

The redesign of the mall balances with creativity.



Office in the day and retail in the night.



The multicoloured square at the Jaffe Road entrance links with the nearby community.

The Jaffe Road's side of the mall is filled with a more retail atmosphere, which contrasts with the Gloucester Road entrance. "The main entrance at Gloucester Road may be interpreted as the passage to the office, a simple glass wall is used to keep it formal during day time. When night comes, the LED lights behind the wall will light up and soft visually rich pattern appears as the mall gradually takes over the office's presence. This building feature plays a crucial role in the renovation, lighting up the district whilst drivers driving along the coast will notice a stronger retail presence than before.

Partnership with Tenants

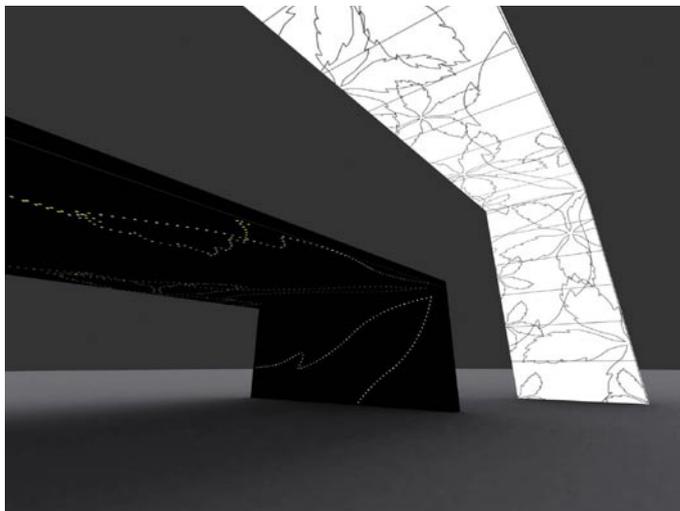
The developer's project team had previous experience in working closely with international brands when they developed IFC and realized the importance of brand image in the current market. Tenants used to choose their shop location in the mall based on amount of pedestrian traffic. But now, discerning brands will demand more architecturally interesting space with a strong focus on external signage with higher brand exposure.



A long escalator inside the mall improving the internal circulation.



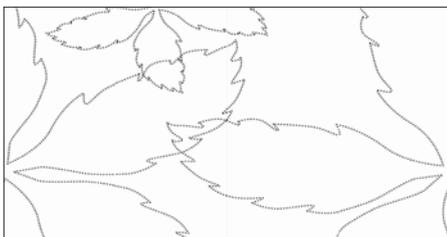
Improved Circulation and Shops with special designs can attract appreciative tenants.



Early conceptual floral motifs.



Floral Pattern: Various floral patterns are used for the escalators, ceiling and the façade.



The design and construction of the shopping mall is taken as the anchor between tenants and consumers and the project team balances the need of both sides carefully. The old concept of “landlord and tenant” is gradually being replaced by a new form of partnership. The project team works together closely with the tenants as partners in this project. This means the unique design of some shops correlates closely with the active participation of tenants, the duplex shop at the main entrance is an example. The façade, internal staircase and the plan of the shop is a product between the landlord and tenants design effort.

The change in mentality for shoppers in terms of visiting ‘upstairs shops’ meant that the idea of a more vertically orientated shopping concept similar to shopping malls in Shibuya Japan is more acceptable. After the renovation, the area of the mall increases from 160,000 square feet to 280,000 square feet; majority of which comes from converting office spaces into this 14 floors retail hub with restaurants, beauty centre and even gymnasium.

A new community is slowly taking shape.

Mak Mang Tim, Timothy
Member of HKIA

East Extension to Suzhou Sheraton

Chan Lai Kiu

Since its opening in 1998, Suzhou Sheraton Hotel has enjoyed a long period of commercial success and great trade recognition with its award-winning architecture, which led to an extension of 80 rooms in 2003. In 2007, the hotel owner decided to further extend the hotel and create a new product - a six star wing with 100 rooms of about 45 to 50 sq. m. - to meet the competition from new hotels with larger rooms and better facilities recently built in Suzhou. However, the only available site is a small plot of land previously used as an outdoor carpark surrounded on three sides by unsightly back walls of adjoining buildings and a busy road (Fig 2).

Apart from the great challenge in building the most luxurious rooms at a very small site practically with no views, the site is in close vicinity to a Sung pagoda - Rui Gong Ta, which was declared as a national historic monument. It takes tremendous effort to convince the National Relic Authority in Beijing that the new structure of this density will not overshadow, but instead, compliment the historic monument. To avoid competing with the pagoda, the new buildings are designed to an eave line height of 18.5m and not to exceed that of the highest structure in context.



Fig 1. Rooms stacked to create terraces



Fig 2. The site with no pleasant views



Fig 3. Private garden for rooms

Inspired by the local inward-looking garden architecture, 3 floors of guest rooms were stacked to create terraces, each featured either with a private walled garden or a sunroom over the ground floor where the supporting facilities locates (Fig.1 & 3). At the top floor, to reinforce the concept, the bath tub is arranged into a Chinese pavilion structure (Fig 4) in which the guest can enjoy the experience of bathing in a Chinese garden and at lower floors, natural light was introduced to shower cubicle (Fig 5) through slots. Recapturing the poetic indigenous houses, the guest rooms on ground floor are arranged along a canal in the main garden (Fig 6 & 7).



Fig 4. Bathing in the garden pavilion



Fig 6. Rooms along garden canal



Fig 5. Natural light through slot into the shower cubicle



Fig 7. View from a canal room

To make due respect to the historic monument, a new vista was introduced by demolishing a block of eight rooms from the old phase of hotel so that people on street can enjoy a glimpse of the pagoda behind the hotel (Fig 8). The structure richly articulated according to its program not only hides the incongruent modern building at the opposite side of the road, but create an interesting roofscape for people visiting the pagoda (Fig 9).

Another design challenge is how to relate this new wing of guest rooms back to the hotel proper which is physically and visually cut off from the main hotel structure and blocked by an existing car ramp. Making use of the corner feature pavilion of the old phase which used to be the entrance to a fun pub in basement, the structure was converted into a reception lobby for the new hotel wing (Fig. 10 & 11). The vehicular circulation of the hotel was also re-modeled to relocate the car ramp and to introduce more car parking spaces into the basement. The austere white gable end walls of the guest rooms sitting on a rustic stone wall continues the monumentality and the shutting-off concept of the street façade of the existing hotel (Fig 12).



Fig 8. Vista towards the pagoda behind the hotel



Fig 9. View of the new hotel extension from the pagoda



Fig 10. Use of existing corner pavilion as reception lobby of new wing



Fig 11. Interior of the new reception lobby



Fig 12. Street view of the new extension



Modernity in Transition

The Reshaping of Modern Commercial Architecture in Central

Shannon Ho and Edward Leung

Innovation in Reshaping Architecture

"We shape our buildings, thereafter they shape us." Winston Churchill, 1942.
As architects, we know our role in shaping a better built environment for the people. Good architecture accomplishes such a task by creating innovative cultural expressions to reflect our needs and aspirations, which, as we should equally recognize, are indeed shaped by our built environment in the first place.

Within the context of the city, whether the subject we encounter is as large as an urban complex or as confined as a retail premise, we are actually responding to an urban environment together with a variety of its inherent values, including visual image, community identity, public interface, circulation pattern, collective memory, economic contribution, market function, development right and social cohesion power.

In reshaping the architectural fabric of Central District, alterations and additions to existing commercial premises or infrastructure, instead of wholesale demolition and redevelopment, demonstrate our city's innovative rapprochement. The design team meets the challenge of mitigating disruption to daily activities by planning a progressive transformation. The team promulgates sustainable redevelopment by minimizing construction pollution and maximizing

reuse of constrained sites and embedded resources. The team enriches inherent urban values by both reinventing the public experience and readapting to evolving market initiatives. Last but not least, the team inspires both the local and global community by pursuing innovative architectural solutions.

Transition and Expression: Prince's Building

Familiar black-and-white photos of Hong Kong always show Statues Square against the elegant, classical façade of the original Prince's Building of 1904. One can imagine bankers looking out from windows onto the High Court across the city garden and shoppers strolling under the deep, high colonnades, protected from sun and rain. Prince's Building was re-built in 1964 in the form of an office above a retail podium. By 1997, when the architects and owner reexamine this 1960s building, originally built to serve mainly as a bank building but now encountering difficulties adjusting to the retail brand market, we find a labyrinth of straight, narrow shopping corridors, unwelcoming office lobbies and entrances, and rows of low, dark shopfronts along the street not worthy of the top retail brands they house.

The key architectural idea brought in is the double-storey shopfront, already proven successful on the high streets of Europe and Japan for flagship stores of international brand names but difficult to

integrate into Hong Kong's familiar podium typology. As a result, the entire retail premise layout is reconfigured to facilitate vertical extensions of streetfront stores. A double-storey shopfront language around the podium façade is devised to allow individual expressions by retailers that still merge with the whole as unified architecture. Most importantly, the low concrete canopy was removed and replaced by a tall, glazed canopy, defining a semi-public zone, protecting shoppers from weather and offering a sense of comfort by bathing the pedestrian route in warm feature lights. Hence, a virtual colonnade worthy of its princely status and its historic urban function is effectively recreated.

The alteration involves much more than facelifts by new materials and lighting. The phased progressive alterations include not only a complete re-planning of retail floors to combine narrow corridors into gentle sweeping arcades, but also a rearrangement of escalators and even the shifting of escape stair cores to suit the new arcade layout and access to footbridges. More generous and visible circulations, and more rental areas are created. Support from the client in renegotiating leases with anchor tenants in exchange for enhanced usage and image is vital. Innovative design solutions, relentlessly modified and refined to suit the logistics of moves and executions, are critical to the success.



Prince's Building of 1904



Prince's Building of 2009



Footbridge System

**Accessible and Inclusive:
Footbridge System**

Central District in Hong Kong would have been a paradise for a modernist urban designer as a place where a “Vertical Metropolis” is realized and actually working well. Ever since 1965, when Hongkong Land built the first air-conditioned footbridge from Prince’s Building to the Mandarin Oriental Hotel — even preceding the multi-strata city cores of Minneapolis, Montreal or Shinjuku — Hong Kong has extended this popular and convenient pedestrian system by progressively intertwining the lobbies, arcades and atriums of commercial buildings, spanning miles and now integrating even upper-deck open plazas and underground streets in the MTR. This matrix of footbridges works wonderfully because it knits seamlessly into the fabric of nodal destinations, captures the initiative of commercial institutes, and answers to the natural urban circulation and pattern, instead of being driven by benevolent regulators or designers.

When Hongkong Land began to renovate these footbridges under its portfolio, the project presented the opportunity not only to re-present this major urban contribution to both the local and international community, but also to advance this historic aspiration to embrace modern missions like accessibility and inclusion.

The aesthetics of modernist structures, as recently rediscovered by the international architectural community, are apparent in



Footbridge from Alexandra House to the Landmark

these footbridges. The original utilitarian rows of dazzling fluorescent tubes from the Connaught Road footbridges were removed and replaced by hidden uplights to illuminate the spectacular fish spine-like skeleton concrete cantilever frames. The ceiling of the open footbridge across Connaught Road was re-cladded with light patterns integrated into the succession of ring structures by accentuating and celebrating the dual directional route. As for the enclosed glass-encased footbridges across Des Voeux Road and Chater Road, the glittering and rectilinear quality was emphasized by introducing square lights in rows and illuminated wood ceiling panels, effectively creating an upside-down picture as seen from the street.

Improved universal access was implemented in phases from 2000, in line with the renovation or redevelopment of connecting buildings, which included the introduction of vehicle lay-bys on



Central Footbridge

streetfronts (as in The Landmark) and adding mechanical platforms and ramps to negotiate existing level changes along arcades (as in Alexandra House). This project won the 2005 HKIA Annual Award on Accessibility.

**Mobility and Convergence:
Alexandra House**

The inherent awkward triangular shape of the Alexandra House site recalls its historic strategic meeting point amongst the three surrounding thoroughfares. When redeveloped in 1975, its integration with the platform of the prime MTR Central station directly beneath, together with footbridges to Chater House (then Swire House) and Prince’s Building, was truly an innovative vertical urban node.



Alexandra House



Central Footbridges

Initially envisaged as a light makeover, the Alexandra House renovation project eventually took on as a much more ambitious scheme to reunite all the key commercial premises in Central.

The key to a circulation node is the clarity and smoothness of public routes. By graciously devoting a generous artery on all three retail floors along the diagonal axis, and by boldly opening up two sides of the façade as elegant, illuminated fin glass walls, pedestrians can now see through the arcades with a glimpse of the footbridges beyond without the need to read directional signs.

Alexandra House now acts as the central node, providing seamless and universally accessible flow from the MTR station below and connecting all the major footbridges above. The anchor retail tenants capture the corner vistas and lead into the central space, with cafes overlooking the streets across the day-lit double height voids. It surprisingly achieves more generous public circulation and yet a substantial increase in retail area, while at the same time cleverly repositioning routes and spaces.

The commitment of the developer in engaging a management contractor a year before site work was to begin allowed meticulous forward planning of the complicated logistics surrounding substantial structural alterations and escalator reshuffling, while ensuring that the busy public circulations and office operations were uninterrupted. The architect's proactive design adjustments in terms of overlapping phased statutory completions as well as progressive physical adaptation of interface details and interim provisions demonstrated a whole new innovative approach to design.

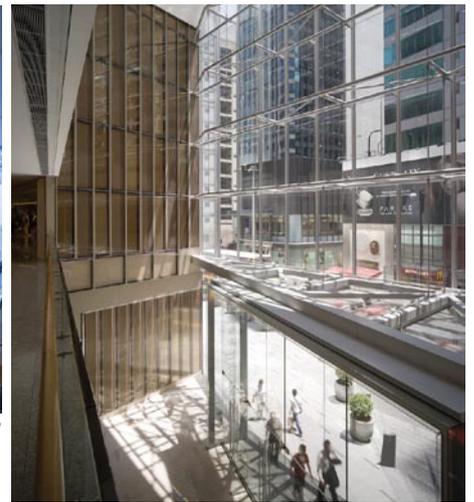


The Landmark Entrance on Queen's Road

**Spacious and Welcoming:
The Landmark**

The commercial complex known as The Landmark has evolved through many phases in history, from colonial merchant houses along the 19th century harbourfront to the ambitious post-war office towers that drove the success story of Hong Kong as a commercial metropolis. When the owner, Hongkong Land, started to redevelop a number of scattered sites around Central in 1970s — to the extent of exchanging core properties with other developers to assemble a large, contiguous site — the vision was no less than to create a complex with a large, modern and generous day-lit public atrium rivaling the best examples from around the world.

Consequently, when owner and the design team embarked on the task to rejuvenate The Landmark in 2001, one had to remind oneself of the historic mission of this site and thus set the target to further enhance this place as a public urban space, connecting skillfully with streets and footbridges to the cityscape and interweaving seamlessly with world-class retail facilities for the worthy enjoyment of shoppers, occupiers, tourists and citizens.



The Landmark Entrance Atrium on Queen's Road

One major move was to open up the Queen's Road frontage by extending the grand public atrium through to the South, ensuring the visual connection by opening up a full-height retail façade on Queen's Road and reconfiguring the overall cross-circulation pattern by repositioning escalators and voids. The carefully selected mix of facilities ensured that The Landmark would become a unique place to stay, shop and dine, providing an exclusive experience to delight its users.

The growing trend for individuality in shopfront design by name brands has driven the complete redesign of internal retail frontages into double-storey shopfronts. The establishment of a modular giant-order framework not only facilitates innovative façade designs from these flagship stores, but also sets a whole new language for name-brand retail trends in Hong Kong.

The urban citizens of Hong Kong deserve better planning of pedestrian facilities. To further enhance universal accessibility to the footbridge and inter-building arcade system, and to alleviate the congested



The Landmark Mandarin Oriental



The AIG Building

traffic of Central, Hongkong Land was determined to create a two-lane public drop off/ lay-by on Queen's Road, to the extent of setting back substantially the building line from the pavement and pursuing lengthy negotiations with authorities.

The transformation of office floors into the super-luxury 113-room The Landmark Mandarin Oriental, with its spa, pool and restaurant facilities, can be seen as a revival of the original 1920s Hong Kong Hotel, which used to welcome honoured and distinguished guests including Dr Sun. This boutique city hotel sets a new hospitality benchmark not just for Hong Kong, but also the rest of the region. This extensive alteration had to be executed with minimum disruption to users and the public. The planning and phasing was designed as a jigsaw puzzle to enable staged shifting of public routes and progressive completion of new spaces.

**Inspiration and Aspiration:
Reshaping Central**

The sustainable development of our city demands an innovative approach to re-appreciate the architecture, re-evaluate the market potential, re-extend the public benefit, and reinvent an adaptive design to reshape our commercial buildings and infrastructures.

Acknowledging the quiet and often undermined inherent identity and capacities of our commercial urban fabric, architects and institutes can implement various ranges of alterations and renovation projects to enhance both the environment and experience in the city. Projects may include mundane sustainable environmental schemes like fire safety installations or sea-water system improvements (as in Hongkong Land portfolio from 2000 to now), the reorganization and facelift of retail/ office premises (as in Ruttonjee Centre and Nexus Building), or public streetscape



The Landmark Atrium

initiatives like revamping streetlights and pavings on public streets (as in Hongkong Land's Cityscape project), the introduction of public artworks in dedicated plazas (as in Jardine House or Exchange Square), or adding new strategic footbridges and street-level greenery as architectural expressions (as in the AIG development).

The portfolio of alteration schemes reshapes existing properties into an integrated city centre of the highest quality and a thriving place for visitors and citizens to shop, work and enjoy life. It adds value to the overall Central experience by revitalizing public spaces

and circulation routes. It benchmarks an innovative approach for renovation projects that integrate commercial success with urban improvement.

The community looks forward to inspirational but sensitive responses in revitalizing the historic Central Police Station compound, the Central Market site and even the entire Central Harbourfront in full recognition of our social aspirations, environmental agenda and economic development. The city is awaiting our shaping and reshaping for better prospects.

Architect / Designer	: Aedas Ltd In association with KPF and Hongkong Land (for The Landmark Scheme) Urbis Ltd (for the Cityscape project)
Projects	: Princes Building Renovation (ongoing phases) 1997 – now; Footbridge Renovation and Accessibility Improvements 2000-2005; Alexandra House Renovation 2003 – 2006; The Landmark Renovation (ongoing phases) 2001 – now; The Landmark Scheme 2003-2006; Hongkong Land Portfolio Fire Safety Improvements and Seawater Improvements 2000 – now; AIG Re-development together with New Footbridge and Streetscape 2001 – 2005; Ruttonjee Centre Renovation 2005 – 2006; Nexus Building Renovation 2006 – 2009
Developers	: Hongkong Land AIG (Bayshore Development Group Limited - Joint Venture of AIG Global Real Estate Investment LLC, Capitaland and Lai Sun Group) Ruttonjee Centre (Property One Limited) Nexus (Mutual Capital Ltd.)

Alterations and Additions Projects

Lotus Architects Ltd.

Alterations and additions projects are great opportunities for reviewing existing buildings and re-engineering its assets to continue serving the community and to address current concerns for better living environment and assume responsibility in deployment of resources. Creative response to project brief can, at the same time, contribute to issues of a wider perspective than the client's brief or the architect's ego.

Our engagement with the Fook Lam Moon Restaurant began during the height of the SARS epidemic when even the Cantonese culinary superstar felt the need to review its arrogance with regards to dining environment and hygienic concerns. Nevertheless, our first commission permitted not much more than renewal of interior surfaces with washable materials. Within that limited brief we tried to introduce more contemporary design, using materials that were new to the market at the time. The renovated restaurant brought immediate business rewards.

With improved business the proprietor ventured onto our next commission to renovate the exterior of the building podium where the original wooden Ionic pilasters and arches were rotting away. We continued to help the restaurant shed its traditional Chinese restaurant image of mock western classical architectural motifs. The new image proved to be beneficial to the grandfatherly eatery. Their market share began to extend into new customer groups.

The inherent nature of ALTERATIONS AND ADDITIONS projects is that work is done on an existing building, with the premises sometimes in continuous usage during the works. Whilst this can create tremendous complexities in logistics management, it permitted an educational dialogue between client, architect and user, each articulating their expertise, concerns and desires as the alteration and additions takes place step by step. Our willingness to devise and implement solutions both in design as well as resolving operational challenges encouraged the client to continue our collaborative relationship. Their increased confidence in the consultant also permitted more adventurous solutions to specific problems that involved heavier up front investment for long term benefits.

A GREEN MAKEOVER developed as part of the \$30 million plus alterations and additions works which followed the skin deep renovation works of the preceding years. It was intended initially to only add a new lift and improve on the draughty air-conditioned environment. The product of the GREEN ALTERATION AND ADDITION WORKS to the Fook Lam Moon Hong Kong became a model for the upgrading works for their Kowloon Fook branch. Hopefully it will also provide an exemplary approach for enhancing business whilst contributing to achieving a carbon neutral and pollution free urban area, respectful of natural resources without compromising the life style we enjoy. Its green impact on the design and retrofitting of mega sized Chinese restaurants, which is so much a way of life for the Hong Kong community, would be beneficial.

The largest energy guzzler of a traditional Chinese restaurant are the air treatment systems, the lighting systems and the cooking facilities. The Fook Lam Moon Restaurant in Hong Kong can be serving

nearly 500 people a day, all wanting a cool internal climate to enjoy the piping hot food in bright, even lighting so that they can see their food, their friends' and family's faces clearly. Incorporated in the design solution for this top end Cantonese dining environment, to ensure comfort and well-being of the occupants, are the following technologies and strategies:-

100% of the existing windows were retained and installed with UV insulating film on the inside face. Inside the window wall panels of glass, coordinated with the new interior design, were added to create an air plenum to insulate the interior from the extreme outdoor air temperature. In the Kowloon branch the air plenum was further fitted with return air grills located at the top to draw the warmest air in the interior back to the system at its source. (image 1) Thermal controls located in the immediate vicinity of the windows regulate the performance of individual air conditioning zones where maximum fluctuation of temperature occurs.

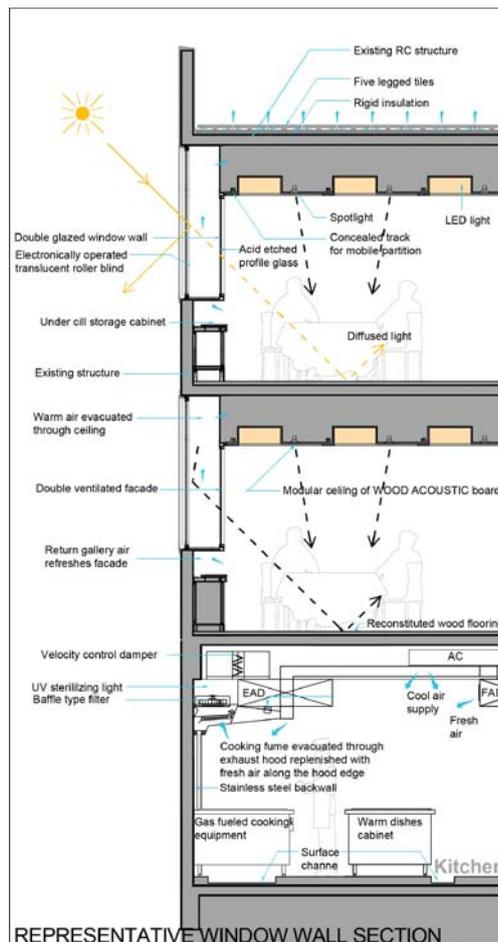


Image 1

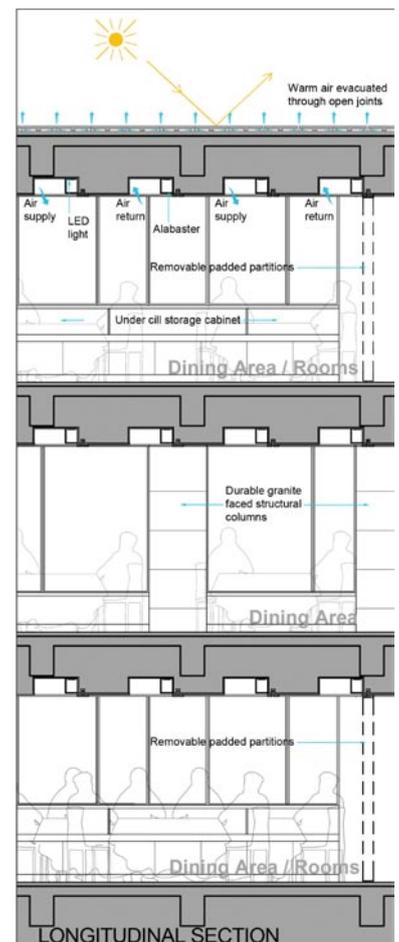


Image 2



Image 3

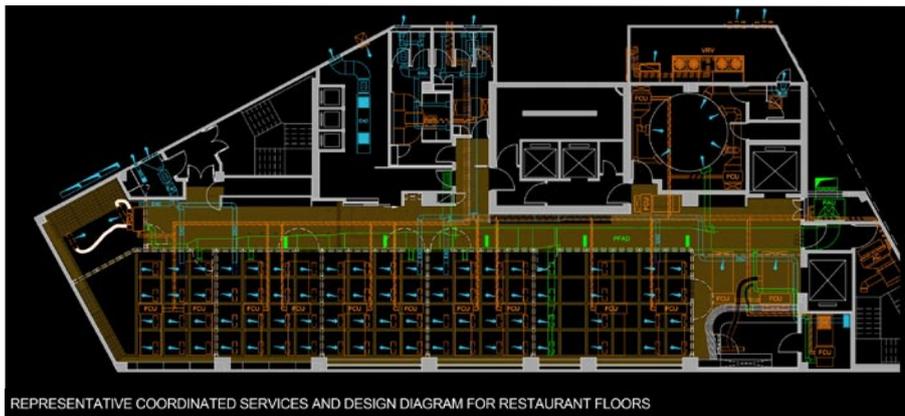


Image 4

Planning of meticulously coordinated supply and return air grills resulted in even and efficient distribution of conditioned air successfully eliminated uncomfortable draught. (image 2)

Existing water-cooled chillers were reused in the Hong Kong Fook Lam Moon Restaurant and retrofitted with energy efficient and leakproof supporting equipments. On the other hand, the air-conditioning system that served the Kowloon branch as well as other retail outlets in the same podium was completely renewed for improved operational efficiency. Both systems use Genetron 407C non-ozone depleting refrigerants and they are provided with variable controls.

Integrated design of ambient lighting with LED, which is 20-52% efficient in use of electricity, task lights in services areas by fluorescent lights, 15 - 25% efficient, and halogen lights, trimmed down to lighting table tops within the dining spaces. (image 3)

Planning of lighting and air conditioning systems to permit zoned control. (image 4) Conversion of diesel to gas cooking fuel permitted the demolition of chimney emitting polluted air into the urban atmosphere.

Waste water reduction achieved with employing UV tube air cleaner instead of water scrubber at the extensive exhaust system which typifies Chinese restaurant kitchens (image 5) and automated lavatory fittings. The high-tech kitchen exhaust eliminated water usage and mechanical grease removal altogether from this process. Impressive reduction of smell and air pollutants at the exhaust outlet is also achieved.

Recycled wood timber flooring installed without adhesive in HK Fook Lam Moon is a Magnum Green product 100% certified by the Forest Stewardship Council and meet the CRB January, 2009 regulation for eco friendly criteria. Acoustically absorbent waffled ceilings were created with a composite wood product made of European certified materials.

Although the upfront costs had been the subject of traumatic debates for the Restaurant shareholders, customer appreciation for the upgraded environmental comfort and energy savings, evident in post-retrofitting electricity and water bills, meant that the Restaurants, established in the 50's, have paid back the investments within the first year. It proves that greening need not be associated with compromise. Alterations and Additions Projects are opportunities to retrofit existing buildings with green initiatives, critical in our substantially built up city where buildings contribute 55% of its carbon emission. OUR EVERYDAY PROJECTS COUNT.



Image 5

Footnote : After the restaurant projects the restaurant owner agreed to the installation of green roof systems and UV insulating films at his home for energy efficiency.