



EXPERIENCE FROM PARK DÉCO
GENERAL DESIGN PRINCIPLES AND PARAMETERS

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1

INTRODUCTION

To make its parks more lively and interesting, the Leisure and Cultural Services Department (LCSD) initiated a project named “Park Déco” in 2010 to add new elements to park furniture and signage to enhance users’ enjoyment. In collaboration with the Hong Kong Arts Centre (HKAC), we launched a pilot scheme under which three sets of specially designed park furniture with elements of creativity and artistic flavor have been displayed at Quarry Bay Park (QBP) since May 2011. In addition, a new signage system was installed to give a new look to icon patterns and communicate messages to users with a friendlier tone. LCSD also engaged the Hong Kong Design Centre (HKDC) in another trial project to revamp Cornwall Street Park (CSP) in Kowloon Tong. With his team, a project curator selected by HKDC for the project provided innovative park furniture and signage as well as a conceptual design for the refurbishment



works of the park. Based on the conceptual design, the Architectural Services Department (ArchSD) carried out refurbishment works to tie in with the new furniture and signage and give the park a facelift for public use in September 2012.

The Park Déco project aims to introduce a new approach to furniture and signage in parks; to enhance the outlook of our parks and playgrounds and to provide park visitors with more refreshing design elements, providing a more relaxed and enjoyable environment. The project comprises two key elements –

- a. installation of innovative and creative park furniture for public enjoyment; and
- b. adoption of a new set of designs and wording for park signage.

Upon completion of the Project, the experience of “Park Déco” is concluded based on which a set of Design Principles and Parameters have been developed for the following two objectives –

- To set out general guidelines for the provision of artistic park furniture and signage in future; and
- To provide pointers in response to the difficulties encountered during the design/construction of artistic furniture and signage system and in handling maintenance.



(A) Park Déco at QBP

The QBP project was the first pilot for Park Déco. With the aim of regenerating and enlivening the Park, various innovative, functional, artistically-designed furniture and signs were introduced to highlight the distinctive ambience of the Park. The sea-shore of the Island East Harbour Front was enriched by including natural and artistic elements in a unique promenade for the local community to enjoy.

The QBP Project was the first time art was incorporated into an existing public open space. It was a pioneering project to improve the built and natural environments, and enhance the usability of government parks for the public. As such, it paved the way for further improvements of the park facilities. The success we experienced with replacing traditional furniture with artistic, but functional, art furniture proved that bringing art to public spaces makes it accessible to everyone and breathed life into the space, while bringing people of the community together. The Art also became intrinsic to the identity of the district creating a new, revitalized, and vivid, image of the Park.

(B) Park Déco at CSP

With the experience gained from the QBP project, in the Park Déco Project at CSP, the condition of whole park was reviewed in order to draw up an overall design concept and strategy to enhance the park. Within a designated budget and scope, the park was divided into a Focal Area to house the majority of the new installations and a Non-Focal Area to be subject to less radical treatment.



Toilet Block Before Renovation



Entrance Before Renovation



Fence Wall Before Renovation

The Focal Area

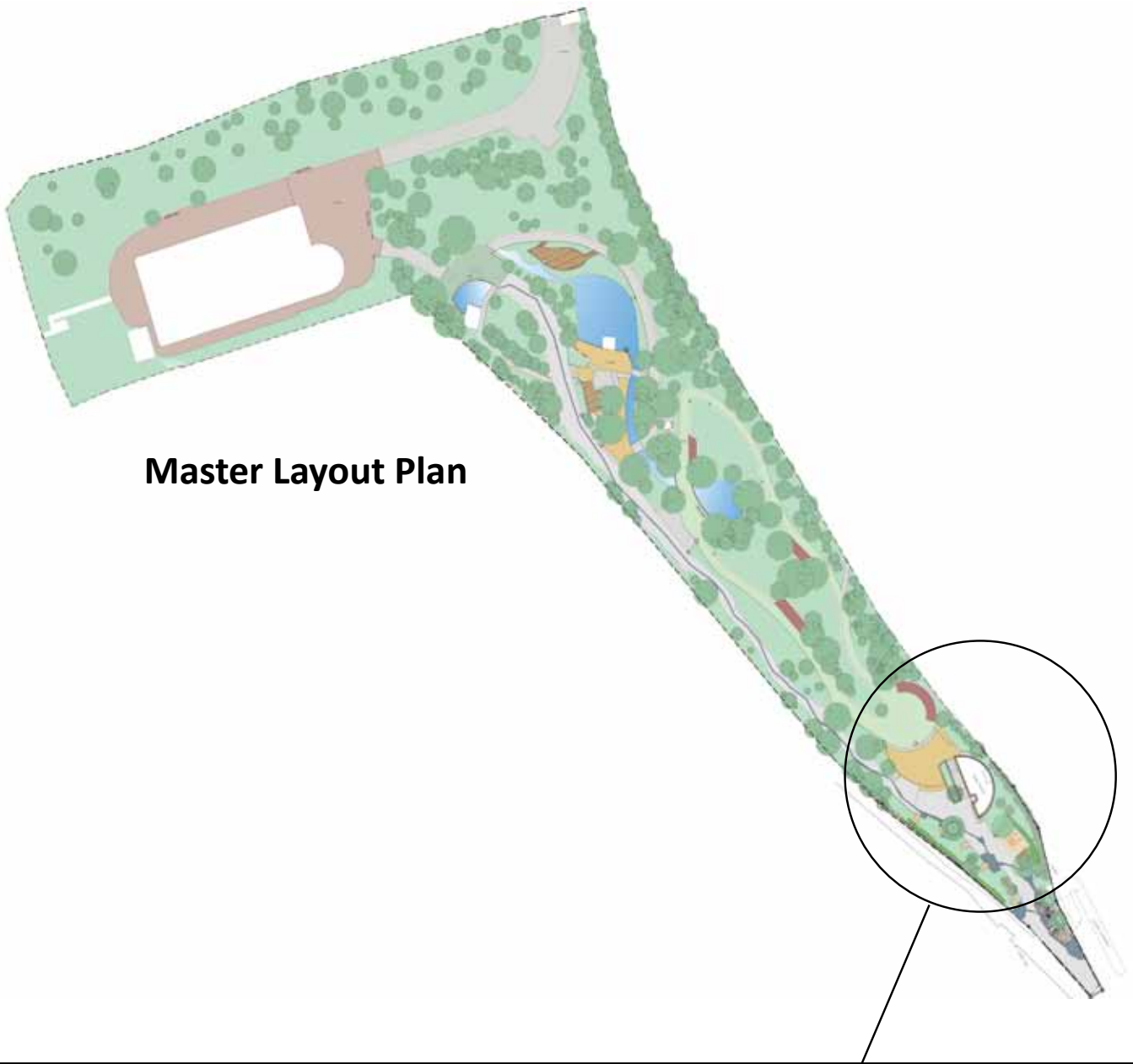
The Focal Area is approximately 1,000m² and is located at the tip of the Park, near the main entrance adjacent to the Kowloon Tong MTR station and the ground-level entrance of Festival Walk shopping mall. The area was chosen because of –

- 1.the high pedestrian flow of the area situated next to the shopping mall (Festival Walk) and transportation hub (Kowloon Tong MTR Interchange); and
- 2.its strategic fit into the design theme.

Specially designed artistic furniture and signs were commissioned for the Park. The Park was also renovated to match the new theme.

The Non-Focal Area

The rest of CSP not designated as the Focal Area is known as the Non-Focal Area, covering approximately 1.8 ha. Signs were replaced across the Non-Focal Area, consistent with the new theme in the Focal Area. General builder's works were agreed during the design stage – as the budget of the project was drawn from the park's maintenance budget, the scope of work was calibrated carefully to strike a balance between the limited budget and aesthetic goals.



Master Layout Plan



Focal Area Layout Plan



2

DESIGN APPLICATION

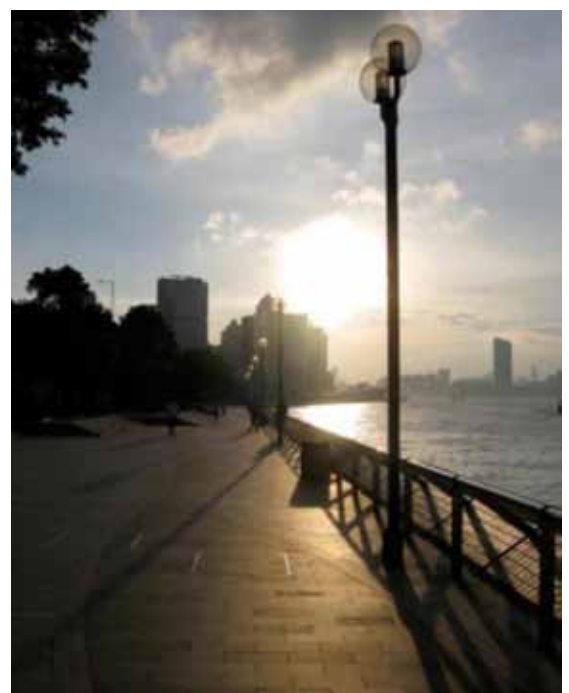
(A) Quarry Bay Park (QBP)

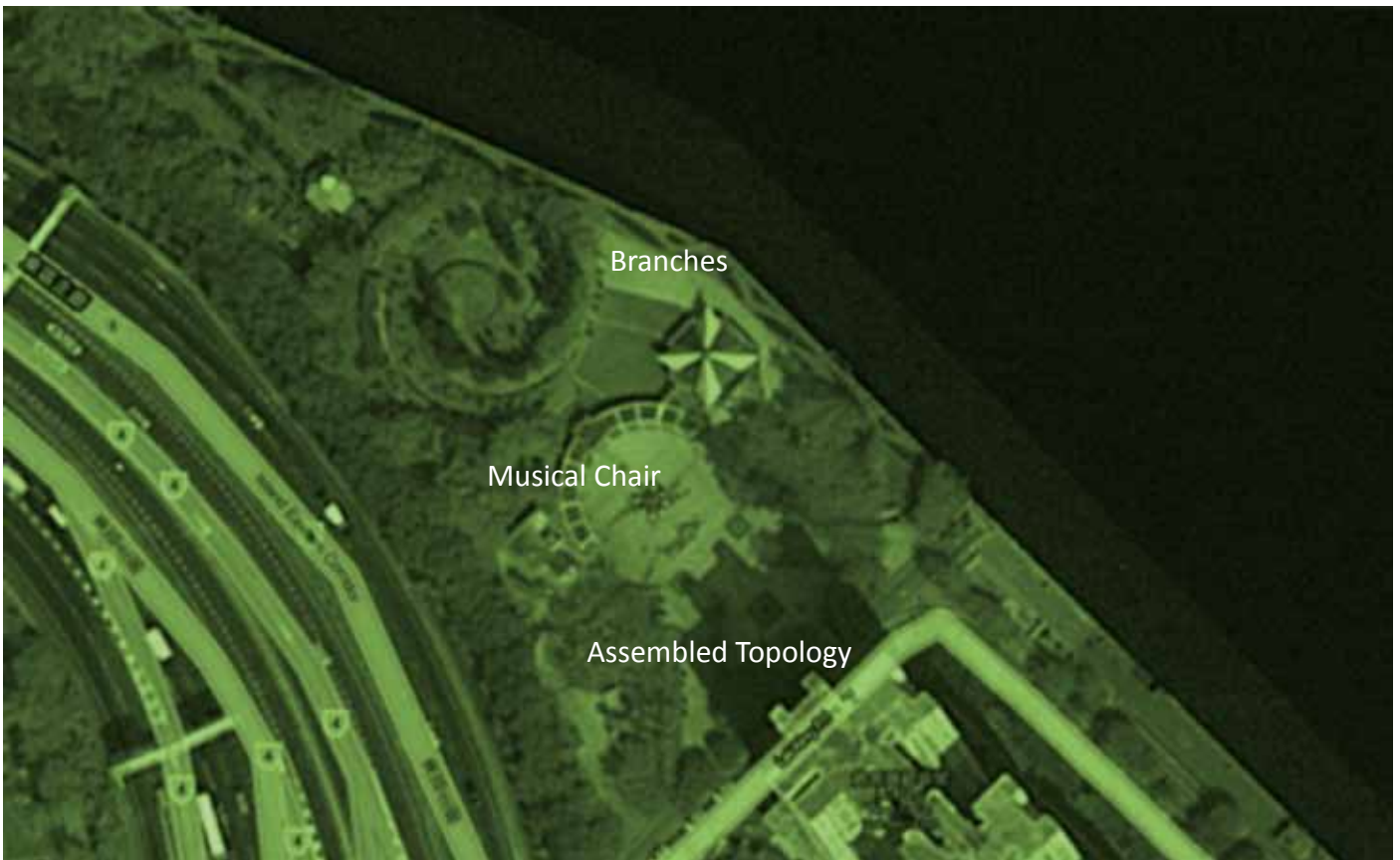
In QBP, a design theme of “Oasis Along the Seashore” was set as the overall concept. Please refer to Appendix (A)i for the curatorial statement.

(i) Development

The project started off with research on the history, characteristics and landscape features of QBP. A study carried out by the Planning Department in 2009 reflected that the public wanted a continuous waterfront promenade with more greenery and better landscape design. The proposed harbour-front areas to be improved included a waterfront promenade along the shoreline from North Point to Chai Wan. This pedestrian circulation network will improve connectivity along the harbour-front. QBP, as part of the proposed waterfront promenade, will serve as a starting point of the beautification and enhancement of the sea-shore at Island East.

The elongated seashore and sea-view is QBP’s unique landscape feature. Art has been placed in the natural environment to create a refreshing and vivid look for the Park. The project aimed to use art works as furniture to build an organic structure creating synergy between the greenery and the nearby sea-shore. Besides introducing “art furniture” to the Park, all signs were replaced with a newly designed set to further enhance the overall image of the Park.





The artistic yet functional “art furniture” revitalized and enhanced QBP, highlighting the unique promenade in Hong Kong’s Island East to the local community. The improved signs provide clearer information to users of the Park, and the brand new design creates a welcoming image for the Park as well. A new logo was designed around a crucian carp (Quarry Bay was named “crucian carp” in Chinese because the fish used to be common in the district, thus tying the area’s heritage into the new design) which connects the sea view and greenery of the Park. A new vivid and vibrant colour scheme also brighten up the Park as a whole.

(ii) Site selection

A few locations were selected for the siting of “art furniture” including the entrance of the Park, the area alongside the planter, and under the shelter. After the first public consultation, we discovered that the area under the shelter is a popular area for people to dance and gather regularly. Hence the “Assembled Topology” installation had been re-sited from the area under the shelter to an area near the planter. The

three sets of art furniture were therefore collected at the Lei King Wan entrance area of the QBP.



(iii) Criteria for artwork design

A list of criteria was drawn up to guide the selection of the most suitable and appropriate art furniture and signage for the QBP. These criteria served as the basic direction of the artwork designs, echoing the overall “Oasis Along the Seashore” theme –

- A selected artwork shall be original, look good in the context of the Park, and be constructed of a suitable medium;

- The artwork shall be appropriate in format and scale to the display site;
- The design of the artwork shall enhance the exhibition space and reflect the overall environment;
- The artwork shall be environmentally friendly and chime in with the existing settings of the Park;
- The artwork shall be safe for people to use – whether as intended or otherwise; and
- The material of the artwork shall be durable since the artwork will be exposed to the elements.





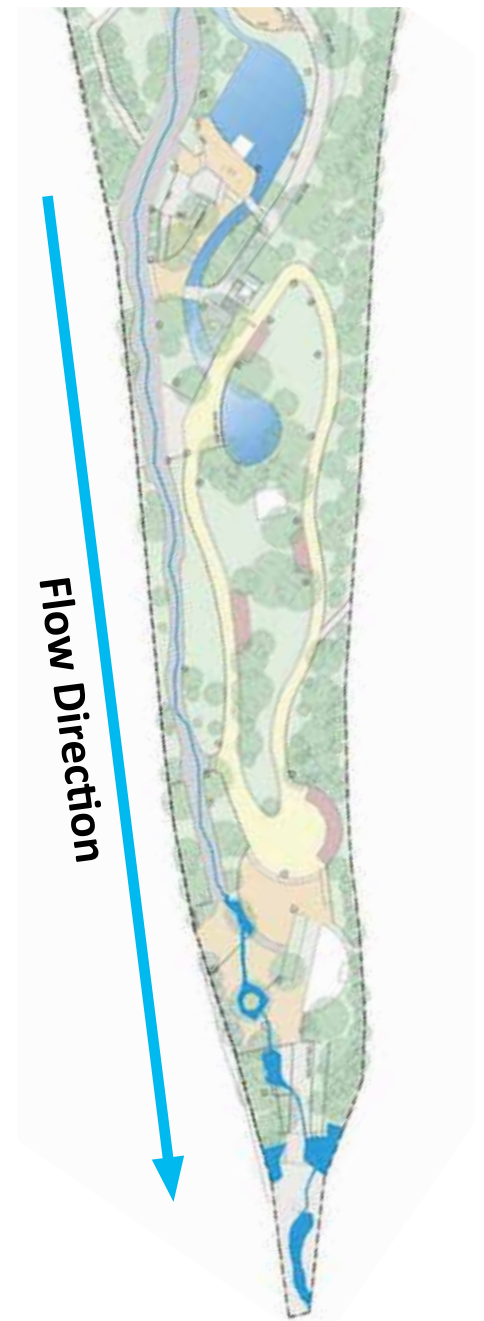
(B) Cornwall Street Park (CSP)

In CSP, a design theme of “Inspirational Flow” was set as the overall concept. Please refer to Appendix (B)i for the curatorial statement.

(i) Development

Once the Curator was appointed, a detailed study into the naming, environment, history, location and landscape features of the Park was conducted with a view to informing the development of an overall design concept. This research became an important reference in generating ideas for the design theme. The Curator also proposed some options for design themes to create a sense of openness and space within the park. It was later decided to set a narrative theme for the Park Déco project.

When one of the furniture designers proposed the concept of a waterfall and frozen stream, the Project Steering Committee (PSC) and the Curator further adopted the use of “water” as a theme for the entire park - as it could then link up with the water features at the upper part of the park. The water would flow down through the inclined park, ending at the Focal Area – the same way a real river would flow. This design theme emerged in the middle of the project and was refined several times before arriving at the final version.



(ii) Site selection

The Curator proposed making the lower part of the park the Focal Area, owing to its high pedestrian flow. Also, the Curator suggested removing the barrier at the Focal Area to increase the sense of space at the entrance of the park.

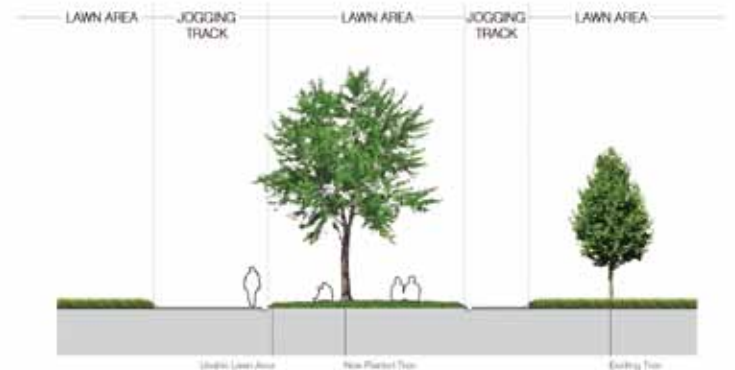
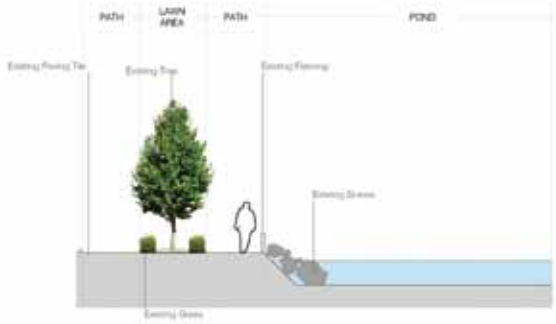
The selection of this site also matched with the design theme, as the newly introduced elements in the Focal Area - the bottom of the inclined part of the Park - would create the river's 'delta' or mouth.

(iii) Evolution and applications

The design theme of a project defines the project's character and enables the project team to keep all design features consistent and harmonious, ensuring an engaging end-product for the general public.

Hence, "Inspirational Flow" became a common language throughout the entire park, the design features being developed to complement this theme. Where the project required independent designers to create specific furniture or sculptures, they were briefed to ensure that their work would match the design theme in respect of both its individual site and the overall design theme.

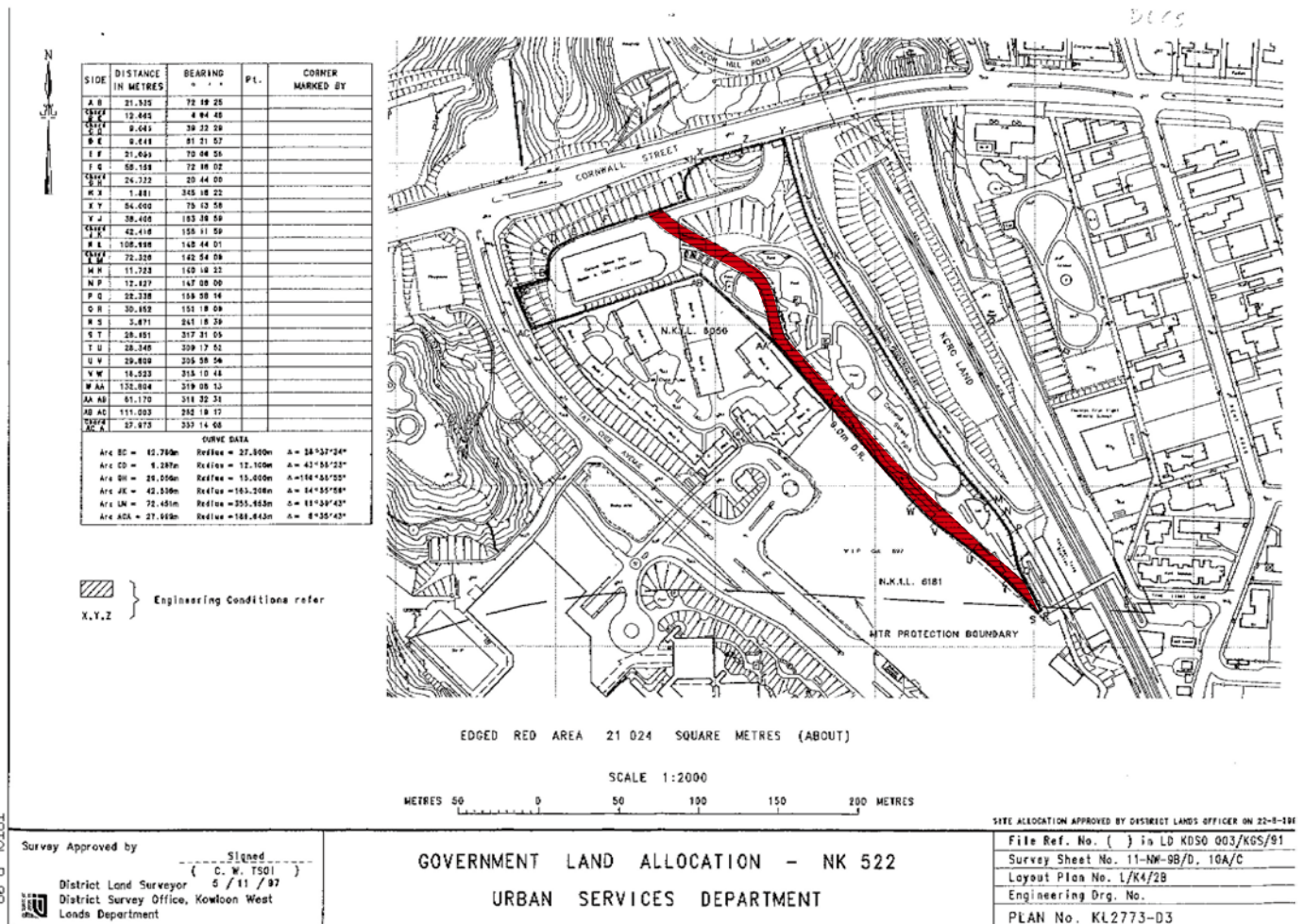
Feasibility study on openness of the park



(iv) Site constraints

At the Focal Area of the CSP, there was a drainage reserve beneath the site, ruling out extensive concrete foundations or big sculptures which would obstruct future maintenance or drainage works.

And, as the site is on a slight incline, the drainage system of the existing park has to be carefully studied and refined, in order to avoid rainwater being trapped by the design features.



(v) Scope of works

Besides the redesign of furniture and signage, general works were executed for –

1. the beautification of the park;
2. the expression of the design theme; and
3. the setting up of new canvas for the new design features.

Non-Focal Area

General builders' works included: re-placing paving blocks with granite tiles; re-laying the jogging track; replacing the existing metal railings with glass balustrades; removing planter curbs to turn the inaccessible planters into accessible lawns; laying new synthetic wood decking in designated pockets of the Park; and other general upgrading works.

Before



After



Footpath

Before



After



Footpath

Before



After

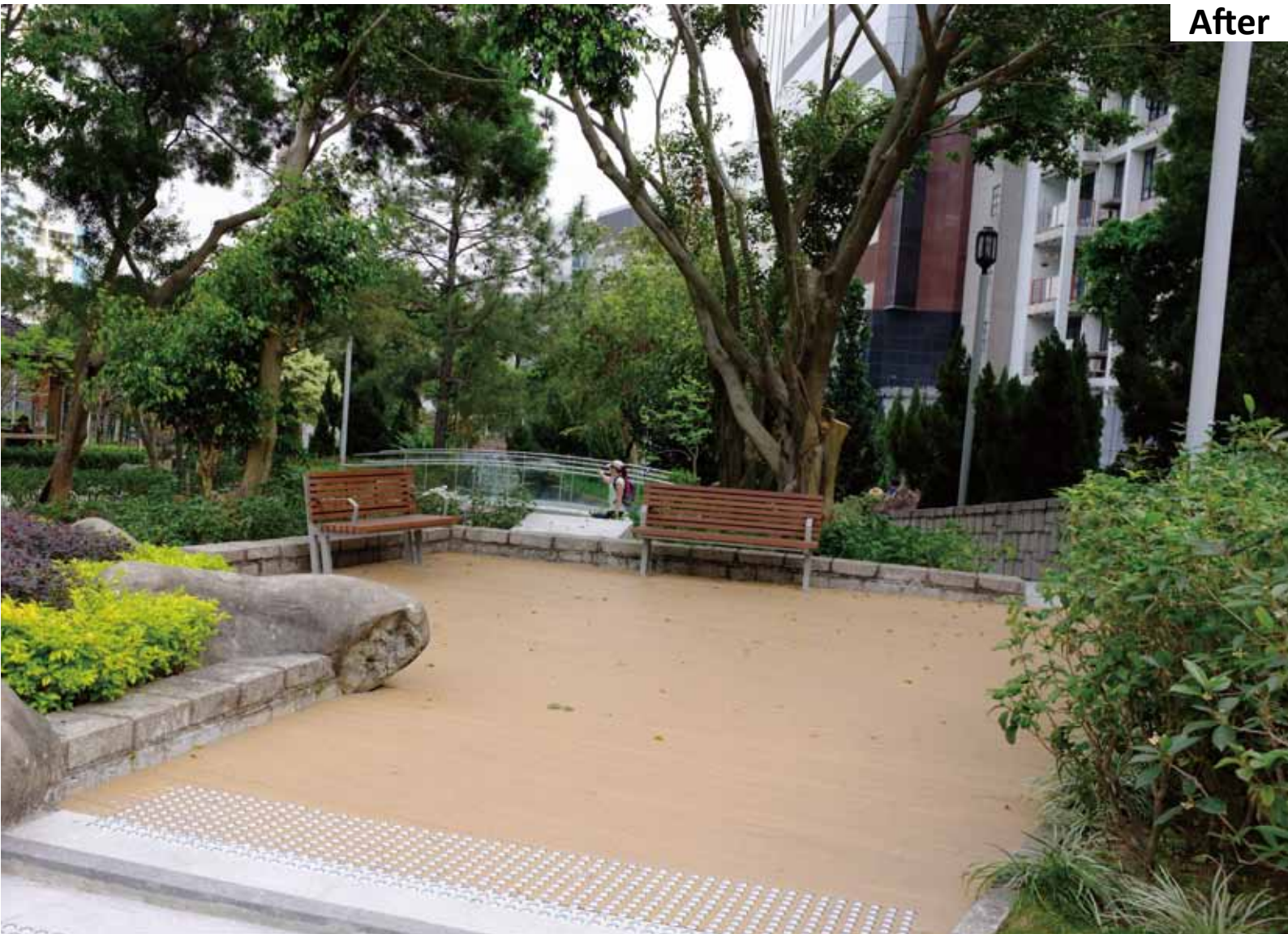


Pocket Area

Before



After



Pocket Area

Before



After



Glass Balustrade



Before



After



Glass Balustrade

Before



After



Circular Plaza

Before



After



Before



New signage system was designed by the appointed designer and was installed in the park to replace all the existing signage system for both the Focal Area and the non-Focal Area.



After



Cornwall Street Entrance

Focal Area

General builders' works included: removing the existing entrance wall and gate; removing the existing planter wall/curb onto the lawn; re-paving with new granite tiles; repainting existing arbor/wall features; and adding synthetic wood cladding to the existing service building.

The new signs were designed and installed across the park, replacing the existing signage.



After



Before



Cornwall Street Park Entrance

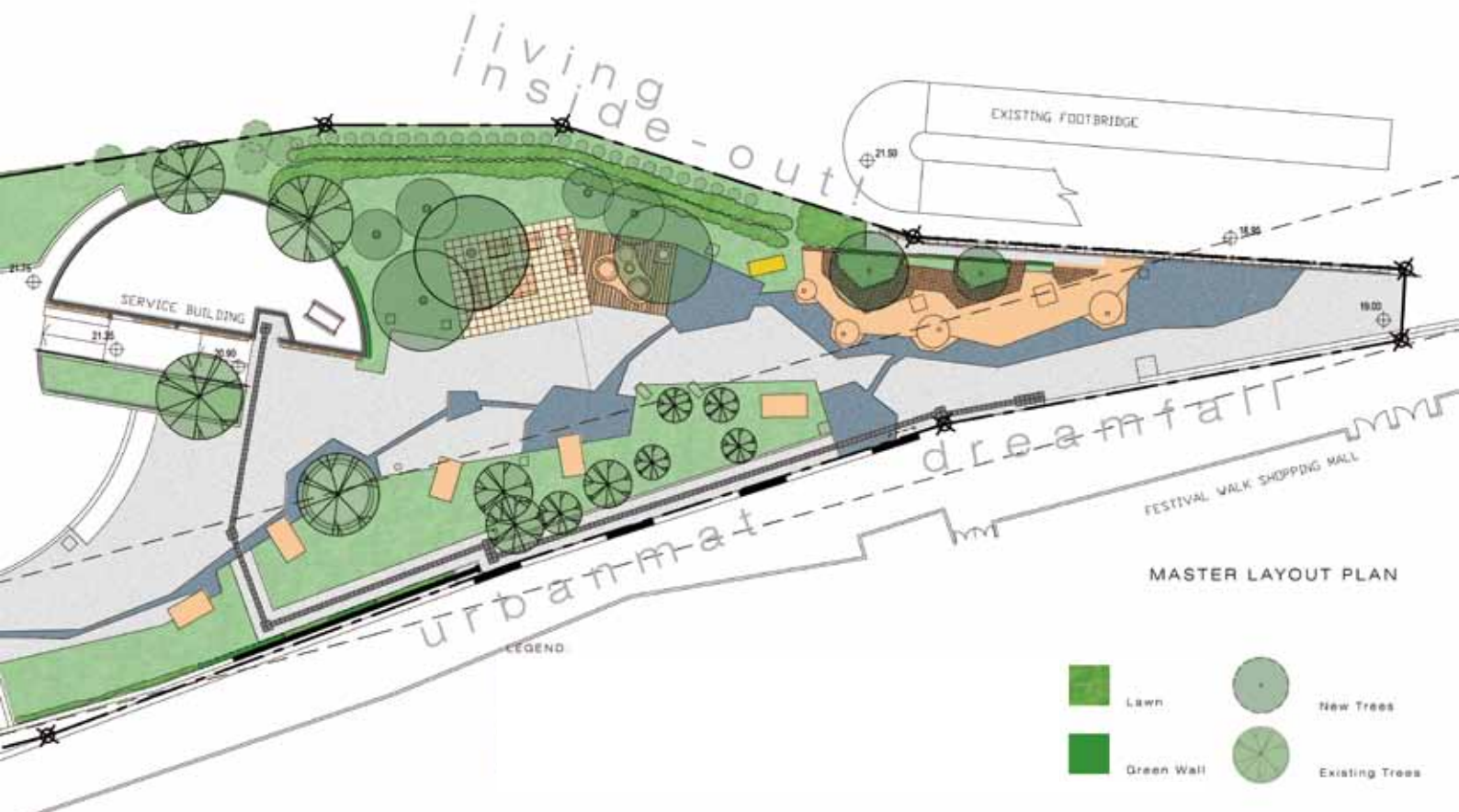


After

(vi) Soft Landscaping

The overall plan for “soft landscaping” areas took into consideration the importance of accessibility and visibility, so that these areas would remain as open as possible, allowing visitors to enjoy the greenery, as well as creating shade.

The open area within CSP was designed to stretch as far as possible so that visitors would be able to appreciate the lush environment. The planted areas previously fenced off by planter curbs were converted to open lawn areas. Benches and other seating were placed beneath the trees that were large enough to offer shade and comfort to visitors on sunny days.



Selection of trees

Two trees were planted at Dream Falls and five at Living Inside-Out to green the areas, and create shade for the design furniture. All trees were planted at the edges of the park, maintaining the Park's openness. Trees on the lawn have been evaluated for the siting of seating under their branches. Alternatively visitors can lie beneath them on the lawn. Enabling micro-growing on site and simplifying future maintenance issues were also an important part of the design development stage.



Addition of Vertical Greening

A mix of climbing plants with different flowering periods were planted as “green walls” to provide a screening effect. The climbers offered natural vertical greening with low establishment and maintenance costs.









Shrubs and Lawn Arrangement

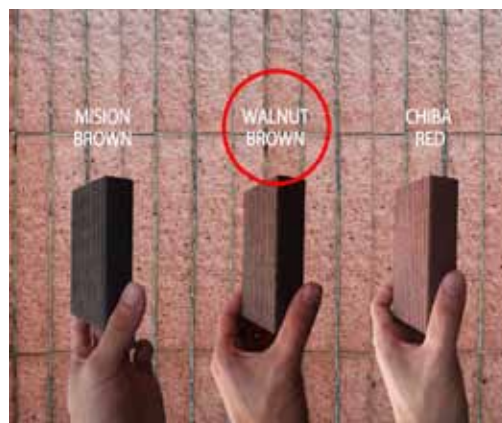
While open lawn was a first choice for creating open and accessible areas, areas with high pedestrian traffic or without adequate sunlight required a different treatment. Various types of vegetation, including shrubs and flowering plants were planted in these areas to maximise visual effect and to replace man-made barriers such as railings or parapets. As a result, the natural environment has been retained as far as possible in the Park.





(vii) Recycled Material - Synthetic wood

In CSP, recycled materials were mandated for both overall park renovation and also for the newly-commissioned features. Recycled synthetic wood was used in a number of locations at CSP. The main façade of the Service Block was covered with synthetic wood strips to diminish the visual impact of the major built mass in the park. The spacing and depth of the strips was carefully studied with a number of mock-ups produced for discussions. Ease of removal for cleaning and overall visual appearance from different angles were also among the essential considerations at this stage.





(viii) Solar Lighting System

For the design of the solar lighting system at the Park –

- In order to promote green energy, solar panels were initially intended to be placed in high-traffic areas. However, as the site is long and narrow, it was difficult to achieve this without blocking pedestrian circulation within the park. Finally the roof of the service block was selected as the optimal site with less shading and obstacles, where the panels would be exposed to more sunlight and hence better operational efficiency would be possible;
- The control and battery boxes for the solar energy system were concealed in a waterproof case and raised off the adjacent ground to prevent influx of ground water; and
- The battery box was connected to the general electricity system with an automatic switch, which will allow the lighting to switch to the mains electrical supply when the solar battery's voltage drops below a set level. Continuous lighting is thus ensured.

Other than renewable energy, also in use are lighting and other electrical appliances which require the lowest energy consumption, such as LED lighting.



3

DESIGN FEATURES





(A) Quarry Bay Park (QBP)



(i) Assembled Topology

Introduction

The proposed outdoor furniture system, constructed of modular units, was intended to embrace existing forms, creating a new layer of fabric to connect with the disjointed surroundings. Each module was constructed in FRP (fiberglass) over a steel frame, the exterior being finished in EPDM (Ethylene Propylene Diene Monomer), a common recyclable material that is frequently used as safety flooring in playgrounds. Porous in nature, the material drains water quickly, and allows air to be trapped inside, making the piece more temperature stable: warmer to touch in the winter, cooling down faster in the summer.

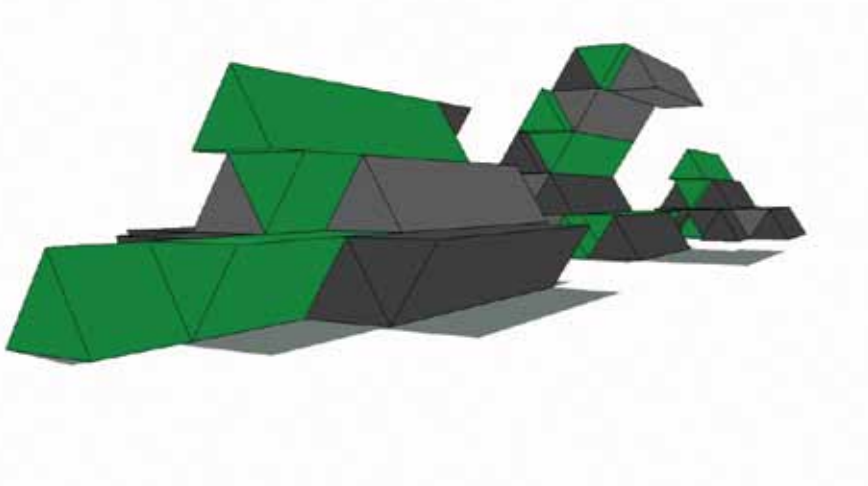
Unlike how most furniture is made nowadays (i.e. fabricated in a factory), the EPDM layer was hand-finished, making each



piece unique. The decision to choose this material was based on its physical properties as well as a desire to return to the time when hand craftsmanship still mattered. This was felt to be particularly important at a time when the economy was unstable and people were out of jobs. Do we want more mass production? Or do we want products that have a more human touch?

The individual pieces could exist as a single piece of furniture, but also due to the angles and dimensions of the design, when placed in a cluster and fixed at different levels, there are endless possibilities for their configuration which creates a truly interactive environment.

This was an attempt to look at how park furniture could be designed, instead of the usual benches. The use of a single module to form different types of seating arrangements, as well as becoming back support, table tops, or even an outdoor obstacle course for children, showed the endless possibilities.



Original draft of “Assembled Topology”

Stage 1

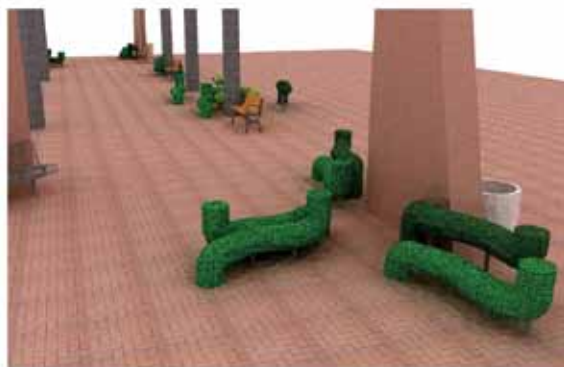
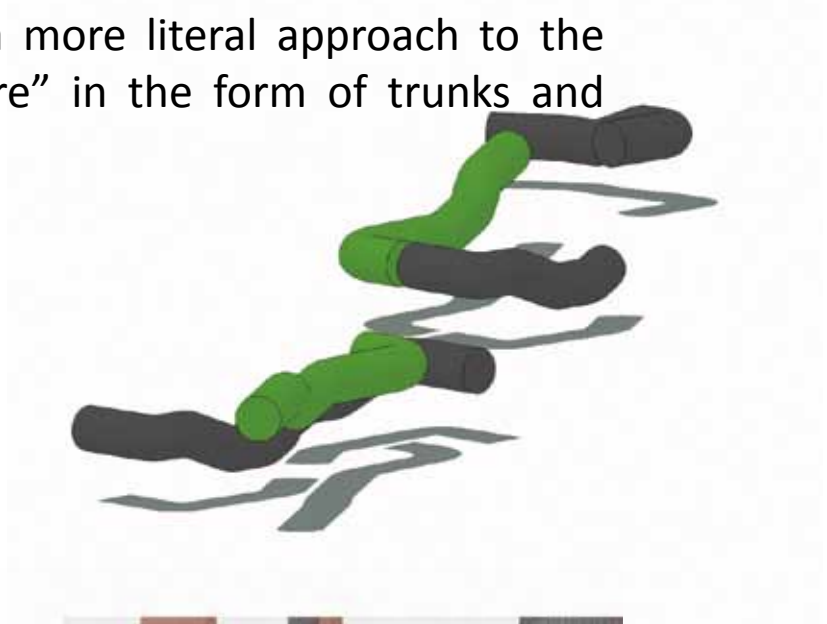
The proposed location of the artwork was under the pavilion where lots of people gather every day. Since the layout of the park’s open space was predetermined, the construction of the furniture needed to be flexible enough to accommodate the many possibilities. Each modular unit was constructed from compacted EPDM rubber granules forming a triangular piece of seating.



Reference of EPDM mat used commonly in parks

Stage 2

After consultation with the users of the pavilion, the proposed location of the artwork was changed due to the intense public use of the area. The second draft of the artwork shows a more literal approach to the interpretation of “Nature” in the form of trunks and branches.



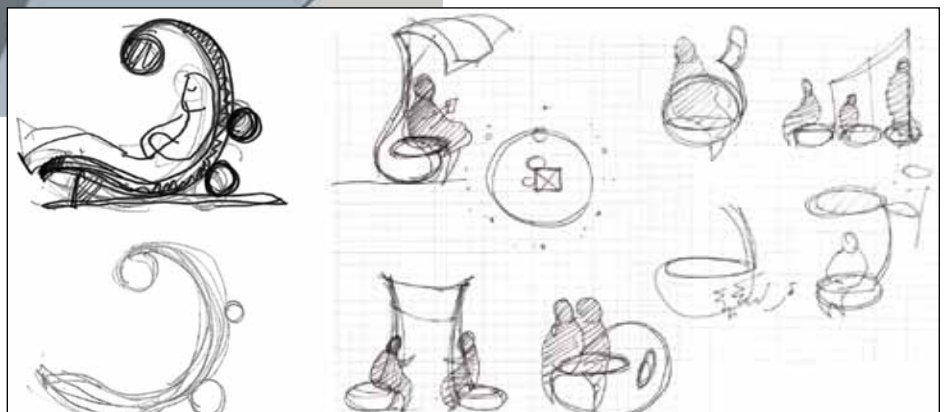
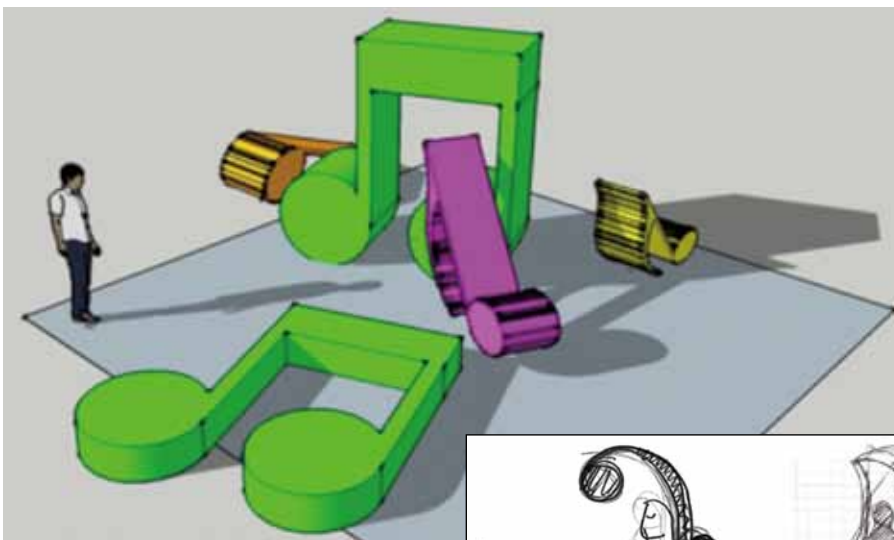
(ii) Musical Chair

“Musical Chair” was a site driven design. The massive crescent-shaped concrete colonnade at the Lei King Wan entrance plaza to QBP was read as an empty three-dimensional score sheet to the artist.

Five gigantic fibreglass musical notes were installed at the main plaza of the Park. Each of the five pieces represented a different musical rhythm and graphical form, which also suggested different seating postures to users – face to face seat for lovers to chat, back to back for father and son to mediate or even the bass clef as a comfortable lounge chair.

Users were also encouraged to physically play music with the furniture. Hollow tubing of different sizes was installed inside the furniture which allowed users to produce unique drum tones by slapping on the seat.

Visitors interaction was enhanced while they created their own rhythm, releasing a pulse of nature through the vibrations in the air.



(iii) Branches

Introduction

People relaxing under the shadow of a tree with their bird cage and talking with friends is a classic, peaceful, park scene of the “good old days” of park furniture. Inspired by the organic form of tree branches, local artist designed a series of park furniture named Branches, in cheerful colours, and shaped them with custom features such as hangers for bird cages. This iconic and unique furniture points the way to how wonderful our life could be.

The metal branches extended to present leaves (LED panel), birdcages (lighting feature) and a hood. A simple automatic LED lighting system jazzes up the mood of the beautiful tree-shaded corner facing Victoria Harbour.

The organic sculptural shape was achieved using fibreglass with a metal frame inside. A cheerful orange color was selected to distinguish the



practical seating shape from standard mass-production items. Several revisions on seating height, branch shape as well as the adding of an armrest were made in response to public consultations during the mockup stage.

The installation site was prime but at the same time very challenging. The furniture would be subjected to direct attack by strong wind, direct sunlight and the highly corrosive sea breeze.

Stage 1

The design was originally a set of four benches for elderly people who are the most frequent users of benches in public areas. They might rest on the benches, but they always carry with them their bags, walking sticks and birdcages. Thus the benches were designed with elements like a hook for them to hang their belongings at their seats.



1st draft of artwork impression of “Branches”

Birdie Benches

For the elderly who loves to bring their bird to get close to the trees and other birds in the park. Combined of at least 2 of 3 seats benches by a bended tube shape holder. It allows the user hang the birdcage by sliding it from a lower start point to a higher level in a safety way.

Resting Bench

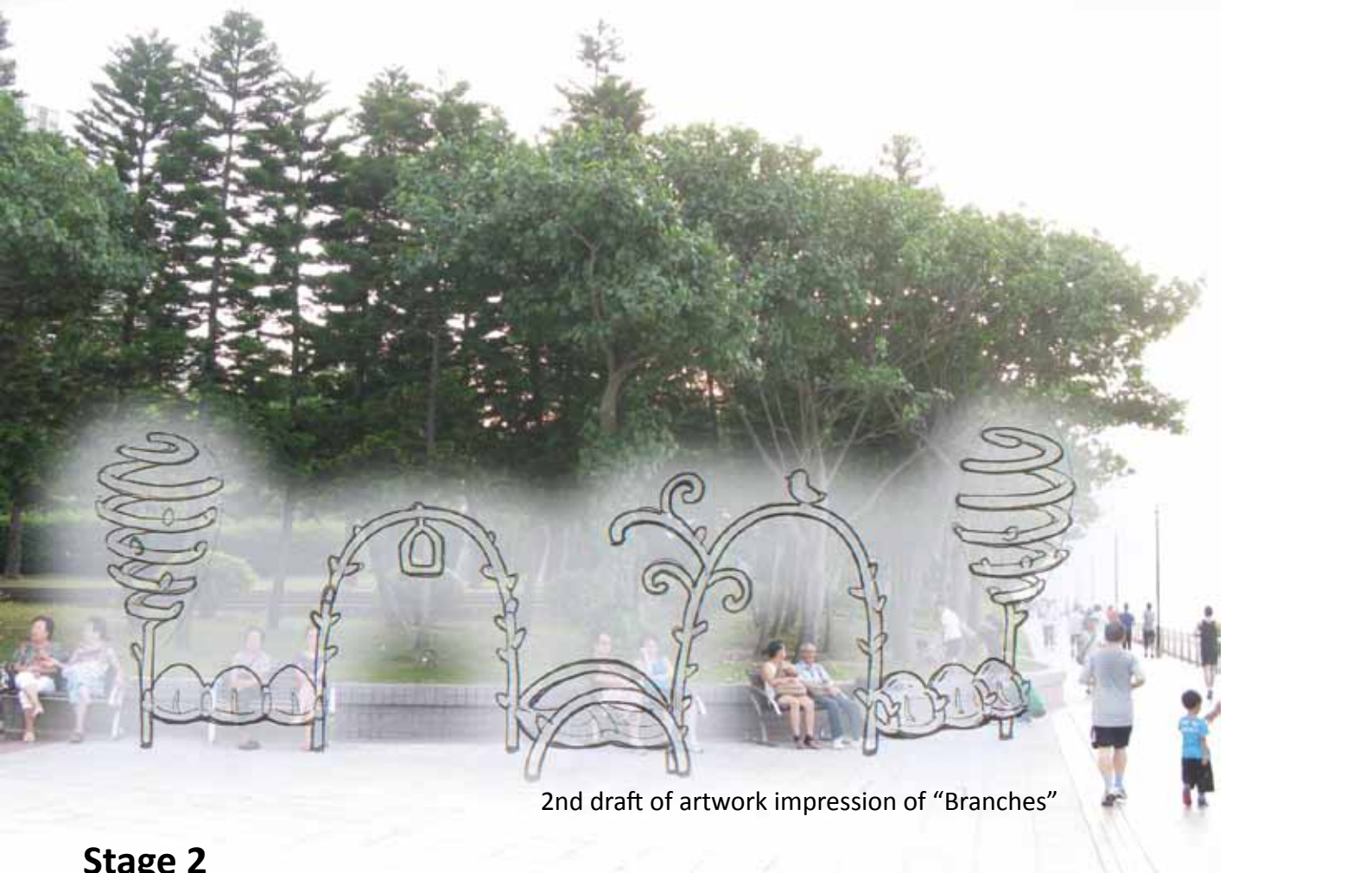
For the elderly who cannot walk for too long or carry for too heavy. Located at the side of the path. The seat is comparatively small and in a high level that is good enough for a rest and easy to sit on.

Chilling Bench

For the elderly who love to sit aside to enjoy a peaceful atmosphere and watch other's movement. Located at the corner or the quiet place of the park. 3 seats designed bench that could keep a certain distance from the two ends by the middle seat.

Chatting Bench

For the elderly who love to spend a lot of time on chatting with others. 4 big seats designed bench that let the user put their legs on the seat to sit freely and comfortable. It allows users to have a face-to-face conversation.



2nd draft of artwork impression of “Branches”

Stage 2

The design of the furniture was modified. Having conducted research during the day and the evening at the park, it became clear that lights attached to the furniture would be beneficial, since the park seemed to get very dark after sunset. One of the design options was a leaf-like LED panel added onto the furniture. The design of the furniture was also modified to become more community-oriented, targeting not only the elderly but other age groups as well.

Also after the first public consultation, the response was that the Chatting Bench was uncomfortable to sit on and that the little hooks, which were not easily noticed by visitors to the park, might cause injury. Also and that since people might climb the pole structure, it should be made strong enough to withstand their weight. The bird cages (the lamp shade) should also be lifted high enough not to disturb sitters below (*as shown in the image*).



(iv) Signage System

Introduction

Designers proposed three core values for the QBP revamp project, being: function, vibrancy, and harmony.

The project's ultimate goal was to combine quality design concepts into the creation of facilities that made a real difference by optimally balancing the following qualities –

1. Design Point of View vs User's Standpoint;
2. Functionality vs Artistry;
3. Innovation vs Tradition; and
4. Perception vs Rationality.

Designers emphasized on-site observation throughout the project. They





鯽魚涌公園
Quarry Bay
Park

stayed at QBP to discover and understand how and how often visitors used the facilities.

The new signs installed in the Park included overall entrance sign, directional signs, floor location signs, towel signage, composite signage, location maps and notice boards. The improvements to the system aimed at providing clearer information, a refreshing design and a welcoming image.

Concept Design

A thematic park logo was designed to highlight the uniqueness of QBP, i.e. the crucian carp (鯽魚) motif, sea view, and greenery. The new logo created a vigorous image for the Park. The newly created thematic visual identity and signage for the Park highlight the seashore scenery around the area and help imbue it with majesty. The end result is the most extraordinary unique coastal park on Hong Kong Island.

The colour of the signs' green background and their irregular shape reflect with the natural environment. Towel signage and composite signage with a brand new

design, a refreshing outlook and more friendly – even conspiratorial – wording replace the old signs in QBP.

Wording to be more encouraging

New signs have been placed in parks and playgrounds, stipulating the rules on using the facilities. In order to provide a relaxing and welcoming atmosphere in the park, artists were briefed to reduce and replace “No” signs. Only those notices required for enforcement purposes are retained in their original form.

Signs and notices indicating activities that are not allowed as stipulated in the Pleasure Grounds Regulation or other statutes, e.g. “No smoking”, “No cycling” and “No dogs allowed” remain at the entrance of the Park. We have made all efforts to keep the number of signs on a composite signage board below five.

Signs are placed only in the areas to which they apply, having instead of placing all on a composite sign board at the entrance. For example, if there is a need to remind users not to climb the facilities, the sign is placed near the facilities concerned, but not at the entrance.



Unnecessary warning or advisory signs and notices (e.g. “No littering” and “No damage of plants”) and those notices against activities that seldom occur in the venue (e.g. “No lighting fire” and “No drying of linen and clothes”) have not been re-made, and where still in existence, have been removed.

Pictogram and Graphics Design

Each message has been matched with a similarly welcoming and informative graphic. Harmoniously blending in with the surrounding greenery, the towel and tree concept signage conveys messages that would measurably add to visitors’ ease of understanding and their enjoyment of the park.

Innovation and artistry were integral to the design, enhancing the relationship between the Park and its users.

Solar Energy and LED Lighting

Lights were installed on signs. Some of the devices used the existing electrical system but replaced incandescent bulbs with LED light bulbs, while we made use of solar lighting to promote sustainable green energy where possible.





Awards and achievements

The QBP signage and pictogram design has received the following awards –

- The best work award in Applied Typography 22, Japan Typography Association 2012; and
- Excellence award in HKDA Global Design Awards 2011, Hong Kong Design Association

1st Public Consultation in
October 2010



2nd Public Consultation in
February 2011



3rd Public Consultation in August 2011

(v) Public Engagement / Survey

During the project, two public consultations were held in October 2010 and February 2011 respectively before the production and installation of art furniture. In the first consultation, exhibition boards were set up and surveys were distributed in the park, with face-to-face interviews inviting visitors to express their opinions on the project, the design concepts of the furniture and other facilities of the park.

Two in-house usability studies were also conducted in January 2011 before the public consultation in February 2011. A range of different people tried to use the “art furniture” and gave practical feedback, such as widening the seating of “Assembled Topology” and lowering the seats of “Branches”. Comments were also sought on the new signage designs and their optimum location to enhance park users’ awareness of their directions with the park.

In the second consultation, interviewees were invited to sit on the dummy model of the furniture and express their opinions on the furniture in terms of its height, width, comfort etc. The new signage was also subjected to scrutiny in terms of dimensions, text size, wording etc.

After the successful installation of the art furniture and signage, the third consultation was held in August 2011 to collect opinions from the users on the new furniture and the signage system. In addition to an on-site consultation, an online survey was also conducted through the Facebook page of the Chief Executive’s Office in May 2011. The research solicited public opinions and comments on the pilot scheme - installation of new park furniture and signage - as well as evaluating the outcome of the new park furniture and signage by comparing the opinions or comments received before and after the scheme was completed. Park users’ opinions and perceptions on the park were taken into consideration in the improvement on the design and operation of the park.

Survey results are at Appendix (A) iii.

(B) Cornwall Street Park (CSP)



(i) UrbanMat

Introduction

The UrbanMat intertwines functionality with fond reminiscences of the days when the designer used to visit London's Hyde Park in summer. Through formation of a unique architectural space for urban life in a park, the mat carries the memories of picnicking and daydreaming, as well as a touch of romance. The concept for the sculptural seating came from the curved form of a mat placed on a lawn. Its curvy structure allows visitors to try different seating positions and in doing so to explore the relationship between green environment and the cityscape.

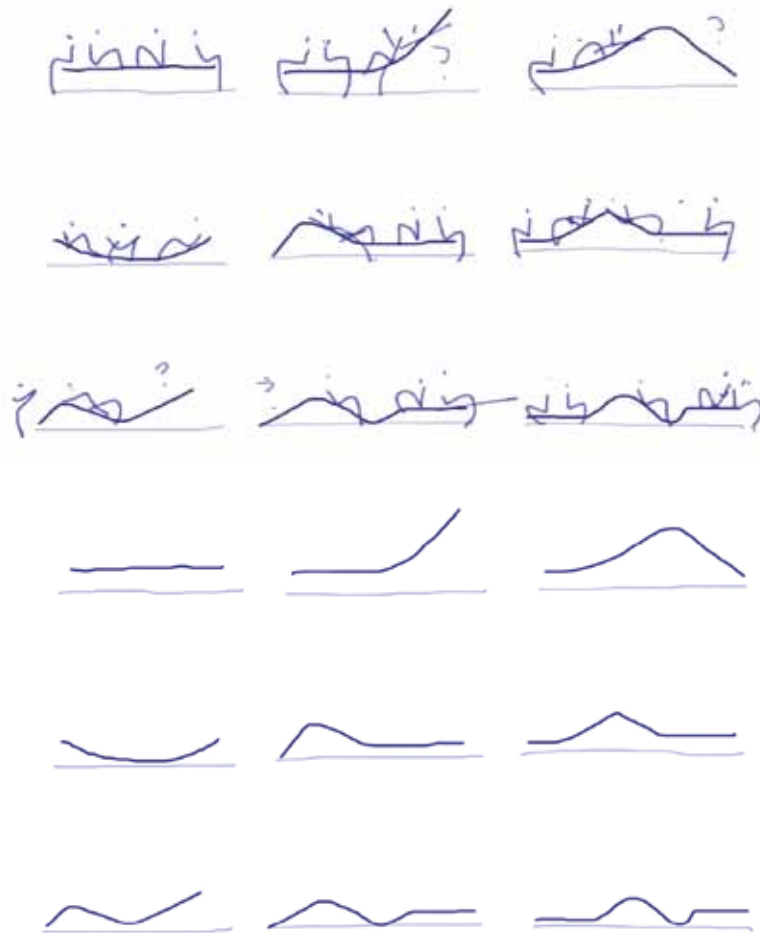


Stage 1

The UrbanMat in CSP consists of 5 benches in 3 variations, all with different colours. The designer and the Curator developed the initial form with 3D computer-aided tools and then built physical models for early preview. After review and comments from the PSC, 3 different forms were designed to cater for the different postures of users as proposed. All of them are multi-seaters, each hosting 6 - 10 people depending on the sitters' postures.

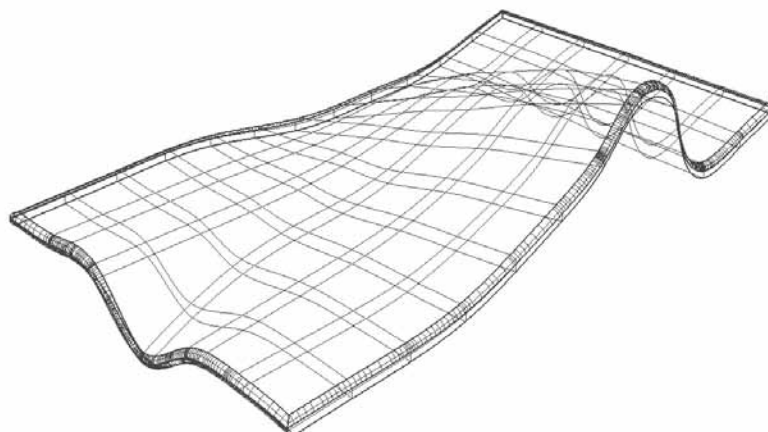
Ergonomics: Sketches and a computer-generated model were set up in order to study the ergonomics. Six to eight sections were required for each model in order to fit all user requirements. The shape and form of this custom

furniture was carefully considered and adjusted to suit a spectrum of different user groups.

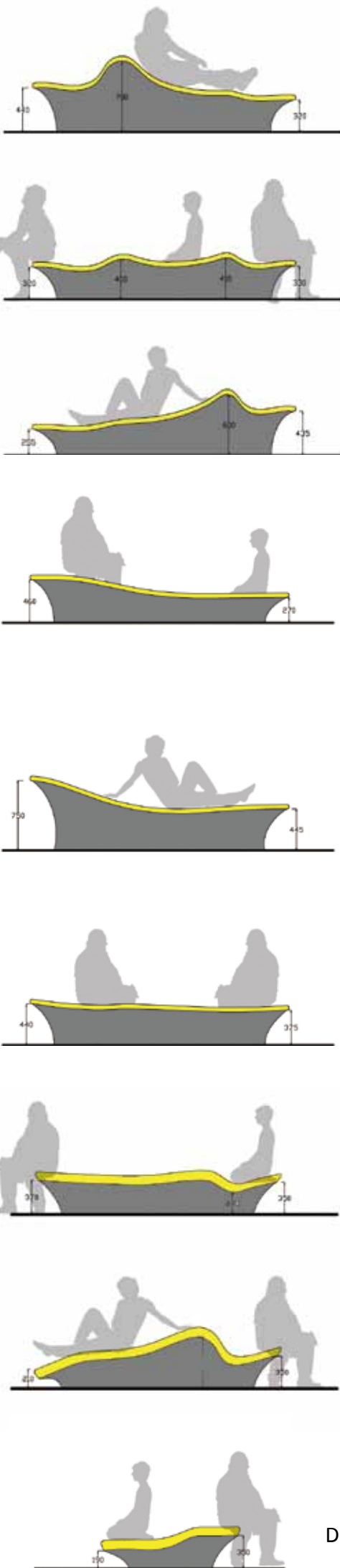


Sketched of Ergonomics Study

The UrbanMat set of furniture was designed with a free-form curved surface to fit the various seated



3D - Computer Aided Model at Design Stage



postures adopted by park users. During the early development of the furniture design, a number of forms were considered, from conventional seating to more relaxed and free-style postures. Upon further discussion with the PSC and comments from Public Engagement, it was agreed that the UrbanMat set should cater for a wider spectrum of users. For elderly users, a typical seat shape with seat height of 450mm was included at some corners of the mat, while for children some areas with a seat height of about 250mm were included.



Material

An FRP surface on a steel supporting framework is suitable for furniture or features with a sculpted form because it is relatively easy to form complex shapes. An added benefit is that its smooth surface is easy to clean. From the manufacturer's experience, red and yellow colours should be avoided as they have weaker resistance to UV, resulting in greater fading effect over time.

With each feature being approximately 1,500 x 2,400mm, the most appropriate method of construction was to cast FRP UrbanMat in a mould. First to create the free-form surface and then to construct a steel supporting frame. Other materials, included acrylic polymer (Corian or similar material), rattan or natural stone (granite), were considered at the concept stage for constructing the compound-curved UrbanMat. Taking into account the production, delivery, in-situ works required and future maintenance, those materials were not selected as the final solution for the construction of UrbanMat.





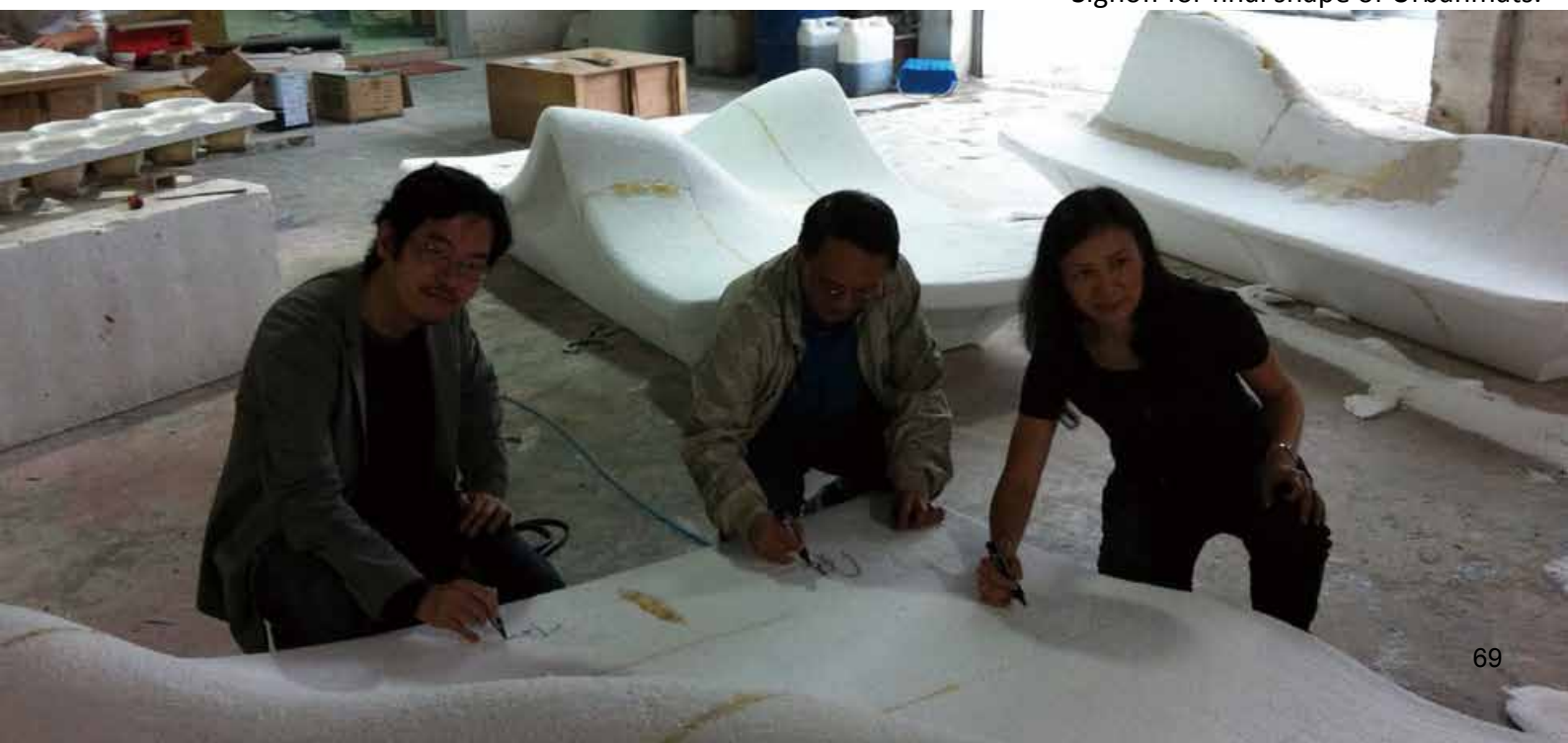
Designer testing of ergonomics at production factory.

Stage 2

The design drawings and 3D models were further converted into 1:1 scaled mock-up units, using foam as the modelling material. Members from the PSC were then invited to test the mock-up units and provide comments in the factory. The physical mockup was tested by park users during another Public Engagement exercise. Comments captured were transformed into design changes which were re-modeled on the computer and then physically remodeled until a satisfactorily fluid form was achieved.



Public Engagement to seek public option.



Signoff for final shape of Urbanmats.



Setting out

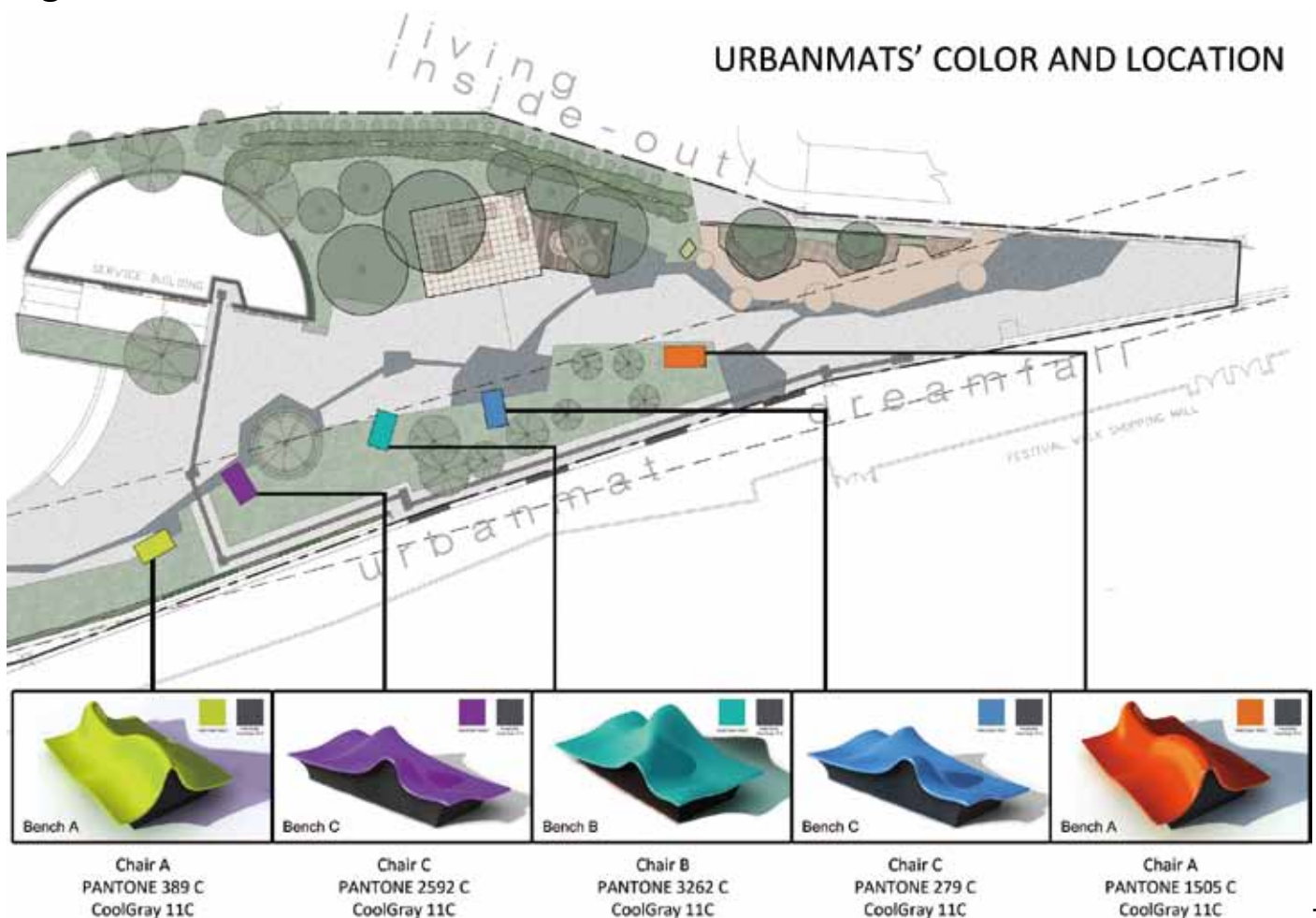
The setting of UrbanMat is site specific. First, to emphasize designer's concept, all pieces of UrbanMat have been placed on new lawn. By having them placed on grass rather than on a hard surface, users feel closer to nature. To make it more easily accessible and to connect it with the Park's design concept, the short side of each UrbanMat was connected to the "stone river". UrbanMat was placed on the lawn closest to Festival Walk shopping mall, above the drainage reserve at the park, because no significant structural work required for installation.





Colour

The Designer proposed Scandinavian colours, therefore all colours were carefully chosen to avoid colour which would easily become fade under UV light. The vibrant colours are welcomed by the public. All mats have a dark grey base, enhancing the illusion of their floating in mid-air. As a final touch, the edges of the mats are lined with LED lights, making the floating effect even more dramatic at night.



(ii) Living Inside-Out

Introduction

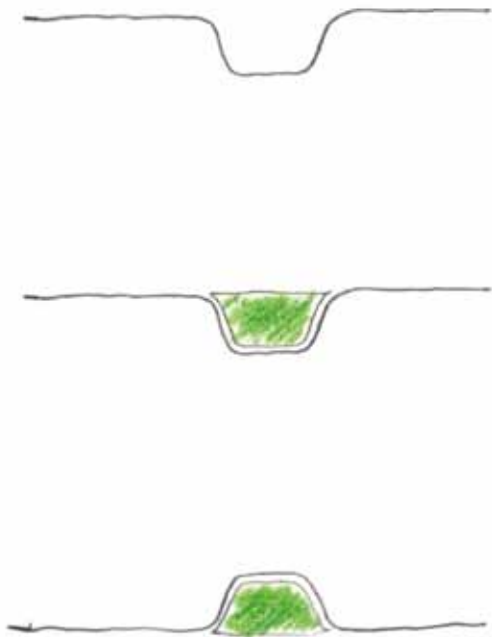
A living-room-like set of furniture was simulated and transformed into park furniture with an outdoor setting, to create joy and amazement in the park user. The designers of Living Inside-Out re-created the cosy and relaxed atmosphere of a home within a public space. This “home furniture” in the park forms a nice outdoor area for busy city dwellers to escape from the hustle and bustle of urban life.





Stage 1

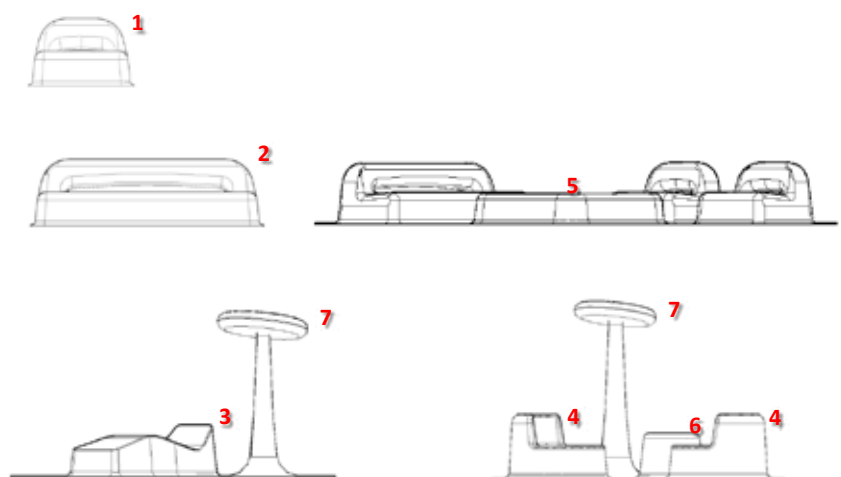
To create forms like sofa, lounge chair, desk, table and lamp, designers proposed using plastic injection moulding. The set of Living-Inside-Out furniture was designed to form a continuous surface extending from the ground and merging into the furniture above, which gives the impressions that the seat grows out of the ground.



To transition from the concept of “indoor furniture” to the outdoor park environment, the designers suggested the use of a patio. Outdoor furniture (called “Seating Island”) was placed in the patio area.

There are different types of seats catering for between 1 and 5 sitters. These seats give flexibility in terms of postures and combinations of groups of people. In total, they can host around 20 people. Post-installation we have noticed that some people love to sit on the wooden deck of the patio, thereby increasing the number of seats!

Proposed furniture Items	Length	Depth/ Width	Height	Pcs.
1) One Seater Sofa	1200mm (L)	990 mm (D)	800 mm (H)	2
2) Three seater Sofa	2500 mm (L)	990mm (D)	800 mm (H)	1
3) Lounge	1800 mm (L)	650 mm (W)	800 mm (H)	1
4) Seating Island	1350(L) X 1350(D) mm		800 mm (H)	2
			• Seat height / 460 mm	
5) Coffee table	1483 mm (L)	1483 mm (W)	370 mm (H)	1
6) Corner table	600 mm (L)	600 mm (D)	500mm (H)	1
7) LED Stand Lamp	Lampstand diameter 450mm		1800 mm (H)	2
	• lampshade diameter / 550 mm			
	• lampshade height / 150 mm			
				Total



Material

To achieve the continuity of surface material from the furniture to the ground, various materials were being considered. Materials needed to be suitable for outdoor use, flexible and seamless on curved surfaces.

EPDM, a common sports-flooring material for outdoor sports grounds, was selected by those criteria. However, EPDM did not seem to be ideal as a seating material as it would retain rain water and it would be heated up under direct sunlight. To tackle such problems the designers of Living Inside-Out added a layer of FRP on the surface of the furniture. Practicality and the comfort of park users were well addressed in the design. The benches are also interesting in texture.

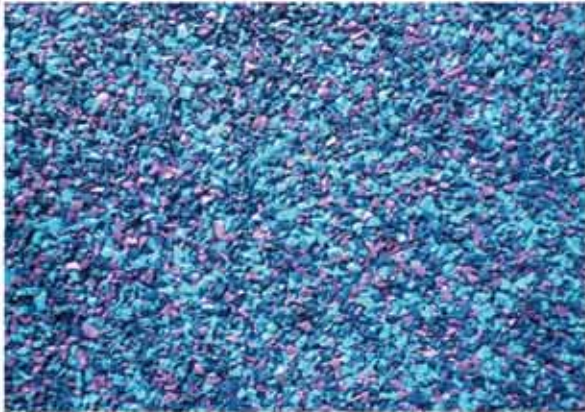


Some colours of EPDM (such as bright blue) are less suitable for outdoor use as they would degrade and fade under prolonged UV exposure from direct sunlight. The choice of colour for EPDM was discussed with the supplier and manufacturer in detail during the selection stage.

The EPDM, comprising over 70% recycled materials (mostly automobile tyres), was used for the jogging track and the design furniture “Living Inside Out”. Old paving stones and debris collected in the beautification project of the park were re-used in the seating of Living Inside-Out.

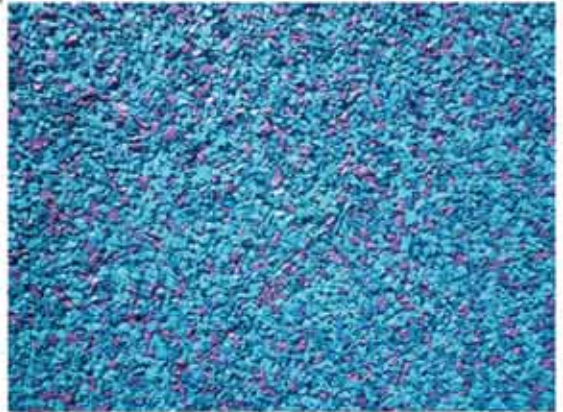


color sample
1



30% Rainbow Blue(590)+ 50% Teal (580) + 20% Purple (340)

color sample
2



50% Sky Blue (180)+ 30% Teal(580) + 20% Purple(340)

color sample
3



40% Sky Blue (180)+ 40% Teal (580) + 20% Blue Grey (100)

color sample
4



40% Rainbow Blue (590) + 40% Teal (580) + 20% Turquoise Blue(540)

color sample
5

Selected



20% Rainbow Blue (590) + 40% Teal (580) + 40% Turquoise Blue(540)





Stage 2

During the production of the Living Inside-Out mock-up at the Mainland factory, we felt that the 3-seaters looked too long and out of proportion. Therefore the contractors were instructed to shorten the mock-up model for further review. During the Public Engagement phase we received feedback that the seat level was too high and we then lowered it to improve its ergonomics for a wider group of users.

Two LED standing lamps were designed, one for the living room and one for the patio.

A selection of trees was proposed: flowering for the patio and evergreen for the living room. By doing so, two different ambiances were created.

Diagram of construction







(iii) Dream Falls

Introduction

A sculptural seating which would present a powerful image to the visitors. An image of frozen waterfall with fluid form was created.

Stage 1

The sculpture was linked up with an ancient Chinese poem. The poet compared worries and sadness to flowing water in saying “worries and sadness are like flowing water, for neither can be stopped abruptly.” In other words, by making flowing water stand still, we could help people shrug off their worries and sadness.

The design concept of the Dream Falls matched perfectly with that of the Curatorial Statement (“Inspirational Flow”). The stone-paved ‘river’ served as a visual connection between the existing water features at the upper end of the park and the entrance at the lower end. The Dream Falls act as the visitors’ introduction to the park, inviting them in and



engaging them with the Park's theme.

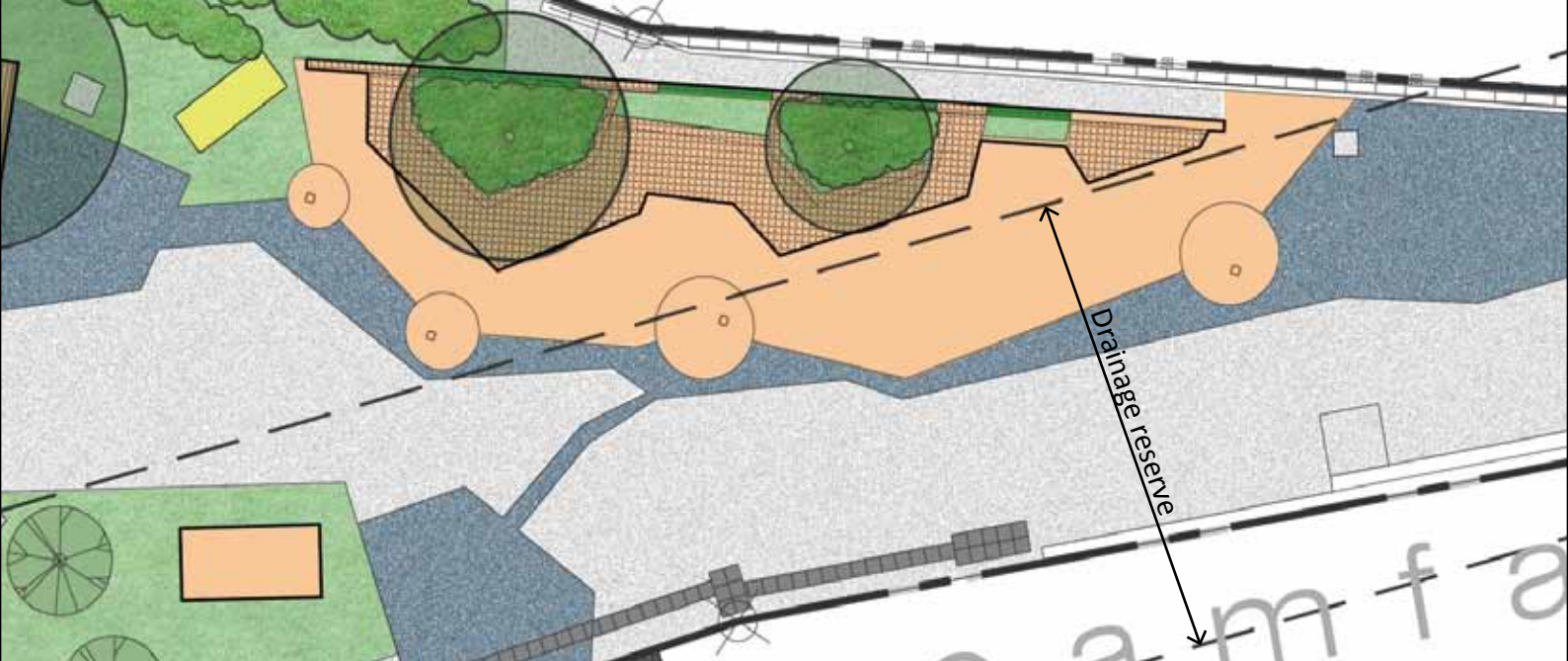
The 'Wow' Factor: Arrangement of Designers' Furniture

If specially commissioned furniture or features are to be placed in a park, they must be strategically placed so that their unusual design delivers a refreshing experience to park users.

To achieve this “wow” factor, the most powerful location is the entrance of the park. In the case of CSP, the Dream Falls - a large sculptured concrete bench - was designed and strategically placed at the entrance area as a signature icon inviting and welcoming people to the park. Passers-by including MTR passengers, shoppers and workers at Festival Walk can easily see the feature from outside the Park. The special tile pattern of the Dream Falls generates a 'wow' effect as an introduction to the renewed Cornwall Street Park.

The site for the Dream Falls was carefully selected. The Curator wanted to place it in the very tip of the entrance plaza. However this prominent structure would then have stood directly above the drainage reserve which, for the reasons discussed above, would be undesirable. Having conducted a careful study on the exact location of the drainage reserve,

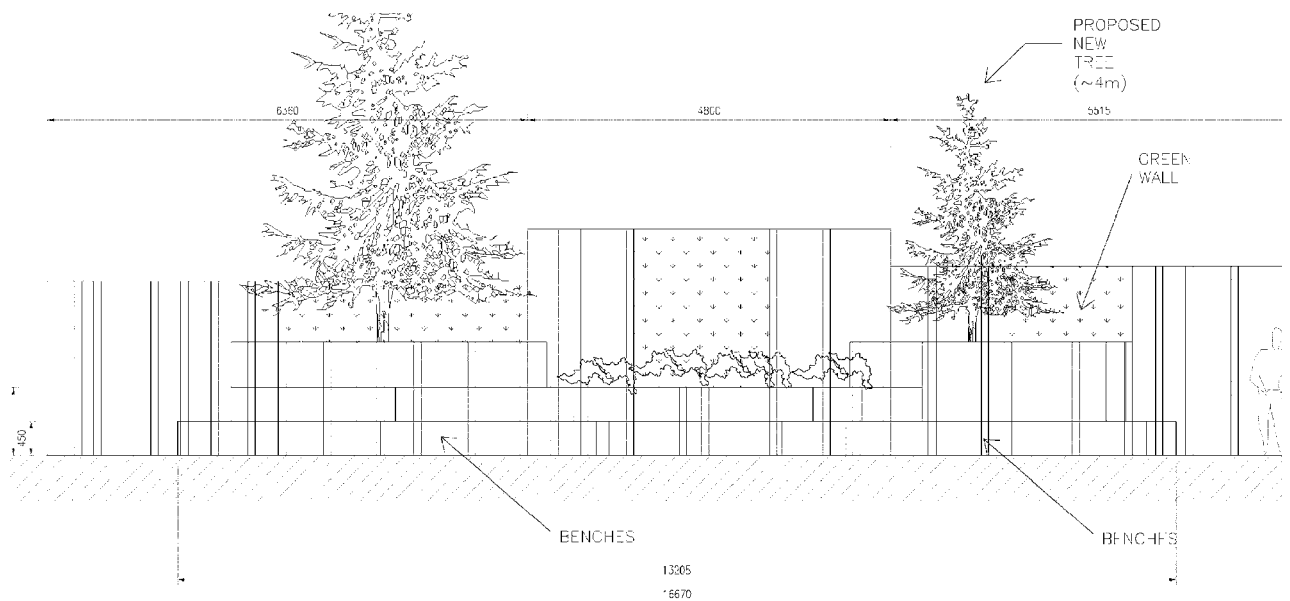




the heavy concrete base of the Dream Falls was finally built on the margin of the reserve. The form of the Dream Falls was then revised to cater for these changes.

In terms of the ergonomics of the benches, dimensions of 400mm deep at the upper level for the seat and 700mm deep at the lower level for the seat-cum-footrest were selected. To set the height of the bench, a flat surface was laid at 450mm as a reference level. As the site is generally inclined, the lower level of the bench varies from 260mm to 450mm from the floor. As a result, the seating level of the bench was kept horizontal.

Every edge and corner of the bench has been rounded mirroring the smooth flow of the water-flow-patterned mosaic. From a practical standpoint this will make the bench easier to clean and lower the risk of injury to visitors who may accidentally stumble against it.

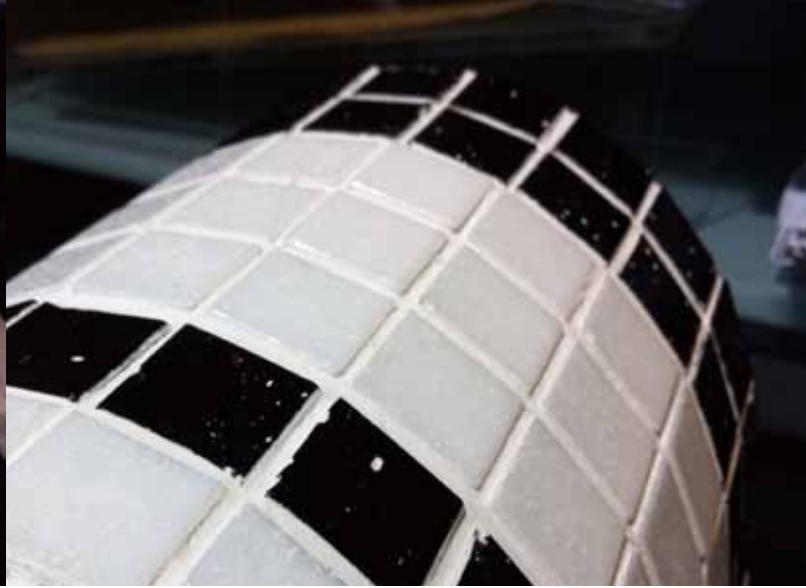
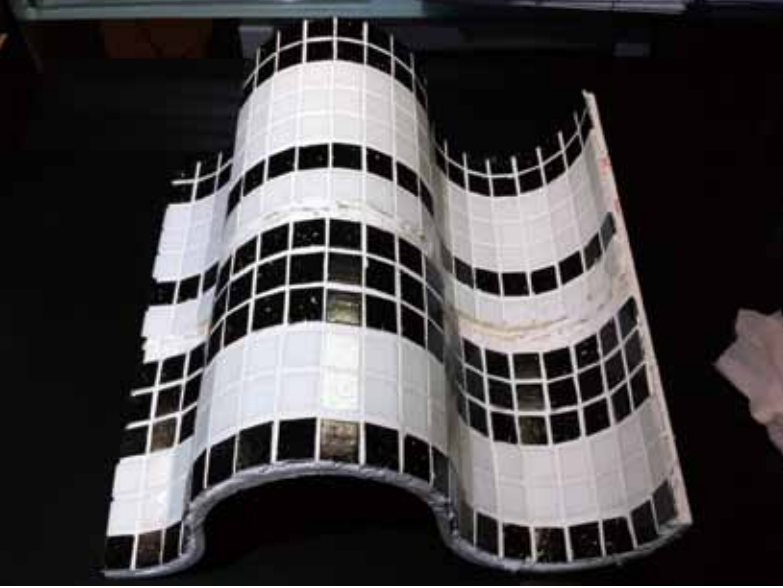


Material

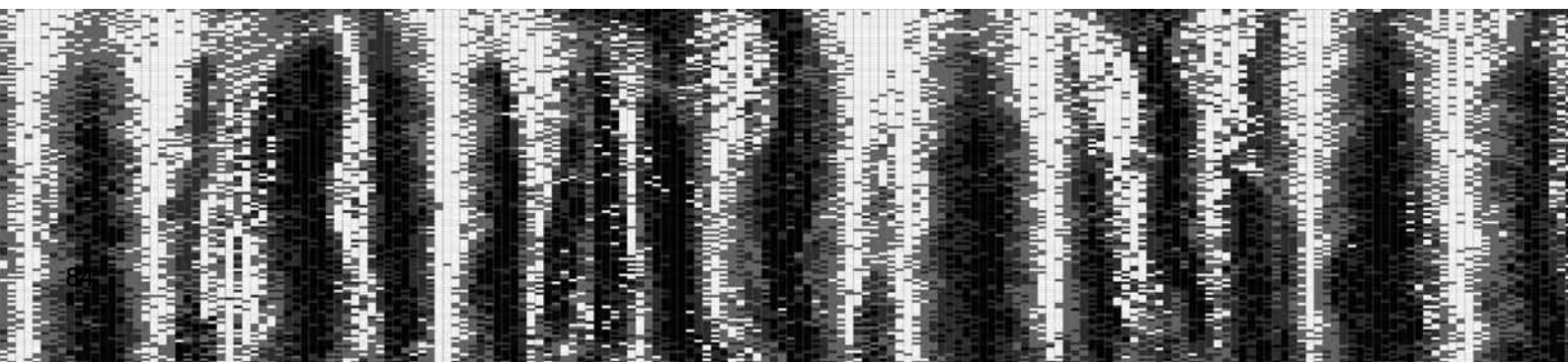
During the early development of the Dream Falls, various finishing materials were considered. In view of the complexity of the 'waterfall' pattern and its sculptural form, small-sized mosaic tiles were first proposed. After discussing with the LCSD their experience from other park projects, it was noted that some benches with small-sized glass mosaic tiles as finishes had a problem with falling tiles which created sharp corners after some time. As the exposed surface of the fallen tiles would form sharp edges causing a potential safety hazard, it was decided not to use glass mosaic tiles sized 25mm x 25mm or under for benches.

In response to this concern, the design team proposed to revise the finishing material to cushioned-edge ceramic tiles of 72 x 22mm. High-performance tile adhesive and grouting formulated for external wall surfaces was used to minimize the tendency of the tiles to come loose over time.





In order to create a 'waterfall' pattern for the Dream Falls, a black and white mosaic pattern was first proposed to give a feeling of Chinese water painting. It was then changed to ceramic tiles of 4 gradients from white to grey to black. The Designer prepared a computerized graphical pattern of a 'waterfall' and estimated quantities of coloured tiles for the manufacturer to produce the tiles in 300 x 300mm squares, and backed with paper to aid installation on site.

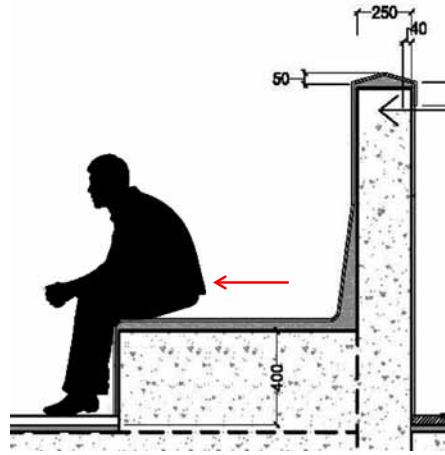




Stage 2

During the construction stage of the Dream Falls, the main contractor of ArchSD was responsible for the concrete massing. Close collaboration between the main contractor, the Curator and ArchSD was required. The Curator had to review the shop drawings submitted by the main contractor with ArchSD so as to ensure that requirements were complied with and the design concept was followed. In the meantime, the construction schedule of the main contractor had to be monitored as well.





An additional seat back was proposed at public engagement. However, owing to the difficult geometry and sharp edges of mosaic tiles, the original idea was maintained.

To match with the design concept of the Dream Falls, *Elaeocarpus hainanensis* (水石榕) with its poetic ambiance and relevant natural





heritage (as it usually grows along river-banks or on the edges of ponds) was selected by LCSD for the planter at the Dream Falls.

The mosaic pattern of the bench was reflected on the floor in the form of a jumbo pattern water splash. The designer worked closely with the workers to ensure quality of end-product and artistic feeling.

Four LED lighting devices were installed in the ground in the shape of a fish. As there was no proprietary fish-shaped LED product in the market, the Curator appointed two contractors (a steelware fabricator and a glass fabricator) to tailor-make a fish-shaped LED light to match the design. Waterproofing, lighting effect and loading were all taken into consideration prior to production.



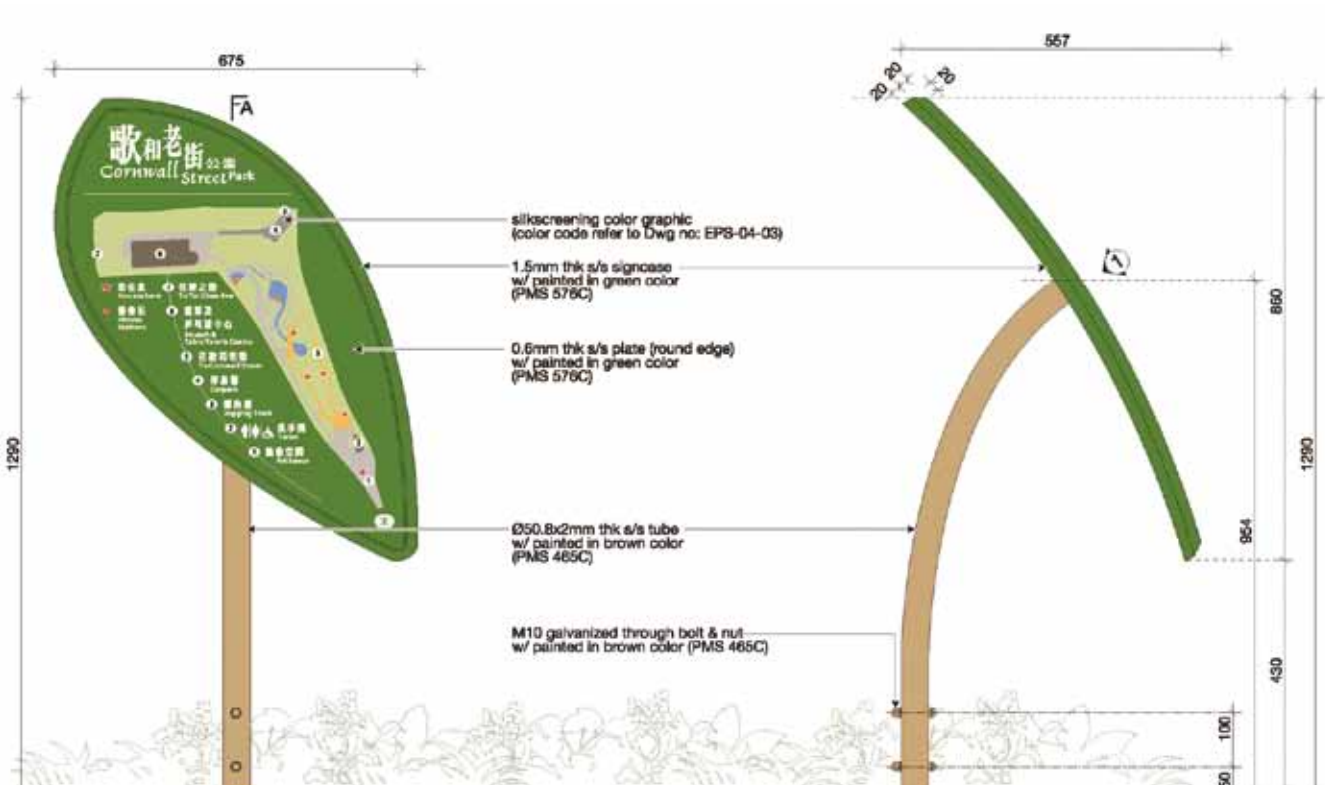
(iv) Signage System

Introduction

It was agreed that the signage would follow the form of the furniture, rather than the other way around. The designer then created it in a leaf shape. However, given its very functional role in the park, the details of every sign had to be examined carefully.

Design Concept

The design started with a concept of the overall form of 'leaves'. Since the size of the leaf-shaped signage could be flexible, the designer then prepared the required bilingual wording together with the pictograms and





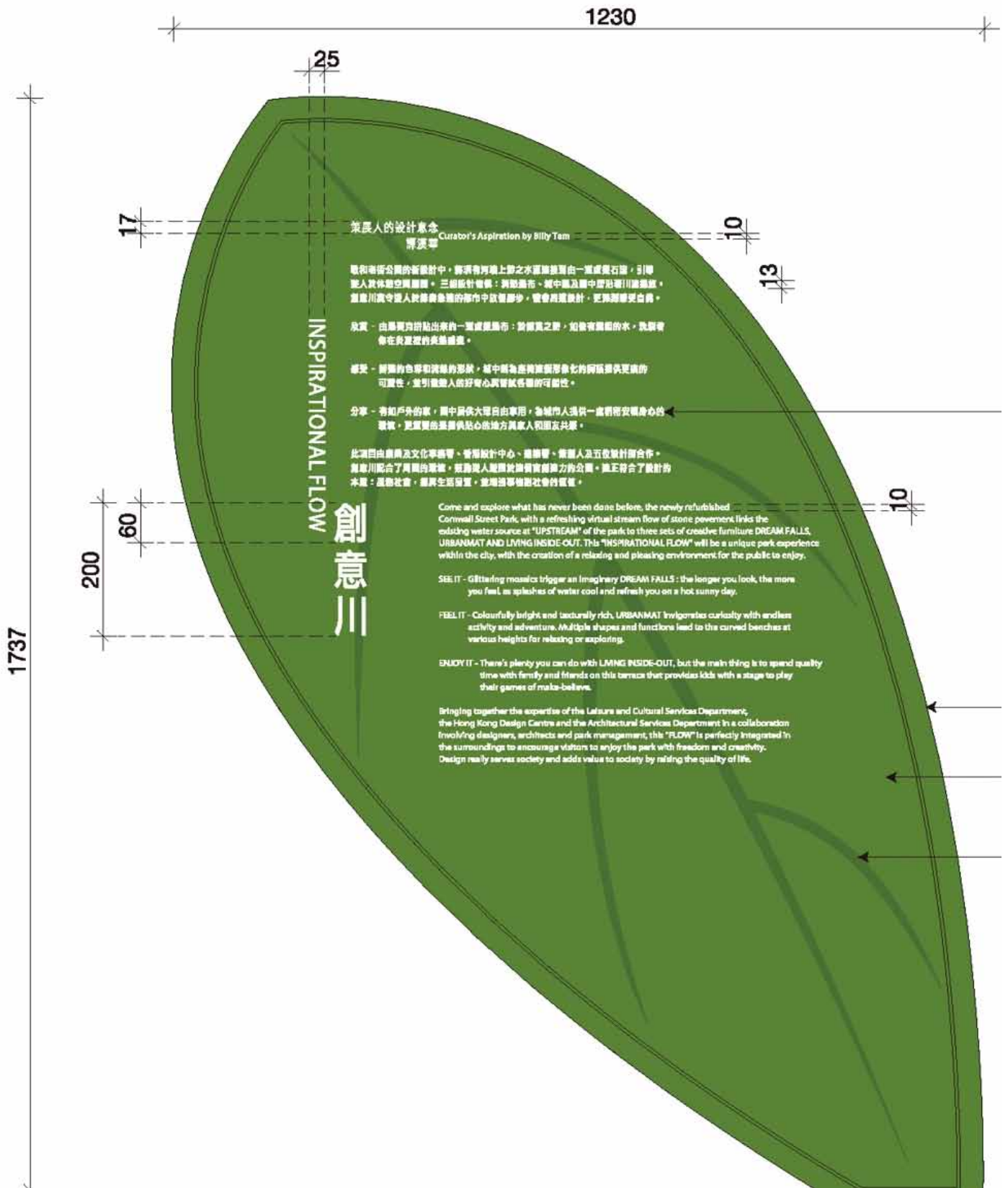
grouped them into the detailed. They were then printed at 1:1 scale for review and comment. Mock-up units of some selected signs were also prepared and reviewed during the Public Engagement exercise. With the comments collected, the sizes of the overall leaf-shaped signage, pictograms and typography were reviewed and amended accordingly.

The colour green was chosen. However, since the green would fade easily, the signage contractor was asked to pay special attention to the signs' coating treatment. Veins were later added to the leaf form to enhance the visual effect.



The quantity and locations of signage were reviewed based on the following principles –

1. The number of signs shall be kept at an optimum. Some signs were combined to achieve maximum efficiency with minimum clutter; and
2. No obstacle to be created. Locations of notice boards have been repeatedly reviewed considering the issues of –
 - a. existing trees,
 - b. distinctiveness,
 - c. minimal view blocking.



鴿類野鴿及
其他禽鳥致弄污
公眾地方會被
定額罰款 \$1,500
Feeding pigeons and
other wild birds
causing distress to
public areas is liable to
a Filing fine of \$1,500

為安全起見
請勿攀爬
For Your Safety
Please Don't Climb

保持環境衛生
請勿飼養鳥畜
Keep Environment
Clean - Please Don't
Feed Birds

請勿投放及
餵飼魚類
Please Refrain from
Releasing Fish &
Tossing into the
Water & Feeding Them
Indiscriminately

請勿嬉水
Please Don't
Splash
the Water
About

小心空隙
Mind The
Gap



Wording to be more encouraging

The wording of general park signage will serve as a gentle reminder instead of an order. Wording will be in a more encouraging tone, to create a peaceful atmosphere, instead of using “No” or “Don’t”. Only in cases where the activities are prohibited by law will the “No” wording be kept. For example “No smoking” and “No dogs allowed”.

The designer therefore developed a new system of pictograms asking visitors to ‘reminding’ users not to engage in certain activities. The graphical representation of this ‘witness’ or ‘friend of the park’ is intentionally ambiguous and could be an adult or child of either gender.

Proposed Wording (I)

Existing wording	Proposed wording
<p>此人工湖水不適宜飲用 The water in this artificial lake is not suitable for drinking</p>	<p>(Suggest to remain the same)</p>
<p>請勿在此處嬉水。 Please do not splash the water about.</p>	<p>在水池嬉水 易生意外 Splash the water about is danger.</p>
<p>請勿把魚/龜放進水池 No releasing of fish and terrapin into the lake</p>	<p>尊重生命 水池不宜投放魚龜 Releasing of fish and terrapin into the lake is prohibited</p>
<p>草地保養中 請勿踐踏草地 Turf Maintenance. Keep off the grass</p>	<p>草地保養中 請保持距離 Turf Maintenance, Please keep off.</p>

Proposed Wording (II)

收起滑板
享受藝術空間
Pick Up your Skateboard
Enjoy the Park

請勿吸煙
No Smoking

遙控模型
不宜在園內玩耍
Playing Radio-controlled
Model Cars & Planes
is Inappropriate

帶狗入園
影響他人
No Dogs Allowed

水池不宜投放及
餵飼魚龜
Releasing of Fish & Terrapin
into Lakes & Indiscriminate
Feeding is Prohibited

請漫步公園
Enjoy the Park
by Walking

胡亂餵飼 影響衛生
Indiscriminate Feeding
affects Hygiene

攀爬易生意外
Climbing is Dangerous

During the signage development process, the designer actively coordinated with the PSC on the development of a whole new set of words for signage. The main objective of this new wording is to minimize the usage of 'NO' and make it more welcoming for the visitors to enjoy the park.

Pictogram and Graphics Design

The new pictogram has been designed in line with the new wording and typography for this friendly reminder system. The graphical meaning of the pictogram is easy to understand and eliminates the use of the slash crossing the activities. The same principle has been applied to “NO” or “Don’t” signage.

Together with the early development of the wording and typography design, the appointed graphic designer developed a new set of pictograms to make the signs more positive and encouraging for the park users. For clarity, all printed graphics and typography were suitably sized and positioned for noticeability. Both Roman characters and Chinese characters were tested with font type and size for compatibility and harmony.

Proposed Pictograms

CROSS

- Universal symbols
- Easy for understanding
- Can be used without wordings



STOP MAN

- Similar design with QBP
- Can be developed as a standard for LCSD parks
- Need to use with wordings



DEVIL

- More fun
- As a bad example
- Need to use with wordings



帶寵物入園
影響他人



帶寵物入園
影響他人



季候當機
易生意外



季候當機
易生意外



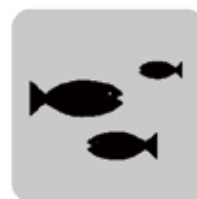
收起滑板
享受藝術空間



收起滑板
享受藝術空間



胡亂傾倒
污染水池



胡亂傾倒
污染水池

Sample set of pictograms for park signage is at Appendix (C).

Lightings

Lights were installed along with the new signs. Some used the existing electrical system but replaced incandescent bulbs with LED light bulbs. Where possible, we used solar lighting to promote sustainable green energy.



(v) Public Engagement / Survey

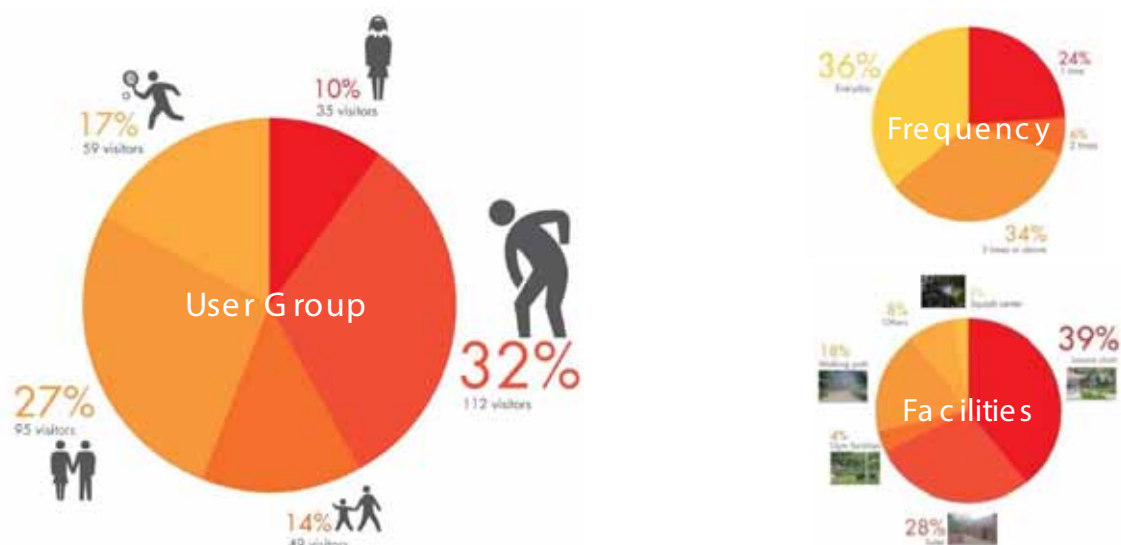
As Park Déco was a pioneering project, it was important to have feedback and views from park users. Hence during various stages of the project, two public engagements and three surveys were conducted to collect data on users' basic behaviour and comments on the new design features.

The Curator gathered feedback on the designs and presented them to the PSC regularly in order to let the steering team understand the pros and cons of the new design as compared to the original one. Also, the client voiced their concerns, based on their rich experience of managing the parks. A good understanding between the client's belief and designers' design, and a good control of construction progress further enhanced the quality and functionality of the end-product.



Initial Users' Survey

During the initiation stage of the CSP project, a survey was conducted at the park over five days to study usage patterns. Distribution in ages/genders/career/time spent/activities undertaken by visitors were mapped during the survey. Recommendations from users were also captured and reflected in the report. This report served as a reference for the Curator to start the early design concept.



Public Engagement Events

Once the Curator developed the overall design concept, the first Public Engagement (PE1) was organized, inviting public participants to review and provide recommendations. During PE1, the basic overall layout concept for the Park's renovation, and the furniture design concepts from the appointed designers were shared. The second Public Engagement (PE2) was organized during the later "design development" stage, when the detailed design was developed and presented together with mock-up units of the designers' furniture. Park users were invited to test and review the mock-ups of the designers' furniture and provide recommendations. Opinions collected during all Public Engagement exercises were analyzed and sent to the Curator and designers as reference for design revision.





Feedback

Once the renovation was completed, a survey was conducted by HKDC to gauge feedback from park users. The public were invited to express their opinions on the design features and signage. The feedback generally was positive. This survey will be a valuable starting point for similar projects in future. Survey results are at Appendix (B)iii.



4

GENERAL DESIGN PRINCIPLES AND PARAMETERS

Based on the experience gained from the two pilot Park Déco projects, we have summarized the general design principles and parameters that can be used for guiding the adoption of design and artistic concepts in the provision of furniture and signage in public open space projects.

Design Theme

In both the QBP and CSP projects, the project teams had chosen special themes as the overall design concept (“Oasis along the Seashore” for QBP and “Inspirational Flow” for CSP). Curatorial statements were then developed based on the chosen theme. For the CSP project that involved renovation of the existing park by ArchSD, it was necessary for the commissioned artists and designers to work together with the Works Agent and Architects at the concept formulation stage to ensure that the design theme would blend in well with the overall park development/renovation. For efficient development of the overall project, it is recommended that such co-development of a design theme shall commence and be confirmed at the Conceptual Design Stage of the overall park development.

It is recommended that both sides (the artists/designers for the artistic furniture and the Works Agent/Architect for the overall park development)

shall work together at this work stage and the design theme shall be confirmed by the Steering Committee (set up by LCSD for the project)/the Client's representative before proceeding into next work stage.

The design theme could be taken from-

- An existing design feature in the park
- Specific activities conducted in the park at present/ planned for the future
- History of the park/site
- Context of the park/site
- Other specific themes of significance to the site.

User Friendliness

“User friendliness” can be interpreted as “easy to learn” or “easy to use”. As a park to serve the general public, the park design must take a user-centric approach with close attention being paid to the user experience and usage. Such as the wording of park signage will serve as a gentle reminder instead of an order. Wording of the new signage would be in a more encouraging tone instead of using “No” or “Don't”.





Studies on Circulation and Flow Patterns

Connection points (entrances or other access to the park) must be carefully studied, supported by a site survey of pedestrian flow and a detailed study of likely surrounding development in the future. For parks incorporating specific design features, a study of circulation patterns would help identify strategic locations for special features and the directional signage, in order to obtain the greatest attention from park users.

An overall experience, starting from a warm welcome, pause, privacy and openness, etc, should be given, the aim being to create a journey through the installations, rather than have segregated pieces of artwork placed in the park.

Maximizing Accessible Space

To encourage public appreciation of the natural elements in the park, artificial barriers such as railings, parapets, hedges or similar physical barriers shall be kept to a minimum, creating the maximum circulation space promoting overall 'openness' of space. A minimal level difference between the hard-paved area and planting area is encouraged, i.e. lawn (accessible) adjacent to hard-paved walkway is preferable to the use of planters with planter curb (inaccessible).

Barrier Free Design Integration

The design should be fully compliant with the Barrier Free Access Design Manual. During the

renovation, tactile guided path, tactile map, disabled-use signage etc should be considered and incorporated for a consistent and harmonious design.

Harmony with surrounding environment

During planning, the overall soft landscape plan should reference the existing landscape layout and condition, vision and openness as well as the shading effect brought to visitors. When selecting plant species, the aesthetic effect of the plant's seasonal change, maintenance factors and whether the plant fits with the overall design concept should be considered.

Functionality

Although the typical outlook of furniture or signage may be directed by the designer via the design theme, the basic function of the feature must always trump its artistic properties. For example, if unusual graphics and wording are to be employed in the new signage system, these must be clear so that their meaning can still be easily understood by the park user.

Durable and Easy Maintenance & Repair

Artistic furniture shall be designed with durable materials and installation methods which should facilitate maintenance and in-situ repair. Furniture shall be easily demountable to allow it to be returned to the factory for repair, or to be replaced.

At the design stage, ArchSD and Electrical and Mechanical Services Department (EMSD) should be invited to offer technical comments and to confirm taking up future maintenance work. It is necessary for the Steering Committee or the park management to confirm with ArchSD which parts of the park furniture they would take up for subsequent maintenance. For those parts which need to be maintained by other contractors, it would be essential for the project co-ordinator/designers to provide the necessary maintenance information and the contractor list for future maintenance of the park furniture and signage. A list of

maintenance agents, including ArchSD, EMSD and contractors, should be prepared for park management to facilitate speedy maintenance work in future. Such maintenance agents shall be fully aware of the proposed design and material used by the designer, be technically competent to handle the repair works and prepared to undertake the repair/maintenance/replacement work in future. It is also important to have more than one contractor or supplier for the individual furniture and signage system. The experience gained from the maintenance of park furniture and signage in QBP was elaborated in details in Appendix (D). A template maintenance sheet for recording the maintenance information is at Appendix (E) for reference.

Material

Material should be carefully chosen. Metal should be avoided for outdoor furniture as it tends to get very hot in summer. Poor conductors of heat such as FRP and wood are a better choice. Materials used for the furniture and signage should be commonly found in the market.

Mosaic Tiles

Benches or other park furniture which are likely to become seating surfaces for visitors or which will be in direct body contact, should not be covered with small glass mosaic tiles: When these tiles come un-stuck, they may present sharp edges to direct contact with the human body. Bigger tiles with rounded edges are used in the “Dream Falls” in CSP.

FRP (Fibreglass)

An FRP surface on a steel supporting framework is suitable for furniture or features with sculptural form. The surface colouring should avoid bright colours which are prone to bleaching by UV.

EPDM (Ethylene Propylene Diene Monomer)

EPDM, a common outdoor sports flooring material, shall be carefully designed with due consideration given to the colour and installation procedure when applied as surface material for outdoor design features. The colour of EPDM shall be carefully selected and discussed with the factory to mitigate possible colour changes due to sunlight and UV.



Other Materials

Other materials could be studied and selected for the construction of artistic furniture, with due consideration being given to their long-term performance, ease of maintenance, cost effectiveness and suitability to be used in an outdoor situation.

Safety

Sharp angles should be avoided in any design feature as they pose a bump hazard. It should not have too pointy edges or forms that can cause injuries. The furniture should be endorsed by registered structural engineer with structural calculations on the fixing method.

Multi-purpose / Value added

Three sets of furniture in CSP are intended to give different scales, look and feel to the visitors under the same design theme. Five benches in free form, a gigantic sculptural seat and a set of home-like furniture seats provide a variety of choices and also a different meaning/value to the furniture added to their functional requirements.

Comfort

The artistic furniture and signage should cater for human ergonomics. The ergonomics of man differ between genders and ages: Therefore designers should take the chance to design artistic furniture that fits the ergonomic requirements of different users.

Shape- ergonomic considerations of furniture

The shape and form of specially-designed furniture shall be carefully considered for users' ergonomics and the spectrum of potential user groups. Some artistic furniture may be designed for a specific user group, for example, a playful form may be more inviting for young people and children but may not be comfortable for the elderly. On the other hand, armrests and backrests are recommended in response to the request from the elderly. In any case, the artists/designers should consider producing different furniture designs which cover a spectrum of possible user groups.

Signage graphics and typographic design

New concept: the wording of general park signage shall serve as a gentle reminder instead of a warning or order. Wording shall encourage visitors to be complicit in creating a shared, peaceful space for everybody. All printed graphics and typography shall be suitably sized and positioned for visitors to notice. Bilingual wording shall be tested with font type and size for compatibility and harmony with the site environment.

New pictograms shall be designed in line with the new wording and typography for a more encouraging notice system. The graphical meaning of the pictogram shall be easy to understand but eliminate the use of the slash across the pictograms. A sample set of pictograms for park signage, now being used in LCSD's major parks, is at Appendix (C).

Signs should be placed in the areas they relate to instead of placing all signs in one composite signboard at the entrance. To meet the legal requirements, a composite notice showing the Pleasure Grounds Regulation can be displayed at the main entrances of the parks.

Unnecessary warning or advisory signs and notices should be avoided.

Sustainable Design

It is desirable to promote green and sustainable life to the public; therefore different types of sustainable features were installed on the furniture and in the park in order to introduce this spirit to the public.

Sustainable energy, such as solar power and wind power, is recommended. Features like solar panels, a small windmill, or other renewable energy systems may be included if practicable.

At the design stage, EMSD should be invited to offer technical comment and to confirm taking up the future maintenance work.

Public Engagement

The Department had been actively engaging the public at different stages of the project so as to better understand and to meet public expectations. Public views were collected before the design of park furniture and signage was evolved. Dummies of park furniture and signage were displayed at the venue for park users to offer feedback so as to fine-tune the design before production. After the completion of installation work, public feedback would also be collected for future reference. This type of public engagement was proved to be very effective to ensure the final products would receive positive response from the public.





5

THE WAY FORWARD

The design process is a proven way to harness creativity and innovation to deliver better public services to society. From the experience gained in both Quarry Bay Park and Cornwall Street Park, we have derived a set of parameters for designing park furniture and signage that can be used as a reference to other new parks or park renovation projects.

The lessons learnt during different stages of the Park Déco projects have been distilled into a handy and concise reference enabling readers to easily access and understand technical specifications; potential issues to be aware of and how to plan to avoid them; as well as solutions to common problems.

The new concept of displaying park furniture with artistic and creative elements at LCSD parks allows arts and culture to reach out to the community. This helps enrich life and enables the public to enjoy better leisure and cultural services provided by LCSD. LCSD will work with its work agents (e.g. Arch SD and EMSD) with a view to applying the design principles and parameters set out in chapter 4 to the development of new park projects or renovation of existing parks in future.



6

APPENDICES



歌和老街公園
Cornwall Street Park

CURATORIAL STATEMENT AND DESIGNERS' STATEMENTS FOR THE PROJECT AT QUARRY BAY PARK



1. Curatorial statement

<Oasis along the Seashore>

The Leisure and Cultural Services Department has commissioned the Hong Kong Arts Centre and the Public Art Hong Kong in bringing an innovative park furniture scheme to the Quarry Bay Park! Three sets of artistically designed furniture enliven the Park's ambience, highlighting the rhythms and vibrancy of nature. Their pleasing appearance attracts visitors while blending harmoniously into the environment. Through these interactions, the seashore scenery is enriched, creating an "oasis" in the city, a place comprising natural and artistic elements, in which people can take a rest and relax with joy.



2. Designers' statements

(i) Assembled Topology

Artist: Douglas Ho

Year: 2011

Materials: EPDM, fibreglass

The vines know no boundary, and when faced with obstacles, they meander their way through, fusing their form with their surroundings, blending in harmoniously. The vine's collective form has no predetermined arrangement and therefore offers great flexibility in its design. The assembled furniture, constructed of seventeen modular units encased in recyclable EPDM, functions in ways similar to vines in nature, capable of embracing existing forms, regardless of its terrain and environment, forming a new fabric, connected with its surroundings.



(ii) Musical Chair

Artist: Daniel Hui

Year: 2011

Materials: Fibreglass

These five eye-catching musical notes in fibreglass, situated at the entrance of the Park, welcome visitors with their appealing posture and bright colours. Different sounds can be made by simply tabbing the fibreglass, which contains various materials inside. Visitors can interact with each other and have fun while creating their own rhythms, releasing a pulse of nature through the vibrations in the air.



(iii) Branches

Artist: Cyrus Chung

Technical Consultant: Daniel Hui

Year: 2011

Materials: Fibreglass

Titled Branches, the bench is designed like a spray of twigs, stretching out from the tree, demonstrating the vitality of the nature. Visitors are welcome to hang their belongings on the branch-like hooks while they rest. The LED light in the shape of a bird-cage represents nostalgia for local tradition, while also providing the Park with soft and delicate lighting.



(iv) Signage System

Artist: Kenji Chow and Chun Young

Year: 2011

Materials: Various media

The thematic logo and signage for the Quarry Bay Park illuminates the seashore scenery around the area and creates a vigorous image for the Park, transforming it into a unique and remarkable coastal park in Island East. The new and vibrant signage blends into the surroundings harmoniously, conveying messages to the public to facilitate their enjoyment of the Park and providing them with a quality and modern green environment.

Appendix (A)ii - Signage Graphics for the Project at Quarry Bay Park

Quarry Bay Park Art Project

Invisible Park / DESIGN

Information Sign (Caution) Material & Size

A: 鯉景灣入口-1 B: 鯉景灣入口-2



2mm THK. VITREOUS ENAMEL FINISHED
ALUM. PLATE IN (PMS. TBC)
WITH SILK SCREEN PRINTED GRAPHIC (PMS. TBC)
2PICS PER DESIGN

Front View

Quarry Bay Park Art Project

Invisible Park / DESIGN

Information Sign (Caution) Material & Size

C: 廣場柱群 D: 觀景台橋底



2mm THK. VITREOUS ENAMEL FINISHED
ALUM. PLATE IN (PMS. TBC)
WITH SILK SCREEN PRINTED GRAPHIC (PMS. TBC)
2PICS PER DESIGN

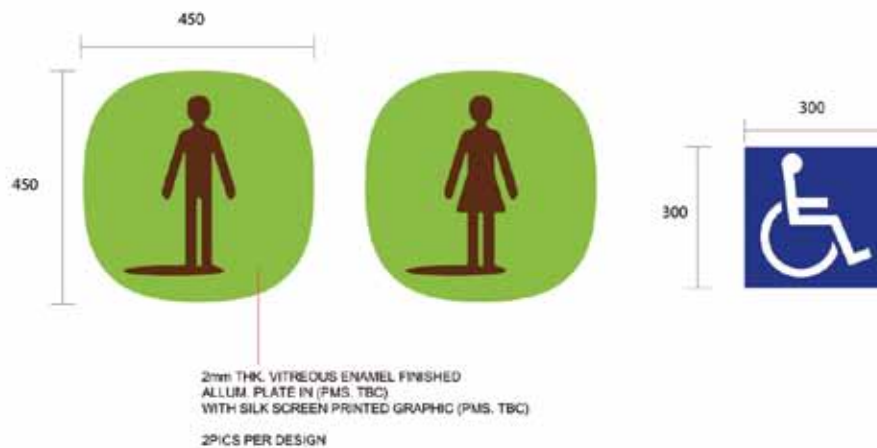
Front View

Information Sign (Motor-Driven Carts in Use) **Material & Size**



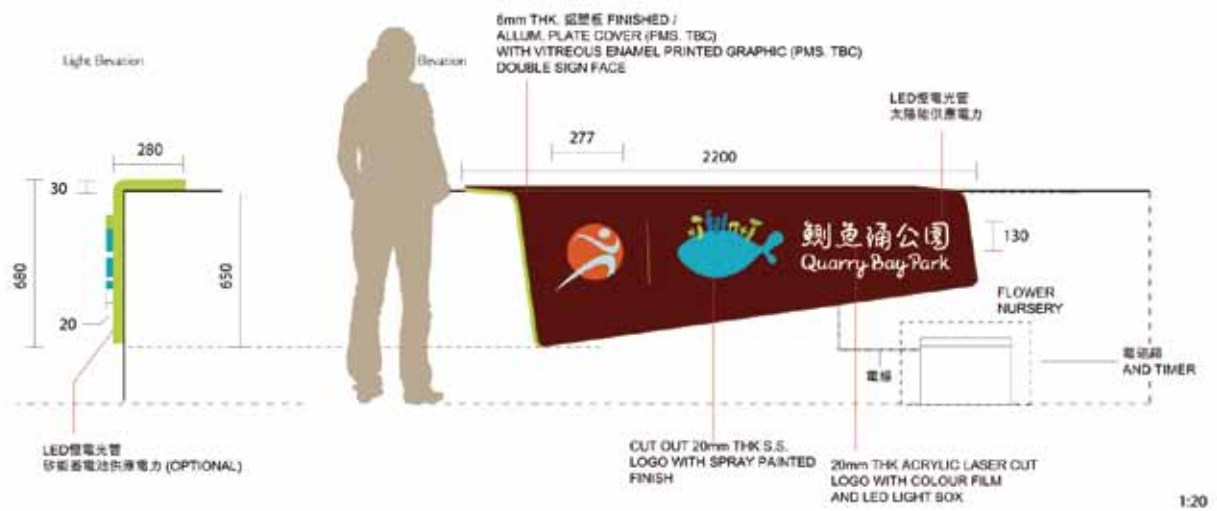
Front View

Information Sign (Toilet) **Material & Size**

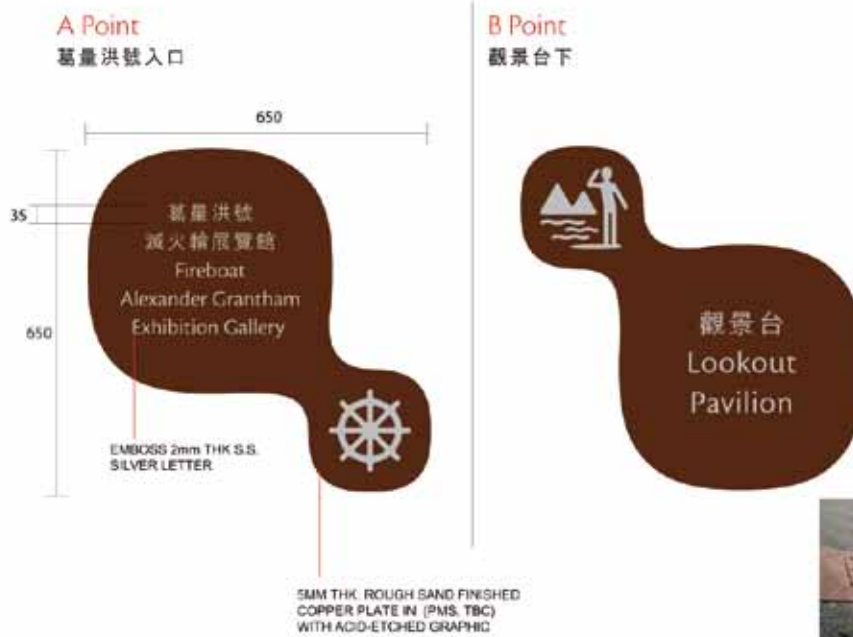


Front View

Entrance Logo Signage **Material & Size**
西灣河鯉景灣海傍入口

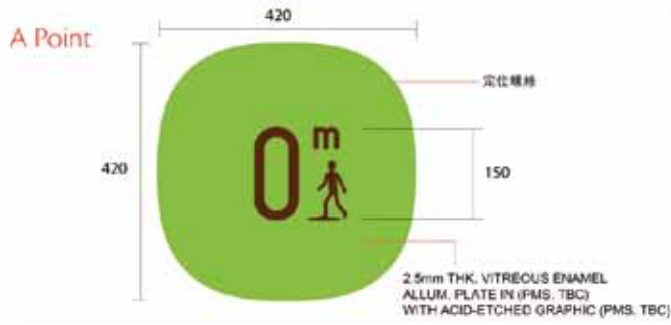


Location Point Floor Sign **Material & Size**



Top View

Walking Sign for Distance **Material & Size**
 海濱花園海傍



Top View

Free Stand Direction sign with LED lighting
 A: 海濱花園路徑



Top View

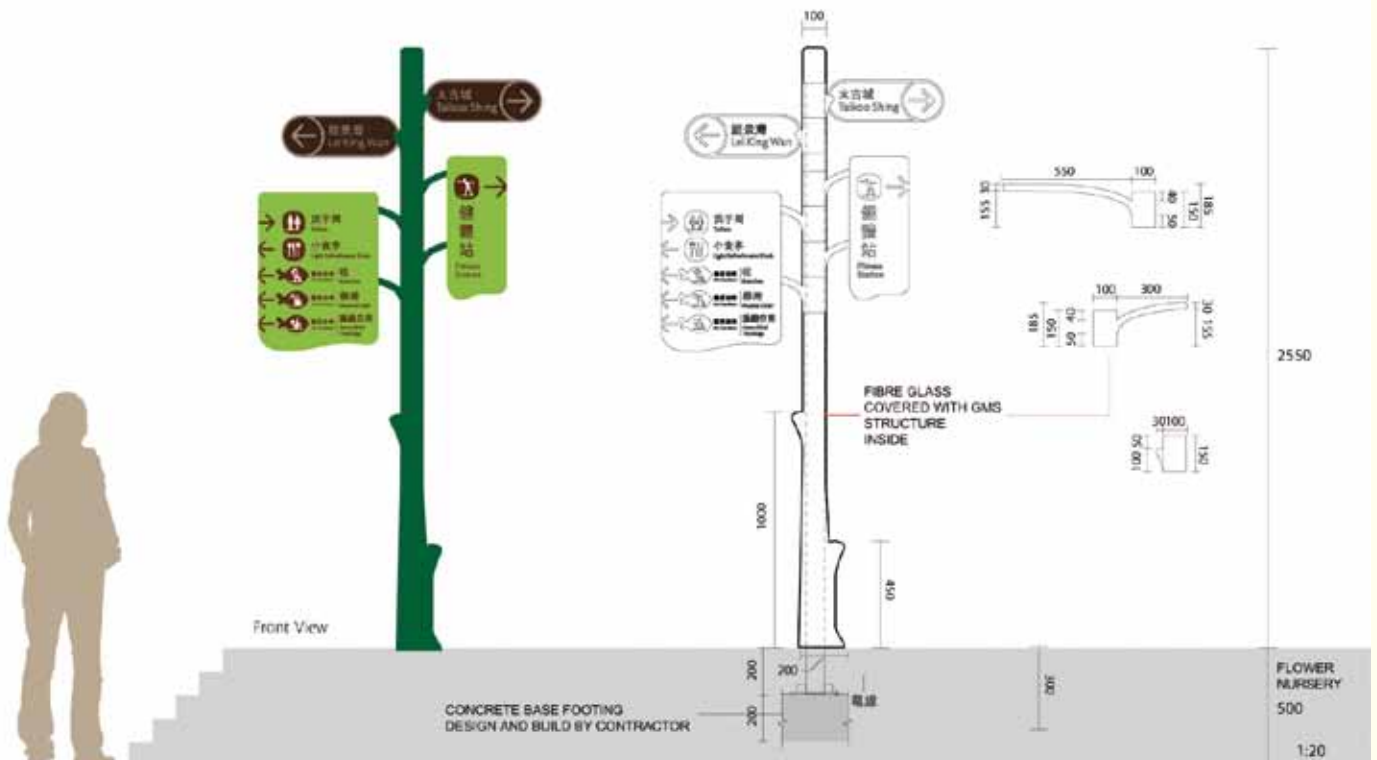


Concept: Towel, Caring

Free Stand Direction sign with LED lighting
B: 海濱花園路近觀景台

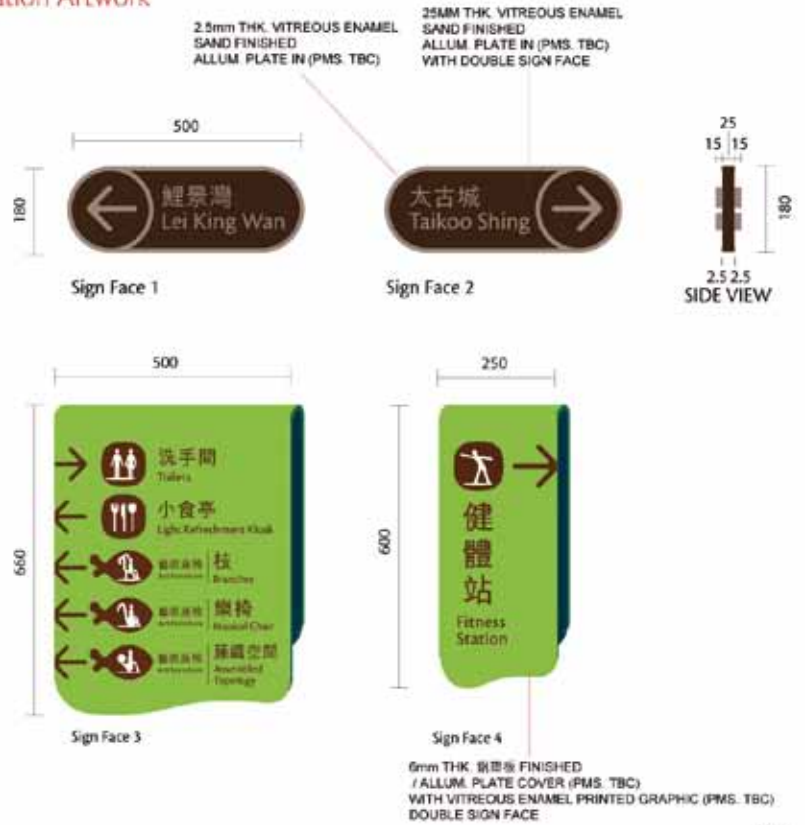
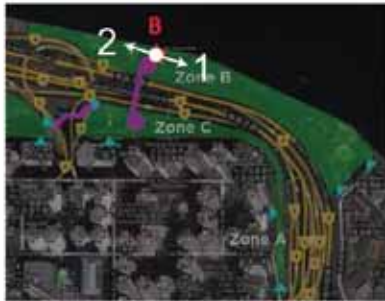


Free Stand Direction sign with LED lighting **Material & Size**



Free Stand Direction sign with LED lighting Location Artwork

B: 海濱花園路近觀景台



1:10

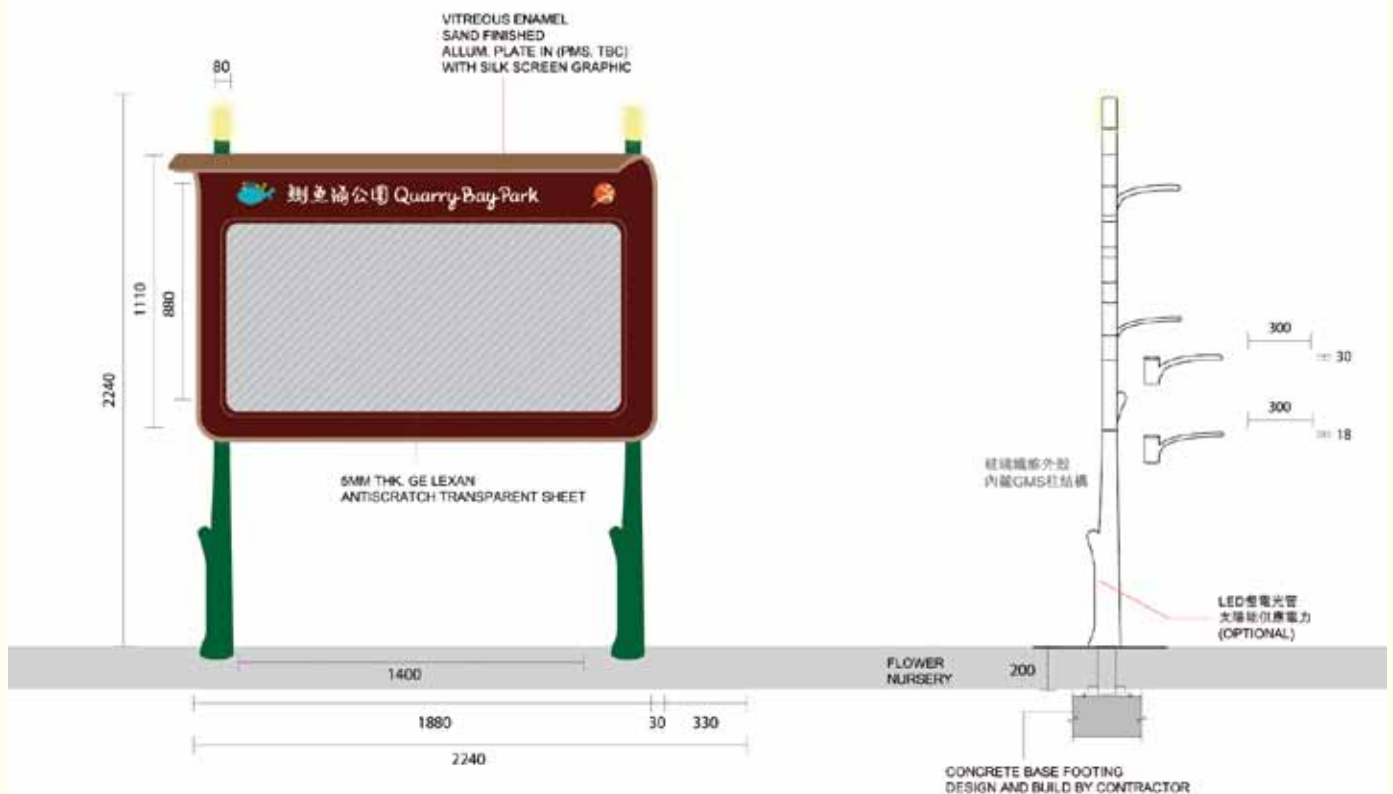
Location map Material & Size



Location map Artwork



Bulletin board Material & Size

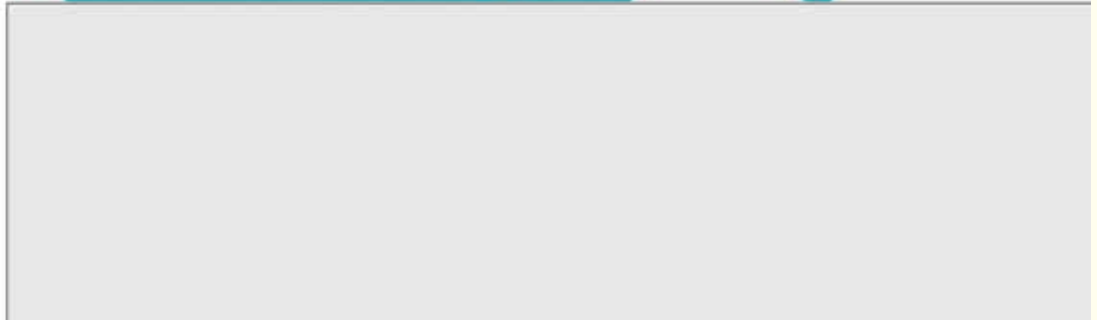


Park Revamp Statement Sign

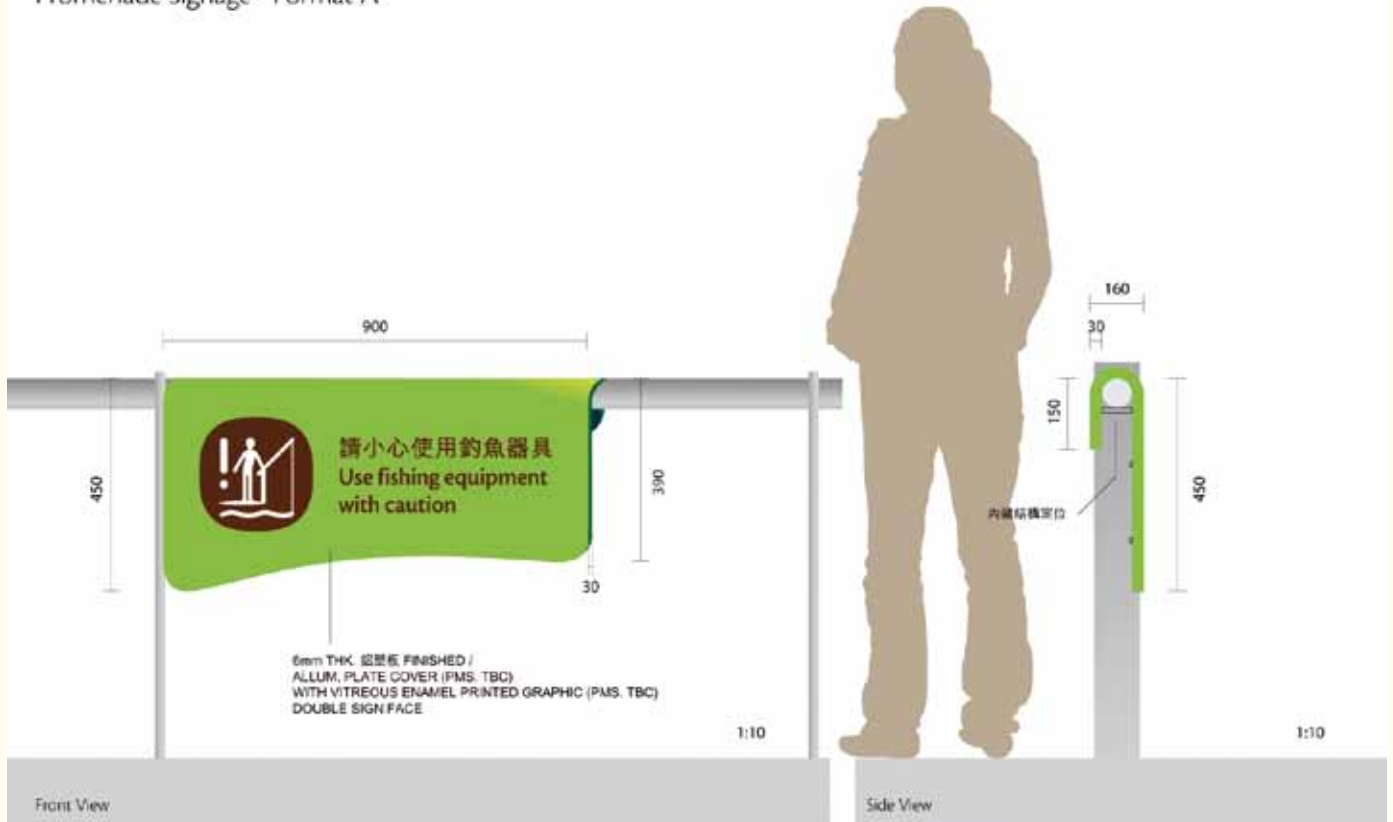
1 pc

A Point

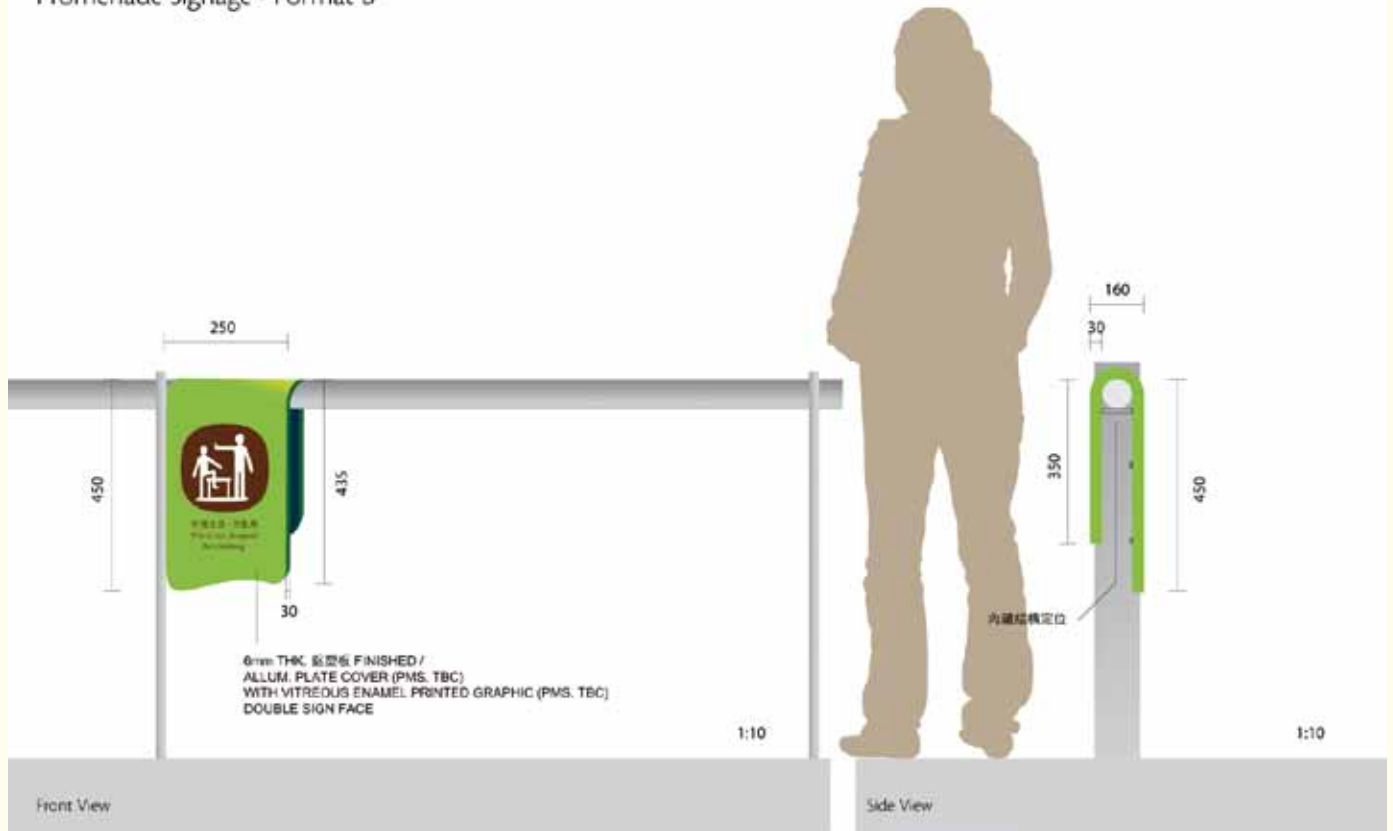
西灣河鯉景灣海傍入口



Promenade Signage - Format A



Promenade Signage - Format B



SURVEY RESULTS

潮裝公園 (Park Déco) 整體報告

2011年8月5日

第一章 引言

(一) 背景

1.1.1 香港藝術中心與康樂及文化事務署合作，進行首項「潮裝公園」的試點計劃，目的旨在美化鰂魚涌公園的座椅設施和告示牌，將傳統公園注入新鮮感及增加趣味性。此研究在公園內展開實地問卷調查，採取面對面的訪問形式，受訪者可就美化計劃、座椅設計概念及公園其他設施等發表意見。

1.1.2 此研究分三個階段進行，第一階段會展示三項設計概念予受訪者，收取他們對公園意見，如現在告示牌或座椅需要改善的地方、三項新座椅設計之觀感等。而第二階段會讓受訪者試坐新座椅的模型，收取他們有關該座椅（如座位高度、闊度、舒適度等）和告示系統（如告示牌大小，字眼等）的意見。收取了第一及第二階段的意見及改良有關設計後，新置的三套藝術座椅和指示牌已於2011年5月12日予市民使用。經兩個月的開放及使用後，第三階段訪問亦展開，收集受訪者對新座椅和告示牌的意見。

1.1.3 透過三個階段的問卷意見調查，可以公園使用者的意見和觀感為依歸，改良有關設計及改善公園的告示牌設施，亦為將來改善公園作為參巧。

(二) 研究結果

1.2.1 研究的第一階段在2010年10月30日（星期六）至11月1日（星期一）進行，訪問了150位受訪者；第二階段在2011年2月14日（星期一）進行，訪問了177位受訪者；第三階段則在2011年7月23日（星期六）至26日（星期二）進行，訪問了155位受訪者。三個階段合共進行了482個訪問。

(三) 受訪者資料

到本公園的次數

1.3.1 在第一階段的研究顯示，接近五成受訪者表示他們到該公園的次數為每星期一次（48%），另約42%表示每天均會到該公園；而在第三階段中，約45%的受訪者表示每天均會到該公園，與第一階段比較為高，其次是甚少到該公園，佔25.2%。

	第一階段		第三階段	
	n	%	n	%
每天	64	42.7	70	45.2
每星期	72	48.0	35	22.6
每月	0	0.0	11	7.1
甚少	14	9.3	39	25.2
總數	150	100.0	155	100.0

到本公園的目的

1.3.2 在第一階段的研究顯示，約三分二受訪者表示他們到本公園的目的為散步（66%），其次是晨運及跑步，各佔約14%；而在第三階段中，超過五成的受訪者表示到本公園的目的為散步（55.5%）。

	第一階段		第三階段	
	n	%	n	%
散步	99	66.0	86	55.5
晨運	22	14.7	25	16.1
跑步	22	14.7	8	5.2
其他	7	4.7	36	23.2
總數	150	100.0	155	100.0

性別

1.3.3 在第一階段的研究顯示，接近三分二受訪者為男性（65.3%）；而在第二階段中則有約五成為男性（49.2%），受訪者的男女比較相若；在第三階段中，只有約三分一的受訪者為男性（35.5%），較第一及二階段均為低。

	第一階段		第二階段		第三階段	
	n	%	n	%	n	%
男	98	65.3	87	49.2	55	35.5
女	49	32.7	90	50.8	100	64.5
沒有記錄	3	2.0	0	0.0	0	0.0
總數	150	100.0	177	100.0	155	100.0

年齡

1.3.4 在第一階段的研究顯示，接近五成受訪者表示年齡為25-54歲（48.7%）；而在第二階段中，約四成受訪者表示年齡為55歲或以上（42.9%）；在第三階段中，則有四成受訪者表示年齡為24歲或以下。

	第一階段		第二階段		第三階段	
	n	%	n	%	n	%
24歲或以下	13	8.7	50	28.2	62	40.0
25 - 54歲	73	48.7	51	28.8	47	30.3
55歲或以上	63	42.0	76	42.9	46	29.7
拒答	1	0.7	0	0.0	0	0.0
總數	150	100.0	177	100.0	155	100.0

職業

1.3.5 在第一階段的研究顯示，超過四成受訪者表示他們為在職人士（66%），其次是退休人士，佔三成。而在第三階段中，稍超過四成的受訪者為退休人士（42.6%），在職人士則佔32.3%。

	第一階段		第三階段	
	n	%	n	%
學生	12	8.0	15	9.7
在職人士	68	45.3	50	32.3
退休人士	45	30.0	66	42.6
家庭主婦	25	16.7	23	14.8
待業	0	0.0	1	0.6
總數	150	100.0	155	100.0

第二章 座椅

(一) 第一階段

使用情況

2.1.1 約53.3%的受訪者經常使用本公園的座椅，以年長人士（55歲或以上）較多。

	n	%
有	80	53.3
無	48	32.0
拒答	22	14.7
總數	150	100.0

現有座椅需要改善的地方

2.1.2 較多受訪者認為應改善座椅的數目及外觀，分別約有19.3%及18.0%。

	座位數目		舒適度		外觀		擺放位置	
	n	%	n	%	n	%	n	%
需要改善	29	19.3	9	6.0	27	18.0	9	6.0
不需要改善	104	69.3	124	82.7	106	70.7	124	82.7
沒有意見	17	11.3	17	11.3	17	11.3	17	11.3
總數	150	100.0	150	100.0	150	100.0	150	100.0

改善的地方－座位數目

2.1.3 約19.3%的受訪者認為應改善座椅的數目，當中約有75.9%認為座位數目太少。

	n	%
太多	5	17.2
太少	22	75.9
拒答	2	6.9
總數	29	100.0

改善的地方－舒適度

2.1.4 只有約6%的受訪者認為應改善座椅的舒適度，當中約有三分之一認為座椅太傾斜。

	n	%
太硬，冬天鐵椅較寒冷	2	22.2
太傾斜	3	33.3
木椅凹下，椅沒有扶手	1	11.1
給人臥睡或會導致流浪者長駐	1	11.1
沒有意見	2	22.2
總數	9	100.0

改善的地方－外觀

2.1.5 約18%的受訪者認為應改善座椅的外觀，當中分別約有55.6%及29.6%認為應改變座椅的設計及顏色。

	n	%
顏色	8	29.6
可接受之顏色：		
用原木色	1	12.5
用淺粉色	1	12.5
鮮色一些為宜	2	25.0
顏色太舊	4	50.0
設計	15	55.6
設計建議：		
款式古板	4	26.7
太高/ 太深/ 沒有遮掩	2	13.4
太硬/ 太新穎不耐看	2	13.4
不吸引/ 沒有設計可言	2	13.4
加強實用性	1	6.7
平實就最好	1	6.7
用塑膠人造木較耐用	1	6.7
角位要圓一點	1	6.7
容易殘舊	1	6.7 總數
拒答	4	14.8
總數	27	100.0

改善的地方－擺放位置

2.1.6 只有約6%的受訪者認為應改善座椅的擺放位置，當中約有33.3%認為可擺沿放在行人徑。

	n	%
沿行人徑	3	33.3
沿跑步徑	2	22.2
小食亭應增加座椅	1	11.1
沒有意見	3	33.3
總數	9	100.0

對新座椅的滿意程度

2.1.7 不論在外觀、數目、擺放位置及能助受訪者更享受本公園方面，較多受訪者滿意枝型座椅。

- 樂椅：數目－較多的青年人（24歲或以下）不滿意座椅的數目（30.8%）
- 枝：外觀較多年長人士（55歲或以上）滿意座椅的外觀（84.2%）
- 藤織空間：數目－較多的青年人（24歲或以下）滿意座椅的數目（69.2%）

%		樂椅	枝	藤織空間
				
外觀	不滿意	20.0	8.0	22.6
	滿意	63.3	72.6	50.0
數目	不滿意	16.6	7.4	20.0
	滿意	51.3	64.7	56.7
擺放位置	不滿意	14.0	4.7	15.3
	滿意	56.6	67.3	58.0
能助你更享受本公園	不滿意	12.7	4.7	16.7
	滿意	54.0	67.3	50.7

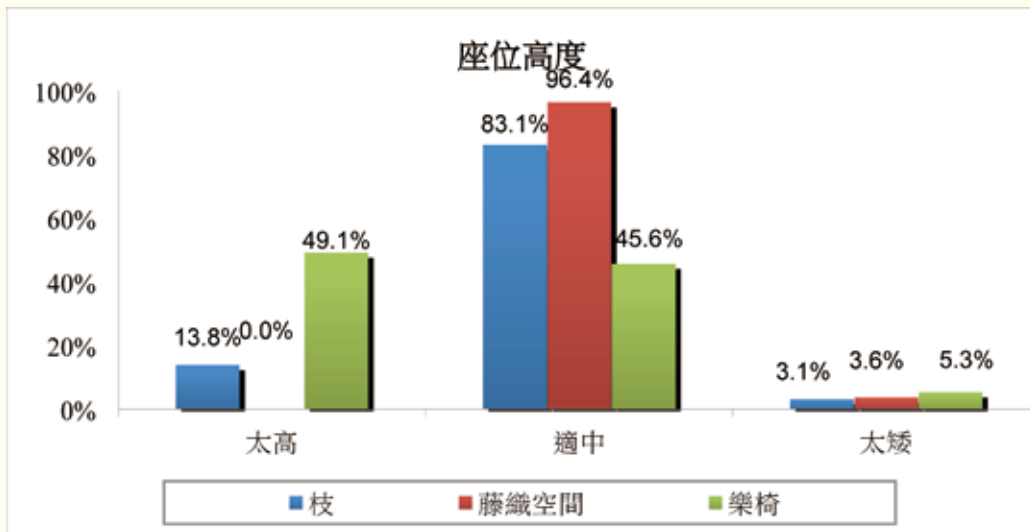
參考：按受訪者年歲分析各座椅的滿意程度，請見附件一至三
對新座椅設計的其他意見，請見附件

(二) 第二階段

對新座椅的滿意程度

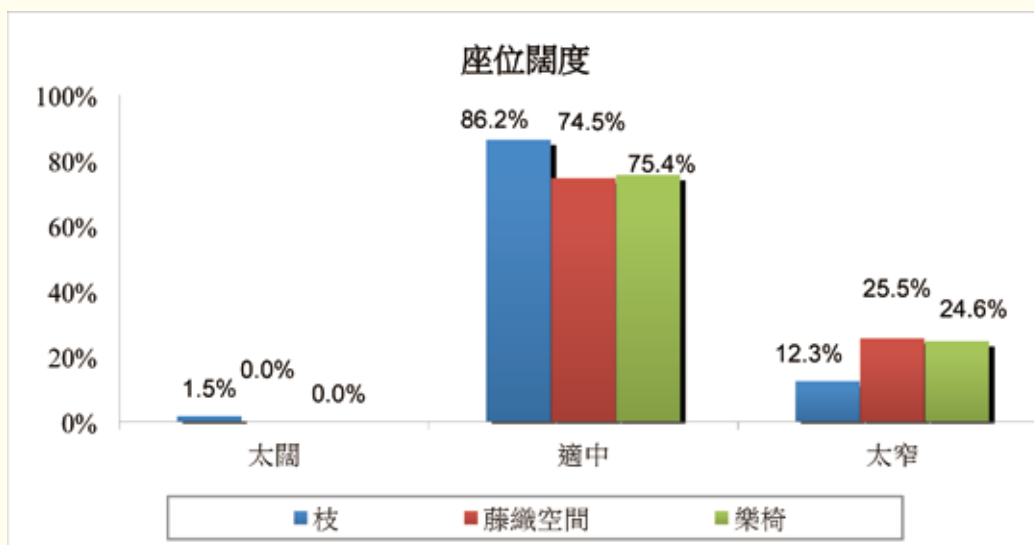
座位高度

2.2.1 大多數的受訪者認為枝型及藤織空間座椅的座位高度適中，分別約有83.1%及96.4%。但約有49.1%的受訪者認為樂椅的座位太高。



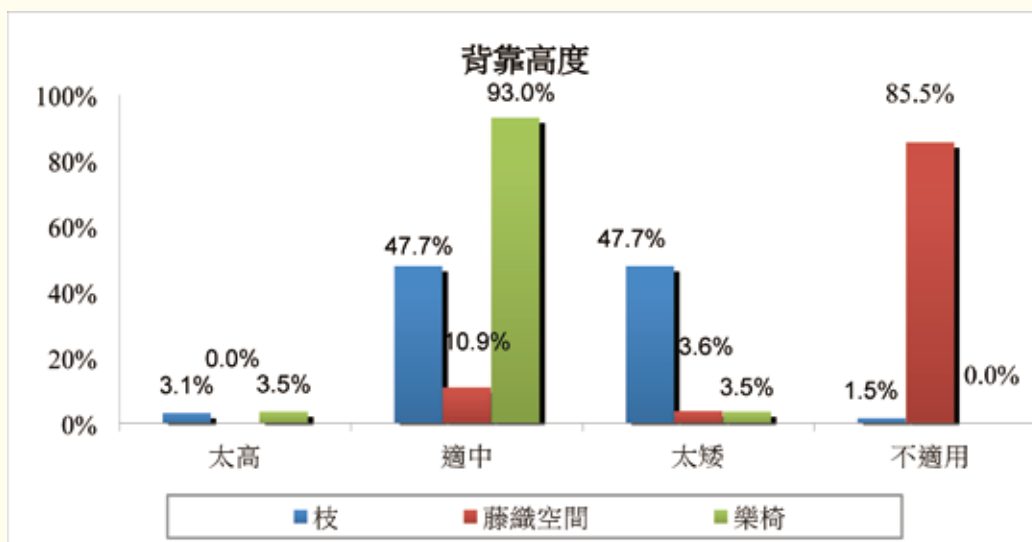
座位闊度

2.2.2 超過四分之三的受訪者認為三個新座椅的座位闊度適中，約有25%的受訪者認為藤織空間及樂椅的座位太窄。



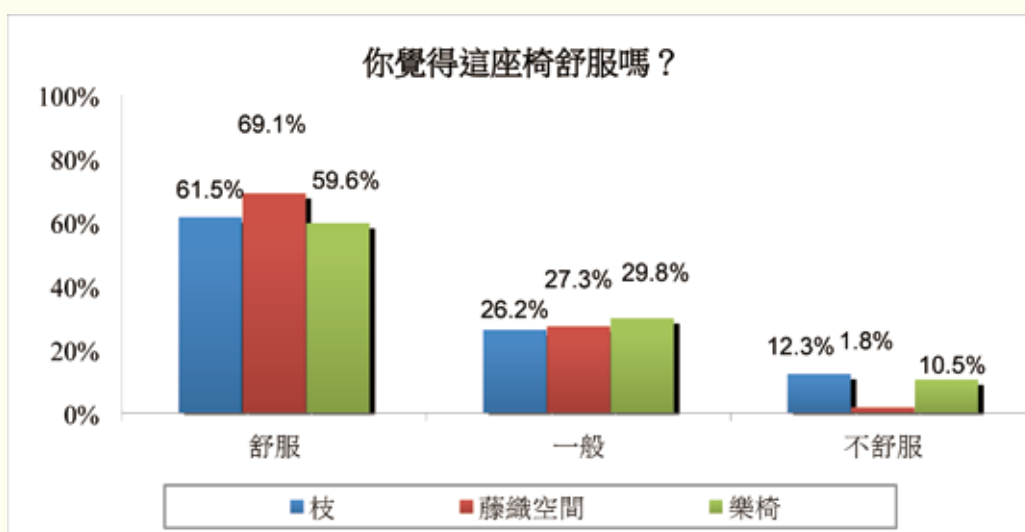
背靠高度

2.2.3 大多數的受訪者認為樂椅的背靠高度適中，約有93.0%。但約有47.7%的受訪者認為枝型座椅的背靠高度太矮。



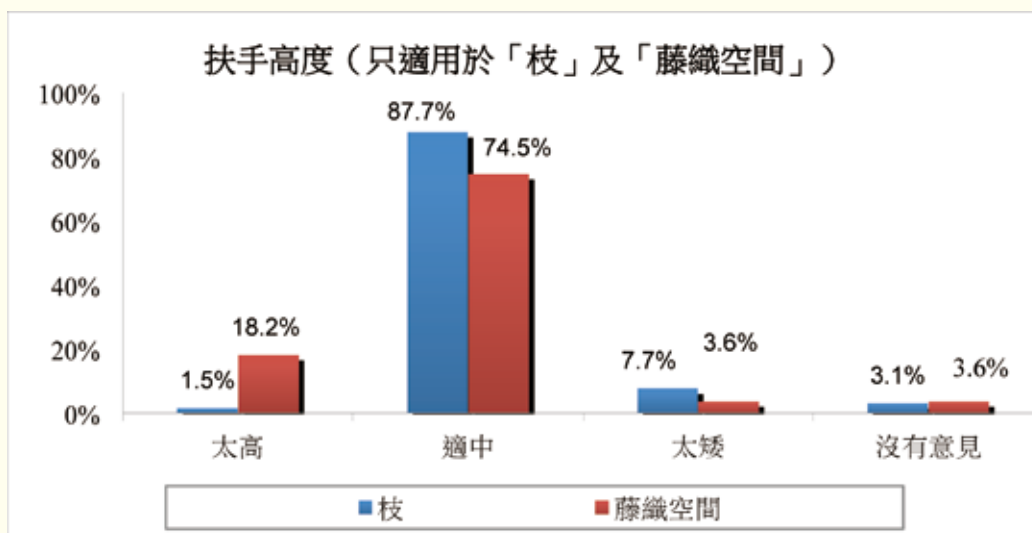
舒服度

2.2.4 約有六成的受訪者認為三個新座椅坐得舒服，但約分別有12.3%及10.5%的受訪者認為枝型及樂椅坐得不舒服。



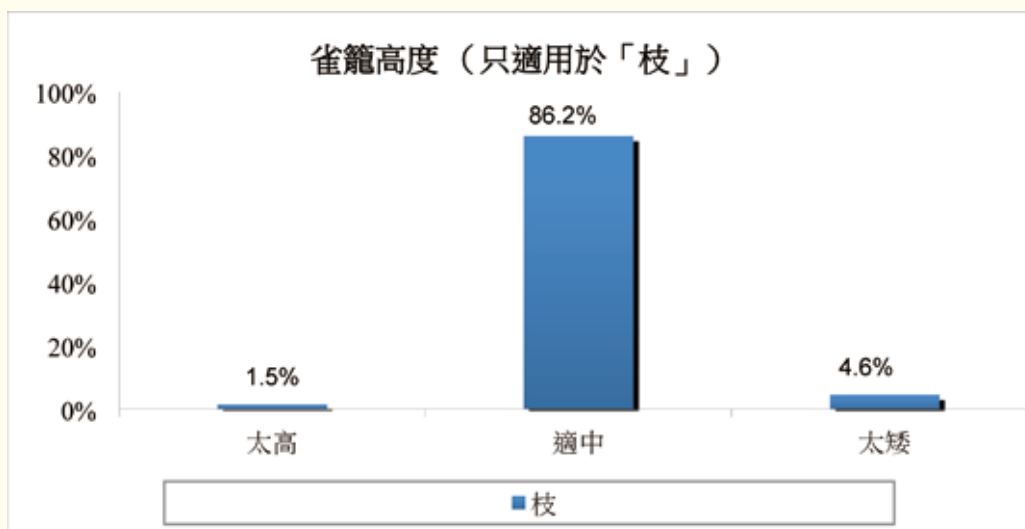
扶手高度（只適用於「枝」及「藤織空間」）

2.2.5 大多數的受訪者認為枝型座椅的扶手高度適中；藤織空間座椅方面，約有18.2%的受訪者認為扶手高度太高。



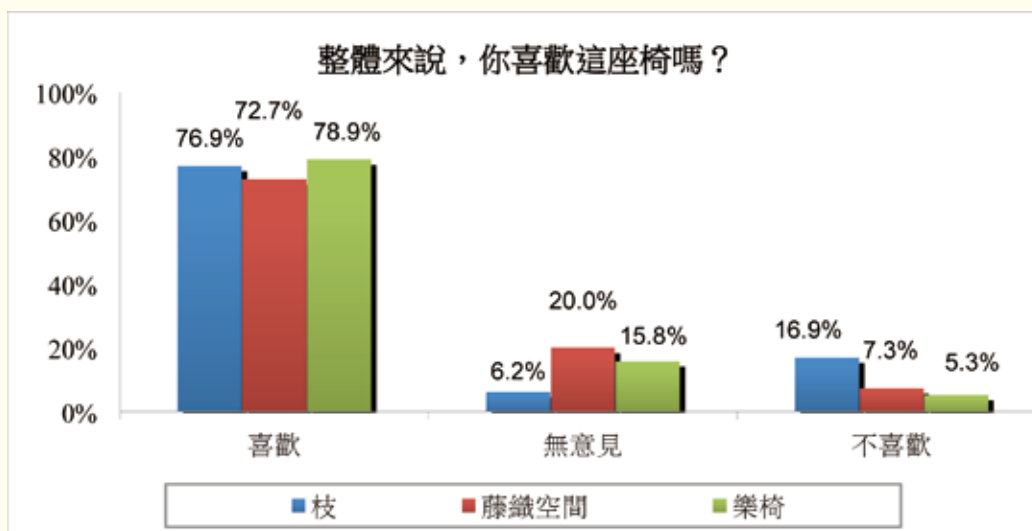
雀籠高度（只適用於「枝」）

2.2.6 大多數的受訪者認為枝型座椅的雀籠高度適中，約有86.2%。



整體滿意程度

2.2.7 整體來說，超過四分之三的受訪者喜歡三個新座椅，而約有16.9%的受訪者試坐後不喜歡枝型座椅。






參考：對新座椅之其他意見，請見附件五

(三) 第三階段

對新座椅的滿意程度

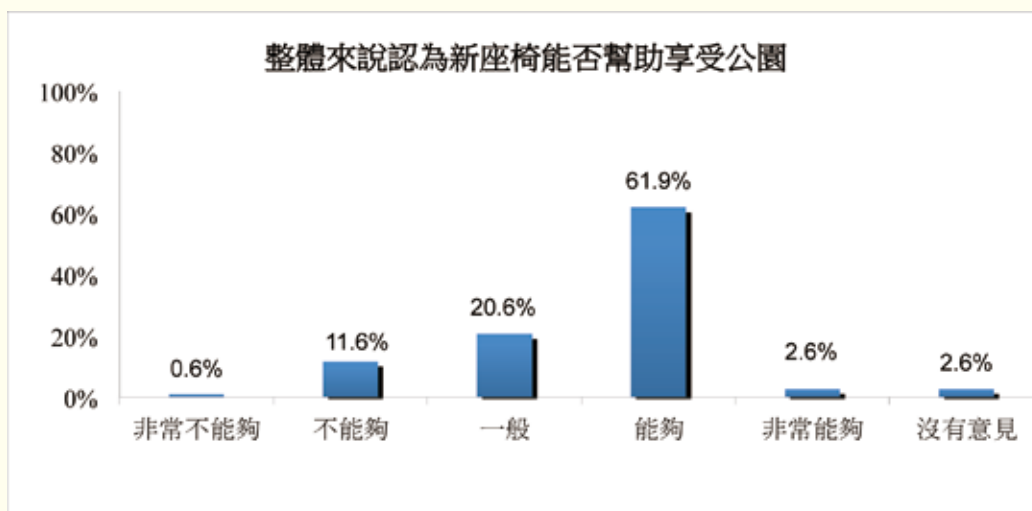
2.3.1 不論在外觀、舒適度、擺放位置及數目方面，較多受訪者滿意枝型座椅。

%		樂椅	枝	藤織空間
				
外觀	不滿意/ 非常不滿意	7.1	6.4	10.9
	一般	20.0	18.1	15.5
	滿意/ 非常滿意	72.2	74.2	73.5
舒適度	不舒適/ 非常不舒適	20.7	9.0	25.8
	一般	40.0	32.3	46.5
	舒適/ 非常舒適	39.4	58.1	27.1
擺放位置	不滿意/ 非常不滿意	15.5	8.3	15.4
	一般	28.4	25.8	33.5
	滿意/ 非常滿意	56.1	64.5	50.9
數目	不滿意/ 非常不滿意	6.5	5.2	9.0
	一般	25.8	24.5	25.2
	滿意/ 非常滿意	67.8	70.3	65.8

參考：對新座椅之詳細統計數字，請見附件六

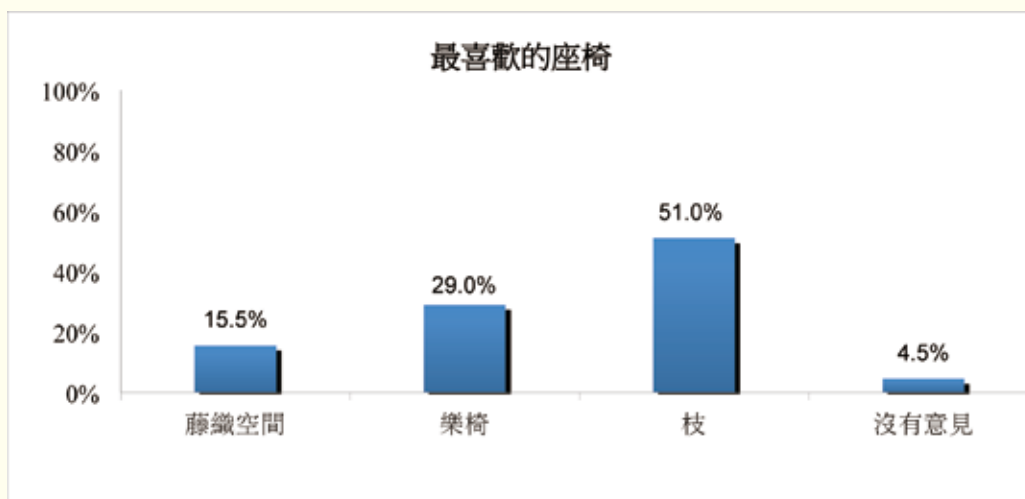
新座椅能否幫助享受公園

2.3.2 整體來說，約有64.5%的受訪者認為新座椅能夠和非常能夠幫助他們享受公園。



最喜歡的座椅

2.3.3 約有51.0%的受訪者最喜歡枝型座椅，這與三個階段的意見相符。



參考：對新座椅之其他意見，請見附件七

第三章 告示牌

現有告示牌需要改善的地方

3.1.1 較多受訪者認為應改善告示牌的數目及擺放位置，分別約有30.7%及24.0%。

	座位數目		舒適度		外觀		擺放位置	
	n	%	n	%	n	%	n	%
需要改善	46	30.7	12	8.0	16	10.7	36	24.0
不需要改善	87	58.0	121	80.7	117	78.0	97	64.7
沒有意見	17	11.3	17	11.3	17	11.3	17	11.3
總數	150	100.0	150	100.0	150	100.0	150	100.0

改善的地方－座位數目

3.1.2 約30.7%的受訪者認為應改善告示牌的數目，當中約有89.1%認為太少告示牌。

	n	%
太多	2	4.3
太少	41	89.1
拒答	3	6.5
總數	46	100.0

改善的地方－字眼

3.1.3 只有約8%的受訪者認為應改善告示牌的字眼，普遍認為應將告示牌字體放大一些。

	n	%
太多,可只包括重要告示	1	8.3
可以有圖	1	8.3
字體大一些	6	50.0
指示要更明確	4	33.3
總數	12	100.0

改善的地方－外觀

3.1.4 約10.7%的受訪者認為應改善告示牌的外觀，當中約有68.8%認為應改變告示牌的顏色。

	n	%
顏色	11	68.8
可接受之顏色：		
反白較清楚	1	9.1
沒有意見	8	72.7
黃色	1	9.1
黑白	1	9.1
設計	4	25.0
設計建議；		
太殘舊/ 太悶太平板	1	25.0
太硬及太核突	1	25.0
設計太顯眼	1	25.0
應較清晰	1	25.0
拒答	1	6.3
總數	16	100.0

改善的地方－擺放位置

3.1.5 約24%的受訪者認為應改善告示牌的擺放位置，當中分別約有47.2%及27.8%認為應將告示牌放在當眼位置、路口或交叉點。

	n	%
中間多一些	1	2.8
沿路	1	2.8
海濱	1	2.8
廣場	1	2.8
應放在當眼位置	17	47.2
應放路口/ 交叉點	10	27.8
應近入口位置	5	13.9
總數	36	100.0

參考：新的告示牌設計之其他意見，請見附件八

對新告示的滿意程度

3.1.6 除字眼方面，約七成的受訪者均滿意新告示的外觀、擺放位置、能美化公園的環境及能助受訪者更享受本公園。另一方面，約15.3%的受訪者不滿意新告示的字眼，如上述，普遍認為應將告示牌字體放大一些。青年人（24歲或以下）一般對於新告示的滿意程度較高。

%	非常不滿意/ 不滿意	非常滿意/ 滿意
字眼	15.3	55.3
外觀	3.4	70.0
擺放位置	7.3	68.0
能美化公園的環境	3.4	70.0
能助你更享受本公園	3.3	71.4

參考：按受訪者年歲分析新告示牌的滿意程度，請見附件九

（二）第二階段

告示牌的整體大小

3.2.1 大多數的受訪者認為告示牌的整體大小適中，約有13.7%認為告示牌太小。

	n	%
太大	2	1.5
適中	108	82.4
太小	18	13.7
沒有意見	3	2.3
總數	131	100.0

告示牌的字體及圖形大小

3.2.2 在字體及圖形大小方面，有67.9%的受訪者認為適中，但約有29.0%認為太小。

	n	%
太大	2	1.5
適中	89	67.9
太小	38	29.0
沒有意見	2	1.5
總數	131	100.0

告示牌新的字眼/ 用語

3.2.3 約62.6%的受訪者接受告示牌新的字眼/ 用語，只有6.9%不接受。

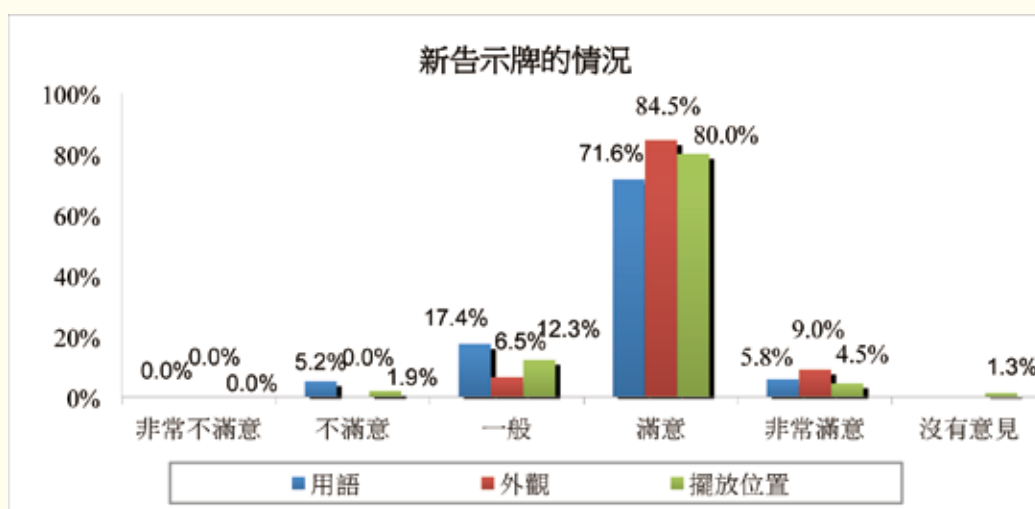
	n	%
接受	82	62.6
無意見	40	30.5
不接受	9	6.9
總數	131	100.0

參考：按受訪者年歲分析新告示牌的滿意程度，請見附件十
關於告示系統的其他意見，請見附件十一

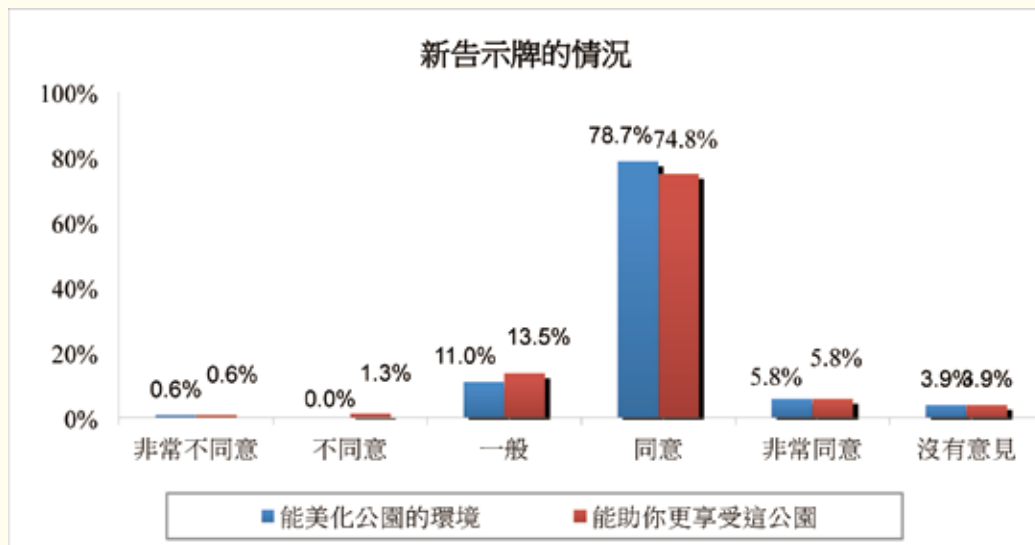
(三) 第三階段

對告示牌的滿意程度

3.3.1 不論在用語、外觀和擺放位置方面，大多數的受訪者滿意和非常滿意新告示牌的情況。

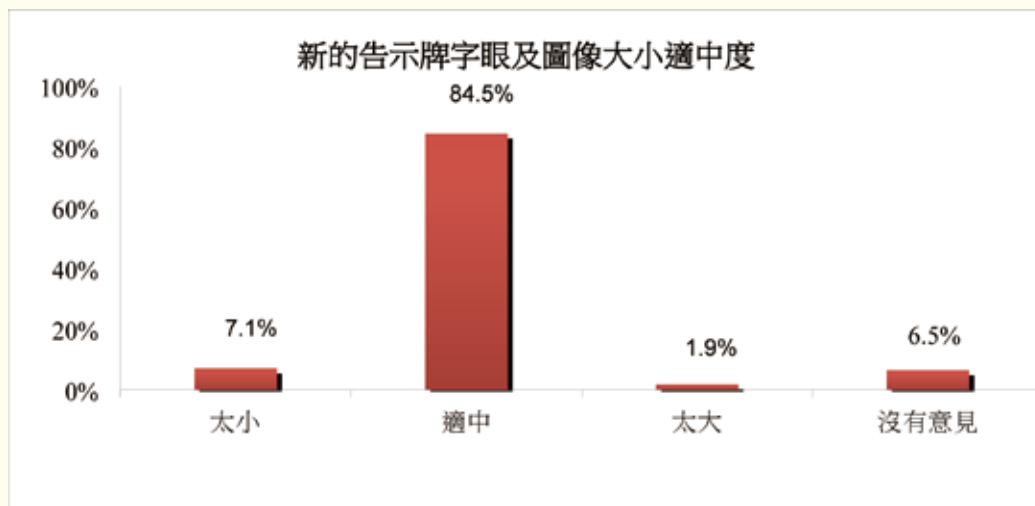


3.3.2 大多數的受訪者同意和非常同意新告示牌能美化公園的環境和助他們更享受這公園。



告示牌的字體及圖形大小

3.2.2 在字體及圖形大小方面，有67.9%的受訪者認為適中，但約有29.0%認為太小。



參考：新的告示/ 指示牌需要改善的地方，請見附件十二
公園其他設施需要改善的地方，請見附件十三

第四章 總結

4.1 香港藝術中心與康樂及文化事務署合作，進行此項「潮裝公園」的試點計劃，經過三個階段實地問卷調查，合共進行了482個訪問，收取他們對公園的意見，如現在告示牌或座椅需要改善的地方、三項新座椅設計之觀感等。

座椅

4.2 整體來說，約有51.0%的受訪者最喜歡枝型座椅，三個階段的公園使用者之滿意或舒適度詳列於下表：

最喜歡之座椅

樂椅



29.0%

枝



51.0%

藤織空間



15.5%

%		樂椅	枝	藤織空間
第一階段				
外觀	滿意	63.3	72.6	50.0
數目	滿意	51.3	64.7	56.7
擺放位置	滿意	56.6	67.3	58.0
更享受本公園	滿意	54.0	67.3	50.7
第二階段				
座位高度	適中	45.6	83.1	96.4
座位闊度	適中	75.4	86.2	74.5
背靠高度	適中	93.0	47.7	--
舒服度	舒服	59.6	61.5	69.1
扶手高度	適中	--	87.7	74.5
雀籠高度	適中	--	86.2	--
整體滿意程度	滿意	78.9	76.9	72.7
第三階段				
外觀	滿意	72.2	74.2	73.5
舒適度	滿意	39.4	58.1	27.1
擺放位置	滿意	56.1	64.5	50.9
數目	滿意	67.8	70.3	65.8

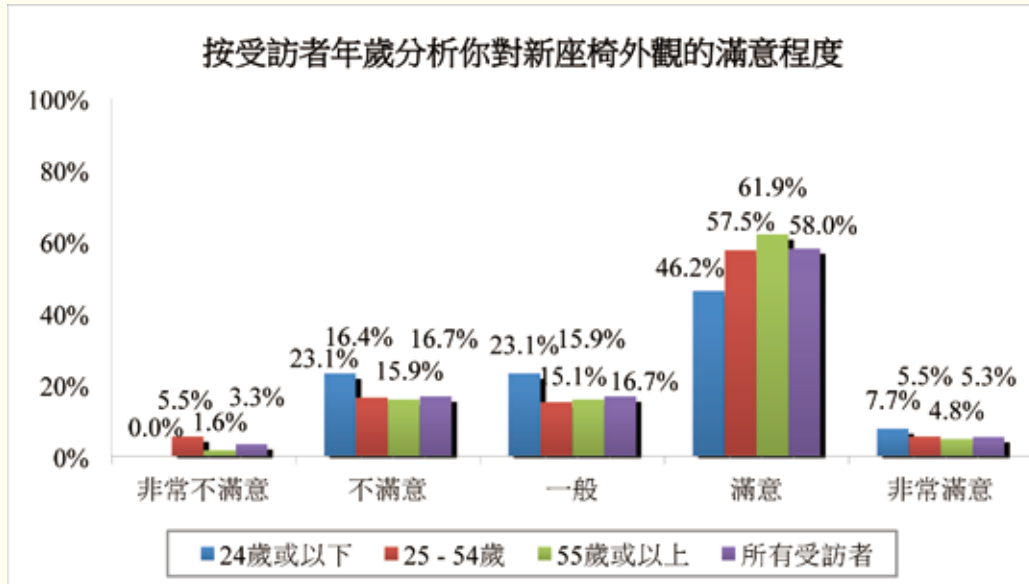
告示牌

4.3 整體來說，受訪者很滿意告示牌的外觀、擺放位置、字眼及圖像大小。而新的告示牌能美化公園的環境及助公園使用者更享受公園，三個階段的公園使用者對告示牌之滿意詳列於下表：

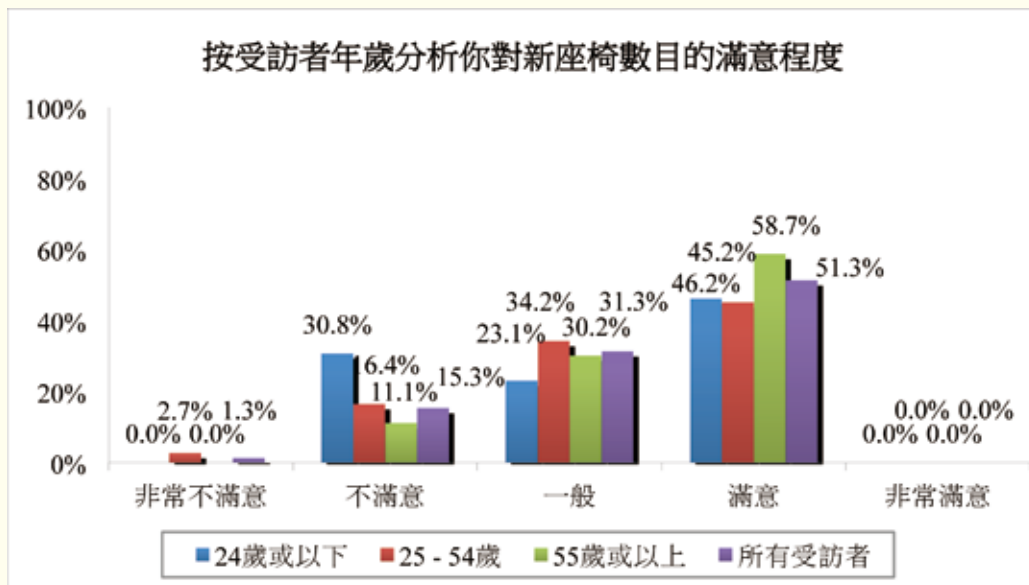
第一階段 (%)		
字眼	滿意	55.3
外觀	滿意	70.0
擺放位置	滿意	68.0
能美化公園的環境	同意	70.0
能助你更享受本公園	同意	71.4
第二階段 (%)		
整體大小	適中	82.4
字體及圖形大小	適中	67.9
字眼/ 用語	接受	62.6
第三階段 (%)		
字眼	滿意	77.4
外觀	滿意	93.5
擺放位置	滿意	84.5
能美化公園的環境	同意	84.5
能助你更享受本公園	同意	80.6
告示牌字眼及圖像大小	適中	84.5

附件一 第一階段：接受訪者年歲分析 枝型 座椅的滿意程度

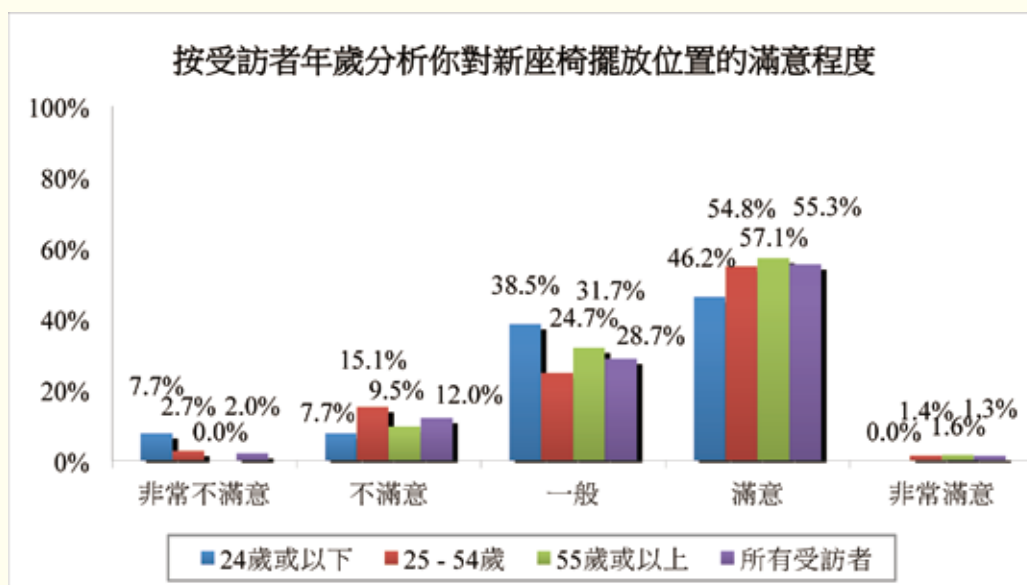
枝—外觀



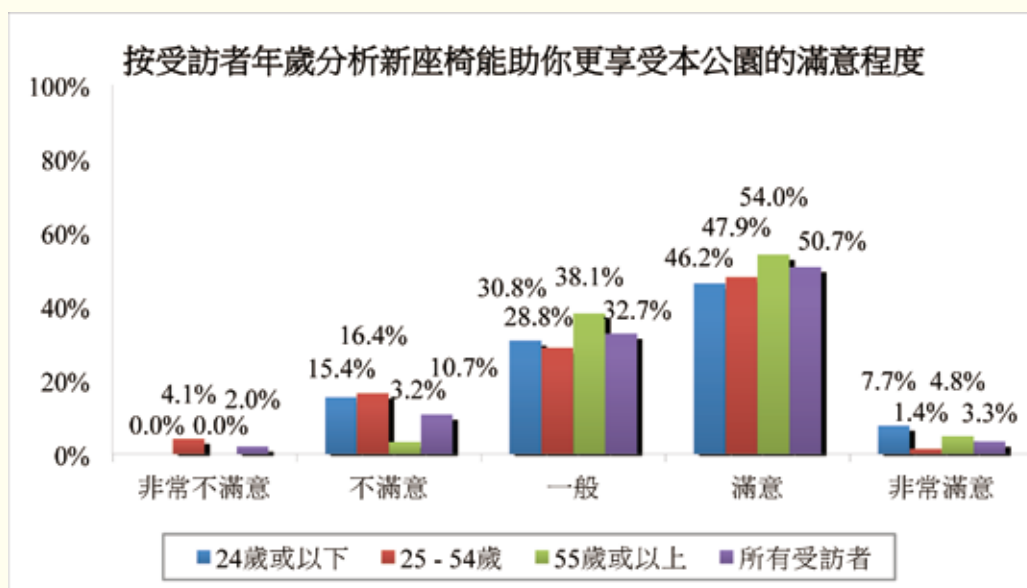
枝—數目



枝－擺放位置

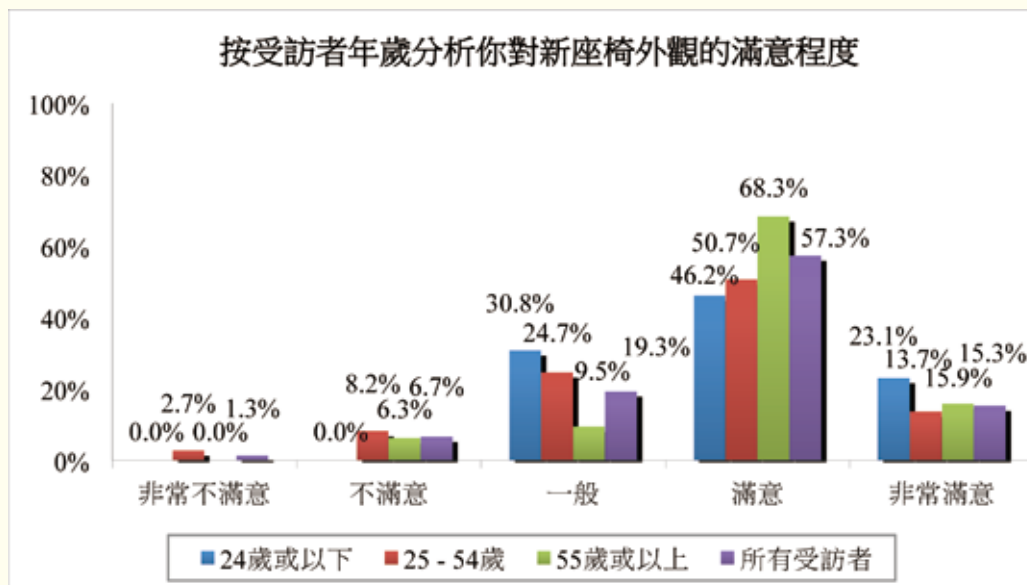


枝－能助你更享受本公園

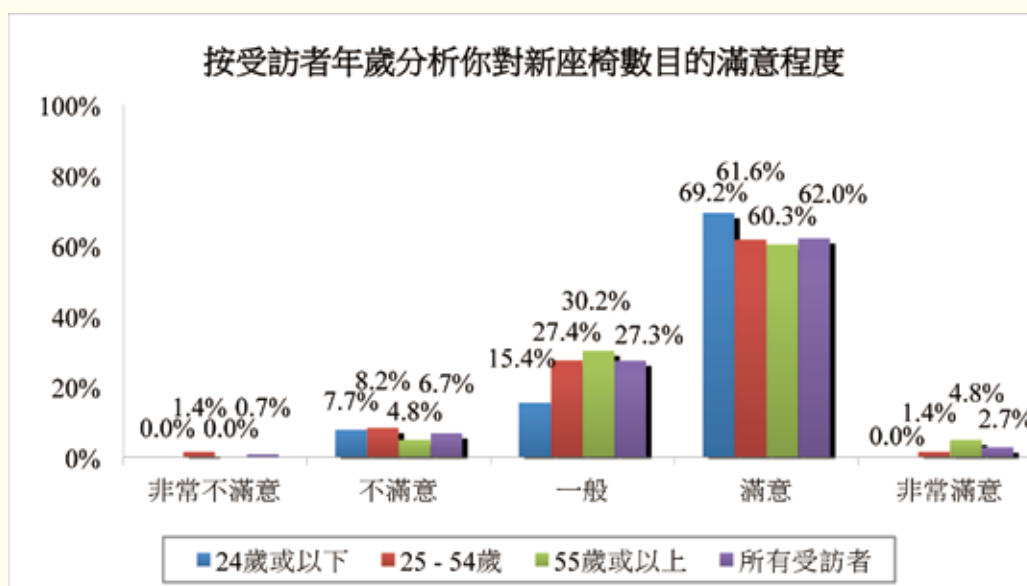


附件二 第一階段：接受訪者年歲分析 藤織空間 座椅的滿意程度

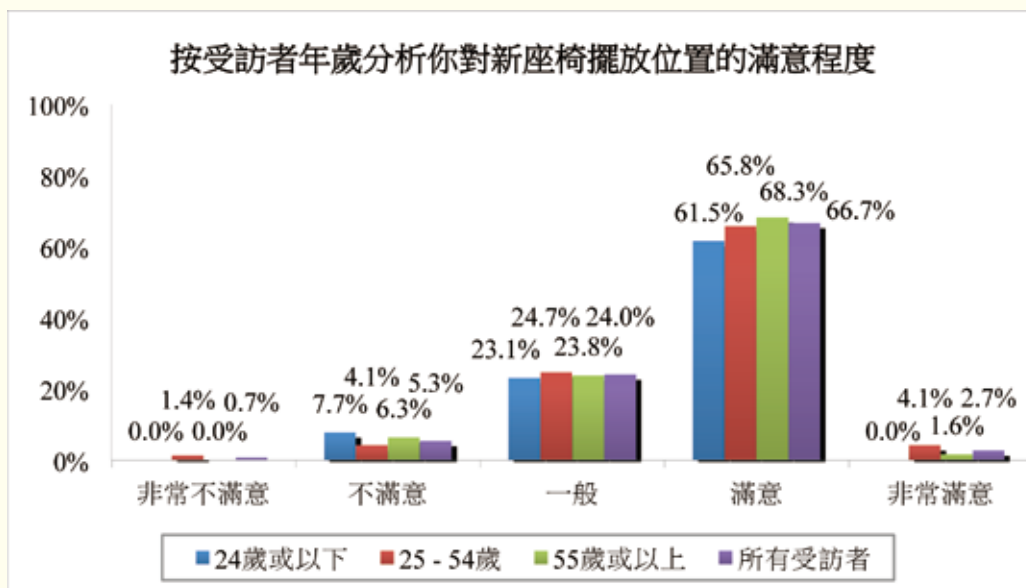
藤織空間－外觀



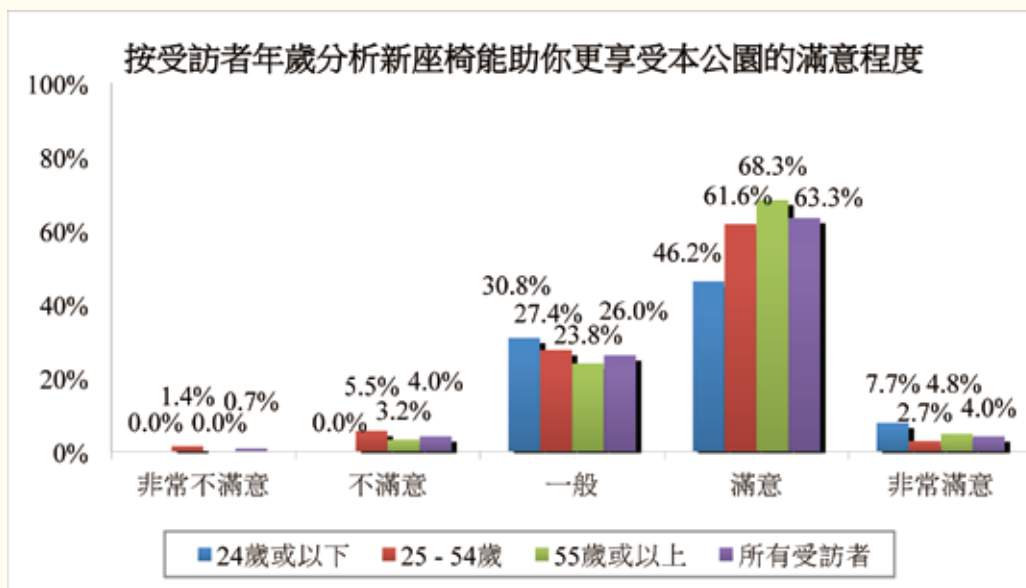
藤織空間－數目



藤織空間－擺放位置

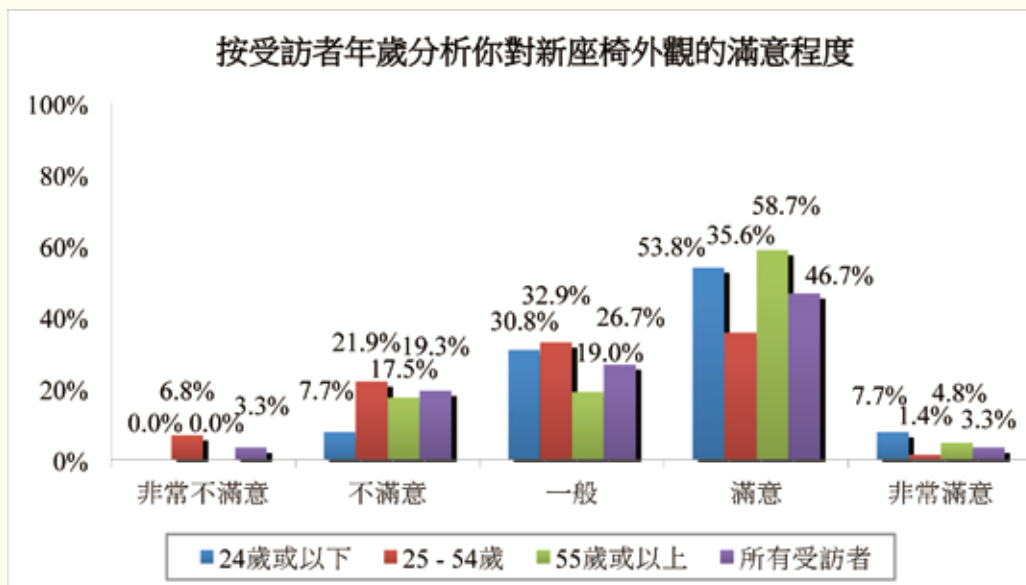


枝－能助你更享受本公園

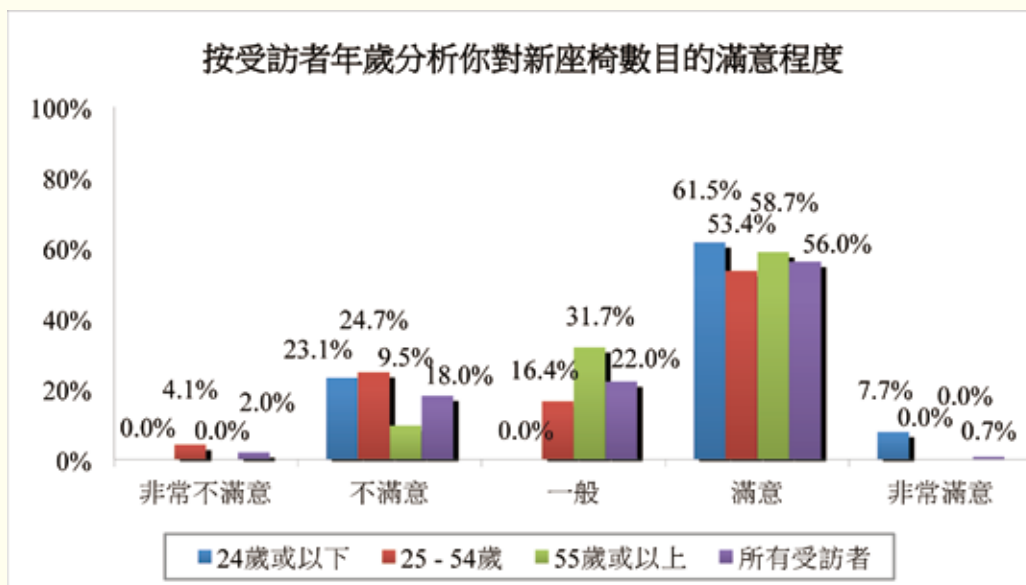


附件三 第一階段：接受訪者年歲分析 樂椅 座椅的滿意程度

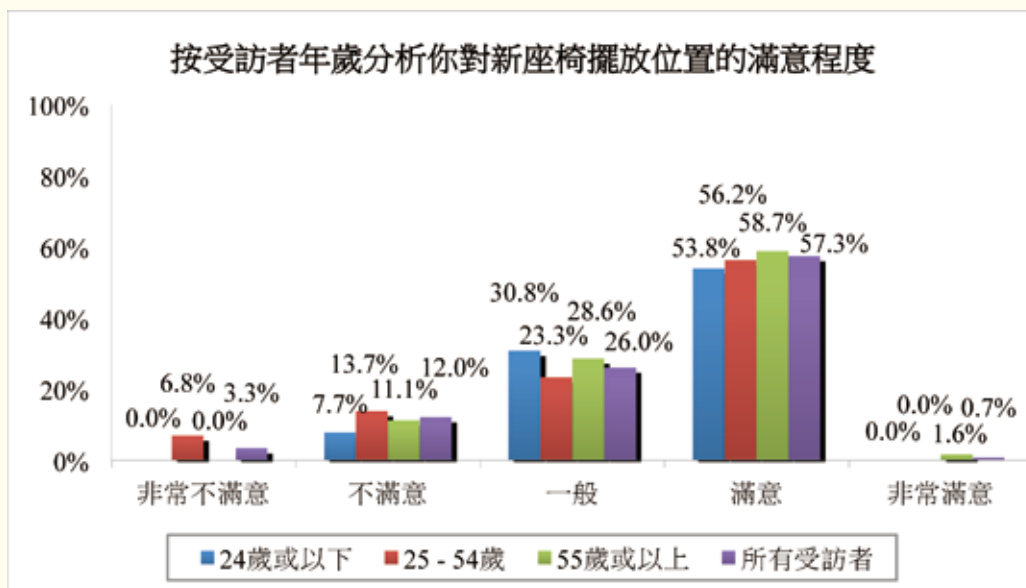
樂椅－外觀



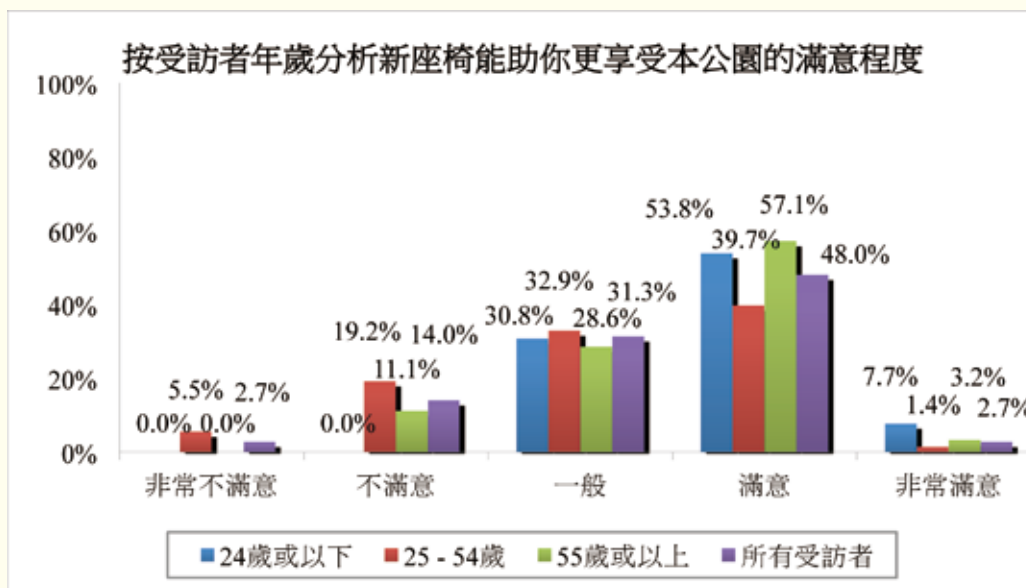
樂椅－數目



樂椅－擺放位置



樂椅－能助你更享受本公園



附件四 第一階段：對新座椅設計的其他意見

	n	%
座椅顏色需配合周遭環境	16	10.7
要留意舒適度	10	6.7
預留多些空間作活動用	8	5.3
公園椅子數量要適中	8	5.3
不實用，不方便老人	7	4.7
有新意，頗滿意	7	4.7
攀爬植物式座椅沒有靠背及遮掩	6	4.0
音樂符號型座椅不舒服	5	3.3
普通椅子較佳	4	2.7
最重要是耐用和顏色要鮮明	2	1.3
新設計需顧及小朋友安全	2	1.3
攀爬植物式座椅數量太多，有阻空間	1	0.7
不應加掛鈎，不安全，座位位置應能使市民觀賞海景	1	0.7
比例太怪，要易打理	1	0.7
可能阻空間，三組座椅可多用不同顏色	1	0.7
有椅背，不要一次性關閉公園進行維修	1	0.7
建議使用環保物料，較多座位為宜	1	0.7
音樂符號型座椅太多，阻止活動，攀爬植物式座椅不分明	1	0.7
音樂符號型座椅多一些較佳和富新鮮感	1	0.7
座椅沒有靠背及遮掩	1	0.7
樹枝形座椅不實用	1	0.7
融入大自然很不錯	1	0.7
攀爬植物式座椅不實用	1	0.7
攀爬植物式座椅多用作放個人物品	1	0.7
攀爬植物式座椅圓形不實用，不實際，樹枝型座椅不能遮蔭，不方便老人	1	0.7
沒有意見	61	40.7
總數	150	100.0

附件五 第二階段：新座椅之其他意見

枝－其他（如：物料、顏色、觸感、設計細節等）

	n	%
椅子的舒適度不足	21	32.3
顏色夠鮮艷及突出	7	10.8
椅子應增加其他配備，如扶手和簷蓬	7	10.8
使用時的安全問題	3	4.6
使用其他顏色更好	2	3.1
夏天可能會熱	2	3.1
不太實用	1	1.5
椅子容易清潔	1	1.5
與一般椅子無異	1	1.5
顏色太過鮮艷	1	1.5
沒有意見	19	29.2
總數	65	100.0

藤織空間－其他（如：物料、顏色、觸感、設計細節等）

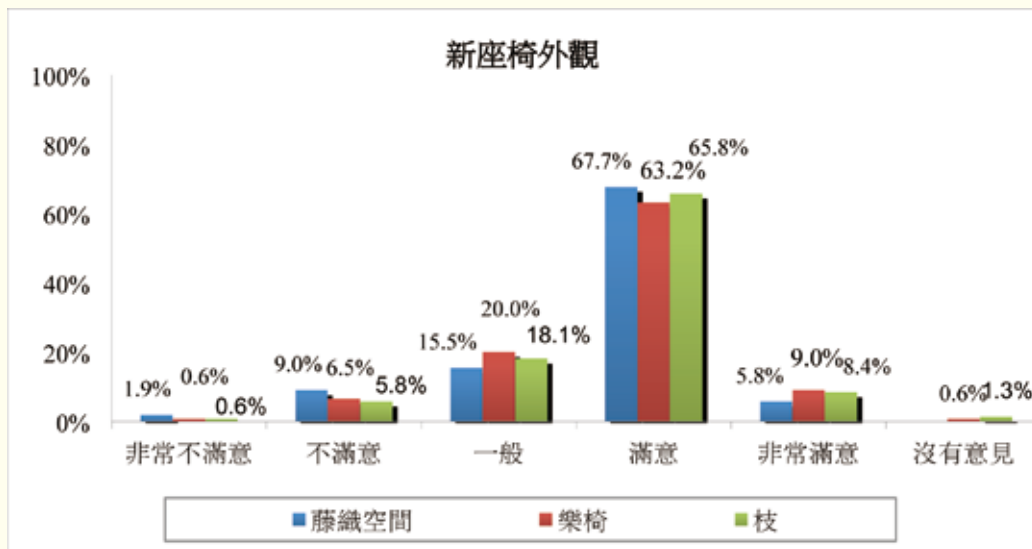
	n	%
使用其他顏色更好	13	23.6
顏色夠鮮艷及突出	8	14.5
使用時的安全問題	5	9.1
設計新穎及獨特	4	7.3
椅子的舒適度不足	4	7.3
顏色好及適合	4	7.3
不太實用	3	5.5
椅子很難清潔	3	5.5
物料很好	2	3.6
要有去水功能，因比較難乾	1	1.8
設計與環境不配合	1	1.8
沒有意見	7	12.7
總數	55	100.0

樂椅－其他（如：物料、顏色、觸感、設計細節等）

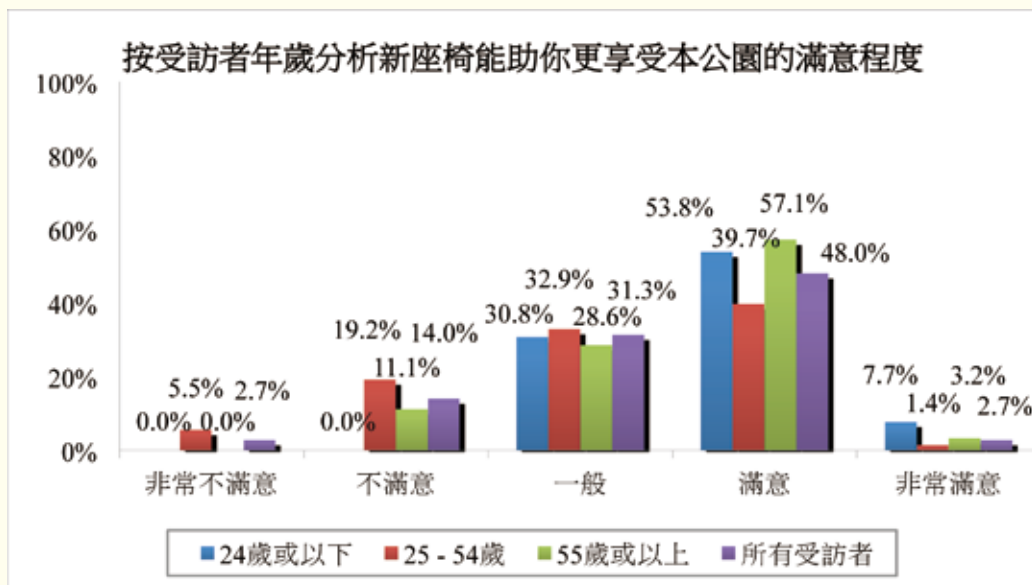
	n	%
椅子的舒適度不足	13	22.8
椅子應增加其他配備，如扶手和簷蓬	6	10.5
顏色夠鮮艷及突出	5	8.8
使用其他顏色更好	4	7.0
要有去水功能，因比較難乾	4	7.0
設計新穎及獨特	3	5.3
使用時的安全問題	2	3.5
夏天可能會熱	1	1.8
顏色太過鮮艷	1	1.8
顏色好及適合	1	1.8
沒有意見	17	29.8
總數	55	100.0

附件六 第三階段：對新座椅的滿意程度

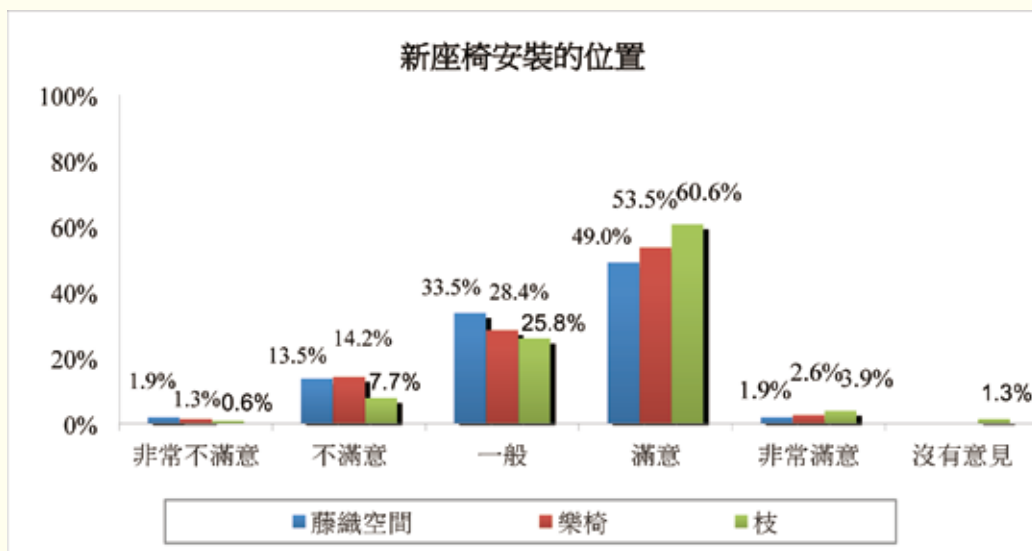
新座椅外觀



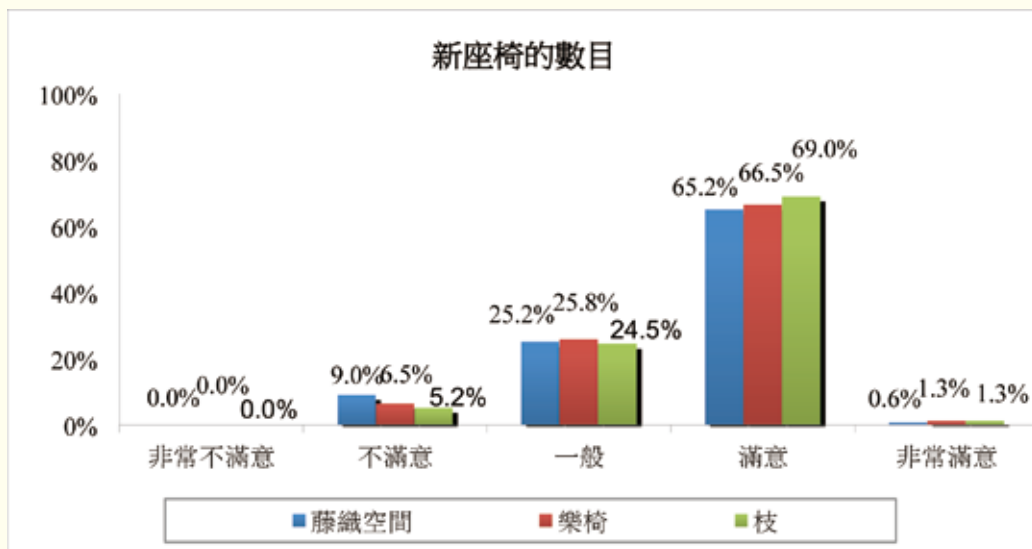
新座椅舒適



新座椅安裝的位置



新座椅舒適



附件七 第三階段：對新座椅的滿意程度

新的公園座椅還有什麼地方需要改善：

整體	n	%
沒有意見	69	44.5
位置可選擇有遮蔭的地方	14	9.0
物料應用較不傳熱的	11	7.1
顏色應多配合自然環境	8	5.2
新椅子不實用	7	4.5
舒服度不足	4	2.6
位置分散些	4	2.6
增加椅子數目	3	1.9
顏色可較多元化	3	1.9
不知道是椅子可供坐	3	1.9
顏色太刺眼，應多以較淡色較佳	3	1.9
換回原有椅子及不適合老人家坐	2	1.3
新椅子不實用及不符合人體設計	2	1.3
位置可選擇有遮蔭的地方，加點音樂元素會更好	1	0.6
位置可選擇有遮蔭的地方，物料不通風	1	0.6
建議用綠色及建向海的椅	1	0.6
擺放在少人行的地方，建議不要擺放椅，擺放裝飾更好	1	0.6
整體來說覺得椅子新穎	1	0.6
應改善舒適度	1	0.6
新椅子不實用及太熱，不能去水	1	0.6
增加椅子數目及多些樹木	1	0.6
三件作品主題不太一致	1	0.6
顏色太刺眼，位置可選擇有遮蔭的地方	1	0.6
顏色應多配合自然環境，位置可選擇有遮蔭的地方，多使用太陽能的節能系統	1	0.6
可取替舊設施	1	0.6
增加防滑功能	1	0.6
要多些提示	1	0.6
座椅座位應更闊	1	0.6
減少椅子數目	1	0.6
顏色太刺眼，用回原有椅子更好	1	0.6
可將「藤織空間」及「枝」融入公園	1	0.6
座椅用鮮色較好	1	0.6
多一些款式更好，建議推行到其他公園	1	0.6
位置可選擇有遮蔭的地方，沒有椅背及顏色單調	1	0.6
新椅子不實用及太熱，而且沒有椅背	1	0.6
總數	155	100.0

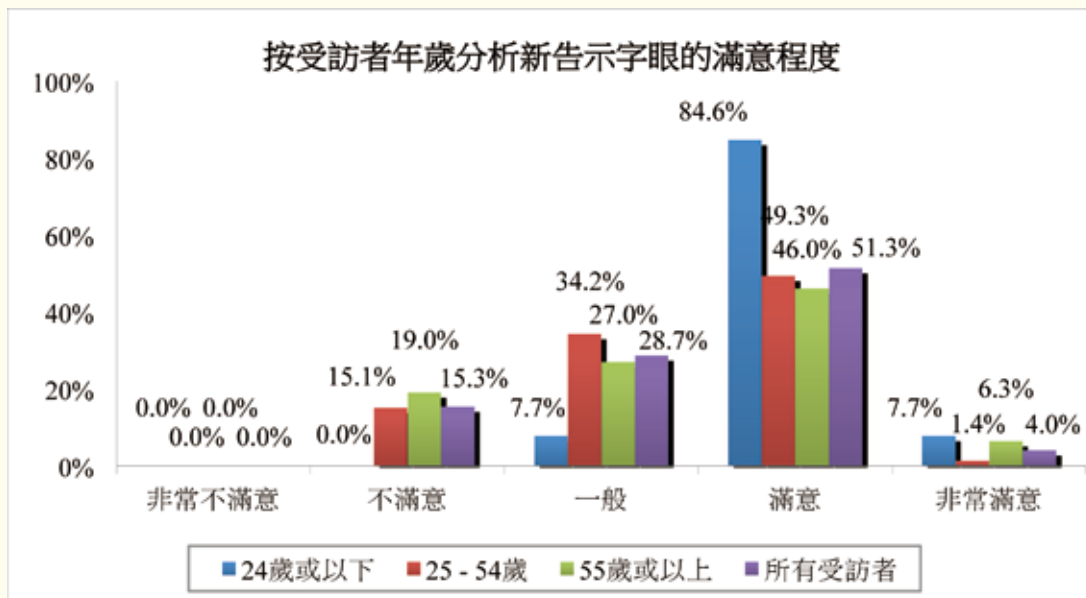
對「藤織空間」的意見	n	%
沒有意見	131	84.5
不知道是椅子，可寫明藤織空間可供坐	3	1.9
藤椅舒適度不足	3	1.9
下雨時坐藤椅會太濕，物料不好	3	1.9
位置可選擇有遮蔭的地方	3	1.9
藤椅舒適度不足，位置可選擇有遮蔭的地方	2	1.3
使用物料不好，下雨時坐藤椅會太濕	1	0.6
認為可能會產生毒素，對環境及人體有害	1	0.6
藤椅位置可選擇有遮蔭的地方，使用纖維或玻璃物料更好	1	0.6
位置可選擇有遮蔭的地方，老人家覺得藤椅不好坐	1	0.6
藤的功能不及傳統座椅	1	0.6
使用物料不好	1	0.6
藤椅舒適度不足，以為是擺設	1	0.6
藤椅太密集，座椅位置太集中於公園入口，建議分佈於不同位置	1	0.6
太多藤椅	1	0.6
藤椅可增設小扶手	1	0.6
總數	155	100.0

對「樂椅」的意見	n	%
沒有意見	143	92.3
位置可選擇有遮蔭的地方	3	1.9
樂椅比較好，沒有太多植物	1	0.6
顏色太搶眼	1	0.6
可增加樂椅數目	1	0.6
橙色跟周邊環境格格不入，物料太人工化	1	0.6
建議移到向海位置	1	0.6
太矮不適合老人家	1	0.6
只能坐一人，不能多人同坐	1	0.6
樂椅的膠物料污糟	1	0.6
阻礙通道	1	0.6
總數	155	100.0

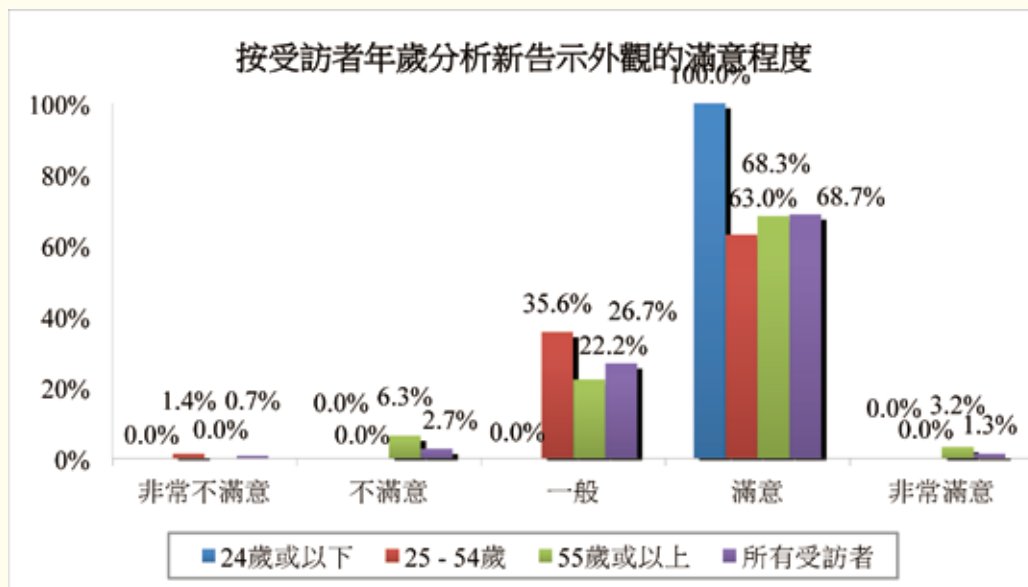
對「枝」的意見	n	%
沒有意見	137	88.4
位置可選擇有遮蔭的地方	2	1.3
枝的座椅應多些通風設計	2	1.3
"枝"個勾沒有用處	2	1.3
去水較差，應改善其設計	2	1.3
在晚上的燈很暗但舒服，而晚上坐滿老人家	1	0.6
顏色太搶眼	1	0.6
雀籠可加鳥形裝飾	1	0.6
不需雀籠	1	0.6
背靠太直，留有木椅放枝位置	1	0.6
去水位不夠大	1	0.6
背靠傾斜些較好	1	0.6
椅設計太高而不適合較矮的人	1	0.6
枝的物料有時太熱而不實際	1	0.6
枝的物料有時太熱，下雨時很難坐	1	0.6
總數	155	100.0

附件九 第一階段：接受訪者年歲分析新告示牌的滿意程度

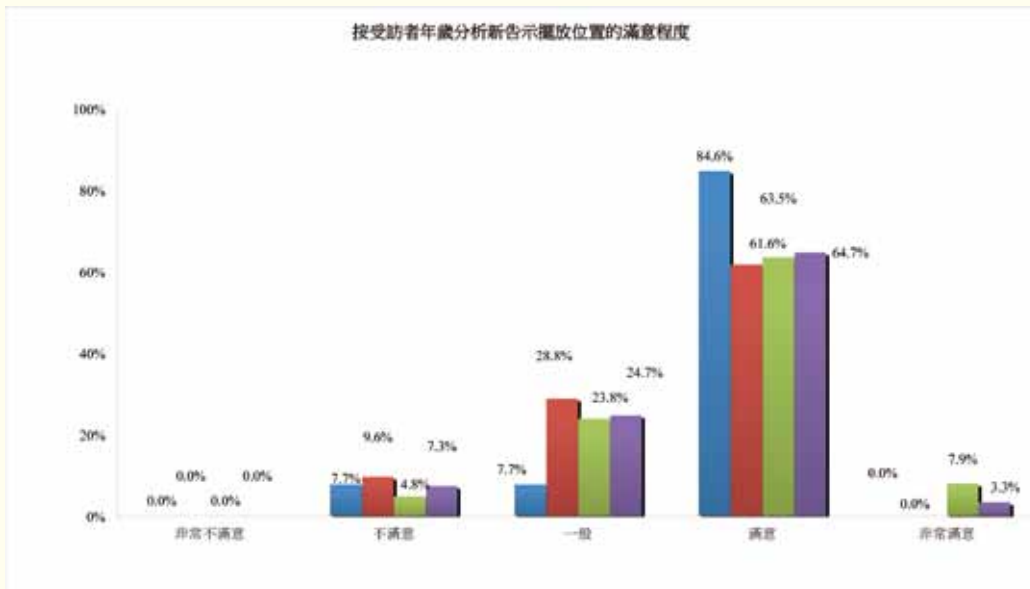
字眼



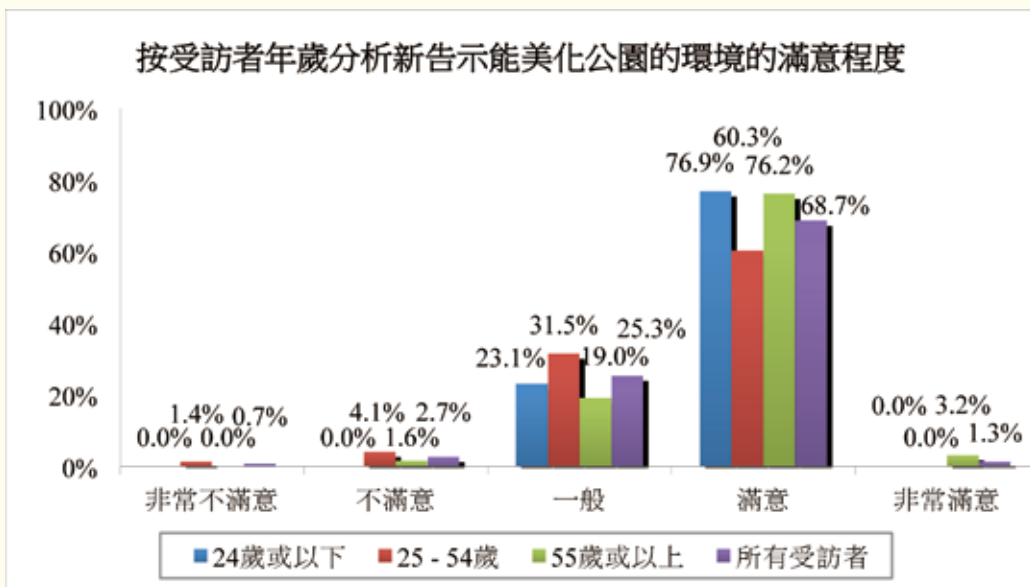
外觀



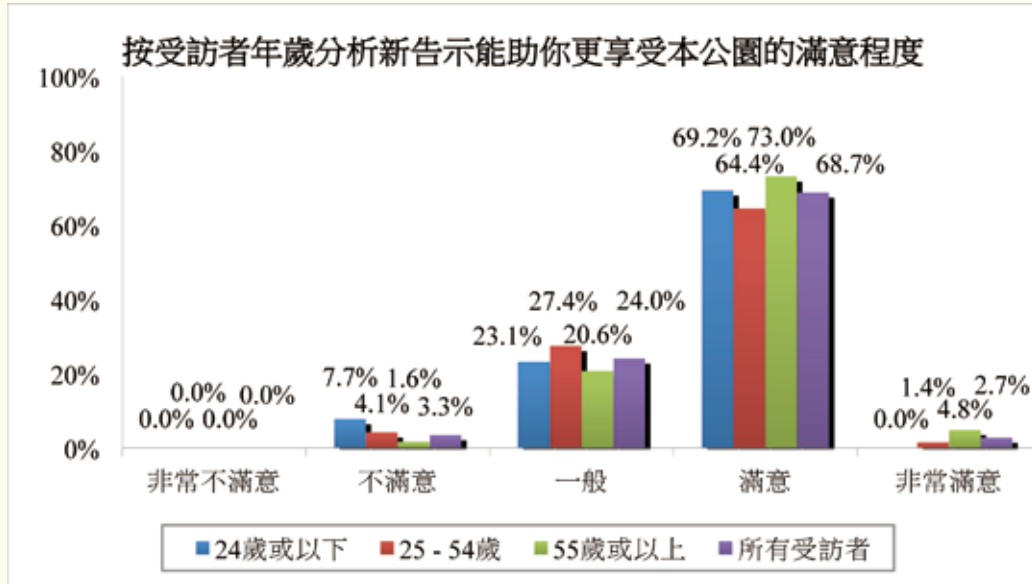
擺放位置



能美化公園的環境

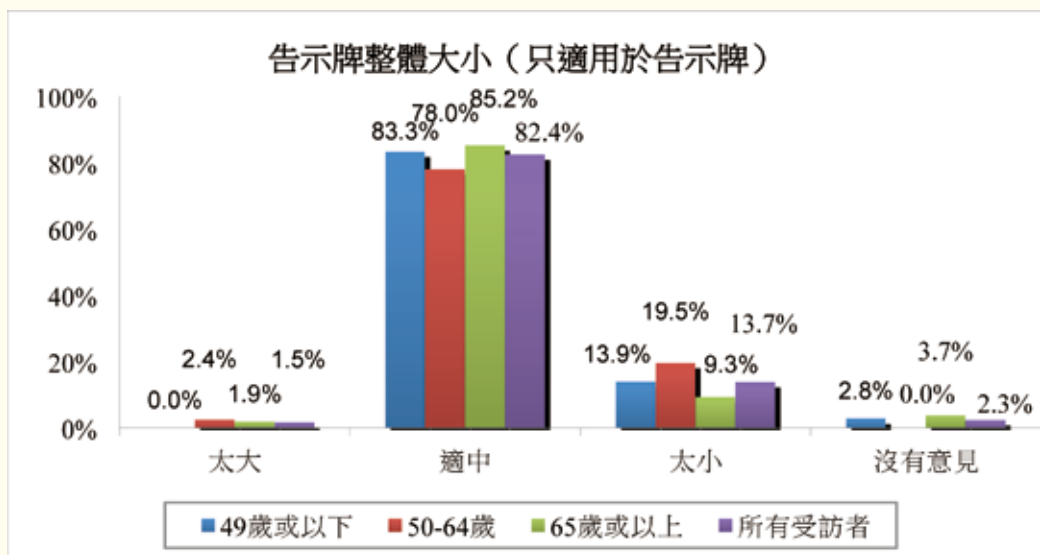


能助你更享受本公園

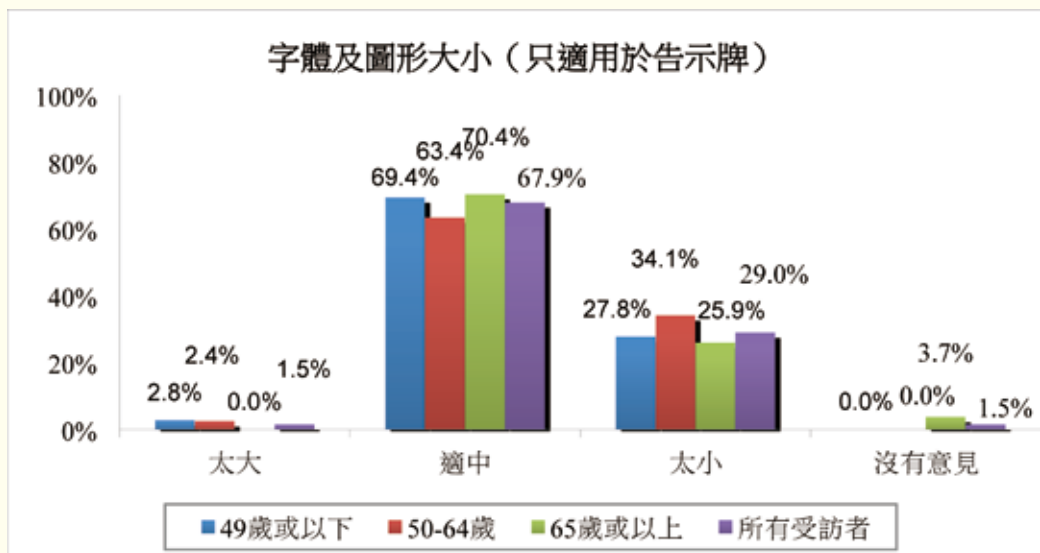


附件十 第二階段：按受訪者年歲分析對告示牌的滿意程度

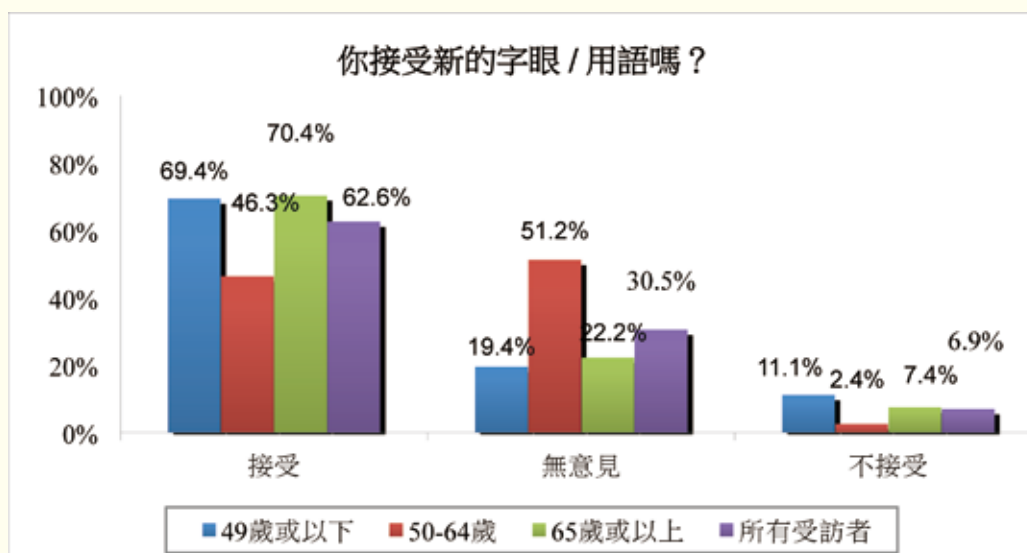
告示牌整體大小



告示牌的字體及圖形大小



新的字眼 / 用語



附件十一 第二階段：其他關於告示系統的意見

	n	%
字體及內容應清晰些	13	7.3
圖案指示不清晰	8	4.5
整體滿意	5	2.8
告示欠清晰	4	2.3
告示很清晰	4	2.3
顏色可更加鮮艷	4	2.3
顏色配襯得不錯	3	1.7
字體及內容要強硬	2	1.1
設計好及清晰	2	1.1
顏色很好	2	1.1
鯽魚涌公園的圖案可大些	2	1.1
公園標誌有趣	1	0.6
可多些顏色及圖文	1	0.6
告示牌的數量要多些	1	0.6
每塊告示板應有鯽魚涌公園的圖案	1	0.6
啡色應淺些	1	0.6
顏色很好，公園名稱要大些	1	0.6
觀景台的告示應大些	1	0.6
觀景台的告示應擺放適合的地方	1	0.6
沒有意見	120	67.8
總數	177	100.0

附件十二 第三階段：新的告示/ 指示牌需要改善的地方

	n	%
沒有意見	117	75.5
字眼清晰直接為佳	12	7.7
字眼較大為佳	5	3.2
地圖可以設置在不同入口，更顯眼更好	3	1.9
可放多些指示牌	2	1.3
增加大型告示	1	0.6
很滿意	1	0.6
公園太多綠色，告示板不應用綠色，會跟周邊的植物混亂	1	0.6
增加遮擋陽光設施	1	0.6
禁止吸煙及吐痰的告示可用紅色，較有警惕性	1	0.6
海邊的請勿攀爬牌寫著「珍惜生命」太誇張	1	0.6
可因應不同節日變換主題，顏色可配合環境，如欄杆上的告示可換成銀色，然後用突出的圖和字	1	0.6
顏色太刺眼	1	0.6
應更強調不准帶狗的訊息	1	0.6
不需要燈	1	0.6
可用鮮艷顏色	1	0.6
指示牌不能引人注意	1	0.6
沒有實際效果	1	0.6
應在100米設置一個距離牌	1	0.6
長廊及海邊的顏色不配合	1	0.6
多些圖示	1	0.6
總數	177	100.0

附件十三 第三階段：公園其他設施需要改善的地方

	n	%
沒有意見	88	56.8
應增加有蓋範圍，可遮擋太陽及雨	11	7.1
應增加及更新運動設施	7	4.5
可增加及改善兒童遊樂設施	7	4.5
應增設飲水機	6	3.9
增加整體座椅的數量	4	2.6
綠化及美化環境	4	2.6
增加洗手間及傷殘人士設施	2	1.3
原有的椅子太殘而需要更換	2	1.3
增加整體座椅的數量，特別是木椅	2	1.3
更換公園的形象及主題	1	0.6
建議播放音樂及建設設施吸引鳥類	1	0.6
洗手間清潔度不足及抽風系統不好	1	0.6
換回原來的椅子更好	1	0.6
在公園放置較大的與公園名字有關及較特色的標誌及地標可讓人能拍照留念	1	0.6
階磚和小食亭上蓋用蝦肉色不好看，可以更有特色	1	0.6
希望有WI-FI	1	0.6
增加整體座椅的數量，增加及改善兒童遊樂設施	1	0.6
有露宿者在公園座椅睡覺	1	0.6
可翻新公園來配合建築	1	0.6
鐵椅令人不舒服，應增木椅並根據人體設計。晚上小食亭燈光太光猛	1	0.6
可增設咖啡廳	1	0.6
可增設流動圖書館	1	0.6
可再增設藝術家傢俱	1	0.6
可花多心思在海濱公園的扶手	1	0.6
應增設下棋的桌椅	1	0.6
晚間巡查不足，吸煙及帶狗情況未能阻止	1	0.6
消防設備跟公園不配合，應更改位置	1	0.6
公園中間位置不夠光度	1	0.6
可配合綠色主題，顏色鮮艷些，可在公園中間位置擺放新椅子	1	0.6
洗手間清潔度不足及擴大小食亭	1	0.6
增加整體座椅的數量，特別是木椅。增加管理人員數目	1	0.6
總數	155	100.0
位置可選擇有遮蔭的地方，沒有椅背及顏色單調	1	0.6
新椅子不實用及太熱，而且沒有椅背	1	0.6
總數	155	100.0

Appendix (B)i

CURATORIAL STATEMENT AND DESIGNERS' STATEMENTS FOR THE PROJECT AT CORNWALL STREET PARK



1. Curatorial statement

Curator: Billy Tam of Thomas Chow Architects Limited

Year: 2012

<Inspirational Flow>

Visitors to the newly refurbished Cornwall Street Park can now explore a park environment like no others. This new pilot park presents visitors with a refreshing “virtual stream flow” of stone pavement that links the existing upstream water source which trickles gently through three sets of creative furniture namely, the “**Living Inside-out**”, the “**Urbanmat**” and to rendezvous at the “**Dream Falls**”.

See it – glittering mosaics forming an imaginary waterfall

The longer you look at the “**Dream Falls**”, the more you can imagine the feeling of light splashes of water flowing down the back of the bench. It gives a cooling and refreshing experience on a scorching summer day.

Feel it – blending shapes and functions for relaxation

The colourfully bright, texturally rich and functionally versatile “**Urbanmat**” gives you fresh perspectives to explore multiple relaxing possibilities.

Enjoy it – an imaginary home terrace for sharing quality time with family and friends

The “**Living Inside-out**” setting offers you an outdoor living experience in which you can spend some splendid time with your family and friends. Children can also enjoy the fun of playing games of make-believes in their “outdoor home”.

The Leisure and Cultural Services Department commissioned the Hong Kong Design Centre to bring together the expert designers and the architect curator, together with the collaboration of the Architectural Services Department to create this unique park-setting.

Design serves and adds value to society by raising the quality of life. This “**inspirational flow**” park design aims to bring relaxing pleasure to visitors within the city environment.



2. Designers' statements

(i) Dream Falls

Designer: William Lim

Year: 2012

Materials: Cushion-edge ceramic mosaic tiles of 72 x 22 mm

An ancient Chinese poem describes how 'worries and sadness are like flowing water, for neither can be stopped abruptly'. But if you could make the water stand still, if you could sit next to a motionless waterfall, would all your cares also fade away?

In *Dream Falls*, the designer presents us with a piece of urban furniture perfectly blended with its surroundings: black-and-white ceramic mosaic tiles capture the image of water cascading down and combine with the rich greenery in the vicinity to create an environment that provides not only shade from the sun but also a refreshing and relaxing atmosphere that allows you to shrug off your 'worries and sadness'.



(ii) UrbanMat

Designer: Joshua Lau

Year: 2012

Materials: Fibreglass

Inspired by fond reminiscences of summer days spent in London's Hyde Park, *Urbanmat* takes memories of picnicking and daydreaming, as well as a touch of romance, and embodies them in a functional design to form a unique architectural space for park life. Packed full of curves, it allows visitors to try out their imagination and different sitting positions as they explore the interactive relationship between the green environment and the urban landscape.



(iii) Living Inside-Out

Designer: Denise Chan and Brian Lee

Year: 2012

Materials: EPDM and Fibreglass

Recreating the comfortable atmosphere of a home in a public space, the designers of *Living Inside-out* assemble 'home furniture' in the park to offer busy city-dwellers a relaxing outdoor area where they can escape the hustle and bustle of urban life.

In an effort to support green and sustainable living, more than 70% of the materials used in the design are made from recycled tyres or old paving stones and debris collected during the beautification project for the park.



(iv) Urban Oasis

Designer: Christopher Lau

Year: 2012

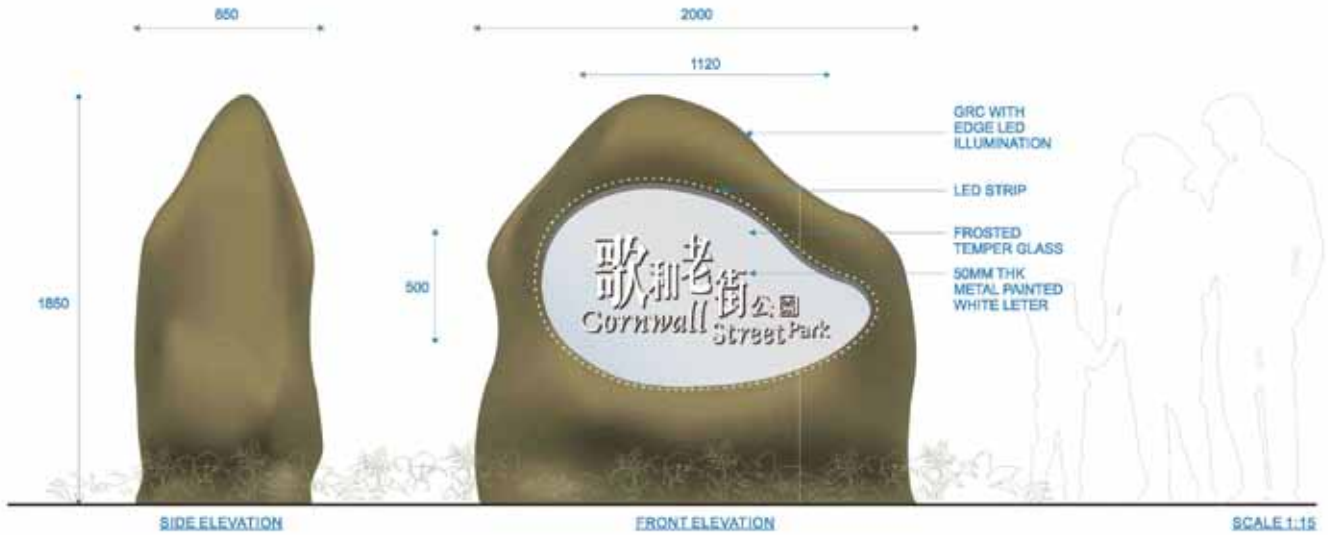
Materials: Various media

A facelift for the park also means a facelift for the signs! These specially designed leaf-shaped signs are artistic yet informative and a perfect match for the new ambience in the park.

Appendix (B)ii - Signage Graphics for the Project at Cornwall Street Park

PARK IDENTITY

MAIN ENTRANCE



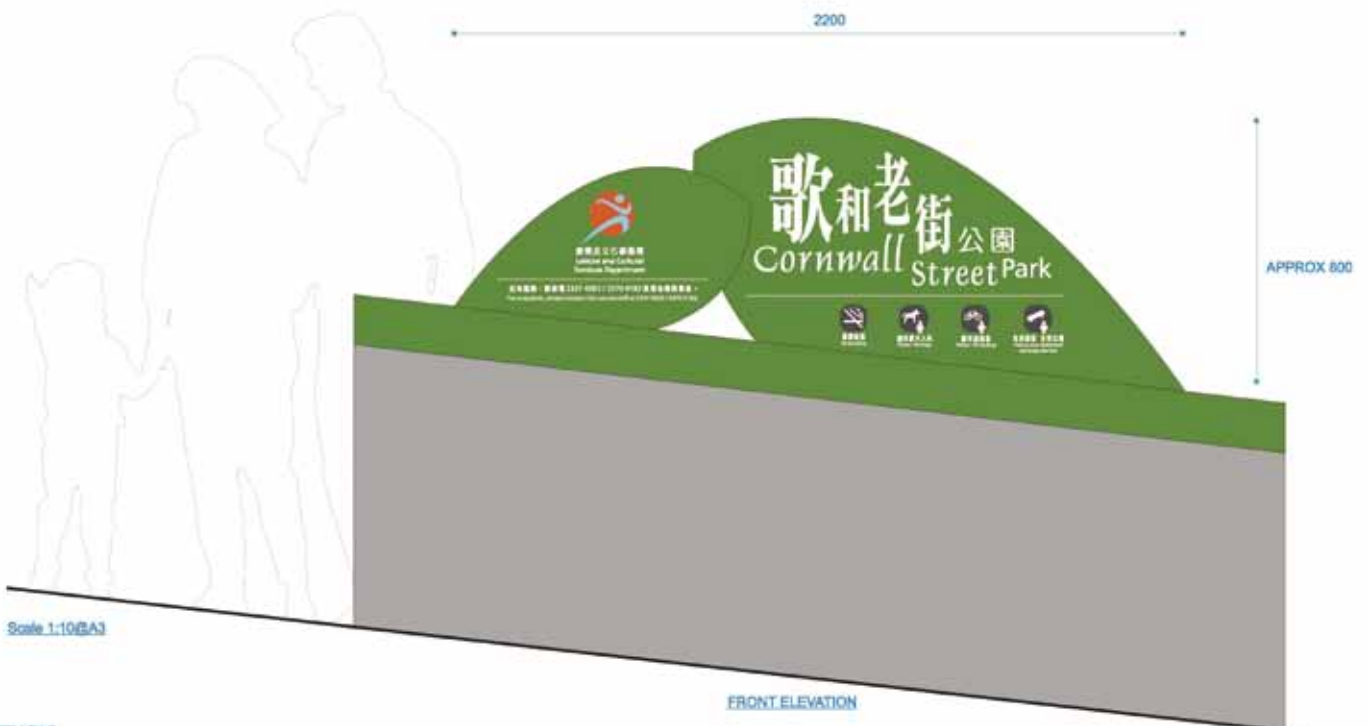
ITEM EAA

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

PARK IDENTITY

TAT CHEE AVE ENTRANCE

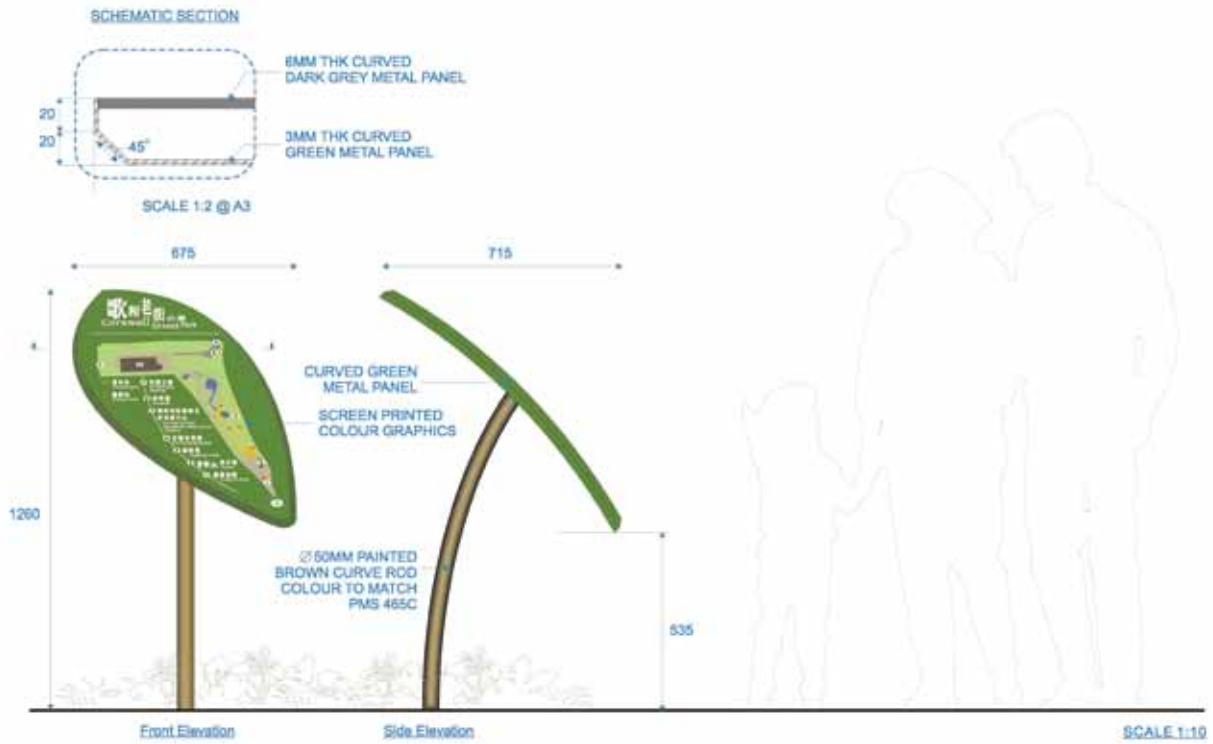


ITEM EAC

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

PARK DIRECTORY



ITEM EB

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

PARK DIRECTORY

MAP ARTWORK



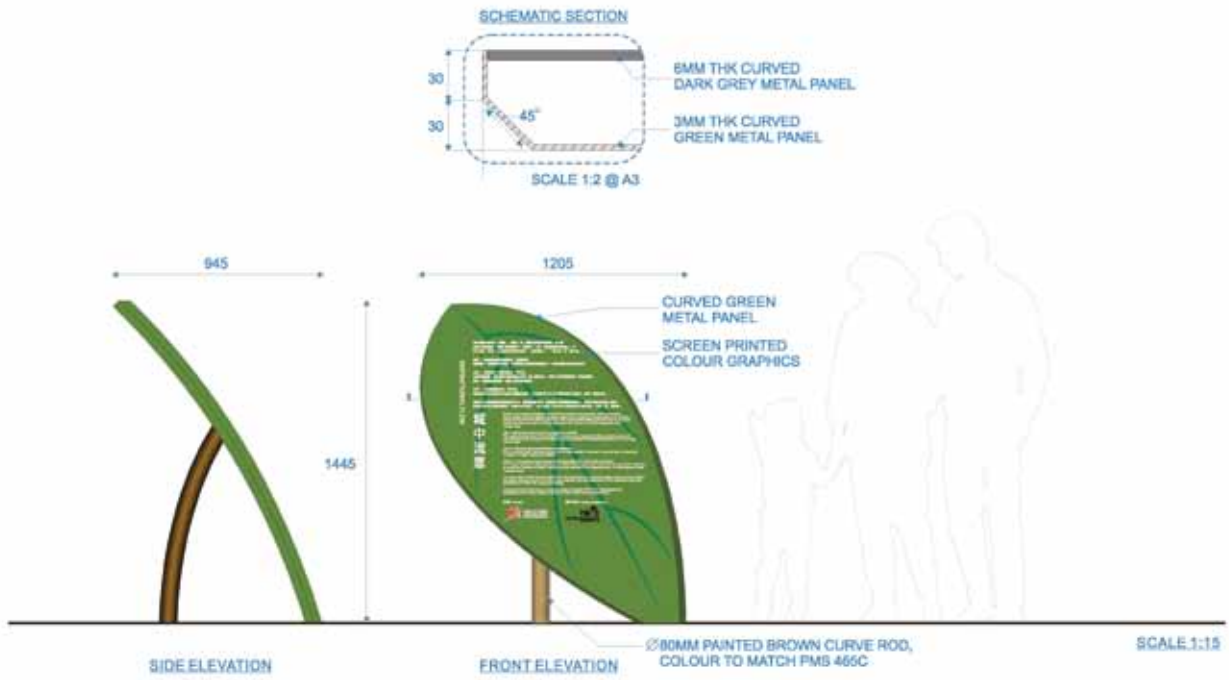
ITEM EB

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

SCALE 1:5

ARTIST DESCRIPTION PLATE - PARK THEME

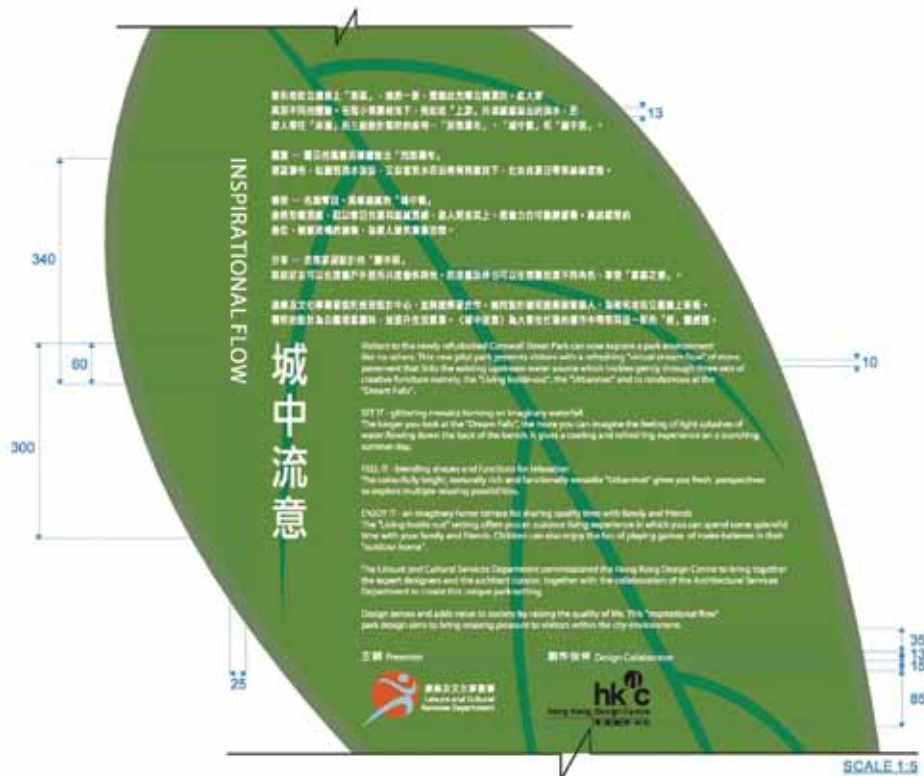


ITEM EGA

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

ARTIST DESCRIPTION PLATE - PARK THEME



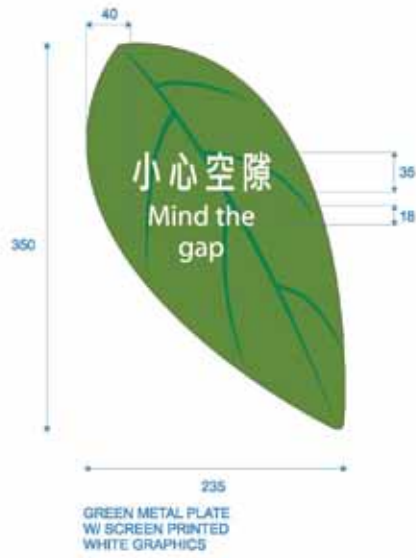
ITEM EGA

The Renovation of Cornwall Street Park - Signage Design

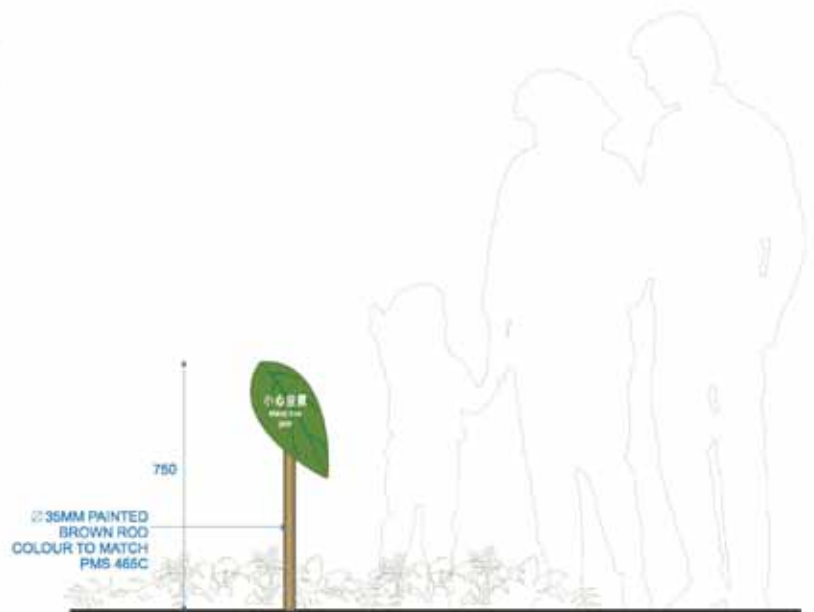
by Christopher Lau

WARM NOTICE SIGN - TYPE 1

FREE-STANDING TYPE



SCALE 1:3



SCALE 1:10

ITEM WA

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

WARM NOTICE SIGN - TYPE 1

FLOOR-MOUNTED TYPE



SCALE 1:3

ITEM WA

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

FLOOR MOUNTED NOTICE BOARD - TYPE 1



ITEM MA

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

FLOOR MOUNTED NOTICE BOARD - TYPE 2

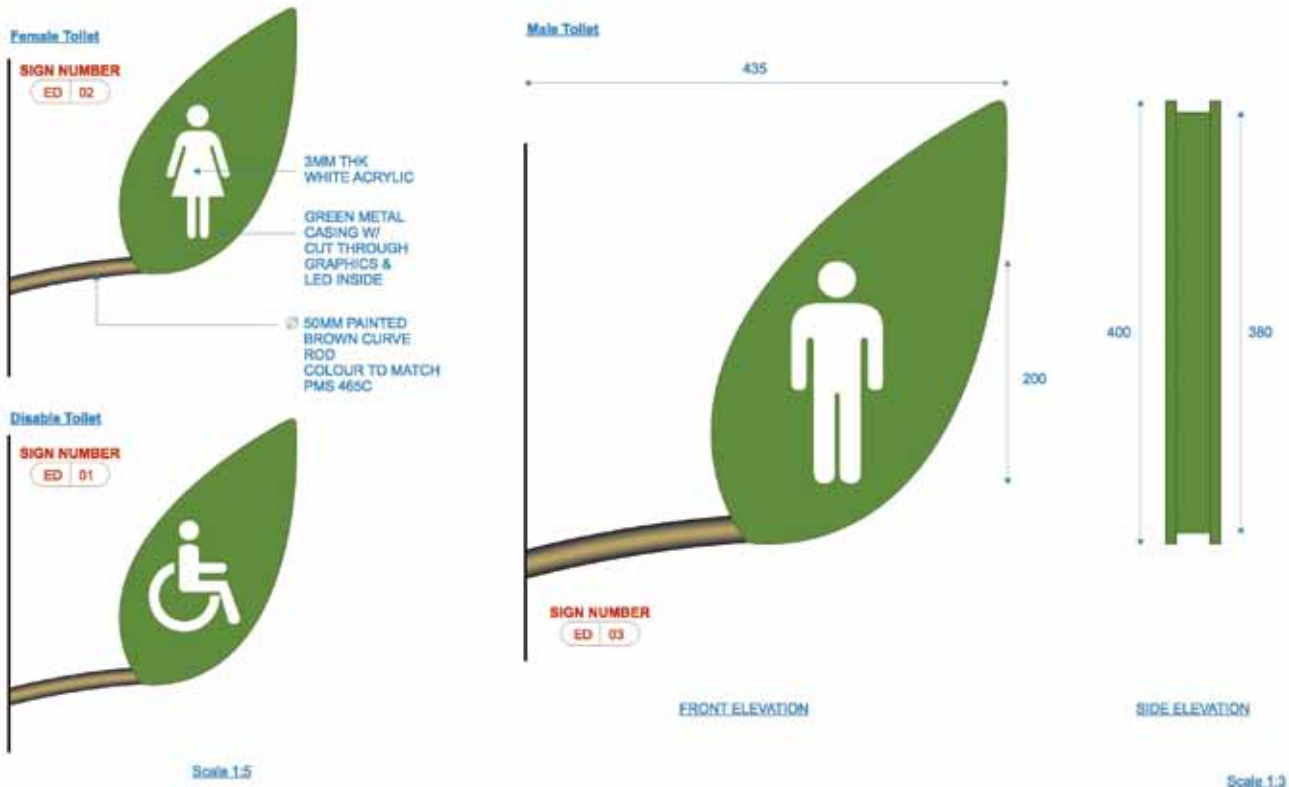


ITEM MB

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

TOILET IDENTITY

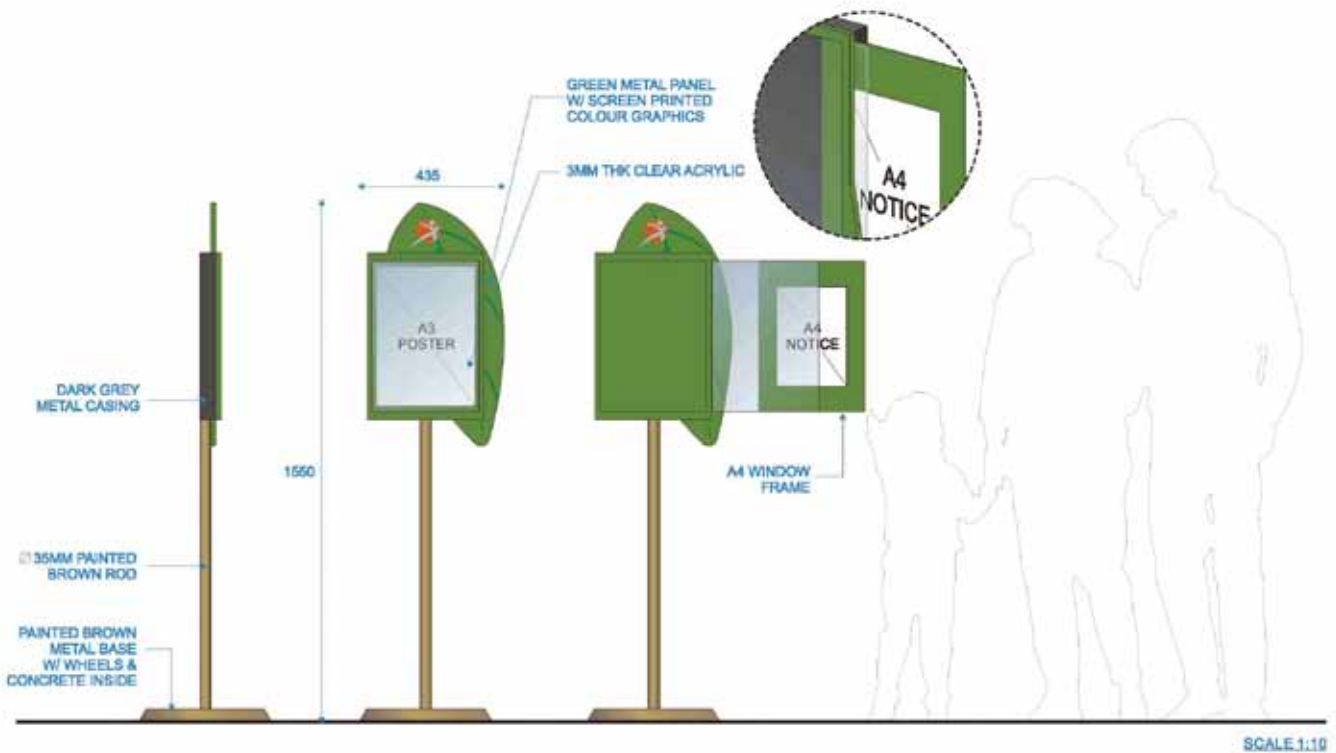


ITEM ED

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

MOVABLE NOTICE STAND A3 & A4 SIZE



ITEM MC

The Renovation of Cornwall Street Park - Signage Design

by Christopher Lau

歌和老街公園
Cornwall Street Park

HORIZONTAL FORMAT

歌和老街公園
Cornwall Street Park

VERTICAL FORMAT

English & Numbers : Myriad

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Chinese : 標中黑體 (Condensed to 80%)

歌和老街公園
標識設計文字內容字體

SURVEY RESULTS

歌和老街公園 潮裝公園 (Park Déco) 整體報告

2013年3月

潮裝公園的項目背景

康樂及文化事務署（康文署）聯同建築署，香港設計中心及幾位優秀的本地設計師於2012年8月完成了歌和老街公園的“潮裝”工程。獨特的新設計為公園增添趣味；充滿創意及藝術元素的座椅，一套全新的告示牌系統，為市民在忙碌的都市中帶來耳目一新的“悠”園經歷。

問卷調查形式及搜集意見方法

香港設計中心於公園翻新前後均作出實地問卷調查，採用了兩種不同的搜集形式以收集資料。分別為：(一) 以用戶為中心設計搜集資料及問卷調查；(二)以面對面的訪問形式搜集資料。

形式(一)分為兩個階段進行，第1階段以觀察公園用家的特質，走進公園的現實環境，了解用戶的使用方式等等情況，如使用時間、活動、使用區域等以分析用家的習性。第3階段以訪問形式進行，收取他們對公園翻新後的意見。

形式(二)分為三個階段進行，全以訪問及試坐形式進行：

第1階段(2011年6月)公園翻新前進行，收取受訪者對現有公園的意見，如對未翻新的公園的評價、對當時的告示系統的意見等，同時亦展示了公園重點領域(又一城入口的範圍)草擬之設計，了解用家對新設計的評價再作改善。

第2階段(2011年9月至2012年3月)，讓受訪者試坐新座椅模型，收取用家對相關座椅的意見（如座位及背靠的高度、舒適度，以及告示系統的清晰度）。

第3階段(2012年10月)為當收集了第1及第2階段的意見後，綜合了用家的意見及配合實際環境後，設計上已作出改良及修改，新置的三套藝術座椅及告示系統於2012年9月4日公開予市民使用。經過一個月的開放及使用後，第3階段的問卷調查開展，收集用家對翻新後的公園之整體意見。

「以用戶為中心的問卷調查」

「以用戶為中心的問卷調查」的理念是於問卷設計的步驟中將用戶所需列入考慮範圍之內，同時亦需要在真實的使用環境下作出測試而得到直接的理解，以助日後作公園設計及公園設施改良之用，而不是強迫用戶改變他們的使用習慣來適應相關設計。

「面談訪問」

直接與用戶面談，獲得最直接及全面的意見。了解用戶是如何使用公園，感受、期望及經歷。受訪者於訪問期間更能直接指出公園地域或實際情況，以助更深入了解。是次問卷調查透過觀察、與用戶訪談、分析、測試等收集用戶對翻新計劃進行前後的意見，以助籌備相關公園的設計、改良及參考。

第1階段翻新前、第2階段計劃諮詢和第3階段翻新工程竣工後 "以用戶為中心" 的問卷調查比較分析

受訪者資料

第1階段(2011年6月)以5類常到公園人士作問卷調查對象。如何將這5類人士歸納為公園常用者；調查員分別在一個星期日，一個星期一及一個星期五；每日分別在2個時段，即7:00am — 1200nn及1200nn至7:00pm統計到臨公園的人流而將之歸納：

	女傭	家庭	長者	情侶	運動人士
12/6 (日)	52%(163人)	10%(32人)	10%(32人)	15%(47人)	13%(40人)
13/6 (一)	10%(35人)	14%(49人)	32%(112人)	27%(95人)	17%(59人)
17/6 (五)	12%(163人)	9%(28人)	39%(123人)	24%(76人)	16%(50人)

第2階段(2011年9月)

類別		年齡	
退休人士	35% (57人)	<18歲	10% (16人)
學生	7% (11人)	19 - 30歲	29% (48人)
在職人士	30% (49人)	31 - 40歲	21% (34人)
家庭主婦	16% (28人)	41 - 50歲	14% (23人)
待業	12% (19人)	>50歲	26% (43人)

第3階段(2012年10月)

	0900-1300	1300-1700	1700-2100
學生	9%	27%	50%
在職人士	38%	41%	21%
家庭主婦	50%	43%	7%
退休人士	17%	67%	17%

當介定了公園常用者的5類人士，**問卷調查**部份便集中訪問這批經常使用者。

第1階段，共訪問了59人，如表列：

女傭	1人 (2%)
家庭	6人 (10%)
長者	27人 (46%)
情侶	16人 (27%)
運動人士	14人 (23%)

第2階段

一共訪問了164人。分別有98名男性及66名女性，受訪者類別及年齡分別如下：

類別		年齡	
退休人士	35% (57人)	<18歲	10% (16人)
學生	7% (11人)	19 - 30歲	29% (48人)
在職人士	30% (49人)	31 - 40歲	21% (34人)
家庭主婦	16% (28人)	41 - 50歲	14% (23人)
待業	12% (19人)	>50歲	26% (43人)

第3階段

一共訪問了134人。分別有73名男性及61名女性，受訪者年齡分別如下：

10-19	28%
20-29	33%
30-39	22%
40-49	8%
50-59	5%
60以上	4%

其中7%為學生，60%為在職人士，13%為家庭主婦及10%為退休人士。

被訪者到訪公園的習慣及使用情況

1) 被訪者通常會在公園哪部分逗留

	第1階段	第3階段
地鐵出口附近 (即創意空間)	41%	74%
水池及亭 (即緩跑徑)	32%	26%
休憩處及壁球中心	18%	無人提及
其它	9%	無人提及

在第3階段被訪者逗留範圍明顯較第1階段集中，而該兩個範圍也是今次翻新工程的重點位置。由於在第1階段調查結果顯示，遊人在公園主要活動乃休憩閒坐，翻新座椅有推動遊人多逗留及多到訪公園。

2) 被訪者到歌和老街公園的主要目的是什麼

	第1階段 (59人)	第3階段 (134人)
休憩	12人 (20%)	63人 (47%)
進食	7人 (12%)	26人 (20%)
散步	12人 (20%)	12人 (9%)
等人	6人 (10%)	22人 (16%)
運動	3人 (5%)	8人 (6%)
拍拖	N	3人 (2%)
閒聊	2人 (3.5%)	N
途經	14人 (24%)	N
寫生	1人 (2%)	N
洗手間	2人 (3.5%)	N

翻新工程竣工後，被訪者明顯對自己來到公園的目的比之前清晰，無目的「途經」組別明顯減少，這顯示歌和老街公園給他們的印象較翻新前深刻，會視公園為他們休憩的目的地。

3) 被訪者通常多久來公園一次

	第1階段	第3階段
每天	36%	5人 (4%)
一星期多於一次	-	30人 (28%)
一星期一次	34%	3人 (3%)
一個月2次	6%	-
一個月一次	24%	-
不定期	-	70人 (65%)

第3階段雖有6成以上受訪者表示會不定期來歌和老街公園，但基於這批受訪者當中佔了6成以上是來自附近商場的商戶的受僱人士，流動性比較高；而他們在閑餘即午膳時間也選擇來到公園休息，這反而反映公園翻新後對他們有一定吸引力。

4) 被訪者認為公園新佈局能夠改變他們對公園的感覺嗎？

在**第1階段**，被訪者對歌和老街公園的評級如下：

5分 (最高/佳)	4%
4分	32%
3分	36%
2分	20%
1分	8%

在**第2階段**，被訪者閱畢歌和老街公園新設計草圖後對公園外觀的滿意程度如下：

非常同意	38%
同意	49%
一般	12%
不同意	1%
非常不同意	0

而在**第3階段**工程竣工後有逾80%被訪者均認為新佈局能改變他們對公園的感覺，沒有任何被訪者認為未能改變他對公園的感覺，由此可見，對第1階段只對公園評分為1的最差組別者，過渡至第2階段，直至翻工程完成後為受訪者帶來一定新的觀感。

能	85%
未能	0
沒意見	15%

與此同時，在**第1階段**調查時，被訪者被問及公園有什麼設計/設備會令他們更多來臨歌和老街公園，其結果為：

時尚設計	2人 (3%)
增加小食亭	3人 (5%)
增加色彩	2人 (3%)
舒適座椅	6人 (10%)
特別主題	10人 (17%)
增設遊戲設施	12人 (20%)
增設風扇	4人 (7%)
增加有蓋範圍	5人 (9%)
增加水機	8人 (14%)
無意見	5人 (9%)
Need painting	2人 (3%)

上述也回應了第3階段第9條問題(見下條)問及公園新佈局能否改變受訪者對公園的感覺。受訪者認為是次翻新工程改善了設計，增加了主題、色彩等元素，會增加了他們多來公園的意慾，回應了第1階段(上表紅色項目)受訪者的其中訴求，故在第3階段便會有逾8成人改變了對歌和老街公園的觀感。

在**第3階段第9條問題**，被訪者選擇了以下關鍵詞來形容公園:(可選擇一項以上)

富創意	83人 (34%)
有特色	119人 (50%)
增添樂趣	23人 (9%)
太花巧	2人 (1%)
沒意見	2人 (1%)
令人舒服	10人 (4%)
新鮮感	4人 (1%)

這項也回應了第1階段時邀請了被訪者對公園評分一項，當時只有4%受訪者給予5分評級，而最低者1分卻有8%；翻新工程完成後，逾50%受訪者認為公園有特色，負面評語，包括「太花巧」、「沒意見」只各有1%。可見改動公園後，被訪者(遊人)反應正面。

5) 在第3階段第7條題問題，被訪者被問及公園的新佈局會否令他們多逗留公園。

結果為92%被訪者表示公園新佈局會增加他們逗留時間，其餘則認為以行程為主要考慮，但當中並沒包括負面評語在內。

受訪者對新椅子滿意程度的轉變

在**第1階段**，被訪者對公園座椅評語負面較多，包括：

過硬	16人 (27%)
有蟲	2人 (3.5%)
骯髒	4人 (7%)
太少	4人 (7%)
太細	4人 (7%)
可以長些	4人 (7%)
應有蓋	1人 (2%)
Have Marble	2人 (3.5%)
冇意見	22人 (37%)

到了**第3階段**，翻新工程完成後，100%的受訪者均認為新椅子是安置在公園的便利位置，鄰近公園入口，商場出口及港鐵入口。(報告後半部有受訪者對新座椅的詳細意見分析)

受訪者對指示牌的意見及清晰程度的轉變

第1階段，結果如下：

應大些	10人 (17%)
冇意見	10人 (17%)
簡單易明	12人 (20%)
不能找到	11人 (19%)
無須用	4人 (6%)
太細	10人 (17%)
太高	2人 (3%)

綜觀負面評語比較多，其中只有12人約20%覺得告示牌清晰易明。

到了第3階段翻新工程竣工後，調查發現有近97%人士留意到公園安裝了新告示牌。對新指示牌的意見如下：

	非常滿意	滿意	一般	不滿意	非常不滿意
字體	6人	68人	59人	1人	0人
外觀	15人	77人	40人	2人	0人
擺放位置	17人	70人	47人	0人	0人
整體評價	15人	76人	43人	0人	0人

逾半數受訪者對新指示牌是「滿意」，幾乎沒有受訪者「不滿意」，甚至無一人覺得「非常不滿意」。

而關於清晰程度，在**第1階段**約有17%受訪者表示告示牌應該大些，而有17%認為太細，3%掛得太高；在**第3階段**時，有高達90%受訪者滿意及認為新的一套指示牌屬清晰及易於明白。

滿意程度的轉變

第1階段，受訪者被邀對未翻新前的歌和老街公園評分，結果為：

5分 (最高分)	4%
4分	32%
3分	36%
2分	20%
1分	8%

反映被訪者對公園意見傾向中性，而負面評級1分-2分者約佔28%，滿意程度偏低。

至**第2諮詢階段**，受訪者被問及若根據計劃中的設計概念，公園若翻新後，有64%人士表示會增加到訪公園的興趣，這確切反映了一般公眾對公園有翻新的期望及需求。

在第2階段受訪者閱畢公園計劃翻新的外觀及其設計後的滿意程度：

	非常同意	同意	一般	不同意	非常不同意
滿意公園外觀	38%	49%	12%	1%	0%
新設計吸引你多使用公園	29%	49%	20%	2%	0%
滿意新公園綠化計劃	35%	42%	21%	2%	0%

各項指標均顯示被訪者滿意計劃中的新公園設計。

直到**第3階段**，翻新工程竣工，問卷多項問題結果顯示被訪者對公園的改動表示欣賞，滿意程度上升，包括：

- I) 90%受訪者認為新公園入口開揚
- II) 90%受訪者認為新公園佈局會提高他們逗留公園及增加時間及次數
- III) 50%受訪者以「有特色」形容改動後的公園，屬正面評價
- IV) 34%受訪者以「富創意」形容改動後的公園，屬正面評價
- V) 其中只有1%受訪者認為「太花巧了」；若加上「沒意見」屬負評分，當中只有2%受訪者給予負面評價

第1階段與第3階段相比，受訪者對公園的滿意程度趨增，負面評分由28%降至只有2%

重點翻新項目的調查分析

座椅

第1階段，問題9曾提問受訪者歌和老街公園在那方面可改進。

答案顯示有28%認為應改善休憩地，所佔比例頗高。

休憩地方	28%
洗手間	19%
亭院綠化	14%
健身設施	9%
兒童遊戲設施	7.5%
指示	5%
照明	5%
其他	12%

問題10提問受訪者對現時休憩座椅位置及舒適度的意見，有22人表示“沒意見”其餘則多屬負面評價：

冇意見	22人 (37%)
過硬	16人 (27%)
有蟲	2人 (3.5%)
骯髒	4人 (7%)
太少	4人 (7%)
太細	4人 (7%)
可以長些	4人 (7%)
有蓋	1人 (2%)
Have Marble	2人 (3.5%)

第2階段的諮詢問卷調查，訪問員向被訪者展示了3款公園座椅新設計前，先詢問他們是否經常使用公園座椅及他們認為現時座椅最需改善的地方

其中有35%受訪者是經常使用者；而被訪者認為現時公園座椅需改善的地方如下: **(未看設計前觀感)**

舒適度	34% (56人)
外觀	27% (44人)
座位數目	19% (31人)
擺放位置	13% (22人)
其他	7% (11人)

關於對新座椅設計的滿意程度，當訪問員向受訪者展示了三款座椅設計後，結果顯示被訪者大致滿意至非常滿意新座椅的外觀及認為新座椅能更能吸引他們使用歌和老街公園:

(看罷設計草圖後的觀感)

		消愁瀑布	城中氈	園中居
座椅外觀	非常同意	34% (54人)	33% (53人)	33% (52人)
	同意	51% (83人)	48% (79人)	52% (86人)
	一般	16% (27人)	15% (25人)	14% (24人)
	不同意	0	4% (7人)	1% (2人)
	非常不同意	0	0	0
新座椅吸引受訪者使用公園	非常同意	26% (43人)	28% (46人)	25% (42人)
	同意	54% (89人)	44% (72人)	54% (89人)
	一般	19% (31人)	24% (40人)	20% (32人)
	不同意	1% (1人)	40% (6人)	1% (1人)
	非常不同意	0	0	0

三組設計得分佔”同意”及”非常同意”組別至70%或以上。

第2階段諮詢調查第2部份試坐新座椅：

被訪者試坐三組新座椅，調查意見範圍包括座位高度、背靠高度、舒服度、整體喜歡程度等。

		消愁瀑布	城中氈	園中居
座位高度	非常滿意	15%	9%	32%
	滿意	64%	37%	54%
	一般	18%	42%	12%
	不滿意	2%	12%	2%
	非常不滿意	0%	0%	0%
背靠高度	非常滿意	15%	6%	30%
	滿意	54%	33%	54%
	一般	29%	43%	13%
	不滿意	2%	17%	3%
	非常不滿意	0%	1%	0%
舒服程度	非常滿意	13%	8%	41%
	滿意	58%	34%	43%
	一般	25%	43%	13%
	不滿意	4%	15%	3%
	非常不滿意	0%	0%	0%
整體喜歡(接受)程度	非常喜歡	20%	9%	42%
	喜歡	52%	39%	48%
	一般	25%	41%	8%
	不喜歡	2%	11%	2%
	非常喜歡	1%	0%	0%

無論在高度、背靠高度、舒服度及整體喜歡度，園中居最為受訪者滿意，消愁瀑布居次，而”城中氈”排末。(附受訪者對各項設計的其他意見附件 a消愁瀑布、b城中氈及c園中居)

在各項範疇，”園中居”評價得分比較穩定，沒有受訪者給予「非常不滿意」評價，其中「背靠高度」一項，”園中居”得分在第2階段試坐時已獲得最高評分，似乎座椅的背靠設計直接影響公眾的接受程度。另”城中氈”設計得分模式比較波動，佔每項指標都有受訪人士最多「不滿意」的評價，

附件 a 受訪者對消愁瀑布設計的其他意見:

物料清爽

好開心，有新椅用

斜少少會比較好

幾好，方便打理，容易坐

太大件，用處不大因為少人行

容易清理，夠衛生

滿意，認為公園設計比座位設計較重要

感覺可能比較冷

good cocept

good，夠高

good

good

good concept

坐的位置太大

物料太硬

太高

顏色太深色，比太陽曬會很熱

梯級幾好，有層次感

物料清涼，太長

太直

有起角，小朋友安全問題

顏色可以繽紛

seat位太闊

good concept

外觀上很好

good concept

跟一般的椅子差唔多

新奇有趣

清理問題，外觀good

坐起會比較舒服

全身都能看見

坐位太深

seat太深，顏色選擇不錯

物料太硬，顏色選擇得好

顏色比較悶，傳統

太亂，綠色會比較好

太深

顏色不錯，good concept

顏色可以繽紛

可以有多d Flow

seat太深

物料太硬

顏色比較悶

太深

物料好硬，角度好直

附件 b 受訪者對城中氈設計的其他意見:

顏色不錯，可以更舒服

太大，難坐得舒服

顏色綠色是最好

腳企得不舒服，太大，太滑

怕虫會爬上去，嘗試增加欄

有斜位，加起伏位

加起伏

好摩登

太大張，唔太實用

好似外國設計新奇

沒有得依靠

太闊，比較難坐

特別，但對老人家不太好，年青人受歡迎

坐位闊度可能改善，斜度可能改善

顏色白色不太好，高度不一

清理問題

藍色和綠色都很喜歡

高度不一

高度，起身困難

很滑

不夠實用，要視年齡階層人使用

terrible uncomfortable

高度不一，尺寸太大

不太實用

坐位太深

訓多過坐

比人訓

唔舒適

比較奇怪

如短暫時間就無問題

需要夠膽訓上去，舒服

顏色有新氣，活潑

太斜唔太好坐

平坦一些比較好

長，滑

坐就不太舒服

唔夠高

散熱問題

座位高一些

安全問題對小朋友

對於高的人會坐得不太舒服

seat位太深

對小朋友來說不太好

有點滑

不好依靠，角度不太舒服

不太舒服

形狀特別，可以依靠，自由度大

一張只夠兩個人，唔太實用

中間高少少，可能會變左露宿者用

週度不一

good concept，夠優雅

手工唔好，坐唔穩

好滑

物料太滑

顏色不錯，坐位不好

唔好坐

附件c 受訪者對園中居設計的其他意見:

平面會更好，露宿者問題

平d好d

怕人訓，物料難打理

尺寸

顏色比較怪

物料好，比較新穎，唔怕曬

好舒適，好似在家中的感覺沙發形狀，有衝動訓

落去

顏色吸引，可以訓係度，好舒服，物料好環保

物料好環保，概念好

面不希望用白色

散熱問題

顏色有大自然感覺

身高的人坐得不舒服

物料太滑，顏色不希望用白色

good，舒服

好睇太實用

物料容易花

物料不會吸熱

傳統，舒服，訓的高度太高

成本可能太貴，坐比較傳統

顏色很美，坐得舒服

顏色很美

太硬，頸位不太高

容易打理

高度問題

高度問題

起身有困難，下身物料用耐了會難清理

如果訓會不太舒服，物料不錯

物料上會不會太花，夏天坐會不會太熱，價錢方

面會不會太貴

too sloppy

無support

體積比較少

good

物料做得很好

物料好，尺寸細左少少

如果在外國會更配合

腰骨做得好

顏色吸引，表面材料好，人體工學有改善空間

舒服

坐起來比較舒服

顏色不好，物料運用得不錯

週度好good

腰位ok

中間位ok

藍色運用得很好

小小頂腳

好舒服

第3階段翻新工程竣工後，香港設計中心再次進行問卷調查，被訪者中有83%曾坐「城中氈」，63%曾坐過「園中居」，以及56%曾坐過「消愁瀑布」

翻新工程竣工後受訪者對新座位的評價：

		消愁瀑布	城中氈	園中居
座位高度	非常滿意	19%	6%	20%
	滿意	76%	72%	69%
	一般	5%	20%	11%
	不滿意	0%	6%	0%
	非常不滿意	0%	0%	0%
<hr/>				
背靠高度	非常滿意	19%	4%	23%
	滿意	65%	63%	67%
	一般	15%	30%	10%
	不滿意	1%	4%	0%
	非常不滿意	0%	0%	0%
<hr/>				
舒服度	非常滿意	19%	8%	23%
	滿意	61%	72%	69%
	一般	19%	18%	8%
	不滿意	1%	2%	0%
	非常不滿意	0%	0%	0%
<hr/>				
整體喜歡程度	非常喜歡	22%	7%	25%
	喜歡	66%	76%	65%
	一般	11%	16%	10%
	不喜歡	1%	1%	0%
	非常喜歡	0%	0%	0%

(附受訪者對各項座椅的其他意見見附件 d消愁瀑布，e城中氈及 f園中居)

受訪者對新座椅喜愛程度次序

在工程完成後，受訪者被問及替三套新座椅的喜愛程度排序，以外觀衡量時，受訪者最喜愛的座椅是”城中氈”，最未的是”園中居”。

	(1)	(2)	(3)
消愁瀑布	29人	44人	61人
城中氈	90人	32人	12人
園中居	15人	58人	61人

其原因分佈如下：

	消愁瀑布	城中氈	園中居
位置理想	44%	2%	8%
有藝術感	28%	29%	8%
顏色特別	-	26%	15%
形狀特別	-	18%	8%
有創意	-	13%	-
無特別原因	28%	12%	61%

以舒適度來排序的話，結果：

	(1)	(2)	(3)
消愁瀑布	49人	29人	56人
城中氈	59人	57人	18人
園中居	26人	48人	60人

細閱附件受訪者對”城中氈”設計的其他意見，包括有「很新潮」、「顏色鮮艷」、「顏色多，吸引年青人」等，反映”城中氈”設計較其他兩者前衛，縱使其舒適程度在第2階段諮詢階段得分最低；但在工程完成後，其被公眾接受的程度又不見太差，可見前衛的設計及色彩的運用，著實也有一定的魅力所在，並不能完全抹殺。

綜觀上述各項結果，在翻新工程竣工後，三款新座椅切實擺放在公園後，配合了公園的天然環境，與第2階段諮詢試坐調查結果比較，在第2階段以舒適度獲分最高的「園中居」反而在第3階段居於榜末，這反映了擺放位置、時尚的設計及顏色的運用會影響公眾的選擇，最理想的設計當然是兼顧使用時的舒適度、實際環境及設計必須具創意。

附件d 受訪者對消愁瀑布設計的其他意見::

顏色太花
大致滿意
顏色型格
不覺得第二層可以坐，只認為用作裝飾
物料堅硬,適合戶外
魚的圖案應更突出
可加入更多色彩
設計可以有特色一點
可以加一些燈光
增加坐位
附近應加燈飾，現在不覺眼
色彩更鮮艷
顏色用藍色更有流水感覺
背位太入；硬
椅子太硬
LUNCH 好去處

附件 e 受訪者對城中氈設計的其他意見:

物料吸熱,下雨時椅子放於室外容易有積水	背位調高
有太陽時椅子太熱	擴大可坐的面積
可在傍邊種植更多花	顏色鮮艷
很新潮，有很多用途	增加遮蓋位
面積太大，浪費空間	坐位太大
提供地方給公眾睡覺，有些不雅	可更多空位
可增加坐位數量	表面不夠平坦
背位可移前，令坐著時更舒適	覺得裝收完之後椅子很特別
大小可改細，環境太熱太曬，不舒適	夜晚加多些光
可用軟身物料	可加樹蔭
加建遮蓋	提高坐位高度
在傍種植樹木	可用新物料，雨後有積水
高度太矮,但可敞下	下雨有積水
坐得幾舒服,可以訓	顏色多,吸引年青人
中午時較熱	坐位太熱
增加起伏度；擴大面積	面積可細小許；不可供人訓

附件f 受訪者對園中居設計的其他意見:

白色部份容易髒

可加入更多色彩

可多加色彩

佈局沉悶

可轉用綠色，配合綠化環境

增加遮蓋及樹

有椅及枱提供更多枱及椅

可在傍種植更多林木

在中午時由於太曬，導致坐位太熱

可增加多人坐位

用軟物料

太硬；坐位間的距離太遠

坐位四周種花

火車聲太吵；可以加入音樂

加遮蔭

增加扶手

最好沒有背洞，因易掉錢包及需考慮兒童

會否打頭卡在洞中

指示牌

第1階段問卷調查訪問了受訪者對指示牌擺放位置及清晰程度給予意見，其中有20% (12人)認為未翻新前的歌和老街公園的指示牌屬簡單易明，其餘負面評價較多：

清晰易明	20% (12人)
應大些	17% (10人)
不能找到	19% (11人)
太細	17% (10人)
太高	3% (2人)
無須使用	6% (4人)

明顯在這階段，頁面評價較多，需改善的地方頗多。

第2階段諮詢調查，訪問員先了解被訪者對現時公園指示牌的意見，其中34%受訪者認為太多，但卻有66%人士認為太少，其他還有需改善的地方包括：

擺放位置	16% (26人)
外觀(顏色及設計)	30% (49人)
字眼	10% (16人)
其他	6% (11人)
數目太多	34% (21人)
數目太少	66% (41人)

第2階段諮詢調查第2部份，訪問員展示了指示牌的新設計，就外觀的滿意程度，有95%認為字體及圖形大小合適

非常同意	29% (48人)
同意	46% (76人)
一般	23% (37人)
不同意	2% (3人)
非常不同意	0

認為新指示牌能美化公園環境:

	美化環境	用語/字眼
非常同意	24% (40人)	11%
同意	37% (61人)	71%
一般	36% (58人)	15%
不同意	3% (5人)	3%
非常不同意	0	0

(附: 受訪者對新指示牌的其他意見)

對比第1階段至第2階段第2部份，向受訪者展示了新設計後，受訪者對對新指示牌的滿意程度明顯上升，清晰程度及能否美化公園的同意及非常同意百分比均超逾68%

第3階段，即翻新工程竣工後，受訪者中有97%(130人)有留意到公園新安裝的指示牌，只有3%(4人)察覺不到，與第1階段，有14%(11人)表示找不到指示牌的情況，大有改善。

在給予新指示牌意見時:

	字眼	外觀	擺放位置	整體評價
非常滿意	11% (6人)	11% (15人)	13% (17人)	4%(15人)
滿意	51% (68人)	57% (77人)	52% (70人)	57% (76人)
一般	32% (59人)	30% (40人)	35% (47人)	44% (43人)
不滿意	1% (1人)	2% (2人)	0	0
非常不滿意	0	0	0	0

四個評分的項目中，逾半數受訪者認為新指示牌是「滿意」，幾乎沒有受訪者表示「不滿意」，可惜仍有30%-40%認為新指示牌在各項表現只是一般，成績處於邊沿，這值得設計者留意。

於第3階段翻新工程竣工後，受訪者被問及同樣的改動可適用於其他公園，結果約有89%(116人) 受訪者認為可以，而只有11%(18人)認為不能。

當中認為可以將同類構思伸延至其他公園，原因包括：

較多特色	34% (46人)
較多椅子	28% (38人)
優化公園	16% (22人)
設施天完善(緩跑徑)	10% (13人)
能加添有蓋地方/枱更佳	12% (17人)

另認為不能將同樣構思放置於其他公園，其理由是：

每公園應有獨特特色	30% (8人)
認為其他公園沒有足夠空間	37% (10人)
草地質素太差，影響外觀	11% (3人)
消愁瀑布像擺設，難吸引人坐	11% (3人)
園中居不耐用	4% (1人)
城中氈無背靠，不合長者	7% (2人)

雖然有受訪者認為同類構思不適合，但觀察其理由，他們傾向認為每個公園應有其各自的特色；以及每個公園的空間未必適合同樣的座椅設計，故我們不能就此理解為他們反對改動公園或反對這三項新座椅設計；反而當局應就個別公園地勢、地區、人口分佈情況來設計公園的配套。

調查結果快覽

1. 在第3階段被訪者逗留範圍明顯較第1階段集中，而該範圍即創意空間及也是今次翻新工程的重點位置。
2. 高達80%的受訪者覺得公園“潮裝”後能改變他們對公園的感覺。
3. 逾90%受訪者表示公園“潮裝”後會令他們多逗留在公園。
4. 在第1階段受訪者對座椅尚未接受，至翻新工程竣工第3階段問卷調查後，最會受訪者察覺到公園改動的地方是“創意空間”內的新座椅；他們全部認為新座椅是選設在便利位置，每款座椅均有半受訪者坐過。
5. 關於新指示系統更新，逾90%受訪者留意到新指示系統並認為改動後指示牌變得更清晰易明，對比第1階段只有20%受訪者滿意指示牌系統，有明顯進步。
6. 公園改動切合受訪者第1階段表示希望公園改善休憩設施、增添公園主題及色彩；而公園經改動後，大致涵蓋了受訪者期望的元素，故在第3階段受訪者以“富創意”、“有特色”來形容公園。
7. 有受訪者認為新改動的公園需具足夠空間作佈局，否則便有太擠擁的感覺。
8. 另外，有受訪者認為應留意公園的日照範圍，以配合座椅的擺放。

結語

總結三個階段的意見調查，我們除可透過是次調查了解被訪者對改善公園的要求、對翻新公園前後滿意度的改變外；事實上，較值得我們關注的是是次調查亦透視了公眾對創新設計意念的潛在期望。

在第1階段及第2諮詢階段第一部份調查時，受訪者皆認為座椅的舒適度與座椅背靠高度和公眾是否接受的關係成正比，至第2階段第二部份邀請了受訪者試坐座椅後，“園中居”座椅設計亦由於在舒適度得到較好成績，故其滿意程度的評分排名一直領先；而“城中氈”則因為舒適度得分差，故在受訪者心目中的排名一直落後。

然而到了第3階段，即翻新工程完全竣工後，座椅擺放在公園的真實環境裏，結果卻出現逆轉；以舒適度領先而獲受訪者較佳評價的“園中居”被批評為設計保守，“城中氈”卻被受訪者稱許為設計時尚、具特色及色彩吸引而獲得最好評價，加上“園中居”被擺放在受日照範圍內，故到了第3階段，“城中氈”因設計及擺放位置得宜終獲逾60%受訪者評為最適合作一般公園的座椅。

這項調查結果有趣的反映了公眾對創意設計的潛在需求。公園屬公眾消閒的領域空間，除實用性外，公園能否令公眾有愉悅感覺，具藝術感的獨特設計、色彩運用以及如何和實際空間配合在是次調查中獲得某程度上的驗證。

SAMPLE SET OF PICTOGRAMS FOR PARK SIGNAGE

1		請勿踏單車 Please - No Cycling	6		安全至上 請勿攀爬 For safety's sake, please do not climb.
2		請勿攜犬入內 Please - No Dogs	7		請收起遙控模型 Please - No Radio-controlled Models
3		嚴禁吸煙 No Smoking	8		請勿放生或餵飼魚龜 Please - No release or feeding of fish or terrapins
4		請勿放風箏 Please - No Kite-flying	9		收起滑板 享受公園 Pack up your skateboard and enjoy the park
5		保持地方清潔 請勿餵飼禽鳥 For a clean environment, please do not feed the birds.			

10



請勿在此
進行球類活動

Please - No Ball Games Here

11



請勿塗鴉

Please - No Graffiti

12



嚴禁賭博

No Gambling

13



嚴禁擺賣

No Hawking

14



保持環境清靜
請降低聲量

For a quiet environment,
please keep your voice down.

EXPERIENCE OF MAINTENANCE OF PARK FURNITURE AND SIGNAGE

1. Maintenance Issues Experienced

According to the feedback of the district management, some maintenance issues on the furniture/signage were encountered –

<i>Furniture / Signage</i>	<i>Problems</i>
Assembled Topology	<ul style="list-style-type: none"> • The rubber surface is easily removed/ torn by hand • Too hot especially during summer time
Musical Chair	<ul style="list-style-type: none"> • Cracks on the fibre glass surface of the furniture • Surface material easily peeling off
Branches	<ul style="list-style-type: none"> • Cracks on the fibre glass surface of the furniture • Surface material easily peeling off • Frequent breakdown of the solar lighting system • Rust found on the bird cages
Signage at Quarry Bay Park	<ul style="list-style-type: none"> • The colour of the signages was fading off within one year • Partial repairing is not feasible
Artistic Furniture and Signage at Cornwall Street Park (Living Inside-out and UrbanMat)	<ul style="list-style-type: none"> • EPDM lamp pole as well as EPDM flooring of the two set of artistic furniture (Living Inside-out and UrbanMat), and fiber-glass concrete park identity are made of specialized materials and the Defect Liability Period (DLP) provided by the Project Curator would be ended after one year of the completion date.



2. Problems Encountered on Maintenance Procedures

- High repair and maintenance cost for the artistic furniture and signage is anticipated.
- As ArchSD's agreement to take up the maintenance responsibility for the artistic furniture has not been secured at the beginning, the maintenance responsibility thus falls on the venue or district staff of LCSD who need to procure the repair service themselves. This has increased the workload of the staff concerned.
- Moreover, venue management does not have expertise in drawing up service specifications for the artistic furniture, has limited

knowledge in identifying appropriate supplier with relevant expertise to undertake the maintenance works and to check the workmanship of the maintenance.

- Some of the original suppliers/contractors were not willing to provide maintenance service for the artistic furniture/signage after the Defect Liability Period.

3. From experience gained of the project, the following should be taken into consideration –

- Durability of the production materials, which should not be limited to paints and coating, and the structural stability for outdoor display and very frequent usage by park users should be carefully examined before production. These materials should also be easily available in the market.
- Early confirmation of the maintenance responsibilities by works agents, such as EMSD and ArchSD, at the design stage.



- Detailed production and maintenance information, which should not be limited to specifications, material details/samples, manufacturer/contractor/supplier list, should be provided by the designer/curator before handing over of the project. The information should be subject to the satisfaction of the park management.
- To test and ensure the work quality provided by the designated manufacturers/contractor/supplier, a longer warranty or maintenance period (say three years) for the furniture/signage should be provided by the designated manufacturers/contractor/supplier through the main agreement with the design institute or a separate agreement.
- In the event that the designated manufacturer/contractor/supplier is unable to provide the required repair and maintenance service, the park management reserves the right to procure the services from other manufacturer/contractor/supplier available in the market, even this may result in slight deviation from the original design of the furniture/signage.



Appendix (E)

MAINTENANCE SHEET FOR ARTISTIC PARK FURNITURE AND SIGNAGE

Title of the Furniture / Signage:	
Completion Date:	Defect Liability Period and the Contractor's Name & Address:
Measurement: (Please refer to the details as per attached drawings)	Weight:
Name of Designer(s) and Their Correspondence	
Original Contractor(s) and Their Correspondence	

1. Material(s):

2. Material thickness or gauge:

3. Welding or jointing method:

4. Casting alloy, wax body, glass or fibre type:

5. Technique or construction method:
(Attach fabrication drawings)

6. Material finish:

(Glaze, paint color and type, sanding grit, tool patina, surface sealer, etc.)

7. Foundation/ installation structure:

(Include bolt/ pin size, grout, and/ or hanging mechanism, etc.)

8. Maintenance and care of work:

(Recommendation and caution regarding care of the work, cleaning procedure, cleaning agent, etc.)

(a) Daily maintenance work

(b) Weekly maintenance work

(c) Yearly maintenance work

9. Placement of work:

(Caution regarding sunlight, heat, etc.)

10. Packing and shipping instruction(s):

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