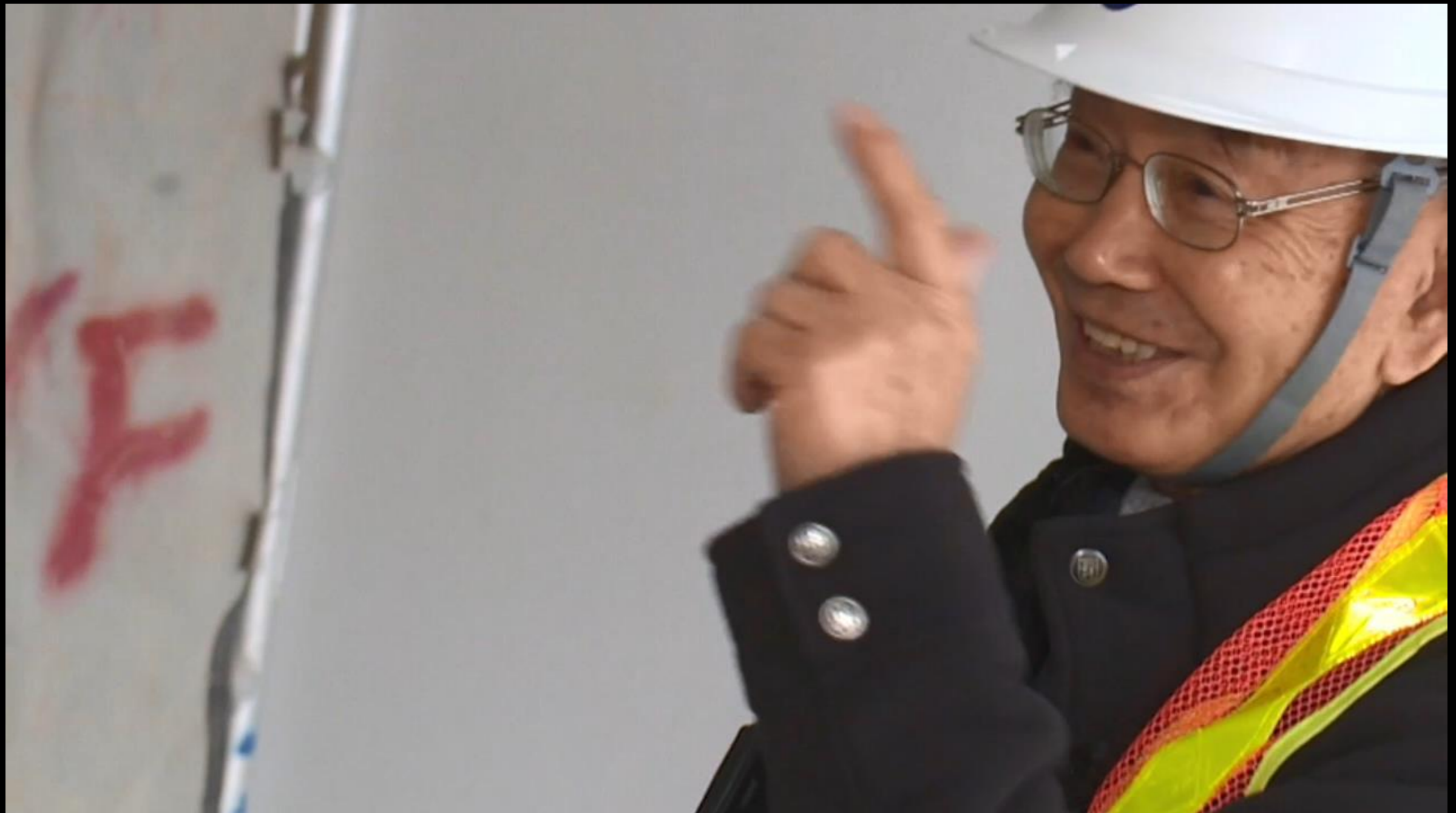
Heritage/history buffs;
professionals

Cultural-oriented

Casual visitors



MEMORIES OF TAI KWUN

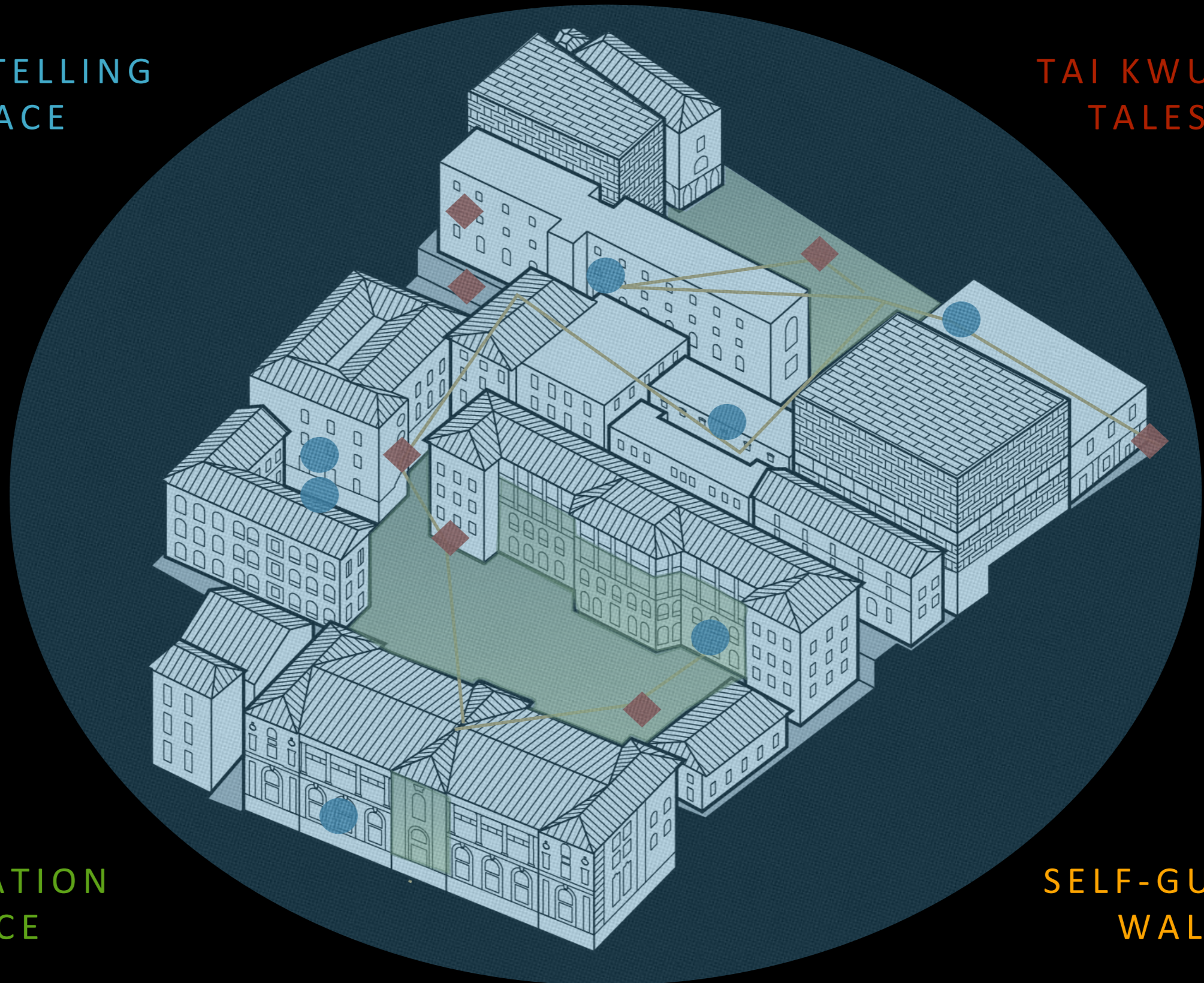


Since July 2015, we have invited former officers who used to work at the CPS site to return and share their stories with us. Their oral history interviews are featured in Heritage Storytelling Spaces and other heritage programmes. The documentation is ongoing.

A SITE-WIDE INTERPRETATION

STORYTELLING
SPACE

TAI KWUN
TALES



CIRCULATION
SPACE

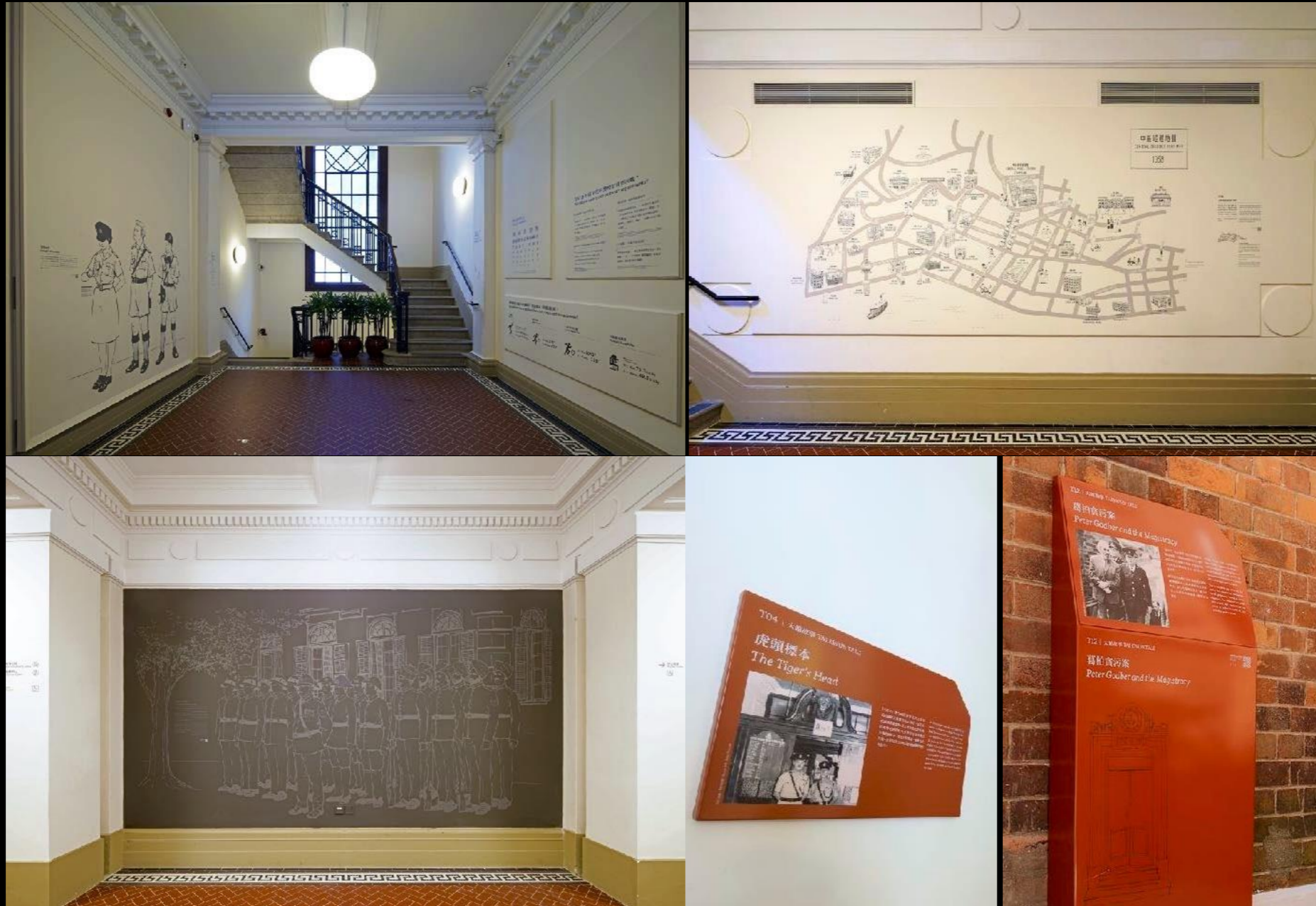
SELF-GUIDED
WALKS

HERITAGE STORYTELLING SPACES



8 heritage interpretation rooms, including the Main Heritage Gallery as a springboard for your heritage journey, opens everyday to present the heritage significance and tell you the stories of the site. The rooms feature actual artefacts from the CPS site, oral history interviews with former officers, and other interactive, digital presentations that cater to difference demographics.

HERITAGE INTERPRETATION -CIRCULATION AND OPEN SPACES



Heritage storytelling goes beyond the rooms but also at circulation spaces and outdoor spaces for a site-wide storytelling approach to cater for different levels of interest in heritage stories. 20+ Special plaques, named Tai Kwun Tales, cover urban legends and site-specific anecdotes.

SELF-GUIDED WALKS



LEAFLETS

< 5-5 監獄保安設施

QR碼 訊息



5-5 監獄保安設施

語音

作為市區監獄，域多利監獄的保安措施份外重要。

監獄圍牆和囚倉外牆頂部均裝上玻璃碎和帶刺的鐵線，一方面看起來具威嚇性，另

00:00 01:06

▶ 5-5 監獄保安設施

< 維護法紀的一...

QR碼 訊息



維護法紀的一站式機構

30分鐘 | 6地點/位置



1 4-1 捕房 2 4-2

詳情

101D 4G 3:15 PM 87%

< 4-2 拘留室

QR碼 訊息



4-2 拘留室

語音

等待審判

細小的拘留室內還有另外幾個人。我們全部坐在石椅上，靜默地等待。

警員給我帶去留在拘留室，直到上法庭

03:00 01:40

▶ 4-2 拘留室

TAI KWUN APP

SPECIAL THEME INTERPRETATION - TK16 AND HIDDEN STORIES

**大館十六
巴力樓**

**TK16:
The Barrack Block**

10.10-10.12.2018

走進警隊大樓，沿著高層樓梯而上，你會看到牆上掛著一幅幅自序的圖片——「關於香港及香港警隊或警務署的不可不讀之書」。現在我們特別推出「巴力樓的隱藏故事」，帶你了解巴力樓的各個角落、建築特色及收藏珍寶！

Along the staircase, you will see more wall-painted images that read "the stories will be submitted without the permission of the D.O. or Formation Commander". Now you have got permission, so the yearners to explore the installed Barrack Block, get to know the formations and architectural features, and collect your stamps!

A 樓梯
Staircase

B 警務督察 (5人)
Detective Sgt. (5 Persons)

C 警務處長辦公室
Office for Superintendent

D 文員及驗屍官辦公室
Office for Clerk and the Coroner

E 警務督察 (2人)
Detective Sgt. (2 Persons)

F 單身「劏房」宿舍
Detective Single Sergeant

G 已婚「劏房」宿舍
Detective Married Sergeant

H 休息室
Day Room

I 警務督察 (25人)
Detective Sgt. (25 Persons)

1864

集齊4款印章可前往其中一個參與戶口，領取一些小禮品，務請仔細閱讀圖章圖案及各種展覽的簡介。

Collect 4 stamps with a different design at one of our participating households. Please read the stamp pattern, and the stamp page will all levels of Barrack Block details.

已於下列門口的換取禮品，請仔細閱讀圖章圖案及各種展覽的簡介。

With a stamp of the following gift, please read the stamp pattern and the stamp page will all levels of Barrack Block details.

香港賽馬會
The Hong Kong Jockey Club

教育活化 Conserved and reutilised by

08 樓梯室
Staircase

09 飯堂
Canteen

10 第一級更衣室
Changeroom

11 出警警務督察室
Peak Sub-Unit Changeroom

12 中層警務督察室
Central Divisional Common Room

13 夜勤室
Night Duty Room

14 宿舍
Sleeping Room

01 報案室
Report Room

02 汽槍
Paint Station

03 緊急抽煙組
Emergency Cigarette Assembly

04 樓梯上落區
One Landing Area

05 警務督察辦公室
Detective Squad Office

06 女更衣室
Female Changeroom

07 中區警務督察室
N.C.O.s Mess

2004

140年的警隊故事 A 140-year-old Home to Police

1864年，香港賽馬會興建了這座建築，作為賽馬會職員及馬房之用。這座建築見證了香港警隊的歷史，從最初的警務處到現在的警務處，這座建築一直屹立不倒。在1960年代，這座建築被改建為警隊大樓，成為警隊的重要組成部分。這座建築不僅是警隊的辦公地點，也是警隊成員休息和生活的地方。這座建築的歷史，就是香港警隊的歷史。

建微知著 Architectural Features

這座建築採用了傳統的磚石結構，具有典型的殖民地建築風格。建築師在設計時，充分考慮了建築的實用性和美觀性。建築內部採用了大量的木質材料，營造出溫馨的氛圍。建築外部的設計簡潔大方，體現了當時的審美觀。這座建築的歷史價值和藝術價值，使其成為香港的一處重要文化遺產。

01 報案室 Report Room

報案室是警隊的重要組成部分，負責處理市民報案。報案室的設計應具備舒適、明亮、通風等特點。報案室的佈局應合理，方便市民報案。報案室的裝修應簡潔大方，體現警隊的專業形象。報案室的設施應齊全，包括電話、電腦、桌椅等。報案室的環境應安靜，避免受到外界干擾。報案室的設計應充分考慮到市民的需求，提高報案效率。

12 中區警務督察室 Central Divisional Common Room

中區警務督察室是警隊的重要組成部分，負責處理中區警務督察室的日常事務。中區警務督察室的設計應具備舒適、明亮、通風等特點。中區警務督察室的佈局應合理，方便警務督察室成員工作。中區警務督察室的裝修應簡潔大方，體現警隊的專業形象。中區警務督察室的設施應齊全，包括電話、電腦、桌椅等。中區警務督察室的環境應安靜，避免受到外界干擾。中區警務督察室的設計應充分考慮到警務督察室成員的需求，提高工作效率。

09 飯堂 Canteen

飯堂是警隊的重要組成部分，負責提供警隊成員的飲食。飯堂的設計應具備舒適、明亮、通風等特點。飯堂的佈局應合理，方便警隊成員用餐。飯堂的裝修應簡潔大方，體現警隊的專業形象。飯堂的設施應齊全，包括桌椅、餐具、廚房等。飯堂的環境應整潔，確保警隊成員的飲食安全。飯堂的設計應充分考慮到警隊成員的需求，提高用餐效率。

14 宿舍 Sleeping Room

宿舍是警隊的重要組成部分，負責提供警隊成員的住宿。宿舍的設計應具備舒適、明亮、通風等特點。宿舍的佈局應合理，方便警隊成員休息。宿舍的裝修應簡潔大方，體現警隊的專業形象。宿舍的設施應齊全，包括床鋪、桌椅、衣櫃等。宿舍環境應安靜，確保警隊成員的休息質量。宿舍的設計應充分考慮到警隊成員的需求，提高休息效率。

TK16:
THE
BARRACK
BLOCK

TOURS



DAILY GUIDED TOURS



SCHOOL TOURS



INCLUSIVE TOURS

LEARNING



TEACHERS'S WORKSHOP



COURTROOM
ROLE-PLAY



WORKSHOPS WITH
A TOUCH OF HISTORY

THEMATIC EXHIBITION 1

100 FACES OF TAI KWUN



Our thematic exhibitions take cues from the site's history to explore wider topics in our neighbourhood, our culture and our city.



The inaugural show, '100 Faces of Tai Kwun', captures stories and sentiment from 100+ neighbours on Tai Kwun and Central. It has attracted more than 270,000 visitors.

THEMATIC EXHIBITION 2

SALUTE TO KWAN KUNG

**SALUTE TO
KWAN
KUNG**

關公駕到





'Salute to Kwan Kung' traces from the worshipping of the revered general by former Tai Kwun officers to explore the deity's influence to Chinese culture.



3 OCTOBER, 2018

REACHING 1,000,000 VISITORS



PROFILE OF VISITORS

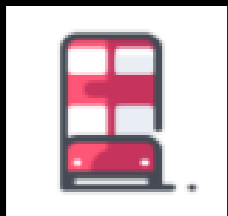
Transportation



50% MTR



22% Walk



20% Bus

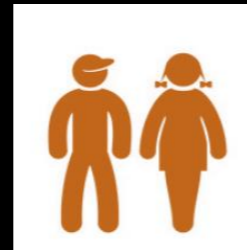


5% Drive

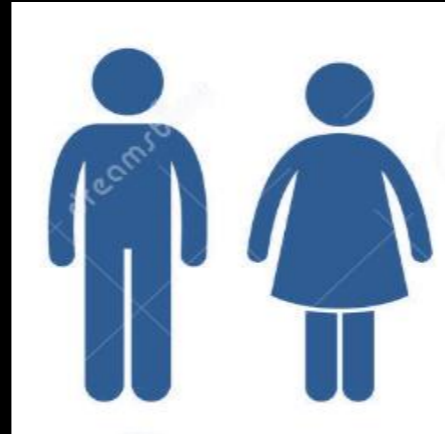


3% Taxi

Demographic



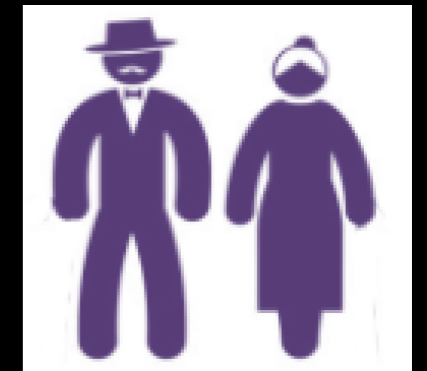
8.27%
<18 yrs old



29%
18-31 yrs old



49%
31-50 yrs old



15%
>51 yrs old

Dwell time

3%
< 1 hr

22%
1 hr

45%
2 hrs

19%
3 hrs

8%
4 hrs

4%
5 hrs



THANK YOU

