

2007

異度空間

MAGICAL
SPACE

HONG KONG INTERIOR DESIGN

香港室內空間設計年度榜

MAGICAL SPACE

HONG KONG INTERIOR DESIGN

異度空間 —— 香港室內空間設計年度榜

主編：王紹強

序

Preface

作為大都會中的小建築設計師能够執筆為本書撰寫前序，甚感榮幸。香港的室內設計事業源于20世紀60年代，至今已有30多年的歷史；香港至今仍未有任何正式學術研究記錄室內設計業的歷史與發展，現在，就讓我們一起回顧這段歷史。

香港的建築特色 任何的室內設計必然是建立于建築物身上，香港由開埠以來的建築特色可以分為4大類：殖民地式建築（Colonial Architecture）、中式建築（Chinese Architecture）、本土建築（Vernacular & Local Architecture），當然我們不可缺少第四類就是現代及當代建築（Modern & Contemporary Architecture）。

60至70年代的室内设计与裝飾 香港的經濟起飛自20世紀60年代，畢竟室內設計與裝飾在這年代是極度的奢侈品。許多的港產粵語片及國際知名的大導演王家衛都分別記載及描繪了20世紀60年代香港的紙醉金迷；尤其是後者王家衛的電影世界有不少是從20世紀60年代的室內設計把電影演活。

當時並沒有室內設計師這個行業，連室內設計的專業訓練亦未出現，因此設計與裝飾工程在這年代是分不開的。許多的室內設計都是由裝飾工程公司包辦，最廣為人知的就是西餐廳裝修、少許富戶的家居裝修及大酒家等都有資源投放在裝修上。但最明顯的就是當時的普遍市民都在工廠工作，居住環境仍不太理想，因此談不上任何需求在居家裝修上。

經過20世紀60年代香港人的努力，經濟亦穩步向上；20世紀70年代，香港的金融股票市場及製造業成績驕人，許多剛掘起的富戶都大灑金錢于室內設計及裝修。外資公司紛紛涌入香港建立其亞洲王國，因此在金融及股市上揚期間，就有“魚翅撈飯”的形容詞。

在20世紀70年代的室內設計包括家居設計、中環大企業的辦公室設計、餐廳及酒店設計、夜總會大酒樓及娛樂場所室內設計等。經濟對室內設計業的連鎖影響鮮明顯見。

另外，當時的香港理工學院已率先開創多類型專業設計課程并提供專業設計訓練以供需求不斷倍增的市場。室內設計課程及其名字開始萌芽。

無可否認，20世紀60年代的室內設計都以裝飾性的設計為主導，甚至許多室內設計公司的負責人都未受過專業訓練，因此以裝修的角度及功能性為主。再者，這兩個年代建築師與室內設計師的角色互不相關，祇因“室內設計師”這個行業仍未成形，角色與裝修工程人員及裝飾公司重疊及含糊。

20世紀80年代的室內設計業則全面轉變。

80年代：建筑与室内设计的结合 經過20世紀70年代經濟對室內裝修業的洗禮與磨練，加上學院的專業訓練，室內設計師在80年代可以說是大展拳腳、大展鴻圖。

同時，香港已成為國際金融中心，大量外資公司及專材涌入，背向中國內地，面向世界。因此大量外國室內設計公司與本地掘起的室內設計師、外籍設計師互相輝映，各取所需，各展所長，百花齊放。

另外，中國內地在改革開放後，積極發展經濟特區及中國重點城市如深圳及上海等，一時間需要引入優質的建築及室內設計專材，尤其是熱賣的房地產，就首次引入香港設計師加強設計效果作為主打及招來。

20世紀80年代香港的室內設計業已踏入全盛期，設計類別包羅萬有，同時已衝出香港，踏入中國內地，為衝入亞洲市場作好準備。

當中最令人注目的就是發展商推出的住宅示範單位，及一批外國及本地建築師群開始參與室內設計工作。這時，室內設計師與裝飾工作的分界及角色已明朗化。

90年代：全方位室内设计时代 由于20世紀90年代香港出現“97”信心問題及經濟爆破的原因，香港本地的建築及樓市面對開埠以來的重大挑戰。市面上涌現出一班以設計為主導的建築師，同時，本地訓練與外國回流的室內設計師以優質素的设计為香港及內地帶來頂尖的“當代設計運動”。又因樓市在港滯銷，所以有心做優質設計的建築師都無法大展拳腳，繼而加入了室內設計的行業，制造出“建築式”室內設計（Architectural Interiors）及“簡約”設計（Contemporary Modern Interiors），手法及效果與純室內設計師較“裝飾性”（Decorative）的效果截然不同。

再者，香港人跟風的性情令許多室內設計公司紛紛涌到上海、深圳等城市設立聯絡點及合資公司，有些贏，有些輸，但國內的經濟泡沫仍未爆破，爆破後又該何去何從？

同時，國內市場龐大，許多建築師及室內設計師亦在港逆市中轉投大陸市場、展開集中樓盤的會所、示範單位、銷售中心、高爾夫球會等娛樂消閒設施，如香薰休閒中心、酒樓食肆及夜場等室內設計。

另外，本地及內地一般用家對室內設計的認知建立于住宅設計上；加上20世紀90年代香港的經濟未有明確的前景下，許多大型的項目，無論政府或私營機構都暫時擱置，所以大量的建築師及室內設計師都從事私人住宅的室內設計，造成大部分設計師都主力在住宅設計，突破及變化不多。

千禧年代 以上簡短地回顧了30多年的香港室內設計史，寄望千禧年代的室內設計業能够更全面探索不同的範疇，讓室內與建築結合起來，成為更專業的學科。

本書精挑細選了本港10多間頂尖建築及室內設計公司，他們都出道自不同的年代及經歷以上不同的設計主義，目的是好好地展示他們的優質作品。

最後，作為出道自20世紀90年代末的小設計師，在衆多位前輩面前希望能為國內及亞洲地區的室內設計業交流出一分力，更上一層樓！

It is an honourable opportunity for me to write the preface for this book. Hong Kong interior design dates back to the 1960s. Although its history hasn't yet been formally and academically recorded, Hong Kong interior design actually enjoys a history of more than thirty years. Now join me in a review of the development of Hong Kong interior design. **Features of Hong Kong Architecture** Interior design lives alongside with architecture. Ever since Hong Kong's opening to the world, there have been four major features of Hong Kong architecture: Colonial Architecture, Chinese Architecture, Vernacular & Local Architecture and Modern & Contemporary Architecture. **Interior Design and Decoration in the 1960s and 1970s**

It was in the 1960s when Hong Kong began to achieve economic success. However, interior design and decoration were still luxuries at that time. Films directed by the internationally renowned director Wang Kar Wai, together with many other Cantonese films, have recorded and delineated luxurious life in the 60s. Interior design of the 60s has especially inspired many of Wang Kar Wai's films. Back then in Hong Kong, there was no professional training for interior design, to say nothing of the interior design industry. Interior design was closely related with decoration. Interior design projects were mainly conducted by decoration companies. The best-known decoration projects included those done for western style restaurants, houses of a few wealthy people and famous Chinese restaurants etc. However, the majority of people worked in the factories and lived in poor housing conditions. Demand for home decoration was surely low. After years of toil in the 60s, Hong Kong people achieved even greater development. In the 70s, Hong Kong yielded great wealth from the stock and financial market, and the manufacturing industry. Those who newly became rich were willing to spend a large sum of money on interior decoration. Foreign-funded companies began to swarm into Hong Kong to build their Asian empire, boosting the financial market and therefore giving birth to the "Flourishing Age". Interior design in the 70s was mainly for private houses, office buildings in the Central, restaurants, hotels, nightclubs as well as other recreation complexes. It was obvious that economy imposed great influence on the development of interior design. In addition, to meet the increasing demand, Hong Kong Polytechnic University took the lead in launching a variety of professional design and training courses. Nevertheless, many people set up their company before taking any formal training. That is why Interior design of the 60s was mostly decorative and function-oriented. Besides, few connections were made between architects and interior designers. Interior design industry had not yet been built up. Interior designers were often mistaken for construction engineers. In the 80s, Hong Kong interior design experienced a significant turn-around. **1980s: Integration of Architecture and Interior Design**

In the 80s, interior designers finally had the opportunities to exert their talent, after going through ups and downs, and being well trained. Meanwhile, Hong Kong had developed into an international financial center, with the back-up from mainland China and plenty of foreign companies and expertise flooding in. Hong Kong interior design circle enjoyed a wide diversity of membership — agencies and designers from both home and abroad. Ever since China's Opening Policy, special economic regions and Frontal cities such as Shenzhen and Shanghai had been well developed, drawing great demand for excellent architects and interior designers. It was the first time that Hong Kong designers joined the heated real estate industry in mainland China and made great contributions. The 80s was the golden age of Hong Kong interior design: not only that it embraced various categories and styles, but also that it was no longer confined to the local area. Hong Kong interior design expanded into mainland China successfully, aiming at an even greater market — Asia. It was remarkable that interior design broke away from decoration and had its own place. A group of overseas and local architects began to get involved in interior design and show flats became popular.

1990s: An Era of All-round Interior Design Due to the financial crises and the loss of public confidence in 1997, Hong Kong Interior Design was faced with the biggest challenge. Architects who put emphasis on design have thus emerged. At the same time, well-trained local interior designers as well as those who returned after receiving overseas education have brought about the overwhelming 'Contemporary Design Movement'. Because of the real estate depression, architects had few opportunities to produce good work and shifted to interior design. There came the 'Architectural Interiors' and 'Contemporary Modern Interiors', which were a lot different from the more 'decorative' design by interior designers. On the other hand, it was a trend for local interior designers to go to big cities in mainland China, such as Shanghai and Shenzhen, to set up branch offices and joint ventures. However, the situation was uncertain under the influence of the bubbles in the economy. Many architects and interior designers were attracted by the great potential of the mainland market and participated in various projects such as show units, sales centers, golf clubs, spas, restaurants and other recreation complexes and facilities etc.

In the 1990s, most people thought interior design was merely for private residence. Besides, with the poor economic situation in Hong Kong at that time, many large projects of the government and private companies were put off. As a result, most projects done within the decade were residential interior design. **The New Millennium** The above is a short review of the history of Hong Kong interior design. In the new millennium, I hope for further development of interior design. The book has collected and presented outstanding projects of 16 top architecture and interior design companies with different experiences. To conclude, as a young designer, I am happy to help with the exchanges between interior designers in China, and even in the whole Asian region.



60年代

AGC Design Ltd

008

Alan Chan Design Company

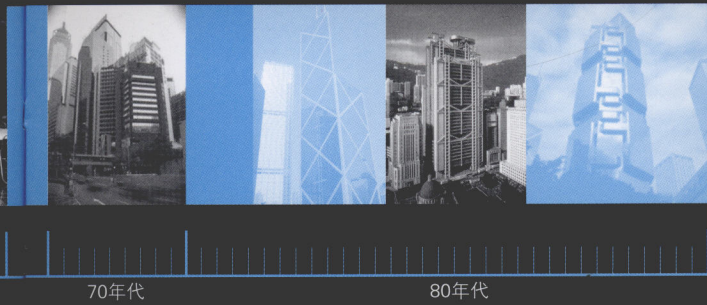
046

Barrie Ho Architecture Interiors Ltd

080

CL3 Architects Ltd

120

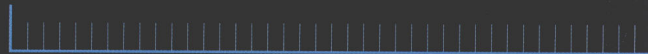


Cream
134

EDGE Architects Ltd
148

Jason+Caroline Design Ltd
196

Joey Ho Design Ltd
226



60年代

John Chan Design Ltd

270

Joseph Sy & Associates

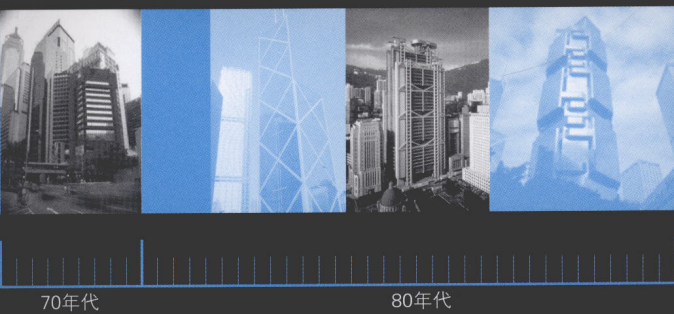
286

Kenneth Ko Designs Ltd

320

Kinney Chan & Associates

354



PAL Design Consultants Ltd
390

Panorama Internatnna Ltd
422

Philip Liao & Partners Ltd
456

Steve Leung Designers Ltd
476

鄭恩瑩：英國倫敦建築學院文憑，英國皇家建築師學會會員，香港建築師學會會員，香港註冊建築師，認可人士(建築師)。

林中偉：香港大學建築學文學士，香港大學建築學士，香港建築師學會會員，英國皇家建築師學會會員，加拿大皇家建築師學會會員，加拿大註冊建築師，香港註冊建築師，認可人士(建築師)。

吳永順：香港大學建築學文學士，香港大學建築學士，香港大學城市設計碩士，香港建築師學會會員，英國皇家建築師學會會員，澳洲皇家建築師學會會員，香港註冊建築師，認可人士(建築師)，香港建築師註冊管理局成員。

曾偉賢：香港大學建築學文學士，香港大學建築學士，多倫多大學工商管理碩士，英國皇家建築師學會會員，香港建築師學會會員，香港註冊建築師，認可人士(建築師)，中華人民共和國一級註冊建築師資格。

創智建築師有限公司成立於1999年11月成立。董事包括鄭恩瑩、林中偉、吳永順及曾偉賢。各董事均擁有超過15年之香港及海外建築經驗。於新公司成立前共同工作達10年之久。4位董事皆為香港註冊建築師、香港建築師學會會員及政府認可人士(建築師)。

公司經驗範圍包括總體規劃、城市設計、建築設計、室內設計及平面設計。特別擅長於特殊用途建築設計及項目管理，包括高級住宅及寫字樓發展、有關鐵路之項目、醫療及康健設施、宗教、娛樂及教育設施等等，合作的發展商有香港華特·迪斯尼幻想工程、香港電視廣播有限公司、香港旅遊發展局、香港理工大學等香港及內地的大型機構。

優越建築服務及專業忠誠是公司的宗旨。以優質的設計及有效的項目管理，使客戶和使用者在功能及支出上滿意，同時增加資產效益。

創智建築師有限公司北京辦事處亦於2005年1月成立，以便與內地更緊密地聯系，對國內各項建設給予更快捷更優質的服務。



Grace Chung Tony Lam Vincent Ng Michael Tsang

Grace Chung: AADipl., HKIA, RIBA, Registered Architect, Authorized Person (Architect)

Tony Lam: BA(AS), BArch, HKIA, RIBA, OAA, RAIC, PDip (Conservation), Registered Architect, Authorized Person (Architect)

Vincent Ng: BA(AS)(Hons), BArch(Dist), M Urban Design, HKIA, RIBA, RAIA, Registered Architect, Authorized Person (Architect)

Michael Tsang: BA(AS)(Hons), MArch, MBA, HKIA, RIBA, Registered Architect, Authorized Person (Architect), PRC Class I Registered Architect Qualification

AGC Design Ltd was founded in Nov. 1999 by four Hong Kong registered architects, Grace Chung, Tony Lam, Vincent Ng and Michael Tsang. The professional relationship of the four directors has existed for over fifteen years, having previously worked with well-established practices as project leaders on various prestigious projects in Hong Kong and overseas.

Their extensive experience ranges from master planning, urban design, architecture, interior design to graphic design. Their combined strength lies in design and project management of specialist building types including prestigious residential and office development; railway related projects; hospital and health care facilities; religious facilities; entertainment/retail and tertiary education facilities. They collaborate with many big organizations such as Hong Kong Walt Disney Imagineering, TV Broadcasting Co., Ltd, Hong Kong Tourism Board and Hong Kong Polytechnic University etc. The primary goal and intent of AGC Design Limited is to provide the client with the highest level of professional service while realizing design excellence.

AGC Design Limited has established its Beijing office in Jan 2005. Professional service can be extended more effective and efficient to the clients in China.

AGC Design Ltd

創紀之城五期

■

數碼港 百老匯戲院

■

總統戲院重建工程

■

九龍慈雲山中心商場重修工程

■

APM

■

BROADWAY CYBERPORT

■

REDEVELOPMENT OF PRESIDENT THEATRE

■

TZE WAN SHAN SHOPPING CENTRE

■

創紀之城五期

APM

建設地址：香港觀塘
用地面積：10,600 平方米
建築面積：52,000 平方米
設計時間：2 年
建設時間：3 年
設計人員：鄭恩瑩，鐘萬信

Address: Kwun Tong, Hong Kong
Site Area: 10,600 square meters
Floor Area: 52,000 square meters
Design Time: two years
Construction Time: three years
Designers: Grace Cheng, Mathew Chung



52,000平方米的apm商場為香港帶來全新的購物、飲食、娛樂感受。這商場不但是鄰近社區的重點購物地帶，亦提供日夜不同的主題娛樂節目作吸引力。apm的目標客戶以年輕人為主，設計定位是為這一群高消費者創造一個工作和家庭以外的第三個地帶。apm 配合年輕人全天候 (am+ pm) 不同的需要，提供了與別不同的餐飲、娛樂和展覽空間。

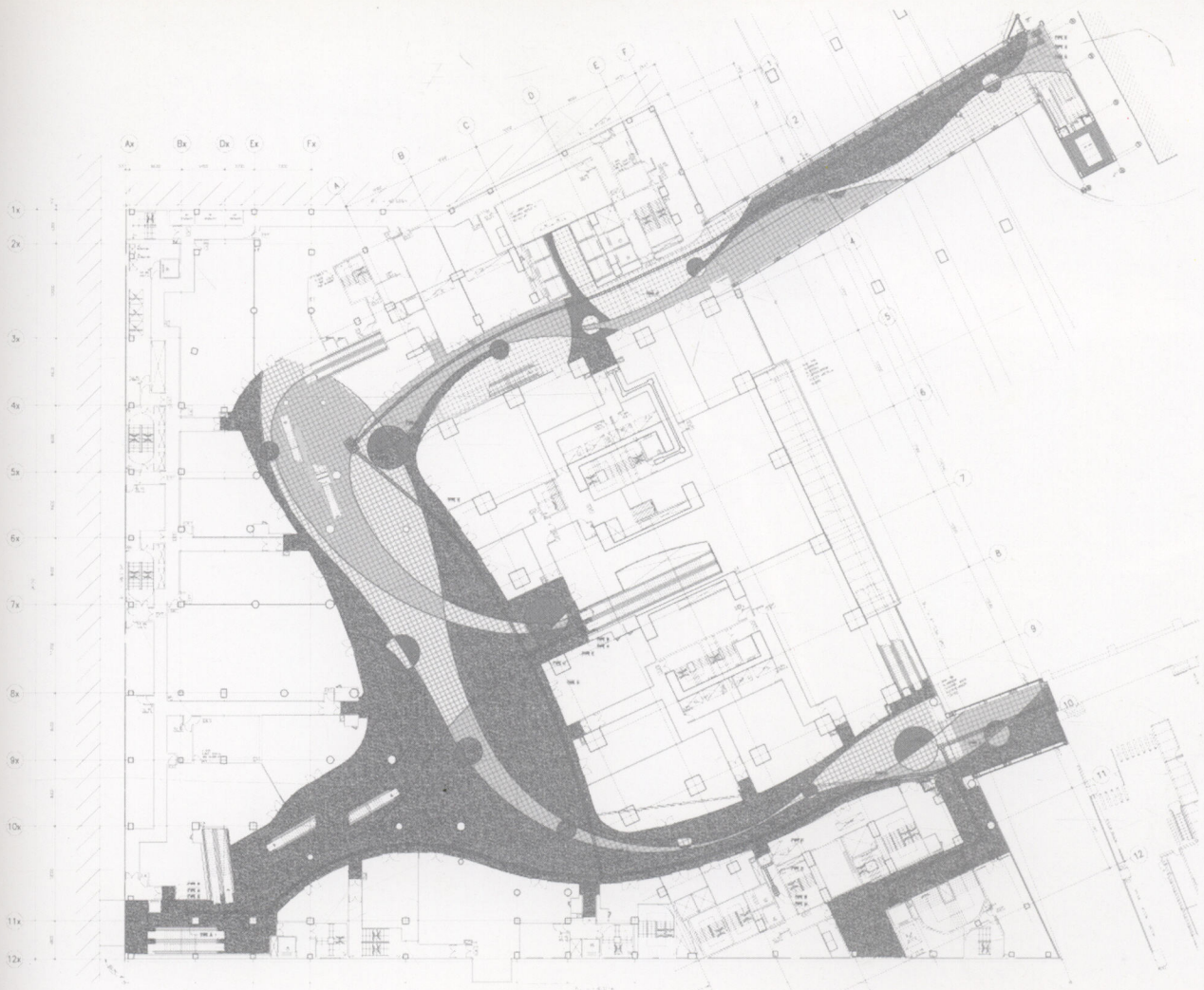
The 52,000 – square – meter amp mall brings in a new experience of shopping, beverage and entertainment for Hong Kong. Other than a major shopping focal point of the neighbourhood, it provides different theme shows as an attraction in both day and night time. Young people are the target group of apm. The marketing position is to create a third place other than office and home for the consumers with high affordability. It is to fit with the different needs of young people for different time (am + pm) and different space in beverage, entertainment and exhibition.



在建築設計方面，更首度引入Xsite的設計概念。Xsite代表了X Generation Site及驚 (Excitement)，是年輕新世代的聚集地。Xsite是一個破格的建築概念，也是一個嶄新的懸空超型藝術品。Xsite顧名思義，設計別樹一格，創造一個新穎刺激的空間，讓經營者和顧客一起發掘無限驚喜。Xsite設計靈感來自燈籠，運用嶄新的建築技術，制造懸浮半空的視覺效果，燈光亦因應不同樓層而轉變，帶領游人進入一個超現代的感官世界；Xsite座落于2樓至6樓，是這個創新懸浮建築物的心臟地帶。

Xsite concept in the architectural design is firstly introduced here. Xsite represents X Generation Site and Excitement. It's a place of gathering for young generation. Xsite is a new breakthrough in architectural concept. It is also a new gigantic floating art piece. Xsite is an extraordinary exciting space that allows the users to explore unlimited excitement. The inspiration of Xsite comes from lantern. The use of building techniques creates a floating visual effect. The lighting effect changes in different floor leading the visitors enter into a world of surrealism. The central piece of Xsite is located from 2nd to 6th floor.





M.T.R. FLOOR PLAN

