

新天星碼頭啓用
受影響的人們
除了搭客多走一段路外
還對環境產生惡影響
天星碼頭是香港的一個重要地標，它的啓用對香港的交通和環境都產生了深遠的影響。在過去，天星碼頭是香港人渡海的主要交通工具，它的啓用使得渡海變得更加方便。然而，由於天星碼頭的啓用，渡海的人數增加，這也導致了渡海環境的惡化。此外，天星碼頭的啓用也使得渡海變得更加擁擠，這也給渡海的人們帶來了不便。因此，天星碼頭的啓用對香港的交通和環境都產生了深遠的影響。

SPACE

- Alan Chan's Choice
- Stanley Wong's Choice

- ● Gary Chang *Domestic Transformer*
- ● Contemporary Art Spaces
- ● Thomas Heatherwick
Pacific Place Contemporisation Project
- ● Luk Yu Tea House
- ● The Peninsula Hotel Lobby
- ● Alfred Siu/ Joe D'urso/ Jeffrey Deitch *The I Club*
- ● David Tang *Conceptualisation of Spaces*

- Jumbo Floating Restaurant
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- Douglas Young *Starbucks Coffee on Sai Yee Street*

Spatial memory is like a perceptual map in our minds. Queen's Pier, Star Ferry Pier, Tung Tat Pawn, Lee Tung Street (known as the Wedding Card Street by locals), Kar Lok Shopping Mall have been demolished and the area redeveloped. These landmarks have disappeared into thin air and in a way, have shattered our sense of belonging in the community. Meanwhile, the density of Hong Kong's huge shopping malls is now the highest in the world, the repetitiveness of the same type of shopping malls emerging are daily occurrences. Spaces with local flavours are also disappearing at an alarming rate in Hong Kong, making this city feel remote.

Local design is not about getting rid of the old to make way for the new, reminiscing the past or using new designs to simply 'imitate' the past. Whether it is a shopping mall, coffee shop or restaurant, different generations come up with new creativity and this spirit, emotion and concept create new spaces that connect and communicate with people. Although Hong Kong is a small place, it has nurtured numerous outstanding architects and designers and inspired many successors. However, in recent times, it seems that good designs have been buried and there is less talk of interesting new creative work, making the city unfamiliar.

There are many examples where contemporary spaces have successfully merged with culture. The I Club in Central, Peninsula Hotel, Luk Yu Tea House, Lee Theatre and Jumbo Floating Restaurant are examples of lasting magnificence and beauty. Sir David Tang created many classy spaces with his particular taste merging East and West aesthetics. In 2011, British designer Thomas Heatherwick successfully contemporised Pacific Place into a high-end mall, balancing between leisure and taste with an 'organic' theme.

Every architect will encounter different obstacles when designing space. Creativity is required to solve problems and many will come up with humanistic solutions. A good example is Hong Kong architect Gary Chang's Domestic Transformer, a tiny home that can turn into 24 variations, providing different spaces for sleeping, living, entertainment, work and more. Residential space is becoming an exceptionally expensive commodity and a growing problem. Chang's ingenious 'micro apartment' could be the solution for Hong Kong.

Minimalist British architectural designer John Pawson's design for Cathay Pacific lounges in Hong Kong focused on ways of approaching fundamental problems of space, proportion, light and materials. His design took into account Hong Kong International Airport's architecture and offered contrast with the airy lightness of Norman Foster's vault roof. A series of art spaces that have been completed in recent years are also selected. A large number of international galleries have descended into Hong Kong, breaking through the 'white cube' paradigm, and establishing flexible spaces with unique characteristics, and are becoming popular places for the aspiring public.

Space offers different life experiences for people in the city. Space is limited in Hong Kong with a lot of limitations so there is an increasing demand for functionality. Creativity is needed when designing space and iconic designs have become the benchmark in densely populated cities. Designs that stand the test of time in Hong Kong are part of our identity and character.

Disappearing Landscape

Gary Chang

Domestic Transformer



A video of the Domestic Transformer has attracted nearly 1 million views on YouTube and over a thousand visitors to the home of Gary Chang, an architect and interior designer. Since 1976, Chang has lived with his family in the old tenement building constructed in 60s. Chang went beyond the limitation of the 344 square feet domestic space, using sliding panels to create over 24 functional transformation of the spatial layout. Chang intricately turned a compact living space into an architectural experiment that is well acclaimed internationally. With significant renovation in 1998 and 2007, the design is a biographical account of his domestic life at his age of 14, 36 and 45, and a testimony of the changes in his own needs, lifestyle and design styles. It gives new interpretation to nano apartments in Hong Kong.



“By exploring content from multiple perspectives, I believe that everything contains infinite possibilities. As Gary Chang explores the alternative possibilities of life in a tiny space, he created Domestic Transformer as a world-renowned household project in Hong Kong. For Hong Kong’s case, it is the direction that Hong Kong designers should go for.” — Stanley Wong

Contemporary Art Spaces

Hong Kong's thriving art and cultural scene has gained global recognition in recent years. Many international galleries, art institutions, auction houses and art fairs have descended into Hong Kong and established the strategic base in Asia. Due to Hong Kong's high land price and rental, most contemporary art spaces have struck the balance between size, location and convenience, breaking through the 'white cube' paradigm.

Asia Society Hong Kong Center has revitalized former British Army Barracks for producing and storing explosives and ammunition into exhibition and lecture halls. Its zigzag footbridge connects the newly built pavilion with the historic buildings build along the mountains. With a focus on contemporary photography, Blindspot Gallery takes the advantages of the high ceiling space in an industrial building in Wong Chuk Hang and deliberately preserve and highlight the characteristics of the industrial elements. Edouard Malingue Gallery, Galerie Perrotin, Lehmann Maupin and Simon Lee, as four international galleries descended in Central, are smaller in size than their European and American headquarters. Designed by local and international interior design team, the spaces are flexible with unique characteristics, offering art lovers refreshing artistic experiences for every exhibition.





“In the past decade, the artistic atmosphere in Hong Kong has become an increasingly palpable presence. The emergence of Art Basel facilitated more artistic programs and international galleries, including Gagosian, White Cube, Lehmann Maupin, Simon Lee, etc. ...



...to choose Hong Kong as their entry point into the Asian market. These art spaces are characterized by their contemporary artistic style, neat at the same time metropolitan, rendering Hong Kong immediately as an international city. It is really something that should be celebrated.” — Alan Chan

Thomas Heatherwick

Pacific Place Contemporisation Project



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“The renovation of Pacific Place by Thomas Heatherwick was almost a stroke of genius. With a large number of curved lines, he enhanced the spatial integrity and enriched the shopping experience for visitors. The successful renovation of an old space is very difficult. The provision of the Pacific Place set up a valuable example for Hong Kong property developers.” — Alan Chan

In 2011, Pacific Place was contemporised by London-based designer Thomas Heatherwick, who set a new standard for the subsequent shopping malls. Since its opening in 1988, Pacific Place has always been a high end leisure space. Heatherwick's sophisticated use of natural materials including wood, stone, glass and brass, complemented with free-form curves and rounded edges, has replaced the conventional use of concrete and box form, and the formulaic atrium and fountain commonly seen in other shopping malls. The fluidity and playfulness of the space can particularly be seen in the restrooms, in which curvature such as the refreshing curved wooden door for the toilets dominates in a functional space. A new signage system was also designed by Heatherwick for better way finding and was a major highlight of the mall.

Luk Yu Tea House

In the 20s and 30s, Hong Kong saw the emergence of tea houses that became high end social venues among the Hong Kong social elites. Open in 1933, Luk Yu Tea House is one of the most unrivaled and popular tea houses. It remains today as a museum for old tea houses and classic Cantonese cuisine, while tea houses established around the same time including Tin Heung, Wan Loi, Yau Nam, and Bak Sin were all no longer around. In the 70s, it relocated to its current 3-storey building on Stanley Street, still inheriting the early Lingnan tea house style with Chinese ink paintings, calligraphy and furnishings. The interior is reminiscent of decorative elements in the pre-war Shanghai concession. The use of window curtains, frosted glass window screens and door handles all reflect the art deco style of the early 20th century.

“Located on Stanley Street in Central, Luk Yu Tea House has retained the traces of history and, moreover, has imparted a Shanghai Art Deco style ambience with rich sense of living and delicacy. There is no interior designer who could imitate or reconstruct another one - it is the only one.”

— Stanley Wong





空間設計 SPACE

綠園茶室
Luk Yu Tea House

綠園茶室是香港歷史最悠久的茶室之一，其建築風格融合了中西元素，是香港文化遺產的重要組成部分。該茶室於1960年代由著名建築師設計，其內部裝飾和傢俱均具有濃厚的時代感。綠園茶室不僅是市民休閒聚會的場所，也是許多重要歷史事件的見證者。目前，該茶室已被列入香港歷史建築名錄，並作為博物館對外開放，以展示其獨特的建築價值和歷史意義。

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“I go to Luk Yu Tea House for tea for many reasons. First, it is for the memories of my father taking me there for tea in the 1960s. I remember the cozy seat designs, the Colonial and Republican style Art Deco decorations, and of course the waiters dressed in traditional Chinese attires. While I think that we should definitely keep this culture of the Old Hong Kong, we should also allow the new generation more exposure to it.” — Alan Chan

The Peninsula Hotel Lobby



Despite its very successful renovation in 1994, featuring the addition of a contemporary new high-rise block to the existing neo-classical buildings, the Peninsula Hong Kong and its afternoon tea remain a classic that leaves an everlasting impression on all guests passing through its lobby.

Its ivory-coloured wall, detailed crown moulding on the Gothic style round column, live music, handcrafted furniture, and recess lighting added the drama to the space. As one of the default gathering places in town for socialites, the Peninsula Hotel's interior decoration and persistent services have preserved part of the traditional Hong Kong. It is the must-visit afternoon tea destination for foreign tourists and check-in location on social media.

“The Peninsula Hotel Lobby has a magical quality to me. Every time I sit in the lobby, fond memories of the past would come back. The unique High-tea culture there is beyond substitution.” — Alan Chan

Alfred Siu/ Joe D'urso/ Jeffrey Deitch

The I Club

Founded by Alfred Siu in 1982, The I Club spanned over 58,000 square feet and was one of the largest private clubs in Hong Kong. Space design reflects the pulse of the city at the times. While Hong Kong lacked artistic social spaces, The I Club created by American interior designer Joe D'Urso was ahead of its time with its minimalist space. The lightings, the designer furniture and other finishing details were all meticulously made. New York-based art consultant Jeffrey Deitch combined contemporary art and culture in the club design. The entrance is arranged like a gallery, with contemporary paintings and sculptures. Andy Warhol was present at the Club's opening during what was his only trip to Hong Kong. A minimal staircase led the guests to the leisure zone which consists of restaurant, refreshment bar, sauna, game room, floor exercise area etc. The I Club redefined the contemporary lifestyle for social elites.



“I Club lead the trend of fashion and cultural affairs at that time. Its space, artistic collection and even brand image were unprecedented. But more importantly, it was the first space mixing western contemporary art, cultures and living space together.”

— Stanley Wong



“In 1982, a place for elite gatherings appeared in Hong Kong – I Club. The ambience of the club feels like that of New York; the place was filled with modern and avant-garde artworks. It was very ahead of its time. Even today, there is nothing quite like I Club in Hong Kong. Nevertheless, we should keep on developing its spirit of courage, foresight, and life attitude.” — Alan Chan



David Tang

Conceptualisation of Spaces

“David Tang renovated several floors in the old China Bank as an avant-garde art space with distinct Chinese characteristics. He cooperated with Johnson Chang from Hanart TZ Gallery to arrange the art pieces in the Club, demonstrating the first Chinese contemporary art space on the world stage.”

— Stanley Wong

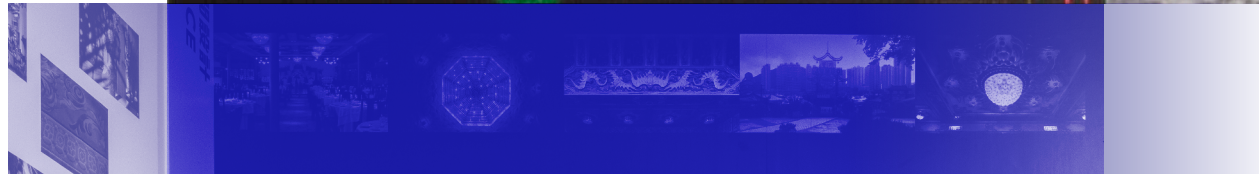
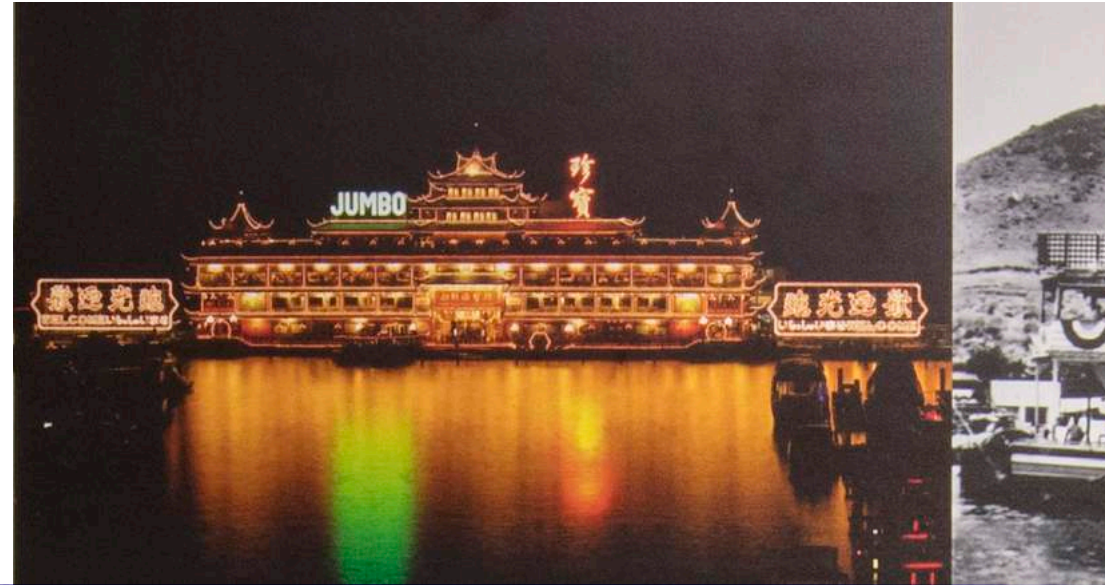
“David Tang is my admired ‘Hong Kong Hero’. He founded the well-received China Club in Hong Kong in which an Old Shanghai interior style was adapted and introduced Chinese cuisine to foreigners. Truly appreciating life, he also introduced cigar bars and established a chain of the most beautiful and nostalgic cigar clubs in the world. Try and experience how cigar forms a good match with Chinese nostalgic style.”

— Alan Chan

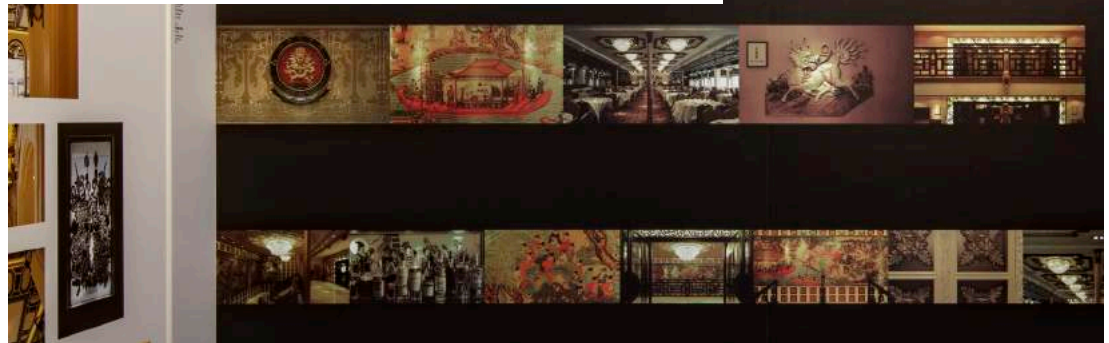
As the ‘King of Cigar’, Sir David Tang who passed away, had set up a number of high end clubs, restaurants and cigar bars, creating a stylish and artistic space. Opened in 1991 by Tang, the China Club, blended in perfectly with the art deco style of the former Bank of China headquarters with its interior decoration. With many antiques, historical relics, and a stunning collection of Chinese contemporary art, China Club has reincarnated the golden years of pre-war Shanghai and demonstrated a cross-decade aesthetics. It is also one of the first places outside Mainland China where the Chinese contemporary art is openly shown to the public, opening doors to the international art world.

Jumbo Floating Restaurant

Lavishly decorated barges were built to serve as floating palaces for the royals and hospitality facilities for commoners. As a modern interpretation of this ancient Chinese heritage, the Jumbo Floating Restaurant, opened in 1976 and was as part of a kingdom of three floating restaurants anchored off Hong Kong's Aberdeen coast. Thanks to its unique location and form, the impressive grand hall is kept intact till today, which can fit for banquets and events of any size. The representations of mythical Chinese creatures including dragon and phoenix are the most iconic interior decorative art. As a staple of postcards and travel photos of Hong Kong from the late 1970s to the present day, the Jumbo Floating Restaurant gained its reputation and aura by receiving international celebrities, and by making it into Hollywood movies such as the James Bond series.



“Jumbo Floating Restaurant is like a classic moment frozen in time to me. When I was young, I went there with my family and friend. And now, I also invite my foreign friends, ‘Would you like to go to Jumbo Floating Restaurant for a meal?’” — Alan Chan



Lee Theatre



Imitating the style of grand theatres in Europe, the Lee Theatre originally built in 1927, was renovated in the 70s and demolished in 1991. It was one of the high end cultural and entertainment performance venues in Hong Kong. Most people referred it as Lee Theatre Cinema and enjoyed watching movies or Cantonese operas under the classical ceiling dome. While not many people had the opportunity of travelling, they could experience in a Western-style performance hall, with extravagant decor, such as rotatable stage, dragon carving at the dome. The Lee Theatre hosted a number of major live broadcast television shows and witnessed many key moments in popular culture, such as the annual Miss Hong Kong pageant and the Miss Universe pageant in 1976. Lee Theatre closed down in 1991. The site was redeveloped into the Lee Theatre Plaza today.



“Because of The Lee Theatre, I met Florence in Capital Artists; Because of Capital Artists, I met Anita Mui, Leslie Cheung, Roman Tam, Jackie Chan and Emil Chau, moreover, it extended my design career to another field.” — Alan Chan

Alan Chan

1010 Flagship Store (2001–2010)

Inspired by the Tate Modern in London, CSL 1010 flagship store launched in 2001 legitimately looked more like an art gallery, with rebranding led by Alan Chan. This 5000-square-foot telecom service centre co-designed by Alan Chan and the Oval Partnership has provided a brand new lifestyle experience for customers.

It exhibited 100 works of lifestyle and documentary photography by Stanley Wong. As a high technology telecom brand, CSL 1010 connects people through art, just like the role of mobile services.

“CSL’s 1010 was one of the best clients I met in my career. About ten years ago, I suggested to create a gallery within the space and decorate it with over hundreds of photographs from Stanley Wong’s everyday life and travel. To my surprise, the suggestion was accepted. Looking back now, the brand personality remains distinctively strong.” — Alan Chan



John Pawson

Cathay Pacific Hong Kong Lounge (1995-1998)

“Minimalism is a design style difficult to master, but it is a piece of cake to John Pawson. He designed the space characterized by unity, functionality and style, the kind of simplicity and breathing space lacking in Hong Kong.” — Stanley Wong



Cathay Pacific Hong Kong Lounge designed by John Pawson in 1998 is a textbook example of a minimal space that is highly functional. Pawson fully understands the needs of the lounge users and allow the airline crew to pamper the passengers in the ‘personal living spaces’ before boarding. The use of hardwood, granite, and aluminum offers the brilliant combination of the familiarity of a domestic interior and a contemporary feel. Pawson’s design ties in very well with Norman Foster’s signature Hong Kong airport roof, making the experience of his brand of minimalism a sensorial feat. Visiting the lounges in Hong Kong is a high point in many passengers’ itineraries.

“The Cathay Pacific Lounge is probably one of the most comfortable lounge in the world. Sitting in the lounge, you will miss a flight easily because it is too cozy!” — Alan Chan

John Wright Star Ferry Pier in Central (1958-2006)

As an icon of the post-war Hong Kong, the clock tower of the old Star Ferry Pier in Central has dutifully rang its bell every quarter hour. Built in 1958 in Streamline Moderne style, as evident in the pier's curved ends and clean, long horizontal lines, the pier was one of the most important public transport facilities before the Cross Harbour Tunnel was built. It was designed by the Chief Architect Michael Wright and assistant architect Chan Hung Yip of the former Government's Architectural Office. The clock tower proposed by Wright has created a visual balance of the complex. Together with Queen's Pier and Hong Kong City Hall at Edinburgh Place, the Old Star Ferry Pier witnessed Hong Kong history in the making from its completion in 1957 to its decommissioning in 2006 which aroused concern from the local community.



“The deconstruction of the Old Star Ferry Pier was like losing an old friend. Every time I took the cross harbour ferry trip, I was amazed by the beauty of Hong Kong. The short ferry trips remained vivid memories.” — Alan Chan

Douglas Young

Starbucks Coffee on Sai Yee Street

Starbucks has twice collaborated with the lifestyle brand G.O.D. founder Douglas Young to create unique experience. Opened in 2012, the two-storey Starbucks on Sai Yee Street of Mongkok brings in mind the distinct cityscape of old Mongkok that was immortalised in Hong Kong movies during 60s and 70s, paying tribute to the city's film industry. This Starbucks coffee shop is likely to be the only one with old-fashioned cinema seats. Collaborating with local artists and designers, it showcases some local-inspired art including mahjong wall, graffiti inspired by 'King of Kowloon' and the old Chinese newspaper poster.

