CHUENG SHA WAN

INTRODUCTION

Cheung Sha Wan is administrative district of Sham Shui Po, which has always been considered the poorest district in Hong Kong. The high cost of living and dense population often leave people with no choice but to sacrifice their living space. The result -- subdivided flats -- can be found all over Hong Kong, especially in the old residential buildings of Sham Shui Po.
Many of Hong Kong's underprivileged (especially the elderly) are living in this district under undesirable conditions as they await public housing.

REDEVELOPMENT

In recent years, the Sham Shui Po area is is undergoing reconstruction. Old factories and housing estates are gradually taken down to make space for new projects. The new plan aims to enhance the development potential of the area and improve the overall living conditions of the resident. The projects will also contribute to increasing housing supply and community facilities, improving walkability, and enhancing accessibility and connectivity of the district.

SITE VISIT

We spent two Saturdays in the districts of Sham Shui Po in attempt to get a glimpse of the community. We observed interactions between the small businesses and their customers, between the neighbours walking pass each other... and attempted to collect information through all possible forms.

"Next Stop Is"

UABB x RE current Volumetric Cinema Workshop

After hearing the stories of the residents, and how they think of the current reconstruction, we wondered how people's lives will be impacted when their living space changes. **How will they navigate the change?**

Questions

Our everyday life is usually set between fixed points in space (mostly work and home), and realized through a fixed path between them. Each day, we cycle through the same tasks, the same routine, the same bus stops, the same rooms... at the same time.

When we think of space, It's static and constant. **But what if cities become fluid and dynamic?**

After listening to the lecture on sustainable habitats and the future of urban design, we were particularly interested by the concept of Modular Integrated Construction. The ability to move individual modules (rooms, facilities, and more) grants much freedom to an individual, and one will no longer be confined in a set space like those "cage buildings" of Cheung Sha Wan.

However, how will that new reality feel like? **What will it be like to live in an ever changing city, to no longer have set points of space and time?**

Modular Integrated Construction

MiC refers to a construction whereby free-standing integrated modules (completed with finishes, fixtures and fittings) are manufactured in a prefabrication factory and then transported to site for installation in a building.

URBAN FUTURES

VOLUMETRIC CINEMA

"Volumetric filmmaking combines the artistry of cinema with the interactivity of gaming, and uncovers visuals beyond the limits of traditional media."

Our Craft

Using 3D models of various buildings we found in Sham Shui Po and Cheung Sha Wan, we created cities that can rotate on their own. We then added the traffic, and of course, our protagonist.

Narrative

The spotlight is focused on a single protagonist living an ordinarily busy life. The story starts as he misses his bus for work, he chases after it in vain. As he runs through the streets, we experience first hand, a city spinning out of familiarity.

Our Working Pipelines.

Scanning the streets and buildings of SSP and CSW (**SiteScape**: point cloud)

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Brain storming and planning

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Creating 3D models in **Blender**, with help of open resources (e.g. google earth, sketchfab)

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Using **Rhino** and **Grasshopper** to auto generate cities in circular patterns

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Animating (character movements, city rotation, etc.) in **Unreal Engine 5**

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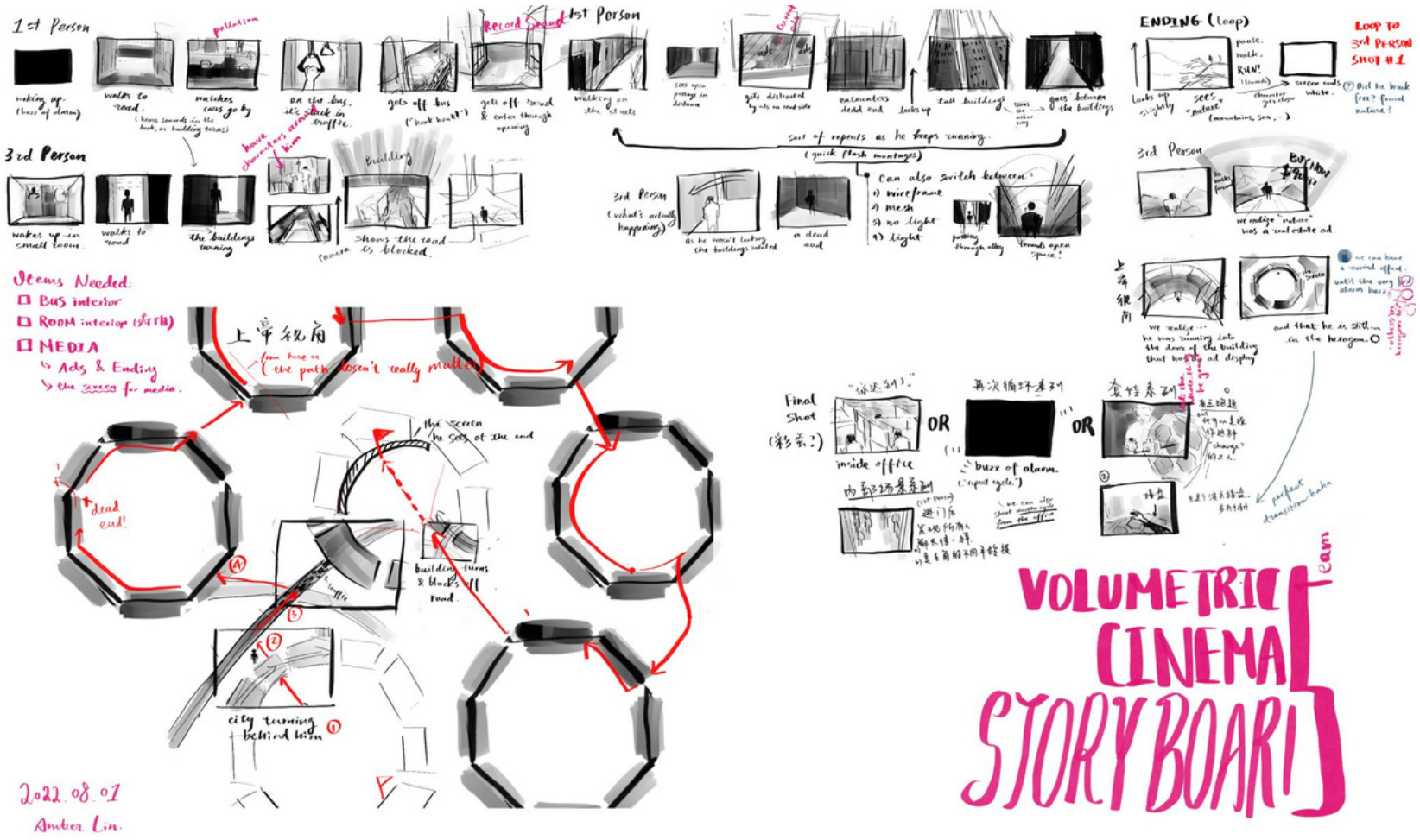
Final Camera Tracks & Editing in **Unreal Engine 5**



Members

Yan Ka Man Aiden
Lin Siru Amber
Yuet Ting Chang Kira
Hui Man Chun Jacob
Chan Cheuk Long Julian

Interview Excerpts from Julian & Jacob

With Unreal Engine and Blender, we can gain access to and render 3D models of all sizes for presentation and movie production purposes. Watching the previous works of our instructors was fun as if we were enjoying Sci-Fi or Tokusatsu films. Although the challenge was much greater compared to using 2D rendering software like Adobe Photoshop and Illustrator, creating animations with 3D models was pretty entertaining along with having a greater sense of accomplishment and getting closer to state-of-the-art 21st-century technology.

What's fortunate was that the 2 of us have learnt the basics of Rhino and Grasshopper at university, so the tutorial on them was much easier to follow since the given tasks were a piece of cake to us. We initially managed to use a little bit of Rhino for the project. The maze created using Rhino was not used for the final product, but we were proud of using our newfound skills to create animation instead, making this programme much more meaningful. Not to mention that our finalised ideas will hardly come into view without the draft maze.

{TEAM: MODULAR}