

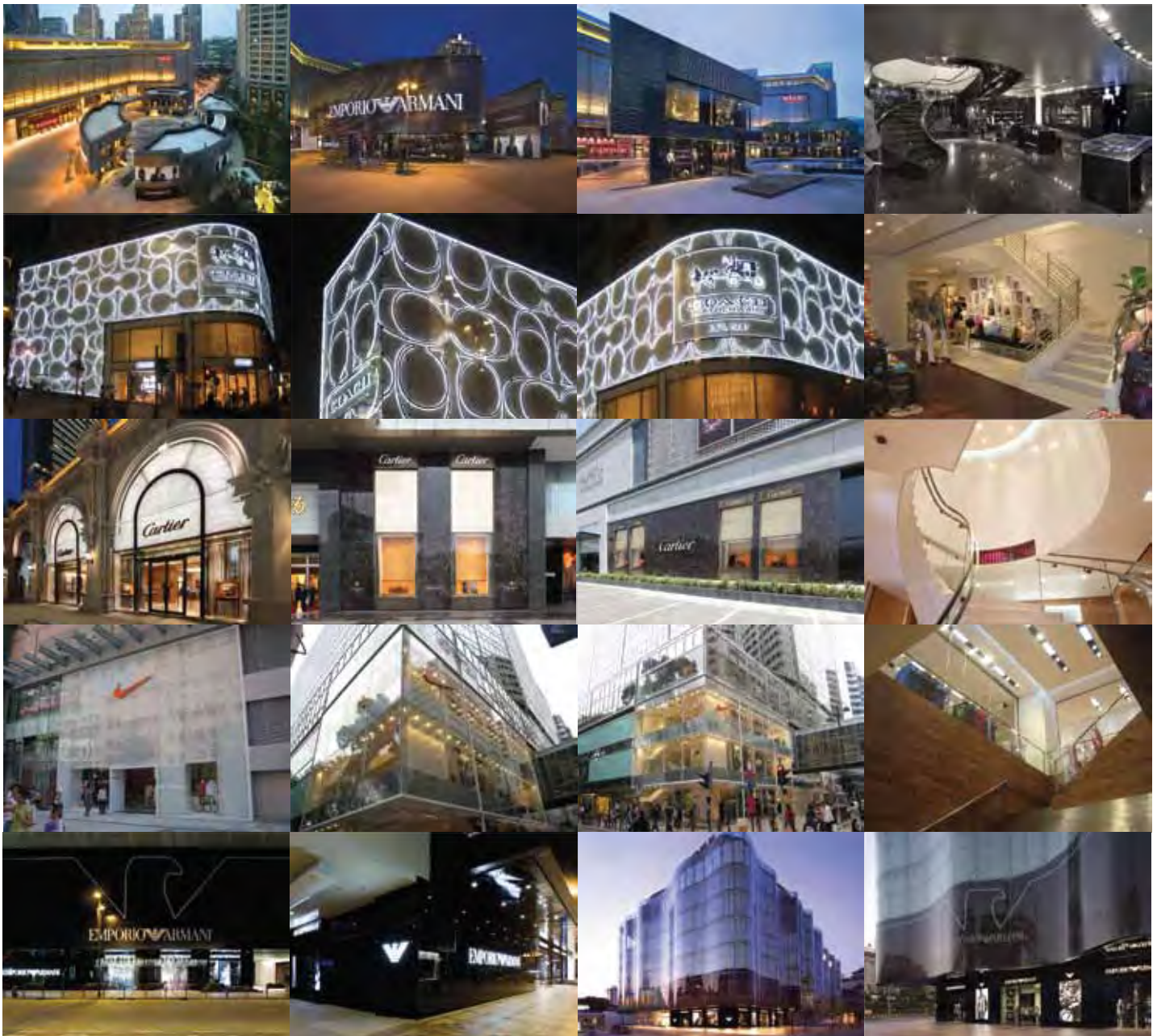
## MASK ARCHITECTURE – CONSEQUENTIAL URBAN PHENOMENON OF RETAIL DEVELOPMENT

Mask, thing that covers the face behind, usually implies Icon, Change and Disguise. We find what we could call "Mask Architecture", architecture having mask-like characteristics, existing in most of the places within Hong Kong - one of the major high-density city of modernity.

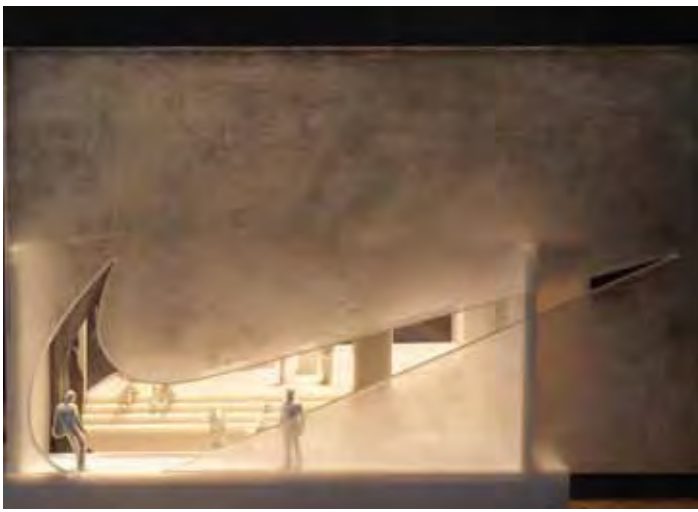
Buildings have been dressed up with different facades from time to time due to the design development of retail brands from interior to architecture, which may or may not reveal the actual content of the body. Undoubtedly, these new architectural façades become the masks of buildings, which are merely an expression of Heterogeneity. We could say that this type of architecture adopts the attributes of mask and has become the mask of the city environment.

Mask Architecture has been emerging as a consequential urban phenomenon of the economic development and competition of different retail brands. Despite each mask may only occupy a small time slot of the city's history, an increasing trend of mask architecture in Hong Kong is foreseeable due to the strategic planning of different retail brands. Certainly, this masking process could be read as a time line of our city development.

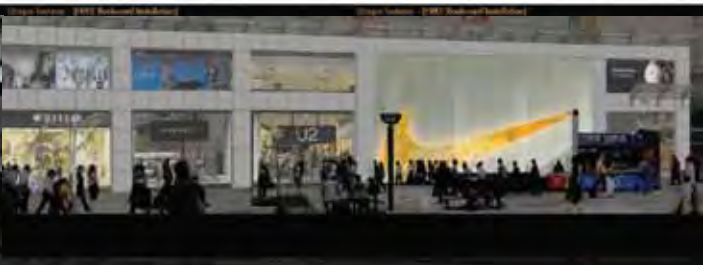
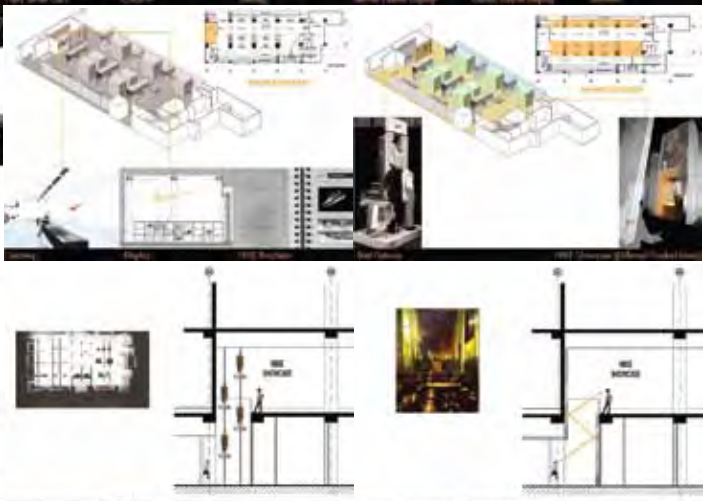
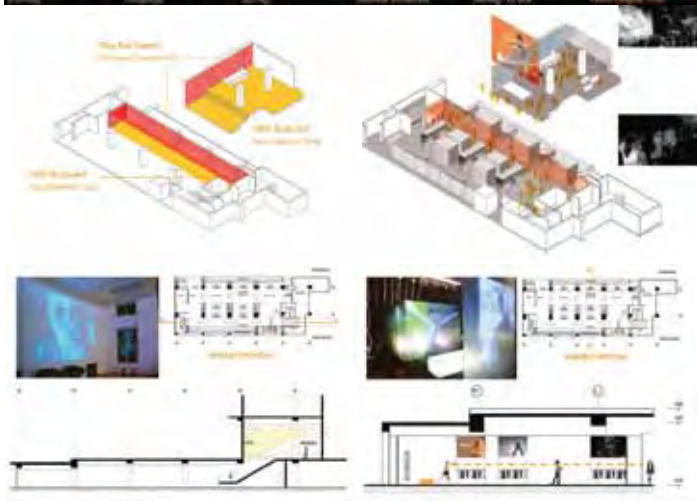
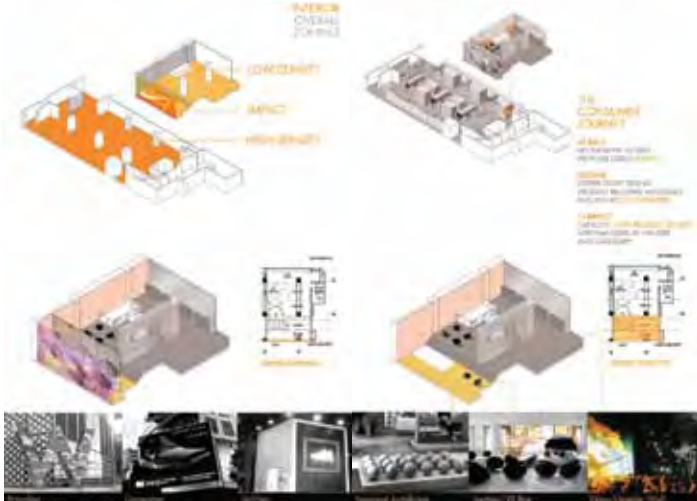
Mask Architecture is always happening around the corner of our streets. One can always find this symbolic, mysterious, and charming masking process behind the tarpauline or super graphic surface in the city life of Hong Kong.







NIKEhotel = ?





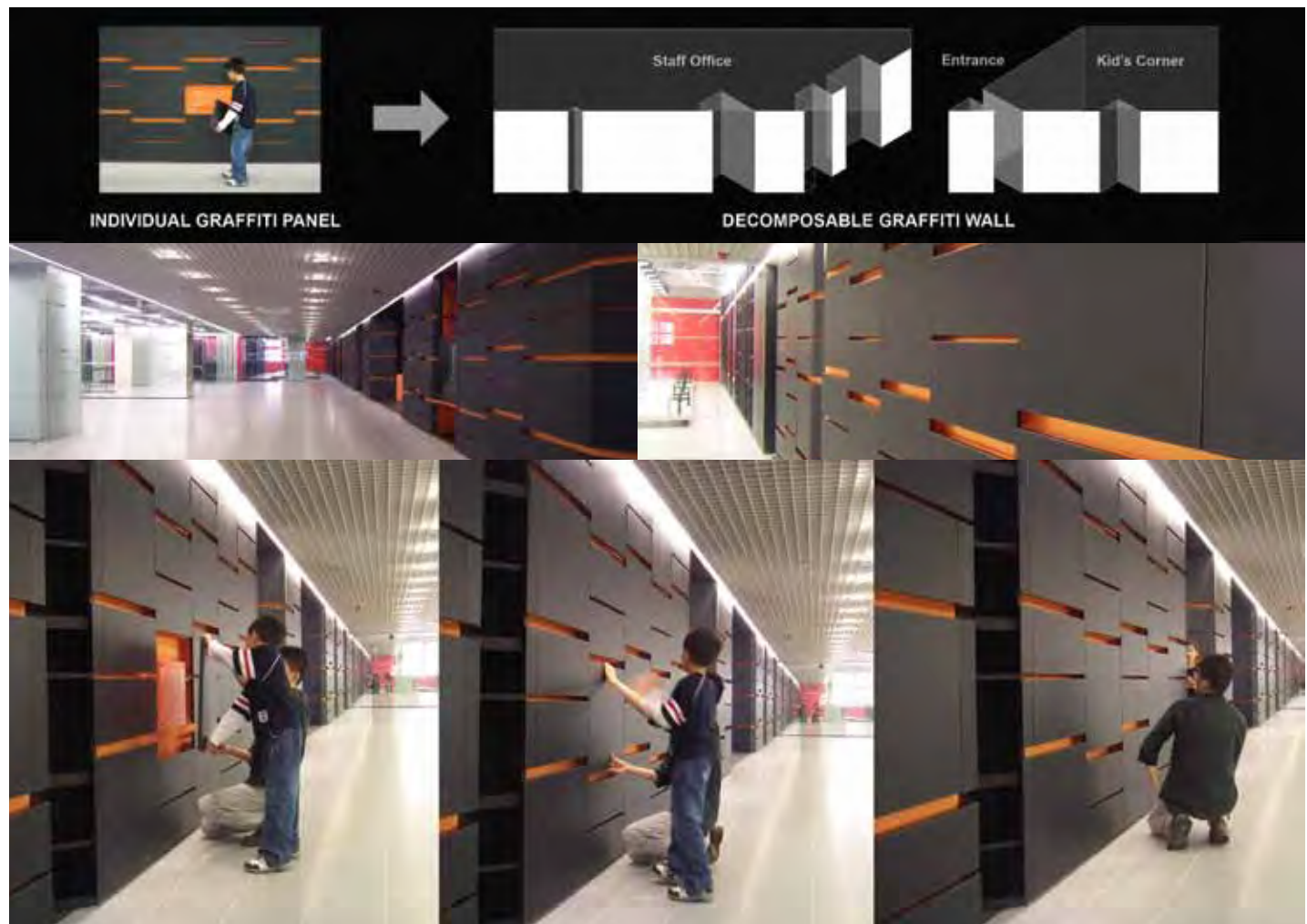


### Caritas Integrated Services for Young People

For a newly modernised youth centre at Lei Muk Shue Estate, for Caritas, the plan remains straightforward, with programmatic elements based on the diagrammatic conclusions of At Zero. These translated into six basic zones: Care, Community, Café, Creativity, Curiosity and Catalyst; 'curiosity', for example, stands for the library, 'community' the meeting spaces, and so on.

At Zero utilised a practical strategy of conserving their resources somewhat, investing maximum design concentration on the principal areas, particularly a 25m-by-5m Drop – In Space that acts as the centre's literal and spiritual core. With a lively inflow and outflow of young people and children at different times and for different purposes, the Drop – In Space is a sort of anchor space within the building.

Within the Drop-In Space is that extraordinary invention by At Zero – a 25m-long, 2.5m-high movable 'graffiti' wall panel system that serves as a "metaphor for the interaction between the centre and the people". The wall can be re-arranged, by either staff members or kids, but remains a striking, chocolate and citrus composition, and gives the space it runs through – which is very large and very low-ceilinged – a distinctive and quite stylish edge. Indeed, the wall can be read as perimeter surface or standing element, almost sculptural in aspect, and that is to its benefit. It may be supposed that for the designers, creating a spatial element welcoming user interaction and modification was the result of a desire to inspire the kids with the possibilities of architecture itself, because the wall in a static state remains highly attractive.



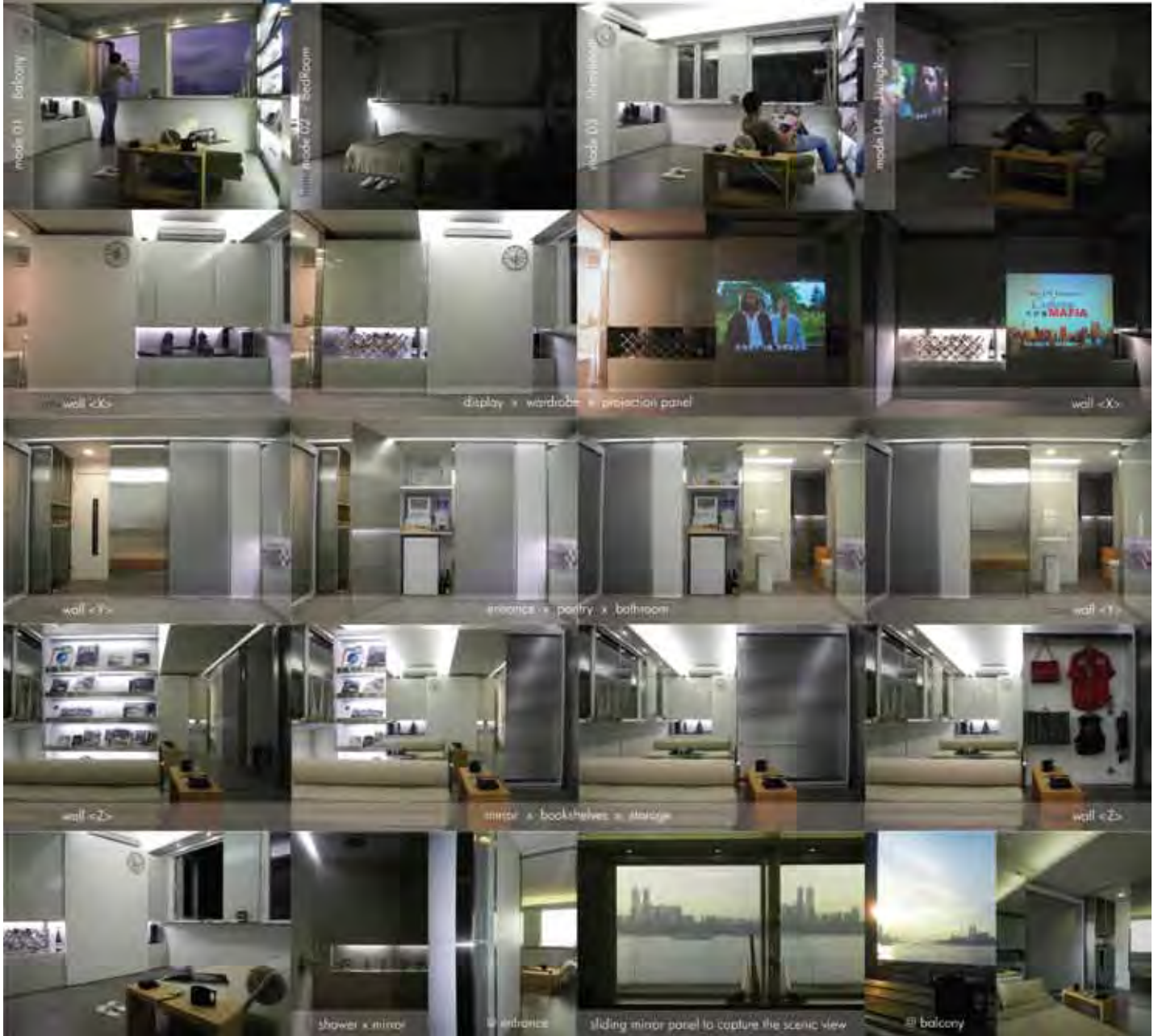


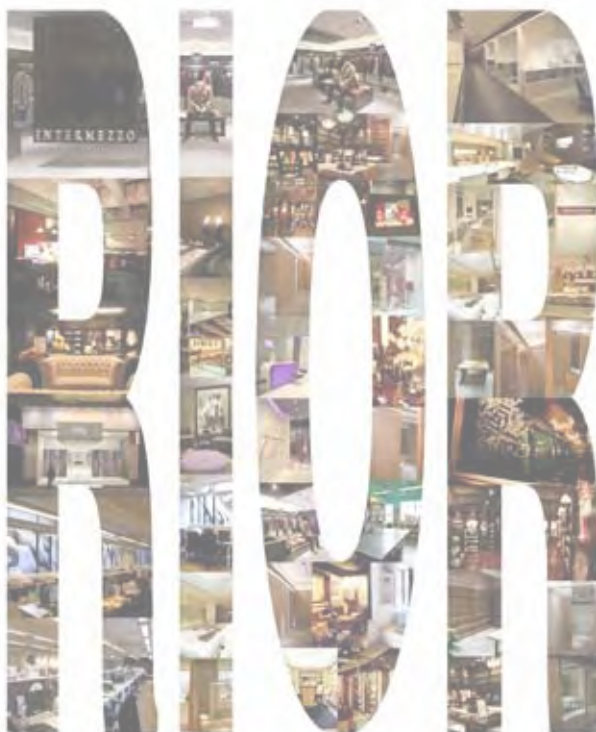


## ATZERO DESIGN - THE EQUATION OF SPACE for SMALL RESIDENTIAL UNIT IN HONG KONG

unit size = 220 ft<sup>2</sup>

= 220 ft<sup>2</sup> x [ transformation of space ]  
 = 220 ft<sup>2</sup> x [ 4 different activity modes ]  
 = [ Balcony + BedRoom + StudyRoom + LivingRoom ]  
 = [ 220 ft<sup>2</sup> + 220 ft<sup>2</sup> + 220 ft<sup>2</sup> + 220 ft<sup>2</sup> ]  
 = 880 ft<sup>2</sup> = zstudio





## Jewelry Designer Headquarter In Central

siDE Architects



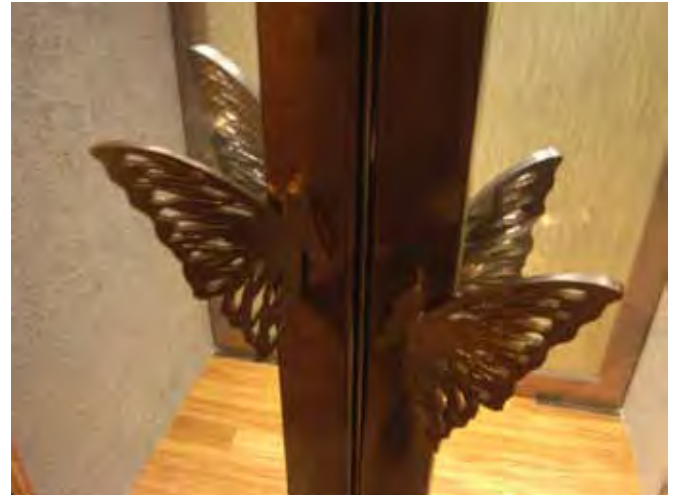
The objective of this project is to create a high efficiency headquarter office for a world class jewelry designer with the given area restriction and functional duplication as an exhibition gallery with a classy, comfortable luxury ambience utilizing the tailored artificial lighting design for different display elements.

The functional zones are categorized as below :

1. Reception Zone (Lobby/ Foyer/ Reception Area)
2. Exhibition Zone (Gallery)
3. Lobbying Zone (Meeting Lounge)
4. Supporting Zone (Director Office/ Consultant Office/ General Office/ Pantry & Stores)







The entire floor is subdivided according to the above 4 zones. After realizing the operation and inter-relation of each zone, the "Supporting Zone" is located at the perimeter with the other zones embraced to facilitate the functional efficiency.

The "Reception Zone" starts with the lobby decorated with a heavily textured bronze-colored velvet panels with the designer's logo casted in titanium metal to give a brief introduction of the signature material adopted by the designer in most of his master pieces.

The entrance doors are finished in bronze-coated steel frames with fabric-sandwiched glass infill panels. The highlighted door handles are carved titanium butterfly which pay the honorable salute to the 1st master piece of this Jewelry Designer.

The "Exhibition Zone" is enclosed by walls with totally different treatments. The wall facing the entrance foyer is treated with panels finished in leather with diffused light at the back providing

soft ambience light to this wall. A perfect background for product picture displays.

On the right, full height cabinets finished with doors in rough randomly patterned cement sand rendering and with punch-holes classily framed with bronze-coated steel as Display Boxes. 2 sets of LED spot lights are installed in each Display Box lined with black velvet which caters for the lighting needs of different kinds of jewelry. The textured rendering & the smooth "blinking" metal provides an interesting contrast which echoes the design philosophy.

On the left, the entire wall is filled with doors in different types of operating system. All doors are finished in the same details as the main entrance doors. It forms a feature wall with "lantern" effect through the fabric-sandwiched glass panels, giving a diffused ambience light to the "Exhibition Zone" when they are closed. Moreover, the doors at the Meeting Lounge are revolving & sliding ones which enables the Meeting Lounge to be fully opened and connected to the Gallery when the function held is needed such extension of space.





The ceiling in the Gallery is arrayed in grids with evenly spaced light tracks which gives high flexibility on the overhead direct lighting by LED pendant spot lights to suit various combinations of display stands or functions in this area.

In the Meeting Lounge, bevel-edged bronze-tinted narrow mirror panels are installed at the wall facing the Gallery which enhances the spatial quality of the extended space and at the same time, the bevel edges resemble the diamond cuts of jewelry.

The division between the Meeting Lounge and the Consultant Office is partitioned with sliding/ folding full height veneer panel doors. This arrangement renders the possibility to combine the 2 areas when it is needed.

Overall color scheme for this project is bronze, brown and beige with the contrasting texture in between the rough matt renderings & smooth shiny metal and glass. By such design theme, a neutral background but yet resemblance with the characteristics of the owner's master pieces is achieved.

In conclusion, the project is not merely a superficial creation, but a creative one nurturing functionality, aesthetic and utilization of spatial flexibility. With the given restrictions in the space and budget, an optimum design carefully considering all restrictions is achieved.



# Interiors for Revitalized Buildings

Y.I. & Associates Ltd.



This building contains 66 suites with total GFA 2,343 s.m. The commercial podium was converted to Hotel lobby and Restaurant, while the residential area converted to Hotel. The total cost of the project was HKD 35Million. Exterior with simple grey paint with highlights by LED at night.

As a result of the rapid building development in Hong Kong, there were many concrete commercial and residential high rise buildings since the 1950's. These buildings, having been part of the city for the past fifty years appear to be lacking energy in their use and especially in the area of maintenance. Though the physical conditions of these concrete buildings are dated and deteriorating, people still find residue value in these types of buildings as they can be reused for an alternate present. In fact, this is a more sustainable approach to handle these buildings found throughout Hong Kong.

By introduction of alternative programming as a way to reintegrate buildings back into the cityscape, "adopt and reuse" buildings updating its physical structure as well as its use within a city district. In the situation this approach, two projects had been done by Y.I & Associates Ltd are shown here as case studies that have been dealt with the same re-use strategy for commercial residence. The challenge was to have all new design within an aged envelope while having to create a new architectural

exterior and internal space which suit the present building and relevant regulations and living requirements of today.

## "The Fleming Boutique Hotel"

Wan Chai, HK.

The Fleming is a converted 14 storey residential building with commercial podium built in 1963 to a boutique hotel in October 2006. Alteration by subtraction was necessary to accommodate new interiors specific to the new program and part of the first floor slab was demolished to create the double volume for the lobby and reception area. In order to comply with "barrier free" regulations, ramp access and greater accessibility were additions to the existing structure.

With this approach to building revitalization, challenges preclude not only those arising from dated building techniques and standards, such as the examples above, but also the stringent



The atmosphere in the lobby, restaurant and the public area has a sense of serenity and cozy by the use of Spanish sandstone and artwork. The black sculpture is also designed together with the art consultant.



The first floor slab of the hotel lobby was demolished to allow for a double height space in which "city scape" boxes were a ceiling feature throughout the hotel lobby and restaurant; these boxes together with the lighting design create a soft and cozy atmosphere throughout these areas. These boxes reflect the prosperous development of Hong Kong. Lighting was designed by Firefly Lighting Design, HK.



Barrier Free Hotel Entry



Hotel Restaurant

regulations currently in place by the government which in turn restricts the design of the building's interior. For example, the placing of services outside the building envelope was not permitted without counting GFA, which limited the plan use and potentials of interior spaces for the hotel. As the building GFA calculations at the time of construction was based on volume, still today we cannot build out of this previously

approved volume. As a result the sprinkler tank had to be located inside the existing floor plate with GFA counted, and valuable interior space becomes wasted opportunities.



Interior- Guest Room. All the interior fittings and loose furniture were custom designed by stainless steel supporting frame with beech wood veneer to create a modern but cozy atmosphere in the rooms.



## Manson House Serviced Apartments and Shopping Arcade

Tsim Sha Tsui, HK.

"Manson House" was a residential building with commercial podium built in 1958 in Central Tsim Sha Tsui, built in steel frames with concrete structure. It was one of the early steel structure buildings in the 1950's in Hong Kong. However, due to the limited safety margin provided all the new addition or alteration works has to be checked with loading carefully.

Initially many creative ideas for business types had been proposed, however they were banned due to the weak structural conditions, or could not meet present fire or building regulations. Finally the renovation had been done to the podium public area, and the residential portion was converted as 86 suites of serviced apartments with all fire and building services updated. The total area for serviced apartment is 3,890s.m and commercial public 700s.m area at a total construction cost of HKD 71Million and was completed in 2008.

The residential tower was designed with corridor approach around a light well. With the Manson House renovation new glazed balustrade art

display wall with a zen garden at the bottom were built. According to the market research by the serviced apartment management company; the requirement of the rooms has to be cozy, with oriental touch for business expatriates. Three colour schemes were created. All the interior fittings include a 2m long standard pantry and all furniture were designed to suit the need of a practical yet cozy interior. Engineered timber flooring was laid, however with the aim of saving money in the 50's building, the floor slabs were constructed by ribbed beams and with a thin slab of 50mm which leaves conditions that are not acceptable today for acoustic standards. In order update the serviced apartment interiors for better living environments, acoustic pads were laid with the aid of acoustic consultant.



Manson House



Manson House Lobby



15/F Roof Terrace



Street Entry off Nathan Rd. TST



Serviced Apartment Suite



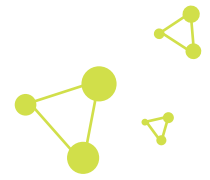
Pantry



Guest Room

In order to encourage the revitalization of the aged building, the codes and regulations should be reconsidered to allow for more "Alteration and Additions" works flexible and alternative solutions. The aim is to encourage the adaptation and reuse of our existing buildings by redesign in both architectural and interior. It is believed that such projects will play a key role in our city's redevelopment which affects both the architectural and interior space we inhabit.





# Interior Design Licensing in Hong Kong

Horace Pan and Simon Chung



## The Interior Design Profession in Hong Kong

The professionalisation of interior design is now a global trend, and many countries throughout the world have already undertaken to define the professional skills of interior designers, improve and standardize interior design curriculum and institute professional examinations. More and more interior designers have come to recognize that the 3Es—experience, education and examination—are the cornerstones of the profession which sets them apart from other fields such as interior decoration or architecture. Furthermore, many countries have taken the step to legislate the profession of interior design so as to ensure that practitioners are equipped with a certain standard of knowledge, competence and conduct.

Many Hong Kong interior designers believe that the profession has reached a level of maturity that makes legislating the profession a logical move. According to Barrie Ho, former chairman of the Hong Kong Interior Design Association (HKIDA), who initiated the RIDA project three years ago, both the business and professional environment in Hong Kong was ripe for the licensing of interior designers. “In the construction of a building, everyone from architects to structural engineers, civil engineers, E&M engineers, quantity surveyors, to OP inspectors are licensed. After the building is completed,

realty agents, electricians and plumbers set to work, and they are all licensed. If interior designers are the only ones in the whole process who are unlicensed, they have the potential to undo all the work that went on before that. If the Building Ordinance is put in place to ensure public health and safety, it seems there is a big gap in the system when there is no licensing for interior designers in Hong Kong.”<sup>1</sup>

The need to have qualified interior designers to ensure public health and safety is given greater urgency with the occurrence of some recent tragic accidents, such as a fatal fire that occurred on 10 August, 2008, when two firefighters and a woman were killed in a fire at a Mong Kok karaoke bar. The blaze was made worse by the lack of fire-resistant doors, which allowed smoke to escape the bar and engulf the entire building. It was speculated that the fire-resistant doors were deliberately removed following renovation on the premises.<sup>2</sup> These tragedies could have been prevented had there been professional interior designers involved in the design and management of these projects.

In 2005, Hong Kong Interior Design Association conducted a survey among its members, and a majority (71%)<sup>3</sup> was in favour of having the HKIDA become a legally recognized body empowered to regulate the profession. The next year, the association launched the RIDA (Registered Interior Designers Association) project, the objective of which is to promote the interior design profession and gain the support of the government as well as the general public for the establishment of a licensing system for Hong Kong Interior Designers. In October 2007, Horace Pan, vice-chairman of the HKIDA and the RIDA taskforce chairman, succeeded in getting an internal research grant from the Hong Kong Polytechnic University to carry out a background study on licensing for interior designers from around the world and its suitability for Hong Kong.

The study looks at the profession of interior in the United States, Europe and Asia, looking at the situation of the 3Es in these regions as well as their status in terms of legal recognition of the interior design profession. In addition, it examines at the state of the design industry in Hong Kong and attempt to gauge the opinion of key stakeholders on the issue of interior design licensing. The methodology involves

encompasses literature reviews, personal interviews and correspondences with prominent members of the international interior design community and key stakeholders in Hong Kong<sup>4</sup>, as well as focus group meetings.<sup>5</sup> This essay is excerpted from that study.

## Opportunities and Challenges for Hong Kong Interior Design Industry

The interior design industry has grown tremendously in Hong Kong over the last thirty years, along with the development of the local economy. This is evidenced not only by the multitude of popular interior design magazines on the newsstands and television programs devoted to home design, but also by the increasing sophistication of interior design in restaurants, shopping malls, show flats, and other commercial spaces.

Among the four main design disciplines Interior/Architecture, Fashion, Graphics and Product-interior design is the second largest sector in Hong Kong in terms of the number of companies involved. According to one survey, 27% of design companies surveyed were engaged in the business of interior design.<sup>6</sup> A search in the Yellow Pages reveals 1,322 companies listed under the category “Interior Decorators and Designers,” and a further 200 companies listed under “Architecture,” a substantial portion of which are also engaged in interior design work.<sup>7</sup>

Hong Kong interior design firms<sup>8</sup> are the largest among design disciplines in terms of size and billing, with the average firm employing 12 persons (compared with the industry average of nine persons per company), and average billing of HK\$11 million, double that of graphic design and triple that of product design firms. The range of services provided by Hong Kong interior design firms is quite extensive, and includes concept design, space planning, project management, architectural consultancy, contracting, lighting and furniture design and facilities planning.<sup>9</sup>

The types of clients they serve also cover a wide spectrum, from commercial and retail, corporate, hospitality, residential, to exhibition and display.<sup>10</sup> Over the years, Hong Kong interior designers have established a reputation not only for their design skills but also their professionalism,

and are highly sought after all across the Asia-Pacific region.

In recent years, however, the Hong Kong interior design industry is also faced with new challenges. Victor Lo, Chairman of the Hong Kong Design Centre, says of the threats and opportunities facing the local interior design industry, "In the past 30 years, Hong Kong has been a regional interior design hub. In recent years the whole Asian market, particularly in the Mainland, has been developing quite rapidly, and our interior design industry has grown along with it. So I think the future potential for Hong Kong interior designers is great, but there are also hidden worries. Our competitors in nearby countries such as China, Taiwan and South-East Asia are also developing fast. In five or ten years' time, would the average client still seek out Hong Kong designers? That will depend on our ability to stay ahead."<sup>11</sup>

Indeed, with the fast paced economic development of the Asia-Pacific region, more and more interior design firms are deriving their income from overseas projects. According to one survey, some 30% of Hong Kong interior design firm's businesses are derived from projects outside of Hong Kong.<sup>12</sup> Many interior designers agree that Mainland China will be the biggest growth engine for Hong Kong designers. In the past, many of these overseas projects are generated by Hong Kong-based property developers expanding to Asian and Mainland Chinese markets, but in recent years, more and more Mainland based companies are willing to pay a premium for quality work and more professional service by Hong Kong interior designers.<sup>13</sup>

### The Hong Kong Advantage

China offers great business opportunities for Hong Kong designers, and the label "Hong Kong interior designer" carries a certain cachet on the Mainland. At present, many Hong Kong designers have better academic training and exposure to overseas influences than their Mainland counterparts, but in order to maintain their advantage, they must strive to continually upgrade their professional skills.

Establishing a licensing system for Hong Kong interior designers can help facilitate their entry into China and other overseas markets by setting up a clear and objective standard of professional competence. In places like Mainland China where licensing does not exist for interior designers, Hong Kong interior design practitioners can enjoy a competitive edge over their Mainland counterparts if licensing can be implemented. Indeed, if Hong Kong designers are to retain a competitive edge in the region, they have no choice but to raise their professional standards one way or another.

Sunny Chau, Economist at the Hong Kong Trade Development Council, is in favor of interior design licensing from a trade development point of view. "If the licensing of interior designers in places like Indonesia and Malaysia has proven to raise the standards of professional practice in these

countries, then it is something we'd want for Hong Kong as well. When we do promotion work, it makes a difference whether we tell potential clients that Hong Kong designers are professional because they have a high professional standard, or whether the profession has set a high bar in for people who want to obtain professional qualifications. As a service supplier, if our professional service can encompass both definitions, then people will recognize your professionalism and appreciate it."<sup>14</sup>

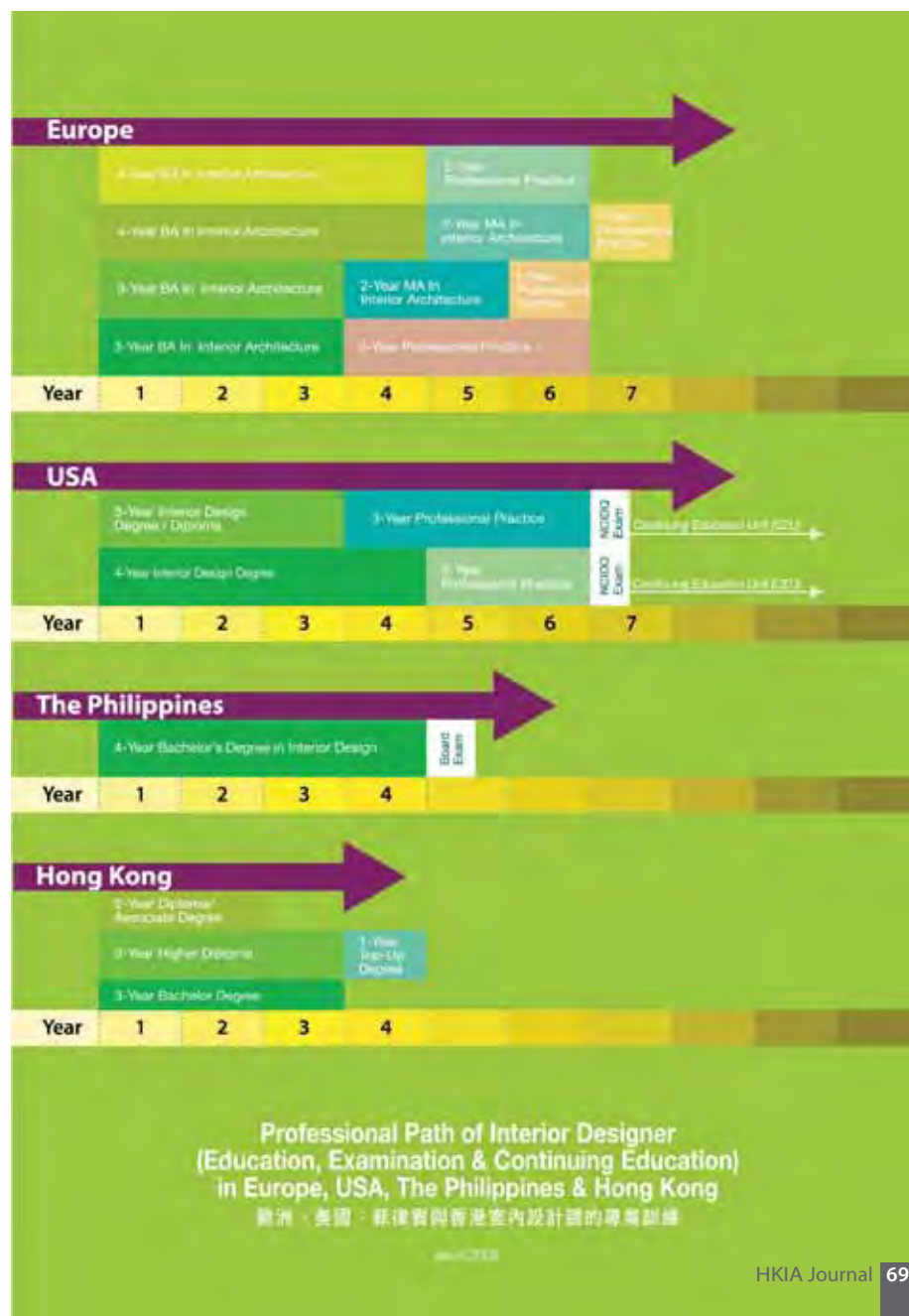
### Interior Design Licensing throughout the World

A growing number of countries in the world are actively pursuing licensing for interior designers in order to better protect the health, safety and welfare of the public. In the United States, 26 states and territories have already passed legislation regulating the interior design profession, and many states, including New York, Ohio and North and South Carolina are currently seeking title or practice act legislations.

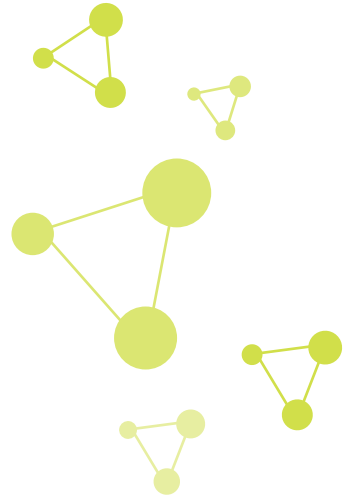
In Europe, six countries already have laws protecting the title of interior architect, but great emphases is also placed on standardizing the interior architecture

curriculum and raising the education level of practitioners. The European Council of Interior Architects (ECIA) devised the "European Charter of Interior Architecture Education," which was signed by all ECIA members in 2000. The document lays down a detailed standard for training and competence for interior architects, and outlines education objectives as well as the teaching curriculum and the course of studies for a five-year degree in interior architecture. Moreover, the document also sets forth a period of professional training for graduates, as well as guidelines for lifelong learning for practicing interior architects.

These requirements make certain that all interior architects belonging to ECIA's various member-organisations have sufficient training and experience. Moreover, they ensure that building rules and regulations, in particular concerning health, safety and well being of the service users and general public, are adopted as required by local governments. In addition, the ECIA introduced a model code of conduct for its members, which outlines how its members should act professionally, and how they behave to the society, to clients and to colleagues.







In Malaysia, where registration for interior designers has recently been implemented, effort is currently underway to standardize the interior design curriculum across the country, and ensure that the level of interior design education offered by tertiary institutions is up to standard. Recognizing that education should be a lifetime pursuit, The Malaysian Society of Interior Designers will be introducing compulsory continuous professional development scheme, in which members have to collect a prescribed number of points for attending courses, seminars, conferences and trade exhibitions per year in order to be able to renew their licenses. Tying in continuing education requirements with license renewal thus ensures compliance with the goals of continuous professional development. In line with other jurisdictions where licensure is in place, Malaysia is also devising a code of professional conduct and ethic<sup>15</sup>.

#### Uphill battle

In many regions in the world, legislation for interior designers is an uphill battle fraught with delays and obstacles. This is especially the case in countries where the prevailing political climate leans towards deregulation. It has also been wrongly supposed that registration is equivalent to protectionism, a charge often leveled at advocates of interior design licensure. On the contrary, setting professional standards according to international norms enables cross-border practicing on an

open, fair and transparent basis. The ECIA, for example, introduced a guest membership system whereby designers working in another country can join that country's interior design professional organisation and enjoy all its membership benefits<sup>16</sup>. Such exchanges are only possible if there are mutually recognised professional standards across national borders.

Another obstacle to the legal recognition of interior designers lies with other related professionals. In the United States, the American Institute of Architects had fought vigorously to oppose any legislation to license interior designers, arguing that this would impede architects' ability to practice interior design. In addition, various other organisations such as the Kitchens and Bath Association are also behind efforts to block licensing legislation, since many decorators who work primarily on residential projects fear that raising the professional bar too high would adversely affect their livelihoods. However, the case with Malaysia demonstrates that conflicts between interior designers and other professions can be avoided with diplomacy and dialogue. Licensing for interior designers does not necessarily mean excluding others from the profession, but rather maintaining professional standards through setting a minimum competency level so that both the entire profession and the general public benefit.

In Hong Kong, the most likely source of opposition for interior design licensing may come from architects. However, Dr Ronald Lu, Managing Director of Ronald Lu & Partners and former President of the Hong Kong Institute of Architects, thinks that there ought not to be any conflict between interior designers and architects. "Architects and interior designers' scope of works are different. Architects are concerned about the city, with skyline, building heights and things like that. Interior designers' work is not as diverse. The skill set and requirements of interior designers are different. There are things that you can do, but architects can't." Dr. Lu, who is himself a member of the HKIDA, is confident that many architects will be qualified to become registered interior designers once such a scheme is put into place.<sup>17</sup>

#### Licensing and Education

Interior design practitioners in Hong Kong possess a wide range of educational backgrounds and experience, so the qualifications for licensing must strike a fine balance between inclusiveness and exclusivity. On one hand, the bar must be set low enough to win widespread industry support, but at the same time high enough to protect the health, safety and well being of the public. John Bowden, founding director of the HKIDA and Manager of Asia Pacific Region at Cisco Systems, points

out, "Licensing serves to cut out a portion of people who currently practices as interior designers. The tighter you make the exam, the fewer people will pass it, and the more valuable it becomes. The looser it is, the more people pass it and you might as well not bother. You have to pitch it right so that it's passable, and that you can protect your clients."<sup>18</sup>

Former Legislative Council member Selina Chow, who had long championed the design industries in Hong Kong, says, "Interior designers need to help people understand that professionalisation is about raising the standards of the profession and not protectionism. Also you need to establish a transition period for the benefit of some practitioners. Some practitioners like contractors have been in the business for a long time. They are not academically trained, but make up for it with experience. The IDA should consider providing courses for these people to help them reach certain professional standards."<sup>19</sup>

Other countries that have instituted licensing requirements deal with the issue of existing practitioners in various ways. In the United States, title or practice act legislations often come with a "grandfather clause," exempting designers with a specific level of experience from taking a licensing examination for a short window of time.<sup>20</sup> Malaysia allowed current full members of the two interior design organisations to automatically qualify for licenses, while licensing requirements for future applicants are more stringent, and will incorporate further conditions such as a two-year apprenticeship period,

followed by a professional examination.<sup>21</sup> In order to gain support for interior design licensing, Selina Chow stresses the importance of "giving people other options."<sup>22</sup> For example, when the Chinese Medicine Ordinance was passed in Hong Kong, it required that people wishing to practice Chinese Medicine in Hong Kong to take a licensing exam. At the same time, the law allows people who were already practicing before the law took effect to continue to do so as "listed Chinese Medicine Practitioner" during an unspecified transition period.<sup>23</sup> The Hong Kong interior design profession could consider this option when it adopts an exam system."<sup>24</sup>

#### What if we failed?

As society progresses, there is a clear need for various professions to become more regulated and its practitioners better qualified through licensing and registration. In recent years, this move towards professionalisation has already occurred in Hong Kong with Chinese medicine practitioners, chiropractors and real estate agents, among others. Within the building and construction industry, many practitioners from architects, engineers and surveyors to electricians and plumbers are all licensed. In order to ensure the health, safety and well being of the public, it is important that interior designers should also be licensed. Not doing so not only threatens the health, safety and well being of the users of the services of Hong Kong interior designers, but the future viability of the territory's interior design industry.

According to a survey conducted by the

HKIDA and focus group meeting held as a part of this study, most local interior designers support licensing for the profession. From our study of interior design licensing in other countries, it is apparent that attaining licensure involves coordination within the profession as well as prolonged negotiations with society. Interior designers need to communicate to the public their contribution to society and the advantages to licensing.

These advantages include:

- Ensuring that building codes and fire safety rules are observed so as to protect the health, safety and well being of the public;
- Cutting down on illegal structures and dangerous building practices;
- Ensuring the health of occupants and the environment with the use of non-toxic and environmentally friendly materials;
- Increasing the quality of life by raising the standard of our interior environment;
- Raising the standard of professionalism for interior designers;
- Ensuring the competitiveness of Hong Kong's interior design industry;
- Attracting higher quality practitioners to the profession

Principal Investigator : Horace Pan  
Research Associate : Simon Chung

#### FOOT NOTE:

- 1 Interview with Barrie Ho, 8 July 2008
- 2 Sing Pao, 12 August, 2008
- 3 With another 18% voting no comment. Source: HKIDA
- 4 A list of interviewees and focus group participants are listed in Appendix 1
- 5 Focus group meetings were conducted between June and July 2007. A total of 13 interior design professionals participated in three separate focus group sessions. Participants were carefully chosen to include educators from various tertiary institutions that offer courses in interior design; practitioners with and without formal educational qualifications; designers who were locally educated as well as foreign trained; interior design practitioners who came from an interior design background as well as from architecture. Participants were asked to respond to the following six questions: 1. How do you define an interior designer? What do you think are the most important quality of an interior designer? 2. Do you consider interior design as a profession? 3. Do you think Hong Kong interior designers are professional? If so, what makes them so? If not, what qualities do they lack? 4. Do you agree that interior designers are responsible for the health, safety and well being of their clients? If so, in what ways? If not, why not? 5. Should there be minimum education

- standards or professional experience before interior designers could practice in the profession? 6. Do you think Hong Kong designers should be licensed?
- 6 Survey on Status of Hong Kong Design Profession, a joint project by The Chartered Society of Designers, Hong Kong Designers Association, Hong Kong Fashion Designers Association, Hong Kong Polytechnic University and Hong Kong Interior Design Association, 1997.
- 7 Hong Kong Yellow Pages [http://iypsearch.jp.com.hk/iypbusiness\\_e08/en/html/keyword\\_search/home.aspx](http://iypsearch.jp.com.hk/iypbusiness_e08/en/html/keyword_search/home.aspx), accessed 15 August 2008
- 8 Research Department, Hong Kong Trade Development Council, Designed by Hong Kong—Interior Design (Hong Kong: HKTDC, 2001), 2
- 9 Source: Survey on Status of Hong Kong Design Profession
- 10 Ibid.
- 11 Interview with Victor Lo, 28 July 2008
- 12 Research Department, Hong Kong Trade Development Council, Designed by Hong Kong—Interior Design, 5
- 13 Ibid., 6
- 14 Interview with Sunny Chau, Dickson Ho and Shirley Wong, 24 July, 2008.
- 15 Ronnie Choong, Seminar speech, RIDA seminar, August, 2009.

- 16 Interior Design: the State of the Art, 44
- 17 Interview with Ronald Lu, 15 July 2008
- 18 Focus Group Meeting, 4 July, 2008
- 19 Interview with Selina Chow, 14 July, 2008
- 20 Jo Ann Asher Thompson, 44
- 21 Interview with Ronnie Choong, 20 May, 2008
- 22 Interview with Selina Chow, 14 July, 2008
- 23 Chinese Medicine Council of Hong Kong, [http://www.cmchk.org.hk/cmp/eng/idx\\_faq.htm](http://www.cmchk.org.hk/cmp/eng/idx_faq.htm), accessed 5 October, 2008
- 24 Focus Group Meeting, 27 June, 2008



# Inside Out: Architecture and Interior Design

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HKIVE (Shatin) Learning Resources Centre, Design Consultants Ltd



The Louvre, I M Pei





Solomon R. Guggenheim Museum, Frank Lloyd Wright

Nowadays, with the general diversification between the professional practice of architecture and interior design, there is a common misconception that both disciplines are separate. In fact all architecture has to start with the consideration of the interior spaces. Architecture is about the creation of built structures for the use of people and the users usually interact more with the interior environment of a building. Therefore, interior design plays a very important role in affecting how people experience a building.

As an architect, we should consider the interior environment of a building in order to create a harmonious, aesthetically pleasing, and user-friendly interior space. The ceiling is almost like “Heaven” (天) and the floor corresponds to “Earth” (地), wherein “People” (人) can make use of the room in comfort and with convenience.

When we undertook the Hong Kong Institute of Vocational Education (Shatin) Learning Resources Centre project, we decided to use a glass façade for the Centre so as to take full advantage of the existing site area, which was an enclosed courtyard occupied by many mature trees and provided plenty of natural light, thus creating a visually pleasing and environmentally friendly interior environment for the users. Another issue for the LRC project was internal connectivity. A sound space planning that could facilitate connections between common areas and teaching spaces was a main consideration at the site. Therefore, a common open circulation zone through the

Library-LRC provided the most effective means to link the different activity zones, which merged smoothly with the circulation grid of the campus, allowing students to engage in various learning and social activities. Moreover, we placed functional nodes adjacent to the main circulation pathways so that both students and members of staff could engage in large or small semi-private groups.

Architectural students should be encouraged to understand the significance of interior design. I always think that since interior design work involves projects of smaller scale, it is a good starting point for young designers to practise and refine their skills in handling design-related issues like spatial relationship, layout setting, design detailing, connectivity, etc. It is particularly useful for young architects to gain insight into the importance of coordinating and integrating architectural and interior design work, so that they would be able to carry out future projects more comprehensively. In fact, young architects who equip themselves with good interior design capability possess an edge if they intend to establish their own designing firms because the scale of interior design projects are generally smaller and they provide excellent arenas for young professionals to enrich their professional exposure and commence their professional career.

Finally, exposure to the works of master designers is always important for architects to nurture their professional development. I should conclude by mentioning two projects which

emphasise the design of the interior space that illustrate my point of view. I M Pei's impressive work for the underground lobby beneath the Louvre Pyramid in Paris is an excellent example of good interior design. By streaming visitors entering the museum from a spacious multi-entry point, his design managed to solve the problems caused by the original museum entrance's incapability of handling the huge daily intake of visitors. Frank Lloyd Wright's remarkable design for the interior of the Solomon R Guggenheim Museum in New York is another significant interior spatial masterpiece. The spiralling design for the viewing gallery topped by a skylight in the centre of the museum, set against an interior environment that emphasise the contrast between light, space, lines and form, has mesmerised visitors and designers alike.

#### Patrick Lau

Prof Hon Patrick Lau is a LegCo Member, Fellow Member and Past President (2001-02) of HKIA, Honorary University Fellow, Honorary Professor and former Head of the Department of Architecture at the University of Hong Kong. He is also Patron of the Interior Design Association Hong Kong, Founding Chairman of the Professional Green Building Council, Director of the Architecture Centre, and former Vice Chairman of the Town Planning Board.