

Kai Tak Brand Identity Manual and  
Public Creatives Guideline













## 1.1 Introduction of Kai Tak Development

Kai Tak Development measures more than 320 hectares and is the largest multi-use development lying on the Victoria Harbour to be constructed in recent history. There are many projects planned or in construction at Kai Tak which would create firsts for Hong Kong such as the first world-class sports stadium to seat over 40,000 spectators or the Metro Park which at 24 hectares, will become the largest park in the city. Kai Tak is also

dear to Hong Kong peoples' hearts because of its history and connection with the surrounding districts. Kai Tak development is a project like no other, and to celebrate its uniqueness, the HKSAR government proposed to achieve a focused brand and quality urban design by adopting an innovative and holistic implementation approach-Public Creatives.



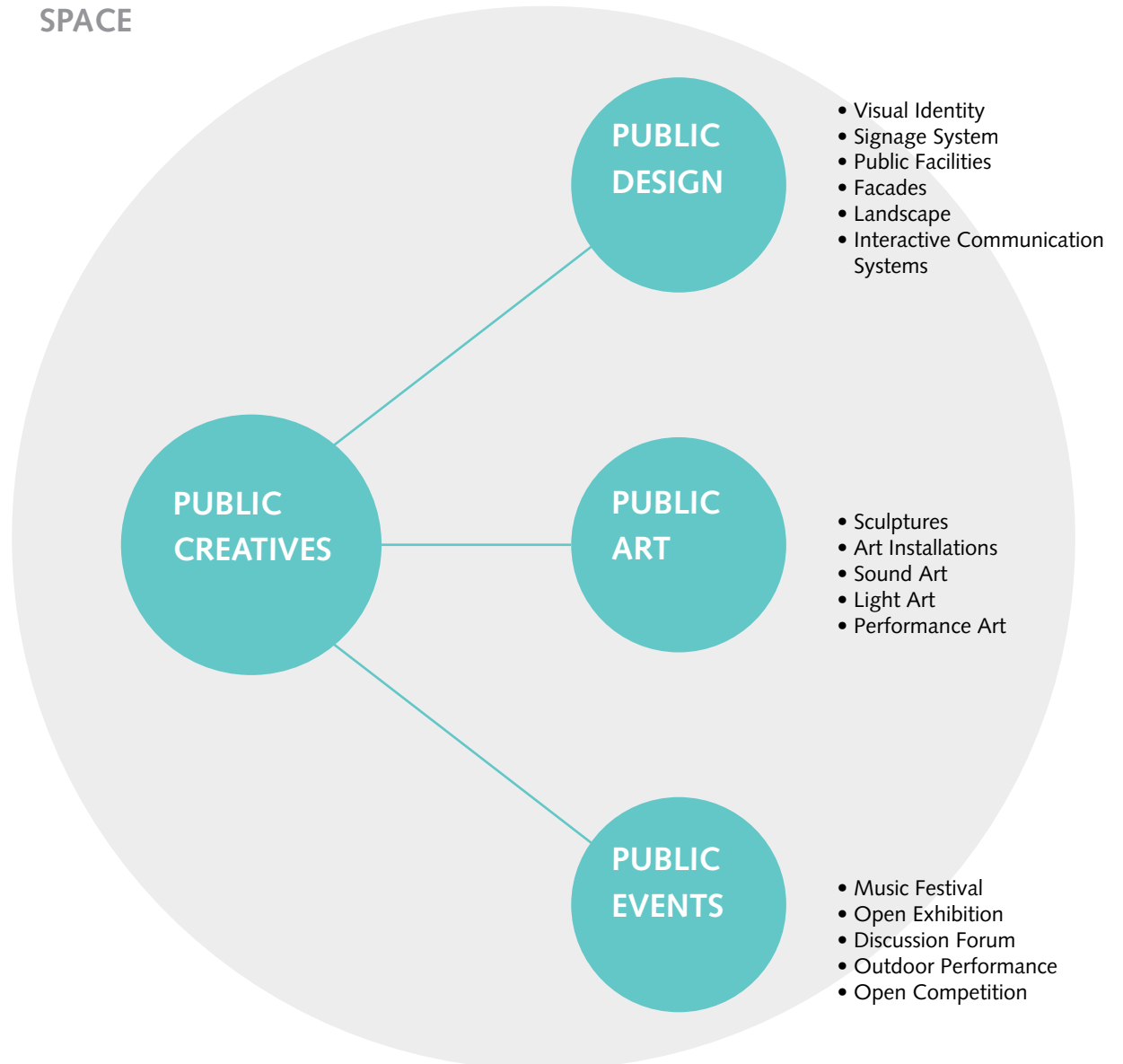
"A distinguished, vibrant, attractive and people-oriented Kai Tak by Victoria Harbour".



## 1.2 Public Creatives

Public Creatives is an innovative place branding concept with the aim to foster a visually cohesive identity that reflects the core values and personalities of a place. Public Creatives enhances and strengthens a place brand with a distinctive identity attracting talents locally and internationally. Through all different touchpoints in the public realm, such as street furniture, street naming, art and activities, Public Creatives aims to communicate the place brand of Kai Tak. From the minute details such as graphics on a rubbish bin, to the organization of large-scale, international events, everything will have the signature of Kai Tak. Anyone, be it a resident, worker or visitor will notice a strong but subtle visual linkage and then a sense of belonging once they enter into Kai Tak.

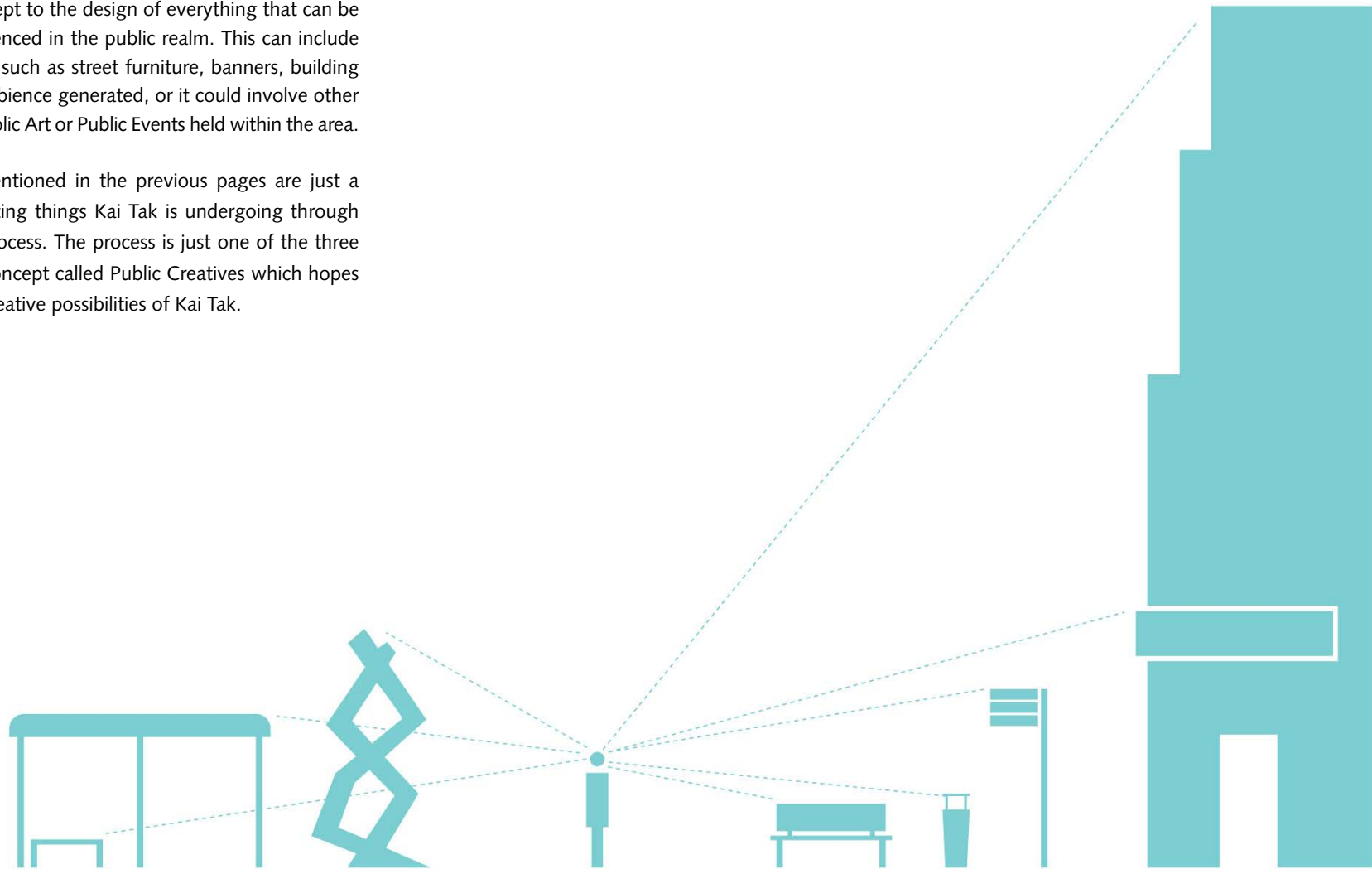
### PUBLIC SPACE



## 1.2 Public Creatives

Public Creatives occurs at Public Spaces. Public space is a space that is open and accessible to the general public. It could be the street network, parks, government buildings or privately-owned public space. Public Creatives seeks to give a broad, overall concept to the design of everything that can be seen, felt or experienced in the public realm. This can include public design items such as street furniture, banners, building elevation or the ambience generated, or it could involve other activities such as Public Art or Public Events held within the area.

The works that mentioned in the previous pages are just a portion of the exciting things Kai Tak is undergoing through its Public Design process. The process is just one of the three components of a concept called Public Creatives which hopes to explore all the creative possibilities of Kai Tak.





### 1.3 Usage of this Guideline: Who, When, Where, Why, How?

**What** – These guidelines list out the various approaches that can be used for projects in the public realm. The guidelines serve as a design manual with a collection of design intent drawings for a selection of street furniture. The guidelines should be consulted for any project involves public space in Kai Tak development which public can see, touch or use, be it something as small as a direction arrow or something as big as the pavement of a large property.

**Why** – Kai Tak Development is unique to Hong Kong because it is the largest multi-use development project along Victoria Harbour in recent history. To celebrate its uniqueness, Public Creatives was introduced to offer Kai Tak a one-of-a-kind place brand. In order to achieve a strong brand, which will eventually be a beautiful project for Hong Kong to share with the world, concerted effort from all stakeholders is required.

**Who** – All stakeholders engaged with projects in the Kai Tak Development region are encouraged to read and follow these guidelines. The list of stakeholders is endless, for instance governmental departments, property developers, institutions or the general public. Public-private cooperation is essential to the brand, but what will make the Kai Tak brand even more special is the participation from members of the general public. The cooperation of all parties is what helps Kai Tak create a powerful brand.

**When** – Ideally, these guidelines should be consulted from the very start of the project. However, due to the wide-range of projects that these guidelines can be applied to, Public Creatives can be used to many varying degrees for a project which can be at any stage of completion.

**Where** – Despite these guidelines being intended for the public space within the area of Kai Tak Development, stakeholders can choose to use Public Creatives for projects outside of Kai Tak Development if there is a related project within Kai Tak Development owned by the stakeholder which will be enriched as a result.

**How** – There are four approaches to use Public Creatives: Application, Adaptation, Integration and Inspiration (AAIL). Based on the nature of the project, stakeholders can choose which approach to take. Please see section 3 for further details of AAIL.





## 1.4 Identity of Kai Tak

Public Creatives seeks to communicate the unique identity of Kai Tak through a combination of Public Design, Art and Events. The first step is to have a thorough grasp of the identity of Kai Tak. The research was done through desk-based research on the history of Kai Tak as well as workshops with stakeholders from various governmental departments. The findings of the research would help the Public Creatives team discover the core values of Kai Tak.

### 1.4.1 The Inheritance

Kai Tak is named after two businessmen, Ho Kai and Au Tak, who started the Kai Tak Bund Project in the early 1920s. Witnessing the influx of immigrants into Hong Kong during the 1911 revolution that led to a shortage of housing, Ho and Au saw reclamation of land from Kowloon Bay as a feasible solution. They wished to build a comfortable and up-scale residential area to attract wealthy immigrants to settle in Hong Kong. These people could help develop the city, to contribute to their new home. Unfortunately, the ambitious project was not realised due to economic difficulties. The site was later bought by the government and was rented to an aviation school. It was turned into a military base for the Royal Air Force and, eventually, in 1936, the first passenger plane landed at the Kai Tak International Airport.

During the Second World War, Hong Kong was occupied by Japan. The Japanese army planned to expand the airport. They demolished Sung Wong Toi, Lung Tsun Stone Bridge (built by the Qing government in 1875) and the wall of Kowloon Walled City and used the debris to extend the runway.

The terminal building of Kai Tak Airport was completed in 1962 and the air cargo terminal was opened in 1976. Kai Tak is a symbol of familial ties and emotional connections among people from the city as people often sent off family members and re-united with them here. The Kai Tak Cruise Terminal of opened at the tip of the former runway in mid-2013, bringing in the first flock of visitors from around the world.

Kai Tak is an analogy of Hong Kong, developing from a small residential yet ambitious project into an international and efficient entrepôt. Since Kai Tak Airport was located within the urban city, the daily operation of the airport, economic development, urban planning, tourism and livelihood of the neighbouring districts are very much interrelated, making Kai Tak very close to the people of Hong Kong. It is made up of sedimentation of history, a living legacy inherited from our predecessors.





#### 1.4.2 The People

Kai Tak International Airport is deep rooted in the hearts of many people in Hong Kong. It was one of the world's airport which could be accessible on foot by a footbridge from the busy city centre. When the airport was in use, it absorbed energy from its hinterland. Students revising schoolwork, elderly to enjoy the free air-conditioning and even those who need a taxi but could not hail one, would stroll into Kai Tak for what they need. Kai Tak was that close to the people, down to earth and approachable.

After the airport was moved to Chek Lap Kok, the surrounding areas continue to thrive. A vibrant food scene takes over Kowloon City with its ethnic minority groups. Kwun Tong is fast morphing into a diverse area with business, arts and culture. Wong Tai Sin is a top tourist thanks to the famous Wong Tai Sin Temple. The instinctive passion for life fuels the energy that makes Kai Tak what it is today; and the people here has become a significant part for Kai Tak.

#### 1.4.3 Our Home

The area of Kai Tak has always been a place for improving people's lives and bringing them a better tomorrow. Ho Kai and Au Tak started the project of Kai Tak Bund hoping to build a comfortable and up-scale residential area to attract wealthy immigrants to settle in Hong Kong. They would help to develop the city, to contribute to their new home. Unfortunately, the ambitious project was not realised.

What was unfinished in Kai Tak Bund will be fulfilled by Kai Tak Development. KTD is planned to provide its residents quality living close to nature, with easy access to a variety of retail, catering, social and sporting facilities, offering a living environment that takes care of the different aspects of life. With the completion of Kai Ching and Tak Long Estates and future residential projects, KTD would set an example of how things could be done differently in Hong Kong, outlining new parameters for urban planning and public design, realising the neighbourhood Kai Tak Bund set out to achieve, bringing to the people of Hong Kong sustainable urban living and a standard-setting community of living in the 21st century.



## 1.5 Creative principles (6 personalities)

Six personalities of Kai Tak are distilled from the keywords collected from workshop participants. These values form the Creative Principles of the Public Creatives study from which the identity of KTD and subsequent design development would be developed.

The six personalities together form a multi-dimensional matrix of Kai Tak.

### Strong Rooted

Kai Tak's strong root to the past is undeniable. The history of Kai Tak and neighbouring districts is what makes the area so rich and layered, giving it depth, connecting the local populace to it through toil and soil, tears and laughter.

### Future-Driven

Kai Tak is also future-driven. Lung Tsun Stone Bridge was the gateway leading people into the enclosed Kowloon Walled City, connecting the area to the rest of the world. Kai Tak is a symbolic extension of this gateway which can be seen as a presentation of the optimism in Hong Kong in the 50s to 70s. The comprehensive plan of KTD is in itself a very systematic and forward-thinking design.

### Energetic

Kai Tak is a place of vibrancy. The vigour of the people is reflected in the emergence of squatter huts in Wong Tai Sin, the tapping of electricity and water supply in the Kowloon Walled City, the flourishing industries in Kwun Tong and so on. The old Kai Tak was ready to take on any challenges and turn them into opportunities. It always solved problems coming up with its own solutions. The new Kai Tak is similarly ambitious. KTD is a visionary plan, the first in Hong Kong aiming to create a new standard of living for the 21st century citizen.

### Natural/Healthy

One-third of KTD is made up of open space with a lot of green area that brings nature to the people. It gives space for city dwellers to breathe and rest. It is relaxing and laid-back. KTD represents this vitality to involve nature and the people. Three new hospitals are planned in KTD to provide the local populace and the whole of Hong Kong with excellent medical services. Schools and community centres are to be built, bringing up the younger generation and looking after the well-being of our citizens.

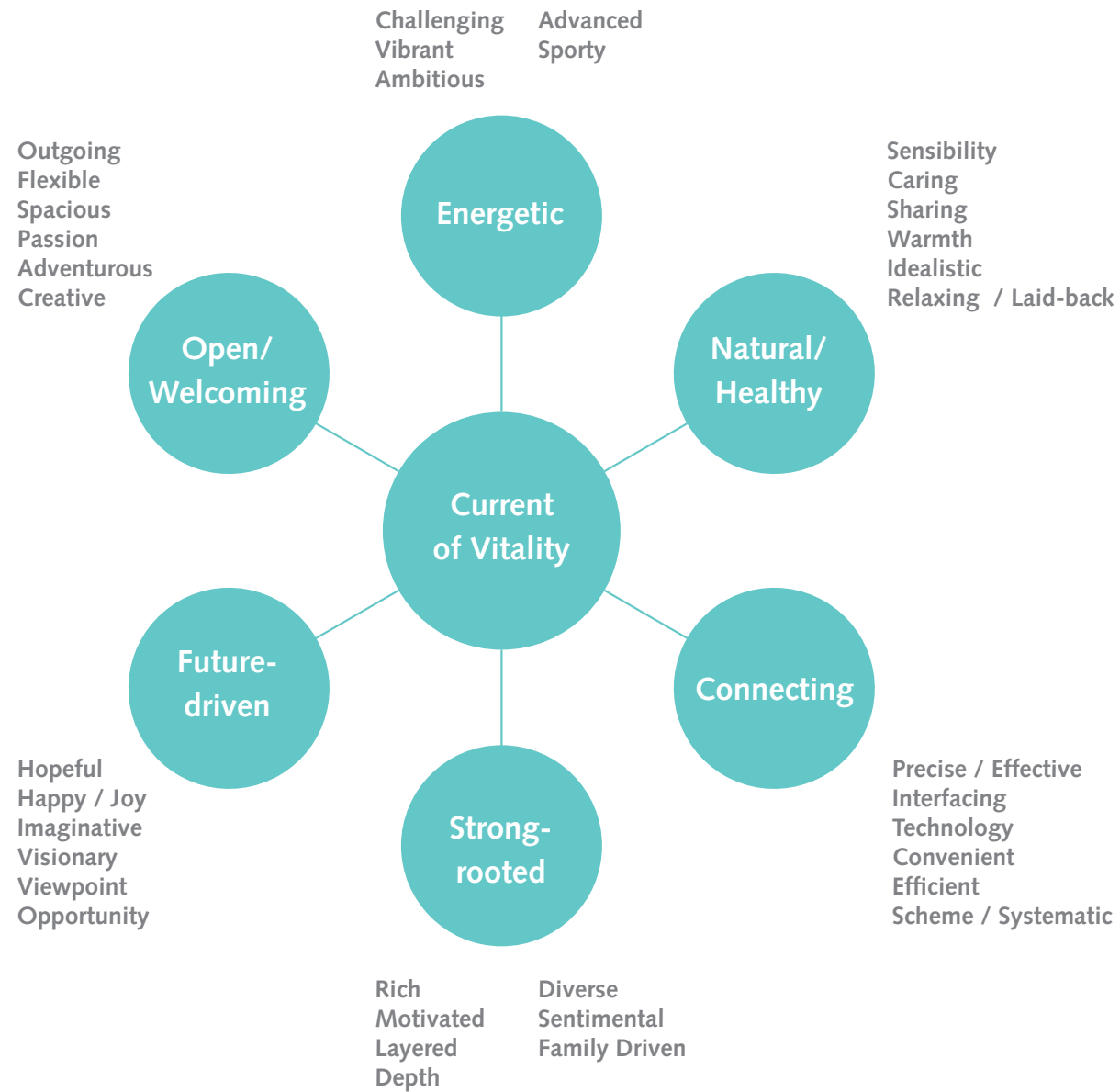
### Open/Welcoming

KTD is outgoing and flexible. It is a creative place, always open to new input and exchange of ideas. It welcomes experimentations of new forms of art and culture and new ways of human interaction. There are a lot of possibilities with the huge area of open spaces and access to the Victoria Harbour.

### Connector

Kai Tak has always been a symbol of connectivity and efficiency. The Kai Tak airport became the 3rd busiest airport for international passengers in 1996. The cruise terminal continues to bring in people from abroad, carrying on its role as connecting Hong Kong with the world. With the continuation of this function, Kai Tak is not only a connector on a physical sense, but also in a temporal sense, connecting us to the roots and pointing us ahead to the future.

## 1.5 Creative principles (6 personalities)



## 1.6 Over-arching design theme (Current of Vitality)

Elaborating Kai Tak as 'the Inheritance, the People, Our Home', the most prominent feature that is evident in all the three roles of the area is its energy of life. A tree represents a life cycle. In ancient civilisations, the tree is often depicted with curved branches. These arches and spirals signify currents of energy, they symbolise an abundance of unrelenting energy. This energy of the spiral motif coincides with the profuse vigour in plant patterns. Plant motifs on their own signify life, and spiral patterns signify movements and energy. Combining the two breathes life into the flow of energy, making the flow a 'Current of Vitality'.

introvert → openness  
old → young  
stagnant  
conservative → happy  
all-minded → focus  
order → flexible

- Diversity
- International
- Unique
- relax
- sustainable

- contextual/history
- modest
- tranquil

outgoing/sporty  
Seasoned  
Stylish  
Innovative

Relax laid

Culture

- considerate
- open minded
- sporty

- vibrant
- reminds the history
- advanced in technology & style

Fulfilling

包容  
多元

- calm
- ~~historical~~ historical

HISTORIC

ever-interesting  
with different  
things to look  
at every time

- Relax / Tense
- Sustain / Destructive
- Movie, Entertaining?

Kai Tak - Human Values

1. Seelap (wedding, friend, rejoy / leaving the airport) HK. (Teens & joy)
2. TARDIS (Blue Box) - Travelling to & from HK to other countries (Flying w/ boat / or walking)
3. Noises & quiet sessions when planes fly over Kai Tak City. (silent vs. noise)

Energetic  
International  
Gateway  
Density  
Complex

Consideration

Green / fresh  
Modern  
+

reminiscent  
of  
the past

1. Environmental friendly
2. Simple and natural
- 3.

Leisure

energetic

Thinking

New Sports  
parks  
energy  
 $\frac{1}{4}$  5 13  
 $\frac{1}{4}$  5 13  
 $\frac{1}{4}$  5 13

VIBRANCY

- Embracing ✓ converging
- Creative ✓ Mono
- Warmth ✓ Cold
- Visionary ✓ Regulatory
- Openness ✓ Specific

Memory

Chatting



## 1.7 Tree as a Metaphor

Throughout the many layers of history is a buzzing current of vitality – the liveliness from the people, the intricate mapping of flight paths, the fast movement of trade and finance and the natural currents of the air and oceans – and it is precisely this flow of vigour that makes up our Kai Tak. The soil, water and nutrients are like the energy, history and culture from the surrounding areas around Kai Tak, the roots of the tree take in these nutrients and transport them throughout the trunk, into the branches to the leaves. Amongst the branches of Kai Tak live birds, insects and animals much like the residents, working population and tourists that come to Kai Tak. The leaves of Kai Tak is where photosynthesis happens, providing energy for the survival of the tree and giving out oxygen which can be swept into the air, and carried to distant shores of the world, just like the spirit of Kai Tak.

**Future-driven**

**Open/Welcoming**

**Energetic**

**Natural/Healthy**

**Connecting**

**Strong-rooted**



Air

Leaves

Branches

Trunk

Roots







## 2.1 Connection points of Kai Tak

Kai Tak will be easily accessible for pedestrians via a network of subway, footbridges and landscaped elevated walkways, EFLS, and at-grade traffic network connections. Connection points are the first port of call that people will see when entering the Kai Tak Development Area so their design will be crucial to people's first impressions of Kai Tak. A well-designed connection point system will benefit all – visitors, residents, businesses alike and will attract footfall to Kai Tak which translates into more vibrancy and vitality.

Public Creatives can be applied at the connection points to indicate a welcoming gesture to people entering or leaving Kai Tak area. Depending on the AAI approach taken, the connection point can incorporate design languages that correspond to the location of the connection point and the function of the areas that it connects.

As an example, the web of pedestrian and subways connecting the surrounding areas of Kowloon City and San Po Kong to the Underground Shopping Street is situated along the Commercial Belt. If considering the Creative Principles (Strong rooted, Future-driven, Natural/Healthy, Open/Welcoming, Connecting, Energetic), one can justify in saying that the characteristics Strong rooted, Open/Welcoming and Connecting may be relatively more relevant to the connecting points in question. Or, if considering which elements of the tree can be featured in slightly more amounts, one can relate soil/mineral/water (to represent the surrounding areas), roots (to represent the connection between the tree of Kai Tak to the surrounding areas) and possibly leaves or air to represent the fast-moving pace of the people and transactions at the commercial area.

It is up to the stakeholder (e.g. the end-user designer) to determine which characteristics and elements prevail for the project at hand, and how these prevailing elements or characteristics can be demonstrated (e.g. through a graphic treatment or in terms of 3D design).



Figure 2 Pedestrian Connections, Heritage Trail and Cycle Track

## 2.2 Overview of the planned projects for Kai Tak

Kai Tak Development is a mixed-use development that includes residential, commercial, institutional areas as well as a number of unique projects such as:

- Lung Tsun Stone Bridge Remnants Preservation Corridor
- Environmentally Friendly Linkage System, Shatin to Central Link and subways/footbridges connecting hinterlands
- Centre of Excellence in Paediatrics
- Multi-purpose Sports Complex
- Cruise Terminal
- District Cooling System

Public Creatives recognizes that one design cannot fit all areas or projects. In order to create more variety while still staying true to the over-arching design concept, the prevailing characteristic(s) of each project should be considered.

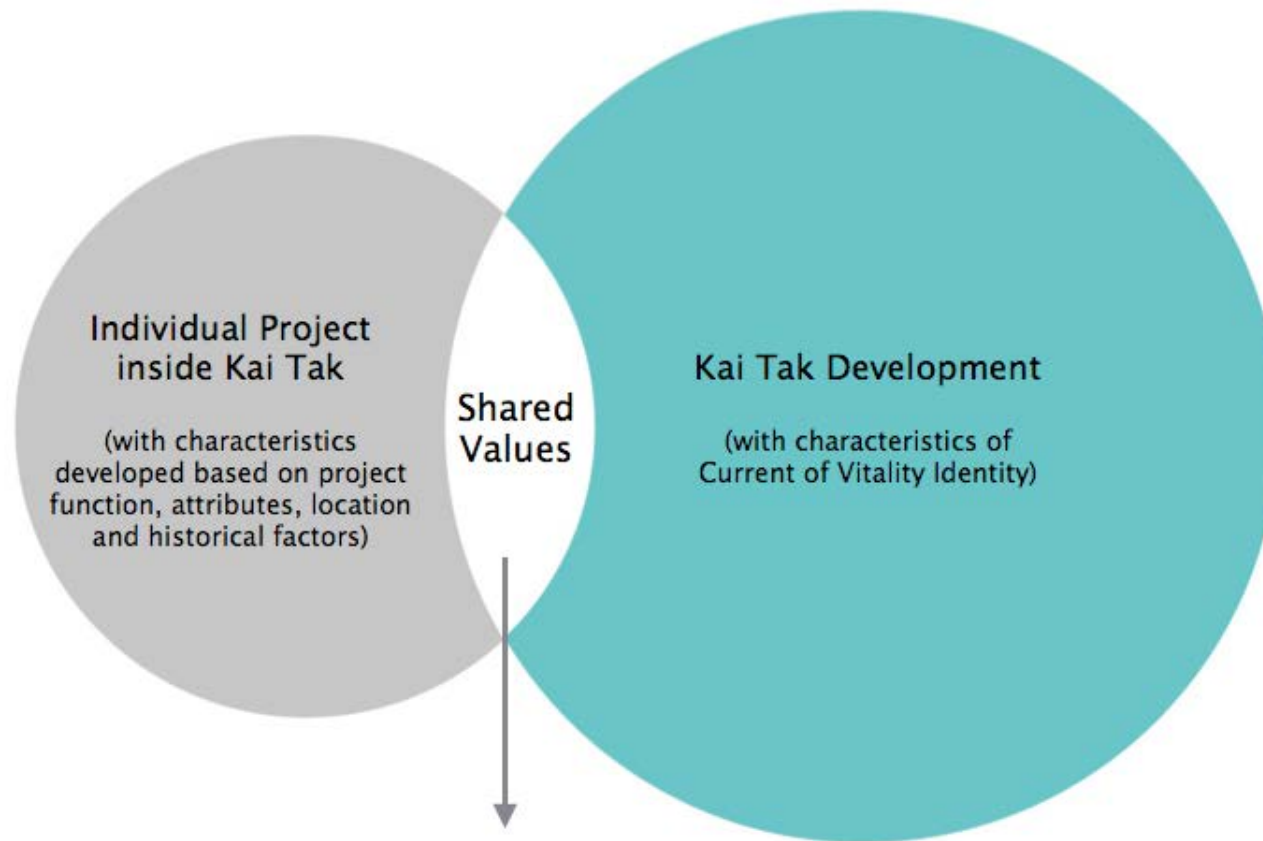
Each area or project will have one or several prevailing characteristics based on its nature/function, the intended atmosphere or its location etc. For example in the residential area, a more natural/healthy characteristic will prevail whereas for the Multi-purpose Sports Complex, the key characteristic could be energetic. Section 3 of this booklet will describe how characteristics of an area or item can be determined, while later sections explains how the characteristics can be expressed using the AAll approaches.







## Relationship of Individual Projects inside Kai Tak and Kai Tak Development itself:-



Shared Values are defined based on the coherent factors and characteristics found in both Kai Tak Development and the individual Project, through Public Creatives® – AAll, to facilitate the concept and visual identity language of Current of Vitality.

### 3.1 What is AAll?

AAll is a system of four approaches to use the design concept of Kai Tak. The four approaches are:

**A = Application**

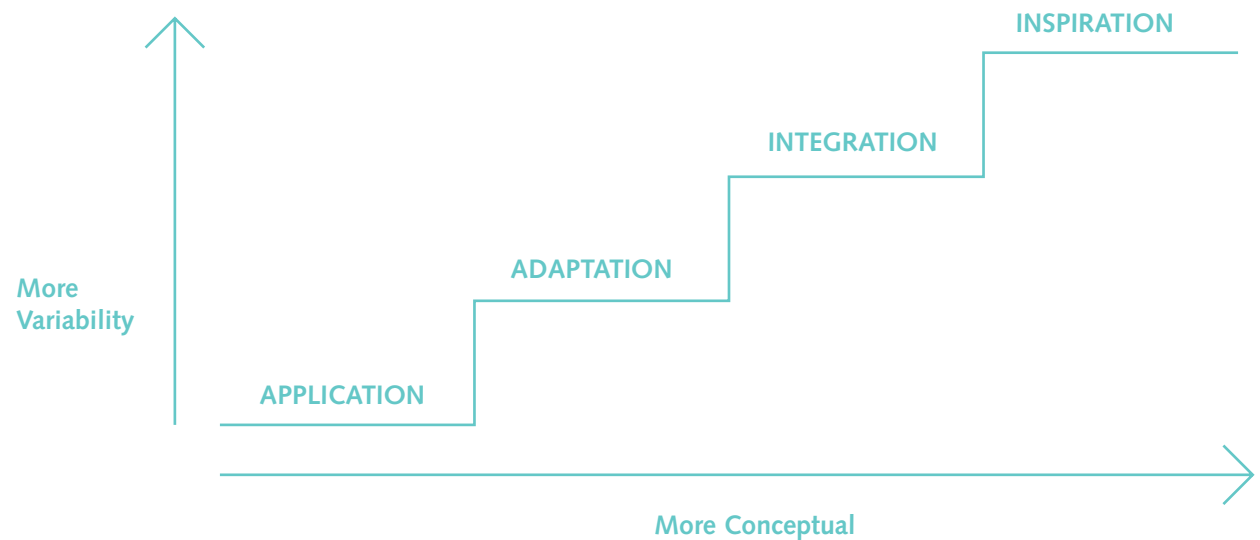
**A = Adaptation**

**I = Integration**

**I = Inspiration**

The AAll system was introduced to give guidelines to stakeholders in how they can adopt Public Creatives to their projects while maintaining design flexibility and creativity. For example, some projects may require strict following of the design guidelines to ensure a consistent brand image, while in other cases, a stakeholder may want to have more creative freedom or want to leave a part of their project for the general public to participate in.

The AAll system progressively becomes more conceptual with increasingly more variables that can be changed; this is to provide stakeholders a choice in how they can adopt Public Creatives.



### 3.1 What is AAI?

AAII Progression Chart

APPLICATION	ADAPTATION	INTEGRATION	INSPIRATION
To apply the established design concept and language to the design items	To adjust the design language of different items in response to context change	To further deconstruct the design language into design elements, then reconstruct the elements to fit in different new contexts, usages	Leave and design blank space for spontaneous growth in the future while in keeping with the over-arching theme
Emphasis: Strictly following the guidelines	Emphasis: The zone or function of the item	Emphasis: The fit of the item within its environment or context	Emphasis: A blank canvas but still related to the "Current of Vitality"
E.g. Directional symbols	E.g. Bus stop, manhole (colour variation)	E.g. Wayfinding system	E.g. Landscape design, Public art



### 3.1 What is AAI?

Each design item can employ one or more of the four AAI approaches. For example, some design items such as the logo requires strict adherence to the guidelines – hence only Application will be employed, however, other items can follow strictly to the guidelines whilst in other situations, they can enjoy more flexibility in their design variability.

ITEM	Application	Adaptation	Integration	Inspiration
LOGO				
DNA BAR				
ENERGY SWIRLS				
TYPOGRAPHY				
COLOUR				
MOTION - GRAPHIC				
STREET FURNITURE (STRICTLY REGULATED)				
STREET FURNITURE (LESS REGULATED)				
AMBIENCE DESIGN (PUBLIC - OWNED)				
AMBIENCE DESIGN (PRIVATE - OWNED)				
PUBLIC ART				
PUBLIC EVENT				

## 3.2 How to approach the design process

How can the over-arching design theme and the tree concept be applied to each item (be it public design, public art or public event)? There are several things to consider when approaching the design of an item. In the diagram below, a flow of the key parameters to consider is mapped out.

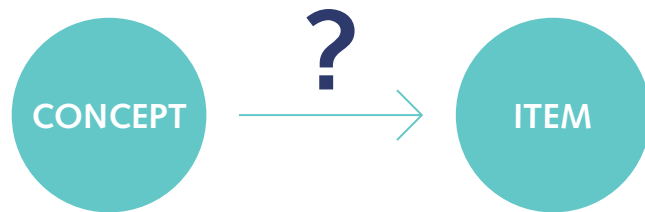


Figure 4 What is the process from Concept to the final design of an Item?

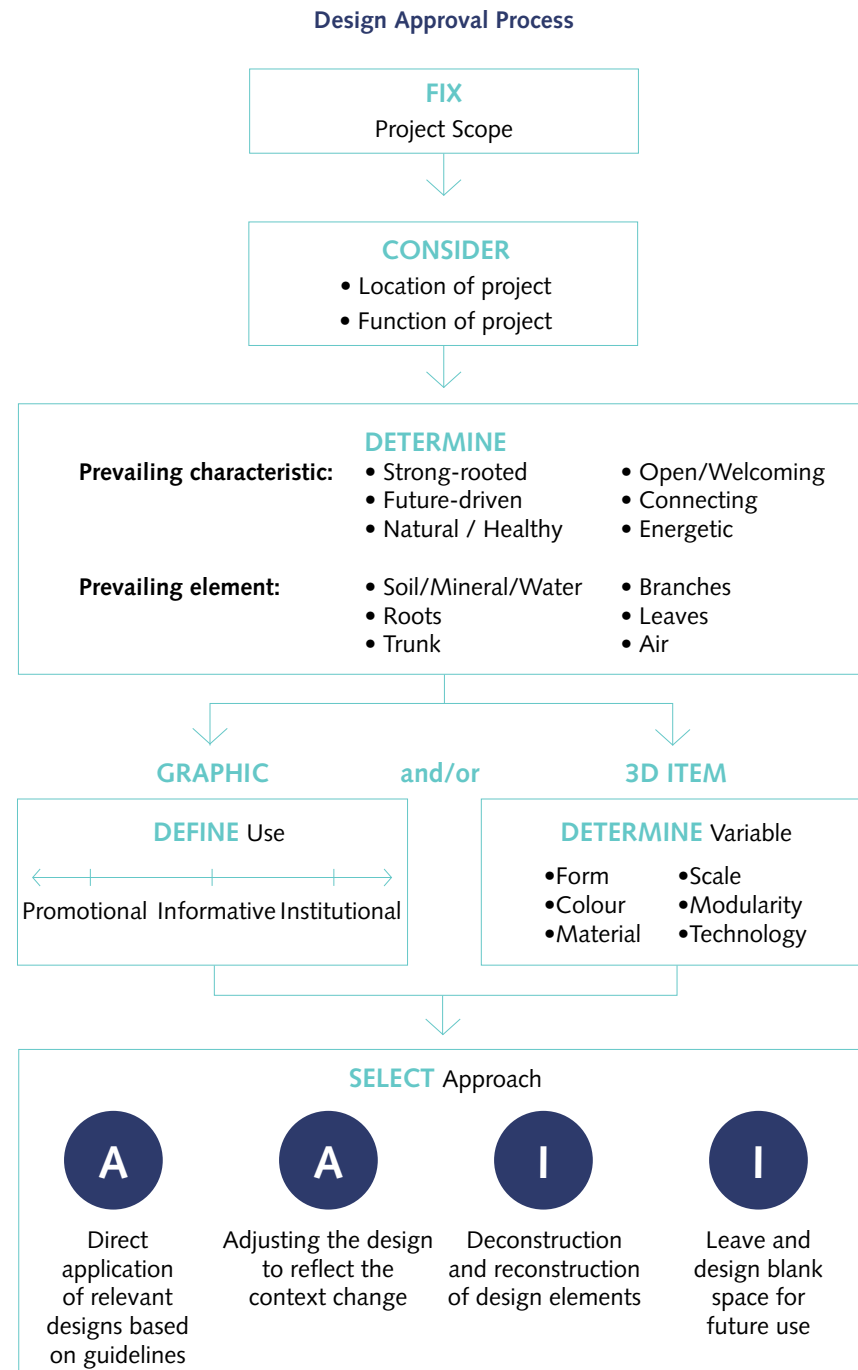


Figure 5 Parameters to consider in the Design Process

### 3.2.1 Fix the Project Scope

Fixing the project scope means to have a concrete understanding of the item that is to be designed, for example, one should know the extent of the scope (e.g. number of items needed, where they will be used), the various parties involved (e.g. end-users or design, manufacturing and maintenance parties) and the time frame for each process.



### 3.2.2 Consider the Location and Function of the Project

Both the location and the function of a project can affect which characteristics prevail out of the six creative principles.

For example, in the design of a post-box, its function (collecting mail) might be more in line with the characteristics Strong-rooted (because it is stationary and stable) and Connecting (because it is involved in the communication between the sender and receiver).

However, the location of each individual post-box can also be considered when determining the prevailing characteristic. In Section 2 above, it was discussed that different areas of Kai Tak development could have different prevailing characteristics (e.g. the residential areas may feature more of the Natural/Healthy characteristic). Hence, if a post-box was placed at a residential area, one could argue that it could adapt the characteristics of the location and hence feature Natural/Healthy characteristics. Likewise, if a post-box was to be located near the Multi-Purpose sports complex, it might feature more Energetic characteristics.

### 3.2.3 Determining the characteristic or element of your project

It is up to the end-user/designer to decide which prevailing characteristic is best suited for the project at hand, and whether the location or the function of the project should influence the characteristic or element of the project.

While there are some links between certain characteristics and elements such as the characteristic Strong-rooted, with the element Roots, the links do not necessarily mean that they must be linked and appear together.

For example, the Kai Tak River project which spans from Diamond Hill to the Kai Tak Approach Channel will provide pedestrians with a pleasant promenade and leisure facilities. In this case, one can say that it may have the characteristics of Connecting and Natural/Healthy, and simply use the prevailing elements of the Trunk and Leaves, however, since Kai Tak River is such a large project, all elements could be featured at various touch-points. The decision is given to the designer on what characteristics and elements he/she believes should prevail and there are no rights or wrongs.

### 3.2.4 Graphic and 3D Item Considerations

Projects can use Public Creatives in graphic and/or 3D expression. There are a few considerations for Graphic and 3D expression that should be taken into account.

#### Graphic

When Graphic expression is implemented, the designer must define what type of communication role the graphic is taking. There are three main types of communication roles – Promotional, Informative and Institutional. These types of communication roles are not definitive categories, instead they are points on a scale and in many cases, the communication role can fall in between two types of roles.

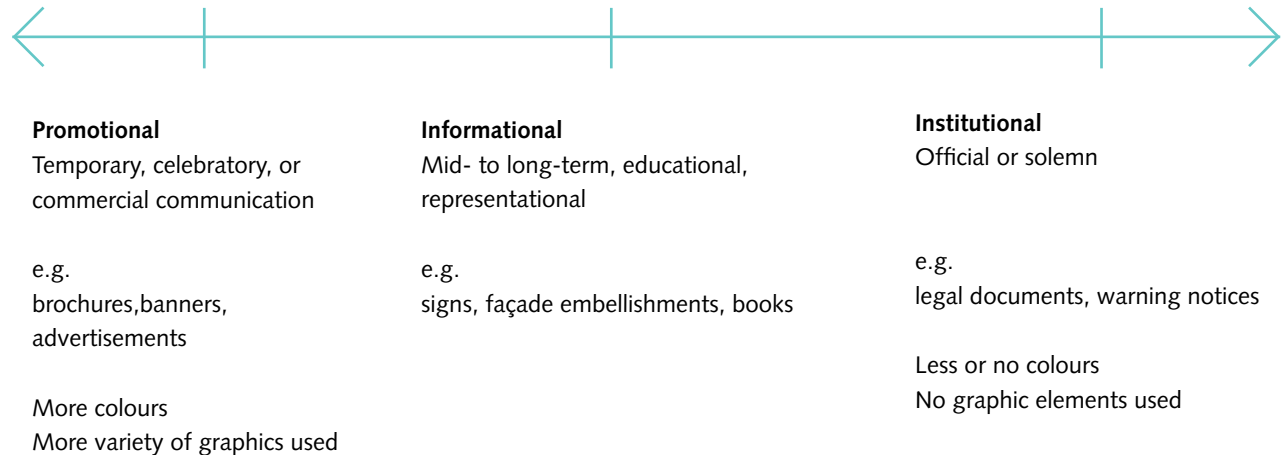
#### 3D Items

When approaching the design for 3D items, the number of parameters that can be changed should be determined. A list of possible variables could be:

- Form
- Colour
- Material
- Scale
- Joinery
- Modularity
- Technology

Certain items may have parameters that cannot be changed due to reasons such as statutory regulations or material availability. Knowing which parameters can or can't be changed may determine which AAll approaches can be used.

Street furniture design defined by statutory regulations due to safety, local or international standards would be excluded from the study. An example of which are traffic facilities and traffic features whose designs should strictly adhere to the Transport Planning and Design Manual (TPDM) published by Transport Department.





### 3.2.5 Employment Example of AAI Approaches

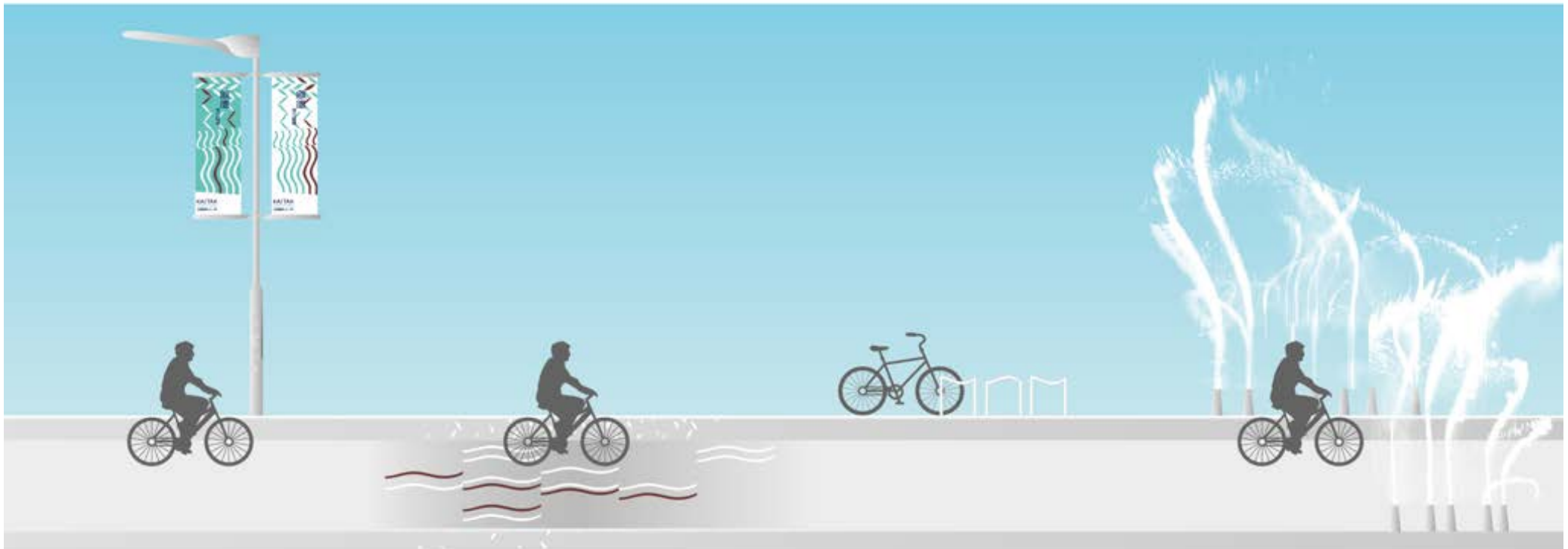
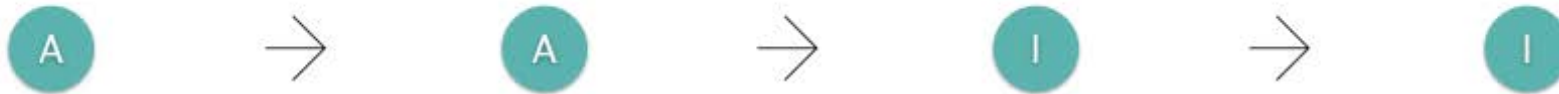
The Example of Cycling Trail is used only for illustration of implementation possibilities of AAI.

Direct **application** of graphic elements and colour on banner design or typographic design and on signage.

According to the attributes of Cycling Trail (Energy+Healthy), select matching graphic elements and **adapt** to become the paver or wall pattern of the trail.

Extract from the concept one of the design elements – Trunk, reconstruct the essence into appropriate design language, **integrate** into Bicycle Rack design for bicycle parking.

**Inspired** by the concept of Current of Vitality, create different water sculpture, on one side to provide cyclists with current of refreshment, on the other side to encourage interaction between people and the environment.





## 4. Development of Visual Language

- 4.1 DNA Bar
- 4.2 Energy Swirl

## 4.1 DNA Bar

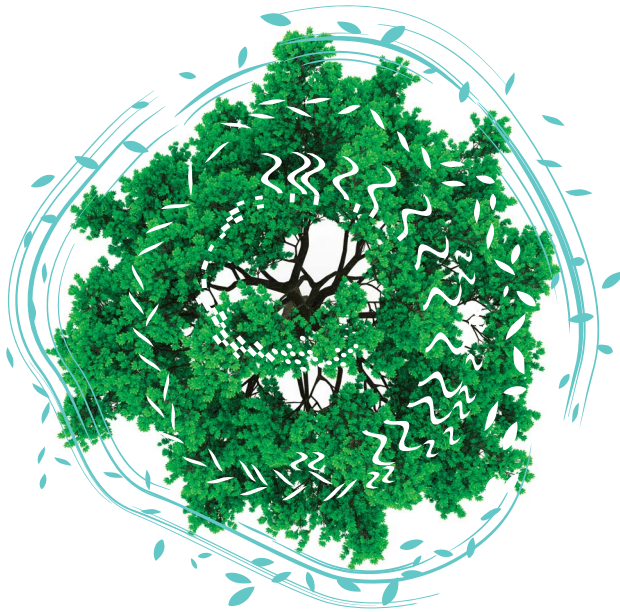
The DNA bar is an unconventional icon for Kai Tak. It is made of basic graphical shapes to represent soil and water, roots, trunk, branches, leaves and air in their most elemental forms. There is a movement of energy that rushes through the bar – much like the nutrients and life of a tree, and for Kai Tak, the movement of people, culture, business and more. The gradual transition from one element to the other signifies the transformation of Kai Tak through its long history to an exciting tomorrow.





## 4.2 Energy Swirl

Echoing the concept of the tree, there is a set of Energy Swirls that resemble the rings of a tree. The Energy Swirls are a powerful device to convey the immense vitality in Kai Tak.





### 5.1.1 Fundamental Logo and Signature Elements

The diagram on the right shows a glance of the fundamental Logo and Signature elements, including the Chinese and English components of the logotype and slogans.

A detailed explanation of each element as well as the logo, the slogans, and the signature that they form will be presented in this chapter.

啟德

KAITAK

活力磁場

Current of Vitality

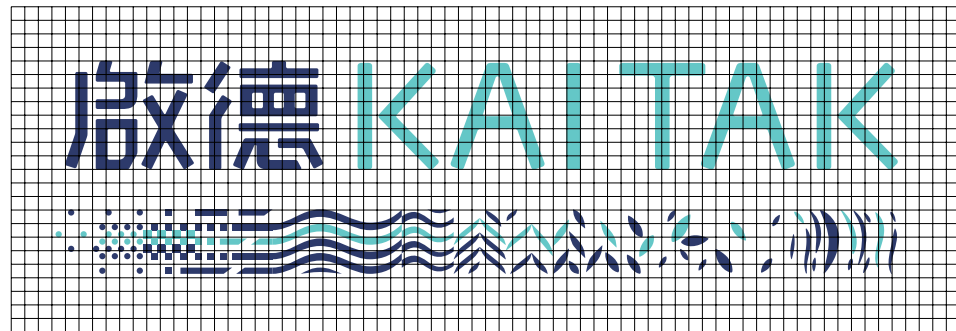


### 5.1.2 Signature Lock-up 1

The signature lock-up contains different combinations of the logotype (in Chinese and/or English), the slogan (in Chinese and/or English) and the DNA bar. Depending on which of the components are needed for a situation, the placement of each component should follow the lock-ups presented here.

Both the Chinese and English characters are specially designed and should not be replaced or altered in any situations, so are the proportions, arrangements, and distances among them within the logo.

Designers should always use approved master artwork and should never try to reproduce them.



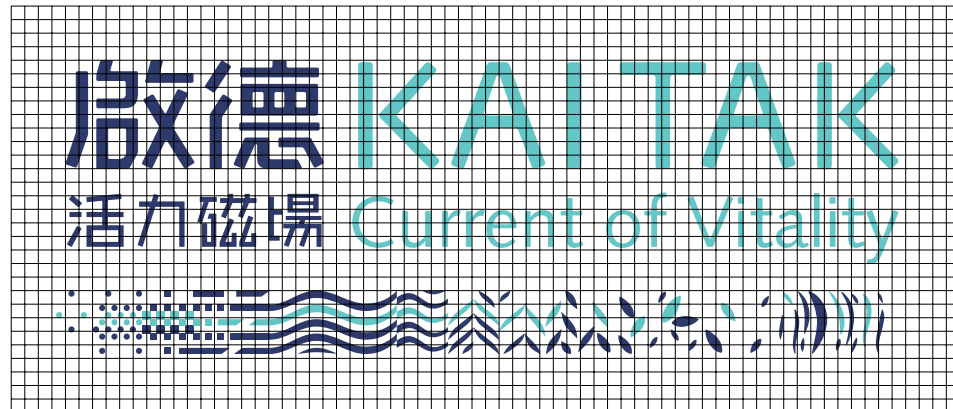


### 5.1.2 Signature Lock-up 2

The signature lock-up contains different combinations of the logotype (in Chinese and/or English), the slogan (in Chinese and/or English) and the DNA bar. Depending on which of the components are needed for a situation, the placement of each component should follow the lock-ups presented here.

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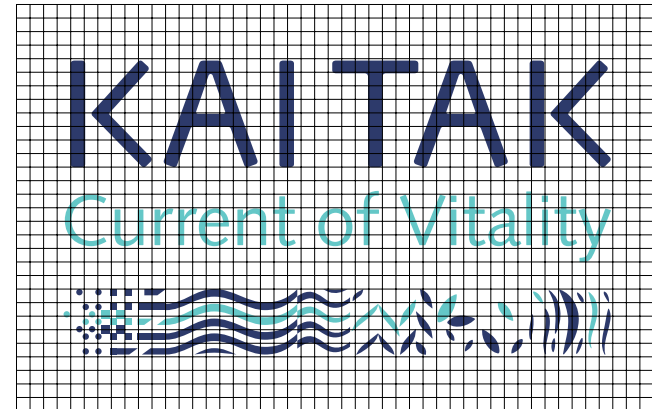


### 5.1.2 Signature Lock-up 3

The signature lock-up contains different combinations of the logotype (in Chinese and/or English), the slogan (in Chinese and/or English) and the DNA bar. Depending on which of the components are needed for a situation, the placement of each component should follow the lock-ups presented here.

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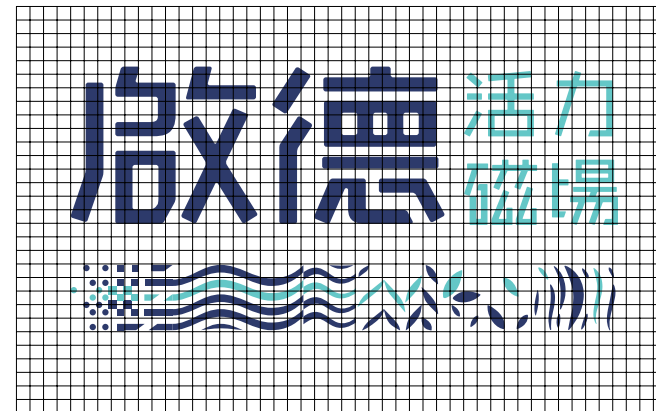


### 5.1.2 Signature Lock-up 4

The signature lock-up contains different combinations of the logotype (in Chinese and/or English), the slogan (in Chinese and/or English) and the DNA bar. Depending on which of the components are needed for a situation, the placement of each component should follow the lock-ups presented here.

Both the Chinese and English characters are specially designed and should not be replaced or altered in any situations, so are the proportions, arrangements, and distances among them within the logo.

Designers should always use approved master artwork and should never try to reproduce them.



### 5.1.3 Full Colour and Single Colour Versions

According to the particular context of each design, designers could choose to apply the Full Colour or the Single Colour (Reversed) signature. To maintain sufficient contrast with the background, the positive signature can only be placed on backgrounds with a grey value not higher than 30%.

For substrates with a grey value of (70%) or more, it is recommended to apply the reversed signature. In other words, illustrations, photographs or colour tints that have a specific relatively grey value (30-70%) which will affect the signature contrast should not be used as background.

Full colour



Application on a white background

Full colour



Application on a grayscale background (the grayscale value must not exceed 30%)

Mono, reversed



Application on a dark background

Full colour



Mono, reversed



Mono, reversed





### 5.1.4 Black and White Versions

For Grayscale or Two-colour printing situations, designers should choose an application below that is most relevant to their situation.

Full colour



Application on a white background

Mono, reversed



Application on a grayscale background (the grayscale value must not exceed 30%)

Mono, reversed

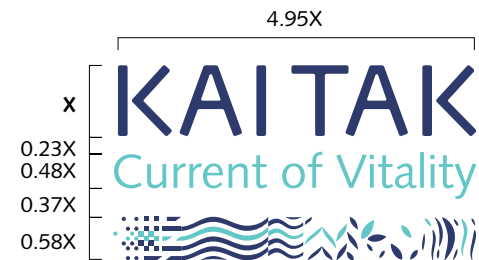
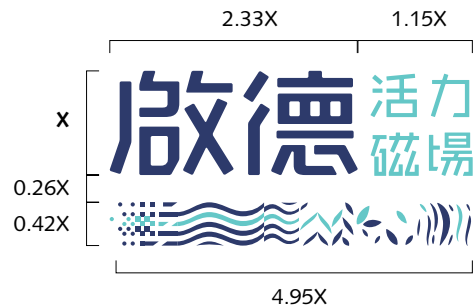
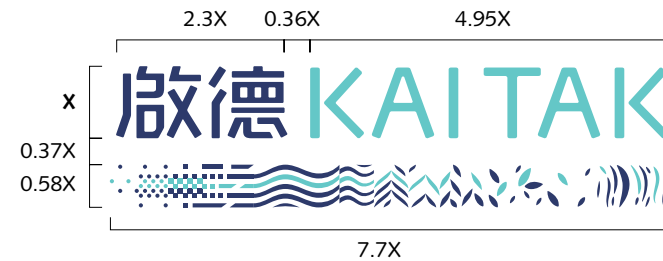


Application on a dark background

### 5.1.5 Signature Spacing Standards

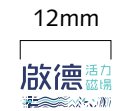
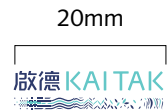
The restrictions regarding the relationship, arrangements, distance, and proportion between the logotype and the slogans in the signature must be followed under all circumstances.

Designers should always use approved master artwork and should never try to reproduce them.



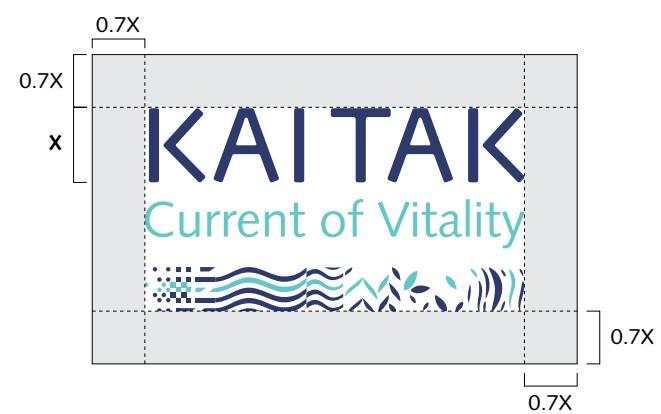
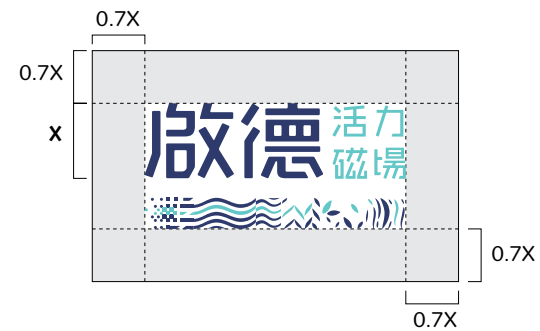
### 5.1.6 Minimum Size

To protect the clarity and visual integrity of the signature, the minimum length of the four signature combinations as specified in this diagram must be strictly followed.



### 5.1.7 Clear Space

To protect the clarity and visual integrity, the signature must always be applied with a minimum clear space on all four sides, separating it from any other visual supporting elements. Any such supporting elements including texts, photos, and graphics must not encroach into the clear space.





## 5.2 Colour Scheme

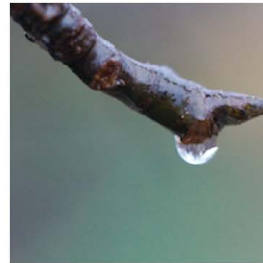
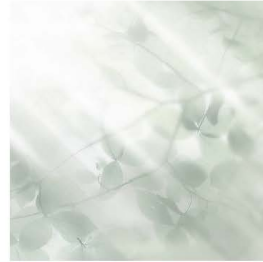
The eight main colours originate from the colours of water would take on in its various forms on or surrounding a tree, such as in the fog or as a drop of water on a leaf.

In addition, there are six highlight colours that will be used in small amounts to add vibrancy. The highlight colours are inspired by various elements of the *Ficus subpisocarpa* – a species of tree that had been existing in Kai Tak since its former airport days, and now more and more birds and insects are found returning to it, symbolising the return of energy to Kai Tak as people begin to live and work there. The highlight colours are derived from the ecosystem surrounding the tree, ranging from the wasp to the aerial roots and from the fruits to the birds.

Pantone 2747C and Pantone 333C the colours to be used for the logo. These specially selected colour palettes must not be altered under any circumstances.

It should be noted that Public Creatives concept focus on the public space within Kai Tak in particular at the pedestrian level. Hence, building facades that are above the pedestrian level should not be controlled by the Public Creatives colour scheme.

Water For A Tree



Main Colour



Ecosystem

Air



Leaves



Branches



Trunk



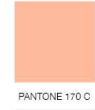
Roots



Soil  
/ Mineral  
/ Water



Highlight Colour



## 5.2.1 Main Colours

There are four main colours, each with a lighter shade for more variation. These eight colours are inspired by the colour of water that is found on, coming from or surrounding the tree.

### Four colours on the Left:

Pantone 333C, Pantone 331C, Pantone 2747C, Pantone 300C are mainly for the use of the visual identity of Kai Tak through 2D carriers. For example, the hoardings in KTD use Pantone 333C as the background colour complementing the Energy Swirls. As a main colour for the scheme, the large area the colour covers create a strong impression on a viewer and the brand of KTD is communicated through the swirls as much as the distinctive colour.

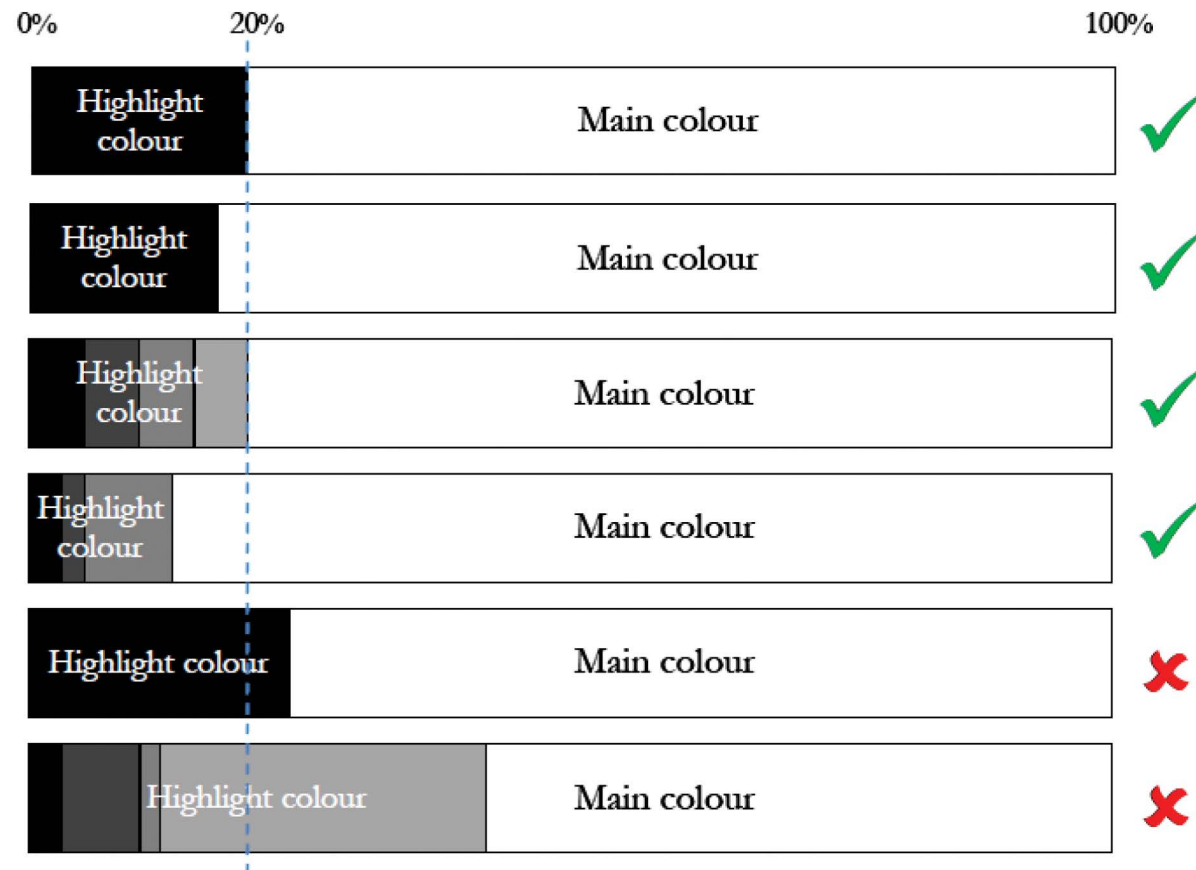
### Four colours on the Right:

Pantone 427C and 409C with the shade tones of Pantone Cool Grey 1C and 406C makes up the colours recommended for 3D applications. These apply to public facilities for example benches, control boxes, light posts etc.



## 5.2.2 Highlight Colours

The six highlight colours (Pantone 170C, Pantone 117C, Pantone 180C, Pantone 1817C, Pantone 354C, Pantone 4995C) can be used in any combination with the main colours. However, for any item or surface, we recommend that the total area that the highlight colour covers should not exceed 20% of the total item or surface area.



### 5.2.3 Exemptions

The colour scheme should be followed without change, especially when colour (e.g. in the form of paint/ink/dye/pigment/surface covering etc) shall be applied to the item whether or not Public Creatives needs to be observed. However, there are two exceptions where the colour scheme does not necessarily need to be applied:

(a) Items whose colour is defined by statutory regulations

Items may have their colours defined by existing statutory regulations due to safety, local or international standards or as part of a colour-coding system. In these cases, the colour scheme of Public Creatives is not recommended.

(b) Surfaces of materials with natural colours or surfaces upon which additional colour application is not recommended

Surfaces of materials with natural colours such as wood, glass, metal etc could be integrated or stand out from the colour scheme if the graphics (e.g. logo or graphic elements) are applied to the surface with a “ton-sur-ton” effect which could involve, but not limited to, debossing/embossing, laser cutting or any method to change the texture of the surface in order to apply the graphics. For avoidance of doubt, reflective material that may create glare issues should be avoided.



### 5.3.1 Chinese Typeface

In any typographic applications, the specialized typeface must be used, designers should choose to apply the appropriate weight according to each particular application design's needs.

Information can always be emphasized in a variety of ways by using devices such as colour, contrast, composition, weight and underlining. Avoid using too many devices in one application as this will confuse the layout and make the message less effective. Create a clear hierarchy and tailor the presentation towards the message to be communicated. When a variety of type sizes and weights are used, the differences between them must be clearly recognizable. Contrast can create clear, strong and consistent design.

MHeiHK-Light

啟德 活力磁場

MHeiHK-Medium

啟德 活力磁場

MHeiHK-Bold

啟德 活力磁場

MHeiHK-Medium

啟德 活力磁場

### 5.3.2 English Typeface

In any typographic applications, the specialized typeface must be used, designers should choose to apply the appropriate weight according to each particular application design's needs.

Information can always be emphasized in a variety of ways by using devices such as colour, contrast, composition, weight and underlining. Avoid using too many devices in one application as this will confuse the layout and make the message less effective. Create a clear hierarchy and tailor the presentation towards the message to be communicated. When a variety of type sizes and weights are used, the differences between them must be clearly recognizable. Contrast can create clear, strong and consistent design.

#### Title Text

Syntax - Roman

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789

*Syntax - Italic*

*abcdefghijklmnopqrstuvwxyz*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*0123456789*

**Syntax - Bold**

**abcdefghijklmnopqrstuvwxyz**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**0123456789**

**Syntax - Black**

**abcdefghijklmnopqrstuvwxyz**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**0123456789**

**Syntax - Ultra Bold**

**abcdefghijklmnopqrstuvwxyz**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**0123456789**

## 5.4 Examples of Incorrect Use 1



The proportions of the signature's components must not be altered



No decorating borders must be added to the signature's components



The colours specified in the colour palettes must not be altered



The typeface specially designed for the signature's components must not be altered



The specialized arrangements of the logotype's Chinese and English components must not be altered



The placement angle of the signature must not be altered

## 5.4 Examples of Incorrect Use 2



The signature must not be applied on complicated background patterns



The signature must not be applied on backgrounds composed by complicated and/or disorganized photos



The signature must not be applied on backgrounds with a similar colour tone



The signature must not be applied on backgrounds with a similar colour tone of any of its components

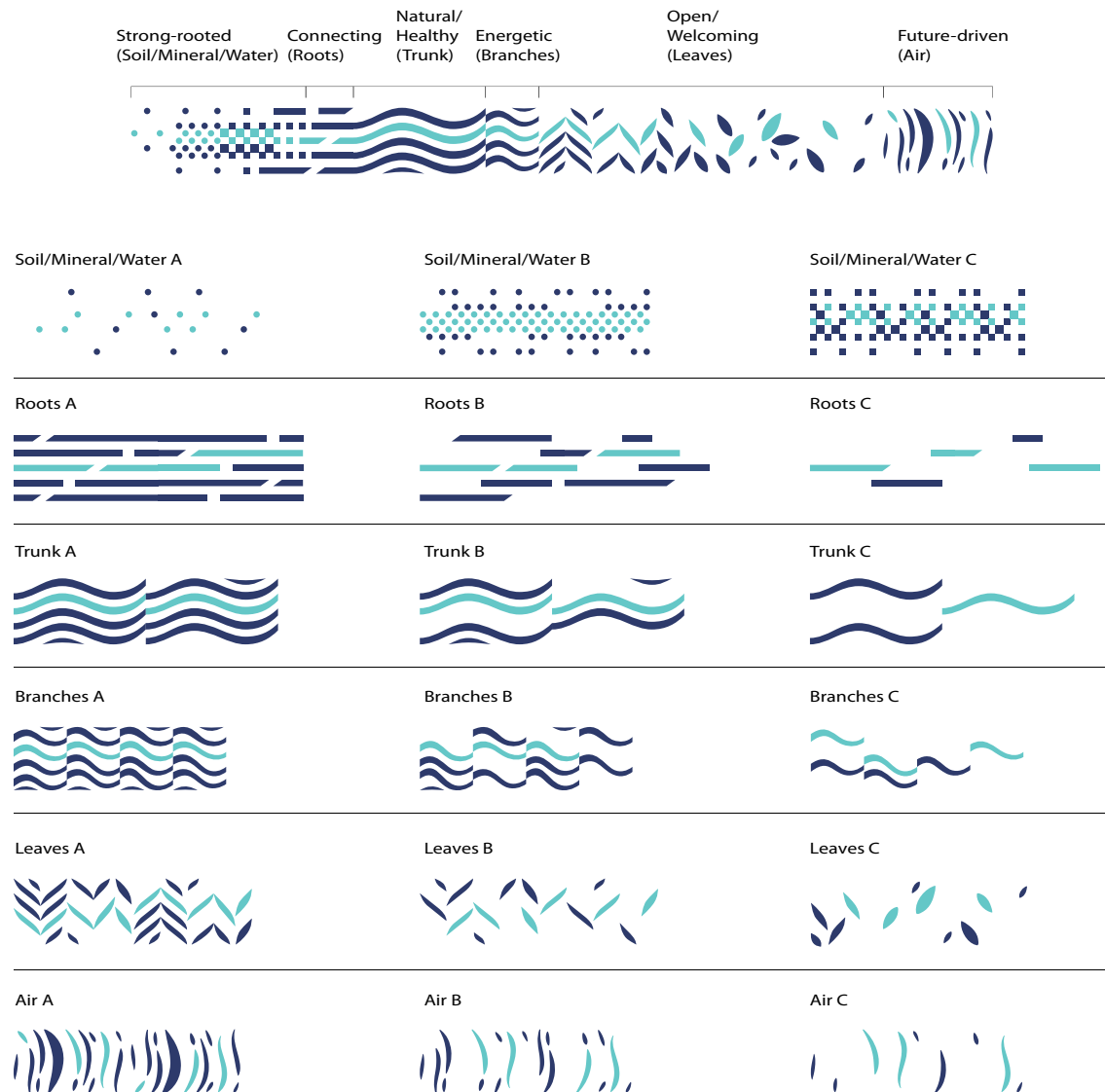




## 6.1.1 Variation

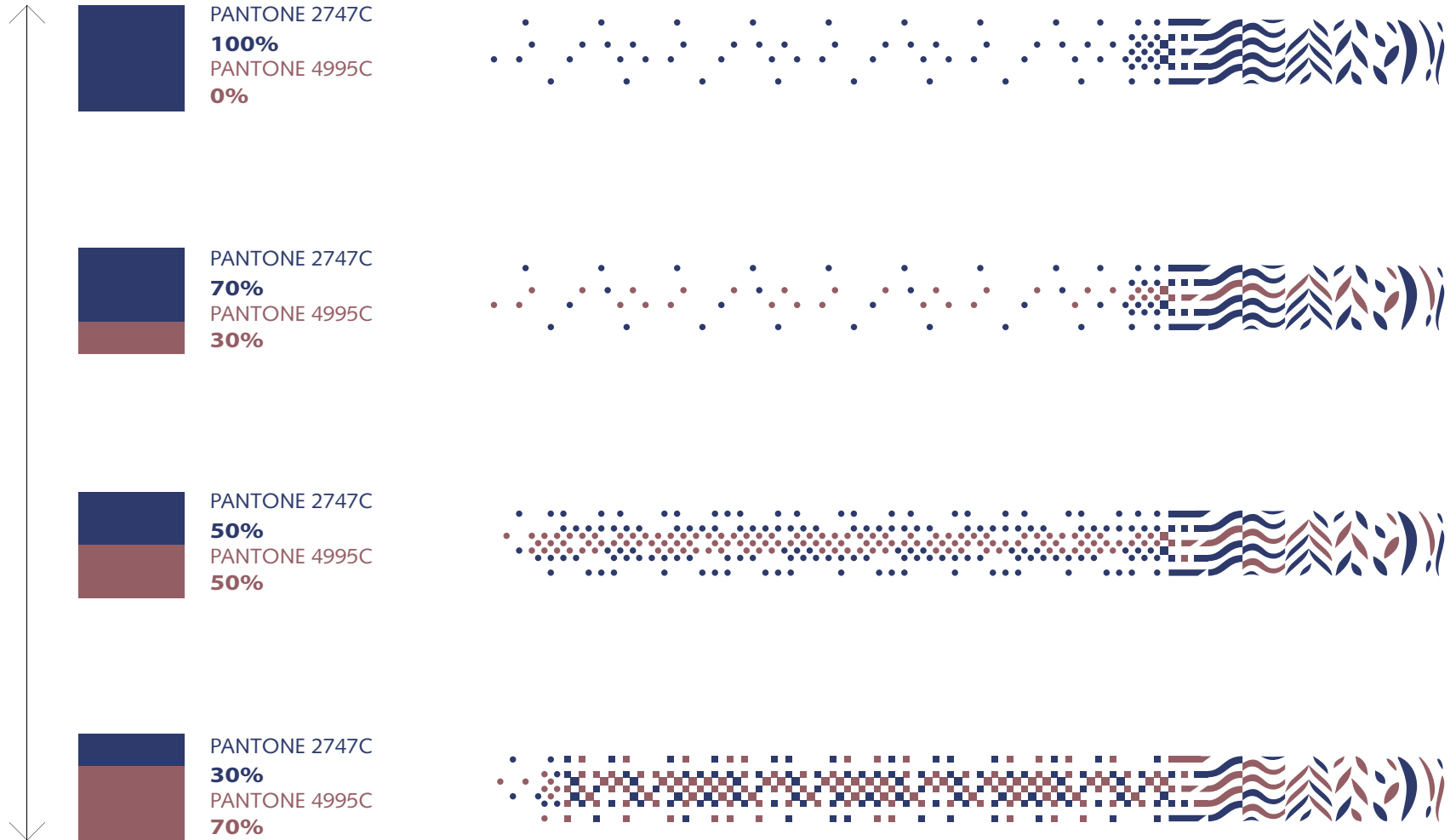
DNA Bar is structured by different group of graphic elements, represents different section of the tree and refers to different personalities of Kai Tak.

Graphic elements in each group can be presenting in varied rhythm, weight, density and colour to echo different project attributes inside Kai Tak.



## 6.1.2 Examples of Colour Use in Different Variation

Soil/Mineral/Water



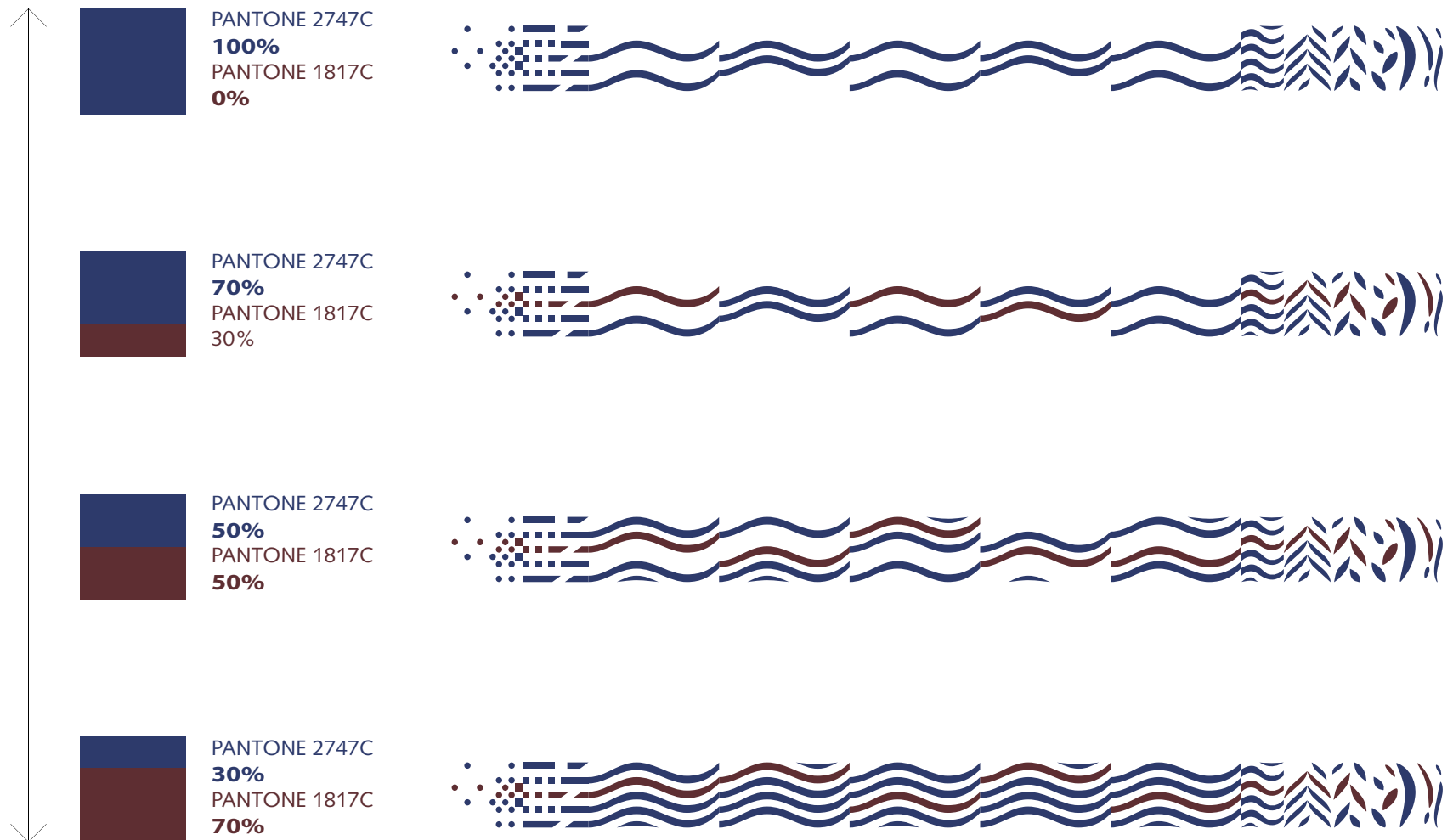
## 6.1.2 Examples of Colour Use in Different Variation

Roots



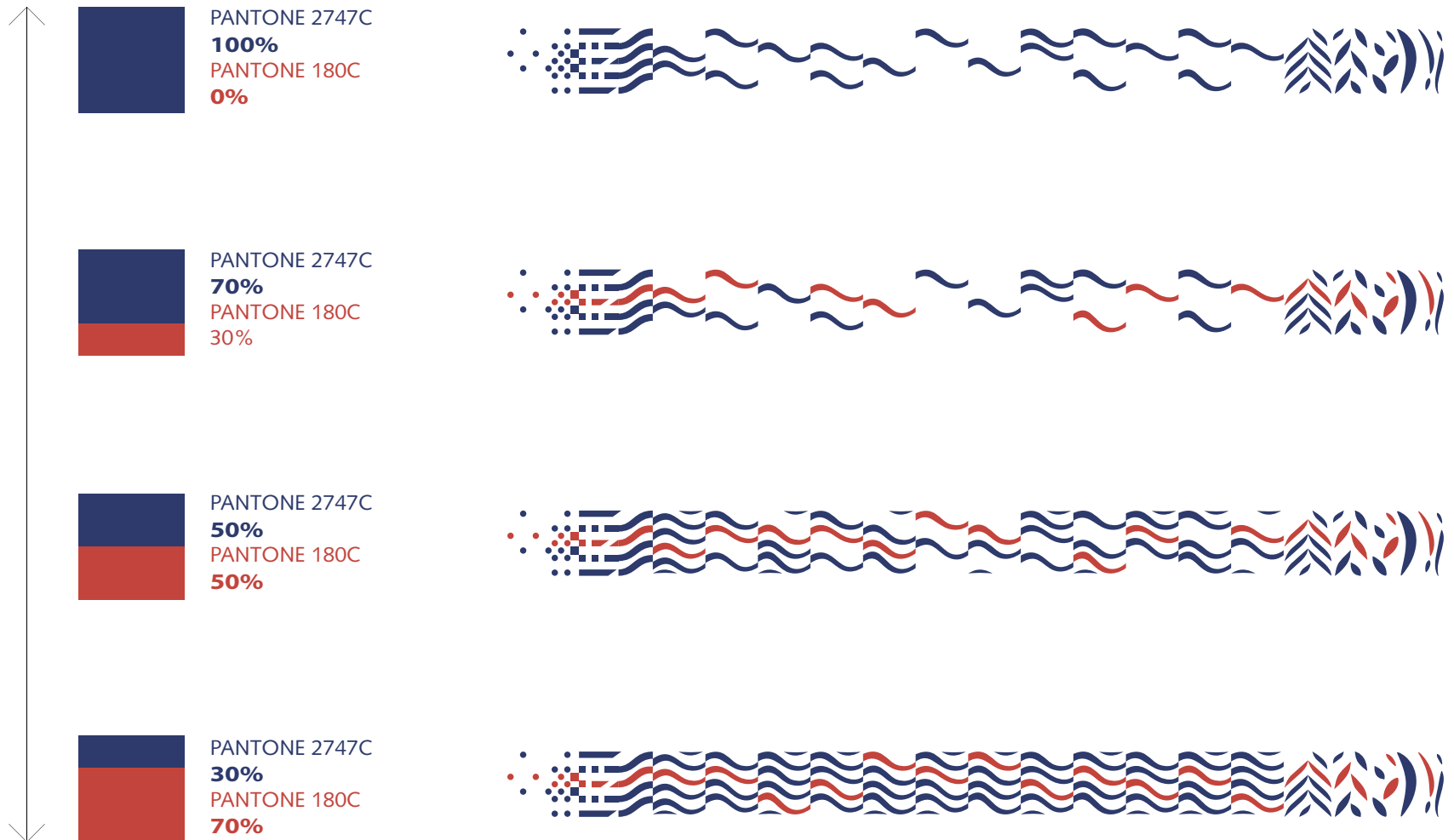
## 6.1.2 Examples of Colour Use in Different Variation

Truck



## 6.1.2 Examples of Colour Use in Different Variation

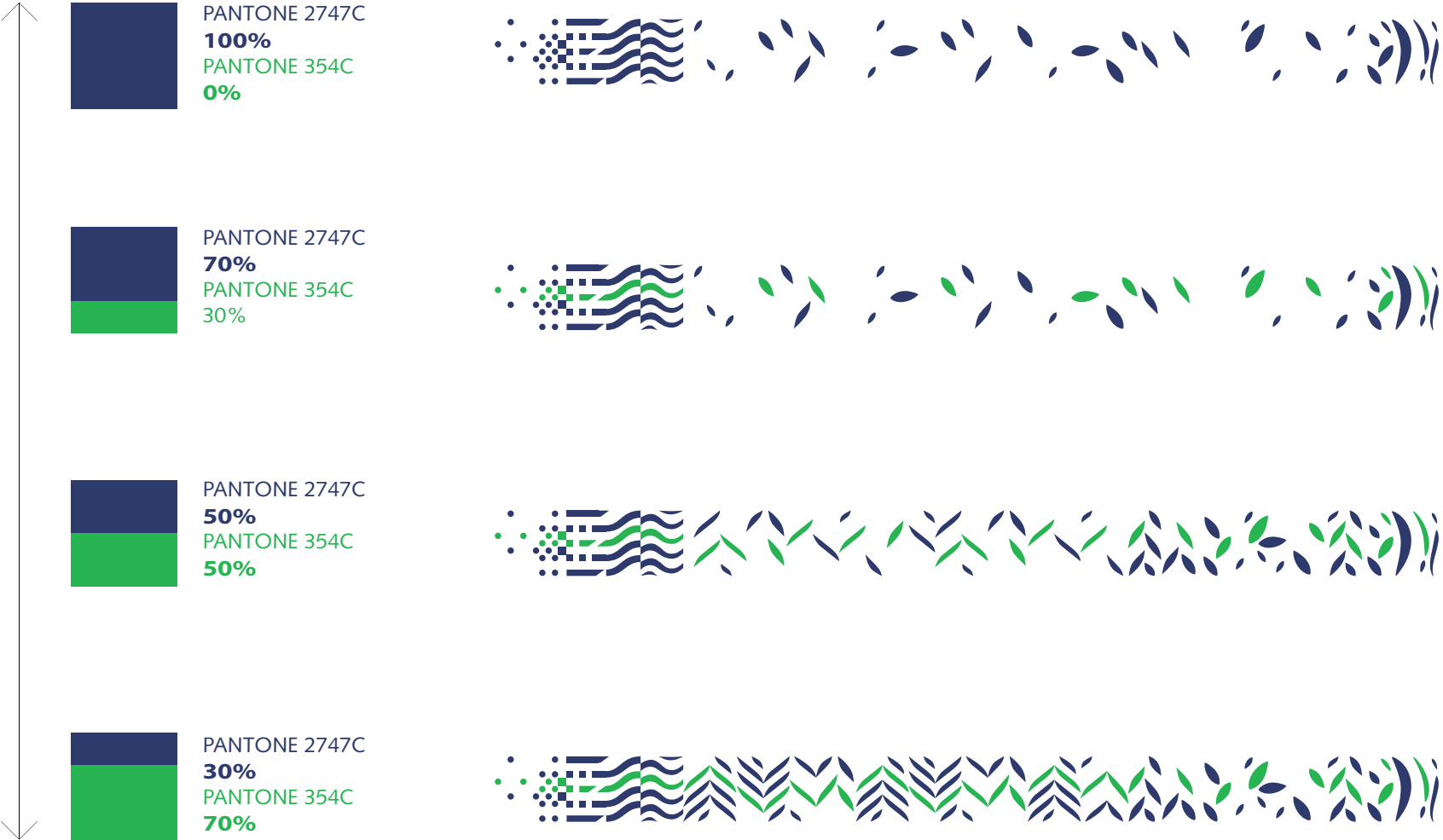
Branches





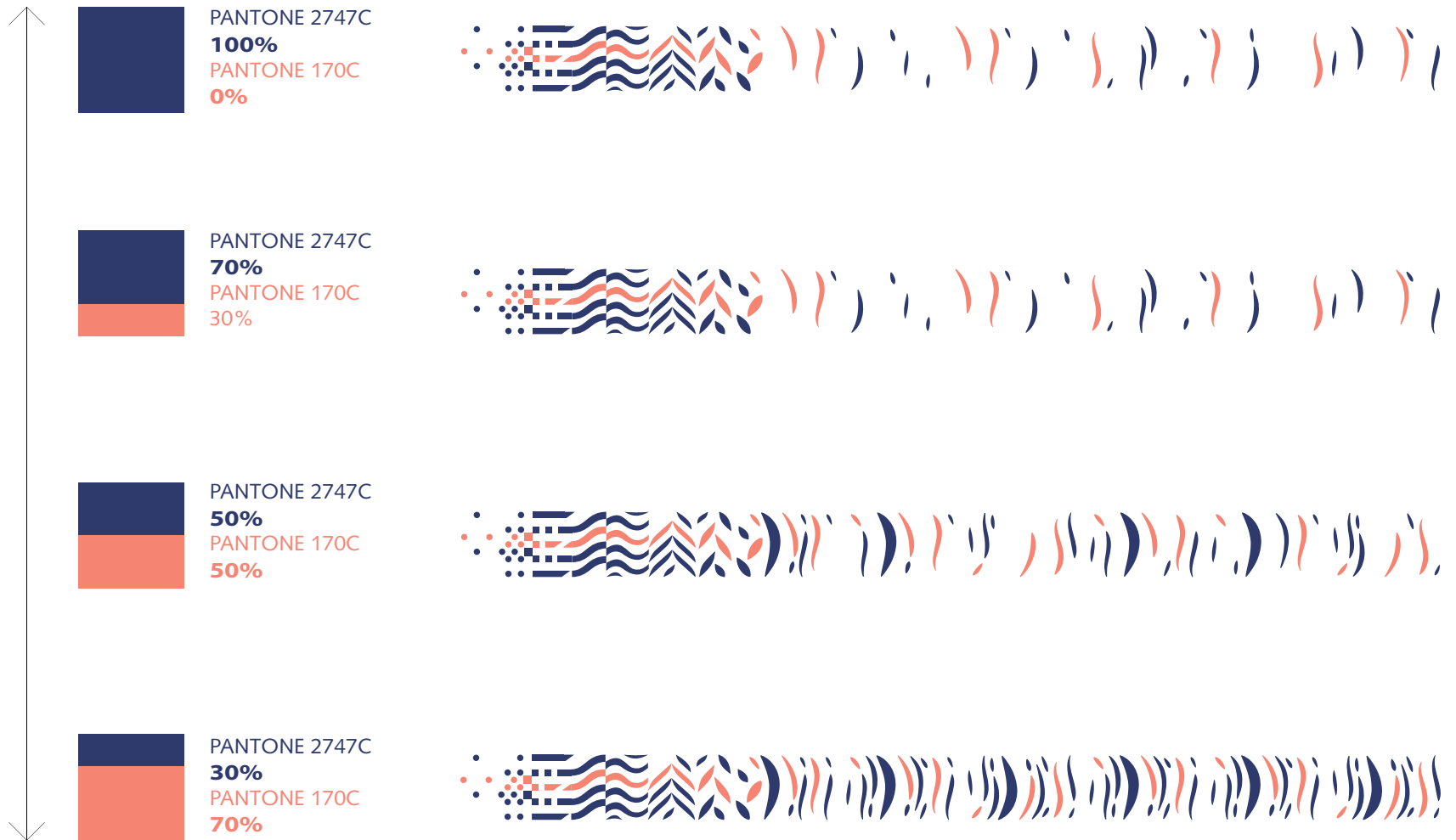
6.1.2 Examples of Colour Use in Different Variation

Leaves



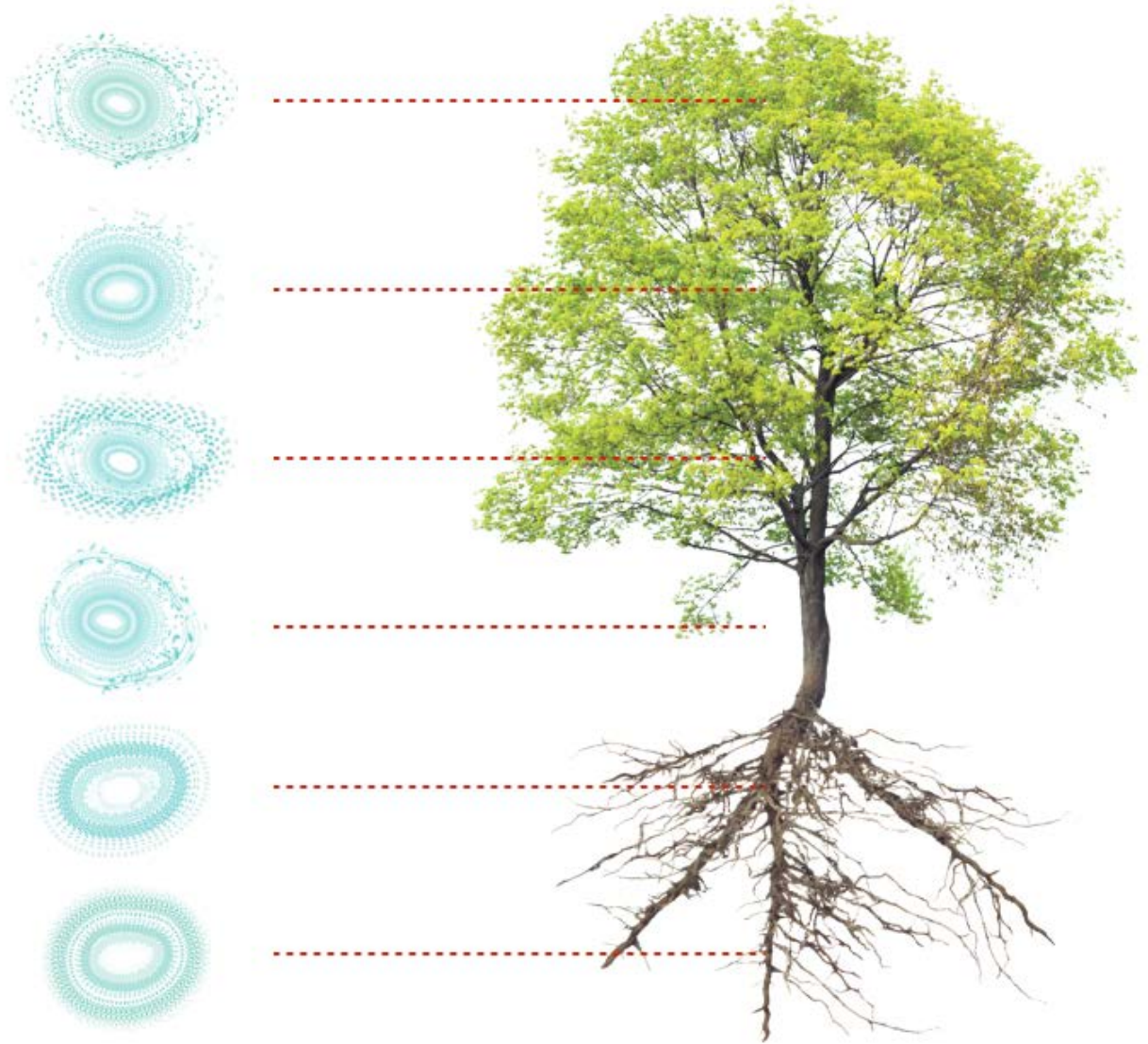
## 6.1.2 Examples of Colour Use in Different Variation

Air



## 6.2 Energy Swirl

Energy Swirl reflects the sectional view of different position of the tree, signifies the current of air and energy the tree evolves.



## 6.2.1 Selection

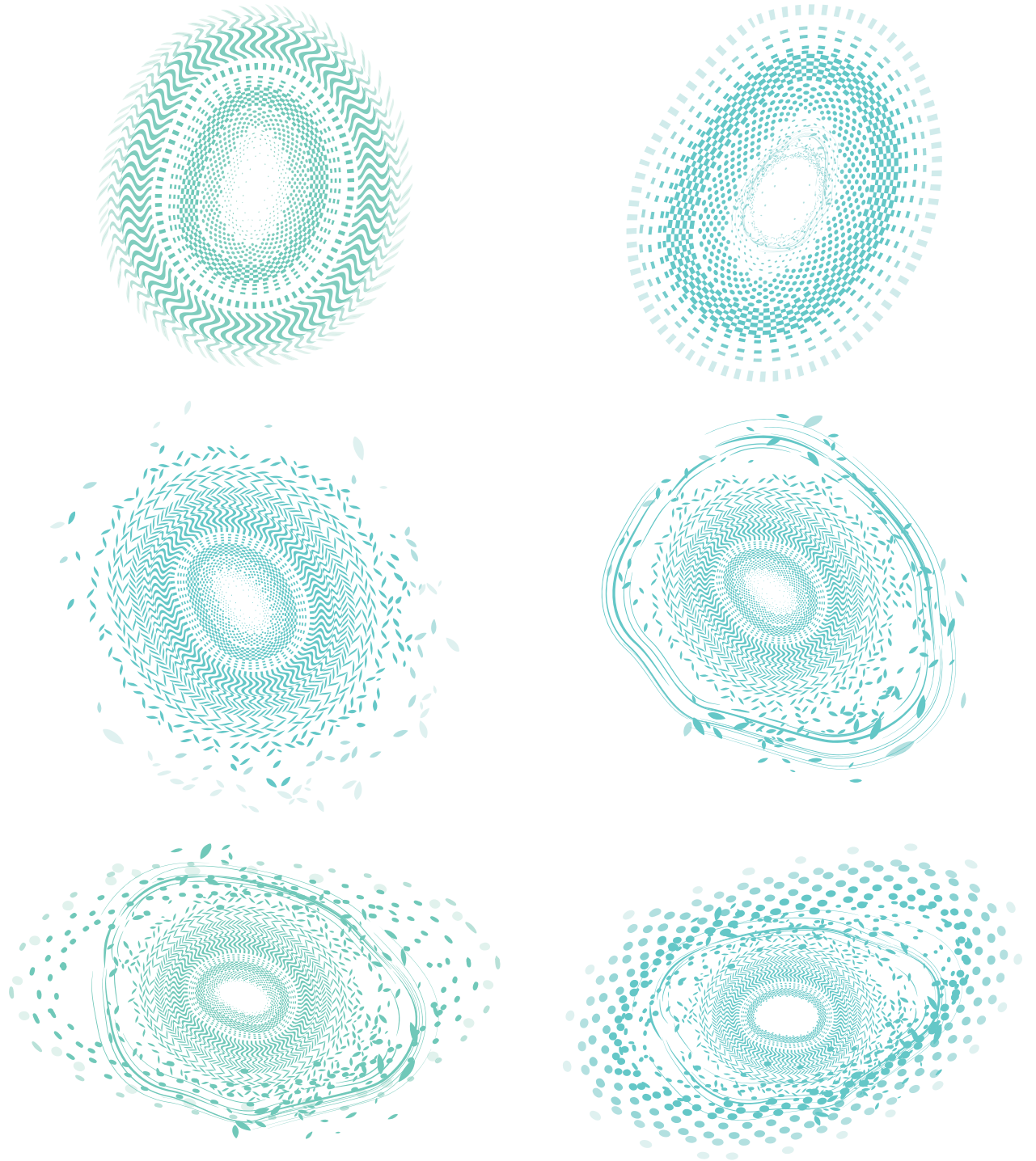
Supporting Graphic Elements come in the form of a series of energy swirls. There are six energy swirls available for graphic application. They each contain the elements – soil/mineral/ water, roots, trunk, branches, leaves and air, varying in degree to give more dynamism.

The end-use designer can select an energy swirl or choose a cropping from two designated energy swirls so that the dominant element reflects the prevailing element for the project. The energy swirls can be used in two ways – direct application or cropping. Freedom is given to the designer on the choice of whether to use direct application or cropping, however it is recommended to base the choice on the shape and orientation of the application surface or media. Another factor might also be the amount of detail that can be achieved technically e.g. when expressed digitally, the swirls can be as detailed as possible, however if for example the energy swirl was to be etched onto a metallic surface, then too much detail would prove difficult – a cropping of an energy swirl will be more suitable.

The choice of the energy swirl or the cropping should reflect the prevailing element of the project (as discussed in section 3.) For example, in some swirls, the Leaves element are the most evident, whereas in others, it is the Soil/Water/Nutrient elements which are on the outer ring, and are largest in scale. The most dominant element in the energy swirl (after cropping) should reference the prevailing element for that item.

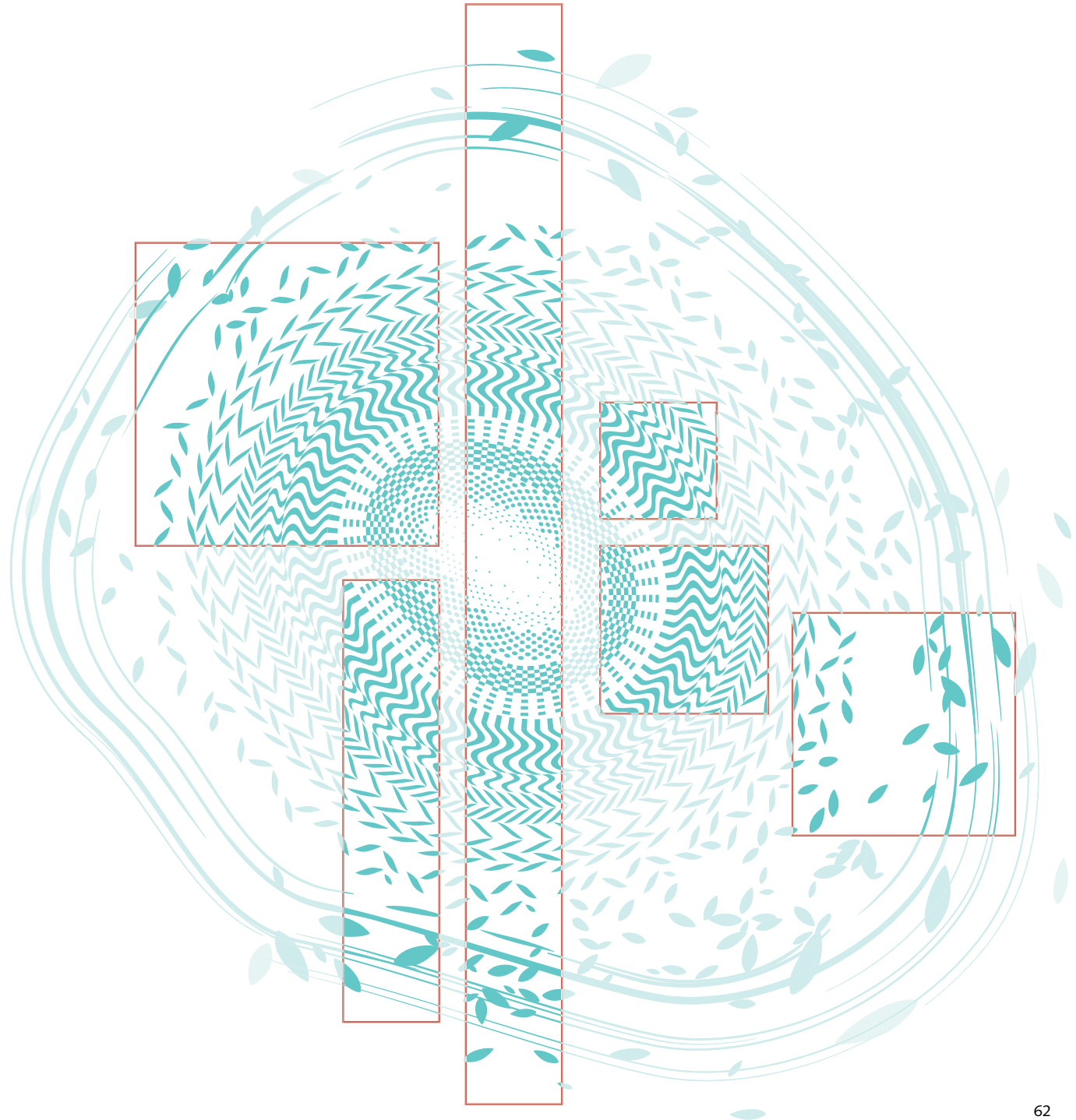
### Cropping from two designated energy swirls

Two energy swirls are chosen for croppings to be taken from them. They are the chosen energy swirls because their elements are arranged in reverse order, and hence have the biggest variation. The shape and size of the croppings is flexible and can be suited the situation.



## 6.2.2 Placement 1

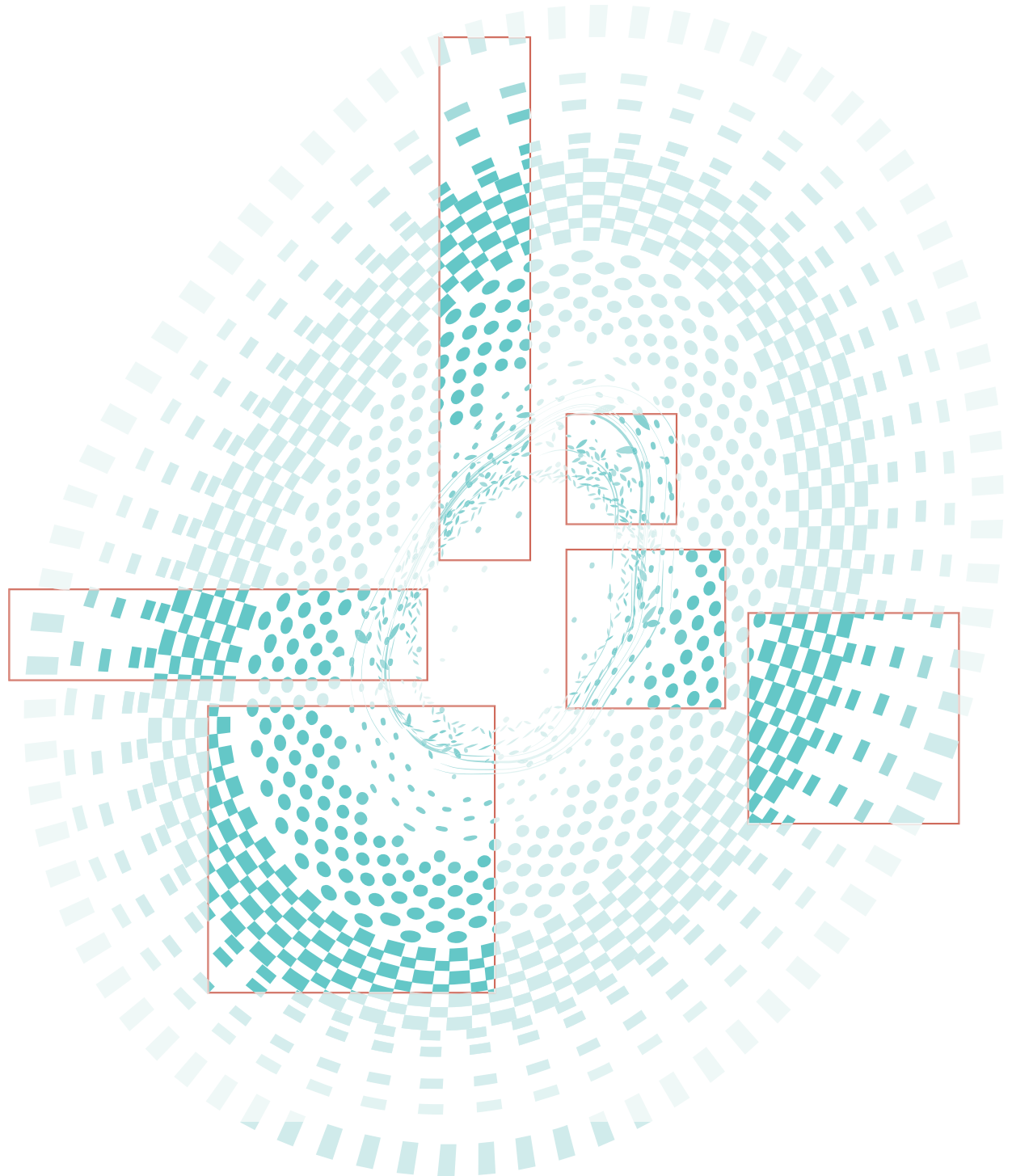
The positioning of the swirls should be considered so that at any given plane, only part of the swirl(s) is/are visible. For direct application of the energy swirl, the centre of the energy swirl should be placed off-centre and if multiple energy swirls appear on the same plane, the swirls should not be placed in a linear format.





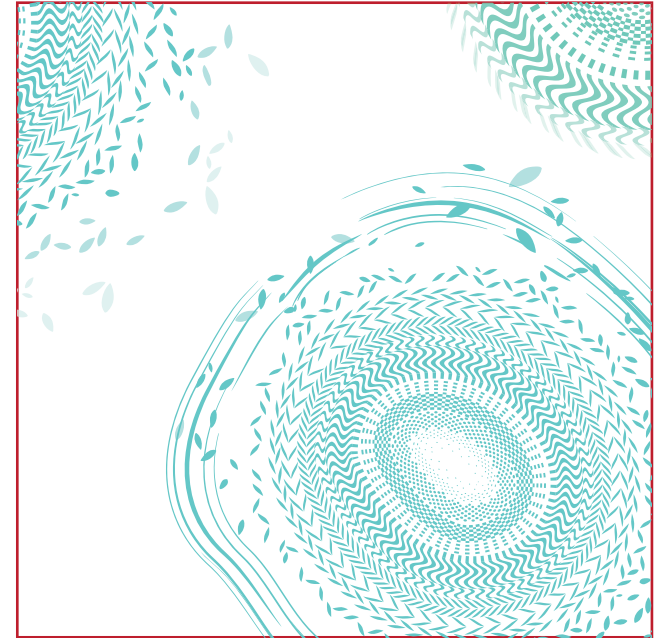
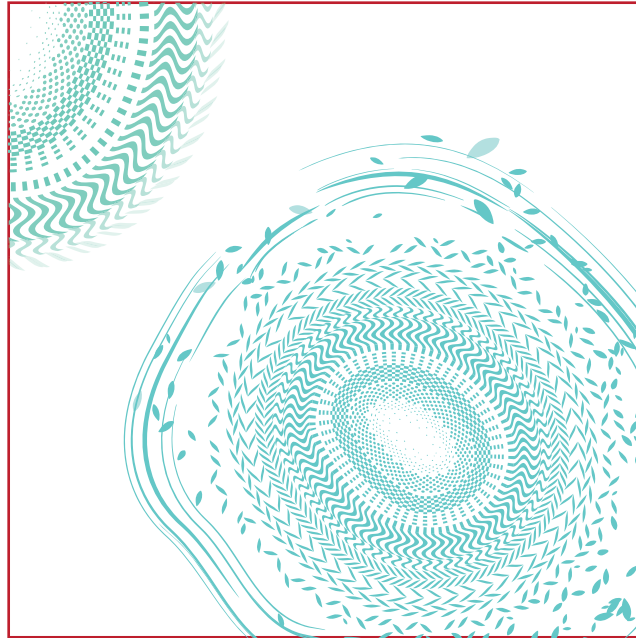
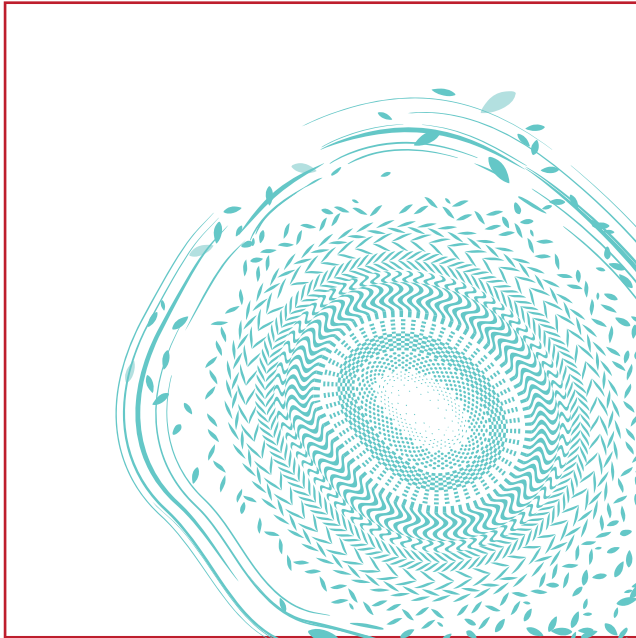
## 6.2.2 Placement 2

The positioning of the swirls should be considered so that at any given plane, only part of the swirl(s) is/are visible. For direct application of the energy swirl, the centre of the energy swirl should be placed off-centre and if multiple energy swirls appear on the same plane, the swirls should not be placed in a linear format.



### 6.2.2 Placement 3

The positioning of the swirls should be considered so that at any given plane, only part of the swirl(s) is/are visible. For direct application of the energy swirl, the centre of the energy swirl should be placed off-centre and if multiple energy swirls appear on the same plane, the swirls should not be placed in a linear format.



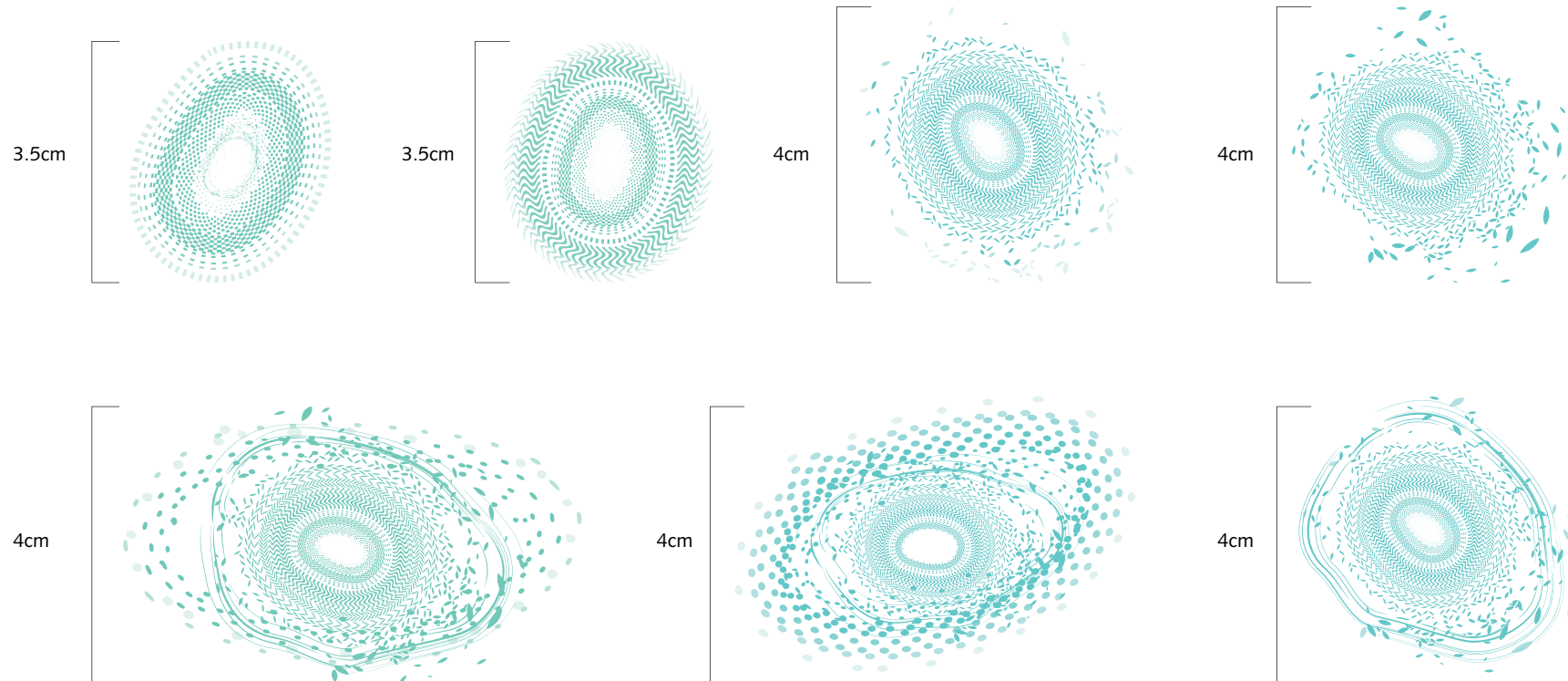
## 6.2.2 Placement 4

The positioning of the swirls should be considered so that at any given plane, only part of the swirl(s) is/are visible. For direct application of the energy swirl, the centre of the energy swirl should be placed off-centre and if multiple energy swirls appear on the same plane, the swirls should not be placed in a linear format.



### 6.2.3 Minimum Size

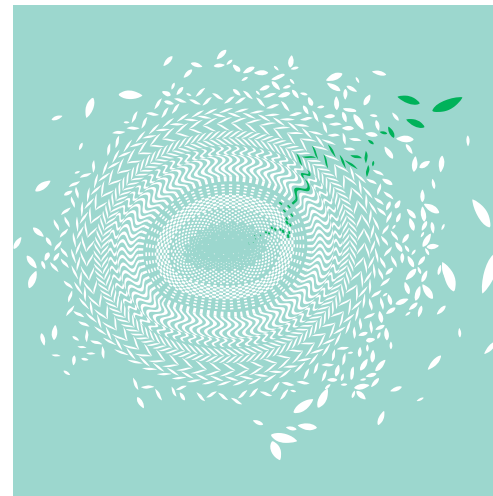
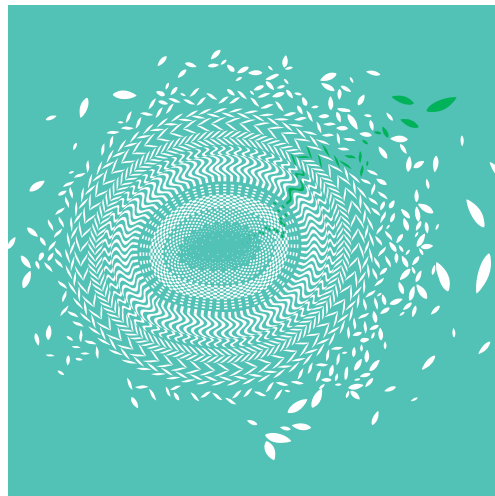
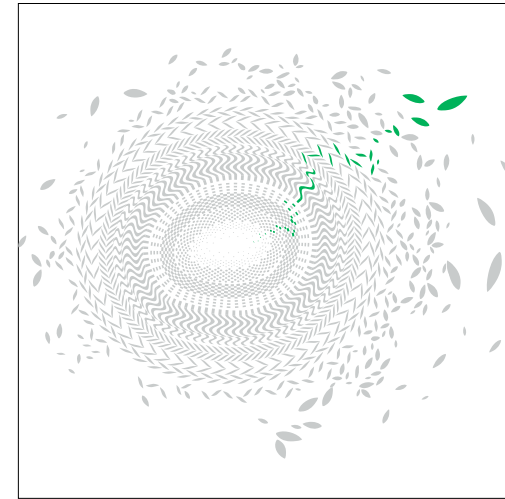
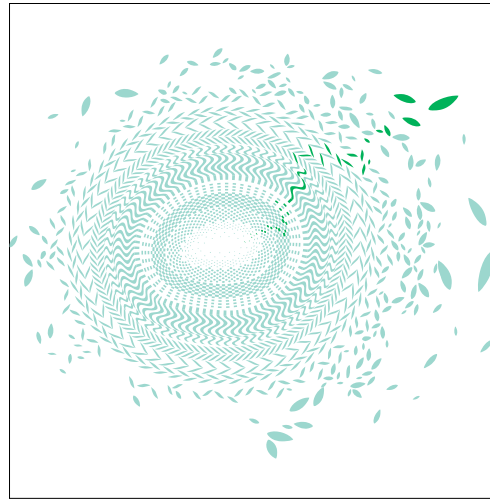
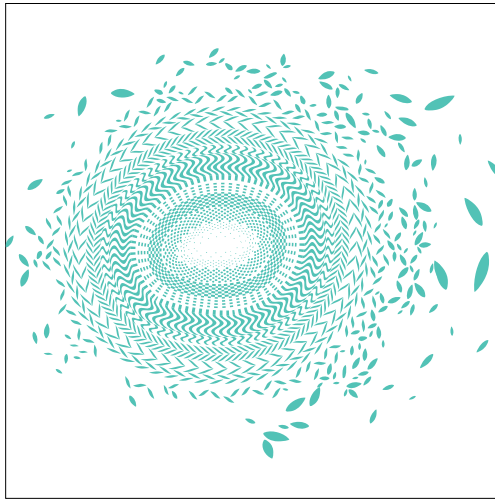
The following dimensions list the minimum size of the respective energy swirls in print or production.



## 6.2.4 Colour

The energy swirls is limited to the three main colours (Pantone 333C, Pantone 331C, and Pantone 427C) on a white background. The energy swirl can be in reverse colour (i.e. white if on a background colour of Pantone 333C and 331C).

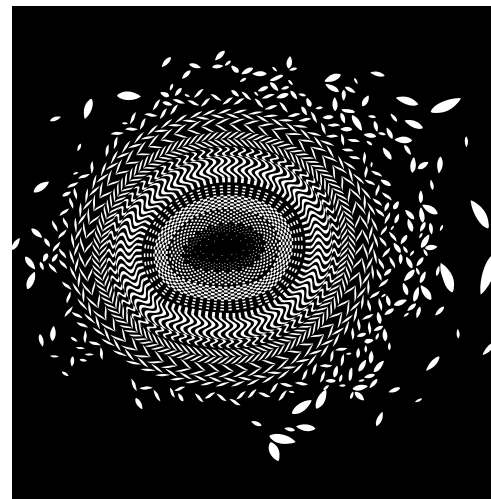
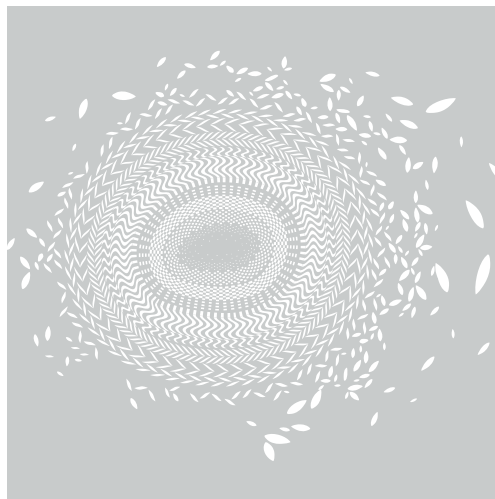
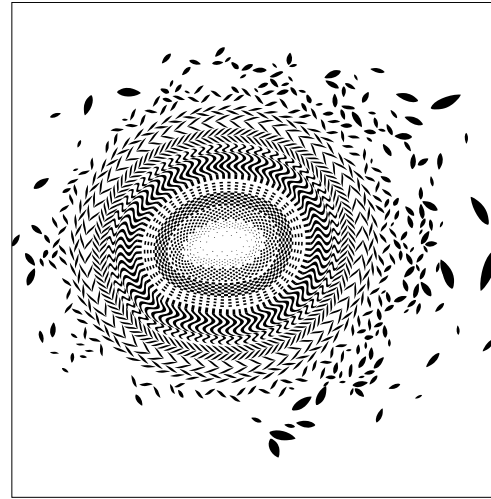
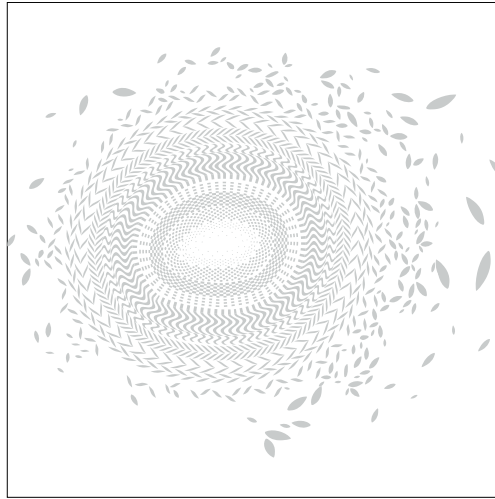
A dash of one highlight colour only can be applied to a strand of elements radiating from the centre of the energy swirl.



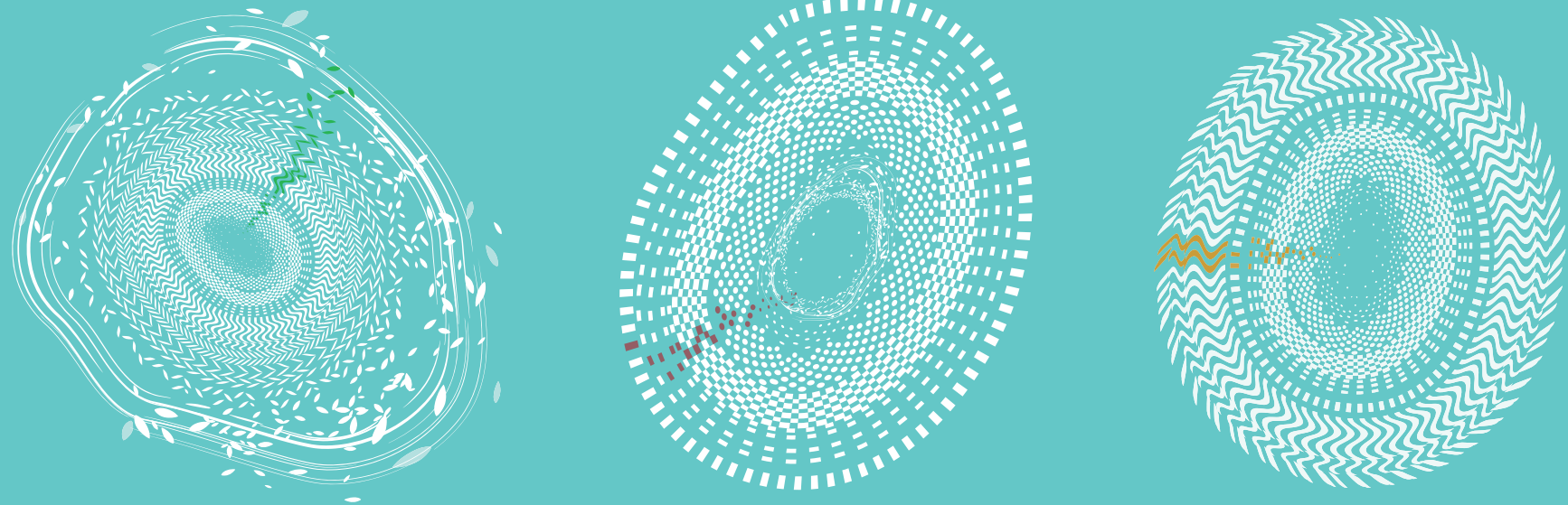


## 6.2.4 Colour - Black and White

If the energy swirl is to appear in grayscale, it can take on the combinations as demonstrated on this page.

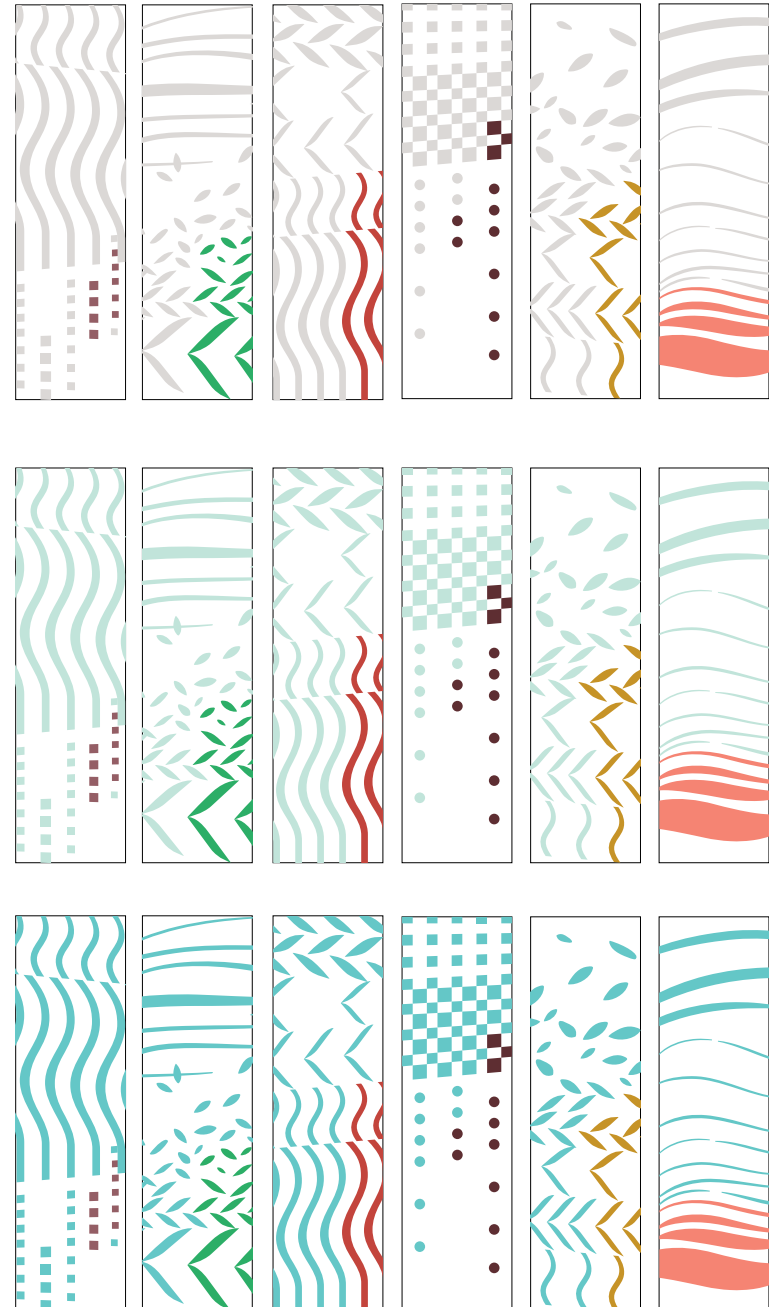


## 6.2.4 Colour - Employment of Colour Scheme



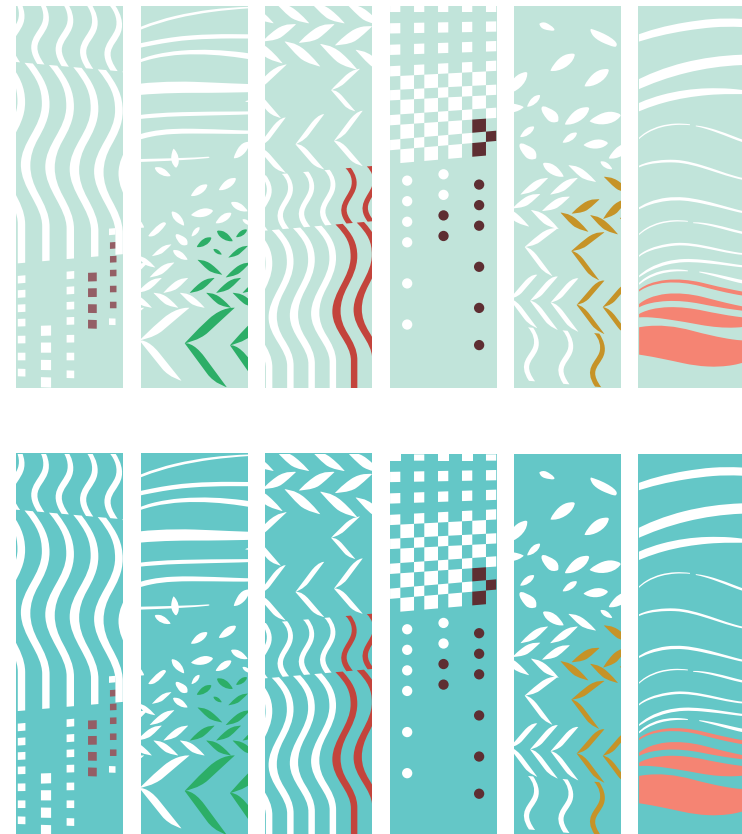
## 6.2.4 Colour - Cropping Colours

Similar to the above, the croppings of energy swirls is limited to the three main colours (Pantone 333C, Pantone 331C, and Pantone 427C) on a white background. Some individual elements may be selected to be coloured in one highlight colour of choice. However, the amount of highlight colour used should not take over 20% of the surface area.



## 6.2.4 Colour - Cropping Reverse Colours

The croppings of the energy swirls can be in reverse colour (i.e. white if on a background colour of Pantone 333C and 331C). Some individual elements may be selected to be coloured in one highlight colour of choice. However, the amount of highlight colour used should not take over 20% of the surface area.



PANTONE 333C  
C57 M0 Y25 K0  
R91 G189 B187



PANTONE 331C  
C24 M0 Y16 K0  
R91 G189 B187



PANTONE 4995C  
C30 M63 Y42 K23  
R157 G97 B103



PANTONE 354C  
C30 M63 Y42 K23  
R157 G97 B103



PANTONE 1817C  
C37 M76 Y59 K54  
R102 G50 B51



PANTONE 180C  
C30 M63 Y42 K23  
R157 G97 B103

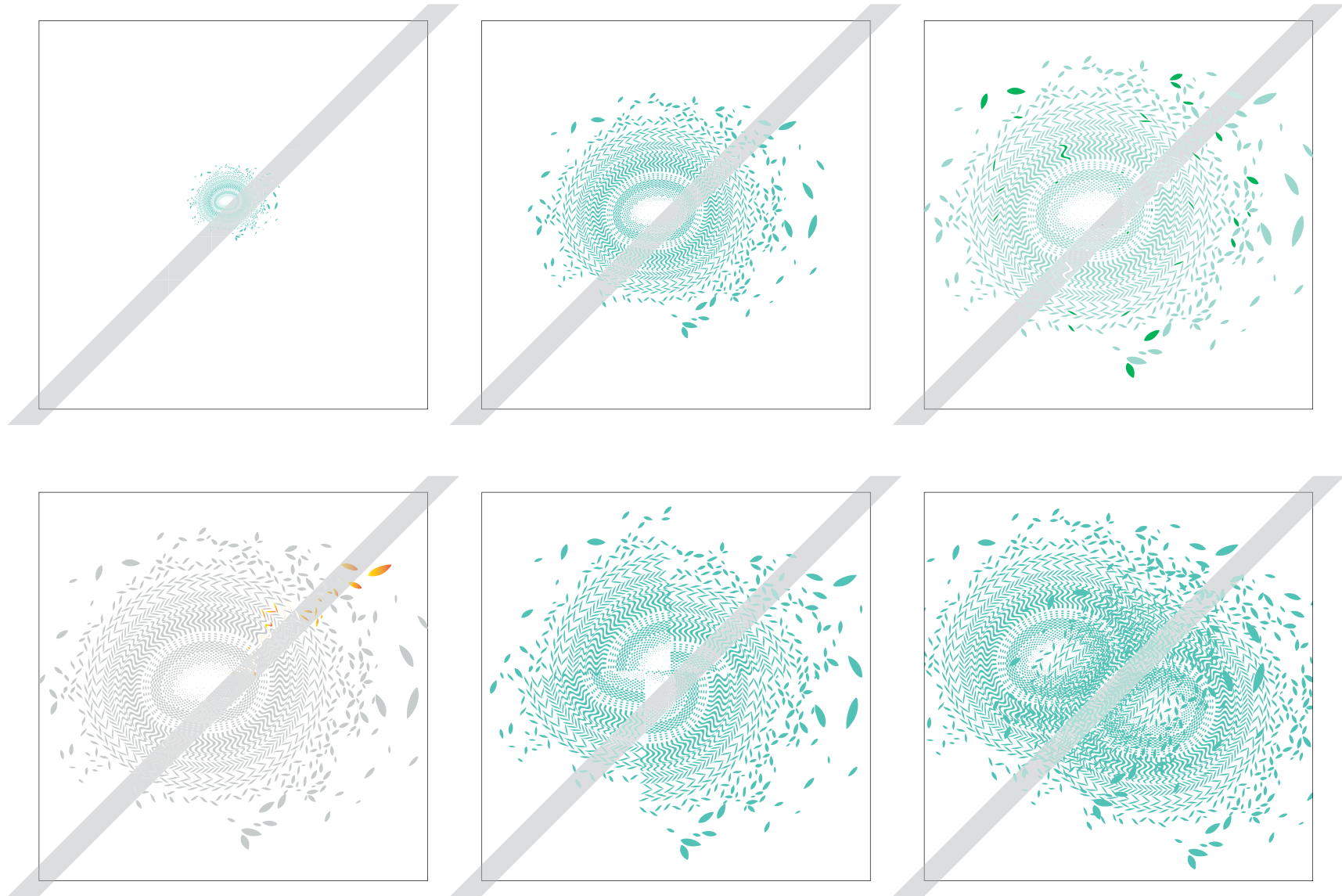


PANTONE 117C  
C100 M38 Y100 K7  
R80 G204 B151



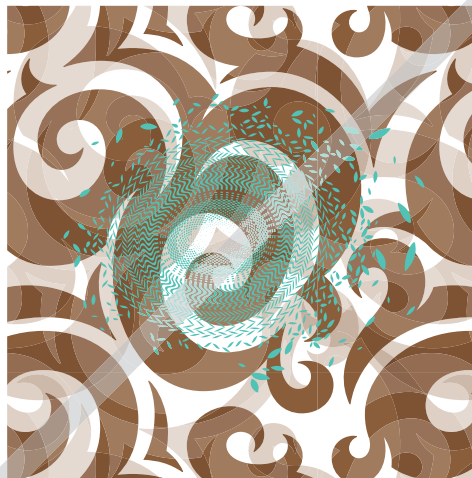
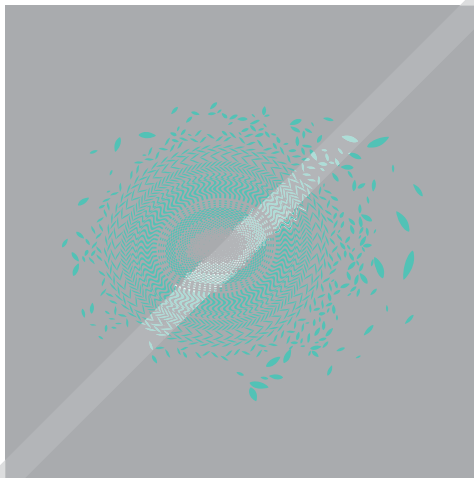
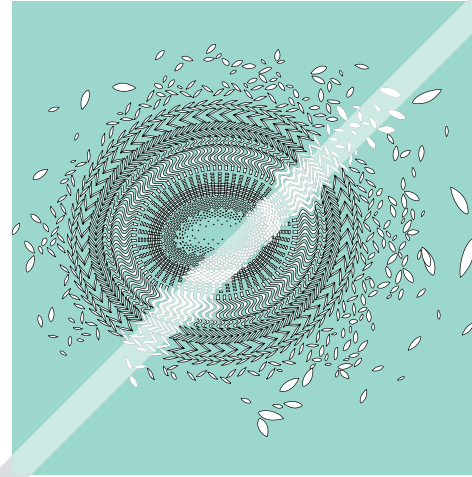
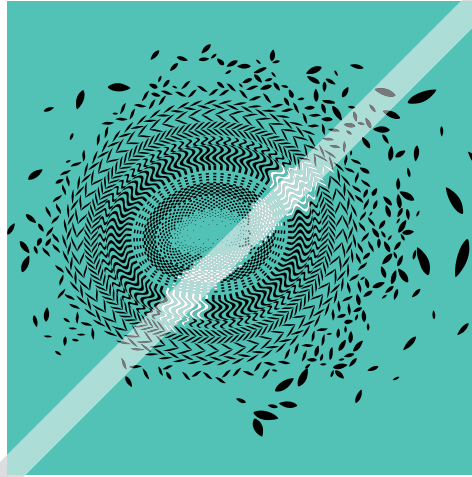
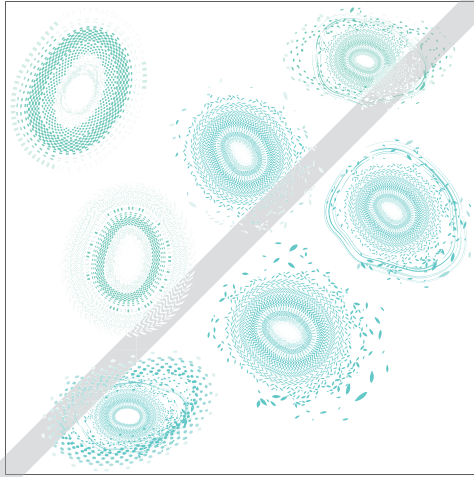
PANTONE 170C  
C0 M61 Y49 K0  
R255 G134 B113

## 6.2.5 Examples of Incorrect Use





## 6.2.5 Examples of Incorrect Use





### 7.1.1 Banners

The banners demonstrated in the images are an example of the Application approach to designing banners. They use croppings of the energy swirl, and use the colour scheme and typeface for Kai Tak.





### 7.1.2 Advertisements

The advertisement demonstrated in the image is an example of the Adaptation approach to designing banners. Since a photo is used, a white shape is used as a background for the Kai Tak logo to give it the best contrast and legibility. Advertisements can use all approaches of AAll for their design, however, the logo and colour scheme for Kai Tak should always adhere to the guidelines strictly.



### 7.2.1 Booklet

The booklet in the images was the first publication that fully utilized the Public Creatives concept in its design. It is an example of the Application approach in AAIL. Printed on matte white paper, it used the Pantone colours of Pantone 2747C and Pantone 333C and CMYK for printing.





### 7.2.2 Pamphlet

The Pamphlet in the images is one of the first publications that fully utilized the Public Creatives concept in its design. It is an example of the Application approach in AAll since all fonts, colours, and graphic element systems strictly follow those set out by the guidelines. Printed on matte white paper, it used the Pantone colours of Pantone 2747C and Pantone 333C and CMYK for printing.



### 7.3.1 Hoarding

The background colour for hoardings will be Pantone 333C and white. The logo and slogan text colour is Pantone 2747C and white. All six highlight colours (Pantone 170M, Pantone 1255M, Pantone 484M, Pantone 1817M, Pantone 361M, Pantone 492M) can be used for the accentuation of certain shapes in the energy swirl.

There are three different panel sizes to suit different uses and arrangements, they are 1.2m, 3.6m and 24m in length and all are 2.4m in height.

The hoarding of size 1.2m (L) x 2.4m (H) will act as a visual break to bridge different designs facilitating the flexible combination of hoarding design. There are six variations of the design, each varying with the highlight colour and/or pattern. The hoarding of size 3.6m (L) x 2.4m (H) will illustrate the identity of Kai Tak, presenting the logo, slogan, and energy swirl of Kai Tak. There are six colour variations for this panel design, each using one of the six highlight colours.

The panels of size 24m (L) x 2.4m (H) can be categorised into two different viewing distances to demonstrate the evolving effect of the "Current of Vitality". Each viewing distance (200m and over;

within 200m) is modular and can be used as a repeated system. Since the 24m panels are in fact made up of 20 panels of 1.2m length each, the modules do not need to be constrained to being 24m in length. Instead, the size of each module part should be based on the graphic.

The use of hoardings can take any of the Application, Adaptation, Integration or Inspiration approach. If all hoardings followed the designs set out above, then the implementation will count as the Application approach. However, if the design of the hoardings were changed to fit the context such as location or adapting to fit with a project's own graphics, then the Adaptation approach would apply. An example of the Adaptation approach to hoarding design being realised is at the construction site of the Centre of Excellence in Paediatrics where the colour and typeface uses those that are prescribed by the guidelines, however, the animal and tree graphics which belong specifically to the Centre itself also appear on the hoardings.



Figure 6 Centre of Excellence in Paediatrics Construction Site Hoarding



## 7.4 Façade treatment

In Section 5, it was discussed that the colours Pantone 427C and 409C with the shade tones of Pantone Cool Grey 1C and 406C were the preferred colours for 3D items if the colouring technique (e.g. paint, dye, pigment etc) would be able to achieve Pantone colour accuracy.

If colour accuracy is difficult to attain and maintain for long periods, another way to apply graphic elements would be to use tone-on-tone techniques, such as debossing/embossing, laser cut, changes to texture etc. In this case, then neutral or natural colours are preferred. An example of an elegant implementation of this technique is the fence wall decoration on DSD Prince Edward Road East Sewage Pumping Station where the graphic element system has been cut into the metal.

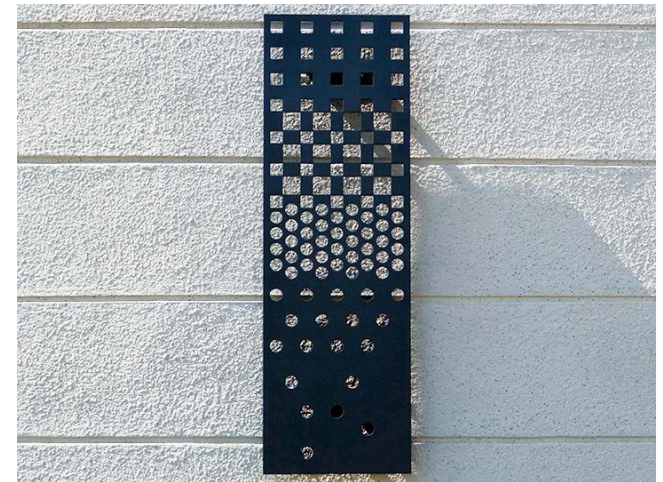


Figure 7 Fence wall at Sewage Pumping Station





## 8 Signage System

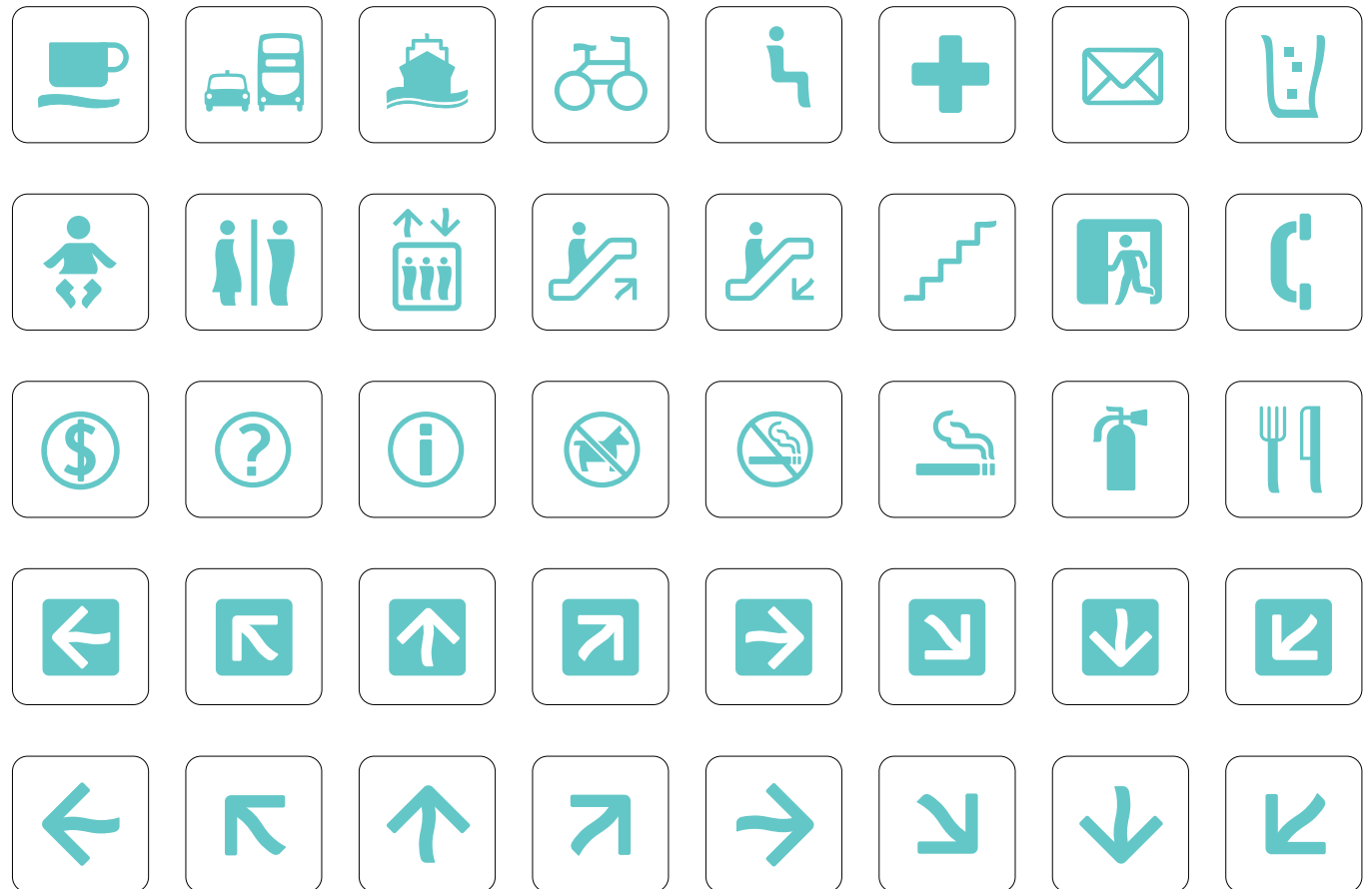
Kai Tak spans 320 hectares and is made up of a large variety of projects such as parks, residential blocks and commercial areas. In order for visitors to be able to navigate their way around Kai Tak, a strategically coordinated but easy-to-read wayfinding system is required. A well-planned wayfinding system is made up of a web of signs, directional poles, wayfinding panels and technology to help people know where they are and how to get to their next destination. Wayfinding requires a whole interdisciplinary study in itself, however, to make a start, a set of signage icons is recommended to be used across Kai Tak in order to maintain consistency and to achieve a unique brand image. The icons and their alignment are neither exhaustive nor obligatory, furthermore, it should be noted that in cases where traffic signs are involved, the regulations set out by the Transport Planning and Design Manual (TPDM) published by Transport Department have absolute priority and must be complied with.





## 8.1 Signage Icons

The icons below are recommended to be used for all signage and wayfinding within Kai Tak. The list is not exhaustive, and more icons can be designed following this style.



## 8.2 Alignment

The examples in the adjacent image show the suggested alignment of the icons with bilingual text within three types of signs. However, since the final shape of the signs has yet to be confirmed, the alignment shown here is for reference only.





## 9. Ambience Design Considerations

- 9.1 Residential
- 9.2 Commercial
- 9.3 Sports and Entertainment
- 9.4 Parks and Promenades
- 9.5 Institutional

## 9 Ambience Design Considerations

The design considerations are suggestions on the general ambience created in a few common types of zones such as Residential or Institutional (e.g. government buildings, schools etc.) The suggestions are not exhaustive and should be taken as reference only. In addition to these suggestions, there are other guidelines such as the “Urban Design Guidelines and Manual for Kai Tak Development” which might be applicable to the project at hand.

## 9.1 Residential

**Ambience Key-descriptors:** Human Scale, Welcoming, Warm and Friendly

In general, residential areas should have a strong respect for the human-scale, hence architecture, materials or pedestrian pathways and roads for cars or cyclists should be of suitable dimensions for the people who would use them. The overall ambience should be welcoming and friendly, however, providing adequate visibility to help monitor safety. In public areas, there could be small nodes to encourage dialogue amongst people from the neighbourhood.

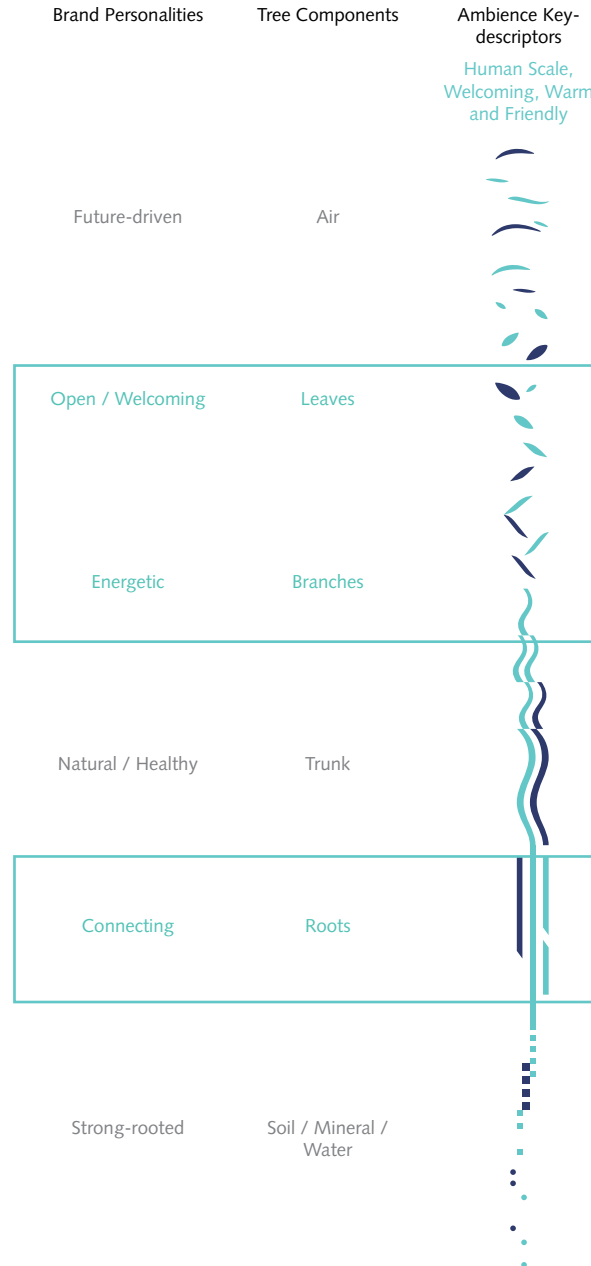
**Colour:** Warm and light tones

**Graphic applications:** Moderate amounts of graphic applications. In Chapter 3, it was mentioned that projects will have their “prevailing element”, that is, one or two elements from air, leaves, branches, trunk, root, mineral or water that can represent the function or location of that area. For residential areas, the prevailing element may be roots, branches and or leaves. The justifications behind these three prevailing elements are that roots can represent a strong-rooted family concept, branches can represent the structures amongst which tree-dwelling animals would make their homes and leaves can represent the shelter from rain or sun.

**Material:** Natural, warm materials, not too highly-reflective nor with too many sharp edges

**Lighting:** Warm and sufficient, however not too bright and not flashing

**Landscaping:** Tree or hedges to line streets, a few deciduous or seasonal flowering trees can be considered to add colour and interest.



### Highlights:

- Stacking block structures connecting to each other
- Deciduous trees to complement the building giving a sense of life

Anonymous, (2011). *Habitat 67, Montreal* [Photograph], Retrieved February 11, 2015 from: <http://twistsifter.com/2011/04/this-day-in-history-april-27th/>



### Highlights:

- Warm and welcoming open-space decorated by dimmed lights
- Lights that adapt natural shapes complement the open space

Ralston & Bau, (2012). *SaintLuc* [Photograph], Retrieved February 11, 2015 from: <http://www.ralstonbau.com/project/shroom/>



### Highlights:

- Warm and light colours promote a welcoming ambience
- Glowing curvy lines that flow along the ceiling promote the sense of connection as well as energy

Interior of Huijin International Center. Image courtesy of LEO A DALY.



## 9.2 Commercial

**Ambience Key-descriptors:** Future-driven, Energetic, Dynamic, Easy-access and Efficient

Commercial areas may have the most dynamic environments and the architecture should have relatively more freedom in terms of architectural style or form so long as there is an underlying consistency e.g. buildings along the same road should be of the same height or shop windows should be of the same size etc. There may be a variety of notice-boards, shop signs and advertisements in the commercial area and some sort of system should be in place to make sure that the streetscape is tidy but at the same time energetic. The public space should be orderly and easy to access for pedestrians, cyclists and for public or private transport users. Given that there will be at-grade, below-grade and above-grade commercial spaces, it is important that during times of high pedestrian flow, there is ample space for crowd control.

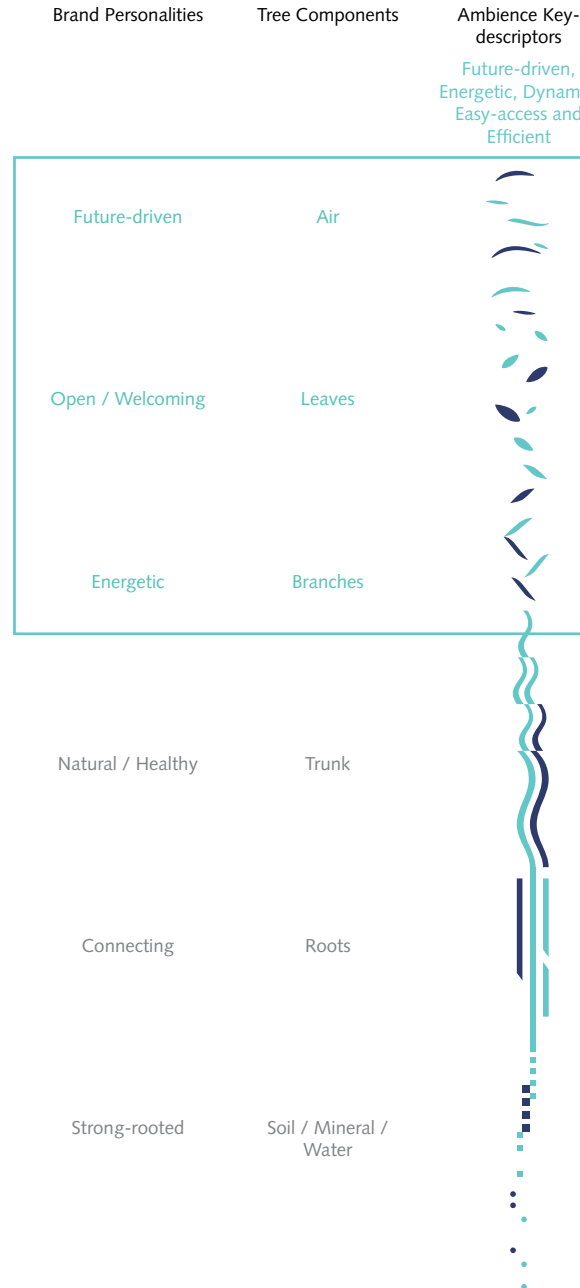
**Colour:** The full spectrum of colours can be chosen from

**Graphic applications:** Considering that the commercial areas will have a busy flow of people, the prevailing elements could be air or leaves. These elements are fast-moving, reflecting the vibrancy of the people and businesses.

**Material:** More freedom can be given to materials used in the commercial areas, however, materials that cause glare to pedestrians or drivers should be avoided. Due to the heavy flow of people that is expected of commercial areas, the durability of materials is essential.

**Lighting:** Commercial areas should be well-lit, with a combination of tall and low level street lights

**Landscaping:** Trees can provide shelter for pedestrians and their planters can be combined with street furniture to provide seating. Plants can be placed strategically to replace the use of bollards and fencing, or they can be used to mark the entrance of a building or the boundaries of an outdoor eating area for example. Planters can be placed at the windows or balconies of above-grade floors. Flowering vines that climb onto the external wall of buildings avoid the appearance of weathering and prevent vandalism.



### Highlights:

- Vibrant colours give a dynamic and energetic ambience

Anonymous, (2012). *Palais des congrès de Montréal* [Photograph], Retrieved February 11, 2015 from: <http://www.glassproject.com/2012/11/29/colored-glass-at-the-palais-des-congres/>



### Highlights:

- Curvy shapes composing the façade of the building give it a future-driven look
- Irregular arrangement of these shapes give an energetic sense

*Hotel Renaissance Arc de Triomphe*. Image courtesy of Fay Chiang.



### Highlights:

- Lines of starry-shape lights giving a future-driven ambience
  - Ceiling with lights as a flow of energy
- Interior of Huijin International Center*. Image courtesy of LEO A DALY.

## 9.3 Sports and Entertainment

Ambience Key-descriptors: Energetic, Systematic, State-of-the art, Adaptable

Sports and entertainment areas tend to have periods of large crowds, and other periods where there are very few visitors. In this light, it is important to have state-of-the art, and adaptable built environment in order to accustom to the varying flow of people. The sports and entertainment areas should be very logically and systematically built and labelled in order for people to navigate their way even in cases of large crowds. To avoid situations of zero-visitors on days when there are no events, art (either public art, or in the form of an exhibition gallery) can be an attraction in itself and can bring some much needed footfall for business on quiet days.

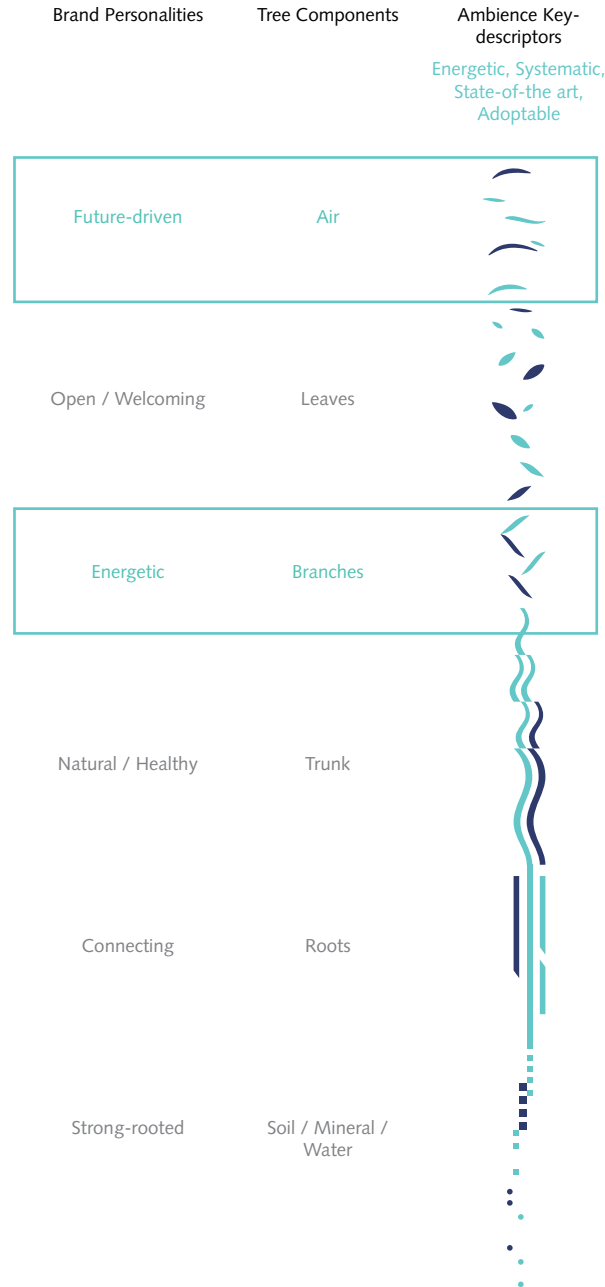
**Colour:** For sports and entertainment areas, colour can be used to mark different seating zones. If this is the case, the chosen colours should be contrasting, in order for visitors to easily differentiate the various zones. If colour zoning is used, the colours of exterior walls of buildings should be chosen carefully in order not to confuse people, hence the natural colour of the material would be a good option.

**Graphic applications:** Air would be a suitable “prevailing element” for sports and entertainment areas because air (or the currents of air), like the energy levels of the area can be calm at times and extremely active at others.

**Material:** The built environment of sports areas is generally outdoors and susceptible to a lot of weather and wear so the materials chosen should be able to withstand these conditions.

**Lighting:** Different types of events require different types of lighting environments, hence a good mix of lighting is needed to allow for flexibility.

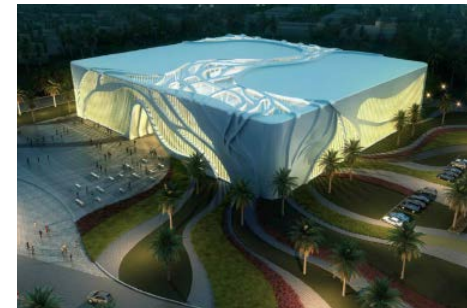
**Landscaping:** Landscaping is a green and pleasant way of marking routes for pedestrians and traffic. Vertical greening can be considered for the walls of the stadium.



### Highlights:

- The whole structure is future-driven

Farber, J. (2014). *Biosphere, Montreal* [Photograph], Retrieved February 11, 2015 from: <http://bullandbearmcgill.com/spotlight-on-montreal-architecture/>



### Highlights:

- Design with forms of trees expanding from stadium structure to landscape depicts flows of energy

Qatar soccer stadium. Image courtesy of RAW-NYC Architects.



### Highlights:

- Sculpture as a decoration to give a future-driven sense

Lobby on LE SOLÉAL designed by Jean Philippe Nuel. Image courtesy of Nuel Agency.

## 9.4 Parks and Promenades

**Ambience Key-descriptors:** Natural, Open, Warm, Facilitating to different activities

Parks and Promenades are spaces for the public to enjoy nature and take part in some leisurely activities. Well-designed and easily accessible parks and promenades should offer a variety of areas to facilitate community interaction and engagement in different types of activity. For example, a large expanse of lawn would be good for a large picnic, whereas a small corner marked by a few trees would provide just enough shade for a chess game. Parks and promenades are ideal places for public art, or street furniture that has been made with the participation of the community.

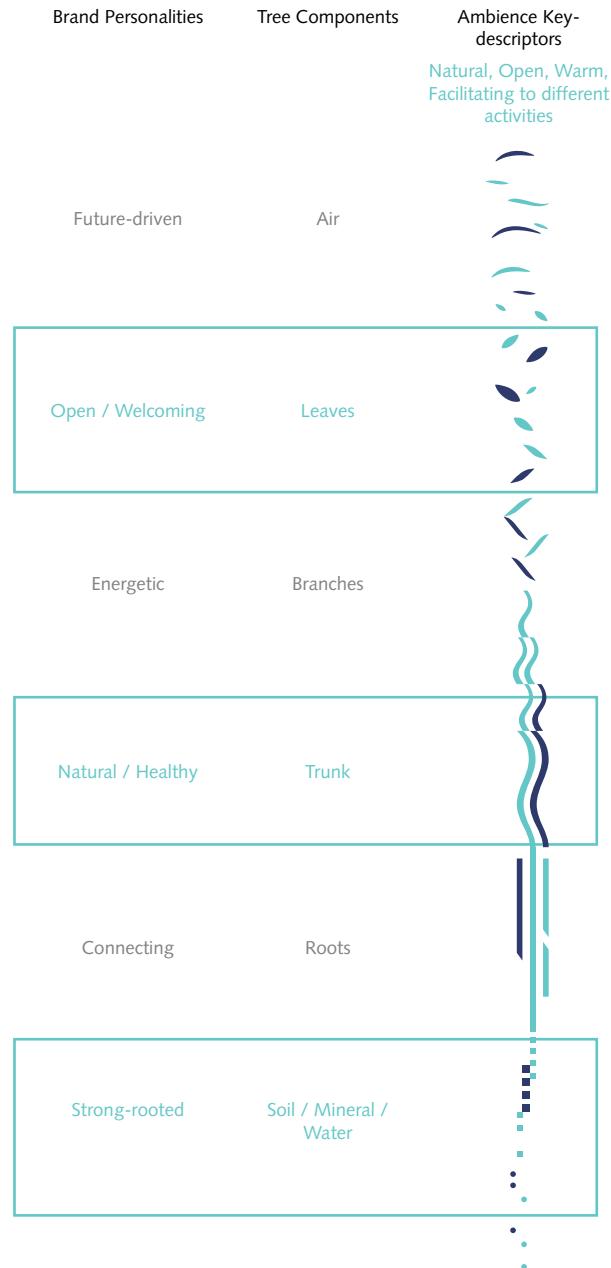
**Colour:** Small amounts of bright colours can be used in Parks and Promenades to provide easy-to-spot directional signs.

**Graphic applications:** Spending time in nature can be seen as good for the mind and body. Along this line of thought, the elements of “water and minerals” can be used to for parks and promenades since they provide essential nourishment for the tree.

**Material:** Natural materials such as wood, bamboo and stone can be considered for this area.

**Lighting:** Sufficient lighting for navigation and safety is required for parks and promenades. Some feature lighting e.g. public art light installations would be an attraction.

**Landscaping:** A diverse landscape including some thematic landscaping would provide different environments for different activities, and will also provide incentive to visitors to explore more of the park and promenade.



### Highlights:

- Welcoming open-space
- Wooden public furniture to give a natural sense

TUXEDO, (2014). *LARGE RUNWAY TERRACE*, Montreal Fashion and Design Festival [Photograph], Retrieved February 11, 2015 from: <http://agencetuxedo.com/projects/montreal-fashion-design-festival/>



### Highlights:

- Welcoming open-space for outdoor activities
- Adaptation of tree components graphics

Groehn, F. (2009). *Caloundra FURNITURE SUITE* by Surya Graf [Photograph], Retrieved February 11, 2015 from: <http://suryagraf.com/projects/caloundra/>



## 9.5 Institutional

**Ambience** Key-descriptors: Approachable, Easy-to-navigate, Green, Inspiring

Institutional areas such as schools, government buildings, hospitals are places where large groups of the public can have (restricted) access to. It is important for these buildings to give a friendly and approachable ambience, and adequate signage so that the buildings are easy-to-navigate. Since many of these buildings are either government-run or subsidized, it would be a great platform for these areas to demonstrate how buildings can adopt environmentally-friendly practices. Finally, one or two pieces of public art or exhibitions of community-engaged art projects can inspire visitors and make their experience more enjoyable.

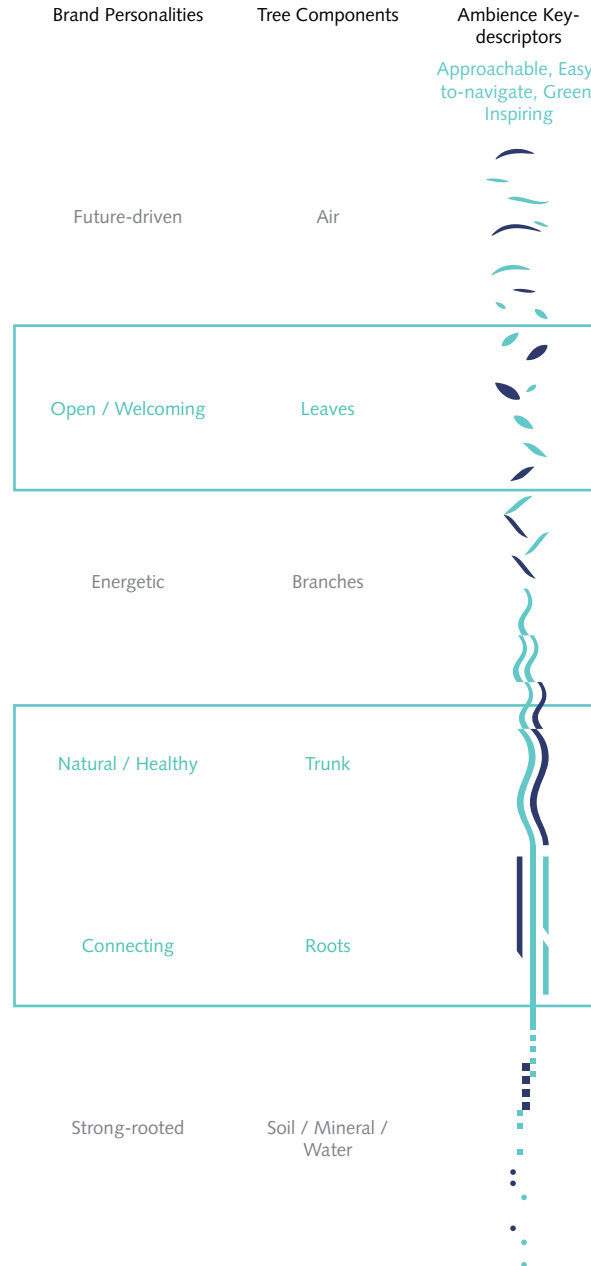
**Colour:** Institutional buildings should have a moderate amount of colour to enliven sometimes what can be quite a bureaucratic experience for the average visitor. Colour can also be considered for zoning purposes.

**Graphic applications:** The elements such as trunk or roots could be used for institutional areas. The roots and trunk of a tree are seen as the major support system for the tree to stand upright, much like the fundamental services provided by institutional buildings.

**Material:** Durable and easily maintained materials are the most suitable for institutional buildings. Schools should make sure that their choice of material are age-suitable for their students, e.g. softer materials can be used in kindergartens.

**Lighting:** Lighting should be specific to the use of the building and should also aim to use as much natural light as possible.

**Landscaping:** Both covered and outdoor landscaping are beneficial for institutional buildings (provided there is sufficient lighting and ventilation). Plants can contribute to the visual interest as well as increase oxygen levels and decrease pollutant levels, cleaning the air for the many people who would pass through institutional areas everyday.



### Highlights:

- Inspiring sculpture placed on the lawn in the outdoor area serve as a humble connection to the main glass building structure

*An inspiring sculpture. Image courtesy of Bettina Ding.*



### Highlights:

- The use of natural colours
- Glass wall structure to invite natural lights into the indoor area, and to promote connections between indoor and outdoor spaces

*Green Exhibition. Image courtesy of Bettina Ding.*



### Highlights:

- Wooden material gives a natural ambience
- Checker-shaped holes on walls and ceiling promote connections between indoor and outdoor spaces
- Vestibule / atrium as open-space is welcoming

Nicholas Waltefaugle. (2013). *Cité des Arts et de la Culture, Besançon, France by Kengo Kuma* [Photograph], Retrieved February 11, 2015 from: <http://www.detail-online.com/daily/city-centre-cite-des-arts-et-de-la-culture-besacon-france-by-kengo-kuma-associates-11710/>





## 10 Public Furniture

Kai Tak Development (KTD) measures more than 320 hectares. One-third that is more than 100 hectares, of it will be used for public space.

Public Space is an extension of our living space and given how much public there is here, KTD is offering Hong Kong a very unique space, a place to mingle and relax, right beside the Victoria Harbour.

Due to the significance of the public space to the public as well as the stakeholders of KTD, “public furniture” will be served on a two-folded purpose: -

- As communication vehicles of the brand identity of KTD, and
- As functional carriers for public facilities.

“Public furniture” covers a wide variety of items such as street lighting, traffic sign pole, crash barrier and bus shelter etc. A total of the following 20 items of public furniture designs are demonstrated in 3 different packages displaying in this report.

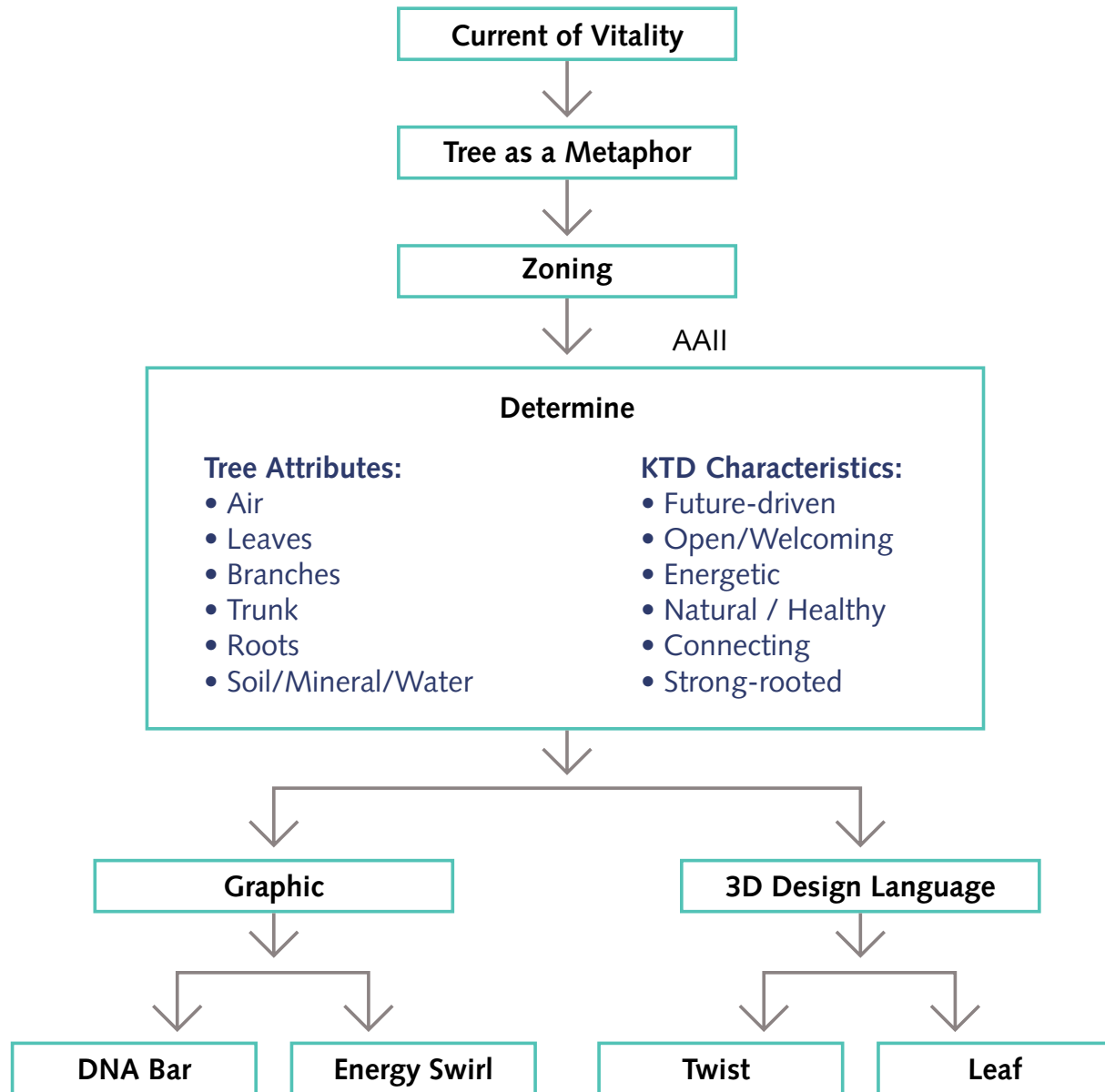
1. Banner hanging device
2. Street light pole
3. Pedestrian way-finder
4. Street name plate
5. Orientation map
6. Post box
7. Pillar box
8. Pedestrian island railing
9. Water point
10. Bollard
11. Rubbish bin
12. Paver (pattern)
13. District cooling system associated facilities
14. Manhole cover
15. Draw pit cover
16. Mini-bus stand
17. Bus shelter
18. Advertisement board at bus shelter
19. Bus stand
20. Telephone booth

Aims to fulfill the over-arching design theme “Current of Vitality”, which is also the core particular design languages and patterns, are developed in order to create and enhance a cohesive and strong visual statement for KTD.

During the development of these designs, it may be likely that the design language will evolve and might even replace some of the previously discussed “vocabulary”. Some of the item of public furniture may be governed by statutory guidelines on safety concern such as the Transport Planning and Design Manual (TPDM) or by local/international standard. In such case, the designer should make reference to the design guidelines in this report, in parallel with the statutory guidelines.

In this report, the design intent of public furniture is for illustrative purpose, which aims to demonstrate how to adapt/ integrate the graphic element & design language of “Current of Vitality”

## 10.1.2 Graphic Adaptation



## 10.1.2 Graphic Adaptation

DNA Bar

Six Personalities



**Future-Driven**

**Open/ Welcoming**

**Energetic**

**Natural/Healthy**

**Connecting**

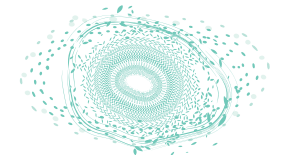
**Strong-rooted**



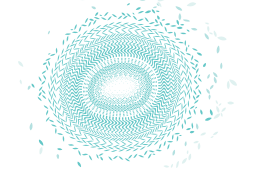
Attributes

Energy Swirl

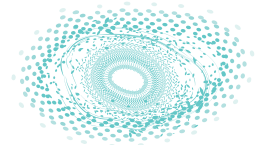
**Air**



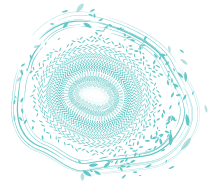
**Leaves**



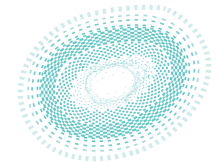
**Branches**



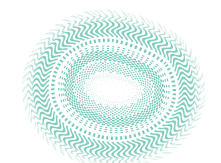
**Trunk**



**Roots**



**Soil/  
Mineral/  
Water**



## 10.1.2 Graphic Adaptation

In regards to the principle of graphic adaptation, as depicted in the diagram below, the Tree geographically signifies the geographical Kai Tak and its Six Personalities: Future- Driven vs. Air, Open/Welcoming vs. Leaves, Energetic vs. Branches, Nature/Healthy, Connecting vs. Roots, and Strong-rooted vs. Soil/Mineral/Water. It's graphic representation is "DNA Bar".

The adaptation of DNA bar will be determined by the location of public furniture.

However, graphic presentation of the Tree is the six "Energy Swirl". Their adaptation (in full form or partially cropped) shall be determined by the location of public furniture.

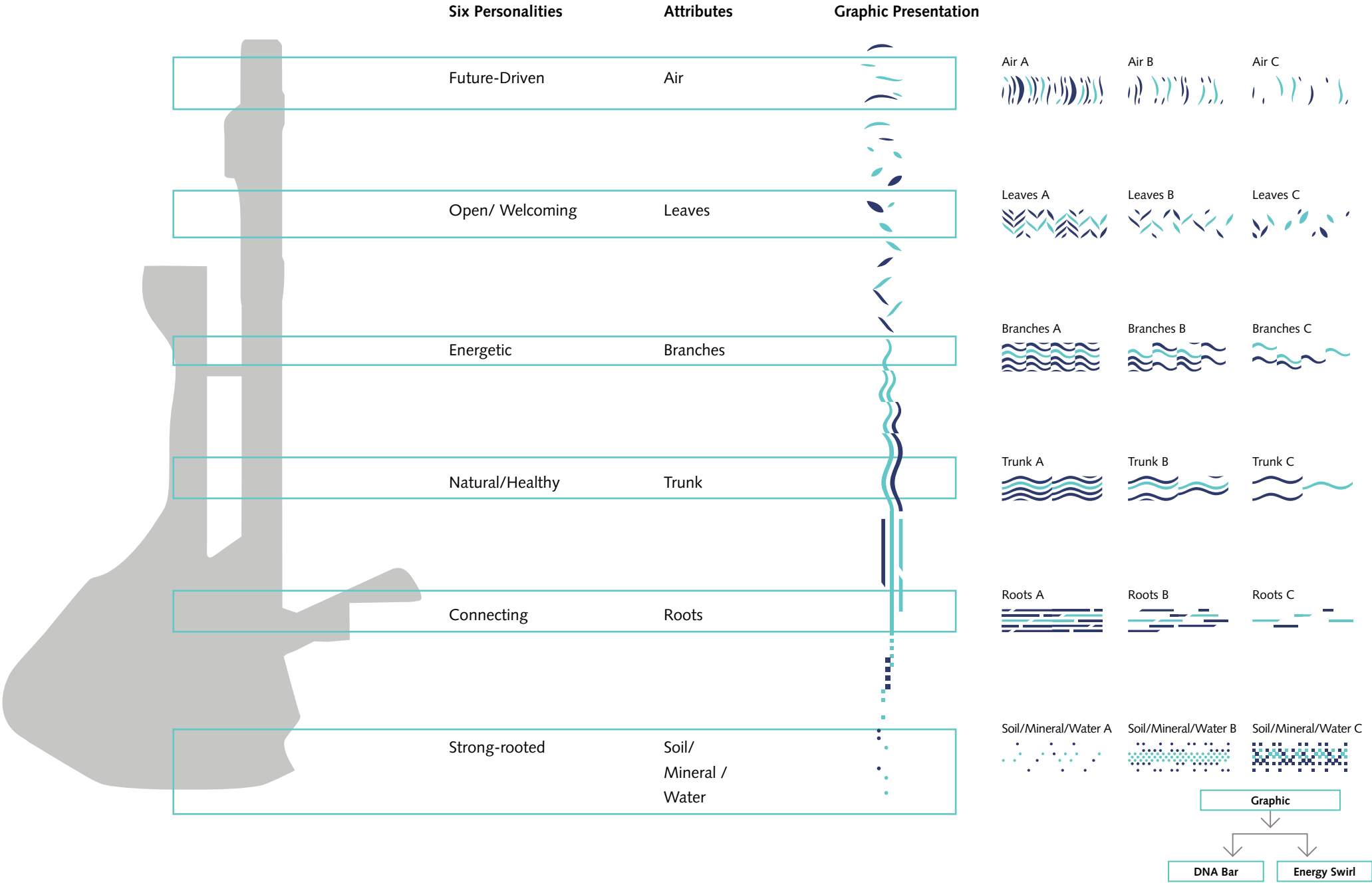
### **Example: Street Lighting Design**

If street lighting to be located in the area parallels to "Connecting", "Roots" graphic elements of the DNA bar, in varied rhythm, weight and density shall be adapted.

### **Example: Rubbish Bin Design**

If a rubbish bin is to be located in the area parallels to "Open/Welcoming", the Energy Swirl (in full form or partially cropped) signifies "leaves" element shall be adapted.

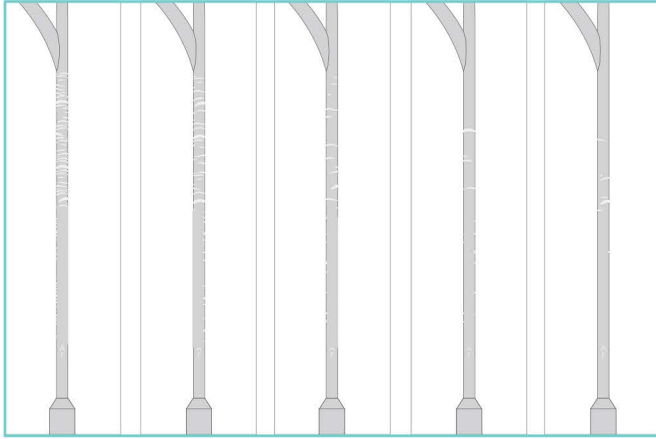
10.1.2 Graphic Adaptation



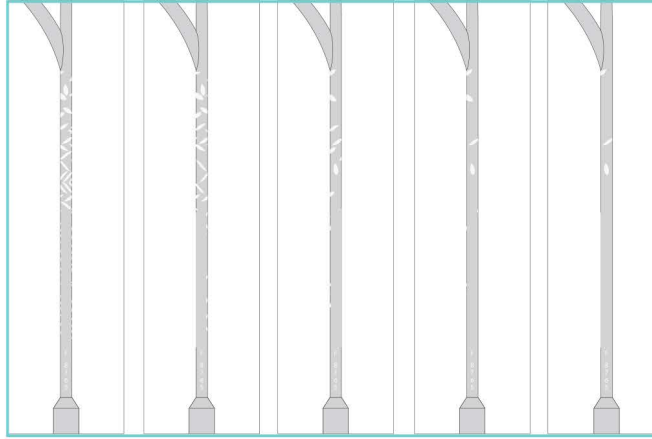


## 10.1.2 Graphic Adaptation

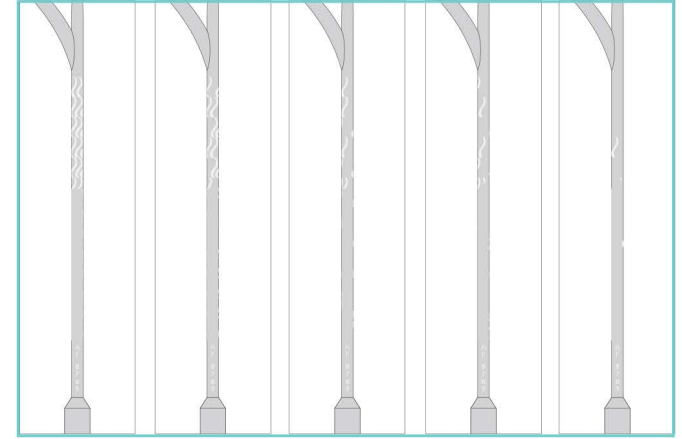
Air



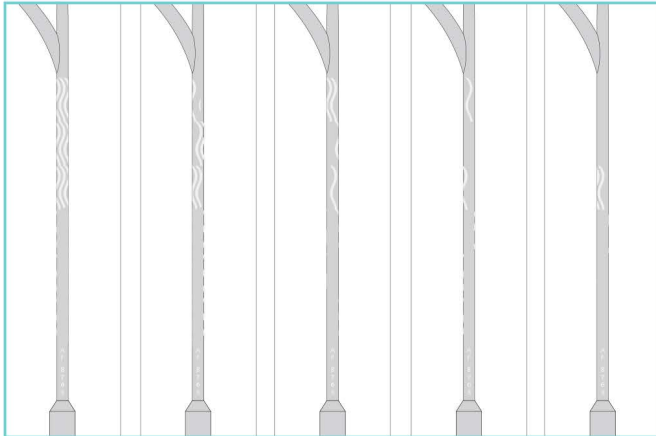
Leaves



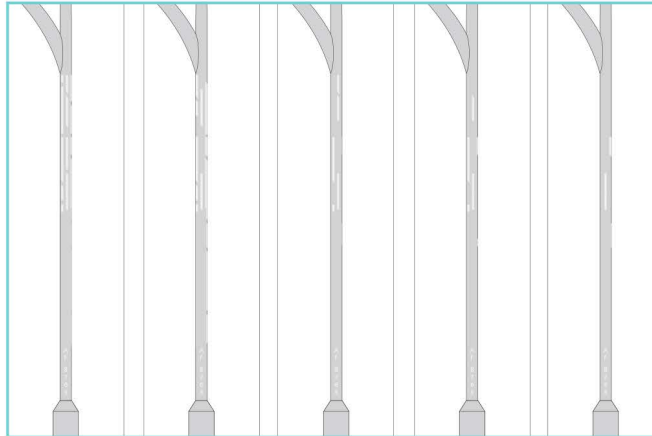
Branches



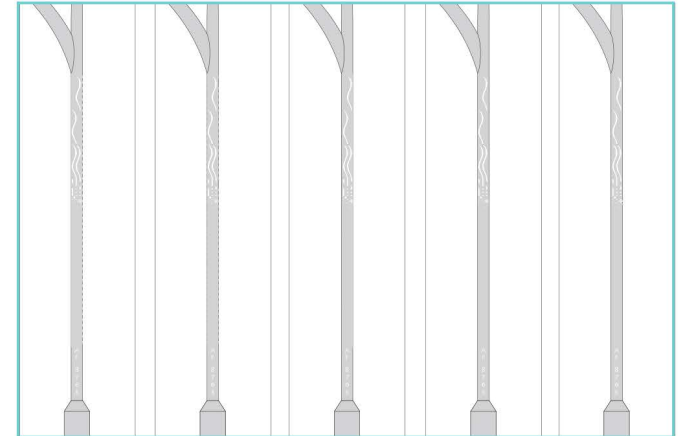
Trunk



Roots

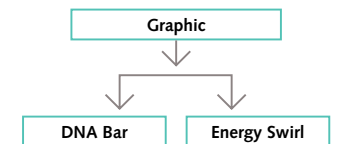
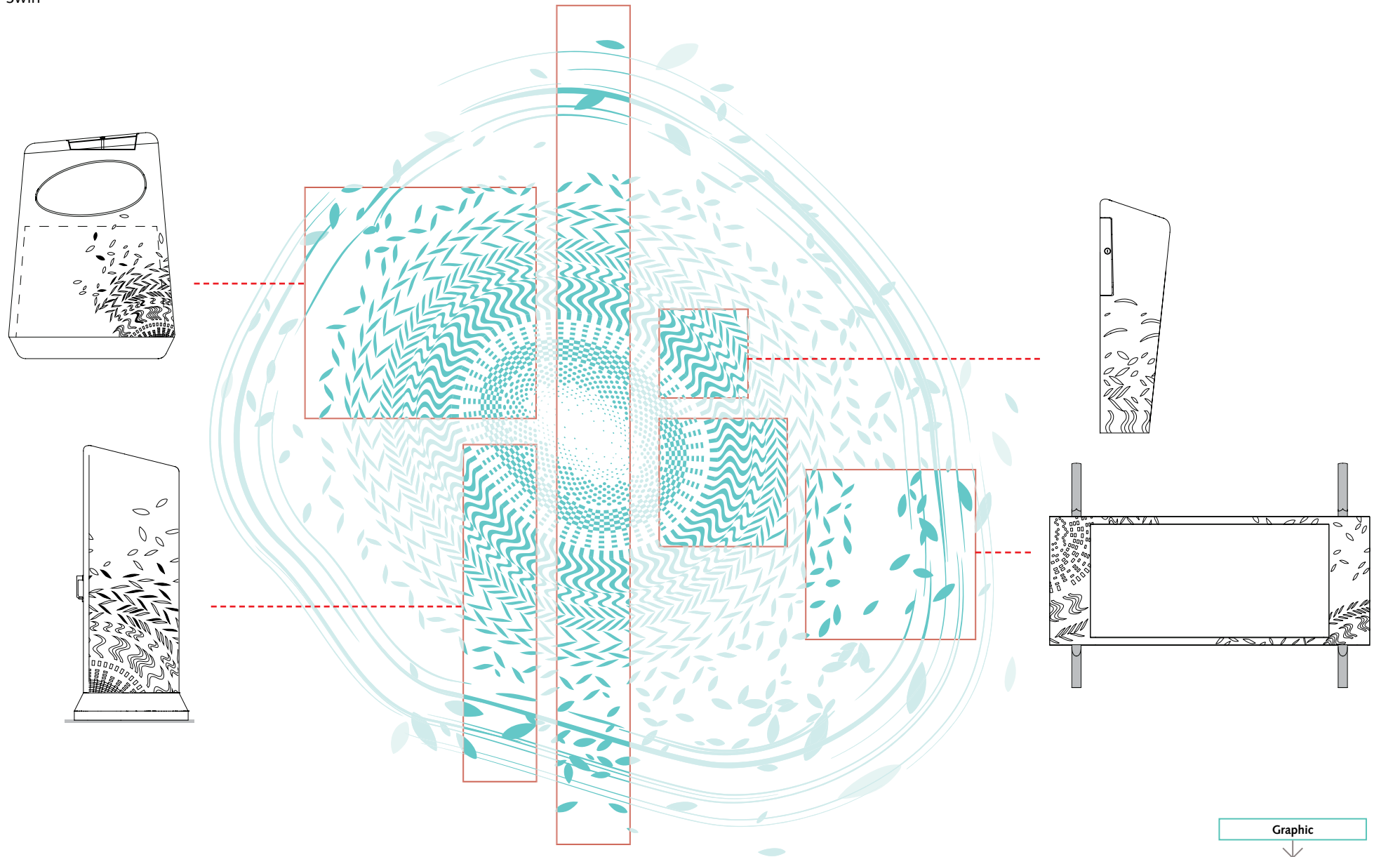


Soil/Mineral/Water



## 10.1.2 Graphic Adaptation

### Energy Swirl



### 10.1.3 3D Design Language

#### Six Personalities

Future-Driven

Open/ Welcoming

Energetic

Natural/Healthy

Connecting

Strong-rooted



#### Attributes

Air

Leaves

Branches

Trunk

Roots

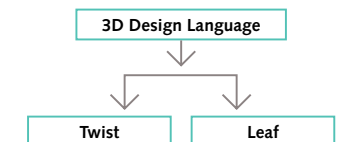
Soil/ Mineral/ Water



Leaf



Twist



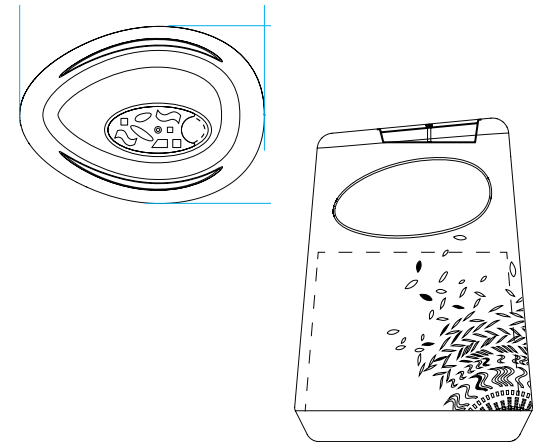
### 10.1.3 3D Design Language



Leaf

transform to 3D language

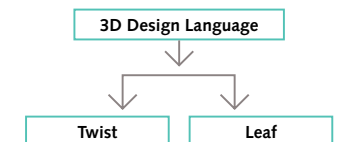
Although leaf is characterised by a wide variety of shapes in nature, it is most commonly seen as oval shape to formulate one of the design language for the furniture, and subtly puts forward the Current of Vitality into experience;



Twist

transform to 3D language

Leaves will commonly curl up and have twists when becoming dry, or like DNA's double-helix structure which resembles a continuous twist. The twisting structure allows for an otherwise straight material to turn and change directions. "Twist" as a specific design language which makes the environment embedded with the "genes" of Current of Vitality.



## 10.2.1 Package 1

The street furniture items categorized under Package 1 are generally procured under infrastructural projects and associated with road works design.

	A	A	I	I
ITEM	Application	Adaptation	Integration	Inspiration
Banner hanging device				
Street light pole				
Street name plate				
Pillar box for street light and traffic light				
Pedestrian island railing				
Water point for road side landscape				
Bollard in public street				
Paver pattern for public street				
Manhole cover in public street				
Draw pit cover in public street				



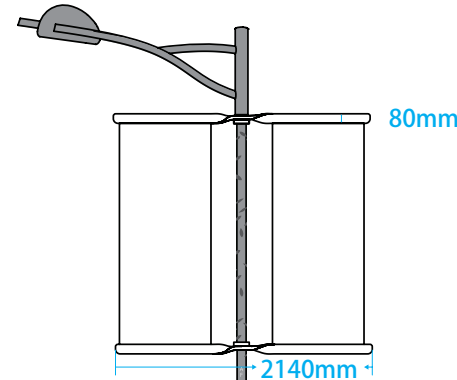
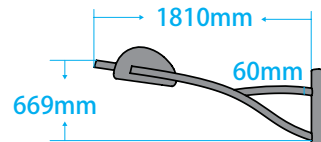
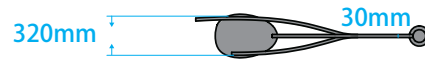
## 10.2.1 Package 1

### Street Lighting

To cohere with the KTD Brand Identity "Current of Vitality", the single supporting arm of the lamp changed to three slim rectangular tubes in different length separately attaching on the middle, the left and the right sides of the lamp shape. These three tubes will be slightly bended and titled upward so as to

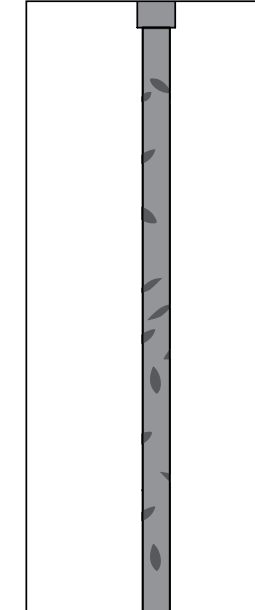
form a "Twist" when viewing on either side, recalling the curve of current flows.

Other modular items such as solar panels, banner-hanging device, LED displays and control boxes could be considered to attach on the pole at 3.5m level or as per the general practice.

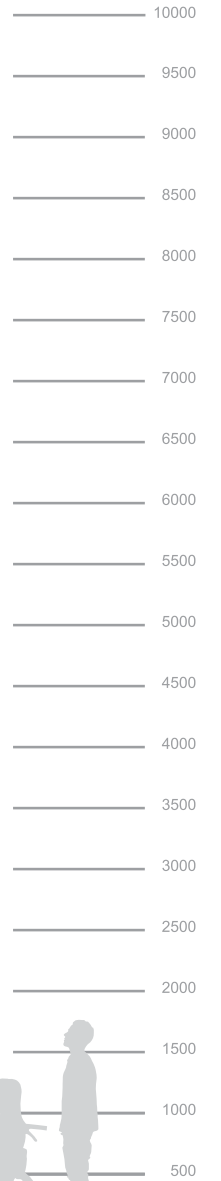


with banner hanging device

Demonstration of Public Creatives graphics painted on pole structure



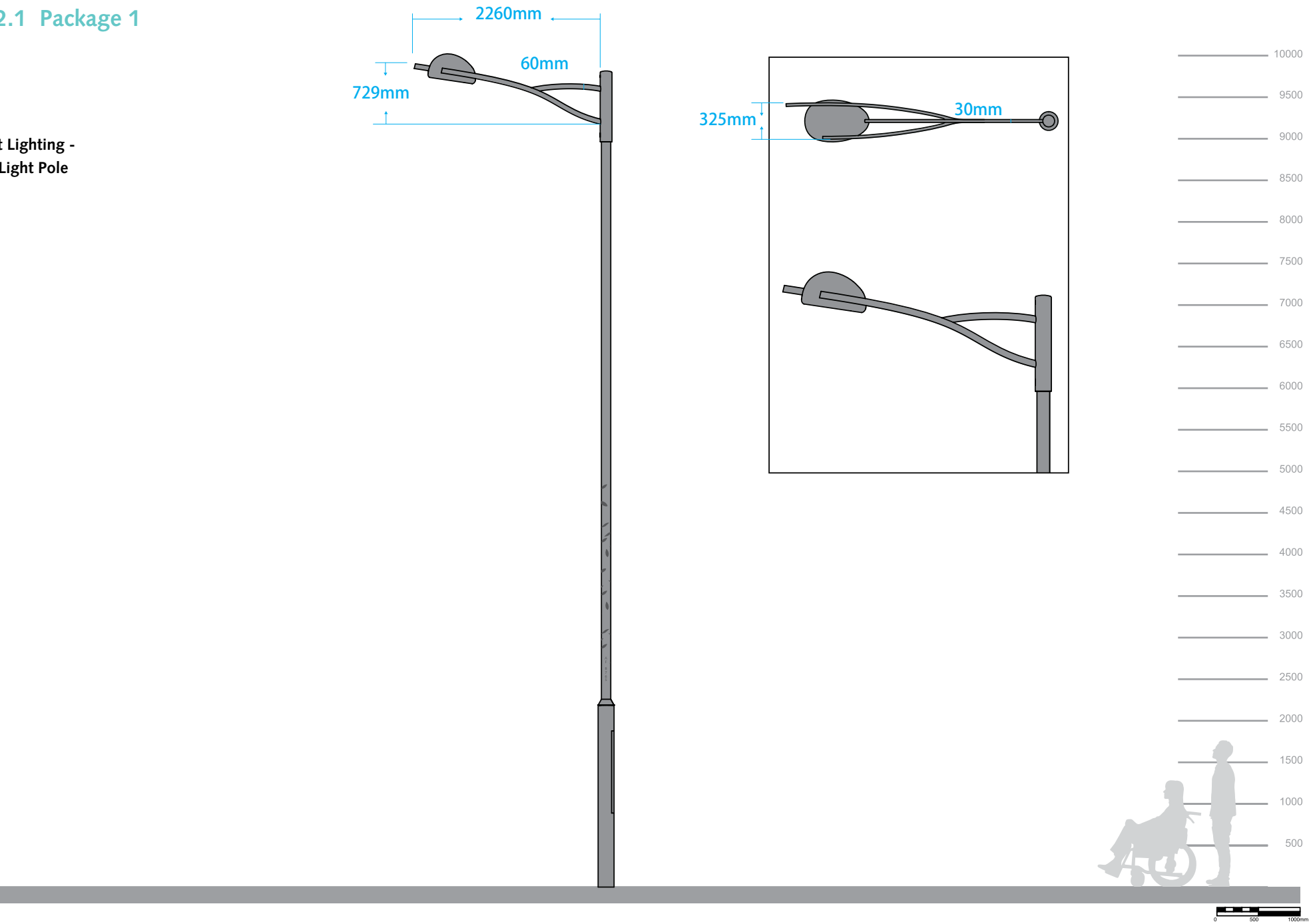
Graphics retrieved from the DNA Bar is adopted on street lighting poles design as shown, to enrich the visual coherence of "Current of Vitality".



0 500 1000mm

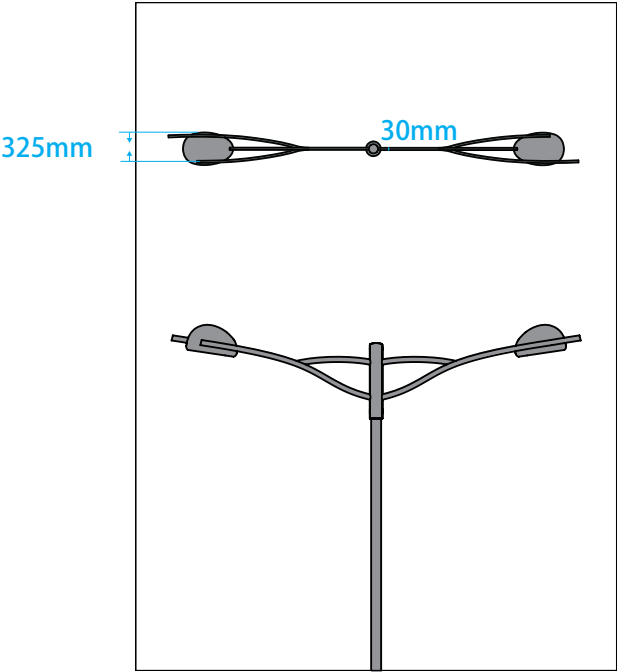
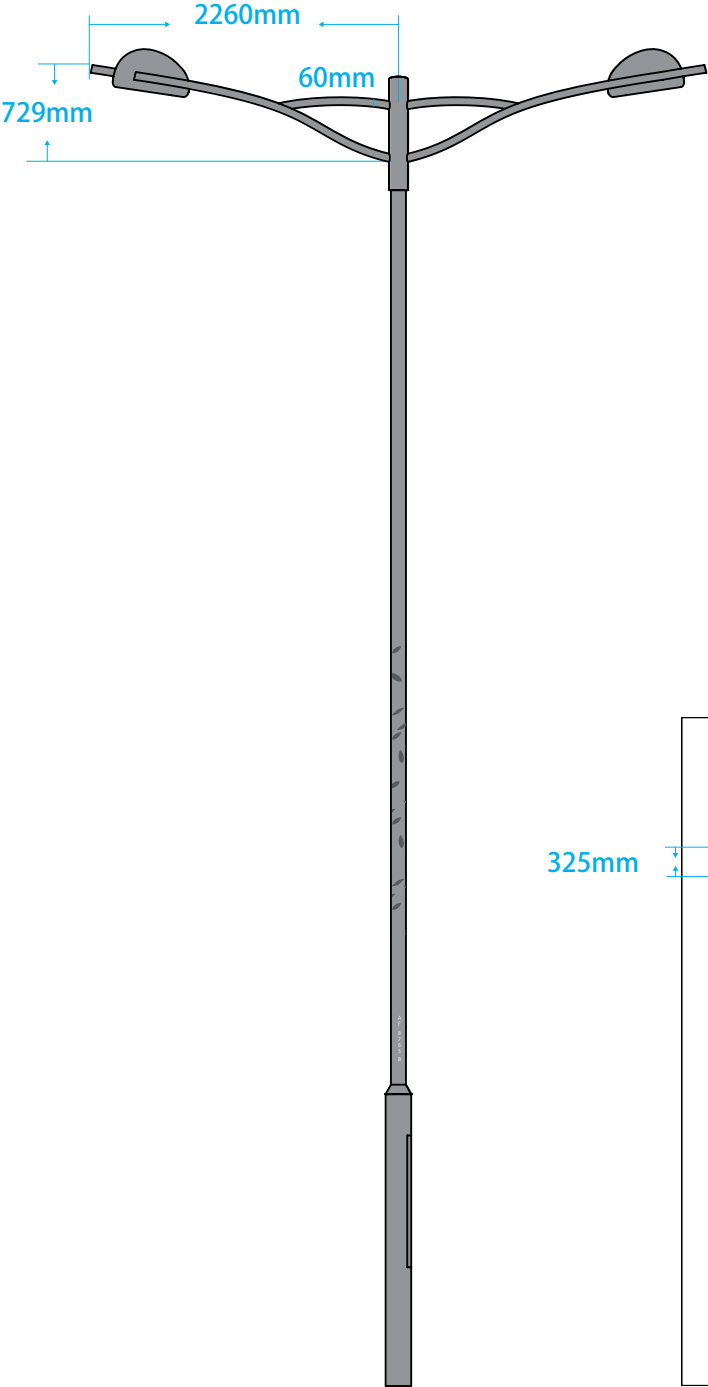
10.2.1 Package 1

Street Lighting -  
10m Light Pole



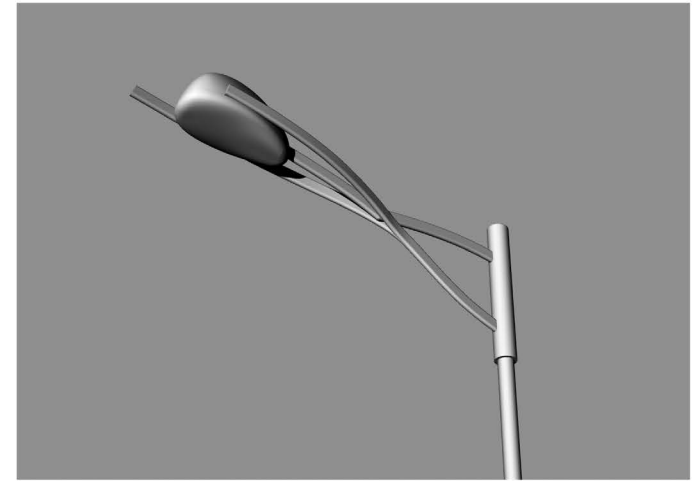
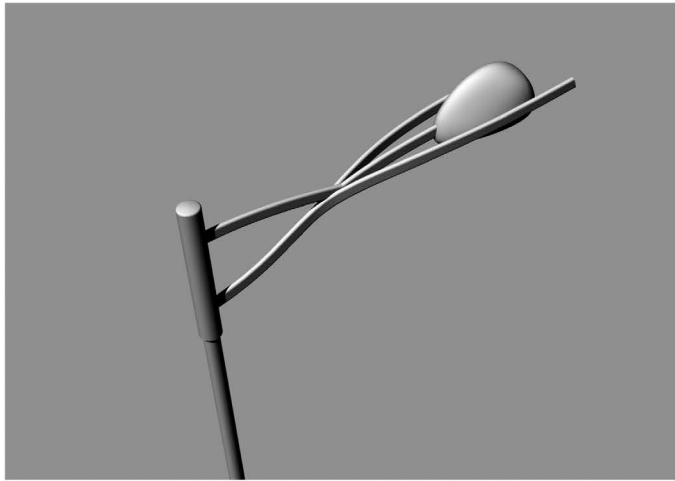
10.2.1 Package 1

Street Lighting -  
10m Light Pole - double-armed



## 10.2.1 Package 1

Street Lighting -  
5m Light Pole



## 10.2.1 Package 1

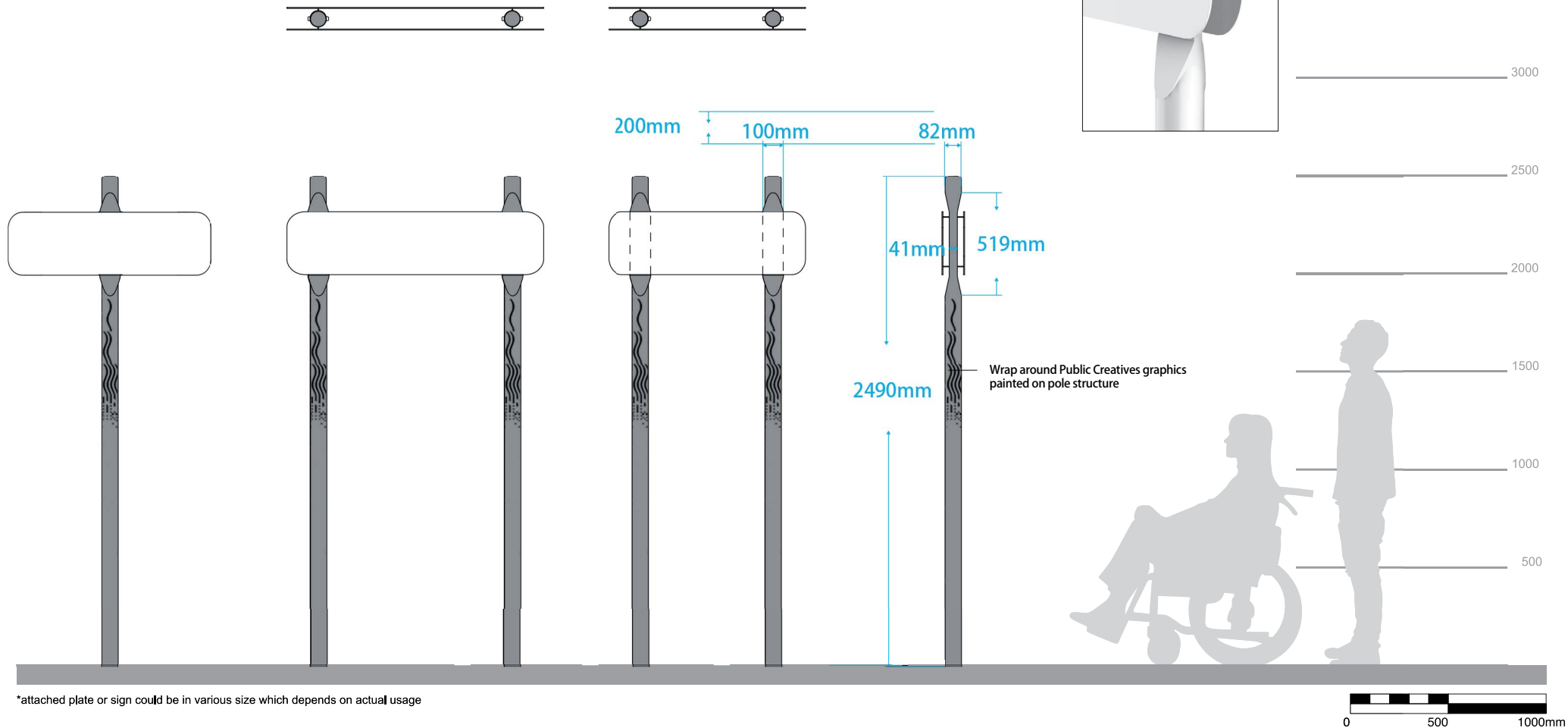
### Street Name Plate

Street name plate is affixed on the poles at 2.3m high as per the general practice.

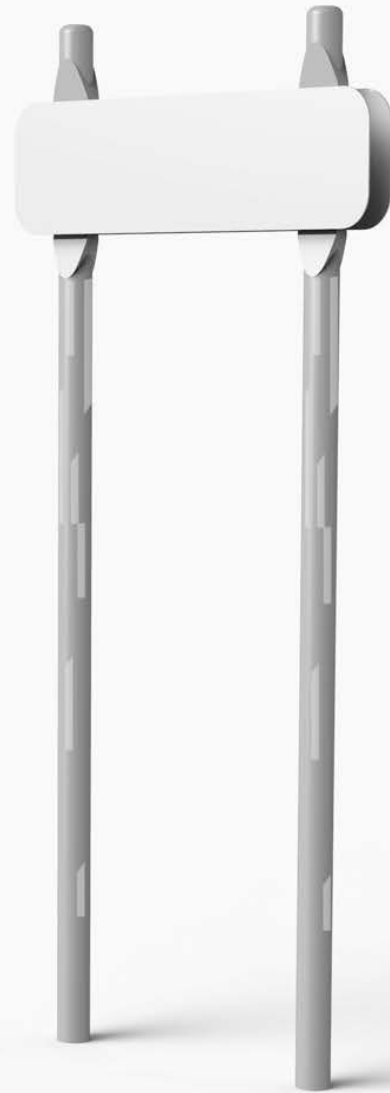
The design emphasizes on the upper part of the poles where a portion of the pole is flattened to resemble the shape of the "Leaf". Functional-wise, the flattened areas

are recesses for accurately aligning the name plate fixed on both sides.

Since the pole is taller than but close to human height, graphic elements are printed/ painted on the pole just above eye level.





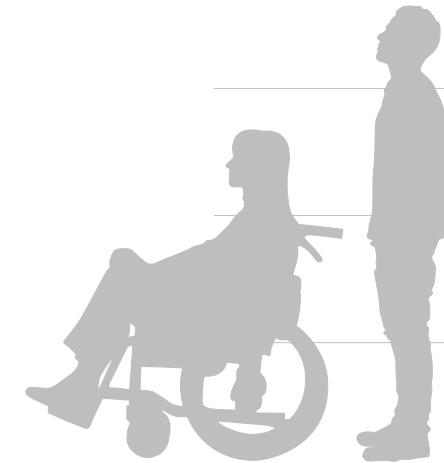
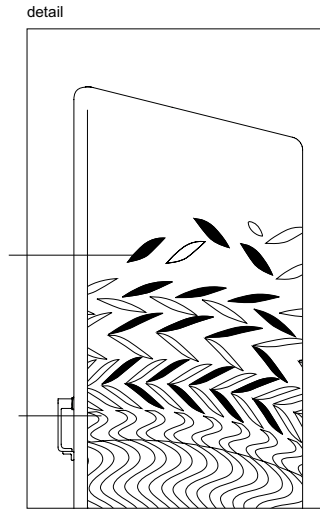
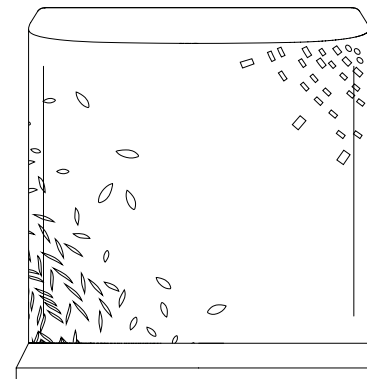
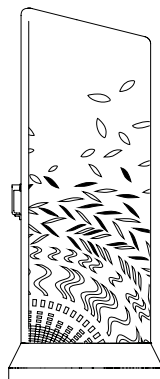
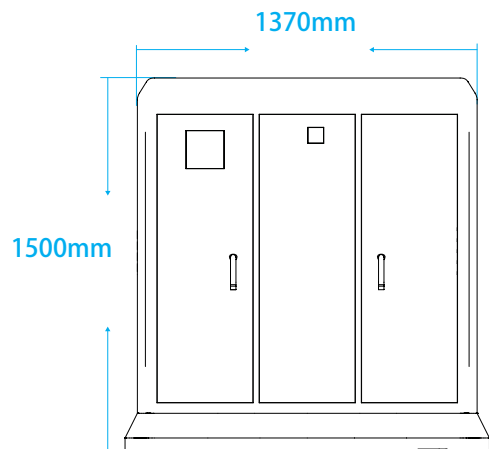
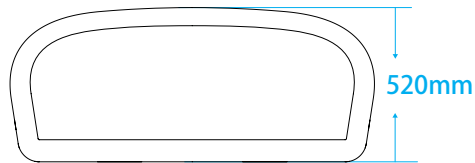


## 10.2.1 Package 1

### Pillar Box

For the purpose of maintenance and other operation needs, design of Pillar Box for street lighting and traffic lights control is in rectangular shape with rounded corners and bevel top to echo other facilities in KTD.

On its surface, KTD's graphics is adapted in mixed finishing: painted/ debossed and hollowed-out for ventilation purpose.



4500

4000

3500

3000

2500

2000

1500

1000

500



10.2.1 Package 1

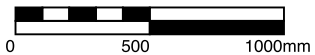
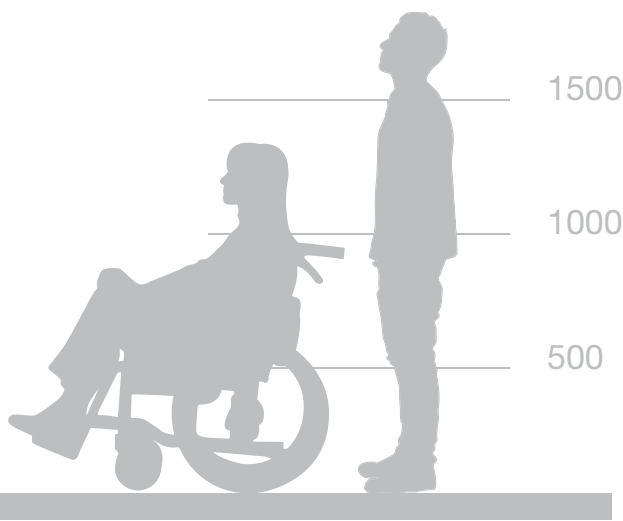
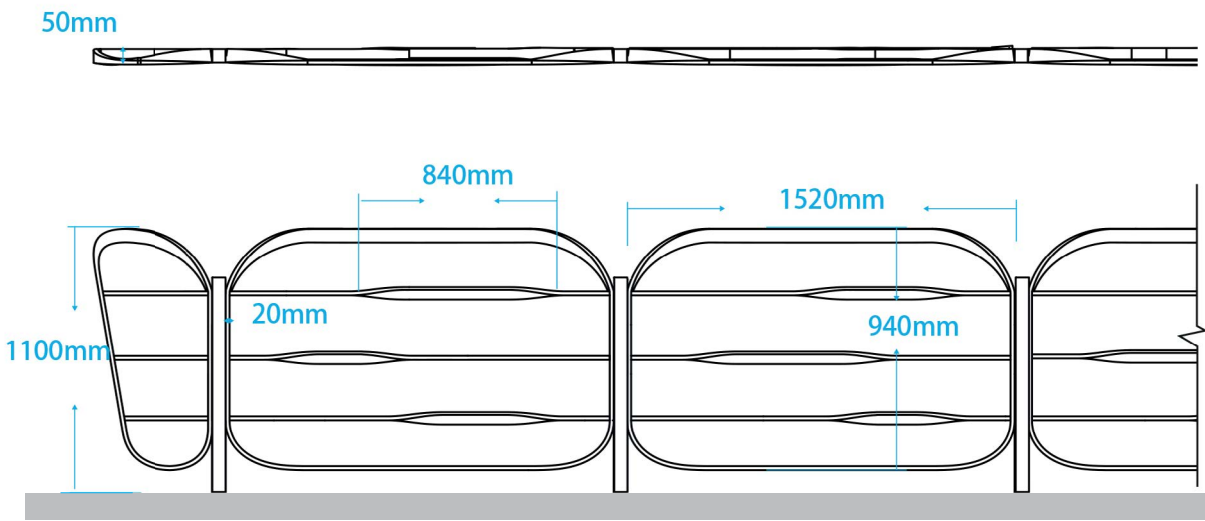
Pedestrian Island Railing

Design of Pedestrian Island Railing adapts the “twist” not only on the metal frame but also metals bar inside each round-cornered rectangle.

3 metal bars are aligned horizontally inside each rectangle. “Twist” is adapted on each metal bar randomly to create a rhythm of “Current of Vitality”.

In addition, according to the Guidelines on Design of Railing (RD/ GN/041), the design has been fulfilled the following standard:-

- Not allow passing of a 110mm diameter rigid sphere; or
- Allow passing of minimum dimension 110mm to 230mm object





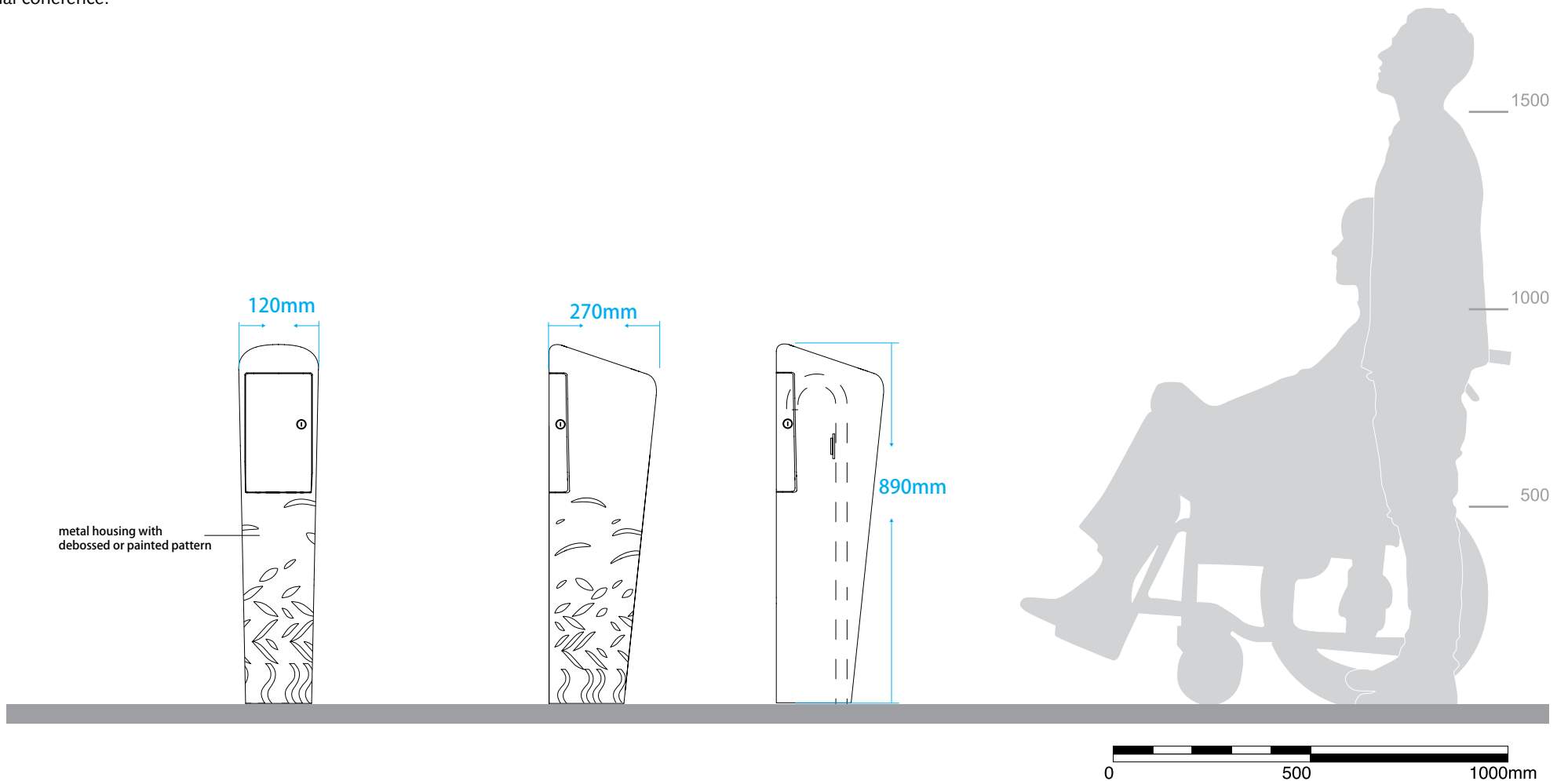


## 10.2.1 Package 1

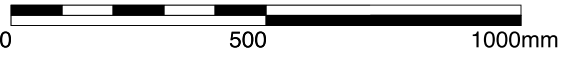
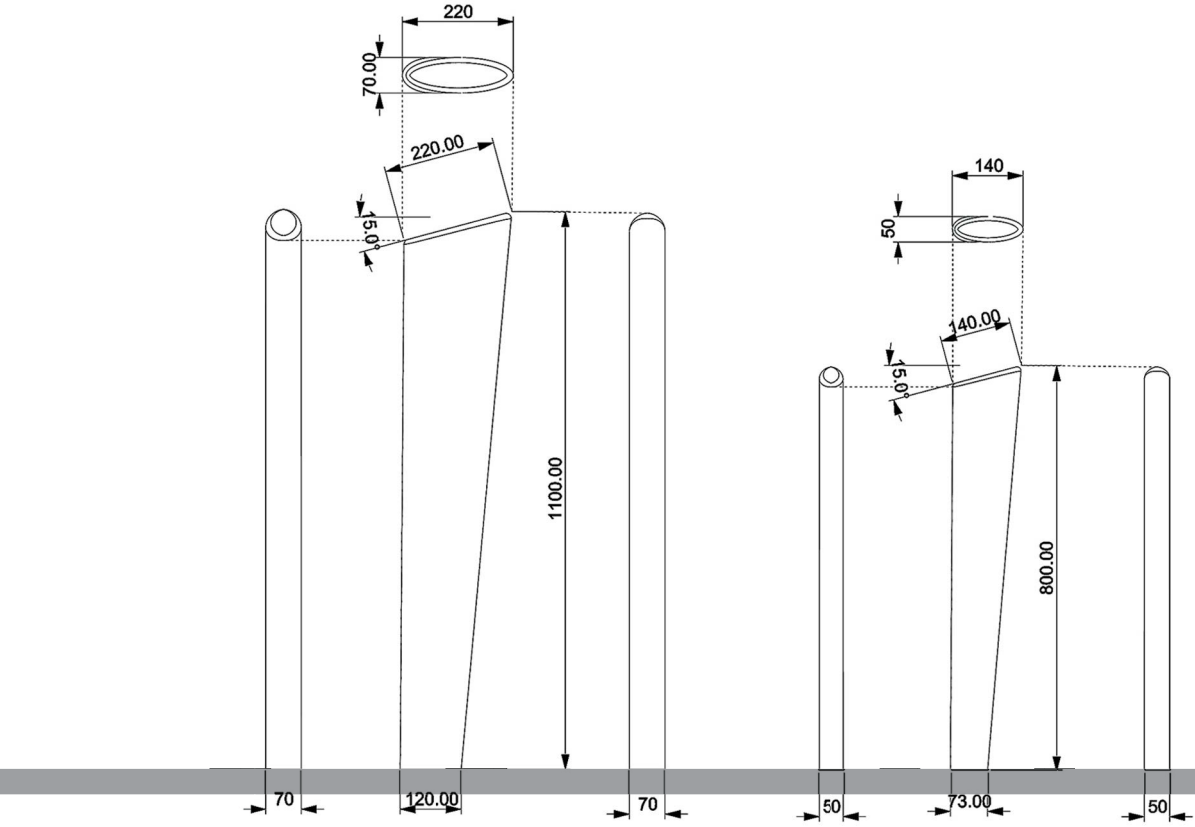
### Water Point

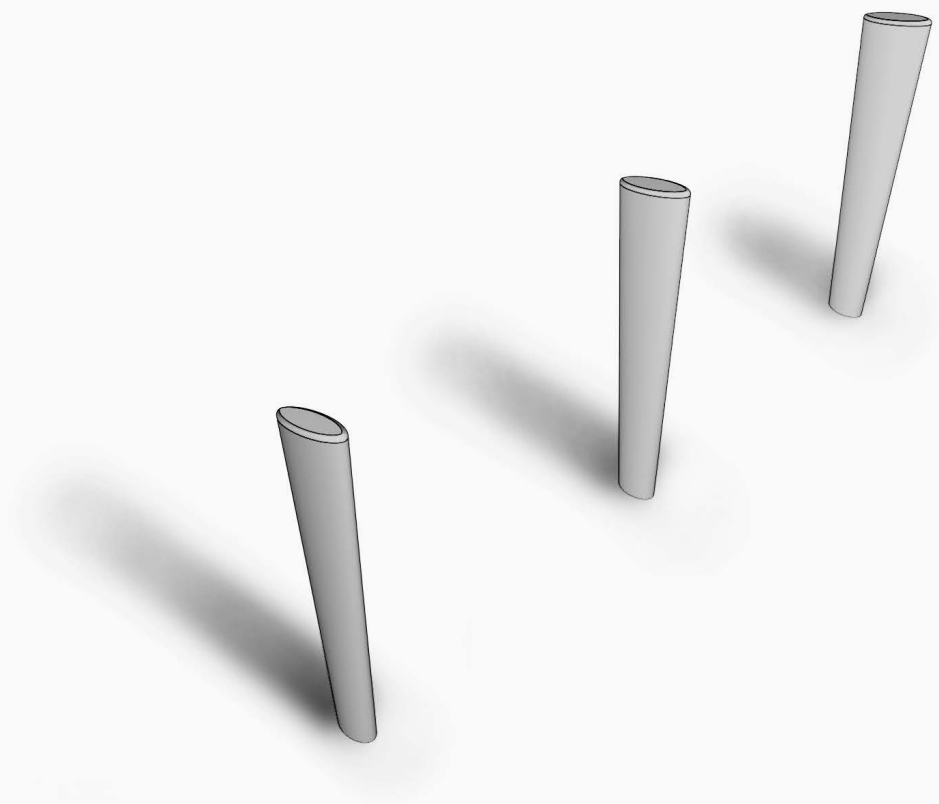
The Water Point facility is designed to have an oval-shaped housing to resemble a leaf with bevel top.

KTD's graphics is debossed/ painted on the surface of the housing to strengthen the visual coherence.









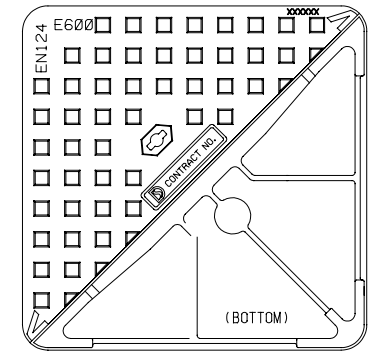
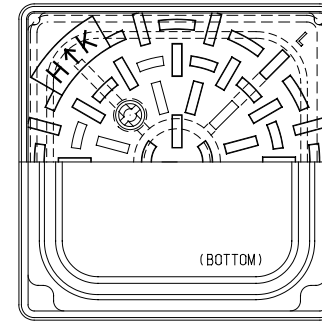
## 10.2.1 Package 1

### Manhole Cover

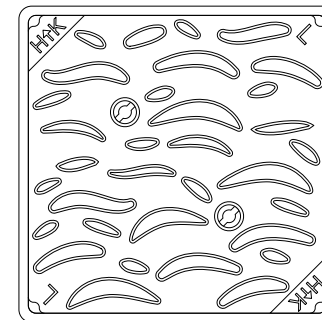
Considering operational convenience, similar to the existing finishing, Manhole Cover is engraved with specific pattern based on KTD's graphics retrieved from the DNA Bar and the Energy Swirls.

To differentiate Manholes for stormwater from wastewater, cropped graphics from Energy Swirls to be used as patterns for stormwater; for wastewater, patterns to be composed by graphic elements extracted from the DNA Bar.

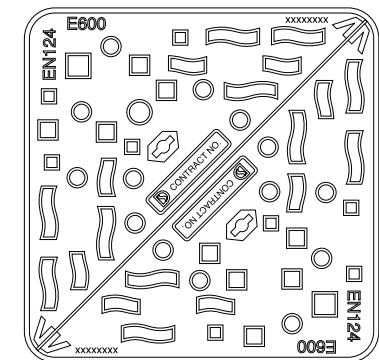
Sharp graphics should be avoided on 4 corners to prevent any damage occurred on road users.



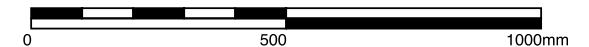
existing design



Double Seal  
Terminal Stormwater  
Manhole Cover

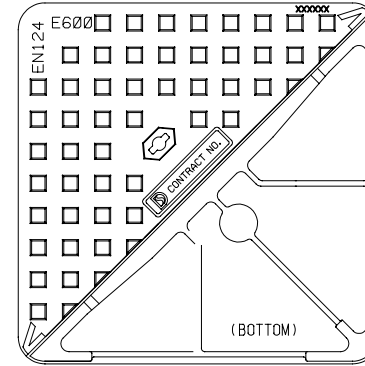
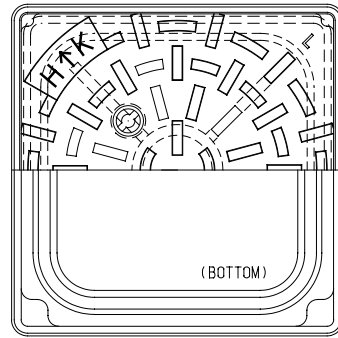


Double Triangular  
Ductile Iron  
Manhole cover

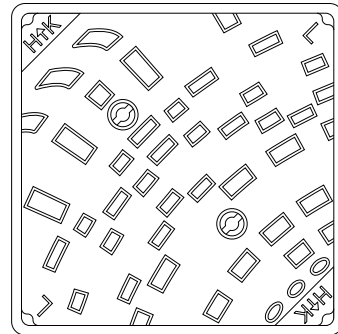




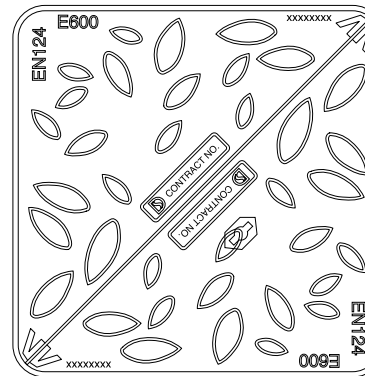




existing design



Double Seal  
Terminal Stormwater  
Manhole Cover



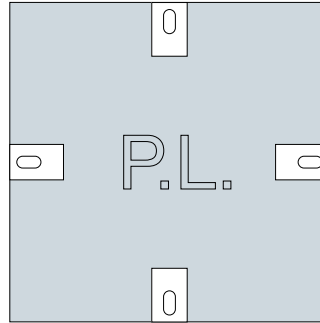
Double Triangular  
Ductile Iron  
Manhole cover



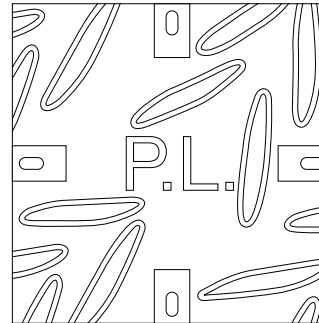
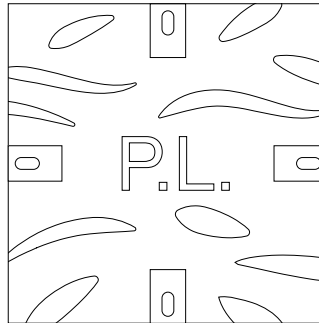
## 10.2.1 Package 1

### Draw-pit Cover

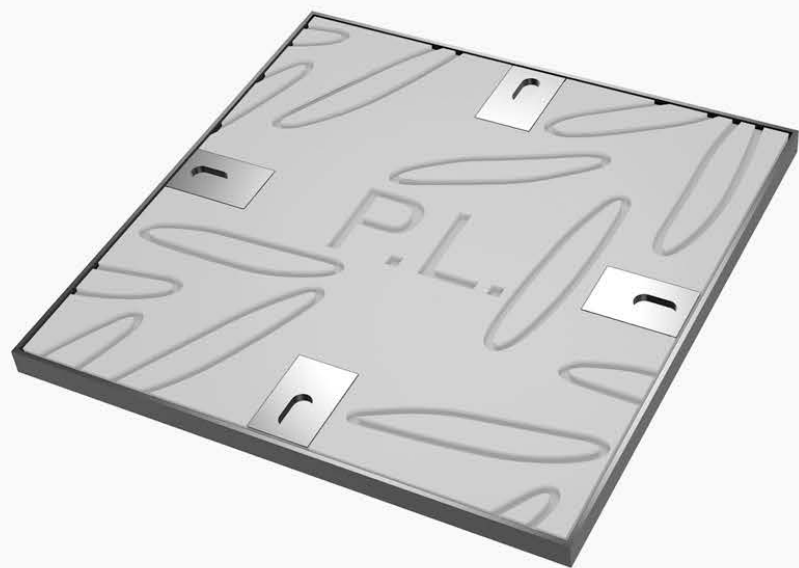
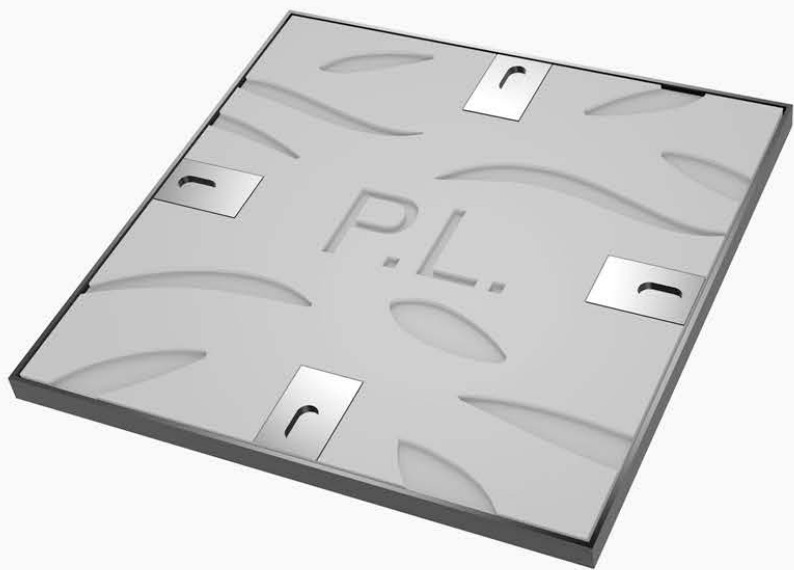
Same as Manhole Cover, using the existing finishing, engrave KTD's graphics on Draw-pit Cover. Matching graphics are to be used to echo the surrounding pavers.



existing design



Public Lighting  
Draw-pit



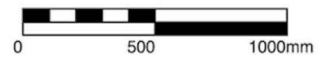
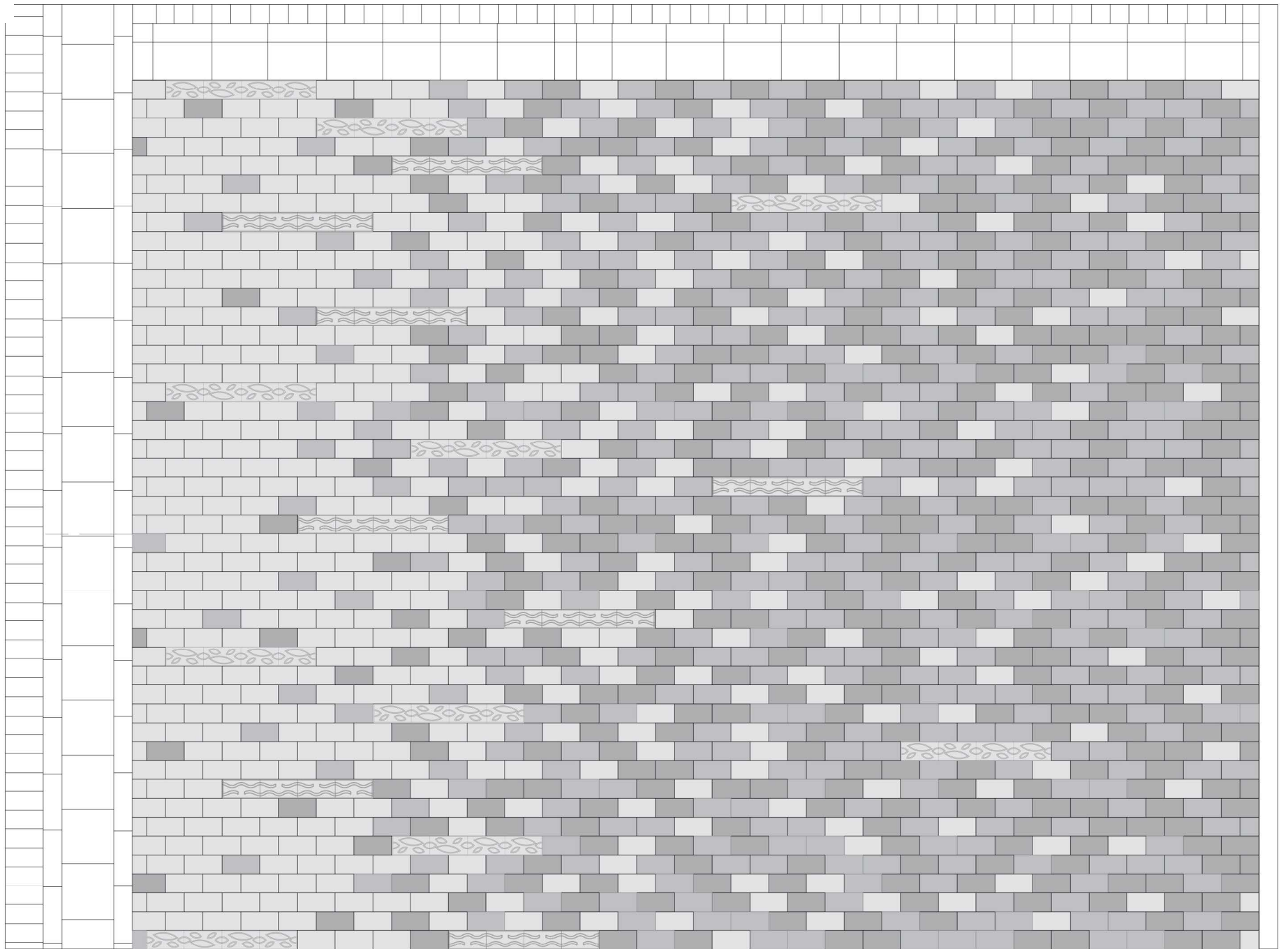
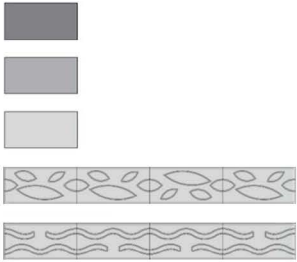


## 10.2.1 Package 1

### **Paver**

Following on the existing Jumble Grey's structure and dimension, four units of bricks are designed with specific KTD's graphics engraved on the surface and finished in different colour.

Four bricks to be used in combination with the Jumbo Grey to compose paver pattern echoing KTD's visual elements as well as the adjacent area of functions as demonstrated in diagrams below.



10.2.2 Package 2

The street furniture items categorized under Package 2 could be found in various government projects procured by different government departments or non-government organizations.

	A	A	I	I
ITEM	Application	Adaptation	Integration	Inspiration
Rubbish bin				
District cooling system associated facilities				
Pedestrian way-finder				
Orientation map				
Post box				

## 10.2.2 Package 2

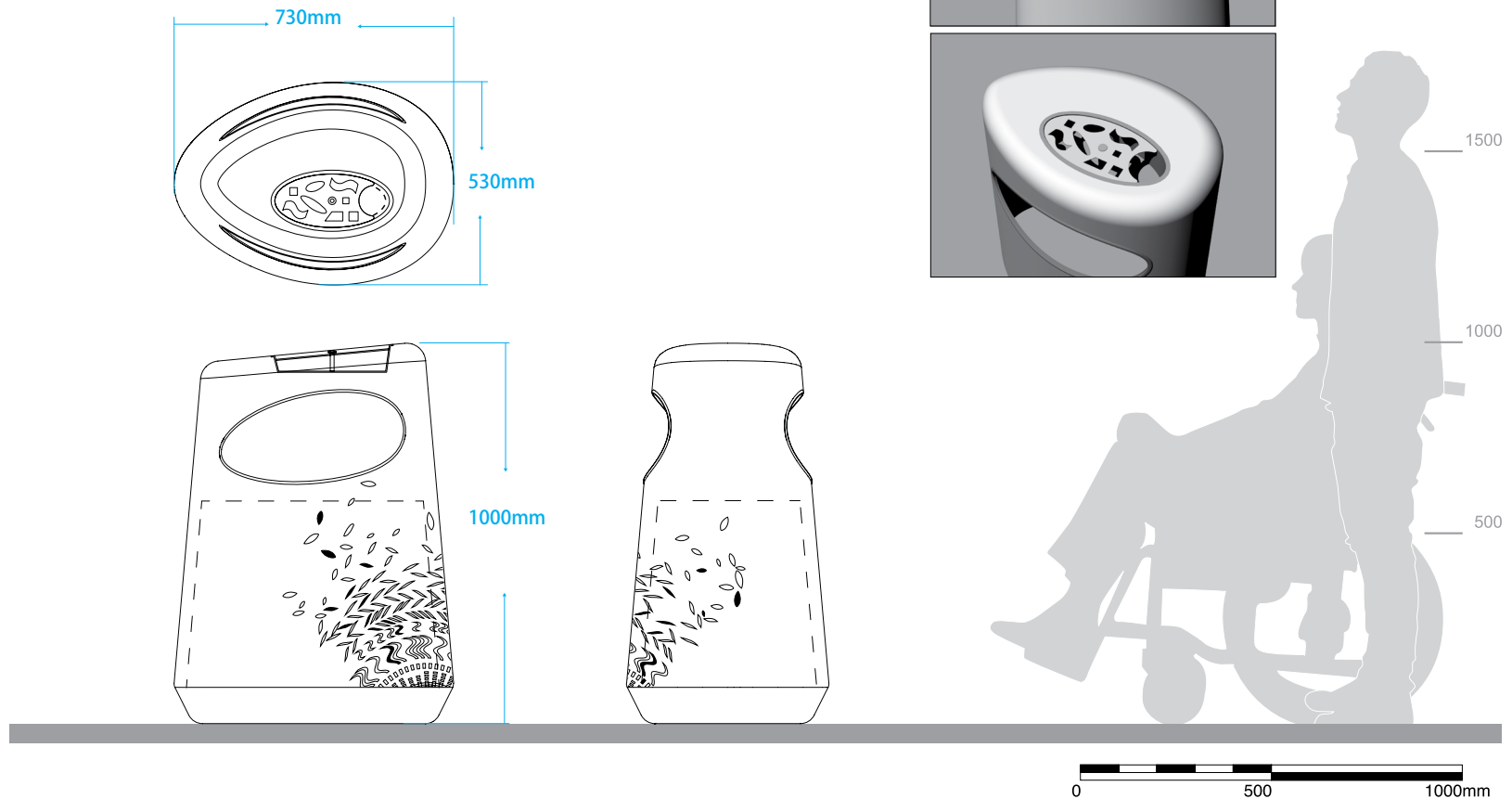
### Rubbish Bin

In consideration of convenient operation and maintenance, Rubbish Bin design keeps the same structure as the existing one currently using in the city.

The design mainly focuses on modification of the shape: from round to oval and with a bevel top in order to keep a consistent design

language with other oval-shaped facilities and fixtures, cohering to the KTD environment.

Along the same line, the astray on the top of the Bin is shaped in oval and comes with a metal lid having KTD's graphics hollowed-out for pushing out cigarettes.





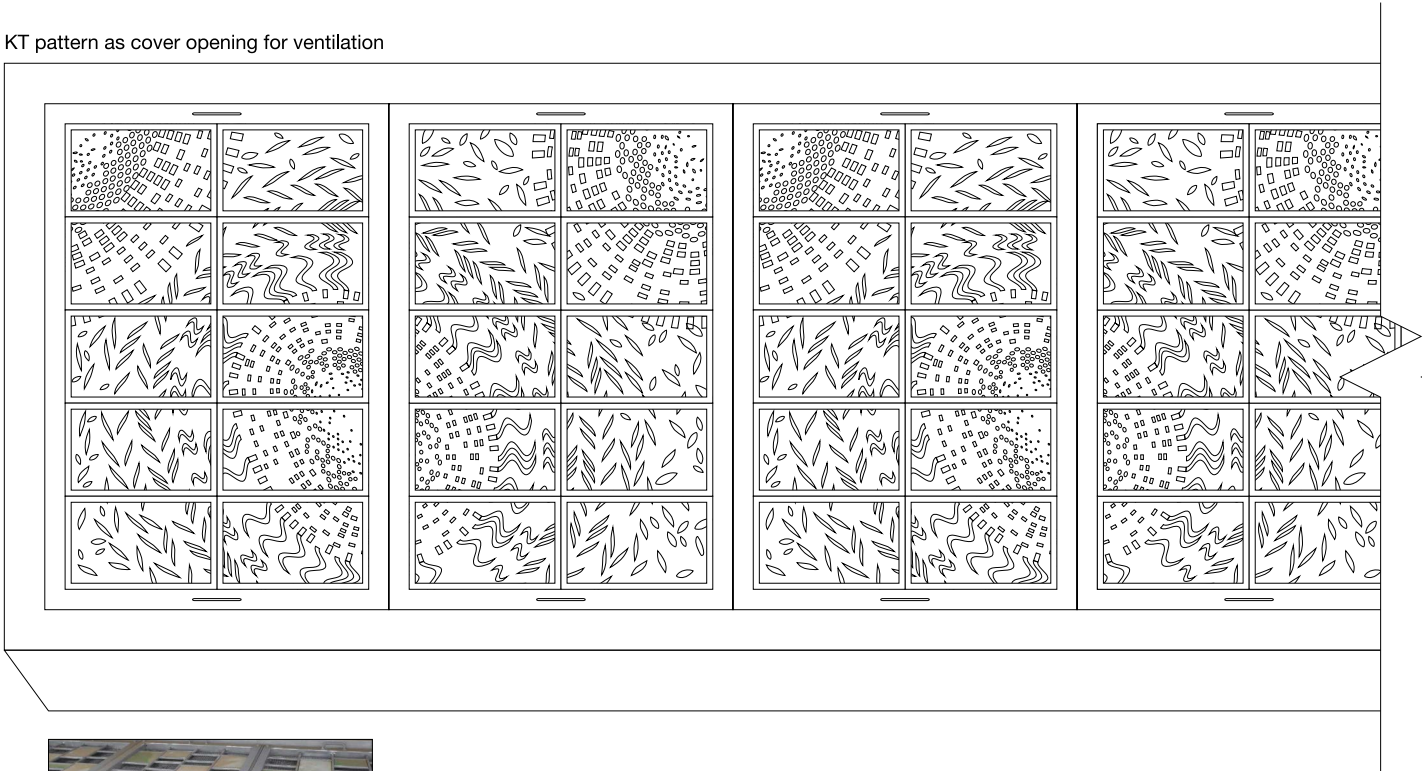
10.2.2 Package 2

District Cooling System Associated Facilities  
(South Station)

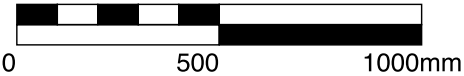
This item only refers to the protrusion element of the District Cooling System. A key requirement is at least 50% of its surface must be kept opened for ventilation.

As a result, it is recommended to simply apply the graphics cropped from the Energy swirls on the metal ventilation grill. The graphics can be applied in a combined finishing of paint and hollowed-out.

KT pattern as cover opening for ventilation



demonstrate as Ventilation Shaft (V2)





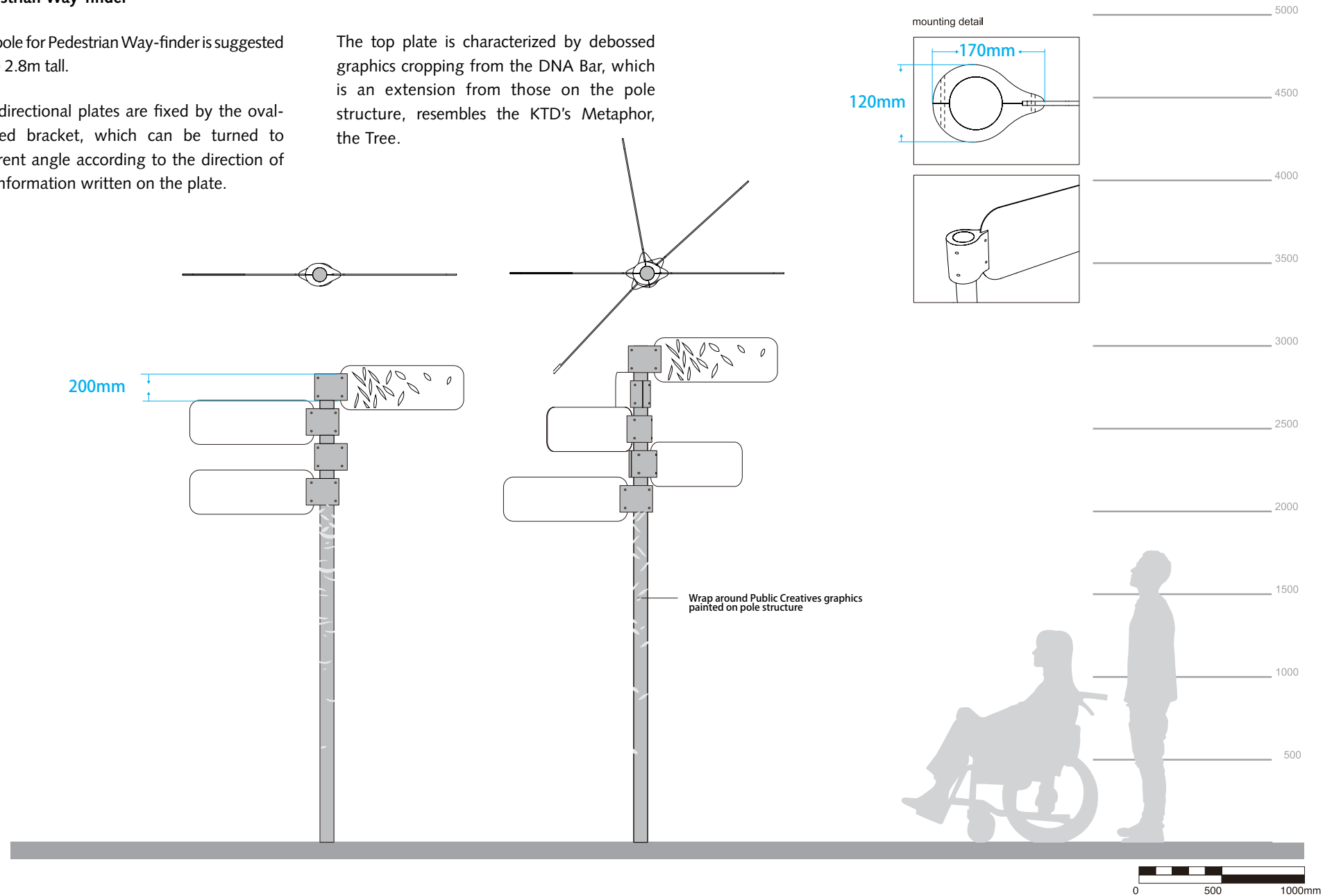
## 10.2.2 Package 2

### Pedestrian Way-finder

The pole for Pedestrian Way-finder is suggested to be 2.8m tall.

The directional plates are fixed by the oval-shaped bracket, which can be turned to different angle according to the direction of the information written on the plate.

The top plate is characterized by debossed graphics cropping from the DNA Bar, which is an extension from those on the pole structure, resembles the KTD's Metaphor, the Tree.





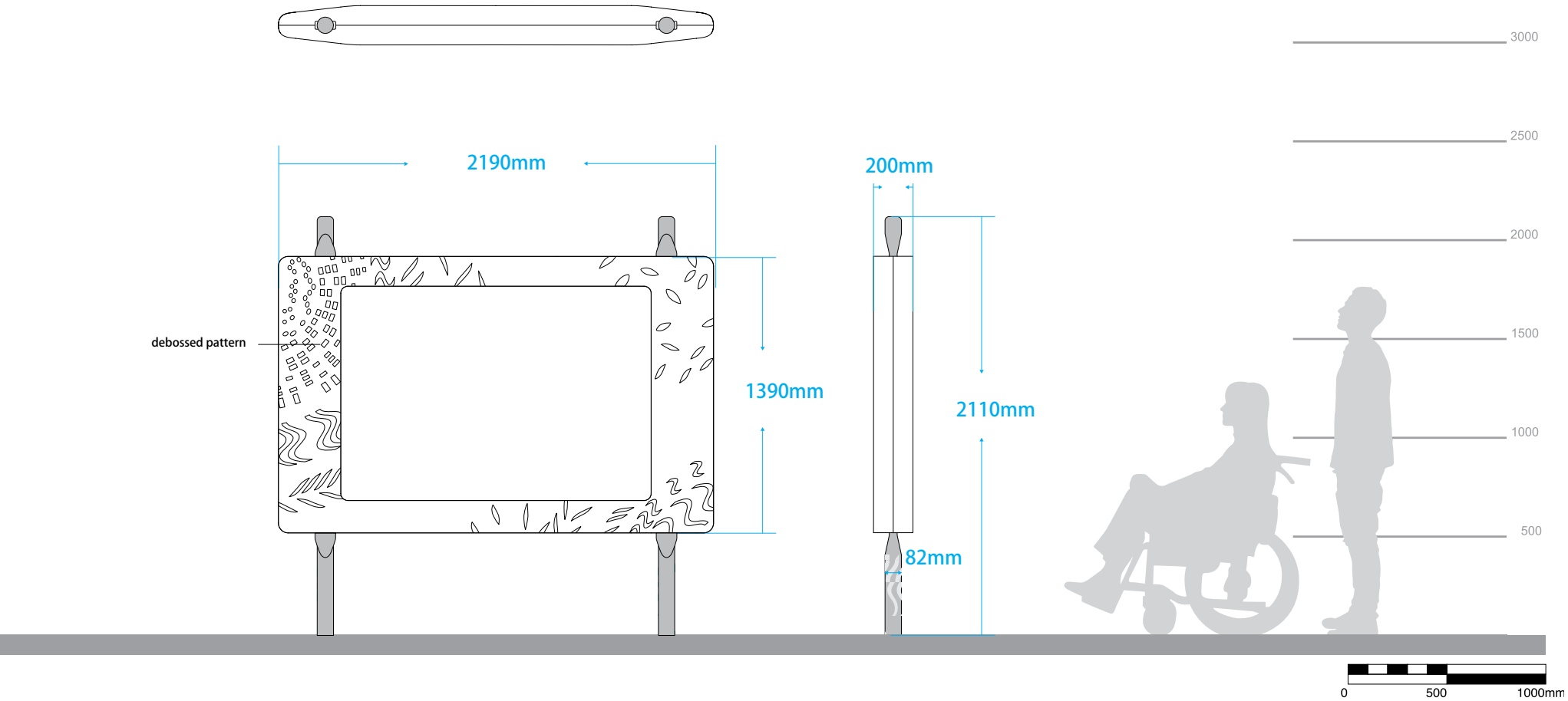
10.2.2 Package 2

Orientation Map

In consideration of sturdiness against wind blow, the Orientation Map comes in a structure like a “rectangular box” separated into two identical parts, back-to-back fixed on the poles. The poles are proportionally “hidden” inside the box, leaving the top and the bottom exposed.

The hidden portion is flattened to form leaf-shaped recesses, to be inconsistent with other poles in similar height.

Graphic elements are printed/ painted on the lower part of the poles but also debossed on both sides of the Map’s frame.





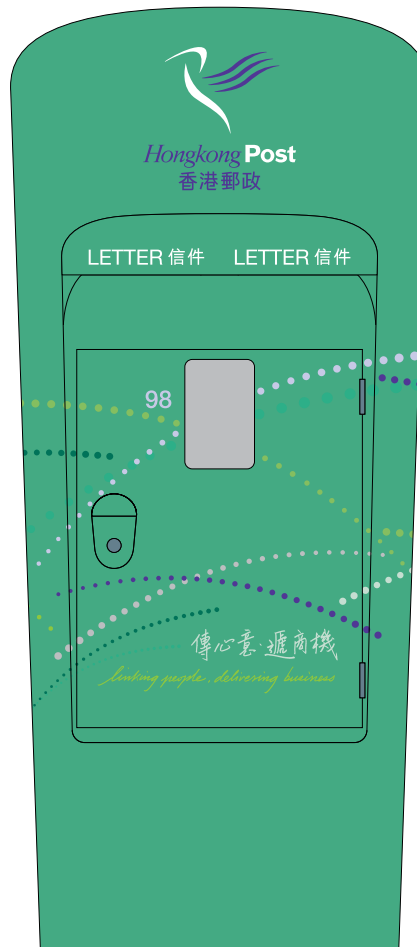
## 10.2.2 Package 2

### Post Box

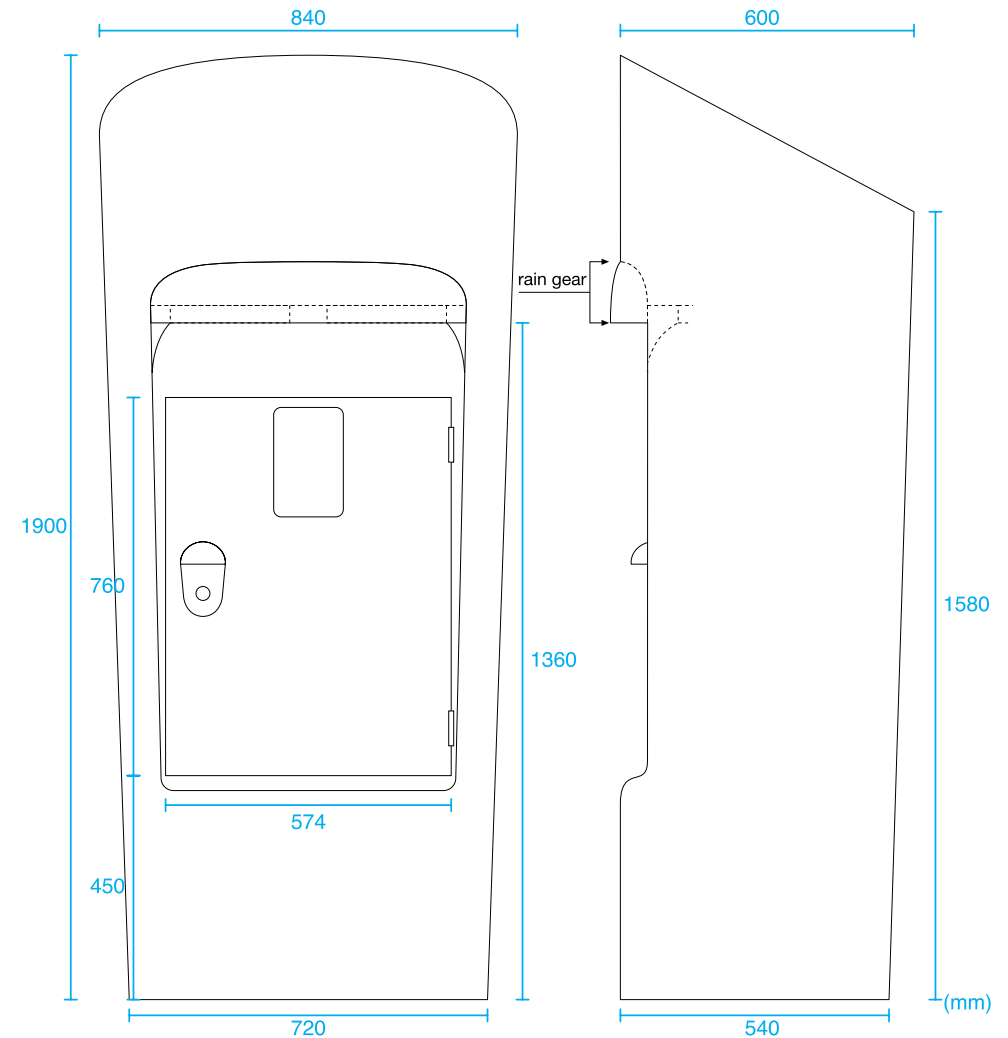
To address the concern received by departments, the revised design of the Post Box has the “canopy (rain gear)” protruded and placed above the opening to avoid rain leaking in and, the hummingbird logo figure removed to avoid recurrent damage on the figure to incur extra maintenance resources. The logo is now printed/ painted on the top plane and in the middle of the front above the canopy.

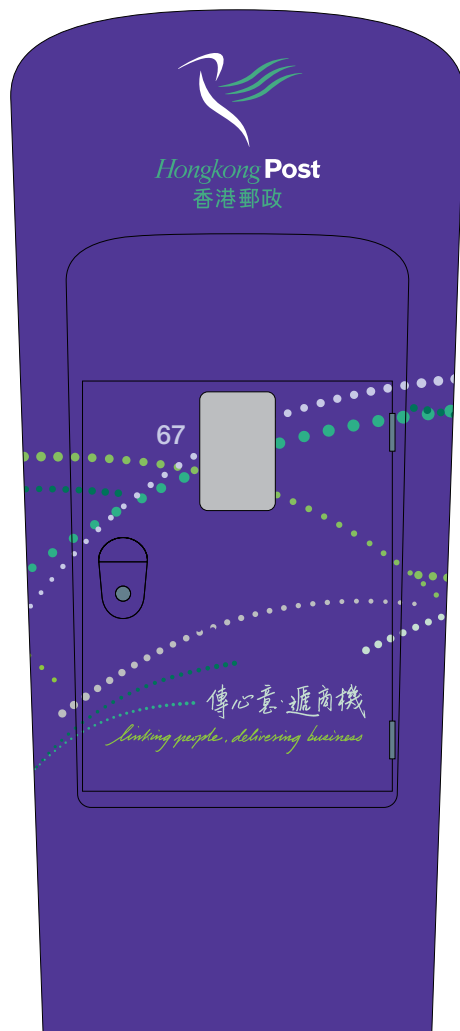
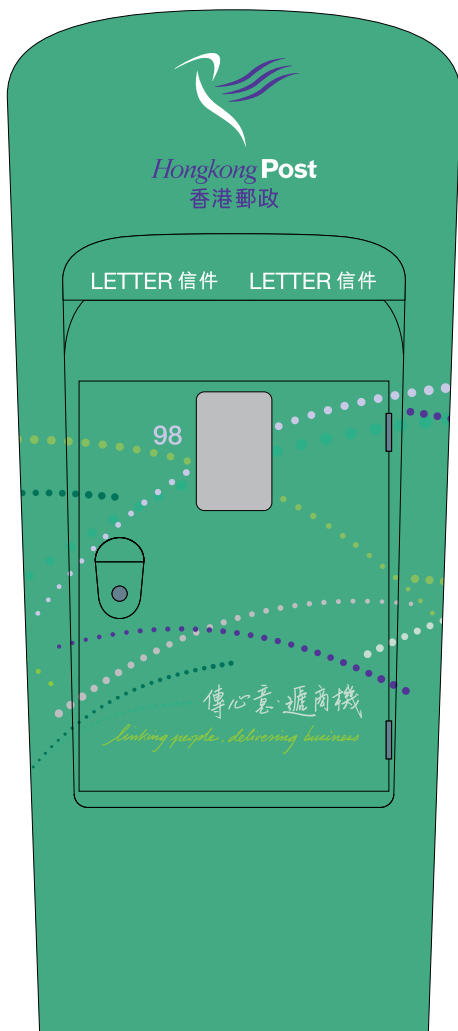
The Post Box comes with a bevel top and is made of glass fibre following the house colour and graphic criteria of the brand of Hong Kong Post to finish. The oval-shaped design aims to project a friendlier image, echoing one the six personalities of KTD.

Back of the Post Box intends to be a space for Public Arts.



840x600x1900mm















### 10.2.3 Package 3

The street furniture items categorized under Package 3 are generally procured by private sectors such as bus companies, utility companies etc.

	A	A	I	I
ITEM	Application	Adaptation	Integration	Inspiration
Mini-bus stand				
Bus shelter				
Advertisement board at bus shelter				
Bus stand				
Telephone booth				

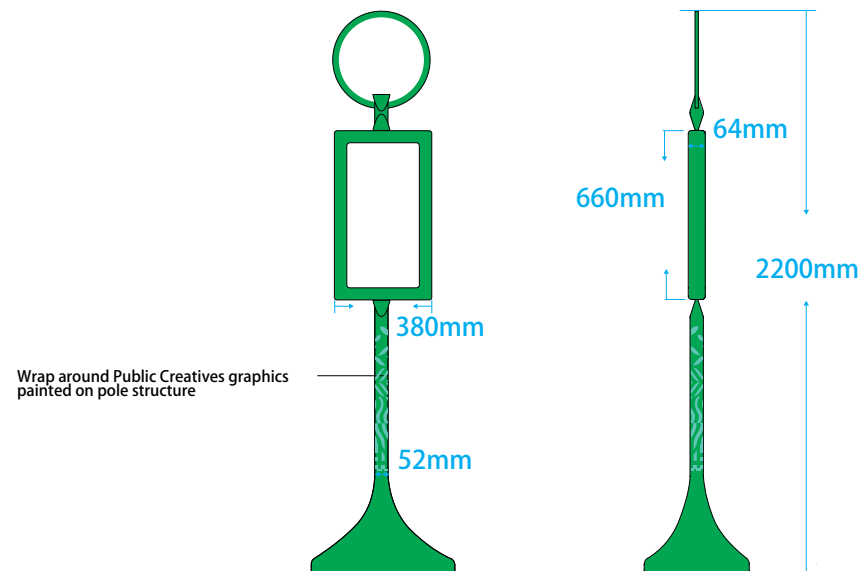
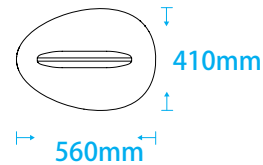
### 10.2.3 Package 3

#### Mini-bus Stand

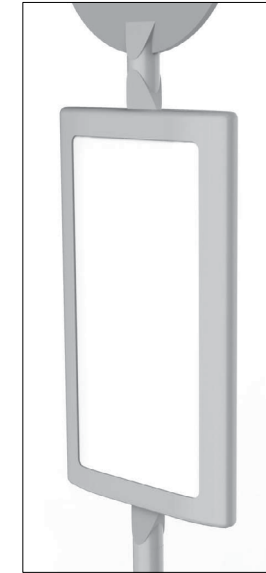
The form of a leaf is adopted for the design of the base of the Mini-bus Stand.

The pole is extended from the base as a tree trunk from the tree base. Upper portion of the pole is flattened to form a Leaf-shaped recess for placing the information panel.

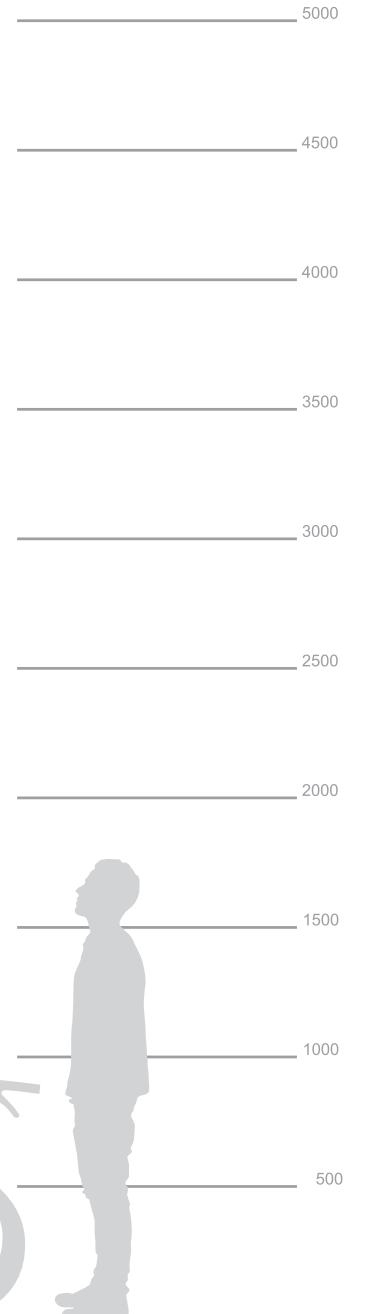
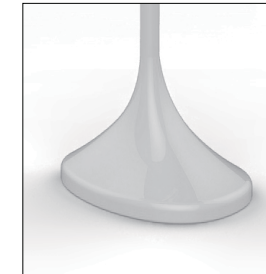
On the top of the pole, it is expected to be a round plate for textual/symbolic indication for Mini-bus.



mounting detail



base







10.2.3 Package 3

Bus Shelter  
Advertisement Board at Bus Shelter  
Bus stand

Extended from the “twist” used on the lamp, the supporting arms of the Bus Shelter are designed in the similar approach to form a branch-like Y-shaped metal arm to support the slightly tilted canopy.

The canopy comes in two layers: tempered glass on top while metal the bottom to protect direct sunlight but allow hint of it penetrating through the graphics adapted from the Energy Swirls perforated on the metal layer.

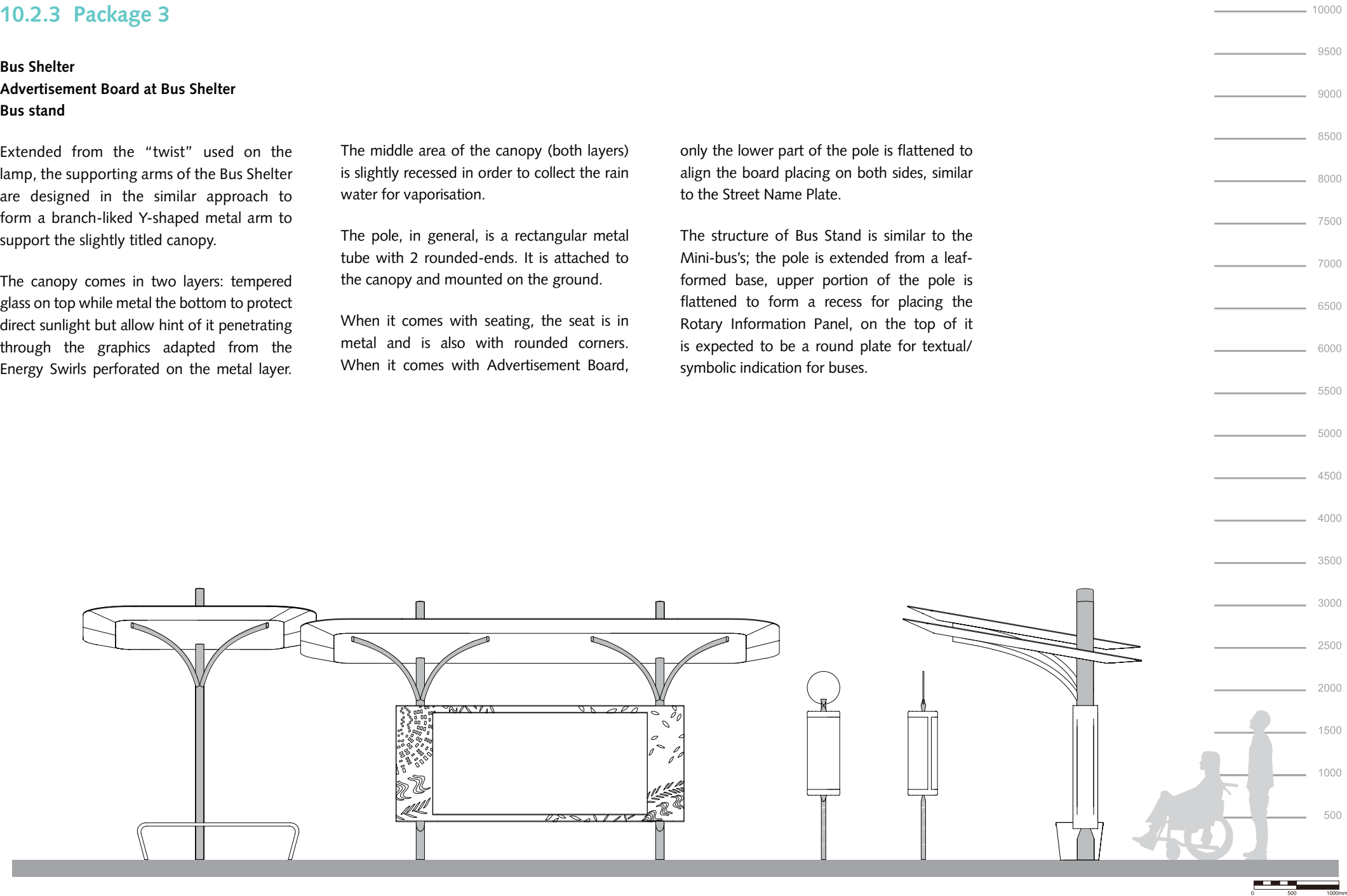
The middle area of the canopy (both layers) is slightly recessed in order to collect the rain water for vaporisation.

The pole, in general, is a rectangular metal tube with 2 rounded-ends. It is attached to the canopy and mounted on the ground.

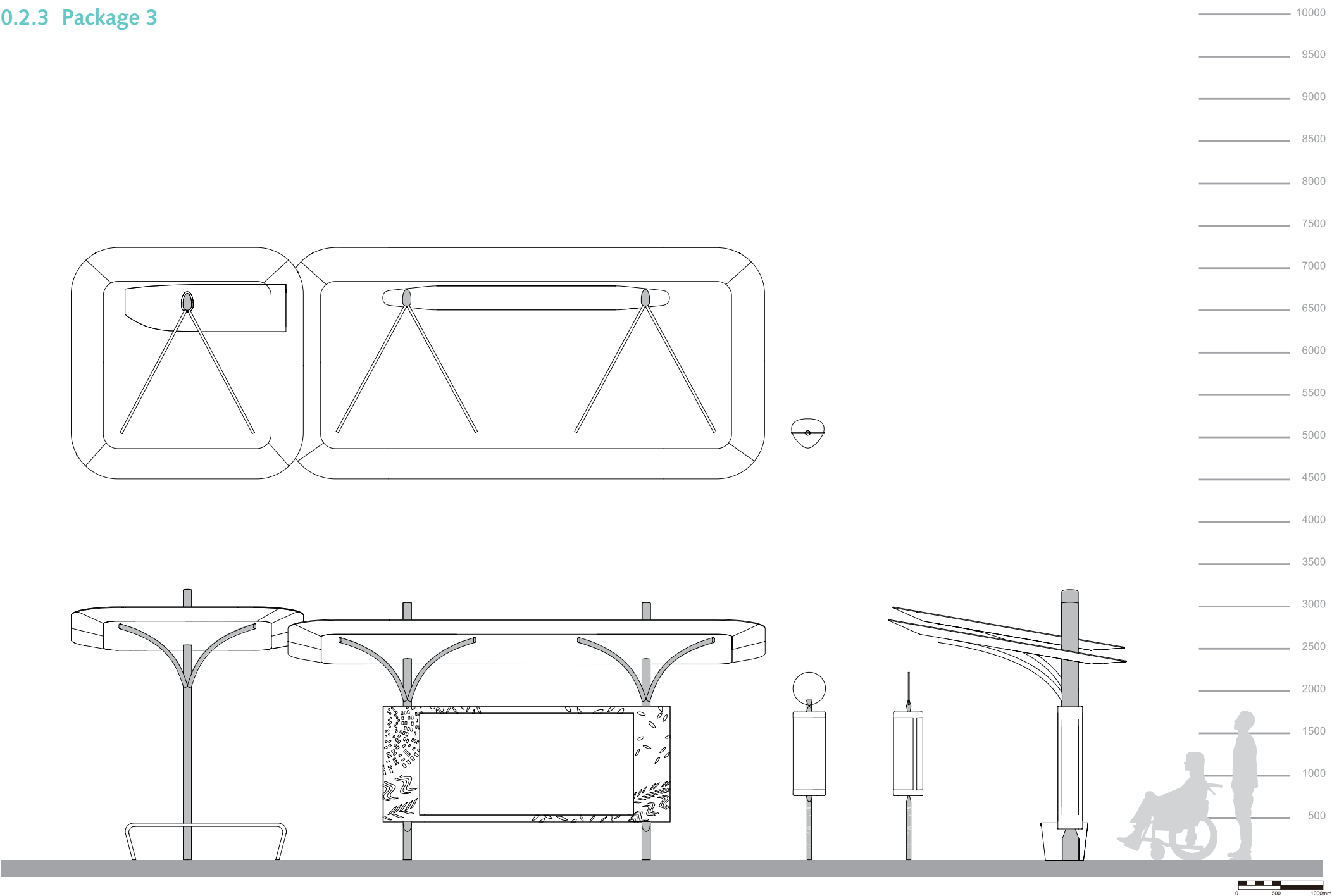
When it comes with seating, the seat is in metal and is also with rounded corners. When it comes with Advertisement Board,

only the lower part of the pole is flattened to align the board placing on both sides, similar to the Street Name Plate.

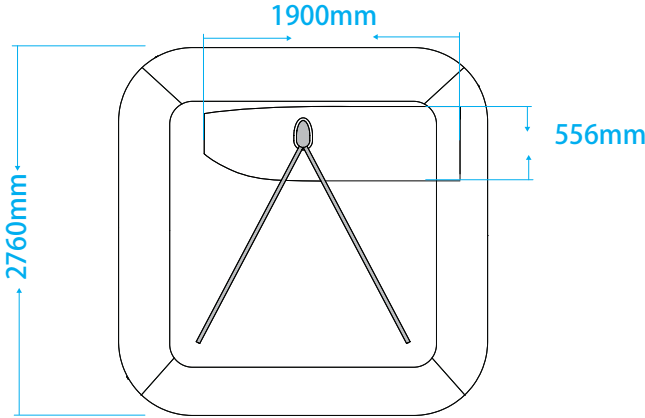
The structure of Bus Stand is similar to the Mini-bus’s; the pole is extended from a leaf-formed base, upper portion of the pole is flattened to form a recess for placing the Rotary Information Panel, on the top of it is expected to be a round plate for textual/ symbolic indication for buses.



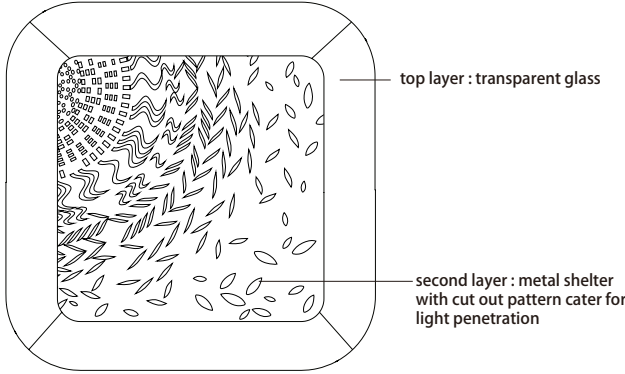
10.2.3 Package 3



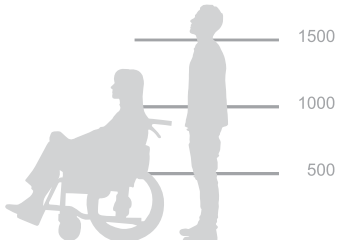
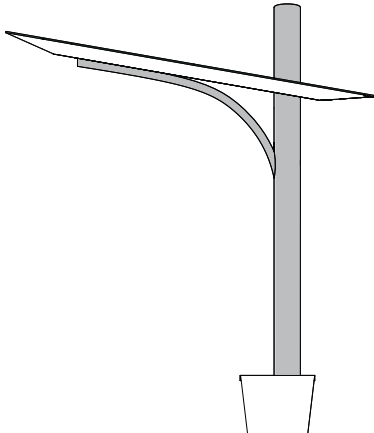
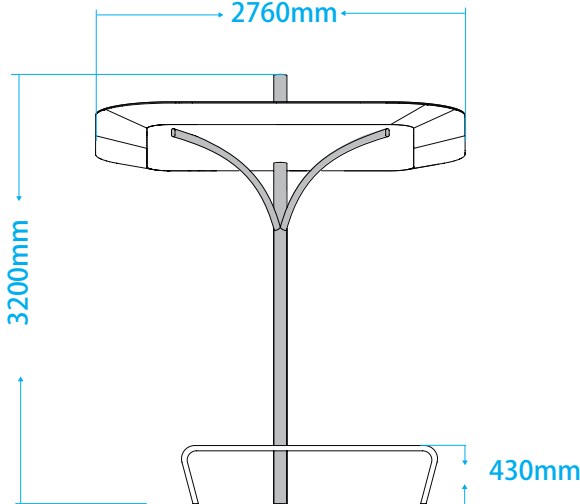
10.2.3 Package 3



(structure)

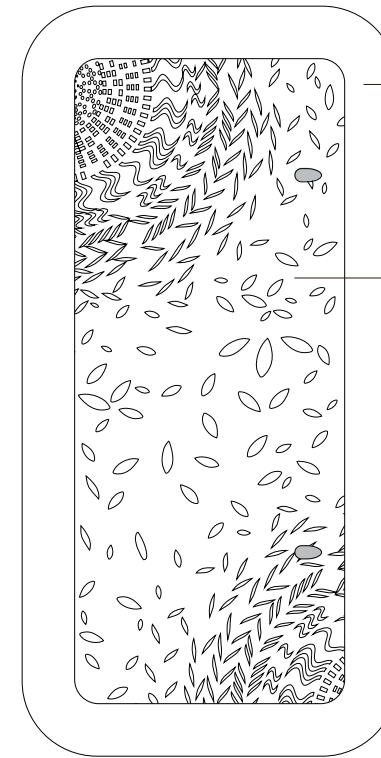
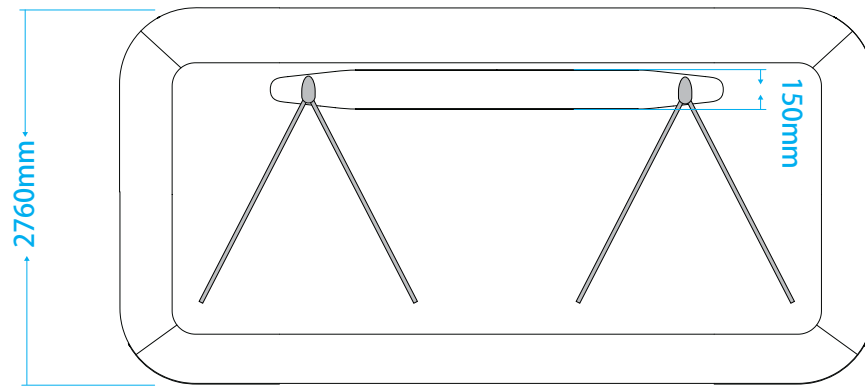


top view



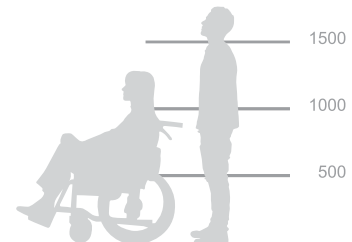
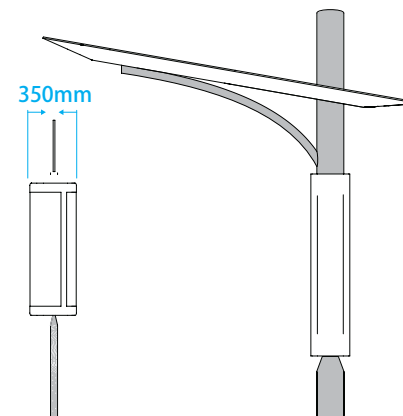
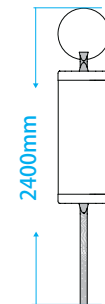
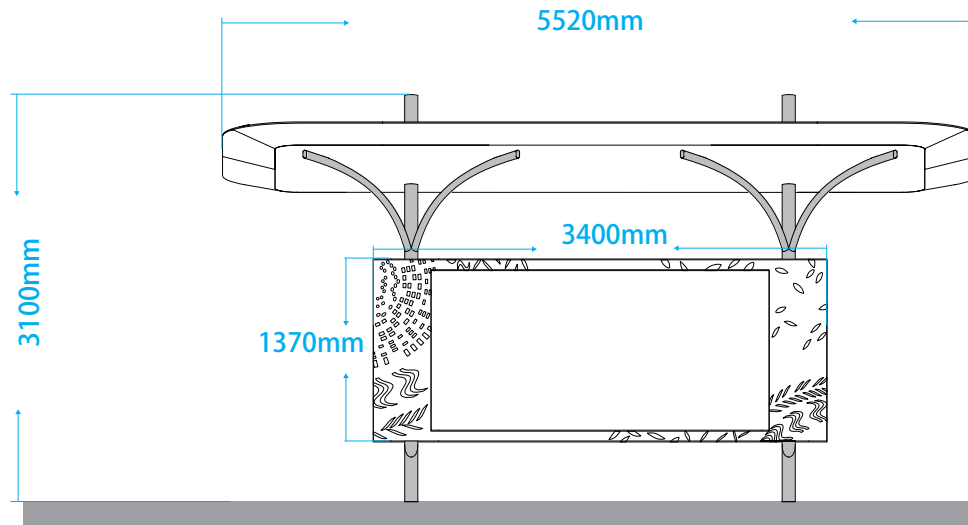


### 10.2.3 Package 3

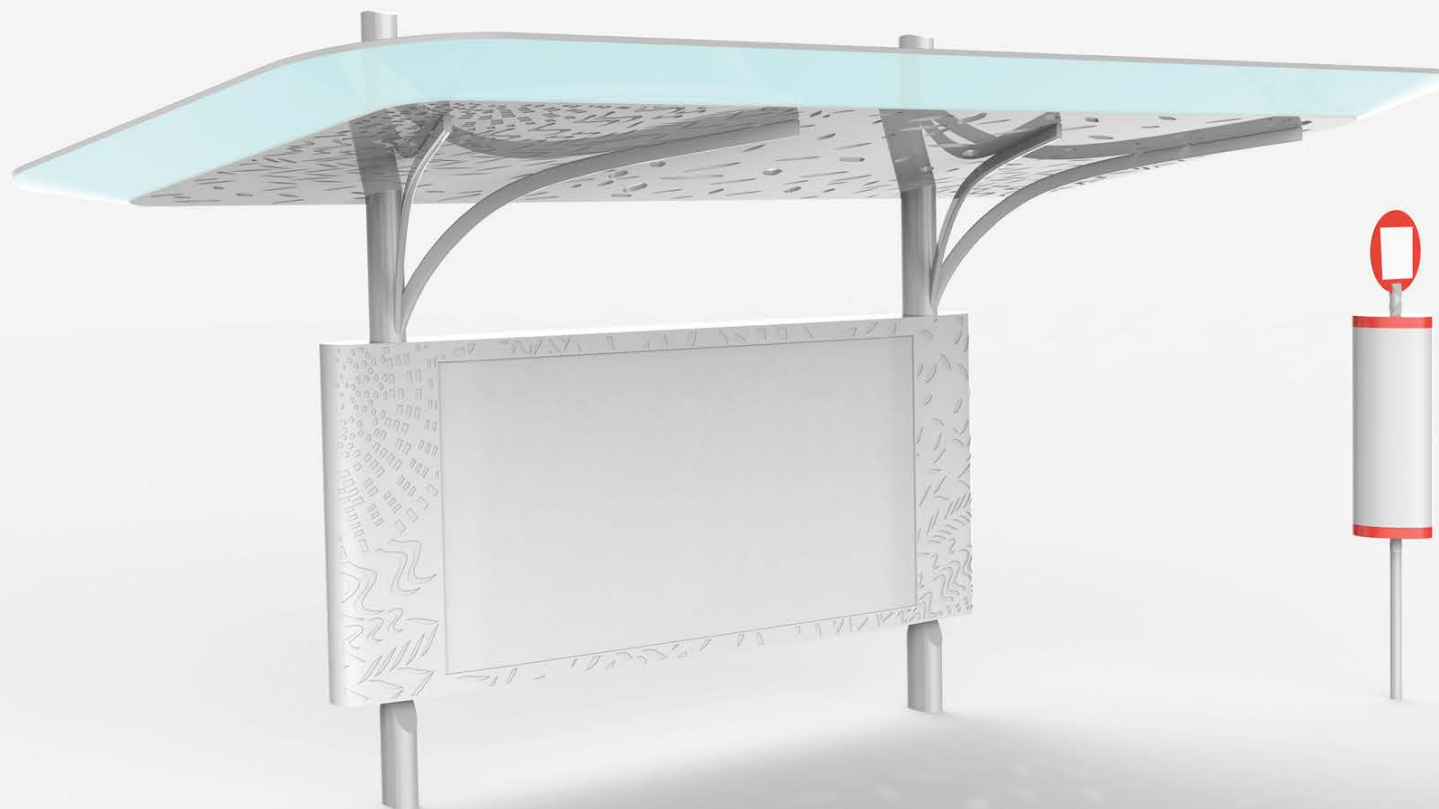


(structure)

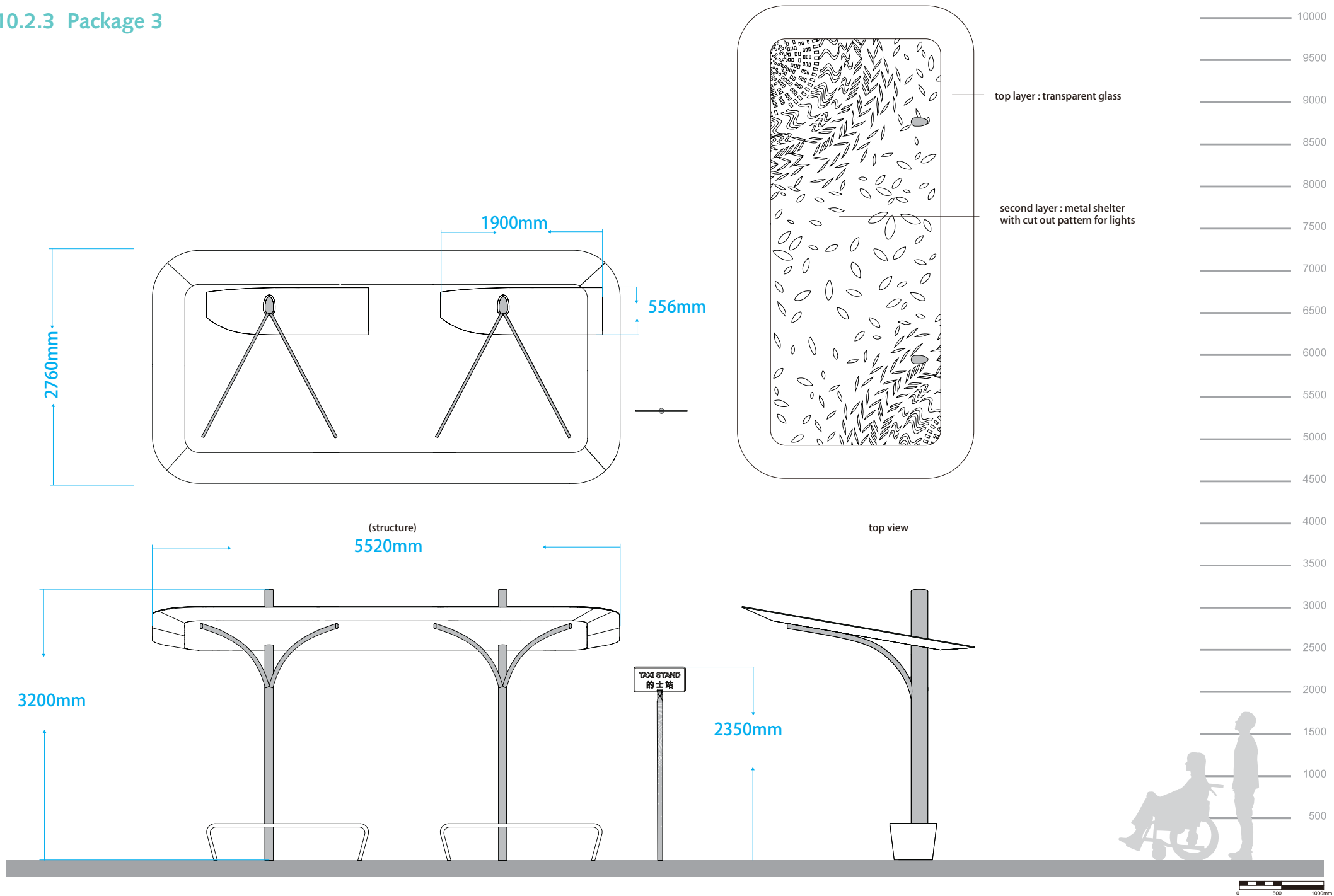
top view





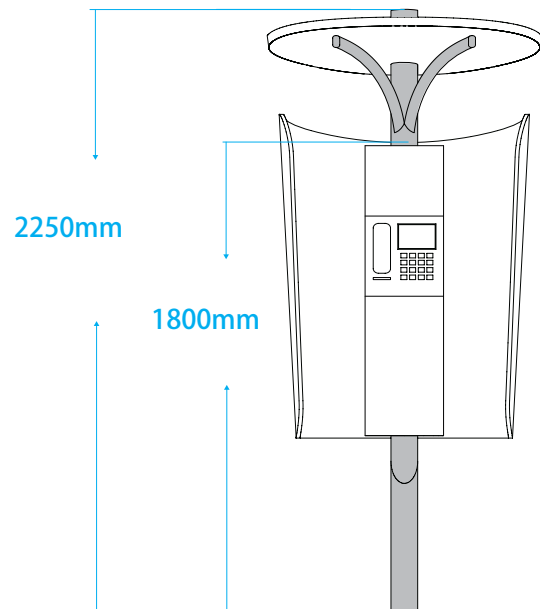
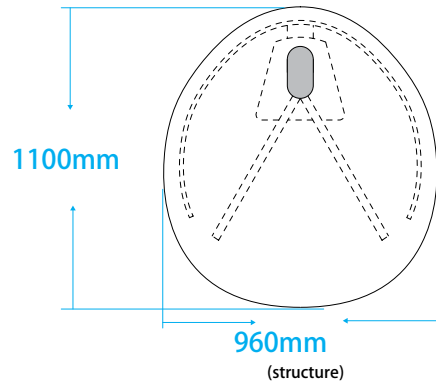


### 10.2.3 Package 3





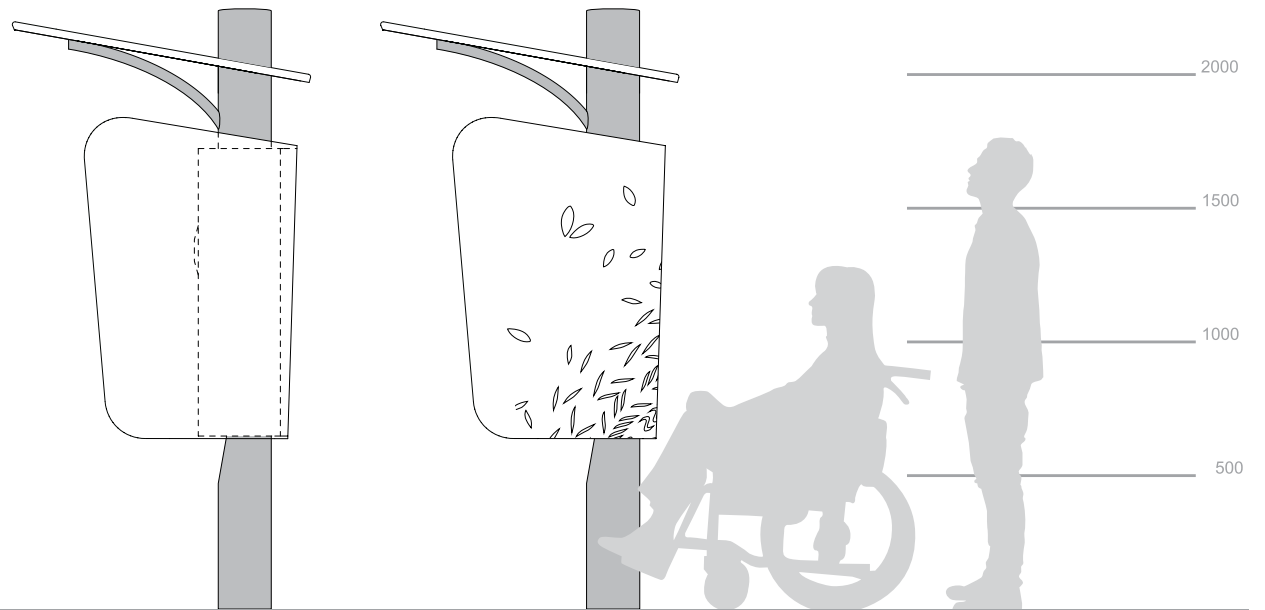
### 10.2.3 Package 3



#### Telephone Booth

Different from the existing telephone booths in the city, Telephone Booth in KTD is designed in oval shape. The branch-like Y-shaped arms, same as those designed for Bus Shelter, support the slightly tilted oval-shaped canopy.

Middle part of the pole is flattened to having a leaf-shaped recess for fitting the telephone and the shelter components.





















葵涌海濱長廊  
Kwai Tung Promenade

葵涌海濱公園  
Kwai Tung Promenade

啟德郵輪碼頭  
Kai Tak Cruise Terminal









