THE CULTURAL TRIANGLE OF HONG KONG

REVITALISING ITS COMMUNITY THROUGH A DIGITAL PLATFORM

SUPPLEMENTAL BOOKLET:

- ADDITIONAL INFORMATION
- EXTENDED METHODS
- COMPILED DATA

Smart Cultural Precinct

RONIT BANERJEE, WILLIAM HUANG, BRANDON LUONG, REGINA VALENCIA

Table of Contents

Booklet Authorship

Section	Primary Author(s)	Primary Editor(s)
Abstract	Ronit Banerjee, Brandon Luong	Regina Valencia
1.0 Introduction	Ronit Banerjee, William Huang	Regina Valencia
2.1 The Mixed Heritage of Central District, Hong Kong	William Huang	Regina Valencia
2.2 Cultural Heritage Preservation Efforts in Hong Kong	Regina Valencia	William Huang
2.3 Technological Solutions for Preservation	Regina Valencia, Ronit Banerjee	William Huang
2.4 The Smart Cultural Precinct	Regina Valencia	William Huang
3.0 Methods	William Huang	Ronit Banerjee, Brandon Luong
3.1 Objective 1: Identifying Heritage Sites Within the SCP	Ronit Banerjee	Brandon Luong
3.1.1 Literature Review	Regina Valencia	Ronit Banerjee
3.1.2 City Walk Observations	Ronit Banerjee	Brandon Luong, William Huang
3.2 Objective 2: Collecting Community Perspectives	Brandon Luong	Ronit Banerjee
3.2.1 Community Survey	William Huang	Brandon Luong
3.2.2 Expert and Stakeholder Interviews	Brandon Luong	Ronit Banerjee, William Huang
3.3 Objective 3: Creating an Identity for the SCP app	Ronit Banerjee	William Huang, Brandon Luong

3.3.1 Market Analysis	Ronit Banerjee	William Huang, Brandon Luong
3.3.2 Interactive Prototype	Ronit Banerjee	William Huang, Brandon Luong
3.4 Objective 4: Assessing the Feasibility of the SCP app	Ronit Banerjee	William Huang, Brandon Luong
3.4.1 Focus Group	Ronit Banerjee	William Huang, Brandon Luong
3.4.2 Developer Consultations	Ronit Banerjee	William Huang, Brandon Luong
4.0 Results & Analysis: Overview	Regina Valencia	Ronit Banerjee
4.1 The Importance of Community	Regina Valencia	Ronit Banerjee
4.2 An Emphasis on Culture and Heritage	Regina Valencia	Ronit Banerjee
4.3 The Difficulties of Navigating the SCP Area	Regina Valencia	Ronit Banerjee
4.4 Engagement with Local Artists and Small Businesses	Regina Valencia	Ronit Banerjee
4.5 Choosing our Digital Platform: The Mobile Application	Regina Valencia	Ronit Banerjee
4.5.1 Preserving Heritage, Innovating Culture	Regina Valencia	Ronit Banerjee
4.5.2 Making the SCP More Accessible	Regina Valencia	Ronit Banerjee
4.5.3 Strengthening the Network of Artists and Businesses	Regina Valencia	Ronit Banerjee

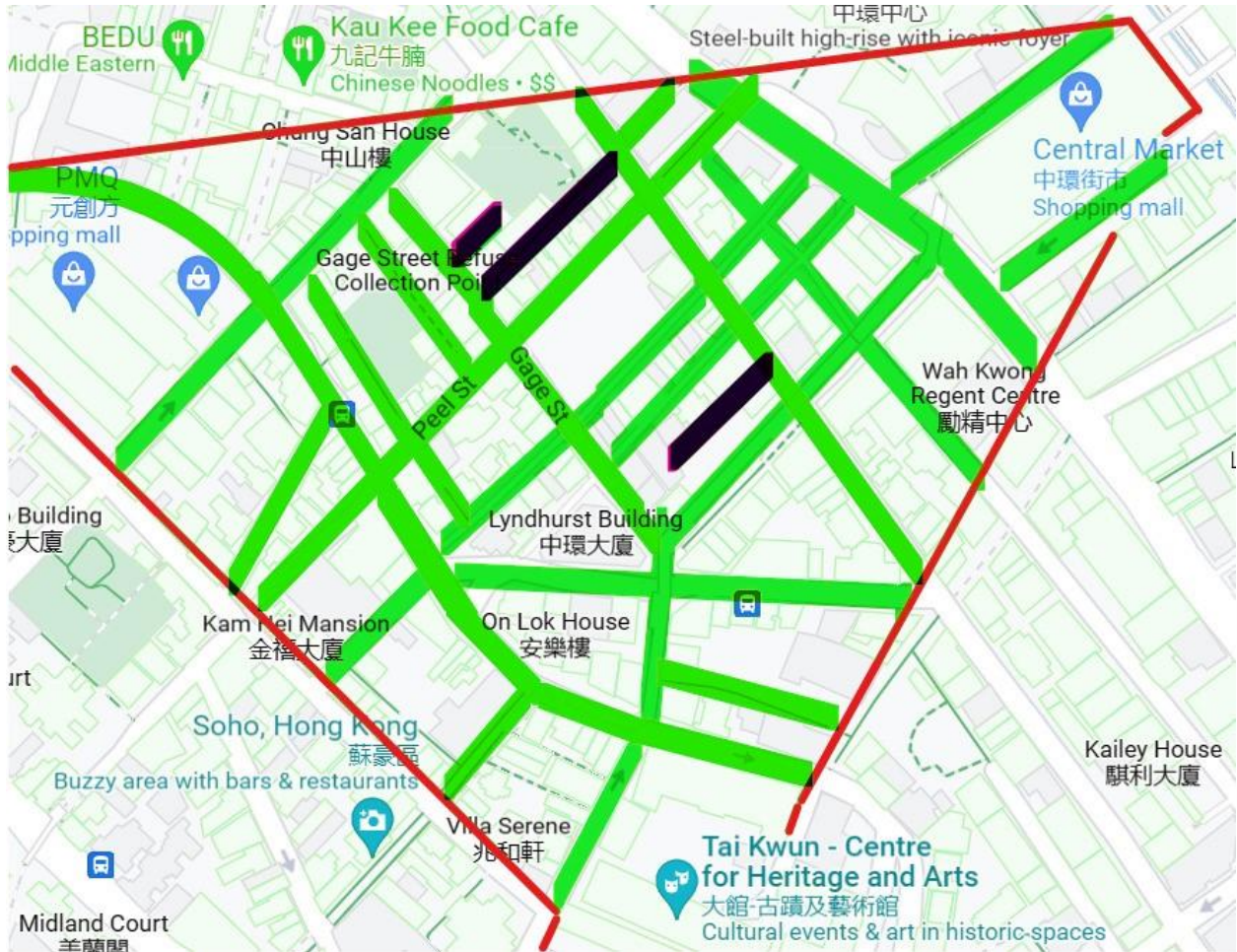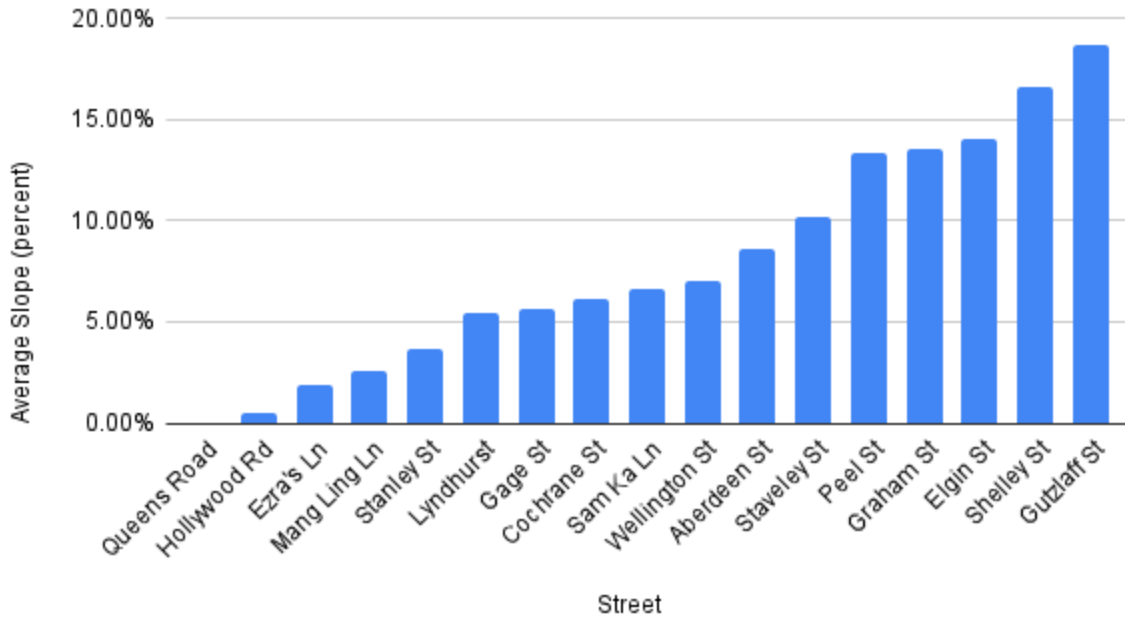|		
4.6 Assessing the Feasibility of the Proposed Mobile Application	Regina Valencia	Ronit Banerjee
5.0 Framework of the Mobile App Development	Brandon Luong	Ronit Banerjee, William Huang
5.1 Phase 0: Pre-development Planning	Brandon Luong, Ronit Banerjee	William Huang
5.2 Phase 1: Development & Design	Brandon Luong	Ronit Banerjee, William Huang
5.3 Phase 2: Future Maintenance	Brandon Luong	Ronit Banerjee, William Huang
5.4 Impact of an SCP Mobile Application	Brandon Luong	Ronit Banerjee, William Huang
Acknowledgements	Regina Valencia	William Huang

Project Timeline

SMART CULTURAL PRECINCT TEAM 1
PROJECT TIMELINE

WEEK 1 (1/9 - 1/13)
- Familiarized ourselves with CUHK
- Got first impressions of Central
- Set goals for the project
- Began literature review

WEEK 2 (1/16 - 1/20)
- Finalized methodology
- Prepared surveys and interviews
- Began city walk observations
- Finished literature review

WEEK 3 (1/23 - 1/27)
- Experienced Central and its culture during Chinese New Year
- Completed city walk observations

WEEK 4 (1/30 - 2/3)
- Conducted interviews and surveys
- Began processing collected data in order to create interactive app prototype

WEEK 5 (2/6 - 2/10)
- Completed final interviews
- Finished processing data for app
- Created the interactive prototype
- Prepared for SCP workshop

WEEK 6 (2/13 - 2/17)
- Ran SCP community workshop
- Reached out to developers, designers, etc. to discuss app feasibility

WEEK 7 (2/20 - 2/24)
- Met with the Urban Renewal Authority of Hong Kong
- Met with software developers, product designers, and others

WEEK 8 (2/27 - 3/3)
- Delivered final presentation
- Finalized findings in booklet
- Compiled all collected data for future use by the sponsor

Methodology Flowchart

Objective 1: Identify heritage sites within the SCP

Literature review

City walks

Objective 2: Collect community perspectives

Stakeholder and expert interviews

Community surveys

Objective 3: Create an identity for an SCP mobile application

Market analysis

Interactive prototype

Objective 4: Assess the feasibility of the SCP app

Focus group

Developer consultations

City Walk Observations

Average Slope of Streets in SCP Region in Ascending Order

Average Walking Area Width of Streets in SCP Region in Descending Order
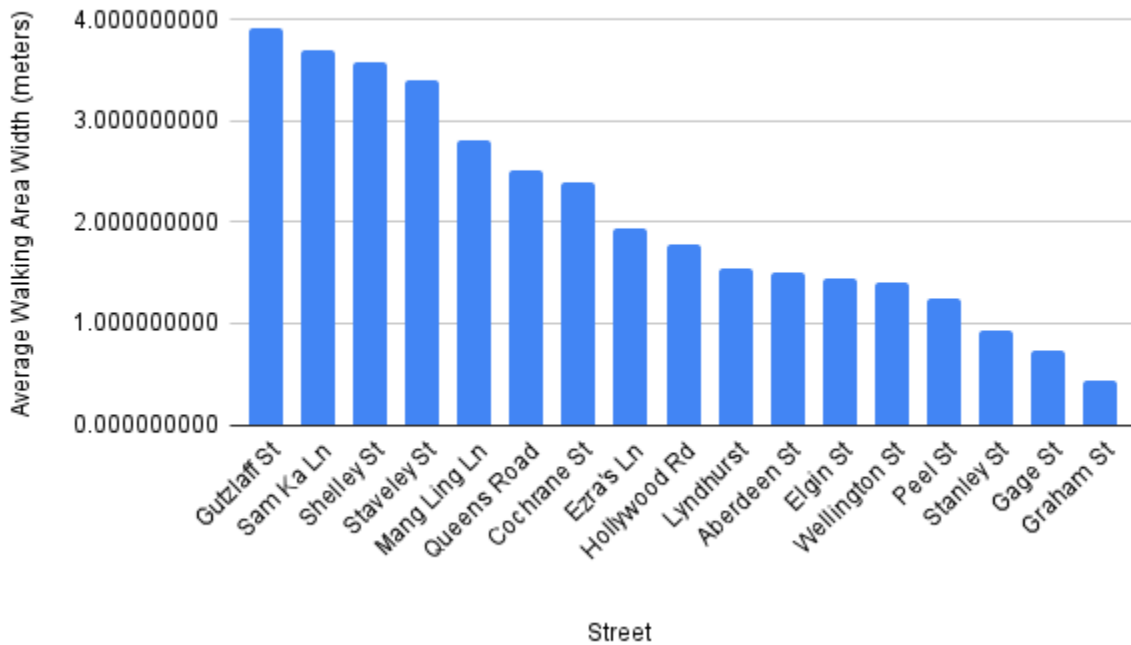
HELP IMPROVE CENTRAL!重喚香港文化與歷史遺產

WHAT IS THIS SURVEY FOR?
此問卷調查的目的是什麼?

This **5 minute survey** is part of research investigating how Central can be generally improved by the implementation of the Smart Cultural Precinct (SCP), which is a project created by the Institute for Sustainable Urbanisation (ISU).

此問卷調查是為了促進中環智慧文化區的發展而設，只需五分鐘便可完成。您的寶貴意見將幫助促成積極的影響！

Central District Survey Form

About this Survey:
We are a group of students working with the Institute for Sustainable Urbanisation (ISU) in cooperation with the School of Architecture at CUHK. This survey aims to gather data on public opinion of the Central District for the Smart Cultural Precinct (SCP) project.

The following is a brief description of our project:
The SCP is the area surrounding the triangle outlined by Tai Kwun, Central Market, and PMQ. The SCP project aims to conserve traditional street culture and enhance the neighbourhood through urban design projects, place-making, and traffic calming to create a more pedestrian friendly environment in Central.

1. **On average, how often are you in Central?**
   - ☐ Less than once a month
   - ☐ 1-2 times per month
   - ☐ Once every other week
   - ☐ Once per week
   - ☐ 2-3 times a week
   - ☐ More than 3 times per week

2. **Select the primary reasons you come to Central (Check all that apply).**
   - ☐ Dining
   - ☐ Education
   - ☐ Groceries
   - ☐ Healthcare
   - ☐ Recreation / Tourism
   - ☐ Resident / Lodging
   - ☐ Shopping
   - ☐ Work
   - ☐ Other _____

3. **Select which of the following locations you have visited in the past month (Check all that apply).**
   - ☐ Tai Kwun - Hollywood Rd
   - ☐ Central Market - Des Voeux Rd
   - ☐ PMQ - Aberdeen St
   - ☐ The Centre
   - ☐ Graham Street Market
   - ☐ Stanley Street Market
   - ☐ Dr. Sun Yat-sen Museum
   - ☐ Lok Hing Lane Sitting Area
   - ☐ Soho
   - ☐ Man Mo Temple
   - ☐ Victoria Harbour
   - ☐ None of the Above
   - ☐ Other _____

4. **Select how much you agree/disagree with the following statements, where:**

-3	-2	-1	0	1	2	3
Strongly Disagree	Disagree	Somewhat Disagree	Neutral	Somewhat Agree	Agree	Strongly Agree

   a. It is easy to walk around comfortably in Central.
      -3 -2 -1 0 1 2 3
   b. The street and visitor information signage in Central is helpful and easy to understand.
      -3 -2 -1 0 1 2 3
   c. Central has improved in the past decade.
      -3 -2 -1 0 1 2 3
   d. Hong Kong's heritage has been preserved well in Central.
      -3 -2 -1 0 1 2 3
   e. I would attend a cultural festival in Central.
      -3 -2 -1 0 1 2 3
   f. I would attend a historic walking tour of Central.
      -3 -2 -1 0 1 2 3
   g. I would like to see some streets in Central closed to vehicles to make it easier to walk.
      -3 -2 -1 0 1 2 3
   h. The Central District represents the culture of Hong Kong.
      -3 -2 -1 0 1 2 3

5. **What are your favourite places to visit in Central?**
   - ☐ Tai Kwun - Hollywood Rd
   - ☐ Central Market - Des Voeux Rd
   - ☐ PMQ - Aberdeen St
   - ☐ The Centre
   - ☐ Graham Street Market
   - ☐ Stanley Street Market
   - ☐ Dr. Sun Yat-sen Museum
   - ☐ Lok Hing Lane Sitting Area
   - ☐ Soho
   - ☐ Man Mo Temple
   - ☐ Victoria Harbour
   - ☐ Other _____

6. **What would you like to change about Central?**
   - ☐ Have additional crosswalks
   - ☐ Increased signage and improved wayfinding
   - ☐ More community engagement
   - ☐ More cultural festivals
   - ☐ Other _____

Our team is interested in creating an SCP mobile app that serves the Central district heritage sites, i.e. the SCP area bordered by Central Market, Tai Kwun and PMQ.

Some benefits would be:
- It will attract more visitors to the area.
- Preserve Hong Kong's collective memories.
- Give an interactive voice to that neighbourhood including residents and businesses.

Possible features include:
1) An interactive map with suggestions of routes with different characteristics for users, directions, and relevant info about cultural assets
2) Information and activity updates about SCP held by different parties, i.e. PMQ, Tai Kwun, Central Market, studios, art galleries and shops
3) "AR and Games" educating users with history, design features, and characteristics of the heritage/area in different periods in a storybook-like manner or in the form of AR games
4) A "storyboard" encouraging all users to share and upload their stories and experiences related to the SCP with "Like" and comment functions
5) "Registration" section where users set up accounts and utilise the aforementioned functions to earn rewards
6) "My Map and Searching" platform disseminating useful locational data of the SCP and suggesting the shortest route to different points of interests.

7. **Do you think it is a good idea to have an SCP mobile app?**
   - ☐ Yes
   - ☐ Maybe
   - ☐ No
8. **Would you download and regularly use an SCP app?**
   - ☐ Yes
   - ☐ Maybe
   - ☐ No
9. **In your opinion, who would be interested in using the SCP app?**
   - ☐ Land developers
   - ☐ Shop keepers
   - ☐ Restaurant owners
   - ☐ Local residents
   - ☐ District council
   - ☐ Other _____
10. **Are there any other SCP app features you would like to suggest? Possible ideas for features include: route suggestions, activity boards, and educational games.**

Demographic Information
11. **What is your gender?**
    - ☐ Male ☐ Female ☐ Other ☐ Prefer not to say
12. **What is your age?**
    - ☐ 18-24 ☐ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-65 ☐ 65+ ☐ Prefer not to say
13. **What is your ethnicity (Check all that apply)?**
    - ☐ Chinese
    - ☐ Filipino/a
    - ☐ Indonesian
    - ☐ Indian
    - ☐ Japanese
    - ☐ Nepalese

| ☐ Pakistani | ☐ Thai | ☐ Other Asian |
| ☐ Caucasian / White | ☐ Other _____ | ☐ Prefer not to say |

14. Are you a resident of Hong Kong?

| ☐ Yes, I am a resident | ☐ No, I am not a resident | ☐ Prefer not to say |

15. Where do you live?

☐ Kowloon	☐ Central & Western District	☐ Hong Kong Island
☐ New Territories	☐ Mainland China	☐ Asia
☐ Europe	☐ America	☐ Australia
☐ Africa	☐ Other _____	☐ Prefer not to say

16. What is your monthly income?

☐ $0-$10,000   ☐ $10,000-$20,000   ☐ $20,000-$30,000   ☐ $30,000+   ☐ Prefer not to say

Land Use Survey

The land-use survey was conducted by the second SCP app team during the C term of 2023. The team consisted of Ilyssa Delizo, Lenny Fils-Aime, Alex Greally, and Darren Kwee.

Questions

1. **Business Name**
2. **Address (Street then Number)**
3. **Type of Business**
   - ☐ Retail
   - ☐ Business/Office
   - ☐ Residential
   - ☐ Other _____
   - ☐ Food/Beverage
   - ☐ Government
   - ☐ Lodging
   - ☐ Entertainment
   - ☐ Community Center (ex: public space)
   - ☐ Street Vendor
4. **Possible Interviewee?**
   - ☐ Yes
   - ☐ No
5. **Wheelchair accessible?**
   - ☐ Yes
   - ☐ No
6. **Average Price Point Per Person?**
   - ☐ $ (<100)
   - ☐ $$$ (400-700)
   - ☐ $$ (100-400)
   - ☐ $$$$ (>700)
7. **Additional comments?**

Results

G/F Land Uses in the SCP

- Other 9.2%
- Street Vendor 14.1%
- Business 7.3%
- Service 5.6%
- Residential 9.0%
- Food/Beverage 32.6%
- Retail 22.3%
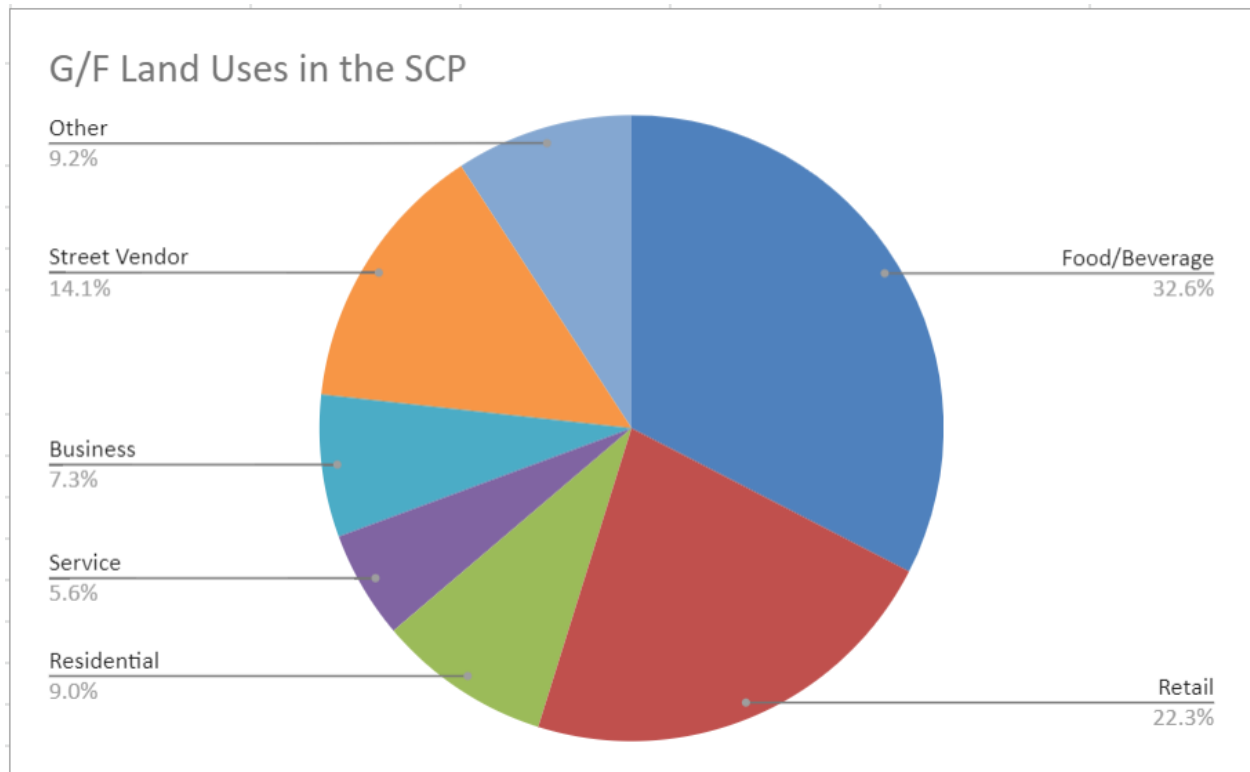
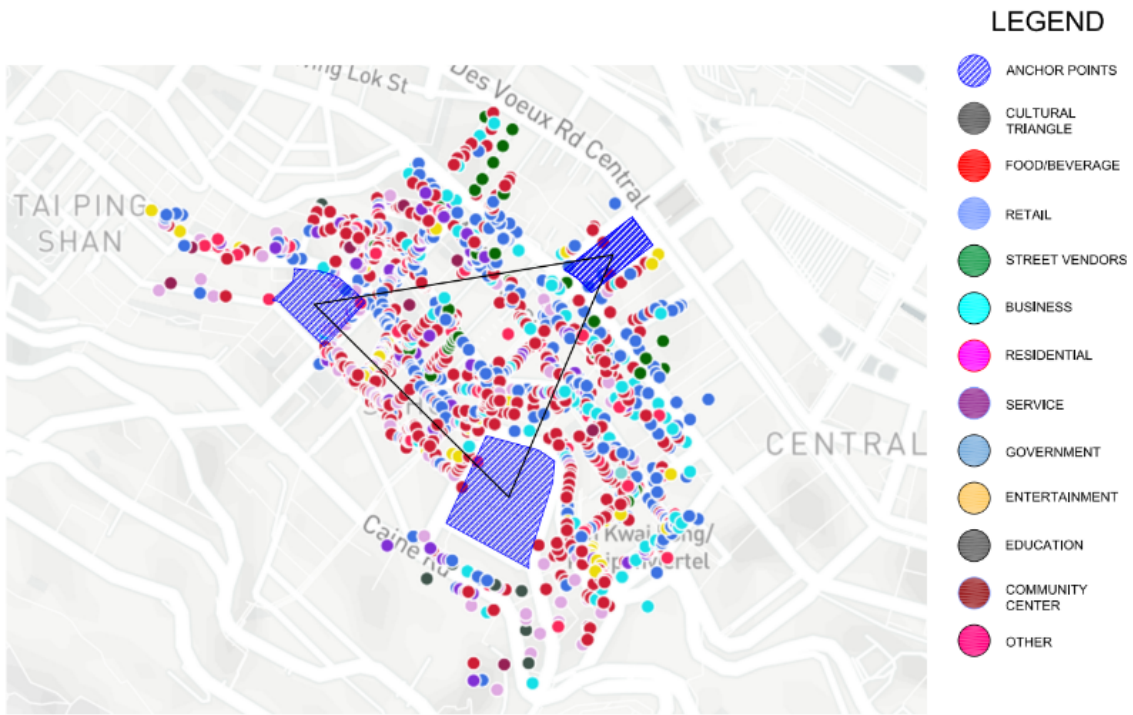LAND USE SURVEY
SCP CBID TEAM

Business Owner Survey

The business owner survey was conducted by the second SCP app team during the C term of 2023. The team consisted of Ilyssa Delizo, Lenny Fils-Aime, Alex Greally, and Darren Kwee. Surveys were offered in person in either English or in Cantonese.

Questions

1. **Business Name?**
2. **What is the business type?**
   - ☐ Retail
   - ☐ Business/Office
   - ☐ Food / Beverage
   - ☐ Service
   - ☐ Entertainment
   - ☐ Other _____
3. **How many years has this location been open?**
   - ☐ Less than 1 year
   - ☐ 5+ years
   - ☐ 1-3 years
   - ☐ Other _____
   - ☐ 3-5 years
4. **Who is your target customer?**
   - ☐ Local residents
   - ☐ Expats
   - ☐ Tourists
   - ☐ Other _____
5. **Over the next year, how do you expect your business to perform?**
   - ☐ Much worse
   - ☐ Slightly better
   - ☐ Slightly worse
   - ☐ Much better
   - ☐ About the same
6. **Why do you think this?**
7. **Right now, what is your business' biggest challenge? (CAN SELECT MULTIPLE)**
   - ☐ Not enough customers
   - ☐ Operating costs
   - ☐ Not enough employees
   - ☐ Other _____
8. **Agree/Disagree: It would bring more customers to my business if it was easier to walk in Central (for example, if sidewalks were wider and there were less cars).**
   - ☐ Disagree
   - ☐ Somewhat Agree
   - ☐ Somewhat Disagree
   - ☐ Agree
   - ☐ Unsure
9. **How interested would you be in joining a business organisation that hosts events such as festivals and pop-up markets in Central?**
   - ☐ Not Interested
   - ☐ Somewhat Interested
   - ☐ Very Interested
10. **How interested would you be in joining a business organisation that offers advertisement and promotion services?**
    - ☐ Yes
    - ☐ No
    - ☐ Maybe
    - ☐ Other _____
11. **If a business organisation organised these services would you be willing to pay a membership fee?**
12. **Comments?**
13. **Distribute Survey?**
    - ☐ Yes
    - ☐ Other _____
    - ☐ No

Expert Interviews

Vicky Chan Interview Transcript

Interviewers: Regina Valencia, Ilyssa Delizo
Interviewee: Vicky Chan, Founder of Avoid Obvious Architects

Interviewer (00:00:03):

OK, great. So we just wanted to start off with some more general questions. I saw that your favourite project was the community farm. Would you like to maybe expand on that a little and more about how it impacted the community?

Vicky Chan (00:00:24):

We started the community farm known as Cape Farm in Kennedy Town, also in the Central and Western District of Hong Kong. We began the design of it in 2019 and it took us about 4.5 years to design, build, fundraise, and operate the farm. The farm has been in operation for the last two years. The idea of the farm is to provide a free public smart community farm to the public, very different than traditional farm, where a lot of urban farmers would actually rent a specific planter and create a specific, I would say a cage around their own specific farm. So in many urban farms that people visit, they are almost like a jail. They're very green, but you kind of perceive them as a jail because there's always a fence around them. There's always cages to protect their species. In many cases they were necessary for the species because if you don't protect them, the birds will come. But in urban farming, farmers were worried about vandalism, so there were just nets, cages and protection barriers everywhere.

So at the beginning of the idea, we just wanted to create a very open community farm that we're gonna welcome the public 24/7, so people could just walk into the farm: the farm would work more like a park in some sense that people could just walk in. And I said that the farm is a Smart farm because we integrated 3 different farming technologies in the farm. So they were hydroponic, organics, and also aquaponic. They're very innovative in the sense, but it's actually the first time that all three technologies have been actually put together into a community non-profit farm at the same time. At the end of the day, what we wanted to ask ourselves and the community was a very simple question: If you wanted to talk to kids today, how many of them wanted to become farmers? I would say, and I bet you 100% still true today that none of them, 0% of them would want it to be farmers. They still perceived farmers as a job that is very difficult, that is unnecessary, that is actually low income. But through the innovation of the smartphone, we were able to farm within an air conditioned room, we were able to farm in a very cool, high technology location. So we actually gave the community a chance to witness farming in the next 10 years. How could it be very innovative, integrated with technology, and at the

same time, very comfortable. I mean, there's still a very difficult, hard working element that was required in our farm, but we at least gave the template to the community and the simple answer to the question I asked whether they wanted to be farmers. We wanted to actually inspire them to see farmers as a natural scientist. Through this addition of this farm, I think we did a really good job to kind of elevate the whole position and the branding of our farmers and agriculture as a whole.

As an architectural team, this is the type of work that we kind of do. But not only that, we also were trying to duplicate and spread this knowledge that we learned from the first public smart farm in Hong Kong. At the moment, we are planning 5 different farms across Asia using a very similar template. Each of them adopted different, local species, and so they are all different specialties within the farms that we are planning.

Interviewer (00:05:23):

You've done a lot of community based initiatives, and so I wanted to ask: you have that same mentality in your architectural firm, is this something that you've been trying to aspire for Walk DVRC? How does your work in both supplement each other, and what have you mainly learned from either role?

Vicky Chan (00:05:51):

Essentially, it's really the same thing… Well, maybe I'll actually give a little bit of background about myself. There are five different NGOs that I own, Walk DVRC is just one of them. On top of the urban farm, K-Farm that I told you about, I'm also part of another Community Park in Kwun Tong, which is part of Kowloon along the waterfront site, that's also another NGO known as aviso, and then we have another project, NGO project, to teach architecture for children. We have been volunteering to teach kids every week at a local school. Long story short, on top of my architectural practice, there are about 5 different NGOs that I'm using, and the agenda and the flow of all these projects are actually pretty much consistent. We're trying to take our professional knowledge into the community, using what we know as a professional practice, but combining it with sustainability, education, and community. We really want the participants in our workshop or in the people that are in the project that we are working with to understand how design thinking changes their neighbourhood, changes their community, upgrades the ideas they may have in their neighbourhood, in their buildings, in their interior.

Through one of the NGOs, we recently worked with kids. We talked to children about how to design their own library. They designed and made the drawing, made the model, and now we turn the model into a library and it is now 100% completed and built as a project in Hong Kong. It was interesting that we combined our professional expertise as an architect to teach, to conduct workshops. We asked the kid to produce their own drawing, and they ended up building it. It's actually a really complicated library in terms of the structure, it's actually quite unique and interesting.

I would say I don't see a difference between the nonprofit work that we do because it is just part of the same vision, part of the same belief. For different funding purposes and for different legal purposes, we have to establish different brands/organisations in order to tackle the specific needs because the NGO cannot be too broad, it has to have an agenda that is quite narrow. So sometimes, we just have to have multiple NGOs to tackle different pinpoints, visions, and ideas.

Interviewer (00:09:00):

That's amazing how much work you do, especially with the community! I do want to skip ahead to talk about our project itself. The Smart Cultural Precinct or the Cultural Triangle–Are you familiar with this project?

Vicky Chan (00:09:14):

Yes, I'm very much familiar with it. I have been kind of working on it with Sujata for the last five years. I'm not exactly into it on a daily basis, but I know the development over the last five years.

Interviewer (00:09:32):

We're part of two different teams. I'm part of the app feasibility, so we're going to do a mock-up, and then *[other interviewer]* is part of a Community and Business Improvement District project. And so I wanted to ask, how do you think of both of these–Let's maybe orient towards the CBID first, how do you think an improvement district would work within the SCP and do you think it would be feasible in terms of connecting the community together, but also the businesses and making them interact more with the culture and heritage of that area?

Vicky Chan (00:10:16):

I personally don't think they will work. I'm going to give you an example. I mean, we are applying a very Western belief into a very Eastern (?) market like Hong Kong and the market here is just very different. We have neighbourhood watch or neighbourhood community, or just—like say you live in a complex of 5 towers. They would form a group together. We try to repair things within that complex of our towers, right? What often happens is that they, you know, people would be–there are a lot of corruption that that that went on within those groups, and then it often went into the news saying that, group like that together has a lot of money in more in terms of like upgrading the street and then who to get to decide what to upgrade. For the last 30 years, that type of mentality has existed, the legal structure has existed, and it really failed in so many ways. Then you may wonder, oh, maybe that's because people are doing it on a small scale, private scale, right? That's why they failed.

But on a much bigger scale, we have a major project known as the West Kowloon, a government formed community leadership to really build 20 different buildings and museums. We planned the whole neighbourhood. As of the last three years, they have lost about $10 million per year. Corruption again, not to say that they corrupted right. No one actually took the money back into their own account in this case. But it's just that everyone thought they were trying to do the community a favour. Just spending a lot of money to do this and that, and no one really appreciates it and they're losing money anyway. So if you ask me, how could it actually benefit Central, right, and I can tell you that for the last 30 years, we saw one template, it failed. In the last 10 years, they tried to do it on a major scale, neighbourhood scale. It still failed. It costs so much.

If you read the news outside, you see the growing aspect of it, right? They hired Herzog & de Meuron, Frank Gehry–this world class architect–to design museum after museum in this new established neighbourhood of 20 buildings, right? But at the end of the day, when the community asks who actually benefits from it, right, like who? We really needed this superstar architect with a billion dollar investment to do a museum versus like, could it be something different?

So at the end of the day, I am not very supportive of the idea of doing a Central business district or any type of organisation, not to say that the idea was bad. I think the idea is fantastic. IIt has really worked wonders in multiple locations across the world, but here in Hong Kong, our culture–we have done it again and again and it just keeps failing. I think the moment when we realise that we're going to end up losing $10 million a year, I think that the money could have actually done something different, something better. I really don't understand how that type of organisation would really help Central as a whole.

So that's coming from my aspect across Hong Kong, and different public placemaking management, I would say, really sadly, the only place that really organise placemaking in a fantastic way in Hong Kong would be done by a private developer when they own all the land, when they make all the decisions behind closed doors. The places will just be really nice because they could tell you what to do, what not to do. And you don't often get to say yes or no, but yet the places are really well-organised; you know the plans look really good, the material, the shops, everything is just well organised.

The sad reality of Hong Kong is that we are still a very capitalist city. We have only worked out a capitalist way to organise the city; some of my socialist ideas still haven't actually been taking place to a full extent that are acceptable to most of the culture of the Hong Kong people.

Interviewer (00:14:52):

That's very interesting to know because it sounds like there's some sort of either corruption or just individualism coming into play. Would you agree with that? Like it's just a lot of things going wrong and it just never ends up working out.

Vicky Chan (00:15:13):

I think everyone is trying to do good, but in organising, say the West Column district, right? When people have a billion dollar budget, they tend to not care about it, like how to actually think of the bigger picture and I find it to be the case that if we ever organise any time of community project, I think the result will be very similar. I can't say whether this is fully corruption, but I think my answer, going back to what I have been saying, is the cultural thing. The city is very used to being a very capitalistic city and any type of co-sharing idea just tends to fail.

It sounded really sad but I can share my community farm as a case with you. We opened the farm, we asked the community to respect it so we don't have any fans, we don't have any security on it. Within the first three months, people came to the farm and set the farm on fire. Some of the plants and planters got burned down. I can say that I think some of this Western idea—when I say Western, I really mean European/American—to organise the city by the community, just have something like this actually take place here in Hong Kong, there are often people who set our things on fire. Those who do all the vandalism are actually people who are quite well off. They're not just like some strict bombs, right? They're actually well paid, high income people who just think that, ooh, someone pays for it. I already pay my taxes. I'm just going to, you know, abuse this public facility as best as I can. So when we actually get all the damages and we argue with some of the community, "you have to stop damaging my farm," they would give me all this like b——— answers of how they pay for all of this stuff. They felt like they owned this, and that they deserve to damage it. I'm not talking about street bombs (?), I'm usually talking about highly educated people, high income people. These are the type of people who are telling me all this b——— answers, right, as I'm dealing with them. I don't know the answer to your question, but I believe the cultural thing, it was really generalising of what I'm seeing right now in Hong Kong.

Interviewer (00:18:20):

Switching kind of towards the app, I don't know what your experience is with app mockups and things like that, but say if we put a social media feature, do you foresee something similar happening where people are kind of disrupting and attacking—like being negative about a community app? We're going to have businesses involved, but also possibly have a social media aspect where the community can talk about their experiences within the SCP. And so do you think something similar, digital-wise, would happen like that?

Vicky Chan (00:19:09):

I'm not trying to be pessimistic, but I think some of the—a lot of the answers that we have to organise the city already exist here in Hong Kong. We continue to try to implement something new, and they often fail, including trying to implement a community Central District or something like that. It's just, you know, from case to case, I haven't actually seen a single successful case that has worked out, but yet I just told you that there are cases like that that work out, places that are controlled by private equity that work out beautifully.

Similar to an app, because apps are so popular and all of the libraries have their own apps, the playgrounds have their own apps, the museums have their own app: on each app, they spend $1,000,000 on it. Then when you actually look at the number of downloads, it's 200 downloads, 300 downloads, and then when the app gets to the point that no one knows it, they say, "Oh, the project failed." Then you know, millions of dollars are gone just like that. There are so many existing platforms that people have been using, I feel like maybe we continue to ignore that there are existing working models. We want to jump into technology and things that are new and upcoming as if it is going to solve our issues and problems. I love to be disruptive, everyone is trying to be disruptive, but I just don't know whether disruption in this case of trying to organise the community in Central is as useful or as innovative as we want it to be. So to answer your question, I don't know how people will react to it, but I don't think they would not react to it. It's mostly my suspicion because there are just so many apps like that, museum apps, every apps, that if you even try to talk to people, they don't even know the apps exist until they go to the museum. They force you to download it and then you realise the app is not even useful. So I don't know. Is there an existing tool that can help make the museum better? I think so. Yeah just probably not forming another app that no one is going to end up downloading.

Interviewer (00:21:53):

Since you worked with the SCP, how connected do you think it is truly? And if not, is there some older model that might work? What would you suggest to make this whole project stronger and make it more feasible?

Vicky Chan (00:22:20):

There are three, within this cultural precinct, there are three major infrastructures: the PMQ, Tai Kwun, and also the Central Market. At the moment, they all fight one another. Everyone is trying to be—say during Christmas time or one of the holidays—everyone is trying to fight one another in order to get the most audience, the most attention, because basically among all three locations, everyone is offering a similar deal. There are restaurants, there are Christmas shows, there is retail, there are shops. There's only so many people, so many people that could actually visit Central all at once. So in many cases, if people spend their dinner already at one location, they're not going to end up going to the other two.

But in other locations that have been quite successful, say the location organised by a private developer, they would brand each of the buildings differently: building A, building B, and building C are not going to necessarily repeat what they have to offer, there are more surprises in building A and building B. So there is more incentive to visit all of the buildings and all of the locations. It's almost like a theme park, right? Right now, as historic as the three locations (PMQ, Tai Kwun, Central Market) are, I really can't tell whether the restaurants are any good or better than in any one of them because they're using it as a way to make money. I feel by assigning all three buildings ownership, at least they would have full control over what to do and how to make the event, rather than trying to fight one another to get the same attention, same content, and same audience. The model I was referencing is really just a private equity model, private developer model, where they know how to bring their complex—I mean branded buildings so that each of the buildings belong to a different group and with a different theme. So at the moment, the three buildings share the same theme. They promote themselves as historic, they promote themselves as a cultural hub. All three of them did exactly the same thing, so I can't quite tell whether they are really organised.

Interviewer (00:25:18):

So just to confirm what you're saying, if all three of them had some sort of third party overseeing them, and then say—like for me personally, when I went I saw PMQ as an artist hub, Tai Kwun as the true heritage museum, and then Central Market was all about the food—if they market it just like that, that would be way better for all three of them versus like if they just continue fighting and saying they're similar to each other?

Vicky Chan (00:25:57):

No, I'm not saying there's a third party, I'm saying that they should not have three different owners. There should be one owner, the same owner for all three of them. There should be no third parties just to oversee what that one owner wanted to do. Having three different owners is crazy when all three buildings are owned by the government. You know, when you look from the outside, what you were saying is true, right? Oh, artist hub. The other one is food and retail. One of them is a cultural hub. But if you really look at the content that they generate,

right, it's really the same. If one goes, "Oh, art and craft shop," the other one goes, "I got art and craft shops, too," and the third one goes, "Oh yeah, I got some museum art and craft shop," that when they actually try to generate income, how do they generate income? They all came down to the same strategy. It would be retails, it would be food and beverages, and the type of food and the type of retail is exactly the same, some type of high end retail to pay for the rental. What I'm saying is if I already get one location doing that, why would I need the other two? They are owned by three different organisations. They all think separately, so I'm saying that if they are all owned by the same owner, it would be a lot easier. When I say owners, I mean to say that the building is really owned by the government, so the owners are actually the operators. When they are all run and operated by the same operator, I think that there would be a better hope, but definitely not the third party. At the moment, the operator already works like a third party, take Central Market as a case: the government owns the building, they outsource it to a developer who is the second party, then they outsource it to a third party operator. If you are saying there will be a third party, that's actually more like a fourth party; I think that's way too many parties involved. When the government didn't want to deal with it, they gave it to the developer; when the developer didn't want to deal with it, they gave it to the operator, and now we're saying we need a fourth one. How about just go back to the government and say, "Hey, you run it. You own it and run it."

There were some really good and amazing models that are running this historical facility. When I look at government-run museums, they are just great, right? Free of charges, and you actually end up seeing super luxury retail shops or super luxury food & breakfast in the middle of the museum. They're all kind of affordable. They're welcome by the public. Ho come these three places are being used to make money, right? If that was the case, then might as well give it to one operator, one developer, so that they can make money in an interesting way and not fight one another. But if they weren't actually meant to make money, if they were meant to promote history, the government should take over and run the show there themselves, just like they would run any museum. I don't understand why they became this quasi-private & public partnership; I think in this case, they generate a really weird outcome. If you ask the local people how many of them actually would go to these places every month, I would say none. How many of them would actually go to all three of them within the same period of time? It's very unlikely that they would do that. We run an institute on the premises at PMQ; if the government weren't actually behind it, the whole model of PMQ would have failed. Most of the artists at PMQ are not able to make enough rent because all the people at Central Market already stole all of the foot traffic. There's no people actually going to the PMQ to buy stuff, no people going to the PMQ to actually spend money. There's no income to PMQ. They're losing money every year, so all three of them at the moment are actually killing one another off. I don't really see how the current model or the 4th party was going to make it better unless there's a single party, single decision, and then a single agenda. If this is a nonprofit, just make it all nonprofit from the get go.

Interviewer (00:30:42):

Okay, that makes way more sense. I don't know why there's a timer for our meeting, but I want to shift towards the walkability of Hong Kong and Central in general. I've seen that you've done some walkability studies with the DVRC and Central, so what are some aspects of Central that cause major hindrances or just general things that we should keep in mind about accessibility and walkability?

Vicky Chan (00:31:21):

Walkability in Hong Kong is actually quite interesting. Over the period of COVID, everyone is more conscious about their well-being. Everyone is more conscious about being able to go outside, but yet our body and mind here in Hong Kong don't actually align. We are buying more vehicles—if you look at the population here in Hong Kong, it actually has declined in the last three years. We lost people in the cities, but yet the number of vehicles—the number of new vehicles has actually increased. What we have seen is that people are saying they love to walk more, they love to be able to go outside, but they're actually not doing it. They're actually buying more cars, driving more, and taking less public transportation.

One of the common misconceptions about walkability is that there's no issue in educating people: everyone loves it, they get it, they buy it, they understand there's an urgency. No one acts on it. In fact, they do quite the opposite. On the outside, they tell people that they are green, but deep down, they're driving their car. I have so many government meetings; on the outside, the meeting is about sustainability, but when they show up to the meeting, they show up in their private car. Does that p— you off? There's a bunch of people like that in Hong Kong, like when it comes to actual action, they're like, "Well, someone else does it, right? Not me. I'm not going to give up my car." That's the biggest obstacle that we found in our walkability study is that to change people's behaviour, we change people's mindset already, but to change their behaviour, this is actually more difficult than ever because we have just seen quite the opposite is happening.

This is not to say that Hong Kong doesn't have first-class, world-class transportation. We have probably one of the most reliable transportation systems in the world: so reliable, so efficient. But yet surprisingly, we just buy way more cars than ever before. The rate and the amount of cars we're buying right now in the last three years is record-breaking. I can't say it just because maybe everyone is so rich that they feel like they have to own a car, so I can't quite pinpoint why that trend has increased, but some people have told me that it has to do with COVID. During COVID, they felt unsafe to travel in a subway, so they had to own a car. That was some of the answers that I heard why some of the people that used to take the subway are no longer in the subway.

The second part of your question is, "what are some of the lessons learned?" Walking is like any other exercise. What we learned is that people will not commit to the exercise. Most people, if they don't have the habit of walking, they're not going to suddenly say that I'm going

to end up walking more. The mentality to actually convert someone to exercise more is subject to many types of emotional, physical, or psychological factors. One of the lessons learned we have found is that we have to constantly come up with new ideas to attract people, to convert their daily time and daily routine to commit to more walking time and walking distance. That includes making games, making marathons, making some—a fashion show that we recently launched, we talked to people during the summer time. I asked them why they do not want to walk and why did they jump off the taxi or jump onto the taxi and they simply said they were so hot and that they were in a formal outfit. They said that their outfit actually forbids them to walk in the summertime because they don't want to get all sweaty and smelly, which is understandable. Two months ago, we launched a fashion competition to our fashion designers to rethink how they and people in the office keep their professional look while trying to give them the chances and opportunity to walk more. They came up with a lot of walkable design, walkable fabric ideas, so that was actually quite interesting. The lesson I learned from that is that by telling people to exercise more, walk more, sometimes that is going to actually p— people off. So we often try to try different games, different approaches, a soft approach to tell people what to do and when to do it and how to do it more frequently.

Interviewer (00:36:21):

Alright, I think we're out of time on the zoom. I guess do we have any more questions? We hit most of them. I think we hit most of the questions. If we have any more questions, would you be willing to answer them through e-mail or anything?

Vicky Chan (00:36:44):

Yeah, sounds good.

Interviewer (00:36:45):

OK, great. Thank you!

Alvin Yip and Ernie Hsieh Interview Synopsis

Interviewers: Ronit Banerjee, Lenny Fils-Aime
Interviewee 1: Alvin Yip, Former Curator-in-Chief of Central Market, Chief Catalyst at ChinaChem Group
Interviewee 2: Ernie Hsieh, Urban Planner for ChinaChem Group

Alvin Yip is an architect who worked as the Curator-in-Chief for the revitalization project of Central Market, one of the anchor points of the SCP. He now works for Chinachem, the company currently managing Central Market. Ernie Hsieh is an urban planner working at Chinachem alongside Alvin Yip. The team interviewed the two men together in order to gauge the interest of Chinachem in the SCP's mission.

Before the interview began, the men were briefed on the IQP process, the SCP mission, and the CBID concept.

Mr. Yip on the motivations behind the redesign of Central Market:

Mr. Yip explained that the revitalization initiative came from a desire to preserve the heritage of Hong Kong, but of Central more precisely. He identified Central Market to be one of the key locations where Chinese and British culture came to mix, similar to the nature of Hong Kong. In 2009, a government initiative called "Conserving Central" placed Central Market on a list of approximately10 locations to be revitalised. This came at a time where Central Market had been left abandoned after closing to the public in 2003. As a valuable plot of land, Mr. Yip explained that it was highly sought after and that there was great potential to open the market up to high-end shops, as it is often done in Central. He explained that in revitalising Central Market, the objective was to open it to everyone. The "Playground for All" initiative aims to preserve the cultural heritage and to provide local entrepreneurs with opportunities to expand their clientele. Mr. Yip further explained that Central Market prides itself in providing an affordable shopping experience, as well as being an approachable location for small businesses to establish themselves.

Mr. Yip on improvements Central Market can make to its strategy:

Mr. Yip expressed a desire to host more small businesses at Central Market in the future, however he felt that the Hong Kong market was not yet ready. He describes the location as extremely competitive and demanding and that he feared newer, less experienced businesses would not be able to keep up. Despite this, he revealed Central Market has made attempts to minimise the number of franchises present and deny any access to luxury brands.

Mr. Yip on the possibility of the anchor points collaborating in the future:

Mr. Yip describes Hong Kong as one of the ultimate cities of brutal capitalism. He cites the highly competitive nature of business in the region as the primary reason for not believing in any meaningful collaboration in the future. As of the interview, he notes some small-scale co-promotions and joint events but nothing beyond surface level arrangements.

Mr. Yip and Mr. Hsieh on the feasibility of a BID in Hong Kong:

Mr. Hsieh showed support for the benefits the SCP mission was trying to implement. He sees the diversification of foot traffic patterns will help to connect the area with not only visitors, but tourists. However, Mr. Yip does not believe funding could reliably be secured from large businesses such as the ones managing the anchor points. He mentions the general lack of taxes and the fact that large businesses are typically managed by NGOs and charities as the primary reasons it will be difficult to fund the benefits the SCP is looking to add to the area.

Mr. Yip on the idea of an SCP mobile app:

"What's attractive is certainly not the hardware. As I said, in Hong Kong, the experience itself is so intense that you don't want to spend too much time with your phone… you just want to feel it yourself with your real eye. But what I think might become more interesting is connecting the people of these three anchor points."

"For example, you see Tai Kwun… you see this beautiful exhibition, right? I don't need an app to find that exhibition, but if I have an app that could connect to the artists and curators of that exhibition, I would really try to download it because that's behind the scenes, right?"

Phil Kim and Connie Cheng Interview Synopsis

Interviewers: Ronit Banerjee, Alexander Greally
Interviewee 1: Phil Kim, Chairman of Urban Land Institute
Interviewee 2: Connie Cheng, Program Director for the Urban Land Institute in Hong Kong

Phil Kim and Connie Cheng are a married pair of urban designers who currently reside in Hong Kong. Both have experience working on projects in Hong Kong and abroad in Asia. Phil Kim currently works as a Chairman for the Urban Land Institute and Connie Cheng works as its Program Director. The team interviewed the pair due to their familiarity with the urban design process in Hong Kong, and their familiarity with the Central area. The semi-structured interview was conducted in person over an hour and thirty minutes by Ronit Banerjee and Alexander Greally.

The interviewees were first asked about their familiarity with the SCP initiative and the Central area and had a brief discussion with the interviewers about the project, as well as the SCP CBID and SCP App. They were then asked about their thoughts on how interconnected the SCP area is, and if the SCP area is making good use of its space and heritage resources.

Ms. Cheng expressed that the area is not connected in terms of identity, but walkability. She also mentioned that there are lots of small pocket spaces which are not well utilised, in addition to the parks which she believes are underutilised.

Mr. Kim expressed that he believes the area is already extremely walkable, but that the area is changing as long time residents move out, and young urban professionals move in. From a branding perspective he said that the area is completely disconnected, containing a distinct lack of networking and collaboration between businesses, especially the anchor points. He stated that Hong Kong is "a very greedy city", and "as laissez faire a city can get" and that up until approximately 20 years ago, there was no focus upon cultural heritage. In terms of taxation, he mentioned that while of course businesses would be interested in the benefits of a BID, that cooperation and payment will be difficult to organise. For an app, he mentioned that there is a lack of visibility for events in the area, and that most individuals only know approximately 10% of the events which may be available to them, even within their neighbourhood.

Ms. Cheng then replied, mentioning that you do not see great interest in culture still in Hong Kong, despite the recent attention turned towards its development. They both discussed how the geographical placement of Central Market makes it a location that is much more attractive than the relatively harder to access Tai Kwun and PMQ. Both stated that there is a strong walking culture in Hong Kong which does not consider steep slopes and narrow sidewalks as much of a challenge as the US. They then returned to discussion of cultural heritage offerings within Hong Kong. They expressed that while some have said that Hong Kong is culturally devoid, they

believe that the government actually does facilitate cultural events, but does a poor job promoting the events themselves.

Discussion then turned to accessibility of the arts and culture. Mr. Kim noted that at least personally, the upscale art galleries of Hollywood road can be intimidating. He stated that after COVID he feels that people want to integrate more with the areas they previously took for granted. Mr. Kim then noted that he had encountered the attitude that public realm improvements were not previously prioritised because crowding was viewed as a large problem. With COVID, he believes that this opinion will have begun to change. He stated that from an institutional level change needs to occur to make the area more accessible and attractive in order to bring people to Central.

Ms. Cheng then mentioned cultural events and street closures which had occurred prior to COVID. They framed these events as highly successful and engaging. When asked why these events did not occur regularly Mr. Kim replied that while he had no personal expertise, traffic engineers which he had talked to mentioned that there is a governmental and business perception that street closures create traffic and would reduce traffic to business. He then went on to explain that to the best of his knowledge that this is false, and that the traffic analyses he is aware of do not show such results. They emphasised that it was necessary to start small with pedestrianisation initiatives, as large projects involving many stakeholders become too complex to implement. Accessibility was highlighted as a significant issue in the area. On the topic of street closure and governmental cooperation, they said there is no single authority to handle street closures, and it is unclear who to go to to organise these types of things.

They were then asked on how they believe a good environment for artists can be created in Central. Mr. Kim said that large area property owners, such as Chinachem and Henderson should have mutually beneficial collaborative relationships, but they do not. He explained that many of the large organisations in the area in fact have large amounts of valuable space that is "underutilised in normal terms" as a result of attempting to charge very high rents. He believes that these organisations have the capacity to offer this space up for cultural and community events for the benefit of themselves and the area. He underlined a lack of communication between these organisations as the primary obstacle of these initiatives.

Interactive Prototype
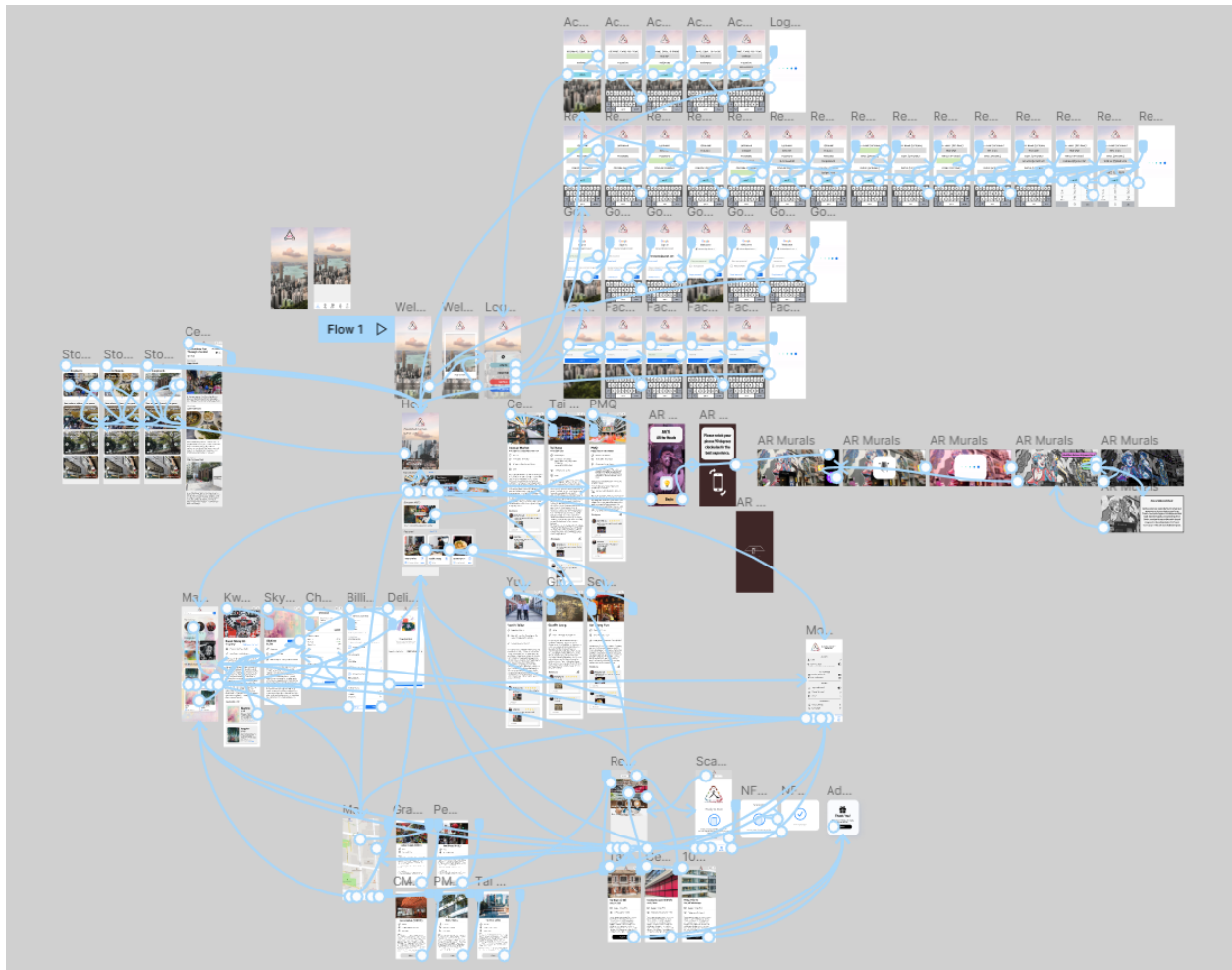
Welcome back, Test User.

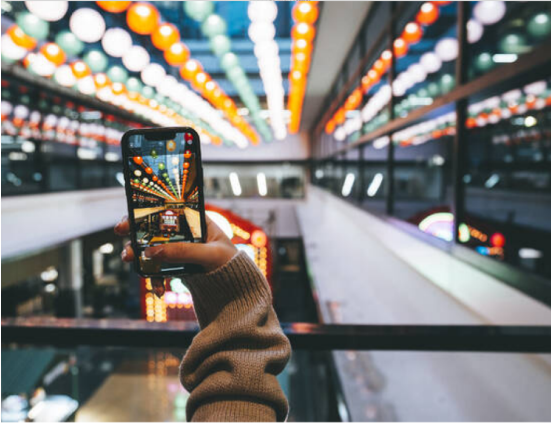Please enjoy your visit

View Latest Storyboards

Top activities   See all >

Central Market
A Prosperous Lunar New Year Fair

Home   Map   Market   Rewards   More

Central Market
A Prosperous Lunar New Year Fair

🏷 Festival

🕐 7 Jan 2023 - 15 Feb 2023

📍 93 Queen's Road Central, Central

💲 FREE

Central Market would like to invite you to the "Ode to Good Old Hong Kong: a Prosperous Lunar New Year Fair by Central Market" at the vintage building with century-long history. Featuring traditional Hong Kong-style festive flower boards and "lost but not forgotten" authentic green metal street stalls, this is the final boarding call for the time machine journey from Central Market to the good old 20s Hong Kong. Central Market is also proud to present you an exhibition and market

Storyboard

Interactive Map

Top Artists

Kwok Mang Ho

Kingsley Ng

Rosanna Li

Categories

Paint

Oil

Landscape

Art Marketplace

Home   Map   **Market**   Rewards   More

FROG KING

Kwok Mang Ho
"Frog King"   Contact the Artist

Paintings, Sculptures, Graffiti

http://www.frogkingkwok.com

Kwok Mang Ho (b. 1947), or Frog King, is one of Hong Kong's most enigmatic and eccentric artists. When he appears in public, he's usually donning his Frog King costume — a bulky hat and robe that makes him look like a shaman, with a pair of unforgettable sunglasses that resemble a pair of googly cartoon frog eyes. The Frog King's persona is a central part of his work, as his performances, graffiti, sculptures, videos, and paintings almost always incorporate his signature frog theme. A pioneering figure in Hong Kong's performance and conceptual art scene, his work is unfailingly playful and provocative. He's incorporated objects like plastic bags and rotten eggs into his installations, and used toilet paper, kites, and coffee filters as

AR(T)
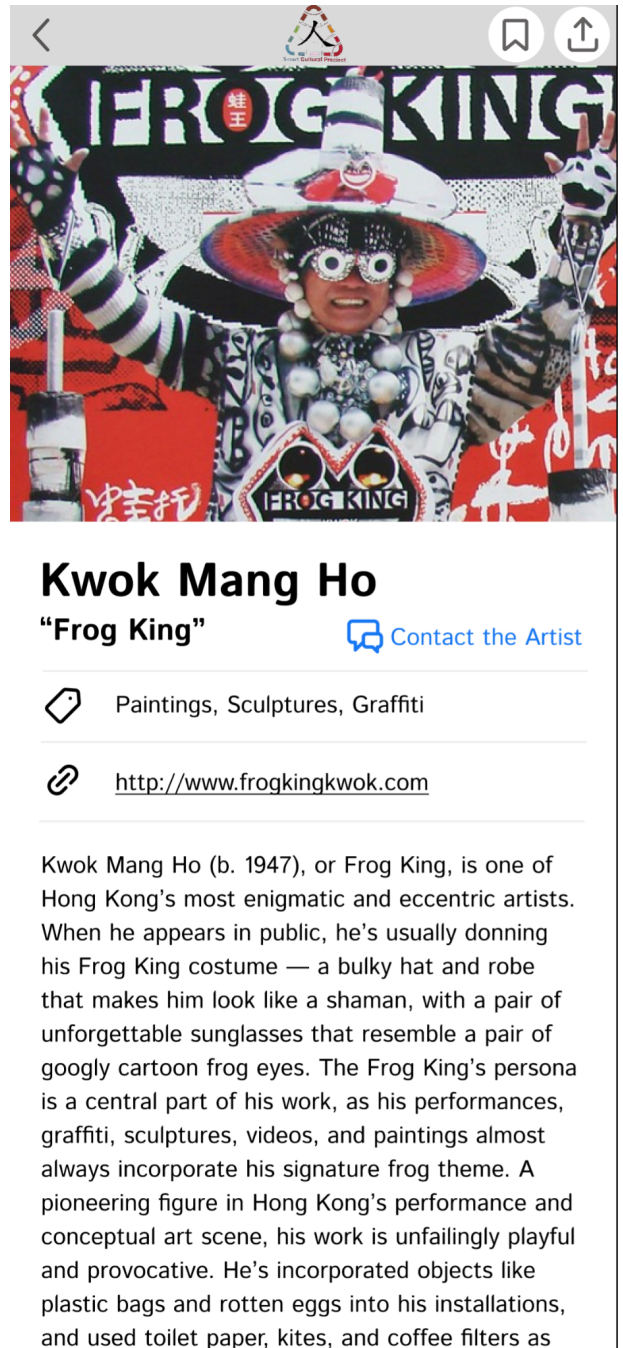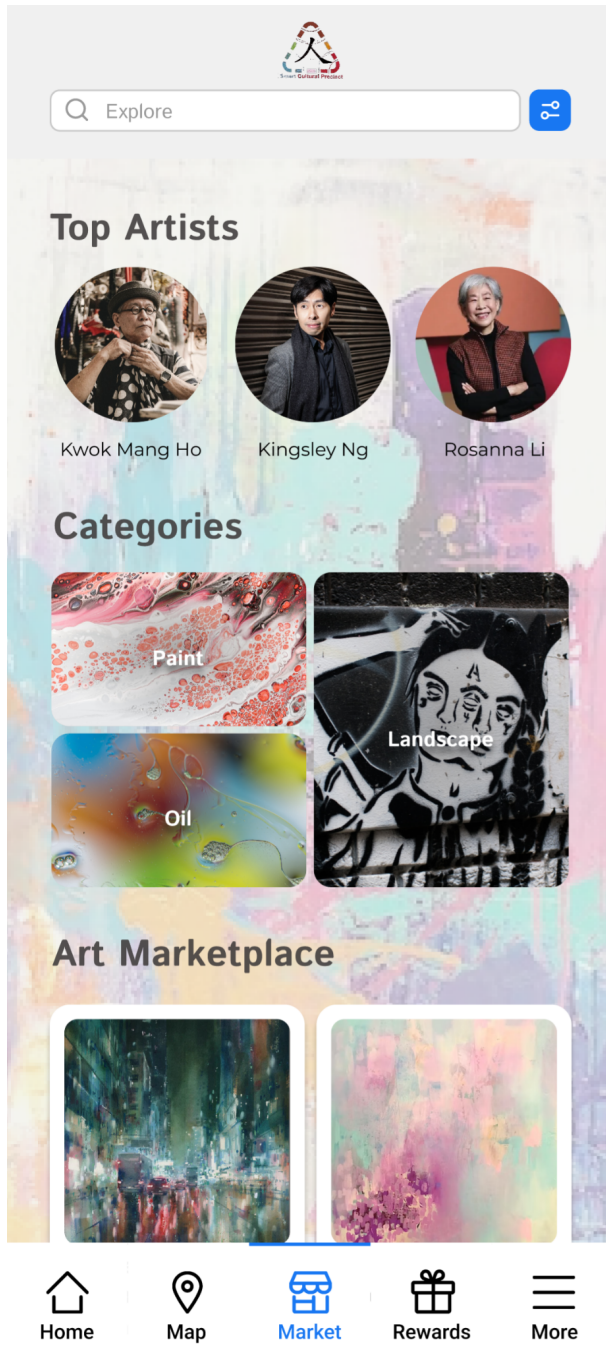
Rewards

Developer Consultations

Brian Cheng and Barry Cheng Synopsis

<u>Project Representatives:</u> Ronit Banerjee, Regina Valencia
<u>Participant 1:</u> Brian Cheng, Co-Founder and Managing Director of WeSuperseed
<u>Participant 2:</u> Barry Cheng, Co-Founder and Creative Director of WeSuperseed

WeSuperseed is a company that was established in 2017 which focuses on everything that falls under branding and visual identity. They work closely with their clients to help revitalise their branding. They run several workshops with their clients to identify possible changes that need to be implemented. Their company also focuses on a variety of industries, such as heritage companies. The team interviewed Brian and Barry Cheng, co-founders of Wesuperseed; this interview was conducted by Ronit Banerjee and Regina Valencia.

The interview began with a brief introduction to the SCP project and the proposed idea of the SCP App and its purpose. The interviewees were also introduced to the SCP's logo and were given a brief run through of the interactive mockup.

The interviewees first explained there should be a focus on the onboarding of the app, with an emphasis on encouraging more users to download the app. Other companies, they said, focus too much on app development and overlook the onboarding aspect. They then explained that narrowing down the target users will help connect it with the community.

They further gave their opinions on the current interactive mock-up features. They stated that app usage in Hong Kong is still relatively new, especially apps with AR features, as many people do not know how it works. They believed that the art section was quite strong. They also suggested launching features at certain times versus launching everything all at once by using the information about the target audience. The interviewees said that Hong Kong people are invested in rewards, which would be a great incentive to promote the SCP area as well as the mobile app. They also suggested that the app be "created" by the Smart Cultural Precinct to avoid confusion as to what the app is.

The discussion shifted to the Smart Cultural Precinct area and the interviewees explained how the area is not physically defined. In order to solidify the SCP area, small physical changes should be implemented first, such as different colours for street signs or lamp posts and/or free wifi in the area. They also suggested **wheatpasting,** which would mean hanging multiple posters on the walls around the SCP.

The interviewers asked the company representatives about the name of the app. Mr. Brian and Barry Cheng recommended the app name should be something simple but catchy rather than simply the "SCP App."

Brian MacPherson Synopsis

Project Representative(s): William Huang, Brandon Luong

Participant: Brian MacPherson, a senior software engineer at FreeD Group with 5+ years experience

Brian MacPherson is a senior software engineer at FreeD Group with 5-6 years of experience in software engineering, full stack development, and project management. FreeD Group is an IT service and consulting company headquartered in Hong Kong. The purpose of this interview was to gain insight on the team's SCP mobile application design and how such an app could be feasible in terms of cost, time, and development. Team members Brandon Luong and William Huang conducted this interview in person for approximately an hour.

Mr. MacPherson was given a brief overview of the SCP project and was shown a version of the team's interactive prototype. He was then asked for any initial thoughts or opinions on the prototype.

Mr. MacPherson commented that there were several aspects of it that he liked and has thought of in the past. He thinks that a community app "has a lot of value in many different capacities" like improving the livability and the appearance of certain neighbourhoods. He highly favoured the events board feature because it would be helpful for someone to see the many events happening in Central. Mr. MacPherson further stated that an app that provides a space for the community to have conversations and voice opinions would have many potential benefits. One such benefit could be a system for giving feedback that would encourage community improvement. Another benefit would involve closing off certain roads at certain times based on community input.

In addition to these comments, Mr. MacPherson provided suggestions on some features of the SCP app prototype. For the storyboard feature, Mr. MacPherson suggested there be some kind of incentive for users to make posts there. For a marketplace feature to be implemented, he recommended that the SCP app separates itself from handling any transactions as much as possible. This is due to the inevitability of disputes occurring between buyers and sellers. Mr. MacPherson mentioned that absolving responsibility from the transaction could be a way to address this.

For development of the SCP app, Mr. MacPherson recommended that developers set various milestones with different scopes. The first one would be a minimally viable product that can function at a base level and includes only the most valuable features. Other desired features should be added gradually over time. He also suggested that the developers be "in-house", as in people that care about the SCP app's future and maintenance due to their own stake in the success of such an application. He warned that hiring an outsource company for this task could result in code that is unscalable or substandard, so that should be avoided if possible.

Mr. MacPherson was then asked about the cost for a potential SCP app to be fully developed. He estimated it to be around HK$1.5-2 million. When monetization ideas were brought up, Mr. MacPherson stated that the app needs a huge influx of people using the app in order to make it advertising viable. He said advertisers need to see numbers. For example, they need to see regular user data and where users are physically in the app. As such, Mr. MacPherson recommended figuring out how to increase the number of users on the app before introducing monetization ideas.

Kamakshi Pathapati and Mayank Ojha Synopsis

Project Representative(s): Ronit Banerjee
Participant 1: Kamakshi Pathapati, Senior Product Design Manager at Wayfair
Participant 2: Mayank Ojha, Research Associate at the MIT Urban Risk Lab

Mayank Ojha is a research associate at the Massachusetts Institute of Technology Urban Risk Lab. The Urban Risk Lab focuses on ways community resilience can be improved amidst various risks such as severe changes in climate; overall, their research encompasses the discovery of solutions for urban risks, which can include technological solutions such as mobile apps or other software. Kamakshi Pathapati is a Senior Product Design Manager at Wayfair who is acquainted with Mr. Ojha. Ms. Pathapati has several years of experience in product design and UI/UX design, as well as the usability testing process. The team consulted these two individuals together in order to gain feedback on the current design of the SCP mobile app and the larger SCP concept as a whole.

Mr. Ojha and Ms. Pathapati were briefed on the IQP process, the SCP mission, and the team's progress in designing the potential SCP mobile app. They were also shown the interactive prototype the team had created. After Mr. Ojha and Ms. Pathapati were briefed on the project, they were asked for any initial thoughts or opinions they had on the project and the prototype.

Ms. Pathapati commented that she liked the app's central theme of bringing a community together and "connecting different players within the game," further saying that the value proposition for a visitor seems to be quite evident. Ms. Pathapati said an SCP app presents visitors with opportunities for discovery and education, i.e. learning about the SCP area and its heritage.

Ms. Pathapati continued, saying that although there was clear value for visitors using the proposed SCP app, the marketplace feature in the SCP app would be integral to any proposed value for business owners. She agreed that the proposed business owner profiles were useful, but a marketplace allowing monetary transactions or service transactions between two parties would provide the most value to businesses. Overall, Ms. Pathapati thought that from her initial impressions of the app, it seems to be very much skewed towards visitors and business owners.

Mr. Ojha, after receiving the same initial overview of the app prototype, commented that making key information accessible within the app will be important. He mentioned that the Urban Risk Lab, in order to coordinate information properly between residents, survivors of natural disasters, NGOs, and government agencies, prefers to keep the map as their landing page in many of their projects. Mr. Ojha connected this to the interactive map feature in the SCP app prototype, stating that much of the information the app is trying to convey to users can be organised in an interactive map.

Mr. Ojha continued, saying that utilising GPS technology, algorithms, and other sensor data could be used to personalise the user experience. This data could be used to "cater activities and information" – the app could try to show the user what is around them first, making the overall experience more relevant to them based on where they are in real time. Mr. Ojha offered the idea of a technology similar to NFC technology: beacons. Beacons, he said, could be installed on streets, plaza, or major buildings, and could be used to communicate with user devices without relying on GPS technology. Users could opt in to connect to these beacons and get broadcasts with promotions or information about the area as well.

Ms. Pathapati returned to her previous point about the SCP app (in its current design) being skewed towards visitors, businesses, and artists. She commented that it was difficult for her to see exactly what value was being offered for the rest of the stakeholders involved, including local government and the URA. For a community app that serves all of these stakeholders, it would be best to consider how the solution is actually connecting each of them and their user experiences. This holistic way of thinking would allow the app to not only serve each type of user, but also achieve its goal of connecting the SCP community.

Ms. Pathapati recommended that to optimise the app design for each type of user, it needs to be broken down into the different stakeholder experiences, e.g. a visitor experience, a business owner experience, and a local government experience, in order to actually hone in on the specific problems within each of those realms. From there, she said, it would be easier to start to see how they will connect with each other through the greater SCP app.

Mr. Ojha offered his own advice on this point, recommending that there be a strong narrative connecting the different users for the potential SCP app: "You talk about all the users, all the different stakeholders, and then sort of show how that synergetic transaction looks like and through each of those, then you're able to loop back to your [the SCP app team's] first initial point that this is how were we are creating a sense of community." Ms. Pathapati gave an example of this: begin the narrative with a visitor using the app, then demonstrate how they interact with a business owner, for example, then shift the narrative to the perspective of the business owner. The overall narrative sees all these different parties interacting with each other through the app and shifts perspectives from one to the next as they continue to connect, eventually ending back at the beginning with a visitor. According to Mr. Ojha and Ms. Pathapati, this narrative can stick in someone's head, allowing them to see the value by triggering their own imaginations to illustrate the narrative for themselves.

Ms. Pathapati shifted to a different recommendation, stating that after thinking about these various perspectives and user narrative(s), the app needs to go through more user testing to optimise the user interface and user experience. She continued to offer advice based on her

position at Wayfair: "This is almost like the way I would think about this if I were to be presenting something like this at Wayfair. I'm still at the vision and strategy phase of the project, right, which is pretty much all about your story. It's about your value proposition, it's about building confidence in the vision that this thing [project, app] can be and those are the three things you want to target at this point."

Mr. Ojha and Ms. Pathapati concluded their thoughts by commending the work of the project team and the overall progress made in designing the SCP app. Some quotes are below:

Ms. Pathapati:
- "This is great work. I love it – I like it… you guys have done a really, really good job. I think it's just a little bit of refining that's needed."
- "There's a clear value proposition which I really, really like."