

The image shows the interior of a pottery kiln. The walls and ceiling are made of rough, textured earth. In the center, there are several stacks of terracotta pots, some of which are broken or partially buried in ash. A bright light source, possibly a flashlight, is positioned in the middle ground, casting a strong beam of light that creates a lens flare effect. The overall atmosphere is dark and historical.

Castle Peak Pottery Kiln

Conservation and revitalization proposal

4 August 2018

香港龍窯關注組
Hong Kong Dragon Kiln Concern Group

About Us



The Hong Kong Dragon Kiln Concern Group is a civil organization. We are all volunteers that come from education, conservation, academia, arts and cultural sectors, as well as the ceramic industry, including potters, ceramic artists & workers, and art educators.

Our mission:

1. Conserve and revitalize the Castle Peak Pottery Kiln
2. Document and preserve related information,
3. Promote public awareness, engagement and education
4. Establish a “living museum” at the site of the Castle Peak Pottery Kiln

The Team

Chairperson – Chris Lo

Vice Chairpersons – Liz Lau & Clarisse Yeung

Members – Charles Cheng, Him Chow, Carmen Tong, Sylvia Ng

Advisors – Priscilla Chan, Pak Chuen Leung, Rosanna Li, Annie Wan, Fiona Wong, Wai Wai Yim

Sponsor - Solan Chiu



Public Support

- Facebook video more than 3.5k views in 2 days
- Petition more than 2,000 signatures in 1 day
- Significant press coverage including by RTHK, SCMP, Oriental Daily, Apple, Mingpao



Where Is The Dragon Kiln?



The Castle Peak Pottery Kiln

Area 39N, 8, Little Village, 19.5 M.S.,
Castle Peak, New Territories

(Hin Fat Lane , off Castle Peak Road,
Castle Peak Bay)

It was purchased by the government in
1982 and been government-owned ever
since.

Dragon Kiln History

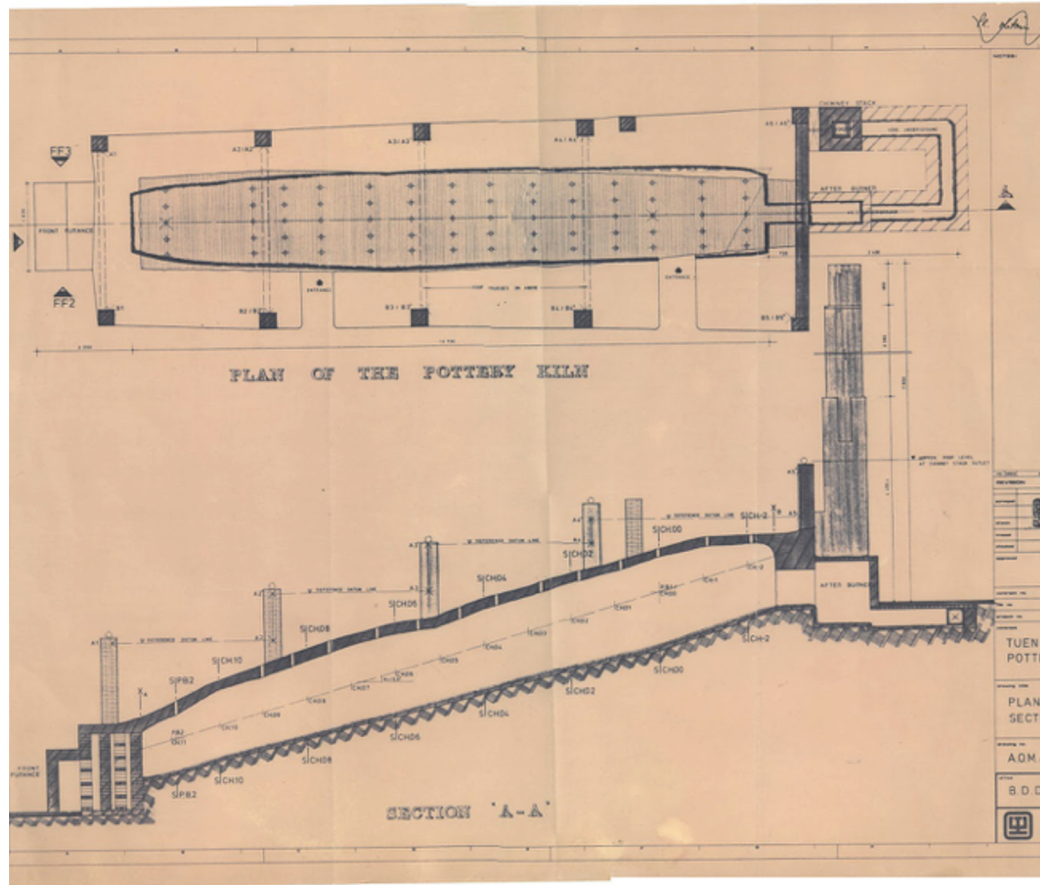


The dragon kiln is a type of kiln invented in China during the Ming dynasty. The Castle Peak Pottery Kiln was constructed in the 1940s and was in continuous use until the 1980s.

Throughout that time, it fired a wide range of ceramics, including vessels for daily use such as wine jars (五加皮酒樽), drainage pipes (水渠) and traditional soup pots (沙煲), as well as valuable works of ceramic sculptures and art pieces.

The Castle Peak Pottery Kiln is the only complete and intact dragon kiln remaining in Hong Kong.

Dragon Kiln Detail



- 20 metres long
- 20 degrees slope
- Sits on a slope, and is lit at the bottom, so that when it is fired, it looks at night like the spine of a dragon, glowing on the mountain side
- Next to it are clay reservoirs, wells, drying yard, woodshed and other equipment

What Is Its Cultural Significance?

1. Historical value

- Industrial past, Tuen Mun prior to New Town Planning (70s)

2. Social value

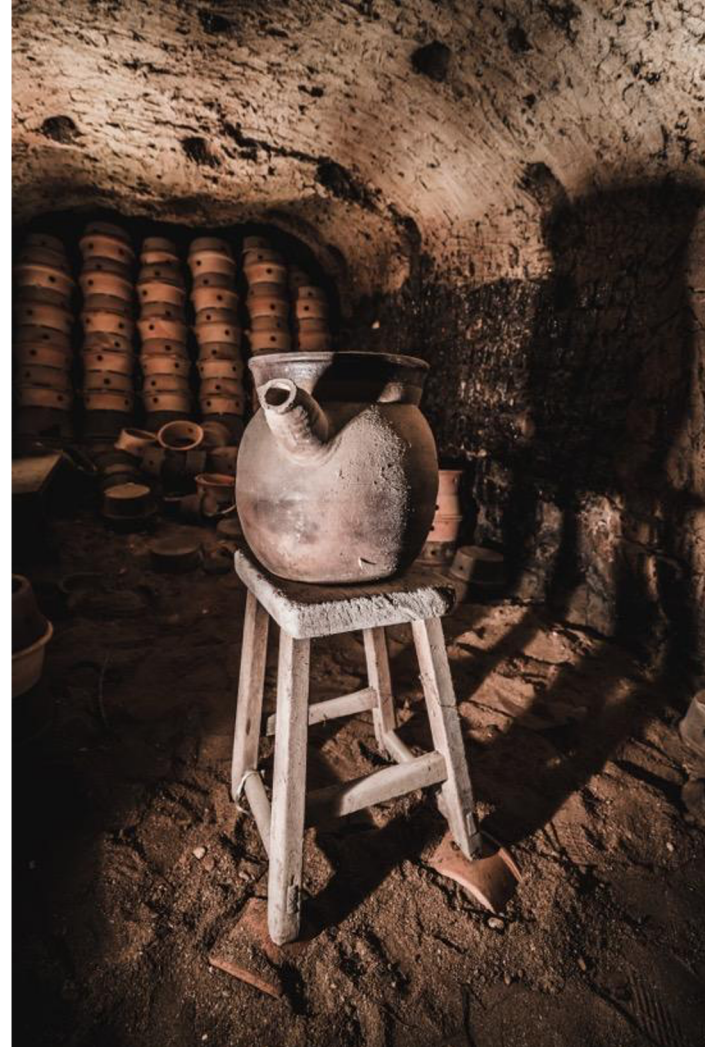
- Mainly produced daily utensils sold to the local market

3. Artistic value

- HK ceramic history & development, Base for key artists, artisans and technicians

4. Architectural value

- Rarity, uniqueness



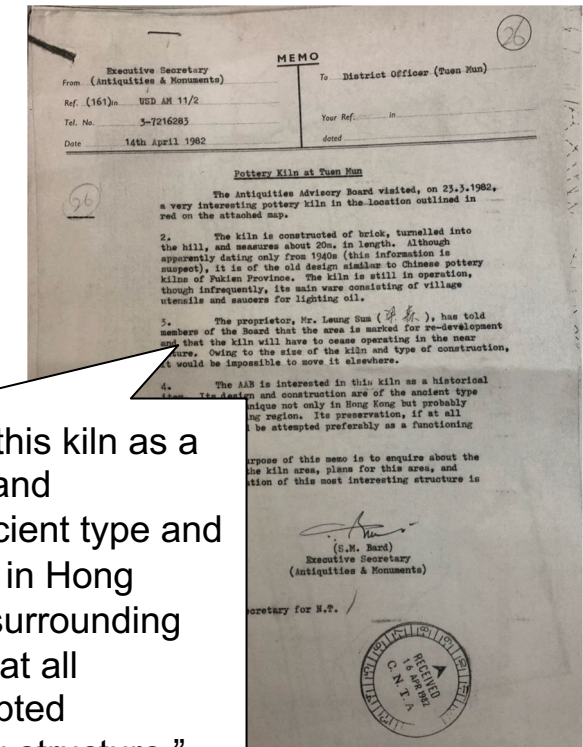
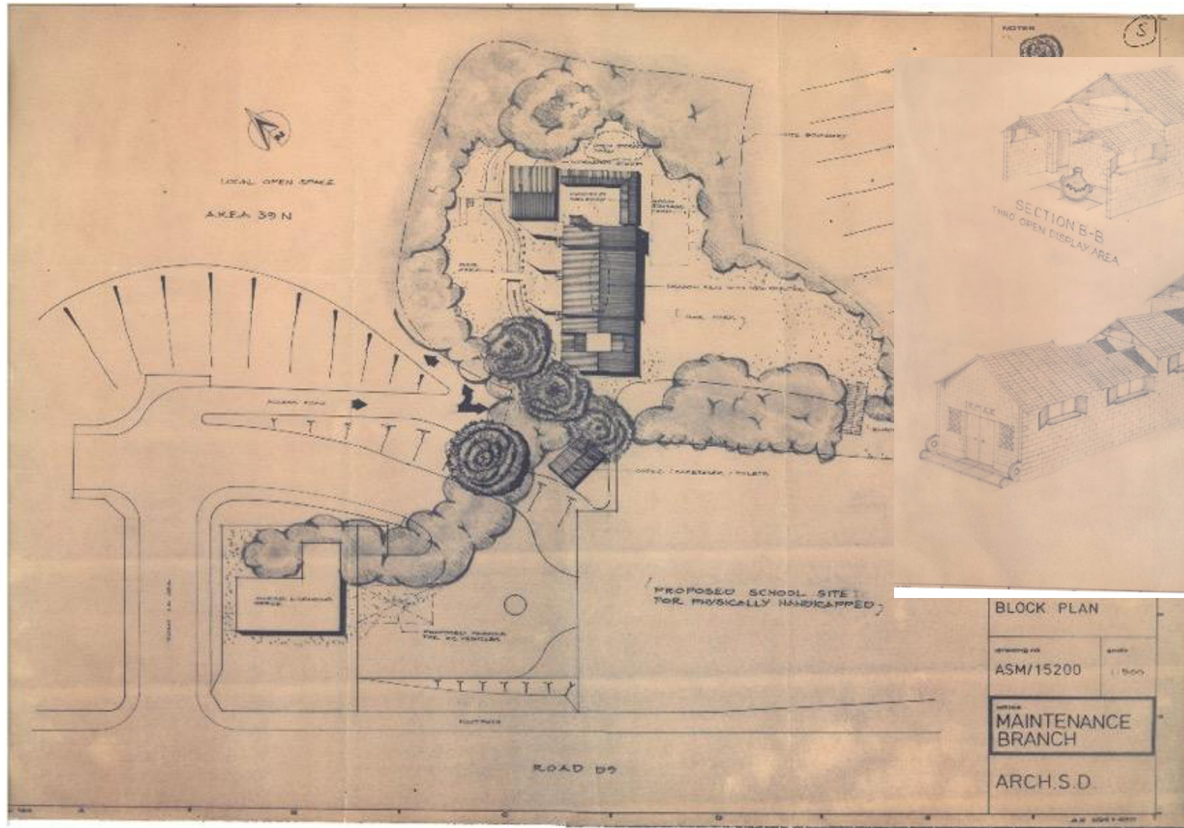


Aligned with government policy

- Conservation of the Dragon Kiln in line with direction of Hong Kong's social development
- E.g., in the 2017 policy address, creative industries are encouraged. Ceramics can be art, daily necessities, or even industrialization. Our proposal can consolidate Hong Kong's position as an Asian creative centre
- The history and architecture lends itself to become a cultural tourism destination, like successful examples in mainland China, Japan, Taiwan
- Outside of tourism, the Kiln can also serve as an art education venue for the public to expose the Chinese culture from Shiwan

Our Proposal

Referencing and inspired by the “Living museum” proposal of Dr Solomon Bard in the 80s.



“The AAB is interested in this kiln as a historical item. Its design and construction are of the ancient type and it must be unique not only in Hong Kong but probably in the surrounding region. Its preservation, if at all possible, should be attempted preferably as a functioning structure.”
S.M. Bard, Executive Secretary, Antiquities & Monuments, 1982

Our Proposal: “Living Museum” Complex



The proposed “**Living Museum**” complex engages with nature and re-kindles its heritage with the **Tuen Mun community**. Rather than being a static historical monument, it is a place to offer **ceramic experiences** through demonstrations and workshops.

All activities are carried out within **nature**. The place for artists-in-residence is in the heart of the woodland. Ceramic workshops are conducted next to **water features** and plants. Arts and crafts activities for the community are either located at the public **outdoor exhibition** space or at the proposed **Community Ceramic Centre**.

Our Proposal: Overview

- A. The **historic kiln** is the heart & soul of the “Living Museum” complex
- B. A sculpted landscape ground becomes a public garden and venue for community and ceramic activities
- C. A Ceramic Community Centre (re-vitalizing the disused Pui Oi Christian Services School) becomes a base for artistic development and community building



Our Proposal: Features

A. Historic kiln

- Outdoor Exhibition Area
- Nature Walk
- Historic Structure
- The café

B. Sculpted landscape ground

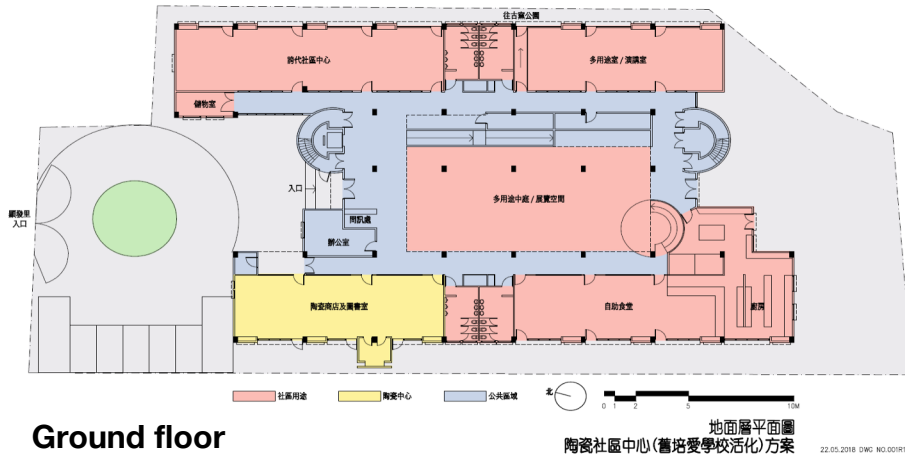
- Smoke-less Wood Firing Kiln
- Outdoor Event space
- Ceramic in the Woods Space
- Organic Farm

C. Ceramic Community Centre

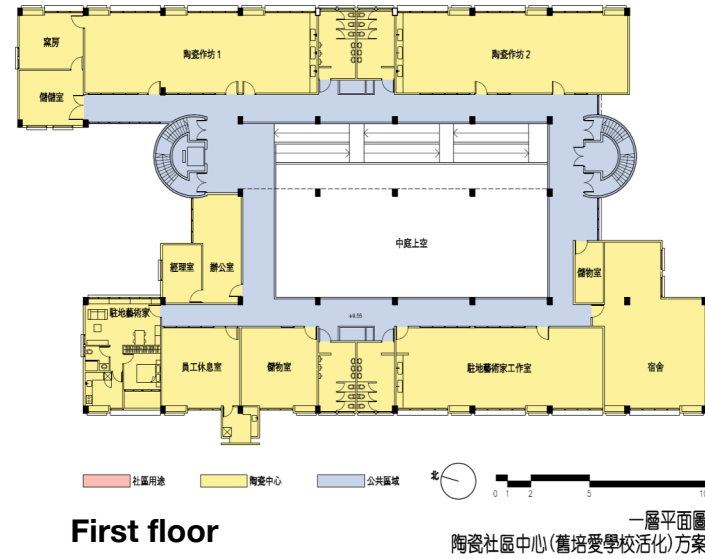
- Classrooms
- Library
- Pottery shop
- Ceramic workshops and kilns
- Artists-in-residence quarters



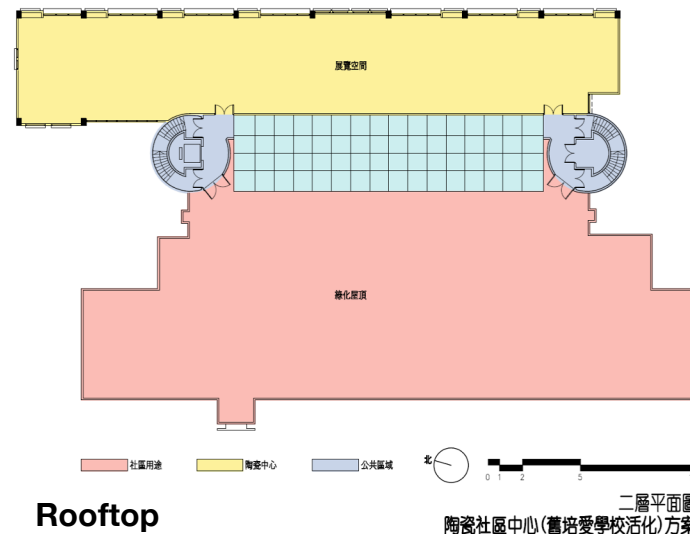
Our Proposal: Ceramic Community Centre



Ground floor: Dedicated to community activities. Local residents can reserve rooms for community activities or for town meetings. Exhibition spaces open for reservation for local artists; library spaces etc.



First floor: dormitories for artists-in-residence; youth hostels for local & overseas artists. Electric kilns and workshop spaces for artists and community classes. Exhibition space for showcasing arts & crafts related works.



Rooftop: Exhibitions space and roof-top farming with movable planters. Flexible setup and another space for residents to utilize and could also hold urban farming workshops.

Our Proposal: Ceramic Community Centre



- Re-vitalize Pui Oi School structure, retain most of the existing architectural elements
- Some non-structural walls will be removed to create larger rooms
- Existing utilities such as plumbing, drainage, electrical will be assessed and upgraded to fulfil the requirements of a community center/gallery spaces

Our Proposal: Ceramic Community Centre



The original zoning of the Pui Oi was G/IC and there are a few reasons why it should stay that way.

Air Ventilation:

Extensive studies conducted by different consultants agreed the Annual prevailing wind would be blocked with the proposed 41 storey high residential tower. (Rural and New Town Planning Committee of the Town Planning Board Paper No.9/17, pg. 187; 13 Nov 2017)

Stability of the historic dragon kiln:

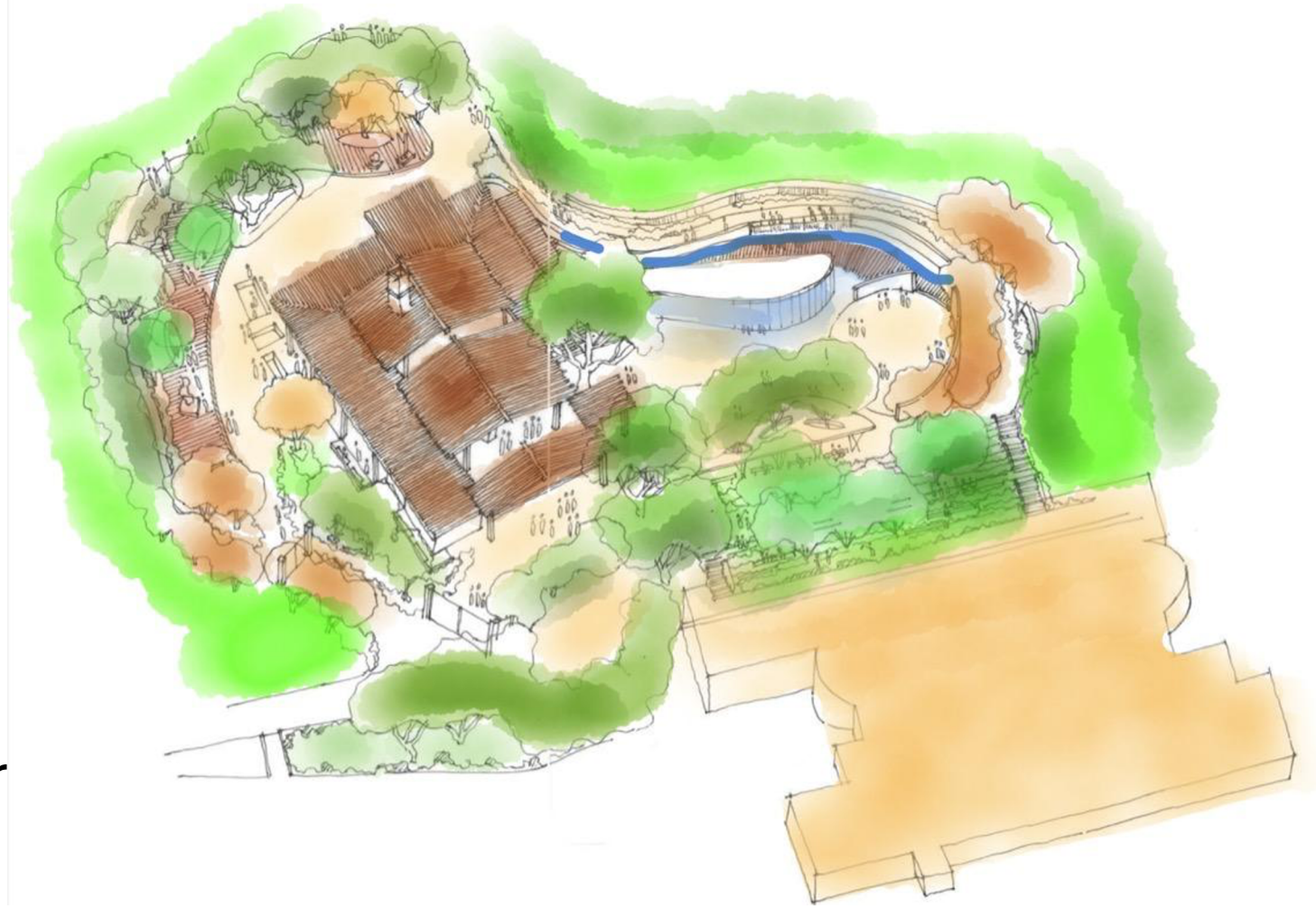
It is inaccurate to state that the kiln was used infrequently by only a few artists (RNTPC paper No. 9/17 pg. 204). In the paper, no quantifying ground vibration measurements were conducted by the consultants to substantiate that ground vibrations will not affect the structures of the kiln.

The Pui Oi school:

The former Pui Oi School was completed in 1997. It is only 21 years old and 4 years since its previous inhabitants moved to a new school building. It is in good condition and its structure is complete, and should be refurbished and reused, as dismantling costs are budgeted to cost HKD18.6 million. (Legislative Council Paper, 2018/19 – CB(1) 235/17-18(03)).

Benefits

1. Provides community facilities for Tuen Mun and its growing population
1. Social innovation – brings together 1) ceramics, 2) conservation, and 3) community services
1. Connects the past with our present and future



We ask...



- For your support and endorsement of our Proposal
- You join our Group on a visit to the kiln

Voices of Hong Kong's communities

The multiple aspects in ceramics creation is the reason why I thought the dragon kiln should be preserved.

The creation of ceramics requires multiple knowledge comparing to drawing or making sculptures, such as geology, ceramics crafts and techniques, and even how to fire a kiln and the related history. Ceramics is also closely related to the economy as we need lots of ceramics no matter in the past or present. This is why ceramics is not a narrow field but one with multiple aspects and exposures.

Priscilla Chan | Ceramic artist | Advisor, Hong Kong Dragon Kiln Concern Group

Voices of Hong Kong's communities

"Being a teacher for so many years, I often think what education is really about. What I've concluded, is that one of the most important goals of education, or its lasting impact, is that it grants us choices in life. And choosing to preserve the dragon kiln is one of those important choices — one that allows our future generations to understand and appreciate the history of Hong Kong."

Ceramic artist | Educator | HK Dragon Kiln Concern Group Advisor



Voices of Hong Kong's communities

A few years ago, I was in South Korea making ceramics, in a facility a bit like the JCCAC in Hong Kong. There were many studios and a dragon kiln beside the main building. And the dragon kiln was protected by the government. Every year, a group of artists would come to make ceramics. Everyone comes to fire their works together, and feels that the kiln is not only used for production, but they do so amongst the spirits of the cultural and historical past.

Hong Kong's Castle Peak Dragon Kiln is the only dragon kiln left in Hong Kong. Apart from conserving it to be a museum of history, I feel that the purpose of a kiln is fulfilled only when it is fired. Then you could say it has completed its missions. So, I hope that this dragon kiln can fire ceramic works in the future. If this dream can come true, there will be a huge change in the development and education of the ceramic arts in Hong Kong.

Annie Wan | Ceramic artist | Advisor, Hong Kong Dragon Kiln Concern Group

Conservation Principles

ICOMOS, Principles for the Conservation of Heritage Sites in China 2015

Chapter 2 Conservation Principles

- Article 9 Historic condition. An essential requirement in the conservation of a heritage site is to preserve its historic condition. The historic condition of a site embodies its values, authenticity and integrity as they have evolved during the course of its history. Through good conservation practice, a site's historic and cultural context and its cultural traditions are preserved and retained for the future.
- Article 10 Authenticity. Authenticity resides in the original materials, workmanship and design of a site and its setting, as well as in its historical, cultural, and social characteristics and qualities. Respecting these aspects through conservation retains authenticity. The continuation of long-established cultural traditions associated with a particular site is also a means of retaining its authenticity.
- Article 11 Integrity. Integrity derives from preserving the entirety and full range of a heritage site's values, including those embodied in the physical fabric and setting. Sites evolve over the course of history and significant features and physical remnants from a site's different periods should be respected.

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