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The research looks at the functioning of the street in Hong Kong using drawing as a mode of description and analysis.
Project Details

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Title
Curb Scale Studies in Hong Kong

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Output
Contract research, group exhibition, conference talk, paper in edited collection.

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Each case study street is drawn at 1:200, a drawing scale which makes it possible to look closely at the details of the street and inhabit them as spaces.

Above: early drafts of sections of Queensway and Queen’s Road West.
Summary of the Work and its Significance, Originality, and Rigour

Curb-scale studies in Hong Kong began in the summer of 2018 as a response to the increasingly peripheral role that architecture plays in the design of the street-scape. The research uses an innovative methodology for drawing and photography at the ‘curb-scale’ to analyse the relation between the elements of the street, their articulation as the infrastructure of everyday experience and the complex network of negotiated administrative, technical and appropriated relations that inform them. Indeed, one could argue that the street has become a techno-bureaucratic infrastructure with little room for architectural intervention, or that as a
subject, it has largely been given over to urban planners, traffic engineers, sociologists and ethnographers, among other disciplines. As Bernard Rudofsky argues in *Streets for People: A Primer for Americans* (1969), this is due in large part to architects themselves and their failure to represent the street as anything more than the blank space between two parallel lines. While recent studies—for example *Cities Without Ground* (Solomon, et al., 2012)—have documented Hong Kong’s urban networks, Curb-scale is unique in its emphasis on conditions on the ground as they reflect a larger techno-bureaucratic context.

This work’s significance lies in the way it opens the possibility of addressing and assessing a number of issues that are critical to the role of the street in
contemporary Hong Kong: walk-ability and the possibility for civic affordance; accessibility for an increasingly aging population; the performance of the street as a critical element of a resilient infrastructure for a more sustainable urban environment; and assessments of how the street is shared between pedestrians and automobiles. The detailed and coded nature of the drawings makes it possible to use the drawings to engage with a larger public and also renders legible the policy decisions, management protocols and design decisions that inform its fabrication.

Project deliverables include large scale photo-collages and measured drawings of sections of nine streets in Hong Kong along with a catalogue of the curb-scale infrastructural elements that comprise
the drawings. These elements are coded with information about the Hong Kong government departments responsible for their design, installation and management and accompanied by an analysis of relevant planning documents.

The project was first disseminated in a presentation to the private developer who originally contracted the work and more recently at an international symposium at the University of Montreal at Quebec titled ‘Urban Inventories’; this presentation has since been accepted for a collected edition of essays based on the symposium presentation.
Originality

While the building sciences, urban planning, landscape and other built environment disciplines have increasingly turned to data-driven analyses to understand the important factors contributing to the conditions of urban life – and sometimes to the functioning of the street – architecture has most recently turned to illustration or drawing based on observation to describe the street and its conditions.

While contemporary documentation of Hong Kong streets, including for example, Jonathan Solomon’s Cities Without Ground, Brian Kwok’s 我是街道觀察員——花園街的文化地景 (I am a Street Observer – Cultural Landscape of Fa Yuen Street), or Melissa Cate Christ’s Step Up: Hong Kong Stairs
as Productive Public Spaces, make important contributions to understanding urban space through their modes of representation, Curb-Scale studies of Hong Kong looks at the very ground itself as a designed and fabricated site.

Vittorio Lampugnani’s Atlas for Urban Planning includes a volume that meticulously documents in plan and section exemplary streets from throughout Europe, arguing for the imbrication of urban space and architecture and serving as a guide for how streets can enhance civic life.

Curb-scale studies chooses its case studies not for their exemplary quality but to describe the diversity of Hong Kong’s streets and make possible a closer study of the complex set of negotiated relations and actions that lead to their fabrication. Indeed, the careful design and fabrication
that Lampugnani is able to reveal, are most often missing in Hong Kong; rather streets and their qualities are governed often by accident and circumstance.

By working at 1:200 scale in measured plan drawings that describe of the various elements of the street – from light fixtures, curbs, tile patterns, street furniture, etc. – the work begins to engage with this negotiated fabrication involving diverse actors.

The drawings are coded and overlaid with information that begins to identify the government departments responsible for the intervention into and maintenance of different elements of the street fabric. The consequences of this distributed responsibility for the street become, for example, visible when comparing segments of the street that fall under the private domain with those maintained
by the public. The lack of an overarching vision of street design and protocols for regulating maintenance leads to a patchwork of different initiatives and contingencies.

The drawings make it possible to examine the streets of Hong Kong in a way that reveals the complex networks of negotiation, decision-making and appropriation that governs it.
I also used a grid to help consolidate the photographs into a scene: the grid signals a strong message that each photo tile belongs and is in its correct place. But the irony is that such geometry is used on such an irregular plane of images. So, the grid also is a metaphor about how space is socially constructed and partitioned. As the first chapter introduced and the next chapter discusses at length, we create property, even in public space. This map experiment brought to my attention that the narrative potential of maps can be exploited much more given new cartographic strategies as well as new technology. This map presentation is necessarily limited by the print format of this book. SLAB is currently experimenting with animated map videos for exhibition in which the tiles of the map change with time. In either case, the map further builds our understanding of the flexibility of sidewalk space, the potential for cooperative spatial arrangements, the contests for space, and the role of space in the livelihoods of people.

Unlike the previous maps, this narrative map is synthetic, combining narrative and images about space in order to form a scene, a story in space. When drawing a scene, one important question is deciding where to draw the boundaries, a sort of fence of what is being allowed into the scene. As any good critical visual thinker will question, how might the scene have been interpreted differently if I had changed the frame of the scene? This is an issue of scale that is also discussed in the next map.
Examples of contemporary research into the street from top left. (1) Brian Kwok’s *I am a Street Ethnologist: Street Culture in Fa Yuen Street* (2016) looks at how vendors configure their stalls in relation street traffic and the goods being sold. The research uses schematic diagrams of stall configurations and axonometric drawings of the goods in each stall to construct a narrative about changes taking place on Fa Yuen Street.

(2) Jonathan Solomon’s *Cities Without Ground* (2012) uses exploded axonometrics inspired by MTR maps to argue for the three dimensional nature of Hong Kong’s pedestrian circulation system.

(3) Melissa Cate Christ’s work on stairs in Hong Kong for the Hong Kong Stair archive uses a combination of sectional, plan and axonometric drawings to meticulously document staircases on Hong Kong Island.

(4) Further afield, in his two volume *Atlas for Urban Planning* (2018), Vittorio Lampugnani uses detailed plan and sectional drawings to document exemplary streets and plazas in Europe. The drawings look at details such as paving and curb design and describes the imbricated relation between architecture and urban space.

Lampugnani’s work follows on the tradition of European and American architects interested in the street, including (5) Allan Jacobs *Great Streets* (1993) which uses sketches and free hand plans to document exemplary streets from North America, Europe and Japan.

Finally, (6) Annette Kim’s work on Saigon in *Sidewalk City* (2015) looks at the street as a confluence of social forces; she uses diagrams and photographs to track interactions between different segments of the population and their use of the space of the sidewalk.
Rigour

The project began with the identification of case studies that were representative of the diverse conditions of streets in Hong Kong. This choice was ultimately made by analysing the different Chinese characters used for the naming of streets and identifying their relative frequency among the hundreds of streets in the city.

Field work involved repeated visits to chosen streets and the development of a filmic technique that would make possible the construction of a continuous photo collage that could serve as a base document, alongside CAD street drawings available from the Hong Kong government. The photo-collages, provided a more exhaustive description of the elements that comprised the
street. Still photos of important details or segments of the street (for example the carriageway of busy streets) that were not accessible were used in conjunction with the collages and CAD drawings to help construct the drawings. Return visits with printed drawings in hand, made it possible to verify measurements.

As elements of the street began to be identified, government specification documents provided the basis of a glossary of common features (for example, barricades, manhole covers, paving patterns). As the work continued, the glossary expanded, reflecting both the diversity of elements and the diversity of designs for similar street features.

These government documents were part of a larger primary source research into the policies rules and protocols that govern the street through publicly
available internet sites of relevant government agencies and visits to the Transport department. These research was cross-referenced with the drawn information to create a coded narrative of the various actors involved in the fabrication of the street.
Key Design Methods

- Nine case study streets were identified after an exhaustive cross-listing of streets in Hong Kong with a matrix of descriptive key words. This process made it possible to identify categories for streets and the eventual case studies.
- Field-work in Hong Kong comprised the documentation of the nine case studies through photography, film and drawing all carried out over multiple visits to each case-study.
- The translation of on-site documentation into plan drawings at 1:200 scale of approximately a 200 meter length of each case study street.
<table>
<thead>
<tr>
<th>Chinese character</th>
<th>General Description</th>
<th>English Translations</th>
<th>Specific Description</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>「路」、「道」及「大道」</td>
<td>Normally primary roads</td>
<td>Approach</td>
<td>Most often leads to transportation hubs/important junction</td>
<td>順風道 (Railway Approach)</td>
</tr>
<tr>
<td>Avenue</td>
<td>Most often lined by trees on both sides</td>
<td>Wide Street</td>
<td>加州花園大道 (Palm Springs Boulevard)</td>
<td></td>
</tr>
<tr>
<td>Boulevard</td>
<td>Semicircular in plan</td>
<td>Convair Drive</td>
<td>順德機場的康威道 (Convair Drive)</td>
<td></td>
</tr>
<tr>
<td>Drive</td>
<td>Very steep roads</td>
<td>Cotton Tree Drive</td>
<td>蓮花街 (Lantau Link)</td>
<td></td>
</tr>
<tr>
<td>Incline</td>
<td>Near piers</td>
<td>Babington Path</td>
<td>麥高蒂道 (Kowloon Park Drive)</td>
<td></td>
</tr>
<tr>
<td>Paradise</td>
<td>The most common English translation</td>
<td>King's Park Rise</td>
<td>堤頭海 (Seaview Promenade)</td>
<td></td>
</tr>
<tr>
<td>Road</td>
<td>The most common English translation</td>
<td>Nathaniel Road</td>
<td>嘉德道 (Kennedy Town Praya)</td>
<td></td>
</tr>
<tr>
<td>Way</td>
<td>Generally shorter in length than &quot;道&quot;; although there are exceptions, normally secondary roads.</td>
<td>Ring Road</td>
<td>黄泥涌道 (Ring Kok Road)</td>
<td></td>
</tr>
<tr>
<td>「街」</td>
<td>Approach</td>
<td>Alley</td>
<td>上環的登記得街 (Tsui Mi Alley)</td>
<td></td>
</tr>
<tr>
<td>Circuit</td>
<td>Semicircular in plan</td>
<td>Closed Crescent</td>
<td>城市中心 (City Centre)</td>
<td></td>
</tr>
<tr>
<td>Crescent</td>
<td>Quadrangular in plan</td>
<td>Rutland Quadrant</td>
<td>九龍公園 confrontation (Kowloon Park Drive)</td>
<td></td>
</tr>
<tr>
<td>Path</td>
<td>Semicircular in plan</td>
<td>Dorset Crescent</td>
<td>半山 (Black's Link)</td>
<td></td>
</tr>
<tr>
<td>Quadrant</td>
<td>Quadrangular in plan</td>
<td>Black's Link</td>
<td>槇幕路 (Yale Path)</td>
<td></td>
</tr>
<tr>
<td>Steps</td>
<td>Stairs</td>
<td>Ying Choi Path</td>
<td>英才徑 (Ying Choi Path)</td>
<td></td>
</tr>
<tr>
<td>Street</td>
<td>Hiking paths</td>
<td>Sir Cecil's Ride</td>
<td>習英道 (Sir Colin's Road)</td>
<td></td>
</tr>
<tr>
<td>Rise</td>
<td>Stairs</td>
<td>Bel-air Rise</td>
<td>達景道 (Bel-air Road)</td>
<td></td>
</tr>
<tr>
<td>Row</td>
<td>Circle (特に道路)</td>
<td>The Governor's Walk</td>
<td>亞皆老街 (Prince Edward Road)</td>
<td></td>
</tr>
<tr>
<td>「徑」</td>
<td>Close</td>
<td>Street</td>
<td>大會堂道 (St. Francis Yard)</td>
<td></td>
</tr>
<tr>
<td>Avenue</td>
<td>Lead towards park or larger scale buildings</td>
<td>South Bay Close</td>
<td>萬事達廣場 (Mount Sterling Mall)</td>
<td></td>
</tr>
<tr>
<td>Close</td>
<td>必善路 (Yuen Shun Circuit)</td>
<td>海洋圓台 (Ocean Terrace)</td>
<td>摩士街 (Braque Terrace)</td>
<td></td>
</tr>
<tr>
<td>Drive</td>
<td>Middle of city</td>
<td>航道 (Center of City)</td>
<td>維多利亞港 (Victoria Harbour)</td>
<td></td>
</tr>
<tr>
<td>Link</td>
<td>中文直譯</td>
<td>梅花街 (Mai Wo Circuit)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Path</td>
<td>方言</td>
<td>景福路 (Braga Circuit)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Stairs</td>
<td>升階樓梯</td>
<td>極樂道 (Jing He Road)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Rise</td>
<td>行人樓梯</td>
<td>景福路 (Braga Circuit)</td>
<td>澳門 (Macau)</td>
<td></td>
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<tr>
<td>Walk</td>
<td>屋頂</td>
<td>欣澳路 (Xin Ang Road)</td>
<td>澳門 (Macau)</td>
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<tr>
<td>Circuit</td>
<td>圖案</td>
<td>永樂街 (Yong Le Street)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Square</td>
<td>觀光</td>
<td>望海街 (Wang Hai Street)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Court</td>
<td>煙水</td>
<td>維多利亞台 (Victoria Tower)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Fong</td>
<td>摩士街 (Braque Terrace)</td>
<td>極樂道 (Jing He Road)</td>
<td>澳門 (Macau)</td>
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<tr>
<td>Step</td>
<td>景福路 (Braga Circuit)</td>
<td>極樂道 (Jing He Road)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>View</td>
<td>湖光</td>
<td>維多利亞台 (Victoria Tower)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Wall</td>
<td>香山</td>
<td>維多利亞台 (Victoria Tower)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Yard</td>
<td>窗口</td>
<td>維多利亞台 (Victoria Tower)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>「廣場」</td>
<td>Mall</td>
<td>Connaught Place</td>
<td>維多利亞廣場 (Victoria Pavilion)</td>
<td></td>
</tr>
<tr>
<td>Place</td>
<td>博物館</td>
<td>亞皆老街 (Prince Edward Road)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Square</td>
<td>解放</td>
<td>天后宮 (Tian Hou Temple)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>Terrace</td>
<td>原來</td>
<td>壯麗廣場 (Grand Place)</td>
<td>澳門 (Macau)</td>
<td></td>
</tr>
<tr>
<td>「海」</td>
<td>Praya</td>
<td>海傍</td>
<td>城門海傍公園 (City Gate Park)</td>
<td></td>
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<tr>
<td>Praya Road</td>
<td>海路</td>
<td>城門海旁</td>
<td>城門海旁公園 (City Gate Park)</td>
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<tr>
<td>「堤」</td>
<td>Embankment</td>
<td>城門</td>
<td>城門海傍公園 (City Gate Park)</td>
<td></td>
</tr>
<tr>
<td>「交匯處」</td>
<td>Junction</td>
<td>Mosques</td>
<td>城門海傍公園 (City Gate Park)</td>
<td></td>
</tr>
<tr>
<td>「公路」、「走廊」及「幹線」</td>
<td>Highway/corridors that connect districts</td>
<td>Highway</td>
<td>城門海傍公園 (City Gate Park)</td>
<td></td>
</tr>
<tr>
<td>Corridor</td>
<td>幹線</td>
<td>城門海傍公園 (City Gate Park)</td>
<td>城門海傍公園 (City Gate Park)</td>
<td></td>
</tr>
<tr>
<td>Link</td>
<td>橋梁</td>
<td>城門海傍公園 (City Gate Park)</td>
<td>城門海傍公園 (City Gate Park)</td>
<td></td>
</tr>
<tr>
<td>Highway</td>
<td>中央</td>
<td>城門海傍公園 (City Gate Park)</td>
<td>城門海傍公園 (City Gate Park)</td>
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<td>Link</td>
<td>橋梁</td>
<td>城門海傍公園 (City Gate Park)</td>
<td>城門海傍公園 (City Gate Park)</td>
<td></td>
</tr>
<tr>
<td>Bridge</td>
<td>橋梁</td>
<td>城門海傍公園 (City Gate Park)</td>
<td>城門海傍公園 (City Gate Park)</td>
<td></td>
</tr>
</tbody>
</table>

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Facing page: analysis of traditional Chinese characters signifying “street” used in Hong Kong along with English translations. Above top to bottom: number of streets named with each of the traditional Chinese characters in Hong Kong; chosen case study streets and their attributes; list and immediate surroundings of each case study.
VIDEO DOCUMENTATION TESTS

Test 1
RECORDING DEVICE: GO PRO7
SUPPORT: push cart, broom stick, mini-tripod, velcro attachment
VIEWER: IPHONE

T2
RECORDING DEVICE: RICOH THETA
SUPPORT: glass crockery, tape, manual level
VIEWER: IPHONE

T3
RECORDING DEVICE: Dji Osmo.
SUPPORT: selfie-stick, velcro-fastening
VIEWER: NONE
Diagrams of photographic “scanning” technique used to film the street.
From top to bottom: fragment of Ladder Street Terrace; test of Yau San Street; details from Lung To Street. Photographic documentation made possible the construction of project drawings.
Facing page: base drawings are made from the photographic documentation taken from the street. Above: drawings are then coded and tagged to indicate government departments responsible for elements of the street’s infrastructure.
BARRICADES

Barricades are provided where traffic—both pedestrian and automobile—is heavy or in government designated safety “blackspots” often found at bends in the road. The lengths of the railing vary from six to fifteen meters. Barricade designs with vertical bars are considered to provide higher visibility at road bends. Barricades are managed by the Transport Department (for site selection & design approval) and the Highways Department (for installation).
Since 2004, the Civil Engineering and Development Department started to develop and implement Greening Master Plans for urban areas across Hong Kong. The Sham Shui Po district is allocated the green theme of 'Golden Kaleidoscope', featuring trees and shrubs with golden, yellow or red flowers. The plan is implemented through co-operation between the government departments. For example, the kerb planters are built by the Highways Department when the kerb line is shifted and modified for future development reasons. Hanging planters on barricades is a community initiative by the Home Affairs department. As for building scale, the Sustainable Development Design Guidelines by the Buildings Department since 2011 requires a site coverage percentage of greenery.

**VEGETATION**

Building textures are not only consistent with building types, but also the period of which the building is constructed. Thus, the most prominent material will depend on the era, architectural and location characteristics, and not only the design reasons. The terms are used to distinguish the mass of materials that are used to provide shape and form and differentiates the changes in scale and texture.

**TEXTURES**

**ENTRANCES**

The glossary of street elements includes the following entries:

- **S**: Setbacks
- **V**: Vegetation
- **T**: Textures
- **E**: Entrances

**Setbacks**

Setbacks are the setback from the sidewalk to the front of the building. Setbacks are necessary for the provision of public space for circulation and access. The setback from the sidewalk determines the width of the pedestrian space and the space available for pedestrians. The setback from the front of the building determines the width of the pedestrian space and the space available for pedestrians.

**Vegetation**

Vegetation is the planting of trees, shrubs, and other plants in public and private spaces. Vegetation serves several purposes, including providing shade, improving air quality, and enhancing the aesthetic appeal of the environment. Vegetation is also used for decorative purposes, such as creating a sense of privacy or providing a natural border.

**Textures**

Textures refer to the surface characteristics of materials, such as the appearance, finish, or pattern of a material. Textures can be natural, such as wood or stone, or synthetic, such as plastic or metal. Textures can be used to create visual interest, provide tactile feedback, or convey a sense of quality or durability.

**Entrances**

Entrances are the points of access to a building or a site. Entrances can be designed to be welcoming and inviting, to provide security and safety, or to serve specific functional purposes. Entrances can be designed using a variety of materials, such as wood, metal, or glass, and can be open or enclosed.
Research Questions

- To what extent can drawing be used as an analytical tool to describe the street in Hong Kong?
- To what extent can drawing identify and narrate complex negotiated condition of bureaucratic norms and regulations that characterize the street?
- To what extent does this play of negotiation impact spatial quality, everyday use and civic identity?
- Through the identification of these factors shaping the street-scape, can the research help to identify moments where design or policy making can intervene to ameliorate the street-scape? To what extent can the research serve to generate discussion among specialists and non-specialists alike on the role of the street?
Facing page: Hong Kong Highways Department specification drawings that served as basis for the glossary of barricade street elements. Above: an administrative flow-chart describing the work flow for barricade projects.
Significance

This work’s significance lies in the way it opens the possibility of addressing and assessing a number of issues that are critical to the role of the street in contemporary Hong Kong: walk-ability and the possibility for civic affordance; accessibility for an increasingly aging population; the performance of the street as a critical element of a resilient infrastructure for a more sustainable urban environment; and assessments of how the street is shared between pedestrians and automobiles.

The detailed and coded nature of the drawings makes it possible to use them to engage with a larger public and also renders legible the policy decisions, management protocols and design decisions that inform its fabrication.
Above: Pierre Patté’s ‘profil d'une rue’ (1769) marked an important innovation in the representation of the street as comprising both above and below ground works of infrastructure.
As civic participation becomes an increasingly important aspect of urban design, the drawings, due to their detailed and large scale nature make it possible for non-specialists to recognize their place within the street-scape and identify those issues that are important to them as they are manifest within the drawings.

By proposing that architectural representation can be used as a tool for examining the street in a way that informs a broad range of issues critical to the city, the project enters into a dialogue with a tradition begun by Pierre Patté with his sectional cuts of Paris.

By looking at the street as an object, the work builds on a discursive tradition carried forward by critics such as Walter Benjamin in *The Arcades Project* (2002) and Bernard Rudofsky in *Streets for People: A Primer for Americans*.
These critical reflections took seriously the issue of the street as a material manifestation of larger social, technological and political forces; the current work builds on those arguments while also using drawing as an additional tool to illuminate the complexity of the issues that earlier authors engaged with.

The project’s potential to engage with and impact both private, NGO and government actors in discussions is evidenced by the origins of the research as part of a contract study commissioned by a private developer in Hong Kong and by more recent discussions with government and NGO actors that have informed the work, including officials in the Hong Kong Transport Department and WALK DVRC, an NGO studying the pedestrianisation of one of Hong Kong’s most important streets.
6.2.42 High quality street furniture should be provided to serve as guides for the design of the street.

6.2.43 For street furniture and facilities relating to the road, considerations should be made for persons with disabilities. Signage should not clutter the streetscape and should be handled with concern over their visual impacts on pavement, such as roadside barriers, road signs, lighting, and construction. Clear road signs should be provided to give sufficient information for drivers and pedestrians to determine required, the barriers should be of high quality design and the overall street-scene. Where roadside barriers are provided far more scope for incorporating transparent material (e.g. glass) to minimise their visual impact and other incidental impacts.

6.2.44 Flyovers inevitably have major visual impact implications, which have less visual impact and can try to create as much as possible pedestrian-oriented and pedestrian-interested space in core areas; and ensure that, wherever possible, all components at street level to act as visual cues and details of the street-scene. The following main goals for streetscape in urban design are relevant:

(a) **Pedestrian Environment**

• Pedestrians waiting on the island should be avoided. Staggered-crossings at signals which would restrict pedestrian flow and cause inconvenience to pedestrians waiting on the island should be avoided.

(b) **Street Furniture**

• Architectural design of seating, pedestrian signs, and flagpoles should be allowed at street level to act as visual cues and focal landmarks such as the entrance, sculptures or landscape boxes and bus / tram shelters should be used. Small-scale ground fixtures such as telephone boxes, fire hydrants, post edges and to reduce heat build-up of street environment. Tree planting, shrub beds, and entry area should be properly integrated with the city Transport Department are concerned with the overall configuration of streets and their impact on circulation.

(c) **Streetscape**

• Streetscape is an inclusive term that refers to an overall form and details of the street-scene. The following main goals for streetscape in urban design are relevant:

• Streetscape is associated with the totality of place. Various specific aspects are addressed to try to create as much as possible pedestrian-oriented and pedestrian-interested space in core areas; and ensure that, wherever possible, all components at street level to act as visual cues and details of the street-scene. The following main goals for streetscape in urban design are relevant:

(d) **Visual Mitigation Measures to Flyover**

• Visual Mitigation Measures to Flyover should be handled with concern over their visual impacts on pavement, such as roadside barriers, road signs, lighting, and construction. Clear road signs should be provided to give sufficient information for drivers and pedestrians to determine required, the barriers should be of high quality design and the overall street-scene. Where roadside barriers are provided far more scope for incorporating transparent material (e.g. glass) to minimise their visual impact and other incidental impacts.

(e) **Footbridges and Pedestrian Underpasses**

• Some large scale drawings from the Transport Department are concerned with the overall configuration of streets and their impact on circulation.

(f) **Street Furniture**

• Other large scale neighbourhood overviews consider, pedestrian routes and walking times.

(g) **Flyovers and Vehicular Underpasses**

• Smaller scale drawings comprising sections and sketches depict ideal conditions that are to serve as guides for the design of the street.

Examples of typical drawings of the street from various Hong Kong government departments.
Drawing fragment (in progress) of Queen's Road East in Wan Chai district. Colour coded to indicate government actors responsible for street elements.
Drawing fragment (in progress) of Pound Lane in Sheung Wan district. Colour coded to indicate government actors; infrastructural elements identified and classified in tags.
Drawing fragment (in progress) of Mody Square in Kowloon district. Colour coded to indicate government actors; infrastructural elements identified and classified in tags.
Fernanda Curi, Faculty of Architecture, Urbanism and Design, Universidade Federal de Uberlândia
Debbie Gordon, Graduate Program in Interdisciplinary Studies, York University
Lindsay Harkema, Barnard College and City College of New York
Thomas-Bernard Kenniff, École de design, University of Quebec (UQAM)
Daniel Koehler, The Bartlett School of Architecture, UCL London et University of Innsbruck
Carole Lévesque, École de design, UQAM
Katie MacDonald, School of Architecture and Design, Virginia Tech
Agustina Martire & Anna Skoura, Queen’s University Belfast
Giacomo Valzania, Peter Guo-hua Fu School of Architecture, McGill University
Alyssa Kropp, MFA Transdisciplinary Design, Parson School of Design
Gloria Serra Coch, GSAPP, Columbia University of New York
Joshua Singer, San Francisco State University
Scott Townsend, College of Design, North Carolina State University
Sofía Krimizi, Architectural Association, London et KSE studio & Kyriakos Kyriakou,
Texas Tech School of Architecture et KSE studio
Hala Younes, Department of Architecture and Design, Lebanese American University
Martin Hogue, Department of Landscape Architecture, Cornell University
Exhibition installation and participants, *Urban Inventories: The Documentation of the City as Design Project*, The Design Centre, University of Montreal at Quebec, March 2019.
Dissemination and Evidence of Peer Review

Project drawings were part of the exhibition ‘Urban Inventories: The Documentation of the City as Design Project’ at the University of Quebec at Montreal (UQAM) The public exhibition took place at the Design Centre of UQAM and included twelve projects selected through an international open call that reflect “on the roles played by documentation and invention in investigating the city and its territory” from around the world that are using drawing in new or innovative ways to look at the city”.

Selected projects include submissions by researchers from UCL Bartlett, Columbia University and Cornell University. Participation in the exhibition
was accompanied by a symposium talk on the project. The paper that comprised the basis of the talk has been chosen by the conveners of the symposium and exhibition to be part of a publication based on the proceedings.

The work has also been presented in both academic, policy and generalist settings. For example, to representatives from New World Development corporation who commissioned the larger project under which the research initially began, and more recently to an audience of students and faculty in the Growth and Structure of Cities Program at Bryn Mawr College.


Appendix

Exhibitions, talks, publications:

“Curb Scale Studies in Hong Kong.” In *Urban Inventories: The Documentation of the City as Design Project*, edited by Carole Lévesque and Thomas-Bernard Kenniff, forthcoming. (Paper accepted for publication May 2019; publisher to be determined.)


“Curb Scale Studies in Hong Kong”. As part of the exhibition and symposium *Urban Inventories: The Documentation of the City as Design Project*. The Design Centre, University of Quebec at Montreal. March 2019.


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The Department of Architecture educates students in an active culture of service, scholarship and invention. Uniquely situated at the crossroads of China and global influence, the Department takes the approach that design is best explored from a sophisticated understanding of both. With a multidisciplinary curriculum emphasizing technology, history and culture, students gain broad knowledge and skills in the management of the environmental, social, and aesthetic challenges of contemporary architectural practice. With opportunities for design workshops, international exchanges, and study travel, graduates of the Department of Architecture are well prepared for contribution to both international and local communities of architects and designers.